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# Ferrabosco

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## Ferrabosco Fantasias - Stylistic Observations Bruce Bellingham

### Fantasia 9 (Meyer no. 17)

First section: consistent use of two languid motives (antecedent/consequent) with fluid intervallic & rhythmic transformations and an especially expressive moment at m.15. Notice as well the *Cantus Firmus* style of augmentation in mm.18-25. Second section: rapid, tense, running motion, requiring precise ensemble playing. *Musica Ficta* used as 'expressive' device, esp. m.34-39, to produce rapid chromatic changes. Final climactic drive over pedals utilizes free exploitation of the motivic figures, even into final cadence.

View the complete analysis [here](#) \*.

Listen to examples<sup>†</sup> of the motives:

Motive 1a, 1b:  [Play](#)

Motive 2a, 2b, 2c:  [Play](#)

\* You will need Adobe Acrobat Reader installed on your computer to view the analysis. In addition, you will need JavaScript and popups enabled for this link to function. If you prefer, you can click [here](#) to see the analysis in this browser window.

<sup>†</sup>Sound clips are from the VdGSA New England Chapter's CD "Alfonso Ferrabosco II: Four-part Fantasias". Reproduced by permission.