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# Ferrabosco

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Fantasias by Musica Britannica #  
 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 |

Fantasias by Meyer #  
 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |

## Ferrabosco Fantasias - Stylistic Observations

**Bruce Bellingham**

**Fantasia 8 (Meyer no. 3)**  
 Beginning of pieces with higher Alto part and F Lydian (+B flat) signature. Rigorous exploitation of few strong-profiled motives, interrelated, so that any note can be traced to its original appearance. Technically challenging: **1b** and **2a** (in its diminished transformation) demand tight idiomatic bowing. Also a virtuoso composition, in manipulation of motivic elements, especially into the final cadential climax.

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


Listen to examples† of the motives:

Motive 1a, 1b, 1c:



[Play](#)

Motive 2a, 2b:



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\* 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.

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