



JOIN the VdGSA
 SUPPORT the VdGSA
 CONTACT the VdGSA

MEMBERS' AREA

ABOUT US
 GRANTS & PROGRAMS
 CONCLAVE
 MUSIC
 VIDEOS
 PUBLICATIONS & RESEARCH
 EVENTS & LINKS
 LEGAL
 CLASSIFIED ADS
 HOME

Search

© 2020

The Viola da Gamba Society of America



Ferrabosco

[Introduction](#) | [The Author](#) | [Key to Analyses](#) | [Suggested Reading](#) | [Stylistic Elements](#)

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 15 (Meyer no. 13)

Unusual join of 2 sections: harmonic shift G 'major' to c 'minor'—*ficta* convention, traceable to Dufay "Ave Regina coelorum" "*una nota sopra la semper...fa*"—expressive convention

- *ficta* procedures:
 - m.16-18: "la sol fa mi",
 - m.18: f#/B^b o4th becomes m.30: B^b/f# o4th ("expressive")
- progressive formal procedures: sequences, antecedent/consequent, repetitions, recurring motives;
- progressive transformation of motives, formal continuity;
- tendency toward sharps in 1st section, flats in 2nd

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

Listen to examples[†] of the motives:

Motive 1a:		<input type="button" value="Play"/>
Motive 1b:		<input type="button" value="Play"/>
Motive 1c:		<input type="button" value="Play"/>
Motive 2a:		<input type="button" value="Play"/>
Motive 2b:		<input type="button" value="Play"/>
Motive 3a:		<input type="button" value="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.

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