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EVENTS & LINKS

LEGAL

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# 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 12 (Meyer no. 14)

Some striking cross-relations and exploiting of *ficta* conventions, to the point that harmonic areas are employed to confuse the sense of tonic arrival at the end; see especially the sudden clearing at m. 45.

From a technical standpoint, this piece exploits idiomatic passages for the Viol—especially rapid leaping figures—in an ensemble atmosphere.

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

Listen to examples† of the motives:

Motives 1a and 1b:



[Play](#)

Motive 2a:



[Play](#)

Motive 2b:



[Play](#)

Motive 2c:



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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.