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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 18 (Meyer no. 19)

NB: no "key" signature—"plays" with harmonic areas:

- begins in F / C (with B natural)
- moves to G (m.11) with F \sharp , returns to F (m.13)
- further moves to sharps with a/A (m.16)

First half ends on g; second half of piece almost entirely with B \flat and E \flat . Final F cadence comes as surprise, in a sudden turn; *ficta* practices exploited to take advantage of a rich imitative texture (virtually monothematic in first half) expanded from conventional diatonic motion to more distant harmonic areas.

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

Listen to examples[†] of the motives:

Motive 1a:  [Play](#)

Motive 1b:  [Play](#)

Motives 2a,2b:  [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.