

Oxford Fantasia No. 3

John Ward (1589-1638)

Treble

Tenor

Bass

Great Bass

Tr.

T.

B.

G. B.

7

10

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13

16

19

22

24

Tr.

T.

B.

G. B.

26

Tr.

T.

B.

G. B.

29

Tr.

T.

B.

G. B.

33

Tr.

T.

B.

G. B.

37

Tr.
T.
B.
G. B.

This section consists of four measures (37-40) for four brass instruments. The Trombone (Tr.) and Tenor (T.) play eighth-note patterns primarily. The Bass (B.) and Bassoon (G. B.) provide harmonic support with sustained notes and simple eighth-note patterns. Measure 37 ends with a fermata over the bassoon's note. Measures 38-39 show the bassoon taking a more active role with eighth-note patterns. Measure 40 concludes with a forte dynamic.

40

Tr.
T.
B.
G. B.

This section continues from measure 40. The Trombone (Tr.) and Tenor (T.) maintain their eighth-note patterns. The Bass (B.) introduces a new rhythmic pattern of sixteenth-note pairs. The Bassoon (G. B.) provides harmonic support with sustained notes and eighth-note patterns. The bassoon's part becomes more prominent in measures 41-42, featuring eighth-note patterns. Measure 43 concludes with a forte dynamic.

43

Tr.
T.
B.
G. B.

This section continues from measure 43. The Trombone (Tr.) and Tenor (T.) maintain their eighth-note patterns. The Bass (B.) continues its sixteenth-note pairs. The Bassoon (G. B.) provides harmonic support with sustained notes and eighth-note patterns. The bassoon's part becomes more prominent in measures 44-45, featuring eighth-note patterns. Measure 46 concludes with a forte dynamic.

46

Tr.
T.
B.
G. B.

This section continues from measure 46. The Trombone (Tr.) and Tenor (T.) maintain their eighth-note patterns. The Bass (B.) continues its sixteenth-note pairs. The Bassoon (G. B.) provides harmonic support with sustained notes and eighth-note patterns. The bassoon's part becomes more prominent in measures 47-48, featuring eighth-note patterns. Measure 49 concludes with a forte dynamic.