Nicholas Ansdell-Evans

Fantasia
'Christ ist erstanden'

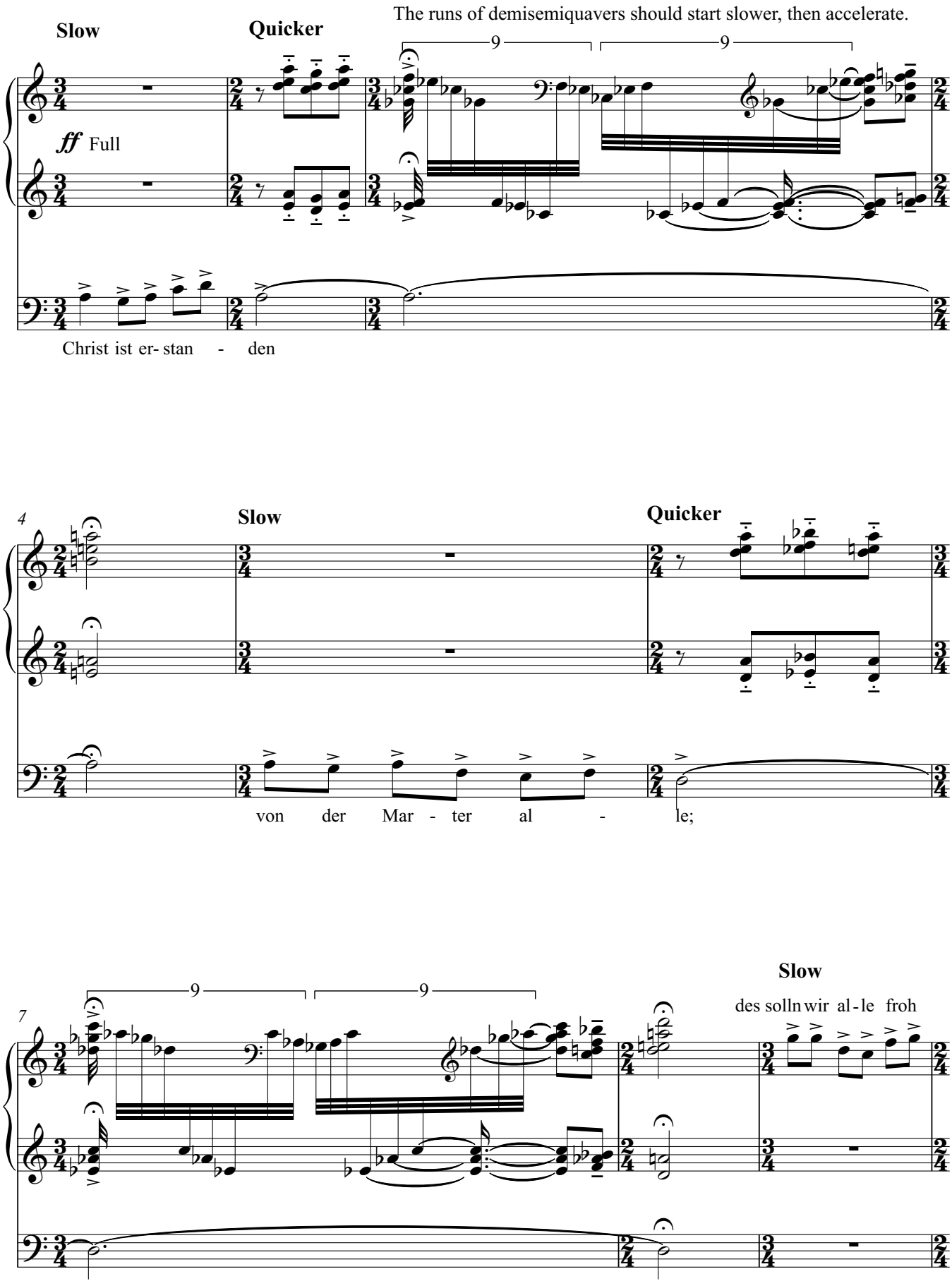
for organ

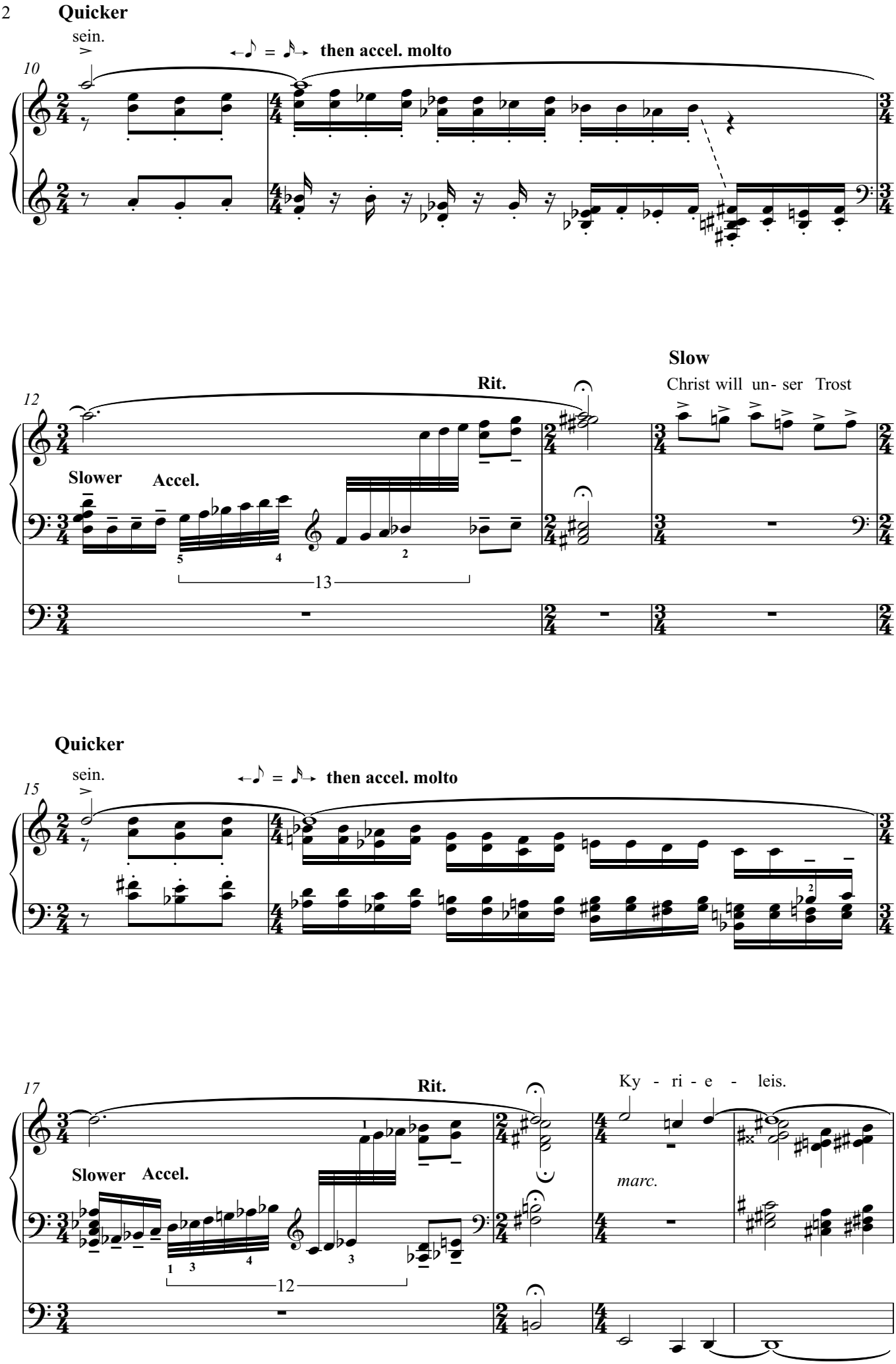
ansdellevans.com

Commissioned by Ronald Jowitt

Fantasia 'Christ ist erstanden'

Nicholas Ansdell-Evans




Quicker
sein.
then accel. molto
10
Rit.
Slow
Christ will un- ser Trost
12
Slower
Accel.
13
Quicker
sein.
then accel. molto
15
Rit.
Ky - ri - e - leis.
17
Slower
Accel.
marc.
12

mp Sw. 8',4'
Ch 8'8'
Gr. Flutes 8'4', all coupled.

Allegro ma non troppo

21

Sw. *mp* Always well articulated

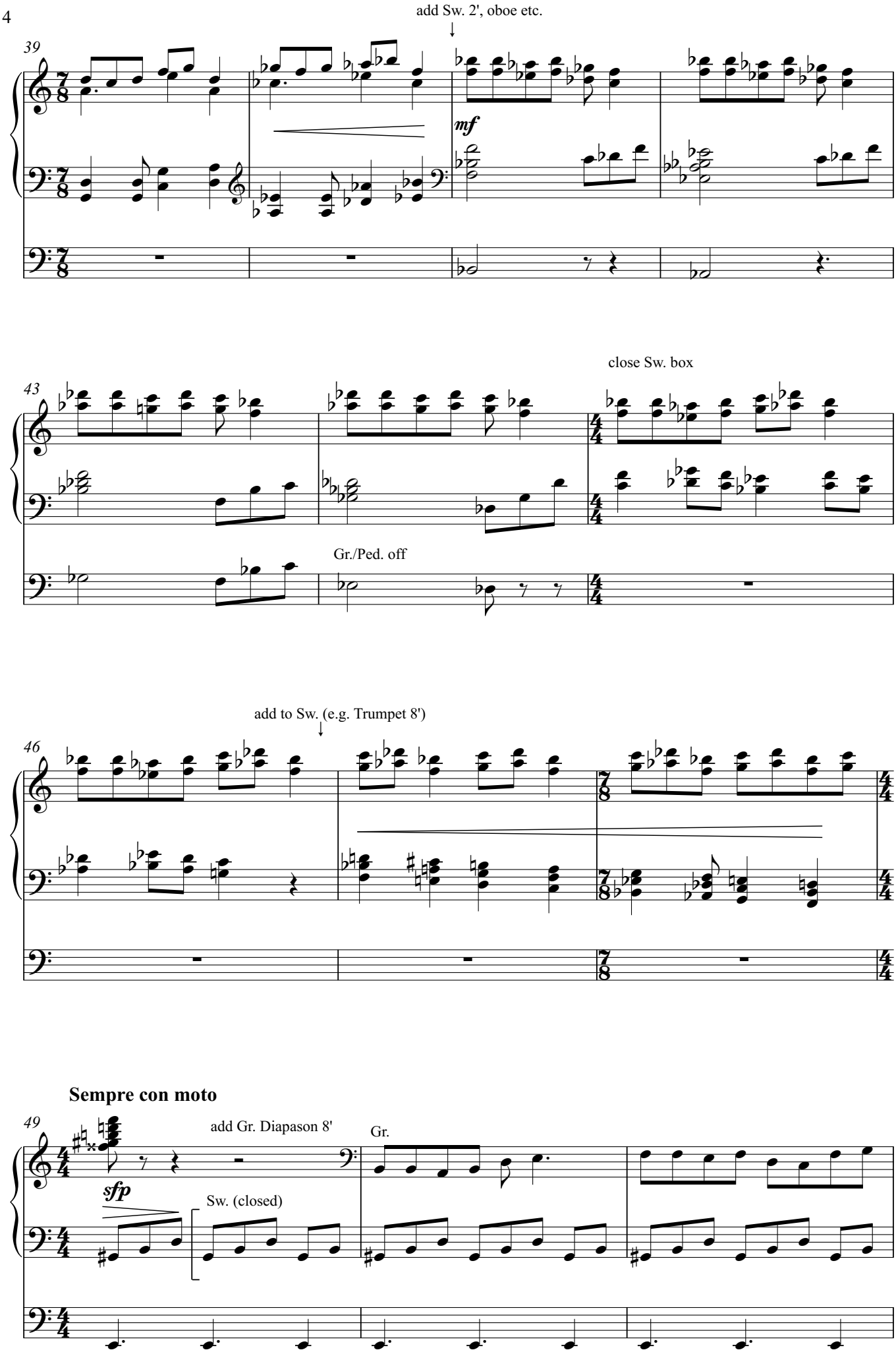
25

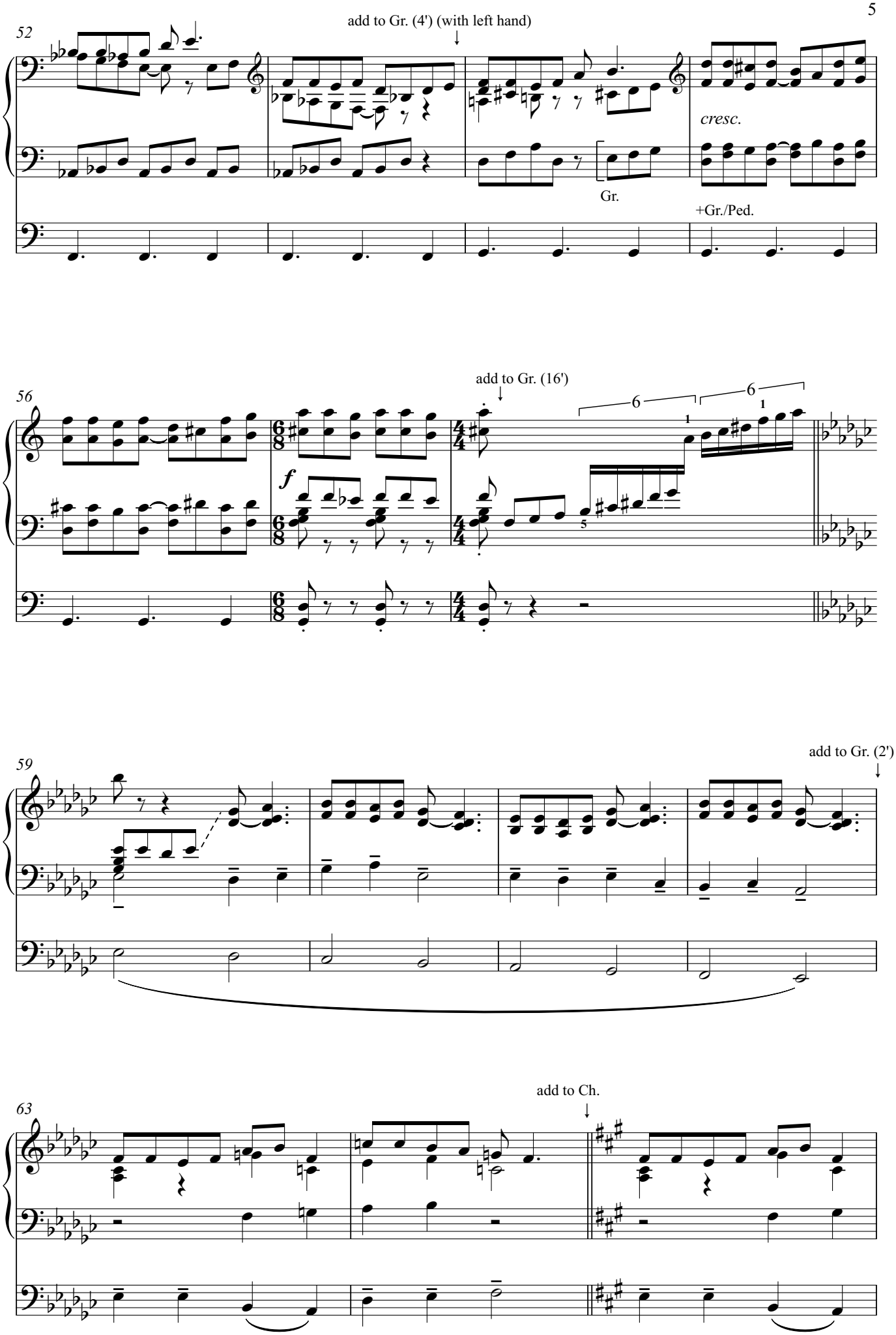
Ch.

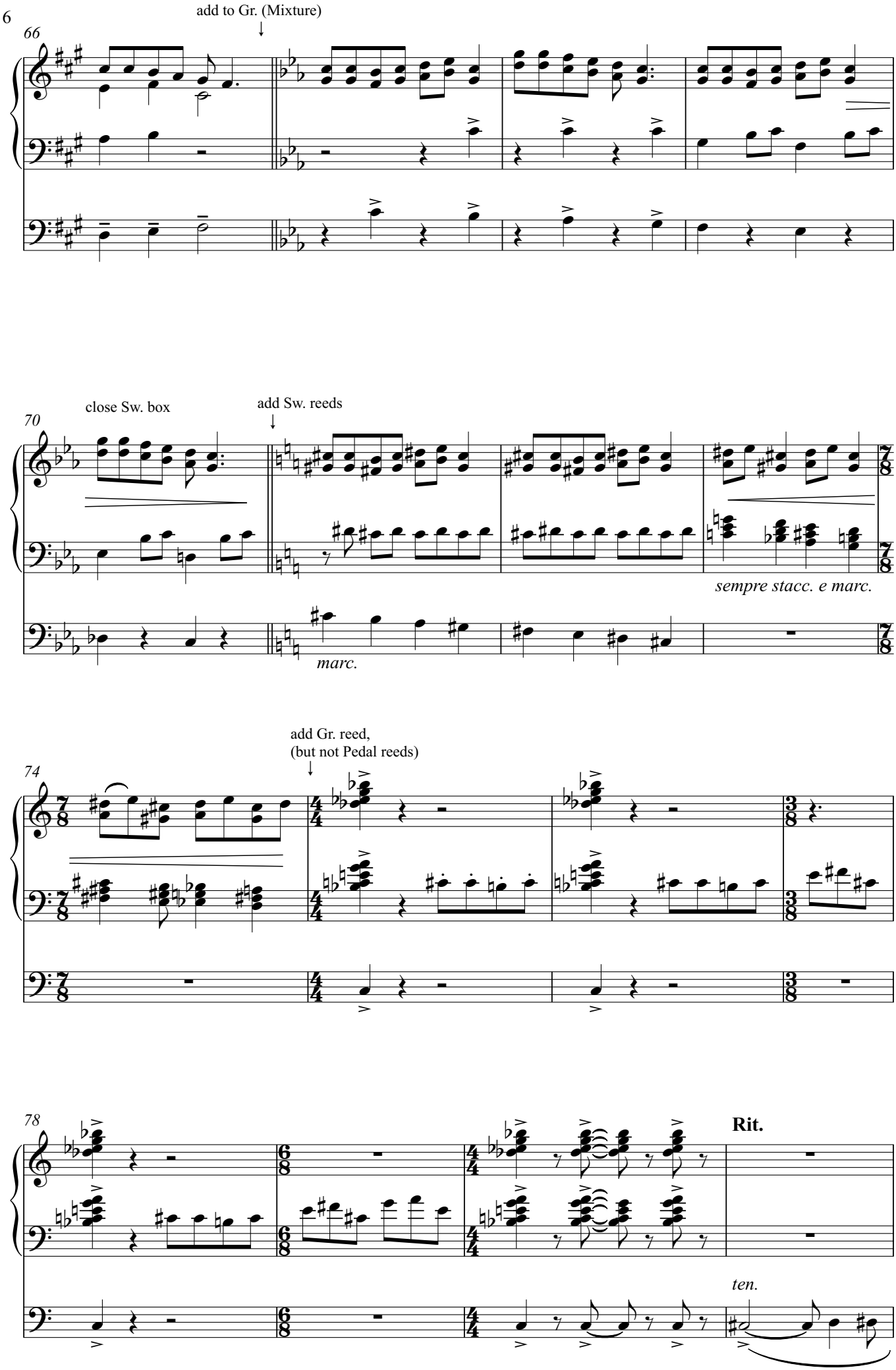
30

34

Gr.


add Sw. 2', oboe etc.
39
mf
close Sw. box
43
Gr./Ped. off
add to Sw. (e.g. Trumpet 8')
46
Sempre con moto
49
add Gr. Diapason 8'
Gr.
sfp
Sw. (closed)


52
add to Gr. (4') (with left hand)
cresc.
Gr.
+Gr./Ped.
56
add to Gr. (16')
f
6
6
1
1
5
59
add to Gr. (2')
63
add to Ch.


66
add to Gr. (Mixture)
70
close Sw. box
add Sw. reeds
sempre stacc. e marc.
marc.
74
add Gr. reed,
(but not Pedal reeds)
78
Rit.
ten.

82 **Accel.** **Rit.**

A tempo,
ma più maestoso

Wär er nicht er - stan - **Accel.**

den,

85 ***ff*** *marc.* (man.)

+ Ped. reeds

legato (Ped.)

Rit. **A tempo (maestoso)**

so wär die Welt ver - gan -

89

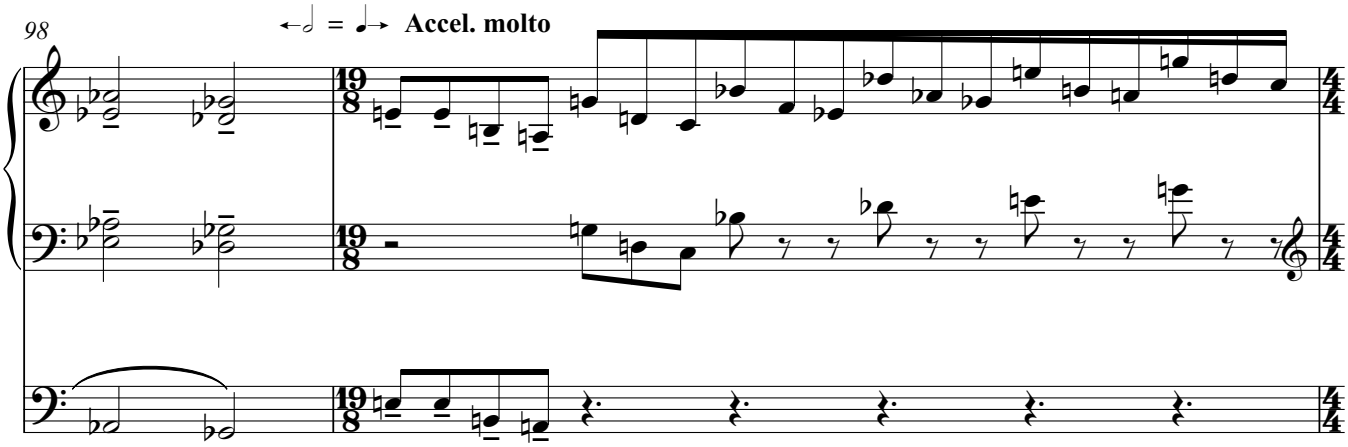
Accel. **Rit.** **A tempo (maestoso)**

gen...

94

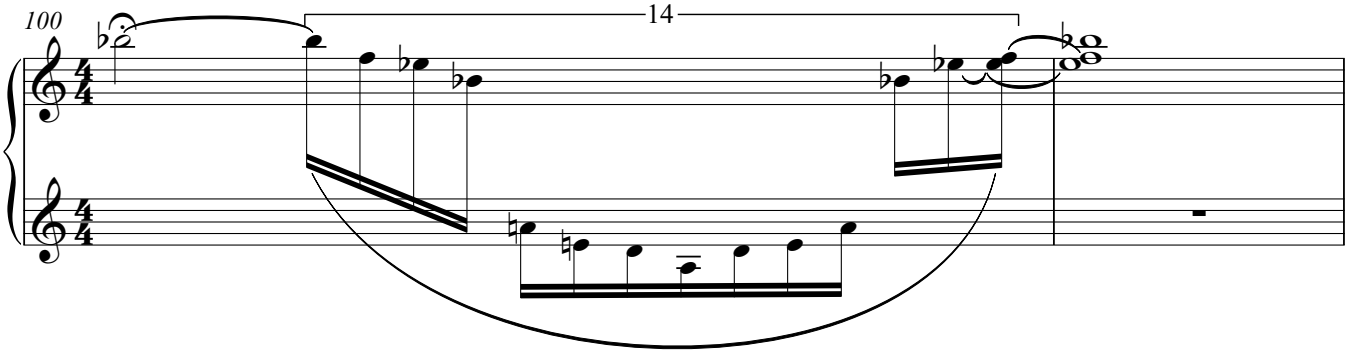
98

Accel. molto



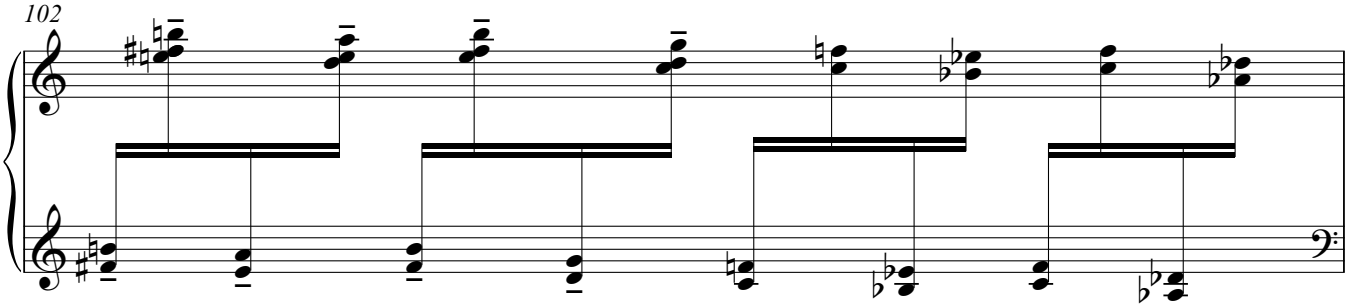
100

14



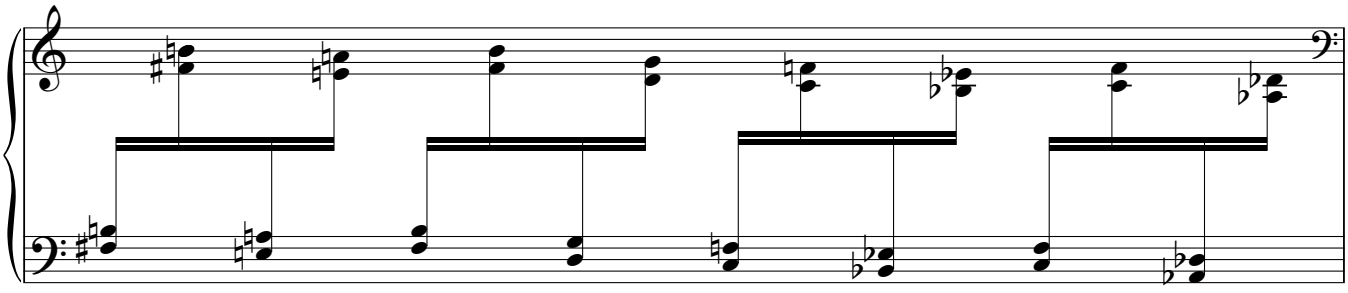
Start slow. Accel. molto

102



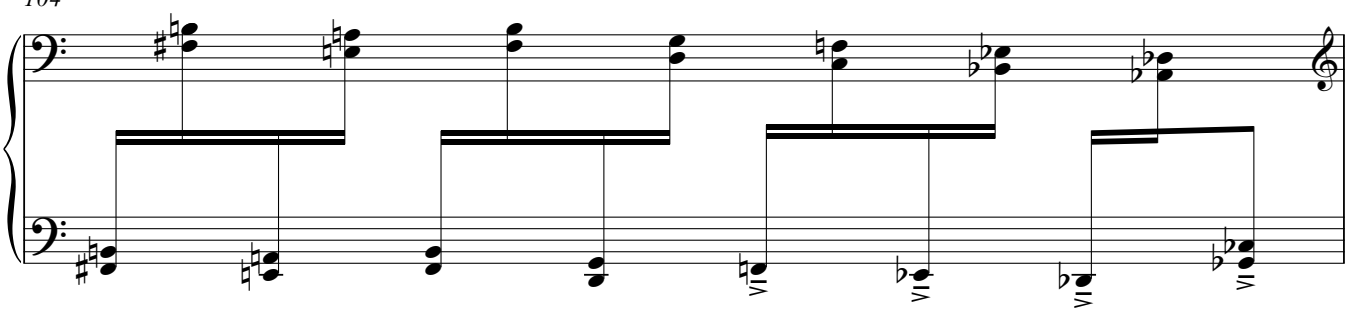
103

Fast



104

Rit. molto



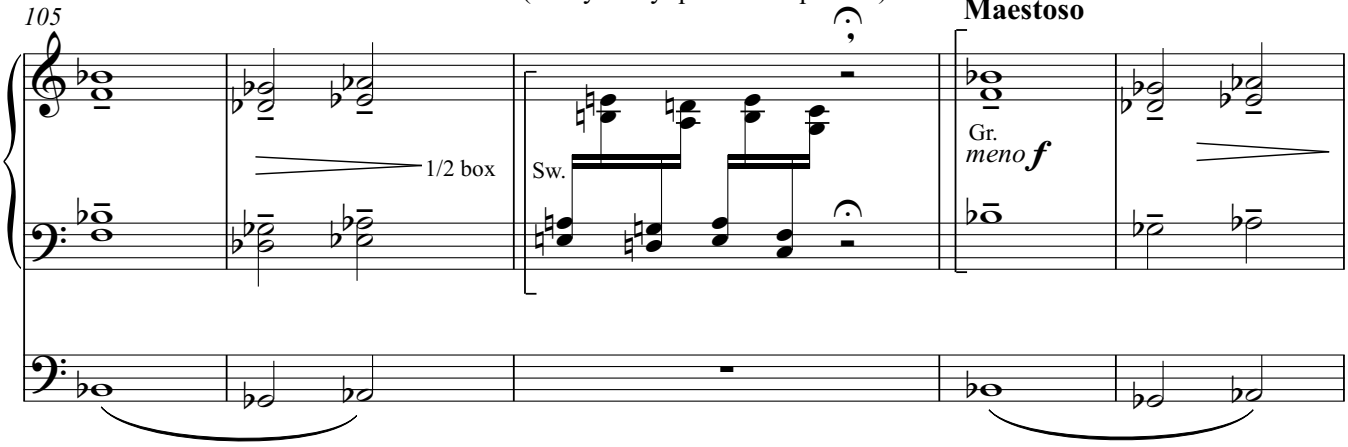
105

A tempo (maestoso)

sub. vivo
(always very quick semiquavers)

reduce Gr. and Ch.;
still full Sw.

Maestoso



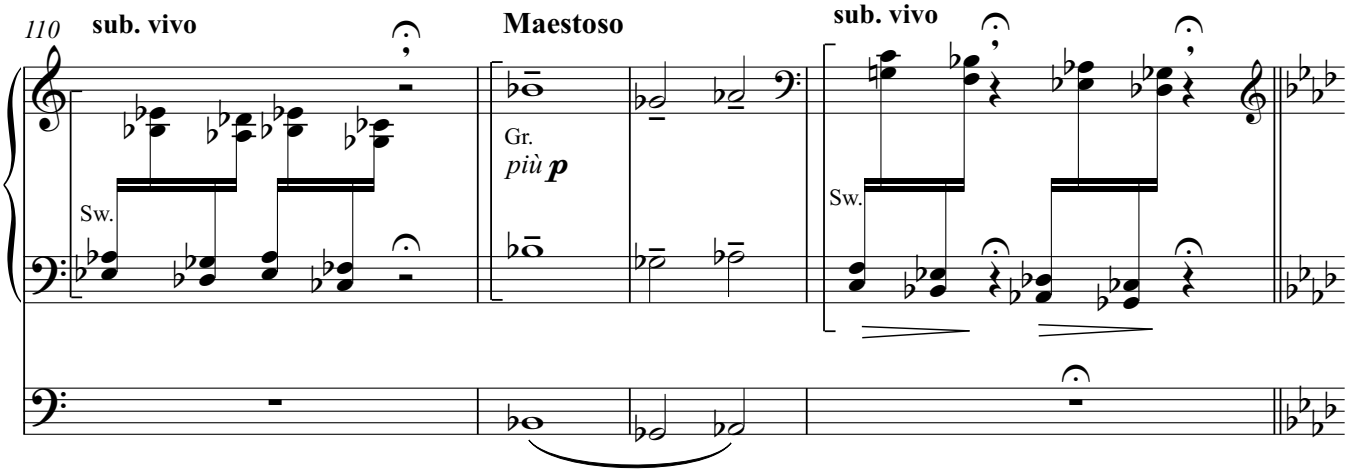
reduce Gr. to 8';
reduce Sw., leaving e.g. 4' and oboe

110

sub. vivo

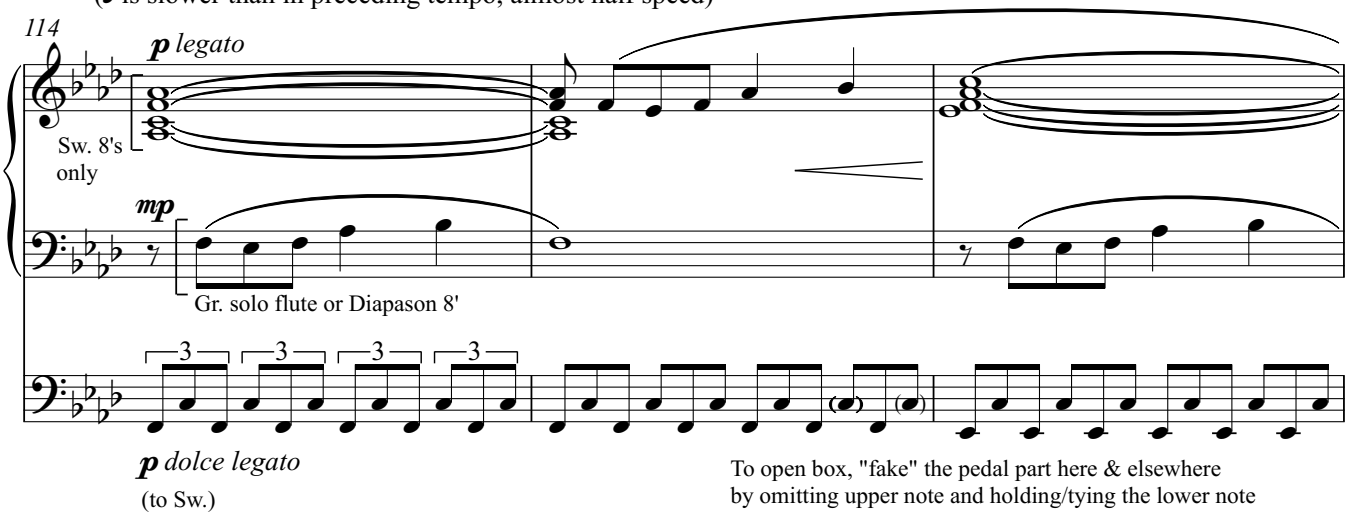
Maestoso

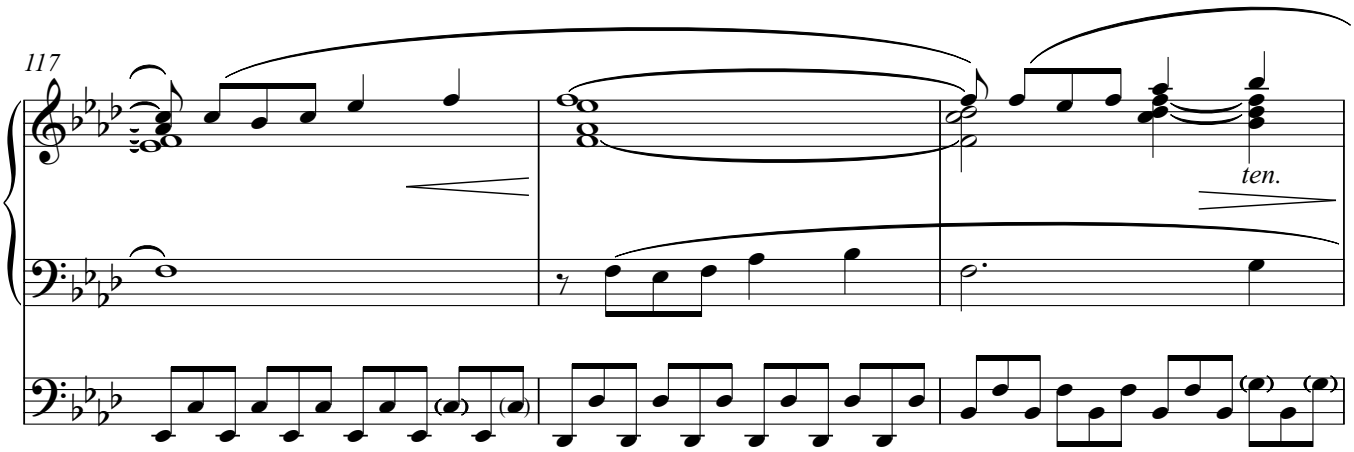
sub. vivo

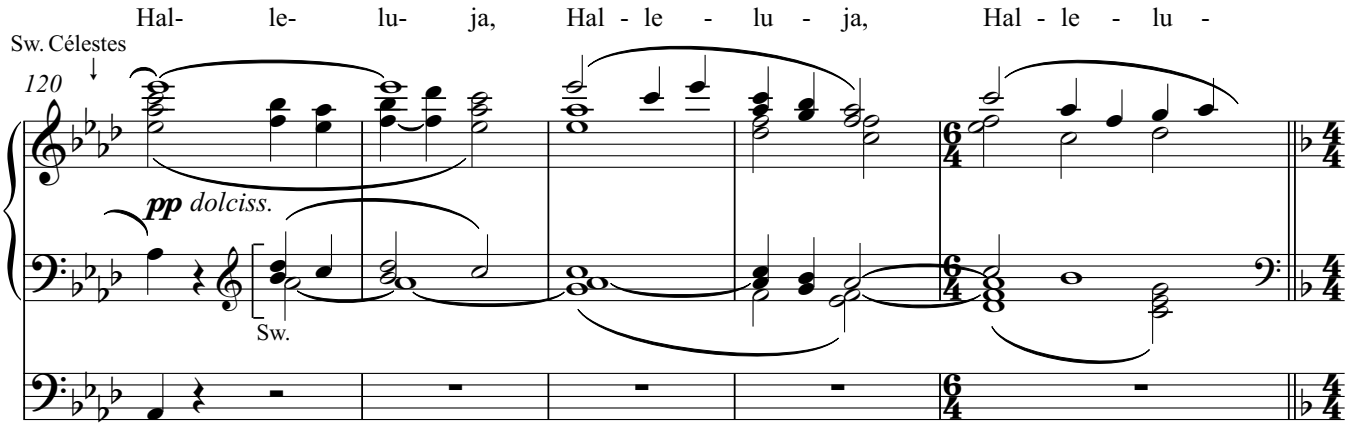


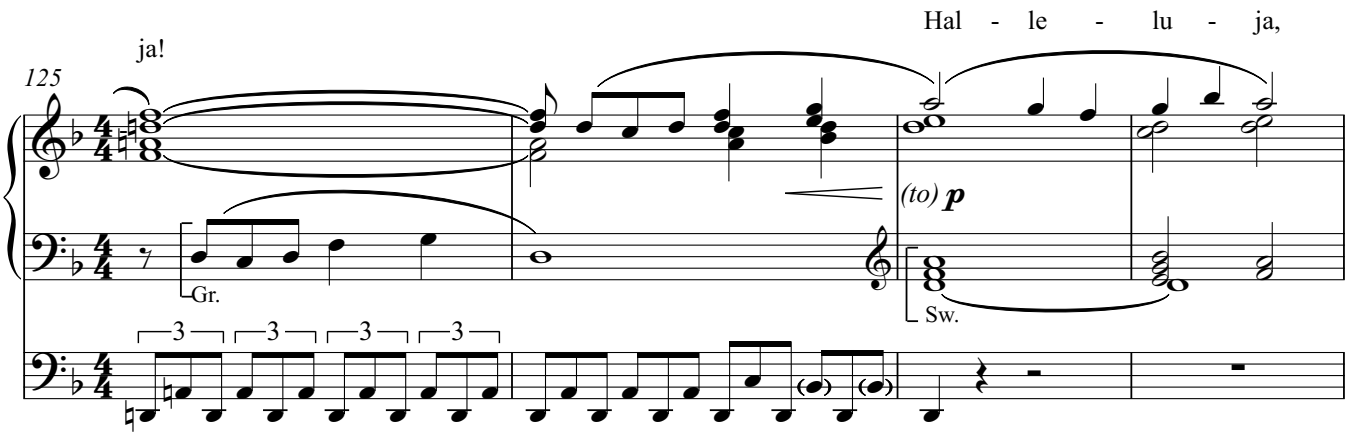
Larghetto

(𝅗𝅥 is slower than in preceding tempo, almost half speed)









Hal - le - lu - ja, Hal - le - lu - ja!

129

Gr.

Des solln wir al - le froh sein,

133

add Sw. Diap.8'

Sw.

Gr.

Sw.

Christ will un - ser Trost sein.

137

Gr.

Ky - ri - e - leis.

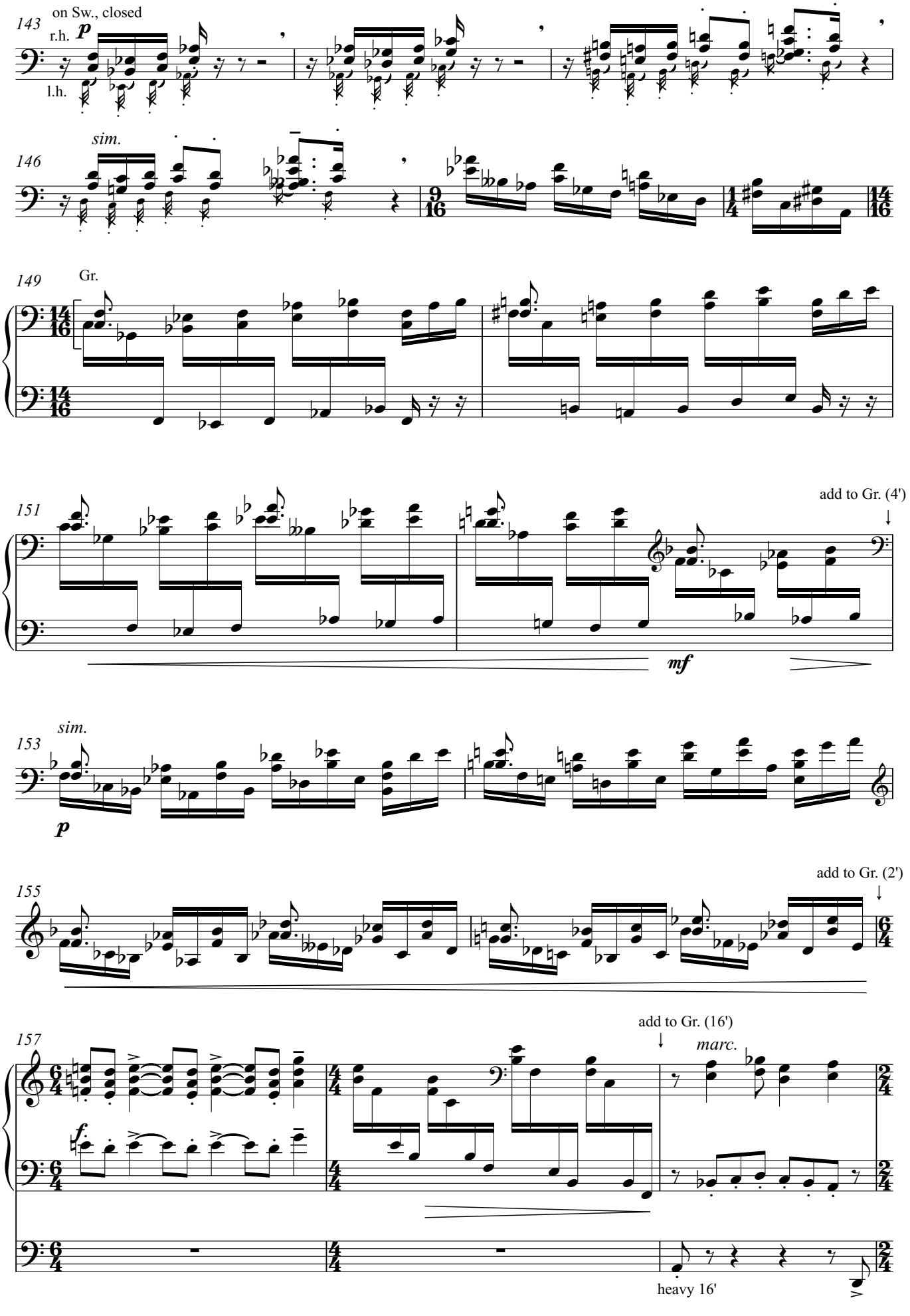
139

(Sw. Diap. off)

(reduce Gr.)

Allegro (♩. pulse is slower than in previous Allegro ma non troppo,
although the music will sound quicker, because of semiquaver movement)

Sw. reeds, not Mixture; Ch. 8' 4'; Gr. Diaps. 8', all manuals coupled, with Gr-Ped.



160

add Sw. Mixture

cresc. poco a poco

164

Rit.

A tempo: Allegro assai

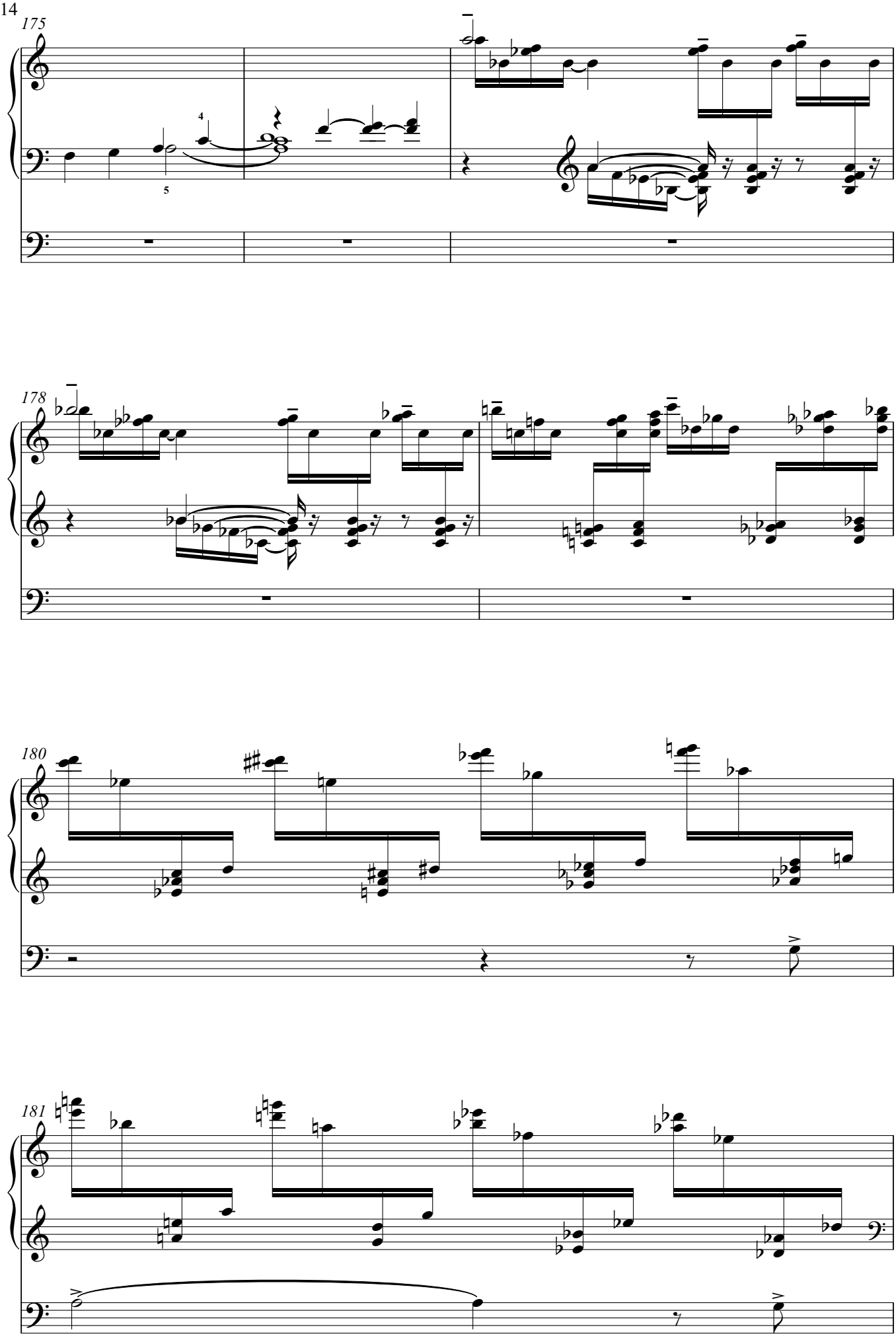
add upperwork and mixtures to Gr., Ch., and Ped.

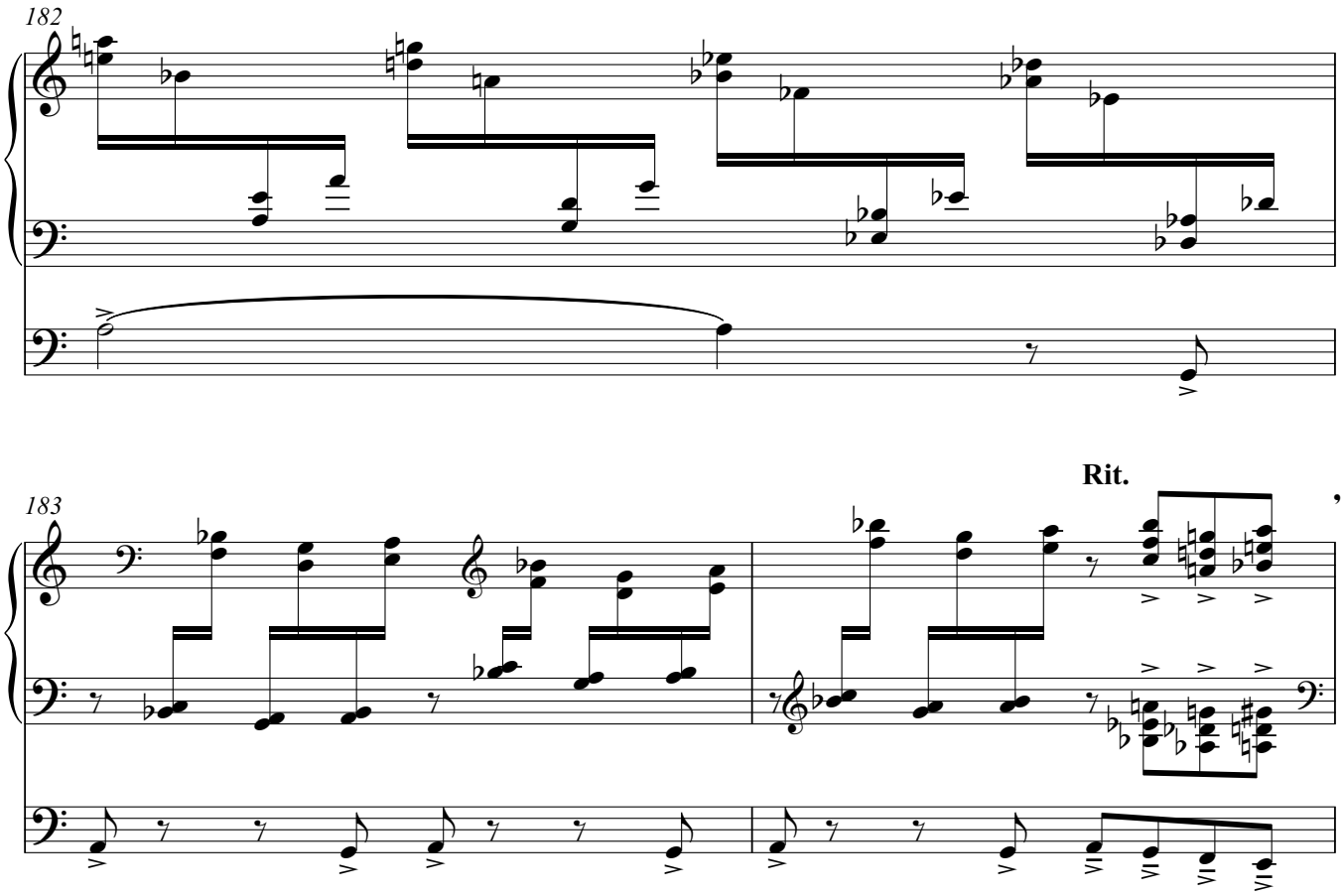
167

f

169

marc.

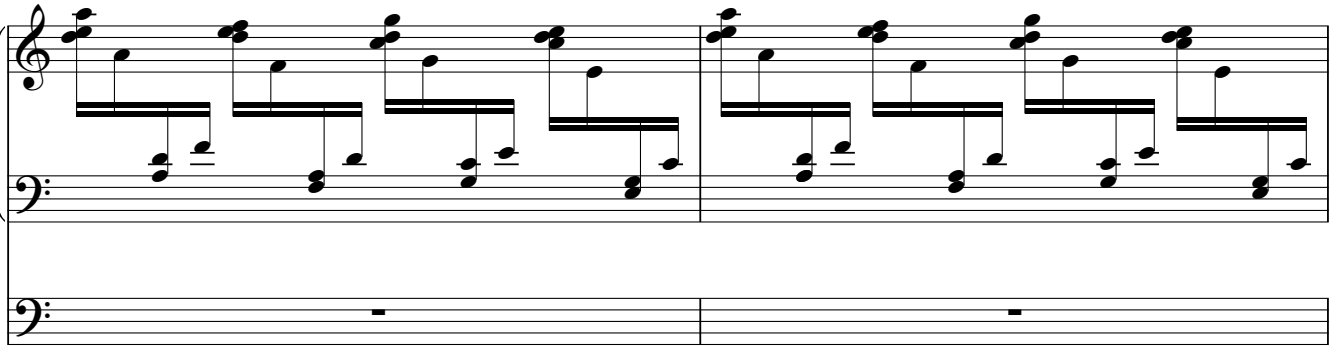

175
178
180
181


182
183
Rit.

A tempo

Full organ, except for Gr. reeds or Bombarde reeds

185



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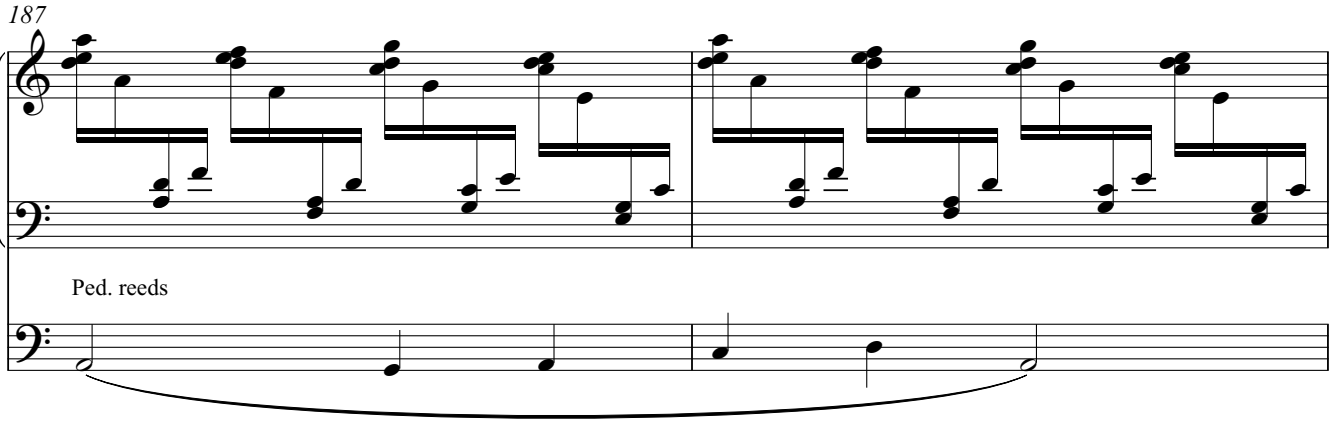

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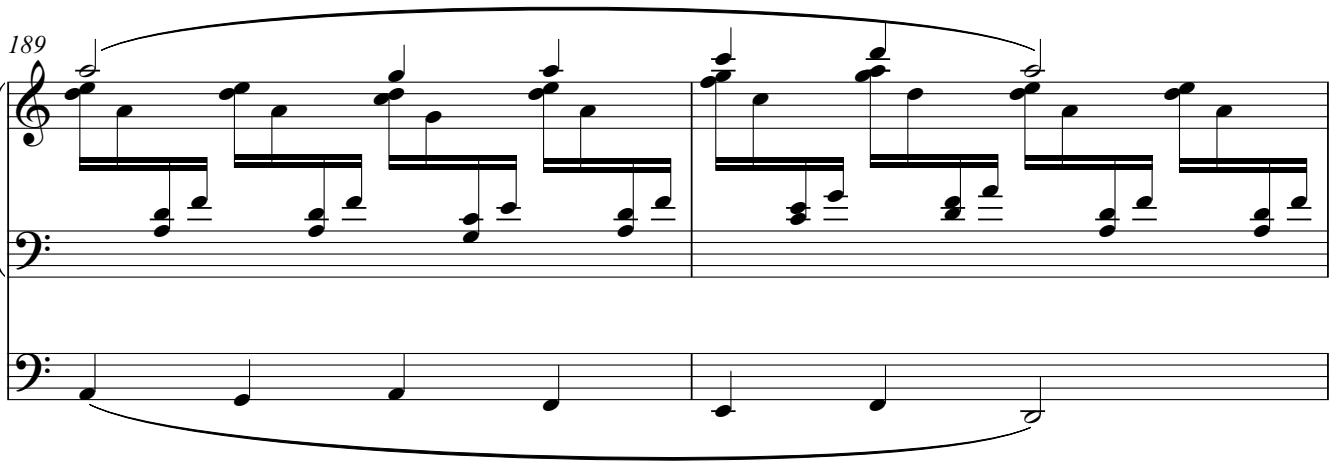

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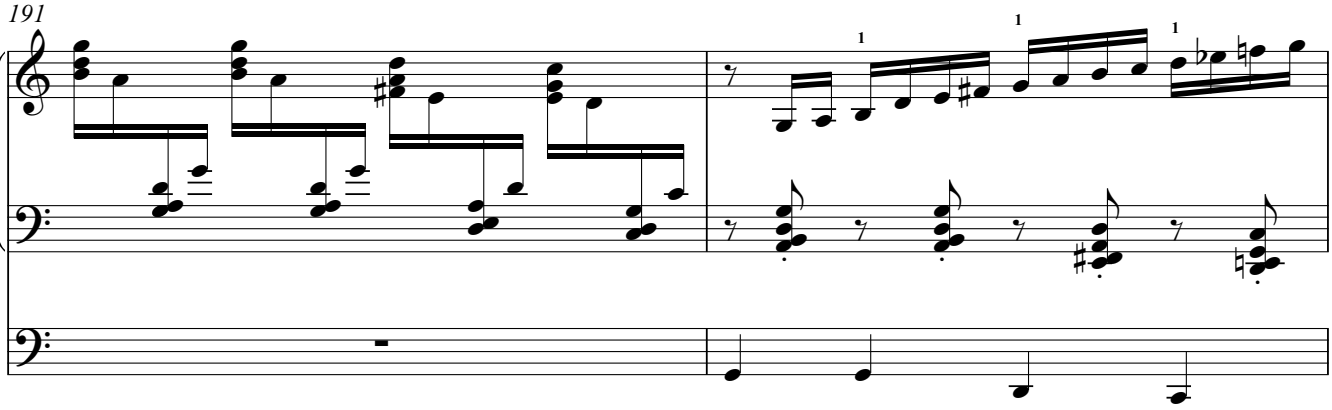

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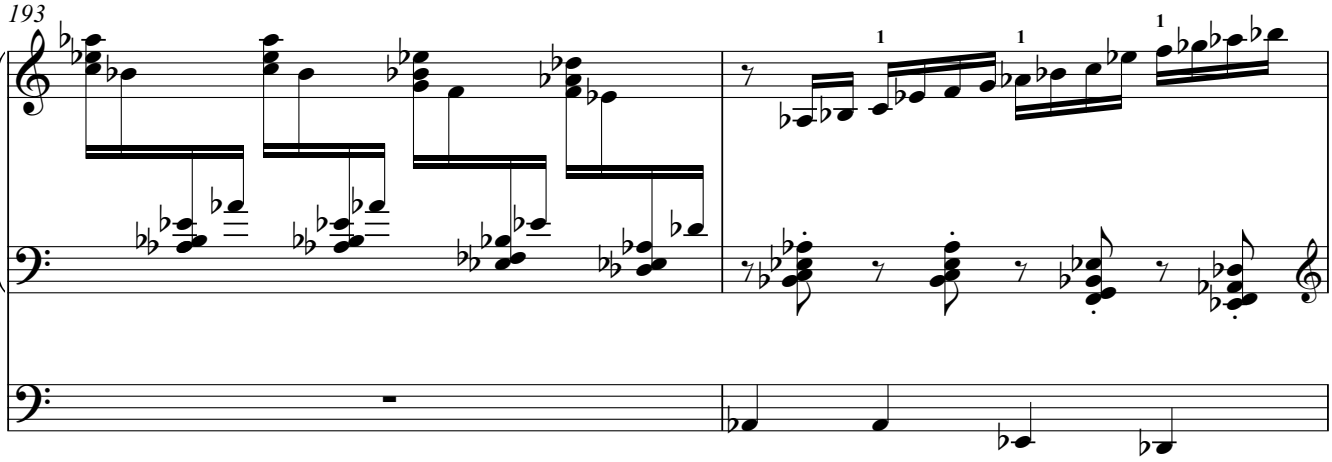
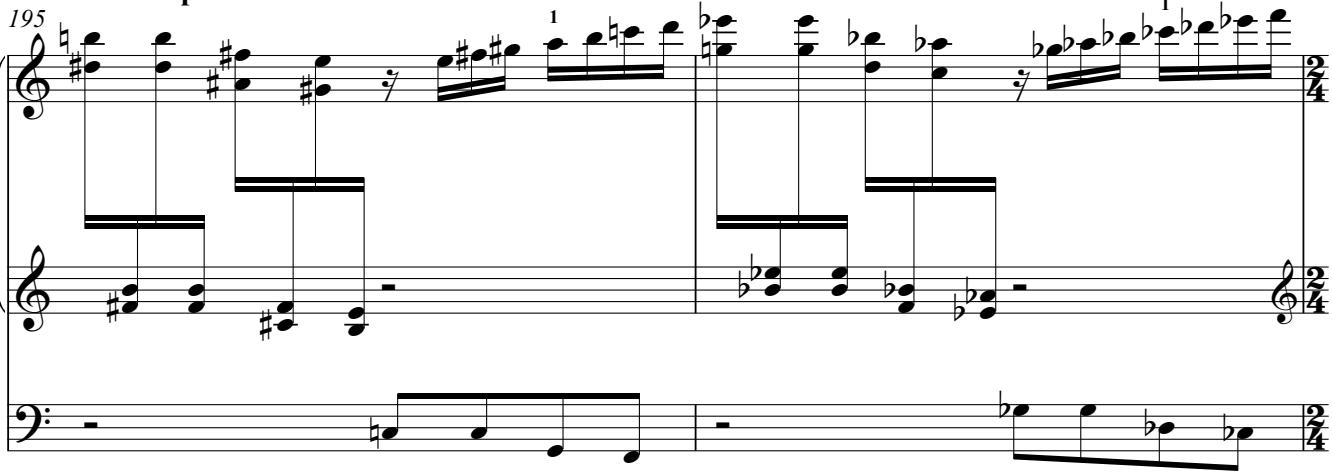


Ancora più animando

195



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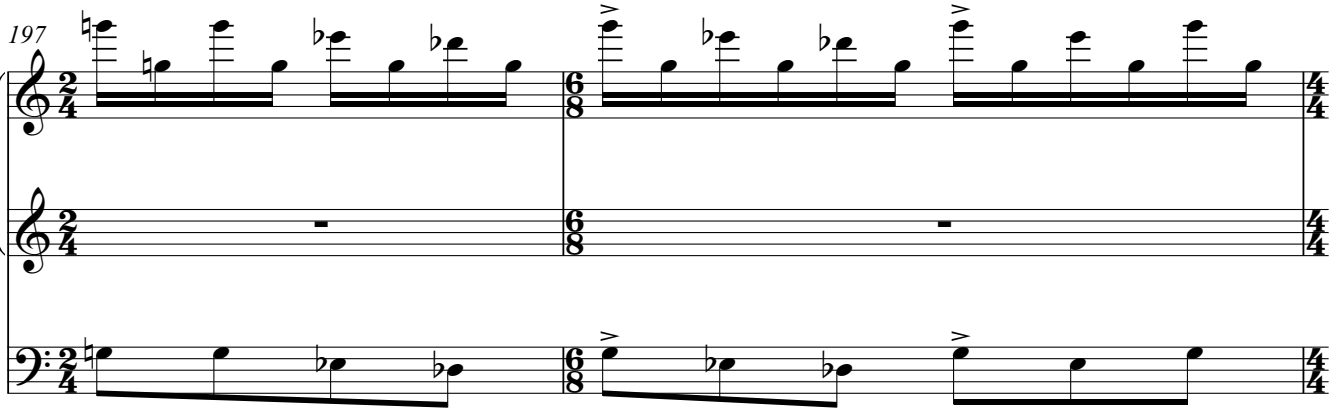
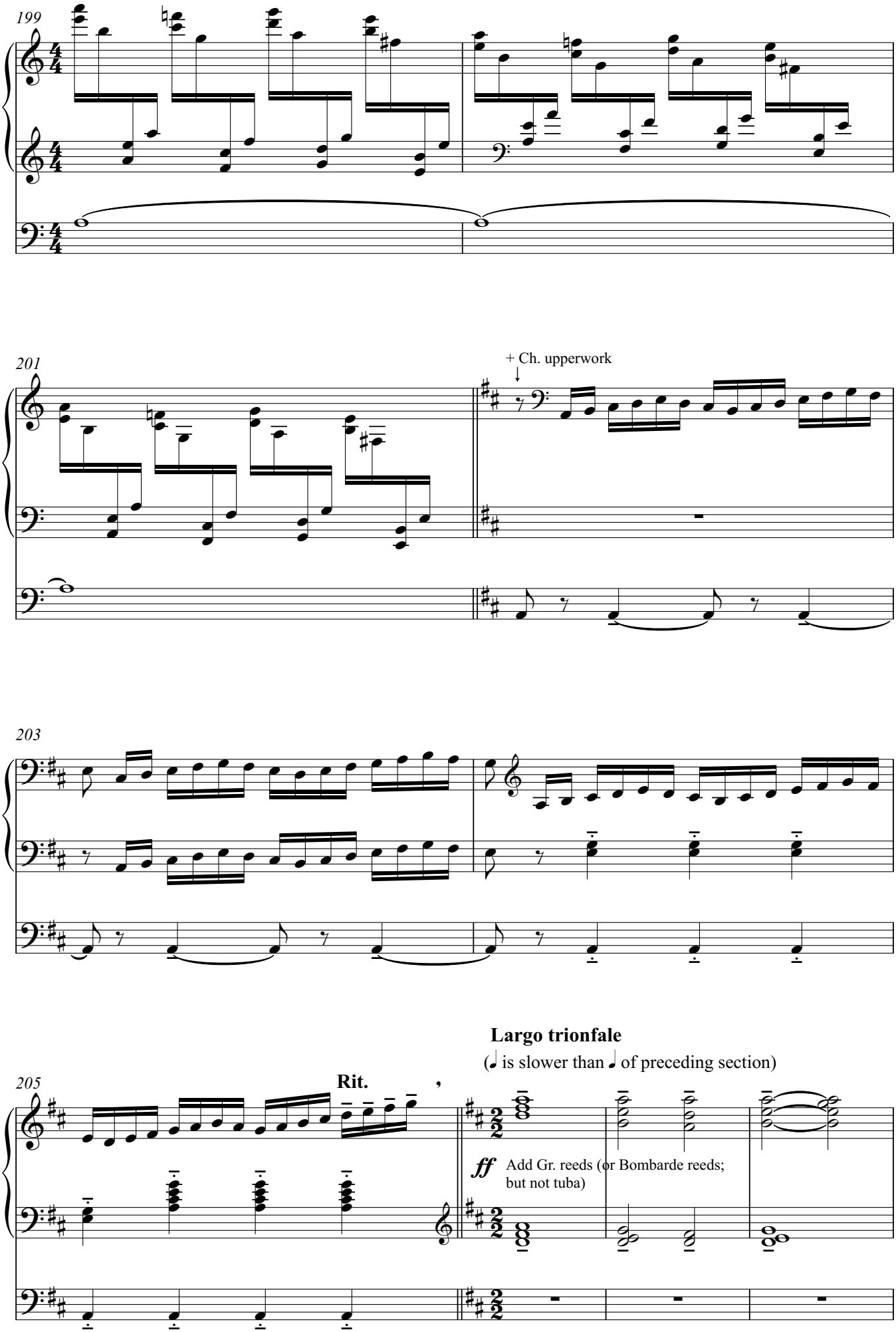
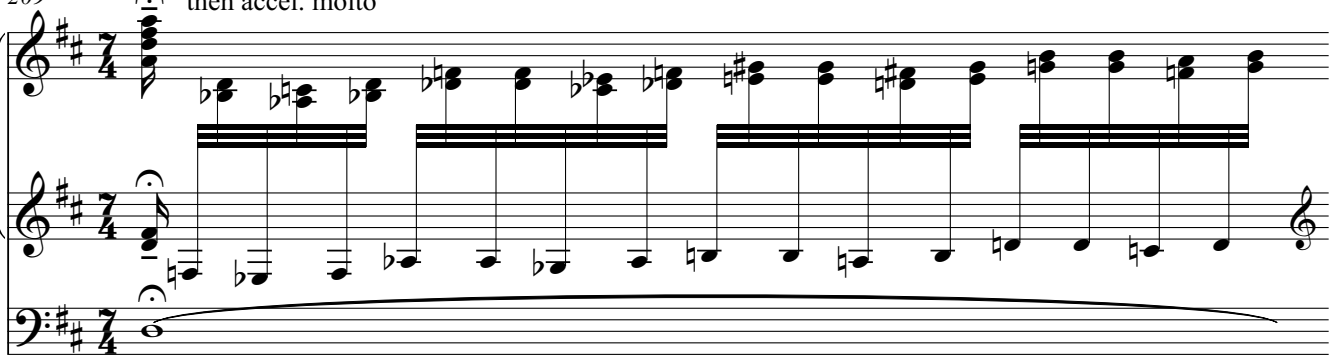



199
201
+ Ch. upperwork
203
205
Rit.
Largo trionfale
(𝅗𝅥 is slower than 𝅗𝅥 of preceding section)
ff
Add Gr. reeds (or Bombarde reeds;
but not tuba)

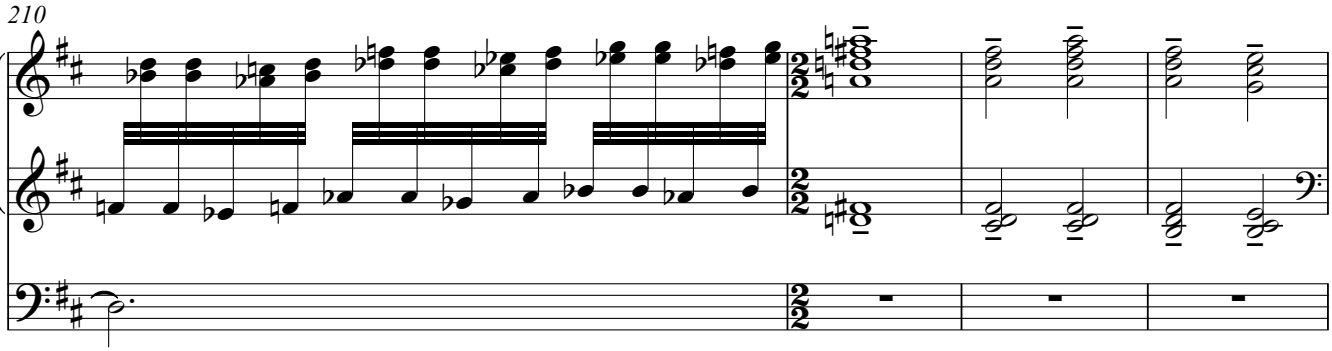
start all these passages slower and deliberately,
then accel. molto

209



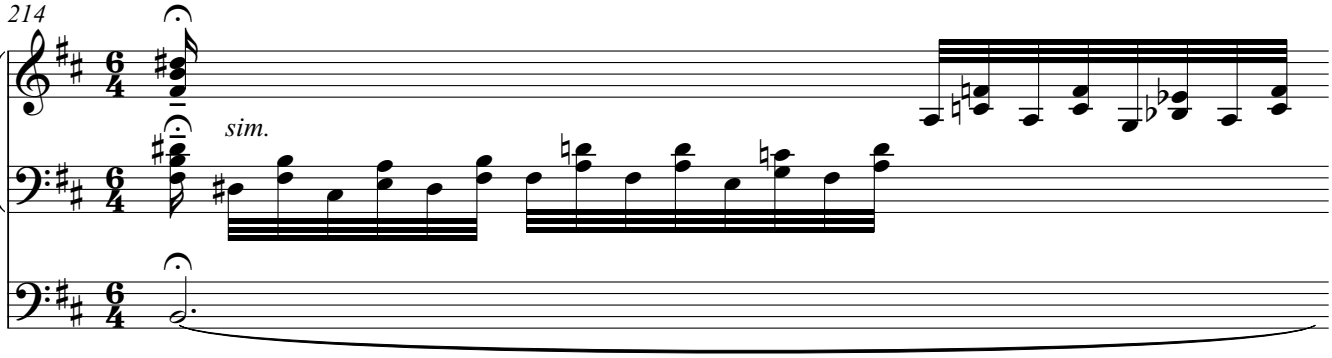
The choral always 'largo maestoso'

210

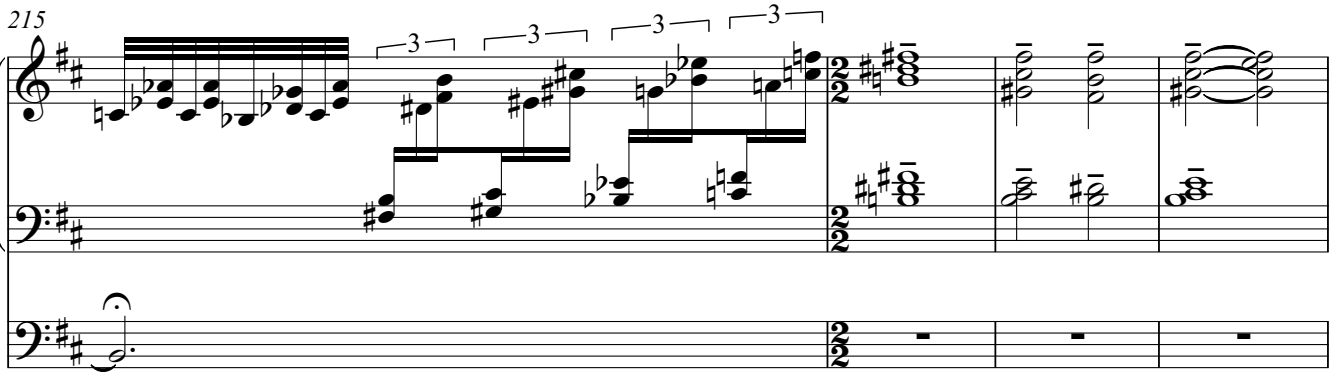


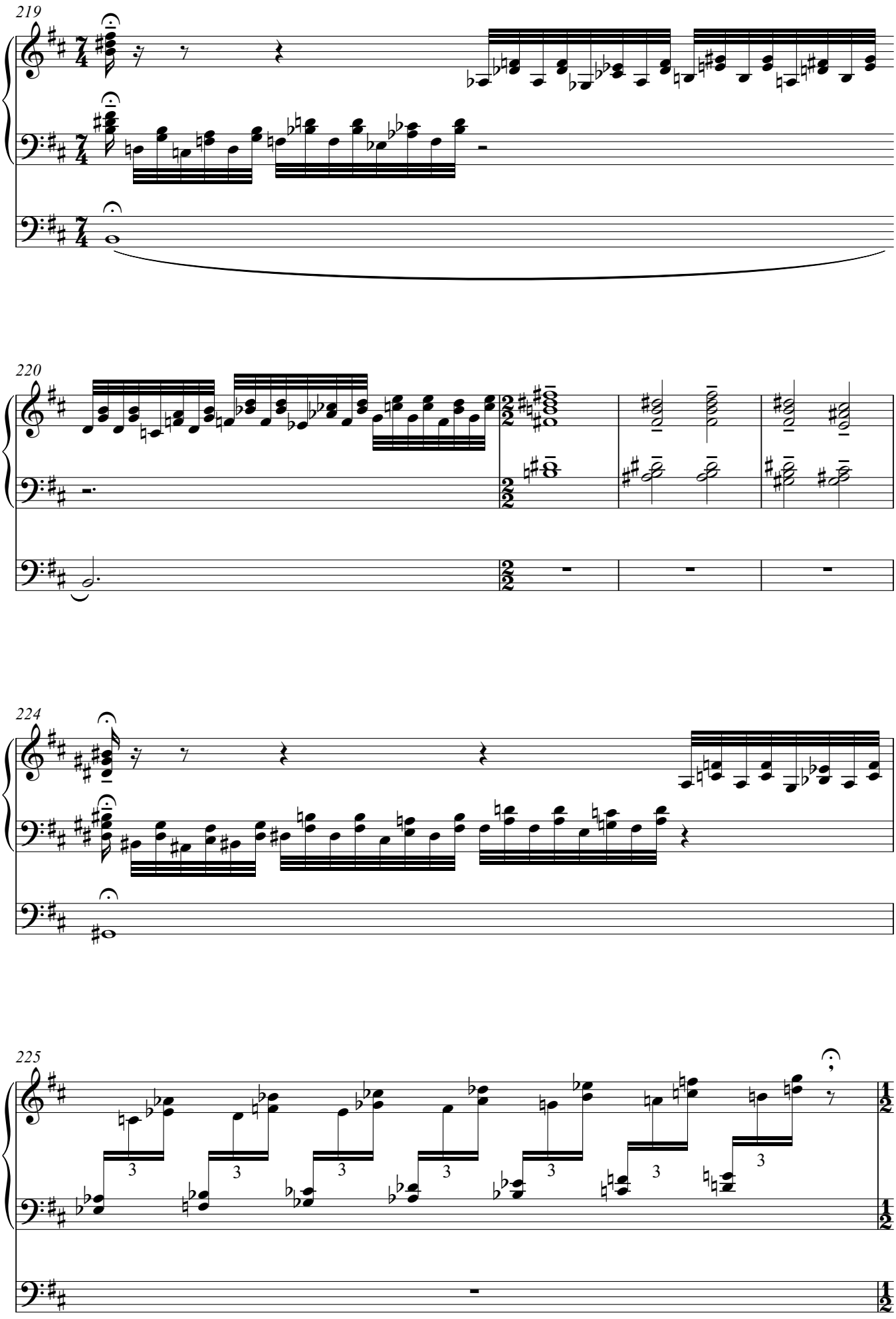
214

sim.



215




219
220
224
225

226

231

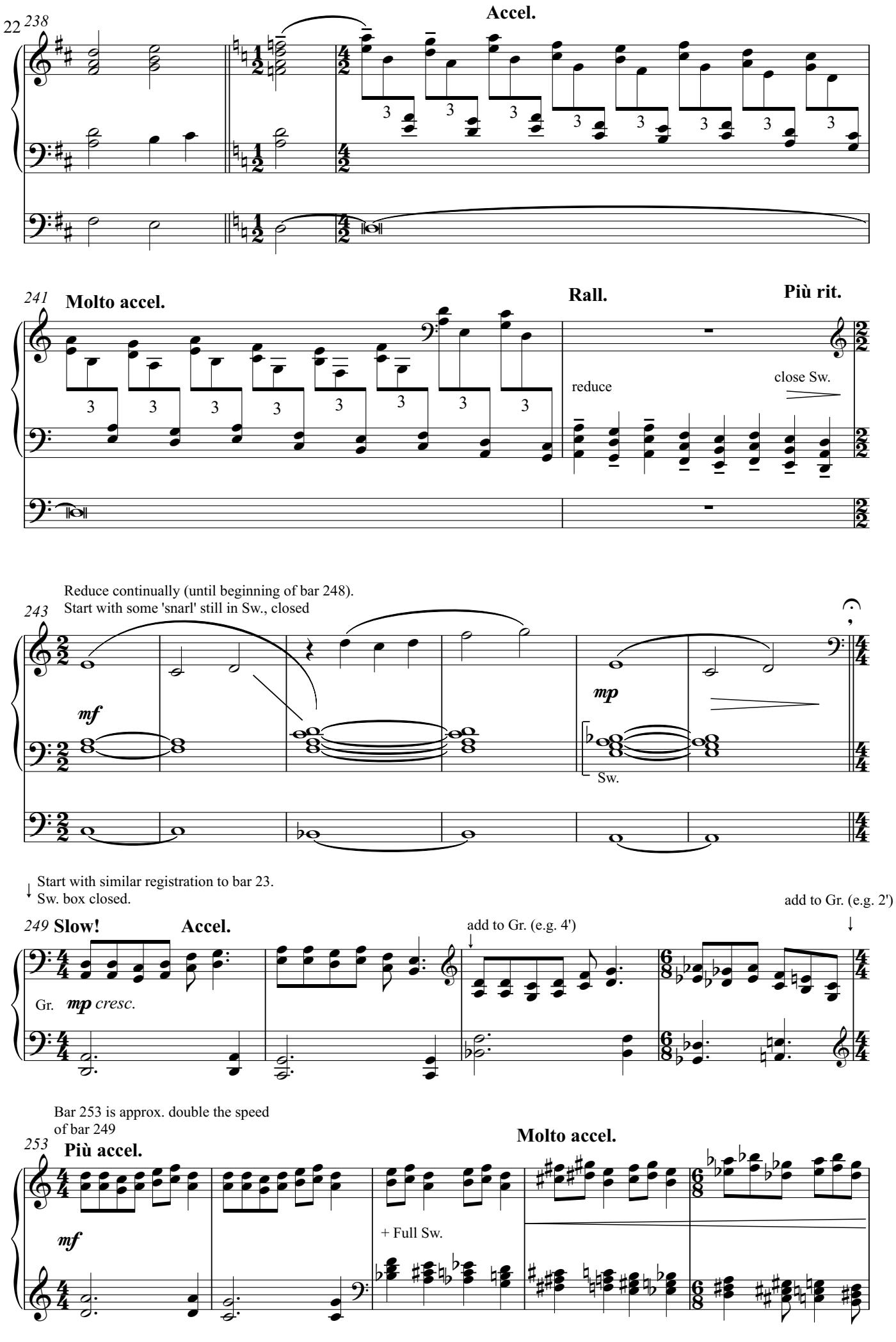
Accel.

233

Molto accel.

Rit.

235


22
238
Accel.
241
Molto accel.
Rall.
Più rit.
reduce
close Sw.
Reduce continually (until beginning of bar 248).
Start with some 'snarl' still in Sw., closed
243
mf
mp
Sw.
Start with similar registration to bar 23.
Sw. box closed.
add to Gr. (e.g. 2')
249
Slow!
Accel.
add to Gr. (e.g. 4')
Gr.
mp cresc.
Bar 253 is approx. double the speed
of bar 249
253
Più accel.
Molto accel.
mf
+ Full Sw.

(bars 258-9 should be too fast to play: fake them)

Più accel. al **Prestissimo veloce**

258

add to Gr. (and Ch.)

262

265

add to Gr. **Ancora più accel.**

tutti but without Gr. reeds

270

The top D need not to be played specifically;
the gliss. just finishes in that area

♩. = ♩ approx.

273

+ Gr. reeds

ten. ten. ten. ten. ten. ten.

gliss. (r.h.)

ff Full

(man.)

Accel.

+Tuba, Bombarde reeds

Molto rit. **Molto adagio**

279

fff

+Ped. reeds

Winchelsea, 27.ix.00. Revised iii.02 & ii.17