Nicholas Ansdell-Evans

Fantasia
'Christ ist erstanden'

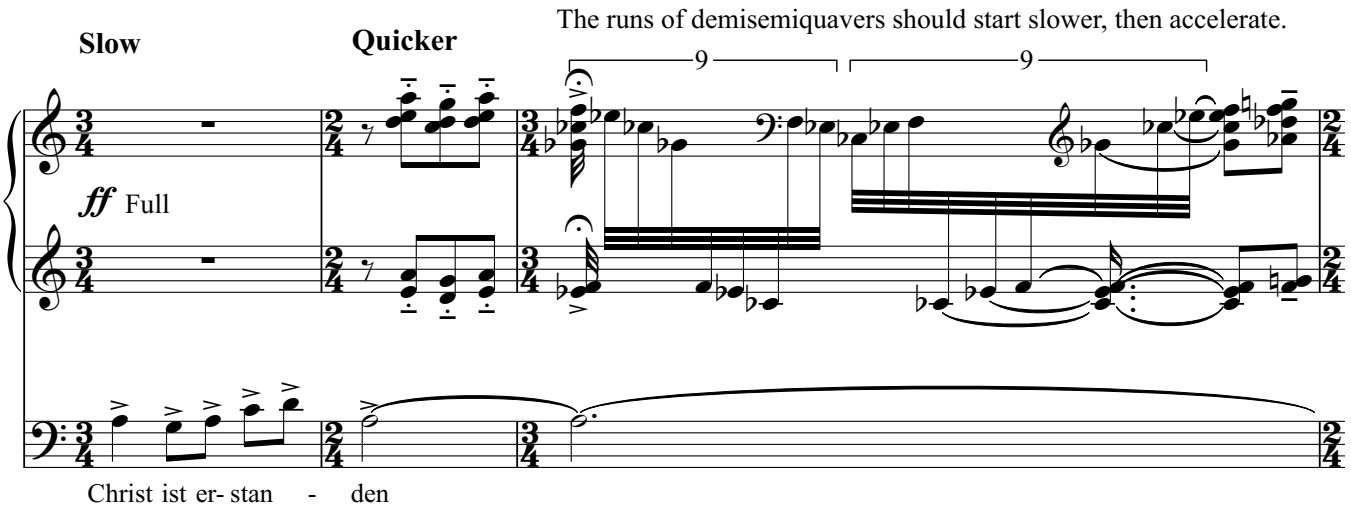
for organ

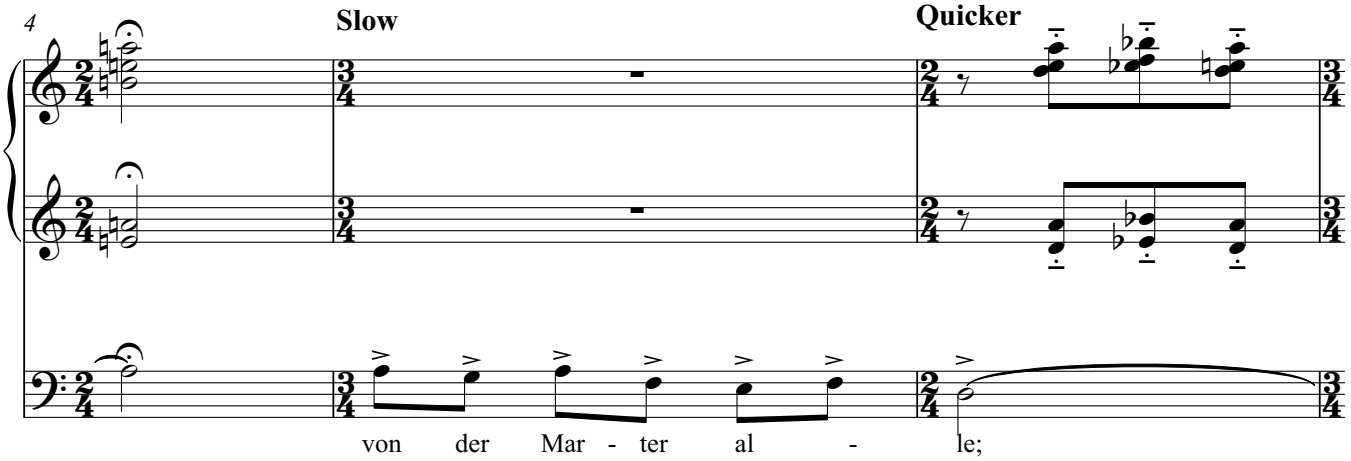
ansdellevans.com

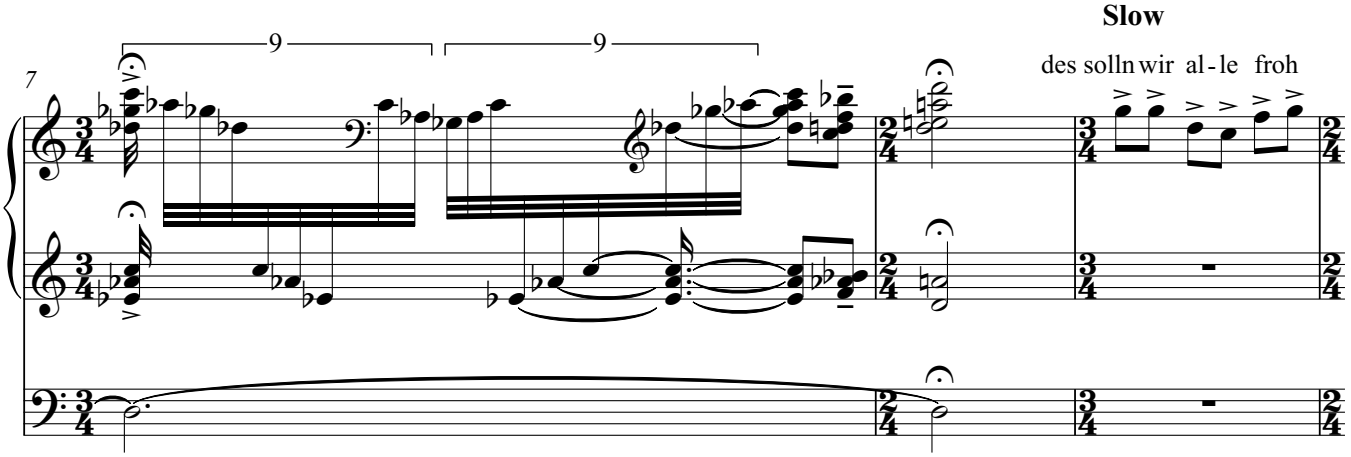
Commissioned by Ronald Jowitt

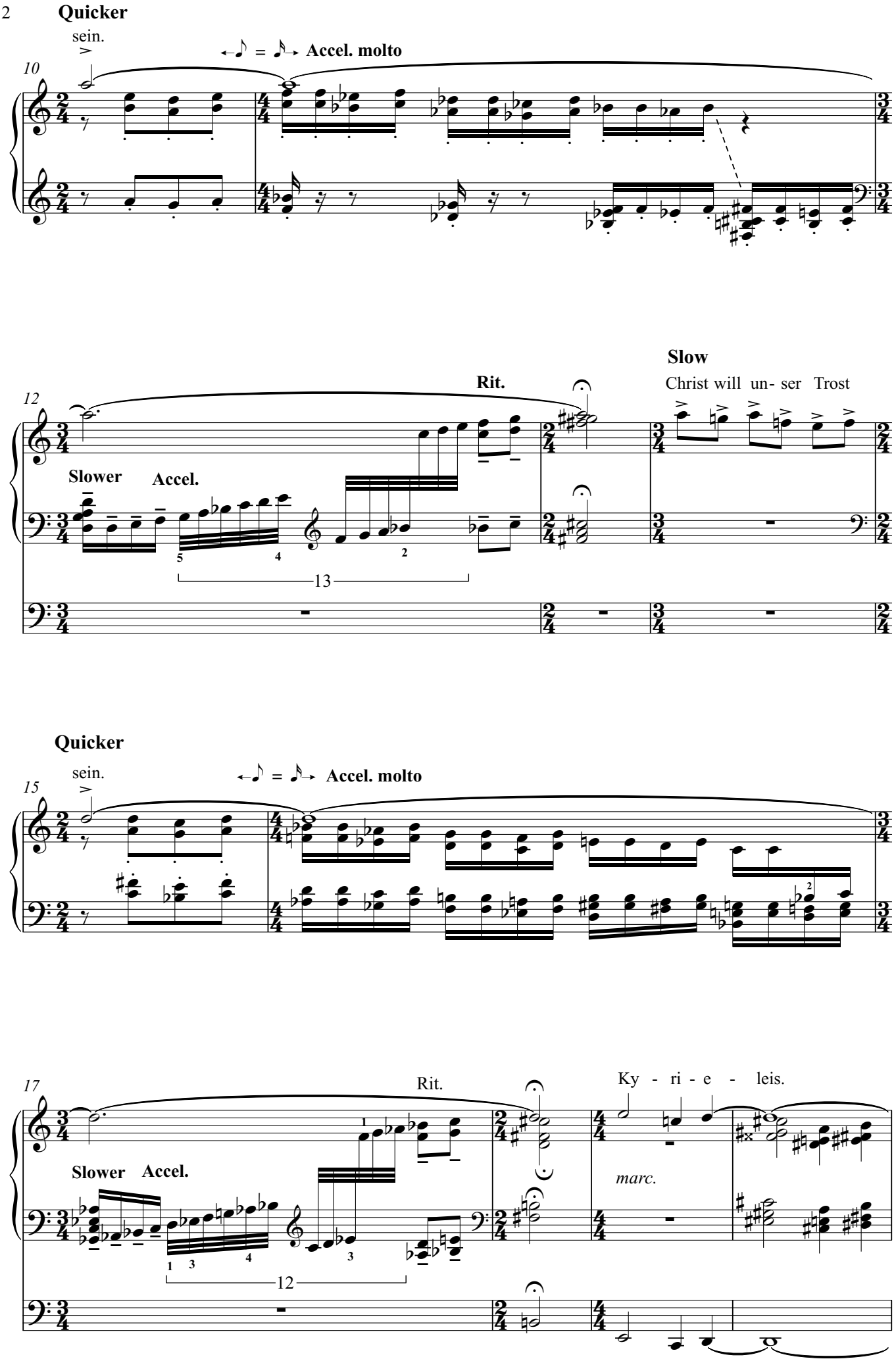
Fantasia 'Christ ist erstanden'

Nicholas Ansdell-Evans








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

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

21

Allegro

Sw. *mp* Always well articulated

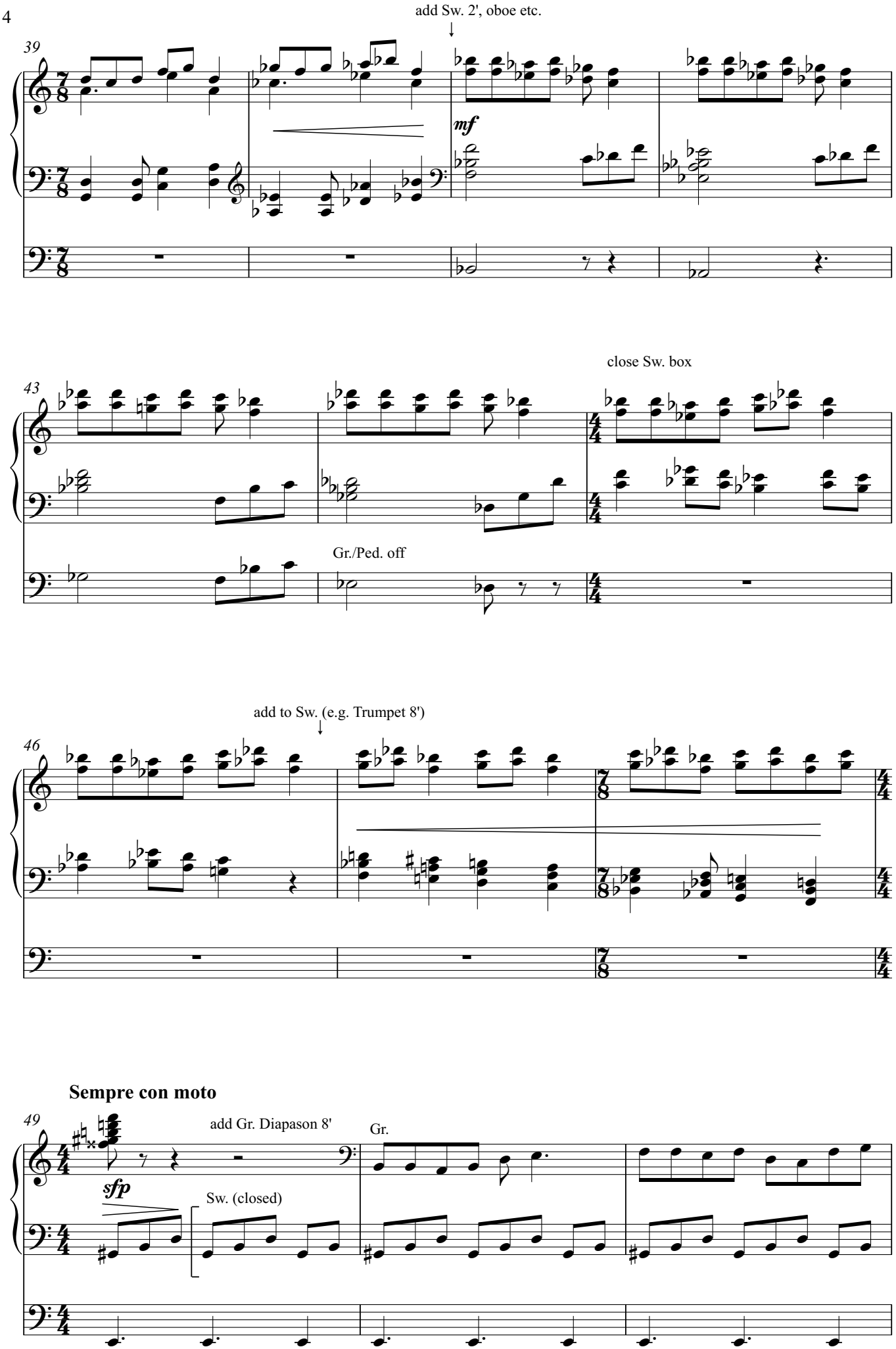
25

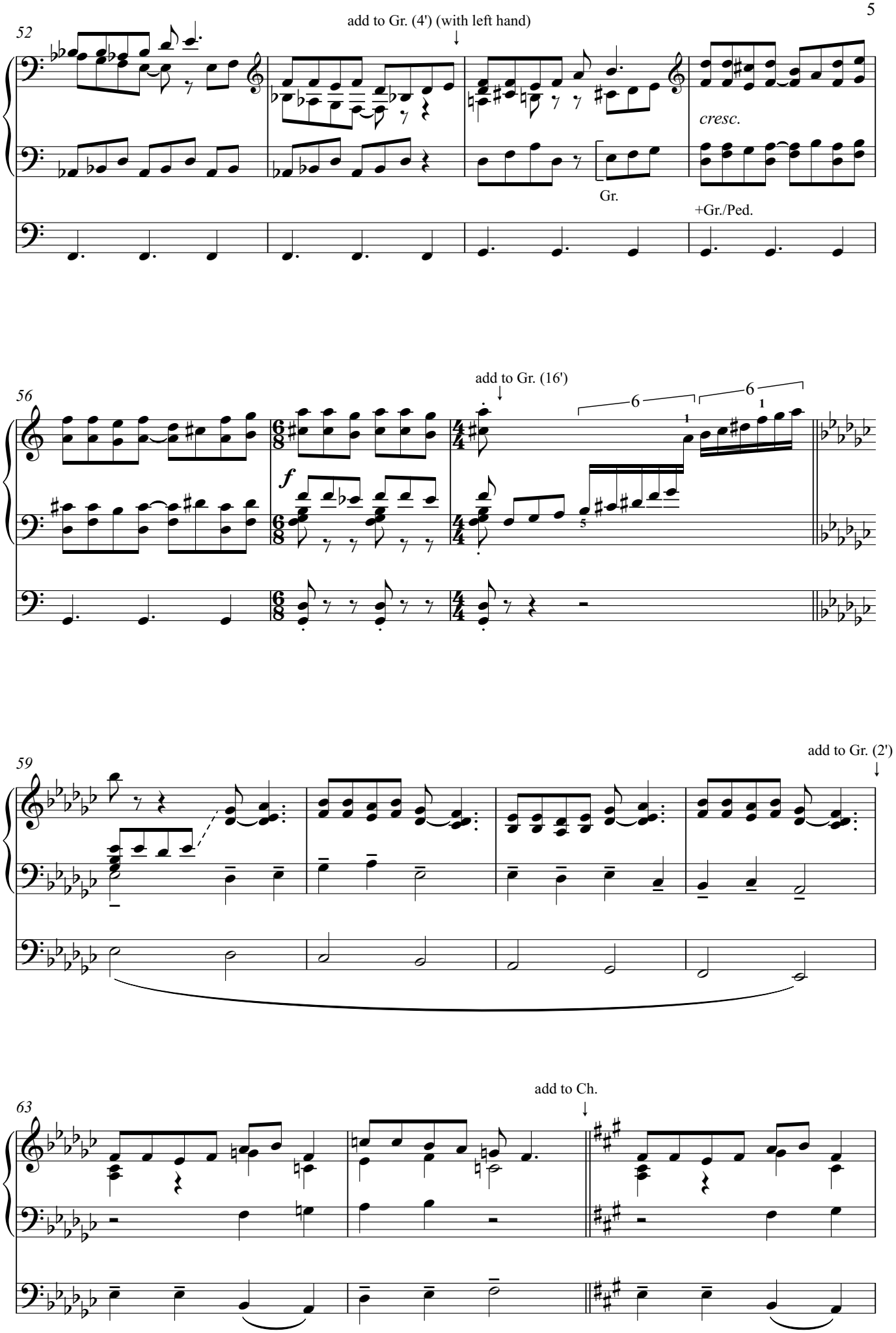
Ch.

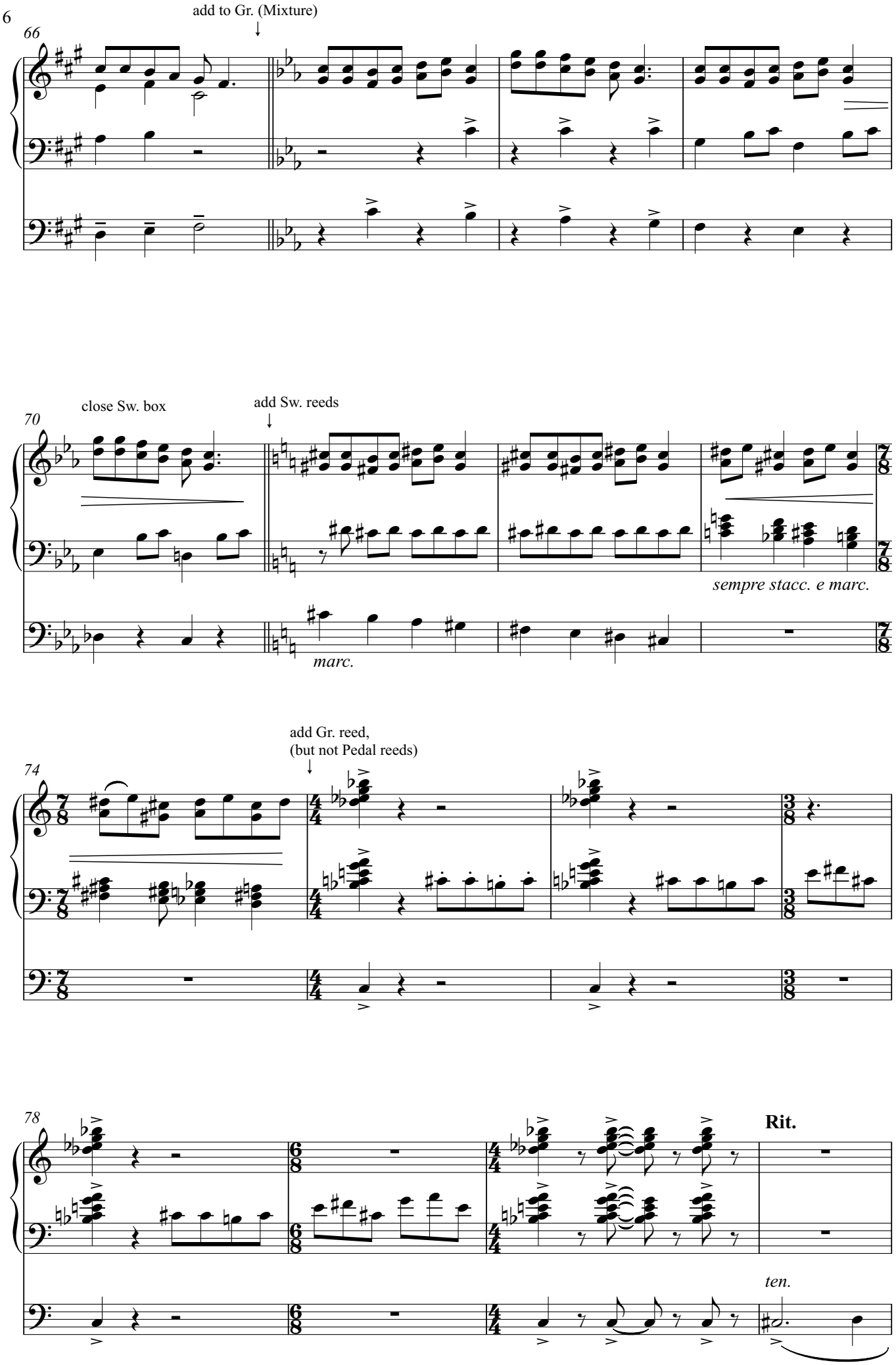
30

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 - den,

Accel.

85

ff *marc.* (man.)

+ Ped. reeds

legato (Ped.)

Rit.

A tempo (maestoso)

so wär die Welt ver - gan -

89

Accel. **Rit.**

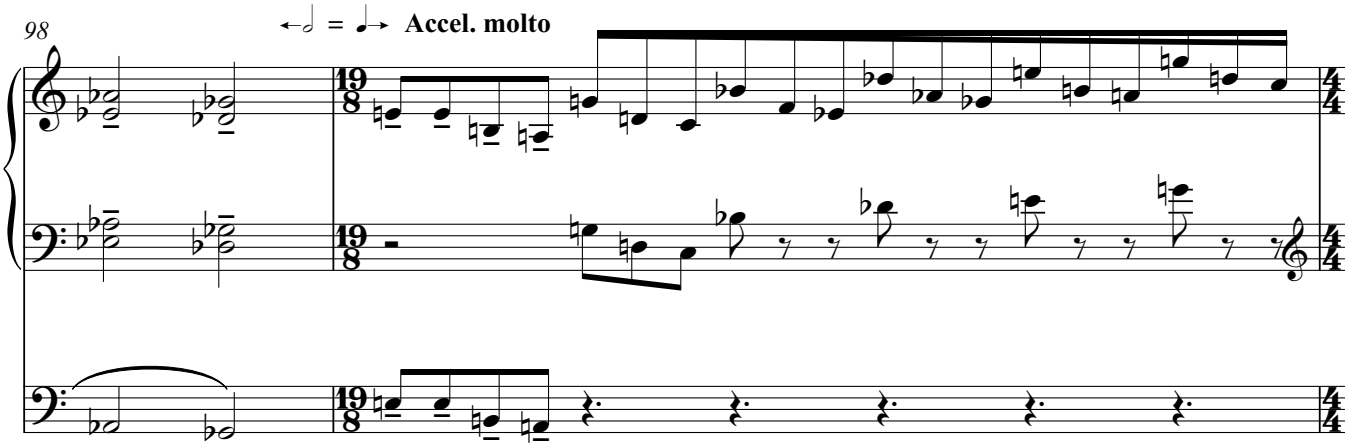
gen...

A tempo
(maestoso)

94

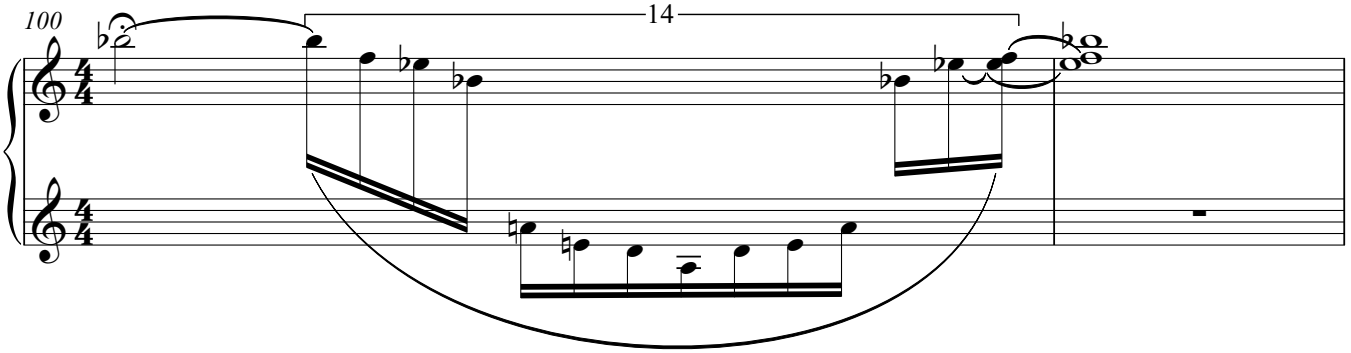
98

Accel. molto



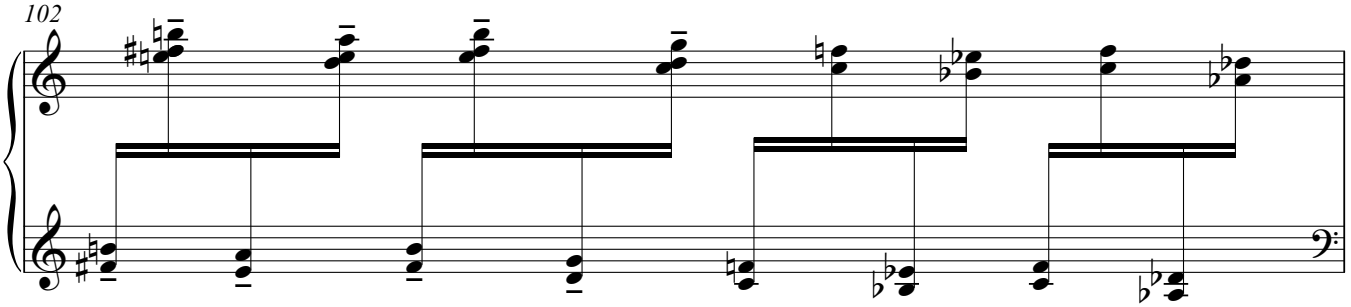
100

14



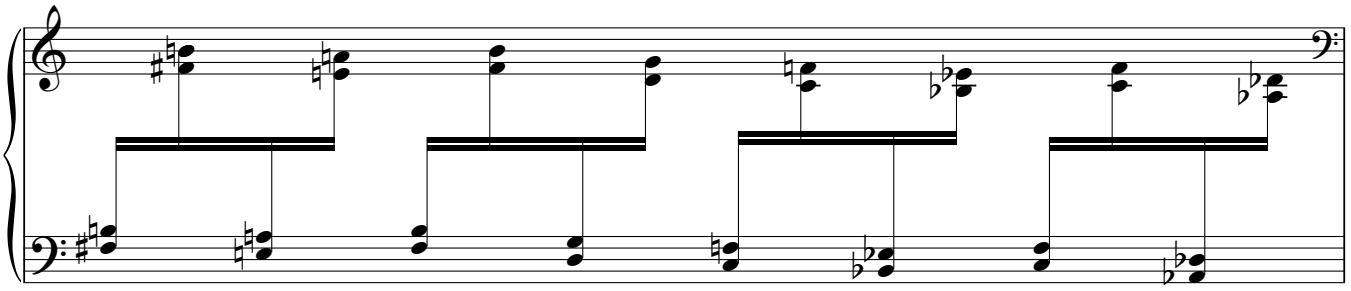
Start slow. Accel. molto

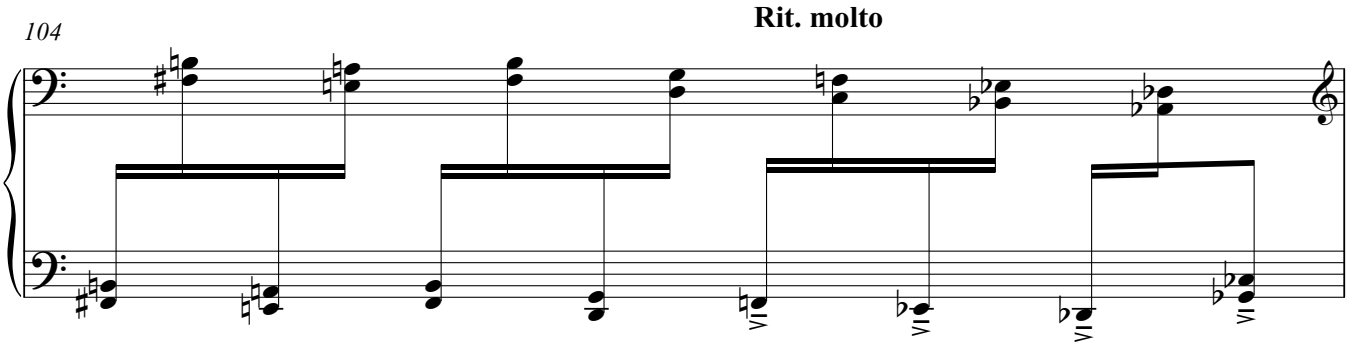
102

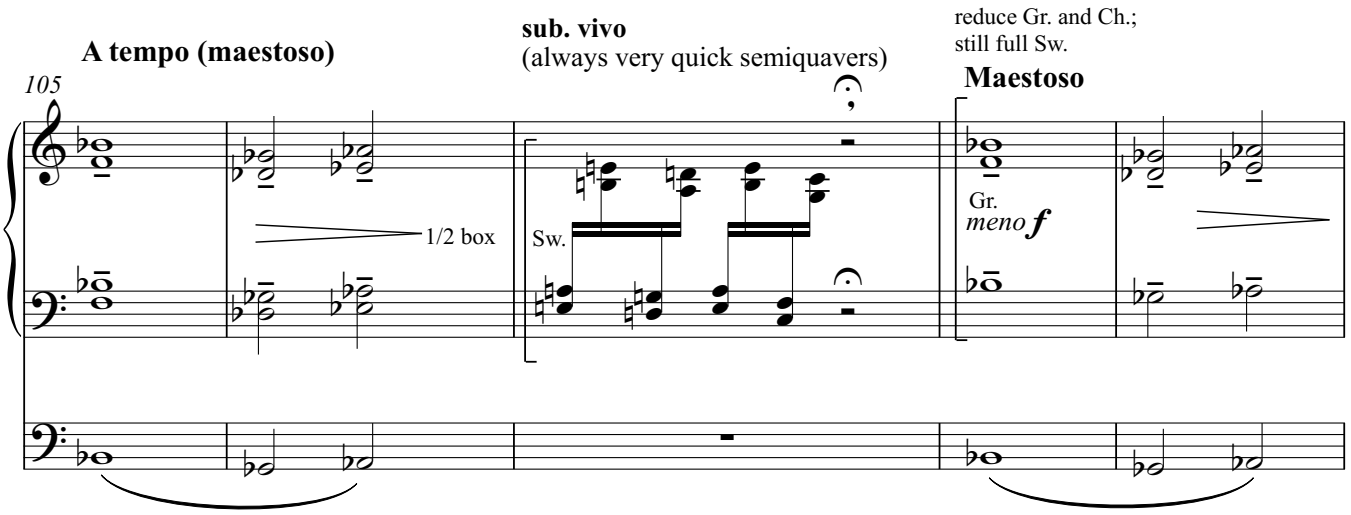


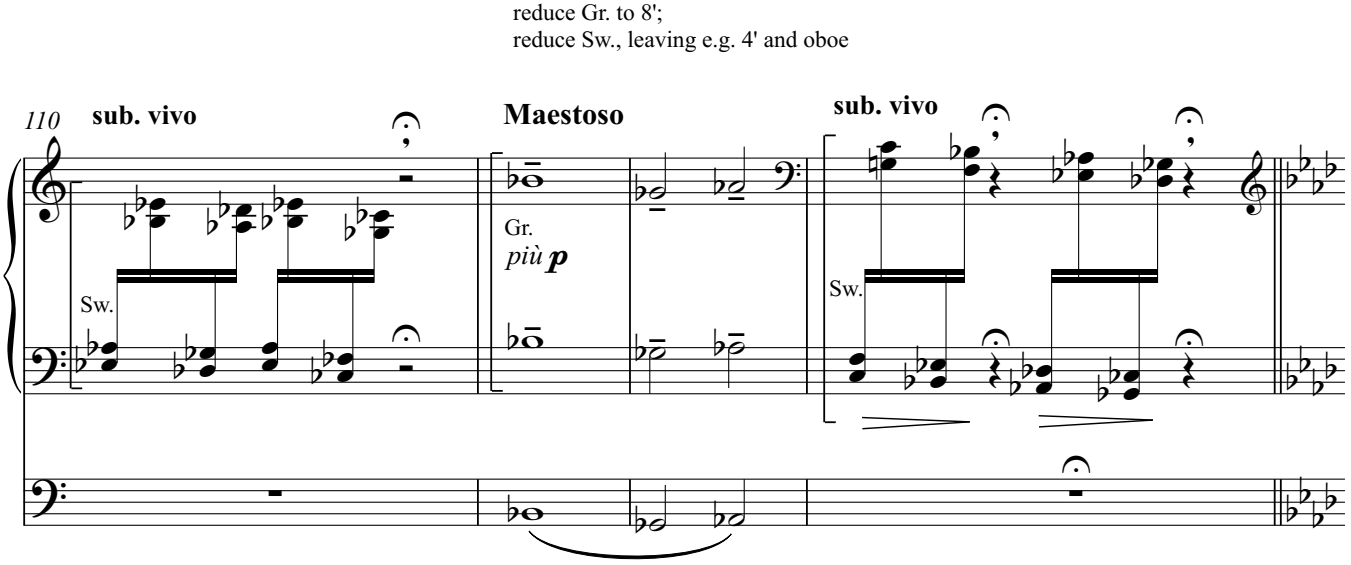
103

Fast



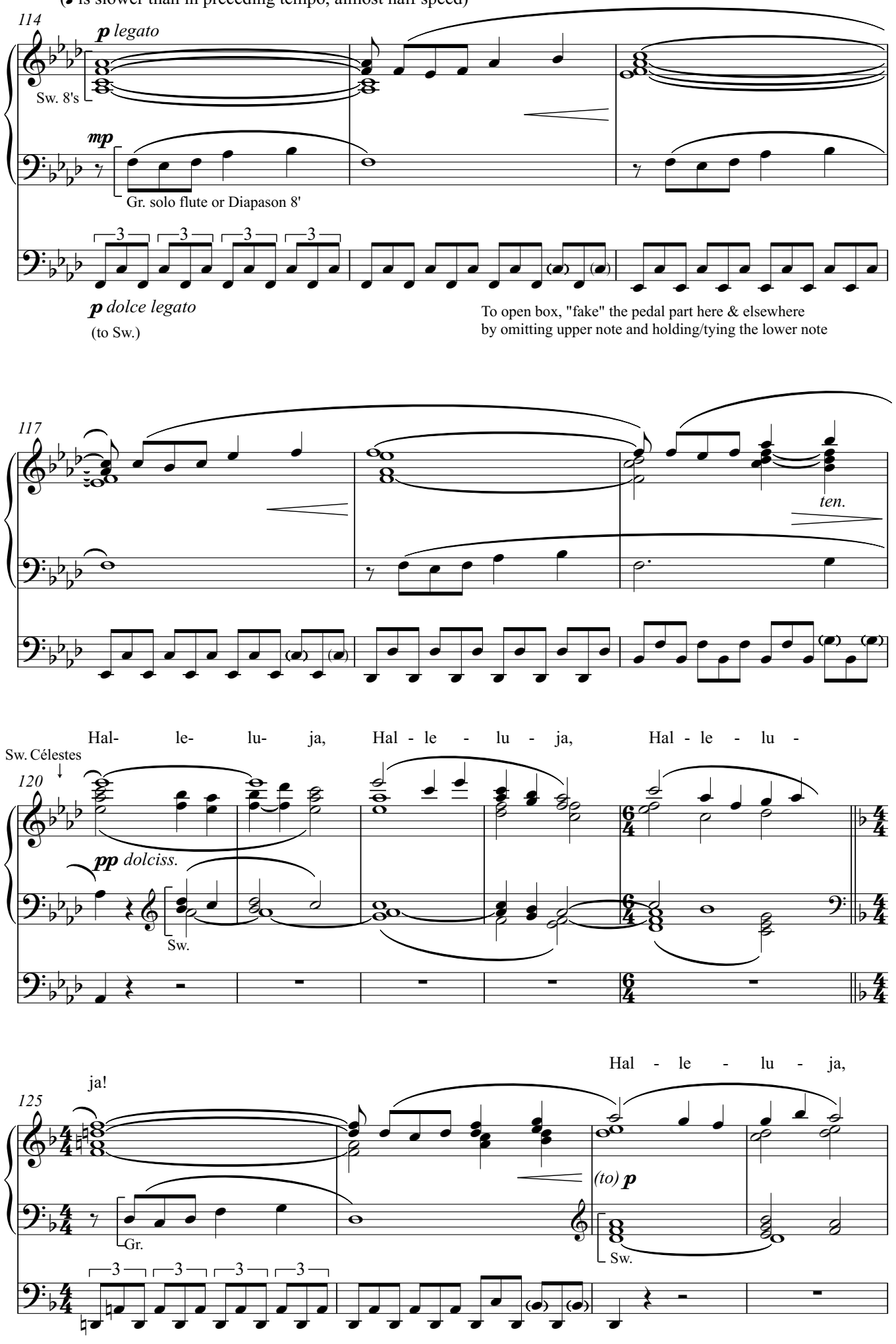

104
Rit. molto


A tempo (maestoso)
105
sub. vivo
(always very quick semiquavers)
reduce Gr. and Ch.;
still full Sw.
Maestoso
1/2 box
Sw.
Gr.
meno f


reduce Gr. to 8';
reduce Sw., leaving e.g. 4' and oboe
110
sub. vivo
Maestoso
sub. vivo
Sw.
Gr.
più p
Sw.

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.

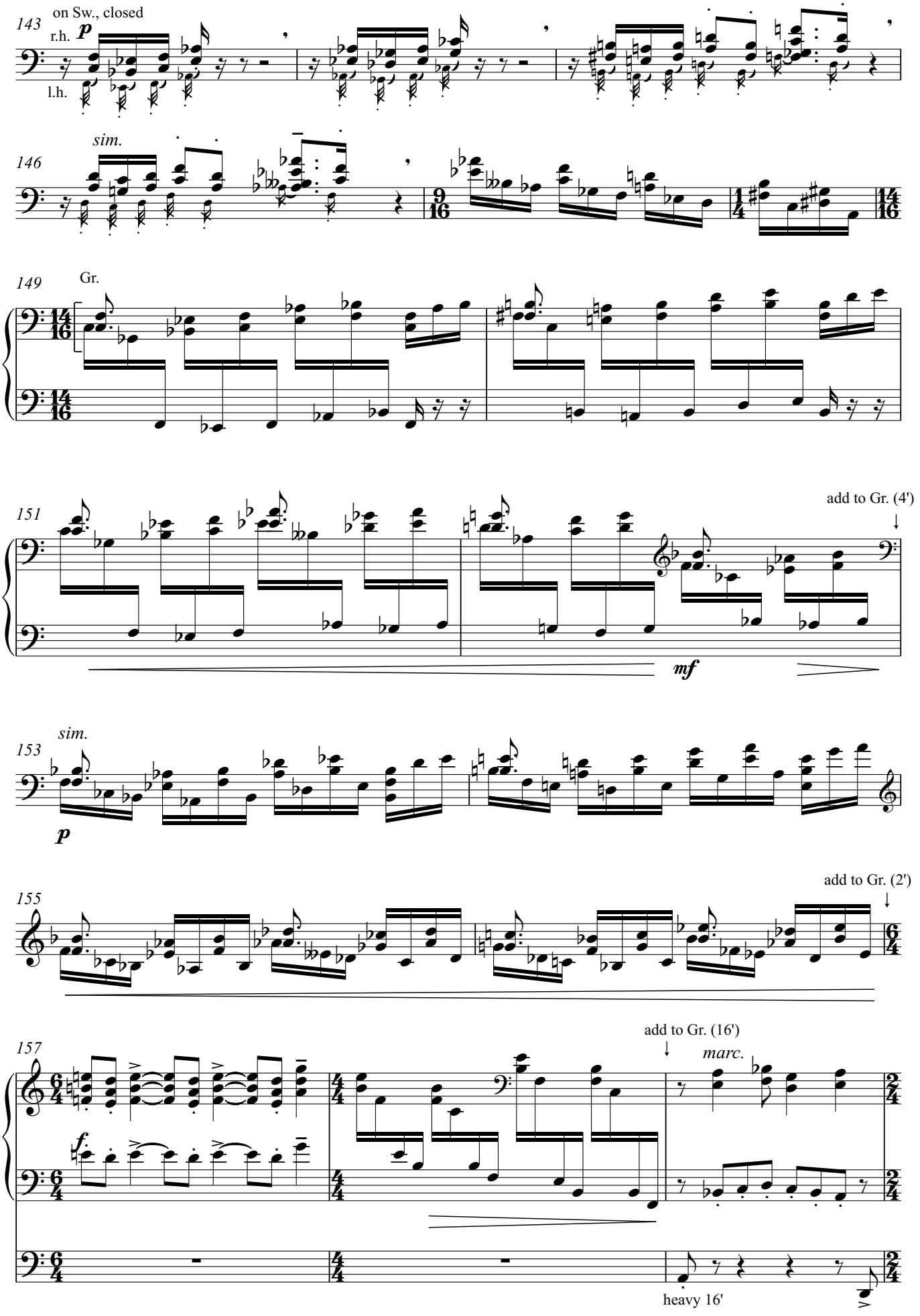
139

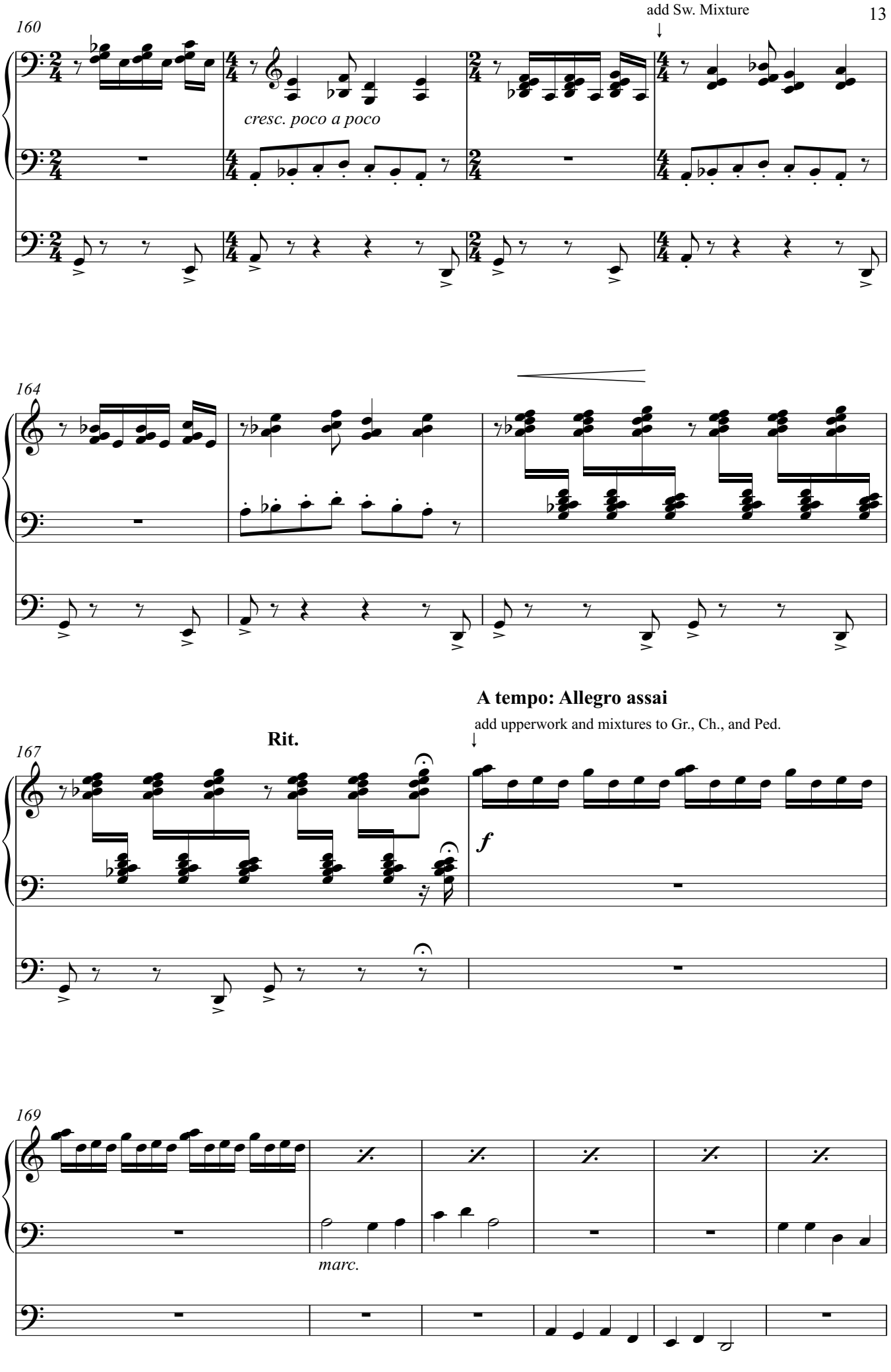
(Sw. Diap. off)

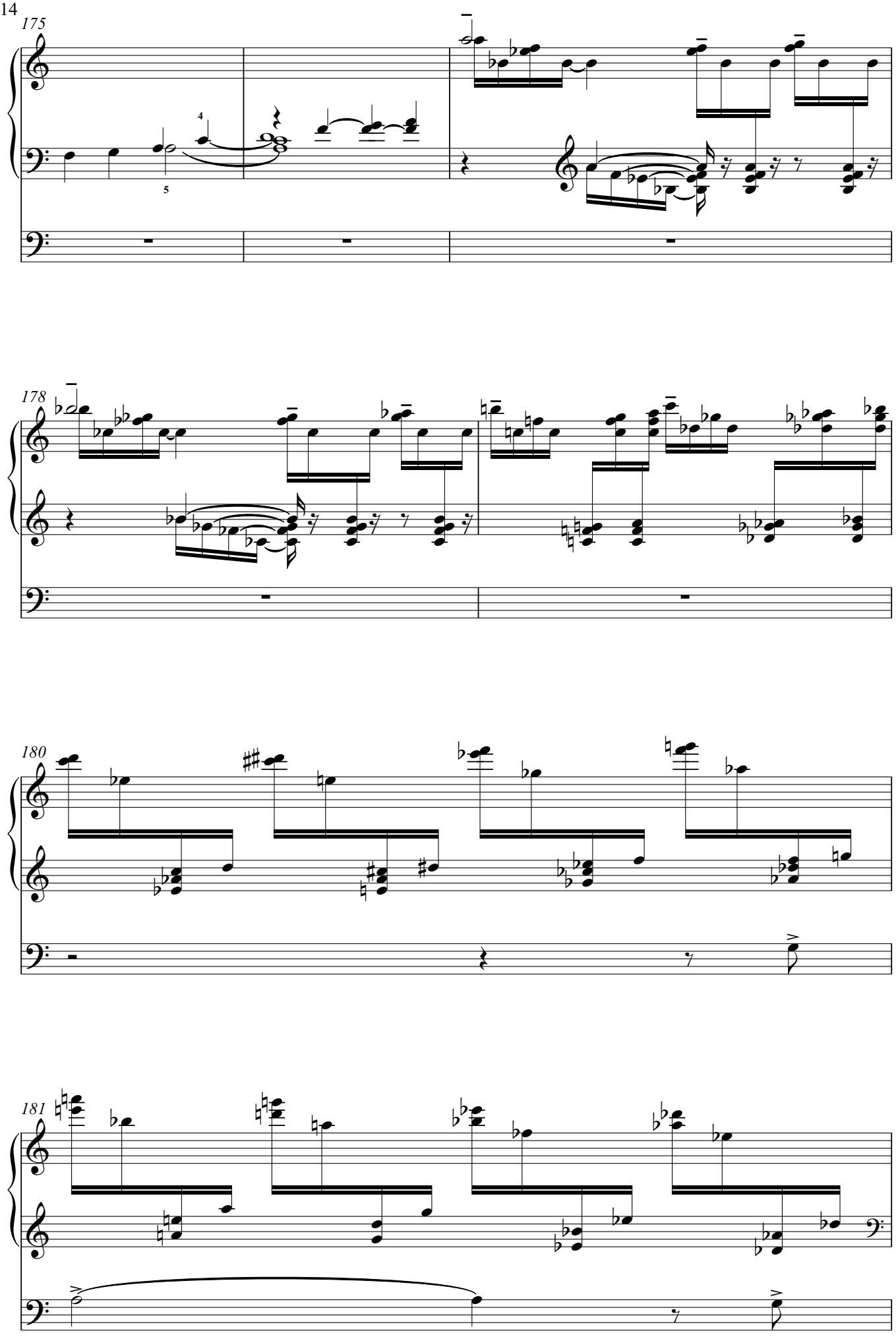
(reduce Gr.)

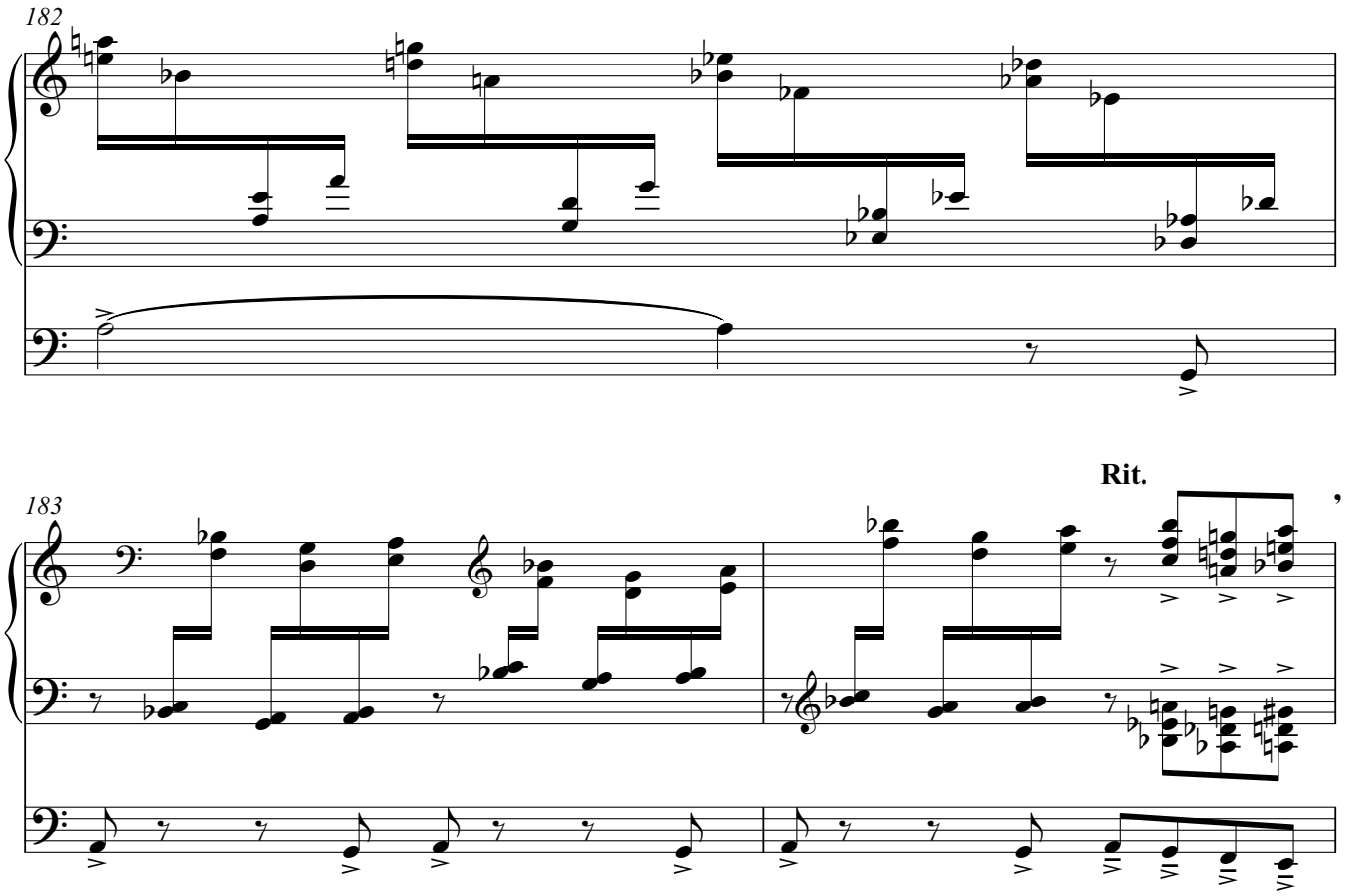
Allegro (This tempo is not related to preceding section. ♩ pulse is slower than in previous Allegro ma non troppo, although the music will sound quicker, because of semiquaver movement)

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.

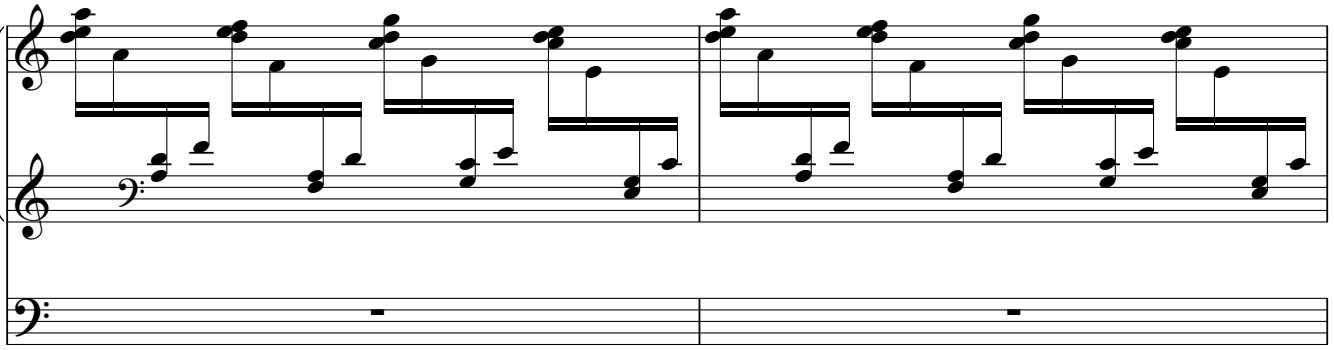

175
178
180
181


182
183
Rit.

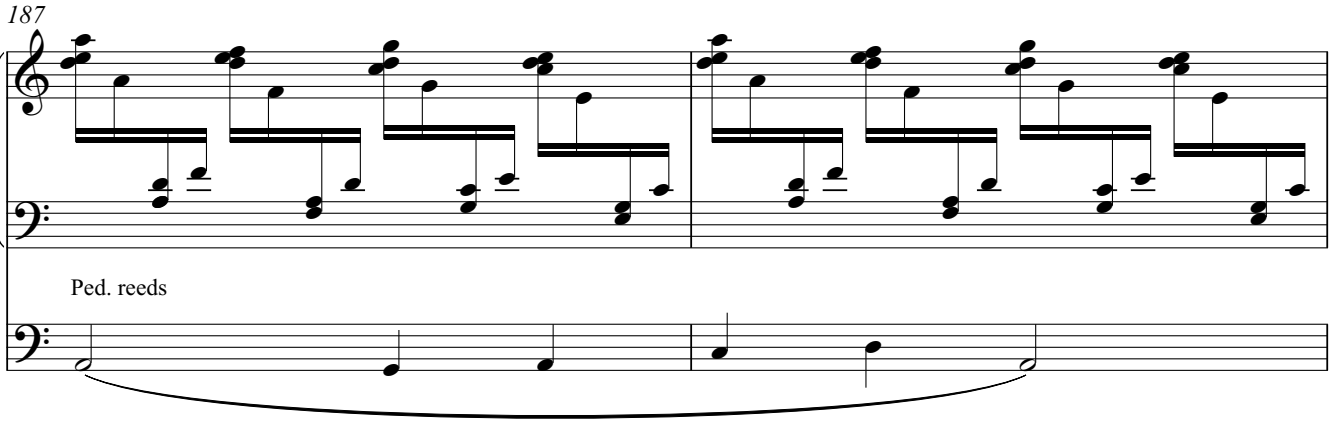
A tempo

Full organ, except for Gr. reeds or Bombarde reeds

185



187



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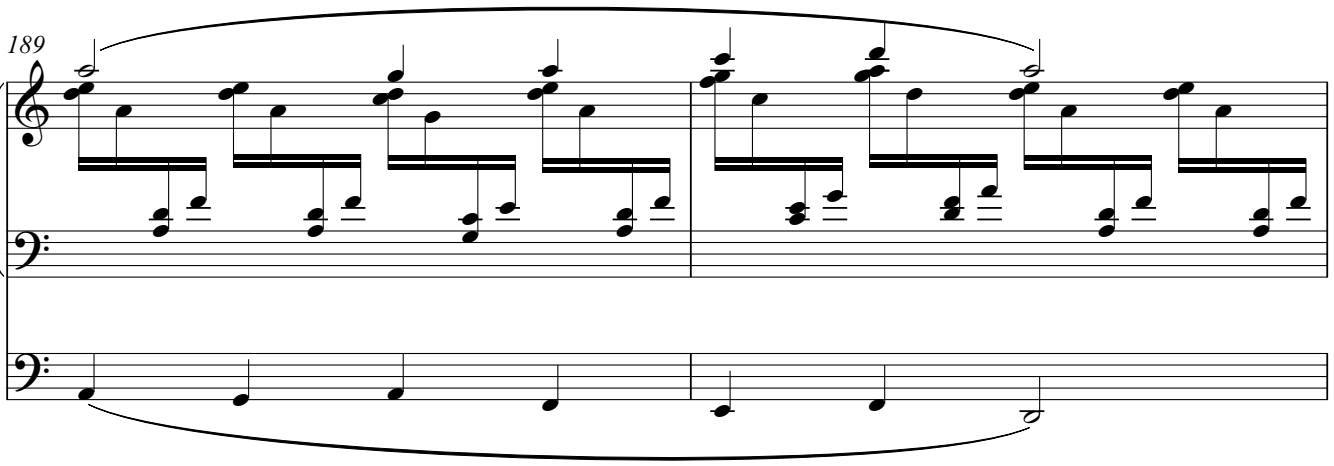

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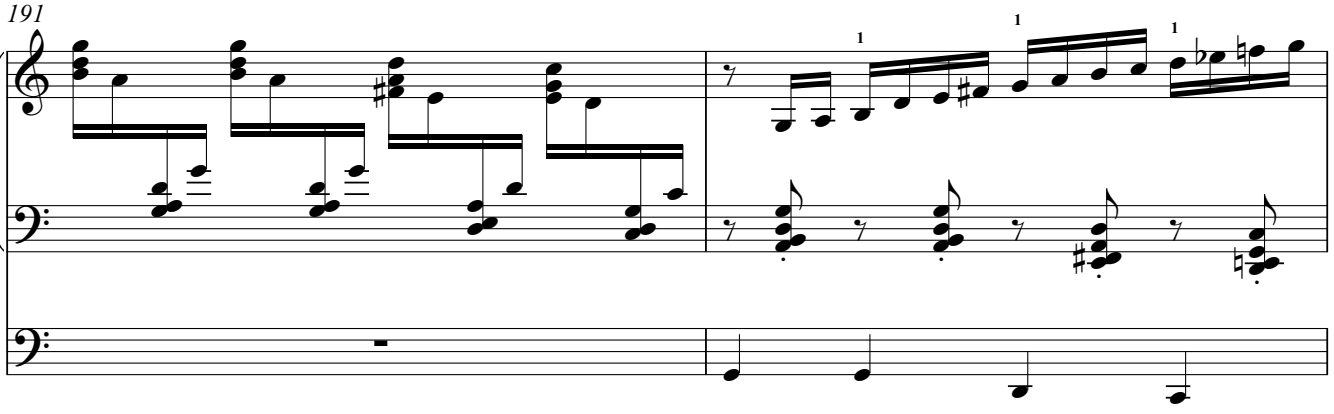

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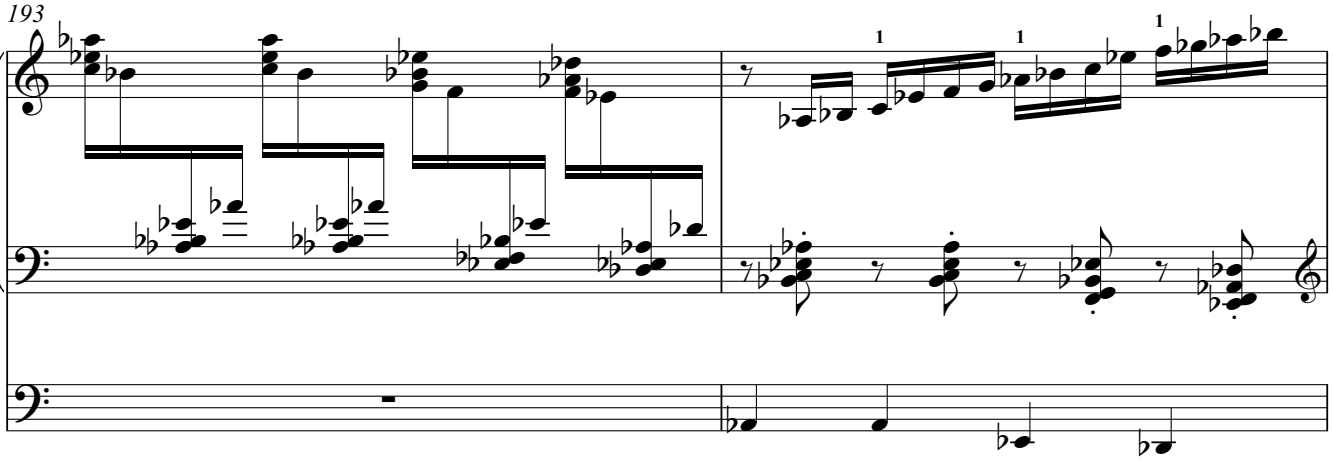
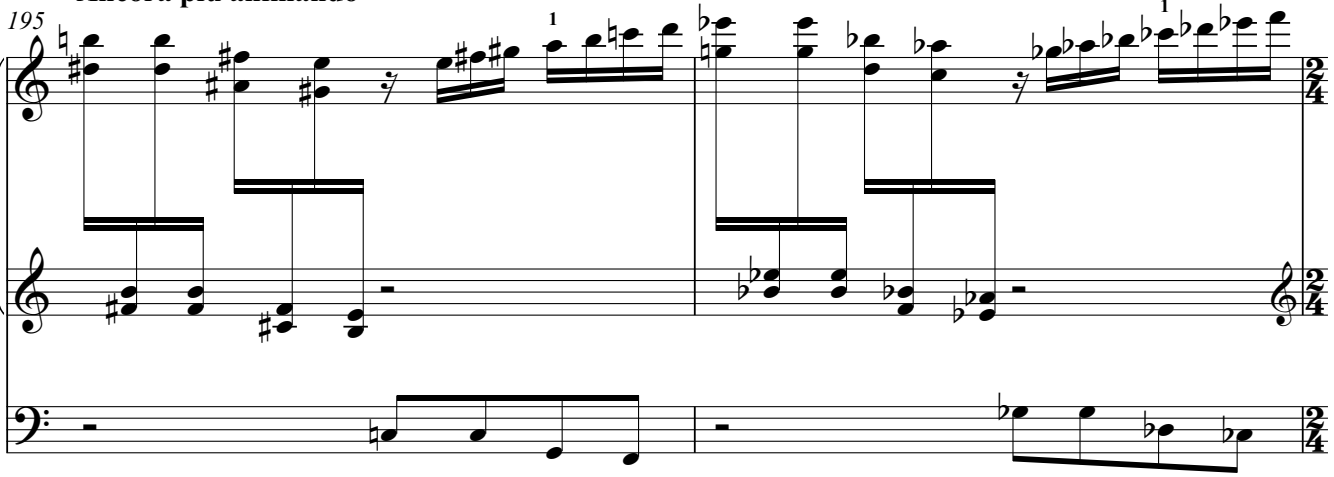


Ancora più animando

195



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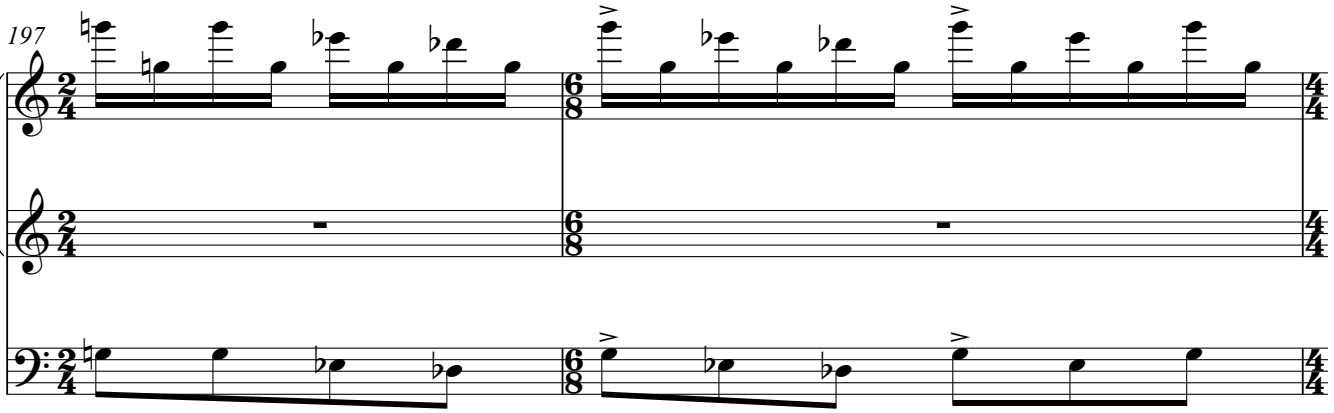
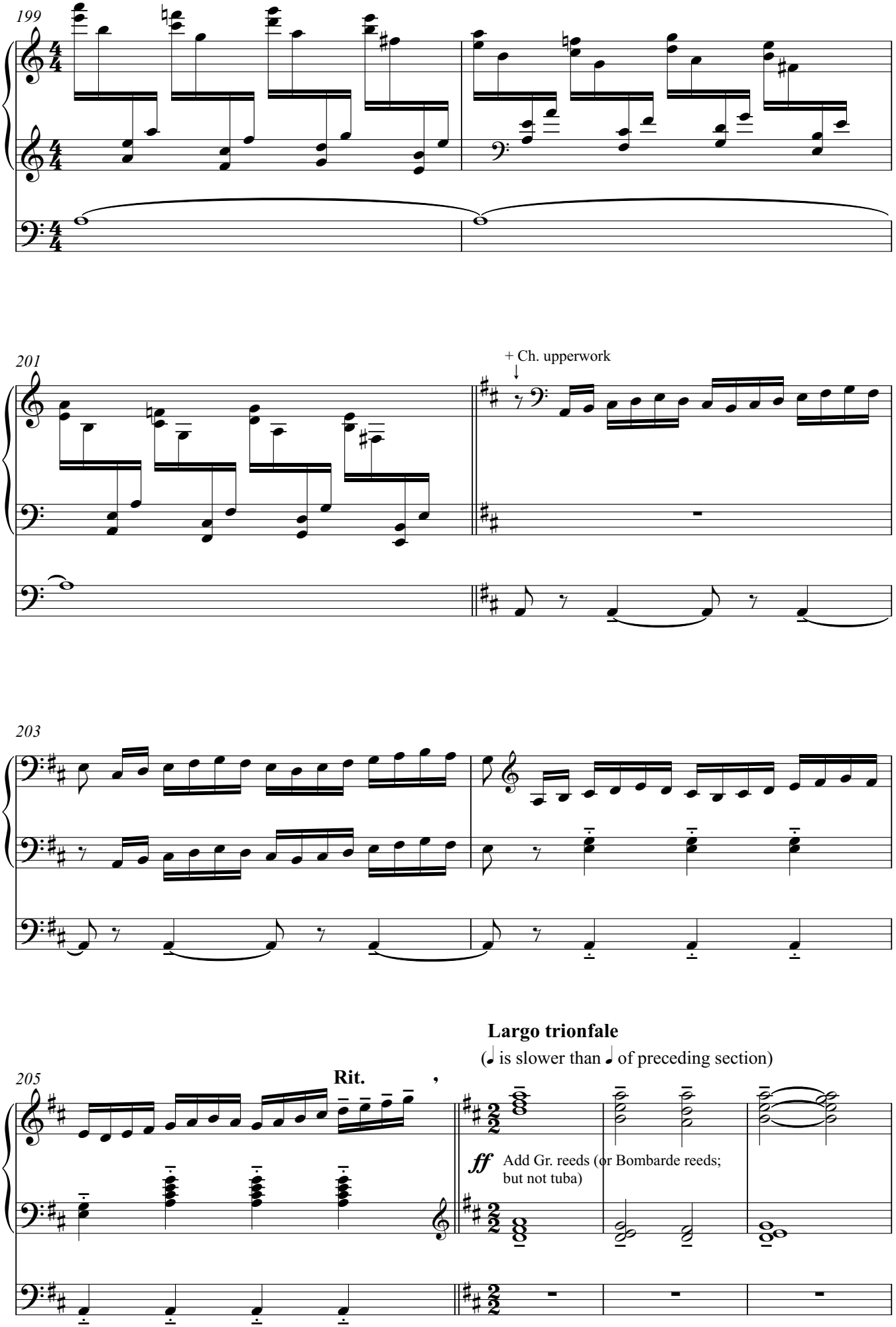
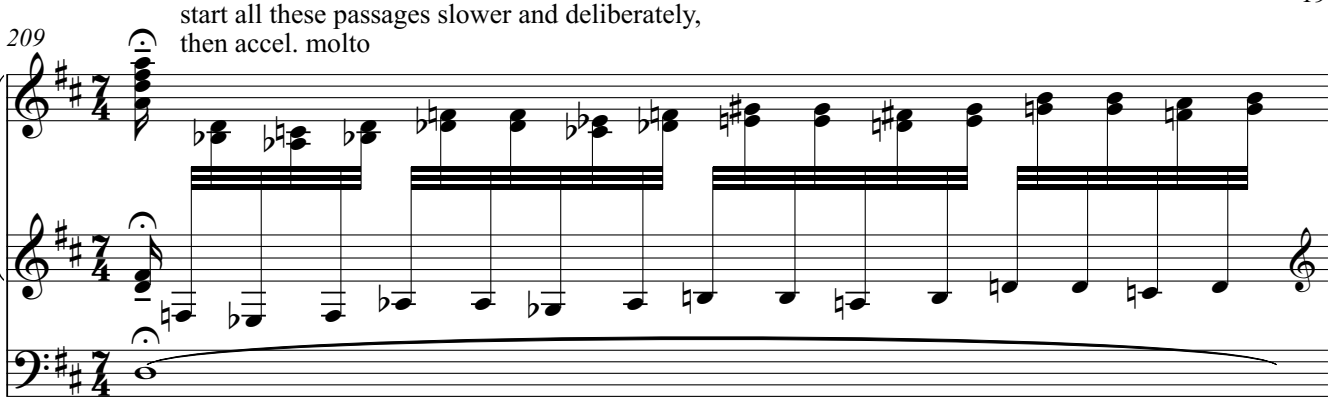



199
201
+ Ch. upperwork
203
205
Rit.
Largo trionfale
(𝅗𝅥 is slower than 𝅗𝅥 of preceding section)
ff
Add Gr. reeds (or Bombarde reeds;
but not tuba)

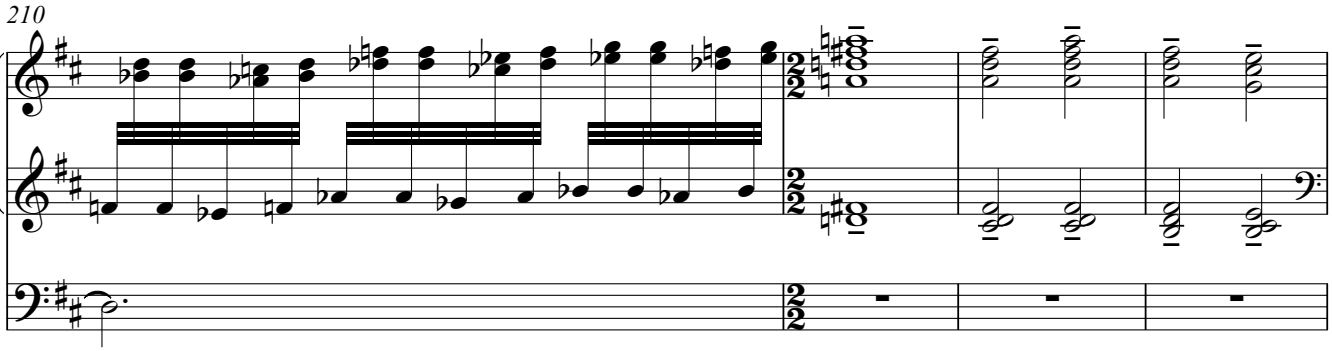
209

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



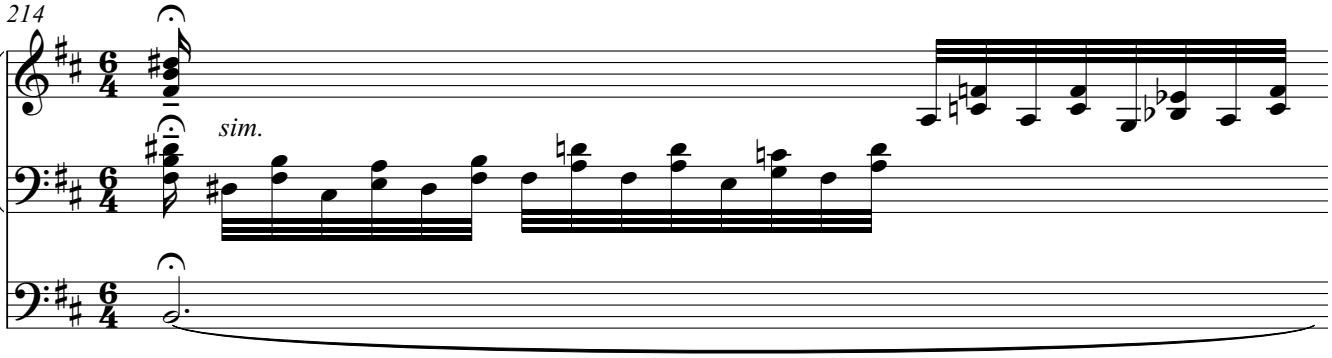
The choral always 'largo maestoso'

210



214

sim.



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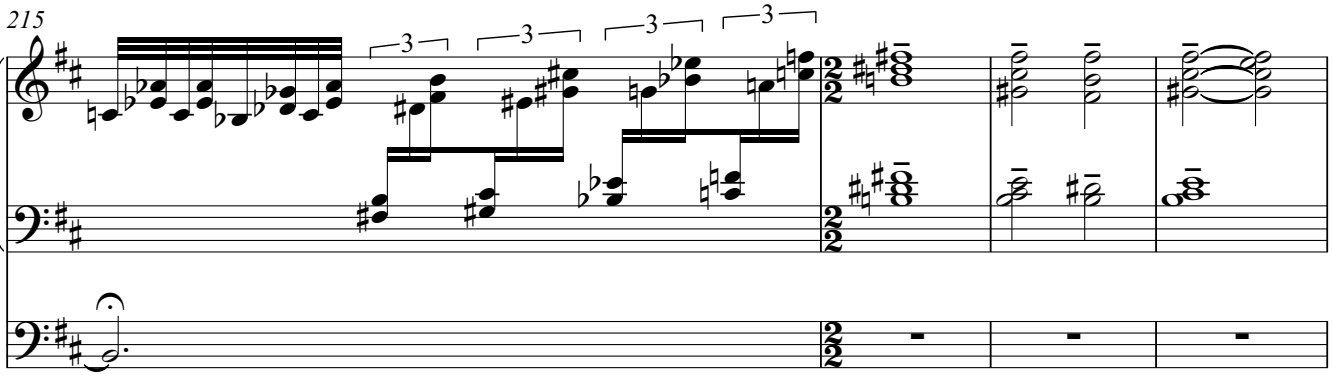
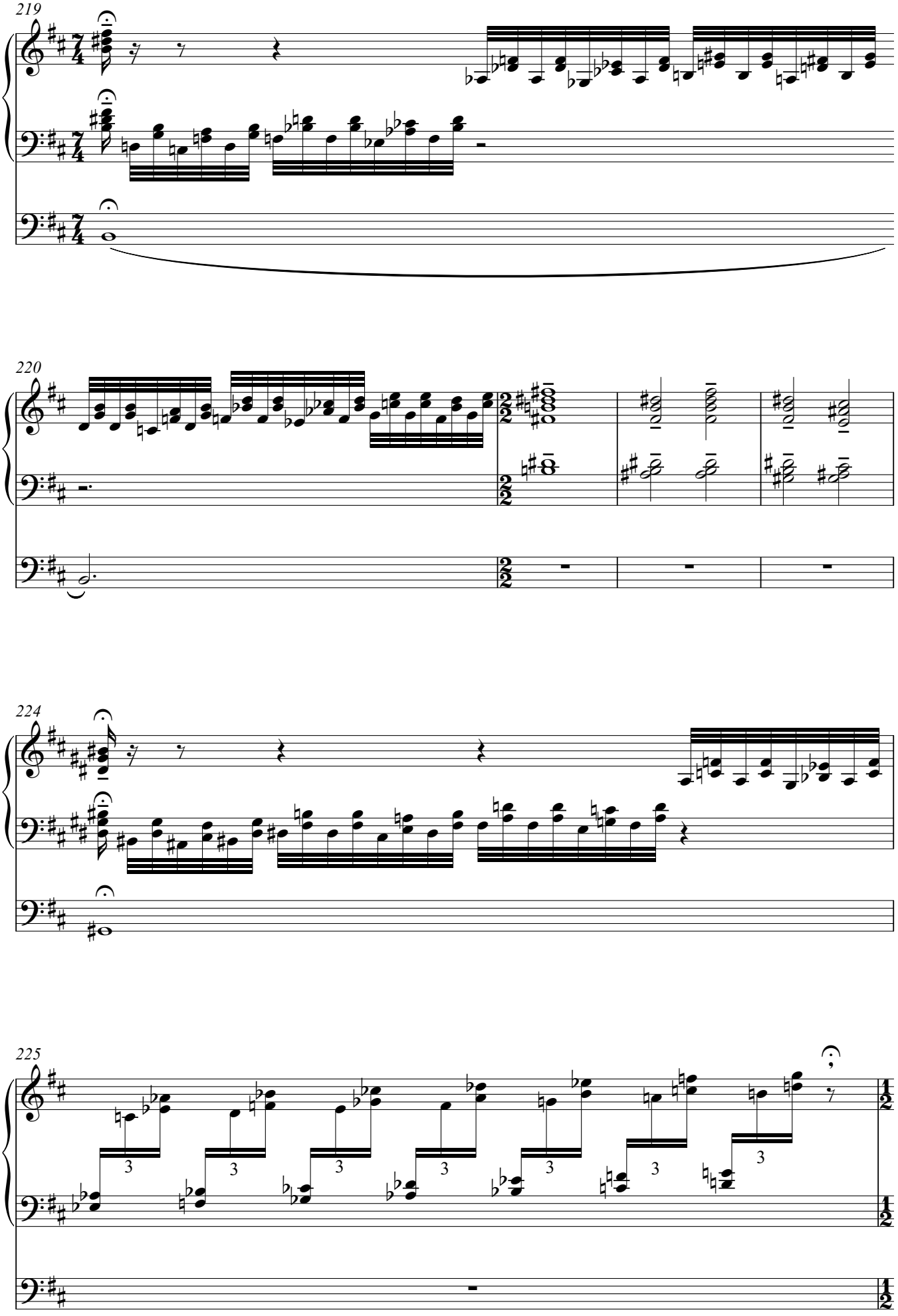
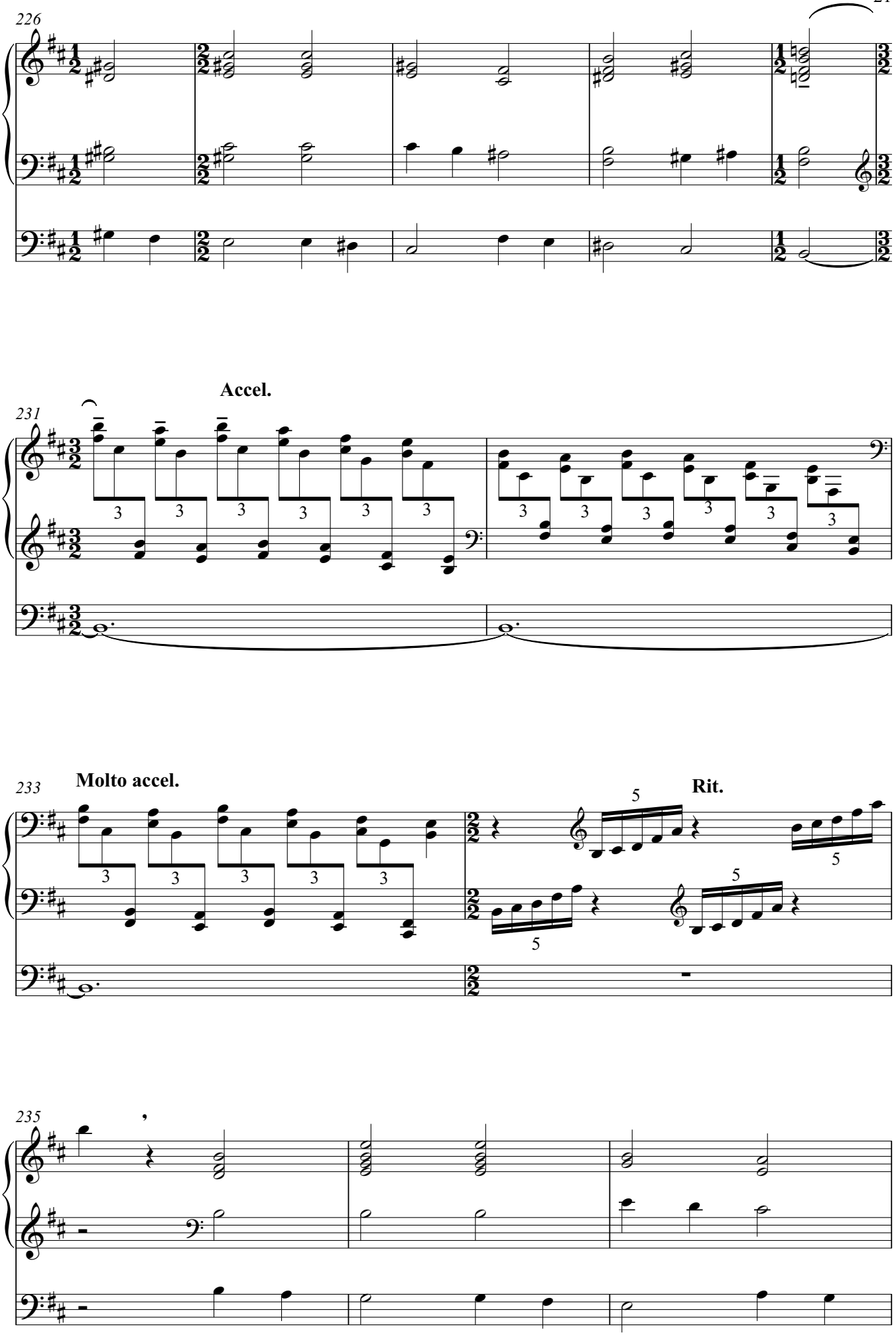
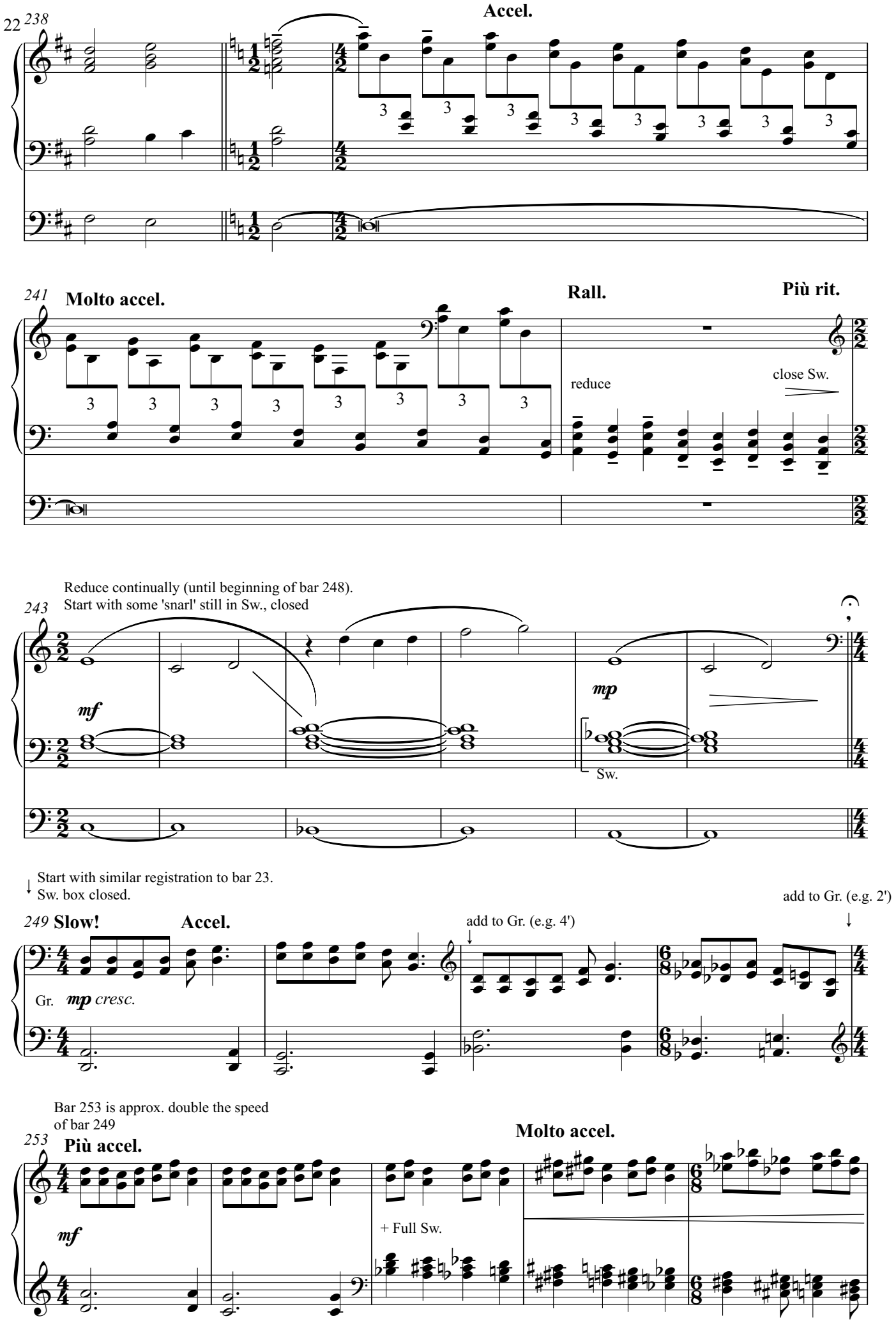



219
220
224
225


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.
249
Slow!
Accel.
add to Gr. (e.g. 4')
add to Gr. (e.g. 2')
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

5 5 5 5

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