THREE ADVENT FANTASIES
for organ manuals

Kevin H Gray

FOREWORD

These fanatasies for organ manuals were written in 2006. No registrations are given, though a full, possibly even grandiose, sound is generally preferred for the great, and a rather less full sound for the swell. Alternately, a more intimate registration scheme will also work admirably; it all depends on the individual organist's view of the music, and, of course, the instrument and the room. More important than specific registrations, however, is the balance between swell and great. Though I intend for the great to be consistently louder than the swell, I prefer for the difference not to be so large that the swell is obscured by the great when both are heard simultaneously. For this reason, a sharp contrast of timbres between the manuals is as important as their relative volume. I exhort the organist to refrain from capricious registration changes that are unrequested in the score. A single registration that will work well for the duration of a single fantasy should be chosen. Though I decline to be specific about registration choices, I am quite specific about which of the two manuals is to play at any given time. The letters 'S' and 'G', (which, or course, stand for 'swell' and 'great', respectively) are meant to hold sway over their assigned staves until otherwise instructed in the score. Organists may use the swell pedal at their discretion, as long as it is not overused.

The indicated tempi for these pieces are the fastest I consider effective in a dry room. In a more reverberant room, somewhat slower tempi may need to be considered in order to preserve articulative detail.

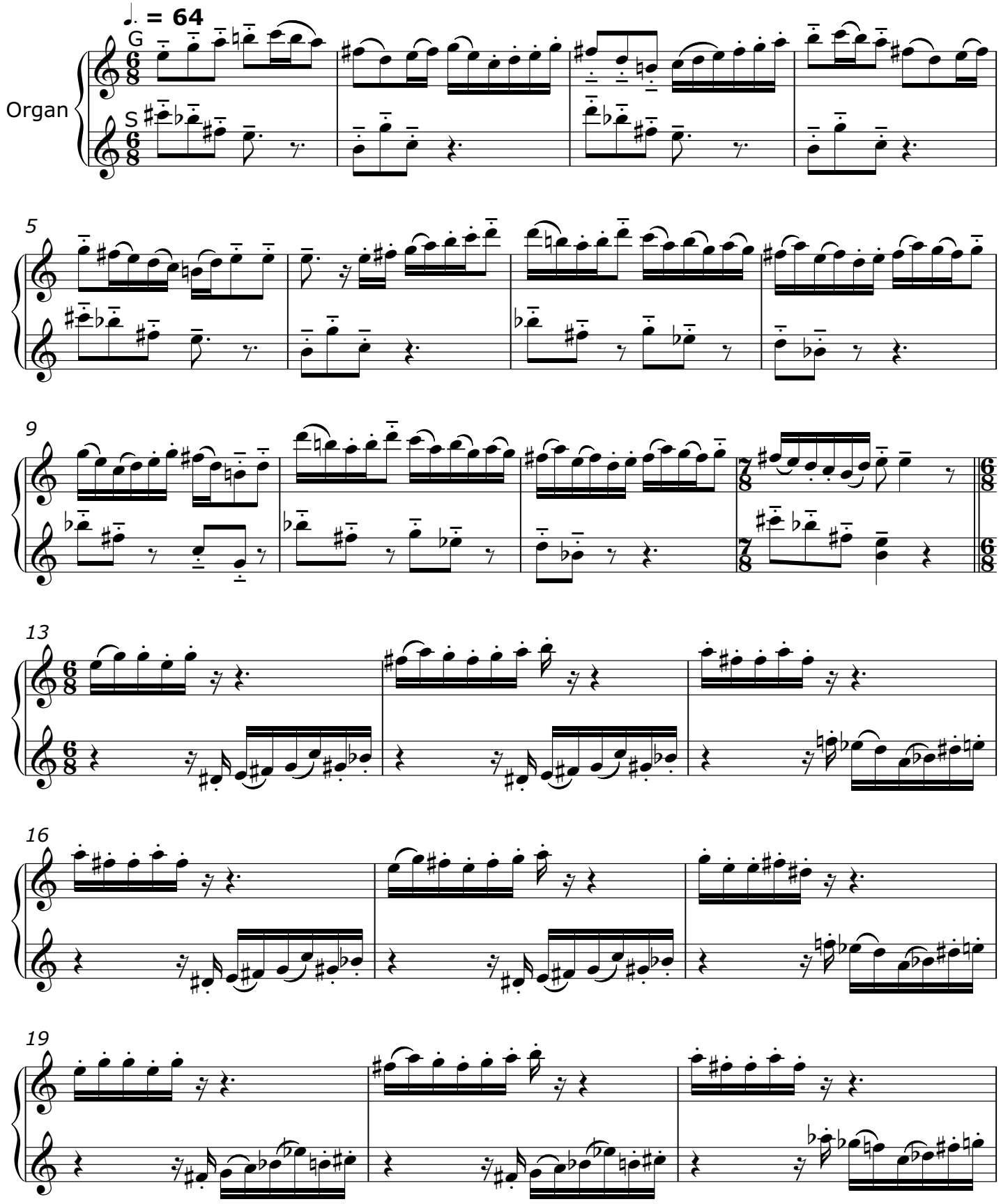
The articulative language of this music is more concerned with the proper delineation of staccato than it is legato. Legato, for the organ, is either present, or it is not; but staccato may be made manifest in a variety of brief durations that encourage the organist to experiment with a plethora of touches (though still to be viewed under the aegis of staccato) that infuse the music with subtlety and nuance.

Kevin H Gray

Advent Fantasy I

Greensleeves

Kevin H Gray



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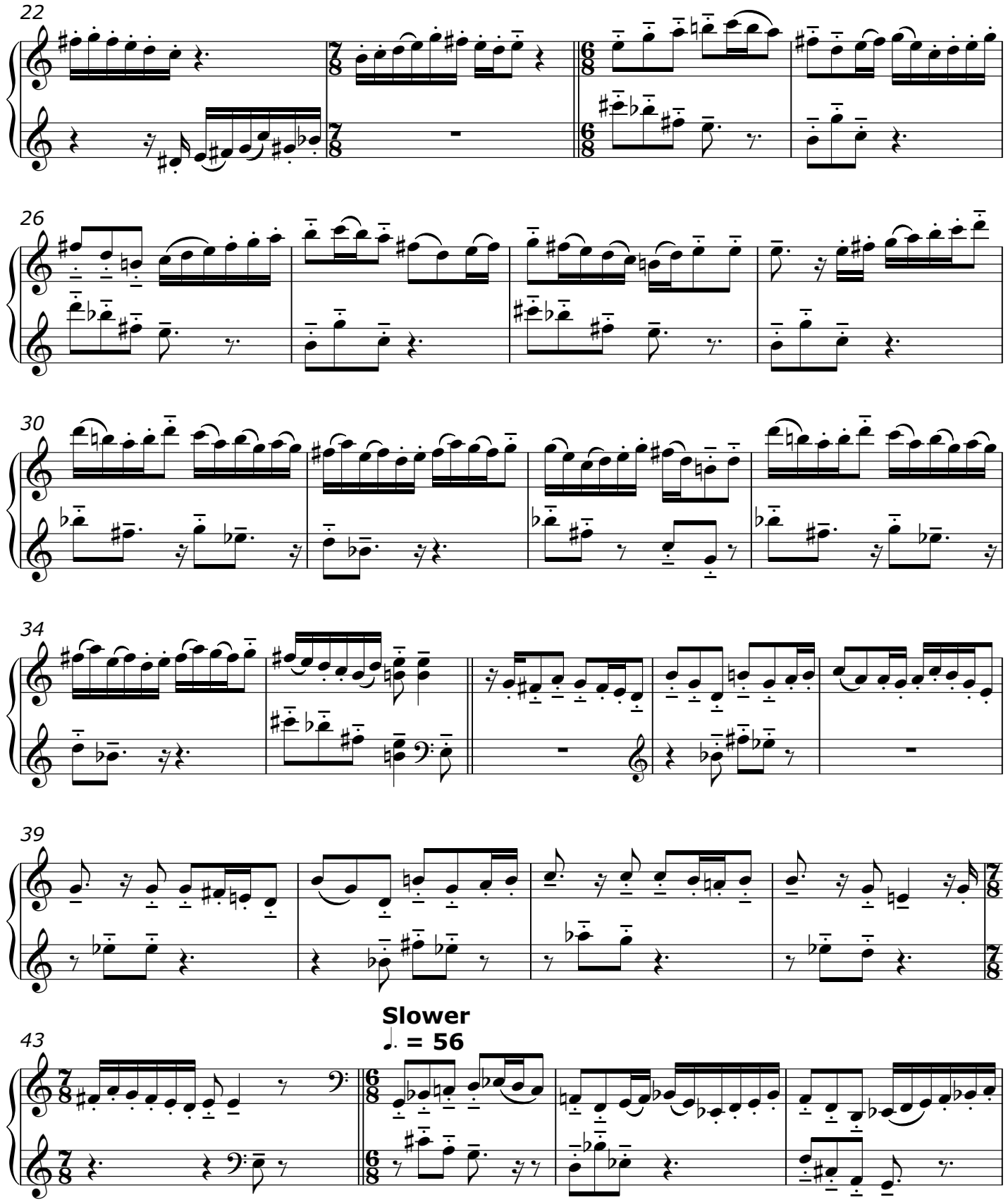
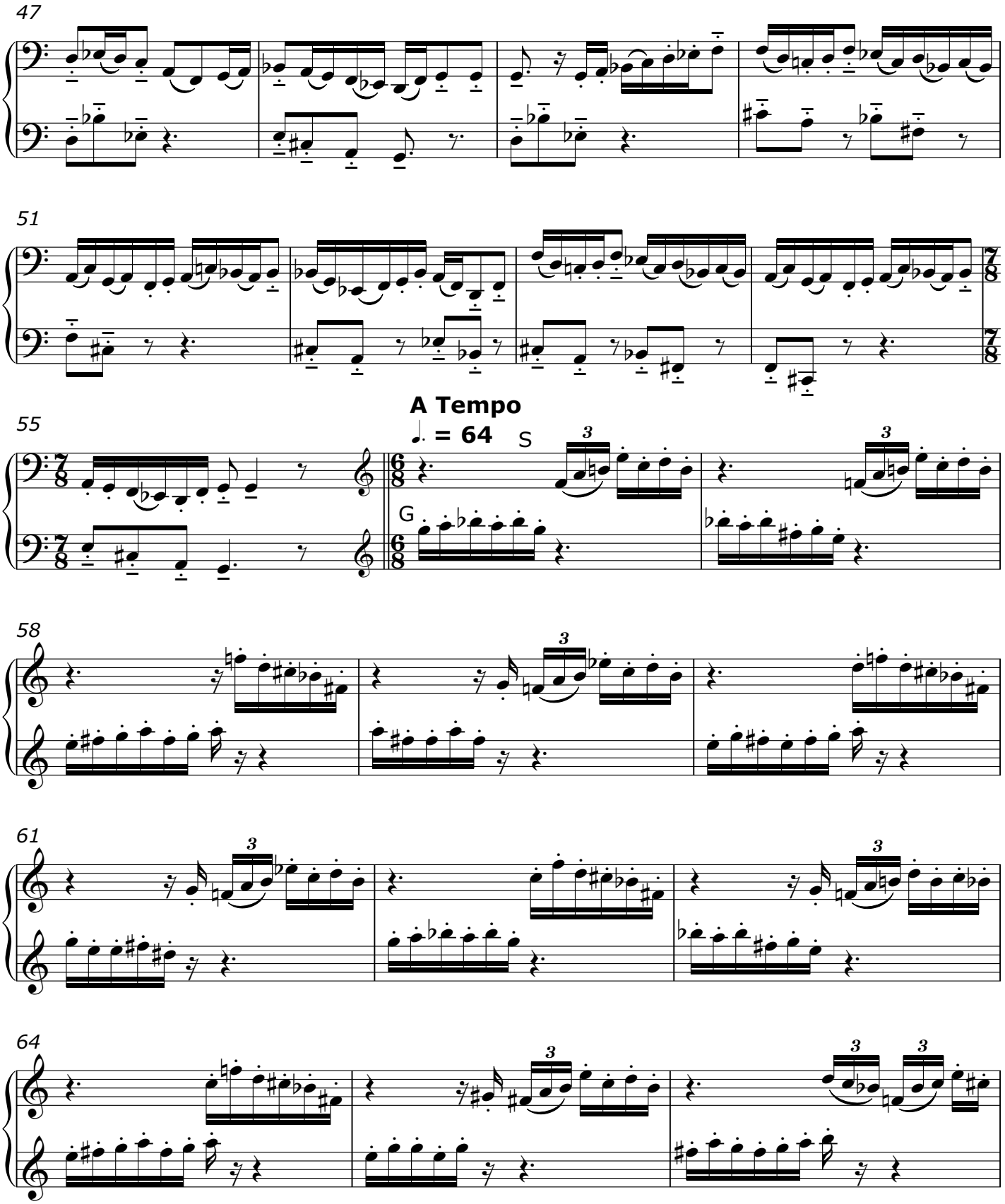
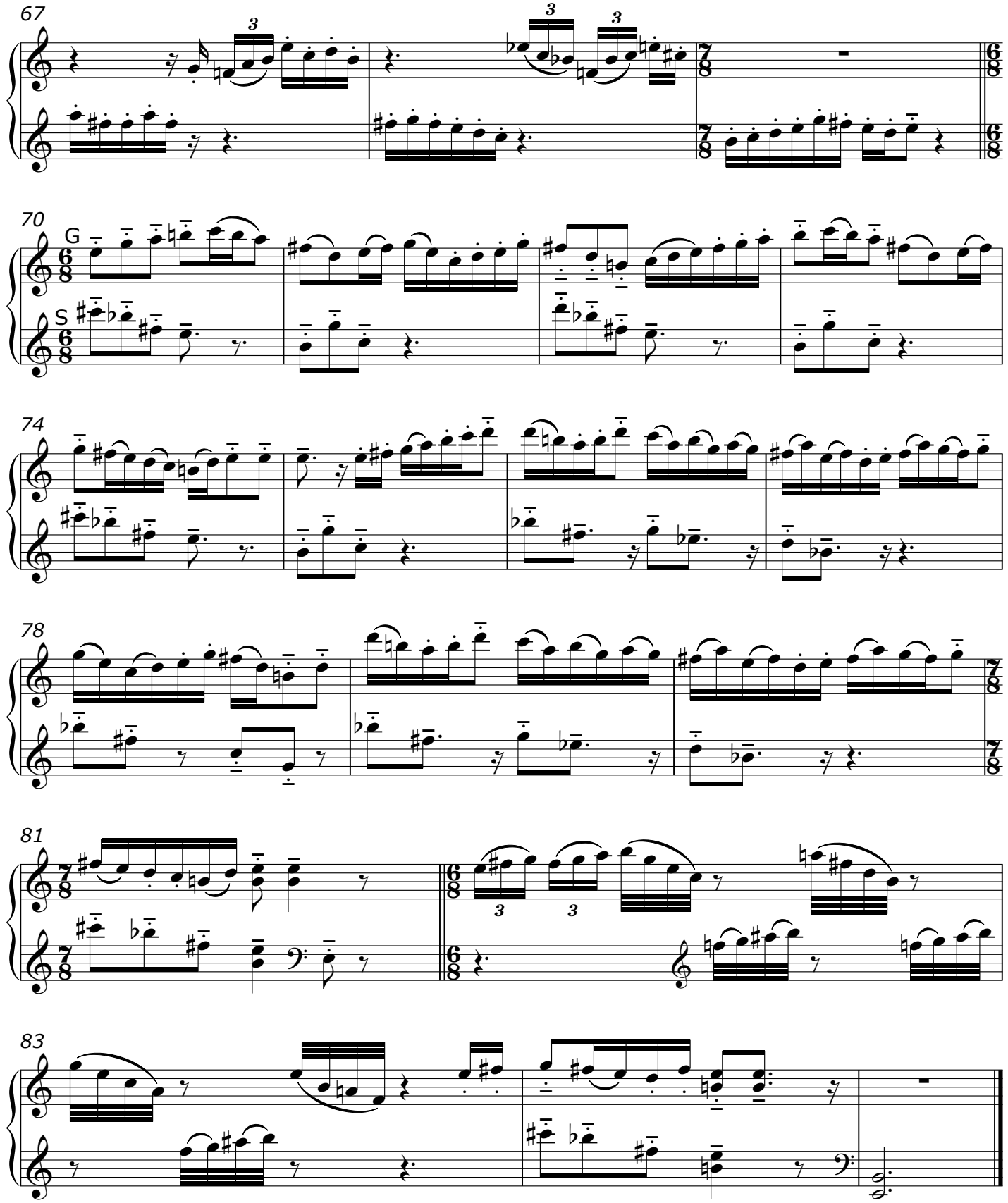

22
26
30
34
39
Slower
♩. = 56
43

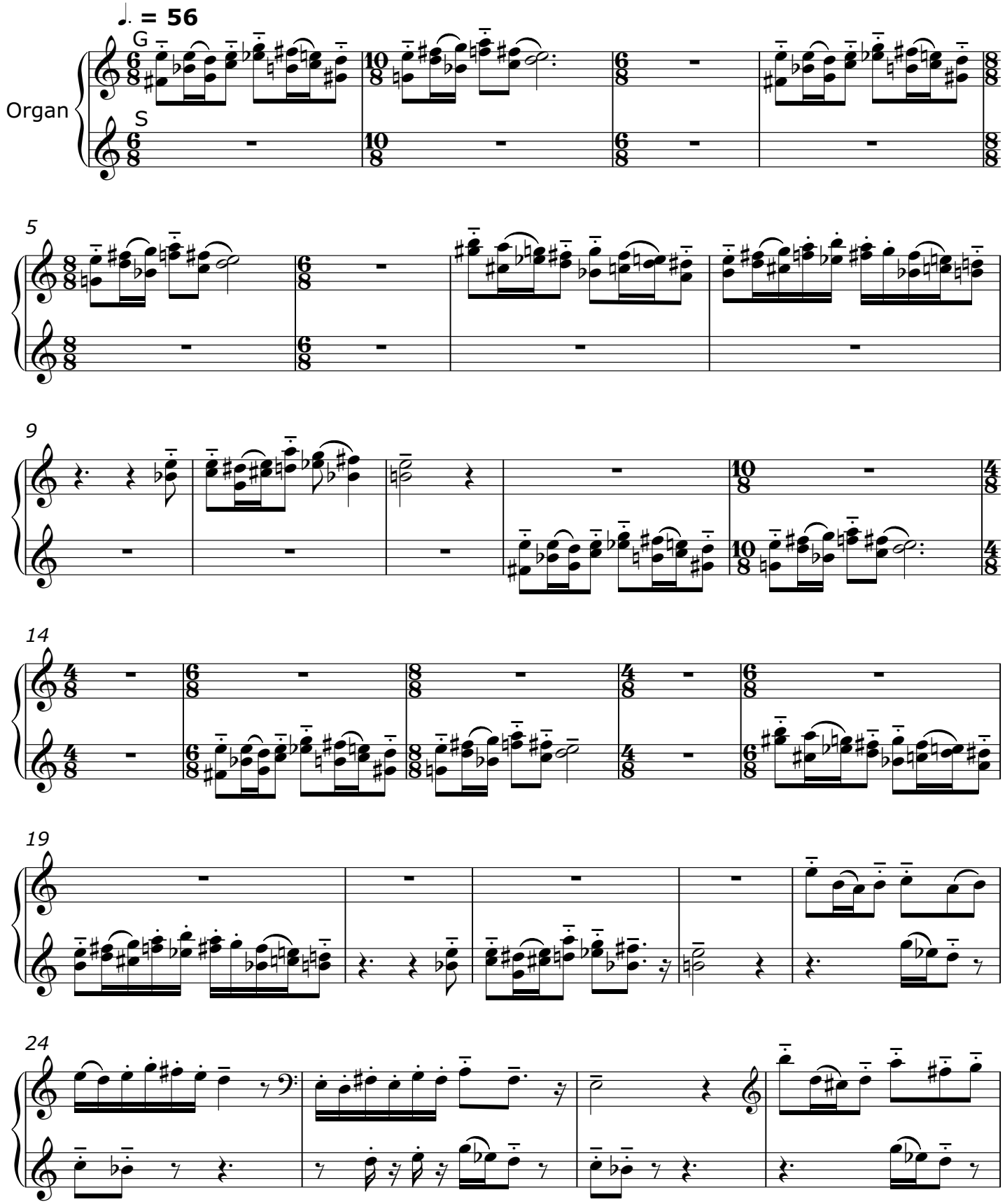

47
51
A Tempo
♩. = 64
S
G
55
58
61
64


67
70
G
S
74
78
81
83
2'44"

Advent Fantasy II

Veni Emmanuel

Kevin H Gray



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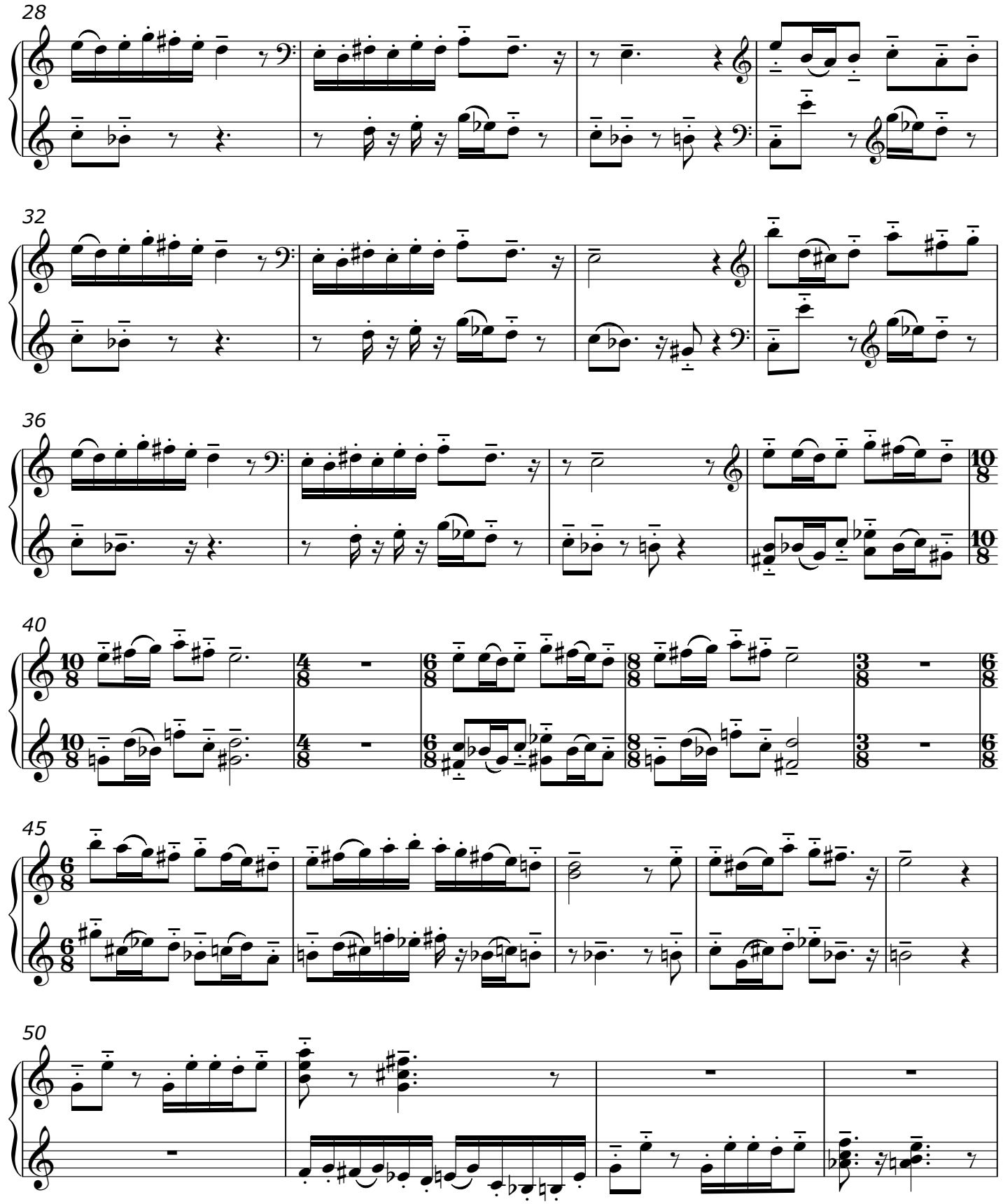
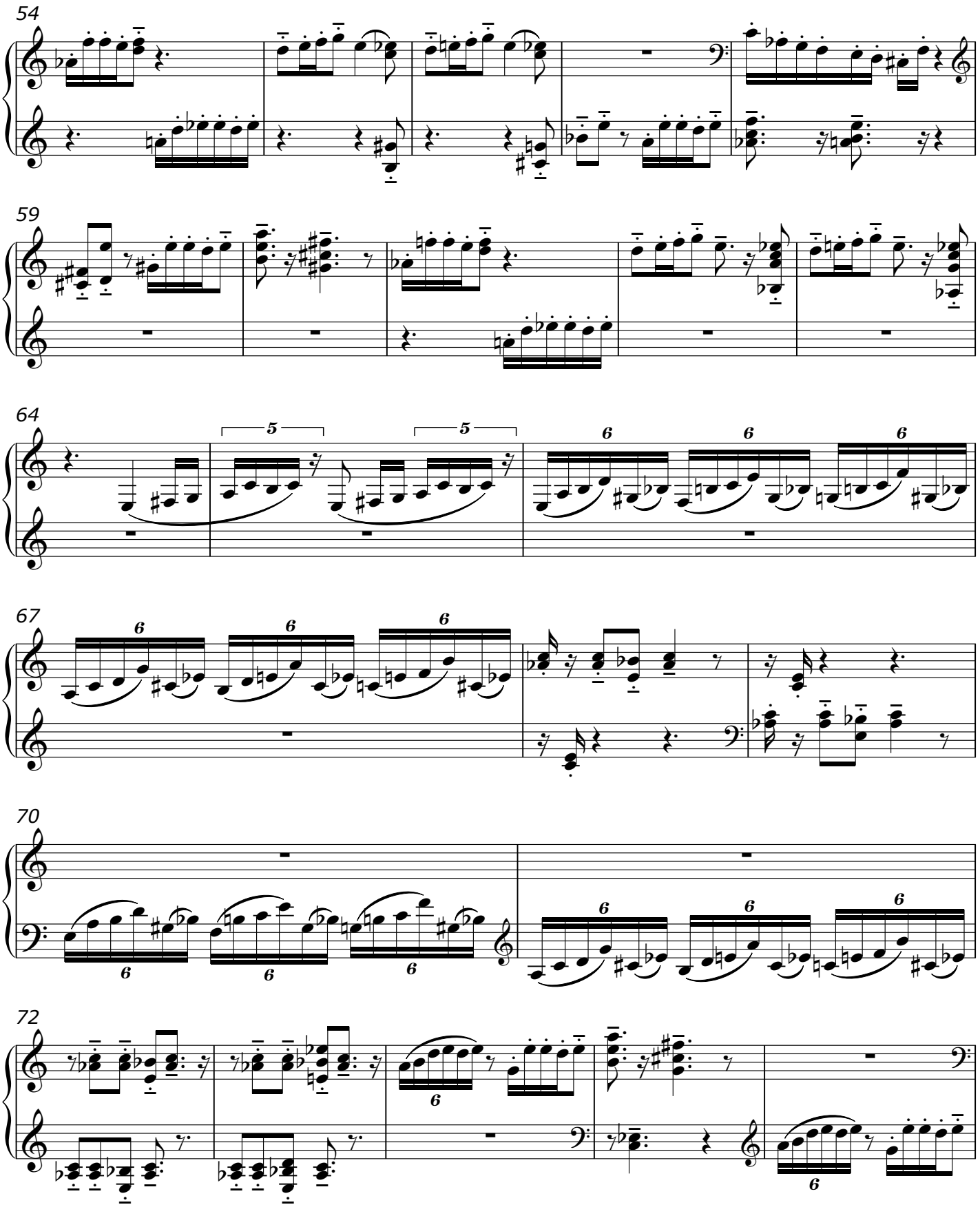

28
32
36
40
45
50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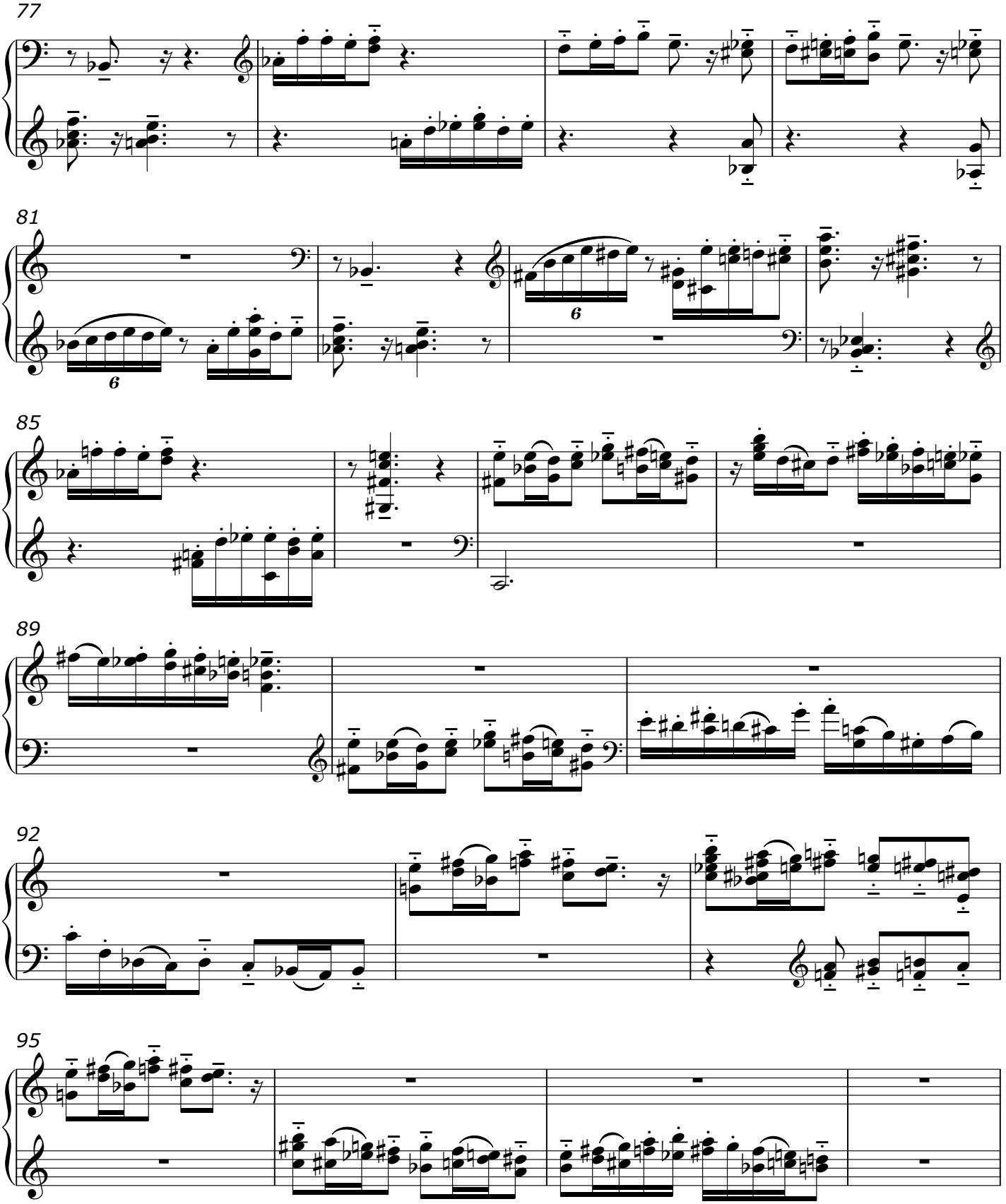
64
67
70
72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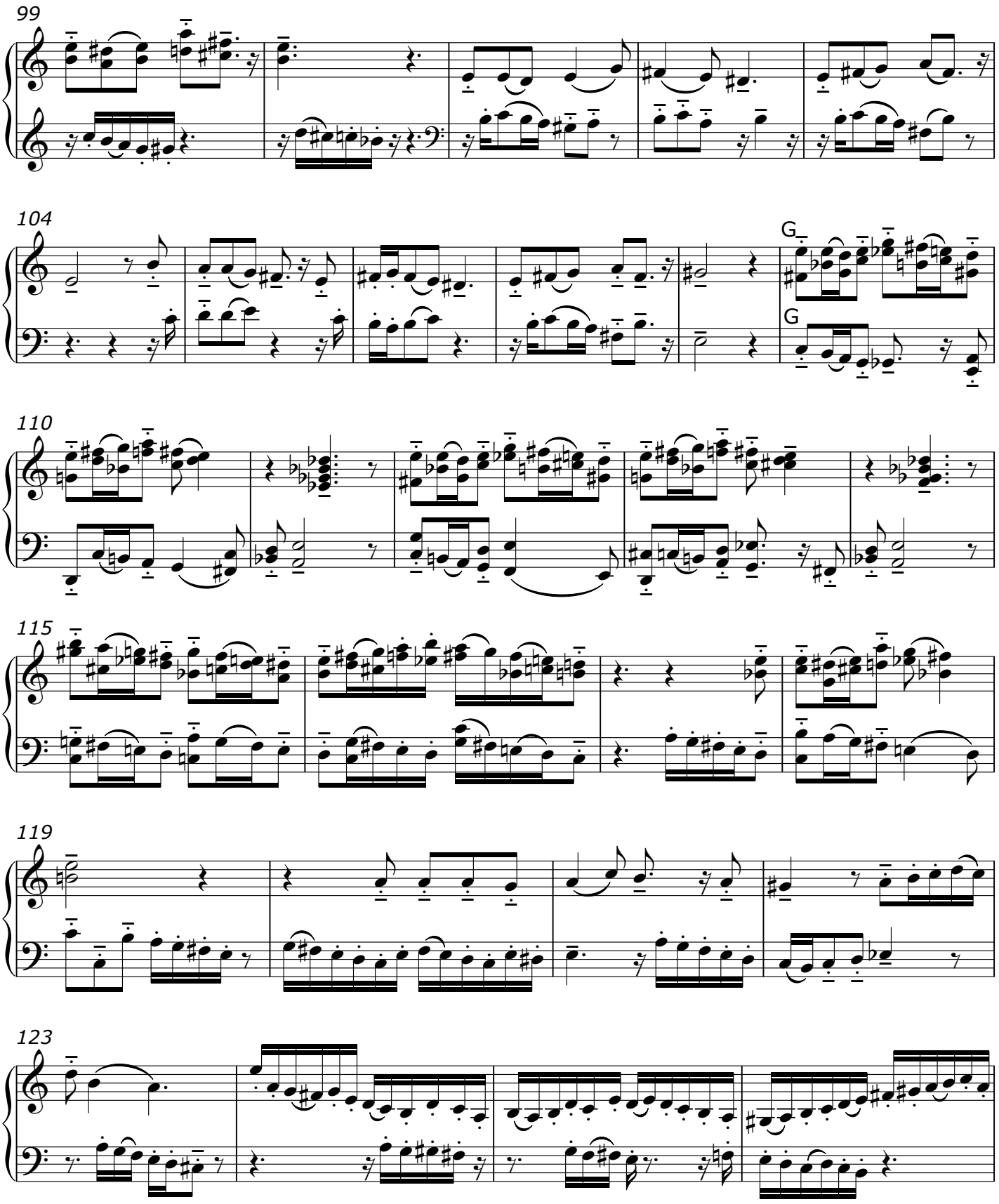
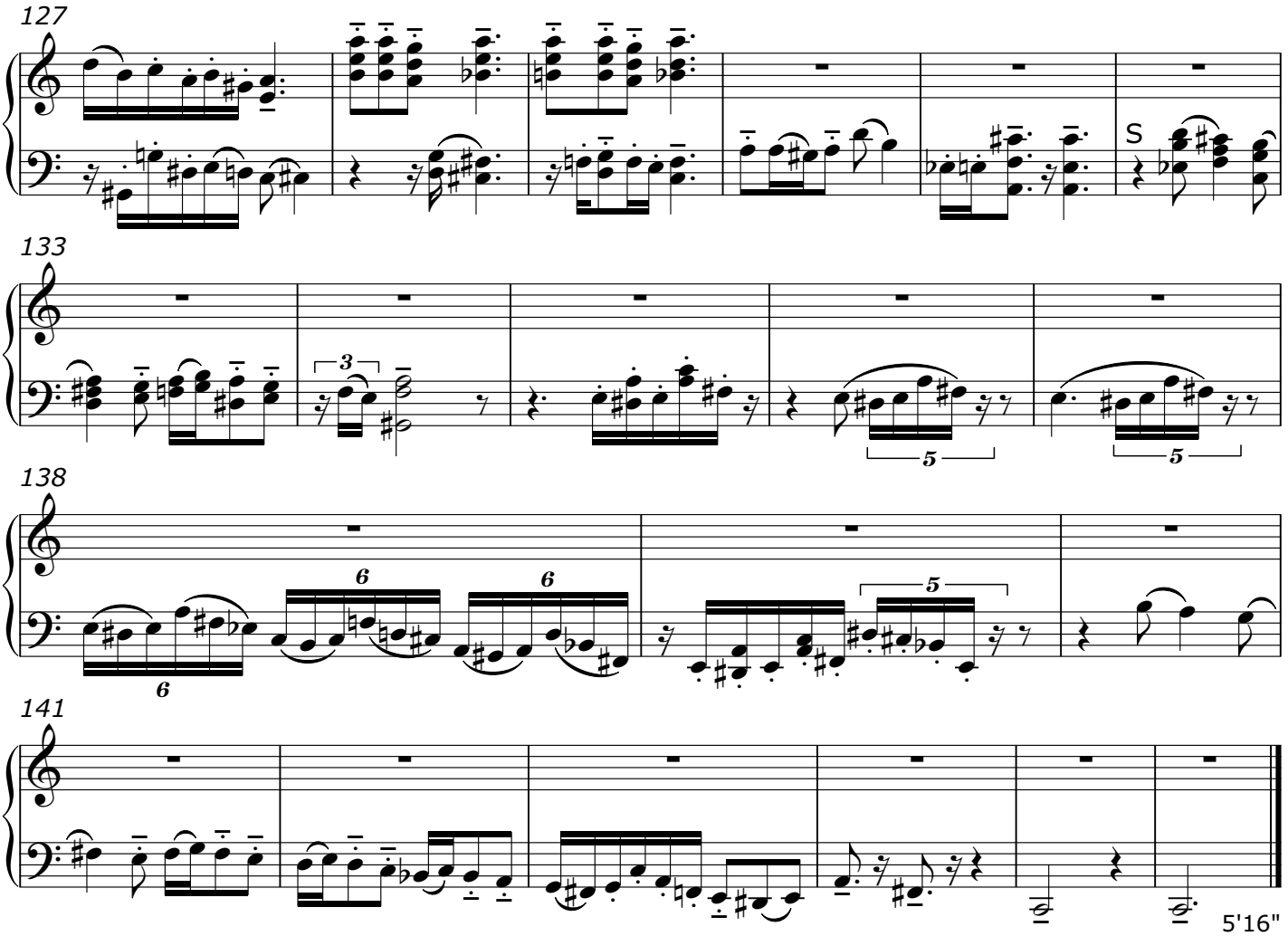
81
85
89
92
95

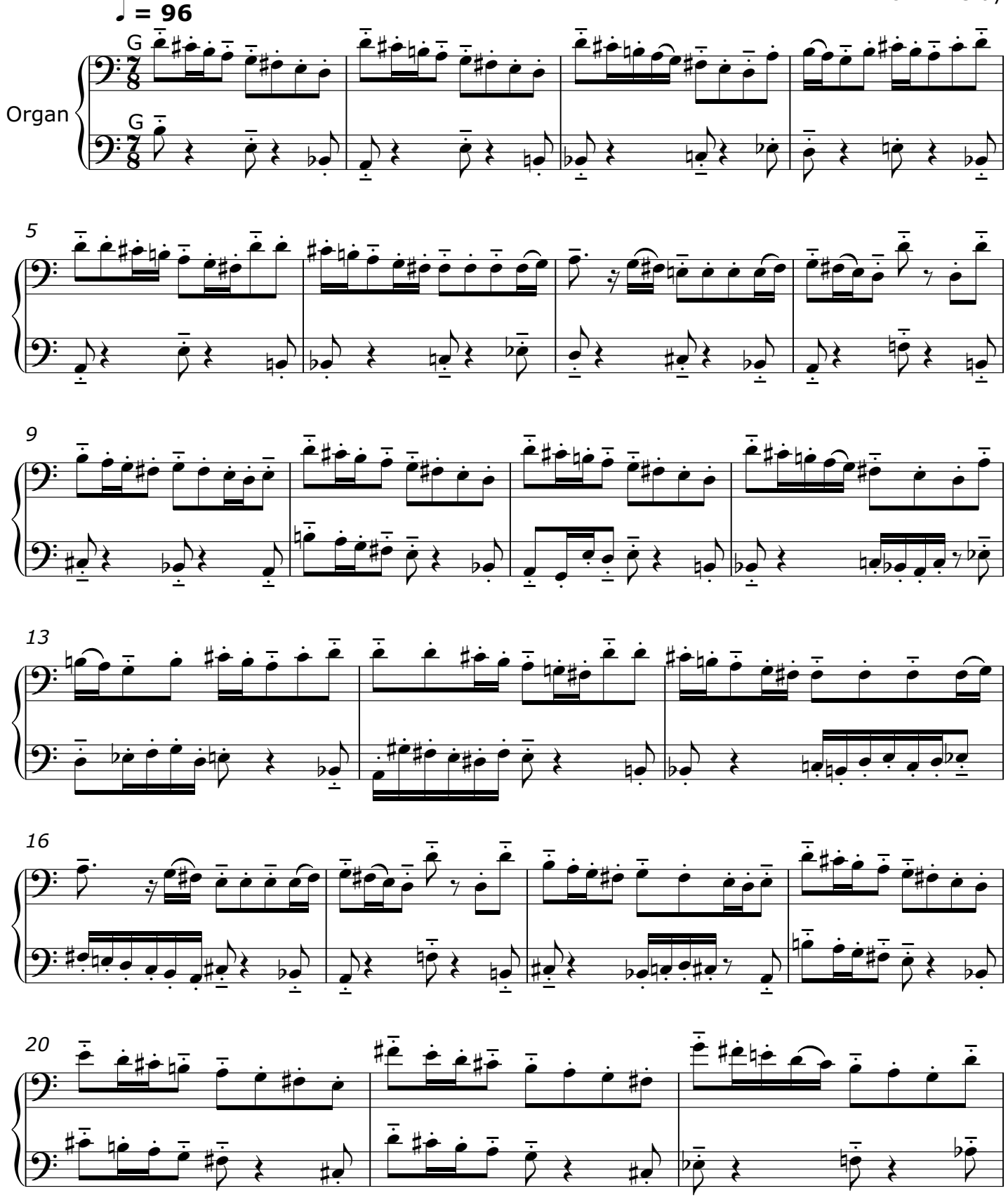

99
104
G
G
110
115
119
123


127
S
133
3
5
5
138
6
6
6
5
141
5'16"

Advent Fantasy III

Joy to the World

Kevin H Gray



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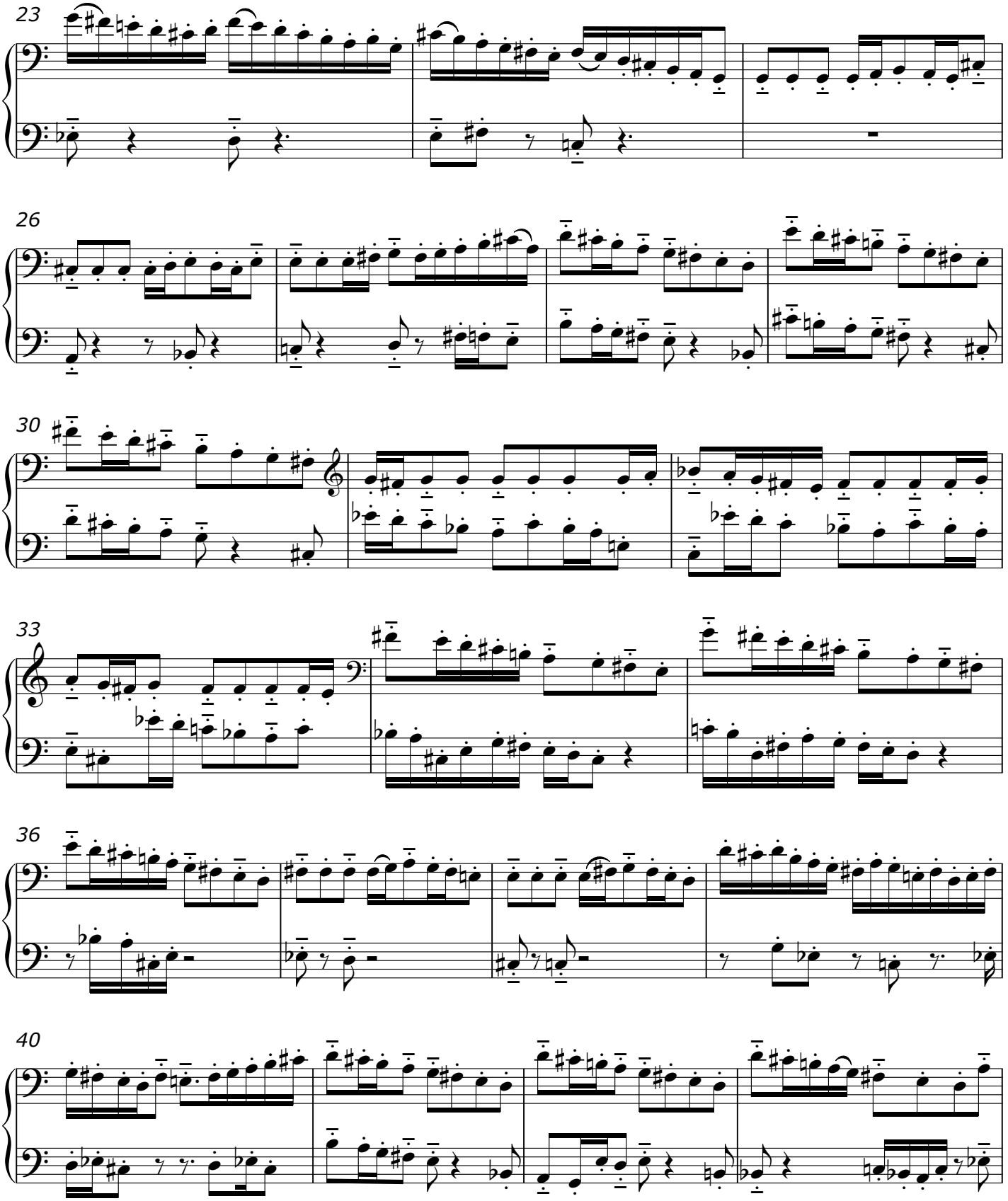
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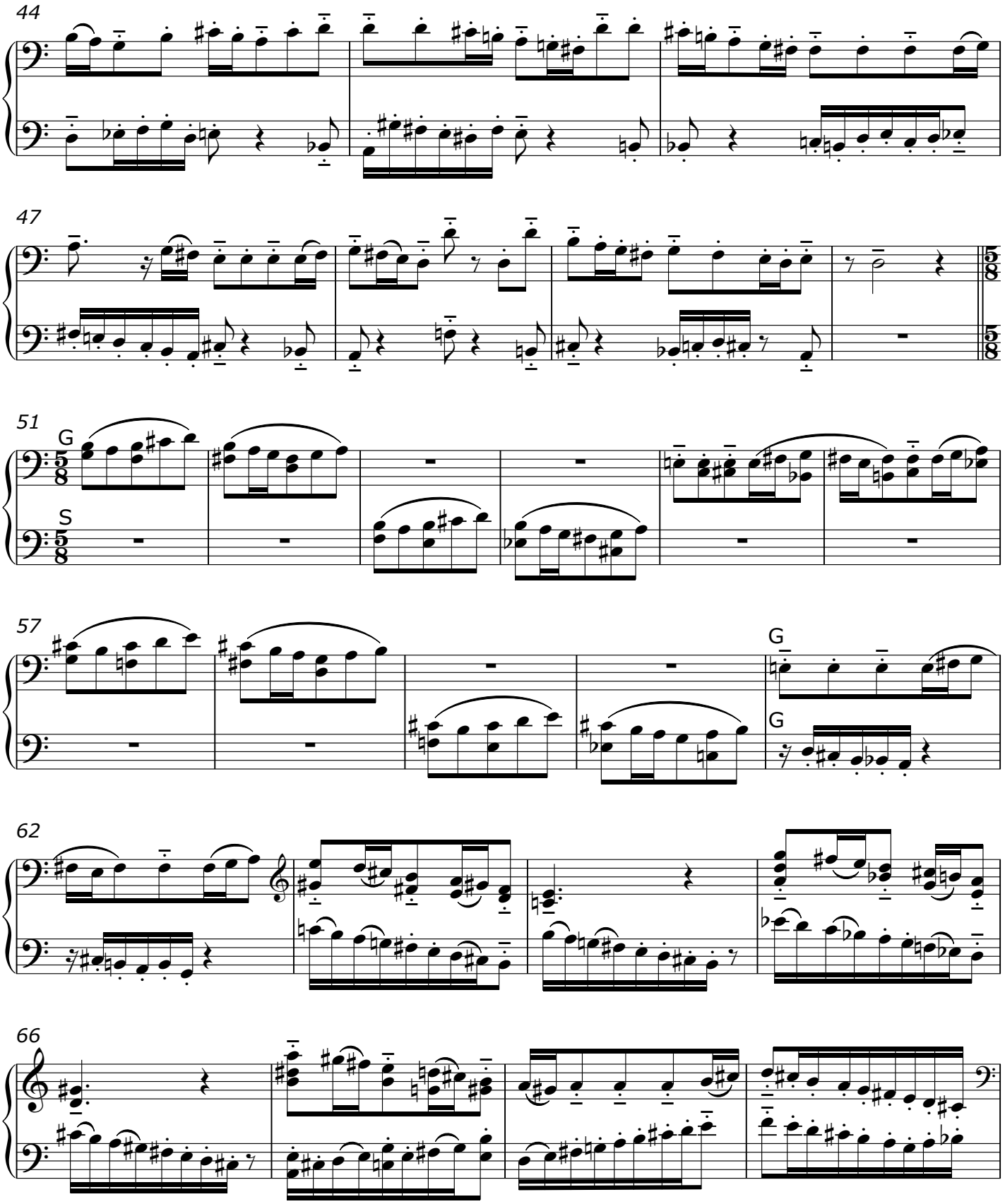
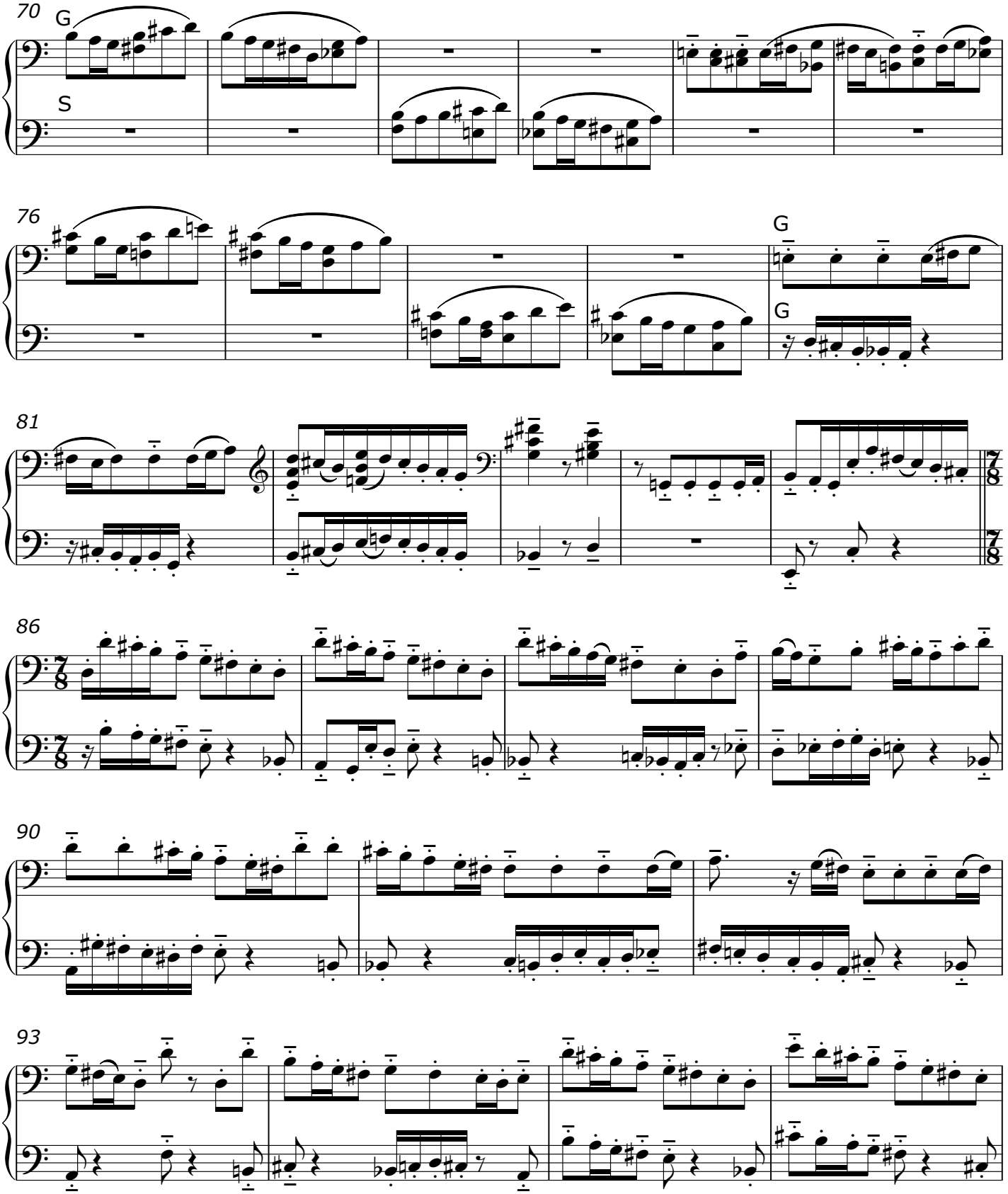
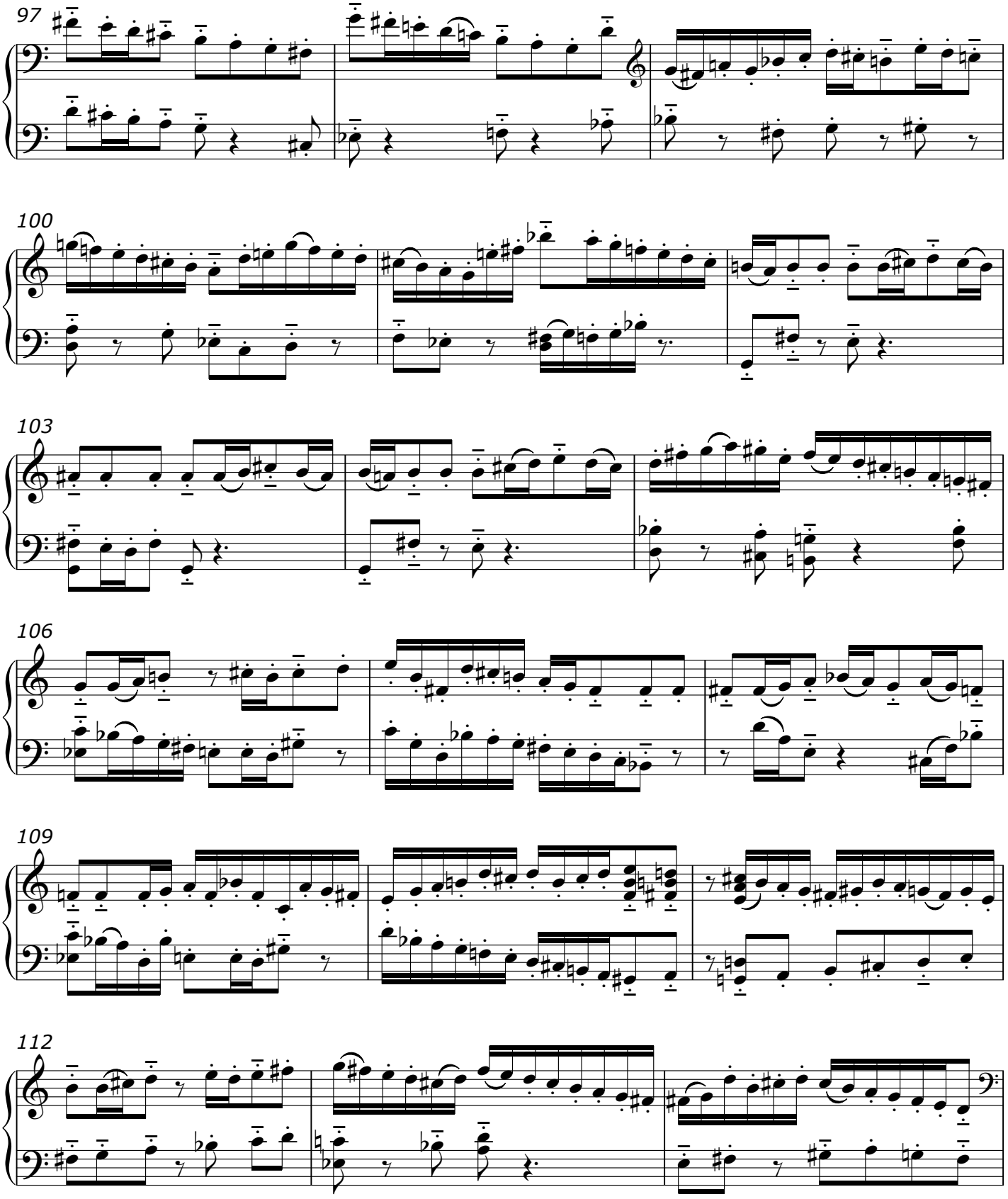

44
47
51
G
S
57
G
G
62
66


70
G
S
76
G
G
81
86
90
93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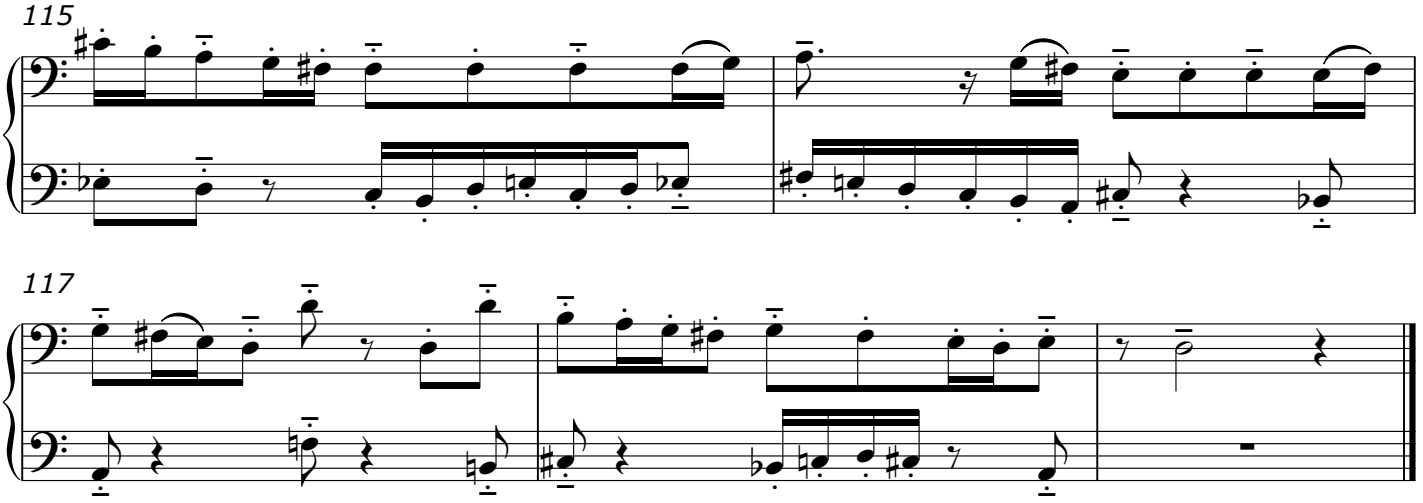
100
103
106
109
112

115



117

3'58"