

Foreword

David Lasky's music has been a regular part of the repertoire of American church organists since the 1980s. His work is well-known for its immediacy and practicality. David intends the pieces he writes to meet the needs of organists on the bench Sunday after Sunday.

For this collection, we asked David for a grouping of even easier organ pieces particularly suited for anybody for whom practice time is extremely limited. The result is a wonderful collection of varied material with both the signature Lasky sound and with easy manual and pedal parts. These works are well-suited to beginning and early intermediate organists. More advanced players will find material that is sight-readable for quick use in worship.

Within this collection can be found hymn-based and original pieces of every character intended for use throughout the year as preludes, offertories, interludes, and postludes.

— *The Publisher*

Contents

A Sacred Reflection.....	3	Sarabande.....	37
Festive Voluntary on “Darwall’s 148th”	6	Offertory on “Trust in Jesus”	40
DARWALL’S 148TH		TRUST IN JESUS	
Introduction and Trumpet Tune on “Lyons”	10	Variations on “Deo Gracias”	43
LYONS		DEO GRACIAS	
Jubilate	13	Postlude on “Nicaea”	46
		NICAEA	
Introspection	18	Prelude on “Ellacombe”	50
Offertory on “Quebec”	21	ELLACOMBE	
QUEBEC		Trumpet Tune on “Ash Grove”	54
Meditation on “Showalter”	24	ASH GROVE	
SHOWALTER		Voluntary in A minor.....	58
Meditation on “Foundation”	28	Trumpet Tune on “St. Denio”	60
FOUNDATION		ST. DENIO	
Prelude on “Land of Rest”	31	Variations on “Hendon”	63
LAND OF REST		HENDON	
Postlude on “Hyfrydol”	34	Voluntary on “Detroit”	66
HYFRYDOL		DETROIT	

A Sacred Reflection

3

Sw. Flutes 8, 4, Strings 8 (Voix Céleste)
Gt. Solo Stop
Ped. Quiet 16, 8, Sw. to Ped.

David Lasky

With much expression and rhythmic flexibility ♩ = ca. 72–76

Sw. { *mp*

Ped.

No Ped.

6

poco a poco rit.

Gt.

mf

a tempo

Ped.

11

15

poco rit.

Duration: 3:00

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Festive Voluntary on “Darwall’s 148th”

Sw. Full to Reeds 8, 4
 Gt. Full to Mixture, Reed 8, Sw. to Gt.
 Ped. Principals 16, 8, Sw. to Ped.

David Lasky
 Tune: DARWALL’S 148TH
 by John Darwall

With a robust drive, but not too fast ♩ = ca. 100–104

The musical score is written for a three-part setting: Gt. (Great), Ped. (Pedal), and Sw. (Swell). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (1, 5, and 9). The first system (measures 1-4) begins with a forte (ff) dynamic. The Gt. part features a melody with eighth and quarter notes, including a triplet in measure 4. The Ped. part provides a harmonic accompaniment with chords and single notes. The Sw. part is mostly rests. The second system (measures 5-8) continues the Gt. melody with a slur over measures 6-7 and a fermata in measure 8. The Ped. part has more active accompaniment. The third system (measures 9-12) features more complex rhythmic patterns, including triplets in measures 10 and 12 for both Gt. and Ped. parts. The score concludes with a final measure (12) featuring a fermata.

Duration: 2:40

Introduction and Trumpet Tune on “Lyons”

Sw. Principals 8, 4, 2 (Light Mixture), Reed 8

Gt. Trumpet 8 (Principal 8 or 4 to balance)

Ped. 16, 8 to balance, Sw. to Ped.

David Lasky

Tune: LYONS

by Joseph Martin Kraus

Stately and well-marked ♩ = ca. 104–108

The musical score is written for a three-part setting (Soprano, Alto, and Bass) in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Stately and well-marked' with a quarter note equal to approximately 104–108 beats per minute. The score is divided into four systems, each containing two staves (Soprano and Alto/Bass). The first system begins with a forte (f) dynamic and a 'Sw.' (Soprano) marking. The second system includes a 'No Ped.' (No Pedal) marking. The third system includes a 'Ped.' (Pedal) marking. The fourth system includes a '3' marking above the Soprano staff, indicating a triplet. The score concludes with a final cadence in the Soprano staff.

Duration: 1:50

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Jubilate

13

Sw. Principals 8, 4, 2, Reed 8
Gt. Full to Mixture, Reeds 8, 4, Sw. to Gt.
Ped. 16, 8 to balance, Sw. to Ped.

David Lasky

Festive, with energy ♩ = ca. 124–130

Measures 1-4: Gt. { *ff* Ped.

Measures 5-8: Sw. { *f*

Measures 9-12: Gt. { *ff* *legato* No Ped. Ped.

Measures 13-16: Sw. { *f* No Ped. Ped.

Duration: 3:10

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Introspection

Sw. Flute Celeste 8, Flute 4
Ped. Quiet 16, 8, Sw. to Ped.

David Lasky

With much expression ♩ = ca. 46–48

Sw. { *mp*

Ped.

6

poco rit.

a tempo

11

poco rit.

No Ped.

16

a tempo

Ped.

Duration: 3:10

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Offertory on "Quebec"

21

Sw. Flutes 8, 4, Light String, Celeste
Gt. Oboe 8 (or other suitable solo stop)
Ped. Quiet 16, 8, Sw. to Ped.

David Lasky
Tune: QUEBEC
by Henry Baker

With a gentle flow ♩ = ca. 88-94

Sw. {*mp*
Ped.

5

10

Gt.

mf

15

Duration: 2:00

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Meditation on “Showalter”

Sw. Flutes 8, 4, String 8 (Voix Céleste)

Gt. Solo Stop

Ped. Quiet 16, 8, Sw. to Ped.

David Lasky

Tune: SHOWALTER

by J. Henry Showalter

Gently flowing, with expression ♩ = ca. 82–86

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clef) and a guitar staff (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 1-4) features a piano introduction with a melody in the bass clef and chords in the treble clef. The second system (measures 5-8) continues the piano introduction with a 'poco rit.' marking. The third system (measures 9-12) introduces the guitar with a melody in the treble clef and chords in the bass clef. The fourth system (measures 13-16) continues the guitar melody and piano accompaniment. The score includes various musical notations such as dynamics (mp, mf), articulation (accents, slurs), and performance instructions (Gently flowing, with expression, poco rit., a tempo).

Duration: 3:00

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Meditation on “Foundation”

Sw. Flutes 8, 4, String 8 (Voix Céleste)
 Gt. Solo Stop
 Ped. Quiet 16, 8, Sw. to Ped.

David Lasky
 Tune: FOUNDATION
 from J. Funk's *A Compilation of Genuine Church Music*

Gently flowing, with expression $\text{♩} = \text{ca. } 48\text{--}54$

The musical score is written for piano and features four systems of music. The first system (measures 1-5) is marked *mp* and includes a 'Sw.' (Swell) instruction. The second system (measures 6-10) is marked *mf* and includes a 'Gt.' (Guitar) instruction. The third system (measures 11-15) continues the piano accompaniment. The fourth system (measures 16-20) is marked *mp* and includes a 'Sw.' (Swell) instruction. The score is written in 2/2 time and includes various musical notations such as notes, rests, and dynamic markings.

Duration: 3:00

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Prelude on “Land of Rest”

31

Sw. Flutes 8, 4, String 8
Gt. Solo Stop
Ped. Quiet 16, 8, Sw. to Ped.

David Lasky
Tune: LAND OF REST
American melody

Gently flowing, but not too slow ♩ = ca. 94–100

Gt.

mf *mp* Sw. No Ped.

4

7

10

Duration: 2:50

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Postlude on “Hyfrydol”

Sw. Full to Reeds 8

Gt. Full to Mixture, Reeds 8, 4, Sw. to Gt.

Ped. Principals 16, 8, Sw. to Ped., Gt. to Ped.

David Lasky

Tune: HYFRYDOL

by Rowland Huw Pritchard

Moderately fast, well-articulated throughout ♩ = ca. 100–106

The musical score is written for a grand piano (Gt.) and pedal (Ped.) in 4/4 time. It consists of four systems of music. The first system (measures 1-3) features a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic marking. The second system (measures 4-6) continues the melody and bass line. The third system (measures 7-9) includes a 'poco rall.' (slightly slower) marking and ends with a double bar line. The fourth system (measures 10-13) returns to the original tempo ('a tempo') and concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

Duration: 1:50

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Sarabande

37

Sw. Flutes 8, 4, String 8
Gt. Solo Reed 8 (Light Tremolo)
Ped. Quiet 16, 8, Sw. to Ped.

David Lasky

Quite slow, expressively ♩ = ca. 72–78

The musical score is written for a grand piano (Gt.) and a solo reed (Sw.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Quite slow, expressively' with a quarter note equal to approximately 72-78 beats per minute. The score is divided into four systems of four measures each. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Pedal markings (Ped.) are present at the beginning of measures 1, 5, 9, and 13. The notation includes various note values, rests, and slurs, indicating a slow, expressive piece.

Duration: 2:00

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Offertory on "Trust in Jesus"

('Tis So Sweet to Trust in Jesus)

Sw. Flute 8
Gt. Solo Stop
Ped. Quiet 16, 8, Sw. to Ped.

David Lasky
Tune: TRUST IN JESUS
by William J. Kirkpatrick

Gently flowing ♩ = ca. 82-86

Sw. *p*

3

No Ped. Ped.

6

9 Sw. + Flute 4 *mp*

The musical score is written for a piano and flute. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a piano (p) dynamic and a 'Sw.' (Swell) marking. The second system has a 'No Ped.' marking in the first measure and a 'Ped.' marking in the third measure. The third system continues the piano accompaniment. The fourth system starts with a mezzo-piano (mp) dynamic and a 'Sw. + Flute 4' marking, indicating the flute joins the piano. The score includes various musical notations such as notes, rests, and slurs.

Duration: 2:00

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Variations on “Deo Gracias”

43

(Agincourt Hymn)

Sw. Full to Reed 8

Gt. Full to Mixture, Reeds 8, 4, Sw. to Gt.

Ped. Principals 16, 8, Sw. to Ped.

David Lasky

Tune: DEO GRACIAS

English melody

Regal and well-marked throughout ♩ = ca. 92–96

The musical score is written for a grand staff (treble and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each containing four measures. The first system starts with a forte (ff) dynamic for the guitar (Gt.) and a 'No Ped.' instruction. The second system includes a 'Ped.' instruction for the first measure and a 'No Ped.' instruction for the second measure. The third system includes a 'Ped.' instruction for the first measure. The fourth system includes a 'poco rall.' instruction for the first measure and a 'No Ped.' instruction for the second measure. The score is marked with various musical notations including notes, rests, and dynamic markings.

Duration: 1:45

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Postlude on “Nicaea”

Sw. Full to Mixture, Reed 8
 Gt. Full to Mixture, Reeds 8, 4
 Ped. Principals 16, 8, Sw. to Ped., Gt. to Ped.

David Lasky
 Tune: NICAIA
 by John Bacchus Dykes

With verve ♩ = ca. 104–110

The musical score is written for a four-part organ setting in 4/4 time. It consists of four systems of staves, each with a treble and bass clef. The first system (measures 1-4) features a Gt. (Great) organ part with a forte (ff) dynamic and a Ped. (Pedal) part. The second system (measures 5-8) continues the Gt. and Ped. parts. The third system (measures 9-12) introduces a Sw. (Swell) organ part with a forte (f) dynamic and a 'No Ped.' instruction. The fourth system (measures 13-16) continues the Sw. and Ped. parts, with a 'rit.' (ritardando) marking at the end. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Duration: 2:45

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Prelude on “Ellacombe”

Sw. Flutes 8, 2
 Gt. Flutes or Diapasons 8, 4
 Ped. Principals 16, 8, Gt. to Ped.

David Lasky
 Tune: ELLACOMBE
 from *Gesangbuch der Herzogl*
 Hofkapelle, Württemberg, 1784

Lively, but not too fast ♩ = ca. 82–86

Sw. { *mp*

No Ped.

This system contains measures 1 and 2 of the piece. The treble clef staff features a melody with eighth and sixteenth notes, while the bass clef staff provides a simple harmonic accompaniment. A dynamic marking of *mp* (mezzo-piano) is indicated for the Sw. Flutes. A 'No Ped.' instruction is present below the bass staff.

This system contains measures 3 and 4. The melody continues with similar rhythmic patterns. The bass staff accompaniment remains consistent.

Gt. { *mf*

This system contains measures 5 and 6. The treble staff has a more active melody. A dynamic marking of *mf* (mezzo-forte) is indicated for the Gt. Flutes. The bass staff continues its accompaniment.

Ped.

This system contains measures 7, 8, and 9. The melody concludes in measure 9. A 'Ped.' (pedal) instruction is placed below the first measure of this system, with a line extending across measures 7, 8, and 9, indicating sustained bass notes.

Duration: 2:20

Trumpet Tune on “Ash Grove”

Sw. Principals 8, 4 (2)
 Gt. Trumpet 8 (Principal 8 or 4 to balance)
 Ped. Principals 16, 8, Sw. to Ped.

David Lasky
 Tune: ASH GROVE
 Welsh melody

Moderately, with elegance ♩ = ca. 100–104

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has one flat (B-flat) and the time signature is 3/4. The score is divided into four systems, each containing five measures. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems. The first system includes a 'Sw.' (Swamp) marking with a forte 'f' dynamic and a 'Ped.' (Pedal) marking. The melody is characterized by eighth and sixteenth notes, often beamed together, and the accompaniment consists of steady eighth-note patterns. The piece concludes with a final sustained note in the right hand.

Duration: 2:25

Voluntary in A minor

David Lasky

Sw. Principals 8, 4, 2 (light Mixture)

Gt. Principals 8, 4, 2, Sw. to Gt.

Ped. 16, 8 to balance, Sw. to Ped., Gt. to Ped.

Moderately ♩ = ca. 80–84

Gt. { *f*

Ped.

5

9 2nd time to Coda

13 Sw. { *mf*

No Ped.

Duration: 2:05

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Trumpet Tune on “St. Denio”

Sw. Principals 8, 4, 2 (Light Mixture)

Gt. Trumpet 8 (with Principal 8 to balance, if necessary)

Ped. Principals 16, 8, Sw. to Ped.

David Lasky

Tune: ST. DENIO

Welsh melody

Well-marked, dignified ♩ = ca. 108–114

Sw.

f

Sw.

Ped.

4

7

Gt.

ff

11

The musical score is written for a three-part setting of the Welsh melody 'St. Denio'. It is in 3/4 time with a key signature of one sharp (F#). The score is divided into four systems, each containing a grand staff (treble and bass clefs). The first system (measures 1-4) begins with a piano (p) dynamic and features a 'Sw.' (Swamp) effect. The second system (measures 5-8) continues the melody with a 'Sw.' effect and a 'Ped.' (Pedal) effect. The third system (measures 9-12) includes a 'Gt.' (Great) effect and a fortissimo (ff) dynamic. The fourth system (measures 13-16) concludes the piece. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Duration: 1:30

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Variations on “Hendon”

(Take My Life, and Let It Be)

63

Sw. Flutes 8, 2
Gt. Principals 8, 4
Ped. Flutes 16, 8

David Lasky
Tune: HENDON
César Malan

Gently flowing ♩ = ca. 88-92

The musical score is written for a piano accompaniment. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The first system includes a piano (p) dynamic marking and a pedaling instruction (Ped.). The second system includes a mezzo-piano (mp) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking and a tempo change instruction (poco rit.). The score is marked with measures 4, 6, and 9. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Duration: 1:50

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Voluntary on “Detroit”

Sw. Principals 8, 4
 Gt. Principals 8, 4, 2
 Ped. 16, 8 to balance, Sw. to Ped.

David Lasky
 Tune: DETROIT
 from *A Supplement to the Kentucky Harmony*, Harrisonburg, 1820

With a muscular spirit, not too fast ♩ = ca. 84–88

Sw.

mf

Sw.

No Ped.

3

Ped.

6

9

Duration: 1:40

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