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Thanksgiving
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Toccata on
'Nun Danket
alle Gott'

Arr. Robert Lau

for Organ

Robert Lau

Robert Lau holds a B.S. in Music Education from Lebanon Valley College, an M.A. in Theory from The Eastman School of Music and a Ph. D. in Musicology from The Catholic University of America. He is Professor Emeritus of Music at Lebanon Valley College where he taught and chaired the Music Department. He has also served as Adjunct Professor at Penn State Harrisburg where he taught in the School of Humanities.

Dr. Lau has had a varied career as a church musician. He was recently named Music Associate at the Cathedral of St. Stephen (Episcopal) in Harrisburg, PA, where he will co-lead diocesan Choral Evensongs as well as participating in occasional Sunday morning Eucharists and special events. He has more than 350 choral and keyboard works published by the leading music publishing companies of the United States. He has been commissioned to write works for a variety of institutions, churches and individuals and is a consistent winner of Special Awards from ASCAP for his work in published choral and keyboard works.

Dr. Lau is the former Music Director of the Harrisburg Choral Society and former Artistic Director of Jubilate Choral Ensemble of Gettysburg, PA. He regularly presents organ and choral workshops on a variety of topics for churches as well as chapters of the American Guild of Organists. He holds memberships in ASCAP, the American Choral Directors Association and the American Guild of Organists. He was recently awarded an Alumni Citation by his alma mater, Lebanon Valley College, recognizing his contribution to the community, the college and his profession.

Additional information, including links to his published works, can be found at his web site www.robertlaucomposer.com.

Toccata on 'Nun Danket alle Gott'

Sw: Full + soft reeds
Gt: Full + mixtures
Ped: Full (to balance Sw.)

Nun Danket alle Gott
arr. Robert Lau

Adagio

Organ

f Gt.

molto accelerando

poco rit.

rit.

Andante maestoso ♩ = 80-84

f Sw.

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10

adagio molto accelerando

Gt.

This system contains measures 10, 11, and 12. The piano part features a long, sustained chord in the right hand and a rhythmic accompaniment in the left hand. The guitar part (Gt.) enters in measure 11 with a rhythmic pattern. The tempo markings 'adagio' and 'molto accelerando' are placed above the piano staff.

13

poco rit. Sw. a tempo

This system contains measures 13, 14, 15, and 16. The piano part has a more active texture with chords and moving lines in both hands. The tempo markings 'poco rit.' and 'a tempo' are present. A 'Sw.' (switch) instruction is indicated with a bracket in measure 14.

17

adagio molto accelerando

Gt.

This system contains measures 17, 18, and 19. The piano part continues with sustained chords and rhythmic accompaniment. The guitar part (Gt.) is active with a rhythmic pattern. The tempo markings 'adagio' and 'molto accelerando' are present.

20

rit. Sw.

This system contains measures 20, 21, 22, and 23. The piano part features a 'rit.' (ritardando) marking in measure 21. The 'Sw.' instruction is present in measure 22. The piano part has a more active texture with chords and moving lines in both hands.

23

a tempo

Musical score for measures 23-25. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 23 features a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 24 has a whole rest in the right hand and a half note in the left hand. Measure 25 continues the piano accompaniment. A third staff at the bottom shows a bass line with eighth notes.

26

adagio

molto accelerando

Gt.

Musical score for measures 26-27. Measure 26 features a piano accompaniment with a whole note chord in the right hand and a half note in the left hand. Measure 27 features a piano accompaniment with a half note in the right hand and a half note in the left hand. A guitar part (Gt.) is indicated in the left hand of measure 27. A third staff at the bottom shows a bass line with a whole note.

28

7

Musical score for measures 28-30. Measure 28 features a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 29 features a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 30 features a piano accompaniment with chords in the right hand and a bass line in the left hand. A third staff at the bottom shows a bass line with a whole note.

4

30

Musical score for measures 30-32. The piece is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. Measure 30 features a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 31 includes the instruction **rit.** (ritardando) and a bracketed section labeled **Sw. a tempo** (Swell to tempo). Measure 32 continues the piano accompaniment.

33

Musical score for measures 33-35. Measure 33 shows the piano accompaniment. Measure 34 includes the instruction **adagio** and a guitar part labeled **Gt.** with a melodic line. Measure 35 continues the piano accompaniment.

36

Musical score for measures 36-37. Measure 36 includes the instruction **molto accelerando** (molto accelerating) and features a complex piano accompaniment with sixteenth notes in both hands. Measure 37 continues the piano accompaniment.

38

Musical score for measures 38-40. Measure 38 includes the instruction **molto rit.** (molto ritardando) and a fermata over a chord. Measure 39 includes the instruction **Adagio** and **Full organ**, with a fortissimo **ff** dynamic marking. Measure 40 includes the instruction **rit.** (ritardando) and ends with a fermata.

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