

Commissioned by the  
North Shore Chapter, American Guild of Organists

# CREATOR SPIRIT

based on the chorale melody "Vater Unser"

duration: ca. 6 minutes

Words by John Dryden, 1693

ALAN STOUT

## Registration:

① I: Principal 8', Flute 4'

II: Gedackt 8'

Ped.: Gedackt 16', 8'

② I: Nachthorn 8', Nasard 2 $\frac{2}{3}$ ', Flute 2'

II: Spitzflöte 8'

Ped.: Quintaden 16', Gedackt 8'

③ I: Principal 8', Flute 4', 2'

II: Spitzflöte 8', Gedackt 4'

Ped.: Quintaden 16', Gedackt 8', Flute 4'

④ I: Principal 8', Nachthorn 8', Flute 4', 1 $\frac{1}{3}$ '

II: Gedackt 8', Spitzflöte 4', Nasard 2 $\frac{2}{3}$ ', Flute 2'  
Oboe 8' or Cromorne (Quintaden 16' ad lib.)

Ped.: Subbass 16', Octave 8', Flute 4'

Quintaden 16', Gedackt 8'

Slowly  $\text{♩} = 69-72$  *pp*

Choir

Cre - a - tor Spir - it, by whose aid

Organ (Piano)

Boxes closed

① + Ped. Bourdon 32'

5

The world's foun-da - tions first were laid, Come, vis - it - ev - 'ry

8

pi - ous mind; — Come, pour Thy joys on hu-man-kind; — From

11

sin and sor - row set us free, — And make Thy tem-ples

14

wor-thy Thee.

[17] *p*

O source of un - cre - at - ed light, The

[19]

Fa - ther's prom - ised Par - a - clete! Thrice

[21]

ho - ly fount, thrice ho - ly fire, Our

23

hearts with heav'n-ly love in - spire; \_\_\_\_\_ Come,

This system contains measures 23 and 24. The vocal line (treble clef) has a 12/8 time signature and a key signature of one flat. The lyrics are "hearts with heav'n-ly love in - spire; \_\_\_\_\_ Come,". The piano accompaniment (grand staff) features a complex, flowing melody in the right hand and a simpler bass line in the left hand. Measure 24 ends with a repeat sign.

25

and thy sa - cred unc-tion bring \_\_\_\_\_ To

This system contains measures 25 and 26. The vocal line (treble clef) has a 12/8 time signature and a key signature of one flat. The lyrics are "and thy sa - cred unc-tion bring \_\_\_\_\_ To". The piano accompaniment (grand staff) continues the melody from the previous system. Measure 26 ends with a repeat sign.

27

sanc - ti - fy us while we sing. \_\_\_\_\_

This system contains measures 27 and 28. The vocal line (treble clef) has a 12/8 time signature and a key signature of one flat. The lyrics are "sanc - ti - fy us while we sing. \_\_\_\_\_". The piano accompaniment (grand staff) continues the melody from the previous system. Measure 28 ends with a repeat sign.

[30]

*mf*

Plen-teous of grace, come

open boxes

③

[34]

from on high, — Rich in thy sev'n - fold en - er - gy; — make

[37]

us e - ter - nal truth re - ceive, — And prac - tice all that

we be - lieve; — Give us Thy - self, that we may see — The

8<sup>va</sup>.....

This system contains measures 40 through 43. It features a vocal line and a piano accompaniment. The vocal line starts in 6/4 time, changes to 4/4 for measures 41-42, and returns to 6/4 for measure 43. The piano accompaniment consists of a right hand with arpeggiated figures and a left hand with a simple bass line. A '8<sup>va</sup>' marking indicates an octave shift in the right hand of the piano part.

Fa - ther... and the Son by Thee.

This system contains measures 44 and 45. The vocal line continues in 4/4 time. The piano accompaniment features more complex arpeggiated patterns in the right hand. Measure 45 ends with a fermata over the final note.

*ff*  
Im - mor - tal hon - or, end - less fame, —

I II 3

This system contains measures 46 through 49. It begins with a forte (*ff*) dynamic marking. The vocal line is in 6/4 time. The piano accompaniment includes a first ending bracket labeled 'I' and a second ending bracket labeled 'II' with a '3' indicating a triplet. The system concludes with a fermata over the final note.

[50]

At - tend th'Al-migh-ty Fa- ther's name; \_\_\_\_\_

This musical system (50) features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/4. The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment includes triplet eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a repeat sign and a second ending marked 'II'.

[53]

The Sa - vior Son be glo - ri - fied, \_\_\_\_\_

This musical system (53) continues the composition. The vocal line starts with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment features triplet eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a repeat sign and a second ending marked 'II'.

[56]

Who for lost man's re - demp-tion died; \_\_\_\_\_

This musical system (56) continues the composition. The vocal line starts with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment features triplet eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a repeat sign and a second ending marked 'II'.

59

And e - qual ad - o - ra - tion be,

62

E - ter - nal Par - a - clete to Thee.

65

① Close boxes



[69]

*ppp*

Cre - a - tor Spir - it, — by whose aid — The world's foun - da - tions

[72]

first were laid, — Come, vis - it — ev - 'ry hum - ble mind; — Come,

[75]

pour Thy joys on hu - man - kind; — From sin and sor - row

[78]

set us free,— And make Thy tem - ples wor - thy Thee. —

*gva.....*

This musical system covers measures 78, 79, and 80. The vocal line (treble clef) has a 6/4 time signature in measures 78 and 80, and a 4/4 time signature in measure 79. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand of the piano has a 6/4 time signature in measures 78 and 80, and a 4/4 time signature in measure 79. The left hand of the piano has a 6/4 time signature in measures 78 and 80, and a 4/4 time signature in measure 79. The lyrics are "set us free,— And make Thy tem - ples wor - thy Thee. —". A *gva.....* (glissando) is indicated above the piano right hand in measure 80.

[81]

A - men.

*gva.....*

This musical system covers measures 81, 82, 83, and 84. The vocal line (treble clef) has a 4/4 time signature throughout. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand of the piano has a 4/4 time signature throughout. The left hand of the piano has a 4/4 time signature throughout. The lyrics are "A - men.". A *gva.....* (glissando) is indicated above the piano right hand in measure 82. The piano right hand has a *II* (second ending) bracket in measures 81 and 82, and a *II* (second ending) bracket in measures 83 and 84. The piano left hand has a *(I)* (first ending) bracket in measures 81 and 82, and a *(I)* (first ending) bracket in measures 83 and 84.

## Out of the Depths

From Psalm CXXX

ALAN HOVHANESS, Op. 142, 1973

*Andante* ♩ = around 80

VOICE

PIANO

*mp*

Out of the depths have I cried out - to thee.

Lord.

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Peters Edition 619 601

## ANTON BRUCKNER

### JESUS, REDEEMER, OUR LOVING SAVIOR

VOICE AND ORGAN (PIANO)

High Voice (A♭)  
(Peters 6310) \$.90

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(Peters 6311) .90  
(original)

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Musicians who have made a special study of the music of Anton Bruckner are all agreed that "Jesus, our Savior" (composed 100 years ago) is one of the loveliest choral works written by this great composer. It is eminently appropriate for performance in the church service and the concert hall. (The text of this edition is acceptable to members of all Christian denominations.)

English text by

WALTER E. BUSZIN

## CHRISTMAS SONG

Watchman, tell us of the night  
for Soprano and Organ (Piano)

duration: 5 minutes

Words by John Bowring, 1825

ALAN HOVHANESS  
Op. 34

*Rubato* ♩ = 144

Organ (Piano)

*Allegretto* ♩ = 100

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## FLOR PEETERS

### WEDDING SONG

Whither thou goest, there will I go also  
(Wo du hingehst, da will auch ich hingehen)

(ENGLISH-GERMAN)

ADAPTATION OF ENGLISH TEXT BY DR. HUGH ROSS

SATB, Soprano Solo, Organ (Piano) P6191 \$.25  
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— Walter E. Buszin

To James Winship Lewis

## THE GREAT DAY OF THE LORD

for Mixed Voices and Organ (Piano)

duration: 6 minutes

After Zephaniah 1: 14; 2: 3

ALAN STOUT Op. 28a

Tenor  
Bass

*Con moto*  
*unis. pp*

*pp*

The great day of the Lord is

Organ  
(Piano)

*ppp*

*pppp*

*\*)*

Ped. 16', 8'

near, it is near, it is

near, and hast - - - eth great - - ly.

\*) In the meterless passages the duration of the Breves is not fixed, they have to be held until the tone changes or a rest occurs

Edition Peters 6883

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