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The Life and Works of Peter R. Hallock (b. 1924)

Jason Allen Anderson

A dissertation
submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

University of Washington

2007

Program Authorized to Offer Degree:
School of Music

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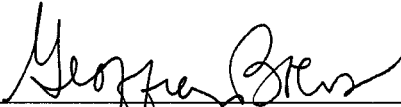
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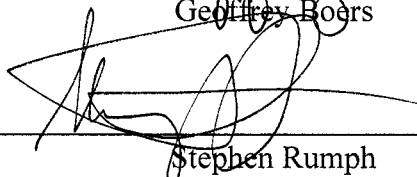


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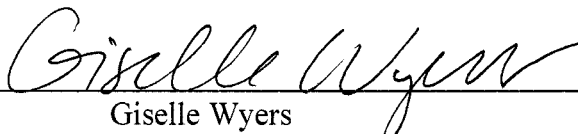
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Abstract

The Life and Works of Peter R. Hallock (b. 1924)

Jason Allen Anderson

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Peter R. Hallock, a native of Washington State, is a mystic, countertenor, composer, organist, and liturgist inextricably linked to St. Mark's Episcopal Cathedral, Seattle. He served as organist/choirmaster there from 1951 to 1991 and was named Canon Precentor during his tenure at the cathedral—one of the first laypersons to hold a title traditionally reserved for clergy.

Hallock is known as an innovator. Among his many contributions to local and national church music traditions are: introduction of countless audiences in the United States, and Seattle and the Pacific Northwest in particular, to the countertenor voice; the launch of a chant study group that eventually became known as The Compline Choir, an ensemble that has led to a resurgence of interest in the Office of Compline; the installation of the Flentrop tracker-action organ at the cathedral, making St. Mark's the first Episcopal cathedral to install such an instrument; the development of the Advent and Good Friday Processions for the cathedral; reintroduction of liturgical dramas there; composition of *The Ionian Psalter*; and, presentation of Seattle's first historically informed performance of Handel's *Messiah*.

Many church, academic, and professional musicians do not know Hallock or his music, which includes over two hundred original compositions and arrangements. This dissertation, the first academic study of the life and works of Peter R. Hallock, aims to remedy this. Structured in three parts, the dissertation offers (1) a biography of Hallock, (2) an annotated chronological catalog of his works together with a primer on his compositional process and style, and (3) a selection of six unpublished compositions.

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PREFACE

My interest in the life and works of Peter R. Hallock began when I was a chorister for Canon John Strega at Trinity Episcopal Cathedral in Portland, Oreg. (1999-2001). I was first exposed to Hallock's *Ionian Psalter* followed by *The Baptism of Jesus*. Hallock's unique musical language, melodies, harmonic voice, and attention to prosody immediately appealed to my musical sensibilities. After I began work as Interim Director of Music Ministries at First Presbyterian Church in Portland, Oreg. on September 10, 2001, I discovered other works by Hallock and wanted to learn more about the man and his music.

Upon my relocation to Seattle in August 2002, I visited St. Mark's Episcopal Cathedral to hear the Office of Compline—a popular service with an near cult-like following that others had told me I had to hear. September 1, 2002 must have been an off night for the Compline Choir—I was under-whelmed. As a member of the congregation, I found the choir's singing, which was out of tune, distracting. I also found the service boring because the congregation did nothing but stand for the Creed during the service. Two years later, in October 2004, I found myself singing in the choir—drawn there by the simplicity of plainsong, Hallock's distinctive music, the cathedral's awe-inspiring acoustic, and an ineffable mystical quality I only experienced as a member of the choir.

In October 2002, I began work as organist/choirmaster at St. Michael and All Angels Episcopal Church in Issaquah, Wash., a small parish with a choir of five. When confronted with the need for Psalm settings on Sunday mornings, I had nowhere to turn except Hallock's *Ionian Psalter*—it was composed by a fellow Episcopal church musician and was all I knew at the time. By Advent 2002, the choir had grown to ten voices and was ready to sing from the Psalter. The further the choir delved into *The Ionian Psalter*, the more they came to enjoy the challenges each setting brought.

After focusing on my academic coursework for two years, I began to study and catalog Hallock's compositions for a general examination research topic. Wanting the opportunity to meet the person responsible for composing such beautiful music and for

the regular Sunday evening offering of *Compline* to the people of Seattle, I decided to contact Peter, whom I did not know personally, via email on June 7, 2004. His response was an invitation to share lunch together in Issaquah. Over the course of that lunch, the project ballooned from a narrowly focused research topic to include a complete catalog of all Peter's music, a part of this dissertation.

My journey with Hallock and his music has been one of discovery and heightened emotion. I have been told that I was uniquely positioned to author this dissertation because of my work as an Episcopal church musician, employed in the Diocese of Olympia (Peter's home diocese), while a student at the University of Washington (a school with which Peter was intimately familiar). As I read through the St. Mark's Cathedral *Rubrics* detailing Hallock's departure from the cathedral, I had a psychophysical reaction. My hands shook, tears welled up in my eyes, and my lower lip trembled. I cannot say whether this was brought about by my intense connection to the man and his music or an empathetic reaction to Hallock's pain at being forcibly uprooted from his spiritual home. It may be true that I was uniquely qualified to write this dissertation, but it was my love of Peter's music that fueled my journey, and it was the journey that kindled a life-long personal friendship with the composer.

Though I consider the research, authoring, and publication of this dissertation a necessary step in promoting Hallock's music, perhaps it is because so few compositions have been recorded that Hallock and his music are not more widely known outside Episcopal and Lutheran church musician circles. It is the author's hope that inclusion of the six unpublished works will facilitate future recordings of those works and spur interest in recording of the other works that remain in manuscript—there are many. Recordings seem to carry greater weight than the written word in the field of music and a comprehensive project recording his works is overdue—a project that Peter Hallock has said he will promote until his dying days.

ACKNOWLEDGEMENTS

I wish to express gratitude to Peter Hallock for providing unfettered access to his personal letters, manuscripts, and archival recordings; J. Melvin Butler, Canon Organist/Choirmaster at St. Mark's Episcopal Cathedral, Seattle, for granting unrestricted access to the cathedral's music library and helping find all those nooks and crannies where some of Peter's music had wandered (including the crypt); Diane Wells, Archivist for the Diocese of Olympia, for providing unlimited access to the diocesan archives and additional support for dissertation research; Ionian Arts, Inc. for providing partial funding for completion of the chronological catalogue and full funding for transcription of the four recorded interviews with Peter R. Hallock; Carl Crosier, my friend in Peter Hallock, for sharing his thoughts on the mystical appeal of Peter's music; Marc Leavitt of the University of Washington Transcript Office for researching the actual dates of Peter Hallock's graduation (there was much disagreement between sources); Loren Ponten and Opus 7 for providing an archival recording of *Michael, Archangel of the King of kings*; Kate Hanser, Editorial & Production Assistant for Walton Music, and Walton Music, for providing complimentary archival copies of out-of-print works and researching other "hard to locate" published works; William Giddings, member of The Compline Choir, for proofreading the annotated chronological catalog; Christopher McQuain for providing proofreading and editorial assistance and being a constant support during what seemed like a never-ending academic career; The Rev. Dr. Ann P. Lukens, Rector of St. Michael & All Angels Episcopal Church, Issaquah, for being more than just my boss, but also for forming within me a deeper, stronger faith, all while being a superb friend and colleague in ministry; and, especially Dr. Geoffrey Boers, who is and will continue to be an incredible mentor, colleague, and friend.

DEDICATION

Soli Dei Gloria

1. THE LIFE OF PETER R. HALLOCK

Some describe Peter R. Hallock as introverted and intellectual; others believe him to be deeply spiritual and mystical; still, others hardly know the man or the music produced during his forty years as organist/choirmaster at St. Mark's Episcopal Cathedral, Seattle. A study of Peter Hallock's life is inextricably linked to St. Mark's Cathedral. Hallock first remembers visiting the cathedral at the age of nine; he immediately fell in love with the sights, smells, and sounds present in the building—the acoustical space and the incompleteness of the freshly poured concrete walls. He recalls worshipping with his parents there and remembers with fondness the smell of that new concrete, an olfactory imprint that is recalled every time he steps foot into the cathedral. One wonders whether he knew, even at such a young age, that he would spend his entire life there. Hallock wistfully recalled that his “relationship to the building was an affinity that started long before I was in the job. I was affected by, or vibrated with, or consonant with that space, long before I was actually there.”¹ Is it possible that the relationship between the building and the man—an archeopomorphic relationship—is at the root of Hallock's reputation being synonymous with St. Mark's throughout the church music world?

1.1. HALLOCK'S FAMILY AND CHILDHOOD

Hallock is the youngest of five children, born at 4:44 a.m. in Taylor-Lacey Hospital (now the Auburn Regional Medical Center in Auburn, Wash.) on November 19, 1924 to George O. Hallock and Estella Rasmussen Hallock. His father, whom Peter described as an “introverted type” who “didn't relate to his children,”² was one of the first Ford dealers in the Pacific Northwest; he opened a dealership in Kent to sell Model-Ts and Model-As. His mother, a homemaker, was “busy cooking meals and washing

¹ Ray W. Urwin, “An interview with Peter Hallock,” *Journal of the Association of Anglican Musicians* (September 1992), 3.

² Peter Hallock, Fall City, interview with the author, 11 August 2006.

laundry” and trying desperately not to play favorites with the five children.³ Hallock’s oldest sister was Margaret (Peggy); he describes his middle sister, Matilda Ann (Tillie), as having “an intuitive artistic and creative sense” and, though they share this trait, is quick to point out that they never discuss religion.⁴ Hallock describes his youngest sister Barbara (Bobbie) as a “very fascinating person” and an “active theologian in the sense that we’re still trying to figure out what *it* is.”⁵ Peter rarely speaks of his deceased older brother George, “My brother is the enemy. Though I never really talked at length with my sister Barbara about my brother, one could guess that somehow he suffered being the first boy after the three girls and there’s something about that whole situation that turned him into a fairly angry person, and then I being younger, I’m the one that got it.”⁶ Later in life, his brother’s attempts at reconciliation failed because whenever the two would meet, “the fear and anxiety from childhood resurfaced.”⁷

His earliest musical memories center on a phonograph record entitled “The Three Little Kittens”—the only record the three-year-old Hallock owned at the time. He recalls being absolutely fascinated with the sounds contained on that recording. Of this record, Peter wrote: “The fact that my sister Barbara and my father can, now, 51 years later, still sing the melody and most of the words will give you a sense of the magnitude of my affinity to music at that time.”⁸ Later in life, this affinity manifested itself via a “predilection of the orchestral school of the 19th to 20th century French professional music, especially Ravel and Debussy, and primarily the affinity for Ravel, as a case in point, would be really the orchestration, the textures of sound,”⁹ and a love for music boxes and cuckoo clocks.¹⁰

³ Hallock, Fall City, interview with the author, 11 August 2006.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Hallock, Fall City, to Jason Anderson, Seattle, 1 May 2007, Personal collection of Jason A. Anderson.

⁸ Hallock, “Sharing the inner search,” *Rubric* (25 March 1979), 1.

⁹ Hallock, Fall City, interview with the author, 7 July 2006.

¹⁰ When entering Hallock’s Fall City, Wash. home, one is struck, visually and aurally, by the large number of cuckoo clocks on the walls; hourly reminders of their presence are an event.

This fascination with “The Three Little Kittens,” a recording from which Hallock can still recite the words, kindled within him a desire to begin piano lessons. His parents enrolled Peter, aged five, in lessons with Lucille Murbach, a local piano teacher. They also sent him along with his siblings to Sunday School and worship at St. James Episcopal Church in Kent, Wash., because the church was close to the family home, they “wouldn’t have to cross the railroad tracks,” and “Reverend [Rodney] Arney¹¹ was a nice man.”¹² At the age of 14, Hallock began playing the organ at St. James; he later commenced organ lessons with Clayton Johnson in Tacoma. Hallock recalls of his organ teacher: “Clayton was an excellent teacher for that age, because he had the wonderful sense of how much pedagogical discipline a kid would put up with—how to make lessons sound as though they were fun.”¹³ His sisters Tillie and Barbara would often trek to St. James to hear Peter play miniature organ recitals on Sunday afternoons; whatever Hallock was doing, his sisters were always there.¹⁴ All in all, Hallock considers his childhood experience rather “Currier and Ives,” but from these formative experiences and without conscious knowledge of it, the direction of his life journey “was rather clearly set at that early age,” and his life has been “a journey along that path in which discovery has been a process of expanding vistas.”¹⁵

¹¹ In a letter from Peter R. Hallock to Jason A. Anderson dated 10 May 2007, Hallock wrote that The Reverend Rodney Arney’s “white hair and British accent made his election to the role of the town’s Holy Man inevitable.... More important for myself was his ability to impart a deep and profound sense of the *mysterium tremendum*, which in essence, defined and continues to define my theological ‘position.’”

¹² Hallock, “Sharing the inner journey,” *Rubric* (25 March 1979), 1.

¹³ Maria Coldwell, “Peter Hallock, musical pioneer,” *Markings* 3 (November 1991), 1.

¹⁴ Hallock, Fall City, interview with the author, 11 August 2006.

¹⁵ Hallock, “Sharing the inner journey,” *Rubric* (25 March 1979), 1.

1.2. STUDIES AT THE UNIVERSITY OF WASHINGTON, SEATTLE AND THE ROYAL SCHOOL OF CHURCH MUSIC, CANTERBURY, ENGLAND

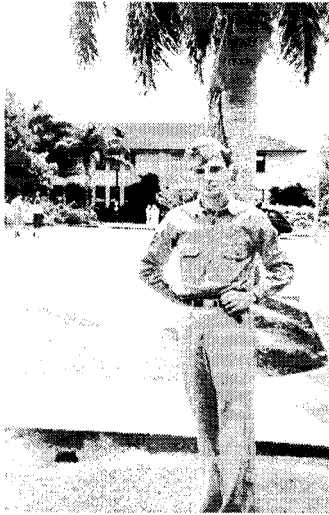


Figure 1.
Photo of Peter R. Hallock, ca. 1943

After high school, Peter enrolled at the University of Washington (UW), but was drafted after only one year of study. He served for three years in the Pacific theater during World War II (see Figure 1.). Upon his return, he re-enrolled at the UW under the provisions of the Servicemen's Readjustment Act of 1944 (the G.I. bill). While there, he studied organ performance with Walter Eichinger and composition with George McKay. Reminiscing about his composition lessons with McKay, Hallock mused, "[His] relationship to his composition students was almost 90% just supportive, 'I like it; keep on what

you're doing.' ... He just cheered you on. Somebody once said that George McKay could get music out of a rock."¹⁶ Other influences include Miriam Terry and Eva Heinitz.

Though Hallock had completed all required coursework by 1949, eighteen months of government-paid education remained. On the advice of Stanley Chapple, the Director of the UW School of Music, Peter enrolled at the College of St. Nicolas of the Royal School of Church Music (RSCM), then based in Canterbury, England. One of the first things he did during his RSCM coursework was open the Prayer Book and analyze the emotional peaks and valleys of Holy Communion.¹⁷ This is useful to note in that Hallock was studying the form of the service—form is and continues to be very important to him. He was the only American there at the time. In June 1951, he completed both the RSCM program and was graduated from the UW with a B.A. in Music.

¹⁶ Hallock, Fall City, interview with the author, 7 July 2006. Hallock also states that most of his composition lessons with McKay centered on form and structure, also a focal point for Hallock in choral rehearsals.

¹⁷ Ibid.

1.3. THE EARLY YEARS AT ST. MARK'S CATHEDRAL

Upon returning to Seattle in the Autumn of 1951, Hallock found a message waiting for him from The Very Reverend John C. Leffler, the new Dean of St. Mark's Cathedral. Thanks to the recommendation of George McKay, the Dean wanted to meet with Peter and discuss a job opportunity.¹⁸ Peter met with John and played the *Vierne Carillon* for him on the 1902 Kimball organ (see Figure 2.) then located at the cathedral. John, who described Peter as "well-trained but untried,"¹⁹ hired him immediately with only two stipulations, saying, "I just want you to create a great musical tradition at St. Mark's Cathedral, nothing more. If you do that, everything's OK. And the way we will operate is I won't bother you and you won't bother me."²⁰ Peter accepted the position on the condition that a new organ be installed during his time there. Leffler later "wondered whether or not [he] was sending a boy to do a man's job."²¹ Hallock began work on Sunday, October 28, 1951. The *Rubric* for the prior week stated simply:

Peter R. Hallock begins his services as Organist and Director of the Choristers next Sunday. Mr. Hallock, a native of Kent, Washington, is one of the most gifted recent graduates of the Music School at the University of Washington in pipe organ, and has just finished two years of study at the famous Anglican choir school at Canterbury, England. Let us give him hearty welcome to the Cathedral family.²²

Hallock wasted no time getting to work, offering instruction in Anglican chant to the congregation and launching Sunday evening choral Vespers in November. Peter's aptitude as a composer and arranger were also put to quick use; he composed an original anthem entitled *O come, O come, Emmanuel* and arranged the carol *In a manger, oxen trod* in December, both lost.²³ For Easter Day 1952, Peter put together a brass ensemble comprised of students from the UW and featuring fanfares based on the

¹⁸ The Rev. Poland H. Miller, Canon Precentor, immediately preceded Hallock as choir director. A Canon Precentor is the music director of the cathedral and assists the Dean.

¹⁹ John C. Leffler, "From the Dean's Desk," *St. Mark's Cathedral Rubric* (22 December 1968), 1.

²⁰ Coldwell, "Peter Hallock, musical pioneer," *Cathedral Associates Markings* 3 (November 1991), 2.

²¹ Leffler, "From the Dean's Desk," *Rubric* (1 December 1963), 1.

²² St. Mark's Cathedral, "Peter R. Hallock," *Rubric* (21 October 1951).

²³ St. Mark's Cathedral, service bulletin and notes, *Rubric* (23 December 1951; 24 December 1951).

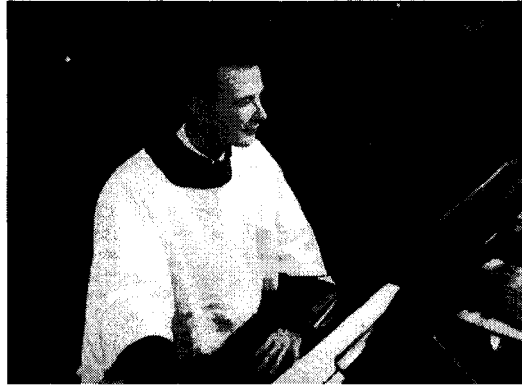


Figure 2. *Photo of Hallock at the Kimball organ console, ca. 1952*

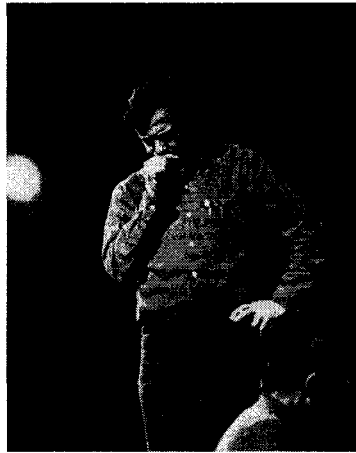


Figure 3. *Photo of Hallock in a Days of Herod rehearsal, ca. 1970*

processional hymns especially composed for the occasion by George McKay. The initial response was lackluster, and one parishioner is rumored to have asked why Hallock had let the Salvation Army Band into the church. The idea of brass in the church on Easter Day, or any day for that matter, was unheard of at the time,²⁴ but is now the institutional norm, not the exception, for Episcopal cathedrals and churches across the United States.

Given the condition of organ, Hallock decided to put his energies into building up a choir that could sing unaccompanied. In December 1951, the choir numbered only 13 members, all “well past their vocal primes.”²⁵ Five years later, the choir had grown to include 40 voices, ten of which were drawn from the university and paid a nominal amount “to guarantee a nucleus of competent singers.”²⁶ The choir earned accolades from Gerald Knight of the Royal College of Music²⁷ and was featured on numerous radio and television broadcasts during this time. The first setting of *Ye Choirs of New Jerusalem* premiered on Easter Day 1958 (see Chapter 3); later occasional anthems would follow, such as *Michael, Archangel of the King of kings* (September 1963), an expansive, fanciful setting of a medieval Latin lyric by Alcuin, translated by Helen Waddell, for SATB choir, tenor and baritone solos, and organ. That the Cathedral Choir could perform such complex anthems speaks directly to the ability of the choir.

In addition to regular Sunday morning performances from September through July, Hallock programmed concerts for the Cathedral Choir, the most notable being a July 31, 1969 concert for which Hallock wrote *Gloria*. The work is structured in three movements and scored for SATB choir, two pianos, and percussion and was published by Walton Music. For a similar concert on March 13, 1977 featuring G. F. Handel’s *Ode for St. Cecilia’s Day*, Hallock composed *A Brevity* for baritone, harp, oboe, and strings. The

²⁴ One unexplored avenue relative to this dissertation is the timeline and history of brass use in Episcopal churches at Easter and when use of such instruments became the norm, not the exception. Was St. Mark’s Cathedral, Seattle the first to do so?

²⁵ Coldwell, “Peter Hallock, musical pioneer,” *Markings* 3 (November 1991), 1; and, Leffer, “From the Dean’s Desk,” *Rubric* (22 December 1968), 1.

²⁶ St. Mark’s Cathedral, “Facts,” *Rubric* (11 November 1956).

²⁷ *Ibid.*

concert was broadcast live on KING-FM and if it were not for an astute radio listener's home recording, the archival compact disc of *A Brevity* would not exist. Performances also included other contemporary works—even the avant-garde—such as Dallapiccolo's *Songs of Prison*. The Cathedral and Compline choirs also recorded extensively, releasing their first LP record in 1963; *Christmas greetings from St. Mark's* followed in 1970. Many other recordings would ensue (see Discography).

Hallock worked extensively within the national church, having been appointed to the Joint Commission on Church Music in 1965; he also directed the choir for the 1967 General Convention of the Episcopal Church. His work with the Joint Commission on Church Music centered primarily on production of the 1973 transitional hymnal supplements *Songs for Liturgy* and *More Hymns and Spiritual Songs*.²⁸ The hymnal was spiral bound and designed to change with the times, so that as music came and went, a church could add or subtract music from it—a revolutionary idea at the time. Peter said of the supplement, “We the people who created the book had assumed that what was going to happen in ... the Episcopal Church, with the way both the liturgies and music were moving, [was] that we were going to go through a period of relative disposability of material... We figured that out 50 years ago.”²⁹ Another concept embedded within *Songs for Liturgy* was the introduction of new, intriguing sounds, like clapping and antiphonal congregational texts, into the worship space—all included to “give us a break from the organs, especially bad organs.”³⁰ This hymnal concept survives today at St. Mark's, now known as the *Red Song Book*, providing the church with a customized hymnal supplement that is updated as needed.

²⁸ See Peter R. Hallock, “Songs for Liturgy,” *Rubric* (14 January 1973).

²⁹ Hallock, Fall City, interview with the author, 30 June 2006.

³⁰ *Ibid.*

1.4. HALLOCK'S INNOVATIONS

Knowing some details of Hallock's initial time at St. Mark's is useful for it reminds one that from nothing, great things can blossom. However, there are seven distinct innovations that Hallock brought to Seattle, the cathedral, and church music in general. These innovations are: (1) Hallock's countertenor voice, (2) the Office of Compline and establishment of the Compline Choir, (3) installation of the Flentrop organ, (4) development of the Advent and Good Friday Processions, (5) reintroduction of liturgical drama, (6) composition of *The Ionian Psalter*, and (7) use of period-instruments in performances of George Frideric Handel's *Messiah*.

1.4.1. THE COUNTERTENOR VOICE

The first innovation is heard in Hallock's voice—a countertenor voice. Seattle had never heard a countertenor before Peter's return from England in 1951. Singing and study of countertenor voice soon saw a renaissance as conductors and musicologists rediscovered early music. Alfred Deller was a well-known countertenor soloist in England and it was his departure from the choir at Canterbury and launch of his countertenor solo career that allowed Hallock to find his countertenor voice; Hallock sang as a chorister in the Canterbury Cathedral Choir during his last year there, replacing Deller.³¹ The countertenor voice was so unusual in the U.S. that colleges and universities across the country requested performances. From the University of California, Berkeley, to the University of South Alabama, Hallock concertized; he performed together with Deller at the UW in the 1960s. The most readily available recordings of Hallock's voice can be found on the compact discs *Carol of the Birds*, track 24, "Song of the Nuns of Chester"³² and *Authentic baroque music performed in a non-authentic manner or the lively art of the viola da gamba*.³³ Countertenors are no longer unexpected in Episcopal cathedral choirs—even mixed-voice choirs.

³¹ Coldwell, "Peter Hallock, musical pioneer," *Markings* 3 (November 1991), 1.

³² St. Mark's Cathedral and Compline Choirs, Loft Recordings, 1999.

³³ Eva Heinitz, Malcolm Hamilton, Peter R. Hallock, et al., Limited Edition Recordings, 1992.

1.4.2. THE OFFICE OF COMPLINE AND THE COMPLINE CHOIR

The second innovation is the introduction of the Office of Compline and establishment of the Compline Choir (see Figure 4.). The choir began when a dozen men from the university and community commenced study of Gregorian chant in 1954. This group solidified into a choir, originally known as the St. Augustine Singers, which sang the Office of Compline at 10 p.m. on Sundays beginning in late 1956.³⁴ KING-FM began broadcasting the service in 1962.³⁵ Stereo broadcasts of the popular service, which had migrated to the now sacrosanct 9:30 p.m. timeslot, commenced on Easter Day 1978.³⁶ The choir recorded and released an LP record *Evensong and Compline* in 1963 to accolades from Episcopal church musicians. A reviewer for *The Living Church* wrote:

Through the years, this service has gained in popularity and is commonly used at special conferences and the like. It is sung every Sunday evening in the Seattle cathedral. The setting is the plainsong version based on the Sarum edition and published by the Plainsong and Medieval Music Society. Faux-bourbons on the *Nunc Dimittis* are by Thomas Tallis and the final responses are by the choirmaster. The Diocese of Olympia should be proud of the musical program carried on at its cathedral. This singing is fine indeed.³⁷

The Compline service has developed a lasting popularity of almost mythical proportions, unlike any other worship or music event in the Pacific Northwest. The reasons behind the success and popularity of Compline are difficult to pinpoint. If one measures success solely by the number of congregants, then Compline was initially a failure: “In the first years of the group’s existence there was literally no congregation.”³⁸ However, out of these lowly beginnings, something greater blossomed during “the age of the flower children, Haight-Ashbury,” and through the influence and “impact of Eastern religions on Western thought,” particularly on the residents of the Pacific Northwest.³⁹

³⁴ St. Mark’s Cathedral, “What is Compline?” *Rubric* (18 November 1956).

³⁵ St. Mark’s Cathedral, “Compline to be broadcast,” *Rubric* (7 January 1962).

³⁶ St. Mark’s Cathedral, “Compline to be broadcast in stereo,” *Rubric* (26 March 1978).

³⁷ Reprinted in St. Mark’s Cathedral, “Cathedral Music,” *Rubric* (14 March 1965).

³⁸ Hallock, “Compline in the news,” *Rubric* (27 May 1979).

³⁹ *Ibid.*

Hallock enumerated five elements of the “it” of Compline in a 1984 *Rubric* article: (1) space, (2) people, (3) a mystic experience, (4) the Compline Choir itself, and (5) “it is what it needs to be.”⁴⁰ To expound on those five elements:⁴¹

- (1) Compline is experiencing space, not just the magnificent space implicit to our well-loved Holy Box, but also the negative space of darkness and night.... There is also that often identified feeling of freedom to be anonymous. Does that not speak of a kind of psychological space?
- (2) Compline is its congregation, a large faithful following of predominantly young adults... one might say that these are people engaged in the business of knowing God.
- (3) As a mystical experience, the foundations of Compline are in “experience and intuition—an everyday mysticism.”⁴²
- (4) Compline is by nature associated with the Compline Choir, which has existed since 1954.
- (5) Compline is what it needs to be. The Compline service may find its best definition not in terms of what it is, but what it does, for the needs it fulfills for those who attend in person, the large radio audience, and members of the choir. For all of these it is part of a journey towards God. Such a journey must allow for definitions as varied as its sojourners with the promise of a goal as “wide as sky and sea.”⁴³

Perhaps The Reverend Ralph Carskadden said it best: “In our culture we do things regarding love and spirituality better by candlelight, at night.”⁴⁴ The point Hallock made is that one should accept Compline for what it is and does for congregation and choir alike rather than trying to name the reasons of its success.

Like the Cathedral Choir, the Compline Choir also presented concerts separately from the Office of Compline, the first such concert occurring on February 10, 1984. That same year, Hallock composed *Night Music*, discussed in greater detail in Chapter 2. The group reached a zenith when it toured Russia and Scandinavia in July 1997. The ensemble recorded *Night Music* and other music for men’s voices in 2001 to critical

⁴⁰ Hallock, “The ‘it’ of Compline,” *Rubric* (22 January 1984).

⁴¹ *Ibid.*

⁴² *Ibid.*

⁴³ *Ibid.*

⁴⁴ Quoted in “The faithful are casual at this Sunday service,” *New York Times*, 16 March 1997, 36.



Figure 4. Photo of *The Compline Choir*, ca. 1994

acclaim, like this from Bruce Neswick, a leading Episcopal church musician: “The resulting aural panorama is nothing short of splendid.”⁴⁵ The choir has produced other recordings (see Discography). The author eagerly awaits publication of *Compline + Reflections*, a forthcoming book on the phenomenon of Compline at St. Mark’s by current choir member Kenneth Peterson.

1.4.3. THE FLENTROP ORGAN

The third innovation is the installation of the Flentrop organ at St. Mark’s. The Kimball organ (see Figure 3), built in 1902, actually predated the laying of the cornerstone of the church by a quarter century. Of the old organ, Peter said, “The joke used to be that the action was so slow that you had to come in a week early to start the hymns.”⁴⁶ By 1960, Peter served notice to Dean Leffler that he would leave if a new organ were not installed soon. After initial consultations with E. Power Biggs, Peter convinced the Dean and Vestry to hear a proposal for installation of a mechanical-action (tracker) organ from the Dutch organ builder D. A. Flentrop. It is important to note that most church organists across the nation ridiculed mechanical-action organs at that time,

⁴⁵ Neswick, “Night music; music for men’s voices by Peter Hallock,” *The Living Church*, 2002; available online via The Compline Choir website <<http://www.complinechoir.org/>>.

⁴⁶ Quoted in Coldwell, “Peter Hallock, musical pioneer,” *Markings* 3 (November 1991), 2.

believing them to be anachronisms.⁴⁷ In fact, Coldwell asserts, “Mechanical-action organs were still viewed with considerable hostility by the professional organ community. There had never been an instrument of this type in an Episcopal cathedral.”⁴⁸ Dean Leffler said he received numerous letters from concerned organists across the nation imploring him not to consider such an organ. However, Flentrop and Hallock proved persuasive, with Dean Leffler writing:

We are told by experts that this cathedral is a perfect setting for such an organ; and after several years of careful study and calculation your Dean and Vestry have decided that we might as well have the best organ we can find to fit such an ideal environment. We are convinced that the greatest organ-builder of our generation is Flentrop of Holland; and believing that you want the best he can produce, the organ is now on order. When it is installed in the Spring of 1965, Seattle will have the finest organ of its kind in America and one of the world’s great instruments for the music of worship.⁴⁹

The contract with Flentrop was negotiated quickly thereafter, with delivery and installation scheduled during Spring 1965, giving the cathedral five years to mount an ambitious fundraising campaign. The price of the organ was \$110,000, but installation required \$175,000 in structural and cosmetic modifications to the cathedral.⁵⁰ Concurrent with the design of the new organ and choir loft, narthex, and portico at St. Mark’s, the Vestry approved a six-month sabbatical for Hallock to study organ with Fenner Douglass of Oberlin Conservatory, who was then working in Zaandam, Holland at the organ-building workshop of D. A. Flentrop.⁵¹ While in Holland, Peter received word that he was the recipient of a Fulbright scholarship from the U.S. Department of State. Work on a new façade, narthex, and organ-choir loft was authorized in April 1964, and construction

⁴⁷ This is yet another unexplored avenue relative to this dissertation. Although Flentrop had installed another mechanical-action organ in Boston, it is not known when the renewed interest in historical organ building and installation of those organs took hold in the U.S.

⁴⁸ Coldwell, “Peter Hallock, musical pioneer,” *Marking* 3 (November 1991), 7.

⁴⁹ Leffler, “From the Dean’s Desk,” *Rubric* (27 May 1962), 1.

⁵⁰ Leffler, “From the Dean’s Desk,” *Rubric* (17 June 1962), 1. The organ is now valued at more than \$1,000,000.

⁵¹ During Hallock’s sabbatical, Joseph LaRocque served as choir director and William Giddings as organist.

was scheduled to begin three months later. Construction started late and even stopped entirely during the last week of September because of a labor strike. Work resumed in October and was completed only two weeks behind schedule on December 13. Installation of the organ began soon thereafter. Tonal finishing took place in July 1965 and a dedicatory weeklong festival was held September 19-26, with E. Power Biggs playing the inaugural recitals. For the occasion, Peter composed *Hail Universal Lord*, a work unpublished (see Chapter 3).

Hallock cites the Flentrop as one of his greatest accomplishments: “I suppose the Flentrop might be [my greatest accomplishment], provided we don’t blow ourselves off the earth, it’ll probably be there for a century or two.”⁵² Hallock’s successor J. Melvin Butler is also fond of the instrument: “This is a great instrument, as great as any of them.”⁵³ Countless organists, from the accomplished organists of the United States and Europe to the regular church musicians that visit the cathedral, have heaped high praise on the instrument. Shortly after Butler’s arrival, the organ was completely renovated⁵⁴ only to suffer significant damage nine years later during the 2001 Ash Wednesday earthquake. Tacoma-based organ builder Paul Fritts made \$100,000 in repairs to the instrument and upgraded the combination action.

1.4.4. THE ADVENT AND GOOD FRIDAY PROCESSIONS

The fourth innovation is the development of the Advent and Good Friday Processions.⁵⁵ The tradition of Advent services at St. Mark’s preceded Peter Hallock’s tenure there. These liturgies were based largely on the Lessons and Carols model promulgated by King’s College, Cambridge. Peter sought to contribute something new to

⁵² Urwin, 7.

⁵³ Quoted in Melinda Bargreen, “Pipes are one of area’s jewels; incredible instruments: the Flentrop pipe organ at St. Mark’s Cathedral,” *Seattle Times*, 29 September 2002, K4.

⁵⁴ R. M. Campbell, “Extraordinary Advent organ concert will pair music with art,” *Seattle Post-Intelligencer*, 13 December 2002, 12.

⁵⁵ In an interview with the author on 15 September 2006, Hallock described the Good Friday Procession as the “twin brother” of the Advent Procession. This “twin” suffered a premature death after adoption of the Triduum liturgies in the 1979 *Book of Common Prayer*, a change rooted in the Roman Catholic reforms of Vatican II.

the liturgy. For Advent Vespers 1953, the name of the service at that time, Peter composed *Hosanna to the Son of David*, an anthem for double choir, now lost.⁵⁶ The existence of the mixed-voice Cathedral Choir and men's Compline Choir provided opportunities for dialogue between the two. The purchase of liturgical handbells from the firm Petit and Fritsen based in Aarle-Rixtel, Holland also opened up instrument combinations not before heard at the cathedral.⁵⁷ This resulted in the composition of the first Advent Procession in December 1964 entitled *From lands that see the sun arise* for SATB choir, men's choir, and handbells. Other processional songs followed: *Behold, a mighty prophet* (Advent 1969), *Arise, O Lord, unto thy resting place* (Advent 1975), *I saw a new heaven and a new earth* (Advent 1979), and *Let my prayer come up as the incense* (Advent 1987).

The ultimate metamorphosis of the Advent Procession was crafting the liturgy around the seven 'Great O Antiphons,' thanks to the curiosity and research of Dr. William Bertolas, a member of the Compline Choir at the time, and setting *The Great 'O' Antiphons* to music for unison men's choir and mixed choir by Peter Hallock. The first musical setting dates to 1986 and is unaccompanied; the second, written in 1989, is intended for use by accompanied choirs. Hallock recalls that beyond Bertolas's interest in structuring a service around the O Antiphons, there was a genuine interest in restoring "liturgies as theater in the best sense of the word."⁵⁸ The first O Antiphon service was held at St. Mark's in 1986 with all the theater Hallock and Bertolas could muster: "banners displaying the symbols of each antiphon [were] brought forward," each preceded by a torch, "from the rear of the church, one at a time, as each antiphon [was]

⁵⁶ This anthem is described in the service bulletin and notes found in *Rubric* (29 November 1953); no program from the 1953 Advent Vespers service was available to the author.

⁵⁷ St. Margaret's Guild at the cathedral purchased the handbells in 1964. It is important to note that compositions for choir and handbells, made popular by Richard Proulx and now an established part of church music programs, were quite original at the time.

⁵⁸ Hallock, Fall City, interview with the author, 15 September 2006.

sung.”⁵⁹ The Advent Procession in December 1991 reverted back to the traditional Lessons and Carols format; however, the O Antiphons were restored the following year and have become an Advent tradition of St. Mark’s.⁶⁰

The Cathedral and Compline Choirs recorded and released an LP featuring both the Advent and Good Friday Processions in 1967. The LP received critical acclaim from music critics, church musicians, and everyday listeners alike. Robert S. Baker, Dean of the School of Music at Union Theological Seminary, offered this appraisal of the recording:

Having spent, two years ago, a sabbatical in England, and drunk deeply at the wells of King’s [College, Cambridge], and particularly Temple Church and New College, Oxford, you can understand how deeply moved I am to hear evidence that at least one place in our own land matches what they do! Your choir sings elegantly, and in the finest and most sensitive tradition, and although you point out on your cover jacket the singing of the closing motets for Good Friday, I was most deeply affected of all by your own settings of the Processional psalms.... But the greatest thing to me on the records is that which I also was most greatly impressed by at Temple and New College, that finally, in spite of all the beauty and imagination involved in the musical execution, one’s attention is riveted on the meaning of the text. This is as it should be, as it so seldom is, and is the ultimate test of liturgical music in worship.⁶¹

1.4.5. LITURGICAL DRAMAS

The fifth innovation is the reintroduction of liturgical dramas into the church. The first such drama was *Noye’s Fludde* by Benjamin Britten in 1965 at the Summer School of Church Music held at St. Mark’s. Peter Hallock was the producer, Ronald Arnatt the music director, Aurora Valentinetti the dramatic director, and Glen White managed sound. It was Hallock’s collaboration with Glenn White and “the [potential] of the tape recorder” that “stimulated the imagination and the possibilities of what [Hallock] could

⁵⁹ See the liner notes authored by Hallock for the compact disc *An Advent Procession based on “The Great ‘O’ Antiphons,”* recorded by the choirs of St. Mark’s Cathedral, 1999.

⁶⁰ Ionian Arts plans to produce a DVD of the service as an aid to churches wishing to duplicate it.

⁶¹ Robert S. Baker, New York, to Peter R. Hallock, Seattle, 10 February 1969.

do by prerecording material.”⁶² Hallock says that his relationship to White, “the audio tycoon,” should not be underestimated.⁶³ This production team, minus Arnatt, collaborated on future productions in 1968, 1969, and 1975 for *Everyman* and 1970, 1971, and 1974 for *Days of Herod*. The cathedral commissioned *Everyman* and a performance was offered at Church Divinity School of the Pacific (CDSF) in the summer of 1968. The actors were rod-puppets, two-thirds larger than life size, created by Aurora Valentinetti, “in the style used by the Javanese.”⁶⁴ A center pole supported the body and turned the head; two additional rods operated the hands. This construction required two puppeteers for each figure.⁶⁵ There were 14 allegorical figures in all, each representing a changing or enduring value like strength, beauty, riches, good deeds, fellowship, and knowledge. The audience heard the spoken dialogue, original music, and sound effects through an elaborate four-channel stereo system engineered by Glenn White with the ruins of a monastery designed by Clifford Burkey as a backdrop.⁶⁶ After the initial performance at CDSF, additional performances of *Everyman* popped up across the country, spread by those in attendance at the summer church music conference.⁶⁷ Hallock recounted in his interview with Ray W. Urwin that, like *Everyman*, nothing in *Days of Herod* was performed live. Because the actors all wore masks and wireless microphone systems were not yet in use, all the material for *Herod* had to be pre-recorded: “Everything was recorded, nothing was live, but the speakers were placed so that as the action moved, the sound did too. So there was this great illusion that everything was live,

⁶² Hallock, Fall City, interview by the author, 30 June 2006.

⁶³ Ibid.

⁶⁴ Hallock, “Everyman,” *Rubric* (5 October 1975).

⁶⁵ The concept of these larger-than-life puppets has been copied with great success at St. James (Catholic) Cathedral, Seattle, in the form of the puppet “St. James the Greater”; James Savage, music director at St. James, sang in the St. Mark’s Cathedral Choir while a student at Cornish College of the Arts, Seattle. Hallock expressed frustration with this uncredited copying in an interview with the author on 11 August 2006: “...the thing that really annoys me is the fact that Savage has never credited St. Mark’s.”

⁶⁶ Hallock, “Everyman,” *Rubric* (5 October 1975).

⁶⁷ One such performance occurred at First Presbyterian Church, Portland, Oreg. under the direction of James Welty. The author had the good fortune to engage with archival *Everyman* material housed there while employed there as Interim Director of Music Ministries, 2001-2002.

but nothing was.”⁶⁸ Subsequent to Hallock’s retirement, performance of liturgical dramas continued. First came a production of Hildegard von Bingen’s *Ordo virtutum*; the *Play of Daniel* followed in March 1997. Dramatic productions have since ceased.

1.4.6. *THE IONIAN PSALTER*

The sixth innovation is creation of *The Ionian Psalter*.⁶⁹ It was upon the insistence of Dean Cabell Tennis that the psalms be sung with greater congregational participation, combined with the shift from Morning Prayer to Holy Eucharist as the principal Sunday liturgy,⁷⁰ that led to the initial concept of the Psalter; and, it was Carl Crosier’s⁷¹ interest in Hallock’s Psalm settings that led to the founding of Ionian Arts, publisher of the Psalter and other works by Hallock (and other composers). Like most of Peter’s works, it is occasional music in that each Psalm was written for a particular set of appointed readings as listed in *The Book of Common Prayer* (BCP) lectionary. After publication, Hallock expanded the Psalter and created a customized version especially for use by Lutheran congregations following *The Lutheran Book of Worship* (LBW) lectionary, an adaptation of the Revised Common Lectionary (RCL).

Each Psalm setting features a congregational antiphon (refrain) accompanied by organ, with the choir (SATB, sometimes with divisi) singing the verses. Prior to creation of the Psalter, nothing in this style or as comprehensive was available to church musicians. Ideally, the choir sings the verses unaccompanied. There are two models upon which the foundations of the Psalter were laid. The first was the Psalm settings of Joseph Gelineau: “...looking at the Gelineau Psalms was the first that I could see in print and sort of visualize the idea of using an antiphon, because that idea was a thing that had been

⁶⁸ Ray W. Urwin, “An interview with Peter Hallock,” *Journal of the Association of Anglican Musicians* (September 1992), 6.

⁶⁹ *The Ionian Psalter* is not really a Psalter in the true sense of the word, but a collection of portions of the Psalms.

⁷⁰ This shift resulted from the adoption of *The Book of Common Prayer* in 1979 by The Episcopal Church.

⁷¹ Hallock cannot remember when he first met Carl Crosier. Crosier was a keyboard student at the University of Washington; Crosier’s first and only job was at the Lutheran Church of Honolulu where he has served as Director of Music since 1972.

totally forgotten at that particular time.”⁷² The second was the series entitled *Gradual Psalms*,⁷³ which provided Hallock with the selected verses to set to music;⁷⁴ not every Psalm contains all the verses of that particular Psalm, hence the title *Gradual Psalms*.

Hallock commenced composing the Psalm settings on October 4, 1981 and continuing through the entire three-year cycle of lectionary readings. There are elements of unity within the Psalter, particularly the Psalms written for the feast days of the church. Nearly all of the congregational refrains contain accidentals, but meter changes are omitted—even if present. Peter estimates that 85% of congregations do not read music and says that the practice of having a cantor first sing the refrain is immensely helpful.⁷⁵ When writing the various Psalm settings, Hallock started with the text; “the shape of the melody is influenced by the prosody, what is absolutely natural. Once again, another test is you’ll know it’s good when it appears to be so inevitable that you don’t pay attention to it.”⁷⁶ One benefit of using *The Ionian Psalter* is that choristers are exposed to a very practical sight-reading method. Within the Psalter, one finds frequent word painting, a predilection for tertian relationships, relationships of the tritone, borrowed harmonies (from the relative or parallel minor), modal scales (particularly those using the flat seventh), and an occasional surprise brought about as a result of the text. The future of the Psalter is unclear given the Episcopal Church’s recent adoption of the RCL as the official lectionary of the church. Ionian Arts plans to release the entire Psalter on CD-ROM, arranged in numerical order, allowing church musicians to print a desired Psalm on demand, or use a selected antiphon with a different setting of the verses, (i.e., plainsong or Anglican chant).

⁷² Hallock, Fall City, interview with the author, 11 August 2006.

⁷³ *Gradual Psalms* were compiled by Richard Crocker for the Standing Commission on Church Music and published by Church Publishing, Inc. in 1980.

⁷⁴ Hallock, Fall City, interview with the author, 11 August 2006.

⁷⁵ Hallock, Fall City, interview with the author, 15 September 2006.

⁷⁶ *Ibid.*

1.4.7. PERFORMANCES OF HANDEL'S *MESSIAH* USING PERIOD INSTRUMENTS

The seventh innovation is the use of period instruments for performances of Handel's *Messiah*. Peter had always viewed Handel's oratorios as "monstrously boring," but upon hearing Colin Davis's 1966 recording of *Messiah*, Peter was "electrified" because it "was the first time that [he'd] ever heard Handel performed in a way that made any sense."⁷⁷ Peter worked initially with members of the Northwest Chamber Orchestra and directed his first performance of *Messiah* at the cathedral in 1968. The first performances were not historically informed—the instrumentalists did not use period or replicas of period instruments. Use of those instruments began in 1985. This period style performance was a first for Seattle. Concerts sold out repeatedly and local music critics raved. However, Hallock was careful to point out that he did not subscribe to the concept of historically informed performance practice. In the program notes from the first period performance in December 1985, he wrote:

Pragmatism lies at the center of my predilection for period instruments in the performance of *Messiah*. Two specific attributes come to mind: First, that the instruments blend and balance so well with the singers. Second, that the Baroque bow has such special capabilities in achieving articulation, something so vitally important in bringing clarity to the musical rhetoric of works like *Messiah*. What is of least interest to me is the idea of their use towards a goal of so-called authentic performance. My intuition suggests that the goal of authentic performance is better left to those who place greater value on esoteric information than on whether or not a chosen piece of music or its performance might be boring to the listener.⁷⁸

Hallock seemed mindful of how orchestra, choir, and audience perceive authentic performance differently from musicologists. He also lamented that audiences had become accustomed to gargantuan performances of Baroque era choral works, saying,

Something fundamental and regrettable takes places with such large forces in which performers are necessarily removed from one another by great distances and that is the inescapable necessity of slowing the pace and

⁷⁷ Coldwell, "Peter Hallock, musical pioneer," *Markings* 3 (November 1991), 7.

⁷⁸ Hallock, *Messiah* program notes, 12-14 December 1985.

enlarging the conducting in order to keep the performers together. While such practical solutions have been necessary for large-scale performances the fact remains that the music has been distorted in order to accommodate the performing situation. Even more regrettable has been the long term conditioning of listeners to a distorted concept of the real nature and effect of Handel's music.⁷⁹

Seattle's first historically informed *Messiah* performances were held December 12-14, 1985. The performance was truncated, with Part Three omitted entirely and the concert ending with the "Hallelujah Chorus." Despite this and other "minor blemishes" peppered throughout, music critic Melinda Bargreen praised the performance, writing, "The orchestra...gave a vivid account of the Handelian score," and "The chorus sang with the airy, light touch that has become one of Hallock's trademarks—and a necessity, too, given the acoustical properties of the cathedral."⁸⁰ By 1987, the authentic performances were expected and demanded. Hallock continued to receive accolades for his work: "Hallock was in firm control all the way, despite his unshowy demeanor on the podium. He understands this work so deeply that he brings about a natural unfolding of Handel's musical and dramatic ideas."⁸¹ Later performances elicited similar reviews, with Bargreen writing, "Conductor Peter Hallock is a past master at eliciting the clarity and precision he wants. Last night's audience heard a beautifully sung, beautifully played performance in which nearly all the details and balances were right on target."⁸² After Hallock's departure from the cathedral in August 1991, he conducted *Messiah* one more time that year and then turned the reigns over to J. Melvin Butler and Doug Fullington. Cathedral Associates⁸³ canceled the December 2002 performances of *Messiah* because

⁷⁹ Hallock, *Messiah* program notes, 12-14 December 1985.

⁸⁰ Melinda Bargreen, "Minor blemishes can't spoil 'Messiah' at St. Mark's," *Seattle Times*, 13 December 1985, 9.

⁸¹ Wayne Lee, "Once again, one of the Christmas season's great glories," *Seattle Times*, 11 December 1987, 14.

⁸² Melinda Bargreen, "You can't go wrong with this one," *Seattle Times*, 9 December 1988, 6.

⁸³ For a succinct description of Cathedral Associates, a group founded in 1975 but now defunct, see "Lion—Associates and others," *Rubric* (18 March 1984).

“costs had stretched beyond available resources.”⁸⁴ An historically informed performance of *Messiah* has not been heard at the cathedral since.

1.5. AN INVOLUNTARY END

Peter’s tenure at the Cathedral came to an involuntary end in 1991. Dean Frederick Northup pinned a letter to Peter’s door on January 9, 1991 requesting he consider retirement.⁸⁵ The fractured working relationship that existed between Hallock and Northup is documented in several letters between them, letters from Hallock to Bishop Vincent Warner, and letters to others. Northup cited “fundamental differences in philosophy in the role of church music” and a failure to allow for “all the other ‘sounds’ of Anglicanism, most notably the triumphal repertoire of the English cathedral music tradition” in one letter. Initially, Hallock’s reply was glacial.⁸⁶ Others at the cathedral during this time cite the launch of the 9 a.m. family service with its less structured liturgy and “redolent-of-the-‘60s blend of guitar-picking,”⁸⁷ combined with Hallock’s refusal to provide musical leadership for that service, as the primary reason for his forced departure. The threads of the shattered relationship between Hallock and Northup are complex—too complex even to do either man justice within the bounds of this dissertation. Suffice it to say it was a difficult, angst-filled time for both of them. See Appendix C for Hallock’s recent polemical thoughts on his departure.

⁸⁴ R. M. Campbell, “Extraordinary Advent organ concert will pair music with art,” *Seattle Post-Intelligencer*, 13 December 2002, 12.

⁸⁵ Dean C. Cabell Tennis had tried unsuccessfully to remove Hallock in the 1980s. Hallock, in an interview with the author on 11 August 2006, muses on the possibility that his professional relationship with Dean C. Cabell Tennis was akin to the estranged relationship with Hallock’s older brother: “Cabby Tennis then became my older brother—not because he was kind of chronologically older, but because he was an ‘authority figure’—in that sense.” Nonetheless, the two maintained a professional relationship throughout Tennis’s time at the cathedral.

⁸⁶ See Hallock, Seattle, to Frederick Northup, Seattle, 8 February 1991. Personal collection of Peter R. Hallock, Fall City.

⁸⁷ Roger Downey, “Discord in the cathedral: Peter Hallock’s retirement raises questions about St. Mark’s music program,” *Seattle Weekly*, 10 April 1991.

To facilitate a smooth exit for Hallock and transition to a new organist/choirmaster, the cathedral, with input from the diocese, put together a retirement package that included pension and benefits well above standard and approved financial assistance that allowed completion of Hallock's home then under construction in Fall City. The package also included "continuing access to the cathedral, its organ, and its choir for recording purposes; and continued direction, indefinitely, of the Sunday-evening Compline Choir."⁸⁸ An international search for Hallock's replacement resulted in 108 applicants; the person chosen from that applicant pool was J. Melvin Butler.

News of Hallock's "retirement" spread quickly and made headlines in newspapers across Seattle and sent shockwaves through the Association of Anglican Musicians. Roger Downey, writing for the *Seattle Weekly*, was apprehensive about the future of music at the cathedral, stating that "the entity outsiders know as 'St. Mark's' has been colored, characterized, *defined* in large measure by the work of one man, Peter Hallock: organist, choirmaster, arbiter of ecclesiastical style, *éminence-not-yet-so-gris* of Episcopalian church music in America and the world at large."⁸⁹ That may be, but the musical life of the cathedral has continued, and, some would argue, with great success—albeit a different type of success.

1.6. SUMMARY

Even when Peter Hallock is not physically in the cathedral, he remains a presence there. Of his many contributions to and innovations at the cathedral, the Flentrop organ will likely outlive the rest, though his work with Compline might come close to that mark. His countertenor voice will cease. His compositions may even fall out of favor. Churches may opt to discontinue use of *The Ionian Psalter*. *Messiah* performances have already been relegated to the annals of Seattle history. Still, Hallock is there. It is as if his

⁸⁸ Roger Downey, "Discord in the cathedral: Peter Hallock's retirement raises questions about St. Mark's music program," *Seattle Weekly*, 10 April 1991.

⁸⁹ *Ibid.*

mysticism were somehow seasoned within the concrete walls that were still freshly poured when he first visited the cathedral at age nine. Only time will tell what his lasting legacy will be.

2. THE WORKS OF PETER R. HALLOCK

Before exploring the catalogued works of Peter Hallock, a brief primer on his compositional techniques, styles, and keystone pieces is useful. Knowing the definitions of metaphysical, mystical, and mysticism is also germane to any discussion of Hallock's compositions. It should also be noted that Hallock does not judge himself to be a composer: "I think as naïve as it sounds—first of all I do not consider myself—I do not experience myself as a composer. That isn't what I do.... When I pick up the text, the music's already there, I just write it down. How I do that, I don't know."⁹⁰ In an article entitled "Sharing the inner search," Hallock recounts a time he was improvising a very grand piece of piano music in an empty classroom at the UW School of Music when a music professor walked in and asked "in a rather firm and stern voice, 'What are you doing?'" Hallock was stunned at the question because he couldn't answer it: "I didn't know what I was doing, couldn't explain what I was doing, I just did it." He goes on to state that it has always been easier to make up music than it is for him to write it down.⁹¹

This story perchance illustrates one of many paradoxes of Hallock the mystic. It was upon reading the opening of Matthew Fox's book *The Coming of the Cosmic Christ*, when Hallock realized he met 21 of the author's 25 definitions for mystic, that he began to identify as one.⁹² To discover Hallock the mystic, one need only experience his music, ideally in the "Holy Box" that is St. Mark's. His music, and often the text he sets to music, provides vignettes of the metaphysical and mystical. Peter says it best: "Music is a conduit to the inner, spiritual person; and I think the road to God is internal."⁹³ Hallock avoids composing at the keyboard and first begins by sketching out the overall form of the piece. He then goes back and fills in the sketch, trying to write what he imagined in his ear. Only after this does he check his work at the keyboard: "...the last thing I would

⁹⁰ Hallock, Fall City, interview with the author, 15 September 2006.

⁹¹ Hallock, "Sharing the inner search," *Rubric* (25 March 1979).

⁹² Urwin, 7.

⁹³ Quoted in Frederick Case, "Stocking stuffers—St. Mark services are music to the ears of many nonchurchgoers," *Seattle Times*, 25 December 1986.



Figure 5. *Photo of Hallock, no date*

ever do is go to the keyboard, because if you go to the keyboard too early then it is under control, and I learned long ago that if you do that it will sound like it.”⁹⁴ He also states that one can tell which pieces were conceived holistically; those are the pieces “that take off” and “really soar.”⁹⁵

2.1 ABOUT THE TEXTS AND POETRY

The poets and authors Hallock draws from are numerous, and the texts are the point from which his music originates. “For me, I think it all comes out of the text, to put it into whimsical terms.... writing the music is easy because the music exists, you just write it down. It’s somehow inherent in the text and I think that goes for everything.”⁹⁶

⁹⁴ Urwin, 8.

⁹⁵ Ibid.

⁹⁶ Hallock, Fall City, interview with the author, 7 July 2006.

Hallock has an affection for texts by the Trappist⁹⁷ monk Thomas Merton (1915-1968) and cites *Song* (titled *A Brevity* by Hallock) as one of his best pieces. Hallock recalled in his interview with Urwin that when he hears that piece and other pieces, he cannot remember writing them: “I’ll pull out the music, and see it’s my handwriting! But that’s the way the mystic operates. I think that, without my knowing it, I may move quickly into some kind of altered state of consciousness when writing them, because I can’t remember doing it (remembering being part of the first level of consciousness).”⁹⁸ Here too is another example of the conundrums presented by Hallock the mystic.

2.2. GENRES AND REPRESENTATIVE COMPOSITIONS

The genres in which Hallock has composed range from simple church music to extended anthems, to dramatic works (both sacred and secular), to works for men’s voices. The works for men’s voices arose solely out of Hallock’s 50-plus years of work with The Compline Choir. Works in that particular genre providing excellent entry points for choral ensembles because of their accessibility include *To the Supreme Being*, *Jubilemus omnes*, and *Is it nothing to you?* (see Chapter 3). Hallock’s 1984 composition *Night Music* (briefly mentioned in Chapter 1), combining shakuhachi,⁹⁹ harp, reader, and baritone solo with men’s voices is of particular note. Hallock describes *Night Music* as a series of three dreams taking place in a single night in which “the dreamer is both author and cast of characters in the theatre of the unconscious, engaged in the transmutation of daily life into the realm and visions of dreams.”¹⁰⁰ Bruce Neswick touched on the mystical experience of listening to *Night Music*, stating, “Mr. Hallock’s choices of texts, ranging from the Venerable Bede to Robert Bridges and even a Japanese Morality, reveal the

⁹⁷ Trappists, or the Order of Cistercians of the Strict Observance (O.C.S.O.: *Ordo Cisterciensis Strictioris Observantiae*), are a contemplative Roman Catholic religious order that follows the Rule of St. Benedict.

⁹⁸ Urwin, 7.

⁹⁹ A Japanese end-blown flute, usually made of bamboo, that is held vertically and played like a recorder. Its name means “1.8 foot,” its size.

¹⁰⁰ Hallock, liner notes for the compact disc *Night music: music for men’s voices*, 2001.

composer's good taste and his predilection for poetry that contemplates, as he states, 'God as the unknowable, the numinous.' This, married to music of enormous elasticity, deep feeling and an indebtedness to medieval plainchant, results in a compelling mix that is a potently mystical experience."¹⁰¹ Less complex than *Night Music*, but a work that Hallock describes as "awfully good" is *The Dawning*. Taken in their totality, the works for men's voices are welcome additions to the choral music canon and deserving of wider recognition.

Hallock classifies the works in which sound is manipulated, like those incorporating prepared tape or special vocal effects, as *musique concrète*.¹⁰² Highlights of works included in this category are *Centennial Te Deum, Victimae Paschali* (see Chapter 3), and *Dream of the Rood* (see Chapter 3). All of these works are inaccessible to the amateur choir. The vocal lines, while tonal, are difficult to navigate, and each work requires use of prepared audio sound. *Phoenix* could also be added to the list; indeed, Hallock manipulates sounds in the piece, particularly by including shimmering choral effects at the end of the work. *Phoenix* is more accessible than the works named here, though it is still difficult.

His simple church music often contains more than meets the eyes. Hallock argues that there is a difference between church music and sacred music, in that church music is intended for use in the liturgy. He also says that church music needs to be accessible and believes that he has been successful working "on that edge of what we would call contemporary music," while still producing accessible music of adept construction.¹⁰³ The best introduction to this music can be found in *The Ionian Psalter* (discussed at length in Chapter 1) and *Seven Short Anthems on texts from the Psalms*. Hallock originally called the *Seven Short Anthems* graduals or tracts—music used to accompany movement in the liturgy, usually in preparation for the Gospel procession. All are unaccompanied and

¹⁰¹ Neswick, "Night music; music for men's voices by Peter Hallock," *The Living Church*, 2002; available online via The Compline Choir website <<http://www.complinechoir.org/>>.

¹⁰² Urwin, 6.

¹⁰³ Urwin, 7.

readily accessible to most choirs. The most widely known work in terms of its distribution and frequency of recording is *The Lord is my light*, published by GIA Publications. Hallock describes the anthem as “first rate—short and super tight.”¹⁰⁴ It is through these shorter, more accessible works that most musicians and choristers are familiar with Peter Hallock’s compositional skills.

2.3. THE HALLOCK SOUND

The sound of Hallock’s music is described as unique and mystical. Hallock confesses a general predilection for tertian and augmented fourth relationships “within the vocabulary of the harmonic process.”¹⁰⁵ J. Melvin Butler, Hallock’s successor at the cathedral, describes Hallock’s music as “mystical, evocative, spiritual... in the tradition of Howells, though it doesn’t sound like Howells,” filled with “pretty, lush chords,” harmonic surprises, and contrapuntal interest.¹⁰⁶ When Urwin asked Hallock which church composers he liked to listen to and whether any had influenced his own music, he replied, “Not many,” but went on to name composers he believed knew how to write for the voice, including Charles Villiers Stanford, Charles Wood, Herbert Howells, “and above all, [Benjamin] Britten.”¹⁰⁷ Others, like Carl Crosier, think that Hallock “has a real musical signature” that is discernable within the first few measures because of the mysticism inherent in his works.¹⁰⁸

Hallock does not expect his music to continue to be heard indefinitely; inevitably, his music, like that of many composers who have gone on before him, will fall out of favor. As most of his works are occasional pieces specific to use in the church, his compositions have limited appeal to the broader choral community, although this author would recommend many works for performance in secular settings, such as *The Voice of*

¹⁰⁴ Urwin, 8.

¹⁰⁵ Hallock, Fall City, interview with the author, 7 July 2006.

¹⁰⁶ J. Melvin Butler, Seattle, interview with the author, 14 December 2005.

¹⁰⁷ Urwin, 4.

¹⁰⁸ Carl Crosier, Honolulu, to Jason Anderson, Seattle, 27 April 2007.

the Trumpet, Dream of the Rood, A Brevity, and Night Music. Because many of his works remain in manuscript and most of his published works are no longer in print or available only through Ionian Arts, Inc., itself a publisher of limited marketing and retail capability, his music is not widely disseminated. Still, one cannot help but wonder, if and when the culture and choral music of the United States moves in a more spiritual direction, if some conductor, choirmaster, or church musician will discover Hallock's music.

2.4. ANNOTATED CHRONOLOGICAL CATALOG OF THE WORKS OF PETER R. HALLOCK

Table 2. *Key for the annotated chronological catalog and abbreviations used*

Year of composition (or first performance) ¹⁰⁹	Genre or classification
Title	Publication information
Voicing and instrumentation	Difficulty, Approx. Timing ¹¹⁰
Author or source of text; scriptural reference, if any	
Text	
Liturgical season and/or specific liturgical use	
About the music; location of the manuscript, if one exists ¹¹¹	
Recording information, if any musical sound recordings exist	
<i>Abbreviations used</i>	
arr. arranged by	an arrangement of a work by another composer
div. with divisi	one or more vocal parts divides
adapt. adapted by	an adaptation of an arrangement
rev. revised in	the work was modified after the date of composition
ed. edited by	the work required editing prior to publication

¹⁰⁹ For additional information regarding the date system utilized in this dissertation, see p. 109.

¹¹⁰ Difficulty is ranked from 1 (easy) to 3 (difficult). The approximate timing are in minutes (min.). This information is provided only for complete works.

¹¹¹ It is important to note that Hallock destroyed all manuscripts and any previous versions after a work was revised or published.

- ca. 1942 Other choral work
[Go down death] Manuscript (incomplete)
 SATB, vocal solos, and piano four-hands
- This work was a UW composition project and performed while Hallock was an undergraduate student there; Hallock states that the UW choir performed the work in Portland, Oreg. For information on this particular title, see Peter Hallock, Fall City, interview with the author, 7 July 2006. The work is incomplete, with only selected pages surviving in the Personal collection of Peter R. Hallock.
- ca. 1946 Organ work
Organ Rhapsody Manuscript
2, 5 min.
- Dedicated to Walter A. Eichinger; manuscript located in the Personal collection of Peter R. Hallock.
- 1950 Anthem
Jesus our love is crucified Manuscript (incomplete)
 SATB, alto solo, organ
- Frederick William Faber (1814-1863)
 [O come and mourn with me awhile, / See Mary calls us to her side,
 O come and let us mourn with her, / Jesus, our Love, is crucified.
 Have we no tears to shed for] Him, / While soldiers scoff and foes deride.
 Ah, see how patiently he hangs. / Jesus, our Lord, is crucified.
 O gentle Savior, my guiltless heart, / Like Judas has thee denied
 In countless acts of earthly sin, / Jesus, our Lord, is crucified.
 O love of God, O sin of man, / In this dread act, your strength is tried,
 And victory remains in love. / Jesus, our Lord, is crucified.
- Bracketed text is likely contained on the missing pages; the work dates to Hallock's time at the Royal School of Church Music and was recorded while there; incomplete manuscript located in the Personal collection of Peter R. Hallock.
- December 1951 Anthem
O come, O come Emmanuel Manuscript (lost)
 Voicing and instrumentation unknown
- Latin (9th cent.)
 See No. 2 in *Hymnal 1940*.
- The December 23, 1951 *Rubric* lists an anthem entitled "O Come, O Come, Emmanuel" set to music by Peter R. Hallock. This predates the installation of the Flentrop and purchase of liturgical handbells and must be a different arrangement than the one commonly performed at the conclusion of the Advent Procession.
- December 1951 Anthem arrangement
In a manger, oxen trod Carol arrangement (lost)

Lunn, arr. Peter R. Hallock

Christmas

The December 24, 1951 *Rubric* lists a carol arrangement entitled "In a Manger, Oxen Trod" by Lunn.

1952

God is ascended

Carol arrangement

Ionian Arts (CH-1010)

Gen Himmel aufgefahen ist (German, 16th cent.), arr. Peter R. Hallock 1, 2 min.

Seven Seasonal Carols

SATB unaccompanied

Henry More (1614-1687)

God is ascended up on high, Alleluia, alleluia!

And princely seated in the sky. Alleluia, alleluia!

With merry noise of trumpet sounds, Alleluia, alleluia!

He comes to rule the world around. Alleluia, alleluia!

In human flesh and shape he went, Alleluia, alleluia!

His passion's scars he did present. Alleluia, alleluia!

Lord, raise our sinking minds therefore, Alleluia, alleluia!

That, pure, we come thy throne before. Alleluia, alleluia!

Easter, Ascension

Easter 1952

Hymn arrangements and descants

Victory

Manuscript

Giovanni Pierluigi da Palestrina (1525-1594);

1, 4.5 min.

adapt. and arr. William Henry Monk (1823-1889), arr. Peter R. Hallock

SATB, congregation, organ, brass, timpani

Latin, 1695; tr. Francis Pott (1832-1909), alt.

See No. 91 in *Hymnal 1940*.

Easter

Manuscript and instrumental parts located in the St. Mark's Cathedral Music Library.

May 1952

Organ work

Prelude on 'The Third Tune'

Manuscript (lost)

Thomas Tallis, setting by Peter R. Hallock

See prelude entitled *Chorale Prelude: On Hymn 424* in the May 18, 1952 *Rubric*.

December 1952

Carol arrangement

Gabriel's message

Manuscript (lost)

Basque carol, arr. Peter R. Hallock

Voicing and instrumentation unknown
 Basque carol; para. Sabine Baring-Gould (1834-1924)
 Christmas, The Annunciation (March 25)
 See Christmas 1952 service bulletin and notes.

December 1952 Carol arrangement
Shepherds shake off your drowsy sleep
 arr. Peter R. Hallock Manuscript (lost)
 Voicing and instrumentation unknown
 See Christmas 1952 service bulletin and notes.

Christmas 1952, rev. 1954 Service music
Invitatory Responses Manuscript (facsimile)
 SATB, cantor unaccompanied 1, 1.5 min.
The Book of Common Prayer (1928)
 Unto us a child is born.
 O come let us adore him.
 Let us bless the Lord.
 Thanks be to God.
 I will go unto the altar of God,
 Even the God of my joy and gladness.
 Christmas
 See Christmas 1952 service bulletin and notes; only the revised version survives.

1953, rev. 1957 Canticle
Te Deum Manuscript
 SATB/SATB, brass, organ, and percussion 3, 10 min.
 Te Deum laudamus
 See *The Book of Common Prayer* (1928).
 Dedicated to The Right Reverend Stephen F. Bayne, Jr., Bishop of Olympia (1947-1959). The Easter Day 1954 service bulletin states: "The Te Deum, sung as an anthem today, is that composed by Mr. Hallock for the Centennial Service in the Civic Auditorium last year." This is not to be confused with the *Centennial Te Deum* composed in 1989 for the centennial of the parish of St. Mark's.

January 1953, rev. 1985 Anthem
Lullay my liking (Setting II) Ionian Arts (CH-1008)
 AATBB unaccompanied 1, 2.5 min.
 15th century carol
 I saw a fair maiden sitten and sing

She lulled a little child, a sweete Lording.

Refrain

Lullay my liking, my dear son, my sweeting;
Lullay my dear heart, mine own dear darling!

That eternal Lord is he that made alle thing;
Of alle lordes he is Lord, of alle kinges King. *Refrain*

Angels bright they sang that night and saiden to that child:
"Blest be thou, and so be she that is both meek and mild." *Refrain*

Christmas

Three unison verses with choral refrain. There are two settings: one for mixed voices, the other for men's voices. Although the printed version lists the men's voice version as Setting II, it was actually composed first and performed on Christmas Eve 1953.

Carol of the Birds (track 9)

St. Mark's Cathedral Choir, Seattle, Wash.; J. Melvin Butler, director. Also recorded on *Christmas at Trinity* by the Trinity Episcopal Cathedral Choir, Portland, Oreg.; John Strege, director.

August 1953

Two Liturgical Improvisations

Organ work
Manuscript (lost)

October 1953, rev. September 28, 1986

They that wait upon the Lord
SATB unaccompanied

Gradual/Tract
Manuscript (facsimile)

Isaiah 40:31

They that wait upon the Lord, shall renew their strength. They shall mount up as eagles; they shall run and not be weary, they shall walk and not faint.

See the October 4, 1953 *Rubric*; also note that the October 18, 1953 service bulletin entitled "A Service for Doctors and Nurses" states that the call to worship, entitled *They that wait upon the Lord* was composed especially for that service. Perhaps the October 4 performance was a trial run. The final revised manuscript (facsimile) is located in the Personal collection of Peter R. Hallock.

November 1953

Hosanna to the Son of David
SATB/SATB, unknown accompaniment

Anthem
Manuscript (lost)

The November 29, 1953 *Rubric* states that "Advent Vespers, now a tradition in St. Mark's, will be held this evening at 7:30. This is a Diocesan Family occasion of great beauty and impressiveness. Our gifted organist-director has composed an Advent anthem which the choir will sing this morning and evening."

March 1954, rev. 1958, 1987

There is a stream
SATB div. unaccompanied

Anthem
Ionian Arts (CH-1003)
3, 6 min.

John Mason (d. 1694)

There is a stream that issues forth from God's eternal throne,
A living stream clear as the crystal stone.
The stream doth water paradise, / It makes the angels sing.
One cordial drop revives my heart / hence all my joys do spring.
Eye hath not seen nor ear hath heard / from fancy 'tis concealed what Thou Lord
has laid up for thine and hast to me revealed.

Communion, Baptism, All Saints Day

The first performance was on March 28, 1954.

Cathedral Anthems (track 4)

Choral Arts Northwest, Tacoma, Wash.; Richard Sparks, director. Also recorded on *Twentieth Century American church music: a survey through the church year* by the American Choral Directors Association at the Southern Division Convention; Bruce Neswick, director and accompanist.

May 1954

Hymn to Trinity

SATB unaccompanied

Anthem

Manuscript (facsimile)

2, 3.5 min.

O lux beata Trinitas / Et principalis unitas / Deo patri sit gloria

O Trinity of blessed light / O unity of princely might

All laud to God the Father be / All praise, eternal Son to Thee

To Thee Cherubim and Seraphim / Continually do cry / Holy, Holy, Holy / Lord God of Sabaoth

Deo Patri sit Gloria. Alleluia.

Easter 1955, rev. 1957

'Tis the Day of Resurrection

SATB double choir, organ, 3 trumpets, horn, 3 trombones,
timpani, and cymbals

Anthem

Manuscript

2, 8 min.

John of Damascus (8th cent.); tr. John Mason Neale (1818-1866), alt.

'Tis the day of resurrection! Earth, tell it out abroad; the Passover of gladness, the Passover of God.
From death to life eternal, from earth unto the sky, our Christ hath brought us over with hymns of
victory.

Our hearts be pure from evil, that we may see aright our Lord in rays eternal of resurrection light;
and, listening to his accents, may hear so calm and plain his own, "All hail!" and, hearing, may raise
the victor's strain.

Now let the heavens be joyful, let earth her song begin, let the round world keep triumph, and all that
is therein; invisible and visible their notes let all things blend, for Christ our Lord is risen, our joy that
hath no end.

Easter

Manuscript and instrumental parts located in the Personal collection of Peter R. Hallock. The Easter Day 1955 service bulletin states "The Anthem for the Easter Festival is a new composition of our gifted Organist-Director, Peter R. Hallock. It will be sung for the first time at today's services."

Advent 1955

Four-fold Amen

SATB unaccompanied

Manuscript located in the Personal collection of Peter R. Hallock.

Service music

Manuscript (facsimile)

1, 1 min.

Christmas 1955

Mass of St. Mark

SATB div. unaccompanied

The Book of Common Prayer (1928)

1. Kyrie

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

2. Sanctus

Holy, holy, holy Lord God of hosts,

Heaven and earth are full of thy Glory:

Glory be to thee, O Lord Most High. Amen.

3. Agnus Dei

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, grant us thy peace.

Manuscript located in the Personal collection of Peter R. Hallock; the Sanctus is incomplete (one page is missing).

Service music

Manuscript (facsimile)

2, 5 min.

June 1956

Three Songs for Athena

Solo voice and two pianos

1. An English Pastorale ('Nod' by Walter de la Mare)

Dedicated to Mr. and Mrs. John Mills, Penfound Manor, North Cornwall, England

2. Paeon (Psalms 149 & 150)

Dedicated to Don & Pat Smith

3. Last Invocation (Walt Whitman)

Dedicated to Athena Lampropolus

Manuscript is located in the Personal collection of Peter R. Hallock.

Other sacred

Manuscript

3, 15 min.

August 1956, rev. February 1992?

Behold the tabernacle of God

SATB div. unaccompanied

Based on Revelation 21:3

Behold, the tabernacle of God is with men, / And the spirit of God dwelleth within you.

Anthem

Walton Music (W2302)

2, 4.5 min.

For the temple of God is holy, which temple ye are. / For the love of Him, ye do this day
Celebrate the joys of the temple / With the season of festivity. / Alleluia.

Dedication of a Church

Written for the wedding of Janet & James Gore; published in 1976. It was listed in the November 4, 1956 *Rubric* as the offertory anthem. The opening four measures were rewritten to accommodate the text "Behold, the tabernacle of God is with God's people." This alteration is not dated (perhaps February 1992). The revised version is unpublished.

October 1956; rev. November 1981

Anthem

Peace

Ionian Arts (CH-1005)

TTBB unaccompanied

2, 4 min.

Henry Vaughan (1621-1695)

My Soul, there is a Countrie / Far beyond the stars,
Where stands a winged Centrie / All skilfull in the wars,
There above noise, and danger / Sweet peace sits crowned with smiles,
And one born in a Manger / Commands the Beauteous files,
He is thy gracious friend, / And (O my Soul awake!)
Did in pure love descend / To die here for thy sake,
If thou canst get but thither, / There growes the flowre of peace,
The Rose than cannot wither, / Thy fortresse, and thy ease;
Leave then thy foolish ranges; / For none can thee secure,
But one, who never changes, / Thy God, thy life, thy Cure.

Christmas

Revised November 1981; published in 1988. Dedicated to The Reverend William N. Penfield.

Night Music: Music for men's voices (track 9)

The Compline Choir; Peter Hallock, director.

November 1956?

Service music

Final Preces for Compline

Manuscript facsimile

ATB and cantor unaccompanied

1, 1 min.

We will lay us down in peace and take our rest.
For it is thou Lord only that makest us dwell in safety.
The Lord be with you. / And with thy spirit.
Let us bless the Lord. / Thanks be to God.

Hallock believes this was composed near the start of Compline services at the Cathedral in mid-November 1956.

Feathers of Green Gold (track 9)

The Compline Choir; Peter Hallock, director. Also recorded on *Compline and Evensong*, The Compline Choir; Peter Hallock, director.

- Advent 1957 Psalm
Psalm 18:1-20 Manuscript (lost)
 Voicing and instrumentation unknown
- Easter 1958 Anthem
Ye Choirs of New Jerusalem (1958) Manuscript
 ed. Jason A. Anderson (see Chapter 3.) 2, 9 min.
 SATB, organ, brass, and percussion
- St. Fulbert of Chartres, tr. Robert Campbell
 Ye choirs of new Jerusalem, / Your sweetest notes employ,
 The Paschal victory to hymn / In strains of holy joy:
 For Judah's lion bursts his chains, / Crushing the serpent's head,
 And cries aloud through death's domain / To wake the imprisoned dead.
 Devouring depths of hell their prey / At his command restore;
 His ransomed hosts pursue their way / Where Jesus goes before.
 Triumphant in his glory now, / To him all power is given;
 To him in one communion bow / All saints in earth and heaven.
 While we, his soldiers, praise our King, / His mercy we implore
 Within his palace bright to bring / And keep us evermore. Alleluia!
- After the premiere on Easter Day 1958, the University of Washington Singers under the direction of Gerald Kechley performed the work on May 20, 1959 in Meany Hall on the University of Washington Seattle campus. See the May 17, 1959 *Rubric*.
- May 1958 Vocal work
Five Songs for Three Voices Manuscript
 SAB trio, harpsichord, and viola da gamba 2, 15 min.
1. Fanfare: Ring out ye crystal spheres (bass solo); text by John Milton
 2. Lament: O what if the fowler my blackbird (soprano solo); text by Charles Dalmon
 3. London Bridge is broken down (SAB soloists)
 4. Our Hasty Life (alto solo); text by Tomkins
 5. Draw on sweet night (SAB trio); text by Wilbye
- Dedicated to Eva Heinitz, this was Hallock's University of Washington masters thesis. There are two auxiliary copies located at the University of Washington Library (780 Th9898). The original manuscript and set of parts are located in the Personal collection of Peter R. Hallock. The December 7, 1958 *Rubric* states: "*Five Songs for three voices* with viola da gamba and harpsichord; a new composition of Peter Hallock, will be performed this evening, December 7, at 8 o'clock in the Music Building Auditorium at the University."
- Christmas 1958 Carol arrangement
Patapan Manuscript (lost)
 French carol, arr. Peter R. Hallock
 Unknown voicing; 2 flutes and percussion

Christmas

The Christmas 1958 service bulletin lists *Patapan*, arr. Peter Hallock for 2 flutes and percussion; it is not known if choral parts existed.

1961

Funny*Sing for Joy: A Songbook for Young Children*

Unison voices and keyboard

Song (sacred text)

The Seabury Press, New York

1, 1 min.

Aileen Fischer

When you stop to think of it, isn't it funny—the wiggly nose that there is on a bunny, the smartness of bees to know all about honey, the difference in days that are rainy or sunny, the way that our legs can be walky or runny—When you stop to think of it, isn't it funny?

The song appears on pages 74-75 of *Sing for Joy: A Songbook for Young Children*. The preface to the song reads: "Here is one way to teach this five-note melody. Let the children learn first the opening and closing refrain, 'When you stop...' Then different children can learn the four separate phrases that make up the rest of the song. The melody can be used without accompaniment, with just the melody played in octaves (use the octave above the melody), or with the added fun of Mr. Hallock's accompaniment." The text is from "Up the Windy Hill" by Aileen Fischer. This and the other two songs appearing in *Sing for Joy* were the first works by Peter R. Hallock to be published.

1961

I Had a Feeling*Sing for Joy: A Songbook for Young Children*

Unison voices and keyboard

Song (sacred text)

The Seabury Press, New York

1, 1 min.

Dorothy Aldis

And when she said quickly: "I love you so,"— / That was nothing to be surprised about.
But I had a feeling I don't know— / Of ripples spreading and spreading out.

Appears on pages 108-109 of *Sing for Joy*. The text is from "Before Things Happen" by Dorothy Aldis. This note appears at the end of the song reading: "Teachers can sing this song to boys and girls after talking about mothers and the love that is shown in family life. Later the youngsters may learn to sing it themselves. The melody can be sung without accompaniment."

1961

Winter Coats*Sing for Joy: A Songbook for Young Children*

Unison voices and keyboard

Song (sacred text)

The Seabury Press, New York

1, 1 min.

Dorothy Aldis

In October, when they know / That very soon there will be snow,
Cows and horses, sheep and goats / Start to grow their winter coats.

Each year they grown them, fine and new / (And fitting very nicely too), / But with no buttons to undo,
Nor pockets for a handkerchief. / And so have to snort and sniff.

Appears on pages 80-81 of *Sing for Joy*. The text is from "Hop! Skip! and Jump!" by Dorothy Aldis.

December 1961 Anthem
Hodie Christus natus est Manuscript (lost)

Prudentius (348-413)

The December 24, 1961 *Rubric* lists an anthem entitled *Hodie Christus natus est* with macaronic text, incorporating text from the hymn *Of the Father's love begotten*, the Latin version of the antiphon to the Magnificat for Christmas Vespers, and a translation of a Latin hymn by Prudentius (348-413).

Easter 1962 Service music
"Sanctus," from Missa Brevis in B minor Manuscript (incomplete)
SATB div. unaccompanied

[Holy, holy, holy] Lord God of Hosts.
Heaven and earth are full of thy glory.
Glory be to thee, O Lord most high. Amen.

Manuscript is located in the Personal collection of Peter R. Hallock. Bracketed text is that found on the missing page. No other movements of the *Missa brevis* are extant.

October 1962, rev. 1978 Psalm
Psalm 121 (Processional Setting) Manuscript (facsimile)
SATB unaccompanied 1, 3 min.

The Book of Common Prayer (1928) Psalm 121
I will lift up mine eyes unto the hills; from whence cometh my help?
My help cometh even from the Lord, who hath made heaven and earth.
He will not suffer thy foot to be moved and he that keepeth thee will not sleep.
Behold, he that keepeth Israel shall neither slumber nor sleep.
The Lord himself is thy keeper; the Lord is thy defence upon thy right hand,
So that the sun shall not burn thee by day, neither the moon by night.
The Lord shall preserve thee from all evil, yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out and thy coming in, from this time forth for evermore.

Manuscript is located in the Personal collection of Peter R. Hallock. It was first performed with Psalm 122 (see below) at the October 14, 1962 "Service of Evensong commemorating National Guild Sunday of the American Guild of Organists."

Compline and Evensong
The Compline Choir; Peter Hallock, director.

October 1962, rev. June 22, 1981 Psalm
Psalm 122 (Processional Setting) Manuscript (facsimile)
Unison men's choir and SATB unaccompanied 1, 3 min.

See Psalm 122, *The Book of Common Prayer* (1928)

Compline and Evensong

The Compline Choir; Peter Hallock, director.

Easter 1963, rev. 1974, 1985, and 1987

Anthem

Come ye with music

Manuscript

ed. Carl Crosier

2, 12 min.

SATB div., organ, 3 trumpets, horn, 2 trombones, tuba, percussion, carillon (optional)

Based on II Chronicles 5:11-14, Numbers 10:1-7, and Isaiah 51:9-10

Come ye with music with trumpets ye singers arise!

Take ye the cymbal, ye makers of music. / Ye makers of music: not in alarm, but in rejoicing.

Come ye with music ye singers with trumpets reply! / Bring ye the tabor, ye makers of music,
Sing ye to God triumphant, / Come ye with music, arise!

Come ye forth a ransomed army / As of old, arise and sing.

Christ the King has brought us over, / To this bright and glorious day.

At the Lamb's high feast we sing / Praise to our victorious King.

From your chains in strength arising, / Come ye forth in bright array,

Praise we him whose love divine / Gives his sacred blood for wine

As the stars in dazzling brightness / Gives his body for the feast,

Mighty legions of the skies, / Christ the victim, Christ the priest,

From the depths where life contended / Now with mighty conflict won.

Come, ye forth, O souls in freedom, / Sing the triumph o'er the grave.

Bring your hymns with hearts uplifted / To the quartered skies above.

Let the vaults of heaven answer / Come ye forth, O soul, arise.

Mighty victim from the sky, / Hell's fierce powers beneath thee lie;

Thou hast conquered in the fight, / Thou hast brought us life and light:

Now no more can death appall, / Now no more the grave enthrall,

Thou hast opened paradise, / And in thee thy saints shall rise.

Easter triumph, Easter joy, / Sin alone can this destroy;

From sin's power do thou set free, / Souls new-born, O Lord, in thee.

Hymns of glory, songs of praise, / Praise unto thee we raise;

Risen Lord all praise to thee, / With the Spirit ever be. Amen.

Ye makers of music arise. Alleluia!

Easter

Incorporates the hymn (tune: Salzburg) "At the Lamb's high feast we sing." Manuscript located in the Personal collection of Peter R. Hallock; edited and engraved by Carl Crosier.

September 1963, rev. 1968 and 2004

Anthem

Michael, Archangel of the King of kings

Manuscript (facsimile)

SATB, baritone and tenor soloists, and organ

3, 8 min.

Alcuin (c. 735-804); tr. Helen Waddell (1889-1965)

Choir: Michael, Archangel, of the King of kings, give ear to our voices.

Baritone: We acknowledge thee to be the prince of the citizens of heaven,
And at thy prayer God sends his angels, that the enemy with cunning craft shall not prevail to do the
hurt he craves to weary men, yea!

Choir: Yea, thou hast the dominion of perpetual Paradise and ever, do the holy angels honor thee.

Tenor: Thou wast seen in the temple of God, a censer of gold in thy hands and the smoke of it fragrant
with spices rose up 'til it came before God. Thou didst smite the cruel dragon and many souls didst
thou rescue from his jaws.

Choir: Then was there a great silence in heaven.

Baritone: And a thousand thousand saying

Choir: Glory, glory to the Lord King. Michael, greatest angel, hear us, come down from thy high seat.
Bring us the strength of God, and the lightning of his mercy. Do thou, O Gabriel, put down our foes,
and thou O Raphael, heal our sick, ease our pain. Michael, greatest angel, hear us. Come down a little
from thy high seat and give us to share the joys of the blessed.

Saint Michael & All Angels (September 29)

The anthem was first performed on The Feast of St. Michael, 1963 (September 29). The work was
subsequently engraved for public performance by Opus 7 at St. James Cathedral in October 2004;
Peter Hallock pieced the work together from the choral and soloist scores and Joseph Adam revised the
organ part. The manuscript (facsimile) is located in the Personal collection of Peter R. Hallock.

Recorded live in performance by Opus 7 in 2004; this archival recording is not commercially available.

December 1963

Winchester Old

arr. Peter R. Hallock

Congregation, organ, and brass?

See No. 13 in *Hymnal 1940*.

Christmas

Located in the St. Mark's Cathedral Music Library.

Hymn arrangements and descants

Manuscript (facsimile)

1, 5 min.

December 1964

From lands that see the sun arise

Sarum melody, Mode 3; Lucas Osiander (1534-1604);

Johann Sebastian Bach (1685-1750); and Peter R. Hallock

Unison men's choir, SATB, and handbells

From lands that see the sun arise, / To earth's remotest boundaries
The Virgin-born we now do sing, / The Son of Mary, Christ the King.
Sarum chant

Blest author of this earthly frame, / To take a servant's form he came,
That liberating flesh by flesh, / Whom he had made might live afresh.
Osiander

Anthem

GIA Publications (G-2332)

2, 4.5 min.

That Son, that Royal Son she bore, / Whom Gabriel had told afore:
Whom in his Mother yet concealed, / The infant Baptist had revealed.

Sarum chant

O thou who came in low degree, / To set us all from bondage free,
Of God's love in God's own Son made known, / As infant lowly was he shown.

J. S. Bach

The heav'nly chorus fills the sky! / The angels sang to God on high
What time to shepherds watching lonely / They made creations Shepherd known.

Hallock

For that thine Advent glory be, / O Jesu Virgin-born to thee;
With Father and with Holy Ghost, / From men and from the heav'nly host. Amen.

Sarum chant

Advent

An Advent Processional arranged in 1964, subsequently published in 1980, incorporating "From lands that see the sun arise" based on a Mode III Sarum melody "A solis ortus cardine," and the chorale "Christum wir sollen loben schon" with faux-bourbons by Lucas Osiander (1534-1604), J. S. Bach (1685-1750), and Peter Hallock.

What child is this? Christmas at St. Olaf College, vol. 3

St. Olaf College; Kenneth Jennings, conductor; Robert Scholz, conductor; John Ferguson, organ; Sigrid Johnson, conductor.

Good Friday 1965, rev. 1989

Anthem

Turn us again, O Lord God of hosts

Ionian Arts (CH-1020)

Unison men's choir, SATB, one handbell (optional)

2, 6 min.

The Book of Common Prayer (1928) Psalm 80:3-10, 14-19 (alt.)

Turn us again, O Lord God of hosts; show us the light of thy countenance, and we shall be whole.

O Lord of hosts, how long wilt thou be angry with thy people that prayeth?

Thou feedest them with the bread of tears, and givest them plenteousness of tears to drink.

Thou hast made us a very strife unto our neighbors; and our enemies laugh us to scorn.

Turn us again, thou God of hosts; show us the light of thy countenance and we shall be whole.

Thou hast brought a vine out of Egypt; thou hast cast out the heathen, and planted it.

Thou madest room for it; and when it had taken root it filled the land.

The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedar trees.

Turn thee again, thou God of hosts; look down from heaven, behold, and visit this vine.

And the place of the vineyard that thy right hand hath planted, and the branch that thou madest so strong for thyself.

It is burnt with fire, and cut down; and they shall perish at the rebuke of thy countenance.

Let thy hand be upon the man of thy right hand, and upon the Son of man, whom thou madest so strong, for thine own self.

And so will we not go back from thee: O let us live, and we shall call upon thy Name.

Turn us again, thou God of hosts; show us the light of thy countenance and we shall be whole.

Holy Week, Good Friday

- Easter 1965 Instrumental music
Fanfare (1965) Manuscript (facsimile)
 Organ, 3 trumpets, horn, 2 trombones, timpani, and cymbals 2, 2 min.
 Manuscript and set of parts located in Personal collection of Peter R. Hallock.
- September 1965, rev. 1986 Anthem
Hail Universal Lord Manuscript
 ed. Jason A. Anderson (see Chapter 3.) 2, 13 min.
 SATB, organ, 3 trumpets, horn, 2 trombones, and percussion
- John Milton (1608-1674)
 Hail universal Lord, be bounteous still to give us only good;
 And if the night hath gathered aught of evil or concealed / Disperse it as now the light dispels the dark.
 There are thy glorious works, parent of good Almighty,
 Thine this universal frame, thus wondrous fair: / Thyself how wondrous then!
 Speak ye, who best can tell, ye sons of light,
 Angels, for ye behold him, ye sons of light for, for ye behold him
 And with songs and choral symphonies day without night. / Circle his throne rejoicing
 On earth join all ye creatures to extol him first, him last, him midst and without end.
- The September 19, 1965 *Rubric* states: "Peter R. Hallock, organist and choir director, has prepared the music which will include the anthem by organ and choir *Hail Universal Lord* dedicated to Mr. Flentrop and his staff, which will also be sung tonight at the Dedication." Manuscript located in the Personal collection of Peter R. Hallock.
- October 1966; rev. 1970 Psalm
It is a good thing Walton Music (W2196)
Song for Liturgy 1, 3 min.
 2-pt mixed, congregation, 3 trumpets, horn, baritone, 2 trombones, tuba, percussion
- The Book of Common Prayer* (1928) Psalm 92:1-4
Refrain
 It is a good thing to give thanks unto thee, O God.
 It is a good thing to give thanks unto the Lord, and to sing praises unto thy Name, O Most Highest;
Refrain
 To tell of thy loving-kindness early in the morning, and of thy truth in the night season;
Refrain
 Upon an instrument of ten strings, and upon the lute; upon a loud instrument, and upon the harp.
Refrain
 For thou, Lord, hast made me glad through thy works; and I will rejoice in giving praise for the operations of thy hands.
 Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be; world without end. Amen.
Refrain

Manuscript and set of parts located in Personal collection of Peter R. Hallock. The work was originally titled *The White Canticles*, and was subsequently re-titled *It is a good thing* and published in 1970. It is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-7 in that publication.

Christmas 1966, rev. 1974

Prayer at Christmas (Christmas Prayer)

ed. Jason A. Anderson (see Chapter 3.)

SSATBB and soprano solo unaccompanied

Anthem

Manuscript (facsimile)

2, 6 min.

Text source unknown

Come, now, be born in me.

No stable ever held more wild unrest than this my heart, which would become your home.

The beasts are here moving in darkness and only you, my Lord,

would wish to enter such a place; no angel song, no gifts, only the shadows, only emptiness.

But come, and coming bring your prophecy and you may rest, and I shall watch a while.

Christmas

Dedicated to Blodwen Andrews, senior member of the Cathedral Choir; re-titled *Christmas Prayer* in 1974. Manuscript is located in the Personal collection of Peter R. Hallock.

Christmas 1966, rev. October 22, 1995

Personent Hodie

arr. Gustav Holst; adapt. Peter R. Hallock

Unison choir, organ, and handbells

Carol arrangement

Manuscript (facsimile)

1, 3 min.

Personent hodie voces puerulae, / Laudantes jucunde qui nobis est natus,

Summo Deo datus, / Et de vir, vir, vir, / Et de vir, vir, vir,

Et de virgineo ventre procreatus.

In mundo nascitur, panis involvitur, / Praesepi ponitur stabulo butorum,

Rector supernorum. / Perdidit, dit, dit, / Perdidit, dit, dit,

Perdidit spolia princeps in fernorum.

Magi tres venerunt, parvulum inquirunt, / Bethlehem adeunt stellulam seguendo,

Ipsum adorando, / Aurum thus, thus, thus, / Aurum thus, thus, thus,

Aurum thus, et myrrham ei offerendo.

Omnes clericuli, pariter pueri, / Cantent ut angeli: Advenisti mundo,

Laudes tibi fundo, / Ideo, o, o, / Ideo, o, o,

Ideo gloria in excelsis Deo!

Christmas

This title is mentioned as early as Christmas 1966. It is part of The Compline Choir Christmas music collection. Manuscript (facsimile) is located in the Personal collection of Peter R. Hallock.

Carol of the Birds (track 7)

The Compline Choir; Peter R. Hallock, director.

Easter 1967

A Song of Deliverance

SATB, organ, tam-tams, 3 trumpets, horn, and 2 trombones

Canticle

Manuscript (facsimile)

3, 8.5 min.

The Song of Moses

O all ye people, O all ye nations / Praise the Lord;

For this is the day that the Lord hath made. / Sing and rejoice all nations, all people;

All angels, all heavenly choirs, / With the trumpet of salvation / Proclaim our victorious King.

Out of darkness, / Out of bondage, / Out of the law of sin and death,

Out of Egypt, / Out of bondage, / Led through the sea of shadowed night,

Show us now the path of life, / Where in thy presence, there is joy;

Show us now that path of life, / Where in thy presence, there is hope.

Easter

Manuscript located in the Personal collection of Peter R. Hallock.

September 1967, rev. 1970

God be merciful*Songs for Liturgy*

Congregation and organ

Psalm

Walton Music (no publisher no.)

1, 4 min.

Standing Liturgical Commission (Episcopal), translation of Psalm 67:1-5, 7

Refrain

Let the peoples praise you, O God; let all the peoples praise you.

God be merciful to us, and bless us, show us the light of his countenance, and come to us.

Let your ways be known upon earth, your saving health among all nations.

Refrain

Let the nations be glad and sing for joy; for you judge the peoples with equity, and guide all the nations upon earth.

Refrain

The earth has brought forth her increase; may God, our own God, give us his blessing.

May God give us his blessing; and may all the ends of the earth stand in awe of him.

Glory to the Father and to the Son and to the Holy Spirit: as in the beginning, so now and for ever.

Amen.

*Refrain*This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-2 in that publication.

September 1967

Austrian Hymn

arr. Peter R. Hallock

Congregation, organ, and brass

Hymn arrangements and descants

Manuscript (facsimile)

1, 6 min.

See No. 385 in *Hymnal 1940*.

Most likely arranged for the ECUSA General Convention held in Seattle, September 1967. Located in the St. Mark's Cathedral Music Library.

September 1967 Hymn arrangements and descants
Ein feste Burg Manuscript (facsimile)
 arr. Peter R. Hallock 1, 5 min.
 Congregation, organ, and brass

See No. 551 in *Hymnal 1940*.

Most likely written for the ECUSA General Convention held in Seattle, September 1967. Located in the St. Mark's Cathedral Music Library.

March 1968 Organ work
Three Dances for Organ Manuscript (lost)

The March 3, 1968 *Rubric* states: "Peter R. Hallock, our own distinguished organist, will conclude the 1967-68 series of organ concerts on Friday, March 8 at 8:30 P.M. In addition to works from the classical period of organ music, and French masters of the 19th century, Mr. Hallock will play three dances which he has composed for this concert."

May 1968 Canticle
Blessed art thou (Benedictus es, Domine) Walton Music (no publisher no.)
Songs for Liturgy 1, 3 min.
 2-pt mixed, congregation, and organ

The Book of Common Prayer (1928), Song of the Three Young Men 29-34

Blessed art thou, O Lord God of our fathers: praised and exalted above all for ever.

Blessed art thou for the Name of thy Majesty: praised and exalted above all for ever.

Blessed art thou in the temple of thy holiness: praised and exalted above all for ever.

Blessed art thou that beholdest the depths, and dwellest between the Cherubim: praised and exalted above all for ever.

Blessed art thou on the glorious throne of thy kingdom: praised and exalted above all for ever.

Blessed art thou in the firmament of heaven: praised and exalted above all for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled B-5 in that publication and erroneously dated 1969. It was first sung at St. Mark's on May 12, 1968 (see *Rubric* dated same).

November 1968 Dramatic work (sacred text)
Everyman Manuscript (facsimile)
 SATB unaccompanied? 3, 50 min.

Parts of the manuscript (facsimile) are found in Personal collection of Peter R. Hallock; other parts may be located in the crypt at St. Mark's Cathedral or in the Archives of the Church Divinity School of the Pacific, Berkeley, Ca. Reconstruction may be possible. No complete manuscript is known to exist.

Easter 1969, rev. March 1980

Antiphon for Easter

SATB, 2 trumpets

Antiphon

Manuscript (facsimile)

1, 3 min.

Psalm 47 and "Haec dies" from *Liber Usualis*

O clap your hands all people / God reigneth amidst shouts, songs

O clap your hands all ye people / for this is the day which the Lord hath made, / sing and rejoice.

Alleluia, alleluia!

Easter

See Easter Day 1969 service bulletin. It is unclear if an organ part exists for this work. The trumpet and choral parts are located in the Personal collection of Peter R. Hallock.

July 1969

Gloria in excelsis Deo

SATB, soprano and alto solos, 2 pianos, percussion

Other sacred work

Walton Music (WM119)

3, 11 min.

The July 27, 1969 *Rubric* states: "The choir of St. Mark's Cathedral will present the first of a series of informal concerts on Thursday evening, July 31st at 8:30 p.m. Emphasis will be placed on the presentation of works of the 16th and 20th centuries in a relaxed and informal manner. Featured works for the concert on July 31st will be a setting of the Gloria in excelsis by Cathedral organist, Peter Hallock. This will be a first reading of this newly commissioned work for choir, organ, and percussion." Since this work was conceived as a concert work, it is better described as "Other sacred work" rather than "Service music."

Cathedral Anthems (tracks 10-12)

Choral Arts Northwest; Richard Sparks, director.

Advent 1969

Behold a mighty prophet

Unison men's choir, SATB, handbells

Anthem

Walton Music (WM2199)

2, 6 min.

Behold, a mighty prophet comes in might and power to save; King and shepherd, Prince of Peace. Alleluia.

Behold, the Lord will come to save the nations, and the glory of his voice will sound upon the mountains. Alleluia.

O light in darkness shining; sun of righteousness arise.

The dew of heaven falls softly like the rain upon the mown grass. O Lord, prepare within a barren heart, a peaceful place, wherein my ever grow that blissful flower. Alleluia.

O Zion's sons and daughters, hasten forth to greet your Lord.

Rise up, O Jerusalem, stand upon the heights.

Rejoice and sing ye nations as your Savior draweth nigh. Alleluia.

Advent

First performed at the Advent Procession, December 14, 1969; published in 1974.

Christmas greetings from St. Mark's Cathedral

The Compline and Cathedral Choirs; Peter Hallock, director. Also recorded on: *1981-1982 Wartburg College Choir*; James Fritschel, director.

1970

Hymn arrangements and descants

Christ lag in Todesbanden

Walton Music (no publisher no.)

Geistliches Gesangbüchlein, 1524;

1, 3 min.

after Michael Praetorius and Samuel Scheidt,

arr. Peter R. Hallock

More Hymns & Spiritual Songs

Congregation and organ (bicinium)

Martin Luther (1483-1546); tr. Richard Massie (1800-1887), alt.

Easter

This is one of two arrangements of this hymn tune found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published by the Joint Commission on Church Music by Walton Music. This particular version is labeled H-60 in that publication.

1970

Hymn arrangements and descants

Christ lag in Todesbanden

Walton Music (no publisher no.)

arr. Peter R. Hallock

1, 3 min.

More Hymns & Spiritual Songs

SATB (hymn) and organ

Martin Luther (1483-1546); tr. Richard Massie (1800-1887), alt.

See Nos. 185 or 186 in *Hymnal 1982*.

Easter

This is one of two arrangements of this hymn tune found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published by the Joint Commission on Church Music by Walton Music. This particular metrical, four-voice version is labeled H-61 in that publication.

1970

Psalm

I was glad

Walton Music (WM2197)

Songs for Liturgy

1, 4 min.

2-pt mixed choir, congregation, and clapping or tambourine and triangle

Psalm 122:1-3, 6-8

I was glad when they said unto me, we will go into the house of the Lord.

Our feet shall stand in thy gates, O Jerusalem. / For thither the tribes go up to give thanks.

O pray for peace within thy walls, and plenteousness for they brethren's sake.

This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-21 in that publication.

1970

Psalm

O clap your hands

Walton Music (W2194)

Songs for Liturgy

1, 2.5 min.

2-part mixed choir, congregation, and percussion or clapping

Psalm 47:1, 5-6

This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-1 in that publication.

Easter 1970

Canticle

Christ our Passover (Easter Canticle)

Walton Music (no publisher no.)

Songs for Liturgy

1, 2.5 min.

2-pt choir, congregation, and handbells

The Book of Common Prayer (1928), based on 1 Corinthians 5:7, Romans 6:9, and 1 Corinthians 15:20

Christ our Passover is sacrificed for us; therefore let us keep the feast,
Not with old leaven, neither with the leaven of malice and evil, but with the unleavened bread of
sincerity and truth.

Alleluia, alleluia, alleluia!

Christ being raised from the dead dieth no more; death hath no more dominion over him.
For in that he died, he died unto sin once: but in that he liveth, he liveth unto God.
Likewise reckon yourselves to be dead indeed unto sin, but alive unto God through Jesus Christ our
Lord.

Alleluia, alleluia, alleluia!

Christ is risen from the dead, and become the first fruits of them that slept.
For since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now and ever shall be, world without end. Amen.

Alleluia, alleluia, alleluia!

Easter

This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-19 in that publication. It was subsequently adapted for use by The Complaine Choir, with the part of the congregation retained by the choir and a handbell part added.

Easter 1970

Service music

Sanctus

Manuscript (facsimile)

SATB, brass, and percussion 2, 6 min.

Easter

Manuscript located in the Personal collection of Peter R. Hallock.

June 1970

Psalm

Praise God in his holy temple

Walton Music (WM2198)

Songs for Liturgy

1, 2.5 min.

2-pt mixed, congregation, trumpet, and percussion or clapping

Psalm 150

Praise God in his holy temple; praise him in his mighty heavens.

Praise him for his mighty deeds; praise his surpassing greatness.

Praise him with the sound of the trumpet; praise him with the lute and harp.

Praise him with the timbrel and dance; praise him with the strings and pipe.

Praise him upon the well-tuned cymbals; praise him upon the loud, loud cymbals.

Let everything that hath breath praise the Lord.

This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-20 in that publication. The June 7, 1970 *Rubric* states: "The anthem at this morning's service will be a new setting for Psalm 150, one of six pieces composed by Mr. Hallock for the edition of New Church Music soon to be published by the Joint Commission on Church Music. Like his setting for the Benedictus es which we sing at Morning Prayer, it is a two-part choral piece, easy to learn, and rhythmically pleasing." It was re-titled "Praise God in his holy temple" by the publisher.

December 1970

Dramatic work (sacred text)

The Days of Herod

Manuscript (facsimile)

SATB, soloists, and instruments

3, 50 min.

An engraved edition of this work can be found in the Personal collection of Peter R. Hallock. The November 29, 1970 *Rubric* states: "*The Days of Herod*: On December 6th and 8th at 8:00 P.M. St. Mark's Cathedral will present a first Seattle performance of *The Days of Herod*, an adaptation of a 12th century mystery play. This is a unique piece of theatre, performed in the style of medieval liturgical drama, using masques, mime, music and dance, with the entire Cathedral incorporated into the action of the performance. The drama of the play unfolds to tell in addition to the traditional and familiar Christmas story, the story of the rise and fall of Herod, a man who believed himself 'a King to live and rule forever.' Some of the scenes to be included are the Coronation of Herod, the angels appearing to the Shepherds, Adoration of the Shepherds and of the Magi, Slaying of the Innocents, Return of the Holy Family to Galilee. Music is composed by Peter R. Hallock. Play directed by Aurora Valentinetti. Sound Engineer, Glenn D. White. Dance Director, Mrs. Kay Pinneo."

December 1970

Carol arrangement

The Sussex Carol (1970)

Manuscript (facsimile)

arr. Ralph Vaughan Williams; adapt. Peter R. Hallock

1, 2.5 min.

SATB, tubular bells, and handbells

English carol

On Christmas night all Christians sing to hear the news the angels bring,
News of great joy, news of great mirth, news of our merciful King's birth.

When sin departs before thy grace, then life and health come in its place,
Angels and men with joy may sing, all for to see the newborn King.

All out of darkness we have light, which made the angels sing this night:
"Glory to God and peace to men, now and for ever more. Amen."

Christmas

This piece was recorded for release in December 1970; the arrangement most likely predates the recording.

Carol of the Birds (track 20)

The Cathedral Choir; Peter Hallock, director

December 1970

Gradual/Tract

Thy word is a lantern

GIA Publications (G-2080)

SATB and organ

2, 2 min.

Thy word is a lantern unto my feet; thy laws a pathway for my soul.

Lead us out of the darkness of our sin to the light and joy of thy redeeming love. Amen.

Published in 1977.

May 1971

Gradual/Tract

Wonderful is God in all his saints

GIA Publications (G-2458)

SATB and organ

2, 2 min.

Wonderful is God in all his saints, and glorious in his majesty.

Let us rejoice, all ye that fear God, both small and great: for our God, the Lord Almighty, doth reign.

Alleluia.

Published in 1981.

August 1971

Vocal music (sacred text)

The Candlemas Procession (Lumen ad revelationem gentium) Manuscript (facsimile)

Canticles for Two Sopranos

3, 6 min.

Two sopranos and piano

Thomas Merton (1915-1968)

Look kindly, Jesus, where we come, / New Simeons, to kindle,

Each at your infant sacrifice his own life's candle.

And when your flame turns into many tongues, / See how the one is multiplied, among us, hundreds!

And goes among the humble, and consoles our sinful kindred.

It is for this we come, / And kneeling, each receive one flame: / Ad revelationem gentium.

Our lives, like candles, spell this simple symbol: / Weep like our bodily life, sweet work of bees,

Sweeten the world, with your slow sacrifice. / And this shall be our praise:

That by our glad expense, our Father's will / Burned and consumed us for a parable.
 Nor burn we now with brown and smoky flames, but bright
 Until our sacrifice is done, / (By which not we, but you are known)
 And then, returning to our Father, one by one, / Give back our lives like wise and waxen lights.

The Presentation (February 2)

The original manuscript is in the Thomas Merton Collection at Bellarmine University, Louisville, Kentucky. See also *Canticles for Two Sopranos* below.

August 1971

Vocal music (sacred text)

Canticles for Two Sopranos

Manuscript

Two sopranos and piano

3, 8.5 min.

Thomas Merton (1915-1968); Psalm 146; Doxology

I. Lumen ad revelationem gentium

See text above.

II. Praise God from the heavens

Praise God from the heavens, alleluia. / Praise him all angels, alleluia.

Praise him sun and moon, / Praise him all shining stars.

Praise him you shining stars. / Praise him from the earth.

Praise him above the heavens. / Fire and hail, snow and fog, Praise him.

Mountains and all hills, Kings and all people. / Praise God from whom all blessings flow, alleluia.

Praise him all creatures here below. / Praise him above ye heavenly host.

Praise Father, Son, and Holy Ghost. Alleluia.

First performed on August 22, 1971; manuscript is located in the Personal collection of Peter R. Hallock.

September 1971, rev. 1975

Instrumental music

Music for two trumpets, organ, and percussion

Manuscript

2 trumpets, organ, and percussion

2, 8 min.

Composed in four movements; located in the Personal collection of Peter R. Hallock.

October 1971

Psalm

Come, let us sing joyfully

Walton Music (W2195)

Songs for Liturgy

2, 2.5 min.

2-pt mixed, handbells, triangle, and tambourine or clapping

Psalm 95:1-7

Come, let us sing joyfully to the Lord. Alleluia. / Let us acclaim the rock of our salvation. Alleluia.

Let us greet him with thanksgiving, let us joyfully sing psalms to him. For the Lord is a great God, and a great King above all Gods. In his hands are the depths of the earth and the tops of the mountains are his. His is the sea, he made it; and the dry land his hands have formed. Alleluia.

Come let us bow down. Alleluia. / Let us kneel before the Lord who made us. Alleluia.

He is our God and we are his sheep, the flock he guides. Alleluia.

This is found in the transitional *Songs for Liturgy and More Hymns & Spiritual Songs* published for the Joint Commission on Church Music by Walton Music. It is labeled A-6 in that publication.

Begun in 1972; first performed on April 15, 1973, rev. 1986 Anthem
The Lamentations of Jeremiah the Prophet Manuscript (facsimile)
 ed. Carl Crosier 3, 8 min.
 AATB and violoncello

Lamentations 1:1-2

Incipit Lamentatio Jeremiae Prophetae.

Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium: princeps provinciarum facta est sub tributo. Plorans ploravit in nocte, et lacrimae ejus in maxillis ejus: non est qui consoletur eam ex omnibus caris ejus: omnes amici ejus spreverunt eam, et facti sunt ei inimici. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Here begins the Lamentation of Jeremiah the Prophet.

How deserted lies the city once so full of people: how like a widow she is, who once was great among the nations, and princess among the provinces, how is she become tributary. Bitterly she weeps in the night, and tears are upon her cheeks: among all her lovers there is none to comfort her. All of her friends have betrayed her; they have become her enemies. Jerusalem, Jerusalem, return to the Lord your God.

Lent, Holy Week

Dedicated to Eva Heinitz, Professor of Music Emeritus, University of Washington. Composition began in 1972; the first performance was on Palm Sunday 1973 (April 15); subsequent revisions commenced in 1986. The April 15, 1973 *Rubric* states: "At Compline on Palm Sunday, 9:30 pm, Peter Hallock has composed a new setting of *The Lamentations of Jeremiah the Prophet* for the Compline Choir and solo cello. Page Smith, a lifetime member of St. Mark's, a member of the Cathedral Choir and of the Seattle Youth Symphony Orchestra, and the 17-year old daughter of Ellen Smith, will be the cellist for this premiere performance." Located in The Compline Choir Music Library.

Night Music: Music for men's voices (track 5)

The Compline Choir; Peter R. Hallock, director

1972 Anthem
Eucharistic Prayer Manuscript (facsimile)
 SATB, baritone and soprano solos, organ, brass, and percussion 2, 6 min.

Eucharistic Prayer C; Isaiah 6:1-8

Manuscript and set of parts located in the Personal collection of Peter R. Hallock. The work was premiered on September 27, 1972 for the Celebration of a New Ministry of C. Cabell Tennis as Dean and Rector of St. Mark's Cathedral. The work was performed subsequently at St. John's Episcopal Cathedral in Denver under the direction of Edward D. Anderson of the Colorado State University Music Department. Dr. Robert M. Finster was Music Director and organist at the time.

1972 Psalm
Psalm 114 (incomplete) Manuscript (incomplete)

Congregation, unison choir, and organ

The Book of Catholic Worship (Psalm 113A) Psalm 114:1-8

My heart is steadfast, I will sing praise to you my glory. Hallelujah!

When Israel came out of Egypt, the house of Jacob from a people of strange speech,

Judah became God's sanctuary and Israel his dominion.

The sea beheld it and fled; Jordan turned and went back.

The mountains skipped like rams, and the little hills like young sheep.

What ailed you, O sea, that you fled? O Jordan, that you turned back?

You mountains, that you skipped like rams? You little hills like young sheep?

Tremble, O earth, at the presence of the Lord, at the presence of the God of Jacob,

Who turned the hard rock into a pool of water and flint-stone into a flowing spring.

Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now and will be for ever. Amen, Amen.

Manuscript sketch of the antiphon and first line of the Psalm, choral score, and incomplete choral/organ score (pages 2-3 are missing) is located in the Personal collection of Peter R. Hallock.

1972-2006

The Compline Psalter

Some Psalms edited by Carl Crosier

AATB div., variable accompaniment (most unaccompanied)

The Book of Common Prayer (1928) and (1979)

Psalm 8 (No date)

Psalm 13 (October 1994)

Psalm 15 (Setting I) (No date)

Psalm 15 (Setting II) (April 2002)

Psalm 22 (March 1986, rev. April 2006)

Psalm 23 (October 1988)

Psalm 24 (No date)

Psalm 25:1-8, 10-11, 13-14, 21 (1991)

Psalm 29 (No date)

Psalm 32 (Setting I) (No date)

Psalm 32 (Setting II) (No date)

Psalm 33:1-11 (April 1995)

Psalm 33:12-22 (February 2002)

Psalm 46 (August 1992)

Psalm 51 (No date)

Psalm 57 (No date)

Psalm 65 (No date)

Psalm 66:1-11 (No date)

Psalm 68:1-20 (May 1990)

Psalm 70 (November 1999)

Psalm 72 (No date)

Psalm 73 (October 1984)

Psalm 84 (August 1987)

Psalm 89:1, 2, 20-29 (January 1997)

Psalm 91 (Engraved 1991)

Psalm

Manuscript

1-3, variable timing

Psalm 97 (September 1992)
 Psalm 98 (Engraved 1988)
 Psalm 103 (September 1999)
 Psalm 104:25-37 (June 1984)
 Psalm 111 (April 1984)
 Psalm 114 (1972)
 Psalm 115 (July 1984)
 Psalm 116 (Setting I) (May 1984)
 Psalm 116 (Setting II) (No date)
 Psalm 119:33-48 (Setting I) (September 1987)
 Psalm 119:33-48 (Setting II) (September 1986)
 Psalm 121 (July 1989)
 Psalm 124 (December 1997)
 Psalm 126 (December 1999)
 Psalms 134 & 4 (Engraved 1987)
 Psalm 139 (No date)
 Psalm 145 (No date)
 Psalm 147 (No date)
 Psalm 148 (May 5, 1999)
 Psalm 149 (No date)

The Compline Psalter is not an official title but is a useful one in that it encompasses all the Psalm settings composed by Hallock for use by The Compline Choir at St. Mark's Cathedral. Most are to be performed unaccompanied, but there are variants that use handbells or organ accompaniment.

Feathers of Green Gold (track 4, 10-18)

The Compline Choir; Peter Hallock, director. Psalms 23, 24, 46, 68, 73, 91, 97, 104, 121, and 139 are recorded on *Feathers of Green Gold*. The recording of Psalm 139 was reissued on *Classic KING-FM 98.1 presents Seattle's best: music of the Pacific Northwest* in 1996.

Easter 1972

Psalm 138
 SATB, organ, brass, and percussion

Psalm 138 (metric)

Easter

Hymn for the Foundling Hospital; oversize manuscript located in the Personal collection of Peter R. Hallock.

Anthem

Manuscript
 2, 8 min.

June 22, 1972

Surely, it is God who saves me (Ecce, Deus)
 SATB, congregation, and organ

The First Song of Isaiah (Canticle 9); Isaiah 12:2-6

Surely, it is God who saves me; I will trust in him and not be afraid.

For the Lord is my stronghold and my sure defense, and he will be my Savior.

Therefore you shall draw water with rejoicing from the springs of salvation.

And on that day you shall say, give thanks to the Lord and call upon his Name;

Canticle

Manuscript (facsimile)
 1, 3 min.

Make his deeds known among the peoples; see that they remember that his Name is exalted.
Sing the praises of the Lord, for he has done great things, and this is known in all the world.
Cry aloud, inhabitants of Zion, ring out your joy, for the great one in the midst of you is the Holy One
of Israel.

Advent

Located in the St. Mark's Cathedral Music Library. At one time, there was a part for organ but it is missing.

1974

Instrumental music

Episode

Manuscript

Violoncello and piano

2, 6 min.

For Page Smith; manuscript located in the Personal collection of Peter R. Hallock.

1975

Anthem

The Voice of the Trumpet

Manuscript

SATB, organ, 3 trumpets, horn, 2 trombones, percussion, and prepared tape 3, 11 min.

“The Secret of the Burning Stars,” by Pablo Antonio Cuadra (1912-2002); tr. Thomas Merton (1915-1968); also Revelation 4 & 6

The voice was, as it were, the voice of a trumpet. “Come up — I will show thee things which must be hereafter.”

And I was in the spirit. / Behold a throne was set in heaven
And in the right hand of him that sat on the throne / Was a scroll
Written within and without, sealed with seven seals.
And no one in heaven or upon earth was found / Who was worthy to open the scroll.
And lo, before the throne stood a Lamb / that seemed to have been sacrificed.

The Lion of Judah, the root of David is victorious— / To him who fought for liberty
Was given a star next / To the shining mother / Dead in giving dawn to life.

—Thou art worthy to take the scroll / For thou wast sacrificed
And by thy blood / Thou has bought men for God—

“Was it great, your suffering?” / “Not so great as the joy / of giving a new man to the world.”
—“And your wounds, / Were they deep? Did they burn?” / “Not so much as the joy
of giving a new world to man.”

The Lamb went and took the scroll / From the right hand of the One who sat upon the throne.

—Worthy art Thou / Thou hast been slain / And by thy blood hast purchased for God
All tribes, all nations. / Blessing, honor, and glory
To Him who sits upon the throne / And to the Lamb — for timeless ages. Amen.

“Did you know your Son?” / “Never. / —Did you know the fruit of your battle?”
“I died too soon. / —Do you sleep?” / “I dream.”

Oversize manuscript and set of parts located in the Personal collection of Peter R. Hallock. Dedicated to Bill & Roger Sherman.

- February 1975 Psalm
A Processional Psalm for a Festive Occasion (Psalm 149) GIA Publications (G-2459)
 SATB, handbells, and percussion 1, 3.5 min.
- Psalm 149
 O praise the Lord sing to the Lord a new song. / Sing praise in the courts of the faithful.
 Let Israel rejoice in their maker. / The Sons of Zion rejoice in their King.
 Let them praise his name with dancing, singing songs with timbrel and harp.
 For the Lord loves his people / He adorns the lowly with triumph.
 O let the faithful rejoice in glory, the praise of God in their throat; a two-edged sword in their hands.
 Alleluia.
- Originally titled Psalm 149 and composed in celebration of Michael Dymond; published in 1981 as *A Processional Psalm for a Festive Occasion*.
- February 1975 Psalm
I was glad (Psalm 122) GIA Publications (G-2079)
 2-part mixed choir and handbells 1, 3 min.
- The Book of Common Prayer* (1928) Psalm 122
 Originally titled Psalm 122; published in 1977 as *I was glad*.
- March 1975 Gradual/Tract
They who trust in the Lord (Psalm 125:1-2) GIA Publications (G-2081)
 SATB unaccompanied 2, 2 min.
- New American Bible* Psalm 125:1-2
 They who trust in the Lord, are like Mount Sion, which is immovable; which for ever stands.
 Mountains are round about Jerusalem; so is the Lord round about his people, both now and for ever.
- Written for Henry Ketcham; originally titled Psalm 125:1-2; published as *They who trust in the Lord* in 1977.
- July 1975, rev. 1982 Anthem
Phoenix Ionian Arts (CH-1001)
 SATB, organ, harp, and violoncello 3, 8 min.
- From an Old English Christian poem "The Phoenix"; tr. Charles W. Kennedy (alt.), and Psalm 108:2; 36:5
 Awake, my soul; awake, lute and harp; I will awake the dawn. As the Phoenix wings from the woodland tree, swift of pinion, soars to the sky, so will I rise and give thanks to you, O Lord; for your kindness towers to the heavens; your faithfulness to the skies. O rising Sun, most radiant angel, God of God, true Son of the Father, ever Lord of celestial light, send the bright sun, illumine those in darkness, in eternal night. O Savior, Lord, help us put down the prince of death. Let thy handiwork mount up on high as that blessed bird, when a thousand winters have waxed and waned and life ends, the balefire burns, that blessed bird rises again out of the ashes transformed, restored. Savior of souls, speak; with the sounding trumpet awake—thy bitter passion by the Father's grace was given new life. As the

Phoenix with youth refashioned out of the ashes wakes again, to the life of life by God's grace (the body's death). Our eager flight, our hymns, our songs rise to praise the Lord in his glorious Kingdom—that lovely city—world without end. Awake, my soul; awake, lute and harp; I will awake the dawn.

Easter

Dedicated to Miriam Terry, retired Professor of Music, University of Washington, Seattle.

Cathedral Anthems (track 7)

Choral Arts Northwest; Richard Sparks, director. Also recorded on *Twentieth Century American church music: a survey through the church year* by the American Choral Directors Association at the Southern Division Convention; Bruce Neswick, director and accompanist.

September 1975

Psalm 99

SATB and organ

Psalm

Manuscript

2, 2 min.

Not part of *The Ionian Psalter*; likely written for some special service at the Cathedral (perhaps a visitation of the Bishop) and proper to the day.

October 1975

Processional Canticle — Burial Office

Unison choir unaccompanied

The Book of Common Prayer (1928)

Burial

Choir is divided between female and male voices.

Service music

Manuscript (facsimile)

1, 3.5 min.

Advent 1975; September 1976

Antiphon on Psalm 100; Antiphon on Psalm 132

SATB and trumpet

Antiphon

GIA Publications (G-2082)

1, 3.5 min.

Antiphon on Psalm 132 was originally titled *Arise, O Lord, unto thy resting place*. Antiphon on Psalm 100 was composed in September 1976.

Good Friday 1976, rev. 1980 and 1988

Wash me through and through (Processional Psalms)

ed. Carl Crosier

Unison men, SATB, handbell (optional)

Psalm 130, Psalm 51

See Psalm 130 and Psalm 51 in *The Book of Common Prayer*.

Ash Wednesday, Lent, Holy Week, Good Friday

Anthem

Ionian Arts (CH-1014)

2, 5 min.

Described as a processional psalm for a penitential occasion. It was written as a Processional Psalm for Good Friday. It alternates a chant setting (unison men) of verses from Psalm 130 with choral settings (SATB) of verses from Psalm 51. Published in 1988.

Martin Luther College Choir: 2002 tour season; taste and see that the Lord is good; Roger Hermanson, conductor.

Easter 1976

Anthem

Dream of the Rood

Manuscript (facsimile)

ed. Jason A. Anderson (see Chapter 3.)

3, 14 min.

SATB, bass solo, prepared tape, organ, 3 trumpets, horn, 2 trombones, and timpani

Old English poem “The Dream of the Rood”, in the style of Cynewulf; tr. Charles W. Kennedy; also “Credo” from the Mass Ordinary

Bass solo, then choir: Credo in unum Deum. Patrem omnipotentem et in unum Dominum Jesum Christum. Crucifixus etiam pro nobis: sub Pontio Pilato.

Bass solo: How mute creation, the all green earth, the heav’ns above, when savage men laid sinful hands on their creator.

Choir: Credo in unum Deum et in unum Dominum Jesum Christum. Crucifixus etiam pro nobis, et sepultus est.

Bass solo: The stars forsook their shining splendor, when the young warrior, God, the all wielder put off his raiment, and in the sight of many, mounted the cross to redeem mankind.

Choir: Credo in unum Deum et in unum Dominum Jesum Christum. Qui propter nos homines et propter nostram salutem descendit de caelis.

Bass solo: God ascended the tree, moist with the blood, tear drops, under the bark weeping. All creation wept Christ was on the cross.

Choir: Credo in unum Deum et in unum Dominum Jesum Christum filium Dei unigenitum.

Bass solo: They grieved for him, (in the grip of fear) when our Lord went forth, spirit from body in the sight of his slayers, they made him a sepulcher carved from shining stone and therein they laid the lordly Prince. Death he suffered.

Choir: Et resurrexit

Bass solo: Death he suffered but our Savior rose and the rood with radiant light shall illumine the wide creation.

Choir: Credo in unum Deum. Patrem omnipotentem, et in unum Dominum Jesum Christum. Et resurrexit tertia die, et ascendit in caelum. Et iterum venturus est cum gloria, iudicare vivos et mortuos.

Bass solo, then choir: He ascended to heaven and hither again he shall come, to seek mankind the Lord himself, with his Angel hosts. From the four regions of earth’s realm, from the uttermost corners of earth’s kingdom, all shining angels in unison sounding shall bow their trumpets loud. They shall resound, swelling clear to the course of the stars. They shall sing from north and south, they shall wake from death the songs of warriors and all mankind from the ancient earth. From their deep sleep they shall rise. From south and east, shall come the creator’s light like the sun, the wondrous presence of Christ. The sound of heaven’s trumpet shall strain at the uplifted standard the tow’ring cross, sign of the Ruler’s might.

Credo in unum Deum, et in unum Dominum Jesum Christum, et resurrexit. In Spiritum Sanctum et vivificantem et expecto resurrectionem mortuorum et vitam venturi saeculi.

Bass solo: Our hope waits on the cross.

Choir: Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Easter

Manuscript (facsimile) and set of parts located in the Personal collection of Peter R. Hallock.

July 1976

Your love, O Lord, for ever will I sing
SATB and organ

Gradual/Tract
GIA Publications (G-2078)
1, 3 min.

Psalm 89:1, 16-18 (alt.)

Your love, O Lord, for ever will I sing; from age to age my mouth will proclaim your faithfulness.

Happy are the people who proclaim such a King! they walk, Lord, in the light of your presence.

For you, O Lord, are the glory of their strength; by your favor, our might is exalted.

Truly, the Lord is our ruler; the Holy One of Israel.

In celebration of Stephen Walton, first choral scholar, St. Mark's Cathedral, 1975-1976; published in 1977.

October 1976

Gloria in excelsis Deo
SATB, congregation, organ, trumpet, and handbells

Service music
GIA Publications (G-2188)
1, 5 min.

The Book of Common Prayer

November 1976, rev. 1980

Kyrie eleison (1976)
SATB and organ

Service music
Manuscript (facsimile)
1, 3 min.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.

March 1977

A Brevity
Baritone solo, strings, oboe, and harp

Vocal music (sacred text)
Manuscript
2, 8 min.

Thomas Merton (1915-1968)

Come where the grieving rivers of the night / Copy the speeches of the sea:

And hear how this devouring weather / Steals our music.

Under a tent of branches / Let grow our harps in windy trees.

But, in the flowering of our windless morning / We should be slow-paced watchmen,

Crossing, on our ecliptics, with a cry of planets, / Homesick, at the sharp rim
Of our Jerusalem, the day.

Then weep where the splendid armies of the sky / Copy the prisoner's visions:
Yet keep the arrows of your eyes unquivered. / Light more watch fires:
Because the thieving stars may come / And steal our lives.

The original manuscript is in the Thomas Merton Collection at Bellarmine University, Louisville, Kentucky. Manuscript (facsimile), set of parts, and sketchbook are located in the Personal collection of Peter R. Hallock.

A Brevity

From a live broadcast on KING-FM at St. Mark's Cathedral, 1977. The Northwest Chamber Orchestra, directed by Peter Hallock. Vernon Nicodemus, baritone; Robert Kechley, oboe; Beverly Statter, harp.

- | | |
|---|---------------------------|
| Easter Vigil 1977 | Psalm |
| Psalm 143 | Manuscript (missing) |
| Voicing and instrumentation unknown | |
| | |
| Easter 1977 | Instrumental music |
| Fanfare (1977) | Manuscript |
| 3 trumpets, 2 trombones, horn, organ, timpani, and cymbals | 2, 2 min. |
| Manuscript located in the Personal collection of Peter R. Hallock. | |
| | |
| June 1977 | Gradual/Tract |
| Behold the eye of the Lord | GIA Publications (G-2457) |
| SATB unaccompanied | 1, 2 min. |
| Psalm 33:18, 20-22 | |
| Behold, the eye of the Lord is on those who fear him, on those who trust in his love. The hope of our life is in the Lord; he is our help and our shield, in him my heart rejoices. In his holy name we put our trust. Let your loving-kindness, O Lord, be upon us as we do put our trust in you. Published in 1981; the year listed on the CD <i>Cathedral Anthems</i> is the year of publication, not composition. | |
| <i>Cathedral Anthems</i> (track 12) | |
| Choral Arts Northwest; Richard Sparks, director. | |
| | |
| June 1977 | Service music |
| Trisagion | GIA Publications (G-2187) |
| 2-part mixed, congregation, trumpet (optional), and handbells | 1, 3 min. |
| <i>The Book of Common Prayer</i> (1979) | |
| | |
| September 1977 | Gradual/Tract |
| I will exalt you, O God my King (Psalm 145) | GIA Publications (G-2186) |
| SATB unaccompanied | 1, 3.5 min. |

The Book of Common Prayer (1979) Psalm 145:1-4, 6a, 7b

I will exalt you, O God my King, and bless your Name for ever.

Every day will I bless you and praise your name for ever.

Great is the Lord, and greatly to be praised: there is no end to his greatness.

One generation shall praise your name to another.

They shall speak of the might of your wondrous acts, and sing of your righteous deeds.

Dedicated to John Fenstermaker and the Choir of Grace Cathedral; published in 1978.

October 1977, rev. 1989

Anthem arrangements

Whom should we love like thee?

Ionian Arts (CH-1018)

Keith Landis, arr. Peter R. Hallock

1, 4.5 min.

SATB and organ

Henry Francis Lyte (1793-1847)

Whom should we love like thee, / Our God, our Guide, our King,

The tow'r to which we flee, / the rock to which we cling?

O for a thousand tongues to show / The mercies which to thee we owe.

The storm upon us fell, / The floods around us rose;

The depths of death and hell / Seemed on our souls to close;

To God we cried in strong despair, / He heard, and came to help our prayer.

He came, the King of kings, / He bowed the darkened sky;

And on the tempest's wings / Walked down serene from on high;

The earth beneath his footsteps shook, / The mountains quaked at his rebuke.

Above the storm he stood, / And awed it to repose;

He drew us from the flood, / And scattered all our foes;

He sets us in a spacious place, / And there upholds us by his grace.

Easter, General

Based on the hymn tune Brentwood by Keith Landis as found in *Songs of Zion*; published in 1990.

Cathedral Anthems (track 13)

Choral Arts Northwest; Richard Sparks, director.

Advent 1977

Canticle

Magnificat

Manuscript

SATB, cantor, and handbells

1, 3.5 min.

The Book of Common Prayer (1979)

June 1978, rev. May 1980

Gradual/Tract

I will praise the name of God in Song

Manuscript

SATB unaccompanied

1, 1.5 min.

The Book of Common Prayer (1979) Psalm 69:32

November 1978, rev. 1985

The Last Judgment

ed. Carl Crosier

SATB, baritone solo, organ, timpani, and percussion

Anthem

Ionian Arts (CH-1028)

3, 16 min.

Old English poem “The Last Judgment”; tr. Charles W. Kennedy; select verses from Psalm 51, also text from the Mass Ordinary

Kyrie eleison. Christe eleison. Kyrie eleison. Miserere mei, Deus, secundum misericordiam tuam; secundum multitudinem, miserationum tuarum dele iniquitatem meam.

Suddenly, in the night, the day of the Lord shall come! Like a wily thief who walks in darkness, a robber bold in the black night who suddenly assails those fast in slumber lying in wait for the unwary and the unprepared. From the four regions of the earth’s realms from the uttermost corners of the earth all shining angels in unison sounding, shall blow their trumpets. The earth shall tremble. Loud are the trumpets clearing the stars—singing from south and north, from east and west, over all creation.

Loud are the trumpets mighty and deafening a measureless blast. The doomed turn to the towering flames, some above, some below. The dark fire seizes all, the seas, the earth and the high heavens, bright with stars. The earth shall moan in misery in that awful hour. Suddenly! suddenly from south and east comes the Creator like the sun—gleaming in splendor through the arching heavens. Then comes the wondrous presence of Christ, the glory of the great King, cordial and kind. The Lord of kings, comes to the Judgment, the glorious Ruler. And round about him, the best of companies, his Holy Legions, the blessed army of the angel host.

Sanctus, sanctus, sanctus.

The Holy Legions shall rise to Judgment when the Lord of Life looses death’s bond. Who will not heed the mild and merciful teaching of God and the bitter pain he bore, that we might gain a home in glory world without end? (Amen!) I descended, a son to his mother. I only was born to comfort the wretched. They wrapped me about with weeds of the lowly, wound me about with dark clothing. For the world I endured it—it seems little. On a hard stone I lay—a babe in a manger to banish death and the hot woe of hell that in life everlasting you might shine holy and blessed through the pangs I bore freed from sin.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Receive life from the Lord while body and soul may be together. Cherish with gladness the soul’s grace—working God’s will.

Agnus Dei, dona nobis pacem. Kyrie eleison. Christe eleison. Kyrie eleison.

Eschatological

From the cover notes: “An extended dramatic work of an ancient Christian poem; particularly appropriate for end-of-time Sundays like Christ the King, the last Sundays after Pentecost, or Advent 1.”

Easter Vigil 1979

Victimae Paschali

ed. Jason A. Anderson (see Chapter 3.)

SATB div., organ, 3 trumpets, horn, 2 trombones, [percussion,] and prepared tape

Anthem

Manuscript

2, 8.5 min.

The Book of Common Prayer (1979)

Christ is risen from the dead! Alleluia, alleluia!

Christ is risen from the dead, trampling down death and giving light to those in the tomb.
The veil of death shrouding all nations yields to the living God. Alleluia, alleluia!

Christ is risen from the grave and in his triumph gives light to those who sit in darkness and in the shadow of death.

Lord Jesus Christ, Son of the living God, set not your Passion between your judgment and our souls.

Open the Kingdom of heav'n to all who believe in your holy Name, and bring us with your saints and martyrs to the Holy City, the New Jerusalem. Alleluia.

Easter

Manuscript and set of parts is located in the Personal collection of Peter R. Hallock. The percussion parts are missing and Hallock is currently reconstructing them from an archival recording made of the premiere performance.

June 1979

A Song of Praise SATB and organ

Canticle
Manuscript
2, 5 min.

The Book of Common Prayer (1979)

Glory to you, Lord God of our fathers; you are worthy of praise; glory to you.

Glory to you for the radiance of you holy Name; we will praise you and highly exalt you for ever.

Glory to you in the splendor of your temple; on the throne of your majesty, glory to you.

Glory to you, seated between the Cherubim; we will praise you and highly exalt you for ever.

Glory to you, beholding the depths; in the high vault of heaven, glory to you.

Glory to you, Father, Son, and Holy Spirit; we will praise you and highly exalt you for ever.

Manuscript and choral score located in the Personal collection of Peter R. Hallock. This note appears on front cover of the manuscript: "Herb [Williams]— Try not to have heart-failure! The pedal part is to be non-legato except for measure 19 (and 30 to the end). All of the pedal part could be played on the Pos[itiv] an octave higher."

June 19, 1979

Come, Holy Spirit AATB; alto, tenor, and baritone soloists unaccompanied

Anthem
Ionian Arts (CH-1027)
3, 4 min.

Anonymous

Come Holy Spirit and wound us and make us whole. Come Holy Spirit and smite us and give us peace.

In your hands we rest, in the cup of whose hands an ark sailed rudderless and without mast. In your hands we rest, and own a providence as large as sea and sky that could make of the aimless wandering of the ark a new beginning for the world. In your hands we rest, ready and content this night. To see thee is the end and the beginning. Thou carriest me and thou goest before. Thou art the journey and the journey's end.

Pentecost

In the prefatory remarks by Hallock: "The anonymous prayer *Come Holy Spirit* was offered by The Right Reverend Alan Jones as an introduction to a series of lectures presented at St. Mark's Cathedral,

Seattle, Washington in 1979. I am grateful to Alan Jones for his blessing and encouragement towards the creation of this musical setting for the Compline Choir at St. Mark's later that year." Published in 1992.

Night Music: Music for men's voices (track 2)
The Compline Choir; Peter Hallock, director.

September 1979 Alleluia verse
Alleluia III Manuscript (facsimile)
SATB, handbells, and organ? 1, 1.5 min.

Manuscript located in the Personal collection of Peter R. Hallock; manuscript contains indications for either handbells or organ, but neither part is complete.

October 27, 1979 Alleluia verse
Alleluia IV Manuscript (facsimile)
SATB, handbells, and organ? 1, 1.5 min.

Manuscript located in the Personal collection of Peter R. Hallock; the organ part is missing.

November 4, 1979 Alleluia verse
Alleluia II Manuscript (facsimile)
SATB, handbells, and organ? 1, 1.5 min.

Manuscript located in the Personal collection of Peter R. Hallock; the organ part is missing.

December 1979 Anthem
I saw a new heaven and a new earth Ionian Arts (CH-1017)
ed. Carl Crosier 2, 5.5 min.
Unison men's choir, SATB, handbells (optional)

Revelation 21:1-4, 6-7

I saw a new heaven and a new earth; the first heaven and the first earth had all passed away, and the sea was no more. I saw the holy city, the new Jerusalem coming down out of heaven prepared as a bride adorned. I heard a voice from the Throne saying: "I am the Alpha and the Omega, the beginning and the end." God himself will be with them. He will wipe every tear from their eyes, and death shall be no more. I heard a great voice from the Throne saying, "Behold, the dwelling of God is with men; he will dwell with them, and they shall be his people." To the thirsty I give water from the fountain of life. Night shall be no more, for the Lord God will be their light and they shall reign for ever. I heard a great voice from the Throne saying, "Behold, I am coming soon; I am the Alpha and the Omega, the beginning and the end."

Advent, General, All Saints Day

Conceived as an Advent Processional; published in 1988.

January 1980 Anthem
The Baptism of Jesus (Jesus autem hodie) GIA Publications (G-2331)
SATB and alto (or baritone) solo unaccompanied 1, 3 min.

Medieval text

Jesus autem hodie regressus est a Jordane. (Jesus was on this day baptized in the Jordan.)

When Jesus Christ baptized was, the Holy Ghost descended with grace; the Father's voice was heard in the place. Hic est filius meus, ipsum intende. (This is my son, in whom I am pleased.)

There were Three Persons and one Lord, the Son baptized with one accord, the Father said this blessed word: Hic est filius meus, ipsum intende.

Now, Jesus, as thou art both God and man, and were baptized in from Jordan, at our last end, we pray thee, say then: Hic est filius meus, ipsum intende.

Epiphany, Baptism of Our Lord Jesus Christ

First performed on January 13, 1980; published that same year as *The Baptism of Christ*. Subsequent editions were published with the title as listed in this catalog. It is a macaronic text setting using both Latin and English words. The work is dedicated "To my friend, Richard Proulx." There are text variations between the work as originally composed and subsequently published. In the first solo verse, the text originally was "the Father voice was heard in the place." In the third solo verse, the text originally was "Now Jesu, as thou art both God and man," with Jesu pronounced in the traditional English manner. The preferred soloist is a male alto (countertenor).

February 1980

The Lord is my light

SATB and organ

Anthem

GIA Publications (G-2756)

1, 4 min.

Psalm 27:1; 139:8; 63:4, 7

The Lord is my light, the refuge of my life and my salvation; of whom then shall I be afraid? If I take the wings of the morning, or go up into heaven, your right hand will hold me. In the shadow of your wings I will rejoice and bless your holy Name; and I will sing of your glory, O Lord my strength, as long as I live.

Epiphany, General

This is the most often recorded work by Peter Hallock; dedicated to Les and Laura Martin and the Choir of St. Stephen's Church, Seattle; published in 1984.

Sing we merrily: choral music from St. John's Episcopal Cathedral, Denver

St. John's Episcopal Cathedral Choir; Donald Pearson, director; Eric Plutz, organist. Also recorded by: CONCOR, Richard Coffey, director; Harvard University Choir, Murray Somerville, conductor and Nancy Granert, organ; Calvary Episcopal Church Choir (Memphis, Tennessee), Thomas Pavlechko, director and Sumner Jenkins, organ; University of the South Choir, Robert Delcamp, director and John Cannon, organist; Cathedral of the Holy Name Choir, Richard Proulx, director and Lawrence Tremsky, organ.

Easter 1980

A Song to the Lamb (Dignus es Agnus)

SATB div., organ, brass?, and percussion?

Canticle

Manuscript (incomplete)

The Book of Common Prayer, Canticle 18 Revelation 4:11; 5:9-10, 13

Splendor and honor and kingly power are yours by right, O Lord our God, for you created everything that is, and by your will they were created and have their being. And yours by right, O Lamb that was slain, for with your blood you have redeemed for God, from every family, language, people, and nation, a kingdom of priests to serve our God. And so, to him who sits upon the throne, and to Christ the Lamb, be worship and praise, dominion and splendor, for ever and for evermore. Alleluia.

Easter

The organ part is missing; it is likely that brass and percussion parts existed at one time, but they are missing.

Easter 1980, rev. 1982 and 1986

Anthem

Ad regias agni dapes

Ionian Arts (CH-1045)

2-pt mixed, organ, oboe, and English horn

2, 5 min.

Latin Hymn, 1632

Ad regias Agni dapes, stolis amicti candidis post transitum maris Rubri, Christo canamus principi. Divina cujus caritas sacrum propinat sanguinem, almique membra corporis amor sacerdo immolat. Victor subactis caritas inferis, trophaea Christus explicat et coeloque aperto.

Translation by Jason A. Anderson

At the Lamb's royal banquet, clothed in white robes, and with the journey through the Red Sea behind us, let us sing to Christ our King. His divine love gives us his sacred blood to drink, and his love, priest-like, offers us his loving body as our sacrificial food. Now triumphant over hell Christ displays his trophies and opens to us the gates of heaven.

Easter

Manuscripts of all three versions located in the Personal collection of Peter R. Hallock; published in 1998 (revised in 2001). The three distinct versions differ as follows:

- (1) 1980 manuscript bears no dedication and is scored for 2-pt mixed, oboe, English horn, and organ
- (2) 1982 manuscript bears no dedication and is scored for 2-pt mixed, 2 unspecified instruments (notated at pitch), and organ
- (3) 1986 manuscript is dedicated to David Hurd and scored for 2-pt mixed, 2 trumpets, and organ; trumpet 2 (or English horn), trumpet 1 (or oboe)

There is an extensive note on the inside front cover of the published edition speaking to the genesis of this work. The plainsong melody is taken from the *Liber Usualis*.

Easter Hymns, Carols & Anthems (track 3)

The Choir of All Saints' Episcopal Church, Beverly Hills, Calif.; Thomas Foster, director and Craig Phillips, organ.

June 1980

Hymn

Draw near and take the body of the Lord

Manuscript (incomplete)

Congregation and organ

Bangor Antiphoner, ca. 690; tr. John Mason Neale (1818-1866), alt.

See No. 327/328 in *Hymnal 1982*.

Only the melody congregational version exists; the harmonization is lost. Manuscript (facsimile) is located in the Diocese of Olympia Archives.

- July 1980 Hymn
O brother man, fold to thy heart thy brother Manuscript (incomplete)
 Congregation and organ
- John Greenleaf Whittier (1807-1892)
 See No. 493 in *Hymnal 1940*.
- Only the congregation melody line exits; the harmonization is lost. Manuscript (facsimile) is located in the Diocese of Olympia Archives.
- September 1980 Anthem
Miserere mei, Deus Manuscript (lost)
 Voicing and instrumentation unknown
- October 1980 Psalm
I will lift up mine eyes unto the hills (Psalm 121) Manuscript (facsimile)
 SATB and cantor unaccompanied 1, 4.5 min.
- The Book of Common Prayer* (1979) Psalm 121:1-7
 Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.
- Advent 1980 Gradual/Tract
Gradual: Advent I Manuscript (facsimile)
 SATB, congregation, and organ 1, 1.5 min.
- Alleluia, alleluia.
 Show us your mercy, O Lord, and give us your salvation
 Alleluia, alleluia.
- Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing (though some of it is written in on the choral score).
- Advent 1980 Gradual/Tract
Gradual: Advent II Manuscript (facsimile)
 SATB congregation, and organ 1, 1.5 min.
- Alleluia, alleluia.
 Prepare the way of the Lord, make his paths straight and all flesh shall see the salvation of our God.
 Alleluia, alleluia.
- Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.

- Advent 1980 Gradual/Tract
Gradual: Advent III Manuscript (facsimile)
 SATB, congregation, and organ 1, 1.5 min.
 Alleluia, alleluia.
 The Spirit of the Lord is upon me; he has anointed me to preach good tidings to the poor.
 Alleluia, alleluia.
 Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.
- Christmas 1980 Gradual/Tract
Gradual: Christmas II Manuscript (facsimile)
 SATB, congregation, and organ 1, 1.5 min.
 Alleluia, alleluia.
 The Word was made flesh and dwelt among us, full of grace and truth.
 Alleluia, alleluia.
 Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.
- 1981 Anthem
Christus est stella (Christ is the morning star) Manuscript (facsimile)
 ed. Carl Crosier 2, 3 min.
 ATB and alto and baritone soloists unaccompanied
Explanatio Apocalypsis, St. Bede (674-735)
 Christus est stella matutina, qui, nocte saeculi transacta, lucem vitae sanctis promittit et pandit aeternam.
 Christ is the morning star, who when the night of this world is past brings to his saints the promise of everlasting life and opens everlasting day.
 Epiphany, Eschatological
 Music was hand-engraved by Carl Crosier in 1986; located in The Compline Choir Music Library.
Night Music: Music for men's voices (track 10)
 The Compline Choir; Peter Hallock, director.
- January 1981 Gradual/Tract
Gradual: Epiphany II Manuscript (facsimile)
 SATB, congregation, and organ 1, 1.5 min.
 Alleluia, alleluia.
 Behold the Lamb of God who takes away the sin of the world.

Alleluia, alleluia.

Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.

March 1981

Gradual: Last Epiphany
SATB, congregation, and organ

Gradual/Tract
Manuscript (facsimile)
1, 1.5 min.

Alleluia, alleluia.

This is my son, my beloved, with whom I am well pleased.

Alleluia, alleluia.

Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.

Easter 1981

Christ rising again
SATB, organ, 2 trumpets, horn, 2 trombones, snare,
tom-tom, vibraphone, timpani

Anthem
Manuscript
3, 8 min.

The Book of Common Prayer (1979) Easter Canticle, Eucharistic Prayer B

Christ rising again from the dead now dieth not! Death from henceforth hath no power upon him. For in that he died but once to put away sin he liveth unto God and so likewise, count yourselves dead unto sin, but living unto God in Christ Jesus our Lord.

We give thanks to you, O God, for the goodness and love made known to us in creation in the calling of Israel to be your people and in your Word spoken through the prophets and above all in the Word made flesh, Jesus your Son. In him you have delivered us from evil. In him you have brought us out of error into truth, out of sin into righteousness, out of death into life.

Christ is risen again, the first fruits of them that sleep, for seeing that by man came death, by man also came the resurrection of the dead. As in Adam all die, so by Christ, all shall be restored to life. Amen.

Alleluia.

Easter

Manuscript located in the Personal collection of Peter R. Hallock.

May 1981

Gradual: Easter IV
SATB, congregation, and organ

Gradual/Tract
Manuscript (facsimile)
1, 1.5 min.

Alleluia, alleluia.

I am the good shepherd, says the Lord; I know my sheep, and my sheep know me.

Alleluia, alleluia.

Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.

- May 1981 Gradual/Tract
Gradual: Easter V Manuscript (facsimile)
 SATB, congregation, and organ 1, 1.5 min.
 Alleluia, alleluia.
 I am the Way, the Truth, the Life. No one comes to the Father but by me.
 Alleluia, alleluia.
 Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.
- May 1981 Gradual/Tract
Gradual: Easter VI Manuscript (facsimile)
 SATB, congregation, and organ 1, 1.5 min.
 Alleluia, alleluia.
 Abide in me as I in you, says the Lord. I am the vine and you are the branches.
 Alleluia, alleluia.
 Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the organ accompaniment is missing.
- May 1981, rev. 1983 Gradual/Tract
Behold now, bless the Lord Ionian Arts (CH-1052)
Seven Short Anthems on texts from the Psalms 2, 2 min.
 SATB div. unaccompanied
 Psalm 134
 Behold now bless the Lord all you servants of the Lord. You that stand by night in the house of the Lord, lift up your hands in the holy place and bless the Lord. The Lord who made heaven; the Lord who made earth bless you out of Zion.
 Published in 2005.
- October 1981; rev. September 1986 Hymn arrangements and descants
Lasst uns erfreuen Manuscript (facsimile)
 Melody from *Auserlesene Catholische Geistliche Kirchengesang*, 1623; 1, 5 min.
 adapt. Ralph Vaughan Williams (1872-1958); arr. Peter R. Hallock
 SATB, congregation, brass, and organ
 See Nos. 400 or 618 in *Hymnal 1982*.
 The original version modulated from D to E-flat major. There is also a SATB re-harmonization of stanza in E-flat dated October 3, 1981. Located in the St. Mark's Cathedral Music Library.

October 1981-1988

Psalm

The Ionian Psalter (BCP Edition)

Ionian Arts (PS-100 Series)

SATB div., cantor, congregation, and organ

1-2, variable timing

The Book of Common Prayer (1979)

Psalms were composed in *Book of Common Prayer* lectionary order commencing on October 4, 1981 and spanning the entire three-year cycle of readings, with select Holy Days included. Some Psalms were composed out of order and were written just prior to publication. The Psalter was re-ordered in compliance with the Lutheran Book of Worship and additional Psalms composed as needed for publication and marketing to Lutheran churches; see *The Ionian Psalter (LBW Edition)* below. The usefulness of this particular catalog entry is now in question because The Episcopal Church voted to adopt the Revised Common Lectionary as the official lectionary of the church, replacing the *Book of Common Prayer* lectionary, effective Advent 2007.

Psalm 89:20-22, 24-29 was recorded on *Refuge and strength: selections from the Psalter of The Book of Common Prayer* by the Church of St. Luke in the Fields Choir; David Schuler, director and Peter Stoltzfus, organ. Psalm 118 was recorded on *Festive Evensong* by Choir of the West; Richard Sparks, conductor and James Holloway, organ.

The First Song of Isaiah *Advent 3C*

Song of the Three Young Men *Trinity Sunday C alt.*

The Song of Mary *Advent 4 alt.*

Psalm 1 *Proper 25A, Epiphany 6C, Proper 1C, Proper 18C*

Psalm 2:7-11 *St. Mark*

Psalm 8:1, 4-9 *Holy Name*

Psalm 13:1-6 *Proper 25B*

Psalm 15 *Proper 17B*

Psalm 15:1-7 *Proper 11C*

Psalm 16:5-11 *Lent 2B, Proper 28B, Proper 8C*

Psalm 17:1-3, 5-8 *Proper 27C*

Psalm 19:7-14 *Lent 3B, Proper 21B*

Psalm 22:1-11 *Palm Sunday ABC, Good Friday ABC*

Psalm 22:22-23, 25-30 *Proper 11B*

Psalm 23 *Lent 4A, Easter 4A*

Psalm 23 *Proper 23A*

Psalm 24:1-7 *Advent 4A*

Psalm 25:3-9a *Proper 21A, Lent 1B*

Psalm 25:3-9 *Proper 10C*

Psalm 26:1-8, 12 *Proper 17A*

Psalm 27:1-7, 9 *Epiphany 5A*

Psalm 27:1a, 5-7, 9-11 *Last Epiphany B*

Psalm 27:1a, 10-15, 17-18 *Lent 2C*

Psalm 29:3-5, 7-11 *Proper 14A*

Psalm 30:1, 3-6, 12-13 *Proper 5C*

Psalm 30:1, 3-6, 12-13 *Easter Vigil*

Psalm 31:1-5, 16 *Proper 4A*

Psalm 32:1-8 *Proper 6C, Proper 26C*

Psalm 32:1, 3-8 *Epiphany 7B, Proper 2B*

Psalm 33:1, 3-5, 10-11 *Easter 3C*

Psalm 33:6-9, 18-21 *Easter 6B*
 Psalm 33:12-15, 18-22 *Lent 2A*
 Psalm 33:13-14, 18-22 *Proper 14C*
 Psalm 34:1-8 *Proper 14B, Lent 4C*
 Psalm 34:9-14 *Proper 15B*
 Psalm 34:15-22 *Proper 16B*
 Psalm 36:5-10 *Easter Vigil*
 Psalm 37:1-6 *Epiphany 4A*
 Psalm 37:1, 3-8, 10 *Epiphany 7C, Proper 2C, Proper 22C*
 Psalm 40:1, 3, 7-10 *Epiphany 2A*
 Psalm 42:1-7 *Epiphany 6B, Proper 1B*
 Psalm 43 *Proper 26A*
 Psalm 46:1-7, 9-11 *Proper 16C, Proper 29C*
 Psalm 47:1-2, 5-8 *Ascension Day ABC, Easter 7B alt.*
 Psalm 49:1-2, 4-9, 11 *Proper 13C*
 Psalm 50:1-6 *Advent 1C*
 Psalm 50:7-10, 12-15, 24 *Proper 5A*
 Psalm 51:1-4, 7-8 *Proper 19C*
 Psalm 51:1-2, 11-16 *Lent 5B*
 Psalm 51:1-13 *Lent 1A*
 Psalm 54:1-7 *Proper 20B*
 Psalm 62:6-9, 13-14 *Epiphany 8A, Proper 3A*
 Psalm 63:1-8 *Epiphany 2B*
 Psalm 63:1-5, 7-8 *Proper 7C*
 Psalm 65 *Thanksgiving Day*
 Psalm 65:9-14 *Proper 10A*
 Psalm 66:1-8 *Easter 5AB, Proper 9C*
 Psalm 67:1-4, 6-7 *Proper 15A, Easter 6C*
 Psalm 68:4-5, 7-8, 17-18 *Easter 7ABC*
 Psalm 69:7-10, 16, 18 *Proper 7A*
 Psalm 70 *Proper 27A*
 Psalm 71:1-6, 15, 17, 24 *Epiphany 4C*
 Psalm 71:17-19, 21-23 *Epiphany 7A, Proper 2A*
 Psalm 72:1-8 *Advent 2A*
 Psalm 72:1-2, 10-17 *Epiphany ABC*
 Psalm 78:14-15, 17-19, 23-25 *Maundy Thursday*
 Psalm 78:14-15, 17-19, 23-25 *Proper 13AB*
 Psalm 80:1-4, 14, 16-17 *Advent 1B, Advent 4C*
 Psalm 80:8-14, 17 *Proper 22A*
 Psalm 81:1a, 2-5, 8-10 *Proper 4B*
 Psalm 82:1-2, 4-8 *Proper 15C*
 Psalm 84:1-6 *Proper 25C*
 Psalm 84:1-8 *Second Sunday after Christmas ABC, The Presentation*
 Psalm 85:7-13 *Advent 2B, Proper 10B, Advent 3C alt., Epiphany 5C*
 Psalm 86:11-14, 16-17 *Proper 11A*
 Psalm 89:1-2, 6-7, 15-18 *Proper 8A*
 Psalm 89:20-22, 24-29 *Epiphany 1ABC*
 Psalm 90:1-8, 12 *Proper 28A, Proper 23B*
 Psalm 91:9-15 *Lent 1C*
 Psalm 91:9-16 *Proper 24B*

Psalm 92:1-4, 11-14 *Proper 6B, Epiphany 8C, Proper 3C*
 Psalm 93:1-6 *Trinity Sunday B, Proper 29B*
 Psalm 95:1-7 *Proper 29A*
 Psalm 95:6-11 *Lent 3A*
 Psalm 96:1-9 *Proper 24A, Proper 4C*
 Psalm 96:1-4, 7-10 *Epiphany 2C*
 Psalm 96:1-4, 11-12 *Christmas Day I ABC*
 Psalm 97:1-4, 11-12 *Christmas Day II ABC*
 Psalm 98:1-6 *Christmas Day III ABC*
 Psalm 98:1-6 *Easter 3B*
 Psalm 98:5-10 *Proper 28C*
 Psalm 99:1-2, 6-9 *Last Epiphany AC*
 Psalm 100 *Proper 6A, Easter 4B alt., Easter 4C*
 Psalm 103:1-6, 8 *Epiphany 8B, Proper 3B*
 Psalm 103:1-2, 8-14 *Proper 19A*
 Psalm 103:1-4, 6-8, 10 *Lent 3C*
 Psalm 103:8-13, 14b *Ash Wednesday ABC*
 Psalm 104:25-26, 28-32, 35 *Day of Pentecost ABC*
 Psalm 107:1-3, 23-26, 28-31 *Proper 7B*
 Psalm 110 *Ascension Day ABC alt.*
 Psalm 111:1-2, 7-10 *Epiphany 4B*
 Psalm 111:1-4, 9-10 *Easter 2ABC*
 Psalm 112:1a, 2-7, 9 *Proper 8B, Proper 17C*
 Psalm 113 *Epiphany 3C*
 Psalm 113:1-2, 4-8 *Proper 23C*
 Psalm 114:1-8 *Easter Vigil, Easter Day Early Service ABC*
 Psalm 114 *Proper 12B*
 Psalm 116:1-8 *Proper 19B*
 Psalm 116:10-17 *Easter 3A*
 Psalm 118:14-17, 22-24 *Easter Day Principal Service ABC*
 Psalm 119:1-8 *Proper 26B*
 Psalm 119:1, 9-16 *Epiphany 6A, Proper 1A*
 Psalm 119:33-40 *Proper 18A*
 Psalm 119:129-136 *Proper 12A*
 Psalm 121 *Proper 24C*
 Psalm 122 *Advent 1A, Lent 4B*
 Psalm 123 *Proper 9B*
 Psalm 126 *Advent 3B, Advent 2C, Lent 5C*
 Psalm 128 *Proper 22B, Marriage*
 Psalm 130 *Lent 5A, Epiphany 3B, Proper 5B*
 Psalm 132:8-12, 14-15 *Advent 4B*
 Psalm 138:1-2, 4, 7-9 *Proper 16A, Proper 12C, Proper 20C*
 Psalm 139:1-2, 6-11 *Epiphany 3A*
 Psalm 142:1-7 *Epiphany 5B*
 Psalm 145:1-8 *Proper 20A*
 Psalm 145:1, 3-6, 8-9 *Easter 5C*
 Psalm 145:1, 8-13 *Proper 9A*
 Psalm 146:4-9 *Advent 3A*
 Psalm 146:1a, 4-9 *Proper 18B, Proper 27B, Proper 21C*
 Psalm 147:13-16, 20-21 *Christmas 1ABC*

Psalm 148:7-14 *Easter 6A*
 Psalm 149:2-9 *All Saints I, All Saints II*
 Psalm 150 *Trinity Sunday A*

October 1981-1988

The Ionian Psalter (LBW Edition)
 SATB div., cantor, congregation, and organ

The Book of Common Prayer (1979)

The First Song of Isaiah *Advent 3C*
 The Song of Mary *Advent 3B*

Psalm 1 *Epiphany 4AB, Pentecost 23A, Epiphany 6C*
 Psalm 2:6-13 *Transfiguration A*
 Psalm 6 *Lent 1B*
 Psalm 8:1-9 *Trinity Sunday C*
 Psalm 8:1, 4-9 *Name of Jesus*
 Psalm 10:12-19 *Pentecost 16C*
 Psalm 15:1-7 *Pentecost 15B, Pentecost 9C*
 Psalm 16:5-11 *Easter 3A, Pentecost 26B, Pentecost 6C*
 Psalm 19:7-14 *Lent 3B*
 Psalm 22:1-11 *Good Friday ABC*
 Psalm 22:22-23, 25-30 *Easter 5B*
 Psalm 23 *Easter 4ABC*
 Psalm 23 *Pentecost 21A, Pentecost 9B*
 Psalm 24:1-7 *Advent 4A*
 Psalm 25:1, 3-8 *Advent 1C*
 Psalm 25:3-9a *Pentecost 19A*
 Psalm 25:3-9 *LBW Pentecost 8C*
 Psalm 26:1-8, 12 *Pentecost 15A*
 Psalm 27:1-7, 9 *Epiphany 3A, Pentecost 18A*
 Psalm 27:1a, 10-15, 17-18 *Lent 4B*
 Psalm 28:1-3, 7-11 *Lent 5C*
 Psalm 29:1-5, 7-11 *Holy Trinity A*
 Psalm 30:1, 3-6, 12-13 *Pentecost 6B, Pentecost 3C*
 Psalm 30:1, 3-6, 12-13 *Easter 3C*
 Psalm 31:1-5, 16 *Pentecost 2A*
 Psalm 31:1-5, 9-11, 15-16 *Palm Sunday ABC*
 Psalm 32:1-8 *Lent 2C, Pentecost 4C*
 Psalm 32:1, 3-8 *Epiphany 6B*
 Psalm 33:6-9, 18-21 *Easter 5A*
 Psalm 33:13-14, 18-22 *Pentecost 12C*
 Psalm 34:1-4, 7-10 *All Saints Day*
 Psalm 34:1-8 *Pentecost 12B*
 Psalm 34:9-14 *Pentecost 13B*
 Psalm 34:11-12, 15-22 *Pentecost 23C*
 Psalm 34:15-22 *Pentecost 14B*
 Psalm 36:5-10 *Epiphany 2C*

Psalm
 Ionian Arts (PS-200 Series)
 1-2, variable timing

Psalm 40:1, 3, 7-10 *Epiphany 2A*
 Psalm 42:1-7 *Lent 2C*
 Psalm 43 *Lent 4A*
 Psalm 45:1-2, 7-9 *The Baptism of Our Lord ABC*
 Psalm 46:1-7, 9-11 *Reformation Day, Renewers of the Church*
 Psalm 47:1-2, 5-8 *Easter 7ABC*
 Psalm 49:1-2, 4-9, 11 *Pentecost 11C*
 Psalm 50:1-6 *Transfiguration B*
 Psalm 50:7-10, 12-15, 24 *Pentecost 3A*
 Psalm 51:1-4, 7-8 *Pentecost 17C*
 Psalm 51:1-2, 11-16 *Lent 5B*
 Psalm 51:1-13 *Ash Wednesday ABC*
 Psalm 54:1-7 *Pentecost 18B*
 Psalm 61:1-5, 8 *Pentecost 3B*
 Psalm 62:6-9, 13-14 *Epiphany 8A, Epiphany 3B*
 Psalm 63:1-8 *Pentecost 24A*
 Psalm 63:1-5, 7-8 *Pentecost 5C*
 Psalm 65 *Thanksgiving Day*
 Psalm 65:9-14 *Pentecost 8A*
 Psalm 66:1-8 *Easter 6A, Pentecost 7C*
 Psalm 67:1-4, 6-7 *Pentecost 13A, Epiphany 2B, Easter 6C, Conversion of St. Paul*
 Psalm 68:1-4 *Pentecost 27C*
 Psalm 69:7-10, 16, 18 *Pentecost 5A*
 Psalm 71:1-6, 15, 17, 24 *Epiphany 4C*
 Psalm 72:1-8 *Advent 2A*
 Psalm 72:1-2, 10-17 *Epiphany ABC*
 Psalm 78:23-29 *Pentecost 11B*
 Psalm 80:1-4, 14, 16-17 *Advent 1B, Advent 4C*
 Psalm 80:8-14, 17 *Pentecost 20A*
 Psalm 81:1a, 2-5, 8-10 *Pentecost 2B*
 Psalm 82:1-2, 4-8 *Pentecost 13C*
 Psalm 85:7-13 *Pentecost 12A, Advent 2B, Pentecost 8B*
 Psalm 85:7-11, 13 *Epiphany 5C*
 Psalm 86:11-14, 16-17 *Pentecost 9A*
 Psalm 89:1-2, 6-7, 15-18 *Pentecost 6A, Advent 4B*
 Psalm 90:12-17 *Pentecost 25A, Pentecost 21B*
 Psalm 91:9-15 *Lent 1C*
 Psalm 91:9-16 *Pentecost 22B*
 Psalm 92:1-4, 11-14 *Pentecost 4B*
 Psalm 92:1a, 2-3, 11-14 *Epiphany 8C*
 Psalm 93:1-6 *Christ the King B*
 Psalm 95:1-7 *Christ the King AC*
 Psalm 95:6-11 *Pentecost 20C*
 Psalm 96:1-9 *Pentecost 22A*
 Psalm 96:1-4, 11-12 *Christmas Day I ABC*
 Psalm 97:1-4, 11-12 *Christmas Day II ABC*
 Psalm 98:1-6 *Christmas Day III ABC*
 Psalm 98:1-6 *Easter 6B*
 Psalm 98:5-10 *Pentecost 26C*
 Psalm 99:1-2, 6-9 *Transfiguration C*

Psalm 100 *Pentecost 4A*
 Psalm 103:1-6, 8 *Epiphany 8B*
 Psalm 103:1-2, 8-14 *Pentecost 17A*
 Psalm 103:1-4, 6-8, 10 *Epiphany 7AC*
 Psalm 103:8-13, 14b *Ash Wednesday ABC alt.*
 Psalm 104:25-26, 28-32, 35 *Day of Pentecost ABC, Pentecost 11A, Stewardship of Creation*
 Psalm 105:1-7 *Easter 2A*
 Psalm 105:1-7 *Pentecost 27A*
 Psalm 105:4-11 *Lent 2A*
 Psalm 107:1, 33-36, 38, 41-43 *Pentecost 25B*
 Psalm 110 *Ascension Day ABC*
 Psalm 111:1-2, 7-10 *Pentecost 27B*
 Psalm 111:1-4, 9-10 *Christmas 1ABC*
 Psalm 111:1-4, 9-10 *Pentecost 21C*
 Psalm 112:1a, 2-7, 9 *Epiphany 5A, Pentecost 15C*
 Psalm 113 *Epiphany 3C*
 Psalm 113:1-2, 4-8 *Pentecost 18C, The Visitation*
 Psalm 115:1-2, 9-11, 14-16, 18 *Lent 2B*
 Psalm 116:1-8 *Lent 5A, Pentecost 17B*
 Psalm 116:10-17 *Maundy Thursday ABC*
 Psalm 116:10-17 *St. John, Evangelist*
 Psalm 117 *Pentecost 2C, Pentecost 14C*
 Psalm 118:14-17, 22-24 *Easter Day ABC*
 Psalm 119:1-8 *Pentecost 24B*
 Psalm 119:1, 9-16 *Epiphany 6A*
 Psalm 119:33-40 *Pentecost 16A, St. Matthew*
 Psalm 121 *Pentecost 22C*
 Psalm 122 *Advent 1A*
 Psalm 124 *St. Luke, Evangelist*
 Psalm 126 *Pentecost 23B, Advent 2C, Lent 3C*
 Psalm 128 *Pentecost 20B, Marriage*
 Psalm 130 *Lent 1A*
 Psalm 131 *Pentecost 26A*
 Psalm 135:1-6, 13-14 *Pentecost 19B*
 Psalm 138:1-2, 4, 7-9 *Pentecost 14A, Pentecost 10C*
 Psalm 139:1-2, 6-11 *Easter 3B*
 Psalm 142:1-7 *Lent 3A*
 Psalm 143:1-2, 5-8 *Pentecost 7B*
 Psalm 145:1-8 *Pentecost 10B*
 Psalm 145:1, 3-6, 8-9 *Easter 5C, Pentecost 24C*
 Psalm 145:1, 8-13 *Pentecost 7A*
 Psalm 146:4-9 *Advent 3A*
 Psalm 146:1a, 4-9 *Pentecost 16B, Pentecost 9C*
 Psalm 147:1-3, 5-10 *Epiphany 5B*
 Psalm 147:13-16, 20-21 *Christmas 2ABC*
 Psalm 148:1-6, 13-14 *Pentecost 25C*
 Psalm 148:7-14 *Easter 2B*
 Psalm 150 *Holy Trinity B, Easter 2C*

- 1982 Hymn arrangements and descants
Melita Manuscript (facsimile)
 John Bacchus Dykes (1823-1876), arr. Peter R. Hallock 1, 4 min.
 Congregation, organ, and brass
 See No. 512 in *Hymnal 1940*.
 Located in the St. Mark's Cathedral Music Library.
- 1982 Hymn arrangements and descants
Old Hundredth Manuscript (facsimile)
 Melody from *Pseaumes octante trois de David*, 1551, alt.; 1, 3.5 min.
 harm. after Louis Bourgeois (1510-1561), arr. Peter R. Hallock
 See No. 540 in *Hymnal 1940*.
 Located in the St. Mark's Cathedral Music Library.
- 1982 Gradual/Tract
Praise the Name of the Lord Ionian Arts (CH-1052)
Seven Short Anthems on texts from the Psalms 2, 2 min.
 SATB unaccompanied
 Psalm 113:1, 3-6
 Praise the Name of the Lord you servants of the Lord. Hallelujah!
 From the rising of the sun to its going down, let the Name of the Lord be praised.
 The Lord is high above all nations and his glory above the heavens.
 Who is like the Lord our God who stoops to behold heaven and earth?
 He takes the weak out of the dust and lifts the poor out of the ashes.
 Manuscript is located in the Personal collection of Peter R. Hallock; published in 2005.
- 1982 Gradual/Tract
Show us your mercy, O Lord Manuscript
 SATB unaccompanied 2, 2 min.
The Book of Common Prayer (1979) Psalm 85:7-9
 Show us your mercy, O Lord, and grant us your salvation.
 I will listen to what the Lord God is saying, for he proclaims peace to his faithful people and to those
 who turn their hearts to him.
 Truly his salvation is near to those who fear him, that his glory may dwell in our land.
 Manuscript is located in the Personal collection of Peter R. Hallock; to be published by Ionian Arts.
Cathedral Anthems (track 2)
 Choral Arts Northwest; Richard Sparks, director.
- December 5, 1982 Gradual/Tract
God the Lord has spoken Ionian Arts (CH-1052)

Seven Short Anthems on texts from the Psalms

2, 2 min.

SATB div. unaccompanied

God the Lord has spoken; he has summoned the earth from the rising of the sun to its setting. From Zion, perfect in its beauty, God reveals himself in glory. Our God will come and not keep silence; he calls the heavens and the earth to witness the judgment of his people. Let the heavens declare the rightness of his cause; for God himself is judge.

Manuscript located in the Personal collection of Peter R. Hallock; published in 2005.

1983

Psalm

Psalm 114

Ionian Arts (PS-100 Series)

The Ionian Psalter

1, 3.5 min.

SATB, organ, 3 trumpets, horn, 2 trombones, timpani, and cymbals

The Book of Common Prayer (1979) Psalm 114

Alleluia, alleluia, alleluia.

When Israel came out of Egypt, the house of Jacob from a people of strange speech,
Judah became God's sanctuary and Israel his dominion.

The sea beheld it and fled; Jordan turned and went back.

The mountains skipped like rams, and the little hills like young sheep.

What ailed you, O sea, that you fled? O Jordan, that you turned back?

You mountains that you skipped like rams? You little hills like young sheep?

Tremble, O earth, at the presence of the Lord, at the presence of the God of Jacob,

Who turned the hard rock into a pool of water and flint-stone into a flowing spring.

Easter

Manuscript (facsimile) and set of parts located in the Personal collection of Peter R. Hallock; this is from *The Ionian Psalter* but has been orchestrated for a full complement of brass and percussion for more festive performances. This version is not published.

Easter 1983

Anthem

Ye Choirs of New Jerusalem (1983)

Manuscript

SATB, organ, brass, and percussion

3, 7.5 min.

St. Fulbert of Chartres, tr. Robert Campbell

Ye choirs of new Jerusalem, / Your sweetest notes employ,

The Paschal victory to hymn / In strains of holy joy:

For Judah's lion bursts his chains, / Crushing the serpent's head,
And cries aloud through death's domain / To wake the imprisoned dead.

Devouring depths of hell their prey / At his command restore;
His ransomed hosts pursue their way / Where Jesus goes before.

Triumphant in his glory now, / To him all power is given;
To him in one communion bow / All saints in earth and heaven.

While we, his soldiers, praise our King, / His mercy we implore
Within his palace bright to bring / And keep us evermore. Alleluia!

Easter

This is the second setting of this text. Manuscript is located in the Personal collection of Peter R. Hallock. Ionian Arts had the work engraved but it is not published.

Cathedral Anthems (track 1)

Choral Arts Northwest; Richard Sparks, director.

October 16, 1983

Gradual/Tract

Awake my soul

Ionian Arts (CH-1052)

Seven Short Anthems on texts from the Psalms

2, 2 min.

SATB unaccompanied

Psalm 108:2-5

Awake my soul. Awake lute and harp. I will awake the dawn. I will sing your praise, O God, for your love reaches to the heavens, and your truth to the skies. O God, arise, let your glory shine over all the earth.

Manuscript located in the Personal collection of Peter R. Hallock; published in 2005.

1984, rev. 1987 and 1991

Canticle/Hymn

This is the feast (Raymond)

Ionian Arts (CH-1012)

Unison choir and congregation, organ, 3 trumpets, horn, 2 trombones, timpani, and cymbals

1, 3.5 min.

Revelation 5:12-13, adapt. John W. Arthur (1922-1980)

Antiphon: This is the feast of victory for our God. Alleluia, alleluia!

Worthy is Christ, the Lamb who was slain, whose blood set us free to be people of God.

Antiphon

Power, riches, wisdom and strength, and honor, blessing, and glory are his.

Antiphon

Sing with all the people of God, and join in the hymn of all creation.

Antiphon

Blessing, honor, glory and might be to God and the Lamb for ever. Amen.

Final Antiphon

Easter

See No. 418 in *Hymnal 1982*.

1984 (rev. 1993 and 2005)

Anthem

I am Wisdom

Manuscript

SSA, harp, and organ

2, 4.5 min.

Ecclesiasticus 24:1-8

I am Wisdom, I came forth from the Most High. I cover the earth like a mist; I dwell in the highest mountains. My throne is a pillar of cloud, the vault of heaven is mine. I have a resting place in that Jerusalem. Come to me, obey me. Those who obey me will be free from sin. Those who follow me will not go astray.

Manuscript (engraved in 2005) located in the Personal collection of Peter R. Hallock; unpublished.

February 1984, rev. 1992

Other work (sacred text)

Night Music: 1. Silent Departure

Manuscript (facsimile)

ATBB, reader, shaker, harp, claves, and timpani

3, 9 min.

Reader: How silent the departure of the sun sliding in its ecliptic yielding to the moon—pale & regal in her splendor.

Choir: “Who calls”? Silence.

Reader: A night dream is a day dream is a life dream is a river—bearing us silently. A day dream is a night dream is an empty tale.

Choir/baritone solo: Frail music drowns in heavy holiness. Who calls

Reader: We cannot stay. Time—(that indifferent helmsman) claims us for some other shore. To linger is to drift—aimlessly stealing memories of love—(perhaps) which bound us once, but binds no more.

Choir: darkness, bending pale light to distant solitude. Who calls

Reader: Now, in this blending light, ‘twixt day and night, comes fragile music across the distant holy solitude.

Choir: longing to stay bound by love but bound no more

Manuscript (facsimile) located in the Personal collection of Peter R. Hallock; the second performances of this work took place at the National Convention of the Association of Anglican Musicians in Seattle, June 15, 1992.

Night Music: Music for men’s voices (track 6)

The Compline Choir; Peter Hallock, director

February 1984, rev. 1992

Other work (sacred text)

Night Music: 2. Passing Strange

Manuscript (facsimile)

AATTBB, reader, shaker, harp, claves, tam-tams, and bass drum

3, 8 min.

John Masfield (1878-1967)

Reader then Choir:

Out of the earth to rest or range, / Perpetual in perpetual change— / The unknown passing through the strange. / Water and saltness held together / To tread the dust and stand the weather, / And plow the field and stretch the tether. / To pass the wine cup and be witty / Water the sands and build the city, / Slaughter like devils and have pity, / Be red with rage and pale with lust, / Make beauty come, make peace, make trust, / Water and saltness mixed with dust. / Fashion an altar for a rood, / Defile a continent with blood, / And watch a brother starve for food. / Brood upon beauty, ‘til the grace / Of beauty with the holy face / Brings peace into that bitter place; / Fasten to lover or to friend, / Until the heart-break at the end, / The break of death that cannot mend. / Down in the earth in dark alone, / A mockery of ghost in bone; / The strangeness passing the unknown. / Since moons decay and suns decline, / How else should this life of mine? / Water and saltness are not wine. / But in the darkest hour

of night, / Even the foxes peer for sight, / The deathless spirit feels the light. / So in this water mixed
with dust / The deathless spirit yearns to trust / That death will change because it must. / And change
us all, who pass like foam, / Change ever, too, we have no home. / And gathering as we stray, a sense /
Of life, so lovely and intense, / It lingers when we wander hence. / That those who follow feel behind /
Their backs, when all before is blind, / Our joy, a rampart to the mind.

See *Night Music: 1. Silent Departure* for detailed notes.

Night Music: Music for men's voices (track 7)
The Compline Choir; Peter Hallock, director.

February 1984, rev. 1992

Night Music: 3. Nightingale

ATTBB, reader, shakuhachi, harp, and flute

Other work (sacred text)

Manuscript (facsimile)

3, 4.5 min.

Robert Bridges (1844-1930) and John Wilbye (1574-1638)

Reader: Beautiful are the mountains from whence our music comes and flows,—and bright those
streams from which we learn our songs—

Choir: Draw on sweet night, best friend unto those cares that do arise from painful melancholy.

Reader: Where are the starry woods? O could we wander there among the flowers which in that
heavenly air, bloom the year long?

Choir: My life so ill through want of comfort, fares that unto thee. I consecrate it wholly...

Reader: Our songs do haunt our dreams whose pining visions dim—no dying cadence nor sigh can
sound for all our art.

Choir: Sweet night draw on, my griefs when they be told to shades of darkness, find some ease from
pining and while thou all in silence dost enfold, I then shall have best time for my complaining.

Reader: And then, as night is withdrawn from those sweet-springing fields of May, dream while the
innumerable choir of day welcomes the dawn!

See *Night Music: 1. Silent Departure* for detailed notes.

Night Music: Music for men's voices (track 8)
The Compline Choir; Peter Hallock, director.

February 16, 1984

My soul, sing the praise of the Lord

Seven Short Anthems on texts from the Psalms

SATB div. unaccompanied

Gradual/Tract

Ionian Arts (CH-1052)

2, 2 min.

Psalm 146:1, 7, 9

My soul, sing the praises of the Lord. As long as life shall last, sing out the glories of God the maker.
The Lord gives sight for our blindness; his truth is the power to set us free. Our God remains, O
Jerusalem, ruler of all ages.

Manuscript is located in the Personal collection of Peter R. Hallock; published in 2005.

- February 23, 1984 Gradual/Tract
For God alone my soul in silence waits Ionian Arts (CH-1052)
Seven Short Anthems on texts from the Psalms 2, 2 min.
 SATB div. unaccompanied
- Psalm 62:1-2; 59:18; 86:11-12
 For God alone my soul in silence waits, from him alone comes my salvation. The Lord is my strength and my song, my rock and my stronghold. I will sing of his righteous deeds and praise his Name in the morning. Teach me your way that I may walk in truth and I will give thanks to you, O God, and glorify your Name for ever.
- Manuscript is located in the Personal collection of Peter R. Hallock; published in 2005.
- May 12, 1984 Canticle, Hymn
Marilyn (Lord, let your servant part in peace) Manuscript (facsimile)
 AATB unaccompanied 1, 2 min.
- Setting of the *Nunc dimittis* by James Quinn, from *New Hymns for All Seasons*, 1969
 Lord, let your servant part in peace, your word is now fulfilled.
 These eyes have seen salvation's dawn, this child so long foretold.
- This is the Savior of us all, the Gentile's promised Light,
 God's glory dwelling in our midst, the joy of Israel.
- All glory to the Father be, all glory to the Son,
 All glory Holy Ghost to thee, while endless ages run.
- This is a metrical hymn setting of the *Nunc dimittis*, thus it is referenced by its hymn tune name (Marilyn). Engraved manuscript is located in The Compline Choir Music Library; unpublished.
- November 8, 1984 Gradual/Tract
To you, O Lord, I lift up my soul (1984) Manuscript (facsimile)
 SATB unaccompanied 2, 2 min.
- Psalm 25:1a, 14a, 3, 9, 6
 To you, O Lord, I lift up my soul. My eyes look to you. Show me your ways, O Lord, and teach me your paths. The paths of the Lord are love and faithfulness to those who keep his laws. Remember not the sins of my youth and my transgressions. Remember me according to your love and for the sake of your goodness.
- Manuscript is located in the Personal collection of Peter R. Hallock; unpublished.
- Christmas 1984, rev. 1988 Anthem
Lullay my liking (Setting I) Ionian Arts (CH-1008)
 SATB div. unaccompanied 1, 2.5 min.
- See *Lullay my liking (Setting II)* above for detailed information.

- 1985 Anthem arrangement
As Jesus went to Calvary Manuscript (facsimile)
 Desmond Ratcliffe, arr. Peter R. Hallock 2, 4.5 min.
 SATB, brass, and organ
- Juliet Averay
 As Jesus went to Calvary, / The Cross, it weighed him down.
 The thorn bush bent its branches black / Before his thorny crown. / As Jesus went to die.
 The thorn bush bowed in shame to see / The crown of plaited thorn
 That men had used to wound their Lord / With ridicule and scorn.
 But on the third day dawning fair / Our Lord rose from the tomb;
 And in the garden where he'd lain / The thorn bush burst in bloom. / As Jesus rose again.
- Easter
 Choral parts written by Ratcliffe. Hallock wrote accompaniment for 3 trumpets, horn, and 2 trombones. Manuscript is located in the Personal collection of Peter R. Hallock.
- March 14, 1985 Gradual/Tract
To you, O Lord, I lift up my soul (1985) Manuscript (facsimile)
 SATB unaccompanied 2, 2 min.
- Psalm 25:1a, 9, 3-4 (alt.)
 To you, O Lord, I lift up my soul; in you I put my trust. The paths of the Lord are love and faithfulness, to those who keep his laws. Show me your ways, O Lord, and teach me your paths. Lead me in your truth and teach me, for you are the God of my salvation; in you have I trusted all day long.
 Manuscript located in the Personal collection of Peter R. Hallock; unpublished.
- February 1986 Service music
Presentation Anthem Manuscript (facsimile)
 Congregation and organ 1, 1 min.
- Here in Christ Jesus we present ourselves, a living sacrifice, holy and acceptable.
 This anthem was used at the presentation of gifts during Eucharistic liturgies at St. Mark's from 1986-1992. The organ accompaniment, located in the Personal collection of Peter R. Hallock, is incomplete.
- April 1986 Instrumental music
Hyde's Fanfare (1986) Manuscript
 Organ and brass 2, 2 min.
- Fanfare leads to the hymn (tune: Westminster) "Christ is made the sure foundation." This link assures that this is indeed the Fanfare repeated July 9, 1989 at the Centennial Celebration of the Founding of the St. Mark's Parish; named after Hyde Tennis, wife of Dean C. Cabell Tennis. Manuscript is located in the Personal collection of Peter R. Hallock.

November 1986

The Great O Antiphons

ed. Carl Crosier

SATB div. unaccompanied

Antiphons

Ionian Arts (CH-1025)

2, 14 min.

Antiphon 1

O Sapientia, quae ex ore Altissimi prodisti, attingens a fine usque ad finem, fortiter suaviter disponsensque omnia: veni ad docendum nos viam prudentiae.

O Wisdom, you came forth from the mouth of the Most High, and reach from one end of the earth to the other, mightily and sweetly ordering all things: come and teach us the way of prudence.

Antiphon 2

O Adonai, et Dux domus Israel, qui Moysi in igne flammae rubi apparuisti, et ei in Sina legem dedisti: veni ad redimendum nos in brachio extento.

O Adonai, ruler of the house of Israel, you appeared to Moses in the fire of the burning bush; on Mount Sinai you gave him your law: with outstretched arm, come and redeem us.

Antiphon 3

O radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur: veni ad liberandum nos, jam noli tardare.

O root of Jesse, you stand as an ensign to the peoples; before you kings shall keep silence, all nations bow in worship: come and save us and do not delay.

Antiphon 4

O clavis David, et sceptrum domus Israel: qui aperis, et nemo claudit; claudis, et nemo aperit: veni, et educ vincitum de domo carceris, sedentem in tenebris et umbra mortis.

O key of David, scepter of the house of Israel, you open and no one closes; you close and no one opens: come and deliver us from the chains of prison—we who sit in darkness and in the shadow of death.

Antiphon 5

O Oriens, splendor lucis aeternae, et sol justitiae: veni, et illumina sedentes in tenebris et umbra mortis.

O Rising Dawn, brightness of the light eternal, sun of righteousness: come and enlighten those who sit in darkness and in the shadow of death.

Antiphon 6

O Rex gentium, et desideratus earum, lapisque angularis, qui facis utraque unum: veni, et salva hominem, quem de limo formasti.

O King of nations, and their desire, you are the cornerstone that binds two into one: come and save the creature whom you have fashioned from clay.

Antiphon 7

O Emmanuel, Rex et legifer noster, expectatio gentium, et Salvator earum: veni ad salvandum nos Domine Deus noster.

O Emmanuel, our King and Lawgiver, the desire of the nations and their salvation: come and save us, O Lord our God.

Advent

Published in 1990.

An Advent Procession based on the Great "O" Antiphons (multiple tracks)
The Choirs of St. Mark's Cathedral; J. Melvin Butler and Peter R. Hallock, directors.

1987-1990

Psalm

13 Psalms and Canticles for The Great Vigil of Easter

Ionians Arts (PS-107)

ed. Carl Crosier

1-2, variable timing

The Ionian Psalter

SATB, cantor, organ or handbells or unaccompanied

Great Vigil of Easter

Published separately from *The Ionian Psalter* for use during Eucharistic services and geared specifically to The Great Vigil of Easter. Each Psalm has both an organ and handbell accompaniment. These are not intended to be played simultaneously. Contents include:

Psalm 33:1-11 (1990)

Psalm 36:5-10 (1988)

Psalm 46:1-3, 5-7, 9-11 (1987)

Psalm 33:13-22 (1990)

Psalm 16:5-11 (1990)

Canticle 8 (The Song of Moses) (1990)

Psalm 122:1-4, 6-9 (1990)

Canticle 9 (The First Song of Isaiah) (1990)

Psalm 42:1-7 (1990)

Psalm 30:1-6, 12-13 (1990)

Psalm 143:1-2, 4-8, 10, 11a (1990)

Psalm 98:1-4, 6-9 (1990)

Psalm 126 (1987)

1987

Psalm

15 Psalms for the Seasons of the Church Year

Ionian Arts (PS-801)

ed. Carl Crosier

1-2, variable timing

The Ionian Psalter

SATB div., cantor, congregation, and organ

The Book of Common Prayer (1979)

These Psalms are extracted from *The Ionian Psalter* and were published as a sampler for church musicians. Psalms included:

Psalm 146:4-9 (Advent)

Psalm 98:1-6 (Christmas)

Psalm 72:1-2, 8, 10-13, 17 (Epiphany)

Psalm 119:1a, 9-16 (Epiphany Season)

Psalm 51:1a, 2-13 (Ash Wednesday, Lent)

Psalm 130 (Lent)

Psalm 22:1-2, 7-8, 14-21 (Holy Week)

Psalm 118:14-17, 22-23 (Easter Day)

Psalm 148:1a, 7-14 (Easter Season)

Psalm 104:25-26, 28-32, 35 (Pentecost)

Psalm 1 (Season after Pentecost)

Psalm 23 (Season after Pentecost)
 Psalm 67 (Season after Pentecost)
 Psalm 103:1-2, 8-14 (Season after Pentecost)
 Psalm 95:1-7 (Season after Pentecost)

January 28, 1987

Commit your way to the Lord
 SATB div. unaccompanied

Gradual/Tract
 Manuscript (facsimile)
 2, 3 min.

Psalm 37:5a, 4, 1b-2, 7a, 36a

Commit your way to the Lord, and put your trust in him. Take delight in the Lord, and he shall give you your heart's desire. Forget those who do wrong, they shall wither like grass and fade away. Be still and know. Wait upon the Lord and keep his way and he shall give you your heart's desire. He is our refuge and our hope.

First performance was on February 1, 1987.

Cathedral Anthems (track 11)
 Choral Arts Northwest; Richard Sparks, director.

April 18, 1987

At Easter Eve
 SATB, organ, brass

Anthem
 Manuscript (facsimile)
 2, 7 min.

Thomas Pestel (1584-1659)

Like an hart, the livelong day / That in thorns and thickets lay,
 Rouse thee, soul, thy flesh forsake, / Go to relieve from thy brake;
 Suffring I would have thee part, / And at every motion start.
 Look behind thee still to see / If thy frailties follow thee.
 Deep in silence of the night, / Take a sweet and stol'n delight.
 Graze on clover by this calm, / Precious spring of bleeding balm.
 Thou remembrest how it ran / From his side, that's God and man.
 Take the pleasures of this stream, / Thou wilt think thy flesh a dream.
 Nightly this repast go take, / Go to relive from thy brake.

Easter, Great Vigil of Easter

Manuscript located in the Personal collection of Peter R. Hallock; unpublished.

November 1987

Let my prayer come up as incense
 Unison men's choir, SATB, organ, and handbells (optional)

Anthem
 Ionian Arts (CH-1007)
 2, 3.5 min.

Psalm 141:2

Dirigatur oratio mea sicut incensum in conspectu tuo elevatio manuum mearum sacrificium vespertinum.

Let my prayer come up as the incense, and let the lifting up of my hands be as an evening sacrifice.

Evening, Vespers, Compline

No manuscript survives.

An Advent Procession based on the Great "O" Antiphons (track 1)

The Choirs of St. Mark's Cathedral; J. Melvin Butler and Peter Hallock, directors. Also recorded on *My spirit sang all day* by the Christ Church Cranbrook (Bloomfield Hills, Michigan) Choir; Charles Rains, director and Leslie Wills, organist.

1988

The Dawning

TTBB and 5 violoncellos or organ

Anthem

Ionian Arts (CH-1035)

3, 8.5 min.

Henry Vaughan (1622-1695)

Ah! what time wilt thou come? when shall that cry, / 'The Bridegroom's coming!' fill the sky?

Shall it in the evening run / When our words and works are done?

Or will thy all-surprising light / Break at midnight,

When either sleep or some dark pleasure / Possesseth mad man without measure?

Or shall these early fragrant hours / Unlock thy bowers,

And with their blush of light decay / Thy locks crowned with eternity?

Indeed it is the only time / That with thy glory dost best chime:

All now are stirring, every field, / Full hymns doth yield,

The whole creation shakes off night, / And for thy shadow looks the light;

Stars now vanish without number, / Sleepy planets set, and slumber,

The pury clouds disband and scatter; / All expect some sudden matter,

Not one beam triumphs, but from afar / That morning-star.

O at what time so ever thou, / Unknown to us, the heavens wilt bow,

And with thy angels in the van / Descend to judge poor careless man,

Grant I may not like puddle lie / In a corrupt security

Where, if a traveller water crave, / He finds it dead, and in a grave.

But as this restless vocal spring / All day and night doth run, and sing,

And though here born, yet is acquainted / Elsewhere, and flowing keeps untainted;

So let me all my busy age / In thy free service engage,

And though, while here, of force I must / Have commerce sometimes with poor dust,

And in my flesh, though vile, and low, / As this doth in her channel flow,

Yet let my course, my aim, my love / And chief acquaintance be above;

So when that day and hour shall come / In which thyself will be the sun,

Thou'll find me dressed and on my way / Watching the break of thy great day.

Advent, Eschatological

Commissioned by The Cathedral of St. John, Denver, Colorado; dedicated to Donald Pearson, Organist-Choirmaster and all of the musicians at St. John's. Manuscript (engraved) and set of parts is located in the Personal collection of Peter R. Hallock.

Night Music: Music for men's voices (track 11)

The Compline Choir; Peter Hallock, director.

1988

Deo gracias persolvamus

Medieval Carol (c. 1430), arr. Peter R. Hallock

Carol arrangement

Ionian Arts (CH-1010)

1, 2.5 min.

Seven Seasonal Carols

ATB, alto and tenor solos, and handbells

Anonymous

Deo gracias persolvamus alacriter. / Let us give thanks to God in earnest.

Nato altissimo Virginis ex utero. / For the Most High born of the Virgin's womb.

Regi in praesepio donis adorato. / For the King in the manger worshipped with gifts.

Mariae, filio benedicamus Domino. / For Mary, for her Son, let us bless the Lord.

Deo gracias. / Thanks be to God.

Christmas

Carol of the Birds (track 5)

The Choirs of St. Mark's Cathedral; Peter Hallock, director

1988

Carol arrangement; compilation

Seven Seasonal Carols

Ionian Arts (CH-1010)

Various composers, compiled by Peter R. Hallock

1-2, variable timing

SATB, handbells (optional), and organ (optional)

Various text sources

This compilation, edited by Carl Crosier, contains the following carols:

Deo gracias persolvamus (Christmas)

The choirs of ransomed Israel (Transfiguration)

Tell it out the story (Easter)

God is ascended up on high (Ascension)

'Twas in the year that King Uzziah died (Trinity Sunday)

Christ is ascended (Christ the King, Ascension)

Nous étions trois bergerettes (Christmas)

Hallock authored a handbell part for the first carol; the others are by different composers.

February 1988

Service music

The Great Litany

Ionian Arts (CH-1006)

Cantor, SATB, congregation, and handbells (optional)

1, 6 min.

The Book of Common Prayer (1979)See page 148 of *The Book of Common Prayer* (1979) for text.

Easter 1988; rev. 2002

Anthem

Rex sempiternae caelitem

Manuscript

ed. Carl Crosier

2, 10.5 min.

SATB/SATB, organ, 3 trumpets, horn, 2 trombones, harp, and percussion

Latin Hymn (6th cent.)

Rex sempiternae caelitem, / Rerum Creator omnium,

Aequalis ante saecula / Semper Parenti Filius.
 Nascente qui mundo faber / Imaginem vultus tui
 Tradens Adamo, nobilem / Limo jugasti spiritum.
 Cum livor et fraus daemonis / Foedasset humanum genus:
 Tu, carne amictus, perditam / Formam reformas artifex.
 Qui natus olim e Virgine, / Nunc e sepulchro nasceris,
 Tecumque nos a mortuis / Jubes sepultos surgere.
 Qui, pastor aeternus, gregem / Aqua lavas baptismatis:
 Haec est lavacrum mentium: / Haec est sepulchrum criminum.
 Nobis diu qui debita / Redemptor affixus cruci,
 Nostrae dedisti prodigus / Pretium salutis sanguinem.
 Ut sis perenne mentibus / Paschale, Jesu, gaudium,
 A morte dira criminum / Vitae renatos libera.
 Deo Patri sit gloria / Et Filio, qui a mortuis
 Surrexit, ac Paraclito, / In sempiterna saecula.

Easter

This work was edited and engraved by Carl Crosier in 2002 but never published. The text is from a *Roman Breviary* hymn for use at Matins during Eastertide. The title has been modified to reflect standard spelling of caelitim (from coelitum).

Easter Music 2002 (track 2)

St. Mark's Cathedral Choir; J. Melvin Butler, director.

May 28, 1988

Now glad of heart be every one
 SATB unaccompanied

Carol
 Ionian Arts (CH-1015)
 2, 3.5 min.

German Hymn (16th cent.), trans. A. H. Fox-Strangways

Now glad of heart be every one! The fight is fought, the day is won, the Christ is set upon his throne who on the rood was crucified, who rose again as at this tide, in glory to his Father's side; who baffled death and harrowed hell, and led the souls that loved him well all in the light of lights to dwell. To him we lift our heart and voice and in his Paradise rejoice with harp and pipe and happy noise. Then rise all Christian folk, with me and carol forth the One in Three that was, and is, and is to be, by faith, the shield of heart and mind, through love, which suffers and is kind, in hope, that rise upon the wind.

Easter, Ascension, Trinity Sunday ABC

October 1988

Exsultate Deo
 SATB with soli, organ, harp, and percussion

Anthem
 Manuscript
 3, 11 min.

Psalm 81:1-3; 149:6; 150

Exsultate Deo adjutori nostro. / Jubilate Deo, jubilate Deo Jacob.

Sing joyfully to God our strength.

Sumite Psalmum psalterium jucundum et date tympanum et cithara.

Raise a song and bring the taboret and the merry harp.

Bucinate tuba in insigne solemnitatis vestra.

Blow up the trumpet in the new moon in the time appointed our solemn feast day.

Exsere, Deus: Potentiam tuam potentiam Deus, qui operaris pro nobis.

Send forth your strength, O God, establish what you have wrought for us. Let your loving kindness be upon us.

Exsultent sancti de gloria.

Let the faithful rejoice the praises of God in their throat; a two-edged sword in their hands.

Laudate Dominum, / Laudate eum choro.

Praise his Name in the dance. / Praise him with resounding cymbals.

Praise his excellent greatness. / Praise him in his holy temple.

Omne quo laudet Spiritum. / Laudet Dominum.

Let everything that has breath praise the Lord. / Alleluia. Amen.

Macaronic text, mixing English and Latin. Manuscript (facsimile) is located in the Personal collection of Peter R. Hallock. The first performance was at the installation of Frederick Bowen Northup as Rector and Dean of St. Mark's Cathedral on October 11, 1988.

Cathedral Anthems (track 6)

Choral Arts Northwest; Richard Sparks, director.

November 1988

Dominus regnavit

Seven Short Anthems on texts from the Psalms

SATB div. unaccompanied

Psalm 99:1, 9

Dominus regnavit, tremunt populi

The Lord is King; let the people tremble

Sedet super cherubim, movetur terra

He is enthroned upon the cherubim, let the earth quake

Extolite Dominum Deum nostrum

Proclaim the greatness of the Lord

Sanctum est illud

He is the holy One.

Manuscript is located in the Personal collection of Peter R. Hallock; published in 2005. The published version lists a composition year of 1984, but the earliest documented appearance of this work is November 20, 1988.

Cathedral Anthems (track 3)

Choral Arts Northwest; Richard Sparks, director.

Gradual/Tract

Ionian Arts (CH-1052)

2, 2 min.

March 1989

Hymn

O Cross, whose wood is all our race's boast

Manuscript (facsimile)

Congregation and organ

1, 4.5 min.

Thomas B. Stratman

O Cross whose wood is all our race's boast, / may God forbid we glory save in thee,
for peace and mercy blossomed on your tree, / a new creation for a world once lost.

Upon your wood, vain pride was crucified; / I to the world as it to me there died.
Now streams flow forth abundant from your side / that cleanse the earth and my soul purify.

Most blissful wood, more fruitful in delight / than that first tree of which we ate and died,
your flower is Christ, the food that springs to life / made everlasting, new and glorified.

So with the psalmist let us all proclaim: / God from the wood victorious shall reign;
and let all choirs of heaven and earth acclaim / the Father, Son, and Holy Spirit's name.

Good Friday

The melody of the hymn can be found in the Good Friday bulletin from 1989, a service for which the hymn was especially composed. Only one manuscript (facsimile) of the organ accompaniment exists; it is located in the Personal collection of Jason A. Anderson.

Easter 1989

Canticle

I will sing unto the Lord (The Song of Moses)

Ionian Arts (CH-1034)

SSAATBB, organ, 3 trumpets, horn, 2 trombones,
timpani, chimes, and bass drum

3, 9 min.

The Song of Moses (Canticle 8) Exodus 15:1-4, 11, 13, 17

I will sing unto the Lord. The Lord is a mighty warrior, the chariots of Pharaoh has he hurled into the sea. The horse and the rider has he thrown into the sea. Who can be compared with you, O Lord? Who is like you, awesome in your holiness? With your constant love you have redeemed your people. You will bring them to your dwelling, O Lord, that holy place, O Lord, Your sanctuary that your right hand has prepared. The Lord has risen up in triumph, the Lord is my strength and my refuge. The Lord has become my Savior, Alleluia. I will sing unto the Lord, alleluia.

Easter

First performance was dedicated to the memory of Randall J. McCarty, Organist and Choirmaster of St. Paul's Episcopal Church in Seattle. The soloists were Marie Tavianini (soprano) and Ken Peterson (tenor); published in 1995.

Cathedral Anthems (track 5)

Choral Arts Northwest; Richard Sparks, director.

July 1989

Canticle

Centennial Te Deum

Ionian Arts (CH-1033)

SATB, organ, brass, timpani, percussion, and prepared tape

3, 8 min.

Te Deum laudamus

See *The Book of Common Prayer* (1979).

Easter, Dedication of a Church

From the performance notes by Carl Crosier found inside the cover: "For the potential listeners, it is important to maintain an element of surprise regarding the taped material. Thus *Centennial Te Deum* should not be advertised as a piece for choir, brass, percussion, and pre-recorded tape. The name of the sound engineer should be placed rather inconspicuously in your bulletin or program. And it is important to tell the choristers not to talk about the taped material with others in advance of the performance. This piece will have much more impact if the listener does not expect the taped 'heavenly voices.'" Dedicated to the memory of Dorothy Stimson Bullitt and composed for the Centennial Anniversary of the parish of St. Mark's, Seattle, July 1989; published in 1992.

July 9, 1989

Hymn arrangements and descants

Rouen

Manuscript (facsimile)

Descant by Peter R. Hallock

1, 1 min.

Soprano descant

See No. 360 in *Hymnal 1982*.

Descant only; located in the St. Mark's Cathedral Music Library.

November 1989

Antiphons

The O Antiphons

Ionian Arts (CH-1030)

Peter R. Hallock, ed. Carl Crosier

2, 14 min.

Unison men, SATB, organ, handbells (optional)

See *The Great 'O' Antiphons* above for text.

Advent

This is the second setting; it is much easier than the first. This work was recorded by the Cathedral and Compline Choirs at St. Mark's Cathedral, Seattle from late 2006 to early 2007 and is to be released under the Ionian Arts label at a later date.

November 11, 1989

Gradual/Tract

I will magnify your name, O God

Manuscript (facsimile)

SATB and organ

2, 3.5 min.

I will magnify your Name, O God. While I live I will sing your praise. You have delivered my soul from the power of the grave; you have delivered my soul from death, my eyes from tears, my feet from falling. Proclaim the greatness of the Lord. Sing the wonders of his love.

Manuscript (facsimile) is located in the Personal collection of Peter R. Hallock. From the cover page: "For (The Reverend) Ralph Carskadden: this is but a small thing to express mine and the choir's appreciation and gratitude for the glimpses you have given of us of how the ordinariness of our worship has had the potential to be transformed as it is the unique capacity of great art and great artists to transform the ordinary into something of transcendent value and meaning. It is also to share the pain of recognizing that the opportunity for such transformation and transcendent experience is considered by so many to be an expendable luxury."

October 3, 1990

Send out your light
SATB unaccompanied

Gradual/Tract
Manuscript (facsimile)
2, 2 min.

The Book of Common Prayer (1979) Psalm 43:3-4a (alt.)

Send out your light, send out your truth, that they may lead me. Bring me to your holy hill and to your dwelling that I may go to the altar of God, to the God of our joy and gladness.

December 1990

An Advent Litany
Cantor, SATB, congregation, organ, and handbells (optional)

Service music
Ionian Arts (CH-1041)
1, 6 min.

The Rev. Carl G. Carlozzi

God the Father, Creator of heaven and earth, have mercy on us.

God the Son, Redeemer of the world, have mercy on us.

God the Holy Spirit, Sanctifier of the faithful, have mercy on us.

Holy, blessed, and glorious Trinity, One God, have mercy on us.

We confess that we have sinned against you in thought, word, and deed, by what we have done and by what we have left undone. Forgive us, O Lord.

We have not loved you with all our heart, and mind, and strength. We have not loved our neighbors as ourselves. We have not forgiven others as we have been forgiven. Forgive us, O Lord.

We have squandered the resources of your creation and been insensitive to the needs of generations yet to come. Forgive us, O Lord.

Forgive what we have been, amend what we are, direct what we shall be, that we may delight in your will and walk in your ways. Forgive us, O Lord.

Help us to prepare your way, opening our hearts to the transforming grace of your Word. Prepare us, O Lord.

Lead us in the way of John the Baptist, that our hearts may be open to receive the gift of the One who is to come. Prepare us, O Lord.

Let us hear again the message of Gabriel and ponder anew the miracle of life. Prepare us, O Lord.

Like Mary, let us sing with joy as we give thanks for the coming of the Savior. Prepare us, O Lord.

Fill us, O Lord, with the desire to observe this holy season, so that we might come to the birth of your Son in joy and expectation. Prepare us, O Lord.

Your will is justice and respect for the dignity of all people. Remind us, O Lord.

Your will is empowering love, giving us courage to bear the burdens of life. Remind us, O Lord.

Your will is peace, comfort to the troubled conscience and hope for new beginnings. Remind us, O Lord.

In all our life, O Lord, enliven our hopes, inspire our dreams, that we may delight in your will and walk in your ways. Lord, hear our prayer.

Keep us expectant, O Lord, to see new possibilities for life and ministry through the eyes of your Son. Lord, hear our prayer.

Empower us to reach out in love to the forsaken, the destitute, and the oppressed. Lord, hear our prayer.

We pray for direction in our community of faith, for the ministry of laity and clergy, and all in authority in the nations of the world. Lord, hear our prayer.

We pray for all humanity, for peace, for good will among nations, and for your spirit of love in our hearts. Lord, hear our prayer.

We pray for all who are ill and those in trouble and adversity. Lord, hear our prayer.

We pray for those who have died and all who are the vessels of God's grace in every generation. Lord, hear our prayer.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Almighty God, give us grace to cast away the works of darkness, and put on the armor of light, now in the time of this mortal life in which your Son Jesus came to visit us in great humility; that in the last day, when he shall come again in his glorious majesty to judge both the living and the dead, we may rise to the life immortal; through him who lives and reigns with you and the Holy Spirit, one God, now and for ever. Amen.

Advent

The organ has five solo improvisatory interludes. Originally composed in December 1990 using text written by Dean Northup. Prior to publication in 1994, the text by Carl Carlozzi was substituted.

Christmas 1991

In Salem dwelt a Glorious King
Voicing and instrumentation unknown

Anthem
Manuscript
Visual inspection needed

Thomas Traherne (1636-1674)

[This is the entire poem; it is not known how much was set to music.]

In Salem dwelt a glorious King, / Raised from a shepherd's lowly state,
That did His praises like an angel sing / Who did the World create.
By many great and bloody wars, / He was advanced unto Thrones:
But more delighted in the stars, / Than in the splendour of his precious stones.
Nor gold nor silver did his eye regard: / The Works of God were his sublime reward.

A warlike champion he had been, / And many feats of chivalry
Had done: in kingly courts his eye had seen / A vast variety
Of earthly joys: Yet he despised / Those fading honours and false pleasures
Which are by mortals so much prized; / And placed his happiness in other treasures.
No state of life which in this world we find / Could yield contentment to his greater mind.

His fingers touched his trembling lyre, / And every quavering string did yield
A sound that filled all the Jewish choir, / And echoed in the field.
No pleasure was so great to him / As in a silent night to see
The moon and stars: a cherubim / Above them even here he seem'd to be:
Enflamed with love, it was his great desire, / To sing, contemplate, ponder, and admire.

He was a prophet, and foresaw / Things extant in the world to come:
He was a judge, and ruled by a law / That than the honeycomb
Was sweeter far: He was a sage, / And all his people could advise;
An oracle, whose every page / Contained in verse the greatest mysteries.
But most he then enjoyed himself when he / Did as a poet praise the Deity.

A shepherd, soldier, and divine, / A judge, a courtier, and a king,
Priest, angel, prophet, oracle, did shine / At once when he did sing.
Philosopher and poet too / Did in his melody appear;
All these in him did please the view / Of those that did his heavenly music hear
And every drop that from his flowing quill / Came down, did all the world with nectar fill

He had a deep and perfect sense / Of all the glories and the pleasures
That in God's works are hid: the excellence / Of such transcendent treasures

Made him on earth an heavenly king, / And filled his solitudes with joy;
 He never did more sweetly sing / Than when alone, though that doth mirth destroy:
 Sense did his soul with heavenly life inspire, / And made him seem in God's celestial choir.

Rich, sacred, deep and precious things / Did here on Earth the man surround:
 With all the Glory of the King of Kings / He was most strangely crowned.
 His clear soul and open sight / Among the Sons of God did see
 Things filling Angels with delight: / His ear did hear their heavenly melody,
 And when he was alone he all became / That bliss implied, or did increase his fame.

All arts he then did exercise; / And as his God he did adore,
 By secret ravishments above the skies / He carried was before
 He died. His soul did see and feel / What others know not; and became,
 While he before his God did kneel, / A constant, heavenly, pure, seraphic flame.
 Oh that I might unto his throne aspire, / And all his joys above the stars admire!

This work was never performed at St. Mark's because Hallock left the cathedral in August 1991.

June 15, 1993

To the Supreme Being
 ATBB div., organ, and oboe

Anthem
 Ionian Arts (CH-1038)
 2, 7 min.

Michelangelo, trans. William Wordsworth, alt.
 The prayers we make will then be sweet indeed
 If Thou the spirit give by which we pray.
 Our unassisted hearts are barren clay,
 Which of its native self can nothing feed:
 Of good and pious works Thou art the seed,
 Which quickens only when Thou say'st it may:
 Unless Thou show to us Thine own true way
 No one can find it, Lord! Thou must lead.
 Do Thou, then, breathe those thoughts into our minds
 By which such virtue may be bred
 That in thy holy footsteps we may tread;
 The fetters of our tongues unbind,
 That we may have the grace by which our songs may rise to Thee,
 That we may sound thy praises everlastingly.

Commissioned by the American Guild of Organists, Yakima, Wash. Chapter on the occasion of their
 Regional Convention. Manuscript is located in the Personal collection of Peter R. Hallock.

Night Music: Music for men's voices (track 3)
 The Compline Choir; Peter Hallock, director.

October 1993

Nunc dimittis
 ATB/ATB choir unaccompanied

Service music
 Manuscript (facsimile)
 2, 4 min.

Luke 2:29-32

Located in The Compline Choir Music Library.

- 1994 (ca.) Dramatic work (secular text)
Leavenworth Western Manuscript (facsimile)
2, timing unknown
- January 1995 Anthem
Bring us, O Lord God Manuscript (facsimile)
 AATB unaccompanied 2, 2 min.
- John Donne (1572-1631)
 Bring us, O Lord God, at our last awakening
 Into the house and gate of heaven,
 To enter that gate and dwell in that house,
 Where there shall be no darkness nor dazzling, but one equal light;
 No noise nor silence, but one equal music;
 No fears nor hopes, but one equal possession;
 No ends nor beginnings, but one equal eternity;
 In the habitation of thy glory and dominion,
 World without end. Amen.
- Dedication of a Church
 Manuscript located in The Compline Choir Music Library.
Night Music: Music for men's voices (track 1)
 The Compline Choir; Peter Hallock, director.
- January 8, 1995 Anthem
Vox in Rama Manuscript (facsimile)
 AATBB and strings 3, 5 min.
- Jeremiah 31:15; Matthew 2:18
 Vox in Rama audita est, ploratus est ululatus; Rachel plorans filios suos: noluit consolari, quia non sunt.
 A voice is heard in Rama, bitter weeping and lamentation; Rachel weeping for her sons: she refuses to be consoled: they are no more.
- Christmas, Holy Innocents (December 28)
 Manuscript (facsimile) and set of string parts located in the Personal collection of Peter R. Hallock;
 choral scores are also located in The Compline Choir Music Library.
Night Music: Music for men's voices (track 4)
 The Compline Choir; Peter Hallock, director
- October 1995 Plainsong arrangement
A solis ortus cardine Manuscript (facsimile)
 Sarum chant, arr. Peter R. Hallock 1, 3 min.
 Unison men's choir, cantor, and handbells

In Latin; translation by Kevin Siegfried

From the direction of the rising sun / To the ends of the earth,
Let us sing Christ the Lord, / Born of the Virgin Mary.

The blessed Creator of the world / Assumed a servant's form,
So that, liberating flesh by flesh, / Whom he created might be saved.

A heavenly grace entered / The womb of the chaste mother,
And her womb bore / Secretes of which she knew not.

She gave birth to him whom Gabriel had foretold, / Whom John the Baptist,
Still enclosed in mother's womb, / Had recognized with a leap.

Glory be to you, Lord Jesus, / You who were born of the Virgin,
With the Father and Holy Spirit, / For ever and ever. Amen.

Part of the Compline Choir Christmas music collection. Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.

Carol of the Birds (track 18)

The Compline Choir; Peter Hallock, director.

October 1995

Ad cantus leticie

14th century carol (Aosta Manuscript); arr. Peter R. Hallock
ATB and handbells

Christmas

Part of the Compline Choir Christmas music collection. Manuscript (facsimile) is located in the Personal collection of Peter R. Hallock.

Carol arrangement

Manuscript (facsimile)

1, 3 min.

October 1995

Puer nobis nascitur

Moosburg Gradual, 1355-1360, arr. Peter R. Hallock
Unison men's choir, tenor solos, organ, and tambourine

Christmas

Part of the Compline Choir Christmas music collection. Manuscript is located in the Personal collection of Peter R. Hallock.

Carol of the Birds (track 10)

The Compline Choir; Peter Hallock, director.

Carol arrangement

Manuscript (facsimile)

1, 1.5 min.

October 15, 1995

Carol, sirs, the blessed birth

arr. Sidney Nicholson; adapt. Peter R. Hallock
ATBB and solo, organ, and handbells

Carol, sirs, the blessed birth / In Bethlehem of Jewry.

Carol arrangement

Manuscript (facsimile)

1, 2 min.

Raise the strains of holy mirth, / Meet to welcome joy on earth;
And unto God the glory.

Angels unto shepherds came / In Bethlehem of Jewry.
Messengers in God's own Name, / Speaking peace with eyes of flame;
And unto God the glory.

Solo: Great ones mingle with the least / In Bethlehem of Jewry.
Kingly strangers from the East / Come as to a marriage feast;
And unto God the glory.

All the world is met tonight / In Bethlehem of Jewry.
Round an altar burning bright, / Crowned with love's celestial light;
And unto God the glory.

Christmas

Part of the Compline Choir Christmas music collection. Music originally arranged by Sidney Nicholson; adapted for men's voices, organ, and handbells by Peter Hallock. The bell part is dated October 15, 1995. Manuscript (facsimile) is located in the Personal collection of Peter R. Hallock.

Carol of the Birds (track 2)

The Compline Choir; Peter Hallock, director.

April 1996

Dramatic work (secular text)

Die Owlen: Tod und Aufleben (Ein Horrortorio)

Manuscript

SATB, keyboard, trumpet, accordion, and violoncello

2, unknown timing

A parody oratorio produced as a fundraiser for the 1997 Compline Choir trip to Russia and Scandinavia. It was first performed on March 16, 1996 at the Sleeping Lady Conference Center in Leavenworth, Wash. The libretto, a satirical reflection on the plight of the Northwest Spotted Owl in the news at the time, was a combined effort of various Compline Choir members; Aurora Valentinetti was the drama coach.

August 1996

Service music

Nunc dimittis

Manuscript (facsimile)

2-pt men's choir and handbells

3, 3 min.

Luke 2:29-32

Manuscript (facsimile) located in the Compline Choir Music Library.

March 22, 1997, rev. March 20, 2003

Anthem

Jubilemus omnes

Ionian Arts (CH-1044)

ed. Allen Bauchle, Carl Crosier, and others

2, 8 min.

AATBB and 5 violoncellos or organ

From an 11th century French-Roman Missal

Jubilemus omnes una Deo nostro qui creavit, creavit omnia, per quem condita sunt saecula, coelum quod purima luce coruscat, versa sidera; sol mundi schema noctium decus luna, cunctaque splendentia, mare, solum, alta, plana et profunda flumina; aeris ampla spatia quodiscurrunt aves venti adque pluvia

venti. Haec simul cuncta tibi soli Deo Patri militant, nunc et in aevum sine fine, per saecula: Laus eorum tua gloria: Qui pro salute nostra Prolem unicam, pati in terra misisti sine culpa, sed ob nostra delicta. Sancta Trinitas precamur ut corpora nostra et corda regas et protegas et donas peccatorum veniam, amen.

Translation

Let us sing together to our God, who made all things and who created time. Who made the sky, and filled it with much light and with the different stars—Who made the sun, for the world's finery: the moon, the grace of night, and all things shining: the sea, the land, the highlands, and the level places, and the deep rivers: the air, whose open distances birds, in their flights, and winds traverse, and showers of rain. O, all these things together, God, our Father, are marshaled under thy command: now, and for ever, and never an end to their service, world without end! Their praise is thy glory. Who, for our salvation, didst send to earth, to suffer, guiltless, burdened for our sins, thine only Son, thee, Holy Trinity, we pray to rule and guard our souls and bodies and grant us pardon for our sins. Amen.

Easter; appointed for use on Advent 4 in the French-Roman Missal

Night Music: Music for men's voices (track 12)
The Compline Choir; Peter Hallock, director.

February 22, 1998

Untitled (incomplete)
SATB, organ, and 2 unspecified instruments

Anthem
Manuscript (facsimile)

[In splendenti nube] / Spiritus Sanctus visus est, / Paterna vox audita est,
Hic est filius meus dilectus / in quo mihi bene complacui, / ipsum audite.
Apparuit nubes obumbrans, / et vox Patris intonuit,
Hic est filius dilectus, / in quo mihi bene complacui. / Ipsum audite.

Baptism, The Baptism of Our Lord Jesus Christ

Bracketed text appears on pages 1-2 (missing); manuscript (facsimile) is located in the Personal collection of Peter R. Hallock.

July 10, 1998

The Call (Come, my Way, my Truth, my Life)
Ralph Vaughan Williams, arr. Peter R. Hallock
Congregation, 2 trumpets, vibraphone, chimes, and organ

Hymn arrangements and descants
Manuscript
1, 3.5 min.

Text found in *Hymnal 1982*.

Manuscript located in the Personal collection of Peter R. Hallock.

September 4, 1998

Psalm 2
SATB unaccompanied

Psalm
Manuscript (facsimile)
1, 4 min.

A Prayer Book for Australia Psalm 2:1-11

- October 1999 Carol arrangement
Angelus ad virginem Manuscript (facsimile)
 arr. Peter R. Hallock 1, 2 min.
 Unison/2-pt unaccompanied
- Christmas
- Part of the Compline Choir Christmas music collection. Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.
-
- October 1999 Carol arrangement
Bring a torch, Jeanette, Isabella Manuscript (facsimile)
 French carol, arr. Peter R. Hallock 1, 1.5 min.
 AATB and guitar
- Christmas
- Manuscript and guitar part located in the Personal collection of Peter R. Hallock.
- Carol of the Birds* (track 13)
 The Compline Choir; Peter Hallock, director.
-
- October 1999 Carol arrangement
Ein Kindlein in der Wiegen Manuscript (facsimile)
 German carol, arr. Peter R. Hallock 1, 1.5 min.
 AATB and organ
- Ein Kindlein in der Wiegen, / Ein kleines Kindelein;
 Das gleisset wie ein spiegel / Mit adellichem Schein, / Das kleine Kindelein.
 Und wer das Kindlein will wiegen, / Das kleine Kindelein
 Der muss es nicht betrüben, / Er muss demütig sein / Mit Maria der Jungfrau rein!
 O Jesu, liebstes Kindelein / Du kleines Kindelein.
 Wie gross ist doch die Liebe dein! / Schliess in das Herze mein / Die grosse Liebe dein!
- Christmas
- The text as listed above is not as arranged or recorded; there are several discrepancies. Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.
- Carol of the Birds* (track 17)
 The Compline Choir; Peter Hallock, director.
-
- October 1999 Carol arrangement
In natali Domini Manuscript (facsimile)
 Anonymous (*Codex Specialnik*, Prague c. 1500), arr. Peter R. Hallock 1, 2.5 min.
 ATB and handbells
- In natali Domini / Gaudent omnes angeli.

Et cantant cum júbilo / Gloriam uni Deo.

Refrain: Virgo deum genuit, / Virgo deum peperit, / Virgo semper intacta.

Natus est Emmanuel / Quem predixit Gabriel

Testis est Ezechiel / A patre processit el.

Refrain

Christus natus hodie / Ex Maria Virgine

Non conceptus semine / Apparuit hodie.

Refrain

Christmas

Part of the Compline Choir Christmas music collection. Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.

Carol of the Birds (track 14)

The Compline Choir; Peter Hallock, director.

October 1999

Puer natus in Bethlehem/Ein Kind geboren zu Bethlehem

13th century carol (*Piae Cantiones*), arr. Peter R. Hallock

AATB unaccompanied

Carol arrangement

Manuscript (facsimile)

1, 2.5 min.

Part of the Compline Choir Christmas music collection. Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.

October 1999

The Willow Carol

AATB, piano, and handbells

Carol arrangement

Manuscript (facsimile)

1, 2 min.

“Wind in the Willows” by Kenneth Grahame

Villagers all this frosty tide, / let your door swing open wide,
the wind may follow and snow beside, / yet draw us in by your fire to bide:
Joy shall be yours in the morning.

Here we stand in the cold and the sleet, / blowing fingers and stamping feet,
come from far away you to greet— / you by the fire and we in the street—
bidding you joy in the morning.

For ere one half of the night was gone, / sudden a star has led us on,
raining bliss and benison— / bliss tomorrow and more anon
Joy for every morning.

Good-man Joseph toiled thru the snow / saw the star o’er a stable low;
Mary she might no further go / Welcome thorn and litter below.
Joy was hers in the morning.

And then they hear the angels tell / “Who were the first to cry ‘Nowell’?”
Animals all as it befell / in the stable where they did dwell,
Joy shall be theirs in the morning.

Christmas

Manuscript (facsimile) located in the Personal collection of Peter R. Hallock.

Carol of the Birds (track 16)

The Compline Choir; Peter Hallock, director.

October 24, 1999

Away in a manger

William James Kirkpatrick, arr. Peter R. Hallock

AATB and organ

Traditional Carol

See No. 101 in *Hymnal 1982*.

Christmas

Part of the Compline Choir Christmas music collection. Manuscript located the Personal collection of Peter R. Hallock.

Carol of the Birds (track 4)

The Compline Choir; Peter Hallock, director.

Carol arrangement

Manuscript (facsimile)

1, 3.5 min.

June 3 & 6, 2000

Two Antiphons for Lauds

SATB div. unaccompanied

Respexit me et exaudivit deprecationem meam Dominus.

(The Lord looked to me and heard my prayer.)

Ad te de luce vigilo, Deus, ut videam virtutem tuam.

(As morning breaks, I look to you, O God, to be my strength this day.)

Lauds

For the national convention of the American Guild of Organists held in Seattle in 2000. It was supposed to be on commission, but Hallock insists he was never paid. Written for St. James Cathedral, Seattle, Jim Savage, director. Engraved by Joseph Adam. Manuscript located in the Personal collection of Peter R. Hallock.

March 2002, rev. February 2007

If we could shut the gate

AATB, organ, and violin

Originally entitled "If we could but shut the gate" and scored for AATB choir and organ only. The

work was revised to remove "but" from the title as it was not in the original text. Peter also revised the organ accompaniment and added a solo violin.

Anthem

Manuscript (facsimile)

2, 5 min.

December 1, 2002

A Simple Advent Litany

ed. Carl Crosier

Service music

Ionian Arts (CH-1041)

1, 6 min.

Cantor, congregation, 2-pt mixed choir (optional), and handbells (optional)

The Rev. Carl G. Carlozzi

See *An Advent Litany* above for text.

Advent

Based on *An Advent Litany*, the organ interludes and accompaniment were removed; vocal lines reduced to unison or two-parts; handbell punctuations were also removed. Dedicated to The Reverend Ralph Carskadden and the choir and parish family of St. Clement's Episcopal Church, Seattle.

March 20, 2005

Is it nothing to you?

ed. Jason A. Anderson (see Chapter 3.)

AATTBB unaccompanied

Lamentations 1:12 Lamentations 1:12a; Luke 23:46b

Is it nothing to you all you who pass by?

Behold and see if there be any sorrow like unto my sorrow.

In manus tuas Domine commendo spiritum meum.

Into your hands, Lord, I commend my spirit.

Lent, Holy Week, Palm Sunday, Good Friday

Macaronic text; see engraved version in Chapter 3 of this dissertation. Manuscript (facsimile) located in The Compline Choir Music Library.

Anthem

Manuscript (facsimile)

2, 3.5 min.

October 2006

In the bleak midwinter

Gustav Holst, arr. Peter R. Hallock

Unison men's choir, tenor solos, and organ

Christina Rossetti (1830-1894)

See No. 112 in *Hymnal 1982*.

Christmas

Carols Old and New (track 11)

The Compline Choir; Peter Hallock, director.

Carol arrangement

Manuscript (facsimile)

1, 3 min.

October 2006

The Sussex Carol (2006)

arr. Peter R. Hallock

AATB, tubular bells, handbells, and organ

English carol

On Christmas night all Christians sing to hear the news the angels bring,

News of great joy, news of great mirth, news of our merciful King's birth.

Carol arrangement

Manuscript (facsimile)

1, 3.5 min.

When sin departs before thy grace, then life and health come in its place,
Angels and men with joy may sing, all for to see the newborn King.

All out of darkness we have light, which made the angels sing this night:
“Glory to God and peace to men, now and for ever more. Amen.”

Christmas

Carols Old and New (track 1)
The Compline Choir; Peter Hallock, director.

No date

Anglican Chant in A-flat minor
SATB div. and organ

Anglican Chant
Manuscript (facsimile)
1

Manuscript located in the Personal collection of Peter R. Hallock; no date.

No date

Fanfare and Concertato on Easter Hymn
Lyra Davidica, 1708, arr. Peter R. Hallock
SATB, congregation, brass, organ, percussion

Hymn arrangements and descants
Ionian Arts (CH-1026)
2, 5 min.

Easter

No date

A Flourish of Trumpets
3 trumpets, 2 trombones, horn, snare, timpani, cymbals

Instrumental music
Manuscript (sketch)

Manuscript (sketch only) and complete set of parts located in the Personal collection of Peter R. Hallock; no date.

No date

Fortunatus
Arthur Seymour Sullivan, arr. Peter R. Hallock
SATB, congregation, organ, and brass

Hymn arrangements and descants
Manuscript (facsimile)
1, 4 min.

Text is as found in *Hymnal 1940*.

Easter

This most likely dates to the earliest Easter Day services with brass (1954 or shortly thereafter);
manuscript (facsimile) located in the Personal collection of Peter R. Hallock; no date.

No date

Gloria in excelsis Deo
Cantor, unison men's choir, and handbells

Service music
Manuscript (facsimile)
1, 3 min.

The Book of Common Prayer (1979)

Christmas

Used by The Compline Choir on an unspecified Christmas Day; no date.

- No date Gradual/Tract
I will sing the praise of the Lord Manuscript (facsimile)
 SATB and organ 2, 2 min.
- Psalm 138:6, 3, 8, 4, 1
 I will sing the praise of the Lord, that great is the glory of the Lord.
 For you have glorified your Name and your word above all things.
 I am safe in the midst of trouble; when I call, you answer me.
 I give thanks to you, O Lord, with my whole heart; before the gods I will sing your praise.
- Manuscript (facsimile) is located in the Personal collection of Peter R. Hallock; no date.
- No date Service music
Kyrie eleison (from Eucharistic Hymn) Manuscript (facsimile)
 SATB unaccompanied 1, 2.5 min.
- Kyrie eleison.
 Christe eleison.
 Kyrie eleison
- This work appears to be part of a larger setting of service music entitled *Eucharistic Hymn*; manuscript (facsimile) is located in the Personal collection of Peter R. Hallock; no date.
- No date Hymn arrangements and descants
Lobe den Herren Manuscript
 Melody from *Erneuerten Gesangbuch*, 1665; 1, 4 min.
 harm. *The Chorale Book for England*, 1863, arr. Peter R. Hallock
 SATB and organ
- Joachim Neander (1650-1680); tr. *Hymnal 1940*, alt.
 See Hymn 279 in *Hymnal 1940* or Hymn 390 in *Hymnal 1982*.
- This is a reharmonization of the hymn *Lobe den Herren* and a setting of stanza 2 text for choir. This tune was known as *Praise to the Lord* in *Hymnal 1940* and that is the title of Hallock's arrangement. The title has been changed to reflect the current hymn tune name as found in *Hymnal 1982*. Manuscript is located in the St. Mark's Cathedral Music Library.
- No date Gradual/Tract
My soul waits for the Lord Manuscript (facsimile)
 SATB div. unaccompanied 2, 2.5 min.
- Psalm 51:12, 2, 13; 130:5a, 4b, 7
 My soul waits for the Lord, in his word is my hope.
 Cast me not away from your presence, and take not your Holy Spirit from me.

Wash me through and through from my wickedness and cleanse me from sin.
 With the Lord there is plenteous redemption. He shall redeem Israel from all their sins.
 Give me the joy of your saving help again, and sustain me with your bountiful Spirit.

No date

Psalm 33

Psalm

Manuscript (facsimile)

1, 3 min.

Psalm 33:12-15, 18-21

Antiphon

Lord, let your loving-kindness be upon us, as we have put our trust in you.

Happy is the nation whose God is the Lord! happy the people he has chosen to be his own!
 The Lord looks down from heaven, and beholds all the peoples in the world.

Antiphon

From where he sits enthroned he turns his gaze on all who dwell on earth.
 He fashions all the hearts of them and understands all their works.

Antiphon

Behold, the eye of the Lord is upon those who fear him, on those who wait upon his love,
 To pluck their lives from death, and to feed them in the time of famine.

Antiphon

Our soul waits for the Lord; he is our help and our shield.
 Indeed, our heart rejoices in him, for in his holy Name we put our trust.

Antiphon

This particular setting became the setting used in *The Ionian Psalter* and as such could be considered one of the few extant manuscripts (facsimile) of the Psalter sketches; manuscript is located in the Personal collection of Peter R. Hallock; no date, though most likely 1983.

No date

Rise, O my soul

SATB unaccompanied

Anthem; Gradual/Tract

Manuscript (facsimile)

2, 2.5 min.

Walter Raleigh (1552-1618)

To thee, O Jesu, I direct my eye, / To thee my hands, / To thee my humble knees,
 To thee my humble heart shall offer sacrifice, / To thee, my thoughts, who my thoughts only see
 To thee myself and thee, my all I give. / To thee myself, to thee my all.
 To thee I die, to thee I only live.

Most likely written during Leffler's tenure; manuscript is located in the Personal collection of Peter R. Hallock; no date.

No date

St. Kevin

arr. Peter R. Hallock

Congregation, organ, brass, and timpani

Hymn arrangements and descants

Manuscript

1, 3.5 min.

See No. 94 in *Hymnal 1940* or No. 199 in *Hymnal 1982*.

Most likely dates to the Easter Day services utilizing brass (ca. 1954); manuscript is located in the St. Mark's Cathedral Music Library; no date.

No date	Hymn arrangements and descants
Salzburg	Manuscript (facsimile)
arr. Peter R. Hallock	1, 4.5 min.

See Nos. 53 or 89 in *Hymnal 1940* or Nos. 135 or 174 in *Hymnal 1982*.

Descant only; manuscript (facsimile) located in the St. Mark's Cathedral Music Library.

No date	Hymn arrangements and descants
Veni, veni, Emmanuel	Manuscript (facsimile)
13th century French carol, arr. Peter R. Hallock	1, 6 min.
2-pt men's chorus and handbells	

Advent

Part of the Compline Choir Christmas music collection; manuscript (facsimile) located in The Compline Choir Music Library.

No date	Hymn arrangements and descants
Veni, veni, Emmanuel	Manuscript (facsimile)
13th century French carol, arr. Peter R. Hallock	1, 6 min.
Unison men's choir, SATB, organ, and handbells	

Advent

This is the Cathedral Choir & Compline Choir combined version; manuscript (facsimile) is located in the St. Mark's Cathedral Music Library.

2.5. ALPHABETICAL LISTING OF THE WORKS OF PETER R. HALLOCK

Five important details regarding the dates of composition:

- (1) Unless an actual month, day, and year are specified, most dates are approximations; the “date of composition” may more closely align with “date of first performance.”
- (2) Where more than one date of composition is found below, use the first date listed to reference the work in the Annotated Chronological Catalog above.
- (3) Advent encompasses those four Sundays preceding Christmas Day; thus titles dated “Advent YEAR” can be found near or in the month of December.
- (4) Christmas, including Christmas Eve (December 24) for convenience, encompasses the twelve days from Christmas Day (December 25) through the Eve of the Epiphany (January 5).
- (5) Easter Day (simply labeled Easter here) is always the Sunday after the full moon that occurs on or after the spring equinox on March 21; thus titles dated “Easter YEAR” can be found anywhere from March 22 to April 25. For a table of the dates of Easter from 1900–2089, see *The Book of Common Prayer* (1979), 882-883.
- (6) In the Annotated Chronological Catalog above, compositions with no date of composition are sorted alphabetically.

<i>Title</i>	<i>Date of composition</i>
A solis ortus cardine	October 1995
Ad cantus leticie	October 1995
Ad regias agni dapes	Easter 1980, rev. 1982, rev. 1986
Advent Litany	December 1990
Alleluia II	November 4, 1979
Alleluia III	September 1979
Alleluia IV	October 27, 1979
Angelus ad virginem	October 1999
Anglican Chant in A-flat minor	No date
Antiphon for Easter	Easter 1969, rev. March 1980
Antiphon on Psalm 100; Antiphon on Psalm 132	Advent 1975; September 1976
As Jesus went to Calvary	1985
At Easter Eve	April 18, 1987
Austria	No date
Austrian Hymn	September 1967
Awake my soul	October 16, 1983
Away in a manger	October 1999
Baptism of Jesus (Jesus autem hodie)	January 1980
Behold a mighty prophet	Advent 1969
Behold now, bless the Lord	May 1981, rev. 1983
Behold the eye of the Lord	June 1977

Behold the tabernacle of God	August 1956
Benedictus es, Domine; <i>see</i> Blessed art thou	
Blessed art thou (Benedictus es, Domine)	May 1968
Brevity	March 1977
Bring a torch, Jeanette, Isabella	October 1999
Bring us, O Lord God	January 1995
Call (Come, my Way, my Truth, my Life)	July 10, 1998
Candlemas Procession (Lumen ad revelationem gentium)	August 1971
Canticles for Two Sopranos	August 1971
Carol, sirs, the blessed birth	October 15, 1995
Centennial Te Deum	1989 July 1989
Christ is the morning star; <i>see</i> Christus est stella	
Christ lag in Todesbanden	1970
Christ lag in Todesbanden	1970
Christ our Passover (Easter Canticle)	Easter 1970
Christ rising again	Easter 1981
Christmas Prayer; <i>see</i> Prayer at Christmas	
Christus est stella (Christ is the morning star)	1981
Come, Holy Spirit	June 19, 1979
Come, let us sing joyfully	October 1971
Come, my Way, my Truth, my Life; <i>see</i> Call	
Come ye with music	Easter 1963, rev. 1974, 1985, and 1987
Commit your way to the Lord	January 28, 1987
Compline Psalter	1972-2006
Dawning	1988
Days of Herod	December 1970
Deo gracias persolvamus	1988
Dignus es Agnus; <i>see</i> Song to the Lamb	
Dominus regnavit	November 1988
Draw near and take the body of the Lord	June 1980
Dream of the Rood	Easter 1976
Easter Canticle; <i>see</i> Christ our Passover	
Ecce, Deus; <i>see</i> Surely, it is God who saves me	
Ein feste Burg	September 1967
Ein Kind geboren zu Bethlehem; <i>see</i> Puer natus in Bethlehem	
Ein Kindlein in der Wiegen	October 1999
Episode	1974
Eucharistic Prayer	1972
Everyman	November 1968
Exsultate Deo	October 1988
Fanfare 1965	Easter 1965

Fanfare 1977	Easter 1977
Fanfare and Concertato on Easter Hymn	No date
15 Psalms for the Seasons of the Church Year	1987
Final Preces for Compline	November 1956
Five Songs for Three Voices	May 1958
Flourish of Trumpets	No date
For God alone my soul in silence waits	February 23, 1984
Fortunatus	No date
Four-fold Amen	Advent 1955
From lands that see the sun arise	December 1964
Funny	1961
Gabriel's message	December 1952
Gloria in excelsis Deo	October 1976
Gloria in excelsis Deo	July 1969
Gloria in excelsis Deo	No date
[Go Down Death]	1942
God be merciful	September 1967, rev. 1970
God is ascended	1952
God the Lord has spoken	December 5, 1982
Gradual: Advent I	Advent 1980
Gradual: Advent II	Advent 1980
Gradual: Advent III	Advent 1980
Gradual: Christmas II	Christmas 1980
Gradual: Easter IV	May 1981
Gradual: Easter V	May 1981
Gradual: Easter VI	May 1981
Gradual: Epiphany II	January 1981
Gradual: Last Epiphany	March 1981
Great Litany	February 1988
Great O Antiphons	November 1986
Hail Universal Lord	September 1965, rev. 1986
Hodie Christus natus est	December 1961
Ein Horrortorio	April 1996
Hosanna to the Son of David	November 1953
Hyde's Fanfare (1986)	April 1986
Hymn to Trinity	May 1954
I am Wisdom	1984, rev. 1993 and 2005
I Had a Feeling	1961
I saw a new heaven and a new earth	December 1979
I was glad	1970
I was glad (Psalm 122)	February 1975

I will exalt you, O God my King (Psalm 145)	September 1977
I will lift up mine eyes unto the hills (Psalm 121)	October 1980
I will magnify your name, O God	November 11, 1989
I will praise the name of God in Song	June 1978, rev. May 1980
I will sing the praise of the Lord	No date
I will sing unto the Lord (The Song of Moses)	Easter 1989
If we could shut the gate	March 2002; rev. February 2007
In a manger, oxed trod	December 1951
In natali Domini	October 1999
In Salem dwelt a Glorious King	Christmas 1991
In the bleak midwinter	October 2006
Invitatory Responses	Christmas 1952, rev. 1954
Ionian Psalter (BCP Edition)	October 1981-1988
Ionian Psalter (LBW Edition)	October 1981-1988
Is it nothing to you?	March 20, 2005
It is a good thing	October 1966; rev. 1970
Jesus our love is crucified	1950
Jubilemus omnes	March 22, 1997, rev. March 20, 2003
Kyrie eleison (1976)	November 1976, rev. 1980
Kyrie eleison, from <i>Eucharistic Hymn</i>	No date
Lamentations of Jeremiah the Prophet	1972-1973, rev. 1986
Lasst uns erfreuen	October 1981; rev. September 1986
Last Judgment	November 1978, rev. 1985
Leavenworth Western	1994
Let my prayer come up as incense	November 1987
Lobe den Herren	No date
Lord is my light	February 1980
Lord, let your servant part in peace; <i>see</i> Marilyn	
Lullay my liking (Setting I)	Christmas 1984, rev. 1988
Lullay my liking (Setting II)	January 1953, rev. 1985
Lumen ad revelationem gentium; <i>see</i> Candlemas Procession	
Magnificat	Advent 1977
Marilyn (Lord, let your servant part in peace)	May 12, 1984
Mass of St. Mark	Christmas 1955
Melita	1982
Michael, Archangel of the King of kings	September 1963, rev. 1968 and 2004
Miserere mei, Deus	September 1980
Missa Brevis in B minor	Easter 1962
Music for two trumpets, organ, and percussion	September 1971, rev. 1975
My soul, sing the praise of the Lord	February 16, 1984
My soul waits for the Lord	No date

Night Music: 1. Silent Departure	February 1984, rev. 1992
Night Music: 2. Passing Strange	February 1984, rev. 1992
Night Music: 3. Nightingale	February 1984, rev. 1992
Now glad of heart be every one	May 28, 1988
Nunc dimittis	October 1993
Nunc dimittis	August 1996
O Antiphons	November 1989
O brother man, fold to thy heart thy brother	July 1980
O clap your hands	1970
O come, O come Emmanuel	December 1951
O Cross, whose wood is all our race's boast	March 1989
Old Hundredth	1982
Organ Rhapsody	1942
Patapan	Christmas 1958
Peace	October 1956; rev. November 1981
Personent Hodie	Christmas 1966, rev. October 22, 1995
Phoenix	July 1975, rev. 1982
Praise God in his holy temple	June 1970
Praise the Name of the Lord	1982
Prayer at Christmas (Christmas Prayer)	Christmas 1966, rev. 1974
Prelude on 'The Third Tune'	May 1952
Presentation Anthem	February 1986
Processional Canticle — Burial Office	October 1975
Processional Psalm for a Festive Occasion Psalm 149	February 1975
Psalm 2	September 4, 1998
Psalm 18:1-20	Advent 1957
Psalm 33	No date
Psalm 99	September 1975
Psalm 114 (incomplete)	1972
Psalm 114	1983
Psalm 121; <i>see</i> I will lift up my eyes unto the hills	
Psalm 121 (Processional Setting)	October 1962, rev. 1978
Psalm 122; <i>see</i> I was glad	
Psalm 122 (Processional Setting)	October 1962, rev. June 22, 1981
Psalm 125:1-2; <i>see</i> They who trust in the Lord	
Psalm 138	Easter 1972
Psalm 143	Easter Vigil 1977
Psalm 145; <i>see</i> I will exalt you, O God my King	
Psalm 149; <i>see</i> Processional Psalm for a Festive Occasion	
Puer natus in Bethlehem/Ein Kind geboren zu Bethlehem	October 1999
Puer nobis nascitur	October 1995

Raymond; <i>see</i> This is the feast	Easter 1988; rev. 2002
Rex sempiternae caelorum	No date
Rise, O my soul	July 9, 1989
Rouen	No date
St. Kevin	No date
Salzburg	No date
Sanctus	Easter 1970
Send out your light	October 3, 1990
Seven Seasonal Carols	1988
Shepherds shake off your drowsy sleep	December 1952
Show us your mercy, O Lord	1982
Simple Advent Litany	December 1, 2002
Song of Deliverance	Easter 1967
Song of Moses; <i>see</i> I will sing unto the Lord	
Song of Praise	June 1979
Song to the Lamb (Dignus es Agnus)	Easter 1980
Surely, it is God who saves me (Ecce, Deus)	June 22, 1972
Te Deum	1953, rev. 1957
Sussex Carol (1970)	December 1970
Sussex Carol (2006)	October 2006
There is a stream	March 1954, rev. 1958 and 1987
They that wait upon the Lord	1953, rev. September 28, 1986
They who trust in the Lord (Psalm 125:1-2)	March 1975
13 Psalms and Canticles for The Great Vigil of Easter	1987-1990
This is the feast (Raymond)	1984, rev. 1987 and 1991
Three Dances for Organ	March 1968
Three Songs for Athena	June 1956
Thy word is a lantern	December 1970
'Tis the Day of Resurrection	Easter 1955, rev. 1957
To the Supreme Being	June 15, 1993
To you, O Lord, I lift up my soul (1984)	November 8, 1984
To you, O Lord, I lift up my soul (1985)	March 14, 1985
Trisagion	June 1977
Turn us again, O Lord God of hosts	Good Friday 1965, rev. 1989
Two Antiphons for Lauds	June 3 & 6, 2000
Two Liturgical Improvisations	August 1953
[Untitled choral work]	February 22, 1998
Veni, veni, Emmanuel	No date
Veni, veni, Emmanuel	No date
Victimae Paschali	Easter Vigil 1979
Victory	Easter 1952

Voice of the Trumpet	1975
Vox in Rama	January 8, 1995
Wash me through and through	Good Friday 1976, rev. 1980 and 1988
Whom should we love like thee?	October 1977, rev. 1989
Willow Carol	October 1999
Winchester Old	December 1963
Winter Coats	1961
Wonderful is God in all his saints	May 1971
Ye Choirs of New Jerusalem (1958)	Easter 1958
Ye Choirs of New Jerusalem (1983)	Easter 1983
Your love, O Lord, for ever will I sing	July 1976

3. SELECTED UNPUBLISHED WORKS OF PETER R. HALLOCK

These works are included in this dissertation by kind permission of Peter R. Hallock. Copyright of these works remains with the composer. These works are presented without editorial comment, save one: *Victimae Paschali* is incomplete; the percussion parts were lost. Hallock is in the process of transcribing new parts from an archival recording, but the transcription was not available as of this writing.

3.1. YE CHOIRS OF NEW JERUSALEM

Peter R. Hallock

Calmato e espressivo ♩ = 66

The musical score is arranged in a multi-staff format. The top section includes:

- Trumpet 1 in C
- Trumpet 2 in C
- Trumpet 3 in C
- Horn 1 in C
- Horn 2 in C
- Trombone 1
- Trombone 2
- Timpani (with notes G, D)
- Cymbals
- Snare Drum

The middle section features the choir with lyrics: "Ye choirs of new Je - ru - sa - lem, your sweet-est notes em - ploy, The". The bottom section includes the Organ. The score is marked with a dynamic of *p* (piano) and a tempo of ♩ = 66. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

5

The musical score is arranged in a standard orchestral layout. It includes parts for three trumpets (Tpt. 1, 2, 3), two horns (Hn. 1, 2), two trombones (Tbn. 1, 2), timpani (Timp.), snare drum (S. D.), vocal soloist (S. A.), vocal tenor/bass (T. B.), organ (Org.), and organ pedals (Org. Pedals). The score is in 3/4 time and features dynamic markings such as *dolce*, *f*, *p*, and *mf*. The vocal parts have lyrics: "pas - chal vic - to - ry to hymn, In strains of ho - ly joy." The organ part includes a *dolce* marking and dynamic changes from *p* to *f*.

Tpt. 1 *dolce* *f*

Tpt. 2 *dolce* *f*

Tpt. 3

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *dolce* *f*

Tbn. 2 *dolce* *f*

Timp. *mf*

S. D.

S. A. pas - chal vic - to - ry to hymn, In strains of ho - ly joy.

T. B.

Org. *dolce* *p* *f*

Org. Pedals

9 **A** Allegro

The musical score consists of seven staves. The top four staves are for Tpt. 1, Tpt. 2, Tbn. 1, and Tbn. 2. The fifth staff is for Timp. (Timpani) with dynamic markings *cresc.* and *cresc. poco a poco*. The sixth staff is for S. D. (Snare Drum). The bottom two staves are for Org. (Organ). The score is in 3/4 time and features a key signature of two flats. The music is marked **A** Allegro. The Tpt. 1 part starts with a melodic line, while the other instruments provide harmonic support. The Timp. part features a rhythmic pattern that grows in volume. The S. D. part has a simple rhythmic accompaniment. The Org. part provides a rich harmonic texture.

14 *f* *cresc.* *sfz* *sfz* **B** *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Timp.

S. D. *ff*

S. *TB in unison* *unis.* for

A. *ff*

T. **B**

B.

Org.

Org. Pedals

18

sfz sfz sfz sfz

Tpt. 1

f sfz sfz sfz sfz

Tpt. 2

sfz sfz sfz sfz

Tpt. 3

sfz sfz sfz sfz

Hn. 1

sfz sfz sfz sfz

Hn. 2

ff sfz sfz sfz sfz

Tbn. 1

sfz sfz sfz sfz

Tbn. 2

Timp.

S. D.

f

S. A. *SA in unison*

for Ju - dah's Li - on bursts his chains

T. B. Ju - dah's Li - on *div.*

Org.

f

Org. Pedals

C 23 *ff* *crisp* *p cresc. poco a poco* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Timp.

S. D.

S. A. crush - ing, crush - ing the ser - pent's head and

T. B. crush - ing the ser - pent's head

C *very short* *sempre staccato* *mf*

Org.

Org. Pedals *non legato*

29 **D** *legato* *mf*

Tpt. 1

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mf crisp* *sim. cresc. poco a poco*

Hn. 2 *mf crisp* *sim. cresc. poco a poco*

Tbn. 1 *mf crisp* *sim. cresc. poco a poco*

Tbn. 2 *mf crisp* *sim. cresc. poco a poco*

S.
A. cries _____ a - loud,

T.
B. _____ and cries _____ a -

and cries _____ a -

D

Org.

Org. Pedals

33

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. *mp* *ff* B, F#

S. and cries a - loud,

A. and cries a - loud,

T. loud, and cries a - loud,

B. loud, and cries a - loud,

Org. Pedals

38 **E**

Tpt. 1 *f* *ff* *mf*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Hn. 1 *mf* *ff* *p*

Hn. 2 *mf* *ff* *p*

Tbn. 1 *mf* *ff* *mp* *p*

Tbn. 2 *mf* *ff* *mp* *p*

S.
A. *ff*
and cries a - loud through death's do - mains

T.
B. *ff*

Org. *reduce*

Org. Pedals

44

Hn. 1 *dim.*

Hn. 2 *dim.*

S.
A. *mp*

T.
B. *mp*

to wake the im - pris - - - oned

Org.

Org. Pedals

48 *solo* *mp* **F** Andante

Hn. I

Timp. *p* 3 *pp* 3

S. D. *mp* 3 3 3

S. A. dead. De - vour - ing depths of

T. B.

F Andante

Org.

Org. Pedals

From here to rehearsal H should be played on a "tambourine provencale," a deep drum with a single gut snare; otherwise, a muted tenor with snares loose.

51

Hn. 1

Timp.

S. D.

S.
A.

T.
B.

Org.

Org.
Pedals

hell their prey, at his com - mand re - store. His

54

Hn. 1

Timp.

S. D.

S. A.

T. B.

Org.

Org. Pedals

ran - somed hosts pur - sue their way where Je - sus goes be -

57

Hn. 1

Timp.

S. D.

S. A.

T. B.

G

pp

f

fore. Tri - um - phant in his glo - ry now, to

60

Timp.

S. D.

S.
A.

T.
B.

him all power is giv'n; To

62

Timp.

S. D.

S.
A.

T.
B.

Org.

Org.
Pedals

him in one com - mun - ion bow, all saints in earth and

65 **H** *Alla breve* $\text{♩} = 88$

f

Tpt. 1

f

Tpt. 2

f

Tpt. 3

f

Hn. 1

f

Hn. 2

f

Tbn. 1

f

Tbn. 2

Timp. *Ab, Eb*

S. D. *f* 3

S.
A.
T.
B. *heaven*

68

Timp.

S. D.

S.
A.

T.
B.

f

dim₃ *pp*

f

while we his sol - diers praise our

73

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Timp.

S. D.

S.
A.

T.
B.

f

f

f

f

f

f

f

f

King

75

mp *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Timp. G, D

S. D.

S. A. his mer - cy we im - plore

T. B.

Org. *mf*

Org. Pedals *mf*

79

Tpt. 1

Org.

Org. Pedals

This musical score page contains three staves. The top staff is for Tpt. 1, the middle for Org., and the bottom for Org. Pedals. The music is in 4/4 time with a key signature of one flat (B-flat). The Tpt. 1 staff features a melodic line with a long slur over measures 79-82. The Org. staff has two parts: a right-hand part with chords and a left-hand part with a steady bass line. The Org. Pedals staff provides a simple bass line. The piece concludes with a double bar line and repeat dots at the end of measure 82.

82 **I** Broad ♩ = 72

f rit. **A tempo**

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 **f** **ff** **f**

Hn. 2 **f** **ff**

Tbn. 1 **mf**

Tbn. 2 **mf**

Timp. **mf** **tr** **ff**

S. A. **f** with - in his

T. B. **f** with - in his

I Broad ♩ = 72

rit. **A tempo**

Org.

Org. Pedals

85 *f* *mp*

Tpt. 1

Hn. 1

Tbn. 1

Tbn. 2

S.
A.

T.
B.

Org.

Org.
Pedals

pal - ace bright, with - in his pal - ace bright to

pal - ace bright, with - in his pal - ace bright to

pal - ace bright, with - in his pal - ace bright to

89 *sfz > p*

Tpt. 1 *sfz > p*

Tpt. 2 *sfz > p*

Tpt. 3 *sfz > p*

Hn. 1 *sfz > p* *p cantabile* *> pp*

Hn. 2 *sfz > p*

Tbn. 1 *sfz > p*

Tbn. 2 *sfz > p*

Timp. *sfz > p*

S.
A.
T.
B.

bring, and keep us ev - er - more.
bring, and keep us ev - er, ev - er - more.
bring, and keep us ev - er, ev - er - more.
bring, and keep us ev - er, ev - er - more.

Org. *> p*

Org. Pedals

J

97

SA in unison

S. A. Al - le - lu - ia, al - le - lu - ia, a - le - lu - ia,

T. B.

103

div.

al -

S. A. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T. B. *TB in unison*
al - le - lu - ia, al - le - lu - ia,

109

S. A. le - lu - ia, al - le - lu - ia,

T. B. *div.*
a - le - lu - ia, al - le - lu -

113

S. A. lu - ia, al - le - lu - ia, al - le - lu - ia,

T. B. al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia,

117 **K**

Tpt. 1

S.
A.
T.
B.

al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al -
al - le - lu - ia, al

al - le - lu - ia, al - le - lu - ia,

121 **L**

Tpt. 1

Tpt. 2

S.
A.
T.
B.

al - le - lu - ia,
le - lu - ia,
-le - lu - ia, al - le - lu - ia,
al - le - lu - ia,

al - le - lu - ia,

Org.
Pedals

125 *mf* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

S.
A.

T.
B.

Org.
Pedals

129 *poco rit.* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Cym. *ff*

S. A. lu - ia, al - le - lu - ia.

T. B.

poco rit.

Org.

Org. Pedals

132 **M** *Broader*
ff

Tpt. 1
Tpt. 2
Tpt. 3
Org.
Org. Pedals

136

Tpt. 1
Tpt. 2
Tpt. 3
Org.
Org. Pedals

140

Tpt. 1 *mf* *cresc.* *rit.*

Tpt. 2 *mf* *cresc.*

Tpt. 3 *mf* *cresc.*

Hn. 1

Hn. 2

Tbn. 1 *ff*

Tbn. 2 *f*

Timp. *sfz mf* *cresc.*

Org.

Org. Pedals

N Grandioso

144

ff *f*

Tpt. 1

ff *f*

Tpt. 2

ff *f*

Tpt. 3

ff *f*

Hn. 1

ff *f*

Hn. 2

ff *f*

Tbn. 1

ff *f*

Tbn. 2

fff

Timp.

ff

Cym.

ff

S.
A.

Al - le - lu - ia, al - le - lu - ia,

ff

T.
B.

N Grandioso

Org.
Pedals

148

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *f*

Tbn. 2 *ff* *f*

Timp. *fff* *f*

Cym. *hang cymbal for roll* *fff*

S. A. al - le - lu - ia!

T. B.

Org.

Org. Pedals

John Milton (1608-1674)
Paradise Lost

3.2. HAIL UNIVERSAL LORD

Peter R. Hallock
1965, rev. 1986

The musical score is arranged in a standard orchestral format with the following parts:

- Trumpet 1 & 2 in C:** Treble clef, 4/4 time. Dynamics: *p* to *f* (first measure), *mf* (second measure).
- Trumpet 3 in C:** Treble clef, 4/4 time. Dynamics: *p* to *f* (first measure), *mf* (second measure).
- Horn in C:** Bass clef, 4/4 time. Dynamics: *mf* (first measure), *f* (second measure).
- Trombones 1 & 2:** Bass clef, 4/4 time. Dynamics: *p* to *f* (first measure), *mf* (second measure).
- Celesta:** Treble clef, 4/4 time. Rested throughout.
- Snare Drum / Tambourine:** Percussion line, 4/4 time. Rested throughout.
- Cymbals / Bass Drum:** Percussion line, 4/4 time. Rested throughout.
- Timpani:** Bass clef, 4/4 time. Tuned to B \flat , D. Dynamics: *mf* (first measure), *f* (second measure). Includes a trill in the second measure.
- S. A. (Soprano):** Treble clef, 4/4 time. Lyrics: "Hail un-i-ver-sal Lord". Dynamics: *f* (first measure), *ff* (second measure).
- T. B. (Tenor):** Bass clef, 4/4 time. Lyrics: "Hail un-i-ver-sal Lord". Dynamics: *f* (first measure), *ff* (second measure).
- Organ:** Grand staff (treble and bass clefs), 4/4 time. Pedal point: "Sw. 8', 4' Fl., open Gt. 16'-2'+ Sw." (first measure), "Ped. 16'-8'+ Sw." (second measure).
- Organ Pedals:** Bass clef, 4/4 time. Pedal point: "Ped. 16'-8'+ Sw." (second measure).

4 *ff* Mute on **A**

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. A. *unison* *mf* *f* *mf*
be boun-teous still To give us

T. B. *unison* *mf* *f* *mf*

A

Org. *Gt.* *Sw.*

Org. Ped.

8 *f* *div. f* be boun-teous still To give us
S. on - ly good; be boun-teous still To give us
A.
T. *f* *div.* be boun-teous still
B. be boun-teous still

Org. *Gt. 8' + 4' Oct.*

Org. Ped.

11 on - - - ly good;
S. on - - - ly good;
A. To give us on - - - ly good;
T. To give us on - - - ly good;
B. To give us on - - - ly good;

Org.

Org. Ped.

B

13

Org.

Sw. - 4'

Gt.

Org. Ped.

15

S. *unis. mp*

A.

T. *mp*

B.

Org.

Org. Ped.

and if the night Hath gath-ered aught of ev - il,

and if the night Hath

18

S.
A.

or con - cealed,

T.
B.

gath - ered aught of ev - il, or con - cealed,

Org.

Add to Gt.

Sw.

Org.
Ped.

C

21

Tpt. 1 & 2 *p* *mf* *p*

Tpt. 3 *p* *mf* *p*

Hn. *p* *mf* *p*

Tbn. 1 & 2 *p* *mf* *p*

Timp. *A* *p* *mf* *mf* *f*

S. *f* *ff*

A. *f* *ff*

Dis - perse it, now, dis - perse it

T. *f* *ff*

B. *f* *ff*

C

Org.

Org. Ped.

24

Tpt. 1 & 2 *mp cresc.*

Tpt. 3 *mp cresc.*

Hn. *cresc.*

Tbn. 1 & 2 *cresc.*

S. *f cresc.*
now, as now the light dis - pels

A. *f cresc.*
now, as now the light, as now the light

T. B. *f cresc.*
now, as now the light dis - pels

Org. *add*

Org. Ped.

27 **accel.** *f*

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. D. Tamb. *p molto cresc.* 3 3 tr

Tim. *sfz* tr

S. A. the dark!
dis-pels the dark!

T. B. the dark!
dis-pels the dark!

Org. *Gl. f* **accel.**

Org. Ped. *f*

D **Faster**

30

mf

Tpt. 1 & 2

Tpt. 3

Hn. *mf cresc.*

Tbn. 1 & 2 *mf cresc.*

S. D. Tamb. *f*

S. *f*

A.

There* are thy glo-ri-ous works Par-ent of good, Al-might-y!

T. *f*

B.

D **Faster**

Org.

Org. Ped.

* - "These" as originally set by Hallock; the editor changed the text to reflect actual text by Milton.

42 *mf* *f* *mp* **E**

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

Timp. (tr)

S. *mp* *mf* *f*

A. *mf* Thy - self *f* how

T. *mp* *mf* *f*

B. *mp* *mf* *f*

E

Org. 8' - 2'

47 *cresc.* *ff* *mf*

S.
A.

wond - - rous then! How wond - rous

T.
B.

cresc. *ff* *mf*

Org.

Reduce to 8' Flute

Org.
Ped.

The musical score is for page 158. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org. and Ped.). The organ part is in 3/4 time. The vocal parts have lyrics: 'wond - - rous then! How wond - rous'. Dynamics include *cresc.*, *ff*, and *mf*. A performance instruction 'Reduce to 8' Flute' is present in the organ part.

51 *pp* **F** *pp*

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. *p*
A. then! Speak, ye, who

T. *p*
B. Speak, ye, who best can tell,

F

Org.

Org. Ped. 32'

56

S.
A. best can tell, ye sons of light, for ye be-hold him, *f*

T.
B. ye sons of light, ye sons of light, for ye be-hold him, *f*

Org.

Org.
Ped.

61 **G** *mf* *f* *ff*

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. A.

hold him, speak, ye. for ye be-hold

T. B.

G

Org.

Org. Ped.

70 *pp*

Hn.

Tbn. 1 & 2 *pp*

Cel. *l.h. r.h. l.h.*

Org. *ppp*

Org. Ped. *pp 32' only*

74 **H**

Tpt. 1 & 2 *mp f*

Tpt. 3 *f p*

S. *Soprano solo* *p*

A. Speak, ye who best can tell, ye

T. *p*

B.

Org. **H**

80 *mf*

Tpt. 1 & 2

Tpt. 3

S. *p* ye sons of light, for ye be-hold him,

A. sons of light, for ye be-hold him,

T. B.

Org.

85 *f* *p*

Tpt. 1 & 2

Tpt. 3

p unis. *Soprano solo*
An - gels,

S. A. speak, ye, for ye be - hold him,

T. B. *p unis.*

Org.

88 an - gels, for ye be - hold him, *pp*

S. A. speak, ye, who best can tell

T. B. *pp*

Org.

Detailed description: This page of a musical score contains measures 85 through 88. It features five staves: Tpt. 1 & 2, Tpt. 3, Soprano (S.), Alto (A.), and Tenor (T.), Bass (B.), and Organ (Org.). Measures 85-87 are in 4/4 time. Measures 88-89 are in 3/4 time. The organ part consists of sustained chords. The vocal parts have lyrics: 'An - gels, speak, ye, for ye be - hold him,' in measure 85; 'an - gels, for ye be - hold him,' in measure 88; and 'speak, ye, who best can tell' in measure 89. Dynamics include *f*, *p*, *p unis.*, and *pp*. A *Soprano solo* marking is present in measure 85.

91 *mf* *f* *mp*

Tpt. 1 & 2

Hn. *Solo* *mf* *pp*

Org. *ppp*

Org. Ped. 32' Flute

95 **I**

Tpt. 3 *p* *mf* *pp* *p* *mf* *pp*

Hn. *pp* *p* *mf* *pp*

Tbn. 1 & 2 *pp*

Cel.

S. *mp*
A. and with songs,

T. *mp*
B. and with

I

Org.

Org. Ped.

97

Tpt. 3 *p*

Hn. *mf* *f* *p* *mf* *f* *p*

Tbn. 1 & 2 *mf*

S. A. and with songs, day with-out

T. B. songs,

Org. *Add to Sw. 8' - 2'*

Org. Ped. -32'

100

J *mf* — *f* *mf* — *f*

Tpt. 3

Hn.

Tbn. 1 & 2

S. A.

T. B.

Org.

Org. Ped.

night,

and with

mf

103 *cresc.*

Tpt. 3

Hn.

Tbn. 1 & 2

S.
A.

T.
B.

Org.

Org. Ped.

mf *f* *f*

songs, and with songs, day with-out

106

K
Open (mute off)

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. A.

T. B.

Org.

Org. Ped.

night

And chor - al

ff *f* *f* *ff* *f* *mf* *f* *ff* *f*

Detailed description of the musical score: The score is for measures 106, 107, and 108. Measure 106 is in 12/8 time with a key signature of one flat (B-flat major). Measure 107 is in 9/8 time with a key signature of two sharps (D major). Measure 108 is in 4/4 time with a key signature of two sharps (D major). The parts include: Tpt. 1 & 2 (trumpets), Tpt. 3 (trumpet), Hn. (horn), Tbn. 1 & 2 (trombones), S. A. (Soprano Alto), T. B. (Tenor Bass), Org. (organ), and Org. Ped. (organ pedal). Dynamics are marked as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Performance instructions include 'Open (mute off)' for the trumpets and 'And chor - al' for the vocalists. A boxed 'K' is placed above the staff at the beginning of measure 107.

109

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. A.

T. B.

Org. Ped.

f

f

f

ff

ff

sym - phon - ies, and chor - al

111 *mf*

Tpt. I & 2

Tbn. I & 2

S. A.

T. B.

Org.

Org. Ped.

f cresc.

sym - phon - ies,

113 *f* *pp* **L**

Tpt. 1 & 2

Hn. *mf* *ff*

Tbn. 1 & 2 *mf* *ff*

Timp. *f*

S. A. *mp*
Cir - cle his throne, cir - cle his throne

T. B. *mp*

L

Org.

Org. Ped.

117 *f* *f* *ff*

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. *ff* *ff cresc.*

A. day with-out night, day with-out *ff cresc.*

T. *ff*

B.

Org.

Org. Ped. *16' - 32' only*

Detailed description: This page of a musical score, numbered 175, contains six systems of staves. The first system includes four brass parts: Tpt. 1 & 2, Tpt. 3, Hn., and Tbn. 1 & 2. The second system features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system is for the Organ, with separate staves for the main organ and the Pedal. The score begins at measure 117. The brass parts play rhythmic patterns with dynamic markings of *f* and *ff*. The vocalists enter in measure 120 with the lyrics "day with-out night, day with-out". The organ provides harmonic support with sustained chords and a pedal line. The time signature changes from 3/4 to 12/8, then to 6/8, and back to 3/4.

122

ff

M

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

Timp.

S.

A.

night,

T.

B.

M

Org.

ppp

32' only

Org. Ped.

125 *mf* *pp*

Hn.

S. A. *Small notes = soprano solo*
SA div. on lower two notes *p* on earth join all ye

T. B. *ppp* and on earth join

Org.

Org. Ped.

128 Crea - tures to ex - tol Him,

S. A. all ye Crea - tures

T. B.

Org.

Org. Ped.

N (Senza misura)
130 to ex - tol Him

S. A.

T. B.

Org.

Org. Ped.

132 *pp*

S. A. day with - out night, first, and last.

T. B. *pp* day with - out night, first, and last.

136

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. D. Tamb.

Cym. B. D.

Timp. *p*

S. A. *p* *f* *ff*
A - - men, a - - men. A -

T. B. *p* *f* *ff*

Org. Sw. 8', 4'

Org. Ped. 16', 8'

142 *f* *ff*

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. D. Tamb.

Cym. B. D.

Timp. *f*

S. A.

T. B.

men. to ex - tol Him

146 *ff* *ff* *ff* **O**

Tpt. 1 & 2

Tpt. 3

Hn.

Tbn. 1 & 2

Cym. B. D.

Timp. *ff*

S. A. first, and last. A - - - men.

T. B.

Org. *Full Gt. fff*

Org. Ped. *fff*

150 *mf* *mp*

Tpt. 1 & 2

Tpt. 3 *f* *p* *poco cresc.*

Hn. *f* *ff* *p* *poco cresc.*

Tbn. 1 & 2 *f* *ff* *p* *poco cresc.*

S. D. Tamb. *p cresc.*

Cym. B. D. *p cresc.*

Timp. *p cresc.*

S. A. *ff* A - - - - - men.

T. B. *ff* A - - - - - men.

Org. Ped. *ff*

154

Tpt. 1 & 2 *ff*

Tpt. 3 *mp* *ff*

Hn. *ff* *cresc. poco a poco* *ff*

Tbn. 1 & 2 *f* *p cresc.*

S. D. Tamb. *f* *p cresc.*

Cym. B. D.

Timp. *f* *p cresc.*

S. A. *ff* A - men, a - - - -

T. B. *ff*

Org. *ff*

Org. Ped.

159

Tpt. 1 & 2 *ff*

Tpt. 3 *ff*

Hn.

Tbn. 1 & 2 *ff*

S. D. Tamb. *f*

Cym. B. D. *f*

Timp. *f*

S. A. men.

T. B.

Org.

Org. Ped. *add*

3.3. PRAYER AT CHRISTMAS

Peter R. Hallock
1965, rev. 1974
cresc.

S. *p*
Come now, be born in me, no sta-ble ev - er held, more *cresc.*

A. *p*
Come now, be born in me, no sta-ble ev - er held, more *cresc.*

T. *p*
Come now, be born in me, no sta-ble ev - er held more *cresc.*

B. *p*
Come now, be born in me, no sta-ble ev - er held more *cresc.*

4
S. *f* wild un - rest than this my heart, which *p*

A. *f* wild un - rest than this my heart, which would be - come *p*

T. *f* wild un - rest than this my heart which *p*

B. *f* wild un - rest than this my heart, which would be - come *p*

8

S. would be - come your home. *pp*

A. your home. The *pp*

T. would be - come your home. The beasts are here *pp*

B. your home. The beasts are *pp*

13

S. *pp*
The beasts are here

A. beasts are here mov - ing, mov - ing in dark - ness

T. mov - ing in dark - ness, mov - ing, mov - ing

B. here mov - ing in dark - ness, mov - ing, mov - ing in

15

S. *mf cresc.*
 mov-ing in dark - ness And on - ly you my

A. *f*
 mov - ing, mov-ing in dark - ness, And on - ly
mf cresc.

T. *mf cresc.*
 And on - ly you my Lord, _____

B. *mf cresc.*
 dark - ness, and on - ly you my Lord, _____

17

S. *ff*
 Lord, and on - ly you my Lord, on - ly

A. *ff*
 you my Lord, and on - ly you my Lord, on - ly

T. *ff*
 — and on - ly you my Lord, on - ly

B. *ff*
 — and on - ly you my Lord, on - ly

21

S. *pp*
 you my Lord would wish to en - ter such a place.

A. *pp*
 you my Lord would wish to en - ter such a place.

T. *pp*
 you my Lord would wish to en - ter such a place.

B. *pp*
 you my Lord would wish to en - ter such a place.

24

S. *pp*
 No an - gel

A. *ppp*
 No an - gel song, no an - gel song,

T. *ppp*
 No an - gel song, no

B. *ppp*
 No an - gel song, no

27 *Soprano solo*

No an-gel song, no gifts.

S. *f*
song, no gifts, *p* on-ly the shad-ows, *pp* on -

A. *pp*
no gifts, on - ly the shad-ows, on - ly, on -

T. *pp*
song, no gifts, on-ly the shad-ows, on-ly, on - ly

B. *pp*
song, no gifts, on - ly the shad-ows, on - ly

31

- ly emp-ti-ness. *mp* But come now, and com-ing bring your

A. *mp*
- ly emp-ti-ness. But come now, and com-ing bring your

T. *mp*
emp-ti-ness. But come now, and com-ing bring your

B. *mp*
emp-ti-ness. But come now, and com-ing bring your

36

S. *ff* pro - phe - cy *p* and you may rest,

A. *ff* pro - phe - cy *sub. p* and you may rest, *pp* may

T. *ff* pro - phe - cy *sub. p* and you may rest

B. *ff* pro - phe - cy *sub. p* and you may rest, *pp* may

39

S. *pp* and I will watch a - - - while. *ppp*

A. *pp* rest, and I will watch a - - - while. *ppp*

T. *pp* and I will watch a - - - while. *ppp*

B. *pp* rest, and I will watch a - - - while. *ppp*

3.4. DREAM OF THE ROOD

"Credo," from Mass Ordinary
and *The Dream of the Rood*, tr. Charles W. Kennedy

Peter R. Hallock
Easter 1976

The musical score is arranged in a standard orchestral layout. It includes parts for three Trumpets in C, a Horn in F, two Trombones, Bass Drum, Timpani (with notes G, B, C), Bass solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, Organ, and Organ Pedals. The score is in common time (C) and features a key signature of one sharp (F#). Dynamics range from *f* (forte) to *ff* (fortissimo). The organ part is marked *Gt. Full, no reeds*. The choir part is marked *unison*. The score spans three measures, with a repeat sign at the end of the first measure.

9 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Timp.

Org. *Gt.* *pp*

Org. Ped.

12 **A**

The musical score is arranged in a system of staves. The top section includes three trumpet parts (Tpt. 1, 2, 3), horn (Hn.), two trombone parts (Tbn. 1, 2), and timpani (Timp.). The middle section features vocal soloists (S. A. and T. B.) with lyrics. The bottom section is for the organ (Org.). The score is in 3/4 time with a key signature of one sharp (F#). The first measure of the brass parts is marked with a box containing the letter 'A'. The dynamic marking *f* (forte) is present in the brass parts, and *ff* (fortissimo) is used for the vocal soloists. The organ part includes the instruction *Gt. 8' Principal*.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. *f* Mute

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

S. A. *ff*
Cre - do in un - um De - um.

T. B. *ff*

Org. **A**
Gt. 8' Principal

B

16 *sub. mp* *p* *p*

Timp.

S. *f* *unis. mf*

A. Pa - trem om - ni - po - ten - tem et in un - um, Do - mi - num Je - sum Chri - stum

T. *f* *unis. mf*

B. *3*

Org. *Sw. 8' Flute*

C

20

Timp.

S. *mp* *3* *div.*

A. cru - ci - fix - us e - ti - am pro

T. *mp* *3* *div.*

B. *3*

Org.

32

Hn.

Bass solo

Org.

Org. Ped.

earth, the heav'ns a - bove, when sav - age men laid sin - ful hands

37

Hn.

Bass solo

S. A.

T. B.

Org.

Org. Ped.

on their Cre - a - tor

Cre - do in un - um De - um et in et in et

E

ff *mf*

42 un - um Do-mi-num *mf unis.* **F**

S. A. un - um in Do-mi-num Je-sum Chri- stum cru - ci - fi - xus

T. B. in *mf unis.*

Org.

Org. Ped.

46 *sfz* *>*

Timp.

S. A. *div.* e - ti - am pro no - bis, et se - pul - tus est

T. B. *div.* *f*

Org.

Org. Ped.

Su. 8'

G

49 *f* 3 3 3

Hn.

B. D. *pp*

Timp. *p* G, B, C

Bass solo *mf*

Org.

Org. Ped.

The stars for-sook their shin-ing splen- dor, when the young

53

Hn.

B. D.

Bass solo *mf*

Org.

Org. Ped.

war- rior, God the all wiel- der put off his rai- ment, and in the

56

Hn.

B. D.

Timp.

Bass solo

Org.

Org. Ped.

sight of man-y, moun - ted the cross to re - deem man - kind.

ff *mp* *p* *sfz* *f* *tr*

61 **H**

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. *Open*

Tbn. 1 *f*

Tbn. 2 *f*

B. D. *mp*

Timp. *(tr)* G, A, C

S. A. *f cresc.* *ff* *unis. f*
Cre - do in un - um De - um et in

T. B. *f cresc.* *ff* *unis. f*

Org. **H**

Org. Ped.

I

64 *Mute*

Tpt. 1 *Mute*

Tpt. 2 *Mute*

Tpt. 3 *Mute*

Hn. *Mute*

Tbn. 1 *Mute*

Tbn. 2 *Mute*

B. D. *p*

S. A. *mf* *3* *div. mp*

T. B. *mf* *3* *div. mp*

Org.

un - um Do-mi-num Je - sum Chris- tum qui pro-pter nos

68

Hn. *p*

B. D. *pp*

S.
A. *p* *pp*
ho-mi-nes et pro-pter nos-tram sa-lu-tem de - scen-dit de cae-lis

T.
B. *p* *pp*

Org.

Org.
Ped.

73 **J** *f* *Mute*

Hn.

Bass solo *f*

J God as-cen-ded the Tree

Org. *Sw. 8'*

Org. Ped.

77 *pp* *p* *p*

Bass solo

moist with the blood-y tear drops un-der the bark weep-ing

Org.

83 K

Tpt. 1

Tpt. 2 *p* *Open*

Tpt. 3 *p* *Open*

Tbn. 1 *p*

Tbn. 2 *p*

Timp. *sfz* *tr*

Bass solo *mp* *f*

all cre - a - tion wept Christ was on the Cross

K

Org.

Org. Ped.

90 *Open*

Tpt. 1

Tbn. 1 *Open*

Tbn. 2 *Open*

Timp. *mf* *p* *pp*

S. *f* *mp* *3*
A. *f* *mp* *3*

Cre-do in un-um De-um et in un-um Do-mi-ne Je - sum Chri-stum

T. *f* *mp* *3*
B. *f* *mp* *3*

Org.

95 *f* G, B \flat , C

Timp.

Bass solo *p*

S. A. *div.* *f* They
 fi - li - um De - i u - ni - ge - ni tum

T. B. *div.* *f*

Org.

99 **L** *p*

Hn.

B. D. *pp*

Bass solo
 grieved for him, (in the grip of fear) when our Lord went forth, spir-it from bod-y

Org.

Org. Ped.

106

Hn.

Tbn. 1

B. D.

Bass solo

Org.

Org. Ped.

in the sight of his slay-ers, they made him a sep-ul-chre carv- ing

111

Hn.

Tbn. 1

B. D.

Bass solo

Org.

Org. Ped.

from shin - ing stone and there - in they

114

Hn.

Tbn. 1

B. D.

Bass solo

laid the Lord - ly Prince death he

Org.

Org. Ped.

pp

M

119 *mf* *ff* *Mute*

Tpt. 1 *mf* *ff* *Mute*

Tpt. 2 *mf* *ff* *Mute*

Tpt. 3 *mf* *ff* *Mute*

Hn. *mf* *ff* *Mute*

Tbn. 1 *mf* *ff* *Mute*

Tbn. 2 *mf* *ff* *Mute*

Bass solo

S. *ff cresc.* *fff* Et re - sur - re - xit

A. *ff cresc.* *fff*

T. *ff cresc.* *fff*

B. *ff cresc.* *fff*

Org. *ff Gt.*

Org. Ped. *p*

N

122

Bass solo *f* *mf*

Death he suf- fered but our Sav - ior rose and the

Org. *p*

Org. Ped.

125

Bass solo

rood with rad-iant light shall il - lum-ine the wide cre - a - tion

Org.

Org. Ped.

O

129 TAPE

S. A. Cre - do in un - um De - um Pa - trem om - ni - po - ten - tem,

T. B.

Org. TAPE

Org. Ped.

131

S. A. et in un - um Do - mi - num Je - sum Chri - stum et re - sur - re - xit ter - ti - a di - e

T. B.

Org.

Org. Ped.

133

S. A. et as - cen - dit in cae - lum, et i - te - rum ven - tu - rum est cum glo - ri - a

T. B.

Org.

Org. Ped.

135

S. A. ju - di - ca - re vi - vos et mor - tu - os

T. B.

Org.

Org. Ped.

P
Faster *mf* *f* Slower

136

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. D.

Bass solo

He as-cen-ded to heav-en and

P
Faster Slower

Org.

Sw. to Gt.
16' and 8'

Org. Ped.

32', 16', and 8'
tr

140

B. D.

Bass solo

Org.

Org. Ped.

hith-er a-gain he shall come, to seek man-kind The Lord him - self, with his

Detailed description of the musical score: The score is for measures 140-144. It features four staves. The top staff is for B. D. (Bass Drum) in 3/4 time, showing a simple rhythmic pattern. The second staff is for Bass solo in 3/4 time, with lyrics 'hith-er a-gain he shall come, to seek man-kind' and 'The Lord him - self, with his'. A triplet of eighth notes is marked with a '3' below it. The third staff is for the Organ (Org.) in 3/4 time, with a tremolo effect indicated by a wavy line above the notes. The bottom staff is for the Organ Pedal (Org. Ped.) in 3/4 time, providing a harmonic foundation. The key signature has two flats (B-flat and E-flat).

145 *mf* **Faster** Q

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. D. *pp*

Bass solo

S. A. *unis. f*

T. B. *From the four unis. f*

Faster Q

Org. *add 4'*

Org. Ped.

151

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Timp.

S.
A.

T.
B.

Org.

Org.
Ped.

re - gions of earth's realm

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf

156

mf

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Timp.

div.

S.
A.

T.
B.

Org.

Org.
Ped.

161 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Timp. F, A, E

S.
A.
T.
B.

Org.

Org.
Ped.

166 **R**

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn.

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *mf*

S. A. *unis. f*
all shin-ing an - gels in un-i-son sound - ing

T. B. *f*

Org. **R**

172

Tpt. 1 *f* *mf*

Tpt. 2 *f*

Tpt. 3 *f*

Hn.

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Timp. *ff*

S. *div.* *mf*

A. shall blow their trump - ets loud

T. *div.* *mf*

B. *unis.*

Org.

177

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *f* *Open*

Hn. *f* *Open*

Tbn. 1 *ff* *f* *mf*

Tbn. 2 *ff* *f* *mf*

Timp. F, B \flat , D

S. A. *ff* *f* *ff*

T. B. *ff* *f* *ff*
div. they shall re-sound

Org. *Soft 16' + Sw.*

Org. Ped. *Soft 16' + Sw.*

182

S

p *Open*

Tpt. 1

mp *p* *Open*

Tpt. 2

p *Open*

Tbn. 1

p *Open*

Tbn. 2

S.
A.

mf

swell-ing clear to the

T.
B.

mf

3 3

S swell-ing clear to the course of the stars,

Org.

Org.
Ped.

187

S. A. course of the stars, they shall

T. B. they shall sing

Org.

Org. Ped.

191

S. A. sing they shall sing from north and

T. B. *div.* they shall sing from north and south,

Org.

Org. Ped.

T

196 *mp* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

mf

Timp.

S.
A.

T.
B.

unis.

T

Org.

Org.
Ped.

201

mf

Tpt. 1

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Timp.

S.
A.

T.
B.

Org.

Org.
Ped.

and all man - kind

206 **U**

Instrumentation and Dynamics:

- Tpt. 1: *mp* (measures 206-207), *p* (measures 208-209)
- Tpt. 3: *mp* (measures 206-207), *p* (measures 208-209)
- Hn.: *mp* (measures 206-207), *p* (measures 208-209)
- Tbn. 1: *mp* (measures 206-207), *p* (measures 208-209)
- Tbn. 2: *mp* (measures 206-207), *p* (measures 208-209)
- Timp.: F, A, D
- S. (Soprano): *unis. mf* (measures 206-207), *div. mp* (measures 208-209)
- A. (Alto): *mf* (measures 206-207), *div. mp* (measures 208-209)
- T. (Tenor): *mf* (measures 206-207), *div. mp* (measures 208-209)
- B. (Bass): *mf* (measures 206-207), *div. mp* (measures 208-209)
- Org. and Org. Ped.: *mf* (measures 206-207), *div. mp* (measures 208-209)

Lyrics:

S. from the an-cient earth from their deep sleep

A. from the an-cient earth from their deep sleep

T. from the an-cient earth from their deep sleep

B. from the an-cient earth from their deep sleep

210

Musical score for page 229, measures 210-213. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, Timp., S. A., T. B., Org., and Org. Ped. The lyrics are "they shall rise, they shall rise!".

Measures 210-213 are shown. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, Timp., S. A., T. B., Org., and Org. Ped. The lyrics are "they shall rise, they shall rise!".

Dynamic markings include *mf*, *f*, and *ff*. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4.

215 **Slower** *pp* **V**

B. D. $\text{H} \frac{3}{4}$

Bass solo

from south and east, shall come the Cre-a-tor's light like the sun,

Slower

Org. *Sw. p*

Org. Ped. *Sw. to Ped.*

219

Tpt. 1

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn.

Tbn. 1 *mp*

Tbn. 2 *mp*

B. D.

Bass solo

the won-drous pres-ence of Christ the sound of heav-en's trump-et shall strain

Org.

Org. Ped.

223 *f* rit.

Tpt. 1

Tpt. 2 *mf* — *f*

Tpt. 3 *mf* — *f*

Hn. *mf* — *f* *mp*

Tbn. 1 *mf* — *f* *mp*

Tbn. 2 *mf* — *f* *mp*

B. D.

Bass solo *ff*

at the up-lift-ed stan-dard the tow-ring rit.

Org. *add*

Org. Ped.

236 W

B. D. $\text{H } \text{C}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

S. A. *ff* *mp* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Cre-do in un - um De-um et in un - um Do-mi-num Je-sum

T. B. *ff* *mp* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
3

Org. *pp Sw.* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Org. Ped. *pp Soft 16', 8' + Sw.* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

241

B. D. $\text{H } \frac{3}{4}$ C

S. A. *unis. p* *mp* $\frac{3}{4}$ C
 Chri-stum, et re-sur-re - xit, in Spi-ri-tum Sanc-tum Do-mi-num, et vi-vi-fi-

T. B. *unis. p* *mp* $\frac{3}{4}$ C
3 *3*

Org. $\frac{3}{4}$ C

Org. Ped. $\frac{3}{4}$ C



245

B. D. *mp*

S. *div. mf* re-sur-rec-ti - o-nem mor-tu - o - rum, *p*

A. can-tem, et ex - pec-to, re - sur - rec-ti - o-nem mor-tu-o-rum, et vi-tam

T. *div. mf* unis. *p div.*

B.

Org.

Org. Ped.

250 *pp*

B. D.

Bass solo *mp*

pp Our hope waits on the cross.

S. ven-tu - ri - sae-cu-li. Et ex-pec-to

A.

T. *pp*

B.

Org.

Org. Ped.

255

S. A. *ppp*
re-sur-rec-ti-o-nem mor-tu-o - rum, et vi-tam ven-tu-ri sae-cu-li. A - men.

T. B. *ppp*

Org.

Org. Ped.

3.5. VICTIMAE PASCHALI

Burial Rite II
The Book of Common Prayer, 1979

Peter R. Hallock
Easter 1979

The musical score is arranged in a system with the following parts from top to bottom:

- Trumpet 1 in C:** Treble clef, 4/4 time. Rested throughout.
- Trumpet 2 in C:** Treble clef, 4/4 time. Rested until measure 5, then plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamic: *f*.
- Trumpet 3 in C:** Treble clef, 4/4 time. Rested until measure 3, then plays a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamic: *mf*.
- Horn in C:** Bass clef, 4/4 time. Rested until measure 5, then plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamic: *f*.
- Trombones 1 & 2:** Bass clef, 4/4 time. Plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. Dynamic: *mf* in measure 3, *cresc.* in measure 5.
- Soprano solo:** Treble clef, 4/4 time. Rested throughout.
- S. A.:** Treble clef, 4/4 time. Rested throughout.
- T. B.:** Bass clef, 4/4 time. Rested throughout.
- Organ:** Grand staff (treble and bass clefs), 4/4 time. Bass line: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Treble line: quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Dynamics: *pp* (piano) in measure 1, *add* (addition) in measure 2, *Gt.* (Great) in measure 3, *add* in measure 4.
- Organ Pedals:** Bass clef, 4/4 time. Plays a sustained low note (G1) with a slur under the notes.

7 *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1 & 2

Org. *add (+Pos.)* *add*

Org. Pedals

Detailed description: This page of a musical score, numbered 238, contains measures 7, 8, and 9. The score is arranged in a multi-staff format. The top three staves are for trumpets: Tpt. 1 (treble clef), Tpt. 2 (treble clef), and Tpt. 3 (treble clef). The fourth staff is for Horns (Hn., bass clef). The fifth staff is for Trombones 1 and 2 (Tbn. 1 & 2, bass clef). The sixth and seventh staves are for the Organ (Org.), with the upper staff in treble clef and the lower staff in bass clef. The Organ part includes the instruction "add (+Pos.)" in measure 7 and "add" in measure 9. The Organ Pedals part (labeled "Org. Pedals") is in the bottom-most staff, featuring sustained chords in the bass clef. The music begins at measure 7 with a dynamic marking of *f*. Tpt. 1 has a rest in measure 7 and enters in measure 8 with a melodic line. Tpt. 2 and Tpt. 3 have melodic lines throughout. The Horns play a simple harmonic accompaniment. The Trombones play a harmonic accompaniment. The Organ provides a rhythmic and harmonic accompaniment with the specified instructions.

10

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *mp* *f*

Tpt. 3 *ff* *mp* *f*

Hn. *ff* *f* *mp*

Tbn. I & 2 *ff* *f* *mp*

S. A. *ff*
Christ is ris-en from the dead

T. B. *ff*

Org. *f*

Org. Pedals *f*
add to Ped.

14

Tpt. 1

Tpt. 2

Tpt. 3

Hn. *ff* *p*

Tbn. 1 & 2 *ff* *sub pp*

S. A. *mf* Al - le - lu - ia!

T. B. *mf* Al - le - lu -

Al - le -

Org. *Bw.* *sub pp*

Org. Pedals *sub pp*

18

Hn. *f*

Tbn. 1 & 2 *f*

S. *f* Al - le - lu - ia!

A. ia! Al - le - lu - ia!

T. *f* Al - le - lu - ia!

B. - lu - ia! Al - le - lu - ia!

Org.

Org. Pedals

23

Tpt. 1

Tpt. 2

Tpt. 3

Hn. *poco cresc.* *ff*

Tbn. I & 2 *poco cresc.* *ff*

Org. *Sw.* *Gt. f*

Org. Pedals *Gt. to Ped.*

27 *mp*

Hn.

Tbn. 1 & 2 *mp*

S. A. *f*
Christ is ris - en from the dead,

T. B. *f*

Org. *Sw. open*

31 *f detached*

Tbn. 1 & 2

S. A. *unis.* 3 *div.*
tramp - ling, tramp - ling,

T. B. *unis.* 3 3

Org.

Org. Pedals

35 *f detached* *p*

Tpt. 1

Tpt. 2 *f detached* *p*

Tpt. 3 *f detached* *p*

Hn. *f detached* *p*

Tbn. 1 & 2 *p*

S. *ff* *f*

A. *ff* *f*

T. *ff* *f*

B. *ff* *f*

tramp - ling down death by death

Org.

41

mf

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1 & 2

S.
A.

T.
B.

Org.

and giv-ing life to those in the tomb. The

mp *p*

mp *p*

50

rit. **A tempo**

mf cresc. *mf cresc.* *mf cresc.*

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1 & 2

S.
A.
T.
B.

veil of death shroud-ing all na-tions

rit. **A tempo**

Org.

Org. Pedals

57 *mf* *cresc.* *Mute on.*

Tpt. 1

Tpt. 2 *mf* *cresc.* *Mute on.*

Tpt. 3 *Mute on.*

Hn. *Mute on.*

Tbn. 1 & 2 *mf* *cresc.* *Mute on.*

S. *ff*
yields to the liv-ing, yields to the liv-ing God.

T. *div. ff*

B.

Org. *Bw.*

Org. Pedals

61 *mf*

Hn.

S.
A.
T.
B.

mf Al - le - lu - ia!
mf Al - le - lu - ia!
Al - le - lu - ia!

Org.

Org.
Pedals

65 *Mute on.*

Hn.

S.
A.

T.
B.

Org.

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

69

Tpt. 1

Tpt. 2

Tpt. 3

Hn. *p*

Tbn. 1 & 2 *p*

S. A.

T. B.

Org. *Sw.*

Christ is ris - en from the

72 Christ is ris-en from the grave and gives light to those who sit in dark-ness

S. A. grave and in his tri-umph gives light to those who sit in dark-ness

T. B.

Org.

76 *mp* and in the shad-ow of death.

S. A. *mp* and in the shad-ow of death.

T. B. *unis.* *mp* and in the shad-ow of death.

Org.

Org. Pedals

80

TAPE
Ad. libitum; gradually faster.
Mute off before last repetition.

Tpt. 1

TAPE
Ad. libitum; gradually faster.
Mute off before last repetition.

Tpt. 2

TAPE
Ad. libitum; gradually faster.
Mute off before last repetition.

Tpt. 3

TAPE
Ad. libitum; gradually faster.
Mute off before last repetition.

Hn.

TAPE
Ad. libitum; gradually faster.
Mute off before last repetition.

Tbn.
1 & 2

S.
A.

TAPE

T.
B.

Org.

TAPE

Org.
Pedals

81 *ff* rit. A tempo

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. *ff*

Tbn. I & 2 *ff*

S. A.

T. B.

Org.

Org. Pedals

Lord Je-sus

86

S. A. Christ, Son of the liv - ing God,

T. B.

Org. Sw. *mp*

Org. Pedals *mp*

90

S. A. *f* set not your Pas - sion *mp* be - tween your judg - ment and our

T. B. *f* set not your Pas - sion *mp* be - tween your judg - ment and our

Org.

Org. Pedals

93

Tpt. 1 *p* *Mute on.*

Tpt. 2 *mp* *Mute on.*

Tpt. 3 *p* *Mute on.*

Hn. *p*

Tbn. 1 & 2 *p* *Mute on.*

S. A. *ff* souls; op - en the king - dom of

T. B. *ff* souls; op - en the king - dom of

Org. *Gt.*

Org. Pedals

96 heav'n to all who be - lieve in your ho - ly Name,
S. A. heav'n to all be - liev - ers,
T. B.
Org. Sw.
Org. Pedals

99 *mf*
S. A. and bring us with your saints and mar-tyrs to that ho-ly
T. B. *mf* with your saints and mar-tyrs to that ho-ly
Org.
Org. Pedals

104

Tpt. 1 *pp* rit.

Tpt. 2 *pp*

Tpt. 3 *pp*

Hn. *p* Mute on.

Tbn. 1 & 2 *pp*

S. A. *mp*
cit - y. the new Je - ru - sa - lem.

T. B. *mp*
cit - y,

Org. rit.

Org. Pedals

109

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1 & 2

S. A.

T. B.

Org.

Org. Pedals

pp Al le - lu - ia, *mp* al le - lu -

pp Al - - le - lu - ia, *f* al -

mp Al - - le - lu -

mp al - -

div.

TB unis.

121

S. solo *mp* Al - le - lu - ia!

S. A. *p* al - le - lu - ia!

T. B. *pp* al - le - lu - ia!

- lu - ia, *pp* al - le - lu - ia!

Org.

Org. Pedals

3.6. IS IT NOTHING TO YOU?

Lamentations 1:12a; Luke 23:46b

Peter R. Hallock
March 20, 2005

Slow p *mf* *f*

A. Is it noth-ing to you all you who pass by? Is it noth-ing to you all

T. *p* *unis. mf* *f*
Is it noth-ing to you all you who pass by? Is it noth-ing to you all

B. *p* *mf* *f* *unis.*
Is it noth-ing to you all you who pass by? Is it noth-ing to you all

7 *ten.* *mf cresc.* *f* *mp cresc.*

A. you who pass by? Be-hold and see if there be an - y

T. *ten. div.* *mf cresc.* *f* *mp cresc.*
you who pass by? Be-hold and see if there be an - y

B. *ten.* *mf cresc.* *f* *mp cresc.*
you who pass by? Be-hold and see, be-hold and see if there be an - y

11 *p* *unis. pp* *div. mp cresc.*

A. sor - row Is it noth-ing to you, is it

T. *p* *pp* *mp cresc.*
sor - row Is it noth-ing to you, is it

B. *mf* *p* *div. pp* *mp cresc.*
sor - row, like un-to my sor - row. Is it noth-ing to you, is it

15 *f* *mf* *mp* *f* *sub. p*

A. noth- ing to you, all you who pass by? If there be an - y sor - row like un - to

T. noth- ing to you, all you who pass by? If there be an - y sor - row like un - to

B. noth- ing to you, all you who pass by? If there be an - y sor - row like un - to

19 *mp* *pp*

A. my sor - row. In ma-nus tu - as, Do - mi-ne, in ma-nus tu - as, Do - mi-

T. my sor - row. In man-us tu - as, Do - mi-ne, in man-us tu - as, Do - mi

B. my sor - row. In man-us tu - as, Do - mi-

24 *mp* *pp* *div. a3* *mp* *p* *pp*

A. ne, com-men-do spi - ri-tum me - um.

T. - ne, com-men-do spi - ri-tum me - um. Is it noth- ing?

B. ne, com-men-do spi - ri-tum me - um. Is it noth- ing?

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APPENDIX A

**BISHOPS OF THE DIOCESE OF OLYMPIA, SEATTLE AND
DEANS OF ST. MARK'S EPISCOPAL CATHEDRAL, SEATTLE
DURING HALLOCK'S TENURE**

Bishops of the Diocese of Olympia

<i>Name</i>	<i>Dates of Episcopate</i>
Stephen Fielding Bayne, Jr.	1947–1959
William Fisher Lewis	1960–1964
Ivol Ira Curtis	1964–1975
Robert Hume Cochrane	1976–1989
Vincent Waydell Warner	1989–2007
Gregory Rickel	2007–

Deans of St. Mark's Cathedral

<i>Name</i>	<i>Dates of Deanship</i>
John Compton Leffler	1951–1971
[Gordon V. Smith, <i>interim</i>]	1971–1972]
C. Cabell Tennis	1972–1986
[John R. Bell, <i>interim</i>]	1986–1988]
Frederick Bowen Northup	1988–1998
[Gerald W. Porter, <i>priest-in-charge</i>]	1998–1999]
Robert Vincent Taylor	1999–

APPENDIX B

**ACADEMIC DEGREES EARNED
AND HONORS RECEIVED BY PETER R. HALLOCK**

Degree/Honor	Institution
Bachelor of Arts in Music (1951)	University of Washington, Seattle
Master of Arts in Music (1958)	University of Washington, Seattle
Bishop's Cross	Diocese of Olympia
Associate	Royal School of Church Music
Doctor of Church Music, <i>honoris causa</i>	Church Divinity School of the Pacific
Canon Precentor	St. Mark's Cathedral
Canon of Honor	Diocese of Olympia
Bishop's Cross	Diocese of Olympia

APPENDIX C

**LETTER FROM PETER R. HALLOCK
TO JASON A. ANDERSON, 8 MAY 2007**

Dear Jason,

It was obvious that the note on the door [see Chapter 1.5] was a “not wanted” message. The shock I experienced was in giving up the illusion that the importance of my contribution to the worship and life of the Cathedral had provided me with a degree of security that made me immune to being dismissed by Dean Northup, despite the “out of hand” dismissal of extremely gifted liturgist The Reverend Ralph Carskadden before me.

Once adjusted to that “reality,” I considered the possibility of challenging my dismissal on the grounds of fair practice laws whereby an employee whose standards of performance are satisfactory (or better) cannot be dismissed arbitrarily. At my disposal as a member of AAM [Association of Anglican Musicians], was the resource of its Professional Concerns Committee, the significance of which was made apparent recently in assisting Jonathan Dimmock in a successful litigation settlement with the rector and vestry of All Saints [Episcopal Church], San Francisco for dismissal without substantial, objective, justification. However, for me to take such action would have required an emotional investment on my part that I was not willing to assume. I am not given to pugilism (to put it lightly), which I consider to be a recourse to one's animal nature, not to mention its antithetical nature in the light of the Jesus message. In addition, the effect of some kind of “battle” would have been costly for the parish, both financially and in many other ways. Having weighed these possibilities I was content to quit (as had been suggested by the Dean), and submit to going through the charade of a public announcement of a sudden decision (on my part) to opt for early retirement. The window dressing of the situation did not delude anyone as indicated by observations in Seattle newspapers.

Generally speaking there exists in the church an attitude and perspective that assumes (as in my situation) that the rector (person “in charge”) is right without question, a legacy of the patriarchal structure of the institution; a system that for one, provides the rector (by canon law) the authority to hire and fire staff members as a matter of fiat. Thus, my “dismissal” was but one more example of the system at work. Obviously the church's dependency on the hierarchal management system precludes asking the disruptive and challenging question, “Is it possible that a professional lay person might have a calling and vocation equal to, or even surpassing that of deacon, priest or bishop, when measured and assessed in terms of value to the health and mission of the church?” As an example I cite the myopic intercession, “We pray for all bishops, priests, and deacons,” fooled by the response that (seemingly implied) “THEY [*sic*] may be faithful servants of your Word and Sacraments” [see *The Book of Common Prayer*, p. 387].

Viewed from the church's hierarchical construct, the note on the door, is easier to understand when recognized as the "state of affairs" by which, too often, the role and purpose of staff persons is perceived by the rector to serve the mission and ministry of himself/herself. To contest such a viewpoint is to quote *The Book of Common Prayer*, (The Ordination of a Priest, page 351) in which the concept of laity supporting the ministry of the priesthood is, paradoxically, contrary (by 180 degrees) to the intent expressed in the statement "it will be your task ... to love and serve the people among whom you work," to which the candidate is required to say, "I believe I am so called." (For the sake of accuracy, it must be noted that the Office of the President of The United States exists and operates under the same paradigm, at times at a staggering cost of life and resources.)

In my opinion, the inherent conflict arising from "who is serving whom" issues is, for clergy, a product of the how-to-get-ahead nature of the hierarchal system: deacon, priest, rector, dean, bishop; each "advancement" promising a better car, better housing, and "fancier" vesture. And not to be discounted is, perhaps, the most important motivation of all, the too prevalent satisfaction of severe (and in some pathological instances) ego needs. It is the fulfillment of ego needs that has not only contributed to the flawed nature of the system, but has also given birth to the Peter Principal: "In a hierarchy every employee tends to rise to his/her level of incompetence" (see Peter Principal at www.wikipedia.com).

The business of moving up, however, is moving on. To move up from being a priest is to move on to being a rector. To move up from being a rector is to move on to being a Dean. To move up from being a Dean is to move on to being a Bishop. Cabell Tennis moved up to become a Bishop and moved on to Delaware. Fred Northup moved on to Atlanta, to become the [President of Athletes for a Better World].

For myself, the business of either moving up or on did not exist. I was already "home." I was blessed with that extremely rare and precious thing called "a sense of place"—obviously at odds with those who are "only passing through." St. Mark's was and is MY place, and I sincerely believe it is THE place to which I have been called; inseparable from the history of my life from the year 1933 to today. I am now able to better recognize that this fact has to some degree, engendered a territorial attitude on my part. However, it is fair to add that I was (and am) not alone. The "difficulties" I had with Dean Tennis and Dean Northup were far from mine alone. Feelings of place and ownership remain with many, many parishioners, past and present. As an example, my attitude and thoughts regarding such matters as architectural renovations to the building is shared by many who consider the "decoration" of the sanctuary, surmounted as it is by the "holy paddle wheel," to be a classic example of interior decorator's kitsch. That this is so will result in its inevitable removal when it is finally recognized as passé.

Under the heading "Church Employees" I share the following episode from my personal history in that it is an example of the ubiquitous nature of certain issues that effect the lives of many laypersons working in the church:

When I had been at the Cathedral for a few years, Dean Leffler suggested to the vestry that my meager salary should be increased by some small amount—to which, “Mr. Eddy,” age 90, and a millionaire, expressing his dissatisfaction with the proposal exclaimed, “Why it wasn’t but a few years ago we could get someone in to play the organ for \$10 a Sunday.”

A “vocational” church musician will have been sitting on an organ bench from an early age. Besides knowing “how to play the organ,” he/she will also know how to think. By the age of twenty, he/she will have heard 780 readings from Scripture and 160 sermons, the pretense of which is to explain their meaning. (By the time I started at St. Mark’s, the score would easily be Scripture 1560, and sermons 320.) After such an exposure (if not saturation), the idea that an intelligent human being would not develop a “theological” position of his/her own is, of course, preposterous. Because the musician’s theological position is inevitable, and as such, can either be acknowledged or it can be denied. When it is denied as an overt expression, it becomes, for the “sale of the job,” suppressed at the overt level and shunted to the covert level, and in the process, nurtures that pathology we know as denial. However, as Freud has made so clear: when one chooses to move their feelings to a covert level, feelings remain, nonetheless “at work.” And eventually, by one means or another, (the “Dark Side” being one) such conflicts will be communicated, most often in a destructive form. More to the point is to accept the reality that the training and education involved in becoming a “successful” church musician is inseparable from his/her personal theological “position.” Thus to expect a musician to perform music which, in the musician’s estimation, is undeniably inferior theologically, and do so without resistance, is to ask that musician to ignore his/her theological values and convictions—a sort of “faith lobotomy.” Such is the stuff that feeds the perception of musicians as those whose “proper place” is limited to providing a service. We should name this the “lounge pianist” syndrome; where the performers “artistic values” are assumed to be irrelevant against the value of being paid.

The phrase “get someone in” can hardly be surpassed as an example of the perception (widely embraced) of the place of church musicians as someone to provide a service; a person to “get in” (like a plumber) when needed. Therefore, the “note on the door” was “nothing more” than a reminder that I was subject to the will of the rector as the person “truly called”—a “logic” sustained by the codependency relationship of the church (as an institution) to the hierarchal management system and ordained by canon law. To the extent I was “victimized,” I was victimized by circumstances endemic to the institution, and in company with thousands of others before me.

[unsigned]

CURRICULUM VITA
JASON ALLEN ANDERSON

Professional Profile

A passionate educator dedicated to developing a world-class program of music in which all are invited to participate, grow, and refine their own skills in an environment where artistic expression, creativity, and musicianship are nurtured to their full potential

Education**Doctor of Musical Arts in Choral Conducting (2007)**

University of Washington • *Seattle, Washington*

Dissertation: "The Life and Works of Peter R. Hallock (b. 1924)"

Master of Music in Conducting (2002)

Portland State University • *Portland, Oregon*

Bachelor of Music in Music Education, cum laude (1998)

Butler University • *Indianapolis, Indiana*

Academic Teaching Experience**Pre-Doctoral Teaching Associate (2005–2007)**

University of Washington School of Music • *Seattle, Washington*

- Teaching assistant for UW Choirs; Dr. Geoffrey Boers, *Director of Choral Studies*
- Direct 80- to 120-voice University Singers, a mixed ensemble open to all without audition; instruct singers in basic vocal techniques, and vocal health; develop skills in sight-singing, ear training, rhythm, and basic music theory; maintain attendance records and complete evaluations of all students; during Winter 2006, prepare choir for W. A. Mozart's Mass in C minor (Robert D. Levin completion); during Winter 2007, direct choir and orchestra in Antonio Vivaldi's *Gloria*; present one concert per term (three per year)
- Direct 30-voice Summer Chorale, a mixed ensemble open to all without audition; instruct singers in basic vocal techniques and vocal health; present one concert at the end of Summer term
- Assist with Advanced Choral Conducting and Advanced Choral Techniques courses; develop and edit syllabuses for classes, maintain attendance records, collate class project "Around the Wheel of Pedagogy"
- Create and maintain UW Choirs website
<<http://www.music.washington.edu/choirs/>>
- General choral program administration and other duties as assigned

Teaching Assistant (1999–2002)

Portland State University • *Portland, Oregon*

- Teaching assistant for PSU Choral & Vocal programs; Dr. Bruce Browne, *Prof. of Music Emeritus*
- Conducted the Madrigal Ensemble
 - Doubled enrollment in this ensemble over 3-year period
 - Select members of this ensemble performed at the 6th annual Shakespeare Authorship Studies Conference at Concordia University in Portland, singing a variety of madrigals by Thomas Weelkes
- Served as Assistant Director of the Chamber Choir
- Assisted with University Choir; served as instructor of record for this ensemble for one-term sabbatical of the regular instructor
- Taught Vocal Methods to music education majors
- Continue to maintain active and professional relationships with music faculty

Courses Taught

University Chorale, University Singers, Undergraduate Choral Conducting, Seminar in Church Music Techniques, Madrigal Ensemble, University Choir (*Sabbatical coverage*), Guitar/Vocal Techniques (*Vocal Techniques portion only*)

Course Developed

Seminar in Church Music Techniques

Co-developed and authored the syllabus for this seminar with Dr. Geoffrey Boers; course objectives included developing skills in church music as a leader, servant, pastor, theologian, and artist; components included assigned readings, classroom discussion, exploration of liturgy, world music, composing and arranging, and much more

Areas of Teaching & Research Expertise

Mixed, women's, and men's choirs of beginning, intermediate, or advanced ability

Studio voice instruction; group vocal instruction

Choral conducting and techniques for undergraduate and graduate students

Choral conducting and techniques for current and future music educators

Choral repertoire of the Renaissance, Baroque, and Romantic periods, with the following specialties:

- The Old Hall Manuscript: A Cursory Glance
- Flemish Choral Music for the Feast of St. Michael & All Angels
- French Baroque Sacred Choral Music from 1643-1744
- G. F. Handel's 'Cannons' or 'Chandos' Anthems
- Tempo in J. S. Bach's *Mass in B minor*: Applications for Other Works by J. S. Bach
- Unaccompanied mass settings for mixed voices by Josef Rheinberger

- Early American performances and reception of Johannes Brahms's *Triumphlied*
- Cathedral Anthems

The Sacramental Litanies of Wolfgang Amadeus Mozart

English Composers of the 20th Century

- Cathedral Anthems
- Ralph Vaughan Williams *Hodie*: A conductor's guide to preparation

Church music: teaching and techniques

- Leading congregational singing
- Directing from the keyboard
- Liturgical training in the Anglican tradition and other reformed traditions
- Liturgical arts & music: Symbolism, meaning, and representation
- Lectionaries and music planning

The Sacred Choral Music of Lili Boulanger

George Gershwin at the Barbershop

The Boy's Changing Voice: A Primer for Future Teachers

The Life and Works of Peter R. Hallock

Publications, Presentations, Workshops & Clinics

Special Workshop Presenter: Assessing Student Work in the Fine Arts

University of Washington CIDR TA Conference on Teaching & Learning, September 2006

- Explored ways of assessing student work in subjective disciplines like art, music, and dance
- Helped participants develop strategies for communicating to students how they are being evaluated before they complete assignments, and why their work did or did not meet instructor expectations
- Using an example from the field of choral conducting, participants developed a list of expectations and evaluative criteria, assigned grading value to those items, and built a grading matrix based on that information

Sacred Music Reading Session Presenter

Washington State ACDA Summer Institute, July 2006

- Presented a 45-minute reading session of new and familiar sacred music to approximately 60 church, school, and community choir directors
- Repertoire highlights included *All flesh is grass* by Chris Massa, *Great is thy faithfulness* arr. by Caldwell/Ivory, *Forsaken* by Lee Dengler, *If you love me keep my commandments* by Roupén Shakarian, and *Ave verum corpus* by Edward Elgar

Sacred Music Reading Session Presenter

Washington State ACDA Summer Institute (Tacoma, Washington), July 2004

- Presented a 45-minute reading session of new and familiar sacred music to approximately 40 church, school, and community choir directors
- Repertoire highlights included *A willing heart* by Tom Fettke, *Thou shalt know him* by Mark Sirrett, *Christ is the bread of life* by Fred Frahm, *Shehecheyanu* by Charles Collins, and *A spotless rose* by Graeme Morton

Choir Clinician at Autumn Choir Retreat

West Side Presbyterian Church (Seattle, Washington), October 2003

- Refine and develop vocal techniques for a 40-voice mixed choir of beginning-to intermediate-level singers in preparation for their Christmas program
- Repertoire included excerpts from Handel's *Messiah*

Conductor of Demonstration Choir for the Shakespeare Authorship Studies Conference

Concordia University (Portland, Oregon), March 2002

Academic Honors & Awards

University of Washington Teaching Assistantship

University of Washington Choral Music Scholarship

Conlon Fund Graduate Conducting Recital Scholarship

Portland State University Graduate Teaching Assistantship

Butler University Outstanding Choral/General Music Student Teacher

Butler University Faculty Distinction Award

Butler University Alumni Academic Scholarship

Butler University Audition Award

University Service

University of Washington • Seattle, Washington

- Center for Instructional Development & Research Workshop Presenter, *TA Conference on Teaching & Learning* (2006)
- Graduate Professional Student Senate, *School of Music Senator* (2003–2005)
- Library Fines Appeals Committee, *Graduate Professional Student Senate Representative* (2003–2005)

Academic Concerts, Recitals, & Programs

- UW Choirs Concert: "The Odd-Shaped Pearl" presented on March 9, 2007 at Meany Hall for the Performing Arts in Seattle, Washington

- Directed the University Singers, Chorale, and orchestra in Antonio Vivaldi's *Gloria* as part of a larger concert focusing on music of the Baroque
- A recording of this concert is available upon request
- UW Choirs Concert: "Pictures of the Northwest" presented on June 1, 2006 at Meany Hall for the Performing Arts in Seattle, Washington
 - Evoking the spirit and sound of the Northwest in word and song featuring the University Singers, Women's Chorus, and Recital Choir performing such works as Vijay Singh's *Pictures of the Northwest* and Stephen Chatman's *Due North*
 - A recording of this concert is available upon request
- Graduate Conducting Recital: "Living Waters" presented on March 11, 2006 at St. Thomas Episcopal Church in Medina, Washington
 - A metaphor of life's journey as reflected in a program of choral music about water; the cornerstone of the program was Seattle-area composer Peter Hallock's *There is a Stream*; other highlights included selections from Dietrich Buxtehude's *Membra Jesu Nostri*, *Come forward, O my soul* by Stephen Chatman, *The rain is over and gone* by Paul Halley, *Bridge over troubled water* by Paul Simon (arr. Robert Sund), and many more
 - A recording of this recital is available upon request
- Graduate Conducting Recital: "Choral Evensong and Music for All Hallows' Eve" presented on October 26, 2004 at St. Michael & All Angels Episcopal Church in Issaquah, Washington
 - Featured U.S. premiere of *Te Deum a quatre voix* by Marc-Antoine Charpentier using a self-prepared edition; other works included *Nunc dimittis* from Gloucester Service by Herbert Howells, *Samuel the Priest gave up the ghost* by William Billings, *Let down the bars! O Death* by Samuel Barber, and many more
 - A recording of this recital is available upon request
- Concert: "The Venetian School" presented on November 16, 2001 at First Presbyterian Church in Portland, Oregon
 - Featured the Oregon Renaissance Band in a concert of Venetian choral music, including Monteverdi's *Magnificat (a6)* and Willaert's *O magnum mysterium*
 - This concert was the highest grossing PSU choral concert of 2001
- Graduate Conducting Recital: "The Light, the Rose, and the Lamb" presented on November 29, 2000 at First Christian Church in Portland, Oregon
 - Featured Benjamin Britten's *Rejoice in the Lamb*, J. S. Bach's Cantata No. 150 *Nach dir, Herr, verlanget mich* and smaller works such as

John Tavener's *The Lamb*, Herbert Howells's *A spotless rose*, and Imant Raminsh's *In the night we shall go in*

- This concert was selected as a pick-hit by The Oregonian and was also the highest grossing PSU choral concert that year

Professional Experience

Associate for Liturgical Arts & Youth Formation (2002–Present)

St. Michael & All Angels Episcopal Church • *Issaquah, Washington*

- ¼-time organist/choirmaster for an active, growing, liturgically-grounded parish with 135 families; ¼-time coordinator for youth education and Christian Formation
- Work jointly with the rector and worship commission to create a worship experience thoroughly grounded in traditional Anglican liturgy and worship
- Built adult choir from a quintet to a 14-voice group
- Imagine and direct the service of Advent Scripture & Song, a highlight of the Advent season
- Play organ for one Sunday service, including prelude and postlude, as well as 2-4 hymns
- Develop and teach occasional adult education courses in hymnody and the liturgical year
- Supervise Sunday School and youth group volunteers and teachers
- Administer general program of youth education and Christian Formation for approximately 50 children and their parents

Music Director (2002–2005)

Seattle SeaChordsmen Barbershop Chorus • *Seattle, Washington*

- Direct 3-hour weekly rehearsals for a 40-voice barbershop chorus
- Work with music team and the board of directors to build and develop better vocal technique and aural skills, and improve music reading skills
- Teach small group voice lessons 30 minutes prior to rehearsal to interested persons
- Direct the ensemble in division contests; the SeaChordsmen ranking jumped from 7th (out of seven) in 2003 to 4th (out of seven) in 2004

Interim Director of Music Ministries (2001–2002)

First Presbyterian Church • *Portland, Oregon*

- Full-time choirmaster for an active, growing congregation of 1,200 members
- Worked closely with church staff, as well as worship and music committees to create worship services that move and inspire, and continually bring new members to the church

- Directed 35-voice Chancel Choir and 12-voice Chamber Choir, including six paid section leaders
- Directed 15-voice Youth Choir (grades 6-12) and 10-voice Children's Choir (grades 3-5)
- Presented choral masterworks, with instruments, three times per year, including J. S. Bach's Cantata No. 61 *Nun komm, der Heiden Heiland*, Haydn's *Little Organ Mass*, and Howells's *Magnificat* and *Nunc dimittis* (Gloucester Service)
- Coordinated annual Service of Christmas Lessons and Carols, special Holy Week musical offerings, and Easter Services
- Coordinated instrumental ensembles and incorporated them into worship regularly; groups included a Baroque trio sonata ensemble, woodwind ensemble, handbell choir, and other volunteer musicians within the church
- Supervised paid music program assistant and library volunteers
- Assisted in wedding and memorial service planning
- Administered and monitored a \$24,000 music program budget
- Mediated rifts between concerned parishioners and pastoral staff
- Instituted Fine Art and Performances at First Presbyterian Church (now in its 5th season and known as *Celebration Works*), a concert series featuring a variety of organ chamber music recitals
- Oversaw instrument maintenance of 69-rank Jaeckel pipe organ, five pianos, and harpsichord

Chorister & Soloist (1999–2003)

Trinity Episcopal Cathedral & Trinity Consort • *Portland, Oregon*

- Serve as member of the bass section in the cathedral choir and the Baroque period ensemble
- Works performed include J. S. Bach's *Christmas Oratorio*, *Magnificat*, *Mass in B Minor*, and *Passion According to St. John*; C. P. E. Bach's *Ich will den Namen des Herrn preisen*; Handel's *Messiah* and *Israel in Egypt*; J. C. de Mondonville's *Psalm 94*; Monteverdi's *Vespers of 1610*; and Mozart's *Requiem*
- Baritone soloist for Monteverdi *Vespers of 1610* in May 2002; retained as soloist for a repeat performance in May 2003

Professional Development & Continuing Education

ACDA National Conventions in 1999, 2003, and 2005

ACDA Northwest Division Conventions in 2002 and 2006

ACDA Central Division Convention in 1998

Organ Improvisation Masterclass with Gerre Hancock, former Organist/Master of the Choirs at St Thomas Church Fifth Avenue, New York, *University of Washington*

Chorus Directors Workshop Intensive at Harmony College Northwest in 2004
 Liturgy & Worship Institute at Seattle University in 2003
 Conducting Clinic with Robert Sund, *Orphei Drängar (Sweden)*
 Conducting Clinic with Eric Ericson, *Eric Ericson Chamber Choir (Sweden)*
 Conducting Clinic with Frieder Bernius, *Kammerchor Stuttgart, the Barockorchester and the Klassische Philharmonie Stuttgart*
 Conducting Clinic with Digna Guerra Ramirez, *Coro Nacional de Cuba and Coro Entrevoques*
 Conducting Clinic with Volker Hempfling and Gudrun Schröfel, *Bayerische Musikakademie Marktoberdorf*
 Voice Masterclass with William Warfield, world-renowned bass, *Butler University*

Professional Memberships

American Choral Directors Association
 American Guild of Organists
 Association of Anglican Musicians
 The College Music Society
 International Federation of Choral Music
 Phi Mu Alpha Sinfonia Fraternity
 Royal School of Church Music America

Additional Professional Experience

Choral Conducting

- Associate conductor and member of The Compline Choir in residence at St. Mark's Episcopal Cathedral (2004–Present)

Voice Instruction

- Voice Faculty Member for Midsummer Musical Retreat, a retreat for amateur musicians held annually during the first week of August on the campus of Whitman College in Walla Walla, Washington (2003–Present)
- Voice instructor for choir members at St Michael & All Angels Episcopal Church (2003–Present)
- Voice instructor for choir members at First Presbyterian Church (2001–2002)

Solo & Choral Ensemble Experience

- Baritone singer for Opus 7, a semi-professional award-winning choir (2005)
- Baritone singer and recording artist for the Tudor Choir, a professional early music choir (2003–2005)
- Recording Artist with Oregon Catholic Press (1999–2002)
- Baritone chorister in the Trinity Episcopal Cathedral Choir (1999–2001)
- Baritone chorister in the Trinity Episcopal Church Choir (1998–1999)

Other Experience

- Member of the Episcopal Diocese of Olympia Liturgy & Arts Commission (2004–Present)
- Board Member-at-Large for the Seattle Chapter of the American Guild of Organists (2003–2004)
- Website author for the Butler University Department of Music (1998)

Selected Compositions & Arrangements

- *A Sunday Hymn* (1995) for SATB chorus and piano
- *Sing Hail Sinfonia!* (1996) for unaccompanied TTBB div. chorus
- *The Lord's Prayer* (1996) for unaccompanied SSAATTBB chorus
- *Amazing Grace* (arr. 1997) for SATB chorus and piano
- *Beauty* (arr. 1997) for SATB div. chorus, brass, and keyboard
- *Magnificat* (2000) for unaccompanied SATB/SATB div. chorus
- *O! for a Muse of Fire* (2001) for unaccompanied SATB div. chorus
- Psalm 103:19-22 (2002) for SAB chorus, cantor, congregation, and organ (*Premiered 9/2002*)
- Simplified Anglican Chants (2002, 2005, 2006) for congregation and organ
- *Down by the Riverside Rag* (arr. 2003) for SAB chorus and piano (*Premiered 6/2006*)
- *Blessed Assurance* (arr. 2003) for piano and clarinet
- *Ave Maria* (2003) for unaccompanied SATB div. chorus
- Brookfield by William Billings (arr. 2004) for unaccompanied SATB div. chorus
- *Funeral Anthem: I heard a great voice* by William Billings (arr. 2004) for unaccompanied SATB chorus
- Saint Thomas by William Billings (arr. 2004) for unaccompanied SATB chorus
- Sullivan by William Billings (arr. 2004) for unaccompanied SATB div. chorus (*Premiered 9/2004*)
- *Two Advent Responsories* (2004) for unaccompanied SATB chorus and cantor
- *Veni Redemptor gentium* (arr. 2004) for SATB chorus, organ, and handchime (*Premiered 12/2006*)
- *O holy night* (arr. 2005) for SATB chorus, harp, and flute (*Premiered 12/2005*)
- *What songs were sung* (arr. 2000, substantially revised 2006) for unaccompanied SATB div. chorus
- *Two Advent Responsories* (2006) for AATB chorus and cantor (*Premiered 12/2006*)

All compositions are self-published; visit www.musikus.net for more information.