



# THE LAST JUDGMENT

Peter R. Hallock

1985

for mixed choir, baritone soloist,  
organ, timpani and percussion

Text adapted from the poem "The Last Judgment"  
from a collection of Early English Poetry  
translated by Charles W. Kennedy

Edited by Carl Crosier

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Choral and Organ Score

CH-1028

## PERFORMANCE NOTES

Peter Hallock's *The Last Judgment*, based on an early English Poem of the same title, was written for liturgical use. It is particularly appropriate for the final Sundays after Pentecost, the Festival of Christ the King or for the First Sunday in Advent, when the appointed texts deal with the "Second Coming of Christ" and the end of the world. This work is a "musical sermon", setting forth theological ideas in much the same tradition as the cantatas by the great Johann Sebastian Bach. On the occasions when I have presented this moving work as part of the Liturgy of the Word, it has been preceded by a brief homily and concluded with a period of silence. *The Last Judgment* is also a wonderful concert work.

The two solo passages for baritone soloist are particularly powerful. If two fine soloists are available, consideration might be given to use Baritone I as the voice of the creator (the first solo section), and Baritone II as the voice of Jesus (the second solo section). It is extremely effective if the first solo is sung from a gallery or transept, preferably at a location opposite from the choir, the organ and the percussionists. The soloist then might move to another location (perhaps at the entrance to the nave or in the midst of the assembled congregation) for the second solo.

**Carl Crosier**  
Editor

## REFLECTIONS ON "THE LAST JUDGMENT"

At the heart of Christian theology is the hope of deliverance from sin and death both in this world and in the life to come. Followers of Jesus Christ have clung to his promise that God's coming dominion will bring sight to the blind, freedom to the captives, and liberty to the oppressed. Those who end their days on earth without seeing the light of freedom and justice can look forward to vindication at the "Last Judgment," that "great and terrible day" (Malachi 4: 5) when the power of evil shall be destroyed and those who call upon the name of God shall be raised to new life with their Savior.

Peter Hallock's marvelous musical setting of the poem "The Last Judgment" (translated by Charles W. Kennedy) captures the message of the Last Judgment: that the coming of God's dominion will come as "good news" to some and "bad news" to others. The children of earth enter God's glorious presence with the cry "Kyrie eleison"—"Lord, have mercy!"—and throw themselves upon the everlasting mercy of God. Those who ignored or rejected the righteous commandments of God during their lifetimes are surprised by God's coming and are taken "unwary and unprepared." God's justice is brought to fulfillment as the creation is redeemed and the power of death and evil is destroyed forever.

The nature of God's action at the Last Judgment is revealed in the sublime baritone solos in this work, where the "great King" is seen with a "cordial and kind" face, bearing the marks of pain and anguish of the suffering endured for humanity's sake while on earth. Herein is the splendid irony of the Last Judgment: that the Great Judge comes not in terrifying wrath, but in gentle lowliness and compassion. The death throes of the forces of evil portrayed so dramatically in Hallock's score come not from the violent destruction by the hand of God, but from the tragic unwillingness to embrace the God of love who reaches out to our cry of "Kyrie eleison" with compassion and mercy. This is the day in which "God will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain any more, for the former things have passed away." (Revelation 21: 4)

**The Reverend Torin R. T. Finney**  
April 17, 1990

dedicated to the memory of  
George Oakley Hallock (died November 16, 1985)  
**THE LAST JUDGMENT**

Text: adapted from the poem "The Last Judgment"  
translated by Charles W. Kennedy  
published by Oxford University Press

music by **PETER R. HALLOCK**  
Seattle, November 17, 1985  
edited by Carl Crosier

Deliberately  $\text{♩} = 60$  *p* *mf* *p* *mf*

Soprano  
Ky - ri - e e - le - i - son. Chri - ste e -

Alto  
Ky - ri - e e - le - i - son. Chri - ste e -

Tenor  
Bass  
Ky - ri - e e - le - i - son. Chri - ste e -

Organ  
*p* (Vibes)  
Swell: 8' Gedeckt (Box closed)

6 *f* *mp* *f* *ff* *mp*  
le - i - son. Ky - ri - e e - le - i - son.

6 *f* *mp* *f* *ff* *mp*  
le - i - son. Ky - ri - e e - le - i - son.

6 *f* *mp* *f* *ff* *mp*  
le - i - son. Ky - ri - e e - le - i - son.

6 (Vibes)  
(Bells)

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A  
11

*mp* ————— *f* ————— *mp* ————— *mf* —————

Ky - ri - e ————— e - le - i - son. ————— Chri - ste —————

*mp*

Mi - se - re - re me - i, De - us, se - cun - dum mi - se - ri -

*mp*

Mi - se - re - re ————— me - i, De - us, se -

A  
11

*p*

Pedal 32'

15 ————— *f* ————— *mp* —————

————— e - le - i - son. —————

*mf* ————— *f* ————— *mp* —————

cor - di - am tu - am; se - cun - dum mul - ti - tu - di - nem, mi - se - ra - ti - o - num

*mf* ————— *f* ————— *mp* —————

cun - dum mi - se - ri - cor - di - am tu - am, se - cun - dum mul - ti - tu - di - nem mi -

15

19 *mp* *f* *diminuendo a poco a poco.* *p*

Ky - ri - e e - le - i - son.

*diminuendo a poco a poco.* *p*

tu - a - rum de - le in - i - qui - ta - tem me - am.

*diminuendo a poco a poco.* *p*

- se-ra-ti-o - num, tu - a - rum de - le in - i - qui - ta - tem me-am.

19

**B Fast** ♩ = 92

23 Soprano

Alto

Tenor

Bass

**B Fast**

23 *full with mixtures* *a poco stringendo* *ff*

Great

*full with reeds*

25 **C Allegro**  $\text{♩} = 84$

*f* *ff*

Sud - den-ly, Sud-den-ly, in the

*f* *ff*

25 **C Allegro**

28

night,

*f*  $\text{3}$

the day of the Lord shall

*f*  $\text{3}$

28 *a poco stringendo*

31

*mp* non legato  
unison

come! like a wi - ley thief who

non legato *mp* unison

like a wi - ley

31

*Great*

*Swell*

34

*mf* — *f* — *mp* — *f* — *mp*

legato

walks in dark - ness, — a rob-ber bold in the black night

thief who walks in dark-ness, who

34

38 *non legato* *mf* *f*

who sud-den-ly as - sails those fast in slum - ber

sud-den-ly as-sails those fast in slum-ber

38

42 *with intensity* *mp* *p* *mp* *pp*

ly - ing in wait for the un - war - y and the un-pre-pared.

42 *mf* *pp*

(Timpani, Bass Drum)

*sfz*



**D**  
45

*f*  $\text{—} \text{3} \text{—}$

From the four

*f*  $\text{—} \text{3} \text{—}$

**D** *ala recitativo*  
45

*f*

Great Trumpet

$\text{3}$   $\text{3}$   $\text{3}$

*Tempo marked* ♩ = 84

foundations

49

$\text{3}$   $\text{3}$   $\text{3}$

*f*

re-gions of the earth's realms \_\_\_\_\_ from the

$\text{3}$   $\text{3}$   $\text{3}$

re-gions of the earth's realms from the ut-ter-most cor-ners of the earth \_\_\_\_\_

*f*  $\text{—} \text{—} \text{—}$

49

$\text{3}$   $\text{3}$   $\text{3}$

53

ut - ter - most cor - ners of the earth all shin - ing

all shin-ing an - gels in

53

55

an - gels in un - i - son sound

un-i-son sound

*cresc. molto*

55

58

*ff*

ing. shall blow their trum-pets,

*ff*

58

61

*mf*

shall blow their trum-pets, shall blow their

*mf*

61

61

64 *f* ————— *mp* **Slower** ♩ = 72  
**E** *p* ————— *mf* >

trum - pets. The earth shall trem - ble,

trum-pets. *f* ————— *mp* **Slower**  
*p* ————— *mf* >

64 *echo* 3

67 *mf* ————— *f* > 3 *ff* 3 >

trem - - - ble, trem - ble.

*mf* ————— *f* > 3 *ff* > 3

67