
COLLEGE CHORAL SERIES



CCS010

A large, light gray decorative border in the shape of a circle, composed of a complex Celtic knot pattern. The text is centered within this border.

AT THAT
hour when
ALL THINGS
HAVE REPOSE

composed by
TIMOTHY STEPHENS

COLLEGE CHORAL SERIES

College Choral Series is a collection of contemporary choral music featuring imaginative and stimulating arrangements of traditional Irish music and original compositions based on Irish texts. The series is published in association with the Choral Scholars of University College Dublin. Selections from the collection have been recorded by the choir for Signum Records and feature on the albums *Invisible Stars* (SIGCD436) and *Perpetual Twilight* (SIGCD558). These highly acclaimed recordings feature traditional and contemporary choral music from Ireland and Scotland, including new arrangements and compositions by some of Ireland's most celebrated composers.

LYRICS - AT THAT HOUR WHEN ALL THINGS HAVE REPOSE

At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and the sighs
Of harps playing unto Love to uncloset
The pale gates of sunrise?

When all things repose do you alone
Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering to antiphon
Till night is over, gone?

Play on, invisible harps, unto Love,
Whose way in Heaven is aglow
At that hour when soft lights come and go,
Soft sweet music in the air above
And in the earth below.

PROGRAMME NOTE - AT THAT HOUR WHEN ALL THINGS HAVE REPOSE

James Joyce wrote a letter to his brother expressing the hope that his collection of thirty-six poems, *Chamber Music*, would one day be set to music: 'The book is in fact a suite of songs and if I were a musician I suppose I should have set them to music myself'. *At that hour when all things have repose* is set for choir and harp by American composer Timothy Stephens. It is a work filled with musical images: 'Play on, invisible harps, unto love'.

for Desmond Earley and the
Choral Scholars of University College Dublin

At That Hour When All Things Have Repose

for Soprano Solo and S.A.T.B. voices, accompanied

Words by
JAMES JOYCE
(1882-1941)

Music by
TIMOTHY STEPHENS
(b.1951)

Edited by
DESMOND EARLEY
(b.1974)

Gently moving ♩ = 66

SOPRANO SOLO

SOPRANO *pp distant*
At that hour,—

ALTO *pp distant*
At that hour,—

TENOR

BASS

HARP (or Piano) *p* *pp sostenuto* *pp*
G#

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S
O
L
O

At that hour when all things have re - pose,

S

At that hour, — At that hour when all things have re -

A

At that hour, — At that hour when all things have re -

T

At that hour when all things have re -

B

At that hour when all things have re -

S
O
L
O

O — lone - ly watch - er — of the

S

pose, Lone - ly watch - er

A

pose, Lone - ly watch - er

T

pose,

B

pose,

G# p C#

9 10

S
O
L
O

skies,

S
A
T
B

of the skies, Do you hear the night wind,

of the skies, Do you hear the night wind,

Do you hear the night wind,

Do you hear the night wind,

9 10

p *mp*

12

S
O
L
O

Do you hear the night wind and the

dolce e legato

S
A
T
B

night wind and the sighs,

dolce e legato

night wind and the sighs,

dolce e legato

night wind and the sighs,

dolce e legato

night wind and the sighs,

12 on beat

14 *poco rit. a tempo*

S
O
L
O

sighs, _____ sighs _____

S
A
T
B

p night wind and the sighs _____ of harps play - ing, -
p night wind and the sighs _____ of harps play - ing, -
p night wind and the sighs _____ of harps play - ing un - to
p night wind and the sighs _____ of harps play - ing,

14 *poco rit. a tempo*

mp

17

S
O
L
O

mp *float*

S
A
T
B

play - ing un - to Love, play - ing un - to Love,
mp *più* of harps play - ing, play - ing un - to Love, play - ing un - to Love,
mp *più* Love, harps play - ing un - to Love, play - ing un - to Love, _____
 play - ing, _____ play - ing un - to Love, _____
mp *più* of harps play - ing, play - ing un - to Love, _____

17 on beat

p *cresc.*

mp

20 **molto rit.**

S
O
L
O

S
A
T
B

to un - close the pale gates of sun - rise? sun - rise?

to un - close the pale gates, pale gates of sun - rise?

to un - close the pale gates, pale gates of sun - rise?

to un - close the pale gates of sun - rise?

20 **molto rit.**

23 **a tempo**

S
O
L
O

S
A
T
B

When all things re-pose, When all things re-pose, do you a-lone,

When all things re-pose, When all things re-pose, do you a-

When all things re-pose, When all things re-pose, do you a-lone,

When all things re-pose, When all things re-pose, do you a-

23 **a tempo**
on beat

S
O
L
O

26

S
do you a - lone A - wake to hear the sweet harps play

A
lone, do you a - lone A - wake to hear sweet harps play To

T
do you a - lone A - wake to hear sweet harps play To

B
lone, do you a - lone A - wake, A - wake

26

S
O
L
O

28

S
To

A
Love be - fore him on his way, A - wake to hear the sweet harps play To

T
Love be - fore him on his way, wake to hear the sweet harps play To
Love be - fore him on his way, wake to hear the sweet harps play To

B
A - wake to hear sweet harps play To

28

mf

S
O
L
O

30 **poco rit.** **32 a tempo**

S
Love be-fore him on his way, And the night_ wind,

p hushed

A
Love be-fore him on his way, wind And the night_

p hushed

T
Love be-fore him on his way, And the night_ wind,

p hushed

B
Love be-fore him on his way, Love him on his way, wind, And the night_

p hushed

30 **poco rit.** **32 a tempo**

p

C#

S
O
L
O

33

S
And the night_ wind, And the night_ wind,

A
wind, And the night_ wind, And the night_

T
And the night_ wind, And the night_ wind,

B
wind, And the night_ wind, And the night_

33

C#

35

S
O
L
O

S

And the night_ wind an - swer - ing in an - ti - phon

A

wind, And the night wind an - swer - ing in an - ti - phon

T

And the night_ wind an - swer - ing in an - ti - phon

B

wind And the night wind an - swer - ing (no breath)

35

37

S
O
L
O

S

Till_ night is o - ver, gone?

A

Till night is o - ver, gone?

T

Till night is o - ver, gone? an - swer - ing in an - ti - phon

Till night is o - ver, gone? an - swer - ing in an - ti - phon

B

an - swer - ing in an - ti - phon

37

39 rit. 40 a tempo

S
O
L
O

S
T
A
B
L
E

Till night is o - ver, gone? Play on, play

Till night is o - ver, gone? Play on, play

Till night is o - ver, gone? Play on, play

Till night is o - ver, gone? Play on, play

39 rit. 40 a tempo

C♯

41

S
O
L
O

S
T
A
B
L
E

on, in - vi - si - ble harps, Play on, play on, in -

on, in - vi - si - ble harps, Play on, play on, in -

on, in - vi - si - ble harps, Play on, play on, in -

on, in - vi - si - ble harps, Play on, play on, in -

41

F♯ E♭
B♭

43

S
O
L
O

mf

un - to Love, —

S

vi - si - ble harps, — un - to Love, —

A

vi - si - ble harps, — un - to Love, —

T

vi - si - ble harps, — un - to Love, —

B

vi - si - ble harps, — un - to Love, —

43

B \sharp
E \sharp

45

S
O
L
O

mp *poco rit.*

un - to Love, un - to Love, — Love, —

S

mf *p*

un - to Love, — un - to Love, —

A

mf *p*

un - to Love, — un - to Love, Love, —

T

mf *p*

un - to Love, — un - to Love, —

B

mf *p*

un - to Love, — un - to Love, —

45

mp *poco rit.*

F \sharp

48 **a tempo**

S
O
L
O

S
A
T
B

Whose way in Heav - en, Heav - en is a
Whose way in Heav - en,
Whose way in Heav - en, Whose way in Heav - en is a -
Whose way, Whose way in

48 **a tempo**

mp

50

S
O
L
O

S
A
T
B

glow, Heav-en is a glow At that hour,
Heav-en is a - glow, is a - glow At that hour,
glow, Heav-en is a - glow At that hour,
Heav-en is a - glow At that hour,

poco f
poco f
poco f
poco f

50

cresc.

53 **rit.**

S
O
L
O

mf

At that hour when soft lights come and go,

mf

At that hour when soft lights come and go,

mf

At that hour when soft lights come and go,

mf

At that hour when soft lights come and go,

rit.

55 **a tempo**

S
O
L
O

p bell-like

Soft sweet mu - sic, Soft sweet mu - sic, Soft sweet mu - sic in the air a -

p bell-like

Soft sweet mu - sic, Soft sweet mu - sic, Soft sweet mu - sic in the air a -

55 **a tempo**

p

59

S
O
L
O

S

A

T

B

mf

p

bove,

Soft sweet mu - sic in the

bove,

Soft sweet mu - sic in the

Soft sweet mu - sic in the

Soft sweet mu - sic in the

59

G#

C#

C#

61

S
O
L
O

S

A

T

B

poco rit.

a tempo

mp dolce

mp dolce

mp dolce

mp dolce

air a - bove

And in the earth be -

air a - bove

And in the earth be -

air a - bove

And in the earth be -

air a - bove

And in the earth be -

61

poco rit.

a tempo

G# D#

14

64

p *mp*

S
O
L
O

Soft_ sweet_ mu- sic in the air a - bove _____ And

S
A
T
B

low. *p* And in

low. *p* And in

low. *p* And in

low. *p* And in

64

G♯ D♯ *p* *mp*

66

S
O
L
O

in the earth be - low,

S

the earth be - low,

A

the earth be - low, *p* in the air a -

T

the earth be - low, *p* in the air a

B

the earth be - low, *p* in the air a -

66

mp

69 *mp*

S
O
L
O

in the air a - bove

mp *dim.*

S in the air a - bove And in the

mp *dim.*

A bove, in the air a - bove And in the

mp *dim.*

T bove, in the air a - bove And in the

mp *dim.*

B bove, in the air a - bove And in the

69 L.H.

71 *rit.*

S
O
L
O

p *pp*

S earth be - low.

p *pp*

A earth be - low.

p *pp*

T earth be - low.

p *pp*

B earth be - low.

71 *rit.*

p *pp* L.V.

for Desmond Earley and the
Choral Scholars of University College Dublin

At That Hour When All Things Have Repose

for Soprano Solo and S.A.T.B. voices, accompanied

Music by
TIMOTHY STEPHENS
(b.1951)

Edited by
DESMOND EARLEY
(b.1974)

HARP
(or Piano)

Gently moving ♩ = 66

The musical score is written for HARP (or Piano) and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a tempo marking of 'Gently moving' and a metronome marking of ♩ = 66. The first system (measures 1-8) features a piano (p) introduction in the right hand and a mezzo-piano (pp) accompaniment in the left hand, with a 'pp sostenuto' marking. The second system (measures 9-12) continues the accompaniment, with a mezzo-piano (mp) marking and a 'poco rit.' (ritardando) instruction. The third system (measures 13-16) includes a 'poco rit.' instruction and a 'poco rit.' marking. The fourth system (measures 17-20) features a mezzo-piano (mp) accompaniment and a 'poco rit.' marking. The fifth system (measures 21-24) concludes with a mezzo-piano (mp) accompaniment and a 'poco rit.' marking. The score includes various dynamics such as p, pp, mp, and cresc., as well as performance instructions like 'on beat' and 'poco rit.'. The piece ends with a final chord in the right hand and a mezzo-piano (mp) accompaniment in the left hand.

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molto rit. 23 **a tempo**
on beat

Musical score for measures 20-23. The piece is in G major and 6/4 time. Measure 20 is a whole rest. Measure 21 has a 4/4 time signature change. Measure 22 has a *p* dynamic marking. Measure 23 has a boxed measure number '23' and the instruction 'a tempo on beat'. The bass line features a long note in measure 21.

Musical score for measures 26-30. The piece is in G major and 6/4 time. Measure 26 has a *f* dynamic marking. Measure 30 has a *mf* dynamic marking. The bass line has a long note in measure 26.

poco rit. 32 **a tempo**

Musical score for measures 30-32. The piece is in G major and 6/4 time. Measure 30 has a *p* dynamic marking. Measure 31 has a *p* dynamic marking. Measure 32 has a boxed measure number '32' and the instruction 'a tempo'. Chords C# and C# are indicated below the bass line.

Musical score for measures 35-39. The piece is in G major and 6/4 time. Measure 35 has a *mf* dynamic marking. Measure 39 has a *mf* dynamic marking. The bass line has a long note in measure 35.

rit. 40 **a tempo**

Musical score for measures 39-40. The piece is in G major and 6/4 time. Measure 39 has a *p* dynamic marking. Measure 40 has a *mp* dynamic marking. Measure 40 has a boxed measure number '40' and the instruction 'a tempo'. Chords F# and Bb are indicated below the bass line.

Musical score for measures 42-45. The piece is in G major and 4/4 time. Measure 42 has a *mf* dynamic marking. Measure 43 has a *mf* dynamic marking. Measure 44 has a *mf* dynamic marking. Measure 45 has a *mf* dynamic marking. Chords B# and E# are indicated below the bass line.

poco rit. 48 **a tempo**

Musical score for measures 45-48. The piece is in G major and 4/4 time. Measure 45 has a *mp* dynamic marking. Measure 46 has a *mp* dynamic marking. Measure 47 has a *mp* dynamic marking. Measure 48 has a *mp* dynamic marking. Measure 48 has a boxed measure number '48' and the instruction 'a tempo'. Chords F# and F# are indicated below the bass line.

49

mp *cresc.* *b*

53

rit. **55** *a tempo* *p*

57

G# *C#*

60

poco rit. *a tempo* *G# D#*

C#

64

G# D# *p* *mp*

67

mp *L.H.*

70

rit. *p* *pp* *L.V.*

ABOUT THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN

The Choral Scholars of University College Dublin is an internationally-acclaimed chamber choir of gifted student singers led by founding Artistic Director, Dr Desmond Earley, based at University College Dublin School of Music. With a classical focus, and an inspiration found in the music and literature of Ireland, the ensemble's repertoire ranges from contemporary choral music to the re-imagining of Irish traditional song. The choir has a working relationship with national and international ensembles, performing with the Irish Chamber Orchestra, RTÉ Concert Orchestra and the European Union Chamber Orchestra, and has toured The Netherlands, Hungary, Luxembourg, Italy, the UK and the eastern states of the USA. The Choral Scholars are committed to artistic excellence, an ambitious vision, a joyful camaraderie, and a dynamic, youthful sound.

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'UCD Choral Scholars is one of the finest college choirs I have ever heard on my travels: such fabulous intonation, blend and musicality. Desmond Earley's arrangements for this group would be a fine addition to the library of any choir.'

Nigel Short - Artistic Director of the UK professional choir **Tenebrae**

PUBLISHING EDITOR

Mark Armstrong is one of Ireland's foremost choral specialists and his extensive catalogue of arrangements and compositions for choir, orchestra and concert band have received critical acclaim worldwide. In a career spanning thirty years he has performed and recorded with all of Ireland's major amateur and professional choral and instrumental ensembles and enjoys adjudicating at choral festivals in Ireland and abroad.

SERIES EDITOR

Dr Desmond Earley is Assistant Professor of Choral Music at University College Dublin and Artistic Director of the Choral Scholars of University College Dublin.

He is a published arranger and composer of works with Hal Leonard (USA), Alliance (USA), Seolta Music (IRL) and Novello (UK), and frequently works as a choral conductor and clinician in the areas of early music and Irish music.



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