

# While all things were in quiet silence

Introit for Sunday in the Octave of the Nativity  
(with additional text from Wisdom of Solomon xviii, 14-15)

Philip Thicknes

**Andante** ♩ = 72

SOPRANO *mp*  
While all things were in qui-et si-lence,

ALTO *mp*  
While all things were in qui-et si-lence,

Organ *p*  
*Andante* ♩ = 72

7

Sop.  
and that night was in the midst of her swift course,

Alto  
and that night was in the midst of her swift course,

Org.

13 **Più mosso**  $\text{♩} = 88$  A

Sop. *mf* Thine al-might-y word leaped down from heav-en

Alto *mf* Thine al-might-y word

Ten. *mf* Thine al-might-y word

Bass *mf* Thine al-might-y word

*divisi f*

**Più mosso**  $\text{♩} = 88$  A

Org. *mf*

18

Sop. out of thy roy-al throne,

Alto *f* leaped down from heav-en out of thy roy-al throne,

Ten. *f* leaped down from heav-en out of thy roy-al throne,

Bass *f* leaped down from heav-en out of thy roy-al throne,

Org.

23 *uniti* *mf* *f*

Sop. as a fierce man of war, a fierce man of war in - to the

Alto *mf* *f*  
as a fierce man of war, a fierce man of war in - to the

Ten. *mf* *f*  
as a fierce man of war, a fierce man of war in -

Bass *mf* *f*  
as a fierce man of war, a fierce man of war in -

Org. *f*

28 **B** *f* *mf*

Sop. *mf*  
midst of a land of des - truct - ion,

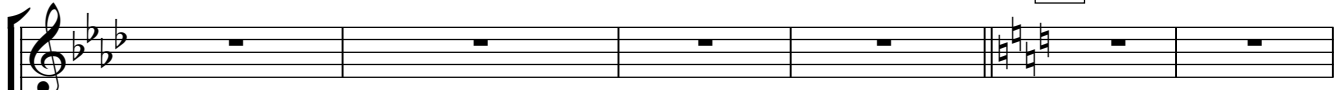
Alto *f* *mf*  
midst of a land of des - truct - ion, in - to the midst of a

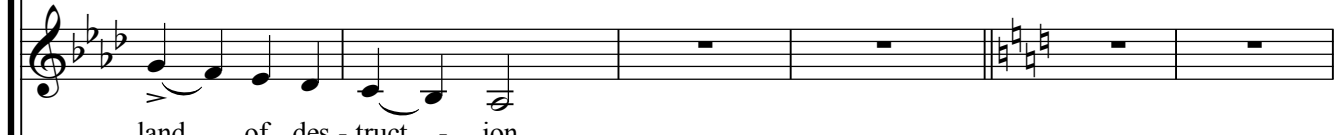
Ten. *mf*  
to the midst of a land of des - truct - ion,

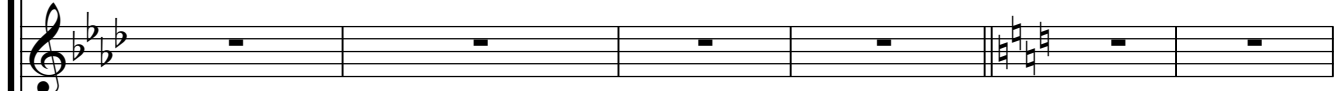
Bass *f* *mf*  
to the midst of a land of des - truct - ion, in - to the midst of a

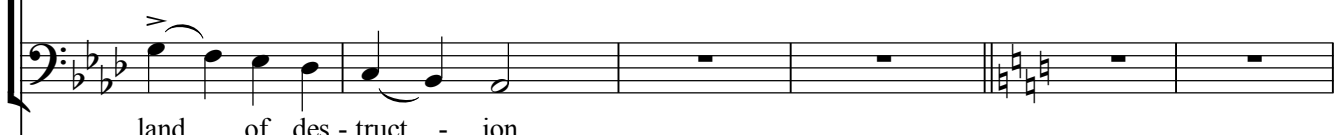
Org. *mf* **B**

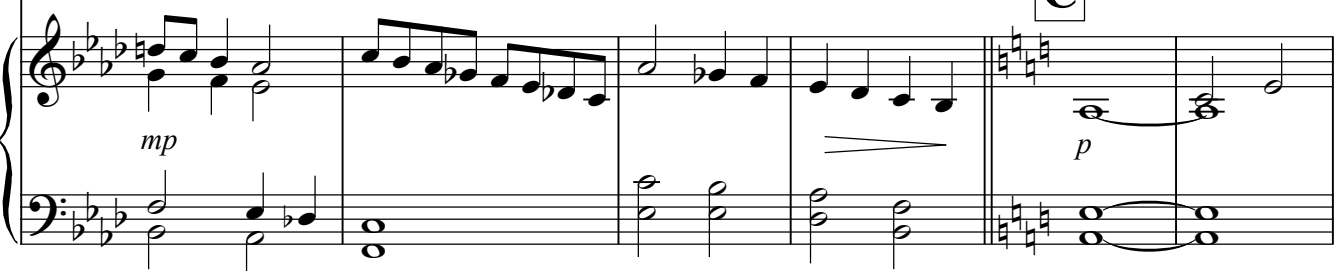
33 C

Sop. 

Alto   
land of des - truct - ion.


Ten. 


Bass   
land of des - truct - ion.


Org.   
*mp* *p*




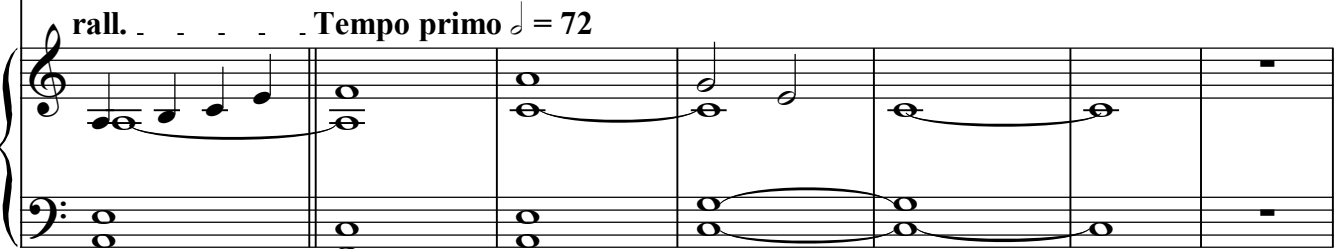
39 **rall.** . . . . . **Tempo primo** ♩ = 72

Sop.   
While all things were in qui - et si - lence,

Alto   
While all things were in qui - et si - lence,

Ten.   
While all things were in qui - et si - lence,

Bass   
While all things were in qui - et si - lence,

Org.   
**rall.** . . . . . **Tempo primo** ♩ = 72

46 *p* *divisi* the midst of her swift course,

Sop. and that night was in the midst of her swift course,

Alto *p* and that night was in the midst of her swift course,

Ten. *p* and that night was in the midst of her swift course,

Bass

Org.

53 **D** *uniti mf* thine al-might-y word leaped down from heav - en,

Sop. *mf* thine al-might-y word leaped down from heav - en,

Alto *mf* thine al-might-y word leaped down from heav - en,

Ten. *mf* thine al-might-y word leaped down from heav - en,

Bass *mf* thine al-might-y word leaped down from

**D**

Org. *mp*

58 *mf* *divisi* **E**

Sop. leaped down from heav - en out of

Alto leaped down from heav - en out of

Ten. leaped down from heav - en out of

Bass heav - en, leaped down from heav - en out of

Org. *mf* **E**



63 *f*

Sop. thy roy - al throne, out of

Alto thy roy - al throne, out of

Ten. thy roy - al throne, out of

Bass thy roy - al throne, out of

Org. *f*

67

Sop. thy roy - - - al throne.

Alto thy roy - - - al throne.

Ten. thy roy - - - al throne.

Bass thy roy - - - al throne.

Org.

The musical score consists of five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef (except for Bass which is in bass clef) and feature lyrics: "thy roy - - - al throne." Each vocal part begins with a forte (*ff*) dynamic marking. The Soprano part has a melodic line with a slur over the notes for "roy" and a fermata over the final note. The Alto, Tenor, and Bass parts have a more sustained, harmonic accompaniment. The Organ part is in grand staff (treble and bass clefs) and provides a rhythmic accompaniment with a melodic line in the right hand and a sustained bass line in the left hand. The piece concludes with a final chord in the organ and a fermata over the final notes of the vocal parts.

September 2011  
Duration approx 2 mins