



CHRIST IN THE



NIVERSE

For Soli, Chorus and Organ

The Text By

ALICE MEYNELL

Set to Music By

MRS. H. H. A. BEACH

PRICE 50 CENTS

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Sole Agents for NOVELLO & CO., Ltd.

Compositions by W. R. VORIS

ANTHEMS

Blessed are the pure in heart		C.M.R. 915	\$0.10
Blessed is He that cometh		C.M.R. 914	.10
Come, faithful people	(Palm Sunday)	C.M.R. 976	.15
Christmas Lullaby, A			(In the Press)
Drop, drop, slow tears	(Penitential)	C.M.R. 903	.10
For Ah! the Master is so fair	(Easter)	C.M.R. 1031	.12
Great and Mighty Wonder, A	(Christmas)	C.M.R. 825	.12
God's Only Son			(In the Press)
He wants not friends		C.M.R. 1012	.12
He who would valiant be (The Valiant Pilgrim)		C.M.R. 1030	.1
Jesus, do roses grow so red (S.A.T.B.)		C.M.R. 1027	.12
Jesus, do roses grow so red (S.S.A.A.)		C.M.R. 1025	.12
Just as I am	(Lent)	C.M.R. 1037	.12
Into the woods my Master went (S.A.T.B.)		C.M.R. 1007	.12
Into the woods my Master went (T.T.B.B.)		C.M.R. 974	.12
Into the woods my Master went (S.S.A.A.)		C.M.R. 969	.12
Lame Shepherd, The	(Christmas)	C.M.R. 1019	.12
Lord our God, The	(Response or Sentence)	C.M.R. 854	.12
Lord's Prayer, The			(In the Press)
My spirit longs for Thee		C.M.R. 1013	.10
O Brightness of the Immortal		C.M.R. 838	.10
O Worship the King			(In the Press)
Praise ye the Lord (A Pæan)		C.M.R. 936	.30
Prayer for Love, A (Ave Maria)		C.M.R. 881	.12
Prayer for our country, A		C.M.R. 884	.12
Saviour, Thy dying love		C.M.R. 848	.12
Show pity, Lord		C.M.R. 840	.12
Thou child divine	(Christmas)	C.M.R. 834	.12
When Christ was born	(Christmas)	C.M.R. 829	.12
When I view the mother		C.M.R. 833	.10
While lowly Shepherds	(Christmas)	C.M.R. 916	.12

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I've a Kingdom	High	.50
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Christ in the Universe

ALICE MEYNELL*

Mrs. H. H. A. BEACH, Op. 132

NEW YORK: THE H. W. GRAY CO., Sole Agents for NOVELLO & CO., Ltd. LONDON

Lento misterioso

Organ *pp*

sva.....

CONTRALTO SOLO *pp*

sva.....

With this am-big-u-ous

earth His deal-ings have been told us. These a-bide, *sva.....* these.

mf *p*

pp

Man.

pp *mf*

a-bide:— The sig-nal to a maid, the

ppp

*By permission

hu - man birth, The les - - son, and the young Man cru - ci -

fied. *dolcissimo*
Ped. * Ped. * Ped.

* Ped. * Ped.

sva... *poco rit.*
* Ped. * Ped.

Chorus

L'istesso tempo

Soprano *mf* But not a star of

Alto *p* But not a star of all *mf* The in-numer-a-ble

Tenor *p* But not a star of all *mf* The in-numer-a-ble

Bass *p* But not a star of all *mf* The in-numer-a-ble

L'istesso tempo

pp *più creso.*

f all the host of stars has heard How He ad-min-is-tered *più dim.*

f host, — the host of stars has heard How He ad-min-is-tered *più dim.*

f host, — the host of stars has heard How He ad-min-is-tered *più dim.*

f host, — the host of stars has heard How He ad-min-is-tered *più dim.*

f

— this ter-res - trial ball... Our race — have

— this ter-res - trial ball... Our race have

tered this ter-res - trial ball. Our race — have

tered this ter-res - trial ball. Our race — have

più dim. *pp*

kept, — have kept their Lord's en-trust-ed Word, — their —

kept, — have kept their Lord's en-trust-ed Word, — their —

kept, — have kept their Lord's en-trust-ed Word, — their —

kept, — have kept their Lord's en-trust-ed Word, — their —

f *ff*

Lord's en-trust-ed Word...

Lord's en-trust-ed Word...

Lord's en-trust-ed Word...

Lord's en-trust-ed Word.

diminuendo

p Our race have kept their Lord's en-trust - ed Word. *pp*

p Our race have kept their Lord's en-trust - ed Word. *pp*

p en - trust - ed Word. *pp*

p en - trust - ed Word. *pp*

TENOR SOLO

Poco più messo

pp *cresc.*

Of His earth-vis-it-ing feet — None knows the se - cret, cher-ished,

pp

Man.

mf *f*

per-il-ous, The ter-ri-ble, shamefast, fright - ened,

f

p *pp* *pp*

whis - pered, sweet, — Heart-shat-ter-ing se - cret of His way — with

pp *pp*

Man.

pp

us, the whis-pered, sweet, Heart-

ppp

dolcissimo

shat - ter - ing se - cret of His way — with us.

ppp

Ped. Man.

Andante teneramente

dolce

No plan - et

pp

Ped.

knows — that this — Our way - side plan - - et,

car - ry - ing land — and wave, car - ry - ing land and wave,

p

pp

Love, love and life

mf *f*

legato

mul - ti - plied, love and life,

mf

dim.

Man.

No plan-et knows that this— Our

poco rit. *a tempo* *pp* *cresc.*

poco rit. *a tempo* *cresc.*

pp

Ped.

plan - et, car - ry - ing Love, life, pain and

f *ff*

bliss, pain and bliss,

f *p* *rit.*

Poco più lento *pp* *dolcissimo*

Bears, as chief treas - ure, one for - sak -

- en grave, Bears, as chief

p *sva.....*

cresc. *f* *ff*

treas - ure, one for-saken grave.

Chorus
Allegro vigoroso

Nor, in our
Nor, in our
Nor, in our
Nor, in our

lit - tle day, May His de-vic-es with the heav - ens be guessed, -
lit - tle day, May His de-vic-es with the heav - ens be guessed, -
lit - tle day, May His de-vic-es with the heav - ens be guessed, -
lit - tle day, May His de-vic-es with the heav - ens be guessed, -

His pil - grim - age to thread the Milk - y Way,

His pil - grim - age to thread the Milk - y Way,

His pil - grim - age to thread the Milk - y Way,

His pil - grim - age to thread the Milk - y Way,

Or His be-stow - als there be man - i-fest.

Or His be-stow - als there be man - i-fest.

Or His be-stow - als there be man - i-fest.

Or His be-stow - als there be man - i-fest.

mf Nor, in our day, May

mf Nor, in our day, May

p Nor, in our lit - tle day, May — His de -

p Nor, in our lit - tle day, May — His de -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has lyrics: "Nor, in our day, May". The second pair (Tenor and Bass) has lyrics: "Nor, in our lit - tle day, May — His de -". The piano accompaniment is written in two staves (treble and bass clef). Dynamics include *mf* (mezzo-forte) and *p* (piano). The key signature has one flat (B-flat major or D minor).

His — de - vic - es with the heav - - ens,

His de - vic - es with the heav - - ens,

vic - es with the heav - - - - ens, His — de -

vic - es with the heav - - - - - ens be -

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "His — de - vic - es with the heav - - ens,". The piano accompaniment continues with various chords and melodic lines. Dynamics include *p* (piano). The key signature remains one flat.

His de - vic - es with the heav -

His de - vic - es with the heav -

vic - es with the heav - ens,

gessed, be gessed, His de - vic - es with the

p *cresc.* *p* *cresc.* *cresc.* *mf*

- ens, His

ens, the heav - ens, His

with the heav - ens, His

heav - ens, His pil - grim-age,

legato *dim.* *pp* *p*

cresc. molto
 pil - grim - age to thread the Milk - y

cresc. molto
 pil - grim - age to thread the Milk - y

cresc. molto
 pil - grim - age to thread the Milk - y

pp *cresc. molto*
 His pil - grim-age to thread the Milk - y

cresc. molto

ff
 Way, Or His be-stow-als

ff
 Way, Or His be-stow-als

ff
 Way, Or His be-stow-als

ff
 Way, Or His be-stow-als

ff *sva.....*

ff
there _____ be man - i-fest, Or His be-stow-als

ff
there _____ be man - i-fest, Or His be-stow-als

ff
there _____ be man - i-fest, Or His be-stow-als

ff
there _____ be man - i-fest, Or His be-stow-als

rit.
there _____ be man - i-fest.

rit.
there _____ be man - i-fest.

rit.
there _____ be man - i-fest.

rit.
there _____ be man - i-fest

ritenuto molto
mf rit. *p* *pp*

SOLO
Largo

p
But, — in the e - ter - ni - ties, Doubt-less we

ppp
But, in the e - ter - ni - ties,

ppp
But, in the e - ter - ni - ties,

ppp
But, in the e - ter - ni - ties,

Largo

ppp

Ped.

mf
shall com - pare, — com - pare — to - geth - er,

pp
Doubt-less we shall com - pare — to - geth - er,

pp
Doubt-less we shall com - pare — to - geth - er,

pp
Doubt-less we shall com - pare — to - geth - er,

pp
to - geth - er,

p *cresc.* *f*

hear A mil-lion a-lien Gos - pels, in what guise He trod the Ple - ia -

sempre pp

hear, _____ hear, _____ hear _____ in what

sempre pp

hear, _____ hear, _____ hear _____ in what

sempre pp

hear, _____ hear, _____ hear _____ in what

sempre pp

hear, _____ hear, _____ hear _____ in what

sempre pp

des, _____ He trod the Ple - ia - des,

guise He trod the Ple - ia - des, He trod the

guise He trod the Ple - ia - des, He trod the

guise He trod the Ple - ia - des, He trod the

guise He trod the Ple - ia - des, He trod the

pp

in what guise — He trod, He trod — the Lyre, — the

Lyre, — He trod the Lyre, — the

Lyre, — He trod the Lyre, — the

Lyre, — He trod the Lyre, — the

Lyre, — He trod the Lyre, — the

Bear. — We shall com - pare!

pp *lunga*

Bear. We shall com - pare!

ppp *lunga*

Bear. — We shall com - pare!

ppp *lunga*

Bear. — com - pare!

ppp *lunga*

ALTO SOLO

Grave

pp

SOP. SOLO

pp

lunga

O, be pre-pared, my soul! O, be pre-pared, my soul!

lunga

Adagio con fervore

p

pp

O,

mf

be pre - pared, my soul! O,

be pre - pared, my soul! To

f

read the in - - con - ceiv - a - ble, To

p

read the in - con - ceiv - a - ble,

P

poco rit. *p* *a tempo*

O, be pre - pared — to

dim. e poco rit. pp *a tempo*

cresc.

scan ————— The mil - lion forms — of

gva.....

cresc.

ff

God

gva.....

dim.

those stars un - roll, be pre -

dim. *p* *pp*

pared, O, my soul! When,

p *pp*

in our turn, we show to them a

rit. molto *ppp* *rit. molto*

a tempo

Man. _____

p

a tempo

o.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole note 'o.' followed by a rest. Below it is a piano accompaniment consisting of five staves. The piano part begins with a series of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *a tempo*. The key signature has three flats.

mf

O, be pre - pared, my

p

O, be pre - pared, my

be pre - pared, my soul! O, be pre - pared, my

be pre - pared, my soul! O, be pre - pared, my

be pre - pared, my soul! my soul! be pre -

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics: "O, be pre - pared, my". The piano accompaniment continues with chords and a bass line. Dynamics include *mf* and *p*. The key signature has three flats.

soul! To read the in - con - ceiv - a - ble,

soul! To read the in - con -

soul! To read the in - con -

soul! To read the in - con -

pared, be pre - -

The piano accompaniment consists of a grand staff with a treble and bass clef, featuring a steady eighth-note accompaniment in the bass and block chords in the treble.

to scan The mil - lion forms of

ceiv - a - ble,

ceiv - a - ble,

ceiv - a - ble,

pared, pre - pared,

The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and a key signature change to one sharp (F#).

God, *p* O, be pre - pared, my
p O, be pre - pared, my
p O, be pre - pared, my
p O, be pre - pared, my
O, be pre -

poco a poco

mf O, be pre - pared, my *f*
soul! To read the in - con -
soul! To read the in - con -
soul! To read the in - con -
pared, my soul! To read the in - con -

cres - cen - do

soul!

mf ceiv - a - ble, to scan The

mf ceiv - a - ble, to scan The

mf ceiv - a - ble, to scan The

mf ceiv - a - ble, to scan The

The mil - lion forms,

p mil - lion forms, The mil - lion

p mil - lion forms, The mil - lion

p mil - lion forms, The mil - lion

p mil - lion forms, The mil - lion

p mil - lion forms, The mil - lion

f
The mil - - lion forms

forms of God *cresc.* those stars un -
cresc.
forms of God those stars un -
cresc.
forms of God those stars un -
cresc.
forms of God, *cresc.* *sva*

of God, *ff* of God,

roll, the forms, *f* the forms
f
roll, the forms, *f* the forms
f
roll, the forms, *f* the forms
f
the forms, *f* the forms

The musical score is arranged in two systems. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand staff for piano accompaniment. The lyrics for the first system are: "of God those stars un -". The piano accompaniment features a dense texture of chords and arpeggios, with a *ff* dynamic marking. The second system contains five vocal staves and a grand staff. The lyrics for the second system are: "roll When, roll When, roll When, roll When, roll When, roll". The piano accompaniment continues with similar textures, including a *sva* marking. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

when, in our
when, in our
when, in our
when, in our

sva.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. They all sing the lyrics "when, in our". The piano accompaniment consists of a grand staff with a treble and bass clef, featuring a steady accompaniment of chords and moving lines. The key signature has three sharps (F#, C#, G#).

turn, we show to
turn, we show to
turn, we show to
turn, we show to

dim.
dim.
dim.
dim.

sva.
poco a poco *diminuendo*

Detailed description: This system continues the musical score. The vocal parts sing "turn, we show to". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) for the vocal lines and *poco a poco* (gradually) followed by *diminuendo* for the piano accompaniment. The key signature remains three sharps.

we show to
them a Man,
them a Man,
them a Man,
them a Man,
them a Man,
mf

them a Man,
we show to them a Man,
we show to them a Man,
we show to them a Man,
we show to them a Man,
we show to them a Man,
p

show to them a Man, *p*

To them a Man, *pp*

To them a Man, *pp*

To them a Man, *pp*

To them a Man, *pp*

To them a Man, *pp*

p we show to them a Man. *pp* *lunga*

a Man, a Man. *ppp* *lunga*

a Man, a Man. *ppp* *lunga*

a Man, a Man. *ppp* *lunga*

a Man, a Man. *ppp* *lunga*

a Man, a Man. *ppp* *lunga*

Christ in the Universe

With this ambiguous earth
His dealings have been told us. These abide:
The signal to a maid, the human birth,
The lesson, and the young Man crucified.

But not a star of all
The innumerable host of stars has heard
How He administered this terrestrial ball.
Our race have kept their Lord's entrusted Word.

Of His earth-visiting feet
None knows the secret, cherished, perilous,
The terrible, shamefast, frightened, whispered, sweet,
Heart-shattering secret of His way with us.

No planet knows that this
Our wayside planet, carrying land and wave,
Love and life multiplied, and pain and bliss,
Bears, as chief treasure, one forsaken grave.

Nor, in our little day,
May His devices with the heavens be guessed,
His pilgrimage to thread the Milky Way,
Or His bestowals there be manifest.

But, in the eternities,
Doubtless we shall compare together, hear
A million alien Gospels, in what guise
He trod the Pleiades, the Lyre, the Bear.

O, be prepared, my soul!
To read the inconceivable, to scan
The million forms of God those stars unroll
When, in our turn, we show to them a Man.

Alice Meynell

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