

NOVELLO'S ORIGINAL OCTAVO EDITION

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CHRIST IN THE UNIVERSE

POEM

BY

Alice Meynell

SET TO MUSIC
FOR TWO VOICES, CHORUS, PIANOFORTE,
AND ORCHESTRA

BY

WALFORD DAVIES

Op. 55.

☒
Price 1/-
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MADE IN ENGLAND.

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.

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

ALICE MEYNELL

CHRIST IN THE UNIVERSE

Alice Meynell

Walford Davies. Op.55

Largo tranquillo

Cadenza
pp
ppp
loco
sostenuto sempre con Pedale

(espress)

8
loco
(pp)
Ped.
** Ped.*
** Ped.*

10 Senza tempo
Soprano Solo

(parlando)
pp
pp

With this am-big-uous earth His deal-ings have been told us. These a - bid:

Senza tempo

Lento

The hu -

Lento

The sig-nal to a maid,

(pp)

Ped. *

(Ped.) (*)

- man birth, (The lesson,)

The lesson,

sempre con Pedale

and the young Man — crucified.

and the young Man — crucified.

20 molto slentando

20 molto slentando

a tempo
Tenor Solo

mf

But not a star of all The in - nu - mer - a - ble host

a tempo

of stars has heard How He ad - min - istered

p

sempre con Ped.

this ter - res - - trial ball, Our race have kept

loco

their Lord's en - trust - ed word.

loco

30

(subito)

Molto solenne
Soprano Solo

(pp) *3*

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

Tenor Solo (pp)

3

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

Molto solenne

(pp)

cherished,

The terrible, shame-

perilous,

The terrible, shame-

(pp) (Cello)

- fast,

frightened,

whis-pered,

sweet,

Heart-shat-ter-ing se-cret

40 (espress.) *f* *3* *dim.*

- fast,

frightened,

whis-pered,

sweet,

Heart - shat-ter-ing se-cret

(pp) (espress.) *f* *3* *dim.*

40

p *pp*

of His way with us.

of His way with us.

(pp)

Tenor Solo *con calma ed espressivo* *mf* *cresc.*

No plan-et knows that this — Our way-side plan-et, car-ry-ing

CHORUS

Soprano *pp* *(>)* *(>)*

No plan-et knows that this — Our way-side plan-et, car-ry-ing

Alto *pp* *(>)* *(>)*

No plan-et knows that this — Our way-side plan-et, car-ry-ing

Tenor *pp* *(>)* *(>)*

No plan-et knows that this — Our way-side plan-et, car-ry-ing

Bass *pp* *(>)* *(>)*

No plan-et knows that this — Our way-side plan-et, car-ry-ing

con calma

(PPP)

land and wave, Love and life multiplied, and pain and bliss,

land and wave, Love and life multiplied, and pain and bliss,

land and wave, Love and life multiplied, and pain and bliss,

land and wave, Love and life multiplied, and pain and bliss,

land and wave, Love and life multiplied, and pain and bliss,

50

Bears as chief treasure one forsaken grave.

Bears as chief treasure one forsaken grave.

Bears as chief treasure one forsaken grave.

Bears as chief treasure one forsaken grave.

Bears as chief treasure one forsaken grave.

Bears as chief treasure one forsaken grave.

5

Soprano Solo

P

Nor in our lit-tle day May His de-vi-ces

60

with the heavens be guessed;— His pil - grim-age to—

(*P*)
(sempre con Pedale)

thread _____ the Milk - y Way,

pp

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

Sereno
Soprano Solo

Tenor Solo

Sereno

Sereno

animandosi e crescendo

-pare to-ge-ther, hear A mil - lion a - lien

-pare to-ge-ther, hear A mil - lion a - lien

pp animandosi e crescendo

we shall com-pare to-ge-ther, com - pare to -

we shall com-pare to-ge-ther, com - pare to -

we shall com-pare to-ge-ther, com - pare to -

we shall com-pare to-ge-ther, com - pare to -

animandosi e crescendo

80

gos - - pels, in what guise

gos - - pels, in what guise

-ge - ther, hear a

-ge - ther, hear a

-ge - ther, hear a

-ge - ther, hear a

80

He trod the Plei - a-des, the
He trod the Plei - a-des, the
mil - lion a - - - - - lien
mil - lion a - - - - - lien
mil - lion a - - - - - lien
mil - lion a - - - - - lien

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The next four staves are piano accompaniment, with the first four staves containing lyrics. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Lyre, the
Lyre, the
gos - - - - - pels,
gos - - - - - pels, a
gos - - - - - pels, a
gos - - - - - pels, a

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The next four staves are piano accompaniment, with the first four staves containing lyrics. The piano part continues with a similar texture to the first system, featuring a complex right hand and a rhythmic left hand.

Bear, —
 Bear, —
 hear a mil - lion a - lien
 mil - lion a - lien gos - pels,
 mil - lion a - lien gos - pels, hear
 mil - lion a - lien gos - pels,

The first system of music features two vocal staves at the top, both starting with the word "Bear,". Below them are four vocal staves with lyrics: "hear a mil - lion a - lien", "mil - lion a - lien gos - pels,", "mil - lion a - lien gos - pels, hear", and "mil - lion a - lien gos - pels,". The piano accompaniment is shown in a grand staff at the bottom of the system.

0 —
 gos - pels, in what guise —
 in what guise —
 a mil - lion a - lien
 in what guise He —

The second system of music begins with a vocal staff containing a whole rest and the number "0". Below it are four vocal staves with lyrics: "gos - pels, in what guise —", "in what guise —", "a mil - lion a - lien", and "in what guise He —". The piano accompaniment is shown in a grand staff at the bottom of the system.

be pre - pared, my
 He trod the Plei - a-des, the
 He trod the Plei - a-des, the
 gos - pels, in what
 trod the Plei - a-des, the

(90)

90
 soul,
 be pre -
 Lyre, the
 Lyre, the Bear,
 guise He trod
 Lyre,

90

0
 - pared, be pre -
 Bear,
 the Plei - a - des, the
 the Plei - a - des, the Lyre,
 the Plei - a - des, the Lyre,

L'istesso tempo

be pre -
 - pared, be pre -
 the Plei - a - des, the Bear.
 Lyre, the Bear.
 the Bear.
 the Bear.

L'istesso tempo (♩ = ♩)
f
 Ped.

ff

-pared, my soul,

ff

-pared, my soul,

p

O be pre - pared, my soul,

p

O be pre - pared, my soul,

p

O be pre - pared, my soul,

p

O be pre - pared, my soul,

fz

O be pre - pared, my soul,

fff

(sempre Ped.)

100
allargandissimo

ff

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

fff

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

fff

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

fff

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

fff

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

fff

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

fff

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

allargandissimo

100

ff

fff

*

120

in our turn, — we show — to them — a Man.

in our turn, — we show — to them — a Man.

in our turn, — we show — to them — a Man.

in our turn, — we show — to them — a Man.

in our turn, — we show — to them — a Man.

in our turn, — we show to them — a Man.

120

pp *ppp*

Tranquillissimo

pp *Ped.*

(ppp)

Ped. **Ped.* **Ped.*