



CHRIST WILL GATHER IN HIS OWN

text by
Nikolaus von Zinzendorf and Christian Gregor

set to music by
Alan Gray

VOCAL SCORE



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

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Source Information

Autograph Manuscript:
Vocal Score:

Unknown
The Musical Times, September 1, 1918
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Manuscript Transcription & Score Preparation

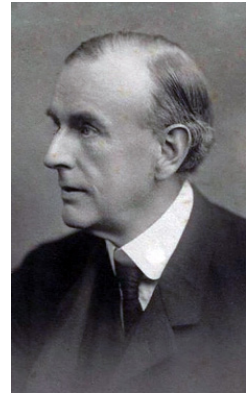
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Alan Gray (23 December 1855 – 27 September 1935) was an English organist and composer.

Born in York, Gray attended St Peter's School and initially trained as a solicitor, qualifying in 1881. But after musical studies with Edwin G Monk at York Minster he turned to music, studying as an undergraduate at Trinity College, Cambridge, where Charles Villiers Stanford came across him. From 1883 until 1893 he was Director of Music at Wellington College. Other staff members in the music department at the same time were A H Fox Strangways and Hugh Allen. In 1893 he returned to Cambridge to be organist at Trinity College, succeeding Stanford. One of his organ pupils was Ralph Vaughan Williams. He remained there until 1930. During the war Gray was badly affected, losing two of his three sons towards the end of the conflict. He died in Cambridge, aged 79.



Among his compositions are liturgical music for Morning and Evening Prayer and the Office of Holy Communion for use in the Church of England according to the Book of Common Prayer: the Magnificat and Nunc dimittis in F minor for double choir (1912); a setting of Holy Communion in G; and several anthems, including perhaps his best known piece, What are these that glow from afar (1915), words from Christina Rossetti's poem Martyrs' Song), and dedicated "To the Memory of the Brave." There is also a collection of descants to various hymn tunes.

During the war Gray composed a cycle of partsongs entitled 1914 which set three of the five poems in Rupert Brooke's collection 1914 and Other Poems; an Elegy (1915) for organ and strings (or solo organ) in memory of the composer W C Denis Browne, who had been the organ scholar at Clare College, Cambridge and who died in action in 1915. There are a number of other works for organ, for violin solo and for voice and orchestra, set to religious and secular texts.

Hymns Ancient & Modern

(1867) no. 400

Text: Count Nikolaus von Zinzendorf, 1754 (vs. 1,3,4,5) & Christian Gregor, 1778 (vs. 2)

Translation: Catherine Winkworth, 1858

Christ will gather in His Own
To the place where He is gone,
Where their heart and treasure lie,
Where our Life is hid on high.

Day by day the Voice saith, "Come,
Enter thine eternal Home;"
Asking not if we can spare
This dear soul it summons there.

Had He asked us, well we know
We should cry, "O spare this blow!"
Yes, with streaming tears should pray,
"Lord, we love him,—let him stay."

But the Lord doth nought amiss,
And, since He hath ordered this,
We have nought to do, but still
Rest in silence on His Will.

Many a heart no longer here
Ah! was all too inly dear;—
Yet, O Love! 'tis Thou dost call,
Thou wilt be our All in all! Amen.

*Aller Glaub'gen Sammelplatz
Ist da, wo ihr Herz und Schatz,
Wo ihr Heiland Jesus Christ
Und ihr Leben hier schon ist.*

*Eins geht da, das And're dort
In die ew'ge Heimath fort,
Ungefragt, ob Die und Der
Uns nicht hier noch nützlich war.*

*Hätte uns der Herr gefragt,
Ach was hätten wir gesagt,
"Theure Seele,—Lass sie hier!"
Bäten dann mit Thränen wir.*

*Doch der Herr kann nichts verseh'n:
Und, wenn es nun doch gescheh'n,
Hat man nichts dabei zu thun,
Als zu schweigen und zu ruh'n.*

*Manches Herz, das nicht mehr da
Geht uns freilich innig nah;
Doch, O Liebe! wir sind Dein,
Und Du willst uns Alles sein!*



Edward Jasper Gray

Edward Jasper Gray was born 20 January 1898, the youngest son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

Gray came to Winchester College from Mr. R. Vickers' school at Englefield Green in September 1911 and was in A House, Chernocke, under Mr Broomfield. His two older brothers, Maurice and Basil, also came to Winchester in 1903 and 1902. Captain Maurice Gray (B, 1903-1908), Dragoon Guards, fell in combat on 8 August, 1918.

Edward was a house and school prefect, and he was appointed as Senior Commoner Prefect in his last year. He played in goal for his house soccer team from 1912 to 1916, and he was Commoner Editor of *The Wykehamist* in the summer term of 1916. Edward also won the School Prize for German and in December 1915 was elected to an Exhibition in History at Trinity College, his father's College, and left Winchester in the summer of 1916.

In January 1917, Gray was gazetted to the 6th Battalion Rifle Brigade, and went to the front in June. He was one of the old Wykehamists who attended a dinner in Amiens in November 1917 at which the headmaster, MJ Rendall, presented his plans and ideas for a war memorial at Winchester.

Edward fell in the neighbourhood of Arras on 31 March 1918, shot through the head by a sniper, whose position he had just located. The Battalion Chaplain explained to his parents that 'we were being much troubled by a sniper, and your son very pluckily went out to search for him, but himself fell a victim'.

Following Edward's death, Alan Gray composed this anthem setting of the hymn "Christ Will Gather in His Own" in memory of his son. The anthem was published by Novello & Company and appeared in the September 1, 1918 issue of *The Musical Times*.



Fampoux British Cemetery - Pas de Calais, France

Second Lieutenant
Edward Jasper Gray
 6th Bn. attd. 1st Bn. Rifle Brigade
 31st March 1918, aged 20.
 Row E. 1.

Son of Alan and Maude Gray, of York House, Chaucer Rd., Cambridge.

His grave carries the inscription: "Lux Aeterna Luceat Ei"
 (May Perpetual Light Shine Upon Him)

CHRIST WILL GATHER IN HIS OWN

In memory of Edward Jasper Gray

Hymns Ancient & Modern
(1867), No. 400

Alan Gray
1918

Lento ♩ = 52

Soprano *p*
Christ will gath - er in His own To the place where He is

Alto *p*
Christ will gath - er in His own To the place where He is

Tenor *p*
Christ will gath - er in His own To the place where He is

Bass *p*
Christ will gath - er in His own To the place where He is

Lento ♩ = 52

Accomp.
(For practice only.)

p

3
gone, Where their heart and trea - sure lie, Where our

gone, Where their heart and trea - sure lie, Where our

gone, Where their heart and trea - sure lie, Where our

gone, Where their heart and trea - sure lie, Where our life

6

Più mosso. ♩ = 66

p

life is hid on high. Day by day the voice saith,

life is hid on high. Day by day the

life is hid on high. Day by day the voice saith,

is hid on high. Day by day the

Più mosso. ♩ = 66

11

mf *f*

"Come, En - ter thine e - ter - nal home ;"

voice saith, "Come, En - ter thine e - ter - nal home ;"

mf *f* *dim.*

"Come, En - ter thine e - ter - nal home ;" Ask - ing

voice saith, "Come, En - ter thine e - ter - nal home ;"

mf *f* *dim.*

15 *dim.* *pp*

Ask - ing not if we can spare This dear soul it sum - mons there.

dim. *pp*

Ask - ing not if we can spare This dear soul it sum - mons there.

pp

not if we can spare This dear soul it sum - mons there.

dim. *pp*

Ask - ing not if we can spare This dear soul it sum - mons there.

pp

Poco più moto. ♩ = 84.

20 *p* *cresc.* *f*

Had He asked us, well we know We should cry, "O

p *cresc.* *f*

Had He asked us, well we know We should cry, "O

p *cresc.* *f*

Had He asked us, well we know We should cry, "O

p *f*

We should cry, "O

Poco più moto. ♩ = 84.

p *cresc.* *f*

24 *dim.*

spare this blow!" Yes, with stream - ing tears should

spare this blow!" Yes, with stream - - - ing tears

spare this blow!" Yes, with stream - - - ing tears

spare this blow!" Yes, with stream - - - ing tears

spare this blow!" Yes, with stream - - - ing tears

dim.

28 *p* *pp* *rall.*

pray, " Lord, we love him, let him stay . "

should pray, — " Lord, we love him, let him stay . "

— should pray, — " Lord, we love him, let him stay . "

— should pray, — " Lord, we love him, let him stay . "

p *pp* *rall.*

p *pp* *rall.*

33 *a tempo*

p *cresc.*

But the Lord doth naught a - miss, And, since He hath

p *cresc.*

But the Lord doth naught a - miss, And, since He hath

p *cresc.*

But the Lord doth naught a - miss, since He hath

p *cresc.*

But the Lord doth naught a - miss, since He hath

a tempo

p *cresc.*

37

p

or - dered this, We have naught to do but still Rest in

p

or - dered this, We have naught to do but still Rest in

p

or - dered this, We have naught to do but still

p

or - dered this, We have naught to do but

p

41

si - - - lence on His Will.

si - - - lence on His Will, rest in si - lence on His

Rest in si - lence on His Will, in si - lence on His

still Rest in si - - - lence, in si - lence.

45

sempre p Man - y'a heart no long - er here, Ah! was all too *cresc.*

sempre p Will Man - y'a heart no long - er here, Ah! was *cresc.*

sempre p Will Man - y'a heart no long - er here, Ah! was *cresc.*

sempre p Man - y'a heart no long - er here, Was *cresc.*

49 *poco accel.* $\text{♩} = 100$ *f*

in - ly dear: Yet, O Love, 'tis

poco accel. *f*

all too in - ly dear: Yet, yet, O

poco accel. *f*

all too in - ly dear; Yet, yet, O

poco accel. *f*

all too in - ly dear; Yet, O

$\text{♩} = 100$ *poco accel.* *f*

53

Thou dost call, Thou wilt be our All in

Love, 'tis Thou dost call, Thou wilt

Love, 'tis Thou dost

Love, 'tis Thou dost call, 'tis Thou dost call,

57

all, _____ Thou wilt be, Thou wilt be _____
 be, _____ Thou wilt be, wilt be _____
 call, _____ Thou wilt be our All, _____ our
 Thou wilt be _____ our All, _____ wilt be _____

62

— our All, _____ our All in all.
 — our All in all, our All in all.
 All _____ in all, our All in all.
 — our All, _____ our All in all.



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MUSIC SERIES

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PUBLISHING

ehms.lib.umn.edu

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