



WINCHESTER COLLEGE HYMN BOOK

*Ἔδωκε Κύριος γλῶσσάν μοι μισθόν μου
καὶ ἐν αὐτῇ αἰνέσω αὐτόν.*

ECCLESIASTICUS LI.22

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Preface

Every so often in the life of a school comes a time when the hymn book needs to be revised, expanded and re-edited. It is several decades since this was done at Winchester, and the importance of that re-thinking is especially significant now. During the last 50 years there has been a ripe harvest of new hymnody, both texts and music, brought about through changes in theological thinking and the composing of some extremely fine new tunes. Our aim in this book has therefore been to devise a comprehensive collection which has the very best examples of hymnody from various periods of history, including some of the finest hymns from the late 20th and early 21st centuries.

This has not meant throwing out the old, but rather keeping the very best material, especially by Winchester writers and musicians; the work of Thomas Ken (former Scholar and Fellow), Jeremiah Clarke (former Organist), S.S. Wesley (former Organist), George Dyson (former Master of Music) and many others is retained, as is the Winchester tradition of singing some hymns in Latin (eg *Adeste Fideles* and *O Quanta Qualia*).

Where possible, we have tried to go back to poets' original texts, and have tried too to avoid any modernisation of well-known words or changes for the sake of 'political correctness'. Everyone knows the meaning of 'Thou' and that any reference to 'man' really means 'mankind.'

In addition, we have provided a liturgical section, which will meet the needs of our regular worship in Chapel and St. Michael's, and provide a valuable resource for the planning of our services.

We are enormously grateful to our Chaplains, Paul Burt and Justin White, for their ideas and contributions, to Gresham Books for their care in the production of the book, and to the Headmaster, Dr Ralph Townsend, for his support for the whole venture. We hope that this hymnal, with its wide range of excellent hymns, is something of which the College can be justly proud, and that it will inspire and develop the art of fine congregational singing at Winchester for many years in the future.

Stephen Anderson (Senior Tutor)
Malcolm Archer (Director of Chapel Music)
Editors

EXPLANATION

- † is added to an author's name when there has been a small alteration to the original text
- ‡ implies a more considerable alteration
- * is set against a verse or verses which may be omitted

LENT

68

HERZLIEBSTER JESU 11 11 11 5

J. Crüger (1598-1662)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music is written in a simple, homophonic style with a slow tempo. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two flats. The melody in the upper staff continues with similar rhythmic patterns, and the bass line provides a steady accompaniment.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two flats. The melody in the upper staff continues with similar rhythmic patterns, and the bass line provides a steady accompaniment.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature remains two flats. The melody in the upper staff ends with a final cadence, and the bass line provides a steady accompaniment.

LENT

Ah, holy Jesu, how hast Thou offended,
That man to judge Thee hath in hate pretended?
By foes derided, by Thine own rejected,
O most afflicted.

- 2 Who was the guilty? Who brought this upon Thee?
Alas, my treason, Jesu, hath undone Thee.
'Twas I, Lord Jesu, I it was denied Thee:
I crucified Thee.
- 3 Lo, the good Shepherd for the sheep is offered;
The slave hath sinnèd, and the Son hath suffered;
For man's atonement, while he nothing heedeth,
God intercedeth.
- 4 For me, kind Jesu, was Thy incarnation,
Thy mortal sorrow, and Thy life's oblation;
Thy death of anguish and Thy bitter passion,
For my salvation.
- 5 Therefore, kind Jesu, since I cannot pay Thee,
I do adore Thee, and will ever pray Thee,
Think on Thy pity and Thy love unswerving,
Not my deserving.

J. Heermann (1585-1647)
tr. Robert Bridges (1844-1930)

LENT

69

ST BERNARD CM

Tochter Sion (Cologne, 1741)

The musical score is presented in two systems. Each system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th-century church music, featuring a vocal line and a basso continuo line. The first system contains 12 measures, and the second system contains 12 measures. The piece concludes with a double bar line.

LENT

All ye who seek for sure relief
In trouble and distress,
Whatever sorrow vex the mind,
Or guilt the soul oppress.

2 Jesus, who gave Himself for you
Upon the Cross to die,
Opens to you His sacred heart:
O to that heart draw nigh.

3 Ye hear how kindly He invites;
Ye hear His words so blest:
'All ye that labour come to me,
And I will give you rest.'

4 O Jesus, joy of saints on high,
Thou hope of sinners here,
Attracted by those loving words
To Thee we lift our prayer.

5 Wash Thou our wounds in that dear Blood
Which from Thy heart doth flow;
A new and contrite heart on all
Who cry to Thee bestow.

18th century
tr. E. Caswall (1814-78)

LENT

70

ABRIDGE CM

I. Smith (1735-1805)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a simple, homophonic style with a slow tempo. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It maintains the same two-staff structure and key signature. The melody in the upper staff continues with a similar rhythmic pattern, and the accompaniment in the lower staff provides a steady harmonic support.

The third system of musical notation concludes the piece. It follows the same two-staff structure and key signature. The final measures of the piece are clearly marked with a double bar line and repeat dots at the end of both staves.

LENT

Be Thou my Guardian and my Guide,
And hear me when I call;
Let not my slippery footsteps slide,
And hold me lest I fall.

2 The world, the flesh, and Satan dwell
Around the path I tread;
O save me from the snares of hell,
Thou Quickener of the dead.

3 And if I tempted am to sin,
And outward things are strong,
Do Thou, O Lord, keep watch within,
And save my soul from wrong.

4 Still let me ever watch and pray,
And feel that I am frail;
That if the tempter cross my way,
Yet he may not prevail.

I. Williams (1802-65)

LENT

71i

MIDIAN 11 11 11 11

H. P. Allen (1869-1946)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of quarter notes in the upper staff, moving from G4 down to D4, with a dotted quarter note on D4. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It includes a marking "Org." above the upper staff. The music features a triplet of eighth notes in the upper staff towards the end of the system. The lower staff continues with its accompaniment.

The third system of musical notation shows a change in texture. The upper staff features a triplet of eighth notes. The lower staff has a more active accompaniment with many chords and moving lines.

The fourth system of musical notation concludes the piece. It features a triplet of eighth notes in both the upper and lower staves. The music ends with a final chord in both staves.

LENT

Christian, dost thou see them
On the holy ground,
How the troops of Midian
Prowl and prowl around?
Christian, up and smite them,
Counting gain but loss;
Smite them by the merit
Of the holy Cross.

2 Christian, dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?
Christian, never tremble;
Never be down-cast;
Smite them by the virtue
Of the Lenten fast.

3 Christian, dost thou hear them,
How they speak thee fair?
'Always fast and vigil?
Always watch and prayer?'
Christian, answer boldly,
'While I breathe, I pray':
Peace shall follow battle,
Night shall end in day.

4 'Well I know thy trouble,
O my servant true;
Thou art very weary, –
I was weary too;
But that toil shall make thee,
Some day all mine own, –
But the end of sorrow
Shall be near my throne.'

J. M. Neale (1818-66)

LENT

71ii

ST ANDREW OF CRETE 65 65 D

J. B. Dykes (1823-76)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a simple, homophonic style with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns.

Unison in Verses 1, 2, 3

Harmony

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is written in a simple, homophonic style.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music concludes with a final cadence.

LENT

Christian, dost thou see them
On the holy ground,
How the troops of Midian
Prowl and prowl around?
Christian, up and smite them,
Counting gain but loss;
Smite them by the merit
Of the holy Cross.

2 Christian, dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?
Christian, never tremble;
Never be down-cast;
Smite them by the virtue
Of the Lenten fast.

3 Christian, dost thou hear them,
How they speak thee fair?
'Always fast and vigil?
Always watch and prayer?'
Christian, answer boldly,
'While I breathe, I pray':
Peace shall follow battle,
Night shall end in day.

4 'Well I know thy trouble,
O my servant true;
Thou art very weary, –
I was weary too;
But that toil shall make thee,
Some day all mine own, –
But the end of sorrow
Shall be near my throne.'

J. M. Neale (1818-66)

LENT

72

AUS DER TIEFE 77 77

Melody possibly by M. Herbst (1654-81)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with a half note G4, quarter notes A4 and Bb4, and a half note C5. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system concludes the piece. The upper staff shows the final melodic phrase with a quarter note G4, quarter notes A4 and Bb4, and a half note C5. The lower staff ends with a final chord in the bass clef.

LENT

Forty days and forty nights
Thou wast fasting in the wild;
Forty days and forty nights
Tempted, and yet undefiled.

- 2 Sunbeams scorching all the day,
Chilly dew-drops nightly shed;
Prowling beasts about Thy way;
Stones Thy pillow, earth Thy bed.
- 3 Shall not we Thy watchings share,
And from earthly joys abstain,
Fasting with unceasing prayer,
Glad with Thee to suffer pain?
- 4 And if Satan, vexing sore,
Flesh or spirit should assail,
Thou, his vanquisher before,
Grant we may not faint nor fail.
- 5 So shall we have peace divine;
Holier gladness ours shall be;
Round us too shall angels shine,
Such as ministered to Thee.
- 6 Keep, O keep us, Saviour dear,
Ever constant by Thy side;
That with Thee we may appear
At the eternal Eastertide.

G. H. Smyttan (1822-70)
& Francis Pott (1832-1909)

LENT

73i

ST PAUL'S SM

John Stainer (1840-1901)

The musical score for 'St Paul's SM' by John Stainer is presented in two systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is D major, indicated by two sharps (F# and C#). The music is written in a simple, homophonic style with a steady accompaniment. The first system spans 8 measures, and the second system spans 8 measures, ending with a double bar line.

ii

SOUTHWELL (DAMON) SM

W. Damon *Psalms* (1597)

The musical score for 'Southwell (Damon) SM' by W. Damon is presented in two systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is D major, indicated by two sharps (F# and C#). The music is written in a simple, homophonic style with a steady accompaniment. The first system spans 8 measures, and the second system spans 8 measures, ending with a double bar line.

LENT

Lord Jesus, think on me,
And purge away my sin;
From earthborn passions set me free,
And make me pure within.

2 Lord Jesus, think on me,
With many care opprest;
Let me Thy loving servant be,
And taste Thy promised rest.

3 Lord Jesus, think on me,
Nor let me go astray;
Through darkness and perplexity
Point Thou the heavenly way.

4 Lord Jesus, think on me,
That, when the flood is past,
I may the eternal brightness see,
And share Thy joy at last.

Bishop Synesius of Cyrene (c.365-c.414)
tr. Allen William Chatfield (1808-96)

74
SOLOMON CM

LENT

Adpt. from an aria in *Solomon* (1749)
by G. F. Handel (1685-1759)

The image displays a musical score for a piece titled 'Solomon' by George Frideric Handel. The score is presented in two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'LENT'. The first system contains 12 measures, and the second system contains 12 measures. The music is primarily composed of chords and simple melodic lines, with some grace notes and slurs. The piece concludes with a double bar line and repeat dots.

LENT

My God, I love Thee; not because
I hope for heaven thereby,
Nor yet because who love Thee not
Are lost eternally.

- 2 Thou, O my Jesus, Thou didst me
Upon the Cross embrace;
For me didst bear the nails and spear,
And manifold disgrace;
- 3 And griefs and torments numberless,
And sweat of agony;
Yea, death itself – and all for me
Who was Thine enemy.
- 4 Then why, O blessèd Jesu Christ,
Should I not love Thee well?
Not for the sake of winning heaven,
Nor of escaping hell;
- 5 Not with the hope of gaining aught,
Not seeking a reward;
But as Thyself hast lovèd me,
O ever-loving Lord.
- 6 So would I love Thee, dearest Lord,
And in Thy praise will sing;
Solely because Thou art my God,
And my most loving King.

O Deus ego amo te
Latin 17th century
tr. E. Caswall† (1814-78)

LENT

75

STOCKTON CM

T. Wright (1763-1829)

The image displays a musical score for the piece 'Stockton CM' by Thomas Wright. The score is presented in two systems, each consisting of a grand staff with a treble and bass clef. The key signature is G minor, indicated by two flats (Bb and Eb). The tempo is marked 'LENT'. The first system contains two measures of music. The second system contains two measures of music. The notation includes various note values, rests, and bar lines, typical of a piano accompaniment for a hymn.

LENT

O for a heart to praise my God,
A heart from sin set free;
A heart that's sprinkled with the Blood,
So freely shed for me.

- 2 A heart resigned, submissive, meek,
My great Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone;
- 3 A humble, lowly, contrite heart,
Believing, true, and clean,
Which neither life nor death can part
From Him that dwells within;
- 4 A heart in every thought renewed,
And full of love divine;
Perfect and right and pure and good –
A copy, Lord, of Thine!
- 5 Thy nature, gracious Lord, impart,
Come quickly from above;
Write Thy new Name upon my heart,
Thy new best Name of Love.

Charles Wesley (1707-88)

LENT

76

PETRA 77 77 77

R. Redhead (1820-1901)

The musical score consists of three systems, each with a treble and bass staff. The key signature is G major (one sharp). The tempo is marked 'LENT'. The first system begins with a treble staff containing a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a series of quarter notes: G2, A2, B2, C3, B2, A2, G2. The second system continues with similar patterns, including some chords and rests. The third system concludes with a final cadence in both staves.

LENT

Rock of Ages, cleft for me,
Let me hide myself in Thee;
Let the Water and the Blood,
From Thy riven Side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.

2 Nothing in my hand I bring,
Simply to Thy Cross I cling:
Could my tears for ever flow,
Could my zeal no respite know,
All for sin could not atone,
Thou must save, and Thou alone.

3 While I draw this fleeting breath,
When mine eyelids close in death,
When I soar through tracts unknown,
See Thee on Thy Judgment Throne,
Rock of Ages, cleft for me,
Let me hide myself in Thee.

A. M. Toplady† (1740-78)

LENT

77

BRESLAU LM

Geistliche Gesänge (Leipzig, 1625)

The image shows a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'LENT'. The music is a simple, homophonic setting. The bass line is a steady, rhythmic accompaniment, while the treble staff contains the melody. The first system has 8 measures, and the second system has 8 measures. The piece ends with a double bar line.

LENT

Take up thy cross, the Saviour said,
If thou wouldst My disciple be;
Deny thyself, the world forsake,
And humbly follow after Me.

- 2 Take up thy cross; let not its weight
Fill thy weak spirit with alarm;
His strength shall bear thy spirit up,
And brace thy heart, and nerve thine arm.
- 3 Take up thy cross, nor heed the shame,
Nor let thy foolish pride rebel;
The Lord for thee the Cross endured,
To save thy soul from death and hell.
- 4 Take up thy cross then in His strength,
And calmly every danger brave;
'Twill guide thee to a better home,
And lead to victory o'er the grave.
- 5 Take up thy cross, and follow Christ,
Nor think till death to lay it down;
For only he who bears the cross
May hope to wear the glorious crown.
- 6 To Thee, great Lord, the One in Three,
All praise for evermore ascend;
O grant us in our home to see
The heavenly life that knows no end.

Charles Everest (1814-77)