

'What the end of musick is': the Profane and the Sacred on St Cecilia's Day

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From 1683 to 1700 St Cecilia's Day, 22 November, was celebrated in London with the performance of elaborate music and a feast. Although Cecilia's status as the patron saint of music was seemingly unrelated to the story of her life and martyrdom, she was celebrated widely in Europe as a musical saint. In England, however, there is scant evidence of celebrations of St Cecilia's Day before 1683. This is unsurprising given the fact that continental celebrations usually included a Catholic religious element. The London celebrations of Cecilia were entirely secular in nature, and the church services that were added to the celebrations from 1693 were devoid of reference to the saint.

In all but the first year, the celebrations were held at Stationers' Hall. They featured the performance of a newly composed ode set elaborately to music, followed by a feast. [SLIDE] The celebrations were held by a group calling itself the 'Gentlemen of the Musical Society', and in each year a set of stewards was chosen to organize and oversee the event.

As far as we know, the first formal Cecilian celebration in England was held in 1683. Little is known about this event – there is no record of where it took place, or whether it included a feast. The only remaining evidence is the printed full score of the ode, composed by Henry Purcell to a text by Christopher Fishburn – 'Welcome to all the pleasures.' [SLIDE].

A word about the musical ode is in order here. The ode was a new type of occasional work that developed at court after the Restoration. It was a secular, multi-section work, employing soloists, chorus and instrumentalists, and in the early 1680s might be 15 or more minutes in length. Prior to Purcell's Cecilian ode, it was strictly a court form, set to poetry in praise of the king or his family, and performed on New Year's Day, on the king's birthday, at the king's return to London after the summer progress or for a royal wedding.

The association of the ode form with the court makes it likely that court musicians

were the driving force behind the Cecilian celebrations, the primary reason for which was probably the prospect of making additional money. Court musicians must have hoped that the status of this hitherto court entertainment would encourage its reception in a wider semi-public audience. Royal musicians had good reason to seek additional employment in 1683, since their salaries were in arrears, as they had been for most of Charles II's reign.

The first stage of the Cecilian celebrations, up to 1687, shows a close connection with the court music. The composers of the first three odes, Purcell, John Blow and William Turner were the most important at court. One of the 1684 stewards, Nicholas Staggins, was the master of the king's musick, and copies of three of the early odes are found in a court-related manuscript. Purcell's 'Welcome to all the pleasures' is well known and was a propitious start for the celebrations. Blow's ode of the following year is, in my opinion, of even higher quality. Both were published. In 1685 William Turner set a text by Nahum Tate (**SLIDE**). Turner is known to have composed several court odes, one of which is extant. It does not recommend him as a composer of court secular music, whatever his skills as a composer of sacred may might have been. It is a telling fact that while Purcell went on to write another Cecilian ode, and Blow three more, Turner never returned to the genre. We might also note here that he had a weak poem to work with. Tate's offering is probably the poorest of those written for the Cecilian celebrations.

The combination of a musical ode and a feast was clearly successful, and the feasts continued every year until 1700 with the exception of 1688 and 89, a hiatus caused by the Glorious Revolution. The most significant musical work by far to come out of the series is Purcell's 'Hail, bright Cecilia' of 1692. It is the most highly wrought of all of his large-scale works. However, all of the extant odes are of at least good quality, and Blow's first, Draghi's, and John Eccles's ode are notable contributions to the genre. Eccles's ode is the last of the series, and was not performed at the feast. The celebration seems to have been cancelled at a late stage, after the musical setting of the poem had been completed. There are several reasons for the cessation of the Cecilian celebrations most important of which were competition from other similar entertainments and a decline in the London feasting culture.

So what was a Cecilian celebration like? There are few first hand accounts: John Baynard attended in 1693 and reported: ‘The Musick I think was extraordinary good, and so was the Dinner, and great plenty of every thing.’ We learn from the ticket printed for 1696 that [SLIDE]: the day began ‘at 9 of the Clocks exactly, at St. Brides Church in Fleet-street, where will be a Sermon & Anthem, & afterwards [a dinner] at Stationers Hall ... where before Dinner there will be a Performance of Music.’ In 1699, when the church service was held at St. Paul’s, a newspaper reports ‘The Rehearsal of Musick was performed yesterday ... where all the Society of that Science were present, and a Sermon was preached before them by Dr. Sherlock ... before and after which there was an unparallell’d Performance by the most experienced Musicians in Town, which being over, the Stewards with their Staff’s marched in Order, with the Musick before them, to Stationers-Hall, where a splendid Feast was prepared for them: A great many Persons of Note being present to hear the Musick.’

Church Services

Although the London Cecilian entertainments began as secular celebrations, they eventually came to make a pivotal contribution to English sacred music. From 1693 a church service was instituted before the feast at Stationers’ Hall. Held in all but one year at St Bride’s Church, Fleet Street, it included a sermon in defence of religious music, and performances of elaborate sacred music accompanied by instruments. Amongst the works composed for the annual service were Te Deum and Jubilate settings by Purcell, Blow and Turner and an elaborate symphony anthem by Turner, ‘The King shall rejoice’. All included parts for two trumpets, the first instances of their use in English sacred music. The services on St Cecilia’s Day provided a crucial impetus to the reinvigoration of large-scale, celebratory sacred works for voices and instruments in England. The services also featured a sermon; six were published, and they offer valuable insights into ideas and opinions on the nature of sacred music during this period.

I suspect the reason for the introduction of a church service before the Cecilian feast in 1693 was a reaction to restrictions on sacred music in the Chapel Royal. Within weeks of William and Mary taking the English throne in 1689, an order that ‘there shall

be no [instrumental] musick in the Chapel, but the organ'¹ put a stop to performances of symphony anthems. These works had developed to a high level in the Chapel since the Restoration. Purcell, Blow and Turner were its pre-eminent composers, the court violin band and the Chapel choir, its performers.² While the choir continued to perform anthems accompanied by organ, string players saw an important aspect of their contribution to court musical life curtailed. Purcell, without the option of writing for instruments in the Chapel, turned his attention towards the theatre, where he had a full range of instruments at his disposal; he composed a mere handful of organ-accompanied anthems in the final six years of his life. This circumstance may have caused court musicians to reflect on the success with which they had met in bringing the musical ode to the semi-public arena of the Cecilian feast, and to consider whether the same might be accomplished with instrumentally-accompanied sacred music. They found support from court clerics who did not share William's Calvinist-influenced attitude towards church music.

Although Purcell's morning canticles of 1694 are the first pieces composed for the church services held on St Cecilia's Day, the first service took place one year earlier. Ralph Battell's sermon, *The lawfulness and expediency of church-musick asserted*, was the initial salvo in the fight back by court musicians against the royal ban on instrumentally-accompanied sacred music. Battell was Sub-Dean of the Chapel Royal and a supporter of church music. His sermon was published 'at the request of the stewards', an unequivocal indication that the morning service was a formal part of the celebration of St Cecilia's Day (**SLIDE**). Battell took as his theme verses 1-2 of Psalm 100: 'Make a joyfull noise unto the Lord, all ye Lands. / Serve the Lord with Gladness; come before his Presence with Singing.' The choice of the opening verses of the *Jubilate* suggests that *Te Deum* and *Jubilate* settings for the church service were envisioned from the outset. Battell's sermon addresses specifically the issue of instruments in worship; in reference to the verses he took as his theme, he asserted

¹ Recorded in a notebook kept by Marmaduke Alford, Yeomen of the Vestry to the Chapel Royal. *GB-Lpro*, RG 8/110, fos. 24r-25v. Quoted in Burrows, *Handel and the English Chapel Royal* (Oxford, 2005), 25.

² Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 2/1995), 398.

I have made Choice of them at this time to justify the Practice of our own Church in her laudable Use of Musick, both Vocal and Instrumental, in her solemn Assembl[ies].³

Spoken from the mouth of the man who oversaw the day-to-day workings of the Chapel Royal, these comments seem aimed at the joint monarchs. He continued:

That none may therefore henceforth go about to separate those two things which agree so very well together, I will assert the Lawfulness, yea the Fitness and great Expediency of both Vocal and Instrumental Musick in the Church, during the solemn Worship of God there. [...] some have been heretofore scandalized at it, and others may perhaps still remain scrupulous about it[.]

Battell's sermon did not result in the reintroduction of instrumental music to the Chapel Royal. However, church service sponsored by the Musical Society lay outside of the remit of the ban. With most of the court musical establishment already enlisted in the performance of the Cecilian ode a performance at the service beforehand provided the ideal opportunity to put the case for concerted sacred music in practice, as well as in a sermon.

For St Cecilia's Day 1694, Purcell provided an eloquent practical argument for instrumentally-accompanied church music. His settings of Te Deum and Jubilate were immediately popular and they had a lasting impact on English music. Before we turn to the music, I would like to consider the sermons preached at the Cecilian church service.

The Sermons

Six of the eight sermons offered on St Cecilia's Day are extant. **(SLIDE)**. They show a great deal of similarity in their subject matter and approach.⁴ All of the preachers took as their starting point lines of scripture apt to demonstrate the use of music in worship, and all, to a greater or lesser degree, concerned themselves with the justification of its use in the modern-day Church. In so doing, they drew upon a common stock of traditional

³ Battell, *The lawfulness and expediency of church-musick asserted*, 1.

⁴ A point made in Lockett, 'The Legend of St. Cecilia', 227.

theories regarding the use of divine music, which generally followed two lines of argument. The first invoked historical precedent, primarily biblical. Precedents from the Old Testament were most plentiful and always included King David and the Psalms. The New Testament and figures from the early church were also cited, with St Justin, St Basil, and St Ambrose mentioned specifically in multiple sermons. The second primary emphasis of these sermons was the demonstration of music as an aid to worship, particularly through its effect on the mind and body in making the listener more alert and receptive to devotion. Francis Atterbury noted music's power to bring the worshiper back from 'those *accidental Distractions* that may happen to us during the course of divine Service; and *that weariness and flatness* of Mind, which some *weak* Tempers may labour under, by Reason even of the *Length* of it.'⁵ Charles Hickman reflected on the way in which music 'musters up all our Passions, and commands all our Affections to pay Homage to it; and no sensible Soul can withstand the Summons.'⁶ Several clergyman saw in this attribute of music a potential danger, 'by the help of which Varnish, the Mind becomes enamour'd with the most odious, and defomr'd Objects'.⁷ However, when put towards the praise of God, music was an excellent aid to devotion and one divinely sanctioned.

Closely related to justifying the use of music in worship was a specific justification of vocal *and* instrumental music. This point informed all of the sermons. One problem that vexed the preachers over the precedent for the use of instrumental music was the number of examples drawn from the Old Testament. The divines were forced to argue the emphasis on vocal rather than vocal *and* instrumental music amongst early Christians was the result of pressure of persecution rather than aversion to instruments. Use of Old Testament examples required the separation of musical practice from Mosaic Law. Battell argued against Calvinist claims that instrumental music was part of Mosaic law and therefore superseded by Christ's new covenant; subsequent sermons took care to refute this charge as well. Plain common sense was also put to the defence of instrumental music, most memorably by Hickman. To the argument that 'those

⁵ Atterbury, 241-2.

⁶ Hickman, 15.

⁷ Estwick, 16

Instruments are not fit to be apply'd to the Uses of Religion, because they are the common Entertainment at our Feasts' he replied 'why is it more indecent to use the same Instruments, than it is to wear the same Apparel, in the Church as in the Dining-room?'⁸

Another strand of argument common to several of the sermons was an admonishment against the misuse of music. With regard to composition, there were warnings against obscuring the text, and failing to match the solemnity of worship with that of musical expression. Later sermons required both composers *and* performers to approach their musical labours with upright behaviour that matched the gravity of their work in praising God through music. Sherlock was most insistent on this point: 'But there is one thing, which I believe is not so well considered, which yet is just matter of Scandal; for those who Sing Divine Hymns and Anthems at Church, and whose Profession it is to do so, to Sing Wanton and Amorous, Lewd, Atheistical Songs out of it.'⁹ A similar anxiety regarding music's role outside of the church was voiced by Brady:

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Those who profess themselves *Lovers of Musick*, ought to consider, What the End of Musick is; ... meerly to be delighted with Charming and Musical Aires, does not answer the true Character of *a Lover of Musick*: For it is the least thing in Musick to please the Ear; its proper, natural Use, and the great Advantage and Pleasure of it, relates to our Passions: To Compose, Soften, to Inflake them; and the Diviner Passions it inspires us with, the more it is to be valued; and then Musick must attain its greatest Glory and Perfection in true Devotion; That *the Lovers of Musick* ought to be very Devout Men, if they love Musick for that which is most valuable in it, and its last and Noblest end.¹¹

The Music

Purcell's Te Deum and Jubilate are the first compositions known certainly to have been performed at the Cecilian services. They met with immediate success. Several characteristics may account for this popularity; the most obvious musical ones being

⁸ Hickman, 19.

⁹ Sherlock, 22.

¹⁰ Brady, 11.

¹¹ Sherlock, 25-26.

those where Purcell applied modes of setting odes and dramatic music to sacred music. The use of trumpets offers the clearest example. The expanded – secular – orchestration of strings and trumpets in combination with dramatic musical gestures pioneered a new style of sacred music suited to public occasions. The popularity of Purcell’s canticles is evinced in the decision of the Musical Society to repeat them in 1697, and by the fact that the full score was published (**SLIDE**). These settings were Purcell’s most admired works in the eighteenth century, praised by both Thomas Tudway (c.1656-1726) early in the century and by Charles Burney (1726-1814) towards its end.¹² There is, however, a disparity in critical reaction between eighteenth and twentieth-century critics. Tudway responded strongly to the novelty of the large-scale choral and instrumental forces and the power of Purcell’s dramatic gestures. Burney, in his *A General History of Music* (1789), praised numerous passages from the settings, touching upon Purcell’s skill in harmony, melody and contrapuntal artifice. In contrast, modern critics tend to find as much to fault as to praise. There are criticisms of over-reliance on ‘large superficial effects’, and of chorus movements ‘hamstrung not only by thematic short-windedness but also by the trumpets’ tonal limitations.’¹³ There is a general consensus that the structure of the two settings, especially the Te Deum, suffers from ‘bittiness’ and lack of coherence. This criticism of lack of coherence is never touched upon by eighteenth-century writers. I think this disparity between modern and early opinions of the work can be addressed through looking further at passages in the Cecilian sermons that specifically address the characteristics of sacred music.

Although only one of the extant St Cecilia’s Day sermons was preached prior to Purcell’s composition of the Te Deum and Jubilate, the consistency of attitude regarding the appropriate musical characteristics of sacred music found in them represents a contemporary constituency of opinion of which Purcell must have been aware as he set about his work. Three of the sermons commented on the correct approach to composing sacred music: those by Battell, Estwick and Sherlock. Battell disapproved of ‘defaults ...

¹² Holman, *Henry Purcell*, 140.

¹³ Westrup, *Purcell, The Master Musicians*, rev. C. Price (Oxford, 1995) Eric van Tassel, ‘Music for the Church’, *The Purcell Companion*, ed. Michael Burden (London, 1995), 192-3.

which may happen either when the words are not to be understood by the Hearers, or when they are not suited to the true Christian Temper of Prayer and Praise, or when the Airs of our Anthems and Hymns are not grave and solemn, and befitting the House of God.¹⁴ Estwick, a composer, was more attentive to the details of musical setting, and in particular, the appropriate use of repetition:

how much is that Joy increas'd, when melodious Sounds, agreeable to the Matter treated of, give each Word their due force and emphasis, especially when the Composer has an Eye upon the Sense, lays wait upon what is most material, does not clog his Parts with needless Repetitions, but orders his business so, that the Hearer shall be little interrupted, but shall follow him with Ease and Pleasure, whilst he raises your Idea's by a just representation of the Subject that lies before him.

If his Matter is Great and Majestic, his Harmony rises proportionably with it; if it is more Grave and Solemn he lengthens his Measure, and gives you time to pause upon it: If it is more Chearful and Gay, you'll the more easily pardon him, if he keeps pace with it in a quick measure: If sometimes he repeats the more emphatical words of our Psalms and Hymns, you'll excuse him, because the Holy Pen-men have done the same before him; and where they have not done it, he does not want an excuse, if by the variety of the Descant he gives you a fresh occasion to circumstantiate the Praises of God, and to dwell upon 'em with greater Complacency.

There are some Expressions that are hardly parted with, and more especially deserve to be insisted upon.¹⁵

Sherlock characteristically focussed on what he perceived as the faults of contemporary sacred music:

A Grave, Serious Mind, which is the true Temper of Devotion, is disturbed by Light and Airy Compositions, which disperse the Thoughts, and give a Gay and Frisking Motion to the Spirits, and call the Mind off from the Praises of God, to attend merely to the agreeable Variety of Sounds, which is all that can be expected from such Sounds as have nothing of Devotion in them: Which is so much the worse still; when, (as is now grown very common in such compositions) they are clogged with Needless and Endless Repetitions. A repetition serves only to give an Emphasis, and it requires a great Judgment to place it Right; and is very Absurd, when it is placed Wrong; but we often see, that there is too little Regard had to this; The skill of Altering Notes is the whole Design, which, when there is not very great occasion for it is like School-Boys Varying Phrases, or like Ringing the Changes; which how Entertaining soever it be, when we have nothing to do

¹⁴ Battell, 24.

¹⁵ Estwick, 17-18.

but to attend to Sounds, is yet very Nauseous and Offensive to Devout Minds in Religious Worship.¹⁶

In summary, the sermons recommended composers set the text so it might be understood clearly and was not repeated unnecessarily, chose musical gestures matching closely the meaning of the words, and placed musical techniques and design at the service of devotion.

The positive reception of Purcell's setting suggests that they were successful in meeting the requirements of these religious commentators. They likewise received an enthusiastic response from his musical peers as can be seen in settings of the canticles made by Blow and Turner in 1695 and 1696 respectively. They confirm the stunning impact made by the representation of the Holy hosts, praised most famously by Thomas Tudway, in as much as neither composer was able to do more than baldly imitate Purcell's vision of the angelic hosts (**MUSICAL Ex.a, b, c**). In general terms too, both Blow and Turner closely modelled their canticles after Purcell's, employing the same performing forces, dividing the text into similar sections, using similar instrumentation and voicing for the same verses, and particularly in the case of Turner, using similar musical material.

TURNER

Turner's reliance on Purcell is neither a weakness nor an indictment of the musical quality of his settings. They are, to my mind, more successful than Blow's, and they compare favourably to Purcell's even if they are modelled closely upon them. The musical structure of Purcell's canticles, in which individual phrases of the text tend to be treated briefly, each with new material – which a modern commentator described as sometimes 'fragmentary and unco-ordinated' – reflects Estwick's advice that the composer 'wait upon what is most material, does not clog his Parts with needless Repetitions, but orders his business so, that the Hearer shall be little interrupted'.¹⁷ In the Te Deum, Turner adhered to similar divisions of verses into musical sections as found in

¹⁶ Sherlock, 20-21.

¹⁷ Van Tassell.

Purcell's setting, but tended to lengthen his treatment of these sections, with the result that his is more than 100 bars longer. Typical of Turner's method is his setting of 'All the earth doth worship Thee': although he brazenly appropriated the consecutive entries of vocal parts from lowest to highest employed by Purcell, the addition of a fifth vocal part and an entry for the trumpets offered a clever twist, particularly for an audience that remembered Purcell's setting. (AUDIO ex.). Turner's Te Deum, therefore, has a greater expansiveness, and suffers less from the succession of short sections that has attracted frequent criticism in his model.

A fine example of the way in which Turner reinterpreted his model is the chorus 'world without end' of the Jubilate. Turner borrowed the bass line moving in breves from Purcell, but where it was the result of quadruple augmentation of the point in the latter's setting, Turner used it for its sonorous quality, supporting stepwise undulating lines in the other voices, which produce a vivid vision of eternity distinct from that of Purcell's ingenious contrapuntal design (**MUSICAL Ex**).

Conclusion

Where Purcell, and to a lesser extent Blow, showed care in avoiding musical elaboration for its own sake, Turner exercised greater freedom in developing the purely musical aspects of his settings, perhaps as a result of confidence engendered by the success of the Cecilian church services, the credit for which must go primarily to Purcell. In his settings Purcell put his music to the service of devotion as understood by his contemporary audience avoiding ostentatious musical elaboration. In the context of the 1694 service we should not be surprised to find him careful in this regard. The performance of instrumentally-accompanied works was a challenge to the austerity of organ-accompanied music imposed on the Chapel Royal. Furthermore, the addition of trumpets, which must have carried the worldly associations of court and secular Cecilian odes and of the theatre, risked the imputation that Purcell, the musicians performing the work, and the Cecilian church service as a whole, were engaging in musical vanity rather than solemn devotion. Purcell's achievement was to successfully tailor his music to the

devotional purpose consistent with the views of preachers like William Sherlock, who in his sermon on St Cecilia's Day spoke: 'It is a great Mistake in Composing Hymns, and Anthems, to consider only what Notes are Musical, and will Delight and Entertain the Hearers; The true Rule is, What Notes are most proper to Excite or Quicken such Passions of Devotion.' Purcell's achievement can furthermore be seen in the canticle settings of Blow and Turner. The immediate popular success of his settings vindicated the use of elaborate music in a sacred setting, and gave his successors greater scope for musical elaboration, a freedom which William Turner exploited to great advantage in his fine Te Deum and Jubilate.



‘What the End of Musick is’

the Profane and the Sacred on
St Cecilia’s Day

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St Cecilia's Day Odes for London 1683-1700(1)

	Composer	Poet	Title	Musical Sources
1683	Henry Purcell	Christopher Fishburn	Welcome to all the Pleasures	Published score (1684)
1684	John Blow	John Oldham	Begin the Song	Published score (1684)
1685	William Turner	Nahum Tate	Tune the viol, touch the lute	no extant score
1686	Isaac Blackwell	Thomas Flatman	From those pure, those blest abodes	no extant score
1687	G. B. Draghi	John Dryden	From Harmony, from Heavenly harmony	5 ms copies
1688, 1689	no celebrations			
1690	Robert King	Thomas Shadwell	O Sacred Harmony, prepare our lays	no extant score
1691	John Blow	Thomas D'Urfey	The glorious day has come	3 ms copies
1692	Henry Purcell	Nicholas Brady	Hail! Bright Cecilia	many ms copies
1693	Godfrey Finger	Theophilus Parsons	Cecilia, look, look down and see	no extant score
1694	Picket ?(Piggot)	Anon	?('The consort of the sprinkling lute')	<i>Thesaurus Musicus</i> 1695
1695	John Blow	Peter Motteux	Great Quire of Heaven	5 ms copies
1696	Nicola Matteis	Anon.	Assist, assist you mighty sons of Art	no extant score
1697	Jeremiah Clarke	John Dryden	Alexander's Feast	no extant score
1698	Daniel Purcell	Samuel Wesley (adapt.)	Begin the noble song	2 ms copies
1699	Daniel Purcell	Joseph Addison (Tate)	Prepare the hallow'd strain	no extant score
1700	John Blow	Thomas D'Urfey	Triumphant Fame	2 ms copies
1701	John Eccles	William Congreve	Oh Harmony, to thee we sing	GB-Lbl R.M. 24. d. 6

A
Musical Entertainment

PERFORM'D

On NOVEMBER XII. 1683.

IT BEING THE

Festival of St. CECILIA, a great Patroness of Music;

WHOSE

MEMORY is ANNUALLY honour'd by a public Feast
made on that Day by the MASTERS and LOVERS of
Music, as well in *England* as in Foreign Parts.



LONDON,

Printed by *J. Playford Junior*, and are to be sold by *John Playford* near the
Temple Church, and *John Carr* at the *Middle-Temple Gate*, 1684.

Henry Purcell,
Title page,
'Welcome to all the
pleasures'

gratis.

A SONG for St. *CÆCILIA*'s Day 1685.

Written by Mr. *N. Tate*, and Set by

Mr. *William Turner*.

23. Nov. 1688.

Tune the Viol, Touch the Lute,
Wake the Harp, inspire the Flute,
Call the Jolly Swains away,
Love and Musick reign to day.

Let your Kids and Lamkins rove,
Let them sport or feed at will,
Grace the Vale, or climb the Hill :

Let them feed, or let them love :

Let them love, or let them stray :

Let them feed, or let them play :

Neglect 'em or guide 'em,

No harm shall betide 'em,

On Bright *Cecilia*, Bright *Cecilia*'s Day.

Thus the Nymphs and Jolly Swains,

Kindly mingled on the Plains,

In delightful Measures move,

Full of Joy and full of Love,

With their Cheerful Roundelay,

Celebrate *Cecilia*'s Day,

While Angels join in Confort from Above.

What Charms can Musick not impart,

That through the Ear finds passage to the Heart ?

In vain the Muse indites the Lovers Tale :

In vain his doleful words declare

His Passion to the Cruel Fair :

'Tis Musick only makes his Song prevail :

This only can her scorn controul,

In vain do Wit and Sense combine,

Without this Art to make our Numbers shine :

Words are the Body, Musick is the Soul.

Call the Jolly Swains away,

To celebrate *Cecilia*'s Day.

Rouze the Viol, wake the Lyre

To sing her Praise who did our Art inspire.

Let victorious Heroes stay

At leisure we will do them Right,

To our own Art we consecrate this Day,

And Musick best can Musicks Praise recite.

F I N I S.

Ticket to the Cecilian Feast, 1696

You are desired to meet a Society of
Gentlemen Lovers of Musick ... at
9 of the Clocks exactly at St Brides
Church ... where will be a Sermon
& Anthem, & and afterwards to
dine at Stationers Hall ... where
before Dinner there will be a
Performance of Musick



THE
Lawfulness and Expediency
OF
Church-Musick
ASSERTED,
IN A
SERMON

Preached at

St. Brides - Church,
Upon the 22^d of November, 1693.

BEING

The Anniversary Meeting of Gentlemen, Lo-
vers of MUSICK.

By RALPH BATTELL, Sub-Dean of
Their Majesties Chapel - Royal.

Published at the Request of the Stewards.

L O N D O N,

Printed by J. Heptinstall, for John Carr, at the Middle-
Temple-Gate in Fleetstreet, 1694.

St Cecilia's Day Sermons

1693 Ralph Battell, 1649-1713 (Sub-dean of the Chapel Royal)

The lawfulness and expediency of church-musick asserted in a sermon preached at St. Brides-Church upon the 22d. of November, 1693

1695 Charles Hickman, 1648-1713 (Chaplain in Ordinary to William and Mary, and Lecturer at St James, Westminster)

A sermon preached at St. Bride's Church, on St. Caecilia's Day, Nov. 22, 1695 being the anniversary feast of the lovers of musick

1696 Sampson Estwick, d. 1739 (B.D. and Chaplain of Christ Church in Oxford)

The usefulness of church-musick a sermon preach'd at Christ-Church, Novemb. 27, 1696, upon occasion of the anniversary-meeting of the lovers of musick, on St. Caecilia's Day

1697 Nicholas Brady, 1659-1726 (M.A. Minister of Richmond in Surrey, and Chaplain in Ordinary to His Majesty)

Church-musick vindicated: a sermon preach'd at St. Bride's church, on Monday, November 22, 1697, being St. Caecilia's day, the anniversary feast of the Lovers of musick

1698 Francis Atterbury, 1662-1732 (Lecturer to St Bride's Church, Preacher at Bridewell, Royal Chaplain)

The Usefulness of Church Musick. Set forth in a sermon preached on St. Cecilia's Day in 1698.

1699 William Sherlock, 1641?-1707 (Dean of St Paul's Cathedral)

A sermon preach'd at St. Paul's Cathedral, November 22, 1699 being the anniversary meeting of the Lovers of Musick

TE DEUM & JUBILATE,
FOR
VOICES
AND
INSTRUMENTS,
Made for
St. Cæcilia's Day, 1694.

By the late Mr. *HENRY PURCELL.*



J. Reddie *

L O N D O N,

Printed by *J. Heptinstall*, for the Author's Widow, and are
to be Sold by *Henry Playford*, at his Shop in the Temple-
Change in Fleetstreet, 1697.

Henry Purcell: Te Deum

CHORUS

CHORUS

CHORUS

CHORUS

CHORUS

CHORUS

S. to - knowledge Thee to - be the Lord: All, Das

A. - ken-nen Dich als - un - sern Herrn. All, all, Das All,

T. to - knowledge Thee to - be the Lord: all, All,

B. - ken-nen Dich als - un - sern Herrn. All, Das

Bassi (Turn)

to - knowledge Thee to - be the Lord: All, all

- ken-nen Dich als - un - sern Herrn. Das All,

4

Tps. (C.)

Vins.

Vla.

S. all the earth doth wor-ship Thee, the Father c - ver - last - ing: ver - last - ing: ver - last - ing: ver - last - ing:

A. All ver - ehrt in De - mut Dich, den lieben, ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter.

T. all the earth doth wor-ship Thee, the Father c - ver - last - ing: ver - last - ing: ver - last - ing: ver - last - ing:

B. All ver - ehrt in De - mut Dich, den lieben, ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter.

Bassi

Tps. (C.)

Vins.

Vla.

S. the Father c - ver - last - ing: ver - last - ing: ver - last - ing: ver - last - ing:

A. den lieben, ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter.

T. the Father c - ver - last - ing: ver - last - ing: ver - last - ing: ver - last - ing:

B. den lieben, ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter.

Bassi

5

Tps. (C.)

Vins.

Vla.

S. the Father c - ver - last - ing: ver - last - ing: ver - last - ing: ver - last - ing:

A. den lieben, ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter.

T. the Father c - ver - last - ing: ver - last - ing: ver - last - ing: ver - last - ing:

B. den lieben, ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter. ew' - gen Ya - ter.

Bassi

Porcell: Jubilate

Tpts. (C.)

Vlns.

Vla.

S.
e - ver shall be, world with - out end, world with -
-keit zu E - wig - keit, von E - wig - keit zu

A.
e - ver shall be, world with - out end, world with -
-keit zu E - wig - keit von E - wig - keit zu

T.
e - ver shall be, world with - out end, world with -
keit zu E - wig - keit, in E - wig - keit, e - wig, e -

B.
e - ver shall be, world with - out end, world with -
keit zu E - wig - keit, in E - wig - keit, e - wig, e -

Bassi

Vlns.

Vla.

SOPRANO I.

S.
SOPRANO II.
world with - out end, world with -
In E - wig - keit, e - wig, e - wig, von E - wig -

A.
end, world with - out end, world with -
-keit zu E - wig - keit zu E - wig -

T.
end, world with - out end, world with -
- wig, e - wig, e - wig, von E - wig - keit

B.
end world with -
-keit, von E -

Bassi

Willian Turner: Jubilate

Trumpet 1

Trumpet 2

Violin I

Violin II

Viola

Soprano 1
World_ with - out _____ end, world with-out _____ end, with-out _____

Soprano 2
World with-out _____ end, world with - out _____

Alto
World with-out _____ end, world_ with - out _____ end,

Tenor
World with-out _____ end, world with - out _____ end,

Bass
World with-out _____ end, world with - out _____ end,

Basso continuo
World with - - - - - out

The musical score is written in D major (two sharps) and common time (C). It features instrumental parts for Trumpet 1, Trumpet 2, Violin I, Violin II, and Viola. The vocal parts include Soprano 1, Soprano 2, Alto, Tenor, and Bass. The lyrics are: "World_ with - out _____ end, world with-out _____ end, with-out _____" for Soprano 1; "World with-out _____ end, world with - out _____" for Soprano 2; "World with-out _____ end, world_ with - out _____ end," for Alto; "World with-out _____ end, world with - out _____ end," for Tenor; "World with-out _____ end, world with - out _____ end," for Bass; and "World with - - - - - out" for Basso continuo. The instrumental parts provide a rhythmic and melodic accompaniment for the vocalists.

4
end, world with - out. end.

4
end, world with - out. end.

8
world with - out. end.

4
end, world with - out. end.

4
end, world with - out. end.