

The Cure of Saul

"The words of this and the five following Hymns are alter'd from the Cure of Saul:
They are design'd to represent a regular series [of] the effects of David's Music
upon the disturbed mind of Saul and the progress of his Recovering from
Melancholy, and his Return to Heaven, and his Repentance.

N. B. The first time, the Treble is to be sung by itself accompany'd only with the
Harpsichord: the 2nd time to be repeated as chorus.

Phocion Henley (1728-64)

Edited by Robert Barr and Francis Roads

[♩=100] "No. 1"

The first system of the musical score is for "No. 1". It features five staves: Soprano [Air], Alto, Tenor, Bass, and Keyboard. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The lyrics for the vocal parts are: "Wake my lyre, can pi - ty sleep; When". The keyboard part provides accompaniment with chords and moving lines in both hands.

5

The second system of the musical score continues from the first. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kbd.). The lyrics for the vocal parts are: "Heav'n, when Heav'n is moved, and an - gels weep? weep?". The music includes a first ending and a second ending, both marked with a '2.' and a repeat sign. The keyboard part continues with accompaniment.

Small notes are instrumental.
Editorial notes appear on p.21.

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A

S
A
T
B
Kbd.

Flow ye mel-ting num - bers, Flow ye mel-ting num - bers, flow,
Flow ye mel-ting num - bers, Flow ye mel-ting num - bers, flow,
Flow, ye mel-ting num - bers, Flow ye mel-ting num - bers, flow,
Flow, ye mel-ting num - bers, Flow ye mel-ting num - bers, flow,

14

S
A
T
B
Kbd.

flow, mel - ting flow Till he feel that guilt is
flow, mel - ting flow Till he feel that guilt is
flow, mel - ting flow Till he feel that guilt is
flow, mel - ting flow Till he feel that guilt is

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20

S
A
T
B

woe, Till he feel that guilt is woe. Wake my

Kbd.

26

S
A
T
B

lyre, can pi - ty sleep, When Heav'n is

Kbd.

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30

S
moved and an - gels_ weep; When Heav'n is moved and an - gels_ weep? weep?

A
moved and an - gels_ weep; When Heav'n is moved and an - gels_ weep? weep?

T
moved and an - gels_ weep; When Heav'n is moved and an - gels_ weep? weep?

B
moved and an - gels weep; When Heav'n is moved and an - gels weep? weep?

Kbd.

"No. 2. Chorus of Priests. An ode to Repentance"

C [♩=100]

T 1
Come fair re - pen - tance from the skies, O sain - ted

T 2
Come fair re - pen - tance from the skies O sain - ted

B
Come fair re - pen - tance from the skies O sain - ted

Kbd.

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43

T 1
maid with up - cast eyes De - scend in thy e - ter - nal

T 2
maid with up - cast eyes De - scend in thy e - ter - nal

B
maid with up - cast eyes De - scend in thy e - tern - nal

Kbd.

49

T 1
shroud, Ves - ted in a weep - ing cloud. Ho - ly

T 2
shroud, Ves - ted in a weep - ing cloud. Ho - ly

B
shroud, Ves - ted in a weep - ing cloud. Ho - ly

Kbd.

55

T 1
guide de - scend and bring, Bring mer - cy from th'e -

T 2
guide de - scend and bring, Bring mer - cy from th'e -

B
guide de - scend and bring, Bring mer - cy from th'e -

Kbd.

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60

T 1
 ter - nal King. O calm his soul, your beams im -

T 2
 ter - nal King. O calm his soul, your beams im -

B
 ter - nal King. O calm his soul, your beams im -

Kbd.

65

T 1
 - part, And pour your com - forts o'er his heart.

T 2
 - part, And pour your com - forts o'er his heart.

B
 part, And pour your com - forts o'er his heart.

Kbd.

D

T 1
f Thy voice shall ev' - ry pang com - pose, To

T 2
f Thy voice shall ev' - ry pang com - pose, To

B
f Thy voice shall ev' - ry pang com - pose, To

Kbd.

74

T 1
gen - tle sor - - rows melt his woes, Till each pure wish to

T 2
gen - tle sor - - rows melt his woes, Till each pure

B
gen - tle sor - - rows melt his woes, Till

Kbd.

80

T 1
heav'n shall soar And peace re - turn, and peace re - turn to

T 2
wish to heav'n, to heav'n shall soar, And peace re - turn to

B
each pure wish to heav'n shall soar, And peace re - turn to

Kbd.

86

T 1
part no more, And peace re - turn to part no more.

T 2
part no more, And peace re - turn to part no more.

B
part no more, And peace re - turn to part no more.

Kbd.

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"No. 3. Chorus of Priests, on perceiving a Change beginning"

E [♩=120]

T 1 See the signs of grace appear; See the soft re - len - ting

T 2 See the signs of grace appear; See the soft re - len - ting

B See the signs of grace appear; See the soft re - len - ting

Kbd.

99

T 1 tear Trick-ling at sweet mer-cy's call, Catch it an - gels e'er it fall,

T 2 tear Trick-ling at sweet mer-cy's call, Catch it an - gels e'er it fall,

B tear Trick-ling at sweet mer-cy's call, Catch it an - gels e'er it fall, e'er it

Kbd.

107

F

T 1 Catch it an - gels e'er it fall. And let the heart - sent off - ring rise, Heav'n's

T 2 Catch it an - gels e'er it fall. And let the heart - sent off - ring rise, Heav'n's

B fall, Catch it an - gels e'er it fall. And let the heart - sent off - ring rise, Heav'n's

Kbd.

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115

T 1
 best_ ac - cept - ed sac - ri - fice, And let_ the_ heart - sent off - ring rise, Heav'n's

T 2
 best ac - cept - ed sac - ri - fice, the_ heart - sent off - ring rise, -

B
 best ac - cept - ed sac - ri - fice, And let the heart - sent off - ring rise, Heav'n's

Kbd.

123

T 1
 best_ ac - cept - ed sac - ri - fice. See the signs of grace ap - pear, **G**

T 2
 ac - cept - ed sac - ri - fice. See the signs of grace ap - pear,

B
 best ac - cept - ed sac - ri - fice. See the signs of grace ap - pear,

Kbd.

131

T 1
 See the soft re - lent - ing tear. Trick - ling at sweet mer - cy's call, Catch it

T 2
 See the soft re - lent - ing tear Trick - ling at sweet mer - cy's call, Catch it

B
 See the soft re - lent - ing tear Trick - ling at sweet mer - cy's call, Catch it

Kbd.

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138

T 1
an - gels e'er it fall, Catch it an - gels e'er it fall.

T 2
an - gels e'er it fall, Catch it an - gels e'er it fall.

B
an - gels e'er it fall, e'er it fall, Catch it an - gels e'er it fall.

Kbd.

"Saul's supplication, assisted by the Chorus of Priests.

N. B. the first time, the treble is to be sung singly;

Accompany'd only with the Harpchd.

2d time, with the Chorus. No. 4"

H [♩=120]

S
Thy pit - ying aid, O God im - part, For oh, thine

A
Thy pit - ying aid, O God, im - part, For oh, thine

T
Thy pit - ying aid, O God im - part, For oh, thine

B
Thy pit - ying aid, O God im - part, For oh, thine

Kbd.

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151

S ar - rows drink his heart, Thy point - ed ar - rows.

A ar - rows. drink his heart, Thy point - ed ar - rows

T ar - rows drink his heart, Thy point - ed ar - rows

B ar - rows drink his heart, Thy point - ed ar - row

Kbd.

156

S drink his heart. Ac - cept O Lord, my

A drink his heart. Ac - cept O Lord, his

T drink his heart. Ac - cept O Lord, his

B drink his heart. Ac - cept O Lord, his

Kbd.

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160

S
A
T
B
Kbd.

pang sin - cere, Let heav'n - ly hope, dis -

164

S
A
T
B
Kbd.

pel each dark temp - ta - tion. And while I

J

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167

S
pour the pe - ni - ten - tial tear O vis - it me, O

A
pour the pe - ni - ten - tial tear O vis - it me, O

T
pour the pe - ni - ten - tial tear O vis - it me, O

B
pour the pe - ni - ten - tial tear O vis - it me, O

Kbd.

173

S
vis - it me with thy sal - va - tion, O vis - it me, O

A
vis - it me with thy sal - va - tion, O vis - it me, O

T
vis - it me with thy sal - va - tion, O vis - it me, O

B
vis - it me with thy sal - va - tion, O vis - it me, O

Kbd.

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179

S
vis - it me, O vis - it me with thy sal - -

A
vis - it me, O vis - it me with thy sal - -

T
vis - it me, O vis - it me with thy sal - -

B
vis - it me, O vis - it me with thy sal - -

Kbd.

183

S
- va - tion. with thy sal - - va - tion.

A
- va - tion. with thy sal - - va - tion.

T
- va - tion. with thy sal - - va - tion.

B
- va - tion. with thy sal - - va - tion.

Kbd.

The Cure of Saul
 "No. 5. Chorus of Angels"

K [♩=120]

S 1 Hap - py king, thy woes are o'er, Thy God shall wound thy soul no

S 2 Hap - py king, thy woes are o'er, Thy God shall wound thy soul no

B Hap - py king, thy woes are thy God shall wound thy soul no

Kbd.

193

L

S 1 more; Thy God shall wound thy soul no more: The pit-ying Fa - ther of man -

S 2 more; Thy God shall wound thy soul no more: The pit-ying Fa - ther of man -

B more; Thy God shall wound thy soul no more: The pit-ying Fa - ther of man -

Kbd.

201

S 1 -kind Still meets the pure re - turn - ing mind, Still meets the pure re - turn - ing

S 2 -kind Still meets the pure re - turn - ing mind, Still meets the pure re - turn - ing

B kind Still meets the pure re - turn - ing mind, Still meets the pure re - turn - ing

Kbd.

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209

S 1
mind. Hap - py king thy woes are o'er, Thy God shall wound thy

S 2
mind. Hap - py king thy woes are o'er, Thy God shall wound thy

B
mind. Hap - py king thy woes are o'er, Thy God shall wound thy

Kbd.

216

S 1
soul no more, Thy God shall wound thy soul no more.

S 2
soul no more, Thy God shall wound thy soul no more.

B
soul no more, Thy God shall wound thy soul no more.

Kbd.

M [♩=120] "No. 6. Symphonia"

Violin 1

Violin 2

Viola

Violoncello

Kbd.

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226

Violin 1

Violin 2

Viola

Violoncello

Kbd.

"Segue"

N

S

A

T

B

Kbd.

See de-scend - ing an - gels bring Heav'n's own bliss To Ja - cob's king.

See de-scend - ing an - gels bring Heav'n's own bliss To Ja - cob's king.

See de-scend - ing an - gels bring Heav'n's own bliss To Ja - cob's king.

See de-scend - ing an - gels bring Heav'n's own bliss To Ja - cob's king.

234

S

A

T

B

Kbd.

Peace on na - ture's lap re - po - ses, Plea - sure strews her guilt - less ros - es,

Peace on na - ture's lap re - po - ses, Plea - sure strews her guilt - less ros - es,

Peace on na - ture's lap re - po - ses, Plea - sure strews her guilt - less ros - es,

Peace on na - ture's lap re - po - ses, Plea - sure strews her guilt - less ros - es,

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238

S
Joys di-vine in cir-cles move, Linked with in-no-cence and love.

A
Joys di-vine in cir-cles move, Linked with in-no-cence and love.

T
Joys di-vine in cir-cles move, Linked with in-no-cence and love.

B
Joys di-vine in cir-cles move, Linked with in-no-cence and love.

Kbd.

S
See de-scend-ing an-gels bring Heav'n's own bliss to Ja-cob's king;

A
See de-scend-ing an-gels bring Heav'n's own bliss to Ja-cob's king;

T
See de-scend-ing an-gels bring Heav'n's own bliss to Ja-cob's king;

B
See de-scend-ing an-gels bring Heav'n's own bliss to Ja-cob's king;

Kbd.

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246

S
Peace on na - ture's lap re - po - ses, Plea - sure strews her

A
Peace on na - ture's lap re - po - ses, Plea - sure strews her

T
Peace on na - ture's lap re - po - ses, Plea - sure strews her

B
Peace on na - ture's lap re - po - ses, Plea - sure strews her

Kbd.

249

S
guilt - less ros - es; Joys di - vine in cir - cles move

A
guilt - less ros - es; Joys di - vine in cir - cles move

T
guilt - less ros - es; Joys di - vine in cir - cles move

B
guilt - less ros - es; Joys di - vine in cir - cles move

Kbd.

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252

S
A
T
B
Kbd

Linked with in - no - cence and love, Joys di - vine in

255

S
A
T
B
Kbd

cir - cles move Linked with in - no - cence and love.

"Rev. Phocion Henley"

The Cure of Saul

Notes:

This edition is made from a photocopy of Henley's manuscript kindly supplied by Robert Barr. Barr also transcribed the notation, and this edition is based on his transcription. In some cases Henley's intentions are unclear, and editorial decisions have had to be made. This applies especially in the case of the many grace notes, where his notation is inconsistent and often almost illegible. They are written out in full, but are so numerous that they are not individually noted; other emendations are noted.

No source for the text has yet been found. Spelling has been modernised, initial letters of lines of verse capitalised to aid phrasing, and punctuation added, often conjecturally.

The reference to a harpsichord before two movements, the occasional additional instrumental notes (reproduced here in small notation), and the string symphony before the final movement suggest that Henley envisaged string accompaniment for the full choral items, and basso continuo throughout. Henley writes his choral alto and tenor parts in C clefs, but uses G clefs for the tenor parts in two trio movements; the reason for the change is unclear.

The *forte* marking in bar 70 is Henley's only dynamic. The consecutives in bar 168 and the harmony in bar 248 are sic. Verbal material in quotes is Henley's. Metronome markings are editorial suggestions.

Emendations:

The following abbreviations are used:

B bar

n. note

SATB soprano, alto, tenor, bass

Helmholtz notation is used for pitches.

B 5 ATB: text apparently copied from S in error

B 8 T: instrumental notes transferred from B

B 20 S and B: ♯ and ♮ respectively

B 100 T: ♯f ♯f'

B 153 T n. 4: db'

B 156: "his" omitted in all parts

B 157: three minim beats followed by anacrusis bar

B 176 S: d♯'

B 178 A n. 1: g'

B 182 S n. 3: d''

B 184 T n. 1- 185 n. 2: a' g' g' g'

B 184 A n. 3: syllable "-va-" underlaid

B 185: ∞. in S; ∞ in ATB; "-vation" underlaid

B 186 S2 n. 3-4: d''

B 221 ff: pecked slurs editorial

B 225 Vln 2 n. 1-3: repeated in Vln 1 part

B 227 Vln 1 n. 2: c♯'

B 239 A n. 5: c♯'

B 240 A n. 4: c♯'

B 245 T n. 3: a'