

Save me, O God, from waves that roll

New Version of Tate and Brady (1696)

Psalm 69 verses 1, 2, 16, 20, 29 & 30

Psalm 69, by Stephen Jarvis (1816)

Edited by Francis Roads

Largo [♩=60]

Soprano [Air]

1. Save me, O God, from waves that roll, And press to
 2. **Lord, hear the hum - ble pray'r I make, For thy trans -**
 3. Re - proach and grief have broke my heart; I looked for
 4. **But me, ho - we'er dis - tressed and poor. Thy strong sal -**

Alto

1. Save me, O God, from waves that roll, And press to
 2. **Lord, hear the hum - ble pray'r I make, For thy trans -**
 3. Re - proach and grief have broke my heart; I looked for
 4. **But me, ho - we'er dis - tressed and poor. Thy strong sal -**

Tenor

1. Save me, O God, from waves that roll, And press to
 2. **Lord, hear the hum - ble pray'r I make, For thy trans -**
 3. Re - proach and grief have broke my heart; I looked for
 4. **But me, ho - we'er dis - tressed and poor. Thy strong sal -**

Bass

1. Save me, O God, from waves that roll, And press to
 2. **Lord, hear the hum - ble pray'r I make, For thy trans -**
 3. Re - proach and grief have broke my heart; I looked for
 4. **But me, ho - we'er dis - tressed and poor. Thy strong sal -**

6

S

o - ver-whelm my soul: With pain - ful steps in mire I
cen - ding good - ness' sake; Re - lieve thy sup - pli - cant once
 some to take my part, To pi - ty or re - lieve my
va - tion shall re - store: Thy pow'r with songs I'll then pro -

A

o - ver-whelm my soul: With pain - ful steps in mire I
cen - ding good - ness' sake; Re - lieve thy sup - pli - cant once
 some to take my part, To pi - ty or re - lieve my
va - tion shall re - store: Thy pow'r with songs I'll then pro -

T

o - ver-whelm my soul: With pain - ful steps in mire I
cen - ding good - ness' sake; Re - lieve thy sup - pli - cant once
 some to take my part, To pi - ty or re - lieve my
va - tion shall re - store: Thy pow'r with songs I'll then pro -

B

o - ver-whelm my soul: With pain - ful steps in mire I
cen - ding good - ness' sake; Re - lieve thy sup - pli - cant once
 some to take my part, To pi - ty or re - lieve my
va - tion shall re - store: Thy pow'r with songs I'll then pro -

Save me, O God, from waves that roll

13

S
tread, And de - lu - ges o'er - flow my head, With pain - ful steps in
more *From thy a - boun - ding mer - cy's store, Re - lieve thy sup - pli -*
pain; But looked, a - las! for both in vain, To pi - ty or re -
claim, And ce - le - brate with thanks thy name, Thy pow'r with songs I'll

A
tread, And de - lu - ges o'er - flow my head, With pain - ful steps in
more From thy a - boun - ding mer - cy's store, Re - lieve thy sup - pli -
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tread, And de - lu - ges o'er - flow my head, With pain - ful steps in
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tread, And de - lu - ges o'er - flow my head, With pain - ful steps in
more From thy a - boun - ding mer - cy's store, Re - lieve thy sup - pli -
pain; But looked, a - las! for both in vain, To pi - ty or re -
claim, And ce - le - brate with thanks thy name, Thy pow'r with songs I'll

20

S
mire I tread, And de - lu - ges o'er - flow my head.
cant once more From thy a - boun - ding mer - cy's store.
lieve my pain; But looked, a - las! for both in vain.
then pro - claim, And ce - le - brate with thanks thy name.

A
mire I tread, And de - lu - ges o'er - flow my head.
- cant once more From thy a - boun - ding mer - cy's store.
- lieve my pain; But looked, a - las! for both in vain.
then pro - claim, And ce - le - brate with thanks thy name.

T
mire I tread, And de - lu - ges o'er - flow my head.
cant once more From thy a - boun - ding mer - cy's store.
lieve my pain; But looked, a - las! for both in vain.
then pro - claim, And ce - le - brate with thanks thy name.

B
mire I tread, And de - lu - ges o'er - flow my head.
cant once more From thy a - boun - ding mer - cy's store.
lieve my pain; But looked, a - las! for both in vain.
then pro - claim, And ce - le - brate with thanks thy name.

50.0"

Editorial note: in several passages Jarvis's bass rises above the tenor, thereby inverting the harmony. This may be deliberate; or the composer may have had in mind performance with the bass doubled at the lower octave. The editorial recommendation is that if a suitable instrument is available the bass should be so doubled, as far as its range permits.

Edited from *Twelve Psalm Tunes and Eighteen Anthems* (London, 1816) by Stephen Jarvis of Dartmouth
BL G.513.d.(5).