

# My soul truly waiteth still upon God

William Bennett

## ANTHEM PSALM 62d

This edition by Edmund Gooch  
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Text: Ps. 62, verses 1-2, 7-8 (BCP)

Verse Treble & Bass  
Affett[uos]o

My soul\_ tru-ly wai - teth still up-on God, my soul\_ tru-ly wai - teth still up-on

Inst.

My soul\_ tru-ly wai - teth still up-on

8

God, for of him co-meth my sal - va - tion, of him co-meth my sal - va - tion. He ve-ri-ly is my

[Inst.]

God, for of him co-meth my sal - va - tion, of him co-meth my sal - va - tion. He

15

strength, he ve - ri - ly is my strength, my strength and my sal - va - tion, my

ve - ri - ly is my strength, he ve - ri - ly is my strength, my strength and my sal - va - tion, my

21

strength and my sal - va - tion: he is my de - fence, he is my de - fence,

[Inst.]

strength and my sal - va - tion: he is my de - fence, my de - fence,

27

so\_ that I\_ shall not great - ly\_ fall.

he is my de - fence, so that I shall\_ not great - ly\_ fall.

My soul truly waiteth still upon God (William Bennett)

33 Chos. Vivace

In God is my health and my glo - - ry, my health and my glo-ry, the rock of\_ my\_  
 In God is my health and my glo - ry, my\_ health and my glo - - ry, the rock of\_ my  
 In God is my health and my glo - - ry, my health and my glo-ry, the rock of\_ my\_  
 In God is my health and my glo - ry, my health and my glo - - ry, the rock of\_ my\_

41

might, the rock of\_ my\_ might, and in God, in God is my trust.  
 might, the rock of\_ my might, and in God, in God is my trust.  
 might, the rock of\_ my\_ might, and in God, in God is my\_ trust. O put your trust in him  
 Inst.  
 might, the rock of\_ my\_ might, and in God, in God is my trust.

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O put your trust in him al-way, ye peo-ple, put your trust in him al-way, put your trust in him  
 O put your trust in him al-way, put your trust in him  
 al-way, ye peo-ple, O put your trust in him al-way, put your trust in him  
 O put your trust in him al-way, ye peo-ple, put your trust in him al-way, put your trust in him

57

al-way, ye peo-ple: pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our

al-way, ye peo-ple: pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our

al-way, ye peo-ple: pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our

al-way, ye peo-ple: pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our

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hope. Pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our hope.

hope. Pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our hope.

hope. Pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our hope.

hope. Pour out your hearts be-fore him, pour out your hearts be-fore him, for God is our hope.

Notes:

The soprano, alto and tenor parts are printed in *A New Set of Psalm Tunes and Anthems* in the treble clef, with the alto and tenor parts an octave above sounding pitch.

The soprano part is identifiable as the topmost staff because of the use of a distinctive 'G' clef, commented on by Bennett in a preface, 'The common Theory of Music made easy, in a DIALOGUE between MASTER and SCHOLAR', which forms pages [I] - IV of *A New Set of Psalm Tunes and Anthems*:

'[A]s the G Cliff is by far the easiest for young Beginners, I have set all the *three* upper Parts in that Cliff, only for Distinction I have set G's to the Treble, and the modern G Cliff Signature to the two *inner* Parts, as they are sung an *Octave* below.'

The instrumental bass passages shown in small notes in this edition are printed in the source using standard-sized notes, on the bass vocal staff: the marking 'Ins.' is used in the source to indicate these at the start of the piece and in bar 47. In bars 13-14 and 22-23, where the instrumental bass plays and the bass voices remain silent, this is indicated in the source with crotchet rests above or below the instrumental bass notes.

The sections shown here as repeated (from bar 13 to bar 33, and from bar 33 to the end) are demarcated in the source by % markings at the beginning and double bar lines at the end.

The pairs of notes in the soprano part on beats 1 and 2 of bar 4 (A and G#) and bar 8 (C and B), shown here as pairs of crotchets, are both printed in the source with the first note as a small quaver grace note and the second note as a full-sized minim.

The cautionary natural in the bass part on beat 3 of bar 40 is editorial: this note appears without any accidental in the source.