

# Psalm 32

## Blessedness of Forgiveness and of Trust in God

New American Standard Bible

William H Ellison

$\text{♩} = 80$

The musical score is written for a choir and orchestra. It begins with a tempo marking of quarter note = 80. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The piano accompaniment is also silent, shown by horizontal lines in both hands. The string parts are active from the second measure. The Violin part features a 'mute tremolo' effect, with notes marked *pp* and *pp lightly*. The Viola and Violoncello parts play a rhythmic pattern of eighth and sixteenth notes, marked *pp*. The Contrabass part plays a steady eighth-note line, also marked *pp*.

A

6

S.  
A.  
T.  
B.  
Pno.  
Vln.  
Vla.  
Vc.  
Cb.

*mf*  
How bless-ed is he

*mf* *mp*  
*mp*  
*mp*  
*mf*  
*mp*

Detailed description: This is a page of a musical score, page 2, starting at measure 6. It features nine staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts (S., A., T.) are mostly silent with rests. The Bass part begins with a melodic line in measure 6, marked *mf*, with the lyrics "How bless-ed is he". The Piano part has a complex texture, with a *mf* dynamic in measure 6 and *mp* in measure 7. The Violin part features a series of sixteenth-note patterns with slurs, marked *mp*. The Viola part has a similar sixteenth-note pattern, also marked *mp*. The Violoncello part has a melodic line marked *mf*. The Contrabass part has a low, sustained line marked *mp*. A section marker 'A' is located at the top right of the page.

10

S.

A.

T.

B.

whose wrong-do - ing is for - giv - en, Whose sin

Pno.

Vln.

Vla.

Vc.

Cb.

The image shows a page of a musical score for a vocal ensemble and orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics underneath the Bass line. The instrumental parts include Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in G major (one sharp) and 4/4 time. The vocal parts have rests in the first measure of the system. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Violin part is marked *sans mute* and *mf*. The Viola part has a melodic line. The Violoncello and Contrabass parts have bass lines. The page number 10 is at the top left, and the page number 3 is at the top right.

12

S.

A.

T.

B.

Pno.

Vln.

Vla.

Vc.

Cb.

*f*

How bless-ed is a per -

is cover - ed!

*mf*

is cover - ed!

14

S.

A. 

son whose guilt the Lord does not take in - to ac - count, And

T.

B.

Pno.

Vln.

Vla.

Vc.

Cb.

17

S.

A.

T.

B.

Pno.

Vln.

Vla.

Vc.

Cb.

in whose spir - it there is no de - ceit!

*mf*

*mf*

**B**

19

S. *[Musical notation]*

A. *[Musical notation]*

T. *[Musical notation]* **F# minor**  
*mf*  
When I kept si-lent

B. *[Musical notation]*

Pno. *[Musical notation]* *p*

Vln. *[Musical notation]* *pp*

Vla. *[Musical notation]*

Vc. *[Musical notation]* *p*

Cb. *[Musical notation]* *mf*

Detailed description: This is a page of a musical score, page 7, starting at measure 19. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble (Piano, Violin, Viola, Violoncello, Contrabass). The key signature is F# minor, indicated by a box labeled 'B' and the text 'F# minor' above the Tenor part. The vocal parts have rests in measure 19. In measure 20, the Tenor part begins with the lyrics 'When I kept si-lent' in a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in both hands, starting with a piano (*p*) dynamic. The Violin part enters in measure 20 with a piano-piano (*pp*) dynamic. The Viola, Violoncello, and Contrabass parts have rests in measure 19 and enter in measure 20 with piano (*p*) and mezzo-forte (*mf*) dynamics respectively.

21

S.

A.

T.  
8

B.

Pno.

Vln.

Vla.

Vc.

Cb.

a - bout my sin, my bo - dy wast - ed a -



23

S.

A.

T.

B.

Pno.

Vln.

Vla.

Vc.

Cb.

25

S. For day and night your hand wa hea-vy

A.

T.

B.

Pno.

Vln.

Vla. *mp*

Vc. *p*

Cb.

27

S. up - on me; My vi - tal - i - ty failed

A.

T.

B.

Pno.

Vln.

Vla.

Vc.

Cb.

29 *Selah*

S. as with the dry heat of sum - mer. *Selah*

A. *Selah*

T. *Selah*

B. *Selah*

Pno. *Selah*

Vln. *Selah*

Vla. *Selah*

Vc. *Selah*

Cb. *Selah*

32

C

S.

*p*  
I ack-now-ledge my sin to You,

A.

*p*  
I ack-now-ledge my sin to You,

T.

*mp* <  
And

B.

*mp* <  
And

Pno.

Vln.

Vla.

*mp*

Vc.

*mp* <

Cb.

*mp* <

35

S. *f* *fp* *f*  
I said, "I

A. *f* *fp* *f*  
I said, "I

T. *f* *fp* *f*  
I did not hide my guilt; I said, "I

B. *f* *fp* *f*  
I did not hide my guilt; I said, "I

Pno.

Vln. *fff* *fp* *f*  
*f* *fp* *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*

Cb. *f* *fp* *f*

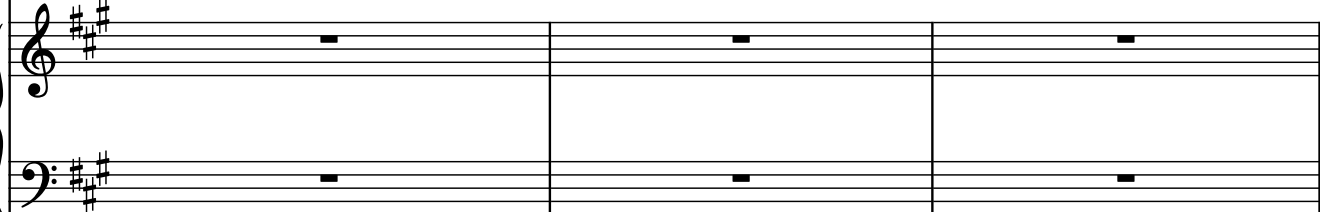
39

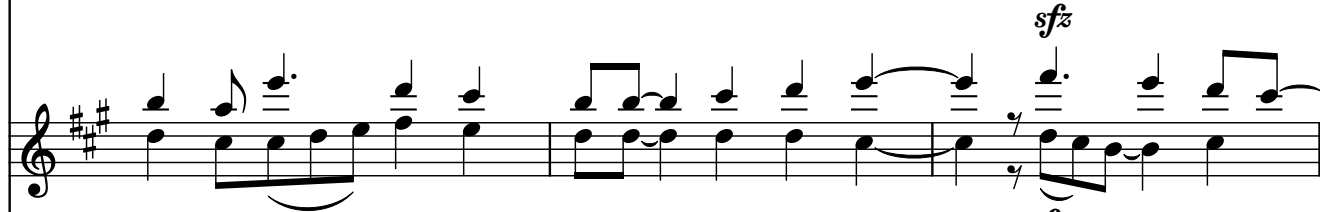
S.  will con-fess my wrong - do-ings to the Lord"; *sfz* And You for-gave

A.  will con-fess my wrong - do-ings to the Lord"; *sfz* And You for-gave

T.  will con-fess my wrong - do-ings to the Lord"; *sfz* And You for -

B.  will con-fess my wrong - do-ings to the Lord"; *sfz* And You for-gave

Pno. 

Vln.  *sfz*

Vla.  *sfz*

Vc.  *sfz*

Cb.  *sfz*

42 *Selah*

S. the guilt of my sin. *Selah*

A. the guilt of my sin. *Selah*

T. gave the guilt of my sin. *Selah*

B. the guilt of my sin. *Selah*

Pno. *Selah*

Vln. *Selah*

Vla. *Selah*

Vc. *Selah*

Cb. *Selah*



**D**

44

S.

A.

T. *mf*

B. *mf*

Pno. *mp*

Vln.

Vla. *mp*

Vc. *mp*

Cb.

47

S. in a time when You may-be found;

A. in a time when You may-be found;

T. 8 pray to You

B. pray to You

Pno.

Vln. *mp*

Vla.

Vc.

Cb.

50

S. Cer-tain-ly in a flood of great wa-ters,

A. Cer-tain-ly in a flood of great wa-ters;

T. they will not

B. they will not

Pno.

Vln.

Vla.

Vc.

Cb.

53

S. reach him. You

A. reach him. You

T. reach him. You are my hid - ing place;

B. reach him. You are my hid - ing place;

Pno. *ff* *mp*

Vln.

Vla.

Vc.

Cb.

56

S. keep me from trou-ble; You sur-round me with songs of de-liv - er -

A. keep me from trou-ble; You sur-round me with songs of de-liv - er -

T. You sur - round me with songs of de-liv - er -

B. You sur-round me with songs of de-liv - er -

Pno. *ff mp*

Vln.

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 21, starting at measure 56. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics: 'keep me from trouble; You surround me with songs of deliver -'. The piano part includes dynamic markings 'ff' and 'mp'. The string parts (Violins, Violas, Violas, Cellos) provide accompaniment. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

**E**

*Selah*

59

S.

ance.

and teach you

in the way

you should

A.

*Selah*

ance.

I will in - struct you

in the way

you should

T.

*Selah*

ance.

B.

*Selah*

ance.

Pno.

*Selah*

*Selah*

Vln.

*Selah*

Vla.

*Selah*

Vc.

*Selah*

Cb.

*Selah*

63

S. go; I will ad-vice you with My eye up - on you.

A. go; I will ad-vice you with My eye up - on you.

T.

B. Do not

Pno.

Vln.

Vla.

Vc.

Cb.

67

S.

A.

T.  
8

B.

Pno.

Vln.

Vla.

Vc.

Cb.

or like the mule, which have no un - der -  
be like the horse which have no un - der -



70

S.  
A.  
T.  
B.  
Pno.  
Vln.  
Vla.  
Vc.  
Cb.

stand-ing, Whose trap-pings in - clude bit and  
trap-pings in-clude bit and  
stand-ing, Whose trap-pings in - clude bit and  
stand-ing, Whose trap-pings in - clude bit and

72

S. Oth-er-wise they

A. bri-dle to hold them, Oth-er-wise they

T. 8 bri-dle to hold them in check, they

B. bri-dle to hold them in check, they

Pno.

Vln.

Vla.

Vc.

Cb.

74

S. *fp*  
will not come near to you. The sor-rows

A. *fp*  
will not come near to you. The sor-rows

T. *mp*  
will not come near to you. sor-rows of

B. *mp*  
will not come near to you. sor-rows of

Pno.

Vln. *fp*

Vla. *mp*

Vc. *mp*

Cb. *fp*

77

S. *mp* of the wick-ed are ma - ny But the one who trusts *fp sfz*

A. *mp* of the wick-ed But the one who trusts *fp sfz*

T. *8* the wick-ed are ma-ny, But the one who trusts *fp sfz*

B. the wick-ed are ma-ny, But the one who *fp*

Pno.

Vln. *mp* *fp sfz*

Vla. *fp sfz*

Vc. *fp*

Cb.

80

S. *mf*  
in the Lord, good-ness will sur-round him.

A. *mf*  
in the Lord, good-ness will sur-round him.

T. *mf*  
in the Lord, good-ness will sur-round him. Be glad in

B. *sfz mf*  
trusts in the Lord, good-ness will sur-round him. Be glad in

Pno.

Vln. *mp*

Vla. *mp*

Vc. *sfz mp*

Cb. *mp*

84

S. Be glad in the Lord and re-joyce, re-joyce,

A. Be glad in the Lord and re-joyce, re-joyce,

T. the Lord and re-joyce you right-eous ones; re -

B. the Lord and re-joyce, you right-eous ones; re -

Pno.

Vln. *mp*

Vla. *mp*

Vc.

Cb.

87

S. re - joice, you right - eous ones; And shout for

A. re - joice, you right - eous ones; And shout for

T. joice, re - joice, you right - eous ones; And shout for

B. joice, re - joice, you right - eous ones; And shout for

Pno.

Vln.

Vla.

Vc.

Cb.

91

S. joy, shout for joy, all you who

A. joy, shout for joy, all you who are

T. joy, shout for joy, all you who are

B. joy, shout for joy, all you who

Pno.

Vln.

Vla.

Vc.

Cb.



94

S. are up-right in heart.

A. up-right in heart. shout

T. up-right in heart. shout for

B. are up-right in heart. shout for joy,

Pno.

Vln.

Vla.

Vc.

Cb.

96

S. shout for joy,

A. for joy,

T. joy,

B.

Pno.

Vln.

Vla.

Vc.

Cb.

97

S.  
A.  
T.  
B.

Pno.

Vln.

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 35, contains measures 97 through 100. The vocal parts (Soprano, Alto, Tenor, Bass) feature long, sustained notes with a hairpin crescendo over the first two measures, followed by a hairpin decrescendo over the next two. The piano accompaniment consists of a rhythmic eighth-note pattern in the left hand and a melodic line in the right hand. The string ensemble (Violins, Violas, Cellos, and Double Basses) provides harmonic support with a similar eighth-note rhythmic pattern. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score concludes with a double bar line at the end of measure 100.