

# Psalm 51:1–21

## Translation, Logoprosodic Analysis, and Observations

### Penitential Psalm: David's Prayer of Contrition

Ps 51:1–21

#### A. *Have Mercy on Me According to your Covenant-Love* (51:1–3)

[6.4]

51:1	For the music director / a psalm belonging to David //	<u>13</u> 2_	<u>3</u> 3 0
		50:20–51:1	37 23 14
51:2	When the prophet Nathan / came to him //	<u>16</u> 2_	<u>4</u> 4 0
		50:22–51:2a	24 17 7
	After he had gone / (in) to Bathsheba //	<u>10</u> 2_	<u>5</u> 0 5
		50:22–51:2	29 17 12
51:3	Have mercy on me, O God / <sup>a</sup> according to your covenant-love //	14 2	3 3 0
	according to your great mercy / blot out my transgression //	<u>15</u> 2	<u>4</u> 0 4
		50:20–51:3	53 30 23

#### B. *Cleanse Me from My Sin for My Sin Is Before Me Continually* (51:4–5)

[4.2]

51:4	Thoroughly / wash me from my iniquity //	<u>16</u> 2_	<u>3</u> 3 0
		50:22–51:4a	39 23 16
	And from my sin / <sup>a</sup> cleanse me //	<u>15</u> 2	<u>2</u> 0 2
		50:23–51:4	32 18 14
51:5	For my transgressions <sup>a</sup> I myself know //	<u>13</u> 1_	<u>4</u> 4 0
		50:1–51:5a	28 17 11
	And my sin is before me continually //	<u>13</u> 1	<u>3</u> 0 3
		51:1–5	31 17 14

#### C. *I Have Sinned Against You and I Deserve Your Judgment* (51:6)

[2.4]

51:6	Against none other than you / I have sinned /	<u>14</u> 2_	<u>3</u> 3 0
		51:2–6a	31 17 14
	And what is evil in your eyes / I have done //	<u>16</u> 2_	<u>3</u> 3 0
		51:1–6b	37 23 14
	So that <sup>a</sup> you are proved right when you speak /	9 1	3 3 0
	and you are justified in your judgment //	<u>6</u> 1	<u>2</u> 2 0
		51:4–6	23 18 5

**D. I Was Birthed in Iniquity—Sin Is the Human Condition (51:7)** [2.2]

51:7 Behold in iniquity /<sup>a</sup> I was birthed // \_13 2\_      3 3 0  
51:4-7a      **26 21 5**

And in sin / my mother conceived me // \_13 2\_      3 0 3  
51:6-7      **17 14 3**

**E. You Desire Truth Within So Purge Me That I May Be Clean (51:8–9)** [4.4]

51:8 Behold truth / you desire in the inner parts // 12 2      4 4 0  
 and in the inmost place / you teach me wisdom // \_18 2\_      3 0 3  
51:2-8      **52 32 20**

51:9 Purge me with hyssop /<sup>a</sup> and I shall be clean // 16 2      3 3 0  
 wash me / and I shall be whiter than snow // \_15 2\_      3 0 3  
51:2-9      **58 35 23**

**F. Restore Me to Gladness and Create in Me a Pure Heart (51:10–13)** [(4.4).(4.4)]

51:10 Let me hear / joy and gladness // 15 2      3 3 0  
 let them rejoice / the bones you have crushed // \_17 2\_      3 0 3  
51:4-10      **48 31 17**

51:11 Hide your face / from my sins // 15 2      3 3 0  
 and all my iniquities /<sup>a</sup> blot out // \_11 2\_      3 0 3  
51:4-11      **54 34 20**

51:12 A pure heart / create in me O God // 16 2      5 5 0  
 and a steadfast spirit / renew within me // \_15 2\_      4 0 4  
51:8-12      **34 18 16**

51:13 Do not cast me /<sup>a</sup> from your presence // 15 2      3 3 0  
 and your holy spirit / do not take from me // \_14 2\_      5 0 5  
51:12-13      **17 8 9**  
51:9-13      **35 17 18**

**G. Restore the Joy of Your Salvation and I Will Teach Others (51:14–15)** [4.4]

51:14 Restore to me / the joy of your salvation // 14 2      4 4 0  
 and (with) a spirit / (that is) noble sustain me // \_15 2\_      3 0 3  
51:4-14      **78 46 32**

51:15 (Then) I will teach transgressors /<sup>a</sup> your way // 13 2      3 3 0  
 and sinners / to you they will turn (back) // \_17 2\_      3 0 3  
51:5-15      **79 46 33**

**H. Deliver Me from Bloodguilt and I Will Praise Your Righteousness (51:16) [2.2]**

51:16	Save me from bloodguilt <sup>a</sup> O God /	<u>  17  1_</u>	<u>  3  3  0</u>
		51:7-16a	<b>64 34 30</b>
	God of my salvation //	<u>  12  1_</u>	<u>  2  2  0</u>
		51:13-16b	<b>26 15 11</b>
	<And> <sup>a</sup> my tongue will sing / of your righteousness //	<u>  15  2</u>	<u>  3  0  3</u>
		51:11-16	<b>44 23 21</b>

**I. Open My Mouth and I Will Declare Your Praise (51:17-18) [4.2]**

51:17	O Lord <sup>a</sup> open my lips //	12 2	3 3 0
	and my mouth / will declare your praise //	<u>  13  2_</u>	<u>  3  0  3</u>
		51:13-17	<b>35 18 17</b>
51:18	For <sup>a</sup> you do not desire sacrifice or I would bring it //	15 1	5 5 0
	(in) burnt offerings you do not delight //	<u>  8  1</u>	<u>  3  0  3</u>
		51:13-18	<b>43 23 20</b>

**J. The Sacrifice You Desire Is a Broken and Contrite Heart (51:19) [2.4]**

51:19	The sacrifices of God / are a broken spirit //	<u>  16  2_</u>	<u>  4  4  0</u>
		51:16-19a	<b>26 17 9</b>
	A heart that is broken / <sup>a</sup> and contrite //	8 2	3 3 0
	O God / you will not despise //	<u>  9  2</u>	<u>  3  0  3</u>
		51:16-19	<b>32 20 12</b>

**K. Do Good to Zion and Accept Our Sacrifice of Righteousness (51:20-21) [4.6]**

51:20	Do good in your pleasure / to Zion //	<u>  16  2_</u>	<u>  4  4  0</u>
		51:13-20a	<b>57 34 23</b>
	Build up / the walls of Jerusalem //	<u>  14  2</u>	<u>  3  0  3</u>
		51:19-20	<b>17 11 6</b>
51:21	Then you will be pleased / <sup>a</sup> (with) sacrifices of righteousness /	10 2	4 4 0
	(with) burnt offerings / <sup>b</sup>	<u>  4  1_</u>	<u>  1  1  0</u>
		51:15-21b	<b>50 32 18</b>
	And (with) holocausts //	<u>  5  1_</u>	<u>  1  1  0</u>
		51:19-21c	<b>23 17 6</b>
	Then bulls will be offered up / on your altars //	<u>  15  2</u>	<u>  5  0  5</u>
		51:19-21	<b>28 17 11</b>
		51:1-21	<b>153 89 64</b>

Scansion in SAS Units: (6.4).(4.2) . (2.4).(2.2).(4.4) . ~~(4.4).(4.4)~~ . (4.4).(2.2).(4.2) . (2.4).(4.6)

[(10+6) + (6+4+8)] + (8+8) + [(8+4+6) + (6+10)] = (16+18) + 16 + (18+16) = **34** + 16 + **34** = 84 SAS Units

Concentric Compositional Formula: **153** = 73 + 7 + 73 [word count—with heading]

## Notes:

- 51:3<sup>a</sup> Reading the sequence of two consecutive occurrences of *munaḥ* in BHS as disjunctive.  
 51:4<sup>a</sup> Reading *mērəkā* preceded by *gaʿya* (= *meteg*) in BHS as disjunctive.  
 51:5<sup>a</sup> Reading *deḥi* in BHS as conjunctive.  
 51:7<sup>a</sup> Reading *mērəkā* preceded immediately by *gaʿya* (= *meteg*) in Letteris as disjunctive; BHS omits *gaʿya* (= *meteg*).  
 51:9<sup>a</sup> Reading the sequence of two consecutive occurrences of *munaḥ* in BHS as disjunctive.  
 51:11<sup>a</sup> Reading *tarḥā* preceded by *gaʿya* (= *meteg*) in BHS as disjunctive.  
 51:13<sup>a</sup> Reading *mērəkā* here in BHS as disjunctive.  
 51:16<sup>a</sup> Reading *azla legarmeh* in BHS as conjunctive.  
 51:16<sup>b</sup> Restoring the *wau*-conjunction with the Syriac and Vulgate to improve balance in mora-count.  
 51:17<sup>a</sup> Reading *deḥi* in BHS as conjunctive.  
 51:18<sup>a</sup> Reading *mehuppak legarmeh* in BHS as conjunctive.  
 51:19<sup>a</sup> Reading *mērəkā* here in BHS as disjunctive.  
 51:21<sup>a</sup> Reading *munaḥ* here in BHS as disjunctive.  
 51:21<sup>b</sup> Reading *munaḥ* preceded immediately by *gaʿya* (= *meteg*) in Letteris as disjunctive; BHS omits *gaʿya* (= *meteg*).

## Summary of the Logoprosodic Analysis

1. Psalm 51 has eleven strophes: 51:1–3, 4–5, 6, 7, 8–9, 10–13, 14–15, 16, 17–18, 19 and 20–21.

A	51:1–3	2 balanced dyads + pivot:	[13 + 16] + 10 + [14 + 15]	= 29 + 10 + 29	morae
B	51:4	balanced dyad:	[16 + 15]	= 16 + 15	morae
	51:5	balanced dyad:	[13 + 13]	= 13 + 13	morae
C	51:6	balanced triad:	[16 + 15 + (9 + 6)]	= 16 + 15 + 15	morae
D	51:7	balanced bicolon:	[13 + 13]	= 13 + 13	morae
E	51:8–9	2 balanced dyads:	[12 + 18] + [16 + 15]	= 30 + 31	morae

X	51:10–13	2 balanced quatrains:	[(15+17) + (15+11)] + [(16+15) + (15+14)]	= 58 + 60	morae
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E'	51:14–15	2 balanced dyads:	[14 + 15] + [13 + 17]	= 29 + 30	morae
D'	51:16	balanced dyad + pivot:	[17 + 12 + 15]	= 17 + 12 + 15	morae
C'	51:17–18	2 balanced dyads:	[12 + 13] + [15 + 8]	= 25 + 23	morae
B'	51:19	balanced dyad:	[16 + [8 + 9]]	= 16 + 17	morae
A'	51:20	balanced dyad:	[16 + 14]	= 16 + 14	morae
	51:21	balanced dyad + pivot:	[(10 + 4) + 5 + 15]	= 14 + 5 + 15	morae

2. The 1<sup>st</sup> strophe (51:1–3) is a single part with four subdivisions: 51:1, 2a, 2c and 3.
  - 50:20–51:1      **23** words before *atnach*
  - 50:22–51:2      **17** words before *atnach*
  - 50:22–51:3      **23** words after *atnach*
3. The 2<sup>nd</sup> strophe (51:4–5) has two parts with four subdivisions: 51:4a, 4b 5a and 5b.
  - 50:23–51:4      **32** words
  - 51:1–5          **17** words before *atnach*
4. The 3<sup>rd</sup> strophe (51:6) is a single part with three subdivisions: 51:4–5, 6
  - 51:4–6          **23** words
5. The 4<sup>th</sup> strophe (51:7) is a single part with two subdivisions: 51:7a and 7b.
  - 51:6–7          **17** words
6. The 5<sup>th</sup> strophe (51:8–9) is a single part with four subdivisions: 51:7, 8 and 9.
  - 51:2–8          **52** (= **26** x 2) words and **32** words before *atnach*
  - 51:2–9          **23** words after *atnach*
7. The 6<sup>th</sup> strophe (51:10–13): is a single part with four subdivisions: 51:10, 11, 12 and 13.
  - 51:4–10         **17** words after *atnach*
  - 51:1–10         **26** words after *atnach*
  - 51:4–11         **34** (= **17** x 2) words before *atnach*
8. The 7<sup>th</sup> strophe (51:14–15) is a single part with two subdivisions: 51:14 and 15
  - 51:4–14         **85** (= **17** x 5) words and **49** [= **17+32 = 26+23**] words before *atnach*
  - 51:5–15         **46** (= **23** x 2) words before *atnach*
9. The 8<sup>th</sup> strophe (51:16) is a single part with three subdivisions: 51:14, 15 and 16
  - 51:11–16        **23** words before *atnach*
10. The 9<sup>th</sup> strophe (51:17–18) is a single part with two subdivisions: 51:17 and 18.
  - 51:2–18         **69** (= **23** x 3) words before *atnach*
11. The 10<sup>th</sup> strophe (51:19) is a single part with two subdivisions: 51:19a and 19bc.
  - 51:2–18         **69** (= **23** x 3) words before *atnach*
  - 51:3–19         **51** (= **17** x 3) words after *atnach*
12. The 11<sup>th</sup> strophe (51:20–21) has two parts with five subdivisions: 51:20a, 20b, 21a, 21b and 21c
  - 51:19–20        **17** words
  - 51:19–21        **17** words before *atnach*

## Observations

- The 11 strophes of Psalm 51 may be outlined in a nested menorah pattern, which is determined primarily on prosodic grounds, as follows:

### **1<sup>st</sup> Level Menorah: David's Prayer of Contrition (Ps 51:1–21)**

A	David's prayer: "Have mercy on me, O God!"	[6.4]	51:1–3
B	Cleanse me from my sin, for my sin is before me continually	[4.2]	51:4–5
C	I have sinned against you and deserve your judgment	[2.4]	51:6
X	<b>Blot out my sin and create in me a pure heart</b>	—	51:7–16
C'	Open my mouth and I will declare your praise	[4.2]	51:17–18
B'	The sacrifice you desire is a broken and contrite heart	[2.4]	51:19
A'	Do good to Zion and accept our sacrifices of righteousness	[4.6]	51:20–21

### **2<sup>nd</sup> Level Menorah: Blot Out My Sin and Create In Me a Pure Heart (Ps 51:7–16)**

A	I was birthed in iniquity—in sin my mother conceived me	[2.2]	51:7
B	You desire truth within so purge me that I may be clean	[4.4]	51:8–9
C	Let the bones you have crushed hear rejoicing again	[2.2]	51:10
X	<b>Blot out my iniquities and create in me a pure heart</b>	[4.4]	51:11–12
C'	Do not cast me from your presence	[2.2]	51:13
B'	Restore the joy of your salvation and I will teach others	[4.4]	51:14–15
A'	Deliver me from bloodguilt and I will praise your righteousness	[2.2]	51:16

- In terms of the **153** words in Psalm 51, the **arithmological center** falls on the word לִי ("to/in me") in 51:12a, with 76 words on either side. The initial **concentric compositional formula** is:

$$153 = 76 + 1 + 76 \quad [\text{word-count}]$$

The **meaningful center** is found by including three words on each side of the **arithmological center**, as follows:

לב טהור ברא לי אלהים      A clean heart create in me, O God,  
 ורוח נכון                      and a steadfast spirit.

These seven words highlight the meaning of Psalm 51 in perhaps the most memorable words of the entire poem. In this instance the **concentric compositional formula** becomes:

$$153 = 73 + 7 + 73 \quad [\text{word-count}]$$

- The 48-word nested **meaningful framework** (with the 14-word framework highlighted in gray and the 28-word framework highlighted in yellow) reads:

- למנצח מזמור לדוד      For the music director, a psalm of David.
- בבוא אליו נתן הנביא      When the prophet Nathan came to him.

	כַּאֲשֶׁר־בָּא אֶל־בֵּת־שֶׁבַע	After he had gone in to Bathsheba.
3	חַנּוּנֵי אֱלֹהִים כַּחֲסֵדְךָ	Have mercy on me, O God, according to your covenant-love
	כְּרַב רַחֲמֶיךָ מַחַה פְּשָׁעִי	According to your great mercy, blot out my transgression.
4	הַרְבֵּה כִּבְסֵנִי מֵעוֹנֵי	Thoroughly wash me from my iniquity;
	וּמַחַטָּאתַי טַהַרֵּנִי	And from my sin cleanse me.
	לִב־נֹשֶׁבֶר וְנֹדֶכָה	A heart that is broken and contrite
	אֱלֹהִים לֹא תִבְזֶה	O God, you will not despise
20	הִיטִיבָה בְּרִצּוֹנְךָ אֶת־צִיּוֹן	Do good in your pleasure to Zion
	תִּבְנֶה חוֹמוֹת יְרוּשָׁלַם	Build up the walls of Jerusalem
21	אִז תַּחֲפֹץ זִבְחֵי־צֶדֶק	Then you will be pleased with sacrifices of righteousness.
	עוֹלָה וּכְלִילִיךָ	As for the burnt offerings and holocausts—
	אִז יֵעָלוּ עַל־מִזְבְּחֶךָ פְּרִים	Then bulls will be offered up on your altars.

4. Summary of the concentric compositional formulae:

**153** = 73 + 7 + 73      word-count

**153** = 71 + 11 + 71

{with others in between}

**153** = 14 + 125 + 14

**153** = 7 + 139 + 7

84 = **34** + 16 + **34**      SAS units

**46** = 19 + 8 + 19      *briques* (primary SAS units)

5. In the prosodic structure of Psalm 51, the basic building blocks (*briques*) in each poetic **verset** are the **primary (SAS) syntactic accentual stress units**. These sub-units are delineated by the Masoretes, who marked most of the boundaries with one of the following:

- **Soph Pasuq**      A large colon following a word signifies the end of a verse, which does not always coincide with the end of a sentence.
- **Atnach**      A small caret-like mark (like ^) beneath the consonantal text, pointing upward, is used to divide most verses. Its primary importance for our purposes concerns its use in the matter of numerical composition—i.e., the total word-count in each line is divided into the number of words before and after *atnach*.
- **Oleh weyored**      A combination of two accentual signs: a caret-like mark above the consonantal text, pointing to the left, used together with the accent *merka* (an upright line beneath the consonantal text slanting to the right). These two marks usually appear on the same word, but when that word is monosyllabic the *merka* falls on the following word. This

major divider is usually considered to be a stronger disjunctive accent than *atnach*.

In the prosodic analysis presented with the translation (above), the presence of these three primary disjunctive markers is indicated with a double slash (*//*). Psalm 51 has 46 **briques** (primary SAS units), 42 of which are marked: by *soph pasuq* (21 times, at the end of each verse), *atnach* (19 times, in each verse, except vv. 1 and 6), and *oleh weyored* (2 times, in vv. 6 and 19). The boundaries of the remaining four **briques** are marked by *rəbîa<sup>c</sup>* (v. 6), *šinnôr* (2 times, vv. 6 and 19), and *dəhî* (v. 21).

6. The prosodic structure of Psalm 51, in terms of its **briques** (primary SAS units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; † represents *oleh weyored*; and † represents all other accent markers.

I A <sup>1</sup> *lamnaššēah mizmôr ləḏāwīd* :  
<sup>2</sup> *bəḅō<sup>2</sup>-ēlāyw nātān hannābî<sup>2</sup>* ^ *ka<sup>2</sup>āšer-bā<sup>2</sup> ʾel-baṭ-šāba<sup>c</sup>* :  
<sup>3</sup> *ḥonnēnî ʾēlōhîm kəḥasdekā* ^ *kəroḅ raḥāmēkā məḥēh pəšā<sup>c</sup>āy* :

B <sup>4</sup> *harḅēh kabbəsēnî mē<sup>c</sup>āwōnî* ^ *ûmēḥattā<sup>2</sup>ʾtî ṭahārenî* :  
<sup>5</sup> *kî-pəšā<sup>c</sup>ay ʾānî ʾēdā<sup>c</sup>* ^ *wəḥattā<sup>2</sup>ʾtî neḡdî ṭāmīd* :

II C <sup>6</sup> *ləkā ləḅaddəkā ḥāṭāṭî<sup>†</sup>* *wəhāra<sup>c</sup> bə<sup>c</sup>ēnēkā ʾāsīṭî<sup>†</sup>*  
*ləma<sup>c</sup>an tišdaq bidbārēkā<sup>†</sup>* *tizkeh bəšōṭekā* :

D <sup>7</sup> *hēn-bə<sup>c</sup>āwōn ḥōlālētî* ^ *ûḅəḥēt<sup>2</sup> yehəmatnî ʾimmî* :

E <sup>8</sup> *hēn-ʾēmet ḥāpāḥtā ḅattuhôt* ^ *ûḅəsātūm ḥoḵmāh ṭōdî<sup>c</sup>ēnî* :  
<sup>9</sup> *təḥattə<sup>2</sup>ēnî ḅə<sup>2</sup>ēzōḅ wə<sup>2</sup>əṭhār* ^ *təkabbəsēnî ûmiššeleg ʾalbîn* :

III X <sup>10</sup> <i>tašmî<sup>c</sup>ēnî šāsôn wəsimṭāh</i> ^ <i>tāḡēlənāh ʾāšāmōṭ dikkîṭā</i> :
<sup>11</sup> <i>hastēr pānēkā mēḥāṭā<sup>2</sup>āy</i> ^ <i>wəruāḥ nākôn ḥaddēš bəqirbî</i> :
<sup>12</sup> <i>lēḅ ṭāhōr bəra<sup>2</sup>-lî<sup>†</sup> ʾēlōhîm</i> ^ <i>wənāh ʾāšāmōṭ dikkîṭā</i> :
<sup>13</sup> <i>ʾal-tašlîkēnî milləpānēkā</i> ^ <i>wəruāḥ qoḏšəkā ʾal-tiqqaḥ minnennî</i> :

IV E <sup>14</sup> *hāšîḅāh lî šāsôn yiš<sup>c</sup>ekā* ^ *wəruāḥ nəḏîḅāh ṭisməkēnî* :  
<sup>15</sup> *təḥattə<sup>2</sup>ēnî ḅə<sup>2</sup>ēzōḅ wə<sup>2</sup>əṭhār* ^ *təkabbəsēnî ûmiššeleg ʾalbîn* :

D <sup>16</sup> *ḥaššîlēnî middāmîm ʾēlōhîm ʾēlōhê təšū<sup>c</sup>āṭî* ^  
*təranneḥ ləšônî šidqāteḱā* :

C	<sup>17</sup> <i>ʔādōnāy səpānāy tiptāh ^</i>	<i>ûpî yaggîd təhillātekā :</i>
	<sup>18</sup> <i>kî lôʔ-təhpōš zəbaḥ wəʔettēnāh ^</i>	<i>ʕōlāh lôʔ tīrseh :</i>
V B	<sup>19</sup> <i>zibḥê ʔēlōhîm †</i>	<i>rūaḥ nišbārāh †</i>
	<i>lēb-nišbār wənidkeh ^</i>	<i>ʔēlōhîm lôʔ tībzeh :</i>
A	<sup>20</sup> <i>hētībāh bīršōnəkā ʔet-sīyôn ^</i>	<i>tībneh ḥômôt yərûšālayim :</i>
	<sup>21</sup> <i>ʔāz təhpōš zibḥê-šedeq †</i>	<i>ʕōllāh wəḳālîl ^</i>
	<i>ʔāz yaʕālû ʕal-mizbaḥākā pārim :</i>	

7. The 40 **briques** are distributed within 11 strophes in Psalm 51 as follows:

$$(5 + 4) + (4 + 2 + 4) + 8 + (4 + 2 + 4) + (4 + 5) = 19 + 8 + 19 = 46$$

The **arithmological center** of Psalm 51 falls on the word **li** (“to/in me”) in 51:12a, with 76 words on either side. Psalm 51 has xx SAS units, 40 **briques**, 22 versets, 11 strophes and 5 cantos. The **arithmological center** is in the middle canto, the middle strophe, the middle two versets, the middle two **briques**, and the middle two SAS units. There are xxx morae in Psalm 51—with xxx morae before the **arithmological center** and xxx morae after it.

8. Terrien finds 7 strophes plus the heading (vv. 1–2) and an “Appendix” (vv. 20–21) in Psalm 51 (*The Psalms* [2003], pp. 386–87). Van der Lugt and Labuschagne find 9 strophes. Fokkelman has 11 strophes. The logoprosodic analysis indicates that there are eleven strophes (arranged in five cantos: vv. 1–5, 6–9, 10–13, 14–18 and 19–21).

Christensen	Terrien	Van der Lugt & Labuschagne	Fokkelman
I A 51:1–3	Heading (vv. 1–2)	Heading (vv. 1–2)	Heading (vv. 1–2)
B 51:4–5	1 51:3–4	I 1 51:3–5	1 51:3–5
II C 51:6	2 51:5–6	2 51:6	2 51:6
D 51:7	3 51:7–8	3 51:7–8	3 51:7–8
E 51:8–9	4 51:9–11	II 4 51:9–11	4 51:9–11
III X 51:10–13	5 51:12–14	5 51:12–14	5 51:12
			6 51:13
IV E' 51:14–15	6 51:15–16	III.1 6 51:15	7 51:14
			8 51:15
D' 51:16		7 51:16–17	9 51:16–17
C' 51:17–18	7 51:17–19	8 51:18–19	10 51:18–19
V B' 51:19			
A' 51:20–21	Epilogue (vv. 20–21)	III.2 9 51:20–21	11 51:20–21

9. Determining the details of the larger musical and literary structure(s) of Psalm 51 as a whole calls for input on the part of the BIBAL Forum, as we consider further information contained in the *te'amim* and the rhetorical features of the text.

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