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Los Angeles

Approaching the Psalms:  
The Psalm Headings in the Early Versions

A dissertation submitted in partial satisfaction of the  
requirements for the degree Doctor of Philosophy  
in Near Eastern Languages and Cultures

by

Abraham Josiah Chappell

2015

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## ABSTRACT OF THE DISSERTATION

Approaching the Psalms:  
The Psalm Headings in the Early Versions

by

Abraham Josiah Chappell

Doctor of Philosophy in Near Eastern Languages and Cultures

University of California, Los Angeles, 2015

Professor William M. Schniedewind, Chair

This dissertation studies the history of the reception of the Psalm headings (also called the inscriptions, superscriptions, or titles) from the original Hebrew text into the main early versions of Greek, Latin, Coptic, Syriac, and Targumic Aramaic. This material has proven difficult for both ancient and modern scholars to fully understand, and the goal of this study is to see what ancient translators and copyists did when faced with such opaque texts—and, if possible, to ascertain what they thought of them. No similar study has yet been made, either in the scope of the versions used or the detail into which the evidence of the manuscript traditions has been described.

This study is organized into two main parts. Part One surveys the early versions, in sections organized by language (for most of these languages more than one translation or version was made). For each, relationships to other versions, notable figures involved in the translation or interpretation of the Psalms in that language, and the sources (important manuscripts and available critical editions) are delineated. The different scribal presentations of

the actual text of the headings in manuscripts are discussed as well. This material provides both the context and the textual basis for the rest of the study. Part Two provides a synoptic edition of the texts of the Psalm headings themselves, organized by language and proximity to the original Hebrew. Specific English translations for the main text of all these versions are provided, as is a critical apparatus listing all important variants.

Two main treatments of the Psalm headings can be discerned in the early versions: accommodation or replacement. Accommodation, which seeks to maintain the headings inherited ultimately from Hebrew, can be either conservative (without additions or modifications) or free (the headings are flexible and may be amended). Replacement, the rarer treatment, involves the excision of the original headings from transmission and their replacement with theological material designed to guide the reader toward a proper understanding of the Psalm. These varied treatments attest to a range of opinion about the validity and function of the headings.

The dissertation of Abraham Josiah Chappell is approved.

Yona Sabar

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2015

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## INTRODUCTION

For more than two thousand years, the Book of Psalms has reigned supreme as *the* source of worship and meditation in all branches of Judeo-Christian tradition. From daily prayers to formal services, few biblical texts have had such an enduring presence in the daily life of the faithful. Rabbis, monks, and common folk alike memorize and recite these ancient Israelite songs of praise and petition. When the Christian biblical canon was translated into new languages, the Psalms were among the first texts to make the jump.

Interspersed amidst this central collection of songs lies another kind of text, framing and presenting them to the reader. These are the Psalm headings or superscriptions. In the Hebrew Masoretic text, 116 out of a total of 150 Psalms bear such a heading. These vary in length, from a single word or short phrase of attribution to an entire short paragraph providing the historical circumstances of the following Psalm. Frequently musical or liturgical information is supplied, although the precise significance of this information has often proven cryptic to later interpreters.

Despite their presence in the earliest biblical manuscripts, this material has not always been treated to the same status as the Psalms themselves. Some ancient scribes, as in the great Greek manuscript Codex Sinaiticus, used rubrication for the Psalm headings, drawing special attention to them with red ink. Some traditions include the headings in their system of versification; others do not. Most modern translations mark them off visually as something

different from the actual Psalm text, either through italics, all capital letters, or a smaller font. The 1976 Today's English Version literally marginalized them, moving them to footnotes and adding new descriptive headings in their place; the 1970 New English Bible deleted them entirely (although the 1989 Revised English Bible added them quietly back). These treatments all attest to the varied reception this "liminal" material has had.

In this study, I trace this reception of the Psalm headings from the Hebrew through the core early versions—the translations into the Greek, Latin, Coptic, Syriac, and Targumic Aramaic languages. The foundations of these traditions were laid by the end of Late Antiquity and they in turn serve as the sources for subsequent translation efforts into other languages in the first millennium.

### **Past Research**

Perhaps it should not be surprising, considering some modern attitudes, that very little of the massive scholarly research into the Psalms in the last centuries has focused on the actual headings of the Psalms.<sup>1</sup> What little research that has been done has been mainly interested in the question of the age and/or "authenticity" of the (Masoretic) Hebrew titles.<sup>2</sup> Most have concluded that the Psalm titles are later, editorial, and exegetical—that they form in a sense a first wave of interpretation of the Psalms—and moved on.<sup>3</sup> The major Psalm commentaries have usually limited themselves to a quick comparison of the Hebrew and Greek headings, noting the general similarities and various anomalies between the two.

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1. For instance, Craigie's WBC volume devotes less than two full pages of discussion to the headings (2004, 31-33)

2. See Fraser 1984.

3. Thus the rationale of the NEB for their deletion: "The headings of the Psalms, consisting partly of musical instructions, of which the meanings have mostly been lost, and partly of historical notices, deduced (sometimes incorrectly) from the individual Psalms, have been omitted; they are almost certainly not original" (Introduction, xviii)

An important exception to this cursory treatment comes in the study of the Syriac Psalm headings, where theological divisions between East and West Syrian scribes resulted in two separate and flourishing traditions. Because of the uniqueness of this material, editions and fruitful studies of these headings have appeared.<sup>1</sup> Nevertheless, this is the exception to the general rule of neglect. Only a few studies have done serious comparative work beyond just Hebrew and Greek, and these few are now quite dated.

In 1890, Adolf Neubauer studied the Psalm headings in the light of early Jewish interpretation, with an initial survey of relevant passages from the Mishnah, Talmud, and Midrashim, along with Rabbinic and Qaraite commentators who discuss the authorship of the Psalms. He then turns to the exposition of select headings, comparing the ways their enigmatic phrases were understood by these authorities. Neubauer also includes the readings of the Old Greek and the Revisers, and the Targum of Psalms. Surprisingly, he also includes (an) Old Latin version<sup>2</sup> (which he refers to as the “Itala”) and Jerome’s *Psalterium Gallicanum* (“Vulgate”), on the basis that these were composed with Jewish assistance, and therefore reflect Jewish interpretation.<sup>3</sup> Neubauer provides English translations for the Targum and the predominately Arabic texts of the commentators. Despite this inclusiveness, his study is still circumscribed by its limited scope and its necessary utilization of what we would now consider very preliminary editions of the versions.

In 1892, W. Staerk published a 60 page article on the Psalm headings. His study, “Zur Kritik der Psalmenüberschriften,” surveyed the Masoretic Text, the Old Greek and the Revisers, the Targum, and Jerome’s translation from the Hebrew. The headings were provided in a

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1. See the works by Bloemendaal, van Rooy, and Taylor in the bibliography.

2. Neubauer does not specify his source, but he appears to have used the edition of the Psalter of St. Germain (Paris, BN, Lat. 11947) edited by Sabatier in 1751. This manuscript is included in Part Two of this study (ms. γ).

3. Neubauer 1890, 9. It is odd that he does not instead use Jerome’s *Psalterium iuxta Hebraeos*, which was actually translated from Hebrew with more Jewish aid.

synopsis, with some variants footnoted, using the main editions of the time. (Staerk provides no translations.) This work makes some mention of the Syriac Codex Ambrosianus (7a1) and the Syriac headings, but does not interact with Coptic and is, of course, dependent on dated editions for its comparisons of the Greek, Latin, and Targumic Aramaic.

More than 120 years have transpired since these two efforts, and although our knowledge of the manuscript traditions has significantly increased, no other study has yet been produced as Staerk's successor. No one has yet to make a systematic, comprehensive study of the Psalm headings across all the main early versions. This study is intended to fill this gap. Ultimately, I pursued this research because I find it to be a fascinating opportunity to explore something which has largely gone unnoticed, literally attached to one of the most widely read biblical texts. I believe the history of the Psalm headings has much to tell us.

## **Methodological Considerations**

### ***Terminology and Corpus***

The headings of the Psalms are also referred to as titles, superscriptions, and inscriptions, and I will use these terms interchangeably. As any of the standard commentaries on the Psalms can relate, the headings can include various types of information: 1) attribution, 2) musical terminology, such as type of song or tune, and 3) historical circumstances.<sup>1</sup> They are naturally found before the text of the Psalm they describe, and the body of this material has been the focus of my research. In Part Two of this study, I have compiled a synoptic edition of the Psalm headings in the early versions, listing these in parallel for easy comparison. An important criterion for inclusion in this synopsis was that the heading traditions were genetically connected to (at least some form of) the original Hebrew headings, even with additions and

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1. See Gerstenberger 2001, 536.

modifications. Those traditions which jettisoned or radically altered this family of headings are not included in the synopsis, although they are discussed in the relevant sections of Part One.

In addition, other types of information often found appended to the headings. These include the numeration for the Psalm, later liturgical subdivisions (such as Greek and Coptic notations for *kathisma* and *stasis/doxa*, marking breaks in the recitation of the Psalms), the Latin series of extended headings signaling the *voces* (the prosopological interpretation of the intended “speaker” of the Psalm, i.e., *vox Christi*, *vox ecclesiae*, etc.) and other information, and stichometric counts (the number of poetic lines in the Psalm text). As the focus of this study is on the material of the main headings, this additional psalmic apparatus is not included in the main collection in Part Two, but will also be discussed where relevant throughout Part One.<sup>1</sup>

### ***Paratextuality***

The material of the Psalm headings fall under the literary category of paratexts—they are not the main text, but serve to frame it.<sup>2</sup> The concept of paratextuality is a relatively recent idea, formulated by the French literary theorist Gérard Genette in his 1987 book *Seuils*.<sup>3</sup> Genette uses this term for those framing elements such as title page, front matter, preface, and introduction, which are added to the author’s main text (usually by an editor or publisher). The paratext presents the main text to the reader and affects the reader’s reception of the main text. The paratext thus functions as the threshold, a liminal point of access to the main text.

Genette employs this concept in the study of modern printed publishing, but paratextuality certainly can be applied to the Psalm headings, for in many ways they function

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1. The numeration of the Psalms, of course, can be found at the top of each page of Part Two. Differences between Hebrew and Greek numberings are represented by Hebrew number/Greek number.

2. Most biblical scholars would also agree that the headings were subsequent, editorial additions to the authorial text as well, further matching the profile of a paratext.

3. English translation by Jane E. Lewin: *Paratexts: Thresholds of Interpretation* (1997).

similarly.<sup>1</sup> Both modern and ancient paratexts are not usually given much conscious consideration by readers, even though these materials can exercise significant control over our approach to the main text. As will be seen, the Psalm headings can be quite malleable, and are able to present and re-present the Psalms in new and innovative ways in changing circumstances. Their nature as paratexts allows them (especially in certain traditions) to radically and fundamentally ground the reader's understanding of the following Psalm text, often in a manner in which the reader may not be actively aware. Theologically conditioned interpretations of the Psalms can thus be insured from the onset.

### ***Primary Sources: The Manuscript Traditions***

To understand the Psalm headings, one must first read the Psalm headings. Accordingly, the starting point of my research has been the collection and assemblage of the Psalm titles from their manifold language traditions. For some languages, this was a relatively easy task, as scholars have already prepared proper critical editions of the Psalms with their headings included. For others, this preliminary work was much more involved—for instance, no modern critical edition of the entire Coptic Old Testament (in any dialect) exists, only assorted editions of various books and specific manuscripts. In such cases, the foundational task of sizing up the manuscript tradition for the Psalms and identifying exemplar manuscripts had to be done before the text of the headings could be isolated.

Obviously, any analysis of biblical texts requires the use of the criteria usually employed in textual criticism to determine the original text of the version in question—or, more realistically, the earliest recoverable text. A study such as this one, however, is interested in the subsequent development of the translated text in the hands of its transmitters. Editors of

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1. An insight made by Taylor (2006) in his discussion of the West Syrian Psalm headings.

standard critical editions often seek to prune away this material in the quest for the pristine root; I am equally interested in the ways the branches grow and intertwine.

Many manuscripts across all the traditions are properly Psalters—individual documents dedicated to the Psalms (sometimes with related additions like the biblical Odes<sup>1</sup>). This situation is unique to the Psalms, and testifies to their enormous practical popularity. In fact, in most scribal traditions, Psalters greatly outnumber other forms of “biblical” manuscripts. Large amounts of Psalms material is found in other types of manuscripts used for liturgical and instructional purposes—lectionaries, horologia/books of hours, commentaries, catenae, and so on. These can be helpful in establishing the main text of the Psalm, but they usually omit the heading material and so are not used in this study. The witnesses utilized are either pure Psalters or larger “biblical” manuscripts, such as pandects containing all or most of the biblical canon.

I also pay special attention to the scribal treatment of the headings. Are they marked off from the main Psalmic text in any way? If so, what techniques are deployed to signal this to the reader. As will be seen, a range of possibilities develop in different scribal traditions, from nothing offsetting the heading at all to elaborate ornamentation and writing style changes. Getting a sense of these differences frequently requires inspection of the actual appearance of the manuscripts, something not usually representable in a concise critical edition with its emphasis on the earliest form of the text.

### ***Secondary Sources: Patristic and Rabbinic Attitudes***

By examining the Psalm headings themselves, we can potentially deduce a great deal about the implicit views of ancient scribes towards this material. In addition, I have sought out those

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1. Various Odes collections developed, bringing the non-Psalmic songs and hymns from other parts of the biblical canon together as an appendix to the Psalter.

places where Late Antique biblical commentators explicitly discuss the significance and meaning of the Psalm headings. Certain patristic and rabbinic exegetes discuss this material in their commentaries on the Psalms, and so no comprehensive survey would be complete without taking their views into account. At times, in fact, these commentators directly influence the subsequent manuscript tradition, with their insights forming the gateway to the Psalm itself. This is especially pronounced in the Syriac Psalm headings, with Theodore of Mopsuestia's comments reforming the East Syrian tradition, and those of Daniel of Şalaḥ similarly affecting the West Syrian tradition.

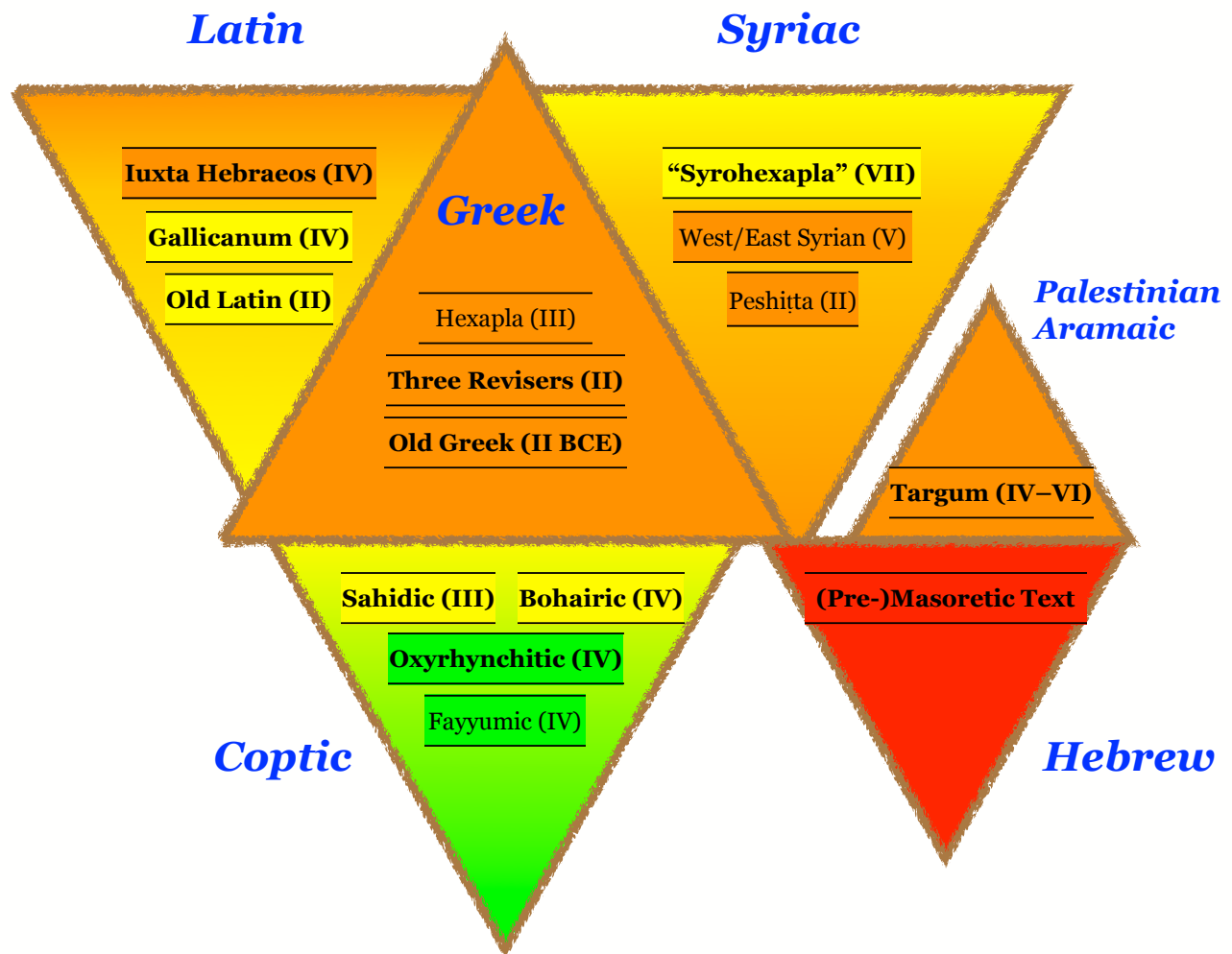
## **Plan of the Present Study**

### ***Part One: Overview of the Early Versions of the Psalms***

Part One of the study describes the languages and translations of the Psalms versions I have surveyed and explains how they are related to each other. Part One is organized by language, with each forming its own major section. Some languages only have a single Psalm translation, while other languages saw multiple, related translations of the Psalms. Each section will first explain the context of the version(s) in that language: history, people, locations, and relationships with other translations. Key figures whose interpretation of the Psalms and their headings are discussed, as are trends in the scribal treatment of the headings. After this, the evidence for the version(s) is described: manuscripts, sources, and editions which represent the translation tradition. At the end of this discussion, a chart of textual witnesses for the language provides a conspectus of the evidence (including the abbreviations used in Part Two's textual apparatus).

For practical purposes, I have delimited my survey to the original Hebrew and the translation languages of Greek, Latin, Coptic (with its many dialects), Syriac, and Targumic Aramaic. These translation traditions all have origins before the end of Late Antiquity, that is,

their scribal traditions for the book of Psalms were established before the rise and spread of Islam in the 7th century. Christian missionary efforts would also produce translations of the Psalms in other languages such as Armenian, Georgian, Arabic, and Ethiopic well before the end of the first millennium, but these are derived from the core versions of Greek, Latin, Syriac, and Coptic. Latin, Syriac, and Coptic effectively function as the spearhead languages for Christian expansion and attendant translation programs into Europe, Asia, and Africa (respectively). Subsequent growth and translations looked back on these three languages for their inspiration. These three form the first tier, and as will be seen, they were frequently in contact with each other in Late Antiquity. As a counterbalance to these Christian translations, I have also included the headings from the Targum of Psalms. Though harder to firmly date, the Targum forms a sort of “Rabbinic bookend” in parallel to the Hebrew Masoretic text. For a sense of the connections between these languages and versions, please see the schema on the following page.



### A Schema of the Early Versions of the Psalms

Versions in **bold** are included in Part Two. Colors indicate proximity to the Hebrew [red]: primary translations [orange], secondary translations [yellow], tertiary translations [green].

The complete inventory of versions covered by this study may be listed by language:<sup>1</sup>

Hebrew:

- Masoretic Text (and Dead Sea Scrolls variants)\*

Greek:

- Old Greek\*
- The Three Revisers, the new Greek versions of Akulas/Aquila, Summakhos/Symmachus, and Theodotiōn\*
- Origen's Hexaplaric revision

Latin:

- Old Latin, including the Psalterium Romanum\*
- Jerome's Psalterium Gallicanum\*
- Jerome's Psalterium iuxta Hebraeos\*

Coptic:

- Sahidic\*
- Akhmimic
- Oxyrhynchitic\*
- Bohairic\*
- Fayyumic

Syriac:

- Peshitta
- East Syrian/West Syrian
- The so-called "Syrohexapla<sup>2</sup>"\*

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1. Those marked with an asterisk are included in the synoptic edition of Part Two.

2. For the Psalms, this was not actually based directly on Origen's revision.

Targumic Aramaic:

- Targum of Psalms\*

These translations of the Psalms can alternately be categorized by their genetic proximity to the original Hebrew text:

1) Primary translations from Hebrew (by date of production):

- Old Greek\* (probably 2nd century BCE)
- The Three Revisers\* (2nd century)<sup>1</sup>
- Syriac Peshiṭta (2nd century)
- Jerome's Psalterium iuxta Hebraeos\* (late 4th century)
- Targum of Psalms\* (uncertain, perhaps 4th–6th century)

2) Secondary translations from Greek (the “daughters of the Septuagint”):

- Old Latin, including the Psalterium Romanum\* (2nd century)
- Origen's Hexaplaric revision (early 3rd century)
- Sahidic Coptic\* (3rd century)
- Bohairic Coptic\* (probably 4th century)
- Jerome's Psalterium Gallicanum,\* based on Origen's Hexapla (late 4th century)
- The so-called “Syrohexapla”\* (7th century)

3) Tertiary translations:

- Akhmimic Coptic [fragmentary]—probably a modification of the Sahidic version  
(3rd century)

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1. Unless marked BCE, all dates are CE (here and throughout this study).

- Oxyrhynchitic Coptic\*—probably a modification of the Sahidic version  
(4th century)
- Fayyumic Coptic [fragmentary]—probably a modification of the Bohairic version  
(perhaps 4th century)

The survey of the early versions of the Psalms in Part One is thus designed to serve as a User's Guide for the edition of the Psalm headings to follow in Part Two.

***Part Two: Edition of the Psalm Headings in the Early Versions***

Part Two contains the actual data of the Psalm headings themselves, containing in synopsis all the readings of the headings in these early versions which are ultimately related to the Hebrew headings. These have been culled from their various textual traditions and arranged Psalm by Psalm, with footnotes demonstrating the variations in scribal transmission. The main text for each version aims to reproduce the earliest recoverable form of the text of the heading for the given version, with the critical apparatus giving a sense of the subsequent development of the tradition. To increase broad usability, I have supplied English translations for the main text of all these versions. My hope is that this sizable catalog will form the basis for subsequent research (both by myself and others) into the development of the Psalm headings. The edition of the Psalms is prefaced by an explanation of the particulars of the arrangement of the headings and the complex nature of the English translations.

Following Part Two, the conclusion summarizes the different ways the Psalm headings are treated in the versions, with analysis of their paratextual function. Discussion of the canonical status of the headings is related to this treatment—for some traditions, the Psalm headings are as fully authoritative as the text of the Psalms themselves, while for others they

appear to have been much more optional. Lastly, trajectories for further research into the development of the Psalm headings are detailed.

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(Specialized bibliography follows each of the sections of Part One.)

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## **Part One:**

### **The Early Versions**

## THE PSALMS IN HEBREW

### **The Origins of the Book of Psalms**

The Hebrew Psalms were composed and compiled over the course of many centuries, finally becoming a fixed collection by the early Common Era. The precise development of this corpus and the criteria for its arrangement, however, remains a matter of mystery and debate.<sup>1</sup> The information of the headings plays a crucial role in this discussion; different clusters of attributions (for instance the Psalms of Asaph, Psalms 50 and 73–83<sup>2</sup>) and functions (the Songs of Ascents, Psalms 120–134) likely demonstrate the absorption of pre-existing collections, while telltale vestiges of former compilations hint at the successive re-editing of the book as a whole. The clearest example of this is the editorial close—perhaps the original colophon—of an early Davidic Psalter at the end of Psalm 72: “The prayers of Dāwīd son of Yišay were completed.” The complexity of the current Psalter is obviously evinced by the number of Davidic Psalms found after this notice.

### **The Masoretic Text**

The original language of the Psalms is preserved primarily through the Masoretic tradition,<sup>3</sup> with the famous Aleppo and Leningrad codices (mss. A and L in the chart below, 10th and early 11th century) as exemplars. These manuscripts form the basis for all modern diplomatic or

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1. Gerald H. Wilson pioneered the canonical criticism of the book of Psalms. See the section bibliography for his works on the editing of the Psalms. Compare also Koh 2010.

2. Unless otherwise specified, the numbering is that of the Hebrew system.

3. Stern 2008 gives a good summary of the nature of the Masoretic Bible and its use.

critical editions of the Hebrew Bible (BHS,<sup>1</sup> BHQ,<sup>2</sup> HUB,<sup>3</sup> HBCE<sup>4</sup>) and nearly all modern English biblical translations. The Masoretic form of the Psalm headings, with its refined system of vocalization and cantillation, is the natural starting point for this study.

Masoretic manuscripts of the Psalms make no distinction between the text of the Psalm heading and the text of the Psalm itself; the heading is viewed as an integral part of the Psalm, in fact. Viewing the Aleppo Codex,<sup>5</sup> for instance, the reader sees the same ink, same style of writing, the same vocalization and cantillation marks. The text of the headings is likewise set in poetic format and split into bicola just like the verses of the Psalm text.<sup>6</sup> It is no surprise that once numeration was added to the Hebrew Psalms, the heading was always included with or as verse 1, unlike other traditions that effectively make the heading “verse 0.” No ornamentation marks the division between the individual Psalms other than a blank line.

The understanding that the headings are of equivalent status to the rest of the Psalms can be further verified by their Rabbinic treatment. Rashî, the great medieval Rabbinic exegete (1040<sup>7</sup>–1105), exemplifies this. In the introduction to his Commentary on the Book of Psalms, he draws a connection between the genres of the Psalms and the attributions of the headings:

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1. *Biblia Hebraica Stuttgartensia*, Elliger and Rudolph, eds., fifth edition 1997.

2. *Biblia Hebraica Quinta*, successor to the BHS, an ongoing new diplomatic edition of the Leningrad Codex.

3. *The Hebrew University Bible*, an ongoing new diplomatic edition based on the Aleppo Codex (where extant).

4. *The Hebrew Bible: A Critical Edition* (formerly the *Oxford Hebrew Bible*), a project underway with Ronald Hendel as general editor.

5. Easily done at [aleppocodex.org](http://aleppocodex.org).

6. Masoretic texts utilize this special single-column poetic format for the books of Psalms, Proverbs and Job. Other texts are set in multiple narrower columns.

7. Gruber argues Rashî was born in 1030 (2004, 2).

This book is composed of ten poetic genres [each identifiable by a characteristic introductory expression]: leading, instrumental music, psalm, song, *hallel* [i.e., ‘praise’], prayer, *berakah* [i.e., ‘blessing’], thanksgiving, laudations, Hallelujah. These correspond numerically to the ten people who composed [the 150 compositions contained in] it: Adam,<sup>1</sup> Melchizedek,<sup>2</sup> Abraham,<sup>3</sup> Moses, David, Solomon, Asaph, and three sons of Korah. Opinion is divided concerning Jeduthun. Some say that he [Jeduthun in the titles of Ps. 39:1; 62:1; 72<sup>4</sup>:1] was a person such as was written about in [1] Chronicles [16:38] while others explain that Jeduthun in this book is only [an acronym] referring to the judgments [*haddatôt wəhaddîînîn*], i.e., the tribulations, which overtook him [King David] and Israel.<sup>5</sup>

Throughout his commentary Rashî then discusses in detail the meanings of unclear phrases found in the Psalm headings just as he does for the main texts of the Psalms. No question is ever made of the status of the headings in the book of the Psalms; their place and importance is a given, and thus Rashî has no need to comment on their existence or validity.

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1. Attributing Psalm 139 ultimately to Adam.

2. Attributing Psalm 110 ultimately to Melchizedek.

3. Following the rabbinic understanding of “Ethan the Ezrahite” in Psalm 89 as actually a reference to Abraham (who came from the East).

4. sic; should read 77.

5. Gruber, trans. 2004, 165.

## The Dead Sea Scrolls

The Hebrew manuscript tradition for the Psalms, however, goes back far earlier than the great millennium-old exemplars. The discovery of the Dead Sea Scrolls gave us many biblical manuscripts a millennium older than the Masoretic text. In all, 40 fragmentary manuscripts containing the Psalms were found in the caves at and around Qumran—more than any other biblical book. Interestingly, the *Great Psalms Scroll* (11QPs<sup>a</sup>/11Q5) demonstrates that a different form of the Psalter was also in circulation in late Second Temple Judea, one with additional Psalms and a different order.<sup>1</sup> The nature of this “edition” is unclear: was it a true early competitor to the eventual Masoretic Psalter, or perhaps only a specialized liturgical copy used by the Qumran sect? Either way, the material for the Psalm headings from these manuscripts show not more than eight variants from the received Hebrew text (not including differences in full or defective spelling):

- 4QPs<sup>e</sup>: Psalm 104 (also 11QPs<sup>a</sup>)
- 4QPs<sup>k</sup>: Psalm 99
- 4QPs<sup>q</sup>: Psalm 33
- 11QPs<sup>a</sup>: Psalms 104 (also 4QPs<sup>e</sup>), 121, 123, 145, 151 (by its presence)
- 11QApocrPs: 91 (?)

Like Masoretic manuscripts, the Qumran Psalms scrolls do not mark the headings off as qualitatively different from the main Psalm text.

We thus have evidence for the Hebrew Psalm headings from both ends of a thousand year period, both before and after the Masoretic standardization of the text. The collation and comparison of this material forms the foundational layer of this study.

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1. See Flint 2006.

## Hebrew Textual Witnesses

The Masoretic Text used in Part Two comes from the *Biblia Hebraica Stuttgartensia*,<sup>1</sup> a diplomatic edition of the Leningrad Codex (ms. L in the chart below). The text of the headings is virtually identical to that of the slightly earlier Aleppo Codex. The footnotes of BHS on occasion make reference to readings of other (medieval) Hebrew manuscripts, but usually in general terms: latin abbreviations for “a few”/“some”/“many” manuscripts. These variants are footnoted as “(BHS),” with the abbreviations unpacked and translated. In addition, the Masoretes designate places where what should be read (Aramaic: *Q<sup>er</sup>er̄y*) differed from what was written (*K<sup>e</sup>ṯib*). These are quite rare in the Psalm headings, only occurring twice (Psalms 39 and 77). Both instances relate to the written form Y<sup>e</sup>ḏîṯûn (read: Y<sup>e</sup>ḏûṯûn)—made to match the form in Psalm 62.

For the Dead Sea Scrolls, the texts can be found in the convenient edition of the biblical material by Eugene Ulrich.<sup>2</sup> For the sake of completeness, the following chart of textual witnesses includes all the Dead Sea Scrolls Psalm manuscripts, although only those few in bold demonstrate variants from the Masoretic Text in the headings.

symbol	other	location	designation	date	notes
<b>A</b>		Jerusalem	<b>Aleppo Codex</b> Israel Museum, Shrine of the Book	930	basis for HUB; online: <a href="http://aleppocodex.org">aleppocodex.org</a>
<b>L</b>		St. Petersburg	<b>Leningrad Codex</b> RNB, Firkovich B 19 <sup>a</sup>	1008	basis for BHS, BHQ
1QPs <sup>a</sup>	1Q10	Jerusalem	Israel Museum, Shrine of the Book	?	
1QPs <sup>b</sup>	1Q11	Jerusalem	Israel Museum, Shrine of the Book	?	
1QPs <sup>c</sup>	1Q12	Jerusalem	Israel Museum, Shrine of the Book	?	

1. Elliger and Rudolph, eds., fifth edition 1997.

2. Ulrich 2012.

2QPs	2Q14	Jerusalem	Israel Museum, Shrine of the Book	30 BCE– 68 CE	Herodian
3QPs	3Q2	Jerusalem	Israel Museum, Shrine of the Book	I	
4QPs <sup>a</sup>	4Q83	Jerusalem	Israel Museum, Shrine of the Book	mid II BCE	semi-formal
4QPs <sup>b</sup>	4Q84	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian formal
4QPs <sup>c</sup>	4Q85	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs <sup>d</sup>	4Q86	Jerusalem	Israel Museum, Shrine of the Book	mid I BCE	late Hasmonean
<b>4QPs<sup>e</sup></b>	4Q87	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs <sup>f</sup>	4Q88	Jerusalem	Israel Museum, Shrine of the Book	mid I BCE	late Hasmonean semi-cursive
4QPs <sup>g</sup>	4Q89	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs <sup>h</sup>	4Q90	Jerusalem	Israel Museum, Shrine of the Book	30 BCE– 68 CE	Herodian
4QPs <sup>i</sup>	4Q91	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
<b>4QPs<sup>k</sup></b>	4Q92	Jerusalem	Israel Museum, Shrine of the Book	100–30 BCE	late Hasmonean
4QPs <sup>l</sup>	4Q93	Jerusalem	Israel Museum, Shrine of the Book	late II BCE	
4QPs <sup>m</sup>	4Q94	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs <sup>n</sup>	4Q95	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs <sup>o</sup>	4Q96	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs <sup>p</sup>	4Q97	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
<b>4QPs<sup>q</sup></b>	4Q98	Jerusalem	Israel Museum, Shrine of the Book	?	
4QPs <sup>r</sup>	4Q98a	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs <sup>s</sup>	4Q98b	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs <sup>t</sup>	4Q98c	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian

4QPs <sup>u</sup>	4Q98d	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs <sup>v</sup>	4Q98e	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs <sup>w</sup>	4Q98f	Jerusalem	Israel Museum, Shrine of the Book		mid Hasmonean
4QPs <sup>x</sup>	4Q98g	Jerusalem	Israel Museum, Shrine of the Book	mid II BCE	Hasmonean
	4Q522	Jerusalem	Israel Museum, Shrine of the Book	mid I BCE	Hasmonean; just Ps 122
5QPs	5Q5	Jerusalem	Israel Museum, Shrine of the Book	I BCE	
6QpapPs 78?	6Q5	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
8QPs	8Q2	Jerusalem	Israel Museum, Shrine of the Book	I	Herodian
<b>11QPs<sup>a</sup></b>	11Q5	Jerusalem	<b>Great Psalms Scroll</b> Israel Museum, Shrine of the Book	early I	Tetragrammaton in Paleo-Hebrew
11QPs <sup>b</sup>	11Q6	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
11QPs <sup>c</sup>	11Q7	Jerusalem	Israel Museum, Shrine of the Book	early I	Herodian
11QPs <sup>d</sup>	11Q8	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian formal
11QPs <sup>e?</sup>	11Q9	Jerusalem	Israel Museum, Shrine of the Book	?	
<b>11QapocrPs</b>	11Q11	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian formal

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## THE PSALMS IN GREEK

### The Old Greek

According to the (rather legendary) story found in the *Letter of Aristeas to Philokrates*,<sup>1</sup> Ptolemy II Philadelphus of Egypt (reigned 283–246 BCE) desired a copy of the Hebrew scriptures for the great library at Alexandria. Accordingly, the high priest of Jerusalem sent Torah scrolls and seventy-two translators down to Egypt. The seventy-two Judean scholars labored for seventy-two days translating the Torah into Greek—the name commonly applied to this translation derives from this story, rounding it off as “The Seventy” (Greek: *hoi hebdomēkonta*, Latin: *septuaginta*). While these exact circumstances for the translation are usually viewed by modern scholars with skepticism, biblical citations and manuscripts from the 2nd century BCE do demonstrate a 3rd century origin for the Greek Pentateuch.

Over the next centuries, other Hebrew biblical texts—including the Psalms—were also translated into Greek. While the entire translation was (and still is) referred to generally as the Septuagint, the more precise terminology for these non-Pentateuchal portions is the Old Greek translation. Joachim Schaper has argued that the occurrences in the Greek Psalter of “Ioudas, my king,” (Psalms 59.9 and 107.9<sup>2</sup>) have turned what were geographic mentions of Judah “my scepter” into references to Judas Maccabaeus. This would point to the the Psalms being translated in the second half of the the second century BCE.<sup>3</sup>

The translation of the Hebrew biblical texts into Greek was a watershed event of the highest order. While ad hoc interpretations of the weekly biblical readings into languages more familiar to their listeners were no doubt made in synagogues during the Second Temple period,

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1. The complete text of this letter may be found in Swete 1914, 551–606.

2. Hebrew Psalms 60.9 and 108.9.

3. Schaper 2014, 174–175.

the Greek version of the Torah marked the first time a fixed text was set down in writing. This first Greek translation was a valuable and necessary text for the Diaspora, allowing expatriated Judeans—who had lost familiarity with Hebrew—to continue to read their scriptures and practice their religious duties. Indeed, the Septuagint/Old Greek was utilized and praised by writers such as Philo of Alexandria and Flavius Josephus, and it eventually acquired a mystique for itself second only to the Hebrew text. It was only with the rise of Christianity, and the Jacob-and-Esau-esque rift between it and early Rabbinic Judaism, that the Old Greek fell out of favor in the eyes of the Rabbis. The Christian world, quickly becoming less and less tied to its Judaic roots, by necessity used the Old Greek for worship and reading—but also for religious debate with its rabbinic counterpart. This tainted association led the Rabbis to refocus on the original Hebrew text. The Judean Diaspora still needed a Greek translation to use, so new ones were made, revising the Old Greek more into line with both rabbinic interpretations and the increasingly standardized pre-Masoretic text of the Hebrew canon (see *The Three Revisers* below).

Christian scribes enthusiastically continued to copy the Old Greek Psalms, and scholars now have more than a thousand Greek Psalter manuscripts to sort through. Loukianos/Lucian of Antioch (c. 240–312) is sometimes credited with a stylistic revision of the Old Greek<sup>1</sup>—including the Psalms—around 300, but this has been difficult to prove or to isolate, and some scholars dispute whether Lucian personally had anything to do with the form of the text developing in Antioch. Nevertheless, the majority of later Greek Psalters share a text marked by slight additions and a somewhat smoother style, and this form of the text is commonly referred to as the Lucianic recension (*L* in the apparatus of Part Two). This textform is by no means

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1. Lucian's text is mentioned by Hieronymus/Jerome in his introduction to the book of Chronicles in the Vulgate as one of three textforms used by the Christian world (Origen's Hexaplaric recension [see below] and an even more historically indeterminate revision by a certain Hesychius in circulation in Egypt being the other two). See Jobs and Silva 2000, 47, 53–55.

monolithic; many subfamilies are identifiable, and many researchers are currently working to untangle these developments.

Greek scribes typically mark the material of the heading as different from the body of the Psalm, but this was done in a variety of ways over time and for different types of manuscripts. The early papyrus Psalter 2110 (Papyrus Bodmer XXIV)<sup>1</sup> regularly offsets the heading material both from the preceding Psalm and from the main text of its Psalm by extra space and/or a number of > marks. Otherwise, the single column format of the Psalms is a solid block of text, with the ends of poetic phrases marked by : marks, not line breaks. More elaborate manuscripts, such as the great parchment codices of the fourth and fifth centuries, are able to employ more costly materials and techniques. In Codex Sinaiticus, for instance, the Psalms are set in stichometric format, with each poetic phrase forming its own line of text. The text of the headings is inset and rubricated: it is written with red ink, causing it to visually stand out from the darker ink of the main Psalm text.<sup>2</sup>

### **The Three Revisers**

Although numerous new and revised Greek versions appeared in Late Antiquity, the three that were produced in the second century of the Common Era are the most renowned, and unlike other more obscure versions, all three have a name attached to them. The foremost of these was the translation of Akulas/Aquila, a gentile convert to Christianity who later converted to Judaism and may have studied under Rabbi ‘Aqīḇa’. Around 140, he composed a translation which would both correct the “mistranslations” in the Septuagint used by Christians and conform to rabbinic interpretive practices of the time. As an example of the former, Aquila used *neanias* in place of *parthenos* for ‘*almah* in Isaiah 7.14; in Psalm 2.2 he used the synonym

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1. Now in the Green Collection in Oklahoma City (GC.Pap. 170), dated between the 2nd and 4th centuries.

2. The Codex may be viewed online at [codexsinaiticus.org](http://codexsinaiticus.org).

*ēleimmenos* instead of the Septuagint's *khristos*, which now had too much of a distinctively Christian flavor to it. As to the latter, since the rabbis would often see a great amount of significance in the smallest word or even a spelling variation, Aquila wanted a Greek version which retained as much of this specific information as possible, losing nothing in the translation. As Rahlfs dryly puts it, Aquila "did not shrink from perpetrating the most appalling outrages to the whole essence of the Greek language."<sup>1</sup> Although Aquila's translation did indeed produce some unpleasant Greek, his strict desire for lexical consistency and precision does provide a nearly transparent view of the underlying Hebrew terms.

Less is known about Summakhos/Symmachus, the second of the Three—some claimed he was a Judean; others that he was an Ebionite (a member of a Judean-Christian sect). He apparently performed his composition around 170, with knowledge of both Aquila's work and the standard Old Greek. Despite our lack of biographical information, we can see from his text that he was operating with a different translational theory than the mechanically rigid literalism of Aquila. Studies of Symmachus show that, while he wanted to carefully follow the Hebrew text as closely as he could, he also balanced this with a desire to produce a coherent text in good quality Greek of appropriately literary style.<sup>2</sup> Because of their balanced nature, Symmachus' renderings could often clarify the syntax and meaning of Aquila's translation.

Like Symmachus, we lack specific biographic details about the third Reviser, Theodotiōn. Apparently it was a revision of some earlier translation, somewhat distinct from the original Old Greek (scholars refer to this as the "*kaige*-Theodotion" version), circulating already by the first century of the Common Era, as its readings occasionally are reflected by some of the non-Septuagintal quotes of the Hebrew Bible given in the New Testament. Another unusual feature of Theodotiōn is his preference for transliterating Hebrew ritual and technical terms instead of

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1. Rahlfs 1979, lviii.

2. See Salvesen 1991.

translating them into Greek equivalents, either to maintain more of the original Semitic flavor of the text, or (in a less complimentary light) to “punt,” since he couldn’t devise an adequate translation.

Numerous readings of the Revisers are known from Hexaplaric fragments (see next section) and marginal notation in the Syrohexaplaric manuscripts. These were collected by Field in 1875; it should be noted that many of the Field’s readings are in fact retroversions made from Syriac. These are derived from the marginal notations for the differences of the Three which are found in certain Syrohexaplaric manuscripts (see below under The Psalms in Syriac). In spite of the incomplete nature of the Three’s extant Psalm heading material, there is sufficient evidence to get a good sense of their varying translation programs.

### **Origen’s Hexapla**

In the early 3rd century, the Christian scholar Ōrigenēs/Origen of Alexandria (184/5–253/4) made a monumental sixfold edition of the Old Testament—the Hexapla—including the pre-Masoretic Hebrew text, a transliterated text of the Hebrew in Greek script, the work of the Three Revisers, and Origen’s own revision of the Old Greek.<sup>1</sup> Here he exercised his editorial skills. Using sigla familiar to Alexandrian text-critics, Origen marked off any portion of the Old Greek text which was lacking in the Hebrew with obelisks; any portion existing in the Hebrew but lacking in the Septuagint was filled in from the other translations and marked with asterisks—thus creating his own revised Greek version. At a glance, the user of the Hexapla could see if a text, phrase, or word had support from the Hebrew, the Septuagint, or both—keeping a Christian controversialist from inadvertently embarrassing himself by citing a text to his Rabbinic counterpart which he would not have recognized as a valid part of the sacred canon.

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1. For the Psalms, he was even able to use additional, obscurely provenanced translations, forming an Octapla. Due to their anonymity and even more scant remains, I have not included the few readings given by Field 1875. See Jobes and Silva 2000, 37–56.

Origen's revision, called the Hexaplaric recension, wielded a wide albeit ambivalent influence on the further development of the Greek version (and even into other languages, such as the Syriac "Syrohexapla"). It was copied widely, generally displacing its predecessor, but as the significance of the text-critical sigla (obelisks and asterisks) was quickly forgotten, they were often dropped or ignored, inadvertently producing a conflated text. Modern scholars trying to isolate the original text of the Old Greek version sometimes find Origen's tampering to be an inconvenience to their labors, as it muddied the waters of this already complicated task.

While the entire work was frankly too big to copy in its entirety (probably more than 6,000 manuscript pages in fifteen volumes), Origen's hexaplaric Greek revision was widely copied. Due to its enormous unportable size, it remained in Caesarea. Numerous later Christian scholars are said to have seen and used it, including Hieronymus/Jerome. Its technical nature and daunting size apparently were prohibitive to it ever being copied in its entirety by later scribes.

The autograph of the Hexapla was likely destroyed where it lay in Caesarea during the Islamic conquests of the seventh century. All we now have are fragmentary remains of copies made of various small parts of the work, along with occasional references made by later Christian authors to various readings which were found in the Hexapla. The standard (yet dated) edition of the known fragments (as of 1875) is Field's *Origenis Hexaplorum*. In 1894, Giovanni Mercati found that the underwriting of a palimpsest manuscript in the Ambrosian library at Milan contained 138 verses from a copy of the Hexapla's Psalms, missing the first column in Hebrew, but with the final five columns together and intact.<sup>1</sup> Work is underway to produce a new, updated collection of all the fragments of the Hexapla now known to us;<sup>2</sup>

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1. This manuscript is now numbered Rahlfs 1098, and as the belated editio princeps—Mercati 1958—is rare, it is fortunate that it is otherwise described (Flint 1998), including examples of the text given in transcription (Klostermann 1896, 336-337; Swete 1914, 62-63).

2. See Scanlin 1998.

hopefully further discoveries will continue to shed light on this staggering sixfold edition of the Hebrew Bible.

Due to the unfortunate secondhand nature of our evidence for the Three Revisers and the Hexapla, it is not possible to say what types of scribal techniques might have been employed for the Psalm headings. We must be satisfied with our evidence regarding their content, not their style.

### **Christian Interpretation of the Greek Psalm Headings**

In the section about the Psalms in Hebrew, we saw how rabbinic interpreters of the Psalms (exemplified by Rashî) took the authority of the Psalm headings for granted—the headings were an indispensable and incontestable part of the Psalter. Greek commentators held a wider range of views, as can be seen from the theologically turbulent yet productive fourth and fifth centuries of the Common Era. Many took the text as they received it and did their best to make positive sense of it. The exegetical School of Alexandria frequently would search for typological or allegorical meanings infused in the Psalms and, accordingly, the material in the Psalm headings. This view is typified in the works of Athanasios/Athanasius of Alexandria (c. 295–373) and Kurillos/Cyril of Alexandria (c. 375–444), Patriarchs of Alexandria who both wrote commentaries on the book of Psalms. Athanasius' work is one of the earliest complete commentaries on the Psalms.<sup>1</sup>

Farther afield, the Alexandrian ideal that significance and edification could be taken from all parts of the Psalms found similar expression. Grēgorios/Gregory of Nyssa<sup>2</sup> (c. 335–395) wrote a commentary specifically on the Psalms headings,<sup>3</sup> emphasizing their importance to

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1. Known by the Latin title *Expositiones in Psalmos*.

2. Gregory was one of the three Cappadocian Fathers, along with his older brother Basil the Great and Gregory of Nazianzus.

3. Known by the Latin title *In inscriptiones Psalmorum*. See the Greek edition by Reynard 2002, the

unlocking the following Psalm. Foreshadowing many modern commentators, Gregory compares the differences between the Hebrew and Greek heading inventories; he then attempts in great detail to ascertain the meaning of the mysterious phrases found in the headings. Gregory is able to find spiritual significance in the obscurities. As Miller puts it,

Gregory's treatise on the superscriptions is a rich example of the possibilities explicit or implicit in them. Indeed, while most interpreters discuss these superscriptions in the context of commentary on the whole, Gregory reversed the process and discussed the content of many of the psalms via an interpretation of the superscriptions. While the focus is on the inscriptions, the whole is a major work of Psalm interpretation that looks both at many individual psalms and also at the Psalter as a whole.<sup>1</sup>

In his discussion of the frequent phrase **ΕΙΣ ΤΟ ΤΕΛΟΣ**, Gregory finds this sense:

Anyone who makes a careful examination would discover, in respect to all such phrases, that they are cheers for the athletes shouted to the combatants by the trainer, that one might attain to *the end* of victory. And likewise, if some historical information is inscribed along with the phrase, '*unto the end*', it looks to this same goal, namely, that we might be encouraged even more in the contests by means of the historical examples. This is the meaning of the phrase, '*unto the end*'. (2.2 [21])<sup>2</sup>

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English translation by Heine 1995, and Dolidze 2010.

1. Miller 2010, 215–216.

2. Heine 1995, 128 (italics original).

For Gregory, this and other heading material are encouragements, guides on the stages of the spiritual life.

Not all commentators shared this optimistic view of the Psalm headings. One of these dissenters was the fourth century contemporary of Gregory, Diodōros/Diodore of Tarsus<sup>1</sup> (died c. 392). In the Preface to his *Commentary on the Psalms*, Diodore expresses a surprisingly skeptical view regarding the authenticity of the Psalm headings (in stark contrast to his view of the Psalms themselves being fully inspired):

One must therefore begin from the outset by using the order found in the actual book of Psalms, not the order of the events themselves; the psalms do not occur in order, instead each occurring as it was found. This is demonstrated in many of the psalms, especially from what is inscribed as a title to the third psalm, “A psalm of David, when he fled from his son Absalom,” and in the title to the one hundred and forty-fourth psalm, “A song to Goliath.” Now, who does not know how more ancient is the story of Goliath than that of Absalom? The psalms have incurred this problem from the book’s being lost in the Babylonian captivity and found later in the time of Ezra, not however as a whole book but scattered in ones and twos and perhaps also threes, and being assembled as they were found, not as originally recited. Hence the titles, too, are in most cases faulty, the compilers of the psalms mostly guessing at their intention and not citing them out of close knowledge.<sup>2</sup>

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1. Diodore was an important founding teacher of the (middle) School of Antioch. Theodore of Mopsuestia (see below) and John Chrysostom were two of his students.

2. Hill, trans. 2005, 3–4.

In the body of his commentary, Diodore gives his views about the veracity of the headings. He disparages fanciful, allegorical interpretations of obscure heading phrases as a waste of time (since they may frequently not be correct to begin with). About the common phrase **ΕΙΣ ΤΟ ΤΕΛΟΣ** in the context of Psalm 13 he remarks “‘To the end’ means concerning future events; but this is not factual, either.”<sup>1</sup> Throughout Diodore’s commentary, we can see the Antiochene School’s preference for historical interpretations in opposition to the Alexandrian predilection for allegorical understandings. Diodore is quite happy to discard an apparently senseless heading instead of trying to find some hidden meaning in it.

In the generation after Diodore, we find another figure whose views about the Psalm headings would send ripples into further languages beyond Greek (albeit often unknown): Diodore’s student Theodōros/Theodore of Mopsuestia (c. 350–428). Theodore would become a prime example of the Antiochene School’s anti-allegorical stance to the Psalms. Like his mentor, Theodore was not interested in trying to find typological or Christological meanings in all parts of the Psalms. A controversial theologian, Theodore would embroil himself in the seething Christological controversies of the fourth and fifth centuries.<sup>2</sup> Theodore’s commentary on the Psalms, with its rationalistic focus on determining the original, historical circumstances of the Psalms remained a minority opinion in the face of more mystical, spiritual interpretations like those of the School of Alexandria. Others would accuse him (mostly after his death) of devaluing the important messianic Psalms; 125 years after his death, the Second Council of Constantinople (553) would pronounce the anathema on Theodore’s views. This posthumous downturn of Theodore’s legacy caused many of his works to be lost to posterity; fortunately, part of his Psalms commentary has been salvaged and was published by Devreesse in 1939. Theodore’s officially disparaged views on the Psalms had a surprising afterlife. His ideas turn up in Psalter

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1. Hill, trans. 2005, 40.

2. See Jenkins 2010, 60–62.

headings as far apart as a West Saxon Psalter from England and the East Syriac manuscripts of the (Assyrian) Church of the East.<sup>1</sup> As Ramsay explains:

In the East, just as we shall see it was in the West, the radical opinions of the Antiochene school were preserved only by a process of modification and much admixture with orthodox and allegorical interpretations, and by dropping Theodore's name to pass either anonymously or under the sanction of some unsuspected father of the Church. So both in the East and the West we find his views innocently repeated by writers who prided themselves on their orthodoxy and who would doubtless have been horrorstruck had they known themselves so deeply indebted to a work that had been anathematized by a general Council of the Church.<sup>2</sup>

From these examples, we get a sense of the varieties of early Christian scholarly opinions about the Greek Psalm headings. For some, they are entirely inconsequential and may be disposed of easily; others find great import in their mysteries—keys to the locks of the the Psalter. One Greek commentator's trash is another Greek commentator's treasure. The variety of Greek opinions will influence subsequent translators and interpreters in other languages. They set the stage for a spectrum of opinions to come.

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1. See Ramsay 1912a and 1912b. For the East Syriac developments, see the section on the Psalms in Syriac below.

2. Ramsay 1912a, 438.

## Greek Textual Witnesses

For the Old Greek, the base text used in Part Two is that of Alfred Rahlfs' *Psalmi cum Odis* (3rd edition, 1979)<sup>1</sup>, but with some modifications. Rahlfs' text, first published in 1931, was intended to be a preliminary edition, but the vast quantity of the Greek Psalter material (over a thousand manuscripts) have made a suitable, comprehensive replacement difficult to produce. Scholars have been laboring in the sizable task of collating these psalters and categorizing them in their manuscript families. While the full scope of the Greek Psalter tradition still awaits its unveiling, we are already able to get a better picture of the shape of the original Old Greek translation. Albert Pietersma has published an English translation of the Old Greek Psalms as part of the *New English Translation of the Septuagint*.<sup>2</sup> In this, he translates from a base text which differs from Rahlfs in numerous ways to better reflect a more pristine textform. I have similarly modified the Greek of Rahlfs to align with Pietersma's changes. In all cases, the reading of Rahlfs can be found in the footnotes of the apparatus. The full critical apparatus of Rahlfs is also included, including the variant readings of the early manuscripts listed below. For the bulk of later manuscripts subsumed under the label of the Lucianic recension (*L*), I have modified Rahlfs' notation.<sup>3</sup> To avoid potential confusion, I use "most," "many," "some," and "few" instead of superscript "a," "d," "b," and "pau." In addition to the variants of Rahlfs' apparatus, I have also added the readings of the very important early papyrus Psalter 2110 (Papyrus Bodmer XXIV) to the footnotes.

For the fragmentary texts of the Three Revisers, the 1875 edition by Field has been utilized.

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1. The same main text as the manual edition of the entire Septuagint, Rahlfs and Hanhart 2006.

2. Pietermsa and Wright, eds. 2007.

3. Rahlfs used the collation of around a hundred Psalters by Holmes and Parsons (1823) as the representative for this majority form of later manuscripts. This sample still would only account for a tenth of the full manuscript tradition, and thus can certainly be improved.

symbol	other	location	designation	date	notes
<b>A</b>		London	<b>Codex Alexandrinus</b> BL, Royal 1 D. V–VIII	V	missing Ps 49.20–79.11
<b>B</b>		Vatican	<b>Codex Vaticanus</b> BV, Vat. gr. 1209	IV	missing Ps 105.27–137.6 (replaced XV)
<b>R</b>	//Old Latin $\alpha$ (VL 300)	Verona	<b>Verona Psalter</b> Biblioteca Capitolare, I (1)	VI	Greek/Latin bilingual (Greek written with Latin letters)
<b>S</b>		Leipzig, London, St. Catherine's Monastery, St. Petersburg	<b>Codex Sinaiticus</b> Universitätsbibliothek, Gr. 1; BL, Additional 43725; Neue Slg., MΓ 1; RNB, Gr. 2, 259, 843, and Fonds d. Ges. f. alte Lit., Oct. 156	IV	online: <a href="http://codexsinaiticus.org">codexsinaiticus.org</a>
<b>T</b>		Zurich	<b>Codex Turicensis</b> Zentralbibliothek, RP 1	VII	
<b>U</b>		London	<b>Codex Londinensis</b> BL, P. Inv. Nr. 37	VII	10.2–18.6; 20.14–34.6
<b>Z</b>		London and Vatican	<b>Codex Zuqinensis rescriptus</b> BL, Additional 14665 and BV, Vat. syr. 162	V–VIII (Psalms VI)	8–37; overwritten IX–X
<b>55</b>		Vatican	BV, Reg. gr. 1	X	
<b>1098</b>		Milan	Biblioteca Ambrosiana, O. 39 Sup.	X	hexaplaric fragments; overwritten XIII/XIV
<b>1219</b>		Washington	Freer Gallery, Inv. Nr. 06.273	IV/V	
<b>1220</b>	//Sahidic U (sa 72)	Vienna	ÖNB, P. Vindob. K 9907–9971b	IV–VII	Greek/Sahidic bilingual; 3–68
<b>1221</b>		Vienna	ÖNB, P. Vindob. G 39773 a–q	VII/VIII	9.33–13.5, 21.4–15, 24.16–25.4, 32.21–33.9, 34.6–15
<b>2009</b>		New York	PML, Pap. G. 6 and 200	VII?	107.14–108.2, 12–13; 118.115–122, 126–135; 135.18–140.4

<b>2013</b>		Bonn and Leipzig	Universitätsbibliothek, P. Bonn 147v and Universitätsbibliothek, P. Inv. Nr. 39	IV	30–55
<b>2015 (+2034)</b>	//Sahidic W91 (sa 91)	Vienna	ÖNB, P. Vindob. K 9871	V/VI	Greek/Sahidic bilingual
<b>2017</b>		London, Oxford, Paris	BL, Additional 34602.1, Bodleian Library, Ms. Gr. bibl. d. 3 (P), and BN, Suppl. gr. 1092	VII/VIII	64.7–65.2; 68.14–21; 106.43–107.10; 129.3–137.8
<b>2019</b>		London	BL, P. Inv. Nr. 230 (recto)	III	11.7–14.4
<b>2027</b>		St. Petersburg	RNB, Gr. 4	IV/V	141.7–142.3; 144.7–13
<b>2046</b>		Berlin	Ägyptisches Museum, P. 6747 + 6785	IV	35.12–36.10, 14–25
<b>2050</b>		Paris	Sorbonne, Inv. 827	IV	39.15–41.5
<b>2110</b>		Oklahoma City	<b>Papyrus Bodmer XXIV</b> Green Collection, Pap. 170	II–IV	17.45–118.44
<b>L</b>		—	<b>Consensus of L manuscripts (Lucianic recension)</b> (76+ of HP collated mss.)		Lucianic recension (HP=Holmes and Parsons 1823)
<b>L(most)</b>	Rahlfs: <i>L</i> <sup>a</sup>	—	Rahlfs: <i>L</i> <sup>a</sup> (56–75 of HP collated mss.)		
<b>L(many)</b>	Rahlfs: <i>L</i> <sup>d</sup>	—	Rahlfs: <i>L</i> <sup>d</sup> (36–55 of HP collated mss.)		
<b>L(some)</b>	Rahlfs: <i>L</i> <sup>b</sup>	—	Rahlfs: <i>L</i> <sup>b</sup> (16–35 of HP collated mss.)		
<b>L(few)</b>	Rahlfs: <i>L</i> <sup>pau</sup>	—	Rahlfs: <i>L</i> <sup>pau</sup> (2 or 3–15 of HP collated mss.)		

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## THE PSALMS IN LATIN

### **The Old Latin**

With the spread of the Christian message into the western Mediterranean in the first century of the Common Era, the need arose for the biblical texts to be translated into Latin. No specifics are known about the translators, but it seems multiple translations were made in the second century from existing Old Greek texts, including the Psalms. No single translation program was responsible, and this polygenesis of the first Latin translations was uncontrolled. By necessity, the anonymous translators in various places used whatever Greek manuscripts they happened to have on hand. The combined results of these early efforts are known as the *Vetus Latina*, the “Old Latin,” but it is important to recognize that this moniker subsumes a collection of translations, not a unified, single version. Different forms of the Latin Psalms developed, spread, and commingled in different Latin speaking Christian centers across Europe and North Africa from the second century on.<sup>1</sup>

One specific form of the Old Latin Psalter rose to prominence in the churches of the imperial capital of Rome: the *Psalterium Romanum*, as it was appropriately named. Because of its local prestige, the *Romanum* was widely copied and would continue in limited use in services at the Vatican down to the modern time.<sup>2</sup>

### **Jerome’s Psalms Translations**

Due to the haphazard state of the Old Latin Bible, in 382/3, Pope Damasus commissioned the great biblical scholar Eusebius Sophronius Hieronymus/Jerome (c. 347–420) to revise it, likely

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1. See Gryson 2004 for a catalog of Old Latin Psalters.

2. A critical edition of the *Psalterium Romanum*, including comparisons with other Old Latin texts, was produced by Robert Weber in 1953.

an assignment which began with the priorities of the Gospels and the Psalms. Jerome would comment about the Old Latin situation in his response letter to Pope Damasus (now included as the Preface to the Vulgate Gospels<sup>1</sup>): **SI ENIM LATINIS EXEMPLARIBUS FIDES EST ADHIBENDA RESPONDEANT QUIBUS TOT SUNT PAENE QUOT CODICES** (“If in fact faith is administered by the Latin example, they might respond by which, for there are nearly as many as manuscripts!”).

Eventually, Jerome’s revision assignment would expand into a thoroughgoing program of translation for the entire biblical canon, with the Old Testament largely being translated from its original language of Hebrew. The Vulgate, as the entire project became known, would become the paramount Bible of the Roman church and western Europe. For the Psalms, Jerome’s work actually comprised three separate versions:

- 1) An initial revision of the Old Latin Psalter, now lost
- 2) A new revision based on Origen’s hexaplaric revision: the *Psalterium Gallicanum*
- 3) A new translation of the pre-Masoretic Hebrew text: the *Psalterium iuxta Hebraeos*

Jerome’s first revision of the Psalms, completed in Rome around 384, is no longer extant. Earlier scholarship sometimes identified the *Psalterium Romanum* as this “first draft” by Jerome, but it is more likely that the *Romanum* was one of the underlying texts which Jerome may have used in his first (lost) efforts.<sup>2</sup>

After the death of his patron Damasus in 384, Jerome fell into disfavor in Rome. He left Italy and settled in Bethlehem by 386. This fateful relocation would allow him access to Origen’s Hexapla, whose autograph of this massive work resided in Caesarea. The extensive text critical notations and accordingly revised hexaplaric Greek text gave Jerome a solid foundation on

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1. See Weber–Gryson (5th ed.) 2007.

2. See Goins 2014, 188.

which to build a new, more accurate revision of the Latin Psalter. This revision would become known commonly as the *Psalterium Gallicanum* due to its widespread popularity in Gaul.<sup>1</sup> By all accounts, the Gallicanum was a marked improvement over the uneven Old Latin, but it was not the end of Jerome's efforts with the Psalms.

Access to the magnum opus of Origen in the Holy Land also granted Jerome with the opportunity and means to further improve his facility with Hebrew. After 390, Jerome began to translate the Hebrew Bible directly into proper Latin, bypassing the mediacy of Greek. For the Psalms, this text is called the *Psalterium iuxta Hebraeos*—a Psalter “close to” the text of the Hebrews, whose *hebraica veritas*—“Hebrew truth”—Jerome had come to prize above the secondary nature of the Greek or the tertiary nature of the Old Latin. Some have questioned whether Jerome personally acquired Hebrew expertise from native speakers, or if he primarily relied on the comparative language work of Origen presented in the Hexapla. A combination of the two is likely. At any rate, his new translation gives us a clear enough picture of the state of the pre-Masoretic text in circulation in the Holy Land at the time. The *Iuxta Hebraeos* was considered by Jerome to be the best and most scholarly of his renditions of the Psalms.

With all of his translations of the Psalms, Jerome generally produced conservative work. Knowing the difficulty readers would have with excessive changes from their familiar Psalms readings, he avoided changing the wording of the Old Latin wherever possible. If the underlying corrected Greek or original Hebrew could support a prior reading, he rarely sought novelty.

### **Further Developments**

Despite Jerome's conviction that his *Psalterium iuxta Hebraeos* best represented the original character of the book of Psalms, the momentum of familiarity would ensure the dominance of his *Psalterium Gallicanum*. Despite the many modifications made by Jerome with the

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1. modern France and its some of its surrounding countries.

Gallicanum, it did not represent as much of a departure from the varied Old Latin Psalms as the Iuxta Hebraeos. The Gallicanum would gradually supersede the Old Latin texts in popularity, but even this would take centuries, especially on the fringes of the Roman church's sphere of influence.

The existence of multiple contemporary Latin Psalters naturally provided opportunities for conflation and confusion of readings, but scribes also executed synoptic Psalters, aligning multiple Latin versions in parallel columns to aid in study and comparison. Many double psalters exist, and even a few exquisitely executed triple psalters. Eadwine's Triple Psalter<sup>1</sup> from the 12th century presents the Iuxta Hebraeos, Romanum, and Gallicanum in three aligned columns on each page (with the Gallicanum text larger), along with Old English (for the Romanum) and French (for the Iuxta Hebraeos) interlinear glosses.<sup>2</sup>

Scribal presentation of the Psalm headings generally resembles the patterns of Greek Psalters, with the headings frequently set off with rubrication. Costlier manuscripts would also make use of ornate enlarged capital letters ("initials") for the beginning of the main text of the Psalm.

Beginning in the 7th century, some Latin manuscripts begin to have additional headings appended to the core material of the original heading, often with the same scribal style (such as rubrication). These additions are prosopological and frequently Christological, usually explaining the theological significance and/or identifying the understood speaker—the *vox*—of the following Psalm (i.e., *vox Christi*, *vox ecclesiae*, etc.). These are not included in the standard critical editions of the Latin Psalms, but they are a widespread phenomenon. Multiple systems developed for these expanded headings—in all, six different series have been identified. The classic edition and study of these by Pierre Salmon appeared in 1959. He enumerates these as:

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1. Cambridge, Trinity College, R. 17. 1 (987).

2. Online at: <http://trin-sites-pub.trin.cam.ac.uk/james/viewpage.php?index=1229>.

I: Series of St. Colomba (the oldest, originating in Ireland)

II: Series of St. Augustine of Canterbury

III: Series inspired by St. Jerome

IV: Series translated from Eusebius of Caesarea

V: Series inspired by Origen

VI: Series of Cassiodorus, summarized by Bede

From this list, one can see the cross-pollination of interpretations from beyond the Latin-speaking church. Ideas from eastern Greek writers and commentators continue to influence the treatment of the Psalms. As an example of the differences in these addenda to the Psalm headings, the readings of the various series for Psalm 3 are:

I: UOX CHRISTI AD PATREM DE IUDEIS DICIT

II: AD PASSIONEM CHRISTI PERTINET

III: ECCLESIA CONTRA IUDEOS CETEROSQUE HERETICOS ET CENTILES INTERPELLAT  
ET CHRISTUS DE RESURRECTIONE SUA DICIT

IV: PROPHETATIO DAUID DE QUIBUS PASSUS EST

V: QUOD IPSE PRO NOBIS IN MORTIS SOMNO OBDORMAT ET RESURCAT

VI: CHRISTUS AD PATREM DE PERSECUTORIBUS SUIS LOQUITUR  
INSTRUITURQUE FIDELIS POPULUS NE MORTEM FORMIDET  
QUIA AUCTOR EIUS RESURCENDO SPEM EI UERAE RESURRECTIONIS EXHIBUIT<sup>1</sup>

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1. See Salmon 1959 for witnesses and variants.

Although in this example, only Series I specifically uses the *vox* phrasing, it is common throughout Series I, II, III, and VI. As can be seen, despite a few common thematic points, these series are literarily independent of each other.<sup>1</sup>

### **Latin Textual Witnesses**

Due to its polygenetic nature, no single critical edition of the Old Latin Psalms has been published. As representatives of the Old Latin, I have included in Part Two the texts of Verona Psalter ( $\alpha$ )<sup>2</sup> and the Psalter of St. Germain ( $\gamma$ )<sup>3</sup> in Part Two. These important 6th century Psalters reflect the varying natures of the Old Latin Psalms in northern Italy and France, respectively. In addition, I have supplied the text of the Psalterium Romanum from Weber's 1953 critical edition.<sup>4</sup>

The texts and critical apparatuses for the Psalterium Gallicanum and Psalterium iuxta Hebraeos are taken from their parallel critical editions in the *Biblia Sacra Vulgata*.<sup>5</sup> In the chart below, the different Latin versions of the Psalms are distinguished by (OL) for an Old Latin text, (Rom) for the Psalterium Romanum, (Gal) for the Psalterium Gallicanum, and (Heb) for the Psalterium iuxta Hebraeos. Different catalogs of manuscript sigla have at times used the same letters for distinct manuscripts containing different versions; these are distinguished in the chart by the above notations, but since they do not overlap in the critical apparatus of Part Two,

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1. The additional heading material of these series are not included in the synoptic heading edition of Part Two, as they represent new additions, unconnected to the underlying texts of the initial Latin translations.

2. Verona, Biblioteca Capitolare, I (1), edited by Bianchini in 1740.

3. Paris, BN, Lat. 11947, edited by Sabatier in 1751.

4. The extensive critical apparatus from Weber 1953 is not included. I list the Romanum manuscripts that contribute to Weber's edition in the chart (not bolded as they are not individually cited in Part Two).

5. Weber–Gryson (5th ed.) 2007. These apparatuses also include the readings from the major previous critical editions (Clementine, Roman, Harden, and de Sainte-Marie).

there is no chance of confusion. The notes also specify (*in italics*) the series of additional headings used (according to Salmon's classification system), if present and known.<sup>1</sup>

symbol	other	location	designation	date	notes
<b>A (Heb)</b>		Florence	<b>Codex Amiatinus</b> Biblioteca Medicea Laurenziana, Amiatino I	VIII	Ps (Heb) from Northumbria; <i>series I</i>
A (Rom)	VL 372	London	<b>Vespasian Psalter</b> BL, Cotton Vespasian A. 1	early VIII	Ps (Rom) perhaps from Canterbury; <i>series II</i>
B	VL 383	London	<b>Bosworth Psalter</b> BL, Additional 37517	late X	Ps (Rom) from Canterbury
<b>C (Heb)</b>	VL 189	Cava/Monte Cassino	<b>Codex Cavensis</b> Archivio della Badia 1 (14)	late IX	Ps (Moz+Heb) from Spain; <i>series III</i>
C (Rom)	VL 376	Cambridge	<b>Cambridge Psalter</b> University Library, Ff.I.23	early XI	Ps (Rom) perhaps from Canterbury
D	VL 319	Cambridge	<b>Eadwine's Canterbury Psalter</b> Trinity College, R. 17. 1 (987)	late XII	Ps (Heb+Rom+Gal) from Canterbury
<b>F</b>	VL 325	St. Petersburg	<b>Corbie Psalter</b> RNB, F. v. I. 5	late VIII	Ps (Heb+Gal+OL[ $\delta$ ]) from Corbie Monastery
<b>H (Gal)</b>	VI 420	Dublin	<b>Cathach of St. Columba</b> Royal Irish Academy, MS 12 R 33	early VII	Ps (Gal) from Ireland; <i>series I</i>
H (Rom)	VL 393	Berlin	<b>Psalter of St. Salaberga</b> Staatsbibliothek, Hamilton 553	early VIII	Ps (Rom) from Northumbria; <i>series I</i>
<b>I</b>	VL 331	Rouen	<b>Psalter of St. Ebrulf/St. Audoin</b> Bibliothèque Municipale 24 (A. 41)	X	Ps (Gal+Heb) from Ireland

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1. See Salmon 1959. Not all the manuscripts in the following chart are surveyed by Salmon.

<b>K</b>	VL 316	Karlsruhe	<b>Triple Psalter of Reichenau</b> Badische Landesbibliothek, Aug. 38	early IX	Ps (Gal+Rom+Heb) from Reichenau/ Augia Dives Monastery; <i>series I, II</i>
<b>L (Gal)</b>	VL 421	Lyon and Paris	<b>Lyon Psalter</b> Bibliothèque de la Ville 425 (351) + BN, N. acq. lat. 1585	V/VI	Ps (Gal/OL mix) from Lyon
<b>L (Heb)</b>		London	BL, Harley 2793	early IX	Ps (Heb) from Tours
M	VL 307	Montpellier	<b>Mondsee Psalter</b> Bibliothèque de la Faculté de Médecine 409	late VIII	Ps (Rom) from Mondsee Abbey
N	VL 459	New York	<b>Lincoln/Blickling Psalter</b> PML, M. 776	late VIII	Ps (Rom) from England; <i>series I</i>
P	VL 398	Cava/Monte Cassino	Archivio della Badia 559	XI/XII	Ps (Rom) probably from Monte Cassino
Q	VL 344	Vatican	BV, Urbinas lat. 585	1099–1105	Ps (Rom) from Monte Cassino
<b>R (Gal/Heb)</b>	VL 330	Vatican	<b>Psalter of the Queen</b> BV, Reg. lat. 11	late VIII	Ps (Gal+Heb) from northern Gaul (Picardie?)
R (Rom)	VL 354	Vatican	BV, Reg. lat. 13	late XI	Ps (Rom) from Benevento or Naples
<b>S (Gal)</b>	VL 427	St. Gallen	<b>Psalter of Wolfcoz</b> Stiftsbibliothek 20	early IX	Ps (Gal) from Monastery of St. Gall
<b>S (Heb)</b>		St. Gallen	Stiftsbibliothek 19	late IX	Ps (Heb) from Monastery of St. Gall
S (Rom)	VL 394	Stuttgart	Württembergische Landesbibliothek, Bibl. fol. 12a,b,c	VIII	Ps (Rom) perhaps from Echternach
T	VL 327	Reims	<b>Psalter of Odalric</b> Bibliothèque Municipale 15 (A. 20)	XI	Ps (Gal+Rom+Heb) from Reims; <i>series I, II</i>
V	VL 363	Vatican	<b>Pantheon Bible</b> BV, Vat. lat. 12958	early XII	Ps (Rom) from Rome or Umbria; <i>series I</i>
<b>W</b>		Vienna	<b>Dagulf's Golden Psalter</b> ÖNB, lat. 1861	late VIII	Ps (Gal) from Aachen; <i>series I</i>

X	VL 360	Vatican	BV, Archivio di S. Pietro D. 156	late XII	Ps (Rom) probably from Monastery of St. Mary Major, Tivoli
Θ		—	<b>Consensus of Θ mss.</b> <i>(from scriptorium of Theodulf of Orléans)</i>	VIII/IX	Ps (Heb) from Orléans
Θ <sup>G</sup>		Paris	<b>Codex Sangermanensis</b> BN, Lat. 11937	early IX	Ps (Heb) from Orléans
Θ <sup>H</sup>		London	<b>Codex Hubertianus</b> BL, Additional 24142	VIII/IX	Ps (Heb) from Orléans
Θ <sup>K</sup>		Copenhagen	<b>Codex Carcassonensis</b> Kgl. Bibl., Ny Kgl. Saml. 1	early IX	Ps (Heb) from Orléans
Σ		Madrid	<b>Codex Toletanus</b> Biblioteca Nacional, Vit. 13-1 (Tol. 2-1)	X	Ps (Heb) from Spain
Φ		—	<b>Consensus of Φ mss.</b> <i>(from exemplar of scriptorium of Alcuin of York)</i>	IX	Ps (Gal)
Φ <sup>G</sup>		London	<b>Codex Grandivallensis</b> BL, Additional 10546	early IX	Ps (Gal) from Tours
Φ <sup>P</sup>		Rome	<b>Codex Paulinus</b> S. Paolo f. l. m.	late IX	Ps (Gal) from region of Reims
Φ <sup>R</sup>		Paris	<b>Codex Rorigonis</b> BN, Lat. 3	early IX	Ps (Gal) from Tours
Φ <sup>V</sup>		Rome	<b>Codex Vallicellianus</b> Biblioteca Vallicelliana B. 6	late IX	Ps (Gal) from region of Reims
k		Karlsruhe	Badische Landesbibliothek, Aug. 112 fol. 80–89	VIII/IX	Ps (Gal) overwritten
α	VL 300	Verona	<b>Verona Psalter</b> Biblioteca Capitolare, I (1)	VI	Ps (OL) from northern Italy; Greek(=ms. R)/Latin bilingual (Greek written with Latin letters) ed. G. Bianchini 1740

$\gamma$	VL 303	Paris	<b>Psalter of St. Germain</b> BN, Lat. 11947	VI	Ps (OL) from France; ed. Sabatier 1751
<b>Rom</b>		Rome	<b><i>Psalterium Romanum</i></b> Robert Weber, ed. <i>Le psautier romain et les autres anciens psautiers latins</i>	1953	Ps (Rom)
<b>Clementine</b>	<b>c</b>	Rome	<b>[<i>Vulgata (Sixto-) Clementina</i>]</b> <i>Biblia Sacra Vulgatae Editionis Sixti Quinti iussu recognita (et auctoritate Clementis Octavi edita)</i>	1592–1593	Ps (Gal) Weber-Gryson: <b>c</b>
<b>Roman</b>	<b>r</b>	Rome	<b>[<i>Roman edition</i>]</b> <i>Liber Psalmorum ex recensione Sancti Hieronymi.</i>	1953	Ps (Gal) Weber-Gryson: <b>r</b>
<b>Harden</b>	<b>h</b>	London	J. M. Harden, ed. <i>Psalterium iuxta Hebraeos Hieronymi</i>	1922	Ps (Heb) Weber-Gryson: <b>h</b>
<b>de Sainte-Marie</b>	<b>s</b>	Rome	Henri de Sainte-Marie, ed. <i>Sancti Hieronymi Psalterium iuxta Hebraeos.</i>	1954	Ps (Heb) Weber-Gryson: <b>s</b>

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## THE PSALMS IN COPTIC

### Overview of the Coptic Versions

Coptic is the final phase of the native Egyptian language, a member of the Afro-Asiatic superfamily and a more distant cousin to semitic languages such as Hebrew, Aramaic, and Arabic. It is marked by the adoption and modification of the Greek alphabet as a writing system, breaking from millennia of traditional Egyptian writing (the complex hieroglyphic, hieratic, and demotic writing systems). Scribes borrowed a few additional letters from demotic to more accurately represent the sounds of the language: unlike Greek, Coptic has a “sh” sound, affricatives like English “j” and “ch,” and a variety of grades of “h” sounds. Coptic writing could also now effectively designate vowels, something which was largely unmarked under the older writing systems. Over the millennia, the long, linear nature of the Nile valley created an entire continuum of Egyptian dialects between the Delta and the First Cataract. Coptic finally allows us to see and hear the differences—people from different ends of the Nile would likely have had some difficulty understanding each other’s local speech.

Because of this wide spectrum of dialects, a single Coptic biblical translation would not suffice for Christian missionary efforts along the Nile. The Psalms were translated into multiple dialects, and we have extant full versions in three of these—Sahidic, Oxyrhynchitic, and Bohairic—making it the best attested major book of the Coptic Old Testament. Fragments of Fayyumic and Akhmimic versions exist as well. After the legalization of Christianity in the fourth century, Church authority was able to focus its attention on the Sahidic dialect, a geographic “superdialect” which could be used throughout much of Christian Egypt. Sahidic’s ascendance slowed most literary production in other dialects. The arrival of Islam in the 7th century and the succeeding spread of Arabic in Egypt would have a similar impact on Sahidic. At the dawn of the second millennium, the Coptic ecclesial hierarchy was transitioning to the Bohairic dialect,

which was used in the monasteries of Wādī al-Naṭrūn and the new seat of the Coptic patriarch in the recently founded city of Cairo, the new capital of Egypt.

The Sahidic and Bohairic versions are both translations from the Greek, produced independently of each other. The versions in other dialects are likely tertiary translations, with the Oxyrhynchitic and Akhmimic appearing to be translated from the Sahidic, and the Fayyumic from the Bohairic.

### **The Sahidic Version**

The Sahidic version was probably translated from Greek by the third century. The Sahidic evidence forms the earlier bulk of the Coptic Psalter continuum, with dozens of Psalms manuscripts dating from the 3rd or 4th century through the 14th century. While a few of the earliest are written on papyrus,<sup>1</sup> and a few of the latest on paper, most were produced on parchment. Although most are fragmentary (often quite so), none seem to have had an Odes collections appended to the main text of the Psalms. For this study, and the establishment of the Sahidic text in Part Two, only “biblical” (continuous) texts were used, although many lectionary, liturgical, and even divinatory manuscripts exist. Of these, none seem to be from pandects or larger collections of texts beyond the Psalms; all appear to have been proper Psalters.

The single greatest source of manuscripts of the Sahidic Psalms—and Sahidic literature in general—has been the Monastery of St. Shenoute (Dayr Anbā Shinūdāh), located near Sohāg in Upper Egypt.<sup>2</sup> Also known commonly as the White Monastery (Dayr al-Abyad), this important monastic center was founded by Pigol in the 5th century, although the monastery would become renowned due to his successor, Shenoute (c. 348–466). The remains of the White

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1. Including the very important ms. L (BL, Oriental 5000), edited by Budge in 1898. See below.

2. For more information about this and other Egyptian monasteries, see Meinardus 1992. For a quick survey, see Meinardus 2006, 45–48.

Monastery library comprise manuscripts dating from the 8th through the 12th century. Many biblical, liturgical, and exegetical works are represented, and Anne Boud'hors estimates that in the 11th century, the library of the White Monastery possessed no less than fifteen Psalters.<sup>1</sup> Sadly, the already worn and fragmented manuscripts of this monastic library were frequently dismembered and sold in pieces to European museums and libraries over the course of the 18th and 19th centuries, greatly increasing the difficulty in reconstructing their original contents.

No critical editions exist for the very important (and early) Sahidic Psalms. Some editions of key Sahidic manuscripts<sup>2</sup> have been published, but these need to be synthesized with the readings of the many unedited manuscripts into a proper critical edition. The usual lack of internal dates in early Sahidic manuscripts requires the use of paleographic estimation; unfortunately, Coptic paleography is currently not nearly as refined as Greek or Latin.<sup>3</sup> Because of this, in the list of Sahidic manuscripts below I have supplied the primary date followed by Schüssler in his *Biblia Coptica* manuscript catalogs,<sup>4</sup> but frequently with (?) appended. These dates should be regarded as very tentative. In my own studies of these manuscripts, I have categorized them by format, categorized by four (successive yet overlapping) phases:

- 1) Stichometric layout,<sup>5</sup> classic unimodular script<sup>6</sup>
- 2) Stichometric layout, modified unimodular script

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1. Boud'hors 2004, 33. We have around twenty from the entire span of the library's history. I have collated the readings from the headings of nearly a dozen of these in the apparatus of Part Two.

2. See especially Budge 1898, Rahlfs 1901, and Worrell 1916.

3. See the dated works of Stegemann 1936 and Cramer 1964.

4. Schüssler 1996–2012. He also records others' dating estimates.

5. Text laid out in poetic lines.

6. The older uncial or majuscule style, with most letters occupying the same space (*modus*). The later bimodular script has more narrow letters, occupying half the space of fuller letters.

- 3) Stichometric layout, bimodular script
- 4) Paragraphed layout, bimodular script

These different styles document the development of Sahidic scribal treatment of the Psalms over nearly a millennium. Though this is less pronounced early on, the Psalm headings are typically marked off from the main Psalm text through a variety of techniques (often a combination of these): some unimodular manuscripts use of the innovative, bimodular script for the headings; some bimodular manuscripts use an angled “severe” bimodular script for the headings; the common practice of rubrication; and lines or dashed lines framing off the heading from the main text.

### **The Oxyrhynchitic Version**

The Oxyrhynchitic dialect, also known as Mesokemic or (confusingly) Middle Egyptian,<sup>1</sup> was a dialect used the region around the ancient city of Oxyrhynchus (modern al-Bahnasa), famous for its incredible deposits of discarded Greek and Latin papyri. The Oxyrhynchitic evidence for the Psalms comes from one Psalter discovered in 1984 in the grave of a young girl buried near the village of al-Mudil (about 30 miles to the north of al-Bahnasa). This nearly complete parchment Psalter dates to the fourth or fifth century, and still retained its bindings when discovered.<sup>2</sup> The main text of the Psalms in in a classic unimodular script, with the headings in modified unimodular script (marked off by dashed lines).

Barring dialectical differences, this version of the Psalms is in general very similar to the Sahidic version—often following the same word order and sharing the same distribution of

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1. This title is primarily used for the classical phase of the ancient Egyptian language (Middle Kingdom on).

2. Edited by Gabra 1995.

Greek loanwords. This close affiliation is likely due to the Oxyrhynchitic being a modification of a preexisting Sahidic version, not an independent translation from the Greek. Due to its early date and completeness, the Oxyrhynchitic Psalm headings are included in Part Two, treated as an extension or subset of the Sahidic version.

### **The Bohairic Version**

The Bohairic Psalms were translated from Greek, perhaps in the fourth century. This was done independently of the Sahidic, which can be demonstrated by their different word order, different choices for which words to carry over from Greek, and even a different Greek base text. The period of our extant Bohairic evidence reflects the transition of the Alexandrian patriarchate to Cairo in 1047, with dozens of more complete manuscripts dating from the 12th through the 19th century. A few of the earliest manuscripts are on parchment, but most of these Psalters are on paper.

In my collations of the headings from the manuscripts, I have discovered that they divide into two main textual families, based on both material style and internal readings: 1) manuscripts from Wādī al-Naṭrūn, and 2) manuscripts from elsewhere. The first family further divides into two subcategories. Manuscripts M, Q, and V<sup>1</sup> are on parchment and use a distinct thick-and-thin script (sometimes called “Nitrian uncial”) for the main Psalm text, with a smaller, thinner script used for the headings. Manuscripts L, O, P, and T are on paper and use the more usual Bohairic script throughout. Of the manuscripts in this family, Q, T, and V are from the Monastery of Saint Makarios (Dayr Abū Maqār), which became a patriarchal residence from the 6th century on. This prestige likely made it an important center of transmission.

The second family, comprising manuscripts from other locations in Egypt are all on paper and bilingual, with an Arabic parallel column. These also frequently have liturgical

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1. For all these designations and further manuscript details, see the Bohairic chart below.

divisions (*doxa/kathezma*) added between Psalms (before headings), and stichometric counts appended to the Psalm headings. They further divide into two subfamilies: manuscripts G and H (which are from Cairo), and manuscripts D, W, and X (of which W and X are from the Monastery of Saint Antony (Dayr Anbā Antūnūs)).

A few later manuscripts demonstrate a stylistic modification to the usual headings (mss. L2, L3, and S). I call these “revised headings.” In what is likely an attempt to standardize the form of the headings, they rearrange the heading material, incorporating the number of the Psalm into the text of the heading.<sup>1</sup> This revised heading style was known and used by al-Ṭuḥi in his edition of the Bohairic Psalter published in 1744—even though his main exemplars, the Vatican Bohairic Psalters,<sup>2</sup> do not have this innovation.

The Bohairic version of the Psalms can also lay claim to being the first part of the Coptic Old Testament to be printed in any dialect: Theodor Petraeus published the beginning of Psalm 1 in London in 1659.<sup>3</sup> Since he had no Coptic typeset, he used Greek as best as could be done, along with the Arabic parallel, a transliteration of the Coptic pronunciation, and a Latin translation. Rather dated critical editions exist for the Bohairic Psalms: Ideler (1837), Schwartze (1843), and de Lagarde (1875). De Lagarde’s edition, unfortunately published in transliteration, was redone by Burmester and Dévaud in 1925, utilizing a proper Coptic typeface.<sup>4</sup>

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1. These late stylistic variations are not included in the apparatus of Part Two.

2. BV, Copto 5 and 7 at least (he made hand copies of them: BV, Borgia copto 120 and 61, respectively), and perhaps BV, Copto 6 and BV, Barberiniani orientali 2.

3. Petraeus 1659 (a notice for Petraeus 1663), reprinted in Galtier 1906, 110.

4. Burmester and Dévaud 1925 is the best and most recent, and I use this as the base text for Part Two (I expand the apparatus with readings from many more manuscripts).

## **Other Dialects**

Two fragments in the Akhmimic dialect exist: an incomplete Psalm (46.3–10) on a wooden tablet from the third century,<sup>1</sup> and two verses from a Greek/Akhmimic bilingual (75.5–7),<sup>2</sup> making conclusions about a full version unclear. The Akhmimic dialect was extinct by the eighth century, but if a full version once existed, it would likely have been a modification from the Sahidic version (like Oxyrhynchitic).

The Fayyumic evidence comes from eight fragmentary manuscripts from the 5th through the 9th century. These give us samples from fourteen different Psalms and suggest that a full version once existed.<sup>3</sup> The Fayyumic version is affiliated with the Bohairic version, and it may very well have been a modification of an early Bohairic translation.

The scant evidence for Akhmimic and Fayyumic are not included in Part Two, as they are too meager to contribute to the investigation of the Psalm headings.

## **Coptic Textual Witnesses**

### ***Sahidic***

As no critical edition of the Sahidic Psalter exists, I worked through the manuscript evidence to create a working text for this study. The base text chosen was that of the nearly complete papyrus Psalter which now resides in the British Library<sup>4</sup> (ms. L on the chart below). This key document was published by Budge in 1898, but his transcription contains a number of errors and misreadings, which I have corrected from my own inspection of images of the manuscript.<sup>5</sup>

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1. Crum 1934.

2. Delattre 2008b, 146–147.

3. See Boud'hors 2005.

4. BL, Oriental 5000 (sa 31; CMCL.AV).

5. Budge's misreadings are footnoted.

To this I have added an apparatus giving the readings of nearly twenty fragmentary manuscripts. Like Greek and Latin, I have used a simplified system of capital letters as sigla for these manuscripts. The manuscripts from the White Monastery (all prefixed with a W) are frequently scattered across multiple locations, requiring extensive codicological reconstruction.<sup>1</sup> Other manuscript catalogs and inventories use their own notations, and I have included these as well. The “sa” numbers correspond to the system used by Karlheinz Schüssler in his *Biblia Coptica* series (1996–2012) and the capital letter system is that of Tito Orlandi’s *CMCL - Corpus dei Manoscritti Copti Letterari* database.<sup>2</sup> The notes discuss the medium of the manuscript (papyrus/parchment/paper), format, and other information about find sites and publications.

<b>symbol</b>	<b>other</b>	<b>location</b>	<b>designation</b>	<b>date</b>	<b>notes</b>
<b>B</b>	sa 35; CMCL.BC	Berlin	SMB, P. 3259	IV/V	Stichometric, classic unimodular; Rahlfs 1901
<b>D</b>	sa 80 and sa 81; IERE.AC	Dublin and Ann Arbor	CBL, Ms. C (Copt. Ms. 815) and UML (Special Collections), Mich. Ms. 167	VI/VII	from Monastery of Apa Ieremias, Saqqarah; in two mss (CBL: Ps 1–50; UML: Ps 51–151)
<b>F</b>	sa 116	Washington	Freer Gallery, Ms. 1	V?	Paragraphed (small scale), modified unimodular; Worrell 1916; from Dayr Nahya
<b>L</b>	sa 31; CMCL.AV	London	BL, Oriental 5000	VI/VII	Papyrus; Stichometric, modified unimodular; Budge 1898; from Upper Egypt; base text
<b>M</b>	sa 62	London	BL, Oriental 7561 (35–39)	VII	Papyrus; Maspero 1883

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1. See Schüssler’s *Biblia Coptica* series (1996–2012) for further information on most of these. In my research, I have discovered a few more joins and combinations.

2. Online at <http://rmcisadu.let.uniroma1.it/cgi-bin/cmcl/entrata.cgi>.

<b>N</b>	sa 164	Naples	Naples [BN, cass. I.B. 19, fasc. 488, fol. 98-117]	XIV	Paper; Sahidic/Arabic bilingual
<b>T</b>	sa 96	Turin	BN, a-IV-29 (burnt)	XIV	Paper; Peyron 1875
<b>U</b>	sa 72 //Rahlfs 1220	Vienna	ÖNB, K 9907-9971b	IV-VII	Papyrus; Stichometric, modified unimodular; Greek/Sahidic bilingual; 3-68; from Panopolis; Wessely 1907
<b>V</b>	sa 51	Vienna	ÖNB, K 1231-1234, 1236-1238	III-VI	Papyrus; Stichometric, modified unimodular; 102-125; Wessely 1907
<b>W32</b>	sa 32; MONB.IR	London, Paris, Vatican, Vienna	BL, Oriental 8808, and (BL, BN, BV, ÖNB) [61 leaves]	early X	Stichometric, bimodular; de Lagarde 1875; copied at Toutōn in the Fayyum
<b>W33</b>	sa 33	London, Moscow, Oxford, Paris, Vatican	<b>MONB.IT</b> (BL, Pushkin, BL, BN, BV) [20 leaves]	IX (?)	Stichometric, bimodular
<b>W34</b>	sa 34	Cairo, Moscow, Naples, Paris, Vatican, Vienna	<b>MONB.IU</b> (CM, Pushkin, BN, BN, BV, ÖNB) [11 leaves]	IX (?)	Stichometric, bimodular
<b>W50</b>	sa 50	Paris	<b>MONB.NH</b> (BN) [19 leaves]	IX-X	Stichometric, modified unimodular
<b>W61</b>	sa 61	Cairo, London, Paris, Vienna	<b>MONB.NI</b> (CM, BL, BN, ÖNB) [26 leaves]	IX (??)	Stichometric, classic unimodular
<b>W64</b>	sa 64	London, Oxford, Paris, Vienna	<b>MONB.NJ</b> (BL, BL, BN, Louvre, ÖNB) [30+ leaves]	VI/VII (?)	Stichometric, classic unimodular; similar decorations to L (see 41, especially)
<b>W91</b>	sa 91 //Rahlfs 2015	Cairo, London, New York, Paris, Vienna	<b>MONB.NK</b> (CM, BL, PML, BN, ÖNB) [27 leaves]	V/VI (X?)	Stichometric, modified unimodular; Greek/Sahidic bilingual;
<b>W101</b>	sa 101	Berlin, Cairo, Leiden, Paris, Vienna	<b>MONB.NL</b> (SBB, CM, Mda, BN, Louvre, ÖNB) [21 leaves]	XI (?)	Paraphrased, bimodular; copied at Toutōn in the Fayyum; <b>expanded</b> headings (see especially 8, 9, 44, 64, 65)

<b>W109</b>	sa 109; MONB.NN	Paris	(BN) [19 leaves]	XI (?)	Stichometric, classic unimodular
<b>W138</b>	sa 138	Paris, Vienna	(BN, Louvre, ÖNB) [13 leaves]	XI (?)	Stichometric, modified unimodular
<b>WO</b>	—	Oslo	Schøyen Collection, Ms. 144 [19 leaves]	IV/V (?)	Stichometric, classic unimodular; similar decorations to L
<b>WP</b>	—	Paris, Vienna	(BN, ÖNB) [8 leaves]	VII/ VIII (??)	Paragraphed, bimodular; Wessely 1907
	sa 94	Vienna	(ÖNB)	VII?	Papyrus; Wessely 1914
	sa 110	London	BL, Oriental 4844	VIII?	Papyrus

### ***Oxyrhynchitic***

The Oxyrhynchitic version in Part Two is taken from the diplomatic edition of the Mudil Codex.<sup>1</sup>

<b>symbol</b>	<b>other</b>	<b>location</b>	<b>designation</b>	<b>date</b>	<b>notes</b>
		Cairo	<b>Mudil Codex</b> CM, Inv. 12488 (=Mss. Library 6614)	IV/V	Stichometric, classic unimodular

### ***Bohairic***

The Bohairic version in Part Two is modified from the critical edition of Burmester–Dévaud.<sup>2</sup> I follow the main text of the edition, but I have collated the readings from additional Bohairic Psalters, increasing the witnesses from four<sup>3</sup> to twelve. Manuscripts in the chart below with italicized sigla were used in this and earlier editions, but are horologia, which omit the text of the headings.

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1. Gabra, ed. 1995.

2. Burmester–Dévaud 1925, a re-edition of de Lagarde 1875 (de Lagarde was unable to utilize a Coptic typesetting, so his original edition is in a difficult to use transliteration).

3. Two of Burmester–Dévaud’s six witnesses are actually horologia, which have no Psalm headings.

symbol	other	location	designation	date	notes
<i>B</i>	Schwartz: C; Bosson & Boud'hors: B <sup>157</sup>	Berlin	BSL, Or. quart. 157	XIV and XVII	+ Arabic parallel <b>(horologion?: no headings)</b> ; first 34 fols. replaced in XVII
<i>C</i>	Schwartz: B	Berlin	BSL, Or. quart. 276	XIII– XIV	+ Arabic parallel <b>(horologion: no headings)</b>
<b>D</b>	Bosson & Boud'hors: B <sup>D</sup>	Berlin	BSL, Dietz. Or. oblongus A 37	mid XIV?	+ Arabic parallel; adds stichometric count after each heading; textual affinities with G, H, W (esp.), and X (esp.); copied by Michael son of Abraham of Oxyrhynchos (likely also copied BN, Copte 1 [Pentateuch])
<i>F</i>		Cairo	Patriarchal Library, Bible 7	1742– 1743	+ Arabic parallel; <b>no headings</b> (just ΨΛΛΜΟC ΝΗΠΙ #)
<b>G</b>		Cairo	Patriarchal Library, Bible 8	XIV	+ Arabic parallel; adds stichometric count after each heading; liturgical divisions precede headings; textual affinities with D, H (esp.), W, and X
<b>H</b>		Cairo	Patriarchal Library, Bible 9	XVIII/ XIX	+ Arabic parallel; <b>stichometric layout</b> , changing to more paragraphed in Ps 33! adds stichometric count after each heading; liturgical divisions precede headings; some pages replaced <b>(H2: no headings</b> [just ΨΛΛΜΟC #, not cited], paragraphed text with replacement); textual affinities with D, G (esp.), W, and X

I		Cairo	Patriarchal Library, Bible 10	XIX	adds stichometric count after each heading; noted for mistakes (f. 2a)
K		London	BL, Oriental 427	XII/ XIII?	+ Arabic parallel <b>(horologion: no headings)</b>
L		London	BL, Oriental 11552	orig: XIII?	arabic parallels for headings only (added later); some original leaves ( <b>L</b> ); two successive restorations ( <b>L1</b> , <b>L2</b> ); <b>L1 and L2</b> have <b>revised headings</b> (not cited): (Π)ΥΛΑΜΟC # (ΝΤΕ ΔΛΥΙΔ, etc.) added/relocated to beginning and some material abridged (some liturgical divisions added)
M	Bosson & Boud'hors: O <sup>H</sup>	Oxford	BL, Huntington 121	1314	Parchment; <i>full script</i> ("Nitrian uncial"); given to Dayr al-Baramus in 1425 or 1625
N		Oxford	BL, Bernard 50	1261	mentioned by Ideler
O	Bosson & Boud'hors: O <sup>M</sup>	Oxford	BL, Marshall Or. 31	XII/ XIII	<i>change of hand at Ps 14</i> ; copied by Symeon
P	Bosson & Boud'hors: P <sup>5</sup>	Paris	BN, Copte 5	XIII/ XIV	from Wadi al-Natrun (?); copied by Iohannes
Q	Bosson & Boud'hors: P <sup>4</sup>	Paris	BN, Copte 4	XII/ XIII	Parchment; from Dayr Abu Maqar (?); <i>full script</i> ("Nitrian uncial"); <i>a few missing leaves</i>
R		Paris	BN, Copte 12	XIII/ XIV	from Dayr Abu Maqar (?); <b>(horologion: no headings)</b>

<b>S</b>	Bosson & Boud'hors: P <sup>3</sup>	Paris	BN, Copte 3	1629	+ Arabic parallel; framed writing area; <b>revised headings</b> (not cited; textual affinities to G and H): (ΛΛΗΛΟΥΙΑ) ΨΛΛΜΟC # (ΝΤΕ ΔΛΥΙΔ, etc.) added/relocated to beginning; adds stichometric count after each heading; liturgical divisions precede headings
<b>T</b>		Cairo, Cambridge, Turin	CM? 77,V, University Library, Add. 1886,13, and BN, Ro 3	XIII?	from Dayr Abu Maqar; <b>68.17–151.7</b> (Turin fragments); cited from Rossi 1893
<b>U</b>		Vatican	BV, Barberiniani orientali 2	XIV	Pentaglot (Eth/Syr/Boh/Arb/Arm); from Dayr Abu Maqar in 1635; utilized for al-Ṭuḥi 1744??
<b>V</b>	Bosson & Boud'hors: V <sup>5</sup>	Vatican	<b>MACA.AB</b> BV, Copto 5	XII/ XIII	Parchment; from Dayr Abu Maqar; utilized for al-Ṭuḥi 1744 (he copied it: BV, Borgia copto 120); Vitti 1928; <i>full script</i> ("Nitrian uncial")
<b>W</b>		Vatican	<b>CMCL.AB</b> BV, Copto 6	1386	+ Arabic parallel; adds stichometric count after each heading; liturgical divisions precede headings; textual affinities with D (esp.), G, H, and X (esp.); from Dayr Anba Antunius; utilized for al-Ṭuḥi 1744?

X		Vatican	CMCL.AC BV, Copto 7	XIII	+ Arabic parallel; <b>stichometric layout!</b> adds stichometric count after each heading; liturgical divisions precede headings; textual affinities with D (esp.), G, H, and W (esp.); utilized for al-Tuḥi 1744 (he copied it in 1734: BV, Borgia copto 61); first pages replaced ( <b>X2</b> ); from Dayr Anba Antunius (?)
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## THE PSALMS IN SYRIAC

### **The Peshiṭta**

Sometime in the second century of the Common Era, Aramaic speaking residents of Syria near the city of Edessa (modern day Urfa, Turkey) translated the books of the Hebrew Bible into their local dialect, known as Syriac. Michael Weitzman has theorized that these were non-Rabbinic Judean expatriates who largely converted to Christianity either during or shortly after the translation project was completed.<sup>1</sup> The Syrian church cherishes an account of the supposed correspondence between Abgar V, king of Edessa, and Jesus in the first century—ultimately ending with the conversion of the city—although most historians regard this as legendary. While the precise origins of the Peshiṭta Old Testament are still unclear, the value of this important Syriac translation—a primary translation from Hebrew, not a secondary one through the Greek—is finally being realized. For the Psalms, we encounter a unique scenario: either the original Peshiṭta translators did not translate the Hebrew headings at all, or they were entirely dropped by the time of our earliest extant manuscripts (6th century).

### **East and West Syrian Traditions**

This vacuum created the opportunity for later scribes to reinsert new headings, and the 5th century theological divisions between the West Syrians (the Syrian Orthodox Church) and East Syrians (the [Assyrian] Church of the East)<sup>2</sup> would similarly split the traditions about these new Psalm headings. Unfortunately, the Psalms volume in the Leiden Peshiṭta edition<sup>3</sup> does not

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1. Weitzman 1999, 206–262.

2. Previous scholarship used to refer to these as “Jacobites” and “Nestorians,” respectively, but this is no longer the preferred nomenclature.

3. Walter 1980.

attempt to supply any of this textual information and dispenses with the Psalm headings entirely—even though the basis for the edition, Codex Ambrosianus (7a1), contained headings. This specific task has been left for other scholars to investigate. The East Syrian headings are a less complex tradition, and have proven easier to delineate.<sup>1</sup> By contrast, the West Syrian tradition is manifold, with numerous streams complicating research. David Taylor has led the ongoing attempt to untangle and describe the Western Syriac headings.<sup>2</sup>

As an example of these paired traditions of headings, here are the headings of Psalm 13/12, which has a rather “plain” heading in Hebrew and Greek (לְמִנְצֵחַ מְזֻמָּר לְדָוִד / εις ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ):

East Syrian, from the edition of van Rooy:<sup>3</sup>

6t1, 13t3, 16t2, M428:<sup>4</sup> כַּחֲתֻמַּת דָּוִד עַל חַטֹּאתָיִם אֲשֶׁר עָשִׂיתִי

Petition of David because of the sin that he had committed

West Syrian headings, as cited by Taylor:<sup>5</sup>

7a1, 9a1, 10t5: אֲרֻכָּה לְדָוִד עַל מַחְסַת אָדָם מִן הַגֶּן הַיְדִיעָה

Spoken by David concerning Adam’s departure from Paradise

9t3: אֲרֻכָּה לְדָוִד עַל אֲדָמָה הַיְדִיעָה אֲשֶׁר הָיָה מַחְסַת אֲדָמָה לְפָנֵינוּ

Spoken by David concerning Adam who was watching and waiting for the Lord’s salvation

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1. See Bloemendaal 1960 and van Rooy 2005b, 2008, and 2013. van Rooy 2013 is a fine new critical edition of the East Syrian headings.

2. See Taylor 2006.

3. van Rooy 2013, 74.

4. And other manuscripts with variants.

5. Taylor 2006, 2–3.

9t2: ארמי ליהוה בן ארמי חתומה, ארמי חתומה, ארמי חתומה, ארמי חתומה

Spoken by David when his enemies were surrounding him on all sides

13tL<sub>7154</sub>: ארמי ליהוה בן ארמי חתומה, ארמי חתומה, ארמי חתומה, ארמי חתומה

Spoken by David when he was fleeing to Achish the king of Gath from before King Saul

16tO<sub>7</sub>: ארמי ליהוה בן ארמי חתומה, ארמי חתומה, ארמי חתומה, ארמי חתומה

The arising of enemies and the expectation of the Lord and the aid that is from him

As is now widely recognized, the ultimate inspiration for the East Syrian Psalm headings is the Psalms commentary of Theodore of Mopsuestia (c. 350–428).<sup>1</sup> Despite the misfortune that affected his legacy after the Second Council of Constantinople in 553, his ideas regarding the Psalms remained respected at both the West and East ends of the Christian world. The Antiochene School’s emphasis on the historical, rational circumstances for the Psalms and its corresponding low view of the Hebrew/Greek heading material follows in lockstep with the Peshitta’s lack of these headings. If the original translators of the Peshitta did in fact translate the Hebrew headings into Syriac in the second century, the rise of the Antiochene attitude in the fourth and early fifth century would be the opportune time for them to have been removed—and replaced with Theodorean inspired headings before the division of the Syrian church.

The earliest of the West Syrian headings are based on the Psalms commentary of Daniel of Şalah (written c. 542).<sup>2</sup> Taylor theorizes that the perhaps the West Syrians at first used Theodore’s headings, only replacing them with Daniel’s work after Theodore’s posthumous defamation in 553.<sup>3</sup> We must await the full results of his research to fully assess the West Syrian headings.

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1. See the discussion in the Greek section previously.

2. Taylor 2006, 4–5. See also Cowe 1989.

3. Taylor 2006, 5–7.

## The “Syrohexapla”

By the early 7th century, concern for a text more in alignment with the Greek Old Testament led to the creation of the (so-called) Syrohexaplaric psalter (616–617), Paul of Tella’s translation from the Greek, although for the Psalms this was apparently not based entirely on Origen’s hexaplaric revision.<sup>1</sup> Unlike the highly original headings of the bifurcated Peshiṭta tradition, these Psalm headings return to the fold of the Greek tradition.

As can be seen in the chart of “Syrohexaplaric” Psalters below, many of these come from the Syrian Monastery (Dayr al-Suryān) in Wādī al-Naṭrūn, Egypt, and were either brought or produced there. A Coptic monastery founded by the 6th century, it was transferred to Syrian monks in the late 8th/early 9th century, during the time of Patriarch Quryaqos of Antioch (793–817). The library of the monastery was enriched in 931/932 by the arrival of Abbot Mushe of Nisibis, who brought with him 250 books from Baghdad.<sup>2</sup> The monasteries in Wādī al-Naṭrūn were an ecumenical location shared by Coptic and Syriac monastic communities, allowing the exchange of ideas and the sharing of scribal innovations and manuscripts. In the 14th century, a number of elaborate, multilingual Psalters were composed at these centers. The Cambridge polyglot Psalter<sup>3</sup> gives the Psalms in Arabic, Syriac, Greek, and Hebrew, and may have been brought from the Syrian Monastery. Another, taken from the Monastery of Saint Makarios (Dayr Abū Maqār) in 1635, now resides in the Vatican Library.<sup>4</sup> This pentaglot Psalter has the Psalms in Ethiopic, Syriac, Bohairic, Arabic, and Armenian. These polyglot Psalters testify to the

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1. See Hiebert 1989, 247–260. Hiebert argues that Paul likely revised a previous Syriac rendering of the Greek Psalter by Philoxenus of Mabbūg (c. 440–523). A few manuscripts have an alternate revision of this Philoxenian Psalter likely made by Paul’s contemporary, Thomas of Harkel (or a later mixture of their revisions). Both Paul and Thomas worked on their revisions while in a monastery near Alexandria, Egypt, perhaps with some collaboration.

2. Brock and Van Rompay 2014, xiii. See also Meinardus 1992 and 2006.

3. Cambridge, University Library, Orient. 929. Ms. E in the “Syrohexapla” chart below.

4. Vatican, BV, Barberiniani orientali 2. Ms. U in the Bohairic chart of the Coptic section.

continued relations between various Oriental Orthodox communities at the cultural crossroads of Wādī al-Naṭrūn.<sup>1</sup>

## Syriac Textual Witnesses

### *Peshiṭta*

The many Syriac Psalters listed in the Leiden *Peshiṭta* edition and the East Syrian headings edition by van Rooy are combined here for the sake of completeness.<sup>2</sup> Notes delineate whether the manuscript is eastern or western. Again, as these headings traditions are not connected to the original biblical headings, they are not included in Part Two.<sup>3</sup>

symbol	other	location	designation	date	notes
6t1		London	BL, Additional 17110	VI	West Syriac ms. with East Syriac headings; basis for Bloemendaal 1960
7a1		Milan	Biblioteca Ambrosiana, B. 21 Inferiore	VI/VII	West Syriac ms.; main text is basis for Leiden Peshitta ed. (headings not used)
8a1		Paris	BN, Syr. 341	VII/VIII	West Syriac ms.
18<8dt1		Manchester	JRL, Rylands Syriac 4	1727 <VIII	East Syriac ms.; copy of VIII c. original (earlier thought XIII)
8k2		Damascus	National Museum, Dept. of Byzantine Art, 9/10_9	VIII	West Syriac ms.; fragment of Ps 106
8t1		St. Catherine's Monastery	Syr. 41	VIII	West Syriac ms.

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1. For more information about these Egyptian monasteries, see Meinardus 1992. For a quick survey, see Meinardus 2006, 45–48.

2. Walter 1980 and van Rooy 2013. Taylor 2006 lists a few additional manuscripts (also added).

3. For these traditions, consult van Rooy 2013 and Taylor's forthcoming edition of the West Syrian headings.

9a1		Florence	Biblioteca Medicea Laurenziana, Or. 58	IX	West Syriac ms.; many unique variants, often in agreement with Masoretic text
9t1		London	BL, Additional 14435	IX	West Syriac ms.
9t2		London	BL, Additional 14436, I <sup>o</sup>	VIII/IX	West Syriac ms.
9t3		London	BL, Additional 17109	873– 874	West Syriac ms.
10t1		St. Petersburg	RNB, N.S. 19	X	West Syriac ms.; Malkite
10t2		London	BL, Additional 14433	X	West Syriac ms.
10t3		London	BL, Additional 14436, II <sup>o</sup>	X	West Syriac ms.
10t4		London	BL, Additional 17111	927	West Syriac ms.; from Syrian Monastery, Egypt
10t5		London	BL, Additional 17125	IX/X	West Syriac ms.
10t6		Leiden	University Library, Or. 14236	X	West Syriac ms.
11t1		London	BL, Additional 17112	XI	West Syriac ms.
12a1		Cambridge	University Library, Oo.1.1, 2	XII	West Syriac ms.
12t1		London	BL, Additional 14674, I <sup>o</sup> , fol. 1a–78b	XII	East Syriac ms.
12t2		London and Wadi Natrun	BL, Additional 14674, I <sup>o</sup> , fol. 79a–126b + Syrian Monastery, Syr. 25	1189– 1190	West Syriac ms.; Malkite
12t3	// Syrohexapla: F	Baghdad	Library of the Chaldean Patriarchate 211	1126	East Syriac ms.; “Syrohexaplaric” interlinear
12t4		Baghdad	Library of the Chaldean Patriarchate 1113, fol. 11a–118b	XII	East Syriac ms.; multiple headings
12t5		Vatican	BV, Borgia sir. 23	XII	West Syriac ms.; Malkite
12t7		St. Catherine’s Monastery	Syr. 124	1188	West Syriac ms.; Malkite
12t8		St. Catherine’s Monastery	Syr. 260	1186	West Syriac ms.; Malkite
12t9		Leiden	University Library, Or. 14237	XII	West Syriac ms.

13t1		London	BL, Additional 14675	XIII	East Syriac ms.
13t2		London	BL, Additional 14677	XIII	East Syriac ms.
13t3		London	BL, Additional 17219	XIII	East Syriac ms.
13t4		Leiden	Peshitta Institute 5	XIII	East Syriac ms.
13L <sub>7154</sub>		London	BL, (?) Ms. 7154	XIII	West Syriac ms.; Taylor 2006
14t1		Florence	Biblioteca Medicea Laurenziana, Laur. Med. 4 [=Plut. I.12]	1318	West Syriac ms.; Maronite
15t1		Vatican	BV, Vat. sir. 460	XV	West Syriac ms.; Maronite
16t1		Milan	Biblioteca Ambrosiana, G. 31 Sup.	1513	West Syriac ms.; Maronite
16t2		Jerusalem	Greek Patriarchate, Syriac 27	1585	East Syriac ms.
16t3		Munich	Bavarian State Library, Syr. 13	1599	East Syriac ms.
16t4		Rome	Biblioteca Angelica, Or. 26	XVI	West Syriac ms.
16t5		Vatican	BV, Borgia sir. 25	XV/ XVI	West Syriac ms.
16t6		Paris	BN, Syr. 25	XVI	East Syriac ms.
16tO <sub>7</sub>		Oxford	BL, (?) Ms. 7	XVI	West Syriac ms.; Taylor 2006
17t1		Cambridge	University Library, Oo.1.22	XVI/ XVII	East Syriac ms.
17t2		London	BL, Additional 7156	XVII	East Syriac ms.
17t3		Paris	BN, Syr. 24	XVII	East Syriac ms.
17t5		Vatican	BV, Vat. sir. 261	1622– 1623	West Syriac ms.
M25		Birmingham	University Library, Mingana Syriac 25	XVI/ XVII	East Syriac ms.
M428		Birmingham	University Library, Mingana Syriac 428	1824	East Syriac ms.
M507		Birmingham	University Library, Mingana Syriac 507	XVII	East Syriac ms.
Urmia		Urmia		1852	East Syriac Old Testament, repr. 1954
UrmiaPsalter		Urmia		1891	East Syriac Psalter
Mosul		Mosul		1886– 1891	East Syriac Bible, repr. Beirut 1951

## “Syrohexapla”

The “Syrohexaplaric” headings in Part Two are taken from the critical edition by Hiebert.<sup>1</sup> He utilized ten manuscripts, dating from the 8th to the 19th century, although one (ms. D) lacks headings and so is not relevant for this study.

symbol	other	location	designation	date	notes
A	Hiebert: <i>a</i> Ceriani: A	Milan	Biblioteca Ambrosiana, C. 313 Inf.	VIII/IX	Paul of Tella’s revision; published by Ceriani, base text for Hiebert; from Syrian Monastery, Egypt
B	Hiebert: <i>b</i> Ceriani: B	London	BL, Additional 14434, fol. 1–79	VIII	Paul of Tella’s revision; from Syrian Monastery, Egypt
C	Hiebert: <i>c</i> Ceriani: C	London	BL, Additional 14434, fol. 80–128	VIII	Paul of Tella’s revision; from Syrian Monastery, Egypt
D	Hiebert: <i>d</i> Ceriani: E	London	BL, Additional 17257, fol. 84–94	XIII	Paul of Tella’s revision; from Syrian Monastery, Egypt; <b>lacks headings</b>
E	Hiebert: <i>e</i>	Cambridge	University Library, Orient. 929	XIV	polyglot (Arb/Syr/ Grk/Heb) ms.; Paul of Tella’s revision; perhaps from Syrian Monastery, Egypt
F	Hiebert: <i>f</i> (//Peshitta: 12t3)	Baghdad	Library of the Chaldean Patriarchate 211	1126	Paul of Tella’s revision; from Maragāh in the district of Adorbaïgan
G	Hiebert: <i>g</i>	Vatican	BV, Borgia sir. 113, fol. 1–135	1868	Paul of Tella’s revision; from Bartelli; copy of Baghdad 211
H	Hiebert: <i>h/h1</i>	Baghdad	Library of the Chaldean Patriarchate 1112	XII and XV	1,5–27.6=Thomas of Harkel’s revision; 27.7–146.8=mix; 146.8–149.7=Paul of Tella’s revision

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1. Hiebert 1989.

<b>J</b>	Hiebert: <i>j</i> Ceriani: D	Paris	BN, Syr. 9	XIII	1.1–27.6=Thomas of Harkel's revision; 27.7–151.7=mix
<b>K</b>	Hiebert: <i>k</i>	Moscow	[Publičnaja Biblioteka S.S.S.R. im. V. I. Lenina, Gr. 432]	VIII	polyglot (Grk/Syr/Arb) ms. (mix)

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## THE PSALMS IN TARGUMIC ARAMAIC

### The Targum of Psalms

Unlike the Latin, Coptic, and Syriac versions previously described, which were primarily Christian translations of the Psalms, the Targum of Psalms supplies us with a translation from a Rabbinic perspective. “Targumic Aramaic” is a bit of a misnomer, for although the targumim were composed in Aramaic, there is no single dialect they all share. Instead, over a period of centuries, different translations were set down in various places from Palestine to Babylon. Besides differences in regional dialects, the targumim have different philosophies of translation, from (mostly) literal to much freer paraphrase, often including massive explanatory digressions. The “official” targum of the Torah, Targum ʾŌnqelôš, was composed in a primarily Babylonian dialect of Aramaic and follows the underlying Hebrew text fairly closely. Multiple western, freer pentateuchal targumim were in circulation in addition to ʾŌnqelôš, including Targum Yerushalmi (Pseudo-Yônaṭan), Targum Neofiti, and other fragmentary targumim; for the Prophets, Targum Yônaṭan is unchallenged, playing a similar liturgical role to Targum ʾŌnqelôš for the Torah. With the Targum of Psalms, the form of Aramaic used is Palestinian—therefore a western dialect—and the translation tends to follow the Hebrew, albeit with occasional explanatory insertions.

The Targum of Psalms shares some similarities with the targumim for Proverbs and Job, yet there is no comprehensive Targum covering all the Writings (Daniel and Ezra-Nehemiah—the two books containing Aramaic portions—have none at all). Perhaps to explain the lack of widely accepted targumim for all the Writings, the Babylonian Talmud (Megillah 3a) supplies this interesting anecdote:

The Targum of the Prophets was said by Yônaṭan ben ʿŪzzîʿel from the mouth of Ḥaggay, Zkaryah and Malʾakî, and the land of Yisraʿel quaked [over an area of] four hundred *parsahs*<sup>1</sup> by four hundred *parsahs*.

A supernatural Voice<sup>2</sup> went out and said, “Who is this that has revealed my secrets to humans?”

Yônaṭan ben ʿŪzzîʿel stood on his feet and said: “It is I who have revealed your secrets to humans. It is revealed and known before you that I have not done it for my own glory or for the glory of my father’s house, but for your glory I have done it, that division will not increase in Yisraʿel.”

And he also wanted to reveal the Targum of the Writings—a supernatural Voice went out and said, “Enough!”

What was the reason? Because the term of the Anointed One is in it.

This enigmatic celestial censorship probably refers specifically to the book of Daniel, but nevertheless the documents of the Writings—such as the Psalms—were the last to receive written translations. Unlike the Torah and the Prophets, which were regularly read in weekly services, the Writings had less of a liturgical urgency for targumic renderings.

All the targumim are difficult to date precisely due to the lateness of extant manuscripts and a general lack of information about their production, and the Targum of Psalms is no exception. Few historical references can be found in the Psalms text, but the rendering of Psalm 108.11 may provide a clue:

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1. Persian miles, “parasangs.”

2. *bat qôl*, literally “daughter of voice.”

וכדון דחבית מן אוביל יתי עד כרכא דרומי רשיעא  
מן דברני עד קוש <ט> נטינא דאדום

*But now that I have sinned, who has brought me to the wicked city of Rome?*

*Who has led me to Constantinople, which is Edom?*<sup>1</sup>

The combined references to these two cities would point to a time when both were prominent, thus perhaps the Targum appeared between the 4th and 6th centuries.<sup>2</sup> Even so, it did not become widely known or cited for centuries (as the quoted passage from the Talmud would witness). The first clear quotation from the Targum of the Psalms comes from the 11th century *Arukh* of Rabbi Nathan ben Yehiel of Rome (1035–1110).<sup>3</sup> With the better part of a millennium separating the origin of the Targum from its earliest extant manuscripts (see below), conclusions about the origin and development of its text must remain provisional.

As stated, the Targum of Psalms falls under the more controlled style of Targum, keeping the focus on the Hebrew text underlying it. With the Psalms not being part of the standard weekly reading cycles, the text is likely designed primarily for study. Some of the cryptic phrases of the Psalm headings evoke some expansion and explanation by the translator, but these rarely are more than a few words longer than the original Hebrew. The Targumist generally resists significant digressions and keeps the focus on the primary text at hand. Scribal treatment of the heading text is the same as that of the Masoretes: this material is equal in importance and identical in presentation to the main text of the Psalm.

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1. Stec 2004, 200. Stec italicizes explanatory additions without underlying Hebrew text.

2. Stec 2004, 1–2.

3. Stec 2014, 162.

## Targumic Aramaic Textual Witnesses

The Targum of Psalms is known from twenty (mostly) complete copies, dating from the 13th through the 16th century; this is supplemented by ten fragmentary manuscripts.<sup>1</sup> Most of these Targum manuscripts are bilingual: they also contain the Hebrew text (and often other supplementary texts, such as commentaries). They can be further divided into Ashkenazi and Sephardi manuscripts, although ms. N (Nuremberg Solg. 7.2, 1291), the apparent basis for the Targum text printed in Bomberg's Second Rabbinic Bible (1525), occupies a sort of middle ground between the two. The text given in Part Two is that of de Lagarde,<sup>2</sup> which had been in turn based on Bomberg. I have modified this by adding an apparatus with variants from additional manuscripts, listed in bold in the following chart.<sup>3</sup>

symbol	other	location	designation	date	notes
<b>C</b>	t814; Kennicott 92	Cambridge	University Library, Ee.5.9	1347	Ashkenazi ms.
<b>M</b>	t816; Edwards: VA	Madrid	Biblioteca de la Universidad, Villa- Amil 5 (Complutense 116-Z-40)	1517	Sephardi ms.; ed. Díez Merino, supplemented by S (Salamanca M-2) for missing Pss 69–73
N	t1r; Kennicott 198	Nuremberg	Stadtbibliothek, Solger 6. 2to	1291	Ashkenazi (base)/ Sephardi (margins) ms.; basis for Bomberg
<b>P</b>	t800; De- Rossi 31; Stec: pm	Parma	Biblioteca Palatina, Parm. 3231	XIII/ XIV	Ashkenazi ms.; missing Pss 1–5
S	t703s	Salamanca	Biblioteca de la Universidad, M-2	XVI	Sephardi ms. (supplement to M in Díez Merino ed.)

1. Stec 2004, 21. See Smelik 2003.

2. de Lagarde 1873.

3. Especially from Stec 2004. Many of these manuscripts have not yet been collated.

<b>P17</b>	t6a; De-Rossi Ext. 1	Paris	BN, Hébreu 17	XIII/ XIV	Ashkenazi ms. revision dated to 1512; basis for Stec's translation
<b>P110</b>	t690/820/926 ?	Paris	BN, Hébreu 110	1455– 1456	Sephardi ms.
V	t2i; Kennicott 228	Vatican	BV, Urbinati Ebr. 1	1294	Ashkenazi ms.
W	t155; De-Rossi Ext. 129	Wrocław (Breslau)	Biblioteka Uniwersytecka, M.1106	1237– 1238	Ashkenazi ms.; base text for White and Edwards
	t5a; Kennicott 150	Berlin	Staatsbibliothek, Or. fol. 4	XIV/XV	Ashkenazi ms.
	t189; Kennicott 166	Florence	Biblioteca Medicea Laurenziana, Plut. III.1	1397	Ashkenazi ms. (?)
	t7i; De-Rossi Ext. 23	Genoa	Biblioteca Civica Berio, B. H. 7	1438	Ashkenazi ms. (?)
	t702	London	School of Jewish Studies, Montefiore Library, H. 116	1486	Sephardi ms.
	t818; Kennicott 312	Paris	BN, Hébreu 114	1470– 1480	Ashkenazi ms.; related to W
	t801; De-Rossi 732	Parma	Biblioteca Palatina, Parm. 3095	XIII/ XIV	Ashkenazi ms. missing 1.1–7.5 and 119.132–150.6
	t700i; De- Rossi 737	Parma	Biblioteca Palatina, Parm. 3189	XIII	Ashkenazi ms.
	t812; De-Rossi 32	Parma	Biblioteca Palatina, Parm. 3232	XIII/ XIV	Ashkenazi ms.
	t701i; Kennicott 240	Rome	Biblioteca Angelica, Or. 72	1323– 1326	Ashkenazi ms.
	t817	San Lorenzo	Real Biblioteca del Escorial, G-1-5	1476	Sephardi ms.
	t3i; Kennicott 471	Vatican	BV, Barberiniani orientali 164	1297	Ashkenazi ms.
<b>Bomberg</b>	Stec: B	Venice	Daniel Bomberg, printer. Jacob ben Hayyim, ed. Second Rabbinic Bible	1525	Based on N (Nuremberg Solg. 7.2) apparently
<b>de Lagarde</b>	Stec: Lg	Leipzig	Paul de Lagarde, ed. <i>Hagiographa Chaldaice</i>	1873	Based on Bomberg edition, with corrections

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**Part Two:**

**The Psalm Headings  
in the Early Versions**

## EXPLANATION OF FORMAT

### Layout of Texts

The texts of the Psalm headings are laid out on facing pages,<sup>1</sup> Psalm by Psalm.<sup>2</sup> The left page begins with the original Hebrew language in the form of the Masoretic Text.<sup>3</sup> It is then followed by the primary translations which were made from Hebrew, in the order of their appearance: First, the Old Greek, then the texts of the Three Revisers (when extant), Jerome's *Psalterium iuxta Hebraeos*, and lastly the Targum of Psalms. The Old Greek is a modification of Rahlfs' text,<sup>4</sup> following the modifications proposed by Pietersma.<sup>5</sup> The headings of ms. 2110 (Papyrus Bodmer XXIV) were collated and their variant readings added to the apparatus.<sup>6</sup> The Revisers' texts are taken from Field's collection.<sup>7</sup> The *Iuxta Hebraeos* comes from the *Biblia Sacra Vulgata* critical edition.<sup>8</sup> The Targum text is modified from de Lagarde's edition,<sup>9</sup> incorporating variant readings from additional manuscripts.<sup>10</sup>

The right page gives the readings of the secondary translations—those translated from the Greek (“the daughters of the Septuagint”)—again, roughly in the order of their appearance:

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1. Please note that if this text is read digitally (as a .pdf file), it should ideally be viewed in a two page spread mode (odd numbered pages on the right side).
  2. Where the numbering of the Psalms diverges in the traditions, the Hebrew number precedes the Greek number, separated by a slash (11/10).
  3. Following BHS, Elliger and Rudolph, eds., fifth edition 1997.
  4. Rahlfs 1979, with the same text in Rahlfs–Hanhart 2006.
  5. Pietersma and Wright, eds. 2007. Pietersma was responsible for the Psalms.
  6. cf. Kasser and Testuz, eds. 1967. I have checked this against recent high resolution color images of the manuscript, with gratitude to the Green Collection and Dr. Josephine Dru, Curator of Papyri.
  7. Field 1875. A=Akulas/Aquila, Σ=Summakhos/Symmachus, Θ=Theodotōn.
  8. Weber–Gryson (5th ed.) 2007.
  9. de Lagarde 1873.
  10. Especially from Stec 2004.

Old Latin, Jerome’s Psalterium Gallicanum, the Coptic versions (Sahidic, Oxyrhynchitic,<sup>1</sup> and Bohairic), and finally the so-called “Syrohexapla.” The Old Latin versions are represented by the important 6th century manuscripts  $\alpha$  (the Verona Psalter)<sup>2</sup> and  $\gamma$  (the Psalter of St. Germain)<sup>3</sup> alongside the Psalterium Romanum (Rom) from Weber’s edition.<sup>4</sup> Due to their polygenetic nature, these are not combined into a single text with variants, but given in parallel except where they coincide completely. The Gallicanum comes from the *Biblia Sacra Vulgata* edition.<sup>5</sup> No proper critical edition yet exists for the Sahidic Coptic version, so the nearly complete papyrus ms. L<sup>6</sup> was used as a base text for this preliminary edition, with over 18 fragmentary Sahidic Psalters collated against it. The Oxyrhynchitic version is taken from the diplomatic edition of the Mudil Codex.<sup>7</sup> The Bohairic version is modified from the critical edition of Burmester–Dévaud.<sup>8</sup> I follow the main text of the edition, but I have collated the readings from additional Bohairic Psalters, increasing the witnesses from four<sup>9</sup> to twelve. The “Syrohexaplaric” headings are taken from the critical edition by Hiebert.<sup>10</sup>

The Masoretic Hebrew has both vocalization and cantillation marks, but the other texts are given in an uncluttered state, closer to their original form and without the later accretion of

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1. Probably a modification of the Sahidic, so properly a tertiary translation.

2. Verona, Biblioteca Capitolare, I (1), edited by Bianchini in 1740.

3. Paris, BN, Lat. 11947, edited by Sabatier in 1751.

4. Weber 1953.

5. Weber–Gryson (5th ed.) 2007.

6. London, BL, Oriental 5000, edited by Budge in 1898. Due to numerous misreadings in Budge’s edition, I have consulted images of the actual manuscript and noted these in the footnotes.

7. Gabra, ed. 1995.

8. Burmester–Dévaud 1925, a re-edition of de Lagarde 1875 (de Lagarde was unable to utilize a Coptic typesetting, so his original edition is in a difficult to use transliteration).

9. Two of Burmester–Dévaud’s six witnesses are actually horologia, which have no Psalm headings.

10. Hiebert 1989.

punctuation or accent marks. The font used for both Hebrew and Targumic Aramaic is SBL Hebrew (designed for the Society of Biblical Literature), which I have chosen for its excellent readability (in spite of its modernity). All other fonts share both clarity and temporal appropriateness for first millennium biblical texts. Greek and Coptic texts are presented in the Sylvanus font (designed for the Accordance program), an uncial style similar to the great Greek codices of the 4th and 5th centuries. Readers only familiar with modern Greek fonts may find this peculiar, but such a style is both un-anachronistic and also fits with later Greek usage, which often uses an older uncial style for headings and titles. The shared style between Greek and Coptic also recalls their common script origin and allows for easier comparison of the many Greek loanwords into the Coptic versions. For the Latin texts, the font is one of my own making, modeled after the 5th century New Testament manuscript Codex Bezae. Syriac texts are given in the Estrangelo Talada font (designed for Beth Mardutho), based on a 7th century style.

Variants from the main text are cited in footnotes:

*Additions* of a word or phrase are marked by an unattached superscript number in the main text at the point of insertion. The footnote is then begun with a “+,” followed by the text of the addition and the symbols of its supporting witnesses.

*Omissions* are marked by a superscript number attached at the end of a word, with the footnotes begun in one of two ways: if the omission involves only that single word of the main text, the word is not repeated; if the omission is two or more words long, the phrase in question is repeated, immediately followed by a closing bracket (]).

After this, a “>” is given, followed by the witnesses for the omission.

*Alterations* are similarly marked by a superscript number attached at the end of a word, with the footnotes begun in one of two ways: if the variant unit involves only that single word of the main text, the word is not repeated; if the unit is two or more

words long, the phrase in question is repeated, immediately followed by a closing bracket (]). After this, the text of the alteration is given, followed by its supporting witnesses.

Successive variants in the same unit are separated by semicolons (;). This critical apparatus is therefore negative—witnesses are usually only cited for readings *different from* the main text. For intact, complete manuscripts, their absence from a list of witnesses for a variant can usually be taken as their support for the main text’s reading, but caution should be taken with this assumption. The symbols for the witnesses are listed in the first column of the charts of each language’s witnesses in Part One; these charts also contain further information about the location, designation, and date for all cited witnesses.

## **Translations**

Parallel English translations are provided for all the main texts of the Psalm headings. The translations tend to be on the more “literal” style—attempting to show not just *what* the versions say, but also *how* they say it grammatically. While the renderings are sensible,<sup>1</sup> I have not striven for smooth (or familiar) English style at the expense of precision (for instance, by simplifying cognate accusative phrases: “praying a prayer,” etc.). I have attempted to maintain a sense of semantic equilibrium, translating frequent words with common English terms, and more obscure, rare ones with similarly uncommon English.

I have likewise avoided traditional, reflex translations for the vocabulary of the Psalm headings, choosing clarity over familiarity. A key example of this is my consistent translation of the main “Psalm” word itself: Hebrew *mizmôr*. Instead of its traditional rendering, I have used

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1. This is, of course, partly a matter of opinion. Frequently the language of the headings is opaque, so I attempt to maintain this ambiguity in the English translations.

“music”—i.e., (a piece of) music, something played on musical instruments.<sup>1</sup> The rendering “psalm” comes from the Greek translation *psalmos* (which, incidentally, also means “music,” especially that which is played on stringed instruments), which was then loaned into Latin (*psalmus*) and finally into English. I have avoided the anachronism of translating a Hebrew word with a transliteration of its subsequent Greek translation.

Proper names of people, places, and gentils are rendered in precise transliterations, not their traditional English forms—thus (for Hebrew) “Dāwid” instead of “David,” “Šāʾûl” instead of “Saul,” etc. Gentils are consistently suffixed with “-ian.”

Prepositions, key indicators of the relationships between terms in the Psalm headings, have been translated as consistently as possible. While many would have a broad range of contextually viable options for translation, the use of a constrained selection of translations allows the reader a more transparent sense of their actual distribution throughout the headings. Special note should be made for the ubiquitous Hebrew preposition *lʾ-*. As its varied renderings in the early versions attest, this common preposition is capable of being understood in multiple ways. Its general semantic range in verbal clauses is “to” or “for,” and presents little difficulty. Ambiguities arise with its use in the nonverbal clauses throughout the headings: I have translated it by “for” when attached to titles (thus “for the leader”), but “connected to” when attached to a personal name (thus “connected to Dāwid”). Frequently (with both ancient and modern translations), this construction is glossed as a genitive, implying possession/authorship—“of David”—but this obscures the possibility that this construction could have a dedicatory function.<sup>2</sup> This potential usage is also reflected in those early versions which employ

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1. Compare Goldingay 2006, 592, and his choice of “composition” for this term throughout his commentary.

2. See Goldingay 2006, 26–27.

dative constructions instead of genitives. Throughout the versions, I have used “connected to (personal name)” for these “ambiguous datives.”

Italics are used in the English translations in three ways. They are used, first of all, in those few places where I have transliterated Hebrew words that I feel to be indeterminate. In these cases, a range of commonly proposed translation options is footnoted. This has not been done frequently; despite the variety of interpretations manifest in the Early Versions, I have usually been able to find a likely translation for the original Hebrew headings. Italics are also used for ancient transliterations, such as Greek *Allēlouia* for Hebrew *Hal'êlû Yâh*. Similarly, I have italicized English words where the underlying original is a loanword carried over from its own base text instead of being translated into a completely native term (such as Greek *psalmos* into Latin as *psalmus*). This is fairly common in the secondary translations.

Following the ancient languages—which originally had little or none—punctuation is not used, as it would frequently add an extra level of interpretation. Instead, the phrase level divisions of each heading (as I understand them) are separated by slightly larger spaces between words, easier to ignore if so desired. In many places, the segmentation of phrases is ambiguous, as demonstrated by the differing interpretations in the versions.

**PSALM 1**

Masoretic Hebrew [BHS]

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***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

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Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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## PSALM 1

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of David*

γ Rom: ———

Gallicanum [Weber–Gryson]

————

Sahidic Coptic [Chappell]

————

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

————

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

————<sup>1</sup>

Syrohexapla [Hiebert]

————

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1. ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ ΠΙΖΟΥΙΤ D; ΨΑΛΜΟΣ ΤΟΥ ΔΑΥΙΔ V; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΠΙΨΑΛΜΟΣ ᾠ G H X2; ΨΑΛΜΟΣ ΤΟ ΔΑΥΙΔ ΨΑΛΜΟΣ ᾠ W

## PSALM 2

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

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Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ R<sup>s</sup>

## PSALM 2

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of Dauid*

γ: **IN FINEM ΨΑΛΜΟΥΣ ΨΣΙ ΔΑΥΙΔ**

For the end *music* connected to Dauid himself

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΥΣ ΔΑΥΙΔ'**

*Music of Dauid*

Sahidic Coptic [Chappell]

**ΤΩΔΗ ΝΔΛΥΕΙΑ**

The *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΤΩΔΗ ΝΤΕ ΔΛΥΕΙΑ**

The *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\_\_\_\_\_<sup>2</sup>

Syrohexapla [Hiebert]

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1. **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**] > Clementine

2. †ΠΡΟΦΗΤΙΑ ΕΘΒΕ ΠΧΡΙΣΤΟΣ D G H; †ΠΡΟΦΗΤΙΑ ΕΘΒΕ ΠΧΡΙΣΤΟΣ ΝΕΜ ΟΥΘΩΖΕΜ ΝΤΕ ΝΙΕΘΝΟΣ P Q (apparently); †ΠΡΟΦΗΤΙΑ ΕΘΒΕ ΝΙΜΚΛΥΖ ΝΤΕ ΠΧΡΙΣΤΟΣ V; ΨΑΛΜΟΣ Β̄ ΝΔΛΥΙΑ †ΠΡΟΦΗΤΙΑ ΕΘΒΕ ΠΧΡΙΣΤΟΣ W

## PSALM 3

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד  
בְּבִרְחוֹ מִפְּנֵי | אֲבִשָׁלוֹם בְּנֵו

Music connected to Dāwid

in his running away from the face of ᵅAbšālôm his son

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ<sup>1</sup> ΤΩ ΔΑΥΙΔ

ΟΠΟΤΕ<sup>2</sup> ΑΠΕΔΙΔΡΑΣΚΕΝ ΑΠΟ ΠΡΟΣΩΠΟΥ ΑΒΕΣΣΑΛΩΜ ΤΟΥ ΥΙΟΥ ΑΥΤΟΥ<sup>3</sup>

Music connected to David

when he was running away from the face of Abessalôm his son

The Three [Field]

Σ: ΩΔΗ . . .

Song . . .

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAVID

CUM FUCERET A FACIE ABESSALON<sup>4</sup> FILII SUI

Song of David

when he was running away from the face of Abessalon his son

Targum [de Lagarde, mod.]

תּוֹשַׁבְחַתָּא לְדָוִד

בְּמִיעָרְקִיָּה מִזֵּן קִדְמֵי אֲבִשָׁלוֹם בְּרִיָּה

Praise connected to Dāwid

in his running away from before ᵅAbšālôm his son

---

1. > A

2. ΟΤΕ 55 *L(few)*

3. + ΕΝ ΤΗ ΕΡΗΜΩ *L(few)*

4. ABSALON I ΣΑΚΘS Harden

5. > C P17

## PSALM 3

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ**

**CUM FUCERET A FACIE ABESSALON FILII SUI**

*Music of Dauid*

when he was running away from the face of Abessalon his son

γ: **ΨΑΛΜΟΣ ΔΑΥΙΔ**

**CUM FUCIT A FACIE ABESSALON FILII SUI**

*Music of Dauid*

when he is running away from the face of Abessalon his son

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ΔΑΥΙΔ**

**CUM FUCERET A FACIE ABESSALON' FILII SUI**

*Music of Dauid*

when he was running away from the face of Abessalon his son

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

**ΝΤΕΡΕΦΩΤ<sup>2</sup> ΖΗΤῆ ΝΑΒΕΣΑΛΩΜ<sup>3</sup> ΠΕΦΩΗΡΕ**

*The music of Daueid*

when he ran away before Abesalōm his son

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**[ΠΕΨΑΛΜΟΣ] ΝΔΑΥΕΙΔ**

**ΝΤΕΡΕΦΠΟΤ Ζ[Η]Τῆ ΝΑΒΕΣΣΑΛΩΜ ΠΕΦΩΗΡΕ**

*The music of Daueid*

when he ran away before Abessalōm his son

---

1. **ABSALON** W S K; **absalom** Clementine

2. **ΝΤΑΡΕΦΩΤ** U

3. **ΝΑΒΕΣΣΑΛΩΜ** U

**PSALM 3 (cont.)**

### PSALM 3 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΨΑΛΜΟΣ<sup>1</sup> ΝΤΕ ΔΑΥΙΔ

ΕΦΗΤ ΕΒΟΛ ΗΑΤΖΗ ΜΠΖΟ ΝΑΒΕССΑΛΩΜ<sup>2</sup> ΠΕΦΩΗΡΙ<sup>3</sup>

The *music* of Daud

as he is running away before the face of Abessalōm his son

Syrohexapla [Hiebert]

<sup>5</sup>ⲛⲟⲩⲁ ⲛⲓⲁⲓⲛⲟ

ⲛⲁⲓⲛⲓⲁ ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ

Music of Dāwīd

when he was running away from before the *face* of ʾAbšālōm his son

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1. ΕΠΧΩΚ ΜΠΨΑΛΜΟΣ Q

2. ΝΑΒΕССΑΛΩΜ Q

3. ΠΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ ΕΦΗΤ ΕΒΟΛ ΗΑΤΖΗ ΜΠΖΟ ΝΑΒΕССΑΛΩΜ ΠΕΦΩΗΡΙ] > O P

4. ⲛⲓⲁⲓⲛⲟ A<sup>mg</sup> B<sup>mg</sup> F<sup>mg</sup> (apparently) G<sup>mg</sup> (F and G assign reading to Summakhos)

5. ⲛⲟⲩⲁ H J

6. ⲛⲓⲁⲓⲛⲟ ⲛⲓⲁⲓⲛⲟ] ⲛⲓⲁⲓⲛⲟ F (G)

7. ⲛⲓⲁⲓⲛⲟ F (H) J

## PSALM 4

Masoretic Hebrew [BHS]

לְמַנְצֵחַ בְּנִגְיֹת מְזֻמָּר לְדָוִד

For the leader with strings music connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΨΑΛΜΟΙΣ ΩΔΗ<sup>1</sup> ΤΩ<sup>2</sup> ΔΑΥΙΔ

For the end among musics song connected to Dauid

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙΣ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror among musics tune connected to Dauid

Σ: ΕΠΙΝΙΚΙΟΣ ΔΙΑ ΨΑΛΤΗΡΙΩΝ ΩΔΗ ΤΩ ΔΑΥΙΔ

Of conquest through stringed instruments song connected to Dauid

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΕΝ ΥΜΝΟΙΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conquest among acclamations music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΩ ΙΝ ΨΑΛΜΟΙC CΑΝΤΙCΥΜ<sup>3</sup> ΔΑΥΙΔ

For the conqueror among *musics* song of Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל נְגִינָתָא<sup>4</sup> תּוֹשַׁבַּחַתָּא לְדָוִד

For the praiser on the strings praise connected to Dāwīd

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1. ΕΝ ΨΑΛΜΟΙC ΩΔΗ] ΕΝ ΥΜΝΟΙC ΨΑΛΜΟC 55 *L(many)*; ΨΑΛΜΟC ΩΔΗC R *L(few)*; ΨΑΛΜΟC A *L(few)*

2. ΤΟΥ R; ΤΩ ΔΟΥΛΩ ΚΥΡΙΟΥ *L(few)*

3. CΑΝΤΙCΙFΘ

4. אַתְּנִיחַ Bomberg

## PSALM 4

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS CANTICUM DAUID**

For the end *music* song of Dauid

γ: **IN FINEM PSALMUS CANTICI IPSI DAUID**

For the end *music* of a song connected to Dauid himself

Rom: **IN FINEM PSALMUS CANTICI DAUID**

For the end *music* of a song of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM IN CARMINIBUS PSALMUS DAUID'**

For the end among verses *music* of Dauid

Sahidic Coptic [Chappell]

επχωκ εβολ <sup>2</sup> πεψαλμοc <sup>3</sup> νδαγεια

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επχοκ εβαλ πεψαλμοc ντωδη νδαγεια

For the end the *music* of the *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επχωκ εβολ<sup>4</sup> ηεν ζανζωc<sup>5</sup> πιψαλμοc ντε δαγια<sup>6</sup>

For the end among songs the *music* of Dauid

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1. **IN CARMINIBUS PSALMUS DAUID**] **CARMINIBUS PSALMUS DAUID**F; **IN HYMNIS CANTICUM HUIUS DAUID**R; **PSALMUS CANTICI DAUID**W K; **PSALMUS DAUID CANTICUM**I

2. + **ΖΝ ΝΕCΜΟΥ** T

3. + **ΝΤΩΔΗ** T

4. > M V Q (apparently)

5. **ΗΕΝ ΖΑΝΖΩC**] **ΗΝΙΖΑΝΖΩC** W (apparently)

6. **ΕΠΧΩΚ ΕΒΟΛ ΗΕΝ ΖΑΝΖΩC ΠΙΨΑΛΜΟC ΝΤΕ ΔΑΓΙΑ**] > O P

**PSALM 4 (cont.)**

**PSALM 4 (cont.)**

Syrohexapla [Hiebert]

ܘܥܠ ܩܝܡܘܬܐ ܩܠܘܬܐ

At the end music connected to Dāwîd

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1. ܩܠܘܬܐ ܩܠܘܬܐ H J

## PSALM 5

Masoretic Hebrew [BHS]

לְמַנְצֵחַ אֶל־הַנְּחִילֹת<sup>2</sup> מִזְמוֹר לְדָוִד

For the leader to the flutes music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΗΣ ΚΛΗΡΟΝΟΜΟΥΧΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end over she who inherits music connected to David

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΑΠΟ ΚΛΗΡΟΔΟΣΙΩΝ ΨΑΛΜΟΣ ΤΟΥ ΔΑΥΙΔ

For the conqueror from allotings music of David

Σ: ΩΔΗ ΤΟΥ ΔΑΥΙΔ ΕΠΙΝΙΚΙΟΣ ΥΠΕΡ ΚΛΗΡΟΥΧΙΩΝ

Song of David of conquest over allotments

Iuxta Hebraeos [Weber–Gryson]

UICTORI PRO HEREDITATIBUS CANTICUM DAUID

For the conqueror for inheritances song of David

Targum [de Lagarde, mod.]

לְשַׁבַּח אֶל־חִינֵי תוֹשַׁבְּחָתָא לְדָוִד

For the praiser on pipes praise connected to Dāwid

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1. אֶל a few mss. (BHS)

2. הַנְּחִילֹת two mss. (BHS)

3. > C

## PSALM 5

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM QUAE HAEREDITATE ACCEPIT PSALMUS DAUID**

For the end she who received inheritance *music* of David

γ: **IN FINEM PRO HIS QUI HAEREDITABUNT PSALMUS DAUID**

For the end for those who will inherit *music* of David

Rom: **IN FINEM PRO EA QUAE HEREDITATEM CONSEQUITUR PSALMUS DAUID**

For the end for she who attains inheritance *music* of David

Gallicanum [Weber–Gryson]

**IN FINEM PRO EA QUAE HEREDITATEM CONSEQUITUR PSALMUS DAUID**

For the end for she who attains inheritance *music* of David

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΤΕΤΝΑΚΛΗΡΟΝΟΜΕΙ<sup>1</sup> ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end concerning she who is going to *inherit* the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**[Ε]ΠΧΟΚ ΕΒΑΛ ΝΤΕΚΛΗΡΟΝΟΜΙΑ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end of the *inheritance* the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ<sup>2</sup> ΕΒΟΛ<sup>3</sup> ΕΧΕΝ ΘΗ ΕΘΝΑΕΡ<sup>4</sup> ΚΛΗΡΟΝΟΜΙΝ ΠΙΨΑΛΜΟΣ<sup>5</sup> ΝΤΕ ΔΑΥΙΔ<sup>6</sup>**

For the end over she who is going to *inherit* the *music* of David

Syrohexapla [Hiebert]

**ܘܘܠ ܟܝܘܢܘܟܐ ܟܕܝܢܐ ܘܐܠܘ ܟܕܘܥܝܘܟܐ ܟܘܠܘܠ**

For the end in praises on account of she who inherits *music* connected to Dāwîd

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1. ΤΕΤΝΑΚΛΗΡΟΝΟΜΙΑ T

2. ΠΧΩΚ W X

3. >M V Q

4. ΘΗ ΕΘΝΑΕΡ] ΝΗ ΕΤΝΑΕΡ D; ΝΗ ΕΘΝΑΕΡ G H (headings of Pss 4 and 5 transposed) Q W X

5. ΨΑΛΜΟΣ G H (headings of Pss 4 and 5 transposed) W X

6. ΕΠΧΩΚ ΕΒΟΛ ΕΧΕΝ ΘΗ ΕΘΝΑΕΡ ΚΛΗΡΟΝΟΜΙΝ ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ] > O P

## PSALM 6

Masoretic Hebrew [BHS]

לְמַנְצֵחַ בְּנִינּוֹת עַל־הַשְּׁמִינִית מְזֻמֹּר לְדָוִד

For the leader with strings on the eighth music connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ<sup>1</sup> ΥΠΕΡ ΤΗΣ ΟΓΔΟΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end among acclamations over the eighth music connected to David

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙΣ ΕΠΙ ΤΗΣ ΟΓΔΟΗΣ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror among musics on the eighth tune connected to David

Σ: ΕΠΙΝΙΚΙΟΣ ΔΙΑ ΨΑΛΤΗΡΙΩΝ ΠΕΡΙ ΤΗΣ ΟΓΔΟΗΣ ΩΔΗ ΤΩ ΔΑΥΙΔ

Of conquest through stringed instruments about the eighth song connected to David

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΕΝ ΥΜΝΟΙΣ . . . ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conquest among acclamations . . . music connected to David

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΙΝ ΨΑΛΜΙC CUPΕΡ ΟCΤΑΥΑ CΑΝΤΙCΙΜ ΔΑΥΙΔ

For the conqueror among *musics* over the eighth song of David

Targum [de Lagarde, mod.]

לְשַׁבְּחָא בְּנִינְתָא עַל כְּנֵרָא דְתַמְנֵי נִימֵי תוֹשְׁבַחְתָּא לְדָוִד

For the praiser with the strings on the lyre of eight strings praise connected to Dāwīd

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1. ΕΝ ΥΜΝΟΙC] > A L(*few*)

## PSALM 6

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IPSI DAUID

For the end connected to Dauid himself

γ: IN FINEM PRO CARMINIBUS PRO DIE OCTAUA PSALMUS IPSI DAUID

For the end for verses for the eighth day *music* connected to Dauid himself

Rom: IN FINEM IN HYMNIS PRO OCTAUA PSALMUS DAUID

For the end among *acclamations* for the eighth *music* of Dauid

Gallicanum [Weber–Gryson]

IN FINEM IN CARMINIBUS<sup>1</sup> PRO OCTAUA<sup>2</sup> PSALMUS<sup>3</sup> DAUID<sup>4</sup>

For the end among verses for the eighth *music* of Dauid

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΖΝ ΝΕΣΜΟΥ ΖΑ ΠΜΕΖΩΜΟΥΝ ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΔ

For the end among the praises concerning the eighth the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[Ε]ΠΧΟΚ ΕΒΑΛ ΝΝΕΣΜΟΥΕ ΖΑ ΠΜΕΖ Η ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΔ

For the end of the praises concerning the eighth the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>5</sup> ΗΕΝ ΖΑΝΖΩC ΕΧΕΝ<sup>6</sup> ΠΙΜΑΖΩΜΗΝ<sup>7</sup> ΠΙΨΑΛΜΟΣ ΝΤΕ<sup>8</sup> ΔΛΥΙΔ<sup>9,10</sup>

For the end among songs over the eighth the *music* of Dauid

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1. ΗΥΜΝΙΣ RI

2. IN CARMINIBUS PRO OCTAUA] PRO OCTAUA IN CARMINIBUS W

3. > IW

4. PRO OCTAUA PSALMUS DAUID] PSALMUS DAUID PRO OCTAUA K Clementine

5. > MV

6. ΗΕΝ ΖΑΝΖΩC ΕΧΕΝ] ΕΧΕΝ ΖΑΝΖΩC ΗΕΝ DGH WX

7. ΠΙΜΑΖ ΗDGHMPVWX

8. Ν WX

9. ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΛΥΙΔ] > P

10. ΕΠΧΩΚ ΕΒΟΛ ΗΕΝ ΖΑΝΖΩC ΕΧΕΝ ΠΙΜΑΖΩΜΗΝ ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΛΥΙΔ] > O

**PSALM 6 (cont.)**

**PSALM 6 (cont.)**

Syrohexapla [Hiebert]

ܘܥܠ<sup>2</sup> ܩܝܫܘܪܐ ܩܘܪܒܘܬܐ ܕܠܘ<sup>1</sup> ܩܘܫܘܪܐ ܩܘܪܒܘܬܐ

For the end in praises on account of the eighth music connected to Dāwîd

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1. ܩܘܫܘܪܐ ܩܘܪܒܘܬܐ ܩܘܪܒܘܬܐ ܕܠܘ ܩܘܫܘܪܐ ܩܘܪܒܘܬܐ F

2. > F

## PSALM 7

Masoretic Hebrew [BHS]

שִׁגְיֹן לְדָוִד אֲשֶׁר־שָׁר לַיהוָה  
עַל־דְּבַר־יְכוֹשׁ בֶּן־יִמִּינִי

*Šiggāyôn*<sup>1</sup> connected to Dāwid which he sang to YHWH  
on the words of Kûš a Beny<sup>e</sup>mînian

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΟΝ ΗCΕΝ ΤΩ ΚΥΡΙΩ  
ΥΠΕΡ ΤΩΝ ΛΟΓΩΝ ΧΟΥCΙ ΥΙΟΥ ΙΕΜΕΝΙ

Music connected to Daudid which he sang to the Master  
over the words of Khousi son of Iemeni

The Three [Field]

A: ΑΓΝΟΗΜΑ ΤΩ ΔΑΥΙΔ ΟC ΗCΕ ΤΩ ΚΥΡΙΩ  
ΠΕΡΙ ΤΩΝ ΛΟΓΩΝ ΧΟΥCΙ ΥΙΟΥ ΙΕΜΕΝΕΙ

Unknowing connected to Daudid which he sang to the Master  
about the words of Khousi son of Iemeni

ΣΘ: ΥΠΕΡ ΑΓΝΟΙΑC ΤΟΥ ΔΑΥΙΔ ΟC ΗCΕ ΤΩ ΚΥΡΙΩ  
ΠΕΡΙ ΤΩΝ ΛΟΓΩΝ ΧΟΥCΙ ΥΙΟΥ ΙΕΜΕΝΕΙ

Over the unknowing of Daudid which he sang to the Master  
about the words of Khousi son of Iemeni

Iuxta Hebraeos [Weber–Gryson]

PRO ICNORATIONE DAUID QUOD CECINIT DOMINO  
SUPER UERBIS AETHIOPIS FILII IEMINI<sup>2</sup>

For the unknowing of Daudid that he sounded to the Master  
over the words of an Aethiopian son of Iemini

---

1. Uncertain: a staggering work? a lament?

2. **CEMINI** C I Σ A K Θ L Harden

## PSALM 7

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **PSALMUS IPSI DAUID QUEM CANTAUIT DOMINO  
PRO UERBIS CUSI FILI IEMINI**

*Music* connected to Dauid himself which he sang to the Master  
for the words of Cusi son of Iemini

γ Rom: **PSALMUS DAUID QUEM CANTAUIT DOMINO  
PRO UERBIS CHUSI FILII EMINI**

*Music* of Dauid which he sang to the Master  
for the words of Chusi son of Emini

Gallicanum [Weber–Gryson]

**PSALMUS DAUID QUEM CANTAUIT DOMINO  
PRO UERBIS CHUSI FILII IEMINI**

*Music* of Dauid which he sang to the Master  
for the words of Chusi son of Iemini

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΛΓΕΙΑ ΠΕΝΤΑΧΟΟΘ ΕΠΧΟΕΙC<sup>1</sup>  
ΖΑ ΝΨΑΧΕ ΝΧΟΥCΕΙ ΠΩΗΡΕ ΝΙΕΜΕΝΕΙ**

The *music* of Daueid which he said to the Master  
concerning the words of Khousei the son of Iemenei

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ<sup>2</sup> ΕΒΛΛ ΜΠΕΨΑΛΜΟΣ ΝΔΑΛΓΕΙΑ ΕΤΑΧΧΑΘ ΕΠΧC  
ΕΤΒΕ ΝΝCΕΧΕ ΝΧΟΥCΙ ΠΩΗΡΕ ΝΙΕΜΝΙ**

For the end of the *music* of Daueid which he said to the Master  
about the words of Khousi the son of Iemni

---

1. ΠΕΝΤΑΧΟΟΘ ΕΠΧΟΕΙC] > T

2. ms. apparently reads ΕΠΧΩΚ

## PSALM 7 (cont.)

Targum [de Lagarde, mod.]

תירגמא דאודיתא<sup>1</sup> לדוד די שבח קדם יהוה  
מטול די אמר שירתא<sup>2</sup> על תברא דשאול בר קיש דמן שבט בנימן

Interpretation of acknowledgment connected to Dāwid which he praised before YHWH because he said the song on the breaking of Šā'ûl son of Qîš from the tribe of Binyāmîn

---

1. דאוריתא M

2. [מטול די אמר שירתא] (מטול דאמר שירתא) M (bracketed); > P

## PSALM 7 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΨΑΛΜΟΣ ἸΤΕ ΔΑΥΙΔ ΕΤ ΛΟΖΩC<sup>1</sup> ἸΜΟQ ἸΠΒΟΙC<sup>2</sup>

ΕΘΒΕ ΝΕΝCΑΧΙ<sup>3</sup> ἸΤΕ<sup>4</sup> ΧΟΥCΙ ΠΩΗΡΙ ἸΙΕΜΕΝΙ<sup>56</sup>

The *music* of Daueid which he sang to the Master  
about the words of Khousi the son of Iemeni

Syrohexapla [Hiebert]

ⲕⲓⲛⲓⲛⲟⲩ<sup>7</sup> ⲓⲛⲟⲩⲁ ⲕⲉⲕ ⲛⲟⲩⲁⲗⲓⲛⲟⲩⲁ

<sup>9</sup>ⲛⲟⲩⲁⲗⲓⲛⲟⲩⲁ<sup>8</sup> ⲛⲟⲩⲁⲗⲓⲛⲟⲩⲁ

Music connected to Dāwīd which he performed to the Master  
on account of the words of Ḥûšî son of Yemenî

---

1. ΛΟΖΩC D

2. ἸΧΕ ΠΒΟΙC D; ΕΠΒΟΙC G H M W X

3. ΝΙCΑΧΙ M V

4. Ἰ D G H W X

5. ΠΩΗΡΙ ἸΙΕΜΕΝΙ] > P

6. ΠΨΑΛΜΟΣ ἸΤΕ ΔΑΥΙΔ ΕΤ ΛΟΖΩC ἸΜΟQ ἸΠΒΟΙC ΕΘΒΕ ΝΕΝCΑΧΙ ἸΤΕ ΧΟΥCΙ ΠΩΗΡΙ ἸΙΕΜΕΝΙ] > O

7. ⲓⲛⲟⲩⲁ ⲕⲉⲕ] ⲛⲟⲩⲁⲗⲓⲛⲟⲩⲁ H (J)

8. ⲛⲟⲩⲁⲗⲓ F

9. ⲛⲟⲩⲁⲗⲓ H

## PSALM 8

Masoretic Hebrew [BHS]

לְמִנְצַחַ עַל־הַגִּתִּית מִזְמוֹר לְדָוִד

For the leader on the *gittî<sup>1</sup>* music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΛΗΝΩΝ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end over the winepresses music connected to David

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΤΗΣ ΓΕΤΘΙΤΙΔΟΣ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror over the Getthian (fem.) tune connected to David

Σ: ΕΠΙΝΙΚΙΟΣ ΥΠΕΡ ΤΩΝ ΛΗΝΩΝ ΩΔΗ ΤΩ ΔΑΥΙΔ

Of conquest over the winepresses song connected to David

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΥΠΕΡ ΤΗΣ ΓΕΤΘΙΤΙΔΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conquest over the Getthian (fem.) music connected to David

Iuxta Hebraeos [Weber–Gryson]

UICTORI PRO TORCULARIBUS CANTICUM DAUID

For the conqueror for the winepresses song of David

Targum [de Lagarde, mod.]

לְשַׁבַּחַ עַל כִּינּוּרַא דְאִיִּיתִי מִגַּת תּוֹשַׁבְחַתָּא לְדָוִד

For the praiser on the lyre that he brought from Gat praise connected to Dāwid

---

1. Uncertain: an instrument from Gat (a “Gathian lyre”)? a woman from Gat? winepresses (reading as גתות?)

2. דאתית M P110

## PSALM 8

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO TORCULARIBUS PSALMUS IPSI DAUID

For the end for the winepresses *music* connected to Dauid himself

γ: IN FINEM PRO LACIS TORCULARIBUS PSALMUS IPSI DAUID

For the end for the vat of the winepresses *music* connected to Dauid himself

Rom: IN FINEM PRO TORCULARIBUS PSALMUS DAUID

For the end for the winepresses *music* of Dauid

Gallicanum [Weber–Gryson]

IN FINEM PRO TORCULARIBUS PSALMUS DAUID

For the end for the winepresses *music* of Dauid

Sahidic Coptic [Chappell]

<sup>1</sup> ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΝΕΖΡΩΤ ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ

For the end concerning the winepresses the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΧΟΚ ΕΒΑΛ ΖΑ ΝΕΖΡΟΤ ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ

The end concerning the winepresses the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>2</sup> ΕΧΕΝ ΝΙΖΡΩΤ ΠΙΨΑΛΜΟC ΝΤΕ ΔΑΥΙΔ

For the end over the winepresses the *music* of Daueid

Syrohexapla [Hiebert]

ܘܐܢ ܠܝܥܘܒܐ ܟܘܚܘܢܐ ܟܘܚܘܢܐ ܟܘܚܘܢܐ ܟܘܚܘܢܐ ܟܘܚܘܢܐ

At the end on account of the winepresses *music* connected to Dāwīd

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1. + . . . ΜΠΤΩΖΜ ΝΕΝΖΕΘΝΟC W101

2. ΕΠΧΩΚ ΕΒΟΛ] ΠΧΩΚ O; ΕΠΧΩΚ Q

3. ܟܘܚܘܢܐ ܟܘܚܘܢܐ F; ܟܘܚܘܢܐ H J

4. ܟܘܚܘܢܐ F

5. ܟܘܚܘܢܐ F H

## PSALM 9–10/9

Masoretic Hebrew [BHS]

לְמַנְצִיחַ עֲלֵמוֹת<sup>1</sup> לְבֵן מְזֻמֹּר לְדָוִד

For the leader *‘almût labbēn*<sup>2</sup> music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΚΡΥΦΙΩΝ ΤΟΥ ΥΙΟΥ<sup>3</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end over the hidden things of the son music connected to David

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΝΕΑΝΙΟΤΗΤΟΣ ΤΟΥ ΥΙΟΥ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

For the conqueror of the youth of the son tune of David

Σ: ΕΠΙΝΙΚΙΟΝ ΠΕΡΙ ΤΟΥ ΘΑΝΑΤΟΥ ΤΟΥ ΥΙΟΥ ΑΣΜΑ ΤΟΥ ΔΑΥΙΔ

Conquest song about the death of the son lay of David

Θ: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΑΚΜΗΣ ΤΟΥ ΥΙΟΥ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conqueror over the high point of the son music connected to David

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΤΟΡΗ ΠΡΟ ΜΟΡΤΕ ΦΙΛΙΟΥ ΚΑΝΤΙΚΟΥΝ ΔΑΥΙΔ

For the conqueror for the death of the son song of David

Targum [de Lagarde, mod.]

לְשַׁבְּחָא עַל מִיתוּתָא דְגִבְרָא<sup>5</sup> דִּי נִפְק מִבֵּינֵי מִשִּׁירֵייתָא תוֹשְׁבַחְתָּא לְדָוִד<sup>4</sup>

For the praiser on the death of the man who went out from between the camps praise  
connected to Dāwid

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1. על-מות many mss. (BHS)

2. Uncertain: see versions below

3. ΤΟΥ ΥΙΟΥ] > RL(few)

4. + לשבחה על בסימות מלפונין על ידא דבן תושבחתא לדוד תרגום אחר M (P110 w/variants)

5. + פולמירכא C P P17 P110; פולי מדבן M; > Bomberg de Lagarde

PSALM 9–10/9

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ———

γ: **IN FINEM PROPTER OCCULTA FILII PSALMUS IPSI DAUID**

For the end because of the hidden things of the son *music* connected to David himself

Rom: **IN FINEM PRO OCCULTIS FILII PSALMUS DAUID**

For the end for the hidden things of the son *music* of David

Gallicanum [Weber–Gryson]

**IN FINEM PRO OCCULTIS FILII PSALMUS DAUID**

For the end for the hidden things of the son *music* of David

Sahidic Coptic [Chappell]

<sup>1</sup> **ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΝΕΘΗΠ<sup>2</sup> ΜΠΩΗΡΕ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end concerning the hidden things of the son the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΝΝΕΤΖΗΠΤ ΜΠΩΗΡΕ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end of the hidden things of the son the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΠΙΨΑΛΜΟΣ<sup>4</sup> ΝΤΕ<sup>5</sup> ΔΑΥΙΔ ΕΘΒΕ ΝΗ ΕΤΖΗΠ ΝΤΕ ΠΩΗΡΙ**

For the end the *music* of David about the hidden things of the son

---

1. + ΠΜΟΥ ΜΠΕΧΡΙΣΤΟΣ ΜΝ ΤΑΝΑΚΤΑΚΙΣ . . . ΜΝ ΤΚΛΘΕΡΗΚΙΣ ΝΕΝΧΑΧΕ . . . W101

2. Budge incorrectly reads ΝΕΤΗΠ

3. > Μ Ο Ρ Q V

4. ΜΠΙΨΑΛΜΟΣ G Μ Ο Ρ Q

5. Ν Ρ

**PSALM 9–10/9 (cont.)**

PSALM 9–10/9 (cont.)

Syrohexapla [Hiebert]

<sup>4</sup> ܡܘܕ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ

At the end on account of the hidden things of the son music connected to Dāwîd

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1. ܩܝܡܝܘܢ F H J

2. ܩܝܡܝܘܢ ܩܝܡܝܘܢ] ܩܝܡܝܘܢ ܩܝܡܝܘܢ F

3. ܩܝܡܝܘܢ B H

4. + ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ ܩܝܡܝܘܢ F

**PSALM 11/10**

Masoretic Hebrew [BHS]

לְמַנְצֵחַ<sup>1</sup> לְדָוִד

For the leader connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>2</sup>

For the end music connected to Daud

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΤΟΥ ΔΑΥΙΔ

For the conqueror of Daud

Σ: ΕΠΙΝΙΚΙΟΣ ΤΟΥ ΔΑΥΙΔ

Of conquest of Daud

Θ: ΤΩ ΝΙΚΟΠΟΙΩ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conqueror music connected to Daud

Iuxta Hebraeos [Weber–Gryson]

ΒΙCΤΟΡΗ ΔΑΥΙΔ

For the conqueror of Daud

Targum [de Lagarde, mod.]

תושבחתא<sup>3</sup> לדוד

praise connected to Dāwid

---

1. + מְזַמֵּר two mss. (BHS)

2. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ B 1221

3. לשבחה M

PSALM 11/10

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΧΟΚ ΕΒΑΛ ΜΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΠΨΑΛΜΟΣ<sup>2</sup> ΝΤΕ<sup>3</sup> ΔΑΥΙΔ<sup>4</sup>**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

**ܘܘܠ<sup>6</sup> ܩܝܘܘܢܘ<sup>5</sup> ܩܘܠܘܘܢ**

At the end *music* connected to Dāwîd

---

1. > P Q

2. ΜΠΨΑΛΜΟΣ M P Q V

3. Ν D

4. ΕΠΧΩΚ ΕΒΟΛ ΠΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ] > O

5. ܩܘܠܘܢ F H J

6. > H

## PSALM 12/11

Masoretic Hebrew [BHS]

לְמִנְצָחַ עַל־הַשְּׁמִינִית מִזְמוֹר לְדָוִד

For the leader on the eighth music connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΗΣ ΟΓΔΟΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>1</sup>

For the end over the eighth music connected to David

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΤΗΣ ΟΓΔΟΗΣ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror over the eighth tune connected to David

Σ: ΕΠΙΝΙΚΙΟΣ ΩΔΗ ΤΩ ΔΑΥΙΔ . . .

Of conquest song connected to David . . .

Θ: ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΗΣ ΟΓΔΟΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end over the eighth music connected to David

Iuxta Hebraeos [Weber–Gryson]

ΥΙΣΤΟΡΙ ΠΡΟ ΟΚΤΑΥΑ ΚΑΝΤΙΚΟΝ ΔΑΥΙΔ

For the conqueror for the eighth song of David

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל כִּנּוּרָא דַתְּמִנָּיָא נִימִי<sup>2</sup> תּוֹשַׁבַּחַתָּא לְדָוִד

For the praiser on the lyre of eight strings praise connected to Dāwīd

---

1. ΥΠΕΡ ΤΗΣ ΟΓΔΟΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΥΠΕΡ ΤΗΣ ΟΓΔΟΗΣ Α  
2. > P110

## PSALM 12/11

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PRO OCTABO PSALMUS IPSI DAUID**

For the end for the eighth *music* connected to Dauid himself

γ: **IN FINEM PRO OCTAUO DIE PSALMUS IPSI DAUID**

For the end for the eighth day *music* connected to Dauid himself

Rom: **IN FINEM PRO OCTAUA DIE PSALMUS DAUID**

For the end for the eighth day *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PRO OCTAUA' PSALMUS DAUID**

For the end for the eighth *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΠΜΕΖΩΜΟΥΝ ΠΕΨΑΛΜΟΣ<sup>2</sup> ΝΔΑΥΕΙΔ**

For the end concerning the eighth the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΧΟΚ ΕΒΑΛ ΖΑ ΠΜΕΖΩΜΟΥΝ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The end concerning the eighth the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΕΧΕΝ<sup>4</sup> ΠΙΜΑΖΩΜΗΝ<sup>56 7</sup>**

For the end over the eighth

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1. **ΟCΤΑΥΑ ΔΙΕ I; ΟCΤΑΥΟ K; ΟCΤΑΥΟ ΔΙΕ L**

2. L reads **ΠΕΨ**, Budge incorrectly reads **ΠΕ†**

3. **ΕΠΧΩΚ ΕΒΟΛ] ΕΠΧΩΚ ΕΒΟΛ ἸΠΙΨΑΛΜΟΣ ἸΝΤΕ ΔΑΥΙΔ G; ΕΠΧΩΚ ἸΠΙΨΑΛΜΟΣ ἸΝΤΕ ΔΑΥΙΔ M V W X; ΕΠΧΩΚ ἸΠΙΨΑΛΜΟΣ ἸΝΔΑΥΙΔ P; ΠΙΨΑΛΜΟΣ ἸΝΤΕ ΔΑΥΙΔ Q**

4. **ΕΘΒΕ G M Q V W X; > P**

5. **ΠΙΜΑΖ Η D G M P Q V W X**

6. **ΕΠΧΩΚ ΕΒΟΛ ΕΧΕΝ ΠΙΜΑΖΩΜΗΝ] > O**

7. **+ ΝΕΜ ΟΥΠΡΟΦΗΤΙΑ ΕΘΒΕ ΠΧΙΝΙ ἸΠΧΡΙCΤΟC D**

**PSALM 12/11 (cont.)**

PSALM 12/11 (cont.)

Syrohexapla [Hiebert]

<sup>3</sup>ܘܢܘܢ ܩܘܪܘܢܘܢ <sup>2</sup>ܩܘܪܘܢܘܢ ܩܘܪܘܢܘܢ <sup>1</sup>ܩܘܪܘܢܘܢ

At the end on account of the eighth music connected to Dāwîd

---

1. ܩܘܪܘܢܘܢ J; ܩܘܪܘܢܘܢ ܩܘܪܘܢܘܢ ܩܘܪܘܢܘܢ F; ܘܢܘܢ ܩܘܪܘܢܘܢ H

2. ܩܘܪܘܢܘܢ ܩܘܪܘܢܘܢ] ܩܘܪܘܢܘܢ ܩܘܪܘܢܘܢ F

3. ܘܢܘܢ ܩܘܪܘܢܘܢ] > F H

**PSALM 13/12**

Masoretic Hebrew [BHS]

לְמַנְצֵחַ מְזֻמָּר לְדָוִד  
For the leader music connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
For the end music connected to Daud

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
For the conqueror music connected to Daud

Σ: ΕΠΙΝΙΚΙΟΣ ΩΔΗ ΤΟΥ ΔΑΥΙΔ  
Of conquest song of Daud

Θ: ΕΙΣ ΝΙΚΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
For conquest music connected to Daud

Iuxta Hebraeos [Weber–Gryson]

VICTORI CANTICUM DAVID  
For the conqueror song of Daud

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְּחָתָא לְדָוִד  
For the praiser praise connected to Dāwid

PSALM 13/12

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS Ipsi dauid**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS dauid**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS dauid**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

επχωκ εβολ πεψαλμοc νδαγεια

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επχωκ εβαλ πεψαλμοc ηδαγεια

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επχωκ εβολ πιψαλμοc<sup>1</sup> ητε δαγιδ<sup>2</sup>

For the end the *music* of Dauid

Syrohexapla [Hiebert]

<sup>4</sup> ܩܘܠܐ ܟܝܥܘܿܬܐ <sup>3</sup> ܟܘܠܐܘܿܬܐ

At the end *music* connected to Dāwîd

---

1. εβολ πιψαλμοc] ηπιψαλμοc D G M P Q V W X

2. επχωκ εβολ πιψαλμοc ητε δαγιδ] > O

3. ܟܘܠܐܘܿܬܐ H J; ܟܘܩܣܘܿܬܐ ܟܘܠܐܘܿܬܐ F

4. + ܟܘܠܩܘܘܿܬܐ ܝܘܿܬܐ ܟܘܩܣܘܿܬܐ ܩܘܠܐܘܿܬܐ ܟܘܩܣܘܿܬܐ ܟܘܩܘܿܬܐ F

## PSALM 14/13

Masoretic Hebrew [BHS]

לְמַנְצֵחַ<sup>1</sup> לְדָוִד

For the leader connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>2</sup>

For the end music connected to Dauid

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conqueror music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΥ ΔΑΥΙΔ

For the conqueror of Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּח בְּרוּחַ נְבוּאָה עַל דָּוִד<sup>3</sup>

For the praiser in a spirit of foretelling on Dāwid

---

1. + מְזַמֵּר a few mss. (BHS)

2. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ S 2019 L(some)

3. + ד' M P110

4. לְשַׁבַּח] בְּרוּחַ נְבוּאָה עַל דָּוִד > C

PSALM 14/13

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΉΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΠΙΨΑΛΜΟΣ<sup>2</sup> ΝΤΕ ΔΑΥΙΔ<sup>3</sup>**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

**ܘܪܝܢ ܟܝܘܪܝܢ<sup>4</sup> ܟܘܠܘܫ**

At the end *music* connected to Dāwîd

---

1. > M P Q V W X

2. ΉΠΙΨΑΛΜΟΣ D G M P Q V W X

3. ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ] > O

4. ܟܘܠܘܫ J; ܟܘܠܘܫܐ ܟܘܠܘܫ F

**PSALM 15/14**

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד

Music connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

Music connected to Dāuid

The Three [Field]

Σ: ΩΔΗ ΤΟΥ ΔΑΥΙΔ

Song of Dāuid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAVID

Song of Dāuid

Targum [de Lagarde, mod.]

תּוֹשַׁבְחַת דָּוִד

Praise connected to Dāwid

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1. + ΕΙΣ ΤΟ ΤΕΛΟΣ *L(most)*

## PSALM 15/14

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ**

*Music* connected to Daudid himself

γ: **IN FINEM ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ**

For the end *music* connected to Daudid himself

Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ**

*Music* of Daudid

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ΔΑΥΙΔ**

*Music* of Daudid

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟΣ<sup>1</sup> ΝΤΕ ΔΑΥΙΔ<sup>2</sup>**

The *music* of Daudid

Syrohexapla [Hiebert]

<sup>4</sup> ܘܕܝܢ ܩܝܘܪܝܘܢ <sup>3</sup> ܩܕܝܫܘܢ

At the end *music* connected to Dāwîd

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1. ΕΠΨΑΛΜΟΣ ΠΙΨΑΛΜΟΣ P

2. ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ] > Ο

3. ܩܕܝܫܘܢ J

4. ܘܕܝܢ ܩܝܘܪܝܘܢ ܩܕܝܫܘܢ] ܩܕܝܫܘܢ ܩܝܘܪܝܘܢ F

## PSALM 16/15

Masoretic Hebrew [BHS]

מִכְתָּם לְדָוִד

Engraving connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΣΤΗΛΟΓΡΑΦΙΑ ΤΩ ΔΑΥΙΔ

Standing stone writing connected to Dāuid

The Three [Field]

Α: ΤΟΥ ΤΑΠΕΙΝΟΦΡΟΝΟΣ ΚΑΙ ΑΠΛΟΥ ΤΟΥ ΔΑΥΙΔ

Of lowly and simple Dāuid

Σ: (ΤΟΥ) ΤΑΠΕΙΝΟΦΡΟΝΟΣ ΚΑΙ ΤΟΥ ΑΜΩΜΟΥ ΔΑΥΙΔ

Of lowly and blameless Dāuid

Θ: ΣΤΗΛΟΓΡΑΦΙΑ ΤΩ ΔΑΥΙΔ

Standing stone writing connected to Dāuid

Iuxta Hebraeos [Weber–Gryson]

humilis et simplicis dauid

Of lowly and simple Dāuid

Targum [de Lagarde, mod.]

גְּלִיפָא' תְּרִיצָא לְדָוִד

Upright engraving connected to Dāwīd

## PSALM 16/15

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ΤΙΤΥΛΙ ΙΝΣΚΡΙΠΤΙΟ ΙΨΙ ΔΑΥΙΔ

Writing upon a notice connected to Dauid himself

Gallicanum [Weber–Gryson]

ΤΙΤΥΛΙ ΙΝΣΚΡΙΠΤΙΟ ΙΨΙ ΔΑΥΙΔ

Writing upon a notice connected to Dauid himself

Sahidic Coptic [Chappell]

ΤΕΣΤΗΛΟΓΡΑΦΙΑ ΝΔΛΥΕΙΑ

The *standing stone writing* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΕΣΤΗΛΟΓΡΑΦΙΑ ΝΔΛΥΕΙΑ

The *standing stone writing* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†CTYΛOΓPAΦIA<sup>1</sup> ΝΤΕ ΔΛΥΙΑ

The *standing stone writing* of Dauid

Syrohexapla [Hiebert]

ܩܘܪܬܐ ܕܐܘܪܝܘܬܐ

Writing of a standing stone connected to Dāwîd

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1. †CTYΛOΓPAΦIA M

**PSALM 17/16**

Masoretic Hebrew [BHS]

תְּפִלָּה לְדָוִד

Prayer connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΠΡΟΕΥΧΗ ΤΩ<sup>1</sup> ΔΑΥΙΔ

Prayer connected to Dauid

The Three [Field]

Α Σ: ΤΟΥ ΔΑΥΙΔ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

ORATIO DAUID

Speech of Dauid

Targum [de Lagarde, mod.]

צְלוֹתָא לְדָוִד

Prayer connected to Dāwid

---

1. ΤΟΥ A B S U L(*some*)<sup>(sil)</sup> Rahlfs; > R

## PSALM 17/16

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ΟΡΑΤΙΟ ΙΨΙ ΔΑΥΙΔ

Speech connected to Dauid himself

γ: ΙΝ ΦΙΝΕΜ ΟΡΑΤΙΟ ΙΨΙ ΔΑΥΙΔ

For the end speech connected to Dauid himself

Rom: ΟΡΑΤΙΟ ΔΑΥΙΔ

Speech of Dauid

Gallicanum [Weber–Gryson]

' ΟΡΑΤΙΟ ΔΑΥΙΔ

Speech of Dauid

Sahidic Coptic [Chappell]

ΠΕΨΑΗΛ ΝΔΑΥΕΙΔ

The prayer of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΕΠΡΟΕΥΧΗ ΝΔΑΥΕΙΔ

The *prayer* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΠΡΟΕΥΧΗ ΝΤΕ ΔΑΥΙΔ

The *prayer* of Daueid

Syrohexapla [Hiebert]

<sup>2</sup> ܡܘܠܐ ܟܕܐܘܕ

Prayer connected to Dāwîd

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1. + ΙΝ ΦΙΝΕΜ FS

2. ܡܘܠܐ C

## PSALM 18/17

Masoretic Hebrew [BHS]

לְמַנְצֵחַ | לְעַבְדֵי יְהוָה לְדָוִד  
אֲשֶׁר דִּבֶּר | לַיהוָה אֶת־דְּבָרֵי הַשִּׁירָה הַזֹּאת  
בַּיּוֹם הַצִּיל־יְהוָה אוֹתוֹ מִכַּף כָּל־אֹיְבָיו  
וּמִיַּד שָׂאוּל וַיֹּאמֶר

For the leader connected to YHWH's slave Dāwid  
who spoke to YHWH the words of this song  
in the day YHWH rescued him from the palm of all his enemies  
and from the hand of Šā'ûl and he said

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΩ ΠΑΙΔΙ ΚΥΡΙΟΥ ΤΩ ΔΑΥΙΔ  
α<sup>2</sup> ΕΛΛΗCΕΝ ΤΩ ΚΥΡΙΩ ΤΟΥC ΛΟΓΟΥC ΤΗC ΩΔΗC ΤΑΥΤΗC  
ΕΝ ΗΜΕΡΑ Η ΕΡΡΥCΑΤΟ ΑΥΤΟΝ <sup>3</sup> ΚΥΡΙΟC ΕΚ ΧΕΙΡΟC ΠΑΝΤΩΝ ΤΩΝ ΕΧΘΡΩΝ ΑΥΤΟΥ  
ΚΑΙ ΕΚ ΧΕΙΡΟC CΑΟΥΛ ΚΑΙ ΕΙΠΕΝ

For the end connected to the Master's child (servant) David  
who spoke to the Master the words of this song  
in the day in which the Master rescued him out of the hand of all his enemies  
and out of the hand of Saoul and he said

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΤΩ ΔΟΥΛΩ ΚΥΡΙΟΥ ΤΩ ΔΑΥΙΔ . . .  
For the conqueror connected to the Master's slave David . . .  
Σ: ΕΠΙΝΙΚΙΟΝ ΤΟΥ ΔΟΥΛΟΥ ΚΥΡΙΟΥ ΤΟΥ ΔΑΥΙΔ . . .  
Conquest song of the Master's slave David . . .

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1. וַיִּמְכַּף many mss. (BHS)

2. > U

3. + O L(some)

## PSALM 18/17

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PUERO DOMINI IPSI DAVID  
QUAE LOCUTUS EST DOMINO UERBA CANTICI HUIUS  
IN DIE QUA ERUIT EUM DOMINUS DE MANU OMNIUM INIMICORUM EIUS  
ET DE MANU SAUL ET DIXIT

For the end connected to the Master's child (servant) David himself  
who spoke to the Master the words of this song  
in the day in which the Master pulled him up from the hand of all his enemies  
and from the hand of Saul and he said

γ: IN FINEM PRO PUERO DOMINI DAVID  
QUAE LOCUTUS EST AD DOMINUM UERBA CANTICI HUIUS  
IN DIE QUA ERIPUIT EUM DOMINUS DE MANU OMNIUM INIMICORUM EIUS  
ET DE MANU SAUL ET DIXIT

For the end for the Master's child (servant) David  
who spoke to the Master the words of this song  
in the day in which the Master plucked him up from the hand of all his enemies  
and from the hand of Saul and he said

Rom: IN FINEM PUERO DOMINI DAVID  
QUAE LOCUTUS EST DOMINO UERBA CANTICI HUIUS  
IN DIE QUA ERIPUIT EUM DOMINUS DE MANU OMNIUM INIMICORUM EIUS  
ET DE MANU SAUL ET DIXIT

For the end connected to the Master's child (servant) David  
who spoke to the Master the words of this song  
in the day in which the Master plucked him up from the hand of all his enemies  
and from the hand of Saul and he said

PSALM 18/17 (cont.)

Iuxta Hebraeos [Weber–Gryson]

UICTORI SERUO DOMINI DAUID  
QUAE LOCUTUS EST DOMINO UERBA CANTICI HUIUS  
IN DIE QUA LIBERAUIT EUM DOMINUS DE MANU OMNIUM INIMICORUM SUORUM  
ET DE MANU SAUL ET AIT'

For the conqueror connected to the Master's slave Dauid  
who spoke to the Master the words of this song  
in the day in which the Master freed him from the hand of all his enemies  
and from the hand of Saul and he says

Targum [de Lagarde, mod.]

לשבחא על נסיא דאיתרחישו לעבדא דיהוה לדוד  
דשבח בנבואה קדם יהוה ית פתגמי שירתא הדא  
על כל יומיא דשזביה יהוה מן אידא דכל בעלי־דבבוי<sup>2</sup>  
ומחרבא דשאול ואמר

For the praiser on the signs that occurred to YHWH's slave Dāwid  
who praised in foretelling before YHWH the words of this song  
on all the days that YHWH rescued him from the hand of all his enemies  
and from the sword of Šā'ûl and he said

---

1. dīxīt CΣS

2. דשזיב ייי יתיה מן ידא דבעלי־דבבוי [דשזביה יהוה מן אידא דכל בעלי־דבבוי M

PSALM 18/17 (cont.)

Gallicanum [Weber–Gryson]

IN FINEM PUEPO DOMINI DAUID  
QUAE' LOCUTUS EST DOMINO UERBA CANTICI HUIUS  
IN DIE QUA ERIPUIT EUM DOMINUS DE MANU OMNIUM INIMICORUM EIUS  
ET DE MANU SAUL ET DIXIT<sup>2</sup>

For the end connected to the Master's child (servant) Dauid  
who spoke to the Master the words of this song  
in the day in which the Master plucked him up from the hand of all his enemies  
and from the hand of Saul and he said

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΝΔΛΥΕΙΔ ΠΖΜΖΛΛ ΜΠΧΟΕΙC  
ΝΨΛΧΕ ΝΤΕΪΩΔΗ ΕΝΤΑΦΧΟΟΥ<sup>3</sup> ΕΠΧΟΕΙC  
ΖΜ<sup>4</sup> ΠΕΖΟΥ ΕΝΤΑ ΠΧΟΕΙC ΝΑΖΜΕΦ ΕΒΟΛ ΖΙΤΝ ΝΕΦΧΑΧΕ ΤΗΡΟΥ  
ΛΥΩ ΕΒΟΛ ΖΙΤΝ CΑΟΥΛ ΠΕΧΛΦ ΧΕ

For the end of Daueid the Master's slave  
the words of this *song* which he spoke to the Master  
in the day which the Master rescued him away from all his enemies  
and away from Saoul he said that

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΝΔΛΥΕΙΔ ΠΖΕΛ ΜΠΧC  
ΝCΕΧΕ ΝΤΕΪΩΔΗ ΕΘΛΦΧΛΥ ΕΠΧC  
ΜΠΕΖΛΥ ΕΘΛ ΠΧC ΝΕΖΕΜΦ ΕΒΑΛ ΖΙΤΕΝ ΝΕΦΧΑΧΗΟΥ ΤΗΡΟΥ  
ΛΥΩ ΕΒΑΛ ΖΙΤΕΝ CΑΖΟΥΛ ΛΥΩ ΠΕΧΕΦ  
For the end of Daueid the Master's slave  
the words of this *song* which he spoke to the Master  
in the day when the Master rescued him away from all his enemies  
and away from Sahoul and he said

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1. **ϩϣ** I Clementine

2. **ΕΤ ΔΙΧΙΤ**] > I W S

3. **ΝΤΑΦΧΟΟΥ** W32 (and **ΝΤΑ** for **ΕΝΤΑ** below)

4. **Μ** W64

**PSALM 18/17 (cont.)**

PSALM 18/17 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ ἸΠΑΛΟΥ<sup>1</sup> ἸΠΒΟΙΟΙΟ ΔΑΥΙΔ  
 ΝΗ<sup>2</sup> ΕΤΑΦΟΑΧΙ ἸΜΩΟΥ<sup>3</sup> ΝΕΜ ΠΒΟΙΟΙΟ ἸΝΙΟΑΧΙ<sup>4</sup> ἸΝΤΕ ΤΑΙΩΔΗ<sup>5</sup> ΘΑΙ  
 ἸΕΝ ΠΙΕΖΟΥΟΥ ΕΤΑΦΝΑΖΜΕΦ ἸΧΕ ΠΒΟΙΟΙΟ ΕΒΟΛ ἸΕΝ ΝΕΝΧΙΟΧ ἸΝΝΕΦΧΑΧΙ<sup>6</sup> ΤΗΦΟΥ  
 ΝΕΜ ΕΒΟΛ ἸΕΝ ΝΕΝΧΙΟΧ<sup>7</sup> ἸΝΟΑΟΥΑ ΟΥΟΥ ΠΕΧΑΦ<sup>8</sup>

For the end of the Master's child (servant) David  
 those which he spoke with the Master of the words of this *song*  
 in the day when he (namely) the Master rescued him out of the hands of all his enemies  
 and out of the hands of Saoul and he said

Syrohexapla [Hiebert]

ⲁⲛⲉⲛ ⲛⲓⲃⲟⲩ ⲛⲉⲙ ⲛⲓⲃⲟⲩ <sup>9</sup> ⲛⲉⲙⲱⲟⲩ  
 ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ <sup>10</sup> ⲛⲉⲙ  
 ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ <sup>11</sup> ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ ⲛⲉⲙ  
 ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ

At the end connected to the Master's slave Dāwîd  
 those which he spoke to the Master the words of this praise  
 in that day which the Master delivered him from the hand of all his enemies  
 and from the hand of Šāʿûl and he said

---

1. ἸΠΑΛΟΥ H  
 2. ἸΝΙΟΑΧΙ M P V; ΝΙΟΑΧΙ D<sup>1</sup> G H W X; ΟΑΧΙ D<sup>2</sup>  
 3. ΝΕΜΩΟΥ M  
 4. ΝΙΟΑΧΙ D G H M P Q V W X  
 5. ΤΑΙΩΔΗ D G H P Q W X  
 6. ΝΕΝΧΙΟΧ ἸΝΝΕΦΧΑΧΙ] ΝΕΦΖΟΧΖΕΧ Q  
 7. ΝΧΙΟΧ D  
 8. ΟΥΟΥ ΠΕΧΑΦ] ΟΥΟΥ ΠΕΧΑΦ ΧΕ O; > P  
 9. ⲛⲉⲙⲱⲟⲩ H J  
 10. ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ] ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ H J  
 11. ⲛⲉⲙ ⲛⲉⲛⲭⲓⲭ H J

## PSALM 19/18

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְזֻמָּר לְדָוִד  
For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
For the end music connected to Daud

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ  
For the conqueror tune connected to Daud

Σ: ΕΠΙΝΙΚΙΟΣ ΩΔΗ ΤΟΥ ΔΑΥΙΔ  
Of conquest song of Daud

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
For the conquest music connected to Daud

Iuxta Hebraeos [Weber–Gryson]

VICTORI CANTICUM DAVID  
For the conqueror song of Daud

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְּחָתָא לְדָוִד  
For the praiser praise connected to Dāwid

## PSALM 19/18

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΧΟΚ ΕΒΑΛ ΜΠΕΨΑΛΜΟΣ ΝΔ[ΑΥΕΙΔ]**

The end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΠΨΑΛΜΟΣ<sup>2</sup> ΝΤΕ ΔΑΥΙΔ<sup>3</sup>**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

**ܘܪܝܢ ܟܝܘܘܝܢ<sup>4</sup> ܟܘܕܘܘܝܢ**

At the end *music* connected to Dāwîd

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1. > G M O P Q V W X

2. ΜΠΨΑΛΜΟΣ D G H M O P Q V W X

3. ΝΤΕ ΔΑΥΙΔ] > D

4. ܟܘܕܘܝܢ F H J

## PSALM 20/19

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְזֻמָּר לְדָוִד

For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end music connected to Daud

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror tune connected to Daud

Σ: ΕΠΙΝΙΚΙΟΣ ΩΔΗ ΤΟΥ ΔΑΥΙΔ

Of conquest song of Daud

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conquest music connected to Daud

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΗ CANTICUM DAVID

For the conqueror song of Daud

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְחָתָא לְדָוִד

For the praiser praise connected to Dāwid

## PSALM 20/19

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ<sup>1</sup> ΝΤΕ ΔΑΥΙΔ**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

<sup>3</sup> ܘܘܠ ܟܝܘܘܢܘ <sup>2</sup> ܟܘܠܘܘܢ

At the end *music* connected to Dāwîd

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1. ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ] ΕΠΧΩΚ ἸΠΙΨΑΛΜΟΣ D M O P V W X; ΕΠΧΩΚ ΕΒ ἸΠΙΨΑΛΜΟΣ G; ΕΠΧΩΚ ΕΒΟΛ ἸΠΙΨΑΛΜΟΣ H; ΠΙΨΑΛΜΟΣ Q

2. ܟܘܠܘܠ F H J

3. > F

## PSALM 21/20

Masoretic Hebrew [BHS]

לְמַנְצִיחַ מְזֻמָּר לְדָוִד

For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end music connected to Daud

Iuxta Hebraeos [Weber–Gryson]

UICTORI CANTICUM DAUID

For the conqueror song of Daud

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְחָתָא לְדָוִד

For the praiser praise connected to Dāwid

PSALM 21/20

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN FINEM PSALMUS IPSI DAUID

For the end *music* connected to Dauid himself

Rom: IN FINEM PSALMUS DAUID

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

IN FINEM PSALMUS DAUID

For the end *music* of Dauid

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΜΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ

For the end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ<sup>1</sup> ΝΤΕ ΔΑΥΙΔ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܘܕܠ<sup>3</sup> ܩܝܘܘܢܘ<sup>2</sup> ܟܠܘܫܘܘܢ

At the end *music* connected to Dāwîd

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1. ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ] ΕΠΧΩΚ ΕΒΟΛ ΜΠΙΨΑΛΜΟΣ D G H; ΕΠΧΩΚ ΜΠΙΨΑΛΜΟΣ M O P V W X; ΠΙΨΑΛΜΟΣ Q

2. ܟܠܘܫܘܢ H J; ܟܠܘܫܘܢ ܟܠܘܫܘܢ F

3. > H J

## PSALM 22/21

Masoretic Hebrew [BHS]

לְמַנְצֵחַ עַל־אֵילַת הַשָּׁחַר מִזְמוֹר לְדָוִד

For the leader on the doe of the dawn music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΗΣ ΑΝΤΙΛΗΜΨΕΩΣ ΤΗΣ ΕΩΘΙΝΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>1</sup>

For the end over the dawn assistance music connected to David

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΤΗΣ ΕΛΛΦΟΥ ΤΗΣ ΟΡΘΡΙΝΗΣ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror over the morning doe tune connected to David

Σ: ΕΠΙΝΙΚΙΟΣ ΥΠΕΡ ΤΗΣ ΒΟΗΘΕΙΑΣ ΤΗΣ ΟΡΘΡΙΝΗΣ ΩΔΗ ΤΟΥ ΔΑΥΙΔ

Of conquest over the morning help song of David

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΠΡΟ<sup>2</sup> CΕΡΥΟ ΜΑΤΥΤΙΝΟ CΑΝΤΙCΥΜ ΔΑΥΙΔ

For the conqueror for the morning stag song of David

Targum [de Lagarde, mod.]

לְשַׁבַּח אֵל תְּקוּף קוֹרְבַן תְּדִירָא דְקִרְיַצְתָּא<sup>3</sup> תּוֹשַׁבְחַתָּא לְדָוִד

For the praiser on the strength of the continual sacrifice of the dawn praise connected to Dāwid

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1. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] > A

2. > C

3. > C P<sup>orig</sup>

PSALM 22/21

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN FINEM PRO SUSCEPTIONE MATUTINA PSALMUS IPSI DAUID

For the end for the morning undertaking *music* connected to Dauid himself

Rom: IN FINEM PRO ADΣUMPTIONE MATUTINA PSALMUS DAUID

For the end for the morning reception *music* of Dauid

Gallicanum [Weber–Gryson]

IN FINEM PRO ADΣUMPTIONE' MATUTINA PSALMUS DAUID

For the end for the morning reception *music* of Dauid

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΖΑ Π†ΤΟΟΤḄ ḄΠΝΑΥ ḄΖΤΟΟΥΕ ΠΕΨΑΛΜΟC ḄΔΑΥΕΙΔ

For the end concerning the assistance of the dawntime the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΖΑ Π†ΤΑΤḄ ḄΠΝΕΥ ḄΨΟΡΠ ΠΕΨΑΛΜΟC ḄΔΑΥΕΙΔ

For the end concerning the assistance of the morningtime the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ ḄΑ Π†ΤΟΤḄ<sup>2</sup> ḄΠΝΑΥ<sup>3</sup> ḄΨΩΡΠ ΠΙΨΑΛΜΟC ḄΤΕ ΔΑΥΙΔ<sup>4</sup>

For the end concerning the assistance of the morningtime the *music* of Dauid

Syrohexapla [Hiebert]

<sup>7</sup> ܘܘܠ ܟܝܘܘܬܐ <sup>6</sup> ܟܘܠܝܘܢ ܟܘܠܘܬܘܬܐ ܘܠ <sup>5</sup> ܟܘܠܘܬܐ

At the end on account of the morning alliance *music* connected to Dāwîd

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1. SUSCEPTIONE I Clementine

2. ḄΑ Π†ΤΟΤḄ] ḄΠ†ΤΟΤḄ Q; ḄΑ Π†ΤΟΤḄ W (apparently)

3. ΦΝΑΥ W X

4. ΠΙΨΑΛΜΟC ḄΤΕ ΔΑΥΙΔ] > P

5. ܟܘܠܘܬܐ H J; ܟܘܠܘܬܐ ܟܘܠܘܬܐ F

6. ܟܘܠܝܘܢ ܟܘܠܘܬܘܬܐ ܘܠ] > F

7. > F

**PSALM 23/22**

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד

Music connected to Dāwīd

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ <sup>1</sup>

Music connected to Daudid

The Three [Field]

A: ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

Tune connected to Daudid

Σ: ΩΔΗ ΤΩ ΔΑΥΙΔ

Song connected to Daudid

Θ: ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

Music connected to Daudid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID

Song of Daudid

Targum [de Lagarde, mod.]

תּוֹשֶׁבֶת־חַתָּא לְדָוִד

Praise connected to Dāwīd

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1. + <TH>C ΜΙΑC CΑΒΒΑΤΟΥ (sic) 1219

## PSALM 23/22

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ**

*Music connected to Dauid himself*

γ Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ**

*Music of Dauid*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ΔΑΥΙΔ**

*Music of Dauid*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ**

The *music* of Dauid

Syrohexapla [Hiebert]

**ܡܘܣܝܩܝܐ ܕܕܘܘܕ**

Music connected to Dāwīd

## PSALM 24/23

Masoretic Hebrew [BHS]

לְדָוִד מִזְמוֹר

Connected to Dāwīd music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ <sup>12</sup>

Music connected to Dauid

The Three [Field]

A: ΤΩ ΔΑΥΙΔ ΜΕΛΩΔΗΜΑ

Connected to Dauid tune

Σ: ΤΩ ΔΑΥΙΔ ΩΔΗ

Connected to Dauid song

Iuxta Hebraeos [Weber–Gryson]

dauid canticum<sup>3</sup>

Of Dauid song

Targum [de Lagarde, mod.]

לְדָוִד תּוֹשֵׁבַחַתָּא

Connected to Dāwīd praise

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1. + THC ΜΙΑC A B Rahlfs; ΜΙΑC *L(few)*; TH ΜΙΑ U; ΕΙC ΜΙΑΝ 55 *L(few)*

2. + CΑΒΒΑΤΩΝ B Rahlfs; ΤΩΝ CΑΒΒΑΤΩΝ R<sup>c</sup> U *L(some)*; CΑΒΒΑΤΟΥ A *L(many)*<sup>(sil)</sup>

3. dauid canticum] canticum dauid I Σ A K S L Harden

## PSALM 24/23

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΣ ΔΑΥΙΔ ΠΡΙΜΑ ΣΑΒΒΑΤΙ**

*Music connected to Dauid himself at the first of the week*

γ: **ΨΑΛΜΟΣ ΔΑΥΙΔ ΠΡΙΜΑ ΔΙΕ ΣΑΒΒΑΤΙ**

*Music of Dauid at the first day of the week*

Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ ΠΡΙΜΑ ΣΑΒΒΑΤΙ**

*Music of Dauid at the first of the week*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ΔΑΥΙΔ ΠΡΙΜΑ ΣΑΒΒΑΤΙ'**

*Music of Dauid at the first of the week*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΝΚΟΥΑ ΝΝΚΑΒΒΑΤΟΝ<sup>2</sup>**

*The music of Daueid of the first day of the week(s)*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΝΚΟΥΕ ΜΠΚΑΒΒΑΤΟΝ**

*The music of Daueid of the first day of the week*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ<sup>3</sup> ΔΑΥΙΔ ΜΦΟΥΑΙ<sup>4</sup> ΝΤΕ<sup>5</sup> ΝΙΚΑΒΒΑΤΟΝ<sup>6</sup>**

*The music of Dauid of the first of the week(s)*

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1. **ΨΑΛΜΟΣ ΔΑΥΙΔ ΠΡΙΜΑ ΣΑΒΒΑΤΙ**] **ΨΑΛΜΟΣ ΔΑΥΙΔ** W; **ΠΡΙΜΑ ΣΑΒΒΑΤΙ ΨΑΛΜΟΣ ΔΑΥΙΔ** Clementine

2. **ΜΠΚΑΒΒΑΤΟΝ** T W<sup>32</sup> (apparently)

3. **Ν** P; **ΝΤΑ** V

4. **ϷΕΝ ΦΟΥΑΙ** D G O Q W X; **ϷΕΝ ΦΟΥΑ** H

5. **Ν** O P

6. **ΝΙΚΑΒΑΒΤΟΝ** X

**PSALM 24/23 (cont.)**

**PSALM 24/23 (cont.)**

Syrohexapla [Hiebert]

<sup>1</sup> כִּי־יִשְׁׁבֵר לִבִּי הַשְׁׁבֵר

Music connected to Dāwîd of the first of the week(s)

---

1. כִּי־יִשְׁׁבֵר לִבִּי הַשְׁׁבֵר; J הַשְׁׁבֵר כִּי־יִשְׁׁבֵר F

**PSALM 25/24**

Masoretic Hebrew [BHS]

דָּוִד

Connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

Music connected to Daud

The Three [Field]

Α Σ: ΤΟΥ ΔΑΥΙΔ

Of Daud

Iuxta Hebraeos [Weber–Gryson]

דאuid

Of Daud

Targum [de Lagarde, mod.]

דָּוִד

Connected to Dāwid

---

1. + ΕΙΣ ΤΟ ΤΕΛΟΣ R U L(*few*)

## PSALM 25/24

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**' PSALMUS<sup>2</sup> DAUID**

*Music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**[ΕΠΧΟ]Κ ΕΒΑΛ ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ**

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC ΝΤΕ ΔΑΥΙΔ<sup>3</sup>**

The *music* of Dauid

Syrohexapla [Hiebert]

**ܡܘܣܝܩܝܐ ܕܘܕܘܝܕ**

Music connected to Dāwīd

---

1. + **IN FINEM** I L W Clementine

2. > S; **ΔΙΑΨΑΛΜΑ** (as heading, transposed from end of previous Psalm) F K Φ

3. **ΠΨΑΛΜΟC ΝΤΕ ΔΑΥΙΔ**] > D

**PSALM 26/25**

Masoretic Hebrew [BHS]

דָּוִד

Connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

τῶ<sup>1</sup> δαυιδ<sup>2</sup>

Connected to Daud

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Daud

Targum [de Lagarde, mod.]

דָּוִד

Connected to Dāwid

---

1. τῶ A B S Rahlfs

2. τῶ δαυιδ] ψαλμοσ τῶ δαυιδ R<sup>c</sup> U 1221 2110 *L(many)*; τῶ δαυιδ ψαλμοσ *L(some)*

## PSALM 26/25

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΣΙ ΔΑΥΙΔ**

Connected to Dauid himself

γ Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of Dauid*

Gallicanum [Weber–Gryson]

**' ΨΑΛΜΟΥΣ<sup>2</sup> ΔΑΥΙΔ<sup>3</sup>**

*Music of Dauid*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΕΔΑΥΕΙΔ**

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΦΑ ΔΑΥΙΔ**

The one of Dauid

Syrohexapla [Hiebert]

**ܘܕܘܘܝܕ**

Of Dāwīd

---

1. + **IN FINEM** K Clementine

2. > R

3. **ΨΑΛΜΟΥΣ ΔΑΥΙΔ] ΔΑΥΙΔ ΨΑΛΜΟΥΣ Φ**

**PSALM 27/26**

Masoretic Hebrew [BHS]

דָּוִד

Connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΤΩ<sup>2</sup> ΔΑΥΙΔ [ΠΡΟ ΤΟΥ ΧΡΙΘΗΝΑΙ]<sup>3</sup>

Connected to Daud [before being anointed]

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Daud

Targum [de Lagarde, mod.]

דָּוִד

Connected to Dāwid

---

1. + ΨΑΛΜΟΣ U L

2. ΤΟΥ B S Rahlfs

3. ΠΡΟ ΤΟΥ ΧΡΙΘΗΝΑΙ] B S (using ligature for -ΝΑΙ, subsequently misunderstood) 2110 (apparently) Rahlfs (without brackets); ΠΡΟ ΤΟΥ ΧΡΙΘΗ A R\* 55 1219 1220

## PSALM 27/26

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΠΡΙΟΥΣQUAM ΕCΡΕΔΕΡΕΤUΡ**

Connected to Dauid himself before he was going out

γ: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΠΡΙΟΥΣQUAM UNCUERETUΡ**

*Music* of Dauid before he was being smeared

Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΠΡΙΟΥΣQUAM LINIRETUΡ**

*Music* of Dauid before he was being anointed

Gallicanum [Weber–Gryson]

' **ΔΑΥΙΔ ΠΡΙΟΥΣQUAM LINIRETUΡ<sup>2</sup>**

Of Dauid before he was being anointed

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΕΜΠΑΤΟΥΤΑΖCQ<sup>3</sup>**

The *music* of Daueid having not yet been anointed

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΠΑ ΔΑΥΕΙΔ ΖΛΘΗ ΝCETEZCQ**

The *music* the one of Daueid before he is being anointed

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΦΑ ΔΑΥΙΔ ΜΠΑΤΟΥΘΑΖCQ<sup>4</sup>**

The one of Dauid having not yet been anointed

Syrohexapla [Hiebert]

**ⲛⲁⲩⲁⲃⲟⲩⲛ ⲛⲁⲩⲁⲃⲟⲩⲛ<sup>5</sup> ⲛⲁⲩⲁⲃⲟⲩⲛ**

Of Dāwîd before he is anointed

---

1. + **ΨΑΛΜΟΥΣ** I L W Clementine

2. **UNCUERETUΡ** I W

3. **ΜΠΑΤΟΥΤΑΖCQ** T W<sub>32</sub>

4. **ΜΠΑΝΤΟΥΘΑΖCQ** O

5. **ⲛⲁⲩⲁⲃ** F

**PSALM 28/27**

Masoretic Hebrew [BHS]

דָּוִד

Connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

τω<sup>1</sup> δαυιδ<sup>2</sup>

Connected to Daud

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Daud

Targum [de Lagarde, mod.]

דָּוִד

Connected to Dāwid

---

1. ΤΟΥ Α Β Ρ Σ Rahlfs

2. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ U L(*most*); ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ L(*few*)

## PSALM 28/27

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ἰψῖ δαυιδ**

Connected to Dauid himself

Gallicanum [Weber–Gryson]

**huc' dauid**

Connected to this Dauid

Sahidic Coptic [Chappell]

<sup>2</sup> **πεψαλμος νδαυειδ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**πεψαλμος νδαυειδ**

The *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**πιψαλμος ντε δαυιδ**

The *music* of Dauid

Syrohexapla [Hiebert]

**ܘܕܘܝܕ**

Of Dāwīd

---

1. **ᾠδὴ δαυὶδ** L; **IN FINEM ᾠδὴ δαυὶδ** I; **ᾠδὴ δαυὶδ ἰψῖ** Clementine

2. + **επιψαλμος** W32

## PSALM 29/28

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד

Music connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ <sup>1</sup>

Music connected to Dauid

The Three [Field]

A: ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

Tune of Dauid

Σ: ΩΔΗ . . .

Song . . .

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID

Song of Dauid

Targum [de Lagarde, mod.]

תּוֹשַׁבְחַת דָּוִד

Praise connected to Dāwīd

---

1. + ΕΞΟΔΙΟΥ ΚΗΝΗΣ (of the outgoing tent) A B R S Rahlfs; ΕΞΟΔΟΥ ΚΗΝΗΣ (of the going out of the tent) U 2110 *L(most)*

## PSALM 29/28

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΥΣ ΨΣΙ ΔΑΥΙΔ ΚΟΝΣΥΜΜΑΤΙΟΝΙΣ ΤΑΒΕΡΝΑΚΥΛΙ**

*Music connected to Dauid himself of the completion of the tent*

γ: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΚΟΝΣΥΜΜΑΤΙΟ ΤΑΒΕΡΝΑΚΥΛΙ**

*Music of Dauid the completion of the tent*

Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΙΝ ΚΟΝΣΥΜΜΑΤΙΟΝΕ ΤΑΒΕΡΝΑΚΥΛΙ**

*Music of Dauid at the completion of the tent*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΙΝ ΚΟΝΣΥΜΜΑΤΙΟΝΕ ΤΑΒΕΡΝΑΚΥΛΙ**

*Music of Dauid at the completion of the tent*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ ΕΒΟΛ ΖΝ ΤΕΖΙΗ ΝΤΕCΚΗΝΗ<sup>1</sup>**

*The music of Daueid out of the way of the tent*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ ΕΒΑΛ ΖΝ ΤΕΖΙΗ ΝΤΕCΚΗΝΗ**

*The music of Daueid out of the way of the tent*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC<sup>2</sup> ΝΤΕ<sup>3</sup> ΔΑΥΙΔ ΕΒΟΛ<sup>4</sup> ΗΕΝ ΦΜΩΙΤ ΝΤΕ<sup>5</sup> †CΚΗΝΗ<sup>6</sup>**

*The music of Dauid out of the way of the tent*

---

1. ΝΤΕCΚΥΝΗ W32

2. ΠΨΑΛΜΑC X

3. Ν P

4. > Q

5. Ν P

6. †CΚΥΝΗ G H O P W X

**PSALM 29/28 (cont.)**

**PSALM 29/28 (cont.)**

Syrohexapla [Hiebert]

ⲛⲟⲩⲁⲓⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓ<sup>1</sup> ⲛⲟⲩⲁⲓⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓ

Music connected to Dāwîḏ of the going out of the tent

---

1. ⲛⲟⲩⲁⲓⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓ F; > J

## PSALM 30/29

Masoretic Hebrew [BHS]

מִזְמוֹר שִׁיר־חֲנֻכַּת הַבַּיִת לְדָוִד

(The) music (of) the song of the dedication of the house connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΨΑΛΜΟΣ ΩΔΗΣ<sup>2</sup> <sup>3</sup> ΤΟΥ ΕΓΚΑΙΝΙΣΜΟΥ ΤΟΥ ΟΙΚΟΥ<sup>4</sup> <sup>5</sup> ΤΩ ΔΑΥΙΔ<sup>6</sup>

Music of a song of the dedication of the house connected to Dauid

The Three [Field]

Α: ΜΕΛΩΔΗΜΑ ΛΑΜΑΤΟΣ . . .

Tune of a lay . . .

Σ: ΛΑΜΑ ΩΔΗΣ ΥΠΕΡ ΕΓΚΑΙΝΙΣΜΟΥ ΤΟΥ ΟΙΚΟΥ ΤΟΥ ΔΑΥΙΔ

Lay of a song over dedication of the house of Dauid

Iuxta Hebraeos [Weber–Gryson]

ΨΑΛΜΟΣ ΚΑΝΤΙΚΙ ΠΡΟ ΔΕΔΙΚΑΤΙΟΝΕ ΔΟΜΟΥ ΔΑΥΙΔ

Music of a song for the dedication of the house of Dauid

Targum [de Lagarde, mod.]

תּוֹשַׁבְחַת<sup>7</sup> שִׁירְתָּא עַל חֲנוּכַת בֵּית מִקְדָּשָׁא לְדָוִד<sup>8</sup>

Praise of a song on the dedication of the house of the holy place connected to Dāwīd

---

1. + ΕΙΣ ΤΟ ΤΕΛΟΣ B R U 55 1220 *L(many)*<sup>(sil)</sup> Rahlfs

2. ΨΑΛΜΟΣ ΩΔΗΣ] > R

3. + ΥΠΕΡ R *L(some)*

4. ΤΟΥ ΟΙΚΟΥ] ΟΙΚΟΥ U; > 55

5. + ΕΙΣ ΤΟ ΤΕΛΟΣ *L(some)*; ΨΑΛΜΟΣ 1219

6. ΤΩ ΔΑΥΙΔ] ΤΟΥ ΔΑΥΙΔ B T *L(some)*<sup>(sil)</sup>; ΔΑΥΙΔ R U *L(some)*; ΤΟΥ ΘΕΟΥ *L(few)*; > 55 *L(few)*

7. תּוֹשַׁבְחַת P<sub>17</sub>; שִׁבַּח M P<sub>110</sub>; כְּדַתּוֹשַׁבְחַת C; כְּדַתּוֹשַׁבְחָא P

8. > P

## PSALM 30/29

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN FINEM PSALMUS CANTICI DEDICATIONIS DOMUS DAUID

For the end *music* of a song of the dedication of the house of David

Rom: PSALMUS CANTICI IN DEDICATIONE DOMUS DAUID

*Music* of a song at the dedication of the house of David

Gallicanum [Weber–Gryson]

PSALMUS CANTICI IN DEDICATIONE DOMUS DAUID

*Music* of a song at the dedication of the house of David

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΜΠΧΙ ΛΕΙΚ<sup>2</sup> ΜΠΗΪ ΝΔΛΥΕΙΑ

For the end the *music* of the *song* of the consecration of the house of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΜΠΧΙ ΛΕΙΚ ΜΠΗΪ ΝΔΛΥΕΙΑ

The *music* of the *song* of the consecration of the house of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΨΑΛΜΟΣ ΝΤΕ †ΩΔΗ<sup>3</sup> ΝΤΕ ΠΙΑΙΚ ΝΤΕ<sup>4</sup> ΠΗΪ ΝΔΛΥΙΑ

The *music* of the *song* of the consecration of the house of Daueid

Syrohexapla [Hiebert]

<sup>6</sup> ܘܕܘܠ ܕܘܘܠܐ <sup>5</sup> ܕܘܘܠܘܐ ܕܘܘܠܘܘܐ ܕܘܘܠܘܘܐ ܕܘܘܠܘܘܐ

Music of praise of the renewal of the house connected to Dāwīd

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1. ΕΠΧΩΚ ΕΒΟΛ] > B (apparently)

2. ΟΕΙΚ W32

3. †ΩΔΗ Ο

4. Μ Ρ

5. ܕܘܘܠܘܘܐ ܕܘܘܠܘܘܐ F

6. ܘܕܘܠܘܘܐ F

## PSALM 31/30

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְזֻמָּר לְדָוִד

For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ<sup>1</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ <sup>2</sup>

For the end music connected to Dāuid

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ . . .

For the conqueror . . .

Σ: ΕΠΙΝΙΚΙΟΝ ΑΣΜΑ ΤΟΥ ΔΑΥΙΔ

Conquest song lay of Dāuid

Iuxta Hebraeos [Weber–Gryson]

VICTORI CANTICUM DAUID

For the conqueror song of Dāuid

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְּחָתָא לְדָוִד

For the praiser praise connected to Dāwid

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1. ΕΙΣ ΤΟ ΤΕΛΟΣ] > 1219 *L(few)*

2. + ΕΚΤΑΣΕΩΣ A B 2110 Rahlfs

## PSALM 31/30

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS IPSI DAUID EXTASIS**

For the end *music* connected to Dauid himself a *shock*

γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID'**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΜΠΕΨΑΛΜΟΣ<sup>2</sup> ΝΔΛΥΕΙΔ ΝΤΕ ΠΠΩΨϸ**

For the end the *music* of Daueid of the shock

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜ[ΟC ΝΔΛΥ]ΕΙΔ ΕΤΒΕ ΠΟΥΨϸ**

For the end the *music* of Daueid about shock

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΠΨΑΛΜΟΣ<sup>4</sup> ΝΤΕ ΔΛΥΙΔ ΝΤΕ ΠΙΤΩΜΤ**

For the end the *music* of Dauid of the shock

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1. + **ΠΡΟ ΕΧΤΑΣΙ** Clementine

2. **ΠΕΨΑΛΜΟΣ** B F (apparently) W32

3. **ΕΠΧΩΚ ΕΒΟΛ**] **ΕΠΧΩΚ** O Q; > M P V

4. **ΜΠΨΑΛΜΟΣ** D G H O Q W X

**PSALM 31/30 (cont.)**

PSALM 31/30 (cont.)

Syrohexapla [Hiebert]

<sup>2</sup> ܠܫܘܢܐ ܕܡܘܨܝܩܐ ܕܕܘܘܕ <sup>1</sup> ܠܫܘܢܐ

At the end music connected to Dāwîd of shock

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1. ܠܫܘܢܐ ܕܡܘܨܝܩܐ F

2. ܠܫܘܢܐ ܕܡܘܨܝܩܐ (sic) E; ܠܫܘܢܐ ܕܕܘܘܕ H J

## PSALM 32/31

Masoretic Hebrew [BHS]

לְדָוִד מְשִׁבִּיל

Connected to Dāwīd comprehender

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ ΚΥΝΕCEΩC<sup>1</sup>

Connected to Dauid of comprehension

The Three [Field]

A: ΤΟΥ ΔΑΥΙΔ ΕΠΙCΤΗΜΟΝΟC

Of Dauid of an understanding one

Iuxta Hebraeos [Weber–Gryson]

δαυιδ ερυδιου

Of Dauid of an educated one

Targum [de Lagarde, mod.]

לְדָוִד שְׂכֵלָא טבָא<sup>2</sup> אִמַר דָּוִד

Connected to Dāwīd good comprehension Dāwīd said

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1. ΤΩ ΔΑΥΙΔ ΚΥΝΕCEΩC] ΚΥΝΕCEΩC ΤΩ ΔΑΥΙΔ B; ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ A *L(few)*;  
ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ ΚΥΝΕCEΩC *L(many)*; ΨΑΛΜΟC (ΩΔΗC) ΤΩ ΔΑΥΙΔ ΕΙC ΚΥΝΕCΙΝ  
*L(few)*

2. > M

## PSALM 32/31

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΙΨΙ ΔΑΥΙΔ ΙΝΤΕΛΛΕCΕΝΤΙΑΕ**

Connected to Daudid himself of comprehending

γ: **ΙΝΤΕΛΛΕCΤΥC ΙΨΙ ΔΑΥΙΔ**

Of comprehension connected to Daudid himself

Rom: **ΗΥΙC ΔΑΥΙΔ ΙΝΤΕΛΛΕCΤΥC**

Connected to this Daudid of comprehension

Gallicanum [Weber–Gryson]

**ΗΥΙC' ΔΑΥΙΔ ΙΝΤΕΛΛΕCΤΥC**

Connected to this Daudid of comprehension

Sahidic Coptic [Chappell]

**ΠΑ ΤΜΝΤΡΜΝΖΗΤ ΝΔΛΥΕΙΑ**

The one of the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΑ ΤΜΕΝΤΡΕΜΕΝΖΗΤ ΝΔΛΥΕΙΑ**

The one of the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΚΑ† ΝΤΕ ΔΛΥΙΑ**

The comprehension of Daudid

Syrohexapla [Hiebert]

**<sup>3</sup>Ϡⲓⲁⲃⲗⲁⲥⲱⲧ <sup>2</sup>ⲛⲟⲩ**

Connected to Dāwîd of comprehension

---

1. **ΙΨΙ** W Clementine; > I L

2. **Ϡⲓⲁⲃⲗⲁⲥⲱⲧ** C

3. **Ϡⲓⲁⲃⲗⲁⲥⲱⲧ ⲃⲱⲥⲟⲕ ⲗⲗⲁⲥⲱ ⲛⲟⲩ** F

## PSALM 33/32

Masoretic Hebrew [BHS]

\_\_\_\_\_<sup>1</sup>

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>2</sup> τω δαυιδ <sup>3</sup>

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

\_\_\_\_\_<sup>4</sup>

Targum [de Lagarde, mod.]

\_\_\_\_\_

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1. לדויד שיר מזמור Qumran: 4QPs<sup>q</sup>

2. + Ψαλμος A L

3. + ἀνεπιγραφος παρ ἑβραϊοις L

4. ψαλμος δαυιδ F; canticum dauid L; dauid ἐρῳδιδ Σ

## PSALM 33/32

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ΨΛΙ ΔΑΥΙΔ

Connected to Daudid himself

γ: IN FINEM PSALMUS ΨΛΙ ΔΑΥΙΔ

For the end *music* connected to Daudid himself

Rom: PSALMUS ΔΑΥΙΔ

*Music* of Daudid

Gallicanum [Weber–Gryson]

PSALMUS ΔΑΥΙΔ

*Music* of Daudid

Sahidic Coptic [Chappell]

ⲉⲗⲗⲩⲉⲓⲁ

Connected to Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲁ ⲗⲗⲩⲉⲓⲁ

The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Ϥⲁ ⲗⲗⲩⲓⲁ

The one of Daudid

Syrohexapla [Hiebert]

<sup>1</sup>ⲛⲟⲗ ⲛⲓⲁⲛⲟⲛ

ⲛⲓⲁⲛⲟⲛ ⲛⲓⲁⲛⲟⲛ ⲛⲓⲁⲛⲟⲛ

Music connected to Dāwîd

which has no overwriting at the ‘Ebrāians

## PSALM 34/33

Masoretic Hebrew [BHS]

לְדָוִד בְּשִׁנוֹתָיו אֶת־טַעְמוֹ לִפְנֵי אַבִּימֶלֶךְ  
וַיִּגְרֹשֶׁהוּ וַיֵּלֶךְ

Connected to Dāwid in his changing his sense before ʿAbîmelek  
and he threw him out and he went

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΤΩ ΔΛΥΙΔ ΟΠΟΤΕ<sup>2</sup> ΗΛΛΟΙΩΣΕΝ ΤΟ ΠΡΟΣΩΠΟΝ<sup>3</sup> ΑΥΤΟΥ ΕΝΑΝΤΙΟΝ<sup>4</sup> ΑΒΙΜΕΛΕΧ<sup>5</sup>  
ΚΑΙ ΑΠΕΛΥΣΕΝ ΑΥΤΟΝ ΚΑΙ ΑΠΗΛΘΕΝ

Connected to Daudid when he changed his face before Abimelekh  
and he released him and he went away

The Three [Field]

Α: ΤΟΥ ΔΛΥΙΔ ΟΤΕ ΗΛΛΟΙΩΣΕ ΤΟ ΓΕΥΜΑ ΑΥΤΟΥ ΕΙΣ ΠΡΟΣΩΠΟΝ ΑΒΙΜΕΛΕΧ  
ΚΑΙ ΕΞΕΒΑΛΕΝ ΑΥΤΟΝ ΚΑΙ ΑΠΗΛΘΕΝ

Of Daudid when he changed his taste to the face of Abimelekh  
and he threw him out and he went away

Σ: ΤΟΥ ΔΛΥΙΔ ΟΠΟΤΕ ΜΕΤΕΜΟΡΦΩΣΕ ΤΟΝ ΤΡΟΠΟΝ ΤΟΝ ΕΑΥΤΟΥ ΕΜΠΡΟΣΘΕΝ  
ΑΒΙΜΕΛΕΧ

ΚΑΙ ΕΚΒΑΛΩΝ ΑΥΤΟΝ ΑΠΗΛΛΑΓΗ

Of Daudid when he changed the form of his own manner in front of Abimelekh  
and throwing him out he moved away

Iuxta Hebraeos [Weber–Gryson]

dauid quando commutauit os suum coram abimelech  
et eiecit eum et abiit

Of Daudid when he exchanged his mouth before Abimelech  
and he threw him out and he went away

---

1. + ΨΑΛΜΟΣ U R 1221 2013 (apparently) *L*(most)

2. ΟΤΕ *L*(few)

3. ΤΟ ΠΡΟΣΩΠΟΝ] ΤΗΝ ΟΨΙΝ U 1221

4. ΑΠΕΝΑΝΤΙ U 1221 2013

5. ΑΧΙΜΕΛΕΧ U 1221 2013

## PSALM 34/33

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **PSALMUS IPSI DAUID QUANDO COMMUTAUIT UULTUM SUUM CORAM ABIMELECH  
ET DIMISIT EUM ET ABIIT**

*Music* connected to Dauid himself when he exchanged his face before Abimelech  
and he let him go and he went away

γ Rom: **PSALMUS DAUID CUM INMUTAUIT UULTUM SUUM CORAM AMELECH  
ET DIMISIT EUM ET ABIIT**

*Music* of Dauid when he changed his face before Amelech  
and he let him go and he went away

Gallicanum [Weber–Gryson]

**' DAUID<sup>2</sup> CUM INMUTAUIT<sup>3</sup> UULTUM SUUM CORAM ABIMELECH  
ET DIMISIT EUM ET ABIIT**

Of Dauid when he changed his face before Abimelech  
and he let him go and he went away

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΝΤΕΡΕΦΩΙΒΕ ΜΠΕΦΖΟ ΜΠΕΜΤΟ ΕΒΟΛ ΝΑΧΙΜΕΛΕΧ  
ΛΦΚΛΛΦ ΕΒΟΛ<sup>4</sup> ΛΦΒΩΚ**

The *music* of Daueid when he changed his face in the presence of Akhimelekh  
he released/forgave him he went

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΝΤΕΡΕΦΩΙΒΕ ΜΠΕΦΖΑ ΜΠΕΜΤΑ ΕΒΑΛ ΝΑΒΕΙΜΕΛΕΧ  
ΛΥΩ ΖΑΦΑΠΟΛΟΙ ΜΜΑΦ ΛΥΩ ΖΑΦΩΕ ΝΕΦ**

The *music* of Daueid when he changed his face in the presence of Abeimelekh  
and he released him and he went

---

1. + **IN FINEM** I L W

2. **DAUID** Clementine

3. **CUM INMUTAUIT**] **CUM MUTAUIT** L; **COMMOTAUIT** I; **CUM COMMOTAUIT** W

4. > F (apparently)

**PSALM 34/33 (cont.)**

Targum [de Lagarde, mod.]

לְדוֹד בַּד שְׁנֵי יָת מְדַעִיָּה קִדָּם אַבִּימֶלֶךְ  
וּפְטָרִיָּה וְאֶזְלָ

Connected to Dāwīd when he changed his intellect before ḲAbîmelek  
and he released him and he went

PSALM 34/33 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΨΑΛΜΟΣ ἸΤΕ ΔΑΥΙΔ ῥΟΤΕ ΕΤΑΦΩΒΤ<sup>1</sup> ἸΠΕΦῚΟ ἸΠΕΜΘΟ ἸΑΒΙΜΕΛΕΧ  
<sup>2</sup> ΛΦΧΛΦ ΕΒΟΛ ΛΦΨΕ ΝΛΦ

The *music* of Dauid *when* he changed his face in the presence of Abimelekh  
he released/forgave him he went

Syrohexapla [Hiebert]

ⲕⲁⲗⲁⲕ ⲣⲓⲟ <sup>3</sup> ⲙⲗⲁ ⲕⲁⲣⲥⲓⲁ ⲙⲗⲁ ⲓⲃⲓⲕ ⲙⲟⲓ  
ⲓⲕⲁ <sup>4</sup> ⲙⲓⲗⲁⲟ

Connected to Dāwīd when he changed his *face* before ḲAbīmelek  
and he released him and he went

---

1. ΕΤΑΦΩΒΤ G H P

2. + ΟΥΟῚ Q

3. ⲙⲗⲁ ⲕⲁⲣⲥⲓⲁ] ⲙⲁⲣⲥⲓⲁ F

4. ⲙⲓⲗⲁⲟ F H J

## PSALM 35/34

Masoretic Hebrew [BHS]

יְיָ אֱלֹהֵי

Connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

τω<sup>1</sup> δαυιδ<sup>2</sup>

Connected to Daud

The Three [Field]

Α Σ: ΤΟΥ ΔΑΥΙΔ

Of Daud

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Daud

Targum [de Lagarde, mod.]

יְיָ אֱלֹהֵי

Connected to Dāwid

---

1. ΤΟΥ U 2013

2. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ AL; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ R<sup>c</sup> L(few)

## PSALM 35/34

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ϩϩϩ δαυιδ

Connected to Dauid himself

γ: ϩϩΑΛΘΥϩ ϩϩϩ δαυιδ

*Music* connected to Dauid himself

Rom: ηυιϥ δαυιδ

Connected to this Dauid

Gallicanum [Weber–Gryson]

ηυιϥ' δαυιδ

Connected to this Dauid

Sahidic Coptic [Chappell]

πα δαυειδ

The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[πα δ]αυειδ

The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ϩα δαυιδ

The one of Dauid

Syrohexapla [Hiebert]

ܕܘܘܝܕ

Connected to Dāwīd

---

1. ϩϩϩ I L Clementine

## PSALM 36/35

Masoretic Hebrew [BHS]

לְמַנְצֵחַ | לְעַבְד־יְהוָה לְדָוִד

For the leader connected to YHWH's slave Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΩ ΔΟΥΛΩ<sup>1</sup> ΚΥΡΙΟΥ<sup>2</sup> ΤΩ ΔΑΥΙΔ<sup>3</sup>

For the end connected to the Master's slave Dauid

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ . . .

For the conqueror . . .

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA SERUI DOMINI DAUID

For the conquest of the Master's slave Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּח לְעַבְדָּא דִּיהוּה לְדָוִד

For the praiser connected to YHWH's slave Dāwid

---

1. ΠΑΥΔΙ *L(few)*

2. ΤΩ ΔΟΥΛΩ ΚΥΡΙΟΥ] > A *L(few)*

3. + ΨΑΛΜΟΣ A

## PSALM 36/35

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM SERVO DOMINI IPSI DAUID**

For the end connected to the Master's slave Dauid himself

γ: **IN FINEM PRO SERVO DOMINI PSALMUS IPSI DAUID**

For the end for the Master's slave *music* connected to Dauid himself

Rom: **IN FINEM SERVO DOMINI DAUID**

For the end connected to the Master's slave Dauid

Gallicanum [Weber–Gryson]

**IN FINEM SERVO' DOMINI DAUID<sup>2</sup>**

For the end connected to the Master's slave Dauid

Sahidic Coptic [Chappell]

ⲈⲠⲬⲠⲔ ⲈⲈⲠⲗ ⲛⲁⲗⲗⲉⲓⲁ ⲡⲫⲙⲫⲗⲗ ⲙⲡⲬⲠⲈⲓⲈ

For the end of Daueid the Master's slave

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲈⲠⲬⲠⲔ ⲈⲈⲠⲗ ⲡⲗ ⲁⲗⲗⲉⲓⲁ ⲡⲫⲈⲗ ⲙⲡⲬⲠⲈ

For the end the one of Daueid the Master's slave

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲈⲠⲬⲠⲔ ⲈⲈⲠⲗ<sup>3</sup> ⲙⲡⲗⲗⲠⲠⲠ ⲙⲡⲠⲠⲠⲓⲈ ⲡⲓⲪⲗⲗⲙⲠⲠⲠ ⲛⲧⲈ ⲁⲗⲗⲉⲓⲁ

For the end of the Master's child (servant) the *music* of Dauid

Syrohexapla [Hiebert]

<sup>4</sup> ⲁⲗⲗⲉⲓⲁ ⲛⲁⲗⲗⲉⲓⲁ ⲙⲡⲗⲗⲠⲗⲗ ⲙⲡⲗⲗⲠⲗⲗ

At the end connected to the Master's slave Dāwīd

---

1. **PUERO** R

2. **IPSI DAUID** Clementine; **PSALMUS DAUID** I L; **DAUID PSALMUS** W

3. > O P Q

4. ⲁⲗⲗⲉⲓⲁ ⲛⲁⲗⲗⲉⲓⲁ ⲙⲡⲗⲗⲠⲗⲗ ⲙⲡⲗⲗⲠⲗⲗ] ⲛⲁⲗⲗⲉⲓⲁ ⲛⲁⲗⲗⲉⲓⲁ ⲙⲡⲗⲗⲠⲗⲗ ⲙⲡⲗⲗⲠⲗⲗ F

## PSALM 37/36

Masoretic Hebrew [BHS]

יְיָ אֱלֹהֵינוּ

Connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

τω<sup>1</sup> δαυιδ<sup>2</sup>

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Dauid

Targum [de Lagarde, mod.]

יְיָ אֱלֹהֵינוּ

Connected to Dāwid

---

1. ΤΟΥ Β Σ 55 *L(few)* Rahlfs

2. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ 2046 *L*; ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ Α; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*

## PSALM 37/36

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **ἸϞϚ Ἰ ΔΑΥΙΔ**

Connected to Dauid himself

γ: **IN FINEM PSALMUS ἸϞϚ Ἰ ΔΑΥΙΔ**

For the end *music* connected to Dauid himself

Gallicanum [Weber–Gryson]

**Ἰ ϞϚ Ἰ ΔΑΥΙΔ**

Connected to Dauid himself

Sahidic Coptic [Chappell]

**ⲚⲁⲗⲮⲈⲒⲁ**

Of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ⲡⲁ ⲁⲗⲮⲈⲒⲁ**

The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**Ϝⲁ ⲁⲗⲮⲈⲒⲁ**

The one of Dauid

Syrohexapla [Hiebert]

<sup>2</sup>**ⲛⲁⲗⲮⲈⲒⲁ**

Of Dāwīd

---

1. + **PSALMUS** Clementine

2. **ⲛⲁⲗⲮⲈⲒⲁ** F

## PSALM 38/37

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד לְהִזְכִּיר  
Music connected to Dāwīd to remind

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΕΙΣ ΑΝΑΜΝΗΣΙΝ <sup>1</sup>  
Music connected to Dāuid for a remembrance

The Three [Field]

A: ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ . . .  
Tune of Dāuid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID IN COMMEMORATIONE<sup>23</sup>  
Song of Dāuid at the reminding

Targum [de Lagarde, mod.]

תושבתתא לדוד צריר לבונתא דכרנא טבא<sup>4</sup> על ישראל<sup>5</sup>  
Praise connected to Dāwīd a handful of frankincense a good remembrance on Yīsrāʿēl

---

1. + ΠΕΡΙ ΣΑΒΒΑΤΟΥ B S 2110 Rahlfs; ΠΕΡΙ ΤΟΥ ΣΑΒΒΑΤΟΥ A L(some); ΤΟΥ ΣΑΒΒΑΤΟΥ R L(few)

2. COMMEMORATIONEM R L

3. CANTICUM DAUID IN COMMEMORATIONE] DAUID IN COMMEMORATIONE CANTICUM  
C Σ

4. > C P P17

5. על ישראל] לישראל M; > C

## PSALM 38/37

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **PSALMUS IPSI DAUID IN RECORDATIONEM SABBATI**

*Music of Dauid himself for a recalling of the restday*

γ: **PSALMUS DAUID IN COMMEMORATIONE SABBATI**

*Music of Dauid at the reminding of the restday*

Rom: **PSALMUS DAUID IN REMEMORATIONE DE SABBATO**

*Music of Dauid at the remembrance about the restday*

Gallicanum [Weber–Gryson]

**PSALMUS DAUID IN REMEMORATIONEM' DE<sup>2</sup> SABBATO**

*Music of Dauid for a remembrance about the restday*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΕΥΡ̅ ΠΜΕΕΥΕ ΕΤΒΕ ΠCΑΒΒΑΤΟΝ<sup>3</sup>**

*The music of Daueid for a remembrance about the restday*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΕΥΕΡ ΠΜΗΟΥΗ ΕΤΒΕ ΝCΑΒΒΑΤΟΝ**

*The music of Daueid for a remembrance about the restday(s)*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ<sup>4</sup> ΔΑΥΙΔ ΕΥΜΕΥΙ ΕΘΒΕ ΠΙCΑΒΒΑΤΟΝ**

*The music of Daueid for a remembrance about the restday*

Syrohexapla [Hiebert]

<sup>6</sup> ܠܘܕܐܘܝܢܐ ܠܘܕܐܘܝܢܐ ܠܘܕܐܘܝܢܐ

*Music connected to Dāwîd̅ for the consideration of the restday(s)*

---

1. **REMEMORATIONE** W S K Φ; **COMMEMORATIONEM** F (apparently) I

2. **dje** F K Φ; **djei** H; > W

3. Budge incorrectly reads ΠΑCΑΒΒΑΤΟΝ

4. **Ν** P

5. [ܠܘܕܐܘܝܢܐ]ܠܘܕܐܘܝܢܐ F

6. word marked with obeli] without obeli C F H J

## PSALM 39/38

Masoretic Hebrew [BHS]

לְמַנְצֵחַ לִידִיתוֹן מְזִמֹּר לְדָוִד

For the leader connected to Y<sup>e</sup>dûṭûn (read: Y<sup>e</sup>dûṭûn) music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΩ<sup>2</sup> ΙΔΙΘΟΥΝ<sup>3</sup> ΩΔΗ<sup>4</sup> ΤΩ ΔΑΥΙΔ

For the end connected to Idithoun song connected to Dauid

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΙΔΙΘΟΥΝ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

For the conqueror over Idithoun tune of Dauid

Σ: ΕΠΙΝΙΚΙΟΣ ΥΠΕΡ ΙΔΙΘΟΥΝ ΩΔΗ ΤΟΥ ΔΑΥΙΔ

Of conquest over Idithoun song of Dauid

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΥΠΕΡ ΙΔΙΘΟΥΝ ΩΔΗ ΤΩ ΔΑΥΙΔ

For the conquest over Idithoun song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

ΠΡΟ ΝΙΚΤΟΡΙΑ ΙΔΙΘΥΝ ΚΑΝΤΙΚΟΝ ΔΑΥΙΔ

For the conquest of Idithun song of Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל מִטְרַת בֵּית מוֹקֵדְשָׁא עַל פּוֹמִיָּה<sup>5</sup> דִּידוֹתוֹן תּוֹשְׁבַחְתָּא לְדָוִד

For the praiser on the guarding of the house of the holy place on the mouth of Y<sup>e</sup>dûṭûn

praise connected to Dāwid

---

1. לִידוֹתוֹן Q<sup>e</sup>rēy; also many mss. (BHS)

2. ΥΠΕΡ 55 *L(few)*; > *L(few)*

3. ΙΔΙΘΟΥΜ A R 2013 *L*

4. ΨΑΛΜΟΣ 55 *L(some)*

5. פּוֹמִיָּה M

## PSALM 39/38

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PRO IDITUM CANTICUM DAUID**

For the end for Iditum song of Dauid

γ Rom: **IN FINEM EDITHUN CANTICUM DAUID**

For the end of Edithun song of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM ' IDITHUN CANTICUM DAUID<sup>2</sup>**

For the end of Idithun song of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΝΙΔΙΘΟΥΝ<sup>3</sup> ΤΩΔΗ<sup>4</sup> ΝΔΛΥΕΙΔ**

For the end of Idithoun the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΝΙΔΙΘΟΥΝ ΤΩΔΗ ΝΔΛΥΕΙΔ**

For the end of Idithoun the *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>5</sup> ΕΧΕΝ ΙΔΙΘΟΥΝ<sup>6</sup> †ΖΩΔΗ<sup>7</sup> ΝΤΕ ΔΛΥΙΔ<sup>8</sup>**

For the end over Idithoun the *song* of Dauid

---

1. + **PRO** F H W K; **ΙΡΣΙ** Clementine

2. **CANTICUM DAUID]** **ΨΑΛΜΟΥΣ** H W

3. **ΖΛ** **ΙΔΙΘΟΥΝ** B (apparently)

4. **ΝΤΩΔΗ** W32

5. > O Q

6. **ΕΧΕΝ ΙΔΙΘΟΥΝ]** **ΕΧΕΝ ΝΙΔΙΘΟΥΝ** D O P Q; **ΕΧΕΝ ΔΙΘΟΥΝ** G H W X; **ΧΕΝ ΙΔΙΘΟΥΝ** V; **ΧΕ ΠΙΔΙΘΟΥΝ** M

7. **†ΩΔΗ** Q; **ΠΙΨΑΛΜΟΣ** M O P V

8. **ΝΤΕ ΔΛΥΙΔ]** > P

**PSALM 39/38 (cont.)**

PSALM 39/38 (cont.)

Syrohexapla [Hiebert]

ܘܐܝܢ ܠܗܘܐܘܒܝܗ ܨܘܒܗܘܠܐ ܠܗܘܐܘܒܝܗ ܠܗܘܐܘܒܝܗ

At the end connected to ʾĪdītûm praise connected to Dāwîd

---

1. ܠܗܘܐܘܒܝܗ ܠܗܘܐܘܒܝܗ F

2. ܨܘܒܗܘܠܐ E<sup>txt</sup> F; ܠܗܘܐܘܒܝܗ E<sup>mg</sup>

## PSALM 40/39

Masoretic Hebrew [BHS]

לְמִנְצֵחַ לְדָוִד מִזְמוֹר

For the leader connected to Dāwīd music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ<sup>1</sup>

For the end connected to Dāuid music

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ . . .

For the conqueror . . .

Σ: ΕΠΙΝΙΚΙΟΣ ΩΔΗ ΤΟΥ ΔΑΥΙΔ

Of conquest song of Dāuid

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA DAUID CANTICUM

For the conquest of Dāuid song

Targum [de Lagarde, mod.]

לְשַׁבַּח לְדָוִד תּוֹשַׁבְחָתָא

For the praiser connected to Dāwīd praise

---

1. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ A 2013 2015 2110 *L(many)*; ΤΩ ΔΑΥΙΔ 55

## PSALM 40/39

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IPSI DAUID PSALMUS

For the end connected to Dauid himself *music*

γ: IN FINEM PSALMUS IPSI DAUID

For the end *music* connected to Dauid himself

Rom: IN FINEM PSALMUS DAUID

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

IN FINEM DAUID PSALMUS'

For the end of Dauid *music*

Sahidic Coptic [Chappell]

ⲉⲡⲭⲠⲔ ⲉⲃⲠⲗ ⲡⲉⲪⲗⲗⲙⲠⲠ ⲛⲁⲗⲗⲉⲓⲁ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲠⲔ ⲉⲃⲠⲗ ⲡⲉⲪⲗⲗⲙⲠⲠ ⲛⲁⲗⲗⲉⲓⲁ

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲠⲔ ⲉⲃⲠⲗ ⲡⲓⲪⲗⲗⲙⲠⲠ<sup>2</sup> ⲛⲧⲉ ⲁⲗⲗⲉⲓⲁ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

<sup>3</sup> ⲕⲓⲁⲱⲓⲃ ⲙⲁⲗⲗ ⲕⲁⲗⲁⲥⲥ

At the end connected to Dāwīd *music*

---

1. DAUID PSALMUS] PSALMUS DAUID RIWK; PSALMUS IPSI DAUID Clementine

2. ΕΒΛ ΠΙΨΑΛΜΟΣ] ΜΠΙΨΑΛΜΟΣ DMOPQV; ΕΒΛ ΜΠΙΨΑΛΜΟΣ GHWX

3. ⲕⲓⲁⲱⲓⲃ ⲙⲁⲗⲗ ⲕⲁⲗⲁⲥⲥ] ⲙⲁⲗⲗ ⲕⲓⲁⲱⲓⲃ ⲕⲁⲗⲁⲥⲥ F

## PSALM 41/40

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְזֻמָּר לְדָוִד

For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>1</sup>

For the end music connected to Daud

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror tune connected to Daud

Σ: ΕΠΙΝΙΚΙΟΣ ΩΔΗ ΤΩ ΔΑΥΙΔ

Of conquest song connected to Daud

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the conquest music connected to Daud

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA CANTICUM DAVID

For the conquest song of Daud

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְחָתָא לְדָוִד

For the praiser praise connected to Dāwid

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ 55 *L(few)*; ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΣΥΝΕΣΕΩΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ 2013; ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ 2110 (apparently); ΤΩ ΔΑΥΙΔ ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ 2050

## PSALM 41/40

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS ' DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ<sup>2</sup> ΝΔΛΥΕΙΔ<sup>3</sup>**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜΟΣ ΕΔΛΥΕΙΔ**

For the end the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ<sup>4</sup> ΝΤΕ ΔΛΥΙΔ**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

**ܘܪܝܢ ܟܝܘܪܝܢ<sup>5</sup> ܟܠܘܬܘܢ**

At the end *music* connected to Dāwîd

---

1. + **IPSI** Clementine

2. **ΜΠΕΨΑΛΜΟΣ** M

3. **ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΔ**] . . . -**ΡΜΝΖΗΤ ΝΝΩΗΡΕ ΝΚΟΡΕ** B

4. **ΕΒΟΛ ΠΙΨΑΛΜΟΣ**] **ΜΠΙΨΑΛΜΟΣ** D M O P Q V W X; **ΕΒΟΛ ΜΠΙΨΑΛΜΟΣ** G H

5. **ܘܪܝܢ ܟܝܘܪܝܢ** F

PSALM 42/41

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְשֻׁכֵּל לְבְנֵי־קָרַח

For the leader comprehender connected to the sons of Qorah

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ<sup>1 2</sup>

For the end for comprehension connected to the sons of Kore

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙΣΤΗΜΟΝΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ

For the conqueror of an understanding one of the sons of Kore

Σ: . . . ΤΩΝ ΥΙΩΝ ΚΟΡΕ

. . . of the sons of Kore

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA DOCTISSIMORUM FILIORUM CORE

For the conquest of the most taught of the sons of Kore

Targum [de Lagarde, mod.]

לְשַׁבַּח בְּשִׁכְלָא טבָא<sup>3</sup> עַל יְדִיהוֹן דְּבְנֵי קָרַח

For the praiser in good comprehension on the hands of the sons of Qorah

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ] ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ 2050; ΚΟΡΕ ΨΑΛΜΟΣ *L(few)*; (ΕΙΣ ΤΟ ΤΕΛΟΣ) ΨΑΛΜΟΣ ΤΩ  
ΔΑΥΙΔ *L(few)*

2. + ΨΑΛΜΟΣ RT *L(some)*; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ AL *(few)*

3. + תּוֹשַׁבַּח P

PSALM 42/41

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM INTELLECTUS FILIIS CHORE PSALMUS**

For the end comprehension connected to the sons of Chore *music*

γ Rom: **IN FINEM INTELLECTUS FILIIS CORE'**

For the end comprehension connected to the sons of Core

Gallicanum [Weber–Gryson]

**IN FINEM IN INTELLECTUM<sup>2</sup> FILIIS CORE**

For the end for comprehension connected to the sons of Core

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΝΤΜΝΤΡΜΝΖΗΤ<sup>3</sup> ΝΝΨΗΡΕ ΝΚΟΡΕ**

For the end of the comprehension of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΝΠΕΨΑΛΜΟC ΝΤΜΕΝΤΡΕΜΕΝΖΗΤ ΝΝΨΗΡΕ ΝΚΟΡΕ**

For the end of the *music* of the comprehension of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>4</sup> ΕΥΚΑ† ΝΤΕ ΝΕΝΨΗΡΙ ΝΚΟΡΕ ΠΙΨΑΛΜΟC<sup>5</sup>**

For the end for a comprehension of the sons of Kore the *music*

Syrohexapla [Hiebert]

**ⲕⲓⲣⲁⲓⲥⲁ ⲉⲃⲟⲗ<sup>76</sup> ⲛⲓⲣⲟⲩ ⲕⲓⲧⲓ ⲕⲉⲃⲟⲩⲁⲥⲉⲥⲁ ⲕⲁⲃⲁⲥⲁ**

At the end for comprehension connected to the sons of Qôrah *music*

---

1. ms. γ reads **CORAE**

2. **IN INTELLECTUM]** **INTELLECTUM** R L Φ; **INTELLECTUS** F H I W S K Clementine

3. **ΕΤΜΝΤΡΜΝΖΗΤ** B; **ΕΥΜΝΤΡΜΝΖΗΤ** W<sup>32</sup>

4. > O Q

5. > P

6. ⲛⲕⲓⲣⲟⲩⲥⲁ E

7. ⲕⲓⲧⲓ ⲕⲉⲃⲟⲩⲁⲥⲉⲥⲁ ⲕⲁⲃⲁⲥⲁ] ⲛⲓⲣⲟⲩ ⲕⲓⲧⲓ ⲕⲉⲃⲟⲩⲁⲥⲉⲥⲁ ⲕⲁⲃⲁⲥⲁ ⲕⲁⲃⲁⲥⲁ ⲕⲁⲃⲁⲥⲁ

ⲛⲓⲣⲟⲩⲥⲁ F

## PSALM 43/42

Masoretic Hebrew [BHS]

\_\_\_\_\_1

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>2</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>3 4</sup>

Music connected to David

The Three [Field]

Θ: ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

Music connected to David

Iuxta Hebraeos [Weber–Gryson]

\_\_\_\_\_5

Targum [de Lagarde, mod.]

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1. + **תִּיִּלֵּ** a few mss. (BHS)

2. + **ΕΙΣ ΤΟ ΤΕΛΟΣ** **ΚΥΝΕΣΕΩΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ** A

3. **ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ**] **ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ** S 1219 2013 *L(few)*

4. + **ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ** R *L(most)*

5. **ΨΑΛΜΟΣ ΔΑΥΙΔ** F Σ; **ΔΑΥΙΔ** L

**PSALM 43/42**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ᾠδὴ δαυὶδ**  
*Music of Dauid*

Gallicanum [Weber–Gryson]

' **ᾠδὴ δαυὶδ**  
*Music of Dauid*

Sahidic Coptic [Chappell]

**πεψαλμος νδαυειδ**  
The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**πεψαλμος πα δαυειδ**  
The *music* the one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**πιψαλμος ντε δαυειδ**  
The *music* of Dauid

Syrohexapla [Hiebert]

**ⲕⲓⲁⲱⲱⲟ ⲙⲟⲩ**  
Connected to Dāwīd music

## PSALM 44/43

Masoretic Hebrew [BHS]

לְמַנְצֵחַ לְבְנֵי־קָרַח מְשֻׁכָּל

For the leader connected to the sons of Qorah comprehender

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΕΙΣ CYNECIN<sup>2 3</sup>

For the end connected to the sons of Kore for comprehension

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΕΠΙΣΤΗΜΗΣ

For the conqueror of the sons of Kore of unstanding

Σ: ΕΠΙΝΙΚΙΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ CYNECIC

Of conquest of the sons of Kore comprehension

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA FILIORUM CORE ERUDITIONIS

For the conquest of the sons of Core of education

Targum [de Lagarde, mod.]

לְשַׁבַּח לְדָוִד<sup>4</sup> עַל יְדֵי־הוֹן דְּבְנֵי קָרַח שְׁכָלָא טַבָּא

For the praiser connected to Dāwid on the hands of the sons of Qorah good  
comprehension

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1. + ΨΑΛΜΟΣ 2110

2. ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΕΙΣ CYNECIN] ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΕΙΣ CYNECIN ΨΑΛΜΟΣ B R L(many)<sup>(sil)</sup>  
Rahlfs; ΕΙΣ CYNECIN ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΨΑΛΜΟΣ 55 L(few); ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΨΑΛΜΟΣ ΕΙΣ  
CYNECIN 2013; ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΨΑΛΜΟΣ A L(few)

3. + ΤΩ ΔΑΥΙΔ L(few)

4. > C M P P17 P110

## PSALM 44/43

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM FILIIS CHORE INTELLECTUM**

For the end connected to the sons of Chore . . . comprehension

γ: **IN FINEM PRO FILIIS CORAE PSALMUS IN INTELLECTUM**

For the end for the sons of Corae *music* for comprehension

Rom: **IN FINEM FILIIS CORE AD INTELLECTUM**

For the end connected to the sons of Core to comprehension

Gallicanum [Weber–Gryson]

**IN FINEM FILIIS CORE AD INTELLECTUM**

For the end connected to the sons of Core to comprehension

Sahidic Coptic [Chappell]

επχωκ εβολ ννωηρε νκορε πεψαλμοc ντμντρμνζητ<sup>1</sup>

For the end of the sons of Kore the *music* of the comprehension

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επχοκ εβαλ ντμεντρεμενζητ ννωηρε νκορε πεψαλμ[οc]

For the end of the comprehension of the sons of Kore the *music*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επχωκ εβολ<sup>2</sup> ντε<sup>3</sup> νενωηρι νκορε πιψαλμοc<sup>4</sup> εγκα†<sup>5</sup>

For the end of the sons of Kore the *music* for a comprehension

---

1. ετμντρμνζητ F

2. > O Q

3. εχεν M O Q V

4. > M P V

5. > G H

**PSALM 44/43 (cont.)**

**PSALM 44/43 (cont.)**

Syrohexapla [Hiebert]

ܠܝܘܨܬܐ <sup>1</sup> ܠܫܘܒܐܠܐ ܫܝܘܩܐ ܠܩܒܠܐ ܠܝܘܨܬܐ

At the end connected to the sons of Qôrah for comprehension music.

---

1. ܫܝܘܩܐ ܠܩܒܠܐ] ܠܫܘܒܐܠܐܗܐ ܫܝܘܩܐ ܠܩܒܠܐ ܠܝܘܨܬܐܗܐ  
 ܠܫܘܒܐܠܐF

## PSALM 45/44

Masoretic Hebrew [BHS]

לְמַנְצֵחַ עַל־שִׁשְׁנַיִם לְבָנֵי־קֹרַח  
מְשִׁבִּיל שִׁיר יְדִידוֹת<sup>1</sup>

For the leader on lilies connected to the sons of Qorah  
comprehender song of romances

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ<sup>2</sup> ΤΩΝ ΑΛΛΟΙΩΘΗCOMΕΝΩΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ  
ΕΙΣ CYNECIN ΩΔΗ<sup>34</sup> ΥΠΕΡ ΤΟΥ ΑΓΑΠΗΤΟΥ<sup>5</sup>

For the end over those that will be changed connected to the sons of Kore  
for comprehension song over the loved one

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΤΟΙΣ ΚΡΙΝΟΙΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ  
ΕΠΙCΤΗΜΟΝΟC ΑCΜΑ ΠΡΟCΦΙΛΙΑC

For the conqueror on the lilies of the sons of Kore  
of an understanding one lay of affection

Σ: ΕΠΙΝΙΚΙΟΝ ΥΠΕΡ ΤΩΝ ΑΝΘΩΝ ΤΩΝ ΥΙΩΝ ΚΟΡΕ  
CYNECECΩC ΑCΜΑ ΕΙC ΤΟΝ ΑΓΑΠΗΤΟΝ

Conquest song over the flowers of the sons of Kore  
of comprehension lay for the loved one

Θ: ΕΙC ΤΟ ΝΙΚΟC ΥΠΕΡ ΤΩΝ ΚΡΙΝΩΝ . . .  
. . . ΤΟΙC ΗΓΑΠΗΜΕΝΟΙC

For the conquest over the lilies . . .  
. . . for the loved ones

---

1. תִּדְיוֹת or תִּדְיֹת a few mss. (BHS)

2. ΠΕΡΙ 2013

3. > R L(few)

4. ΕΙC ΤΟ ΤΕΛΟC ΥΠΕΡ ΤΩΝ ΑΛΛΟΙΩΘΗCOMΕΝΩΝ ΤΟΙC ΥΙΟΙC ΚΟΡΕ ΕΙC CYNECIN  
ΩΔΗ] ΤΟΥ ΔΑΥΙΔ Α

5. ΗΓΑΠΗΜΕΝΟΥ 2013

## PSALM 45/44

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO HIS QUAE COMMUTABUNTUR FILIIS CORE  
IN INTELLECTUM PRO DILECTO

For the end for those that will be exchanged connected to the sons of Core  
for comprehension for the loved one

γ: IN FINEM PRO HIS QUAE COMMUTABUNTUR FILIIS CORAE  
INTELLECTUM CANTICUM PRO DELICTO

For the end for those that will be exchanged connected to the sons of Corae  
. . . comprehension song for the wrong

Rom: IN FINEM PRO HIS QUI COMMUTABUNTUR FILIIS CORE  
AD INTELLECTUM CANTICUM PRO DILECTO

For the end for those that will be exchanged connected to the sons of Core  
to comprehension song for the loved one

Gallicanum [Weber–Gryson]

IN FINEM PRO HIS<sup>1</sup> QUI<sup>2</sup> COMMUTABUNTUR FILIIS CORE  
AD INTELLECTUM CANTICUM PRO DILECTO

For the end for those that will be exchanged connected to the sons of Core  
to comprehension song for the loved one

Sahidic Coptic [Chappell]

<sup>3</sup> ΕΠΧΩΚ ΕΒΟΛ ΕΤΒΕ<sup>4</sup> ΝΕΤΝΑΨΙΒΕ ΝΝΨΗΡΕ<sup>5</sup> ΝΚΟΡΕ  
ΕΥΜΝΤΡΜΝΖΗΤ<sup>6</sup> ΤΩΔΗ ΖΑ ΠΜΕΡΙΤ

For the end about the ones who are going to change of the sons of Kore  
for a comprehension the *song* concerning the loved one

---

1. ΙΙΣ Clementine

2. QUAE R F

3. + ΠΟΥΩΝΖ ΕΒΟΛ ΜΠΕΧΡΙΣΤΟC ΜΝ ΤΕΦΜΗΤΕΡ W101

4. ΕΤΕ B; Ν F

5. ΝΝΨΗΨΗΡΕ W32

6. ΝΜΝΤΡΜΝΖΗΤ W109

## PSALM 45/44 (cont.)

Iuxta Hebraeos [Weber–Gryson]

וּמְדוּרָא פְּרֹו לִילִים' פִּילִיֹּרֻם קֹרֵי

ERUDITIONIS CANTICUM AMANTISSIMUM

For the conqueror for the lilies of the sons of Core  
of education song of the most loved one

Targum [de Lagarde, mod.]

לְשִׁבְחָא עַל יְתִבֵי סְנֵה־דְרִין דְּמֹשֶׁה דְּאִיתְאֲמַר בְּנְבוּאָה<sup>2</sup> עַל יְדֵהוֹן דְּבְנֵי קֹרַח  
שִׁיכְלָא טְבָא וְתוֹשְׁבַחְתָּא וְאוֹדְאָתָא

For the praiser on the sitting ones of the *sanhedrîn* of Mošeh which was said in  
foretelling on the hands of the sons of Qorah  
good comprehension and praise and acknowledgment

---

1. פִּילִיֹּס FCΣL

2. בְּרוּחַ נְבוּאָה C; בְּרוּחַ קוֹדֶשׁ־א P17 W

PSALM 45/44 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΛΛ ΕΤΒΕ ΝΕΤΝΕΨΙΒΕ ΝΝΨΗΡΕ ΝΚΟΡΕ  
ΕΥΜΕΝΤΡΕΜΕΝΖΗΤ ΤΩΔΗ ΕΤΒΕ ΠΜΕΝΡΙΤ

For the end about the ones who are going to change of the sons of Kore  
for a comprehension the *song* about the loved one

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΕΧΕΝ ΝΗ ΕΤΟΥΝΑΨΟΒΤΟΥ<sup>2</sup>  
ΕΥΚΛ† ΝΤΕ<sup>3</sup> ΝΕΝΨΗΡΙ<sup>4</sup> ΝΚΟΡΕ †ΩΔΗ<sup>5</sup> ΕΘΒΕ ΠΙΜΕΝΡΙΤ

For the end over the ones who are going to be changed  
for a comprehension of the sons of Kore the *song* about the loved one

Syrohexapla [Hiebert]

ⲛⲓⲣⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ  
ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ ⲕⲁⲧⲁⲛⲁ

At the end on account of those who are changing connected to the sons of Qôrah  
in comprehension praise on account of the loved one

- 
1. > Q
  2. ΕΤΑΥΨΟΒΤΟΥ Μ Ο Ρ V
  3. Ν Q
  4. ΝΕΝΨΗ Η
  5. †ΩΔΗ Μ Ο
  6. ⲕⲁⲧⲁⲛⲁ C

## PSALM 46/45

Masoretic Hebrew [BHS]

לְמִנְצָחַ לְבְנֵי־קֹרַח עַל־עֲלְמוֹת<sup>1</sup> שִׁיר

For the leader connected to the sons of Qorah on young women song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΥΠΕΡ ΤΩΝ ΚΡΥΦΙΩΝ<sup>2</sup> ΨΑΛΜΟΣ<sup>3 4</sup>

For the end over the sons of Kore over the hidden things music

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΕΠΙ ΝΕΑΝΙΟΤΗΤΩΝ ΜΕΛΩΔΗΜΑ

For the conqueror of the sons of Kore on young women tune

Σ: ΕΠΙΝΙΚΙΟΝ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΥΠΕΡ ΤΩΝ ΑΙΩΝΙΩΝ ΩΔΗ

Conquest song of the sons of Kore over the forever ones song

Iuxta Hebraeos [Weber–Gryson]

VICTORI FILIORUM CORE PRO IUVENUTIBUS CANTICUM

For the conqueror of the sons of Core for young women song

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1. עֲלְמוֹת a few mss. (BHS)

2. ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΥΠΕΡ ΤΩΝ ΚΡΥΦΙΩΝ] ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΥΠΕΡ ΤΩΝ ΚΡΥΦΙΩΝ 55 1098<sup>ms</sup> *L(some)*; ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΚΡΥΦΙΩΝ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ *S L(few)*; ΤΟΥ ΔΑΥΙΔ Α

3. > *L(few)*

4. + ΤΩ ΔΑΥΙΔ 2013 2110 *L(few)*

## PSALM 46/45

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PRO FILIIS CHORE PRO OCCULTES PSALMUS**  
For the end for the sons of Chore for the hidden things *music*  
γ Rom: **IN FINEM PRO FILIIS CORE' PRO ARCANIS PSALMUS**  
For the end for the sons of Core for the secrets *music*

Gallicanum [Weber–Gryson]

**IN FINEM PRO<sup>2</sup> FILIIS CORE PRO ARCANIS PSALMUS<sup>3</sup>**  
For the end for the sons of Core for the secrets *music*

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΝΨΗΡΕ ΝΚΟΡΕ ΖΑ ΝΕΘΗΤ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΑ**  
For the end concerning the sons of Kore concerning the hidden things the *music* of  
Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΖΑ ΝΨΗΡΕ ΝΚΟΡΕ ΖΑ ΝΕΤΖΗΠΤ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΑ**  
For the end concerning the sons of Kore concerning the hidden things the *music* of  
Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΕΧΕΝ ΝΕΝΨΗΡΙ<sup>4</sup> ΝΚΟΡΕ ΕΘΒΕ ΝΗ ΕΤΖΗΠ<sup>5</sup> ΠΙΨΑΛΜΟΣ ΝΤΕ<sup>6</sup> ΔΑΥΙΑ<sup>7</sup>**  
For the end over the sons of Kore about the hidden things the *music* of Dauid

---

1. ms. γ reads **COPE**

2. > F H W Φ Clementine

3. + **ΔΑΥΙΔ** F Φ

4. **ΕΠΧΩΚ ΕΒΟΛ ΕΧΕΝ ΝΕΝΨΗΡΙ] ΨΗΡΙ Η**

5. + **ΝΤΕ** Q

6. **Ν** M V

7. **ΕΘΒΕ ΝΗ ΕΤΖΗΠ ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΑ]** > P

## PSALM 46/45 (cont.)

Targum [de Lagarde, mod.]

לשבחא על ידיהון דבני קרח ברוח נבואה<sup>1</sup>  
בזמן דאתכסי<sup>2</sup> אבוהון מנהון והינון<sup>3</sup> אשתזבו ואמרו<sup>4</sup> שירתא

For the praiser on the hands of the sons of Qorah in a spirit of foretelling  
at the time that their father was concealed from them yet they were rescued and said  
the song

---

1. לבני קרח על ידיהון איתאמר בנבואה [על ידיהון דבני קרח ברוח נבואה] M P110

2. דאסתכי C

3. מנהון אבוהון ואינון [אבוהון מנהון והינון] M

4. אמרו C P P17

PSALM 46/45 (cont.)

Syrohexapla [Hiebert]

<sup>43</sup> ܠܥܠܡ ܠܥܠܡ <sup>2</sup> ܠܥܠܡ ܠܥܠܡ <sup>1</sup> ܠܥܠܡ

At the end on account of the sons of Qôrah on account of the hidden things musics

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1. ܠܥܠܡ ܠܥܠܡ F

2. ܠܥܠܡ E

3. ܠܥܠܡ CEHJ

4. ܠܥܠܡ ܠܥܠܡ ܠܥܠܡ] ܠܥܠܡ ܠܥܠܡ F

## PSALM 47/46

Masoretic Hebrew [BHS]

לְמִנְצֵחַ | לְבְנֵי־קִרַח מִזְמוֹר

For the leader connected to the sons of Qorah music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ<sup>1</sup> ΥΠΕΡ ΤΩΝ ΥΙΩΝ ΚΟΡΕ<sup>2</sup> ΨΑΛΜΟΣ<sup>3 4</sup>

For the end over the sons of Kore music

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΜΕΛΩΔΗΜΑ

For the conqueror of the sons of Kore tune

Σ: . . . ΩΔΗΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΛΟΓΜΑ

. . . of a song of the sons of Kore lay

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΪ ΦΙΛΙΟΥΜ ΚΟΡΕ ΚΑΝΤΙΚΟΥΜ

For the conqueror of the sons of Core song

Targum [de Lagarde, mod.]

לְשַׁבְּחָא עַל יְדֵיהוֹן דְּבְנֵי קִרַח תּוֹשַׁבְּחָתָא

For the praiser on the hands of the sons of Qorah praise

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ] > R L(few)

2. ΥΠΕΡ ΤΩΝ ΥΙΩΝ ΚΟΡΕ] ΤΟΙC ΥΙΟΙC ΚΟΡΕ R L(few); > A

3. > L(few)

4. + ΤΩ ΔΛΥΙΔ A R 2013 L(few)

5. ΥΙCΤΟΡΙΑ Θ S; ΥΙCΤΟΡΙΑΜ R

## PSALM 47/46

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **FILIIꝰ CHORĒ PSALMUS IPSI DAUID**

Connected to the sons of Chore *music* connected to Dauid himself

γ Rom: **IN FINEM PRO FILIIꝰ CORE' PSALMUS**

For the end for the sons of Core *music*

Gallicanum [Weber–Gryson]

**IN FINEM PRO FILIIꝰ CORE PSALMUS<sup>2</sup>**

For the end for the sons of Core *music*

Sahidic Coptic [Chappell]

ε̅π̅χ̅ω̅κ̅ ε̅β̅ολ̅ ρ̅λ̅ ἡ̅ψ̅η̅ρε̅ ἡ̅κο̅ρε̅ πε̅ψ̅α̅λ̅μο̅ς

For the end concerning the sons of Kore the *music*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ε̅π̅χ̅ο̅κ̅ ε̅β̅α̅λ̅ ρ̅λ̅ ἡ̅ψ̅η̅ρε̅ ἡ̅κο̅ρε̅ πε̅ψ̅α̅λ̅μο̅ς

For the end concerning the sons of Kore the *music*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ε̅π̅χ̅ω̅κ̅ ε̅β̅ολ̅<sup>3</sup> π̅ι̅ψ̅α̅λ̅μο̅ς<sup>4</sup> ἡ̅ν̅τε̅<sup>5</sup> ἡ̅νε̅ψ̅η̅ρι̅ ἡ̅κο̅ρε̅<sup>7</sup>

For the end the *music* of the sons of Kore

Syrohexapla [Hiebert]

ⲕⲓⲁⲣⲁⲓⲁⲓ ⲁⲓⲁⲃⲁⲓ ⲕⲉⲗ ⲁⲓⲁⲃⲁⲓ<sup>8</sup> ⲕⲁⲗⲁⲃⲁⲓ

At the end on account of the sons of Qôrah *music*

---

1. ms. γ reads **CORAE**

2. **IN FINEM PRO FILIIꝰ CORE PSALMUS**] > H

3. > D O P Q W X

4. ἡ̅π̅ι̅ψ̅α̅λ̅μο̅ς D G H M O P Q V W X

5. ἡ̅νε̅ψ̅η̅ρι̅ M O V; ἡ̅ Ḥ Q

6. ἡ̅νε̅ψ̅η̅ρι̅ G

7. ἡ̅ν̅τε̅ ἡ̅νε̅ψ̅η̅ρι̅ ἡ̅κο̅ρε̅] > H

8. ⲕⲁⲗⲁⲃⲁⲓ ⲕⲁⲗⲁⲃⲁⲓ F

## PSALM 48/47

Masoretic Hebrew [BHS]

שִׁיר מְזֻמָּר לְבְנֵי־קָרַח

Song (of) music connected to the sons of Qorah

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΩΔΗΣ<sup>1</sup> ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ [ΔΕΥΤΕΡΑ ΣΑΒΒΑΤΟΥ]<sup>23</sup>

Music of a song connected to the sons of Kore [for the second of the *week*]

The Three [Field]

Σ: ΑΣΜΑ ΨΑΛΜΩΝ ΤΩΝ ΥΙΩΝ ΚΟΡΕ

Lay of musics of the sons of Kore

Iuxta Hebraeos [Weber–Gryson]

CAANTICUM PSALM<sup>4</sup> FILIORUM CORE

Song of *music* of the sons of Core

Targum [de Lagarde, mod.]

שִׁירָתָא וְתוֹשְׁבַחְתָּא<sup>5</sup> עַל יְדֵהוֹן דְּבְנֵי קָרַח

Song and praise on the hands of the sons of Qorah

---

1. ΨΑΛΜΟΣ ΩΔΗΣ] ΨΑΛΜΟΣ 2013; ΩΔΗ ΨΑΛΜΟΥ ST L(*few*)

2. ΔΕΥΤΕΡΑ ΣΑΒΒΑΤΟΥ] A B S Rahlfs (without brackets); ΔΕΥΤΕΡΑΣ ΣΑΒΒΑΤΟΥ 55 L(*few*); ΔΕΥΤΕΡΑ ΣΑΒΒΑΤΩΝ 2013 2110; > L(*few*)

3. ΨΑΛΜΟΣ ΩΔΗΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ [ΔΕΥΤΕΡΑ ΣΑΒΒΑΤΟΥ]] ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ A

4. PSALMUS RCS

5. [שִׁירָתָא וְתוֹשְׁבַחְתָּא] שִׁיר תוֹשְׁבַחְתָּא M

## PSALM 48/47

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **ΨΑΛΜΟΣ ΚΑΝΤΙΚΙ ΦΙΛΙΙΣ ΚΟΡΕ' SECUNDA SABBATI**

*Music of a song connected to the sons of Core at the second of the week*

γ: **IN FINEM ΨΑΛΜΟΣ ΚΑΝΤΙΚΙ ΦΙΛΙΙΣ ΚΟΡΑΕ SECUNDA SABBATI**

For the end *music of a song connected to the sons of Corae at the second of the week*

Gallicanum [Weber–Gryson]

**CANTICUM ΨΑΛΜΙ<sup>2</sup> ΦΙΛΙΙΣ ΚΟΡΕ SECUNDA SABBATI**

Song of *music* connected to the sons of Core at the second of the *week*

Sahidic Coptic [Chappell]

**ΤΩΔΗ<sup>3</sup> ΠΕΨΑΛΜΟΣ ΝΝΩΗΡΕ ΝΚΟΡΕ ΝΚΟΥCΝΑΥ ΝΝCΑΒΒΑΤΟΝ**

The *song* the *music* of the sons of Kore of the second day of the *week(s)*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΝΩΗΡΕ ΝΚΟΡΕ ΝΚΟΥCΝΕΥ ΜΠCΑΒΒΑΤΟΝ**

The *music* of the sons of Kore of the second day of the *week*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ †ΩΔΗ<sup>4</sup> ΝΤΕ ΝΕΝΩΗΡΙ ΝΚΟΡΕ ΜΠCΝΑΥ<sup>5</sup> ΜΠCΑΒΒΑΤΟΝ<sup>6</sup>**

The *music* of the *song* of the sons of Kore of the second of the *week*

---

1. ms. α reads **ΚΟΡΑΕ**

2. **CANTICUM ΨΑΛΜΙ**] **ΨΑΛΜΟΣ ΚΑΝΤΙΚΙ** H (apparently) I W Clementine

3. > B (apparently)

4. †**ΩΔΗ** M O V

5. **ΜΠΒ** D G H M O P Q V W X

6. **ΝΤΕ** N I C A B B A T O N M V; **ΝΝ** I C A B B A T O N O P Q; **Ν** C A B B A T O N W

**PSALM 48/47 (cont.)**

PSALM 48/47 (cont.)

Syrohexapla [Hiebert]

<sup>3</sup> כִּי־יִשְׁבַּח הַיְהוָה לִבְנֵי־יִשְׂרָאֵל <sup>2</sup> לְחַדְשֵׁי־הַשָּׁבֹּעַ <sup>1</sup> כִּי־יִשְׁבַּח הַיְהוָה

Praise of music connected to the sons of Qôrah at the second of the week

---

1. כִּי־יִשְׁבַּח הַיְהוָה C

2. לְחַדְשֵׁי־הַשָּׁבֹּעַ] לְחַדְשֵׁי־הַשָּׁבֹּעַ F

3. כִּי־יִשְׁבַּח הַיְהוָה marked with obeli] without obeli H J; כִּי־יִשְׁבַּח הַיְהוָה (without obeli) F

## PSALM 49/48

Masoretic Hebrew [BHS]

לְמַנְצֵחַ | לְבְנֵי־קֹרַח מִזְמוֹר

For the leader connected to the sons of Qorah music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ<sup>1</sup> ΨΑΛΜΟΣ<sup>2 3</sup>

For the end connected to the sons of Kore music

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΜΕΛΩΔΗΜΑ

For the conqueror of the sons of Kore tune

Σ: ΕΠΙΝΙΚΙΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΩΔΗ

Of conquest of the sons of Kore song

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ . . .

For the conquest . . .

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΥΣ ΚΟΡΕ ΦΙΛΙΟΥΣ ΚΟΡΕ ΨΑΛΜΟΣ

For the conqueror of the sons of Core music

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל יְדֵהוֹן דְּבְנֵי קֹרַח תּוֹשְׁבַחְתָּא

For the praiser on the hands of the sons of Qorah praise

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ] > A

2. > L(few) T

3. + ΤΩ ΔΑΥΙΔ A L(few)

4. > C Σ

## PSALM 49/48

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **IN FINEM FILIIS CORE' PSALMUS**

For the end connected to the sons of Core *music*

Gallicanum [Weber–Gryson]

**IN FINEM FILIIS CORE PSALMUS**

For the end connected to the sons of Core *music*

Sahidic Coptic [Chappell]

**επχωκ εβολ ννωηρε νκορε πεψαλμοc**

For the end of the sons of Kore the *music*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**επχωκ εβαλ ννωηρε νκορε πεψαλμοc**

For the end of the sons of Kore the *music*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**επχωκ εβολ<sup>2</sup> πιψαλμοc<sup>3</sup> ντε νενωηρι νκορε**

For the end the *music* of the sons of Kore

Syrohexapla [Hiebert]

**ⲕⲓⲁⲣⲁⲥⲱⲥ ⲱⲓⲁⲣⲁⲓ ⲕⲁⲗⲓ ⲕⲁⲗⲁⲥⲱⲥ**

At the end connected to the sons of Qôrah *music*

---

1. ms. α reads **chope**; ms. γ reads **corae**

2. > M O P Q V W X

3. **ἸΠΙΨΑΛΜΟC** D G H M O P Q V W X

## PSALM 50/49

Masoretic Hebrew [BHS]

מִזְמוֹר לְאָסָף

Music connected to ʾĀsāp

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ<sup>2</sup>

Music connected to Asaph

The Three [Field]

Α Θ: . . . ΑΣΑΦ

. . . Asaph

Σ: ΑΣΜΑ ΤΟΥ ΑΣΑΦ

Lay of Asaph

Iuxta Hebraeos [Weber–Gryson]

CANTICUM ASAPH

Song of Asaph

Targum [de Lagarde, mod.]

תושבחתא על ידוי דאסף

Praise on the hands of ʾĀsāp

---

1. + ΕΙΣ ΤΟ ΤΕΛΟΣ Α

2. ΔΑΥΙΔ A R L(*some*)

## PSALM 50/49

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΣ ΨΙ ΔΑΥΙΔ**

*Music connected to Dauid himself*

γ Rom: **ΨΑΛΜΟΣ ΑΣΑΦ**

*Music of Asaph*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ΑΣΑΦ'**

*Music of Asaph*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

The *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

The *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟΣ<sup>2</sup> ΝΤΕ ΑΣΑΦ**

The *music* of Asaph

Syrohexapla [Hiebert]

<sup>3</sup> **ܐܣܦܐ ܩܝܘܡܐ**

Music of ḂĀsāp

---

1. **ΨΑΛΜΟΣ ΑΣΑΦ] IN FINEM FILIIS CHORE ΨΑΛΜΟΣ W; IN FINEM . . . . H**

2. **ΠΙΚΑ† P V**

3. **ܐܣܦܐ F**

## PSALM 51/50

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מִזְמוֹר לְדָוִד  
בְּבוֹא־אֱלִיֹּן נָתַן הַנְּבִיא כְּאֲשֶׁר-בָּא אֶל-בֶּת-שֶׁבַע

For the leader music connected to Dāwīd  
in Nāṭān the foreteller's coming to him when he came to Baṭ-šeba<sup>c</sup>

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ<sup>1</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ  
ΕΝ ΤΩ ΕΛΘΕΙΝ<sup>2</sup> ΠΡΟΣ ΑΥΤΟΝ ΝΑΘΑΝ ΤΟΝ<sup>3</sup> ΠΡΟΦΗΤΗΝ ΗΝΙΚΑ ΕΙΧΛΘΕΝ ΠΡΟΣ<sup>4</sup>  
ΒΗΡΣΑΒΕΕ<sup>5 6</sup>

For the end music connected to Dāuid  
in Nathan the foreteller's coming to him when he came in to Bērsabee

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ  
... ΒΕΘΣΑΒΕΘ

For the conqueror tune of Dāuid

... Bethsabeth

Σ: ... ΒΗΡΣΑΒΕΕ

... Bērsabee

Θ: ... ΒΕΘΣΑΒΕΘ

... Bethsabeth

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ] > *L(many)*

2. ΕΙΣΕΛΘΕΙΝ *L(some)*

3. ΝΑΘΑΝ ΤΟΝ] ΘΑΝΑΤΟΝ 2110

4. ΕΙΧΛΘΕΝ ΠΡΟΣ] ΕΙΧΛΘΕ ΤΡΙ 2110

5. ΒΗΘΣΑΒΕΕ R; ΒΕΕΛΣΑΒΕΘ 2110

6. + ΤΗΝ ΓΥΝΑΙΚΑ/ΤΟΥ ΟΥΡΙΟΥ *L(most)*; also + ΤΟΥ ΧΕΤΤΑΙΟΥ *L(few)*

## PSALM 51/50

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS IPSI DAUID**

**CUM UENIT AD EUM NATAN PROPHETA QUIA INTRAVIT AD UERSABEE**

For the end *music* connected to David himself  
when Natan the *foreteller* came to him because he went in to Uersabee

γ: **IN FINEM INTELLECTUS IPSI DAUID**

**CUM UENIT AD EUM NATHAN PROPHETA CUM INTRAVIT AD BERSABEE**

For the end of comprehension connected to David himself  
when Natham the *foreteller* came to him when he went in to Bersabee

Rom: **IN FINEM PSALMUS DAUID**

**CUM UENIT AD EUM NATHAN PROPHETA QUANDO INTRAVIT AD BERSABEE**

For the end *music* of David  
when Nathan the *foreteller* came to him since he went in to Bersabee

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

**CUM UENIT AD EUM NATHAN PROPHETA QUANDO' INTRAVIT AD BETHSABEE<sup>2</sup>**

For the end *music* of David  
when Nathan the *foreteller* came to him since he went in to Bethsabee

Sahidic Coptic [Chappell]

εΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ

Ϩ̅Μ ΠΤΡΕ<sup>3</sup> ΝΑΘΑΝ ΠΕΠΡΟΦΗΤΗΣ ΕΙ ΝΑϩ ΝΤΕΡΕΦΒΩΚ<sup>4</sup> ΕΖΟΥΝ ΨΑ ΒΗΡΣΑΒΕΕ<sup>5</sup>

For the end the *music* of Daueid  
while Nathan the *foreteller* was coming to him when he went in to Bērsabee

---

1. **cum** I W

2. **bersabee** I

3. Budge incorrectly reads ΠΕΤΡΕ

4. ΝΤΑΡΕΦΒΩΚ U

5. **BERSABEE** W32; **BERCABE** W34

PSALM 51/50 (cont.)

Iuxta Hebraeos [Weber–Gryson]

UICTORI CANTICUM DAUID

CUM UENISSET AD EUM NATHAN PROPHETA QUANDO INGRESSUS EST AD BETHSABEE

For the conqueror song of Dauid

when Nathan the *foreteller* had come to him since he went in to Bethsabee

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

כד אתא לותיה נתן נבייא כד שמיש עם בת שבע

For the praiser praise connected to Dāwid

when Nāṭān the foreteller came at him when he “served” with Bat-šeba<sup>c</sup>

## PSALM 51/50 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐΠΧΟΚ ἔβαλ πεψαλλμοc ἔλλαγεια

ΖΜ ΠΤΡΕ ΝΑΘΑΝ ΨΗ ἔζοϋν ἔρετϫ πεπροφηηηc ἔλαϫψη ἔζοϋν ψα βηρcαβεε̅

For the end the *music* connected to Daueid

while Nathan was going to his foot (the *foreteller*) when he went in to Bērsabee

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

εΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟC<sup>1</sup> ἸΝΤΕ ΔΑΥΙΔ

ΕΤΑϫΙ ΖΑΡΟϫ ἸΧΕ ΝΑΘΑΝ ΠΙΠΡΟΦΗΗΗC ΕΤΑϫΨΕ ΝΑϫ<sup>2</sup> ΕΒΟϫΝ ΖΑ ΒΕΡCΑΒΕΕ<sup>3</sup>

For the end the *music* of David

when he (namely) Nathan the *foreteller* came to him when he went in to Bersabee

Syrohexapla [Hiebert]

ⲛⲁⲗ ⲛⲓⲁⲗⲓⲛⲁ<sup>4</sup> ⲛⲁⲗⲁⲛ

<sup>7</sup> ⲁⲃⲁⲓⲃ<sup>6</sup> ⲁⲗ ⲁⲓⲃⲏⲛⲁ ⲁⲓⲃⲏⲛⲁ ⲛⲁⲓⲃⲏⲛⲁ<sup>5</sup> ⲁⲓⲃⲏⲛⲁ ⲛⲁⲓⲃⲏⲛⲁ

At the end music connected to Dāwīd

when Nātān the foreteller came at him when he came in at Ba(r)t-šeba<sup>c</sup>

---

1. ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟC] ΕΠΧΩΚ ἸΠΙΨΑΛΜΟC D O Q W X; ΕΠΧΩΚ ΕΒΟΛ ἸΠΙΨΑΛΜΟC G H; ΠΙΨΑΛΜΟC M P V

2. > O

3. ΒΑΡCΑΒΕΕ M; ΒΕΡCΑΒΕ O; ΒΗΡCΑΒΕΕ P V

4. ⲛⲁⲗⲁⲛ ⲛⲓⲁⲗⲓⲛⲁ F

5. > F

6. ⲁⲗ ⲁⲓⲃⲏⲛⲁ ⲁⲓⲃⲏⲛⲁ] ⲁⲓⲃⲏⲛⲁ F

7. ⲁⲃⲁⲓⲃ E H J

## PSALM 52/51

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְשַׁבֵּיל לְדָוִד  
בְּבֹא | דָּוִד אֶתְּמַלֵּךְ וַיִּגַּד לְשָׁאֻל וַיֹּאמֶר לוֹ  
בָּא דָּוִד אֶל־בַּיִת אַחִימֵלֵךְ

For the leader comprehender connected to Dāwid  
in Dôʿeg the ʿĀdōmian’s coming and he told Šāʿûl and he said to him  
Dāwid came to the house of ʿĀhîmelek

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΣΥΝΕΣΕΩC<sup>1</sup> ΤΩ ΔΑΥΙΔ  
ΕΝ ΤΩ ΕΛΘΕΙΝ<sup>2</sup> ΔΩΗΚ<sup>3</sup> ΤΟΝ ΙΔΟΥΜΑΙΟΝ ΚΑΙ ΑΝΑΓΓΕΙΛΛΙ<sup>4</sup> ΤΩ<sup>5</sup> ΣΑΟΥΛ ΚΑΙ ΕΙΠΕΙΝ<sup>6</sup>  
ΛΥΤΩ<sup>7</sup>

ΗΛΘΕΝ<sup>8</sup> ΔΑΥΙΔ ΕΙΣ ΤΟΝ ΟΙΚΟΝ ΑΒΙΜΕΛΕΧ<sup>9</sup>

For the end of comprehension connected to David  
in Dōēk the Idoumaian’s coming and telling Saoul and saying to him  
David came to the house of Abimelekh

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙΣΤΗΜΟΝΟC ΔΑΥΙΔ

... ΛΕΙΜΕΛΕΧ

For the conqueror of an understanding one (of) David

... Aeimelekh

ΣΘ: ... ΛΧΙΜΕΛΕΧ

... Akhimelekh

---

1. ΨΑΛΜΟC R *L(few)*

2. ΕΙΣΕΛΘΕΙΝ *L(few)*

3. Δ[Η]ΩΚ 2110

4. ΑΓΓΕΙΛΛΙ 2013

5. > *L(few)*

6. ΕΙΠΕΝ R 2013

7. > R 55 *L(few)*

8. ΑΠΗΛΘΕΝ *L(few)*

9. ΛΧΙΜΕΛΕΧ 2013; ΤΟΥ ΛΧΙΜΕΛΕΚ 2110

PSALM 52/51

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PSALMUS IPSI DAUID  
CUM UENIT DOEC IDUMAEUS ET ADNUNCIAT SAUL ET DIXIT  
UENIT DAUID IN DOMUM ABIMELECH

For the end *music* connected to Dauid himself  
when Doec the Idumaeen came and told Saul and said  
Dauid came to the house of Abimelech

γ: IN FINEM INTELLECTUS DAUID  
CUM UENIT AD EUM DOEC IDUMAEUS ET ADNUNTIAT SAUL ET DIXIT EI  
UENIT DAUID IN DOMUM ABIMELECH

For the end of comprehension of Dauid  
when Doec the Idumaeen came to him and told Saul and said to him  
Dauid came to the house of Abimelech

Rom: IN FINEM INTELLECTUS DAUID  
CUM UENIT DOEC IDUMEUS ET ADNUNTIAT SAUL ET DIXIT  
UENIT DAUID IN DOMUM ABIMELECH

For the end of comprehension of Dauid  
when Doec the Idumean came and told Saul and said  
Dauid came to the house of Abimelech

Gallicanum [Weber–Gryson]

IN FINEM INTELLECTUS DAUID  
CUM UENIT DOEC IDUMEUS ET ADNUNTIAT SAUL<sup>1</sup> ET DIXIT<sup>2</sup>  
UENIT DAUID IN DOMO<sup>3</sup> ACHIMELECH<sup>4</sup>

For the end of comprehension of Dauid  
when Doec the Idumean came and told Saul and said  
Dauid came in the house of Achimelech

---

1. ADNUNTIAT SAUL] NUNCIAT SAUL] Clementine

2. ET DIXIT] ET DICIT W; ET DICIT EI L; ET DIXIT EI R Φ; ET DIXIT ILLI I; > Clementine

3. DOMUM F I L S Φ Clementine

4. ABIMELECH F I W S K

PSALM 52/51 (cont.)

Iuxta Hebraeos [Weber–Gryson]

υΙCΤΟΡΙ ΑΒ ΕΡΥΔΙΤΟ ΔΑΥΙΔ  
CUM UENISSET DOEC IDUMEUS ET ADNUNTIASSET SAUL' DICENS ΕΙ  
UENIT ΔΑΥΙΔ ΙΝ ΔΟΜΟΥ<sup>3</sup> ΑΧΙΜΕΛΕΧ<sup>4</sup>

For the conqueror from an educated one of David  
when Doec the Idumean had come and had told Saul saying to him  
David came to the house of Achimelech

Targum [de Lagarde, mod.]

לשבחא על<sup>5</sup> שכלא טבא על ידי דוד  
כד אתי דואג אדומאה ותני לשאול ואמר ליה  
אתא דוד לבית אחימלך

For the praiser on good comprehension on the hands of Dāwid  
when Dô<sup>g</sup>ēg the <sup>g</sup>Ādōmian comes and he repeated to Šā<sup>g</sup>ûl and he said to him  
Dāwid came to the house of <sup>g</sup>Āḥîmelek

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1. SAULICΣΘ  
2. > RFΣ  
3. domoRCL  
4. AbimelechCΣS  
5. > CPP17

PSALM 52/51 (cont.)

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΝΤΜΝΤΡΜΝΖΗΤ ΝΔΛΥΕΙΔ  
ΖΜ ΠΤΡΕ ΔΩΗΚ ΠΙΔΟΥΜΑΙΟΣ<sup>1</sup> ΕΙ ΝῘΧΟΟΣ ΝΣΛΟΥΑ ΧΕ  
Λ ΔΛΥΕΙΔ ΕΙ ΕΠΗΙ ΝΑΧΙΜΕΛΕΧ

For the end of the comprehension of Daueid  
while Dōēk the Idoumaian was coming and said to Saoul that  
Daueid came to the house of Akhimelekh

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΝΤΜΕΝΤΡΕΜΕΝΖΗΤ ΝΔΛΥΕΙΔ  
ΖΜ ΠΤΡΕ ΔΩΗΚ ΠΙΔΟΥΜΑΙΟΣ ΕΙ ΝῘΧΑΣ ΝΣΛΟΥΑ ΧΕ  
ΖΛ ΔΛΥΕΙΔ ΕΙ ΕΠΗΕΙ ΝΑΒΕΙΜΕΛΕΧ

For the end of the comprehension of Daueid  
while Dōēk the Idoumaian was coming and said to Saoul that  
Daueid came to the house of Abeimelekh

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>2</sup> ΕΥΚΑ† ΝΤΕ<sup>3</sup> ΔΛΥΙΔ  
ἪΕΝ ΠΧΙΝΘΕΡΕϞΙ ΝΧΕ ΔΩΗΚ<sup>4</sup> ΠΙΖΥΔΟΥΜΕΟΣ<sup>5</sup> ΕΤΑΜΕ ΣΛΟΥΑ<sup>6 7</sup> ΧΕ  
Λ ΔΛΥΙΔ Ι ΕΠΗΙ ΝΑΒΙΜΕΛΕΧ<sup>8</sup>

For the end for a comprehension of Daud  
in his (namely) Dōēk the Hudoumean's coming to tell Saoul that  
Daud came to the house of Abimelekh

---

1. Budge incorrectly reads ΠΙΔΟΥΑΙΟΣ

2. > Ο

3. Ἰ Γ Η Ρ

4. ΩΔΕΚ Μ; ΔΙΩΚ Ο; ΩΔΗΚ Ρ V

5. ΠΗΔΟΥΜΕΟΣ D G H W X; ΠΙΥΔΟΥΜΕΟΣ Μ

6. ΣΑΜΟΥΗΛ V

7. + ΟΥΟΖ ΕΧΟΣ ΝΑϞ G O Q W X; ΟΥΟΖ ΕΧΩΣ ΝΑϞ Η

8. Λ ΔΛΥΙΔ Ι ΕΠΗΙ ΝΑΒΙΜΕΛΕΧ] IC ΔΛΥΙΔ ΧΗΤ ἪΕΝ ΠΗΙ ΝΑΒΙΜΕΛΕΧ D; IC ΔΛΥΙΔ ΧΗΤ  
ΖΑΡΟΝ M V; IC ΔΛΥΙΔ ΧΗ ΖΑΡΟΝ Ρ

**PSALM 52/51 (cont.)**

PSALM 52/51 (cont.)

Syrohexapla [Hiebert]

<sup>1</sup>ܘܕܢܐ ܠܩܘܕܐܠܝܗܐ ܠܩܘܕܐܠܝܗܐ  
 ܡܠ ܝܫܪܐܝܝܠ ܕܝܫܪܐܝܝܠ ܕܝܫܪܐܝܝܠ ܕܝܫܪܐܝܝܠ ܕܝܫܪܐܝܝܠ  
<sup>2</sup>ܘܕܢܐ ܠܩܘܕܐܠܝܗܐ ܠܩܘܕܐܠܝܗܐ

At the end of comprehension connected to Dāwîd  
 when Dôʿēg the ʿAdô̄mian came and he made known to Šāʿûl and he said to him  
 Dāwîd came to the house of ʿAbîmelek

---

1. > F

2. ܘܕܢܐ ܠܩܘܕܐܠܝܗܐ FA<sup>mg</sup> B<sup>mg</sup> C<sup>mg</sup> J<sup>mg</sup>

## PSALM 53/52

Masoretic Hebrew [BHS]

לְמַנְצַח עַל־מַחְלֵת מְשַׁבֵּיל לְדָוִד

For the leader on *māḥālat*<sup>1</sup> comprehender connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΜΑΕΛΕΘ<sup>2</sup> ΣΥΝΕΣΕΩΣ<sup>3</sup> ΤΩ ΔΑΥΙΔ

For the end over Maeleth of comprehension connected to Dauid

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΧΟΡΕΙΑ ΕΠΙΣΤΗΜΟΝΟΣ ΔΑΥΙΔ

For the conqueror on dance of an understanding one (of) Dauid

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΧΟΡΟΥ ΠΕΡΙ ΣΥΝΕΣΕΩΣ ΤΟΥ ΔΑΥΙΔ

Conquest song through dance about comprehension of Dauid

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΥΠΕΡ ΤΗΣ ΧΟΡΕΙΑΣ ΣΥΝΕΣΕΩΣ ΤΟΥ ΔΑΥΙΔ

For the conquest over the dance of comprehension of Dauid

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΠΕΡ ΧΟΡΟΥ ΕΡΥΔΙΤΙ ΔΑΥΙΔ

For the conqueror through dance of an educated one of Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּח אֵל פּוֹרְעֵנוֹת רְשִׁיעִיָּא דִּי מְפַסִּין שְׂמָא דְקִירִיס שְׂכֵלָא טְבָא עַל יַד דָּוִד

For the praiser on the payback of the wicked who desecrate the name of the *Master*

good comprehension on the hand of Dāwid

---

1. Uncertain: pipes? dancing? sickness?

2. ΜΑΕΛΛΕΘ 2013; ΜΑΛΕΘ 2110; ΜΑΕΛΕΘ 55; ΜΑΕΛΩΘ *L(few)*

3. ΨΑΛΜΟΣ *L(few)*

4. + עַל חִינְגִין M; בְּחִינְגִין P110

PSALM 53/52

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PRO AMALECH INTELLECTUS IPSI DAUID**

For the end for Amalech of comprehension connected to Dauid himself

γ: **IN FINEM PRO ABIMELECH INTELLECTUS DAUID**

For the end for Abimelech of comprehension of Dauid

Rom: **IN FINEM PRO MELECH INTELLECTUS DAUID**

For the end for Melech of comprehension of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PRO MELECH' INTELLICENTIAE<sup>2</sup> DAUID**

For the end for Melech of comprehending of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΜΑΕΛΛΕΘ ΤΜΝΤΡΜΝΖΗΤ<sup>3</sup> ΝΔΛΥΕΙΔ**

For the end concerning Maelleth the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΖΑ ΜΑΕΛΕΘ ΤΜΕΝΤΡΕΜΕΝΖΗΤ ΝΔΛΥΕΙΔ**

For the end concerning Maeleth the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>4</sup> ΕΧΕΝ ΜΑΛΕΘ ΕΥΚΑ†<sup>5</sup> ΝΤΕ ΔΛΥΙΔ**

For the end over Maleth for a comprehension of Dauid

Syrohexapla [Hiebert]

**ܘܐܬܝ ܠܗܘܪܘܒܐܠܐܝܢ ܕܡܘܠܘܬܐ ܕܘܕܘܝܕ**

At the end on account of Ma<sup>ʿ</sup>e<sup>ʿ</sup>let<sup>ʿ</sup> of comprehension connected to Dāwīd

---

1. **meleth** R; **maeleth** Clementine; **mele** . h H; **amelech** S; **amalech** F I Φ

2. **INTELLICENTIA** R W; **INTELLECTUS** I

3. **ΜΑΕΛΛΕΘ ΤΜΝΤΡΜΝΖΗΤ**] **ΜΑΕΛΛΗΘ ΝΤΜΝΤΡΜΝΖΗΤ** W32 (apparently) W34 (possibly)

4. > D W X

5. **ΠΙΚΑ†** D M O V; **ΠΙΨΑΛΜΟC** G H W X

6. **ܕܘܕܘܝܕ** F<sup>ms</sup>; **ܕܘܕܘܝܕ** H J

## PSALM 54/53

Masoretic Hebrew [BHS]

לְמַנְצֵחַ בְּגִיטָּת מְשֻׁכֵּל לְדָוִד  
בְּבוֹא הַזִּיפִּים וַיֹּאמְרוּ לְשָׁאוּל  
הֲלֹא דָוִד מְסֻתָּר עִמָּנוּ

For the leader with strings comprehender connected to Dāwid  
in the Zîprians' coming and they said to Šā'ûl  
Isn't Dāwid hidden with us

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ ΣΥΝΕΣΕΩΣ<sup>1</sup> ΤΩ ΔΑΥΙΔ  
ΕΝ ΤΩ ΕΛΘΕΙΝ ΤΟΥΣ ΖΙΦΑΙΟΥΣ<sup>2</sup> ΚΑΙ ΕΙΠΕΙΝ<sup>3</sup> ΤΩ ΣΑΟΥΛ  
ΟΥΚ<sup>4</sup> ΙΔΟΥ ΔΑΥΙΔ ΚΕΚΡΥΠΤΑΙ<sup>5</sup> ΠΑΡ ΗΜΙΝ

For the end among acclamations of comprehension connected to David  
in the Ziphaians' coming and saying to Saoul  
See hasn't David hidden among us

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙΣ ΕΠΙΣΤΗΜΟΝΟΣ ΤΟΥ ΔΑΥΙΔ . . .

For the conqueror among musics of an understanding one of David . . .

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΨΑΛΤΗΡΙΩΝ ΠΕΡΙ ΣΥΝΕΣΕΩΣ ΤΟΥ ΔΑΥΙΔ . . .

Conquest song through stringed instruments about comprehension of David . . .

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1. ΕΝ ΥΜΝΟΙΣ ΣΥΝΕΣΕΩΣ] ΣΥΝΕΣΕΩΣ ΕΝ ΥΜΝΟΙΣ *L(few)*; ΣΥΝΕΣΕΩΣ *L(few)*

2. ΔΙΦΑΙΟΥΣ 2110

3. ΕΙΠΕΝ B; ΑΝΑΓΓΕΙΛΛΙ *L(few)*

4. ΟΥΧ B R T 2110; ΟΥΧΙ 2013

5. ΕΝΚΕΚΡΥΠΤΑΙ 2013 2110

## PSALM 54/53

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IN HYMNIS INTELLECTUS IPSI DAUID  
CUM UENERUNT ZIPHEI ET DIXERUNT AD SAUL  
NONNE ECCE DAUID ABSCONSUS EST APUD NOS

For the end among *acclamations* of comprehension connected to Daudid himself  
when the Zipheans came and said to Saul

See hasn't Daudid hidden among us

γ: IN FINEM CARMINIBUS INTELLECTUS DAUID  
CUM UENERUNT ZIPHAEI ET DIXERUNT AD SAUL  
NONNE ECCE DAUID ABSCONSUS EST APUD NOS

For the end for verses of comprehension of Daudid  
when the Ziphaeans came and said to Saul

See hasn't Daudid hidden among us

Rom: IN FINEM IN CARMINIBUS INTELLECTUS DAUID  
CUM UENISSENT ZIPHEI ET DIXISSENT AD SAUL  
NONNE ECCE DAUID ABSCONDITUS EST APUD NOS

For the end among verses of comprehension of Daudid  
when the Zipheans had come and had said to Saul

See hasn't Daudid hidden among us

Gallicanum [Weber–Gryson]

IN FINEM IN CARMINIBUS INTELLECTUS DAUID  
CUM UENISSENT ZIPHEI ET DIXISSENT AD SAUL'  
NONNE <sup>2</sup> DAUID ABSCONDITUS EST APUD NOS

For the end among verses of comprehension of Daudid  
when the Zipheans had come and had said to Saul

Hasn't Daudid hidden among us

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1. SAULEM HI

2. + ECCE RI

PSALM 54/53 (cont.)

Iuxta Hebraeos [Weber–Gryson]

UICTORI IN PSALMIS ERUDITI DAUID  
QUANDO UENERUNT ZIPHEI ET DIXERUNT SAUL'  
NONNE DAUID ABSCONDITUS EST APUD NOS

For the conqueror among *musics* of an educated one of Dauid  
since the Zipheans came and said (to) Saul  
Hasn't Dauid hidden among us

Targum [de Lagarde, mod.]

לשבחא על תושבחתא שכלא טבא על יד דוד  
כד אתו אנשי זיף ואמרו לשאול  
הלא דוד מטמר גבן

For the praiser on praise good comprehension on the hand of Dāwid  
when the people of Zîp came and they said to Šā'ûl  
Isn't Dāwid hidden near us

PSALM 54/53 (cont.)

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ<sup>1</sup> ΝΔΑΥΕΙΔ  
ΖΜ ΠΤΡΕ ΝΔΙΦΛΙΟΣ<sup>2</sup> ΕΙ ΝΣΕΧΟΟΣ ΝΣΑΟΥΛ ΧΕ  
ΕΙΣ ΔΑΥΕΙΔ ΖΗΠ ΖΑΤΗΝ<sup>3</sup>

For the end the *music* of Daueid  
while the Diphaians were coming and said to Saoul that  
See Daueid is hidden beside us

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΝΝΕΣΜΟΥΕ ΝΤΜΕΝΤΡΕΜΕΝΖΗΤ ΝΔΑΥΕΙΔ  
ΖΜ ΠΤΡΕ ΝΖΙΦΛΙΟΣ ΕΙ ΝΣΕΧΑΣ ΝΣΑΟΥΛ ΧΕ  
ΖΙ ΔΑΥΕΙΔ ΖΗΠ ΖΑΖΤΗΝ

For the end of the praises of the comprehension of Daueid  
while the Ziphaians were coming and said to Saoul that  
See Daueid is hidden beside us

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>4</sup> ΉΕΝ ΖΑΝΖΩΣ ΕΥΚΑ†<sup>5</sup> ΝΤΕ ΔΑΥΙΔ  
ΉΕΝ ΠΔΙΝΘΡΟΥΙ<sup>6</sup> ΝΧΕ<sup>7</sup> ΝΙΖΙΦΕΟΣ ΟΥΟΖ ΕΧΟΣ<sup>8</sup> ΝΣΑΟΥΛ ΧΕ  
<sup>9</sup> ΙΣ ΔΑΥΙΔ ΧΗΠ ΖΑΡΟΝ<sup>10</sup>

For the end among songs for a comprehension of Dauid  
in their (namely) the Zipheans' coming and to say to Saoul that  
See Dauid is hidden toward us

---

1. ΖΝ ΝΕΣΜΟΥ ΝΤΜΝΤΡΜΝΖΗΤ U W32

2. ΝΖΕΪΦΛΙΟΣ W32

3. ΖΑΖΤΗΝ U W32

4. > D O W X

5. ΠΙΚΑ† D G H W X

6. ΠΔΙΝΤΟΥΙ D G H W X; ΠΧΙΝΙΘΡΟΥΙ V

7. ΝΝΧΕ H

8. ΕΧΩC H

9. + ΖΗΠΠΕ M V

10. ΉΑ ΤΟΤΕΝ D G H W X

**PSALM 54/53 (cont.)**

PSALM 54/53 (cont.)

Syrohexapla [Hiebert]

ܘܢܝܠ<sup>1</sup> ܠܗܘܠܘܠܘܢܝܢ ܠܗܘܠܘܠܘܢܝܢ ܠܗܘܠܘܠܘܢܝܢ  
ܕܠܘܠܘܢܝܢ ܘܠܘܠܘܢܝܢ ܠܘܠܘܢܝܢ ܘܠܘܠܘܢܝܢ  
ܗܘܠܘܠܘܠܘܢܝܢ<sup>3</sup> ܘܠܘܠܘܠܘܢܝܢ<sup>2</sup> ܠܘܠܘܠܘܠܘܢܝܢ

At the end in praises of comprehension connected to Dāwîd  
when the Zîpians came and they said to Šāʾûl  
See isn't Dāwîd hidden at us

---

1. ܠܗܘܠܘܠܘܢܝܢ J

2. ܠܘܠܘܠܘܢܝܢ ܕܠܘܠܘܠܘܢܝܢ ܠܘܠܘܠܘܠܘܢܝܢ ܘܠܘܠܘܠܘܢܝܢ ܕܠܘܠܘܠܘܢܝܢ ܗܘܠܘܠܘܠܘܢܝܢ F

3. ܘܠܘܠܘܠܘܢܝܢ B E; ܘܠܘܠܘܠܘܢܝܢ C H; ܠܘܠܘܠܘܠܘܢܝܢ F

## PSALM 55/54

Masoretic Hebrew [BHS]

לְמַנְצֵחַ בְּנִגִּינֹת מְשֻׁכָּל לְדָוִד

For the leader with strings comprehender connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ ΣΥΝΕΣΕΩΣ ΤΩ ΔΑΥΙΔ<sup>1</sup>

For the end among acclamations of comprehension connected to David

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙΣ ΕΠΙΣΤΗΜΟΝΟΣ ΤΟΥ ΔΑΥΙΔ

For the conqueror among musics of an understanding one of David

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΨΑΛΤΗΡΙΩΝ [ΠΕΡΙ] ΣΥΝΕΣΕΩΣ ΤΟΥ ΔΑΥΙΔ

Conquest song through stringed instruments [about] comprehension of David

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΥ ΤΟΥ ΝΙΚΟΠΟΙΟΥ ΕΝ ΨΑΛΜΟΙΣ ΕΡΕΥΔΙΤΟΥ ΔΑΥΙΔ

For the conqueror among musics of an educated one of David

Targum [de Lagarde, mod.]

לְשַׁבְּחָא עַל מִלִּי<sup>2</sup> תּוֹשְׁבַחְתָּא שִׁיכְלָא טְבָא עַל יַד דָּוִד

For the praiser on words of praise good comprehension on the hand of Dāwid

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1. αααφ L(some)

2. [על מילי] על P17\*; עלמי P17<sup>orig.</sup>; > C

PSALM 55/54

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IN HYMNIS INTELLECTUS IPSI DAUID

For the end among *acclamations* of comprehension connected to Dauid himself

γ: IN FINEM IN HYMNIS SAPIENTIAE DAUID

For the end among *acclamations* of wisdom of Dauid

Rom: IN FINEM IN CARMINIBUS INTELLECTUS DAUID

For the end among verses of comprehension of Dauid

Gallicanum [Weber–Gryson]

IN FINEM IN CARMINIBUS INTELLECTUS DAUID'

For the end among verses of comprehension of Dauid

Sahidic Coptic [Chappell]

εΠΧΩΚ ΕΒΟΛ ΖΝ ΝCΜΟΥ² ΝΤΜΝΤΡΜΝΖΗΤ ΝΔΛΥΕΙΔ

For the end among the praises of the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

εΠΧΟΚ ΕΒΑΛ ΝΝΕCΜΟΥΕ ΝΤΜΕΝΤΡΕΜΕΝΖΗΤ ΝΔΛΥΕΙΔ

For the end of the praises of the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

εΠΧΩΚ ΕΒΟΛ³ ΞΕΝ ΖΑΝΖΩC ΕΥΚΑ† ΝΤΕ⁴ ΔΛΥΙΔ

For the end among songs for a comprehension of Dauid

Syrohexapla [Hiebert]

ܘܘܠ ܩܝܘܢܘܬܐ ܩܘܫܘܬܐ ܕܘܘܝܕ

At the end in praises music connected to Dāwīd

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1. IN FINEM IN CARMINIBUS INTELLECTUS DAUID] > I

2. NECMOY W32

3. > D O V W X

4. Ñ G H W X

5. > F

6. ܩܘܫܘܬܐܘܘܬܐ E<sup>mg</sup>

## PSALM 56/55

Masoretic Hebrew [BHS]

לְמַנְצֵחַ | עַל־יוֹנֵת אֶלֶם רְחֹקִים  
לְדוֹד מְכַתֵּם  
בְּאַחֲזוֹ אֹתוֹ פְּלִשְׁתִּים בְּגַת

For the leader on the dove of silence of distant ones  
connected to Dāwid engraving  
in the P<sup>e</sup>lištians' seizing him in Gat

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΟΥ ΛΛΟΥ ΤΟΥ ΑΠΟ ΤΩΝ ΑΓΙΩΝ ΜΕΜΑΚΡΥΜΜΕΝΟΥ  
ΤΩ<sup>1</sup> ΔΑΥΙΔ ΕΙΣ ΣΤΗΛΟΓΡΑΦΙΑΝ

ΟΠΟΤΕ<sup>2</sup> ΕΚΡΑΤΗΣΑΝ ΑΥΤΟΝ ΟΙ ΑΛΛΟΦΥΛΟΙ ΕΝ ΓΕΘ

For the end over the people having been made distant from the holy ones  
connected to David for a standing stone writing  
when the foreigners siezed him in Geth

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1. ΤΟΥ 2013

2. ΟΤΕ 55

PSALM 56/55

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO POPULO QUI A SANCTIS LONCE FACTI SUNT  
IPSI DAUID IN TITULI INSCRIPTIONE  
QUANDO EUM TENUERUNT ALLOPHYL I IN CET

For the end for a people who are made distant from the holy ones  
connected to Dauid himself in writing upon a notice  
since the *foreigners* seized him in Get

γ Rom: IN FINEM PRO POPULO QUI A SANCTIS LONCE FACTUS EST  
DAUID IN TITULI INSCRIPTIONE  
CUM TENUERUNT EUM ALLOPHILI' IN CETH

For the end for a people who is made distant from the holy ones  
of Dauid in writing upon a notice  
when the *foreigners* seized him in Geth

Gallicanum [Weber–Gryson]

IN FINEM PRO POPULO QUI A SANCTIS LONCE FACTUS EST  
DAUID IN TITULI INSCRIPTIONE<sup>2</sup>  
CUM TENUERUNT EUM ALLOPHILI IN CETH

For the end for a people who is made distant from the holy ones  
of Dauid in writing upon a notice  
when the *foreigners* seized him in Geth

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1. ms. γ reads ALLOPHYL I

2. INSCRIPTIONEM R Φ Clementine

**PSALM 56/55 (cont.)**

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΠΕΡΙΤΕΡΑΣ ΑΛΛΟΟΥ ΜΑΚΡΥΣΜΩΝ  
ΤΟΥ ΔΑΥΙΔ ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ

ΕΝ ΤΩ ΚΡΑΤΗΣΑΙ ΑΥΤΟΝ ΦΥΛΙΣΤΙΑΙΟΥΣ ΕΝ ΓΕΘ

For the conqueror over an unspeaking dove of distances (?)  
of Dauid lowly complete  
in the Phulistiaians' seizing him in Geth

Σ: ΕΠΙΝΙΚΙΟΝ ΥΠΕΡ ΤΗΣ ΠΕΡΙΤΕΡΑΣ ΥΠΟ ΤΟΥ ΦΥΛΟΥ ΑΥΤΟΥ ΑΠΩΣΜΕΝΟΥ  
ΤΟΥ ΔΑΥΙΔ ΤΟΥ ΤΑΠΕΙΝΟΦΡΟΝΟΣ ΚΑΙ ΑΜΩΜΟΥ  
ΟΤΕ ΚΑΤΕΣΧΟΝ ΑΥΤΟΝ ΟΙ ΦΥΛΙΣΤΙΑΙΟΙ ΕΝ ΓΕΘ

Conquest song over the dove removed from his kind  
of Dauid lowly and blameless  
when the Phulistiaians held him in Geth

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΥΠΕΡ ΤΗΣ ΠΕΡΙΤΕΡΑΣ . . .

For the conquest over the dove . . .

Iuxta Hebraeos [Weber–Gryson]

UICTORI PRO COLUMBA MUTA EO QUOD PROCUL ABIERIT  
DAUID HUMILIS ET SIMPLEX

QUANDO TENUERUNT EUM PALESTINI IN CETH

For the conqueror for an unspeaking dove because it went far away  
Dauid lowly and simple  
since the Palestinians seized him in Geth

## PSALM 56/55 (cont.)

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΠΛΑΟΣ ΕΝΤΑΦΟΥΕ<sup>1</sup> ΕΒΟΛ ΖΝ ΝΕΤΟΥΛΑΒ

ΠΕΝΤΑ ΔΑΥΕΙΔ ΣΑΖϣ ΕΤΕΣΤΗΛΗ<sup>2</sup>

ΝΤΕΡΟΥΑΜΑΖΤΕ ΜΜΟϣ ΝΒΙ ΝΑΛΛΟΦΥΛΟΣ ΖΝ ΓΕΘ

For the end concerning the *people* who became distant out of the holy ones  
which Daueid wrote for the *standing stone*  
when they (namely) the *foreigners* seized him in Geth

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΜΠΑΛΟΣ ΕΘΑΦΟΥΗΙΕ ΕΒΑΛ ΝΝΕΤΟΥΕΒ

ΠΕΘΑ ΔΑΥΕΙΔ ΣΕΖϣ ΕΤΕΣΤΗΛΗ

ΝΤΕΡΟΥΑΜΕΖΤΕ ΜΜΑϣ Ν[Β]Η ΝΑΛΛΟΦΥΛΟΣ ΖΝ ΓΕΘ

For the end of the *people* who became distant out of the holy ones  
which Daueid wrote for the *standing stone*  
when they (namely) the *foreigners* seized him in Geth

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΕΧΕΝ ΠΙΛΑΟΣ<sup>4</sup> ΕΤΑΦΟΥΕΙ ΣΑΒΟΛ ΝΝΙΑΓΙΟΣ<sup>5</sup>

ΕΥΣΤΥΛΟΓΡΑΦΙΑ<sup>6</sup> ΝΤΕ<sup>7</sup> ΔΑΥΙΔ

ΖΟΤΕ ΕΤΑ ΝΙΑΛΛΟΦΥΛΟΣ<sup>8</sup> ΑΜΟΝΙ<sup>9</sup> ΜΜΟϣ ΗΕΝ ΓΕΘ<sup>10</sup>

For the end over the *people* who became distant outside of the *holy ones*  
for a *standing stone* of Dauid  
when the *foreigners* held him in Geth

---

1. ΝΤΑΦΟΥΕ W32 WP

2. ΕΤΕΣΤΥΛΗ W32 WP

3. > D Q

4. ΕΧΕΝ ΠΙΛΑΟΣ] ΜΠΑΛΟΣ M O P Q V; ΝΧΕ ΠΙΛΑΟΣ G H

5. ΜΠΑΓΙΟΣ G H

6. ΕΥΣΤΗΡΟΓΡΑΦΙΑ M; ΕΥΣΤΙΛΟΓΡΑΦΙΑ Q

7. Ν M O P Q

8. ΠΙΑΛΛΟΦΥΛΟΣ M O V; ΝΙΑΛΛΟΦΙΛΟΣ Q

9. > M

10. ΗΕΝ ΓΕΘ] ΗΕΝ ΓΕΤ W; > X

**PSALM 56/55 (cont.)**

Targum [de Lagarde, mod.]

לשבחא על בנישתא דישראל<sup>1</sup> דמתילא ליונה שתוקא בעידן די מתרחקין מן  
קירויהון וחזרינ<sup>2</sup> ומשבחין למרי עלמא  
היך דוד מכיך ושלים  
כד אחדו יתיה פלשתאי בגת

For the praiser on the assembly of Yīsrā'el which is compared to a silent dove at the  
time that they get distant from their towns and they return and praise the Master of the  
world

like Dāwid lowly and complete  
when the P<sup>e</sup>lištians seized him in Gat

---

1. > M

2. וחדין C

PSALM 56/55 (cont.)

Syrohexapla [Hiebert]

ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ  
ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ  
ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ ܘܥܠܝܢ

At the end on account of the people who is distant from the holy places  
connected to Dāwîd writing of a standing stone  
when the foreigners seized him in Gat

---

1. ܘܥܠܝܢ J

## PSALM 57/56

Masoretic Hebrew [BHS]

לְמַנְצֵחַ אֶל־תְּשַׁחַת לְדָוִד מִכַּתָּם  
בְּבָרְחוֹ מִפְּנֵי־שָׁאֻל בַּמְעָרָה

For the leader don't destroy connected to Dāwid engraving  
in his running away from the face of Šā'ûl in the cave

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΤΩ<sup>1</sup> ΔΑΥΙΔ ΕΙΣ ΣΤΗΛΟΓΡΑΦΙΑΝ<sup>2</sup>  
ΕΝ ΤΩ ΑΥΤΟΝ ΑΠΟΔΙΔΡΑΣΚΕΙΝ<sup>3</sup> ΑΠΟ ΠΡΟΣΩΠΟΥ ΣΑΟΥΛ<sup>4</sup> ΕΙΣ ΤΟ ΣΠΗΛΙΟΝ  
For the end don't destroy connected to Daid for a standing stone writing  
in his running away from the face of Saoul to the cave

The Three [Field]

Α: . . . ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ . . .  
. . . lowly complete . . .  
Σ: ΕΠΙΝΙΚΙΟΝ ΠΕΡΙ ΤΟΥ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΤΟΥ ΔΑΥΙΔ ΤΟΥ ΤΑΠΕΙΝΟΦΡΟΝΟΣ ΚΑΙ  
ΑΜΩΜΟΥ  
ΗΝΙΚΑ ΑΠΕΔΡΑ ΑΠΟ ΠΡΟΣΩΠΟΥ ΣΑΟΥΛ ΕΙΣ ΤΟ ΣΠΗΛΙΟΝ  
Conquest song about the Don't destroy of Daid lowly and blameless  
when he ran away from the face of Saul to the cave

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA UT NON DISPERDAS DAUID HUMILEM ET SIMPLICEM  
QUANDO FUGIT A FACIE SAUL IN SPELUNCA<sup>5</sup>  
For the conquest that you don't destroy Daid lowly and simple  
since he is running away from the face of Saul in the cave

---

1. > S

2. ΕΙΣ ΣΤΗΛΟΓΡΑΦΙΑΝ] ΣΤΗΛΟΓΡΑΦΙΑ 2110

3. ΑΥΤΟΝ ΑΠΟΔΙΔΡΑΣΚΕΙΝ] ΑΠΟΔΙΔΡΑΣΚΕΙΝ ΑΥΤΟΝ R L(few); ΑΠΟΔΙΔΡΑΣΚΕΙΝ 1220 L(few)

4. ΣΑΟΥΛ 2110

5. SPELUNCA M F Θ

## PSALM 57/56

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM NE CORRUMPAS IPSI DAUID TITULI INSCRIPTIONE  
CUM FUCERET A FACIE ESAU IN SPELUNCA**

For the end don't ruin connected to Daidid himself for writing upon a notice  
when he was running away from the face of Esau in the *cave*

γ: **IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONEM  
CUM FUCERUNT A FACIE SAUL IN SPELUNCAM**

For the end don't destroy of Daidid for writing upon a notice  
when they ran away from the face of Saul to the *cave*

Rom: **IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONE  
CUM FUCERET A FACIE SAUL IN SPELUNCA**

For the end don't destroy of Daidid in writing upon a notice  
when he was running away from the face of Saul in the *cave*

Gallicanum [Weber–Gryson]

**IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONE<sup>12</sup>  
CUM FUCERET<sup>3</sup> A FACIE SAUL IN SPELUNCA<sup>4</sup>**

For the end don't destroy of Daidid in writing upon a notice  
when he was running away from the face of Saul in the *cave*

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΜΠΡΤΑΚΟ ΝΔΑΥΕΙΔ ΤΕΣΤΗΛΟΓΡΑΦΙΑ<sup>5</sup>  
ϷΜ ΠΤΡΕΦΠΩΤ ΜΠΕΜΤΟ ΕΒΟΛ<sup>6</sup> ΝΣΑΟΥΛ ΕΠΕΜϷΑΛΥ**

For the end don't destroy of Daueid the *standing stone writing*  
while he was running away in the presence of Saoul to the *cave*

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1. **INSCRIPTIONEM** Clementine

2. **NE DISPERDAS DAUID IN TITULI INSCRIPTIONE]** PSALMUS DAUID H

3. **FUCISSET H**

4. **SPELUNCAM S** Clementine

5. **ΤΕΣΤΥΛΟΓΡΑΦΙΑ** W32 WP

6. Budge incorrectly reads **ΕΒΟϷ**

## PSALM 57/56 (cont.)

Targum [de Lagarde, mod.]

לשבחא על עקתא בזמן די אמר דוד לא תחביל אתאמר<sup>1</sup> על יד דוד מכיד<sup>2</sup> ושלים  
במערקיה מן קדם שאול באוספלידא

For the praiser on the trouble at the time that Dāwid said Don't destroy said on the  
hand of Dāwid lowly and complete  
in his running away from before Šā'ûl in the *cave*

---

1. > C P P17

2. ממך P<sup>orig</sup>

PSALM 57/56 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΛΛ ΕΤΕΜΤΑΚΑ ΝΔΛΛΥΕΙΔ ΕΤΕΣΤΗΛΟΓΡΑΦΙΑ  
ΖΜ ΠΤΡΕΦΠΟΤ ΜΠΕΜΤΑ ΕΒΛΛ ΝΣΑΖΟΥΛ ΕΠΕΜΖΕΥ

For the end to not destroy of Daueid for the *standing stone writing*  
while he was running away in the presence of Sahoul to the cave

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΜΠΕΡΤΑΚΟ ΕΥΣΤΥΛΟΓΡΑΦΙΑ<sup>2</sup> ΝΤΕ<sup>3</sup> ΔΛΥΙΑ  
ϋΕΝ ΠΧΙΝΘΡΕΦΩΤ ΕΒΟΛ ΖΑ ΠΖΟ<sup>4</sup> ΝΣΑΟΥΛ ΕϋΟΥΝ ΕΠΙΒΗΒ<sup>5</sup>

For the end don't destroy for a *standing stone writing* of Daudid  
in his running away from the face of Saoul into the cave

Syrohexapla [Hiebert]

ⲕⲃⲁⲛⲓⲟ ⲃⲁⲛⲃⲁ ⲛⲁⲗ ⲁⲛⲃⲁ ⲗ ⲕⲁⲗⲁⲥⲁ  
ⲕⲃⲁⲛⲓⲟ ⲗⲁⲕⲁⲓ ⲕⲁⲑⲥⲓⲁ ⲛⲁⲟ ⲛⲁ ⲕⲁⲟⲟ<sup>6</sup> ⲛⲓⲁ ⲛⲁ

At the end don't destroy connected to Dāwīd writing of a standing stone  
when he was running away from before the *face* of Šāʿūl to the cave.

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1. > Q

2. ΕΥΣΤΥΛΟΓΡΟΦΙΑ D; ΕΥΣΤΥΛΟΓΡΑΦΥΑ M

3. Ν M O P<sup>1</sup> Q; ΝΔΕ W

4. ϋΑ ΤΖΗ ΜΠΖΟ D G W X; ϋΑ ΤΖΑ ΜΠΖΟ H

5. ΕϋΟΥΝ ΕΠΙΒΗΒ] ΕϋΟΥΝ ΕΝΙΒΗΒ P; ΟΥΟΖ ΠΕΧΛΑ Q

6. ⲛⲓⲁ E

## PSALM 58/57

Masoretic Hebrew [BHS]

לְמַנְצֵחַ אֶל־תִּשְׁחַת לְדוֹד מִכְתָּם

For the leader don't destroy connected to Dāwid engraving

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΤΩ ΔΑΥΙΔ ΕΙΣ ΣΤΗΛΟΓΡΑΦΙΑΝ

For the end don't destroy connected to Dāuid for a standing stone writing

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΗ ΔΙΑΦΘΕΙΡΗΣ (ΤΟΥ ΔΑΥΙΔ) ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ

For the conqueror don't destroy (of Dāuid) lowly complete

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΤΟΡΗ ΥΤ ΝΟΝ ΔΙΣΠΕΡΔΑΣ ΔΑΥΙΔ ΗΜΙΛΕΜ ΕΤ ΣΙΜΠΛΙΣΕΜ

For the conqueror that you don't destroy Dāuid lowly and simple

Targum [de Lagarde, mod.]

לְשַׁבַּח אֵל עַקְתָּא בְּזִמְנֵי דִּי אִמְרֵי דְּדָוִד לֹא תַחְבִּיל עַל יַד דְּדוֹד מְכִיךְ וְשִׁלִּים

For the praiser on the trouble at the time that Dāwid said Don't destroy on the hand of Dāwid lowly and complete

## PSALM 58/57

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM NE CORRUMPAS IPSI DAUID IN TITULI INSCRIPTIONE**

For the end don't ruin connected to Dauid himself in writing upon a notice

γ Rom: **IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONE**

For the end don't destroy of Dauid in writing upon a notice

Gallicanum [Weber–Gryson]

**IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONE'**

For the end don't destroy of Dauid in writing upon a notice

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΜΠΡΤΑΚΟ ΠΕΨΑΛΜΟΣ<sup>2</sup> ΝΔΑΥΕΙΔ ΠΕΝΤΑΦΟΡΟ<sup>3</sup> ΕΤΕΣΤΗΛΗ<sup>3</sup>**

For the end don't destroy the *music* of Daueid which he wrote for the *standing stone*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΕΤΕΜΤΑΚΑ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΠΕΤΕΖΑΦΟΡΟ<sup>4</sup> ΕΤΕΣΤΗΛΗ**

For the end to not destroy the *music* of Daueid which he wrote for the *standing stone*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>4</sup> ΕΨΤΕΜΤΑΚΟ<sup>5</sup> ΕΥΣΤΥΛΟΓΡΑΦΙΑ ΝΤΕ ΔΑΥΙΔ<sup>6</sup>**

For the end to not destroy for a *standing stone writing* of Dauid

Syrohexapla [Hiebert]

**ⲕⲁⲗⲁⲓⲟⲩ ⲑⲁⲱⲑⲁ ⲛⲁⲓⲛ ⲛⲁⲑⲓ ⲛⲁⲓⲛ ⲛⲁⲑⲁⲩⲟⲩ**

At the end don't destroy connected to Dāwīd writing of a standing stone

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1. **INSCRIPTIONEM** Clementine

2. > W109

3. **ΕΤΕΣΤΥΛΗ** W32

4. > Q

5. **ΜΠΕΡΤΑΚΟ** O; **ΨΤΕΜΤΑΚΟ** W X

6. **ΕΥΣΤΥΛΟΓΡΑΦΙΑ ΝΤΕ ΔΑΥΙΔ**] **ΝΔΑΥΙΔ ΕΥΣΤΥΛΟΓΡΑΦΙΑ** M O P; **ΝΔΑΥΙΔ ΕΥΣΤΙΛΟΓΡΑΦΙΑ** Q; **ΔΑΥΙΔ ΕΥΣΤΥΛΟΓΡΑΦΙΑ** V

## PSALM 59/58

Masoretic Hebrew [BHS]

לְמַנְצֵחַ אֶל־תִּשְׁחַתּוּ לְדָוִד מִכַּתָּם  
בְּשִׁלְחַ שְׁאוּל וַיִּשְׁמְרוּ אֶת־הַבַּיִת לְהַמִּיתוֹ

For the leader don't destroy connected to Dāwid engraving  
in Šā'ûl's sending and they guarded the house to put him to death

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΤΩ ΔΑΥΙΔ ΕΙΣ ΣΤΗΛΟΓΡΑΦΙΑΝ  
ΟΠΟΤΕ<sup>1</sup> ΑΠΕΣΤΕΙΛΕΝ ΣΑΟΥΛ ΚΑΙ ΕΦΥΛΑΞΕΝ ΤΟΝ ΟΙΚΟΝ ΑΥΤΟΥ<sup>2</sup> ΤΟΥ<sup>3</sup> ΘΑΝΑΤΩΣΑΙ  
ΑΥΤΟΝ

For the end don't destroy connected to Dāuid for a standing stone writing  
when Saoul sent and guarded his house to put him to death

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΤΟΥ ΔΑΥΙΔ ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ . . .  
For the conqueror don't destroy of Dāuid lowly complete . . .

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΥ ΤΟΥ ΝΙΚΟΥ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΤΟΥ ΔΑΥΙΔ ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ . . .  
QUANDO MISIT SAUL ET CUSTODIERUNT DOMUM UT OCCIDERENT<sup>4</sup> EUM  
For the conqueror that you don't destroy Dāuid lowly and simple  
since Saul sent and they guarded the house that they might cut him down

---

1. οτε *L(few)*

2. > S 1219

3. > 2110

4. occideret CS

## PSALM 59/58

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM NE CORRUMPAS IPSI DAUID IN TITULI INSCRIPTIONEM  
QUANDO MISIT SAUL UT CUSTODIUIT DAUID DOMUM UT EUM INTERFICERET**  
For the end don't ruin connected to Daudid himself for writing upon a notice  
since Saul sent as he guarded Daudid's house that he might kill him

γ: **IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONEM  
QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EIUS UT MORTE ILLUM AFFICERET**  
For the end don't destroy of Daudid for writing upon a notice  
since Saul sent and guarded his house that he might put him to death

Rom: **IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONE  
QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EIUS UT INTERFICERET EUM**  
For the end don't destroy of Daudid in writing upon a notice  
since Saul sent and guarded his house that he might kill him

Gallicanum [Weber–Gryson]

**IN FINEM NE DISPERDAS DAUID IN TITULI INSCRIPTIONE<sup>1</sup>  
QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EIUS UT INTERFICERET EUM<sup>2</sup>**  
For the end don't destroy of Daudid in writing upon a notice  
since Saul sent and guarded his house that he might kill him

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΜΠΡΤΑΚΟ ΠΕΝΤΑΥCΑΖῶ<sup>3</sup> ΕΤΕCΤΗΛΗ<sup>4</sup> ΕΔΔΥΕΙΔ  
ΝΤΕΡΕ CΑΟΥΛ ΧΟΟΥ ΕΖΑΡΕΖ ΕΠΕΦΗΙ ΕΜΟΟΥΤῶ**  
For the end don't destroy which he wrote for the *standing stone* connected to Daueid  
when Saoul sent to guard his house to put him to death

---

1. **INSCRIPTIONEM** Clementine

2. **INTERFICERET EUM] EUM INTERFICERET** I Clementine

3. ΠΕΝΤΑΥCΑΖῶ W109

4. ΕΤΕCΤΥΛΗ W32

**PSALM 59/58 (cont.)**

Targum [de Lagarde, mod.]

לשבחא על עקתא בזמן די אמר דוד לא תחבל על יד דוד מכיך ושלים  
כד שדר שאול ונטרו ית ביתא<sup>1</sup> למקטליה

For the praiser on the trouble at the time that Dāwid said Don't destroy on the hand of  
Dāwid lowly and complete  
when Šā'ûl sent and they guarded the house to kill him

---

1. + מטול C M P P17 p110

PSALM 59/58 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐΠΧΟΚ ἔβαλ ἔτεμτακα πεθαφςζητq ἐτεστηλη ἰδαγεια  
zm πtre σαουα χχαου ἔzapez ἐπεφηϊ ἐμλουτq

For the end to not destroy which he wrote for the *standing stone* of Daueid  
while Saoul was sending to guard his house to put him to death

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

εΠΧΟΚ ΕΒΟΛ<sup>1</sup> ἸΠΕΡΤΑΚΟ ἰΔΑΓΙΔ<sup>2</sup> ΕΥΣΤΥΛΟΓΡΑΦΙΑ<sup>3</sup>  
zOTE<sup>4</sup> εταφουωρη ἰχε σαουα αφαρεz<sup>5</sup> επεφη επχινθοθεφ

For the end don't destroy of Dauid for a *standing stone writing*  
*when* he (namely) Saoul sent he guarded his house for the killing of him

Syrohexapla [Hiebert]

ⲕⲁⲧⲁⲩⲁⲟⲩ ⲁⲩⲁⲩⲁⲩⲁ ⲛⲁⲟⲩ ⲁⲩⲁⲩⲁⲩⲁ ⲛⲁⲟⲩ  
ⲛⲁⲟⲩ ⲁⲩⲁⲩⲁⲩⲁ ⲛⲁⲟⲩ ⲁⲩⲁⲩⲁⲩⲁ ⲛⲁⲟⲩ ⲁⲩⲁⲩⲁⲩⲁ

At the end don't destroy connected to Dāwīd writing of a standing stone  
when Šāʿûl sent and guarded his house to put him to death

---

1. > Q

2. ΔΑΓΙΔ V; ἸΝΤΕ ΔΑΓΙΔ H

3. ΕΥΣΤΙΛΟΓΡΑΦΙΑ Q

4. > L M O P Q V

5. ΑΡΕZ M; ΕΑΡΕZ L O P V

## PSALM 60/59

Masoretic Hebrew [BHS]

לְמִנְצַחַת עַל־שׁוֹשַׁן עֵדוּת  
מִכְתָּם לְדָוִד לְלַמֵּד  
בְּהַצֹּתוֹ | אֶת אַרְם נְהָרַיִם וְאֶת־אַרְם צֹבָה  
וַיָּשָׁב יוֹאָב וַיִּדְּ אֶת־אֲדֹם בְּגִיא־מֶלַח שְׁנַיִם עָשָׂר אֲלָף

For the leader on lily of witness  
engraving connected to Dāwid to teach  
in his fighting with ʿĀram Nahārayim and with ʿĀram Ṣôbāh  
and Yôʿāb returned and struck ʿĒdôm in the Valley of Salt twelve unit(s)

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΑΛΛΟΙΩΘΗCOMΕΝΟΙΣ ΕΤΙ<sup>1</sup>

ΕΙΣ ΣΤΗΛΟΓΡΑΦΙΑΝ ΤΩ ΔΑΥΙΔ ΕΙΣ ΔΙΔΑΧΗΝ<sup>2</sup>

ΟΠΟΤΕ<sup>3</sup> ΕΝΕΠΥΡΙCΕΝ ΤΗΝ ΜΕCΟΠΟΤΑΜΙΑΝ CΥΡΙΑC<sup>4</sup> ΚΑΙ ΤΗΝ CΥΡΙΑΝ CΩΒΑ<sup>5</sup>

ΚΑΙ ΕΠΕCΤΡΕΨΕΝ ΙΩΑΒ<sup>6</sup> ΚΑΙ ΕΠΑΤΑΞΕΝ ΤΗΝ ΦΑΡΑΓΓΑ<sup>7</sup> ΤΩΝ ΑΛΩΝ<sup>8</sup> ΔΩΔΕΚΑ ΧΙΛΙΑΔΑΣ

For the end for those that will yet be changed  
for a standing stone writing connected to David for teaching  
when he set on fire Mesopotamia of Suria and Suria Sōba  
and Iōab returned and struck the Valley of the Salts twelve thousands

---

1. > R 1219 *L(many)*

2. ΕΙC ΔΙΔΑΧΗΝ] ΕΙC ΔΙΑΔΟΧΗΝ *L(few)*; > *L(few)*

3. ΟΤΕ *L(few)*

4. CΥΡΙΑΝ R

5. CΩΒΑΛ B S; ΩΥΒΑΛ 2110

6. ΕΙΛΚΩΒ 2110

7. ΤΗΝ ΦΑΡΑΓΓΑ] ΤΟΝ ΕΔΩΜ ΕΝ ΤΗ ΦΑΡΑΓΓΙ *L(many)*

8. ΑΛΛΩΝ 2110

## PSALM 60/59

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM HIS QUI IMMUTABUNTUR  
IN TITULI INSCRIPTIONEM IPSI DAUID IN DOCTRINAM  
CUM SUCCENDIT MESOPOTAMIAM SYRIAM ET SYRIAM SOBAL  
ET CONUERTIT MOAB ET PERCUSSIT EDM IN UALLEM SALINARUM DUODECIM MILIA

For the end those who will be changed  
for writing upon a notice connected to Daudid himself for teaching  
when he set on fire Mesopotamia Syria and Syria Sobal  
and Moab turned back and struck Edom to the Valley of Salts twelve thousands

γ: IN FINEM HIS QUI IMMUTABUNTUR  
IN TITULI INSCRIPTIONEM DAUID IN DOCTRINAM  
CUM SUCCENDIT MESOPOTAMIAM ET SYRIAM SUBAL  
ET CONUERTIT IOAB ET PERCUSSIT UALLEM SALINARUM DUODECIM MILLIA

For the end those who will be changed  
for writing upon a notice of Daudid for teaching  
when he set on fire Mesopotamia and Syria Subal  
and Ioab turned back and struck the Valley of Salts twelve thousands

Rom: IN FINEM HIS QUI IMMUTABUNTUR  
IN TITULI INSCRIPTIONE DAUID IN DOCTRINAM  
CUM SUCCENDIT MESOPOTAMIAM SYRIAE ET SYRIAM SOBAL  
ET CONUERTIT IOAB ET PERCUSSIT EDM UALLEM SALINARUM DUODECIM MILLIA

For the end those who will be changed  
in writing upon a notice of Daudid for teaching  
when he set on fire Mesopotamia of Syria and Syria Sobal  
and Ioab turned back and struck Edom the Valley of Salts twelve thousands

**PSALM 60/59 (cont.)**

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΚΡΙΝΩΝ ΜΑΡΤΥΡΙΑΣ

ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ ΤΟΥ ΔΑΥΙΔ . . .

For the conqueror on lilies of witness  
of lowly complete David . . .

Σ: ΕΠΙΝΙΚΙΟΝ ΥΠΕΡ ΤΩΝ ΑΝΘΩΝ ΜΑΡΤΥΡΙΑ

ΤΟΥ ΤΑΠΕΙΝΟΦΡΟΝΟΣ ΚΑΙ ΑΜΩΜΟΥ ΤΟΥ ΔΑΥΙΔ ΕΙΣ ΔΙΔΑΧΗΝ

ΟΠΟΤΕ ΕΜΠΡΗΣΑΣ ΤΗΝ ΣΥΡΙΑΝ ΤΗΣ ΜΕΣΟΠΟΤΑΜΙΑΣ ΚΑΙ ΤΗΝ ΣΥΡΙΑΝ ΣΩΒΑΛ

[ΚΑΙ] ΑΝΕΣΤΡΕΨΕΝ ΚΑΙ ΕΠΑΤΑΞΕ ΤΟΝ ΕΔΩΜ ΕΝ ΤΗ ΦΑΡΑΓΓΙ ΤΟΥ ΑΛΟΣ ΔΩΔΕΚΑ  
ΧΙΛΙΑΔΑΣ

Conquest song over the flowers witness  
of lowly and blameless David for teaching  
when lighting on fire Suria of Mesopotamia and Suria Sōbal  
[and] he overturned and struck Edōm in the Valley of the Salt twelve thousands

Iuxta Hebraeos [Weber–Gryson]

VICTORI PRO LILIIS TESTIMONIUM

humilis et perfecti dauid ad docendum

quando pugnauit aduersum syriam mesopotamiae et aduersum syriam suba  
et reuersus est ioab et percussit edom in ualle salinarum duodecim milia

For the conqueror for the lilies witness  
of lowly and complete David to be taught  
since he fought toward Syria of Mesopotamia and toward Syria Suba  
and Ioab returned and struck Edom in the Valley of Salts twelve thousands

PSALM 60/59 (cont.)

Gallicanum [Weber–Gryson]

IN FINEM<sup>1</sup> HIS QUI INMUTABUNTUR<sup>2</sup>  
IN TITULI<sup>3</sup> INSCRIPTIONE<sup>4</sup> DAUID IN DOCTRINA<sup>5</sup>  
CUM SUCCENDIT SYRIAM MESOPOTAMIAM<sup>6</sup> ET SYRIAM SOBA<sup>7</sup>  
ET CONUERTIT IOAB ET PERCUSSIT UALLEM<sup>8</sup> SALINARUM DUODECIM MILIA  
For the end those who will be changed  
in writing upon a notice of Dauid in teaching  
when he set on fire Syria Mesopotamia and Syria Soba  
and Ioab turned back and struck the Valley of Salts twelve thousands

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΝΝΕΤΝΑΨΙΒΕ ΝΚΕCΟΠ  
ΕΤΕCΤΗΛΟΓΡΑΦΙΑ<sup>9</sup> ΝΔΛΥΕΙΔ ΕΤΔΙΑΔΟΧΗ  
ΝΤΕΡΕΦΡΩΚ<sup>10</sup> ΝΤΜΕCΟΠΟΤΑΜΙΑ ΝΤCΥΡΙΑ ΜΝ ΤCΥΡΙΑ ΝCΩΨΒΑΛ  
ΛΥΩ ΛΑΚΤΟΦ ΝΒΙ ΙΩΑΒ ΛΑΠΑΤΑCCE Ν†ΔΟΥΜΑΙΑ ΖΜ ΠΕΙΑ ΝΝΕΖΜΟΥ ΜΝΤCΝΟΟΥC ΝΨΟ  
For the end of the ones who are going to change again  
for the *standing stone writing* of Daueid for the *succession*  
when he burned Mesopotamia of Suria and Suria of Sōubal  
and he (namely) Iōab returned he *struck* Idoumaia in the Valley of the Salts twelve  
thousand

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1. + IN R; PRO H W S K Clementine

2. COMMUTABUNTUR H I W

3. IN TITULI] TITULI I; TESTIMONIUM H W

4. INSCRIPTIONEM IPSI Clementine

5. DOCTRINAM R I Φ Clementine

6. SYRIAM MESOPOTAMIAM] MESOPOTAMIAM SYRIAE H I W Clementine; SYRIAM Φ

7. ET SYRIAM SOBA] ET SYRIAM SABBA H; ET SYRIAM SABAL I; ET SYRIAM SOBAL F W K;  
ET SOBAL Clementine; > Φ

8. EDOM IN UALLE I S; IDUMAEAM IN UALLE Clementine

9. ΕΤΕCΤΥΛΟΓΡΑΦΙΑ W32

10. Budge incorrectly reads ΝΤΕΦΕΡΩΚ<sup>2</sup>

## PSALM 60/59 (cont.)

Targum [de Lagarde, mod.]

לשבחא על עתיק<sup>1</sup> סהדותא די ביני יעקב ולבן  
פרשגן על יד דוד לאלפא  
כד כנש דוד משירין ועבר על אגר סהדותא ואגיח<sup>2</sup> עם ארם די על פרת ועם ארם  
די עם<sup>3</sup> צובה  
ומן בתר כן<sup>4</sup> תב יואב ומחא ית אדומאי במישור מילחא ונפלו מן חילהון<sup>5</sup> דדוד  
ויואב תריסר<sup>6</sup> אלפין אמר דוד

For the praiser on the old witness which was between Ya<sup>ç</sup>aqob and Lābān  
copy on the hand of Dāwid to teach

when Dāwid gathered camps and crossed over on the Heap of Witness and fought  
with ḶĀram which is on P<sup>e</sup>rāt<sup>7</sup> and with ḶĀram which is with Ṣōbāh  
and afterward Yô<sup>ç</sup>āb returned and struck the ḶĀdômians in the Plain of Salt and twelve  
thousands fell from the force of Dāwid and Yô<sup>ç</sup>āb Dāwid said

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1. עסיק C

2. + קרבא CM

3. [די עם] > CP

4. כדין P110

5. על ידיהון [מן חילהון] P17<sup>m</sup>g P<sup>m</sup>g

6. תרין עשר M

7. The Euphrates river

## PSALM 60/59 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐΠ.ΧΟΚ ἘΒΑΛ ἸΝΕΤΝΕΨΙΒΕ ἸΚΕΣΑΠ  
ἐΤΕΣΤΗΛΟΓΡΑΦΙΑ ἸΔΑΛΓΕΙΑ ἘΤΒΕ ΤΕΣΒΩ  
ἸΝΤΕΡΕΦΡΟΧΖ ἸΝΤΕΜΕΣΟΠΟΤΑΜΙΑ ἸΝΤΣΥΡΙΑ ΝΕΜ ΤΣΥΡΙΑ ἸΝΩΒΑΛ  
ΛΥΩ ΖΑΚΑΤΓ ἸΝΒΗ ἸΑΚΩΒ ΖΑΚΠΑΤΑΣΣΕ ἸΝΤΦΑΡΑΓΞ ἸΝΜΜΕΛΖ ΜΕΝΤΣΝΑΟΥΣ ἸΨΑ  
For the end of the ones who are going to change again  
for the *standing stone writing* of Daueid about the teaching  
when he burned Mesopotamia of Suria and Suria of Sōbal  
and he (namely) Iakōb returned he *struck* the *Valley* of the Salts twelve thousand

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐΠ.ΧΩΚ ἘΒΟΛ<sup>1</sup> ἘΧΕΝ ΝΗ ἘΤΟΥΝΑΨΟΒΤΟΥ<sup>2 3</sup>  
ΕΥΣΤΥΛΟΓΡΑΦΙΑ<sup>4</sup> ἸΝΤΕ<sup>5</sup> ΔΑΛΓΙΑ ΕΥΣΒΩ<sup>6</sup>  
ἸΜΠΙΧΟΥ<sup>7</sup> ΕΤΑΦΡΩΚΖ ἸΝΤΜΕΣΟΠΟΤΑΜΙΑ<sup>8</sup> ἸΝΤΕ ὲΣΥΡΙΑ<sup>9</sup> ΝΕΜ ὲΣΥΡΙΑ<sup>10</sup> ἸΝΤΕ ΣΩΒΑΛ<sup>11</sup>  
ΟΥΟΖ<sup>12</sup> ΛΑΤΑΣΘΟ ἸΝΧΕ ΙΩΑΒ<sup>13</sup> ΛΑΨΑΡΙ<sup>14</sup> ΕὲΒΕΛΛΟΤ<sup>15</sup> ἸΝΤΕ ΝΙΖΜΟΥ<sup>16</sup> ἸΒ ἸΨΟ<sup>17</sup>  
For the end over the ones who are going to be changed  
for a *standing stone writing* of Daudid for a teaching  
in the time when he burned Mesopotamia of Suria and Suria of Sōbal  
and he (namely) Iōab returned he struck the Valley of the Salts 12 thousand

---

1. > Q

2. ΕΤΑΥΨΟΒΤΟΥ V

3. + ΕΤΙ Q

4. ΕΥΣΤΗΛΟΓΡΑΦΙΑ O

5. Ἰ Μ Ο Ρ

6. ΕΥΕΒΩ D<sup>1</sup>

7. ΗΕΝ ΠΙΧΟΥ Q

8. ἸΝΤΜΕΤΣΟΠΟΔΑΜΙΑ O<sup>1</sup>; ἸΝΤΜΕΤΣΟΠΟΤΑΜΙΑ O<sup>2</sup>

9. ΣΥΡΙΑ W X; ὲΣΟΥΡΙΑ H

10. ΝΕΜ ὲΣΥΡΙΑ] > G H

11. ΣΑΒΑΛ Q

12. > O Q

13. ΙΩΒ D G H W X; ΜΙΩΑΒ O

14. ΛΑΨΑΡΙ O

15. ΗΕΝ ὲΒΕΛΛΟΤ Q

16. ΠΙΖΜΟΥ D G W X; ΠΙΖΜΟ H

17. ΕΥΣΒΩ ἸΜΠΙΧΟΥ ΕΤΑΦΡΩΚΖ ἸΝΤΜΕΣΟΠΟΤΑΜΙΑ ἸΝΤΕ ὲΣΥΡΙΑ ΝΕΜ ὲΣΥΡΙΑ ἸΝΤΕ  
ΣΩΒΑΛ ΟΥΟΖ ΛΑΤΑΣΘΟ ἸΝΧΕ ΙΩΑΒ ΛΑΨΑΡΙ ΕὲΒΕΛΛΟΤ ἸΝΤΕ ΝΙΖΜΟΥ ἸΒ ἸΨΟ] > M P V

**PSALM 60/59 (cont.)**

PSALM 60/59 (cont.)

Syrohexapla [Hiebert]

ܘܠܗܘܐ ܘܢܘܨܘܢܐ ܕܡܠܟܐ ܕܥܝܪܐܢܐ  
 ܘܠܗܘܐ ܘܢܘܨܘܢܐ ܕܡܠܟܐ ܕܥܝܪܐܢܐ  
 ܘܠܗܘܐ ܘܢܘܨܘܢܐ ܕܡܠܟܐ ܕܥܝܪܐܢܐ<sup>3</sup> ܘܠܗܘܐ ܘܢܘܨܘܢܐ<sup>2</sup> ܕܡܠܟܐ ܕܥܝܪܐܢܐ<sup>1</sup>  
 ܘܠܗܘܐ ܘܢܘܨܘܢܐ ܕܡܠܟܐ ܕܥܝܪܐܢܐ<sup>5</sup> ܘܠܗܘܐ ܘܢܘܨܘܢܐ<sup>4</sup> ܕܡܠܟܐ ܕܥܝܪܐܢܐ

At the end for those who are changing

Writing of a standing stone connected to Dāwîd̄ in teaching  
 when he burned Meṣʿat̄ Nahrîn of Sûriyaʿ and Sûriyaʿ of Šôbak̄  
 and Yôʿāb̄ returned and struck the Valley of the Salt twelve thousands

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1. ܘܠܗܘܐ F

2. ܘܠܗܘܐ F J

3. ܘܠܗܘܐ E; ܘܠܗܘܐܘܐ F; ܘܠܗܘܐ J

4. ܘܠܗܘܐܘܐ E

5. ܘܠܗܘܐܘܐ E F H

## PSALM 61/60

Masoretic Hebrew [BHS]

לְמִנְצֵחַ | עַל־נְגִינֹת<sup>1</sup> לְדָוִד

For the leader on string[s] connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ ΤΩ ΔΑΥΙΔ<sup>2</sup>

For the end among acclamations connected to Dauid

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΨΑΛΤΗΡΙΩΝ ΤΟΥ ΔΑΥΙΔ

Conquest song through stringed instruments of Dauid

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΜΝ ΨΑΛΜΟΥC ΔΑΥΙΔ

For the conqueror among *musics* of Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּח אֵל תּוֹשֵׁבְחֵן לְדָוִד<sup>3</sup>

For the praiser on strings connected to Dāwīd

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1. נְגִינֹת many mss. (BHS)

2. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ RST L(few); ΤΩ ΔΑΥΙΔ ΨΑΛΜΟC L(few)

3. עַל יְדֵי דָוִד M P110

## PSALM 61/60

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO IDITHUN PSALMUS IPSI DAUID

For the end for Idithun *music* connected to Dauid himself

γ: IN FINEM IN HYMNIS IPSI DAUID

For the end among *acclamations* connected to Dauid himself

Rom: IN FINEM IN HYMNIS DAUID

For the end among *acclamations* of Dauid

Gallicanum [Weber–Gryson]

IN FINEM IN HYMNIS' DAUID

For the end among *acclamations* of Dauid

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲓⲛⲉⲥⲙⲟⲩ ⲛⲁⲗⲓⲉⲓⲁ

For the end among the praises of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲛⲛⲉⲥⲙⲟⲩⲉ ⲛⲁⲗⲓⲉⲓⲁ

For the end of the praises of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ<sup>3</sup> ⲛⲉⲛ ⲓⲁⲛⲓⲱⲥ ⲡⲓⲱⲗⲙⲟⲥ ⲛⲧⲉ ⲁⲗⲓⲉⲓⲁ<sup>4</sup>

For the end among songs the *music* of Dauid

Syrohexapla [Hiebert]

ⲁⲗⲓⲉⲓⲁ ⲛⲁⲗⲓⲉⲓⲁ ⲛⲁⲗⲓⲉⲓⲁ

At the end in praises connected to Dāwîd

---

1. IN HYMNIS] IN HYMNI R; HYMNIS F; PSALMUS H; IN HYMNIS PSALMUS W

2. NNT

3. > M O P V W X

4. ΠΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ] ΝΔΑΥΙΔ P; ΔΑΥΙΔ M O V

## PSALM 62/61

Masoretic Hebrew [BHS]

לְמַנְצֵחַ עַל־יְדוּתוֹן<sup>1</sup> מִזְמוֹר לְדָוִד

For the leader on Y<sup>e</sup>dūtûn music connected to Dāwid

### **Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΙΔΙΘΟΥΝ<sup>2</sup> ΨΑΛΜΟΣ<sup>3</sup> ΤΩ ΔΑΥΙΔ

For the end over Idithoun music connected to David

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΠΕΡΙ ΤΟΥ ΙΔΙΘΟΥΜ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

For the conqueror about Idithoum tune of David

Σ: ΕΠΙΝΙΚΙΟΣ ΔΙΑ ΙΔΙΘΟΥΜ ΩΔΗ ΕΙΣ ΔΑΥΙΔ

Of conquest through Idithoum song for David

Iuxta Hebraeos [Weber–Gryson]

ΒΙCΤΟΡΙ ΠΕΡ ΙΔΙΘΥΝ CANTICUM DAUID

For the conqueror through Idithun song of David

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל יְדוּי דִּידוֹתָן תּוֹשַׁבְחָתָא לְדָוִד

For the praiser on the hands of Y<sup>e</sup>dūtun praise connected to Dāwid

---

1. לִידוּתוֹן a few mss. (BHS)

2. ΙΔΙΘΟΥΜ R 55 *L*(most); ΙΔΕΙΘΟΥ 2110

3. ΕΝ ΥΜΝΟΙC *L*(few)

## PSALM 62/61

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM IN HYMNIS PSALMUS IPSI DAUID**

For the end among *acclamations* music connected to Dauid himself

γ Rom: **IN FINEM PRO IDITHUM PSALMUS DAUID**

For the end for Idithum *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PRO IDITHUN PSALMUS DAUID**

For the end for Idithun *music* of Dauid

Sahidic Coptic [Chappell]

επχωκ εβολ ρα ιδιθουν<sup>1</sup> πεψαλμοc νδαγεια

For the end concerning Idithoun the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επχωκ εβαλ νιδιθουμ πεψαλμοc νδαγεια

For the end of Idithoum the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επχωκ εβολ εχεν ιδιθουν<sup>2</sup> πιψαλμοc ντε δαγια

For the end over Idithoun the *music* of Dauid

Syrohexapla [Hiebert]

ܘܪܐ ܠܟܝܘܢܐ <sup>4</sup> ܦܪܘܬܝܢܐ ܐܠܘ <sup>3</sup> ܟܕܐܘܐ

At the end on account of ʾĪdītûm *music* connected to Dāwîd

---

1. επχωκ εβολ ρα ιδιθουν] > T W32

2. ΝΙΔΙΘΟΥΜ D G H W X; ΝΙΔΙΘΟΥΝ L O P

3. ܟܕܐܘܐ ܟܕܐܘܐ F

4. ܦܪܘܬܝܢܐ H J

## PSALM 63/62

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד בְּהִיטּוֹ בְּמִדְבַּר יְהוּדָה

Music connected to Dāwid in his being in the desert of Y<sup>e</sup>hûdāh

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΕΝ ΤΩ ΕΙΝΑΙ ΑΥΤΟΝ ΕΝ ΤΗ ΕΡΗΜΩ ΤΗΣ ΙΟΥΔΑΙΑC<sup>1</sup>

Music connected to David in his being in the desert of Ioudaia

The Three [Field]

A: . . . ΙΟΥΔΑ

. . . of Iouda

Σ: ΩΔΗ ΤΟΥ ΔΑΥΙΔ ΕΝ ΤΩ ΕΙΝΑΙ ΑΥΤΟΝ ΕΝ ΤΗ ΕΡΗΜΩ ΙΟΥΔΑ

Song of David in his being in the desert of Iouda

Θ: . . . ΙΔΟΥΜΑΙΑC

. . . of Idoumaia

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID CUM ESSET IN DESERTO IUDA

Song of David when he was being in the desert of Iuda

Targum [de Lagarde, mod.]

תושבחתא לדוד בעידן מהוי במדברא די בתחום שבט יהודה

Praise connected to Dāwid at the time of being in the desert which is in the border of the tribe of Y<sup>e</sup>hûdāh

---

1. ΙΔΟΥΜΑΙΑC B R 2110 L(*some*)<sup>(sil)</sup>

## PSALM 63/62

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΚΥΜ ΕΣΣΕΤ ΙΝ ΔΕΣΕΡΤΟ ΙΔΟΥΜΑΕΑΕ**

*Music* connected to Davaid himself when he was being in the desert of Idumaea

γ Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΚΥΜ ΕΣΣΕΤ ΙΝ ΔΕΣΕΡΤΟ ΙΔΟΥΜΑΕΑΕ**

*Music* of Davaid when he was being in the desert of Idumaea

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΥΣ ΔΑΥΙΔ ΚΥΜ ΕΣΣΕΤ ΙΝ ΔΕΣΕΡΤΟ ΙΟΥΔΑΕΑΕ'**

*Music* of Davaid when he was being in the desert of Iudaea

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ ΖΜ ΠΤΡΕΦΩΠΕ<sup>2</sup> ΖΜ<sup>3</sup> ΠΧΛΙΕ Ν†ΔΟΥΜΑΙΑ**

The *music* of Davaid while he was being in the desert of Idoumaia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ<sup>4</sup> ΖΜ ΠΤΡΕΦΩΠΕ ΖΙ ΤΕΡΗΜΟC Ν†ΟΥΔΑΙΑ**

The *music* of Davaid while he was being on the *desert* of Ioudaia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC ΝΤΕ ΔΑΥΙΔ ΕΤΑΦΩΠΙ ΖΙ ΠΨΑΦΕ ΝΤΕ †ΖΥΔΟΥΜΕΑ<sup>5</sup>**

The *music* of Davaid when he was on the desert of Hudoumea

Syrohexapla [Hiebert]

<sup>6</sup> **ⲡⲟⲩⲁⲗⲙⲟⲥ ⲛⲁⲩⲁⲩⲉⲓⲁ ⲛⲁⲩⲁⲩⲉⲓⲁ ⲛⲁⲩⲁⲩⲉⲓⲁ ⲛⲁⲩⲁⲩⲉⲓⲁ ⲛⲁⲩⲁⲩⲉⲓⲁ ⲛⲁⲩⲁⲩⲉⲓⲁ**

*Music* of Dāwīd when he was in the desert of ʿEdôm

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1. **ΙΔΟΥΜΑΕΑ** H Φ Clementine; **ΙΔΟΥΜΕΑ** I

2. **ΖΜ ΠΤΡΕΦΩΠΕ**] **ΝΤΕΡΕΦΩΠΕ** W32

3. **ΖΙ** T W32 W33 W91

4. ms. reads **ΝΑΔΑΥΕΙΔ**

5. **†ΖΥΔΟΜΕΑ** H; **†ΖΙΔΟΥΜΕΑ** O W X

6. **ⲛⲁⲩⲁⲩⲉⲓⲁ** E

## PSALM 64/63

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְזֻמָּר לְדָוִד

For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ

For the end music connected to Daud

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

For the conqueror tune connected to Daud

Iuxta Hebraeos [Weber–Gryson]

VICTORI CANTICUM DAVID

For the conqueror song of Daud

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְחָתָא לְדָוִד

For the praiser praise connected to Dāwid

## PSALM 64/63

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΔ**

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ<sup>1</sup> ΝΤΕ ΔΛΥΙΔ †ΠΡΟΕΥΧΗ<sup>2</sup>**

The *music* of Dauī the *prayer*

Syrohexapla [Hiebert]

**ܘܐܝܢ ܩܝܘܢܘܢ ܩܕܝܫܘܢ**

At the end *music* connected to Dāwîd

---

1. ΕΠΧΩΚ ΜΠΨΑΛΜΟΣ Μ Ο Ρ Q V; ΕΠΧΩΚ ΕΒΟΛ ΠΙΨΑΛΜΟΣ L

2. > L M O P Q V

## PSALM 65/64

Masoretic Hebrew [BHS]

לְמִנְצַחַת מִזְמוֹר לְדָוִד שִׁיר

For the leader music connected to Dāwid song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>1</sup> ΩΔΗ<sup>2</sup> <sup>3</sup>

For the end music connected to Dāuid song

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΝ ΛΑΜΑ . . . ΤΟΥ ΔΑΥΙΔ

Conquest song lay . . . of Dāuid

Iuxta Hebraeos [Weber–Gryson]

ΥΙΚΤΟΡΙ CARMEN DAUID CANTIC<sup>4</sup>

For the conqueror verse of Dāuid of a song

Targum [de Lagarde, mod.]

לְשַׁבְּחָא תוֹשְׁבַחְתָּא לְדָוִד<sup>5</sup> שִׁירְתָּא<sup>6</sup>

For the praiser praise connected to Dāwid song

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1. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ S; ΨΑΛΜΟΣ ΩΔΗ(С) ΤΩ ΔΑΥΙΔ *L(few)*; ΨΑΛΜΟΣ *L(few)*; > *L(few)*

2. ΩΔΗС R *L(some)*; > ST 55 *L(few)*

3. + ΙΕΡΕΜΙΟΥ ΚΑΙ ΙΕΖΕΚΙΗΛ ΕΚ/ΚΑΙ/— ΤΟΥ ΛΟΓΟΥ/ΛΑΟΥ ΤΗΣ ΠΑΡΟΙΚΙΑΣ ΟΤΕ ΕΜΕΛΛΟΝ/ΕΜΕΛΛΕΝ ΕΚΠΟΡΕΥΕΣΘΑΙ 2110 (apparently) *L* Rahlfs

4. CANTICUM C Θ

5. דוד על יד מ P110

6. ושירתא M P P17 P110

## PSALM 65/64

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS DAUID CANTICUM HIEREMIAE ET EZECHIEL  
EX POPULO TRANSMICRATIONIS CUM INCIPERENT EXIRE**

For the end *music* of Daudid song of Hieremias and Ezechiel  
out of the people of the removing when they were beginning to go out

γ: **IN FINEM PSALMUS IEREMIAE ET EZECHIEL PROTECTIONIS**

For the end *music* of Ieremias and Ezechiel of covering over

Rom: **IN FINEM PSALMUS DAUID CANTICUM HIEREMIAE ET EZECHIEL  
DE POPULO TRANSMICRATIONIS QUANDO INCIPIEBANT PROFICISCI**

For the end *music* of Daudid song of Hieremias and Ezechiel  
from the people of the removing since they were beginning to set forth

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID CANTICUM\* HIEREMIAE ET ACCEI  
DE UERBO PEREGRINATIONIS QUANDO INCIPIEBANT PROFICISCI<sup>2</sup>**

For the end *music* of Daudid song of Hieremias and Aggeus  
from the word of the sojourning since they were beginning to set forth

Sahidic Coptic [Chappell]

<sup>3</sup> ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΕΔΛΥΕΙΔ<sup>4</sup> ΝΙΕΡΗΜΙΑΣ ΜΝ<sup>5</sup> ΙΕΖΕΚΙΗΛ  
ΕΒΟΛ ΖΜ ΠΩΛΧΕ ΜΠΜΑ<sup>6</sup> ΝΒΟΕΙΛΕ ΕΥΝΗΥ ΕΒΟΛ

For the end the *music* of the *song* connected to Daueid of Ierēmias and Iezekiël  
out of the word of the place of sojourning while they are coming out

---

1. asterisked in the ed.

2. **ACCEI DE UERBO PEREGRINATIONIS QUANDO INCIPIEBANT PROFICISCI] EZECHIEL DE  
POPULO TRANSMICRATIONIS CUM INCIPERENT PROFICISCI**; **EZECHIELIS POPULO  
TRANSMICRATIONIS CUM INCIPERENT EXIRE** Clementine

3. + ΠΤΩΖΜ ΝΕΝΖΕΘΝΟC W101

4. ΝΔΛΥΕΙΔ T W32

5. Budge incorrectly reads Ν

6. ΖΜ ΠΜΑ T

**PSALM 65/64 (cont.)**

PSALM 65/64 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐΠΧΟΚ ἔβαλ πεψαλμος ἠτωδῆ ἠδαγεία ἠιερμίας μεν ἐζεβίηλ  
ἔβαλ ρμ πσεχε ἠπερμα ἠβλειε ἐφεννηοῦ ἔβαλ  
For the end the *music* of the *song* of Daueid of Ierēmias and Ezegiēl  
out of the word of his place of sojourning as he was going to come out

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

εΠΧΩΚ εβολ<sup>1</sup> πιψαλμος<sup>2</sup> ἠτε δαγεία †ρωδῆ<sup>3</sup> ἠτε ιερემίας νεμ ιεζεκιηλ  
εβολ<sup>4</sup> βεν<sup>5</sup> πσαχι<sup>6</sup> ἠτε πιογωτεβ εβολ εγναψε νωου  
For the end the *music* of Daudid the *song* of Ieremias and Iezekiēl  
out of the word of the moving out as they were going to go

Syrohexapla [Hiebert]

<sup>9</sup> ⲕⲑⲱⲁⲃⲉⲑⲓ ⲛⲟⲩ ⲕⲓⲁⲱⲓⲛⲟ ⲕⲁⲓⲁⲥⲟ  
At the end music connected to Dāwīd of praise

- 
- 1. > D Q W X
  - 2. ἠπιψαλμος D G H L M O P Q V W X
  - 3. ἠ†ρωδῆ D G H W X; †ρωδῆ Q
  - 4. > L M O P V
  - 5. βε O<sup>1</sup>
  - 6. πιαχι L Q; σαχι H
  - 7. > H
  - 8. ⲛⲟⲩ ⲕⲓⲁⲱⲓⲛⲟ] ⲕⲓⲁⲱⲓⲛⲟ ⲛⲟⲩ F
  - 9. word marked with obeli] without obeli E F; ⲕⲑⲱⲁⲃⲉⲑⲓ H J (without obeli)

## PSALM 66/65

Masoretic Hebrew [BHS]

לְמִנְצֵחַ שִׁיר מְזֻמָּר  
For the leader song (of) music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΩΔΗ ΨΑΛΜΟΥ<sup>1 2</sup>  
For the end song of music

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΛΟΓΟΣ ΜΕΛΩΔΗΜΑΤΟΣ  
For the conqueror lay of a tune

Iuxta Hebraeos [Weber–Gryson]

ΥΙΚΤΟΡΙ ΚΑΝΤΙΚΟΝ ΨΑΛΜΟΝ  
For the conqueror song of *music*

Targum [de Lagarde, mod.]

לְשַׁבְּחָא שִׁירָא תוֹשַׁבְּחָתָא<sup>3</sup>  
For the praiser song praise

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1. + [ΑΝΑΚΤΑΞΕΩΣ] B 2110 Rahlfs (considers it a first or second century addition)

2. + ΤΩ ΔΑΥΙΔ in various places *L(few)*

3. ותושבחתא C M P\* P17 P110

## PSALM 66/65

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **IN FINEM CANTICUM PSALMI RESURRECTIONIS**

For the end song of *music* of the rising again

γ: **IN FINEM CANTICUM PSALMUS RESURRECTIONIS IPSI DAUID**

For the end song *music* of the rising again connected to Dauid himself

Gallicanum [Weber–Gryson]

**IN FINEM<sup>1</sup> CANTICUM PSALMI<sup>2</sup> RESURRECTIONIS<sup>3</sup>**

For the end song of *music* of the rising again

Sahidic Coptic [Chappell]

<sup>4</sup> ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ<sup>5</sup> ΝΤΑΝΑΚΤΑΚΙΟ

For the end the *music* of the *song* of the *standing up*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΝΤΩΔΗ ΜΠΕΨΑΛΜΟΣ ΝΤΑΝΑΚΤΑΚΙΟ

For the end of the *song* of the *music* of the *standing up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>6</sup> †ΩΔΗ<sup>7</sup> ΠΨΑΛΜΟΣ ΝΤΕ †ΑΝΑΚΤΑΚΙΟ

For the end the *song* the *music* of the *standing up*

Syrohexapla [Hiebert]

ܟܘܠܡܝܢ ܟܝܘܪܝܢܝܢ ܟܘܠܡܝܢ ܟܘܠܡܝܢ

At the end praise of music of the rising up

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1. **IN FINEM**] > HIWSK

2. **CANTICUM PSALMI**] **PSALMUS DAUID** H W; **CANTICUM PSALMUS** K; **PSALMI CANTICUM** S;  
**PSALMUS DAUID CANTICUM** I

3. > HIWSK

4. + ΠΤΩΖΜ ΝΕΝΖΕΘΝΟC ΑΥΩ ΤΜΝΤΜΝΤΡΕ ΝΝΑΠΟΚΤΟΛΟC W101

5. ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ] ΤΩΔΗ ΠΕΨΑΛΜΟΣ T W101

6. ΕΠΧΩΚ ΕΒΟΛ] > Q

7. Ν†ΩΔΗ G H; Ν†ΩΔΗ L M O V; ΝΤΕ †ΩΔΗ P; ΩΔΗ Q

## PSALM 67/66

Masoretic Hebrew [BHS]

לְמִנְצָח<sup>1</sup> בְּנִגְיֹת מְזֻמֹּר<sup>2</sup> שִׁיר

For the leader with strings music (of) a song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ ΨΑΛΜΟΣ ΩΔΗΣ<sup>3 4</sup>

For the end among acclamations music of a song

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΨΑΛΤΗΡΙΟΥ . . . ΑΣΜΑΤΟΣ

Conquest song through a stringed instrument . . . of a lay

Iuxta Hebraeos [Weber–Gryson]

VICTORI IN PSALMIS CANTICUM CARMINIS

For the conqueror among *musics* song of a verse

Targum [de Lagarde, mod.]

לְשַׁבַּח בְּנִגְיֹתָ תוֹשַׁבְּחָתָא וְשִׁירָתָא<sup>5</sup>

For the praiser with the strings praise and song

---

1. לְמִנְצָח many mss. (BHS) A

2. + לְדוֹד a few mss. (BHS)

3. ΨΑΛΜΟΣ ΩΔΗΣ] ΨΑΛΜΟΣ B 55 L(*many*)<sup>(sil)</sup>; ΩΔΗ R<sup>s</sup>

4. + ΤΩ ΔΑΥΙΔ B R<sup>s</sup> 55 L(*many*)

5. לְדוֹד P P110

## PSALM 67/66

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IN LAUDIBUS CANTICUM IPSI DAUID

For the end among praises song connected to Dauid himself

γ: IN FINEM IN HYMNIS PSALMUS

For the end among *acclamations music*

Rom: IN FINEM IN HYMNIS PSALMUS CANTICI

For the end among *acclamations music* of a song

Gallicanum [Weber–Gryson]

IN FINEM IN HYMNIS PSALMUS CANTICI'

For the end among *acclamations music* of a song

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΖΝ ΝΕΣΜΟΥ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ<sup>2</sup>

For the end among the praises the *music* of the *song*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΝΝΕΣΜΟΥΕ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ

For the end of the praises the *music* of the *song*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΞΕΝ ΖΑΝΖΩΣ ΠΙΨΑΛΜΟΣ ΝΤΕ<sup>4</sup> †ΖΩΔΗ<sup>5</sup>

For the end among songs the *music* of the *song*

---

1. **PSALMUS CANTICI]** **PSALMUS CANTICI DAUID** Clementine; **PSALMUS DAUID CANTICI** K;  
**PSALMUS DAUID** W

2. **ΝΔΛΥΕΙΑ** B (apparently)

3. > D Q

4. **ΠΙΨΑΛΜΟΣ ΝΤΕ]** **ΨΑΛΜΟΣ ΝΤΕ** D; > Q

5. **†ΩΔΗ** D G H P Q W X

**PSALM 67/66 (cont.)**

**PSALM 67/66 (cont.)**

Syrohexapla [Hiebert]

<sup>1</sup> ܠܫܘܒܘܗܝܢ ܠܝܘܒܝܢ ܠܫܘܒܘܗܝܢ ܠܫܘܒܘܗܝܢ

At the end in praises music of praise

---

1. ܠܫܘܒܘܗܝܢ F

## PSALM 68/67

Masoretic Hebrew [BHS]

לְמִנְצֵחַ לְדָוִד מִזְמוֹר שִׁיר

For the leader connected to Dāwīd music (of) a song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ <sup>1</sup> ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ ΩΔΗΣ <sup>2 3</sup>

For the end connected to Dāuid music of a song

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΤΟΥ ΔΑΥΙΔ ΜΕΛΩΔΗΜΑ ΛΑΜΑΤΟΣ

For the conqueror of Dāuid tune of a lay

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΔΑΥΙΔ ΨΑΛΜΟΥC CΑΝΤΙCΙ

For the conqueror of Dāuid music of a song

Targum [de Lagarde, mod.]

לְשַׁבְּחָא לְדָוִד<sup>4</sup> תּוֹשַׁבְּחָא וּשְׁרָא

For the praiser connected to Dāwīd praise and song

---

1. + ΕΝ Υ(MNOIC) 1219

2. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ ΩΔΗΣ] ΨΑΛΜΟΣ ΩΔΗΣ ΤΩ ΔΑΥΙΔ 55 *L(some)*; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(few)*; (ΤΗΣ) ΩΔΗΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(few)*; ΤΗΣ ΩΔΗΣ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*; ΨΑΛΜΟΣ ΩΔΗΣ *L(few)*

3. + ΑΝΑCΤΑCΕΩC *L(few)*

4. דוּד יְעָ M P110

## PSALM 68/67

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ———

γ: **IN FINEM PSALMUS CANTICI IPSI DAUID**

For the end *music* of a song connected to Dauid himself

Rom: **IN FINEM DAUID PSALMUS CANTICI**

For the end of Dauid *music* of a song

Gallicanum [Weber–Gryson]

**IN FINEM DAUID PSALMUS CANTICI'**

For the end of Dauid *music* of a song

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΝΔΑΥΕΙΑ**

For the end the *music* of the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΝΔΑΥΕΙΑ**

For the end the *music* of the *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>2</sup> ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΑ<sup>3</sup>**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

<sup>4</sup> **κθωαβεθι κιαουω ωαυ κβααω**

At the end connected to Dāwîd *music* of praise

---

1. **DAUID PSALMUS CANTICI] PSALMUS CANTICI W; PSALMUS CANTICI DAUID I; PSALMUS CANTICI IPSI DAUID** Clementine

2. > P Q

3. **ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΑ] ΝΔΑΥΙΑ ΠΙΨΑΛΜΟΣ ΝΤΕ †ΩΔΗ D G Q W X; ΝΤΕ ΔΑΥΙΑ ΠΙΨΑΛΜΟΣ ΝΤΕ †ΩΔΗ H; ΝΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΑ L M O P**

4. **κθωαβεθι κιαουω] > J**

## PSALM 69/68

Masoretic Hebrew [BHS]

לְמַנְצֵחַ עַל־שׁוֹשְׁבִיִּים לְדָוִד

For the leader on lilies connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΑΛΛΟΙΩΘΗCOMΕΝΩΝ ΤΩ ΔΑΥΙΔ<sup>1</sup>

For the end over those that will be changed connected to David

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΚΡΙΝΩΝ ΤΟΥ ΔΑΥΙΔ

For the conqueror on lilies of David

Σ: . . . ΥΠΕΡ ΤΩΝ ΑΝΘΩΝ . . .

. . . over the flowers . . .

Iuxta Hebraeos [Weber–Gryson]

ΒΙCΤΟΡΟ ΠΡΟ ΛΙΛΙΟΥC<sup>2</sup> ΔΑΥΙΔ

For the conqueror for the lilies of David

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל גְּלוּת סְנֵה־רִין עַל יַד דָּוִד

For the praiser on the exiles of the *sanhedrîn* on the hand of Dāwid

---

1. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ 55 2110 *L(many)*; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟC *L(few)*

2. ΠΡΟ ΛΙΛΙΟΥC] ΠΡΟ ΦΙΛΙΟΥC F; ΠΡΕΛΙΟΥC Σ

## PSALM 69/68

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PRO HIS QUI INMUTABUNTUR IPSI DAUID**

For the end for those that will be changed connected to Dauid himself

γ: **IN FINEM PRO HIS QUAE COMMUTABITUR PSALMUS DAUID**

For the end for those that (he) will be exchanged *music* of Dauid

Rom: **IN FINEM PRO HIS QUI COMMUTABUNTUR DAUID**

For the end for those that will be exchanged of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PRO HIS QUI COMMUTABUNTUR DAUID<sup>2</sup>**

For the end for those that will be exchanged of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΝΕΤΝΑΨΙΒΕ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end concerning the ones who are going to change the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΖΑ ΝΕΤΝΕΨΙΒΕ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

For the end concerning the ones who are going to change the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΕΧΕΝ<sup>4</sup> ΝΗ ΕΤΟΥΝΑΨΟΒΤΟΥ<sup>5</sup> ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ<sup>6</sup>**

For the end over the ones who are going to be changed the *music* of Dauid

Syrohexapla [Hiebert]

**ܘܕܢܝܢ ܥܘܒܘܠ ܙܐ ܢܝܬܢܘܫܝܒܝܐ ܡܝܘܨܘܠܡܘܨ ܢܕܘܘܝܝܕ**

At the end on account of those who are changing connected to Dāwîd

---

1. **his qui]** **his quae** R F; **is qui** Clementine

2. **psalmus dauid** H; > W

3. > O Q

4. **ἔχε** H

5. **νη ετουναψοβτου]** **νετουναψοβτου** G; **νη εταψοβτου** L

6. **πιψαλμος ντε δαυιδ]** > P

## PSALM 70/69

Masoretic Hebrew [BHS]

לְמַנְצֵחַ לְדָוִד לְהַזְכִּיר

<sup>1</sup>[אֱלֹהִים לְהַצִּילָנִי]

For the leader connected to Dāwid to remind

[God to rescue me]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ <sup>2</sup> ΤΩ ΔΑΥΙΔ ΕΙΣ ΑΝΑΜΝΗΣΙΝ

ΕΙΣ ΤΟ<sup>3</sup> ΩΣΤΑΙ<sup>4</sup> ΜΕ ΚΥΡΙΟΝ<sup>5</sup>

For the end connected to Dāuid for a remembrance  
for the Master to deliver me

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΤΟΥ ΔΑΥΙΔ ΤΟΥ ΑΝΑΜΙΜΝΗΣΚΕΙΝ . . .

For the conqueror of Dāuid to remind . . .

Iuxta Hebraeos [Weber–Gryson]

ΒΙCΤΟΡΙ ΔΑΥΙΔ ΑΔ ΡΕCΟΡΔΑΝΔΟΜ

[deus ut liberēs me]<sup>6</sup>

For the conqueror of Dāuid to be recalled

[God that you free me]

---

1. As first phrase of the Psalm, not part of heading.

2. + ΨΑΛΜΟΣ *L(some)*

3. ΕΙΣ ΤΟ] Ο ΘΕΟΣ 2110

4. ΩCΟΝ *L(few)*

5. ΚΥΡΙΕ *L(some)*; > 2110

6. As first phrase of the Psalm, not part of heading.

## PSALM 70/69

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM DAUID IN RECORDATIONE  
IN QUO SALUUM ME FECIT DOMINUS

For the end of Dauid at the recalling  
in which the Master made me delivered

γ: IN FINEM PSALMUS DAUID IN REMEMORATIONEM  
QUOD SALUUM FECERIT EUM DEUS

For the end *music* of Dauid for a remembrance  
that God made him delivered

Rom: IN FINEM DAUID IN REMEMORATIONE  
EO QUOD SALUUM ME FECIT DOMINUS

For the end of Dauid at the remembrance  
because the Master made me delivered

Gallicanum [Weber–Gryson]

IN FINEM<sup>1</sup> DAUID IN REMEMORATIONE<sup>2</sup>  
EO<sup>3</sup> QUOD SALUUM ME FECIT<sup>4</sup> DOMINUS

For the end of Dauid at the remembrance  
because the Master made me delivered

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΕΔΛΥΕΙΔ<sup>5</sup> ΕΥΡ<sup>6</sup> ΠΜΕΕΥΕ  
ΕΤΡΕ ΠΧΟΕΙC ΤΑΝΖΟΙ<sup>7</sup>

For the end connected to Daueid for a remembrance  
for the Master to cause me to live

---

1. + **PSALMUS** H W Clementine

2. **REMEMORATIONEM** Φ Clementine

3. > H I W Clementine

4. **ME FECIT**] **FECIT** R; **FECIT EUM** H W; **FECERIT EUM** Clementine

5. **ΝΔΛΥΕΙΔ** W32

6. **ΜΠΕΡ** T; **ΜΠΡ** N W32

7. **ΕΤΡΕ ΠΧΟΕΙC ΤΑΝΖΟΙ**] **ΠΝΟΥΤΕ ΝΤΑΝΖΟΕΙ** B (apparently); **ΕΤΡΕ ΠΧΟΕΙC ΤΑΝΖΟΙ** N

**PSALM 70/69 (cont.)**

Targum [de Lagarde, mod.]

לשבחא על יד דוד למדכר<sup>1</sup> על צריר לבונתא

<sup>3</sup>[<sup>2</sup>אלהא לפצאה יתנא]

For the praiser on the hand of Dāwid to remember on a handful of frankincense

[God to deliver us]

---

1. > M (=S?)

2. יתי M (=S?) P110

3. As first phrase of the Psalm, not part of heading.

**PSALM 70/69 (cont.)**

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ΕΠ]ΧΟΚ ΕΒΛΛ ΝΔΛΥΕΙΔ ΜΠΕΡ ΠΜΗΟΥΗ  
ΜΠΝϯ ΠΕΡΤΑΝΖΑΪ

For the end of Daueid of the remembrance  
of God the one causing me to live

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΝΔΛΥΙΔ<sup>2</sup> ΕΥΜΕΥΙ  
ΕΦΝΑΖΜΕΤ<sup>3</sup> ΝΧΕ ΠΒΟΙC

For the end of Daudid for a remembrance  
to the rescue of me (namely) the Master

Syrohexapla [Hiebert]

κθω:ααδθω ρα.π κβααα  
κ:ω αοιϩα.η,αα

At the end connected to Dāwīd recollection  
in order that the Master deliver me

---

1. > Q T W X

2. ΝΤΕ ΔΛΥΙΔ H; ΝΤΕ ΔΛΥΙΝ L

3. ΕΦΛΛΖΜΕϩ D<sup>1</sup>; ΕΦΝΑΖΜΕϩ D<sup>2</sup> G H L O P W X

**PSALM 71/70**

Masoretic Hebrew [BHS]

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***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ<sup>1 2</sup>

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(some)*; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΕΙΣ ΤΟ ΤΕΛΟΣ 2110; ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(few)*; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *SL(many)*; ΤΟΥ ΔΑΥΙΔ ΨΑΛΜΟΣ *R*  
2. + (ΤΩΝ) ΥΙΩΝ ΙΩΝΑΔΑΒ/ΑΜΙΝΑΔΑΒ/ΝΑΔΑΒ/ΑΔΑΒ ΚΑΙ ΤΩΝ ΠΡΩΤΩΝ/ΠΡΩΤΩΣ  
ΛΙΧΜΑΛΩΤΙΘΕΝΤΩΝ (ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ) *B S L* Rahlfs

PSALM 71/70

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **PSALMUS DAUID FILIORUM IONADAB ET PRIORUM CAPTIORUM  
NON SUPRASCRIPTUS APUD HEBRAEOS**

*Music of Dauid of the sons of Ionadab and the first captives  
not written above among Hebraeans*

γ: **IN FINEM PSALMUS IPSI DAUID FILIORUM IONADAB ET PRIORUM CAPTIORUM**  
For the end *Music connected to Dauid himself of the sons of Ionadab and the first  
captives*

Rom: **DAUID PSALMUS FILIORUM IONADAB ET PRIORUM CAPTIORUM**  
Of Dauid *music of the sons of Ionadab and the first captives*

Gallicanum [Weber–Gryson]

**' DAUID PSALMUS<sup>2</sup> FILIORUM IONADAB ET<sup>3</sup> PRIORUM CAPTIORUM**  
Of Dauid *music of the sons of Ionadab and the first captives*

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΑ  
For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΑ  
For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΦΛ ΔΛΥΙΑ ΝΤΕ ΝΕΝΩΗΡΙ ΝΙΩΝΑΔΑΒ<sup>4</sup> ΝΕΜ<sup>5</sup> ΝΙΩΟΡΠ ΕΤΑΥΕΡ ΕΧΜΑΛΩΤΕΥΙΝ<sup>6</sup> ΜΜΩΟΥ<sup>7</sup>  
The one of Dauid of the sons of Iōnadab and the first that were made captive

---

1. + **IN FINEM** H W K

2. **DAUID PSALMUS**] **PSALMUS DAUID** W Clementine; **PSALMUS IPSI DAUID** K; **PSALMUS** H

3. > H W

4. **ΝΙΩΝΑΔΑΠ** L

5. > D G H W X

6. **ΧΜΑΛΩΤΕΥΙΝ** W

7. > L

**PSALM 71/70 (cont.)**

PSALM 71/70 (cont.)

Syrohexapla [Hiebert]

<sup>3</sup> ܠܥܘܕܝܢ <sup>2</sup> ܫܘܠܬܝܢܐ ܘܠܥܘܕܝܢܐ ܘܠܥܘܕܝܢܐ ܘܠܥܘܕܝܢܐ <sup>1</sup> ܕܥܘܕܝܢܐ ܕܥܘܕܝܢܐ

At the end music connected to Dāwîd̄ of the sons of Yônadab̄ and of those that at first were made captive

---

1. > F

2. ܫܘܠܬܝܢܐ CE

3. + ܠܥܘܕܝܢܐ ܕܥܘܕܝܢܐ ܕܥܘܕܝܢܐ E

## PSALM 72/71

Masoretic Hebrew [BHS]

לְשִׁלֹּמֹה<sup>1</sup>

Connected to Š<sup>e</sup>lomoh

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>2</sup> ΕΙΣ ΚΑΛΩΜΩΝ<sup>3 4</sup>

For Salōmōn

The Three [Field]

ΑΣΘ: ΤΟΥ ΚΟΛΟΜΩΝΤΟΣ

Of Solomōn

Iuxta Hebraeos [Weber–Gryson]

ΣΑΛΟΜΟΝΙΣ

Of Salomon

Targum [de Lagarde, mod.]

על ידוי דשלמה אתאמר בנבואה

On the hands of Š<sup>e</sup>lomoh said in foretelling

---

1. > a few mss. (BHS)

2. + ΕΙΣ ΤΟ ΤΕΛΟΣ ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(some)*; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(few)*; ΨΑΛΜΟΣ *L(few)*

3. ΚΑΛΩΜΩΝ B *L(few)*; ΚΑΛΩΜΩΝΑ R 1219 2110; ΚΟΛΟΜΩΝ *L(few)*; ΚΟΛΟΜΩΝΤΑ *L(few)*

4. + ΨΑΛΜΟΣ R *L(some)*; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(few)*

## PSALM 72/71

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **IN SALOMONEM<sup>1</sup> PSALMUS**

For Salomon *music*

Rom: **PSALMUS IN SALOMONEM**

*Music* for Salomon

Gallicanum [Weber–Gryson]

<sup>2</sup> **IN SALOMONEM<sup>3 4</sup>**

For Salomon

Sahidic Coptic [Chappell]

**ΕCΟΛΟΜΩΝ**

Connected to Solomōn

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ÈCΟΛΟΜΩΝ**


Connected to Solomōn

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕCΟΛΟΜΩΝ<sup>5</sup>**

Connected to Solomōn

Syrohexapla [Hiebert]

<sup>6</sup> 

In Šlēmôn

---

1. ms. γ reads **SOLOMONEM**

2. + **PSALMUS** H K Clementine

3. **SALOMONE** W; **SALAMONE** H; **SOLOMON** R

4. + **PSALMUS** I; **PSALMUS DAVID** W

5. **ΕCΟΛΜΩΝ** H; **ΦΑ CΟΛΟΜΩΝ** L

6.  E F

## PSALM 73/72

Masoretic Hebrew [BHS]

<sup>1</sup>[כָּלּוּ תַפְלוֹת בְּנֵי-יִשָּׂי]

מִזְמוֹר לְאַסָּף

[The prayers of Dāwid son of Yiśay were completed]

Music connected to ᾠ̄Asāp

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΞΕΛΙΠΟΝ ΟΙ ΥΜΝΟΙ ΔΑΥΙΔ ΤΟΥ<sup>2</sup> ΥΙΟΥ ΙΕΣΣΑΙ<sup>3</sup>

ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ<sup>4</sup>

The acclamations of Daudid the son of Iessai left off  
music connected to Asaph

The Three [Field]

Α: ΕΤΕΛΕΣΘΗΣΑΝ ΠΡΟΣΕΥΧΑΙ ΔΑΥΙΔ ΥΙΟΥ ΙΕΣΣΑΙ

ΜΕΛΩΔΗΜΑ ΤΟΥ ΑΣΑΦ

Prayers of Daudid son of Iessai ended  
tune of Asaph

Σ: ΕΠΕΤΕΛΕΣΘΗΣΑΝ ΠΡΟΣΕΥΧΑΙ ΔΑΥΙΔ ΥΙΟΥ ΙΕΣΣΑΙ . . .

Prayers of Daudid son of Iessai came to an end . . .

Θ: ΑΝΕΚΕΦΑΛΛΙΩΘΗΣΑΝ ΠΡΟΣΕΥΧΑΙ ΔΑΥΙΔ ΥΙΟΥ ΙΕΣΣΑΙ . . .

Prayers of Daudid son of Iessai were summed up . . .

---

1. Considered ending of previous Psalm, not part of heading.

2. > T 55 *L(few)*

3. ΙΕΣΣΑΙ 2110

4. + ΩΔΗ ΠΡΟΣ ΤΟΝ ΑΣΣΥΡΙΟΝ *L(few)*

## PSALM 73/72

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **DEFECERUNT HYMNI LAUDIS DAUID FILII IESSE**  
**PSALMUS ASAPH**

The *acclamations* of praise of Dauid the son of Iesse left off  
*music* of Asaph

γ: **DEFECERUNT LAUDES DAUID FILII IESSAE**  
**PSALMUS A**

The praises of Dauid the son of Iessae left off  
*music* of A

Rom: [**DEFECERUNT LAUDES DAUID FILII IESSE**]<sup>1</sup>

**PSALMUS ASAPH**

[The praises of Dauid the son of Iesse left off]

*Music* of Asaph

Gallicanum [Weber–Gryson]

[**DEFECERUNT LAUDES DAUID FILII IESSE**]<sup>2</sup>

**PSALMUS ASAPH**

[The praises of Dauid the son of Iesse left off]

*Music* of Asaph

Sahidic Coptic [Chappell]

ΛΥΩΧΝ ΝΒΙ ΝΕΣΜΟΥ ΝΔΑΥΕΙΔ ΠΩΗΡΕ ΝΙΕΣΣΑΙ  
ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ

They (namely) the praises of Daueid the son of Iessai stopped  
the *music* of Asaph

---

1. Considered ending of previous Psalm, not part of heading.

2. Considered ending of previous Psalm, not part of heading.

**PSALM 73/72 (cont.)**

Iuxta Hebraeos [Weber–Gryson]

[**COMPLETAE SUNT ORATIONES**<sup>1</sup> **DAUID FILII IESSE**<sup>2</sup>]<sup>3</sup>

**CANTICUM ASAPH**

[The speeches of Dauid the son of Iesse are filled up]

Song of Asaph

Targum [de Lagarde, mod.]

<sup>4</sup>[גמרין צלותייא דדוד בר ישי]

תושבחתא <sup>5</sup> על ידיה דאסף

[The prayers of Dāwid son of Yiśay are completed]

Praise on the hand of Ṿāsāp

---

1. **COMPLETAE SUNT ORATIONES**] **DEFECERUNT LAUDES** I A K; > C Σ

2. **DAUID FILII IESSE**] > C Σ

3. Considered ending of previous Psalm, not part of heading.

4. Considered ending of previous Psalm, not part of heading.

5. + לְדוֹד C

**PSALM 73/72 (cont.)**

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΖΑΥΜΟΥΝΚ ΝΘΗ ΝΕΣΜΟΥΕ ΝΔΛΥΕΙΔ ΠΩΗΡΕ ΝΙΕΣΣΑΙ  
ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΔ

They (namely) the praises of Daueid the son of Iessai ceased  
the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΛΥΜΟΥΝΚ ΝΧΕ ΝΙΖΩΣ ΝΤΕ<sup>1</sup> ΔΛΥΙΔ ΠΩΗΡΙ<sup>2</sup> ΝΙΕΣΣΕ<sup>3</sup>  
ΠΨΑΛΜΟΣ ΝΤΕ ΑΣΑΦ

They (namely) the songs of Dauid the son of Iesse ceased  
the *music* of Asaph

Syrohexapla [Hiebert]

<sup>5</sup> ܙܘܡܘܢܟ ܢܗܝ ܢܝܙܘܫ ܢܬܝܥ ܕܠܘܝܘܬܝ ܕܝܫܝܐ <sup>4</sup> ܢܝܥܫܫܐ  
ܡܘܨܝܩܝܐ ܕܠܘܝܘܬܝ

The praises of Dāwīd son of ʾĪśay are finished  
Music connected to ʾĀsāp

- 
1. ΝΧΕ Q
  2. ὮϚ M V; ΠΩΗΙ O
  3. ΝΙΕΣΣΗ G H
  4. ܢܝܥܫܫܐ F
  5. ܙܘܡܘܢܟ E

PSALM 74/73

Masoretic Hebrew [BHS]

מְשִׁיבִי לְאֶסָף

Comprehender connected to ᾿Āsāp

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> CΥΝΕCΕΩC ΤΩ ΑCΑΦ

Of comprehension connected to Asaph

The Three [Field]

A: ΕΠΙCΤΗΜΟCΥΝΗC ΤΟΥ ΑCΑΦ

Of understanding of Asaph

Iuxta Hebraeos [Weber–Gryson]

εPUDITIONIS<sup>2</sup> ΑCΑΦ

Of education of Asaph

Targum [de Lagarde, mod.]

שיכלא טבא על ידוי דאסף

Good comprehension on the hands of ᾿Āsāp

---

1. + ΨΑΛΜΟC *L(few)*

2. εPUDITIONES R; εPUDITIO Θ

PSALM 74/73

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **INTELLECTUS IPSI ASAPH**

Of comprehension connected to Asaph himself

γ: **INTELLECTUS ASAPH PSALMUS**

Of comprehension of Asaph *music*

Rom: **INTELLECTUS ASAPH**

Of comprehension of Asaph

Gallicanum [Weber–Gryson]

<sup>1</sup> **INTELLECTUS<sup>2</sup> ASAPH**

Of comprehension of Asaph

Sahidic Coptic [Chappell]

TMNTPMN̄ZHT N̄ACAΦ

The comprehension of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

TMENTPEMENZHT N̄ACAΦ

The comprehension of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΚΑ† ΝΤΕ ΛΑΦ

The comprehension of Asaph

Syrohexapla [Hiebert]

<sup>3</sup> ܐܘܪܐ ܟܘܠܘܬܐܘܪܐ

Of comprehension connected to <sup>3</sup>Āsāp

---

1. + **IN FINEM** H W

2. **PRO IDITHUN PSALMUS** H

3. ܐܘܪܐ ܟܘܠܘܬܐܘܪܐ] ܟܘܠܘܬܐܘܪܐ ܐܘܪܐ J

## PSALM 75/74

Masoretic Hebrew [BHS]

לְמַנְצֵחַ אֶל־תִּשְׁחַת מִזְמוֹר לְאַסָּף שִׁיר  
For the leader don't destroy music connected to ʿĀsāp song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΜΗ ΔΙΑΦΘΕΙΡΗΣ ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ ΩΔΗΣ<sup>1</sup>  
For the end don't destroy music connected to Asaph of a song

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΣ ΠΕΡΙ ΑΦΘΑΡΣΙΑΣ ΨΑΛΜΟΣ ΤΟΥ ΑΣΑΦ  
Of conquest about incorruption music of Asaph

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΥΤ ΝΟΝ ΔΙΣΠΕΡΔΑΣ ΨΑΛΜΟΥC ΑΣΑΦ CΑΝΤΙCΙC<sup>2</sup>  
For the conqueror that you don't destroy *music* of Asaph of a song

Targum [de Lagarde, mod.]

לְשַׁבַּח בְּזִמְנֵי דִּי אָמַר דָּוִד לֹא תַחֲבֵל עַמְדָּךְ<sup>3</sup> תּוֹשַׁבְחָתָא עַל יְדוּי דְאַסָּף וְשִׁירָא  
For the praiser at the time that Dāwīd said Don't destroy your people praise on the  
hands of ʿĀsāp and song

---

1. ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ ΩΔΗΣ] ΤΩ ΑΣΑΦ ΨΑΛΜΟΣ ΩΔΗΣ *L(many)*; ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ 2110  
*L(few)*; ΤΩ ΑΣΑΦ ΨΑΛΜΟΣ *RL(some)*; ΤΩ ΑΣΑΦ *L(few)*

2. CANTICUM C Θ

3. > C P P17

PSALM 75/74

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **IN FINEM NE CORRUMPAS PSALMUS ASAPH CANTICI**

For the end don't ruin *music* of Asaph of a song

γ: **IN FINEM NE CORRUMPAS PSALMUS ASAPH CANTICUM**

For the end don't ruin *music* of Asaph song

Gallicanum [Weber–Gryson]

**IN FINEM NE CORRUMPAS PSALMUS ASAPH CANTICI'**

For the end don't ruin *music* of Asaph of a song

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΜΠΡΤΑΚΟ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΝΑΣΑΦ**

For the end don't destroy the *music* of the *song* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΛΛ ΕΤΕΜΤΑΚΑ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΝΑΣΑΦ**

For the end to not destroy the *music* of the *song* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>2</sup> ΜΠΕΡΤΑΚΟ ΠΙΨΑΛΜΟΣ ΝΤΕ<sup>3</sup> †ΖΩΔΗ<sup>4</sup> ΝΤΕ ΛΣΑΦ**

For the end don't destroy the *music* of the *song* of Asaph

Syrohexapla [Hiebert]

**κθωαααθι<sup>5</sup> αωκ κιαωωω ωωθ κ κωαω**

At the end don't destroy *music* connected to ᾿Āsāp of praise

---

1. **ΑΣΑΡΗ CANTICI] CANTICI ASAPH** Clementine; **ΑΣΑΡΗ** H W; > R

2. > Q

3. **ΠΙΨΑΛΜΟΣ ΝΤΕ]** > P

4. **†ΩΔΗ** D G H O P Q V W X

5. **αωκ** F

## PSALM 76/75

Masoretic Hebrew [BHS]

לְמִנְצֵחַ בְּנִגְיֹת מִזְמוֹר לְאַסָּף שִׁיר

For the leader with strings music connected to Ṿāsāp song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ<sup>1</sup> ΨΑΛΜΟΣ ΤΩ<sup>2</sup> ΑΣΑΦ ΩΔΗ<sup>3 4</sup>

For the end among acclamations music connected to Asaph song

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙΣ ΜΕΛΩΔΗΜΑ ΤΟΥ ΑΣΑΦ ΩΔΗΣ

For the conqueror among musics tune of Asaph of a song

Iuxta Hebraeos [Weber–Gryson]

ΥΙΚΤΟΡΙ ΙΝ ΨΑΛΜΟΙΣ ΚΑΝΤΙΚΟΝ ΑΣΑΦ ΚΑΡΜΟΝΙΣ

For the conqueror among *musics* song of Asaph of a verse

Targum [de Lagarde, mod.]

לְשַׁבְּחָא<sup>5</sup> בְּתוֹשְׁבַחְתָּא<sup>6</sup> תּוֹשְׁבַחְתָּא<sup>7</sup> עַל יַד דְּאַסָּף שִׁירָא<sup>8</sup>

For the praiser in praise praise on the hand of Ṿāsāp song

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΝ ΥΜΝΟΙΣ] > *L(few)*

2. ΤΟΥ R

3. ΩΔΗΣ T *L(few)*; > S *L(few)*

4. + ΠΡΟΣ ΤΟΝ ΑΣΑΦΙΟΝ B R 1219 L Rahlfs

5. > P17<sup>orig</sup>

6. > C

7. > M P110

8. וְשִׁירָא C M P P17 P110

## PSALM 76/75

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM IN HYMNIS PSALMUS ASAPH CANTICUM PRO ASSYRIIS**

For the end among *acclamations music* of Asaph song for the Assyrians

γ: **IN FINEM IN HYMNIS PSALMUS ASAPH CANTICUM PRO ASSYRIO**

For the end among *acclamations music* of Asaph song for the Assyrian

Rom: **IN FINEM IN LAUDIBUS PSALMUS ASAPH CANTICUM AD ASSYRIOS**

For the end among praises *music* of Asaph song to the Assyrians

Gallicanum [Weber–Gryson]

**IN FINEM IN LAUDIBUS<sup>1</sup> PSALMUS ASAPH CANTICUM AD ASSYRIUM<sup>2</sup>**

For the end among praises *music* of Asaph song to the Assyrian

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΝ ΝΕΣΜΟΥ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΝΑΣΑΦ**

For the end among the praises the *music* of the *song* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΝΝΕΣΜΟΥΕ ΠΕΨΑΛΜΟΣ ΝΤΩΔΗ ΝΑΣΑΦ**

For the end of the praises the *music* of the *song* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>3</sup> ΉΕΝ ΖΑΝΖΩΣ ΠΨΑΛΜΟΣ ΝΤΕ ΑΣΑΦ †ΖΩΔΗ<sup>4</sup> ΕΘΒΕ ΠΙΑΣΣΥΡΙΟΣ<sup>5</sup>**

For the end among songs the *music* of Asaph the *song* about the Assurian

Syrohexapla [Hiebert]

**Ⲛⲓⲁⲃⲏⲕ ⲃⲓⲗ ⲕⲃⲱⲁⲃⲉⲃⲓ ⲁⲱⲕⲗ ⲕⲓⲁⲃⲓⲱⲥ ⲕⲃⲱⲥⲉⲃⲓ ⲕⲃⲓⲁⲃⲱ**

At the end in praises music connected to ʾĀsāp praise at the ʾĀtūrāian

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1. **IN LAUDIBUS**] **LAUDIBUS** Φ; **IN CARMINIBUS** K; **CARMINIBUS** F

2. **ASSYRIOS** I K Φ Clementine

3. > L Q

4. †ΩΔΗ D Q W X

5. **ΠΙΑΣΣΥΡΙΟΣ** D L M W; **ΠΙΜΕΝΡΙΤ** P

## PSALM 77/76

Masoretic Hebrew [BHS]

לְמַנְצֵחַ עַל־יְדִיתוֹן<sup>1</sup> לְאֶסָף מִזְמוֹר

For the leader on Y<sup>e</sup>dūtûn (read: Y<sup>e</sup>dūtûn) connected to ʾĀsāp music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΙΔΙΘΟΥΝ<sup>2</sup> ΤΩ ΑΣΑΦ ΨΑΛΜΟΣ<sup>3</sup>

For the end over Idithoun connected to Asaph music

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΙΔΙΘΟΥΜ ΜΕΛΩΔΗΜΑ ΤΩ ΑΣΑΦ

For the conqueror on Idithoum tune connected to Asaph

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΙΔΙΘΟΥΜ ΩΔΗ ΤΟΥ ΑΣΑΦ

Conquest song through Idithoum song of Asaph

Iuxta Hebraeos [Weber–Gryson]

ΒΙCΤΟΡΙ ΠΕΡ<sup>4</sup> ΙΔΙΘΗΥΝ ΨΑΛΜΟΥC ΑCΑΦ

For the conqueror through Idithun music of Asaph

Targum [de Lagarde, mod.]

לְשַׁבַּח אֵל יֵד<sup>5</sup> יְדוּתוֹן לְאֶסָף תּוֹשַׁבְחָא

For the praiser on the hand of Y<sup>e</sup>dūtûn connected to ʾĀsāp praise

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1. יְדוּתוֹן<sup>1</sup> Q<sup>e</sup>rēy; also many mss. (BHS)

2. ΙΔΙΘΟΥΜ B R L; ΙΔΕΙΝΘΟΥΝ 2110; ΙΕΘΟΥΜ 55

3. ΤΩ ΑΣΑΦ ΨΑΛΜΟΣ] ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ 55 2110 L

4. ΠΡΟ F; ΣΥΠΕΡ Θ

5. > C P P17

PSALM 77/76

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **IN FINEM PRO IDITHUN' PSALMUS ASAPH**

For the end for Idithun *music* of Asaph

γ: **IN FINEM PRO IDITHUM HUIUS ASAPH PSALMUS**

For the end for Idithum connected to this Asaph *music*

Gallicanum [Weber–Gryson]

**IN FINEM PRO IDITHUN PSALMUS ASAPH**

For the end for Idithun *music* of Asaph

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΙΔΙΘΟΥΝ ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ<sup>2</sup>**

For the end concerning Idithoun the *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΕΤΒΕ ΙΔΙΘΟ[Υ]Ν ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

For the end about Idithoun the *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΕΧΕΝ<sup>3</sup> ΙΔΙΘΟΥΝ<sup>4</sup> ΠΙΨΑΛΜΟΣ<sup>5</sup> ΝΤΕ ΑΣΑΦ<sup>6</sup>**

For the end over Idithoun the *music* of Asaph

Syrohexapla [Hiebert]

**ⲕⲓⲁⲛⲓⲁ ⲁⲃⲟⲗ<sup>7</sup> ⲛⲟⲩⲁⲛⲉⲣ ⲁⲛⲁ ⲕⲁⲗⲁⲛⲁ**

At the end on account of Ἰδῖθῦμ connected to Ἀσᾶπ *music*

---

1. ms. α reads **ΙΔΙΤΥΜ**

2. Budge misses **ΝΑΣΑΦ**

3. **ΕΘΒΕ** D G H W X

4. **ΙΔΙΘ** M; **ΝΙΔΙΘΟΥΝ** D G H O P Q W X

5. **ΠΨΑΛΜΟΣ** H

6. **ΔΛΥΙΔ** M

7. **ⲁⲃⲟⲗⲁⲛⲉ** E; **ⲛⲟⲩⲁⲛⲉⲣ** H J

**PSALM 78/77**

Masoretic Hebrew [BHS]

מְשִׁיבֵי לְאֶסָף

Comprehender connected to ᾿Āsāp

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΚΥΝΕCEΩC<sup>1</sup> ΤΩ ΑCΑΦ

Of comprehension connected to Asaph

The Three [Field]

A: ΕΠΙCΤΗΜOCΥΝΗC ΤΟΥ ΑCΑΦ

Of understanding of Asaph

Iuxta Hebraeos [Weber–Gryson]

ERUDITIONIS ASAPH

Of education of Asaph

Targum [de Lagarde, mod.]

שְׁכֵלָא דְרוּחַ קוּדְשָׁא עַל יְדוּי דְאַסָּף

Comprehension of the Holy Spirit on the hands of ᾿Āsāp

---

1. ΨΑΛΜΟC *L(few)*

PSALM 78/77

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **INTELLECTUS ASAPH**  
Of comprehension of Asaph

Gallicanum [Weber–Gryson]

**INTELLECTUS ASAPH**  
Of comprehension of Asaph

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΤΜΝΤΡΜΝΖΗΤ<sup>1</sup> ΝΑΣΑΦ**  
The *music* of the comprehension of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΤΜΕΝΤΡΕΜΕΝΖ[ΗΤ]**  
The comprehension

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΜΠΙΚΑ†<sup>2</sup> ΝΤΕ<sup>3</sup> ΑΣΑΦ**  
Of the comprehension of Asaph

Syrohexapla [Hiebert]

**ܐܘܪܐ ܠܚܘܒܐܘܐ**  
Of comprehension connected to ʾĀsāp

---

1. ΠΕΨΑΛΜΟΣ ΝΤΜΝΤΡΜΝΖΗΤ] ΤΜΝΤΡΜΝΖΗΤ B T W<sub>32</sub> WO  
2. ΠΙΚΑ† G H M O P V W X; ΟΥΚΑ† L; ΕΥΚΑ† Q  
3. Ḳ Q

**PSALM 79/78**

Masoretic Hebrew [BHS]

מִזְמוֹר לְאָסָף

Music connected to ʿĀsāp

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ<sup>1</sup> ΤΩ ΑΣΑΦ<sup>2</sup>

Music connected to Asaph

The Three [Field]

Σ: ΩΔΗ ΤΟΥ ΑΣΑΦ

Song of Asaph

Iuxta Hebraeos [Weber–Gryson]

CANTICUM ASAPH

Song of Asaph

Targum [de Lagarde, mod.]

תושבחה על ידוי דאסף

על חורבן בית מקדשא אמר ברוח נבואה

Praise on the hands of ʿĀsāp

on the destruction of the house of the holy place he said in a spirit of foretelling

---

1. CYNCEWC 1219 *L(few)*

2. ΔΛΥΕΙΔ S

**PSALM 79/78**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΨΑΛΜΟΣ ΑΣΑΦ**

*Music of Asaph*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ΑΣΑΦ**

*Music of Asaph*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

The *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

The *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ ΑΣΑΦ**

The *music* of Asaph

Syrohexapla [Hiebert]

**ܘܫܪܝܢܘܢ ܟܝܘܨܝܢܘܢ**

Music of ʾĀsāp

## PSALM 80/79

Masoretic Hebrew [BHS]

לְמִנְצַח אֶל־שִׁשִּׁיִּים  
עֲדוֹת לְאַסָּף מִזְמוֹר

For the leader to lilies

witness connected to <sup>א</sup>Āsāp music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΑΛΛΟΙΩΘΗCOMΕΝΩΝ

<sup>2</sup> ΜΑΡΤΥΡΙΟΝ ΤΩ ΑΣΑΦ ΨΑΛΜΟΣ <sup>3</sup>

For the end over those that will be changed

witness connected to Asaph music

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΤΩΝ ΚΡΙΝΩΝ ΜΑΡΤΥΡΙΑΣ

ΤΟΥ ΑΣΑΦ ΜΕΛΩΔΗΜΑ

For the conqueror over the lilies of witness

of Asaph tune

Σ: . . . ΥΠΕΡ ΤΩΝ ΑΝΘΩΝ

ΜΑΡΤΥΡΙΑ . . .

. . . over the flowers

witness . . .

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΙ ΠΡΟ ΛΙΛΙΩC ΤΕCΤΙΜΟΝΙΟC

ΑCΑΦΗ CΑΝΤΙCΟΜ

For the conqueror for the lilies of witness

of Asaph song

---

1. לְ some mss. (BHS)

2. + ΕΙC S *L(few)*

3. + ΥΠΕΡ ΤΟΥ ΑCΚΥΡΙΟΥ B Rahlfs; ΥΠΕΡ ΤΩΝ ΑCΚΥΡΙΩΝ *L(few)*; ΕΙC ΤΟΝ ΑCΚΥΡΙΟΝ 55;  
ΥΠΕΡ ΤΟΥ ΑΓΑΠΗΤΟΥ *L(few)*

4. ΤΕCΤΙΜΟΝΙΑ F; ΤΕCΤΙΜΟΝΙΟΜ I A K Θ L Harden

## PSALM 80/79

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO HIS QUAE INMUTABUNTUR  
TESTIMONIUM IPSI ASAPH PSALMUS PRO ASSYRIIS

For the end for those that will be changed  
witness connected to Asaph himself *music* for the Assyrians

γ: IN FINEM PRO HIS QUI IMMUTABUNTUR  
IN TESTIMONIUM ASAPH PRO ASSYRIO

For the end for those that will be changed  
for a witness of Asaph for the Assyrian

Rom: IN FINEM PRO HIS QUI COMMUTABUNTUR  
TESTIMONIUM ASAPH PSALMUS

For the end for those that will be exchanged  
witness of Asaph *music*

Gallicanum [Weber–Gryson]

IN FINEM PRO HIS' QUI COMMUTABUNTUR  
TESTIMONIUM ASAPH PSALMUS<sup>2</sup>

For the end for those that will be exchanged  
witness of Asaph *music*

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΝΕΤΝΑΨΙΒΕ

ΠΜΝΤΡΕ ΝΑCΑΦ ΠΕΨΑΛΜΟC ΖΑ ΠΑCΣΥΡΙΟC

For the end concerning the ones who are going to change  
the witness of Asaph the *music* concerning the Assurian

---

1. 11S Clementine

2. ASAPH PSALMUS] PSALMUS ASAPH I; ASAPH H Φ; ASAPH PSALMUS ASIRIORUM W

**PSALM 80/79 (cont.)**

Targum [de Lagarde, mod.]

לשבחא על יתבי סנהדרין די מתעסקין בסהדות אוריתא  
על ידוי דאסף תושבחתא<sup>1</sup>

For the praiser on the sitting ones of the *sanhedrîn* who occupy themselves in the  
witness of the Instruction  
on the hands of Ḷāsāp praise

---

1. שירתא M P110

**PSALM 80/79 (cont.)**

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἘΠΧΟΚ ἘΒΛΛ ΖΑ ΝΕΤΝΕΨΙΒΕ

ἸΤΜΕΝΤΜΕΤΡΗ ἸΑΣΑΦ ΠΕΨΑΛΜΟΣ ΖΑ ΠΑССΥΡΙΟΣ

For the end concerning the ones who are going to change  
of the witness of Asaph the *music* concerning the Assurian

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ<sup>1</sup> ΕΧΕΝ ΝΗ ΕΤΟΥΝΑΨΟΒΤΟΥ<sup>2</sup>

ΕΥΜΕΤΜΕΘΡΕ ἸΑΣΑΦ ΠΙΨΑΛΜΟΣ ΕΧΕΝ ΝΙΑССΥΡΙΟΣ<sup>3</sup>

For the end over the ones who are going to be changed  
for a witness of Asaph the *music* over the Assurians

Syrohexapla [Hiebert]

ⲉⲡⲭⲟⲕ ⲉⲃⲟⲗ ⲉⲭⲉⲛ ⲛⲉ ⲉⲧⲟⲩⲛⲁⲫⲟⲃⲧⲟⲩ  
ⲉⲩⲙⲉⲧⲙⲉⲧⲣⲉ ⲛⲁⲥⲁⲫ ⲡⲓⲫⲁⲗⲙⲟⲥ ⲉⲭⲉⲛ ⲛⲓⲁⲥⲥⲩⲣⲓⲟⲥ

At the end on account of those who are changing  
witness connected to Ḳāsāp music

---

1. > Q

2. ΕΤΑΓΨΟΒΤΟΥ Μ Ο Ρ V; ΕΤΑΓΨΟΠΤΟΥ L

3. ΕΧΕΝ ΝΙΑССΥΡΙΟΣ] ΕΧΕΝ ΠΙΑССΙΡΙΟΣ G H L W; ΕΧΕΝ ΠΙΑССΥΡΙΟΣ X; ἸΤΕ ΠΙΑССΥΡΙΟΣ Q

## PSALM 81/80

Masoretic Hebrew [BHS]

לְמִנְצֵחַ | עַל־הַגִּתִּית לְאַסָּף<sup>1</sup>

For the leader on the *gittî<sup>2</sup>* connected to ḶĀsāḶ

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΛΗΝΩΝ<sup>3</sup> ΤΩ ΑΣΑΦ<sup>4</sup>

For the end over the winepresses connected to Asaph

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΤΟΥ ΛΗΝΟΥ ΤΟΥ ΑΣΑΦ

For the conqueror on the winepress of Asaph

Iuxta Hebraeos [Weber–Gryson]

ΥΙCΤΟΡΗ ΙΝ ΤΟΡCΥΛΑΡΙΒΥC ΑCΑΦΗ

For the conqueror in the winepresses of Asaph

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל כְּנֹרָא דַּאֲתִיא מִן גַּת עַל יַדַּא דַּאֲסָף

For the praiser on the lyre that comes from Gat on the hand of ḶĀsāḶ

---

1. + מְזִמֹּר a few mss. (BHS)

2. Uncertain: an instrument from Gat (a “Gathian lyre”)? a woman from Gat? winepresses (reading as גתות?)

3. ΥΠΕΡ ΤΩΝ ΛΗΝΩΝ] ΠΕΡΙ ΤΩΝ ΛΗΝΩΝ 2110; ΥΠΕΡ ΤΩΝ ΑΛΛΟΙΩΘΗCΟΜΕΝΩΝ A; > T

4. ΤΩ ΑΣΑΦ] ΤΩ ΑΣΑΦ ΨΑΛΜΟC B *L(few)* Rahlfs; ΨΑΛΜΟC ΤΩ ΑΣΑΦ R S 55 *L*; ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ A *L(few)*

## PSALM 81/80

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PRO TORCULARIBUS QUINTA SABBATI PSALMUS ASAPH**  
For the end for the winepresses at the fifth of the *week* music of Asaph

γ: **IN FINEM PRO TORCULARIBUS PSALMUS IPSI ASAPH**  
For the end for the winepresses *music* connected to Asaph himself

Rom: **IN FINEM PRO TORCULARIBUS ASAPH QUINTA SABBATI**  
For the end for the winepresses of Asaph at the fifth of the *week*

Gallicanum [Weber–Gryson]

**IN FINEM PRO TORCULARIBUS ' ASAPH**<sup>2</sup>  
For the end for the winepresses of Asaph

Sahidic Coptic [Chappell]

ⲉⲠⲭⲠⲕ ⲉⲃⲟⲗ ⲓⲁ ⲛⲉⲓⲣⲱⲧ ⲡⲉⲪⲁⲗⲙⲟⲥ ⲛⲁⲥⲁⲫ ⲙⲡⲧⲟⲩ ⲙⲡⲥⲁⲃⲃⲁⲧⲟⲛ  
For the end concerning the winepresses the *music* of Asaph of the fifth of the *week*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲠⲭⲠⲕ ⲉⲃⲁⲗ ⲓⲁ ⲛⲉⲓⲣⲟⲧ ⲡⲉⲪⲁⲗⲙⲟⲥ ⲛⲁⲥⲁⲫ ⲓⲙ ⲡⲧⲟⲩⲱ ⲙⲡⲥⲁⲃⲃⲁⲧⲟⲛ  
For the end concerning the winepresses the *music* of Asaph in the fifth of the *week*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲠⲭⲠⲕ ⲉⲃⲟⲗ<sup>3</sup> ⲉⲭⲉⲛ ⲛⲓⲓⲣⲱⲧ ⲡⲓⲪⲁⲗⲙⲟⲥ ⲛⲧⲉ ⲁⲥⲁⲫ  
For the end over the winepresses the *music* of Asaph

Syrohexapla [Hiebert]

ⲕⲓⲁⲣⲓⲥⲁ ⲁⲃⲟⲗ ⲕⲟⲓⲛⲉⲥⲁⲃⲃⲁⲧⲟⲛ ⲙⲁ ⲕⲁⲗⲁⲥⲁ  
At the end on account of the winepresses connected to ṾĀsāp music

---

1. + **DOMINI** W; **PSALMUS** H K; **PSALMUS IPSI** Clementine

2. + **PSALMUS QUARTA SABBATI** W; **QUINTA SABBATI** I

3. > Q

**PSALM 82/81**

Masoretic Hebrew [BHS]

מִזְמוֹר לְאָסָף

Music connected to ʿĀsāp

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ

Music connected to Asaph

Iuxta Hebraeos [Weber–Gryson]

CANTICUM ASAPH

Song of Asaph

Targum [de Lagarde, mod.]

תּוֹשֵׁבַחְתָּא עַל יַדֵּי דְאָסָף

Praise on the hand of ʿĀsāp

PSALM 82/81

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **ΨΑΛΜΟΣ ΨΣΙ ΑΣΑΦ**

*Music connected to Asaph himself*

Rom: **ΨΑΛΜΟΣ ΑΣΑΦ**

*Music of Asaph*

Gallicanum [Weber–Gryson]

**' ΨΑΛΜΟΣ ΑΣΑΦ**

*Music of Asaph*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

The *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΑΣΑΦ**

The *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟΣ ΝΤΕ<sup>2</sup> ΑΣΑΦ**

The *music* of Asaph

Syrohexapla [Hiebert]

<sup>3</sup> **ܥܘܪܐ ܟܝܥܘܪܐ**

Music connected to ʾĀsāp

---

1. + **IN FINEM** H

2. **ΝΤΑ X**

3. **ܥܘܪܐ ܟܝܥܘܪܐ] ܟܝܥܘܪܐ ܥܘܪܐ J**

## PSALM 83/82

Masoretic Hebrew [BHS]

שִׁיר מְזֻמָּר לְאַסָּף

Song (of) music connected to ʿĀsāp

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΨΑΛΜΟΥ<sup>1</sup> ΤΩ ΑΣΑΦ

Song of music connected to Asaph

The Three [Field]

Σ: ΑΣΜΑ . . . ΤΟΥ ΑΣΑΦ

Lay . . . of Asaph

Iuxta Hebraeos [Weber–Gryson]

CAANTICUM PSALM<sup>2</sup> ASAPH

Song of *music* of Asaph

Targum [de Lagarde, mod.]

שִׁיר וּשְׁבַח<sup>3</sup> עַל יְדֵי דְאַסָּף

Song and praise on the hand of ʿĀsāp

---

1. ΩΔΗ ΨΑΛΜΟΥ] ΩΔΗ ΨΑΛΜΟΥC R 1219 *L(few)*; ΨΑΛΜΟΥC *L(many)*

2. ΨΑΛΜΟΥC F

3. [שִׁיר וּשְׁבַח] שִׁיר תּוֹשְׁבַחְתָּא M; (Uncertain reading. Stec: “A psalm. A song of praise”) C P  
P17

## PSALM 83/82

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: CANTICUM PSALMI IPSI ASAPH

Song of *music* connected to Asaph himself

γ: CANTICUM PSALMUS IPSI ASAPH

Song *music* connected to Asaph himself

Rom: CANTICUM PSALMI ASAPH

Song of *music* of Asaph

Gallicanum [Weber–Gryson]

CANTICUM PSALMI ASAPH

Song of *music* of Asaph

Sahidic Coptic [Chappell]

τωδῆ<sup>1</sup> πεψαλμο<sup>2</sup> νασαφ

The *song* the *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τωδῆ ἠπεψαλμο<sup>3</sup> νασαφ

The *song* of the *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τωδῆ<sup>3</sup> ἠτε πιψαλμο<sup>3</sup> ἠτε λασαφ

The *song* of the *music* of Asaph

Syrohexapla [Hiebert]

ܐܘܪܘܩܐ<sup>4</sup> ܟܝܥܘܪܘܩܐ ܟܘܘܪܘܩܐ

Praise of musics connected to ᵅĀsāp

---

1. τωτη WP

2. ἠπεψαλμο<sup>3</sup> B

3. †τωδῆ D G H Q W X

4. ܟܝܥܘܪܘܩܐ E F J; ܟܝܘܪܘܩܐ H

## PSALM 84/83

Masoretic Hebrew [BHS]

לְמַנְצֵחַ עַל־הַגִּתִּית לְבְנֵי־קֹרַח מִזְמוֹר

For the leader on the *gittîṯ*<sup>1</sup> connected to the sons of Qorah music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΠΕΡ ΤΩΝ ΛΗΝΩΝ ΤΟΙΣ<sup>2</sup> ΥΙΟΙΣ ΚΟΡΕ ΨΑΛΜΟΣ<sup>3</sup>

For the end over the winepresses connected to the sons of Kore music

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΤΟΥ ΛΗΝΟΥ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΜΕΛΩΔΗΜΑ

For the conqueror on the winepress of the sons of Kore tune

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΥ ΤΟΥ ΚΑΤΑΡΑΙΟΥ ΕΠΙ ΤΟΥ ΛΗΝΟΥ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΚΑΝΤΙΚΙΟΝ

For the conqueror for the winepress of the sons of Core song

Targum [de Lagarde, mod.]

לְשַׁבַּח עַל כִּינּוּרָא דַּאֲתִיָּא מִגַּת עַל יְדִיהוֹן דְּבְנֵי קֹרַח תּוֹשְׁבַחָא

For the praiser on the lyre that comes from Gat on the hands of the sons of Qorah  
praise

---

1. Uncertain: an instrument from Gat (a “Gathian lyre”)? a woman from Gat? winepresses (reading as גתות?)

2. > R

3. > 55 *L(few)*

4. ΤΟΡCULΑΡΙΒUΣ F I A K Θ S L Harden

## PSALM 84/83

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **IN FINEM PRO TORCULARIBUS FILIIS CORE PSALMUS**

For the end for the winepresses connected to the sons of Core *music*

Gallicanum [Weber–Gryson]

**IN FINEM PRO TORCULARIBUS FILIIS CORE PSALMUS'**

For the end for the winepresses connected to the sons of Core *music*

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΝΕΖΡΩΤ ΠΕΨΑΛΜΟΣ ΝΝΨΗΡΕ ΝΚΟΡΕ**

For the end concerning the winepresses the *music* of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΝΝΕΖΡΟΤ ΠΕΨΑΛΜΟΣ ΝΝΨΗΡΕ ΝΚΟΡΕ**

For the end of the winepresses the *music* of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>2</sup> ΕΧΕΝ ΝΙΖΡΩΤ<sup>3</sup> ΠΙΨΑΛΜΟΣ ΝΤΕ ΝΕΝΨΗΡΙ<sup>4</sup> ΝΚΟΡΕ**

For the end over the winepresses the *music* of the sons of Kore

Syrohexapla [Hiebert]

**ⲕⲓⲁⲃⲟⲩⲁ ⲙⲓⲁⲃⲟⲩ ⲕⲁⲗⲁⲓ ⲕⲁⲃⲓⲧⲏⲥⲁ ⲙⲉ ⲕⲁⲗⲁⲃⲟⲩⲁ**

At the end on account of the winepresses connected to the sons of Qôrah *music*

---

1. **FILIIS CORE PSALMUS]** **PSALMUS FILIIS CHORE** H; **PSALMUS FILIORUM CHORE** W

2. > Q

3. **ΠΙΖΡΩΤ** L

4. **ΝΤΕ ΝΕΝΨΗΡΙ]** **ΝΝΙΨΗΡΙ** O V

## PSALM 85/84

Masoretic Hebrew [BHS]

לְמִנְצֵחַ | לְבָנֵי־קָרַח מִזְמוֹר

For the leader connected to the sons of Qorah music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΨΑΛΜΟΣ <sup>1</sup>

For the end connected to the sons of Kore music

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΩΔΗ

Of conquest of the sons of Kore song

Iuxta Hebraeos [Weber–Gryson]

ΥΙΟΤΟΡΩΝ ΦΙΛΙΩΡΩΝ ΚΟΡΕ ΚΑΝΤΙΚΙΟΝ

For the conqueror of the sons of Core song

Targum [de Lagarde, mod.]

לְשַׁבְּחָא עַל יְדֵיהוֹן דְּבְנֵי קָרַח תּוֹשַׁבְּחָא

For the praiser on the hands of the sons of Qorah praise

---

1. + ΤΩ ΔΑΥΙΔ TL(few)

## PSALM 85/84

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **IN FINEM FILIIS CORE' PSALMUS**

For the end connected to the sons of Core *music*

Gallicanum [Weber–Gryson]

**IN FINEM FILIIS CORE PSALMUS**

For the end connected to the sons of Core *music*

Sahidic Coptic [Chappell]

**επχωκ εβολ πεψαλμοc ννηψηρε νκορε**

For the end the *music* of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**επχωκ εβαλ πεψαλμοc ννηψηρε νκορε**

For the end the *music* of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**επχωκ εβολ<sup>2</sup> πιψαλμοc<sup>3</sup> ντε<sup>4</sup> νενψηρι νκορε**

For the end the *music* of the sons of Kore

Syrohexapla [Hiebert]

**κῆρακωκ κῆρακωκ κῆρακωκ κῆρακωκ**

At the end connected to the sons of Qôrah *music*

---

1. ms. α reads **chope**; ms. γ reads **chorae**

2. > Q

3. **Ἰπιψαλμοc** L M O Q V; > P

4. **Ἰ** Q

## PSALM 86/85

Masoretic Hebrew [BHS]

תְּפִלָּה לְדָוִד

Prayer connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΠΡΟΕΥΧΗ<sup>1</sup> ΤΩ<sup>2</sup> ΔΑΥΙΔ<sup>3</sup>

Prayer connected to Daud

The Three [Field]

Α Σ: ΠΡΟΕΥΧΗ ΤΟΥ ΔΑΥΙΔ

Prayer of Daud

Iuxta Hebraeos [Weber–Gryson]

ΟΡΑΤΙΟ ΔΑΥΙΔ

Speech of Daud

Targum [de Lagarde, mod.]

צְלוֹתָא דְצִלִי דָוִד<sup>4</sup>

Prayer that Dāwid prayed

---

1. > A

2. ΤΟΥ S

3. ΠΡΟΕΥΧΗ ΤΩ ΔΑΥΙΔ] ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ ΨΑΛΜΟΣ *L(few)*

4. + יהוה קדם P

## PSALM 86/85

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **ORATIO IPSI DAUID**

Speech connected to Dauid himself

Rom: **ORATIO DAUID**

Speech of Dauid

Gallicanum [Weber–Gryson]

**ORATIO IPSI DAUID'**

Speech connected to Dauid himself

Sahidic Coptic [Chappell]

**ΠΕΨΛΗΛ<sup>2</sup> ΝΔΛΥΕΙΔ**

The prayer of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΛΗΛ ΝΔΛΥΕΙΔ**

The prayer of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**†ΠΡΟΣΕΥΧΗ ΝΤΕ ΔΛΥΙΔ**

The *prayer* of Daueid

Syrohexapla [Hiebert]

**ܡܘܠܐ ܕܕܘܘܕ**

Prayer connected to Dāwīd

---

1. **IPSI DAUID] DAUID** I W; > H

2. Budge incorrectly reads **ΠΨΛΗΛ**

## PSALM 87/86

Masoretic Hebrew [BHS]

לְבַנֵּי־קֹרַח מִזְמוֹר שִׁיר

Connected to the sons of Qorah music (of) a song

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ<sup>1</sup> ΨΑΛΜΟΣ ΩΔΗΣ<sup>2</sup>

Connected to the sons of Kore music of a song

The Three [Field]

A: ΤΩΝ ΥΙΩΝ ΚΟΡΕ . . .

Of the sons of Kore . . .

Σ: ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΨΑΛΜΟΣ ΛΑΜΑΤΟΣ

Of the sons of Kore music of a lay

Iuxta Hebraeos [Weber–Gryson]

FILIORUM CORE PSALMUS CANTICI

Of the sons of Core music of a song

Targum [de Lagarde, mod.]

על ידיהון דבני קרח איתאמר<sup>3</sup>

שירתא דמתייסד על פום אבהתא דמן לקדמין<sup>4</sup>

Said on the hands of the sons of Qorah

song that is founded on the mouth of the fathers from the first

---

1. ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ] > 55

2. > L(*some*)

3. + **שבח** M P P110; **תושבחה** P17

4. joining the first phrase of the Psalm to the heading.

## PSALM 87/86

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **FILII CORE' PSALMUS CANTICI**

Connected to the sons of Core *music* of a song

Gallicanum [Weber–Gryson]

<sup>2</sup> **FILII CORE PSALMUS CANTICI**

Connected to the sons of Core *music* of a song

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΠΤΩΔΗ<sup>3</sup> ΠΝΩΗΡΕ ΠΚΟΡΕ**

The *music* of the *song* of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΝΤΩΔΗ ΝΝΩΗΡΕ ΝΚΟΡΕ**

The *music* of the *song* of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC ΝΤΕ †ΩΔΗ<sup>4</sup> ΝΤΕ ΝΕΝΩΗΡΙ ΝΚΟΡΕ<sup>5</sup>**

The *music* of the *song* of the sons of Kore

Syrohexapla [Hiebert]

**ⲕⲟⲩⲁⲣⲁⲃⲁⲥⲁⲛ ⲕⲓⲁⲣⲁⲃⲁⲥⲁⲛ ⲁⲓⲁⲣⲁⲥⲁⲃⲁⲥⲁⲛ**

Connected to the sons of Qôrah *music* of praise

---

1. ms. γ reads **COPE**

2. + **IN FINEM** H W

3. **ΠΔΩΤΗ** WP; > B

4. **ΝΤΕ †ΩΔΗ** D G H P W X; **ΕΥΩΔΗ** Q

5. **ΝΤΕ ΝΕΝΩΗΡΙ ΝΚΟΡΕ**] **ΝΝΙΩΗΡΙ ΝΤΕ ΚΟΡΕ** M; **ΝΙΩΗΡΙ ΝΤΕ ΚΟΡΕ** O; **ΝΝΕΝΩΗΡΙ ΝΚΟΡΕ** Q;  
**ΝΤ/ΝΙΩΗΡΙ ΝΚΟΡΕ** V

## PSALM 88/87

Masoretic Hebrew [BHS]

שִׁיר מְזֻמֹּר לְבָנֵי קֹרַח  
לְמַנְצֵחַ עַל־מַחְלַת לְעֹנֹת  
מְשָׁכִיל לְהִימָן הָאֶזְרָחִי

Song (of) music connected to the sons of Qorah  
for the leader on *māḥālat*<sup>1</sup> *l<sup>e</sup>annôṭ*<sup>2</sup>  
comprehender connected to Hēymān the ʾEzrāhian

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΨΑΛΜΟΥ ΤΟΙΣ ΥΙΟΙΣ ΚΟΡΕ  
ΕΙΣ ΤΟ ΤΕΛΟΣ<sup>3</sup> ΥΠΕΡ ΜΑΕΛΕΘ<sup>4</sup> ΤΟΥ ΑΠΟΚΡΙΘΗΝΑΙ  
ΣΥΝΕΣΕΩΣ<sup>5</sup> ΑΙΜΑΝ<sup>6</sup> ΤΩ ΙΣΡΑΗΛΙΤΗ<sup>7</sup>

Song of music connected to the sons of Kore  
for the end over Maeleth to respond  
of comprehension connected to Aiman the Israēlian

The Three [Field]

Α: ΛΣΜΑ ΜΕΛΩΔΗΜΑΤΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ  
ΤΩ ΝΙΚΟΠΙΩ ΤΩ ΕΠΙ ΧΟΡΕΙΑ ΤΟΥ ΕΞΑΡΧΕΙΝ  
ΕΠΙΣΤΗΜΟΣΥΝΗΣ ΤΩ ΑΙΜΑΝ ΤΩ ΙΣΡΑΗΛΙΤΗ  
Lay of a tune of the sons of Kore  
for the conqueror for the one on dance to lead off  
of understanding connected to Aiman the Israēlian  
Σ: . . . ΔΙΑ ΧΟΡΟΥ . . .  
. . . through dance . . .

- 
1. Uncertain: pipes? dancing? sickness?
  2. Uncertain: to sing/play (responsively)? to be poor/afflicted? to respond?
  3. ΕΙΣ ΤΟ ΤΕΛΟΣ] > S
  4. ΜΑΕΛΛΕΘ 2110
  5. ΛΟΓΟΝ ΣΥΝΕΣΕΩΣ *L(many)*; ΕΙΣ ΣΥΝΕΣΙΝ 55
  6. ΑΙΘΑΜ *AL(most)*
  7. ΤΩ ΙΣΡΑΗΛΙΤΗ] ΤΟΥ ΙΣΡΑΗΛΙΤΟΥ R<sup>c</sup> *L(few)*

## PSALM 88/87

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: CANTICUM DIAPSAIMI FILIIS CORE  
IN FINEM PRO MELECH AD RESPONDENDUM  
INTELLECTUS EMAN ISRAHELITAE

Song of a *musical interlude* connected to the sons of Core  
for the end for Melech to be responded to  
of comprehension of Eman the Israhelian

γ: PSALMUS CANTICI FILIIS CORAE  
IN FINEM PRO MALELETH AD RESPONDENDUM  
INTELLECTUS AEMAT ISTRAHELITAE

*Music* of a song connected to the sons of Corae  
for the end for Maleleth to be responded to  
of comprehension of Aemat the Istrahelian

Rom: CANTICUM PSALMI FILIIS CORE  
IN FINEM PRO MELECH AD RESPONDENDUM  
INTELLECTUS EMAN EZRAITAE

Song of *music* connected to the sons of Core  
for the end for Melech to be responded to  
of comprehension of Eman the Ezraian

Gallicanum [Weber–Gryson]

CANTICUM PSALMI FILIIS CORE  
IN FINEM PRO MAELETH' AD RESPONDENDUM  
INTELLECTUS<sup>2</sup> EMAN<sup>3</sup> EZRAITAE<sup>45</sup>

Song of *music* connected to the sons of Core  
for the end for Maeleth to be responded to  
of comprehension of Eman the Ezraian

---

1. **melech** H S K; **choro** R; > F

2. > H W

3. **AEMAN** (asterisked) R

4. **ezrahelitae** W; **israhelitae** H

5. **ad respondendum intellectus eman ezraitae**] > I

**PSALM 88/87 (cont.)**

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CARMINIS FILIORUM CORE  
VICTORI PER CHORUM AD PRAECINENDUM  
ERUDITIONIS EMAN EZRAITAE

Song of a verse of the sons of Core  
for the conqueror through dance to be played  
of education of Eman the Ezraian

Targum [de Lagarde, mod.]

שירא ותושבחתא על ידיהון דבני קרח  
על צלותא לשבחה<sup>1</sup>  
שכלא טבא על ידוי דהימן יציבא

Song and praise on the hands of the sons of Qorah  
on prayer to praise  
good comprehension on the hands of Hēymān the Certain

---

1. + לשבחה C M P P17 P110

PSALM 88/87 (cont.)

Sahidic Coptic [Chappell]

ΤΩΔΕ ΠΕΨΑΛΜΟΣ ΝΝΨΗΡΕ ΝΚΟΡΕ  
ΕΠΧΩΚ ΕΒΟΛ ΖΑ ΜΑΕΛΛΕΘ ΕΟΥΩΨΒ  
ΤΜΝΤΡΜΝΖΗΤ ΝΝΑΙΜΑΝ<sup>1</sup> ΠΙCΡΑΗΛΙΤΗC  
The *song* the *music* of the sons of Kore  
for the end concerning Maelleth to respond  
the comprehension of Naiman the Israēlian

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΜΠΕΨΑΛΜΟΣ ΝΝΨΗΡΕ ΝΚΟΡΕ  
ΕΠΧΟΚ ΕΒΑΛ ΖΑ ΜΑΕΛΕΘ ΕΟΥΟΖΜ  
ΖΝ ΟΥΜΕΝΤCΑΒΗ ΝΝΑΙΜΑΝ ΠΙCΡΑΕΙΛΕΙΤΗC  
The *song* of the *music* of the sons of Kore  
for the end concerning Maeleth to repeat  
with (a) wisdom of Naiman the Israeilian

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ ΜΠΙΨΑΛΜΟC<sup>2</sup> ΝΝΙΨΗΡΙ ΝΚΟΡΕ<sup>3</sup>  
ΕΠΧΩΚ ΕΒΟΛ ΕΘΒΕ ΜΑΛΕΘ<sup>4</sup> ΕΠΧΙΝΕΡ ΟΥΩ  
ΕΥΚΑ† ΝΤΕ<sup>5</sup> ΕΜΑΝ<sup>6</sup> ΠΙCΡΑΗΛΙΤΗC<sup>7</sup>  
The *song* of the *music* of the sons of Kore  
for the end about Maleth for the replying  
for a comprehension of Eman the Israēlian

---

1. ΝΑΪΜΑΝ T W61

2. †ΖΩΔΗ ΜΠΙΨΑΛΜΟC] †ΩΔΗ ΠΙΨΑΛΜΟC D G H Q W X; †ΖΩΔΗ ΠΙΨΑΛΜΟC L; > M O P V

3. ΝΝΙΨΗΡΙ ΝΚΟΡΕ] ΝΤΕ ΝΕΝΥC ΝΚΟΡΕ L; ΝΙΨΗΡΙ ΝΤΕ ΚΟΡΕ Q; > M O P V

4. ΜΑΛΛΕΘ H

5. Ν L M O P Q V

6. ΝΕΜΑΝ D G H W X; ΕΜΜΑΝ M O V

7. ΠΙCΡΑΗΛΙΤΗC D<sup>1</sup>

**PSALM 88/87 (cont.)**

PSALM 88/87 (cont.)

Syrohexapla [Hiebert]

ܘܝܨܘܬܐ ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ  
 ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ  
 ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ ܠܩܘܪܐܝܝܢ

Praise of music connected to the sons of Qôrah  
 at the end on account of Maheleṭ to return word  
 of comprehending connected to ʾEṭam the ʾÎsrelian

---

1. ܠܩܘܪܐܝܝܢ H J

2. ܠܩܘܪܐܝܝܢ E; ܠܩܘܪܐܝܝܢ F

3. ܠܩܘܪܐܝܝܢ A<sup>mg</sup> B<sup>mg</sup>; ܠܩܘܪܐܝܝܢ E

4. ܠܩܘܪܐܝܝܢ E

## PSALM 89/88

Masoretic Hebrew [BHS]

מְשִׁיבֵי לְאֵי תֵן הָאֶזְרָחִי

Comprehender connected to ʿĒytān the ʿEzrāḥian

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΚΥΝΕΣΕΩΣ ΛΙΘΑΝ<sup>1</sup> ΤΩ ΙΣΡΑΗΛΙΤΗ<sup>2</sup>

Of comprehension connected to Aithan the Israēlian

Iuxta Hebraeos [Weber–Gryson]

ERUDITIONIS AETHAN EZRAITAE

Of education of Aethan the Ezraian

Targum [de Lagarde, mod.]

שְׂכֵלָא טַבָּא דְאִתְאֲמַר עַל יַדָּא דְאַבְרָהָם דְאַתָּא מִן מְדִינַחָא

Good comprehension which was said on the hand of ʿAbrāhām who came from the East

---

1. ΛΙΘΑΜ 1219 L; ΛΙΜΑΝ R 55 L(few)

2. ΤΩ ΙΣΡΑΗΛΙΤΗ] ΤΩ ΙΕΖΡΑΗΛΙΤΗ 1219

## PSALM 89/88

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **INTELLECTUS AETHAN ISRAHELITAE**

Of comprehension of Aethan the Israhelian

γ: **INTELLECTUS TEMAN ISTRABELITAE**

Of comprehension of Teman the Istrahelian

Gallicanum [Weber–Gryson]

**INTELLECTUS AETHAN EZRAITAE'**

Of comprehension of Aethan the Ezraian

Sahidic Coptic [Chappell]

TMNTPMN̄ZHT N̄NAIΘAN<sup>2</sup> ΠICPAHΛITHC

The comprehension of Naithan the Israēlian

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

TMENTPEMENZHT N̄NAIMAN ΠICPAEILIEITHC

The comprehension of Naiman the Israeilian

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΥΚΑ†<sup>3</sup> ΝΤΕ<sup>4</sup> ΝΑΘΑΝ<sup>5</sup> ΠΙICPAHΛITHC

For a comprehension of Nathan the Israēlian

Syrohexapla [Hiebert]

<sup>6</sup> ܠܝܥܬܐܢ ܝܣܪܐܝܠܝܬܐܝܘܢ

Of comprehension connected to ʾEṭam the ʾĪsrelian

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1. **hiezrahelitae** W; **israhelitae** H I

2. **N̄AIΘAN** N T W<sup>61</sup>

3. **ΠΙΚΑ†** L

4. **ΝΧΕ** P V; **Ν** Q

5. **ΑΘΑΝ** Q

6. ܠܝܥܬܐܢ ܝܣܪܐܝܠܝܬܐܝܘܢ] ܠܝܥܬܐ ܝܣܪܐܝܠܝܬܐ E

## PSALM 90/89

Masoretic Hebrew [BHS]

תְּפִלָּה לְמֹשֶׁה אִישׁ־הָאֱלֹהִים

Prayer connected to Mošeh the man of God

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΠΡΟΕΥΧΗ ΤΩ ΜΩΥΧΗ ΑΝΘΡΩΠΩ<sup>1</sup> ΤΟΥ<sup>2</sup> ΘΕΟΥ

Prayer connected to Mōusēs person of God

Iuxta Hebraeos [Weber–Gryson]

ΟΡΑΤΙΟ ΜΟΣΙ ΟΥΝΙ ΔΕΙ

Speech of Moses man of God

Targum [de Lagarde, mod.]

צלֹתָא דְצִלִי מֹשֶׁה נְבִיאָא דִיהוָה  
כְּד חֲבו עֲמָא בֵית<sup>3</sup> יִשְׂרָאֵל בְּמִדְבָּרָא  
עֲנִי<sup>4</sup> וְכֵן אָמַר

Prayer that Mošeh the foreteller of YHWH prayed  
when the people the house of Yīsrāʿēl became guilty in the desert  
he responded and thus he said

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1. ΤΩ ΜΩΥΧΗ ΑΝΘΡΩΠΩ] ΤΩ ΜΩΥΧΕΙ ΑΝΘΡΩΠΩ *L(few)*; ΤΩ ΜΩΧΗ ΑΝΘΡΩΠΩ A; ΤΟΥ ΜΩΥΧΗ ΑΝΘΡΩΠΟΥ B 2110 Rahlfs; ΜΩΥΧΗ ΑΝΘΡΩΠΟΥ *L(many)*; ΜΩΥΧΕΩC ΑΝΘΡΩΠΟΥ T *L(some)*; ΤΩ ΜΩΥΧΗ ΑΝΘΡΩΠΟΥ (sic) R

2. > R

3. בני [עמא בית] P

4. > M

**PSALM 90/89**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ORATIO MOYSI HOMINIS DEI**  
Speech of Moyses person of God

Gallicanum [Weber–Gryson]

**ORATIO MOSI HOMINIS DEI**  
Speech of Moses person of God

Sahidic Coptic [Chappell]

**ΠΕΩΛΗ ΜΩΥΣΗΣ ΠΡΩΜΕ ΜΠΝΟΥΤΕ**  
The prayer of Mōusēs the person of God

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΩΛΗ ΜΩΥΣΗΣ ΠΡΩΜΕ ΜΠΝΤ**  
The prayer of Mōusēs the person of God

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**†ΠΡΟΕΥΧΗ ΝΤΕ ΜΩΥΣΗΣ ΦΡΩΜΙ ΜΦΝΟΥ†**  
The *prayer* of Mōusēs the person of God

Syrohexapla [Hiebert]

**ⲕⲁⲗⲁⲓ ⲕⲁⲓⲟ ⲕⲁⲁⲗⲁ ⲕⲁⲓⲁⲗⲁ**  
Prayer connected to Mûše' the person of God

## PSALM 91/90

Masoretic Hebrew [BHS]

————<sup>1</sup>

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΛΙΝΟC ΩΔΗC ΤΩ ΔΑΥΙΔ <sup>2</sup>

Praise of a song connected to David

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. [ד׳י״א] Qumran: 11QapocrPs (apparently)

2. + ΑΝΕΠΙΓΡΑΦΟC ΠΑΡ ΕΒΡΑΙΟΙC *L(many)*

## PSALM 91/90

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ΛΑΥΣ ΚΑΝΤΙΚΙ ΨΣΙ ΔΑΥΙΔ

Praise of a song connected to Daudid himself

Rom: ΛΑΥΣ ΚΑΝΤΙΚΙ ΔΑΥΙΔ

Praise of a song of Daudid

Gallicanum [Weber–Gryson]

ΛΑΥΣ<sup>1</sup> ΚΑΝΤΙΚΙ<sup>2</sup> ΔΑΥΙΔ

Praise of a song of Daudid

Sahidic Coptic [Chappell]

ΠΕΣΜΟΥ ΝΤΩΔΗ ΝΔΛΥΕΙΔ

The praise of the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΣΜΟΥΕ<sup>1</sup> ΝΤΩΔΗ ΝΔΛΥΕΙΔ

The praise of the *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΣΜΟΥ ΝΤΕ †ΖΩΔΗ<sup>3</sup> ΝΤΕ ΔΛΥΙΔ

The praise of the *song* of Daudid

Syrohexapla [Hiebert]

<sup>4</sup> ܠܘܕܝܢ ܟܘܢܘܒܘܬܝܢ ܟܘܢܘܒܘܬܝܢ

*Praise of praise* connected to Dāwîd

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1. ΛΑΥΔΕΣ I; ΨΑΛΜΟΥΣ W

2. + ΨΣΙ R K Φ

3. †ΩΔΗ D G H P Q W X

4. ܠܘܕܝܢ F

## PSALM 92/91

Masoretic Hebrew [BHS]

מִזְמוֹר שִׁיר לַיּוֹם הַשַּׁבָּת

Music (of) a song for the day of the restday

### ***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΩΔΗΣ<sup>1</sup> ΕΙΣ ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΣΑΒΒΑΤΟΥ<sup>2</sup>

Music of a song for the day of the *restday*

The Three [Field]

Σ: ΑCΜΑ ΨΑΛΜΟΥ ΕΙC ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ CΑΒΒΑΤΟΥ

Lay of music for the day of the *restday*

Iuxta Hebraeos [Weber–Gryson]

ΨΑΛΜΟΣ ΚΑΝΤΙΚΟΝ ΙΝ ΔΙΕ CΑΒΒΑΤΙ

Music of a song at the day of the *restday*

Targum [de Lagarde, mod.]

שבחא ושירא די אמר אדם קדמאה על יומא דשבתא

Praise and song that the first human said on the day of the restday

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1. + ΤΩ ΔΑΥΙΔ *L(some)*

2. ΠΡΟΣΑΒΒΑΤΟΥ *S L(few)*

PSALM 92/91

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΨΑΛΜΟΥΣ ΚΑΝΤΙΚΙ ΙΝ ΔΙΕ ΣΑΒΒΑΤΙ**

*Music of a song at the day of the restday*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΥΣ ΚΑΝΤΙΚΙ' ΙΝ ΔΙΕ ΣΑΒΒΑΤΙ'**

*Music of a song at the day of the restday*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΤΩΔΗ ΜΠΕΖΟΥΥ ΜΠCΑΒΒΑΤΟΝ**

*The music of the song of the day of the restday*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΝΤΩΔΗ ΕΠΕΖΑΥ ΜΠCΑΒΒΑΤΟΝ**

*The music of the song for the day of the restday*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC ΝΤΕ †ΖΩΔΗ<sup>3</sup> ΜΠΙΕΖΟΥΥ<sup>4</sup> ΜΠΙCΑΒΒΑΤΟΝ<sup>5</sup>**

*The music of the song of the day of the restday*

Syrohexapla [Hiebert]

<sup>6</sup> **ⲕⲑⲃⲁⲛ ⲕⲁⲛⲁⲥ ⲕⲑⲃⲁⲃⲁⲃⲁⲛ ⲕⲓⲁⲛⲁⲃⲁⲃⲁⲛ**

*Music of praise at the day of the restday*

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1. **δαυιδ**W

2. **ΨΑΛΜΟΥΣ ΚΑΝΤΙΚΙ ΙΝ ΔΙΕ ΣΑΒΒΑΤΙ**] **ΛΑΥC ΚΑΝΤΙΚΙ ΔΑΥΙΔ**H

3. **†ΩΔΗ** D G H M P Q V W X

4. **ΜΠΕΖΟΥΥ** D G L M Q V W X; **ΜΠΙΖΟΥΥ** H

5. **ΜΠCΑΒΒΑΤΟΝ** D G L W X; **ΝΤΕ ΝΙCΑΒΒΑΤΟΝ** P

6. **ⲕⲑⲃⲁⲛ ⲕⲁⲛⲁⲥ ⲕⲑⲃⲁⲃⲁⲃⲁⲛ** E<sup>mg</sup>

## PSALM 93/92

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>1 2</sup> ΑΙΝΟΣ ΩΔΗΣ<sup>3</sup> ΤΩ ΔΑΥΙΔ <sup>4 5</sup>

Praise of a song connected to David

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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- 
1. + ΕΙΣ ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΠΡΟΣΑΒΒΑΤΟΥ B S 1219 *L(many)*<sup>(sil)</sup> Rahlfs; ΕΙΣ ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΣΑΒΒΑΤΟΥ A T *L(many)*; ΕΙΣ ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΠΡΩΤΟΥ ΣΑΒΒΑΤΟΥ *L(few)*
  2. + ΟΤΕ ΚΑΤΩΚΙΣΤΑΙ Η ΓΗ A B S Rahlfs; ΟΤΕ ΚΑΤΩΚΙΣΤΟ Η ΓΗ *L(most)*; ΟΤΕ ΚΑΤΩΚΙΣΤΗ Η ΓΗ 1219 *L(few)*; ΟΤΕ Η ΓΗ ΚΑΤΩΚΙΣΤΟ *L(few)*; ΟΤΕ Η ΓΗ ΑΥΤΟΥ ΚΑΤΩΚΕΙΣΤΑΙ 55
  3. > 1219
  4. + ΕΙΣ ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΠΡΟΣΑΒΒΑΤΟΥ ΟΤΕ ΚΑΤΩΚΙΣΤΑΙ Η ΓΗ R *L(few)*; ΠΡΟΣ ΣΑΒΒΑΤΟΥ ΟΤΕ ΚΑΤΩΚΙΣΤΑΙ Η ΓΗ 2110
  5. + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ *L(few)*

## PSALM 93/92

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: LAUS CANTICI IPSI DAUID

IN DIEM ANTE SABBATUM QUANDO FUNDATA EST TERRA

Praise of a song connected to Dauid himself  
for the day before the *restday* since the land was founded

γ: LAUS CANTICI IPSI DAUID

IN DIE SABBATI QUANDO INHABITATA EST TERRA

Praise of a song connected to Dauid himself  
at the day of the *restday* since the land was dwelt in

Rom: LAUS CANTICI DAUID

IN DIE ANTE SABBATUM QUANDO INHABITATA EST TERRA

Praise of a song of Dauid  
at the day before the *restday* since the land was dwelt in

Gallicanum [Weber–Gryson]

LAUS CANTICI ' DAUID

IN DIE<sup>2</sup> ANTE SABBATUM QUANDO INHABITATA<sup>3</sup> EST TERRA

Praise of a song of Dauid  
at the day before the *restday* since the land was dwelt in

Sahidic Coptic [Chappell]

ΠΕΣΜΟΥ ΝΤΩΔΗ ΝΔΛΥΕΙΑ

ΖΑΘΗ ΜΠCΑΒΒΑΤΟΝ ΝΤΕΡΟΥΟΥΩΖ ΖΜ ΠΚΛΖ

The praise of the *song* of Daueid  
before the *restday* when the land was dwelt in

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1. + IPSI I Clementine

2. IN DIE] DIE H; > W

3. HABITATA R; FUNDATA I Clementine

**PSALM 93/92 (cont.)**

**PSALM 93/92 (cont.)**

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΣΜΟΥΕ̅ ΝΤΩΔΗ̅ ΝΔΑΥΕΙΔ  
ΖΛΘΗ̅ Μ̅Π̅CΑΒΒΑΤΟΝ̅ Ν̅ΤΕΡΟΥΩΠΕ̅ Ζ̅Ι̅ ΠΚΕΖΕ̅  
The praise of the *song* of Daueid  
before the *restday* when the land was being existed on

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΙΕΖΟΥΓ<sup>1</sup> ΕΤ̅ Η̅ΛΧΩϞ̅ Μ̅Π̅CΑΒΒΑΤΟΝ̅ ΖΟΤΕ̅ ΕΤΑϞΧΩΡΧ̅ Ν̅ΧΕ<sup>2</sup> ΠΙΚΑΖΙ<sup>3</sup>  
ΠΙCΜΟΥ̅ Ν̅ΤΕ̅ †ΖΩΔΗ<sup>4</sup>̅ Ν̅ΤΕ̅ ΔΑΥΙΔ  
For the day which is before the *restday* when it (namely) the land was inhabited  
the praise of the *song* of David

Syrohexapla [Hiebert]

ⲕⲓⲛ ⲑⲓⲁⲙ ⲕⲓⲛⲓⲑⲓⲛ ⲛⲁ ⲕⲑⲃⲁ ⲛⲓⲛⲁ ⲕⲓⲛⲁⲃ  
ⲛⲓⲛⲁ ⲕⲑⲃⲁⲃⲁⲑⲓⲛ ⲕⲑⲃⲁⲃ  
At the day before the restday when the land was dwelt in  
*praise* of *praise* of Dāwīd

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1. ΠΙΕΖΟΥΓ D G H M O P Q V W X; ΕΘΒΕ ΠΙΕΖΟΥΓ L  
2. ΝΤΕ L  
3. ΠΚΑΖΙ D G H W X; ΠΕϞΚΑΖΙ P  
4. †ΩΔΗ D G H M O P Q V W X

## PSALM 94/93

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ<sup>1</sup> ΤΩ ΔΑΥΙΔ [ΤΕΤΡΑΔΙ ΣΑΒΒΑΤΩΝ]<sup>2 3</sup>

Music connected to David [for the fourth of the *week(s)*]

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. ΨΑΛΜΟΣ ΩΔΗΣ A *L(few)*; ΛΙΝΟΣ ΩΔΗΣ *L(few)*; ΛΙΝΟΣ ΩΔΗΣ ΨΑΛΜΟΣ *L(few)*; > 2110  
2. ΤΕΤΡΑΔΙ ΣΑΒΒΑΤΩΝ] B S 2110 Rahlfs (without brackets); ΤΕΤΡΑΔΙ ΣΑΒΒΑΤΟΥ A R L  
3. + ΑΝΕΠΙΓΡΑΦΟΣ (ΠΑΡ ΕΒΡΑΙΟΙΣ) *L(few)*

## PSALM 94/93

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ ΚΒΑΡΤΑ ΣΑΒΒΑΤΟΡΟΜ**

*Music* connected to Dauid himself at the fourth of the *week(s)*

γ: **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ ΚΒΑΡΤΑ ΣΑΒΒΑΤΙ**

*Music* connected to Dauid himself at the fourth of the *week*

Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ ΚΒΑΡΤΑ ΣΑΒΒΑΤΙ**

*Music* of Dauid at the fourth of the *week*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΣ ' ΔΑΥΙΔ ΚΒΑΡΤΑ ΣΑΒΒΑΤΙ**

*Music* of Dauid at the fourth of the *week*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΜΠΕΡΤΟΟΥ<sup>2</sup> ΝΝΚΑΒΒΑΤΟΝ**

The *music* of Daueid of the fourth of the *week(s)*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΔΑΥΕΙΔ [ ]**

Connected to Daueid [ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ ΜΠΙΡΤΟΟΥ<sup>3</sup> ΝΝΙΚΑΒΒΑΤΟΝ<sup>4</sup>**

The *music* of Dauid of the fourth of the *week(s)*

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1. + **ΨΣΙ** I W Clementine

2. **ΕΠΕΡΤΟΟΥ** W64

3. **ΜΠΙΔ** D G H W X; **ΜΠΔ** M O P Q V

4. **ΝΤΕ ΝΙΚΑΒΒΑΤΟΝ** D G H W X

**PSALM 94/93 (cont.)**

PSALM 94/93 (cont.)

Syrohexapla [Hiebert]

<sup>2</sup> כַּבְּרָה <sup>1</sup> כַּזְכָּרָה לַמֶּלֶךְ  
כַּזְכָּרָה לַמֶּלֶךְ כַּזְכָּרָה לַמֶּלֶךְ

Music connected to Dāwīd at the fourth of the week(s)  
which has no overwriting on it at the ‘Ebrāians.

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1. כַּזְכָּרָה B E

2. כַּבְּרָה F

## PSALM 95/94

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΛΙΝΟC ΩΔΗC ΤΩ ΔΑΥΙΔ <sup>1</sup>

Praise of a song connected to David

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. + ΑΝΕΠΙΓΡΑΦΟC ΠΑΡ ΕΒΡΑΙΟΙC *L(many)*

## PSALM 95/94

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ΛΑΥΣ ΚΑΝΤΙΚΙ ΨΣΙ ΔΑΥΙΔ

Praise of a song connected to Dauid himself

Rom: ΛΑΥΣ ΚΑΝΤΙΚΙ ΔΑΥΙΔ

Praise of a song of Dauid

Gallicanum [Weber–Gryson]

ΛΑΥΣ ΚΑΝΤΙΚΙ ' ΔΑΥΙΔ<sup>2</sup>

Praise of a song of Dauid

Sahidic Coptic [Chappell]

ΠΕΣΜΟΥ ΝΤΩΔΗ ΝΔΛΥΕΙΑ

The praise of the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΣΜΟΥΕ ΝΤΩΔΗ ΕΔΛΥΕΙΑ

The praise of the *song* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΣΜΟΥ ΝΤΕ †ΖΩΔΗ<sup>3</sup> ΝΤΕ ΔΛΥΙΑ

The praise of the *song* of Dauid

Syrohexapla [Hiebert]

ܘܘܢܝܢ ܟܘܘܢܘܚܘܢܝܢ ܟܘܘܢܘܚܘܢܝܢ

ܟܘܘܢܘܚܘܢܝܢ ܕܘܘܢܝܢ ܟܘܘܢܘܚܘܢܝܢ ܕܘܘܢܝܢ

*Praise of praise* connected to Dāwîd

which has no overwriting on it at the ‘Ebrāians

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1. + ΨΣΙ I Clementine

2. ΛΑΥΣ ΚΑΝΤΙΚΙ ΔΑΥΙΔ] > k

3. †ΩΔΗ D G H P W X

## PSALM 96/95

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

[ΟΤΕ Ο ΟΙΚΟΣ ΩΚΟΔΟΜΕΙΤΟ<sup>1</sup> ΜΕΤΑ ΤΗΝ ΛΙΧΜΑΛΩΣΙΑΝ]<sup>2</sup>  
ΩΔΗ<sup>3</sup> ΤΩ ΔΑΥΙΔ <sup>4 5</sup>

[When the house was being built after the captivity]  
song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. ΟΙΚΟΔΟΜΕΙΤΑΙ B\*

2. ΟΤΕ Ο ΟΙΚΟΣ ΩΚΟΔΟΜΕΙΤΟ ΜΕΤΑ ΤΗΝ ΛΙΧΜΑΛΩΣΙΑΝ] B Rahlfs (without brackets); ΛΟΓΟΙ ΟΥΣ ΕΛΛΗCΑΝ ΟΔΕ ΟΙΚΟΣ ΟΙΚΟΔΟΜΕΙΤΟ ΜΕΤΑ ΤΗΝ ΛΙΧΜΑΛΩΣΙΑΝ 2110; > A S L

3. ΛΙΝΟΣ ΩΔΗΣ 1219 *L(many)*; > 2110

4. + ΟΤΕ/ΟΠΟΤΕ Ο ΟΙΚΟΣ ΩΚΟΔΟΜΕΙΤΟ/ΩΚΟΔΟΜΗΤΟ/ΩΚΟΔΟΜΗΘΗ/ΩΚΟΔΟΜΗΤΑΙ ΜΕΤΑ ΤΗΝ ΛΙΧΜΑΛΩΣΙΑΝ A S L

5. + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙC *L(many)*

## PSALM 96/95

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM  
CANTICUM IPSI DAVID

When the house was being built after the captivity  
song connected to David himself

γ: CUM QUANDO AEDIFICATA EST DOMUS POST CAPTIVITATEM  
CANTICUM IPSI DAVID

When since the house was built after the captivity  
song connected to David himself

Rom: QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM  
CANTICUM DAVID

Since the house was being built after the captivity  
song of David

Gallicanum [Weber–Gryson]

QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM  
CANTICUM HUIUS DAVID'

Since the house was being built after the captivity  
song connected to this David

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΔΛΥΕΙΑ

ΕΥΝΑΚΕΤ ΠΗΙ ΜΝΝΣΑ ΤΑΙΧΜΑΛΩΣΙΑ

The *song* of Daueid

as the house was going to be built after the *captivity*

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1. QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM CANTICUM HUIUS DAVID]  
CANTICUM HUIUS DAVID QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM S K Φ;  
CANTICUM DAVID QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM W; CANTICUM  
IPSI DAVID QUANDO DOMUS AEDIFICABATUR POST CAPTIVITATEM Clementine;  
CANTICUM HUIUS DAVID H (apparently); > k

**PSALM 96/95 (cont.)**

PSALM 96/95 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΕΔΑΥΕΙΑ

ΕΝΣΕΧΕ ΕΘΑΡΧΑΛΟΥ ΕΥΝΕΚΕΤ ΠΗ ΜΕΝΝΣΑ ΤΕΧΜΑΛΩΣΙΑ

The *song* connected to Daueid

for the words which he spoke as the house was going to be built after the *captivity*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΩΔΗ ΝΤΕ<sup>1</sup> ΔΑΥΙΑ

ΣΟΤΕ ΕΥΝΑΚΩΤ ΜΠΗΙ ΜΕΝΕΝΣΑ †ΕΧΜΑΛΩΣΙΑ

The *song* of Daueid

*when* the house was going to be built after the *captivity*

Syrohexapla [Hiebert]

<sup>2</sup> ⲕⲁⲃⲁ ⲓⲃⲱ ⲕⲁⲙ ⲕⲁⲃⲁⲱ ⲕⲃⲱⲁ ⲓⲃⲱⲕ  
<sup>3</sup> ⲙⲁⲓⲗ ⲕⲃⲱⲁⲃⲁⲃⲱ

When the house was being built after the captivity  
praise connected to Dāwīd

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1. †ΩΔΗ ΝΤΕ Ο Ρ; ΦΛ Τ

2. ⲕⲃⲱⲃⲁ Η

3. > F

## PSALM 97/96

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ<sup>1</sup> [ΟΤΕ<sup>2</sup> Η<sup>3</sup> ΓΗ ΛΥΤΟΥ<sup>4</sup> ΚΛΘΙΣΤΑΤΑΙ<sup>5</sup>]<sup>6 7</sup>

Connected to David [when his land is being arranged]

Iuxta Hebraeos [Weber–Gryson]

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Targum [de Lagarde, mod.]

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1. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(some)*; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*

2. ΟΠΟΤΕ 2110 *L(some)*

3. > R

4. ΛΥΤΩ *L(few)*; > 1219 *L(few)*

5. ΚΛΘΙΣΤΑΤΟ *L(most)*; ΑΠΟΚΛΘΙΣΤΑΤΟ *L(few)*; ΚΛΤΕΣΤΑΘΗ 2110

6. ΟΤΕ Η ΓΗ ΛΥΤΟΥ ΚΛΘΙΣΤΑΤΑΙ] A B S Rahlfs (without brackets); ΟΤΕ ΚΑΤΩΚΙΣΘΗ Η ΓΗ 1219

7. + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ *L(many)*

## PSALM 97/96

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΣΙ ΔΑΥΙΔ CUM TERRA EIUS RESTITUTA EST**

Connected to Dauid himself when his land was restored

γ: **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ CUM TERRA EIUS RESTITUTA EST**

*Music* connected to Dauid himself when his land was restored

Rom: **ΨΣΙ ΔΑΥΙΔ QUANDO TERRA EIUS RESTITUTA EST**

Connected to Dauid himself since his land was restored

Gallicanum [Weber–Gryson]

**hūic' dauid quando<sup>2</sup> terra eius restituta<sup>3</sup> est<sup>4</sup>**

Connected to this Dauid since his land was restored

Sahidic Coptic [Chappell]

**πεψαλμος<sup>5</sup> νδαυειδ ντερε πεφκαζ cmine**

The *music* of Daueid when his land was arranged

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**εδαυειδ ζμ πτρε πεεζε σεμμε**

Connected to Daueid while his land was being arranged

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**φα δαυιδ εταφσεμνι<sup>6</sup> ηχε πεφκαζι**

The one of Dauid when it (namely) his land was arranged

Syrohexapla [Hiebert]

**ⲕⲁⲟⲃⲏ ⲙⲁⲛⲏ ⲕⲁⲓⲛⲏ ⲁⲓⲛⲏ ⲛⲁⲟⲓ**

Connected to Dāwīd when his land is arranged

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1. **ΨΣΙ**; **ΨΑΛΜΟΣ** H W

2. **CUM** I

3. **RESTAURATA** F I

4. **hūic' dauid quando terra eius restituta est**] > k

5. > B (apparently)

6. **ⲙⲡⲀⲤⲈⲘⲈⲚⲒ** T

**PSALM 98/97**

Masoretic Hebrew [BHS]

מְזִמֹּר

Music

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>1 2</sup>

Music connected to David

The Three [Field]

Σ: ΩΔΗ

Song

Iuxta Hebraeos [Weber–Gryson]

CANTICUM

Song

Targum [de Lagarde, mod.]

תושבחה נבואה

Praise foretelling

---

1. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*

2. + ΑΝΕΠΙΓΡΑΦΟΣ (ΠΑΡ ΕΒΡΑΙΟΙΣ) *L(few)*

## PSALM 98/97

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **ΨΑΛΜΟΥΣ ΨΣΙ ΔΑΥΙΔ**

*Music connected to Dauid himself*

Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of Dauid*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΥΣ ' ΔΑΥΙΔ**

*Music of Dauid*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΕΔΑΥΕΙΔ**

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC <sup>2</sup> ΝΤΕ ΔΑΥΙΔ**

The *music* of Dauid

Syrohexapla [Hiebert]

**ܘܘܕܢ ܩܝܘܘܘܢܘܘܢ**

Music connected to Dāwīd

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1. + **ΨΣΙ** I W Clementine

2. + **ΝΤΕ** †ΩΔΗ Ρ

## PSALM 99/98

Masoretic Hebrew [BHS]

\_\_\_\_\_<sup>1</sup>

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>2 3</sup>

Music connected to David

Iuxta Hebraeos [Weber–Gryson]

\_\_\_\_\_

Targum [de Lagarde, mod.]

\_\_\_\_\_

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1. [ד מִזְמוֹר] לְדָוִד Qumran: 4QPs<sup>k</sup> (apparently)

2. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*

3. + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ 1219 *L(some)*; ΑΝΕΠΙΓΡΑΦΟΣ *L(few)*

## PSALM 99/98

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **ΨΑΛΜΟΥΣ ΨΣΙ ΔΑΥΙΔ**

*Music connected to Daudid himself*

Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of Daudid*

Gallicanum [Weber–Gryson]

**ΨΑΛΜΟΥΣ' ΔΑΥΙΔ**

*Music of Daudid*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΤΕΙ Ν[ΔΑΥΕΙΔ]**

The ? of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟC ΝΤΕ ΔΑΥΙΔ**

The *music* of Daudid

Syrohexapla [Hiebert]

**ܘܕܢ ܩܝܘܘܢܘܫܘܢ**

**ܕܘܕܢ ܕܘܕܢ ܕܘܕܢ ܕܘܕܢ**

Music connected to Dāwîd

which has no overwriting at the ʿEbrāians

---

1. **ΨΣΙ W; ΨΑΛΜΟΥΣ ΨΣΙ** Clementine

## PSALM 100/99

Masoretic Hebrew [BHS]

מִזְמוֹר לְתוֹדָה

Music for acknowledgement

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ <sup>1</sup> ΕΙΣ ΕΞΟΜΟΛΟΓΗΣΙΝ

Music for acknowledgement

The Three [Field]

A: ΜΕΛΩΔΗΜΑ ΕΙΣ ΕΥΧΑΡΙΣΤΙΑΝ

Tune for thanking

Iuxta Hebraeos [Weber–Gryson]

CANTICUM IN GRATIARUM ACTIONE

Song in thanksgiving

Targum [de Lagarde, mod.]

שְׁבַחָא עַל קוֹרְבַן תּוֹדָתָא<sup>2</sup>

Praise on the sacrifice of acknowledgement

---

1. + ΤΩ ΔΑΥΙΔ *L(many)*

2. > P110

PSALM 100/99

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **PSALMUS IN CONFESSIOE**

*Music in acknowledgement*

γ: **PSALMUS IN CONFSSIONEM**

*Music for acknowledgement*

Gallicanum [Weber–Gryson]

**PSALMUS IN CONFESSIOE'**

*Music in acknowledgement*

Sahidic Coptic [Chappell]

πεψαλμοc μπουγωνζ̄ εβολ

The *music* of the manifesting

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεψαλμοc ἴπο[γονζ] ἐ[βαλ]

The *music* of the manifesting

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιψαλμοc εγογωνζ<sup>2</sup> εβολ

The *music* for a manifesting

Syrohexapla [Hiebert]

<sup>3</sup>κθλ.αδθ.κ ιαζιζα

*Music in acknowledgement*

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1. **IN CONFESSIOE]** dαυιδ H W

2. NT<sup>?</sup>/εγωνζ εβολ H; ἴτε δαγιδ T

3. κθλ.αδθ.ι E F

**PSALM 101/100**

Masoretic Hebrew [BHS]

לְדָוִד מְזִמֹּר

Connected to Dāwīd music

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ<sup>1 2</sup>

Connected to Dāuid music

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID

Song of Dāuid

Targum [de Lagarde, mod.]

עַל יַד דָּוִד תּוֹשַׁבְחָתָא

On the hand of Dāwīd praise

---

1. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ R S 55 *L(many)*<sup>(sil)</sup>; ΤΩ ΔΑΥΙΔ A  
2. + ΕΙΣ ΕΞΟΜΟΛΟΓΗΣΙΝ *L(few)*

## PSALM 101/100

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ**

*Music* connected to Daudid himself

γ Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ**

*Music* of Daudid

Gallicanum [Weber–Gryson]

**ΔΑΥΙΔ ΨΑΛΜΟΣ'**

Of Daudid *music*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΕΔΑΥΕΙΔ**

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΔ**

The *music* of Daudid

Syrohexapla [Hiebert]

**ⲕⲓⲁⲱⲓⲃ ⲛⲟⲩ**

Connected to Dāwîd *music*

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1. **ΔΑΥΙΔ ΨΑΛΜΟΣ**] **ΨΑΛΜΟΣ ΔΑΥΙΔ** R H W K; **ΨΑΛΜΟΣ ΨΣΙ ΔΑΥΙΔ** I Clementine; > k

## PSALM 102/101

Masoretic Hebrew [BHS]

תַּפְּלָה לְעַנִּי כִּי־יָעֹטֶה  
וּלְפָנֵי יְהוָה יִשְׁפֹּךְ שִׁחוֹ

Prayer for a poor one because he is weak  
and before YHWH he pours out his complaint

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΠΡΟΣΕΥΧΗ ΤΩ ΠΤΩΧΩ ΟΤΑΝ ΑΚΗΔΙΑΣΗ  
ΚΑΙ ΕΝΑΝΤΙΟΝ<sup>1</sup> <sup>2</sup> ΚΥΡΙΟΥ ΕΚΧΕΗ ΤΗΝ ΔΕΗΣΙΝ ΑΥΤΟΥ <sup>3</sup>

Prayer for the poor one when he was weary  
and before the Master he pours out his request

The Three [Field]

Σ: ΠΡΟΣΕΥΧΗ ΤΩ ΠΤΩΧΩ ΕΝ ΤΩ ΛΘΥΜΕΙΝ ΑΥΤΟΝ  
ΚΑΙ ΕΜΠΡΟΣΘΕΝ ΚΥΡΙΟΥ ΕΚΧΕΕΙΝ ΤΗΝ ΛΟΓΟΠΟΙΙΑΝ ΑΥΤΟΥ

Prayer for the poor one in his feeling despondent  
and in front of the Master pouring out his wordmaking

Iuxta Hebraeos [Weber–Gryson]

ORATIO PAUPERIS QUANDO SOLLICITUS FUERIT  
ET CORAM DOMINO FUDERIT<sup>4</sup> ELOQUIUM SUUM

Prayer of the poor one since he was troubled  
and before the Master he poured out his outspokenness

---

1. ΕΝΑΝΤΙ A L(few); ΕΝΩΠΙΟΝ S L(few)

2. + ΤΟΥ 2110

3. + ΚΑΙ ΜΕΤΑ ΠΟΝΟΥ (ΠΡΟΣ)ΕΥΧΗΤΑΙ L(few)

4. EFFUDERIT C Σ

## PSALM 102/101

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ORATIO INOPIS CUM TEDIUM PATERETUR  
ET IN CONSPECTU DOMINI EFFUDIT PRECEM SUAM  
Prayer of the destitute one when he was enduring weariness  
and in the sight of the Master he poured out his request

γ: ORATIO PAUPERIS CUM ACEDIARETUR  
ET IN CONSPECTU DOMINI EFFUNDERET ORATIONEM SUAM  
Prayer of the poor one when he was *weary*  
and in the sight of the Master he was pouring out his speech

Rom: ORATIO PAUPERIS CUM ANXIATUS FUERIT  
ET CORAM DOMINO EFFUDERIT PRECEM SUAM  
Prayer of the poor one when he was distressed  
and before the Master he poured out his request

Gallicanum [Weber–Gryson]

ORATIO PAUPERIS CUM ANXIUS FUERIT'  
ET CORAM DOMINO<sup>2</sup> EFFUDERIT PRECEM SUAM<sup>3</sup>  
Prayer of the poor one when he was distressed  
and before the Master he poured out his request

Sahidic Coptic [Chappell]

ΠΕΨΑΗΛ ΜΠΖΗΚΕ ΕΨΩΑΝ ΜΚΑΖ ΝΖΗΤ  
ΝΨΠΩΖΤ ΜΠΕΨΟΠΣ ΜΠΕΜΤΟ ΕΒΟΛ ΜΠΧΟΕΙC  
The prayer of the poor one when he is pained at heart  
and he pours out his entreaty in the presence of the Master

---

1. ANXIUS FUERIT] ANXIATUS FUERIT H I; ANXIARETUR W

2. CORAM DOMINO] IN CONSPECTU DOMINI Clementine

3. ORATIO PAUPERIS CUM ANXIUS FUERIT ET CORAM DOMINO EFFUDERIT PRECEM SUAM] > k

**PSALM 102/101 (cont.)**

Targum [de Lagarde, mod.]

צלותא על מסכינא ארום מישתלהי  
וקדם יהוה יימר צלותיה

Prayer on the poor one because he becomes weary  
and before YHWH he says his prayer

**PSALM 102/101 (cont.)**

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ΠΕΨΛΗΛ ΜΠΖΗ]ΚΕ ΛΨΩΛΗ ΜΠΚΕΖ ΝΖΗΤ  
ΝΨΠΟΖΤ ΜΠΕΨΤΟΒΖ ΜΠΕΜΤΑ ΕΒΑΛ ΜΠΧϚ

The prayer of the poor one when he is pained at heart  
and he pours out his request in the presence of the Master

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΠΡΟΨΕΥΧΗ ΝΤΕ<sup>1</sup> ΠΙΖΗΚΙ ΕΨΩΠ ΛΨΩΛΗΕΡ ΜΚΛΖ<sup>2</sup> ΝΖΗΤ  
<sup>3</sup> ΝΤΕΨΧΩΨ ΜΠΕΨΤΩΒΖ<sup>4</sup> ΜΠΕΜΘΟ ΜΠΘΟΙϚ<sup>5</sup>

The *prayer* of the poor one whenever he is pained at heart  
and he pours out his request in the presence of the Master

Syrohexapla [Hiebert]

ⲕⲁⲟⲩ ⲁⲓⲃⲁⲛⲁⲩ ⲕⲁ ⲕⲁⲓⲃⲓ ⲕⲁⲓⲃⲓ  
ⲙⲁⲓⲃⲁⲛⲁⲩ<sup>6</sup> ⲁⲓⲃⲁ ⲕⲁⲓⲃⲁ ⲙⲁⲓⲃⲁ

Prayer for a poor one when he was disturbed  
before the Master and he pours out his request

---

1. > G H

2. ΕΜΚΛΖ D G H Q W X

3. + ΟΥΟΖ D G H L W X

4. ΝΠΕΨΤΩΒΖ M\*

5. ΜΦΝΟΥ† P

6. ⲁⲓⲃⲁ ⲕⲁⲓⲃⲁ ⲙⲁⲓⲃⲁ] ⲁⲓⲃⲁ ⲕⲁⲓⲃⲁ ⲙⲁⲓⲃⲁ E H J

**PSALM 103/102**

Masoretic Hebrew [BHS]

לְדָוִד

Connected to Dāwīd

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ<sup>1</sup>

Connected to Daud

The Three [Field]

A: ΤΟΥ ΔΑΥΙΔ

Of Daud

Iuxta Hebraeos [Weber–Gryson]

דאuid

Of Daud

Targum [de Lagarde, mod.]

על יד דוד איתאמר בנבואה

On the hand of Dāwīd said in foretelling

---

1. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L*(most); ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ 1219 *L*(some); > 2110 (apparently)

## PSALM 103/102

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: 𐌶𐌷𐌰 𐌆𐌻𐌰𐌹𐌸

Connected to Daudid himself

γ: 𐌶𐌰𐌶𐌹𐌻𐌰𐌺𐌰𐌺 𐌶𐌷𐌰 𐌆𐌻𐌰𐌹𐌸

*Music* connected to Daudid himself

Gallicanum [Weber–Gryson]

𐌶𐌷𐌰 𐌆𐌻𐌰𐌹𐌸'

Connected to Daudid himself

Sahidic Coptic [Chappell]

𐌸𐌹 𐌆𐌻𐌰𐌹𐌸

The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

𐌸𐌹𐌻𐌰𐌹𐌸

Connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

𐌸𐌹 𐌆𐌻𐌰𐌹𐌸

The one of Daudid

Syrohexapla [Hiebert]

<sup>2</sup> 𐌶𐌻𐌰𐌹𐌸

Connected to Dāwīd

---

1. 𐌶𐌷𐌰 𐌆𐌻𐌰𐌹𐌸] > k

2. > D; 𐌶𐌻𐌰𐌹𐌸 𐌶𐌻𐌰𐌹𐌸 E

## PSALM 104/103

Masoretic Hebrew [BHS]

\_\_\_\_\_<sup>1</sup>

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

τω<sup>2</sup> δαγιδ<sup>3 4 5</sup>

Connected to Daud

The Three [Field]

A: ΤΟΥ ΔΑΥΙΔ  
Of Daud

Iuxta Hebraeos [Weber–Gryson]

\_\_\_\_\_

Targum [de Lagarde, mod.]

\_\_\_\_\_

---

1. לְדָוִד Qumran: 11QPs<sup>a</sup> 4QPs<sup>c</sup> (apparently)

2. ΤΟΥ Α

3. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(most)*; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*

4. + ΕΠΙ/ΥΠΕΡ/ΠΕΡΙ ΤΗΣ ΤΟΥ ΚΟΣΜΟΥ ΓΕΝΕΣΕΩΣ/ΣΥΣΤΑΣΕΩΣ *L(most)*

5. + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ *L(few)*

PSALM 104/103

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ΨΑΛΜΟΣ ΔΑΥΙΔ

Connected to Dauid himself

Rom: PSALMUS DAVID

Music of Dauid

Gallicanum [Weber–Gryson]

ΨΑΛΜΟΣ ΔΑΥΙΔ

Connected to Dauid himself

Sahidic Coptic [Chappell]

ΠΑ ΔΑΥΕΙΔ

The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΔΑΥΕΙΔ

Connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΦΑ ΔΑΥΙΔ

The one of Dauid

Syrohexapla [Hiebert]

<sup>2</sup> <sup>1</sup> ܕܘܘܝܕ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ  
ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ ܕܘܘܠܕܘܢܐ

Connected to Dāwîd on the making of the world because I made these for you  
which has no overwriting on it at the ‘Ebrāians.

---

1. ܕܘܘܝܕ F

2. + ܕܘܘܠܕܘܢܐ F G

**PSALM 105/104**

Masoretic Hebrew [BHS]

<sup>1</sup>[הללויה]

-----

[Praise Yāh]

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***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

אלללואא

*Alleluia*

Targum [de Lagarde, mod.]

<sup>3</sup>[הללויה<sup>2</sup>]

-----

[Praise Yāh]

-----

---

1. As last phrase of preceding Psalm, not a heading.

2. שבחו אלהא<sup>M</sup>

3. As last phrase of preceding Psalm, not a heading.

**PSALM 105/104**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ<sup>1</sup>**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>2</sup> ܐܠܠܘܝܐ

Praise Yā<sup>3</sup>

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1. ΦΑ ΔΑΥΙΔ Ο

2. ܐܠܠܘܝܐ E

## PSALM 106/105

Masoretic Hebrew [BHS]

[הללויה]  
1[הללויה]  
[Praise Yāh]  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλοῦια  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia<sup>2</sup>]<sup>3</sup>  
alleluia  
[Alleluia]  
[Alleluia]

Targum [de Lagarde, mod.]

[הללויה<sup>4</sup>]  
6[הללויה<sup>5</sup>]  
[Praise Yāh]  
[Praise Yāh]

---

1. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.

2. > R F C I Σ A K Θ S Harden

3. As last phrase of preceding Psalm, not a heading.

4. שבחו אלהא M

5. שבחו אלהא M; > P

6. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.

PSALM 106/105

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ'**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

**ܠܠܠܘܐ<sup>2</sup> ܠܠܠܘܐ**

Praise Yā' praise Yā'

---

1. **ΑΛΛΕΛΟΥΑ ΑΛΛΕΛΟΥΑ** F; > K

2. **ܠܠܠܘܐ** E

PSALM 107/106

Masoretic Hebrew [BHS]

<sup>1</sup>[הללויה]

-----  
[Praise Yāh]  
-----

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>2</sup>

[Alleluia]

Targum [de Lagarde, mod.]

<sup>4</sup>[הללויה<sup>3</sup>]

-----  
[Praise Yāh]  
-----

---

1. As last phrase of preceding Psalm, not a heading.

2. As last phrase of preceding Psalm, not a heading. As heading: F Σ K Θ S L Harden

3. שבחו אלהא M

4. As last phrase of preceding Psalm, not a heading.

PSALM 107/106

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ἈΛΛΕΛΟΥΑ

*Alleluia*

Gallicanum [Weber–Gryson]

ἈΛΛΕΛΟΥΑ

*Alleluia*

Sahidic Coptic [Chappell]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܠܠܠܘܐ

Praise Yā<sup>2</sup>

---

1. ܠܠܠܘܐ E; > F

## PSALM 108/107

Masoretic Hebrew [BHS]

שִׁיר מְזֻמָּר לְדָוִד<sup>1</sup>

Song (of) music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

<sup>2</sup> ΩΔΗ ΨΑΛΜΟΥ<sup>3</sup> ΤΩ ΔΑΥΙΔ<sup>4</sup>

Song of music connected to Daudid

The Three [Field]

A: ΑCMA ΜΕΛΩΔΗΜΑΤΟC ΤΩ ΔΑΥΙΔ

Lay of a tune connected to Daudid

ΣΘ: ΑCMA ΨΑΛΜΟΥ ΤΩ ΔΑΥΙΔ

Lay of music connected to Daudid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM PSALM<sup>5</sup> DAUID

Song of *music* of Daudid

Targum [de Lagarde, mod.]

שִׁירָא וּשְׁבַחָא<sup>6</sup> עַל יַד דָּוִד

Song and praise on the hand of Dāwid

---

1. לְאִסָּר a few mss. (BHS)

2. + ἈΛΛΗΛΟΥΙΑ 1219 2110

3. ΩΔΗ ΨΑΛΜΟΥ] ΩΔΗ ΨΑΛΜΟC *L(few)*; ΨΑΛΜΟC *AL(some)*

4. ΩΔΗ ΨΑΛΜΟΥ ΤΩ ΔΑΥΙΔ] > 1219

5. PSALMUS<sup>F</sup>

6. וְתוֹשְׁבַחָא<sup>M</sup>

## PSALM 108/107

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

γ: **CANTICUM DAUID**

Song of Dauid

Rom: **CANTICUM PSALMUS DAUID**

Song *music* of Dauid

Gallicanum [Weber–Gryson]

**CANTICUM PSALMI ' DAUID**

Song of *music* of Dauid

Sahidic Coptic [Chappell]

**ΤΩΔΗ² ΜΠΕΨΑΛΜΟC³ ΝΔΛΥΕΙΔ**

The *song* of the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΤΩΔΗ ΜΠΕΨΑΛΜΟC ΕΔΛΥΕΙΔ**

The *song* of the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟC ΝΤΕ †ΖΩΔΗ⁴ ΝΤΕ⁵ ΔΛΥΙΔ⁶**

The *music* of the *song* of Dauid

---

1. + **ΙΨΙ** Clementine

2. **ΔΩΤΗ** WP

3. **ΠΕΨΑΛΜΟC** V

4. **†ΩΔΗ** D G H P Q W X

5. **ΠΨΑΛΜΟC ΝΤΕ †ΖΩΔΗ ΝΤΕ] ΨΑΛΜΟC ΩΔΗ ΤΩ Τ**

6. **†ΖΩΔΗ ΝΤΕ ΔΛΥΙΔ] ΔΛΥΙΔ ΝΤΕ †ΖΩΔΗ L**

**PSALM 108/107 (cont.)**

**PSALM 108/107 (cont.)**

Syrohexapla [Hiebert]

<sup>2</sup> ܘܢܘܢܐ ܕܘܢܘܢܐ ܕܘܢܘܢܐ ܕܘܢܘܢܐ <sup>1</sup> ܕܘܢܘܢܐ

Praise of music of Dāwîd

---

1. > E J

2. ܘܢܘܢܐ E<sup>ext</sup>

## PSALM 109/108

Masoretic Hebrew [BHS]

לְמִנְצֵחַ לְדָוִד מִזְמוֹר

For the leader connected to Dāwīd music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ<sup>1</sup>

For the end connected to Dāuid music

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΤΟΥ ΔΑΥΙΔ ΜΕΛΩΔΗΜΑ

For the conqueror of Dāuid tune

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA DAUID CANTICUM

For the conquest of Dāuid song

Targum [de Lagarde, mod.]

לְשַׁבַּח אֵל יְדֵי דָוִד תּוֹשַׁבְחָא

For the praiser on the hand of Dāwīd praise

---

1. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ A R 2009 (apparently) L(most)

## PSALM 109/108

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

γ Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM DAUID PSALMUS'**

For the end of Dauid *music*

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>2</sup> ΠΕΨΑΛΜΟΣ<sup>3</sup> ΝΔΛΥΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΕΠΧΟΚ ΕΒΑΛ ΠΕΨΑΛΜΟΣ ΕΔΛΥΕΙΔ**

For the end the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ ΕΒΟΛ<sup>4</sup> ΠΙΨΑΛΜΟΣ<sup>5</sup> ΝΤΕ<sup>6</sup> ΔΛΥΙΔ**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

<sup>7</sup> **ܘܕܢ ܟܝܘܢܘܢ ܟܘܕܘܢ**

At the end *music* connected to Dāwīd

---

1. **DAUID PSALMUS] PSALMUS DAUID** I W K Φ Clementine

2. **ΕΠΧΩΚ ΕΒΟΛ]** > V

3. **ΜΠΕΨΑΛΜΟΣ** WP; > V

4. > M O P Q T

5. **ΜΠΙΨΑΛΜΟΣ** D G H M O P Q T V W X

6. **Ν Τ**

7. + **ܟܝܘܢܘܢ ܘܕܢ ܟܘܕܘܢ ܟܘܕܘܢ** F

**PSALM 110/109**

Masoretic Hebrew [BHS]

לְדָוִד מִזְמוֹר

Connected to Dāwīd music

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ<sup>1</sup>

Connected to Dāuid music

Iuxta Hebraeos [Weber–Gryson]

DAUID CANTICUM

Of Dāuid song

Targum [de Lagarde, mod.]

עַל יַד דָּוִד תּוֹשֵׁבַח

On the hand of Dāwīd praise

---

1. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ 55 *L(many)*<sup>(sil)</sup>; ΑΛΛΗΛΟΥΙΑ *L(few)*  
418

PSALM 110/109

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ϩⲥⲓ ⲉⲗⲓⲃ ϩⲥⲁⲗⲙⲟⲥ

Connected to Daudid himself *music*

γ: ϩⲥⲁⲗⲙⲟⲥ ϩⲥⲓ ⲉⲗⲓⲃ

*Music* connected to Daudid himself

Rom: ϩⲥⲁⲗⲙⲟⲥ ⲉⲗⲓⲃ

Gallicanum [Weber–Gryson]

ⲉⲗⲓⲃ ϩⲥⲁⲗⲙⲟⲥ'

Of Daudid *music*

Sahidic Coptic [Chappell]

ⲡⲈⲮⲘⲞⲢ ⲛⲁⲗⲮⲈⲓⲁ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲈⲮⲘⲞⲢ ⲈⲗⲮⲈⲓⲁ

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲈⲮⲘⲞⲢ ⲛⲧⲈ ⲉⲗⲮⲈⲓⲁ

The *music* of Daudid

Syrohexapla [Hiebert]

ⲕⲓⲁⲱⲓⲃ<sup>2</sup> ⲛⲁⲗⲮⲈⲓⲁ

Of Dāwīd *music*

---

1. ⲉⲗⲓⲃ ϩⲥⲁⲗⲙⲟⲥ] ϩⲥⲁⲗⲙⲟⲥ ⲉⲗⲓⲃ R W K Clementine

2. ⲛⲁⲗⲮⲈⲓⲁ F

**PSALM 111/110**

Masoretic Hebrew [BHS]

<sup>1</sup>[הַלְלוּ יְהוָה |]  
[Praise Yāh]

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

אללעלואא  
*Alleluia*

Targum [de Lagarde, mod.]

<sup>3</sup>[הללויה<sup>2</sup>]  
[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading.

2. שבחו אלהא M; > P P17

3. As first phrase of the Psalm, not part of heading.

PSALM 111/110

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **ALLELUIA**

*Alleluia*

Rom: **ALLELUIA REUERSIONIS ACCAEI ET ZACHARIAE**

*Alleluia* of the return of Aggaeus and Zacharias

Gallicanum [Weber–Gryson]

**ALLELUIA REUERSIONIS ACCEI ET ZACCHARIAE'**

*Alleluia* of the return of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΪΑ<sup>2</sup>**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

<sup>3</sup> **ΑΛΛΗΛΟΥΪΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΪΑ**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>6</sup> ܠܝܘܘܝܐ ܕܥܘܨܝܘܬܐ ܕܗܘܪܘܓܝܘܬܐ ܕܙܟܪܝܘܬܐ <sup>5</sup> ܕܗܘܪܘܓܝܘܬܐ <sup>4</sup> ܕܙܟܪܝܘܬܐ

Praise Yā' of the return of Ḥaggay and of Zkaryā'

---

1. **REUERSIONIS ACCEI ET ZACCHARIAE**] > I Clementine

2. ΠΕΨΑΛΜΟΣ ΝΔΑΓΕΙΑ W34

3. ms. has a stray Τ before ΑΛΛΗΛΟΥΪΑ

4. ܘܠܠܘܐ E

5. ܕܗܘܪܘܓܝܘܬܐ ܕܙܟܪܝܘܬܐ E

6. ܠܝܘܘܝܐ ܕܥܘܨܝܘܬܐ ܕܗܘܪܘܓܝܘܬܐ marked with obeli] without obeli F H J

**PSALM 112/111**

Masoretic Hebrew [BHS]

<sup>1</sup>[הַלְלוּ יְהוָה]  
[Praise Yāh]

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλοῦγια <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[ἁλλελουια]<sup>3</sup>  
[Alleluia]

Targum [de Lagarde, mod.]

<sup>5</sup>[הַלְלוּיָהּ]  
[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading.

2. + ΤΗΣ ΕΠΙΣΤΡΟΦΗΣ ΑΓΓΛΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ R *L(few)*; (ΕΚ) ΤΗΣ ΕΠΙΓΡΑΦΗΣ ΑΓΓΛΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ (after or before ἁλληλοῦγια) *L(some)*; ΑΓΓΛΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ *L(few)*; ΖΑΧΑΡΙΟΥ T

3. As last phrase of preceding Psalm, not a heading. As heading: F Σ Θ S L Harden

4. שְׁבַחוּ אֱלֹהֵא M; > P

5. As first phrase of the Psalm, not part of heading.

PSALM 112/111

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ALLELUIA CONUERSI ACCAEI ET ZACHARIAE  
*Alleluia* of the one turned back of Aggaeus and Zacharias  
γ: ALLELUIA CONUERSIONIS ACCAEI ET ZACCHARIAE  
*Alleluia* of the turning back of Aggaeus and Zaccharias  
Rom: ALLELUIA REUERSIONIS ACCAEI ET ZACHARIAE  
*Alleluia* of the return of Aggaeus and Zacharias

Gallicanum [Weber–Gryson]

ALLELUIA REUERSIONIS ACCEI ET ZACCHARIAE  
*Alleluia* of the return of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

ΑΛΛΗΛΟΥΪΑ <sup>1</sup>  
*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΑΛΛΗΛΟΥΪΑ  
*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΑΛΛΗΛΟΥΪΑ  
*Allēlouia*

Syrohexapla [Hiebert]

<sup>4</sup> ܠܘܘܝܐ ܕܥܘܒܝܐ <sup>3</sup> ܠܘܘܝܐ ܕܥܘܒܝܐ <sup>2</sup> ܠܘܘܝܐ  
Praise Yā<sup>2</sup> of the return of Ḥaggay and of Zkaryā<sup>3</sup>

---

1. + ΠΕΚΤΟ ??ΑΓΓΑΙΟΣ ΜΝ ΖΑΧΑΡΙΑΣ W34

2. ܠܘܘܝܐ E

3. ܠܘܘܝܐ ܕܥܘܒܝܐ E

4. ܠܘܘܝܐ ܕܥܘܒܝܐ ܠܘܘܝܐ ܕܥܘܒܝܐ marked with obeli] without obeli E F H J

## PSALM 113/112

Masoretic Hebrew [BHS]

<sup>1</sup>[הַלְלוּ יְהוָה |]  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλουῖα  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

alleluia  
*Alleluia*

Targum [de Lagarde, mod.]

<sup>3</sup>[הללויה<sup>2</sup>]  
[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading.

2. שבחו אלהא M

3. As first phrase of the Psalm, not part of heading.

**PSALM 113/112**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΪΑ ΤΕΧΟΡΕΙΑ**

*Allēlouia the dance*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΪΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΪΑ<sup>1</sup>**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>2</sup> ܠܠܘܐ

Praise Yā<sup>3</sup>

---

1. > D

2. ܠܠܘܐ E

PSALM 114–115/113<sup>1</sup>

Masoretic Hebrew [BHS]

<sup>2</sup>[הללויה]²

-----

[Praise Yāh]

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*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]³

[Alleluia]

Targum [de Lagarde, mod.]

<sup>5</sup>[הללויה]⁵

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[Praise Yāh]

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1. 113–114 (additional numbering issue) for 2110 and Sahidic (?)

2. As last phrase of preceding Psalm, not a heading.

3. As last phrase of preceding Psalm, not a heading. As heading: F Σ K Θ S L Harden

4. שבחו אלהא M

5. As last phrase of preceding Psalm, not a heading.

**PSALM 114–115/113**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ἈΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ἈΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ἈΛΛΗΛΟΥΪΑ ΤΕΧΟΡΕΙΑ**

*Allēlouia the dance*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ἈΛΛΗΛΟΥΪΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ἈΛΛΗΛΟΥΪΑ<sup>1</sup>**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>2</sup> ܐܠܠܘܐ

Praise Yā<sup>3</sup>

---

1. > M

2. ܐܠܠܘܐ E

PSALM 116A/114<sup>1</sup>

Masoretic Hebrew [BHS]

<sup>2</sup>[הללויה]

-----  
[Praise Yāh]  
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**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

αλληλογια <sup>3</sup>

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>4</sup>

[Alleluia]

Targum [de Lagarde, mod.]

<sup>6</sup>[הללויה]

-----  
[Praise Yāh]  
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1. 115 (additional numbering issue) for Sahidic

2. As last phrase of preceding Psalm, not a heading.

3. + ἀνεπιγραφος παρ ἑβραίοις *L(few)*

4. As last phrase of preceding Psalm, not a heading. As heading: F Σ Θ S L Harden; > R K

5. שבחו אלהא M

6. As last phrase of preceding Psalm, not a heading.

**PSALM 116A/114**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܠܠܘܐ

Praise Yā<sup>2</sup>

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1. ܠܠܘܐ E

**PSALM 116B/115**

Masoretic Hebrew [BHS]

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***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

-----<sup>1</sup>

Targum [de Lagarde, mod.]

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1. **ΑΛΛΕΛΟΥΙΑ** I A K S L Harden

PSALM 116B/115

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ἈΛΛΕΛΟΥΑ

*Alleluia*

Gallicanum [Weber–Gryson]

ἈΛΛΕΛΟΥΑ

*Alleluia*

Sahidic Coptic [Chappell]

Ⲁⲗⲗⲏⲗⲟⲩⲁ

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Ⲁⲗⲗⲏⲗⲟⲩⲁ

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Ⲁⲗⲗⲏⲗⲟⲩⲁ

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܐܠܠܘܐ

Praise Yā<sup>2</sup>

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1. ܐܠܠܘܐ E; > F

PSALM 117/116

Masoretic Hebrew [BHS]

<sup>1</sup>[הללויה]

-----  
[Praise Yāh]  
-----

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

αλληλογια <sup>2</sup>

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>3</sup>

[*Alleluia*]

Targum [de Lagarde, mod.]

<sup>5</sup>[הללויה]

-----  
[Praise Yāh]  
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1. As last phrase of preceding Psalm, not a heading.

2. + ἀνεπιγραφος παρ ἑβραίοις *L(few)*

3. As last phrase of preceding Psalm, not a heading. As heading: F C Σ A K Θ S L Harden

4. שבחו אלהא <sup>M</sup>

5. As last phrase of preceding Psalm, not a heading.

PSALM 117/116

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܠܠܘܐ

Praise Yā<sup>2</sup>

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1. ܠܠܘܐ E

PSALM 118/117

Masoretic Hebrew [BHS]

<sup>1</sup>[הללויה]

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[Praise Yāh]

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*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>2</sup>

[Alleluia]

Targum [de Lagarde, mod.]

<sup>4</sup>[הללויה]<sup>3</sup>

-----

[Praise Yāh]

-----

---

1. As last phrase of preceding Psalm, not a heading.

2. As last phrase of preceding Psalm, not a heading. As heading: F C Σ K Θ S L Harden

3. שבחו אלהא M

4. As last phrase of preceding Psalm, not a heading.

**PSALM 118/117**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܠܠܘܐ

Praise Yā<sup>2</sup>

---

1. ܠܠܘܐ E

**PSALM 119/118**

Masoretic Hebrew [BHS]

-----

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

-----<sup>1</sup>

Targum [de Lagarde, mod.]

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1. Ἀλλελουία F S L Harden

PSALM 119/118

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> כאללמ

כִּיבִּי הַאֵל כִּיבִּי מֵלֵךְ הַאֵל <sup>2</sup>

Praise Yāʿ

which has no overwriting at the ‘Ebrāians.

---

1. כאללמ E

2. הַאֵל F

**PSALM 120/119**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

The Three [Field]

Α Σ: ΕΙΣ ΤΑΣ ΑΝΑΒΑΘΕΙΣ

For the goings up

Θ: ΑΣΜΑ ΤΩΝ ΑΝΑΒΑΘΕΩΝ

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מְסוּקִיָּין דְּתַהוּמַא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דְּתַהוּמַא M



**PSALM 121/120**

Masoretic Hebrew [BHS]

שִׁיר לַמַּעֲלוֹת<sup>1</sup>  
Song for the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ  
Song of the steps up

The Three [Field]

Σ: ΑCMA ΤΩΝ ΑΝΑΒΑCΕΩΝ  
Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM  
Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מְסִיקִיין דַּתְּהוּמַא<sup>2</sup>  
Song that was said on the goings up of the abyss

---

1. המעלות some mss. (BHS) Qumran: 11QPs<sup>a</sup>

2. דתהומיא M

PSALM 121/120

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΝΤΩΡΤ<sup>1</sup>

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΝΝΙΑΝΑΒΑΘΜΟC

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ<sup>2</sup> ΝΤΕ ΝΙΑΝΑΒΑΘΜΟC<sup>3</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

<sup>4</sup> ܠܘܘܘܢܝܢ ܠܘܘܘܢܝܢ

Praise of the goings up

---

1. ΝΝΤΩΡΤ V

2. †ΩΔΗ D Q W X; †ΖΟΤΕ G H; ΩΔΗ T

3. ΝΤΕ ΝΙΑΝΑΒΑΘΜΟC] ΑΝΑΒΑΘΜΟC T

4. ܠܘܘܘܢܝܢ E

## PSALM 122/121

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד<sup>1</sup>

The song of the steps up connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ ΤΩ ΔΑΥΙΔ<sup>2</sup>

Song of the steps up connected to Dauid

The Three [Field]

Α Σ: ΑCMA ΤΩΝ ΑΝΑΒΑCΕΩΝ ΤΟΥ ΔΑΥΙΔ

Lay of the goings up of Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM DAUID

Song of steps of Dauid

Targum [de Lagarde, mod.]

שִׁירָא דֵאִיתָאמַר עַל מְסִיקִיָּין דְּתֵהוּמָא<sup>4 3</sup>

Song that was said on the goings up of the abyss

---

1. > two mss. (BHS)

2. ΤΩ ΔΑΥΙΔ] > A R L Rahlfs

3. דְּתֵהוּמָא C M P P17 P110

4. + עַל יַד דָּוִד M

PSALM 122/121

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: CANTICUM GRADUUM

Song of steps

γ: CANTICUM GRADUUM DAUID

Song of steps of Dauid

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM HUIUS DAUID'

Song of steps connected to this Dauid

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΝΤΩΡΤΡ<sup>2</sup>

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΝΝΑΝΑΒ[ΛΘΜΟC]

The *song* of the *steps* up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ<sup>3</sup> ΝΤΕ ΝΙΑΝΑΒΛΘΜΟC<sup>4</sup> ΝΤΕ ΔΑΥΙΔ<sup>5</sup>

The *song* of the *steps* up of Dauid

Syrohexapla [Hiebert]

<sup>6</sup> ܘܘܕܗ ܢܢܬܘܪܬܪ ܢܕܘܘܪܘܕܝ

Praise of the goings up of Dāwîd

---

1. **hujc dauid**] > I W S K Clementine

2. **ΝΝΤΩΡΤ** V

3. †**ΩΔΗ** D G H Q W X; †**ΠΡΟΕΥΧΗ** P V; **ΩΔΗ** T

4. **ΝΤΕ ΝΙΑΝΑΒΛΘΜΟC**] **ΝΤΕ ΕΝΙΑΝΑΒΛΘΜΟC** P; **ΑΝΑΒΛΘΜΟC** T

5. **ΝΤΕ ΔΑΥΙΔ**] > D G H L M O Q T W X

6. ܘܘܕܗ F

**PSALM 123/122**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת<sup>1</sup>

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

The Three [Field]

Α Σ: ΑCMA ΤΩΝ ΑΝΑΒΑCΕΩΝ

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דֵאִיתָאמֵר עַל מַסְקִיין דְּתֵהוּמָא<sup>2</sup>

Song that was said on the goings up of the abyss

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1. [שִׁיר הַמַּעֲלוֹת] שִׁיר הַמַּעֲלוֹת [ל] דויד למעלות Qumran: 11QPs<sup>a</sup>

2. דְּתֵהוּמָא M P P17

PSALM 123/122

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΝΤΩΡΤ<sup>1</sup>

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΝΝΑΝΑΒΛΘΜΟC

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ<sup>2</sup> ΝΤΕ ΝΙΑΝΑΒΛΘΜΟC<sup>3</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܠܘܕܘܢܐ ܠܫܘܒܘܬܐ

Praise of the goings up

---

1. ΝΝΤΩΡΤ V

2. †ΩΔΗ D G H<sup>2</sup> W X; ΩΔΗ Q T

3. ΝΤΕ ΝΙΑΝΑΒΛΘΜΟC] ΑΝΑΒΛΘΜΟC Q T

## PSALM 124/123

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד<sup>1</sup>

The song of the steps up connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ ΤΩ ΔΑΥΙΔ<sup>2</sup>

Song of the steps up connected to David

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM DAUID

Song of steps of David

Targum [de Lagarde, mod.]

שִׁירָא דֵאִיתְאִמַר<sup>3</sup> עַל מַסְקִיִן דְתְהוּמָא<sup>4</sup> עַל יַד דְּוִד

Song that was said on the goings up of the abyss on the hand of Dāwid

---

1. > a few mss. (BHS)

2. ΤΩ ΔΑΥΙΔ] > A Rahlfs

3. דֵאִמַר C

4. דְתְהוּמָא M P P17\* P110\*

PSALM 124/123

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM CRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM CRADUUM HUIUS DAUID'

Song of steps connected to this Dauid

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΝΤΩΡΤΡ<sup>2</sup>

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΝΝΑΝΑΒΑΘΜΟC

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ<sup>3</sup> ΝΤΕ ΝΙΑΝΑΒΑΘΜΟC<sup>4</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܠܘܕܘܢܐ ܠܫܘܒܘܬܐ

Praise of the goings up

---

1. *huius dauid*] > I W K Clementine

2. ΝΝΤΩΡΤ V

3. †ΩΔΗ D G H Q W X; ΩΔΗ T

4. ΝΤΕ ΝΙΑΝΑΒΑΘΜΟC] ΑΝΑΒΑΘΜΟC T

**PSALM 125/124**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת  
The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ  
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM  
Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דֵאִיתְאִמֵר עַל מַסְקִיִן דְתְהוּמָא<sup>1</sup>  
Song that was said on the goings up of the abyss

---

1. דְתְהוּמָא M

PSALM 125/124

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΝΤΩΡΤΡ<sup>1</sup>

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΝΝΑΝΑΒΑΘΜΟC

The *song* of the *steps* up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ<sup>2</sup> ΝΤΕ ΝΙΑΝΑΒΑΘΜΟC<sup>3</sup>

The *song* of the *steps* up

Syrohexapla [Hiebert]

ܠܘܕܘܢܐ ܠܫܘܒܘܬܐ

Praise of the goings up

---

1. ΝΝΤΩΡΤ V

2. †ΩΔΗ D G H W X; ΩΔΗ Q T

3. ΝΤΕ ΝΙΑΝΑΒΑΘΜΟC] ΑΝΑΒΑΘΜΟC Q T

**PSALM 126/125**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דֵאִיתְאִמֵר עַל מַסְקִיִן דְתְהוּמָא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דְתְהוּמָא M

PSALM 126/125

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ΤΩΔΗ ΝΝΤΩΡΤ<sup>1</sup>

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΩΔΗ ΝΝΑΝΑΒΛΘΜΟC

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ΖΩΔΗ<sup>2</sup> ΝΤΕ ΝΙΑΝΑΒΛΘΜΟC<sup>3</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܠܘܕܘܢܐ ܠܫܘܒܘܬܐ

Praise of the goings up

---

1. ΝΝΤΩΡΤ V (apparently)

2. †ΩΔΗ D G H W X; ΩΔΗ Q T

3. ΝΤΕ ΝΙΑΝΑΒΛΘΜΟC] ΑΝΑΒΛΘΜΟC Q T

**PSALM 127/126**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְשִׁלֹּמֹה

The song of the steps up connected to Š<sup>e</sup>lomoh

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ ΤΩ ΣΑΛΩΜΩΝ<sup>1</sup>

Song of the steps up connected to Salōmōn

The Three [Field]

Α Σ: ΑΣΜΑ ΤΩΝ ΑΝΑΒΑΘΜΩΝ . . .

Lay of the goings up . . .

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM SALOMONIS

Song of steps of Salomon

Targum [de Lagarde, mod.]

שִׁירָא דְאִיתְאֵמַר עַל מַסְקִיִּין דְתְהוּמָא<sup>2</sup> עַל יַד שְׁלֹמֹה

Song that was said on the goings up of the abyss on the hand of Š<sup>e</sup>lomoh

---

1. ΤΩ ΣΑΛΩΜΩΝ] > A S L

2. דְתְהוּמָא M

PSALM 127/126

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: CANTICUM GRADUUM SALOMONIS<sup>1</sup>

Song of steps of Salomon

Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM SALOMONIS<sup>2</sup>

Song of steps of Salomon

Sahidic Coptic [Chappell]

ⲦⲠⲔⲬ ⲛⲛⲧⲱⲢⲧⲢ̅ ⲛ̅ⲘⲚⲟⲙⲱⲛ

The *song* of the steps up of Solomōn

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲦⲠⲔⲬ ⲛ̅ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲘ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲒⲠⲔⲬ<sup>3</sup> ⲛ̅ⲧⲈ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲘ<sup>4</sup> ⲛ̅ⲧⲈ ⲘⲚⲟⲙⲱⲛ<sup>5</sup>

The *song* of the *steps up* of Solomōn

Syrohexapla [Hiebert]

ⲛⲁⲃⲁⲃⲁⲑⲙⲟⲘ ⲛⲁⲃⲁⲃⲁⲑⲙⲟⲘ ⲛⲁⲃⲁⲃⲁⲑⲙⲟⲘ

Praise of the goings up of Šlēmōn

---

1. ms. γ reads **SOLOMONIS**

2. > I W S K

3. ⲧⲒⲠⲔⲬ D G H W X; ⲠⲔⲬ Q T

4. ⲛ̅ⲧⲈ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲘ] ⲁⲛⲁⲃⲁⲑⲙⲟⲘ Q T

5. ⲛ̅ⲧⲈ ⲘⲚⲟⲙⲱⲛ] ⲈⲘⲚⲟⲙⲱⲛ T; > D G H O P W

**PSALM 128/127**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מְסִיקִיָּין דַּתְהוּמַא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דַּתְהוּמַא M

PSALM 128/127

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛⲛⲧⲱⲡⲧ̅ⲡ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲧⲱⲗⲏ ⲛⲛⲓ]ⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲗⲱⲗⲏ<sup>1</sup> ⲛⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ<sup>2</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

ⲕⲁⲓⲁⲃⲁⲑⲙⲟⲥ ⲕⲏⲁⲃⲁⲑⲙⲟⲥ

Praise of the goings up

---

1. ⲧⲗⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T

2. ⲛⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T

**PSALM 129/128**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מְסִיקִיין דַּתְּהוּמַא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דַּתְּהוּמַא M

PSALM 129/128

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM CRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM CRADUUM

Song of steps

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛⲛⲧⲱⲡⲧ̅ⲡ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲚⲒⲀⲚⲀⲄⲀⲘⲐⲐ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲱⲗⲏⲁⲛⲧⲉ ⲛⲒⲀⲚⲀⲄⲀⲘⲐⲐ<sup>2</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

ⲕⲁⲓⲛⲁⲃⲁⲗⲁⲓⲛⲁⲃⲁⲗⲁⲓⲛⲁⲃⲁⲗⲁⲓ

Praise of the goings up

---

1. ⲧⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T

2. ⲛ̀ⲚⲒⲀⲚⲀⲄⲀⲘⲐⲐ] ⲀⲚⲀⲄⲀⲘⲐⲐ Q T

**PSALM 130/129**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאֲמַר עַל מַסְקִיִּין דַּתְהוּמַּא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דַּתְהוּמַּא M P17

PSALM 130/129

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ⲧⲱⲁⲛ ⲛⲛⲧⲱⲡⲧ̅ⲫ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲁⲛ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲗⲱⲁⲛ<sup>1</sup> ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ<sup>2</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

ⲕⲓⲟⲩⲟⲩⲁ ⲕⲑⲱⲁⲃⲉⲑ

Praise of the goings up

---

1. ⲧⲗⲱⲁⲛ D G H W X; ⲱⲁⲛ Q T

2. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T

## PSALM 131/130

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלֹת לְדָוִד

The song of the steps up connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ ΤΩ ΔΑΥΙΔ<sup>1</sup>

Song of the steps up connected to Dauid

The Three [Field]

Α Σ: ΑCΜΑ ΤΩΝ ΑΝΑΒΑCΕΩΝ ΤΟΥ ΔΑΥΙΔ

Lay of the goings up of Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM C<sup>o</sup>raduum<sup>2</sup>

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מְסִיקִיָּין דַּתְהוּמַא<sup>3</sup>

Song that was said on the goings up of the abyss

---

1. τω ΔΑΥΙΔ] > 1219 2017 L

2. + δαυιδ Σ Θ Harden

3. דתהומיא על יד דוד M

PSALM 131/130

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: CANTICUM GRADUUM IPSI DAUID

Song of steps connected to Dauid himself

Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM DAUID'

Song of steps of Dauid

Sahidic Coptic [Chappell]

ⲦⲠⲔⲬ ⲛⲛⲦⲠⲦⲠ

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲦⲠⲔⲬ] ⲛⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ

The *song* of the *steps* up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲠⲠⲔⲬ<sup>2</sup> ⲛⲦⲈ ⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ<sup>3</sup>

The *song* of the *steps* up

Syrohexapla [Hiebert]

<sup>4</sup> ܐܘܕܘܢ ܕܘܕܘܢܐ ܕܘܕܘܢܐ

Praise of the goings up of Dāwīd

---

1. **hujc dauid** K Φ; > R I W S

2. ⲧⲠⲠⲔⲬ D G H W X; ⲠⲔⲬ Q T

3. ⲛⲦⲈ ⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ] ⲀⲛⲀⲖⲀⲘⲠⲠ Q T

4. > F

**PSALM 132/131**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

The Three [Field]

Α Σ: ΑCMA ΤΩΝ ΑΝΑΒΑCΕΩΝ

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מַסּוּקִיין דַּתְּהוּמַא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דַּתְּהוּמַא M

PSALM 132/131

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM  
Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM  
Song of steps

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛⲛⲧⲱⲡⲧⲠ  
The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ  
The *song* of the *steps* up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲗⲱⲗⲏⲁⲛⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ<sup>2</sup>  
The *song* of the *steps* up

Syrohexapla [Hiebert]

<sup>43</sup> ܟܘܠܘܬܐ ܩܘܪܝܢܐ  
Connected to comprehending Dāwīd

---

1. ⲧⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T

2. ⲛⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T

3. ܟܘܠܘܬܘܬܐ F; ܟܘܠܘܬܘܬܐ H J

4. ܟܘܠܘܬܐ ܩܘܪܝܢܐ] ܟܘܠܘܬܐ ܟܘܠܘܬܐ E A<sup>mg</sup> F<sup>mg</sup> G<sup>mg</sup>

## PSALM 133/132

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד<sup>1</sup>

The song of the steps up connected to Dāwīd

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ ΤΩ ΔΑΥΙΔ<sup>2</sup>

Song of the steps up connected to David

Iuxta Hebraeos [Weber–Gryson]

CANTICUM CRADUUM DAUID

Song of steps of David

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתֵאמֵר עַל מְסוּקִיִּין דְּתֵהוּמָא<sup>3</sup>

Song that was said on the goings up of the abyss

---

1. > two mss. (BHS)

2. ΤΩ ΔΑΥΙΔ] > 55 2017 L

3. דְּתֵהוּמָא לְדָוִד M

PSALM 133/132

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: CANTICUM GRADUUM IPSI DAUID  
Song of steps connected to Dauid himself  
Rom: CANTICUM GRADUUM  
Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM DAUID'  
Song of steps of Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲁⲛ ⲛⲛⲧⲱⲡⲧⲡ  
The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲁⲛ ⲛⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ  
The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲱⲁⲛ<sup>2</sup> ⲛⲧⲈ ⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ<sup>3</sup>  
The *song* of the *steps up*

Syrohexapla [Hiebert]

<sup>4</sup> ⲛⲁⲛⲁ ⲛⲁⲛⲁⲛⲁ ⲛⲁⲛⲁⲛⲁ  
Praise of the goings up connected to Dāwīd

---

1. **ⲛⲱⲓϥ ⲁⲗⲱⲓⲁ** Φ; > I W S K  
2. ⲧⲱⲁⲛ D G H W X; ⲱⲁⲛ Q T  
3. ⲛⲧⲈ ⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ] ⲀⲛⲀⲖⲀⲘⲠⲠ Q T  
4. > E F

**PSALM 134/133**

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΩΔΗ ΤΩΝ ΑΝΑΒΑΘΜΩΝ

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דַּאֲתַאמַר עַל מַסְקִיין דַּתְהוּמַא<sup>1</sup>

Song that was said on the goings up of the abyss

---

1. דַּתְהוּמַא M

PSALM 134/133

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ⲦⲠⲁⲬ ⲛⲛⲧⲱⲢⲧⲢ

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲦⲠⲁⲬ ⲛⲚⲒⲀⲛⲀⲖⲀⲘⲠⲠ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲒⲠⲁⲬ<sup>1</sup> ⲛⲧⲈ ⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ<sup>2</sup>

The *song* of the *steps up*

Syrohexapla [Hiebert]

<sup>3</sup> ⲕⲓⲃⲉⲛⲧⲓ ⲕⲃⲱⲛⲁⲃⲉⲃⲓ

Praise of the goings up

---

1. ⲧⲒⲠⲁⲬ D G H W X; ⲠⲁⲬ Q T

2. ⲛⲧⲈ ⲛⲒⲀⲛⲀⲖⲀⲘⲠⲠ] ⲀⲛⲀⲖⲀⲘⲠⲠ Q T

3. ⲕⲓⲃⲉⲛⲧⲓ F

## PSALM 135/134

Masoretic Hebrew [BHS]

<sup>1</sup>[הללו יה׃]  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλοῦγια <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

אללעלויא  
*Alleluia*

Targum [de Lagarde, mod.]

<sup>4</sup>[הללויה׃]  
[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading.

2. + ὠδὴ τῶν ἀναβασμάτων *L(few)*

3. שבחו אלהא <sup>M</sup>

4. As first phrase of the Psalm, not part of heading.

PSALM 135/134

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ΑΛΛΕΛΟΥΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

**ΑΛΛΕΛΟΥΑ**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗ[Λ]Ο[Υ]ΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܐܠܠܘܐ

Praise Yā<sup>2</sup>

---

1. ܐܠܠܘܐ E

## PSALM 136/135

Masoretic Hebrew [BHS]

<sup>1</sup>[הללויה]

-----  
[Praise Yāh]  
-----

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

αλληλογια <sup>2</sup>

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>3</sup>

[*Alleluia*]

Targum [de Lagarde, mod.]

<sup>5</sup>[הללויה]

-----  
[Praise Yāh]  
-----

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1. As last phrase of preceding Psalm, not a heading.

2. + αλληλογια T; ΤΗC ΔΙΠΛΗC 2017 (apparently) *L(few)*

3. As last phrase of preceding Psalm, not a heading. As heading: F Σ K Θ S L Harden; > A

4. שבחו אלהא M; > P

5. As last phrase of preceding Psalm, not a heading.

PSALM 136/135

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ἈΛΛΕΛΟΥΙΑ

*Alleluia*

γ: ἈΛΛΕΛΟΥΙΑ ΨΑΛΜΟΥΣ ΨΣΙ ΔΑΥΙΔ

*Alleluia music connected to David himself*

Gallicanum [Weber–Gryson]

ἈΛΛΕΛΟΥΙΑ

*Alleluia*

Sahidic Coptic [Chappell]

ΑΛΛΗΛΟΥΪΑ ΝΤ ΔΙΠΑΗ

*Allēlouia of the double*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΑΛΛΗΛΟΥΪΑ ΖΝ Τ[ΔΙΠΑΗ]

*Allēlouia in the [double (?)]*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΑΛΛΗΛΟΥΙΑ

*Allēlouia*

Syrohexapla [Hiebert]

<sup>1</sup> ܠܠܘܝܐ

Praise Yā<sup>3</sup>

---

1. ܠܠܘܝܐ E

## PSALM 137/136

Masoretic Hebrew [BHS]

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### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

-----<sup>1</sup>

Iuxta Hebraeos [Weber–Gryson]

-----

Targum [de Lagarde, mod.]

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---

1. ΤΩ ΔΑΥΙΔ A R S T *L(few)* Rahlfs; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(some)*; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*; ΙΕΡΕΜΙΟΥ 2009 2017; ΑΛΛΗΛΟΥΙΑ ΔΙΑ ΙΗΡΕΜΕΙΟΥ 1219; ΤΩ ΔΑΥΙΔ ΙΕΡΕΜΙΟΥ *L(many)*<sup>(sil)</sup>; ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ ΙΕΡΕΜΙΟΥ *L(some)*; ΤΩ ΔΑΥΙΔ ΔΙΑ ΙΕΡΕΜΙΟΥ 55 *L(some)*; also + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙΣ *L(few)*

PSALM 137/136

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ἸΨΙ ΔΑΥΙΔ**

Connected to Daudid himself

γ: **ΨΑΛΜΟΣ ΔΑΥΙΔ**

*Music of Daudid*

Rom: **ΨΑΛΜΟΣ ΔΑΥΙΔ ΗΙΕΡΕΜΙΑΕ**

*Music of Daudid of Hieremias*

Gallicanum [Weber–Gryson]

**ΔΑΥΙΔ' ΗΙΕΡΕΜΙΑΕ<sup>2</sup>**

Of Daudid of Hieremias

Sahidic Coptic [Chappell]

**ΠΑ ΙΕΡΗΜΙΑΣ**

The one of Ierēmias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΑ Ι[ΕΡΗΜΙΑΣ Ε]ΔΑ[ΥΕ]ΙΔ**

The one of Ierēmias connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΦΑ ΔΑΥΙΔ ΝΤΕ<sup>3</sup> ΙΕΡΕΜΙΑΣ**

The one of Daudid of Ieremias

Syrohexapla [Hiebert]

**ܠܘܕܝܢ ܘܢ ܠܘܕܝܢ ܘܢܝܢ**

**ܠܘܕܝܢ ܘܢ ܠܘܕܝܢ ܘܢܝܢ ܘܢܝܢ**

Connected to Dāwīd Praise Yā' in the hand of 'Eramyā'

which has no overwriting on it at the 'Ebrāians

---

1. **ΔΑΥΙΔ ΨΑΛΜΟΣ** I L K Φ; **ΨΑΛΜΟΣ ΔΑΥΙΔ** Clementine; **ἸΨΙ ΔΑΥΙΔ** LAMENTATIO W

2. > I

3. **ΕΘΒΕ** Q T

**PSALM 138/137**

Masoretic Hebrew [BHS]

יְהוָה יִתְּנֵנוּ

Connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΤΩ ΔΑΥΙΔ<sup>2</sup>

Connected to Daud

The Three [Field]

A: ----

Θ: ΤΩ ΔΑΥΙΔ

Connected to Daud

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Daud

Targum [de Lagarde, mod.]

עַל יַד דָּוִד<sup>3</sup>

On the hand of Dāwid

---

1. > a few mss. (BHS)

2. ΤΩ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ *L(few)*; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*; ΤΩ ΔΑΥΙΔ ΖΑΧΑΡΙΟΥ  
A 2017 *L(some)*; ΤΩ ΔΑΥΙΔ ΖΑΧΑΡΙΑΣ T; ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ ΖΑΧΑΡΙΟΥ 55 *L(few)*; ΨΑΛΜΟΣ  
ΤΩ ΔΑΥΙΔ ΖΑΧΑΡΙΟΥ *L(some)*

3. דוד יד על] דודל C P P17

**PSALM 138/137**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: 𐌱𐌰𐌱 𐌉𐌳𐌳𐌹𐌸

Connected to Dauid himself

γ: 𐌱𐌰𐌳𐌹𐌻𐌴𐌺𐌹𐌸 𐌉𐌳𐌳𐌹𐌸

*Music of Dauid*

Gallicanum [Weber–Gryson]

𐌱𐌰𐌱 𐌉𐌳𐌳𐌹𐌸

Connected to Dauid himself

Sahidic Coptic [Chappell]

𐌱𐌹 𐌶𐌹𐌶𐌹𐌷𐌹𐌸 𐌸𐌳𐌹𐌸𐌹𐌸

The one of Zakharias connected to Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

𐌱𐌹 𐌶𐌹𐌶𐌹𐌷𐌹𐌸 𐌸𐌳𐌹𐌸𐌹𐌸

The one of Zakharias connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

𐌸𐌳𐌹𐌸𐌹𐌸 𐌸𐌳𐌹𐌸𐌹𐌸 𐌸𐌳𐌹𐌸𐌹𐌸

The one of Dauid of Zakharias

Syrohexapla [Hiebert]

𐌲𐌳𐌹𐌸

Of Dāwīd

## PSALM 139/138

Masoretic Hebrew [BHS]

לְמִנְצַחַת לְדָוִד מִזְמוֹר

For the leader connected to Dāwid music

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ<sup>1</sup> ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ<sup>2 3</sup>

For the end connected to Daudid music

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΣ ΤΟΥ ΔΑΥΙΔ . . .

Of conquest of Daudid . . .

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA DAUID CANTICUM

For the conquest of Daudid song

Targum [de Lagarde, mod.]

לְשַׁבְּחָא עַל יַד דָּוִד תּוֹשַׁבְּחָתָא

For the praiser on the hand of Dāwid praise

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ] > *L(few)*

2. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ] ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ B S Rahlfs

3. + ΖΑΧΑΡΙΟΥ ΕΝ ΤΗ ΔΙΑΣΠΟΡΑ A T *L(some)*; ΖΑΧΑΡΙΟΥ *L(few)*

## PSALM 139/138

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

γ Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM DAUID PSALMUS'**

For the end of Dauid *music*

Sahidic Coptic [Chappell]

**επχωκ εβολ πεψαλλμοc νδαγεια πα ζαχαριαc ζμ πχωωρε εβολ**

For the end the *music* of Daueid the one of Zakharias in the dispersion

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ] **δαγ[εια ε]βαλ**

... Daueid ...

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**επχωκ εβολ<sup>2</sup> πιψαλλμοc<sup>3</sup> ντε<sup>4</sup> δαγια ντε ζαχαριαc ηεν<sup>5</sup> πιχωρ εβολ<sup>6</sup>**

For the end the *music* of Dauid of Zakharias in the dispersion

Syrohexapla [Hiebert]

**ܘܘܠ ܩܝܘܘܬܘ ܩܘܕܘܫܘܬܘ**

At the end *music* connected to Dāwîd

---

1. **dauid psalmus] psalmus dauid** R I W K Clementine

2. **επχωκ εβολ]** επχωκ L; > P T

3. **Μπιψαλλμοc** D G H L O Q V W X

4. **Ν** P

5. **νεμ** M O V; **νε** P\*

6. **εβ** L

## PSALM 140/139

Masoretic Hebrew [BHS]

לְמִנְצֵחַ מְזֻמָּר לְדָוִד

For the leader music connected to Dāwid

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ<sup>1</sup> ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>2</sup>

For the end music connected to Daudid

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

For the conqueror tune of Daudid

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA CANTICUM DAVID

For the conquest song of Daudid

Targum [de Lagarde, mod.]

לְשַׁבַּח תּוֹשַׁבְחָתָא עַל יַד דְּדָוִד<sup>3</sup>

For the praiser praise on the hand of Dāwid

---

1. ΕΙΣ ΤΟ ΤΕΛΟΣ] > 2009 (apparently)

2. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ B S

3. דָּוִד עַל יַד] לְדָוִד P

## PSALM 140/139

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **IN FINEM PSALMUS IPSI DAUID**

For the end *music* connected to Dauid himself

γ Rom: **IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAUID**

For the end *music* of Dauid

Sahidic Coptic [Chappell]

**ΕΠΧΩΚ ΕΒΟΛ ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΑ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**[Ε]ΠΧΟΚ [ΕΒΛΛ ΠΕΨΑΛ]ΜΟΣ ΕΔΑΥΕΙΑ**

For the end the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΕΠΧΩΚ<sup>1</sup> ΕΒΟΛ<sup>2</sup> ΠΨΑΛΜΟΣ<sup>3</sup> ΝΤΕ ΔΑΥΙΑ**

For the end the *music* of Dauid

Syrohexapla [Hiebert]

**κ̅ι̅α̅ω̅κ̅ ω̅β̅ο̅λ̅ π̅ε̅ψ̅α̅λ̅μ̅ο̅ς̅ ν̅δ̅α̅υ̅ι̅α̅**

At the end connected to Dāwīd̅ music

---

1. ΠΧΩΚ L

2. > DLPTWX

3. ἸΠΨΑΛΜΟΣ DGHLMOPQTVWX

**PSALM 141/140**

Masoretic Hebrew [BHS]

מְזִמּוֹר לְדָוִד

Music connected to Dāwīd

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ<sup>1</sup>

Music connected to Dāuid

The Three [Field]

A: ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

Tune of Dāuid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID

Song of Dāuid

Targum [de Lagarde, mod.]

תּוֹשַׁבְחַת דָּוִד

Praise connected to Dāwīd

---

1. ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ] ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ *L(few)*

**PSALM 141/140**

***Secondary Translations (from Greek)***

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music connected to Dauid himself*

γ Rom: **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of Dauid*

Gallicanum [Weber–Gryson]

' **ΨΑΛΜΟΥΣ ΔΑΥΙΔ**

*Music of Dauid*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟC ΝΔΑΥΕΙΔ**

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟC ΕΔΑΥΕΙΔ**

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΙΨΑΛΜΟC ΝΤΕ² ΔΑΥΙΔ**

The *music* of Dauid

Syrohexapla [Hiebert]

**ܡܘܣܝܩܝܐ ܕܕܘܘܕ**

Music connected to Dāwîd

---

1. + **IN FINEM** I K

2. **Ḥ D\***

## PSALM 142/141

Masoretic Hebrew [BHS]

מְשַׁכֵּל לְדָוִד בְּהִיְתוֹ בַּמְעָרָה תְּפִלָּה

Comprehender connected to Dāwīd in his being in the cave prayer

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΚΥΝΕCEΩC<sup>1</sup> ΤΩ ΔΑΥΙΔ ΕΝ ΤΩ ΕΙΝΑΙ ΑΥΤΟΝ ΕΝ ΤΩ ΣΠΗΛΛΙΩ <sup>2</sup> ΠΡΟCEΥΧΗ<sup>34</sup>

Of comprehension connected to Daudid in his being in the cave prayer

The Three [Field]

A: ΕΠΙCΤΗΜΟΝΟC ΤΟΥ ΔΑΥΙΔ . . .

Of an understanding one of Daudid . . .

Iuxta Hebraeos [Weber–Gryson]

εPUDITIO<sup>5</sup> DAUID CUM ESSET IN SPELUNCA ORATIO

Education of Daudid when he was being in the cave speech

Targum [de Lagarde, mod.]

שְׁכֵלָא טבא על ידי דוד במהויה באספלידא צלותא

Good comprehension on the hands of Dāwīd in his being in the cave prayer

---

1. ΨΑΛΜΟC *L(few)*

2. + ΕΝ (ΤΗ) ΕΡΗΜΩ *L(few)*

3. ΠΡΟCEΥΧΟΜΕΝΟΝ *L(most)*; > *L(few)*

4. ΕΝ ΤΩ ΕΙΝΑΙ ΑΥΤΟΝ ΕΝ ΤΩ ΣΠΗΛΛΙΩ ΠΡΟCEΥΧΗ] > *L(few)*

5. εPUDITΙ] R S L

PSALM 142/141

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: INTELLECTUS IPSI DAUID CUM ESSET IN SPELUNCA ORATIO

Of comprehension connected to Dauid himself when he was being in the *cave* speech

γ: INTELLECTUS DAUID CUM ESSET IN SPELUNCA ORATIO PSALMUS

Of comprehension of Dauid when he was being in the *cave* speech *music*

Rom: INTELLECTUS DAUID CUM ESSET IN SPELUNCA ORATIO

Of comprehension of Dauid when he was being in the *cave* speech

Gallicanum [Weber–Gryson]

INTELLECTUS DAUID CUM ESSET IN SPELUNCA ORATIO

Of comprehension of Dauid when he was being in the *cave* speech

Sahidic Coptic [Chappell]

[ΠΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ]<sup>1</sup>

[The *music* of Daueid]

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[            ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΥΚΑ†<sup>2</sup> ΝΤΕ ΔΑΥΙΔ ΕΦΧΗ ΞΕΝ<sup>3</sup> ΠΙΒΗΒ †ΠΡΟΕΥΧΗ<sup>4</sup>

For a comprehension of Dauid as he is existing in the *cave* the *prayer*

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܕܥܘܠܡܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ

Prayer of comprehension connected to Dāwīd when he was in the *cave*

---

1. missing in L; this plus additional line in W33

2. †ΠΡΟΕΥΧΗ Q T

3. ΕΦΧΗ ΞΕΝ] ΞΕΝ Q; ΕΦΞΕΝ T

4. > P Q T

**PSALM 143/142**

Masoretic Hebrew [BHS]

מִזְמוֹר לְדָוִד

Music connected to Dāwīd

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΨΑΛΜΟΣ ΤΩ ΔΑΥΙΔ <sup>12</sup>

Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID

Song of Dauid

Targum [de Lagarde, mod.]

שבחא<sup>3</sup> לדוד

Praise connected to Dāwīd

---

1. + ΟΤΕ A B S Rahlfs; ΟΠΟΤΕ *L(few)*

2. + ΑΥΤΟΝ Ο ΥΙΟΣ ΚΑΤΑΔΙΩΚΕΙ B S Rahlfs; ΑΥΤΟΝ Ο ΥΙΟΣ ΚΑΤΕΔΙΩΞΕΝ A; ΑΥΤΟΝ Ο ΥΙΟΣ ΑΥΤΟΥ ΚΑΤΕΔΙΩΚΕΝ T; ΑΥΤΟΝ ΕΔΙΩΚΕΝ ΑΒΕCΣΑΛΩΜ Ο ΥΙΟΣ ΑΥΤΟΥ R 55 2027 *L(few)*; ΚΑΤΕΔΙΩΚΕΝ ΑΥΤΟΝ ΑΒΕCΣΑΛΩΜ Ο ΥΙΟΣ ΑΥΤΟΥ *L(some)*; ΚΑΤΕΔΙΩΚΕΝ ΑΥΤΟΝ Ο ΥΙΟΣ ΑΥΤΟΥ ΑΒΕCΣΑΛΩΜ *L(some)*; Ο ΥΙΟΣ ΑΥΤΟΝ ΚΑΤΕΔΙΩΚΕΝ ΑΒΕCΣΑΛΩΜ *L(few)*; Ο ΥΙΟΣ . . . ΕΔΙΩΚΕΝ ΑΒΕCΣΑΛΩΜ 1219

3. תושבחתא M

## PSALM 143/142

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **PSALMUS IPSI DAUID QUANDO EUM FILIUS SUUS PERSEQUEBATUR**  
*Music connected to Dauid himself since his own son was pursuing him*

γ: **PSALMUS DAUID**  
*Music of Dauid*

Rom: **PSALMUS DAUID QUANDO EUM FILIUS SUUS PERSEQUEBATUR**  
*Music of Dauid since his own son was pursuing him*

Gallicanum [Weber–Gryson]

**PSALMUS DAUID QUANDO' FILIUS EUM PERSEQUEBATUR<sup>2</sup>**  
*Music of Dauid since the son was pursuing him*

Sahidic Coptic [Chappell]

**ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΑ ΝΤΕΡΕ ΠΕΦΩΗΡΕ ΠΩΤ ΝΩΩ**  
*The music of Daueid when his son ran after him*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΕΨΑΛΜΟΣ ΝΔΛΥΕΙΑ Ζ[Μ ΠΤ]ΡΕ ΠΕΦΩΗΡΕ ΠΗΤ ΝΩΩ**  
*The music of Daueid while his son was running after him*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ<sup>3</sup> ΔΛΥΙΑ ΖΟΤΕ<sup>4</sup> ΛΦΒΟΧΙ<sup>5</sup> ΝΩΩ<sup>6</sup> ΝΧΕ ΠΕΦΩΗΡΙ<sup>7</sup>**  
*The music of Dauid when he (namely) his son ran after him*

---

1. **CUM I**

2. **FILIUS EUM PERSEQUEBATUR] FILIUS SUUS EUM PERSEQUEBATUR** R S; **EIUS FILIUS EUM PERSEQUEBATUR** K; **PERSEQUEBATUR EUM ABSALOM FILIUS EIUS** I Clementine; **PERSEQUEBATUR FILIUS SUUS ABSALON** W

3. **Ν D**

4. **> D G H L M O P Q T V W X**

5. **εφβοχι** G H L M O P Q T V W X

6. **> P V**

7. **πεφϣ̅̅̅ P**

**PSALM 143/142 (cont.)**

**PSALM 143/142 (cont.)**

Syrohexapla [Hiebert]

ܡܠ ܟܥܥ ܐܝܝ ܡܝܘ <sup>1</sup>ܡܠܟܐ ܒܢ ܡܠܟܐ ܟܝܘܚܡܐ

Music connected to Dāwîd when ʿAbšālôm his son was pursuing him.

---

1. ܡܠܟܐ E F

**PSALM 144/143**

Masoretic Hebrew [BHS]

לְדָוִד

Connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

<sup>1</sup> ΤΩ<sup>2</sup> ΔΑΥΙΔ <sup>3</sup>

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

δαυιδ

Of Dauid

Targum [de Lagarde, mod.]

עַל יַד דָּוִד

On the hand of Dāwid

---

1. + ΨΑΛΜΟΣ *L(some)*

2. ΤΟΥ *L(few)*

3. + ΠΡΟΣ ΤΟΝ ΓΟΛΙΑΔ A B R *L(some)*<sup>(sil)</sup> Rahlfs; ΕΙΣ ΤΟΝ ΓΟΛΙΑΔ 55 *L(few)*; ΠΡΟΣ ΤΟΝ ΓΟΛΙΑΘ 1219<sup>s</sup> *L(most)*

PSALM 144/143

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **PSALMUS AD COLIAM**

*Music to Goliam*

γ: **PSALMUS DAUID AD COLIAN**

*Music of Daudid to Golian*

Rom: **DAUID ADUERSUS COLIAM**

*Of Daudid toward Goliam*

Gallicanum [Weber–Gryson]

' **DAUID ADUERSUS COLIAD'**

*Of Daudid toward Goliad*

Sahidic Coptic [Chappell]

**ΠΑ ΔΑΥΕΙΑ ΝΑΖΡ̄Ν ΓΟΛΙΑΘ**

*The one of Daueid in front of Goliath*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[**ΠΑ ΔΑΥΕΙΑ ΝΝΑΖΡΕΝ ΓΟΛΙΑΘ**]

*The one of Daueid in front of Goliath*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΠΨΑΛΜΟΣ ΝΤΕ ΔΑΥΙΑ ΟΥΒΕ<sup>3</sup> ΓΟΛΙΑΘ<sup>4</sup>**

*The music of Daudid toward Goliath*

Syrohexapla [Hiebert]

**ⲛⲓⲗⲁⲗ ⲑⲓⲗ ⲛⲟⲗ**

*Connected to Dāwīd̄ at Gôlyāḏ*

---

1. + **PSALMUS** Clementine

2. **ADUERSUS COLIAD**] **AD COLIAM I**

3. **ΕΒΒΕ** G H O P Q T

4. **ΓΟΛΙΑΔ** Q

**PSALM 145/144**

Masoretic Hebrew [BHS]

תְּהִלָּה<sup>1</sup> לְדָוִד

Praise connected to Dāwid

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΑΙΝΕCIC<sup>2</sup> ΤΩ<sup>3</sup> ΔΑΥΙΔ

Praising connected to Daid

The Three [Field]

A: ΥΜΝΗCIC ΤΟΥ ΔΑΥΙΔ

Acclaiming of Daid

Σ: ΥΜΝΟC ΤΟΥ ΔΑΥΙΔ

Acclaim of Daid

Θ: ΑΙΝΕCΕΩC ΤΩ ΔΑΥΙΔ

Of praising connected to Daid

Iuxta Hebraeos [Weber–Gryson]

ἕμνος δαuid

Acclaim of Daid

Targum [de Lagarde, mod.]

תושבחתא לדוד

Praise connected to Dāwid

---

1. תפלה Qumran: 11QPs<sup>a</sup>

2. ΑΙΝΕCΕΩC A S T L(*some*); Ψαλμος ΑΙΝΕCΕΩC L(*few*); ΑΙΝΟC L(*few*)

3. ΤΟΥ B

PSALM 145/144

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: LAUS I PSI DAUID

Praise connected to Dauid himself

γ: LAUDATIO DAUID PSALMUS

Praising of Dauid *music*

Rom: LAUDATIO I PSI DAUID

Praising connected to Dauid himself

Gallicanum [Weber–Gryson]

LAUDATIO ' DAUID

Praising of Dauid

Sahidic Coptic [Chappell]

ΠΕΣΜΟΥ ΝΔΑΥΕΙΑ

The praise of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΣΜΟΥ<sup>2</sup> ΝΤΕ ΔΑΥΙΑ

The praise of Dauid

Syrohexapla [Hiebert]

ܘܕܠ<sup>3</sup> ܟܕܘܪܒܕܗ

Of praise connected to Dāwīd

---

1. + I PSI I Clementine

2. ΠΧΩΟΥ D; ΠΙΨΑΛΜΟΣ P

3. ܟܕܘܪܒܕܗ E F H J

## PSALM 146/145

Masoretic Hebrew [BHS]

<sup>1</sup>[הללויה] <sup>2</sup>  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

αλληλογια <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

אללוליא  
*Alleluia*

Targum [de Lagarde, mod.]

<sup>4</sup>[הללויה<sup>3</sup>] <sup>2</sup>  
[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading. > a few mss. (BHS)

2. + αγγαριοϋ και ζαχαριοϋ A B S Rahlfs

3. שבחו אלהא M

4. As first phrase of the Psalm, not part of heading.

PSALM 146/145

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ALLELUIA ACCAEI ET ZACCARIAE

*Alleluia* of Aggaeus and Zaccarias

γ: ALLELUIA PSALMUS DAUID

*Alleluia music* of Dauid

Rom: ALLELUIA

*Alleluia*

Gallicanum [Weber–Gryson]

ALLELUIA ACCEI ET ZACCHARIAE

*Alleluia* of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

ΑΛΛΗΛΟΥΪΑ ΠΑ ΑΓΓΑΙΟΣ ΜΝ ΖΑΧΑΡΙΑΣ

*Allēlouia* the one of Aggaios and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΑΛΛΗΛΟΥΪΑ ΦΛ<sup>1</sup> ΑΓΓΕΟΣ ΝΕΜ ΖΑΧΑΡΙΑΣ<sup>2</sup>

*Allēlouia* the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

ܠܘܕܝܐ ܕܗܗܘܘܝܐ ܕܙܚܪܝܐ

Praise Yā<sup>3</sup> of Ḥaggay and of Zkaryā<sup>3</sup>

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1. ΑΦΑ W

2. ΖΑΧΑΡΙΟΣ M

3. ܠܘܕܝܐ E

**PSALM 147.1–11/146**

Masoretic Hebrew [BHS]

[הללויה]  
<sup>1</sup>[הללויה]  
[Praise Yāh]  
[Praise Yāh]

***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

αλληλοῦια <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

alleluia  
*Alleluia*

Targum [de Lagarde, mod.]

[הללויה<sup>3</sup>]  
<sup>5</sup>[הללויה<sup>4</sup>]  
[Praise Yāh]  
[Praise Yāh]

---

1. As first phrase of the Psalm (duplicated)/last phrase of preceding Psalm, not a heading.

2. + αΓΓΛΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ A B S Rahlfs

3. שבחו אלהא M

4. שבחו אלהא M

5. As first phrase of the Psalm (duplicated)/last phrase of preceding Psalm, not a heading.

PSALM 147.1–11/146

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: **ALLELUIA ACCAEI ET ZACCARIAE**<sup>1</sup>

*Alleluia* of Aggaeus and Zaccarias

Rom: **ALLELUIA**

*Alleluia*

Gallicanum [Weber–Gryson]

**ALLELUIA ACCEI ET ZACCHARIAE**<sup>2</sup>

*Alleluia* of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

ΑΛΛΗΛΟΥΪΑ <sup>3</sup>

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΑΛΛΗΛΟΥΪΑ

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΑΛΛΗΛΟΥΪΑ ΦΛ<sup>4</sup> ΑΓΓΕΟΣ ΝΕΜ ΖΑΧΑΡΙΑΣ<sup>56</sup>

*Allēlouia* the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

כִּי־אֵלֵינוּ כִּי־אֵלֵינוּ זְמַר כְּאֵלֵינוּ

Praise Yā<sup>7</sup> of Ḥaggay and of Zkaryā<sup>7</sup> music

---

1. ms. γ reads **ZACHARIAE**

2. **ACC EI ET ZACCHARIAE**] > I W Clementine

3. + ΠΑ ΑΓΓΑΙΟΣ ΝΜ ΖΑΧΑΡΙΑΣ B (apparently)

4. ΑΦΛ W

5. ΖΑΧΑΡΙΟΣ W X

6. ΑΛΛΗΛΟΥΪΑ ΦΛ ΑΓΓΕΟΣ ΝΕΜ ΖΑΧΑΡΙΑΣ] ΦΛ ΑΓΓΕΟΣ ΝΕΜ ΖΑΧΑΡΙΑΣ ΑΛΛΗΛΟΥΪΑ Q

**PSALM 147.12–20/147**

Masoretic Hebrew [BHS]

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***Primary Translations (from Hebrew)***

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ <sup>1</sup>

*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

-----<sup>2</sup>

Targum [de Lagarde, mod.]

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1. + ΑΓΓΑΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ A B S Rahlfs  
2. ΑΛΛΕΛΟΥΙΑ F I A K S

PSALM 147.12–20/147

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: **ALLELUIA ACCAEI ET ZACCHARIAE**

*Alleluia* of Aggaeus and Zaccharias

γ Rom: **ALLELUIA**

*Alleluia*

Gallicanum [Weber–Gryson]

**ALLELUIA'**

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΪΑ ΠΑ ΑΓΓΑΙΟΣ<sup>2</sup> ΜΝ ΖΑΧΑΡΙΑΣ**

*Allēlouia* the one of Aggaios and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΪΑ ΠΑ ΑΓΑΪΟΣ ΜΕΝ [Ζ]ΑΧΑΡΙ[ΑΣ]**

*Allēlouia* the one of Agaios and Zakharias

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ ΦΛ<sup>3</sup> ΑΓΓΕΟΣ ΝΕΜ ΖΑΧΑΡΙΑΣ<sup>45</sup>**

*Allēlouia* the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

**ܠܘܕܝܐ ܕܥܘܓܝܐ ܕܙܚܪܝܐ**

Praise Yā<sup>3</sup> of Ḥaggay and of Zkaryā<sup>6</sup>

---

1. + **ACCÆI ET ZACCHARIAE** F

2. Budge incorrectly reads **ΑΓΑΙΟΣ**

3. **ΑΦΛ** W

4. **ΖΑΧΑΡΙΟΣ** W X

5. **ΦΛ ΑΓΓΕΟΣ ΝΕΜ ΖΑΧΑΡΙΑΣ**] > T

6. **ܘܕܝܐ** E

## PSALM 148

Masoretic Hebrew [BHS]

[הַלְלוּ־יְהוָה]  
1[הַלְלוּ־יְהוָה|]  
[Praise Yāh]  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλοῦγια <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>3</sup>  
alleluia  
[Alleluia]  
*Alleluia*

Targum [de Lagarde, mod.]

[הַלְלוּיָהּ]<sup>4</sup>  
6[הַלְלוּיָהּ]<sup>5</sup>  
[Praise Yāh]  
[Praise Yāh]

---

1. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.

2. + ἁΓΓῒΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ A B S Rahlfs

3. As last phrase of preceding Psalm, not part of heading. As part of heading: F Σ; > K Θ S L Harden

4. שְׁבַחוּ אֱלֹהִים M

5. שְׁבַחוּ אֱלֹהִים M; שְׁבַחוּ יְהוָה C; > P

6. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.



## PSALM 149

Masoretic Hebrew [BHS]

[הללוֹיָהּ]  
1[הללוֹיָהּ |]  
[Praise Yāh]  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλοῦια <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>3</sup>  
alleluia  
[Alleluia]  
*Alleluia*

Targum [de Lagarde, mod.]

[שבחו ית יהוה<sup>4</sup>]  
<sup>6</sup>[-----]  
[Praise YHWH]  
[-----]

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1. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.

2. + ἁΓΓᾶΙΟΥ ΚΑΙ ΖΑ(Κ)ΧΑΡΙΟΥ R L(*some*)

3. As last phrase of preceding Psalm, not part of heading. As part of heading: F Σ L; > I A K Θ S Harden

4. [שבחו ית יהוה] הללויה C P P<sub>17</sub> P<sub>110</sub>; שבחו אלהא M

5. הללויה P<sub>17</sub> P<sub>110</sub>; שבחו יה C; שבחו אלהא M

6. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.



## PSALM 150

Masoretic Hebrew [BHS]

[הללויה]  
1[הללויה]  
[Praise Yāh]  
[Praise Yāh]

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ἁλληλουῖα <sup>2</sup>  
*Allēlouia*

Iuxta Hebraeos [Weber–Gryson]

[alleluia]<sup>3</sup>  
alleluia  
[Alleluia]  
*Alleluia*

Targum [de Lagarde, mod.]

[הללויה]<sup>4</sup>  
6[הללויה]<sup>5</sup>  
[Praise Yāh]  
[Praise Yāh]

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1. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.

2. + ἁΓΓΑΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ *L(few)*

3. As last phrase of preceding Psalm, not part of heading. As pt. of heading: F L; > R I Σ A K Θ S Harden

4. שבחו אלהא M

5. שבחו אלהא M

6. As first phrase of the Psalm/last phrase of preceding Psalm, not a heading.

## PSALM 150

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **ἈΛΛΗΛΟΥΙΑ**

*Alleluia*

Gallicanum [Weber–Gryson]

' **ἈΛΛΗΛΟΥΙΑ**<sup>2</sup>

*Alleluia*

Sahidic Coptic [Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ΑΛΛΗΛΟΥΙΑ**

*Allēlouia*

Syrohexapla [Hiebert]

ܐܠܠܘܝܐ ܐܠܠܘܝܐ

Praise Yā' praise Yā'

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1. + [**ἈΛΛΗΛΟΥΙΑ**] (as last phrase of preceding Psalm, not part of heading) Clementine; **ἈΛΛΗΛΟΥΙΑ** F Φ  
2. > S

## PSALM 151

Masoretic Hebrew [BHS]

[not included]<sup>1</sup>

### *Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

ΟΥΤΟΣ Ο ΨΑΛΜΟΣ ΙΔΙΟΓΡΑΦΟΣ <sup>2</sup> ΕΙΣ <sup>3</sup> ΔΑΥΙΔ ΚΑΙ ΕΞΩΘΕΝ<sup>4</sup> ΤΟΥ ΑΡΙΘΜΟΥ <sup>5</sup> <sup>6</sup>

This music is self-written connected to David and outside of the number

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1. 151A: הללויה לדוד בן ישי Qumran: 11QPs<sup>a</sup>

151B: תחלת גב[ו]רה ל[דו]יד משמשחו נביא אלוהים Qumran: 11QPs<sup>a</sup>

2. + ΕΣΤΙ *L(few)*

3. ΤΟΥ Α R T *L(many)*; ΤΩ 55 *L(some)*

4. ΕΞΩ *L(few)*

5. + ΤΩΝ ΡΗ ΨΑΛΜΟΝ *L(many)*; ΤΩΝ ΡΗ *L(few)*

6. + ΟΤΕ ΕΜΟΝΟΜΑΧΗCΕΝ ΤΩ ΓΟΛΙΑΔ B S Rahlfs; ΟΤΕ ΕΜΟΝΟΜΑΧΗCΕΝ ΠΡΟΣ ΤΟΝ ΓΟΛΙΑΔ/ΓΟΛΙΑΘ A R *L(most)*

## PSALM 151

### *Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: HIC PSALMUS PROPRIE SCRIBTUS EST IN DAUID EXTRA NUMERUM EST  
UBI PUCNAUIT CUM COLIAT

This *music* was specially written to Dauid it is outside the number  
where he fought with Goliat

γ: HIC PSALMUS SIBI PROPRIE SCRIPTUS EST DAUID EXTRA NUMERUM CL  
CUM PUCNAUIT CUM COLIA

This *music* was specially written for himself of Dauid outside the number 150  
when he fought with Golia

Rom: HIC PSALMUS PROPRIE SCRIPTUS DAUID EXTRA NUMERUM  
CUM PUCNAUIT CUM COLIA

This *music* specially written of Dauid outside the number  
when he fought with Golia

Gallicanum [Weber–Gryson]

HIC PSALMUS PROPRIE SCRIPTUS DAUID<sup>1</sup> ET<sup>2</sup> EXTRA NUMERUM  
CUM PUCNAUIT CUM COLIAD<sup>3 4</sup>

This *music* specially written of Dauid and outside the number  
when he fought with Goliad

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1. HIC PSALMUS PROPRIE SCRIPTUS DAUID] PSALMUS DAUID PROPRIE A

2. > A K

3. CUM PUCNAUIT CUM COLIAD] > A

4. + HIC PSALMUS IN HEBRAEIS CODICIBUS NON HABETUR SED NE A SEPTUACINTA  
QUIDEM INTERPRETIBUS EDITUS EST ET IDcirco REPUDIANDUS Φ

**PSALM 151 (cont.)**

## PSALM 151 (cont.)

Sahidic Coptic [Chappell]

ΝΕΨΑΛΜΟΣ ΝΔΑΥΕΙΔ ΡΝ

ΠΕΪΨΑΛΜΟΣ<sup>1</sup> ΝΤΑ ΔΑΥΕΙΔ ΣΑΖϣ̄ ΕΤΟΟΤϣ̄<sup>2</sup> ΕΦΜΠΒΟΛ ΝΤΗ<sup>3</sup> ΠΕ

ΝΤΕΡΕΦΜΙΨΕ ΜΝ ΓΟΛΙΑΘ

The *musics* of Daueid 150

it is this *music* which Daueid wrote to him(self) as it is outside of that  
when he fought with Goliath

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΝΕΨΑΛΜ[ΟC ΝΔΑΥΕΙΔ Ρ]Ν

ΠΕΪ ΠΕ [ΠΕΨΑΛΜΟC ΕΘΑ] ΔΑΥΕΙΔ [ΣΕΖϣ̄ ΕΤΑΤϣ̄ ΕΦΜ]ΠΑΛ ΝΤΗ [ΠΕ]

[ΝΤΕΡΕΦ]ΜΙΨΕ ΜΕΝ ΓΟΛ[ΙΑΘ]

The *musics* of Daueid 150

this is the *music* which Daueid wrote to himself as it is outside of that  
when he fought with Goliath

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΦΑΙ ΠΕ ΠΙΨΑΛΜΟC ΝΤΕ ΔΑΥΙΔ ΕΤΑΦϣ̄ΗΤϣ̄<sup>4</sup> ΜΜΑΥΑΤϣ̄ ΕΦCΑΒΟΛ<sup>5</sup> ΜΠΙΑΡΙΘΜΟC

ΖΟΤΕ ΕΤΑϣ̄† ΜΜΑΥΑΤϣ̄ ΝΕΜ ΓΟΛΙΑΘ<sup>6</sup>

This is the *music* of Dauid which he wrote alone it being outside of the *number*  
*when* he fought alone with Goliath

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1. Budge incorrectly reads ΠΕΨΑΛΜΟC

2. unclear; Budge reads ΕΤCΟΤϣ̄

3. unclear; Budge reads ΝΤΕ

4. ΕΤΑΦϣ̄ΗΤϣ̄ P

5. CΑΒΟΛ D G H O W X

6. ΚΟΛΙΑΘ M

**PSALM 151 (cont.)**



## CONCLUSION

“It used to go like that, now it goes like this.” —Bob Dylan

The story of the Psalm headings, like the book of Psalms as a whole and the rest of biblical literature, is the story of people, places, controversies, and communities. In this study I have examined how subsequent generations of translators and readers of the Psalms received the material of the headings. From the manuscripts of the Psalms themselves to the words of the commentators on those Psalms, we find that the early versions of Late Antiquity had a range of opinions and treatments of the material of the Psalm headings.

### **The Status of the Headings in the Early Versions**

In the broadest sense, we find that the Psalm headings receive two kinds of treatment: accommodation (either conservative or free) or replacement. Accordingly, these treatments enlighten us to the attitude of the translators of the early versions toward the Psalm headings.

The first of these is the most common—and perhaps the easiest—option for translators of the Psalms. The challenge of devising a suitable rendering for the inherited and obscure musical and liturgical information of the headings, of course remains, but for translations of translations (such as the “daughters of the Septuagint”) this is made less difficult by the initial translation’s

choice of a meaning for the original Hebrew. A foundation is already laid. Conservative accommodation of the headings—simple, unembellished translation—would seek to pass along the material as it is, unanswered questions and all; freer forms of accommodation begin with this transmission, but are then able to modify or expand it with more helpful information. Often, the level of freedom allowed may change over time within a scribal tradition. The Masoretic scribes represent a system locking down its treatment of the text, even with fossilized textual problems addressed in marginal notations. Conversely, some traditions become more open to modification—for instance, the late Bohairic “revised headings” show innovation after centuries of relative stasis. Freer types of accommodation reveal an interesting attitude towards the material of the Psalm headings: these traditions, consciously or not, regard the headings as of quasi-canonical (or deuterocanonical) status. The heading material is *there*, interwoven with the canonical text of the the individual Psalms, but it is *different*. While the main text of the Psalms is fixed, reinforced by centuries of tradition, the headings are more malleable. Their boundaries are permeable, and their content is flexible. Conservative accommodation of the Psalm headings could show that their material was considered fully canonical, although not necessarily. Even in those traditions that fully accept the headings as part of the biblical text, they are still in practice expendable. Lectionaries and horologia/books of hours throughout the traditions of the early versions frequently do not include the heading material in their compendia. The focus is on the primary text, the Psalm itself. The common scribal tradition of rubrication, writing the heading in red ink, offsets it visually and, while not explicitly marking it as less important, nevertheless distinguishes it. The heading is alongside, but different, from the main Psalm text.

The second option, wholesale replacement of the headings, requires a critical choice by the translator, and is thus bolder than just passing on what was received. Not surprisingly, this is the rarer option—apparently only taken by the original translators of the Peshiṭta or their successors soon after. Once this option had been employed, it did make it easier to replace the

headings again, as may have been the case with the West Syrian tradition after Theodore of Mopsuestia's defamation. Indeed, the West Syrian tradition becomes the broadest and most fluid of all the translations among the early versions. Obviously, the removal (and replacement) of the Psalm headings shows that this material were not considered canonical by the translators or scribes who excised it from their work.

### **The Function of the Headings in the Early Versions**

The question remains—did the Psalm headings in the early versions have an actual function? How useful were they? The answer naturally varies by treatment. The uneven amount and character of the information contained in the original Hebrew headings, and their incomplete distribution over the full Psalter shows that they are not mandatory components for each of the Psalms. Conservative treatment by translations—avoiding the temptation to flesh out the unheaded Psalms with similar material—would attest to their historical, albeit vestigial, value. In all likelihood, for many readers (and translators) in the conservative accommodation camp, the opaque headings were relics from the past, “boundary stones left by the ancestors” not to be disturbed even if they were not understood. Their paratextual value in shaping the reader's view of the following Psalm would be negligible (especially with short, stereotyped headings).

Readers and commentators such as Gregory of Nyssa asked much more of the headings—and seeking, they found. With exegetical effort, Gregory was able to derive significance and functional insight from the headings. To readers familiar with this interpretative stance toward the headings, this meaning could be imported into their own reading of the Psalms.

Freer styles of accommodation would allow the addition of later information to the base text of the heading, updating it functionally. This openness created a locus for innovation, whether it be mundane scribal notations like stichometric counts or more theological insights into the intended speaker of the Psalm. No longer just inflexible artifacts of the past to be

preserved, the headings become flexible spaces which can accept new information. Their paratextual function increases as more intentional material is added. With gradual changes (such as the accumulated additions to the Greek Psalter), we can at times catch glimpses into the changing understanding or usage of the Psalms. With more comprehensive modifications (such as the Latin prosopological series), we see the headings fully take on the role of thresholds to the Psalms, paratexts designed to guide and mold proper theological understanding. Since the Hebrew headings originally functioned paratextually—their contents, so obtuse to later readers, would likely have made functional, performative sense to their earliest recipients—the headings in a sense come full circle.

The full replacement of the Psalms in the Syrian traditions of the Peshiṭta text show the greatest interest in giving function to the concept of the Psalm heading (if not the original content). The ending of the tradition of the headings from Hebrew did not mean the end of the practice of using the headings as gateways to the Psalms. Although gone, the idea of the headings endured, and was given new expression through the theological understandings of the Psalms by their interpreters. These fully new headings—truly paratexts—then could serve to curate the Psalms for future generations of readers.

### **Further Research**

This study does not exhaust the possibilities for research into the development of the Psalm headings. More can be done, both by continuing to refine the materials used for the early versions and by extending the research into additional translations and scribal traditions.

One area where greater clarity could be achieved would be with the Greek Psalter. As mentioned, the sheer enormity of the manuscript tradition has inhibited a full and complete conspectus of its development. Efforts begun by Rahlfs' preliminary edition continue, with greater refinement of the original Old Greek text before the Common Era. Hopefully, the coming

decades will see the results of a century of research and collation of the manuscripts. With this, a better understanding of the Greek Psalter tradition and its various stages of modification can be achieved. Specifically, the bulk of the so-called “Lucianic” recension must be nuanced—and aligned with the concurrent evidence of the Greek’s daughter versions. This is where a better understanding of the original form of these versions can assist in tracing the growth of the Greek Psalter tradition. For example, the continuum of the Coptic versions—a range of evidence spanning over a millennium and a half—can provide parallel points of reference for this endeavor.

A better understanding of the development of the Greek Psalter also allows text critical scholars to hone their recovery of the earliest form of the Psalms in Greek. Once later alterations are identified and distinguished from the pristine form of the text, we must then take account of the Old Greek’s textform and its differences from the received Masoretic text of the Hebrew scribal tradition. While the research of Pietersma and others have somewhat reduced the number, the fact still remains that the earliest Greek Psalter (and presumably its underlying Hebrew base) still contained more headings.

The greatest opportunity to expand this research on the Psalm headings would be to extend it into additional languages and translations. While Latin, Syriac, and Coptic represent the first tier of Christian biblical translation, the next tier includes even more languages. Consider Classical Armenian, for instance. While Armenia became the first officially Christian nation in 301 through the advocacy of Grigor/Gregory the Illuminator (257–331), Classical Armenian biblical tradition goes back to the invention of the Armenian alphabet in 406 by Mesrop Mashtots (361/362–440). The fifth century saw the translation of the Bible first from Syriac and then from Greek (the untangling of these sources and revisions is a primary desideratum for the research into any biblical book). Armenian scribal culture bloomed, with Armenian manuscript output only being surpassed by Latin. The arrival of printing

demonstrated the primary role of the Classical Armenian Psalms, with twelve printed editions of the Psalter appearing from 1512 until 1666, when the first full Bible finally was printed.<sup>1</sup> In his famous edition (Venice, 1805), Zohrapean used seven complete mss, but none earlier than the 13th century. For the Psalms, it would certainly be desirable to have an edition more fully expressing the evidence of the hundreds of Armenian manuscripts. Once this was done, the treatment of the headings could be studied, comparing this with the earlier versions.

Similarly, Arabic, Ethiopic, Georgian, Slavonic, and other languages provide obvious trajectories to extend this research. The present work could be used as a model for further investigations into any and all of the versions in these languages, following the comprehensive example which has been used. As with any of the versions discussed thus far, the primary need is to establish the textual tradition of the translation, from the initial text through its later flourishing and development. The story of the Psalm headings—and their roles as thresholds to the Psalms—continues through these later translations and their readers.

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