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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

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ABSTRACT OF THE DISSERTATION

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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.

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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.[1] 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.[2] 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.[3] 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.[1] 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[2] (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.[3] 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.[1] 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

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.[1]

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.[2] The concept of paratextuality is a relatively recent idea, formulated by the French literary theorist Gérard Genette in his 1987 book *Seuils*.[3] 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.[1] 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

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[1]). 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

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 Ṣalaḥ similarly affecting the West Syrian tradition.

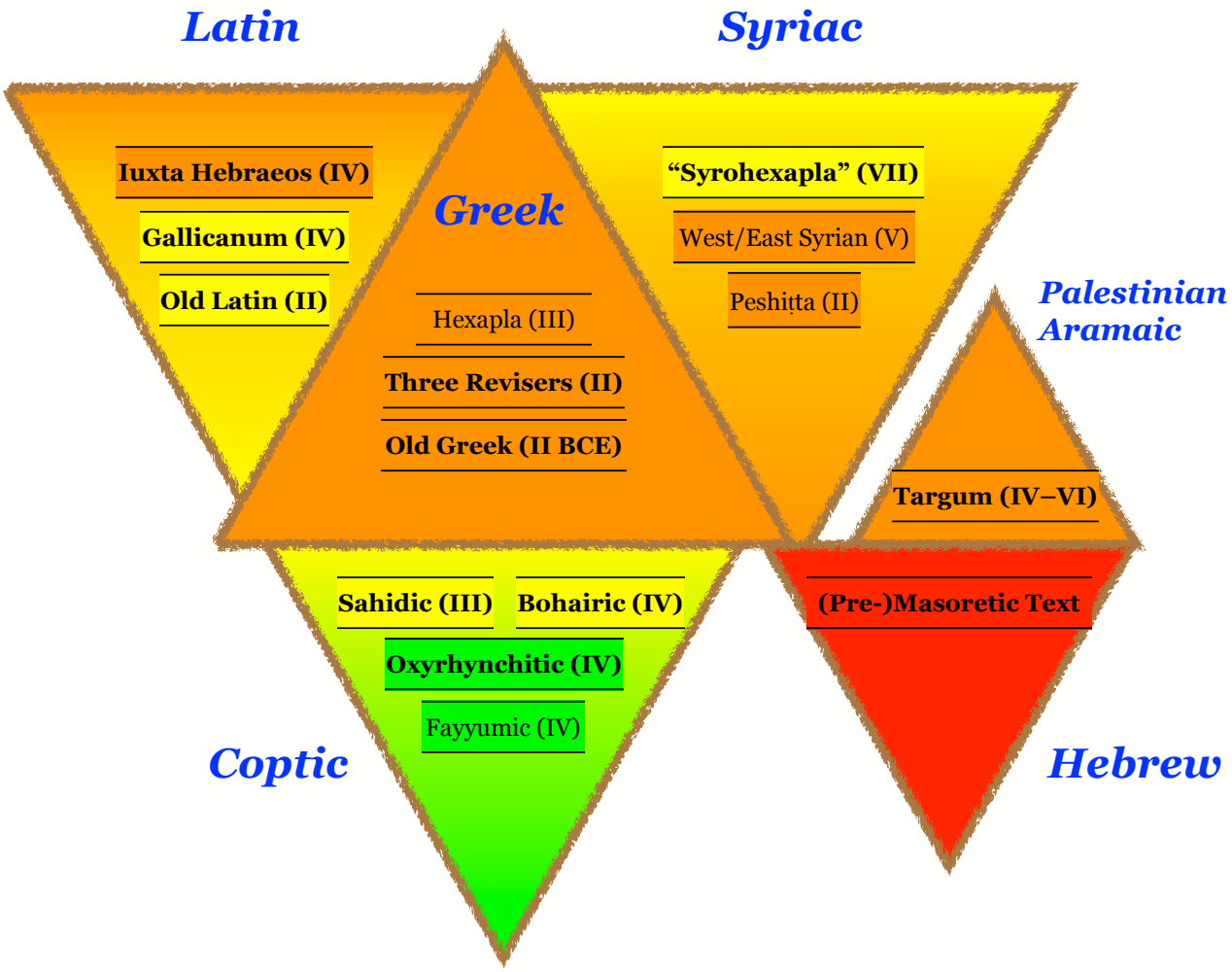
Plan of the Present Study

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:[1]

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:

- Peshiṭta
- East Syrian/West Syrian
- The so-called "Syrohexapla[2]"*

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)[1]

•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 "daugthers 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)

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.[1] 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[2]) 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 Dāwiḏ 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,[3] 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

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,[1] BHQ,[2] HUB,[3] HBCE[4]) 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,[5] 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.[6] 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[7]–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.

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,[1] Melchizedek,[2] Abraham,[3] 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[4]: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 wĕhaddînîn*], i.e., the tribulations, which overtook him [King David] and Israel.[5]

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^{a}/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.[1] 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^{e}: Psalm 104 (also 11QPs^{a})
- 4QPs^{k}: Psalm 99
- 4QPs^{q}: Psalm 33
- 11QPs^{a}: Psalms 104 (also 4Qps^{e}), 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.

1. See Flint 2006.

Hebrew Textual Witnesses

The Masoretic Text used in Part Two comes from the *Biblia Hebraica Stuttgartensia*,[1] 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^{e}rēy*) differed from what was written (*K^{e}tîb*). These are quite rare in the Psalm headings, only occurring twice (Psalms 39 and 77). Both instances relate to the written form Y^{e}dîṯûn (read: Y^{e}dûṯûn)—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.[2] 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
A		Jerusalem	**Aleppo Codex** Israel Museum, Shrine of the Book	930	basis for HUB; online: aleppocodex.org
L		St. Petersburg	**Leningrad Codex** RNB, Firkovich B 19^{A}	1008	basis for BHS, BHQ
1QPs^{a}	1Q10	Jerusalem	Israel Museum, Shrine of the Book	?	
1QPs^{b}	1Q11	Jerusalem	Israel Museum, Shrine of the Book	?	
1QPs^{c}	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[a]	4Q83	Jerusalem	Israel Museum, Shrine of the Book	mid II BCE	semi-formal
4QPs[b]	4Q84	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian formal
4QPs[c]	4Q85	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs[d]	4Q86	Jerusalem	Israel Museum, Shrine of the Book	mid I BCE	late Hasmonean
4QPs[e]	4Q87	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs[f]	4Q88	Jerusalem	Israel Museum, Shrine of the Book	mid I BCE	late Hasmonean semi-cursive
4QPs[g]	4Q89	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs[h]	4Q90	Jerusalem	Israel Museum, Shrine of the Book	30 BCE–68 CE	Herodian
4QPs[j]	4Q91	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs[k]	4Q92	Jerusalem	Israel Museum, Shrine of the Book	100–30 BCE	late Hasmonean
4QPs[l]	4Q93	Jerusalem	Israel Museum, Shrine of the Book	late II BCE	
4QPs[m]	4Q94	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs[n]	4Q95	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs[o]	4Q96	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs[p]	4Q97	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs[q]	4Q98	Jerusalem	Israel Museum, Shrine of the Book	?	
4QPs[r]	4Q98a	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs[s]	4Q98b	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs[t]	4Q98c	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian

4QPs[u]	4Q98d	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian
4QPs[v]	4Q98e	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
4QPs[w]	4Q98f	Jerusalem	Israel Museum, Shrine of the Book		mid Hasmonean
4QPs[x]	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
11QPs[a]	11Q5	Jerusalem	**Great Psalms Scroll** Israel Museum, Shrine of the Book	early I	Tetragrammaton in Paleo-Hebrew
11QPs[b]	11Q6	Jerusalem	Israel Museum, Shrine of the Book	late I BCE	early Herodian
11QPs[c]	11Q7	Jerusalem	Israel Museum, Shrine of the Book	early I	Herodian
11QPs[d]	11Q8	Jerusalem	Israel Museum, Shrine of the Book	mid I	late Herodian formal
11QPs[e]?	11Q9	Jerusalem	Israel Museum, Shrine of the Book	?	
11QapocrPs	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*,[1] 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[2]) 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.[3]

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[1]—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

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 Jobes 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)[1] 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.[2]

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 ʿAqîḇaʾ. 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 *ʿalmah* in Isaiah 7.14; in Psalm 2.2 he used the synonym

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.

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."[1] 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.[2] 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

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.[1] 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.

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.[1] Work is underway to produce a new, updated collection of all the fragments of the Hexapla now known to us;[2]

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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.[1]

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[2] (c. 335–395) wrote a commentary specifically on the Psalms headings,[3] emphasizing their importance to

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.[1]

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])[2]

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[1] (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.[2]

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 **ϵιc το τϵλοc** in the context of Psalm 13 he remarks "'To the end' means concerning future events; but this is not factual, either."[1] 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.[2] 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

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.[1] 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.[2]

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)[1], 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*.[2] 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.[3] 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 manuscipts. 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
A		London	**Codex Alexandrinus** BL, Royal 1 D. V–VIII	V	missing Ps 49.20–79.11
B		Vatican	**Codex Vaticanus** BV, Vat. gr. 1209	IV	missing Ps 105.27–137.6 (replaced XV)
R	//Old Latin α (VL 300)	Verona	**Verona Psalter** Biblioteca Capitolare, I (1)	VI	Greek/Latin bilingual (Greek written with Latin letters)
S		Leipzig, London, St. Catherine's Monastery, St. Petersburg	**Codex Sinaiticus** 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: codexsinaiticus.org
T		Zurich	**Codex Turicensis** Zentralbibliothek, RP 1	VII	
U		London	**Codex Londinensis** BL, P. Inv. Nr. 37	VII	10.2–18.6; 20.14–34.6
Z		London and Vatican	**Codex Zuqninensis rescriptus** BL, Additional 14665 and BV, Vat. syr. 162	V–VIII (Psalms VI)	8–37; overwritten IX–X
55		Vatican	BV, Regin. gr. 1	X	
1098		Milan	Biblioteca Ambrosiana, O. 39 Sup.	X	hexaplaric fragments; overwritten XIII/XIV
1219		Washington	Freer Gallery, Inv. Nr. 06.273	IV/V	
1220	//Sahidic U (sa 72)	Vienna	ÖNB, P. Vindob. K 9907–9971b	IV–VII	Greek/Sahidic bilingual; 3–68
1221		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
2009		New York	PML, Pap. G. 6 and 200	VII?	107.14–108.2, 12–13; 118.115–122, 126–135; 135.18–140.4

2013		Bonn and Leipzig	Universitätsbibliothek, P. Bonn 147v and Universitätsbibliothek, P. Inv. Nr. 39	IV	30–55
2015 (+2034)	//Sahidic W91 (sa 91)	Vienna	ÖNB, P. Vindob. K 9871	V/VI	Greek/Sahidic bilingual
2017		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
2019		London	BL, P. Inv. Nr. 230 (recto)	III	11.7–14.4
2027		St. Petersburg	RNB, Gr. 4	IV/V	141.7–142.3; 144.7–13
2046		Berlin	Ägyptisches Museum, P. 6747 + 6785	IV	35.12–36.10, 14–25
2050		Paris	Sorbonne, Inv. 827	IV	39.15–41.5
2110		Oklahoma City	**Papyrus Bodmer XXIV** Green Collection, Pap. 170	II–IV	17.45–118.44
L		—	***Consensus of L manuscripts (Lucianic recension)*** (76+ of HP collated mss.)		Lucianic recension (HP=Holmes and Parsons 1823)
L(most)	Rahlfs: L^{a}	—	Rahlfs: L^{a} (56–75 of HP collated mss.)		
L(many)	Rahlfs: L^{d}	—	Rahlfs: L^{d} (36–55 of HP collated mss.)		
L(some)	Rahlfs: L^{b}	—	Rahlfs: L^{b} (16–35 of HP collated mss.)		
L(few)	Rahlfs: L^{pau}	—	Rahlfs: L^{pau} (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.[1]

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.[2]

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

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[1]): **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.[2]

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

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.[1] 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

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[1] 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.[2]

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 obdormiat et resurgat

VI: christus ad patrem de persecutoribus suis loquitur
instruiturque fidelis populus ne mortem formidet
quia auctor eius resurgendo spem ei uerae resurrectionis exhibuit[1]

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.[1]

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 (**α**)[2] and the Psalter of St. Germain (**γ**)[3] 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.[4]

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*.[5] 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,

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.[1]

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

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

K	VL 316	Karlsruhe	**Triple Psalter of Reichenau** Badische Landesbibliothek, Aug. 38	early IX	Ps (Gal+Rom+Heb) from Reichenau/ Augia Dives Monastery; *series I, II*
L (Gal)	VL 421	Lyon and Paris	**Lyon Psalter** Bibliothèque de la Ville 425 (351) + BN, N. acq. lat. 1585	V/VI	Ps (Gal/OL mix) from Lyon
L (Heb)		London	BL, Harley 2793	early IX	Ps (Heb) from Tours
M	VL 307	Montpellier	**Mondsee Psalter** Bibliothèque de la Faculté de Médecine 409	late VIII	Ps (Rom) from Mondsee Abbey
N	VL 459	New York	**Lincoln/Blickling Psalter** PML, M. 776	late VIII	Ps (Rom) from England; *series 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
R (Gal/Heb)	VL 330	Vatican	**Psalter of the Queen** BV, Regin. lat. 11	late VIII	Ps (Gal+Heb) from northern Gaul (Picardie?)
R (Rom)	VL 354	Vatican	BV, Regin. lat. 13	late XI	Ps (Rom) from Benevento or Naples
S (Gal)	VL 427	St. Gallen	**Psalter of Wolfcoz** Stiftsbibliothek 20	early IX	Ps (Gal) from Monastery of St. Gall
S (Heb)		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	**Psalter of Odalric** Bibliothèque Municipale 15 (A. 20)	XI	Ps (Gal+Rom+Heb) from Reims; *series I, II*
V	VL 363	Vatican	**Pantheon Bible** BV, Vat. lat. 12958	early XII	Ps (Rom) from Rome or Umbria; *series I*
W		Vienna	**Dagulf's Golden Psalter** ÖNB, lat. 1861	late VIII	Ps (Gal) from Aachen; *series 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		—	***Consensus of Θ mss. (from scriptorium of Theodulf of Orléans)***	VIII/IX	Ps (Heb) from Orléans
Θ^{G}		Paris	**Codex Sangermanensis** BN, Lat. 11937	early IX	Ps (Heb) from Orléans
Θ^{H}		London	**Codex Hubertianus** BL, Additional 24142	VIII/IX	Ps (Heb) from Orléans
Θ^{K}		Copenhagen	**Codex Carcassonensis** Kgl. Bibl., Ny Kgl. Saml. 1	early IX	Ps (Heb) from Orléans
Σ		Madrid	**Codex Toletanus** Biblioteca Nacional, Vitr. 13-1 (Tol. 2-1)	X	Ps (Heb) from Spain
Φ		—	***Consensus of Φ mss. (from exemplar of scriptorium of Alcuin of York)***	IX	Ps (Gal)
Φ^{G}		London	**Codex Grandivallensis** BL, Additional 10546	early IX	Ps (Gal) from Tours
Φ^{P}		Rome	**Codex Paulinus** S. Paolo f. l. m.	late IX	Ps (Gal) from region of Reims
Φ^{R}		Paris	**Codex Rorigonis** BN, Lat. 3	early IX	Ps (Gal) from Tours
Φ^{V}		Rome	**Codex Vallicellianus** 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	**Verona Psalter** Biblioteca Capitolare, I (1)	VI	Ps (OL) from northern Italy; Greek**(=ms. R)**/ Latin bilingual (Greek written with Latin letters) ed. G. Bianchini 1740

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

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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,[1] 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 Shinūdah), located near Sohāg in Upper Egypt.[2] 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

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.[1] 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[2] 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.[3] 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,[4] 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,[5] classic unimodular script[6]

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,[1] 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.[2] 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

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[1] 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

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 Antūnīūs).

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.[1] This revised heading style was known and used by al-Ṭuḫi in his edition of the Bohairic Psalter published in 1744—even though his main exemplars, the Vatican Bohairic Psalters,[2] 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.[3] 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.[4]

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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,[1] and two verses from a Greek/Akhmimic bilingual (75.5–7),[2] 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.[3] 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[4] (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.[5]

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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.[1] 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.[2] The notes discuss the medium of the manuscript (papyrus/parchment/paper), format, and other information about find sites and publications.

symbol	other	location	designation	date	notes
B	sa 35; CMCL.BC	Berlin	SMB, P. 3259	IV/V	Stichometric, classic unimodular; Rahlfs 1901
D	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)
F	sa 116	Washington	Freer Gallery, Ms. 1	V?	Paragraphed (small scale), modified unimodular; Worrell 1916; from Dayr Nahya
L	sa 31; CMCL.AV	London	BL, Oriental 5000	VI/VII	Papyrus; Stichometric, modified unimodular; Budge 1898; from Upper Egypt; base text
M	sa 62	London	BL, Oriental 7561 (35–39)	VII	Papyrus; Maspero 1883

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.

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

W109	sa 109; MONB.NN	Paris	(BN) [19 leaves]	XI (?)	Stichometric, classic unimodular
W138	sa 138	Paris, Vienna	(BN, Louvre, ÖNB) [13 leaves]	XI (?)	Stichometric, modified unimodular
WO	—	Oslo	Schøyen Collection, Ms. 144 [19 leaves]	IV/V (?)	Stichometric, classic unimodular; similar decorations to L
WP	—	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.[1]

symbol	other	location	designation	date	notes
		Cairo	**Mudil Codex** 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.[2] I follow the main text of the edition, but I have collated the readings from additional Bohairic Psalters, increasing the witnesses from four[3] 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.

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
B	Schwartze: C; Bosson & Boud'hors: B^{157}	Berlin	BSL, Or. quart. 157	XIV and XVII	+ Arabic parallel ***(horologion?: no headings)***; first 34 fols. replaced in XVII
C	Schwartze: B	Berlin	BSL, Or. quart. 276	XIII–XIV	+ Arabic parallel ***(horologion: no headings)***
D	Bosson & Boud'hors: B^{D}	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])
F		Cairo	Patriarchal Library, Bible 7	1742–1743	+ Arabic parallel; **no headings** (just ⲯⲁⲗⲙⲟⲥ ⲛⲏⲡⲓ #)
G		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
H		Cairo	Patriarchal Library, Bible 9	XVIII/XIX	+ Arabic parallel; **stichometric layout,** changing to more paragraphed in Ps 33**!** adds stichometric count after each heading; liturgical divisions precede headings; some pages replaced (**H2**: no headings [just ⲯⲁⲗⲙⲟⲥ #, 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 ***(horologion: no headings)***
L		London	BL, Oriental 11552	orig: XIII?	arabic parallels for headings only (added later); some original leaves (**L**); two successive restorations (**L1**, **L2**); **L1 and L2** have **revised headings** (not cited): (ⲡⲓ)ⲯⲁⲗⲙⲟⲥ # (ⲛⲧⲉ ⲇⲁⲩⲓⲇ, etc.) added/ relocated to beginning and some material abridged (some liturgical divisions added)
M	Bosson & Boud'hors: O^{H}	Oxford	BL, Huntington 121	1314	Parchment; *full script ("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^{M}	Oxford	BL, Marshall Or. 31	XII/ XIII	*change of hand at Ps 14;* copied by Symeon
P	Bosson & Boud'hors: P^{5}	Paris	BN, Copte 5	XIII/ XIV	from Wadi al-Natrun (?); copied by Iohannes
Q	Bosson & Boud'hors: P^{4}	Paris	BN, Copte 4	XII/ XIII	Parchment; from Dayr Abu Maqar (?); *full script ("Nitrian uncial"); a few missing leaves*
R		Paris	BN, Copte 12	XIII/ XIV	from Dayr Abu Maqar (?); ***(horologion: no headings)***

S	Bosson & Boud'hors: P^3	Paris	BN, Copte 3	1629	+ Arabic parallel; framed writing area; **revised headings** (not cited; textual affinities to G and H): (ⲗⲗⲁⲏⲗⲟⲩⲓⲗ) ⲫⲗⲗⲙⲟⲥ # (ⲛⲧⲉ ⲇⲗⲩⲓⲇ, etc.) added/ relocated to beginning; adds stichometric count after each heading; liturgical divisions precede headings
T		Cairo, Cambridge, Turin	CM? 77,V, University Library, Add. 1886,13, and BN, Ro 3	XIII?	from Dayr Abu Maqar; **68**.17–**151**.7 (Turin fragments); cited from Rossi 1893
U		Vatican	BV, Barberiniani orientali 2	XIV	Pentaglot (Eth/Syr/ Boh/Arb/Arm); from Dayr Abu Maqar in 1635; utilized for al-Ṭuḫi 1744??
V	Bosson & Boud'hors: V^5	Vatican	**MACA.AB** BV, Copto 5	XII/ XIII	Parchment; from Dayr Abu Maqar; utilized for al-Ṭuḫi 1744 (he copied it: BV, Borgia copto 120); Vitti 1928; *full script ("Nitrian uncial")*
W		Vatican	**CMCL.AB** 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-Ṭuḫi 1744?

X		Vatican	**CMCL.AC** BV, Copto 7	XIII	+ Arabic parallel; ***stichometric layout!*** adds stichometric count after each heading; liturgical divisions precede headings; textual affinities with D (esp.), G, H, and W (esp.); utilized for al-Ṭuḫi 1744 (he copied it in 1734: BV, Borgia copto 61); first pages replaced (**X2**); 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.[1] 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)[2] would similarly split the traditions about these new Psalm headings. Unfortunately, the Psalms volume in the Leiden Peshiṭta edition[3] does not

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.[1] 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.[2]

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 (לַמְנַצֵּחַ מִזְמוֹר לְדָוִד / εις το τελος ψαλμος τω δαγιδ):

East Syrian, from the edition of van Rooy:[3]

6t1, 13t3, 16t2, M428:[4] ܚܛܝܬ ܕܥܒܕ ܥܠ ܚܛܝܬܐ ܕܗܘ ܚܛܐ ܒܗ ,ܡ ܡܙܡܘܪ ܠܕܘܝܕ

Petition of David because of the sin that he had committed

West Syrian headings, as cited by Taylor:[5]

7a1, 9a1, 10t5: ܐܬܪ ܕܐܫܬܕܪ ܐܕܡ ܡܢ ܦܪܕܝܣܐ ܥܠ ܕܐܡܪ ܕܘܝܕ

Spoken by David concerning Adam's departure from Paradise

9t3: ܐܬܪ ܕܐܫܬܕܪ ܐܕܡ ܕܗܘ ܡܬܚܙܐ ܘܡܬܪܓܐ ܠܦܘܪܩܢܐ ܕܐܬܐ ܡܢ ܐܠܗܐ ܥܠ ܕܐܡܪ ܕܘܝܕ

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

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: ܡܙܡܘܪ ܠܕܘܝܕ ܒܙܒܢ ܕܐܡܪ ܠܗ ܥܠ ܟܠ ܣܒܝܒܘܗܝ

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

13tL$_{7154}$: ܡܙܡܘܪ ܠܕܘܝܕ ܒܙܒܢ ܕܗܪܐ ܠܐܟܝܫ ܡܠܟ ܓܬ ܡܢ ܩܕܡ ܫܐܘܠ ܡܠܟܐ

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

16tO$_{7}$: ܩܝܡܬܐ ܕܒܥܠܝ ܕܒܝܫܐ ܘܣܒܪܬܐ ܕܡܪܝܐ ܘܥܘܪܩܗ ܕܡܢܗ

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).[1] Despite the misfortune that affected his legacy after the Second Council of Constaninople 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 Ṣalaḥ (written c. 542).[2] 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.[3] We must await the full results of his research to fully assess the West Syrian headings.

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.[1] 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.[2] 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[3] 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.[4] This pentaglot Psalter has the Psalms in Ethiopic, Syriac, Bohairic, Arabic, and Armenian. These polyglot Psalters testify to the

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.[1]

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.[2] 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.[3]

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.

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°	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°	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°, fol. 1a–78b	XII	East Syriac ms.
12t2		London and Wadi Natrun	BL, Additional 14674, I°, 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.
$13tL_{7154}$		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.
$16tO_7$		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.[1] 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: *a* 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: *b* Ceriani: B	London	BL, Additional 14434, fol. 1–79	VIII	Paul of Tella's revision; from Syrian Monastery, Egypt
C	Hiebert: *c* Ceriani: C	London	BL, Additional 14434, fol. 80–128	VIII	Paul of Tella's revision; from Syrian Monastery, Egypt
D	Hiebert: *d* Ceriani: E	London	BL, Additional 17257, fol. 84–94	XIII	Paul of Tella's revision; from Syrian Monastery, Egypt; ***lacks headings***
E	Hiebert: *e*	Cambridge	University Library, Orient. 929	XIV	polyglot (Arb/Syr/Grk/Heb) ms.; Paul of Tella's revision; perhaps from Syrian Monastery, Egypt
F	Hiebert: *f* (//Peshitta: 12t3)	Baghdad	Library of the Chaldean Patriarchate 211	1126	Paul of Tella's revision; from Maragāh in the district of Adorbaiğan
G	Hiebert: *g*	Vatican	BV, Borgia sir. 113, fol. 1–135	1868	Paul of Tella's revision; from Barṭellī; copy of Baghdad 211
H	Hiebert: *h/h1*	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

1. Hiebert 1989.

J	Hiebert: *j* Ceriani: D	Paris	BN, Syr. 9	XIII	1.1–27.6=Thomas of Harkel's revision; 27.7–151.7=mix
K	Hiebert: *k*	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 ʾÔnqelôs, 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 ʾÔnqelôs, including Targum Yerushalmi (Pseudo-Yônaṯan), Targum Neofiti, and other fragmentary targumim; for the Prophets, Targum Yônaṯan is unchallenged, playing a similar liturgical role to Targum ʾÔnqelôs 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 Yônaṯan ben ʿÛzzîʾel from the mouth of Ḥaggay, Zḵaryah and Malʾaḵî, and the land of Yisraʾel quaked [over an area of] four hundred *parsahs*[1] by four hundred *parsahs*.

A supernatural Voice[2] went out and said, "Who is this that has revealed my secrets to humans?"

Yônaṯan ben ʿÛzzîʾel 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 Yisraʾel."

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:

1. Persian miles, "parasangs."

2. *baṯ qôl*, literally "daughter of voice."

וכדון דחבית מן אוביל יתי עד כרכא דרומי רשׁיעא
מן דברני עד קושׁ<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?[1]

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.[2] 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 form the 11th century *Arukh* of Rabbi Nathan ben Yehiel of Rome (1035–1110).[3] 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 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.

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 from twenty (mostly) complete copies, dating from the 13th through the 16th century; this is supplemented by ten fragmentary manuscripts.[1] 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,[2] 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.[3]

symbol	other	location	designation	date	notes
C	t814; Kennicott 92	Cambridge	University Library, Ee.5.9	1347	Ashkenazi ms.
M	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
P	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.

P17	t6a; De-Rossi Ext. 1	Paris	BN, Hébreu 17	XIII/ XIV	Ashkenazi ms. revision dated to 1512; basis for Stec's translation
P110	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.
Bomberg	Stec: B	Venice	Daniel Bomberg, printer. Jacob ben Hayyim, ed. Second Rabbinic Bible	1525	Based on N (Nuremberg Solg. 7.2) apparently
de Lagarde	Stec: Lg	Leipzig	Paul de Lagarde, ed. *Hagiographa Chaldaice*	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,[1] Psalm by Psalm.[2] The left page begins with the original Hebrew language in the form of the Masoretic Text.[3] 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,[4] following the modifications proposed by Pietersma.[5] The headings of ms. 2110 (Papyrus Bodmer XXIV) were collated and their variant readings added to the apparatus.[6] The Revisers' texts are taken from Field's collection.[7] The Iuxta Hebraeos comes from the *Biblia Sacra Vulgata* critical edition.[8] The Targum text is modified from de Lagarde's edition,[9] incorporating variant readings from additional manuscripts.[10]

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=Theodotiōn.

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,[1] and Bohairic), and finally the so-called "Syrohexapla." The Old Latin versions are represented by the important 6th century manuscripts **α** (the Verona Psalter)[2] and **γ** (the Psalter of St. Germain)[3] alongside the Psalterium Romanum (Rom) from Weber's edition.[4] 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.[5] No proper critical edition yet exists for the Sahidic Coptic version, so the nearly complete papyrus ms. L[6] 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.[7] The Bohairic version is modified from the critical edition of Burmester–Dévaud.[8] I follow the main text of the edition, but I have collated the readings from additional Bohairic Psalters, increasing the witnesses from four[9] to twelve. The "Syrohexaplaric" headings are taken from the critical edition by Hiebert.[10]

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,[1] 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

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.[1] 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 gentilics are rendered in precise transliterations, not their traditional English forms—thus (for Hebrew) "Dāwiḏ" instead of "David," "Šāʾûl" instead of "Saul," etc. Gentilics 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 *lĕ-*. 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 Dāwiḏ"). 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.[2] This potential usage is also reflected in those early versions which employ

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^{e}lû Yāh*. 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]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

———

Iuxta Hebraeos [Weber–Gryson]

———

Targum [de Lagarde, mod.]

———

PSALM 1

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

γ Rom: ————

Gallicanum [Weber–Gryson]

————

Sahidic Coptic [Chappell]

————

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

————

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

————[1]

Syrohexapla [Hiebert]

————

1. ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲡⲓⲍⲟⲩⲓⲧ D; ⲯⲁⲗⲙⲟⲥ ⲧⲟⲩ ⲇⲁⲩⲓⲇ V; ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲁ̄ G H X2; ⲯⲁⲗⲙⲟⲥ ⲧⲟ ⲇⲁⲩⲓⲇ ⲯⲁⲗⲙⲟⲥ ⲁ̄ W

PSALM 2

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

————[1]

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. ψαλμος τω δαγιδ R^{s}

PSALM 2

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

γ: ⲓⲛ ⲫⲓⲛⲉⲙ ⲣⲥⲁⲗⲙⲩⲥ ⲓⲡⲥⲓ ⲇⲁⲩⲓⲇ

For the end *music* connected to Dauid himself

Gallicanum [Weber–Gryson]

ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ[1]

Music of Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲇⲏ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲇⲏ ⲛ̀ⲧⲉ ⲇⲁⲩⲉⲓⲇ

The *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

————[2]

Syrohexapla [Hiebert]

————

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1. ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ] > Clementine

2. ⲧⲡⲣⲟⲫⲏⲧⲓⲁ ⲉⲑⲃⲉ ⲡⲭⲣⲓⲥⲧⲟⲥ D G H; ⲧⲡⲣⲟⲫⲏⲧⲓⲁ ⲉⲑⲃⲉ ⲡⲭⲣⲓⲥⲧⲟⲥ ⲛⲉⲙ ⲟⲩⲑⲱϩⲉⲙ ⲛ̀ⲧⲉ ⲛⲓⲉⲑⲛⲟⲥ P Q (apparently); ⲧⲡⲣⲟⲫⲏⲧⲓⲁ ⲉⲑⲃⲉ ⲛⲓⲙ̀ⲕⲁϩ ⲛ̀ⲧⲉ ⲡⲭⲣⲓⲥⲧⲟⲥ V; ⲯⲁⲗⲙⲟⲥ ⲃ̄ ⲛ̀ⲇⲁⲩⲓⲇ ⲧⲡⲣⲟⲫⲏⲧⲓⲁ ⲉⲑⲃⲉ ⲡⲭⲣⲓⲥⲧⲟⲥ W

PSALM 3

Masoretic Hebrew [BHS]

מִזְמ֥וֹר לְדָוִ֑ד
בְּבָרְחֹ֖ו מִפְּנֵ֣י | אַבְשָׁלֹ֣ום בְּנֹֽו׃

Music connected to Dāwiḏ
in his running away from the face of ʾAḇšālôm his son

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος[1] τω δαγιδ
οποτε[2] απεδιδρασκεν απο προσωπου αβεσσαλωμ του γιου αυτου[3]

Music connected to Dauid
when he was running away from the face of Abessalōm his son

The Three [Field]

Σ: ωδη . . .
Song . . .

Iuxta Hebraeos [Weber–Gryson]

canticum dauid
cum fugeret a facie abessalon[4] filii sui

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

Targum [de Lagarde, mod.]

תושבחתא לדוד
במיערקיה מן[5] קדם אבשלום בריה

Praise connected to Dāwiḏ
in his running away from before ʾAḇšālôm his son

---

1. > A
2. οτε 55 *L(few)*
3. + εν τη εφημω *L(few)*
4. absalon I Σ A K Θ S Harden
5. > C P17

PSALM 3

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: psalmus dauid
cum fugeret a facie abessalon filii sui
Music of Dauid
when he was running away from the face of Abessalon his son

γ: psalmus dauid
cum fugit a facie abessalon fili sui
Music of Dauid
when he is running away from the face of Abessalon his son

Gallicanum [Weber–Gryson]

psalmus dauid
cum fugeret a facie abessalon[1] filii sui
Music of Dauid
when he was running away from the face of Abessalon his son

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ
ⲛ̄ⲧⲉⲣⲉⲫⲡⲱⲧ[2] ϩⲛ̄ⲧⲫ ⲛ̄ⲁⲃⲉⲥⲁⲗⲱⲙ[3] ⲡⲉⲫⲱⲏⲣⲉ
The *music* of Daueid
when he ran away before Abesalōm his son

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲡⲉⲯⲁⲗⲙⲟⲥ] ⲛ̀ⲇⲁⲩⲉⲓⲇ
ⲛ̀ⲧⲉⲣⲉⲫⲡⲟⲧ ϩ[ⲏ]ⲧⲫ ⲛ̀ⲁⲃⲉⲥⲥⲁⲗⲱⲙ ⲡⲉⲫⲱⲏⲣⲉ
The *music* of Daueid
when he ran away before Abessalōm his son

---

1. absalon W S K; absalom Clementine
2. ⲛ̄ⲧⲁⲣⲉⲫⲡⲱⲧ U
3. ⲛ̄ⲁⲃⲉⲥⲥⲁⲗⲱⲙ U

PSALM 3 (cont.)

PSALM 3 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

ⲉⲧⲫⲏⲧ ⲉⲃⲟⲗ ϧⲁⲧϩⲏ ⲙ̀ⲡϩⲟ ⲛ̀ⲁⲃⲉⲥⲥⲁⲗⲱⲙ[2] ⲡⲉⲧϣⲏⲣⲓ[3]

The *music* of Dauid

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

Syrohexapla [Hiebert]

[5]ܒܢܝ [4]ܡܙܡܘܪ

ܕܟܕ ܡܝܟ [7]ܐܒܫܠܡܘܗܝ ܕܥܒܪ ܡܢ ܩܕܡ ܐܒܘܗܝ [6]ܕܒܝܕ ,ܡܫܝܚ

Music of Dāwîd

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

---

1. ⲉⲡⲍⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ Q
2. ⲛ̀ⲁⲃⲉⲥⲁⲗⲱⲙ Q
3. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲉⲧⲫⲏⲧ ⲉⲃⲟⲗ ϧⲁⲧϩⲏ ⲙ̀ⲡϩⲟ ⲛ̀ⲁⲃⲉⲥⲥⲁⲗⲱⲙ ⲡⲉⲧϣⲏⲣⲓ] > O P
4. ܡܙܡܘܪ A[mg] B[mg] F[mg] (apparently) G[mg] (F and G assign reading to Summakhos)
5. ܒܢܝ H J
6. ܕܒܝܕ ,ܡܫܝܚ] ܕܒܝ ܕ̄ F (G)
7. ܐܒܫܠܡܘܗܝ F (H) J

PSALM 4

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ בִּנְגִינוֹת מִזְמוֹר לְדָוִד

For the leader with strings music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc ϵν ψαλμοιc ωδη [1] τω[2] δαγιδ

For the end among musics song connected to Dauid

The Three [Field]

A: τω νικοποιω ϵν ψαλμοιc μϵλωδημα τω δαγιδ

For the conqueror among musics tune connected to Dauid

Σ: ϵπινικιοc δια ψαλτηριων ωδη τω δαγιδ

Of conquest through stringed instruments song connected to Dauid

Θ: ϵιc το νικοc ϵν υμνοιc ψαλμοc τω δαγιδ

For the conquest among acclamations music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

uictori in psalmis canticum[3] dauid

For the conqueror among *musics* song of Dauid

Targum [de Lagarde, mod.]

לשבחא על נגינתא[4] תושבחתא לדויד

For the praiser on the strings praise connected to Dāwîḏ

---

1. ϵν ψαλμοιc ωδη] ϵν υμνοιc ψαλμοc 55 *L(many)*; ψαλμοc ωδηc R *L(few)*; ψαλμοc A *L(few)*
2. τοy R; τω δουλω κυριοy *L(few)*
3. cantici F Θ
4. חנגיתא 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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ [2] ⲡⲉⲯⲁⲗⲙⲟⲥ [3] ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ ⲛⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[4] ϧⲉⲛ ϩⲁⲛϩⲱⲥ[5] ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[6]

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 HUIC DAUID R; PSALMUS CANTICI DAUID W K; PSALMUS DAUID CANTICUM I
2. + ϩⲛ̄ ⲛⲉⲥⲙⲟⲩ T
3. + ⲛ̄ⲧⲱⲇⲏ T
4. > M V Q (apparently)
5. ϧⲉⲛ ϩⲁⲛϩⲱⲥ] ϧⲛⲓϩⲁⲛϩⲱⲥ W (apparently)
6. ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O P

PSALM 4 (cont.)

PSALM 4 (cont.)

Syrohexapla [Hiebert]

ܠܡܢܨܚ ܡܙܡܘܪ ܠܕܕ[1]

At the end music connected to Dāwîd

1. ܠܡܢܨܚ ܡܙܡܘܪ ܠܕܕ H J

PSALM 5

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ אֶל[1]־הַנְּחִילוֹת[2] מִזְמוֹר לְדָוִד

For the leader to the flutes music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ τηc κληρονομουcηc ψαλμοc τω δαυιδ

For the end over she who inherits music connected to Dauid

The Three [Field]

A: τω νικοποιω απο κληροδοcιων ψαλμοc του δαυιδ

For the conqueror from allottings music of Dauid

Σ: ωδη του δαυιδ επινικιοc υπερ κληρουχιων

Song of Dauid of conquest over allotments

Iuxta Hebraeos [Weber–Gryson]

uictori pro hereditatibus canticum dauid

For the conqueror for inheritances song of Dauid

Targum [de Lagarde, mod.]

לשבחא על[3] חינגין תושבחתא לדוד

For the praiser on pipes praise connected to Dāwiḏ

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1. עַל a few mss. (BHS)
2. הנחלות 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 Dauid

γ: IN FINEM PRO HIS QUI HAEREDITABUNT PSALMUS DAUID

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

Rom: IN FINEM PRO EA QUAE HEREDITATEM CONSEQUITUR PSALMUS DAUID

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

Gallicanum [Weber–Gryson]

IN FINEM PRO EA QUAE HEREDITATEM CONSEQUITUR PSALMUS DAUID

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

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲧⲉⲧⲛⲁⲕⲗⲏⲣⲟⲛⲟⲙⲉⲓ[1] ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲉ̀]ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲧⲉⲕⲗⲏⲣⲟⲛⲟⲙⲓⲁ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ[2] ⲉⲃⲟⲗ[3] ⲉϫⲉⲛ ⲑⲏ ⲉⲑⲛⲁⲉⲣ[4] ⲕⲗⲏⲣⲟⲛⲟⲙⲓⲛ ⲡⲓⲯⲁⲗⲙⲟⲥ[5] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[6]

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

Syrohexapla [Hiebert]

ܠܓܘܒ ܪܝܫܐ ܪܓܘ̈ܙ ,ܥ ܥܠ ܪܫܬܝܬ ܪܕܘܝܕ

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

---

1. ⲧⲉⲧⲛⲁⲕⲗⲏⲣⲟⲛⲟⲙⲓⲁ T
2. ⲡϫⲱⲕ W X
3. >M V Q
4. ⲑⲏ ⲉⲑⲛⲁⲉⲣ] ⲛⲏ ⲉⲧⲛⲁⲉⲣ D; ⲛⲏ ⲉⲑⲛⲁⲉⲣ G H (headings of Pss 4 and 5 transposed) Q W X
5. ⲯⲁⲗⲙⲟⲥ G H (headings of Pss 4 and 5 transposed) W X
6. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲉϫⲉⲛ ⲑⲏ ⲉⲑⲛⲁⲉⲣ ⲕⲗⲏⲣⲟⲛⲟⲙⲓⲛ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O P

PSALM 6

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ בִּנְגִינוֹת עַל־הַשְּׁמִינִית מִזְמוֹר לְדָוִד

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΕΝ ΥΜΝΟΙC[1] ΥΠΕΡ ΤΗC ΟΓΔΟΗC ΨΑΛΜOC ΤΩ ΔΑΥΙΔ

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

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙC ΕΠΙ ΤΗC ΟΓΔΟΗC ΜΕΛΩΔΗΜΑ ΤΩ ΔΑΥΙΔ

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

Σ: ΕΠΙΝΙΚΙΟC ΔΙΑ ΨΑΛΤΗΡΙΩΝ ΠΕΡΙ ΤΗC ΟΓΔΟΗC ΩΔΗ ΤΩ ΔΑΥΙΔ

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

Θ: ΕΙC ΤΟ ΝΙΚOC ΕΝ ΥΜΝΟΙC . . . ΨΑΛΜOC ΤΩ ΔΑΥΙΔ

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

Iuxta Hebraeos [Weber–Gryson]

VICTORI IN PSALMIS SUPER OCTAVA CANTICUM DAVID

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

Targum [de Lagarde, mod.]

לשבחא בנגינתא על כנרא דתמניא נימיא תושבחתא לדוד

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

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[1] PRO OCTAUA[2] PSALMUS[3] DAUID[4]

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

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲛ̄ ⲛⲉⲥⲙⲟⲩ ϩⲁ ⲡⲙⲉϩⲱⲙⲟⲩⲛ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲉ̀]ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲛⲉⲥⲙⲟⲩⲉ̀ ϩⲁ ⲡⲙⲉϩ ⲏ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[5] ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲉϫⲉⲛ[6] ⲡⲓⲙⲁϩⲱⲙⲏⲛ[7] ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[8] ⲇⲁⲩⲓⲇ[9][10]

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

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1. ΗΥΜΝΙS R I
2. IN CARMINIBUS PRO OCTAUA] PRO OCTAUA IN CARMINIBUS W
3. > I W
4. PRO OCTAUA PSALMUS DAUID] PSALMUS DAUID PRO OCTAUA K Clementine
5. > M V
6. ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲉϫⲉⲛ] ⲉϫⲉⲛ ϩⲁⲛϩⲱⲥ ϧⲉⲛ D G H W X
7. ⲡⲓⲙⲁϩ ⲏ̄ D G H M P V W X
8. ⲛ̀ W X
9. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > P
10. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲉϫⲉⲛ ⲡⲓⲙⲁϩⲱⲙⲏⲛ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O

PSALM 6 (cont.)

PSALM 6 (cont.)

Syrohexapla [Hiebert]

ܠܡܢܨܚ [2]ܥܠ ܫܡܝܢܝܬ ܡܙܡܘܪ ܠܕܘܝܕ [1]ܥܠ ܕܫܡܝܢܝܬ

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

1. ܥܠ ܕܫܡܝܢܝ ܡܙܡܘܪ ܠܕܘ ܕ ܥܠ ܕܫܡܝܢܝܬ F
2. > F

PSALM 7

Masoretic Hebrew [BHS]

שִׁגָּיוֹן לְדָוִד אֲשֶׁר־שָׁר לַיהוָה
עַל־דִּבְרֵי־כוּשׁ בֶּן־יְמִינִי

Šiggāyôn[1] connected to Dāwiḏ which he sang to YHWH
on the words of Kûš a Benyᵉmînian

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ ον ηcεν τω κγριω
γπερ τωn λογωn χογci γιογ ιεμεni

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

The Three [Field]

A: αγνοημα τω δαγιδ οc ηcε τω κγριω
περι τωn λογωn χογci γιογ ιεμενει

Unknowing connected to Dauid which he sang to the Master
about the words of Khousi son of Iemenei

Σ Θ: γπερ αγνοιαc τογ δαγιδ οc ηcε τω κγριω
περι τωn λογωn χογci γιογ ιεμενει

Over the unknowing of Dauid which he sang to the Master
about the words of Khousi son of Iemenei

Iuxta Hebraeos [Weber–Gryson]

pro ignoratione dauid quod cecinit domino
super uerbis aethiopis filii iemini[2]

For the unknowing of Dauid 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]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲡⲉⲛⲧⲁϥⲭⲟⲟϥ ⲉⲡⲭⲟⲉⲓⲥ[1]
ϩⲁ ⲛ̄ⲱⲁⲭⲉ ⲛ̄ⲭⲟⲩⲥⲉⲓ ⲡⲱⲏⲣⲉ ⲛ̄ⲓⲉⲙⲉⲛⲉⲓ

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]

ⲉⲡⲭⲟⲕ[2] ⲉⲃⲁⲗ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲉⲧⲁϥⲭⲁϥ ⲉⲡ̄ⲭ̄ⲥ̄
ⲉ̀ⲧⲃⲉ ⲛ̀ⲛⲥⲉⲭⲉ ⲛ̀ⲭⲟⲩⲥⲓ ⲡⲱⲏⲣⲉ ⲛ̀ⲓⲉⲙⲛⲓ

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

---

1. ⲡⲉⲛⲧⲁϥⲭⲟⲟϥ ⲉⲡⲭⲟⲉⲓⲥ] > T
2. ms. apparently reads ⲉⲡⲭⲱⲕ

PSALM 7 (cont.)

Targum [de Lagarde, mod.]

תירגמא דאודיתא[1] לדוד די שׁבח קדם יהוה

מטול די אמר שׁירתא[2] על תברא דשׁאול בר קישׁ דמן שׁבט בנימן

Interpretation of acknowledgment connected to Dāwiḏ which he praised before YHWH because he said the song on the breaking of Šāʾûl son of Qîš from the tribe of Binyāmîn

1. דאוריתא M

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

PSALM 7 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲉⲧ ⲁϥϩⲱⲥ[1] ⲙ̀ⲙⲟϥ ⲙ̀ⲡⲃⲟⲓⲥ[2]
ⲉⲃⲏ ⲛⲉⲛⲥⲁⲭⲓ[3] ⲛ̀ⲧⲉ[4] ⲭⲟⲩⲥⲓ ⲡⲱϩⲣⲓ ⲛ̀ⲓⲉⲙⲉⲛⲓ[56]

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

Syrohexapla [Hiebert]

ܡܙܡܘܪ[7] ܕܝܘܝܕ ܕܠܡܪܝܐ ܕܐܙܡܪ
ܒܥܠ ܡܠܝ ܕ[8]ܟܘܫܝ ܒܪ ܝ[9]ܡܝܢܝ

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

---

1. ⲁϥⲑⲱϥⲉⲙ D
2. ⲛ̀ⲁⲉ ⲡⲃⲟⲓⲥ D; ⲉⲡⲃⲟⲓⲥ G H M W X
3. ⲛⲓⲥⲁⲭⲓ M V
4. ⲛ̀ D G H W X
5. ⲡⲱϩⲣⲓ ⲛ̀ⲓⲉⲙⲉⲛⲓ] > P
6. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲉⲧ ⲁϥϩⲱⲥ ⲙ̀ⲙⲟϥ ⲙ̀ⲡⲃⲟⲓⲥ ⲉⲃⲏ ⲛⲉⲛⲥⲁⲭⲓ ⲛ̀ⲧⲉ ⲭⲟⲩⲥⲓ ⲡⲱϩⲣⲓ ⲛ̀ⲓⲉⲙⲉⲛⲓ] > O
7. ܟܘܫܝ ܕܠܡ] ܡܟܘܫܝ ܕܠ H (J)
8. ܕܐܙܡ F
9. ܡܝܢܝ H

PSALM 8

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־הַגִּתִּית מִזְמ֥וֹר לְדָוִֽד

For the leader on the *gittîṯ*[1] music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ των ληνων ψαλμοc τω δαγιδ

For the end over the winepresses music connected to Dauid

The Three [Field]

A: τω νικοποιω υπερ τηc γεθθιτιδοc μελωδημα τω δαγιδ

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

Σ: επινικιοc υπερ των ληνων ωδη τω δαγιδ

Of conquest over the winepresses song connected to Dauid

Θ: ειc το νικοc υπερ τηc γεθθιτιδοc ψαλμοc τω δαγιδ

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

Iuxta Hebraeos [Weber–Gryson]

uictori pro torcularibus canticum dauid

For the conqueror for the winepresses song of Dauid

Targum [de Lagarde, mod.]

לשבחא על כינורא דאייתי[2] מגת תושבחתא לדוד

For the praiser on the lyre that he brought from Gaṯ praise connected to Dāwiḏ

---

1. Uncertain: an instrument from Gaṯ (a "Gathian lyre")? a woman from Gaṯ? 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]

[1] ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛⲉϩⲣⲱⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ϩⲁ ⲛⲉϩⲣⲟⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The end concerning the winepresses the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲉϫⲉⲛ ⲛⲓϩⲣⲱⲧ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

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

Syrohexapla [Hiebert]

ܒܣܘܦ ܥܠ ܥܨܪܝܢ [5]ܕܥܝܪ̈ܝ [4]ܥܠ [3]ܕܕܘܝܕ

At the end on account of the winepresses music connected to Dāwîḏ

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1. + . . . ⲙ̄ⲡⲧⲱϩⲙ̄ ⲛ̄ⲉⲛϩⲉⲑⲛⲟⲥ W101
2. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ] ⲡϫⲱⲕ O; ⲉⲡϫⲱⲕ Q
3. ܕܫܝ ܠܕܘܝܕ F; ܕܕܘܝܕ H J
4. ܠ F
5. ܕܥܝܪ̈ܝ F H

PSALM 9–10/9

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַלְמוּת[1] לַבֵּן מִזְמוֹר לְדָוִד

For the leader *ʿalmût labbēn*[2] music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος υπερ των κρυφιων του υιου[3] ψαλμος τω δαυιδ

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

The Three [Field]

A: τω νικοποιω νεανιοτητος του υιου μελωδημα του δαυιδ

For the conqueror of the youth of the son tune of Dauid

Σ: επινικιον περι του θανατου του υιου ασμα του δαυιδ

Conquest song about the death of the son lay of Dauid

Θ: τω νικοποιω υπερ ακμης του υιου ψαλμος τω δαυιδ

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

Iuxta Hebraeos [Weber–Gryson]

uictori pro morte filii canticum dauid

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

Targum [de Lagarde, mod.]

לשבחא[4] על מיתותא דגברא[5] די נפק מביני משׁרייתא תושׁבחתא לדוד

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

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1. על־מות many mss. (BHS)
2. Uncertain: see versions below
3. του υιου] > R *L(few)*
4. + לשׁבחא על בסימות מלפונין על ידא דבן תושׁבחתא 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 Dauid himself

Rom: IN FINEM PRO OCCULTIS FILII PSALMUS DAUID

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

Gallicanum [Weber–Gryson]

IN FINEM PRO OCCULTIS FILII PSALMUS DAUID

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

Sahidic Coptic [Chappell]

[1] ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛⲉⲑⲏⲡ[2] ⲙ̄ⲡⲱⲏⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲧϩⲏⲡⲧ ⲙ̀ⲡⲱⲏⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲡⲓⲯⲁⲗⲙⲟⲥ[4] ⲛ̀ⲧⲉ[5] ⲇⲁⲩⲓⲇ ⲉⲑⲃⲉ ⲛⲏ ⲉⲧϩⲏⲡ ⲛ̀ⲧⲉ ⲡⲱⲏⲣⲓ

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

---

1. + ⲡⲙⲟⲩ ⲙ̄ⲡⲉϫⲣⲓⲥⲧⲟⲥ ⲙⲛ̄ ⲧⲁⲛⲁⲥⲧⲁⲥⲓⲥ . . . ⲙⲛ̄ ⲧⲕⲁⲑⲉⲣⲏⲥⲓⲥ ⲛⲉⲛϫⲁϫⲉ . . . W101
2. Budge incorrectly reads ⲛⲉⲧⲏⲡ
3. > M O P Q V
4. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ G M O P Q
5. ⲛ̀ P

PSALM 9–10/9 (cont.)

PSALM 9–10/9 (cont.)

Syrohexapla [Hiebert]

[4] ܠܥܠ [3]ܥܠܡܬ ܕܒܢ [2]ܟܡܝܢܐ ܠܫ [1]ܠܡܢܨܚ

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

1. ܠܡܢܨܚ F H J
2. ܟܡܝܢܐ ܠܫ] ܒܟܡܝܢܐ ܕܠܗ F
3. ܥܠܡܬ B H
4. + ܒܟܠ ܙܒܢ ܕܒܢ ܒܟܠܐܒܢܐ ܕܠܗ F

PSALM 11/10

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ [1] לְדָוִד

For the leader connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵις το τϵλος ψαλμος τω δαγιδ[2]

For the end music connected to Dauid

The Three [Field]

A: τω νικοποιω του δαγιδ

For the conqueror of Dauid

Σ: ϵπινικιος του δαγιδ

Of conquest of Dauid

Θ: τω νικοποιω ψαλμος τω δαγιδ

For the conqueror music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

victori dauid

For the conqueror of Dauid

Targum [de Lagarde, mod.]

תושבחתא[3] לדוד

praise connected to Dāwiḏ

---

1. + מִזְמוֹר two mss. (BHS)
2. ψαλμος τω δαγιδ] τω δαγιδ ψαλμος B 1221
3. לשבחא 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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲭⲟⲕ ⲉ̀ⲃⲁⲗ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[1] ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲧⲉ[3] ⲇⲁⲩⲓⲇ[4]

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝ[6] ܡܙܡܘܪ[5] ܠܣܘܦܐ

At the end music connected to Dāwîd

---

1. > P Q
2. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ M P Q V
3. ⲛ̀ D
4. ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O
5. ܠܕܘܝ F H J
6. > H

PSALM 12/11

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־הַשְּׁמִינִית מִזְמ֥וֹר לְדָוִֽד

For the leader on the eighth music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ τηc ογδοηc ψαλμοc τω δαγιδ[1]

For the end over the eighth music connected to Dauid

The Three [Field]

A: τω νικοποιω υπερ τηc ογδοηc μελωδημα τω δαγιδ

For the conqueror over the eighth tune connected to Dauid

Σ: επινικιοc ωδη τω δαγιδ . . .

Of conquest song connected to Dauid . . .

Θ: ειc το τελοc υπερ τηc ογδοηc ψαλμοc τω δαγιδ

For the end over the eighth music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

uictori pro octaua canticum dauid

For the conqueror for the eighth song of Dauid

Targum [de Lagarde, mod.]

לשבחא על כינורא דתמניא נימי[2] תושבחתא לדויד

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

1. υπερ τηc ογδοηc ψαλμοc τω δαγιδ] ψαλμοc τω δαγιδ υπερ τηc ογδοηc A
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[1] PSALMUS DAUID

For the end for the eighth *music* of Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲡⲙⲉϩⲱⲙⲟⲩⲛ ⲡⲉⲯⲁⲗⲙⲟⲥ[2] ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ϩⲁ ⲡⲙⲉϩⲱⲙⲟⲩⲛ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The end concerning the eighth the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲉϫⲉⲛ[4] ⲡⲓⲙⲁϩⲱⲙⲏⲛ[5][6] [7]

For the end over the eighth

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1. OCTAUA DIE I; OCTAUO K; OCTAUO DIE L
2. L reads ⲡⲉⲯ, Budge incorrectly reads ⲡⲉⲧ
3. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ] ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ G; ⲉⲡϫⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ M V W X; ⲉⲡϫⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲓⲇ P; ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ Q
4. ⲉⲃⲉ G M Q V W X; > P
5. ⲡⲓⲙⲁϩ ⲏ̄ D G M P Q V W X
6. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲉϫⲉⲛ ⲡⲓⲙⲁϩⲱⲙⲏⲛ] > O
7. + ⲛⲉⲙ ⲟⲩⲡⲣⲟⲫⲏⲧⲓⲁ ⲉⲃⲉ ⲡϫⲓⲛⲓ ⲙ̀ⲡⲭⲣⲓⲥⲧⲟⲥ D

PSALM 12/11 (cont.)

PSALM 12/11 (cont.)

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܫܡܝܢܝܐ ܕܡܙܡܘܪ ܠ

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

1. ܠ J; ܠ ܕܡܙܡܘܪ ܫܡܝܢܝܐ F; ܠ ܕܘܝܕ H
2.] ܕܡܙܡܘܪ ܫ F
3.] > F H

PSALM 13/12

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמוֹר לְדָוִד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲉⲓⲥ ⲧⲟ ⲧⲉⲗⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the end music connected to Dauid

The Three [Field]

A: ⲧⲱ ⲛⲓⲕⲟⲡⲟⲓⲱ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the conqueror music connected to Dauid

Σ: ⲉⲡⲓⲛⲓⲕⲓⲟⲥ ⲱⲇⲏ ⲧⲟⲩ ⲇⲁⲩⲓⲇ

Of conquest song of Dauid

Θ: ⲉⲓⲥ ⲛⲓⲕⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For conquest music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

victori canticum dauid

For the conqueror song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

For the praiser praise connected to Dāwiḏ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[2]

For the end the *music* of Dauid

Syrohexapla [Hiebert]

[4] ܠܕܘܝܕ ܡܙܡܘܪ [3]ܠܣܘܦ

At the end music connected to Dāwîd

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1. ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ] ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G M P Q V W X
2. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O
3. ܠܣܘܦ H J; ܠܡܫܝܚܐ ܠܣܘܦ F
4. + ܡܕܒܪ ܝܫܘ ܡܢ ܒܢܝܗ ܕܐܠܗܐ ܠܥܠܡ ܘܥܕ F

PSALM 14/13

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ [1] לְדָוִד

For the leader connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος ψαλμος τω δαυιδ[2]

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]

victori dauid

For the conqueror of Dauid

Targum [de Lagarde, mod.]

לשבחא ברוח נבואה על [3] דוד[4]

For the praiser in a spirit of foretelling on Dāwid

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1. + מִזְמוֹר a few mss. (BHS)
2. ψαλμος τω δαυιδ] τω δαυιδ ψαλμος S 2019 *L(some)*
3. + יד M P110
4. לשבחא ברוח נבואה על דוד] > 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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[3]

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܡܙܡܘܪ [4]ܠܣܘܦ

At the end music connected to Dāwîd

---

1. > M P Q V W X
2. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G M P Q V W X
3. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O
4. ܠܣܘܦ J; ܠܕܘܝܕ ܡܙܡܘܪ F

PSALM 15/14

Masoretic Hebrew [BHS]

מִזְמ֥וֹר לְדָוִֽד

Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ψαλμος τω δαυιδ

Music connected to Dauid

The Three [Field]

Σ: ωδη του δαυιδ

Song of Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum dauid

Song of Dauid

Targum [de Lagarde, mod.]

תושבחתא לדוד

Praise connected to Dāwid

1. + εις το τελος *L(most)*

PSALM 15/14

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid

Music connected to Dauid himself

γ: in finem psalmus ipsi dauid

For the end *music* connected to Dauid himself

Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

psalmus dauid

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[2]

The *music* of Dauid

Syrohexapla [Hiebert]

[4]ܠܡܢܨܚ ܡܙܡܘܪ [3]ܠܕܘܝܕ

At the end music connected to Dāwîd

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1. ⲉⲡⲍⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ P
2. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > O
3. ܠܕܘܝܕ J
4. ܠܡܢܨܚ ܡܙܡܘܪ ܠܕܘܝܕ] ܠܕܘܝܕ ܡܙܡܘܪ F

PSALM 16/15

Masoretic Hebrew [BHS]

מִכְתָּם לְדָוִד

Engraving connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

στηλογραφια τω δαγιδ

Standing stone writing connected to Dauid

The Three [Field]

A: του ταπεινοφρονος και απλου του δαγιδ

Of lowly and simple Dauid

Σ: (του) ταπεινοφρονος και του αμωμου δαγιδ

Of lowly and blameless Dauid

Θ: στηλογραφια τω δαγιδ

Standing stone writing connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

humilis et simplicis dauid

Of lowly and simple Dauid

Targum [de Lagarde, mod.]

גליפא[1] תריצא לדוד

Upright *engraving* connected to Dāwid

1. גליינא C

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: titvli inscriptio ipsi dauid

Writing upon a notice connected to Dauid himself

Gallicanum [Weber–Gryson]

titvli inscriptio ipsi dauid

Writing upon a notice connected to Dauid himself

Sahidic Coptic [Chappell]

ⲧⲉⲥⲧⲏⲗⲟⲅⲣⲁⲫⲓⲁ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *standing stone writing* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲉⲥⲧⲏⲗⲟⲅⲣⲁⲫⲓⲁ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The *standing stone writing* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *standing stone writing* of Dauid

Syrohexapla [Hiebert]

ܟܬܒܐ ܕܐܒܢܐ ܕܠܕܘܝܕ

Writing of a standing stone connected to Dāwîd

1. ⲧⲥⲧ?ⲗⲟⲅⲣⲁⲫⲩⲁ M

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Masoretic Hebrew [BHS]

תְּפִלָּה לְדָוִד

Prayer connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

προσευχη τω[1] δαυιδ

Prayer connected to Dauid

The Three [Field]

A Σ: του δαυιδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

oratio dauid

Speech of Dauid

Targum [de Lagarde, mod.]

צלותא לדוד

Prayer connected to Dāwid

1. του A B S U *L(some)*(sil) Rahlfs; > R

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ORATIO IPSI DAUID

Speech connected to Dauid himself

γ: IN FINEM[1] ORATIO IPSI DAUID

For the end speech connected to Dauid himself

Rom: ORATIO DAUID

Speech of Dauid

Gallicanum [Weber–Gryson]

' ORATIO DAUID

Speech of Dauid

Sahidic Coptic [Chappell]

ⲡⲉϣⲗⲏⲗ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The prayer of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲉⲡⲣⲟⲥⲉⲩⲭⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The *prayer* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲡⲣⲟⲥⲉⲩⲭⲏ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *prayer* of Daueid

Syrohexapla [Hiebert]

[2]ܨܠܘܬܐ ܕܕܘܝܕ

Prayer connected to Dāwîd

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1. + IN FINEM F S

2. ܨܠܘܬ C

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Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | לְעֶבֶד יְהוָה לְדָוִד
אֲשֶׁר דִּבֶּר | לַיהוָה אֶת־דִּבְרֵי הַשִּׁירָה הַזֹּאת
בְּיוֹם הִצִּיל־יְהוָה אוֹתוֹ מִכַּף כָּל־אֹיְבָיו
וּמִיַּד[1] שָׁאוּל וַיֹּאמַר

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 Šāʾûl and he said

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΤΩ ΠΑΙΔΙ ΚΥΡΙΟΥ ΤΩ ΔΑΥΙΔ
Α[2] ΕΛΑΛΗCΕΝ ΤΩ ΚΥΡΙΩ ΤΟΥC ΛΟΓΟΥC ΤΗC ΩΔΗC ΤΑΥΤΗC
ΕΝ ΗΜΕΡΑ Η ΕΡΡΥCΑΤΟ ΑΥΤΟΝ [3] ΚΥΡΙΟC ΕΚ ΧΕΙΡΟC ΠΑΝΤΩΝ ΤΩΝ ΕΧΘΡΩΝ ΑΥΤΟΥ
ΚΑΙ ΕΚ ΧΕΙΡΟC CΑΟΥΛ ΚΑΙ ΕΙΠΕΝ

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 rescued him out of the hand of all his enemies
and out of the hand of Saoul and he said

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΤΩ ΔΟΥΛΩ ΚΥΡΙΟΥ ΤΩ ΔΑΥΙΔ . . .

For the conqueror connected to the Master's slave Dauid . . .

Σ: ΕΠΙΝΙΚΙΟΝ ΤΟΥ ΔΟΥΛΟΥ ΚΥΡΙΟΥ ΤΟΥ ΔΑΥΙΔ . . .

Conquest song of the Master's slave Dauid . . .

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1. וּמִכַּף many mss. (BHS)
2. > U
3. + Ο *L(some)*

PSALM 18/17

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PUERO DOMINI IPSI DAUID
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) Dauid 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 DAUID
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) 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

Rom: IN FINEM PUERO 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

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

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[1]

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[2]
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 Šāʾûl and he said

---

1. ait C Σ S

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

PSALM 18/17 (cont.)

Gallicanum [Weber–Gryson]

in finem puero domini dauid
qua[1] locutus est domino uerba cantici huius
in die qua eripuit eum dominus de manu omnium inimicorum eius
et de manu saul et dixit[2]

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲡϩⲙ̄ϩⲁⲗ ⲙ̄ⲡϫⲟⲉⲓⲥ
ⲛ̄ⲑⲁϫⲉ ⲛ̄ⲧⲉⲓⲱⲇⲏ ⲉⲛⲧⲁⲫϫⲟⲟⲩ[3] ⲉⲡϫⲟⲉⲓⲥ
ϩⲙ̄[4] ⲡⲉϩⲟⲟⲩ ⲉⲛⲧⲁ ⲡϫⲟⲉⲓⲥ ⲛⲁϩⲙⲉⲫ ⲉⲃⲟⲗ ϩⲓⲧⲛ̄ ⲛⲉⲫϫⲁϫⲉ ⲧⲏⲣⲟⲩ
ⲁⲩⲱ ⲉⲃⲟⲗ ϩⲓⲧⲛ̄ ⲥⲁⲟⲩⲗ ⲡⲉϫⲁⲫ ϫⲉ

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]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲡϩⲉⲗ ⲙ̀ⲡ̄ϫ̄ⲥ̄
ⲛ̀ⲥⲉϫⲉ ⲛ̀ⲧⲉⲓⲱⲇⲏ ⲉⲑⲁⲫϫⲁⲩ ⲉⲡ̄ϫ̄ⲥ̄
ⲙ̀ⲡⲉϩⲁⲩ ⲉⲑⲁ ⲡ̄ϫ̄ⲥ̄ ⲛⲉϩⲉⲙⲫ ⲉⲃⲁⲗ ϩⲓⲧⲉⲛ ⲛⲉⲫϫⲁϫⲏⲟⲩ ⲧⲏⲣⲟⲩ
ⲁⲩⲱ ⲉⲃⲁⲗ ϩⲓⲧⲉⲛ ⲥⲁϩⲟⲩⲗ ⲁⲩⲱ ⲡⲉϫⲉⲫ

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. qui I Clementine
2. et dixit] > I W S
3. ⲛ̄ⲧⲁⲫϫⲟⲟⲩ W32 (and ⲛ̄ⲧⲁ for ⲉⲛⲧⲁ below)
4. ⲙ̄ W64

PSALM 18/17 (cont.)

PSALM 18/17 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̀ⲡⲁⲗⲟⲩ[1] ⲙ̀ⲡⲃⲟⲓⲥ ⲇⲁⲩⲓⲇ

ⲛⲏ[2] ⲉⲧⲁϥⲥⲁϫⲓ ⲙ̀ⲙⲱⲟⲩ[3] ⲛⲉⲙ ⲡⲃⲟⲓⲥ ⲛ̀ⲛⲓⲥⲁϫⲓ[4] ⲛ̀ⲧⲉ ⲧⲁⲓϩⲱⲁϩ[5] ⲑⲁⲓ

ϧⲉⲛ ⲡⲓⲉϩⲟⲟⲩ ⲉⲧⲁϥⲛⲁϩⲙⲉϥ ⲛ̀ϫⲉ ⲡⲃⲟⲓⲥ ⲉⲃⲟⲗ ϧⲉⲛ ⲛⲉⲛϫⲓϫ ⲛ̀ⲛⲉϥϫⲁϫⲓ[6] ⲑⲏⲣⲟⲩ

ⲛⲉⲙ ⲉⲃⲟⲗ ϧⲉⲛ ⲛⲉⲛϫⲓϫ[7] ⲛ̀ⲥⲁⲟⲩⲗ ⲟⲩⲟϩ ⲡⲉϫⲁϥ[8]

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

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]

ܒܣܘܦ ܥܒܕܐ ܕܡܪܝܐ ܠܕܘܝܕ[9]

ܕܐܡ ܥܡܪܐ ܕܡܪܝܐ ܠܗ ܥܒܕܐ ܠܠܗ[10]

ܡܢ ܥܕܬܐ ܕܐܝܒܐ ܕܡܪܝܐ ܐܢܝܪ ܠܗ ܥܒܕܐ[11] ܡܢ ܐܝܕ ܥܕܬܐ

ܫܐܘܠ ܐܡܪ ܡܪܝ ܗܘ

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 Šāʾûl and he said

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1. ⲙ̀ⲡⲓⲁⲗⲟⲩ H
2. ⲛ̀ⲛⲓⲥⲁϫⲓ M P V; ⲛⲓⲥⲁϫⲓ D[1] G H W X; ⲥⲁϫⲓ D[2]
3. ⲛⲉⲙⲱⲟⲩ M
4. ⲛⲓⲥⲁϫⲓ D G H M P Q V W X
5. ⲧⲁⲓⲱⲁϩ D G H P Q W X
6. ⲛⲉⲛϫⲓϫ ⲛ̀ⲛⲉϥϫⲁϫⲓ] ⲛⲉϥϩⲟϫϩⲉϫ Q
7. ⲛϫⲓϫ D
8. ⲟⲩⲟϩ ⲡⲉϫⲁϥ] ⲟⲩⲟϩ ⲡⲉϫⲁϥ ϫⲉ O; > P
9. ܠܕܘܝܕ H J
10. ܡܪܝ ܒܣܘܦ] ܡܪܝ ܒܣܘܦ H J
11. ܡܝܕ H J

PSALM 19/18

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲉⲓⲥ ⲧⲟ ⲧⲉⲗⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the end music connected to Dauid

The Three [Field]

A: ⲧⲱ ⲛⲓⲕⲟⲡⲟⲓⲱ ⲙⲉⲗⲱⲇⲏⲙⲁ ⲧⲱ ⲇⲁⲩⲓⲇ

For the conqueror tune connected to Dauid

Σ: ⲉⲡⲓⲛⲓⲕⲓⲟⲥ ⲱⲇⲏ ⲧⲟⲩ ⲇⲁⲩⲓⲇ

Of conquest song of Dauid

Θ: ⲉⲓⲥ ⲧⲟ ⲛⲓⲕⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the conquest music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

victori canticum dauid

For the conqueror song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

For the praiser praise connected to Dāwiḏ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇ[ⲁⲩⲉⲓⲇ]

The end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[3]

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܒܣܘܦܐ ܡܙܡܘܪ[4] ܕܠܕܘܝܕ

At the end music connected to Dāwîd

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1. > G M O P Q V W X
2. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H M O P Q V W X
3. ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > D
4. ܡܙܡܘܪ F H J

PSALM 20/19

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲉⲓⲥ ⲧⲟ ⲧⲉⲗⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the end music connected to Dauid

The Three [Field]

A: ⲧⲱ ⲛⲓⲕⲟⲡⲟⲓⲱ ⲙⲉⲗⲱⲇⲏⲙⲁ ⲧⲱ ⲇⲁⲩⲓⲇ

For the conqueror tune connected to Dauid

Σ: ⲉⲡⲓⲛⲓⲕⲓⲟⲥ ⲱⲇⲏ ⲧⲟⲩ ⲇⲁⲩⲓⲇ

Of conquest song of Dauid

Θ: ⲉⲓⲥ ⲧⲟ ⲛⲓⲕⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the conquest music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

victori canticum dauid

For the conqueror song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

For the praiser praise connected to Dāwiḏ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

[3]ܠܕܘܝܕ ܡܙܡܘܪ [2]ܠܡܢܨܚ

At the end music connected to Dāwîd

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1. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ] ⲉⲡϫⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D M O P V W X; ⲉⲡϫⲱⲕ ⲉⲃ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ G; ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ H; ⲡⲓⲯⲁⲗⲙⲟⲥ Q

2. ܠܡܢܨܚ F H J

3. > F

PSALM 21/20

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲉⲓⲥ ⲧⲟ ⲧⲉⲗⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the end music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

uictori canticum dauid

For the conqueror song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ [3]ܡܙܡܘܪ [2]ܠܣܘܦ

At the end music connected to Dāwîd

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1. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ] ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H; ⲉⲡϫⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ M O P V W X; ⲡⲓⲯⲁⲗⲙⲟⲥ Q

2. ܠܣܘܦ H J; ܕܘܝܕ ܠܣܘܦ F

3. > H J

PSALM 22/21

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־אַיֶּלֶת הַשַּׁחַר מִזְמ֗וֹר לְדָוִֽד

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ τηc αντιλημψεωc τηc εωθινηc ψαλμοc τω δαγιδ[1]

For the end over the dawn assistance music connected to Dauid

The Three [Field]

A: τω νικοποιω υπερ τηc ελαφου τηc ορθρινηc μελωδημα τω δαγιδ

For the conqueror over the morning doe tune connected to Dauid

Σ: επινικιοc υπερ τηc βοηθειαc τηc ορθρινηc ωδη τοy δαγιδ

Of conquest over the morning help song of Dauid

Iuxta Hebraeos [Weber–Gryson]

uictori pro[2] ceruo matutino canticum dauid

For the conqueror for the morning stag song of Dauid

Targum [de Lagarde, mod.]

לשבחא על תקוף קורבן תדירא דקריצתא[3] תושבחתא לדוד

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

1. ψαλμοc τω δαγιδ] > A
2. > C
3. > C P^{orig}

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 ADSUMPTIONE MATUTINA PSALMUS DAUID

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

Gallicanum [Weber–Gryson]

IN FINEM PRO ADSUMPTIONE[1] MATUTINA PSALMUS DAUID

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

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲡⲧⲟⲟⲧϥ ⲙ̄ⲡⲛⲁⲩ ⲛ̄ϩⲧⲟⲟⲩⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ϩⲁ ⲡⲧⲧⲁⲧϥ ⲙ̀ⲡⲛⲉⲩ ⲛ̀ⲱⲟⲣⲡ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϧⲁ ⲡⲧⲟⲧϥ[2] ⲙ̀ⲫⲛⲁⲩ[3] ⲛ̀ⲱⲱⲣⲡ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[4]

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

Syrohexapla [Hiebert]

[7]ܠܕܘܝܕ [6]ܥܠ ܕܡܫܬܘܬܦ ܕܨܦܪ [5]ܡܙܡܘܪ

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

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1. SUSCEPTIONE I Clementine
2. ϧⲁ ⲡⲧⲟⲧϥ] ⲙ̀ⲡⲧⲟⲧϥ Q; ϧⲁ ⲡⲓⲧⲟⲧϥ W (apparently)
3. ⲫⲛⲁⲩ W X
4. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > P
5. ܡܙܡܘܪ H J; ܡܙܡܘܪ ܕܕܘܝܕ F
6. ܥܠ ܕܡܫܬܘܬܦ ܕܨܦܪ] > F
7. > F

PSALM 23/22

Masoretic Hebrew [BHS]

מִזְמ֥וֹר לְדָוִֽד

Music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ [1]

Music connected to Dauid

The Three [Field]

A: μελωδημα τω δαγιδ

Tune connected to Dauid

Σ: ωδη τω δαγιδ

Song connected to Dauid

Θ: ψαλμος τω δαγιδ

Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum dauid

Song of Dauid

Targum [de Lagarde, mod.]

תושבחתא לדוד

Praise connected to Dāwiḏ

1. + <th>c miac cabbatoy (sic) 1219

PSALM 23/22

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ⲣⲥⲁⲗⲙⲩⲥ ⲓⲡⲥⲓ ⲇⲁⲩⲓⲇ

Music connected to Dauid himself

γ Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

Gallicanum [Weber–Gryson]

ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕܠܕܘܝܕ

Music connected to Dāwîd

PSALM 24/23

Masoretic Hebrew [BHS]

לְדָוִד מִזְמוֹר

Connected to Dāwiḏ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ [12]

Music connected to Dauid

The Three [Field]

A: τω δαγιδ μελωδημα

Connected to Dauid tune

Σ: τω δαγιδ ωδη

Connected to Dauid song

Iuxta Hebraeos [Weber–Gryson]

dauid canticum[3]

Of Dauid song

Targum [de Lagarde, mod.]

לדוד תושבחתא

Connected to Dāwiḏ praise

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1. + thc miac A B Rahlfs; miac *L(few)*; th mia U; eic mian 55 *L(few)*
2. + cabbatwn B Rahlfs; twn cabbatwn R^{c} U *L(some)*; cabbatoy A *L(many)*$^{(sil)}$
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: ⲣⲥⲁⲗⲙⲩⲥ ⲓⲡⲥⲓ ⲇⲁⲩⲓⲇ ⲣⲣⲓⲙⲁ ⲥⲁⲃⲃⲁⲧⲓ

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

γ: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ ⲣⲣⲓⲙⲁ ⲇⲓⲉ ⲥⲁⲃⲃⲁⲧⲓ

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

Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ ⲣⲣⲓⲙⲁ ⲥⲁⲃⲃⲁⲧⲓ

Music of Dauid at the first of the *week*

Gallicanum [Weber–Gryson]

ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ ⲣⲣⲓⲙⲁ ⲥⲁⲃⲃⲁⲧⲓ[1]

Music of Dauid at the first of the *week*

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲛ̄ⲥⲟⲩⲁ ⲛⲛ̄ⲥⲁⲃⲃⲁⲧⲟⲛ[2]

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲛ̀ⲥⲟⲩⲉ ⲙ̀ⲡⲥⲁⲃⲃⲁⲧⲟⲛ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[3] ⲇⲁⲩⲓⲇ ⲙ̀ⲫⲟⲩⲁⲓ[4] ⲛ̀ⲧⲉ[5] ⲛⲓⲥⲁⲃⲃⲁⲧⲟⲛ[6]

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

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1. ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ ⲣⲣⲓⲙⲁ ⲥⲁⲃⲃⲁⲧⲓ] ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ W; ⲣⲣⲓⲙⲁ ⲥⲁⲃⲃⲁⲧⲓ ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ Clementine
2. ⲙ̄ⲡⲥⲁⲃⲃⲁⲧⲟⲛ T W32 (apparently)
3. ⲛ̀ P; ⲛ̀ⲧⲁ V
4. ϧⲉⲛ ⲫⲟⲩⲁⲓ D G O Q W X; ϧⲉⲛ ⲫⲟⲩⲁ H
5. ⲛ̀ O P
6. ⲛⲓⲥⲁⲃⲁⲃⲧⲟⲛ X

PSALM 24/23 (cont.)

Syrohexapla [Hiebert]

[1] ܡܙܡܘܪ ܠܕܘܝܕ ܩܕܡ ܚܕ ܒܫܒܐ

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

1. ܡܙܡ ܕܘ J; ܡܙܡ ܕ ܚܕ F

PSALM 25/24

Masoretic Hebrew [BHS]

לְדָוִֽד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ψαλμος τω δαγιδ

Music connected to Dauid

The Three [Field]

A Σ: τογ δαγιδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

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[2] DAUID

Music of Dauid

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲉⲡⲭⲟ]ⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[3]

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕܠܕܘܝܕ

Music connected to Dāwîd

---

1. + IN FINEM I L W Clementine
2. > S; DIAPSALMA (as heading, transposed from end of previous Psalm) F K Φ
3. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > D

PSALM 26/25

Masoretic Hebrew [BHS]

| לְדָוִֽד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω[1] δαγιδ[2]

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

1. του A B S Rahlfs
2. τω δαγιδ] ψαλμος τω δαγιδ R^{c} U 1221 2110 *L(many)*; τω δαγιδ ψαλμος *L(some)*

PSALM 26/25

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid

Connected to Dauid himself

γ Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

' psalmus[2] dauid[3]

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ

The one of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ

Of Dāwîd̲

---

1. + in finem K Clementine
2. > R
3. psalmus dauid] dauid psalmus Φ

PSALM 27/26

Masoretic Hebrew [BHS]

לְדָוִ֑ד |

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] τω[2] δαγιδ [προ του χριϲθηναι][3]

Connected to Dauid [before being anointed]

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

---

1. + ψαλμοϲ U *L*
2. του B S Rahlfs
3. προ του χριϲθηναι] B S (using ligature for -ναι, subsequently misunderstood) 2110 (apparently) Rahlfs (without brackets); προ του χριϲθη A R* 55 1219 1220

PSALM 27/26

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid priusquam ecrederetur

Connected to Dauid himself before he was going out

γ: psalmus dauid priusquam uncueretur

Music of Dauid before he was being smeared

Rom: psalmus dauid priusquam liniretur

Music of Dauid before he was being anointed

Gallicanum [Weber–Gryson]

' dauid priusquam liniretur[2]

Of Dauid before he was being anointed

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲉⲙⲡⲁⲧⲟⲩⲧⲁϩⲥⲟ̄ⲩ[3]

The *music* of Daueid having not yet been anointed

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲡⲁ ⲇⲁⲩⲉⲓⲇ ϩⲁⲑⲏ ⲛ̀ⲥⲉⲧⲉϩⲥⲟⲩ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ ⲙ̀ⲡⲁⲧⲟⲩⲑⲁϩⲥⲟⲩ[4]

The one of Dauid having not yet been anointed

Syrohexapla [Hiebert]

ܕܕ̈ܘ̈ܝ̈ܕ ܕܡ ̣ ̣ ̣

PSALM 28/27

Masoretic Hebrew [BHS]

לְדָוִֽד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω[1] δαγιδ[2]

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

1. τογ A B R S Rahlfs
2. τω δαγιδ] ψαλμοc τω δαγιδ U *L(most)*; τω δαγιδ ψαλμοc *L(few)*

PSALM 28/27

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ipsi dauid

Connected to Dauid himself

Gallicanum [Weber–Gryson]

huic' dauid

Connected to this Dauid

Sahidic Coptic [Chappell]

[2] ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ

Of Dāwîd

---

1. psalmus L; in finem psalmus I; psalmus ipsi Clementine
2. + ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ W32

PSALM 29/28

Masoretic Hebrew [BHS]

מִזְמ֗וֹר לְדָוִֽד

Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ [1]

Music connected to Dauid

The Three [Field]

A: μελωδημα του δαγιδ

Tune of Dauid

Σ: ωδη . . .

Song . . .

Iuxta Hebraeos [Weber–Gryson]

canticum dauid

Song of Dauid

Targum [de Lagarde, mod.]

תושבחתא לדוד

Praise connected to Dāwid

1. + εξοδιου σκηνης (of the outgoing tent) A B R S Rahlfs; εξοδου σκηνης (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: psalmus ipsi dauid consummationis tabernaculi

Music connected to Dauid himself of the completion of the tent

γ: psalmus dauid consummatio tabernaculi

Music of Dauid the completion of the tent

Rom: psalmus dauid in consummatione tabernaculi

Music of Dauid at the completion of the tent

Gallicanum [Weber–Gryson]

psalmus dauid in consummatione tabernaculi

Music of Dauid at the completion of the tent

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲉⲃⲟⲗ ϩⲛ̄ ⲧⲉϩⲓⲏ ⲛ̄ⲧⲉⲥⲕⲏⲛⲏ[1]

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲉ̀ⲃⲁⲗ ϩⲛ ⲧⲉϩⲓ̈ⲏ ⲛ̀ⲧⲉⲥⲕⲏⲛⲏ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲧⲉ[3] ⲇⲁⲩⲓⲇ ⲉⲃⲟⲗ[4] ϧⲉⲛ ϥⲙⲱⲓⲧ ⲛ̀ⲧⲉ[5] ⲧⲥⲕⲏⲛⲏ[6]

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

---

1. ⲛ̄ⲧⲉⲥⲕⲩⲛⲏ W32
2. ⲡⲓⲯⲁⲗⲙⲁⲥ X
3. ⲛ̀ P
4. > Q
5. ⲛ̀ P
6. ⲧⲥⲕⲩⲛⲏ G H O P W X

PSALM 29/28 (cont.)

PSALM 29/28 (cont.)

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܠܕܘܝܕ ܕܢܦܩ ܡܫܟܢܐ[1]

Music connected to Dāwîd of the going out of the tent

1. ܡܫܟܢܐ F; > J

PSALM 30/29

Masoretic Hebrew [BHS]

מִזְמֹור שִׁיר־חֲנֻכַּת הַבַּיִת לְדָוִד

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ψαλμος ωδης[2] [3] του εγκαινισμου του οικου[4] [5] τω δαυιδ[6]

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

The Three [Field]

A: μελωδημα ασματος . . .

Tune of a lay . . .

Σ: ασμα ωδης υπερ εγκαινισμου του οικου του δαυιδ

Lay of a song over dedication of the house of Dauid

Iuxta Hebraeos [Weber–Gryson]

psalmus cantici pro dedicatione domus dauid

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

Targum [de Lagarde, mod.]

תושבחת[7] שירתא על חנוכת בית מקדשא לדוד[8]

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

---

1. + εις το τελος B R U 55 1220 *L(many)*(sil) 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)*(sil); δαυιδ R U *L(some)*; του θεου *L(few)*; > 55 *L(few)*
7. תושבחתא P17; שבח M P110; כדתושבחת C; כדתושבחא 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 Dauid

Rom: PSALMUS CANTICI IN DEDICATIONE DOMUS DAUID

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

Gallicanum [Weber–Gryson]

PSALMUS CANTICI IN DEDICATIONE DOMUS DAUID

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

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ ⲙ̄ⲡϫⲓ ⲗⲉⲓⲕ[2] ⲙ̄ⲡⲏⲓ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ ⲙ̀ⲡϫⲓ ⲗⲉⲓⲕ ⲙⲡⲏⲓ ⲛ̀ⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧⲱⲇⲏ[3] ⲛ̀ⲧⲉ ⲡⲓⲁⲓⲕ ⲛ̀ⲧⲉ[4] ⲡⲏⲓ ⲛ̀ⲇⲁⲩⲓⲇ

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

Syrohexapla [Hiebert]

[6]ܡܙܡܘܪ ܕܫܒܚܐ [5]ܕܫܝܢܘܬܐ ܕܒܝܬܐ ܕܡܬܚܒܪ ܠܕܘܝܕ

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

---

1. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ] > B (apparently)
2. ⲟⲉⲓⲕ W32
3. ⲧϩⲱⲇⲏ O
4. ⲙ̀ P
5. ܕܫܝܢܘ ܠ F
6. ⲙⲍⲙⲛ F

PSALM 31/30

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc[1] ψαλμοc τω δαγιδ [2]

For the end music connected to Dauid

The Three [Field]

A: τω νικοποιω . . .

For the conqueror . . .

Σ: επινικιον ασμα τοy δαγιδ

Conquest song lay of Dauid

Iuxta Hebraeos [Weber–Gryson]

victori canticum dauid

For the conqueror song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

For the praiser praise connected to Dāwiḏ

---

1. ειc το τελοc] > 1219 *L(few)*
2. + εκcταcεωc 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 [1]

For the end *music* of Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡⲉⲯⲁⲗⲙⲟⲥ[2] ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲛ̄ⲧⲉ ⲡ̄ⲡⲱϣ̄ⲥ̄

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙ[ⲟⲥ ⲛ̀ⲇⲁⲩ]ⲉⲓⲇ ⲉⲧⲃⲉ ⲡⲟⲩⲟϣⲥ

For the end the *music* of Daueid about shock

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲡⲓⲯⲁⲗⲙⲟⲥ[4] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲛ̀ⲧⲉ ⲡⲓⲧⲱⲙⲧ

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

---

1. + PRO EXTASI Clementine
2. ⲡⲉⲯⲁⲗⲙⲟⲥ B F (apparently) W32
3. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ] ⲉⲡϫⲱⲕ O Q; > M P V
4. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H O Q W X

PSALM 31/30 (cont.)

PSALM 31/30 (cont.)

Syrohexapla [Hiebert]

[2]ܠܡܢܨܚ ܒܢܝ ܩܘܪܚ [1]ܠܕܘܝܕ

At the end music connected to Dāwîd of shock

1. ܡܙܡܘܪ ܠܕܘܝܕ F
2. ~~ܠܕܘܝ~~ ܠܡܢܨܚ ܒܢܝ (sic) E; ܠܡܢܨܚ ܒܢܝ H J

PSALM 32/31

Masoretic Hebrew [BHS]

לְדָוִד מַשְׂכִּיל

Connected to Dāwiḏ comprehender

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲧⲱ ⲇⲁⲩⲓⲇ ⲥⲩⲛⲉⲥⲉⲱⲥ[1]

Connected to Dauid of comprehension

The Three [Field]

A: ⲧⲟⲩ ⲇⲁⲩⲓⲇ ⲉⲡⲓⲥⲧⲏⲙⲟⲛⲟⲥ

Of Dauid of an understanding one

Iuxta Hebraeos [Weber–Gryson]

dauid eruditi

Of Dauid of an educated one

Targum [de Lagarde, mod.]

לדוד שכלא טבא[2] אמר דוד

Connected to Dāwiḏ good comprehension Dāwiḏ said

---

1. ⲧⲱ ⲇⲁⲩⲓⲇ ⲥⲩⲛⲉⲥⲉⲱⲥ] ⲥⲩⲛⲉⲥⲉⲱⲥ ⲧⲱ ⲇⲁⲩⲓⲇ B; ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ A *L(few)*; ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ ⲥⲩⲛⲉⲥⲉⲱⲥ *L(many)*; ⲯⲁⲗⲙⲟⲥ (ⲱⲇⲏ) ⲧⲱ ⲇⲁⲩⲓⲇ ⲉⲓⲥ ⲥⲩⲛⲉⲥⲓⲛ *L(few)*

2. > M

PSALM 32/31

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid intellecentiae

Connected to Dauid himself of comprehending

γ: intellectus ipsi dauid

Of comprehension connected to Dauid himself

Rom: huic dauid intellectus

Connected to this Dauid of comprehension

Gallicanum [Weber–Gryson]

huic' dauid intellectus

Connected to this Dauid of comprehension

Sahidic Coptic [Chappell]

ⲡⲁ ⲧⲙ̄ⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The one of the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲁ ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The one of the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲕⲁⲧ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The comprehension of Dauid

Syrohexapla [Hiebert]

[3]ܥܠ ܕܕܘܝܕ [2]ܣܟܠܬܐ

Connected to Dāwîd of comprehension

---

1. ipsi W Clementine; > I L
2. ܣܟܠܬܐ C
3. ܥܠ ܕܕܘܝܕ ܒܪ ܝܫܝ ܠܫܠܡܐ F

PSALM 33/32

Masoretic Hebrew [BHS]

————[1]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[2] τω δαγιδ [3]

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

————[4]

Targum [de Lagarde, mod.]

————

1. לדויד שיר מזמור Qumran: 4QPs^{q}
2. + ψαλμος A *L*
3. + ανεπιγραφος παρ εβραιοις *L*
4. psalmus dauid F; canticum dauid L; dauid eruditi Σ

PSALM 33/32

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid

Connected to Dauid himself

γ: in finem psalmus ipsi dauid

For the end *music* connected to Dauid himself

Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

psalmus dauid

Music of Dauid

Sahidic Coptic [Chappell]

ⲉⲇⲁⲩⲉⲓⲇ

Connected to Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲁ ⲇⲁⲩⲉⲓⲇ

The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ

The one of Dauid

Syrohexapla [Hiebert]

[1]ܡܙܡܘܪ ܠܕܘܝܕ

ܕܠܝܬ ܗܘ ܟܬܒܝ ܒ ܗܘ

Music connected to Dāwîd

which has no overwriting at the ʿEbrāians

1. > F

PSALM 34/33

Masoretic Hebrew [BHS]

לְדָוִד בְּשַׁנּוֹתוֹ אֶת־טַעְמוֹ לִפְנֵי אֲבִימֶלֶךְ
וַיְגָרְשֵׁהוּ וַיֵּלַךְ

Connected to Dāwiḏ in his changing his sense before ʾAḇîmeleḵ
and he threw him out and he went

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ΤΩ ΔΑΥΙΔ ΟΠΟΤΕ[2] ΗΛΛΟΙΩΣΕΝ ΤΟ ΠΡΟΣΩΠΟΝ[3] ΑΥΤΟΥ ΕΝΑΝΤΙΟΝ[4] ΑΒΙΜΕΛΕΧ[5]
ΚΑΙ ΑΠΕΛΥΣΕΝ ΑΥΤΟΝ ΚΑΙ ΑΠΗΛΘΕΝ

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

The Three [Field]

A: ΤΟΥ ΔΑΥΙΔ ΟΤΕ ΗΛΛΟΙΩΣΕ ΤΟ ΓΕΥΜΑ ΑΥΤΟΥ ΕΙΣ ΠΡΟΣΩΠΟΝ ΑΒΙΜΕΛΕΧ
ΚΑΙ ΕΞΕΒΑΛΕΝ ΑΥΤΟΝ ΚΑΙ ΑΠΗΛΘΕΝ

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

Σ: ΤΟΥ ΔΑΥΙΔ ΟΠΟΤΕ ΜΕΤΕΜΟΡΦΩΣΕ ΤΟΝ ΤΡΟΠΟΝ ΤΟΝ ΕΑΥΤΟΥ ΕΜΠΡΟΣΘΕΝ
ΑΒΙΜΕΛΕΧ
ΚΑΙ ΕΚΒΑΛΩΝ ΑΥΤΟΝ ΑΠΗΛΑΓΗ

Of Dauid 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 Dauid 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[2] cum inmutauit[3] 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]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲛ̄ⲧⲉⲣⲉϥϣⲓⲃⲉ ⲙ̄ⲡⲉϥϩⲟ ⲙ̄ⲡⲉⲙⲧⲟ ⲉⲃⲟⲗ ⲛ̄ⲁⲭⲓⲙⲉⲗⲉⲭ
ⲁϥⲕⲁⲁϥ ⲉⲃⲟⲗ[4] ⲁϥⲃⲱⲕ

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]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲛ̀ⲧⲉⲣⲉϥϣⲓⲃⲉ ⲙ̀ⲡⲉϥϩⲁ ⲙ̀ⲡⲉⲙⲧⲁ ⲉ̀ⲃⲁⲗ ⲛ̀ⲁⲃⲉⲓⲙⲉⲗⲉⲭ
ⲁⲩⲱ ϩⲁϥⲁⲡⲟⲗⲟⲓ ⲙ̀ⲙⲁϥ ⲁⲩⲱ ϩⲁϥϣⲉ ⲛⲉϥ

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. dauidi Clementine
3. cum inmutauit] cum mutauit L; commotauit I; cum commotauit W
4. > F (apparently)

PSALM 34/33 (cont.)

Targum [de Lagarde, mod.]

לדוד כד שׁני ית מדעיה קדם אבימלך
ופטריה ואזל

Connected to Dāwiḏ when he changed his intellect before ʾAḇîmeleḵ
and he released him and he went

PSALM 34/33 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲥⲟⲧⲉ ⲉⲧⲁϥϣⲱⲃⲧ[1] ⲙ̀ⲡⲉϥϩⲟ ⲙ̀ⲡⲉⲙⲑⲟ ⲛ̀ⲁⲃⲓⲙⲉⲗⲉⲭ
[2] ⲁϥϫⲁϥ ⲉⲃⲟⲗ ⲁϥϣⲉ ⲛⲁϥ

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

Syrohexapla [Hiebert]

ܠܟܘܬܗ ܕܐܢ [3]ܡܢ ܟܕ ܫܚܠ ܕܦܝܗ ܩܕܡ ܐܒܝܡܠܟ
ܫܕܪ ܘ[4]ܐܙܠ

Connected to Dāwîd when he changed his *face* before ʾAbîmelek
and he released him and he went

---

1. ⲉⲧⲁϥϣⲟⲃⲧ G H P
2. + ⲟⲩⲟⲥ Q
3. ⲙⲛ ⲟⲕⲁⲩⲓⲇ] ⲟⲕⲁⲩⲓⲇ F
4. ⲁⲓⲛⲉⲁ F H J

PSALM 35/34

Masoretic Hebrew [BHS]

| לְדָוִֽד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω[1] δαγιδ[2]

Connected to Dauid

The Three [Field]

A Σ: τογ δαγιδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

1. τογ U 2013
2. τω δαγιδ] ψαλμοc τω δαγιδ A *L*; τω δαγιδ ψαλμοc R^{c} *L(few)*

PSALM 35/34

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid

Connected to Dauid himself

γ: psalmus ipsi dauid

Music connected to Dauid himself

Rom: huic dauid

Connected to this Dauid

Gallicanum [Weber–Gryson]

huic' dauid

Connected to this Dauid

Sahidic Coptic [Chappell]

ⲡⲁ ⲇⲁⲩⲉⲓⲇ

The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲡⲁ ⲇ]ⲁⲩⲉⲓⲇ

The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ

The one of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝ

Connected to Dāwîd

---

1. ipsi I L Clementine

PSALM 36/35

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | לְעֶבֶד־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[1] κυριου[2] τω δαυιδ [3]

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.]

לשבחא לעבדא דיהוה לדוד

For the praiser connected to YHWH's slave Dāwid

---

1. παιδι *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 SERUO DOMINI IPSI DAUID

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

γ: IN FINEM PRO SERUO DOMINI PSALMUS IPSI DAUID

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

Rom: IN FINEM SERUO DOMINI DAUID

For the end connected to the Master's slave Dauid

Gallicanum [Weber–Gryson]

IN FINEM SERUO[1] DOMINI DAUID[2]

For the end connected to the Master's slave Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲡϩⲙ̄ϩⲁⲗ ⲙ̄ⲡϫⲟⲉⲓⲥ

For the end of Daueid the Master's slave

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲡⲁ ⲇⲁⲩⲉⲓⲇ ⲡϩⲉⲗ ⲙ̀ⲡⲭ̄ⲥ̄

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲙ̀ⲡⲁⲗⲟⲩ ⲙ̀ⲡⲃⲟⲓⲥ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

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

Syrohexapla [Hiebert]

[4]ܠܕܘܝܕ ܕܡܪܝܐ ܥܒܕܠ ܠܣܘܦ

At the end connected to the Master's slave Dāwîd

---

1. PUERO R
2. IPSI DAUID Clementine; PSALMUS DAUID I L; DAUID PSALMUS W
3. > O P Q
4. ܠܕܘܝܕ ܕܡܪܝܐ ܥܒܕܠ ܠܣܘܦ] ܕܡܪܝܐ ܥܒܕ ܠܕܘܝܕ ܕܫܘܝܐ ܠܣܘܦ F

PSALM 37/36

Masoretic Hebrew [BHS]

לְדָוִֽד ׀

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω[1] δαγιδ[2]

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

1. τογ B S 55 *L(few)* Rahlfs
2. τω δαγιδ] ψαλμος τω δαγιδ 2046 *L*; εις το τελος ψαλμος τω δαγιδ A; τω δαγιδ ψαλμος *L(few)*

PSALM 37/36

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ipsi dauid

Connected to Dauid himself

γ: in finem psalmus ipsi dauid

For the end *music* connected to Dauid himself

Gallicanum [Weber–Gryson]

' ipsi dauid

Connected to Dauid himself

Sahidic Coptic [Chappell]

ⲛ̄ⲇⲁⲩⲉⲓⲇ

Of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲁ ⲇⲁⲩⲉⲓⲇ

The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ

The one of Dauid

Syrohexapla [Hiebert]

[2] ܕܕܘܝܕ

Of Dāwîd

---

1. + psalmus Clementine

2. ܠܕܘܝܕ F

PSALM 38/37

Masoretic Hebrew [BHS]

מִזְמ֗וֹר לְדָוִ֫ד לְהַזְכִּֽיר

Music connected to Dāwiḏ to remind

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ εις αναμνησιν [1]

Music connected to Dauid for a remembrance

The Three [Field]

A: μελωδημα του δαγιδ . . .

Tune of Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum dauid in commemoratione[2][3]

Song of Dauid at the reminding

Targum [de Lagarde, mod.]

תושבחתא לדוד צריר לבונתא דכרנא טבא[4] על ישׂראל[5]

Praise connected to Dāwiḏ a handful of frankincense a good remembrance on Yiśrāʾēl

---

1. + περι cabbatoy B S 2110 Rahlfs; περι του cabbatoy A *L(some)*; του cabbatoy R *L(few)*
2. commemorationem R L
3. canticum dauid in commemoratione] dauid in commemoratione canticum C Σ
4. > C P P17
5. על ישׂראל] לישׂראל 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 COMMEMMORATIONE 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[1] DE[2] SABBATO
Music of Dauid for a remembrance about the *restday*

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲉⲩⲣ̄ ⲡⲙⲉⲉⲩⲉ ⲉⲧⲃⲉ ⲡⲥⲁⲃⲃⲁⲧⲟⲛ[3]
The *music* of Daueid for a remembrance about the *restday*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲉⲩⲉⲣ ⲡⲙⲏⲟⲩⲏ ⲉ̀ⲧⲃⲉ ⲛ̀ⲥⲁⲃⲃⲁⲧⲟⲛ
The *music* of Daueid for a remembrance about the *restday(s)*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[4] ⲇⲁⲩⲓⲇ ⲉⲩⲙⲉⲩⲓ ⲉⲑⲃⲉ ⲡⲓⲥⲁⲃⲃⲁⲧⲟⲛ
The *music* of Daueid for a remembrance about the *restday*

Syrohexapla [Hiebert]

[6]ܠܡܢܚܬ [5]ܕܕܘܝܕ ܙܡܪ ܠܡܕܟܪ ܝܘܡܐ

Music connected to Dāwîḏ for the consideration of the restday(s)

---

1. REMEMORATIONE W S K Φ; COMMEMORATIONEM F (apparently) I
2. DIE F K Φ; DIEI H; > W
3. Budge incorrectly reads ⲡⲁⲥⲁⲃⲃⲁⲧⲟⲛ
4. ⲛ̀ P
5. [ܕܕܘܝ]ܕ F
6. word marked with obeli] without obeli C F H J

PSALM 39/38

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לִידִיתוּן[1] מִזְמוֹר לְדָוִד

For the leader connected to Yᵉdîṯûn (read: Yᵉdûṯûn) music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc τω[2] ιδιθουν[3] ωδη[4] 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: ϵπινικιοc υπϵρ ιδιθουν ωδη του δαυιδ

Of conquest over Idithoun song of Dauid

Θ: ϵιc το νικοc υπϵρ ιδιθουν ωδη τω δαυιδ

For the conquest over Idithoun song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

pro victoria idithun canticum dauid

For the conquest of Idithun song of Dauid

Targum [de Lagarde, mod.]

לשבחא על מטרת בית מוקדשא על פומיה[5] דידותון תושבחתא לדוד

For the praiser on the guarding of the house of the holy place on the mouth of Yᵉdûṯûn praise connected to Dāwiḏ

---

1. לִידוּתוּן Qᵉrēy; also many mss. (BHS)
2. υπερ 55 *L(few)*; > *L(few)*
3. ιδιθουμ A R 2013 *L*
4. ψαλμοc 55 *L(some)*
5. פומא 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[2]
For the end of Idithun song of Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲓⲇⲓⲑⲟⲩⲛ[3] ⲧⲱⲇⲏ[4] ⲛ̄ⲇⲁⲩⲉⲓⲇ
For the end of Idithoun the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲓⲇⲓⲑⲟⲩⲛ ⲧⲱⲇⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ
For the end of Idithoun the *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[5] ⲉϫⲉⲛ ⲓⲇⲓⲑⲟⲩⲛ[6] ⲧϩⲱⲇⲏ[7] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[8]
For the end over Idithoun the *song* of Dauid

---

1. + pro F H W K; ipsi Clementine
2. canticum dauid] psalmus H W
3. ϩⲁ ⲓ̈ⲇⲓⲑⲟⲩⲛ B (apparently)
4. ⲛ̄ⲧⲱⲇⲏ W32
5. > O Q
6. ⲉϫⲉⲛ ⲓⲇⲓⲑⲟⲩⲛ] ⲉϫⲉⲛ ⲛⲓⲇⲓⲑⲟⲩⲛ D O P Q; ⲉϫⲉⲛ ⲇⲓⲑⲟⲩⲛ G H W X; ϫⲉⲛ ⲓⲇⲓⲑⲟⲩⲛ V; ϫⲉ ⲡⲓⲇⲓⲑⲟⲩⲛ M
7. ⲧⲱⲇⲏ Q; ⲡⲓⲯⲁⲗⲙⲟⲥ M O P V
8. ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > P

PSALM 39/38 (cont.)

PSALM 39/38 (cont.)

Syrohexapla [Hiebert]

ܠܓܘ ܩܕܘܡܝܬܐ [2]ܠܕܘܝܕ [1]ܡܙܡܘܪ

At the end connected to ʾÎd̲îṯ̲ûm praise connected to Dāwîd̲

1. ܡܙܡܘܪ ܩܕܘܡ F
2. ܠܕܘܝܕ E[txt] F; ܠܕܘܝܕ E[mg]

PSALM 40/39

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לְדָוִד מִזְמוֹר

For the leader connected to Dāwiḏ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΤΩ ΔΑΥΙΔ ΨΑΛΜΟC[1]

For the end connected to Dauid music

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ . . .

For the conqueror . . .

Σ: ΕΠΙΝΙΚΙΟC ΩΔΗ ΤΟΥ ΔΑΥΙΔ

Of conquest song of Dauid

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA DAVID CANTICUM

For the conquest of Dauid song

Targum [de Lagarde, mod.]

לשבחא לדוד תושבחתא

For the praiser connected to Dāwiḏ praise

1. ΤΩ ΔΑΥΙΔ ΨΑΛΜΟC] ΨΑΛΜΟC 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[1]
For the end of Dauid *music*

Sahidic Coptic [Chappell]

ЄПϪѠК ЄВОΛ ПЄѰΛΛМОС N̄ΔΔΥЄІΔ
For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ЄПϪОК ЄВΛΛ ПЄѰΛΛМОС ṄΔΔΥЄІΔ
For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ЄПϪѠК ЄВОΛ ПІѰΛΛМОС[2] ṄТЄ ΔΔΥІΔ
For the end the *music* of Dauid

Syrohexapla [Hiebert]

[3]ܠܣܘܦܐ ܠܕܘܝܕ ܡܙܡܘܪ
At the end connected to Dāwîḏ music

---

1. DAUID PSALMUS] PSALMUS DAUID R I W K; PSALMUS IPSI DAUID Clementine
2. ЄВОΛ ПІѰΛΛМОС] ṀПІѰΛΛМОС D M O P Q V; ЄВОΛ ṀПІѰΛΛМОС G H W X
3. ܠܣܘܦܐ ܠܕܘܝܕ ܡܙܡܘܪ] ܠܕܘܝܕ ܡܙܡܘܪ ܕܫܝܪ F

PSALM 41/40

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc ψαλμοc τω δαγιδ[1]

For the end music connected to Dauid

The Three [Field]

A: τω νικοποιω μϵλωδημα τω δαγιδ

For the conqueror tune connected to Dauid

Σ: ϵπινικιοc ωδη τω δαγιδ

Of conquest song connected to Dauid

Θ: ϵιc το νικοc ψαλμοc τω δαγιδ

For the conquest music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

pro uictoria canticum dauid

For the conquest song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

For the praiser praise connected to Dāwiḏ

---

1. ϵιc το τϵλοc ψαλμοc τω δαγιδ] ψαλμοc τω δαγιδ 55 *L(few)*; ϵιc το τϵλοc ψαλμοc cγνϵcϵωc τοιc γιοιc κορε 2013; ϵιc το τϵλοc ϵιc cγνϵcιν τοιc γιοιc κορε 2110 (apparently); τω δαγιδ ϵιc το τϵλοc ψαλμοc ϵιc cγνϵcιν τοιc γιοιc 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]

ⲉⲡⲍⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ[2] ⲛ̄ⲇⲁⲩⲉⲓⲇ[3]

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲍⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉⲇⲁⲩⲉⲓⲇ

For the end the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲍⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ[4] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܡܙܡܘܪ [5]ܠܡܢܨܚ

At the end music connected to Dāwîd

---

1. + IPSI Clementine
2. ⲙ̄ⲡⲉⲯⲁⲗⲙⲟⲥ M
3. ⲉⲡⲍⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ] . . . -ⲣⲙ̄ⲛ̄ϩⲏⲧ ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ B
4. ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ] ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D M O P Q V W X; ⲉⲃⲟⲗ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ G H
5. ܠܕܘܝܕ ܡܙܡܘܪ F

PSALM 42/41

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מַשְׂכִּיל לִבְנֵי־קֹרַח

For the leader comprehender connected to the sons of Qoraḥ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος εις συνεσιν τοις υιοις κορε[1] [2]

For the end for comprehension connected to the sons of Kore

The Three [Field]

A: τω νικοποιω επισταμενος 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 doctissimi filiorum core

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

Targum [de Lagarde, mod.]

לשבחא בשכלא טבא [3] על ידיהון דבני קרח

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

---

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 R T *L(some)*; ψαλμος τω δαυιδ A *L(few)*

3. + תושבחא 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[1]

For the end comprehension connected to the sons of Core

Gallicanum [Weber–Gryson]

IN FINEM IN INTELLECTUM[2] FILIIS CORE

For the end for comprehension connected to the sons of Core

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ[3] ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ

For the end of the comprehension of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡⲭⲟⲕ ⲉ̀ⲃⲁⲗ ⲙ̀ⲡⲉⲩⲁⲗⲙⲟⲥ ⲛ̀ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[4] ⲉⲩⲕⲁϯ ⲛ̀ⲧⲉ ⲛⲉⲛⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ ⲡⲓⲯⲁⲗⲙⲟⲥ[5]

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

Syrohexapla [Hiebert]

ܠܣܘܦ [76]ܠܒܢܝ ܩܘܪܚ ܠܡܫܟܠ ܠܡܙܡܘܪ

At the end for comprehension connected to the sons of Qôraḥ music

---

1. ms. γ reads CORAE
2. IN INTELLECTUM] INTELLECTUM R L Φ; INTELLECTUS F H I W S K Clementine
3. ⲉⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ B; ⲉⲩⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ W32
4. > O Q
5. > P
6. ܠܡܙܡܘܪ E
7. ܩܘܪܚ ܠܡܫܟܠ ܠܡܙܡܘܪ] ܠܒܢܝ ܩܘܪܚ ܠܡܫܟܠ ܡܙܡܘܪ F

PSALM 43/42

Masoretic Hebrew [BHS]

————[1]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[2] ψαλμος τω δαγιδ[3] [4]

Music connected to Dauid

The Three [Field]

Θ: ψαλμος τω δαγιδ

Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

————[5]

Targum [de Lagarde, mod.]

————

---

1. + לְדָוִד a few mss. (BHS)
2. + εις το τελος συνεσεως τοις γιοις κορε A
3. ψαλμος τω δαγιδ] τω δαγιδ ψαλμος S 1219 2013 *L(few)*
4. + ανεπιγραφος παρ εβραιοις R *L(most)*
5. psalmus dauid F Σ; dauid L

PSALM 43/42

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

Gallicanum [Weber–Gryson]

' ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲡⲁ ⲇⲁⲩⲉⲓⲇ

The *music* the one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܕܝܘܕ ܡܙܡܘܪ

Connected to Dāwîd music

---

1. + ⲓⲛ ⲫⲓⲛⲉⲙ I

PSALM 44/43

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לִבְנֵי־קֹרַח מַשְׂכִּיל

For the leader connected to the sons of Qoraḥ comprehender

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ϵιc το τϵλοc τοιc γιοιc κορϵ ϵιc cγνϵcιν[2] [3]

For the end connected to the sons of Kore for comprehension

The Three [Field]

A: τω νικοποιω των γιων κορϵ ϵπιcτημηc

For the conqueror of the sons of Kore of unstanding

Σ: ϵπινικιοc των γιων κορϵ cγνϵcιc

Of conquest of the sons of Kore comprehension

Iuxta Hebraeos [Weber–Gryson]

pro uictoria filiorum core eruditionis

For the conquest of the sons of Core of education

Targum [de Lagarde, mod.]

לשבחא לדוד[4] על ידיהון דבני קרח שכלא טבא

For the praiser connected to Dāwiḏ on the hands of the sons of Qoraḥ good comprehension

---

1. + ψαλμοc 2110
2. τοιc γιοιc κορϵ ϵιc cγνϵcιν] τοιc γιοιc κορϵ ϵιc cγνϵcιν ψαλμοc B R *L(many)*(sil) Rahlfs; ϵιc cγνϵcιν τοιc γιοιc κορϵ ψαλμοc 55 *L(few)*; τοιc γιοιc κορϵ ψαλμοc ϵιc cγνϵcιν 2013; τοιc γιοιc κορϵ ψαλμοc A *L(few)*
3. + τω δαγιδ *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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ[1]

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ ⲡⲉⲯⲁⲗⲙ[ⲟⲥ]

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲛ̀ⲧⲉ[3] ⲛⲉⲛⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ ⲡⲓⲯⲁⲗⲙⲟⲥ[4] ⲉⲩⲕⲁ†[5]

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

---

1. ⲉⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ F
2. > O Q
3. ⲉϫⲉⲛ M O Q V
4. > M P V
5. > G H

PSALM 44/43 (cont.)

PSALM 44/43 (cont.)

Syrohexapla [Hiebert]

ܠܡܢܨܚ [1] ܠܒܢܝ ܩܘܪܚ ܠܡܫܟܠ ܙܡܪ ܠܕܘܝܕ

At the end connected to the sons of Qôraḥ for comprehension music

1. ܙܡܪ ܠܕܘܝܕ ܠܡܫܟܠ ܩܘܪܚ ܠܒܢܝ] ܠܡܢܨܚ ܙܡܪ ܠܕܘܝܕ ܠܡܫܟܠ ܩܘܪܚ ܠܒܢܝ F

PSALM 45/44

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־שֹׁשַׁנִּים לִבְנֵי־קֹרַח
מַשְׂכִּיל שִׁיר יְדִידֹת[1]

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος υπερ[2] των αλλοιωθησομενων τοις υιοις κορε
εις συνεσιν ωδη[3][4] υπερ του αγαπητου[5]

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]

A: τω νικοποιω επι τοις κρινοις των υιων κορε
επιστημονος ασμα προσφιλιας

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
συνεσεως ασμα εις τον αγαπητον

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

Θ: εις το νικος υπερ των κρινων . . .
. . . τοις ηγαπημενοις

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

---

1. יְדִידוֹת or יְדִידֶת a few mss. (BHS)
2. περι 2013
3. > R *L(few)*
4. εις το τελος υπερ των αλλοιωθησομενων τοις υιοις κορε εις συνεσιν ωδη] του δαυιδ A
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' QUI[2] 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]

[3] ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲉⲧⲃⲉ[4] ⲛⲉⲧⲛⲁϣⲓⲃⲉ ⲛ̅ⲛ̅ϣⲏⲣⲉ[5] ⲛ̅ⲕⲟⲣⲉ
ⲉⲩⲙ̅ⲧⲣⲙ̅ⲛ̅ϩⲏⲧ[6] ⲧⲱⲁⲏ ϩⲗ ⲡⲙⲉⲣⲓⲧ

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. IIS Clementine
2. QUAE R F
3. + ⲡⲟⲩⲱⲛϩ ⲉⲃⲟⲗ ⲙ̅ⲡⲉⲭⲣⲓⲥⲧⲟⲥ ⲙ̅ⲛ̅ ⲧⲉϥⲙⲏⲧⲉⲣ W101
4. ⲉⲧⲉ B; ⲛ̅ F
5. ⲛ̅ⲛ̅ϣⲏϣⲏⲣⲉ W32
6. ⲛ̅ⲙ̅ⲛ̅ⲧⲣⲙ̅ⲛ̅ϩⲏⲧ W109

PSALM 45/44 (cont.)

Iuxta Hebraeos [Weber–Gryson]

uictori pro liliis[1] filiorum core
eruditionis canticum amantissimi

For the conqueror for the lilies of the sons of Core
of education song of the most loved one

Targum [de Lagarde, mod.]

לשבחא על יתבי סנהדרין דמשה דאיתאמר בנבואה[2] על ידהון דבני קרח
שיכלא טבא ותושבחתא ואודאתא

For the praiser on the sitting ones of the *sanhedrîn* of Mošeh which was said in
foretelling on the hands of the sons of Qoraḥ
good comprehension and praise and acknowledgment

1. filiis F C Σ L

2. ברוח נבואה C; ברוח קודשא P17 W

PSALM 45/44 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲉⲧⲃⲉ ⲛⲉⲧⲛⲉϣⲓⲃⲉ ⲛ̀ⲛ̀ϣⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ
ⲉⲩⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲧⲱⲁⲏ ⲉⲧⲃⲉ ⲡⲙⲉⲛⲣⲓⲧ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲉϫⲉⲛ ⲛⲏ ⲉⲧⲟⲩⲛⲁϣⲟⲃⲧⲟⲩ[2]
ⲉⲩⲕⲁⲧ ⲛ̀ⲧⲉ[3] ⲛⲉⲛϣⲏⲣⲓ[4] ⲛ̀ⲕⲟⲣⲉ ⲧⲱⲁⲏ[5] ⲉⲑⲃⲉ ⲡⲓⲙⲉⲛⲣⲓⲧ

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]

ܒܣܘܦ ܥܠ ܡܫܬܚܠܦܐ[6] ܠܒܢܝ ܥܠ ܩܘܪܚ
ܠܡܣܟ ܥܠ ܪܚܡܬܐ ܫܘܒܚܐ

At the end on account of those who are changing connected to the sons of Qôraḥ
in comprehension praise on account of the loved one

1. > Q
2. ⲉⲧⲁⲩϣⲟⲃⲧⲟⲩ M O P V
3. ⲛ̀ Q
4. ⲛⲉⲛϣⲏ H
5. ⲧϩⲱⲁⲏ M O
6. ملم C

PSALM 46/45

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לִבְנֵי־קֹרַח עַל־עֲלָמוֹת[1] שִׁיר

For the leader connected to the sons of Qoraḥ on young women song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος υπερ των υιων κορε υπερ των κρυφιων[2] ψαλμος[3] [4]

For the end over the sons of Kore over the hidden things music

The Three [Field]

A: 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 iuuentutibus canticum

For the conqueror of the sons of Core for young women song

---

1. עַלְמוֹת 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[mg] *L(some)*; εις το τελος υπερ των κρυφιων τοις υιοις κορε S *L(few)*; του δαυιδ A
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[1] PRO ARCANIS PSALMUS

For the end for the sons of Core for the secrets *music*

Gallicanum [Weber–Gryson]

IN FINEM PRO[2] FILIIS CORE PRO ARCANIS PSALMUS[3]

For the end for the sons of Core for the secrets *music*

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛ̄ⲥⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ ϩⲁ ⲛⲉⲑⲏⲡ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end concerning the sons of Kore concerning the hidden things the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ϩⲁ ⲛ̀ⲥⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ ϩⲁ ⲛⲉⲧϩⲏⲡⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end concerning the sons of Kore concerning the hidden things the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲉϫⲉⲛ ⲛⲉⲛⲥⲏⲣⲓ[4] ⲛ̀ⲕⲟⲣⲉ ⲉⲑⲃⲉ ⲛⲏ ⲉⲧϩⲏⲡ[5] ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[6] ⲇⲁⲩⲓⲇ[7]

For the end over the sons of Kore about the hidden things the *music* of Dauid

---

1. ms. γ reads CORAE
2. > F H W Φ Clementine
3. + dauid F Φ
4. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲉϫⲉⲛ ⲛⲉⲛⲥⲏⲣⲓ] ⲥⲏⲣⲓ H
5. + ⲛ̀ⲧⲉ Q
6. ⲛ̀ M V
7. ⲉⲑⲃⲉ ⲛⲏ ⲉⲧϩⲏⲡ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > P

PSALM 46/45 (cont.)

Targum [de Lagarde, mod.]

לשבחא על ידיהון דבני קרח ברוח נבואה[1]

בזמן דאתכסי[2] אבוהון מנהון והינון[3] אשתזבו ואמרו[4] שירתא

For the praiser on the hands of the sons of Qoraḥ in a spirit of foretelling
at the time that their father was concealed from them yet they were rescued and said
the song

---

1. על ידיהון דבני קרח ברוח נבואה] לבני קרח על ידיהון איתאמר בנבואה M P110
2. דאסתבי C
3. אבוהון מנהון והינון] מנהון אבוהון ואינון M
4. אמרו C P P17

PSALM 46/45 (cont.)

Syrohexapla [Hiebert]

ܠ[1]ܡܢܨܚ ܥܠ ܒܢܝ ܩܘܪܚ ܥܠ ܡܣܬܪ[2] ܩܘܪ[43]

At the end on account of the sons of Qôraḥ on account of the hidden things musics

1. ܠܡܢܨܚ ܒܢܝ ܩܘܪܚ F
2. ܡܣܬܪ E
3. ܩܘܪ C E H J
4. ܩܘܪ ܡܣܬܪ ܥܠ] ܡܣܬܪ ܠܒ ܩܘܪ F

PSALM 47/46

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | לִבְנֵי־קֹרַח מִזְמוֹר

For the leader connected to the sons of Qoraḥ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC[1] ΥΠΕΡ ΤΩΝ ΥΙΩΝ ΚΟΡΕ[2] ΨΑΛΜΟC[3] [4]

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: . . . ΩΔΗC ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΑCΜΑ

. . . of a song of the sons of Kore lay

Iuxta Hebraeos [Weber–Gryson]

UICTORI[5] FILIORUM CORE CANTICUM

For the conqueror of the sons of Core song

Targum [de Lagarde, mod.]

לְשַׁבָּחָא עַל יְדֵיהוֹן דִּבְנֵי קָרַח תּוּשְׁבְּחָתָא

For the praiser on the hands of the sons of Qoraḥ praise

---

1. ΕΙC ΤΟ ΤΕΛΟC] > R *L(few)*
2. ΥΠΕΡ ΤΩΝ ΥΙΩΝ ΚΟΡΕ] ΤΟIC ΥΙΟIC ΚΟΡΕ R *L(few)*; > A
3. > *L(few)*
4. + ΤΩ ΔΑΥΙΔ A R 2013 *L(few)*
5. UICTORIA Θ S; UICTORIAM R

PSALM 47/46

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: FILIIS CHORE PSALMUS IPSI DAUID

Connected to the sons of Chore *music* connected to Dauid himself

γ Rom: IN FINEM PRO FILIIS CORE[1] PSALMUS

For the end for the sons of Core *music*

Gallicanum [Weber–Gryson]

IN FINEM PRO FILIIS CORE PSALMUS[2]

For the end for the sons of Core *music*

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛ̄ⲥⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ϩⲁ ⲛ̀ⲥⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲡⲓⲯⲁⲗⲙⲟⲥ[4] ⲛ̀ⲧⲉ[5] ⲛⲉⲛⲥⲏⲣⲓ[6] ⲛ̀ⲕⲟⲣⲉ[7]

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

Syrohexapla [Hiebert]

ܥܠ ܓܡܪ ܒܢܝ ܩܘܪܚ ܡܙܡܘܪ[8]

At the end on account of the sons of Qôraḥ music

---

1. ms. γ reads CORAE
2. IN FINEM PRO FILIIS CORE PSALMUS] > H
3. > D O P Q W X
4. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H M O P Q V W X
5. ϧⲉⲛ M O V; ⲛ̀ Q
6. ⲛⲉⲛⲩ̄ⲥ G
7. ⲛ̀ⲧⲉ ⲛⲉⲛⲥⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ] > H
8. ܠܒܢܝ ܩܘܪܚ F

PSALM 48/47

Masoretic Hebrew [BHS]

שִׁיר מִזְמוֹר לִבְנֵי־קֹרַח

Song (of) music connected to the sons of Qoraḥ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος ωδης[1] τοις υιοις κορε [δευτερα σαββατου][23]

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]

canticum psalmi[4] filiorum core

Song of *music* of the sons of Core

Targum [de Lagarde, mod.]

שׁירתא ותושׁבחתא[5] על ידהון דבני קרח

Song and praise on the hands of the sons of Qoraḥ

---

1. ψαλμος ωδης] ψαλμος 2013; ωδη ψαλμου S T *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 R C S
5. שׁירתא ותושׁבחתא] שׁיר תושׁבחתא M

PSALM 48/47

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: PSALMUS CANTICI FILIIS COREꝰ SECUNDA SABBATI

Music of a song connected to the sons of Core at the second of the *week*

γ: IN FINEM PSALMUS CANTICI FILIIS CORAE 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 PSALMI[2] FILIIS CORE SECUNDA SABBATI

Song of *music* connected to the sons of Core at the second of the *week*

Sahidic Coptic [Chappell]

ⲧⲱⲁϩ[3] ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ ⲛ̄ⲥⲟⲩⲥⲛⲁⲩ ⲛ̄ⲛ̄ⲥⲁⲃⲃⲁⲧⲟⲛ

The *song* the *music* of the sons of Kore of the second day of the *week(s)*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ ⲛ̀ⲥⲟⲩⲥⲛⲉⲩ ⲙ̀ⲡⲥⲁⲃⲃⲁⲧⲟⲛ

The *music* of the sons of Kore of the second day of the *week*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ϯⲱⲁϩ[4] ⲛ̀ⲧⲉ ⲛⲉⲛⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ ⲙ̀ⲡⲥⲛⲁⲩ[5] ⲙ̀ⲡⲥⲁⲃⲃⲁⲧⲟⲛ[6]

The *music* of the *song* of the sons of Kore of the second of the *week*

---

1. ms. α reads CORAE
2. CANTICUM PSALMI] PSALMUS CANTICI H (apparently) I W Clementine
3. > B (apparently)
4. ϯϩⲱⲁϩ M O V
5. ⲙ̀ⲡⲃ̄ D G H M O P Q V W X
6. ⲛ̀ⲧⲉ ⲛⲓⲥⲁⲃⲃⲁⲧⲟⲛ M V; ⲛ̀ⲛⲓⲥⲁⲃⲃⲁⲧⲟⲛ O P Q; ⲛ̀ⲥⲁⲃⲃⲁⲧⲟⲛ W

PSALM 48/47 (cont.)

PSALM 48/47 (cont.)

Syrohexapla [Hiebert]

[3]ܫܒܬܐ ܡܙܡܘܪ [2]ܕܒܢܝ ܩܘܪܚ [1]ܠܝܘܡܐ ܕܬܪܝܢ ܫܒܬܐ

Praise of music connected to the sons of Qôraḥ at the second of the week

1. ܠܝܘܡܐ ܕܬܪܝܢ C

2. ܕܒܢܝ ܩܘܪܚ] ܕܒܢܝ ܩܘܪܚ F

3. ܫܒܬܐ ܡܙܡܘܪ marked with obeli] without obeli H J; ܫܒܬ ܡ ܙ (without obeli) F

PSALM 49/48

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | לִבְנֵי־קֹרַח מִזְמוֹר

For the leader connected to the sons of Qoraḥ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΤΟΙC ΥΙΟΙC ΚΟΡΕ[1] ΨΑΛΜΟC[2] [3]

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: ΕΠΙΝΙΚΙΟC ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΩΔΗ

Of conquest of the sons of Kore song

Θ: ΕΙC ΤΟ ΝΙΚΟC . . .

For the conquest . . .

Iuxta Hebraeos [Weber–Gryson]

victori[4] filiorum core psalmus

For the conqueror of the sons of Core *music*

Targum [de Lagarde, mod.]

לשבחא על ידהון דבני קרח תושבחתא

For the praiser on the hands of the sons of Qoraḥ praise

---

1. ΕΙC ΤΟ ΤΕΛΟC ΤΟΙC ΥΙΟΙC 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[1] 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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲡⲓⲯⲁⲗⲙⲟⲥ[3] ⲛ̀ⲧⲉ ⲛⲉⲛⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ

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

Syrohexapla [Hiebert]

ܠܣܘܦ ܙܡܘܪ ܕܒܢܝ ܩܘܪܚ

At the end connected to the sons of Qôraḥ music

---

1. ms. α reads CHORE; ms. γ reads CORAE
2. > M O P Q V W X
3. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H M O P Q V W X

PSALM 50/49

Masoretic Hebrew [BHS]

מִזְמוֹר לְאָסָף

Music connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ψαλμος τω ασαφ[2]

Music connected to Asaph

The Three [Field]

A 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 ʾĀsāp̱

---

1. + εις το τελος A

2. δαγιδ A R *L(some)*

PSALM 50/49

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid

Music connected to Dauid himself

γ Rom: psalmus asaph

Music of Asaph

Gallicanum [Weber–Gryson]

psalmus asaph[1]

Music of Asaph

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲁⲥⲁⲫ

The *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲁⲥⲁⲫ

The *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲧⲉ ⲁⲥⲁⲫ

The *music* of Asaph

Syrohexapla [Hiebert]

[3]ܡܙܡܘܪ ܕܐܣܦ

Music of ʾĀsāp̱

---

1. psalmus asaph] in finem filiis chore psalmus W; in finem . . . . . H
2. ⲡⲓⲕⲁⲧ P V
3. ⲙⲙⲟⲩ F

PSALM 51/50

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמוֹר לְדָוִד
בְּבוֹא־אֵלָיו נָתָן הַנָּבִיא כַּאֲשֶׁר־בָּא אֶל־בַּת־שָׁבַע

For the leader music connected to Dāwiḏ
in Nāṯān the foreteller's coming to him when he came to Baṯ-šeḇaʿ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC[1] ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ
ΕΝ ΤΩ ΕΛΘΕΙΝ[2] ΠΡΟC ΑΥΤΟΝ ΝΑΘΑΝ ΤΟΝ[3] ΠΡΟΦΗΤΗΝ ΗΝΙΚΑ ΕΙCΗΛΘΕΝ ΠΡΟC[4]
ΒΗΡCΑΒΕΕ[5] [6]

For the end music connected to Dauid
in Nathan the foreteller's coming to him when he came in to Bērsabee

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ
. . . ΒΕΘCΑΒΕΘ

For the conqueror tune of Dauid
. . . Bethsabeth
Σ: . . . ΒΗΡCΑΒΕΕ
. . . Bērsabee
Θ: . . . ΒΕΘCΑΒΕΘ
. . . Bethsabeth

---

1. ΕΙC ΤΟ ΤΕΛΟC] > *L(many)*
2. ΕΙCΕΛΘΕΙΝ *L(some)*
3. ΝΑΘΑΝ ΤΟΝ] ΘΑΝΑΤΟΝ 2110
4. ΕΙCΗΛΘΕΝ ΠΡΟC] ΕΙCΗΛΘΕ ΤΡΙ 2110
5. ΒΗΘCΑΒΕΕ R; ΒΕΕΑCΑΒΕΘ 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 INTRAUIT AD UERSABEE
For the end *music* connected to Dauid himself
when Natan the *foreteller* came to him because he went in to Uersabee

γ: IN FINEM INTELLECTUS IPSI DAUID
CUM UENIT AD EUM NATHAM PROPHETA CUM INTRAUIT AD BERSABEE
For the end of comprehension connected to Dauid 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 INTRAUIT AD BERSABEE
For the end *music* of Dauid
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[1] INTRAUIT AD BETHSABEE[2]
For the end *music* of Dauid
when Nathan the *foreteller* came to him since he went in to Bethsabee

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ
ϩⲙ̄ ⲡⲧⲣⲉ[3] ⲛⲁⲑⲁⲛ ⲡⲉⲡⲣⲟⲫⲏⲧⲏⲥ ⲉⲓ ⲛⲁϥ ⲛ̄ⲧⲉⲣⲉϥⲃⲱⲕ[4] ⲉϩⲟⲩⲛ ⲱⲁ ⲃⲏⲣⲥⲁⲃⲉⲉ[5]
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. BERSABE I
3. Budge incorrectly reads ⲡⲉⲧⲣⲉ
4. ⲛ̄ⲧⲁⲣⲉϥⲃⲱⲕ U
5. ⲃⲉⲣⲥⲁⲃⲉⲉ W32; ⲃⲉⲣⲥⲁⲃⲉ 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 Dāwiḏ

when Nāṯān the foreteller came at him when he "served" with Baṯ-šeḇaʿ

PSALM 51/50 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉⲇⲁⲩⲉⲓⲇ

ϩⲙ ⲡⲧⲣⲉ ⲛⲁⲑⲁⲛ ⲱⲏ ⲉϩⲟⲩⲛ ⲉⲣⲉⲧϥ ⲡⲉⲡⲣⲟⲫⲏⲧⲏⲥ ⲉⲑⲁϥⲱⲏ ⲉϩⲟⲩⲛ ⲱⲁ ⲃⲏⲣⲥⲁⲃⲉⲉ

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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

ⲉⲧⲁϥⲓ ϩⲁⲣⲟϥ ⲛ̀ⲁⲉ ⲛⲁⲑⲁⲛ ⲡⲓⲡⲣⲟⲫⲏⲧⲏⲥ ⲉⲧⲁϥⲱⲉ ⲛⲁϥ[2] ⲉϧⲟⲩⲛ ϩⲁ ⲃⲉⲣⲥⲁⲃⲉⲉ[3]

For the end the *music* of Dauid

when he (namely) Nathan the *foreteller* came to him when he went in to Bersabee

Syrohexapla [Hiebert]

ܒܣܘܦ ܡܙܡܘܪ [4]ܕܠܕܘܝܕ

[7]ܕܒܬܫܒܥ [6]ܥܠ ܠܓܘ ,ܒܬܪ ܕܐܬ [5]ܠܗ ܡܥܠ ܡܚܐ ܕ

At the end music connected to Dāwîd

when Nāṯān the foreteller came at him when he came in at Ba(r)ṯ-šeḇaʿ

---

1. ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ] ⲉⲡⲭⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D O Q W X; ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ G H; ⲡⲓⲯⲁⲗⲙⲟⲥ M P V
2. > O
3. ⲃⲁⲣⲥⲁⲃⲉⲉ M; ⲃⲉⲣⲥⲁⲃⲉ O; ⲃⲏⲣⲥⲁⲃⲉⲉ P V
4. ܡܙܡܘܪ ܕܠܕܘܝܕ F
5. > F
6. ܥܠ ܠܓܘ ,ܒܬܪ] ܠܘܬ F
7. ܕܒܬ ܫܒ E H J

PSALM 52/51

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מַשְׂכִּיל לְדָוִד
בְּבֹוא | דוֹאֵג הָאֲדֹמִי וַיַּגֶּד לְשָׁאוּל וַיֹּאמֶר לוֹ
בָּא דָּוִד אֶל־בֵּית אֲחִימֶלֶךְ

For the leader comprehender connected to Dāwiḏ
in Dôʾēḡ the ʾĂḏōmian's coming and he told Šāʾûl and he said to him
Dāwiḏ came to the house of ʾĂḥîmelek

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC CΥΝΕCΕΩC[1] ΤΩ ΔΑΥΙΔ
ΕΝ ΤΩ ΕΛΘΕΙΝ[2] ΔΩΗΚ[3] ΤΟΝ ΙΔΟΥΜΑΙΟΝ ΚΑΙ ΑΝΑΓΓΕΙΛΑΙ[4] ΤΩ[5] CΑΟΥΛ ΚΑΙ ΕΙΠΕΙΝ[6]
ΑΥΤΩ[7]
ΗΛΘΕΝ[8] ΔΑΥΙΔ ΕΙC ΤΟΝ ΟΙΚΟΝ ΑΒΙΜΕΛΕΧ[9]

For the end of comprehension connected to Dauid
in Dōēk the Idoumaian's coming and telling Saoul and saying to him
Dauid came to the house of Abimelekh

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙCΤΗΜΟΝΟC ΔΑΥΙΔ
. . . ΑΕΙΜΕΛΕΧ

For the conqueror of an understanding one (of) Dauid
. . . Aeimelekh

Σ Θ: . . . ΑΧΙΜΕΛΕΧ
. . . Akhimelekh

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1. ΨΑΛΜΟC R *L(few)*
2. ΕΙCΕΛΘΕΙΝ *L(few)*
3. Δ[Η]ΩΚ 2110
4. ΑΓΓΕΙΛΑΙ 2013
5. > *L(few)*
6. ΕΙΠΕΝ R 2013
7. > R 55 *L(few)*
8. ΑΠΗΛΘΕΝ *L(few)*
9. ΑΧΙΜΕΛΕΧ 2013; ΤΟΥ ΑΧΙΜΕΛΕΚ 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 ADNUNCIAUIT SAUL ET DIXIT
UENIT DAUID IN DOMUM ABIMELECH
For the end *music* connected to Dauid himself
when Doec the Idumaean 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 ADNUNTIAUIT SAUL ET DIXIT EI
UENIT DAUID IN DOMUM ABIMELECH
For the end of comprehension of Dauid
when Doec the Idumaean 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 ADNUNTIAUIT 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 ADNUNTIAUIT SAUL[1] ET DIXIT[2]
UENIT DAUID IN DOMO[3] ACHIMELECH[4]
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. ADNUNTIAUIT SAUL] NUNCIAUIT SAULI 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]

uictori ab erudito dauid
cum uenisset doec idumeus et adnuntiasset saul[1] dicens ei[2]
uenit dauid in domum[3] achimelech[4]

For the conqueror from an educated one of Dauid
when Doec the Idumean had come and had told Saul saying to him
Dauid came to the house of Achimelech

Targum [de Lagarde, mod.]

לשבחא על[5] שכלא טבא על ידוי דדוד
כד אתי דואג אדומאה ותני לשאול ואמר ליה
אתא דוד לבית אחימלך

For the praiser on good comprehension on the hands of Dāwiḏ
when Dôʾēg the ʾĂḏômian comes and he repeated to Šāʾûl and he said to him
Dāwiḏ came to the house of ʾĂḥîmelek

1. saul] C Σ Θ
2. > R F Σ
3. domo R C L
4. abimelech C Σ S
5. > C P P17

PSALM 52/51 (cont.)

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙⲛ̄ϩⲏⲧ ⲛ̄ⲇⲁⲩⲉⲓⲇ
ϩⲙ̄ ⲡⲧⲣⲉ ⲇⲱⲏⲕ ⲡⲓⲇⲟⲩⲙⲁⲓⲟⲥ[1] ⲉⲓ ⲛⲧ̄ϫⲟⲟⲥ ⲛ̄ⲥⲁⲟⲩⲗ ϫⲉ
ⲁ ⲇⲁⲩⲉⲓⲇ ⲉⲓ ⲉⲡⲏⲓ̈ ⲛ̄ⲁϫⲓⲙⲉⲗⲉϫ
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]

ⲉ̀ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲇⲁⲩⲉⲓⲇ
ϩⲙ ⲡⲧⲣⲉ ⲇⲱⲏⲕ ⲡⲓⲇⲟⲩⲙⲁⲓⲟⲥ ⲉⲓ ⲛⲧϫⲁⲥ ⲛ̀ⲥⲁⲟⲩⲗ ϫⲉ
ϩⲁ ⲇⲁⲩⲉⲓⲇ ⲉⲓ ⲉ̀ⲡⲏⲉⲓ ⲛ̀ⲁⲃⲉⲓⲙⲉⲗⲉϫ
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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲉⲩⲕⲁ† ⲛ̀ⲧⲉ[3] ⲇⲁⲩⲓⲇ
ϸⲉⲛ ⲡϫⲓⲛⲑⲣⲉⲫⲓ ⲛ̀ϫⲉ ⲇⲱⲏⲕ[4] ⲡⲓϩⲩⲇⲟⲩⲙⲉⲟⲥ[5] ⲉⲧⲁⲙⲉ ⲥⲁⲟⲩⲗ[6] [7] ϫⲉ
ⲁ ⲇⲁⲩⲓⲇ ⲓ ⲉⲡⲏⲓ ⲛ̀ⲁⲃⲓⲙⲉⲗⲉϫ[8]
For the end for a comprehension of Dauid
in his (namely) Dōēk the Hudoumean's coming to tell Saoul that
Dauid came to the house of Abimelekh

---

1. Budge incorrectly reads ⲡⲓⲇⲟⲩⲗⲓⲟⲥ
2. > O
3. ⲛ̀ G H P
4. ⲱⲇⲉⲕ M; ⲇⲓⲱⲕ O; ⲱⲇⲏⲕ P V
5. ⲡⲓⲏⲇⲟⲩⲙⲉⲟⲥ D G H W X; ⲡⲓⲩⲇⲟⲩⲙⲉⲟⲥ M
6. ⲥⲁⲙⲟⲩⲏⲗ V
7. + ⲟⲩⲟϩ ⲉϫⲟⲥ ⲛⲁϥ G O Q W X; ⲟⲩⲟϩ ⲉϫⲱⲥ ⲛⲁϥ H
8. ⲁ ⲇⲁⲩⲓⲇ ⲓ ⲉⲡⲏⲓ ⲛ̀ⲁⲃⲓⲙⲉⲗⲉϫ] ⲓⲥ ⲇⲁⲩⲓⲇ ϫⲏⲡ ϸⲉⲛ ⲡⲏⲓ ⲛ̀ⲁⲃⲓⲙⲉⲗⲉϫ D; ⲓⲥ ⲇⲁⲩⲓⲇ ϫⲏⲡ ϩⲁⲣⲟⲛ M V; ⲓⲥ ⲇⲁⲩⲓⲇ ϫⲏ ϩⲁⲣⲟⲛ P

PSALM 52/51 (cont.)

Syrohexapla [Hiebert]

[1]ܒܣܘܦ ܕܟܬܒܐ ܕܡܙܡܘܪ ܠܕܘܝܕ
ܟܕ ܐܬܐ ܕܘܓ ܐܕܘܡܝܐ ܘܐܚܘܐ ܠܫܐܘܠ ܘܐܡܪ ܠܗ ܕܘܝܕ ܐܬܐ ܠܒܝܬ ܐܒܝܡܠܟ
[2]ܠܒܝܬ ܡܫܝܚܐ ܒܣܘܦ ܕܟܬܒܐ

At the end of comprehension connected to Dāwîd
when Dôʾēg the ʾAdômian came and he made known to Šāʾûl and he said to him
Dāwîd came to the house of ʾAbîmelek

1. > F
2. ܠܒܝܬ F A^{mg} B^{mg} C^{mg} J^{mg}

PSALM 53/52

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־מָחֲלַת מַשְׂכִּיל לְדָוִד

For the leader on *māḥălaṯ*[1] comprehender connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ μαελεθ[2] cυνεcεωc[3] τω δαγιδ

For the end over Maeleth of comprehension connected to Dauid

The Three [Field]

A: τω νικοποιω επι χορειᾳ επιcτημονοc δαγιδ

For the conqueror on dance of an understanding one (of) Dauid

Σ: επινικιον διᾳ χορου περι cυνεcεωc του δαγιδ

Conquest song through dance about comprehension of Dauid

Θ: ειc το νικοc υπερ τηc χορειαc cυνεcεωc του δαγιδ

For the conquest over the dance of comprehension of Dauid

Iuxta Hebraeos [Weber–Gryson]

uictori per chorum eruditi dauid

For the conqueror through dance of an educated one of Dauid

Targum [de Lagarde, mod.]

לשבחא [4] על פורענות רשיעיא די מפסין שמא דקיריס שׂכלא טבא על יד דוד

For the praiser on the payback of the wicked who desecrate the name of the *Master* good comprehension on the hand of Dāwiḏ

---

1. Uncertain: pipes? dancing? sickness?
2. μαελαεθ 2013; μαλεθ 2110; μαελεοc 55; μαελωθ *L(few)*
3. ψαλμοc *L(few)*
4. + על חינגין M; בחינגין 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[1] INTELLICENTIAE[2] DAUID

For the end for Melech of comprehending of Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲙⲁⲉⲗⲗⲉⲑ ⲧⲙ̄ⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ[3] ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end concerning Maelleth the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲈⲠϪⲞⲔ ⲈⲂⲀⲖ ϩⲁ ⲘⲀⲈⲖⲈⲐ ⲦⲘⲈⲚⲦⲢⲈⲘⲈⲚϩⲎⲦ ⲚⲆⲀⲨⲈⲒⲆ

For the end concerning Maeleth the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[4] ⲉϫⲉⲛ ⲙⲁⲗⲉⲑ ⲉⲩⲕⲁϯ[5] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

For the end over Maleth for a comprehension of Dauid

Syrohexapla [Hiebert]

ܠܥܠ ܥܕܘܕܠܐܡ[6] ܕܒܝܫ ܠܕ ܕܒܠܐ

At the end on account of Maʾeʾlet of comprehension connected to Dāwîd

---

1. MELETH R; MAELETH Clementine; MELE . H H; AMELECH S; AMALECH F I Φ
2. INTELLICENTIA R W; INTELLECTUS I
3. ⲙⲁⲉⲗⲗⲉⲑ ⲧⲙ̄ⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ] ⲙⲁⲉⲗⲗⲏⲑ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ W32 (apparently) W34 (possibly)
4. > D W X
5. ⲡⲓⲕⲁϯ D M O V; ⲡⲓⲯⲁⲗⲙⲟⲥ G H W X
6. ܕܠܘܐܡ F[mg]; ܕܐܠܕܒܝܫ H J

PSALM 54/53

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ בִּנְגִינֹת מַשְׂכִּיל לְדָוִד
בְּבֹוא הַזִּיפִים וַיֹּאמְרוּ לְשָׁאוּל
הֲלֹא דָוִד מִסְתַּתֵּר עִמָּנוּ

For the leader with strings comprehender connected to Dāwid
in the Zîp̲ians' coming and they said to Šāʾûl
Isn't Dāwid hidden with us

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΕΝ ΥΜΝΟΙC CΥΝΕCΕΩC[1] ΤΩ ΔΑΥΙΔ
ΕΝ ΤΩ ΕΛΘΕΙΝ ΤΟΥC ΖΙΦΑΙΟΥC[2] ΚΑΙ ΕΙΠΕΙΝ[3] ΤΩ CΑΟΥΛ
ΟΥΚ[4] ΙΔΟΥ ΔΑΥΙΔ ΚΕΚΡΥΠΤΑΙ[5] ΠΑΡ ΗΜΙΝ

For the end among acclamations of comprehension connected to Dauid
in the Ziphaians' coming and saying to Saoul
See hasn't Dauid hidden among us

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙC ΕΠΙCΤΗΜΟΝΟC ΤΟΥ ΔΑΥΙΔ . . .
For the conqueror among musics of an understanding one of Dauid . . .

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΨΑΛΤΗΡΙΩΝ ΠΕΡΙ CΥΝΕCΕΩC ΤΟΥ ΔΑΥΙΔ . . .
Conquest song through stringed instruments about comprehension of Dauid . . .

---

1. ΕΝ ΥΜΝΟΙC CΥΝΕCΕΩC] CΥΝΕCΕΩC ΕΝ ΥΜΝΟΙC *L(few)*; CΥΝΕCΕΩC *L(few)*
2. ΔΙΦΑΙΟΥC 2110
3. ΕΙΠΕΝ B; ΑΝΑΓΓΕΙΛΑΙ *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 Dauid himself
when the Zipheans came and said to Saul
See hasn't Dauid 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 Dauid
when the Ziphaeans came and said to Saul
See hasn't Dauid 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 Dauid
when the Zipheans had come and had said to Saul
See hasn't Dauid hidden among us

Gallicanum [Weber–Gryson]

IN FINEM IN CARMINIBUS INTELLECTUS DAUID
CUM UENISSENT ZIPHEI ET DIXISSENT AD SAUL[1]
NONNE [2] DAUID ABSCONDITUS EST APUD NOS

For the end among verses of comprehension of Dauid
when the Zipheans had come and had said to Saul
Hasn't Dauid hidden among us

---

1. SAULEM H I
2. + ECCE R I

PSALM 54/53 (cont.)

Iuxta Hebraeos [Weber–Gryson]

uictori in psalmis eruditi dauid
quando uenerunt ziphei et dixerunt saul[1]
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 Dāwiḏ
when the people of Zîp̱ came and they said to Šāʾûl
Isn't Dāwiḏ hidden near us

1. saulıC Σ

PSALM 54/53 (cont.)

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ[1] ⲛ̄ⲇⲁⲩⲉⲓⲇ
ϩⲙ̄ ⲡⲧⲣⲉ ⲛ̄ⲇⲓⲫⲁⲓⲟⲥ[2] ⲉⲓ ⲛ̄ⲥⲉⲭⲟⲟⲥ ⲛ̄ⲥⲁⲟⲩⲗ ⲭⲉ
ⲉⲓⲥ ⲇⲁⲩⲉⲓⲇ ϩⲏⲡ ϩⲁⲧⲏⲛ[3]

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]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲇⲁⲩⲉⲓⲇ
ϩⲙ ⲡⲧⲣⲉ ⲛ̀ⲍⲓⲫⲁⲓⲟⲥ ⲉⲓ ⲛ̀ⲥⲉⲭⲁⲥ ⲛ̀ⲥⲁⲟⲩⲗ ⲭⲉ
ϩⲓ̈ ⲇⲁⲩⲉⲓⲇ ⲧϩⲏⲡ ϩⲁϩⲧⲏⲛ

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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[4] ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲉⲩⲕⲁϯ[5] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ
ϧⲉⲛ ⲡⲇⲓⲛⲑⲣⲟⲩⲓ[6] ⲛ̀ⲭⲉ[7] ⲛⲓⲍⲓⲫⲉⲟⲥ ⲟⲩⲟϩ ⲉⲭⲟⲥ[8] ⲛ̀ⲥⲁⲟⲩⲗ ⲭⲉ
[9] ⲓⲥ ⲇⲁⲩⲓⲇ ϫⲏⲡ ϩⲁⲣⲟⲛ[10]

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. ϩⲛ̄ ⲛⲉⲥⲙⲟⲩ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙⲛ̄ϩⲏⲧ U W32
2. ⲛ̄ⲍⲉⲓ̈ⲫⲁⲓ̈ⲟⲥ W32
3. ϩⲁϩⲧⲏⲛ U W32
4. > D O W X
5. ⲡⲓⲕⲁϯ D G H W X
6. ⲡⲇⲓⲛⲧⲟⲩⲓ D G H W X; ⲡϫⲓⲛⲓⲑⲣⲟⲩⲓ V
7. ⲛ̀ⲛ̀ⲭⲉ H
8. ⲉϫⲱⲥ H
9. + ϩⲏⲡⲡⲉ M V
10. ϧⲁ ⲧⲟⲧⲉⲛ D G H W X

PSALM 54/53 (cont.)

PSALM 54/53 (cont.)

Syrohexapla [Hiebert]

ܒܣܘܦ [1]ܡܙܡܘܪܐ ܠܕܘܝܕ ܡܟܬܒܐ ܕܟܕ
ܐܬܘ ܙܝܦܝܐ ܘܐܡܪܘ ܠܫܐܘܠ ܗܠ
ܠܐ [3]ܢܚܒܐ ܒܣܘܦ [2]ܥܡܢ ܕܘܝܕ

At the end in praises of comprehension connected to Dāwîd
when the Zîp̱ians came and they said to Šāʾûl
See isn't Dāwîd hidden at us

---

1. ܡܙܡܘܪܐ J
2. ܥܡܢ ܕܘܝܕ ܐܬܘ ܙܝܦܝܐ] ܥܡܗ ܡܢ ܙܝܦܝܐ ܐܬܘ ܗܠ F
3. ܢܚܒܐ B E; ܢܚܒ C H; ܡܚܒܐ F

PSALM 55/54

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ בִּנְגִינֹת מַשְׂכִּיל לְדָוִד

For the leader with strings comprehender connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc ϵν γμνοιc cγνϵcϵωc τω δαγιδ[1]

For the end among acclamations of comprehension connected to Dauid

The Three [Field]

A: τω νικοποιω ϵν ψαλμοιc ϵπιcτημονοc τογ δαγιδ

For the conqueror among musics of an understanding one of Dauid

Σ: ϵπινικιον δια ψαλτηριων [περι] cγνϵcϵωc τογ δαγιδ

Conquest song through stringed instruments [about] comprehension of Dauid

Iuxta Hebraeos [Weber–Gryson]

victori in psalmis eruditi dauid

For the conqueror among *musics* of an educated one of Dauid

Targum [de Lagarde, mod.]

לשבחא על מילי[2] תושבחתא שיכלא טבא על יד דוד

For the praiser on words of praise good comprehension on the hand of Dāwid

---

1. αcαφ *L(some)*

2. על מילי] על P17*; עלמי P17^{orig}; > 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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ϩⲛ̄ ⲛ̄ⲥⲙⲟⲩ[2] ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end among the praises of the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end of the praises of the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[3] ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲉⲩⲕⲁϯ ⲛ̀ⲧⲉ[4] ⲇⲁⲩⲓⲇ

For the end among songs for a comprehension of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ [6]ܫܝܟܠܐ [5]ܒܡܙܡܘܪ̈ܐ ܫܠܡ

At the end in praises music connected to Dāwîd

---

1. IN FINEM IN CARMINIBUS INTELLECTUS DAUID] > I
2. ⲛⲉⲥⲙⲟⲩ W32
3. > D O V W X
4. ⲛ̀ G H W X
5. > F
6. ܫܝܫܠܐܡ E[mg]

PSALM 56/55

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | עַל־יוֹנַת אֵלֶם רְחֹקִים
לְדָוִד מִכְתָּם
בֶּאֱחֹז אֹתוֹ פְלִשְׁתִּים בְּגַת

For the leader on the dove of silence of distant ones
connected to Dāwiḏ engraving
in the P^{e}lištians' seizing him in Gaṯ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ τογ λαογ τογ απο τωn αγιωn μεμακργμμενογ
τω[1] δαγιδ ειc cτηλογραφιαn
οποτε[2] εκρατηcαn αγτον οι αλλοφγλοι εn γεθ

For the end over the people having been made distant from the holy ones
connected to Dauid for a standing stone writing
when the foreigners siezed him in Geth

1. τογ 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 LONGE FACTI SUNT
IPSI DAUID IN TITULI INSCRIPTIONE
QUANDO EUM TENUERUNT ALLOPHYLI 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 LONGE FACTUS EST
DAUID IN TITULI INSCRIPTIONE
CUM TENUERUNT EUM ALLOPHILI[1] 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 LONGE FACTUS EST
DAUID IN TITULI INSCRIPTIONE[2]
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

---

1. ms. γ reads ALLOPHYLI
2. INSCRIPTIONEM R Φ Clementine

PSALM 56/55 (cont.)

The Three [Field]

A: τω νικοποιω υπερ περιστερας αλλαλου 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 περιστερας 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 περιστερας . . .
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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲡⲗⲁⲟⲥ ⲉⲛⲧⲁϥⲟⲩⲉ[1] ⲉⲃⲟⲗ ϩⲛ̄ ⲛⲉⲧⲟⲩⲁⲁⲃ
ⲡⲉⲛⲧⲁ ⲇⲁⲩⲉⲓⲇ ⲥⲁϩϥ̄ ⲉⲧⲉⲥⲧⲏⲗⲏ[2]
ⲛ̄ⲧⲉⲣⲟⲩⲁⲙⲁϩⲧⲉ ⲙ̄ⲙⲟϥ ⲛ̄ⲑⲓ ⲛⲁⲗⲗⲟⲫⲩⲗⲟⲥ ϩⲛ̄ ⲅⲉⲑ

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]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲙ̀ⲡⲗⲁⲟⲥ ⲉⲑⲁϥⲟⲩⲏⲓ̈ⲉ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲧⲟⲩⲉⲃ
ⲡⲉⲑⲁ ⲇⲁⲩⲉⲓⲇ ⲥⲉϩϥ ⲉ̀ⲧⲉⲥⲧⲏⲗⲏ
ⲛ̀ⲧⲉⲣⲟⲩⲁⲙⲉϩⲧⲉ ⲙ̀ⲙⲁϥ ⲛ̀[ⲃ]ⲏ ⲛ̀ⲁⲗⲗⲟⲫⲩⲗⲟⲥ ϩⲛ ⲅⲉⲑ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲉϫⲉⲛ ⲡⲓⲗⲁⲟⲥ[4] ⲉⲧⲁϥⲟⲩⲉⲓ ⲥⲁⲃⲟⲗ ⲛ̀ⲛⲓⲁⲅⲓⲟⲥ[5]
ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ[6] ⲛ̀ⲧⲉ[7] ⲇⲁⲩⲓⲇ
ϩⲟⲧⲉ ⲉⲧⲁ ⲛⲓⲁⲗⲗⲟⲫⲩⲗⲟⲥ[8] ⲁⲙⲟⲛⲓ[9] ⲙ̀ⲙⲟϥ ϧⲉⲛ ⲅⲉⲑ[10]

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. ⲛ̄ⲧⲁϥⲟⲩⲉ W32 WP
2. ⲉⲧⲉⲥⲧⲩⲗⲏ W32 WP
3. > D Q
4. ⲉϫⲉⲛ ⲡⲓⲗⲁⲟⲥ] ⲙ̀ⲡⲓⲗⲁⲟⲥ M O P Q V; ⲛ̀ϫⲉ ⲡⲓⲗⲁⲟⲥ G H
5. ⲙ̀ⲡⲓⲁⲅⲓⲟⲥ G H
6. ⲉⲩⲥⲧⲏⲣⲟⲅⲣⲁⲫⲓⲁ M; ⲉⲩⲥⲧⲓⲗⲟⲅⲣⲁⲫⲓⲁ Q
7. ⲛ̀ M O P Q
8. ⲡⲓⲁⲗⲗⲟⲫⲩⲗⲟⲥ M O V; ⲛⲓⲁⲗⲗⲟⲫⲓⲗⲟⲥ Q
9. > M
10. ϧⲉⲛ ⲅⲉⲑ] ϧⲉⲛ ⲅⲉⲧ W; > X

PSALM 56/55 (cont.)

Targum [de Lagarde, mod.]

לשבחא על כנישתא דישראל[1] דמתילא ליונה שתוקא בעידן די מתרחקין מן קירויהון וחזרין[2] ומשבחין למרי עלמא

היך דוד מכיך ושלים

כד אחדו יתיה פלשתאי בגת

For the praiser on the assembly of Yiśrāʾēl 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 Dāwiḏ lowly and complete

when the Pᵉlištians seized him in Gaṯ

1. > M

2. וחדין C

PSALM 56/55 (cont.)

Syrohexapla [Hiebert]

ܒܣܘ[1] ܟܬܒܐ ܕܥܠ ܐܡ ܪܚܩ ܡܢ ܩܕܫܐ ܠܕܘܝܕ
ܟܕ ܐܚܕܘ ܦܠܫܝ ܒܓܬ

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. ܟܬܒܐ J

PSALM 57/56

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ אַל־תַּשְׁחֵת לְדָוִד מִכְתָּם
בְּבָרְחוֹ מִפְּנֵי־שָׁאוּל בַּמְּעָרָה

For the leader don't destroy connected to Dāwiḏ engraving
in his running away from the face of Šāʾûl in the cave

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος μη διαφθειρης τω[1] δαγιδ εις στηλογραφιαν[2]
εν τω αγτον αποδιδρασκειν[3] απο προσωπογ σαογλ[4] εις το σπηλαιον

For the end don't destroy connected to Dauid for a standing stone writing
in his running away from the face of Saoul to the cave

The Three [Field]

A: . . . ταπεινογ τελειογ . . .
. . . lowly complete . . .
Σ: επινικιον περι τογ μη διαφθειρης τογ δαγιδ τογ ταπεινοφρονος και αμωμογ
ηνικα απεδρα απο προσωπογ σαογλ εις το σπηλαιον

Conquest song about the Don't destroy of Dauid lowly and blameless
when he ran away from the face of Saul to the cave

Iuxta Hebraeos [Weber–Gryson]

pro victoria ut non dispердas dauid humilem et simplicem
quando fugit a facie saul in spelunca[5]

For the conquest that you don't destroy Dauid lowly and simple
since he is running away from the face of Saul in the *cave*

---

1. > S
2. εις στηλογραφιαν] στηλογραφια 2110
3. αγτον αποδιδρασκειν] αποδιδρασκειν αγτον R *L(few)*; αποδιδρασκειν 1220 *L(few)*
4. λαογλ 2110
5. speluncam 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 FUGERET A FACIE ESAU IN SPELUNCA
For the end don't ruin connected to Dauid 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 FUGERUNT A FACIE SAUL IN SPELUNCAM
For the end don't destroy of Dauid 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 FUGERET A FACIE SAUL IN SPELUNCA
For the end don't destroy of Dauid 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[1][2]
CUM FUGERET[3] A FACIE SAUL IN SPELUNCA[4]
For the end don't destroy of Dauid in writing upon a notice
when he was running away from the face of Saul in the *cave*

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡ̄ⲣ̄ⲧⲁⲕⲟ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲧⲉⲥⲧⲏⲗⲟⲅⲣⲁⲫⲓⲁ[5]
ϩⲙ̄ ⲡⲧⲣⲉϥⲡⲱⲧ ⲙ̄ⲡⲉⲙⲧⲟ ⲉⲃⲟⲗ[6] ⲛ̄ⲥⲁⲟⲩⲗ ⲉⲡⲉⲙϩⲁⲁⲩ
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

---

1. INSCRIPTIONEM Clementine
2. NE DISPERDAS DAUID IN TITULI INSCRIPTIONE] PSALMUS DAUID H
3. FUCISSET H
4. SPELUNCAM S Clementine
5. ⲧⲉⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ W32 WP
6. Budge incorrectly reads ⲉⲃⲟϩ

PSALM 57/56 (cont.)

Targum [de Lagarde, mod.]

לשבחא על עקתא בזמן די אמר דוד לא תחביל אתאמר[1] על יד דוד מכיך[2] ושלים
במערקיה מן קדם שאול באוספלידא

For the praiser on the trouble at the time that Dāwiḏ said Don't destroy said on the
hand of Dāwiḏ lowly and complete
in his running away from before Šāʾûl in the *cave*

1. > C P P17

2. ממך P^{orig}

PSALM 57/56 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲉⲧⲉⲙⲧⲁⲕⲁ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲉⲧⲉⲥⲑⲏⲗⲟⲅⲣⲁⲫⲓⲁ
ϩⲙ ⲡⲧⲣⲉϥⲡⲟⲧ ⲙ̀ⲡⲉⲙⲧⲁ ⲉⲃⲁⲗ ⲛ̀ⲥⲁϩⲟⲩⲗ ⲉⲡⲉⲙϩⲉⲩ

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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[1] ⲙ̀ⲡⲉⲣⲧⲁⲕⲟ ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ[2] ⲛ̀ⲧⲉ[3] ⲇⲁⲩⲓⲇ
ϧⲉⲛ ⲡⲭⲓⲛⲑⲣⲉϥϕⲱⲧ ⲉⲃⲟⲗ ϩⲁ ⲡϩⲟ[4] ⲛ̀ⲥⲁⲟⲩⲗ ⲉϧⲟⲩⲛ ⲉⲡⲓⲃⲏⲃ[5]

For the end don't destroy for a *standing stone writing* of Dauid
in his running away from the face of Saoul into the cave

Syrohexapla [Hiebert]

ܥܕܬܝܢ ܕܬܒܕܩ ܒܘܕ ܠܕܘܝܕ ܥܠ ܥܡܠܐ
ܥܕܝܟܠ ܠܩܕ̈ܡ ܥܩܒ̈ܝܐ ܒܐ ܡܢ ܥܡ[6] ܕ̈ܝ ܕ

At the end don't destroy connected to Dāwîd writing of a standing stone
when he was running away from before the *face* of Šāʾûl to the cave

1. > Q
2. ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲟⲫⲓⲁ D; ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲩⲗ M
3. ⲛ̀ M O P[1] Q; ⲛ̀ⲇⲉ W
4. ϧⲁ ⲧϩⲏ ⲙ̀ⲡϩⲟ D G W X; ϧⲁ ⲧϩⲁ ⲙ̀ⲡϩⲟ H
5. ⲉϧⲟⲩⲛ ⲉⲡⲓⲃⲏⲃ] ⲉϧⲟⲩⲛ ⲉⲛⲓⲃⲏⲃ P; ⲟⲩⲟϩ ⲡⲉⲭⲁϥ Q
6. ܕ̈ E

PSALM 58/57

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ אַל־תַּשְׁחֵת לְדָוִד מִכְתָּם

For the leader don't destroy connected to Dāwid engraving

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΜΗ ΔΙΑΦΘΕΙΡΗC ΤΩ ΔΑΥΙΔ ΕΙC CΤΗΛΟΓΡΑΦΙΑΝ

For the end don't destroy connected to Dauid for a standing stone writing

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΜΗ ΔΙΑΦΘΕΙΡΗC (ΤΟΥ ΔΑΥΙΔ) ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ

For the conqueror don't destroy (of Dauid) lowly complete

Iuxta Hebraeos [Weber–Gryson]

victori ut non disperdas dauid humilem et simplicem

For the conqueror that you don't destroy Dauid lowly and simple

Targum [de Lagarde, mod.]

לשבחא על עקתא בזמן די אמר דוד לא תחביל על יד דוד מכיך ושלים

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[1]

For the end don't destroy of Dauid in writing upon a notice

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡ̄ⲣ̄ⲧⲁⲕⲟ ⲡⲉⲯⲁⲗⲙⲟⲥ[2] ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲡⲉⲛⲧⲁⲩⲥⲁϩⲟ̄ⲩ̄ ⲉⲧⲉⲥⲧⲏⲗⲏ[3]

For the end don't destroy the *music* of Daueid which he wrote for the *standing stone*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲉⲧⲉⲙⲧⲁⲕⲁ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲡⲉⲧⲉϩⲁⲩⲥϩⲛⲧⲩ ⲉⲧⲉⲥⲧⲏⲗⲏ

For the end to not destroy the *music* of Daueid which he wrote for the *standing stone*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[4] ⲉⲱⲧⲉⲙⲧⲁⲕⲟ[5] ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[6]

For the end to not destroy for a *standing stone writing* of Dauid

Syrohexapla [Hiebert]

ܒܣܘܦܐ ܠܐ ܬܫܚܝܡ ܥܠ ܟܬܒܐ ܕ ܟܬܒܐ

At the end don't destroy connected to Dāwîd writing of a standing stone

---

1. INSCRIPTIONEM Clementine
2. > W109
3. ⲉⲧⲉⲥⲧⲩⲗⲏ W32
4. > Q
5. ⲙ̀ⲡⲉⲣⲧⲁⲕⲟ O; ⲱⲧⲉⲙⲧⲁⲕⲟ W X
6. ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] ⲛ̀ⲇⲁⲩⲓⲇ ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ M O P; ⲛ̀ⲇⲁⲩⲓⲇ ⲉⲩⲥⲧⲓⲗⲟⲅⲣⲁⲫⲓⲁ Q; ⲇⲁⲩⲓⲇ ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ V

PSALM 59/58

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ אַל־תַּשְׁחֵת לְדָוִד מִכְתָּם
בִּשְׁלֹחַ שָׁאוּל וַיִּשְׁמְרוּ אֶת־הַבַּיִת לַהֲמִיתוֹ

For the leader don't destroy connected to Dāwiḏ engraving
in Šāʾûl'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 δαγιδ εις στηλογραφιαν
οποτε[1] απεστειλεν σαουλ και εφυλαξεν τον οικον αυτου[2] του[3] θανατωσαι
αυτον

For the end don't destroy connected to Dauid 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 δαγιδ ταπεινου τελειου . . .

For the conqueror don't destroy of Dauid lowly complete . . .

Iuxta Hebraeos [Weber–Gryson]

victori ut non disperdas dauid humilem et simplicem
quando misit saul et custodierunt domum ut occiderent[4] eum

For the conqueror that you don't destroy Dauid 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 C S

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 Dauid himself for writing upon a notice
since Saul sent as he guarded Dauid'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 Dauid 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 Dauid 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[1]
QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EIUS UT INTERFICERET EUM[2]
For the end don't destroy of Dauid in writing upon a notice
since Saul sent and guarded his house that he might kill him

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̅ⲡ̅ⲣ̅ⲧⲁⲕⲟ ⲡⲉⲛⲧⲁⲩⲥⲁϩⲩ̅[3] ⲉⲧⲉⲥⲧⲏⲗⲏ[4] ⲉⲇⲁⲩⲉⲓⲇ
ⲛ̅ⲧⲉⲣⲉ ⲥⲁⲟⲩⲗ ϫⲟⲟⲩ ⲉϩⲁⲣⲉϩ ⲉⲡⲉϥⲏⲓ̈ ⲉⲙⲟⲟⲩⲧⲩ̅
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. ⲡⲉⲛⲧⲁⲩⲥⲁϩⲩ̅ W109
4. ⲉⲧⲉⲥⲧⲩⲗⲏ 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 [1] למקטליה

For the praiser on the trouble at the time that Dāwiḏ said Don't destroy on the hand of Dāwiḏ lowly and complete
when Šāʾûl 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]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲉⲧⲉⲙⲧⲁⲕⲁ ⲡⲉⲑⲁⲣϩⲏⲧⲟ ⲉⲧⲉⲥⲧⲏⲗⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ
ϩⲙ ⲡⲧⲣⲉ ⲥⲁⲟⲩⲗ ϫϫⲁⲟⲩ ⲉϩⲁⲣⲉϩ ⲉⲡⲉⲫⲏⲉⲓ̈ ⲉⲙⲁⲟⲩⲧⲟ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲙ̀ⲡⲉⲣⲧⲁⲕⲟ ⲛ̀ⲇⲁⲩⲓⲇ[2] ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ[3]
ϩⲟⲧⲉ[4] ⲉⲧⲁⲫⲟⲩⲱⲣⲡ ⲛ̀ϫⲉ ⲥⲁⲟⲩⲗ ⲁⲫⲁⲣⲉϩ[5] ⲉⲡⲉⲫⲏⲓ ⲉⲡϫⲓⲛϧⲟⲑⲃⲉⲫ

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]

ܠܟܠܡܘ ܟܠܬܟ ܕܘܕ ܠܕܘܝ ܠ ܠܟܠܥܕ
ܡܟܠܟܟܠ ܡܟܠ ܐܒܐ ܠܥܠ ܐܕܐ ,ܟܟܠ

At the end don't destroy connected to Dāwîd writing of a standing stone
when Šāʾûl sent and guarded his house to put him to death

---

1. > Q
2. ⲇⲁⲩⲓⲇ V; ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ H
3. ⲉⲩⲥⲧⲓⲗⲟⲅⲣⲁⲫⲓⲁ Q
4. > L M O P Q V
5. ⲁⲣⲉϩ M; ⲉⲁⲣⲉϩ L O P V

PSALM 60/59

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־שׁוּשַׁן עֵדוּת
מִכְתָּם לְדָוִד לְלַמֵּד
בְּהַצּוֹתוֹ | אֶת אֲרַם נַהֲרַיִם וְאֶת־אֲרַם צוֹבָה
וַיָּשָׁב יוֹאָב וַיַּךְ אֶת־אֱדוֹם בְּגֵיא־מֶלַח שְׁנֵים עָשָׂר אָלֶף

For the leader on lily of witness
engraving connected to Dāwiḏ to teach
in his fighting with ʾĂram Nahărayim and with ʾĂram Ṣôḇāh
and Yôʾāḇ returned and struck ʾĔḏôm in the Valley of Salt twelve unit(s)

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΤΟΙC ΑΛΛΟΙΩΘΗCΟΜΕΝΟΙC ΕΤΙ[1]
ΕΙC CΤΗΛΟΓΡΑΦΙΑΝ ΤΩ ΔΑΥΙΔ ΕΙC ΔΙΔΑΧΗΝ[2]
ΟΠΟΤΕ[3] ΕΝΕΠΥΡΙCΕΝ ΤΗΝ ΜΕCΟΠΟΤΑΜΙΑΝ CΥΡΙΑC[4] ΚΑΙ ΤΗΝ CΥΡΙΑΝ CΩΒΑ[5]
ΚΑΙ ΕΠΕCΤΡΕΨΕΝ ΙΩΑΒ[6] ΚΑΙ ΕΠΑΤΑΞΕΝ ΤΗΝ ΦΑΡΑΓΓΑ[7] ΤΩΝ ΑΛΩΝ[8] ΔΩΔΕΚΑ ΧΙΛΙΑΔΑC

For the end for those that will yet be changed
for a standing stone writing connected to Dauid 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. ΕΙΑΚΩΒ 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 EDOM IN UALLEM SALINARUM DUODECIM MILIA
For the end those who will be changed
for writing upon a notice connected to Dauid 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 Dauid 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 EDOM UALLEM SALINARUM DUODECIM MILLIA
For the end those who will be changed
in writing upon a notice of Dauid 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]

A: τω νικοποιω επι κρινων μαρτυριας
ταπεινου τελειου του δαγιδ . . .
For the conqueror on lilies of witness
of lowly complete Dauid . . .

Σ: επινικιον υπερ των ανθων μαρτυρια
του ταπεινοφρονος και αμωμου του δαγιδ 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 Dauid 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]

uictori 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 Dauid 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 [1] his qui inmutabuntur[2]
in tituli[3] inscriptione[4] dauid in doctrina[5]
cum succendit syriam mesopotamiam[6] et syriam soba[7]
et conuertit ioab et percussit uallem[8] 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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲛ̄ⲛⲉⲧⲛⲁϣⲓⲃⲉ ⲛ̄ⲕⲉⲥⲟⲡ
ⲉⲧⲉⲥⲑⲗⲟⲅⲣⲁⲫⲓⲁ[9] ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲉⲧⲇⲓⲁⲇⲟⲭⲏ
ⲛ̄ⲧⲉⲣⲉⲫⲣⲱⲕϩ[10] ⲛ̄ⲧⲙⲉⲥⲟⲡⲟⲧⲁⲙⲓⲁ ⲛ̄ⲧⲥⲩⲣⲓⲁ ⲙⲛ̄ ⲧⲥⲩⲣⲓⲁ ⲛ̄ⲥⲱⲩ̈ⲃⲁⲗ
ⲁⲩⲱ ⲁⲫⲕⲧⲟⲫ ⲛ̄ⲑⲓ ⲓ̈ⲱⲁⲃ ⲁⲫⲡⲁⲧⲁⲥⲥⲉ ⲛ̄ⲧ†ⲇⲟⲩⲙⲁⲓⲁ ϩⲙ̄ ⲡⲉⲓⲁ ⲛ̄ⲛⲉϩⲙⲟⲩ ⲙⲛ̄ⲧⲥⲛⲟⲟⲩⲥ ⲛ̄ⲱⲟ
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

---

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 uallе I S; idumaeam in uallе Clementine
9. ετεστγλογραφια W32
10. Budge incorrectly reads ⲛ̄ⲧⲉϥⲉⲣⲱⲕϩ

PSALM 60/59 (cont.)

Targum [de Lagarde, mod.]

לשבחא על עתיק[1] סהדותא די ביני יעקב ולבן
פרשגן על יד דוד לאלפא
כד כנש דוד משירין ועבר על אגר סהדותא ואגיח [2] עם ארם די על פרת ועם ארם די עם[3] צובה
ומן בתר כן[4] תב יואב ומחא ית אדומאי במישור מילחא ונפלו מן חילהון[5] דדוד
ויואב תריסר[6] אלפין אמר דוד

For the praiser on the old witness which was between Yaʿăqob 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 ʾĂram which is on Pᵉrāt[7] and with ʾĂram which is with Ṣôbāh
and afterward Yôʾāb returned and struck the ʾĂdômians in the Plain of Salt and twelve
thousands fell from the force of Dāwid and Yôʾāb Dāwid said

---

1. עסיק C
2. + קרבא C M
3. די עם] > C P
4. כדין P110
5. מן חילהון] על ידיהון P17mg Pmg
6. תרין עשׂר M
7. The Euphrates river

PSALM 60/59 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲧⲛⲉⲯⲓⲃⲉ ⲛ̀ⲕⲉⲥⲁⲡ
ⲉ̀ⲧⲉⲥⲧⲏⲗⲟⲅⲣⲁⲫⲓⲁ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲉ̀ⲧⲃⲉ ⲧⲉⲥⲃⲱ
ⲛ̀ⲧⲉⲣⲉⲫⲣⲟⲭϩ ⲛ̀ⲧⲉⲙⲉⲥⲟⲡⲟⲧⲁⲙⲓⲁ ⲛ̀ⲧⲥⲩⲣⲓⲁ ⲛⲉⲙ ⲧⲥⲩⲣⲓⲁ ⲛ̀ⲥⲱⲃⲁⲗ
ⲁⲩⲱ ϩⲁⲫⲕⲁⲧϥ ⲛ̀ⲃⲏ ⲓⲁⲕⲱⲃ ϩⲁⲫⲡⲁⲧⲁⲥⲥⲉ ⲛ̀ⲧⲫⲁⲣⲁⲅⲅ ⲛ̀ⲙ̀ⲙⲉⲗϩ ⲙⲉⲛⲧⲥⲛⲁⲟⲩⲥ ⲛ̀ⲯⲁ
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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[1] ⲉⲭⲉⲛ ⲛⲏ ⲉⲧⲟⲩⲛⲁⲯⲟⲃⲧⲟⲩ[2] [3]
ⲉⲩⲥⲧⲩⲗⲟⲅⲣⲁⲫⲓⲁ[4] ⲛ̀ⲧⲉ[5] ⲇⲁⲩⲓⲇ ⲉⲩⲥⲃⲱ[6]
ⲙ̀ⲡⲓⲥⲛⲟⲩ[7] ⲉⲧⲁϥⲣⲱϥϩ ⲛ̀ⲧⲙⲉⲥⲟⲡⲟⲧⲁⲙⲓⲁ[8] ⲛ̀ⲧⲉ ⲧⲥⲩⲣⲓⲁ[9] ⲛⲉⲙ ⲧⲥⲩⲣⲓⲁ[10] ⲛ̀ⲧⲉ ⲥⲱⲃⲁⲗ[11]
ⲟⲩⲟϩ[12] ⲁϥⲧⲁⲥⲑⲟ ⲛ̀ⲭⲉ ⲓⲱⲁⲃ[13] ⲁϥⲯⲁⲣⲓ[14] ⲉⲧⲃⲉⲗⲗⲟⲧ[15] ⲛ̀ⲧⲉ ⲛⲓϩⲙⲟⲩ[16] ⲓ̅ⲃ̅ ⲛ̀ⲯⲟ[17]
For the end over the ones who are going to be changed
for a *standing stone writing* of Dauid 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

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1. > Q
2. ⲉⲧⲁⲩⲯⲟⲃⲧⲟⲩ V
3. + ⲉⲧⲓ Q
4. ⲉⲩⲥⲧⲏⲗⲟⲅⲣⲁⲫⲓⲁ O
5. ⲛ̀ M O P
6. ⲉⲩⲉⲃⲱ D[1]
7. ⲃⲉⲛ ⲡⲓⲥⲛⲟⲩ Q
8. ⲛ̀ⲧⲙⲉⲧⲥⲟⲡⲟⲇⲁⲙⲓⲁ O[1]; ⲛ̀ⲧⲙⲉⲧⲥⲟⲡⲟⲧⲁⲙⲓⲁ O[2]
9. ⲥⲩⲣⲓⲁ W X; ⲧⲥⲟⲩⲣⲓⲁ H
10. ⲛⲉⲙ ⲧⲥⲩⲣⲓⲁ] > G H
11. ⲥⲁⲃⲁⲗ Q
12. > O Q
13. ⲓⲱⲃ D G H W X; ⲙⲓⲱⲁⲃ O
14. ⲁϥⲯⲁⲓⲣⲓ O
15. ⲃⲉⲛ ⲧⲃⲉⲗⲗⲟⲧ Q
16. ⲡⲓϩⲙⲟⲩ D G W X; ⲡⲓϩⲙⲟ H
17. ⲉⲩⲥⲃⲱ ⲙ̀ⲡⲓⲥⲛⲟⲩ ⲉⲧⲁϥⲣⲱϥϩ ⲛ̀ⲧⲙⲉⲥⲟⲡⲟⲧⲁⲙⲓⲁ ⲛ̀ⲧⲉ ⲧⲥⲩⲣⲓⲁ ⲛⲉⲙ ⲧⲥⲩⲣⲓⲁ ⲛ̀ⲧⲉ ⲥⲱⲃⲁⲗ ⲟⲩⲟϩ ⲁϥⲧⲁⲥⲑⲟ ⲛ̀ⲭⲉ ⲓⲱⲁⲃ ⲁϥⲯⲁⲣⲓ ⲉⲧⲃⲉⲗⲗⲟⲧ ⲛ̀ⲧⲉ ⲛⲓϩⲙⲟⲩ ⲓ̅ⲃ̅ ⲛ̀ⲯⲟ] > M P V

PSALM 60/59 (cont.)

PSALM 60/59 (cont.)

Syrohexapla [Hiebert]

ܠܣܘܦ ܥܠ ܡܫܚܝܬ
ܠܕܘܝܕ ܡܟܬܒ ܒܥܠܡ ܕܒܪܝܬ
ܒܐܪܡ ܢܗܪܝܢ ܡܫܘܪܝܐ ܘܒܐܪܡ ܨܘܒܐ ܒܫܘܒܟ ܝܘܐܒ ܘܗܟܐ
ܒܥܡܩ ܡܠܚ ܫܬܝܢ ܥܣܪ ܐܠܦ

At the end for those who are changing
Writing of a standing stone connected to Dāwîd in teaching
when he burned Meṣʿaṯ Nahrîn of Sûriyaʾ and Sûriyaʾ of Šôbaḵ
and Yôʾāḇ returned and struck the Valley of the Salt twelve thousands

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1. ܢܗܪܝܢ F
2. ܡܬܐ F J
3. ܡܫܘܪܝܐ E; ܡܫܘܪܝܐ F; ܡܫܘܪ J
4. ܒܫܠ ܢܗܪ E
5. ܫܒܥ F H

PSALM 61/60

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | עַל־נְגִינַ֥ת[1] לְדָוִֽד

For the leader on string[s] connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc ϵν γμνοιc τω δαγιδ[2]

For the end among acclamations connected to Dauid

The Three [Field]

Σ: ϵπινικιον δια ψαλτηριων τοy δαγιδ

Conquest song through stringed instruments of Dauid

Iuxta Hebraeos [Weber–Gryson]

victori in psalmis dauid

For the conqueror among *musics* of Dauid

Targum [de Lagarde, mod.]

לשבחא על תושבחן לדוד[3]

For the praiser on strings connected to Dāwîḏ

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1. נְגִינֹת many mss. (BHS)
2. τω δαγιδ] ψαλμοc τω δαγιδ R S T *L(few)*; τω δαγιδ ψαλμοc *L(few)*
3. על יד דוד 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[1] DAUID

For the end among *acclamations* of Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲛ̄[2] ⲛⲉⲥⲙⲟⲩ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end among the praises of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end of the praises of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲡⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[4]

For the end among songs the *music* of Dauid

Syrohexapla [Hiebert]

ܠܣܘܦ ܥܠ ܡܙ̈ܡܝܪ̈ܬ ܕܠܕܘܝܕ

At the end in praises connected to Dāwîd

---

1. IN HYMNIS] IN HYMNI R; HYMNIS F; PSALMUS H; IN HYMNIS PSALMUS W
2. ⲛ̄ N T
3. > M O P V W X
4. ⲡⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] ⲛ̀ⲇⲁⲩⲓⲇ P; ⲇⲁⲩⲓⲇ M O V

PSALM 62/61

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־יְדוּתוּן[1] מִזְמוֹר לְדָוִד

For the leader on Yᵉdûṯûn music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΥΠΕΡ ΙΔΙΘΟΥΝ[2] ΨΑΛΜΟC[3] ΤΩ ΔΑΥΙΔ

For the end over Idithoun music connected to Dauid

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΠΕΡΙ ΤΟΥ ΙΔΙΘΟΥΜ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ

For the conqueror about Idithoum tune of Dauid

Σ: ΕΠΙΝΙΚΙΟC ΔΙΑ ΙΔΙΘΟΥΜ ΩΔΗ ΕΙC ΔΑΥΙΔ

Of conquest through Idithoum song for Dauid

Iuxta Hebraeos [Weber–Gryson]

VICTORI PER IDITHUN CANTICUM DAUID

For the conqueror through Idithun song of Dauid

Targum [de Lagarde, mod.]

לשבחא על ידוי דידותן תושבחתא לדוד

For the praiser on the hands of Yᵉdûṯun praise connected to Dāwiḏ

---

1. לִידוּתוּן 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]

ЄПϪѠК ЄВОλ ϩλ ЇⲇⲓⲑⲞⲨⲚ[1] ПЄѰλλМОС N̄ⲇⲁⲩⲉⲓⲇ

For the end concerning Idithoun the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ЄПϪОК ЄВλλ ⲚЇⲇⲓⲑⲞⲨⲘ ПЄѰλλМОС Ⲛⲇⲁⲩⲉⲓⲇ

For the end of Idithoum the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ЄПϪѠК ЄВОλ ЄϪЄN ⲒⲇⲓⲑⲞⲨⲚ[2] ПⲒѰλλМОС ⲚТЄ ⲇⲁⲩⲓⲇ

For the end over Idithoun the *music* of Dauid

Syrohexapla [Hiebert]

ܠܓܘܪ ܥܝܛܐ[4] ܕܝܕܘܬܘܢ ܥܠ[3] ܡܙܡܘܪ

At the end on account of ʾÎḏîṯûm music connected to Dāwîḏ

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1. ЄПϪѠК ЄВОλ ϩλ ЇⲇⲓⲑⲞⲨⲚ] > T W32
2. ⲚⲒⲇⲓⲑⲞⲨⲘ D G H W X; ⲚⲒⲇⲓⲑⲞⲨⲚ L O P
3. ܠܕܘܝܕ ܡܙܡܘܪ F
4. ܕܝܕܘܬܘܢ H J

PSALM 63/62

Masoretic Hebrew [BHS]

מִזְמ֥וֹר לְדָוִ֗ד בְּהִיוֹתוֹ֙ בְּמִדְבַּ֣ר יְהוּדָֽה

Music connected to Dāwiḏ in his being in the desert of Yᵉhûḏāh

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ εν τω ειναι αγτον εν τη ερημω της ιογδαιας[1]

Music connected to Dauid in his being in the desert of Ioudaia

The Three [Field]

A: . . . ιογδα

. . . of Iouda

Σ: ωδη τογ δαγιδ εν τω ειναι αγτον εν τη ερημω ιογδα

Song of Dauid in his being in the desert of Iouda

Θ: . . . ιδογμαιας

. . . of Idoumaia

Iuxta Hebraeos [Weber–Gryson]

canticum dauid cum esset in deserto iuda

Song of Dauid 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 Dāwiḏ at the time of being in the desert which is in the border of the tribe of Yᵉhûḏāh

1. ιδογμαιας B R 2110 *L(some)*(sil)

PSALM 63/62

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ⲣⲥⲁⲗⲙⲩⲥ ⲓⲫⲥⲓ ⲇⲁⲩⲓⲇ ⲥⲩⲙ ⲉⲥⲥⲉⲧ ⲓⲛ ⲇⲉⲥⲉⲣⲧⲟ ⲓⲇⲩⲙⲁⲉⲁⲉ

Music connected to Dauid himself when he was being in the desert of Idumaea

γ Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ ⲥⲩⲙ ⲉⲥⲥⲉⲧ ⲓⲛ ⲇⲉⲥⲉⲣⲧⲟ ⲓⲇⲩⲙⲁⲉⲁⲉ

Music of Dauid when he was being in the desert of Idumaea

Gallicanum [Weber–Gryson]

ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ ⲥⲩⲙ ⲉⲥⲥⲉⲧ ⲓⲛ ⲇⲉⲥⲉⲣⲧⲟ ⲓⲩⲇⲁⲉⲁⲉ[1]

Music of Dauid when he was being in the desert of Iudaea

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ϩⲙ̄ ⲡⲧⲣⲉϥϣⲱⲡⲉ[2] ϩⲙ̄[3] ⲡϫⲁⲓⲉ ⲛ̄ⲧⲇⲟⲩⲙⲁⲓⲁ

The *music* of Daueid while he was being in the desert of Idoumaia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ[4] ϩⲙ ⲡⲧⲣⲉϥϣⲟⲡⲉ ϩⲓ ⲧⲉⲣⲏⲙⲟⲥ ⲛ̀ⲧⲟⲩⲇⲁⲓⲁ

The *music* of Daueid while he was being on the *desert* of Ioudaia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲉⲧⲁϥϣⲱⲡⲓ ϩⲓ ⲡϣⲁϥⲉ ⲛ̀ⲧⲉ ⲧϩⲩⲇⲟⲩⲙⲉⲁ[5]

The *music* of Dauid when he was on the desert of Hudoumea

Syrohexapla [Hiebert]

[6]ܒܘܡܪܐ ܕܝܘܕ ܕܟܡ ܗܘܐ ܒܡܕܒܪܐ ܕܐ ܐܕܘܡ ܕܝܘܕ

Music of Dāwîḏ when he was in the desert of ʾEḏôm

---

1. ⲓⲇⲩⲙⲉⲁⲉ H Φ Clementine; ⲓⲇⲩⲙⲉⲁ I
2. ϩⲙ̄ ⲡⲧⲣⲉϥϣⲱⲡⲉ] ⲛ̄ⲧⲉⲣⲉϥϣⲱⲡⲉ W32
3. ϩⲓ T W32 W33 W91
4. ms. reads ⲛ̀ⲁⲇⲁⲩⲉⲓⲇ
5. ⲧϩⲩⲇⲟⲙⲉⲁ H; ⲧϩⲓⲇⲟⲩⲙⲉⲁ O W X
6. ܕܝܘܕ E

PSALM 64/63

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲉⲓⲥ ⲧⲟ ⲧⲉⲗⲟⲥ ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

For the end music connected to Dauid

The Three [Field]

A: ⲧⲱ ⲛⲓⲕⲟⲡⲟⲓⲱ ⲙⲉⲗⲱⲇⲏⲙⲁ ⲧⲱ ⲇⲁⲩⲓⲇ

For the conqueror tune connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

uictori canticum dauid

For the conqueror song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד

For the praiser praise connected to Dāwiḏ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲧⲡⲣⲟⲥⲉⲩⲭⲏ[2]

The *music* of Daui the *prayer*

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܡܙܡܘܪ ܠܣܘܦ

At the end music connected to Dāwîd

---

1. ⲉⲡϫⲱⲕ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ M O P Q V; ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲓⲯⲁⲗⲙⲟⲥ L
2. > L M O P Q V

PSALM 65/64

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמוֹר לְדָוִד שִׁיר

For the leader music connected to Dāwiḏ song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc ψαλμοc τω δαγιδ[1] ωδη[2] [3]

For the end music connected to Dauid song

The Three [Field]

Σ: επινικιον ασμα . . . τοy δαγιδ

Conquest song lay . . . of Dauid

Iuxta Hebraeos [Weber–Gryson]

victori carmen dauid cantici[4]

For the conqueror verse of Dauid of a song

Targum [de Lagarde, mod.]

לשבחא תושבחתא לדוד[5] שירתא[6]

For the praiser praise connected to Dāwiḏ song

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1. ψαλμοc τω δαγιδ] τω δαγιδ ψαλμοc S; ψαλμοc ωδη(c) τω δαγιδ *L(few)*; ψαλμοc *L(few)*; > *L(few)*
2. ωδηc R *L(some)*; > S T 55 *L(few)*
3. + ιερεμιοy και ιεζεκιηλ εκ/και/— τοy λογοy/λαοy τηc παροικιαc οτε εμελλον/εμελλεν εκπορεyεcθαι 2110 (apparently) *L* Rahlfs
4. canticum C Θ
5. על יד דוד M 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 EZECHIHEL
EX POPULO TRANSMIGRATIONIS CUM INCIPERENT EXIRE
For the end *music* of Dauid 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 TRANSMIGRATIONIS QUANDO INCIPIEBANT PROFICISCI
For the end *music* of Dauid 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[2]
For the end *music* of Dauid song of Hieremias and Aggeus
from the word of the sojourning since they were beginning to set forth

Sahidic Coptic [Chappell]

[3] ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ ⲉⲇⲁⲩⲉⲓⲇ[4] ⲛ̄ⲓⲉⲣⲏⲙⲓⲁⲥ ⲙⲛ̄[5] ⲓⲉⲍⲉⲕⲓⲏⲗ
ⲉⲃⲟⲗ ϩⲙ̄ ⲡⲱⲁϫⲉ ⲙ̄ⲡⲙⲁ[6] ⲛ̄ⲟⲩⲟⲓⲗⲉ ⲉⲩⲛⲏⲩ ⲉⲃⲟⲗ
For the end the *music* of the *song* connected to Daueid of Ierēmias and Iezekiēl
out of the word of the place of sojourning while they are coming out

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1. asterisked in the ed.
2. ACCEI DE UERBO PEREGRINATIONIS QUANDO INCIPIEBANT PROFICISCI] EZECHIEL DE POPULO TRANSMIGRATIONIS CUM INCIPERENT PROFICISCI I; EZECHIELIS POPULO TRANSMIGRATIONIS CUM INCIPERENT EXIRE Clementine
3. + ⲡⲧⲱϩⲙ̄ ⲛ̄ⲉⲛϩⲉⲑⲛⲟⲥ W101
4. ⲛ̄ⲇⲁⲩⲉⲓⲇ T W32
5. Budge incorrectly reads ⲛ̄
6. ϩⲙ̄ ⲡⲙⲁ T

PSALM 65/64 (cont.)

PSALM 65/64 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲛ̀ⲓⲉⲣⲏⲙⲓⲁⲥ ⲙⲉⲛ ⲉ̀ⲍⲉⲃⲓⲏⲗ
ⲉⲃⲁⲗ ϩⲙ ⲡⲥⲉϫⲉ ⲙ̀ⲡⲉϥⲙⲁ ⲛ̀ⲟⲩⲁⲓⲁⲉ ⲉ̀ϥⲉⲛⲛⲏⲟⲩ ⲉⲃⲁⲗ

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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲧϩⲱⲇⲏ[3] ⲛ̀ⲧⲉ ⲓⲉⲣⲉⲙⲓⲁⲥ ⲛⲉⲙ ⲓⲉⲍⲉⲕⲓⲏⲗ
ⲉⲃⲟⲗ[4] ϧⲉⲛ[5] ⲡⲥⲁϫⲓ[6] ⲛ̀ⲧⲉ ⲡⲓⲟⲩⲱⲧⲉⲃ ⲉⲃⲟⲗ ⲉⲩⲛⲁϣⲉ ⲛⲱⲟⲩ

For the end the *music* of Dauid the *song* of Ieremias and Iezekiēl
out of the word of the moving out as they were going to go

Syrohexapla [Hiebert]

[9]ܠܡܢܨܚ [8]ܕܕܘܝܕ ܡܙܡܘܪ [7]ܠܬܫܒܚܬܐ

At the end music connected to Dāwîd of praise

---

1. > D Q W X
2. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H L M O P Q V W X
3. ⲛ̀ⲧϩⲱⲇⲏ D G H W X; ⲧϩⲱⲇⲏ Q
4. > L M O P V
5. ϧⲉ O[1]
6. ⲡⲓⲥⲁϫⲓ L Q; ⲥⲁϫⲓ H
7. > H
8. ⲕⲇⲩⲇ ⲙⲙⲁⲣ] ⲙⲙⲁⲣ ⲕⲇⲩⲇ F
9. word marked with obeli] without obeli E F; ⲡⲥⲁϫⲓ H J (without obeli)

PSALM 66/65

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ שִׁיר מִזְמוֹר

For the leader song (of) music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc ωδη ψαλμου [1] [2]

For the end song of music

The Three [Field]

A: τω νικοποιω ασμα μϵλωδηματοc

For the conqueror lay of a tune

Iuxta Hebraeos [Weber–Gryson]

uictori canticum psalmi

For the conqueror song of *music*

Targum [de Lagarde, mod.]

לשבחא שירא תושבחתא[3]

For the praiser song praise

---

1. + **[αναcταcεωc]** B 2110 Rahlfs (considers it a first or second century addition)
2. + **τω δαγιδ** 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[1] CANTICUM PSALMI[2] RESURRECTIONIS[3]

For the end song of *music* of the rising again

Sahidic Coptic [Chappell]

[4] ЄПϪѠК ЄВОΛ ПЄѰΑΛΜΟС N̄ТѠΑΗ[5] N̄ТΑΝΑСТΑСІС

For the end the *music* of the *song* of the *standing up*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ЄПϪОК ЄВΑΛ ⲚТѠΑΗ ⲘПЄѰΑΛΜΟС ⲚТΑΝΑСТΑСІС

For the end of the *song* of the *music* of the *standing up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ЄПϪѠК ЄВОΛ[6] ϯѠΑΗ[7] ПІѰΑΛΜΟС ⲚТЄ ϯΑΝΑСТΑСІС

For the end the *song* the *music* of the *standing up*

Syrohexapla [Hiebert]

ܒܣܘܦܐ ܕܬܫܒܚܬܐ ܕܩܘܡܬܐ ܕܡܙܡܘܪ

At the end praise of music of the rising up

---

1. IN FINEM] > H I W S K
2. CANTICUM PSALMI] PSALMUS DAUID H W; CANTICUM PSALMUS K; PSALMI CANTICUM S; PSALMUS DAUID CANTICUM I
3. > H I W S K
4. + ПТѠϨM̄ N̄ЄNϨЄΘNОС ΛΥѠ ТМN̄ТМN̄ТРЄ N̄NΑПОСТОΛОС W101
5. ПЄѰΑΛΜΟС N̄ТѠΑΗ] ТѠΑΗ ПЄѰΑΛΜΟС T W101
6. ЄПϪѠК ЄВОΛ] > Q
7. ⲚϯѠΑΗ G H; ⲚϯϨѠΑΗ L M O V; ⲚТЄ ϯѠΑΗ P; ѠΑΗ Q

PSALM 67/66

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ[1] בִּנְגִינֹת מִזְמ֥וֹר [2] שִׁ֗יר

For the leader with strings music (of) a song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΕΝ ΥΜΝΟΙC ΨΑΛΜΟC ΩΔΗC[3] [4]

For the end among acclamations music of a song

The Three [Field]

Σ: ΕΠΙΝΙΚΙΟΝ ΔΙΑ ΨΑΛΤΗΡΙΟΥ . . . ΑCΜΑΤΟC

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.]

לשבחא בנגינתא תושבחתא ושירתא[5]

For the praiser with the strings praise and song

---

1. לַמְנַצֵּחַ many mss. (BHS) A
2. + לְדָוִד a few mss. (BHS)
3. ΨΑΛΜΟC ΩΔΗC] ΨΑΛΜΟC B 55 *L(many)*(sil); ΩΔΗ R^s
4. + ΤΩ ΔΑΥΙΔ B R^s 55 *L(many)*
5. לדוד 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[1]

For the end among *acclamations music* of a song

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲛ̄ ⲛⲉⲙⲟⲩ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ[2]

For the end among the praises the *music* of the *song*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡϫⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲛⲉⲙⲟⲩⲉ̀ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ

For the end of the praises the *music* of the *song*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[4] ⲧϩⲱⲇⲏ[5]

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. ⲛ̄ⲁⲁⲩⲉⲓⲁ B (apparently)
3. > D Q
4. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ] ⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ D; > Q
5. ⲧⲱⲇⲏ D G H P Q W X

PSALM 67/66 (cont.)

PSALM 67/66 (cont.)

Syrohexapla [Hiebert]

[1]ܠܡܢܨܚ ܒܙܡܪ ܠܡܢܨܚ ܙܡܪ

At the end in praises music of praise

1. ܠܡܢܨܚ F

PSALM 68/67

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לְדָוִד מִזְמוֹר שִׁיר

For the leader connected to Dāwiḏ music (of) a song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc [1] τω δαγιδ ψαλμοc ωδηc [2] [3]

For the end connected to Dauid music of a song

The Three [Field]

A: τω νικοποιω τογ δαγιδ μϵλωδημα ακματοc

For the conqueror of Dauid tune of a lay

Iuxta Hebraeos [Weber–Gryson]

uictori dauid psalmus cantici

For the conqueror of Dauid *music* of a song

Targum [de Lagarde, mod.]

לשבחא לדוד [4] תושבחא ושירא

For the praiser connected to Dāwiḏ praise and song

---

1. + ϵν υ(μνοιc) 1219

2. τω δαγιδ ψαλμοc ωδηc] ψαλμοc ωδηc τω δαγιδ 55 *L(some)*; ψαλμοc τω δαγιδ *L(few)*; (τηc) ωδηc ψαλμοc τω δαγιδ *L(few)*; τηc ωδηc δαγιδ ψαλμοc *L(few)*; ψαλμοc ωδηc *L(few)*

3. + ανακτακϵωc *L(few)*

4. על יד דוד 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[1]

For the end of Dauid *music* of a song

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ ⲛ̄ⲇⲁⲩⲉⲓⲇ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[2] ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[3]

For the end the *music* of Dauid

Syrohexapla [Hiebert]

[4]ܠܚܘܬܟܐ ܡܙܡܘܪ ܠܕܘܝܕ ܠܫܒܚܐ

At the end connected to Dāwîḏ music of praise

---

1. DAUID PSALMUS CANTICI] PSALMUS CANTICI W; PSALMUS CANTICI DAUID I; PSALMUS CANTICI IPSI DAUID Clementine
2. > P Q
3. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] ⲛ̀ⲇⲁⲩⲓⲇ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧⲱⲇⲏ D G Q W X; ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧⲱⲇⲏ H; ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ L M O P
4. ܠܚܘܬܟܐ ܡܙܡܘܪ] > J

PSALM 69/68

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־שֹׁושַׁנִּים לְדָוִד

For the leader on lilies connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος υπερ των αλλοιωθησομενων τω δαυιδ[1]

For the end over those that will be changed connected to Dauid

The Three [Field]

A: τω νικοποιω επι κρινων του δαυιδ

For the conqueror on lilies of Dauid

Σ: . . . υπερ των ανθων . . .

. . . over the flowers . . .

Iuxta Hebraeos [Weber–Gryson]

uictori pro liliis[2] dauid

For the conqueror for the lilies of Dauid

Targum [de Lagarde, mod.]

לשבחא על גלוות סנהדרין על יד דוד

For the praiser on the exiles of the *sanheḏrîn* on the hand of Dāwiḏ

---

1. τω δαυιδ] ψαλμος τω δαυιδ 55 2110 *L(many)*; τω δαυιδ ψαλμος *L(few)*
2. pro liliis] pro filiis F; preliis 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[1] COMMUTABUNTUR DAUID[2]

For the end for those that will be exchanged of Dauid

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛⲉⲧⲛⲁϣⲓⲃⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end concerning the ones who are going to change the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ϩⲁ ⲛⲉⲧⲛⲉϣⲓⲃⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

For the end concerning the ones who are going to change the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲉϫⲉⲛ[4] ⲛⲏ ⲉⲧⲟⲩⲛⲁϣⲟⲃⲧⲟⲩ[5] ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[6]

For the end over the ones who are going to be changed the *music* of Dauid

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܥܠ ܕܡܫܬܚܠܦܝܢ ܥܠ ܗܠܝܢ ܠܣܘܦ

At the end on account of those who are changing connected to Dāwîd

---

1. HIS QUI] HIS QUAE R F; IIS QUI Clementine
2. PSALMUS DAUID H; > W
3. > O Q
4. ⲛ̀ϫⲉ H
5. ⲛⲏ ⲉⲧⲟⲩⲛⲁϣⲟⲃⲧⲟⲩ] ⲛⲉⲧⲟⲩⲛⲁϣⲟⲃⲧⲟⲩ G; ⲛⲏ ⲉⲧⲁⲩϣⲟⲃⲧⲟⲩ L
6. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > P

PSALM 70/69

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לְדָוִד לְהַזְכִּיר

[אֱלֹהִים לְהַצִּילֵנִי][1]

For the leader connected to Dāwiḏ to remind

[God to rescue me]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc [2] τω δαγιδ ϵιc αναμνηcιν

ϵιc το[3] cωcαι[4] μϵ κγριον[5]

For the end connected to Dauid for a remembrance

for the Master to deliver me

The Three [Field]

A: τω νικοποιω τογ δαγιδ τογ αναμιμνηcκϵιν . . .

For the conqueror of Dauid to remind . . .

Iuxta Hebraeos [Weber–Gryson]

uictori dauid ad recordandum

[deus ut liberes me][6]

For the conqueror of Dauid to be recalled

[God that you free me]

---

1. As first phrase of the Psalm, not part of heading.
2. + ψαλμοc *L(some)*
3. ϵιc το] ο θϵοc 2110
4. cωcon *L(few)*
5. κγριϵ *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 [1] DAUID IN REMEMORATIONE[2]
EO[3] QUOD SALUUM ME FECIT[4] DOMINUS
For the end of Dauid at the remembrance
because the Master made me delivered

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲇⲁⲩⲉⲓⲇ[5] ⲉⲩ̅ⲣ̅[6] ⲡⲙⲉⲉⲩⲉ
ⲉⲧⲣⲉ ⲡϫⲟⲉⲓⲥ ⲧⲁⲛϩⲟⲩ̈[7]
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. ⲛ̅ⲇⲁⲩⲉⲓⲇ W32
6. ⲙ̅ⲡⲉⲣ T; ⲙ̅ⲡ̅ⲣ̅ N W32
7. ⲉⲧⲣⲉ ⲡϫⲟⲉⲓⲥ ⲧⲁⲛϩⲟⲓ] ⲡⲛⲟⲩⲧⲉ ⲛ̅ⲧⲁⲛϩⲟⲉⲓ B (apparently); ⲉⲧⲣⲉ ⲡϫⲟⲉⲓⲥ ⲧⲁⲛϩⲟϥ N

PSALM 70/69 (cont.)

Targum [de Lagarde, mod.]

לשבחא על יד דוד למדכר[1] על צריר לבונתא

[אלהא לפצאה יתנא[2]][3]

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]

[ⲉⲡ]ϫⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲙ̀ⲡⲉⲣ ⲡⲙⲏⲟⲩⲏ
ⲙ̀ⲡⲛ̄ⲧ̇ ⲡⲉⲣⲧⲁⲛϩⲁⲓ̈

For the end of Daueid of the remembrance
of God the one causing me to live

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[1] ⲛ̀ⲇⲁⲩⲓⲇ[2] ⲉⲩⲙⲉⲩⲓ
ⲉⲫⲛⲁϩⲙⲉⲧ[3] ⲛ̀ⲁⲉ ⲡⲟⲟⲓⲥ

For the end of Dauid for a remembrance
to the rescue of me (namely) the Master

Syrohexapla [Hiebert]

ܠܟܠܝܡܬܐ ܠܕܘܝܕ ܠܬܕܟܪܐ
ܕܐܝܟ ܕܢܦܨܢܝ ܡܪܝܐ

At the end connected to Dāwîḏ recollection
in order that the Master deliver me

---

1. > Q T W X
2. ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ H; ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲛ L
3. ⲉⲫⲗⲁϩⲙⲉϥ D^1; ⲉⲫⲛⲁϩⲙⲉϥ D^2 G H L O P W X

PSALM 71/70

Masoretic Hebrew [BHS]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω δαγιδ[1] [2]

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

———

Targum [de Lagarde, mod.]

———

1. τω δαγιδ] ψαλμος τω δαγιδ *L(some)*; ψαλμος τω δαγιδ εις το τελος 2110; εις το τελος ψαλμος τω δαγιδ *L(few)*; τω δαγιδ ψαλμος S *L(many)*; τοϒ δαγιδ ψαλμος R
2. + (των) γιων ιωναδαβ/αμιναδαβ/ναδαβ/αδαβ και των πρωτων/πρωτως αιχμαλωτισθεντων (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 CAPTIUORUM
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 CAPTIUORUM
For the end *Music* connected to Dauid himself of the sons of Ionadab and the first captives

Rom: DAUID PSALMUS FILIORUM IONADAB ET PRIORUM CAPTIUORUM
Of Dauid *music* of the sons of Ionadab and the first captives

Gallicanum [Weber–Gryson]

' DAUID PSALMUS[2] FILIORUM IONADAB ET[3] PRIORUM CAPTIUORUM
Of Dauid *music* of the sons of Ionadab and the first captives

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ
For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ
For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ϕⲁ ⲇⲁⲩⲓⲇ ⲛ̀ⲧⲉ ⲛⲉⲛϣⲏⲣⲓ ⲛ̀ⲓⲱⲛⲁⲇⲁⲃ[4] ⲛⲉⲙ[5] ⲛⲓϣⲟⲣⲡ ⲉⲧⲁⲩⲉⲣ ⲉϫⲙⲁⲗⲱⲧⲉⲩⲓⲛ[6] ⲙ̀ⲙⲱⲟⲩ[7]
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. ⲛ̀ⲓⲱⲛⲁⲇⲁⲡ L
5. > D G H W X
6. ϫⲙⲁⲗⲱⲧⲉⲩⲓⲛ W
7. > L

PSALM 71/70 (cont.)

PSALM 71/70 (cont.)

Syrohexapla [Hiebert]

[3] ܠܣܘܦ [2] ܕܕܘܝܕ ܙܡܝܪܐ ܕܒܢܝ ܝܘܢܕܒ ܘܕܢܫܒܝ ܩܕܡܝܐ [1] ܫܪܝܬ ܠܡܚܐ

At the end music connected to Dāwîd of the sons of Yônadab and of those that at first were made captive

1. > F
2. ܕܕܘܝܕ C E
3. + ܘܠܐ ܐܬ ܠܡܫܝ ܠܟ E

PSALM 72/71

Masoretic Hebrew [BHS]

לִשְׁלֹמֹה[1] |

Connected to Š[e]lomoh

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[2] ϵιc cαλωμων[3] [4]

For Salōmōn

The Three [Field]

Α Σ Θ: τογ cολομωντοc

Of Solomōn

Iuxta Hebraeos [Weber–Gryson]

ꝭalomonis

Of Salomon

Targum [de Lagarde, mod.]

על ידוי דשלמה אתאמר בנבואה

On the hands of Š[e]lomoh said in foretelling

---

1. > a few mss. (BHS)
2. + ϵιc το τϵλοc ψαλμοc τω δαγιδ *L(some)*; ψαλμοc τω δαγιδ *L(few)*; ψαλμοc *L(few)*
3. cαλομων B *L(few)*; cαλωμωνα R 1219 2110; cολομων *L(few)*; cολομωντα *L(few)*
4. + ψαλμοc R *L(some)*; ψαλμοc τω δαγιδ *L(few)*

PSALM 72/71

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN SALOMONEM[1] PSALMUS

For Salomon *music*

Rom: PSALMUS IN SALOMONEM

Music for Salomon

Gallicanum [Weber–Gryson]

[2] IN SALOMONEM[3] [4]

For Salomon

Sahidic Coptic [Chappell]

ⲉⲥⲟⲗⲟⲙⲱⲛ

Connected to Solomōn

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲥⲟⲗⲟⲙⲱⲛ

Connected to Solomōn

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲥⲟⲗⲟⲙⲱⲛ[5]

Connected to Solomōn

Syrohexapla [Hiebert]

[6] ܠܫܠܡܘܢ

In Šlêmôn

---

1. ms. γ reads SOLOMONEM
2. + PSALMUS H K Clementine
3. SALOMONE W; SALAMONE H; SOLOMON R
4. + PSALMUS I; PSALMUS DAUID W
5. ⲉⲥⲟⲗⲁⲙⲱⲛ H; ⲫⲁ ⲥⲟⲗⲟⲙⲱⲛ L
6. ܠܫܠܡܘܢ E F

PSALM 73/72

Masoretic Hebrew [BHS]

[כָּלוּ תְפִלֹּות דָּוִד בֶּן־יִשָׁי][1]

מִזְמֹור לְאָסָף

[The prayers of Dāwiḏ son of Yišay were completed]

Music connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΞΕΛΙΠΟΝ ΟΙ ΥΜΝΟΙ ΔΑΥΙΔ ΤΟΥ[2] ΥΙΟΥ ΙΕΣΣΑΙ[3]

ΨΑΛΜΟΣ ΤΩ ΑΣΑΦ [4]

The acclamations of Dauid the son of Iessai left off

music connected to Asaph

The Three [Field]

A: ΕΤΕΛΕΣΘΗΣΑΝ ΠΡΟΣΕΥΧΑΙ ΔΑΥΙΔ ΥΙΟΥ ΙΕΣΣΑΙ

ΜΕΛΩΔΗΜΑ ΤΟΥ ΑΣΑΦ

Prayers of Dauid son of Iessai ended

tune of Asaph

Σ: ΕΠΕΤΕΛΕΣΘΗΣΑΝ ΠΡΟΣΕΥΧΑΙ ΔΑΥΙΔ ΥΙΟΥ ΙΕΣΣΑΙ . . .

Prayers of Dauid son of Iessai came to an end . . .

Θ: ΑΝΕΚΕΦΑΛΑΙΩΘΗΣΑΝ ΠΡΟΣΕΥΧΑΙ ΔΑΥΙΔ ΥΙΟΥ ΙΕΣΣΑΙ . . .

Prayers of Dauid 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][1]

psalmus asaph
[The praises of Dauid the son of Iesse left off]

Music of Asaph

Gallicanum [Weber–Gryson]

[defecerunt laudes dauid filii iesse][2]

psalmus asaph
[The praises of Dauid the son of Iesse left off]

Music of Asaph

Sahidic Coptic [Chappell]

ⲁⲩⲱⲭⲛ̄ ⲛ̄ⲟⲓ ⲛⲉⲥⲙⲟⲩ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲡⲱⲏⲣⲉ ⲛ̈ⲓⲉⲥⲥⲁⲓ
ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲁⲥⲁⲫ
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[1] DAUID FILII IESSE[2]][3]

CANTICUM ASAPH

[The speeches of Dauid the son of Iesse are filled up]

Song of Asaph

Targum [de Lagarde, mod.]

[4][גמרין צלותייא דדוד בר ישׁי]

תושׁבחתא [5] על ידיה דאסף

[The prayers of Dāwiḏ son of Yišay are completed]

Praise on the hand of ʾĀsāp̱

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. + לדוד C

PSALM 73/72 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ϩⲁⲩⲙⲟⲩⲛⲕ ⲛ̀ⲟⲩⲏ ⲛⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲡⲱⲏⲣⲉ ⲛ̀ⲓⲉⲥⲥⲁⲓ

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ

They (namely) the praises of Daueid the son of Iessai ceased

the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲩⲙⲟⲩⲛⲕ ⲛ̀ⲁⲉ ⲛⲓϩⲱⲥ ⲛ̀ⲧⲉ[1] ⲇⲁⲩⲓⲇ ⲡⲱⲏⲣⲓ[2] ⲛ̀ⲓⲉⲥⲥⲉ[3]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲁⲥⲁⲫ

They (namely) the songs of Dauid the son of Iesse ceased

the *music* of Asaph

Syrohexapla [Hiebert]

[5]ܫܒܚܘ ܘܣܘ ܕܕܘܝ̈ܕ ܒܪ̈ ̈ܝܫܝ [4]ܡܙܡܘܪ

ܠܐܣܦ ܫܝܡܘ

The praises of Dāwîḏ son of ʾÎšay are finished

Music connected to ʾĀsāp̱

---

1. ⲛ̀ⲁⲉ Q
2. ⲩⲥ M V; ⲡⲱⲏⲓ O
3. ⲛ̀ⲓⲉⲥⲥⲏ G H
4. ܡܙܡܘܪ F
5. ܫܒܚ E

PSALM 74/73

Masoretic Hebrew [BHS]

מַשְׂכִּיל לְאָסָף

Comprehender connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] ϲγνεϲεωϲ τω ααϕ

Of comprehension connected to Asaph

The Three [Field]

A: επιϲτημοϲγνηϲ τοϒ ααϕ

Of understanding of Asaph

Iuxta Hebraeos [Weber–Gryson]

eruditionis[2] asaph

Of education of Asaph

Targum [de Lagarde, mod.]

שׂיכלא טבא על ידוי דאסף

Good comprehension on the hands of ʾĀsāp̱

---

1. + ψαλμοϲ *L(few)*
2. eruditiones R; eruditio 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]

[1] INTELLECTUS[2] ASAPH

Of comprehension of Asaph

Sahidic Coptic [Chappell]

ⲧⲙ̄ⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ ⲛ̄ⲁⲥⲁⲫ

The comprehension of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲁⲥⲁⲫ

The comprehension of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲕⲁϯ ⲛ̀ⲧⲉ ⲁⲥⲁⲫ

The comprehension of Asaph

Syrohexapla [Hiebert]

[3] ܣܟܠ ܠܐܣܦ

Of comprehension connected to ʾĀsāp

---

1. + IN FINEM H W
2. PRO IDITHUN PSALMUS H
3. ܣܟܠ ܠܐܣܦ] ܠܐܣܦ ܣܟܠ J

PSALM 75/74

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ אַל־תַּשְׁחֵת מִזְמוֹר לְאָסָף שִׁיר

For the leader don't destroy music connected to ʾĀsāp̲ song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος μη διαφθειρης ψαλμος τω ασαφ ωδης[1]

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]

victori ut non dispердas psalmus asaph cantici[2]

For the conqueror that you don't destroy *music* of Asaph of a song

Targum [de Lagarde, mod.]

לשבחא בזמן די אמר דוד לא תחבל עמך[3] תושבחתא על ידוי דאסף ושירא

For the praiser at the time that Dāwid̲ said Don't destroy your people praise on the hands of ʾĀsāp̲ and song

---

1. ψαλμος τω ασαφ ωδης] τω ασαφ ψαλμος ωδης *L(many)*; ψαλμος τω ασαφ 2110 *L(few)*; τω ασαφ ψαλμος R *L(some)*; τω ασαφ *L(few)*
2. cantıcum 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[1]
For the end don't ruin *music* of Asaph of a song

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡ̄ⲣ̄ⲧⲁⲕⲟ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ ⲛ̄ⲁⲥⲁⲫ
For the end don't destroy the *music* of the *song* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲉⲧⲉⲙⲧⲁⲕⲁ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ ⲛ̀ⲁⲥⲁⲫ
For the end to not destroy the *music* of the *song* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲙ̀ⲡⲉⲣⲧⲁⲕⲟ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[3] ⲧϩⲱⲇⲏ[4] ⲛ̀ⲧⲉ ⲁⲥⲁⲫ
For the end don't destroy the *music* of the *song* of Asaph

Syrohexapla [Hiebert]

ܠܣܘܦܐ[5] ܕܡܙܡܪ̈ܐ ܠܐ ܬܚܒܠ ܠܐܣܦ ܕܫܒܚܬܐ
At the end don't destroy music connected to ʾĀsāp̱ of praise

---

1. ASAPH CANTICI] CANTICI ASAPH Clementine; ASAPH H W; > R
2. > Q
3. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ] > P
4. ⲧⲱⲇⲏ D G H O P Q V W X
5. ܣܘܦ F

PSALM 76/75

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ בִּנְגִינֹת מִזְמוֹר לְאָסָף שִׁיר

For the leader with strings music connected to ʾĀsāp̱ song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙC ΤΟ ΤΕΛΟC ΕΝ ΥΜΝΟΙC[1] ΨΑΛΜΟC ΤΩ[2] ΑCΑΦ ΩΔΗ[3] [4]

For the end among acclamations music connected to Asaph song

The Three [Field]

A: ΤΩ ΝΙΚΟΠΟΙΩ ΕΝ ΨΑΛΜΟΙC ΜΕΛΩΔΗΜΑ ΤΟΥ ΑCΑΦ ΩΔΗC

For the conqueror among musics tune of Asaph of a song

Iuxta Hebraeos [Weber–Gryson]

VICTORI IN PSALMIS CANTICUM ASAPH CARMINIS

For the conqueror among *musics* song of Asaph of a verse

Targum [de Lagarde, mod.]

לשבחא[5] בתושבחתא[6] תושבחא[7] על ידא דאסף שירא[8]

For the praiser in praise praise on the hand of ʾĀsāp̱ song

---

1. ΕΙC ΤΟ ΤΕΛΟC ΕΝ ΥΜΝΟΙC] > *L(few)*
2. ΤΟΥ R
3. ΩΔΗC T *L(few)*; > S *L(few)*
4. + ΠΡΟC ΤΟΝ ΑCCΥΡΙΟΝ B R 1219 *L* Rahlfs
5. > P17^{orig}
6. > C
7. > M P110
8. ושירא 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[1] PSALMUS ASAPH CANTICUM AD ASSYRIUM[2]
For the end among praises *music* of Asaph song to the Assyrian

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲛ̄ ⲛⲉⲥⲙⲟⲩ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲁⲏ ⲛ̄ⲁⲥⲁⲫ
For the end among the praises the *music* of the *song* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲛ̀ⲛⲉⲥⲙⲟⲩⲉ̀ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲁⲏ ⲛ̀ⲁⲥⲁⲫ
For the end of the praises the *music* of the *song* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ϧⲉⲛ ϩⲁⲛϩⲱⲥ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲁⲥⲁⲫ ⲧϩⲱⲁⲏ[4] ⲉⲃⲏⲉ ⲡⲓⲁⲥⲥⲩⲣⲓⲟⲥ[5]
For the end among songs the *music* of Asaph the *song* about the Assurian

Syrohexapla [Hiebert]

ܒܣܘܦܐ ܕܠ ܒܫܘܫܒܐ ܥܡ ܒܝܕܝܬܘܢ ܒܫܝܪܬܐ ܒܓܠܝܐ

At the end in praises music connected to ʾĀsāp̱ praise at the ʾĀṯûrāian

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1. IN LAUDIBUS] LAUDIBUS Φ; IN CARMINIBUS K; CARMINIBUS F
2. ASSYRIOS I K Φ Clementine
3. > L Q
4. ⲧⲱⲁⲏ D Q W X
5. ⲡⲓⲁⲥⲥⲓⲣⲓⲟⲥ D L M W; ⲡⲓⲙⲉⲛⲣⲓⲧ P

PSALM 77/76

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־יְדִיתוּן[1] לְאָסָף מִזְמֹור

For the leader on Yᵉdîṯûn (read: Yᵉdûṯûn) connected to ʾĀsāp̱ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ ιδιθουν[2] τω acaφ ψαλμοc[3]

For the end over Idithoun connected to Asaph music

The Three [Field]

A: τω νικοποιω επι ιδιθουμ μελωδημα τω acaφ

For the conqueror on Idithoum tune connected to Asaph

Σ: επινικιον δια ιδιθουμ ωδη του acaφ

Conquest song through Idithoum song of Asaph

Iuxta Hebraeos [Weber–Gryson]

victori per[4] idithun psalmus asaph

For the conqueror through Idithun *music* of Asaph

Targum [de Lagarde, mod.]

לשבחא על יד[5] ידותון לאסף תושבחא

For the praiser on the hand of Yᵉdûṯûn connected to ʾĀsāp̱ praise

---

1. יְדוּתוּן Qᵉrēy; also many mss. (BHS)
2. ιδιθουμ B R *L*; ιδειηθουν 2110; ιεθουμ 55
3. τω acaφ ψαλμοc] ψαλμοc τω acaφ 55 2110 *L*
4. pro F; super Θ
5. > C P P17

PSALM 77/76

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: IN FINEM PRO IDITHUN[1] PSALMUS ASAPH
For the end for Idithun *music* of Asaph

γ: IN FINEM PRO IDITHUM HUIC 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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲓⲇⲓⲑⲟⲩⲛ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲁⲥⲁⲫ[2]
For the end concerning Idithoun the *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲉⲧⲃⲉ ⲓⲇⲓⲑⲟ[ⲩ]ⲛ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛⲁⲥⲁⲫ
For the end about Idithoun the *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲉϫⲉⲛ[3] ⲓⲇⲓⲑⲟⲩⲛ[4] ⲡⲓⲯⲁⲗⲙⲟⲥ[5] ⲛⲧⲉ ⲁⲥⲁⲫ[6]
For the end over Idithoun the *music* of Asaph

Syrohexapla [Hiebert]

ܠܣܘܦܐ ܥܠ ܥܠ[7] ܝܕܘܬܘܢ ܕܠ ܐܣܦ
At the end on account of ʾÎḏîṯûm connected to ʾĀsāp̱ music

---

1. ms. α reads IDITUM
2. Budge misses ⲛ̄ⲁⲥⲁⲫ
3. ⲉⲑⲃⲉ D G H W X
4. ⲓⲇⲓⲑ M; ⲛⲓⲇⲓⲑⲟⲩⲛ D G H O P Q W X
5. ⲡⲯⲁⲗⲙⲟⲥ H
6. ⲇⲁⲩⲓⲇ M
7. ~~ܥܠ~~ ܥܠ E; ܒܥܠ H J

PSALM 78/77

Masoretic Hebrew [BHS]

מַשְׂכִּיל לְאָסָף

Comprehender connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϲγνεϲεωϲ[1] τω ⲁϲⲁφ

Of comprehension connected to Asaph

The Three [Field]

A: ⲉⲡⲓϲⲧⲏⲙⲟϲⲩⲛⲏϲ ⲧⲟⲩ ⲁϲⲁⲫ

Of understanding of Asaph

Iuxta Hebraeos [Weber–Gryson]

eruditionis asaph

Of education of Asaph

Targum [de Lagarde, mod.]

שׂכלא דרוח קודשׁא על ידוי דאסף

Comprehension of the Holy Spirit on the hands of ʾĀsāp̱

1. ψⲁⲗⲙοϲ *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]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ[1] ⲛ̄ⲁⲥⲁⲫ

The *music* of the comprehension of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩ[ⲏⲧ]

The comprehension

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲙ̀ⲡⲓⲕⲁⲧ[2] ⲛ̀ⲧⲉ[3] ⲁⲥⲁⲫ

Of the comprehension of Asaph

Syrohexapla [Hiebert]

ܕܡܟ ܟܬܘܒܠܐܝܬ

Of comprehension connected to ʾĀsāp̲

---

1. ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ] ⲧⲙⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ B T W32 WO
2. ⲡⲓⲕⲁⲧ G H M O P V W X; ⲟⲩⲕⲁⲧ L; ⲉⲩⲕⲁⲧ Q
3. ⲛ̀ Q

PSALM 79/78

Masoretic Hebrew [BHS]

מִזְמוֹר לְאָסָף

Music connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος[1] τω ασαφ[2]

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.]

תושבחא על ידוי דאסף

על חורבן בית מקדשא אמר ברוח נבואה

Praise on the hands of ʾĀsāp̱

on the destruction of the house of the holy place he said in a spirit of foretelling

1. cynecewc 1219 *L(few)*
2. δαγειδ S

PSALM 79/78

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲣⲥⲁⲗⲙⲟⲩⲥ ⲁⲥⲁⲣⲏ

Music of Asaph

Gallicanum [Weber–Gryson]

ⲣⲥⲁⲗⲙⲟⲩⲥ ⲁⲥⲁⲣⲏ

Music of Asaph

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲁⲥⲁⲫ

The *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲁⲥⲁⲫ

The *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲁⲥⲁⲫ

The *music* of Asaph

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕܐܣܦ

Music of ʾĀsāp̱

PSALM 80/79

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ אֶל[1]-שֹׁשַׁנִּים
עֵדוּת לְאָסָף מִזְמוֹר

For the leader to lilies
witness connected to ʾĀsāp̱ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος υπερ των αλλοιωθησομενων
[2] μαρτυριον τω ασαφ ψαλμος [3]

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]

victori pro liliis testimonii[4]
asaph canticum

For the conqueror for the lilies of witness
of Asaph song

---

1. עַל some mss. (BHS)
2. + εις S *L(few)*
3. + υπερ του ασσυριου B Rahlfs; υπερ των ασσυριων *L(few)*; εις τον ασσυριον 55; υπερ του αγαπητου *L(few)*
4. testimonia F; testimonium 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[2]
For the end for those that will be exchanged
witness of Asaph *music*

Sahidic Coptic [Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛⲉⲧⲛⲁϣⲓⲃⲉ
ⲡⲙ̄ⲛ̄ⲧⲣⲉ ⲛ̄ⲁⲥⲁⲫ ⲡⲉⲯⲁⲗⲙⲟⲥ ϩⲁ ⲡⲁⲥⲥⲩⲣⲓⲟⲥ
For the end concerning the ones who are going to change
the witness of Asaph the *music* concerning the Assurian

---

1. IIS 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[1]

For the praiser on the sitting ones of the *sanhedrîn* who occupy themselves in the witness of the Instruction
on the hands of ʾĀsāp̱ praise

1. שירתא M P110

PSALM 80/79 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡⲭⲟⲕ ⲉⲃⲁⲗ ϩⲁ ⲛⲉⲧⲛⲉⲱⲓⲃⲉ
ⲛ̀ⲧⲙⲉⲛⲧⲙⲉⲧⲣⲏ ⲛ̀ⲁⲥⲁⲫ ⲡⲉⲯⲁⲗⲙⲟⲥ ϩⲁ ⲡⲁⲥⲥⲩⲣⲓⲟⲥ

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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[1] ⲉϧⲉⲛ ⲛⲏ ⲉⲧⲟⲩⲛⲁⲱⲟⲃⲧⲟⲩ[2]
ⲉⲩⲙⲉⲧⲙⲉⲑⲣⲉ ⲛ̀ⲁⲥⲁⲫ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲉϧⲉⲛ ⲛⲓⲁⲥⲥⲩⲣⲓⲟⲥ[3]

For the end over the ones who are going to be changed
for a witness of Asaph the *music* over the Assurians

Syrohexapla [Hiebert]

ܒܣܘܦܐ ܥܠ ܕܡܫܬܚܠܦܝܢ ܠܣܗܕܘܬܐ
ܕܐܣܦ ܡܙܡܪ ܠܐܬܘܪܝܐ

At the end on account of those who are changing
witness connected to ʾĀsāp̱ music

---

1. > Q
2. ⲉⲧⲁⲩⲱⲟⲃⲧⲟⲩ M O P V; ⲉⲧⲁⲩⲱⲟⲡⲧⲟⲩ L
3. ⲉϧⲉⲛ ⲛⲓⲁⲥⲥⲩⲣⲓⲟⲥ] ⲉϧⲉⲛ ⲡⲓⲁⲥⲥⲓⲣⲓⲟⲥ G H L W; ⲉϧⲉⲛ ⲡⲓⲁⲥⲥⲩⲣⲓⲟⲥ X; ⲛ̀ⲧⲉ ⲡⲓⲁⲥⲥⲩⲣⲓⲟⲥ Q

PSALM 81/80

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | עַל־הַגִּתִּית לְאָסָף [1]

For the leader on the *gittîṯ*[2] connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ των ληνων[3] τω ιcραφ[4]

For the end over the winepresses connected to Asaph

The Three [Field]

A: τω νικοποιω επι τοy ληνοy τοy ιcραφ

For the conqueror on the winepress of Asaph

Iuxta Hebraeos [Weber–Gryson]

uictori in torcularibus asaph

For the conqueror in the winepresses of Asaph

Targum [de Lagarde, mod.]

לשבחא על כנורא דאתיא מן גת על ידא דאסף

For the praiser on the lyre that comes from Gaṯ on the hand of ʾĀsāp̱

---

1. + מִזְמוֹר a few mss. (BHS)
2. Uncertain: an instrument from Gaṯ (a "Gathian lyre")? a woman from Gaṯ? winepresses (reading as גתות)?
3. υπερ των ληνων] περι των ληνων 2110; υπερ των αλλοιωθηcομενων A; > T
4. τω ιcραφ] τω ιcραφ ψαλμοc B *L(few)* Rahlfs; ψαλμοc τω ιcραφ R S 55 *L*; ψαλμοc τω ααγιδ 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 [1] ASAPH [2]

For the end for the winepresses of Asaph

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛⲉϩⲣⲱⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲁⲥⲁⲫ ⲙ̄ⲡⲧⲟⲩ ⲙ̄ⲡⲥⲁⲃⲃⲁⲧⲟⲛ

For the end concerning the winepresses the *music* of Asaph of the fifth of the *week*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ϩⲁ ⲛⲉϩⲣⲟⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲁⲥⲁⲫ ϩⲙ ⲡⲧⲟⲩⲱ ⲙ̀ⲡⲓⲥⲁⲃⲃⲁⲧⲟⲛ

For the end concerning the winepresses the *music* of Asaph in the fifth of the *week*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[3] ⲉϫⲉⲛ ⲛⲓϩⲣⲱⲧ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲁⲥⲁⲫ

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

Syrohexapla [Hiebert]

ܠܓܒܝܬܐ ܥܠ ܥܨܝܪ̈ܐ ܕܠ ܐܣܦ

At the end on account of the winepresses connected to ʾĀsāp̱ 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]

מִזְמ֗וֹר לְאָסָֽף

Music connected to ʾĀsāp̱

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.]

תושבחתא על ידא דאסף

Praise on the hand of ʾĀsāp̱

PSALM 82/81

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ⲣⲥⲁⲗⲙⲩⲥ ⲓⲡⲥⲓ ⲁⲥⲁⲫ

Music connected to Asaph himself

Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲁⲥⲁⲫ

Music of Asaph

Gallicanum [Weber–Gryson]

[1] ⲣⲥⲁⲗⲙⲩⲥ ⲁⲥⲁⲫ

Music of Asaph

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲁⲥⲁⲫ

The *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲁⲥⲁⲫ

The *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[2] ⲁⲥⲁⲫ

The *music* of Asaph

Syrohexapla [Hiebert]

[3]ܠܐܣܦ ܕܡܙܡܘܪ

Music connected to ʾĀsāp̲

---

1. + ⲓⲛ ⲫⲓⲛⲉⲙ H
2. ⲛ̀ⲧⲁ X
3. ܠܐܣܦ ܕܡܙܡܘܪ] ܕܡܙܡܘܪ ܠܐܣܦ J

PSALM 83/82

Masoretic Hebrew [BHS]

שִׁיר מִזְמ֗וֹר לְאָסָֽף

Song (of) music connected to ʾĀsāp̱

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη ψαλμου[1] τω ασαφ

Song of music connected to Asaph

The Three [Field]

Σ: ασμα . . . του ασαφ

Lay . . . of Asaph

Iuxta Hebraeos [Weber–Gryson]

canticum psalmi[2] asaph

Song of *music* of Asaph

Targum [de Lagarde, mod.]

שיר ושבחא[3] על ידא דאסף

Song and praise on the hand of ʾĀsāp̱

1. ωδη ψαλμου] ωδη ψαλμοc R 1219 *L(few)*; ψαλμοc *L(many)*
2. psalmus F
3. שיר ושבחא] שיר תושבחתא 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]

ⲧⲱⲇⲏ[1] ⲡⲉⲯⲁⲗⲙⲟⲥ[2] ⲛ̄ⲁⲥⲁⲫ

The *song* the *music* of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲇⲏ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲁⲥⲁⲫ

The *song* of the *music* of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲇⲏ[3] ⲛ̀ⲧⲉ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲁⲥⲁⲫ

The *song* of the *music* of Asaph

Syrohexapla [Hiebert]

ܬܫܒܚܬܐ [4]ܕܝܠܚܢܝܐ ܕܐܣܦ

Praise of musics connected to ʾĀsāp̲

---

1. ⲧⲱⲧⲏ WP
2. ⲙ̄ⲡⲉⲯⲁⲗⲙⲟⲥ B
3. ⲧϩⲱⲇⲏ D G H Q W X
4. ܕܝܠܚܢܝܐ E F J; ܕܝܠܚܢܝܐ H

PSALM 84/83

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ עַל־הַגִּתִּית לִבְנֵי־קֹרַח מִזְמוֹר

For the leader on the *gittîṯ*[1] connected to the sons of Qoraḥ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc υπερ των ληνων τοιc[2] γιοιc κορε ψαλμοc[3]

For the end over the winepresses connected to the sons of Kore music

The Three [Field]

A: τω νικοποιω επι τοy ληνοy των γιων κορε μελωδημα

For the conqueror on the winepress of the sons of Kore tune

Iuxta Hebraeos [Weber–Gryson]

uictori pro torcularī[4] filiorum core canticum

For the conqueror for the winepress of the sons of Core song

Targum [de Lagarde, mod.]

לשבחא על כינורא דאתיא מגת על ידיהון דבני קרח תושבחא

For the praiser on the lyre that comes from Gaṯ on the hands of the sons of Qoraḥ praise

---

1. Uncertain: an instrument from Gaṯ (a "Gathian lyre")? a woman from Gaṯ? winepresses (reading as גתות)?
2. > R
3. > 55 *L(few)*
4. torcularibus F I A K Θ S L Harden

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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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲛⲉϩⲣⲱⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ
For the end concerning the winepresses the *music* of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡⲭⲟⲕ ⲉ̀ⲃⲁⲗ ⲛ̀ⲛⲉϩⲣⲟⲧ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ
For the end of the winepresses the *music* of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[2] ⲉϫⲉⲛ ⲛⲓϩⲣⲱⲧ[3] ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲛⲉⲛⲱⲏⲣⲓ[4] ⲛ̀ⲕⲟⲣⲉ
For the end over the winepresses the *music* of the sons of Kore

Syrohexapla [Hiebert]

ܠܣܘܦ ܥܠ ܕܥܨܪ̈ܝ ܕܡܥܨܪ̈ܬܐ ܕܒܢܝ ܩܘܪ̈ܚ ܡܙܡܘܪ
At the end on account of the winepresses connected to the sons of Qôraḥ music

---

1. FILIIS CORE PSALMUS] PSALMUS FILIIS CHORE H; PSALMUS FILIORUM CHORE W
2. > Q
3. ⲡⲓϩⲣⲱⲧ L
4. ⲛ̀ⲧⲉ ⲛⲉⲛⲱⲏⲣⲓ] ⲛ̀ⲛⲓⲱⲏⲣⲓ O V

PSALM 85/84

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ | לִבְנֵי־קֹרַח מִזְמוֹר

For the leader connected to the sons of Qoraḥ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc τοιc γιοιc κορϵ ψαλμοc [1]

For the end connected to the sons of Kore music

The Three [Field]

Σ: ϵπινικιοc των γιων κορϵ ωδη

Of conquest of the sons of Kore song

Iuxta Hebraeos [Weber–Gryson]

uictori filiorum core canticum

For the conqueror of the sons of Core song

Targum [de Lagarde, mod.]

לשבחא על ידיהון דבני קרח תושבחא

For the praiser on the hands of the sons of Qoraḥ praise

1. + τω δαγιδ T *L(few)*

PSALM 85/84

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: IN FINEM FILIIS CORE[1] 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]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲛ̄ⲱⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲡⲭⲟⲕ ⲉ̀ⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ[2] ⲡⲓⲯⲁⲗⲙⲟⲥ[3] ⲛ̀ⲧⲉ[4] ⲛⲉⲛⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ

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

Syrohexapla [Hiebert]

ܠܣܘܦ ܡܙܡܘܪ ܠܒܢܝ ܩܘܪܚ

At the end connected to the sons of Qôraḥ music

---

1. ms. α reads CHORE; ms. γ reads CHORAE
2. > Q
3. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ L M O Q V; > P
4. ⲛ̀ Q

PSALM 86/85

Masoretic Hebrew [BHS]

תְּפִלָּה לְדָוִד

Prayer connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲡⲣⲟⲥⲉⲩⲭⲏ[1] ⲧⲱ[2] ⲇⲁⲩⲓⲇ[3]

Prayer connected to Dauid

The Three [Field]

A Σ: ⲡⲣⲟⲥⲉⲩⲭⲏ ⲧⲟⲩ ⲇⲁⲩⲓⲇ

Prayer of Dauid

Iuxta Hebraeos [Weber–Gryson]

ⲟⲣⲁⲧⲓⲟ ⲇⲁⲩⲓⲇ

Speech of Dauid

Targum [de Lagarde, mod.]

צלותא דצלי דוד [4]

Prayer that Dāwid prayed

---

1. > A
2. ⲧⲟⲩ S
3. ⲡⲣⲟⲥⲉⲩⲭⲏ ⲧⲱ ⲇⲁⲩⲓⲇ] ⲉⲓⲥ ⲧⲟ ⲧⲉⲗⲟⲥ ⲧⲟⲓⲥ ⲩⲓⲟⲓⲥ ⲕⲟⲣⲉ ⲯⲁⲗⲙⲟⲥ *L(few)*
4. + קדם יהוה P

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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[1]

Speech connected to Dauid himself

Sahidic Coptic [Chappell]

ⲡⲉϣⲗⲏⲗ[2] ⲛ̄ⲇⲁⲩⲉⲓⲇ

The prayer of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉϣⲗⲏⲗ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The prayer of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲡⲣⲟⲥⲉⲩⲭⲏ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *prayer* of Daueid

Syrohexapla [Hiebert]

ܨܠܘܬܐ ܕܕܘܝܕ

Prayer connected to Dāwîd

---

1. IPSI DAUID] DAUID I W; > H
2. Budge incorrectly reads ⲡϣⲗⲏⲗ

PSALM 87/86

Masoretic Hebrew [BHS]

לִבְנֵי־קֹרַח מִזְמ֗וֹר שִׁ֫יר

Connected to the sons of Qoraḥ music (of) a song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΤΟΙC ΥΙΟΙC ΚΟΡΕ[1] ΨΑΛΜΟC ΩΔΗC[2]

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 ΨΑΛΜΟC ΑCΜΑΤΟC

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 [3]

שירתא דמתייסד על פום אבהתא דמן לקדמין[4]

Said on the hands of the sons of Qoraḥ

song that is founded on the mouth of the fathers from the first

---

1. ΤΟΙC ΥΙΟΙC ΚΟΡΕ] > 55
2. > *L(some)*
3. + שבח M P P110; תושבחא P17
4. joining the first phrase of the Psalm to the heading.

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: FILIIS CORE[1] PSALMUS CANTICI

Connected to the sons of Core *music* of a song

Gallicanum [Weber–Gryson]

[2] FILIIS CORE PSALMUS CANTICI

Connected to the sons of Core *music* of a song

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ[3] ⲛ̄ⲛ̄ϣⲏⲣⲉ ⲛ̄ⲕⲟⲣⲉ

The *music* of the *song* of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲱⲇⲏ ⲛ̀ⲛ̀ϣⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ

The *music* of the *song* of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧϩⲱⲇⲏ[4] ⲛ̀ⲧⲉ ⲛⲉⲛϣⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ[5]

The *music* of the *song* of the sons of Kore

Syrohexapla [Hiebert]

ܩܕܘܪܚ ܒܢܝ ܫܝܪ ܡܙܡܘܪ

Connected to the sons of Qôraḥ music of praise

---

1. ms. γ reads CORAE
2. + IN FINEM H W
3. ⲛ̄ⲇⲱⲧⲏ WP; > B
4. ⲛ̀ⲧⲉ ⲧⲱⲇⲏ D G H P W X; ⲉⲩⲱⲇⲏ Q
5. ⲛ̀ⲧⲉ ⲛⲉⲛϣⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ] ⲛ̀ⲛⲓϣⲏⲣⲓ ⲛ̀ⲧⲉ ⲕⲟⲣⲉ M; ⲛⲓϣⲏⲣⲓ ⲛ̀ⲧⲉ ⲕⲟⲣⲉ O; ⲛ̀ⲛⲉⲛϣⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ Q; ⲛ̀ⲧ/ⲛⲓϣⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ V

PSALM 88/87

Masoretic Hebrew [BHS]

שִׁיר מִזְמוֹר לִבְנֵי קֹרַח
לַמְנַצֵּחַ עַל־מָחֲלַת לְעַנּוֹת
מַשְׂכִּיל לְהֵימָן הָאֶזְרָחִי

Song (of) music connected to the sons of Qoraḥ
for the leader on *māḥălaṯ*[1] *lᵉʿannôṯ*[2]
comprehender connected to Hēymān the ʾEzrāḥian

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη ψαλμου τοις υιοις κορε
εις το τελος[3] υπερ μαελεθ[4] του αποκριθηναι
συνεσεως[5] αιμαν[6] τω ισραηλιτη[7]

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]

A: ασμα μελωδηματος των υιων κορε
τω νικοποιω 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. ιθαμ A *L(most)*
7. τω ισραηλιτη] του ισραηλιτου R^c *L(few)*

PSALM 88/87

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: CANTICUM DIAPSALMI 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[2] EMAN[3] EZRAITAE[4][5]
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
UICTORI 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.]

שׁירא ותוּשׁבחתא על ידיהון דבני קרח
על צלותא לשׁבחא [1]
שׂכלא טבא על ידוי דהימן יציבא
Song and praise on the hands of the sons of Qoraḥ
on prayer to praise
good comprehension on the hands of Hēymān the Certain

1. + לשׁבחא C M P P17 P110

PSALM 88/87 (cont.)

Sahidic Coptic [Chappell]

ⲧⲱⲇⲉ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̅ⲛ̅ⲱⲏⲣⲉ ⲛ̅ⲕⲟⲣⲉ
ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ϩⲁ ⲙⲁⲉⲗⲗⲉⲑ ⲉⲟⲩⲱⲱⲃ̅
ⲧⲙⲛ̅ⲧⲣⲙ̅ⲛ̅ϩⲏⲧ ⲛ̅ⲛⲁⲓⲙⲁⲛ[1] ⲡⲓⲥⲣⲁⲏⲗⲓⲧⲏⲥ

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]

ⲧⲱⲇⲏ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲛ̀ⲱⲏⲣⲉ ⲛ̀ⲕⲟⲣⲉ
ⲉ̀ⲡⲭⲟⲕ ⲉ̀ⲃⲁⲗ ϩⲁ ⲙⲁⲉⲗⲉⲑ ⲉ̀ⲟⲩⲟϩⲙ
ϩⲛ ⲟⲩⲙⲉⲛⲧⲥⲁⲃⲏ ⲛ̀ⲛⲁⲓⲙⲁⲛ ⲡⲓⲥⲣⲁⲉⲓⲗⲉⲓⲧⲏⲥ

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]

†ϩⲱⲇⲏ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ[2] ⲛ̀ⲛⲓⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ[3]
ⲉⲡⲭⲱⲕ ⲉⲃⲟⲗ ⲉⲑⲃⲉ ⲙⲁⲗⲉⲑ[4] ⲉⲡⲭⲓⲛⲉⲣ ⲟⲩⲱ
ⲉⲩⲕⲁ† ⲛ̀ⲧⲉ[5] ⲉⲙⲁⲛ[6] ⲡⲓⲓⲥⲣⲁⲏⲗⲓⲧⲏⲥ[7]

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. ⲛ̅ⲁⲓ̈ⲙⲁⲛ T W61
2. †ϩⲱⲇⲏ ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ] †ⲱⲇⲏ ⲡⲓⲯⲁⲗⲙⲟⲥ D G H Q W X; †ϩⲱⲇⲏ ⲡⲓⲯⲁⲗⲙⲟⲥ L; > M O P V
3. ⲛ̀ⲛⲓⲱⲏⲣⲓ ⲛ̀ⲕⲟⲣⲉ] ⲛ̀ⲧⲉ ⲛⲉⲛⲩ̅ⲥ̅ ⲛ̀ⲕⲟⲣⲉ L; ⲛⲓⲱⲏⲣⲓ ⲛ̀ⲧⲉ ⲕⲟⲣⲉ Q; > M O P V
4. ⲙⲁⲗⲗⲁⲑ H
5. ⲛ̀ L M O P Q V
6. ⲛⲉⲙⲁⲛ D G H W X; ⲉⲙⲙⲁⲛ M O V
7. ⲡⲓⲥⲣⲁⲏⲗⲓⲧⲏⲥ D[1]

PSALM 88/87 (cont.)

PSALM 88/87 (cont.)

Syrohexapla [Hiebert]

ܫܝܡܐ ܕܣܟ ܕܝܬܒܝܬܐ ܕܒܢܝ
ܕܩܪ [2]ܐܓܒܠ [1]ܒܠܫ ܐܠ ܕܥܠܡ
[4]ܕܠܝܡܢ [3]ܥܒܕ ܠܐܡ ܕܟܪܐ

Praise of music connected to the sons of Qôraḥ
at the end on account of Maheleṯ to return word
of comprehending connected to ʾEṯam the ʾÎsrelian

---

1. ܒܠܫ H J
2. ܐܓܒܠ E; ܐܓܢܒܠ F
3. ܥܒܕ A[mg] B[mg]; ̇ܥܒܕ E
4. ܕܣܝܡ E

PSALM 89/88

Masoretic Hebrew [BHS]

מַשְׂכִּיל לְאֵיתָן הָאֶזְרָחִי

Comprehender connected to ʾĒyṯān the ʾEzrāḥian

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϲγνεϲεωϲ λιθαν[1] τω ιϲραηλιτη[2]

Of comprehension connected to Aithan the Israēlian

Iuxta Hebraeos [Weber–Gryson]

eruditionis aethan ezraitae

Of education of Aethan the Ezraian

Targum [de Lagarde, mod.]

שׂכלא טבא דאיתאמר על ידא דאברהם דאתא מן מדינחא

Good comprehension which was said on the hand of ʾAḇrāhām who came from the East

1. λιθαμ 1219 *L*; λιμαν R 55 *L(few)*
2. τω ιϲραηλιτη] τω ιεζραηλιτη 1219

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: INTELLECTUS AETHAN ISRAHELITAE

Of comprehension of Aethan the Israhelian

γ: INTELLECTUS TEMAN ISTRAHELITAE

Of comprehension of Teman the Istrahelian

Gallicanum [Weber–Gryson]

INTELLECTUS AETHAN EZRAITAE[1]

Of comprehension of Aethan the Ezraian

Sahidic Coptic [Chappell]

ⲧⲙ̄ⲛ̄ⲧⲣⲙ̄ⲛ̄ϩⲏⲧ ⲛ̄ⲛⲁⲓⲑⲁⲛ[2] ⲡⲓⲥⲣⲁⲏⲗⲓⲧⲏⲥ

The comprehension of Naithan the Israēlian

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲙⲉⲛⲧⲣⲉⲙⲉⲛϩⲏⲧ ⲛ̀ⲛⲁⲓⲙⲁⲛ ⲡⲓⲥⲣⲁⲉⲓⲗⲉⲓⲧⲏⲥ

The comprehension of Naiman the Israeilian

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲩⲕⲁ†[3] ⲛ̀ⲧⲉ[4] ⲛⲁⲑⲁⲛ[5] ⲡⲓⲓⲥⲣⲁⲏⲗⲓⲧⲏⲥ

For a comprehension of Nathan the Israēlian

Syrohexapla [Hiebert]

[6]ܣܘܟܠܐ ܕܥܠ ܐܝܬܐ ܐܝܣܪܐܝܠܝܐ

Of comprehension connected to ʾEṯam the ʾÎsrelian

---

1. HIEZRAHELITAE W; ISRAHELITAE H I
2. Ⲛ̄ⲁⲓⲑⲁⲛ N T W61
3. ⲡⲓⲕⲁ† L
4. Ⲛ̀ⲁⲉ P V; Ⲛ̀ Q
5. ⲁⲑⲁⲛ Q
6. ܣܘܟܠܐ ܕܥܠ] ܣܘܟܠ ـــ E

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Masoretic Hebrew [BHS]

תְּפִלָּה֮ לְמֹשֶׁה אִישׁ־הָאֱלֹהִים

Prayer connected to Mošeh the man of God

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΠΡΟCΕΥΧΗ ΤΩ ΜΩΥCΗ ΑΝΘΡΩΠΩ[1] ΤΟΥ[2] ΘΕΟΥ

Prayer connected to Mōusēs person of God

Iuxta Hebraeos [Weber–Gryson]

ORATIO MOSI VIRI DEI

Speech of Moses man of God

Targum [de Lagarde, mod.]

צלותא דצלי משה נבייא דיהוה
כד חבו עמא בית[3] ישׂראל במדברא
עני[4] וכן אמר

Prayer that Mošeh the foreteller of YHWH prayed
when the people the house of Yiśrāʾēl became guilty in the desert
he responded and thus he said

---

1. ΤΩ ΜΩΥCΗ ΑΝΘΡΩΠΩ] ΤΩ ΜΩΥCΕΙ ΑΝΘΡΩΠΩ *L(few)*; ΤΩ ΜΩCΗ ΑΝΘΡΩΠΩ A; ΤΟΥ ΜΩΥCΗ ΑΝΘΡΩΠΟΥ B 2110 Rahlfs; ΜΩΥCΗ ΑΝΘΡΩΠΟΥ *L(many)*; ΜΩΥCΕΩC ΑΝΘΡΩΠΟΥ T *L(some)*; ΤΩ ΜΩΥCΗ ΑΝΘΡΩΠΟΥ (sic) R
2. > R
3. בית עמא] בני P
4. > M

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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]

ⲡⲉϣⲗⲏⲗ ⲙ̄ⲙⲱϋⲥⲏⲥ ⲡⲣⲱⲙⲉ ⲙ̄ⲡⲛⲟⲩⲧⲉ

The prayer of Mōusēs the person of God

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉϣⲗⲏⲗ ⲙ̀ⲙⲱϋⲥⲏⲥ ⲡⲣⲟⲙⲉ ⲙ̀ⲡⲛ̄ⲧ

The prayer of Mōusēs the person of God

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲡⲣⲟⲥⲉⲩⲭⲏ ⲛ̀ⲧⲉ ⲙⲱⲩⲥⲏⲥ ⲫⲣⲱⲙⲓ ⲙ̀ⲫⲛⲟⲩⲧ

The *prayer* of Mōusēs the person of God

Syrohexapla [Hiebert]

ܨܠܘܬܐ ܕܡܫܝܚ ܕܐܠܗܐ ܓܒܪܐ

Prayer connected to Mûše˒ the person of God

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Masoretic Hebrew [BHS]

————[1]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΑΙΝΟC ѠΔΗC ΤѠ ΔΑΥΙΔ [2]

Praise of a song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. [לדויד] Qumran: 11QapocrPs (apparently)
2. + ΑΝЄΠΙΓΡΑΦOC ΠΑΡ ЄΒΡΑΙOIC *L(many)*

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: laus cantici ipsi dauid

Praise of a song connected to Dauid himself

Rom: laus cantici dauid

Praise of a song of Dauid

Gallicanum [Weber–Gryson]

laus' cantici [2] dauid

Praise of a song of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲥⲙⲟⲩ ⲛ̄ⲧⲱⲁⲏ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The praise of the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲧⲱⲁⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ

The praise of the *song* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲥⲙⲟⲩ ⲛ̀ⲧⲉ ⲧϩⲱⲁⲏ[3] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The praise of the *song* of Dauid

Syrohexapla [Hiebert]

[4]ܬܫܒܚܬܐ ܕܡܙܡܘܪܐ ܕܠܕܘܝܕ

Praise of praise connected to Dāwîd

---

1. laudes I; psalmus W
2. + ipsi R K Φ
3. ⲧⲱⲁⲏ D G H P Q W X
4. ܬܫܒܚܬܐ F

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Masoretic Hebrew [BHS]

מִזְמ֗וֹר שִׁ֥יר לְי֫וֹם הַשַּׁבָּֽת

Music (of) a song for the day of the restday

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος ωδης [1] εις την ημεραν του σαββατου[2]

Music of a song for the day of the *restday*

The Three [Field]

Σ: ασμα ψαλμου εις την ημεραν του σαββατου

Lay of music for the day of the *restday*

Iuxta Hebraeos [Weber–Gryson]

psalmus cantici in die sabbati

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

1. + τω αγιω *L(some)*
2. προσαββατου S *L(few)*

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: psalmus cantici in die sabbati

Music of a song at the day of the *restday*

Gallicanum [Weber–Gryson]

psalmus cantici[1] in die sabbati[2]

Music of a song at the day of the *restday*

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲧⲱⲇⲏ ⲙ̄ⲡⲉϩⲟⲟⲩ ⲙ̄ⲡⲥⲁⲃⲃⲁⲧⲟⲛ

The *music* of the *song* of the day of the *restday*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ̀ ⲛ̀ⲧⲱⲇⲏ ⲉ̀ⲡⲉϩⲁⲩ ⲙ̀ⲡⲥⲁⲃⲃⲁⲧⲟⲛ

The *music* of the *song* for the day of the *restday*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧϩⲱⲇⲏ[3] ⲙ̀ⲡⲓⲉϩⲟⲟⲩ[4] ⲙ̀ⲡⲓⲥⲁⲃⲃⲁⲧⲟⲛ[5]

The *music* of the *song* of the day of the *restday*

Syrohexapla [Hiebert]

[6]ܡܙܡܘܪ ܫܒܚܐ ܕܫܒܬܐ ܕܫܒܬܐ

Music of praise at the day of the restday

---

1. dauid W
2. psalmus cantici in die sabbati] laus cantici dauid H
3. ⲧϩⲱⲇⲏ D G H M P Q V W X
4. ⲙ̀ⲡⲉϩⲟⲟⲩ D G L M Q V W X; ⲙ̀ⲡⲓϩⲟⲟⲩ H
5. ⲙ̀ⲡⲥⲁⲃⲃⲁⲧⲟⲛ D G L W X; ⲛ̀ⲧⲉ ⲛⲓⲥⲁⲃⲃⲁⲧⲟⲛ P
6. ܡܙܡܘܪ ܫܒܚܐ ܕܫܒܬܐ ܒܫ E[mg]

PSALM 93/92

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] [2] ΑΙΝΟC ΩΔΗC[3] ΤΩ ΔΑΥΙΔ [4] [5]

Praise of a song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. + ΕΙC ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΠΡΟCΑΒΒΑΤΟΥ B S 1219 *L(many)*[(sil)] Rahlfs; ΕΙC ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ CΑΒΒΑΤΟΥ A T *L(many)*; ΕΙC ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΠΡΩΤΟΥ CΑΒΒΑΤΟΥ *L(few)*
2. + ΟΤΕ ΚΑΤΩΚΙCΤΑΙ Η ΓΗ A B S Rahlfs; ΟΤΕ ΚΑΤΩΚΙCΤΟ Η ΓΗ *L(most)*; ΟΤΕ ΚΑΤΩΚΙCΤΘΗ Η ΓΗ 1219 *L(few)*; ΟΤΕ Η ΓΗ ΚΑΤΩΚΙCΤΟ *L(few)*; ΟΤΕ Η ΓΗ ΑΥΤΟΥ ΚΑΤΩΚΕΙCΤΑΙ 55
3. > 1219
4. + ΕΙC ΤΗΝ ΗΜΕΡΑΝ ΤΟΥ ΠΡΟCΑΒΒΑΤΟΥ ΟΤΕ ΚΑΤΩΚΙCΤΑΙ Η ΓΗ R *L(few)*; ΠΡΟC CΑΒΒΑΤΟΥ ΟΤΕ ΚΑΤΩΚΙCΤΑΙ Η ΓΗ 2110
5. + ΑΝΕΠΙΓΡΑΦΟC ΠΑΡ ΕΒΡΑΙΟΙC *L(few)*

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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[2] ANTE SABBATUM QUANDO INHABITATA[3] EST TERRA
Praise of a song of Dauid
at the day before the *restday* since the land was dwelt in

Sahidic Coptic [Chappell]

ⲡⲉⲥⲙⲟⲩ ⲛ̄ⲧⲱⲇⲏ ⲛ̄ⲇⲁⲩⲉⲓⲇ
ϩⲁⲑⲏ ⲙ̄ⲡⲥⲁⲃⲃⲁⲧⲟⲛ ⲛ̄ⲧⲉⲣⲟⲩⲟⲩⲱϩ ϩⲙ̄ ⲡⲕⲁϩ
The praise of the *song* of Daueid
before the *restday* when the land was dwelt in

---

1. + IPSI I Clementine
2. IN DIE] DIE H; > W
3. HABITATA R; FUNDATA I Clementine

PSALM 93/92 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲧⲱⲗⲏ ⲛ̀ⲇⲁⲩⲉⲓⲇ

ϩⲁⲑⲏ ⲙ̀ⲡⲥⲁⲃⲃⲁⲧⲟⲛ ⲛ̀ⲧⲉⲣⲟⲩⲱⲟⲡⲉ ϩⲓ̈ ⲡⲕⲉϩⲉ

The praise of the *song* of Daueid

before the *restday* when the land was being existed on

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡⲓⲉϩⲟⲟⲩ[1] ⲉⲧ ϧⲁϫⲱϥ ⲙ̀ⲡⲓⲥⲁⲃⲃⲁⲧⲟⲛ ϩⲟⲧⲉ ⲉⲧⲁϥϫⲱⲣϫ ⲛ̀ϫⲉ[2] ⲡⲓⲕⲁϩⲓ[3]

ⲡⲓⲥⲙⲟⲩ ⲛ̀ⲧⲉ ⲧϩⲱⲗⲏ[4] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

For the day which is before the *restday when* it (namely) the land was inhabited

the praise of the *song* of Dauid

Syrohexapla [Hiebert]

ܒܝܘܡܐ ܕܩܕܡ ܫܒܬܐ ܒ ܐܬܝܫܒ ܐܪܥܐ ܫܒܚܬܐ

ܕܫܒܚܬܐ ܕܕܘܝܕ ܡܙܡܘܪ

At the day before the restday when the land was dwelt in

praise of praise of Dāwîd

1. ⲡⲓⲉϩⲟⲟⲩ D G H M O P Q V W X; ⲉⲑⲃⲉ ⲡⲓⲉϩⲟⲟⲩ L
2. ⲛ̀ⲧⲉ L
3. ⲡⲕⲁϩⲓ D G H W X; ⲡⲉϥⲕⲁϩⲓ P
4. ⲧⲱⲗⲏ D G H M O P Q V W X

PSALM 94/93

Masoretic Hebrew [BHS]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος[1] τω δαγιδ [τετραδι σαββατων][2] [3]

Music connected to Dauid [for the fourth of the *week(s)*]

Iuxta Hebraeos [Weber–Gryson]

———

Targum [de Lagarde, mod.]

———

1. ψαλμος ωδης A *L(few)*; αινος ωδης *L(few)*; αινος 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)*

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Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid quarta sabbatorum

Music connected to Dauid himself at the fourth of the *week(s)*

γ: psalmus ipsi dauid quarta sabbati

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

Rom: psalmus dauid quarta sabbati

Music of Dauid at the fourth of the *week*

Gallicanum [Weber–Gryson]

psalmus ' dauid quarta sabbati

Music of Dauid at the fourth of the *week*

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲙ̄ⲡⲉⲩⲧⲟⲟⲩ[2] ⲛ̄ⲛ̄ⲥⲁⲃⲃⲁⲧⲟⲛ

The *music* of Daueid of the fourth of the *week(s)*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲇⲁⲩⲉⲓⲇ [ ]

Connected to Daueid [ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲙ̀ⲡⲓⲧⲟⲟⲩ[3] ⲛ̀ⲛⲓⲥⲁⲃⲃⲁⲧⲟⲛ[4]

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

---

1. + ⲓⲡⲥⲓ I W Clementine
2. ⲉⲡⲉⲩⲧⲟⲟⲩ W64
3. ⲙ̀ⲡⲓⲇ̄ D G H W X; ⲙ̀ⲡⲇ̄ M O P Q V
4. ⲛ̀ⲧⲉ ⲛⲓⲥⲁⲃⲃⲁⲧⲟⲛ D G H W X

PSALM 94/93 (cont.)

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܠܕܘܝܕ [1]ܒܪܒܥܐ ܒܫܒܐ ܕܠܝܬ ܒܗ ܟܬܒܐ
ܠܒܢܝ ܥܒܪ ܒܪܫ ,ܫܢܐ ܥܠ ܐܪ.

Music connected to Dāwîd at the fourth of the week(s)
which has no overwriting on it at the ʿEbrāians

1. ܒܪܒܥܐ B E
2. ܒܪܒܥ F

PSALM 95/94

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΑΙΝΟC ΩΔΗC ΤΩ ΔΑΥΙΔ [1]

Praise of a song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. + ΑΝΕΠΙΓΡΑΦΟC ΠΑΡ ΕΒΡΑΙΟΙC *L(many)*

PSALM 95/94

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ⲗⲁⲩⲥ ⲥⲁⲛⲧⲓⲥⲓ ⲓⲫⲥⲓ ⲇⲁⲩⲓⲇ[1]

Praise of a song connected to Dauid himself

Rom: ⲗⲁⲩⲥ ⲥⲁⲛⲧⲓⲥⲓ ⲇⲁⲩⲓⲇ

Praise of a song of Dauid

Gallicanum [Weber–Gryson]

ⲗⲁⲩⲥ ⲥⲁⲛⲧⲓⲥⲓ ' ⲇⲁⲩⲓⲇ[2]

Praise of a song of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲥⲙⲟⲩ ⲛ̄ⲧⲱⲁⲏ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The praise of the *song* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲥⲙⲟⲩⲉ̀ ⲛ̀ⲧⲱⲁⲏ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The praise of the *song* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲥⲙⲟⲩ ⲛ̀ⲧⲉ ⲧϩⲱⲁⲏ[3] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The praise of the *song* of Dauid

Syrohexapla [Hiebert]

ܬܫܒ̈ܚܬܐ ܕܡܙܡܘܪܐ ܕܠܕܘܝ̈ܕ

ܕܠܝܬ ܒܗ ܟܬܒ̈ܐ ,ܥܠ ܒܥ̈ܪ ܕܠ

Praise of praise connected to Dāwīḏ

which has no overwriting on it at the ʿEḇrāians

---

1. + ⲓⲫⲥⲓ I Clementine
2. ⲗⲁⲩⲥ ⲥⲁⲛⲧⲓⲥⲓ ⲇⲁⲩⲓⲇ] > k
3. ⲧⲱⲁⲏ D G H P W X

PSALM 96/95

Masoretic Hebrew [BHS]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[ΟΤΕ Ο ΟΙΚΟC ΩΚΟΔΟΜΕΙΤΟ[1] ΜΕΤΑ ΤΗΝ ΑΙΧΜΑΛΩCΙΑΝ][2]

ΩΔΗ[3] ΤΩ ΔΑΥΙΔ [4] [5]

[When the house was being built after the captivity]

song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

———

Targum [de Lagarde, mod.]

———

1. ΟΙΚΟΔΟΜΕΙΤΑΙ B*
2. ΟΤΕ Ο ΟΙΚΟC ΩΚΟΔΟΜΕΙΤΟ ΜΕΤΑ ΤΗΝ ΑΙΧΜΑΛΩCΙΑΝ] B Rahlfs (without brackets); ΛΟΓΟΙ ΟΥC ΕΛΑΛΗCΑΝ ΟΔΕ ΟΙΚΟC ΟΙΚΟΔΟΜΕΙΤΟ ΜΕΤΑ ΤΗΝ ΑΙΧΜΑΛΩCΙΑΝ 2110; > A S *L*
3. ΑΙΝΟC ΩΔΗC 1219 *L(many)*; > 2110
4. + ΟΤΕ/ΟΠΟΤΕ Ο ΟΙΚΟC ΩΚΟΔΟΜΕΙΤΟ/ΩΚΟΔΟΜΗΤΟ/ΩΚΟΔΟΜΗΘΗ/ΩΚΟΔΟΜΗΤΑΙ ΜΕΤΑ ΤΗΝ ΑΙΧΜΑΛΩCΙΑΝ A S *L*
5. + ΑΝΕΠΙΓΡΑΦΟC ΠΑΡ ΕΒΡΑΙΟΙC *L(many)*

PSALM 96/95

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM
CANTICUM IPSI DAUID
When the house was being built after the captivity
song connected to Dauid himself

γ: CUM QUANDO AEDIFICATA EST DOMUS POST CAPTIUITATEM
CANTICUM IPSI DAUID
When since the house was built after the captivity
song connected to Dauid himself

Rom: QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM
CANTICUM DAUID
Since the house was being built after the captivity
song of Dauid

Gallicanum [Weber–Gryson]

QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM
CANTICUM HUIC DAUID'
Since the house was being built after the captivity
song connected to this Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲇⲏ ⲛ̄ⲇⲁⲩⲉⲓⲇ
ⲉⲩⲛⲁⲕⲉⲧ ⲡⲏⲓ ⲙⲛ̄ⲛⲥⲁ ⲧⲁⲓⲭⲙⲁⲗⲱⲥⲓⲁ
The *song* of Daueid
as the house was going to be built after the *captivity*

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1. QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM CANTICUM HUIC DAUID] CANTICUM HUIC DAUID QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM S K Φ; CANTICUM DAUID QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM W; CANTICUM IPSI DAUID QUANDO DOMUS AEDIFICABATUR POST CAPTIUITATEM Clementine; CANTICUM HUIC DAUID H (apparently); > k

PSALM 96/95 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲇⲏ ⲉⲇⲁⲩⲉⲓⲇ

ⲉⲛⲥⲉⲭⲉ ⲉⲑⲁⲗⲭⲁⲟⲩ ⲉⲩⲛⲉⲕⲉⲧ ⲡⲏⲓ ⲙⲉⲛⲛⲥⲁ ⲧⲉⲭⲙⲁⲗⲱⲥⲓⲁ

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]

ⲧϩⲱⲇⲏ ⲛⲧⲉ[1] ⲇⲁⲩⲓⲇ

ϩⲟⲧⲉ ⲉⲩⲛⲁⲕⲱⲧ ⲙ̀ⲡⲓⲏⲓ ⲙⲉⲛⲉⲛⲥⲁ ⲧⲉⲭⲙⲁⲗⲱⲥⲓⲁ

The *song* of Daueid

when the house was going to be built after the *captivity*

Syrohexapla [Hiebert]

[2]ܟܒܬ ܐܒܕ ܟܘܡ ܟܒܒܬ ܟܒܕ ,ܒܕܟ

[3]ܠܕܘܝ ܟܒܫܒܬܐ

When the house was being built after the captivity

praise connected to Dāwîd

1. ⲧⲱⲇⲏ ⲛⲧⲉ O P; ⲫⲁ T
2. ܟܒܬ H
3. > F

PSALM 97/96

Masoretic Hebrew [BHS]

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Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω δαγιδ[1] [οτε[2] η[3] γη αγτογ[4] καθισταται[5]][6] [7]

Connected to Dauid [when his land is being arranged]

Iuxta Hebraeos [Weber–Gryson]

———

Targum [de Lagarde, mod.]

———

1. τω δαγιδ] ψαλμος τω δαγιδ *L(some)*; τω δαγιδ ψαλμος *L(few)*
2. οποτε 2110 *L(some)*
3. > R
4. αγτω *L(few)*; > 1219 *L(few)*
5. καθιστατο *L(most)*; αποκαθιστατο *L(few)*; κατεσταθη 2110
6. οτε η γη αγτογ καθισταται] 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: ipsi dauid cum terra eius restituta est

Connected to Dauid himself when his land was restored

γ: psalmus ipsi dauid cum terra eius restituta est

Music connected to Dauid himself when his land was restored

Rom: ipsi dauid quando terra eius restituta est

Connected to Dauid himself since his land was restored

Gallicanum [Weber–Gryson]

huic[1] dauid quando[2] terra eius restituta[3] est[4]

Connected to this Dauid since his land was restored

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ[5] ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲛ̄ⲧⲉⲣⲉ ⲡⲉⲕⲕⲁϩ ⲥⲙⲓⲛⲉ

The *music* of Daueid when his land was arranged

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉ̀ⲇⲁⲩⲉⲓⲇ ϩⲙ ⲡⲧⲣⲉ ⲡⲕⲉϩⲉ ⲥⲉⲙⲙⲉ

Connected to Daueid while his land was being arranged

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ ⲉⲧⲁⲕⲥⲉⲙⲛⲓ[6] ⲛ̀ⲁⲍⲉ ⲡⲉⲕⲕⲁϩⲓ

The one of Dauid when it (namely) his land was arranged

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܡܬܝ ܐܪܥܗ ܕܡܬܟܢܫ ܐܬܐ

Connected to Dāwîḏ when his land is arranged

---

1. ipsi I; psalmus H W
2. cum I
3. restaurata F I
4. huic dauid quando terra eius restituta est] > k
5. > B (apparently)
6. ⲙ̀ⲡⲁⲧⲉⲕⲥⲉⲙⲛⲓ T

PSALM 98/97

Masoretic Hebrew [BHS]

מִזְמֹור

Music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ[1] [2]

Music connected to Dauid

The Three [Field]

Σ: ωδη

Song

Iuxta Hebraeos [Weber–Gryson]

CANTICUM

Song

Targum [de Lagarde, mod.]

תושבחא נבואה

Praise foretelling

---

1. ψαλμος τω δαγιδ] τω δαγιδ ψαλμος *L(few)*
2. + ανεπιγραφος (παρ εβραιοις) *L(few)*

PSALM 98/97

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ⲣⲥⲁⲗⲙⲩⲥ ⲓⲫⲥⲓ ⲇⲁⲩⲓⲇ

Music connected to Dauid himself

Rom: ⲣⲥⲁⲗⲙⲩⲥ ⲇⲁⲩⲓⲇ

Music of Dauid

Gallicanum [Weber–Gryson]

ⲣⲥⲁⲗⲙⲩⲥ ' ⲇⲁⲩⲓⲇ

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ [2] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕܠܕܘܝܕ

Music connected to Dāwîd

---

1. + ⲓⲫⲥⲓ I W Clementine
2. + ⲛ̀ⲧⲉ ⲧⲱⲃⲏ P

PSALM 99/98

Masoretic Hebrew [BHS]

————[1]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ[2] [3]

Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. [לדו]ד מזמור Qumran: 4QPs^{k} (apparently)
2. ψαλμος τω δαγιδ] τω δαγιδ 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: psalmus ipsi dauid

Music connected to Dauid himself

Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

psalmus' dauid

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲧⲉⲓ ⲛ̀[ⲇⲁⲩⲉⲓⲇ]

The ? of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ
ܕܐܝܬ ܠܗ ܟܬܝܒܐ ܥܠ ܕܘܝܕ

Music connected to Dāwîd̲

which has no overwriting at the ʿEb̲rāians

---

1. ipsi W; psalmus ipsi Clementine

PSALM 100/99

Masoretic Hebrew [BHS]

מִזְמ֗וֹר לְתוֹדָ֫ה

Music for acknowledgement

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος [1] 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.]

שבחא על קורבן תודתא[2]

Praise on the sacrifice of acknowledgement

---

1. + τω δαγιδ *L(many)*
2. > P110

PSALM 100/99

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: PSALMUS IN CONFESSIONE

Music in acknowledgement

γ: PSALMUS IN CONFESSIONEM

Music for acknowledgement

Gallicanum [Weber–Gryson]

PSALMUS IN CONFESSIONE[1]

Music in acknowledgement

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲙ̄ⲡⲟⲩⲱⲛϩ̄ ⲉⲃⲟⲗ

The *music* of the manifesting

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲙ̀ⲡⲟ[ⲩⲟⲛϩ] ⲉ̀[ⲃⲁⲗ]

The *music* of the manifesting

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲉⲩⲟⲩⲱⲛϩ[2] ⲉⲃⲟⲗ

The *music* for a manifesting

Syrohexapla [Hiebert]

[3]ܡܙܡܪܐ ܕܝܘܕܝ

Music in acknowledgement

---

1. IN CONFESSIONE] DAVID H W
2. NT?/ⲉⲩⲱⲛϩ ⲉⲃⲟⲗ H; ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ T
3. ܡܙܡܪܐ E F

PSALM 101/100

Masoretic Hebrew [BHS]

לְדָוִד מִזְמוֹר

Connected to Dāwid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲧⲱ ⲇⲁⲩⲓⲇ ⲯⲁⲗⲙⲟⲥ[1] [2]

Connected to Dauid music

Iuxta Hebraeos [Weber–Gryson]

canticum dauid

Song of Dauid

Targum [de Lagarde, mod.]

על יד דוד תושבחתא

On the hand of Dāwid praise

---

1. ⲧⲱ ⲇⲁⲩⲓⲇ ⲯⲁⲗⲙⲟⲥ] ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ R S 55 *L(many)*(sil); ⲧⲱ ⲇⲁⲩⲓⲇ A
2. + ⲉⲓⲥ ⲉⲝⲟⲙⲟⲗⲟⲅⲏⲥⲓⲛ *L(few)*

PSALM 101/100

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid

Music connected to Dauid himself

γ Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

dauid psalmus[1]

Of Dauid *music*

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕܕܘܝܕ

Connected to Dāwîḏ music

---

1. dauid psalmus] psalmus dauid R H W K; psalmus ipsi dauid I Clementine; > k

PSALM 102/101

Masoretic Hebrew [BHS]

תְּפִלָּה לְעָנִי כִּי־יַעֲטֹף
וְלִפְנֵי יְהוָה יִשְׁפֹּךְ שִׂיחוֹ

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]

ΠΡΟCΕΥΧΗ ΤΩ ΠΤΩΧΩ ΟΤΑΝ ΑΚΗΔΙΑCΗ
ΚΑΙ ΕΝΑΝΤΙΟΝ[1] [2] ΚΥΡΙΟΥ ΕΚΧΕΗ ΤΗΝ ΔΕΗCΙΝ ΑΥΤΟΥ [3]

Prayer for the poor one when he was weary
and before the Master he pours out his request

The Three [Field]

Σ: ΠΡΟCΕΥΧΗ ΤΩ ΠΤΩΧΩ ΕΝ ΤΩ ΑΘΥΜΕΙΝ ΑΥΤΟΝ
ΚΑΙ ΕΜΠΡΟCΘΕΝ 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[4] 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 (ΠΡΟC)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[1]
ET CORAM DOMINO[2] EFFUDERIT PRECEM SUAM[3]
Prayer of the poor one when he was distressed
and before the Master he poured out his request

Sahidic Coptic [Chappell]

ⲡⲉⲫⲁⲏⲁ ⲙ̄ⲡⲣⲏⲕⲉ ⲉⲧⲫⲁⲛ ⲙ̄ⲕⲁⲣ ⲛ̄ⲣⲏⲧ
ⲛ̄ⲧⲡⲱⲣⲧ̄ ⲙ̄ⲡⲉⲧⲥⲟⲡ̄ⲥ̄ ⲙ̄ⲡⲉⲙⲧⲟ ⲉⲃⲟⲗ ⲙ̄ⲡ̄ⲭⲟⲉⲓⲥ
The prayer of the poor one when he is pained at heart
and he pours out his entreaty in the presence of the Master

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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 מישׁתלהי
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]

[ⲡⲉϣⲗⲏⲗ ⲙ̀ⲡⲍⲏ]ⲕⲉ ⲗⲫϣⲗⲛ ⲙ̀ⲡⲕⲉⲍ ⲛ̀ⲍⲏⲧ

ⲛ̀ⲫⲡⲟⲍⲧ ⲙ̀ⲡⲉⲫⲧⲟⲃⲍ ⲙ̀ⲡⲉⲙⲧⲁ ⲉ̀ⲃⲁⲗ ⲙ̀ⲡ$\overline{\text{ⲭⲥ}}$

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]

†ⲡⲣⲟⲥⲉⲩⲭⲏ ⲛ̀ⲧⲉ[1] ⲡⲓⲍⲏⲕⲓ ⲉϣⲱⲡ ⲗⲫϣⲗⲛⲉⲣ ⲙ̀ⲕⲁⲍ[2] ⲛ̀ⲍⲏⲧ

[3] ⲛ̀ⲧⲉⲫⲭⲱϣ ⲙ̀ⲡⲉⲫⲧⲱⲃⲍ[4] ⲙ̀ⲡⲉⲙⲑⲟ ⲙ̀ⲡⲃⲟⲓⲥ[5]

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]

ܨܠܘܬ ܠܡܣܟܝܢܐ ܟܕ ܕܐܬܒܠܒܠ ܥܠ

ܩܕܡ ܡܪܝܐ [6]ܘܫܦܟ ܒܥܝܬܗ ܡܢ

Prayer for a poor one when he was disturbed
before the Master and he pours out his request

---

1. > G H
2. ⲉⲙⲕⲁⲍ D G H Q W X
3. + ⲟⲩⲟⲍ D G H L W X
4. ⲛ̀ⲡⲉⲫⲧⲱⲃⲍ M*
5. ⲙ̀ⲫⲛⲟⲩ† P
6. ܘܫܦܟ ܒܥܝܬܗ ܡܢ] ܘܫܦ ܒܥܝܬܗ ܡܢܐ E H J

PSALM 103/102

Masoretic Hebrew [BHS]

לְדָוִֽד ׀

Connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω δαγιδ[1]

Connected to Dauid

The Three [Field]

A: τογ δαγιδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

על יד דוד איתאמר בנבואה

On the hand of Dāwiḏ said in foretelling

1. τω δαγιδ] ψαλμοc τω δαγιδ *L(most)*; τω δαγιδ ψαλμοc 1219 *L(some)*; > 2110 (apparently)

PSALM 103/102

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ipsi dauid

Connected to Dauid himself

γ: psalmus ipsi dauid

Music connected to Dauid himself

Gallicanum [Weber–Gryson]

ipsi dauid[1]

Connected to Dauid himself

Sahidic Coptic [Chappell]

ⲡⲁ ⲇⲁⲩⲉⲓⲇ

The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲇⲁⲩⲉⲓⲇ

Connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ

The one of Dauid

Syrohexapla [Hiebert]

[2]ܕܘܝܕ

Connected to Dāwîd

---

1. ipsi dauid] > k

2. > D; ܠܓܒܝܐ ܕܘܝܕ E

PSALM 104/103

Masoretic Hebrew [BHS]

————[1]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω[2] δαγιδ[3] [4] [5]

Connected to Dauid

The Three [Field]

A: τογ δαγιδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. לדויד Qumran: 11QPs^{a} 4QPs^{e} (apparently)
2. τογ A
3. τω δαγιδ] ψαλμοc τω δαγιδ *L(most)*; τω δαγιδ ψαλμοc *L(few)*
4. + επι/γπερ/περι τηc τογ κοcμογ γενεcεωc/cγcτaceωc *L(most)*
5. + ανεπιγραφοc παρ εβραιοις *L(few)*

PSALM 104/103

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ipsi dauid

Connected to Dauid himself

Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

ipsi dauid

Connected to Dauid himself

Sahidic Coptic [Chappell]

ⲡⲁ ⲇⲁⲩⲉⲓⲇ

The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲇⲁⲩⲉⲓⲇ

Connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ

The one of Dauid

Syrohexapla [Hiebert]

ܕܕ[1] ܚܠܦ ܠܥܠ ܡܠܝ ܠܠܗ ܟܬܒ ܟܬܒ ܠܟ ܕܘܝܕ

ܥܒܪܝܐ ܕܠ ܟܬܝܒ ,ܡܠܟ ܕܠܐ

Connected to Dāwîd on the making of the world because I made these for you which has no overwriting on it at the ʿEbrāians

---

1. ܕܕ F

2. + ܟܬܝܒ F G

PSALM 105/104

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][1]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

alleluia

Alleluia

Targum [de Lagarde, mod.]

[הללויה][2][3]

———

[Praise Yāh]

———

1. As last phrase of preceeding Psalm, not a heading.

2. שבחו אלהא M

3. As last phrase of preceeding Psalm, not a heading.

PSALM 105/104

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ[1]

Allēlouia

Syrohexapla [Hiebert]

[2]ܗܠܠܘܝܐ

Praise Yāʾ

1. ⲫⲁ ⲁⲁⲩⲓⲁ O
2. ⲙⲏⲗⲗⲟ E

PSALM 106/105

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ]
[הַלְלוּיָהּ ׀][1]
[Praise Yāh]
[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ[2]][3]
ⲁⲗⲗⲉⲗⲩⲓⲁ
[*Alleluia*]
[*Alleluia*]

Targum [de Lagarde, mod.]

[הללויה[4]]
[הללויה[5]][6]
[Praise Yāh]
[Praise Yāh]

---

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. > R F C I Σ A K Θ S Harden
3. As last phrase of preceeding Psalm, not a heading.
4. שבחו אלהא M
5. שבחו אלהא M; > P
6. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.

PSALM 106/105

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ[1]

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

ܗܰܠܠܽܘ ²ܝܰܗ

Praise Yāʾ praise Yāʾ

1. ⲁⲗⲗⲉⲗⲩⲓⲁ ⲁⲗⲗⲉⲗⲩⲓⲁ F; > K
2. ⲙⲁⲗⲗⲟ E

PSALM 107/106

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][1]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[alleluia][2]

[*Alleluia*]

Targum [de Lagarde, mod.]

[הללויה[3]][4]

———

[Praise Yāh]

———

1. As last phrase of preceeding Psalm, not a heading.
2. As last phrase of preceeding Psalm, not a heading. As heading: F Σ K Θ S L Harden
3. שבחו אלהא M
4. As last phrase of preceeding Psalm, not a heading.

PSALM 107/106

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⲙⲁⲗⲗⲁ E; > F

PSALM 108/107

Masoretic Hebrew [BHS]

שִׁיר מִזְמֹור לְדָוִד[1]

Song (of) music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[2] ωδη ψαλμου[3] τω δαυιδ[4]

Song of music connected to Dauid

The Three [Field]

A: ασμα μελωδηματος τω δαυιδ

Lay of a tune connected to Dauid

Σ Θ: ασμα ψαλμου τω δαυιδ

Lay of music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum psalmi[5] dauid

Song of *music* of Dauid

Targum [de Lagarde, mod.]

שירא ושבחא[6] על ידא דדוד

Song and praise on the hand of Dāwiḏ

---

1. לְאָסָף a few mss. (BHS)
2. + αλληλουια 1219 2110
3. ωδη ψαλμου] ωδη ψαλμοc *L(few)*; ψαλμοc A *L(some)*
4. ωδη ψαλμου τω δαυιδ] > 1219
5. psalmus F
6. ותושבחתא M

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]

ⲧⲱⲇⲏ[2] ⲙ̄ⲡⲉⲯⲁⲗⲙⲟⲥ[3] ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *song* of the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲇⲏ ⲙ̀ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The *song* of the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧϩⲱⲇⲏ[4] ⲛ̀ⲧⲉ[5] ⲇⲁⲩⲓⲇ[6]

The *music* of the *song* of Dauid

---

1. + ⲓⲡⲥⲓ Clementine
2. ⲇⲱⲧⲏ WP
3. ⲡⲉⲯⲁⲗⲙⲟⲥ V
4. ⲧⲱⲇⲏ D G H P Q W X
5. ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲧϩⲱⲇⲏ ⲛ̀ⲧⲉ] ⲯⲁⲗⲙⲟⲥ ⲱⲇⲏ ⲧⲱ T
6. ⲧϩⲱⲇⲏ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] ⲇⲁⲩⲓⲇ ⲛ̀ⲧⲉ ⲧϩⲱⲇⲏ L

PSALM 108/107 (cont.)

PSALM 108/107 (cont.)

Syrohexapla [Hiebert]

[2]ܡܙܡܘܪ ܕܝܕ̈ܝܕ ܕܫܘܒܚܐ [1]ܕܠܐ

Praise of music of Dāwîd

1. > E J
2. ܠܡܕ E^{txt}

PSALM 109/108

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לְדָוִד מִזְמֹור

For the leader connected to Dāwid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ειc το τελοc τω δαγιδ ψαλμοc[1]

For the end connected to Dauid music

The Three [Field]

A: τω νικοποιω τογ δαγιδ μελωδημα

For the conqueror of Dauid tune

Iuxta Hebraeos [Weber–Gryson]

pro victoria dauid canticum

For the conquest of Dauid song

Targum [de Lagarde, mod.]

לשבחא על יד דוד תושבחא

For the praiser on the hand of Dāwid praise

1. τω δαγιδ ψαλμοc] ψαλμοc τω δαγιδ 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[1]

For the end of Dauid *music*

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲡⲉⲯⲁⲗⲙⲟⲥ[3] ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲉⲡϫⲟⲕ ⲉⲃⲁⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉⲇⲁⲩⲉⲓⲇ

For the end the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[4] ⲡⲓⲯⲁⲗⲙⲟⲥ[5] ⲛ̀ⲧⲉ[6] ⲇⲁⲩⲓⲇ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

[7] ܠܕܘܝܕ ܡܙܡܘܪ ܠܣܘܦ

At the end music connected to Dāwîd

---

1. dauid psalmus] psalmus dauid I W K Φ Clementine
2. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ] > V
3. ⲙ̄ⲡⲉⲯⲁⲗⲙⲟⲥ WP; > V
4. > M O P Q T
5. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H M O P Q T V W X
6. ⲛ̀ T
7. + ܠܕܘܝܕ ܡܙܡܘܪ ܕܗܘ ܠܚܕ F

PSALM 110/109

Masoretic Hebrew [BHS]

לְדָוִד מִזְמוֹר

Connected to Dāwid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲧⲱ ⲇⲁⲩⲓⲇ ⲯⲁⲗⲙⲟⲥ[1]

Connected to Dauid music

Iuxta Hebraeos [Weber–Gryson]

dauid canticum

Of Dauid song

Targum [de Lagarde, mod.]

על יד דוד תושבחא

On the hand of Dāwid praise

1. ⲧⲱ ⲇⲁⲩⲓⲇ ⲯⲁⲗⲙⲟⲥ] ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ 55 *L(many)*(sil); ⲁⲗⲗⲏⲗⲟⲩⲓⲁ *L(few)*

PSALM 110/109

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid psalmus

Connected to Dauid himself *music*

γ: psalmus ipsi dauid

Music connected to Dauid himself

Rom: psalmus dauid

Gallicanum [Weber–Gryson]

dauid psalmus'[1]

Of Dauid *music*

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕ[2]ܕܘܝܕ

Of Dāwîḏ music

---

1. dauid psalmus] psalmus dauid R W K Clementine

2. ܠܕܘܝܕ F

PSALM 111/110

Masoretic Hebrew [BHS]

[הַלְלוּ יָהּ ׀][1]

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Targum [de Lagarde, mod.]

[הללויה[2]][3]

[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[1]

Alleluia of the return of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ[2]

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[3] ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[6]ܫܒܚܘ ܝܗ ܕ[5]ܙܟܪܝܐ ܘ[4]ܗܠܠ

Praise Yāʾ of the return of Ḥaggay and of Zk̲aryāʾ

---

1. reuersionis accei et zacchariae] > I Clementine
2. πεψαλμος ⲛ̄ⲁⲁⲩⲉⲓⲁ W34
3. ms. has a stray ⲧ before ⲁⲗⲗⲏⲗⲟⲩⲓⲁ
4. ܗܠܠ E
5. ܙܟܪܝܐ ܒ E
6. ܫܒܚܘ ܝܗ ܕ ܙܟܪܝܐ marked with obeli] without obeli F H J

PSALM 112/111

Masoretic Hebrew [BHS]

[הַלְלוּ יָהּ]1

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

αλληλουια 2

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[alleluia]3

[*Alleluia*]

Targum [de Lagarde, mod.]

5[4הללויה]

[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading.
2. + της επιστροφης αγγαιου και ζαχαριου R *L(few)*; (εκ) της επιγραφης αγγαιου και ζαχαριου (after or before αλληλουια) *L(some)*; αγγαιου και ζαχαριου *L(few)*; ζαχαριου T
3. As last phrase of preceeding Psalm, not a heading. As heading: F Σ Θ S L Harden
4. שבחו אלהא 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]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [1]

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[4]ܫܒܚܘ ܝܗ ܕ [3]ܥܕܐ ܕܚܓܝ ܘܕܙ[2]ܟܪܝܐ

Praise Yāʾ of the return of Ḥaggay and of Zk̲aryāʾ

---

1. + ⲡⲉⲕⲧⲟ ⲫⲁⲅⲅⲁⲓⲟⲥ ⲙⲛ̄ ⲍⲁⲭⲁⲣⲓⲁⲥ W34
2. ܡܪܝܐ E
3. ܥܕܐ ܕܚܓܝ ܘܕܙ E
4. ܫܒܚܘ ܝܗ ܥܕܐ ܕܚܓܝ ܘܕܙ marked with obeli] without obeli E F H J

PSALM 113/112

Masoretic Hebrew [BHS]

[הַלְלוּ יָהּ ׀][1]

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Targum [de Lagarde, mod.]

[הללויה[2]][3]

[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: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ ⲧⲉⲭⲟⲣⲉⲓⲁ

Allēlouia the *dance*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ[1]

Allēlouia

Syrohexapla [Hiebert]

[2]ܗܠܠܘܝܐ

Praise Yāʾ

1. > D
2. ⳉⲁⲗⲗⳉ E

PSALM 114–115/113[1]

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][2]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][3]

[*Alleluia*]

Targum [de Lagarde, mod.]

[הללויה[4]][5]

———

[Praise Yāh]

———

1. 113–114 (additional numbering issue) for 2110 and Sahidic (?)
2. As last phrase of preceeding Psalm, not a heading.
3. As last phrase of preceeding Psalm, not a heading. As heading: F Σ K Θ S L Harden
4. שבחו אלהא M
5. As last phrase of preceeding Psalm, not a heading.

PSALM 114–115/113

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ ⲧⲉⲭⲟⲣⲉⲓⲁ

Allēlouia the *dance*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ[1]

Allēlouia

Syrohexapla [Hiebert]

[2]ܗܠܠܘܝܐ

Praise Yāʾ

1. > M
2. ⳑⲁⲗⲗⳓ E

PSALM 116A/114[1]

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][2]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [3]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][4]

[*Alleluia*]

Targum [de Lagarde, mod.]

[הללויה[5]][6]

———

[Praise Yāh]

———

1. 115 (additional numbering issue) for Sahidic
2. As last phrase of preceeding Psalm, not a heading.
3. + ⲁⲛⲉⲡⲓⲅⲣⲁⲫⲟⲥ ⲡⲁⲣ ⲉⲃⲣⲁⲓⲟⲓⲥ *L(few)*
4. As last phrase of preceeding Psalm, not a heading. As heading: F Σ Θ S L Harden; > R K
5. שבחו אלהא M
6. As last phrase of preceeding Psalm, not a heading.

PSALM 116A/114

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⳉⲁⲗⲗⲓ E

PSALM 116B/115

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

————[1]

Targum [de Lagarde, mod.]

————

1. alleluia I A K S L Harden

PSALM 116B/115

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⳉⲁⲗⲗⲟ E; > F

PSALM 117/116

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][1]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][3]

[*Alleluia*]

Targum [de Lagarde, mod.]

[5][הללויה[4]]

———

[Praise Yāh]

———

1. As last phrase of preceeding Psalm, not a heading.
2. + ⲁⲛⲉⲡⲓⲅⲣⲁⲫⲟⲥ ⲡⲁⲣ ⲉⲃⲣⲁⲓⲟⲓⲥ *L(few)*
3. As last phrase of preceeding Psalm, not a heading. As heading: F C Σ A K Θ S L Harden
4. שבחו אלהא M
5. As last phrase of preceeding Psalm, not a heading.

PSALM 117/116

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⲙⲁⲗⲗⲟ E

PSALM 118/117

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][1]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][2]

[*Alleluia*]

Targum [de Lagarde, mod.]

[הללויה[3]][4]

———

[Praise Yāh]

———

1. As last phrase of preceeding Psalm, not a heading.
2. As last phrase of preceeding Psalm, not a heading. As heading: F C Σ K Θ S L Harden
3. שבחו אלהא M
4. As last phrase of preceeding Psalm, not a heading.

PSALM 118/117

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⲙⲁⲗⲗⲟ E

PSALM 119/118

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

————[1]

Targum [de Lagarde, mod.]

————

1. alleluia F S L Harden

PSALM 119/118

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

ܕܠܝܬ ܟܬܝܒ ܥܠ ܟܬܒܝ ܥܒ[2]ܪܝ

Praise Yāʾ

which has no overwriting at the ʿEbrāians

---

1. ⲙⲏⲗⲗⲟ E

2. ⲟⲩⲁ F

PSALM 120/119

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ѡѧн тѡн ѧнѧвѧѳмѡн

Song of the steps up

The Three [Field]

A Σ: ϵιc тѧc ѧнѧвѧcϵιc

For the goings up

Θ: ѧcмѧ тѡн ѧнѧвѧcϵѡн

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

cанticum cраduum

Song of steps

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסוקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא M

PSALM 120/119

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: CANTICUM GRADUUM

Song of steps

γ: CANTICUM ASCENSUM

Song gone up

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛ̄ⲛ̄ⲧⲱⲣⲧⲣ̄[1]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

[4]ܬܫܒܚܬܐ ܕܣܘܩܬܐ

Praise of the going up

---

1. ⲛ̄ⲛ̄ⲧⲱⲣⲧ̄ V
2. ⲧⲱⲗⲏ D G H Q W X; ⲱⲗⲏ T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ T
4. ܬܫܒܚܬܐ E F H J

PSALM 121/120

Masoretic Hebrew [BHS]

שִׁיר לַֽמַּעֲלוֹת[1]

Song for the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ѡѧн тѡн ѧнѧвѧѳмѡн

Song of the steps up

The Three [Field]

Σ: ѧсмѧ тѡн ѧнѧвѧсєѡн

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum

Song of steps

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסיקיין דתהומא[2]

Song that was said on the goings up of the abyss

---

1. המעלות some mss. (BHS) Qumran: 11QPs[a]

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]

ⲧⲱⲗⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲡ̅ⲣ̅[1]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

[4]ܬܫܒܚܬܐ ܕܣܘܠܩܐ

Praise of the goings up

---

1. ⲛ̅ⲛ̅ⲧⲱⲣⲡ̅ⲣ̅ V
2. ⲧⲱⲗⲏ D Q W X; ⲧϩⲟⲧⲉ G H; ⲱⲗⲏ T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ T
4. ܬܫܒܚܬܐ E

PSALM 122/121

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד[1]

The song of the steps up connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη των αναβαθμων του δαυιδ[2]

Song of the steps up connected to Dauid

The Three [Field]

A Σ: ασμα των αναβασεων τοϒ δαϒιδ

Lay of the goings up of Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum graduum dauid

Song of steps of Dauid

Targum [de Lagarde, mod.]

שירא דאיתאמר על מסיקיין דתהומא[3] [4]

Song that was said on the goings up of the abyss

---

1. > two mss. (BHS)
2. του δαυιδ] > A R *L* Rahlfs
3. דתהומיא C M P P17 P110
4. + על יד דוד 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 HUIC DAUID[1]

Song of steps connected to this Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲇⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅[2]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲇⲏ ⲛ̀ⲛⲁⲛⲁⲃ[ⲁⲑⲙⲟⲥ]

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲇⲏ[3] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[4] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ[5]

The *song* of the *steps up* of Dauid

Syrohexapla [Hiebert]

[6]ܫܒܚܬܐ ܕܣܘܦ̈ܬܐ ܕܕܘܝܕ

Praise of the goings up of Dāwîd

---

1. HUIC DAUID] > I W S K Clementine
2. ⲛ̅ⲛ̅ⲧⲱⲣⲧ̅ V
3. ⲧⲱⲇⲏ D G H Q W X; ⲧⲡⲣⲟⲥⲉⲩⲭⲏ P V; ⲱⲇⲏ T
4. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲛ̀ⲧⲉ ⲉⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ P; ⲁⲛⲁⲃⲁⲑⲙⲟⲥ T
5. ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ] > D G H L M O Q T W X
6. ܫܒܚܬ F

PSALM 123/122

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת[1]

The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ѡѧн тѡn ѧnѧвѧѳмѡn

Song of the steps up

The Three [Field]

A Σ: ѧcмѧ тѡn ѧnѧвѧcєѡn

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum

Song of steps

Targum [de Lagarde, mod.]

שירא דאיתאמר על מסקיין דתהומא[2]

Song that was said on the goings up of the abyss

---

1. שִׁיר הַמַּעֲלוֹת] לדויד למעלות [ל] Qumran: 11QPs[a]

2. דתהומיא 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]

ⲧⲱⲗⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅[1]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛ̀ⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܕܣܘܩܬܐ

Praise of the goings up

---

1. ⲛ̅ⲛ̅ⲧⲱⲣⲧ̅ V
2. ⲧⲱⲗⲏ D G H² W X; ⲱⲗⲏ Q T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T

PSALM 124/123

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד[1]

The song of the steps up connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη των αναβαθμων του δαγιδ[2]

Song of the steps up connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum graduum dauid

Song of steps of Dauid

Targum [de Lagarde, mod.]

שׁירא דאיתאמר[3] על מסקיין דתהומא[4] על יד דוד

Song that was said on the goings up of the abyss on the hand of Dāwid

1. > a few mss. (BHS)
2. του δαγιδ] > A Rahlfs
3. דאמר C
4. דתהומיא M P P17* P110*

PSALM 124/123

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM HUIC DAUID[1]

Song of steps connected to this Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛ̄ⲛ̄ⲧⲱⲣⲧ̄ⲣ̄[2]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛ̀ⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲗⲏ[3] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[4]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܣܓܘܝܬܐ

Praise of the goings up

---

1. HUIC DAUID] > I W K Clementine
2. ⲛ̄ⲛ̄ⲧⲱⲣⲧ̄ V
3. ⲧ̀ⲱⲗⲏ D G H Q W X; ⲱⲗⲏ T
4. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ T

PSALM 125/124

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת

The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ѡѧн тѡn ѧnѧвѧѳмѡn

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

cantıcum craduum

Song of steps

Targum [de Lagarde, mod.]

שירא דאיתאמר על מסקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא 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]

ⲧⲱⲗⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅[1]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛ̀ⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܣܓܘܝܬܐ

Praise of the goings up

---

1. ⲛ̅ⲛ̅ⲧⲱⲣⲧ̅ V
2. ⲧⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ 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]

ѡѧн тѡн ѧнѧвѧѳмѡн

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum

Song of steps

Targum [de Lagarde, mod.]

שירא דאיתאמר על מסקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא 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]

ⲧⲱⲗⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲡ̅ⲣ̅[1]

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛ̀ⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܕܣܘܩܬܐ

Praise of the goings up

---

1. ⲛ̅ⲛ̅ⲧⲱⲣⲡ̅ⲧ̅ V (apparently)
2. ⲧⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T

PSALM 127/126

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לִשְׁלֹמֹה

The song of the steps up connected to Š^{e}lomoh

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη των αναβαθμων τω σαλωμων[1]

Song of the steps up connected to Salōmōn

The Three [Field]

A Σ: αсμα των αναβαсεων . . .

Lay of the goings up . . .

Iuxta Hebraeos [Weber–Gryson]

canticum graduum salomonis

Song of steps of Salomon

Targum [de Lagarde, mod.]

שׁירא דאיתאמר על מסקיין דתהומא[2] על יד שׁלמה

Song that was said on the goings up of the abyss on the hand of Š^{e}lomoh

1. τω σαλωμων] > A S *L*

2. דתהומיא M

PSALM 127/126

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: CANTICUM GRADUUM SALOMONIS[1]

Song of steps of Salomon

Rom: CANTICUM GRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM GRADUUM SALOMONIS[2]

Song of steps of Salomon

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅ ⲛ̅ⲥⲟⲗⲟⲙⲱⲛ

The *song* of the steps up of Solomōn

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧϩⲱⲗⲏ[3] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[4] ⲛ̀ⲧⲉ ⲥⲟⲗⲟⲙⲱⲛ[5]

The *song* of the *steps up* of Solomōn

Syrohexapla [Hiebert]

ܬܫܒܚܬܐ ܕܣܘܟܝܬܐ ܕܫܠܡܘܢ

Praise of the goings up of Šlêmôn

---

1. ms. γ reads SOLOMONIS
2. > I W S K
3. ⲧϩⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
4. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T
5. ⲛ̀ⲧⲉ ⲥⲟⲗⲟⲙⲱⲛ] ⲉⲥⲟⲗⲟⲙⲱⲛ 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]

ѡѧн тѡн ѧнѧвѧѳмѡн

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

cantıcum cradᵘum

Song of steps

Targum [de Lagarde, mod.]

שירא דאתאמר על מסיקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא 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 ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲧⲱⲗⲏ ⲛ̀ⲛⲓ]ⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧⲥⲱⲗⲏ[1] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[2]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܣܠܩܬܐ

Praise of the goings up

---

1. ⲧⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
2. ⲛ̀ⲧⲉ 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]

ѡѧн тѡн ѧнѧвѧѳмѡн

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum

Song of steps

Targum [de Lagarde, mod.]

שירא דאתאמר על מסיקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא M

PSALM 129/128

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲥⲁⲛⲧⲓⲥⲩⲙ ⲥⲣⲁⲇⲩⲩⲙ

Song of steps

Gallicanum [Weber–Gryson]

ⲥⲁⲛⲧⲓⲥⲩⲙ ⲥⲣⲁⲇⲩⲩⲙ

Song of steps

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛ̄ⲛ̄ⲧⲱⲣⲧⲣ̄

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲗⲏ[1] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[2]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܣܠܩܬܐ

Praise of the goings up

---

1. ⲧ̀ⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
2. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ 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]

ѡѧн тѡn ѧnѧвѧѳмѡn

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum

Song of steps

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא 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]

ⲧⲱⲇⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲇⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲇⲏ[1] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[2]

The *song* of the *steps up*

Syrohexapla [Hiebert]

ܫܒܚܬܐ ܕܣܘܩܬܐ

Praise of the goings up

---

1. ⲧ̀ⲱⲇⲏ D G H W X; ⲱⲇⲏ Q T
2. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T

PSALM 131/130

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד

The song of the steps up connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη των αναβαθμων τω δαυιδ[1]

Song of the steps up connected to Dauid

The Three [Field]

A Σ: ασμα των αναβασεων του δαυιδ

Lay of the goings up of Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum graduum [2]

Song of steps

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסיקיין דתהומא[3]

Song that was said on the goings up of the abyss

---

1. τω δαυιδ] > 1219 2017 *L*
2. + dauid 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 CRADUUM IPSI DAUID

Song of steps connected to Dauid himself

Rom: CANTICUM CRADUUM

Song of steps

Gallicanum [Weber–Gryson]

CANTICUM CRADUUM DAUID[1]

Song of steps of Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛ̄ⲛ̄ⲧⲱⲣⲧⲣ̄

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲧⲱⲗⲏ] ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

[4]ܬܘܫܒܚܬܐ ܕܣܘܟܠܐ ܕܕܘܝܕ

Praise of the goings up of Dāwîd

---

1. huic dauid K Φ; > R I W S
2. ⲧⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ 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]

ѡⱔH ТѠN ⱥNⱥBⱥӨMѠN

Song of the steps up

The Three [Field]

A Σ: ⱥCMⱥ ТѠN ⱥNⱥBⱥCЄѠN

Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסוקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא M

PSALM 132/131

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 ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲗⲏ[1] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[2]

The *song* of the *steps up*

Syrohexapla [Hiebert]

[43]ܫܘܝܠܐ ܕܕܘܝܕ

Connected to comprehending Dāwîḏ

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1. ⲧ̀ⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
2. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T
3. ܫܘܝܠܐ F; ܫܘܝܠܐ H J
4. ܫܘܝܠܐ ܕܕܘܝܕ] ܫܠܡܘܢ ܫܘܫܢܐ E A^{mg} F^{mg} G^{mg}

PSALM 133/132

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת לְדָוִד[1]

The song of the steps up connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωδη των αναβαθμων του δαγιδ[2]

Song of the steps up connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum graduum dauid

Song of steps of Dauid

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסוקיין דתהומא[3]

Song that was said on the goings up of the abyss

1. > two mss. (BHS)
2. του δαγιδ] > 55 2017 *L*
3. דתהומיא לדוד 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[1]

Song of steps of Dauid

Sahidic Coptic [Chappell]

ⲧⲱⲗⲏ ⲛ̄ⲛ̄ⲧⲱⲣⲧ̄ⲣ̄

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲗⲏ[2] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[3]

The *song* of the *steps up*

Syrohexapla [Hiebert]

[4]ܫܝܪܬܐ ܕܣܘܦ̈ܬܐ ܕܕܘܝܕ

Praise of the goings up connected to Dāwîd

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1. HUIC DAUID Φ; > I W S K
2. ⲧ̀ⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
3. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ 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]

ѡѧн тѡн ѧнѧвѧѳмѡн

Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum

Song of steps

Targum [de Lagarde, mod.]

שירא דאתאמר על מסקיין דתהומא[1]

Song that was said on the goings up of the abyss

1. דתהומיא 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]

ⲧⲱⲗⲏ ⲛ̅ⲛ̅ⲧⲱⲣⲧⲣ̅

The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲧⲱⲗⲏ ⲛ̀ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ

The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲧ̀ϩⲱⲗⲏ[1] ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ[2]

The *song* of the *steps up*

Syrohexapla [Hiebert]

[3]ܫܒܚܬܐ ܕܣܘܟܠܗ

Praise of the goings up

---

1. ⲧ̀ⲱⲗⲏ D G H W X; ⲱⲗⲏ Q T
2. ⲛ̀ⲧⲉ ⲛⲓⲁⲛⲁⲃⲁⲑⲙⲟⲥ] ⲁⲛⲁⲃⲁⲑⲙⲟⲥ Q T
3. ܫܒܚܬܐ F

PSALM 135/134

Masoretic Hebrew [BHS]

[הַלְלוּ יָהּ ו][1]

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Targum [de Lagarde, mod.]

[4][הללויה[3]]

[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading.
2. + ⲱⲁⲏ ⲧⲱⲛ ⲁⲛⲁⲃⲁⲑⲙⲱⲛ *L(few)*
3. שבחו אלהא M
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: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏ[ⲗ]ⲟ[ⲩ]ϊⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⲙⲁⲗⲗⲟ E

PSALM 136/135

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][1]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][3]

[*Alleluia*]

Targum [de Lagarde, mod.]

[5][הללויה[4]]

———

[Praise Yāh]

———

1. As last phrase of preceeding Psalm, not a heading.
2. + ⲁⲗⲗⲏⲗⲟⲩⲓⲁ T; ⲧⲏⲥ ⲁⲓⲛⲉⲥⲉⲱⲥ 2017 (apparently) *L(few)*
3. As last phrase of preceeding Psalm, not a heading. As heading: F Σ K Θ S L Harden; > A
4. שבחו אלהא M; > P
5. As last phrase of preceeding Psalm, not a heading.

PSALM 136/135

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

γ: ⲁⲗⲗⲉⲗⲩⲓⲁ ⲣⲥⲁⲗⲙⲩⲥ ⲓⲡⲥⲓ ⲇⲁⲩⲓⲇ

Alleluia music connected to Dauid himself

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲛ̄ⲧⲇⲓⲡⲗⲏ

Allēlouia of the *double*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ϩⲛ ⲧ[ⲇⲓⲡⲗⲏ]

Allēlouia in the [*double* (?)]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[1] ܗܠܠܘܝܐ

Praise Yāʾ

1. ⲙⲁⲗⲗⲟ E

PSALM 137/136

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

————[1]

Iuxta Hebraeos [Weber–Gryson]

————

Targum [de Lagarde, mod.]

————

1. ⲧⲱ ⲇⲁⲩⲓⲇ A R S T *L(few)* Rahlfs; ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ *L(some)*; ⲧⲱ ⲇⲁⲩⲓⲇ ⲯⲁⲗⲙⲟⲥ *L(few)*; ⲓⲉⲣⲉⲙⲓⲟⲩ 2009 2017; ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲇⲓⲁ ⲓⲏⲣⲉⲙⲉⲓⲟⲩ 1219; ⲧⲱ ⲇⲁⲩⲓⲇ ⲓⲉⲣⲉⲙⲓⲟⲩ *L(many)*[(sil)]; ⲯⲁⲗⲙⲟⲥ ⲧⲱ ⲇⲁⲩⲓⲇ ⲓⲉⲣⲉⲙⲓⲟⲩ *L(some)*; ⲧⲱ ⲇⲁⲩⲓⲇ ⲇⲓⲁ ⲓⲉⲣⲉⲙⲓⲟⲩ 55 *L(some)*; also + ⲁⲛⲉⲡⲓⲅⲣⲁⲫⲟⲥ ⲡⲁⲣ ⲉⲃⲣⲁⲓⲟⲓⲥ *L(few)*

PSALM 137/136

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ipsi dauid

Connected to Dauid himself

γ: psalmus dauid

Music of Dauid

Rom: psalmus dauid hieremiae

Music of Dauid of Hieremias

Gallicanum [Weber–Gryson]

dauid[1] hieremiae[2]

Of Dauid of Hieremias

Sahidic Coptic [Chappell]

ⲡⲁ ⲓⲉⲣⲏⲙⲓⲁⲥ

The one of Ierēmias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲁ ⲓ[ⲉⲣⲏⲙⲓⲁⲥ ⲉ]ⲇⲁ[ⲩⲉ]ⲓⲇ

The one of Ierēmias connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ ⲛ̀ⲧⲉ[3] ⲓⲉⲣⲉⲙⲓⲁⲥ

The one of Dauid of Ieremias

Syrohexapla [Hiebert]

ܠܕܘܝܕ ܡܙܡܘܪ ܕܠܐ ܟܬܝܒ ܒܗ

ܒܝܕ ܝܕ ܐܝܪܡܝ ,ܡܠܟ ܒܝܕ ܕܐ

Connected to Dāwîḏ Praise Yāʾ in the hand of ʾEramyāʾ

which has no overwriting on it at the ʿEḇrāians

---

1. dauid psalmus I L K Φ; psalmus dauid Clementine; ipsi dauid lamentatio W
2. > I
3. ⲉⲑⲃⲉ Q T

PSALM 138/137

Masoretic Hebrew [BHS]

| לְדָוִד[1]

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω δαγιδ[2]

Connected to Dauid

The Three [Field]

A: ————

Θ: τω δαγιδ

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

על יד דוד[3]

On the hand of Dāwid

---

1. > a few mss. (BHS)

2. τω δαγιδ] ψαλμοc τω δαγιδ *L(few)*; τω δαγιδ ψαλμοc *L(few)*; τω δαγιδ zαχαριογ A 2017 *L(some)*; τω δαγιδ zαχαριαc T; τω δαγιδ ψαλμοc zαχαριογ 55 *L(few)*; ψαλμοc τω δαγιδ zαχαριογ *L(some)*

3. על יד דוד] לדוד C P P17

PSALM 138/137

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ipsi dauid

Connected to Dauid himself

γ: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

ipsi dauid

Connected to Dauid himself

Sahidic Coptic [Chappell]

ⲡⲁ ⲍⲁⲭⲁⲣⲓⲁⲥ ⲉⲇⲁⲩⲉⲓⲇ

The one of Zakharias connected to Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲁ ⲍⲁⲭⲁⲣⲓⲁⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The one of Zakharias connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲫⲁ ⲇⲁⲩⲓⲇ ⲛ̀ⲧⲉ[1] ⲍⲁⲭⲁⲣⲓⲁⲥ

The one of Dauid of Zakharias

Syrohexapla [Hiebert]

ܠܕܘܝܕ

Of Dāwîd̲

1. ⲛⲉⲙ M O

PSALM 139/138

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ לְדָוִד מִזְמֹור

For the leader connected to Dāwid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος[1] τω δαγιδ ψαλμος[2] [3]

For the end connected to Dauid music

The Three [Field]

Σ: επινικιος του δαγιδ . . .

Of conquest of Dauid . . .

Iuxta Hebraeos [Weber–Gryson]

pro uictoria dauid canticum

For the conquest of Dauid song

Targum [de Lagarde, mod.]

לשבחא על יד דוד תושבחתא

For the praiser onn the hand of Dāwid praise

---

1. εις το τελος] > *L(few)*
2. τω δαγιδ ψαλμος] ψαλμος τω δαγιδ 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[1]

For the end of Dauid *music*

Sahidic Coptic [Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲡⲁ ⲍⲁⲭⲁⲣⲓⲁⲥ ϩⲙ̄ ⲡϫⲱⲱⲣⲉ ⲉⲃⲟⲗ

For the end the *music* of Daueid the one of Zakharias in the dispersion

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]ⲇⲁⲩ[ⲉⲓⲇ ⲉ̀]ⲃⲁⲗ

. . . Daueid . . .

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ[2] ⲡⲓⲯⲁⲗⲙⲟⲥ[3] ⲛ̀ⲧⲉ[4] ⲇⲁⲩⲓⲇ ⲛ̀ⲧⲉ ⲍⲁⲭⲁⲣⲓⲁⲥ ϧⲉⲛ[5] ⲡⲓϫⲱⲣ ⲉⲃⲟⲗ[6]

For the end the *music* of Dauid of Zakharias in the dispersion

Syrohexapla [Hiebert]

ܠܡܢܨܚ ܡܙܡܘܪ ܠܕܘܝܕ

At the end music connected to Dāwîd

---

1. dauid psalmus] psalmus dauid R I W K Clementine
2. ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ] ⲉⲡϫⲱⲕ L; > P T
3. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H L O Q V W X
4. ⲛ̀ P
5. ⲛⲉⲙ M O V; ⲛ̀ⲉ P*
6. ⲉⲃ L

PSALM 140/139

Masoretic Hebrew [BHS]

לַמְנַצֵּחַ מִזְמ֥וֹר לְדָוִֽד

For the leader music connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϵιc το τϵλοc[1] ψαλμοc τω δαγιδ[2]

For the end music connected to Dauid

The Three [Field]

A: τω νικοποιω μελωδημα του δαγιδ

For the conqueror tune of Dauid

Iuxta Hebraeos [Weber–Gryson]

pro uictoria canticum dauid

For the conquest song of Dauid

Targum [de Lagarde, mod.]

לשבחא תושבחתא על יד דוד[3]

For the praiser praise on the hand of Dāwiḏ

---

1. ϵιc το τϵλοc] > 2009 (apparently)
2. ψαλμοc τω δαγιδ] τω δαγιδ ψαλμοc B S
3. לדוד] על יד דוד 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]

ⲉⲡϫⲱⲕ ⲉⲃⲟⲗ ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲉ̀]ⲡϫⲟⲕ [ⲉ̀ⲃⲁⲗ ⲡⲉⲯⲁⲗ]ⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

For the end the *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲡϫⲱⲕ[1] ⲉⲃⲟⲗ[2] ⲡⲓⲯⲁⲗⲙⲟⲥ[3] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

For the end the *music* of Dauid

Syrohexapla [Hiebert]

ܠܓܒܝܬ ܡܙܡܘܪ ܠܕܘܝܕ

At the end connected to Dāwîd̲ music

---

1. ⲡϫⲱⲕ L
2. > D L P T W X
3. ⲙ̀ⲡⲓⲯⲁⲗⲙⲟⲥ D G H L M O P Q T V W X

PSALM 141/140

Masoretic Hebrew [BHS]

מִזְמ֗וֹר לְדָוִ֫ד

Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ[1]

Music connected to Dauid

The Three [Field]

A: μελωδημα του δαγιδ

Tune of Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum dauid

Song of Dauid

Targum [de Lagarde, mod.]

תושבחתא לדוד

Praise connected to Dāwid

1. ψαλμος τω δαγιδ] τω δαγιδ ψαλμος *L(few)*

PSALM 141/140

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid

Music connected to Dauid himself

γ Rom: psalmus dauid

Music of Dauid

Gallicanum [Weber–Gryson]

' psalmus dauid

Music of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉ̀ⲇⲁⲩⲉⲓⲇ

The *music* connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[2] ⲇⲁⲩⲓⲇ

The *music* of Dauid

Syrohexapla [Hiebert]

ܡܙܡܘܪ ܕܠܕܘܝܕ

Music connected to Dāwîd

---

1. + in finem I K
2. ⲛ̀ D*

PSALM 142/141

Masoretic Hebrew [BHS]

מַשְׂכִּיל לְדָוִד בִּהְיוֹתוֹ בַמְּעָרָה תְּפִלָּה

Comprehender connected to Dāwid in his being in the cave prayer

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ϲγνεϲεωϲ[1] τω δαγιδ εν τω ειναι αγτον εν τω ϲπηλαιω [2] προϲεγχη[34]

Of comprehension connected to Dauid in his being in the cave prayer

The Three [Field]

A: επιϲτημονοϲ τογ δαγιδ . . .

Of an understanding one of Dauid . . .

Iuxta Hebraeos [Weber–Gryson]

eruditio[5] dauid cum esset in spelunca oratio

Education of Dauid when he was being in the *cave* speech

Targum [de Lagarde, mod.]

שׂכלא טבא על ידי דוד במהויה באספלידא צלותא

Good comprehension on the hands of Dāwid in his being in the *cave* prayer

---

1. ψαλμοϲ *L(few)*
2. + εν (τη) ερημω *L(few)*
3. προϲεγχομενον *L(most)*; > *L(few)*
4. εν τω ειναι αγτον εν τω ϲπηλαιω προϲεγχη] > *L(few)*
5. eruditi 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]

[ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ][1]

[The *music* of Daueid]

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲉⲩⲕⲁϯ[2] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲉϥⲭⲏ ϧⲉⲛ[3] ⲡⲓⲃⲏⲃ ϯⲡⲣⲟⲥⲉⲩⲭⲏ[4]

For a comprehension of Dauid as he is existing in the cave the *prayer*

Syrohexapla [Hiebert]

ܨܠܘܬܐ ܕܡܣܬܟܠܐ ܥܠ ܕܕܘܝܕ ܒܡܥܪܬܐ ܒܗ̇ܝ ܗܘܬ

Prayer of comprehension connected to Dāwîḏ when he was in the cave

---

1. missing in L; this plus additional line in W33
2. ϯⲡⲣⲟⲥⲉⲩⲭⲏ Q T
3. ⲉϥⲭⲏ ϧⲉⲛ] ϧⲉⲛ Q; ⲉϥϧⲉⲛ T
4. > P Q T

PSALM 143/142

Masoretic Hebrew [BHS]

מִזְמ֥וֹר לְדָוִֽד

Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ψαλμος τω δαγιδ [12]

Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

canticum dauid

Song of Dauid

Targum [de Lagarde, mod.]

שׁבחא[3] לדוד

Praise connected to Dāwid

---

1. + οτε A B S Rahlfs; οποτε *L(few)*
2. + αγτον ο γιος κατεδιωκει B S Rahlfs; αγτον ο γιος κατεδιωξεν A; αγτον ο γιος αγτογ κατεδιωκεν T; αγτον εδιωκεν αβεσσαλωμ ο γιος αγτογ R 55 2027 *L(few)*; κατεδιωκεν αγτον αβεσσαλωμ ο γιος αγτογ *L(some)*; κατεδιωκεν αγτον ο γιος αγτογ αβεσσαλωμ *L(some)*; ο γιος αγτον κατεδιωκεν αβεσσαλωμ *L(few)*; ο γιος . . . εδιωκεν αβεσσαλωμ 1219
3. תושׁבחתא 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[1] filius eum persequebatur[2]

Music of Dauid since the son was pursuing him

Sahidic Coptic [Chappell]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲛ̄ⲧⲉⲣⲉ ⲡⲉϥϣⲏⲣⲉ ⲡⲱⲧ ⲛ̄ⲥⲱϥ

The *music* of Daueid when his son ran after him

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲡⲉⲯⲁⲗⲙⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ϩ[ⲙ ⲡⲧ]ⲣⲉ ⲡⲉϥϣⲏⲣⲉ ⲡⲏⲧ ⲛ̀ⲥⲟϥ

The *music* of Daueid while his son was running after him

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ[3] ⲇⲁⲩⲓⲇ ϩⲟⲧⲉ[4] ⲁϥⲃⲟⲱⲓ[5] ⲛ̀ⲥⲱϥ[6] ⲛ̀ⲭⲉ ⲡⲉϥϣⲏⲣⲓ[7]

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. ⲛ̀ D
4. > D G H L M O P Q T V W X
5. ⲉϥⲃⲟⲱⲓ G H L M O P Q T V W X
6. > P V
7. ⲡⲉϥϫⲥ P

PSALM 143/142 (cont.)

Syrohexapla [Hiebert]

ܠ ܕܘܝ ܒܪ ܐܒ [1]ܫܠܡ ܕ ܒܪ ܕܘܝ ܕܡܙܡܪ

Music connected to Dāwîd when ʾAbšālôm his son was pursuing him

1. ܫܠܡ E F

PSALM 144/143

Masoretic Hebrew [BHS]

לְדָוִ֗ד ׀

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[1] τω[2] δαγιδ [3]

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

על יד דוד

On the hand of Dāwid

---

1. + ψαλμος *L(some)*
2. του *L(few)*
3. + προς τον γολιαδ A B R *L(some)*(sil) Rahlfs; εις τον γολιαδ 55 *L(few)*; προς τον γολιαθ 1219[s] *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 Dauid to Golian

Rom: dauid aduersus coliam

Of Dauid toward Goliam

Gallicanum [Weber–Gryson]

[1] dauid aduersus coliad[2]

Of Dauid toward Goliad

Sahidic Coptic [Chappell]

ⲡⲁ ⲇⲁⲩⲉⲓⲇ ⲛⲁϩⲣⲏ̄ ⲅⲟⲗⲓⲁⲑ

The one of Daueid in front of Goliath

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ⲡⲁ ⲇⲁⲩⲉⲓⲇ ⲛ̀ⲛⲁϩⲣⲉⲛ ⲅⲟⲗⲓⲁⲑ]

The one of Daueid in front of Goliath

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲟⲩⲃⲉ[3] ⲅⲟⲗⲓⲁⲑ[4]

The *music* of Dauid toward Goliath

Syrohexapla [Hiebert]

ܠܓܠܝܬ ܥܠ ܕܘܝܕ

Connected to Dāwîd at Gôlyād

---

1. + psalmus Clementine
2. aduersus coliad] ad coliam I
3. ⲉⲟⲃⲉ G H O P Q T
4. ⲅⲟⲗⲓⲁⲇ Q

PSALM 145/144

Masoretic Hebrew [BHS]

תְּהִלָּה[1] לְדָוִד

Praise connected to Dāwiḏ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲓⲛⲉⲥⲓⲥ[2] ⲧⲱ[3] ⲇⲁⲩⲓⲇ

Praising connected to Dauid

The Three [Field]

A: ⲩⲙⲛⲏⲥⲓⲥ ⲧⲟⲩ ⲇⲁⲩⲓⲇ

Acclaiming of Dauid

Σ: ⲩⲙⲛⲟⲥ ⲧⲟⲩ ⲇⲁⲩⲓⲇ

Acclaim of Dauid

Θ: ⲁⲓⲛⲉⲥⲉⲱⲥ ⲧⲱ ⲇⲁⲩⲓⲇ

Of praising connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

ℎⲩⲙⲛⲩⲥ ⅆⲁⲩⅈⅆ

Acclaim of Dauid

Targum [de Lagarde, mod.]

תושבחתא לדוד

Praise connected to Dāwiḏ

---

1. תפלה Qumran: 11QPs[a]
2. ⲁⲓⲛⲉⲥⲉⲱⲥ A S T *L(some)*; ⲯⲁⲗⲙⲟⲥ ⲁⲓⲛⲉⲥⲉⲱⲥ *L(few)*; ⲁⲓⲛⲟⲥ *L(few)*
3. ⲧⲟⲩ B

PSALM 145/144

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: laus ipsi dauid

Praise connected to Dauid himself

γ: laudatio dauid psalmus

Praising of Dauid *music*

Rom: laudatio ipsi dauid

Praising connected to Dauid himself

Gallicanum [Weber–Gryson]

laudatio ' dauid

Praising of Dauid

Sahidic Coptic [Chappell]

ⲡⲉⲥⲙⲟⲩ ⲛ̄ⲇⲁⲩⲉⲓⲇ

The praise of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲡⲓⲥⲙⲟⲩ[2] ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ

The praise of Dauid

Syrohexapla [Hiebert]

ܫܒܚ [3]ܠܕܘܝܕ

Of praise connected to Dāwîd̲

---

1. + ipsi I Clementine
2. ⲡⲭⲱⲟⲩ D; ⲡⲓⲯⲁⲗⲙⲟⲥ P
3. ܠܕܘܝܕ E F H J

PSALM 146/145

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ][1]

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ [2]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

alleluia

Alleluia

Targum [de Lagarde, mod.]

[4][הללויה[3]]

[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading. > a few mss. (BHS)
2. + ΑΓΓΑΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ 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]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲡⲁ ⲁⲅⲅⲁⲓⲟⲥ ⲙ̄ⲛ̄ ⲍⲁⲭⲁⲣⲓⲁⲥ

Allēlouia the one of Aggaios and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲫⲁ[1] ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ[2]

Allēlouia the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

ܗܠܠܘܝܐ ܕܚܓܝ ܘܕ[3]ܙܟܪܝ

Praise Yāʾ of Ḥaggay and of Zk̲aryāʾ

---

1. ⲁⲫⲁ W
2. ⲍⲁⲭⲁⲣⲓⲟⲥ M
3. ܕܙܟܪܝ E

PSALM 147.1–11/146

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ]
[הַלְלוּ יָהּ ו][1]
[Praise Yāh]
[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

alleluia
Alleluia

Targum [de Lagarde, mod.]

[הללויה[3]]
[הללויה[4]][5]
[Praise Yāh]
[Praise Yāh]

---

1. As first phrase of the Psalm (duplicated)/last phrase of preceeding Psalm, not a heading.
2. + ⲁⲅⲅⲉⲗⲟⲩ ⲕⲁⲓ ⲍⲁⲭⲁⲣⲓⲟⲩ A B S Rahlfs
3. שבחו אלהא M
4. שבחו אלהא M
5. As first phrase of the Psalm (duplicated)/last phrase of preceeding Psalm, not a heading.

PSALM 147.1–11/146

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ⲁⲗⲗⲉⲗⲩⲓⲁ ⲁⲥⲥⲁⲉⲓ ⲉⲧ ⲍⲁⲥⲥⲁⲣⲓⲁⲉ[1]

Alleluia of Aggaeus and Zaccarias

Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ ⲁⲥⲥⲉⲓ ⲉⲧ ⲍⲁⲥⲥⲏⲁⲣⲓⲁⲉ[2]

Alleluia of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓ̈ⲁ [3]

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩⲓ̈ⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲫⲁ[4] ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ[5][6]

Allēlouia the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

ܫܒܚܘ ܝܗ ܕܚܓܝ ܘܕܙܟܪܝܐ ܡܙܡܪ

Praise Yāʾ of Ḥaggay and of Zk̲aryāʾ music

---

1. ms. γ reads ⲍⲁⲥⲏⲁⲣⲓⲁⲉ
2. ⲁⲥⲥⲉⲓ ⲉⲧ ⲍⲁⲥⲥⲏⲁⲣⲓⲁⲉ] > I W Clementine
3. + ⲡⲁ ⲁⲅⲅⲁⲓⲟⲥ ⲛⲙ̄ ⲍⲁⲭⲁⲣⲓⲁⲥ B (apparently)
4. ⲁⲫⲁ W
5. ⲍⲁⲭⲁⲣⲓⲟⲥ W X
6. ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲫⲁ ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ] ⲫⲁ ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ ⲁⲗⲗⲏⲗⲟⲩⲓⲁ Q

PSALM 147.12–20/147

Masoretic Hebrew [BHS]

————

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΑΛΛΗΛΟΥΙΑ [1]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

————[2]

Targum [de Lagarde, mod.]

————

1. + ΑΓΓΑΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ A B S Rahlfs
2. Alleluia F I A K S

PSALM 147.12–20/147

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ⲁⲗⲗⲉⲗⲩⲓⲁ ⲁⲥⲥⲁⲉⲓ ⲉⲧ ⲍⲁⲥⲥⲏⲁⲣⲓⲁⲉ

Alleluia of Aggaeus and Zaccharias

γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

ⲁⲗⲗⲉⲗⲩⲓⲁ [1]

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲡⲁ ⲁⲅⲅⲁⲓⲟⲥ[2] ⲙⲛ̄ ⲍⲁⲭⲁⲣⲓⲁⲥ

Allēlouia the one of Aggaios and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲡⲁ ⲁⲅⲁⲓⲟⲥ ⲙⲉⲛ [ⲍ]ⲁⲭⲁⲣⲓ[ⲁⲥ]

Allēlouia the one of Agaios and Zakharias

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲫⲁ[3] ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ[4][5]

Allēlouia the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

ܫܒܚܘ ܝܗ ܕܚܓܝ [6]ܘܕܙܟ

Praise Yāʾ of Ḥaggay and of Zk̲aryāʾ

---

1. + ⲁⲥⲥⲉⲓ ⲉⲧ ⲍⲁⲥⲥⲏⲁⲣⲓⲁⲉ F
2. Budge incorrectly reads ⲁⲅⲁⲓⲟⲥ
3. ⲁⲫⲁ W
4. ⲍⲁⲭⲁⲣⲓⲟⲥ W X
5. ⲫⲁ ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ] > T
6. ⲙ.ⲁⲗⲗⲙ E

PSALM 148

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ]
[הַלְלוּ יָהּ ו][1]
[Praise Yāh]
[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][3]
ⲁⲗⲗⲉⲗⲩⲓⲁ
[*Alleluia*]
Alleluia

Targum [de Lagarde, mod.]

[הללויה[4]]
[הללויה[5]][6]
[Praise Yāh]
[Praise Yāh]

---

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. + ⲁⲅⲅⲁⲓⲟⲩ ⲕⲁⲓ ⲍⲁⲭⲁⲣⲓⲟⲩ A B S Rahlfs
3. As last phrase of preceeding Psalm, not part of heading. As part of heading: F Σ; > K Θ S L Harden
4. שבחו אלהא M
5. שבחו אלהא M; שבחו יה C; > P
6. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.

PSALM 148

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ⲁⲗⲗⲉⲗⲩⲓⲁ ⲁⲥⲥⲁⲉⲓ ⲉⲧ ⲍⲁⲥⲥⲏⲁⲣⲓⲁⲉ

Alleluia of Aggaeus and Zaccharias

γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

' ⲁⲗⲗⲉⲗⲩⲓⲁ[2]

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩϊⲁ ⲡⲁ ⲁⲅⲅⲁⲓⲟⲥ[3] ⲙ̄ⲛ̄ ⲍⲁⲭⲁⲣⲓⲁⲥ

Allēlouia the one of Aggaios and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗ[ⲟⲩϊⲁ ⲡⲁ ⲁⲅⲁⲓ̈]ⲟⲥ ⲙⲉⲛ [ⲍⲁⲭⲁⲣϊⲁⲥ]

Allēlouia the one of Agaios and Zakharias

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ ⲫⲁ[4] ⲁⲅⲅⲉⲟⲥ ⲛⲉⲙ ⲍⲁⲭⲁⲣⲓⲁⲥ

Allēlouia the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

ܫܒܚܘ ܝܗ ܫܒܚܘ ܝܗ[5] ܥܠ ܚܓܝ ܘܥܠ ܙܟܪܝ

Praise Yāʾ praise Yāʾ of Ḥaggay and of Zk̲aryāʾ

---

1. + [ⲁⲗⲗⲉⲗⲩⲓⲁ] (as last phrase of preceeding Psalm, not part of heading) Clementine; ⲁⲗⲗⲉⲗⲩⲓⲁ F
2. > S
3. Budge incorrectly reads ⲅⲅⲁⲓⲟⲥ
4. ⲁⲫⲁ W
5. ܫܒܚܘ ܝܗ ܫܒܚܘ ܝܗ] ܫܒܚܘ ܝܗ ܫܒܚܘ ܝܗ E; ܫܒܚܘ ܝܗ F

PSALM 149

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ]
[הַלְלוּ יָהּ ו][1]
[Praise Yāh]
[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[alleluia][3]
alleluia
[*Alleluia*]
Alleluia

Targum [de Lagarde, mod.]

[שבחו ית יהוה[4]]
[[5]————][6]
[Praise YHWH]
[————]

---

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. + ⲁⲅⲅⲉⲗⲟⲩ ⲕⲁⲓ ⲍⲁ(ⲕ)ⲭⲁⲣⲓⲟⲩ R *L(some)*
3. As last phrase of preceeding 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 P17 P110; שבחו אלהא M
5. הללויה P17 P110; שבחו יה C; שבחו אלהא M
6. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.

PSALM 149

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: alleluia accaei et zachariae

Alleluia of Aggaeus and Zaccharias

γ: alleluia psalmus dauid

Alleluia music of Dauid

Rom: alleluia

Alleluia

Gallicanum [Weber–Gryson]

[1] alleluia[2]

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟ[ⲩⲓⲁ]

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

[3]ܗܠܠܘܝܐ ܗܠܠܘܝܐ

Praise Yāʾ praise Yāʾ

---

1. + [alleluia] (as last phrase of preceeding Psalm, not part of heading) Clementine; alleluia F Φ
2. > S
3. ܗܠܠܘܝܐ H1

PSALM 150

Masoretic Hebrew [BHS]

[הַלְלוּ־יָהּ]
[הַלְלוּ יָהּ ו][1]
[Praise Yāh]
[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ [2]
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ⲁⲗⲗⲉⲗⲩⲓⲁ][3]
ⲁⲗⲗⲉⲗⲩⲓⲁ
[*Alleluia*]
Alleluia

Targum [de Lagarde, mod.]

[הללויה[4]]
[הללויה[5]][6]
[Praise Yāh]
[Praise Yāh]

---

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. + ⲁⲅⲅⲁⲓⲟⲩ ⲕⲁⲓ ⲍⲁⲭⲁⲣⲓⲟⲩ *L(few)*
3. As last phrase of preceeding 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 preceeding Psalm, not a heading.

PSALM 150

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ⲁⲗⲗⲉⲗⲩⲓⲁ

Alleluia

Gallicanum [Weber–Gryson]

' ⲁⲗⲗⲉⲗⲩⲓⲁ[2]

Alleluia

Sahidic Coptic [Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ⲁⲗⲗⲏⲗⲟⲩⲓⲁ

Allēlouia

Syrohexapla [Hiebert]

ܗܠܠܘܝܐ ܗܠܠܘܝܐ

Praise Yāʾ praise Yāʾ

---

1. + [ⲁⲗⲗⲉⲗⲩⲓⲁ] (as last phrase of preceeding Psalm, not part of heading) Clementine; ⲁⲗⲗⲉⲗⲩⲓⲁ F Φ
2. > S

PSALM 151

Masoretic Hebrew [BHS]

[not included][1]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΟΥΤΟϹ Ο ΨΑΛΜΟϹ ΙΔΙΟΓΡΑΦΟϹ [2] ΕΙϹ[3] ΔΑΥΙΔ ΚΑΙ ΕϢΩΘΕΝ[4] ΤΟΥ ΑΡΙΘΜΟΥ [5] [6]

This music is self-written connected to Dauid and outside of the number

---

1. 151A: הללויה לדויד בן ישי Qumran: 11QPs[a]

   151B: תחלת גב[ו]רה ל[דו]יד משמשחו נביא אלוהים Qumran: 11QPs[a]

2. + ΕϹΤΙ *L(few)*
3. ΤΟΥ A R T *L(many)*; ΤΩ 55 *L(some)*
4. ΕϢΩ *L(few)*
5. + ΤΩΝ ΡΝ ΨΑΛΜΟΝ *L(many)*; ΤΩΝ ΡΝ *L(few)*
6. + ΟΤΕ ΕΜΟΝΟΜΑΧΗϹΕΝ ΤΩ ΓΟΛΙΑΔ B S Rahlfs; ΟΤΕ ΕΜΟΝΟΜΑΧΗϹΕΝ 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[1] et[2] extra numerum cum pucnauit cum coliad[3] [4]

This *music* specially written of Dauid and outside the number when he fought with Goliad

---

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]

ⲛⲉⲯⲁⲗⲙⲟⲥ ⲛ̄ⲇⲁⲩⲉⲓⲇ ⲣⲛ

ⲡⲉⲓⲯⲁⲗⲙⲟⲥ[1] ⲛ̄ⲧⲁ ⲇⲁⲩⲉⲓⲇ ⲥⲁϩⲧ̄ ⲉⲧⲟⲟⲧ̄ⲧ̄[2] ⲉⲧⲙ̄ⲡⲃⲟⲗ ⲛ̄ⲧⲏ[3] ⲡⲉ

ⲛ̄ⲧⲉⲣⲉⲧⲙⲓⲱⲉ ⲙⲛ̄ ⲅⲟⲗⲓⲁⲑ

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]

ⲛⲉⲯⲁⲗⲙ[ⲟⲥ ⲛ̀ⲇⲁⲩⲉⲓⲇ ⲣ̄]ⲛ̄

ⲡⲉⲓ ⲡⲉ [ⲡⲉⲯⲁⲗⲙⲟⲥ ⲉⲑⲗ] ⲇⲁⲩⲉⲓⲇ [ⲥⲉϩⲧ ⲉⲧⲁⲧⲧ ⲉⲧⲙ]ⲡⲁⲗ ⲛ̀ⲧⲏ [ⲡⲉ]

[ⲛⲧⲉⲣⲉⲧ]ⲙⲓⲱⲉ ⲙⲉⲛ ⲅⲟⲗ[ⲓⲁⲑ]

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]

ϥⲁⲓ ⲡⲉ ⲡⲓⲯⲁⲗⲙⲟⲥ ⲛ̀ⲧⲉ ⲇⲁⲩⲓⲇ ⲉⲧⲁⲧⲥϧⲏⲧⲧ[4] ⲙ̀ⲙⲁⲩⲁⲧⲧ ⲉⲧⲥⲁⲃⲟⲗ[5] ⲙ̀ⲡⲓⲁⲣⲓⲑⲙⲟⲥ

ϩⲟⲧⲉ ⲉⲧⲁⲧϯ ⲙ̀ⲙⲁⲩⲁⲧⲧ ⲛⲉⲙ ⲅⲟⲗⲓⲁⲑ[6]

This is the *music* of Dauid which he wrote alone it being outside of the *number*

when he fought alone with Goliath

---

1. Budge incorrectly reads ⲡⲉⲯⲁⲗⲙⲟⲥ
2. unclear; Budge reads ⲉⲧⲥⲟⲧⲧ̄
3. unclear; Budge reads ⲛ̄ⲧⲉ
4. ⲉⲧⲁⲧϧⲏⲧⲧ P
5. ⲥⲁⲃⲟⲗ D G H O W X
6. ⲕⲟⲗⲓⲁⲑ M

PSALM 151 (cont.)

Syrohexapla [Hiebert]

ܗܢ ܡܙܡܘܪ ܕܝ ܕܒܠܐ ܕܒܝܕ ܕܘܝܕ ܕܝ ܡܢ ܪܝܫܝܬ ܡܢ [1]
ܠܐ ܕܡ [2] ܒܚܠܡ ܥܡ ܓܠܝܐܕ [3]ܡܚܪܒ ܡܫܝ
ܡܢ ܒܟܠ ܕܟ ܐܬܟܬܒ ,ܐܠܐ ܒܬ [4]

This music of his one of Dāwîd's writing and it is outside of the number
yet it isn't found in all the copies
when he alone fought with Gôlyād

1. + ܡܙܡܘܪ E; ܕܝ ܡܙܡܘܪ F
2. ܒܟ F
3. ܡܚܪܒ ܡܫܝ ܥܡ ܓܠܝܐܕ ܠܐ] ܪܝܫܝܬ ܡܟܬܒ ܪܟܒ E
4. + ܐܠ ܐܝܟ A^{mg} J

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 havemade 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.[1] 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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