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Approaching the Psalms: The Psalm Headings in the Early Versions

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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

Abraham Josiah Chappell

2015
ABSTRACT OF THE DISSERTATION

Approaching the Psalms:
The Psalm Headings in the Early Versions

by

Abraham Josiah Chappell
Doctor of Philosophy in Near Eastern Languages and Cultures
University of California, Los Angeles, 2015
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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.

Yona Sabar
S. Peter Cowe
Ra’anan S. Boustan

William M. Schniedewind, Committee Chair

University of California, Los Angeles
2015
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>ix</td>
</tr>
<tr>
<td>VITA</td>
<td>x</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Past Research</td>
<td>2</td>
</tr>
<tr>
<td>Methodological Considerations</td>
<td>4</td>
</tr>
<tr>
<td>Plan of the Present Study</td>
<td>8</td>
</tr>
<tr>
<td>General Bibliography</td>
<td>14</td>
</tr>
<tr>
<td>PART ONE: THE EARLY VERSIONS</td>
<td>17</td>
</tr>
<tr>
<td>THE PSALMS IN HEBREW</td>
<td>18</td>
</tr>
<tr>
<td>The Origins of the Book of Psalms</td>
<td>18</td>
</tr>
<tr>
<td>The Masoretic Text</td>
<td>18</td>
</tr>
<tr>
<td>The Dead Sea Scrolls</td>
<td>21</td>
</tr>
<tr>
<td>Hebrew Textual Witnesses</td>
<td>22</td>
</tr>
<tr>
<td>Hebrew Bibliography</td>
<td>24</td>
</tr>
</tbody>
</table>

v
THE PSALMS IN GREEK 28
   The Old Greek 28
   The Three Revisers 30
   Origen’s Hexapla 32
   Christian Interpretation of the Greek Psalm Headings 34
   Greek Textual Witnesses 39
   Greek Bibliography 42

THE PSALMS IN LATIN 48
   The Old Latin 48
   Jerome’s Psalms Translations 48
   Further Developments 50
   Latin Textual Witnesses 53
   Latin Bibliography 57

THE PSALMS IN COPTIC 61
   Overview of the Coptic Versions 61
   The Sahidic Version 62
   The Oxyrhynchitic Version 64
   The Bohairic Version 65
   Other Dialects 67
   Coptic Textual Witnesses 67
   Coptic Bibliography 74
CONCLUSION

The Status of the Headings in the Early Versions 510
The Function of the Headings in the Early Versions 512
Further Research 513
Other Languages Bibliography 515
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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.

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. 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 (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. 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

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.

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

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

**Primary Sources: The Manuscript Traditions**

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

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

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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 Odes¹). 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:

Hebrew:
- Masoretic Text (and Dead Sea Scrolls variants)*

Greek:
- Old Greek*
- The Three Revisers, the new Greek versions of Akulas/Aquila, Summakhos/Symmachus, and Theodotion*
- 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”*

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)
   - Syriac Peshîta (2nd century)
   - Jerome’s Psalterium iuxta Hebraeos* (late 4th century)
   - Targum of Psalms* (uncertain, perhaps 4th–6th century)

2) Secondary translations from Greek (the “daughters of the Septuagint”):
   - Old Latin, including the Psalterium Romanum* (2nd century)
   - Origen’s Hexaplaric revision (early 3rd century)
   - Sahidic Coptic* (3rd century)
   - Bohairic Coptic* (probably 4th century)
   - Jerome’s Psalterium Gallicanum,* based on Origen’s Hexapla (late 4th century)
   - The so-called “Syrohexapla”* (7th century)

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

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.

**General Bibliography**

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


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 73–83²) 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 Dāwid 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

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

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

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

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

7. Gruber argues Rashî was born in 1030 (2004, 2).
This book is composed of ten poetic genres [each identifiable by a characteristic introductory expression]: leading, instrumental music, psalm, song, hallel [i.e., ‘praise’], prayer, berakah [i.e., ‘blessing’], thanksgiving, laudations, Hallelujah. These correspond numerically to the ten people who composed [the 150 compositions contained in] it: Adam,\(^1\) 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 wĕhaddinîn], i.e., the tribulations, which overtook him [King David] and Israel.\(^5\)

Throughout his commentary Rashi 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 Rashi 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.
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* (11QPsᵃ/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):

- 4QPsᵃ: Psalm 104 (also 11QPsᵃ)
- 4QPsᵇ: Psalm 99
- 4QPsᶜ: Psalm 33
- 11QPsᵃ: Psalms 104 (also 4Qpsᵃ), 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: Ḫērēy) differed from what was written (Kêtìh). These are quite rare in the Psalm headings, only occurring twice (Psalms 39 and 77). Both instances relate to the written form Yēdîṭûn (read: Yēdûṭûn)—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.

<table>
<thead>
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<th>symbol</th>
<th>other</th>
<th>location</th>
<th>designation</th>
<th>date</th>
<th>notes</th>
</tr>
</thead>
</table>
| 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 | 1008 | basis for BHS, BHQ |
| 1QPs⁵ | 1Q10 | Jerusalem | Israel Museum, Shrine of the Book | ?    |       |
| 1QPs⁶ | 1Q11 | Jerusalem | Israel Museum, Shrine of the Book | ?    |       |
| 1QPs⁷ | 1Q12 | Jerusalem | Israel Museum, Shrine of the Book | ?    |       |

² Ulrich 2012.
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**Hebrew Bibliography**

**Primary Sources**

The Aleppo Codex website. Hosted by the Ben-Zvi Institute, Jerusalem. Online at aleppocodex.org


**Secondary Literature**


THE PSALMS IN GREEK

The Old Greek

According to the (rather legendary) story found in the Letter of Aristeas to Philokrates, 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 hebdomekonta, 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) 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.

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.
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—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 Lucanian 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) 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 ‘Aqîba. Around 140, he composed a translation which would both correct the “mistranslations” in the Septuagint used by Christians and conform to rabbinic interpretive practices of the time. As an example of the former, Aquila used neanias in place of parthenos for ‘almah in Isaiah 7.14; in Psalm 2.2 he used the synonym

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.
eileimmenos instead of the Septuagint's khrístos, 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, Theodotión. 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 Theodotión is his preference for transliterating Hebrew ritual and technical terms instead of

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1. Rahlfs 1979, lviii.
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 Ὄριγενῆς/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).

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 Rashi) 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. Grēgorys/Gregory of Nyssa² (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 **ἐἰς τὸ τέλος**, 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


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' (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.

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 εἰς τὸ τέλος in the context of Psalm 13 he remarks “‘To the end’ means concerning future events; but this is not factual, either.” 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. Theodore’s commentary on the Psalms, with its rationalistic focus on determining the original, historical circumstances of the Psalms remained a minority opinion in the face of more mystical, spiritual interpretations like those of the School of Alexandria. Others would accuse him (mostly after his death) of devaluing the important messianic Psalms; 125 years after his death, the Second Council of Constantinople (553) would pronounce the anathema on Theodore’s views. This posthumous downturn of Theodore’s legacy caused many of his works to be lost to posterity; fortunately, part of his Psalms commentary has been salvaged and was published by Devreesse in 1939. Theodore’s officially disparaged views on the Psalms had a surprising afterlife. His ideas turn up in Psalter

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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 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), 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*. 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. 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.

1. The same main text as the manual edition of the entire Septuagint, Rahlfs and Hanhart 2006.
2. Pietermsa and Wright, eds. 2007.
3. Rahlfs used the collation of around a hundred Psalters by Holmes and Parsons (1823) as the representative for this majority form of later manuscripts. This sample still would only account for a tenth of the full manuscript tradition, and thus can certainly be improved.
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47
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\textsuperscript{1}): \textit{si enim Latinis exemplaribus fides est adhibenda respondent 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.\textsuperscript{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

\begin{itemize}
\item[1.] See Weber–Gryson (5th ed.) 2007.
\item[2.] See Goins 2014, 188.
\end{itemize}
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 Psalter1 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:

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: 

\[\text{uox christi ad patrem de iudeis dicit}\]

II: 

\[\text{ad passionem christi pertinet}\]

III: 

\[\text{ecclesia contra iudeos ceterosque hereticos et centiles interpellat et christus de resurrectione sua dicit}\]

IV: 

\[\text{prophetatio david de quibus passus est}\]

V: 

\[\text{quod ipse pro nobis in mortis somno obdormiat et resurcat}\]

VI: 

\[\text{christus ad patrem de persecutoribus suis loquitur instruiturque fidelis populus ne mortem formidet quia auctor eius resurrectendo speravit ei uerae resurrectionis exhibuit}\]

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1. See Salmon 1959 for witnesses and variants.
Although in this example, only Series I specifically uses the *vox* phrasing, it is common throughout Series I, II, III, and VI. As can be seen, despite a few common thematic points, these series are literarily independent of each other.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,

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

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


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

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</tr>
<tr>
<td>I</td>
<td>VL 331</td>
<td>Rouen</td>
<td><strong>Psalter of St. Ebrulf/St. Audoin</strong>&lt;br&gt;Bibliothèque Municipale 24 (A. 41)</td>
<td>X</td>
<td>Ps (Gal+Heb) from Ireland</td>
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</table>

¹ See Salmon 1959. Not all the manuscripts in the following chart are surveyed by Salmon.
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<tr>
<th>Letter</th>
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<td>VL 316</td>
<td>Karlsruhe</td>
<td><strong>Triple Psalter of Reichenau</strong>&lt;br&gt;Badische Landesbibliothek, Aug. 38</td>
<td>early IX</td>
<td>Ps (Gal+Rom+Heb) from Reichenau/Augia Dives Monastery; series I, II</td>
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<tr>
<td>L</td>
<td>VL 421</td>
<td>Lyon and Paris</td>
<td><strong>Lyon Psalter</strong>&lt;br&gt;Bibliothèque de la Ville 425 (351) + BN, N. acq. lat. 1585</td>
<td>V/VI</td>
<td>Ps (Gal/OL mix) from Lyon</td>
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<td>L</td>
<td>VL 307</td>
<td>Montpellier</td>
<td><strong>Mondsee Psalter</strong>&lt;br&gt;Bibliothèque de la Faculté de Médecine 409</td>
<td>late VIII</td>
<td>Ps (Rom) from Mondsee Abbey</td>
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<tr>
<td>M</td>
<td>VL 459</td>
<td>New York</td>
<td><strong>Lincoln/Blickling Psalter</strong>&lt;br&gt;PML, M. 776</td>
<td>late VIII</td>
<td>Ps (Rom) from England; series I</td>
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<tr>
<td>P</td>
<td>VL 398</td>
<td>Cava/Monte Cassino</td>
<td>Archivio della Badia 559</td>
<td>XI/XII</td>
<td>Ps (Rom) probably from Monte Cassino</td>
</tr>
<tr>
<td>Q</td>
<td>VL 344</td>
<td>Vatican</td>
<td>BV, Urbinas lat. 585</td>
<td>1099–1105</td>
<td>Ps (Rom) from Monte Cassino</td>
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<tr>
<td>R</td>
<td>VL 330</td>
<td>Vatican</td>
<td><strong>Psalter of the Queen</strong>&lt;br&gt;BV, Regin. lat. 11</td>
<td>late VIII</td>
<td>Ps (Gal+Heb) from northern Gaul (Picardie?)</td>
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<tr>
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<td>VL 354</td>
<td>Vatican</td>
<td>BV, Regin. lat. 13</td>
<td>late XI</td>
<td>Ps (Rom) from Benevento or Naples</td>
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<td>S</td>
<td>VL 427</td>
<td>St. Gallen</td>
<td><strong>Psalter of Wolfcoz</strong>&lt;br&gt;Stiftsbibliothek 20</td>
<td>early IX</td>
<td>Ps (Gal) from Monastery of St. Gall</td>
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<td>S</td>
<td>VL 394</td>
<td>Stuttgart</td>
<td>Württembergische Landesbibliothek, Bibli. fol. 12a,b,c</td>
<td>VIII</td>
<td>Ps (Rom) perhaps from Echternach</td>
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<td>VL 327</td>
<td>Reims</td>
<td><strong>Psalter of Odalric</strong>&lt;br&gt;Bibliothèque Municipale 15 (A. 20)</td>
<td>XI</td>
<td>Ps (Gal+Rom+Heb) from Reims; series I, II</td>
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<td>VL 363</td>
<td>Vatican</td>
<td><strong>Pantheon Bible</strong>&lt;br&gt;BV, Vat. lat. 12958</td>
<td>early XII</td>
<td>Ps (Rom) from Rome or Umbria; series I</td>
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<tr>
<td>W</td>
<td>Vienna</td>
<td><strong>Dagulf's Golden Psalter</strong>&lt;br&gt;ÖNB, lat. 1861</td>
<td>late VIII</td>
<td>Ps (Gal) from Aachen; series I</td>
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<td>X</td>
<td>VL 360</td>
<td>Vatican</td>
<td>BV, Archivio di S. Pietro D. 156</td>
<td>late XII</td>
<td>Ps (Rom) probably from Monastery of St. Mary Major, Tivoli</td>
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<td>Madrid</td>
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<td>Codex Paulinus S. Paolo f. l. m.</td>
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<td>Rome</td>
<td>Codex Vaglicellianus Biblioteca Vallicelliana B. 6</td>
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<td>Karlsruhe</td>
<td>Badische Landesbibliothek, Aug. 112 fol. 80–89</td>
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<td>VL 300</td>
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<td>Verona Psalter Biblioteca Capitolare, I (1)</td>
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<td>Ps (OL) from northern Italy; Greek (= ms. R)/ Latin bilingual (Greek written with Latin letters) ed. G. Bianchini 1740</td>
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<td>VL 303</td>
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<td>Ps (OL) from France; ed. Sabatier 1751</td>
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<td><strong>[Vulgata (Sixto-) Clementina]</strong> Biblia Sacra Vulgatae Editionis Sixti Quinti iussu recognita (et auctoritate Clementis Octavi edita)</td>
<td>1592–1593</td>
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<td>r</td>
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<td><strong>[Roman edition]</strong> <em>Liber Psalmorum ex recensione Sancti Hieronymi.</em></td>
<td>1953</td>
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<td>London</td>
<td>J. M. Harden, ed. <em>Psalterium iuxta Hebraeos Hieronymi</em></td>
<td>1922</td>
<td>Ps (Heb) Weber-Gryson: h</td>
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**Latin Bibliography**

**Primary Sources**


**Secondary Literature**


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

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¹. Including the very important ms. L (BL, Oriental 5000), edited by Budge in 1898. See below.
². For more information about this and other Egyptian monasteries, see Meinardus 1992. For a quick survey, see Meinardus 2006, 45–48.
Monastery library comprise manuscripts dating from the 8th through the 12th century. Many biblical, liturgical, and exegetical works are represented, and Anne Boud’hors estimates that in the 11th century, the library of the White Monastery possessed no less than fifteen Psalters. 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.


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 Wadi al-Natrūn, and 2) manuscripts from elsewhere. The first family further divides into two subcategories. Manuscripts M, Q, and V were 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-Ṭuḥi 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 Library⁴ (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

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.

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<th>symbol</th>
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<th>notes</th>
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<td>SMB, P. 3259</td>
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<td>sa 80 and sa 81; IERE.AC</td>
<td>Dublin and Ann Arbor</td>
<td>CBL, Ms. C (Copt. Ms. 815) and UML (Special Collections), Mich. Ms. 167</td>
<td>VI/VII</td>
<td>from Monastery of Apa Ieremias, Saqqarah; in two mss (CBL: Ps 1–50; UML: Ps 51–151)</td>
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<td>F</td>
<td>sa 116</td>
<td>Washington</td>
<td>Freer Gallery, Ms. 1</td>
<td>V?</td>
<td>Paragraphed (small scale), modified unimodular; Worrell 1916; from Dayr Nahya</td>
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<td>BL, Oriental 5000</td>
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<td>Papyrus; Stichometric, modified unimodular; Budge 1898; from Upper Egypt; base text</td>
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<td>sa 62</td>
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<td>BL, Oriental 7561 (35–39)</td>
<td>VII</td>
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¹. See Schüssler’s Biblia Coptica series (1996–2012) for further information on most of these. In my research, I have discovered a few more joins and combinations.

². Online at [http://rmcisadu.let.uniroma1.it/cgi-bin/cmcl/entrata.cgi](http://rmcisadu.let.uniroma1.it/cgi-bin/cmcl/entrata.cgi).
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<td>sa 164</td>
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<td>XIV   Paper; Sahidic/Arabic bilingual</td>
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<td>sa 96</td>
<td>Turin</td>
<td>XIV   Paper; Peyron 1875</td>
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<td>sa 72</td>
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<td>sa 50</td>
<td>Paris</td>
<td>IX–X Stichometric, modified unimodular</td>
</tr>
<tr>
<td>W61</td>
<td>sa 61</td>
<td>Cairo, London, Paris, Vienna</td>
<td>IX (?) Stichometric, classic unimodular</td>
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<tr>
<td>W64</td>
<td>sa 64</td>
<td>London, Oxford, Paris, Vienna</td>
<td>VI/VII (?) Stichometric, classic unimodular; similar decorations to L (see 41, especially)</td>
</tr>
<tr>
<td>W91</td>
<td>sa 91//Rahlfs 2015</td>
<td>Cairo, London, New York, Paris, Vienna</td>
<td>V/VI (X?) Stichometric, modified unimodular; Greek/Sahidic bilingual;</td>
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<tr>
<td>W101</td>
<td>sa 101</td>
<td>Berlin, Cairo, Leiden, Paris, Vienna</td>
<td>XI (?) Paraphrased, bimodular; copied at Toutân in the Fayum; <em>expanded</em> headings (see especially 8, 9, 44, 64, 65)</td>
</tr>
</tbody>
</table>
The Oxyrhynchitic version in Part Two is taken from the diplomatic edition of the Mudil Codex.¹

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<td>W109</td>
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<td>W138</td>
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<tr>
<td>WO</td>
<td></td>
<td>Oslo</td>
<td>Schøyen Collection, Ms. 144 [19 leaves]</td>
<td>IV/V (??)</td>
<td>Stichometric, classic unimodular; similar decorations to L</td>
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<tr>
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<td></td>
<td>Paris, Vienna</td>
<td>(BN, ÖNB) [8 leaves]</td>
<td>VII/ VIII (??)</td>
<td>Paragraphed, bimodular; Wessely 1907</td>
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<tr>
<td>sa 94</td>
<td></td>
<td>Vienna</td>
<td>(ÖNB)</td>
<td>VII?</td>
<td>Papyrus; Wessely 1914</td>
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<tr>
<td>sa 110</td>
<td></td>
<td>London</td>
<td>BL, Oriental 4844</td>
<td>VIII?</td>
<td>Papyrus</td>
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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 four³ 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.

---

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.
<table>
<thead>
<tr>
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<td>B</td>
<td>Schwartz: C; Bosson &amp; Boud'hors: B&lt;sup&gt;357&lt;/sup&gt;</td>
<td>Berlin</td>
<td>BSL, Or. quart. 157</td>
<td>XIV and XVII</td>
<td>+ Arabic parallel <em>(horologion?: no headings)</em>; first 34 fols. replaced in XVII</td>
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<tr>
<td>C</td>
<td>Schwartz: B</td>
<td>Berlin</td>
<td>BSL, Or. quart. 276</td>
<td>XIII–XIV</td>
<td>+ Arabic parallel <em>(horologion: no headings)</em></td>
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<td>Bosson &amp; Boud'hors: B&lt;sup&gt;0&lt;/sup&gt;</td>
<td>Berlin</td>
<td>BSL, Dietz. Or. oblongus A 37</td>
<td>mid XIV?</td>
<td>+ 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 Oxyrhynchus (likely also copied BN, Copte 1 [Pentateuch])</td>
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<tr>
<td>F</td>
<td></td>
<td>Cairo</td>
<td>Patriarchal Library, Bible 7</td>
<td>1742–1743</td>
<td>+ Arabic parallel; no headings (just ΥLambda Νημι: #)</td>
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<tr>
<td>G</td>
<td></td>
<td>Cairo</td>
<td>Patriarchal Library, Bible 8</td>
<td>XIV</td>
<td>+ Arabic parallel; adds stichometric count after each heading; liturgical divisions precede headings; textual affinities with D, H (esp.), W, and X</td>
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<tr>
<td>H</td>
<td></td>
<td>Cairo</td>
<td>Patriarchal Library, Bible 9</td>
<td>XVIII/XIX</td>
<td>+ 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 ΥLambda Νημι, not cited], paragraphed text with replacement]); textual affinities with D, G (esp.), W, and X</td>
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<td>I</td>
<td>Cairo</td>
<td>Patriarchal Library, Bible 10</td>
<td>XIX</td>
<td>adds stichometric count after each heading; noted for mistakes (f. 2a)</td>
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</table>
| K   | London | BL, Oriental 427                | XII/ XIII? | + Arabic parallel *horologion: no headings* |}
<p>| 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 <em>revised headings</em> (not cited): (πι)ὙΠΑΜΟΣ # (тель ΔΑΥΙΔ, etc.) added/relocated to beginning and some material abridged (some liturgical divisions added) |
| M   | Bosson &amp; Boud’hors: O† | 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 &amp; Boud’hors: O‡ | Oxford | BL, Marshall Or. 31 | XII/ XIII | <em>change of hand at Ps 14</em>; copied by Symeon |
| P   | Bosson &amp; Boud’hors: P§ | Paris | BN, Copte 5 | XIII/ XIV | from Wadi al-Natrun (?); copied by Johannes |
| Q   | Bosson &amp; Boud’hors: P¶ | Paris | BN, Copte 4 | XII/ XIII | Parchment; from Dayr Abu Maqar (?); <em>full script (“Nitrian uncial”); a few missing leaves</em> |
| R   | Paris | BN, Copte 12 | XIII/ XIV | from Dayr Abu Maqar (?); <em>horologion: no headings</em> |</p>
<table>
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<th>S</th>
<th>Bosson &amp; Boud'hors: P³</th>
<th>Paris</th>
<th>BN, Copte 3</th>
<th>1629</th>
<th>+ Arabic parallel; framed writing area; <strong>revised headings</strong> (not cited; textual affinities to G and H): (ἈΛΗΘΕΙΑ) ὙΑΜΜΟΤ # (ΝΤΕ ΔΑΥΙΔ, etc.) added/relocated to beginning; adds stichometric count after each heading; liturgical divisions precede headings</th>
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<td>T</td>
<td>Cairo, Cambridge, Turin</td>
<td>CM? 77,V, University Library, Add. 1886,13, and BN, Ro 3</td>
<td>XIII?</td>
<td>from Dayr Abu Maqar; 68.17–151.7 (Turin fragments); cited from Rossi 1893</td>
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<tr>
<td>U</td>
<td>Vatican</td>
<td>BV, Barberiniani orientali 2</td>
<td>XIV</td>
<td>Pentaglot (Eth/Syr/Boh/Arb/Arm); from Dayr Abu Maqar in 1635; utilized for al-Ṭuḥi 1744?</td>
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<tr>
<td>V</td>
<td>Bosson &amp; Boud’hors: V</td>
<td>Vatican</td>
<td>MACA.AB BV, Copto 5</td>
<td>XII/XIII</td>
<td>Parchment; from Dayr Abu Maqar; utilized for al-Ṭuḥi 1744 (he copied it: BV, Borgia copto 120); Vitti 1928; <em>full script</em> (“Nitrian uncial”)</td>
</tr>
<tr>
<td>W</td>
<td>Vatican</td>
<td>CMCL.AB BV, Copto 6</td>
<td>1386</td>
<td>+ Arabic parallel; adds stichometric count after each heading; liturgical divisions precede headings; textual affinities with D (esp.), G, H, and X (esp.); from Dayr Anba Antunius; utilized for al-Ṭuḥi 1744?</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Vatican</td>
<td>CMCL.AC BV, Copto 7</td>
<td>XIII</td>
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**Sahidic Primary Sources**


Lieblein, J. 1895. “Thebansk-koptisk Oversættelse af Davids 89. og 90. Psalme.” *Skrifter*


**Bohairic Primary Sources** (*editions and full mss. only; fragments below*)


———. 1990b. ΠΧΩΜ ΝΝΙΨΛΑΜΟΣ ΝΤΕ ΠΙΠΡΟΦΗΤΗΣ (*The Book of the Odes of the Prophets*). Cairo.


Labib, Iqladiyus (ΚΑΛΑΔΙΟΥ ΛΑΒΙΒ). 1897. ΠΙΧΩΜ ΝΤΕ ΝΙΫΛΛΜΟΣ ΝΤΕ ΔΑΥΙΔ ΠΙΠΡΟΦΗΤΗΣ ΟΨΟΣ ΠΙΟΥΡΟ ΝΕΜ ΝΙΫΛΛΜΟΣ. كتاب زبور داوود النبي والملك مع التسابيح (The Book of the Psalms of David the Prophet and the King with the Odes). Cairo.


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Secondary Literature (including fragmentary evidence, catalogues)


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Coptica 4, 43–51.


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 edition³ does not

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

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 (לְדָוִֽד מִזְמ֥וֹר לַמְנַצֵּ֗חַ / eis to telos yalmos tw dauid):

East Syrian, from the edition of van Rooy:

6t1, 13t3, 16t2, M428: יד/facebook

Petition of David because of the sin that he had committed

West Syrian headings, as cited by Taylor:

7a1, 9a1, 10t5: יד/facebook

Spoken by David concerning Adam’s departure from Paradise

9t3: יד/facebook

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

---


3. van Rooy 2013, 74.

4. And other manuscripts with variants.

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

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

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

The earliest of the West Syrian headings are based on the Psalms commentary of Daniel of Ṣalahḥ (written c. 542). 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. 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.
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 Peshiṣṭa 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 Quryaqsos 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 Psalter³ 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 Mabbūq (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.


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

continued relations between various Oriental Orthodox communities at the cultural crossroads of Wādī al-Naṭrūn.  

**Syriac Textual Witnesses**

**Peshîṭta**

The many Syriac Psalters listed in the Leiden *Peshîṭta* edition and the East Syrian headings edition by van Rooy are combined here for the sake of completeness. 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.

<table>
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<td>7a1</td>
<td>Milan</td>
<td>Biblioteca Ambrosiana, B. 21 Inferiore</td>
<td>VI/VII</td>
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<td>8a1</td>
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<td>Manchester</td>
<td>JRL, Rylands Syriac 4</td>
<td>1727 &lt;VIII</td>
<td>East Syriac ms.; copy of VIII c. original (earlier thought XIII)</td>
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<td>Syr. 41</td>
<td>VIII</td>
<td>West Syriac ms.</td>
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</tbody>
</table>

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


3. For these traditions, consult van Rooy 2013 and Taylor’s forthcoming edition of the West Syrian headings.
<table>
<thead>
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<th>Language/Variant Details</th>
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<td>IX</td>
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<td>BL, Additional 14674, 1º, fol. 79a–126b + Syrian Monastery, Syr. 25</td>
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<td>Baghdad</td>
<td>Library of the Chaldean Patriarchate 211</td>
<td>1126</td>
<td>East Syriac ms.; “Syrohexaplaric” interlinear</td>
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<td>Baghdad</td>
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<td>XII</td>
<td>East Syriac ms.; multiple headings</td>
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<td>BV, Borgia sir. 23</td>
<td>XII</td>
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<td>St. Catherine's Monastery</td>
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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.

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| J | Hiebert: j  
Ceriani: D | Paris      | BN, Syr. 9 | XIII         |
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### Syriac Bibliography

#### Primary Sources


**Secondary Literature**


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 Ŷônqelôs, 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 Ŷônqelôs, including Targum Yerushalmi (Pseudo-Yôนา than), Targum Neofiti, and other fragmentary targumim; for the Prophets, Targum Yô나 than is unchallenged, playing a similar liturgical role to Targum Ŷônqelôs 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:

104
The Targum of the Prophets was said by Yônaṭan ben ‘Úzzi’el from the mouth of Haggay, Zkaryah and Mal’akî, and the land of Yisra’el quaked [over an area of] four hundred *parsahs* by four hundred *parsahs*.

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

Yônaṭan ben ‘Úzzi’el 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 Yisra’el.”

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

---

Targumic Aramaic Textual Witnesses

The Targum of Psalms is known from twenty (mostly) complete copies, dating from the 13th through the 16th century; this is supplemented by ten fragmentary manuscripts. 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, 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.

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2. de Lagarde 1873.
3. Especially from Stec 2004. Many of these manuscripts have not yet been collated.
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<td>Paul de Lagarde, ed. Hagiographa Chaldaice</td>
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Targumic Aramaic Bibliography

**Primary Sources**

*The Comprehensive Aramaic Lexicon.* <http://cal1.cn.huc.edu>


**Secondary Literature**


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:

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).


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. Α=Akulas/Aquila, Σ=Summakhos/Symmachus, Θ=Theodotion.


9. de Lagarde 1873.

Old Latin, Jerome’s Psalterium Gallicanum, the Coptic versions (Sahidic, Oxyrhyncitic, and Bohairic), and finally the so-called “Syrohexapla.” The Old Latin versions are represented by the important 6th century manuscripts α (the Verona Psalter) and γ (the Psalter of St. Germain) alongside the Psalterium Romanum (Rom) from Weber’s edition. 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.

No proper critical edition yet exists for the Sahidic Coptic version, so the nearly complete papyrus ms. L was used as a base text for this preliminary edition, with over 18 fragmentary Sahidic Psalters collated against it. The Oxyrhyncitic version is taken from the diplomatic edition of the Mudil Codex. The Bohairic version is modified from the critical edition of Burmester–Dévaud. I follow the main text of the edition, but I have collated the readings from additional Bohairic Psalters, increasing the witnesses from four to twelve. The “Syrohexaplaric” headings are taken from the critical edition by Hiebert.

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

1. Probably a modification of the Sahidic, so properly a tertiary translation.
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.
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.
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 mîzûr. 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) “Dāwīd” instead of “David,” “Šā‘ūl” 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 lē-. 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 Dāwīd”). 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

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

² See Goldingay 2006, 26–27.
dative constructions instead of genitives. Throughout the versions, I have used “connected to (personal name)” for these “ambiguous datives.”

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

Following the ancient languages—which originally had little or none—punctuation is not used, as it would frequently add an extra level of interpretation. Instead, the phrase level divisions of each heading (as I understand them) are separated by slightly larger spaces between words, easier to ignore if so desired. In many places, the segmentation of phrases is ambiguous, as demonstrated by the differing interpretations in the versions.
PSALM 1

Masoretic Hebrew [BHS]

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: ψαλμος δαυιδ
Music of Dauid

γ Rom: ————

Gallicanum [Weber–Gryson]

———

Sahidic Coptic [Chappell]

———

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

———

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

———`

Syrohexapla [Hiebert]

———

1. επακωκ εβολ πιψαλμος ητε δαυιδ πισογιτ D; ψαλμος του δαυιδ V; ψαλμος τω δαυιδ πιψαλμος X G H X2; ψαλμος το δαυιδ ψαλμος X W

119
PSALM 2

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. Ἡλμος τω δαβιδ R'}
PSALM 2

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ψαλμὸς δαυιδ
Music of Dauid

γ: in finem ψαλμὸς ἑαυτῷ δαυιδ
For the end music connected to Dauid himself

Gallicanum [Weber–Gryson]

ψαλμὸς δαυιδ'
Music of Dauid

Sahidic Coptic [Chappell]

τῶαν ἡλαγεία
The song of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τῶαν ἅτε δαυεία
The song of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Syrohexapla [Hiebert]

1. ψαλμὸς δαυιδ] > Clementine
2. ϊπροφήτια εἴβεν πχρίςτος D G H; ϊπροφήτια εἴβεν πχρίςτος nem oγθωςεν ἅτε πχρίςτος P Q (apparently); ϊπροφήτια εἴβεν νιμκαγὶ πχρίςτος V; γλαμὸς ἐν ἡλαγία ϊπροφήτια εἴβεν πχρίςτος W

121
PSALM 3

Masoretic Hebrew [BHS]

ল্লেদ

ব্রহ্মাম মফ্ত অন্য বন

Music connected to Dāwid

in his running away from the face of 'Abṣālôm his son

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

 происходящий от лица Абессалом его сына

Music connected to Dauid

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

The Three [Field]

Σωάν . . .

Song . . .

Iuxta Hebraeos [Weber–Gryson]

canticum dauid
cum fugeret a facie abessalon filii sui

Song of Dauid

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

Targum [de Lagarde, mod.]

הושבחוות לדו

במייעיקיה כת קים אבשלאם בריה

Praise connected to Dāvid

in his running away from before 'Abṣālôm his son

1. > A
2. oτε 55 L(few)
3. + εν τῷ επήμω L(few)
4. αβσαλών Σ A K Θ S Harden
5. > C P17
PSALM 3

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ψαλμος δαυιδ

cum fugeret a facie abessalon filii sui

Music of David

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

γ: ψαλμος δαυιδ

cum fugit a facie abessalon fili sui

Music of David

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

Gallicanum [Weber–Gryson]

ψαλμος δαυιδ

cum fugeret a facie abessalon filii sui

Music of David

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

Sahidic Coptic [Chappell]

πεγαλμος νααγεια

ντερεψπτωτ ηντηε ναβεσαλωμ πεκυψρε

The music of Daueid

when he ran away before Abessalōm his son

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[πεγαλμος] νααγεια

ντερεψποτ 2[θ]τη ναβεσαλωμ πεκυψρε

The music of Daueid

when he ran away before Abessalōm his son

1. absalon WSK; absalom Clementine
2. ντερεψπωτ U
3. ναβεσαλωμ U
PSALM 3 (cont.)
PSALM 3 (cont.)

Bohairic Coptic [Burmester-Dévaud, mod. Chappell]

πισαλμος ἔντε δαυῖα
εϕὴτ εβολ ἐξων ἴππο ἱγαεσλαωμ πεϕυηρι

The music of Dauid
as he is running away before the face of Abessalôm his son

Syrohexapla [Hiebert]

Music of Dāwīd
when he was running away from before the face of 'Abšālôm his son

1. ἐπάχωκ ἡπισαλμος Q
2. ἱγαεσλαωμ Q
3. πισαλμος ἔντε δαυῖα εϕὴτ εβολ ἐξων ἴππο ἱγαεσλαωμ πεϕυηρι] > O P
4. ἰγαεσλαωμ A\textsuperscript{mg} B\textsuperscript{mg} F\textsuperscript{mg} (apparently) G\textsuperscript{mg} (F and G assign reading to Summakhos)
5. δορὰ H J
6. ἰγαεσλαωμ] χρὴ δὲ F (G)
7. πισαλμος ἔντε δαυῖα F (H) J

125
Masoretic Hebrew [BHS]

לְדָוִֽיד
מִזְמ֥וֹר
בִּנְגִינ֗וֹת
לַמְנַצֵּ֥ח

For the leader with strings music connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἐν ἔλαμοικ ὑμὴν τῷ Δαυίδ
For the end among musics song connected to Dāuid

The Three [Field]

Α: τῷ νικοποιῷ ἐν ἔλαμοικ μελῳδῆμα τῷ Δαυίδ
For the conqueror among musics tune connected to Dāuid

Σ: εἰς τῇ νικηφόρῳ ἡμῖν μελῳδιὸν υμῶν τῷ Δαυίδ
Of conquest through stringed instruments song connected to Dāuid

Θ: εἰς τὸ νικός ἐν ὑμνοῖς ἔλαμοικ τῷ Δαυίδ
For the conquest among acclamations music connected to Dāuid

Iuxta Hebraeos [Weber–Gryson]

victori in psalmis canticum dōn
For the conqueror among musics song of Dāuid

Targum [de Lagarde, mod.]

לֹשְׁבָהָה על ננחתא תושבעתה לדויד
For the praiser on the strings praise connected to Dāwīd

1. ἐν ἔλαμοικ υμήν L(many); ἔλαμοικ υμῆς R L(few); ἔλαμοικ A L(few)
2. τῷ R; τῷ δούλῳ κυρίος L(few)
3. CANTICIF Θ
4. ἀναλημmat 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]

ἐπάωκ ἐβολα 2 πεψαλμος 3 Νᾶαγεία
   For the end the *music* of Dauid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπάωκ ἐβαλ  πεψαλμος ὧτωαι Ἡνᾶγεια
   For the end the *music* of the *song* of Dauid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπάωκ ἐβολα 4 ἕν getVar 2αντωκ 5 πιψαλμος _Normal 6 ΝTE Ἰαγια 6
   For the end among songs the *music* of Dauid

1. *IN CARMINIBUS PSALMUS DAUID* [CARMINIBUS PSALMUS DAUID F; IN HYMNIS CANTICUM HIC DAUID R; PSALMUS CANTICI DAUID W K; PSALMUS DAUID CANTICUM I
2. ὧτος ἡνεμού T
3. ὧτωαι T
4. > M V Q (apparently)
5. ἕν 2αντωκ 6[6] 2αντωκ 6 W (apparently)

127
PSALM 4 (cont.)
At the end music connected to Dāwīd
PSALM 5

Masoretic Hebrew [BHS]

לָמֵנִיהָ אֲלֵי הָגְבַּלְיָתוֹת ְמָמוּם לְדוֹד
For the leader to the flutes music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τῷ τελὸς ὑπὲρ τῆς καθονομοῦσθεν ψαλμὸς τῷ Δαυὶδ
For the end over she who inherits music connected to Dauid

The Three [Field]

Α: τῷ Νικοποιῷ ἀπὸ Καθοδοσίων ψαλμὸς τοῦ Δαυὶδ
For the conqueror from allottings music of Dauid
Σ: ωὴν τοῦ Δαυὶδ ἐπινικιός ὑπὲρ Καθογγύξιων
Song of Dauid of conquest over allotments

Iuxta Hebraeos [Weber–Gryson]

Victori pro hereditatibus canticum dauid
For the conqueror for inheritances song of Dauid

Targum [de Lagarde, mod.]

לְשַׁבְחָה עַל־חָיָנִים לְשַׁבְחָה לְדוֹד
For the praiser on pipes praise connected to Dāwid

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1. על
2. הנחלות two mss. (BHS)
3. > C

130
PSALM 5

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM quae haereditate acceptit 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]

ἐπικοκ βολα 2α τετνακαηρονομη1 πευαλμος Ναβειά
For the end concerning she who is going to inherit the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ἐ]πικοκ βολα Ντεκαηρονομια πευαλμος Ναβειά
For the end of the inheritance the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπικοκ2 βολα3 εξεν θη εθναερ4 καρονομιν πιψαλμος5 Ντε Ααγιά6
For the end over she who is going to inherit the music of Dauid

Syrohexapla [Hiebert]

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

1. ΤΕΤΝΑΚΑΗΡΟΝΟΜΙΑ T
2. ΠΙΧΩΚ W X
3. >M V Q
4. ΘΗ ΕΘΝΑΕΡ] NH ΕΘΝΑΕΡ D; NH ΕΘΝΑΕΡ G H (headings of Pss 4 and 5 transposed) Q W X
5. ΨΑΛΜΟΣ G H (headings of Pss 4 and 5 transposed) W X
6. ΕΠΙΧΩΚ ΕΒΟΛ ΕΧΕΝ ΘΗ ΕΘΝΑΕΡ ΚΑΡΟΝΟΜΙΝ ΠΙΨΑΛΜΟΣ ΝΤΕ ΔΑΓΙΑ] > O P

131
Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
עַֽל־הַשְּׁמִינִ֗ית
בִ֭נְגוּנֵת
לַמְנַצֵּ֣חַ

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἐν ὑμνοῖς ἐπὶ τὴν ὀγδοὰς ὡλόμος τῷ Δαυιδ

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

The Three [Field]

Α: τῷ νικοποιῷ ἐν ψαλμοῖς ἐπὶ τὴν ὀγδοὰς μελῳδία τῷ Δαυιδ

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

Σ: εἰς τὸ νικοῦν περὶ τὴν ὀγδοὰς ὦ ψαλμός τῷ Δαυιδ

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

Θ: εἰς τὸ νικοῦν ἐν ψαλμοῖς . . . ὡλόμος τῷ Δαυιδ

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

Iuxta Hebraeos [Weber–Gryson]

VICTORI IN PSALMIS SUPER OCTAUA CANTICUM DAVID

For the conqueror among musics over the eighth song of Dávid

Targum [de Lagarde, mod.]

לְשַׁבָּחַת בְּגָנְגוֹת זוּכָּר הַבְּגָנְגוֹת הָיְמִנָּא מִבְּשָׂרָה לַדוּד

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

1. ἐν ψαλμοῖς] > A L(few)
PSALM 6

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IPSI DAVID
For the end connected to Dauid himself

γ: IN FINEM PRO CARMINIBUS PRO DIE OCTAVA PSALMUS IPSI DAVID
For the end for verses for the eighth day music connected to Dauid himself

Rom: IN FINEM IN HYMNIS PRO OCTAVA PSALMUS DAVID
For the end among acclamations for the eighth music of Dauid

Gallicanum [Weber–Gryson]

IN FINEM IN CARMINIBUS PRO OCTAVA PSALMUS DAVID
For the end among verses for the eighth music of Dauid

Sahidic Coptic [Chappell]

εποχκ εβολα γνηκομη 2α πιμεζημογν πειαλμος ΝΔαιειά
For the end among the praises concerning the eighth the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ε]ποχκ εβολα γνηκομη 2α πιμεζημογν πειαλμος ΝΔαιειά
For the end of the praises concerning the eighth the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

εποχκ εβολας ἤεν ρανζως εξεν επιμαζψμην πιαλμος ΝΤΕ ΔΑΙΑ
For the end among songs over the eighth the music of Dauid

1. HYMNIS R I
2. IN CARMINIBUS PRO OCTAUA] PRO OCTAUA IN CARMINIBUS W
3. > I W
4. PRO OCTAUA PSALMUS DAVID] PSALMUS DAVID PRO OCTAUA K Clementine
5. > M V
6. ἤεν ρανζως εξεν επιμαζψμην ρανζως ἤεν D G H W X
7. ΠΙΜΑΖ H D G H M P V W X
8. Ν W X
9. ΠΙΑΛΜΟϹ ΝΤΕ ΔΑΙΑ] > P
10. εποχκ εβολας ἤεν ρανζως εξεν επιμαζψμην ΠΙΑΛΜΟϹ ΝΤΕ ΔΑΙΑ] > O

133
Syrohexapla [Hiebert]

For the end in praises on account of the eighth music connected to Dāwīd
PSALM 7

Masoretic Hebrew [BHS]

לַיהוָ֑ה
אֲשֶׁר־שָׁ֥ר
לְדָ֫וִד
שִׁגָּי֗וֹן
בֶּן־יְמִינִֽי
עַל־דִּבְרֵי־כ֝֗וּשׁ
Šiggâyôn connected to Dāwid which he sang to YHWH on the words of Kūš a Benyeminian

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

γὰλαμὸς τῷ Δαυίδ ὁν ἡγεν τῷ Κυρίῳ
ὑπὲρ τῶν λόγων Χοῦς γιοῦ ιεμηνί
Music connected to Dauid which he sang to the Master over the words of Khousi son of Iemeni

The Three [Field]

Α: ἀγνοίας τῷ Δαυίδ οὗ ἡσε τῷ Κυρίῳ
περὶ τῶν λόγων Χοῦς γιοῦ ιεμηνί
Unknowing connected to Dauid which he sang to the Master about the words of Khousi son of Iemenei

ΣΘ: ὑπὲρ ἀγνοίας τοῦ Δαυίδ οὗ ἡσε τῷ Κυρίῳ
περὶ τῶν λόγων Χοῦς γιοῦ ιεμηνί
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 DAVID QUOD CECEIT DOMINO
SUPER UERBIS AETHIOPSIS FILII IEMINI?
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. CēMīni C I Σ A K Θ L Harden

136
PSALM 7

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\text{α: } \text{Psalmus Ipsi Dauid quem cantavit Domino pro uerbis Cusi fili Iemini} \]
Music connected to Dauid himself which he sang to the Master for the words of Cusi son of Iemini

\[\text{γ Rom: } \text{Psalmus Dauid quem cantavit Domino pro uerbis Chusi filii Emini} \]
Music of Dauid which he sang to the Master for the words of Chusi son of Emini

Gallicanum [Weber–Gryson]
\[\text{Psalmus Dauid quem cantavit Domino pro uerbis Chusi filii Emini} \]
Music of Dauid which he sang to the Master for the words of Chusi son of Emini

Sahidic Coptic [Chappell]
\[\text{peyalmos naygeia pentapxooq epxoeic}\]
\[\text{2a nexjce nxycei pawre niemenei} \]
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]
\[\text{epxoe}\]
\[\text{etbe nncejce nxycei pawre niemni} \]
For the end of the music of Daueid which he said to the Master about the words of Khousi the son of Iemni

1. \text{pentapxooq epxoeic} > T
2. ms. apparently reads \text{epxwk}
Targum [de Lagarde, mod.]

 PSALEM 7 (cont.)  

Interpretation of acknowledgment connected to Dāvid which he praised before YHWH
because he said the song on the breaking of Šā‘āl son of Qīš from the tribe of Binyāmin

1. דאוריתא M
2. שירתא אמר מטול (משתל דאמר מטול בנו) M (bracketed); > P
PSALM 7 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιγλμος ντε Δαυίδ ετ άρσως άμορ άπνοις
εεβε νενκάχι ντε' Χους Πυργί Νιέμενι

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

Syrohexapla [Hiebert]

Music connected to Dāwīd which he performed to the Master
on account of the words of Ḥūṣī son of Yemenī
PSALM 8

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר עַֽל־הַגִּתִּ֗ית
לַמְנַצֵּ֥ח

For the leader on the gittî music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν αἵμων ἔλαμος τῷ Δαυίδ

For the end over the winepresses music connected to Dauid

The Three [Field]

Α: τῷ Νικοποιῷ ὑπὲρ θητὴν Γητητίδος καινομος τῷ Δαυίδ
For the conqueror over the Getthian (fem.) tune connected to Dāuid

Σ: εἰπινικιοκ ὑπὲρ τῶν αἵμων ῥάχ τῷ Δαυίδ
Of conquest over the winepresses song connected to Dāuid

Θ: εἰς τὸ Νικόκ ὑπὲρ τὴν Γητητίδος ἔλαμος τῷ Δαυίδ
For the conquest over the Getthian (fem.) music connected to Dāuid

Iuxta Hebraeos [Weber–Gryson]

:UICTORI PRO TORCULARIBUS CANTICUM DAVID

For the conqueror for the winepresses song of Dauid

Targum [de Lagarde, mod.]

לְשַׁבֵּחַ על ינורא דָּאִיתָא מגת חוסבטתא לָדוֹד
For the praiser on the lyre that he brought from Gaṭ praise connected to Dāwid

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1. Uncertain: an instrument from Gaṭ (a “Gathian lyre”)? a woman from Gaṭ? winepresses (reading as גֻּתּות)
2. דָּאִיתָא M P110
PSALM 8

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: in finem pro torcularibus psalmus ipsi David
For the end for the winepresses music connected to David himself

γ: in finem pro lacis torcularibus psalmus ipsi David
For the end for the vat of the winepresses music connected to David himself

Rom: in finem pro torcularibus psalmus David
For the end for the winepresses music of David

Gallicanum [Weber–Gryson]

in finem pro torcularibus psalmus David
For the end for the winepresses music of David

Sahidic Coptic [Chappell]

1 ἐπάχωκ ἐβολά τὰ νεζρώτ πεναλμὸς Νααγεῖα
For the end concerning the winepresses the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πάχωκ ἐβαλά τὰ νεζρώτ πεναλμὸς Νααγεῖα
The end concerning the winepresses the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπάχωκ ἐβολά ἐξὲν νεζρώτ πεναλμὸς ἤτε ααγία
For the end over the winepresses the music of Daueid

Syrohexapla [Hiebert]

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

1. +... ἤπτωσμ Νεζρώνος W101
2. ἐπάχωκ ἐβολά Q; ἐπάχωκ Ο
3. ἐπάχωκ Τ; ἐπάχωκ Η J
4. ἐπάχωκ F
5. ἐπάχωκ F Η
Masoretic Hebrew [BHS]

לְדָוִֽד
Masoretic Hebrew [BHS]

For the leader ‘almût labbên² music connected to Dâwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν κρύφων τοῦ γιου τὰ λάλμος τῷ Δαυίδ
For the end over the hidden things of the son music connected to Dauïd

The Three [Field]

Α: τῶ νικοποιῶν νεανιοττός τοῦ γιου μελωδία τοῦ Δαυίδ
For the conqueror of the youth of the son tune of Dauïd

Σ: ἐπινίκιον περὶ τοῦ θανάτου τοῦ γιου ἀσμα τοῦ Δαυίδ
Conquest song about the death of the son lay of Dauïd

Θ: τῶ νικοποιῶν ὑπὲρ ἀκμής τοῦ γιου τὰ λάλμος τῷ Δαυίδ
For the conqueror over the high point of the son music connected to Dauïd

Iuxta Hebraeos [Weber–Gryson]

victori pro morte filii canticum Dauïd
For the conqueror for the death of the son song of Dauïd

Targum [de Lagarde, mod.]

לְשׁבָחתַא על מיתותא זְנַבְרַא די נפכַּי מְבֵי מְשִׁירַיתא והשבחתא לְודָו
For the praiser on the death of the man who went out from between the camps praise connected to Dâwid

1. על־מות many mss. (BHS)
2. Uncertain: see versions below
3. τοῦ γιου > R L(few)
4. + מ“Hebrews 6:19”  Hebr. משלמה פולימירא M (P110 w/variants)
5. + מ“Hebrews 6:19”  Hebr. משלמה M; > Bomberg de Lagarde

142
PSALM 9–10/9

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ———

γ: IN FINEM PROPTER OCCULTA FILII PSALMUS IPSI DAVID
For the end because of the hidden things of the son music connected to David himself

Rom: IN FINEM PRO OCCULTIS FILII PSALMUS DAVID
For the end for the hidden things of the son music of David

Gallicanum [Weber–Gryson]

IN FINEM PRO OCCULTIS FILII PSALMUS DAVID
For the end for the hidden things of the son music of David

Sahidic Coptic [Chappell]

1 ἐπακοῦ ἐβολὰς τὰ ἄγαντα ἔπιστρεφες πευκὸς τὸν Δαυίδ
For the end concerning the hidden things of the son the music of David

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπακοῦ ἐβολὰς ἄνεττη ἔπιστρεφες πευκὸς τὸν Δαυίδ
For the end of the hidden things of the son the music of David

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπακοῦ ἐβολὰς πευκὸς τὸν Δαυίδ ἄνετη ἐβολὰς τὸν Δαυίδ ἐν τῇ ἐντάξετε τῷ παντὶ τῷ πάντων
For the end the music of David about the hidden things of the son

1. + ΠΜΟΥ ΦΠΕΧΡΙΣΤΟϹ ΜΝ ΤΑΝΑΣΤΑϹΙϹ . . . ΜΝ ΤΚΑΘΕΡΗϹΙϹ ΝΕΝΧΑϹΕ . . . W101
2. Budge incorrectly reads ΝΕΤΗΠ
3. > M O P Q V
4. ΠΠΠΥΛΛΜΟϹ G M O P Q
5. Ν Ρ

143
PSALM 9–10/9 (cont.)
At the end on account of the hidden things of the son music connected to Dāwîd
PSALM 11/10

Masoretic Hebrew [BHS]

למנצח יְזָדוֹד
For the leader connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὡς ὁμοιὸς τῷ Δαυΐδ
For the end music connected to Dauid

The Three [Field]

Α: τῷ Νικοποίῳ τῷ Δαυΐδ
For the conqueror of Dauid
Σ: Ἐπινικίῳ τῷ Δαυΐδ
Of conquest of Dauid
Θ: τῷ Νικοποίῳ ὡς ὁμοιὸς τῷ Δαυΐδ
For the conqueror music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

unctūris dāuid
For the conqueror of Dauid

Targum [de Lagarde, mod.]

השבחה לedor
praise connected to Dāwid

1. + קומור two mss. (BHS)
2. ὡς ὁμοιὸς τῷ Δαυΐδ] τῷ Δαυΐδ ὡς ὁμοιὸς B 1221
3. לedor M
PSALM 11/10

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: in finem psalmus ipsi david
For the end music connected to Dauid himself

Rom: in finem psalmus david
For the end music of Dauid

Gallicanum [Weber–Gryson]

in finem psalmus david
For the end music of Dauid

Sahidic Coptic [Chappell]

ἐπισωκ ἐβολα πεψαλμος νδαγεια
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ππποκ ἐβαλ ἰπεψαλμος νδαγεια
The end of the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπισωκ εβολα’ πιψαλμος’ ἱτε’ δαιαδ’
For the end the music of Dauid

Syrohexapla [Hiebert]

At the end music connected to Dāwīd

1. > P Q
2. ἱππψαλμος M P Q V
3. Ν D
4. ἐπισωκ εβολα’ πιψαλμος’ ἱτε’ δαιαδ’ > O
5. ἱππψαλμος F H J
6. > H

147
Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
עַֽל־הַשְּׁמִינִ֗ית
לַמְנַצֵּ֥חַ

For the leader on the eighth music connected to Dāwid

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τὴν οἰκονομίαν τῷ δαυιδ
For the end over the eighth music connected to Dauid

The Three [Field]

Α: τῷ νικοποιῷ ὑπὲρ τὴν οἰκονομίαν μελωδίαν τῷ δαυιδ
For the conqueror over the eighth tune connected to Dauid

Σ: ἐπινικίος ὑπὸ τῷ δαυιδ . . .
Of conquest song connected to Dauid . . .

Θ: εἰς τὸ τέλος ὑπὲρ τὴν οἰκονομίαν ἡμοκοινοποιήσεως τῷ δαυιδ
For the end over the eighth music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

IUSTORI PRO OCTAUA CANTICUM DAUID
For the conqueror for the eighth song of Dauid

Targum [de Lagarde, mod.]

לָשׁבָּחַת עַל כְּנוֹרָה דְּחָמָנוּ נֶמְּרָה הָשָׁבַחְתָּה לֶדּוֹדִי
For the praiser on the lyre of eight strings praise connected to Dāwid

1. ὑπὲρ τὴν οἰκονομίαν ἡμοκοινοποιήσεως τῷ δαυιδ ἡμοκοινοποιήσεως τῷ δαυιδ ὑπὲρ τὴν οἰκονομίαν
2. > P110
PSALM 12/11

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO OCTABO PSALMUS IPSI DAVID
For the end for the eighth music connected to David himself

γ: IN FINEM PRO OCTAUO DIE PSALMUS IPSI DAVID
For the end for the eighth day music connected to David himself

Rom: IN FINEM PRO OCTAUO DIE PSALMUS DAVID
For the end for the eighth day music of David

Gallicanum [Weber–Gryson]

IN FINEM PRO OCTAUO PSALMUS DAVID
For the end for the eighth music of David

Sahidic Coptic [Chappell]

ἐπισωκ ἐβολ 2α πισωμούν πεγαλμοὶ ΝΔΑΥΕΙΔ
For the end concerning the eighth the music of Dauid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πισκ ἐβολ 2α πισωμούν πεγαλμός ΝΔΑΥΕΙΔ
The end concerning the eighth the music of Dauid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπισωκ ἐβολ 3 ἐξεν 4 πισωμον 56 7
For the end over the eighth

1. OCTAUO διε I; OCTAUO Κ; OCTAUO διε L.
2. L reads ΠΕΥ, Budge incorrectly reads ΠΕ†
3. ἐπισωκ ἐβολ] ἐπισωκ ἐβολ ἐπισωμοῖον ἅτε ΔΑΥΙΔ G; ἐπισωκ ἐπισωμοῖον ἅτε ΔΑΥΙΔ M V W X; ἐπισωκ ἐπισωμοῖον ΝΔΑΥΕΙΔ P; πισωμός ἅτε ΔΑΥΙΔ Q
4. ἐθεῖ G M Q V W X; > P
5. ἐπισωκ ἐβολ ΠΗ G M P Q V W X
6. ἐπισωκ ἐβολ ἐξεν πισωμον] > O
7. + ΝΕΜ ΟΥΠΡΟΦΗΤΙΑ ἐθεῖ ΠΧΙΝΙ ἘΠΧΡΙΣΤΟΣ D

149
PSALM 12/11 (cont.)
PSALM 12/11 (cont.)

Syrohexapla [Hiebert]

At the end on account of the eighth music connected to Dawid
PSALM 13/12

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ

For the leader  music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπομονὴν τῷ Ἀδῷ

For the end  music connected to Dauid

The Three [Field]

Α: τῷ Νικὸποιῷ ὑπομονὴν τῷ Ἀδῷ

For the conqueror  music connected to Dauid

Σ: ἐπινίκιος τῷ τῷ Ἀδῷ

Of conquest  song of Dauid

Θ: εἰς Νικὸς ὑπομονὴν τῷ Ἀδῷ

For conquest  music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

VICTORI CANTICUM DAVID

For the conqueror  song of Dauid

Targum [de Lagarde, mod.]

לְשֹׁבֵאתָ חֹשֵׁבָתָה לְדָוִד

For the praiser  praise connected to Dāwid
**PSALM 13/12**

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\text{α γ}: \text{IN FINEM PSALMUS IPSI DAVID}\]

For the end *music* connected to Dauid himself

Rom: \[\text{IN FINEM PSALMUS DAVID}\]

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

\[\text{IN FINEM PSALMUS DAVID}\]

For the end *music* of Dauid

Sahidic Coptic [Chappell]

\[\text{ἐπὶ ξωκ ἐβολα πεψαλμος Ναγεία}\]

For the end *the music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{ἐπὶ ξωκ ἐβολα πεψαλμος Ναγεία}\]

For the end *the music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{ἐπὶ ξωκ ἐβολα πιψαλμος Ντε Λαγια}\]

For the end *the music* of Dauid

Syrohexapla [Hiebert]

\[\text{3 Ἰς} : \text{4 πεβαλασαν}\]

At the end *music* connected to Dāwīd

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1. ἐβολα πιψαλμος | ἐβολα πιψαλμος | D G M P Q W X
2. ἐπὶ ξωκ ἐβολα πιψαλμος Ντε Λαγια | > O
3. لحمله | مارك | H J; F
4. + لحمله | مارك | F
PSALM 14/13

Masoretic Hebrew [BHS]

לַמְנַצֵּ֗חַ

For the leader connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑλαμος τῷ δαυὶδ

For the end music connected to Dauid

The Three [Field]

Α: τῷ νικοποιῷ ὑλαμος τῷ δαυὶδ

For the conqueror music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

ύιοτος δαυὶδ

For the conqueror of Dauid

Targum [de Lagarde, mod.]

לְשַׁבַּתָּה בְּרוֹחַ נְבֹואה עַל בְּדוֹר

For the praiser in a spirit of foretelling on Dāwid

1. + קומור a few mss. (BHS)
2. ὑλαμος τῷ δαυὶδ ὑλαμος τῷ δαυὶδ S 2019 L(some)
3. + ד מ P110
4. יושבאת בְּרוֹחַ נְבֹואה עַל בְּדוֹר > C

154
PSALM 14/13

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN FINEM PSALMUS IPSI DAVID
For the end music connected to David himself

Rom: IN FINEM PSALMUS DAVID
For the end music of David

Gallicanum [Weber–Gryson]

IN FINEM PSALMUS DAVID
For the end music of David

Sahidic Coptic [Chappell]

ἐπιξωκ ἐβολ ἰεψαλμος ἱδαυεια
For the end the music of Dauid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπιξωκ ἐβαλ ἰμεψαλμος ἱδαυεια
For the end of the music of Dauid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιξωκ ἐβολ 1 πιψαλμος 2 ιντε 3 ἰαγια
For the end the music of Dauid

Syrohexapla [Hiebert]

At the end music connected to Dawid

1. > M P Q V W X
2. ἰπιψαλμος D G M P Q V W X
3. ἐπιξωκ ἐβολ 1 πιψαλμος 2 ιντε 3 ἰαγια > O
4. ἰπιξωκ ἐβολ J; ἰπιξωκ ἐβολ F
PSALM 15/14

Masoretic Hebrew [BHS]

ירֹמ לָדִי
mizmor lêdî
Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1 Φάλαμος τῷ Δαῦδι
Music connected to Dauid

The Three [Field]

Σ: ως η τοῦ Δαυίδ
Song of Dauid

Iuxta Hebraeos [Weber–Gryson]

καντικαμν δαυιδ
Song of Dauid

Targum [de Lagarde, mod.]

יתבכת לָדִי
Praise connected to Dāwid

1. + εἰς τὸ τέλος L(most)
PSALM 15/14

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: \textit{psalmus ipsi dauid}
\textit{Music connected to Dauid himself}

γ: \textit{in finem psalmus ipsi dauid}
For the end \textit{music connected to Dauid himself}

Rom: \textit{psalmus dauid}
\textit{Music of Dauid}

Gallicanum [Weber–Gryson]

\textit{psalmus dauid}
\textit{Music of Dauid}

Sahidic Coptic [Chappell]

\textit{peyalmos na yeia}
The \textit{music} of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\textit{peyalmos na yeia}
The \textit{music} of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\textit{piyalmos1 nte daugia2}
The \textit{music} of Dauid

Syrohexapla [Hiebert]

\textit{\textsuperscript{4}alt \textsuperscript{3}hag \textsuperscript{2}hag}
At the end \textit{music connected to Dâwîd}

\textsuperscript{1}επικ υπεγλαμος P
\textsuperscript{2}πιγλαμος nte dâyia] > O
\textsuperscript{3}hag\textsuperscript{1}
\textsuperscript{4}alt\textsuperscript{2}hag\textsuperscript{3}hag\textsuperscript{4}hag} F
Masoretic Hebrew [BHS]

מקacters לדוד

Engraving connected to Dāwid

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

στήλογραφία τῶν Δαγιᾶ

Standing stone writing connected to Dauid

The Three [Field]

Α: τοῦ ταπεινοφρονοῦ καὶ ἄπλοου τοῦ Δαγιᾶ

Of lowly and simple Dauid

Σ: (τοῦ) ταπεινοφρονοῦ καὶ τοῦ ἄμωμοῦ Δαγιᾶ

Of lowly and blameless Dauid

Θ: στήλογραφία τῶν Δαγιᾶ

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 הוריצת לדוד

Upright engraving connected to Dāwid

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1. גליפא ת"א C
**Secondary Translations (from Greek)**

Old Latin [ed. Bianchini/Sabatier/Weber]

> α γ Rom: 
> 
> Writing upon a notice connected to Dauid himself

Gallicanum [Weber–Gryson]

> Writing upon a notice connected to Dauid himself

Sahidic Coptic [Chappell]

> The standing stone writing of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

> The standing stone writing of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

> The standing stone writing of Dauid

Syrohexapla [Hiebert]

> Writing of a standing stone connected to Dāwīd

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1. †εὐλογράφωνι ΝΣΔΑΩΙΑ
PSALM 17/16

Masoretic Hebrew [BHS]

תְּפִלָּה לְדָ֫וִ֥ד
Prayer connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

προσευχή τὡι Δαυιδ
Prayer connected to Dauid

The Three [Field]

ΑΣ: τοῦ Δαυιδ
Of Dauid

Iuxta Hebraeos [Weber–Gryson]

οράσιο δαυιδ
Speech of Dauid

Targum [de Lagarde, mod.]

צלותא לְדָ֫וִ֥ד
Prayer connected to Dāwid

1. τοῦ A B S U L(some) Rahlfs; > R

160
PSALM 17/16

Secondary Translations (from Greek)
Old Latin [ed. Bianchini/Sabatier/Weber]
α: ORATIO IPSI DAVID
Speech connected to Daudid himself
γ: IN FINEM ORATIO IPSI DAVID
For the end  speech connected to Daudid himself
Rom: ORATIO DAVID
Speech of Daudid

Gallicanum [Weber–Gryson]
' ORATIO DAVID
Speech of Daudid

Sahidic Coptic [Chappell]
ɲewαha nαayeia
The prayer of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
τεπροσευχη nαayeia
The prayer of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
†τροσευχει nτe aαyia
The prayer of Daueid

Syrohexapla [Hiebert]
ﷺPrayer connected to Dāwīd

1. + IN FINEM F S
2. nαayeia C
For the leader connected to YHWH’s slave Dāwid who spoke to YHWH the words of this song in the day YHWH rescued him from the palm of all his enemies and from the hand of Šā‘ūl and he said

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

For the end connected to the Master’s child (servant) Dāuid 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]

For the conqueror connected to the Master’s slave Dāuid . . .

Conquest song of the Master’s slave Dāuid . . .

1. many mss. (BHS)
2. > U
3. + O L(some)
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

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

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

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

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

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

For the end connected to the Master’s child (servant) David
who spoke to the Master the words of this song
in the day in which the Master plucked him up from the hand of all his enemies
and from the hand of Saul and he said
Iuxta Hebraeos [Weber–Gryson]

VICTORI SERUO DOMINI DAVID
QUAE LOCUTUS EST DOMINO VERBA CANTICI HUIUS
IN DIE QUA LIBERAVIT EUM DOMINUS DE MANU OMNIIUM INIMICORUM SUORUM
ET DE MANU SAUL ET AIT

For the conqueror connected to the Master’s slave David
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.]

לพรรณ על ימיו של יחידיה שלמה לשון יהודה
спешה בנבואות קמה יהוה ופתונמי שירהcura הא
על כל ימיה שלשון יהוה בן עדרי יבמות
ומתרב התאום ואמר

For the praiser on the signs that occurred to YHWH’s slave David
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 Saul and he said

1. DIXIT C S S
2. ד媭ב ויהי יהי ידה ודבאלידבובור דישהו יהוה מני עדא דבלבאלידבבי מ
PSALM 18/17 (cont.)

Gallicanum [Weber–Gryson]

IN FINEM PUERO DOMINI DAVID
QUAE LOCUTUS EST DOMINO UERBA CANTICI HUIUS
IN DIE QUA ERIPIUIT EUM DOMINVS DE MANU OMNIVM INIMICORVM EIVS
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

Sahidic Coptic [Chappell]

epxwk ebol ndayeid p2m2al mpxoeic
nwxex neit'wah entaqxou' epxoeic
2n' pexooy enta paxeic n2meq ebol zit'neqxaxe throu
ayw ebol zit'naqoya pexaq xe

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]

epxok ebol ndayeid p2e1 m2x
ncexex neit'wah e0aqxal epxex
mpe2la e'la p2x nezemq ebol ziten neqxa'hoy throu
ayw ebol ziten caqoya ayw peqep

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 he said that

1. qui I Clementine
2. et dixit ] > I W S
3. enta W32 (and for enta below)
4. fi W64
PSALM 18/17 (cont.)
For the end of the Master's child (servant) Dauid
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

At the end connected to the Master's slave Dāwīd
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 Šā'ūl and he said
**PSALM 19/18**

Masoretic Hebrew [BHS]

לְדָוִֽיד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ

For the leader music connected to Dāwid

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τελοῦν τὸ ἡμέρας τοῦ Δαύιδ

For the end music connected to Dāuid

The Three [Field]

Α: τῷ Νικηφόρῳ μελωδία τῷ Δαυίδ

For the conqueror tune connected to Dāuid

Σ: ἐπινικίῳ ωὴ τοῦ Δαυίδ

Of conquest song of Dāuid

Θ: εἰς τὸ Νικοῦ τὸ ἡμέρας τοῦ Δαυίδ

For the conquest music connected to Dāuid

Iuxta Hebraeos [Weber–Gryson]

victori canticum dauid

For the conqueror song of Dāuid

Targum [de Lagarde, mod.]

לְשָׁבַתָּה חֹשְׁבַתָּה לְדָוִד

For the praiser praise connected to Dāwid
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **IN FINEM PSALMUS DAVID**

For the end *music* of David

γ: **IN FINEM PSALMUS IPSI DAVID**

For the end *music* connected to David himself

Gallicanum [Weber–Gryson]

**IN FINEM PSALMUS DAVID**

For the end *music* of David

Sahidic Coptic [Chappell]

**ἐπισωκ εβολ πεψαλμος ΝΔΑΓΕΙΔ**

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ΠΣΟΚ ΕΒΩΛ ἩΠΕΨΑΛΜΟΣ ΝΔ[ΑΓΕΙΔ]**

The end of the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ἐπισωκ εβολ¹ πιψαλμος² ΝΤΕ ΔΑΓΙΔ³**

For the end the *music* of David

Syrohexapla [Hiebert]

** Moines ⁴ Καλακός**

At the end *music* connected to Dāwīd
PSALM 20/19

Masoretic Hebrew [BHS]

למננה מזמור לדוד
For the leader  music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ψαλμὸς τῷ Δαўίδ
For the end  music connected to Dauid

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙΩ ΜΕΛῳΔΗΜΑ τῷ ΔΑΥΙΔ
For the conqueror  tune connected to Dauid

Σ: εΠΙΝΙΚΙΟΣ ΩΔΗ ΤΟΥ ΔΑΥΙΔ
Of conquest  song of Dauid

Θ: εἰς τὸ ΝΙΚΟΣ ψαλμὸς τῷ ΔΑΥΙΔ
For the conquest  music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

vICTORI CANTICUM DAVID
For the conqueror  song of Dauid

Targum [de Lagarde, mod.]

לしょうת תושbuatא לדוד
For the praiser  praise connected to Dāwid
PSALM 20/19

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\( \alpha \gamma: \textit{IN FINEM PSALMUS IPSI DAVID} \)
For the end music connected to David himself

Rom: \( \textit{IN FINEM PSALMUS DAVID} \)
For the end music of David

Gallicanum [Weber–Gryson]

\( \textit{IN FINEM PSALMUS DAVID} \)
For the end music of David

Sahidic Coptic [Chappell]

\( \textit{EPIXUK EBOA PEYAMOC NDAVEIA} \)
For the end the music of David

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\( \textit{EPIXOK EBA PEYAMOC NDAVEIA} \)
For the end the music of David

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\( \textit{EPIXUK EBOA PEYAMOC1 NTE LAYIA} \)
For the end the music of David

Syrohexapla [Hiebert]

\( ^3\text{DEE}\; \text{DADE}\; ^2\text{DEE} \)
At the end music connected to Dawid

1. \( \textit{EPIXUK EBOA PEYAMOC} \) \( \textit{EPIXUK PIYAMOC} \) DMOPVDX; \( \textit{EPIXUK EB PIYAMOC} \) G; \( \textit{EPIXUK EBOA PIYAMOC} \) H; \( \textit{PIYAMOC} \) Q
2. \( \text{DEE} \) FHJ
3. \( \text{> F} \)
PSALM 21/20

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ

For the leader  music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eis to telos  yalmos tw dauid

For the end  music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

IUNCTORI  CANTICUM DAUID

For the conqueror  song of Dauid

Targum [de Lagarde, mod.]

לְשֵׁהָתָא  תונשׁבָּתָא  לַדָּוִד

For the praiser  praise connected to Dāwid
**Secondary Translations (from Greek)**

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\alpha \gamma: \text{in finem psalmus ipsi david} \]
For the end music connected to Daviud himself

Rom: \[\text{in finem psalmus david} \]
For the end music of Daviud

Gallicanum [Weber–Gryson]

\[\text{in finem psalmus david} \]
For the end music of Daviud

Sahidic Coptic [Chappell]

\[\text{epx} \text{w} \text{eboal peyalqmos ndaieid} \]
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{epx} \text{ok ebal mpylealqmos ndaieid} \]
For the end of the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{epx} \text{w} \text{eboal piyalqmos1 nde daqia} \]
For the end the music of Daviud

Syrohexapla [Hiebert]

\[\text{at lml 1} \text{riyalqmos 2 xelalx} \]
At the end music connected to Dâwîd

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1. \[\text{epx} \text{w} \text{eboal piyalqmos} \] \[\text{epx} \text{w} \text{eboal mpylealqmos D G H;} \]
2. \[\text{epx} \text{w} \text{eboal mpylealqmos M O P V W X;} \]
3. \[\text{epx} \text{w} \text{eboal piyalqmos Q} \]

173
PSALM 22/21

Masoretic Hebrew [BHS]

לְדָוִֽד  
מִזְמ֥וֹר  
עַל־אַיֶּלֶת  
לַ֭מְנַצֵּחַ  
For the leader on the doe of the dawn music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τὴν ἀντιἀνθίμευσιν τὴν εὐθείαν  ψαλμὸς τῷ Δαίῳ

For the end over the dawn assistance music connected to Daulid

The Three [Field]

Ἀ: τῷ νικηφόρῳ ὑπὲρ τὴν ξαφνία τῆς ὁράσεως μελωδία τῷ Δαίῳ

For the conqueror over the morning doe tune connected to Dauid

Σ: επινικίος ὑπὲρ τῆς βοήθειας τῆς ὁράσεως ωὴν τοῦ Δαίῳ

Of conquest over the morning help song of Dauid

Iuxta Hebraeos [Weber–Gryson]

victorì pro\² cērvo matutino canticum dāuid

For the conqueror for the morning stag song of Dauid

Targum [de Lagarde, mod.]

לֹשׁבַחַת עלְ חֲקוֹקָה קָוֹרֶב חֲדוּרָהּ דָּחֵרִיתָה לָדוּıdır

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

1. ψαλμὸς τῷ Δαίῳ] > A
2. > C
3. > C Porig
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 ADSCRIPTIONE MATUTINA PSALMUS DAUID
For the end for the morning reception music of Dauid

Gallicanum [Weber–Gryson]

IN FINEM PRO ADSCRIPTIONE' MATUTINA PSALMUS DAUID
For the end for the morning reception music of Dauid

Sahidic Coptic [Chappell]

epiosk ebol -Sah tōtq hπnay hgtouye pεyalmos nλayeia
For the end concerning the assistance of the dawntime the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

epiosk ebol -Sah tōtq hπnay hswrpt pεyalmos nλayeia
For the end concerning the assistance of the morningtime the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

epiosk ebol -Sah tōtq hπnay P tπλαμΟΣ nте dαyid
For the end concerning the assistance of the morningtime the music of Dauid

Syrohexapla [Hiebert]

7 H J; 7@ 8 Y J > F
At the end on account of the morning alliance music connected to Dāwīd

1. SUSCEPTIONE I Clementine
2. ṣα π†τοτ[σ] ḫπ[τ]τοτ Q; ṣα π†τοτ Q (apparently)
3. φναγ W X
4. πιλαμος ήτε δαγια] > P
5. "الله" لحملاك > F
6. "الله" > F
7. > F

175
PSALM 23/22

Masoretic Hebrew [BHS]

לְדָוִ֑ד

Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

yalmos τῶν ἀγίων

Music connected to Dauid

The Three [Field]

Α: μελωθήμα τῶν ἁγίων
Tune connected to Dauid

Σ: ὁσηθή τῶν ἁγίων
Song connected to Dauid

Θ: γαλαμος τῶν ἀγίων
Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAVID
Song of Dauid

Targum [de Lagarde, mod.]

חגשחנה דלאד
Praise connected to Dāwid

1. + <TH>C MIAC CABBATOY (sic) 1219

176
PSALM 23/22

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: Ἑστι καὶ συνέκριναν
Music connected to Dauid himself

γ Rom: ὄνομα ὑπὲρ τοῦ Ναοῦ
Music of Dauid

Gallicanum [Weber–Gryson]

Psalmus Dauid
Music of Dauid

Sahidic Coptic [Chappell]

πεψλαμος ηναγεια
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεψλαμος ηναγεια
The music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιψαλμος ὑπὲρ τοῦ Ναοῦ
The music of Dauid

Syrohexapla [Hiebert]

Music connected to Dāwīd
PSALM 24/23

Masoretic Hebrew [BHS]

לֶדוּד מֶמְהֹר
Connected to Dāwīd music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Ὑαμώκ τὸ ἀγαθὸν ἑόρ
Music connected to Dauid

The Three [Field]

Α: τῷ ἀγαθῷ μελῳδήμα
Connected to Dauid tune
Σ: τῷ ἀγαθῷ ωδή
Connected to Dauid song

Iuxta Hebraeos [Weber–Gryson]

dāwīd canticum
Of Dauid song

Targum [de Lagarde, mod.]

לֶדוּד תְוֹשֵׁבָתוֹ
Connected to Dāwīd praise

1. + THC MIA C A Rahlfs; MIA C L(few); TH MIA U; EIC MIA N 55 L(few)
2. + CABBATUN B Rahlfs; TΩΝ CABBATUN R S U L(some); CABBATOY A L(many) (all)
3. dāwīd canticum I Σ A K S L Harden

178
PSALM 24/23

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi david prima sabbati
Music connected to David himself at the first of the week

γ: psalmus david prima die sabbati
Music of David at the first day of the week

Rom: psalmus david prima sabbati
Music of David at the first of the week

Gallicanum [Weber–Gryson]

psalmus david prima sabbati
Music of David at the first of the week

Sahidic Coptic [Chappell]

πευαλμος νααεια ναονα ναακαβατον
The music of David of the first day of the week(s)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πευαλμος νααεια ναονεμ ναακαβατον
The music of David of the first day of the week

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιγαλμος ντεν δαιν νηοηαι ντεν ναακαβατον
The music of David of the first of the week(s)

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1. psalmus david prima sabbati psalmus david w; prima sabbati psalmus david Clementine
2. nicabaton T W32 (apparently)
3. ὁ
4. ñ
5. ñ o p
6. nicabaton x

179
PSALM 24/23 (cont.)

Syrohexapla [Hiebert]

Music connected to Dāwīd of the first of the week(s)
Masoretic Hebrew [BHS]

לְדָוִ֡ד
Connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1 ΨΑΛΜΟΣ ΤΩ ΔΑΣΑΙΑ
Music connected to Dauid

The Three [Field]

ΑΣΤΟΥ ΔΑΣΑΙΑ
Of Dauid

Iuxta Hebraeos [Weber–Gryson]

דָאָוִיב
Of Dauid

Targum [de Lagarde, mod.]

לדָוִיד
Connected to Dāwīd

1. + εις το τελος Ῥ Λ(few)
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\( \alpha \gamma: \text{IN FINEM PSALMUS IPSI DAVID} \)
For the end music connected to Dauid himself

Rom: \( \text{IN FINEM PSALMUS DAVID} \)
For the end music of Dauid

Gallicanum [Weber–Gryson]

'PSALMUS' DAVID
Music of Dauid

Sahidic Coptic [Chappell]

επιξωκ εβολ ΠΕΥΛΑΜΟC ΝΔΑΓΕΙA
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ΕΠΗΟ]Κ ΕΒΑΛ ΠΕΥΛΑΜΟC ΝΔΑΓΕΙA
For the end the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΥΛΑΜΟC ΝΤΕ ΔΑΓΙΑ3
The music of Dauid

Syrohexapla [Hiebert]

Music connected to Dāwid

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1. + \text{IN FINEM} I L W Clementine
2. > S; \text{DIAPSLAMA} (as heading, transposed from end of previous Psalm) F K Φ
3. \text{ΠΙΥΛΑΜΟC ΝΤΕ ΔΑΓΙΑ} > D
PSALM 26/25

Masoretic Hebrew [BHS]

לְדָוִד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

tw ἰαμος ἱαμος

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

1. τοῦ A B S Rahlfs
2. τω δαυιδ ἰαμος τω δαυιδ R* U 1221 2110 L(many); τω δαυιδ ἰαμος L(some)

184
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ψαλι δαυιδ
Connected to Dauid himself

γ Rom: ̓πσαλμος δαυιδ
Music of Dauid

Gallicanum [Weber–Gryson]

¹ ̓πσαλμος δαυιδ
Music of Dauid

Sahidic Coptic [Chappell]

πεγαλμος ηναγεια
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεγαλμος εδαγεια
The music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φα δαγια
The one of Dauid

Syrohexapla [Hiebert]

Of Dāwīd

1. + IN FINEM K Clementine
2. > R
3. ̓πσαλμος δαυιδ| δαυιδ ̓πσαλμος Φ
PSALM 27/26

Masoretic Hebrew [BHS]

| לְדָוִד |

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1 τωι Δαυιδ [προ τοι χρισθαι]

Connected to Dauid [before being anointed]

Iuxta Hebraeos [Weber–Gryson]

Δαυιδ

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwid

1. + ὑλὴν τοις U L
2. ΤΟΥ B S Rahlfs
3. προ τοι χρισθαι B S (using ligature for -ΝΑΙ, subsequently misunderstood) 2110 (apparently) Rahlfs (without brackets); προ τοι χρισθ A R* 55 1219 1220 186
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 UNGUERETUR
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
Of Dauid before he was being anointed

Sahidic Coptic [Chappell]

pełałmóc ΝΔΑΓΕΙΔ έΜΠΑΤΟΥΤΑΣĆQ
The music of Daueid having not yet been anointed

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

pełałmóc πα ΝΔΑΓΕΙΔ ζλθ ινετςćeQ
The music the one of Daueid before he is being anointed

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φΔ ΝΔΑΓΙΔ έΜΠΑΤΟΥΘΑΣĆQ
The one of Dauid having not yet been anointed

Syrohexapla [Hiebert]

O6ĐΔΗΩΝ ΡΟΜ
Of Dāwīd before he is anointed

1. + PSALMUS I L W Clementine
2. UNGUERETUR I W
3. ΜΠΑΤΟΥΤΑςĆQ T W32
4. ΜΠΑΝΤΟΥΘΑςĆQ O
5.  доволь F
PSALM 28/27

Masoretic Hebrew [BHS]

לְדָוִ֡ד
Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τῶν δαυίδ
Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

Δαυίδ
Of Dauid

Targum [de Lagarde, mod.]

לְדָוִ֡ד
Connected to Dāwid

1. ΤΟΥ A B R S Rahlfs
2. Τῶ ΔΑΥΙΔ] ΨΑΛΜΟC ΤΩ ΔΑΥΙΔ U L(most); ΤὮ ΔΑΥΙΔ ΨΑΛΜΟC L(few)

188
PSALM 28/27

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

αγRom: ρψιδαυιd
Connected to Dauid himself

Gallicanum [Weber–Gryson]

ceğiđauiđ
Connected to this Dauid

Sahidic Coptic [Chappell]

2πεγαλμοcnάλγεία
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεγαλμοcnάλγεία
The music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

پيئالموcnئطءاوى
The music of Dauid

Syrohexapla [Hiebert]

 CCTV
Of Dāwīd

1. ψαλμος I; in finem ψαλμος I; ψαλμος ρψι Clementine
2. + επωκ εβωλ W32

189
PSALM 29/28

Masoretic Hebrew [BHS]

מִזְמַר לְדָוִד
Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

❌lamaς τω αναγιν
Music connected to Dauid

The Three [Field]

Α: μελωδημα του αναγιν
Tune of Dauid
Σ: ωθη . . .
Song . . .

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAVID
Song of Dauid

Targum [de Lagarde, mod.]

המשバレת לודא
Praise connected to Dāwid

1. Εξωδιος πήγαν (of the outgoing tent) A B R S Rahlfs; Εξωδιος πήγαν (of the going out of the tent) U 2110 L(most)

190
PSALM 29/28

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: \textit{psalmus ipsi dauid consummationis tabernaculī}
\textit{Music connected to Daud himself of the completion of the tent}

γ: \textit{psalmus dauid consummatiō tabernaculī}
\textit{Music of Daud the completion of the tent}

Rom: \textit{psalmus dauid in consummatione tabernaculī}
\textit{Music of Daud at the completion of the tent}

Gallicanum [Weber–Gryson]

\textit{psalminus dauid in consummatione tabernaculī}
\textit{Music of Daud at the completion of the tent}

Sahidic Coptic [Chappell]

\textit{peyalmos n daueid ebol òn tei̯h ònteskhn̄h}
\textit{The music of Daueid out of the way of the tent}

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\textit{peyalmoc n lalwaynei̯ ebol 2n tezih ònteskhn̄h}
\textit{The music of Daueid out of the way of the tent}

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\textit{piyalmos n te' dauid ebol 4en phonit òntes' ònteskhn̄h}
\textit{The music of Dauid out of the way of the tent}

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1. ònteskhn̄h W32
2. piyalmas X
3. Ν P
4. > Q
5. Ν P
6. ònteskhn̄h G H O P W X
PSALM 29/28 (cont.)
PSALM 29/28 (cont.)

Syrohexapla [Hiebert]

Music connected to Dāwîd of the going out of the tent

1. F; > J
Masoretic Hebrew [BHS]

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

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

1. θαλαμὸς ὀλυμπιακὸς τοῦ εἰργαλείμονος τοῦ οἴκου
2. τῷ ἀγίῳ

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

The Three [Field]

A: ΜΕΛΩΔΗΜΑ ΑΣΧΑΤΟΣ . . .
   Tune of a lay . . .

Σ: ΑΣΜΑ ΩΔΗΣ ΥΠΕΡ ΕΙΡΓΑΛΕΙΜΟΝΟΣ ΤΟΥ ΟΙΚΟΥ ΤΟΥ ΑΓΙΟΥ
   Lay of a song over dedication of the house of Dāwīd

Iuxta Hebraeos [Weber–Gryson]

*PSALMUS CANTICI PRO DEDICATIONE DOMUS DAVID*

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

Targum [de Lagarde, mod.]

AŞBATAH, SHIRATA AL ḤONKH BIẒ MEKDRAMA LIRDH

Praise of a song on the dedication of the house of the holy place connected to Dāwīd
PSALM 30/29

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN FINEM PSALMUS CANTICI DEDICATIONIS DOMUS DAVID
For the end music of a song of the dedication of the house of David

Rom: PSALMUS CANTICI IN DEDICATONE DOMUS DAVID
Music of a song at the dedication of the house of David

Gallicanum [Weber–Gryson]

PSALMUS CANTICI IN DEDICATIONE DOMUS DAVID
Music of a song at the dedication of the house of David

Sahidic Coptic [Chappell]

επιχωκ εβολ λ ΠΕΨΛΑΜΟΣ ΝΤΩΔΗ ΜΠΧΙ ΑΕΙΚ μΠΗΙ ΝΔΑΥΙΑ
For the end the music of the song of the consecration of the house of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΨΛΑΜΟΣ ΝΤΩΔΗ ΜΠΧΙ ΑΕΙΚ ΜΠΗΙ ΝΔΑΥΙΑ
The music of the song of the consecration of the house of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΕΨΛΑΜΟΣ ΝΤΕ ΤΩΔΗ ΝΤΕ ΠΙΑΙΚ ΝΤΕ μΠΗ ΝΔΑΥΙΑ
The music of the song of the consecration of the house of Daueid

Syrohexapla [Hiebert]

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

1. επιχωκ εβολ] > B (apparently)
2. οεικ W32
3. τωδη O
4. Ἑ Ρ
5. στιχωμός Ἰ F
6. Ἀσκός F

195
PSALM 31/30

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ

For the leader music connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑλὸς τῷ ἀγαθῷ

For the end music connected to Dāwīd

The Three [Field]

Α: τῷ νικοποιοῦ . . .

For the conqueror . . .

Σ: ἐπινικίον ἀκμα τοῦ ἀγαθοῦ

Conquest song lay of Dāwīd

Iuxta Hebraeos [Weber–Gryson]

ΙΩΧΤΟΡΙ ΚΑΝΤΙΚΑΜ ΔΑΒΙΔ

For the conqueror song of Dāwīd

Targum [de Lagarde, mod.]

לְשַׁבֵּתָה תֹּתַשְׁבִּיתָּה לְדָוִֽד

For the praiser praise connected to Dāwīd

1. εἰς τὸ τέλος > 1219 L(few)
2. + ἐκτάσεως A B 2110 Rahlfs
PSALM 31/30

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PSALMUS IPSI DAUID EXTASIS
For the end music connected to Dauid himself a shock

γ: IN FINEM PSALMUS IPSI DAUID
For the end music connected to Dauid himself

Rom: IN FINEM PSALMUS DAUID
For the end music of Dauid

Gallicanum [Weber–Gryson]

IN FINEM PSALMUS DAUID
For the end music of Dauid

Sahidic Coptic [Chappell]

ἐπξωκ εβολ’ ἡπεγαλμοσ’ Νάγεια Ν##############################################################
For the end the music of Daueid of the shock

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπξωκ ἐβαλ’ Πἐγαλμ[ος Νάγιεια] Ετβε Πογοψ’
For the end the music of Daueid about shock

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπξωκ εβολ’ πγαλμος’ Ντε Δαγια Ντε ατωμ
For the end the music of Dauid of the shock

1. + PRO EXTAS] Clementine
2. ΠΕΓΑΛΜΟΣ B F (apparently) W32
3. ΕΠΞΩΚ ΕΒΟΛ] ΕΠΞΩΚ O Q; > M P V
4. ΗΠΙΓΑΛΜΟΣ D G H O Q W X

197
PSALM 31/30 (cont.)

Syrohexapla [Hiebert]

חַלַּמֶה לְעַמֵּדָה לְהַשָּׁמֶרֶת

At the end music connected to Dāwîd of shock

1. חַלַּמֶה, חַלַּמֶה F
2. חַלַּמֶה (sic) E; חַלַּמֶה H J
PSALM 32/31

Masoretic Hebrew [BHS]

לְדוֹדִּים מְשִׁיכֵה

Connected to Dāwid comprehender

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τῷ Δαυὶδ κυνεγεῶν

Connected to Dauid of comprehension

The Three [Field]

Α: τῷ Δαυὶδ επικνημονὸς

Of Dauid of an understanding one

Iuxta Hebraeos [Weber–Gryson]

דנִיד עֲרֻבִּיד

Of Dauid of an educated one

Targum [de Lagarde, mod.]

לְדָוִד שָׁכַלָּא טַבָּא אָמְרָו דָוִד

Connected to Dāwid good comprehension Dāwid said

1. τῷ Δαυὶδ κυνεγεῶν] κυνεγεῶν τῷ Δαυὶδ B; ὑάλως τῷ Δαυὶδ A L(few); ὑάλως τῷ Δαυὶδ κυνεγεῶν L(many); ὑάλως (ὡς χ) τῷ Δαυὶδ εἰς κυνεγίν L(few)
2. > M
PSALM 32/31

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IPSI DAUID INTELLECTIAE
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]

πα τμντρήνσετην ΝΔΑΥΕΙ∆
The one of the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πα τμεντρεμενσετην ΝΔΑΥΕΙ∆
The one of the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πικα† ΝΤΕ ΔΑΥΙ∆
The comprehension of Dauid

Syrohexapla [Hiebert]

3 ḫaḏuḏlaḏaḏ 2 waḏ
Connected to Dāwīd of comprehension

1. IPSI W Clementine; > I L
2. ριNAS C
3. ḫaḏuḏlaḏaḏ waḏ F
PSALM 33/32

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

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1. זָמַר שִׁיר לָדָיוֹד Qumran: 4QPs
2. + ΠΑΣΜΟΣ A L
3. + ἁνεπιγράφος παρ ἐβραῖοις L
4. PSALMUS DAVID F; CANTICUM DAVID L; DAVID ERUDITÆ

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1. לְדוֹיִד שִׁיר מֹמֵם Qumran: 4QPs
2. + ΠΑΣΜΟΣ A L
3. + ἁνεπιγράφος παρ ἐβραῖοις L
4. PSALMUS DAVID F; CANTICUM DAVID L; DAVID ERUDITÆ
PSALM 33/32

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ιψι δαυιδ
Connected to Dauid himself

γ: ιν ϕινεμ ψαλμος ιψι δαυιδ
For the end music connected to Dauid himself

Rom: ψαλμος δαυιδ
Music of Dauid

Gallicanum [Weber–Gryson]

ψαλμος δαυιδ
Music of Dauid

Sahidic Coptic [Chappell]

εαυγεια
Connected to Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πα ααγεια
The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φα ααγια
The one of Dauid

Syrohexapla [Hiebert]

אֶלְגָּם לָמָה
Music connected to Dāwīd
which has no overwriting at the ʿEḥrāians

1. > F

203
PSALM 34/33

Masoretic Hebrew [BHS]

לַדָּוִד בשעותַּה לֵיִסָּעֲמָה לְפָנָיו אַבְיָמֶלֶךְ ָוָאֶלֶךְ

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1 ἐποτέ ὅταν ἠλοιπώθη το πρόσωπόν του ἁγγίζω τόν εἶχεν τον ἀβίμεληχ
καὶ ἀπέλυσεν τόν καὶ ἀφεὶλέν

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

The Three [Field]

Α: τοῦ Δαυίδ ὅταν ἠλοιπώθη τὸ γεύμα τοῦ ἁγγίζει τῷ ἀβίμεληχ
καὶ ἐκβάλεν τῷ καὶ ἀφεὶλέν

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

Σ: τοῦ Δαυίδ ὅταν μετέμφησεν τῷ τρόπῳ τοῦ ἅγγιζεν τῷ ἀβίμεληχ
καὶ ἐκβάλει τῷ ἀφείλεν

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 commutavit 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. ὅταν U R 1221 2013 (apparently) L(most)
2. ἀπε λ. L(few)
3. τῷ πρόσω πόν τῇ κ. U 1221
4. ἀπελιπάμην U 1221 2013
5. ἀβίμεληχ U 1221 2013

204
**PSALM 34/33**

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\alpha: \textit{psalmus ipsi david quando commutavit uultum suum coram abimelech et dimisit eum et abiit}\]

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

\[\gamma \text{ Rom: } \textit{psalmus david cum inmutavit uultum suum coram ameilech et dimisit eum et abiit}\]

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

Gallicanum [Weber–Gryson]

\[\text{‘david’ cum inmutavit uultum suum coram abimelech et dimisit eum et abiit}\]

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

Sahidic Coptic [Chappell]

\[\text{peyalmos n} \sum \text{daueid n} \sum \text{tereheb m} \sum \text{pefo m} \sum \text{pemto ebol n} \sum \text{acimelec a} \sum \text{bwk}\]

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]

\[\text{peyalmos n} \sum \text{daueid n} \sum \text{terepequibe mpeqso mtemto eboal naximelex aqkaap eboal4 abwsk}\]

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

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1. + \textit{IN FINEM} I L W
2. \textit{davidi} Clementine
3. \textit{cum inmutavit} = \textit{cum mutavit} L; \textit{commotavit} I; \textit{cum commotavit} W
4. > F (apparently)
PSALM 34/33 (cont.)

Targum [de Lagarde, mod.]

לֹֽאֶד כֶּֽדֶּנֶֽי הַיַּמִּֽעָה קֶדֶם אֲבִימְלָךְ
ונטָרְיָה אָוֶל

Connected to Dāwīd when he changed his intellect before Ḥāḇīmeleḵ
and he released him and he went
PSALM 34/33 (cont.)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πψαλμος ἄνε Δαυίδ ότε εταψωστ τ ὑπεψά ὑπεμέθο ὄναμελεξ

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

Syrohexapla [Hiebert]

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

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1. εταψωστ G H P
2. + οὐσιο Q
3. לֹא יָשָׁב מַעְרֵשׁ פָּרָשָׁה F
4. מַעְרְשָׁה F H J
Masoretic Hebrew [BHS]

| לְדָוִד |

Connected to Dāwīd

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

τῷ Δαυὶδ

Connected to Dauid

The Three [Field]

ΑΣ: τοῦ Δαυὶδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

דַּוִּיד

Of Dauid

Targum [de Lagarde, mod.]

לדוד

Connected to Dāwīd

1. τοῦ U 2013
2. τῷ ΔΑΥΙΔ} ¥ALMOC τῷ ΔΑΥΙΔ A L; τῷ ΔΑΥΙΔ ¥ALMOC R R( few) 208
PSALM 35/34

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: Ἰ Psi David
   Connected to David himself

γ: Πσαλμος Ἰ Psi David
   Music connected to David himself

Rom: Huic David
   Connected to this David

Gallicanum [Weber–Gryson]

huiç David
   Connected to this David

Sahidic Coptic [Chappell]

πα Δαυειδ
   The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[πα Δ]αυειδ
   The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φα Δαυειδ
   The one of Dauid

Syrohexapla [Hiebert]

[Δαωιδ]
   Connected to Dāwîd

1. Ἰ Psi I L Clementine
PSALM 36/35

Masoretic Hebrew [BHS]

לְדָוִֽד לְעֶֽבֶד־יְהוָ֬ה לַמְנַצֵּ֬ח

For the leader  connected to YHWH’s slave Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος τῷ δούλῳ Κυρίου τῷ דαυίδ

For the end  connected to the Master’s slave Dauid

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙΩ . . .

For the conqueror . . .

Iuxta Hebraeos [Weber–Gryson]

ΠΡΟ ΒΙΟΤΟΡΙΑ ΣΕΡΙΟΙ ΔΟΣΙΝΙ ΔΑΥΙΔ

For the conquest  of the Master’s slave Dauid

Targum [de Lagarde, mod.]

לְשַבָּחָה לְעֶבֶדָה רִיחוּה לְדָוִֽד

For the praiser  connected to YHWH’s slave Dāwīd

1. παλαι L(few)
2. τῷ δούλῳ Κυρίου > 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 DAVID
For the end connected to the Master's slave David himself

γ: IN FINEM PRO SERUO DOMINI PSALMUS IPSI DAVID
For the end for the Master's slave music connected to David himself

Rom: IN FINEM SERUO DOMINI DAVID
For the end connected to the Master's slave David

Gallicanum [Weber–Gryson]

IN FINEM SERUO' DOMINI DAVID
For the end connected to the Master's slave David

Sahidic Coptic [Chappell]

επαυκ εβαλ τδσεια παλαις μπαυεις
For the end of David the Master's slave

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επαυκ εβαλ πα δαυεια πελ μπαυε
For the end the one of David the Master's slave

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επαυκ εβαλ3 ηπαλωγ ιπβοις πιλαμος ίτε δαγια
For the end of the Master's child (servant) the music of David

Syrohexapla [Hiebert]

At the end connected to the Master's slave Dāwîd

1. PUERO R
2. IPSI DAVID Clementine; PSALMUS DAVID I L; DAVID PSALMUS W
3. > O P Q
4. דאוד פסלים לברלאו בקושל לברלאו לברלאו בקושל לברלאו בקושל F
PSALM 37/36

Masoretic Hebrew [BHS]

Masoretic Hebrew

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Old Greek

Iuxta Hebraeos [Weber–Gryson]

Iuxta Hebraeos

Targum [de Lagarde, mod.]

Targum

1. ἡγουμένων ἰερήμων ἔρημων ἦν τῶν μασορητικῶν
2. διὰ τῶν μασορητικῶν ἔρημων ἦν τῶν μασορητικῶν

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1. ἡγουμένων ἰερήμων ἔρημων ἦν τῶν μασορητικῶν
2. διὰ τῶν μασορητικῶν ἔρημων ἦν τῶν μασορητικῶν

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1. τοῦ B S 55 L(few) Rahlfs
2. τοῦ Δαυίδ | Χαλμώς τῷ Δαυίδ 2046 L; εἰς τὸ τέλος Χαλμώς τῷ Δαυίδ Ἀ; τῷ
Δαυίδ Χαλμώς L(few)
PSALM 37/36

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: Ἰψι Δαυιδ
Connected to Dauid himself

γ: ἸΝ ΦΙΝΕΜ ΠΣΑΛΜΟΣ Ἰψι Δαυιδ
For the end music connected to Dauid himself

Gallicanum [Weber–Gryson]

ʼ Ἰψι Δαυιδ
Connected to Dauid himself

Sahidic Coptic [Chappell]

نسبه
Of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πα Δαγεία
The one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ϕα Δαγια
The one of Dauid

Syrohexapla [Hiebert]

2דַּוָּד
Of Dāwīd

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1. + ψαλμος Clementine
2. דוֹאִל F
Masoretic Hebrew [BHS]

לְהַזְכִּֽיר
לְדָוִ֣ד
Music connected to Dāvid to remind

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

yalmos tw dauid  eis anamnhsin
Music connected to Dauid for a remembrance

The Three [Field]

Α: ΜΕΛΩΣΜΑ ΤΟΥ ΔΑΥΙΔ . . .
Tune of Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID IN COMMEMORATIONE
Song of Dauid at the reminding

Targum [de Lagarde, mod.]

โทนำสะงหนะ  ListNode จะร์ นโนтีมาน ดับก์บ้า โอ ย์ทะระ
Praise connected to Dăvid a handful of frankincense a good remembrance on Yiśrā’el

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1. + ΠΕΠΙ ΚΑΒΒΑΤΟΥ B S 2110 Rahlfs; ΠΕΠΙ ΤΟΥ ΚΑΒΒΑΤΟΥ A L(some); ΤΟΥ ΚΑΒΒΑΤΟΥ R L(few)
2. COMMEMORATIONEM R L
3. CANTICUM DAUID IN COMMEMORATIONE] DAUID IN COMMEMORATIONE CANTICUM
   C Σ
4. > C P P17
5. על ישראל M; > C
PSALM 38/37

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid in recordationem sabbati
Music of Dauid himself for a recalling of the restday

γ: psalmus dauid in commemoratione sabbati
Music of Dauid at the reminding of the restday

Rom: psalmus dauid in rememoratione de sabbato
Music of Dauid at the remembrance about the restday

Gallicanum [Weber–Gryson]

psalmus dauid in rememorationem de sabbato
Music of Dauid for a remembrance about the restday

Sahidic Coptic [Chappell]

πεψαλμος ναυεια ευρ ημευη ετβε πεςαβατον
The music of Daueid for a remembrance about the restday

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεψαλμος ναυεια ευρ ημοηη ετβε πεςαβατον
The music of Daueid for a remembrance about the restday(s)

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιψαλμος ντε ηαγια ευμεηη εθβε πεςαβατον
The music of Daueid for a remembrance about the restday

Syrohexapla [Hiebert]

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

1. rememorationem W S K Φ; commemorationem F (apparently) I
2. die F K Φ; die J H; > W
3. Budge incorrectly reads παςαβατον
4. N P
5. [רְדֱאָה] מַכְּפֶל ל F
6. word marked with obeli] without obeli C F H J
PSALM 39/38

Masoretic Hebrew [BHS]

לִידִיתוּן לָדָוִד

For the leader connected to Yֶדîtûn (read: Yֶדîtûn) music connected to Dâwid

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος τῶν ιδικοῦν ὕμνους τῷ Δαυΐδ

For the end connected to Idithoun song connected to Dauid

The Three [Field]

Α: τῷ νικοποιῷ ὑπὲρ ιδικοῦν μελωδίαν τοῦ Δαυΐδ

For the conqueror over Idithoun tune of Dauid

Σ: Επινικίος ὑπὲρ ιδικοῦν ἱερὰ τοῦ Δαυΐδ

Of conquest over Idithoun song of Dauid

Θ: εἰς τὸ νικός ὑπὲρ ιδικοῦν ἱερὰ τῷ Δαυΐδ

For the conquest over Idithoun song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

PRO VICTORIA IDITHUN CANTICUM DAVID

For the conquest of Idithun song of Dauid

Targum [de Lagarde, mod.]

לִשְׂבָאתָה עַל מַטָּרָת בֵּית מֻקודֵשׁ עַל פּוֹמָה יְדִידָתָה וַהֲשָׁבִיתָה לָדָוִד

For the praiser on the guarding of the house of the holy place on the mouth of Yֶדîtûn praise connected to Dâwid

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1. לִידִיתוּן Qrêy; also many mss. (BHS)
2. ὑπὲρ 55 L(few); > L(few)
3. ιδικοῦν A R 2013 L
4. Επινικίος 55 L(some)
5. פומא M

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216
PSALM 39/38

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO IDITUM CANTICUM DAVID
For the end for Iditum song of Dauid

γ Rom: IN FINEM EDITHUN CANTICUM DAVID
For the end of Edithun song of Dauid

Gallicanum [Weber–Gryson]

IN FINEM 'IDITHUN CANTICUM DAVID
For the end of Idithun song of Dauid

Sahidic Coptic [Chappell]

επιωκ εβολ ηεινωγαν τωα ηελαγεια
For the end of Idithoun the song of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επιωκ εβολ ηεινωγαν τωα ηελαγεια
For the end of Idithoun the song of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επιωκ εβολ εεεν ηεινωγαν †αωαη ηετε δαειδ
For the end over Idithoun the song of Dauid

1. + PRO F H W K; IPSI Clementine
2. CANTICUM DAVIDI PSALMUS H W
3. ζα ηεινωγαν B (apparently)
4. ηεωαα W32
5. > O Q
6. εεεν ηεινωγαν] εεεν ηεινωγαν D O P Q; εεεν ηεινωγαν G H W X; ηεεν ηεινωγαν V; εε πιεινωγαν M
7. †αωαη Q; πιελαμοε M O P V
8. ηετε δαειδ] > P

217
PSALM 39/38 (cont.)
PSALM 39/38 (cont.)

Syrohexapla [Hiebert]

At the end connected to ʾIdīṭūm praise connected to Dāwīd

1. ḫm F
2. לְאַבָּד E53; לְאַבָּד E78
PSALM 40/39

Masoretic Hebrew [BHS]

לְנַצֵּח לְדוֹד  מֵתָּה
For the leader connected to Dāvid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eic to teλοc τω δαγια χαλμος'
For the end connected to Dauid music

The Three [Field]

Α: τω νικοπωκω . . .
For the conqueror . . .
Σ: επινικιος ωδη τον δαγια
Of conquest song of Dauid

Iuxta Hebraeos [Weber–Gryson]

pro victoria dauid canticum
For the conquest of Dauid song

Targum [de Lagarde, mod.]

לְשַׁבְחַת לְדוֹד חָוָה
For the praiser connected to Dāvid praise

1. τω δαγια χαλμος] χαλμος τω δαγια A 2013 2015 2110 L(many); τω δαγια 55
220
PSALM 40/39

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IPSI DAUID PSALMUS
For the end connected to Dauid himself music

γ: IN FINEM PSALMUS IPSI DAUID
For the end music connected to Dauid himself

Rom: IN FINEM PSALMUS DAUID
For the end music of Dauid

Gallicanum [Weber–Gryson]

IN FINEM DAUID PSALMUS
For the end of Dauid music

Sahidic Coptic [Chappell]

ἐπχωκ ἐβωλ πεψαλμως ἱαυεὶα
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπχωκ ἐβαλ πεψαλμως ἱαυεὶα
For the end the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπχωκ ἐβωλ πιψαλμως ῶτε ἄνωια
For the end the music of Dauid

Syrohexapla [Hiebert]

3 ρουσαμως ῶσαμως ἱαυεὶα
At the end connected to Dāwîd music

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1. David Psalmus | Psalmus David R I W K; Psalmus Ips David Clementine
2. eβωλ πιψαλμως ῶπιψαλμως D M O P Q V; eβωλ ῶπιψαλμως G H W X
3. ρουσαμως ρουσαμως F
PSALM 41/40

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ
For the leader  music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑάλμος τῷ Δαυίδ
For the end  music connected to Dauid

The Three [Field]

Α: τῷ Νικοποιῷ Μελωδήμα τῷ Δαυίδ
For the conqueror  tune connected to Dauid

Σ: ἐπινικιός Ὠδῆ τῷ Δαυίδ
Of conquest  song connected to Dauid

Θ: εἰς τὸ Νικός Υάλμος τῷ Δαυίδ
For the conquest  music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

PRO UICTORIA CANTICUM DAVID
For the conquest  song of Dauid

Targum [de Lagarde, mod.]

לְשׁבָהָא חֹשֵבָהָא לָדוּד
For the praiser  praise connected to Dāwid

1. εἰς τὸ τέλος ὑάλμος τῷ Δαυίδ ὑάλμος τῷ Δαυίδ 55 L(few); εἰς τὸ τέλος ὑάλμος συνεκεῖσθαι τοῖς γιοίς κορὲ 2013; εἰς τὸ τέλος εἰς συνεκεῖσθαι τοῖς γιοίς κορὲ 2110 (apparently); τῷ Δαυίδ εἰς τὸ τέλος ὑάλμος εἰς συνεκεῖσθαι τοῖς γιοίς κορὲ 2050

222
PSALM 41/40

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α για τον τελευταίο ψαλμό Ισαιάδ 
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]

ἐπιξωκ εβολα ρχαλμος ἱαλεια 
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπιξωκ εβαλα ρχαλμος ελαεια 
For the end the music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιξωκ εβολα πιχαλμος ιτε άαγια 
For the end the music of Dauid

Syrohexapla [Hiebert]

At the end music connected to Dāwîd

1. + ΙΣΙ Clementine
2. ΡΙΤΕΧΑΛΜΟΣ M
3. ἐπιξωκ εβολα πεχαλμος ίαλεια] . . . -ΡΗΝΣΗΤ ΝΝΥΗΡΕ ΝΚΟΡΕ B
4. εβολα πιχαλμος ηπιχαλμος D M O P Q V W X; εβολα ηπιχαλμος G H
5. ἱαλαειαι F
Masoretic Hebrew [BHS]

לִבְנֵי־קֹֽרַח
משכִּיל לַמְנַצֵּ֗ח
For the leader comprehender connected to the sons of Qoraḥ

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΟΥ ΥΙΟΥ ΚΟΡΕ
For the end for comprehension connected to the sons of Kore

The Three [Field]

Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙΣΤΗΜΟΝΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ
For the conqueror of an understanding one of the sons of Kore

Σ: . . . ΤΩΝ ΥΙΩΝ ΚΟΡΕ
. . . of the sons of Kore

Iuxta Hebraeos [Weber–Gryson]

ΠΡΟ ΒΙΟΤΙΑΡΑ ΔΟΚΤΙΣΙΜΙ ΦΙΛΙΟΡΩΝ ΚΟΡΕ
For the conquest of the most taught of the sons of Kore

Targum [de Lagarde, mod.]

לְשַׁבֵחַ בְּשָׂכִיל בָּא עַל יְדֵיהוּ דָּבִי קָרָּה
For the praiser in good comprehension on the hands of the sons of Qoraḥ

1. ΕΙΣ ΤΟ ΤΕΛΟΣ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΟΥ ΥΙΟΥ ΚΟΡΕ] ΕΙΣ ΤΟ ΤΕΛΟΣ ΥΧΛΗΜΟΣ ΤΩ ΑΑΓΙΑ ΕΙΣ ΣΥΝΕΣΙΝ ΤΟΙΟΥ ΥΙΟΥ ΚΟΡΕ 2050; ΚΟΡΕ ΥΧΛΗΜΟΣ L(few); (ΕΙΣ ΤΟ ΤΕΛΟΣ) ΥΧΛΗΜΟΣ ΤΩ ΑΑΓΙΑ L(few)
2. + ΥΧΛΗΜΟΣ R T L(some); ΥΧΛΗΜΟΣ ΤΩ ΑΑΓΙΑ A L(few)
3. + לְשַׁבֵחַ P
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM INTELLECTUS FILIIS CHORE PSALMUS
For the end comprehension connected to the sons of Chore music

γ Rom: IN FINEM INTELLECTUS FILIIS CORE
For the end comprehension connected to the sons of Core

Gallicanum [Weber–Gryson]

IN FINEM IN INTELLECTUM FILIIS CORE
For the end for comprehension connected to the sons of Core

Sahidic Coptic [Chappell]

ΕΠΞΩΚ ΕΒΟΛ ΝΤΜΝΤΡΜΝΘΤ ΝΝΨϯΡΗ ΝΚΟΡΕ
For the end of the comprehension of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΞΟΚ ΕΒΑΛ ΝΠΕΨΑΛΜΟϹ ΝΤΜΕΝΤΡΕΜΕΝΣΗΤ ΝΝΨΗΡΗ ΝΚΟΡΕ
For the end of the music of the comprehension of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΞΩΚ ΕΒΟΛ ΕΥΚΑ ΝΤΕ ΝΕΝΨΗΡΗ ΝΚΟΡΕ ΠΙΨΑΛΜΟϹ
For the end for a comprehension of the sons of Kore the music

Syrohexapla [Hiebert]

ขาลกิ้นถ์ Ταοι Χαρκαν Κατ Ντα Ταοι Πιζακι
At the end for comprehension connected to the sons of Qôraḥ music

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1. ms. γ reads corae
2. IN INTELLECTUM INTELLECTUM R L Φ; INTELLECTUS F H I W S K Clementine
3. ΕΤΜΝΤΡΜΝΘΤ B; ΕΥΜΝΤΡΜΝΘΤ W32
4. > O Q
5. > P
6. ∷ι::$:::
7. ∷ι::$:::
PSALM 43/42

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Music connected to David

The Three [Field]

Music connected to David

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

References:
1. + לְדָוִד a few mss. (BHS)
2. + εἰς τὸ τέλος συνεεῖς τοῖς γόνιοι κορέ a
3. Ψαλμος τῷ Δαυίδ τῷ Δαυίδ Ψαλμος S 1219 2013 L(few)
4. + ἀνεπιγραφὸς παρ ἑβραῖοι R L(most)
5. Ψαλμος Δαυίδ F Σ; ψαλμὸς Δαυίδ L
PSALM 43/42

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\( \alpha \gamma \text{ Rom: } \text{psalmus duid} \)

*Music of Dauid*

Gallicanum [Weber–Gryson]

\(' psalmus duid \)

*Music of Dauid*

Sahidic Coptic [Chappell]

\( \text{peyalmoc ṇdayeid} \)

The *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\( \text{peyalmoc pα ḍayeid} \)

The *music* the one of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\( \text{piyalmoç ñte ḍayia} \)

The *music* of Dauid

Syrohexapla [Hiebert]

\( \text{λόμε χαρμυκαίας} \)

Connected to Dāwīd *music*


1. + IN FINEM I
Masoretic Hebrew [BHS]

לֹּמֵנִי לַבְּנוֹיֶיהוֹת מְשַׁכֵּר
For the leader connected to the sons of Qoraḥ comprehender

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

1. **ΕΙΣ ΤΟ ΤΕΛΟΣ ΤΟΙΟΙ ΧΟΡΕ ΕΙΣ ΣΥΝΕΕΙΝ**
   For the end connected to the sons of Kore for comprehension

The Three [Field]

Α: **ΤΩ ΝΙΚΟΠΟΙΩΝ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΕΠΙΧΘΗΜΟΣ**
   For the conqueror of the sons of Kore of unstanding

Σ: **ΕΠΙΝΙΚΙΟΣ ΤΩΝ ΥΙΩΝ ΚΟΡΕ ΣΥΝΕΕΙΝ**
   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.]

לֵשַׁבְתָּה לֶדְוָדָן עַל יְהוֹstruction וּבֵן קֹרַח שֶׁכֶלֶם טָבָא
For the praiser connected to Dāwid on the hands of the sons of Qoraḥ good comprehension

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1. + ΥΛΑΜΟΣ 2110
2. ΤΟΙΟΙ ΧΟΡΕ ΕΙΣ ΣΥΝΕΕΙΝ | ΤΟΙΟΙ ΧΟΡΕ ΕΙΣ ΣΥΝΕΕΙΝ ΥΛΑΜΟΣ B R L\(^\text{many}\)\(^{\text{a}}\) (sil)
   Rahlfss; ΕΙΣ ΣΥΝΕΕΙΝ ΤΟΙΟΙ ΧΟΡΕ ΥΛΑΜΟΣ 55 L\(^{\text{few}}\); ΤΟΙΟΙ ΧΟΡΕ ΥΛΑΜΟΣ ΕΙΣ ΣΥΝΕΕΙΝ 2013; ΤΟΙΟΙ ΧΟΡΕ ΥΛΑΜΟΣ A L\(^{\text{few}}\)
3. + ΤΩ ΔΑΓΩΣ L\(^{\text{few}}\)
4. × Σ M P P17 P110

228
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\alpha: \text{IN FINEM FILIS CHORE INTELLECTUM}\]
For the end connected to the sons of Chore... comprehension

\[\gamma: \text{IN FINEM PRO FILIIS CORAE PSALMUS IN INTELLECTUM}\]
For the end for the sons of Corae music for comprehension

Rom: \[\text{IN FINEM FILIIS CORE AD INTELLECTUM}\]
For the end connected to the sons of Core to comprehension

Gallicanum [Weber–Gryson]

\[\text{IN FINEM FILIIS CORE AD INTELLECTUM}\]
For the end connected to the sons of Core to comprehension

Sahidic Coptic [Chappell]

\[\text{ἐπίσωκ ἐβολὴ ἰνωρεί ἰκορεν ὀψαλμος ἄτματρήσεων ἰκορεν ὀψαλμος ἄν ἰκορεν ὀψαλμος \text{ΕΥΚΑΤ}+}\]
For the end of the sons of Kore the music of the comprehension

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{ἐπίσωκ ἐβαλὴ ἄτματρήσεων ἰνωρεί ἰκορεν ὀψαλμος ἄν ἰκορεν ὀψαλμος} \text{ΕΥΚΑΤ}+\]
For the end of the comprehension of the sons of Kore the music

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{ἐπίσωκ ἐβολὴ ἢτε β νωρευ ἰκορεν ὀψαλμος ἢ γκατ}+\]
For the end of the sons of Kore the music for a comprehension

1. \text{ΕΤΜΝΤΡΗΣΕΩΝ} F
2. > O Q
3. \text{ΕΧΕΝ} M O Q V
4. > M P V
5. > G H
PSALM 44/43 (cont.)

Syrohexapla [Hiebert]

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

[1] Lukan sections to be included in the Syrohexapla isomorphs.

F
Masoretic Hebrew [BHS]

לִבְנֵי־קֹ֑רַח
עַל־שֹׁ֭שַׁנִּים
לַמְנַצֵּ֣ח
יְדִידֹֽת

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν ἀλλοιωθόμενων τοῖς γιοῖς Κόρη
εἰς σύνεσιν ὅσιὸν ὑπὲρ τοῦ ἀγαπητοῦ

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

The Three [Field]

Α: τῷ νικοποίῳ ἐπὶ τοῖς κρίνοις τῶν γιῶν Κόρη
ἐπιστήμονος ἄχμα προσφιλᾶς

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

Σ: εἰς τὸ Νικήιον ὑπὲρ τῶν ἀνθών τῶν γιῶν Κόρη
σύνεσις ἄχμα εἰς τὸν ἀγαπητὸν

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

Θ: εἰς τὸ Νικὸν ὑπὲρ τῶν κρίνων...

... for the conquest over the lilies...

... for the loved ones

1. ידידות or ידידית; a few mss. (BHS)
2. περὶ 2013
3. > R L(few)
4. εἰς τὸ τέλος ὑπὲρ τῶν ἀλλοιωθόμενων τοῖς γιοῖς Κόρη εἰς σύνεσιν ὅσιὸν τοῦ ἀγαπητοῦ
5. ἡγαπημέν(o)ι 2013
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\alpha: \text{IN FINEM PRO HIS QUAE COMMUTABUNTUR FILIIIS CORE INTELLECTUM PRO DILECTO}\]

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

\[\gamma: \text{IN FINEM PRO HIS QUAE COMMUTABUNTUR FILIIIS CORAE INTELLECTUM CANTICUM PRO DILECTO}\]

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

Rom: \[\text{IN FINEM PRO HIS QUI COMMUTABUNTUR FILIIIS CORE AD INTELLECTUM CANTICUM PRO DILECTO}\]

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]

\[\text{IN FINEM PRO HIS' QUI COMMUTABUNTUR FILIIIS CORE AD INTELLECTUM CANTICUM PRO DILECTO}\]

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]

\[\text{ēπξεωκ εβολ ετβε' ΝΕΤΝΑΩΒΕ ΝΝΩΗΡΕΣ ΝΚΟΡΕ ΕΥΜΝΗΡΗΣΤΗΣ ΤΩΑΗ 2Α ΠΗΕΡΙΤ}\]

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. \text{115 Clementine}
2. \text{QUAE R F}
3. \text{+ ΠΟΨΨΝΩΖ ΕΒΟΛ ΝΠΕΧΡΙΣΤΟΣ ΝΗ ΤΕΨΗΜΗΤΕΡ W101}
4. \text{EΤΕ B; Ν F}
5. \text{ΝΝΩΗΡΕ W32}
6. \text{ΕΥΜΝΗΡΗΣΤΗ W109}
PSALM 45/44 (cont.)

Iuxta Hebraeos [Weber–Gryson]

VICTORI PRO LILIIS FILIORUM CORE
ERUDITIONIS CANTICUM AMANTISSIMUM

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

Targum [de Lagarde, mod.]

לשבתָה עַל חֶבִי סַנְחֵדְרִים דּוֹמָה דָּאָיַתְם יְבָאָהּ עַל יְהוָה דּבְּנֵי קְרָח
שִׁבְכָּל תָּבָא וַתִּשְׁבָּחָה תְוָאָהָהּ

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

1. FILIIS FCΣL
2. בֵּרָה קָודֵשׁ בָּרָה נְבָאוֹת C; בֵּרָה קָודֵשׁ בָּרָה נְבָאוֹת P17 W
PSALM 45/44 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επιχεκ ἐβαλ ἐτβε νετνεψιβε ἰνκψηρε ἰκορε
ἐγμεντρεμενςήτ τῳδη ἐτβε πμενριτ

For the end about the ones who are going to change of the sons of Kore
for a comprehension the song about the loved one

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιχον ἐβολ' ἐχεν νη ἐτογναψωβτογα
ἐγκαλ α' ἰτε' ἰνεψηρα' ἰκορε' τῳδα' ἐθε' πμενριτ

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]

חַסַּלְתָּא סֹלֶל מֹשִּׁיעָא לָקָה לָלְּדָא
חַסַּלְתָּא יבָ' סֹלֶל מֹשִּׁיעָא לָקָה לָלְּדָא

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. ἐταγναψωβτογα Μ Ο Ρ Β
3. ἦ Q
4. ἰνεψηρα H
5. τῳδα Μ Ο
6. סלמ C
Masoretic Hebrew [BHS]

לַעֲלֹמָתָּה לָבְנֵי־קֹ֑רַח לַמְנַצֵּ֥ח
For the leader connected to the sons of Qorah on young women song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν γυνῶν ΚΟΡΗ ὑπὲρ τῶν κρυφίων ΥΣΛΜΟΣ 3 4
For the end over the sons of Kore over the hidden things music

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙΩ ΤΩΝ ΓΥΝΩΝ ΚΟΡΗ ΕΠΙ ΝΕΑΝΙΟΤΗΤΩΝ ΜΕΛΩΔΗΜΑ
For the conqueror of the sons of Kore on young women tune

Σ: ἐπινικίον τῶν γυνῶν ΚΟΡΗ ὑπὲρ τῶν αἰωνίων ωδῆ
Conquest song of the sons of Kore over the forever ones song

Iuxta Hebraeos [Weber–Gryson]

VICTORI FILIORUM CORE PRO ILUENTUTIBUS CANTICUM
For the conqueror of the sons of Core for young women song

1. עַלְמוּת a few mss. (BHS)
2. εἰς τὸ τέλος ὑπὲρ τῶν γυνῶν ΚΟΡΗ ὑπὲρ τῶν κρυφίων | εἰς τὸ τέλος τοῖς γυνικοῖς ΚΟΡΗ 55 1098 L(some); εἰς τὸ τέλος ὑπὲρ τῶν κρυφίων τοῖς γυνικοῖς ΚΟΡΗ 55 1098 L(few); τοῦ δαβίδ Ἄ
3. > L(few)
4. + τῷ ΔΑΒΙΔ 2013 2110 L(few)
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO FILIIS CHORE PRO OCCULTES PSALMUS
For the end for the sons of Chore for the hidden things music

γ Rom: IN FINEM PRO FILIIS CORE PRO ARCANIS PSALMUS
For the end for the sons of Core for the secrets music

Gallicanum [Weber–Gryson]

IN FINEM PRO FILIIS CORE PRO ARCANIS PSALMUS
For the end for the sons of Core for the secrets music

Sahidic Coptic [Chappell]

ἐπάξωκ εβολ 2 λ ἡῳρε ὁκόρε 2 λ ηνεηπ πεῦλαμος ἦναιεια
For the end concerning the sons of Kore concerning the hidden things the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπάξωκ εβαλ 2 λ ἡῳρε ὁκόρε 2 λ ηνέηπτ πεῦλαμος ἦναιεια
For the end concerning the sons of Kore concerning the hidden things the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπάξωκ εβολ ἔχεν ηνεῃρὶ ὁκόρε ἐθεβε ην ἐτηπτ  πεῦλαμος ηνε θαγια
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. ἐπάξωκ εβολ ἔχεν ηνεῃρὶ [ὑηρὶ] Η
5. + ηνε Q
6. Ν Μ V
7. ἐθεβε ην ἐτηπτ  πεῦλαμος ηνε θαγια] > P

237
Targum [de Lagarde, mod.]

לְכָשֵׁתָה עַל דִּיוֹנִי דְבֵנַי קְרָח בְּרֵוַת בְּנֹאָה  
בִּכְמוֹ דַּאָשְׁטֶכֶס אָבוֹתָה מְנוֹה הִיָּני אָשְׁטֶהוֹ בְּאוֹמֵר שִׁירָה

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
PSALM 46/45 (cont.)

Syrohexapla [Hiebert]

At the end on account of the sons of Qôrah on account of the hidden things musics
Masoretic Hebrew [BHS]

לֹ֔מֶנֶתָּה | לַבְּנוֹיִן קְרָח מְנוּר
For the leader connected to the sons of Qorah music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν γιῶν κόρης ὕσσαμος
For the end over the sons of Kore music

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙῌ ΤΟΝ ΓΙΩΝ ΚΟΡΕ ΜΕΛΩΔΗΜΑ
For the conqueror of the sons of Kore tune

Σ: . . . οῶκε τῶν γιῶν κορε ἀκμὰ
. . . of a song of the sons of Kore lay

Iuxta Hebraeos [Weber–Gryson]

Victori Filiorum Core Canticum
For the conqueror of the sons of Core song

Targum [de Lagarde, mod.]

לְשָׁבָחָה עַל יִדְיוֹן דַּבְּרֵי קָרָח תּוֹשְׁבָהָה
For the praiser on the hands of the sons of Qorah praise

1. εἰς τὸ τέλος | > R L(few)
2. ὑπὲρ τῶν γιῶν κόρης | τοῖς γιῶις κόρες | R L(few); > A
3. > L(few)
4. + τῷ ἄγιῳ | A R 2013 L(few)
5. VICTORIA Θ S; VICTORIAM R
PSALM 47/46

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: FILIS CHORE PSALMUS IPSI DAVID
Connected to the sons of Chore music connected to Dauid himself

γ Rom: IN FINEM PRO FILIIS CORE PSI PSALMUS
For the end for the sons of Core music

Gallicanum [Weber–Gryson]

IN FINEM PRO FILIIS CORE PSI PSALMUS
For the end for the sons of Core music

Sahidic Coptic [Chappell]

ἐπιχωκ ἐβολὰ ζα ΝΩΗΡΕ ΝΚΟΡΕ ΠΕΥΛΑΜΟC
For the end concerning the sons of Kore the music

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπιχωκ ἐβολὰ ζα ΝΩΗΡΕ ΝΚΟΡΕ ΠΕΥΛΑΜΟC
For the end concerning the sons of Kore the music

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιχωκ ἐβολὰς ήΠΥΛΑΜΟC ΝΤΕ ΝΕΝΨΗΡΗ ΝΚΟΡΕ
For the end the music of the sons of Kore

Syrohexapla [Hiebert]

At the end on account of the sons of Qôraḥ music

1. ms. γ reads CORAE
2. IN FINEM PRO FILIIS CORE PSI PSALMUS] > H
3. > D O P Q W X
4. ΠΥΛΑΜΟC D G H M O P Q V W X
5. ΒΕΝ M O V; Ν Q
6. ΝΕΝΨΗΡΕ G
7. ΝΤΕ ΝΕΝΨΗΡΗ ΝΚΟΡΕ] > H
8. ἘΣΘΗΣ ΠΕΥΛΑΜΟC F

241
PSALM 48/47

Masoretic Hebrew [BHS]

ךֵּֽהֶר מִ֝זְמוֹר לְבָנֵי־קֹֽרַח

Song (of) music connected to the sons of Qoraḥ

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

πάλαμως ωᾶς τοις γιοις κορᾶς [Δʹ ηγέτερα καββατων] 31

Music of a song connected to the sons of Kore [for the second of the week]

The Three [Field]

Σ: ΑΣΜΑ ΠΑΛΑΜΩΝ ΤΩΝ ΓΙΟΩΝ ΚΟΡΗ

Lay of musics of the sons of Kore

Iuxta Hebraeos [Weber–Gryson]

CANTICUM PSALMI FILIORUM CORE

Song of *music* of the sons of Core

Targum [de Lagarde, mod.]

שירתה וה الشمالתה על ידיהם יezier קרה

Song and praise on the hands of the sons of Qoraḥ

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1. πάλαμως ωᾶς 2013; ωᾶς πάλαμος ST L(few)
2. Δʹ ηγέτερα καββατων] A B S Rahlfs (without brackets); Δʹ ηγέτερα καββατων 55 L(few);
Δʹ ηγέτερα καββατων 2013 2110; > L(few)
3. πάλαμως ωᾶς τοις γιοις κορᾶς [Δʹ ηγέτερα καββατων] εἰς τὸ τέλος πάλαμως τω
ΔΑΥΙΔ A
4. ψαλμος R C S
5. שִׁירָתָה וה الشمالתה M

242
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: **Psalmus cantici filii corae secunda sabbati**
Music of a song connected to the sons of Core at the second of the week

γ: *In finem Psalmus cantici filii 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 filii core secunda sabbati*
Song of music connected to the sons of Core at the second of the week

Sahidic Coptic [Chappell]

τωα ἡ πεψαλμος ἡνωρη ἡνκορε ἡνκογκαπατον
The song the music of the sons of Kore of the second day of the week(s)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεψαλμος ἡνωρη ἡνκορε ἡνκογκαπατον
The music of the sons of Kore of the second day of the week

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πεψαλμος ἡτε τωα ἡτε ἡνωρη ἡνκορε ἡνκογκαπατον
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. †ωα M O V
5. ṴΠΠ D G H M O P Q V W X
6. ἡτε nichabbaton M V; ἡννικαπατον O P Q; ἡνκαπατον W

243
PSALM 48/47 (cont.)

Syrohexapla [Hiebert]

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

1. C
2. F
3. marked with obeli] without obeli H J; (without obeli) F

245
PSALM 49/48

Masoretic Hebrew [BHS]

לָמוּר הַכֹּרָה לַבְנֵי־קְרֹא
For the leader connected to the sons of Qoraḥ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος τοῖς ζυγίσιν Κόρες έσαμος
For the end connected to the sons of Kore music

The Three [Field]

A: τῷ νικοποίῳ τῶν ζυγισίν Κόρες μελῳδήμα
For the conqueror of the sons of Kore tune

Σ: εἰς τὸ νικοποίῳ τῶν ζυγίσιν Κόρες ωάς
Of conquest of the sons of Kore song

Θ: εἰς τὸ νικός . . .
For the conquest . . .

Iuxta Hebraeos [Weber–Gryson]

victori filiorum core psalmus
For the conqueror of the sons of Core music

Targum [de Lagarde, mod.]

לָשָּׁבֵתָה עַל יְדֵיהוּ דָּבֵנֶךְ קְרוֹא תֹּשֵׁבָתָה
For the praiser on the hands of the sons of Qoraḥ praise

1. εἰς τὸ τέλος τοῖς ζυγίσιν Κόρε] > A
2. > L(few) T
3. + τῷ Διαγιά
4. > C Σ
PSALM 49/48

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: \textit{IN FINEM FILIIS CORÆ PSALMUS}

For the end connected to the sons of Core music

Gallicanum [Weber–Gryson]

\textit{IN FINEM FILIIS CORÆ PSALMUS}

For the end connected to the sons of Core music

Sahidic Coptic [Chappell]

\textit{ἐπιχωκ ἐβολα ἦπψηρη ἦκορε πὲγαλμος}

For the end of the sons of Kore the music

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\textit{ἐπιχωκ ἐβολα ἦπψηρη ἦκορε πὲγαλμος}

For the end of the sons of Kore the music

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\textit{ἐπιχωκ ἐβολα² πὲγαλμος² ὅτε ἦπψηρι ἦκορε}

For the end the music of the sons of Kore

Syrohexapla [Hiebert]

At the end connected to the sons of Qôraḥ music

1. ms. α reads \textit{chorē}; ms. γ reads \textit{coræ}
2. > M O P Q V W X
3. \textit{πὲγαλμος} D G H M O P Q V W X
PSALM 50/49

Masoretic Hebrew [BHS]

משמייה לְאָסָף
Music connected to ֶ֑שֵּׁיָה

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1 ΥΑΜΟΣ ΤΟ ΑΣΑΦ
Music connected to Asaph

The Three [Field]

ΑΘ... ΑΣΑΦ
... Asaph
Σ: ΑΣΑΦ ΤΟΥ ΑΣΑΦ
Lay of Asaph

Iuxta Hebraeos [Weber–Gryson]

CANTICUM ASAPH
Song of Asaph

Targum [de Lagarde, mod.]

תנשבחתה על ידיד אסף
Praise on the hands of ֶ֑שֵּׁיָה

1. + ΕΙΣ ΤΟ ΤΕΛΟΣ Α
2. ΑΛΓΙΑ Α R L(some)
**PSALM 50/49**

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \alpha: \text{psalmus ipsi david} \]
*Music connected to Dauid himself*

\[ \gamma: \text{psalmus asaph} \]
*Music of Asaph*

Gallicanum [Weber–Gryson]

\[ \text{psalmus asaph}' \]
*Music of Asaph*

Sahidic Coptic [Chappell]

\[ \text{peyalmos naca}f \]
*The music of Asaph*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{peyalmos naca}f \]
*The music of Asaph*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{piyalmos}^2 \text{nte aca}f \]
*The music of Asaph*

Syrohexapla [Hiebert]

\[ 3 \text{asaöp} \]
*Music of Ḫāṣap*

---

1. **psalmus asaph**] in finem filius chore psalmus W; in finem . . . H
2. **nika† PV**
3. **asap† F**
PSALM 51/50

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ
אֶל־בַּת־שָֽׁבַע
כַּֽאֲשֶׁר־בָ֝֗א
הַנָּבִ֑יא
בְּֽבוֹא־אֵֽ֭לָיו

For the leader music connected to Dāwīd in Nāṭān the foreteller’s coming to him when he came to Bāṭ-šēbāc

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ᾿Ιαλμὸς τῷ Δαυίδ
ἐν τῷ ἔλθειν πρὸς αὐτὸν Ναθάν τὸν προφήτην ἦν ἱκαὶ εἰράθεν πρὸς τῇ βῆρσαβεῖ

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

The Three [Field]

Α: τῷ Νικόπου Μελωδίμα τοῦ Δαυίδ
... βῆςαβεθ

For the conqueror tune of Dauïd
... Bethsabeth

Σ:... βῆρσαβεθ
... Bērsabee

Θ:... βῆςαβεθ
... Bethsabeth

1. εἰς τὸ τέλος > L(many)
2. εἰκέλθειν L(some)
3. Ναθάν τὸν Θαλατών 2110
4. εἰράθεν πρὸς εἰράθε τῇ 2110
5. βῆρσαβεθ R; βελασαβεθ 2110
6. + τὴν γυναῖκα/τοῦ οὐρίου L(most); also + τοῦ καταθειό 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 QVIA 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 INTRAUIT AD BETHSABEE
For the end music of Dauid
when Nathan the foreteller came to him since he went in to Bethsabee

Sahidic Coptic [Chappell]

ΕΠΙΨΩΚ ΕΒΟΑ ΠΕΨΑΛΜΟΣ ΝΑΛΑΓΕΙΑ
ΣΜ ΠΤΡΕ ΝΑΘΑΝ ΠΕΠΡΟΦΗΤΗΣ ΕΙ ΝΑΙ ΝΤΕΡΕΨΒΩΚ ΕΞΟΥΝ ΥΛΑ ΒΗΡΣΑΒΕΕ
For the end the music of Daueid
while Nathan the foreteller was coming to him when he went in to Bërsabee

1. CUM I W
2. BERSABEE I
3. Budge incorrectly reads ΠΕΤΡΕ
4. ΝΤΕΡΕΨΒΩΚ U
5. BERSABEE W32; BERSABEE W34
PSALM 51/50 (cont.)

Iuxta Hebraeos [Weber–Gryson]

**Victori Canticum David**

*Cum uenisset ad eum Nathan propheta quando ingressus est ad Bethsabee*

For the conqueror song of David

when Nathan the foreteller had come to him since he went in to Bethsabee

Targum [de Lagarde, mod.]

לְשָׁבָהָא תְוָשְׁבָהָא לְדוֹד

cd אַהְּא לְוַתִּיה נְתָא נַבִּיָא cd שְּמֵיש עֵמ בַּת שֶׁבָא

For the praiser praise connected to Dāwid

when Nātān the foreteller came at him when he “served” with Bat-šēba'
PSALM 51/50 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

έπιχωκ ἐβαλ πιγλαμος ἐδαγεια

ζμ πτρε ναθαν ων ἐδουν ἑρετη πεπροφθης ἐκαὐφη ἐδουν ωλ βηρσαβεε

For the end the music connected to Daueid

while Nathan was going to his foot (the foreteller) when he went in to Bërsabee

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιχωκ ἐβολ πιγλαμος ήτε δαγιά

εταφι γαροφ νξε ναθαιν ππροφθης εταφημε ναπ πδουν 2α βερσαβεε

For the end the music of Dauid

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

Syrohexapla [Hiebert]

At the end music connected to Dāwîd

when Nāṭān the foreteller came at him when he came in at Ba(r)ṭ-šēba
**PSALM 52/51**

Masoretic Hebrew [BHS]

לְדָוִֽד  מַשְׂכִּ֥יל לַמְנַצֵּ֗חַ ל֑וֹ  וַיֹּ֥אמֶר לְשָׁ֫א֥וּל וַתּוֹגָ֔ד הָאֲדוֹמִי֮ דּוֹאֵ֣ג בְּב֤וֹא אֲחִימֶלֶֽק אֶל־בֵּ֥ית דָ֝וִ֗ד  For the leader comprehender connected to Dāwīd in Dṓeg the Ūḏōmian’s coming and he told Šāʿūl and he said to him Dāwīd came to the house of Ūhīmelek

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος  συνέεψεν τῷ Δαύιδ  εἰς τῷ εἰσείν τῷ Ἀδώμαιον καὶ ἀναγγέλλα τῷ Σαοῦλ καὶ εἰπέν τῷ Αὐτῷ  ἡμὴν Δαύιδ εἰς τὸν οἶκον ᾿Αβιμελῆκα  For the end of comprehension connected to Dauid in Dṓek the Idoumaian’s coming and telling Saoul and saying to him Dauid came to the house of Abimelekh

The Three [Field]

A: τῷ ΝΙΚΟΠΟΙῷ ΕΠΙΣΤΗΜΟΝΟϚ ΔΑΥΙΔ  ... ΑΕΙΜΕΛΈΧ  For the conqueror of an understanding one (of) Dauid  ... Aeimelekh  ΣΘ: ... ΑΧΙΜΕΛΈΧ  ... Akhimelekh

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1. ἔλαμυν R L(few)
2. εἰσελθείν L(few)
3. Δ[瀚]ωκ 2110
4. ἀναγγέλλα 2013
5. > L(few)
6. εἰπέν R 2013
7. > R 55 L(few)
8. ἡμὴν L(few)
9. ἀχιμελέκ 2013; ΤΟΥ ἀχιμελέκ 2110

254
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PSALMUS IPSI DAUID
CUM UENIT DOE C IDUMAEUS ET ADNUNCIAT 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 DOE C IDUMAEUS ET ADNUNCIAT 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 DOE C IDUMAEUS ET ADNUNCIAT 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 in the house of Achimelech

Gallicanum [Weber–Gryson]

IN FINEM INTELLECTUS DAUID
CUM UENIT DOE C IDUMAEUS ET ADNUNCIAT SAUL ET DIXIT
UENIT DAUID IN DOMO ABIMELECH

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. ADNUNCIAT SAUL | NUNCIAUIT SAUL | Clementine
2. ET DIXIT | ET DIXIT W; ET DIXIT E1L; ET DIXIT E1R Φ; ET DIXIT Ill1i; > Clementine
3. DOMUM F I L S Φ Clementine
4. ABIMELECH F I W S K

255
Iuxta Hebraeos [Weber–Gryson]

Victori ab erudito David

Cum uenisset Doec Idumeus et adnuntiasset Saul' dicens ei

Uenit David in domum' Achimelech'

For the conqueror from an educated one of David

when Doec the Idumean had come and had told Saul saying to him

David came to the house of Achimelech

Targum [de Lagarde, mod.]

לשבחה על ידוי על טובא שלושא

cd אתוי דוואג אדומאה והני לשבוח והאמר له

אתה דווד לבית אחイメלך

For the praiser on good comprehension on the hands of David

when Dōēg the Adōmian comes and he repeated to Šāʾūl and he said to him

Dāvid came to the house of Ḫāimelek
PSALM 52/51 (cont.)

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΩΛ ΝΤΜΝΤΡΗΝΩΝΤ ΝΑΛΕΙΑ
2Μ ΠΤΡΕ ΔΩΗΚ ΠΙΔΟΥΜΑΙΟϹ ΕΙ ΝΩΧΟϹ ΝΣΛΟΥΑ ΧΕ
Λ ΝΑΛΕΙΑ ΕΙ ΕΠΗΙ ΝΑΧΙΜΕΛΕΧ

For the end of the comprehension of Daueid
while Dōék the Idoumaian was coming and said to Saoul that
Daueid came to the house of Akhimelekh

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΒΑ ΝΤΜΝΤΡΕΜΕΝΩΝΤ ΝΑΛΕΙΑ
2Μ ΠΤΡΕ ΔΩΗΚ ΠΙΔΟΥΜΑΙΟϹ ΕΙ ΝΩΧΑϹ ΝΣΛΟΥΑ ΧΕ
Λ ΝΑΛΕΙΑ ΕΙ ΕΠΕΗΙ ΝΑΒΕΙΜΕΛΕΧ

For the end of the comprehension of Daueid
while Dōék the Idoumaian was coming and said to Saoul that
Daueid came to the house of Abeimelekh

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΩΚ ΕΒΟΛ 2 ΕΥΚΑΤ ΝΤΕ 1 ΔΑΥΙΑ
3ΕΝ ΠΙΧΙΝΘΡΕΠΙ ΝΧΕ ΔΩΗΚ 4 ΠΙΖΑΟΥΜΕΟϹ 5 ΕΤΑΜΕ ΣΛΟΥΑ 6 ΧΕ
Λ ΔΑΥΙΑ 7 ΕΠΗΙ ΝΑΒΙΜΕΛΕΧ 8

For the end for a comprehension of Dauid
in his (namely) Dōęk the Hudoumean’s coming to tell Saoul that
Dauid came to the house of Abimelekh

1. Budge incorrectly reads ΠΙΔΟΥΜΑΙΟϹ
2. > Ο
3. Ν G H P
4. ΩΔΕΚ M; ΔΙΩΚ O; ΩΔΗΚ P V
5. ΠΙΖΑΟΥΜΕΟϹ D G H W X; ΠΙΖΑΟΥΜΕΟϹ M
6. ΣΑΜΟΥΗΑ V
7. + ΟΥΟΖ ΕΧΟϹ ΝΑΡ G O Q W X; ΟΥΟΖ ΕΧΩϹ ΝΑΡ H
8. Λ ΔΑΥΙΑ 1 ΕΠΗΙ ΝΑΒΙΜΕΛΕΧ I C ΔΑΥΙΑ ΧΗΠ ΒΕΝ ΠΗΙ ΝΑΒΙΜΕΛΕΧ D; ΙC ΔΑΥΙΑ ΧΗΠ ΖΑΡΟΝ M V; ΙC ΔΑΥΙΑ ΧΗ ΖΑΡΟΝ P

257
PSALM 52/51 (cont.)

Syrohexapla [Hiebert]

At the end of comprehension connected to Dāwid
when Dōʾēg the ʾAdōmian came and he made known to Šāʿūl and he said to him
Dāwid came to the house of ʾAbīmelek
Masoretic Hebrew [BHS]

לְדָוִֽד
Maschil upon māḥālat comprehender connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ μαζευθὲς συνεισέχω τῷ Δαῦιδ
For the end over Maeleth of comprehension connected to Dauid

The Three [Field]

Α: τῷ Νικοποιῷ ἐπὶ χορείᾳ ἐπιστημονῷ Δα篾ιδ
For the conqueror on dance of an understanding one (of) Dauid

Σ: ἐπινικίον διὰ χοροῦ περὶ συνεισώς τοῦ Δα篾ιδ
Conquest song through dance about comprehension of Dauid

Θ: εἰς τὸ Νικοῦ ὑπὲρ τὴν χορείαν συνεισώς τοῦ Δα篾ιδ
For the conquest over the dance of comprehension of Dauid

Iuxta Hebraeos [Weber–Gryson]

victori per chorum eruditi dauid
For the conqueror through dance of an educated one of Dauid

Targum [de Lagarde, mod.]

לשלםא על פורתה רשעא ד מפגש שמה דקורית שבלמה טבאה על י דוד
For the praiser on the payback of the wicked who desecrate the name of the Master good comprehension on the hand of Dāwid

1. Uncertain: pipes? dancing? sickness?
2. μαζευθὲς 2013; μαζεύ η 2110; μαζευθὲς 55; μαζεύθ L(few)
3. Σαμος L(few)
4. + חינגין על M; בחינגין P110

260
PSALM 53/52

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO AMALECH INTELLECTUS IPSI DAVID
For the end for Amalech of comprehension connected to David himself

γ: IN FINEM PRO ABIMELECH INTELLECTUS DAVID
For the end for Abimelech of comprehension of David

Rom: IN FINEM PRO MELECH INTELLECTUS DAVID
For the end for Melech of comprehension of David

Gallicanum [Weber–Gryson]

IN FINEM PRO MELECH INTELLIGENTIAE DAVID
For the end for Melech of comprehending of David

Sahidic Coptic [Chappell]

ἐπισκύκ ἐβολα 拃 Μαηληθ Τὴν Ἐπιστήμην Ναυγειά
For the end concerning Maelleth the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπισκόκ ἐβαλα 限り Μαηληθ Τὴν Ἐπιστήμην Ναυγειά
For the end concerning Maeleth the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπισκύκ ἐβολα xFFFFFFFFX ἘΞΕΝ ΜΑΗΛΗΘ ΕΥΚΑΤΤΝ ΝΤΕ ΔΑΓΙΑ
For the end over Maleth for a comprehension of Dauid

Syrohexapla [Hiebert]

At the end on account of Ma’el’let of comprehension connected to Dāwîd

1. MELETH R; MELÆTH Clementine; MELE . H; MELECH S; AMALECH F I Φ
2. INTELLIGENTIA R W; INTELLECTUS I
3. MÆLECH ΤΜΗΝΤΡΜΝΣΗᴛ TMAELAHΩ ΝΤΜΝΤΡΜΝΣΗᴛ W32 (apparently) W34 (possibly)
4. > D W X
5. ΠΙΚΑΤ D M O V; PIYALMOC G H W X
6. Da завен Fmg; ΔΑΛΔΔΗ H J
Masoretic Hebrew [BHS]

לְדָוִֽיד ологии מַשְׂכִּ֥יל ־בִּנְגִינֹ֗ת לַמְנַצֵּ֥ח לְשָׁא֑וּל וַיֹּאמְר֣וּ ־הַזִּיפִים ־בְּב֣וֹא ־עִמָּֽנוּ מִסְתַּתֵּ֥ר ־דָ֝וִ֗ד הֲלֹ֥א ־לַֽעֲשֹׂ֥ה מִמְלָכַ֑ה בְּאִמְרָ֥יו 하ל ־לַעֲשֹׂ֥ה מִמְלָכַ֑ה

For the leader  with strings  comprehender connected to Dāvid in the Zîpians’ coming and they said to Šā`ul Isn’t Dāvid hidden with us

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἐν γνωσίσις συνεκεῖσθα τῷ Δαίβι ἐν τῷ εἰσείν τοὺς Ζηφίλοις καὶ εἴπεν τῷ Σαοῦλ οὐκ ἴδεται Δαίβι οὐκ ἐν ἡμῖν

For the end  among acclamations  of comprehension connected to Daud in the Ziphians’ coming and saying to Saoul See hasn’t Daud hidden among us

The Three [Field]

Α: Τῷ Νικοποίῳ ἐν γνωσίσις εἰπε τῷ Δαίβι ... For the conqueror  among musics  of an understanding one of Dauid ...

Σ: ἐπινικίον διὰ ζαλαθρίων περὶ συνεκεῖσθα τῷ Δαίβι ... Conquest song  through stringed instruments  about comprehension of Dauid ...
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM IN HYMNIS INTELLECTUS IPSI DAVID
CUM UENERUNT ZIPHEI ET DIXERUNT AD SAUL
NONNE ECCE DAVID ABSCONDIS EST APUD NOS

For the end among acclamations of comprehension connected to David himself
when the Zipheans came and said to Saul
See hasn’t David hidden among us

γ: IN FINEM CARMINIBUS INTELLECTUS DAVID
CUM UENERUNT ZIPHAEI ET DIXERUNT AD SAUL
NONNE ECCE DAVID ABSCONDIS EST APUD NOS

For the end for verses of comprehension of David
when the Ziphaeans came and said to Saul
See hasn’t David hidden among us

Rom: IN FINEM IN CARMINIBUS INTELLECTUS DAVID
CUM UENISSENT ZIPHEI ET DIXISSENT AD SAUL
NONNE ECCE DAVID ABSCONDITUS EST APUD NOS

For the end among verses of comprehension of David
when the Zipheans had come and had said to Saul
See hasn’t David hidden among us

Gallicanum [Weber–Gryson]

IN FINEM IN CARMINIBUS INTELLECTUS DAVID
CUM UENISSENT ZIPHEI ET DIXISSENT AD SAUL’
NONNE 2 DAVID ABSCONDITUS EST APUD NOS

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

1. SAULEM H I
2. + ECCE R I
PSALM 54/53 (cont.)

Iuxta Hebraeos [Weber–Gryson]

VICTOR IN PSALMIS ERUDITI DAVID
QUANDO UENERUNT ZIPHEI ET DIXERUNT SAUL
NONNE DAVID ABSCONDITUS EST APUD NOS

For the conqueror among musics of an educated one of David since the Zipheans came and said (to) Saul Hasn’t David hidden among us

Targum [de Lagarde, mod.]

לשבחת על יושביה על על דוד
där'at anshi wa'amori šabot
hala David mesem b'n

For the praiser on praise good comprehension on the hand of Dāyid when the people of Zip came and they said to Šā'ūl Isn’t Dāyid hidden near us

1. ŠAULICXΣ

264
PSALM 54/53 (cont.)

Sahidic Coptic [Chappell]

επιξωκ εβολαν πεγαμοςι Ναγεια
ζημ πτερε Ναιφιαλος ει Νεκφος Νκλογα ζε
εις Ναγεια ζημ ζαθνι

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]

επιξοκ εβαλ Ννεκμογη Ντμεντρεμνηθ Ναγεια
ζημ πτερε Νιφιαλος ει Νεκψας Νκλογα ζε
ζι Ναγεια ζης ζαθν

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]

επιξωκ εβολαα ηεν ζανςας εγκαι ιντε Ανγια
ηεν παιμεροι ε ζε ηηιφιαος οζος εξος θηζιογα ζε
ζε Αγια θηζι ζαρον

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. ζημ Νεκμογή Ντμεντρεμνηθ U W32
2. Νζειφιαος W32
3. ζαθνι U W32
4. > D O W X
5. Πικα D G H WX
6. Παιντοι D G H WX; Πικινεροι V
7. Ωνζεω H
8. Εξως H
9. + Ζηππε H
10. Χα Τοτεν D G H WX
PSALM 54/53 (cont.)

Syrohexapla [Hiebert]

At the end in praises of comprehension connected to Dāwîd
when the Zîpians came and they said to Šâ`ül
See isn’t Dāwîd hidden at us

1. אד热水器 J
2. נומ C H; מטיל F
3. ב E; מטיל C H; מטיל F

267
Masoretic Hebrew [BHS]

לְדָוִֽד
מַשְׂכִּ֥יל
בִּנְגִינֹ֗ת
לַמְנַצֵּ֥ח

For the leader with strings comprehender connected to Dāwid

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

εις το τελος ἐν γνωσις ευνεσεως τω Δαυιδ

For the end among acclamations of comprehension connected to Dauid

The Three [Field]

Α: τω νικοποιω εν γλωσσι επικαθονος του Δαυιδ

For the conqueror among musics of an understanding one of Dauid

Σ: επινικιων δια γλασθριων [περι] ευνεσεως του Δαυιδ

Conquest song through stringed instruments [about] comprehension of Dauid

Iuxta Hebraeos [Weber–Gryson]

ΙΒΣΤΩΡΙ ΙΝ ΠΣΑΛΜΙΣ ΕΡΟΔΙΤΙ ΔΑΒΙΔ

For the conqueror among musics of an educated one of Dauid

Targum [de Lagarde, mod.]

לָשׁבָהּ עַל מִיֵּלָא תְוָשְׁבַתָּהּ שִׂיכְלָא תַבְּאָ עַל יִד דָוִד

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

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1. ΑΣΑΦ L(some)
2. עלו מִיֵּלָא P17; עלוםו, עלוםו P17*; > C

268
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: \textit{IN FINEM IN HYMNIS INTELLECTUS IPSI DAVID}
For the end among acclamations of comprehension connected to Dauid himself

γ: \textit{IN FINEM IN HYMNIS SAPIENTIAE DAVID}
For the end among acclamations of wisdom of Dauid

Rom: \textit{IN FINEM IN CARMINIBUS INTELLECTUS DAVID}
For the end among verses of comprehension of Dauid

Gallicanum [Weber–Gryson]

\textit{IN FINEM IN CARMINIBUS INTELLECTUS DAVID}
For the end among verses of comprehension of Dauid

Sahidic Coptic [Chappell]

\textit{επυωκ εβολ 2ν ΝΕΧΜΟΥ ̈ ΝΤΜΝΤΡΗΝΗΓΗΤ ΝΑΛΓΕΙΑ}
For the end among the praises of the comprehension of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\textit{επυωκ εβαλ ΝΕΧΜΟΥΕ ΝΤΜΝΤΡΕΜΕΝΗΓΗΤ ΝΑΛΓΕΙΑ}
For the end of the praises of the comprehension of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\textit{επυωκ εβολ 3ν ΖΑΝΛΩΣΕ ΕΥΚΑΓ ̈ ΝΤΕ ̇ ΆΛΓΙΑ}
For the end among songs for a comprehension of Dauid

Syrohexapla [Hiebert]

\textit{6 ΕΛΑΕΛ 5 ΕΛΑΕΛ 6 ΔΑΙΜΩΝ 5 ΔΑΙΜΩΝ ΕΛΑΕΛ}
At the end in praises music connected to Dāwīd

1. \textit{IN FINEM IN CARMINIBUS INTELLECTUS DAVID} > I
2. ΝΕΧΜΟΥ W32
3. > D O V W X
4. Ν G H W X
5. > F
6. ΕΛΑΕΛ E^mg

269
PSALM 56/55

Masoretic Hebrew [BHS]

לֹֽעֲרָנָ֖ים | עַל־יוֹנַת | אֵלֶם | רְחֹקִים

ללֹֽעֲרָנָ֖ים | מִכְתָּ֑ם | בַּמְגַֽת | פְלִשְׁתִּ֣ים | אָתּוֹ

For the leader on the dove of silence of distant ones connected to Dāwīd engraving in the Pĕlîštians’ seizing him in Gât

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ἐὰν τῶν αἰών ὀπὸ τῷ θεοῦ ἐγείροντα | ἐν τῷ μεγάλῳ μεμάκρυμενος | τῷ Δαυὶδ | ἐν σταυρογράφιαν | ὅπως ἔκρατον ἄγετον | τῶν Ἀλλοφύλων | ἐν Γη

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

1. TOY 2013
2. OTE 55
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: in finem pro populo qui a sanctis lonce facti sunt
ipsi Dauid in tituli inscriptione
quando eum tenuerunt allophyli in get
For the end for a people who are made distant from the holy ones
connected to Dauid himself in writing upon a notice
since the foreigners seized him in Get

γ Rom: in finem pro populo qui a sanctis lonce factus est
Dauid in tituli inscriptione
cum tenuerunt eum allophi in geth
For the end for a people who is made distant from the holy ones
of Dauid in writing upon a notice
when the foreigners seized him in Geth

Gallicanum [Weber–Gryson]

in finem pro populo qui a sanctis lonce factus est
Dauid in tituli inscriptione
cum tenuerunt eum allophi in geth
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
The Three [Field]

A: τῷ ΝΙΚΟΠΟΙΩ ΥΠΕΡ ΠΕΡΙΣΤΕΡΑΣ ἈΑΛΑΛΟΥ ΜΑΚΡΥΣΜΩΝ
ΤΟΥ ΔΑΥΙΔ ΤΑΠΕΙΝΟΥ ΤΕΛΕΙΟΥ
ΕΝ Τῲ ΚΡΑΤΗΣΑΙ ΑΥΤΟΝ ΦΥΛΙΣΤΙΑΙΟΥΣ ΕΝ ΓΕΘ

For the conqueror over an unspeaking dove of distances (?)
of Dauid lowly complete
in the Phulistaian’s seizing him in Geth

Σ: ΕΠΙΝΙΚΙΟΝ ΥΠΕΡ ΤΗΣ ΠΕΡΙΣΤΕΡΑΣ ΥΠΟ ΤΟΥ ΦΥΛΟΥ ΑΥΤΟΥ ΑΠΩΣΜΕΝΟΥ
ΤΟΥ ΔΑΥΙΔ ΤΟΥ ΤΑΠΕΙΝΟΦΡΟΝΟΥ ΚΑΙ ΑΜΩΜΟΥ
ΟΤΕ ΚΑΤΕΧΧΩΝ ΑΥΤΟΝ ΟΙ ΦΥΛΙΣΤΙΑΟΙ ΕΝ ΓΕΘ

Conquest song over the dove removed from his kind
of Dauid lowly and blameless
when the Phulistaian held him in Geth

Θ: ΕΙΣ ΤΟ ΝΙΚΟΣ ΥΠΕΡ ΤΗΣ ΠΕΡΙΣΤΕΡΑΣ . . .

For the conquest over the dove . . .

Iuxta Hebraeos [Weber–Gryson]

victori pro columba muta eo quod procul abierit
dauid humilis et simplex
quando tenuerunt eum palestini in geth

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]

εἰπώκε ἐβολὰ ἡ πλαος ενταφογει ἐβολα ἡ νετογαβ

πεντα δαυειδ σαβ’ ἐτετηλατ

-Tokenumαηετε ἡμοι νδι ηαλαοφυλος ἡ νεθ

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]

ἐπ̣ωκ ἐβαλ ἡ πλαος εθαφογει ἐβαλ ἡ νετογαβ

πεολ δαυειδ σεζγ ἐτετηλατ

-Tokenumαηετε ἡμαη ηδη ηαλαοφυλος ἡ νεθ

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]

εἰπ̣ωφκ ἐβολα ἡ εκεμ πιλαος εταφογεις ἐβολα ἡ νετογαβ

εὐστηλογραφια ητε δαγια

-Σοτε ετας ηαλαοφυλος αμοι ημοι ἴην γηθ

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

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1. Νταφογε W32 WP
2. Ἐτετηλατ W32 WP
3. > D Q
4. Εκεμ πιλαος | Ηπιλαος M O P Q V; Νδε πιλαος G H
5. Ηπιλαος G H
6. Εὐστηλογραφια M; Εὐστηλογραφια Q
7. Ν M O P Q
8. Πιλαοφυλος M O V; Πιλαοφιλος Q
9. > M
10. ἴην γηθ] ἴην γετ W; > X

273
Targum [de Lagarde, mod.]

לשﺒָּחָה עַל כְּנִישְׁתָא דִּיוְרָאֵל" דָּמָחֵי לִיוֹהָה שְׁתוַּקָּה בֵּעַדְוּ דְּרִי מַחְרָחָקִים מָן
כִּרְיוֹחֶן וּתוֹרִיכָא מְשַׁבְּחֵי לָמְרִי עֲלֵמָא
וּרְכִּי זָדוּ מַכְכִּיָּו שְׁלִיָּא
כְּדָא אָדוֹ זָה הָפָשֲּׁאִי בָּגַת

For the praiser on the assembly of Yisra’el which is compared to a silent dove at the time that they get distant from their towns and they return and praise the Master of the world

like Dāwid lowly and complete

when the P’lištians seized him in Gaţ

1. > M
2. וּתְרוֹדִי C
At the end on account of the people who is distant from the holy places connected to Dāwīd writing of a standing stone when the foreigners seized him in Gaṭ
Masoretic Hebrew [BHS]

לֹֽא־תַּשְׁחֵ֖ת לַמְנַצֵּֽחַ בַּמְּעָֽרָה
בַּמְּעָֽרָה מִפְּנֵי־שָׁאֵֽוּל

For the leader don’t destroy connected to Dāwid engraving in his running away from the face of Šā‘ūl in the cave.

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος Μὴ διαφθείρῃς τῷ Δαυίδ εἰς στήλογραφίαν εἰς τὸν ἀγών τὸν αὐτὸν ἀποδιδάσκειν ἀπὸ πρὸς τοὺς σαῦλ ἐις τὸ σπῆλαιον

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: ... ταπεινοῦ τελεῖον...
... lowly complete ...
Σ: ἐπινικίων περὶ τοῦ Μὴ διαφθείρῃς τοῦ Δαυίδ τοῦ ταπεινοφρόνου καὶ ἀμωμοῦ

Ἡνίκα ἀπεδρᾶ ἀπὸ πρὸς τοὺς σαῦλ ἐις τὸ σπῆλαιον
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]

Πρὸ οἰκτιρία ὑπὸ οὐκ ἀπερδέας Δαυὶδ ἡμιλεὶ καὶ σιμπλεὶς

Pro victoria ut non dispenderis Dauid humilem et simplicem quando fugit a facie Saul in spelunca.

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.

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1. > Σ
2. εἰς στήλογραφίαν] στήλογραφία 2110
3. αὐτὸν ἀποδιδάσκειν] ἀποδιδάσκειν αὐτὸν R(L(few)); ἀποδιδάσκειν 1220 L(few)
4. σαῦλ 2110
5. σπῆλαιον FΘ
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM NE CORRUMPAS IPSI DAVID TITULI INSCRIPTIONE CUM FUCERET A FACIE ESAU IN SPELUNCA
For the end don’t ruin connected to David himself for writing upon a notice when he was running away from the face of Esau in the cave

γ: IN FINEM NE DISPERDAS DAVID IN TITULI INSCRIPTIONEM CUM FUCERUNT A FACIE SAUL IN SPELUNCAM
For the end don’t destroy of David for writing upon a notice when they ran away from the face of Saul to the cave

Rom: IN FINEM NE DISPERDAS DAVID IN TITULI INSCRIPTIONE CUM FUCERET A FACIE SAUL IN SPELUNCA
For the end don’t destroy of David 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 DAVID IN TITULI INSCRIPTIONE CUM FUCERET A FACIE SAUL IN SPELUNCA
For the end don’t destroy of David in writing upon a notice when he was running away from the face of Saul in the cave

Sahidic Coptic [Chappell]

επαξωκ εβολα ηπρακτακο ηδαγεια τεστιλαγραφια επεμδαι
Η πτρεχατα ηπεμετο εβολο εναγοι επεμδαι
For the end don’t destroy of Dauid the standing stone writing while he was running away in the presence of Saoul to the cave

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1. INSCRIPTIONEM Clementine
2. NE DISPERDAS DAVID IN TITULI INSCRIPTIONE] PSALMUS DAVID H
3. FUCISSET H
4. SPELUNCAM S Clementine
5. TECTULAGRAFIA W32 WP
6. Budge incorrectly reads EBO2
Targum [de Lagarde, mod.]

לשבהם על עמקה בום די אמר דוד לא חבלי אמאסרו: על די דוד מכיך ושלם
במעריקיה מז קדם של שאול באוספלידה

For the praiser on the trouble at the time that Dāwid said Don’t destroy said on the
hand of Dāwid lowly and complete
in his running away from before Šā‘ūl in the cave
PSALM 57/56 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επφοκ ἐβαλ ἑτεμτακα Ἡλλαγια ἑτεστθαλογραφια

To πτρεψποτ ἡπεμτα ἐβαλ Ἡναζογα ἑπεμφεγ

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]

επφωκ εβολ' ἡπερτακο εὐστυλογραφια² ἡτε³ ἡλλα

μεν πνευμενοφωτ εβολ 2α ππο⁴ Ἡναζογα εβογαν επιββ⁵

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

Syrohexapla [Hiebert]

At the end don’t destroy connected to Daœ Titles of a standing stone
when he was running away from before the face of Šä'ûl to the cave

1. > Q
2. εὐστυλογραφια D; εὐστυλογραφια M
3. Ὡ M O P Q; Ὡ AE W
4. ἡλλα ττη ἡππο D G W X; ἡλλα ττη ἡππο H
5. εβογαν επιββ] εβογαν ενιββ P; ουουν πεξαη Q
6. 2η E
Masoretic Hebrew [BHS]

למנאֲת אליתשׁה לְדוּדָ מְכָהִים
For the leader  don’t destroy  connected to Dāwid  engraving

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eis to telos  mh diafēirhs  τω δαυιδ  eis sthloγραφιαν
For the end  don’t destroy  connected to Dauid  for a standing stone writing

The Three [Field]

Α: τω Νικοποιω  mh diafēirhs  (του δαυιδ) ταπεινου τελειου
For the conqueror  don’t destroy  (of Dauid) lowly complete

Iuxta Hebraeos [Weber–Gryson]

ΙΟΙΤΟΡΙ  UT NON DISPERDAS DAVID HUMILEM ET SIMPLICEM
For the conqueror  that you don’t destroy Dauid lowly and simple

Targum [de Lagarde, mod.]

לשהבָּה עַל עֵקְּחַה בָּנֹּמֶד אי אָמָר דָּוִד לַא חָבְלִי עַל די דָּוִד מֵכְּיָהָ שְלִים
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 INCRIPTIONE
   For the end don’t ruin connected to Dauid himself in writing upon a notice

γ: Rom: IN FINEM NE DISPERDAS DAUID IN TITULI INCRIPTIONE
   For the end don’t destroy of Dauid in writing upon a notice

Gallicanum [Weber–Gryson]

IN FINEM NE DISPERDAS DAUID IN TITULI INCRIPTIONE
   For the end don’t destroy of Dauid in writing upon a notice

Sahidic Coptic [Chappell]

ἐπξωκ ἐβολὴ ἡμὴρτακὸ πεύλαμος ἡλαγεία πενταπταγῺ ἐτεσθλην
   For the end don’t destroy the music of Daueid which he wrote for the standing stone

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπξωκ ἐβαλ ἐτεμτακα πεύλαμος ἡλαγεία πετεζαρκζητῃ ἐτεσθλην
   For the end to not destroy the music of Daueid which he wrote for the standing stone

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπξώκ ἐβολὴ ἐωτεμτακὸ ἐγςτυλογραφίᾳ ἐντε ἀγιαν
   For the end to not destroy for a standing stone writing of Dauid

Syrohexapla [Hiebert]

At the end don’t destroy connected to Dāwīd writing of a standing stone

1. INSCRIPTIONEM Clementine
2. > W109
3. ἐτεσθλην W32
4. > Q
5. ἡμὴρτακὸ O; ὑωτεμτακὸ WX
6. ἐγςτυλογραφίᾳ ἐντε ἀγιαν] ἡλαγεία ἐγςτυλογραφίᾳ M O P; ἡλαγεία ἐγςτυλογραφίᾳ Q; ἀγιαν ἐγςτυλογραφίᾳ V
Masoretic Hebrew [BHS]

לָכַ֨ה לְדָוִ֪ד אַל־תַּשְׁחֵת לַמְנַצֵּ֣ח לַהֲמִיתוֹ וַֽ יִּשְׁמְר֥וּ שָׁא֑וּל

For the leader don’t destroy connected to Dāwid engraving in Šā‘ul’s sending and they guarded the house to put him to death

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος μὴ διαφθείρῃ τῷ Δαυίδ εἰς σταυρογραφίαν ὅπως ἀπεστείλης Σαῦλ καὶ ἐφύλαξεν τὸν οἶκον αὐτοῦ τοῦ ἔθανατωμαί αὐτόν

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]

Α: τῷ νικοποιῶ μὴ διαφθείρῃ τῷ Δαυίδ ταπεινοῦ τελείου . . .

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

Iuxta Hebraeos [Weber–Gryson]

victori ut non dispersas davi humilem et simplicem quando misit saul et custodierunt domum ut occiderent 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

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1. ὅτε 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 DAVID IN TITULI INSCRIPTIONEM*
*QUANDO MISIT SAUL UT CUSTODIUIT DAVID DOMUM UT EUM INTERFICERET*
For the end don’t ruin connected to David himself for writing upon a notice since Saul sent as he guarded David’s house that he might kill him

γ: *IN FINEM NE DISPERDAS DAVID IN TITULI INSCRIPTIONEM*
*QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EISUT MORTE ILLUM AFFICERET*
For the end don’t destroy of David for writing upon a notice since Saul sent and guarded his house that he might put him to death

Rom: *IN FINEM NE DISPERDAS DAVID IN TITULI INSCRIPTIONEM*
*QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EISUT INTERFICERET EUM*
For the end don’t destroy of David in writing upon a notice since Saul sent and guarded his house that he might kill him

Gallicanum [Weber–Gryson]

*IN FINEM NE DISPERDAS DAVID IN TITULI INSCRIPTIONEM*
*QUANDO MISIT SAUL ET CUSTODIUIT DOMUM EISUT INTERFICERET EUM*
For the end don’t destroy of David in writing upon a notice since Saul sent and guarded his house that he might kill him

Sahidic Coptic [Chappell]

επαξωκ εβολ ημπτακω πενταγεζ’ ετεσταλή εδαγεια
ντερε κασμα χου εζαρες επεφη εμοουτη
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. *pentagaz’* W109
4. *etestyal* W32
For the praiser on the trouble at the time that Dāwid said Don’t destroy on the hand of Dāwid lowly and complete when Śā‘ūl sent and they guarded the house to kill him

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1. CMPP17 p110
Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπιχοκ ἐβαλ ἐτεμτάκα πεθανότητα ἐτεκταίν ὧλαγειά
2μ πτερε σαουλ χχαού ἑαρεζ ἐπεφει ἐμαυτή

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]

ἐπαχκ ἐβολ ἐπερτάκο ὥλαγιά ἐγυτυλογραφία
2οτε ἐταφογωρν όξε ςαουλ ἑαρεζ ἐπεφι ἐπαχίνβοοβεβ

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]

At the end don’t destroy connected to Dāwîd writing of a standing stone when Šā‘ûl sent and guarded his house to put him to death

1. > Q
2. ᾿αγιά V; ῥτε ᾿αγιά H
3. Εὔχτιλογραφία Q
4. > ΛΜΟ ΡQV
5. ἑαρεζ M; ἑαρεζ LOPV
For the leader on lily of witness in his fighting with 'Aram Naharayim and with 'Aram Šobāh and Yōʿāb returned and struck 'Edom in the Valley of Salt twelve unit(s)

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eic to telos tois alloiwqhsomenois eti
eic sthlografian tow dauid eic didachn
opote enepurisen thn mesopotamian cyriac kai thn cyrian cwba
kai epestreyen cwab kai epataxen thn faraggal town alloin δωδεκα χιλιάδας

For the end for those that will yet be changed for a standing stone writing connected to Dāwid to teach when he set on fire Mesopotamia of Suria and Suria Sōba and Yōʿāb returned and struck the Valley of the Salts twelve thousands

1. > R 1219 L(many)
2. eic didaxhn eic didaxhn L(few); > L(few)
3. ote L(few)
4. cyriān R
5. cwba L(many)
6. eiašaw 2110
7. thn faraggal toon edom en th faraggal L(many)
8. alloin 2110
PSALM 60/59

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM HIS QUI IMMUTABUNTUR
IN TITULI INSCRIPTIONEM IPSI DAVID IN DOCTRINAM
CUM SUCCEDIT MESOPOTAMIAM SYRIAM ET SYRIAM SOBAL
ET CONUERTIT MOAB ET PERCUSSIT EDOM IN VALLEM SALINARUM DUODECIM MILIA
For the end those who will be changed
for writing upon a notice connected to David 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 DAVID IN DOCTRINAM
CUM SUCCEDIT MESOPOTAMIAM ET SYRIAM SUBAL
ET CONUERTIT IOAB ET PERCUSSIT VALLEM SALINARUM DUODECIM MILIA
For the end those who will be changed
for writing upon a notice of David for teaching
when he set on fire Mesopotamia and Syria Subal
and Joab turned back and struck the Valley of Salts twelve thousands

Rom: IN FINEM HIS QUI IMMUTABUNTUR
IN TITULI INSCRIPTIONE DAVID IN DOCTRINAM
CUM SUCCEDIT MESOPOTAMIAM SYRIA ET SYRIAM SOBAL
ET CONUERTIT IOAB ET PERCUSSIT EDOM VALLEM SALINARUM DUODECIM MILIA
For the end those who will be changed
in writing upon a notice of David for teaching
when he set on fire Mesopotamia of Syria and Syria Sobal
and Joab turned back and struck Edom the Valley of Salts twelve thousands
The Three [Field]

*Α: ΤΩ ΝΙΚΟΠΟΙΩ ΕΠΙ ΚΡΙΝΩΝ ΜΑΡΤΥΡΙΑΣ
ΤΑΝΕΙΝΟΥ ΤΕΛΕΙΟΥ ΤΟΥ ΔΑΥΙΔ . . .
For the conqueror on lilies of witness
of lowly complete Dauid . . .

*Σ: ΕΠΙΝΙΚΙΟΝ ΥΠΕΡ ΤΩΝ ΑΘΩΝ ΜΑΡΤΥΡΙΑ
ΤΟΥ ΤΑΝΕΙΝΟΦΡΟΝΟΣ ΚΑΙ ΑΜΘΜΟΥ ΤΟΥ ΔΑΥΙΔ ΕΙΣ ΔΙΔΑΧΗΝ
ΟΠΟΤΕ ΕΜΠΡΗΣΑΣ ΤΗΝ ΣΥΡΙΑΝ ΤΗΝ ΜΕΣΟΠΟΤΑΜΙΑΝ ΚΑΙ ΤΗΝ ΣΥΡΙΑΝ ΣΟΫΒΑΛ
[ΚΑΙ] ΑΝΕΣΤΡΕΨΕΝ ΚΑΙ ΕΠΑΤΑΞΕ ΤΟΝ ΕΔΩΜ ΕΝ ΤΗ ΦΑΡΑΓΓΙ ΤΟΥ ΛΟΟΣ 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 Edom in the Valley of the Salt twelve thousands

Iuxta Hebraeos [Weber–Gryson]

*VICTORI PRO LILIIS TESTIMONIUM
HUMILIS ET PERFECTI DAVID AD DOCENDUM
QUANDO PUGNAUIT ADVERSUM SYRIAM MESOPOTAMIÆ ET ADVERSUM 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]

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]

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
For the praiser on the old witness which was between Yaʿaqob and Labān when Dāwīd gathered camps and crossed over on the Heap of Witness and fought with Ṭāram which is on Pērāt and with Ṭāram which is with Ṣōbāh and afterward Yōʾāb returned and struck the Ṭādōmians in the Plain of Salt and twelve thousands fell from the force of Dāwīd and Yōʾāb Dāwīd said
PSALM 60/59 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επιχοκ εβαλ ἡμετερῳφε ἱκεσαπ
ἐτεσταλογραφια ἡλαγεὶα ἐτιβε τεσβω

ἡτερεφροξη ἡνεμεσοποταμια ἡντσυρια ἡν τσυρια ἡνεωβαλ
ἀγω γαφατιγ καν ἰακωβ γαμπατασσε ἡντφαργες ἡνμελες 

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 Sòbal
and he (namely) Iakōb returned he struck the Valley of the Salts twelve thousand

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επιχωκ εβοα1 εξεν ἡν ετογνασμιωτου2 3
ἐγςταλογραφια4 ἀτε5 ἀγια ἐγσβω6

ἡμηχων7 σταρωκ2 ἡντμεσοποταμια8 ἡτε ἃσυρια9 ἡν ἃσυρια10 ἡν ἃοωβαλ11
οῦος12 σαμπασε13 ἴαωα14 ἄκσαρ15 ἡντε ἁσμω16 ἱβ ἱνωο17

For the end over the ones who are going to be changed
for a *standing stone writing* of Dauud  for a teaching
in the time when he burned Mesopotamia of Suria and Suria of Sòbal
and he (namely) Iōab returned he struck the Valley of the Salts 12 thousand
PSALM 60/59 (cont.)
PSALM 60/59 (cont.)

Syrohexapla [Hiebert]

At the end for those who are changing

Writing of a standing stone connected to Dāwīd in teaching

when he burned Meṣʿat Nahrīn of Sūriya and Sūriya of Šobāk

and Yōʾāb returned and struck the Valley of the Salt twelve thousands
PSALM 61/60

Masoretic Hebrew [BHS]

לְדוֹוִֽד
לְדָוִֽד
For the leader on string[s] connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἐν ὑμνοῖς τῷ Δαυίδ
For the end among acclamations connected to Dauïd

The Three [Field]

Σ: επινικίον διὰ ψαλτήριων τοῦ Δαυίδ
Conquest song through stringed instruments of Dauïd

Iuxta Hebraeos [Weber–Gryson]

VertexUvs in psalmodiis Dauïd
For the conqueror among musics of Dauïd

Targum [de Lagarde, mod.]

לְשָבַחַת על חנוכה לְדוֹוִֽד
For the praiser on strings connected to Dāwīd

1. נְגִינֹת many mss. (BHS)
2. תְּדוֹוִֽד R S T (few); תְּדוֹוִֽד L (few)
3. על יד דָוִֽד M P110
PSALM 61/60

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\(\alpha\): **IN FINEM PRO IDITHUN PSALMUS IPSI DAVID**
For the end for Idithun *music* connected to Dauid himself

\(\gamma\): **IN FINEM IN HYMNIS IPSI DAVID**
For the end among *acclamations* connected to Dauid himself

Rom: **IN FINEM IN HYMNIS DAVID**
For the end among *acclamations* of Dauid

Gallicanum [Weber–Gryson]

**IN FINEM IN HYMNIS' DAVID**
For the end among *acclamations* of Dauid

Sahidic Coptic [Chappell]

**ἐπαξωκ ἐβαλ ἔνεκμου Νᾶγεια**
For the end among the praises of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**ἐπαξωκ ἐβαλ ἕνεκμοιε Νᾶγεια**
For the end of the praises of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**ἐπαξωκ ἐβαλ' ἕν ξανως πιγαλμος ὑτε δαψια'**
For the end among songs the *music* of Dauid

Syrohexapla [Hiebert]

**Ḥaš ʾ ḫawdūḏ ḫalāʾ**
At the end in praises connected to Dāwīd

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1. **IN HYMNIS** IN HYMNIR; HYMNIS F; PSALMUS H; IN HYMNIS PSALMUS W
2. **N NT**
3. > M O P V W X
4. **ΠΙΓΑΛΜΟΣ ὑΤΕ ΔΑΥΙΔ** ὩΔΑΥΙΔ P; ΔΑΥΙΔ M O V

295
PSALM 62/61

Masoretic Hebrew [BHS]

לָמַּנַּג נַעֲלוּ יְהוּדָה הַמְּנוֹר לֶדוֹד
For the leader  on יְהוּדָה  music connected to דָּוִד

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ ἰδικοῦ μελωδία τῷ Δαυίδ
For the end  over ἰδικοῦ  music connected to Δαυίδ

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙ ὙΠΕΡ τοῦ ἸΔΙΟΙΚΑ ΜΕΛΩΔΗΜΑ τοῦ ΔΑΥΙΔ
For the conqueror  about ἸΔΙΟΙΚΑ  tune of ΔΑΥΙΔ

Σ: επινικιος Δια ἰδικοῦ ὑπερ εἰς ΔΑΥΙΔ
Of conquest  through ἰδικοῦ  song for ΔΑΥΙΔ

Iuxta Hebraeos [Weber–Gryson]

مشارי תפורה ידיתון כליל תהלת ידו
For the praiser  on the hands of יְהוּדָה  praise connected to דָּוִד

Targum [de Lagarde, mod.]

לְשָבַחַת על ידו ידיתון ושותחתה לָדוֹד
For the praiser  on the hands of יְהוּדָה  praise connected to דָּוִד

1. יְהוּדָה a few mss. (BHS)
2. ἰδικοῦ R 55 L(most); ἰδικοῦ 2110
3. EN ΥΜΝΟΙϹ 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]

επεχώκ εβολα ἡ ἰδιθούνι πειαλμος Νααγεια
For the end concerning Idithoun the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επεχώκ εβολα νιδιθούνι πειαλμος Νααγεια
For the end of Idithoum the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επεχώκ εβολα εξεν ιδιθούνι πειαλμος Ντε αλγια
For the end over Idithoun the music of Dauid

Syrohexapla [Hiebert]

At the end on account of İdîthûm music connected to Dâwîd

1. επεχωκ εβολα ἡ ἰδιθούνι > TW32
2. Νιδιθούνι D G H W X; Νιδιθούνι L O P
3. F
4. H J
PSALM 63/62

Masoretic Hebrew [BHS]

מָמוֹר לַדוֹד בְּמוֹדָר בֵּיתוֹ בָּהוֹת מְדוֹנֶה

Music connected to Dāwid in his being in the desert of Yhûdāh

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Ὑαλμος τω αναγια εν τω ειναι αγτων εν θω εφημω ησ ιογαλιας

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

The Three [Field]

A: . . IΟΥΔΑ

. . of Iouda

Σ: ωαϊ ηογια εν τω ειναι αγτων εν θω εφημω ΙΟΥΔΑ

Song of Dauid in his being in the desert of Iouda

Θ: . . ΙΩΥΜΑΙΑΣ

. . of Idoumaia

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAVID CUM ESSET IN DESERTO IUDA

Song of Dauid when he was being in the desert of Iuda

Targum [de Lagarde, mod.]

תועשחתת לודד עניין מוה במדברא די בחרות שבט יודה

Praise connected to Dāwid at the time of being in the desert which is in the border of the tribe of Yhûdāh

1. ΙΩΥΜΑΙΑΣ B R 2110 L(some)
**Secondary Translations (from Greek)**

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \alpha: \text{psalmus ipsi david cum esset in deserto idumaeae} \]

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

\[ \gamma: \text{rom: psalmus david cum esset in deserto idumaeae} \]

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

Gallicanum [Weber–Gryson]

\[ \text{psalmus david cum esset in deserto iudaeae} \]

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

Sahidic Coptic [Chappell]

\[ \text{peyalamos naddyeia \, 2m \, ptrpeqwhpe \, 2m \, naddyeia \, n \, t \, douymia} \]

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

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{peyalamos naddyeia \, 2m \, ptrpeqwhpe \, 2i \, terhmos \, n \, t \, douymia} \]

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{piyalamos nte \, adhia \, etaqwhst \, 2i \, nphae \, nte \, t \, douymhele} \]

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

Syrohexapla [Hiebert]

\[ \text{Music of Dawid when he was in the desert of Edom} \]

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1. *idumaeae* Η Φ Clementine; *idumea* I
2. *2m ptrpeqwhpe* Ntereqwhpe W32
3. *2i T W32 W33 W91
4. ms. reads *naddyeia*
5. *t2yadoumele* H; *t2iadoumele* O W X
6. *naddyeia* E
PSALM 64/63

Masoretic Hebrew [BHS]

לְדָוִֽד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ

For the leader  music connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑλάμος τῷ Δαυίδ
For the end  music connected to Dāuīd

The Three [Field]

Α: τῷ Νικοποίῳ μελῳδία τῷ Δαυίδ
For the conqueror  tune connected to Dāuīd

Iuxta Hebraeos [Weber–Gryson]

victori canticum dauid
For the conqueror  song of Dāuīd

Targum [de Lagarde, mod.]

לְשָבָהָא חוטבאתא לְדָוִיד
For the praiser  praise connected to Dāwīd
PSALM 64/63

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\alpha \gamma: \text{IN FINEM PSALMUS IPSI DAVID}\]

For the end *music* connected to Dauid himself

Rom: \[\text{IN FINEM PSALMUS DAVID}\]

For the end *music* of Dauid

Gallicanum [Weber–Gryson]

\[\text{IN FINEM PSALMUS DAVID}\]

For the end *music* of Dauid

Sahidic Coptic [Chappell]

\[\text{ἐπιχωκ ἐβολα πεψαλμος ἡμαγεια}\]

For the end the *music* of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{ἐπιχωκ ἐβαλα πεψαλμος ἡμαγεια}\]

For the end the *music* of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{πεψαλμος ιντε Δαγια ττποσεγχη}\]

The *music* of Daui the *prayer*

Syrohexapla [Hiebert]

\[\text{At the end music connected to Dāwīd}\]

1. \[\text{ἐπιχωκ ἐπιψαλμος Μ Ο Ρ Κ Β ; ἐπιχωκ ἐβολα πεψαλμος Ι}\]
2. \[> L M O P Q V\]

301
PSALM 65/64

Masoretic Hebrew [BHS]

לֶמְנֶהָ מֶמְפֹּרְלַדְקֶדֵּי עִיר
For the leader music connected to Dāwid song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑαλμός τῷ Δαυίδ ὁ ἄνωθεν
For the end music connected to Dauid song

The Three [Field]

Σ: επινίκιον ἀκμα . . . τοῦ Δαυίδ
Conquest song lay . . . of Dauid

Iuxta Hebraeos [Weber–Gryson]

victori carmen davud cantici
For the conqueror verse of Dauid of a song

Targum [de Lagarde, mod.]

לֵשְׁברָה הַתּוֹשְׁבָהָ לָדוּד שׁיִירָה
For the praiser praise connected to Dāwid song

1. ὑαλμός τῷ Δαυίδ] τῷ Δαυίδ ὑαλμός S; ὑαλμός ωαθ(c) τῷ Δαυίδ L(few); ὑαλμός L(few); > L(few)
2. ωαθ R L(some); > ST 55 L(few)
3. + ἱερεμιοῦ καὶ ἰεζεκίλη ἐκ/καὶ — τοῦ λόγου/λαοῦ τῆς παροικίας οτε ἐμελλὼν/ἐμελλέν ἐκπορεύεσθαι 2110 (apparently) L Rahlfs
4. canticum C Θ
5. על דוד M P110
6. שׁירתא M P P17 P110

302
PSALM 65/64

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PSALMUS DAVID CANTICUM HIEREMIAE ET EZECHIEL
   EX POPULO TRANSMIGRATIONIS CUM INCIPERENT EXIRE
   For the end music of David song of Hieremia 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 Jeremiah and Ezechiel of covering over

Rom: IN FINEM PSALMUS DAVID CANTICUM HIEREMIAE ET EZECHIEL
   DE POPULO TRANSMIGRATIONIS QUANDO INCIPIEBANT PROFICISCI
   For the end music of David song of Hieremia and Ezechiel
   from the people of the removing since they were beginning to set forth

Gallicanum [Weber–Gryson]

IN FINEM PSALMUS DAVID CANTICUM HIEREMIAE ET ACCEI
   DE UERBO PERECRINATIONIS QUANDO INCIPIEBANT PROFICISCI
   For the end music of David song of Hieremia and Aggeus
   from the word of the sojournning since they were beginning to set forth

Sahidic Coptic [Chappell]

\begin{verbatim}
3 epxwq ebol peysalmos ptrwah eggeia4 nihermiac mne iezekih
   ebol 2m puvaxe pmma4 niouqia eunhy ebol
\end{verbatim}

For the end the music of the song connected to Dauid of Ieremias and Iezekih
out of the word of the place of sojourning while they are coming out

---
1. asterisked in the ed.
2. ACCEI DE UERBO PERECRINATIONIS QUANDO INCIPIEBANT PROFICISCI EZECHIEL DE
   POPULO TRANSMIGRATIONIS CUM INCIPERENT PROFICISCI; EZECHIELIS POPULO
   TRANSMIGRATIONIS CUM INCIPERENT EXIRE Clementine
3. + PTWZH NEZJHOC W101
4. NAGGEIA T W32
5. Budge incorrectly reads N
6. 2M PMMA T
PSALM 65/64 (cont.)
PSALM 65/64 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{ἐποχὸκ ἐβαλ πε\⁷\λλοςν ἦτσα\⁵\ν ἅλαγειδ \ˈνε\⁷\ρημιας με\⁵\ν \ˈζε\⁷\βια} \]
\[\text{ἐβαλ γι\ιε πε\⁷\ςομα \ˈνδειλε \ˈζε\⁷\βνηού \ˈβαλ} \]

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]

\[\text{ἐπωδκ ἐβολ}^1 \ πε\⁷\λλοςν^2 \ ἦτε \ˈδαγια \ˈτσωδν^3 \ ἦτε \ˈιε\⁷\ρημιας \ νε\⁵\μ \ˈιε\⁷\ζε\⁷\κια} \]
\[\text{ἐβολ}^4 \ \ˈβεν^5 \ πι\α\ι\ιξιν^6 \ ἦτε \ˈπο\ιο\υ\ωτε\β \ˈβολ} \ \ˈε\ι\να\ς\ε \ˈν\ω\ού} \]

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]

\[\text{ܒܝܬ}^9 \ \text{חֵלָת}^8 \ \text{לֵאָו}^7 \ \text{כַּשְׁכִּיָּא}^6 \ \text{חֵלָת}^5 \ \text{חֵלָת}^4 \ \text{חֵלָת}^3 \ \text{חֵלָת}^2 \ \text{חֵלָת}^1 \]

At the end music connected to Dāwid of praise

1. > D Q W X
2. ἐπωδκ D G H L M O P Q V W X
3. ἦτε D G H W X; ἦτε Q
4. > L M O P V
5. ἦτε O
6. πικαξι L Q; καξι H
7. > H
8. \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \ \text{篌} \\
9. word marked with obeli] without obeli E F; \text{篌} H J (without obeli)
PSALM 66/65

Masoretic Hebrew [BHS]

לֶמֶנֶה֑וּ שִׁירִ֥ים מֶהְמוֹר֑וּ
For the leader song (of) music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑμῶν ταῦτα ἐλαμβάνειν
1 2
For the end song of music

The Three [Field]

Α: τῷ νικὸν ᾿Αχμα μεσανήματος
For the conqueror lay of a tune

Iuxta Hebraeos [Weber–Gryson]

ΒΑΤΟΡΙ ΚΑΝΤΙΚΟΝ ΠΣΑΛΜΟΝ
For the conqueror song of music

Targum [de Lagarde, mod.]

לָשָׁבוּתא שִׁירָא לֶשָׁבוּתא
For the praiser song praise

1. + [ἈΝΑΣΤΑΣΕΩΣ] B 2110 Rahlfs (considers it a first or second century addition)
2. + τῷ ἀνάγια in various places L(few)
3. Ἀ Ρ C M P* P17 P110

306
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha\ \text{Rom:} \quad \text{IN FINEM CANTICUM PSALMI RESURRECTIONIS} \]
For the end song of music of the rising again
\[\gamma: \quad \text{IN FINEM CANTICUM PSALMUS RESURRECTIONIS IPSI DAVID} \]
For the end song music of the rising again connected to Dauid himself

Gallicanum [Weber–Gryson]
\[\text{IN FINEM' CANTICUM PSALMI RESURRECTIONIS} \]
For the end song of music of the rising again

Sahidic Coptic [Chappell]
\[\text{επιξωκ εβολ πευλαμος ΝΤΩΑΗ ΝΤΑΝΑΣΤΑΣΙΣ} \]
For the end the music of the song of the standing up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
\[\text{επιξωκ εβολ ΝΤΩΑΗ ΝΠΕΥΛΑΜΟΣ ΝΤΑΝΑΣΤΑΣΙΣ} \]
For the end of the song of the music of the standing up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
\[\text{επιξωκ εβολ' ΤΩΑΗ πιευλαμος ΝΤΕ ΤΑΝΑΣΤΑΣΙΣ} \]
For the end the song the music of the standing up

Syrohexapla [Hiebert]
\[\text{ΑΤΟΜΟ ΤΙΑΝΙΜΟ ΤΙΔΑΣΗ ΚΑΛΑΣ} \]
At the end praise of music of the rising up

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1. \text{IN FINEM} > \text{H I W S K}
2. \text{CANTICUM PSALMI} PSALMUS DAVID \text{H W; CANTICUM PSALMUS} K; PSALMI CANTICUM S; PSALMUS DAVID CANTICUM I
3. > \text{H I W S K}
4. + \text{ΠΤΩΣΗ ΝΕΝΖΕΘΝΟΣ ΑΨΩ ΤΗΝΤΗΜΗΤΡΕ ΝΝΑΠΟΣΤΟΛΟΣ} W101
5. \text{ΠΕΥΛΑΜΟΣ ΝΤΩΑΗ} ΤΩΑΗ ΠΕΥΛΑΜΟΣ T W101
6. \text{ΕΠΙΧΩΚ ΕΒΟΛ} > Q
7. \text{ΝΤΩΑΗ G H; ΝΤΩΑΗ L M O V; ΝΤΕ ΤΩΑΗ P; ΩΑΗ Q
Masoretic Hebrew [BHS]

לַמְנַצֵּחַ בִּנְגִינָת מִזְמ֥וֹר שִֽׁיר
For the leader with strings music (of) a song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἐν ὠμοσίᾳ ιαλμὸς ὁμοί
For the end among acclamations music of a song

The Three [Field]

Σ: ἐπινικίου ἀν ἠλαθρίου ... ἀκματοκ
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.]

לְשׁירתא בָּנְגִינָתא חַזְּבְחְתא וֹשְׁרָהָא
For the praiser with the strings praise and song

1. לַמְנַצֵּחַ many mss. (BHS) A
2. + לְדָוִד a few mss. (BHS)
3. ιαλμὸς ὁμοί B 55 L (many) ; ὁμοί R 5
4. + τῷ ἀναγιάν B R 55 L (many)
5. לְדָוִד P P110

308
**PSALM 67/66**

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: *IN FINEM IN LAUDIBUS CANTICUM IPSI DAVID*
For the end among praises song connected to David himself

γ: *IN FINEM IN HYMNIS PSALMUS*
For the end among acclamations music

Rom: *IN FINEM IN HYMNIS PSALMUS CANTICI*
For the end among acclamations music of a song

Gallicanum [Weber–Gryson]

*IN FINEM IN HYMNIS PSALMUS CANTICI*
For the end among acclamations music of a song

Sahidic Coptic [Chappell]

*ἐπαυκ ἐβαλ ἡν νεκμοὺ πεῖλαμος ἄντωάντʰ*
For the end among the praises the music of the song

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

*ἐπαυκ ἐβαλ ἡν νεκμοὺ επεῖλαμος ἄντωάντʰ*
For the end of the praises the music of the song

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

*ἐπαυκ ἐβαλ ἡν γανμωκ πεῖλαμος ἄντε ἁτωάντʰ*
For the end among songs the music of the song

---

1. *psalms cantici* psalms cantici david Clementine; *psalms david cantici* K; *psalms david* W
2. *ναγιοι* B (apparently)
3. > D Q
4. *πεῖλαμος ἄντε* πεῖλαμος ἄντε D; > Q
5. ἁτωάντʰ D G H P Q W X
PSALM 67/66 (cont.)
At the end in praises music of praise
PSALM 68/67

Masoretic Hebrew [BHS]

לְמָגוֹן לֶדוֹד מְמוּד שִׁיר
For the leader connected to Dāwid music (of) a song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἡγαίον ζαλμος ωάς
For the end connected to Dauid music of a song

The Three [Field]

Α: τῷ Νικηφόρῳ τοῦ Δαυίδ Μελωθμα Αχατος
For the conqueror of Dauid tune of a lay

Iuxta Hebraeos [Weber–Gryson]

VICTORI DAVID PSALMUS CANTICI
For the conqueror of Dauid music of a song

Targum [de Lagarde, mod.]

לְשַׁבֵּחַ לֶדוֹד, תְּרַשֵּׁבַת וְשִׁירָא
For the praiser connected to Dāwid praise and song

1. + ἐν γ(μνοὶς) 1219
2. τῷ Δαυίδ ζαλμος ωάς τῷ Δαυίδ 55 L(some); ζαλμος τῷ Δαυίδ L(few); (τὸ) ωάς Δαυίδ ζαλμος τῷ Δαυίδ L(few); τὸ ωάς Δαυίδ ζαλμος L(few); ζαλμος ωάς L(few)
3. + ἀνατασεύς L(few)
4. על נְיָד דָּוִיד M P110

312
PSALM 68/67

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\( \alpha: \) ———

\( \gamma: \) \textit{IN FINEM PSALMUS CANTICI IPSI DAVID}
For the end music of a song connected to David himself

Rom: \textit{IN FINEM DAVID PSALMUS CANTICI}
For the end of David music of a song

Gallicanum [Weber–Gryson]

\textit{IN FINEM DAVID PSALMUS CANTICI}
For the end of David music of a song

Sahidic Coptic [Chappell]

\textit{επαρκω εβολ πευλαμος ιτωαμ Ναφαεια}
For the end the music of the song of Dauid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\textit{επαρκω εβολ πευλαμος ιτωαμ Ναφαεια}
For the end the music of the song of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\textit{επαρκω εβολ \piyalmoc ιτε ααγια}
For the end the music of Dauid

Syrohexapla [Hiebert]

\textit{\textsuperscript{4}καισασιν ηιουσε τουτου ευλογε}
At the end connected to Dawid music of praise

1. \textit{DAVID PSALMUS CANTICI} \textit{PSALMUS CANTICI W}; \textit{PSALMUS CANTICI DAVID I}; \textit{PSALMUS CANTICI IPSI DAVID} Clementine
2. > P Q
3. \textit{πιυλαμος ισε ἀαγια} Νααγια πιυλαμος ισε ιτωαμ D G Q W X; ιντε ααγια πιυλαμος ισε ιτωαμ H; Μπιυλαμος ιντε ααγια L M O P
4. \textit{καισασιν ηιουσε τουτου} > J

313
Masoretic Hebrew [BHS]

לְדָוִֽד
עַל־שׁוֹשַׁנִּים
לַמְנַצֵּ֬חַ

For the leader on lilies connected to Däwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν ἀλλοκωθηκόμενων τῷ Δαυίδ

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

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙΩ ἐπὶ ΚΡΙΝΩΝ ΤΟΥ ΔΑΥΙΔ

For the conqueror on lilies of Dauid

Σ: . . . ὑπὲρ τῶν ἁγνῶν . . .

. . . over the flowers . . .

Iuxta Hebraeos [Weber–Gryson]

VICTORI PRO LILIIS ΔAVID

For the conqueror for the lilies of Dauid

Targum [de Lagarde, mod.]

לְשֵׁבַתָּה על גלודת סנהדרין על די דוד

For the praiser on the exiles of the sanhedrin on the hand of Däwid

1. τῷ ΔΑΥΙΔ ΥΛΛΟΜΟΣ τῷ ΔΑΥΙΔ 55 2110 L(many); τῷ ΔΑΥΙΔ ΥΛΛΟΜΟΣ L(few)
2. πρὸ λ.λ.ς πρὸ φιλ.ς F; πρὲλ.ς 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 QUIE COMMUTABITUR PSALMUS DAUID
For the end for those that (he) will be exchanged music of Dauid

Rom: IN FINEM PRO HIS QUI COMMUTABUNTUR DAUID
For the end for those that will be exchanged of Dauid

Gallicanum [Weber–Gryson]

IN FINEM PRO HIS QUI COMMUTABUNTUR DAUID
For the end for those that will be exchanged of Dauid

Sahidic Coptic [Chappell]

ἐπόκωκ ἐβολὰ τῆς ΝΕΤΝΑΨΙΒΕ ΠΕΥΛΑΜΟΣ ΝΑΥΕΙΔ
For the end concerning the ones who are going to change the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπόκωκ ἐβαλ ἡ ΝΕΤΝΕΨΙΒΕ ΠΕΥΛΑΜΟΣ ΝΑΥΕΙΔ
For the end concerning the ones who are going to change the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπόκωκ ἐβολε  ἐξὲν ΝΗ ΕΤΟΥΝΑΨΟΒΤΟΥ ΠΕΥΛΑΜΟΣ ΝΣΕ ΔΑΥΙΔ
For the end over the ones who are going to be changed the music of Dauid

Syrohexapla [Hiebert]

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

1. HIS QUI] HIS QUAE R F; HIS QUII Clementine
2. PSALMUS DAVID H; > W
3. > O Q
4. ΝΧΕ H
5. NH ΕΤΟΥΝΑΨΟΒΤΟΥ] ΝΕΤΟΥΝΑΨΟΒΤΟΥ G; NH ETAYΨΟΒΤΟΥ L
6. ΠΕΥΛΑΜΟΣ ΝΣΕ ΔΑΥΙΔ] > P

315
Masoretic Hebrew [BHS]

לְהַזְכִּֽיר
הלָ֥דָֽוִד
לַ֝מְנַצֵּ֗ח
לְהַצִּילֵ֑נִי

For the leader connected to Dāwid to remind

[God to rescue me]

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἡμᾶς ἐν ἀνάμνησιν
εἰς τὸν κυρίον

For the end connected to Dauid for a remembrance for the Master to deliver me

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙῈ ΤΟῦ ΔΑΒΙΔ ΤΟῦ ἈΝΑΜΝΗΣΧΕΙΝ . . .

For the conqueror of Dauid to remind . . .

Iuxta Hebraeos [Weber–Gryson]

victori david ad recordandum

[deus ut liberes me]?

For the conqueror of Dauid to be recalled

[God that you free me]

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1. As first phrase of the Psalm, not part of heading.
2. + ἔλαμος L(some)
3. εἰς τὸν θεὸν 2110
4. κυρίον L(few)
5. κυρίον L(some); > 2110
6. As first phrase of the Psalm, not part of heading.
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 'DAUID IN REMEMORATIONEN'
EO3 QUOD SALUUM ME FECIT4 DOMINUS
For the end of Dauid at the remembrance
because the Master made me delivered

Sahidic Coptic [Chappell]

ΕΠΧΩΚ ΕΒΩΛ ΕΔΑΥΕΙΔ5 ΕΥΡ6 ΠΜΕΕΥΕ
ΕΤΡΕ ΠΧΟΕΙΚ ΤΑΝΖΟΪ7
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. naayia W32
6. ηπεε T; etre N W32
7. ηπεε ΠΧΟΕΙΚ ΤΑΝΖΟΪ ΠΝΟΥΤΕ ΝΤΑΝΖΟΕΙ B (apparently); etre πχοεικ τανζοπ N

317
For the praiser on the hand of Dāwīd to remember on a handful of frankincense

[God to deliver us]
PSALM 70/69 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ἐπὶ]δοκ ἐβαλ ὙΔΔΥΙΔ ἦπερ πνηματικὴ

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

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπὶδωκ ἐβολὴ ἙΔΔΥΙΔ ἦγει

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

Syrohexapla [Hiebert]

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

1. > Q T WX
2. ὙΔΔΥΙΔ Ἐ; ὙΔΔΥΙΔ ὘
3. ἐφναζμέπ ὘; ἐφναζμέπ ὘ Ὕ Ὁ ὘ ὖ ὥ ὘
PSALM 71/70

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Τῷ ΔΑΥΙΔ

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. τῷ ΔΑΥΙΔ] ΨΑΛΜΟΣ ΤῪ ΔΑΥΙΔ L(some); ΨΑΛΜΟΣ ΤῪ ΔΑΥΙΔ ΕΙϹ ΤΟ ΤΕΛΟϹ 2:10; ΕΙϹ ΤΟ ΤΕΛΟϹ ΨΑΛΜΟΣ ΤῪ ΔΑΥΙΔ L(few); ΤΩ ΔΑΥΙΔ ΨΑΛΜΟΣ S L(many); ΤΟΥ ΔΑΥΙΔ ΨΑΛΜΟΣ R

2. + (ΤΩΝ) ΥΙΩΝ ΚΩΝΑΔΑΒ/ΑΜΙΝΑΔΑΒ/ΝΑΔΑΒ/ΛΑΔΑΒ ΚΑΙ ΤΩΝ ΠΡΩΤΩΝ/ΠΡΩΤΩΝ ΑΙΧΜΑΛΩΤΙΚΩΝ (ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΙϹ) B S L Rahlfs
**PSALM 71/70**

*Secondary Translations (from Greek)*

Old Latin [ed. Bianchini/Sabatier/Weber]

α: *psalmus david filiorum ionadab et priorum captiurorum non surascriptus apud hebraeos*

Music of Dauid of the sons of Ionadab and the first captives not written above among Hebraeans

γ: *in finem psalmus ipsi david filiorum ionadab et priorum captiurorum*

For the end Music connected to Dauid himself of the sons of Ionadab and the first captives

Rom: *david psalmus filiorum ionadab et priorum captiurorum*

Of Dauid music of the sons of Ionadab and the first captives

Gallicanum [Weber–Gryson]

' *david psalmus filiorum ionadab et priorum captiurorum*

Of Dauid music of the sons of Ionadab and the first captives

Sahidic Coptic [Chappell]

*epxuk ebol peyalmac nalaieia*

For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

*epxok ebol peyalmac nalaieia*

For the end the music of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

*φα δαυιδ ίντε ιονναδαπι ιονναδαπι* neto etpa phexmalwteyinui ṣ filament

The one of Dauid of the sons of Ionadab and the first that were made captive

1. + *in finem* H W K
2. *david psalmus* W Clementine; *psalmus ipsi david* K; *psalmus* H
3. > H W
4. > H W
5. > D G H W X
6. > L
7. > L

321
PSALM 71/70 (cont.)
PSALM 71/70 (cont.)

Syrohexapla [Hiebert]

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

1. > F
2.  C E
3.  E
PSALM 72/71

Masoretic Hebrew [BHS]

לִשְׁלֹמֹה

Connected to שלומז

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

\[2 \text{ eis salwmwn} \]

For Salomón

The Three [Field]

ΑΣΘ: ΤΟΥ ΣΟΛΟΜΩΝΤΟC
Of Solomón

Iuxta Hebraeos [Weber–Gryson]

ΣΑΛΟΜΩΝΙΣ
Of Salomon

Targum [de Lagarde, mod.]

על ידיו שלטתי אתאמה בנבואה
On the hands of שלומז said in foretelling

1. > a few mss. (BHS)
2. + eic το τελος Σαλομος τω Δαυιδ L(some); Σαλομος τω Δαυιδ L(few); Σαλομος L(few)
3. Σαλομων B L(few); Σαλομωνα R 1219 2110; Σολομων L(few); Σολομωντα L(few)
4. + Σαλομος R L(some); Σαλομος τω Δαυιδ L(few)

324
PSALM 72/71

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: IN SALOMONEM psalmus
For Salomon music
Rom: psalmus in salomonem
Music for Salomon

Gallicanum [Weber–Gryson]

2 IN SALOMONEM
3 4
For Salomon

Sahidic Coptic [Chappell]

esolomwn
Connected to Solomôn

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ecoalomwn
Connected to Solomôn

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ecoalomwn
Connected to Solomôn

Syrohexapla [Hiebert]

In Šlêmôn

1. ms. γ reads solomonem
2. + psalmus H K Clementine
3. salomone W; salamone H; solomon R
4. + psalmus I; psalmus david W
5. ecoalomwn H; fa ecoalomwn L
6. 325
PSALM 73/72

Masoretic Hebrew [BHS]

בֶּן־יִשָֽׁי
david
תְפִלּוֹת
callo

[The prayers of Dāвид son of Yišay were completed]

Music connected to Ṭāsāp

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

exelipon oi ymnoi dawia tou yioug ieccaiai

γλαμος τω ασαφ

The acclamations of Dauid the son of Iessai left off
music connected to Asaph

The Three [Field]

Α: ετελεσθηκαν προσευχαι  δαυιδ  γιου  ιεκκαι

μεμωνημα τω ασαφ

Prayers of Dauid son of Iessai ended
tune of Asaph

Σ: ετελεσθηκαν προσευχαι  δαυιδ  γιου  ιεκκαι . . .

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

Θ: ανεκεφαλαξθηκαν προσευχαι  δαυιδ  γιου  ιεκκαι . . .

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. IECCEAI 2110
4. + ωἀν προς τὸν άσσυρίον L(few)
PSALM 73/72

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: defecerunt hymni laudis david filii iesse
psalmus asaph
The acclamations of praise of Daudid the son of Iesse left off
music of Asaph

γ: defecerunt laudes david filii iessae
psalmus a
The praises of Daudid the son of Iessae left off
music of A

Rom: [defecerunt laudes david filii iessae]

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

Music of Asaph

Gallicanum [Weber–Gryson]

[defecerunt laudes david filii iessae]

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

Music of Asaph

Sahidic Coptic [Chappell]

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 David filii Iesse]

Canticum Asaph

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

Song of Asaph

Targum [de Lagarde, mod.]

[The prayers of Daœwid son of Yiœay are completed]

Praise on the hand of Ḥasāp

1. completæ sunt orationes | defecerunt laudes I A K; > C Σ
2. David 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. + לָדוּ C
PSALM 73/72 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{They (namely) the praises of Daueid the son of Iessai ceased the music of Daueid}\]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{They (namely) the songs of Dauid the son of Iesse ceased the music of Asaph}\]

Syrohexapla [Hiebert]

\[\text{The praises of Dāwîd son of ʾIšay are finished Music connected to ʾĂṣāp}\]

1. ʾ\text{N}\text{X}\text{E} Q
2. ʾ\text{N}\text{X} M V; ʾ\text{P}\text{Ψ}\text{H} O
3. ʾ\text{N}\text{IE} C\text{H} G H
4. ʾ\text{N}\text{E} F
5. ʾ\text{N}\text{E} E
PSALM 74/73

Masoretic Hebrew [BHS]

לְאָסָף
Maschil
Comprehender connected to ֗בַּמַּסְכִּיל

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1 cynecewç τω ασαφ
Of comprehension connected to Asaph

The Three [Field]

Α: ΕΠΙΣΤΗΜΟΣΥΝΗ ΤΟΥ ΆΣΑΦ
Of understanding of Asaph

Iuxta Hebraeos [Weber–Gryson]

eruditionis2 ΑΣΑΦ
Of education of Asaph

Targum [de Lagarde, mod.]

שכלה טבאה על ידי דאף
Good comprehension on the hands of ֗בַּבַּדַּאָסַף

1. + ἐλλομοκ 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]

ʾINTELLECTUSʾ ASAPH
Of comprehension of Asaph

Sahidic Coptic [Chappell]

TMPN39HT NASAF
The comprehension of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

TMPN39HT NASAF
The comprehension of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

nika† nte acaph
The comprehension of Asaph

Syrohexapla [Hiebert]

3 Aœ s
Of comprehension connected to Āœp

1. + IN FINEM HW
2. PRO IDITHUN PSALMUS H
3. Aœ s Aœ s
PSALM 75/74

Masoretic Hebrew [BHS]

למנצח אלישע shalt not harm Asaph
For the leader don’t destroy music connected to ḪAshp song

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eic to telos mh diaphereihe yalamoc tw asaf wnh
For the end don’t destroy music connected to Asaph of a song

The Three [Field]

Σ: epinikios peri apfarciac yalamoc tou asaf
Of conquest about incorruption music of Asaph

Iuxta Hebraeos [Weber–Gryson]

victori ut non disperdas psalmus asaph cantici
For the conqueror that you don’t destroy music of Asaph of a song

Targum [de Lagarde, mod.]

לשמחם ב’hין די אמר דוד לא תחבל אמר’y והשמחמה על ידי דאף ושיר
For the praiser at the time that Dāwid said Don’t destroy your people praise on the hands of ḪAshp and song

1. Υαλμος τω ασαφ ωνη L(many); Υαλμος τω ασαφ 2110 L(few); τω ασαφ Υαλμος R L(some); τω ασαφ L(few)
2. CANTICUM C Θ
3. > C P P17
PSALM 75/74

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: IN FINEM NE CORRUMPAS PSALMUS ASAPH CANTICI
For the end don’t ruin music of Asaph 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 CANTICUM
For the end don’t ruin music of Asaph a song

Sahidic Coptic [Chappell]

ἐπιξωκ ἐβολὴ ὑπὲρτάκο πευαλμος ὑτῳδη ᾦςαφ
For the end don’t destroy the music of the song of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπιξωκ ἐβολὴ ἐτεμτάκα πευαλμος ὑτῳδη ᾦςαφ
For the end to not destroy the music of the song of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιξωκ ἐβολὴ 2 ὑπὲρτάκο πευαλμος ὑτῃ 3 ὁῳδη ᾦτε ᾦςαφ
For the end don’t destroy the music of the song of Asaph

Syrohexapla [Hiebert]

At the end don’t destroy music connected to ᾦᾲσαφ of praise

1. ASAPH CANTICI | CANTICI ASAPH Clementine; ASAPH H W; > R
2. > Q
3. ΠΕΥΑΛΜΟΣ ὝΤΕ > P
4. ὁῳδη D G H O P Q V W X
5. ἉΡΩΔΙΑ F
Masoretic Hebrew [BHS]

לִמְנֵהַת בָּנְנֵהַת מֹמֶר לָאָסָף שִׁיר
For the leader with strings music connected to šAsăp song

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ἐν χάλκῳ ἡ ἀσάφ ὁμοίως  
For the end among acclamations music connected to Asaph song

The Three [Field]

Α: τῷ νικὸν ὕμνῳ ἐν χάλκῳ μελωδίᾳ τοῦ ἀσάφ ὁμοίως
For the conqueror among music tunes 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.]

לְשָׁבָתָה בִּתְשַׁבְּחָתוֹתָה בִּתְשַׁבְּחָתוֹתָה עַל יִדָּא דָּמֶק שִׁירָה
For the praiser in praise praise on the hand of šAsăp song

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1. εἰς τὸ τέλος ἐν χάλκῳ > L(few)
2. τοῦ R
3. ωμός T L(few); > S L(few)
4. + πρὸς τὸν ἀσαφίον B R 1219 L Rahlfs
5. > P17ris
6. > C
7. > M P110
8. מְנֵהַת C M P P17 P110

334
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' PSALMUS ASAPH CANTICUM AD ASSYRIUM'
For the end among praises music of Asaph song to the Assyrian

Sahidic Coptic [Chappell]

ΕΠΧΨΚ ΕΒΟΛ ΖΝ ΝΕΧΜΟΥ ΠΕΥΛΑΜΟΣ ΝΤΩΔΗ ΝΑΣΑΦ
For the end among the praises the music of the song of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΕΠΧΟΚ ΕΒΑΛ ΖΝΕΧΜΟΥΕ ΠΕΥΛΑΜΟΣ ΝΤΩΔΗ ΝΑΣΑΦ
For the end of the praises the music of the song of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΠΧΨΚ ΕΒΟΛ ΓΕΝ ΓΑΝΖΨΚ ΠΙΨΙΛΑΜΟΣ ΝΤΕ ΑΣΑΦ ΤΩΔΗ ΕΒΕ ΠΙΑΣΣΙΡΙΟΣ'
For the end among songs the music of Asaph the song about the Assurian

Syrohexapla [Hiebert]

At the end in praises music connected to Ḥāṣāp praise at the Ḫāṭūrāian

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

335
Masoretic Hebrew [BHS]

לָמֵנָה עַל־יְדִיתוּן לַמְנַצֵּח
For the leader on Yְדִיתוּן (read: Yְדִיתוּן) connected to ‏^Asaph ‏music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ ἰδιογον ἡ ἁλαμος τῷ Ἀσάφ
For the end over Idithoun connected to Asaph music

The Three [Field]

Α: τῷ Νικοποιῶ ἐπὶ ἰδιογον μελωθμὰ τῷ Ἀσάφ
For the conqueror on Idithoun tune connected to Asaph

Σ: ἐπινικιόν ἀπὸ ἰδιογον ὁ μαθὸς τοῦ Ἀσάφ
Conquest song through Idithoun song of Asaph

Iuxta Hebraeos [Weber–Gryson]

ἈΙΤΟΡΙ ΠΕΡΙ ἰδιθοῦν ψαλμὸς Ἀσάφ
For the conqueror through Idithoun music of Asaph

Targum [de Lagarde, mod.]

לִשְׁבַּחֵהוּ על יִדְּיָהוּ לַמְנַצֵּח הָותְבָּהוּת
For the praiser on the hand of Yְדִיתוּן connected to ‏^Asaph ‏praise

1. יְדִיתוּן Q’rey; also many mss. (BHS)
2. ἰδιογον B R L; ἰδεῖνογον 2110; ἱδεῖογον 55
3. τῷ Ἀσάφ ἅλαμος] ἅλαμος τῷ Ἀσάφ 55 2110 L
4. PROF; 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 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]
ΕΠΧΩΚ ΕΒΟΛ 2Α ΙΔΙΘΟΥΝ ΠΕΥΛΑΜΟΣ ΝΑΣΑΦ
For the end concerning Idithoun the music of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
ΕΠΧΩΚ ΕΒΟΛ ἜΤΒΕ ΙΔΙΘΟΥΝ ΠΕΥΛΑΜΟΣ ΝΑΣΑΦ
For the end about Idithoun the music of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
ΕΠΧΩΚ ΕΒΟΛ ΕΞΕΝ ΙΔΙΘΟΥΝ ΠΕΥΛΑΜΟΣ ΝΤΕ ΑΣΑΦ
For the end over Idithoun the music of Asaph

Syrohexapla [Hiebert]
At the end on account of Ἰδίτομ connected to Ἁσάπ music

1. ms. α reads ΙΔΙΤΟΜ
2. Budge misses ΝΑΣΑΦ
3. ΕΒΟΛ D G H W X
4. ΙΔΙΘΟΥΝ D G H O P Q W X
5. ΠΕΥΛΑΜΟΣ H
6. ΑΣΑΦ M
7. Ὀδομέν H J
**PSALM 78/77**

Masoretic Hebrew [BHS]

משכיל לְאסָף

Comprehender connected to אסָף

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

συνείδων τῷ ἀσαφ

Of comprehension connected to Asaph

The Three [Field]

Α: επιστήμων τοῦ ἀσαφ

Of understanding of Asaph

Iuxta Hebraeos [Weber–Gryson]

ἐρυθρίων ἀσαφ

Of education of Asaph

Targum [de Lagarde, mod.]

שטרלֶא דרור קודות על ידוי דאשֶׁף

Comprehension of the Holy Spirit on the hands of אסָף

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1. ἀσαφ L(few)
PSALM 78/77

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \alpha \gamma \text{ Rom: } \text{INTELLECTUS ASAPH} \]

Of comprehension of Asaph

Gallicanum [Weber–Gryson]

\[ \text{INTELLECTUS ASAPH} \]

Of comprehension of Asaph

Sahidic Coptic [Chappell]

\[ \text{πευαλμος ητμηπηπης ηηαφ} \]

The \textit{music} of the comprehension of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{τμεντρεμνου[HT]} \]

The comprehension

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{μπικα[HT] ντε[HT] ασφ} \]

Of the comprehension of Asaph

Syrohexapla [Hiebert]

\[ \text{בכ} \]

Of comprehension connected to \( ^\prime \text{Asāp} \)

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1. \[ \text{πευαλμος ητμηπηπης ηηαφ} \] T W32 WO
2. \[ \text{πικα[HT]} \] G H M O P V W X; ΟΥΚΑ[HT] L; ΕΥΚΑ[HT] Q
3. \[ \text{ν Q} \]
PSALM 79/78

Masoretic Hebrew [BHS]

Music connected to 'Ášāp

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Music connected to Asaph

The Three [Field]

Song of Asaph

Iuxta Hebraeos [Weber–Gryson]

Song of Asaph

Targum [de Lagarde, mod.]

Praise on the hands of 'Ášāp

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

1. Cynecewoc 1219 L(few)
2. Ἀγιαίδ S
PSALM 79/78

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ΠΣΑΛΜΟΣ ΑΣΑΡΦ
Music of Asaph

Gallicanum [Weber–Gryson]

ΠΣΑΛΜΟΣ ΑΣΑΡΦ
Music of Asaph

Sahidic Coptic [Chappell]

ΠΕΥΛΑΜΟΣ ΝΑΣΑΦ
The music of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΥΛΑΜΟΣ ΝΑΣΑΦ
The music of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΥΑΛΜΟΣ ΝΤΕ ΑΣΑΦ
The music of Asaph

Syrohexapla [Hiebert]

Music of ʔĀsāp
PSALM 80/79

Masoretic Hebrew [BHS]

לַמְנַצֵּ֥ח: שֹׁשַׁנִּ֑ים
�דַת לֵאָסָ֣ף מַמָּר
For the leader to lilies
witness connected to .Area music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eis to telos uper twn alloiothcomenwn
' martyriwn tw asaf yalmos
For the end over those that will be changed
witness connected to Asaph music

The Three [Field]

A: tw nikopoiw uper twn kringwn marturias
toy asaf melwdhma
For the conqueror over the lilies of witness
of Asaph tune

Σ: . . . uper twn anwoun
marturia . . .
. . . over the flowers
witness . . .

Iuxta Hebraeos [Weber–Gryson]

victori pro liliis testimonia
asaph canticum
For the conqueror for the lilies of witness
of Asaph song

____________________
1. יל some mss. (BHS)
2. + eic S L(few)
3. + yper tov accypion B Rahlfs; yper tov accypion L(few); eic ton accypion 55;
yper tov agapihtov L(few)
4. testimonia F; testimonium I A K Θ L Harden
342
Primary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\(\alpha\): \textit{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 \textit{music} for the Assyrians

\(\gamma\): \textit{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: \textit{IN FINEM PRO HIS QUI COMMUTABUNTUR TESTIMONIUM ASAPH PSALMUS}

For the end for those that will be exchanged witness of Asaph \textit{music}

Gallicanum [Weber–Gryson]

\textit{IN FINEM PRO HIS QUI COMMUTABUNTUR TESTIMONIUM ASAPH PSALMUS}

For the end for those that will be exchanged witness of Asaph \textit{music}

Sahidic Coptic [Chappell]

\textit{επιξωκ έβολα ζα ηετναψιβε Ποντρε ηασαφ ηεψαλμος ζα ηατσαριος}

For the end concerning the ones who are going to change the witness of Asaph the \textit{music} concerning the Assurian

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1. \textit{IIS} Clementine
2. \textit{ASAPH PSALMUS} \textit{PSALMUS ASAPH 1; ASAPH H Φ; ASAPH PSALMUS ASIRIOPUM W}
PSALM 80/79 (cont.)

Targum [de Lagarde, mod.]

לָשְׁבָחָה עַל יְבֵי סְנַהדרִין דִּי מַתִּכְסְקִים בְּסָהֲדוֹת אָוָּרִיתָא
עַל יְדֵי דָּאָסַף תָּרָשׁוֹתָא ¹

For the praiser on the sitting ones of the sanhedrin who occupy themselves in the
witness of the Instruction
on the hands of 'Asāp praise

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¹ Shirah M P110
PSALM 80/79 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επισχοκ εβαλ 2α  νετνεψιβε
ντμενμετμερ ηςααφ  πεθαλμος 2α  παςχυριος
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]

επισχοκ εβαλε1 εξεν ηςη ετουναχωοτογ2
εγνεμεθερε ηςααφ  πιγιαλμος εξεν ηπιαςχυριος3
For the end over the ones who are going to be changed
for a witness of Asaph the music over the Assurians

Syrohexapla [Hiebert]

حولمن سله شبه زجحلد
عامه لى زه؛ مجد مصلح
At the end on account of those who are changing
witness connected to 'Asāp music

1. > Q
2. εταγωοτογ Μ Ο Ρ Β; εταγωοτογ Λ
3. εξεν ηπιαςχυριος] εξεν πιαςχυριος G H L W; εξεν πιαςχυριος Χ; ητε πιαςχυριος Q
PSALM 81/80

Masoretic Hebrew [BHS]

לְאָסָף  עַל-הַגִּיתִי
| לַמְנַצֵּח

For the leader on the gittî connected to ḤAsāp

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eἰς τὸ τέλος ὑπὲρ τῶν ἀνθών τῶν ἀσαφ

For the end over the winepresses connected to Asaph

The Three [Field]

Α: τῷ νικοποίῳ ἐπὶ τοῦ ἀνθών τοῦ ἀσαφ

For the conqueror on the winepress of Asaph

Iuxta Hebraeos [Weber–Gryson]

VICTORI IN TORCULARIBUS ASAPH

For the conqueror in the winepresses of Asaph

Targum [de Lagarde, mod.]

לְשַׁבָּחָה עַל בְּנֵי דָּאָתִים מֵן גַּת עַל יְדֵי דָּאָסָף

For the praiser on the lyre that comes from Gaṭ on the hand of ḤAsāp

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1. מִזְמוֹר a few mss. (BHS)
2. Uncertain: an instrument from Gaṭ (a “Gathian lyre”)? a woman from Gaṭ? winepresses (reading as גַת)?
3. ὑπὲρ τῶν ἀνθών] περὶ τῶν ἀνθών 2110; ὑπὲρ τῶν ἀλλοώθεςκόμενων A; > T
4. τῷ ἀσαφ] τῷ ἀσαφ Ψαλμος B L(few) Rahlfs; Ψαλμος τῷ ἀσαφ R S 55 L; Ψαλμος τῷ ΔΔΓΩΑ A L(few)
PSALM 81/80

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: IN FINEM PRO TORCULARIBUS QUINTA SABBATI PSALMUS ASAPH
For the end for the winepresses at the fifth of the week music of Asaph

γ: IN FINEM PRO TORCULARIBUS PSALMUS IPSI ASAPH
For the end for the winepresses music connected to Asaph himself

Rom: IN FINEM PRO TORCULARIBUS ASAPH QUINTA SABBATI
For the end for the winepresses of Asaph at the fifth of the week

Gallicanum [Weber–Gryson]

IN FINEM PRO TORCULARIBUS 'ASAPH
For the end for the winepresses of Asaph

Sahidic Coptic [Chappell]

ἐπιξυκ εβολα ανεζρυτ πευαλμος ΝΑΑΦ ΜΠΙΟΥ ΨΠΙΚΑΒΒΑΤΩΝ
For the end concerning the winepresses the music of Asaph of the fifth of the week

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐπιξυκ εβαλ ανεζρυτ πευαλμος ΝΑΑΦ ΨΜΠΙΟΥ ΨΠΙΚΑΒΒΑΤΩΝ
For the end concerning the winepresses the music of Asaph in the fifth of the week

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπιξυκ εβολα εξεν ιεζρυτ πευαλμος ΝΤΕ ΑΑΑΦ
For the end over the winepresses the music of Asaph

Syrohexapla [Hiebert]

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

1. + domini W; psalmus H K; psalmus ipsi Clementine
2. + psalmus quarta sabbati W; quinta sabbati I
3. > Q

347
PSALM 82/81

Masoretic Hebrew [BHS]

מֹמֵנָה לָגָפָה
Music connected to ’Ăṣāp

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

yalmos tw asaf
Music connected to Asaph

Iuxta Hebraeos [Weber–Gryson]

canticum asaph
Song of Asaph

Targum [de Lagarde, mod.]

חושבחתה על ידה דאמך
Praise on the hand of ’Ăṣāp
PSALM 82/81

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ψαλμος ἰψι ἀσαφ
Music connected to Asaph himself
Rom: ψαλμος ἀσαφ
Music of Asaph

Gallicanum [Weber–Gryson]

ʼψαλμος ἀσαφ
Music of Asaph

Sahidic Coptic [Chappell]

πεψαλμος ἦςαφ
The music of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεψαλμος ἦςαφ
The music of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιψαλμος ἦτε ασαφ
The music of Asaph

Syrohexapla [Hiebert]

3 ψαλμος ἦςαφ
Music connected to ἀΣαφ

1. + IN FINEM H
2. ΝΤΑ X
3. ΝΤΑ,[ΣΩΤΗΡ] ΣΩΤΗΡ J

349
PSALM 83/82

Masoretic Hebrew [BHS]

שִׁיר מֻמְנוֹר לְרֵכֶם
Song (of) music connected to Ḥōṣer

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ὡς ἡμῶν τῷ ἀσάφ
Song of music connected to Asaph

The Three [Field]

Σ: ἁμα . . . τοῦ ἀσάφ
Lay . . . of Asaph

Iuxta Hebraeos [Weber–Gryson]

CANTICUM PSALMI ASAPH
Song of music of Asaph

Targum [de Lagarde, mod.]

שִׁיר והشابה על יד אֶסָּפָא
Song and praise on the hand of Ḥōṣer

1. ὡς ἡμῶν ἡμῶν R 1219 L(few); ἡμῶν L(many)
2. ΨΑΛΜΟΣ F
3. שִׁיר והشابהה M; (Uncertain reading. Stec: “A psalm. A song of praise”) C P

P17

350
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]

τωάντι πεφαλας νακαφ
The song the music of Asaph

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τωάντι πεφαλας νακαφ
The song of the music of Asaph

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τωάντι ητε πιεας ντε ασαφ
The song of the music of Asaph

Syrohexapla [Hiebert]

Praise of musics connected to ḵÅśâp

1. τώθι WP
2. πεφαλας B
3. τωάντι D G H Q W X
4. 4 E F J; 5 T: D H
Masoretic Hebrew [BHS]

לָמָּה צְרִיכֵּ֣י הַגִּתִּ֑ית לָבֵ֖נֵי קֹ֥רַח מַמּוּר

For the leader on the gittîth connected to the sons of Qorâh music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑπὲρ τῶν άλκνών τοῖς γιοῖς Κορῆς θάλαμος

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

The Three [Field]

Α: τῷ Νικὸποιῷ εἰπὶ τῷ ἄλκνῳ τῶν γιοίς Κορῆς μελῳδίαν

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

Iuxta Hebraeos [Weber–Gryson]

VICTORI PRO TORCULARIBUS FILIORUM CORE CANTICUM

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

Targum [de Lagarde, mod.]

לָשָׁבָה דֶּלְכַּנָּר דָּדָהָ הַמַּתִּל דְּלִי דִּיוֹה דַּבִּי קֵרַח תְּרֵשֶׁבַּהּ

For the praiser on the lyre that comes from Gaṭ on the hands of the sons of Qorâh praise

1. Uncertain: an instrument from Gaṭ (a “Gathian lyre”)? a woman from Gaṭ? winepresses (reading as תְּרֵשֶׁבַּהּ)?
2. > R
3. > 55 L(few)
4. TORCULARIBUS F I A K Θ S L Harden

352
PSALM 84/83

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \text{α γ Rom: IN FINEM PRO TORCULARIBUS FILIIS CORE PSALMUS} \]
For the end for the winepresses connected to the sons of Core music

Gallicanum [Weber–Gryson]

\[ \text{IN FINEM PRO TORCULARIBUS FILIIS CORE PSALMUS} \]
For the end for the winepresses connected to the sons of Core music

Sahidic Coptic [Chappell]

\[ \text{ἐπξωκ ἐβολα 2α νεγρωτ πεύλαμος ήνωχρη ήκορε} \]
For the end concerning the winepresses the music of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{ἐπξοκ ἐβαλ ήνεγρωτ πεύλαμος ήνωχρη ήκορε} \]
For the end of the winepresses the music of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{ἐπξωκ ἐβολ2 εξεν νεγρωτ3 πεύλαμος ήτε νενχρπι4 ήκορε} \]
For the end over the winepresses the music of the sons of Kore

Syrohexapla [Hiebert]

\[ \text{At the end on account of the winepresses connected to the sons of Qôraḥ music} \]

1. FILIIS CORE PSALMUS] PSALMUS FILIIS CHORE H; PSALMUS FILIORUM CHORE W
2. > Q
3. ΝΕΓΡΩΤ L
4. ΝΤΕ ΝΕΝΧΡΠΙ] ΝΝΙΧΡΠΙ O V

353
PSALM 85/84

Masoretic Hebrew [BHS]

לַמְנַצֵּח | לָבָנִי־קֹרַח מָחָה
For the leader connected to the sons of Qoraḥ music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

eıs to telos tois uiois kore ἔλαμος
For the end connected to the sons of Kore music

The Three [Field]

Σ: ἐπινικιος των γιων κορε ωδη
Of conquest of the sons of Kore song

Iuxta Hebraeos [Weber–Gryson]

VICTORI FILIORUM CORE CANTICUM
For the conqueror of the sons of Core song

Targum [de Lagarde, mod.]

לָשְׁבָהָא עַל يִדְיוֹת דְּבֵנָ קְרוֹח חֲווֹשְׁבָהָא
For the praiser on the hands of the sons of Qoraḥ praise

1. + תֶּוֹ דָּלָיְד T L(few)
**Secondary Translations (from Greek)**

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \text{IN FINEM FILIIS CORE' PSALMUS} \]

For the end connected to the sons of Core music

Gallicanum [Weber–Gryson]

\[ \text{IN FINEM FILIIS CORE PSALMUS} \]

For the end connected to the sons of Core music

Sahidic Coptic [Chappell]

\[ \text{ἐπιχωκ ἐβελ Πηγαλμος Νηψἱε Νκόρε} \]

For the end the music of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{ἐπιχωκ ἐβελ Πηγαλμος Νηψἱε Νκόρε} \]

For the end the music of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{ἐπιχωκ ἐβελ² Πηγαλμος³ Ντὲ⁴ Νηψἱρι Νκόρε} \]

For the end the music of the sons of Kore

Syrohexapla [Hiebert]

\[ \text{חמלת אתב ממה ממה} \]

At the end connected to the sons of Qôrah music

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1. ms. \( \alpha \) reads \textit{chore}; ms. \( \gamma \) reads \textit{chore}
2. > Q
3. \textit{πηγαλμος} L M O Q V; > P
4. \( \kappa \) Q

355
PSALM 86/85

Masoretic Hebrew [BHS]

תפלה לֹוֹד
Prayer connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

προσεύχη ΤΩ δαυίδ
Prayer connected to Dauid

The Three [Field]

ΑΣ: προσεύχη τογ δαυίδ
Prayer of Dauid

Iuxta Hebraeos [Weber–Gryson]

ὁρατίο δαυίδ
Speech of Dauid

Targum [de Lagarde, mod.]

עלאתנו ותתל דוד
Prayer that Dāwid prayed

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1. > Α
2. ΤΟΥ Σ
3. προσεύχη τω δαυιδ] εις το τελω τοι ποιε γλαμοι L(few)
4. + קדש יהוה P

356
PSALM 86/85

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\(\alpha \gamma: \text{ORATIO IPSI DAUID}\)
Speech connected to Dauid himself

Rom: \(\text{ORATIO DAUID}\)
Speech of Dauid

Gallicanum [Weber–Gryson]

\(\text{ORATIO IPSI DAUID}\)
Speech connected to Dauid himself

Sahidic Coptic [Chappell]

\(\text{πεψαλη \ ΝΔΑΥΕΙΔ}\)
The prayer of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\(\text{πεψαλη \ ΝΔΑΥΕΙΔ}\)
The prayer of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\(\text{†προσευχη ΝΤΕ ΑΔΥΙΑ}\)
The prayer of Daueid

Syrohexapla [Hiebert]

\(\text{ΨΩΛ ΒΕΛΑΛΔ}\)
Prayer connected to Dāwīd

1. \(\text{IPSΙ DΑUID\ DΑUID}\) I W; > H
2. Budge incorrectly reads \(\text{ΨΩΛΗA}\)
PSALM 87/86

Masoretic Hebrew [BHS]

לֵבִנֵי־קֹ֭רַח מִזְמ֣וֹר נַ֑יִיר

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

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τοις υἱοῖς Κόρες¹ ψαλμὸς ωὴρες²

Connected to the sons of Kore music of a song

The Three [Field]

Α: τῶν υἱῶν Κόρες . . .

Of the sons of Kore . . .

Σ: τῶν υἱῶν Κόρες ψαλμὸς αἰματως

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 דורות דורות קרית אירתאמ
שובתא דמהיתם על מס אבואתא דומן לכהומי

Said on the hands of the sons of Qorah
song that is founded on the mouth of the fathers from the first

1. τοις υἱοῖς Κόρες > 55
2. > L(some)
3. + שְׁבָת M P P110; וּרְשָׁבָת P17
4. joining the first phrase of the Psalm to the heading.
PSALM 87/86

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: FILIIS CORE' 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]

πευαλμος ιτωδη ΝΝΨΨΡΕ ΝΚΟΡΕ
The music of the song of the sons of Kore

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πευαλμος ιτωδη ΝΝΨΨΡΕ ΝΚΟΡΕ
The music of the song of the sons of Kore

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιγαλμος ιτε ςωδη ΝΤΕ ΝΕΝΨΨΡΗ ΝΚΟΡΕ
The music of the song of the sons of Kore

Syrohexapla [Hiebert]

לְחַנֶהוּתִוָה הֶפְשָּׁרָה בָהֵרָה מַחְסָר הָאָרָה לְחָנָה הָאָרָה לְחָנָה הָאָרָה בָהֵרָה מַחְסָר הָאָרָה לְחָנָה הָאָרָה לְחָנָה הָאָרָה בָהֵרָה מַחְסָר הָאָרָה
Connected to the sons of Qôrah music of praise

1. ms. γ reads CORAE
2. + IN FINEM H W
3. ΝΑΩΘΗ WP; > B
4. ΝΤΕ ιτωδη D G H P W X; εγωδη Q
5. ΝΤΕ ΝΕΝΨΨΡΗ ΝΚΟΡΕ] ΝΝΨΨΡΗ ΝΤΕ ΚΟΡΕ M; ΝΙΨΨΡΗ ΝΤΕ ΚΟΡΕ O; ΝΝΝΝΨΨΡΗ ΝΚΟΡΕ Q; ΝΤ/ΝΙΨΨΡΗ ΝΚΟΡΕ V
Masoretic Hebrew [BHS]

ニアר מקוה לבל יקח
למענה עלקולת לענה
מעשיל להימן האזורים

Song (of) music connected to the sons of Qorah
for the leader on māhālat lʿannōq
comprehender connected to Hēymān the Ḫezrāḥian

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ωιάν χαλαμοὺ τοις γιοις κορέ
εις το τελος ὑπὲρ μαελεθ τοις αποκριθναι
ɕyνεκεςτος αιμαν τω ἑχραίθη

Song of music connected to the sons of Kore
for the end over Maeleth to respond
of comprehension connected to Aiman the Israēlian

The Three [Field]

Α: ακμα μελωδιαματος των γιων κορέ
τω νικοποιω τω επι χορεια τοις εξαρχειν
ἐπιτήμωπυς τω αιναν τω ἑχραίθη

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. μαελεθ 2110
5. χορον χυνεκεςτος L(many); εις χυνεκιν 55
6. αιαμ 4 L(most)
7. τω ἑχραίθη] τοις ἑχραίτοι R L(few)

360
PSALM 88/87

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: CANTICUM DIAPSAŁMI FILIIS CORE
IN FINEM PRO MELECH AD RESPONDENDUM
INTELLECTUS EMAN ISRAELITAE
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 EMAN EZRAITAE
Song of music connected to the sons of Core for the end for Maeleth to be responded to of comprehension of Eman the Ezraian

1. melech H S K; choro R; > F
2. > H W
3. AEMAN (asterisked) R
4. EZRAHELITAE W; ISRAHELITAE H
5. AD RESPONDENDUM INTELLECTUS EMAN EZRAITAE] > I
PSALM 88/87 (cont.)

Iuxta Hebraeos [Weber–Gryson]

canticum carminis filiorum core
victori per chorum ad praecinendum
eruditionis eman ezraitae

Song of a verse of the sons of Core
for the conqueror through dance to be played
of education of Eman the Ezriaian

Targum [de Lagarde, mod.]

שירא והושבחתא על ידיהו דבני קרו
על צלותא לשבתה
שבאת טבאת על ידיו דהימים יזבאה

Song and praise on the hands of the sons of Qoraḥ
on prayer to praise
good comprehension on the hands of Hēymān the Certain

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1. + וּשְׁמַכְתָּא C M P P17 P110
PSALM 88/87 (cont.)

Sahidic Coptic [Chappell]

\[\text{Tωδε ἡπηάλμος ἦνώφρε ἐκόρε} \]
\[\text{ἐπηόκ ἐβολ 2μ ἐκλεληθ ἐοὐσῆβ} \]
\[\text{τὴν προνήμων ἦν ἅμαιμαν πισραλίθς} \]

The song the music of the sons of Kore for the end concerning Maelleth to respond the comprehension of Naiman the Israelian

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{Tωδι ἡπηάλμος ἦνώφρε ἐκόρε} \]
\[\text{ἐπηόκ ἐβλα 2μ ἐκλεληθ ἐοὐσῆμ} \]
\[\text{σὰν οὐμέντας ἦν ἅμαιμαν πισραλίθς} \]

The song of the music of the sons of Kore for the end concerning Maileth to repeat with (a) wisdom of Naiman the Israelian

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{†Tωδι ἡπηάλμος} \]
\[\text{ἐπηόκ ἐβολ ἐοβε ἐκλεληθ ἐπηερ ὄγω} \]
\[\text{ἐγκαὶ† ὄνες ἐμαν πισραλίθς} \]

The song of the music of the sons of Kore for the end about Maleth for the replying for a comprehension of Eman the Israelian

1. ἅμαιμαν T W61
2. †Tωδι ἡπηάλμος] Tωδι ἡπηάλμος D G H Q W X; †Tωδι ἡπηάλμος L; > M O P V
3. ἦνώφρε ἐκόρε] ὄνες ἦν ἅμαιμαν πισραλίθς L; ἦνώφρε ὄνες ἦν ἅμαιμαν Q; > M O P V
4. ἐκλεληθ H
5. ὄνες ἦν ἅμαιμαν Q V
6. ἅμαιμαν D G H W X; ἅμαιμαν M O V
7. πισραλίθς D
PSALM 88/87 (cont.)
PSALM 88/87 (cont.)

Syrohexapla [Hiebert]

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

1. 蚂 A H J
2. omidouh F E
3. 跺 B E
4. 跺 E
PSALM 89/88

Masoretic Hebrew [BHS]

משפלי לאיתן אוזריה
Comprehender connected to 'Eyтан the 'Ezrāhian

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

_syνες ως αιθαν τω ἱεραθιθ'
Of comprehension connected to Aithan the Israēlian

Iuxta Hebraeos [Weber–Gryson]

eruditionis aethan ezraitae
Of education of Aethan the Ezraian

Targum [de Lagarde, mod.]

שׁכֶלְאִים טבֵּא דַאְיוֹתָאָמַר עַל יַד דָּאָבָרָהָמ דָּאָהָאָהָמ מַנְדִּינָתָא
Good comprehension which was said on the hand of 'Abrāhām who came from the East

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1. איז燃料 1219 L; ἀιμαν R 55 L(few)
2. τω ἱεραθιθ] τω ἱεζραθιθ 1219
PSALM 89/88

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: INTELLECTUS AETHAN ISRAHELITAE
Of comprehension of Aethan the Israelian

γ: INTELLECTUS TEMAN ISTRAHELITAE
Of comprehension of Teman the Istrahelian

Gallicanum [Weber–Gryson]

INTELLECTUS AETHAN EZRAITAE'
Of comprehension of Aethan the Ezraian

Sahidic Coptic [Chappell]

ΤΜΝΤΡΜΝΣΗΤ ΝΝΑΙΘΑΝ ΠΙΣΡΑΗΛΙΤΗΣ
The comprehension of Naithan the Israelian

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΤΜΕΝΤΡΜΝΣΗΤ ΝΝΑΙΜΑΝ ΠΙΣΡΑΗΛΙΤΗΣ
The comprehension of Naiman the Israelian

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΕΥΚΑΤ’ ΝΤΕ’ ΝΑΘΑΝ ΠΙΣΡΑΗΛΙΤΗΣ
For a comprehension of Nathan the Israelian

Syrohexapla [Hiebert]

Of comprehension connected to Etam the Israelian

1. IEZRAHELITAE W; ISRAHELITAE H I
2. ΝΙΑΘΑΝ N T W61
3. ΠΙΚΑΤ’ L
4. ΝΑΞΕ P V; Ν Q
5. ΛΘΑΝ Q
6. ΚΕΙΛΙΑΝ ΚΕΙΛΑΝ ΚΕΙΛΑΝ ΚΕΙΛΑΝ ΚΕΙΛΑΝ

367
PSALM 90/89

Masoretic Hebrew [BHS]

מִּלָּה לְמֶשֶׁה אִישׁ-הָאֱלֹהִים

Prayer connected to Mošeh the man of God

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

προσευχή τῷ μωυσῆ ἀνθρώπῳ τῷ θεῷ

Prayer connected to Mōusēs person of God

Iuxta Hebraeos [Weber–Gryson]

וסי וּמוֹסֶה בְּדוֹרֵם

Speech of Moses man of God

Targum [de Lagarde, mod.]

עלתה דַּעְתָּלְךָ מִשְּׁאָה בְּנֵיהֶו דְּרוֹדוֹה

cd ḥb ħmḇ bht 3 yšrl bmhr znt' wṃ āmr

Prayer that Mošeh the foreteller of YHWH prayed

when the people the house of Yisrā'ēl became guilty in the desert

he responded and thus he said

1. τῷ μωυσῆ ἀνθρώπῳ] τῷ μωυσεὶ ἀνθρώπῳ L(few); τῷ μωυσῆ ἀνθρώπῳ A; τοῦ μωυσῆ ἀνθρώπου B 2110 Rahlfs; μωυσῆ ἀνθρώπου L(many); μωυσεῖῳ ἀνθρώπου T L(some); τῷ μωυσῆ ἀνθρώπου (sic) R
2. > R
3. בָּנִי [עָמָה בִּית P
4. > M

368
PSALM 90/89

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha \gamma \text{Rom: } \textit{oratio moysi hominis dei} \]
Speech of Moyses person of God

Gallicanum [Weber–Gryson]
\[\textit{oratio mosi hominis dei} \]
Speech of Moses person of God

Sahidic Coptic [Chappell]
\[\textit{pe\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\textael\te
PSALM 91/90

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

αἰνοὶς ὑδαί τῷ Δαυίδ
Praise of a song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. [דוד] Qumran: 11QapocrPs (apparently)
2. + ἀνεπιγραφός παρ Ἑβραϊκ L(many)
PSALM 91/90

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha \gamma: \text{Laus cantici ipsi dauid}\]
Praise of a song connected to Dauid himself
Rom: \text{Laus cantici dauid}
Praise of a song of Dauid

Gallicanum [Weber–Gryson]
\[\text{Laus' cantici } \delta\text{ dauid}\]
Praise of a song of Dauid

Sahidic Coptic [Chappell]
\[\text{pesmou } \sum \text{twdh } \sum \text{daueid}\]
The praise of the song of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
\[\text{pesmoye } \text{ntwah } \text{naeyeia}\]
The praise of the song of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
\[\text{picmoy } \text{nte } \text{twah } \text{nte } \text{dajuia}\]
The praise of the song of Dauid

Syrohexapla [Hiebert]
\[\text{Laudes } \text{psalmus } \text{W}\]
Praise of praise connected to Dâwîd

1. \text{Laudes I; psalmus } \text{W}
2. + \text{i psi R K } \Phi
3. \text{twah } \text{D G H P Q W X}
4. \text{mara F}
PSALM 92/91

Masoretic Hebrew [BHS]

מִזְמ֥וֹר שִׁ֗יר לְי֣וֹם שַׁבָּֽת
Music (of) a song for the day of the restday

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

יַלְמֹשַׁ עַמָּה יְאָנִי הַמֶּרֶן תּוֹי קַבָּבַתּוּי
Music of a song for the day of the restday

The Three [Field]

Σ: άκα γυασμού εἰς τὴν ἡμέραν τοῦ καββατοῦ
Lay of music for the day of the restday

Iuxta Hebraeos [Weber–Gryson]

ΠΣΑΛΜΟΣ ΚΑΝΤΙΚΙ ΝΕΙ ΣΑΒΒΑΤΙ
Music of a song at the day of the restday

Targum [de Lagarde, mod.]

פָּרָע וְשִׁירָא דְּרֵי אָמְרֶה אָדֶם קָדָם אֲלֵי יָמָא שַבָּתָא
Praise and song that the first human said on the day of the restday

1. + ΤΩ ΔΑΓΙΔ L(some)
2. ΠΡΟΚΑΒΒΑΤΟΥ S L(few)
PSALM 92/91

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: ΠΣΑΛΜΟΣ ΚΑΝΤΙΚΙ ΙΝ ΔΙΕ ΣΑΒΒΑΤΙ
Music of a song at the day of the restday

Gallicanum [Weber–Gryson]

ΠΣΑΛΜΟΣ ΚΑΝΤΙΚΙ ΙΝ ΔΙΕ ΣΑΒΒΑΤΙ
Music of a song at the day of the restday

Sahidic Coptic [Chappell]

ΠΕΥΛΑΜΟΣ ΝΤΩΑΗ ΗΠΕΖΟΟΥ ΗΠΙΚΑΒΒΑΤΟΝ
The music of the song of the day of the restday

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΕΥΛΑΜΟΣ ΝΤΩΑΗ ΕΠΕΖΑΥ ΗΠΙΚΑΒΒΑΤΟΝ
The music of the song for the day of the restday

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΠΙΥΛΑΜΟΣ ΝΤΕ ΤΩΑΗ′ ΗΠΙΕΖΟΟΥ′ ΗΠΙΚΑΒΒΑΤΟΝ′
The music of the song of the day of the restday

Syrohexapla [Hiebert]

Music of praise at the day of the restday

1. David
2. Psalmus cantici in die sabbati laus cantici David
3. תושח D G H M P Q V W X
4. מירטווע D G L M Q V W X; מירטווע H
5. מיכבבותון D G L W X; נד决心בבותון P
6. מירטווע מירטווע אט E mg

373
Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1. ἐις τὴν ἡμέραν τοῦ προσάββατος
2. οὖτε κατώκισται η γῆ
3. > 1219
4. + ἐις τὴν ἡμέραν τοῦ προσάββατος οὖτε κατώκισται η γῆ
5. + άνεπιγράφος παρ Ἑβραῖοις

Praise of a song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. + εἰς τὴν ημέραν τοῦ προσάββατος Β S 1219 L(many) Rahlfs; εἰς τὴν ημέραν τοῦ πρωτοῦ σαββάτου L(few)
2. + οὖτε κατώκισται η γῆ Α Β Σ Rahlfs; οὖτε κατώκιστο η γῆ L(most); οὖτε κατώκιστοι η γῆ 1219 L(few); οὖτε η γῆ κατώκιστο L(few); οὖτε η γῆ λατοὺς κατωκισταὶ 55
3. > 1219
4. + εἰς τὴν ημέραν τοῦ προσάββατος οὖτε κατωκισταὶ η γῆ R L(few); προς καββατοῦ οὖτε κατωκισταὶ η γῆ 2110
5. + ἀνεπιγράφος παρ Ἑβραῖοις L(few)
PSALM 93/92

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: LAUS CANTICI IPSI DAVID
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 DAVID
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 DAVID
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 'DAVID
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

Sahidic Coptic [Chappell]

pesmou n Σ tων n Σ daueid
˙aqh m Σ psabbaton n Σ terououm ˙m

The praise of the song of Daueid
before the restday when the land was dwelt in

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1. + IPSI I Clementine
2. IN die] die H; > W
3. habitata R; fundata I Clementine
PSALM 93/92 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεσμογε ιντωαη ιναλγεια

'Totd ' tidy ' ope d ' 1pke ' 2

The praise of the song of Daueid
before the restday when the land was being existed on

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επεςοου ι ετ ιααφε ινπιαββατον ιντε ετακακωρα ινξει ιπικαεί

πνεμο γιη ιτζωαη ιντε ιαγια

For the day which is before the restday when it (namely) the land was inhabited
the praise of the song of Dauid

Syrohexapla [Hiebert]

At the day before the restday when the land was dwelt in
praise of praise of Dâwid

1. πεςοου D G H M O P Q V W X; εθε ιπεςοου L
2. ιντε L
3. ιπικαεί D G H W X; πεπκαεί P
4. ιτζωαη 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]

**Ταλμος τω δαυιδ [τετραδι καββατων]**
Music connected to David [for the fourth of the week(s)]

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

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1. **Ταλμος ωας** A L (few); **Αινος ωας** L (few); **Αινος ωας** Ταλμος L (few); > 2110
2. **Τετραδι καββατων** B S 2110 Rahlfs (without brackets); **Τετραδι καββατου** A R L
3. + **Ανεπιγραφος (παρ εβραιοις)** L (few)
PSALM 94/93

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi dauid quartà sabbatòrum
Music connected to Dauid himself at the fourth of the week(s)

γ: psalmus ipsi dauid quartà sabbati
Music connected to Dauid himself at the fourth of the week

Rom: psalmus dauid quartà sabbati
Music of Dauid at the fourth of the week

Gallicanum [Weber–Gryson]

psalmus ' dauid quartà sabbati
Music of Dauid at the fourth of the week

Sahidic Coptic [Chappell]

πευλαμος νααγεια ἡπεγτοου δ' ηνιαβατον
The music of Daueid of the fourth of the week(s)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ἐααγεια [ ]
Connected to Daueid [ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιψαλμος μτε δαγια ἡπιπτοου δ' ηνιιαβατον
The music of Dauid of the fourth of the week(s)

1. + IPSI I W Clementine
2. επεγτοου W64
3. ηπια D G H W X; ηπια M O P Q V
4. μτε ηνιιαβατον D G H W X
PSALM 94/93 (cont.)
PSALM 94/93 (cont.)

Syrohexapla [Hiebert]

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

1. ܨ_fac E ܒ F
2. ܓ_palms F
PSALM 95/94

Masoretic Hebrew [BHS]

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Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

\[ \text{αινος \ ωνεκ τω Δαυιδ} \]

Praise of a song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

—

Targum [de Lagarde, mod.]

—

1. + \text{ανεπιγραφος παρ εβραιος} \text{L(many)}
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\( \alpha \gamma: \text{LAUS CANTICI IPSI DAUID} \)
Praise of a song connected to Dauid himself

Rom: \( \text{LAUS CANTICI DAUID} \)
Praise of a song of Dauid

Gallicanum [Weber–Gryson]

\( \text{LAUS CANTICI 'DAUID}^2 \)
Praise of a song of Dauid

Sahidic Coptic [Chappell]

\( \text{pēcmoy Ńtwah Ṋayei}a \)
The praise of the song of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\( \text{pēcmoyē Ńtwah ᾳayei}a \)
The praise of the song connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\( \text{p̱icmoy Ńte Ń2wah Ńtē ᾳayia} \)
The praise of the song of Dauid

Syrohexapla [Hiebert]

\( \text{Praise of praise connected to Dāwîd} \)
which has no overwriting on it at the Êbrāians

1. + IPSI I Clementine
2. LAUS CANTICI DAUID] > k
3. Ńwah D G H P W X

383
PSALM 96/95

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

[οτε ο οίκος ωκοδομεῖται μετὰ τὴν αἰχμαλωσίαν]

[When the house was being built after the captivity]

song connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. οικοδομεῖται B*
2. οτε ο οίκος ωκοδομεῖτο μετὰ τὴν αἰχμαλωσίαν] B Rahlfs (without brackets); λόγοι ους ελλασιαν οδε οικος οικοδομειτο μετα την αιχμαλωσιαν 2110; > A S L
3. αινοι ωας 1219 L(many); > 2110
4. + οτε/οποτε ο οίκος ωκοδομειτο/ωκοδομητο/ωκοδομηθε/ωκοδομηται μετα την αιχμαλωσιαν A S L
5. + ανεπιγραφος παρ εβραιοις L(many)
PSALM 96/95

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: quando domus aedificabatur post captiuitatem
canticum ipsi david
When the house was being built after the captivity
song connected to Dauid himself

γ: cum quando aedificata est domus post captiuitatem
canticum ipsi david
When since the house was built after the captivity
song connected to Dauid himself

Rom: quando domus aedificabatur post captiuitatem
canticum david
Since the house was being built after the captivity
song of Dauid

Gallicanum [Weber–Gryson]

quando domus aedificabatur post captiuitatem
canticum huic david
Since the house was being built after the captivity
song connected to this Dauid

Sahidic Coptic [Chappell]

twḥ nəaɣəia
eynaket nhī mnŋəca tæɪmæalwigia
The song of Daueid
as the house was going to be built after the captivity

1. quando domus aedificabatur post captiuitatem canticum huic david canticum huic david quando domus aedificabatur post captiuitatem S K Φ; canticum david quando domus aedificabatur post captiuitatem W; canticum ipsi david quando domus aedificabatur post captiuitatem Clementine; canticum huic david H (apparently); > k

385
PSALM 96/95 (cont.)
PSALM 96/95 (cont.)

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τωδή ἐδαγεία
ενεσε ἐθαγχαογ ευνεκτ πνι μενντα τεκμαλωσια

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]

†σωδή Ντε' ἀλγια
ζοτε ευνακωτ ἕπι μενενκα †εκμαλωσια

The song of Daueid
when the house was going to be built after the captivity

Syrohexapla [Hiebert]

When the house was being built after the captivity
praise connected to Dāwid

1. †σωδή Ντε O P; φι Τ
2. ζοτε H
3. > F
PSALM 97/96

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

\[\text{Tω Δαυιδ} \ \text{[οτε} \ η' \ γι' \ \text{Αγιος Καθεκται]}'\]

Connected to Dauid [when his land is being arranged]

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

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1. \text{Tω Δαυιδ} \ Σαλμος \text{Tω Δαυιδ} \text{L}(\text{some}); \text{Tω Δαυιδ} \ Σαλμος \text{L}(\text{few})
2. \text{οτε} 2110 \text{L}(\text{some})
3. > R
4. \text{Αγιος} \text{L}(\text{few}); > 1219 \text{L}(\text{few})
5. \text{Καθεκται} \text{L}(\text{most}); \text{Αποκαθεκται} \text{L}(\text{few}); \text{Κατεκταθ} 2110
6. \text{οτε} \ η' \ γι' \ Αγιος \ Καθεκται] \text{A B S} \text{Rahlfs (without brackets); oτε Κατωκισθη η' γι' 1219}
7. + \text{Ανεπιγραφος} \text{ΠΑΡ Εβραιος} \text{L}(\text{many})

388
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 DAUID QUANDO TERRA EIUS RESTITUTA EST
Connected to this Dauid since his land was restored

Sahidic Coptic [Chappell]

πευαλμος ναααεια ιπτε πεκαζ ομε
The music of Daueid when his land was arranged

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

εδαεια ιμ πτε πκεζε ιεμε
Connected to Daueid while his land was being arranged

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φα δαγια ετακεκμνι ονβε πεκαζι
The one of Dauid when it (namely) his land was arranged

Syrohexapla [Hiebert]

Connected to Dāwīd when his land is arranged

1. IPSI; PSALMUS H W
2. CUM I
3. RESTAURATA F I
4. HUIC DAUID QUANDO TERRA EIUS RESTITUTA EST] > k
5. > B (apparently)
6. ΝΠΑΤΑΚΕΚΜΝΙ T
PSALM 98/97

Masoretic Hebrew [BHS]

Music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Music connected to Dauid

The Three [Field]

Song

Iuxta Hebraeos [Weber–Gryson]

Song

Targum [de Lagarde, mod.]

Praise foretelling

1. Ψάλμος τῷ Δαυίδ τῷ Δαυίδ Ψάλμος L(few)
2. ἀνεπιγραφὸς (παρ Ἑβραῖοις) L(few)
PSALM 98/97

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\text{α γ: } \text{Psalmus IPSI David}\]

Music connected to Dauid himself

\[\text{Rom: Psalmus David}\]

Music of Dauid

Gallicanum [Weber–Gryson]

\[\text{Psalmus ' David}\]

Music of Dauid

Sahidic Coptic [Chappell]

\[\text{Pe}y\text{lamoc Naageia}\]

The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{Pe}y\text{lamoc Edageia}\]

The music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{Pi}y\text{lamoc Ête Daayia}\]

The music of Dauid

Syrohexapla [Hiebert]

\[\text{Naal Ieisamos}\]

Music connected to Dāwid

1. + IPSI I W Clementine
2. + ÊTE ÊWDH P

391
PSALM 99/98

Masoretic Hebrew [BHS]

PrimaryTranslations(fromHebrew)

Old Greek [Rahlfs, mod. Pietersma]

_music connected to Dauid_

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

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1. מזמור [ד מותמר] Qumran: 4QPs (apparently)
2. ὧλμος τῷ Δαυίδ ὧλμος L(few)
3. +_ἀνεπιγραφὸς παρ ἐβραῖοις_ 1219 L(some);_ἀνεπιγραφὸς L(few)_ 392
PSALM 99/98

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ψαλμος ς ς ς δαυιδ
Music connected to Dauid himself

Rom: ψαλμος δαυιδ
Music of Dauid

Gallicanum [Weber–Gryson]

ψαλμος ς δαυιδ
Music of Dauid

Sahidic Coptic [Chappell]

πευλμος ναυεια
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πετει ν(αυεια]
The ? of Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιγαλμος ντε αγια
The music of Dauid

Syrohexapla [Hiebert]

Music connected to Dāwīd
which has no overwriting at the ʿEbrāians

1. ʾips W; ʾpsalmus ʾipsi Clementine
PSALM 100/99

Masoretic Hebrew [BHS]

המזמור ל textStyle="italic">תודה

Music for acknowledgement

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ΤΑΣΜΟΣ ἐς εὐχαριστίαν

Music for acknowledgement

The Three [Field]

Α: ΜΕΛῳΔΗΜΑ ἐς εὐχαριστίαν

Tune for thanking

Iuxta Hebraeos [Weber–Gryson]

CANTICUM IN GRATIARUM ACTIONE

Song in thanksgiving

Targum [de Lagarde, mod.]

טבאתא על קורבן תודה

Praise on the sacrifice of acknowledgement

1. + תו לirmware L(many)
2. > P110

394
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'**
*Music in acknowledgement*

Sahidic Coptic [Chappell]

**Πευαλμος ἡπογωνζ εβολ**
*The music of the manifesting*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**Πευαλμος ἡπογονζ εβαλ**
*The music of the manifesting*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**Πιγαλμος εγογωνζ εβολ**
*The music for a manifesting*

Syrohexapla [Hiebert]

**3.Ενγαρασαν εβολ**
*Music in acknowledgement*

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1. **IN CONFESSIONE** DAVID H W
2. **NT?/EYWNZ εβολ Η; ΝΤE ΔΑΥΙΔ T**
3. **3.Ενγαρασαν E F**
**PSALM 101/100**

Masoretic Hebrew [BHS]

לַדָּוִ֣יד מִ֫זְמ֥וֹר

Connected to Dāwid music

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

τὸ δαυὶδ ὡμογονοῖ 2

Connected to Dauid music

Iuxta Hebraeos [Weber–Gryson]

canticum dawid

Song of Dauid

Targum [de Lagarde, mod.]

על די דוד חונשbane

On the hand of Dāwid praise

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1. τὸ δαυὶδ ὡμογονοῖ [Rahlfs] / ὡμογονοὶ τὸ δαυὶδ RS 55 L(many); τὸ δαυὶδ A
2. + εἰς ἐξομολογήσειν L(few)
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: \( \text{psalmus ipsi david} \)
Music connected to Dauid himself

γ: Rom: \( \text{psalmus dauid} \)
Music of Dauid

Gallicanum [Weber–Gryson]

\( \text{david psalmus'} \)
Of Dauid music

Sahidic Coptic [Chappell]

\( \text{peyalmos ndayea} \)
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\( \text{peyalmos edayea} \)
The music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\( \text{piyalmos nte dagia} \)
The music of Dauid

Syrohexapla [Hiebert]

Connected to Dawid music

1. \( \text{david psalmus} \) \( \text{psalmus dauid} \) R H W K; \( \text{psalmus ipsi dauid} \) I Clementine; \( \text{> k} \) 397
Masoretic Hebrew [BHS]

כִֽי־יַעֲטֹ֑ף לְעָנִ֣י תְ֭פِלָּה
שִׂיחוּ יִשְׁפֹּ֥הוּ יְ֝הוָ֗ה וְלִפְנֵ֥י

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]

προσεγχθα πτωχων οταν αθανασιν
και εναντιον 2 Κυριου εκχειν την αθεσιν λατου

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

The Three [Field]

Σ: προσεγχθα πτωχων εν τω αθεσιν λατου
και εμπροσεεν κυριου εκχεειν την λογοποιαν λατου

Prayer for the poor one in his feeling despondent and in front of the Master pouring out his wordmaking

Iuxta Hebraeos [Weber–Gryson]

ΟΡΑΙΩΝ ΠΑΥΠΕΡΙΣ ΚΩΝΔΟ ΣΟΛΛΙΣΤΟΣ ΦΥΕΙΤ
ΕΤ ΚΟΡΑΜ ΔΟΜΙΝΟ ΦΥΕΙΤ ΕΛΟΛΙΟΥΜ ΣΥΜ

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 ΠΡΟΣΕ ΕΓΧΗΤΑΙ L(few)
4. ΕΦΥΕΙΤ Ε C S
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: oratio inopis cum tedium patetetur
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 acediaetetur
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 anxius fuit
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 fuit
et coram domino effuderit precem suam
Prayer of the poor one when he was distressed
and before the Master he poured out his request

Sahidic Coptic [Chappell]

The prayer of the poor one when he is pained at heart
and he pours out his entreaty in the presence of the Master

1. anxius fuit [H I]; anxiatus fuit [W]
2. coram domino [H I]; in conspectu domini [Clementine]
3. oratio pauperis cum anxius fuit et coram domino effuderit precem
   suam] > k
Targum [de Lagarde, mod.]

מישׁתלהי
ארום
מסכינא
על
צלותא
צלותיה
יימר
יהוה
וקדם

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]

[πεσλαμ ἡμπηθι公报 ακώλη ηπκεη ηνήτ
ηπογιτ ημπετομή ημπημτα ἐβλα ημπεχ]

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]

†προσευχὴ ἡτεὶ πισχεὶ εὕωπ ακώληπ ἡκαὶ ἡνήτ
ηπευχεὶ ἡμπετωμή ἡμπημο ἡμπδοις

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]

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

1. > G H
2. ἐμκαὶ D G H Q W X
3. + οὐδ D G H L W X
4. ἡπευτωμὴ M
5. ἡπνοὺ P
6. ἰδωτοῖ ἰδωτοῖ E H J

401
PSALM 103/102

Masoretic Hebrew [BHS]

לְדָוִד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τῷ δαυίδ

Connected to Dauid

The Three [Field]

Α: τοὺς δαυίδ

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

דָוִד

Of Dauid

Targum [de Lagarde, mod.]

על יד דוד איתאמר בנבואת

On the hand of Dāwid said in foretelling

1. τῷ δαυίδ] ἡλαμός τῷ δαυίδ L(most); τῷ δαυίδ ἡλαμός 1219 L(some); > 2110 (apparently)
PSALM 103/102

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ψυ δαυιδ
Connected to Dauid himself

γ: ψαλμος ψυ δαυιδ
Music connected to Dauid himself

Gallicanum [Weber–Gryson]

ψυ δαυιδ
Connected to Dauid himself

Sahidic Coptic [Chappell]

πα δαυεια
The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ελαγεια
Connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φα δαυεια
The one of Dauid

Syrohexapla [Hiebert]

2. љо
Connected to Dαωid

1. ψψ υ δαυιδ] > k
2. > D; љо
PSALM 104/103

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τω ἀγιά

Connected to Dauid

The Three [Field]

Α: τοῦ ἁγία

Of Dauid

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. לדויד Qumran: 11QPs* 4QPs* (apparently)
2. τοῦ Α
3. τω ἁγία της γενεσεως του κοσμου ημων L(most); τω ἁγια της γενεσεως του κοσμου L(few)
4. + επι/γεπ/περι της του κοσμου γενεσεως εν ταυτας L(most)
5. + ἁνεπιγραφος παρ εβραιοις L(few)
PSALM 104/103

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: ϖσι δαυιδ
Connected to Dauid himself
Rom: psalmus dawid
Music of Dauid

Gallicanum [Weber–Gryson]

 IPSI DAUID
Connected to Dauid himself

Sahidic Coptic [Chappell]

πα δαυεια
The one of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

 κα δαυεια
Connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

φα δαυεια
The one of Dauid

Syrohexapla [Hiebert]

2 1

Connected to Dâwîd on the making of the world because I made these for you which has no overwriting on it at the ʾEbrāians

1. הָעַבְדֵּנָא F
2. + כָּעַבְדֵנָא F G
PSALM 105/104

Masoretic Hebrew [BHS]

חַלְלֵנָה

[Praise Yāh]

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

allelouia

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

alleluia

Alleluia

Targum [de Lagarde, mod.]

הַלְלוּיָה

[Praise Yāh]

---

1. As last phrase of preceding Psalm, not a heading.
2. אלהא שׁבחו
3. As last phrase of preceding Psalm, not a heading.
PSALM 105/104

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **Alleluia**

*Alleluia*

Gallicanum [Weber–Gryson]

**Alleluia**

*Alleluia*

Sahidic Coptic [Chappell]

**Allēlouia**

*Allēlouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**Allēlouia**

*Allēlouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

**Allēlouia**

*Allēlouia*

Syrohexapla [Hiebert]

**Praise Yā**

*Praise Yā*

---

1. φα ἀλληλούια O
2. מַלְלָה T
PSALM 106/105

Masoretic Hebrew [BHS]

הַֽלְלוּ-יָֽהּ

חַלְּלַוֹתִּי הַֽלְלוּיָ֨הּ

[Praise Yäh]

[Praise Yäh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ALLELHOUIA

Allélouia

Iuxta Hebraeos [Weber–Gryson]

[ALLELHOUIA ]

ALLELHOUIA

[Alleluia]

[Alleluia]

Targum [de Lagarde, mod.]

[ALLELHOUIA ]

ALLELHOUIA

[Alleluia]

[Alleluia]

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. שבחי אלוה
5. שבחי אלוה M; > P
6. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.

408
PSALM 106/105

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: Αλλελούια
Alleluia

Gallicanum [Weber–Gryson]

alleluia'
Alleluia

Sahidic Coptic [Chappell]

αλληλογία
Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

αλληλογία
Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

αλληλογία
Allēlouia

Syrohexapla [Hiebert]

Praise Yā' praise Yā'

1. Alleluia Alleluia F; > K
2. מָלָלֵת E
**PSALM 107/106**

Masoretic Hebrew [BHS]

[[�לליוה]]

[Praise Yâh]

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

آلئلوبىا

[Allélouia]

Iuxta Hebraeos [Weber–Gryson]

[آلئلوبىا]

[Alleluia]

Targum [de Lagarde, mod.]

[[יָּהּ]]

[Praise Yâh]

1. As last phrase of preceeding Psalm, not a heading.
2. As last phrase of preceeding Psalm, not a heading. As heading: Φ Σ K Θ S L Harden
3. שֶׁבַּהוּ אַלְלֵה א
4. As last phrase of preceeding Psalm, not a heading.
PSALM 107/106

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha \gamma \text{ Rom: } \text{alleluia}\]
Alleluia

Gallicanum [Weber–Gryson]
\text{alleluia}
Alleluia

Sahidic Coptic [Chappell]
\text{allhlouia}
Allêlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
\text{allhlouia}
Allêlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
\text{allhlouia}
Allêlouia

Syrohexapla [Hiebert]
\[\text{млм}\]
Praise Yā'

1. \text{млм} E; > F
PSALM 108/107

Masoretic Hebrew [BHS]

לְדָוִֽד

1. שִׁיר מִזְמוֹר לְדָוִֽד
Song (of) music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

2. ἡ ὁμοιότης τῆς ἀγαθίας
Song of music connected to Dauid

The Three [Field]

A: ἀκμα ἀκμαματος τω δαυιδ
Lay of a tune connected to Dauid

Σ Θ: ἀκμα ὁμοιότης τω δαυιδ
Lay of music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM PSALMI DAVID
Song of music of Dauid

Targum [de Lagarde, mod.]

שירא ושבהא על ידה דוד
Song and praise on the hand of Dāwid

---

1. לְאָסָף a few mss. (BHS)
2. ἡ ὁμοιότης 1219 2110
3. ὡς ὁμοιότης ὡς ὁμοιότης L(few); ὁμοιότης A L(some)
4. ὡς ὁμοιότης τω δαυιδ] > 1219
5. PSALMUS F
6. וָותֶשֶׁבָּה נַת 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]

τωθι επεψαλμος ηδαιεια
The song of the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τωθι επεψαλμος εδαιεια
The song of the music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πψαλμος ΝΤΕ †ΣΩΛΗ ΝΤΕ ΑΓΙΑ Α
The music of the song of Dauid

1. + IPSI Clementine
2. ΔΩΤΗ WP
3. ΠΕΨΑΛΜΟΣ V
4. †ΣΩΛΗ DGH PQWX
5. ΠΙΨΑΛΜΟΣ NTΕ †ΣΩΛΗ NTΕ ΨΑΛΜΟΣ ΣΩΛΗ ΤΩΤ
6. †ΣΩΛΗ ΝΤΕ ΑΓΙΑ Α ΑΓΙΑ ΝΤΕ †ΣΩΛΗ L
PSALM 108/107 (cont.)
PSALM 108/107 (cont.)

Syrohexapla [Hiebert]

Praise of music of Dāwîd

1. > E J
2. E\textsuperscript{ext}
PSALM 109/108

Masoretic Hebrew [BHS]

לְמַעֲשֵׂה לֵדֹֽד מַהְמוֹר
For the leader connected to Dāvid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος τὸν Δαύιδ ὕλαμος
For the end connected to Dauid music

The Three [Field]

Α: τῷ Νικοποιῶ τῷ Δαύιδ Μέλῳ
For the conqueror of Dauid tune

Iuxta Hebraeos [Weber–Gryson]

PRO UICTORIA DAVID CANTICUM
For the conquest of Dauid song

Targum [de Lagarde, mod.]

לְשָׁבְחָה על יד דָּוִד חַגָּבָה
For the praiser on the hand of Dāvid praise

1. τῶ ΔΑΥΙΔ ὕλαμος τῶ ΔΑΥΙΔ A R 2009 (apparently) L(most) 416
PSALM 109/108

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: in finem psalmus ipsi dawid
For the end music connected to Dauid himself

γ Rom: in finem psalmus dawid
For the end music of Dauid

Gallicanum [Weber–Gryson]

in finem dawid psalmus'
For the end of Dauid music

Sahidic Coptic [Chappell]

επχωκ εβαλ τ' πηγαμος ηλαγεια
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

επχοκ εβαλ πηγαμος εδαγεια
For the end the music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

επχωκ εβαλ τιγαμος τ' Δαγια
For the end the music of Dauid

Syrohexapla [Hiebert]

At the end music connected to Dāwīd

---

1. dawid psalmus] psalmus dawid I W K Φ Clementine
2. επχωκ εβαλ] > V
3. πηγαμος WP; > V
4. > M O P Q T
5. πηγαμος D G H M O P Q T V W X
6. N T
7. + Δαβίδ LXX F
PSALM 110/109

Masoretic Hebrew [BHS]

לֹּא דָוִד מֹמֵן

Connected to Dāwid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τὸ υἱὸν τὸ θαλάμος

Connected to Dauid music

Iuxta Hebraeos [Weber–Gryson]

דָוִיד כָּנְצִיטָם

Of Dauid song

Targum [de Lagarde, mod.]

עַל יְדֵי דָוִד תּוֹשֵׁבָה

On the hand of Dāwid praise

1. τῷ δαυιδ θαλαμος θαλαμός τῷ δαυιδ 55 L(many)\(^\text{all}\), ἀλληλογια L(few) 418
PSALM 110/109

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: Ἰψὶ Δαυίδ ΠΣΑΛΜΟΣ
Connected to Dauid himself music

γ: ΠΣΑΛΜΟΣ Ἰψὶ Δαυὶδ
Music connected to Dauid himself

Rom: ΠΣΑΛΜΟΣ Δαυὶδ

Gallicanum [Weber–Gryson]

David ΠΣΑΛΜΟΣ'
Of Dauid music

Sahidic Coptic [Chappell]

πευλαμος Ναλγειδα
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πευλαμος Ελαγειδα
The music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιυλαμος Ντε Δαγια
The music of Dauid

Syrohexapla [Hiebert]

Of Dāwîd music

______________________________
1. David ΠΣΑΛΜΟΣ] ΠΣΑΛΜΟΣ Δαυὶδ R W K Clementine
2. Νοολ F

419
PSALM 111/110

Masoretic Hebrew [BHS]

יָ֨הּ הַ֥לְלוּ [Praise Yâh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

Alleluia

Targum [de Lagarde, mod.]

הללויו

[Praise Yâh]

1. As first phrase of the Psalm, not part of heading.
2. שְׁבָהוּ אָלָֽהָ [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 reversionis accei et zachariae
Alleluia of the return of Aggaeus and Zacharias

Gallicanum [Weber–Gryson]

Alleluia reversionis accei et zacchariae
Alleluia of the return of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

Allhalouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Allhalouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Allhalouia

Syrohexapla [Hiebert]

Praise Ya of the return of Ḥaggay and of Zkaryā

1. reversionis accei et zachariae] > I Clementine
2. πεὑλαμος Νααγεία W34
3. ms. has a stray T before allhalouia
4. ηλαλομ E
5. ιλαμος E
6. ηλαλομ marked with obeli] without obeli F H J
PSALM 112/111

Masoretic Hebrew [BHS]

יָ֨הּ הַ֥לְלוּ[1]
[Praise Yâh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

zellik 2
Allêlouia

Iuxta Hebraeos [Weber–Gryson]

[Alleluia]

Targum [de Lagarde, mod.]

הללוהה
[Praise Yâh]

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 Allêlouia) L(some); ΑΓΓΑΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ L(few); ΖΑΧΑΡΙΟΥ T
3. As last phrase of preceeding Psalm, not a heading. As heading: ΣΘΣ L Harden
4. שבхаו ולאה 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]

\[\textit{\text{	extalpha: Alleluia conversioni accaei et Zachariae}}\]

*Alleluia* of the one turned back of Aggaeus and Zacharias

\[\textit{\textgamma: Alleluia conversionis accaei et Zachariae}\]

*Alleluia* of the turning back of Aggaeus and Zacharias

\[\text{Rom: Alleluia reuersionis accaei et Zachariae} \]

*Alleluia* of the return of Aggaeus and Zacharias

Gallicanum [Weber–Gryson]

\[\textit{Alleluia reuersionis accaei et Zachariae} \]

*Alleluia* of the return of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

\[\textit{Alealeouia}\]

*Allelouia*

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\textit{Alealeouia}\]

*Allelouia*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\textit{Alealeouia}\]

*Allelouia*

Syrohexapla [Hiebert]

\[\textit{Praise ¥a of the return of Ḥaggay and of Zkaryā}\]

\[\text{marked with obeli} \text{ without obeli E F H J}\]

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1. + πεκτο ??αγγαιος μην Ζαχαριας W34
2. ܐܡܠܐܡܐ E
3. ܢܗܪܐ ܡܢܫܚܝܐ E
4. ܢܗܪܐ ܡܢܫܚܝܐ marked with obeli] without obeli E F H J 423
Masoretic Hebrew [BHS]

יָ֨הּ הַ֥לְלוּ[יָ֨הּ הַ֥לְלָ֣ו]

[Praise Yäh]

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

Ἀλέλουια

Iuxta Hebraeos [Weber–Gryson]

Ἀλελουία

Targum [de Lagarde, mod.]

ḥałlāwīḥa

[Praise Yäh]

1. As first phrase of the Psalm, not part of heading.
2. שִׁבְחָה אֶלֹהָה 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]

\( \text{alleluia} \)

Alleluia

Gallicanum [Weber–Gryson]

\( \text{alleluia} \)

Alleluia

Sahidic Coptic [Chappell]

\( \text{allhloui}^{\text{ii}} \text{a tecoreia} \)

Allêlouia the dance

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\( \text{allhlouia} \)

Allêlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\( \text{allhlouia}^{1} \)

Allêlouia

Syrohexapla [Hiebert]

\( ^{2} \text{allhlouia} \)

Praise Yâ³

---

1. > D
2. အလိုခါ ၏ E

425
PSALM 114–115/113¹

Masoretic Hebrew [BHS]

²הַלְלוּיָֽה [Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

αὐξηθεὶς
AlleŒlouia

Iuxta Hebraeos [Weber–Gryson]

[ALLELUIA]

Targum [de Lagarde, mod.]

הַלְלוּיָֽה
[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: ΣΚΘΣL Harden
4. שְׁבַּה אוֹ אֶלְהָ מ
5. As last phrase of preceeding Psalm, not a heading.

426
PSALM 114–115/113

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha \gamma \text{Rom: } \text{Alleluia}\]
\[\text{Alleluia}\]

Gallicanum [Weber–Gryson]
\[\text{Alleluia}\]
\[\text{Alleluia}\]

Sahidic Coptic [Chappell]
\[\u0391\u039a\u039a\u0398\u039a\u039g\u039a\u039i\u039a \text{texopeia}\]
\[\text{Allêlouia the dance}\]

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
\[\u0391\u039a\u039a\u0398\u039a\u039g\u039a\u039i\u039a\]
\[\text{Allêlouia}\]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
\[\u0391\u039a\u039a\u0398\u039a\u039g\u039a\u039i\u039a^1\]
\[\text{Allêlouia}\]

Syrohexapla [Hiebert]
\[\text{Praise Yā^2}\]

---

1. > M
2. \(\text{Praise Yā}\)
PSALM 116A/114

Masoretic Hebrew [BHS]

הַלְלוּ־יָֽהּ

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Ἀλελούια

Allélouia

Iuxta Hebraeos [Weber–Gryson]

ALLELUIA

Targum [de Lagarde, mod.]

הללוהי

[Praise Yāh]

__________________________

1. 115 (additional numbering issue) for Sahidic
2. As last phrase of preceeding Psalm, not a heading.
3. + ἀνεπιγραφός παρ ἐβραῖοι L(few)
4. As last phrase of preceeding Psalm, not a heading. As heading: F Σ Θ S L Harden; > R K
5. שְׁבַּה אֲלָהָ מ
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: Alleluia
Alleluia

Gallicanum [Weber–Gryson]

Alleluia
Alleluia

Sahidic Coptic [Chappell]

Allēlouia
Allēlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Allēlouia
Allēlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Allēlouia
Allēlouia

Syrohexapla [Hiebert]

1 Praise Yāʾ

1. אלהים E
PSALM 116B/115

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

_allhlayia_

_allhlayia_

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. _allhlayia_ I A K S L Harden
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: Alleluia
Alleluia

Gallicanum [Weber–Gryson]

Alleluia
Alleluia

Sahidic Coptic [Chappell]

Allhelouia
Allhelouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Allhelouia
Allhelouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Allhelouia
Allhelouia

Syrohexapla [Hiebert]

Praise Yāʾ

1. E; > F
Masoretic Hebrew [BHS]

Masoretic Hebrew [BHS]

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Old Greek [Rahlfs, mod. Pietersma]

Iuxta Hebraeos [Weber–Gryson]

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

Targum [de Lagarde, mod.]

1. As last phrase of preceeding Psalm, not a heading.
2. + ἀνεπιγράφος παρ Ἑβραῖοι L(few)
3. As last phrase of preceeding Psalm, not a heading. As heading: F C Σ A K Θ S L Harden
4. שֶׁבהוּ אֱלֹהָּ M
5. As last phrase of preceeding Psalm, not a heading.
PSALM 117/116

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha \gamma \text{ Rom: } \text{Alleluia}\]
Alleluia

Gallicanum [Weber–Gryson]
Alleluia

Sahidic Coptic [Chappell]
Allhlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
Allhlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
Allhlouia

Syrohexapla [Hiebert]
1. \(\text{Praise Ya}'\)

---

1. \(\text{Praise Ya}'\)
PSALM 118/117

Masoretic Hebrew [BHS]

[כְּלָלְיָה]

———

[Praise Yāh]

———

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ἐλληλούια

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[αλλελουία]

[Alleluia]

Targum [de Lagarde, mod.]

[הללוהי]

———

[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 Κ S L Harden
3. שְׁבַחַו אֲלָלָה M
4. As last phrase of preceeding Psalm, not a heading.
PSALM 118/117

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[\text{Rom}: \text{\textit{Alleluia}}\]

\[\text{Alleluia}\]

Gallicanum [Weber–Gryson]

\[\text{\textit{Alleluia}}\]

\[\text{Alleluia}\]

Sahidic Coptic [Chappell]

\[\text{\textit{Alleœlouia}}\]

\[\text{Allêlouia}\]

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{\textit{Alleœlouia}}\]

\[\text{Allêlouia}\]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{\textit{Alleœlouia}}\]

\[\text{Allêlouia}\]

Syrohexapla [Hiebert]

\[\text{\text{1}\left\{\text{\textit{Praise Yâ'}}\right\}}\]

---

1. \text{\text{1}\left\{\text{\textit{Praise Yâ'}}\right\}}
Masoretic Hebrew [BHS]

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**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

\[\text{Allhloia}\]

\textit{Allêlouia}

Iuxta Hebraeos [Weber–Gryson]

---

Targum [de Lagarde, mod.]

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1. \textit{Alleluia} F S L Harden

436
PSALM 119/118

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \text{Rom: } \text{alleluia} \]

\[ \text{Alleluia} \]

Gallicanum [Weber–Gryson]

\[ \text{alleluia} \]

\[ \text{Alleluia} \]

Sahidic Coptic [Chappell]

\[ \text{allhlouia} \]

\[ \text{Allêrouia} \]

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{allhlouia} \]

\[ \text{Allêrouia} \]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{allhlouia} \]

\[ \text{Allêrouia} \]

Syrohexapla [Hiebert]

\[ \text{allhlouia} \]

\[ \text{llei leem rafa leem hota} \]

\[ \text{Praise Yā' } \]

which has no overwriting at the ʾEbrāians

1. \[ \text{E} \]
2. \[ \text{F} \]

437
PSALM 120/119

Masoretic Hebrew [BHS]

חַֽמַּ֫עֲל֥וֹת
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σαλ τῶν ἀναβαςίων
Song of the steps up

The Three [Field]

ΑΣ: εἰς τὰς ἀναβάσεις
For the goings up

Θ: ἀς τῶν ἀναβαςίων
Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שׁירא דאתאמר על מסוקיינ דותרומא
Song that was said on the goings up of the abyss

1. דתרומא M
PSALM 120/119

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
α Rom: CANTICUM CRADUUM
Song of steps
γ: CANTICUM ASCENSUM
Song gone up

Gallicanum [Weber–Gryson]
CANTICUM CRADUUM
Song of steps

Sahidic Coptic [Chappell]
TWAH NNTWPTP
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
TWAH NNIANABAOMOC
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
†TWAH NTE NNIANABAOMOC
The song of the steps up

Syrohexapla [Hiebert]

1. NNTWPT P
2. †TWAH D G H Q W X; WAH T
3. NTE NNIANABAOMOC ANABAOMOC T
4. ΚΑΝΕΙ ΚΑΘΑΡΩΣΗ E F H J

439
PSALM 121/120

Masoretic Hebrew [BHS]

še're l'mahlu'th
Song for the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

wδh twn anabaomwn
Song of the steps up

The Three [Field]

Σ: acma twn anabacewn
Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum
Song of steps

Targum [de Lagarde, mod.]

2. shir'ah d'atamor al meskiyim dathomayn
Song that was said on the goings up of the abyss

---

1. mahlu'th some mss. (BHS) Qumran: 11QPs
2. dathomayn 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]

τωά η ηντωπτην

The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τωά η νιαναβαομος

The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τωά τε νιαναβαομος

The song of the steps up

Syrohexapla [Hiebert]

Praise of the goings up

1. η ηντωπτην
2. τωά D Q W X; τοτε G H; ωά Τ
3. τε νιαναβαος T
4. η καρδη F

441
PSALM 122/121

Masoretic Hebrew [BHS]

The song of the steps up connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Song of the steps up connected to Dāuīd

The Three [Field]

Lay of the goings up of Dāuīd

Iuxta Hebraeos [Weber–Gryson]

Song of steps of Dāuīd

Targum [de Lagarde, mod.]

Song that was said on the goings up of the abyss

1. > two mss. (BHS)
2.וּדָ֫וִ֥ד > A R L Rahlfs
3. קֵדָר > C M P Pi7 Pi10
4.על די דוד > M

442
PSALM 122/121

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: *canticum graduum*
Song of steps

γ: *canticum graduum david*
Song of steps of Dauid

Gallicanum [Weber–Gryson]

*canticum graduum huic david*
Song of steps connected to this Dauid

Sahidic Coptic [Chappell]

*CANTICUM GRADUUM  TWADNANTWRTP*
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

*CANTICUM GRADUUM  NNTWRTV*
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

*NTE NIANABOC* Ṯ WAH T
The song of the steps up of Dauid

Syrohexapla [Hiebert]

*6 3443*
Praise of the goings up of Dāwid

---

1. *huic david* > I W S K Clementine
2. *NNTWRT V*
3. Ḯ WAH D G H Q W X; Ḯ PROCEGYH P V; Ḯ WAH T
4. *NTE NIANABOC* Ṯ NTE ENIANABOC P; ANABOC T
5. *NTE AAYIA* > D G H L M O Q T W X
6. *3443* F

443
PSALM 123/122

Masoretic Hebrew [BHS]

שִׁ֗יר הַמַּ֫עֲלוֹת
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

οδὸν ἀναβαςμων
Song of the steps up

The Three [Field]

ΑΣ: ασμα των ἀναβαςμων
Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

canticum graduum
Song of steps

Targum [de Lagarde, mod.]

שִׁירָא דָּאָיחָאָמָר עֲלֵי מַסְכִּים דַּתְהוָמָא
Song that was said on the goings up of the abyss

---

1. שִׁ֗יר הַמַּ֫עֲלוֹת [ל] רוֹדֵי מְעַלֻּות Qumran: 11QPs
2. שִׁ֗ירָא דָּאָיחָאָמָר עֲלֵי מַסְכִּים דַּתְהוָמָא 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]

twah nntwptph
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

twah nnanabamonoc
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†towards nte nianabamonoc
The song of the steps up

Syrohexapla [Hiebert]

Praise of the goings up

1. nntwptph
2. twordh D G H W X; wordh Q T
3. nte nianabamonoc] anabamonoc Q T

445
Masoretic Hebrew [BHS]

The song of the steps up connected to Dāwid

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

Song of the steps up connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

Song of steps of Dauid

Targum [de Lagarde, mod.]

Song that was said on the goings up of the abyss on the hand of Dāwid

---

1. > a few mss. (BHS)
2. > A Rahlfs
3. C
4. 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 Hui Dauid₁
Song of steps connected to this Dauid

Sahidic Coptic [Chappell]

τωθη νητωπτἡ²
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τωθη νηναναβαομοιοκ
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τωθη ντε νιαναβαομοιοκ⁴
The song of the steps up

Syrohexapla [Hiebert]

Praise of the goings up

1. Hui Dauid > I W K Clementine
2. Νητωπτ V
3. τωθ D G H Q W X; ωτη T
4. ντε νιαναβαομοιοκ] anabapomoc T

447
PSALM 125/124

Masoretic Hebrew [BHS]

שִׁ֗יר הַמַּ֫עֲלוֹת
The song of the steps up

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

σayı̇ ὑπὲρ ἀναβασιςῶν
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שִׁ֗ירָא דָּאָרָהוֹמָר עַל מָשֶׂכֶּי דָּהָרָוהוֹמָא
Song that was said on the goings up of the abyss

---

1. דָּהָרָוהוֹמָא M

448
PSALM 125/124

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]

**τωδη ΝΝΤΩΡΤΡ**
The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

**τωδη ΝΝΑΝΑΒΑΘΜΟΥ**
The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†**τωδη ΝΤΕ ΝΙΝΑΒΑΘΜΟΥ**
The *song* of the *steps up*

Syrohexapla [Hiebert]

Praise of the goings up

1. **ΝΝΤΩΡΤΡ**
2. †**τωδη Δ Γ Η Χ Χ; τωδη Ο Τ**
3. **ΝΤΕ ΝΙΝΑΒΑΘΜΟΥ** ΑΝΑΒΑΘΜΟΥ Ο Τ

449
PSALM 126/125

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלֹת
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σινᾶ τῶν ἀναβασθέντων
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שירא דאיתאמר על מסקין דתוהמה
Song that was said on the goings up of the abyss

1. דתוהמה
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]

twdh nττωρττοντα
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

twdh nιναναβαθμοντα
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τωαντοντα nτε nιναναβαθμοντα
The song of the steps up

Syrohexapla [Hiebert]

Praise of the goings up

---

1. ΝΝΠΩΡΤ V (apparently)
2. †τωαντοτοντα D G H W X; τωαντοτοντα Q T
3. nτε nιναναβαθμοντα anabathmoc Q T

451
PSALM 127/126

Masoretic Hebrew [BHS]

 정말 המעלה

The song of the steps up connected to שומז

*Primary Translations (from Hebrew)*

Old Greek [Rahlfs, mod. Pietersma]

σάν τῶν ἀναβασέων τῶν σαλώμων

Song of the steps up connected to סלומון

The Three [Field]

ΑΣ: ΑΣΜΑ ΤΩΝ ΑΝΑΒΑΣΕΩΝ . . .

Lay of the goings up . . .

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM SALOMONIS

Song of steps of Salomon

Targum [de Lagarde, mod.]

שירא דאהתאמר על מסקית ודמויותא על יד שלמה

Song that was said on the goings up of the abyss on the hand of שומז

---

1. תונ סלומון] > A S L
2. דרוהוביס M
PSALM 127/126

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: canticum graduum Salomonis
Song of steps of Salomon

Rom: canticum graduum
Song of steps

Gallicanum [Weber–Gryson]

canticum graduum Salomonis
Song of steps of Salomon

Sahidic Coptic [Chappell]

twdh n
The song of the steps up of Solomôn

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

twdh ñnianabaðmoc
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ţwah ñte ñnianabaðmoc ñte solomwn
The song of the steps up of Solomôn

Syrohexapla [Hiebert]

Nâlômôth cattle
Praise of the goings up of Šlêmôn

1. ms. γ reads solomonis
2. > I W S K
3. źwah D G H W X; wah Q T
4. ñte nianabaðmoc] anabaðmoc QT
5. ñte solomwn] ecolomwn T; > D G H O P W

453
PSALM 128/127

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלוֹת
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ἐπάνω τῶν ἀναβασμῶν
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שיר לאחפומר על ממייקי דרתוומא
Song that was said on the goings up of the abyss

1. דרתוומא M
PSALM 128/127

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: **CANTICUM CRADUIUM**
Song of steps

Gallicanum [Weber–Gryson]

**CANTICUM CRADUIUM**
Song of steps

Sahidic Coptic [Chappell]

τωάν ΝΝΤΩΡΤΦ
The *song* of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[τωάν ΝΝΙ]ἈΝΑΒΑΘΜΟϹ
The *song* of the *steps up*

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τωάν ΝΤΕ ΝΙΑΝΑΒΑΘΜΟϹ
The *song* of the *steps up*

Syrohexapla [Hiebert]

 kapsi ܡܕܣܘܣܐ
Praise of the goings up

---

1. †τωάν D G H WX; ωάν Q T
2. ΝΤΕ ΝΙΑΝΑΒΑΘΜΟϹ] ἈΝΑΒΑΘΜΟϹ Q T

455
PSALM 129/128

Masoretic Hebrew [BHS]

שׁיר הַמַּעֲלָות
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σαναβαθμων
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שירא דאתאמר על מסיקין דאתהאמרא
Song that was said on the goings up of the abyss

1. דאתהאמרא
PSALM 129/128

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM CRADUUM
Song of steps

Gallicanum [Weber–Gryson]

CANTICUM CRADUUM
Song of steps

Sahidic Coptic [Chappell]

τῳ ἐν τῷ χωρίῳ
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

τῳ ἐν τῷ χωρίῳ
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τῳ ὑπὲρ τῆς παναθηναϊκῆς
The song of the steps up

Syrohexapla [Hiebert]

Praise of the goings up

1. †τῳ D G H WX; τῳ Q T
2. ὑπὲρ τῆς παναθηναϊκῆς Q T
Masoretic Hebrew [BHS]

נייר הָמַעֲלוֹת
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σταύρος τῶν ἀναβάσεων
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שירא דאמר על מסקין דהוהמה¹
Song that was said on the goings up of the abyss

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¹. דהוהמה M P17
PSALM 130/129

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]

twdh nntwptf
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

twdh nnianabaqmos
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†şwah nte nnianabaqmos3
The song of the steps up

Syrohexapla [Hiebert]

Praise of the goings up

1. †şwah D G H WX; şwah QT
2. nte nnianabaqmos] anabaqmos QT

459
PSALM 131/130

Masoretic Hebrew [BHS]

שִׁיר הַמַּעֲלֹת לְדָוִיד

The song of the steps up connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σήμα τῶν ἀναβασέων τῶν δαύιδ

Song of the steps up connected to Dāwīd

The Three [Field]

ΑΣ: ΑΣΜΑ ΤΩΝ ΑΝΑΒΑΣΕΩΝ ΤΟΥ ΔΑΥΙΔ

Lay of the goings up of Dāwīd

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM

Song of steps

Targum [de Lagarde, mod.]

שׁיִיר אֲדָהָאָמֶר עַל מַסֶכְיִין דֵּתוֹמָא

Song that was said on the goings up of the abyss

1. τῶν δαναγίων > 1219 2017 Ḭ
2. + דָוִד Θ 0 Harden
3. דֵּתוֹמָא עַל יִד דָוִד Ṣ
PSALM 131/130

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: Canticum graduum ipsi David
   Song of steps connected to David himself
   Rom: Canticum graduum
       Song of steps

Gallicanum [Weber–Gryson]

Canticum graduum David
   Song of steps of David

Sahidic Coptic [Chappell]

τῳδὴ ΝΝΣΥΩΡΤῷ
   The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[τῳδΗ] ΝΝΙΑΝΒΑΘΜΟϹ
   The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†τῳδΑΗ ὙΤΕ ΝΝΙΑΝΒΑΘΜΟϹ
   The song of the steps up

Syrohexapla [Hiebert]

4. ἩΜΩΝ ΚΑΛΜΕΝΟΝ ἙΣΟΥΑΡΟΗ
   Praise of the goings up of David

1. huic David K Φ; > R I W S
2. τῳδΗ D G H W X; ωδΗ Q T
3. ὙΤΕ ΝΝΙΑΝΒΑΘΜΟϹ] ΑΑΘΜΟϹ Q T
4. > F

461
Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σάλον ἀναβασμών
Song of the steps up

The Three [Field]

ΑΣ: ΑΣΜΑ ΤΩΝ ΑΝΑΒΑΣΕΩΝ
Lay of the goings up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

' IsNot a translation from Hebrew, but a note: Song that was said on the goings up of the abyss

1. דַּהוֹמִיא M
PSALM 132/131

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ Rom: CANTICUM CRADUM
Song of steps

Gallicanum [Weber–Gryson]

CANTICUM CRADUM
Song of steps

Sahidic Coptic [Chappell]

ТЬАН НЬТУВТФ
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ТЬАН НІНІАНАБАМОС
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†ЪААН’ НТЕ НІНІАНАБАМОС
The song of the steps up

Syrohexapla [Hiebert]

43

Connected to comprehending Dāwīd

1. †ТЬАН D G H W X; ΥΤАН Q T
2. НТЕ НІНІАНАБАМОС] ΑΝАΒΑΜΟΣ Q T
3. ІНІАНАБАМОС F; ІНІАНАБАМОΣ H J
4. ІНІАНАБАМОΣ [ІНІАНАБАМОΣ] E A mg F mg G mg

463
PSALM 133/132

Masoretic Hebrew [BHS]

עִירַ תַּמְעַלֹת לָדוּד

The song of the steps up connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ὡς ὁ ἀνάβας σὺ ὁ δαυιδ

Song of the steps up connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM DAUID

Song of steps of Dauid

Targum [de Lagarde, mod.]

שירא דאתאמאר על המסוקיון דתתומאת

Song that was said on the goings up of the abyss

1. > two mss. (BHS)
2. ὡς > 55 2017 L
3. דתתומאת לָדוּד
PSALM 133/132

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α γ: canticum graduum ipsi david
Song of steps connected to David himself

Rom: canticum graduum
Song of steps

Gallicanum [Weber–Gryson]

canticum graduum david'
Song of steps of David

Sahidic Coptic [Chappell]

twah nntwptf
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

twah nnianabaomoc
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

†twah nte nnianabaomoc'
The song of the steps up

Syrohexapla [Hiebert]

4. wohd wawwomoc
Praise of the goings up connected to Dawid

1. huic david Φ; > I W S K
2. †twah D G H W X; ωah QT
3. nte nnianabaomoc] anabaomoc QT
4. > E F

465
PSALM 134/133

Masoretic Hebrew [BHS]

שִׁ֗יר מַעֲל֥וֹת
The song of the steps up

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

σαν οἱ αναβαςμὸν
Song of the steps up

Iuxta Hebraeos [Weber–Gryson]

CANTICUM GRADUUM
Song of steps

Targum [de Lagarde, mod.]

שירא דאתאמר על מסקינ דהוהום
Song that was said on the goings up of the abyss

1. דהוהום
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]
τωδη ηντντωπτη
The song of the steps up

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
τωδη ηνιαναβαθμος
The song of the steps up

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
†τωδη' ητε ηνιαναβαθμος
The song of the steps up

Syrohexapla [Hiebert]
3 αυτη αρμονικη
Praise of the goings up

1. †τωδη D G H W X; ωδη Q T
2. ητε ηνιαναβαθμος A ηνιαναβαθμος Q T
3. αυτη αρμονικη F
Masoretic Hebrew [BHS]

יָ֨הּ הַ֥לְלוּ
[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Ἀλληλούια
Allêlouia

Iuxta Hebraeos [Weber–Gryson]

Ἀλλελεια
Alleluia

Targum [de Lagarde, mod.]

הללוהי
[Praise Yāh]

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1. As first phrase of the Psalm, not part of heading.
2. + ωά h των ἀναβαομένων L.(few)
3. שְׁבַעוּ אלֵהוּ 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]

\[\alpha \gamma \text{ Rom: } \textit{alleluia}\]

\textit{Alleluia}

Gallicanum [Weber–Gryson]

\textit{Alleluia}

Sahidic Coptic [Chappell]

\textit{Alleœlouia}

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\textit{Allêlouia}

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\textit{Alleœlouia}

Syrohexapla [Hiebert]

\[\text{Praise Yâ'}\]

\[1. \text{عالمو E}\]
PSALM 136/135

Masoretic Hebrew [BHS]

הַֽלְלוּ־יָֽהּ

[Psalm Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

αλληλουια ²

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

alleluia³

[Alleluia]

Targum [de Lagarde, mod.]

הללוהי⁴

[Praise Yāh]

_________________________________

1. As last phrase of preceeding Psalm, not a heading.
2. + ἀλληλουια T; THC Διπλαχ 2017 (apparently) L(few)
3. As last phrase of preceeding Psalm, not a heading. As heading: F Σ Κ Θ S L Harden; > A
4. שְׁבַּהוּ אָלָה M; > P
5. As last phrase of preceeding Psalm, not a heading.


PSALM 136/135

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabantier/Weber]

α Rom: allelúia
Alleluia

γ: allelúia psalmus ipsi david
Alleluia music connected to Dauid himself

Gallicanum [Weber–Gryson]

allelúia
Alleluia

Sahidic Coptic [Chappell]

αλληλοúια ἡνταίπα
Allêlouia of the double

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

αλληλοúια ην τ[αιπα]
Allêlouia in the [double (?)]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

αλληλοúια
Allêlouia

Syrohexapla [Hiebert]

ܗ
Praise Yâ’

1. ܡܠܠܐܐ F
PSALM 137/136

Masoretic Hebrew [BHS]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Iuxta Hebraeos [Weber–Gryson]

Targum [de Lagarde, mod.]

1. ΤΩ ΔΑΥΙΔ A R S T L(few) Rahlfs; ὙΛΑΜΟΣ ΤΩ ΔΑΥΙΔ L(some); ΤΩ ΔΑΥΙΔ ὙΛΑΜΟΣ L(few); ΙΕΡΕΜΙΟΥ 2009 2017; ἈΛΛΗΛΟΥΙΑ ΔΙΑ ΙΕΡΕΜΙΟΥ 1219; ΤΩ ΔΑΥΙΔ ΙΕΡΕΜΙΟΥ L(many)αι.; ὙΛΑΜΟΣ ΤΩ ΔΑΥΙΔ ΙΕΡΕΜΙΟΥ L(some); ΤΩ ΔΑΥΙΔ ΔΙΑ ΙΕΡΕΜΙΟΥ 55 L(some); also + ΑΝΕΠΙΓΡΑΦΟΣ ΠΑΡ ΕΒΡΑΙΟΣ L(few)
PSALM 137/136

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ΠΣΙ ΔΑΥΙΔ
Connected to Dauid himself

γ: ΠΣΑΛΜΟΣ ΔΑΥΙΔ
Music of Dauid

Rom: ΠΣΑΛΜΟΣ ΔΑΥΙΔ ΗΙΕΡΕΙΜΑΕ
Music of Dauid of Hieremias

Gallicanum [Weber–Gryson]

δαυιδ' ΗΙΕΡΕΙΜΑΕ
Of Dauid of Hieremias

Sahidic Coptic [Chappell]

πα ΙΕΡΗΜΙΑΣ
The one of Ierēmias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πά ΙΕΡΗΜΙΑΣ ἨΔΑΙ(ΥΕΙ)ΔΑ
The one of Ierēmias connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΦΑ ΔΑΥΙΔ ΝΤΕ' ΙΕΡΗΜΙΑΣ
The one of Dauid of Ieremias

Syrohexapla [Hiebert]

 latina ad latinum Vulg
de Jn episcopis saeculis
Connected to Dāwīḍ Praise Yā' in the hand of 'Eramyā'
which has no overwriting on it at the 'Ebrāians

1. DAVID PSALMUS ILKΦ; PSALMUS DAVID Clementine; IPSI DAVID LAMENTATIO W
2. > I
3. EQEBE QT
PSALM 138/137

Masoretic Hebrew [BHS]

לְדָוִ֨ד

Connected to Dāwīd

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

τῷ Δαβίδ

Connected to Dauid

The Three [Field]

Α: ———
Θ: τῷ Δαβίδ

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

dauid

Of Dauid

Targum [de Lagarde, mod.]

על ידי דוד

On the hand of Dāwīd

1. > a few mss. (BHS)
2. τῷ Δαγιὰ | Ψαλμος τῷ Δαγιὰ L(few); τῷ Δαγιὰ Ψαλμος L(few); τῷ Δαγιὰ Ζαχαρίος
A 2017 L(some); τῷ Δαγιὰ Ζαχαρίας Τ; τῷ Δαγιὰ Ψαλμος Ζαχαρίος 55 L(few); Ψαλμος
τῷ Δαγιὰ Ζαχαρίος L(some)
3. על ידי דוד C P P17

474
PSALM 138/137

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α Rom: ἸΨΙ ΔΑUID
Connected to Dauid himself

γ: ΠΣΑΛΜΟΣ ΔΑUID
Music of Dauid

Gallicanum [Weber–Gryson]

ἸΨΙ ΔΑUID
Connected to Dauid himself

Sahidic Coptic [Chappell]

ΠΑ ΖΑΧΑΡΙΑΣ ΕΔΑΥΕΙΑ
The one of Zakharias connected to Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

ΠΑ ΖΑΧΑΡΙΑΣ ΕΔΑΥΕΙΑ
The one of Zakharias connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ΦΑ ΔΑΓΙΑ ΝΤΕΙ ΖΑΧΑΡΙΑΣ
The one of Dauid of Zakharias

Syrohexapla [Hiebert]

Of Dāwīd

1. NUM M O
PSALM 139/138

Masoretic Hebrew [BHS]

לָמָּנַעֲדִּי הַדָּוִדְתָּמָו
For the leader connected to Dāvid music

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος¹ τῷ Δαυΐδ ὡλυμος² ³
For the end connected to Dauid music

The Three [Field]

Σινικιος τοῦ Δαυΐδ . . .
Of conquest of Dauid . . .

Iuxta Hebraeos [Weber–Gryson]

PRO UICTORIA DAVID CANTICUM
For the conquest of Dauid song

Targum [de Lagarde, mod.]

לְשֵׁבַחַת עִלּי דָוִד שָׁפַחַתָּה
For the praiser onn the hand of Dāwid praise

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1. εἰς τὸ τέλος > L(few)
2. τῷ Δαυΐδ ὡλυμος ὡλυμος τῷ Δαυΐδ B S Rahlfs
3. + ΖΑΧΑΡΙΟΥ Ῥ ΕΝ ΤῈ ΔΙΑΣΠΟΡΑ ΑΤ L(some); ΖΑΧΑΡΙΟΥ L(few)

476
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: in finem psalmus ipsi david
For the end music connected to David himself

γ Rom: in finem psalmus david
For the end music of David

Gallicanum [Weber–Gryson]

in finem david psalmus'
For the end of David music

Sahidic Coptic [Chappell]

ἐπάξωκ ἑβολ  πεψαλμὸς ἡλαγεία πα  ζαχαρίας ἡ πισσωρε ἑβολ
For the end the music of David the one of Zakharias in the dispersion

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]αγ[εια  ἐ]βαλ
... David ...

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

ἐπάξωκ ἑβολ2  πισσαλμος2  ης πα  αγία  ης ζαχαρίας  ης πισσωρ ἑβολ6
For the end the music of David of Zakharias in the dispersion

Syrohexapla [Hiebert]

At the end music connected to Dāwīd

1. David psalmus] psalmus David R I W K Clementine
2. ἐπάξωκ ἑβολ] ἐπάξωκ L; > P T
3. ἡπισσαλμος D G H L O Q V W X
4. η P
5. ης M O V; ης P*
6. ἑβ L
PSALM 140/139

Masoretic Hebrew [BHS]

לְדָוִֽיד
מִזְמ֥וֹר
לַמְנַצֵּ֗חַ
For the leader  music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

εἰς τὸ τέλος ὑλμὸς τοῦ Δαυίδ
For the end  music connected to Dauid

The Three [Field]

Α: τῷ ΝΙΚΟΠΟΙΩ ΜΕΛΩΔΗΜΑ ΤΟΥ ΔΑΥΙΔ
For the conqueror  tune of Dauid

Iuxta Hebraeos [Weber–Gryson]

πρὸ νικητρίας  καντικύμ Δαυίδ
For the conquest  song of Dauid

Targum [de Lagarde, mod.]

לושבאתה  והשבחתה על יד דוד
For the praiser  praise on the hand of Dāwid

1. εἰς τὸ τέλος > 2009 (apparently)
2. υλμὸς τῳ Δαυιδ  τῳ Δαυιδ υλμὸς B S
3. לְדָוִֽיד  על יד דוד P

478
PSALM 140/139

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: in finem psalmus ipsi dawid
For the end music connected to Dauid himself

γ Rom: in finem psalmus dawid
For the end music of Dauid

Gallicanum [Weber–Gryson]

in finem psalmus dawid
For the end music of Dauid

Sahidic Coptic [Chappell]

epxwkebola peyalamoc ndayea
For the end the music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ep]xwk [ebal peyal]moc eddayeia
For the end the music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

epxwk¹ ebola² piyalmoc³ nte dayia
For the end the music of Dauid

Syrohexapla [Hiebert]

At the end connected to Dāwīd music

1. πξωκ L
2. > D L P T WX
3. ἰπιγαλμωκ DG HLMOPQTVWX

479
PSALM 141/140

Masoretic Hebrew [BHS]

לְדָ֫וִ֥ד
Music connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ζαλμος τω δαυιδ
Music connected to Dauid

The Three [Field]

Α: μελωδια η του δαυιδ
Tune of Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAUID
Song of Dauid

Targum [de Lagarde, mod.]

זָהָבְתָה לֶדְוִד
Praise connected to Dāwid

1. ζαλμος τω δαυιδ] τω δαυιδ ζαλμος L(few) 480
PSALM 141/140

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: ψαλμος ἰψι δαυιδ
Music connected to Dauid himself

γ Rom: ψαλμος δαυιδ
Music of Dauid

Gallicanum [Weber–Gryson]

\'ψαλμος δαυιδ
Music of Dauid

Sahidic Coptic [Chappell]

\(\pi\varepsilon\gamma\alpha\lambda\mu\omicron\omicron\omicron\ \nu\alpha\delta\alpha\gamma\epsilon\iota\alpha\)
The music of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\(\pi\varepsilon\gamma\alpha\lambda\mu\omicron\omicron\ \varepsilon\delta\alpha\gamma\epsilon\iota\alpha\)
The music connected to Daueid

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\(\pi\varepsilon\gamma\alpha\lambda\mu\omicron\omicron\ \nu\tau\varepsilon\2\ \alpha\alpha\gamma\iota\alpha\)
The music of Dauid

Syrohexapla [Hiebert]

Music connected to Dāwid

1. IN FINEM I K
2. Ñ D*
PSALM 142/141

Masoretic Hebrew [BHS]

משכלי לדוד בהיותו במערה תפלה

Comprehender connected to Dāwid in his being in the cave prayer

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

cυνεςεως τω δαυιδ εν τω ειναι αγτον εν τω επιθαλιω ² προσευχή

Of comprehension connected to Dāuid in his being in the cave prayer

The Three [Field]

Α: επιεικθμονος του δαυιδ . . .

Of an understanding one of Dāuid . . .

Iuxta Hebraeos [Weber–Gryson]

ἐρυθίτιος δαυιδ χυμ εσσετ εις πελουκε ορατοι

Education of Dāuid when he was being in the cave speech

Targum [de Lagarde, mod.]

שכלא טבש על ידי דוד במחיה באספליידה צלחתא

Good comprehension on the hands of Dāwid in his being in the cave prayer

1. ἕλαμος L(few)
2. + ἐν (θ) ερήμω L(few)
3. προσευχομενον L(most); > L(few)
4. ἐν τω ειναι αγτον εν τω επιθαλιω προσευχή] > L(few)
5. ἐρυθίτι RSL

482
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]

[πεναλμος Ναλυεία]
[The music of Daueid]

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

eυκα† ἦνε ἄγια εψχ ἦν ΤΙΒΗ ἦποσεχχή'
For a comprehension of Dauid as he is existing in the cave the prayer

Syrohexapla [Hiebert]

Prayer of comprehension connected to Dāwīd when he was in the cave

1. missing in L; this plus additional line in W33
2. †προσεχχή QT
3. εψχ ἦν Q; εψήν T
4. > P QT

483
**PSALM 143/142**

Masoretic Hebrew [BHS]

לְדָ֫וִ֥ד

Music connected to Dāwid

**Primary Translations (from Hebrew)**

Old Greek [Rahlfs, mod. Pietersma]

λαλομος τω υιω σου

Music connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

CANTICUM DAVID

Song of Dauid

Targum [de Lagarde, mod.]

שׁבחה 3 לְדוּד

Praise connected to Dāwid

---

1. + ΟΤΕ A B S Rahlfs; ΟΠΟΤΕ L(few)
2. + ΑΥΤΟΝ Ο ΓΙΟC ΚΑΤΕΔΙΩΚΕΝ B S Rahlfs; ΑΥΤΟΝ Ο ΓΙΟC ΑΥΤΟΥ ΚΑΤΕΔΙΩΚΕΝ A; ΑΥΤΟΝ Ο ΓΙΟC ΑΥΤΟΥ ΚΑΤΕΔΙΩΚΕΝ T; ΑΥΤΟΝ ΕΔΙΩΚΕΝ ΑΒΕΣΣΑΛΩM Ο ΓΙΟC ΑΥΤΟΥ R 55 2027 L(few); ΚΑΤΕΔΙΩΚΕΝ ΑΥΤΟΝ ΑΒΕΣΣΑΛΩM Ο ΓΙΟC ΑΥΤΟΥ L(some); ΚΑΤΕΔΙΩΚΕΝ ΑΥΤΟΝ Ο ΓΙΟC ΑΥΤΟΥ ΑΒΕΣΣΑΛΩM L(some); Ο ΓΙΟC ΑΥΤΟΝ ΚΑΤΕΔΙΩΚΕΝ ΑΒΕΣΣΑΛΩM L(few); Ο ΓΙΟC . . . ΕΔΙΩΚΕΝ ΑΒΕΣΣΑΛΩM 1219
3. גִוְשְבַת M

484
PSALM 143/142

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalmus ipsi david quando eum filius suus persequebatur
Music connected to Dauid himself since his own son was pursuing him

γ: psalmus david
Music of Dauid

Rom: psalmus david quando eum filius suus persequebatur
Music of Dauid since his own son was pursuing him

Gallicanum [Weber–Gryson]

psalmus david quando filius eum persequebatur
Music of Dauid since the son was pursuing him

Sahidic Coptic [Chappell]

πεψάλμος ναυεια ντερε πεψυηρε πωτ νεωη
The music of Daueid when his son ran after him

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

πεψάλμος ναυεια 2[μ ππ]ρε πεψυηρε πντ νεοη
The music of Daueid while his son was running after him

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιψάλμος ντε' ανια ροτε' λπβογι' νεωη' νξε πεψυηρι'
The music of Dauid when he (namely) his son ran after him

1. Cum I
2. Filiius eum persequebatur Filiius suus eum persequebatur RS; eius filius eum persequebatur K; persequebatur eum Absalom filius eius I Clementine; persequebatur filius suus Absalon W
3. ND
4. > DGHLMOPQTVWX
5. ερβογι G H L M O P Q TVWX
6. > PV
7. peψυε P
PSALM 143/142 (cont.)
Music connected to Dāwīd when Ḩāšālōm his son was pursuing him
PSALM 144/143

Masoretic Hebrew [BHS]

לְדָוִד

Connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

1. ἰδων

Connected to Dauid

Iuxta Hebraeos [Weber–Gryson]

דָוִד

Of Dauid

Targum [de Lagarde, mod.]

על יד דוד

On the hand of Dāwid

1. + ἰδομοϲ L(some)
2. τού L(few)
3. + πρὸς τὸν γόλιατ L(some)¹⁰¹¹ Rahlfs; εἰς τὸν γόλιατ 55 L(few); πρὸς τὸν γόλιατ 1219* L(most)
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: psalm us ad coliam
Music to Goliam

γ: psalm us david ad colian
Music of David to Goliath

Rom: david aduersus coliam
Of David toward Goliath

Gallicanum [Weber–Gryson]

'david aduersus coliad:
Of David toward Goliad

Sahidic Coptic [Chappell]

πα δαυεὶα ναρὸν γολιαθ
The one of David in front of Goliath

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[πα δαυεὶα ηναρὸν γολιαθ]
The one of David in front of Goliath

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πισαλμος ητε δαυεδ ουβεν γολιαθ
The music of David toward Goliath

Syrohexapla [Hiebert]

Connected to Dawid at Golyad

1. + psalm us Clementine
2. aduersus coliam ad coliam I
3. equation GHOPQ T
4. goliad Q

489
PSALM 145/144

Masoretic Hebrew [BHS]

תְּהִלָּה לַדָּוִד
Praise connected to Dāwid

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

\( \text{ainecisc} \ \text{tw} \ \text{dauid} \)
Praising connected to Dāuid

The Three [Field]

Α: \( \text{YMNCIC TOY DAVID} \)
Acclaiming of Dāuid

Σ: \( \text{YMNCOC TOY DAVID} \)
Acclaim of Dāuid

Θ: \( \text{ainecescic TOY DAVID} \)
Of praising connected to Dāuid

Iuxta Hebraeos [Weber–Gryson]

המנחתה דவיד
Acclaim of Dāuid

Targum [de Lagarde, mod.]

בושבחתה לוד
Praise connected to Dāwid

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1. תפלה Qumran: 11QPs
2. \( \text{ainecescic} \ AS T \ L(some); \Gamoc \text{ainecescic} \ L(few); \Gnoc L(few) \)
3. TOY B

490
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]

πεχοῦ ΝΔΑΙΕΙΔΑ
The praise of Daueid

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

[ ]

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

πιμχου² ΝΤΕ ΔΑΥΙΔ
The praise of Dauid

Syrohexapla [Hiebert]

Of praise connected to Dávid

1. + IPSI I Clementine
2. ΠΧΩΟΥ D; ΠΨΧΑΜΟΣ P
3. ΔΩΚΑΝ Ṣ E F H J

491
PSALM 146/145

Masoretic Hebrew [BHS]

\[ \text{הללְויָה} \]

[Praise Yāh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

\[ \text{ἀλληλουία} \]

Allēlouia

Iuxta Hebraeos [Weber–Gryson]

\[ \text{Ἀλλελυία} \]

Alleluia

Targum [de Lagarde, mod.]

\[ \text{הללְויָה} \]

[Praise Yāh]

---

1. As first phrase of the Psalm, not part of heading. > a few mss. (BHS)
2. + ἀγγαίων καὶ ζαχαρίων A B S Rahlfs
3. שְׁבֵּהוּ אַלְלֹא מ
4. As first phrase of the Psalm, not part of heading.
PSALM 146/145

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]
\[\alpha: \text{alleluia aggæi et zaccariae}\]
"Alleluia of Aggaeus and Zaccarias"
\[\gamma: \text{alleluia psalmus david}\]
"Alleluia music of Dauid"

Rom: \text{alleluia}
"Alleluia"

Gallicanum [Weber–Gryson]
\[\text{alleluia aggæi et zaccariae}\]
"Alleluia of Aggeus and Zaccharias"

Sahidic Coptic [Chappell]
\[\text{allhœlia pa aggaioc mn zaxariac}\]
"Allêlouia the one of Aggaios and Zakharias"

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]
[

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]
\[\text{allhœlia fa aggeos nem zaxariac}^3\]
"Allêlouia the one of Aggeos and Zakharias"

Syrohexapla [Hiebert]
\[\text{Praise Yā' of Ḥaggay and of Zkaryā}^3\]

1. \(\alpha\phi\alpha\ W\)
2. \(\zaxarioc\ M\)
3. \(\zallal\ E\)
Masoretic Hebrew [BHS]

הַֽלְלוּ־יָֽהּ

[ Praise Yăh]

Old Greek [Rahlfs, mod. Pietersma]

أشخاص

Alleloouia

Iuxta Hebraeos [Weber–Gryson]

ALLELUIA

Alleluia

Targum [de Lagarde, mod.]

הללוהי

[ Praise Yăh]

Primary Translations (from Hebrew)

1. As first phrase of the Psalm (duplicated)/last phrase of preceeding Psalm, not a heading.
2. + ἀγγαίοι καὶ γαμαῖνοι A B S Rahlfs
3. שִׁבְחֵהוּ אֱלֹהָה M
4. שִׁבְחֵהוּ אֱלֹהָה M
5. As first phrase of the Psalm (duplicated)/last phrase of preceeding Psalm, not a heading.
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

\[ \text{alleluia accei et zaccariae} \]

alleluia of Aggaeus and Zaccarias

Rom: \text{alleluia}

alleluia

Gallicanum [Weber–Gryson]

\[ \text{alleluia accei et zacchariae} \]

alleluia of Aggeus and Zaccharias

Sahidic Coptic [Chappell]

\[ \text{allhlouia} \]

Allêlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[ \text{allhlouia} \]

Allêlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[ \text{allhlouia phi aggeoc nem zaxaric} \]

Allêlouia the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

\[ \text{Praise Ya\' of Haggay and of Zkary\' music} \]

1. ms. \( \gamma \) reads zachariae
2. \text{accei et zacchariae} > I W Clementine
3. \( + \text{pa aggeoc nem zaxaric} \) B (apparently)
4. \( \text{phi} \) W
5. \( \text{zaxarioc} \) W X
6. \( \text{allhlouia phi aggeoc nem zaxaric} \) Q 495
Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

烝哉哉哉

Allêlouia

Iuxta Hebraeos [Weber–Gryson]

———

Targum [de Lagarde, mod.]

———

1. + ἈΓΓΑΙΟΥ ΚΑΙ ΖΑΧΑΡΙΟΥ A B S Rahlfs
2. ΑΛΛΕΛΟΙΑ F I A K S
Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: Alleluia Accei et Zacchariae
Alleluia of Aggaeus and Zaccharias

γ Rom: Alleluia
Alleluia

Gallicanum [Weber–Gryson]

Alleluia'
Alleluia

Sahidic Coptic [Chappell]

Allêlouia the one of Aggaioi and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Allêlouia the one of Agaios and Zakharias

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Allêlouia the one of Aggeoi and Zakharias

Syrohexapla [Hiebert]

Praise Ya of Hagay and of Zkary

1. + Accei et Zacchariae F
2. Budge incorrectly reads Agaioc
3. Agaioc W
4. Zakharioi W X
5. Aggeoi nem Zakharios T
6. Mallo E
PSALM 148

Masoretic Hebrew [BHS]

[הַלְלוּ־יָֽהּ]
[יָ֨הּ הַלְלוּ]
[Praise Yäh]
[Praise Yäh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

ἀλληλούια
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[Alleluia]
Alleluia

Targum [de Lagarde, mod.]

[הללוהי]
[Praise Yäh]

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. + ἀγγαῖου καὶ Ζακαρίου 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. שְׁבחוֹת אֲלָלֶה M
5. שְׁבחוֹת אֲלָלֶה M; יִשְׁבִּת M C; > P
6. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.

498
PSALM 148

Secondary Translations (from Greek)

Old Latin [ed. Bianchini/Sabatier/Weber]

α: Алелюиа Аггейи ит Зачариаи
Alleluia of Aggaeus and Zaccharias

γ Rom: Алелюиа
Alleluia

Gallicanum [Weber–Gryson]

'Алелюиа
Alleluia

Sahidic Coptic [Chappell]

Ἀλληλούια η Αγγαίος Μην Ζαχαρίας
Allelouia the one of Aggaios and Zakharias

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Ἀλληλούια η Αγαίος Μην [Ζαχαρίας]
Allelouia the one of Agaios and Zakharias

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Ἀλληλούια η Αγγεος Μην Ζαχαριας
Allelouia the one of Aggeos and Zakharias

Syrohexapla [Hiebert]

עזיאו יא יא הירחי
Praise Ya' praise Ya' of Ḥaggay and of Zkaryā'

1. + [Алелюиа] (as last phrase of preceeding Psalm, not part of heading) Clementine; Алелюиа F
2. > S
3. Budge incorrectly reads Αγγαῖος
4. Αφί W
5. כהלאו כהלאו כהלאו כהלאו כהלאו E; כהלאו F

499
PSALM 149

Masoretic Hebrew [BHS]

[הַלְלוּ־יָֽהּ]
[יָ֨הּ הַלְלֹו]
[Praise YhWH]
Praise YhWH

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

الةאויαι
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

الةא
Allocate
[Alleluia]
Alleluia

Targum [de Lagarde, mod.]

םבוהז ית יהוה
[Praise YHWH]

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. + ἀλλαοιοῦ καὶ ζα(κ)επιοῦ R L(some)
3. As last phrase of preceeding Psalm, not part of heading. As part of heading: F Σ L; > ΙΑΚΘΣ Harden
4. םבוהז ית יהוה C P P17 P110; מ
5. מםבוהז אלוה תהליהו C; מםבוהז אלוה מ
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 Zacchariae

Alleluia of Aggaeus and Zaccharias

γ: Alleluia Psalmus David

Alleluia music of Dauid

Rom: Alleluia

Alleluia

Gallicanum [Weber–Gryson]

'Alleluia

Alleluia

Sahidic Coptic [Chappell]

Allêlouia

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

Allêlouia

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

Allêlouia

Syrohexapla [Hiebert]

Praise Yā² praise Yā³

1. + [Alleluia] (as last phrase of preceeding Psalm, not part of heading) Clementine; Alleluia F Φ
2. > S
3. /Alleluia/ H1

501
PSALM 150

Masoretic Hebrew [BHS]

[הללויה] ¹
[הללויה] ²
[Praise Yäh]
[Praise Yäh]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

Ἀλληλούια ²
Allēlouia

Iuxta Hebraeos [Weber–Gryson]

[ALLELUIA] ³
ALLELUIA
ALLELUIA
[Alleluia]
Alleluia

Targum [de Lagarde, mod.]

[הללוי] ⁴
[הללוי] ⁵
[Praise Yäh]
[Praise Yäh]

1. As first phrase of the Psalm/last phrase of preceeding Psalm, not a heading.
2. + ἀγγαίον καὶ ζακαρίον L(few)
3. As last phrase of preceeding Psalm, not part of heading. As pt. of heading: F L; > R I Σ A Κ Θ S Harden
4. שְׁבָה וְאֵל יָה M
5. שְׁבָה וְאֵל יָה 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]

\[\text{alleluia}\]

Alleluia

Gallicanum [Weber–Gryson]

\[\text{alleluia}\]

Alleluia

Sahidic Coptic [Chappell]

\[\text{alla'louia}\]

Allëlouïa

Oxyrhynchitic Coptic [Mudil Codex, ed. Gabra]

\[\text{alla'louia}\]

Allëlouïa

Bohairic Coptic [Burmester–Dévaud, mod. Chappell]

\[\text{alla'louia}\]

Allëlouïa

Syrohexapla [Hiebert]

\[\text{olla'louia}\]

Praise ëây praise ëây

\[\begin{align*}
1. & + \text{[alleluia]} \text{(as last phrase of preceding Psalm, not part of heading) Clementine; alleluia} \\
2. & > S
\end{align*}\]

503
PSALM 151

Masoretic Hebrew [BHS]

[not included]

Primary Translations (from Hebrew)

Old Greek [Rahlfs, mod. Pietersma]

οὐτὸς ὁ ἡγομένος ἱασοράφος ἐκ λαόν καὶ εἰς ἔρωμον τοῦ αἰῶνος ⁵ ἐκ

This music is self-written connected to Dauid and outside of the number

1. 151A:  יָשִּׁי בֶן לוֹדוֹיד הָלָלְיוֹה Qumran: 11QPs⁴

151B:  תֵּהלְלוֹה ב[ו]רוֹ [ו]ד לָלָלְיוֹה מֶשֶׁמֶשֶׁה נַבִּיָּךְ אלֹהִים Qumran: 11QPs⁴

2. + ἐς T L(few)

3. ΤΟΥ A R T L(many); ΤΩ 55 L(some)

4. ἐκ T L(few)

5. + ΤΩΝ PN ΧΑΜΟΝ L(many); ΤΩΝ PN 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 scriptus est in david extra numerum est ubi pugnauerit cum goliat
This music was specially written to David it is outside the number where he fought with Goliat

γ: hic psalmus sibi proprie scriptus est david extra numerum cl cum pugnauerit cum colia
This music was specially written for himself of David outside the number 150 when he fought with Golia

Rom: hic psalmus proprie scriptus david extra numerum cum pugnauerit cum colia
This music specially written of David outside the number when he fought with Golia

Gallicanum [Weber–Gryson]

hic psalmus proprie scriptus david et extra numerum cum pugnauerit cum coliad
This music specially written of David and outside the number when he fought with Goliad

1. hic psalmus proprie scriptus david] psalmus david proprie A
2. > A K
3. cum pugnauerit cum coliad] > A
4. + hic psalmus in hebraeis codicibus non habetur sed ne a septuaginta quidem interpretibus editus est et idcirco repudiandus Φ

505
PSALM 151 (cont.)
PSALM 151 (cont.)

Sahidic Coptic [Chappell]

\[ \text{neyalmoc} \ \text{nda}gei\text{a} \ \text{p}\text{n} \]
\[ \text{peiyalmoc} \ \text{nta} \ \text{d}ae\text{ia} \ \text{ca}\text{gt} \ \text{eto}\text{ot}p \ \text{sqm}ib\text{ol} \ \text{nth} \ \text{pe} \]
\[ \text{ntepeqmiwe} \ \text{ml} \ \text{gol}i\text{a}\theta \]

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]

\[ \text{neyalmoc} \ \text{nda}gei\text{a} \ \text{p}\text{n} \]
\[ \text{pe}\text{i} \ \text{pe} \ ([\text{peyalmoc} \ \text{e}\text{a}]) \ \text{d}ae\text{ia} \ [\text{ca}\text{gt} \ \text{et}\text{at}p \ \text{sqm}]\text{pal} \ \text{nth} \ [\text{pe}] \]
\[ [\text{ntepeqmiwe} \ \text{men} \ \text{gol}i\text{a}\theta] \]

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]

\[ \phi\text{ai} \ \text{pe} \ \text{piyalmoc} \ \text{nte} \ \text{d}ae\text{ia} \ \text{eta}p\text{qinh}p \ ^{t} \text{mmayatq} \ \text{epcabo}\text{s} \ ^{t} \text{mmariqmcoc} \]
\[ \text{zote} \ \text{eta}p\text{i} \ ^{t} \text{mmayatq} \ \text{nh} \ \text{goli}\text{a}\theta \]

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 ΠΕΥΛΑΜΟΣ
2. unclear; Budge reads ETСΟΤŶ
3. unclear; Budge reads ΝΤΕ
4. ETΑΨΗΡΗΤΡΠ
5. CABOA D G H O W X
6. ΚΟΛΙΑΘ М
PSALM 151 (cont.)
This music of his one of Dâwîd’s writing and it is outside of the number yet it isn’t found in all the copies when he alone fought with Gôlyâd
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 Peshiṭṭa or their successors soon after. Once this option had been employed, it did make it easier to replace the
headings again, as may have been the case with the West Syrian tradition after Theodore of Mopsuestia’s defamation. Indeed, the West Syrian tradition becomes the broadest and most fluid of all the translations among the early versions. Obviously, the removal (and replacement) of the Psalm headings shows that this material were not considered canonical by the translators or scribes who excised it from their work.

The Function of the Headings in the Early Versions

The question remains—did the Psalm headings in the early versions have an actual function? How useful were they? The answer naturally varies by treatment. The uneven amount and character of the information contained in the original Hebrew headings, and their incomplete distribution over the full Psalter shows that they are not mandatory components for each of the Psalms. Conservative treatment by translations—avoiding the temptation to flesh out the unheaded Psalms with similar material—would attest to their historical, albeit vestigial, value. In all likelihood, for many readers (and translators) in the conservative accommodation camp, the opaque headings were relics from the past, “boundary stones left by the ancestors” not to be disturbed even if they were not understood. Their paratextual value in shaping the reader’s view of the following Psalm would be negligible (especially with short, stereotyped headings).

Readers and commentators such as Gregory of Nyssa asked much more of the headings—and seeking, they found. With exegetical effort, Gregory was able to derive significance and functional insight from the headings. To readers familiar with this interpretative stance toward the headings, this meaning could be imported into their own reading of the Psalms.

Freer styles of accommodation would allow the addition of later information to the base text of the heading, updating it functionally. This openness created a locus for innovation, whether it be mundane scribal notations like stichometric counts or more theological insights into the intended speaker of the Psalm. No longer just inflexible artifacts of the past to be
preserved, the headings become flexible spaces which can accept new information. Their paratextual function increases as more intentional material is added. With gradual changes (such as the accumulated additions to the Greek Psalter), we can at times catch glimpses into the changing understanding or usage of the Psalms. With more comprehensive modifications (such as the Latin prosopological series), we see the headings fully take on the role of thresholds to the Psalms, paratexts designed to guide and mold proper theological understanding. Since the Hebrew headings originally functioned paratextually—their contents, so obtuse to later readers, would likely have made functional, performative sense to their earliest recipients—the headings in a sense come full circle.

The full replacement of the Psalms in the Syrian traditions of the Peshīṭṭa 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.

**Other Languages Bibliography** (a preliminary selection)

**Arabic**


**Classical Armenian**


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Zōhrapean, Hovhannēs, ed. 1805. ԱՍՏՈՒԱԾԱՇՈՒՆՉ ՄԱՏԵԱՆ ՀԻՆ ԵՈՒ ՆՈՐ ԿՏԱԿԱՐԱՆԱՑ [Classical Armenian Bible]. Venice.

**Ethiopic**


Georgian
