

Psalm 73—Logocentric Prosodic Analysis

Translation, Analysis, and Textual Notes

Wisdom Psalm: From Theodicy to Credo

Psalm 73:1–28

I. Canto One (73:1–6)

A. Strophe One (73:1–4)

[10.7]

73:1	A Mizmor / belonging to Asaph //	8 2	2 2 0
	How good / God is to Israel /	14 2	4 4 0
	to those who are pure in heart //	9 1	2 2 0
73:2	And as for me / my feet came close / to stumbling //	<u>15 3</u>	<u>4 4 0</u>
		73:1–2a	12 12 0
	Almost / did my steps slip //	<u>12 2</u>	<u>3 0 3</u>
		73:1–2 without heading	13 10 3
73:3	For I envied / the arrogant //	13 2	3 3 0
	when the prosperity of the wicked / ^a I saw //	<u>10 2</u>	<u>3 0 3</u>
73:4	For there is no agony / ^a when they die /	13 2	4 4 0
	and fat are their bodies //	<u>10 1</u>	<u>2 2 0</u>
		73:2–4	19 13 6

B. Strophe Two (73:5–6)

[4.4]

73:5	They are not troubled / ^a as other mortals //	12 2	3 3 0
	and like (other) humans / they are not plagued //	<u>14 2</u>	<u>4 0 4</u>
		73:2–5	26 16 10
		73:1–5	34 24 10
73:6	Thus / they wear their pride as a necklace //	14 2	3 3 0
	and violence / drapes them like a garment //	<u>14 2</u>	<u>4 0 4</u>
		73:3–6	26 15 11

II. Canto Two (73:7–12)

C. Strophe Three (73:7–10)

[8.8]

73:7	Their eyes bulge / from their fat faces //	15 2	3 3 0
	it is without limit / the conceit of their hearts //	<u>14 2</u>	<u>3 0 3</u>
		73:4–7	26 15 11
		73:1–7	47 30 17
73:8	They scoff / they speak / ^a in malice of oppression //	18 3	4 4 0
	in arrogance they speak //	<u>11 1</u>	<u>2 0 2</u>

	73:5-8		26	13	13	
	73:4-8		32	19	13	
	73:1-8		53	34	19	
73:9	They have set their mouth / against the heaven //	11	2	3	3	0
	and their tongue / parades through the earth //	<u>15</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
	73:5-9		32	16	16	
	73:2-9		51	29	22	
73:10	Therefore / his people turn / ^a thither //	14	2	4	4	0
	and they swill / the waters of abundance //	<u>17</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
	73:7-10		26	14	12	
	73:1-10		67	41	26	

D. Strophe Four (73:11-12)

[4.4]

73:11	And they say / "What does God (El) know //	15	2	4	4	0
	and is there (any) knowledge / ^a in the Most High //	<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
	73:5-11			47	24	23
	73:3-11			59	33	26
73:12	Behold these / ^a are the wicked //	11	2	3	3	0
	and always at ease / they amass their wealth //	<u>14</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
	73:8-12			34	18	16
	73:6-12			47	24	23

III. Canto Three: Middle (73:13-16)

E. Strophe Five (73:13-16)

[8.8]

73:13	Surely it was in vain / that I kept my heart pure //	13	2	4	4	0
	and I washed my hands / ^a in innocence //	<u>13</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
	73:9-13			35	18	17
	73:6-13			54	28	26
	73:1-13			88	52	36
73:14	And I was / ^a stricken / all day long //	14	3	4	4	0
	and I was beaten up / every morning //	<u>12</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
	73:8-14			47	26	21
	73:6-14			60	32	28
	73:5-14			67	35	32
73:15	If I had said / I will speak in this manner //	14	2	4	4	0
	behold a generation of your children / I would have betrayed //	<u>16</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
	73:10-15			43	23	20
	73:9-15			49	26	23
	73:1-15			102	60	42

73:16	And when I tried / to understand this //	13	2	3	3	0
	it was torment / ^a in my eyes //	<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
73:10-16				49	26	23
73:11-16				56	30	26
73:12-16				34	18	16

IV. Canto Four (73:17-20)

F. Strophe Six (73:17-18) [4.4]

73:17	Until I came / to the sacred places of God (El) //	12	2	5	5	0
	then I understood / their destiny //	<u>13</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
73:13-17				34	20	14
73:12-17				41	23	18
73:1-17				115	68	47

73:18	Surely in slippery places / you set them //	15	2	4	4	0
	you bring them down / to desolate ruin //	<u>10</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
73:11-18				54	31	23
73:8-18				74	42	32
73:1-18				121	72	49

G. Strophe Seven (73:19-22) [8.8]

73:19	How they are destroyed / ^a in a moment //	14	2	4	4	0
	they are completely swept away / by terrors //	<u>13</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
73:14-19				41	24	17
73:9-19				76	42	34

73:20	Like a dream when one wakes up //	10	1	2	2	0
	O Lord / when aroused / you despise them as mere images //	<u>14</u>	<u>3</u>	<u>4</u>	<u>0</u>	<u>4</u>
73:14-20				47	26	21
73:1-20				135	78	57

73:21	When / my heart was embittered //	11	2	3	3	0
	and my inner parts / were torn-up //	<u>10</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
73:17-21				32	18	14
73:16-21				38	21	17

73:22	And I was senseless / and ignorant //	13	2	4	4	0
	I was like a brute beast ^a / before you //	<u>15</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
73:19-22				26	13	13
73:18-22				32	17	15
73:17-22				39	22	17
73:14-22				59	33	26
73:1-22				147	85	62

V. Canto Five (73:23–28)

H. Strophe Eight (73:23–24)

[4.4]

73:23	And I am always / ^a with you //	11	2	3	3	0
	you have held / by my right hand //	<u>12</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
73:19–23				32	16	16
73:6–23				119	64	55
73:1–23				153	88	65

73:24	By your counsel / ^a you will guide me //	11	2	2	2	0
	and afterward / to glory you will receive me //	<u>13</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
73:21–24				23	12	11
73:17–24				50	27	23
73:16–24				56	30	26
73:1–24				158	90	68

I. Strophe Nine (73:25–28)

[15.10]

73:25	Whom have I in heaven //	10	1	3	3	0
	and if I am with you / I desire nothing else on earth //	<u>16</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
73:20–25				36	17	19
73:19–25				44	21	23
73:11–25				98	52	46

73:26	My flesh may fail /	<u>9</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>0</u>
73:21–26a				32	17	15
73:19–26a				46	23	23

	And as for my heart //	7	1	1	1	0
	God is the rock of my heart and my lot / forever //	<u>21</u>	<u>2</u>	<u>5</u>	<u>5</u>	<u>0</u>
73:23–26				26	16	10
73:21–26				38	23	15

73:27	For behold / those far from you will perish //	17	2	4	4	0
	you destroy / all who are faithless to you //	<u>11</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
73:25–27				23	15	8
73:24–27				28	17	11
73:22–27				41	24	17

73:28	And as for me / ^a the nearness of God / is my good //	<u>16</u>	<u>2</u>	<u>5</u>	<u>5</u>	<u>0</u>
73:26–28a				21	17	4
	I have made / the Lord YHWH my refuge //	15	2	4	4	0
	that I may proclaim / all your works //	<u>12</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>

73:24–28	40	26	14
73:23–28	46	29	17
73:20–28	64	38	26
73:18–28	78	46	32
73:17–28	85	51	34
73:12–28	119	69	50
73:3–28	178	102	76
73:1–28	193	116	79

Scansion in Accentual Stress Units: (10.7).(4.4).(8.8).(4.4).(9.8).(4.4).(8.8).(4.4).(7.10)
 (17+8+16+8) + 17 + (8+16+8+17) = **49 + 17 + 49 = 115**
 or: 66 // 66 [with pivot counted in each half]
 {**115 = 23 x 5** and **49 = 17 + 32 = 23 + 32**}

Concentric Compositional Formula: 193 = **96 + 1 + 96** [word-count—with heading]

Notes:

- 73:3^a Reading the sequence of *ṭarḥā* followed by *munaḥ* before *silluq* in BHS as disjunctive.
- 73:4^a Reading the sequence of *məhuppāk* plus *ṭarḥā* followed by *mērəkā* here in BHS as disjunctive.
- 73:5^a Reading the sequence of two successive occurrences of *munaḥ* preceded by *gaʿyā* (= *meteg*) in Ginsburg and Letteris as disjunctive. BHS omits the *gaʿyā* (= *meteg*).
- 73:8^a Reading the sequence of two successive occurrences of *munaḥ* preceded by *gaʿyā* (= *meteg*) in Ginsburg and Letteris as disjunctive. BHS omits the *gaʿyā* (= *meteg*).
- 73:10^a Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.
- 73:11^a Reading the sequence of *ṭarḥā* followed by *mērəkā* here in BHS as disjunctive.
- 73:12^a Reading the *mērəkā* here in BHS as disjunctive.
- 73:14^a Reading the *munaḥ* here in BHS as disjunctive.
- 73:16^a Reading the sequence of *ṭarḥā* followed by *munaḥ* before *silluq* in BHS as disjunctive.
- 73:19^a Reading the sequence of two successive occurrences of *munaḥ* here in BHS as disjunctive.
- 73:22^a Reading *kabbəhēmāh* [6 morae] with one Heb Ms, LXX and Symmachus (see BHS note) in place of *bəhēmōt* [5 morae] in Codex L.
- 73:23^a Reading the sequence of two successive occurrences of *munaḥ* here in BHS as disjunctive. Ginsburg and Letteris have *deḥī* here followed by *munaḥ*.
- 73:24^a Reading the *mērəkā* preceded by *gaʿyā* (= *meteg*) with in Ginsburg and Letteris as disjunctive. BHS omits the *gaʿyā* (= *meteg*).
- 73:28^a Reading the *məhuppāk ləḡarmēh* here in BHS as conjunctive.

Summary of the Logocentric Prosodic Analysis

1. In terms of balance in mora-count, Psalm 73 has nine strophes: 73:1–4, 5–6, 7–10, 11–12, 13–16, 17–18, 19–22, 23–24 and 25–28.

A	73:1–4	2 quatrains + pivot:	$([8+14]+[9+15])+12+([13+10]+[13+10])$	= 47 + 12 + 46	morae
B	73:5–6	2 balanced dyads:	$(12 + 14) + (14 + 14)$	= 26 + 28	morae
C	73:7–10	2 balanced quatrains:	$([15+14]+[18+11])+([11+15]+[14+17])$	= 58 + 57	morae
D	73:11–12	2 balanced dyads:	$(15 + 11) + (11 + 14)$	= 26 + 25	morae
X	73:13–16	2 balanced quatrains:	$([13+13]+[14+12])+([14+16]+[13+11])$	= 52 + 54	morae
D	73:17–18	2 balanced dyads:	$(12 + 13) + (15 + 10)$	= 25 + 25	morae
C	73:19–22	2 balanced quatrains:	$([14+13]+[10+14])+([11+10]+[13+15])$	= 51 + 50	morae
B	73:23–24	2 balanced dyads:	$(11 + 12) + (11 + 13)$	= 23 + 24	morae
A	73:25–26	balanced dyads + pivot:	$(10 + 16) + 9 + (7 + 21)$	= 26 + 9 + 28	morae
	73:27–28	balanced dyads + pivot:	$(17 + 11) + 16 + (15 + 12)$	= 28 + 16 + 27	morae

2. The first strophe (73:1–4) is a single part arranged in three subdivisions on the basis of word-count: 73:1–2a, 2b and 3–4.

- there is no use of the primary compositional numbers (17, 23, 26 and 32) in this opening strophe
- 73:1–2 **13** words (without heading)
- 73:2–4 **13** words before *atnach*

3. The second strophe (73:5–6) is a single part arranged in two subdivisions on the basis of word-count: 73:5 and 6.

- 73:2–5 **26** words
- 73:1–5 **34** (= **17** x 2) words
- 73:3–6 **26** words

4. The third strophe (73:7–10) is a single part arranged in four subdivisions on the basis of word-count: 73:7, 8, 9 and 10.

- 73:4–7 **26** words
- 73:1–7 **17** words after *atnach*
- 73:5–8 **26** words
- 73:4–8 **32** (= 2x2x2x2x2) words
- 73:2–8 **26** words before *atnach*
- 73:1–8 **34** (= **17** x 2) words before *atnach*
- 73:5–9 **32** (= 2x2x2x2x2) words
- 73:2–9 **51** (= **17** x 3) words
- 73:7–10 **26** words
- 73:1–10 **26** words after *atnach*

5. The fourth strophe (73:11–12) is as single part arranged in two subdivisions on the basis of word-count: 73:11 and 12.

- 73:6–11 **40** [= **17** + **23**] words
 - 73:5–11 **23** words after *atnach*
 - 73:3–11 **26** words after *atnach*
 - 73:8–12 **34** (= **17** x 2) words
 - 73:7–12 **40** [= **17** + **23**] words
 - 73:6–12 **23** words after *atnach*
6. The fifth strophe (73:13–16) is a single part arranged in four subdivisions on the basis of word-count: 73:13, 14, 15 and 16.
- 73:9–13 **17** words after *atnach*
 - 73:6–13 **26** words after *atnach*
 - 73:1–13 **52** (= **26** x 2) words before *atnach*
 - 73:8–14 **26** words before *atnach*
 - 73:6–14 **32** (= 2x2x2x2x2) words before *atnach*
 - 73:5–14 **32** (= 2x2x2x2x2) words after *atnach*
 - 73:10–15 **43** words and **23** words before *atnach*
 - 73:9–15 **49** = **26** + **23** [compositional formula]
 - 73:6–15 **68** (= **17** x 4) words and **32** (= 2x2x2x2x2) words after *atnach*
 - 73:1–15 **102** (= **17** x 6) words
 - 73:10–16 **49** = **26** + **23** [compositional formula]
 - 73:11–16 **26** words after *atnach*
 - 73:12–16 **34** (= **17** x 2) words
7. The sixth strophe (73:17–18) is a single part arranged in two subdivisions on the basis of word-count: 73:17 and 18.
- 73:13–17 **34** (= **17** x 2) words
 - 73:12–17 **23** words before *atnach*
 - 73:9–17 **34** (= **17** x 2) words before *atnach*
 - 73:1–17 **115** (= **23** x 5) words and **68** (= **17** x 4) words before *atnach*
 - 73:11–18 **23** words after *atnach*
 - 73:9–18 **68** (= **17** x 4) words
 - 73:8–18 **32** (= 2x2x2x2x2) words after *atnach*
 - 73:1–18 **49** [= **26** + **23**] after *atnach*
8. The seventh strophe (73:19–22) is a single part arranged in four subdivisions on the basis of word-count: 73:19, 20, 21 and 22.
- 73:14–19 **17** words after *atnach*
 - 73:9–19 **34** (= **17** x 2) words after *atnach*
 - 73:8–19 **46** (= **23** x 2) words before *atnach*
 - 73:6–19 **52** (= **26** x 2) words before and **43** [= **17**+**26**] words after *atnach*
 - 73:14–20 **26** words before *atnach*
 - 73:11–20 **68** (= **17** x 4) words

- 73:7–20 **51** (= **17** x 3) words before and **43** [= **17+26**] words after *atnach*
- 73:1–20 **78** (= **26** x 3) words before *atnach*
- 73:17–21 **32** (= 2x2x2x2x2) words
- 73:16–21 **17** words after *atnach*
- 73:14–21 **52** (= **26** x 2) words and **23** words after *atnach*
- 73:13–21 **26** words after *atnach*
- 73:4–21 **119** (= **17** x 7) words
- 73:19–22 **26** words
- 73:18–22 **32** (= 2x2x2x2x2) words and **17** words before *atnach*
- 73:17–22 **17** words after *atnach*
- 73:14–22 **26** words after *atnach*
- 73:1–22 **85** (= **17** x 5) words before *atnach*

9. The eighth strophe (73:23–24) is a single part arranged in two subdivisions on the basis of word-count: 73:23 and 24.

- 73:19–23 **32** (= 2x2x2x2x2) words
- 73:16–23 **51** (= **17** x 3) words and **23** words after *atnach*
- 73:15–23 **32** (= 2x2x2x2x2) words before *atnach*
- 73:13–23 **40** [= **17** + **23**] words before and **32** (= 2x2x2x2x2) words after *atnach*
- 73:6–23 **119** = **64** + **55** [compositional formula]
- 73:1–23 **153** (= **17** x 9 = triangular **17**) words
- 73:21–24 **23** words
- 73:17–24 **23** words after *atnach*
- 73:16–24 **26** words after *atnach*
- 73:15–24 **64** (= **32** x 2) words and **34** (= 17 x 2) words before *atnach*
- 73:14–24 **32** (= 2x2x2x2x2) words after *atnach*
- 73:1–24 **68** (= **17** x 4) words after *atnach*

10. The ninth strophe (73:25–28) has two parts arranged in six subdivisions on the basis of word-count: 73:25, 26a, 26b, 27, 28a and 28b.

- 73:20–25 **17** words before *atnach*
- 73:19–25 **23** words after *atnach*
- 73:15–25 **34** (= **17** x 2) words after *atnach*
- 73:11–25 **98** = **52** + **46** [compositional formula]
- 73:2–25 **69** (= **23** x 3) words after *atnach*
- 73:21–26a **32** (= 2x2x2x2x2) words and **17** words before *atnach*
- 73:19–26a **46** = **23** + **23** [compositional formula]
- 73:23–26 **26** words
- 73:21–26 **23** words before *atnach*
- 73:19–26 **52** (= **26** x 2) words and **23** words after *atnach*
- 73:25–27 **26** words

- 73:24–27 17 words before *atnach*
- 73:23–27 34 (= 17 x 2) words
- 73:22–27 17 words after *atnach*
- 73:20–27 52 (= 26 x 2) words and 23 words after *atnach*
- 73:26–28a 17 words before *atnach*
- 73:24–28 40 [= 17 + 23] words and 26 words before *atnach*
- 73:23–28 46 (= 23 x 2) words and 17 words after *atnach*
- 73:20–28 64 (= 32 x 2) words and 26 words after *atnach*
- 73:18–28 78 = 46 + 32 [compositional formula]
- 73:17–28 85 = 51 + 34 [compositional formula]
- 73:12–28 119 (= 17 x 7) words and 69 (= 23 x 3) words before *atnach*
- 73:3–28 102 (= 17 x 6) words before *atnach*

Observations

1. In terms of the 193 words in Psalm 73, the **arithmological center** falls on the word **אספרה** (“I will speak”) in 73:15a, with 96 words on either side. The initial *Concentric Compositional Formula* is:

$$193 = 96 + 1 + 96 \quad \text{[word count—with heading]}$$

One candidate for the **meaningful center** is found by adding one word on either side of the **arithmological center** as follows:

כמו **אספרה** אמרתי I said I will speak accordingly.

In this instance the *Concentric Compositional Formula* becomes:

$$193 = 95 + 3 + 95 \quad \text{[word count—with heading]}$$

$$\text{or: } 98 // 98 \quad \text{[with pivot counted in each half]}$$

$$\{98 = 49 \times 2; \text{ and } 49 = 17 + 32 = 23 + 26\}$$

A more convincing **meaningful center** is found by adding eight words on either side of the **arithmological center** as follows:

ואהי נגוע כל היום And I have been stricken all day long;
 ותוכחתי לבקרים And I am chastened every morning.
 כמו **אספרה** אם אמרתי If I said, I will speak thus—
 הנה דור בניך בגדתי Behold a generation of your children I would have betrayed;
 ואחשבה לדעת זאת And I pondered to understand this.

In this instance the *Concentric Compositional Formula* becomes:

$$193 = 88 + 17 + 88 \quad \text{[word count—with heading]}$$

$$\text{or: } 105 // 105 \quad \text{[with pivot counted in each half]}$$

$$\{88 = 11 \times 8 \text{ and } 105 = 3 \times 5 \times 7\}$$

The **meaningful center** may be expanded by adding eleven words on either side of the **arithmological center** as follows:

וּאֶרְחֵץ בְּנִקְיוֹן כַּפַּי	And I have washed in innocence my hands;
וְאֵהִי נִגּוּעַ כָּל הַיּוֹם	And I have been stricken all day long.
וּתּוֹכַחְתִּי לְבִקְרִים	And I am chastened every morning;
כִּמוֹ אִם אָמַרְתִּי אֶסְפֶּרָה	If I said, I will speak thus—
הִנֵּה דוֹר בְּנֵיךָ בְּגֵדְתִי	Behold a generation of your children I would have betrayed;
וְאֶחְשְׁבָה לְדַעַת זֹאת	And I pondered to understand this;
עֲמַל הוּא עֵינַי	It was troublesome in my sight.

In this instance the *Concentric Compositional Formula* becomes:

$$193 = 85 + 23 + 85 \quad [\text{word count—with heading}]$$

$$\text{or: } 108 // 108 \quad [\text{with pivot counted in each half}]$$

$$\{85 = 17 \times 5 \text{ and } 108 = 2 \times 2 \times 3 \times 3 \times 3\}$$

2. In the prosodic structure of Psalm 73 as a whole, the basic building blocks in each poetic “verseline” are the **briques** (primary syntactic accentual stress units). These sub-units are delineated by the Masoretes, who marked the boundaries with one of the following:

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

In the prosodic analysis presented in the translation (above), the presence of these three markers is indicated with a double slash (/). Psalm 73 has 60 **briques**, 56 of which are marked by: *soph pasuq* (28 times, at the end of each verse), *atnach* (25 times, in each verse except verses 1, 4 and 26), and *ole weyored* (3 times, in verses 1, 26 and 28). The boundaries of the remaining four boundaries are marked by *revia* (3 times, in verses 1 [twice], 4 and 26).

3. The details in the prosodic structure of Psalm 73 may be displayed as follows [^ represents *atnach*; : represents *soph pasuq*; † represents *ole weyored*, and † represents all other accent markers]:

I A	¹ <i>mizmôr</i> † <i>ʔak ʔôb ʔayisrāʔel ʔēlohîm</i> †	<i>ləʔāsāp</i> † <i>ləbārē ləbāb</i> :
	² <i>waʔānî kimʕat nātāyû raġlāy</i> ^	<i>kəʔayin šuppəkû ʔāšūrāy</i> :
	³ <i>kî qinnēʔtî bahôlêlîm</i> ^	<i>šəlôm rəšāʕim ʔerʔeh</i> :
	⁴ <i>kî ʔên haršubbôt ləmətām</i> †	<i>ûbārîʔ ʔûlām</i> :
B	⁵ <i>baʕāmal ʔənôš ʔênēmô</i> ^	<i>wəʕim ʔādām lōʔ yənuġġāʕû</i> :
	⁶ <i>lākēn ʕānāqatmô ġāʔawāh</i> ^	<i>yaʕāʔāp šît ħāmās lāmô</i> :
II C	⁷ <i>yāsāʔ mēħēleb ʕênēmô</i> ^	<i>ʕābərû maškîyôt ləbāb</i> :
	⁸ <i>yāmîqû wîdabbərû ħərāʕ ʕōseq</i> ^	<i>mimmārôm yəḏabbērû</i> :
	⁹ <i>šattû ħaššāmāyim pîhem</i> ^	<i>ûləšônām tihālak bāʔāreš</i> :
	¹⁰ <i>lākēn yāšûb ʕammô ħālôm</i> ^	<i>ûmê mālēʔ yimmāšû lāmô</i> :
D	¹¹ <i>wəʔāmərû ʔēkāh yādaʕ ʔēl</i> ^	<i>wəyēš dəʕāh ħəʕelyôn</i> :
	¹² <i>hinnēh ʔēlleh rəšāʕim</i> ^	<i>wəšalmê ʕólām hišġû ħāyil</i> :
III X	¹³ <i>ʔak rîq zikkîtu ləbābî</i> ^	<i>waʔerħaš bəniqqāyôn kappāy</i> :
	¹⁴ <i>wāʔēhî nāġûaʕ ħayyôm</i> ^	<i>wəʔôkaħtî labbqārîm</i> :
	¹⁵ <i>ʔim ʔāmartî ʔāsappərāħ</i> kəməô ^	<i>hinnēh dôr bānēkə ħāġāḏətî</i> :
	¹⁶ <i>wāʔāħaššəbāh lādaʕat zōʔt</i> ^	<i>ʕāmāl ħûʔ ħəʕēnāy</i> :
III D	¹⁷ <i>ʕad ʔābôʔ ʔel miqdəšē ʔēl</i> ^	<i>ʔābînāh ləʔāħrîṭām</i> :
	¹⁸ <i>ʔak baħălāqôt tāsît lāmô</i> ^	<i>hippaltām ləmaššûʔôt</i> :
C	¹⁹ <i>ʔək ħāyû ləšammāh ħərāġaʕ</i> ^	<i>sāpû ṭammû ballāhôt</i> :
	²⁰ <i>kaħălôm mēħāqîš</i> ^	<i>ʔāḏônāy bāʕîr šalmām tiḅzeh</i> :
	²¹ <i>kî yiṭħammēš ləbābî</i> ^	<i>wəġilyôṭay ʔeštônān</i> :
	²² <i>waʔānî ħaʕar wəlōʔ ʔēḏāʕ</i> ^	<i>bəħēmôt ħāyîṭî ʕimmāk</i> :
IV B	²³ <i>waʔānî ṭāmîd mimmāk</i> ^	<i>ʔāħaztā bəyaḏ yəminî</i> :
	²⁴ <i>baʕāšəṭəkə tanħēnî</i> ^	<i>wəʔāħar kābôḏ tiqqāħēnî</i> :
A	²⁵ <i>mî lî ħaššāmāyim</i> ^	<i>wəʕimməkə lōʔ ħāpəštî ħāʔāreš</i> :
	²⁶ <i>kālāh šəʔerî</i> † <i>ûləbābî</i> †	<i>ûr ləbābî wəħelqî ʔēlohîm ləʕólām</i> :

²⁷ *kî hinnēh rəḥēqēkā yōʔbēdû ^*

hiṣmattāh kol zōneh mimmeḱā :

²⁸ *waʔānî qirāḅaṭ ʔēlōhîm lî tōḅ †*

šattî ḅaʔdōnāy yhw̄h maḥsî ^

lāsappēr kol malʔākōtēkā :

4. The 60 **briques** (primary accentual stress units) are distributed within five cantos in Psalm 73 as follows: 60 = (10+4) + (8+4) + 8 + (4+8) + (4+10) = **26** + 8 + **26**. The **concentric compositional formula** (on the basis of primary stress units) is **34 // 34**, with the central pivot (vv 13–16) included in each half.
5. The **arithmological center** of Psalm 73 falls on the word *ʔāsappērāh* (“I will speak”) in 73:15a, with a total of **96** words on either side. Psalm 73 has 60 **briques**, 28 “verselines,” 9 “strophes” and 5 “cantos.” The **arithmological center** is in the middle “canto,” the middle “strophe,” the middle two “verselines,” and the middle two **briques**.
6. There is little, if any, divergence of opinion in regards the number of “cola” in Psalm 73:

Christensen	60	<i>briques</i> (including the heading)
Dahood	57	cola (excluding the heading)
Fokkelman	??	cola (excluding the heading)
Labuschagne	57	cola (excluding the heading)
Tate	57	cola (excluding the heading)
Terrien	57	cola (excluding the heading)
Van der Lugt	57	cola (excluding the heading)

Two **briques** (primary accentual stress units) are found in the two-word heading. A third **brique**, beyond those delineated by the three primary markers (*soph pasuq*, *atnach* and *ole weyored*), is found in verse 26 where the opening phrase (two words), which has *revia* at its boundary, functions as a pivot within the prosodic structure. The following word, which has the accent *ole weyored*, is another one-word **brique**. These two words have the same sequence of *teʔamim* (accent marks) as those found in the two-word heading—a *revia* followed by the *ole weyored*.

7. **Compositional formulae** by word-count counting from the beginning of Psalm 73:

73:1–5	34	(= 17 x 2)
73:1–7	17	after <i>atnach</i>
73:1–8	34	(= 17 x 2)
73:1–10	26	after <i>atnach</i>
73:1–13	52	(= 26 x 2) before <i>atnach</i>
73:1–15	102	(= 17 x 6)
73:1–17	115	(= 23 x 5) and 68 (= 17 x 4) before <i>atnach</i>
73:1–18	49	(= 17 + 32 = 23 + 26)
73:1–20	78	(= 26 x 3)
73:1–22	85	(= 17 x 5) before <i>atnach</i>
73:1–23	153	(= 17 x 9 = triangular 17)
73:1–24	68	(= 17 x 4) after <i>atnach</i>

There are a total of 15 words in Psalm 73:1–2, and so it is not possible to use even the first of the four primary compositional numbers (**17**, **23**, **26** and **32**) in terms of total word-count until the end of verse 3. This leaves us with 26 verses to work with (vv. 3–28) and 12 of these have significant numbers in terms of total word count (i.e., more than 46% of the time), which suggests that the 2-word heading is an original part of the numerical composition and not a secondary edition to the text as is commonly assumed.

Other noteworthy **compositional formulae** include:

73:19–22 **26** = 13 + 13
 73:6–23 **119** = **64** + **55**
 73:11–25 **98** = **52** + **46**
 73:19–26a **46** = **23** + **23**
 73:18–28 **78** = **46** + **32**
 73:17–28 **85** = **51** + **34**

8. Psalm 73 has the following **concentric compositional formulae**:

193 = 96 + 1 + 96 or: 97 // 97 words
 193 = 95 + 3 + 95 or: **98 // 98** {**98** = **49** x 2; and **49** = **17**+**32** = **23**+**26**}
 193 = 88 + **17** + 88 or: 105 // 105 {105 = 3x5x7}
 193 = **85** + **23** + **85** or: 108 // 108 {108 = 2x2x3x3x3}

115 = **49** + **17** + **49** or: 66 // 66 syntactic accentual stress units
 60 = **26** + 8 + **26** or: **34 // 34** *briques*

9. Determining the details of the musical and literary structures of Psalm 73 as a whole calls for input on the part of others in the Psalms Group, as we consider the rhetorical features in greater depth and further information contained in the *te'amim* of this particular text.

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