

Psalm 74—Logoprosodic Analysis

Translation, Analysis, and Textual Notes

Title

Psalm 74:1–23

I. Canto One (74:1–9)

A. Strophe One (74:1–4)

[12.8]

74:1	A <i>Maskil</i> / belonging to Asaph //	8 2	2 2 0
	Why, O God / are you unrelenting in your rejection of us? //	18 2	4 4 0
	your anger smolders / against the sheep of your pasture //	<u>13 2</u>	<u>4 0 4</u>
74:2	Remember your congregation / you acquired of old //	14 2	4 4 0
	that you redeemed / to be the tribe of your patrimony //	14 2	3 3 0
	Mount Zion / this / is where you have dwelt //	<u>13 2</u>	<u>5 0 5</u>
		74:1–2	22 13 9
74:3	Turn your footsteps / toward the perpetual ruins //	20 2	4 4 0
	the enemy has ruined everything / in your sanctuary //	<u>12 2</u>	<u>4 0 4</u>
		74:1–3	30 17 13
74:4	Your foes have roared / in the midst of your meeting-place //	19 2	4 4 0
	they have set up their own standards / ^a for signs //	<u>14 2</u>	<u>3 0 3</u>
		74:2–4	27 15 12

B. Strophe Two (74:5–9)

[12.8]

74:5	It seemed / like men lifting up (swinging) //	15 2	3 3 0
	in a forest of trees / their axes //	<u>10 2</u>	<u>3 0 3</u>
		74:1–5	43 24 19
74:6	And then ^a /	<u>4 1</u>	<u>1 1 0</u>
		74:2–6a	34 19 15
	All its carved work //	9 1	2 2 0
	with axes and pikes / they hacked away //	<u>16 2</u>	<u>3 0 3</u>
		74:1–6	49 27 22
74:7	They set ablaze / your sanctuary //	12 2	3 3 0
	to the ground /	5 1	1 0 1
	they defiled / ^a the dwelling place of your name //	<u>9 1</u>	<u>3 0 3</u>
		74:3–7	34 17 17
		74:1–7	56 30 26

74:8	They said in their heart / "Let us destroy them altogether // they burned every meeting-place of God / in the land //	16 2 <u>18 2</u>	4 4 0 <u>5 0 5</u>
		74:4-8	35 17 18
		74:1-8	65 34 31
74:9	Our signs / we do not see // there is no longer / ^a any prophet // nor one with us / who knows for how long //	16 2 8 1 <u>16 2</u>	3 3 0 3 3 0 <u>5 0 5</u>
		74:6-9	33 16 17
		74:4-9	46 23 23
		74:1-9	76 40 36

II. Canto Two (74:10-14)

C. Strophe Four: Middle (74:10-13)

[(5.4).(4.5)]

74:10	How long, O God / will the adversary scoff // will the enemy / ^a scorn / ^b your name forever? //	15 2 <u>15 3</u>	5 5 0 <u>4 0 4</u>
		74:3-10	63 32 31
		74:1-10	85 45 40
74:11	Why do you draw back your hand / even your right hand // within your bosom / it is ^a held back ^a //	18 2 <u>10 2</u>	4 4 0 <u>3 0 3</u>
		74:8-11	36 19 17
		74:1-11	92 49 43
74:12	But God / is my king from of old // the Worker-of-Salvation / in the midst of the earth //	12 2 <u>17 2</u>	3 3 0 <u>4 0 4</u>
		74:10-12	23 12 11
		74:9-12	34 18 16
		74:1-12	99 52 47
74:13	You frightened the Sea / by your power // you broke the heads / ^a of the sea monsters / in the waters //	14 2 <u>18 3</u>	4 4 0 <u>5 0 5</u>
		74:11-13	23 11 12
		74:10-13	32 16 16
		74:8-13	52 26 26
		74:4-13	78 39 39
		74:3-13	86 43 43
		74:1-13	108 56 52

D. *Strophe Four (74:14–18)*

[8.12]

74:14	You smashed / the heads of Leviathan //	16 2	4 4 0
	you gave him as food / for the desert creatures //	<u>17 2</u>	<u>4 0 4</u>
		74:13–14	17 8 9
		74:4–14	86 43 43

III. *Canto Three (74:15–23)*

74:15	It was you who cleft open / spring and torrent //	16 2	4 4 0
	you dried up / flowing rivers //	<u>16 2</u>	<u>4 0 4</u>
		74:12–15	32 15 17
		74:8–15	68 34 34
		74:3–15	102 51 51
		74:1–15	124 64 60

74:16	Yours is the day / also yours is the night //	11 2	5 5 0
	you set up / the light and the sun //	<u>19 2</u>	<u>4 0 4</u>
		74:15–16	17 9 8
		74:13–16	34 17 17
		74:1–16	133 69 64

74:17	You established / all the boundaries of the earth //	16 2	5 5 0
	summer and winter / you formed //	<u>14 2</u>	<u>4 0 4</u>
		74:15–17	26 14 12
		74:14–17	34 18 16
		74:10–17	66 34 32
		74:1–17	142 74 68

74:18	Remember this / an enemy has taunted (you) / O YHWH //	16 2	5 5 0
	and a foolish people / have scorned your name //	<u>14 2</u>	<u>4 0 4</u>
		74:14–18	43 23 20
		74:11–18	66 34 32

E. *Strophe Five (74:19–23)*

[8.12]

74:19	Give not to the wild beast / the life of your dove //	13 2	5 5 0
	the life of your afflicted ones / do not forget forever //	<u>15 2</u>	<u>5 0 5</u>
		74:16–19	37 20 17
		74:13–19	62 32 30

74:20	Consider the covenant //	7 1	2 2 0
	for the hiding-places of the land / ^a are full /	14 2	4 0 4
	(they are) domains of violence //	<u>7 1</u>	<u>2 0 2</u>
		74:17–20	36 17 19
		74:16–20	45 22 23

	74:15–20	53	26	27
	74:9–20	104	52	52
74:21	Let not the oppressed be turned away / ^a deceived // let the afflicted and needy / praise your name //	9 2 _16 2_	4 4 0 <u>4 0 4</u>	
	74:19–21	26	11	15
	74:17–21	44	21	23
	74:16–21	53	26	27
74:22	Arise, O God / defend your cause //	_17 2_	<u>4 4 0</u>	
	74:17–22a	48	25	23
	74:15–22a	65	34	31
	remember how fools taunt you / all day long //	_17 2_	<u>6 0 6</u>	
	74:20–22	26	10	16
	74:15–22	71	34	37
74:23	Do not forget / the clamor of your foes // the increasing din / of those who rise against you //	11 2 <u>15 2</u>	4 4 0 <u>4 0 4</u>	
	74:21–23	26	12	14
	74:20–23	34	14	20
	74:10–23	119	58	61
	74:9–23	130	64	66
	74:1–23	195	98	97

Scansion in Accentual Stress Units: (12.8).(12.8).(9.9).(8.12).(8.12)
 (20 + 20) + 18 + (20 + 20) = 40 + 18 + 40 = **98**
 or: **58 // 58** [with pivot counted in each half]
 {**98 = 49 x 2** and **58 = 26 + 32**}

Concentric Compositional Formula: 195 = 97 + 1 + 97 [word-count—with heading]
 or: **98 // 98** [with pivot counted in each half]

Notes:

- 74:4^a Reading the sequence of *tarḥā* followed by *munah* preceded by *gaʿyā* (= *meteg*) in Ginsburg and Letteris as disjunctive. BHS omits the *gaʿyā* (= *meteg*).
- 74:6^a Reading *wəʿattāh* (“and now”) with the *qere* in a temporal sense. The prosodic analysis suggests that the word functions in a pivot pattern shifting its meaning somewhat, from “even now” to “an then” depending on whether it is read with the preceding or following statements.
- 74:7^a Reading the *mērākā* followed by *gaʿyā* (= *meteg*) in BHS as disjunctive.
- 74:9^a Reading the *mērākā* preceded by *gaʿyā* (= *meteg*) in BHS as disjunctive.
- 74:10^a Reading the *šinnôrit* plus *məhuppāk* here in BHS as disjunctive.
- 74:10^b Reading the sequence of *tarḥā* followed by *munah* before *silluq* in BHS as disjunctive.
- 74:11^{a-a} Reading the verb כָּלָא (“restrain/withhold/keep back”) in place of כָּלָה (“destroy”)—see Tate’s discussion of the problem, *Psalms 51-100*, WBC 20 (1990), p. 243.
- 74:13^a Reading the sequence of *tarḥā* followed by *mērākā* here in BHS as disjunctive.

74:20^a Reading the sequence of two successive occurrences of *tarḥā* in BHS as disjunctive.

74:21^a Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.

Summary of the Logoprosodic Analysis

1. In terms of balance in mora-count, Psalm 74 has five strophes: 74:1–4, 5–9, 10–13, 14–18 and 19–23.

A	74:1–2	2 balanced triads:	$(9 + 18 + 13) + (14 + 14 + 13)$	= 40 + 41	morae
	74:3–4	2 balanced dyads:	$(20 + 12) + (19 + 14)$	= 32 + 33	morae
B	74:5–6	2 balanced dyads:	$(15 + 10) + 4 + (9 + 16)$	= 25 + 4 + 25	morae
	74:7	balanced dyad:	$(12 + [5+9])$	= 12 + 14	morae
	74:8	balanced dyad:	$(16 + 18)$	= 16 + 18	morae
	74:9	balanced dyad + pivot:	$(16 + 8 + 16)$	= 16 + 8 + 16	morae
X	74:10–13	2 balanced quatrains:	$([15+15]+[18+10]) + ([12+17]+[13+18])$	= 58 + 60	morae
B	74:14	balanced dyad:	$(16 + 17)$	= 16 + 17	morae
	74:15	balanced dyad:	$(16 + 16)$	= 16 + 16	morae
	74:16–18	3 balanced dyads:	$(11 + 19) + (16 + 14) + (16 + 14)$	= 30 + 30 + 30	morae
A	74:19–20	balanced dyad & triad:	$(13 + 15) + (7 + 14 + 7)$	= 26 + 9 + 28	morae
	74:21–23	2 balanced triads:	$(9 + 16 + 17) + (17 + 11 + 15)$	= 42 + 43	morae

2. The first strophe (74:1–4) has two parts arranged in three subdivisions on the basis of word-count: 74:1–2, 3 and 4.

- 74:1–2 **13** words before *atnach*
- 74:1–3 **17** words before *atnach*

3. The second strophe (74:5–9) has four parts arranged in six subdivisions on the basis of word-count: 74:5, 6a, 6b, 7, 8 and 9.

- 74:1–5 **43** [= **17 + 26**] words
- 74:2–6a **34** (= **17 x 2**) words
- 74:1–6 **49** [= **17+32 = 23+26**] words
- 74:3–7 **34** = **17 + 17** [compositional formula]
- 74:1–7 **26** words after *atnach*
- 74:1–8 **34** (= **17 x 2**) words before *atnach*
- 74:6–9 **17** words after *atnach*
- 74:4–9 **46** = **23 + 23** [compositional formula]
- 74:2–9 **34** (= **17 x 2**) words before and **32** (= **2x2x2x2x2**) words after *atnach*

4. The third strophe (74:10–13) is a single part arranged in four subdivisions on the basis of word-count: 74:10, 11, 12 and 13.

- 74:3–10 **32** (= **2x2x2x2x2**) words before *atnach*
- 74:1–10 **85** (= **17 x 5**) words and **40** words after *atnach*
- 74:8–11 **17** words after *atnach*
- 74:6–11 **49** [= **17+32 = 23+26**] words
- 74:4–11 **32** (= **2x2x2x2x2**) words before *atnach*
- 74:3–11 **34** (= **17 x 2**) words after *atnach*

- 74:1–11 **92** = **49 + 43** [compositional formula]
- 74:10–12 **23** words
- 74:9–12 **34** (= **17 x 2**) words
- 74:4–12 **69** (= **23 x 3**) words and **34** (= **17 x 2**) words after *atnach*
- 74:1–12 **52** (= **26 x 2**) words before *atnach*
- 74:11–13 **23** words
- 74:10–13 **32** = 16 + 16 [compositional formula]
- 74:8–13 **52** = **26 + 26** [compositional formula]
- 74:6–13 **32** (= **2x2x2x2x2**) words before *atnach*
- 74:4–13 **78** = 39 + 39 [compositional formula]
- 74:3–13 **86** = **43 + 43** [compositional formula]
- 74:1–13 **52** (= **26 x 2**) words after *atnach*

5. The fourth strophe (74:14–18) has two parts arranged in five subdivisions on the basis of word-count: 74:14, 15, 16, 17 and 18.

- 74:13–14 **17** words
- 74:9–14 **51** (= **17 x 3**) words and **26** words before *atnach*
- 74:7–14 **34** (= **17 x 2**) words after *atnach*
- 74:4–14 **86** = **43 + 43** [compositional formula]
- 74:2–14 **52** (= **26 x 2**) words after *atnach*
- 74:12–15 **32** (= **2x2x2x2x2**) words and **17** words after *atnach*
- 74:8–15 **68** = **34 + 34** [compositional formula]
- 74:3–15 **102** = **51 + 51** [compositional formula]
- 74:1–15 **64** (= **32 x 2**) words before *atnach*
- 74:15–16 **17** words
- 74:13–16 **34** = **17 + 17** [compositional formula]
- 74:9–16 **68** (= **17 x 4**) words
- 74:5–16 **96** (= **32 x 3**) words
- 74:4–16 **52** (= **26 x 2**) words before and **51** (= **17 x 3**) words after *atnach*
- 74:1–16 **69** (= **23 x 3**) words before and **64** (= **32 x 2**) words after *atnach*
- 74:15–17 **26** words
- 74:14–17 **34** (= **17 x 2**) words
- 74:10–17 **34** (= **17 x 2**) words before and **32** (= **2x2x2x2x2**) words after *atnach*
- 74:5–17 **52** (= **26 x 2**) words after *atnach*
- 74:2–17 **68** (= **17 x 4**) words before and **64** (= **32 x 2**) words after *atnach*
- 74:1–17 **68** (= **17 x 4**) words after *atnach*
- 74:14–18 **43** [= **17 + 26**] words and **23** words before *atnach*
- 74:13–18 **52** (= **26 x 2**) words
- 74:11–18 **34** (= **17 x 2**) words before and **32** (= **2x2x2x2x2**) words after *atnach*
- 74:7–18 **102** (= **17 x 6**) words and **52** (= **26 x 2**) words before *atnach*
- 74:2–18 **68** (= **17 x 4**) words after *atnach*

6. The fifth strophe (74:19–23) has two parts arranged in six subdivisions on the basis of word-count: 74:19, 20, 21, 22a, 22b and 23.

- 74:16–19 **17** words after *atnach*
- 74:13–19 **32** (= $2 \times 2 \times 2 \times 2 \times 2$) words before *atnach*
- 74:12–19 **69** (= 23×3) words and **34** (= 17×2) words after *atnach*
- 74:10–19 **85** (= 17×5) words
- 74:9–19 **96** (= 32×3) words and **46** (= 23×2) words after *atnach*
- 74:8–19 **51** (= 17×3) words after *atnach*
- 74:4–19 **64** (= 32×2) words after *atnach*
- 74:3–19 **68** (= 17×5) words after *atnach*
- 74:2–19 **78** (= 17×5) words before *atnach*
- 74:17–20 **17** words before *atnach*
- 74:16–20 **23** words after *atnach*
- 74:15–20 **26** words after *atnach*
- 74:13–20 **34** (= 17×2) words before *atnach*
- 74:9–20 **104** = **52 + 52** [compositional formula]
- 74:19–21 **26** words
- 74:17–21 **23** words after *atnach*
- 74:16–21 **26** words before *atnach*
- 74:14–21 **69** (= 23×3) words and **34** (= 17×2) words before *atnach*
- 74:13–21 **78** (= 26×3) words and **40** words after *atnach*
- 74:12–21 **85** (= 17×5) words
- 74:11–21 **92** (= 23×4) words
- 74:10–21 **51** (= 17×3) words after *atnach*
- 74:9–21 **128** (= 32×4) words
- 74:8–21 **68** (= 17×4) words after *atnach*
- 74:7–21 **69** (= 23×3) words before *atnach*
- 74:17–21 **23** words after *atnach*
- 74:20–22 **26** words
- 74:15–22 **34** (= 17×2) words before *atnach*
- 74:21–23 **26** words
- 74:16–23 **34** (= 17×2) words before *atnach*
- 74:13–23 **96** (= 32×3) words and **46** (= 23×2) words before *atnach*
- 74:10–23 **119** (= 17×7) words before *atnach*
- 74:9–23 **130** (= 26×5) words before *atnach*
- 74:8–23 **68** (= 17×4) words before *atnach*
- 74:6–23 **78** (= 26×3) words after *atnach*
- 74:3–23 **85** (= 17×5) words before *atnach*
- 74:2–23 **92** (= 23×4) words before *atnach*
- 74:1–23 **98** (= 49×2) words before *atnach*

Observations

1. In terms of the 195 words in Psalm 74, the **arithmological center** falls on the word **בְּקֶרֶב** (“in the midst”) in 74:12b, with 97 words on either side. The initial *Concentric Compositional Formula* is:

$$195 = 97 + 1 + 97 \quad \text{[word count—with heading]}$$

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

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

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

וּאלֹהִים מִלְכֵי מִקְדָּם	And God is my king from of old
הָאָרֶץ בְּקֶרֶב פֶּעַל יְשׁוּעוֹת	Who works deeds of deliverance in the midst of the earth
אַתָּה פֹּרַרְתָּ בְעֶזְךָ יָם	You frightened by your power the sea

In this instance the *Concentric Compositional Formula* becomes:

$$195 = \mathbf{92} + 11 + \mathbf{92} \quad \text{[word count—with heading]}$$

$$\text{or: } 103 // 103 \quad \text{[with pivot counted in each half]}$$

$$\{\mathbf{92 = 23} \times 4; \text{ and } 195 = 3 \times 5 \times 13 = 5 \times 39\}$$

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

מִקְרֵב חִיקְךָ כֹּלָה	From within your bosom destroy (them)
וּאלֹהִים מִלְכֵי מִקְדָּם	And God is my king from of old
הָאָרֶץ בְּקֶרֶב פֶּעַל יְשׁוּעוֹת	Who works deeds of deliverance in the midst of the earth
אַתָּה פֹּרַרְתָּ בְעֶזְךָ יָם	You frightened by your power the sea
שִׁבַרְתָּ רֵאשֵׁי תַנִּינִים	You broke the heads of the sea monsters

In this instance the *Concentric Compositional Formula* becomes:

$$195 = 89 + \mathbf{17} + 89 \quad \text{[word count—with heading]}$$

$$\text{or: } 106 // 106 \quad \text{[with pivot counted in each half]}$$

$$\{\mathbf{92 = 23} \times 4; \text{ and } 195 = 3 \times 5 \times 13 = 5 \times 39\}$$

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

תִּשְׁיָב יָדְךָ וּיְמִינְךָ	You will withdraw you hand, even your right hand
מִקְרֵב חִיקְךָ כֹּלָה	From within your bosom destroy (them)
וּאלֹהִים מִלְכֵי מִקְדָּם	And God is my king from of old
הָאָרֶץ בְּקֶרֶב פֶּעַל יְשׁוּעוֹת	Who works deeds of deliverance in the midst of the earth

אתה פוררת בעזך ים	You frightened by your power the sea
שברת ראשי תנינים	You broke the heads of the sea monsters
על המים אתה	You (rule) over the waters

In this instance the *Concentric Compositional Formula* becomes:

$$195 = 86 + 23 + 86 \quad \text{[word count—with heading]}$$

$$\text{or: } 109 // 103 \quad \text{[with pivot counted in each half]}$$

$$\{86 = 43 \times 2; \text{ and } 43 = 17 + 26\}$$

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

יחרף צר	Your adversary rules
ינאץ אויב שמך לנצח	Your enemy spurns your name forever
למה תשיב ידך וימינך	You will withdraw you hand, even your right hand
מקרב חיקך כלה	From within your bosom destroy (them)
ואלהים מלכי מקדם	And God is my king from of old
פעל ישועות בקרב הארץ	Who works deeds of deliverance in the midst of the earth
אתה פוררת בעזך ים	You frightened by your power the sea
שברת ראשי תנינים על המים	You broke the heads of the sea monsters in the waters
אתה רצצת ראשי לויתן	You crushed the heads of Leviathan
תתננו מאכל לעם לציים	You gave him as food for the creatures of the wilderness

In this instance the *Concentric Compositional Formula* becomes:

$$195 = 79 + 37 + 79 \quad \text{[word count—with heading]}$$

$$\text{or: } 116 // 116 \quad \text{[with pivot counted in each half]}$$

$$\{116 = 58 \times 2; \text{ and } 58 = 26 + 32\}$$

- Note that verse 14 functions as a pivot, completing the first canto and beginning the second. This is evident from the fact that prosodic structure revealed by the syntactic accentual stress units (see above immediately following the translation) differs from that revealed in the distribution of the *briques* (see Observation 3 below). Consequently, verse 12 [the structural center of Psalm 74] also functions as a pivot connecting the two halves of the psalm as a whole, from a prosodic point of view.
- In the prosodic structure of Psalm 74 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 74 has 52 **briques**, 48 of which are marked by: *soph pasuq* (23 times, at the end of each verse), *atnach* (23 times, in each verse), and *ole weyored* (2 times, in verses 1 and 9). The boundaries of the remaining four boundaries are marked by *revia mugrash* (3 times, in verses 12, 13 and 20) and *dechi* (once, in verse 16).

4. The details in the prosodic structure of Psalm 74 may be displayed as follows [^ represents *atnach*; : represents *soph pasuq*; † represents *ole weyored*, and † represents all other accent markers]:

I A ¹ *maskîl ləʾāsāp* †
lāmāh ʾēlōhîm zānaḥtā lāneṣaḥ ^ *yeʿšan ʾappəḳā bəṣōʾn marʿiteḳā* :
² *zəḳōr ʿādātəḳā qānîṯā qeḏem gāʾaltā šēbeṯ naḥālāteḳā* ^
har šîyôn zeh šākantā bô :
³ *hārîmāh pəʿāməḳā ləmaššūʾōṯ neṣaḥ* ^ *kol hēraʿ ʾōyēḥ baqqōḏeš* :
⁴ *šāʾāḡû šōrərəḳā bəqereḥ mōʿədəḳā* ^ *šāmû ʾōṯotam ʾōṯōṯ* :

B ⁵ *yîwwāḏaʿ kəməḥî ləməʿlāh* ^ *bisəḥəḳ ʿeš qardummōṯ* :
⁶ *wəʿattāh pittûḥēhā yāḥaḏ* ^ *bəḳaššîl wəḳēlappōṯ yahālōmûn* :
⁷ *šîlḥû bāʾeš miḳqdāšeḳā* ^ *lāʾāreš ḥilləlû miškan šəmekā* :
⁸ *ʾāmərû ḥəlibbām nînām yāḥaḏ* ^ *šārəpû kol mōʿədə ʾēl bāʾāreš* :
⁹ *ʾōṯōṯēnû lōʾ rāʾînu* † *ʾēn ʿōḏ nāḥîʾ* ^ *wəlōʾ ʾittānû yōḏēaʿ ʿaḏ māh* :

II X ¹⁰ *ʿaḏ māṯay ʾēlōhîm yəḥāreḫ šār* ^ *wənāʾeš ʾōyēḥ šimḳā lāneṣaḥ* :
¹¹ *lāmmāh tāšîḫ yādəḳā wîmîneḳā* ^ *miqqereḥ ḥəqəḳā ḳallēh* :
¹² *wəʾlōhîm malkî miqqeḏem* ^ *pōʿēl yəšûʿōṯ* † *bəqereḥ* *hāʾāreš* :

	13	<i>attāh pōrartā ḥəʿozzəkā yām</i> ^	<i>šibbartā rāʾšē tannînîm</i> †	<i>ʿal hammayim</i> :
	14	<i>attāh rišṣaštā rāʾšē liwyātān</i> ^		<i>tittənennû maʾăkāl ləʿām ləšyîm</i> :
III B	15	<i>attāh bāqaʿtā maʿyān wānāḥāl</i> ^		<i>attāh hōbaštā nahărôt</i> ʾētān :
	16	<i>ləkā yôm</i> † <i>ʾap ləkā lāylāh</i> ^		<i>attāh ḥăkînôtā māʾôr wāšāmeš</i> :
	17	<i>attāh hišṣabtā kol ḡəḥûlôt</i> ʾāreš ^		<i>qayiš wāḥōrep</i> ʾattah yəšartām :
	18	<i>zəkōr zōʾt</i> ʾōyēḥ ḥerep yhwḥ ^		<i>wəʿam nāḥāl niʾāšû šəmeḳā</i> :
	19	<i>al tittēn ləḥayyaṭ nepēš tōreḳā</i> ^		<i>ḥayyaṭ ʿānîyēḳā</i> ʾal tiškah lānešah :
A	20	<i>habbēt labbərît</i> ^	<i>kî māləʾû maḥăšak kēʾereš</i> †	<i>nəʾôt ḥāmās</i> :
	21	<i>al yāšōḥ dak niḳlām</i> ^		<i>ʿānî wəʾəbyôn yəhaləlû šəmeḳā</i> :
	22	<i>qûmāh ʾəlōhîm rîḇāh rîḇekā</i> ^	<i>zəkōr ḥerpātəkā minnî nāḥāl kol hayyôm</i> :	
	23	<i>al tiškah qôl sōrərēḳā</i> ^		<i>šəʾôn qāmēḳā ʿoleh tāmîd</i> :

- The 52 **briques** (primary accentual stress units) are distributed within seven strophes in Psalm 74 as follows: 52 = (9+6+5) + 12 + (5+8+6) = 20 + 12 + 20. The **concentric compositional formula** (on the basis of primary stress units) is **32 // 32**, with the central pivot (vv 10–14) included in each half.
- The **arithmological center** of Psalm 74 falls on the word *bəqereḥ* (“in the midst”) in 74:12b, with a total of 97 words on either side. Psalm 74 has 52 **briques**, 23 “verselines,” 9 “strophes” and 5 “cantos.” The **arithmological center** is in the middle “canto,” the middle “strophe,” the middle “verseline,” and the middle two **briques**.
- There is divergence of opinion in regards the number of “cola” in Psalm 74:

Christensen	50	<i>briques</i> (including the heading)
Dahood	57	cola (excluding the heading)
Fokkelman	??	cola (excluding the heading)
Labuschagne	48	cola (excluding the heading)
Tate	48	cola (excluding the heading)
Terrien	47	cola (excluding the heading)
Van der Lugt	48	cola (excluding the heading)

- Compositional formulae** by word-count counting from the beginning of Psalm 74:

74:1–3	17	words before <i>atnach</i>
74:1–5	43	words [43 = 17 + 26]
74:1–6	49	[= 17 + 32 = 23 + 26]
74:1–7	26	after <i>atnach</i>
74:1–8	34	(= 17 x 2) before <i>atnach</i>
74:1–9	40	[= 17 + 23] words before <i>atnach</i>

74:1–10 **85** (= **17** x 5) and **40** [= **17** + **23**) words after *atnach*
 74:1–11 **92** (= **23** x 4) words, **49** words before and **43** words after *atnach*
 74:1–12 **52** (= **26** x 2) words before *atnach*
 74:1–13 **52** (= **26** x 2) words after *atnach*
 74:1–15 **64** (= **32** x 2) before *atnach*
 74:1–16 **69** (= **23** x 3) words and **64** (= **32** x 2) words after *atnach*
 74:1–17 **68** (= **17** x 4) after *atnach*
~~74:1–20 **86** (= **43** x 2) words [**43** = **17** + **26**]~~
 74:1–23 **98** (= **49** x 2) words before *atnach* [**49** = **17** + **32** = **23** + **26**]

There are a total of 10 words in Psalm 74:1, 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 2. This leaves us with 22 verses to work with (vv. 2–23) and 12 of these have significant numbers in terms of total word count (i.e., more than 54% of the time. The percentage increases to more than 68% if the numbers **40** and **43** are counted as well), 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:

74:3–7 **34** = **17** + **17**
 74:4–9 **46** = **23** + **23**
 74:10–13 **32** = 16 + 16
 74:8–13 **52** = **26** + **26**
 74:4–13 **78** = 39 + 39
 74:10–14 **40** = 20 + 20
 74:8–14 60 = 30 + 30
 74:4–14 **86** = **43** + **43**
 74:8–15 **68** = **34** + **34**
 74:3–15 **102** = **51** + **51**
 74:13–16 **34** = **17** + **17**
 74:9–20 **104** = **52** + **52**

9. Psalm 74 has the following **concentric compositional formulae**:

195 = 97 + 1 + 97 or: **98 // 98** words
 195 = **92** + 11 + **92** or: 103 // 103 {**92** = **23** x 4}
 195 = 89 + **17** + 89 or: 106 // 106
 195 = **86** + **23** + **86** or: 109 // 109 {**86** = **43** x 2; and **43** = **17** + **26**}

98 = **40** + 18 + **40** or: **58 // 58** syntactic accentual stress units
 {**49** = **17**+**32** = **23**+**26** and **58** = **26** + **32**}
52 = 20 + 12 + 20 or: **32 // 32** *briques*
 {**52** = **26** x 2 and **32** = 2x2x2x2x2}

10. Determining the details of the musical and literary structures of Psalm 74 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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