

Psalm 55:1–24

Translation, Logoprosodic Analysis, and Observations

Personal Lament—Betrayed by a Personal Friend

Ps 55:1–24

A. *O God, Hear My Prayer—Do Not Hide Yourself from My Cry* (55:1–3a) [4.4]

55:1	To the music director on stringed instruments / a <i>Maskil</i> belonging to David //	10 1 _8 1_	2 2 0 <u>2 2 0</u>
		54:3–55:1	54 31 23
55:2	Give ear, O God / to my prayer //	<u>17 2</u>	<u>3 3 0</u>
		54:3–55:2a	57 34 23
	And do not hide yourself / from my cry //	_12 2_	<u>3 0 3</u>
		54:3–55:2	60 34 26
55:3	Pay attention to me / ^a and answer me //	<u>13 2</u>	<u>3 3 0</u>
		54:8–55:3a	28 17 11

B. *I am at My Wits End from the Threat of the Wicked* (55:3b–4) [3.3]

	My complaint has me at my wits end / ^a and I am distraught //	_16 2_	<u>3 0 3</u>
		54:9–55:3	23 14 9
55:4	From the voice of the enemy /	<u>7 1_</u>	<u>2 2 0</u>
		54:6–55:3a	45 26 19
	From the threat of the wicked //	_11 1_	<u>3 3 0</u>
		55:2–4b	17 11 6
	For they move evil over on me / and they hunt me down in wrath //	14 1 <u>10 1</u>	4 0 4 <u>2 0 2</u>
		55:2–4	23 11 12

C. *Terror Is upon Me—O That I Had the Wings of a Dove to Fly Away!* (55:5–7) [6.6]

55:5	My heart / is pained within me // and the terrors of death / have fallen on me //	11 2 _17 2	3 3 0 <u>4 0 4</u>
		55:1–5	34 18 16
55:6	Fear and trembling / come upon me //	<u>13 2_</u>	<u>4 4 0</u>
		55:2–6a	34 18 16
	And horror / has covered me //	_12 2_	<u>2 0 2</u>
		54:9–55:6	47 26 21

55:7	And I said / “Would that I had wings / like a dove / I would fly away and be at rest //	19 3	6 6 0
		<u>12 1</u>	<u>2 2 0</u>
		55:4-7	32 20 12

D. *I Would Take Flight and Lodge in the Desert* (55:8) [4.2]

55:8	Behold / I would rove far fleeing //	<u>9 2</u>	<u>3 3 0</u>
		55:4-7	35 23 12
	I would lodge / in the desert, Selah //	<u>11 2</u>	<u>3 0 3</u>
		55:4-8	38 23 15

E. *I Would Find Shelter from the Storm—Destroy Them, O Lord!* (55:9–10) [4.3]

55:9	I would haste to find shelter for myself // from the wind / ^a of a furious storm //	11 1	3 3 0
		<u>13 2</u>	<u>3 0 3</u>
		55:4-9	44 26 18

55:10	Destroy them, O Lord /	<u>7 1</u>	<u>2 2 0</u>
		55:5-10a	35 23 12
	Confound their speech // for I see Violence / and Strife in the city //	7 1	2 2 0
		<u>19 2</u>	<u>5 0 5</u>
		55:5-10	42 25 17

F. *Evil and Trouble are in the Midst of the City* (55:11–12) [3.3]

55:11	Day and night / they make rounds on its walls //	<u>26 2</u>	<u>5 5 0</u>
		55:5-10a	26 15 11
	Evil and Trouble are within it //	<u>13 1</u>	<u>3 0 3</u>
		55:9-11	23 12 11
55:12	Destruction is there // Oppression and Deceit / do not leave its public square //	7 1	2 2 0
		<u>21 2</u>	<u>5 0 5</u>
		55:5-12	57 32 25

G. *It Is Not an Enemy That Taunts Me—It is You, My Close Friend* (55:13–15) [6.6]

55:13	For it is not an enemy / ^a who taunts me / I could bear that /	16 2	4 4 0
		<u>4 1</u>	<u>1 1 0</u>
		55:6-13b	55 34 21
	The one who hates me / has not vaunted himself against me // I could hide from him //	12 2	4 4 0
		<u>10 1</u>	<u>2 0 2</u>
		55:9-13	41 23 18

55:14	But you are the man one like myself // my buddy / my close friend //	11 1 3 3 0 _14 2_ <u>2 0 2</u> 55:12-14 23 14 9
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55:15	Together ^a we had sweet fellowship // in the house of God / as we walked in the crowd //	10 1 4 4 0 <u>16 2</u> <u>4 0 4</u> 55:11-15 39 23 16
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H. Let Destruction Come upon Them—I Trust in God to Save Me (55:16-17) [3.3]

55:16	Let desolation ^{a b} surprise them / let them go down to sheol alive //	12 1 2 2 0 _11 1_ <u>3 3 0</u> 55:12-16b 36 23 13
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	For wickedness is at home in them //	_15 1_ <u>4 0 4</u> 55:15-16 17 9 8
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55:17	As for me ^a I call to God // and YHWH / will save me //	12 1 4 4 0 <u>12 2</u> <u>2 0 2</u> 55:15-17 23 13 10
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I. I Complain and Moan Continually—God Will Redeem My Life (55:18-19) [3.4]

55:18	Evening and morning and noon / I complain and I moan // and he will hear my voice //	23 2 5 5 0 _7 1_ <u>2 0 2</u> 55:9-18 76 44 32
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55:19	He will redeem my life in peace / from the battle against me // when many / oppose me //	17 2 5 5 0 <u>15 2</u> <u>4 0 4</u> 55:14-19 44 26 18
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J. God Will Answer Me—He Enthrones Me from of Old (55:20ab) [2.2]

55:20	God ^a will hear me / and he will answer me /	_9 2_ <u>3 3 0</u> 55:17-20a 25 17 8
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	And he enthrones me ^b from of old / Selah //	_9 2 <u>3 3 0</u> 55:14-20b 50 32 18
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K. They Do Not Fear God—War Is in His Heart (55:20c-22) [6.6]

	With whom there are no changes ^a to them //	_13 2_ <u>4 4 0</u> 55:18-20c 26 20 6
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	And they have no fear of God //	_13 2_ <u>3 0 3</u> 55:13-20 68 45 23
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55:21	He stretched out his hand / against those at peace with him // ^a	<u>12 2</u>	<u>3 3 0</u>
		55:18-21a	32 23 9
	He has profaned his covenant //	<u>8 1</u>	<u>2 0 2</u>
		55:18-21	34 23 11
55:22	They are smooth / the mutterings of his mouth /	<u>12 2</u>	<u>3 3 0</u>
		55:18-21	37 26 11
	But war is in his heart /	<u>8 1</u>	<u>2 2 0</u>
		55:20-22b	23 18 5
	His words are more soothing than oil /	11 1	3 3 0
	but they are drawn swords //	<u>9 1</u>	<u>2 2 0</u>
		55:20-22	28 23 5

L. Cast Your Lot on YHWH and He Will Sustain You (55:23) [3.3]

55:23	Cast upon YHWH / your lot (in life) /	<u>14 2</u>	<u>4 4 0</u>
		55:21-23	19 17 2
	And he will sustain you //	<u>8 1</u>	<u>2 2 0</u>
		55:20-23b	34 29 5
	He will not forever / ^a suffer the just / to be moved //	<u>16 3</u>	<u>5 5 0</u>
		55:21-23	26 24 2

M. You, O God, Will Bring Them Down to the Pit of Destruction (55:24) [4.4]

55:24	But you O God / you will bring them down /	15 2	3 3 0
	to the pit of destruction /	<u>5 1</u>	<u>2 2 0</u>
		55:22-242b	26 26 0
	Men of blood and deceit /	<u>12 1</u>	<u>3 3 0</u>
		55:21-24c	34 32 2
	They will not live out / ^a half their days //	10 2	3 3 0
	but as for me / I trust in you //	<u>8 2</u>	<u>3 0 3</u>
		55:22-24	35 32 3
		55:1-24	192 127 65

Scansion in SAS Units: (4.4).(3.3).(6.6) . (2.2).(4.3).(3.3.) . (6.6) . (3.3).(3.4).(2.2) . (6.6).(3.3).(4.4)
(8+6+12) + (4+7+6) + 12 + (6+7+4) + (12+6+8) = [26+17] + 12 + [17+26] = 43 + 12 + 43 = 98

Concentric Compositional Formula: 192 = 96 + 0 + 96 [word count—with heading]

Notes:

- 55:3^a Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.
- 55:9^a Reading the sequence of *tarḥa* and *munaḥ* in BHS as disjunctive.
- 55:13^a Reading *mērəkā* preceded immediately by *gaʿya* (= *meteg*) here in BHS as disjunctive.
- 55:15^a Reading *deḥi* in BHS as conjunctive.
- 55:16^a Reading the *Kethiv* in BHS as it stands. The *Qere* reading divides **יְשִׁימֹת** into two words. It is easy to explain this reading as a gloss to interpret a rare word, which carries in it a play on sounds with the word for “death” [which is parallel to “Sheol” in the next line]. It is more difficult to explain the misreading of the text in joining these two words, if this is not in fact the original reading. Separating the words results in the problem of how to interpret the resulting verb. One could go with Dahood and turn to Ugaritic to read an original root **wašaya* (= Hebrew *wāšāh*), or emend the text to find a form of the root **נָשָׂא**, “deceive.” A third possibility is to read the verbal root **נָשָׂא**, “be desolate,” and reconstruct the text to read *yəšimmēm māweṯ* with the NET Bible (Biblical Studies Press, 2001). When the text can be read without emendation, as in BDB (p. 445), where the term is interpreted as an intensive plural of **יְשִׁימָה**, “desolation,” the text should not be altered—especially where the emendation changes the word count. We are dealing with poetry here and the parallelism with the word “sheol” in the next line is carried on sound-play so that we hear the word “death” here, which is apparently why the rare word was selected by the author/composer.
- 55:16^b Reading *azla legarmeh* in BHS as conjunctive.
- 55:17^a Reading *deḥi* in BHS as conjunctive.
- 55:20^a Reading *mehuppak legarmeh* in BHS as conjunctive.
- 55:21^a Reading *ʾatnaḥ* here with Letteris, Ginsburg, Snaith and Van der Hoogt. BHS has *rəḥāʿ* (see Observation 2 below)
- 55:23^a Reading the combination of *šinnôrîṯ* and *mērəkā* on the same word in Letteris as disjunctive. BHS has only *mērəkā*.
- 55:17^a Reading *munaḥ* preceded by *gaʿyâ* (= *meteg*) here in Letteris as disjunctive. BHS omits *gaʿyâ* (= *meteg*).

Summary of the Logotechnical Prosodic Analysis

1. Psalm 55 has 13 strophes: 55:1–3a, 3b–4, 5–7, 8, 9–10, 11–12, 13–15, 16–17, 18–19, 20ab, 20c–22, 23 and 24:

A	55:1–2a	balanced dyad:	$[(10 + 8) + 17]$	= 18 + 17	morae
	55:2b–3a	balanced dyad:	$[12 + 13]$	= 12 + 13	morae
B	55:3b–4	2 balanced dyads + pivot:	$[16 + 7] + 11 + [14 + 10]$	= 23 + 11 + 24	morae
C	55:5–7	2 balanced triads:	$[11 + 17 + 13] + [12 + 19 + 12]$	= 41 + 43	morae
D	55:8	balanced dyad:	$[9 + 11]$	= 9 + 11	morae
E	55:9–10	2 balanced dyads + pivot:	$[11 + 13] + 7 + [7 + 19]$	= 24 + 7 + 26	morae
F	55:11–12	balanced dyad + pivot:	$[26 + 13 + (7 + 21)]$	= 26 + 13 + 28	morae

X	55:13	2 balanced dyads:	$[16 + 4] + [12 + 10]$	= 20 + 22	morae
	55:14–15	2 balanced dyads:	$[11 + 14] + [10 + 16]$	= 25 + 26	morae

F'	55:16–17	2 balanced dyads + pivot:	$[12 + 11] + 15 + [12 + 12]$	= 23 + 15 + 24	morae
E'	55:18–19	2 balanced dyads:	$[23 + 7] + [17 + 15]$	= 30 + 32	morae
D'	55:20ab	balanced dyad:	$[9 + 9]$	= 9 + 9	morae
C'	55:20c–21a	balanced triad:	$[13 + 13 + 12]$	= 13 + 13 + 12	morae
	55:21b–22	3 balanced dyads:	$[8 + 12] + 8 + [11 + 9]$	= 20 + 8 + 20	morae
B'	55:23	balanced dyad + pivot:	$[14 + 8 + 16]$	= 14 + 8 + 16	morae
A'	55:24	2 balanced dyads + pivot:	$[15 + 5] + 12 + [10 + 8]$	= 20 + 12 + 18	morae

2. The 1st strophe (55:1–3a) has two parts with four subdivisions: 55:1, 2a, 2b and 3a.
- 54:3–55–1 **23** words after *atnach*
 - 54:3–55–2 **34** (= **17** x 2) words before and **23** words after *atnach*
 - 54:8–55–3a **17** words before *atnach*
3. The 2nd strophe (55:3b–4) is a single part with four subdivisions: 55:3b, 4a, 4b and 4cd.
- 55:2–4 **23** words
4. The 3rd strophe (55:5–7) is a single part with four subdivisions: 55:5, 6a, 6b and 7.
- 55:1–5 **34** (= **17** x 2) words
 - 54:9–55–6 **26** words before *atnach*
5. The 4th strophe (55:8) is a single part with two subdivisions: 55:8a and 8b.
- 55:4–8 **23** words before *atnach*
 - 55:2–8 **32** words before *atnach*
6. The 5th strophe (55:9–10) is a single part with two subdivisions: 55:9, 10a and 10bc.
- 55:4–9 **26** words after *atnach*
 - 55:5–10 **17** words
7. The 6th strophe (55:11–12) is a single part with three subdivisions: 55:11a, 11b and 12.

- 55:9–11 **23** words
 - 55:5–12 **32** words before *atnach*
8. The 7th strophe (55:13–15) is a single part with four subdivisions: 55:13ab, 13cd, 14 and 15.
- 55:9–13 **23** words
 - 55:11–15 **23** words before *atnach*
9. The 8th strophe (55:16–17) is a single part with three subdivisions: 55:16ab, 16c and 17.
- 55:15–16 **17** words
 - 55:15–17 **23** words
10. The 9th strophe (55:18–19) is a single part with two subdivisions: 55:18 and 19.
- 55:9–18 **32** words after *atnach*
 - 55:14–19 **26** words before *atnach*
11. The 10th strophe (55:20–22) is a single part with two subdivisions: 55:20a and 20b.
- 55:14–20b **23** words before *atnach*
12. The 11th strophe (55:20c–22) has two parts with 7 subdivisions: 55:20c, 20d, 21a, 21b, 22a, 22b and 22cd.
- 55:13–20 **68** (= **17** x 4) words and **23** words after *atnach*
 - 55:18–21 **34** (= **17** x 2) words and **23** words before *atnach*
 - 55:20–22 **23** words before *atnach*
13. The 12th strophe (55:23) is a single part with three subdivisions: 55:23a, 23b and 23c.
- 55:21–23 **26** words
14. The 13th strophe (55:24) is a single part with three subdivisions: 55:24ab, 24c and 24d.
- 55:22–24 **32** words before *atnach*

Observations

1. The 13 strophes of Psalm 55 may be outlined in a nested menorah pattern, which is determined primarily on prosodic grounds, as follows:

1st Level Menorah: Betrayed by a Trusted Friend (Ps 55:1–24)

A	Hear my prayer—do not hide yourself from my cry	[4.3]	55:1–3a
B	I am distraught from the threat of the wicked	[4.7]	55:3b–4
C	Terror is upon me—would that I had the wings of a dove	[4.4]	55:5–7
X	Then I would fly away from my duplicitous friend	—	55:8–20b
C'	They do not fear God—war is in his heart	[4.4]	55:20c–22
B'	Cast your lot on YHWH and he will sustain you	[7.4]	55:23
A'	You, O God, will bring them down to the pit of destruction	[3.4]	55:24

2nd Level Menorah: If Only I Could Fly Away from My Duplicitous Friend (Ps 55:8–20b)

A	I would take flight and lodge in the desert / <i>Selah</i>	[4.3]	55:8
B	I would find shelter from the storm—destroy them, O Lord	[4.7]	55:9–10
C	Evil and trouble are in the midst of the city	[4.4]	55:11–12
X	It is not a foe who taunts me, it is you—my close friend	[6.6]	55:13–15
C'	Let destruction come upon them; I trust God to save me	[4.4]	55:16–17
B'	I complain and moan continually—God will redeem my life	[7.4]	55:18–19
A'	God will answer me—he enthrones me from of old / <i>Selah</i>	[3.4]	55:20ab

2. Terrien finds seven strophes [= “cantos”], which he arranges in a menorah pattern, as follows:

A	Supplication and Complaint (vv. 2–4)	
B	Lament and Desire to Flee (vv. 5–8)	<i>Selah</i>
C	A City in Turmoil (vv. 9–12)	
X	A Friend’s Betrayal (vv. 13–15)	
C'	Imprecation and Hope (vv. 16–19)	
B'	A Friend’s Duplicity (vv. 20–22)	<i>Selah</i>
A'	Trust in the Lord (vv. 23–24)	

As Terrien puts it, “Without presenting a harmonious sequence of semantic coherence, Psalm 55 may be divided in seven strophes” (p. 423). He notes in passing that, “Other proposals of strophic structure are so minutely detailed that psalmodic poets would not have been likely to follow any of them, either consciously or unconsciously.” He also calls attention to the positioning of the word *Selah*, which “may mark an embryonic structure of mirror-like concentricity” (*Psalms*, pp. 423–24).

3. Psalm 55 raises a number of important issues on numerical composition in the Psalms:

- The question of the Kethiv/Qere readings in 55:16, which affects the word-count (see note 55:16^a above).
- The question of the ^ʔ*atnah* in 55:21—it is missing in BHS (Codex L), but present in Letteris, Ginsburg, Snaith, and van der Hooght [1850].
- The phenomenon of enjambment in vv. 3, 20 and 21 calls for further study. The *Selah* in 55:21, which appears in the middle of a verse, immediately before ^ʔ*atnah*, marks the boundary of a short strophe (a single dyad). This short strophe is in balance with a similar one in v. 8, which is located in a parallel position in the concentric structural design of Psalm 55.

4. In terms of the 192 words in Psalm 55, the **arithmological center** falls between the words **וְאַתָּה אֱנוֹשׁ**, “but you are the man” [or: “a human (who is) my equal”], in v. 14a. There are 96 words on either side, which gives us the following *Concentric Compositional Formula*:

$$192 = 96 + 0 + 96 \quad [\text{word count—with heading in 55:1}]$$

Since Psalm 55 is a personal lament from a person betrayed by a close personal friend, the two words on either side of the **arithmological center** can be considered a **meaningful center**—a poetic description of the betrayer in question. The *Concentric Compositional Formula* would then be:

$$192 = 95 + 2 + 95 \quad [\text{word count—with heading in 55:1}]$$

A larger “meaningful context” for the **arithmological center** is found by adding two more words on either side, as follows:

ואסתר ממנו	I could hide from him;
כערכי אלופי	But it is you, one like myself, my buddy!

These six words function in a **pivot pattern** within the psalm as a whole, with 93 words on either side and the **concentric compositional formula** becomes:

$$192 = 93 + 6 + 93 \quad [\text{word count—with heading in 55:1}]$$

A still larger “meaningful context” for the **arithmological center** is found by adding seven words on either side, as follows:

ואשא	I could bear that.
לא משנאי עלי הגדיל	The one who hates me has not vaunted himself against me,
ואסתר ממנו	I could hide from him.
ואתה אנוש	But you are the man,
כערכי אלופי ומידעי	one like myself, my buddy, my close friend—
אשר יחדו נמתיק סוד	together we had sweet fellowship.

In this instance, the **concentric compositional formula** is:

$$192 = 88 + 16 + 88 \quad [\text{word count—with heading in 55:1}]$$

5. The 24-word nested **meaningful framework** (with the 10-word framework highlighted in gray) reads:

1	למנצח בנגינת משכיל לדוד	To the music director on stringed instruments, belonging to David.
2	האזינה אלהים תפילתי ואל־תתעלם	Give ear, O God, to my prayer; And do not hide yourself from my cry.
24	אנשי דמים ומרמה לא־יחצו ימיהם ואני אבטח־בך	(As for the) men of blood and deceit, They will not live out half their days; But as for me I trust in you.

6. Summary of the concentric compositional formulae:

$$192 = 95 + 2 + 95 \quad \text{word-count}$$

$$192 = 93 + 6 + 93$$

$$192 = 88 + 16 + 88$$

{with others in between}

$$192 = 12 + 154 + 12$$

$$192 = 5 + 168 + 5$$

$$98 = 9 + 12 + 9 \quad \text{SAS units}$$

$$60 = 26 + 8 + 26 \quad \text{briques (primary SAS units)}$$

7. In the prosodic structure of Psalm 55, the basic building blocks (**briques**) in each poetic **verset** are the **primary (SAS) syntactic accentual stress units**. These sub-units are delineated by the Masoretes, who marked most of 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*.
- **Oleh 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 with the translation (above), the presence of these three primary disjunctive markers is indicated with a double slash (/). Psalm 55 has 60 **briques** (primary SAS units), 47 of which are marked by:

- *soph pasuq* 24 times, at the end of each verse
- *atnach* 20 times, in each verse, except vv. 1, 7, 22, 23
- *oleh weyored* 3 times, in vv. 13, 22, 23).

The boundaries of the remaining **briques** are marked by:

- *rəḥîa^c* 9 times (vv. 4, 7 [twice], 11, 13 16, 22, 23, 24
- *šinnôr* 2 times (vv. 20, 23
- *dəḥî* 1 time (v. 24)

8. The prosodic structure of Psalm 55, in terms of its **briques** (primary SAS units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; † represents *oleh weyored*; and † represents all other accent markers.

I A ¹ *lamnaṣṣēah bingînōt maškîl ləḏāwîd :*
² *haʔāzînāh ʔēlōhîm təpîllāṭî ^* *wəʔal-tiṭʕallam mittəhinnāṭî :*
³ *haqšîbāh lî waʕānēnî ^*

B *ʔārîd bəšîḥî wəʔāhîmāh :*
⁴ *miqqôl ʔôyēb †* *mippənē ʕaqat rāsāʕ ^*
kî-yāmîṭû ʕālay ʔāwen ûbəʔaḗ yistəmûnî :

II C ⁵ *libbî yāḥîl bəqirbî ^* *wəʔēmôṭ māweṭ nāpəlû ʕālāy :*
⁶ *yirāh wāraʕad yābōʔ bî ^* *wattōkassēnî pallāṣûṭ :*
⁷ *waʔōmar †* *mî-yitten-lî ʔēber kayyônāh †* *ʔāʕpāh wəʔəškônāh :*

D ⁸ *hinnēh ʔarḥîq nəḏōḏ ^* *ʔālîn bammîdbār **selāh** :*

III E ⁹ *ʔāḥîšāh miplāṭ lî ^* *mērûah sōʕāh missāʕar :*
¹⁰ *ballaʕ ʔādōnāy pallaḡ ləšônām ^* *kî rāʔîṭî ḥāmās wərîb bāʕîr :*

F ¹¹ *yômām wālaylāh †* *yəsôbūhā ʕal-ḥômōṭêḥā ^*
wəʔāwen wəʕāmāl bəqirbāh :
¹² *ballaʕ ʔādōnāy pallaḡ ləšônām ^* *kî rāʔîṭî ḥāmās wərîb bāʕîr :*

IV X	¹³ <i>kî lōʔ-ʔôyēb yəḥārəpēnî †</i> <i>wəʔesāʔ †</i>
	<i>lōʔ-məsanî ʕālay hiḡḏîl ^</i> <i>wəʔessāṭer mimmennû :</i>
	¹⁴ <i>wəʔattāh ʔənôš kəʕerkî ^</i> <i>ʔallûpî ûməyuddāʕ :</i>
	¹⁵ <i>ʔāšer yaḥḏāw namṭîq sôḏ ^</i> <i>bəḥêṭ ʔēlōhîm nəhallək bəraḡeš :</i>

V F ¹⁶ *yaššîmāweṭ ʕālēmô †* *yērəḏû šəʔôl ḥayyîm ^*
kî-rāʕôṭ bimḡûrām bəqirbām :

¹⁷ *ʔānî ʔel-ʔēlōhîm ʔeqrāʔ ^* *wa-yhwh yôšîʕēnî :*

E ¹⁸ *ʕereḥ wābōqer wəṣāḥōrayim ʔāsîḥāh wəʔehēmeh ^* *wayyišmaʕ qôlî :*

¹⁹ *yirāh wāraʕad yābōʔ bî ^* *wattōkassēnî pallāṣûṭ :*

VI D ²⁰ *yišmaʕ ʔēl wəyaʕānēm †* *wəyōšēḥ qeḏem **selāh** :*

C ²¹ *ʾāšer ʾên ḥālîpôt lāmô* ^ *wəlōʾ yārəlū ʾēlohîm* :
²¹ *šālah āḏāyw bišlōmāyw* ^* *ḥillēl bərîṭô* :
²² *ḥāləqû maḥmāʾōṭ pîw ûqārob-libbô* †
rakkû dəbārāyw miššemen † *wəhēm māh pəṭihôt* :

VII B ²³ *hašlēk ʿal-yhwh yəhobkā* † *wəhûʾ yəḵalkələkā* † *lōʾ-yittēn læʿōlām môt* † *laššaddîq* :

A ²⁴ *wəʾattāh ʾēlohîm tôrîdēm libʾēr šaḥat* † *ʾansē dāmîm ûmirmāh* † *lōʾ yehəšû yəməhem* ^
waʾānî ʾeḇṭaḥ-bāk :

The 60 **briques** are distributed within 13 strophes in Psalm 55 as follows:

$$(4+4+7) + (2+4+5) + 8 + (5+4+2) + (7+4+4) = (15 + 11) + 8 + (11 + 15) = 26 + 8 + 26 = 60$$

The **arithmological center** of Psalm 55 falls between the words *wəʾattāh ʾēnôš* (“you are the man”) in 49:12a, with 96 words on either side. Psalm 55 has 98 SAS units, 60 **briques**, 26 versets, 13 strophes and 7 cantos. The **arithmological center** is in the middle canto, the middle strophe, the middle two versets, the middle two **briques**, and the middle two SAS units. There are xxx morae in Psalm 55—with xxx morae before the **arithmological center** and xxx morae after it.

9. Terrien finds 7 strophes [= cantos] in Psalm 55 (*The Psalms* [2003], pp. 386–87; see also Observation 2 above). Van der Lugt and Labuschagne find 11 strophes; and Fokkelman has 12 strophes. The logoprosodic analysis indicates that there are eleven strophes (arranged in seven cantos: vv. 1–4, 5–8, 9–12, 13–15, 16–19, 20–22 and 23–24).

Christensen	Terrien	Van der Lugt	Fokkelman
I A 55:1–3a	Heading (v. 1)	Heading (v. 1)	Heading (v. 1)
B 55:3b–4	1 55:2–4	I 1 55:2–4	1 55:2–4
II C 55:5–7	2 55:5–8	2 55:5–6	2 55:5–6
D 55:8		3 55:7–9	3 55:7–9
III E 55:9–10	3 55:9–12	II 4 55:10–12	4 55:10–12
F 55:11–12			5 55:13
IV X 55:13–15	4 55:13–15	5 55:13–15	6 55:14–16
V F' 55:16–17	5 55:16–19	6 55:16	7 55:17–18
E' 55:18–19		III 7 55:17–18	8 55:19
VI D' 55:20ab	6 55:20–22	8 55:19–20	9 55:20
C' 55:20c–22		9 55:21–22	10 55:21–22
VII B' 55:23	7 55:23–24	IV 10 55:23	11 55:23
A' 55:24		11 55:24	12 55:24

10. Note the following compositional numbers at the boundaries of the verses counting from the beginning of Psalm 55:

55:1–5 **34** (= **17x2**) words

55:1–6 40 words

55:1–10 **69** = words

55:1–16 **68** (= **17x4**) words before *atnach*

55:1–17 **51** (= **17x3**) words after *atnach*

55:1–18 **130** (= **26x5**) words

55:1–20 **92** (= **23x4**) words before *atnach*

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of v. 4, which leaves 21 possible boundaries to work with. In 6 out of 21 of these boundaries (or 28.6% of the time) a multiple of one of the four compositional numbers is present.

11. Determining the details of the larger musical and literary structure(s) of Psalm 55 as a whole calls for input on the part of John Wheeler and Pieter van der Lugt, as we consider further information contained in the *te'amim* and the rhetorical features of the text.

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