

# Psalm 90:1–17

## Translation, Logoprosodic Analysis and Observations

### The Days of Our Years: A Song of Moses

### Psalm 90:1–17

#### A. *The Eternal God Is Our Dwelling Place* (90:1–2)

[5.5]

90:1	A prayer / of Moses the man of God //	<u>  17  2_</u>	<u>  4  4  0</u>
		89:52–90:1a	<b>17</b> 13 4
	O Lord / a dwelling place you <sup>a</sup> are to us /	21 2	5 5 0
	from generation to generation //	<u>  7  1_</u>	<u>  2  2  0</u>
		89:49–90:1	<b>51 34 17</b>
90:2	Before the mountains were born /	12 1	3 3 0
	or you brought forth the earth / <sup>a</sup> and the world //	13 2	3 3 0
	yea, from everlasting to everlasting / you are God //	<u> 18  2</u>	<u>  5  0  5</u>
		90:1–2	22 <b>17</b> 5

#### B. *Humans are Temporal: Formed from Dust, They Return to Dust* (90:3–4)

[4.5]

90:3	You turn human beings / back to dust //	11 2	4 4 0
	and you say / “Return, sons of Adam” //	<u> 15  2_</u>	<u>  4  0  4</u>
		89:53–90:3	35 <b>26</b> 9
90:4	For a thousand years /	<u>  8  1_</u>	<u>  3  3  0</u>
		89:49–90:4	73 47 <b>26</b>
	In your eyes / are but as yesterday <sup>a</sup> when it is passed //	18 3	5 5 0
	and as a watch in the night //	<u> 10  1</u>	<u>  2  0  2</u>
		89:53–90:4	45 <b>34</b> 11

#### C. *Humans Are as Frail as the Grass that Grows and Withers* (90:5–6)

[4.4]

90:5	You sweep them away / to their sleep //	<u> 11  2_</u>	<u>  3  3  0</u>
			<b>32</b> 21 11
	In the morning / they are like the grass that grows //	<u> 13  2</u>	<u>  3  0  3</u>
		90:1–5	<b>46 32</b> 14
90:6	In the morning / it buds and it grows //	<u> 13  2_</u>	<u>  3  3  0</u>
		89:51–90:6a	71 48 <b>23</b>
	Come evening / it is cut down and withers //	<u> 14  2</u>	<u>  3  0  3</u>
		90:4–6	<b>23</b> 14 9

**D. We Are Consumed by Your Anger (90:7–8)**

[4.4]

90:7	For we are consumed / <sup>a</sup> by your anger //	12	2	3	3	0
	And in your wrath / <sup>b</sup> we are terrified //	<u>14</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
		90:5–7		<b>17</b>	9	8
90:8	You set our waywardness / <sup>a</sup> before you //	<u>16</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
		89:52–90:8a		<b>73</b>	50	<b>23</b>
	Our hidden (sins) / in the light of your face //	<u>15</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		90:6–8		<b>17</b>	9	8

**E. The Days of Our Years Are Fleeting and Limited (90:9–10b)**

[4.4]

90:9	So all our days / pass by in your fury //	19	2	5	5	0
	<span style="border: 1px solid black; padding: 2px;">we consume our years</span> / <sup>a</sup> like those who sigh //	<u>16</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		90:6–9		<b>26</b>	14	12
90:10	The days of our years / <sup>a</sup> are thus seventy years /	20	2	5	5	0
	or by extreme vigor / eighty years /	<u>16</u>	<u>2</u>	<u>4</u>	<u>4</u>	<u>0</u>
		90:8–10a		<b>24</b>	<b>17</b>	7

**F. Our Toil Ends and We Fly Away—the Power of God’s Anger (90:10c–11)**

[4.4]

	But their span / is toil and trouble //	<u>15</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
		90:9–10c		<b>21</b>	<b>17</b>	4
	It is soon gone / and we fly away //	<u>13</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		90:9–10		<b>25</b>	<b>17</b>	8
90:11	Who can know / the power of your anger //	12	2	4	4	0
	And in the fear of you / your fury //	<u>13</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
		90:2–11		<b>84</b>	<b>51</b>	33

**G. Return, O YHWH, and Have Pity on Your Servants (90:12–13)**

[4.4]

90:12	To count our days / causes us to know //	14	2	4	4	0
	that we may obtain / a mind of wisdom //	<u>10</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		90:6–12		<b>55</b>	<b>34</b>	21
90:13	Return, O YHWH / How long? //	13	2	4	4	0
	and have pity / on your servants //	<u>13</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		90:8–13		<b>51</b>	32	19

H. **Give Us Joy to Match the Days of Our Affliction** (90:14–15) [5.4]

90:14	Satisfy us in the morning / <sup>a</sup> with your covenant-love //	12 2	3 3 0
	and we will sing aloud / <sup>b</sup> and have joy / all our days //	<u>20 3</u>	<u>4 0 4</u>
		90:9–14	<b>52 32 20</b>
90:15	Give us joy / as many days as you have afflicted us //	17 2	3 3 0
	(as many) years / as we have seen evil //	<u>13 2</u>	<u>3 0 3</u>
		90:9–15	<b>58 35 23</b>

I. **Reveal Your Works and Establish the Work of Our Hands** (90:16–17) [5.5]

90:16	Reveal to your servants your works //	16 1	4 4 0
	and your splendor / be over their children //	<u>11 2</u>	<u>3 0 3</u>
		90:12–16	<b>34 18 16</b>
90:17	Let it be <sup>a</sup> the approval of the Lord our God / upon us //	<u>25 2</u>	<u>4 4 0</u>
		90:15–17a	<b>17 11 6</b>
	[And] <sup>b</sup> the work of our hands / establish / <sup>c</sup> upon us //	<u>21 3</u>	<u>4 4 0</u>
		90:12–17b	<b>42 26 16</b>
	Yea, the work of our hands / establish it //	<u>19 2</u>	<u>3 0 3</u>
		90:12–17	<b>45 26 19</b>
		90:1–17	<b>140 88 52</b>

Scansion in Accentual Stress Units: (5.5).(4.5).(4.4) . (4.4).(4.4).(4.4) . (4.4).(5.4).(5.5)  
 (10+9+8) + (8+8+8) + (8+9+10) = 27 + 24 + 27 = 78  
 or: **51 // 51**

Concentric Compositional Formula: 140 = 70 + 0 + 70 [word count—with heading]

**Notes:**

- 90:1<sup>a</sup> Reading *dəḥî* in BHS as conjunctive.
- 90:2<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* together with *gaʿya* (= *meteg*) in BHS as disjunctive.
- 90:4<sup>a</sup> Reading *dəḥî* in BHS as conjunctive.
- 90:7<sup>a</sup> Reading *merka* preceded immediately by *gaʿya* (= *meteg*) in BHS as disjunctive.
- 90:7<sup>b</sup> Reading *merka* preceded immediately by *gaʿya* (= *meteg*) in BHS as disjunctive.
- 90:8<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.
- 90:9<sup>a</sup> Reading the disjunctive *rəbîaʿ mūgrāš* with Letteris; BHS has *munaḥ*.
- 90:10<sup>a</sup> Reading the disjunctive *azla legarmeh* with Letteris; BHS has *merka*.
- 90:14<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.
- 90:14<sup>b</sup> Reading *merka* preceded immediately by *gaʿya* (= *meteg*) in BHS as disjunctive.
- 90:17<sup>a</sup> Reading *məhuppak ləḡarmeh* in BHS as conjunctive.
- 90:17<sup>b</sup> Omitting the *waw*-conjunction here as dittography to improve balance in mora-count.
- 90:17<sup>c</sup> Reading the *munaḥ* preceded immediately by *gaʿya* (= *meteg*) in Letteris as disjunctive; BHS omits *gaʿya* (= *meteg*).

## Summary of the Logoprosodic Analysis

1. Psalm 90 has seven strophes: 90:1–2, 3–5, 6–7, 8–10, 11–12, 13–15 and 16–17.

A	90:1–2	2 balanced triads:	$[17 + 21 + 7] + [12 + 13 + 18]$	= 45 + 43	morae
B	90:3–4	2 balanced dyads + pivot:	$[11 + 15] + 8 + [18 + 10]$	= 26 + 8 + 28	morae
C	90:5–6	balanced dyad:	$[11 + 13]$	= 11 + 13	morae
D	90:7–8	2 balanced dyads:	$[13 + 14] + [12 + 14]$	= 27 + 26	morae

X	90: 9–10a	2 balanced dyads:	$[19 + 16] + [20 + 16]$	= 35 + 36	morae
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D	90:10cd	balanced dyad:	$[15 + 13]$	= 15 + 13	morae
	90:11	balanced dyad:	$[12 + 13]$	= 12 + 13	morae
C	90:12–13	2 balanced dyads:	$[14 + 10] + [13 + 13]$	= 24 + 26	morae
B	90:14–15	2 balanced dyads:	$[12 + 20] + [17 + 13]$	= 32 + 30	morae
A	90:16–17a	balanced dyad:	$[(16 + 11) + 25]$	= 26 + 25	morae
	90:17b	balanced dyad:	$[21 + 19]$	= 21 + 19	morae

- The first strophe (90:1–2) is a single part arranged in three subdivisions on the basis of word-count: 90:1a, 1bc and 2.
  - 89:49–90:1 **51** = **34** + **17** [compositional formula]
  - 90:1–2 **17** words before *atnach*
- The second strophe (90:3–4) is a single part arranged in three subdivisions on the basis of word-count: 90:3 4a and 4bc.
  - 89:53–90:3 **26** words before *atnach*
  - 89:53–90:4 **34** (= **17** x 2) words before *atnach*
- The third strophe (90:5–6) has two parts arranged in four subdivisions on the basis of word-count: 90:5a, 5b, 6a and 6b.
  - 90:1–5 **46** (= 2 x **23**) words and **32** (=  $2 \times 2 \times 2 \times 2 \times 2 = 2^5$ ) words before *atnach*
  - 90:4–6 **23** words
- The fourth strophe (90:7–8) has two parts arranged in four subdivisions on the basis of word-count: 90:7a, 7b, 8a and 8b.
  - 90:5–7 **17** words
  - 90:4–7 **17** words before *atnach*
  - 90:6–8 **17** words
  - 90:5–8 **23** words
  - 90:4–8 **34** (= 2x17) words a
- The fifth strophe (90:9–10b) is a single part arranged in two subdivisions on the basis of word-count: 90: 9 and 10ab.
  - 90:6–9 **26** words
  - 90:5–9 **32** (=  $2 \times 2 \times 2 \times 2 \times 2 = 2^5$ ) words and **17** words before *atnach*

7. The sixth strophe (90:10c–11) has two parts arranged in four subdivisions on the basis of word-count: 90: 10c, 10d, 11a and 11b.
  - 90:9-10     **17** words before *atnach*
  - 90:7–10     **23** words before and **13** words after *atnach*
  - 90:6–10     **26** words before *atnach*
  - 90:3–10     **26** words after *atnach*
  
8. The seventh strophe (90:12–13) is a single part arranged in two subdivisions on the basis of word-count: 90:12 and 13.
  - 90:6–12     **34** (= 2 x 17) words before *atnach*
  - 90:8–13     **51** (= 3x17) words
  - 90:3–13     **34** (= 2x17) words after *atnach*
  
9. The eighth strophe (90:14–15) is a single part arranged in two subdivisions on the basis of word-count: 90:14 and 15.
  - 90:9–14     **52** (=2x2x13) words and **32** (= 2x2x2x2x2 = 2<sup>5</sup>) words before *atnach*
  - 90:8–14     **23** words after *atnach*
  - 90:4–14     **86 = 52 + 34** [compositional formula]
  - 90:19–15    **23** words after *atnach*
  - 90:8–15     **64** (= 2x2x2x2x2x2 = 2<sup>6</sup>) words and **26** words after *atnach*
  
10. The ninth strophe (90:16–17) has two parts, which are arranged in four subdivisions on the basis of word-count: 90:16, 17a, 17b and 17c.
  - 90:9–16     **26** words after *atnach*
  - 90:12–17    **26** words before *atnach*
  - 90:8–17     **32** (= 2x2x2x2x2 = 2<sup>5</sup>) words after *atnach*

## Observations

1. The 9 strophes of Psalm 90 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds, as follows:

### ***Menorah Pattern: The Days of Our Years: A Song of Moses (Psalm 90:1–17)***

A	The eternal God is our dwelling place	[5.5]	90:1–2
B	Human beings are as temporal as grass that grows and withers	[9.8]	90:3–6
C	We are consumed by your anger because of our sins	[4.4]	90:7–8
X	<b>The days of our years are fleeting and limited</b>	[4.4]	90:9–10
C'	When our toil ends, we fly away—the power of God's anger	[4.4]	90:10c–11
B'	Satisfy us with your covenant-love and give us days of joy	[9.8]	90:12–15
A'	Reveal your works and establish the work of our hands	[5.5]	90:16–17

2. In terms of the **140** words (including the 4-word heading) in Psalm 90, the **arithmological center** falls between the word כָּלֵינוּ שְׁנֵינוּ (“we consume our years”) in 90:9b. The initial **concentric compositional formula** is:

$$140 = 70 + 0 + 70 \quad \text{[word count—with heading]}$$

$$\text{or: } 70 // 70 \quad \text{[word count—with “pivot” included in each half]}$$

$$\{70 = 2 \times 5 \times 7\}$$

If these two words are taken as a **meaningful center**, the **concentric compositional formula** becomes:

$$140 = 69 + 2 + 69 \quad \text{[word count—with heading]}$$

$$\text{or: } 71 // 71 \quad \text{[word count—with “pivot” included in each half]}$$

$$\{69 = 23 \times 3 \text{ and } 140 = 2 \times 2 \times 5 \times 7\}$$

Another candidate for the **meaningful center** is found by enlarging the center to include five words on either side of the **arithmological center**, as follows:

כל ימינו פנו בעברתך	All our days pass by in your fury;
כמו הגה <span style="border: 1px solid black; padding: 2px;">כלינו שנינו</span>	We consume our years like those who sigh,
ימי שנתינו	(all) the days of our years.

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

$$140 = 65 + 10 + 65 \quad \text{[word count—with heading]}$$

$$\text{or: } 75 // 75 \quad \text{[word count—with “pivot” included in each half]}$$

$$\{65 = 13 \times 5 \text{ and } 75 = 3 \times 5 \times 5\}$$

Another candidate for the **meaningful center** is found by enlarging the center to include fifteen words on either side of the **arithmological center**, as follows:

באפק ובחמתך נבהלנו	In your anger and in your wrath we are terrified;
שת עונתינו לנגדך	You set our waywardness before you;
עלמנו למאור פניך	Our hidden sins in the light of your face.
כי כל ימינו פנו בעברתך	For all our days pass by in your fury;
כמו הגה <span style="border: 1px solid black; padding: 2px;">כלינו שנינו</span>	We consume our years like those who sigh.
ימי שנתינו בהם שבעים שנה	The days of our years are thus seventy years,
ואם בגבורת שמונים שנה	Or by extreme vigor eighty years;
ורחבם עמל ואון	But their span is toil and trouble.

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

$$140 = 55 + 30 + 55 \quad \text{[word count—with heading]}$$

$$\text{or: } 85 // 85 \quad \text{[word count—with “pivot” included in each half]}$$

$$\{85 = 17 \times 5 \text{ and } 55 = 23 + 32\}$$

In this instance, however, there does not appear to be any use of the primary sacred numbers—the divine-name numbers **17** and **26** and the *kabod*-numbers **23** and **32**. This suggests that the **meaningful center** is the two words **כְּלִינוּ שְׁנִינוּ** (“we consume our years”).

3. The 22-word “nested framework” (with the 11-word framework underlined) reads as follows:

- |    |   |   |
|----|---|---|
| 1  | תפלה למשה איש־האלהים<br>אדני מעון<br>חיית לנו בדר ודר       | A prayer of Moses the man of God<br>O Lord, you are our dwelling place<br>from generation to generation   |
| 2  | יהוה אלהי ישועתי<br>יום־צאתי בלילה נגדך<br>תבוא לפניך תפלתי | Before the mountains were born<br>Or you brought forth the earth and the world<br>Yea, from everlasting to everlasting you are God.                                 |
|    | נשאתי אמיך אפונה  | (As many) years as we have seen evil  |
| 16 | עלי עברו חרוניך<br>בעותיך צמתותני                           | Reveal to your servant your works<br>And your splendor be over their children.  |
| 17 | הקיפו עלי יחד<br>הרחקת ממני אהב ורע<br>מידעי מחשך           | Let it be <u>the approval of the Lord our God upon us</u><br><u>And the work of our hands establish upon us.</u><br><u>Yea, the work of our hands establish it.</u> |

4. Summary of the concentric compositional formulae:

$$140 = 65 + 10 + 65 \quad \text{or: } 75 // 75$$

$$140 = 55 + 30 + 55 \quad \text{or: } \mathbf{85 // 85}$$

{with others in between}

$$140 = 22 + 96 + 22 \quad \text{or: } 118 // 118$$

$$140 = 11 + 118 + 11 \quad \text{or: } 129 // 129$$

$$\mathbf{78} = 27 + 24 + 27 \quad \text{or: } \mathbf{51 // 51} \quad \text{syntactic accentual-stress units}$$

$$\{51 = 17 \times 3\}$$

$$40 = 14 + 12 + 14 \quad \text{or: } \mathbf{26 // 26} \quad \text{briques (primary accentual-stress units)}$$

5. In the prosodic structure of Psalm 90, the basic building blocks in each poetic verset are the **briques** (primary SAS 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*.

- **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 90 has 40 **briques** (primary SAS units), 35 of which are marked by: *soph pasuq* (17 times, at the end of each verse), *atnach* (16 times, in each verse except v. 1), and *ole weyored* (2 times, in vv. 1 and 17). The five additional **briques** are marked with *rəḥîa*<sup>c</sup> (3 times, in vv. 2, 4 and 10), *rəḥîa*<sup>c</sup> *muḡraš* (v. 14), and *pazer* preceded immediately by *galgal* (v. 10). Note the unusual length and complexity of verse 10, which constitutes two **versets**.

6. The prosodic structure of Psalm 90, in terms of its **primary syntactic accentual stress units (briques)**, may be displayed as follows [^ represents *atnach*; : represents *soph pasuq*; † represents *ole weyored*, and † represents all other accent markers]:

I	<p>A <sup>1</sup> <i>təpīllāh ləmōšeh ʔš hāʔəlōhīm</i> †  <i>ʔādōnay māʕōn ʔattāh hāyīta lānū bəḏōr wādōr</i> :</p> <p><sup>2</sup> <i>bəṭerem hārīm yullādū</i> † <i>wattəḥōləl ʔereš wəṭēbəl</i> ^  <i>ūmēʕōlām ʕaq ʕōlām ʔattāh ʔəl</i> :</p>	<p><sup>3</sup> <i>tāšēḥ ʔənōš ʕaq dakkā</i> ^ <i>wattōʔmer šūḥū ḥənē ʔādām</i> :</p> <p><sup>4</sup> <i>kī ʔelep šānīm ḥəʕénēka</i> † <i>kəyōm ʔetmōl kī yaʕāḇōr</i> ^  <i>wəʔāsmūrāh ḥallāylāh</i> :</p>
C	<p><sup>5</sup> <i>zəramtām šēnāh yihyū</i> ^ <i>babbōqer keḥāšîr yaḥālōp</i> :</p> <p><sup>6</sup> <i>babbōqer yāšîš wəḥālāp</i> ^ <i>lāʕereḥ yəmələl wəyāḇēš</i> :</p>	<p><sup>7</sup> <i>kī kālīnū ḥəʔappeka</i> ^ <i>ūḥəḥmātəka niḥḥālənū</i> :</p> <p><sup>8</sup> <i>šatta ʕāwōnōtēnū ləneḡdeka</i> ^ <i>ʕālūmēnū limʔōr pānēka</i> :</p>
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X	<p><sup>9</sup> <i>kī kol yāmēnū pānū ḥəʕebrāteka</i> ^ <span style="border: 1px solid black; padding: 2px;"><i>killīnū šānēnū</i></span> <i>kəmə heḡeh</i> :</p> <p><sup>10</sup> <i>yāmē šānōtēnū ḥāhem šīḇʕim šānāh</i> † <i>wəʔim biḡbūrōt šəmōnīm šānāh</i> †</p>	
D	<p><i>wərəḥəbām ʕāmāl wāʔāwen</i> ^ <i>kī ḡāz ḥîš wannāʕūpāh</i> :</p> <p><sup>11</sup> <i>mī yōdēa ʕōz ʔappeka</i> ^ <i>ūkəyirətəka ʕebrāteka</i> :</p>	
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- III C <sup>12</sup> *limnôt yāmênû kēn hôḏa* ^ *wənābî? ləḥab ḥokmāh :*  
<sup>13</sup> *šûbāh yhw̄h* *ʿad mātāy* ^ *wəhinnāḥēm ʿal ʿābādēka :*
- B <sup>14</sup> *šabbəʿenû ḥabōqer ḥasdeka* ^ *ûnəranənāh wənišməḥāh* †  
*bəkol yāmênû :*  
<sup>15</sup> *samməḥenû kîmôt ʿinnîṭānû* ^ *šənôt rāʾînû rāʿāh :*
- A <sup>16</sup> *yērāʾeh ʾel ʿābādēka pōʾoleka* ^ *wahādārəka ʿal benêhem :*  
<sup>17</sup> *wîhî nōʿam ʾādōnaṭ ʾēlōhênû ʿālênû* ‡  
*ûmaʿāšēh yādênû kōnənāh ʿālênû* ^ *wəšiqqātô libnê ḥānîm :*

7. The 40 **briques** (primary SAS units) are distributed in seven strophes in Psalm 90 as follows: 40 = (5 + 5 + 4) + (4 + 4 + 4) + (4 + 5 + 5) = 14 + 12 + 14; or **26 // 26** with the extended central pivot included in each half.

The **arithmological center** of Psalm 90 falls between the words *killînû šānênû* (“we consume our years”) in the second half of v. 9, with **70** words on either side. Psalm 90 has 78 SAS units, 40 **briques** (primary SAS units), 18 **versets**, 7 **strophes**, and 5 **cantos**. The **arithmological center** in v. 9 is in the middle **canto**, the middle **strophe**, the middle two **versets**, the middle two **briques**, and the middle four SAS units.

8. The **compositional formula** for Psalm 90 as a whole is: (35 = 22 + 13) x 2<sup>2</sup>

$$90:1-17 \quad 140 (2^2 \times 5 \times 7) = 88 (2^3 \times 11) + 52 (2^2 \times 13) \text{ word-count}$$

9. Terrien finds six strophes in Psalm 90, which are framed by a “Prelude” (vv. 1–2) and a “Postlude” (vv. 16–17) (*The Psalms: Strophic Structure and Theological Commentary* [Eerdmans, 2003], pp. 640–46). Van der Lugt and Labuschagne find 8 strophes; and Fokkelman has 9 strophes. The analysis presented here, which is based on the balance in mora-count and the concentric pattern in the distribution of SAS units, indicates that there are 9 strophes arranged concentrically in three cantos (90:1–6, 7–11 and 12–17).

Christensen	Terrien	Van der Lugt/Labuschagne	Fokkelman
I A 90:1–2	Prelude (vv. 1–2)	I 1 90:1–2	1 90:1–2
B 90:3–4	I 1 90:3–4	2 90:3–4	2 90:3–4
C 90:5–6	2 90:5–6	3 90:5–6	3 90:5–6
II D 90:7–8	II 3 90:7–8	II 4 90:7–8	4 90:7–8
<span style="border: 1px solid black; padding: 2px;">X 90:9–10b</span>	4 90:9–10	5 90:9–10	5 90:9–10
D' 90:10c–11			
III C' 90:12–13	III 5 90:11–12	6 90:11–12	6 90:11–12
B' 90:14–15	6 90:13–15	III 7 90:13–15	7 90:13–14
A' 90:16–17	Postlude (vv.16–17)	8 90:16–17	8 90:15–16
			9 90:17

10. The evidence from the logoprosodic analysis supports the inclusion of the four-word heading as an integral part of Psalm 90 at the point of the numerical composition of this text, as shown in the following list of significant compositional numbers at the boundaries of the verses counting from the beginning:

90:1–2	<b>17</b>	words before <i>atnach</i>
90:1–5	<b>46</b>	(= <b>23</b> x 2) words and <b>32</b> words before <i>atnach</i>
90:1–6	<b>52</b>	(= <b>26</b> x 2) words and <b>17</b> words before <i>atnach</i>
90:1–8	<b>64</b>	(= <b>32</b> x 2) words before and <b>23</b> words after <i>atnach</i>
90:1–9	<b>46</b>	(= <b>23</b> x 2) words before <i>atnach</i>
90:1–12	<b>102</b>	(= <b>17</b> x 6) words
90:1–14	<b>43</b>	[= <b>17</b> + <b>26</b> ] words after <i>atnach</i>
90:1–15	<b>46</b>	(= <b>23</b> x 2) words after <i>atnach</i>
90:1–16	<b>49</b>	[= <b>17</b> + <b>32</b> = <b>23</b> + <b>26</b> ] words after <i>atnach</i>
90:1–17	<b>52</b>	(= <b>26</b> x 2) words after <i>atnach</i>

It is not possible to utilize one of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of verse 2, which leaves sixteen possible boundaries to work with. In 8 out of 16 of these boundaries (or 50% of the time) a multiple of one of these four compositional numbers is present. If the numbers **43** and **49** are included as well the percentage increases to more than 62%. This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 90 including the 4-word heading for all of these numbers disappear if these words are not considered to be an integral part of the psalm at the point of its numerical composition.

11. Determining the details of the musical and literary structures of Psalm 90 as a whole calls for input on the part of others in the BIBAL Forum, 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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