

CHAPTER THREE: FULFILLING THE METRICAL CONTRACT, I

*Lines of good poetry are apt to be a little irregular ...
The singsong poem is a dull poem.*¹

*Most emphatically the Psalms must be read ... as
lyrics, with all the licenses and the formalities.*²

*So now we're all happy, because the convention has
been used, observed, noted, anticipated, and fulfilled.*³

3.1. The fundamental problem now facing us can be simply stated.

3.1.1. If the metrical contracts reviewed in ch. 2 declare a line of four TH syllabic feet, how can any line of three feet or even five feet possibly instantiate this same metre and fulfill the metrical contract?⁴ How do we consistently find exactly four feet throughout Ps 111-112? What is the nature of the metrical dark materials?

3.1.2. This chapter continues the march from discovery to justification (§2.1.2, n. 4). It considers all and only those lines that are *unambiguously* isolated by the acrostic principle. There is a variety of acrostic schemes, but only in Pss 111 and 112 do lineation and the acrostic scheme exactly coincide. Thus, the initial dataset is just forty-four lines. We have already dealt with their metrical contracts in §2.4.5.

3.1.3. In the first instance, the scope is limited to just the twenty-two lines of Ps 111 (§3.2). Providentially, there are no text-critical difficulties in this psalm. The inductive analysis is then extended to Ps 112 (§3.3). With a working hypothesis in hand, we are prepared to tackle the scores of lines that are isolated by other means. That will be burden of ch. 4.

3.2. Ps 111

3.2.1. In Ps 111, there are two major classes of lines. In one major class, there are *four feet* per line. Within this first class, there are four lines with four phonological words ω (6a, 6b, 7a, 10a), six with three ω (1a, 3b, 4a, 5a, 10b, 10c), and even one with two ω (7b). This yields an abysmal $11/22 = 50\%$ regularity for the most regular octosyllabic poem. In the second major class, there are *three feet* per line. As we will see, within this second class there are several distinctions.

¹ Oliver (1994: 44).

² Lewis (1958: 10).

³ Foster (2003: xiv).

⁴ DeCaen (2009) argues that the range of three to four TH feet is naturally explained in Ps 111 at the level of the TH phonological phrase as reflected in the cantillation.

3.2.2. In asking what must be true to regularize the eleven lines with only three feet, it only stands to reason that an anapest is somewhere and somehow hiding a secondary metrical foot. There are three lines with three feet and only one anapest. They are listed in (1)-(3). Note that the rhythm in (1) and (3) is somewhat at variance with (2).

(1) הוֹדוּ וְהַגְדוּר פְּעֻלּוֹ
 ‘His work is honourable and glorious’ (Ps 111:3a)
ho:ð-vəho:ðs:r^s p^hə:ʕóló:
 *) * * *) * *)

(2) פְּדוּתוֹ שִׁלְחַת לְעַמּוֹ
 ‘He sent redemption unto his people’ (Ps 111:9a)
 p^haðú:θ ʕó:lá:h laʕammó:
 * *) * *) * * *)

(3) קְדוֹשׁ וְנֹרֵא שְׁמוֹ
 ‘holy and reverend is his name’ (Ps 111:9c)
 qə:ðó:f vano:ró: ʕamó:
 * *) * * *) * *)

3.2.3. Ps 111:3a in (1) attracts immediate attention with its meagre six syllables. This line of less than seven syllables is the crux: there is no possibility of a strict metre. The anapest must be broken up. The necessary metrical foot is marked with a right square bracket in (4) to contrast with the TH syllabic feet. Note that the string *)*) is the fundamental diagnostic of the Type B loose iambic metre.

(4) **ho:ð-vəho:ðs:r^s** p^hə:ʕóló:
 *) *] * *) * *)

3.2.3.1. Many will immediately cry foul at placing so much metrical weight on the TH schwa syllable [və]. One obvious response is to insist that it does not matter how the syllable was pronounced by the poet, only that it ‘counts’ metrically, that it ‘projects’ an asterisk. Nevertheless, we do seem forced to count the schwa as a ‘full’ metrical syllable and to depart ever so slightly from TH phonology in this respect.

3.2.3.2. A second response is to point out that the metrical weight is definitely *not* falling on the schwa [və] but rather on the lexically heavy syllable /**ho:d**/ [**ho:ð**]. For clarity, I will continue to mark TH heavy syllables in **bold**. This fundamental point is subtle, but can be readily clarified if we move to the temporal/musical notation in (5) that explicitly encodes TIME SPAN. The heavy syllable [**ho:ð**] does indeed carry two beats in this analysis, the schwa only one.

(5) | ♪ ♪ ♪ | ♪ ♪ ♪
ho:ð- və hə: ðs:r^s p^hə:ʕó ló:
 *) *] * *) * *)

3.2.4. Notice now that the same analysis accounts for the line in (3), scanned in (6).

(6)

♪		♪	♪	♪		♪	♪	♪
qo:		ðó:f	va	no:		ró:	fa	mó:
*		*)	*]	*		*)	*	*)

3.2.5. The same analysis extends to Ps 111:9a in (7), if somewhat awkwardly. We are forced to consider the METRICAL INVERSION of [ʃo:lá:h] cutting against the prosodic grain. Inversion is henceforth indicated by *italics>*. This immediately moves us far away from any ‘accentual’ metre. What all three lines have in common is the heavy syllable bearing the same temporal weight in the same location. Crucially, the analysis is drawing a contrast between heavy [**ðú:θ**] and light [lá:h].

(7)

♪		♪	♪	♪		♪	♪	♪
p ^h a		ðú:θ	<i>ʃo:</i>	<i>lá:h</i>		la	ʃam	mó:
*		*)	*]	*		*]	*	*)

3.2.6. The analysis naturally extends to four more lines in (8)-(11) for a grand total of seven.

(8) :יְשָׁרִים וְעֹדֵה:
‘in the assembly of the upright, and in the congregation’ (Ps 111:1b)

♪		♪	♪	♪		♪	♪	♪
ba		só:ð	ja	ʃo:		rí:m	ve ʃe:	ðó:

(9) :חַנּוּן וְרַחוּם יְהוָה:
‘the LORD is gracious and full of compassion’ (Ps 111:4b)

♪		♪	♪	♪		♪	♪	♪
han		nú:n	va	ra:		hú:m	ʔa ðo:	nó:j

(10) :יִזְכָּר לְעוֹלָם בְּרִיתוֹ:
‘he will ever be mindful of his covenant’ (Ps 111:5b)

♪		♪	♪	♪		♪	♪	♪
jiz		kó:r	lo	ʃo:		ló:m	ba ri:	θó:

(11) :צִוָּה לְעוֹלָם בְּרִיתוֹ:
‘he hath commanded his covenant for ever’ (Ps 111:9b)

♪		♪	♪	♪		♪	♪	♪
s ^ʕ iv		vò:-	lo	ʃo:		ló:m	ba ri:	θó:

Notice that there is a distinct rhythm coming into focus. In this respect, note the repetition of the phrase [loʃo:ló:m bari:θó:] in (10) and (11). Recycling a phrase in the same

position suggests that the phrase is ideally metrical in that position. Compare the recycled [ʃo:mé:ðeθ lo:ʃá:ð] ‘endureth for ever’ in lines 3b and 10c. Finally, note the light syllables [kó:r] in (9) and [vó:] in (10) are bearing two beats, raising the pressing question as to what kind of syllables can align with what.

3.2.7. The other four three-foot lines apparently march to a different drummer, presenting two anapests. In other words, the four lines are offering two competing scansion. To see this, consider first these four lines in (12)-(15) with their identical TH rhythm.

- (12) גְּדֹלִים מַעֲשֵׂי יְהוָה
 ‘The works of the LORD are great’ (Ps 111:2a)
 gaðo:**lí:m** ma:ʃasé: ʔaðo:**nó:j**
 * * *) * *) * * *)
- (13) דָּרוּשִׁים לְכָל־תְּפִצִּיקָם:
 ‘sought out of all them that have pleasure therein’ (Ps 111:2b)
 daru:**ʃí:m** laχol-ħefs^se:**hé:m**
 * * *) * *) * * *)
- (14) סְמוּכִים לְעַד לְעוֹלָם
 ‘They stand fast for ever and ever’ (Ps 111:8a)
 samu:**χí:m** lo:ʃá:ð loʃo:**ló:m**
 * * *) * *) * * *)
- (15) עֲשׂוּיִם בְּאֵמֶת וּבִישָׁר:
 ‘and are done in truth and uprightness’ (Ps 111:8b)
 ʃasu:**jí:m** bε:ʔε**mé:θ** vijɔ:**ʃó:r**
 * * *) * *) * * *)

3.2.8. Next, consider the competing scansions of (15) in (16). In the second bar in (16a), we find the second half of the dominant rhythm with the final anapest. In the first bar in (16b), we also find the first half of the rhythm with the heavy syllable bearing two beats. How do we decide between the two?

- (16) (a) | ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 ʃa su: **jí:m** bε: ʔε **mé:θ** vi jɔ: **ʃó:r**
- (b) ♩ | ♩ ♩ ♩ | ♩ ♩ ♩
 ʃa su: **jí:m** bε: ʔε **mé:θ** vi jɔ: **ʃó:r**

3.2.9. Let us switch when required from temporal/musical notation that only registers the isometric time-span to a more abstract METRICAL GRID that also registers RELATIVE METRICAL PROMINENCE. The conventional metrical grid in Generative Metrics is given in (17).

3.3. Ps 112

3.3.1. The rhythms of Ps 112 are somewhat more complex and present new difficulties. There are five lines of four TH feet with four TH words ω (2a, 4a, 6b, 7b, 8a), seven with three ω (1b, 3b, 5a, 8b, 9a, 9b, 9c), and one with two ω (6a). Again there is an initial dismal regularity of $12/22 = 55\%$. Note that in Ps 112, there are four lines with *five* TH feet: 4a, 7a, and 7b; and the metrical contract itself 1a.

3.3.2. The line Ps 112:3a in (20) is unique among all forty-four lines with three TH feet. It aligns naturally if the TH segolate [ʕó:serʕ] is in fact read as bisyllabic. The schwa [ba] can pick up a metrical beat. This adds to the evidence supporting the TH bisyllabic reading.

(20) הוֹן וְעֵשֶׂר בְּבֵיתוֹ
 ‘Wealth and riches shall be in his house’ (Ps 112:3a)
 ho:n-vo:ʕó:serʕ bave:θó:
 *) * *) * *] * *)

3.3.3. The two lines in (21) and (22) easily scan in keeping with the rhythm observed in Ps 111. To simplify, the musical notation is preferred when only the relative time-span is at issue.

(21) דֹר יְשָרִים יְבָרַךְ:
 ‘the generation of the upright shall be blessed’ (Ps 112:2b)

dó:rʕ ja ʕó: rí:m ja vo: ró:ʕ

(22) חֲנוּן וְרַחוּם וְצַדִּיק:
 ‘he is gracious, and full of compassion’ (Ps 112:4b)

han nú:n va ra: hú:m va sʕad dí:q

3.3.4. The the recycling of [ħannú:n vara:hú:m] ‘he is gracious, and full of compassion’ in 111:4b in (9) repeated in (23) and again in 112:4b in (22) repeated in (24) is worthy of careful consideration.

(23) (Ps 111:4b)

(24) (Ps 112:4b)

Once more, the inference is that this recurring rhythm and phrasing is optimally metrical in this position. It is then of great interest that this metrical rhythm and phrasing of [ħannú:n] in initial position is recycled elsewhere throughout the database, setting up metrical equivalences of great import. Ps 116:5a is adduced in (25) as particularly interesting in this respect.

(25) (Ps 116:5a)

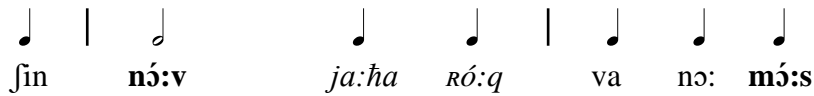
Such minimal contrasts support the TH trisyllabic reading of the divine name [ʔaðo:nó:j] in at least *some* poems. Further, the suggestion bolsters the trisyllabic analysis in (19).

3.3.5. Another three lines in (26)-(28) scan awkwardly, inducing a metrical inversion that was already proposed for Ps 111:9a in (7) and again for Ps 111:2b in (19). Again the *italics* marks the mismatch between prosodic stress and metrical prominence. Crucially, in all five cases of inversion, the lexically tonic syllable is light.

(26) (Ps 112:8a)

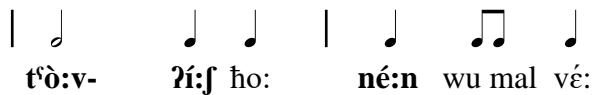
(27) (Ps 112:10a)

- (28) שָׁנִיו יִתְרַק וְנָמַס
 ‘he shall gnash with his teeth, and melt away’ (Ps 112:10b)

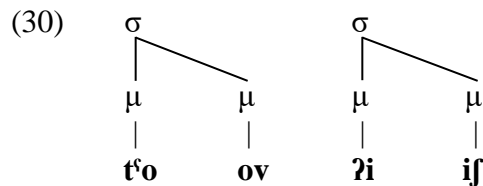


3.3.6. Line 112:5a in (29) is unique in bringing two TH heavy syllables together.

- (29) טוֹב-אִישׁ חוֹנֵן וּמְלֹוֹה
 ‘A good man sheweth favour, and lendeth’ (Ps 112:5a)



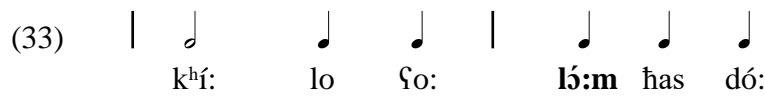
The vital point to understand here is that TH heavy syllables *never* prosodically clash and so never trigger stress retraction. The situation can be diagrammed in (30). The recurring question will be how such a string of back-to-back heavy syllables (two moras each) can be properly aligned with the metrical grid.



3.3.7. Next we come to the line in (31) with presumably the same metrical scansion yet involving the ubiquitous clitic [k^hi:] ‘for, because’. This is not a trivial example since the most important biblical refrain in (32) recycles the phrasing and rhythm of [k^hi: loʃo:ló:m]. In the present account, there is no way around scanning the refrain as in (33) with the familiar rhythm.

- (31) כִּי-לֹעָלָם לֹא-יִמּוֹט
 ‘Surely he shall not be moved for ever’ (Ps 112:6a)
 k^hi:-loʃo:ló:m lo:-jimmó:t^f
 *) * * *) * * *)

- (32) כִּי לְעוֹלָם חַסְדּוֹ:
 ‘for his mercy endureth for ever’ (Ps 136:1b, etc.)
 k^hi: loʃo:ló:m ħasdó:
 *) * * *) * *)



3.3.8. Many will object that a clitic such as [k^hi:] cannot support that initial metrical weight. But this objection misses a fundamental point worth emphasizing: it is not a clitic (morphology) that

is bearing the weight but the lexically long vowel (phonology) that is spanning two beats. We have already seen repeatedly the variable treatment of clitics by position, especially in the first part of ch. 2. It should not at all be surprising that such variability by position obtains in biblical poetry as well.

3.3.9. It is instructive nonetheless to look at the competing scansions of Ps 112:6a in (31). These can be aligned against the metrical grid as in (34). The underlining makes the time-span explicit.

(34) (a)

		x							x					
		x			x				x			x		
x		x		x		x		x		x		x		x
x	x	<u>x</u>	<u>x</u>	x	x	<u>x</u>	<u>x</u>	<u>x</u>	<u>x</u>	x	x	x	x	x
		↑		↑	↑	↑			↑		↑		↑	
		k ^h i:-		lo	ʕo:	ló:m			lo:-		jim		mó:t ^ʕ	

(b)

		x							x					
		x			x				x			x		
x		x		x		x		x		x		x		x
x	x	<u>x</u>	<u>x</u>	<u>x</u>	<u>x</u>	x	x	x	x	<u>x</u>	<u>x</u>	x	x	x
		↑				↑		↑		↑	↑	↑		
		k ^h i:-				lo		ʕo:		ló:m		lo:-	jim	mó:t ^ʕ

It appears that (34b) is optimal if optimality entails the alignment of strong with strong, prominent with prominent: here the heavy syllable [**ló:m**] is aligned with the stronger position S in (b) and not M in (a). Notice especially the variable treatment of the clitics [k^hi:] and [lo:]. It is important to see that [lo:] is still aligned with a beat (weak column of two x's).

3.3.10. There is an instructive competition in Ps 112:5b in (35). Examine the competing alignments in (36).

(35) יְכַלְכֵּל דְבָרָיו בְּמִשְׁפָּט:
 'he will guide his affairs with discretion' (Ps 112:5b)
 jaχalké:l davɔ:Ró:v bamifp^hó:t^ʕ
 * * *) * * *) * * *)

(36) (a)

		x							x					
		x			x				x			x		
x		x		x		x		x		x		x		x
x	x	x	x	<u>x</u>	<u>x</u>	x	x	x	x	x	x	x	x	x
		↑		↑		↑		↑		↑	↑	↑		
		ja		χal		k ^h é:l		da		vɔ:		Ró:v		ba mij p ^h ó:t ^ʕ

(b)

		X								X									
		X				X				X				X					
X		X		X		X		X		X		X		X		X		X	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
↑	↑	↑																	
ja	χal	k ^h é:l				da		vo:		Ṛó:v		ba	mif	Ṗ^hó:t^h					

In (36a), the three syllables [ja.χal.k^hé:l] are aligned each with its own beat. This comes at the price of misaligning the lexical stress assignment on [k^hé:l]. In contrast, in (36b) the syllable [χal] is pushed into an EW position in order to align the lexical stress with a downbeat. On balance, it seems optimal to align lexical stress with metrical prominence as in (36b). Moreover, (36b) is consistent with the observed rhythm elsewhere.

3.3.11. There are several ways to eliminate a TH schwa, thereby creating one surface syllable where before there were two lexical syllables. Let us call the general phenomenon TH SCHWA RESOLUTION. The proposal on the table is the ‘undoing’ of this resolution. It is simplest to do so consistently across the board while clearly understanding that there are several types thereof.

3.3.11.1. Consider then the line from Ps 111 in (37). The surface syllable [li:] begins as [laja]. Then compare the competing scansions in (38).

(37) לִירָאֵיוּ נָתַן לֵבָרָא
 ‘He hath given meat unto them that fear him’ (Ps 111:5a)
 t^hé:ref nɔ:θá:n li:re:**Ṛó:v**
 *) * * *) * * *)

(38) (a)

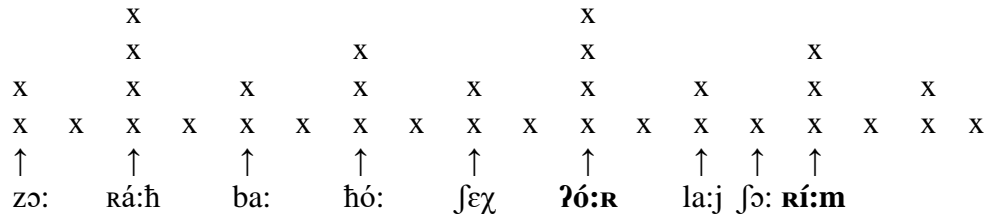
		X																		X
		X				X				X				X						X
X		X		X		X		X		X		X		X		X		X		X
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
		↑				↑				↑				↑						↑
		t ^h é:				ref				nɔ:				θá:n						li:
														re:						Ṛó:v

(b)

		X																		X
		X				X				X				X						X
X		X		X		X		X		X		X		X		X		X		X
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
		↑				↑	↑			↑				↑						↑
		t ^h é:				ref	nɔ:	θá:n		la				ja						re:
																				Ṛó:v

3.3.11.2. In (38a), there is the metrical inversion of [nɔ:θá:n] ‘he hath given’, whereas in (38b) the primary lexical stress is aligned with a downbeat M. We can reasonably suppose that aligning

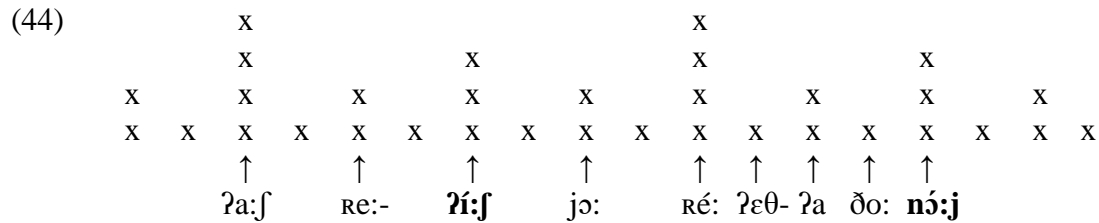
(b)



3.3.13.3. The important point in (42a) is that every syllable is still aligned with some column of *x*'s. Crucially, the heavy syllables [**ʔó:r**] and [**rí:m**] are both aligned with strong positions. Note in passing the felicitous alignment of the bisyllabic segolate [ḥó:ʃεχ]. It is worth emphasizing that in both (40) and (41), the paeon appears where the observed rhythm prefers an anapest and that the TH reading in (42b) does exactly correspond to the preferred rhythm. Crucially, in (42b) the secondary stress is now aligned with W, not EW. Once again, the question of how to count TH schwas obtrudes.

3.3.13.4. For those determined to retain the Tiberian reading with the prose particle [ʔεθ] in Ps 112:1a in (43), the alignment in (44) is now a possibility. Readers must decide on the felicity of the scansion in (44) as a 'metrical contract'. The object-marking preposition does appear to be incorrectly misaligned with the EW position.

(43) אֲשֶׁר־יִירָא אֱלֹהִים יִבְרַךְ אֱת־יְהוָה
 'Blessed is the man that feareth the LORD' (Ps 112:1a)
 ʔa:ʃre:-**ʔí:f** jɔ:ré: ʔεθ-ʔaðo:**nó:j**
 *) * *) * *) * * * *)



3.3.14. Ps 112:7a with its five TH prosodic feet in (45) is the crux in Ps 112. One of the two clitics must be metrically ‘demoted’: either the preposition [min] → [miʃ] ‘of’ in (46a) or the negative particle [lo:] ‘not’ in (46b).

(45) מִשְׂמוּעָה רָעָה לֹא יִירָא
 ‘He shall not be afraid of evil tidings’ (Ps 112:7a)
 miʃʃamu:ʃó: Ró:ʃó: ló: ji:Ró:
 *) * * *) * *) *) * *)

(46) (a)

		X								X									
		X				X				X				X					
X		X		X		X		X		X		X		X		X		X	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
↑	↑	↑		↑		↑		↑		↑		↑		↑		↑		↑	
<i>miʃ</i>	<i>fa</i>	<i>mu:</i>		<i>ʃó:</i>		<i>Ró:</i>		<i>ʃó:</i>		<i>ló:</i>		<i>ji:</i>		<i>Ró:</i>					

(b)

		X								X									
		X				X				X				X					
X		X		X		X		X		X		X		X		X		X	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
		↑		↑	↑	↑		↑		↑		↑	↑	↑					
		<i>miʃ</i>		<i>fa</i>	<i>mu:</i>	<i>ʃó:</i>		<i>Ró:</i>		<i>ʃó:</i>		<i>ló:</i>	<i>ji:</i>	<i>Ró:</i>					

The alignment in (46b) is clearly optimal with the alignment of primary and secondary stress. The moral here is that in competitions, there may be dueling clitics but there can only be one victor.

3.3.15. There are two lines which defy the analysis to this point: 9c in (47) and 10c in (48). Certainly, we can impose the observed rhythm and regularize them. This imposition results, however, in a decidedly suboptimal scanning.

(47) :קַרְנוֹ תְרוּם בְּכָבוֹד:
 ‘his horn shall be exalted with honour’ (Ps 112:9c)
 qarnó: tó:**ru:m** baχó:vó:ð
 * *) * *) * * *)

(48) :תְּאַוֶּת רְשָׁעִים תֵּאבֵד:
 ‘the desire of the wicked shall perish’ (Ps 112:10c)
 t^ha:ʔavá:θ raʃó:**ʃi:m** to:vé:ð
 * *) * * *) * *)

3.3.15.1. Let us take 9c in (47) with its awkwardly placed heavy [**ru:m**] first. The observed rhythm suggests the alignment in (49a). Commonsense, however, suggests that aligning the heavy syllable with a more prominent position in (49b) is optimal.

necessarily aligned with a downbeat, primary lexical stress is *preferentially* aligned with a downbeat, but perhaps there is no major constraint governing the alignment of secondary stress.

3.3.15.3. There are three aspects to the problem. First, both the versions in (49) and (50) would presumably be ‘metrical’ in the strict sense. It is just that one version scans better than the other. Second, there is the question whether the dominant rhythm in Ps 111-112 should be the overriding consideration in such matters. Third and relatedly, we are looking for a *general* theory of syllable-to-grid alignment in biblical verse. The fundamental question here is whether such a general theory of alignment—our long-term desideratum—could possibly generate (49a) and (50b).

3.3.16. All twenty-two lines of Ps 112 are accounted for. Both Ps 111 and Ps 112 are revealed as metrical in the strictest sense. Further, in terms of poetic taxonomy, it does not seem that Ps 111 and Ps 112 come from the same hand: Ps 112 is characterized by greater complexity. That we can make such fine distinctions is promising. However, we are still a long way from an explicit theory that can be tested against a database.

3.4. Metre and Rhythm

3.4.1. Perhaps the most surprising result is that there are only 3/44 = 7% ‘strict’ iambic lines. These three are provided for examination in (51)-(53). Only (51) has four separate words.

(51) :לתת להם נחלת גוים:
 ‘that he may give them heritage of the heathen’ (Ps 111:6b)
 lo:θé:θ lo:hé:m na:ħalá:θ go:jí:m
 * *) * *) * *) * *)

(52) :במצותיו תגיד שמחה:
 ‘that delighteth greatly in his commandments’ (Ps 112:1b)
 bamis^svo:tó:v ĥo:fé:s^s moʔó:ð
 * *) * *) * *) * *)

(53) פזרו לאביונים
 ‘He hath dispersed, he hath given to the poor’ (Ps 112:9a)
 pizzá:r^s no:θá:n lo:ʔevjo:ní:m
 * *) * *) * *) * *)




3.4.2. As noted, another finding is that there are deliberate stylistic differences between Ps 111 and 112. A comparison of the final tercets in (54) and (55) could not make this clearer. The poets have selected specific rhythmic cadences for each tercet.⁷ That we can find such stylistic differences lends support to the analysis.

⁷ The finding confirms the Tiberian cantillation of two tercets and not three couplets.

(54) (a)

פְּדוּתוֹ לְעַמּוֹ
צִוָּה-לְעוֹלָם בְּרִיתוֹ
קָדוֹשׁ וְנוֹרָא שְׁמוֹ:

‘He sent redemption unto his people;
he hath commanded his covenant for ever:
holy and reverend is his name’ (Ps 111:9)


 p^ha **ḏú:θ** *f*ó: lá:h la ʃam mó:

 sⁱv vò:- lo ʃo: **ló:m** ba ri: θó:

 qo: **ḏó:f** va no: ró: ʃa mó:

(b)

רֵאשִׁית חֵכְמָהּ | יִרְאַת יְהוָה
שְׂכָל טוֹב לְכָל-עֹשֵׂיהֶם
תְּהִלָּתוֹ עֲמֻדַת לְעֶד:

‘The fear of the LORD is the beginning of wisdom
a good understanding have all they that do his commandments
his praise endureth for ever’ (Ps 111:10)


 re: **ʃí:θ** hox mó: jir ʔá:θ ʔa ḏo: **nó:j**




 sé: χel t^o:v la χol- ʃo: se: hé:m

 ti hil lo: θó: ʃo: mé: ḏeθ lo: ʃá:ḏ

(55) (a)

פָּזְרוּ | נְתַן לְאַבְיוֹנִים
צְדִיקָתוֹ עֲמֻדַת לְעֶד
קַרְנֹו תָרוּם בְּכָבוֹד:

‘He hath dispersed, he hath given to the poor;
his righteousness endureth for ever;
his horn shall be exalted.’ (Ps 112:9)


 piz zá:r^s no: θá:n lo: ʔev jo: **ní:m**

 sⁱḏ qo: θó: ʃo: mé: ḏeθ lo: ʃá:ḏ

 qar nó: to: **rú:m** ba χo: **vó:ḏ**

- (b) רָשָׁע יִרְאֶהוּ וְכָל־עַם
שָׁנְיוּ יִתְרַק וְנִמָּס
תַּאֲוַת רָשָׁעִים תֵּאבֵד:
‘The wicked shall see it, and be grieved
he shall gnash with his teeth, and melt away
the desire of the wicked shall perish’ (Ps 112:10)

רֹכ: **פָּוֹפ** *jiR* *רָע:* va *חֹפ:* **פָּוֹפ**
 פִּין **נֹוֹו** *ja:hā* *רֹוֹוq* va נֹוֹו **מֹוֹוs**
 תָּא:רָא **וָא:θ** Ra פֹּוֹ: **פִּי:m** to: **וֵע:ð**

3.4.3. Heaven knows why there is the mirror image: (54a) and (55b) versus (54b) and (55a). Notice the implication that Ps 112:9c is indeed a variant specifically of the cadence in (54b) and (55a). In turn, the implication is that the cadential contrast is specifically between initial ♩ versus ♪♪.

3.5. Interim Summary

3.5.1. Pss 111 and 112 are unique in the coincidence of poetic lineation and the acrostic principle. They are also free of text-critical difficulties. These psalms are the analytical crux in the entire database of octosyllabic poetry. It appears that these two psalms are independently divided into poetic lines by the regulation of the number, nature, and position of syllables.

3.5.2. The emerging picture of the biblical tetrameter can be summarized in (56) with reference to the time-span.

(56) (a)

(b)

3.5.3. At the most abstract level, the beating heart of the metre is strictly iambic (56a). As we have seen, we can convert to the metrical-grid notation if relative metrical prominence is at issue. At the same time, there is a clearly identifiable rhythm or cadence captured in (56b). We can then classify the metre of the biblical tetrameter as loose Type B with some melogenic properties. We now turn to further isolated lines in ch. 4 for additional clarification in pursuit of a formalization.

3.5.4. Pss 111 and 112 have another property in common, it must be noted. The ‘musical direction’ in the header is [há:lalu: **jǫ:h**] ‘praise ye the LORD!’⁸ It just so happens that all psalms with this header are apparently octosyllabic verse: Pss 106, 111, 112, 113, 116, 117, 135, 146, 147, 148, 149, 150. It might then be comparable to saying, e.g., [ʃal-ʃo:ʃanni:m] ‘to the tune of *The Lilies*’ (Ps 45, 69). In other words, we might read the header as ‘to the tune of *Praise Ye the Lord*’. However that may be, this header is a major criterion for inclusion in Appendix 3.

⁸ See, e.g., “The Technical Terms in the Psalm Supersubscriptions” (Mowinckel 2014: Psalm Study #4, vol. 2, pp. 599-650).