

- c) It sets of the circumstances of the composition of the Psalm (historical background).

Psalms 3, 7, 18, 30, 34, 51, 52, 54, 56, 57, 59, 60, and 142.

- d) It sets out the object for which the Psalm was written.  
(Purpose)

Psalms 38, 70, 92, 100, and 102.

Note: Anything in a Psalm title in the Masoretic text which does not fit into one of these four categories belongs to the preceding Psalm.

-Example: Psalm 51.

"To the director" is not in these 4 categories, so goes with Psalm 50.

"Mizmor" describes the psalm, stays in 51.

"By David" gives the author, stays in 51.

"When ..." is historical background, stays in 51.

## 2) Musical Subscription.

-The musical subscription deals primarily with the liturgical application and use of the Psalm in divine worship.

Note: There are two Psalms in which material given in the literary superscription is repeated in the musical subscription (of. Psalms 45-46 and 87-88).

-Most of the title of Psa. 46 is the musical subscription for Psa. 45: "For the choir director. Of the sons of Korah, set to Alamoth" in 46 goes with with 45.

-"Alamoth" is from "virgin" => the song is to be sung by virgins (fits content of Psa. 45 nicely).

-However, note repetition of authorship in subscription.

-"A song" in Psa. 46 title stays with 46.

-Psa. 87-88: In Psa. 88 title, "A song ... Leannoth" should go with Psa. 87. "A Maskil of Heman" stays with Psa. 88.

-"Mahalath Leannoth" means "concerning dancing with singing." Fits content of 87 must better than 88.

-Avoids double authorship of Psa. 88 (sons of Korah, Heman) and triple classification (song, psalm, maskil).