

## SELAH IN THE PSALMS

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### I. Derivation of סָלָה

A. From the root סָלָה, “to rest” or “be silent.” סָלָה (penult accent) is taken as a pausal form of סָלָה (ultima accent), directing the leader to pause or be silent presumably for an instrumental interlude (Gesenius). It always has the same form.

B. From סָלָה, “to lift up” (Sampey, Leupold, and “most modern scholars”). It is thus a direction

1. to the orchestra “to raise” the volume of the accompaniment momentarily—like a *fortissimo* or *sforzando*.
2. to the reader “to increase” the volume of the reading.
3. to the congregation “to lift up” their voices in benediction—like an *amen*.

### II. Against סָלָה, “to be silent”

A. It is a rather doubtful Hebrew root that does not seem to occur anywhere in the text of the Old Testament.

B. It would necessitate stopping the reading (though perhaps only for a pause like a *sforzando*, or emphatic blast of the accompaniment).

1. סָלָה occurs (rarely) in the middle of a verse: Psalm 55:19; 57:3; Habakkuk 3:3; 3:9.
2. It sometimes occurs where there is no natural break in thought (see VII).

C. *Selah*, “to be silent,” would be superfluous at the end of a psalm.

1. Passages (see Chart IV): Psalm 3:8; 9:20; 24:10; 46:11; 88:10

2. For some reason, the Septuagint omits all the *selahs* at the end of the psalms except for Psalm 9, which it combines with Psalm 10. Whatever the reason, the LXX translators did not seem to understand סָלָה to mean “be silent” because they did not translate it that way.

### III. In support of the root סָלָה, “to lift up”

A. It is a less obscure root—although that fact might tell against this derivation since its meaning was evidently uncertain by the time of Aquila (died about A.D. 150). Perhaps the meaning was lost during the exile, when the temple performance of the psalms was not possible.

B. The usages of סָלָה in the text of the Old Testament (Job 28:16, 19; Psalm 119:118; Lamentations 1:15) seem to come from this root.

1. It means “to value” in Job 28:16, 19 (“to lift up,” hence, “to suspend,” then “to

- weigh”).
2. It means “to condemn” in Psalm 119:118; Lamentations 1:5. What can be raised is light; hence, unimportant. *Light* and *weighty* are used this way in English for “insignificant” and “important” respectively.
- C. They are all poetic passages (as were the Psalms and Habakkuk).
- D. The Job passages show that it was a root in use at a time early enough for all the usages in the Psalms.
- E. The LXX always translates סָלָה with διάψαλμα. Symmachus and Theodotian usually do also.
1. διάψαλμα is a word of expression rather than silence. Διά means “through” or “th(o)roughly”; ψάλλω means “to pluck an instrument.”
  2. If סָלָה meant “silence” (for a musical interlude to be raised), the Septuagint would not be translating directly, but would be using a word for what occurred during the pause rather than referring to the pause itself.
- F. In Job 21:12 the root סָלָה, meaning “to lift up,” is used in a musical context similar to the proposed usage of סָלָה: “They sing [lift up] to the timbrel and harp and rejoice at the sound of the pipe.”
- G. *Selah* does not necessitate interrupting the reading in those places where *selah* would seem to interrupt the thought.

#### IV. Charts regarding *selah*

<u>Ref.</u>	<u>LXX</u>	<u>Description</u>	<u>Author</u>	<u>Poetic Type</u>	<u>Musical Notations</u>
3:2	διάψαλμα	psalm	David	ind. lament	Psalm of David
4	"				
8	(omit) <sup>A</sup>				
4:2	διάψαλμα	psalm	David		on stringed instruments <sup>J</sup> , Psalm of David, for the chief musician
4	"				
7:5	"	Shiggaion <sup>C</sup>	David	ind. lament	David
9:16	ῳδὴ διαψάλματος	psalm	"		for the chief musician, set to <i>Muthlabbern</i> <sup>K</sup> , Psalm of David
	(selah + <i>Higgaion</i> <sup>U</sup> )				
9:20	διάψαλμα <sup>A</sup>	psalm	David		
20:3	"	psalm	David	royal	for the chief musician, Psalm of David
21:2	"	psalm	David		for the chief musician,

				Psalm of David
<b>24:6</b> 10	" (omit) <sup>A</sup>	psalm	David	Psalm of David
<b>32:4</b> 5 7	διάψαλμα " " [ " <b>34:10 =</b> <b>33:11]</b>	<i>maschil</i> <sup>D</sup>	David	ind. praise
			[David]	[David]
<b>39:5</b> 11	διάψαλμα "	psalm	David	ind. lament
				Psalm of David, for the chief musician, for <i>Jeduthum</i> <sup>L</sup>
<b>44:8</b>	"	<i>maschil</i>	sons of Korah?	for the chief musician
<b>46:3</b> 7	" " 11 (omit) <sup>A</sup>	song <sup>E</sup>	sons of Korah? sons of Korah	set to <i>Alamoth</i> <sup>M</sup> , song song
<b>47:4</b>	διάψαλμα	psalm	sons of Korah?	for the chief musician, psalm
<b>48:8</b>	"	song, psalm	sons of Korah?	song, psalm
<b>49:13</b>	διάψαλμα 15	psalm	sons of Korah?	for the chief musician, psalm
<b>50:6</b> [ " <b>50:15 =</b> <b>49:15]</b>	" " " [ " 50:15 = 49:15]	psalm ["]"	Asaph [""]	Asaph, psalm [""]
<b>52:3</b> 5	διάψαλμα "	<i>maschil</i>	David	for the chief musician, Psalm of David
<b>54:3</b>	"	<i>maschil</i>	David	ind. lament
				for the chief musician, on stringed instruments <sup>J</sup> , David

<b>55:7</b>	"	<i>maschil</i>	David	ind. lament	David, for the chief musician, on stringed instruments <sup>J</sup>
<b>57:3<sup>H</sup></b>	"	<i>michtam<sup>E</sup></i>	David	ind. lament	chief musician, (set to) <i>Altasheth<sup>N</sup></i> , David
<b>59:5</b>	"	<i>michtam<sup>E</sup></i>	David	ind. lament	for the chief musician; David
<b>60:4</b>	"	<i>michtam<sup>E</sup></i>	David		for the chief musician, set to <i>Shushan Eduth<sup>O</sup></i>
<b>61:4</b>	"		David	ind. lament	for the chief musician, on stringed instruments <sup>J</sup> , David
<b>62:4</b>	"	psalm	David		for the chief musician, after the manner of <i>Jeduthun<sup>P</sup></i> , Psalm of David
<b>66:4</b>	"			ind. praise	for the chief musician,
<b>7</b>	"				song, psalm
<b>15</b>	"				
<b>67:1</b>	"				for the chief musician, on stringed instruments <sup>J</sup> ,
<b>4</b>	"				song, psalm
<b>68:7</b>	"				for the chief musician,
<b>[</b>	<b>68:13 =</b>	<b>song; psalm</b>	<b>David</b>	<b>thanksgiving</b>	<b>David, song, psalm</b>
	<b>67:14]</b>				
<b>19</b>	"				
<b>32</b>	"				
<b>75:3</b>	"	<b>song, psalm</b>	<b>Asaph</b>		for the chief musician, set to <i>Altasheth<sup>N</sup></i> , Asaph, song, psalm
<b>76:3</b>	"	<b>song, psalm</b>	<b>Asaph</b>	<b>ind. lament</b>	for the chief musician, on stringed instruments <sup>J</sup> , Asaph, song, psalm
<b>9</b>	"				

<b>77:3</b>	"	psalm	Asaph	for the chief musician, after the manner of <i>Jeduthun</i> <sup>P</sup> , Asaph, psalm
9	"			
<b>15</b>	"			
	[ "	[psalm]	[Asaph] nat. lament	for the chief musician, set to <i>Shoshannim</i> <sup>Q</sup>
	<b>80:7 =</b>			
	<b>79:8]</b>			
<b>81:7</b>	"		Asaph	for the chief musician, set to <i>Gittith</i> <sup>R</sup> , Asaph
<b>82:2</b>	"	psalm	Asaph	Asaph, psalm
<b>83:8</b>	"	song, psalm	Asaph	Asaph, song, psalm
<b>84:4</b>	"	psalm	sons of Korah?	for the chief musician, set to <i>Gittith</i> <sup>R</sup> , psalm
8	"			
<b>85:2</b>	"	psalm	sons of Korah?	chief musician, psalm
<b>87:3</b>	"	psalm	sons of Korah?	psalm
6	"			
<b>88:7</b>	"	song, psalm, <i>maschil</i>	sons of Korah? Heman the Ezrahite	for the chief musician, set to <i>Mahalath Leannoth</i> <sup>S</sup> , Heman, song, psalm
10	(omit) <sup>A</sup>			
<b>89:4</b>	"	<i>maschil</i>	Etham royal the Ezrahite	Etham the Ezrahite
37	"			
45	"			
48	"			
	[ "	[psalm]	[David]	[Psalm of David]
	<b>94:15 =</b>			
	<b>93:15]</b>			
<b>140:3</b>	"	psalm	David	ind. lament
				for the chief musician,
5	"			Psalm of David
8	"			

143:6	"	psalm	David	ind. lament	Psalm of David
Habakkuk					
3:3 <sup>H</sup>	"	prayer <sup>G</sup>	Habakkuk		set to <i>Shiggionoth</i> <sup>T</sup> ,
9 <sup>H</sup>	"				for the chief musician,
13	"				on my stringed instruments <sup>J</sup>

**Sigla:** A = at the end of the psalm

B = מִזְמֹר

C = שָׁגֵן

D = מִשְׁכֵּל

E = שִׁיר

F = מִקְתָּם

G = תְּפִלָּה

H = in the middle of a verse

I = לִמְנַצֵּחַ

J = בְּגִינּוֹת

K = עַלְמֹות לְבָן ("set to death of the son")

L = [לִידּוֹתָן] לִידּוֹתָן

M = עַל־עֲלֵמוֹת ("set to the virgins")

N = אֶל־פְּשַׁחַת ("destroy not")

O = עַל־שִׁוְשָׁן אֲדוֹת ("set to lily of testimony")

P = [יִדּוֹתָן] עַל־יִדּוֹתָן

Q = אֶל־שְׁשָׁנִית

R = עַל־הַגְּפִיתָה

S = עַל־מְחֻלָּת לְעֻנוֹת ("set to dances [?] with shoutings")

T = עַל־שְׁגִינּוֹת

U = הַגִּינּוֹן

## V. Alternatives for explaining its usages

A. *Selah* is a word in the meaning of the psalm itself. Aquila so understood it in his Greek translation of the Old Testament and rendered it “always.” Jerome in his Latin vulgate followed Aquila, translating it “always” (*semper*).

B. *Selah* is a word of direction for the performance of the psalm.

## VI. Against *selah* meaning “ever” or “always,” as part of the psalm itself

A. At least one passage would seem to be self-contradictory if this were the meaning of *selah*: Psalm 7:5 says, “Yea, let him tread my life down to earth, and lay my glory in the dust (*always*)”; whereas 7:6 calls for Yahveh to lift himself up against David’s enemies and deliver him.

B. Some passages already contain the element of eternity:

1. Psalm 44:8: “And we will give thanks to your name forever (*always*). ”
2. Psalm 48:8: “God will establish it forever (*always*). ”
3. Psalm 55:19: “God will hear and answer them, even he that abides of old (*always*). ”
4. Psalm 89:4: “I will establish your seed forever, and build up your throne to all generations (*always*). ”

C. The action in some passages is punctiliar rather than linear. It is an action or event

that occurs once instead of continually or many times.

1. Psalm **49:15**: “*But God will redeem my hand from the power of Sheol, for he will receive me (always).*”
2. Psalm **52:5**: “*He will take you up, and pluck you out of your tent, and root you out of the land of the living (always).*”
3. Psalm **57:6**: “*They have dug a pit before me; they have fallen into the midst thereof themselves (always).*”
4. Psalm **81:7**: “*I tested you at the waters of Meribah (always).*”
5. Psalm **87:6**: “*Yahveh will count when he adds up the peoples; this one was born there (always).*”
6. Habakkuk **3:3**: “*God came from Teman, and the Holy One from Mount Paran (always).*”
- D. There is no known Hebrew root in (נ) +ל+כ with the meaning “always.”
- E. The LXX puts the translation of נלה on a separate line (unless this is simply an editorial device of Ralphs).
- F. The sense is always complete without it; it stands apart syntactically.

VII. In favor of *selah* meaning “lift up,” relating to the orchestral performance of the psalm (rather than to the reader or audience)

- A. The LXX’s word ψάλλω, “to pluck,” fits with “lifting up”—as in a musical interlude.
- B. It usually stands in the middle of the psalm.
  1. All references but five
    - a. 69 of the 73 usages in the Hebrew text
    - b. The LXX adds 5, always in the middle of the psalm: **34:10** (= **33:11**); **50:15** (= **49:15**); **68:13** (= **67:14**); **80:7** (= **79:8**); **94:15** (= **93:15**). It omits those at the end of the psalms (and **88:10**).
  2. Those at the end of the psalms (**3:8**; **9:20**; **24:10**; **46:11**) may be like fanfare postludes.
- C. It frequently stands at the major breaks in the text.
  1. passages where natural breaks occur:
    - a. Psalm **3:2**, 4, 8 forms the outline most expositors offer.
      - 3:1-2**: quotation about the psalmist
      - 3:3-4**: answer to the psalmist
      - 3:5-8**: praise by the psalmist
    - b. Psalm **7:5** (following Leupold’s outline)

7:1-2: a plea for help  
 7:3-5: a protestation of innocence  
 7:6-7: a plea for vindication  
 7:8-10: a plea for a just verdict  
 7:11-13: a prediction of overthrow  
 7:14-16: the unhappy end of evil men  
 7:17: a resolve to praise God

c. Psalm **24**:6, 10

**24**:1-6: declaration  
**24**:7-10: commandment

d. Psalm **32**:4, 5, 7 (See Wolf's outline)

**32**:1-2: proclamation  
**32**:3-5: narration (3-4, recounting; 5b, recounting deliverance)  
**32**:6-7: acknowledgement  
**32**:8-11: instruction

e. Psalm **34**:10 (LXX only)

Psalm **34**:1-10: praise God for help  
 Psalm **34**:11-22: instruction

f. Psalm **44**:8

**44**:1-8: address and introductory petition  
**44**:9-16: lament proper  
**44**:17-22: confession of trust  
**44**:23-26: petition and motivation

g. Psalm **46**:3, 7

**46**:1-3: the scene of danger  
**46**:4-7: the scene of peace  
**46**:8-11: an invitation to come

h. Psalm **47**:4

**47**:1-4: a call to the nations to praise God  
**47**:5-8: a call to Israel to praise God  
**47**:9: submission of the Gentiles

i. Psalm **48**:8

**48**:1-3: the indwelling of the Lord  
**48**:4-8: an instance of God's protecting Zion

**48:9-11:** exhortation to praise God

**48:12-14:** the glories of Zion transmitted to posterity

j. Psalm **49:15** (verse 13 seems unnatural)

**49:1-4:** a solemn introduction

**49:5-12:** wealth unable to buy off death

**49:13-15:** contrast of those who do or do not trust in wealth

**49:16-20:** wealthy unable to take wealth with them

k. Psalm **50:6** (LXX adds **50:15**)

**50:1-6:** God's appearance for judgment

**50:7-15:** rebuke for formalistic worship

**50:16-21:** rebuke for the wicked in Israel

**50:22-23:** closing admonition

l. Psalm **52:5** (verse 3 seems unnatural)

**52:1-5:** the denunciation of Saul

**52:6-9:** the fortunate lot of the righteous

m. Psalm **54:3**

**54:1-3:** a prayer for deliverance

**54:4-7:** confident assurance of a help

n. Psalm **59:13**

**59:1-5:** prayer for deliverance

**59:6-10:** confidence in God

**59:11-13:** imprecatory prayer

**59:14-17:** further confidence amid danger

o. Psalm **62:4, 8**

**62:1-4:** resignation toward God

**62:5-8:** invitation to resignation

**62:9-12:** futility of all help but God's

p. Psalm **66:4, 7** (verse 15 does not seem to be a natural break)

**66:1-4:** universal praise of God

**66:5-7:** mighty works

**66:8-12:** special deliverance

**66:13-20:** response of an individual helped in distress

q. Psalm **76:3, 9**

**76:1-3:** description of recent deliverance  
**76:4-6:** God's glory has been exalted  
**76:7-9:** men stand in awe of God's judgment  
**76:10-12:** God's praise established in every way

r. Psalm **77:15** (verses 3 and 9 are not major divisions)

**77:1-10:** the psalmist's perplexity about God  
**77:11-15:** recollection of God's work in the past  
**77:16-19:** passage through the Red Sea  
**77:20:** conclusion

s. Psalm **83:8**

**83:1-8:** danger  
**83:9-18:** prayer for retribution

t. Psalm **84:4** (verse 8 not a definite break)

**84:1-4:** blessing of having access to the house of God  
**84:5-7:** blessing of fellowship with God daily  
**84:8-9:** prayer for blessing on the king  
**84:10-12:**

u. Psalm **87:3, 6**

**87:1-3:** praise of Zion  
**87:4-6:** Zion's ancient enemies among her citizens  
**87:7:** the spirit animating Zion's festive gatherings

v. Psalm **89:4, 37, 45** (verse 48 not a major division)

**89:1-4:** address  
**89:5-37:** confession of trust  
**89:38-45:** lament proper  
**89:46-52:** petition and motivation

w. Psalm **140:5, 8** (verse 3 not a definite break)

**140:1-5:** prayer for personal deliverance  
**140:6-8:** confidence in prayer  
**140:9-11:** prayer for enemies' overthrow  
**140:12-13:** assurance for deliverance

2. Listing of passages where unnatural breaks occur

a. breaks in the middle of a verse: Psalm **55:19; 57:3; Habakkuk 3:3, 9**

b. others: Psalm 4:2, 4; 9:16; 21:2; 49:13; 52:3; 57:6; 60:4; 61:4; 67:1, 4; 68:7 (LXX adds 13), 19, 32; 75:3; 77:3, 9; 81:7; 82:2; 85:2; 89:48; 140:3

3. Summary

- a. 37 occurrences at major divisions of the outline
- b. 4 occurrences in unnatural breaks
- c. 23 occurrences where there are no major divisions

D. It occasionally stands with recurring elements for emphasis

1. Psalm 39:5, 11: appears *after* “Surely every man (*at his best estate*) is altogether vanity”: it makes *breath* (vanity) a key word.
2. Psalm 66:4, 7, 15: precedes (4, 15) the commands to come and hear; the other (7) precedes another major imperative.
3. Psalm 46:7, 11: follows the expression *the God of Jacob is our refuge*.

E. It does not appear frequently per psalm.

1. It appears only once in 15 psalms.
2. It appears twice in 15 psalms.
3. It appears three times in 7 psalms and in Habakkuk 3.
4. It appears four times in only one Hebrew text (*i.e.*, Psalm 89: add Psalm 32 and Psalm 68 in LXX).
5. It never occurs in successive verses.

F. *Selah* appears in 7 psalms whose headings mention an instrument.

1. Psalms that mention instruments in the title and use *selah* in the body: 4<sup>2</sup>, 54, 55<sup>2</sup>, 76<sup>2</sup>, Habakkuk 3<sup>3</sup>.
2. The two exceptions are Psalm 5 and Psalm 6.
3. That phenomenon involves 13 of the 74 occurrences of *selah*.

G. *Selah* appears in 37 of the 96 psalms composed by known instrumentalists (in 17 of the 24 written by other than David; perhaps the difference is due to the fact that David flourished before the temple worship was fully established with its set patterns of accompaniment).

1. In 20 of the 72 Davidic psalms (according to the Hebrew text)
  - a. In Psalm 3<sup>3</sup>, 4<sup>2</sup>, 7, 9<sup>2</sup>, 20, 21, 24<sup>2</sup>, 32<sup>3</sup>, 39<sup>2</sup>, 52<sup>2</sup>, 54, 55<sup>2</sup>, 57<sup>2</sup>, 59<sup>2</sup>, 60, 61, 62<sup>2</sup>, 68<sup>2</sup>, 140<sup>3</sup>, 143.
  - b. Not in Psalm 5, 6, 8, 11-19, 22-23, 25-31, 34-38, 40-41, 51, 53, 56, 58, 63-65, 69-70, 86, 101, 103, 108-110, 122, 124, 131, 133, 138-139, 141-142, 144-145.
2. In the one psalm of Heman the Ezrahite, Psalm 88. Heman is mentioned elsewhere in 1 Kings 4:31; 1 Chronicles 6:33; 15:17, 19; 16:41, 42; 25:1, 4<sup>2</sup>, 5<sup>2</sup>, 6; 2

Chronicles **5:12; 29:14; 35:15**. He sang before the tabernacle (2 Chronicles **6:32-33**); he was one of the three first-level musicians at the time of David (1 Chronicles **15:17**); he was a player of brass cymbals (1 Chronicles **15:19**), of trumpets (1 Chronicles **16:42**), harps, and psalteries (1 Chronicles **25:1**), and horn (1 Chronicles **25:5**).

3. In one psalm of Ethan the Ezrahite, Psalm **89**. Ethan, Heman, and Asaph appear together in 1 Kings **15:19**; 1 Chronicles **6:22, 39, 44**.

4. In 7 of the 12 psalms of Asaph (in Psalm **50, 75, 76<sup>2</sup>, 81, 82, 83**; but not in Psalm **73, 74, 78, 79, 80**).

5. In 9 of the 11 psalms by the sons of Korah. The sons of Korah were Levites according to 2 Chronicles **20:19**, who praised God during the reign of Jehosophat. The succeeding contexts in verses 20-22 recount Jehosophat's appointing certain ones to sing to the Lord and go out before the army in "holy array." "Holy array" best fits the sons of Korah mentioned previously. If so, then they were also musicians; because, upon their return from the successful campaign, the text says, "*They came to Jerusalem with psalteries and harps and trumpets to the house of Yahveh*" (**20:28**). Heman was a musician who composed Psalm **88**, which is also attributed to the sons of Korah. Heman was a Levite and probably the specific "son of Korah" who composed Psalm **88**. Thus the sons of Korah were probably instrumentalists as well as singers

6. In Psalm **44, 46<sup>3</sup>, 47, 48, 49<sup>2</sup>, 84<sup>2</sup>, 85, 87<sup>2</sup>**, and **88<sup>2</sup>**; but not in Psalm **42, 45**.

H. *Selah* appears in 7 of the 15 psalms that say "set to \_\_\_\_\_."

1. In 1 psalm "set to *Methlabben*" (Psalm **9**);

In 3 of the 4 psalms "set to *Altashheth*" (Psalm **57, 59, 75**; but not in Psalm **58**);

In the 1 psalm "set to *Mahalath Leannoth*" (Psalm **88**);

In the 1 psalm "set to *Shushan Eduth*" (Psalm **60**);

In the 1 psalm "set to *Alamoth*" (Psalm **46**).

2. Not in the 1 psalm "set to *Mahalath*" (Psalm **53**);

Not in 2 psalms "set to the *Sheminith*" (Psalm **6, 12**);

Not in the 1 psalm "set to *Aijeleth Hash-Shachar*" (Psalm **22**);

Not in the 3 psalms "set to *Shoshannim*" (Psalm **45, 69, 80**);

Not in the 1 psalm "set to *Jonath Elem Rehokim*" (Psalm **56**).

I. *Selah* occurs in 20 of the 57 psalms called נִזְמָר (root נִזְמַר, "to touch, to strike, to play an instrument").

1. in Psalm **3, 4, 9, 20-21, 24, 39, 47-50, 62, 82- 85, 87-88, 140**;

2. not in Psalm **5-6, 8, 12-13, 15, 19, 22-23, 29-31, 38, 40-41, 63-68, 73, 75-77, 79-80, 92, 98, 101-102, 108-110, 139, 141**

J. A summary of observations

1. Although *selah* does not always appear in psalms whose titles have some sort of musical element, it never appears in a psalm that lacks some sort of musical element.
2. It never appears in a psalm that has no title: **1, 2, 10, 33, 43, 71, 72, 90, 91, 93, 97, 99, 104, 105-107, 111-119, 135-137, 146-150.**
3. It does not appear in the songs of ascents—even though David’s name is attached to **122, 124, 131, and 133**—presumably because the worshipers used them along the way on the pilgrimages to Jerusalem rather than in the temple. Music would be more difficult to supply while traveling.
4. *Selah* appears in 6 of the 17 psalms that mention a musical instrument:

harp (כְּפֹר, Psalm 33:2; 43:4; 49:4; 57:8; 71:22; 81:2; 92:3; 98:5; 108:2; 137:2; 147:7; 149:3; 150:3);  
 instrument (כָּלִי, Psalm 71:22);  
 organ (עַגֵּב, Psalm 150:40);  
 ten-stringed instrument (עַשְׂוֵר, Psalm 33:2; 92:3);  
 timbrel (תְּמִרֵּן, Psalm 81:2; 149:3; 150:4);  
 timbrel (כְּפֹרֶת, Psalm 68:25);  
 trumpet (קְצַרְתָּה, Psalm 98:6);  
 trumpet (שׁוֹפֵר, Psalm 47:5; 81:3; 98:6; 150:3);  
 cymbal (מַצְלָפִים, Psalm 150:5);  
 viol (נְבָל, Psalm 33:2; 57:8; 71:22; 81:2; 92:3; 108:9; 144:9; 150:3).

So, *selah* appears with instrument indications in Psalm **47, 49, 57, 68, 81, 87**; but not in Psalm **33, 43, 71, 92, 98, 108, 137, 144, 147, 149, 150**.