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la musique de la Bible révélée the Music of the Bible-Revealed

une notation millénaire décryptée
a Millenary Notation Deciphered

3^e RECUEIL

Volume 3

14 mélodies essentielles restituées
accompagnement pour cordes pincées

14 Basic Melodies Restored
Accompaniment for Plucked Strings

*Texte biblique transcrit en
caractères latins, pourvu des
signes de cantillation décryptés.*

*Traduction mot à mot. Texte
hébreu présent (mots et signes
concernés).*

*Clé de déchiffrement et tex-
te explicatif.*

*Biblical text transcribed
into Roman type, with deciphe-
red cantillation signs.*

*Word for word translation.
Hebrew text given (with words
and related signs).*

*Deciphering Key and expla-
natory text.*



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FUNCTIONAL GUIDELINES

A - PRONUNCIATION

A transcription realised in order to make the reading of the biblical text the easiest as possible.

- 1* - a = as in *far*
- 2* - kh (Hebrew *khaf*), ֿ (Hebrew *het*) = ch in German, as in J.S. BACH.
- 3* - é long a as in *space* or *late*.
- 4* - e = short e as in *her*.
- 5* - ç = soft c as in *face*.
- 6* - ay = y as in *cry*.
- 7* - sch = sh as in *brush*.
- 8* - i = ee as in *see*.
- 9* - oo = oo as in *food*.
- 10*- Consonants written in capitals in the middle of a word are lightly stressed, being doubled consonants.
- 11*- The apostrophe: represents the Hebrew guttural ayin, a Hebrew guttural which has no equivalent in western languages.
- 12*- The syllables of the same word are connected by a dash.
- 13*- é = ay as in *may*.
- 14*- g = hard g as in *got*.

B - RHYTHM

1* - STRESS

Every note beginning a measure is to be lightly accented. The bar lines justify this stress. Notes with a small vertical line above them are also accented.

Within a word (i.e. syllables connected by a hyphen and not by a dash), when the corresponding eighth notes are not connected, a slight accent occurs after the interruption. Syllables without a cantillation sign should never be accented. A sense of musicality will help apply these observations in the right way.

2* - PSALMODY : measured time.

Psalmody is measured music. The unit chosen for the syllabic time is the eighth note, whatever the "tempo" may be. Therefore all eighth notes are of equal length within the same Psalm.

The sixteenth notes, in groups of 2 or 3, and the thirty-second notes, in groups of 4, share equally the syllabic time, i.e. the eighth note. This is a strict rule. However, evenness does not mean stiffness! The psalmody is always pliant.

The tempo is determined by the melody in relationship to the verbal text and varies naturally from one psalm to another. We indicate it at the beginning of every Psalm, and throughout the music when a change occurs, although this is rare.

3* - PROSDODY: approximate time.

For narratives and doctrinal passages (texts of prose), the syllabic time is *indeterminant*. Thus the length of the eighth note, equivalent to syllabic time, is *unmeasured*. It is like natural speech rhythm: each neutral, stressed or dynamic syllable receives a variable, unmeasured amount of time, depending on its importance in the verbal structure. The melody follows these variations and direct their proportions, being the primary interpreter of the text which it accompanies. It should be noted here that "naturalness" is the rule. Any inappropriate rhythm produces a flaw. This is the whole art of *chanting*, which is closely related to the art of speech.

C - ALTERATIONS (sharps, flats, naturals).

Basic alterations may appear in the key signature when convenient; as accidentals, they are only valid for one bar.

D - ACCOMPANIMENT

The accompaniment written in the treble clef should be played an octave lower, preferably on a small harp or lute, or if these instruments are not available, on a guitar. Obviously, the accompaniments are not deduced from the deciphering key, but are added here in order to give the melody its normal setting. Concerning the Psalms, the biblical text is explicit: the Psalms were always accompanied. As to prosody, though it is not clearly specified, many pieces would have had an accompaniment; thereby preserving exactitude and facilitating the singer's performance.

All chords are simultaneous, except those marked by an "arpeggio": 
This horizontal line followed by a comma: __, means: to drown the note.

E - INTERPRETATION

Psalmody: the tempo is strict for the chorus and slightly more flexible for the soli. Nevertheless, no excess is tolerated. Moderation prevails out of respect, yet without reducing the intense expression.

Prosody: as we have already stated, any exaggeration should be avoided, but on the other hand, any stiffness is totally *undesirable*. One must be totally familiar with the text which is expressed by the melody, and serve it well.

Caesuras: the comma indicates a breath. Bear in mind that, in the Psalms, it must not distort the evenness of the tempo, but is inserted into the syllabic rhythm, without delaying it. As a consequence, the duration of the beat will not be affected.

The thin comma:  means: simple caesura (glottal stop) without a breath.

These details concern both psalmody and prosody. In prosody, the syllabic rhythm is nonmeasured and the performer's liberty is evidently greater, following the relative expression of the words.

The singing must be without vibrato, but it must be subtly shaded. Jesus ben Sirah wrote (Siracide L. 16-18), speaking of the Levites, that "with a vibrant sound, their voice were gentle." Consequently, they were vibrant, without vibrato.

The diction must be delicate; the melody must remain flexible. The singer who does not know Hebrew should carefully note each word of the literal translation, in order to express the "spirit" of the text. He must not forget the "arched" rise and fall of each verse, gently shaping them.

We have carefully indicated the most important tempo changes in the scores and, in some cases, the metronomic speed.

The performer will benefit from listening to the recorded interpretations corresponding to this collection. Each of the following works can be found on the recording, in the same order.

Choirs: The melodies of the Psalms were the general possession of the Levites. Depending on each Psalm's character, some of them were performed by choirs. In this collection, as in the recording, the choirs are written for male voices, - equal voices. Here they are simplified and reduced (small notes under the melody).

The scores for Psalms 98, 100, 121, 148, with accompaniment for lute and small harp, or guitar with optional trumpet, cymbals and crotales, as performed on the recording, are available from the F.R.D.

תהלים ק

Psaume 100

CHOEUR (a) CHORUS

ACCOMPAGNEMENT - ACCOMPANIMENT
pour harpe celtique for celtic harp
(ou guitare) (or guitar)

Psalm 100

Espressivo e dolce - ben legato (♩ = 100)

(1) Psaume d'action de Grâce... Acclamez l'Eternel toute la terre. (2) Servez l'Eternel.
Psalm of thanksgiving... Shout the Lord all the earth. Serve the

1. *(una voce)* *Coro*

p *poco*

miz-mor le-to-da ha-ri-'ou la-do-nay kol-ha-a-réts 'iv-dou ét-A-do.

(8va bassa)

2

nel dans la joie, venez devant lui avec des chants d'allégresse. (3) Sachez que l'Eternel,
Lord with joy, come before him with songs of rejoicing. Know that the Lord,

nay be-çim-ha bo-ou lé-fa-nav bir-na-na De-'ou ki-A-do-nay

3

lui, (est) Dieu : (c'est) lui qui nous a faits et à lui nous (sommes), son peuple et le troupeau de son pâturage.
he, (is) God : (it is) he who made us and his we (are), his people and the sheep of his pasture.

hou é-lo-him hou'a-ça-nou ve-lo a-nah-nou'a-Mo ve-tson mar-i-to

(4.) Entrez dans ses portes avec des actions de grâce, dans ses parvis avec des louanges ; grâce (rendez-)lui, bénis-
Enter his gates with thanksgiving, (and) his courts with praise ; give thanks to him, bless

4 *poco*

bo-ou she-'a-rav be-to-da ha-tsé-ro-tav bit-hi-La ho-dou lo' bar-

(a)

(a) relire les Principes d'Exécution ; notamment les § D, E, F. / Reread the Functional Guidelines ; notably the § D, E, F.

rit...
 - sex son nom. (5. Car bon est) l'Éternel, à jamais (dure) sa grâce, et de génération en génération sa fidélité!
 his name. For good (is) the Lord, forever (endures) his grace, and from generation to generation his faithfulness!



2 א מִקְוֶה לַתּוֹדָה תִּרְעֹז לִירוּתָהּ כָּל־הָאָרֶץ: עֲבָדָה אֶת־יְהוָה
 3 בְּשִׂמְחָה בָּאוּ לִפְנֵי בְרִנָּה: דָּעוּ כִּירוּתָהּ הוּא אֱלֹהִים
 4 הוּא עָשָׂנוּ וְלֹא אֲנִחֵנוּ עֲמֹ וְצֹאן מִדְּעִיתוֹ: בָּאוּ שְׁעָרָיו
 הַתּוֹדָה חֲצֵרָתוֹ בַּתְּהִלָּה הוֹדוּ לוֹ בִּרְכוּ שְׁמוֹ: בְּרִמְזָב
 יְהוָה לְעוֹלָם חֲסִדוֹ וְיִדְרֵד וְיִדְרֵד אֲמוֹנָתוֹ:

Texte biblique base du déchiffrement - version
 Massorétique (les signes se succèdent de droite à gauche).

Biblical text on which deciphering is based - Me Soretic
 version (the cantillation signs follow from right to left).

תהלים נב

Psaume 52

Psalm 52

ACCOMPAGNEMENT - ACCOMPANIMENT
 pour harpe celtique - for Celtic harp
 (ou guitare) (or guitar)



un rapport à Saül ; en disant à Pui : « Est venu/David/dans la maison d'Achimélech ! »
 to Saul ; saying to him : « Has come/David/ to the house of Ahimelech ! »

