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

une notation millénaire décryptée
a Millenary Notation Deciphered

Supplément au 3^e RECUEIL

Volume 3 Supplement

CHOEURS Chorus

mélodies ancestrales ancient melodies

PSAUMES
Psalms

100 - 98 - 148 - 121

Version liturgique ou de concert
Liturgical or concert version



FONDATION ROI DAVID · PARIS

NOTE DE L'AUTEUR : La direction de ces chœurs doit être souple, s'apparenter à celle du plain-chant. Les temps neutres - bien égaux entre eux en durée - ne seront pas marqués par gestes, mais esquissés. Seuls ressortiront les accents toniques et expressifs du texte, qui charpentent et animent la mélodie.

AUTHOR'S NOTE : The conducting of this choral music must be flexible, similar to that of plainchant. The neutral beats, even though equal to the others in duration, must not be emphasized by gestures, but simply indicated. Only the tonic and expressive accents of the text will be obviously directed, supporting and animating the melody.

FUNCTIONAL GUIDELINES

taken from Volume 3

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*), h (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 directs 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.

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(1) symbols : f M[1], c M[2] ; see footnote p. 4
 (2) All chords are simultaneous, except those marked by an
 "arpeggiando"

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1^{er} T. - chex que l'Eternel, lui, (est) Dieu : (c'est) lui qui nous a faits et à lui nous (sommes),
 that the Lord, he, (is) God : (it is) he who made us and his we (are),

2nd T. 'ou ki - A - do - nay hou é - lo - him hou 'a - ga - nou ve - lo a - nah - nou (1)
 Bar. 'ou ki - A - do - nay hou é - lo - him hou 'a - ga - nou ve - lo a - nah - nou
 Bas. 'ou ki - A - do - nay hou é - lo - him hou 'a - ga - nou ve - lo a - nah - nou

Crot.
 Gymb. *pp*
 Mel. Cond. [2]
 Luth. 'ou ki - A - do - nay hou é - lo - him hou 'a - ga - nou ve - lo a - nah - nou
 H. cept.

son peuple et le troupeau de son pâturage. (4.) Entrez dans ses portes avec des actions de
 1^{er} T. his people and the sheep of his pasture. Enter his gates with thanksgiving,

2nd T. 'a - Mo ve - tson mar - i - to bo - ou she - 'a - rav be - to -
 Bar. 'a - Mo ve - tson mar - i - to bo - ou she - 'a - rav be - to -
 Bas. 'a - Mo ve - tson mar - i - to bo - ou she - 'a - rav be - to -
 Crot. *pp*
 Gymb.
 Mel. Cond. [4]
 Luth. 'a - Mo ve - tson mar - i - to bo - ou she - 'a - rav be - to -
 H. cept. *poco*

(1) La virgule fine  indique une simple césure, sans respiration apparente.
 (1) The thin comma means: simple caesura (glottal stop) without a breath.

grâce, dans ses parvis avec des louanges ; grâce (rendez-)lui, bénissez son nom. (5.) Car
(and) his courts with praise ; give thanks to him, bless his name. For

1st T. da ha-tsé-ro-tav bit-hi - La ho-dou lo^p bar-khou sche-mo ki -

Bar. da ha-tsé-ro-tav bit-hi - La ho-dou lo^p bar-khou sche-mo ki -

Crot. da ha-tsé-ro-tav bit-hi - La ho-dou lo^p bar-khou sche-mo ki -

Cymb.

Mel. Cond. da ha-tsé-ro-tav bit-hi - La ho-dou lo^p bar-khou sche-mo ki -

Luth.

H. celt.

5

bon (est) P'Eternel, à jamais (dure) sa grâce, et de génération en génération sa fidélité !
good (is) the Lord, forever (endures) his grace, and from generation to generation his faithfulness !

1st T. tov A-do-nay le-'o - lam haq-Do ve-'ad-Dor va-dor é - mou-na-to

Bar. tov A-do-nay le-'o - lam haq-Do ve-'ad-Dor va-dor é - mou-na-to

Crot. pp

Cymb.

Mel. Cond. tov A-do-nay le-'o - lam haq-Do ve-'ad-Dor va-dor é - mou-na-to

Luth.

H. celt.

rit...

[4]