



# Rehearsal notes for 24 September 2024

Darius continued rehearsing Lili Boulanger's Psalm 130. Joe took the first part of the rehearsal.

## Selected notes on pronunciation:

- Jahve is pronounced with a "Ya" sound, and the e is a French acute (more "ee" than "ay").
- The word Adonaï appears throughout, with the ï pronounced as a separate "ee" syllable each time. But the timing of the ï syllable may be different at different times. But where the ï syllable is shown alone (ie. not as "aï") on its own note then pronounce the syllable as written.
- The word "Ecoute" is pronounced as if the first letter had an acute accent, but the last letter is pronounced without an accent (so more like "uh").
- "Aux" is pronounced "oaz".
- "Israël" is pronounced "Iss-ra-el", not "Iz-ra-el".
- "Prends" is pronounced "pron" with a nasal N.
- "Iniquités" – the "qui" is pronounced "kee" not "kwee".

## For all to note:

- At 4 – This passage is pianissimo but the words must be very intense and articulated.
- 3 after 18bis – "lah-vé" is loud here.
- 4 after 21 – Main choir: really quiet here.
- 4 before 22 – The t of "et l'a-bon" is silent.
- At 22bis – Make sure you're not late coming in after the crotchet rest.

## Sopranos:

- 4 after 11bis – The tenors sing a G sharp the note before you come in.
- At 15bis – The F sharp is only a semi-tone lower than the previous note.
- At 18bis – The syncopation must be strong to be heard at "Je t'in".

## Altos:

- 3 before 9 – diminuendo on "at-ten".
- At 9 – Note the geography at 9. The first two beats are silent in the orchestra. The first two bars are allegro; the second two bars are much slower (but all 4 bars conducted in 4). The fifth bar, where you come in, returns to the allegro tempo, but the bar beginning "chés" is slower again. The allegro returns for "Qui donc pourra".
- From 9 – Consonants need to be very clear here.
- 6 before 10 – Lots of accent in this bar, on "lah-vé".
- 2 after 11 – Getting the semi-tones right in this bar is crucial.
- 3 after 11 – Don't be late on the last semi-quaver in this bar.
- 5 after 11bis – The C flat is lower than you think.

## Tenors:

- 8 before 5 – The semi-tone gap between D flat and C natural is tiny here.
- 8 after 8 – Darius now wants this section to be sung by all 2nds now, not 1sts.
- 6 after 11 – 2<sup>nd</sup> tenors only here.

- At 15 – Your E entry note appears as a recurring bass note during the 6 bars of orchestral play.

Basses:

- 2 after 6 – More here from the basses, including the fort passage that follows before 7.
- 4 before 9 – This mustn't be legato.
- 3 before 9 – diminuendo on "at-ten".
- At 9 – Note the geography at 9. The first two beats are silent in the orchestra. The first two bars are allegro; the second two bars are much slower (but all 4 bars conducted in 4). The fifth bar, where you come in, returns to the allegro tempo, but the bar beginning "chés" is slower again. The allegro returns for "Qui donc pourra".
- From 9 – Consonants need to be very clear here.
- 6 before 10 – Lots of accent in this bar, on "lah-vé".
- 2 after 11 – Getting the semi-tones right in this bar is crucial.
- 3 after 11 – Don't be late on the last semi-quaver in this bar.
- 6 after 11 – 2<sup>nd</sup> basses only here.
- 3 after 16 – 2<sup>nd</sup> basses, a G is played in the orchestra at the beginning of the bar.
- 5 after 16 – The interval is tiny here.
- 1 before 18bis – This needs to be heard, so take the piano marking with a pinch of salt.