



Rehearsal notes for 1 October 2024

Darius continued rehearsing Lili Boulanger's Psalm 130.

Selected notes on pronunciation:

- The t in "et l'abondance" is silent (for example 5 after 21bis).
- Jahve is pronounced with a "Ya" sound, and the e is a French acute (more "ee" than "ay").
- The word Adonai appears throughout, with the i pronounced as a separate "ee" syllable each time. But the timing of the i syllable may be different at different times. But where the i syllable is shown alone (ie. not as "ai") 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:

- From 15 – A hairpin (>) accent over a note means "do not sustain this note, phrase off".
- 2 before 19 – Watch out for the rit. Here.
- From 22 – A hairpin (>) accent over a note means "do not sustain this note, phrase off".
- 6 after 25 – Do no accent the "i"; fade out.

Sopranos:

- 5 before 6 – A pleading quality is required here. Let others come through.
- 1 before 8 – The soprano F is sung by the tenors during this rest bar.
- At 8 – Note that the orchestra is silent on the crotchet rest, so watch like a hawk.
- 3 after 18bis – Main choir: The "Jah" entry needs to be sustained.
- 4 before 19 – Semi-chorus: This entry needs to be strong.

Altos:

- 5 before 6 – A pleading quality is required here. Let others come through.
- At 8 – Note that the orchestra is silent on the crotchet rest, so watch like a hawk.
- 4 after 21 – Mark the dynamic up to mp.
- 3 after 18bis – Main choir: The "Jah" entry needs to be sustained.

Tenors:

- 5 before 6 – A pleading quality is required here. Let others come through.
- 3 before 6 – No break at the end of the bar; so go through between "de l'abîme" and "Je t'invoque".
- 4 after 7 – Turn early and quietly as the orchestra is silent at the end of this bar.
- At 15 – Your next note, the E, is the recurring bass note in the 6 bars rest.
- 5-7 after 18 – Float up magically rather than heroically ascend (AKA keep it quiet, even on the tricky high notes).

- 1 after 18bis – No break between “t’invogue” and “je t’invogue”.
- 4 after 21 – Really quiet here.
- 2 after 22 – Make sure the two crotchets in this bar are sung full-length. Also 5 and 2 before 22bis.
- 2 after 24 – This needs to be projected much more.
- 4 after 24 – Don’t be late on the first crotchet.
- 1 before 25 – Semi-chorus: come off as written; note that the sops and altos hang onto their note through a pause.
- 1 before 25 – Main chorus: An mp entry here.
- At 25 – Crescendo to mf.

Basses:

- 3 before 6 – B1s: No break at the end of the bar; so go through between “de l’abîme” and “Je t’invogue”.
- 4 before 7 – B2s: No break at the end of the bar; so go through between “oreilles” and “soient attentives”.
- 2 after 7 – B2s: move more quickly through the triplets.
- 4 after 7 – Turn early and quietly as the orchestra is silent at the end of this bar.
- 4 after 21 – Mark the dynamic up to mp.
- 2 after 22 – Make sure the two crotchets in this bar are sung full-length. Also 5 and 2 before 22bis.
- 2 after 24 – This needs to be projected much more. B1s (non-semi-chorus) should sing with the B2s here too, but if you don’t have a bottom F then sing an octave up with the 2nd tenors.
- 4 after 24 – Don’t be late on the first crotchet.
- 1 before 25 – Semi-chorus: come off as written; note that the sops and altos hang onto their note through a pause.
- 1 before 25 – Main chorus: An mp entry here.
- At 25 – Crescendo to mf.