



Rehearsal notes for 22 October 2024

Darius continued rehearsing Lili Boulanger's Psalm 130, with the first part of the rehearsal dedicated to the semi-chorus passages.

Selected notes on pronunciation:

- **New note** – The nasal 'n' ending in "Je t'invoque", "soient attentives", "Aux accents", "prends", "donc", "Mon âme", "en Jahvé", "en toi", etc. should be pronounced without an audible 'n'. It's all about the nasal sound.
- Throughout the piece the letter T should be pronounced in a dry fashion similar to the way we sing the letter in Italian.
- 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:

- 2 after 16 – Remember that "nir" comes off just after the third beat of the bar.
- 4 after 16 – This "nir" is much shorter. It's essential that we all come off accurately so that the next entry isn't late.
- 2 before 21 – Do this diminuendo.
- 2-3 after 21 – Semi chorus only: You need to diminuendo much more ahead of the main choir entry.
- 4 after 25 – If you sing the é vowel very closed you won't go flat.

Sopranos:

- 4 before 21 – The crescendo is needed here.
- 5 after 24 – Semi-chorus: The E flats must be higher.
- At 18bis – Start the 'zhe' sound of "Je t'invoque" earlier.
- 2 after 20bis – Semi-chorus only: Note that you share this G entry with the tenors.

Altos:

- From 3 after 18bis – Where you have chevron accents pile sound onto the front of the note.
- 5 after 24 – Semi-chorus: More alto required.
- 4 after 20bis – Semi-chorus only: Note that you share this C flat entry with the basses.

Tenors:

- 6 after 24 – Semi-chorus: The E flats must be higher.

- Please remember to make a note to turn early (and quietly) at the end of page 3 (if you have the separate T/B score).
- At 18bis – Start the ‘zhe’ sound of “Je t’invoque” earlier.
- 2 after 20bis – Semi-chorus only: Note that you share this G entry with the sopranos.
- At 24 – More sound needed.
- 3 after 24 – The semi-quaver F needs to be a clear and distinct note.
- 3 after 24 – Main choir: The semi-quaver F needs to be a clear and distinct note.
- 5 after 24 – Main choir: The semi-quaver F needs to be a clear and distinct note.
- 2 after 25 – The diminuendo starts on the last beat of the bar. Sustain the sound until then.

Basses:

- Please remember to make a note to turn early (and quietly) at the end of page 3 (if you have the separate T/B score).
- 3 before 20bis – The first note of the bar must be an A, even though G sharps are all around in the music at this moment.
- 4 after 20bis – Semi-chorus only: Note that you share this C flat entry with the basses.
- 2 before 24 – At least mf. Diminuendo in the second half of the bar before 24.
- At 24 – More sound needed.
- 3 after 24 – Main choir: The semi-quaver F needs to be a clear and distinct note.
- 5 after 24 – Main choir: The semi-quaver F needs to be a clear and distinct note.