



Rehearsal notes for 29 October 2024

Darius continued rehearsing Lili Boulanger's Psalm 130, with Joe conducting a full run-through to start us off.

Selected notes on pronunciation:

- **This one is promoted to the top of the list after this rehearsal:** 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").
- **New note** – "Miséricorde" (after 21bis) is pronounced with a Z (so "Mizéricorde"); and close the acute accent more.
- 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 Adonāi appears throughout, with the ī pronounced as a separate "ee" syllable each time. But the timing of the ī syllable may be different at different times. But where the ī syllable is shown alone (ie. not as "aī") on its own note then pronounce the syllable as written.
- "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:

- A general rule – make the quiet dynamics quieter and the louder dynamics louder.
- 4 after 4 – At the apostrophe don't breathe, but emphasise the pronunciation of "Ja".
- At 8 – More consonants needed here.
- Back semi-chorus – You will be sitting at the very back of City Hall so try to sing slightly ahead of the beat.
- At 22bis – The first sung note of the bar ("de toutes") is always a bit late.
- 4 after 25 – If you sing the é vowel very closed the note won't go flat.

Sopranos:

- At 14bis – Make sure you sing a C natural, a semi-tone down from the previous note.
- At 15bis – Focus is crucial in this section, not the weight of sound.
- At 24 – Semi-chorus: No accents, just beautiful flow.

Altos:

- At 13bis – All 1st altos need to sing this as they will be at the front of the choir; 2nd altos should sing if they have a G flat, but not if they don't.
- At 13bis – Don't breathe after the first bar, breathe after the second, don't breathe after the third and try to sing the rest of the phrase in one breath from this point.

- At 15bis – Focus is crucial in this section, not the weight of sound.
- At 20 – Semi-chorus: The dynamic needs to be a touch above the marked pp.
- 4 after 22 – Be clear with your rhythm; it's different from the preceding T/B entry.
- At 24 – Semi-chorus: No accents, just beautiful flow.

Tenors:

- 6 after 4 – Think in triplets before you sing “Adonai” to start the rhythm correctly. Do not diminuendo at the end of that bar.
- 1 and 2 before 9 – Semi-chorus only: More hairpin please.
- 3 before 16 – This is forte.
- 3 after 24 – Semi-chorus: No accents on the quavers; make it flow.

Basses:

- 6 after 4 – Think in triplets before you sing “Adonai” to start the rhythm correctly. Do not diminuendo at the end of that bar.
- 3 after 6 – Sustain the sound throughout; don't increase the sound levels just because the words change.
- At 7 – Bass 1s: Sing the hairpins with character, not just with volume.
- 6 after 9 – The C flat is also your next note. Remember and repeat.
- 6 before 10 – Make the vowel change quick between the J and A in “lavé; not too much ee.
- 3 and 5 after 16 – Bass 2s: The orchestra plays a G on the downbeat (your crotchet rest) of 2 after 16. Two bars later, the orchestra plays nothing in that downbeat. Take note.
- At 20 – Semi-chorus Bass 1s: You need to pick up the quaver rhythm quickly here.
- 3 after 24 – Semi-chorus: No accents on the quavers; make it flow.