

Thursday May 2 7:00-10:00 Dress Rehearsal Pilgrim Congregational

Tuesday May 7 7:00-10:00 Dress Rehearsal Lindsey Chapel

Thursday May 9, 7 15- 10? MIT

Saturday May 11 6:00 Call? Concert 8:00 Lindsey Chapel  
15 Newbury St, Boston

Sunday May 12 6:00 Call? Concert 7:00 Pilgrim Congregational  
55 Coolidge Ave, Lexington

A special Spring project for all of us!

We'll be using IPA to get our various languages together. Start here:

<http://www.internationalphoneticalphabet.org/ipa-sounds/ipa-chart-with-sounds/>

Here are some recordings for practice - thanks to Lin Haring!

[https://www.youtube.com/playlist?list=PLL1gOx\\_yRarf6VNuv7lkuBL9lIwCU1-EV](https://www.youtube.com/playlist?list=PLL1gOx_yRarf6VNuv7lkuBL9lIwCU1-EV)

1 Tsippi Fliescher

**No Hand Has Touched You,**

Notice that Alto and Bass lines have transliterations.

M.6, take the breath instead of the tied quarter note

m.14, S, don't linger over the last quarter there.

(19) has three beats.

(23) has only 2.

M. 31 SA on Alto, TB on Bass to the first half note of (33), then S and T rest and make your own entrance.

M. 43 Sopranos sing Alto, Altos and Tenor sing Tenor through the start of m. 48

M. 49, beat4, take a quarter out for the breath mark

Men, last page - from pickup to m. 60, whisper the 'x' notes, then sing 'mim' on a pitch your neighbor isn't singing.

2 Byrd

**Crowned with flowers,**

Tricky to count - write in beats.

Entrances in [15] are *mf* except S *mp*.

In [18-19] entrances *mp* then grow to [22]

[23] *mp*, 'my faith' entrances in [24] *p*,  
'my faith' entrances [25] *mp*, all < to *mf* at [27].  
[29] And suddenly: *p*.  
p.4, 'Blew' entrances are *f* the first time you have it,  
*mf* the next, *mp*, the third, decrescendo to *pp* at the end.

3 Byrd

**Awake mine eyes,**

Divided SSAMen

High English vowels ('ahnd', 'glahd', vanishing 'r' for 'obscure' and 'desire'.)

(Correction - Yes, we're taking the repeat - I misheard.)

4 Bridge

**O Weary Hearts**

P.2, top, m.3, sing tied quarter as eighth note, eighth rest.

2, top, m.4, Alto make first tied quarter an eighth like the other parts.

5 Parry

**How sweet the answer**

Sustain the dotted half notes, while listening to the moving notes going along with.

[10] STB, 't' on last sixteenth

Measure 14, fermata on beat 2.

'Lute' ->'lyoot'

6 Bridge

**Music, When Soft Voices Die**

P.2, top, last, 'quicken' a little detached.

2, bottom, start 'Rose' with a flip ahead of the beat, so the vowel arrives on the beat.

3, top, m.2-3, place 'd' of 'bed' on downbeat.

7 Hochman

**Beyond Nine Lakes**

Page 1, no breaks - stagger breathing.

the word 'di-e' is two even syllables, where it's short, as in the name 'Dia'.

'-ties' in 13 and 16 is similar.

If the note on 'di-e' is longer, give the first 16th to 'di'

P. 4, 'i-et' does the same.

P. 2, S1 join Alto line

And all men on Bass parts, in TTBB divisi.

[20], the two alto lines should trade notes to make the lines work a little better.

8 Emmanuelsson

**Rosten ur morkret sjunger**

Notice the difference of dynamics between the first three pages, when the filigree of the S and A parts is *mp*,

and mm 115-121, where it's *forte* - big > in 121 before

'One by one, silenced voices...'

m. 68, Sopranos sing the A1 line for three measures, all altos sing the lower part.

m. 113 the 'k' of *kä* is a /sh/.

9 Josquin

**Je me complains**

S1 S2 Tenor/alto braided! Bass

T on T2 through first half of m.11, A on T3

A on T from there through 29, Tenors on T3

Baritones take Tenor 2 for 30-32, when the Tenors take it back, and Altos go back to T3.

At 38, Alto to T2, Tenor to T3

and trade again at 51.

10 Certon,

**Plus ne suis ce que j'ay este**

We'll be modernizing the French:

'este' has lost the 's', and both 'e's are like the first syllable of 'beta' - no final diphthong such as 'bay' would have.

33 or 34, that's not 'pouvois' but 'pouvais'.

39-40, and 46-48, change 'servirois' to 'servirais'.

The piece begins *mp*, builds a bit to the cadence at m. 12, where *mp* resumes.

Entrances at 23, *mf*, and keep it up to a crescendo at 33

*f* from 35 to cadence in 40, then *p* on 'o si'

build to *mp* on 'Comme' entrance, < to *mf* in the last two measures.

Make sure all the entrances are present in the texture.

11 Lasso

**Je l'aime bien**

begins *mp*,

entrance at 13 is *mf*

new beginning at 22, *p* to end.

Those 'ay's are /e/.

12 Rore

### **O Sonno**

Several places seem to have two syllables - if the first of them is the unstressed final syllable of a word, you can effectively cross it out: [5], [6], [14], [22] vita\_a.

[16] bli-o is two quarters.

[22] spra\_e, the 'a' is the stressed vowel.

For p.2,

stressed syllables something like this:

soc **cor** rial **cor** ho mai che lan gue **po** sa non **ha** ve e que ste **mem** bra **stanch** e **fra** li so **le** va  
a me ten **vo** lao **son** no

la'o is divided evenly, unless it is four quarters, then 3-1.

[26] *mp cresc* in [37-38] to *mf* for entrance at [40, w pickup.]

[43], *mp* and slower

13 Monteverde

### **Volgea l'anima mia soavemente**

is molto parlando - spoken word accents are prominent.

'Io' is long on the 'i', short on the 'o'.

P. 4, top, last measure - note new meter.

'dai' is a bar of 3, 'mi-se-ro' is a 3, 'privo Del' bar of 4, 'cor' and rest a 3.

### 14 **Sfogava con le stelle**

p. 1 Notation for 'recit' bars.

First measure: treat as a 3/4 measure, which starts with an eighth rest, eighth note 'sfo';

beat two is an eighth note triplet, 'ga' twice as long as 'va'.

beat three is two eighths on 'con le'.

For 'sotto notturno', again 3/4, of which beat one is a triplet for the first three syllables;

'tur' is the eighth on beat two (flip that final 'r' once),

'no' is the second eighth of that beat, tied to beat three.

'E dicea' is 2/4, starts with eighth rest, 'E' is second eighth of that beat;

'dicea' is beat two as a triplet.

It works out to a speaking rhythm, in the end.

Page five,

beats of the recitative go like this:

1/3: 'la fa' are two and three of a triplet

2/3: 'reste' is a triplet, 'rest' being the first two parts

3/3: 'col vo' is eighths.

1/2: 'str'au is an eighth, 'reo' and 'sen' 16ths.

2/2: 'bian' is an eighth, 'te' and 'Pie' 16th -

don't slow down!

15 Encore