

We have scheduled two Sectionals at Saint Peter's Episcopal Church located at [42 Sweden Road, Bridgton](#). The first sectional will be held on Friday, October 16. The second sectional will be held on Friday, November 6, 2026.

Upper Voices (Sopranos and Altos) will rehearse from 3:00 – 4:00 p.m.

Lower Voices (Tenors and Basses) will rehearse from 4:00 – 5:00 p.m.

Please feel free to request pieces and specific places in pieces that you would like to go over. These sectionals are for you.

The purpose of the Rehearsal Notes is twofold. The notes review what was covered at Monday's rehearsal. The notes also tell you what to practice for our next rehearsal.

Charlie and I are working hard to get the rehearsal notes out by Wednesday so you will have plenty of time to practice the pieces and sections of pieces that we will be working on next Monday. We hope this is helpful.

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Jan's Rehearsal Notes

Brightest and Best – We started working on the piece from the beginning with the Tenors and Basses singing on P. 3, M.9 and the Sopranos and Altos joining them on P. 4, M.17. Next, we went over the four-part harmony on P.5, M. 25 through M.32. There is an exact repetition of this section on P. 8, M.60 through M.67. We also worked on the decrescendo on P.6, M.40 through M. 42 and P. 9, M.75 – 77.

We rehearsed the Bass, Baritone and Tenor part separately and then sang those three parts together on P. 10, M.83 – 90. We did the same thing with the Alto II, Alto I, and Soprano parts on P. 11, M. 91 – 98. We continued on to P. 12, M. 99. The Altos have the melody here while the Sopranos sing a counter melody above them. The Tenors and Basses also have different harmony notes, (see P. 5,

M. 25 – M.32)

What to work on for next week – Start by studying the words of the Chorus. It is not marked as a “chorus” but it can be considered as one as we repeat the words 3 times throughout the piece. Try memorizing as much of these sections as you can so you can look at the conductor and include the audience in your presentation. Next, read through all the lyrics of this piece. It is easy to go on remote while singing and not really think about the meaning of the text. The words are really beautiful and we need

to enunciate clearly for the audience to understand what we are singing about. Review your part from page 10 to the end of the piece. Then start at the beginning and sing along with your recorded part on the LRCC website. (thank you Valerie)

Carry the Light – All voices **started on P. 4, M.16. Watch the rhythm of the two sixteenth notes at the end of M.16, 19, 21 and 22.** Then we reviewed the “Lox ae-ter-na” section on P. 5, pickup to M. 25. The Altos did a nice job with their solo, pickup to M.34 on P. 7. We circled the eight rests which cause the syncopation throughout. We marked the quarter rest on beat one in M.40 on P. 7. I reminded the chorus that the first ending is 10 measures long and the repeat sign is at the bottom of P. 7 at the end of M.42. When repeating the “Lox ae-ter-na” section the chorus jumps from the end of M.31 to M.42 on P. 8. We worked on the three independent voice parts starting on

P. 8, M.43 through M.54.

What to work on for next week – Go over your individual part from P. 5, M. 25 through M.33 on P. 6 and on P. 8, M.43 to the end of the piece. We will add the soloists next week, also. Please follow your part on the recording on the LRCC website.

Winter Wonderland – This is the first time we worked on this piece and the chorus did quite well with the syncopated rhythms and tricky harmonies. We worked on parts from the pickup to M.13, P. 3 through M. 20, P. 4. Caution to Sopranos and Altos – watch out when



you turn the from P. 3 to P. 4 at the end of M.16. Sing “bird” Oo, not bird -doo.

We sang through the piece twice, pointing out key spots.

What to work on for next week – The piece is actually sung twice. The melody and harmonies flip flop between the voice parts. The arranger, Kirby Shaw did not include the verse about the “circus clown” which was added later to the original piece. (See Wikipedia for more details) Please spend as much time as you can listening to your part on the “slow speed” recording. Break the piece up into sections and repeat that section several times before moving on to the next part. Then sing along at “slow speed” with your part on the recording. You will have this catchy tune stuck in your head in no time. Enjoy it and have fun with it.

Charlie's notes:

I was impressed with the first singing of "Jingle". You all rose to the occasion beautifully. Continue to focus on clarity of rhythm that makes each section unique. The Brazilian section starting on page 3 looks challenging, but if you could take some time to listen to the recording, it will help you make sense of this section. Measure 21 introduces the style of the Habanera from the Opera "Carmen" by Georges Bizet. Remember to make the notes that have spaces between them ("Jingle", "Oh what", "is to" and "one horse open sleigh") short and detached, while at the same time use your best diction. At measure 32, the word "legato" appears in your score, and that means to have a "stickiness" between each note by lengthening your vowel sounds. At the Waltz section on page 8, the separated notes should be short, as in the "Carmen" section. Page 5 is straight out of a James Bond movie (I'm of the age group that was in 5th grade (?) when he first appeared on the screen. "Sneaky" says it all. Tenors, you did a great job with my request to get louder and then softer with your part starting at measure 66. Again, a great job done by all.

FOR NEXT WEEK:

Finish "Jingle ALLL the Ways".

Start work on "Enniscorthy Carol" first half (ends at measure 40).

Long Ago (In the Bleak Midwinter) - ALL

Please, please, please!! Try to devote some time to listen to the practice tracks on the website. Even though I have many years' experience in choral ensembles, I still need the positive reinforcement this resource provides. A wise choral director once told me that the main reason a chorus does not sound as good as it could is that the singers aren't secure with their parts, and I find in my own experience with choruses and orchestras that this holds true for me and the other members.

Have a great week - see you next Monday.