

CAROLS

for Solo Singers

10 Seasonal Favorites Arranged for Solo Voice and Piano
For Recitals and Concerts

COMPILED AND EDITED BY SALLY K. ALBRECHT

TABLE OF CONTENTS

Track Number/Title	Page
1. Amid the Cold of Winter3 <i>(In the Bleak Midwinter/Lo, How a Rose E'er Blooming)</i> Arranged by Bret Rhoades	
2. God Rest You Merry, Gentlemen.....8 Arranged, with additional words and music, by Donald Moore	
3. How Far Is It to Bethlehem?.....12 Words by Frances Chesterton, alt. by Mark Hayes Arranged by Mark Hayes	
4. I Saw Three Ships16 Arranged by Brian Lewis	
5. Kling, Glöckchen.....22 Arranged, with English words, by Vicki Tucker Courtney Pronunciation Guide 26	
6. Noël Nouvelet!.....27 Arranged by Vicki Tucker Courtney Instrumental parts (2 flutes, triangle, hand drum) 38–40	
7. O Come, Little Children41 Arranged, with new words and music, by Andy Beck	
8. Simple Joy47 <i>(Simple Gifts/Joy to the World)</i> Arranged, with new words, by Sally K. Albrecht	
9. Sleep in Heavenly Peace52 <i>(Silent Night/What Child Is This?)</i> Arranged by Ruth Elaine Schram Instrumental part (flute) 58	
10. We Three Kings.....59 Original words and music by John Hopkins Arranged, with new words and music, by Andy Beck	

Sally K. Albrecht, Piano • Kent Heckman, Engineer

Piano accompaniments were recorded by Sally K. Albrecht at Red Rock Recording in Saylorsburg, PA.



Cover Art: *Madonna with Child*, ca. 1997
by Sancilius Ismael (Haitian, 1940–2000)
Acrylic on canvas (8" X 10")
From the collection of Jay Althouse and Sally K. Albrecht

About the cover: Haitian art was largely unknown outside Haiti until the early 1940s when it was "discovered" by an American school teacher named Dewitt Peters. Haitian folk painters embrace various styles, ranging from primitive, voodoo-influenced works to the refined and complex painting of Sancilius Ismael. Born in L'Artibonite, Ismael studied briefly at the Centre d'Art in Port-au-Prince. *Madonna with Child* exemplifies his style of meticulously detailed and colorful work.



Medium High

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1. AMID THE COLD OF WINTER

(In the Bleak Midwinter/Lo, How a Rose E'er Blooming)

Arranged by
BRET RHOADES

Expressively, with some freedom ($\text{♩} = \text{ca. } 84-92$)

mp

*In the bleak mid -

4

win - ter, fros - ty wind made moan, Earth stood hard as

8

poco rit. *a tempo*

i - ron, wa - ter like a stone.

poco rit. *a tempo*

* In the Bleak Midwinter: Music by Gustav Holst (1874-1934); Words by Christina Rossetti (1830-1894).

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2. GOD REST YOU MERRY, GENTLEMEN

Arranged, with additional words and music, by
DONALD MOORE (ASCAP)

Traditional English Carol

Swing, like a jazz waltz (♩ = ca. 152)

The piano introduction consists of three measures in 5/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a *decresc.* marking.

4 *mp* 5

God rest you mer - ry, gen - tle - men, let
win - try night in Beth - le - hem a

The first vocal line begins at measure 4. The piano accompaniment continues with a *mp* dynamic. A repeat sign is placed at the beginning of measure 5.

7

noth - ing you dis - may, re - mem - ber, Christ, our
bless - ed an - gel came, and un - to cer - tain

The second vocal line begins at measure 7. The piano accompaniment continues with a *mp* dynamic.