

CAROLS

for Solo Singers

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

COMPILED AND EDITED BY SALLY K. ALBRECHT

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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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3. HOW FAR IS IT TO BETHLEHEM?

Arranged by
MARK HAYES (ASCAP)

English Carol
Words by FRANCES CHESTERTON
alt. by MARK HAYES

Moderately (♩ = ca. 88-92)

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It begins with a whole rest. The middle staff is the right-hand piano accompaniment, starting with a mezzo-piano (*mp*) dynamic. The bottom staff is the left-hand piano accompaniment, starting with a whole rest. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

7

The second system of the musical score continues from the first. The vocal line (top staff) has a whole rest for the first six measures, then begins with the lyrics "How_ far is it to". The piano accompaniment (middle and bottom staves) continues with the same eighth-note pattern. A mezzo-piano (*mp*) dynamic marking is present above the vocal line at measure 12, which is also boxed with the number 12.

How_ far is it to

13

The third system of the musical score continues from the second. The vocal line (top staff) has a whole rest for the first measure, then begins with the lyrics "Beth - le-hem: not ver - y far. Shall_ we find the sta - ble room". The piano accompaniment (middle and bottom staves) continues with the same eighth-note pattern.

Beth - le-hem: not ver - y far. Shall_ we find the sta - ble room

5. KLING, GLÖCKCHEN

(Ring, Little Bells)

Arranged, with English words, by
VICKI TUCKER COURTNEY (ASCAP)

Traditional German Carol

Joyfully (♩ = ca. 100-108)

5 *mf*

*Klin - ge - lin - ge - ling.

6

Klin - ge - lin - ge - ling. Klin - ge - lin - ge - ling. Klin - ge - lin - ge - ling. Kling, glöck - chen,

10 *mp*

klin - ge - lin - ge - ling. Kling, glöck - chen, kling! { Win - ter snow is fall - ing.
Laßt mich ein, ihr Kin - der,

mp

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system (measures 1-5) features a vocal line starting at measure 5 with a box containing the number '5' and a mezzo-forte (mf) dynamic marking. The piano accompaniment begins at measure 1 with a mezzo-forte (mf) dynamic. The second system (measures 6-9) includes lyrics for measures 6-9. The third system (measures 10-14) includes lyrics for measures 10-14, with a mezzo-piano (mp) dynamic marking appearing above the vocal line at measure 10 and below the piano line at measure 12. The piano part includes a crescendo hairpin in measure 12.

* See page 26 for German pronunciation guide.

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