

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 Low

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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 (♩ = 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)

Introduction for piano, 5/4 time signature. The music is in B-flat major. The right hand plays chords in the upper register, and the left hand plays a rhythmic pattern of eighth notes. Dynamics include *mf* and *decresc.*

4 *mp* 5

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

Vocal line starting at measure 4. The piano accompaniment continues with the same rhythmic pattern as the introduction. Dynamics include *mp*.

7

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

Vocal line starting at measure 7. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mp*.