

# Christmas Duets, vol. 1

## 1. Good Christian men, rejoice! (In dulci jubilo)

DrFeezell.com

Original key: Concert F major

Anonymous  
arr. Mark Feezell

♩ = 72

Cello *mf*

Cello *mf*

7

*mp subito* *mf*

*mp subito* *mf*

12

*f*

*f*

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2. O come, O come, Emmanuel!

Original key: Concert D minor (aeolian)

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Anonymous  
arr. Mark Feezell

♩ = 110

Cello *p*

Cello *p*

7

*mp* *mf*

*mp* *mf*

13

*mp subito* *p*

*mp subito* *p*

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3. Lo! How a rose e'er blooming (Es ist ein Reis entsprungen) DrFeezell.com

Original key: Concert F major

Praetorius (1571-1621)

arr. Mark Feezell

$\text{♩} = 110$

Cello *mp*

Cello *mp*

6

Cello *mp*

Cello *mp*

12

Cello *mf* *mp*

Cello *mf* *mp*

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4. O Come, All ye Faithful (Adeste, fideles)  
Original key: Concert G major

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Traditional  
arr. Mark Feezell

♩ = 82

Cello

*mf*

Cello

*mf*

9

*mp*

*mp*

15

*mf*

*mf*

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## 5. Joy to the World!

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Original key: Concert F major

Traditional pre-1833  
arr. Mark Feezell

$\text{♩} = 82$

Cello *f*

Cello *f*

9

*mf*

*mf*

15

*mf*

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## 6. Silent Night, Holy Night! (Stille Nacht! heilige Nacht!)

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Original key: Concert D major

Franz Xaver Gruber (1787-1863)

arr. Mark Feezell

♩ = 96

Cello

*pp*

Cello

*pp*

9

*p*

*p*

17

*mp*

*pp*

*mp*

*pp*

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## 7. Hark! The Herald Angels Sing

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Original key: Concert G major

Felix Mendelssohn (1809-1847)

arr. Mark Feezell

$\text{♩} = 140$

Cello

*mf*

Cello

*mf*

7

13

*f*

*f*

17

*mf*

*mf*

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## 8. Angels, from the Realms of Glory

Original key: Concert B♭ major

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Henry Smart (1813-1879)

arr. Mark Feezell

♩ = 140

Cello

*mf*

Cello

*mf*

6

6

10

10



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## 9. Good King Wenceslas looked out

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Original key: Concert G major

Piae Cantiones (1582)

arr. Mark Feezell

$\text{♩} = 96$

Cello *mp*

Cello *mp*

7

*mf*

*mf*

12

*mp*

*mp*

# Christmas Duets, vol. 1

## 10. What Child is This?

Original key: Concert G major

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Traditional  
arr. Mark Feezell

$\text{♩} = 60$

Cello *mf*

Cello *mf*

6

12

# Christmas Duets, vol. 2

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## 1. The First Noel

Trad., from Sandys's *Christmas Carols* (1833)

arr. Mark Feezell

$\text{♩} = 96$

Cello *mp*

Cello *mp*

7

14

**REFRAIN**

*mf*

*mf*

19

# Christmas Duets, vol. 2

## 2. It Came Upon the Midnight Clear

Richard S. Willis (1819-1900)

arr. Mark Feezell

♩ = 64

The first system of musical notation consists of two staves, both labeled 'Cello'. The music is in the key of D major (one sharp) and 6/8 time. The tempo is marked as quarter note = 64. The dynamics are marked as *mp* (mezzo-piano). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The first staff begins with a quarter rest followed by a series of eighth notes, while the second staff starts with a quarter note followed by eighth notes.

The second system of musical notation continues the piece from measure 6. It features two staves for Cello. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A sharp sign is visible in the lower staff at the end of the system, indicating a key signature change or a specific note.

The third system of musical notation continues the piece from measure 11. It features two staves for Cello. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

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## 3. I Heard the Bells

J. Baptiste Calkin (1827-1905), arr. Mark Feezell

♩ = 112

Cello

*mf*

Cello

*mf*

5

5

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## 4. We Three Kings

John H. Hopkins (1820-1891), arr. Mark Feezell

♩ = 150

Cello

*mp*

### REFRAIN

9

*mf*

18

26

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## 5. O Little Town of Bethlehem

Lewis Henry Redner (1831-1908), arr. Mark Feezell

♩ = 112

Cello

*mp*

6

*p subito*

11

*mf*

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## 6. Angels We Have Heard on High

Traditional  
arr. Mark Feezell

♩ = 120

Musical notation for the first system of 'Angels We Have Heard on High' for Cello. It consists of two staves, both labeled 'Cello'. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The melody is simple and repetitive, consisting of eighth and quarter notes.

Musical notation for the Refrain section of 'Angels We Have Heard on High' for Cello. It begins at measure 7. The section is marked 'REFRAIN' and starts with a forte (*f*) dynamic. The melody is more complex, featuring eighth and sixteenth notes with accents. The bottom staff has a similar accompaniment.

Musical notation for the final section of 'Angels We Have Heard on High' for Cello. It begins at measure 11. The section includes first and second endings, marked '1.' and '2.'. The melody features eighth and sixteenth notes with accents. The bottom staff has a similar accompaniment.



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## 7. Noël nouvelet!

French traditional  
arr. Mark Feezell

♩ = 88

Cello

*p*

Cello

*p*

9

*pp subito*

*mp*

*pp subito*

*mp*

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## 8. Bring a Torch, Jeannette, Isabelle!

Traditional  
arr. Mark Feezell

♩ = 68

The first system of music consists of two staves, both labeled 'Cello'. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with dotted rhythms and eighth notes.

The second system of music starts at measure 7. It continues with the same melodic and harmonic lines. A dynamic marking of *mp* is introduced in the middle of the system, with a hairpin indicating a gradual decrease in volume.

The third system of music starts at measure 11. It concludes the piece with a final *mf* dynamic marking. The melodic line ends with a half note, and the accompaniment concludes with a dotted half note.

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## 9. Guillô, pran ton tamborin! (Guillo, Bring Your Drum)

Traditional  
arr. Mark Feezell

$\text{♩} = 96$

Cello

*mf*

Cello

*mf*

7

# Christmas Duets, vol. 2

## 10. O Tannenbaum (O, Christmas Tree)

German traditional  
arr. Mark Feezell

$\text{♩} = 96$

Cello *f* *mf subito*

Cello *f* *mf subito*

6 *f* *f*