

41 Christmas Carols for Solo Cello

Arr. by Mark Feezell

These 41 carol arrangements are for unaccompanied soloist. They may be performed in any order. Tempi are suggestions only. For each carol, the last phrase or entire carol may be used as an introduction when accompanying congregational singing. Visit drfezell.com for more great music.

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1. The First Noel

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

♩ = 96

mp

8

16 **REFRAIN**

mf

20

2. It Came Upon the Midnight Clear

Richard S. Willis (1819-1900)
arr. Mark Fezell

♩ = 72

mp

7

12

3. Angels, from the Realms of Glory (tune used in U.S.)

Henry Smart (1813-1879), arr. Mark Fezell

$\text{♩} = 112$

mf

7

4. Hark! The Herald Angels Sing

Feliz Mendelssohn-Bartholdy (1809-1847)

arr. Mark Fezell

$\text{♩} = 104$

mp

7

13

mf

17

5. Lo! How a Rose E'er Blooming

Michael Praetorius (1571-1621), arr. Mark Fezell

♩ = 100

The first system of music is in bass clef with a 4/4 time signature. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, often beamed together in pairs. There are several slurs over groups of notes. The dynamics are marked *mp*.

mp

7

The second system of music continues the melody from the first system. It features similar rhythmic patterns and slurs. The dynamics remain *mp*.

12

The third system of music concludes the piece. It includes a crescendo hairpin starting with *mf* and a decrescendo hairpin ending with *mp*. The notation includes slurs and various note values.

*mf**mp*

6. I Heard the Bells

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

♩ = 112

The first system of music is in bass clef with a 4/4 time signature and a key signature of one sharp (F#). It begins with a repeat sign. The melody is primarily composed of quarter and eighth notes. The dynamics are marked *mf*.

mf

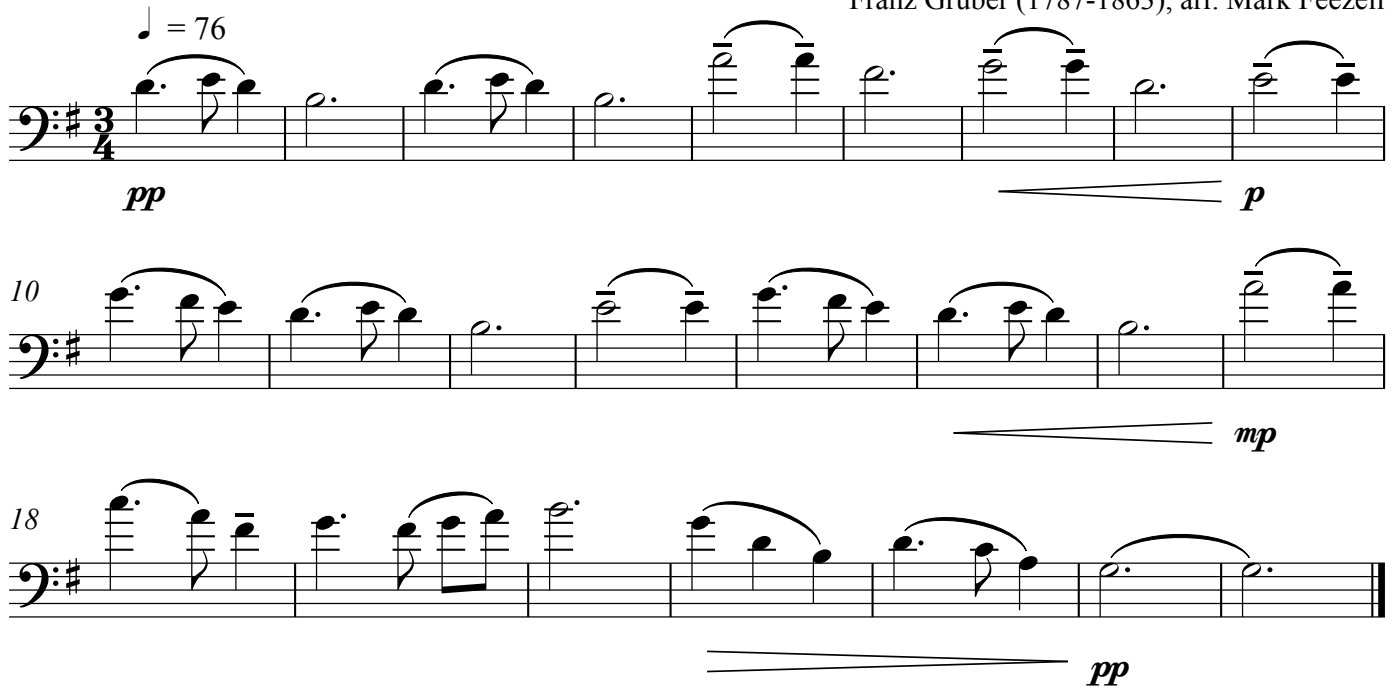
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The second system of music continues the melody. It features a mix of quarter and eighth notes, ending with a half note. The dynamics remain *mf*.

7. Silent Night (Stille Nacht)

Franz Grüber (1787-1863), arr. Mark Feezell

♩ = 76



pp *p*

10 *mp*

18 *pp*

8. We Three Kings

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

♩ = 150



mp

8

REFRAIN

16 *mf*

24

9. O Little Town of Bethlehem

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

$\text{♩} = 112$

mp

7 *p subito*

12 *mf*

10. Good Christian Men, rejoice! (In dulci jubilo)

Anonymous
arr. Mark Feezell

$\text{♩} = 72$

mf

8 *mf*

12 *f*

mp subito

11. O come, O come, Emmanuel!

Anonymous
arr. Mark Fezell

$\text{♩} = 110$

p

7

mp *mf*

13

mp subito *p*

12. O Come, All ye Faithful (Adeste, fideles)

Traditional
arr. Mark Fezell

$\text{♩} = 82$

mf

10

mp

15

mf

♩ = 82

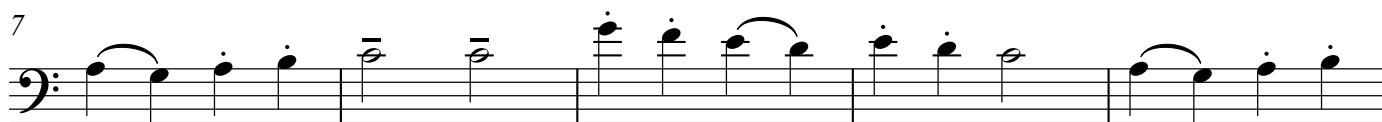
13. Joy to the World!

Traditional pre-1833
arr. Mark Fezell*f**mf*

14. Good King Wenceslas Looked Out

Piae Cantiones (1582)
arr. Mark Fezell

♩ = 96

*mp**mf**mp*

15. What Child is This?

Traditional
arr. Mark Fezell

$\text{♩} = 60$

mf

7

12

16. Angels We Have Heard on High

Traditional
arr. Mark Fezell

$\text{♩} = 120$

mf

REFRAIN

7

f

12

$\text{♩} = 88$

17. Noël nouvelet!

French traditional
arr. Mark Feezell*p**mp subito**p*

18. Bring a Torch, Jeannette, Isabelle!

Traditional
arr. Mark Feezell $\text{♩} = 68$ *mf*

11



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

Traditional
arr. Mark Fezell

$\text{♩} = 88$

mf

7

Detailed description: This is a musical score for a solo cello. It consists of two staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked as quarter note = 88. The first staff begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, with some slurs and fingerings indicated. The second staff starts at measure 7 and ends with a double bar line. A hairpin crescendo is shown between the two staves.

20. O Tannenbaum (O, Christmas Tree)

German traditional
arr. Mark Fezell

$\text{♩} = 74$

f *mf subito*

6

Detailed description: This is a musical score for a solo cello. It consists of two staves of music in bass clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 74. The first staff begins with a dynamic marking of *f*. The music is primarily composed of quarter notes. The second staff starts at measure 6 and ends with a double bar line. A dynamic marking of *mf subito* is placed at the beginning of the second staff. A hairpin crescendo is shown between the two staves.

21. Personent hodie

Piae Cantiones, 1582
arr. Mark Fezell

$\text{♩} = 68$

f *mp*

10

mf *f*

Detailed description: This is a musical score for a solo cello. It consists of two staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 68. The first staff begins with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with many slurs and fingerings. The second staff starts at measure 10 and ends with a double bar line. Dynamic markings of *mp* and *f* are placed at the end of the first staff and the beginning of the second staff, respectively. A hairpin crescendo is shown between the two staves.

41 Christmas Carols for Solo Cello
 22. Lully, lulla (The Coventry Carol)

Anonymous, 16th-century
 arr. Mark Feezell

$\text{♩} = 68$

9

mf

mp

p

mf

Detailed description: This is the musical score for 'Lully, lulla (The Coventry Carol)'. It is written for solo cello in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 68. The score consists of two staves. The first staff contains measures 1 through 8, ending with a fermata and a dynamic marking of *mf*. The second staff contains measures 9 through 16, starting with a dynamic marking of *mp* and ending with a dynamic marking of *p*. The music features a mix of eighth and quarter notes, often beamed together, with some notes marked with a fermata.

23. Rise up, Shepherd, and Follow!

Traditional
 arr. Mark Feezell

$\text{♩} = 82$

5

mf

9

REFRAIN

f *mf* *f*

15

mf *f* *mf*

20

f *mp*

Detailed description: This is the musical score for 'Rise up, Shepherd, and Follow!'. It is written for solo cello in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 82. The score consists of five staves. The first staff contains measures 1 through 4, ending with a fermata and a dynamic marking of *mf*. The second staff contains measures 5 through 8. The third staff is labeled 'REFRAIN' and contains measures 9 through 14, with dynamic markings of *f*, *mf*, and *f*. The fourth staff contains measures 15 through 19, with dynamic markings of *mf*, *f*, and *mf*. The fifth staff contains measures 20 through 24, with dynamic markings of *f* and *mp*. The music features a mix of quarter and eighth notes, often beamed together, with some notes marked with a fermata.

24. Go, Tell it on the Mountain!

Traditional
arr. Mark Feezell

♩ = 82
REFRAIN

Musical notation for the Refrain of 'Go, Tell it on the Mountain!'. It is written in bass clef, 4/4 time, and starts with a dynamic marking of *f*. The melody consists of eighth and quarter notes with some accents.

VERSE

Musical notation for the Verse of 'Go, Tell it on the Mountain!'. It begins at measure 6 and features a dynamic marking of *mf*. The melody is primarily composed of quarter notes.

Repeat refrain

Musical notation for the Repeat Refrain of 'Go, Tell it on the Mountain!'. It begins at measure 11 and concludes with a double bar line.

25. Deck the Halls

Traditional
arr. Mark Feezell

♩ = 82

Musical notation for the first line of 'Deck the Halls'. It is written in bass clef, 2/2 time, and starts with a dynamic marking of *mf*. The melody features many beamed eighth notes.

Musical notation for the second line of 'Deck the Halls', starting at measure 7. It continues the beamed eighth note melody.

Musical notation for the third line of 'Deck the Halls', starting at measure 12. It concludes the piece with a double bar line.

26. While by my Sheep I Watched at Night

Anonymous, 17th-century
arr. Mark Feezell

$\text{♩} = 94$

mf *f* *mp subito*

7

f subito *mp subito* *mf*

Detailed description: This block contains the musical notation for the first two systems of the cello solo. The first system starts with a tempo marking of quarter note = 94. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*), and then a subito mezzo-piano (*mp subito*) dynamic. The second system starts at measure 7, with dynamics of subito forte (*f subito*), subito mezzo-piano (*mp subito*), and mezzo-forte (*mf*), followed by a decrescendo. The notation includes various note values, slurs, and dynamic markings.

27. O Jesulein süß! O Jesulein mild!
(O Little One Sweet! O Little One Mild!)Anonymous, 17th-century
arr. Mark Feezell

$\text{♩} = 88$

mp

10

16

Detailed description: This block contains the musical notation for the cello solo. The tempo is marked as quarter note = 88. The key signature is one sharp (F#) and the time signature is 3/4. The music starts with a mezzo-piano (*mp*) dynamic. The notation features a series of slurred eighth notes and quarter notes. Measure numbers 10 and 16 are indicated at the start of their respective systems. The piece concludes with a double bar line.

28. Once, in Royal David's City

H. J. Gauntlett (1805-76)
arr. Mark Feezell

$\text{♩} = 110$

mf

6

9

29. Here we Come A-Wassailing

Traditional
arr. Mark Feezell

$\text{♩} = 110$
VERSE

mp

REFRAIN

8 $\text{♩} = \text{♩}$

f

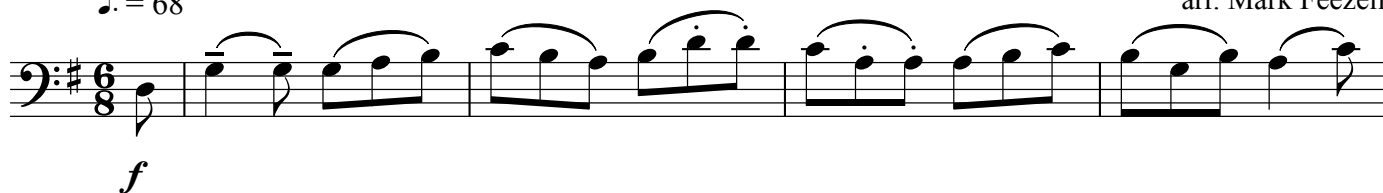
mf

14

30. Wassail! Wassail All Over the Town!
(The Gloucestershire Wassail)

Traditional
arr. Mark Feezell

$\text{♩} = 68$

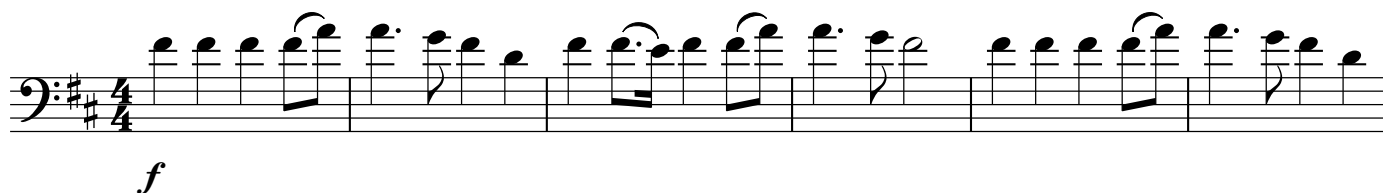


31. Angels, from the Realms of Glory (European melody)

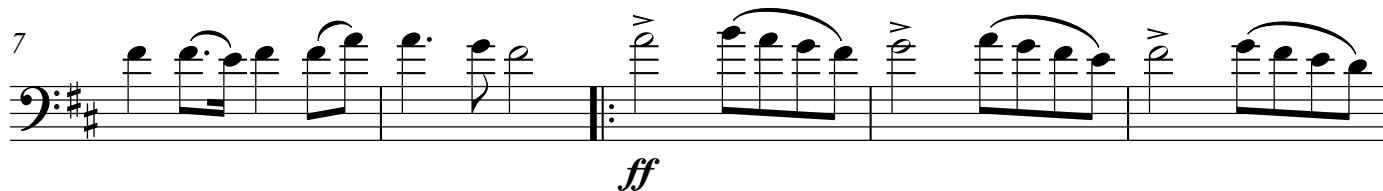
French traditional
arr. Mark Feezell

$\text{♩} = 110$

VERSE



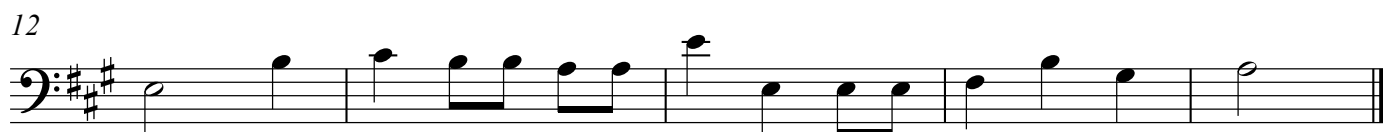
REFRAIN



32. Away in a Manger (tune used in the U.K.)

Anonymous
arr. Mark Feezell

33. We Wish You a Merry Christmas

Traditional
arr. Mark Feezell

34. I Saw Three Ships Come Sailing In

Traditional
arr. Mark Feezell

$\text{♩} = 88$

mp

5

Detailed description: This block contains the musical notation for the first two staves of 'I Saw Three Ships Come Sailing In'. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked as quarter note = 88. The music consists of a series of eighth notes, mostly beamed in pairs, with some triplets. The second staff starts with a measure rest for five measures, then continues the melody with eighth notes and some beamed eighth notes. The piece ends with a double bar line.

35. This is the Truth Sent from Above

Traditional
arr. Mark Feezell

$\text{♩} = 76$

mf

5

Detailed description: This block contains the musical notation for the first two staves of 'This is the Truth Sent from Above'. The first staff begins with a treble clef, a key signature of one flat (F), and a 4/4 time signature. The tempo is marked as quarter note = 76. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff starts with a measure rest for five measures, then continues the melody. It includes first and second endings, indicated by '1.' and '2.' above the notes. The piece ends with a double bar line.

36. Away in a Manger (tune used in U.S.)

Anonymous
arr. Mark Feezell

$\text{♩} = 92$

p

9

Detailed description: This block contains the musical notation for the first two staves of 'Away in a Manger'. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked as quarter note = 92. The music is characterized by a slow, steady pace with a mix of quarter and eighth notes, many of which are beamed together. The second staff starts with a measure rest for nine measures, then continues the melody. The piece ends with a double bar line.

♩ = 86

37. Ding! Dong! Merrily on High

Thoinot Arbeau (1520-95)
arr. Mark Fezell

VERSE

Musical notation for the Verse of 'Ding! Dong! Merrily on High'. The staff is in bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The music begins with a dynamic marking of *f*. The notation includes eighth notes, quarter notes, and half notes, with various articulation marks such as accents and slurs.

REFRAIN

Musical notation for the Refrain of 'Ding! Dong! Merrily on High', starting at measure 7. It features a series of eighth notes with slurs and accents, followed by quarter notes.

Continuation of the musical notation for 'Ding! Dong! Merrily on High', starting at measure 12. It continues with eighth notes and quarter notes, ending with a double bar line.

38. Jingle Bells

James Pierpont (1822-1893)
arr. Mark Fezell

♩ = 92

REFRAIN

Musical notation for the Refrain of 'Jingle Bells'. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music starts with a dynamic marking of *mf*. The notation consists of eighth notes and quarter notes, with a 'V' marking above the first measure.

Continuation of the musical notation for 'Jingle Bells', starting at measure 9. It continues with eighth notes and quarter notes, ending with a double bar line.

Musical notation for the Verse of 'Jingle Bells', starting at measure 17. The notation features eighth notes and quarter notes, with a 'V' marking above the first measure.

Continuation of the musical notation for 'Jingle Bells', starting at measure 25. It includes a 'Repeat refrain' instruction. The notation continues with eighth notes and quarter notes, ending with a double bar line.

39. The Holly and the Ivy

Traditional
arr. Mark Feezell

$\text{♩} = 110$

mp

5

40. Auld Lang Syne

Traditional
arr. Mark Feezell

$\text{♩} = 92$

mf

7

2

f *mp*

41. O, Holy Night!

Adolphe Adam (1803-1856)
arr. Mark Feezell

♩. = 74

p

5

mf

9

Moving ahead

f

13

f

18

mf

22

f *mf* *mp*