

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 Feezell

♩ = 96



8



16

REFRAIN



20



2. It Came Upon the Midnight Clear

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

♩ = 72



7



12



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

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

♩ = 112

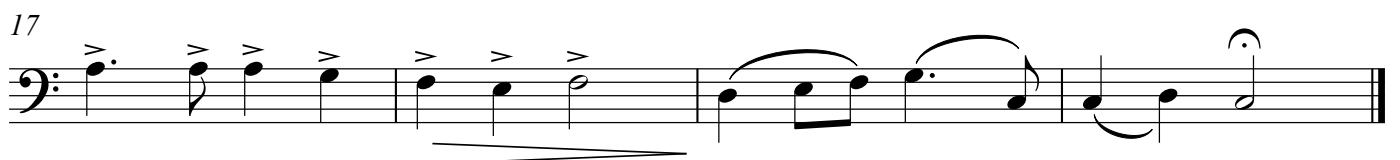


4. Hark! The Herald Angels Sing

Feliz Mendelssohn-Bartholdy (1809-1847)

arr. Mark Feezell

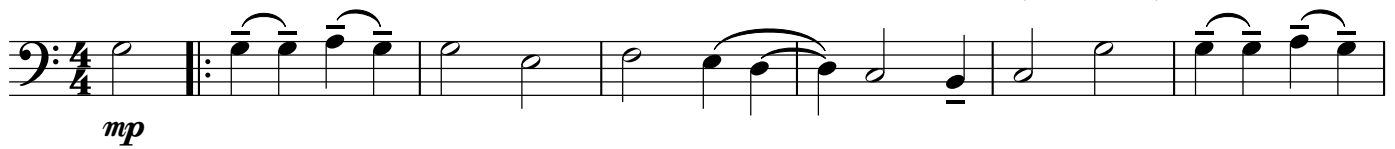
♩ = 104



♩ = 100

5. Lo! How a Rose E'er Blooming

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



7



12



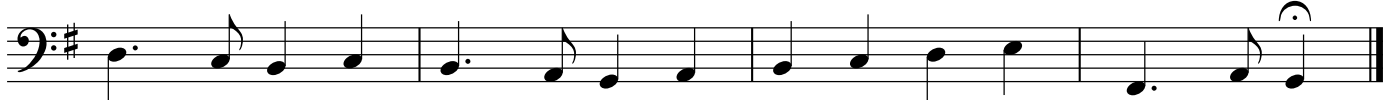
6. I Heard the Bells

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

♩ = 112



5



7. Silent Night (Stille Nacht)

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

♩ = 76

10

18

8. We Three Kings

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

♩ = 150

8

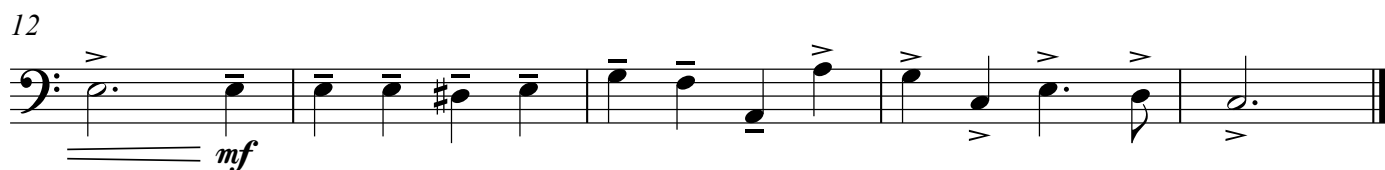
16 **REFRAIN**

24

9. O Little Town of Bethlehem

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

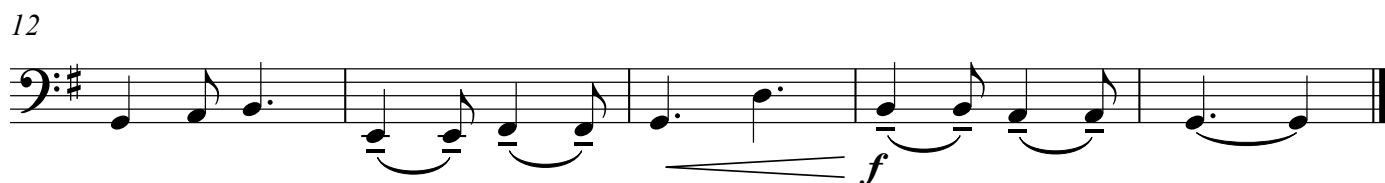
♩ = 112



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

Anonymous
arr. Mark Feezell

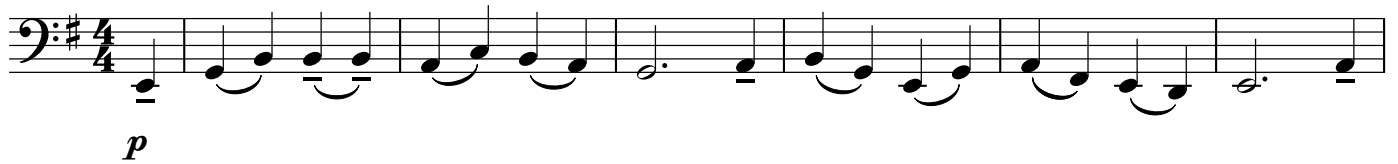
♩ = 72



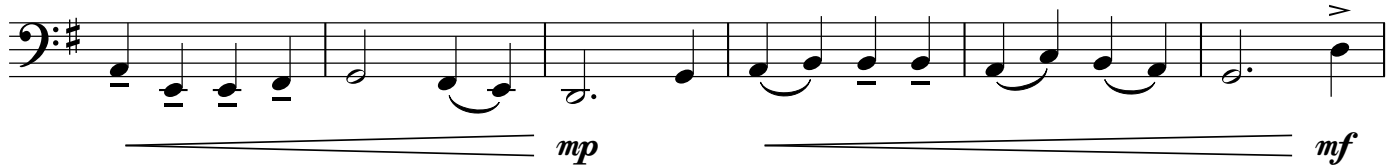
11. O come, O come, Emmanuel!

Anonymous
arr. Mark Feezell

♩ = 110



7



13



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

Traditional
arr. Mark Feezell

♩ = 82



10



15



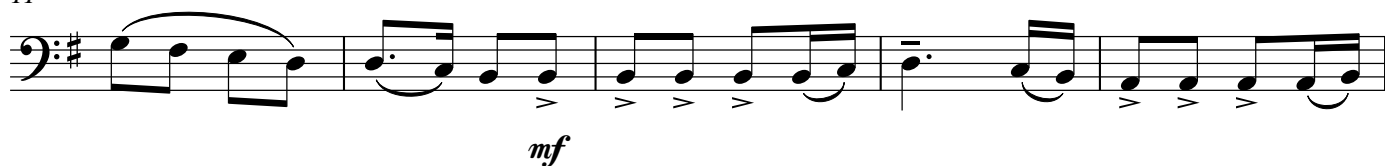
13. Joy to the World!

Traditional pre-1833
arr. Mark Fezell

♩ = 82



11



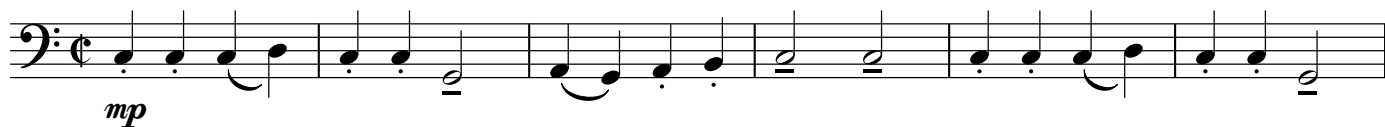
16



14. Good King Wenceslas Looked Out

Piae Cantiones (1582)
arr. Mark Fezell

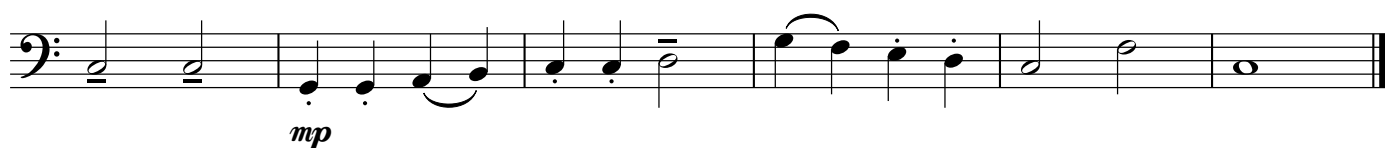
♩ = 96



7



12



15. What Child is This?

♩ = 60

Traditional
arr. Mark Fezell

16. Angels We Have Heard on High

♩ = 120

Traditional
arr. Mark Fezell

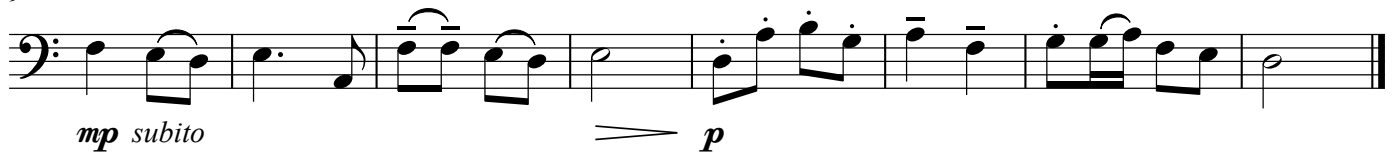
17. Noël nouvelet!

French traditional
arr. Mark Feezell

♩ = 88



9



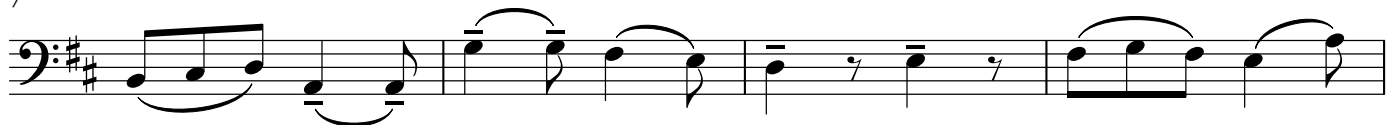
18. Bring a Torch, Jeannette, Isabelle!

Traditional
arr. Mark Feezell

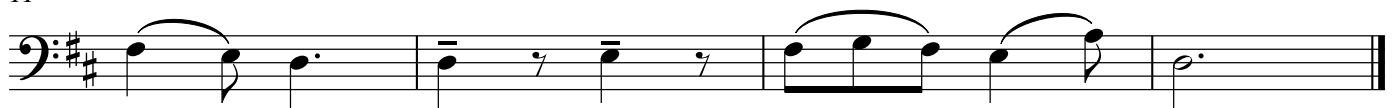
♩ = 68



7



11



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

Traditional
arr. Mark Fezell

♩ = 88



7



20. O Tannenbaum (O, Christmas Tree)

German traditional
arr. Mark Fezell

♩ = 74



6



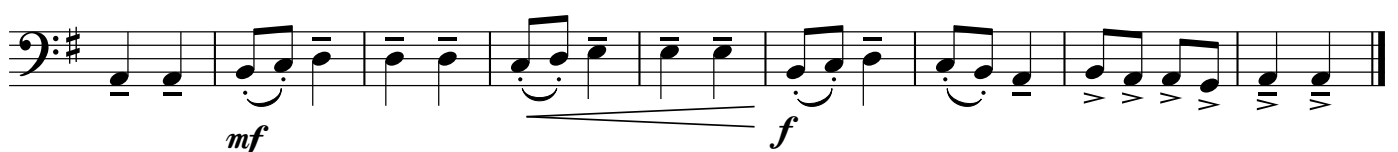
21. Personent hodie

Piae Cantiones, 1582
arr. Mark Fezell

♩ = 68



10



22. Lully, lulla (The Coventry Carol)

Anonymous, 16th-century
arr. Mark Feezell

$\text{♩} = 68$

9

mp *mf* *p*

Detailed description: This block contains the musical notation for the first two staves of 'Lully, lulla'. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked as quarter note = 68. The music begins with a dynamic of *mp*. A first ending bracket spans the first six measures, ending with a *mf* dynamic. The second staff starts at measure 9 and ends with a *p* dynamic. The piece concludes with a double bar line.

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 block contains the musical notation for 'Rise up, Shepherd, and Follow!'. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 82. The first staff starts with a dynamic of *mf*. The second staff starts at measure 5. The third staff, beginning at measure 9, is labeled 'REFRAIN' and features dynamics of *f*, *mf*, and *f*. The fourth staff starts at measure 15 and includes dynamics of *mf*, *f*, and *mf*. The fifth staff starts at measure 20 and includes dynamics of *f* and *mp*. The piece ends with a double bar line.

♩ = 82

24. Go, Tell it on the Mountain!

Traditional
arr. Mark Feezell

REFRAIN



7

VERSE



12

Repeat refrain



25. Deck the Halls

Traditional
arr. Mark Feezell

♩ = 82



7



12



26. While by my Sheep I Watched at Night

Anonymous, 17th-century
arr. Mark Fezell

$\text{♩} = 94$

mf *f* *mp subito*

7

f subito *mp subito* *mf*

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

$\text{♩} = 88$

mp

10

16

28. Once, in Royal David's City

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

♩ = 110

First staff of music for 'Once, in Royal David's City'. It begins with a bass clef and a 4/4 time signature. The tempo is marked as ♩ = 110. The first measure starts with a mezzo-forte (*mf*) dynamic. The notation includes eighth and quarter notes with various articulations like accents and slurs.

Second staff of music, starting at measure 6. It continues the melodic line with slurs and accents.

Third staff of music, starting at measure 9. It concludes the piece with a double bar line.

29. Here we Come A-Wassailing

Traditional
arr. Mark Feezell

♩ = 110
VERSE

First staff of music for 'Here we Come A-Wassailing'. It starts with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked as ♩ = 110. The dynamic is mezzo-piano (*mp*).

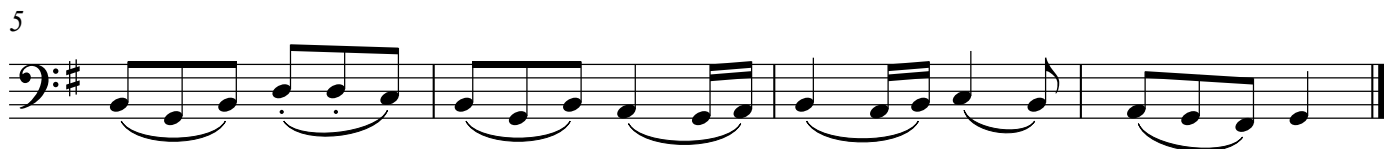
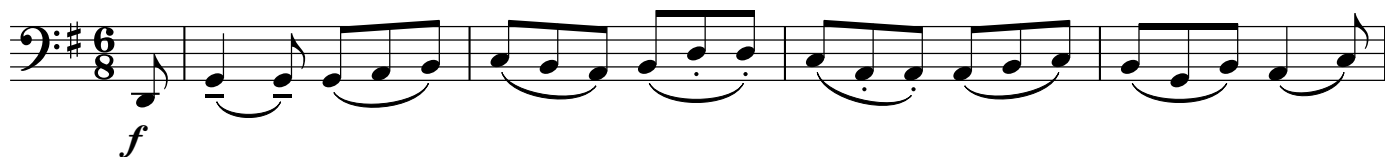
Second staff of music, starting at measure 8. It is labeled 'REFRAIN' and has a tempo of ♩ = ♩. The time signature changes to 2/4. The dynamic is forte (*f*), which then changes to mezzo-forte (*mf*) in the final measure.

Third staff of music, starting at measure 14. It continues the refrain with slurs and accents.

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

Traditional
arr. Mark Feezell

$\text{♩} = 68$

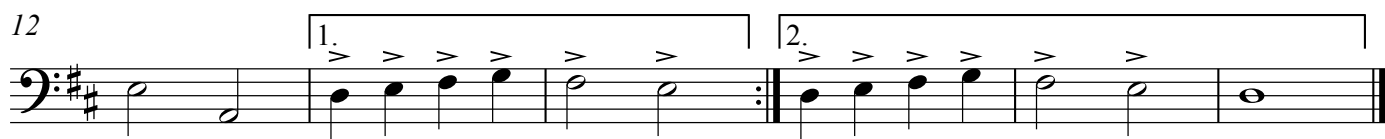


31. Angels, from the Realms of Glory (European melody)

French traditional
arr. Mark Feezell

$\text{♩} = 110$

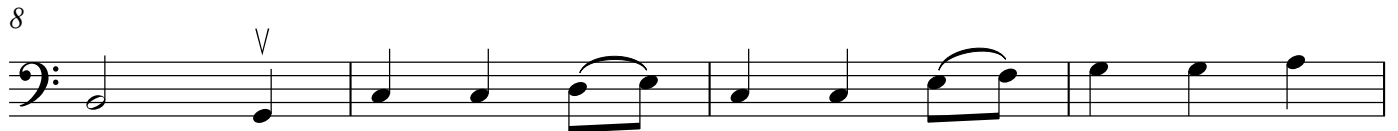
VERSE



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

Anonymous
arr. Mark Feezell

♩. = 60



33. We Wish You a Merry Christmas

Traditional
arr. Mark Feezell

♩ = 120

VERSE



34. I Saw Three Ships Come Sailing In

Traditional
arr. Mark Feezell

♩ = 88



5



35. This is the Truth Sent from Above

Traditional
arr. Mark Feezell

♩ = 76



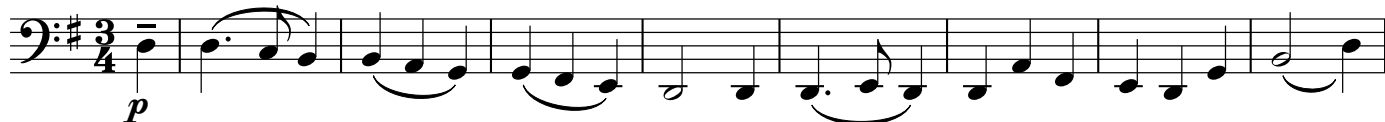
5



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

Anonymous
arr. Mark Feezell

♩ = 92



9



37. Ding! Dong! Merrily on High

Thoinot Arbeau (1520-95)
arr. Mark Feezell

♩ = 86

VERSE

Musical notation for the Verse of 'Ding! Dong! Merrily on High'. The piece is in G major (one sharp) and 2/2 time. It begins with a forte (*f*) dynamic. The notation consists of a single staff with a bass clef. The melody features eighth and sixteenth notes with various 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, characteristic of the 'ding-dong' sound.

12

Continuation of the musical notation for 'Ding! Dong! Merrily on High', starting at measure 12. It concludes with a double bar line.

38. Jingle Bells

James Pierpont (1822-1893)
arr. Mark Feezell

♩ = 92

REFRAIN

Musical notation for the Refrain of 'Jingle Bells', starting at measure 1. The piece is in G major (one sharp) and 2/4 time. It begins with a mezzo-forte (*mf*) dynamic. The notation consists of a single staff with a bass clef. The melody is characterized by eighth-note patterns.

mf

Continuation of the musical notation for 'Jingle Bells', starting at measure 9. It features a repeat sign and concludes with a double bar line.

17 VERSE

Musical notation for the Verse of 'Jingle Bells', starting at measure 17. It features eighth-note patterns and concludes with a double bar line.

25

Continuation of the musical notation for 'Jingle Bells', starting at measure 25. It includes a 'Repeat refrain' instruction and concludes with a double bar line.

39. The Holly and the Ivy

Traditional
arr. Mark Feezell

$\text{♩} = 110$

mp

Detailed description: This is the first staff of music for 'The Holly and the Ivy'. It is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 110. The music begins with a dynamic marking of *mp* (mezzo-piano). There are two 'v' marks above the staff, one at the beginning and one above the final measure.

5

Detailed description: This is the second staff of music for 'The Holly and the Ivy', starting at measure 5. It continues the melodic line in bass clef with a key signature of one sharp and a 3/4 time signature.

40. Auld Lang Syne

Traditional
arr. Mark Feezell

$\text{♩} = 92$

mf

Detailed description: This is the first staff of music for 'Auld Lang Syne'. It is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 92. The music begins with a dynamic marking of *mf* (mezzo-forte). There are several slurs and a double underline under the final measure.

6

Detailed description: This is the second staff of music for 'Auld Lang Syne', starting at measure 6. It continues the melodic line in bass clef with a key signature of one sharp and a 4/4 time signature. There are two 'v' marks above the staff at the end of the staff.

f *mp*

Detailed description: This is the third staff of music for 'Auld Lang Syne'. It continues the melodic line in bass clef with a key signature of one sharp and a 4/4 time signature. The music features dynamic markings of *f* (forte) and *mp* (mezzo-piano) and ends with a double underline.

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*