

41 Christmas Carols for Solo Double Bass

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

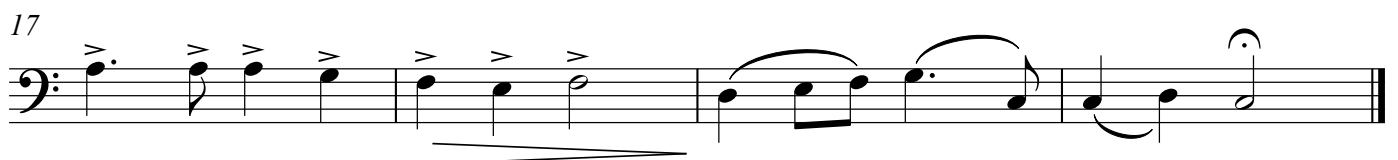


4. Hark! The Herald Angels Sing

Feliz Mendelssohn-Bartholdy (1809-1847)

arr. Mark Feezell

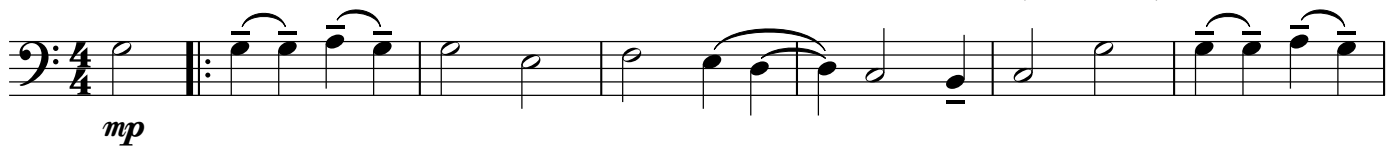
♩ = 104



♩ = 100

5. Lo! How a Rose E'er Blooming

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



7



12



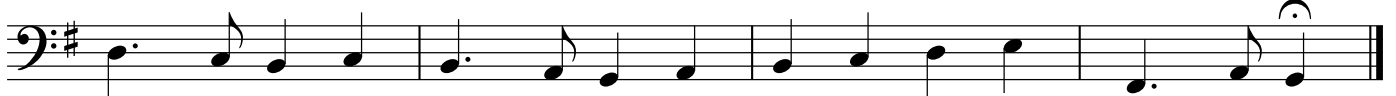
6. I Heard the Bells

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

♩ = 112



5



7. Silent Night (Stille Nacht)

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

♩ = 76

Musical score for 'Silent Night' (Stille Nacht) in bass clef, 3/4 time, key of D major. The score consists of three staves of music. The first staff starts with a *pp* dynamic and ends with a *p* dynamic. The second staff starts at measure 10 and ends with a *mp* dynamic. The third staff starts at measure 18 and ends with a *pp* dynamic. The music features a mix of eighth and quarter notes, often beamed together, with some notes tied across measures.

8. We Three Kings

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

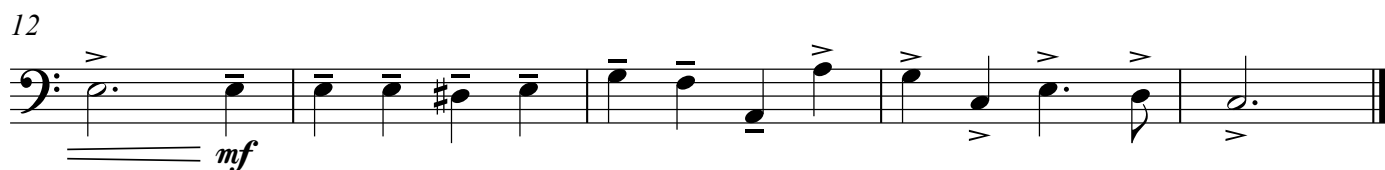
♩ = 150

Musical score for 'We Three Kings' in bass clef, 3/4 time, key of D major. The score consists of three staves of music. The first staff starts with a *mp* dynamic. The second staff starts at measure 8. The third staff is labeled 'REFRAIN' and starts at measure 16, with a *mf* dynamic. The music features a mix of quarter and eighth notes, with some notes tied across measures.

9. O Little Town of Bethlehem

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

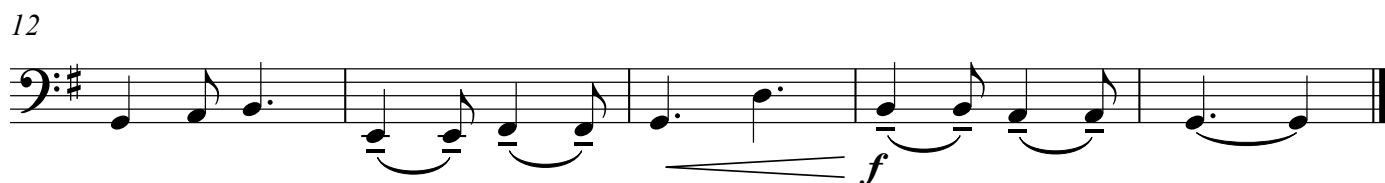
♩ = 112



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

Anonymous
arr. Mark Feezell

♩ = 72



11. O come, O come, Emmanuel!

Anonymous
arr. Mark 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

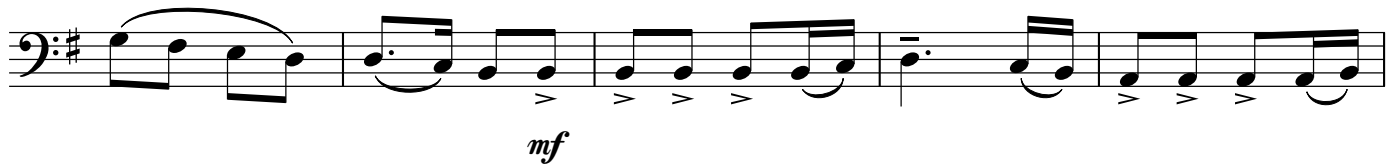
13. Joy to the World!

Traditional pre-1833
arr. Mark Fezell

♩ = 82



11



16



14. Good King Wenceslas Looked Out

Piae Cantiones (1582)
arr. Mark Fezell

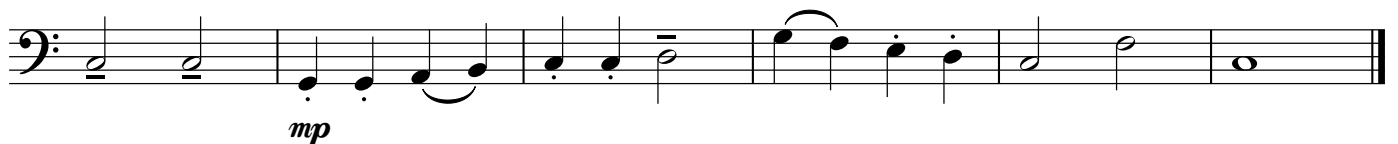
♩ = 96



7



12



15. What Child is This?

♩. = 60

Traditional
arr. Mark Fezell

16. Angels We Have Heard on High

♩ = 120

Traditional
arr. Mark Fezell

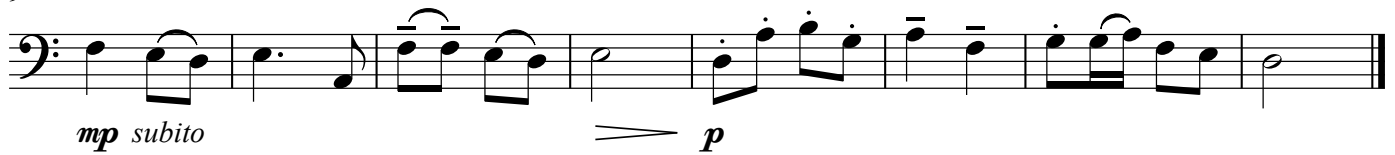
17. Noël nouvelet!

French traditional
arr. Mark Feezell

♩ = 88



9



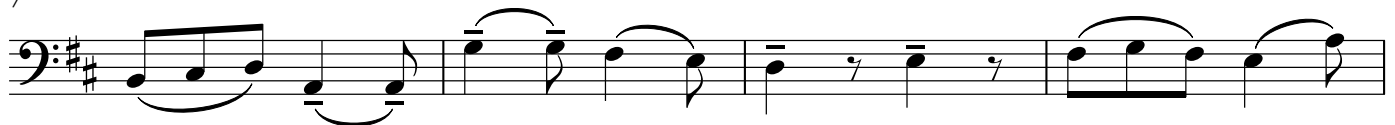
18. Bring a Torch, Jeannette, Isabelle!

Traditional
arr. Mark Feezell

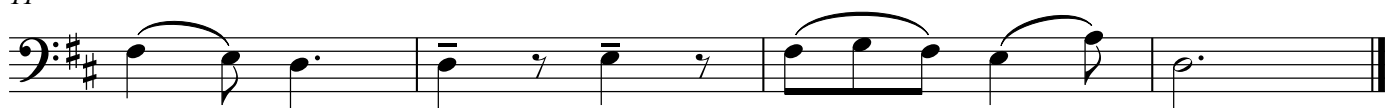
♩ = 68



7



11



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

Traditional
arr. Mark Fezell

♩ = 88

Musical score for 'Guillô, pran ton tamborin!' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *mf*. The second staff starts at measure 7 and ends with a double bar line. The music features eighth and sixteenth notes with various articulations like accents and slurs.

20. O Tannenbaum (O, Christmas Tree)

German traditional
arr. Mark Fezell

♩ = 74

Musical score for 'O Tannenbaum' in bass clef, 3/4 time, key of D major. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 6 and ends with a double bar line. The music features quarter and eighth notes with accents and a *mf subito* marking.

21. Personent hodie

Piae Cantiones, 1582
arr. Mark Fezell

♩ = 68

Musical score for 'Personent hodie' in bass clef, 2/4 time, key of D major. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 10 and ends with a double bar line. The music features eighth and sixteenth notes with various articulations like accents and slurs, and a dynamic marking of *mp*.

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 double bar line and a repeat sign. The second staff starts at measure 9 and ends with a double bar line. Dynamics include *mf* and *p*.

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 starts 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 begins with a dynamic of *mf*. The second staff starts at measure 5. The third staff, labeled 'REFRAIN' at measure 9, features dynamics of *f*, *mf*, and *f*. The fourth staff starts at measure 15 with dynamics of *mf*, *f*, and *mf*. The fifth staff starts at measure 20 with dynamics of *f* and *mp*. The piece concludes with a double bar line.

♩ = 82

24. Go, Tell it on the Mountain!

Traditional
arr. Mark Fezell

REFRAIN



7

VERSE



12

Repeat refrain



25. Deck the Halls

Traditional
arr. Mark Fezell

♩ = 82



7



12



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*

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

28. Once, in Royal David's City

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

♩ = 110

mf

The first staff of music is in bass clef with a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with some notes beamed together. There are accents under the first three notes of the first measure.

6

The second staff continues the melody from measure 6. It features a crescendo hairpin starting at the end of the staff.

9

The third staff continues the melody from measure 9. It features a decrescendo hairpin starting in the middle of the staff.

29. Here we Come A-Wassailing

Traditional
arr. Mark Feezell

♩ = 110
VERSE

mp

The first staff of music is in bass clef with a 6/8 time signature and a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic. The melody is composed of eighth notes.

8 ♩ = ♩ REFRAIN

f *mf*

The second staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The melody consists of quarter notes.

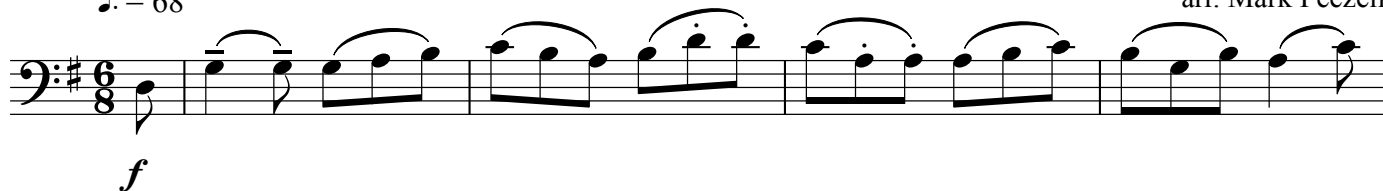
14

The third staff continues the melody from measure 14. It features accents under the first four notes of the first measure.

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

Traditional
arr. Mark Feezell

♩. = 68

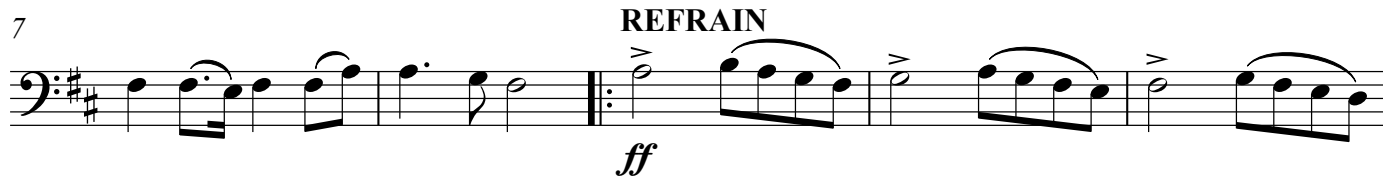


31. Angels, from the Realms of Glory (European melody)

French traditional
arr. Mark Feezell

♩ = 110

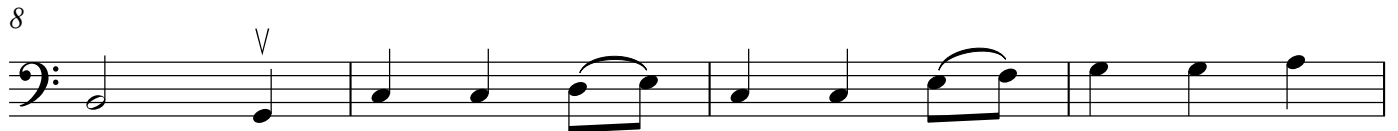
VERSE



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

Anonymous
arr. Mark Feezell

♩. = 60

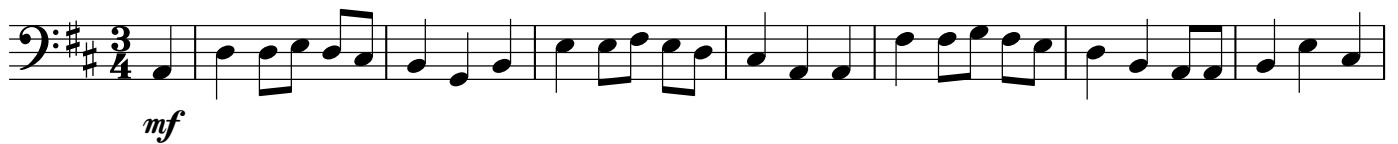


33. We Wish You a Merry Christmas

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



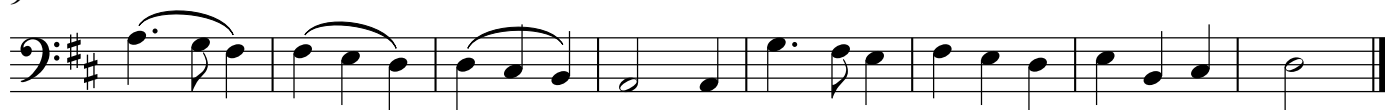
36. Away in a Manger (tune used in U.S.)

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 2/2 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic. The notation consists of a single staff with a bass clef, featuring eighth and quarter notes with various articulations like accents and slurs.

REFRAIN

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

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'. The piece is in 2/4 time with a key signature of two sharps. It begins with a mezzo-forte (*mf*) dynamic. The notation consists of a single staff with a bass clef, featuring eighth and quarter notes with accents.

9

Continuation of the musical notation for 'Jingle Bells', starting at measure 9. It features eighth notes with accents and a final quarter note with a fermata.

VERSE

Musical notation for the Verse of 'Jingle Bells', starting at measure 17. It features eighth notes with accents and slurs.

25

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

39. The Holly and the Ivy

Traditional
arr. Mark Feezell

$\text{♩} = 110$

mp

Detailed description: This block contains the first line of musical notation for 'The Holly and the Ivy'. It is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as quarter note = 110. The first measure starts with a dynamic marking of *mp* and a breath mark (v) above the first note. The line consists of eight measures of music, ending with a double bar line.

5

Detailed description: This block contains the second line of musical notation for 'The Holly and the Ivy', starting at measure 5. It continues the melody from the first line, consisting of four measures of music that end with a double bar line.

40. Auld Lang Syne

Traditional
arr. Mark Feezell

$\text{♩} = 92$

mf

Detailed description: This block contains the first line of musical notation for 'Auld Lang Syne'. It is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 92. The first measure starts with a dynamic marking of *mf*. The line consists of eight measures of music, ending with a double bar line.

7

Detailed description: This block contains the second line of musical notation for 'Auld Lang Syne', starting at measure 7. It continues the melody from the first line, consisting of four measures of music that end with a double bar line.

2

f *mp*

Detailed description: This block contains the third line of musical notation for 'Auld Lang Syne', starting at measure 2. It continues the melody from the first line, consisting of four measures of music that end with a double bar line. The dynamic marking changes from *f* to *mp* in the fourth measure.

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*