

# Silent Night

19 Arrangements for Guitar

by

Robert Lunn

Tablature  
(2011)

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# Away in a Manger

♩ = 72

James R. Murray

Arr. by Robert Lunn

Guitar

Musical notation for measures 1-6. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a guitar tablature with six lines. The music consists of a melody in the treble clef and a bass line in the guitar tablature. The tablature uses numbers 0-9 to indicate fret positions.

Musical notation for measures 7-13. The top staff is a treble clef. The bottom staff is a guitar tablature. Measure 7 is marked with a '7' above the staff. The music continues with a melody and bass line.

Musical notation for measures 14-20. The top staff is a treble clef. The bottom staff is a guitar tablature. Measure 14 is marked with a '14' above the staff. Measure 15 is marked with 'A.H.' and '15' above the staff. The music continues with a melody and bass line.

Musical notation for measures 21-27. The top staff is a treble clef. The bottom staff is a guitar tablature. Measure 21 is marked with a '21' above the staff. The music continues with a melody and bass line.

Away in a Manger

28

12 15 15 13 12 12 15 13 13 16 14 12 12 13 12 15 12 15 13

3 3 2 3 3 3

35

15 14 12 13 3 3 1 0 0 3 1 1 4 2 0 0 0 2 0

3 3 3 2 1 2 4 2 3 3

42

0 3 0 2 0 2 0 3 1 0 0 3 1 1 4 2 0 0

3 1 3 3 2 2 2 4 2 3

49

1 0 0 1 3 1 3 2 0 1 0 0 1 0 1 0 1 0 0 1 0 0 0 1

2 3 0 3 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 2 3 2 3 2 3 2 3 3 3

# Carol of the Bells

Score

Mykola Leontovych

Arr. by Rob Lunn

$\text{♩} = 140$

Musical score for Guitars I, II, III, and IV, measures 1 through 6. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The first staff (Guitar I) has a melodic line starting with a piano (*p*) dynamic. The second staff (Guitar II) has a single note in the fifth measure, also marked *p*. The third and fourth staves (Guitar III and IV) have rests throughout the first six measures.

Musical score for Guitars I, II, III, and IV, measures 7 through 12. The score continues in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The first staff (Guitar I) has a melodic line. The second staff (Guitar II) has a single note in the seventh measure, marked *p*. The third staff (Guitar III) has a single note in the seventh measure, marked *p*. The fourth staff (Guitar IV) has a single note in the seventh measure, marked *p*. The score ends with a final chord in the twelfth measure.

Carol of the Bells

Score

Musical score for measures 14-19. The score is written for four staves in treble clef with a key signature of one sharp (F#). Measure 14 is marked with the number '14'. The first staff contains a melodic line with eighth notes. The second staff has a similar melodic line. The third staff features a rhythmic accompaniment of eighth notes. The fourth staff provides a bass line with dotted half notes and eighth notes. The music concludes at measure 19.

Score

Musical score for measures 20-25. The score is written for four staves in treble clef with a key signature of one sharp (F#). Measure 20 is marked with the number '20'. The first staff features a melodic line with eighth notes and a dynamic marking of *f* (forte). The second staff has a similar melodic line. The third staff features a rhythmic accompaniment of eighth notes with a dynamic marking of *f*. The fourth staff provides a bass line with dotted half notes and eighth notes, also marked with *f*. The music concludes at measure 25.

Carol of the Bells

Score

Musical score for measures 26-31. The score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a melodic line of eighth notes. The second staff is a vocal line with a treble clef and a key signature of one sharp, featuring a melodic line of eighth notes. The third staff is a piano accompaniment with a treble clef and a key signature of one sharp, showing chords and arpeggiated figures. The fourth staff is a piano accompaniment with a treble clef and a key signature of one sharp, showing a bass line of eighth notes. A dynamic marking  $\text{f}$  is present at the end of measure 31.

Score

Musical score for measures 32-35. The score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, featuring a melodic line of eighth notes. The second staff is a vocal line with a treble clef and a key signature of one sharp, featuring a melodic line of eighth notes. The third staff is a piano accompaniment with a treble clef and a key signature of one sharp, showing chords and arpeggiated figures. The fourth staff is a piano accompaniment with a treble clef and a key signature of one sharp, showing a bass line of eighth notes. A dynamic marking  $p$  is present at the beginning of measure 32. A  $\text{rit.}$  marking is present above the vocal line in measure 33. A fermata is placed over the final note of the vocal line in measure 35.

# Carol of the Bells

Guitar I

Mykola Leontovych

Arr. by Rob Lunn

$\text{♩} = 140$

The first system of music consists of a treble clef staff in G major (one sharp) and 3/4 time. The melody is a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A repeat sign is placed after the first four notes. Below the staff is a guitar tablature with the following fret numbers: 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0.

The second system continues the melody from the first system. The treble clef staff shows the next eight notes: G4, A4, B4, C5, G4, A4, B4, C5. The guitar tablature below has the following fret numbers: 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 3 2 3 0.

The third system continues the melody. The treble clef staff shows the next eight notes: G4, A4, B4, C5, G4, A4, B4, C5. The guitar tablature below has the following fret numbers: 3 2 3 0 | 3 2 3 0 | 3 2 3 0 | 7 5 7 3 | 7 5 7 3 | 7 5 7 3 | 7 5 7 3.

The fourth system continues the melody. The treble clef staff shows the final notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar tablature below has the following fret numbers: 12 12 12 10 8 | 7 7 7 | 10 8 | 10 10 10 | 7 10 | 0 0 0 0 | 0 2 4 | 0 2 3 | 5 7 5 | 8.





# Carol of the Bells

Guitar II

Mykola Leontovych

Arr. by Rob Lunn

$\text{♩} = 140$

Musical notation for the first system, including a treble clef, key signature of one sharp (F#), 3/4 time signature, and a guitar tablature below. The first measure contains a double bar line with a '2' above it. The second measure contains a double bar line with a '2' above it. The following measures contain quarter notes: G4, F#4, E4, D4, C4, B3, A3, G3.

Musical notation for the second system, starting at measure 11. The treble clef staff shows quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2. The guitar tablature below shows fingerings: 1, 0, 3, 3, 2, 2, 3, 3, 2, 2, 0, 2, 3, 2.

Musical notation for the third system, starting at measure 21. The treble clef staff shows eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The guitar tablature below shows fingerings: 5, 5, 5, 3, 1, 0, 0, 0, 2, 0, 2, 2, 2, 0, 2, 2, 2, 2, 2, 1, 2, 4, 0, 2, 0, 2, 0, 1, 2, 4, 0, 2, 0.

Musical notation for the fourth system, starting at measure 28. The treble clef staff shows quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The guitar tablature below shows fingerings: 2, 0, 3, 1, 3, 1, 0. The system ends with a double bar line and a '3' above it.

# Carol of the Bells

Guitar III

Mykola Leontovych

Arr. by Rob Lunn

$\text{♩} = 140$

Musical notation for measures 1-14. Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 1 has a "2" above it. Measure 2 has a "6" above it. The notation includes a repeat sign in measure 2. Below the staff is a guitar tablature with fret numbers: measure 1 (empty), measure 2 (empty), measure 3 (1), measure 4 (0), measure 5 (2), measure 6 (0), measure 7 (empty), measure 8 (empty), measure 9 (0 0), measure 10 (3 3).

Musical notation for measures 15-23. Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 15 has a "15" above it. The notation includes a repeat sign in measure 15. Below the staff is a guitar tablature with fret numbers: measure 15 (0 0), measure 16 (3 3), measure 17 (0), measure 18 (0), measure 19 (0), measure 20 (0), measure 21 (0 0 0 0), measure 22 (0 0 0 0), measure 23 (0 0 0 0).

Musical notation for measures 24-33. Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 24 has a "24" above it. The notation includes a repeat sign in measure 24. Below the staff is a guitar tablature with fret numbers: measure 24 (0 0 0 0), measure 25 (0), measure 26 (0), measure 27 (0), measure 28 (0), measure 29 (0), measure 30 (0), measure 31 (0), measure 32 (0), measure 33 (2 0).

Musical notation for measures 34-34. Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 34 has a "34" above it. The notation includes a repeat sign in measure 34. Below the staff is a guitar tablature with fret numbers: measure 34 (empty).

# Carol of the Bells

Guitar IV

Mykola Leontovych

Arr. by Rob Lunn

$\text{♩} = 140$

**2** **10**

**T**  
**A**  
**B**

17

17

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

26

**3**

26

4 2 2 4 2 2

# Coventry Carol

Arr. by Rob Lunn

Guitar

Musical notation for measures 1-6. The guitar TAB below the staff is as follows:

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 3 | 5 |
| A | 0 | 4 | 0 |   | 0 |   | 4 | 2 | 0 | 5 |
| B | 2 | 4 | 2 |   | 0 |   | 2 | 0 | 2 | 0 |

Musical notation for measures 7-12. The guitar TAB below the staff is as follows:

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 0 | 7 | 5 | 3 | 2 | 3 | 2 | 0 | 4 |
| 0 | 0 | 5 |   | 4 |   | 1 |   | 2 |
| 0 | 0 | 2 |   | 2 |   | 2 |   | 4 |
| 2 |   | 0 |   | 2 |   | 0 |   | 2 |

Musical notation for measures 13-18. The guitar TAB below the staff is as follows:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 4 | 0 | 5 | 2 | 4 | 0 | 0 | 0 | 4 | 0 | 0 | 3 | 0 |
| 0 |   |   | 5 | 4 | 0 |   |   |   | 4 |   |   |   |   |
| 0 |   |   | 5 | 2 | 1 |   |   |   |   |   |   |   |   |
| 2 |   |   | 0 | 2 | 2 |   |   |   |   |   |   |   |   |

Musical notation for measures 19-24. The guitar TAB below the staff is as follows:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 3 | 3 | 0 | 0 | 4 | 2 | 4 | 0 | 2 | 3 | 3 | 0 | 5 | 5 | 2 | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 0 |   |
|   |   | 2 |   |   | 4 | 2 | 4 |   | 0 | 3 | 0 |   | 5 | 5 | 4 |   | 0 | 0 | 0 | 0 |   |   | 0 | 0 | 0 |
|   |   |   |   |   | 4 | 2 |   |   |   |   |   |   | 5 | 5 |   |   |   |   |   |   |   |   |   |   |   |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

Coventry Carol

25

25

5 3 3 3 0 | 2 4 4 3 0 | 2 1 1 0 1 | 4 2 2 4 | 0 0 4 0 0 | 5 5 5 2 4

31

31

4 0 0 0 0 | 4 0 0 0 4 | 0 0 0 3 0 | 2 3 3 0 0 | 4 2 2 4

37

37

0 2 3 3 0 | 5 5 5 2 4 | 0 0 0 0 0 | 0 7 0 5 3 3 3 0 | 2 4 4 3 0

2 0 2 | 0 2 | 2 | 0 2 2 | 2 2

3

43

43

2 1 0 | 4 2 2 4 | 0 4 0 0 | 5 5 5 2 4 | 4 0 0 4 0 | 4

1 2 1 1 | 4 2 2 4 | 0 4 2 0 | 5 5 5 4 | 0 1 0 0 | 0

0 | 2 4 | 2 2 2 | 0 2 | 2 | 1 2

Coventry Carol

49

49

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 3 | 5 |
| 0 | 4 | 0 | 0 | 3 | 0 | 0 | 3 | 0 | 5 |
| 0 | 2 | 0 | 0 | 2 | 4 | 0 | 2 | 0 | 5 |
| 2 | 4 | 2 | 0 | 4 | 4 | 2 | 0 | 2 | 7 |
|   | 2 |   |   | 2 | 2 |   |   |   | 0 |

55

55

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| 0 | 7 | 5 | 3 | 2 | 3 | 2 | 0 | 4 | 4 |
| 0 | 0 | 0 | 0 | 4 | 3 | 1 | 0 | 2 | 2 |
| 0 | 0 | 0 | 0 | 2 | 2 | 2 |   | 2 | 2 |
| 2 |   | 0 | 2 | 2 | 0 | 0 |   | 4 | 2 |
|   |   |   |   |   |   |   |   |   | 0 |

61

61

|   |   |   |   |   |   |  |  |  |   |
|---|---|---|---|---|---|--|--|--|---|
| 0 | 4 | 0 | 5 | 2 | 4 |  |  |  |   |
| 0 |   |   | 5 | 4 | 0 |  |  |  |   |
| 0 |   |   | 5 | 2 | 1 |  |  |  |   |
| 2 |   |   | 0 | 2 | 2 |  |  |  |   |
|   |   |   |   |   |   |  |  |  | 0 |

# Dance of the Sugar Plum Fairies

P. Tchaikovsky  
Arr. by Rob Lunn

*♩ = 108*

Guitar

0 2 3 0 2 3 15 12 15 14  
0 1 2 4 0 1 2 4 12 12 13  
0 2 3 5 0 2 3 5 12 14

0 0 0 0 0 0 0 0 0 0

6 6 11 12 10 10 10 9 9 9 8 8 8 12 12 3 0 3 2 8 7 3 3 3  
11 14 9 9 9 11 11 11 10 10 10 12 13 12 1 1 1 7 8 5 5 5  
11 12 11 11 11 12 12 12 11 11 11 12 14 12 2 0 3 2 8 9 6 6 6  
0 0 0 0 0 0 0 0 2 0 1 5 4

11 11 2 2 2 0 0 0 2 2 15 12 15 14 11 12 10 10 10 9 9 9 8 8 8  
3 3 3 2 2 2 4 5 4 12 12 13 12 11 14 9 9 9 11 11 11 10 10 10  
4 4 4 3 3 3 4 3 4 12 14 12 11 12 11 11 11 12 12 12 11 11 11  
2 2 2 0 0 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

16 16 12 12 0 0 0 0 0 3 0 3 1 1 7 0 7  
12 13 12 3 2 3 1 2 1 1 2 2 2 2 8 7 0 8  
12 14 12 5 4 2 0 4 2 3 4 2 1 4 2 2 2 0 9 8 0 9  
0 0 4 2 4 2 1 4 2 2 2 0 4 2 0 3 0 3 5 3 2 0 0 7 7

To Coda

To Coda





# Deck the Halls

Traditional  
Arr. by Robert Lunn

Guitar

$\bullet = 88$

The first system of music for guitar. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 88. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes a double bar line and a repeat sign. Below the staff is a tablature section with three lines labeled T, A, and B. The tablature contains numbers 0-7 representing frets.

T  
A  
B

4

The second system of music, starting at measure 4. It continues the melody and bass line from the first system. The tablature section below the staff contains numbers 0-5 representing frets.

7

The third system of music, starting at measure 7. It continues the melody and bass line. The tablature section below the staff contains numbers 0-5 representing frets.

10

The fourth system of music, starting at measure 10. It continues the melody and bass line. The tablature section below the staff contains numbers 0-4 representing frets.

Deck the Halls

13

13

2 3 3 5 3 0 | 2 4 5 7 9 10 | 9 7 0 5 5

0 2 | 2 7 | 9 0 6

2 7 | 0 0 0

16

16

5 3 3 2 0 | 3 0 2 2 3 2 | 7 7 7 7 5 3

0 2 2 2 | 0 2 2 2 3 2 | 0 2 0

0 0 0 0 0 0 | 3

19

19

2 0 | 3 2 4 2 | 3 2 4 2 3 2 4 2 | 2 1 2 0 2

0 0 | 0 4 2 | 2 4 2 4 2 | 2 1 2 0 2

0 0 0 0 0 0 | 2 14

A.H.

22

22

7 0 5 4 0 2 0 | 0 0 2 0 4 0 0 0 | 2 4 5 2 4 5 0 2

6 | 0 0 0 0 0 0 | 2

0 0 0 0 0 0 | 0

25

25

0 0 4 0 0 7 0 5 4 0 2 0 | 0 0 2 0 4 0 0 0

0 2 0 1 2 1 0 | 6 | 0 0 0 0 0 0

0 2 0 0 0 0 0 0 | 0 0

Deck the Halls

28

28

2 4 5 2 4 5 0 2 0 0 4 0 0 0 2 4 4 5 4 2 4

2 0 2 0 2 0

31

31

4 5 5 7 5 7 4 6 7 9 11 12 11 7 9 11 7 7

0 4 9 7 9 7 7

34

34

7 0 5 4 0 2 0 0 2 0 4 0 0 0 9 9 9 9 7 5 4 2 0

6 0 6 6 6 4 2 1 5 5 4 0 0 0 0 0 0 0 0 0 0 0 0

0 0

38

38

9 9 9 9 7 5 4 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 5 5 6 4 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

6 6 6 6 4 8 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# God Rest Ye Merry, Gentlemen

Traditional

Arr. by Robert Lunn

Guitar

$\text{♩} = 104$

*f*

T  
A  
B

6

6

12

12

19

19

# Good King Wenceslas

Traditional  
Arr. by Robert Lunn

♩ = 88

Guitar

T  
A  
B

1st time: Natural  
2nd time: Mute  
3rd time: Ponticello

# Greensleeves

Traditional

arr. by Robert Lunn

Guitar

Musical notation for the first system (measures 1-5). The top staff is in treble clef, key of D major (one sharp), and 3/4 time. The bottom staff is a guitar TAB with fret numbers. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 8 | 7 | 5 | 7 | 5 | 3 | 5 | 3 | 2 | 0 | 3 | 5 |
| A |   |   |   |   |   |   |   |   |   | 4 |   | 0 |   |
| B | 7 |   |   | 5 |   |   | 3 |   |   | 2 |   | 2 |   |

Musical notation for the second system (measures 6-10). The top staff continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The TAB shows fret numbers for each measure.

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 8 | 7 | 5 | 2 | 3 | 0 | 2 | 3 | 0 | 0 | 4 | 0 |
| 0 |   |   | 3 |   | 2 |   |   | 1 |   | 0 |   |   |
| 0 |   |   | 2 |   | 4 |   |   | 0 |   | 2 |   |   |

Musical notation for the third system (measures 11-15). The top staff continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The TAB shows fret numbers for each measure.

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 4 | 4 | 0 | 0 | 3 | 5 | 7 | 8 | 7 | 5 | 2 |
| 4 |   |   |   |   | 0 |   | 0 |   |   | 3 |   |
| 2 |   |   |   |   | 2 |   | 0 |   |   | 2 |   |

Musical notation for the fourth system (measures 16-20). The top staff continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The TAB shows fret numbers for each measure.

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 2 | 3 | 2 | 0 | 4 | 2 | 4 | 0 | 0 | 0 | 0 |
| 2 |   |   | 1 |   |   | 2 |   |   | 0 |   | 0 |   |
| 4 |   |   | 0 |   |   | 2 |   |   | 0 |   | 0 |   |

Greensleeves

21

21

|    |    |    |     |     |       |     |
|----|----|----|-----|-----|-------|-----|
| 10 | 10 | 10 | 9 7 | 5 2 | 3 0 2 | 3 0 |
| 0  |    | 0  |     | 2   | 2     | 1   |
| 0  |    | 0  |     | 0   | 4     | 0   |
| 0  |    |    |     |     |       | 3   |

26

26

|   |     |     |     |       |        |
|---|-----|-----|-----|-------|--------|
| 0 | 4 0 | 2 4 | 0 0 | 10 10 | 10 9 7 |
| 1 |     | 4   |     | 0     | 0      |
| 0 |     | 2   |     | 0     | 0      |
| 2 |     | 2   |     | 0     |        |

31

31

|     |       |       |       |     |
|-----|-------|-------|-------|-----|
| 5 2 | 3 0 2 | 1 2 0 | 4 2 4 | 0 0 |
| 3   |       | 0     |       | 0   |
| 2   |       | 2     |       | 0   |
| 0   | 4     |       | 2     | 0   |

36

36

|     |       |         |       |       |
|-----|-------|---------|-------|-------|
| 0 0 | 3 0 5 | 7 0 8 7 | 5 2 2 | 3 0 2 |
| 0   |       | 0       |       | 3     |
| 0   |       | 0       | 2     | 2     |
| 0   | 2     |         | 0     | 4 2   |



Greensleeves

41

41

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 1 | 0 | 0 | 4 | 0 | 2 | 2 | 4 | 0 | 0 | 3 | 0 | 5 |
|   |   |   |   | 0 | 2 |   |   |   |   |   |   |   |   |
| 3 |   |   | 2 |   |   | 2 |   |   | 2 |   | 2 |   |   |

46

46

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 0 | 8 | 7 | 5 | 2 | 3 | 0 | 2 | 3 | 1 | 2 | 0 | 4 | 2 | 4 |   |
| 0 |   |   |   | 0 | 2 |   |   | 2 |   | 0 | 1 | 2 | 0 | 4 | 2 | 4 |
|   |   |   |   | 0 |   | 4 |   | 2 |   |   |   |   | 2 |   |   | 2 |

51

51

|   |   |   |   |    |   |   |    |   |    |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|----|---|---|----|---|----|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 10 | 0 | 0 | 10 | 0 | 10 | 0 | 9 | 7 | 0 | 5 | 3 | 2 | 3 | 2 |   |
|   |   |   |   | 0  | 0 | 0 | 0  | 0 | 0  | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 3 | 2 | 2 |
| 0 |   |   | 0 | 2  | 2 |   |    |   |    |   |   |   |   | 0 |   |   |   |   |   |

56

56

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 2 | 3 | 3 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 4 | 0 | 2 | 2 | 4 | 2 | 0 | 0 |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | 2 | 4 | 2 | 4 | 2 |
|   |   |   | 0 |   |   |   |   |   | 2 |   |   |   |   | 2 | 4 | 2 | 4 | 2 | 0 |

Greensleeves

61

61

66

66

Harmonics

71

71

Harmonics

# Hark! The Herald Angels Sing

Felix Mendelssohn

Arr. Robert Lunn

$\text{♩} = 108$

Guitar

Musical notation for measures 1-6. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar tablature with six lines. The music features a melody in the treble clef and a bass line in the guitar tablature. The key signature has one sharp (F#).

Musical notation for measures 7-13. The notation continues from the previous system, showing the melody and guitar tablature for measures 7 through 13.

Musical notation for measures 14-20. The notation continues from the previous system, showing the melody and guitar tablature for measures 14 through 20.

Musical notation for measures 21-24. The notation continues from the previous system, showing the melody and guitar tablature for measures 21 through 24. The piece concludes with a final chord in measure 24.

# It Came Upon the Midnight Clear

Arr. by Robert Lunn

Guitar

$\text{♩} = 76$

T  
A  
B

|   |   |     |     |     |       |       |     |
|---|---|-----|-----|-----|-------|-------|-----|
| 0 | 9 | 7 5 | 0 2 | 0 0 | 2 4 5 | 5 7 9 | 7   |
| 5 | 9 | 5 7 | 2 2 | 2 2 | 3 4 5 | 7 7 9 | 9 9 |
| 6 | 6 | 6 7 | 2 2 | 2 2 | 2 2 2 | 4     | 9 9 |
| 0 | 0 | 0   | 0   | 0   | 0     |       | 7   |

9

9

|   |   |   |     |     |     |       |     |
|---|---|---|-----|-----|-----|-------|-----|
| 7 | 0 | 9 | 7 5 | 0 2 | 2 2 | 4 5   | 5   |
| 9 | 0 | 9 | 5 7 | 2 2 | 2 2 | 5 7 5 | 5   |
| 7 | 0 | 6 | 6 7 | 2 2 | 2 2 | 4     | 6   |
| 0 | 0 | 0 | 0   | 0   | 0   | 0     | 0 0 |

17

17

|   |    |   |       |         |       |       |     |
|---|----|---|-------|---------|-------|-------|-----|
| 9 | 9  | 2 | 2 4 6 | 2 4 5 9 | 7 5 4 | 2 4 2 | 0   |
| 0 | 11 | 3 | 2     | 5 5 4   | 0 0   | 0 0   | 0 0 |
| 0 | 9  | 3 | 2     | 2 2 2   | 2 2   | 2     | 1   |
| 0 | 0  | 0 | 0     | 0       | 0     | 0     | 0   |

25

25

|   |   |     |     |     |     |       |       |
|---|---|-----|-----|-----|-----|-------|-------|
| 0 | 9 | 7 5 | 0 2 | 0 0 | 2 2 | 4 5   | 5     |
| 5 | 9 | 5 7 | 2 2 | 2 2 | 2 2 | 5 7 5 | 5     |
| 6 | 6 | 6 7 | 2 2 | 2 2 | 2 2 | 4     | 6     |
| 2 | 0 | 0   | 0   | 0   | 0   | 0     | 0 0 0 |

# O Christmas Tree

Arr. by Robert Lunn

♩ = 88

Guitar

Musical notation for measures 1-6. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a guitar TAB with six lines. The notation includes a repeat sign at the beginning of measure 1. The TAB for measure 1 is: 3 | . 3 3 3 5 | 0 7 7 7 | 5 7 8 2 | 5 3 0 3 | 0 3 3 5.

Musical notation for measures 7-12. The top staff continues the melody. The bottom staff contains the TAB for these measures. The TAB for measure 7 is: 7 7 7 7 | 5 7 8 2 | 5 3 10 | 10 7 12 10 | 10 8 8 8 | 8 10 8.

Musical notation for measures 13-18. The top staff shows two endings for the piece. The bottom staff contains the TAB for these measures. The TAB for measure 13 is: 8 7 7 3 | 3 3 3 5 | 7 7 7 7 | 5 7 8 2 | 5 3 0 3 | 5 7 8 2.

Musical notation for measures 19-24. The top staff continues the melody. The bottom staff contains the TAB for these measures. The TAB for measure 19 is: 5 3 0 3 | 3 3 3 5 | 7 7 7 7 | 5 7 8 2 | 3 0 0 0 | 3 0 0 0.

# O Come, All Ye Faithful

Traditional

Arr. by Robert Lunn

Guitar

$\text{♩} = 120$

0 1 0 3 1 | 0 1 1 0 | 1 3 1 | 1 1

TAB

0 3 2 0 | 3 1 0 | 3 2 | 3

6

6

1 0 1 3 0 1 | 0 3 1 | 1 0 2

2 2 | 0 0 | 0 0 | 0 2 2

2 3 | 3 2 3 0 | 3 2 | 0

11

11

0 1 3 0 | 0 2 0 0 | 3 1 0 | 0 1

0 0 | 0 0 0 0 | 0 0 | 0 0

3 2 | 0 2 2 3 | 3 | 3

16

16

3 0 1 3 | 0 2 0 1 | 1 0 1 3 | 1 0 0 1

0 0 0 0 | 0 0 0 0 | 0 0 | 3 0 1

2 0 | 0 2 0 3 | 2 0 2 3 | 2 0 3 3 2 3 0



# O Holy Night

Score

Adolphe Adam

Arr. by Rob Lunn

$\text{♩} = 72$

Guitar 1

Guitar 2

*f*

6

12

18



O Holy Night

24

Musical notation for measures 24-29. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line of quarter and eighth notes, including a long phrase with a slur and a fermata. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern.

30

Musical notation for measures 30-35. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line of quarter and eighth notes, including a long phrase with a slur and a fermata. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern.

36

Musical notation for measures 36-41. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line of quarter and eighth notes, including a long phrase with a slur and a fermata. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern.

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line of quarter and eighth notes, including a long phrase with a slur and a fermata. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern. First endings are indicated by '1.' above the notes in measures 45 and 46.

O Holy Night

48

Musical notation for measures 48-52. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line and a final whole note chord. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern. A repeat sign is at the end of the system.

53

Musical notation for measures 53-57. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line and a final whole note chord. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern. A repeat sign is at the end of the system.

58

Musical notation for measures 58-62. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic line and a final whole note chord. The lower staff is in treble clef and contains a piano accompaniment with a steady eighth-note pattern. A repeat sign is at the end of the system.

# O Holy Night

Guitar 1

Adolphe Adam  
Arr. by Rob Lunn

$\text{♩} = 72$

**T**  
**A**  
**B**

*f*

9

9

18

18

27

27

O Holy Night

36

36

8 8 12 10 8 8 7 5 8 8 5 8 8 8

45

1. 2.

45

10 8 12 10 8 7 8 10 8 10

54

54

8 15 13 12 10 8 7 8 10 8

# O Holy Night

Guitar II

Adolphe Adam  
Arr. by Rob Lunn

$\text{♩} = 72$

**T**  
**A**  
**B**

6

6

11

11

16

16

O Holy Night

21

Musical staff for measures 21-25, featuring a treble clef and a series of eighth notes.

21

Fingerings for measures 21-25, showing numbers 0, 1, 2, and 3 on the strings.

26

Musical staff for measures 26-30, featuring a treble clef and a series of eighth notes.

26

Fingerings for measures 26-30, showing numbers 0, 1, 2, and 3 on the strings.

31

Musical staff for measures 31-35, featuring a treble clef and a series of eighth notes.

31

Fingerings for measures 31-35, showing numbers 0, 1, 2, and 3 on the strings.

36

Musical staff for measures 36-40, featuring a treble clef and a series of eighth notes.

36

Fingerings for measures 36-40, showing numbers 0, 1, 2, and 3 on the strings.

O Holy Night

41

41

1.

1.

3 2 0 1 0 2 | 3 0 0 3 | 3 2 0 1 0 2 | 3 2 0 1 0 2 | 0 0 3 0 0

46

46

0 0 1 0 0 | 0 1 0 1 0 | 3 2 1 1 2 | 0 1 0 1 0 | 0 0 1 0 0

3 3 3 3 3

51

51

2.

2.

0 1 0 1 0 | 0 1 0 1 0 | 0 0 3 0 0 | 0 0 1 0 0 | 2 0 1 1 0

3 3 3 3 2

56

56

3 2 1 1 2 | 0 1 0 1 0 | 0 0 1 0 0 | 3 2 0 1 0 2 | 3 2 0 1 0 2 | 3 2 0 1 0 2 | 1 0 2 3

3 3 3 3 3 3 3

# O Little Town of Bethlehem

Lewis Redner

Arr. by Robert Lunn

♩ = 84

Guitar

0 0 0 4 0 3 1 3 1 0 1 3 0 0

TAB 1 0 2 3 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

6

6 0 0 5 3 3 1 3 1 0 0 3 0 0 0 1 1 3 1

0 4 0 2 3 0 0 1 3 1 0 0 3 1 1 3 1

0 4 0 2 3 0 0 1 3 1 0 0 3 1 1 3 1

11

11 0 0 0 2 0 1 3 0 0 0 4 0 3 1 5

1 1 1 2 0 2 3 1 0 0 4 0 1 0 2 3

0 0 3 0 2 3 0 3 0 4 0 3 1 5

16

Art. Harm

16 3 0 3 1 12 12 12 16 12 15 13 15 13 12 13 15 12

1 1 0 3 1 12 12 12 16 12 15 13 15 13 12 13 15 12

3 0 0 3 0 2 3 3 3 3 3 14 15 3 12 13 15 12



O Little Town of Bethlehem

21

21

12 12 12 12 17 15 15 13 15 13 12 13 12 15 13 12

0 4 0 14 3 3 3

26

26

12 12 10 8 7 7 7 5 7 8 10 12 12 12 12 16 12

13 13 12 10 9 9 9 5 7 9 10 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 3

Art. Harm

31

31

15 13 17 15 13 12 15 13 0 0 0 4 0 3 1 3

3 14 3 3 3 3 0 4 0 2 3

3 3 3 3 3 3 3 3 3 3 3 3 3

36

36

1 0 1 3 0 0 0 0 5 3 3 1 3 1 0 1 0 3

0 0 0 0 0 0 0 0 0 2 3 0 0 0 0 3 3

2 3 3 3 0 4 0 2 3 2 3 3 3 3 3 3 3

O Little Town of Bethlehem

41

41

0 0 0 3 1 0 0 0 2 0 1 3 0 0

1 1 3 1 0 0 0 2 0 1 3 0 0

0 0 0 4 2 1 1 1 2 0 2 3 1

3 0 0 0 3 0 0 3 0 0 0 0 0

Detailed description: This system contains five measures of music. The first measure starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody line with eighth and quarter notes, and a bass line with chords and single notes. The second measure continues the melody and bass. The third measure has a key signature change to two sharps (F# and C#). The fourth and fifth measures conclude the system with a repeat sign and a final note.

46

46

0 0 4 0 3 1 5 3 0 0 0 0 0 0 0

1 0 4 0 1 1 0 0 3 1 0 0 4 0

0 0 2 2 2 2 0 0 3 0 0 3 0 4 0

3 3 3 3 3 0 0 3 3 2 3 3 3 3

Detailed description: This system contains five measures of music. The first measure starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody continues with eighth and quarter notes. The bass line consists of chords and single notes. The system ends with a repeat sign and a final note.

51

51

3 1 5 3 0 1 0 3 1 0 0 3

1 1 0 0 3 1 0 0 3 0 2 3

2 2 0 0 3 3 0 0 3 3 3 3

3 3 0 0 3 3 3 3 3 3 3 3

Detailed description: This system contains three measures of music. The first measure starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody continues with eighth and quarter notes. The bass line consists of chords and single notes. The system ends with a repeat sign and a final note.

# Once in Royal David's City

Arr. by Robert Lunn

Guitar

$\text{♩} = 76$

T  
A  
B

5

*Fine*

9

7 6 7 0 7 7 6 7 9 9 7 7 6 9 6 6 9 7 6 7

13

*D.C. al Fine*

# Silent Night

Franz Gruber  
Arr. by Robert Lunn

Guitar

$\text{♩} = 72$

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

Silent Night

21

21

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 9 | 5 | 9 | 5 | 0 | 2 | 0 | 0 | 3 | 0 | 1 | 2 | 2 | 4 | 4 | 2 | 0 |
| 0 |   |   | 0 |   |   | 0 |   |   | 0 |   |   |   |   | 0 |   |   |   |   |   |

27

27

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |   |   |  |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|---|---|--|---|
| 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 7 | 7 | 4 | 5 | 5 |   |  |  |   |   |  |   |
| 0 |   |   | 4 | 0 |   | 0 |   | 4 | 0 |   | 0 |   | 0 |  |  | 4 | 0 |  | 0 |

34

34

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|--|--|--|
| 0 | 2 | 2 | 5 | 4 | 2 | 0 | 2 | 0 | 2 | 2 | 5 | 4 | 2 |   |  |  |  |  |  |
| 4 | 0 |   | 0 |   | 4 |   | 0 |   | 4 | 0 |   | 0 |   | 4 |  |  |  |  |  |

41

41

|   |   |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |  |   |  |
|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|---|--|--|---|--|
| 0 | 2 | 0 | 2 | 7 | 7 | 10 | 7 | 9 | 5 | 9 | 5 | 0 | 2 |   |   |  |  |   |  |
| 0 |   |   | 4 | 0 |   | 0  |   | 0 | 0 | 0 | 0 | 0 |   | 9 | 0 |  |  | 0 |  |

Silent Night

48

48

N.H.

0 3 0 | 2 | 0 2 2 0 | 2 2 2 2 | 0 2 2 0

0 0 | 12 | 0 | 0 2 2 | 0

54

54

2 2 2 2 2 | 7 9 9 7 | 4 3 3 4 | 5 5 5 5 | 0 2 2 0

0 2 | 0 | 0 | 0 6 6 | 0

59

59

2 3 3 2 | 5 3 4 2 | 0 2 2 0 | 2 2 2 2 | 2 3 3 2

0 2 | 0 2 2 | 0 2 2 2 | 0 2 2 2 | 0 2 3 2

64

64

5 3 4 2 | 0 2 2 0 | 2 2 2 2 | 7 9 9 7 | 10 9 7 9

0 2 | 0 2 2 | 0 2 2 2 | 0 7 9 7 | 0 9 7 9

69

69

5 5 5 5 | 9 5 5 9 | 5 5 0 2 | 0 0 3 0 | 2 |

0 6 6 | 0 6 5 | 0 6 2 | 0 1 3 0 | 2 2 4 4 2 |

# The First Noel

♩ = 80

Arr. by Robert Lunn

Guitar

10 9 7 7 | 5 7 7 9 8 | 10 5 3 2 | 2 3 2 0 | 3 0 2 3

T  
A  
B

9 7 5 7 | 0 7 | 0 7 2 2 | 0 2 | 0 2 0

6

6

5 2 7 9 | 10 9 7 5 7 | 5 7 7 9 | 10 9 7 6 | 5 7 9

0 0 7 7 5 7 | 0 7 | 0 7 7 6 | 0 0 9 | 0 0 9

0 0 0 3 0

11

11

10 5 3 2 | 2 3 2 0 | 3 0 2 3 | 5 2 7 9 | 10 9 7

0 7 2 2 | 0 2 | 0 2 0 | 0 2 2 | 0 7 7 5 7

0 0 0 0

16

16

5 7 7 9 | 10 9 7 6 | 5 7 9 | 10 5 3 2 | 2 3 2 0

0 7 | 0 7 7 6 | 0 0 9 | 0 7 2 2 | 0 2

0 0 0 3 0

# The First Noel

21

21

|   |       |   |   |      |   |   |   |   |   |   |   |   |   |   |   |    |   |   |   |   |
|---|-------|---|---|------|---|---|---|---|---|---|---|---|---|---|---|----|---|---|---|---|
| 3 | 0 2 3 | 5 | 2 | 10 9 | 7 | 0 | 0 | 7 | 0 | 5 | 7 | 7 | 7 | 6 | : | 10 | 7 | 9 | 7 | 7 |
| 0 | 2     | 0 | 0 | 2    | 2 | 2 | 2 | 2 | 2 | 0 | 7 | 7 | 7 | 6 | : | 9  | 7 | 7 | 5 | 7 |
|   |       |   |   | 2    |   |   |   |   | 3 |   |   |   |   |   |   |    |   |   |   |   |

26

26

|   |   |   |   |   |   |    |   |   |   |   |   |   |    |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|----|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|---|
| 5 | 7 | 7 | 7 | 9 | 8 | 10 | 5 | 3 | 2 | 2 | 3 | 2 | 10 | 7 | 9 | 7 | 7 | 5 | 7 | 7 | 9 | 8 |
| 0 | 7 | 7 | 7 | 7 | 8 | 0  | 7 | 2 | 2 | 0 | 3 | 2 | 9  | 7 | 5 | 7 | 7 | 0 | 7 | 7 | 7 | 8 |
|   |   |   |   | 7 |   |    |   |   |   | 0 | 2 |   |    |   |   |   |   | 0 |   |   |   | 7 |

31

31

|    |   |   |   |   |   |
|----|---|---|---|---|---|
| 10 | 5 | 3 | 2 | 2 | 2 |
| 0  | 7 | 2 | 2 | 2 | 2 |
|    |   |   |   |   | 0 |



# We Three Kings of Orient Are

John Henry Hopkins

Arr. by Robert Lunn

$\text{♩} = 116$

Guitar 1

Guitar 2

6

11

We Three Kings of Orient Are

16

Musical notation for measures 16-20. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of quarter and eighth notes, ending with a half note. The lower staff is in treble clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes.

21

Musical notation for measures 21-25. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of quarter and eighth notes. The lower staff is in treble clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes.

26

Musical notation for measures 26-30. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of quarter and eighth notes. The lower staff is in treble clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes.

31

Musical notation for measures 31-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of quarter and eighth notes, ending with a double bar line and repeat dots. The lower staff is in treble clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes, ending with a double bar line and repeat dots.

# We Three Kings of Orient Are

John Henry Hopkins

Arr. by Robert Lunn

Guitar I

$\text{♩} = 116$

Musical notation for measures 1-10. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a four-measure rest, followed by a repeat sign and a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a guitar tablature with fret numbers: 7, 5, 3, 0, 2, 3, 2, 0, 7, 5, 3, 0. A dynamic marking of *f* is present in both staves.

Musical notation for measures 11-18. The top staff continues the melody with quarter notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bottom staff contains fret numbers: 2, 3, 2, 0, 3, 3, 5, 5, 7, 7, 10, 8, 7, 5, 7, 5, 7, 5, 3, 2.

Musical notation for measures 19-27. The top staff continues the melody with quarter notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0. The bottom staff contains fret numbers: 0, 2, 5, 3, 3, 3, 3, 3, 0, 3, 3, 3, 3, 3, 3, 0.

Musical notation for measures 28-35. The top staff continues the melody with quarter notes: B0, A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0. The bottom staff contains fret numbers: 3, 3, 3, 5, 7, 8, 7, 5, 7, 3, 3, 3, 3, 3, 0, 3.

# We Three Kings of Orient Are

Guitar 2

John Henry Hopkins

Arr. by Robert Lunn

$\text{♩} = 116$

*f*

T  
A  
B

*f*

6

6

*f*

12

12

*f*

We Three Kings of Orient Are

18

18

24

24

30

30

# We Wish You a Merry Christmas

Arr. by Robert Lunn

Guitar

$\text{♩} = 116$

T  
A  
B

7

14

21

We Wish You a Merry Christmas

28

28

7 7 8 7 0 0 5 2 3 3 3 3 2 2 3 2

7 7 10 8 3 3 1 1 0 3 0 3 3 2 2 5

8 9 0 2 0 0 0 0 2 0 2 0 2 0

7 7 3 3 0 0 0 0 0 0 0 0 0 0

35

35

3 7 8 7 10 10 0 5 2 3 3 3 5 3 2 0 0 0

3 7 7 10 0 3 3 3 1 1 0 3 0 3 5 3 2 1 1 0

2 0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

42

42

5 5 7 5 2 7 7 8 7 3 0 0 5 2 3 7 8 8 7 7

5 5 8 3 3 3 7 7 8 7 10 0 0 3 3 1 1 0 7 7 10 10

6 2 0 8 10 0 3 3 0 2 0 0 0 0 0 0 0 0 0

0 0 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49

49

10 0 3 3 3 0 5 2 3 0 3 3 3 3 3

0 0 0 0 1 1 0 0 0 0 0 0 0 0 0

0 0 0 0 0 2 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3