

# Twelve Carols

The Truth Sent From Above  
Deck The Halls  
O Little One Sweet, O Little One Mild  
Good King Wenceslas  
We three kings of orient are  
Come, come, come to the manger  
See amid the winter's snow  
The Coventry Carol  
The Holly And The Ivy  
Lullay My Liking  
Personent Hodie  
Veni, Veni, Emmanuel

Arranged for guitar quartet  
by  
Andrew Forrest

*In the event of a public performance, please include  
the arranger's name on the programme.*

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Arranged for guitar quartet  
by Andrew Forrest

# Twelve Carols

The Truth Sent From Above  
*Set by Ralph Vaughn Williams*

$\text{♩} = \text{c. } 112$

This system shows the beginning of the piece for four guitars. The key signature is three sharps. The time signature starts at 5/4, changes to 2/4, then 3/2, and finally 5/4 again. The music consists of eighth-note patterns.

Guitar 1

Guitar 2

Guitar 3

Guitar 4

This system continues the musical pattern from the first system. The key signature remains three sharps. The time signature changes between 5/4 and 3/2. The music features eighth-note patterns with some sixteenth-note figures.

This system continues the musical pattern from the previous systems. The key signature remains three sharps. The time signature changes between 5/4 and 3/2. The music features eighth-note patterns with some sixteenth-note figures.

# Deck The Halls

*Welsh Traditional (c.16. Nos Galan)*

$\text{♩} = \text{c. } 80$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

A musical score for four guitars. The score is in 2/2 time. It features four staves, each labeled 'Guitar 1', 'Guitar 2', 'Guitar 3', and 'Guitar 4'. The first three guitars play a rhythmic pattern of eighth and sixteenth notes. The fourth guitar provides harmonic support with sustained notes and eighth-note chords. A tempo marking of quarter note = c. 80 is at the top left.

6

A continuation of the musical score for four guitars. The score consists of four staves, each labeled 'Guitar 1', 'Guitar 2', 'Guitar 3', and 'Guitar 4'. The guitars continue their respective patterns established in the previous section.

12

A continuation of the musical score for four guitars. The score consists of four staves, each labeled 'Guitar 1', 'Guitar 2', 'Guitar 3', and 'Guitar 4'. The guitars continue their respective patterns established in the previous section.

O Little One Sweet, O Little One Mild  
*O Jesulein suß, O Jesulein mild - harmonised by J.S.Bach*

$\text{♩} = \text{c. } 90$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

6

14

# Good King Wenceslas

C.13 *Tempus adest floridum*

$\text{♩} = \text{c. } 88$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

This section contains four staves, one for each guitar. The first three guitars play eighth-note patterns primarily on the higher strings, while the fourth guitar provides harmonic support with sustained notes and eighth-note patterns on the lower strings.

7

This section continues the musical pattern established in the previous section, with each guitar maintaining its respective rhythmic and harmonic role.

13

This section concludes the musical piece, with the guitars continuing their distinct parts until the final measure where all voices fade out.

## We three kings of orient are

J.H.Hopkins (1857)

*d. = c. 72*

Guitar 1

Guitar 2

Guitar 3

Guitar 4

10

**Chorus**

The musical score consists of four staves of music. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The key signature is one sharp (F#). Measure 10 starts with a half note on the first staff. Measures 11 through 14 feature vertical bar lines and repeat signs. Measure 15 begins with a dynamic marking **p**. Measures 16 through 19 also feature vertical bar lines and repeat signs. Measure 20 begins with another dynamic marking **p**. Measures 21 through 24 conclude the section. The final measure (24) includes a bass line with a bass clef and a treble line with a treble clef.

21

Interlude

*p*

*p*

*p*

*p*

Come, come, come to the manger  
*Anonymous*

*L.* = c. 72

Guitar 1

Guitar 2

Guitar 3

Guitar 4



7

Fine



14

D.S. al Fine



See amid the winter's snow  
*Sir John Goss (1800-80)*

$\text{♩} = \text{c. } 144$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

6

12

The Coventry Carol  
*C.16 English carol*

Refrain

Guitar 1

Guitar 2

Guitar 3

Guitar 4

8

*Repeat refrain at the  
 end of the verses.*

15

# The Holly And The Ivy

*English Traditional*

$\text{♩} = 120$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

7

14

1. 2.

**Lullay My Liking**  
*Arranged from the English C.15 carol by Gustav Holst*

Refrain

Guitar 1

Guitar 2

Guitar 3

Guitar 4

6

Guitar 1 has four verses between repeats of the refrain.

11

## Verses played between the refrains

solo

Guitar 1

Verse 2

*p*

This musical score for 'Guitar 1' shows a single staff of music. The key signature is one flat. Measure 1 starts with a quarter note followed by eighth notes. Measures 2 and 3 show a change in time signature between common time and 3/4. Measure 4 returns to common time. The dynamic is marked 'p' (piano).

5

This section continues the musical line from Verse 2. It consists of four measures. The first measure begins with a half note. The subsequent measures feature a mix of common time and 3/4 time signatures, with various note values including eighth and sixteenth notes.

Verse 3

*mf*

This section starts with a measure of common time containing a half note and a quarter note. Measures 2 and 3 show a transition through 3/4, common time, and 3/4 time signatures. Measure 4 concludes with a half note.

12

This section continues the musical line from Verse 3. It consists of four measures. The first measure begins with a half note. The subsequent measures feature a mix of common time and 3/4 time signatures, with various note values including eighth and sixteenth notes.

Verse 4

*mf*

This section starts with a measure of 3/2 time containing two eighth notes. Measures 2 and 3 show a transition through common time and 3/2 time signatures. Measure 4 concludes with a half note.

18

This section continues the musical line from Verse 4. It consists of four measures. The first measure begins with a half note. The subsequent measures feature a mix of 3/2 and 2/2 time signatures, with various note values including eighth and sixteenth notes.

21

*p*

This section starts with a measure of 5/4 time containing a half note and a quarter note. Measures 2 and 3 show a transition through 3/2, common time, and 3/2 time signatures. Measure 4 concludes with a half note.

24

This section continues the musical line from Verse 5. It consists of four measures. The first measure begins with a half note. The subsequent measures feature a mix of common time and 3/2 time signatures, with various note values including eighth and sixteenth notes.

Personent Hodie  
*C.16 - arranged by Gustav Holst*

$\text{♩} = \text{c. } 120$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

7

14

**Veni, Veni, Emmanuel**  
*(O Come, O come, Emmanuel - C.15 French melody)*

♩ = c. 112

Guitar 1

Guitar 2

Guitar 3

Guitar 4

6

13

Guitar 1

# Twelve Carols

Arranged for guitar ensemble  
by Andrew Forrest

## The Truth Sent From Above

*Set by Ralph Vaughn Williams*

$\text{♩} = \text{c. } 112$

IV

1 2 3 4

5 6 7

8 9 10

3

11 12 13

6

14 15 16

## Deck The Halls

*Welsh Traditional (c.16. Nos Galan)*

$\text{♩} = \text{c. } 80$

1 2 3 4

5 6 7 8

6

9 10 11 12

V I

12

13 14 15 16

O Little One Sweet, O Little One Mild  
*O Jesulein suß, O Jesulein mild - harmonised by J.S.Bach*

$\text{♩} = \text{c. } 90$

V

6

Good King Wenceslas

C.13 *Tempus adest floridum*

$\text{♩} = \text{c. } 88$

V

7

12

## We three kings of orient are

*J.H.Hopkins (1857)* $\text{♩} = \text{c. } 72$ 

VII

**Chorus**

**Interlude**

18

26

## Come, come, come to the manger

*Anonymous* $\text{♩} = \text{c. } 72$ 

IV

**Fine**

17

**D.S. al Fine**

## See amid the winter's snow

*Sir John Goss (1800-80)* $\text{♩} = \text{c. } 144$ 

VII

6

11

**p**

**ff**

**f**

## The Coventry Carol

*C.16 English carol*

Refrain

8

15

*Repeat refrain at the end of the verses.*

## The Holly And The Ivy

*English Traditional* $\text{♩} = 120$ 

9

15

1.

2.

## Lullay My Liking

*Arranged from the English C.15 carol by Gustav Holst*

Refrain



6

Guitar 1 has four verses  
between repeats of the refrain.

11

Verses played between the refrains

Verse 2 solo

7

Verse 3

12

Verse 4

17

Verse 5

22

# Personent Hodie

C.16 - arranged by Gustav Holst

*J = c. 120*

**2** X ③ ②

6 VII

11

16

## Veni, Veni, Emmanuel

(*O Come, O come, Emmanuel - C.15 French melody*)

**VII**

c. 112

6

A musical score page for piano, page 13. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp, and the tempo is indicated as 'f' (fortissimo). The music begins with a dynamic 'f.' followed by a series of eighth-note chords. The bass staff starts with a sustained note, followed by eighth-note chords. The measure ends with a half note in the bass staff.

Guitar 2

# Twelve Carols

Arranged for guitar ensemble  
by Andrew Forrest

## The Truth Sent From Above

*Set by Ralph Vaughn Williams*

$\text{♩} = \text{c. } 112$

A musical score for 'The Truth Sent From Above' in 2/4 time, treble clef, and A major. The tempo is indicated as c. 112 BPM. The score consists of two measures of music.

5

A continuation of the musical score for 'The Truth Sent From Above' in 2/4 time, treble clef, and A major. The tempo is indicated as c. 112 BPM. The score consists of two measures of music.

## Deck The Halls

*Welsh Traditional (c.16. Nos Galan)*

$\text{♩} = \text{c. } 80$

A musical score for 'Deck The Halls' in 2/2 time, treble clef, and A major. The tempo is indicated as c. 80 BPM. The score consists of two measures of music.

7

A continuation of the musical score for 'Deck The Halls' in 2/2 time, treble clef, and A major. The score consists of two measures of music.

12

A continuation of the musical score for 'Deck The Halls' in 2/2 time, treble clef, and A major. The score consists of two measures of music.

## O Little One Sweet, O Little One Mild

*O Jesulein süß, O Jesulein mild - harmonised by J.S.Bach*

$\text{♩} = \text{c. } 90$

A musical score for 'O Little One Sweet, O Little One Mild' in 3/4 time, treble clef, and G major. The tempo is indicated as c. 90 BPM. The score consists of two measures of music.

8

A continuation of the musical score for 'O Little One Sweet, O Little One Mild' in 3/4 time, treble clef, and G major. The score consists of two measures of music.

14

A continuation of the musical score for 'O Little One Sweet, O Little One Mild' in 3/4 time, treble clef, and G major. The score consists of two measures of music.

Good King Wenceslas  
*C.13 Tempus adest floridum*

$\text{♩} = \text{c. } 88$



7



12



We three kings of orient are  
*J.H.Hopkins (1857)*

$\text{♩} = \text{c. } 72$



10

Chorus



19

Interlude



26



Come, come, come to the manger

*Anonymous*

$\text{♩} = \text{c. } 72$

9

**Fine**

15

**D.S. al Fine**

See amid the winter's snow

*Sir John Goss (1800-80)*

$\text{♩} = \text{c. } 144$

7

**ff**

12

**p**

**f**

The Coventry Carol

*C.16 English carol*

Refrain

8

*Repeat refrain at the  
end of the verses.*

16

The Holly And The Ivy  
*English Traditional*

 $\text{♩} = 120$ 

8

15

Lullay My Liking

*Arranged from the English C.15 carol by Gustav Holst*

Refrain

5

Guitar 1 has four verses  
 between repeats of the refrain.

11

*f*

**Personent Hodie**  
*C.16 - arranged by Gustav Holst*

*J = c. 120*

2      IV      (3)

②

15

**Veni, Veni, Emmanuel**  
*(O Come, O come, Emmanuel - C.15 French melody)*

*J = c. 112*

7

14

Guitar 3

# Twelve Carols

Arranged for guitar ensemble  
by Andrew Forrest

## The Truth Sent From Above

*Set by Ralph Vaughn Williams*

$\text{♩} = \text{c. } 112$

A musical score for 'The Truth Sent From Above' in 2/4 time, key signature of A major (two sharps). The score consists of two staves of music. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes.

5

A continuation of the musical score for 'The Truth Sent From Above'. It shows the progression of the melody through several measures, maintaining the 2/4 time and A major key signature.

## Deck The Halls

*Welsh Traditional (c.16. Nos Galan)*

$\text{♩} = \text{c. } 80$

A musical score for 'Deck The Halls' in 2/2 time, key signature of A major. The score consists of two staves of music. The first staff begins with a half note followed by eighth notes. The second staff begins with a half note followed by eighth notes.

7

A continuation of the musical score for 'Deck The Halls'. It shows the progression of the melody through several measures, maintaining the 2/2 time and A major key signature.

13

A continuation of the musical score for 'Deck The Halls'. It shows the progression of the melody through several measures, maintaining the 2/2 time and A major key signature.

## O Little One Sweet, O Little One Mild

*O Jesulein süß, O Jesulein mild - harmonised by J.S.Bach*

$\text{♩} = \text{c. } 90$

A musical score for 'O Little One Sweet, O Little One Mild' in 3/4 time, key signature of A major. The score consists of two staves of music. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes.

A continuation of the musical score for 'O Little One Sweet, O Little One Mild'. It shows the progression of the melody through several measures, maintaining the 3/4 time and A major key signature.

15

A continuation of the musical score for 'O Little One Sweet, O Little One Mild'. It shows the progression of the melody through several measures, maintaining the 3/4 time and A major key signature.

## Good King Wenceslas

*C.13 Tempus adest floridum* $\text{d} = \text{c. } 88$ 

7



12



We three kings of orient are

*J.H.Hopkins (1857)* $\text{d.} = \text{c. } 72$ 

10

Chorus

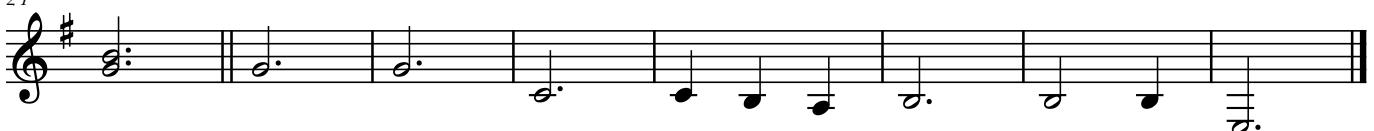


17



24

Interlude



Come, come, come to the manger

*Anonymous*

$\text{♩} = \text{c. } 72$



Musical score for 'Come, come, come to the manger' in G major, 8th note time. The score consists of two staves. The first staff ends with a section sign (§) and a repeat sign. The second staff begins with a pickup followed by a 'Fine' ending.

8

**Fine**

Musical score for the 'Fine' ending of 'Come, come, come to the manger' in G major, 8th note time.

15

**D.S. al Fine**

Musical score for the 'D.S. al Fine' ending of 'Come, come, come to the manger' in G major, 8th note time.

See amid the winter's snow

*Sir John Goss (1800-80)*

$\text{♩} = \text{c. } 144$

**p**

6

Musical score for 'See amid the winter's snow' in G major, 4th note time. The dynamic changes from **p** to **ff**.

12

**p**

**f**

Musical score for the middle section of 'See amid the winter's snow' in G major, 4th note time. Dynamics include **p** and **f**.

The Coventry Carol

*C.16 English carol*

**Refrain**

Musical score for the 'Refrain' of 'The Coventry Carol' in G major, 3rd note time.

8

Musical score for the first verse of 'The Coventry Carol' in G major, 3rd note time.

15

*Repeat refrain at the end of the verses.*

Musical score for the second verse of 'The Coventry Carol' in G major, 3rd note time.

The Holly And The Ivy  
*English Traditional*

 $\text{♩} = 120$ 

8

15

1.

2.

Lullay My Liking

*Arranged from the English C.15 carol by Gustav Holst*

Refrain

6

Guitar 1 has four verses  
 between repeats of the refrain.

11

Personent Hodie  
*C.16 - arranged by Gustav Holst*

*J = c. 120*

11

16

Veni, Veni, Emmanuel  
*(O Come, O come, Emmanuel - C.15 French melody)*

*J = c. 112*

7

13

Guitar 4

# Twelve Carols

Arranged for guitar ensemble  
by Andrew Forrest

## The Truth Sent From Above

*Set by Ralph Vaughn Williams*

$\text{♩} = \text{c. } 112$

Musical notation for 'The Truth Sent From Above' in 5/4 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/4 time, another measure of 5/4 time, and a final measure of 3/4 time.

5

Musical notation for 'The Truth Sent From Above' in 5/4 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/4 time, another measure of 5/4 time, and a final measure of 3/4 time.

## Deck The Halls

*Welsh Traditional (c.16. Nos Galan)*

$\text{♩} = \text{c. } 80$

Musical notation for 'Deck The Halls' in 2/2 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/2 time, another measure of 3/2 time, and a final measure of 3/2 time.

7

Musical notation for 'Deck The Halls' in 2/2 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/2 time, another measure of 3/2 time, and a final measure of 3/2 time.

12

Musical notation for 'Deck The Halls' in 2/2 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/2 time, another measure of 3/2 time, and a final measure of 3/2 time.

## O Little One Sweet, O Little One Mild

*O Jesulein suß, O Jesulein mild - harmonised by J.S.Bach*

$\text{♩} = \text{c. } 90$

Musical notation for 'O Little One Sweet, O Little One Mild' in 3/4 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/4 time, another measure of 3/4 time, and a final measure of 3/4 time.

7

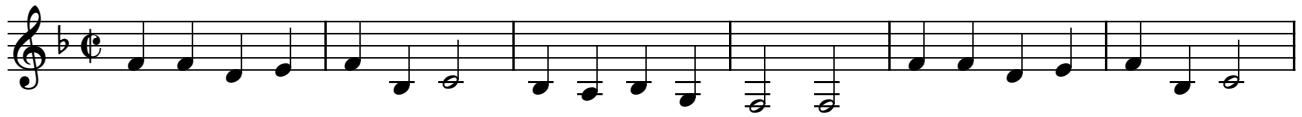
Musical notation for 'O Little One Sweet, O Little One Mild' in 3/4 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/4 time, another measure of 3/4 time, and a final measure of 3/4 time.

14

Musical notation for 'O Little One Sweet, O Little One Mild' in 3/4 time. The key signature is A major (two sharps). The music consists of two measures followed by a repeat sign, then continues with a measure of 3/4 time, another measure of 3/4 time, and a final measure of 3/4 time.

Good King Wenceslas  
*C.13 Tempus adest floridum*

$\text{♩} = \text{c. } 88$



7

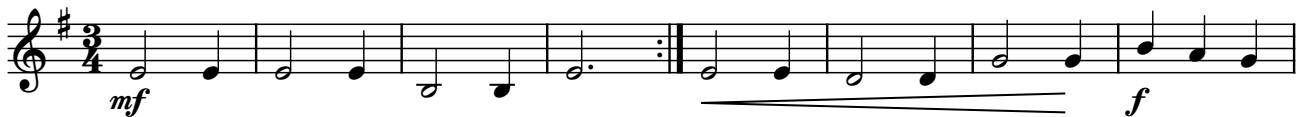


12



We three kings of orient are  
*J.H.Hopkins (1857)*

$\text{♩} = \text{c. } 72$

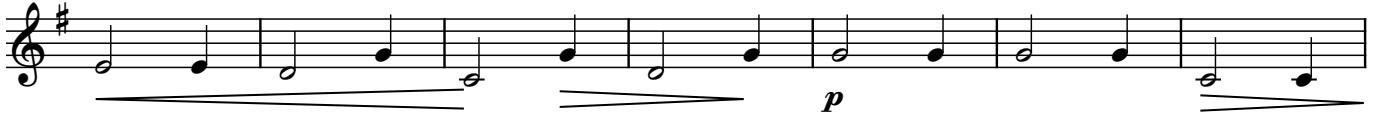


9

Chorus



17



24

Interlude



Come, come, come to the manger

*Anonymous*

$\text{♩} = \text{c. } 72$



Musical score for 'Come, come, come to the manger'. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

9 **Fine**

Musical score for 'Come, come, come to the manger' ending. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

15 **D.S. al Fine**

Musical score for 'Come, come, come to the manger' final section. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

See amid the winter's snow

*Sir John Goss (1800-80)*

$\text{♩} = \text{c. } 144$

Musical score for 'See amid the winter's snow'. Key signature: C major. Time signature: Common time (indicated by '4'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

6 **ff**

Musical score for 'See amid the winter's snow' ending. Key signature: C major. Time signature: Common time (indicated by '4'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

12 **f**

Musical score for 'See amid the winter's snow' final section. Key signature: C major. Time signature: Common time (indicated by '4'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

The Coventry Carol

*C.16 English carol*

Refrain

Musical score for 'The Coventry Carol' Refrain. Key signature: C major. Time signature: Common time (indicated by '3'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

8

Musical score for 'The Coventry Carol' Refrain ending. Key signature: C major. Time signature: Common time (indicated by '3'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

*Repeat refrain at the end of the verses.*

15

Musical score for 'The Coventry Carol' Refrain final section. Key signature: C major. Time signature: Common time (indicated by '3'). Dynamics: dynamic markings are absent. Measure 1: 8 eighth notes. Measure 2: 8 eighth notes. Measure 3: 8 eighth notes. Measure 4: 8 eighth notes. Measure 5: 8 eighth notes. Measure 6: 8 eighth notes. Measure 7: 8 eighth notes. Measure 8: 8 eighth notes. Measure 9: 8 eighth notes.

The Holly And The Ivy  
*English Traditional*

 $\text{♩} = 120$ 

Musical notation for 'The Holly And The Ivy' in 3/4 time, treble clef, key of A major. The tempo is indicated as quarter note = 120.

8

Continuation of musical notation for 'The Holly And The Ivy' in 3/4 time, treble clef, key of A major.

15

Continuation of musical notation for 'The Holly And The Ivy' in 3/4 time, treble clef, key of A major. Measures 15-16 show a melodic line followed by a repeat sign and two endings.

Lullay My Liking

*Arranged from the English C.15 carol by Gustav Holst*

Refrain

Musical notation for the 'Refrain' of 'Lullay My Liking' in 3/4 time, treble clef, key of F major. Dynamics include piano (p) and pianissimo (pp). Measure 5 ends with a repeat sign.

5

Continuation of musical notation for 'Lullay My Liking' in 3/4 time, treble clef, key of F major. Measures 6-7 show a melodic line with dynamics p and pp. Measure 8 is a long rest.

Guitar 1 has four verses  
between repeats of the refrain.

11

Continuation of musical notation for 'Lullay My Liking' in 3/4 time, treble clef, key of F major. Measures 9-10 show a melodic line with dynamics f and ff.

Personent Hodie  
*C.16 - arranged by Gustav Holst*

$\text{♩} = \text{c. } 120$

11

16

Veni, Veni, Emmanuel  
(*O Come, O come, Emmanuel - C.15 French melody*)

$\text{♩} = \text{c. } 112$

7

13