

# The First Noel

DADGAD Tuning

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## Intro

Intro musical notation for guitar in DADGAD tuning. The section consists of 6 measures. The treble clef staff shows a melody in 3/4 time, starting with a quarter rest followed by eighth and quarter notes. The bass clef staff shows a bass line with fingerings (0, 4, 0, 0, 0, 5, 4, 0, 0, 0, 2, 0, 0, 5, 4) and a D string drone.

## Verse

First line of the Verse musical notation, measures 7-13. The treble clef staff continues the melody. The bass clef staff includes fingerings (2, 2, 4, 0, 0, 0, 2, 4, 7, 0, 0, 7, 4, 0, 0, 4, 4, 2, 0, 0, 4, 4, 0, 4, 2, 2, 0, 5, 4, 2, 5) and a D string drone.

Second line of the Verse musical notation, measures 14-20. The treble clef staff continues the melody. The bass clef staff includes fingerings (0, 2, 4, 0, 0, 0, 0, 0, 0, 4, 4, 7, 0, 4, 0, 2, 4, 0, 2, 4, 0, 0, 4, 2, 0, 0, 4, 4, 4, 5, 4) and a D string drone.

## Chorus

Chorus musical notation, measures 21-27. The treble clef staff continues the melody. The bass clef staff includes fingerings (2, 0, 0, 4, 2, 0, 2, 4, 0, 0, 0, 0, 0, 4, 4, 7, 0, 0, 2, 4, 0, 0, 0, 4, 4, 0, 4, 5) and a D string drone.

## Verse

Second line of the Verse musical notation, measures 28-34. The treble clef staff continues the melody. The bass clef staff includes fingerings (2, 0, 0, 4, 2, 0, 2, 4, 0, 0, 0, 0, 0, 4, 7, 7, 7, 9/10, 7, 7, 9, 11, 9, 11, 7, 9, 11) and a D string drone.

2  
35

T  
A  
B

41

T  
A  
B

48 Chorus

The musical score for the chorus of 'The Sound of Silence' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second system shows the guitar accompaniment in tablature. The guitar part features a repeating rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tablature is written on a six-line staff, with fret numbers 0 through 4 indicated for each note.

55 Verse

0 0 0 0 4 4 7 0 4 9 6 7 6 4 2 4 4 0 0 4 2 2 0 0 5

62

0 2 4 0 0 0 4 4 7 0 6 0 0 4 4 0 4 5 0 0 0 0 7 0 4 5 0 0 0

67 Chorus

TAB: 0 0 0 4 2 | 0 0 4 4 | 0 0 4 2 | 0 2 4 | 0 0 0 0 || 4 4 7

73 rit. . . . .

TAB: 0 4 0 2 4 0 | 0 0 4 | 4 0 6 7 | 4 5 2 0 | 0 0 4 2 | 0 2 4 || 0 4 5 0

79 Tag Outro

TAB: 0 0 0 0 0 | 4 7 4 0 0 | 2 0 4 2 | 0 2 4 | 0 0 0 || 4 7 4 0 0 | 5 4 0 0

86 Left hand

TAB: 4 2 4 0 0 | 2 0 0 | 0 4 0 0 | 0 2 0 0 | 2 4 0 0 | 2 0 0 0 || 5 4 2 6

## Alternate Fingerings

I made a few choices of fingerings in this arrangement that worked for me, but might be a bit of a stretch for some people, especially the G chord with the B on the 2nd string. I use that in several places, like this passage starting in measure 13.

13

0 4 2 0 2 4 0 0 0 0 0 0 4 4 7

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

If you have trouble with that, you might try fingering the phrase with the B of the 3rd string, like this. I changed the timing a bit here. I liked the delayed G bass note in the original, but it doesn't feel right with the changed fingering, so I've changed the bass and melody to coincide, is more "normal" anyway.

13

0 4 4 0 4 4 0 0 0 0 0 0 4 4 7

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

Here's yet another option, keeping much of the chord movement on the 6th and 3rd strings. The bass line and melody are harmonied 10ths, which is more clear here than in the way I recorded it. You can experiment with these alternate fingerings throughout the piece. I chose the fingerings I used to try to create smooth transitions, but with practice, any of these could work, and you might prefer one way, or might mix them up. I have tended to play the tune slightly differently each time I play it.

13

7 0 6 4 2 0 4 6 7 0 0 0 4 4 7

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