

BEATLES

for CLASSICAL GUITAR

Arranged by Larry Beekman



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PLAYING GUIDE

GENERAL COMMENTS

These songs have been arranged for the intermediate player as well as for professional classical guitarists. Student level guitarists will find the pieces accessible, and perhaps somewhat challenging. Performing guitarists may find the arrangements useful for casual engagements when fairly easy, yet complete arrangements of popular music are needed. While no difficult stretches of the left hand are required, certain fundamentals such as a working knowledge of the fingerboard up to the 12th fret, and the ability to perform full bars, will be necessary in order to play these pieces. Traditional classical guitar designations have been used throughout the book. A summary of these follows:

FINGERING

1. LEFT HAND - arabic numbers indicate finger:

1 = index.

2 = middle.

3 = ring.

4 = little finger.

A line in front of a number indicates pivot or guide finger.

2. RIGHT HAND - letters indicate finger:

p = thumb.

i = index.




m = middle.

a = ring.

POSITION MARKERS

1. Circled numbers indicate strings. (i.e. ② = second string).
2. The symbol "o" in front of a note indicates it is an open string.
3. Roman numerals indicate fret position for bars :
VII = full bar, 7th fret.
2/3 V = four-string bar, 5th fret.
1/2 II = half bar, 2nd fret.
Solid lines indicate how long to hold the bar.

ADDITIONAL SYMBOLS

1. Diamond shaped notes indicate the sounding pitch of harmonics. Roman numerals indicate the fret where they are to be played. Only natural harmonics are used in this book.
2. Small notes with lines through the stem are grace notes (). They should be played on the beat, very quickly.
3. Curved lines between notes indicate ties or slurs.
4. Straight lines between notes indicate slides.
5. Dotted lines between notes are used to indicate voice-leading in cases where it might not be clear.
6.  indicates that all eighth notes should be played with a triplet feel.
7.  is a mordent. Slur from the note indicated to the next scale step lower and back again very quickly. In other words, a pull-off followed by a hammer-on.
8. ⑥ - D indicates that the sixth string should be lowered to D.

IN CONCLUSION

It is beyond the scope of this book to explain the fundamentals of music and classical guitar playing technique, so if any of the preceding seems unclear it is recommended that the student obtain a good classical guitar method book, such as *A Modern Approach to Classical Guitar* by Charles Duncan. A teacher can also help considerably in clearing up confusion and speeding up the learning process.

ABOUT THE ARRANGER

A native of St. Louis, Larry Beekman holds a Bachelor of Music degree in theory and composition from the University of Missouri at Columbia, studying under Dr. Thomas Mckenney and Dr. John Cheetham. Although lately he has been working primarily with the guitar, he has written and arranged music for other instruments as well as full orchestra, including a piece which was played by the St. Louis Symphony during one of their visits to Columbia.

Larry began his career as a guitarist by playing in various rock bands during high school and college. After earning his degree, he studied classical guitar at the University of New Mexico, and at the Conservatory of Music in Kansas City, as well as through numerous master classes. Although he has experience in a wide variety of guitar styles, his main interest is finger-style technique. He has been living in Kansas City since 1975, where he performs either as a soloist or with his wife, Kathy, who is a flutist.

Larry's interest in arranging for guitar developed due to the needs of his pupils. He strives to provide interesting and playable arrangements of pieces familiar to his students. Three other books of his arrangements, *Neil Diamond for Classical Guitar*, *Popular Hits for Classical Guitar*, and *Broadway Hits for Classical Guitar* are available through Hal Leonard Publishing.

ACROSS THE UNIVERSE

words and music by
John Lennon and Paul McCartney

Slowly

mp

a

a

a

m

2/3 II

IX

VII

4

3

2

1

0

p

m

p

3

4

1

0

2

4

4

3

2

1

0

2

4

1/2 X

m l m a

1 2 1 2 3 4 1 2

2/3 V

a a --

4 3 1 2

2/3 II

m m ---

1 3 1 2

1/2 II

rit.

1/2 X

2/3 V

2/3 II

ASK ME WHY

words and music by
John Lennon and Paul McCartney

Moderately

mf

IV

II

1.

2.

2/3 II

6

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melody with a triplet of eighth notes marked '3' and a section marked 'II'.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melody with a triplet of eighth notes marked '3'.

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melody with a section marked 'V' and a triplet of eighth notes marked '3'.

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melody with a section marked 'IV' and a triplet of eighth notes marked '3'.

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melody with a section marked 'To Coda' and a section marked 'D.S. al Coda'.

Sixth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melody with a section marked 'CODA'.

Seventh system of musical notation. Treble clef, key signature of two sharps. The staff contains a melody with a section marked 'CODA'.

COME TOGETHER

words and music by
John Lennon and Paul McCartney

Moderately Slow

1. m 4 3 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

CRY BABY CRY

f

VII

D.S. al Coda

CODA

CRY BABY CRY

words and music by
John Lennon and Paul McCartney

Slowly

The musical score for "CRY BABY CRY" is written for guitar in 2/4 time. The key signature has one sharp (F#). The score is divided into systems, with various musical notations including chords (III, 1/2 V, 2/3 III, 1/2 VII, V), dynamics (mf, mp), and fingerings (1, 2, 3, 4, 0). The tempo is marked "Slowly".

System 1: Melody starts with a triplet of eighth notes (F#, A, C) and a quarter note (D). Bass line starts with a half note (F#) and a half note (A). Chord III is indicated. Dynamics: mf.

System 2: Melody continues with a quarter note (D), a half note (F#), and a quarter note (A). Bass line continues with a half note (F#) and a half note (A). Chord 1/2 V is indicated. Dynamics: p.

System 3: Melody continues with a quarter note (A), a half note (C), and a quarter note (D). Bass line continues with a half note (F#) and a half note (A). Chord 2/3 III is indicated. Dynamics: p.

System 4: Melody continues with a quarter note (D), a half note (F#), and a quarter note (A). Bass line continues with a half note (F#) and a half note (A). Chord 1/2 VII is indicated. Dynamics: mp.

System 5: Melody continues with a quarter note (A), a half note (C), and a quarter note (D). Bass line continues with a half note (F#) and a half note (A). Chord 1/2 V is indicated. Dynamics: mp.

System 6: Melody continues with a quarter note (D), a half note (F#), and a quarter note (A). Bass line continues with a half note (F#) and a half note (A). Chord V is indicated. Dynamics: mp.

System 7: Melody continues with a quarter note (A), a half note (C), and a quarter note (D). Bass line continues with a half note (F#) and a half note (A). Chord V is indicated. Dynamics: mp.

System 8: Melody continues with a quarter note (D), a half note (F#), and a quarter note (A). Bass line continues with a half note (F#) and a half note (A). Chord V is indicated. Dynamics: mp.

System 9: Melody continues with a quarter note (A), a half note (C), and a quarter note (D). Bass line continues with a half note (F#) and a half note (A). Chord V is indicated. Dynamics: mp.

System 10: Melody continues with a quarter note (D), a half note (F#), and a quarter note (A). Bass line continues with a half note (F#) and a half note (A). Chord V is indicated. Dynamics: mp.

DAY TRIPPER

This musical score is for a piece titled "DAY TRIPPER". It is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/3 time signature. The music is written in a style that suggests a folk or country genre. The second staff includes a section marked "2/3 III" and a double bar line. The third staff continues the melody. The fourth staff features a melodic line with a slur. The fifth staff shows a melodic line with a slur. The sixth staff concludes the piece with a final chord and a circled "5" indicating a fifth fret position. The score includes various musical notations such as notes, rests, slurs, and fingerings.

DAY TRIPPER

words and music by
John Lennon and Paul McCartney

Moderately Fast

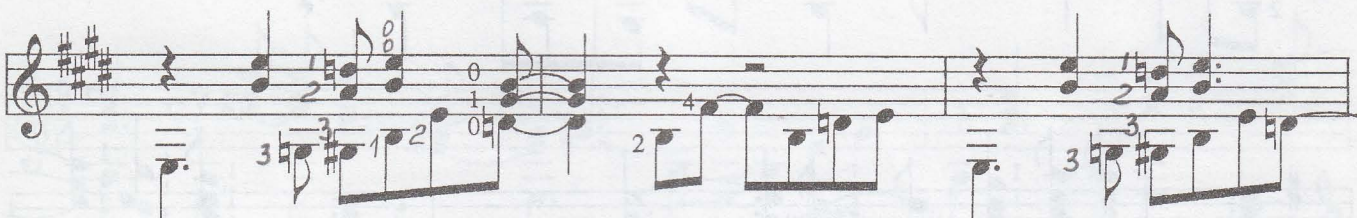
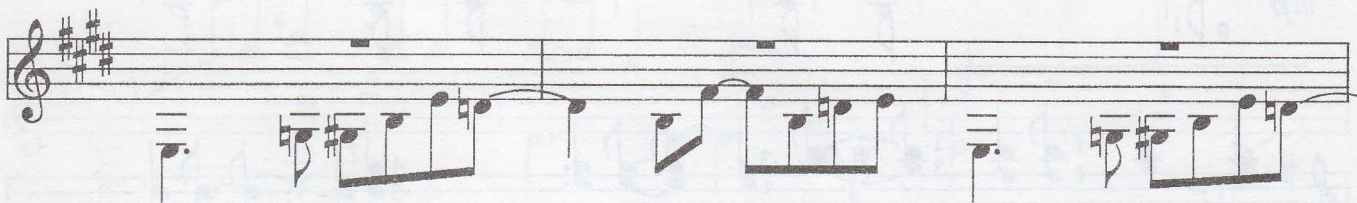
mf

1 m i m

p p p

1/2 II

IV



FOR NO ONE

words and music by
John Lennon and Paul McCartney

Moderately

mp *p*

1. 2.

1/2 III 1/2 VII-

1/2 V 1/2 VIII-

FROM ME TO YOU

Fine

1/2 VII

D.C. al Fine

This musical score is for the song "FROM ME TO YOU". It is written for guitar and piano. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains a guitar melody and a piano accompaniment. The word "Fine" is written above the staff. The second staff continues the melody and accompaniment, with a bracket labeled "1/2 VII" spanning the first four measures. The third staff continues the piece, with a bracket labeled "1/2 VII" spanning the first four measures. The fourth staff continues the piece, with a bracket labeled "1/2 VII" spanning the first four measures. The fifth staff continues the piece, with a bracket labeled "1/2 VII" spanning the first four measures. The sixth staff continues the piece, with a bracket labeled "1/2 VII" spanning the first four measures. The seventh staff continues the piece, with a bracket labeled "1/2 VII" spanning the first four measures. The word "D.C. al Fine" is written above the staff.

FROM ME TO YOU

words and music by
John Lennon and Paul McCartney

Moderately

mf

p

p

To Coda

1.

2.

First staff of music in treble clef with a key signature of two sharps (F# and C#). It begins with a double bar line and a first ending bracket. The notation includes various chords and single notes, with some notes marked with '1' and '2'.

Second staff of music in treble clef. It continues the melodic and harmonic progression with chords and single notes. Fingering numbers like '1', '2', '3', '4', and '0' are visible below the notes.

II

Third staff of music in treble clef, marked with a Roman numeral 'II' above the staff. It features a double bar line and a first ending bracket. The notation includes chords and single notes with fingering numbers.

D.S. al Coda

Fourth staff of music in treble clef. It includes a double bar line and a first ending bracket. The notation includes chords and single notes with fingering numbers. The instruction 'D.S. al Coda' is written above the staff.

CODA

⊕

VII

Fifth staff of music in treble clef, marked with 'CODA' and a circled cross symbol '⊕' above the staff. It begins with a double bar line and a first ending bracket. The notation includes chords and single notes with fingering numbers. A Roman numeral 'VII' is written above the staff.

VII

Sixth staff of music in treble clef, marked with a Roman numeral 'VII' above the staff. It begins with a double bar line and a first ending bracket. The notation includes chords and single notes with fingering numbers. The piece concludes with a double bar line and a 'p' (piano) dynamic marking.

HELLO, GOODBYE

words and music by
John Lennon and Paul McCartney

Moderately

The musical score for 'The Rose Tree' is presented in two systems. The first system is marked 'Moderately' and features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody begins with a quarter note G4 (labeled with a circled 2), followed by a quarter note A4 (labeled with a 1), and then a half note B4. The bass line starts with a whole note G3 (labeled with a 0), followed by a whole note F3, and then a whole note E3. The second system continues the melody with a quarter note G4 (labeled with a 2), followed by a quarter note A4 (labeled with a 1), and then a half note B4. The bass line continues with a whole note G3 (labeled with a 0), followed by a whole note F3, and then a whole note E3. The score is marked with a dynamic of *mp* (mezzo-piano) and includes a 1/2 IV time signature change.

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piece is divided into three measures, each with a Roman numeral above it: II, IV, and VII. Measure II contains a half note G#4, a quarter note A4, and a dotted half note B4. Measure IV contains a half note C5, a quarter note D5, a dotted half note E5, and a quarter note F#5. Measure VII contains a half note G#4, a quarter note A4, and a dotted half note B4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'p-'. The piece is identified as 'The Rose Tree' and is from the 'Songbook for Children'.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some rests. The lyrics 'The Rose Tree' are written below the staff. The score is divided into two systems by a double bar line. The first system is labeled 'IX' and the second system is labeled 'VII'. The score ends with a double bar line and a circled number 5.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is indicated by a bass clef and a 'p' (piano) dynamic marking. The second system continues the melody and bass line, with the melody staff showing a key signature change to D major (two sharps) and a 4/4 time signature. The bass line continues with a 'p' dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto". The music consists of a single melodic line with various ornaments and fingerings indicated. The lyrics are written below the staff, with some words in parentheses. The score is divided into measures by vertical bar lines. The first measure is marked with a "1" and a "3". The second measure is marked with a "2" and a "3". The third measure is marked with a "4" and a "0". The fourth measure is marked with a "1" and a "0". The fifth measure is marked with a "4" and a "1". The sixth measure is marked with a "1" and a "0". The seventh measure is marked with a "1" and a "0". The eighth measure is marked with a "1" and a "0". The ninth measure is marked with a "1" and a "0". The tenth measure is marked with a "1" and a "0". The eleventh measure is marked with a "1" and a "0". The twelfth measure is marked with a "1" and a "0". The thirteenth measure is marked with a "1" and a "0". The fourteenth measure is marked with a "1" and a "0". The fifteenth measure is marked with a "1" and a "0". The sixteenth measure is marked with a "1" and a "0". The seventeenth measure is marked with a "1" and a "0". The eighteenth measure is marked with a "1" and a "0". The nineteenth measure is marked with a "1" and a "0". The twentieth measure is marked with a "1" and a "0". The score ends with a double bar line.

[illegible]

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: 'l m' above the first measure, 'l a' above the second measure, and 'm l' above the third measure. A 'To Coda' symbol (a circle with a cross) is placed above the fourth measure. Below the staff, there are dynamics: 'p' (piano) under the second measure and 'p' (piano) under the third measure.

Second system of musical notation. Treble clef, key signature of three sharps. The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: '1 3 2' above the first measure, '0 -3' above the second measure, '1 3 4' above the third measure, and '4 3 1' above the fourth measure. Below the staff, there are dynamics: '0' (crescendo hairpin) under the first measure, '0' (crescendo hairpin) under the second measure, and '1' (crescendo hairpin) under the third measure. A 'VII' (Roman numeral) is placed above the fourth measure.

Third system of musical notation. Treble clef, key signature of three sharps. The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: '2' above the first measure, '-4' above the second measure, and '0' above the third measure. A 'VII' (Roman numeral) is placed above the fourth measure. Below the staff, there are dynamics: '2' (crescendo hairpin) under the first measure, and '6' (crescendo hairpin) under the second measure. A 'D.S. al Coda' (Da Segno al Coda) instruction is placed above the fifth measure.

Fourth system of musical notation. Treble clef, key signature of three sharps. The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: '0' above the first measure, '0' above the second measure, '1 4' above the third measure, and '0 4' above the fourth measure. Below the staff, there are dynamics: '0' (crescendo hairpin) under the first measure, '1' (crescendo hairpin) under the second measure, and '1' (crescendo hairpin) under the third measure. A 'CODA' symbol (a circle with a cross) is placed above the first measure.

Fifth system of musical notation. Treble clef, key signature of three sharps. The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: '3 1' above the first measure, '0' above the second measure, and '3 2' above the third measure. Below the staff, there are dynamics: '2' (crescendo hairpin) under the first measure, and '6' (crescendo hairpin) under the second measure.

Sixth system of musical notation. Treble clef, key signature of three sharps. The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: '1 3 1' above the first measure, '0' above the second measure, and '4 3' above the third measure. Below the staff, there are dynamics: '2' (crescendo hairpin) under the first measure, and '6' (crescendo hairpin) under the second measure. A '2/3 V' (Roman numeral) is placed above the first measure. A 'II' (Roman numeral) is placed above the third measure. A 'mf' (mezzo-forte) dynamic is placed below the third measure.

Seventh system of musical notation. Treble clef, key signature of three sharps. The staff contains a melody with notes and rests, and a bass line with notes and rests. Above the staff, there are fingerings: '1 3 1' above the first measure, '0' above the second measure, and '4 3' above the third measure. Below the staff, there are dynamics: '2' (crescendo hairpin) under the first measure, and '6' (crescendo hairpin) under the second measure.

HERE COMES THE SUN

words and music by
George Harrison

Moderately

The musical score is written for guitar in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderately'. The score consists of six staves of music, numbered 1 through 18. Fingerings are indicated by numbers 1-4 on the left hand and 1-2 on the right hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. A 'To Coda' symbol is present at the end of the fifth staff. The score concludes with a double bar line and repeat signs at the end of the sixth staff.

1 *mf* 2 3 *p* 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

To Coda ⊕

19 20 21

a m

p l m p p l

22 23 24

3 0 1 2 1 3 -3 2

25 26 27 28

29 30 31

1. 2.

32 33 34

cresc. f

D.C. al Coda

CODA

35 36 37

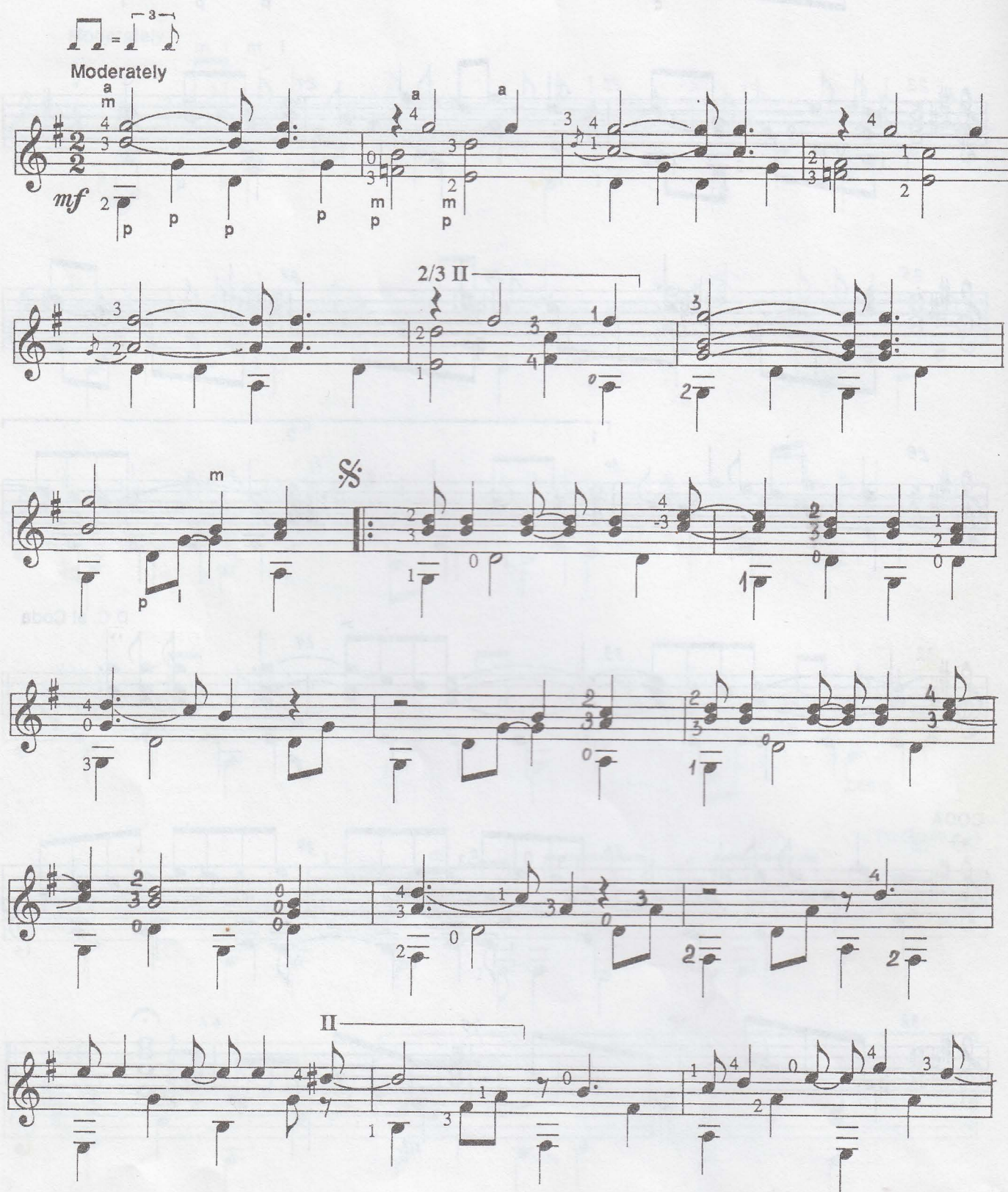
3 0 -3 2 1

38 39 40 41

rit.

I DON'T WANT TO SPOIL THE PARTY

words and music by
John Lennon and Paul McCartney

The image shows the guitar part of the song "I Don't Want to Spoil the Party" by John Lennon and Paul McCartney. The music is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Moderately". The piece begins with a dynamic of *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and fingerings. A triplet of eighth notes is indicated at the beginning. The piece features several measures with triplets and a section marked with a repeat sign and a 2/3 time signature. The notation is complex, with many notes and rests, and includes a variety of fingerings and dynamics.

Musical notation for the guitar part of the song, featuring a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Moderately". The piece begins with a dynamic of *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and fingerings. A triplet of eighth notes is indicated at the beginning. The piece features several measures with triplets and a section marked with a repeat sign and a 2/3 time signature. The notation is complex, with many notes and rests, and includes a variety of fingerings and dynamics.

First staff of music in treble clef with a key signature of one sharp (F#). It contains various musical notations including eighth notes, quarter notes, and chords. Fingering numbers (1-4) and accidentals (sharps and naturals) are present throughout the staff.

To Coda ⊕ 1. 2.

Second staff of music, continuing the piece. It features a repeat sign with first and second endings. The notation includes eighth and quarter notes with various fingerings.

Third staff of music, continuing the piece. It includes slurs, accents, and dynamic markings such as 'p' (piano). Fingering numbers are clearly indicated for several notes.

Fourth staff of music, continuing the piece. It contains various musical notations including eighth notes, quarter notes, and chords. Fingering numbers and accidentals are present throughout the staff.

Fifth staff of music, continuing the piece. It features slurs, accents, and dynamic markings such as 'p' (piano). Fingering numbers are clearly indicated for several notes.

Sixth staff of music, continuing the piece. It includes slurs, accents, and dynamic markings such as 'p' (piano). Fingering numbers are clearly indicated for several notes.

CODA ⊕

Seventh staff of music, continuing the piece. It includes slurs, accents, and dynamic markings such as 'p' (piano). Fingering numbers are clearly indicated for several notes.

Eighth staff of music, continuing the piece. It includes slurs, accents, and dynamic markings such as 'p' (piano). Fingering numbers are clearly indicated for several notes.

I WILL

words and music by
John Lennon and Paul McCartney

Moderately

1/2 II

mf

5/6 II

II

To Coda

1/2 II

2.

IV II

II D.S. al Coda

CODA

II 1/2 II

II

② - - - ①

I'LL FOLLOW THE SUN

words and music by
John Lennon and Paul McCartney

Moderately

Moderately

I

mp

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef part contains the melody, which begins with a repeat sign and a first ending bracket. The bass clef part provides a harmonic accompaniment. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include 'm' (mezzo-forte), 'a' (accent), and 'p' (piano). The tempo is marked 'Allegretto'.

The first system of the musical score for 'The Little Boat' is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G2, a quarter note F#2, and a quarter note E2. The system concludes with a double bar line and a repeat sign. The tempo marking 'Allegretto' is present.

1. 2.

The first system of musical notation for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure is marked with a '1.' and the second measure with a '2.'. The notation includes various note values, rests, and a repeat sign. The melody is accompanied by a bass line consisting of whole and half notes.

[illegible]

I'M A LOSER

John Lennon and Paul McCartney
words and music by

The musical score is written for guitar and voice. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, accessible style. The second staff continues the melody with some harmonic support. The third staff introduces a more complex rhythmic pattern with a 4/2 time signature. The fourth staff features a key change to two flats (B-flat and E-flat) and a more complex harmonic structure. The fifth staff continues the melody with some harmonic support. The sixth staff concludes the piece with a double bar line and a final chord. The score includes various musical notations such as notes, rests, and accidentals.

I'M A LOSER

words and music by
John Lennon and Paul McCartney

⑥ - D
Moderately Fast

mp *mf* *p* *m* *a* *a--* *m--*

1. 2. V *a* *l*

2/3 V V 2/3 V

II

I'M HAPPY JUST TO DANCE WITH YOU

3 4 0 3 1 3 -1 3 2 3

② -3 0 ② 3 1 3 -1 1 3 -1

2 3 2 2 0 3 0 1

2/3 II 0 0 1 1 0 0 2 1

II 1 0 4 1 3 4

To Coda ⊕ 4 0 1 3 -2

D.S. al Coda

CODA ⊕

Harm. VII 8va

I'M HAPPY JUST TO DANCE WITH YOU

words and music by
John Lennon and Paul McCartney

Moderately

II

mf

p i m

II

VII

II

2/3 V

IX

VII

2/3 V

VII

a

m

a m

III

2/3 V

To Coda

⑥ p p

I'M ONLY SLEEPING

John Lennon and Paul McCartney
words and music by

1. ① 2. ③

VII II

VII II


D.S. al Coda

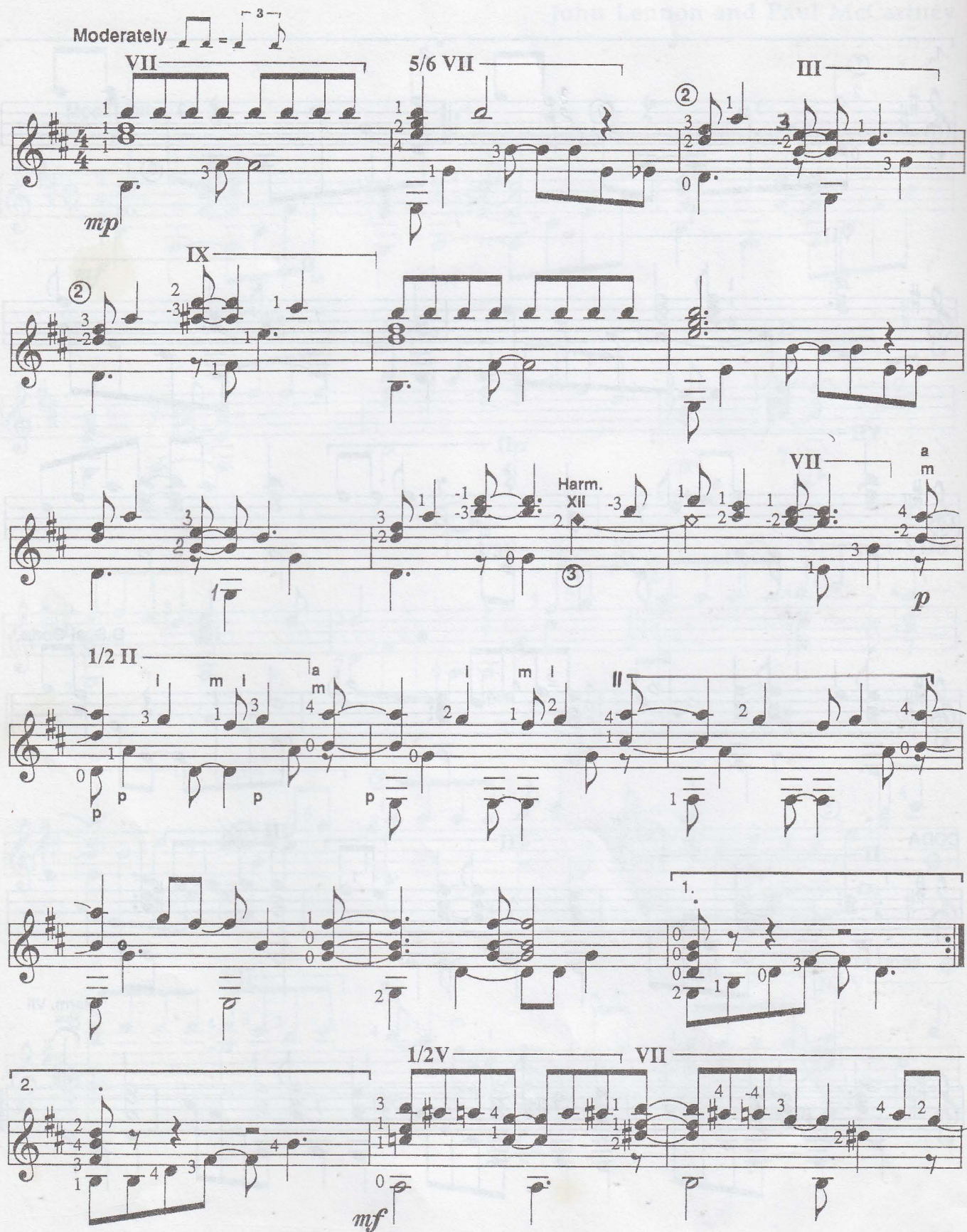
CODA II III

Harm. VII 8va

I'M ONLY SLEEPING

words and music by
John Lennon and Paul McCartney

Moderately 



mp

VII

5/6 VII

III

IX

Harm. XII

VII

1/2 II

1/2 V

mf

VII

II

p

pp

* Place 1st finger at an angle to cover both the 6th string 8th fret, and the 1st string 7th fret

I'M SO TIRED

words and music by
John Lennon and Paul McCartney

Slowly

mp

IV

I m I a m

a m

p p

a a -- m m --

II

a m

1.

1/2 II

2.

2/3 II

I m I m I a m I a m I

mf

To Coda ⊕

a a - -
| | - -

D.S. al Coda

mp

CODA ⊕

1/2 IX

f

IN MY LIFE

words and music by
John Lennon and Paul McCartney

Moderately

mp

II

II

2/3 II

II

1/2 II

II

THE LONG AND WINDING ROAD

To Coda ⊕

1.

2.

II

4-2-4

1-0-1

1-0-1

4-2-4

D.S. al Coda

CODA ⊕

1/2 V

The musical score is written for guitar and bass. The guitar part is on the upper staff, and the bass part is on the lower staff. The key signature is D major (two sharps). The score includes various musical notations such as chords, fingerings (e.g., 4, 3, 1, 0, 1, 2, 3, 4), and dynamics (e.g., 4-2-4, 1-0-1). The score is divided into sections by Roman numerals (I, II) and includes a Coda section. The final section is marked '1/2 V'.

* Mordent - see "playing guide"

THE LONG AND WINDING ROAD

words and music by
John Lennon and Paul McCartney

Slowly

mp

III

1.

2.

5

MAXWELL'S SILVER HAMMER

words and music by
John Lennon and Paul McCartney

⑥ - D

Moderately Bright

The musical score is written for guitar and voice. It consists of six systems of music. The guitar part is written in treble clef with a key signature of one sharp (F#). The voice part is written in treble clef with a key signature of one sharp (F#). The guitar part includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). The voice part includes lyrics: "a m a m". The score is marked with a dynamic of *mf* (mezzo-forte) and a tempo of "Moderately Bright". There are several triplets indicated by a circled 3. The score ends with a final chord in the guitar part.

NO REPLY

words and music by
John Lennon and Paul McCartney

Moderately

The musical score for "No Reply" is written for guitar, bass, and drums. The guitar part is in the treble clef, and the bass part is in the bass clef. The tempo is marked "Moderately". The score begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The guitar part starts with a *mf* (mezzo-forte) dynamic. The bass part starts with a *mf* dynamic. The score includes various musical notations such as chords, scales, and fingerings. The guitar part features a prominent melodic line with a mix of eighth and sixteenth notes. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score concludes with a "To Coda" instruction and a Coda symbol.

mf

To Coda ⊕

1. 2.

1/2 II

VIII

VIII

D.S. al Coda

CODA

III

1/2 V

V

NOWHERE MAN

words and music by
John Lennon and Paul McCartney

Moderately

1/2 V

1/2 II

mp

2/3 II

1/2 V

mf

2/3 II

1/2 II

To Coda

Harm. VII

8va

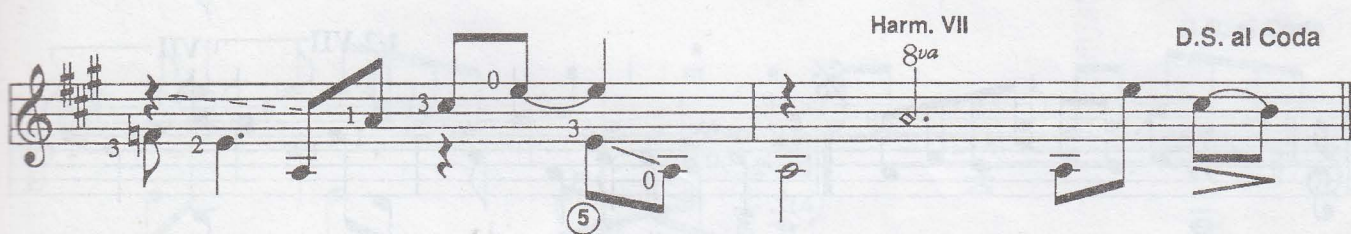
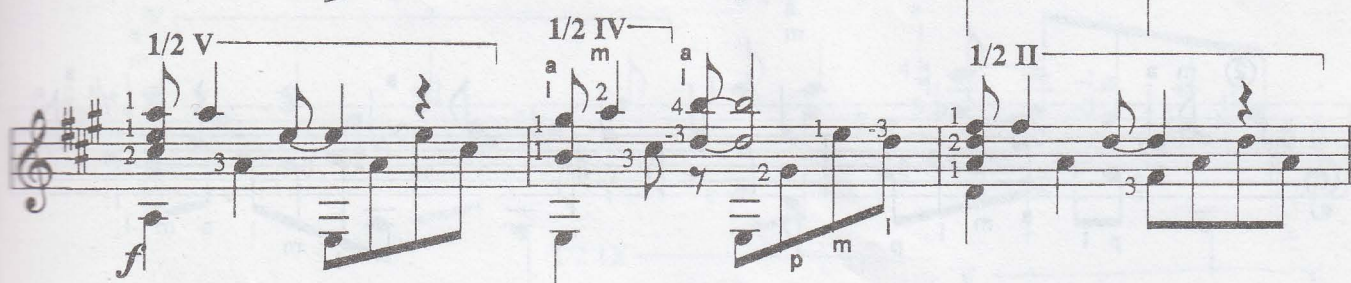
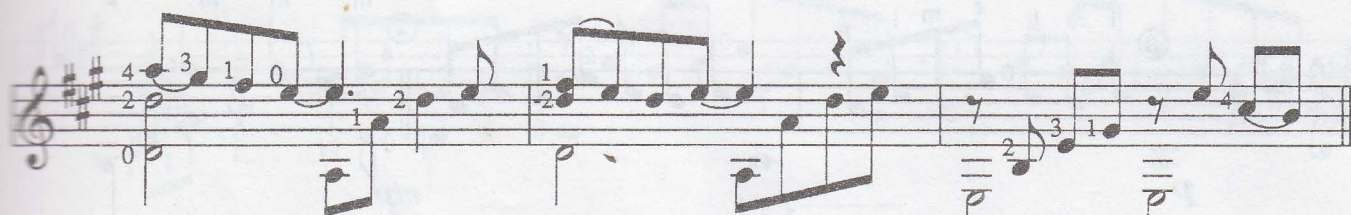
IV

p

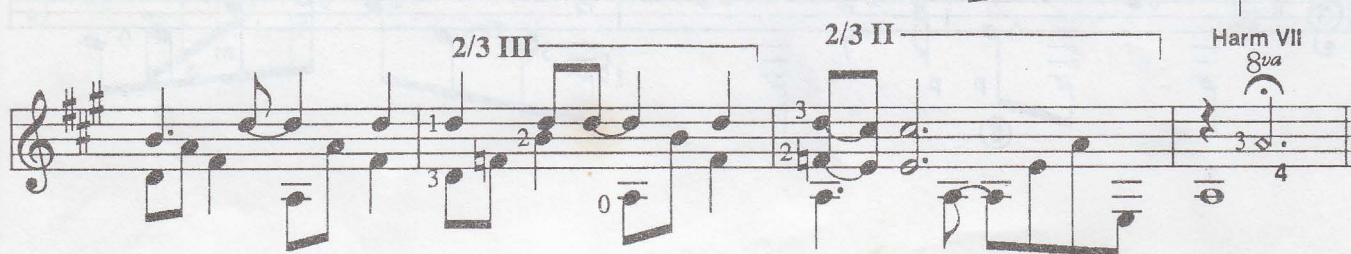
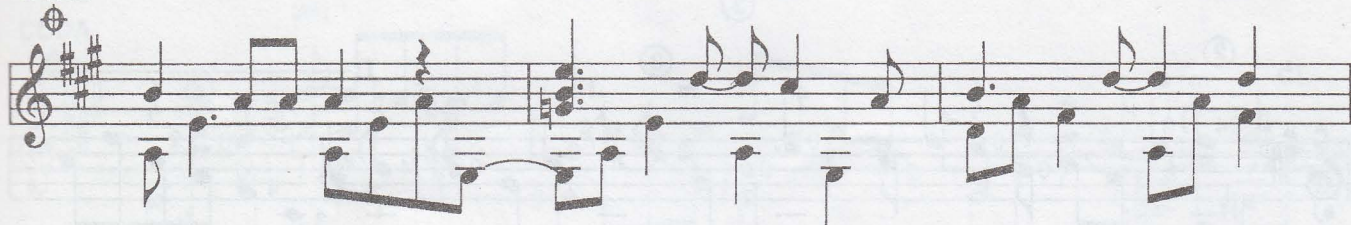
m

a

i



CODA



P.S. I LOVE YOU

words and music by
John Lennon and Paul McCartney

Moderately

[illegible]

To Coda ⊕

1/2 V a m

1/2 IX

D.S. al Coda

CODA ⊕


VIII

a m p

The musical score is written for guitar and bass. The guitar staff (top) uses a treble clef and the bass staff (bottom) uses a bass clef. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as chords, scales, and fingerings. Specific markings include 'To Coda' with a circle containing a cross, 'D.S. al Coda', and 'CODA' with a circle containing a cross. Roman numerals 'VIII' and 'IX' are used to denote sections. Fingerings are indicated by numbers 1-4. Dynamics like 'a' (accents), 'm' (marcato), and 'p' (piano) are present. The score is divided into several systems, each containing a guitar and a bass staff. The first system ends with a double bar line and repeat dots. The second system has a bracket labeled '1/2 V' over the guitar staff and '1/2 IX' over the bass staff. The third system ends with a double bar line and repeat dots. The fourth system is marked 'D.S. al Coda'. The fifth system is marked 'CODA' and 'VIII'. The sixth system ends with a double bar line and repeat dots. The seventh system has a bracket labeled 'a m p' over the guitar staff. The score concludes with a final double bar line and repeat dots.

PENNY LANE

words and music by
John Lennon and Paul McCartney

Moderately Bright 

mf

m l m l m l

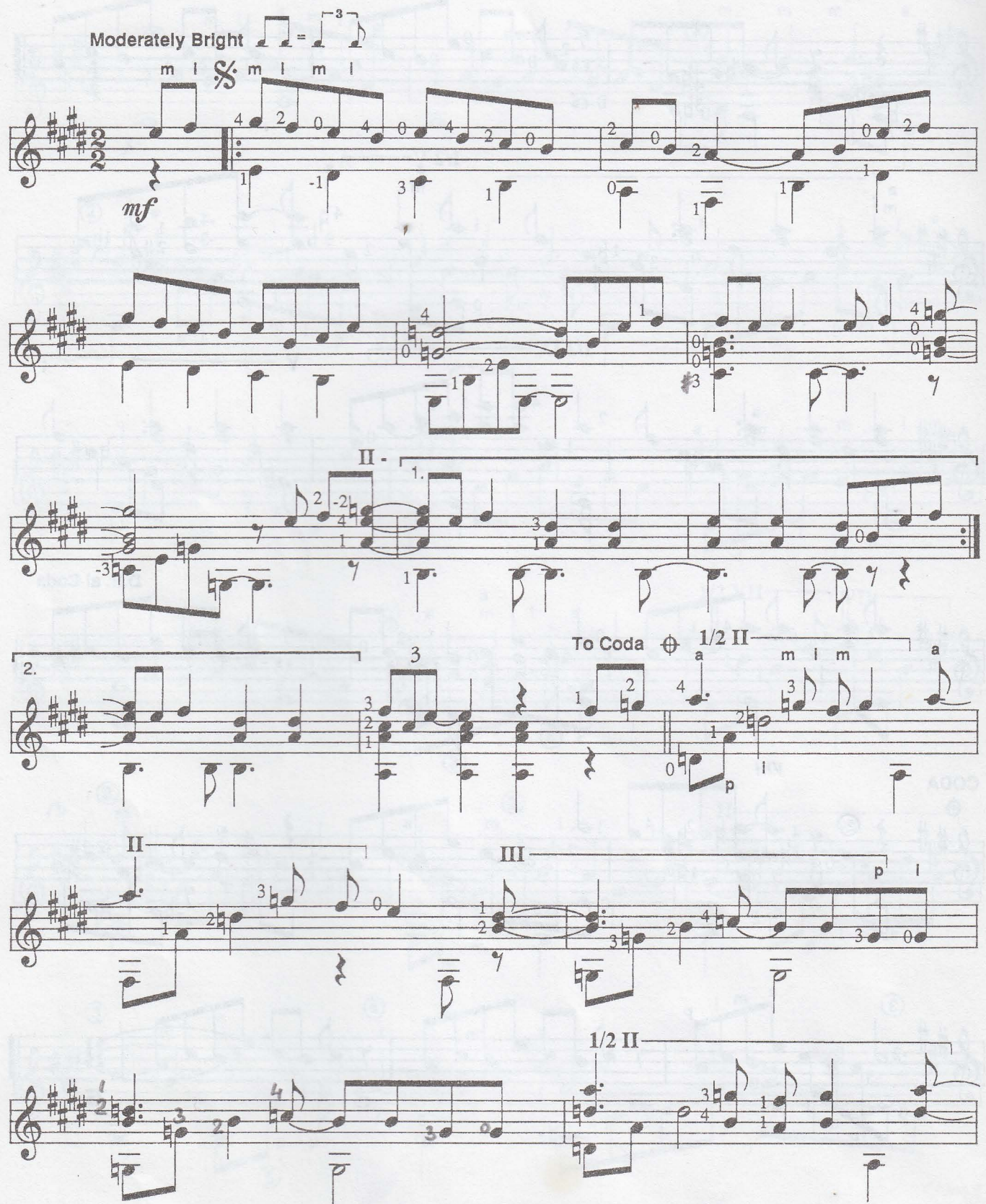
II -

To Coda \oplus 1/2 II

II

III

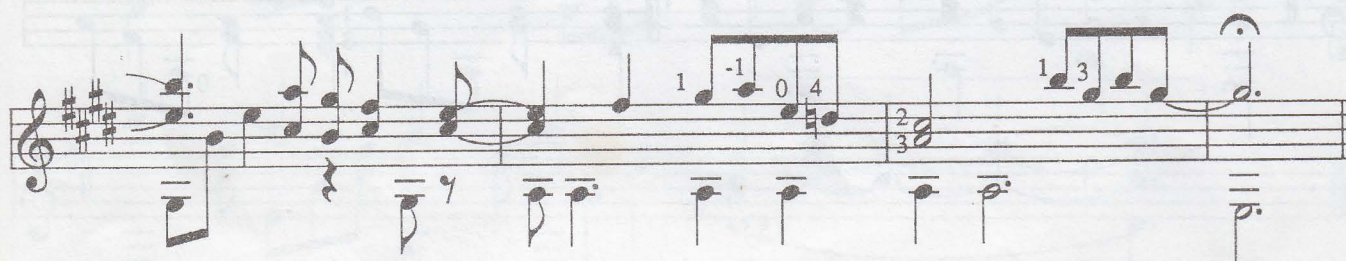
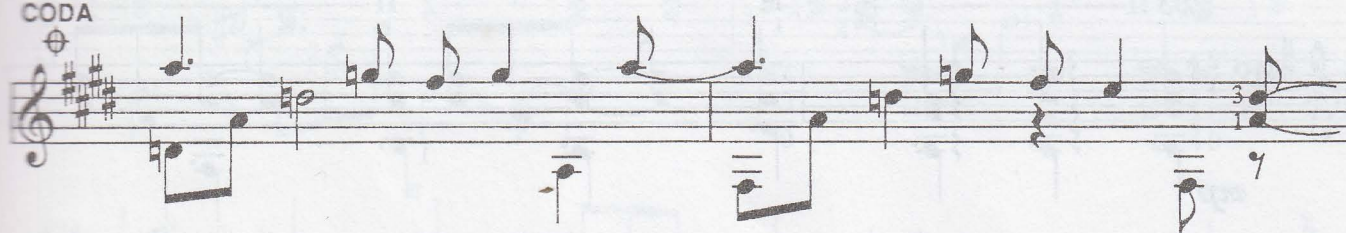
1/2 II



D.S. al Coda



CODA



THIS BOY

(RINGO'S THEME)

words and music by
John Lennon and Paul McCartney

Slowly

The musical score is written for guitar in the key of D major (two sharps) and 12/8 time. It consists of six staves of music. The first staff begins with a 'Slowly' tempo marking and a 'mp' (mezzo-piano) dynamic. The notation includes various guitar-specific instructions: '2/3 II' (two-thirds second fret), 'm' (mute), 'p' (piano), and 'II' (second fret). The second staff features a repeat sign and a '1/2 II' instruction. The third staff includes '1/2 III' and '1/2 II' markings. The fourth staff has a 'V' (vibrato) marking. The fifth staff contains 'III' and '1/2 II' markings, followed by a 'To Coda' instruction with a circle-cross symbol. The sixth staff continues the melody with a '2.' marking. The score is characterized by its simple, melodic lines and specific fretting techniques.

[illegible]

SOMETHING

words and music by
George Harrison

Slowly

The musical score for "Something" is written for guitar and bass. The guitar part is in the upper staff, and the bass part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Slowly".

The score consists of seven systems of music. The first system includes a first ending bracket labeled "I" and a repeat sign. The second system features a melodic line with a long note. The third system includes a first ending bracket labeled "I". The fourth system includes fingerings "p" and "m" and a measure with a "3" and a "4". The fifth system includes fingerings "2", "1", "3", "2", "1", "0", and "3". The sixth system includes fingerings "4", "1", "0", "3", "2", "0", and "2". The seventh system includes fingerings "4", "1", "3", "2", "1", and "1", and a "To Coda" symbol.

The score includes various musical notations such as notes, rests, accidentals, and fingerings. The guitar part includes a first ending bracket labeled "I" and a repeat sign. The bass part includes fingerings "p" and "m" and a measure with a "3" and a "4".

2/3 II

IV II

1.

2. D.S. al Coda

CODA

2/3 II

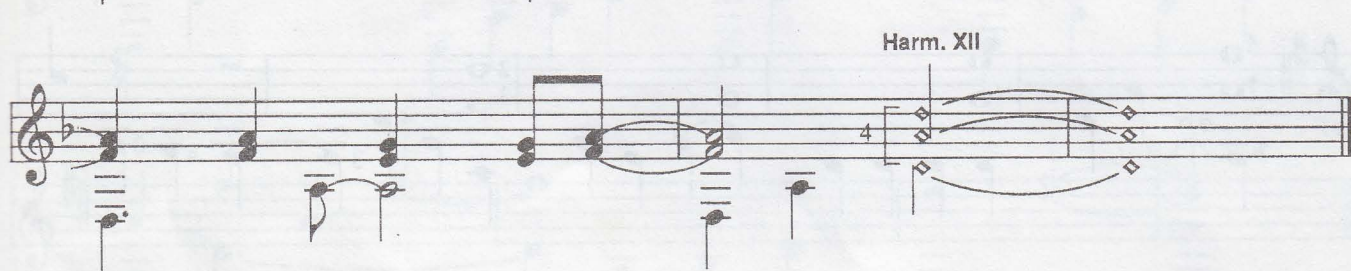
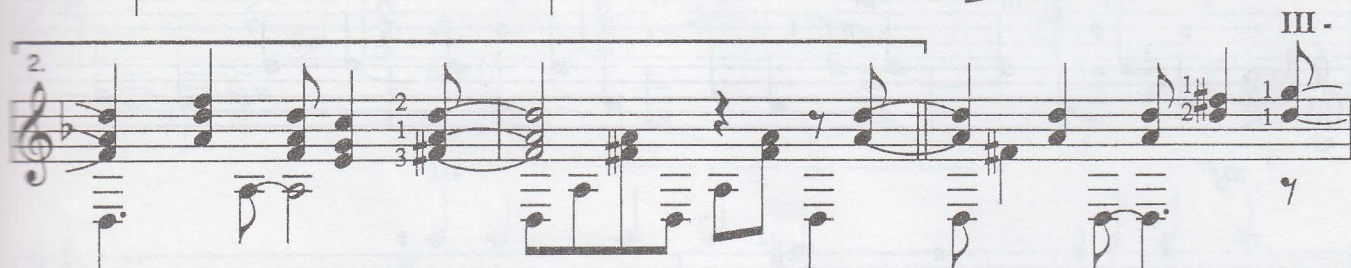
THINGS WE SAID TODAY

words and music by
John Lennon and Paul McCartney

⑥ - D

Moderately

This musical score is for the guitar part of the song "Things We Said Today". It is labeled as "⑥ - D" and "Moderately". The score is written on six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a mix of chords and single notes, with dynamic markings such as *mf* (mezzo-forte) and *p* (piano). Fingering numbers (0, 1, 2, 3, 4) are indicated above various notes. A repeat sign with first and second endings is present in the second staff. The third staff continues the melodic and harmonic development. The fourth staff includes a triplet of eighth notes. The fifth staff is divided into two sections, labeled "III" and "I", with a repeat sign. The sixth staff concludes the piece with a "To Coda" instruction and a Coda symbol (a circle with a cross inside).



TWO OF US

words and music by
John Lennon and Paul McCartney

⑥ - D
Moderately Bright

mf

a a a i m 3 2 0 3 2 0

II

1/2 II

First system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2).

Second system of musical notation, continuing the piece. It includes a measure with a repeat sign and a measure with a double bar line. The text "To Coda" is written above the staff, followed by a Coda symbol (a circle with a cross inside).

Third system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2). The Roman numeral "III" is written above the staff.

Fourth system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2). The Roman numeral "VII" is written above the staff.

Fifth system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2). The text "D.S. al Coda" is written above the staff.

Sixth system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2). The text "CODA" is written above the staff, followed by a Coda symbol (a circle with a cross inside).

Seventh system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2).

Eighth system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2). The text "Harm. VII" and "8va" are written above the staff.

WHILE MY GUITAR GENTLY WEEPS

words and music by
George Harrison

Moderately Slow

The musical score is written for guitar in 4/4 time, marked 'Moderately Slow'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody is composed of eighth and quarter notes, with fingerings indicated by numbers 1-4. The second staff continues the melody, featuring a first ending bracket over the final two measures. The third staff includes a double bar line with repeat dots and a section marked with a 'C' symbol. The fourth staff continues the melody, with a first ending bracket. The fifth staff shows a first ending bracket and a key signature change to two sharps (F# and C#). The sixth staff shows a second ending bracket and a key signature change to one sharp (F#). The score includes various guitar-specific notations such as bar lines, repeat signs, and fingering numbers.

YESTERDAY

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings: 4, 3, 1, 3, 1. Above the staff, there are markings: 2/3, II, and IV. The staff ends with a double bar line.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 4, 2, 4, 1, 3, 1. Above the staff, there are markings: II, IV, and II. The staff ends with a double bar line.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 0, 3. Above the staff, there are markings: 7, 1, 2, 3, 4, 0, 3. The staff ends with a double bar line.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 0, 3. Above the staff, there are markings: 7, 1, 2, 3, 4, 0, 3. The staff ends with a double bar line.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 0, 3. Above the staff, there are markings: 7, 1, 2, 3, 4, 0, 3. The staff ends with a double bar line.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 0, 3. Above the staff, there are markings: 7, 1, 2, 3, 4, 0, 3. The staff ends with a double bar line.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 0, 3. Above the staff, there are markings: 7, 1, 2, 3, 4, 0, 3. The staff ends with a double bar line.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 0, 3. Above the staff, there are markings: 7, 1, 2, 3, 4, 0, 3. The staff ends with a double bar line.

YESTERDAY

words and music by
John Lennon and Paul McCartney

Slowly

mp p 2# 1 3 4

II 1/2 V III

p m p m

a a m

2/3 V VIII

a m 4 1 4 1 4 1

III

VIII

YOU'RE GOING TO LOSE THAT GIRL

Moderately Fast

II

2/3 V

III

To Coda ⊕

V

VIII

III

VIII

D.S. al Coda

CODA **Slowly**

The musical score is written for guitar on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 2/3 time signature. The tempo is marked 'Moderately Fast'. The score is divided into several measures, some of which are bracketed and labeled with Roman numerals: II, III, V, and VIII. A 'To Coda' instruction with a circle-cross symbol is placed above a double bar line. Following this, there are more measures, some with fingerings (0, 1, 2, 3, 4) and a 'D.S. al Coda' instruction. The final section is a 'CODA' marked 'Slowly', indicated by a circle-cross symbol and a final double bar line.

YOU'RE GOING TO LOSE THAT GIRL

words and music by
John Lennon and Paul McCartney

Moderately

mf

II

a VII a

IV

To Coda ⊕

1/2 X

1. 2.

III

1 3

2 3 4

m a m a

f

I

1 2

0 1 3 2 0

III

1

I

3 3 3 1

D.S. al Coda

CODA

0 3 2

1/2 X

1 3 1 2 4 2 1 4

rit.

v