

2. "Ask Me Why": This arrangement follows the Beatles' version fairly literally. It is transposed from the key of E major to A major because I felt it worked better as a guitar solo in that key. In this YouTube performance of "[Ask Me Why](#)" the only change I made was to move the "E" on page 2, line 4, measure 3 to the open 1st string.
3. "Come Together": The original was in D minor. My arrangement is up one whole step, in E minor. The top of page 2, which is the keyboard solo on the recording, is probably the most difficult passage. You might try using the thumb for both of the bass notes. One of my students used that technique and it works very well. Salt Lake City Guitarist Michael Lucarelli has recorded a great version of this arrangement as well as six others from this book in his CD [Michael Lucarelli plays the Beatles](#). And here's my own version on YouTube: [Come Together](#)
4. "Cry Baby Cry": This arrangement is also in the same key as the Beatles' version - G Major/E Minor. In this performance of "[Cry Baby Cry](#)" the only change I made (other than adding a coda) was to move the F chord on page 1, line 3, measure 1 from the 3rd position to 8th position.
6. "For No One": This is one of the first Beatle tunes I arranged for guitar. The original was in B major, not one of my personal favorite keys for classical guitar! It works much better in G major. The syncopation is probably the trickiest part. By the way, Guitarist Eduardo Diaz has posted a very good version of this arrangement and several others from this book on YouTube. Here is a link: "[For No One](#)"
7. "From Me To You": This tune is transposed up a step from the original C major, and I've also added a harmony part in sixths to the introductory melody. Here's a link to me playing "[From Me to You](#)" on YouTube.
8. "Hello, Goodbye": This arrangement is fairly difficult. In fact, I think it might be the most difficult arrangement in the book. There's a lot going on between the vocal, the bass, and the occasional guitar licks thrown in for good measure. The original version was in C major, here it is in E major. One thing that sometimes confuses students in this arrangement is the 1st beat of line 4, measure 2 - all four notes (including the 4th string E) should be played together on the 1st beat. Eduardo Diaz has also recorded an excellent version of this arrangement on YouTube: "[Hello, Goodbye](#)"
9. "Here Comes the Sun": I think this is actually the very first Beatle song I ever arranged. If you would like to play the song in the same key as the Beatles, use a capo at the 7th fret - that's what they did. Eduardo Diaz capos his guitar at the 4th fret on his YouTube version: "[Here Comes the Sun](#)".
10. "I Don't Want to Spoil the Party": This arrangement is in the Beatles' original of key, G major. The top two treble notes, starting at line 3, measure 2, are a literal transcription of the vocal harmony. Here is a link to my YouTube performance of "[I Don't Want to Spoil the Party](#)". The only change I made from printed arrangement was to strum the full G chord at the end of the song.
11. "I Will": This beautiful song was originally in F major. Here it is in the more "guitar friendly" key of A major. The only fingering change I've made since the book was released is that it is now my preference to play the C# minor chord in line 4, measure 1 in 1st position, with the 4th finger on the 5th string C#, 1st finger on G#, and 2nd on the high C#. On the "[Performances](#)" page, there is an mp3 of me playing this version of "I Will"
12. "I'll Follow the Sun": This is another song that practically arranged itself. It is in C major, the same as the Beatles' recording. Here is Eduardo Diaz playing this arrangement on YouTube: "[I'll Follow the Sun](#)".
13. "I'm a Loser": In this arrangement I took a little liberty with the bass line. In fact, it has nothing to do with what the Beatles played, but I think it works very well. It is important to play the song with "swing eighths" (see "Errors that Snuck Through"). The top half of page 29 is the harmonica solo and the bottom half is the guitar solo. The original was in G major, this arrangement is in D major, using dropped D tuning. Here is a link to my YouTube performance of "[I'm a Loser](#)", and here is good rendition by a guitarist named Tim: "[I'm a Loser](#)".
14. "I'm Happy Just to Dance with You": This is one of my personal favorites in the book. Here are some tips to make it more playable: on page 30, line 3, measure 3 play the last of the four "A"s with the 2nd finger to make the shift to the F#m7 much easier. Similarly, on page 30, line 5, measure 1 use the 4th finger on the 4th high "D" to make the change to the Em7 easier. Originally the song was in C# minor/E major, here it is down a whole step to B minor/D major. Here is a great version of this arrangement of "[I'm Happy Just to Dance with You](#)" complete with percussion played by Art "Arturo" Carnic.
15. "I'm Only Sleeping": Originally in Eb minor (it was probably played in Em and tuned down), here it is in B minor. On page 32, line 1, measure 2 you can play the "B" on the 2nd half of the 3rd beat as an open string. This

will make the shift much easier and smoother (of course, to do this you will have to lift the bar a little early). The same reasoning applies on page 33, line 1, measure 1: if you can hyper-extend the first joint of your index finger, both the stem up “E”, and the last “B” in the measure can be played as an open strings. I used this fingering on my YouTube video. Finally, the stem down notes in the 1st and 2nd endings are a direct transcription of the bass guitar part. If you use pizzicato on them they will sound a little more “bass guitarish”. Here is my YouTube version of “[I’m Only Sleeping](#)”.

16. “I’m So Tired”: This is an admittedly odd choice for a classical guitar solo, but I think it works very well! Its in the same key as the Beatles version, A major. I added a harmony part to fill it out a little. Here is my YouTube version of “[I’m So Tired](#)”.

17. “In My Life”: Again, the same key as the original, A major. The lead guitar, vocal and vocal harmonies, as well as harpsichord part are all straight from the recording although the ending to the harpsichord solo is a bit simplified. One performance tip is to release the bar in measure 6 on the 4th beat to make the next chord change easier. Here is my version of [In My Life](#), and Modesto de Renzio has also recorded a very nice version of [In My Life](#).

18. “The Long and Winding Road”: This is one of the easier arrangements in the book - it wouldn’t be though, if it were in the original key of Eb major! The most difficult section is the short middle section starting with the 2nd measure of the fifth line. The bottom part is a transcription of the violin counter melody to the vocal. It is unfortunately down an octave, which I’ve never been entirely happy about. One tip to make things easier is to play the 2nd measure of the 5th line the same as the 2nd measure of the 6th line, using an open 1st string “E”. Guitarist Hiroshi Kishimine has recorded a very good version of [The Long and Winding Road](#) on YouTube.

19. “Maxwell’s Silver Hammer”: The original was in D major. I have arranged it in G major, using dropped D tuning. I also added a few harmony lines. Here is a link to me playing “[Maxwell’s Silver Hammer](#)” on YouTube. One minor fingering change I’ve made is to use the 2nd finger on the “A” on the 4th measure of p. 41 (top voice).

20. “No Reply”: This arrangement is in the same key as the Beatles version, C major. It has an added introduction that sets up a Latin feel. Here is a link to me playing “[No Reply](#)” on YouTube.

21. “Nowhere Man”: For me, one of the most endearing characteristics of the Beatles’ music was their wonderful three-part vocal harmony, which can sometimes be a challenge to make work in a solo guitar arrangement. In this case, my solution was to move the melody to the top voice from the middle voice, where it is in the Beatles’ version. After the double bar on page 44, the harmony parts are implied by the accompaniment. The song is transposed from A major from E major. Here is a link to me playing “[Nowhere Man](#)” on YouTube.

22. “P.S. I Love You”: This song was originally in A major; here it is in D major. This arrangement makes use of “harp effect”, so every note should ring as long as possible. On page 46, line 4, measure 3 try releasing the bar early and using the 4th finger on the last F# in the measure. This will make the melody line smoother. On page 47, line 3, measure 2, a better fingering is to use the little finger as a guide finger and play the “A” on the 1st beat on the second string. Then, you can use the open first string for the “E”. Of course, the half bar is not necessary with this fingering. At this link you can hear me playing “[P. S. I Love You](#)” on YouTube.

Then, you can use the open first string for the “E”. Of course, the half bar is not necessary with this fingering.

23. “Penny Lane”: Originally in B major, this song works much better as a guitar solo in E major. But even in this key it is still challenging to play the bass line along with the melody. You can listen to Eduardo Diaz’s version of this arrangement on “YouTube: [Penny Lane](#)”.

24. “This Boy”: This was another three part vocal harmony arranging challenge. In this case I stayed with the original key of D major. The melody was the lowest voice in the Beatles’ version. To make it work better as a guitar solo, I moved the melody to the highest voice. One playing tip is on page 51, line 2, measure 2: play the “F#” and “D” in the top voice with the 3rd and 4th fingers, and leave the 2nd finger on “C#”. At this link you can hear me playing “[This Boy](#)” on YouTube.

25. “Something”: Again this arrangement is in the same key as the original, and is an arrangement that practically wrote itself. At this link you can hear me playing “[Something](#)” on YouTube.

26. “Things We Said Today”: The original song was in A minor, here it is in D minor, with dropped D tuning. This arrangement has a more syncopated feel than the Beatles’ version. I have also added some harmonies. Here is a link to me playing “[Things We Said Today](#)” on YouTube.

27. “Two of Us”: The Beatles’ version was in G major, and this arrangement is in D major, using dropped D tuning. The opening guitar riff is straight from the recording, but transposed down, of course. This arrangement would be fairly easy if it weren’t for the odd fingering in the 1st and 2nd measures of the 5th line on page 57. The change of fingers on the “E” in the bass is to keep things flowing smoothly in the melody. One suggestion to make this passage a little easier is to play the “E” on the 4th beat of the 1st measure on the open 1st string instead of the 3rd string as it is written. Here is a link to me playing “[Two of Us](#)” on YouTube.

28. “While My Guitar Gently Weeps”: This is another one of the very first Beatle songs I arranged. The first section is the piano introduction played down an octave. It’s in the same key as the original, and follows it closely except for the ending (its very difficult write a fade out into an arrangement!) One fingering I have changed since the book was published is on page 58. On line 4, measures 1 and 2, I leave the 3rd finger on the very last “A” in measure 1, and use the 1st finger for the next “F#” in the bass. The 2nd finger can then be left on the 4th string “E”. Here is a link to me playing a slightly embellished version of “[While My Guitar Gently Weeps](#)” on YouTube.

29. “Yesterday”: The original was in F major. This arrangement is straight forward, and is in C major. You can listen to Hiroshi Kishimine’s version of this arrangement on YouTube: [Yesterday](#).

30. “You’re Going to Lose that Girl”: I always liked the odd “up a minor third” key change on this song. It was originally in E major, but I thought that A major was a better key for solo guitar. This puts the bridge in the key of C major. To make the arrangement a little more playable, you might consider dropping the last “A” in the bass at the end of the 1st line, and the same “A” at the end of the 5th line, both on page 62. Also, on page 63, line 1, measure 2, try using the open 1st string for the last “E” - this will make the shift to 1st position smoother. Here is a link to my own version of this arrangement on YouTube: [You’re Going to Lose that Girl](#).

2. Errors That Snuck Through

1. “Come Together”, page 8, line 6, measures 1 & 2 - tie missing
2. “Hello, Goodbye”, page 19, line 4, measure 1 - tie missing.
3. “I’m a Loser”, page 28 - I’m a Loser should be marked “swing eighths”
4. “In My Life”, page 37, line 2, measure 2 - mordent fingering is wrong.
5. “Nowhere Man”, page 44, line 2, measure 1 - fingering on beat two is wrong.
6. “Nowhere Man”, page 45, line 6, measure 1 - tie missing
7. In general there are a few misplaced left and right hand fingerings throughout the book. This was due to working with a primitive 1988 music software program. Hopefully, these are all obvious mistakes.

3. Suggested Order of Difficulty

- | | |
|------------------------------------|--------------------------------------|
| 1. I’ll Follow the Sun | 16. I Will |
| 2. Here Comes the Sun | 17. I’m a Loser |
| 3. Something | 18. Maxwell’s Silver Hammer |
| 4. The Long and Winding Road | 19. In My Life |
| 5. I Don’t Want to Spoil the Party | 20. This Boy |
| 6. While My Guitar Gently Weeps | 21. Things We Said Today |
| 7. For No One | 22. Come Together |
| 8. No Reply | 23. I’m Only Sleeping |
| 9. Ask Me Why | 24. I’m So Tired |
| 10. Nowhere Man | 25. I’m Happy Just to Dance With You |
| 11. Across the Universe | 26. You’re Going to Lose That Girl |
| 12. Cry Baby Cry | 27. Day Tripper |
| 13. From Me to You | 28. Two of Us |
| 14. P.S. I Love You | 29. Penny Lane |
| 15. Yesterday | 30. Hello, Goodbye |

Last updated: 1/26/16

Send comments, questions, or orders to lb@larrybeekman.com or call 816-523-0090.