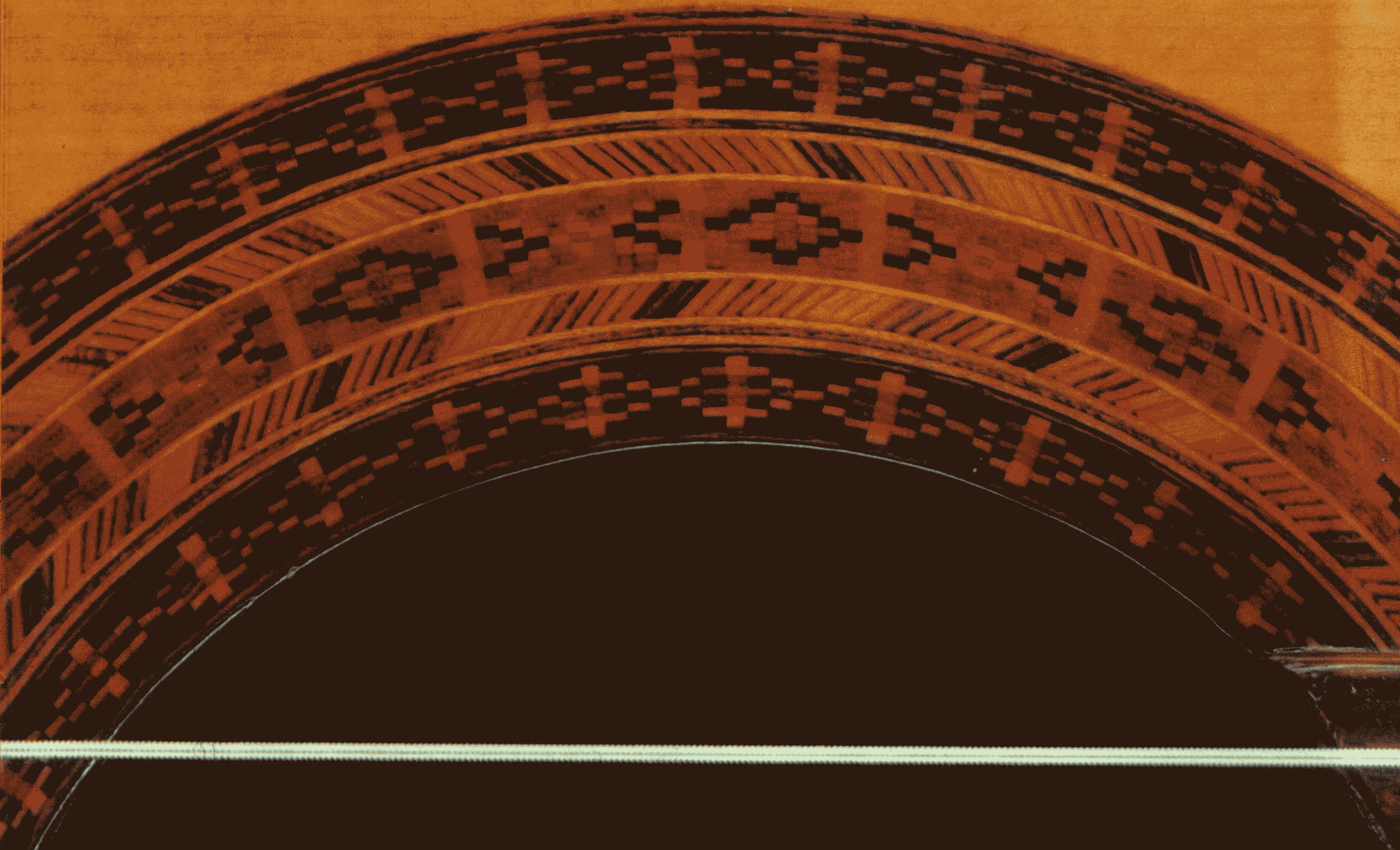


FINGERPICKING BEATLES

by Eric Schoenberg



Contents

<i>Foreword</i>	5
Introduction	6
Notation	7
All My Loving (I)	8
I Feel Fine	11
Things We Said Today	14
It's Only Love	16
All My Loving (II)	18
I'm Looking through You	21
I Should Have Known Better	24
Julia	26
Maxwell's Silver Hammer	31
Hey Jude	34
Your Mother Should Know	38
Here, There, and Everywhere	41
I'll Get You	45
Lady Madonna	49
Mother Nature's Son	54
Blackbird	60

Foreword

Fingerpicked guitar has been an obsession of many musicians for the last fifty to sixty years. It has its own history of evolution as an art form, and at the moment has more adherents than ever before. My particular preoccupation for many years was Scott Joplin, the great ragtime composer, whose music supplied the seeds that birthed our obsession. The guitarist's right thumb keeps up the "oom-pah" (bass-chord), derived from the ragtime pianist's left hand, while his fingers play the melody, similar to the pianist's right-hand part. This stylistic genealogy often gives fingerpicking the classification of "ragtime guitar," though it is not quite accurate. A syncopated melody is a defining characteristic of ragtime, while it is not at all necessary to the fingerpicker (as in "Mother Nature's Son").

Good arrangements seem to come out of the combination of two or more contrasting elements: good melody and harmony against the oom-pah bass can be most effective if carried out well. The music of Lennon and McCartney works so well on fingerpicked guitar because of their genius in creating the necessary *yin-yang* of melody/harmony and setting that makes for exciting arrangements. In "Lady Madonna," the treble carries the melody while the thumb plays Paul's bass line. The arrangement of "Blackbird" is a combination of Paul's vocal line and guitar part.

Introduction

Here are a few suggestions that will facilitate learning these pieces and improve your basic fingerpicking skills in general.

- Try not to fall into the trap of memorizing these arrangements note-for-note without understanding what's going on. In general, it's the horizontal movement that's important: the melody, the bass, and any other harmony or counterpoint voices that might be happening.
- Know the melody alone (without the bass) on the guitar as well as in your head. This means being able to play the melody by itself, in tempo, expressively, and without tension.
- Work on developing the skill of playing an automatic alternating bass (the famous "educated thumb"), so that the melody can be independent and unhampered. Then, and only then, start working on walking the bass. The first arrangement that makes use of a walking bass to any extent is "All My Loving (II)." It's also very important in "Maxwell's Silver Hammer," "Lady Madonna," "Mother Nature's Son," and "Blackbird."
- Pay attention to the inherent sustaining qualities of the guitar. This often has to be done consciously by acoustic guitarists because of the nature of the instrument. While sustain may be taken for granted on wind and bowed instruments, the guitar tends to be approached too often as a percussion instrument.
- The pieces in this book are presented in order of difficulty. I'd advise you not to spend a great deal of time on pieces above your level. Instead, put your time into building up to them by working on a level within your reach. For "Julia," "Maxwell's Silver Hammer," and "Hey Jude" I give first a basic and then a more complex rendition.
- Listen closely to the original versions by the Beatles. This is very important.
- These arrangements are written to be played with your thumb, index, middle, and ring fingers. If you are not accustomed to using your ring finger, many of the tunes may prove difficult. I strongly advise getting used to using your ring finger - it is a boon to many guitarists.

Notation

Music

In general, note stems go down for bass notes (played by the thumb) and up for notes played by the index, middle, or ring finger. Occasionally, there is a note that can be played by either, which will have two stems.

The letter **C** followed by a Roman numeral indicates a barre: **CII** would indicate a full barre at the second fret; **½CII** a barre across three strings. The tablature will help clarify these notations.

A small Arabic numeral next to a note indicates left-hand fingering. Index is 1, middle is 2, and so on. These are only given when necessary.

Hammer-ons and pull-offs are indicated by slurs. A slide from one note to another, or from an arbitrary pitch below, is indicated by a straight line.

Tablature

The six lines of the tablature represent the six strings of the guitar; the top line being the first string, the bottom line being the sixth, etc. Rhythmic values are the same as in standard notation with the exception of the half-note value which is represented by a number without a stem.

Hammer-ons and pull-offs are indicated by slurs. Slides are indicated by a straight line and the letters **SL**.

All My Loving (I)

It seems that everyone knows and likes this tune. It's also a great melody with which to initiate beginning fingerpickers. This arrangement consists of the melody simply, but fully stated—with a proper alternating bass added. Try to sustain all melody notes for the duration indicated in the notation. A more elaborate arrangement of "All My Loving" appears later in this book.

by John Lennon & Paul McCartney

Musical notation and TAB for the first section of "All My Loving". The music is in 4/4 time with a key signature of one sharp. The melody is played on the top staff, and the bass line is provided on the bottom staff. The melody consists of eighth-note patterns, primarily quarter note downstrokes followed by eighth-note upstrokes. The bass line features sustained notes with vertical stems. Chords labeled Am, D, and G are indicated above the staff. The TAB staff shows fingerings (e.g., 1, 2, 0, 1, 2, 3) and string numbers (T, A, B) corresponding to the guitar strings.

Musical notation and TAB for the second section of "All My Loving". The music continues in 4/4 time with a key signature of one sharp. The melody and bass line are identical to the first section. Chords labeled Em, C, and Am are indicated above the staff. The TAB staff shows fingerings (e.g., 0, 0, 2, 0, 2, 3, 1, 2, 0, 2, 0, 1, 2, 3, 1, 2, 0, 1, 2, 3) and string numbers (T, A, B) corresponding to the guitar strings.


©1963, 1964 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by MacLeh Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

Musical score for guitar and vocal part 1. The vocal part is in soprano clef, and the guitar part is in standard notation. The vocal part starts with a dynamic *p.* The guitar part shows chords D7, Am, D, and G. Fingerings are indicated above the strings: T=2, A=0, B=2 for the first chord; T=2, A=0, B=2 for the second chord; T=0, A=2, B=2 for the third chord; and T=2, A=0, B=2 for the fourth chord.

Musical score for guitar and vocal part 2. The vocal part continues with a steady eighth-note pattern. The guitar part shows chords Em, C, D7, and G. Fingerings are indicated above the strings: T=0, A=2, B=2 for the first chord; T=0, A=2, B=2 for the second chord; T=3, A=4, B=0 for the third chord; and T=0, A=2, B=2 for the fourth chord. A slide symbol (*sl.*) is shown above the guitar staff.

Musical score for guitar and vocal part 3. The vocal part consists of eighth-note pairs. The guitar part shows chords Em, B7, and G. Fingerings are indicated above the strings: T=3, A=0, B=0 for the first chord; T=0, A=2, B=2 for the second chord; and T=0, A=2, B=2 for the third chord.

Musical score for guitar and vocal part 4. The vocal part consists of eighth-note pairs. The guitar part shows chords Em, B7, and G. Fingerings are indicated above the strings: T=3, A=0, B=0 for the first chord; T=0, A=2, B=2 for the second chord; and T=0, A=2, B=2 for the third chord.



I Feel Fine

The opening A7 chord works well with Merle Travis's style of brushing two strings with the right-hand thumb on every second and fourth beat. The written bass note is E (fourth string), but the thumb can continue and play the open third string (G) at the same time. This may take some getting used to, but it is worth it for the full sound it produces.

by John Lennon & Paul McCartney

A7

E7

©1964 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

TABLATURE

D7 A

SL

1/2 CV CIV

C#m D Bm E7

A C#m D

A7

Things We Said Today

I love this dropped-D tuning. Here the right-hand fingers are picking more than the melody. The idea is to fill out the chord properly with judicious use of extra fill-in notes in the treble and careful choice of bass notes.

by John Lennon & Paul McCartney

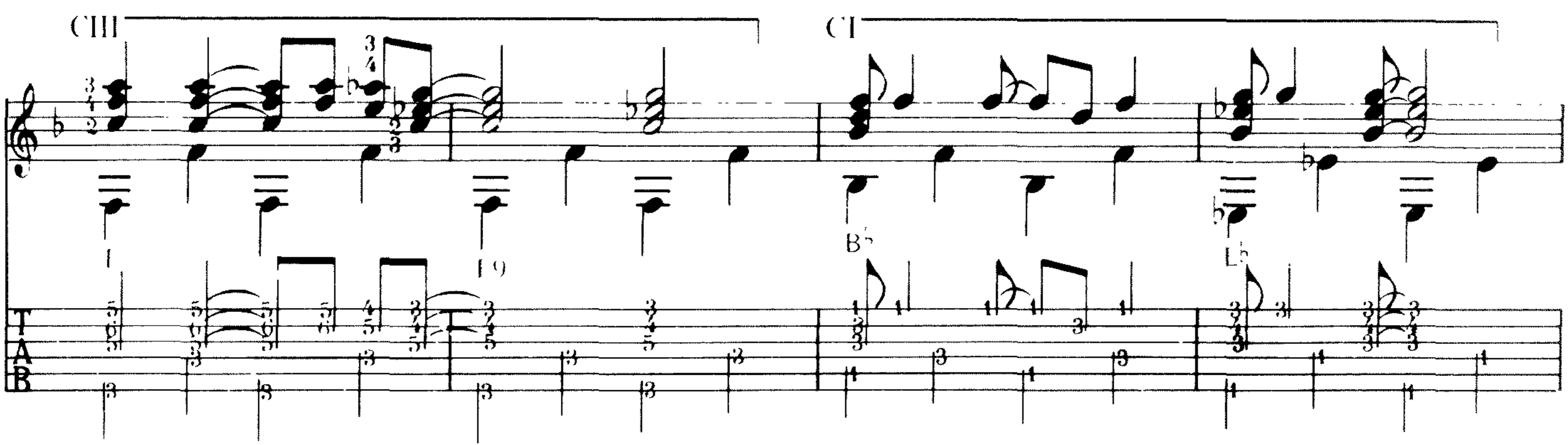
(6) = D
Dm Am Dm Am Dm Am Dm Am

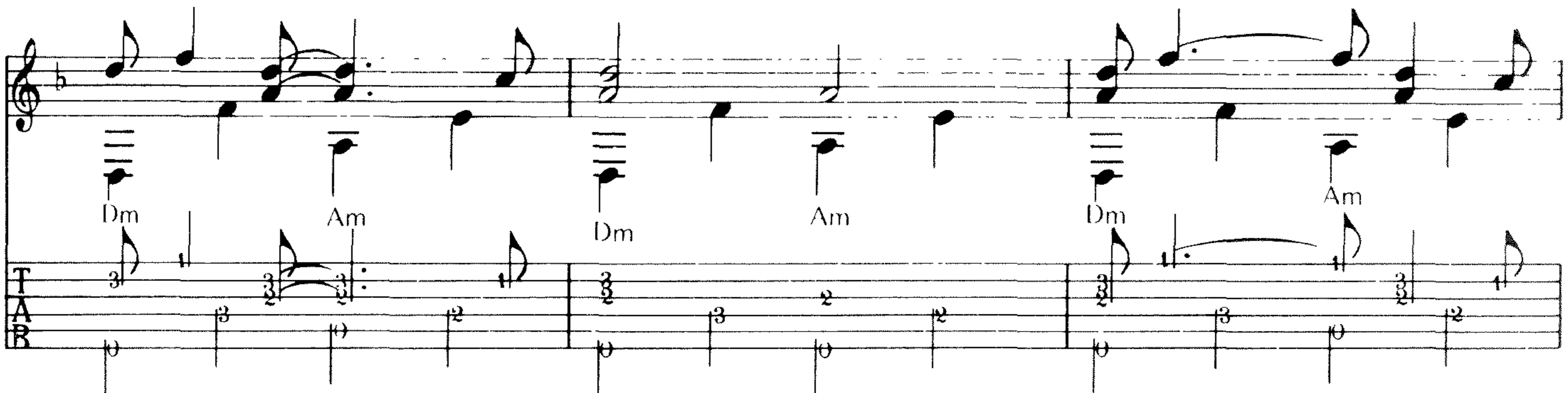
T 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4
A 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2
B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

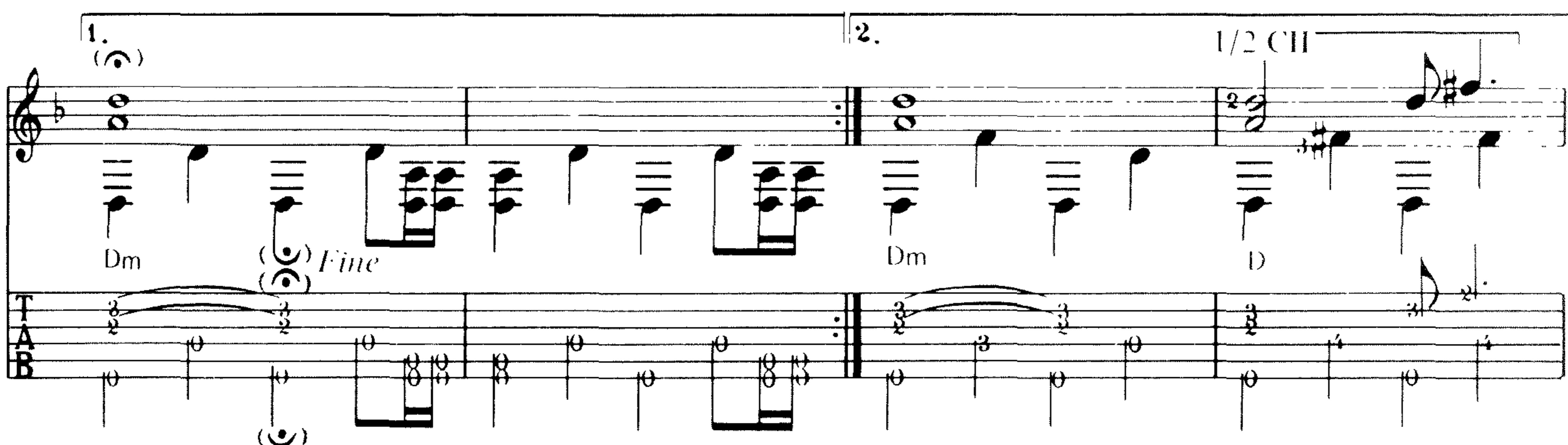
Dm Am Dm Am Dm Am Dm Am

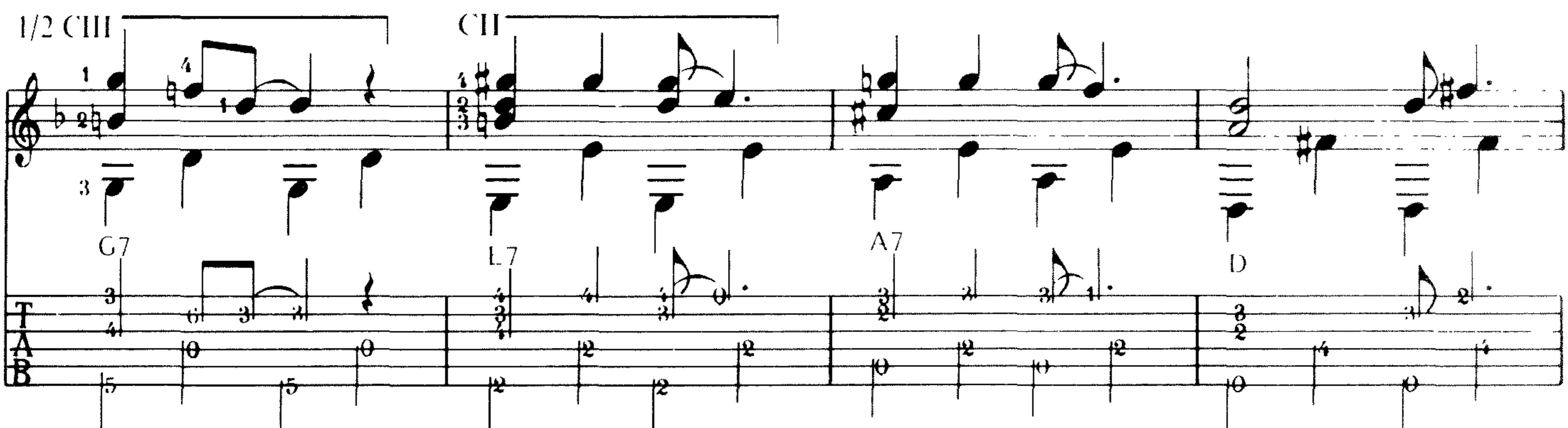
T 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4
A 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2
B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

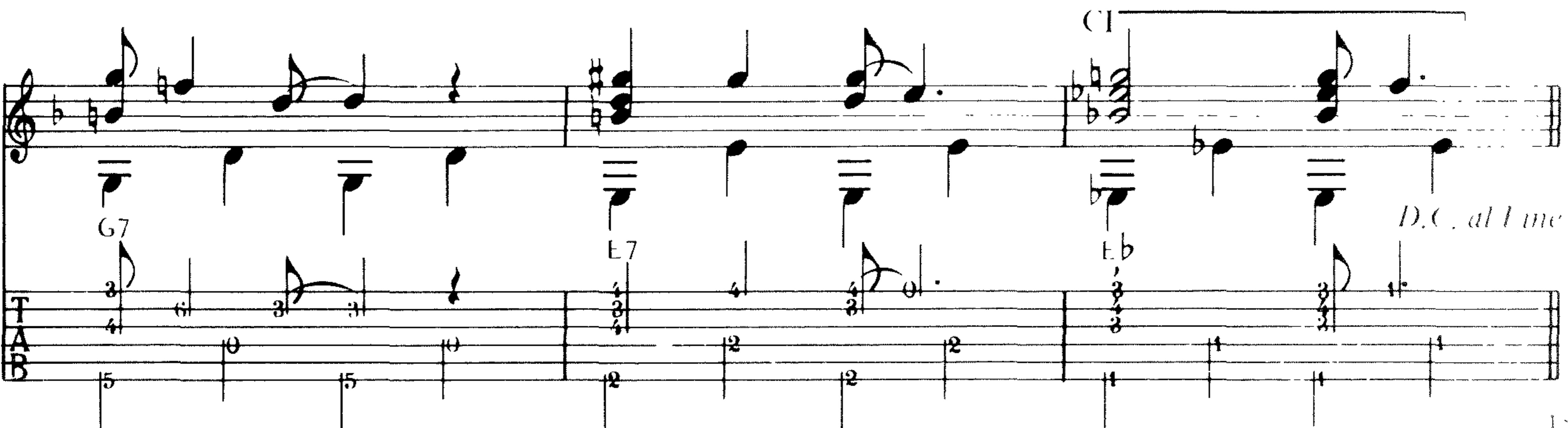
© 1964 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

(III) 



1. 

1/2 CIII 



All My Loving (II)

The style of this arrangement comes from the voice below the melody: Be sure to bring it out clearly. The bass also contains simple melodic lines which contribute to the overall contrapuntal effect. Proper left-hand fingering is essential, as is hearing the three horizontal lines of melody, countermelody and bass.

by John Lennon & Paul McCartney

The sheet music consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features three horizontal lines representing the melody, countermelody, and bass. The bottom staff is a guitar tablature staff with six horizontal lines representing the six strings of a guitar. Fret numbers (0, 1, 2, 3) are indicated above the strings. Chords are labeled with Roman numerals: Am, D7, G, Em, C, and Am. Fingerings are shown above the notes in the musical notation staff, and left-hand fingering is indicated by numbers (1, 2, 3, 4) on the guitar tablature staff.

©1963, 1964 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by MacLein Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.


F D7 Am D7

G Em C G

D7 C G Em

B7 G G

Em B7 G SL



I'm Looking through You

In this arrangement, notice how the texture is thickened by filling in the middle with chord tones and using short, simple bass lines. Make sure the melody stands out. Hold each melody note for its full value and perhaps keep the lyrics in mind while playing the arrangement.

The repeated passage at the end of each verse uses a single chord-shape; a G Major barred on the 3rd fret with a C on the fifth string. With the G bass note, it is a G Major chord; with the C bass note, it functions as a C7.

by John Lennon & Paul McCartney

The sheet music consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth and sixteenth notes. The bottom staff is a tablature staff for a six-string guitar, showing the strings from low E (bottom) to high E (top). Both staves show chords being played: G, C, Am7, Em, and D7. The tablature includes fingerings (e.g., 1, 2, 3, 4, 5, 6) and string numbers (e.g., 6, 5, 4, 3, 2, 1) to indicate specific notes and strings to play. The music is divided into measures by vertical bar lines.

©1965 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and six measures of music. The tablature below shows the strings T (top), A, and B. Chords indicated are Em, D, C, G, C, and D. Fingerings are shown above the tabs.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and six measures. The tablature shows strings T, A, and B. Chords indicated are G, C, Am7, C7, G, and C7. Specific fingerings and slide markings (SL) are shown.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and six measures. The tablature shows strings T, A, and B. Chords indicated are G, C7, 3, SL, G, C7, 3, SL, G, C7, 3, SL. Specific fingerings and slide markings (SL) are shown.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and six measures. The tablature shows strings T, A, and B. Chords indicated are C and G. The remainder of the measures show a sequence of eighth-note patterns.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and six measures. The tablature shows strings T, A, and B. Chords indicated are C, Dsus4, and D7. Specific fingerings and slide markings (SL) are shown.

Musical score for guitar tablature (6 strings, E-B-G-D-A-E) in G major. The score consists of two staves. The top staff shows a melody with eighth-note patterns. The bottom staff shows chords: G, C, Am7, Em, D7, and a final chord. Fingerings are indicated below the strings.

Continuation of the musical score. The top staff continues the melody. The bottom staff shows chords: G, C, Am7, Em, and D7. Fingerings are indicated below the strings.

Continuation of the musical score. The top staff continues the melody. The bottom staff shows chords: Em, D, C, G, and C. Fingerings are indicated below the strings.

CVIII

Continuation of the musical score. The top staff continues the melody. The bottom staff shows chords: D, G, C, Am7, and C7. Fingerings are indicated below the strings.

Final section of the musical score. The top staff shows a melodic line with grace notes. The bottom staff shows chords: G, C7, G, C7, G, C7, and G. Fingerings are indicated below the strings.

I Should Have Known Better

Consider the alternating A and G \sharp (both on the third string) as a separate voice; it will help hold the piece together. The first C \sharp 7 chord (second ending, second measure) only works if you use your left-hand thumb for the bass G \sharp . This way, you don't have to cut the melody note short. For those players who don't use the thumb, use the C \sharp 7 that's barred at the 4th fret for this measure.

by John Lennon & Paul McCartney

The sheet music consists of three staves. The top staff is a treble clef staff with eighth-note melody. The bottom two staves are guitar tablatures for the E and B strings. The first ending starts with a C \sharp 7 chord. The second ending begins with a G \sharp 7 chord. The third ending starts with a C \sharp 7 chord. The music includes various chords like C \sharp 7, F \sharp m, D, and E7, along with melodic patterns and rests.

©1964, 1965 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

CHI

F#m D A G#

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

F#m A

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

CIX

D E7 A F#m

T 2 0 3 0 3 2 0 3 2 0 3 2 0 3 2 0
A 0 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
B 2 10 10 10 10 10 10 10 10 10 10 10 10 10

1/2 CHI

D E A E7

T 2 2 2 0 3 2 1 2 1 2 1 2 1 2 1 2
A 0 10 10 10 10 10 10 10 10 10 10 10 10 10
B 2 10 10 10 10 10 10 10 10 10 10 10 10 10

A E A E7 A E A

T 2 0 11 2 12 10 0 12 10 0 12 10 0 12 10
A 0 2 11 2 12 10 0 12 10 0 12 10 0 12 10
B 0 10 10 10 10 10 10 10 10 10 10 10 10 10

Julia

Fairly straightforward fingerpicking, with just a couple of tricky chords that might be difficult to grab. A very pretty tune, and lots of fun to play.

by John Lennon & Paul McCartney

The sheet music for "Julia" features two staves. The top staff is in treble clef and 4/4 time, starting with a C major chord. The bottom staff is in bass clef. The music is divided into two sections, each consisting of four measures. The first section ends with a repeat sign. The second section begins with a C major chord, followed by an Am7 chord, an Em chord, and finally a G7 chord. Fingerings are indicated above the notes, and dynamic markings like accents and slurs are present.

©1968 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

CIII

Musical score for CIII section. The top staff shows a treble clef and a bass staff below it. The bottom staff shows a treble clef and a bass staff below it. Chords labeled: Am7, Gm7, Gm9.

1/2 CV

CI

Musical score for 1/2 CV section. The top staff shows a treble clef and a bass staff below it. The bottom staff shows a treble clef and a bass staff below it. Chords labeled: A7, F9, Em9.

Musical score for CI section. The top staff shows a treble clef and a bass staff below it. The bottom staff shows a treble clef and a bass staff below it. Chords labeled: Am7, Em, G7.

CII

Musical score for CII section. The top staff shows a treble clef and a bass staff below it. The bottom staff shows a treble clef and a bass staff below it. Chord labeled: Bm.

Musical score for final section. The top staff shows a treble clef and a bass staff below it. The bottom staff shows a treble clef and a bass staff below it. Chords labeled: Am7, Am.

34

Em9 Em6 Em

T A B

CV

C Am7 Gm7 Gm9

T A B

1/2 CV

A7 F9 Fm6

T A B

C Am7 Em G7

T A B

1/2 CV

C Am7

T A B

Musical notation for guitar tablature. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar tablature with strings E, A, D, G, B, and E from top to bottom. Chords indicated are Em, C, and Em.

Musical notation for guitar tablature. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar tablature with strings E, A, D, G, B, and E from top to bottom. Chords indicated are C, Em, G7, and CM7.



Maxwell's Silver Hammer

We'll take this tune through twice; first as a straight basic fingerpicking melody and alternating bass, then with some more interesting moving lines added, mostly in the bass. Make sure you understand where those bass lines are going and at the same time keep the melody out front and distinct.

by John Lennon & Paul McCartney

The sheet music consists of two staves. The top staff is for the melody, indicated by a treble clef and a key signature of one sharp (A major). The bottom staff is for the bass, indicated by a bass clef. The music is in common time. The first section begins with a CII chord, followed by chords A, F#7, and Bm. The second section begins with an E7 chord, followed by an A chord, and ends with an E7 chord. Fingerings and string indications (T, A, B) are provided for the bass staff.

©1969 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

2.

CVII

E7 B7 E7

T A B T A B T A B

CVII

A B7

T A B T A B SL S1

CII

E7 Bm7 E7 A

T A B T A B T A B

CII

A F#7 Bm E9

T A B T A B T A B

1/2 CIV CIV

A E7 B7

T A B T A B T A B

CH ——————
 1/2 CIV ——————
 E7 B7 E°7 E7 A B7
 T 0 0 2 3 0 0 2 1 0 2 4 2 5 2 2 0 2 2 0 2 4 2 0 2 4
 A 1 1 2 3 2 2 3 2 2 0 2
 B 0 0 2 3 2 2 3 2 2 0 2

CIV ——————
 CVII ——————
 CIV —————— CH ——————
 E7 E7 Bm7 E7 A
 T 5 2 0 3 0 7 10 9 7 5 3 7 8 2 0 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2
 A 6 4 2 3 0 7 10 9 7 5 3 7 8 2 0 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 B 4 2 0 3 0 7 10 9 7 5 3 7 8 2 0 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Hey Jude

Get out your headphones and your almost worn out Apple Record for several close listenings to "Hey Jude"—it's one of the classics. There's a special feel—the bass is all eighth notes with the downbeat strongly emphasized; the melody is phrased just right, often against the natural emphasis.

The second verse has a harmony voice added under the melody. The fifth measure from the end is an attempt at recreating the counterpoint of the original. Again, listen to the record.

There's a tricky fingering for an E7 chord in the twelfth measure. The F♯ (first string) is fretted by the side of the first finger, the tip of which is holding down the fourth-string E. In other words, you lay down the 2nd-fret half-barre for just one note (the F♯).

by John Lennon & Paul McCartney

©1968 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

1/2 CV 1/2 CH 1/2 CII

1 4 2 3
3 2 1 4
5 0 0 1 0 0
A 5 0 0 1 0 0
T 5 0 0 1 0 0
A 5 0 0 1 0 0
B 5 0 0 1 0 0

E 5 7 0 0 5 7
E 5 7 0 0 5 7
E 5 7 0 0 5 7
E 5 7 0 0 5 7
E 5 7 0 0 5 7
E 5 7 0 0 5 7

E7 5 7 0 0 5 7
E7 5 7 0 0 5 7
E7 5 7 0 0 5 7
E7 5 7 0 0 5 7
E7 5 7 0 0 5 7
E7 5 7 0 0 5 7

A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0

A7 5 3 2 1 0 0
A7 5 3 2 1 0 0
A7 5 3 2 1 0 0
A7 5 3 2 1 0 0
A7 5 3 2 1 0 0
A7 5 3 2 1 0 0

D 5 3 2 1 0 0
D 5 3 2 1 0 0
D 5 3 2 1 0 0
D 5 3 2 1 0 0
D 5 3 2 1 0 0
D 5 3 2 1 0 0

A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0
A 5 3 2 1 0 0

E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0

A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

E 0 0 0 0 0 0
E 0 0 0 0 0 0
E 0 0 0 0 0 0
E 0 0 0 0 0 0
E 0 0 0 0 0 0
E 0 0 0 0 0 0

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

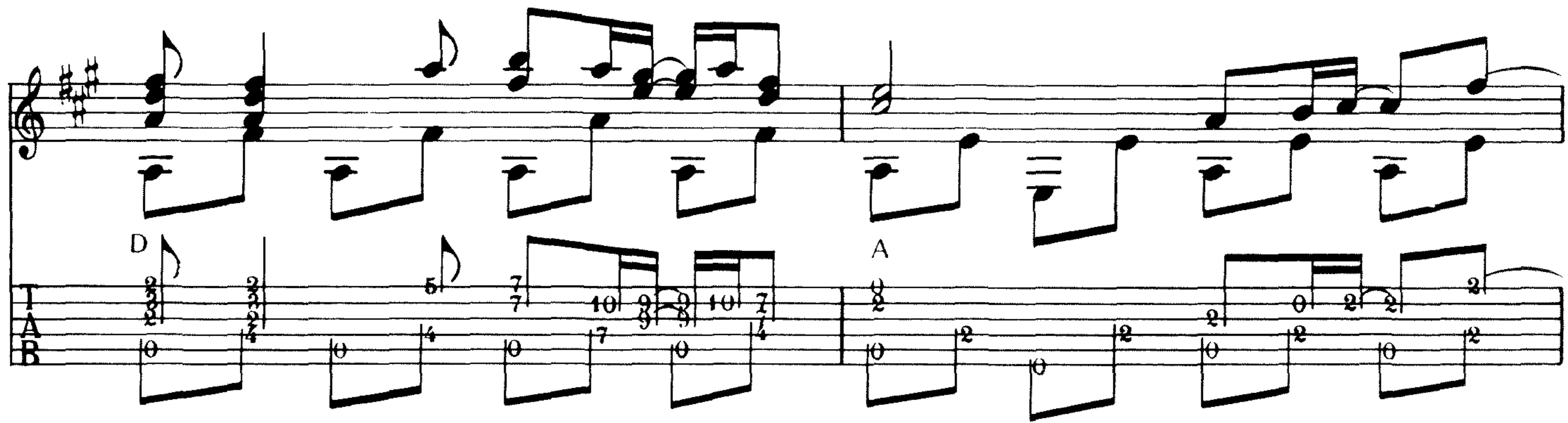
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0
E7 0 0 0 0 0 0

A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0
A 0 0 0 0 0 0

A7 0 0 0 0 0 0
A7 0 0 0 0 0 0
A7 0 0 0 0 0 0
A7 0 0 0 0 0 0
A7 0 0 0 0 0 0
A7 0 0 0 0 0 0

1/2 CII 0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0



Your Mother Should Know

A real fine ragtime tune—a natural for alternating bass.

by John Lennon & Paul McCartney

The musical score consists of four staves of music for guitar and piano. The top staff is for the piano, showing two hands playing chords and bass notes. The second staff is for the guitar's bass line, with fingerings (e.g., 1, 2, 3, 4) and a 'SL' (slap) instruction. The third staff is for the guitar's treble line, with fingerings (e.g., 1, 2, 3, 4). The bottom staff is for the guitar's bass line, with fingerings (e.g., 1, 2, 3, 4). The music is in common time, with various keys indicated by Roman numerals: CIV, 1/2 CII, CII, CIX, CII, and 1.CIV. Chords include C#m, A, C#7, F#m, B7, E, E/D#, C#7, G#7, B7, E, G#7, G#7, F#, G#7, C#m, and A. Measure numbers 1 through 10 are marked above the piano staff.

©1967 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Comet Music Corp., c/o A1V Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

F#m B7 E G#7 CIV

C#m A C#7 CI

F#m B7 E E/D#7 1/2 CVII

C#7 F#7 B7 E SL

C#7 F#7 B7 E



Here, There, and Everywhere

This melody is exquisite. Sing the words in your head while you play it. Think of Paul's voice. Notice how the bass rises in the beginning four chords: G, A Minor, B Minor, and C.

by John Lennon & Paul McCartney

The sheet music consists of three staves. The top staff is for the treble clef, the middle staff is for the bass clef, and the bottom staff is for the guitar tablature. The time signature is 4/4. The key signature is one sharp. The vocal line starts with a G chord, followed by Bm, B, A7sus4, and D7. The bass line follows a similar pattern with chords G, Am, Bm, C, G, Am, Bm, and C. The guitar tablature shows fingerings and string numbers for each note. Measure numbers 1 and 2 are indicated above the staves.

©1966 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

2.

CVI CIII

Am7 D7 B_b Gm Cm D7

Gm Cm D7

G Am Bm C G Am Bm C

F#m11 B F#m11 B7 Em Am

Musical score for guitar and piano, page 43, measures 1-6.

The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. It features chords Am7, D7, G, Am, Bm, and C. The bottom staff is for the guitar, showing a bass clef, a key signature of one sharp, and a common time signature. It shows fingerings (e.g., 1, 2, 3, 4) and includes a string mute symbol (SL) at the end of measure 6.

Musical score for guitar and piano, page 43, measures 7-12.

The score continues with two staves. The piano staff shows chords G, Am, Bm7, C, and G. The guitar staff shows fingerings (e.g., 0, 2, 1, 2, 3, 2, 3) and ends with a sixteenth-note burst (trill-like) over three strings.



I'll Get You

Sit up for this one. There are a couple of challenging jumps that will work nicely, provided you finger them well and if your sitting posture is decent. If you have a 12-fret guitar (mine is 14) the high D chord in measure fifteen will take a bit of practice to find the right hand position.

by John Lennon & Paul McCartney

©1963, 1964 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London W1X 7DA, England. All rights for the United States of America, Canada, Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright Secured. All Rights Reserved.

1/2 CVII

A7 D Bm7

1/2 CIII

G A7 D

1/2 CV 1/2 CVII 1/2 CVII

Am7 D Bm

1/2 CIII 1/2 CVII 1/2 CV 1.

G A13 D A

SL SL

2.

A7 GM7 G6 G D

T A B

E9 E7 A

T A B

D A7 D

T A B



Lady Madonna

This arrangement is a most enjoyable guitar piece. The thumb takes Paul's driving bass line, while the fingers play the melody in the treble.

On the E7 at the end of the bridge (measure thirty-one), that wavy line refers to a brush from treble to bass with the first finger, ending with the thumb on the first low E of the next measure. In the second half of the second verse (beginning at measure forty-one) there are 3 voices: the bass, the repeated high A (first string, 5th fret), and the voice on the second string going to the third string. It is important to be aware of these horizontal movements, both for the learning and the playing of the piece. The D Minor section breaks into straight, rhythmic Travis-style alternating bass.

by John Lennon & Paul McCartney

A D A D

T
A
B 0 0 3 4 0 0 3 4 0 0 3 4 3 2

A D A F G A

T
A
B 0 0 3 4 3 3 3 3 5 3 3 3 4

©1968 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

8

C Bm E7sus4 E7 A

D A D A

1/2 CII

D A F G A

D A D A

CV

D A F G A Dm

CV CHI

G9 C

T A B

1/2 CV

Am7 Dm

T A B

G9 C Bm

T A B

E7sus4 E7 A D

T A B

A D A D A

F G A Bm7 F7 E7 A

1/2 CII Bm7 F9 E7sus4 A

Mother Nature's Son

The Beatles' original accompaniment provides the setting for this arrangement. You might say that the definition of the arrangement is the combination of melody and the original guitar accompaniment played against a simple, almost droning bass. As you work your way through, be sure to find the melody and define all other movement. It's a tight arrangement, with almost every note being part of a specific voice.

Measures one and two: Melody on the third string plus the harmony from the original guitar part on the first string.

Measures three and four: A new voice is added -the second string D.

Measures five–eight: A direct combination of the guitar part (descending in the bass) with the melody in the treble.

Measures nine–twelve: The alternating A and D chords in the middle voice are derived from the original guitar part, while the melody continues in the treble.

Measures twenty-one and twenty-two: Same as measures one and two, only now the melody is on top with the harmony below it.

Measures twenty-three and twenty-four: The same third voice is added only this time on the third string.

Measures twenty-nine–thirty-two: Paul hums the melody and a second guitar joins the first in this part. We are putting Paul's melody on the fourth, fifth, and third strings, played by the thumb. The first guitar's part, the alternating A and D chord, we are putting in the middle, starting on a C \sharp , also the first note of the melody. On the thirds beat, the middle voice is the D (third string); the melody is below (fourth string, seventh fret), etc. The second guitar part is represented by the descending scale that we have as the top voice on the first string all the way down to the final D (measure thirty-three).

Second part (measure thirty-seven to the end): Melody goes to the bass, and the rest is more or less the same.

by John Lennon & Paul McCartney

The sheet music consists of four staves. The top staff is for the vocal part, starting with a treble clef, a key signature of two sharps, and a common time signature. The lyrics "I'm gonna make you mine" are written above the notes. The second staff is for the guitar, showing a six-string tuning of D-A-D-G-B-E. The third staff is for the bass guitar, and the bottom staff is for the electric guitar, with a six-string tuning of E-A-D-G-B-E. The music includes various chords and progressions, such as Bm, DM7, E9, E, A, and D. The vocal part features sustained notes and harmonics. The guitar parts include strumming patterns and specific fingerings indicated by numbers (e.g., 6, 2, 3, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and bar numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The music is divided into sections labeled 1/2 CVII, 1/2 CX, and 1/2 CVIII.

©1968 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by MacLein Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

G D G D

Bm Dm E9 E

CVII CII

A D A D A

T A B

Dm7 G D

G

56

The image displays five staves of musical notation for a six-string guitar. The top two staves are standard staff notation with a treble clef, while the bottom three staves are tablature with horizontal fret markers. Measure 1 consists of two measures of eighth-note patterns. Measure 2 starts with a bass note (D) followed by two measures of eighth-note patterns. Measure 3 begins with a bass note (D7) and includes labels for G and Gm chords. Measure 4 features eighth-note patterns with a bass note at the end. Measure 5 shows eighth-note patterns with a bass note at the beginning. Measure 6 begins with a bass note (G) and includes labels for D and E chords. Measure 7 concludes with a bass note (E). The tablature staves show fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and string names (T, A, B) on the left.

CVII

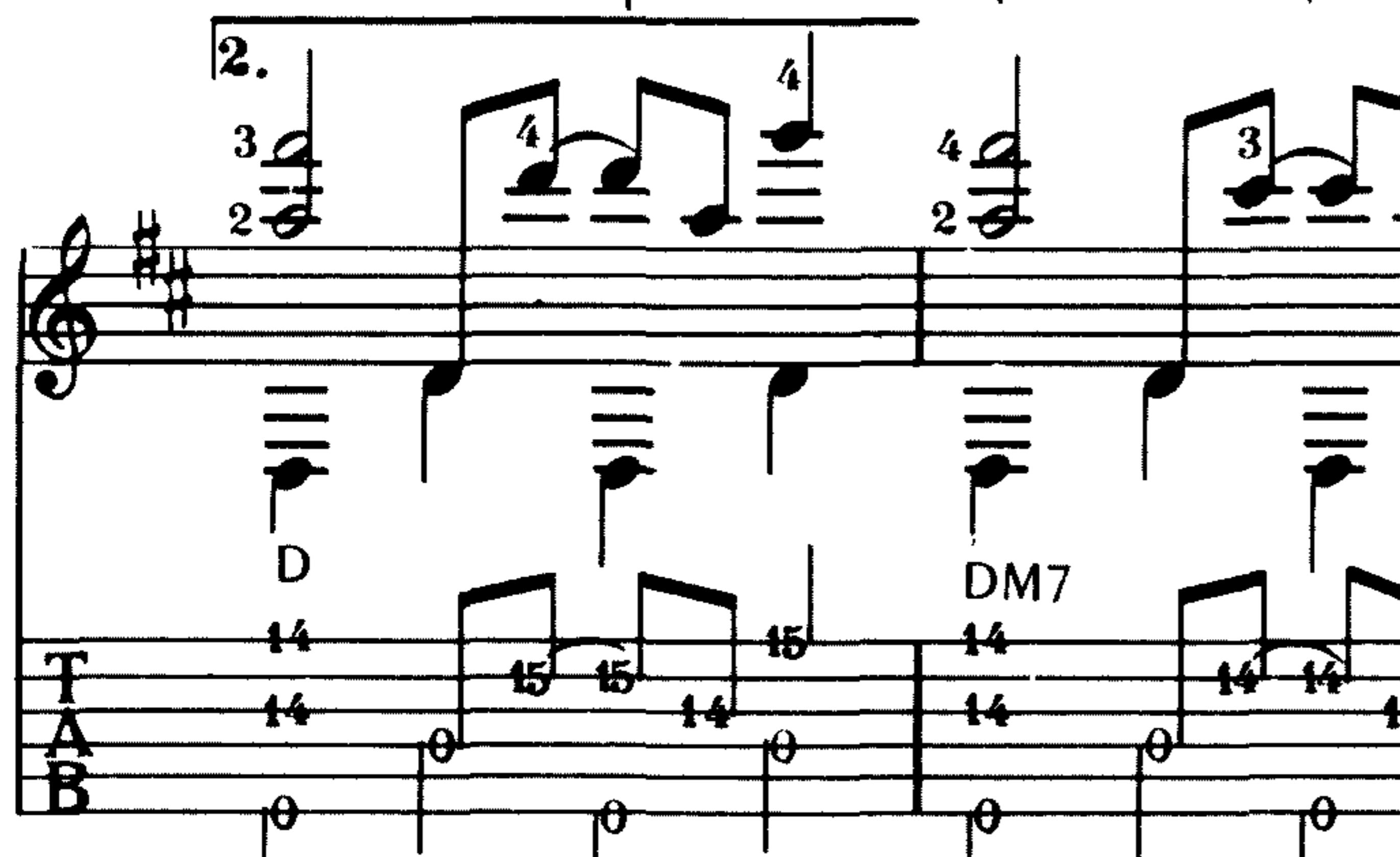

 CII

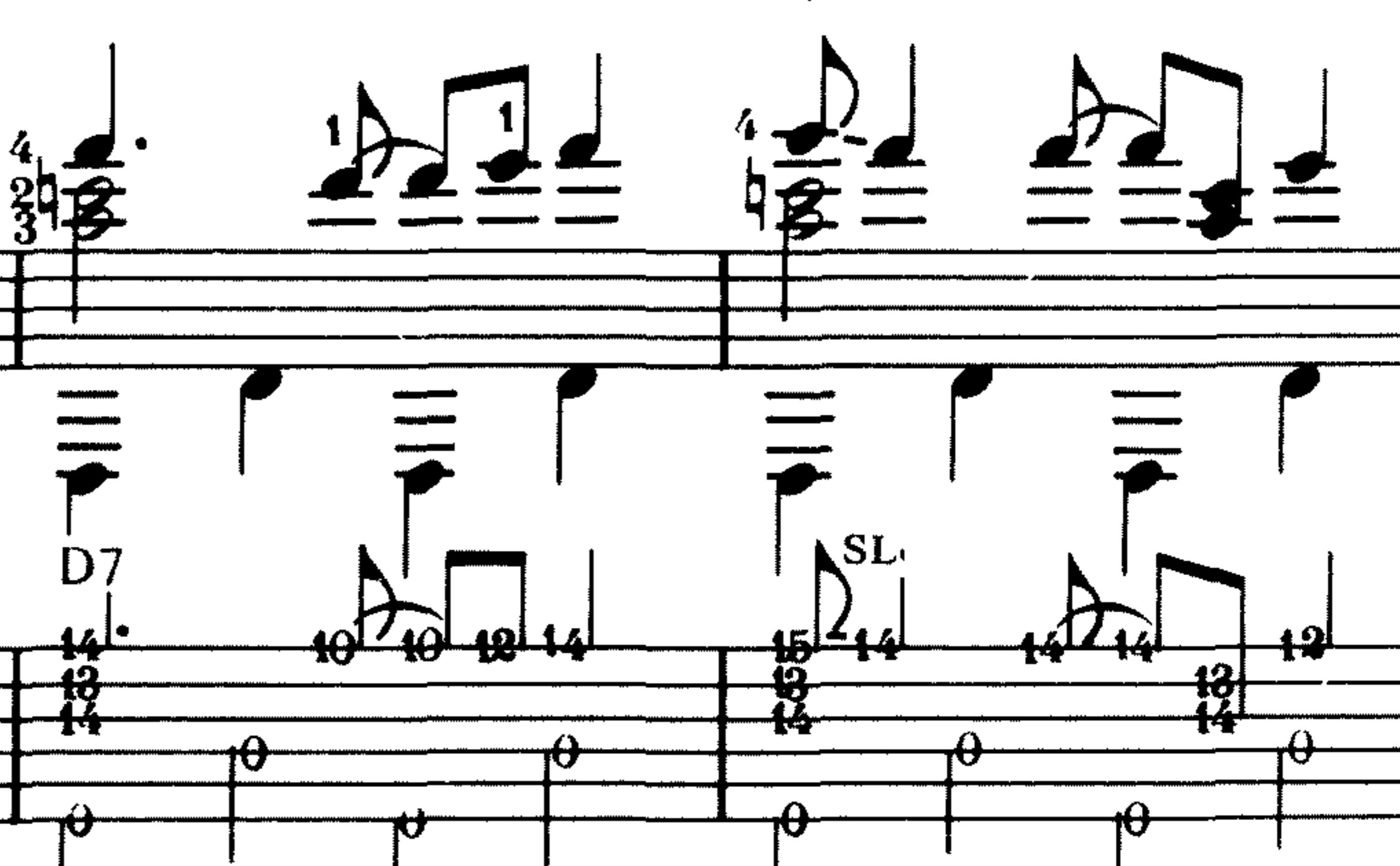










Harm.







Blackbird

This arrangement comes from much the same idea as "Mother Nature's Son." Its definition is the combination of Paul's melody (we play it on the first string) and his guitar part. Everything happens to fall neatly into place in open-G tuning, Paul's original key. The fingering is important. I like the technique of using an anchor finger, such as in the bridge (measures twenty-two–thirty-three), in which each chord change has one constant finger that doesn't change position. For example; the fourth finger is an anchor for the F-to-C change, the first finger is an anchor for the G7-to-C change in the following measure. In the same way, the second finger may act as a guide throughout the next two measures because it stays on the second string.

by John Lennon & Paul McCartney

G Tuning

① = D
⑤ = G
⑥ = D G

T A B

C A7 D B7+

©1968 by Northern Songs, Ltd., 24 Bruton St., Mayfair, London
W1X 7DA, England. All rights for the United States of America, Canada,
Mexico, and the Philippines controlled by Maclen Music, Inc., c/o ATV Music
Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028. International Copyright
Secured. All Rights Reserved.

Em Em/D♯ D A9 C

CV 1/2 CV

Cm G A9 Am7 D7

G C G A9 Am7 D7

G F C G7 C B♭6 SL

4

C F C G7 C Bb6

4

A7 Dm7 G Am7 G C G A7

4

Am7 D7 G Am7 G G

4

C A7 D B7+ Em

Em/D[#] D A9 C Cm

1/2 CV

G A9 Am9 D7 G

C G A9 Am7 D7 G

Sixteen original arrangements of songs for fingerstyle guitarists at all levels.

Includes All My Loving... Hey Jude... Blackbird... and others by the greatest songwriting team of modern times.

In standard notation and tablature, with tips on learning each arrangement.

Eric Schoenberg is a Boston-based fingerstyle guitarist who has travelled and performed throughout half the world. His first recording, *The New Ragtime Guitar* with Dave Laibman, is "generally credited with having generated the first wide-spread interest among pickers in the adaptation of classic ragtime" (*Guitar Player*, June 1979). His more recent solo album, *Acoustic Guitar*, explores several new directions, among them the music of the Beatles.

Eric has been featured on Kicking Mule Records' anthologies *Contemporary Ragtime Guitar* and the *Puget Sound Guitar Workshop Album* and his arrangements have appeared in several instruction books, including *Traditional and Contemporary guitar Fingerpicking Styles* by Happy Traum and *Contemporary Ragtime Guitar* by Stefan Grossman. A permanent staff member of the Puget Sound Guitar Workshop, he has done many workshops in the U.S. and Europe.

Amsco Publications

Order No. AM 30941

US Code No. 020234.1 ISBN 8256.2234.4

