

Sgt Pepper's lonely Hearts Club Band

The Beatles

Track 1 'Sgt Pepper's Lonely Hearts Club Band'

Track 6 'She's Leaving Home'

Track 9 'When I'm Sixty-Four'

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CHAPTER ONE

THE BEATLES – BACKGROUND

1956–1970

The origin of the phenomenon that became the Beatles can be traced to 1957 when Paul McCartney (b. 18 June 1942, Liverpool, England) successfully auditioned at a church fete in Woolton, Liverpool, for the guitarist's position in the Quarrymen, a skiffle group led by John Lennon (b. 9 October 1940, Liverpool, England, d. 8 December 1980, New York, USA). Within a year two more musicians had been brought in, the 15 year old guitarist George Harrison (b. 25 February 1943, Liverpool, England) and an art school friend of Lennon's, Stuart Sutcliffe (b. 23 June 1940, Edinburgh, Scotland, d. 10 April 1962). After a brief spell as Johnny And The Moondogs, the band rechristened themselves the Silver Beetles, and, in April 1960, played before impresario Larry Parnes, winning the dubious distinction of a support slot on an arduous tour of Scotland with autumnal idol Johnny Gentle.

By the summer of 1960 the group had a new name, the Beatles, dreamed up by Lennon who said 'a man in a flaming pie appeared and said you shall be Beetles with an a'. A full-time drummer, Pete Best (b. 1941, Liverpool, England) was recruited and they secured a residency at Bruno Koshminder's Indra Club in Hamburg. It was during this period that they honed their repertoire of R&B and rock 'n' roll favourites and, during exhausting six-hour sets performed virtually every song they could remember. Already, the musical/lyrical partnership of Lennon/McCartney was bearing fruit, anticipating a body of work unparalleled in modern popular music. The image of the group was changing, most noticeably with their fringed haircuts or, as they were later known, the 'mop-tops', the creation of Sutcliffe's German fiancée Astrid Kirchherr. The first German trip ended when the under-age Harrison was deported in December 1960 and the others lost their permits. During this turbulent period, they also parted company with manager Allan Williams, who had arranged many of their early gigs. Following a couple of months recuperation the group reassembled for regular performances at the Cavern Club in Liverpool and briefly returned to Germany where they performed at the Top Ten club and backed Tony Sheridan on the single 'My Bonnie'. The more accomplished McCartney then took up the bass guitar. This part of their career is well documented in the feature film *Backbeat* (1994).

In November 1961 Brian Epstein, the manager of North End Music Store, a record shop in Liverpool, became interested in the group after he had received dozens of requests from customers for the Tony Sheridan record, 'My Bonnie'. He went to see the Beatles play at the Cavern and soon afterwards became their manager. Despite Epstein's enthusiasm, several major record companies passed on the Beatles, although the group was granted an audition with Decca on New Year's Day, 1962. After some prevarication the A&R department, headed by Dick Rowe, rejected the group in favour of Brian Poole and The Tremeloes. Other companies were even less enthusiastic than Decca which had at least taken the group seriously enough to finance a recording session. On 10 April further bad news was forthcoming when the group heard that Stuart Sutcliffe had died in Hamburg of a

brain haemorrhage. The following day the Beatles flew to Germany and opened a seven-week engagement at Hamburg's Star Club. By May Epstein had at last found a Beatles convert in EMI-producer George Martin, who signed the group to the Parlophone label. Three months later, drummer Pete Best was sacked, for although he had looked the part, his drumming was poor. An initial protest was made by his considerable army of fans back in Liverpool. His replacement was Ringo Starr (b. Richard Starkey, 7 July 1940, Liverpool, England), the extrovert and locally-popular drummer from Rory Storm And The Hurricanes.

Towards the end of 1962, the Beatles broke through to the UK charts with their debut single, 'Love Me Do', and played the Star Club for the final time. The debut was important as it was far removed from the traditional 'beat combo' sound, and the use of Lennon's harmonica made the song stand out. At this time Epstein signed a deal with the music publisher Dick James that led to the formation of Northern Songs.

On 13 February 1963 the Beatles appeared on UK-television's *Thank Your Lucky Stars* to promote their new single, 'Please Please Me', and were seen by six million viewers. It was a pivotal moment in their career at the start of a year in which they would spearhead a working-class assault on music, fashion and the peripheral arts. 'Please Please Me', with its distinctive harmonies and infectious group beat, soon topped the UK-charts. It signalled the imminent overthrow of the solo singer in favour of an irresistible wave of Mersey talent. From this point, the Beatles progressed artistically and commercially with each successive record. After seven weeks at the top with 'From Me To You', they released the strident, wailing 'She Loves You', a rocker with the catchphrase 'Yeah, Yeah, Yeah' that was echoed in ever more frequent newspaper headlines. 'She Loves You' hit number 1, went down, then returned to the top seven weeks later as Beatlemania gripped the nation. It was at this point that the Beatles became a household name. 'She Loves You' was replaced by 'I Want To Hold Your Hand', which had UK advance sales of over one million and entered the charts at number one.

Until 1964 America had proven a barren ground for aspiring British pop artists, with only the occasional record such as the Tornados' 'Telstar' making any impression. The Beatles changed that abruptly and decisively. 'I Want To Hold Your Hand' was helped by the band's television appearance on the top-rated *Ed Sullivan Show* and soon surpassed UK-sales. The Beatles had reached a level of popularity that even outshone their pre-eminence in Britain. By April they held the first five places in the *Billboard* Hot 100, while in Canada they boasted nine records in the Top 10. Although the Beatles' chart statistics were fascinating in themselves, they barely reflected the group's importance. They had established Liverpool as the pop music capital of the world and the beat boom soon spread from the UK across to the USA. In common with Bob Dylan, the Beatles had taught the world that pop music could be intelligent and was worthy of serious consideration beyond the screaming hordes of teendom. Beatles badges, dolls, chewing gum and even cans of Beatle breath, showed the huge rewards that could be earned with the sale of merchandising goods. Perhaps most importantly of all, however, they broke the Tin Pan Alley monopoly of songwriting by steadfastly composing their own material. From the moment they rejected Mitch Murray's 'How Do You Do It?' in favour of their own 'Please Please Me', Lennon and McCartney set in motion revolutionary changes in the music publishing industry. They even had sufficient surplus material to provide hits for fellow artists such as Billy J. Kramer, Cilla Black, the Fourmost and Peter And Gordon. As well as providing the Rolling Stones with their second single 'I Wanna Be Your Man', the Beatles encouraged the Stones to start writing their own songs in order to earn themselves composers' royalties.

By 1965 Lennon and McCartney's writing had matured to a startling degree and their albums were relying less on other material. Previously they had recorded compositions by Chuck Berry, Buddy Holly, Carl Perkins, Bacharach and David, Leiber and Stoller and Goffin and King, but with each successive release the group were leaving behind their earlier influences and moving towards uncharted pop territory. They carried their audience with them, and even while following traditional pop routes they always invested their work with originality. Their first two films, *A Hard Day's Night* and *Help!*, were not the usual pop celluloid cash-ins but were witty and inventive and achieved critical acclaim as well as box office success. The national affection bestowed upon the lovable mop-tops was best exemplified in 1965, when they were awarded MBEs for services to British industry. The year ended with the release of their first double-sided number 1 single, 'We Can Work It Out'/'Day Tripper', the coupling indicating how difficult it had now become to choose between A and B sides. Both Lennon and McCartney were huge influences on each other and showed themselves equally adept at crafting ballads and rockers, either alone or together. Their symmetry was extraordinary, at once oppositional and complementary. On the ballad side there was 'I'll Follow The Sun' and 'Yesterday', the latter overtly sentimental but pure genius. Lennon displayed a more despairing personal angst on the bleak 'Baby's In Black' and the deceptively uptempo 'Help', arguably the first pop song to use the word 'insecure'. Moreover, their handling of cover versions, from Paul's wailing 'Kansas City' to John's screaming 'Twist And Shout', emphasized their dual talent at tackling diverse material.

At Christmas 1965 the Beatles released *Rubber Soul*, an album that was not a collection of would-be hits or favourite cover versions, as the previous releases had been, but a startlingly diverse collection, ranging from the pointed satire of 'Nowhere Man' to the intensely reflective 'In My Life'. As ever with the Beatles, there were some pointers to their future styles, including Harrison's use of sitar on the punningly titled song of Lennon's infidelity 'Norwegian Wood'. That same year the Byrds, Yardbirds and Rolling Stones incorporated Eastern-influenced sounds into their work, and the music press tentatively mentioned the decidedly unpoplike Ravi Shankar. Significantly, Shankar's champion, George Harrison, was allowed two writing credits on *Rubber Soul*, 'Think For Yourself' and 'If I Needed Someone' (also a hit for the Hollies).

During 1966 the Beatles continued performing their increasingly complex arrangements before scarcely controllable screaming fans, but the novelty of fandom was wearing frustratingly thin. In Tokyo the group incurred the wrath of militant students who objected to their performance at Budokan. Several death threats followed and the group left Japan in poor spirits, unaware that worse was to follow. A visit to Manila ended in a near riot when the Beatles did not attend a party thrown by President Ferdinand Marcos, and before leaving the country they were set upon by angry patriots. A few weeks later Beatles records were being burned in the redneck southern states of America because of Lennon's flippant remark that: 'We are more popular than Jesus now'. Although his words passed unnoticed in Britain, their reproduction in an American magazine instigated assassination threats and a massed campaign by members of the Ku Klux Klan to stamp out the 'Beatle menace'. By the summer of 1966 the group was exhausted and defeated and played its last official performance at Candlestick Park, San Francisco, USA, on 29 August. The controversy surrounding the live performances did not detract from the quality of their recorded output. 'Paperback Writer' was another step forward with its gloriously elaborate harmonies and charmingly prosaic theme. It was soon followed by a double-sided chart topper, 'Yellow Submarine'/'Eleanor Rigby', the former a self-created nursery rhyme sung by Ringo, complete with mechanical

sounds, and the latter a brilliantly orchestrated narrative of loneliness, untainted by mawkishness. The attendant album *Revolver* was equally varied, with Harrison's caustic 'Taxman', McCartney's plaintive 'For No One' and 'Here, There and Everywhere', and Lennon's drug-influenced 'I'm Only Sleeping', 'She Said She Said', and the mantric and then-scary 'Tomorrow Never Knows'. The latter is seen as the most effective evocation of a LSD-experience ever recorded. After 1966, the Beatles retreated into the studio, no longer bound by the restriction of having to perform live. Their image as pin-up pop stars was also undergoing metamorphosis and when they next appeared in photographs, all four had moustaches, and Lennon even boasted glasses, his short-sightedness previously concealed by contact lenses. Their first recording to be released in over six months was 'Penny Lane'/'Strawberry Fields Forever' which broke their long run of consecutive UK number 1 hits, as it was kept off the top by Engelbert Humperdinck's schmaltzy 'Release Me'. Nevertheless, this landmark single brilliantly captured the talents of Lennon and McCartney and is seen as their greatest pairing on disc. Although their songwriting styles were increasingly contrasting, there were still striking similarities, as both songs were about the Liverpool of their childhood. There were also absurdist elements in each song, with Paul recalling 'Penny Lane' presenting a bustling landscape, populated by various occupants including a fire fighter wary of a shower of rain and a nurse selling poppies. Lennon's lyrics to 'Strawberry Fields Forever' dramatise an inner dialogue characterized by stumbling qualifications 'That is, I think, I disagree'. Musically, the songs were similarly intriguing with 'Penny Lane' including a piccolo trumpet and shimmering percussive fade-out, while 'Strawberry Fields Forever' fused two different versions of the same song and used reverse taped cellos to eerie effect.

It was intended that this single would be the jewel in the crown of their next album, but by the summer of 1967 they had sufficient material to release 13 new tracks on *Sgt Pepper's Lonely Hearts Club Band*. *Sgt Pepper* turned out to be no mere pop album but a cultural icon embracing the constituent elements of the 60s youth culture: pop art, garish fashion, drugs, instant mysticism and freedom from parental control. Although the Beatles had previously experimented with collages on *Beatles For Sale* and *Revolver*, they took the idea further on the sleeve of *Sgt Pepper* which included photos of every influence on the sleeve, cardboard cut-out figures, and, for the first time on a pop record, printed lyrics. The music, too, was even more extraordinary and refreshing. Instead of the traditional breaks between songs, one track merged into the next, linked by studio talk, laughter, electronic noises and animal sounds. A continuous chaotic activity of sound ripped forth from the ingenuity of their ideas translator, George Martin. The songs were essays in innovation and diversification, embracing the cartoon psychedelia of 'Lucy In The Sky With Diamonds', the music-hall pastiche of 'When I'm 64', the circus atmosphere of 'Being For The Benefit Of Mr Kite', the eastern philosophical promise of 'Within You, Without You' and even a modern morality tale in 'She's Leaving Home'. Audio tricks and surprises abounded involving steam organs, orchestras, sitars, and even farmyard animals and a pack of foxhounds in full cry at the end of 'Good Morning, Good Morning'. The album closed with the epic 'Day In The Life', the Beatles' most ambitious work to date, featuring what Lennon described as 'a sound building up from nothing to the end of the world'. As a final gimmick, the orchestra was recorded beyond a 20,000 hertz frequency, meaning that the final note was audible only to dogs. Even the phonogram was not allowed to interfere with the proceedings, for a record groove was cut back to repeat slices of backwards recorded tape which played on into infinity.

While *Sgt Pepper's Lonely Hearts Club Band* topped the album charts the group appeared on a live television broadcast to the whole world, playing their anthem of the period, 'All You Need Is Love'. The following week it entered many of the world's charts at number one echoing the old days of Beatlemania. There was sadness, too, that summer, for on 21 August 1967, Brian Epstein was found dead, the victim of a cumulative overdose of the

drug Carbitrol, together with hints of a homosexual scandal cover-up. With spiritual guidance from the Maharishi Mahesh Yogi, the Beatles took Epstein's death calmly and decided to look after their business affairs without a manager. The first fruits of their post-Epstein labour was the film *Magical Mystery Tour*, first screened on national television on Boxing Day, 1967. While the phantasmogorical movie got mixed reviews, nobody could complain about the music, initially released in the unique form of a double EP, featuring six well-crafted songs. The EPs reached number two in the UK, making chart history in the process. Ironically, the package was robbed of the top spot by the traditional Beatles Christmas single, this time in the form of 'Hello Goodbye'.

In 1968 the Beatles became increasingly involved with the business of running their company, Apple Corps. A mismanaged boutique near Baker Street came and went. The first Apple single, 'Hey Jude', was a warm-hearted ballad that progressed over its seven-minute duration into a rousing sing-a-long finale. Their third film, *Yellow Submarine*, was a cartoon, and the graphics were acclaimed as a landmark in animation. The soundtrack album contained a few desultory tracks issued the following year. With their prolific output, the group crammed the remainder of their most recent material on to a double album, *The Beatles* (now known as *The White Album*), released in a stark white cover. George Martin's perceptive overview many years later was that it would have made an excellent single album. It had some brilliant moments which displayed the broad sweep of the Beatles' talent, from 'Back In The USSR', the affectionate tribute to Chuck Berry and the Beach Boys, to Lennon's tribute to his late mother 'Julia', and McCartney's excellent 'Blackbird'. Harrison contributed 'While My Guitar Gently Weeps', which featured Eric Clapton on guitar. Marmalade took 'Ob-La-Di, Ob-La-Da' to number one in the UK, while 'Helter Skelter' took on symbolic force in the mind of the murderer Charles Manson. There were also a number of average songs that seemed still to require work, plus some ill-advised doodlings such as 'Revolution No. 9' and 'Goodnight'. *The Beatles* revealed that the four musicians were already working in an isolated neutrality.

The Beatles' inability as business executives was becoming apparent from the perilous state of Apple, to which Allen Klein attempted to restore some order. The new realism that permeated the portals of their headquarters was even evident in their art. Like several other contemporary artists, including Bob Dylan and the Byrds, they chose to end the 60s with a reversion to less complex musical forms. The return-to-roots minimalism was spearheaded by the appropriately titled number one single 'Get Back', which featured Billy Preston on organ. Cameras were present at their next recording sessions, as they ran through dozens of songs, many of which they had not played since Hamburg. When the sessions ended there were countless spools of tape which would not be reassembled until the following year. In the meantime a select few witnessed the band's last 'public' performance on the rooftop of the Apple headquarters in Savile Row, London. Amid the uncertainty of 1969, the Beatles enjoyed their final UK number one with 'Ballad Of John and Yoko', on which only Lennon and McCartney performed.

In a sustained attempt to cover the cracks that were becoming increasingly visible in their personal and musical relationships, they reconvened for *Abbey Road*. The album was dominated by a glorious song cycle on side 2, in which such fragmentary compositions as 'Mean Mr. Mustard', 'Polythene Pam', 'She Came In Through The Bathroom Window' and 'Golden Slumbers'/'Carry That Weight' gelled into a convincing whole. The accompanying single coupled Lennon's 'Come Together' with Harrison's 'Something'. The latter song gave

Harrison the kudos he deserved, and rightly became the second most covered Beatle song ever, after 'Yesterday'. The album reached only number four in the UK, the group's lowest chart position since 'Love Me Do' in 1962. Such considerations were small compared to the fate of their other songs. The group could only watch helplessly as a wary Dick James surreptitiously sold Northern Songs to ATV. The catalogue continued to change hands over the following years and not even the combined financial force of McCartney and Yoko Ono could eventually wrest it from superstar speculator Michael Jackson.

With various solo projects coming up, the Beatles stumbled through 1970, their disunity betrayed to the world in the depressing film *Let It Be*, which shows Harrison and Lennon clearly unhappy about McCartney's attitude towards the band. The subsequent album, finally pieced together by producer Phil Spector, was a controversial and bitty affair, initially housed in a cardboard box containing a lavish paperback book which increased the retail price to a prohibitive level. Musically, the work revealed the Beatles looking back to better days. It included the sparse 'Two Of Us' and the primitive 'the One After 909', a song they used to play as The Quarrymen, and an orchestrated 'Long and Winding Road' which provided their final US-number one, although McCartney pointedly preferred the non-orchestrated version on the film. And there was the aptly titled last official single, 'Let It Be', which entered the UK charts at number two, only to drop to number three the following week. For many it was the final sad anti-climax before the inevitable, yet still unexpected, split. The acrimonious dissolution of the Beatles, like that of no other group before or since, symbolized the end of an era that they had dominated and helped create.

AFTER 1970

Since the break-up of the band there have been some important releases for fans of the Beatles. In 1988 the two *Past Masters* volumes collected together all the Beatles tracks not available on CD releases of their original albums. The first volume has eighteen tracks from 1962-65; the second fifteen from the rest of their career. *Live at the BBC* collected together fifty-six tracks played live by the Beatles for various shows on the BBC Light Programme in the infancy of their career. Most of the songs are cover versions of 50s R&B standards, including nine by Chuck Berry.

The first volume of *Anthology*, released in November 1995, collected fifty-two previously unreleased out-takes and demo versions recorded between 1958 and 1964, plus eight spoken tracks taken from interviews. The album was accompanied by an excellent six-part television series. With the help of the three remaining Beatles, that series told the complete story of the band, and promoted the single release of 'Free As A Bird', the first song recorded by the Beatles since their break-up. This consisted of a 1977 Lennon track that he had sung into a tape recorder, backed vocally and instrumentally in 1995 by the other three Beatles and produced by Jeff Lynne. It narrowly failed to reach number one on both sides of the Atlantic, as did the slightly inferior 'Real Love' in March 1996.

The reaction to *Anthology 2* was ecstatic. While it was expected that older journalists would write favourably about their generation, it was encouraging to see younger writers having something to say that was fresh. David Quantick of the *New Musical Express* offered one of the best comments in recent years: 'The Beatles only made – they could only make – music that referred to the future. And *that* is the difference between them and every other pop group or singer ever since'.

Anthology 3 could not improve upon the previous collection but there were gems to be found: the acoustic 'While My Guitar Gently Weeps' from Harrison is stunning. 'Because', never an outstanding track when it appeared on *Abbey Road*, is given a stripped a cappella treatment. The result is breathtaking; never have the Beatles sounded so rich and perfect, and the silent pauses in between have the listener begging for more. The McCartney demo of 'Come And Get It' for Badfinger begs the question, why didn't the fab four release this classic pop song themselves? In the course of history The Rolling Stones and countless other groups are loved, but the Beatles are universally and unconditionally adored.

CHAPTER TWO

THE BEATLES' CHRONOLOGICAL CHART

From three-minute pop classics to the psychedelic extravaganza of *Sgt Pepper*, their songs soundtracked 'The Sixties'. They were the greatest group in history. They probably always will be.

1957 6 July

Lennon invites McCartney to join the Quarrymen.

1961 21 March

Debut live appearance at Liverpool's Cavern Club.

April

Stu Sutcliffe leaves, and McCartney takes over on bass.

13 December

Beatles sign management contract with Brian Epstein.

1962 10 April

Former bass player Stu Sutcliffe dies of a brain haemorrhage.

6 June

The Beatles are signed up by producer George Martin.

18 August

Ringo Starr takes over on drums after Pete Best's dismissal.

11 September

First single, 'Love Me Do', recorded.

1963 12 January

'Please Please Me' becomes the Beatles' first number one single.

1963 11 May

Debut album, *Please Please Me*, reaches number one in the UK and stays there for 30 weeks until their second album, *With the Beatles*, displaces it.

1964 3 February

The Beatles arrive at John F Kennedy airport in New York for the first US-trip.
Win 'Best New Artist' Grammy

6 July

Royal world premiere of *A Hard Day's Night*

1965 26 October

Beatles receive their MBE awards at Buckingham Palace.

1967 1 June

Sgt Pepper's Lonely Hearts Club Band is released and tops the album charts for twenty two weeks, winning four Grammys.

25 June

Broadcast of *Our World*, the first ever worldwide satellite broadcast to twenty-six countries.
The Beatles played 'All You Need Is Love' backed by a thirteen-piece orchestra.

27 August

Manager Brian Epstein dies of a sleeping pill overdose.

1968 30 August

'Hey Jude' becomes the first release on their own Apple record label.

1969 30 January

Concert for *Let It Be* marks last Beatles public performance.

1970 10 April

Though the Beatles have already ceased to function as a group, Paul McCartney formally announces his split from the others.

1980 8 December

John Lennon is shot and fatally wounded in New York City.

CHAPTER THREE

FACT FILE

- Composers
Lennon and McCartney
*(Harrison - Track 8)
- Performed by
The Beatles
London Philharmonic Orchestra members
Indian instrumentalists
Sounds Incorporated
George Martin
Mal Evans
- Members of The Beatles
John Lennon
Paul McCartney
George Harrison
Ringo Starr
- Album Release date
June 1st, 1967
- Album Name
Sgt Peppers Lonely Hearts Club Band
- Cover Concept
Peter Blake
- Chart Position
Number one for 27 weeks in Britain

Number one for 19 weeks in USA
- Released on
Vinyl, Tape and CD

RECORDING NOTES (Source: Peter Blake)

Sgt Pepper Lonely Hearts Club Band was recorded in 129 days from December 1966 to April 1967, a time that has been described as the most creative in the history of rock music. The Beatles musical ideas had progressed with each album they recorded, and by December 1966 they had, to quote George Martin their producer, 'developed an eternal curiosity for doing something different'.

Together with George Martin and Geoff Emerick (the sound engineer), they applied all kinds of advanced studio trickery throughout the recording: 'everything was either distorted, limited, heavily compressed or treated with excessive equalisation'. There were microphones right down in the bells of brass instruments and headphones turned into microphones attached to violins! Vocals were treated with vast amounts of echo, and sent through the circuiting of the revolving 'leslie' speaker inside a Hammond organ. Giant primitive oscillators were used to vary the speed of taped instrumentals and vocals.

Tapes (of conversation, tuning up, cellos, steam organs, etc) were chopped to pieces and stuck together upside down, wrong way around, at random. The very end of the album typifies this 'studio trickery': after the last piano chord of 'A Day in the Life' has died away, there are a few seconds of 15 kilocycle tone put there – especially to annoy your dog – at the request of John Lennon! Then as the 'coup de grace', there are a few seconds of nonsense Beatle chatter taped, cut up, and stuck back together at random.

The album is also famous for being the first to feature two continuous sides of music, without pauses between songs (banding). The album sleeve was the first to feature printed lyrics, and it was one of the first to have a gate-fold sleeve. It was also the first to have anything other than a plain inner bag too, the first pressing coming in a slightly psychedelic sleeve. *Sgt Pepper* was the first rock LP to feature a full orchestra (The London Philharmonic).

This album was entirely different to anything that had gone before and although it has been much imitated since, it remains today a unique record – one which revolutionised the entire recording industry.

Sgt Peppers Lonely Hearts Club Band didn't start out life as a 'concept album' but it very soon developed a life of its own! I remember it warmly, as both a tremendous challenge and a highly rewarding experience for me, it was the most innovative, imaginative and trend-setting record of its time.

George Martin, Producer

STUDIO SUMMARY

Here, in the order in which the recordings were tackled, is a guide to the way the album was made.

‘When I’m Sixty Four’. Recording commenced in studio two at Abbey Road on December 6, 1966. Album version mixed from take four. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Phil McDonald.

‘A Day In the Life’. Recording commenced in studio two at Abbey Road on January 19, 1967. Working title ‘In The Life Of. . .’ Album version mixed from takes six and seven. Writers: John with Paul. Lead vocal: John, with Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineers: Richard Lush, Phil McDonald.

‘Sgt Pepper’s Lonely Hearts Club Band’. Recording commenced in studio two at Abbey Road on February 1, 1967. Album version mixed from take ten. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

‘Good Morning, Good Morning’. Recording commenced in studio two at Abbey Road on February 8, 1967. Album version mixed from take eleven. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

‘Being for The Benefit of Mr Kite’. Recording commenced in studio two at Abbey Road on February 17, 1967. Album version mixed from take nine. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

‘Fixing A Hole’. Recording commenced at Regent Sound Studio, Tottenham Court Road, London, on February 21, 1967, and later completed at Abbey Road. Album version mixed from take three. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineers: Adrian Ibbetson (Regent Sound), Geoff Emerick (Abbey Road). Second engineer: Richard Lush.

‘Lovely Rita’. Recording commenced in studio two at Abbey Road on February 23, 1967. Album version mixed from take eleven. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

‘Lucy In The Sky With Diamonds’. Recording commenced in studio two at Abbey Road on March 1, 1967. Album version mixed from take eight. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

‘Getting Better’. Recording commenced in studio two at Abbey road on March 9, 1967. Album version mixed from take fifteen. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineers: Malcolm Addey, Ken Townsend, Geoff Emerick, Peter Vince. Second engineers: Graham Kirkby, Richard Lush, Keith Slaughter.

'She's Leaving Home'. Recording commenced in studio two at Abbey Road on March 17, 1967. Album version mixed from take nine. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Score: Mike Leander. Recording engineer: Geoff Emerick. Second engineers: Richard Lush, Keith Slaughter.

'Within You Without You'. Recording commenced in studio two at Abbey road on March 22, 1967. Album version mixed from take two. Writer: George. Lead vocal: George. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

'With A Little Help From My Friends'. Recording commenced in studio two at Abbey Road on March 29, 1967. Working title 'Bad Finger Boogie'. Album version mixed from take eleven. Writers: John and Paul. Lead vocal: Ringo. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

'Sgt Pepper's Lonely Hearts Club Band' (Reprise). Recording commenced in studio one at Abbey Road on April 1, 1967. Album version mixed from take nine. Writer: Paul. Lead vocals: John, Paul and George. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

CHAPTER FOUR

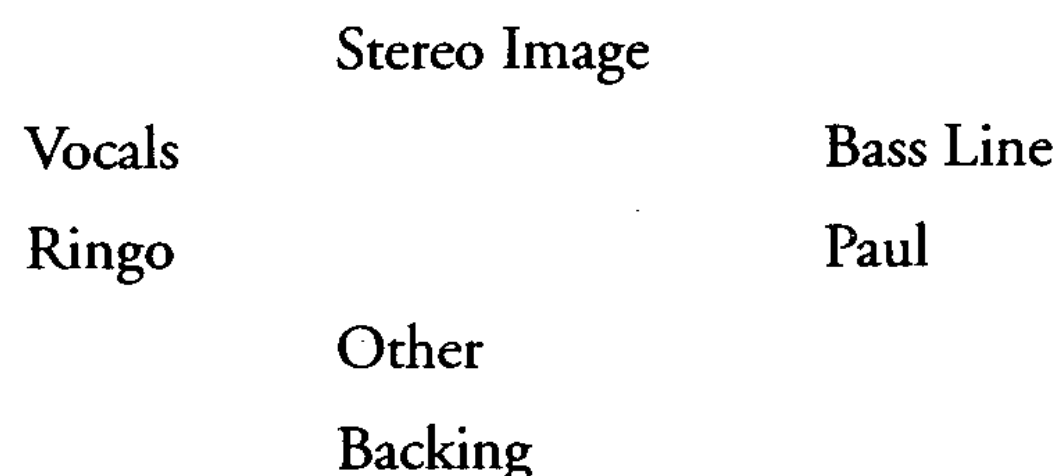
STUDY NOTES

1. 'SGT PEPPER'S LONELY HEARTS CLUB BAND'

The opening track of the album; the concept is introduced, 'the Beatles' playing 'Sgt Pepper's Band'. Atmosphere - that of an open air concert (victorian - in the park?) Note the unusual pairing of a driving rock band sound with 4 French horns.

2. 'WITH A LITTLE HELP FROM MY FRIENDS'

The music is continuous, there is no banding. The end of track one, is a 'voluntary' introducing 'Billy Shears' (Ringo Starr). Note the limited vocal range (to suit Ringo's voice); the subtleties in the drumming part (e.g. after the first refrain the two-bar drum break [at 40"] is wonderfully judged, with no cymbals). Paul McCartney's marvellously rich bass-line, which seems to balance Ringo's voice, the constant backing supporting them both.



3. 'LUCY IN THE SKY WITH DIAMONDS'

A perfect illustration of the contrasting, yet mutually interactive song-writing genius of Lennon and McCartney. John produces a mesmeric set of chords (A-A⁷-D-Dm) and dreamy lyrics, 'Picture yourself in a boat', etc. Paul improvises in his favourite arpeggio style until motive a appears.



The two ideas together are almost compelling.

Note: (a) the clear bell-like tone of the small organ used to play the opening figure.

(b) the unusual jump from a dreamy $\frac{3}{4}$ to a 'big' $\frac{4}{4}$. (there are almost two songs on this on this track).

(c) the ethereal, dream-like lyrics (links with writers of childrens books e.g. Lewis Carroll and Dylan Thomas, artist Dali, and LSD drug induced psychedelia!)

(d) the thin distant-sounding vocals – recorded at forty-five cycles – sounding ten per cent higher in the play back.

4. 'GETTING BETTER' (PAUL MCCARTNEY)

(a) harmonically straightforward (key C major), high insistent pedal G on lead guitar which dominates from the beginning; also a low G pedal in the bass (leaping an 8ve) during the verse.

- (b) the songs structure involves incremental growth
Refrain 1: 10 bars, refrain 2: 20 bars, refrain 3: 26 bars and fading. (Lyrics getting better/getting bigger?)
- (c) Unusual instruments: George Martin playing a pianette (early kind of electric piano), George Harrison's introduction of tamboura (G pedal in verse three). Piano also used (played with a mallet by George Martin!)
- (d) Very neat, crisp, percussion, note the off-beat cymbal in the verse.

5. 'FIXING A HOLE' (PAUL McCARTNEY)

A simply constructed song, built around harpsicord and bass guitar.

- Note:
- (a) the superb melodic bass line which wanders from the straightforward 'I-V plod'.
 - (b) the lead guitar solo after verse two which keeps to the bottom of the register rather than go the 'heady heights', which was more usual in 1966-67.
 - (c) the vocal and lead guitar lines use flattened thirds and sevenths, producing tonal ambiguity, but the key centre is still firmly F.

6. 'SHE'S LEAVING HOME' (McCARTNEY)

This is the first song not to use the groups guitar and drums. Here, a harp and string nonet are used. (Parallels with 'Yesterday' (string quartet) and 'Eleanor Rigby' (octet). An almost classical sound, no rhythm, no guitar and when compared to the riotous inventiveness of, for example, Mr Kite, illustrates the diversity of expression in the whole album.

- Note:
- (a) the counterpointing of voices in the refrain.
 - (b) subtle changes in the string arrangements from verse to verse.

7. 'BEING FOR THE BENEFIT OF MR KITE!'

Last track on the first LP side, (an important position), it recalls the opening, after songs exploring loneliness and togetherness. In complete contrast to 'She's Leaving Home' this track experiments, to capture a really colourful circus, a sort of *Magic Roundabout Show*.

- Note:
- (a) the 'fairground pumping' sound achieved with harmonium playing by George Martin, bass harmonica, Mal Evans (a roadie for the Beatles), and organ, John Lennon.
 - (b) the 'Waltz by Henry the Horse' section: virtuosic whirling chromatic sequences proved too much for either The Beatles or George Martin, so they were recorded an 8ve lower, at half-speed, with the tape speeded up at playback.
 - (c) the steam organ (calliope) sound (at the play-out and Henry's Waltz) was achieved by cutting up recordings of Sousa-type marches, throwing them in the air, then splicing them back together at random.

8. 'WITHIN YOU WITHOUT YOU'

This is the first track devoted to George Harrison's obsession with Indian music (note his sitar on 'Norwegian Wood', 1965). His study of eastern philosophy and music centred on Hindustani North Indian music of the

Vedic tradition. In this tradition, the voice is the primary instrument (all other instruments copying it). The line up is a tamboura-drone, tabla – giving a sense of rhythm, then voice, dilruba (a swooping one-string fiddle) violins and 'cellos all in unison (cellos one 8ve lower). It is a long way from the normal western 'pop song'. It has no harmonic structure, no chords, and it doesn't modulate as western songs generally do. It is quite a long track (over five minutes), has metaphysical lyrics and has been described alternately as 'the album's conscience - the necessary sermon within the community singing' and 'destroying the alienation of side one, through its detachment and serenity'!

9. 'WHEN I'M SIXTY FOUR'

Written as a birthday tribute to Paul McCartney's father Jim, hence strong links with 1920s–30s music hall style (à la George Formby). George Martin's delicious clarinet arrangement, Ringo on brushes, and piano rag style harmonic sequences, all contribute to the jazzy feel.

10. 'LOVELY RITA'

Shallow love song but with a strong sense of harmonic direction (cycles of fifths on either side of the tonic, E.) The four-bar, honky-tonk piano solo is played by producer George Martin. Recorded on a slow tape (41 1/4 cycles) with tape also strained and stretched to give the old fashioned piano sound. Note the final 30" of the song built on unrelated harmony and featuring a new texture focused on piano, and 'vocal explorations' (Lennon would grow increasingly beloved of these extended 'jam' chooka chooka and mouth popping sounds).

11. 'GOOD MORNING, GOOD MORNING'

Can be interpreted as 'Lennon's anger at the mindless existences of everyday humanity – pipe and slippers routine.' Note the strange form, after a normal eight-bar introduction the first phrase is ten beats long. John never once put pen to manuscript so it's anyone's guess where the barlines lie. Ringo copes by tending to treat each beat equally.

Guttural saxophones stab accents in unusual spots to punch the song along. To follow the sound of the Kellogg's cockerel, animal sound effects are inserted in sequence: cockerel, cat, dog, etc, rather like the child's song 'The Spider and the Fly' (Burl Ives).

Note also the 'cluck-cluck' chicken at the end of the track, which becomes the sound of a guitar string coming under tension as it is tuned. 'The chicken becomes the guitar' which was a brainwave of George Martin.

12. 'SGT PEPPER'S LONELY HEARTS CLUB BAND' (REPRISE)

This is a re-creation of the opening track, but not a regression. The tempo has increased by about twenty per cent, and there is a very 'live' feel, pulsating with energy. Note Paul's related 1, 2, 3, 4 count-in and John's ironic 'bye' at the beginning!

Recorded in the largest studio, No. 1, in Abbey Road, the natural acoustics of this vast room come through. The rock sections of the first track are omitted, and the song is begun a tone lower, rising to G major on the repeat of the refrain, in true Tin Pan Alley tradition.

13. 'A DAY IN THE LIFE'

One of the most original and gripping of all Beatles tracks, a fitting last track to such an album - no other song could have followed it! There is much diversity and imaginative contrast in this track.

Contrast:

- (a) John's echoing vocals, (a simple song telling of horrific events) with Paul's jaunty 'woke up, fell out of bed ...' song.
- (b) The reality of 'the news' with Paul's dream upstairs on the bus. (John's preoccupation with writer Honoré de Balzac, and 'reality').
- (c) Minimal accompaniment (bass and rhythm guitar, piano and maracas) in verse one, with the twenty four bars of full orchestra, spiralling in sound, all climbing from their lowest to their highest note (in their own time!). (Paul's interest in the avant-garde music of John Cage, Stockhausen and Luciano Berio.)

Note especially the astonishing experience (for 1967!) of the last minute of this album. After the second huge, spiralling orchestral crescendo, a vast chord with magnificent and lasting resonance was needed for the fade-out. Experiments with voices were disregarded, and eventually five pianists were used, John, Paul, Ringo, Mal Evans and George Martin. Piano overtones were needed, so they all 'crunched' down on a large E major chord, then, as the chord started to fade, the volume-level (gain) was raised, to keep the sound singing (a cough would have sounded like an explosion!).

See if you can hear the creak of a piano stool (4' 50"), before the faders are pulled down, and Lennon's beloved meaningless chatter becomes the playout groove.

CHAPTER FIVE

ANALYSIS

POINTS TO NOTE

The study of a popular rock song (track) requires a different type of response from the listener than that of Western Art Music.

The primary source for this study of *Sgt Pepper* is the recording. All the composers, McCartney, Lennon and Harrison produced their material without putting pen to manuscript. Often (in the case of McCartney), a well-developed musical idea would need urgent studio recording lest it disappear in the mists of memory. In John Lennon's case, recording would begin with only a set of lyrics and a chord scheme, the full arrangement developing as the recording progressed. And George Harrison often improvised against the rhythmic and melodic workings of his Indian musician friends.

The sheet music was written long after the studio-produced recording was created and often there would be no full score.

Sheet music, by its nature, is a simplified score, often using keys with a more simple key signature 'She's Leaving Home'

- Sheet Music E^b major
- Recording E major.

It is short on detail,

- (a) repeats are not always written out,
- (b) instrumental sections, complicated lead guitar solos, thick-textured orchestral interludes, for example in 'A Day in the Life', are often ignored.

In addition, the nature of these recordings (with their double or multi-tracking, changes in tape speed – hence pitch – hazy sense of metre, improvisation and syncopation), does not lend itself to the production of a full score in the classical sense. The ear, with the help of a simple, often single-line, score (which is not always fully accurate), is called upon to compensate!

It is also important to know about:

- 1) the album from which the tracks are taken.
- 2) the production and make-up of the album.
- 3) the composers and performers, characteristics of their music and their influences.
- 4) what happened before and after the album.

SGT PEPPER'S LONELY HEARTS CLUB BAND

INTRODUCTION

While Paul McCartney was on a plane journey he had the idea of writing a song about a fictitious band. The bands name grew from 'Salt and Pepper' a name thought up by Mal Evans, a Beatles' roadie, but other details of the albums first origins remain hazy. One thing was certain, this was a new project, something entirely different – the new baby! Hence the revolutionary gatefold sleeve with lyrics printed on it, the extraordinary expense and effort that went into the cover, and the unprecedented amount of time and care that went into the technical production.

You put the record on, and you hear the audience, the band warming up, and the show opens with their theme tune. The illusion is created, Sgt Pepper's band really are up there, blasting away for us!

ANALYSIS

- Written by:

Paul McCartney February 1967.
- Recorded:

February 1–3 and March 3–6, 1967.
- Tonality / Key Centre:

G (rock 'n' roll – mixolydian).
- Metre:

$\frac{4}{4}$ very moderate.

Instruments:

- Lead

Rhythm

Bass

Drum-Kit

4 French Horns
- }
- Guitars

The song has a symmetrical structure.

Intro	Verse	Brass Interlude	'Middle'	Interlude	Verse	Interlude Link
4 bars 1–4	8 bars 5–8 9–12	5 bars 13–17	12 bars 18–29	5 bars 30–34	8 bars 35–42	4 bars 43–44 45–46
12 bars		5 bars	12 bars	5 bars	12 bars	

Introduction

Track opens with ten seconds of instrumental tuning-up, and audience noise – the buzz of anticipation is captured.

Bars 1–4: Strong three-guitar and drum-kit ‘rocker’ sound, driving guitars have a double quaver beat on first and third beats; the snare counters with a strong back-beat (on second & fourth beats).

snare ♯ ♪ ♯ ♪

guitar ♪ ♪ ♯ ♪ ♪ ♯

Verse 1:

Bars 5–8: A repeated two-bar phrase $\frac{4}{4}$ G A⁷ | C G | with Paul’s strong rock ‘n roll voice introducing the concept of Sgt Pepper. Note the almost monotone vocal line while the chords change underneath.

§

It was twen-ty years a-go to-day ——— that Ser-geant Pep-per taught the band to play. ——— They've been

G A⁷ C G

Example 1: opening semiquaver vocal line, bars 5–6

Bars 9–12: These four bars answer the first four, with a different chord sequence $\frac{4}{4}$ A⁷ | C⁷ | G C⁷ | G.

Interlude:

Bars 13–17: Using four French horns accompanied by bass and drums C⁷ | F⁷ | C⁷ | D⁷ | D⁷ - a good ‘out-of-door feel’, with lots of reverb.

Example 2: Horn Interlude, bars 13–14

Middle 12:

Bars 18–29: Driving guitars using the $\frac{4}{4}$ ♩ ♩ ♩ ♩ rhythm and heavy snare-drum back-beat ♩ ♩ ♩ ♩ give this its ‘rock’ feel. The vocal line now halves its melodic speed (from semiquavers to quavers).

Example 3: vocal quaver line, bars 18–19

Example 3: vocal quaver line, bars 18–19

Interlude:

Bars 30–34: Same harmony as bars 13–17 but this time horns begin on a more sustained ♩. increasing to quavers in the last D⁷ bars (all under Paul McCartney's vocals).

Verse 2:

Bars 35–42: Similar to verse one with different lyrics, note the long term rhyme ‘years’ in verse one with ‘Shears’ in verse three.

Interlude – Link:

Bars 43–46: two bars begin as though they are another horn interlude, but then the harmony changes to announce Billy Shears’ song with a C–D–E ‘voluntary’.

SHE'S LEAVING HOME

INTRODUCTION

This is the first song on the album to use no guitars or drums. In common with 'Eleanor Rigby', and 'Yesterday', it uses strings. The harpist Sheila Bromberg was the first woman ever to appear on a Beatles record. The whole string ensemble was recorded live, in stereo on March 17, 1967, (with take one being used for the master!)

Paul McCartney's lead vocals are joined by John's voice in the refrain. Both voices are double-tracked, creating a chorus effect, Paul singing the higher part and John the lower, more parental, voice. At this point

*....the counterpointing of the voices is economic, clear, magical –
this song is one of Paul's greatest, – pure McCartney.*

George Martin.

Note:

The analyses and discussion centers on the key (E major) of the recording. Some simplified piano scores are written in E^b major. An E major version can be found in the sample lesson *Performing and arranging* from Presentation College 'Headford'.

ANALYSIS

Written by: Paul McCartney with John Lennon, March 1967.

Recorded: March 17–20, 1967.

Key Centre: E Major.

Metre: $\frac{3}{4}$

Instruments:

4 violins	}	String Nonet & Harp
2 violas		
2 'Cellos		
1 Double Bass		
1 Harp		

Form:

Intro.	Verse 1	Chorus	Verse 2	Chorus	Verse 3	Chorus	Coda
1–4	5–36	37–55	56–87	88–106	107–122	123–134	135–149
Intro.	Vs 1 ABAB	Cho. CD	Vs 2 ABAB	Cho. CD	Vs 3 AB	Cho. C	Coda DE

Introduction – Harp:

A Bars 1–4: two bars, repeated, all based on key chord – two-part texture.

- 1) strong broken chord on first beat
- 2) upper quaver line, E major arpeggio with added sixths and fourths.

Verse 1:

B Bars 5–12: a five-bar vocal answered by three-bar solo 'cello.

accompaniment crotchet chords on harp.

texture at this point:

- 1) vocal melody
- 2) chords
- 3) countermelody in bass

resembling a Schubert Art Song eg. *Who is Sylvia?*

Lennon & McCarthy

Wedn's - day morn - ing at five o' - clock as the day be - gins —
Fa - ther snores as his wife gets in - to her dres - ing gown —

E Bm F#m7 C#m7

F#7

Example 4: bars 5–12

Schubert

1. Who is Sil - via? What is she? That
 2. Is she kind as she is fair? For
 3. Then to Sil - via let us sing, That

p

Example 5: Schubert, 'Who is Sylvia?', bars 5–8

B Bars 13–15: a four-bar phrase repeated, sustained violin and viola chords.

Bars 17–20: added syncopation of bars 16 & 20 breaks the crotchet rhythm of the accompaniment.

A Bars 21–28: repeat of (A) slightly thicker texture bar 21, double bass added. Bars 26–28 descending violin line 'picture-painting' going down the stairs. Nice counterpoint of the ascending cellos in the same three bars.

Vln I

VC

Example 6: violin and 'cello counterpoint, bars 26–28

B Bars 29–36: two four-bar phrases again strings sustained – harp crotchet chords – centering on dominant chords B¹¹ B⁹, B¹¹ B⁹ again.

Chorus / Refrain:

C Bars 37–48: three four-bar phrases using two-part vocal counterpoint, Paul singing the slow-moving upper part, John the lower, more nasal, interjections. (All E major chords.)

[Paul]

[John]

She (we gave her most of our lives) is leav - ing (Sac - ri - ficed
 (We ne - ver thought of our - selves) (Nev - er a
 (What did we do that was wrong) (We did - n't

Example 7: two-part vocal counterpoint, bars 37–42

D Bars 49–55: seven-bar phrase (unusual length, seems cut off one bar too soon) the last bar ending on three stabbing F^{-9} chords. Tonal center still firmly E major.

Verse 2:

(Printed as a repeat in the piano score) similar to verse one with great attention paid to string parts.



A Bars 56–63: sustained top strings and crotchet 'cello line from the beginning of the verse this time.

B Bars 64–71: continued sustained strings with syncopation at the ends of phrases. (Vocal 'break' before 'she breaks down'.)

A Bars 72–79: syncopated sobbing 1st violin G^{\sharp} against the three-bar cello line on 'she breaks down'.



Example 8: syncopated rhythm of 'sobbing' first violin, bars 72–75

A Bars 80–87: rich melancholy violins and violas, eg B^{11} and B^9 chords phrase ending with  two strong B^7 chords in answer to 'How could she do this to me? (... she did ??!)' 




Chorus 2:

Similar to chorus one, subtle changes in string accompaniment rhythms, still centered on key chord, E major.

Verse 3:

(printed as a repeat) sixteen bars shorter, having an AB pattern.

Bars 107–122: again interesting subtle changes in the string arrangement.

- a) three-bar string answer to 'she is far away' now features three-part counterpoint.
- b) frightened 'tremulo' under 'waiting to keep the appointment'.
- c) the engines in the 'motor trade' evoked with jaunty    string rhythms.

Last Chorus:

C Bars 123–134: string parts increasing in agitation (1st violins higher.)

Bars 135–149: Coda

In the coda, the last three-bar phrase of the chorus, finally becomes a four-bar one. The harp arpeggios take over, (echoing the introduction), on the *rit* of the last three bars. The large plagal cadence adds to the finality of the 'leaving home' with John Lennon intoning the last, reharmonised 'bye-bye'.

WHEN I'M SIXTY FOUR

INTRODUCTION:

‘When I’m Sixty-Four’ was the first song earmarked for use on the *Sgt Pepper* album. It was written by Paul to honour his father who had just become 64 in July 1966.

His dad, Jim, led an amateur jazz band, and the post-war material they played would have had quite a music-hall, George Formby, quality.

The song’s harmonic pattern has a fairly common rag-time sequence I–V | V–I | I–IV | chromaticism - I”, eg *Peacherine Rag* and *Rag-Time Dance* (Scott Joplin, 1906). There are two clarinets and one bass clarinet played by London Philharmonic Orchestra performers, and scored by George Martin.

This gives an added bite to this corny song, rescues the lurking schmaltz factor, and pushes it gently but firmly towards satire.

Marc Lewisohn
(Beatles Historian)

ANALYSIS

- Written:** and sung by Paul McCartney.
- Recorded:** December 1966.
- Key:** Recorded in C major but the tape speeded up to sound in D^b because Paul wanted a young teenage sound for his vocal solo.
(Analysis discussed uses the piano score which is in C major.)

Metre: ♩

Instruments:

- Piano
- 2 clarinets
- 1 bass clarinet
- Rhythm guitar
- Bass Guitar
- Snare drum (with brushes)
- Chimes

Form:

	Intro.	Verse 1	Bridge 1	Verse 2	Bridge 2	Verse 3	Coda
Bars	1 – 4	A 7–14	C 23–30	A 40–47	C 56–63	A 73–80	89–92
	5 – 6	B 15–22	D 31–39	B 48–55	D 64–72	B 81–88	

Introduction:

Bars 1–4: two-part melody on clarinet (cannonic entry) with bass clarinet adding a 'music-hall' style bass.

Medium tempo

C Am G7 C

Example 9: two-part clarinets with bass clarinets, bars 1–4

Bars 5–6: more sustained, anticipating the start of verse one.

Verse 1:

Bars 7–14: two eight-bar phrases with harmonic structure $\text{C} \mid \text{I}-\text{V} \mid \text{V}-\text{I} \mid \text{I}-\text{IV} \mid \text{Chromatic-I} \mid$

Bars 15–22: Paul sings vocal solo, at times triadic, times chromatic.
(Paul is a strong melody-writer.) Carefully arranged clarinet line, triplets leading into the bridge.

Bridge 1:

Bars 23–39: one eight-bar phrase (A minor) answered by one nine-bar phrase (Am–C)
note a) sustained clarinet 3rds bars 23–24.
b) jazzy slide up to the high G, bar 31.
c) interesting Am⁷ chord on 'older' bar 28.
d) chimes punctuating the end of the bridge (Ringo was raiding the Abbey Road percussion section!)

Verse 2:

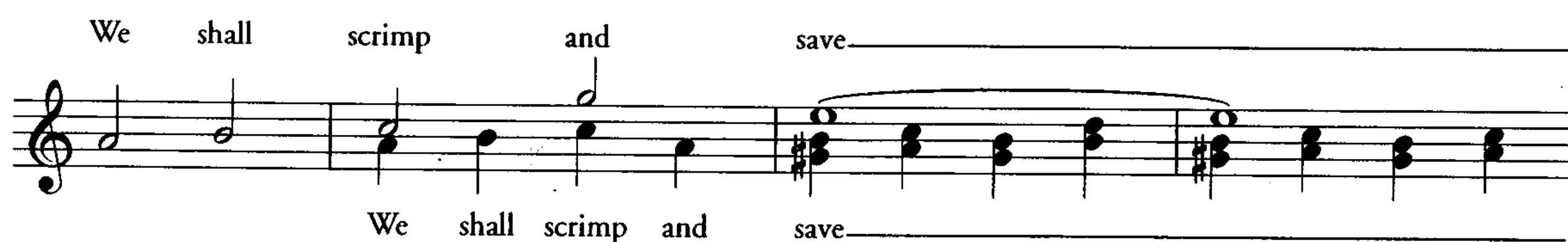
similar to verse one.

Bars 40–55: Using very much the same vocal and instrumental arrangement.

Bridge 2:

'A more complete picture of contented retirement' George Martin.

Bars 56–72: The vocal line is running completely through, this time, rising to a bar of counterpoint on 'we



Example 10: vocal counterpoint, bars 60-63

Verse 3:

(Printed as a repeat)

Bars 73-87: Featuring the same attention to detail in scoring for clarinets.

Note clarinet melody bars 76 & 77, the increase in the profile of the rhythm guitar in bar 84 and nice IV⁷ chord.

Coda:

Mirrors the opening four bars.

Bars 88-92: • entries of the two clarinets.

• with the I-V-I 'oompah-oom' of the bass clarinet having the last laugh!



Example 11: three clarinets have the last laugh, bars 89-92

CHAPTER SIX

DISCOGRAPHY, VIDEOS, FILMS AND FURTHER READING

ALBUMS:

<i>Please Please Me</i>	Parlophone 1963	CD 1987
<i>With The Beatles</i>	Parlophone 1963	CD 1987
<i>A Hard Day's Night</i>	Parlophone 1964	CD 1987
<i>Beatles For Sale</i>	Parlophone 1964	CD 1987
<i>Help!</i>	Parlophone 1965	CD 1987
<i>Rubber Soul</i>	Parlophone 1965	CD 1987
<i>Revolver</i>	Parlophone 1966	CD 1987
<i>Sgt Pepper's Lonely Hearts Club Band</i>	Parlophone 1967	CD 1987
<i>Magical Mystery Tour</i>	Parlophone 1967	CD 1987
<i>The Beatles</i>	Apple 1968	CD 1987
<i>Abbey Road</i>	Apple 1969	CD 1987
<i>Let It Be</i>	Apple 1970	CD 1987
<i>Anthology 1</i>	Apple 1995	
<i>Anthology 2</i>	Apple 1995	
<i>Anthology 3</i>	Apple 1996	

SINGLE

<i>'Strawberry Fields – Penny Lane'</i>	Parlophone 1967
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VIDEOS

<i>Ready Steady Go Special</i>	(1985)
<i>A Hard Day's Night</i>	(Vestron 1986)
<i>Complete Beatles</i>	(MGM. 1986)
<i>Magical Mystery Tour</i>	(MPI 1989)
<i>Help</i>	(MPI 1989)
<i>On The Road</i>	(1990)
<i>Alone And Together</i>	(1990)
<i>The Makings of A Hard Day's Night</i>	(VCI 1995)
<i>The Beatles Anthology Vols 1–8</i>	(PMI 1996)

FURTHER READING

There have been hundreds of book published. Recommendations are:

Lewisohn, Mark: *The Complete Beatles Chronicle*.

Norman, Philip: *Shout! The True Story of the Beatles*.

McDonald, Ian: *Revolution In The Head*, Pimlico (London) 1995.

Martin, George: *The Summer of Love*, Pan Books, 1994.

Moore, Allan E: *The Beatles — Sgt. Pepper Lonely Hearts Club-Band*, Cambridge University Press, 1997.

FILMS

A Hard Day's Night (1964)

Help! (1965)

Yellow Submarine (1968)

Magical Mystery Tour (1968)

Let It Be (1970)