Sergeant Peppers Album Track Information: AQA 8271 GCSE Music:
3.1.4 Area of study 2: Popular music

(Sources acknowledged: Wikipedia on the recording and composition history).

2. (Track Number). **With a Little Help From My Friends:**

This track is 'segued' from (joins onto) Track 1: There is added 'crowd' noise on the recording to hide the join. The song is about the need for friends. Unusually it is sung by Ringo Starr (most songs are sung by either Lennon or McCartney). The rest of the group act as 'responders' in the question / answer verse sections and harmonise them. The style is essentially 'Music Hall' (uses Western Scale notes) – almost comic song (like 'When I'm 64) – and this style pervades the album. The song is accredited to 'Billy Shears' (because it was a 'good' name) on the track announcement. The texture is similar to the first track. The tempo is approx. 112 bpm. There is some interesting use of instruments (eg Bass 'breaks' or 'fills' on some lines).

The chords of this track have been written down at the pitch the CD plays them, but some transcriptions have this piece written down as Eb Major (because the tape play-back affects the pitch). Many common versions of this song start Verse 1 with **G, D, Am** to make it easier to play. Further, some of the inversions used on this sheet relate either to movement of the bass line, or to the note positions on Guitar. Chords in Bold can be used on their own for single parts.

Structure:

3 Chord intro under "Billy Shears" first three notes of rising major scale

|C	**|D**	**|E**	**|B^7**	**|**

Verse 1: "What would You think.." (Questions by Ringo)

|E	**B$_{/D\#}$**	**|F#m$_{/C\#}$**	**|F#m$_{/C\#}$ B$_{/D\#}$**	**|E**		**|**
|E	**B$_{/D\#}$**	**|F#m$_{/C\#}$**	**|F#m$_{/C\#}$ B$_{/D\#}$**	**|E**		**|**

Chorus$^\#$: "Oh I get by" (solo then 2 part)

|D	**A**	**|E**	| three times

All in Root Position

Drum Break
Verse 2: "What do I do.." Questions by Ringo, answers by the others.

|E	**B$_{/D\#}$**	**|F#m$_{/C\#}$**	**|F#m$_{/C\#}$ B$_{/D\#}$**	**|E**	**|**
|E	**B$_{/D\#}$**	**|F#m$_{/C\#}$**	**|F#m$_{/C\#}$ B$_{/D\#}$**	**|E**	**|**

Chorus$^\#$: "Oh I get by.." (all 2 part)

|D	**A**	**|E**	| three times

Extension or Bridge (Repeated)
("Do you need anybody?" harmonised)

|C#m	**|F#$^{6-5}$**	**|E** **D**	**|A**	**| x2**
Root	**Susp.**	**Three in Root…..**		

Verse 3: **This one has questions by the group, answered by Ringo.**

|E	**B$_{/D\#}$**	**|F#m$_{/C\#}$**	**|F#m$_{/C\#}$ B$_{/D\#}$**	**|E**	**|**
|E	**B$_{/D\#}$**	**|F#m$_{/C\#}$**	**|F#m$_{/C\#}$ B$_{/D\#}$**	**|E**	**|**

Chorus$^\#$: "Oh I get by.." (as chorus 1)

|D **A**	**|E**	| three times

Drum Break

Extension or Bridge (same as previous)

|C#m	**|F#$^{6-5}$**	**|E** **D**	**|A**	**|x2**

Chorus: Repeated

|D	**|A**	**|E**	**|**

All in Root Position

+ "Get by with a little help from my friends, with a little help from my friends from my
F---r---i---e---n---d---s (Ringo holds the high note, the others harmonise).

|C	**|D**	**|E**	**|**

Notes on Structure:

#**Chorus**#**:** Technically a repeated section of music with the same words was originally called a **refrain**. Often a refrain was shorter than today's pop chorus – sometimes only one or two lines. This was certainly the case in classical songs or 'airs' and Music Hall songs. Jazz Music seems to have mistaken the term **chorus** meaning **'choir'** and made it a structural term (possibly because the chorus usually repeated the music they sung), although the **jazz chorus** is the repeated set of chords that build up the piece. Pop takes the chorus and makes it a repeated section of music with the same words. This is a refrain – and various analyses differ in which term they use.

Effectively the song concentrates on the Melody, which makes the structure less obvious between the Verse (a repeated section of music where the words change – usually to tell a story) and the other sections. Generally the melody descends in the verse (the second line is a tone lower) and uses a **sequence** (where the same tune or motif is repeated a note lower). The pitch range was written to suit Ringo Starr's voice. It is limited, but ends on a high note that he could still sing. The verse tune is **scalic** or **conjunct.** "Oh I Get By" has **leaps** or **intervals** (it is more **disjunct**), but within limits – no large leaps. It is repetitive and uses a **motif** (a short tune). "Do You Need…" uses the notes of an **ascending arpeggio** (a broken chord going upwards) and is then scalic.

There is another obvious change from standard song form. In that there are two non-standard sections after Chorus 2 and Chorus 3 which act as extensions, rather than separate Middle 8 or Bridge sections. There is a lot of "comping", (slang 'accompanying' literally single beat chords under the melody) some interesting descending Bass Riffs in the chorus and some **syncopation** in the Bass (eg Bar 4 of the verse). The Chorus is also unusual in using descending fourths. The extension uses the chorus chords in reverse order. "With a Little Help" and "a Day in the Life" have extensions or alterations to the second or third choruses. Three lines of the second and third choruses are harmonised as opposed to the first one where only the third line is harmonised.

Composition

Lennon and McCartney wrote this song in mid-March 1967, specifically as Starr's track for the album. McCartney said: "It was pretty much co-written, John and I doing a work song for Ringo, a little craft job." In 1970 Lennon stated: "Paul had the line about 'a little help from my friends.' He had some kind of structure for it, and we wrote it pretty well fifty-fifty from his original idea.", but in 1980 Lennon said: "This is Paul, with a little help from me. 'What do you see when you turn out the light/ I can't tell you, but I know it's mine...' is mine." It was briefly called "Bad Finger Boogie" (later the inspiration for the band name Badfinger), supposedly because Lennon composed the melody on a piano using his middle finger after having hurt his forefinger.

Lennon and McCartney deliberately wrote a tune with a limited range – except for the last note, which McCartney worked closely with Starr to achieve. Speaking in the *Anthology*, Starr insisted on changing the first line which originally was *"What would you think if I sang out of tune? Would you throw ripe tomatoes at me?"*. He changed the lyric so that fans would not throw tomatoes at him should he perform it live. (In the early days, after George Harrison made a passing comment that he liked jelly babies, the group was showered with them at all of their live performances). The song's composition is unusually well documented as Hunter Davies was present and described the writing process in the Beatles' official biography.

The song is partly in the form of a conversation, in which the other three Beatles sing a question "Would you believe in a love at first sight?" and Starr answers, "Yes, I'm certain that it happens all the time." Lennon denied that 'I get high with a little help…' was a reference to drugs. High was supposed to be about Mood.

Recording (see also notes on Background Document)
The Beatles began recording the song on the day before they posed for the *Sgt. Pepper* album cover (29 March 1967). They recorded 10 takes of the song, finishing sessions at 5:45 in the morning. The backing track had Starr on drums, McCartney on piano, Harrison on lead guitar and Lennon beating a cowbell. At dawn, Starr trudged up the stairs to head home – but the others cajoled him into doing his lead vocal then and there, standing around the microphone for moral support. The following day they added tambourine, backing vocals, bass and more electric guitar. Apparently George Martin added an electric organ behind the intro.

"With A Little Help From My Friends": Lyrics
Billy Shears

What would you think if I sang out of tune
Would you stand up and walk out on me?
Lend me your ears and I'll sing you a song
And I'll try not to sing out of key
Oh I get by with a little help from my friends
Mm I get high with a little help from my friends
Mm gonna try with a little help from my friends

What do I do when my love is away?
(Does it worry you to be alone?)
How do I feel by the end of the day?
(Are you sad because you're on your own?)
No I get by with a little help from my friends
Mm I get high with a little help from my friends
Mm gonna try with a little help from my friends

(Do you need anybody?)
I need somebody to love
(Could it be anybody?)
I want somebody to love

(Would you believe in a love at first sight?)
Yes I'm certain that it happens all the time
(What do you see when you turn out the light?)
I can't tell you, but I know it's mine
Oh I get by with a little help from my friends
Mm I get high with a little help from my friends
Oh I'm gonna try with a little help from my friends

(Do you need anybody?)
I just need someone to love
(Could it be anybody?)
I want somebody to love

Oh I get by with a little help from my friends
Mm gonna try with a little help from my friends
Oh I get high with a little help from my friends
Yes I get by with a little help from my friends
With a little help from my friends.

3. Lucy in the Sky with Diamonds: The style is slightly less beat dominated than "Sergeant Pepper's" or slightly more pop-rock or voice dominated. The second part of the verse in particular is slightly slower and 'floats' more (less bassy). Tempo varies from 130bpm in ¾ sections to around 96 on $^4/_4$ sections. Use of rock group with additional effects and ?sitar? motifs.

Structure: Intro – Lowrey Organ (see notes) Arpeggiated: ¾ E,A,E | G,E,A | F#,A,E | F,DC#,A
(The sitar continues the arpeggiated pattern as accompaniment to the verse).

Verse 1:1st Part: "Picture yourself" ¾	|A	|A/G	|F#m	|Dm/F
	|A/E	|A/G	|F#m^7	|F(nat)
	|A/E	|A/G	|F#m^7	|Dm/F
	|A/E	|A/G	|F#m^7	|F#m^7
Increase in texture and reverb:	|Dm	|Dm/C		

2nd Part:"Cellophane Flowers" ¾		Bb	|Bb	|C^9	|C^9
	|F	|F	|Bb	|Bb
	|C^9	|C^9	|G	|G D^7 Em
	|D	|3 Drum Beats		

Chorus: "Lucy in the Sky… $^4/_4$ |G   C |D^7 |G   C |D^7
(3 statements of the phrase, the 3rd is harmonised, third above)
                                                |G   C |D^7 |D ("Aaaahh" harmonised)

Verse 2: 1st "..Bridge by a Fountain.." ¾ |A	|A/G	|F#m	|Dm
	|A/E	|A/G	|F#m^7	|F(nat)
	|A/E	|A/G	|F#m^7	|Dm
	|A/E	|A/G	|F#m^7	|F#m^7
	|Dm	|Dm/C		

2nd Part: "..Newspaper Taxis" ¾ |Bb	|Bb	|C^9	|C^9
	|F	|F	|Bb	|Bb
	|C^9	|C^9	|G	|G D^7 Em
	|D	|3 Drum Beats		

Chorus: "Lucy in the Sky… $^4/_4$ |G   C |D^7 |G   C |D^7
(3 statements of the phrase, the 3rd is harmonised, third above)
                                                |G   C |D^7 |D ("Aaaahh" harmonised)

Verse 3: "Train in a Station.." ¾ |A	|A/G	|F#m	|Dm
Only the 1st part:	|A/E	|A/G	|F#m^7	|F(nat)
	|A/E	|A/G	|F#m^7	|Dm
	|A/E	|A/G	|F#m^7	|F#m^7
	|Dm	|Dm/C		

Then straight into

Chorus: As chorus 1.

Chorus: As chorus 1.   \   /   Where the 'V' is a studio fade out
                                               \ /
Chorus: As chorus !.   V

Notes on Structure
Sometimes the second part of a verse is called a "Pre-chorus" (in preparing for it), but this tends to be where the lyrics are repeated each time over a new section of music. Here, the lyrics change each time (as part of the verse). The vocals in this **part** of the verse sound like additional reverb and effect. This was probably done by singing into a mic and recording the sound from the

amplifier, but the recording records say that they were Double tracked (ADT) – so effects could have been added to one track.

Both the verse and the pre-chorus (or second part) start with repeated single pitches (arguably trance-like). This is emphasised by the harmonies and repeated pitches on the Bass Guitar as well (in places). The chorus can be considered to be a refrain (see note from "I Get By") – effectively it is one line of words with six words. The Chorus is scalic with the third lyric line **transposed** up a third (on harmony), as in a **sequence.** The text is **syllabic** (one note per syllable). Effectively the song is **Tri-partite** with equal sections. The pitches of each section are largely dictated by the chord notes. The chords in each section are not the most obvious changes, but neither are they the furthest possible option. Often they move by a third.

The chorus is the most obvious – using I, IV, V in the key of G. It also uses Paul McCartney singing higher (as was usual when they duetted). The chorus is more 'upbeat' too, because of the heavier Bass and drums, and the upwards line of pitches on the Bass. (Often descending lines come across as laid back, rising lines 'aspire' or seem more optimistic.

The Pre-chorus has been referred to as a Bridge – but often Bridges are not repeated, and to quote Wikipedia "The **bridge** is often used to contrast with and prepare for the return of the verse and the chorus. "The B section of the popular **song** chorus is often called the **bridge** or release." For example, the B of AABA in thirty-two-bar form, with the verse surrounding the whole. Neither of these definitions applies to the Second section of this piece.

Composition

"**Lucy in the Sky with Diamonds**" is a song written primarily by John Lennon and credited to Lennon–McCartney for the Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band*. Lennon's son Julian inspired the song with a nursery school drawing he called "Lucy—in the sky with diamonds". Shortly after the song's release, speculation arose that the first letter of each of the title nouns intentionally spelled LSD. Lennon consistently denied this insisting the song was inspired by Lewis Carroll's *Alice in Wonderland* books, a claim repeatedly confirmed by Paul McCartney.

In a chapter of *Through the Looking Glass* Alice floats in a "boat beneath a sunny sky". Lennon said "Alice is buying an egg and it turns into Humpty-Dumpty. The woman serving in the shop turns into a sheep and the next minute they are rowing in a rowing boat somewhere and I was visualizing that." The speculation about drugs was further fuelled by the actual lyrics of the song.

Despite persistent rumours, the song was never officially banned by the BBC, and aired on BBC Radio at least once, on 20 May 1967. The verses are in simple triple metre (3/4 time), but the chorus is in 4/4 time. The song modulates between musical keys, using the key of A major for verses, B♭ major for the pre-chorus (or second part of the verse), and G major for the chorus.

It is sung by Lennon (double tracked) and possibly with effects, over an increasingly complicated underlying arrangement which features a tamboura, played by George Harrison, lead electric guitar put through a Leslie speaker, played by Harrison, and a counter melody on Lowrey organ played by McCartney and taped with a special organ stop sounding "not unlike a celeste" (or a Sitar?). Other instrumental details of note are the way the lead guitar always doubles the lead vocal in the bridges, the prominence of the organ during the outro, and the repeated, ultra close-up, yet sparing use of the tamboura drone.

Session tapes from the initial 1 March 1967 recording of this song reveal Lennon originally sang the line "Cellophane flowers of yellow and green" as a broken phrase, but McCartney suggested that he sing it more fluidly to improve the song.

Instrumentation:
- John Lennon – double-tracked vocal, maracas, acoustic guitar, piano
- Paul McCartney – harmony vocal, bass guitar, Lowrey organ (sounding like a Sitar)
- George Harrison – lead guitar, tambura
- Ringo Starr – drums

"Lucy in the Sky with Diamonds": Lyrics
Picture yourself in a boat on a river
With tangerine trees and marmalade skies
Somebody calls you, you answer quite slowly
A girl with kaleidoscope eyes

Cellophane flowers of yellow and green
Towering over your head
Look for the girl with the sun in her eyes
And she's gone

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds
Aaahhh

Follow her down to a bridge by a fountain
Where rocking horse people eat marshmallow pies
Everyone smiles as you drift past the flowers
That grow so incredibly high

Newspaper taxis appear on the shore
Waiting to take you away
Climb in the back with your head in the clouds
And you're gone

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds
Aaahhh

Picture yourself on a train in a station
With plasticine porters with looking glass ties
Suddenly someone is there at the turnstile
The girl with the kaleidoscope eyes

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds
Aaahhh

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds
Aaahhh

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds

8. Within You, Without You:

"**Within You Without You**" is a song written by George Harrison and released on the Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band*. It was Harrison's second composition in the Indian classical style, after "Love You To", and was inspired by his six-week stay in India with his mentor and sitar teacher, Ravi Shankar, over September–October 1966. Recorded in London without the other Beatles, the song features Indian instrumentation such as sitar, dilruba and tabla, and was performed by Harrison and members of the Asian Music Circle.

The recording marked a significant departure from the Beatles' previous work; musically, it evokes the Indian devotional tradition, while the overtly spiritual quality of the lyrics reflects Harrison's absorption in Hindu philosophy and the teachings of the Vedas. Although the song was his only composition on *Sgt. Pepper*, Harrison's endorsement of Indian culture was further reflected in the inclusion of yogis such as Paramahansa Yogananda among the crowd depicted on the album cover. The education he received in India, particularly regarding the illusory nature of the material world, resonated with Harrison following his experiences with the hallucinogenic drug LSD ("acid") and informed his lyrics to "Within You Without You".

Lyrics are introspective/analytical (again possibly drug related). The tunes are based on the scales/raga but are not improvisational. The piece uses Indian instruments (Sitar, Tabla, etc), but relies more on western music in fitting them to the vocals). The Tabla uses repeated patterns (no improvised Tabla). One syllable per note gives an odd lilt to the lyrics, and is not really either Western Pop or Indian. The Basic Structure is A, A, B, C, A, B where A is the Verses, B the 2nd part of the 2nd and 3rd verse, and the C is an improvised instrumental. Like other pieces (eg 'a Day in the Life') verse 2/3 endings are extended. This is a mixture of Western and Indian music.

The song follows the pitches of "Khamaj thaat", the Indian equivalent of Mixolydian mode. It is written and performed in the tonic key of C (but subsequently sped up to C# on the official recording – see note on Tape Playback), it features what musicologist Dominic Pedler terms an "exotic" melody over a constant C-G "root-fifth" drone, which is neither obviously major nor minor in scale. Based on a musical piece that Shankar had written for All India Radio, the structure of the composition adheres to the Hindustani musical tradition. Extensive **Melismas** (eg "knew" v1). The instrumental uses a lot of **imitation** between parts, and a short **codetta** or **rall** before Verse 3.

Composition
A and C sections both use a Pentatonic Scale/Raga using the notes C#, F, F#, G#, B, and the B section uses a 7 note scale on the notes C#, D#, F, F#, G#, A#, B (Mixolydian Mode on C#). The structure therefore is more related to Western Music. Some transcriptions have one chord written at the start of this piece as there is a C# Drone throughout. The ?Sitar? at the start is bowed? Some pitches are bent or slid up to. Traditional Indian music plays the Raga at the start. This is done twice here. The full Raga (or Pentatonic scale) is played through with an echoing arpeggio. There is recorded laughter at the end. The tempo is faster than is obvious - around 126 bpm. The lines and the (irregular) structure of the words do not fit the exact repetition expected in song form.

Recording
The basic track was recorded on 15 March 1967 at EMI's Abbey Road studio 2 in London.[2] The participants sat on a carpet in the studio, decorated with Indian tapestries on the walls,[45] with the lights turned low and incense burning. Harrison and Aspinall each played a tambura, while the Indian musicians contributed on tabla, dilruba, tambura and swarmandal. A type of zither, the swarmandal provided the glissando flourishes that introduce the tabla during the alap and signal the return to 16-beat tintal before the final verse.

Harrison "had the entire structure of the song mapped out in his head" and sung the melody that he wanted the dilruba player to follow. The twin hand-drums of the tabla were close-miked by recording engineer Geoff Emerick, in order to capture what he later described as "the texture and the lovely low resonances" of the instrument.

The first of two overdubbing sessions for "Within You Without You" took place at Abbey Road on 22 March. Two more dilruba parts were added, played by an outside musician, after which a reduction mix was carried out, to allow for further overdubs onto the four-track recording. Producer George Martin then arranged the string orchestration, for eight violins and three cellos, based on Harrison's instructions. The pair worked hard together on the arrangement, ensuring that Martin's score imitated the slides and bends of the dilrubas. The orchestral parts, performed by members of the London Symphony Orchestra, were added on 3 April. During the session, Harrison recorded his vocal and a sitar part, and overdubbed occasional interjections on acoustic guitar.

On 4 April, Harrison added crowd laughter taken from a sound effects tape in the Abbey Road library. Harrison later said: "You were supposed to hear the audience anyway, as they listen to Sergeant Pepper's Show." The completed recording was enhanced in the mixes through the liberal application of automatic double tracking (ADT). Before Harrison recorded his vocals the previous day, the track had been edited and sped up sufficiently to reduce it in length from an original 6:25 to 5:05. In the process, the song's key was raised a semitone, to C# (as with some others).**Remember: The album was all recorded on two four-track tape recorders, synchronised together).**

Structure (NB '%' means repeating the chord before – equivalent to ✗ which mucked up the font):

Intro: | Raga played through and Tabla start rhythm

Verse 1 or section A: "We were talking" |C#⁷ | % |A#m⁷/C# C |C# G#sus⁴/C# |
(C Drone throughout). |C# G#sus⁴/C# |C# |C#⁷ | % |
                                          |A#m⁷/C# C# |C# G#sus⁴/C# |C# G#sus⁴/C# |C# |

                                          |C# |C# | A#m⁷/C# | A#m⁷/C# |
                                          |C#⁷ |⁵/₄ C# C#⁷ |⁴/₄G#sus⁴/C# | G#sus⁴/C# |
                                          |C#⁷ |C#⁷ ||

Verse 2 or section A: "We were talking" |C#⁷ | % |A#m⁷/C# C# |C# G#sus⁴/C# |
(C Drone throughout). |C# G#sus⁴/C# |C# |C#⁷ | % |
                                          |A#m⁷/C# C# |C# G#sus⁴/C# |C# G#sus⁴/C# |C# |

                                          |C# | C#⁷ |²/₄ C#⁷ |⁴/₄ C#⁷ |
                                          |C#m⁷ | C#m⁷ sus⁴ | C#m⁷ | % |
                                          | Unison C#s |

                                                                           ⌜ 1st Time Bars (3)--
Second Part of Verse 2 or Section B ||:F#/C# |F#/C# |F#/C# |⁵/₄ C#sus⁴ |
(C Drone throughout). |⁴/₄ C#⁷ |C#⁷   :||
                                       ⌜ 2nd Time Bars---
                                       |³/₄ C#⁷ |C# |D#(Only)/C# |²/₄ C# ||

Section C is improvised using the Pentatonic Scale from section A. It sounds like the verse, due to the order of stating the notes over the drone note.

Verse 3 or part of A: "We were talking" |C#⁷ | % |A#m⁷/C# C# |C# G#sus⁴/C# |
                                          |C# G#sus⁴/C# |C# |C#⁷ | % |
                                          |A#m⁷/C# C# |C# G#sus⁴/C# |C# G#sus⁴/C# |

(Coda) |C# |C# |C# | A#m⁷/C# |
                                          |A#m⁷/C# |²/₄ C#⁷ |⁴/₄ C# |
                                                      ⌜ 1st Time Bars (3)--
                                          ||:F#/C# |F#/C# |F#/C# |⁵/₄ C#sus⁴ |
                                          |⁴/₄ C#⁷ |C#⁷   :||
                                          ⌜ 2nd Time Bars---
                                          |³/₄ C#⁷ | A#m⁷/C# |C# | D#(Only)/C# ||

"Within You, Without You," Lyrics:

We were talking about the space between us all
And the people who hide themselves behind a wall of illusion
Never glimpse the truth, then it's far too late, when they pass away
We were talking about the love we all could share
When we find it, to try our best to hold it there with our love
With our love, we could save the world, if they only knew

Try to realise it's all within yourself
No one else can make you change
And to see you're really only very small
And life flows on within you and without you

We were talking about the love that's gone so cold
And the people who gain the world and lose their soul
They don't know, they can't see, are you one of them?

When you've seen beyond yourself then you may find
Peace of mind is waiting there
And the time will come when you see we're all one
And life flows on within you and without you

Crowd Noise.