

**Analysis of Sergeant Pepper's Lonely Heart Club Album**  
**(by the Beatles)**

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# The Background to Sergeant Pepper's Album

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Most music of the early 1960's was similar to 1950's music and reflected that ethos. Music had (as a rule) simple structures, simple instrumentation, and reflected 1950's material concerns with possessions (after the austerity of the war) or relationships. In the mid '60's, there was a need for music that addressed the group and expressed its opinions. The earlier music was not ideal for protest on racial issues, anti-war protests (related in valuing other cultures) and peace movements.

This need for 'protest' music was addressed by folk influx. Artists such as Bob Dylan played music which became popular property, to some extent became 'pop' musicians and folk became 'pop'. Paradoxically The music was seen by the establishment as causing some of the rebellion and protest, when in fact it was the voice of the protestors expressing their opinions, and more related to peaceful messages. The music of a range of artists changed over the five years or so from 1964/5 becoming less 'hard edged' (or beat/rhythm driven), more acoustically based, and more dominated by the lyrics and their subject (one thing that is believed to have led to the need for Metal in 1968/9 and resurgence of Rock genres in the 1970's through a '50's revival).

In 1966 the Beatles decided to stop touring. This was partly due to dissatisfaction about the way of life generated by the tours, partly due to their opinion that audiences never heard their music (due to the screaming of the fans) and partly due to a desire to develop their music in new directions. In this they were partly influenced by a desire to produce music that was no longer solely dance orientated, and which reflected these aspects of reflecting the group or society.

Sergeant Pepper's was the first album recorded after this decision, and was recorded in December 1966. It was groundbreaking for two reasons: 1) The use and development of Music Technology. 2) It was a Concept Album, establishing the type.

**Technology:** The history of recording is (very briefly) Mono up until World War II, Stereo after the war, and then three and four track developments in the early 1960's. Sergeant Pepper's was the first album to use more than 4 tracks, and did it by strapping together (and synchronising) two four-track tape recorders. With four track recorders tracks don't have to be recorded at the **same time** (as happened with Stereo recording) and performance errors can be replaced more easily.

If more than four tracks were needed, there were two ways of recording them. One was to put more than one instrument or sound on each microphone and then 'Bounce Down' (which refers to reducing the number of tracks usually to stereo). The Beach Boys recorded up to twelve separate instruments in this way. The other way was to 'Bounce Down' as a series of steps during the process, which works in this way:

Initially, the engineer would record the most resilient sounds (least subtle or background) onto three of the four tape tracks, like this (examples only):

Track 1	Track 2	Track 3	Track 4
Drum Kit	Bass Guitar	Rhythm Guitar	

These would then be 'Bounced Down' to the 4<sup>th</sup> track. This means setting things like balance or EQ on tracks 1 to 3, pressing 'Play' on them and pressing 'Record' on track 4. This produces a mix of the three tracks on Track 4, and allows tracks 1 to 3 to be over-recorded. The drawback is that

once this has been done, individual tracks can't be edited separately from each other. This leaves 3 tracks free to record over or 2 if the process is to happen another time, like this:

Track 1	Track 2	Track 3	Track 4
Acoustic Guitar	Keyboard		Drum Kit Bass Guitar Rhythm Guitar Mix

The tracks could then be bounced down again, with the same lack of independence of parts, and also lack of quality of sound due to two mixes. A third mix (if required) could be:

Track 1	Track 2	Track 3	Track 4
Lead Vocals	Backing Vocals	Drum Kit Bass Guitar Rhythm Guitar Keyboard Acoustic	Lead Guitar

A final stereo mix could then be done from these four tracks. It should be stressed that tracks could be mixed in different orders according to preference, but the principle is as stated. Each mix results in loss of sound quality and lack of ability to edit individual tracks. What is clear, is the benefit of 8 tracks as opposed to four for the range of sounds that were used on Sergeant Pepper's, and for the range of effects used on each track. Technically though 'Bouncing Down' can be any recording process where the number of tracks is reduced to produce a recording.

Examples of effects used are Tape-based Keyboard Sampler, Guitar pedals, and Automatic Double Tracking (ADT) which automatically records a second track for additional depth, or for use of effects on the second track such as Flanging or to simulate the sound of a fretless bass. The group used sounds as well as musical tracks, and various microphone and recording techniques which have since become standard practice, as well as others that haven't (phasing effects from echoes in headphones for example), but additionally those that have become more commonly done digitally since the 1980's. See also Tom Nordon's appendix 1 (after track analyses)

**Concept Album:** A concept Album (literally one with an 'idea') links tracks across an album. This can be done in a variety of ways (most of which can be seen on this album):

1. A linking idea or 'concept' across the album. In this case, all tracks are linked by 'Loneliness' (hence 'Lonely Hearts Club') but they are all images of people's lives.
2. A physical link between tracks, such as the title track reprising into 'A Day in the life' and 'With a Little Help from my Friends'.
3. An album is released in Character when an artist wants a new direction which might not appeal to traditional fans. Here the character Sergeant Pepper additionally gives a direction. There is a link to the film 'Yellow Submarine' where both bands appear. This is **not** the same as a character inventing a new identity for a new career (Shane Fenton of the 1950s reappeared as Alvin Stardust in the 1970's), or constant re-invention. The title track first appeared in 'Yellow Submarine' so there is a link to this too. The fact that more songs were not known outside the album was because released singles were not included on it.

4. There is a linking introduction to the tracks. The band, here, act as 'Music Hall Compères'. Hence the use of audience noise, laughter, etc to establish the atmosphere.

5. There is a song that keeps returning. Here the title track comes back at the end, and this approach is also used by the Beatles in later albums.

Concept albums continued to be made after this (for example David Bowie as 'Ziggy Stardust'. Arguably concept albums kick-started the Progressive Rock movement where bands produce long and complicated (or even classically) structured tracks with variable time and key signatures, additional (folk or classical) instrumentation and effects. The first Progressive album was released in 1969, and the first singles by bands seen as Progressive appeared in 1968.

Other Relevant British Bands of the time: 1) The Kinks (also originally Rock and Roll). 2) Rolling Stones (originally Rhythm and Blues, along with the Animals and Yard-birds). 3) The Who (originally Rock and Roll). 4) The Bee Gees (originally Rock and Roll).

**Sergeant Pepper's:** Most popular music is intended to be simple and memorable (readily accessible). This does not mean it is good, but this album has been seen as an exemplar for 40 years now and tracks have since been re-recorded by other bands more than once. For the last 50 years, too, Pop has been aimed at recorded (rather than live) performance which means that the effects and technology are as much part of this as the performance and instrumental techniques. Compared to the earlier music, these later works are more complex, and less a matter of straight repetition of simple motifs. They still use to the full, the mix of talents the Beatles could produce.

The album relies on the support or knowledge of the classical, folk, and Indian musical traditions. For classical music it relies on traditional structures, tonality, and harmonic progressions (although it ignores these sometimes for example in the augmented chords (notated as +) in 'Fixing a Hole' and 'Mr. Kite'). All songs are in keys except (possibly) 'Within You, Without You'. More obviously, there is an orchestra in 'A Day in the Life' (albeit used in a non-classical and technologically affected way). The music often uses traditional Tonic Dominant relations in section changes and cadential progressions, although the chord changes are often more sudden than expected.

From Folk the music takes the 'ballad' tradition of telling a story or moral tale (which pop has changed into a love story or love song), and uses the classical or folk 'refrain' to become the pop 'chorus' (ie a repeated section of music with repeated lyrics). The verse (of course) remains a repeated section of Music where the lyrics change. 'Within You, Without You' relies (loosely) on Indian traditional methods of musical construction, in that it appears to use a Raga and Indian instruments (although not improvisation and structure). George Harrison had learnt the sitar in India, and all of the Beatles had indulged in Indian culture. Finally, the album uses the Music Hall tradition in presentation of a selection of numbers by a compère. There is a mixture of different styles and forms of music here, which shows appreciation and understanding of that range.

Further, there is arguably as much variation in style in Pop Music over 40 years as there is in 'Classical' music over 400 (although not as much in instrumentation or forms perhaps). This is evidenced in this album in the styles addressed in the last paragraph, and in the contrast in the 'Rock' and 'Acoustic' and 'Ballad' and 'Psychedelic' music seen in the album. The Beatles themselves acknowledged that the music they heard in Liverpool was probably more American influenced than British. The Beatles had used a string quartet previously for Eleanor Rigby, and in this and other ways, this album probably epitomises some developments made over the last two years. The habit of not putting number ones on albums disguises the range of music they actually made over this period (not including Strawberry Fields and Penny Lane for example).

The album and many other Beatles and other artist's songs use traditional structural terms: Intro, Verse, Chorus, Solo, Instrumental, Outro (or Coda or Run-off), Middle 8 or Bridge or Link or Transition. Some of these change to relate to shorter pieces (for example Chorus or Bridge which are different in larger Classical and Operatic pieces). Often, though, Pop Music uses terms such as 'Bridge' or 'Middle 8' or even 'Instrumental' in an inappropriate fashion (like the chorus mentioned above), or with little relation to previous use of the term.

Instrumentation varies considerably. Although most tracks use a rock instrument (drum kit, bass or six string guitar as a foundation, many others are used. These emphasise the different character of each piece or track. Clarinets, Harp, String quartet (or possibly orchestra), Melodeon or Accordion, Circus or Fairground Organ, Harpsichord, as well as extensive effects on these and the usual rock instruments are used. Often the effects make it unclear what the original instrument was.

Finally, the album itself in terms of release, marketing, and concept is of its time. It uses Pop Art, the design relates to both this and the preferences of the artists (they were asked who they would like as an audience). Cut-out moustaches, stripes, badges, etc. were provided with the original album, and generally in image, colour and design were intended to make the album as approachable as possible.

**The Music:** As well as being loneliness or related to characters, the lyrics often relate to aspects of British Society in the 1960's, as seen by these characters. The lyrics of 'A Day in the Life' for example, as well as being from newspaper clippings: "I saw a film today oh boy The English Army had just won the war" reflects the large number of films in the '60's on the Second World War. Other lyrics relate possibly to drug experimentation, '60's discussion topics and society views.

There are a large number of '7' chords in the music, some unexpected keys, and some transcriptions of some of the numbers that are at variance with the CD recordings. Often in the seventies, cassette players played back a semi-tone different to the recording speed, but this cannot be the case with CD (especially when it only affects some tracks). The pitches of chords notated below are those of the CD playback. Some transcriptions vary by a semitone (possibly transcribed from tape), and others are adapted to suit voice and piano (missing instrumentals).

Little is made in this document of the speed of the pieces. A lot of the numbers are 'mid-tempo' or 'moderato'. The ballads generally are slower, and probably the fastest numbers are the title tracks. None of them are really dance music, and therefore the variation in tempo for that purpose is irrelevant. Most of the track tempi maximise the delivery of lyrics or make different sounds clear. The time signatures in transcriptions are assumed to be  $\frac{4}{4}$  unless otherwise stated (although there are a lot of bars that aren't. Also some repeats re-state chords just to make it all clear.

Much of the music has a simple base – motifs or simple lines. What complicates many of the songs is the way motifs are sometimes at variance with bar lines, or are stated with chords that are unexpected or don't really fit. Sometimes they are inverted or repeated at different pitches or changed slightly for new sections. The use of so many different effects and sounds in each track (and use of additional 'doubled' tracks) also makes some of them appear more confused than they would have done earlier in the decade.

The tonality is difficult to determine, because in at least one case. the tracks plays back halfway between the true pitches of notes (checked on electronic keyboards), indicating that there was probably some slight problem with the pitch playback on the original tape at some point. In that particular case, it is more likely that the piece was in E rather than Eb, so that key was used here. Bear in mind, that all of these keys rely on the mastered recording being at some point played from a tape, that may have varied accidentally or deliberately (see 'Lovely Rita') in speed.

## Tonality of tracks:

Note: Most all of the tracks have sections in them that are at odds with the stated tonality, and contain chords that are also at odds with the tonality of the piece (and the sections they are in).

1. Sergeant Pepper's Title Track:       **G Major** (although the intro starts on an A<sup>7</sup> Chord)
2. With a Little Help from my Friends:   **E Major**
3. Lucy in the Sky with Diamonds:       **A Major**
4. Getting Better:                       **G Major**
5. Fixing a Hole:                         **F Major** (although there are a lot of Fm Chords)
6. She's Leaving Home:                   **E Major**
7. Being for the Benefit of Mr. Kite:   **C Minor** (with a key change at the end)
8. Within You, Without You:           **C# Pentatonic (and Mixolydian on C#)** – CD Playback
9. When I'm Sixty Four:               **C# Major** (CD Playback Key – more likely C Major)
10. Lovely Rita:                         **E Major** (CD plays back between E and Eb: See notes)
11. Good Morning, Good Morning:      **A Major** (CD Playback Key)
12. Sergeant Pepper's Reprise:       **Starts in F Major** (although it starts with the Chorus, which in the original was in **G** in a piece in **A Major**, so it could be argued that the key is **G Major**, and as there is a key change to **G Major** halfway through, this is likely).
13. A Day in the Life:                   **G Major**

I also have a complete chord listing for all pieces in the CD playback keys stated above. Given that these keys are argued over in different analyses, and sometimes depend on original tape playback speeds, it is indisputable making definitive statements about the keys (for example in essays or analyses) should either be avoided, or qualified with the sort of statement above. Also, the chords referred to in the analyses below, should be transposed, if the key of the piece is disputed.

## 1. Sergeant Pepper's Lonely Hearts Club Band:

<b>Structure:</b>	<b>Analysis:</b>
Intro (orchestra tuning + audience noise then chord sequence)	Tempo approx 96bpm. Rock style number "comping" homophony style accompaniment which fits well with the march style of the brass band. The band act as compères: "We hope you will enjoy the show" leading directly into no. 2 with "let me introduce to you". Instrumentation Rock band (the guitars are arguably slightly out of tune). There is a brass group for one section of the track and harmonization (instruments not known). The intro starts with an A7 chord, the verse with a G chord, and the Brass/Bridge with a C chord.
Verse 1	
Brass Band Section	
Chorus or Refrain? ("We're Sergeant Pepper's..")	
Bridge or Middle 8 ("It's wonderful..")	
Verse 2: Acting as an intro to track 2	Technically the section listed as chorus is not a pop chorus in that it does not repeat in this track. It acts as one in being a reflection on the event (and the other sections of music. Technically it also uses a title hook, and often the words of the pop chorus form the title (which this does as well). See note on pop 'chorus' under the Sergeant Pepper's general notes (top)

## 2. With a Little Help From My Friends:

<b>Structure:</b>	<b>Analysis:</b>
3 Chord intro under 'Billy Shears (on rising notes of major scale)	About the need for friends. Unusually 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 texture is similar to the first track. 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 (see note under "The Music").
Verse 1 ("What would you think..") Questions by Ringo	
Chorus, harmonised: ("Oh I get by..")	
Drum Break	
Verse 2: ("What do I do..?") questions by Ringo, answers by the others.	
Chorus (as chorus 1)	Tempo 112 approx bpm. more adventurous use of instruments (eg Bass 'breaks' or 'fills' on some lines). Intro starts on C Chord, Verse on E, and Chorus on D. The extension or bridge to the 2 <sup>nd</sup> chorus starts C#m then F# <sup>6-5</sup> . Some inventive harmonies in the piece (it uses C, D, E, F#m, A, E, B chords as well as suspensions and inversions.
Extension or Bridge: ("Do you need..?")	
Verse 3: Questions by the group, answers by Ringo.	
Chorus (as chorus 1)	
Drum Break	
Extension or Bridge (as previous)	Again, a lot of "comping" some interesting descending Bass Riffs in the chorus. 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.
Chorus repeated + 3 repeats of "with a little help from my friends" (Ringo holds the high note, the others harmonise.	

### 3. Lucy in the Sky with Diamonds

<p><b>Structure:</b> Intro</p> <p>Verse 1 pt 1 (“Picture yourself..”) Pt 2 (“Sellophane Flowers..”)</p> <p>3 Drum Beats Chorus: (“Lucy in the Sky”)</p> <p>Verse 2 (“Bridge by a Fountain”) And pt 2 (“Newspaper Taxis”)</p> <p>3 Drum Beats Chorus:</p> <p>Verse 3 part one only  (“train in a station”)</p> <p>Then three statements of the chorus (as chorus 1) fading out as they go</p>	<p><b>Analysis:</b> The intro uses a sitar (with possibly an effect on), which ‘picks’ arpeggios in <math>\frac{3}{4}</math> time signature (E,A,E   G,E,A   F#,A,E   F,DC#,A). The lyrics are supposed to be drug-related. Style slightly less beat dominated than “Sergeant Pepper’s” i.e. slightly more pop-rock. The verses have two parts (different chord sequences and melodies). The second part of the verse is slightly slower and ‘floats’ more (less bassy). It is a semitone higher (the first part starts on A, the second Bb).</p> <p>The chorus (in <math>\frac{4}{4}</math> and starting on G chord ) uses 3 statements of the main phrase, the third being harmonised a 3<sup>rd</sup> above. Tempo varies from 130bpm in <math>\frac{3}{4}</math> sections to around 96 on <math>\frac{4}{4}</math> sections. Use of rock group with additional effects and ?sitar? motifs. Use of C<sup>9</sup>, F#m<sup>7</sup> chords (for example) in the verse.</p> <p>NB 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 <b>part</b> of the verse sound like additional echo and effect. This was probably done by singing into a microphone and recording the resulting sound from the amplifier.</p>
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### 4. Getting Better:

<p><b>Structure:</b> Intro</p> <p>Verse 1: (“I used to get mad”)</p> <p>Chorus (“I have to admit..”) 2 bar link on Octave G’s</p> <p>Verse 2: (“Me used to be angry”)</p> <p>Chorus 2 (“Yes I admit..”) as before, but with no ‘G’ link</p> <p>Bridge or Middle 8 (“Getting so much better...”)</p> <p>Similar to chorus but not identical (“It’s getting better...”) 2 Bar link (octave Gs)</p> <p>Verse 3: different “I used to be cruel..” Chorus</p> <p>Bridge or Middle 8 repeated Coda (finishing on Gs alone)</p>	<p><b>Analysis:</b> Sounds like convincing oneself that things really <b>are</b>. It uses Dialect “Me used to be...” and “Me hiding me head...” The verses are complaint song, the choruses cheerful. It is Rock tempo, but has light drumming (can’t hear a Bass Drum on the recording). Mainly comping rhythm again. There is a hand clap emphasis on second beats and harmonisation in the choruses.</p> <p>The ‘Bridge’ or Middle 8 section is partly repeated in the Coda (so it is not an episode, which would not be repeated or developed). The studio Fade technique started in the 1950’s, and is impractical for live performance. The instrumentation texture varies as the bass plays up the octave on beats 3 and 4 in some bars. The beat and rhythms are not particularly ‘heavy’ in the accompaniment. The tempo is around 120 bpm.</p> <p>The intro starts on an F9 chord, the Verse on G, and the Chorus on C (and uses FMaj7 and added 9<sup>th</sup> chord). The verse is the reason for stating the tonality as G Major (and the fact that the piece finished on G ‘tasto solo’ – in the terminology of figured bass). The verses have an anacrusis.</p>
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## 5. Fixing a Hole:

<p><b>Structure:</b> Intro:  Verse 1: (“I’m fixing a hole..”)  Verse 2: (“I’m filling the cracks..”)  Chorus (or not - see notes)  (“and it really doesn’t matter...”)  Repeat of last 8 bars  then repeat of all chorus 16 bars  then repeat of 8 bars from the verse  then “Repeat and Fade”</p>	<p><b>Analysis:</b> This piece uses a Swing Drum rhythm (noticeable on the Hi-Hat in places). It also uses ‘Ghost Notes’ (notes not articulated properly) on ‘Hey hey’ (bar 27), and the keyboard is a harpsichord on the intro. There is an effect on the Bass (?ADT?) which makes it ‘twangy’ (or maybe it is a low 6 string). There is a C Augmented chord (2<sup>nd</sup> chord in intro and verse, 9<sup>th</sup> bar in chorus) which is achieved by ‘passing’ notes in the upper parts, and a 2/4 bar (which makes the intro a bit less predictable).</p> <p>The structure is unusual in that there is effectively a chorus, but where the lyrics change on the repeat making it an AABB structure instead of Verse Chorus. Much of the piece revolves around repeating previous sections of chords. Subject: What you think about when you do mundane jobs? The beat is fairly light, and there are some prominent guitar ‘licks’ (or breaks) or ‘Riffs’ (ostinati) in places. The tempo is around 110 bpm.</p> <p>All sections start with an F chord and some use F Minor chords. Some F minor chords only vary by the passing notes in the tune, and some become Fm/C due to the change of the Bass on the third beat.</p>
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## 6. She’s Leaving Home:

<p><b>Structure:</b> Intro  Verse 1: “Wednesday morning..”  Chorus 1 (or 2<sup>nd</sup> part of verse): “She..”  Verse 2: “Father snores....”  Chorus 2 (or 2<sup>nd</sup> part of verse): “She..”  Verse 3: “Friday morning..”  Chorus 3 (or 2<sup>nd</sup> part of verse): “She..” 1<sup>st</sup> 12 Bars only  Coda: “She’s leaving home”</p>	<p><b>Analysis:</b> This is a ballad (in that it is a story). Pitch plays back in E Major, although some transcriptions are in Eb. The piece has a chorus, but as the lyrics change each time, maybe this should be referred to as the second part of the verse. The lyrics about a girl who steals away from home to marry the man she possibly loves or her parents disapprove of. Fun has been denied her...</p> <p>Although in E, and although all sections start on an E chord, there are (again) a range of interesting chords) such as C#m7, B11, F#m7, 9s, etc. 126bpm (this album tends to play pieces faster in the 3/4 pieces than in those that are 4/4.</p>
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## 7. Being for the Benefit of Mr. Kite:

<p><b>Structure:</b> Intro:</p> <p>Verse 1: "For the benefit..."</p> <p>Verse 2: "The celebrated..."</p> <p>12 Bar Instrumental Link in <math>\frac{6}{8}</math> (24 in <math>\frac{3}{4}</math>) Last bar in <math>\frac{4}{4}</math></p> <p>Verse 3: "The band begins.."</p> <p>Outro (Possibly <math>\frac{12}{8}</math> rather than <math>\frac{4}{4}</math>) (Instrumental)</p>	<p><b>Analysis:</b> Circus or performance related. Unusual in having one section in <math>\frac{3}{4}</math> or <math>\frac{6}{8}</math> (dependent on the perception of the listener) which relates to the <math>\frac{4}{4}</math> sections in that minim in the latter = dotted minim (or dotted crotchet if <math>\frac{6}{8}</math>) in the former. The introduction sounds like an Accordion but according to sources is a processed harmonica and there is a glockenspiel on the tune (although it sounds more like a vibraphone). The piece also uses vocal echoes (eg "The World").</p> <p>The <math>\frac{3}{4}</math> or <math>\frac{6}{8}</math> section uses a Harmonium (organ with foot pedals), another organ, tapes of a calliope and other loops with additional scalic runs and arpeggios over the top adding to the confusion. There is the same sort of texture at the end. The overall affect conveys the mystery and wonder of the circus, as does the G augmented (G+) chord (2<sup>nd</sup> in verse).</p> <p>Apart from the Augmented chords, the rest are pretty standard. The 'bouncy' rhythm reflects the 'trampolining' in the lyrics and the tempo is 120bpm. The key is in C Minor, although the intro starts on Bb, and the instrumental and outro start on D Minor chords.</p>
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## 8. Within You, Without You:

<p><b>Structure:</b> Intro:</p> <p>Verse 1 or section A: "We were talking" (C Drone throughout).</p> <p>Verse 2 or section A: "We were talking" (C Drone throughout).</p> <p>Second Part of Verse 2 or Section B (C Drone throughout).</p> <p>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.</p> <p>Verse 3 or part of A: "We were talking" (Coda)</p>	<p><b>Analysis:</b> The lyrics are introspective/analytical (possibly drug related). The tunes are based on the scales/raga but are not improvisational. The instruments are Indian (Sitar, Tabla, etc), but relies more on western music in fitting them to the vocals). The Tabla and other drum (?Dholke?) are repeated patterns (no improvised Tabla).</p> <p>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 2<sup>nd</sup> part of the 2<sup>nd</sup> and 3<sup>rd</sup> verse, and the C is an improvised instrumental. Like other pieces (eg 'a Day in the Life') verse 2/3 endings are extended.</p> <p>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. Given the compositional nature, chords in this piece are bound to be complex, but even so, there are G#<sup>sus4</sup>/C#, A#m7/C# for example.</p>
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(8. Continued)	<p>Sections start on C# or C#7 chords, except for the second part of section B which starts on an F# chord over C# (2<sup>nd</sup> inversion) which gives a feel of a modulation to the subdominant.</p> <p>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.</p>
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### 9. When I'm Sixty-Four:

<p><b>Structure:</b></p> <p>Intro:</p> <p>Verse 1: "When I get older.."</p> <p>Chorus: "Oooh..."</p> <p>1 Bar link</p> <p>Verse 2: "I could be handy.."</p> <p>Chorus (chord sequence but new tune over first two bars) "Every summer"</p> <p>1 Bar link</p> <p>Verse 3: Send me a postcard"</p> <p>Outro:</p>	<p><b>Analysis:</b> The lyrics are the words of anticipation of old age. The CD plays back in C# Major, although some transcriptions are in C Major. C# is possible (to allow Bb clarinets to play in Eb Major) and following the rule for other pieces, has been used for this transcription. The accompaniment uses at least two clarinets (the timbre implying 'old' music especially with a 'wail of despair' with the Ooh of the Chorus).</p> <p>Given C# as a key (if it is, the chords are not surprisingly a mixture of C#, G# and interestingly some of F and one of A<sup>7b5</sup>/<sub>G</sub>. The choruses start on A# Minor chords, which suggests (or is) the relative Minor.</p> <p>There are also Bass Guitar, Drum Kit, Piano and (Tubular) Bells at one point. There is no discernable 6 string guitar. The rhythms style is effectively part march part dance, emphasising the first and third beats of bars. Once again, the overall effect is Music Hall or pastiche of 'Derby and Joan'. Fast tempo of around 140 bpm.</p>
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### 10. Lovely Rita:

<p><b>Structure:</b></p> <p>Intro: Chords, "Aaah", and harmonised voices: ("Lovely Rita..")</p> <p>Chorus: ("Lovely Rita...")</p> <p>Verse 1: ("Standing by a parking..") Chorus: ("Lovely Rita..")</p> <p>4 bar Link: Impro Piano over chords</p> <p>Verse 2: ("Took her out and..") Chorus: extended ("Lovely Rita..")</p> <p>Outro: 11 Bar vamp over A (using thirds on keyboard: <sup>D</sup>/<sub>B</sub>, <sup>E</sup>/<sub>C</sub>, <sup>F</sup>/<sub>D</sub>) then Gliss down to A.</p>	<p><b>Analysis:</b></p> <p>The lyrics (obviously) are about dating an attractive traffic warden (from the Beatles' own history. The CD on this song plays back with the initial chord half-way between B (chosen) and Bb. Not only that, but the sound made by the vocals and instruments suggest that the recording has been speeded up so that the pitch rise is more like a third (the voices are light in timbre).</p> <p>Some transcriptions pitch this song as low as G (First chord). The pitch rise makes the vocalist sound younger (generally higher pitch does this) which is presumably why. Again this is possibly a ballad (it has a story plus love), and again, it is 'Pop Rock' in lightness of weight of beat and rhythm. There is a synthesized Wolf Whistle in the 7<sup>th</sup> bar of the first verse either done by a VC3 synthesizer or possibly an effect on a whistle.</p>
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(10 Continued)	Although the playback key is E Major, the intro starts on B (acting as the Dominant), and the Outro is based on A (giving an unfinished air about the whole thing). Most chords relate to the key (F#m and C#m) although it uses suspensions as well. The tempo is around 90bpm.
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### 11. Good Morning, Good Morning:

<p><b>Structure:</b> Intro: "Good Morning..."</p> <p>Verse 1: "Nothing to do..."</p> <p>(contd): "Going to work..."</p> <p>Chorus: "Everybody knows..."</p> <p>Verse 2 (shorter than verse 1): "After a while.."</p> <p>Instrumental (chords from end of verse):</p> <p>Chorus</p> <p>Verse 3: "Somebody needs.."</p> <p>Coda</p>	<p><b>Analysis:</b> The piece starts with a 'Cock a doodle do'. The lyrics relate to state of mind and conversations and greetings. They are evidence of a disjointed train of thought. The rhythms are irregular, and not those normally expected in a pop song. This is partly due to <math>\frac{5}{4}</math> and <math>\frac{3}{4}</math> Time signatures and partly due to the emphasis of odd beats (for example the 4<sup>th</sup>) in the <math>\frac{4}{4}</math> bars.</p> <p>The tonality is A Major (CD play back) and the piece starts with a first chord of A (a tone above some transcriptions). All sections start on an A Major chord, although there are a significant number of G Major chords (at odds with the tonality).</p> <p>The introduction is overdubbed with brass instruments (a recurring instrumentation), off beat bass, echo, and is generally confused. Some sections are five bars, but not obviously so due to the time signature changes. The Coda or Outro, technically over two repeated bars to a fade, actually lasts for nearly 50 seconds (a third of the piece). It is overlaid at first with farmyard animal sounds, then possibly some zoo animal sounds, and finally the sound of a fox hunt in full flow with post horns, dogs, etc. The tempo is around 128bpm.</p>
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### 12. Sergeant Pepper's Lonely Hearts Club Band (reprise);

<p><b>Structure:</b> Intro (see analysis notes for content)</p> <p>Chorus: "We're Sergeant Pepper's..."</p> <p>key change (repeat of transposed chords)</p> <p>leads directly into "A Day in the Life"</p>	<p><b>Analysis:</b> A reprise is a repeat of a previous number (or part of one). The style of this one is as before. The music starts a tone lower (to allow for the key change. The lyrics change here "We hope you have enjoyed the show" and "We're sorry but it's time to go": The tempo is faster than the original track (120 bpm, not 96 as on the original).</p> <p>The intro is different in content. There is a guitar 'squawk', noise, etc, followed by Drum Beat (effect is as of hurried footsteps)..... Then 4 bars of drum kit and then 4 bars of chords. The piece starts in F Major, changes to G halfway through (see notes at the start) which leads into 'a Day in the Life'. There is a slight adjustment in the chord sequence at the key change.</p>
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### 13. A Day in the life:

<p><b>Structure:</b> Structure:</p> <p>Intro</p> <p>Verse 1 "I read the news today..."</p> <p>Verse 2: "He blew his mind out..."</p> <p>Verse 3: "I saw a film today.."</p> <p>Orchestral gliss and link</p> <p>Bridge or Middle 8: "Woke up..." (not a chorus, doesn't repeat)</p> <p>Link (with orchestra). Circle of 5ths x 2:</p> <p>Verse 4: "I read the news today..."</p> <p>Orchestral Gliss and final E chord on piano</p> <p>Noise played at the end</p>	<p><b>Analysis:</b></p> <p>The orchestra are double tracked and played back at very slightly different speeds to emphasise the glissando. The last piano chord was looped to extend it longer. The lyrics are taken from newspaper clippings of the 1960's. John Lennon apparently justified the orchestra sound in view of the fact it was like the anxiety or tension he felt when under the influence of drugs. The drug references continue with the lyrics "had a smoke and went into a dream....."</p> <p>The Bass and Drum kit parts vary considerably in this piece, so that that it is impossible to copy the bass rhythms from one bar to another, and the drums change every bar from about bar 16 onwards. The tempo is fairly laid back (80bpm), and the descending bass underlies the laid-back or slightly melancholy nature of the lyrics.</p> <p>The tonality is G Major, and most of the music relates to that. The orchestral 'glissandos' are in E Major, and so is the Bridge or Middle 8. Unusual chords are possibly the F and Am9 chords in the verse.</p> <p>The verses are all different (in the endings and the number of bars). Verses develop and extend the melody (even if verse 2 is shorter than 1). The time signature changes make the beat and phrasing less regular. The orchestral glissandos are double tracked to make them more complex (see notes at start). The introduction, sounds slightly out of tune.</p> <p>The final chord on the computer uses a 'locked groove' which is the final groove on a record which circles (instead of spiralling), which is why it lasts so long. The noise recorded at the end is "Never could be any other way" repeated over and over.</p>
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## Appendix I: Recording notes in detail:

Studio recording in established studios such as Abbey Road was traditionally conducted by technicians in white coats who had instructional manuals on which microphones should be used and what position and distance should be adopted for different instruments. The success of the band gave them and their engineers the opportunity to spend long periods of time in the studio experimenting with different recording techniques ie; close mic-ing instruments which in turn introduced an element of distortion, and tape based effects such as flanging, phasing and chorus.

A phasing effect could be produced for example by recording a mix of the drums onto another reel to reel machine. Then by trial and error that mix would be lined up and played simultaneously with the original tracks and the result recorded onto fresh tracks. These methods of effecting recordings were very often discovered accidentally.

Examples of effects used include a tape based sampler called a Mellotron. Depressing a key engaged a tape head and roller and played back a length of tape with 8 seconds of pre recorded strings, flute and brass typically. The unique sound of the Mellotron is produced by a combination of characteristics: among these are tape replay artefacts such as wow and flutter, the result being that each time a note is played, it is slightly different from the previous time it was played (a bit like a conventional instrument). The notes also interact with each other so that chords or even just pairs of notes have an extremely powerful sound.

The Beatles used it on the songs 'Tomorrow Never Knows', 'Strawberry Fields Forever' and on the Sgt Pepper, Magical Mystery Tour and White albums. Other effects include the use of EMT plate reverbs as well as Abbey Road's acoustic reverberation room in the cellar, tape delays and the use of guitar FX pedals to add distortion. They experimented with recording and then reversing tracks which literally involved recording onto a reel to reel machine and then swapping the reels whilst turning them over and rerecording the reversed sound. They tracked (copied) guitars and sometimes detuned one guitar slightly to thicken the sound and create a chorus effect.

Tom Nordon October 2009

## Appendix II Chords for each track at CD Playback Pitch

### 1. Sergeant Pepper's Lonely Hearts Club Band:

Intro: Pit band/orchestra tuning up plus audience noise (technology)

Then chord sequence	A <sup>7</sup>	A <sup>7</sup>	C <sup>7</sup>	G	into:
Verse 1: "Let me introduce to you"	G A <sup>7</sup>	C G	G A <sup>7</sup>	C G	
	A <sup>7</sup>	C	G C	G	
Brass Band Section	C <sup>7</sup>	F	C	D <sup>7</sup>	X 2
Chorus: "We're Sergeant Pepper's..."	G Bb F	C G	C	G	
	G Bb F	C G	A <sup>7</sup>	D <sup>7</sup>	
	C	G	A <sup>7</sup>	C C/D G	
Bridge? "It's wonderful to be here.."	C	F <sup>7</sup>	C	D	
	D <sup>7</sup>				
Verse 2: Acting as an intro into track 2	G A <sup>7</sup>	C G	G A <sup>7</sup>	C G	
	A <sup>7</sup>	C			

### 2. With a Little Help From My Friends:

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

	C	D	E	B <sup>7</sup>	
Verse 1: "What would You think.." (Questions by Ringo)	E B <sub>/D#</sub>	F# <sub>m/C#</sub>	F# <sub>m/C#</sub> B <sub>/D#</sub>	E	
	E B <sub>/D#</sub>	F# <sub>m/C#</sub>	F# <sub>m/C#</sub> B <sub>/D#</sub>	E	
Chorus: "Oh I get by.." (harmonised)	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 <sub>/D#</sub>	F# <sub>m/C#</sub>	F# <sub>m/C#</sub> B <sub>/D#</sub>	E	
	E B <sub>/D#</sub>	F# <sub>m/C#</sub>	F# <sub>m/C#</sub> B <sub>/D#</sub>	E	
Chorus: "Oh I get by.." (as chorus 1)	D A	E	three times		
Extension or Bridge ("Do you need anybody?")	C# <sub>m</sub>	F# <sup>6-5</sup>	E	D	
	Root	Susp.	Three in Root.....		
	A				
Verse 3: <b>This one has questions by the group, answered by Ringo.</b>	E B <sub>/D#</sub>	F# <sub>m/C#</sub>	F# <sub>m/C#</sub> B <sub>/D#</sub>	E	
	E B <sub>/D#</sub>	F# <sub>m/C#</sub>	F# <sub>m/C#</sub> B <sub>/D#</sub>	E	
Chorus: "Oh I get by.." (as chorus 1)	D A	E	three times		
Drum Break					
Extension or Bridge (same as previous)	C# <sub>m</sub>	F# <sup>6-5</sup>	E	D	
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		

### 3. Lucy in the Sky with Diamonds

Intro - ?Sitar? with effects. Arpeggiated:  $\frac{3}{4}$  E,A,E | G,E,A | F#,A,E | F,DC#,A

Verse 1: 1<sup>st</sup> Part: "Picture yourself..."

$\frac{3}{4}$ A	A/G	F#m	Dm
A/E	A/G	F#m <sup>7</sup>	F(nat)
A/E	A/G	F#m <sup>7</sup>	Dm
A/E	A/G	F#m <sup>7</sup>	F#m <sup>7</sup>
Dm	Dm/C		

2<sup>nd</sup> Part: "Sellophane Flowers.."

$\frac{3}{4}$ Bb	Bb	C <sup>9</sup>	C <sup>9</sup>
F	F	Bb	Bb
C <sup>9</sup>	C <sup>9</sup>	G	G D <sup>7</sup> Em
D	3 Drum Beats		

Chorus: "Lucy in the Sky..."  
(3 statements of the phrase, the 3rd is harmonised, third above)

$\frac{4}{4}$ G C	D <sup>7</sup>	G C	D <sup>7</sup>
G C	D <sup>7</sup>	D ("Aaaahh")	

Verse 2: 1<sup>st</sup> "...Bridge by a Fountain.."

$\frac{3}{4}$ A	A/G	F#m	Dm
A/E	A/G	F#m <sup>7</sup>	F(nat)
A/E	A/G	F#m <sup>7</sup>	Dm
A/E	A/G	F#m <sup>7</sup>	F#m <sup>7</sup>
Dm	Dm/C		

2<sup>nd</sup> Part: "...Newspaper Taxis.."

$\frac{3}{4}$ Bb	Bb	C <sup>9</sup>	C <sup>9</sup>
F	F	Bb	Bb
C <sup>9</sup>	C <sup>9</sup>	G	G D <sup>7</sup> Em
D	3 Drum Beats		

Chorus: "Lucy in the Sky..."  
(3 statements of the phrase, the 3rd is harmonised, third above)

$\frac{4}{4}$ G C	D <sup>7</sup>	G C	D <sup>7</sup>
G C	D <sup>7</sup>	D ("Aaaahh")	

Verse 3: "...Train in a Station.."  
Only the 1<sup>st</sup> part:

$\frac{3}{4}$ A	A/G	F#m	Dm
A/E	A/G	F#m <sup>7</sup>	F(nat)
A/E	A/G	F#m <sup>7</sup>	Dm
A/E	A/G	F#m <sup>7</sup>	F#m <sup>7</sup>
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 1.

\

#### 4. Getting Better:

Intro	F <sup>+9</sup>	F <sup>+9</sup>	C	F/G	
Verse (anacrusis) "I used to get mad.."	G C/G  G C/G	G C/G  G C/G	G C/G  G C/G	G C/G  G C	
Chorus: "I have to admit.."	C	F/C	C	F <sup>Maj7</sup>	
2 Bar Link (octave Gs)	C	F/C	Em	D <sub>m</sub> <sup>7</sup> F <sup>Maj7</sup>	
Verse 2: "Me used to be angry.."	G C/G  G C/G	G C/G  G C/G	G C/G  G C/G	G C/G  G C	
Chorus 2 (as before but no 'G' link) ("Yes I admit..")	C	F/C	C	F <sup>Maj7</sup>	
Bridge or Middle 8 (3 <sup>rd</sup> section) ("Getting so much better...")	C	F/C	Em	D <sub>m</sub> <sup>7</sup> F <sup>Maj7</sup>	
Similar to Chorus (but not the same) "It's getting better" 2 Bar Link (octave Gs)	F C/E F C/E  G	F C/E F C/E  G	(one chord per beat here)		
Verse 3 (different) "I used to be cruel..."	C	F	Em/G	F <sup>Maj7</sup>	
Chorus	C	F	Em/G	F <sup>Maj7</sup>	
Bridge or Middle 8 (3 <sup>rd</sup> section repeated) (one chord per beat here)	G C/G  G C/G  G C/G	G C/G  G C/G  G C/G	G C/G  G C/G  G C/G	G  G C/G	
Coda	C	F/C	C	F <sup>Maj7</sup>	
	C	F/C	Em	D <sub>m</sub> <sup>7</sup> F <sup>Maj7</sup>	
	:C  C  C  C :    F C/E F C/E  F C/E F C/E  GGGGGGG (Notes Only)				

#### 5. Fixing a Hole:

Intro:	F C+	<sup>2</sup> / <sub>4</sub> Fm <sup>7</sup>	<sup>4</sup> / <sub>4</sub> B <sup>b9</sup>		
Verse 1: "I'm fixing a hole.."	F C+  Fm <sup>7</sup>	Fm <sup>7</sup> Fm <sup>6</sup>  Fm <sup>6</sup>	Fm <sup>7</sup>  Fm <sup>7</sup>	Fm <sup>6</sup>  Fm <sup>6</sup>	
Verse 2: "I'm filling the cracks.."	F C+  Fm <sup>7</sup>	Fm <sup>7</sup> Fm <sup>6</sup>  Fm <sup>6</sup>	Fm <sup>7</sup>  Fm <sup>7</sup>	Fm <sup>6</sup>  Fm <sup>6</sup>	
Chorus (or not – see notes) "and it really doesn't matter.."	F C <sup>7</sup>  C G  F C+  Fm <sup>7</sup>	F C <sup>7</sup>  C G  Fm <sup>7</sup> Fm <sup>6</sup>  Fm <sup>6</sup>	F C <sup>7</sup>  C G  Fm <sup>7</sup>  Fm <sup>7</sup>	F  C  Fm <sup>6</sup>  Fm <sup>6</sup>	
D.S.	Repeat of 8 previous bars.				
	Repeat of all Chorus 16 Bars, plus				
	:Fm <sup>7</sup>  Fm <sup>7</sup>	Fm <sup>6</sup>  Fm <sup>6</sup>	Fm <sup>7</sup>  Fm <sup>7</sup>	Fm <sup>6</sup>  Fm <sup>6</sup>	:

Then "Repeat and Fade"

## 6. She's Leaving Home:

Intro	$3/4$ E	E/G#	E	E/G#	
Verse 1: "Wednesday morning.."	E	B <sub>m</sub>	F# <sub>m</sub> <sup>7</sup>	A/C#	
	C# <sub>m</sub> <sup>7</sup>	%	F# <sup>7</sup>	%	
	B <sup>11</sup>	%	B <sup>9</sup>	%	
	B <sup>11</sup>	%	B <sup>9</sup>	%	
	E	B <sub>m</sub>	F# <sub>m</sub> <sup>7</sup>	%	
	C# <sub>m</sub>	%	F# <sup>7</sup>	%	
	B <sup>11</sup>	%	B <sup>9</sup>	%	
Chorus 1 (or 2 <sup>nd</sup> part of verse): "She.."	B <sup>11</sup>	%	B <sup>9</sup>	B <sup>7</sup>	
	E	%	%	%	
	E	%	%	%	
	E	%	B <sub>m</sub> <sup>6/D</sup>	%	
	C# <sub>m</sub>	%	F# <sub>m</sub> <sup>7</sup>	%	
	C# <sub>m</sub>	%	F# <sup>9</sup>	%	
	Verse 2: "Father snores...."	E	B <sub>m</sub>	F# <sub>m</sub> <sup>7</sup>	A/C#
C# <sub>m</sub> <sup>7</sup>		%	F# <sup>7</sup>	%	
B <sup>11</sup>		%	B <sup>9</sup>	%	
B <sup>11</sup>		%	B <sup>9</sup>	%	
E		B <sub>m</sub>	F# <sub>m</sub> <sup>7</sup>	%	
C# <sub>m</sub>		%	F# <sup>7</sup>	%	
B <sup>11</sup>		%	B <sup>9</sup>	%	
Chorus 2 (or 2 <sup>nd</sup> part of verse): "She.."	B <sup>11</sup>	%	B <sup>9</sup>	B <sup>7</sup>	
	E	%	%	%	
	E	%	%	%	
	E	%	B <sub>m</sub> <sup>6/D</sup>	%	
	C# <sub>m</sub>	%	F# <sub>m</sub> <sup>7</sup>	%	
	C# <sub>m</sub>	%	F# <sup>9</sup>	%	
	Verse 3: "Friday morning.."	E	B <sub>m</sub>	F# <sub>m</sub> <sup>7</sup>	%
C# <sub>m</sub>		%	F# <sup>7</sup>	%	
B <sup>11</sup>		%	B <sup>9</sup>	%	
B <sup>11</sup>		%	B <sup>9</sup>	B <sup>7</sup>	
Chorus 3 (or 2 <sup>nd</sup> part of verse): "She.." 1 <sup>st</sup> 12 Bars only	E	%	%	%	
	E	%	%	%	
	E	%	B <sub>m</sub> <sup>6/D</sup>	%	
Coda: "She's leaving home"	C# <sub>m</sub> <sup>7</sup>	%	F# <sup>7</sup>	%	
	C# <sub>m</sub> <sup>7</sup>	%	F# <sup>7</sup>	%	
	C# <sub>m</sub> <sup>7</sup>	%	F# <sup>7</sup>	%	
	A	%	E		

## 7. Being for the Benefit of Mr. Kite:

Intro:	Bb	A <sup>7</sup>	Dm	G			
Verse 1: "For the benefit..."	Cm G+	Bb Dm	G			%	
	Cm G+	Bb Dm	A		Dm		
	Bb A	Dm B <sub>b</sub> Dm	Bb A		Dm		
	Gm A <sup>7</sup>	Dm G					
Verse 2: "The celebrated..."	Cm G+	Bb Dm	G			%	
	Cm G+	Bb Dm	A		Dm		
	Bb A	Dm B <sub>b</sub> Dm	Bb A		Dm		
	Gm A <sup>7</sup>	Dm G					
12 Bar Instrumental Link in $\frac{6}{8}$ (24 in $\frac{3}{4}$ )	Dm Am	C B	Am Am	Am Am			
Last bar in $\frac{4}{4}$	Dm Am	C B	B B	E <sub>m</sub> G/D			
	C B	Em G/D	C B	$\frac{4}{4}$  E <sub>m</sub> E <sub>m</sub>			
Verse 3: "The band begins.."	Cm G+	Bb Dm	G			(again)	
	Cm G+	Bb Dm	A		Dm		
	Bb A	Dm B <sub>b</sub> Dm	Bb A		Dm Bb		
	D						
Outro (Possibly $\frac{12}{8}$ rather than $\frac{4}{4}$ ) (Instrumental)	Dm A+	C Em	A		A		
	Dm A+	C Em	B		B		
	Em	C B	Em C	Em	C B		
	Em G/D	C B	Em G/D		C B		
	Em						

## 8. Within You, Without You:

Intro:

| Raga played through and Tabla start rhythm

Verse 1 or section A: "We were talking"  
(C Drone throughout).

C# <sup>7</sup>	%	A#m <sup>7</sup> /C# C	C# G# <sup>sus4</sup> /C#	
C# G# <sup>sus4</sup> /C#	C#	C# <sup>7</sup>	%	
A#m <sup>7</sup> /C# C#	C# G# <sup>sus4</sup> /C#	C# G# <sup>sus4</sup> /C#	C#	
C#	C#	A#m <sup>7</sup> /C#	A#m <sup>7</sup> /C#	
C# <sup>7</sup>	<sup>5</sup> / <sub>4</sub> C# C# <sup>7</sup>	<sup>4</sup> / <sub>4</sub> G# <sup>sus4</sup> /C#	G# <sup>sus4</sup> /C#	
C# <sup>7</sup>	C# <sup>7</sup>			

Verse 2 or section A: "We were talking"  
(C Drone throughout).

C# <sup>7</sup>	%	A#m <sup>7</sup> /C# C#	C# G# <sup>sus4</sup> /C#	
C# G# <sup>sus4</sup> /C#	C#	C# <sup>7</sup>	%	
A#m <sup>7</sup> /C# C#	C# G# <sup>sus4</sup> /C#	C# G# <sup>sus4</sup> /C#	C#	
C#	C# <sup>7</sup>	<sup>2</sup> / <sub>4</sub> C# <sup>7</sup>	<sup>4</sup> / <sub>4</sub> C# <sup>7</sup>	
C# <sub>m</sub> <sup>7</sup>	C# <sub>m</sub> <sup>7 sus4</sup>	C# <sub>m</sub> <sup>7</sup>	%	
Unison C#s				

Second Part of Verse 2 or Section B  
(C Drone throughout).

: F#/C#	F#/C#	F#/C#	Γ 1st Time Bars (3)--
<sup>4</sup> / <sub>4</sub> C# <sup>7</sup>	C# <sup>7</sup>	:	<sup>5</sup> / <sub>4</sub> C# <sup>sus4</sup>
Γ 2 <sup>nd</sup> Time Bars---			
<sup>3</sup> / <sub>4</sub> C# <sup>7</sup>	C#	D#(Only)/C#	<sup>2</sup> / <sub>4</sub> 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# <sup>7</sup>	%	A#m <sup>7</sup> /C# C#	C# G# <sup>sus4</sup> /C#	
C# G# <sup>sus4</sup> /C#	C#	C# <sup>7</sup>	%	
A#m <sup>7</sup> /C# C#	C# G# <sup>sus4</sup> /C#	C# G# <sup>sus4</sup> /C#		

(Coda)

C#	C#	C#	A#m <sup>7</sup> /C#	
A#m <sup>7</sup> /C#	<sup>2</sup> / <sub>4</sub> C# <sup>7</sup>	<sup>4</sup> / <sub>4</sub> C#		
		Γ 1st Time Bars (3)--		
: F#/C#	F#/C#	F#/C#	<sup>5</sup> / <sub>4</sub> C# <sup>sus4</sup>	
<sup>4</sup> / <sub>4</sub> C# <sup>7</sup>	C# <sup>7</sup>	:		
Γ 2 <sup>nd</sup> Time Bars---				
<sup>3</sup> / <sub>4</sub> C# <sup>7</sup>	A#m <sup>7</sup> /C#	C#	D#(Only)/C#	

## 9. When I'm Sixty-Four:

Intro:

C#	C#/G#	C#	C#/G#	F#	G# <sup>11</sup>	C#G# <sup>7</sup> C#	
C#	C#/G#	C#	C#/G#				

Verse 1: "When I get older.."

C#	C#/G#	C#	C#/G#	C#	C#/G#	G# <sup>7</sup> /D#G# <sup>7</sup>	
G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	C#	
C#	C#/G#	C#	C#/G#	C# <sup>7</sup>	C#/G#	F#	
(F#)	A <sup>7b5</sup> /G	C#/G#	A# <sup>7</sup>	D# <sup>9</sup>	G# <sup>13</sup>	C#	

Chorus: "Oooh..."

A# <sub>m</sub>		A# <sub>m</sub>		G#		A# <sub>m</sub>	
A# <sub>m</sub>		A# <sub>m</sub>		F A# <sub>m</sub> F F <sup>7</sup>		F A# <sub>m</sub> F F <sup>7</sup>	
A# <sub>m</sub>	G#/A#	A# <sub>m</sub>		D# <sub>m</sub>		D# <sub>m</sub>	
F#		G#		C#		G#	

1 Bar link

G#							
----	--	--	--	--	--	--	--

Verse 2: "I could be handy.."

C#	C#/G#	C#	C#/G#	C#	C#/G#	G# <sup>7</sup> /D#G# <sup>7</sup>	
G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	C#	
C#	C#/G#	C#	C#/G#	C# <sup>7</sup>	C#/G#	F#	
(F#)	A <sup>7b5</sup> /G	C#/G#	A# <sup>7</sup>	D# <sup>9</sup>	G# <sup>13</sup>	C#	

Chorus (chord sequence but new tune over first two bars) "Every summer"

A# <sub>m</sub>		A# <sub>m</sub>		G#		A# <sub>m</sub>	
A# <sub>m</sub>		A# <sub>m</sub>		F A# <sub>m</sub> F F <sup>7</sup>		F A# <sub>m</sub> F F <sup>7</sup>	
A# <sub>m</sub>	G#/A#	A# <sub>m</sub>		D# <sub>m</sub>		D# <sub>m</sub>	
F#		G#		C#		G#	

1 Bar link

G#							
----	--	--	--	--	--	--	--

Verse 3: 2Send me a postcard"

C#	C#/G#	C#	C#/G#	C#	C#/G#	G# <sup>7</sup> /D#G# <sup>7</sup>	
G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	G# <sup>7</sup> /D#G# <sup>7</sup>	C#	
C#	C#/G#	C#	C#/G#	C# <sup>7</sup>	C#/G#	F#	
(F#)	A <sup>7b5</sup> /G	C#/G#	A# <sup>7</sup>	D# <sup>9</sup>	G# <sup>13</sup>	C#	

Outro:

C#	C#/G#	C#	C#/G#	F#	G# <sup>11</sup>	C#G# <sup>7</sup> C#	
----	-------	----	-------	----	------------------	----------------------	--

## 10. Lovely Rita:

Intro	B	A ("Aaaah")	E	B	
Voices (harmonised) "Lovely Rita.."	B	A	E	B	
Chorus: "Lovely Rita..."	E D A	E B	C# <sub>m</sub> <sup>7</sup> F# <sup>7</sup>	B	
Verse 1: "Standing by a parking meter.."	E A	D G	E B	E A	
	D G	E B	E C# <sub>m</sub> <sup>7</sup> F# <sub>m</sub> <sup>7</sup> B		
			(Wolf Whistle)		
Chorus: "Lovely Rita.."	E D A	E B	C# <sub>m</sub> <sup>7</sup> F# <sup>7</sup>	B	A/B
		(Additional Harmonisation)			
	B/G#	B/F#	B <sup>Sus4</sup>	B <sup>7</sup>	
4 bar Link: Impro Piano over chords	E D A	E B	C# <sub>m</sub> <sup>7</sup> F# <sup>7</sup>	B	
Verse 2: "Took her out and.."	E A	D G	E B	E A	
	D G	E B	E C# <sub>m</sub> <sup>7</sup> F# <sub>m</sub> <sup>7</sup> B		
			(Ooooh)		
Chorus: "Lovely Rita.." (extended)	E D A	E B	C# <sub>m</sub> <sup>7</sup> F# <sup>7</sup>		
	B	A	E	B	
	B	A	E	B	

Outro: 11 Bar vamp over A (using thirds on keyboard: <sup>D</sup>/<sub>B</sub>, <sup>E</sup>/<sub>C</sub>, <sup>F</sup>/<sub>D</sub>) then Gliss down to A.

### 11. Good Morning, Good Morning:

Intro: "Good Morning..."

|A D |A D |A D |A D ||

Verse 1: "Nothing to do..."

<sup>1 2 3 4 5</sup>  
<sup>5/4</sup>A G | <sup>1 2 3 4 5</sup>G A | <sup>1 2 3 4 5</sup>A G | <sup>3/4</sup>G |  
<sup>4/4</sup>A | <sup>5/4</sup>D | <sup>4/4</sup>E E<sup>7</sup> | <sup>3/4</sup>G |  
<sup>(3/4)</sup>G | <sup>4/4</sup>A D | A D |

(Good Morning bit still part of verse)

(contd): "Going to work..."

<sup>1 2 3 4 5</sup>  
<sup>5/4</sup>A G | <sup>1 2 3 4 5</sup>G A | <sup>1 2 3 4 5</sup>A G | <sup>3/4</sup>G |  
<sup>4/4</sup>A D |

Chorus: "Everybody knows..."

|A D |A D |A D |A D |

Verse 2 (shorter than verse 1):  
 "After a while.."

<sup>1 2 3 4 5</sup>  
<sup>5/4</sup>A G | <sup>1 2 3 4 5</sup>G A | <sup>1 2 3 4 5</sup>A G | <sup>3/4</sup>G |  
<sup>4/4</sup>A | <sup>5/4</sup>D | <sup>4/4</sup>E E<sup>7</sup> | <sup>3/4</sup>G |  
<sup>(3/4)</sup>G | <sup>4/4</sup>A D | A D |

(Good Morning bit still part of verse)

Instrumental (chords from end of verse):

<sup>1 2 3 4 5</sup>  
<sup>5/4</sup>A G | <sup>1 2 3 4 5</sup>G A | <sup>1 2 3 4 5</sup>A G | <sup>3/4</sup>G |  
<sup>4/4</sup>A D |

Chorus

|A D |A D |A D |A D |

Verse 3: "Somebody needs.."

<sup>1 2 3 4 5</sup>  
<sup>5/4</sup>A G | <sup>1 2 3 4 5</sup>G A | <sup>1 2 3 4 5</sup>A G | <sup>3/4</sup>G |  
<sup>4/4</sup>A | <sup>5/4</sup>D | <sup>4/4</sup>E E<sup>7</sup> | <sup>3/4</sup>G |  
<sup>(3/4)</sup>G | <sup>4/4</sup>A D | A D |

(Good Morning bit still part of verse)

Coda

|A D |A D :|| (See note at top)

### 12. Sergeant Pepper's Lonely Hearts Club Band:

Intro: Similar Intro to original (guitar 'squawk', noise, etc), but followed by Drum Beat (effect is as of hurried footsteps).....

4 bars drum intro

|F Ab |F Ab |F Ab |F Ab |

Chorus: "We're Sergeant Pepper's..."

F Ab	Bb F	Bb	F
F Ab	Bb F	G	C
Bb	F	G	D

key change

(n.b. seems to be slight change in sequence, not just straight transposition)

G Bb	F C G	C	G
G Bb	F C G	A<sup>7</sup>	D<sup>7</sup>
C	G	A<sup>7</sup>	C
C/D			

|G |Bb |C |G |  
 leads directly into "A Day in the Life"

### 13. A Day in the life:

Intro |G Bm |Em Em<sup>7</sup> |C |C |

Verse 1 "I read the news today..."  
G Bm	Em Em<sup>7</sup>	C C/B	Am<sup>9</sup> Em<sup>7</sup>
G Bm	Em Em<sup>7</sup>	C F	Em Em<sup>7</sup>
C F	Em C		

Verse 2: "He blew his mind out..."  
G Bm	Em Em<sup>7</sup>	C C/B	Am<sup>9</sup> Am/G
G Bm	Em Em<sup>7</sup>	C F	Em Em<sup>7</sup>
C			

Verse 3: "I saw a film today.." |G Bm |Em Em<sup>7</sup> |C C/B |Am<sup>9</sup> Am/G |  
 |G Bm |Em Em<sup>7</sup> |C F |Em Em<sup>7</sup> |  
 |C |C B/C Trill--|-----|-----|  
 Bass F G A B D  
 Orchestral Gliss ---

Bass |B/C Trill--|-----|ditto for 7 more bars |  
 D# E E E

Orch -----

(Orch---- |E (chords) |E ||  
 E Unison)

Bridge or Middle 8: "Woke up..."  
 (not a chorus, doesn't repeat) |E |<sup>2</sup>/<sub>4</sub> E |<sup>4</sup>/<sub>4</sub> D |E B<sup>7</sup> |  
 |<sup>2</sup>/<sub>4</sub> E |<sup>4</sup>/<sub>4</sub> B<sup>7</sup> |E |<sup>2</sup>/<sub>4</sub> E |  
 |<sup>4</sup>/<sub>4</sub> D |E B<sup>7</sup> |E B<sup>7</sup> ||

Link (with orchestra). Circle of 5ths x 2: |C |G |D |A |  
E			
C	G	D	A
E			

Verse 4: "I read the news today..." |G Bm |Em Em<sup>7</sup> |C C/B |Am<sup>9</sup> Am/G |  
 |G Bm |Em Em<sup>7</sup> |C F |Em Em<sup>7</sup> |  
 |C |C B/C Trill--|-----|-----|  
 Bass F# G A B C  
 Orchestral Gliss ---

Bass |B/C Trill--|-----|ditto for 6 more bars |  
 D D# E E

Orch -----

|E (chords) ||

Noise played at the end "Never could be any other way" repeated over and over