

"The Mellow Depth of Melody in *Abbey Road*"

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Come Together: Fifty Years of *Abbey Road*

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OUTER / INNER FORMS of *ABBEY ROAD* SONGS

SRDC:

- "Come Together" (4 + 4 plus Chorus [2] > Tattoo [4])
- "Something" Verse (4+2+2 plus Tattoo as C-gesture [1])
- "Octopus's Garden" Verse ([4+4+4+4] C = Refrain)
- "Here Comes the Sun" Chorus [4+3 including 2-bar Turnaround; then 4+5 w/ 4-bar Turn)
- "You Never Give Me Your Money" Pt III ("One sweet dream") [2+2+3.5+8]
- "Sun King" B§ [4+4+4+4]
- "Polythene Pam" [2+2+2+2+2 including repetition of C-gesture as Refrain]
- "Her Majesty" [4+4+4+6 including extension through repeated ending]

Other sentences:

- "Mean Mr Mustard" (extended)
- "You Never Give Me Your Money" Pt I (sequence [2+2+2] and cadence [2])

Period:

- "Something" Bridge (modulating; 4+4)
- "Maxwell's Silver Hammer" Chorus [4+4]
- "Octopus's Garden" Bridge [4+4] undercut by Retransitional V in home key area
- "She Came in through the Bathroom Window" A§ (asymmetrical [2+2+2])

Hybrid Antecedent + Continuation phrase:

- "Oh! Darling" Verse ([4+4] to HC)
- "She Came in through the Bathroom Window" B§ [4+4.5]

12-bar blues offshoot:

- "I Want You (She's So Heavy)" A§ [10.5 + 9.5 + 5-bar instrumental Tag]

Bar form

- "Maxwell's Silver Hammer" Verse (8+8+4; HC followed by Chorus)
- "Here Comes the Sun" (w Refrain)
- "You Never Give Me Your Money" Pt II ("Out of College") (4+4+6 Codetta)
- "Golden Slumbers" Verse [4+4.5+2]; Chorus [3+4.5+2]

Repeated phraselets:

- "Sun King" A§ (repetition of static ii/1 - I [4+4+4])

"Carry That Weight "A§ (Chorus of identical repetition [4+4])

"The End" ("Love You") [2+2+2+2+2]; guitar solos [2+2+2+2+2+2+2+2+2+2]

Open phrase group:

"Oh! Darling" Bridge [4+4]

"I Want You (She's So Heavy)" B§ [5 + 6]

"Here Comes the Sun Verse" [4+4]; Bridge [irregular 6+6+6+6+6+8]

"Because" Verse [4+4 plus 2-bar Turnaround]; Bridge [2+2]

Introduction:

"Come Together" Tattoo [4/4/2]

"Something" Tattoo [1]

"Octopus's Garden" [2+2: Hammerstrokes then Lead runs with rhythm section]

"Here Comes the Sun" ([4+4] to HC)

"Because" ([4+6] Open phrase group)

"You Never Give Me Your Money" [4+4]

"Sun King" [4]

"Polythene Pam" (Tattoo [2+2])

"Golden Slumbers" [1]

"The End" [2+2+2 instrumental, then vocal 2+2+8 including drum solo]

"Her Majesty" (fermata on single chord remaining from "Mean Mr Mustard")

Transition:

"Something" (1-bar extension of Tattoo)

"You Never Give Me Your Money" from Pt I to Pt II [1]; from Pt II to Pt III [3+3+6+3]

"Sun King" ([2] from A§ to B§)

"Polythene Pam" (after Verses, guitar solo [2+4+4+4+4 plus 5])

"Golden Slumbers" (one bar drums to Carry That Weight)

"Carry That Weight" (to Recap of You Never Give Me Your Money [4+3])

Retransition:

"Maxwell's Silver Hammer" [4]

Break:

"Come Together" (Electric piano [4], guitar solo [4], Retransitional Tattoo [2])

"Something" (guitar solo [4+2+2+1 from verse])
"Maxwell's Silver Hammer " (Moog solo [8])
"Octopus's Garden" (Period [4+4] to Retransitional HC)
"Polythene Pam" (Coda of double plagals)
"The End" (see repeated phraselets)

One-more-time ending:

"Something" (from rectified Transition [2])
"Octopus's Garden" (from deceptive endings [2+2])
"Here Comes the Sun" (interpolated repetition of 3-bar fragment)
"Her Majesty" (music-hall repetition of last two bars)

Other Codas:

"Come Together" (Outro from Retransitional Tattoo)
"Maxwell's Silver Hammer" (Tag [4])
"Oh! Darling" (Tag [1] plus senza-tempo arpeggiation)
"Because" (trailing-off Moog solo [4+4+4]: Open phrase group)
"You Never Give Me Your Money" (Outro repeating Pt III's C-gesture Codetta)
"Carry That Weight" (Recap of "You Never Give Me Your Money" Outro [2+1.5])
"The End" (Tag of piano solo [2] and metric modulation [irregular 4+9])

Through-composed:

"You Never Give Me Your Money"

Binary:

"I Want You (She's So Heavy) " [ABAB]
"She Came in through the Bathroom Window" [ABAB]
"Golden Slumbers" [B§ = Chorus]

Ternary:

"Sun King" [first A§ is instrumental; returning A§ has text]
"Carry That Weight" (B§ = Recap of "You Never Give"; last bar retrans to "Carry" A§)

Unique form:

"Carry That Weight"
"The End"

A 0:05 0:16 0:19 0:23 0:27 0:32 0:34

C: I N II V: I

B 1:07 1:14 1:22 1:36 1:38

V: VI VI VI (II) VI V I

C 1:42 1:52 1:56 1:59 2:03 2:08 2:14

I VI II V: I

PRESENCE OF KEY MOTIVES IN ABBEY ROAD

	A) Triplets	A) "Tihai"	C) Metric Mod	D) Recapitulation	E) Ext Chrom Lines Comb
Come Together	Tattoo				
Something	Tattoo, Bridge	Bridge			desc 8-1; asc #4-8
Maxwell's S Hammer	Retrans 2				
Oh! Darling	compound				asc 2-b6
Octopus' Garden					
I Want You (SSH)	qtr-note triplets; compound				desc 8-2
Here Comes the Sun	[see tihai]	Turn, Bridge, Coda			
Because					
Y N G M Your Money		3+3+2 in Coda		returns in Carry	asc #1-5, 6-8
Sun King	qtr-note triplets				desc 8-6, 5-3
Mean Mr Mustard	[see metric mod]			into P Pam	asc 5-b7, desc b7-5
Polythene Pam					
Bathroom Window		3+3+2 in bass line			
Golden Slumbers					
Carry that Weight		3+3+2 in Trans to. . .		recap of YNGMYM	
The End		[see metric mod]		with tonal mod	asc 1-6
Her Majesty					desc 8-6

	F) diat 5-1 fill	G) b3-2-1	H) Minor-Pent	I) Major-pent	J) Minor Key	K) Aeolian b6-b7-8
Come Together		Tattoo	d - f - g - a - c	d - e - f# - a - b	d minor	
Something	T d 8-5					
Maxwell's S Hammer	a/d 5-8, T d 5-1					
Oh! Darling	a 1-5, d 8-5	Bridge, Vss 3-4	f# - a - e			
Octopus' Garden	a 5-8			e - f# - g# - b - c#		
I Want You (SSH)			d - f - g		dm, am	
Here Comes the Sun	a/d 5-8			a - b - c# - e - f#		
Because					c# minor	
Y N G M Your Money	T d 5-1 x2	Verse (hid), Coda	C - G - A	a - b - c# - e - f#	a minor	
Sun King						
Mean Mr Mustard						cadences
Polythene Pam	d 5-1 in trans to . . .					
Bathroom Window		in CM T; cadences		c - d - e - g - a		Bridge
Golden Slumbers						
Carry that Weight		Retrans to YNGMYM	c - eb - f		a minor	
The End	(4-3-2-1-7)					
Her Majesty	d 8-4, a 5-8			d - e - f# - a - b		

a = ascending
d = descending
T = tonicized

	L) a° arpeg	M) °7 arpeg	N) Mult Plagal	O) Desc 3rds	P) Featured Neighbors	Q) 8ves
Come Together				b7-5, 2-7	U4-b3, 5-6, 2-3; L7-6	1, 5
Something				Hid a sequence	U5-6, 4-5, 7-8; L2-#1, 3-2, 7-6	1, 2, 4, 6
Maxwell's S Hammer				6-4, 3-1, 8-6	2nd Vs bass orn, L3-2	1, 5
Oh! Darling					U5-6, 5-b6, 1-b2	
Octopus' Garden				5-3-1, 6-4	U5-6, 3-4; L6-5	1, 4, 6
I Want You (SSH)	a-c-eb (d-f-ab)				U1-b2, 6-b7, 4-b5	1, 2, 5
Here Comes the Sun			b3-b7-4-1-5		U1-2, 3-4, 5-6	Bridge
Because		d#ø7, d°7			Ub6-b7	b2, 5, b6
Y N G M Your Money		e octatonic	T b7 - 4 - 1	d sequence	U5-6, 6-7; L8-b7, LT2-1, LT 6-5	1, 4, 5
Sun King					U hid 5-6	1, 2
Mean Mr Mustard				d sequence		
Polythene Pam			b7 - 4 - 1			
Bathroom Window	a - c - eb					
Golden Slumbers						2, 5, 6
Carry that Weight	a - c - eb					1, 5
The End			(strong 4 - 1)	a sequence	Ub3-4, b7-1	gtrs in 8s
Her Majesty						

	R) Arpeggiations	S) Height pitch	T) Glissando	U) Falsetto
Come Together	Elec piano		Bass tattoo, D-gesture	JL lead vocal
Something	Lead guitar		GH, PM vocals	
Maxwell's S Hammer	Piano		PM Moog Vs 3 Abgesang	"Rose & Valerie"
Oh! Darling	Piano, Tremolo gtr	PM lead vocal		PM lead vocal
Octopus' Garden				
I Want You (SSH)	Two rhy gtrs			JL lead vocal
Here Comes the Sun	Ac gtrs, Leslie gtr, Moog, Piccolos		GH Moog intro	
Because	Elec hpsi, Elec gtr, Bass, Moog, Vox			
Y N G M Your Money	Two elec gtrs, Bass			
Sun King				
Mean Mr Mustard				
Polythene Pam				
Bathroom Window		PM lead vocal		
Golden Slumbers				
Carry that Weight	Leslie gtr			
The End	PM gtr solo, final lead gtr solo			
Her Majesty				

V) Countermelodies**W) One-more-time ending**

Come Together		
Something	PM bass, GM vlns	due to rectified feint to AM
Maxwell's S Hammer	Moog retrans, Vs 2	
Oh! Darling		
Octopus' Garden		from deceptive cadences to vi
I Want You (SSH)		
Here Comes the Sun	Harmonium imit; Moog/pic	"it's all right" fragmentation
Because		
Y N G M Your Money		
Sun King	GM wind-up organ	
Mean Mr Mustard		
Polythene Pam		
Bathroom Window		
Golden Slumbers		
Carry that Weight		
The End		
Her Majesty		"is everybody happy?"

OCTOPUS'S GARDEN

Measure # [Time stamp]	mm 1-2 [0:00]	mm 3-4 [0:05]	mm 5-8 [0:10]	mm 9-12 [0:20]
Formal section	Hammerstrokes	Intro	V1: S-gesture	V1: R-gesture
Lyric incipit			"I'd like to be . . ."	"He'd let us in . . ."
RS GUIDE VOCAL			[sings 1st verse]	
RS lead vocal			5N-3N-1-2	5N-3N-1-2
RS dbld ld vocal				
3-part chorus				
P/G "ooh," "aah" backing vox				
P/G punched-in tremolo vox				
RS effects				
GH DISTORTED LEAD GUITAR 1	M-pent runs; chrom fill	M-pent runs	[muted]	dbl-stop fill in 6ths
GH SI clean lead gtr 2 for solo				
JL 12-STG CLAWHAMMER	V+ - I H-strokes; 5-6-7- (8)	Double-time I - vi - IV - V	I - vi - IV - V	I - vi - IV - V
PM clavichord				[muted]
PM bass	5 - 8 H-strokes; 5-6-7- (8)	alt root-5th; 5-6-7- (8)	alt root-5th; 5-6-7- (8)	alt root-5th; 5-6-7- (6!)
RS drums [w basic trk bleed]	doubling bass	bkbt snare, h-h divisions	bkbt snare, h-h divs	bkbt snare, h-h divs

Verse: (S), (R)

Measure # [Time stamp]	mm 13-16 [0:30]	mm 17-20 [0:41]	mm 21-24 [0:52]	mm 25-28 [1:02]
Formal section	V1: D-gesture	V1: C-gesture	V2: S-gesture	V2: R-gesture
Lyric incipit	"I'd ask my friends . . ."	"I'd like to be . . ."	"We would be warm"	"resting our head . . ."
RS GUIDE VOCAL			[repeats 1st verse]	
RS lead vocal	6N-8, 4-5	5N-3N-1-2-1	5N-3N-1-2	5N-3N-1-2
RS dbld ld vocal	6N-8, 4-5		[harm vocal muted]	
3-part chorus		homophonic triads		
P/G "ooh," "aah" backing vox			3rds	3rds
P/G punched-in tremolo vox				
RS effects				
GH DISTORTED LEAD GUITAR 1 [muted]	[muted]	[muted]		add corner fills; 6ths
GH SI clean lead gtr 2 for solo				
JL 12-STG CLAWHAMMER	Hammer-ons, vi - IV - V	I - vi - IV - V - I	I - vi - IV - V	I - vi - IV - V
PM clavichord	RH 6-5-6 Neighbors; 5-6-7- (8)	LH Murky bass	[muted]	[muted]
PM bass	sustained roots; 5-6-7- (8)	root 8ves, PTs; 5-6-7- (8)	alt root-5th; 5-6-7- (8)	alt root-5th; 5-6-7- (6!)
RS drums [w basic trk bleed]	Stop Time: ride divs; fill	bkbt snare, h-h divs	bkbt snare, h-h divs	bkbt snare, h-h divs

Handwritten musical notation for guitar and bass. The top staff shows a guitar line with notes, slurs, and fingerings (8-10, 8-8, 5-5, 5-5, 5-10-8-5-8). Above the staff are circled 'D' and 'C' and arrows indicating phrasing. The bottom staff shows a bass line with notes and Roman numerals (vi, IV, V, I, IV, V, I) below it.

Measure # [Time]	mm 29-32 [1:12]	mm 33-36 [1:23]	mm 37-40 [1:34]	mm 41-44 [1:44]
Formal section	V2: D-gesture	V2: C-gesture	Break in IV: Antecedent	Break in IV: Consequent
Lyric incipit	"we would sing . . ."	"I'd like to be . . ."		
RS GUIDE VOCAL				
RS lead vocal	6N-8, 4-5	5N-3N-1-2-1		
RS dbld ld vocal	6N-8, 4-5			
3-part chorus		homophonic triads		
P/G backing vox		3rds		
P/G tremolo vox			4ths; 5-7-5	4ths; 3rds
RS effects			blowing bubbles	blowing bubbles
GH LEAD GUITAR 1				
GH SI clean lead gtr 2		[muted]	[muted]	[muted]
JL 12-STG CLAW	Hammer-ons, vi - IV - V	I - vi - IV - V - I	in A: I - vi - IV - V	In A: I - vi - IV - V - I - E: V
PM clavichord				
PM bass	RH 6-5-6 Neighbors	RH arpeggiation	on-beat chords	on-beat chords
RS drums	8ves on 6, roots; 5-6-7- (8)	root 8ves; PTs	alt root-5th	alt root-5th; 5-6-7- (8)
	Stop Time: ride divisions; fill	bkbt snare, h-h divs	floor tom 16ths / 4 on the floor	floor tom 16ths / 4 on the floor

M # [Time]	mm 45-48 [1:54]	mm 49-52 [2:05]	mm 53-56 [2:15]	mm 57-64 [2:26]
Formal section	V3: S-gesture	V3: R-gesture	V3: D-gesture	V3: One-more-time Extended C-gesture
Lyric incipit	"We would shout . . ." "Oh, what joy . . ."		"We would be so happy . . ." "I'd like to be"	
RS GUIDE VOC	[repeats 1st verse]			
RS lead vocal	5N-3N-1-2	5N-3N-1-2	6N-8 var, 4-5	5N-3N-1-2-1
RS dbld ld vocal	[harm vocal muted]	[harm vocal muted]	6N-8 var, 4-5	5N-3N-1-2-1
3-part chorus				homophonic triads
P/G backing vox	3rds, "lies . . ."		3rds	
P/G tremolo vox				
RS effects				
GH LEAD GTR 1	[muted]	[muted]	[muted]	Fades in for major-pentatonic runs
GH SI lead gtr 2				
JL 12-STG CLAW	I - vi - IV - V	I - vi - IV - V	Hammer-ons, vi - IV - V	I - vi - IV - V - vi, IV - V - vi, IV - V - I; Ham V+ - I
PM clavichord	whole-note chords	whole-note chords	RH 6-5-6 Ns; 5-6-7- (8)	RH arpeggiations in Coda; Hammerstrokes V+ - I
PM bass	alt root-5th; 5-6-7- (8)	alt root-5th; 5-6-7- (8)	sustained roots; 5-6-7- (8)	root 8ves; PTs; ends on 7-1 Hammerstrokes
RS drums	bkbt snare, h-h divs	bkbt snare, h-h divs	Stop Time: ride divs; fill	bkbt snare; fills; ends on Hammerstrokes

Log of documented Beatle performances of *Abbey Road* songs by date, tape source / content, CD track

[JAN 69 NAGRA CONTENTS via Yellow Dog inserts, Sulpy's *910 Guide Pt Two*, Sulpy/Schweighardt *DDSI*;
JOHN BARRETT TAPE LOGS and studio session sheets via Winn's *Lifting Latches*, Lewisohn 1988]
(WIP; rough in places)

Late May 68 Esher Demos

Mean Mr Mustard [on *Anthology 3* and 50th Anniv of *The Beatles*]

Late May 68 Esher Demos

Polythene Pam [on *Anthology 3* and 50th Anniv of *The Beatles*]

[Oct 68]

[Maxwell's Silver Hammer almost recorded for *The Beatles*]

2 Jan 69, Nagra Roll 2A, Twickenham

(Sun King) = Don't Let Me Down: J gtr + G ld gtr [DDSI 2.18; DBD 1/1 Trk 2, 13:46-16:04]

2 Jan 69, Nagra Roll 3A, Twickenham

(Sun King) = Don't Let Me Down: J / G gtrs + P bs + J/P DLMD vox [DDSI 2.19; DBD 1/1 Trk 3, 0:00-4:17]

2 Jan 69, Nagra Roll 3A, Twickenham

(Sun King) = Don't Let Me Down: J / G gtrs + P bs + J/P DLMD vox [DDSI 2.19; DBD 1/1 Trk 3, 4:56-8:24]

2 Jan 69, Nagra Roll 3A, Twickenham

(Sun King) = Don't Let Me Down: J gtr [DDSI 2.24; DBD 1/1 Trk 3, 9:33-11:11]

2 Jan 69, Nagra Roll 7A, Twickenham

(Sun King) = Don't Let Me Down: J gtr with amp tremolo & vocal [DDSI 2.49; DBD 1/2 Trk 3, 10:27-16:17]

2 Jan 69, Nagra Roll 8A, Twickenham

(Sun King) = Don't Let Me Down: J gtr with amp tremolo & voc [DDSI 2.52; middle of DBD 1/2 Trk 4, 0:00-16:25]

3 Jan 69, Nagra Roll "50B," Twickenham

Oh! Darling: P pno & voc [DDSI 3.02; Twickenham Sessions 1 Trk 2, 0:26-1:33]

3 Jan 69, Nagra Roll "50B," Twickenham

Maxwell's Silver Hammer: P pno & voc [DDSI 3.05; Twickenham Sessions 1 Trk 2, 1:41-4:37]

3 Jan 69, Nagra Roll 15A, Twickenham

(Sun King) = Don't Let Me Down: band [DDSI 3.55; DBD 2/2, 0:00-7:24]

3 Jan 69, Nagra Roll 19A, Twickenham

Sun King [= Don't Let Me Down?] [DDSI 3.82 (3.57); unavailable]

3 Jan 69, Nagra Roll 26A, Twickenham

Maxwell's Silver Hammer: P leading band [DDSI 3.141 (3.97); DBD 4/1 Trk 2, 0:00-0:49 used in *Let It Be*]

3 Jan 69, Nagra Roll 26A, Twickenham

Maxwell's Silver Hammer: P leading band [DDSI 3.142 (3.98); DBD 4/1 Trk 2, 0:55-16:03]

3 Jan 69, Nagra Roll 27A, Twickenham

Maxwell's Silver Hammer: P leads band (with A-dm-em-dm-A tag) [DDSI 3.143-149; DBD 4/1 Trk 3, 0:00-16:20]

3 Jan 69, Nagra Roll 28A, Twickenham
Maxwell's Silver Hammer: P leads band (with oom-pah tag) [DDSI 3.150; DBD 4/1 Trk 4, 0:00-5:10]

6 Jan 69, Nagra Roll 29A, Twickenham
Oh! Darling: P pno & voc [DDSI 6.01; Get Back Journals 2/1 Trk 25, 0:00-0:25]

6 Jan 69, Nagra Roll 30A, Twickenham
Carry That Weight: P org & voc [DDSI 6.12 (6.09); DBD 4/2 Trk 2, 15:50-15:56]

6 Jan 69, Nagra Roll 62B, Twickenham
Carry That Weight: P org & voc [DDSI 6.13 (6.10); Jamming with Heather Trk 8, 2:14-3:23]

6 Jan 69, Nagra Roll 31A, Twickenham
Carry That Weight: P org & voc [DDSI 6.13 (6.10); Jamming with Heather Trk 8, 4:26-4:27]

6 Jan 69, Nagra Roll 31A, Twickenham
Carry That Weight: P org & voc, J? bass, GH elec gtr [DDSI 6.14 (6.11); DBD 4/2 Trk 3, 0:00-2:22]

6 Jan 69, Nagra Roll 48A, Twickenham
She Came in through the Bathroom Window: P bs & voc, band [DDSI 6.124-127 (6.82); DBD 6/2 Trk 4, 3:45-16:12]

6 Jan 69, Nagra Roll 70B, Twickenham
She Came in through the Bathroom Window [DDSI 6.128; unavailable]

6 Jan 69, Nagra Roll 49A, Twickenham
She Came in through the Bathroom Window: band [DDSI 6.129; DBD 6/2 Trk 5, 0:00-2:35]

6 Jan 69, Nagra Roll 70B, Twickenham
She Came in through the Bathroom Window [DDSI 6.130; unavailable]

6 Jan 69, Nagra Roll 70B, Twickenham
Carry That Weight, P voc [DDSI 6.131 (6.83); DBD 6/2 Trk 5, 2:50-3:00]

7 Jan 69, Nagra Roll 50A, Twickenham
Golden Slumbers / Carry that Weight: P pno & voc [DDSI 7.02; DBD 7/1 Trk 1, 5:06-9:10]

7 Jan 69, Nagra Roll 51A, Twickenham
She Came in through the Bathroom Window: P pno & voc [DDSI 7.09 (7.08); DBD 7/1 Trk 2, 0:28-2:21]

7 Jan 69, Nagra Roll 51A, Twickenham
Carry that Weight: P bs & voc, G elec gtr [DDSI 7.15 (7.13); DBD 7/1 Trk 2, 13:21-13:31]

7 Jan 69, Nagra Roll 54A, Twickenham
She Came in through the Bathroom Window: P sings title [DDSI 7.22 (7.20); DBD 7/2 Trk 1, 4:49-4:55]

7 Jan 69, Nagra Roll 55A, Twickenham
She Came in through the Bathroom Window: J gtr on miscue [DDSI 7.34 (7.32); DBD 7/2 Trk 2, 14:49-15:14]

7 Jan 69, Nagra Roll 57A, Twickenham
Maxwell's Silver Hammer: G, P busking [DDSI 7.49 (7.36); DBD 7/2 Trk 4, 2:03-2:20, 2:41-3:13]

7 Jan 69, Nagra Roll 57A, Twickenham

Oh! Darling: P leads band [DDSI 7.52 (7.39); DBD 7/2 Trk 4, 8:25-12:28]

7 Jan 69, Nagra Roll 57A, Twickenham
Maxwell's Silver Hammer: G bs, P pno & voc, J gtr, R dms [DDSI 7.54-55 (7.41-42); DBD 7/2 Trk 4, 13:07-16:20]

7 Jan 69, Nagra Roll 58A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.56 (7.43); DBD 8/1 Trk 1, 0:00-16:05]

7 Jan 69, Nagra Roll 59A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.57-59 (7.44-46); DBD 8/1 Trk 2, 0:00-6:01]

7 Jan 69, Nagra Roll 59A, Twickenham
Maxwell's Silver Hammer: band including R vocal [DDSI 7.64-65 (7.50); DBD 8/1 Trk 2, 9:00-13:08]

7 Jan 69, Nagra Roll 60A, Twickenham
Oh! Darling: band [DDSI 7.70 (7.56); DBD 8/1 Trk 3, 2:23-7:04]

7 Jan 69, Nagra Roll 61A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.71-73 (7.58, 57); DBD 8/1 Trk 4, 7:08-15:56]

7 Jan 69, Nagra Roll 61A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.71-73 (7.58, 57); Get Back Journals 2 Trk 18, 0:00-3:49]

7 Jan 69, Nagra Roll 61A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.43; Get Back Journals 2 Trk ?, 00:00-11:04, mostly running fast]

7 Jan 69, Nagra Roll 61A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.74 (7.59); DBD 8/2 Trk 1, 0:00-14:18]

7 Jan 69, Nagra Roll 62A, Twickenham
Maxwell's Silver Hammer: band [DDSI 7.75-79; DBD 8/2 Trk 1, 0:00-16:10]

7 Jan 69, Nagra Roll 68A, Twickenham
She Came in through the Bathroom Window: band [DDSI 7.138-139 (7.111); DBD 9/1 Trk 3, 10:01-16:12]

8 Jan 69, Nagra Roll 72A, Twickenham
She Came in through the Bathroom Window: band [DDSI 8.24; DBD 9/2 Trk 3, 7:10-7:50]

8 Jan 69, Nagra Roll 74A, Twickenham
Mean Mr Mustard: J on pno leads G & R [DDSI 8.38 (8.31); DBD 10/1 Trk 1, 0:36-4:03]

8 Jan 69, Nagra Roll 74A, Twickenham
She Came in through the Bathroom Window: P leads band [DDSI 8.44 (8.37); DBD 10/1 Trk 1, 13:53-16:03]

8 Jan 69, Nagra Roll 75A, Twickenham
She Came in through the Bathroom Window: band [DDSI 8.45-47 (9.49); 10/1 Trk 2, 0:00-7:55]

8 Jan 69, Nagra Roll 76A, Twickenham
Maxwell's Silver Hammer: band [DDSI 8.56-62 (8.38); DBD 10/1 Trk 3, 0:00-6:43, 7:32-16:07]

8 Jan 69, Nagra Roll 77A, Twickenham
Maxwell's Silver Hammer: P leads band [DDSI 8.63-66; DBD 10/1 Trk 4, 0:00-12:57]

8 Jan 69, Nagra Roll 77A, Twickenham
Maxwell's Silver Hammer [DDSI 8.68-69; DBD 10/1 Trk 4, 16:08-16:10]

8 Jan 69, Nagra Roll 78A, Twickenham
Oh! Darling: P leads J & R [DDSI 8.80 (8.48); DBD 10/2 Trk 1, 14:18-16:15]

9 Jan 69, Nagra Roll 91B, Twickenham
Her Majesty: P pno & voc [DDSI 9.09 (9.08); Twickenham Sessions 4 Trk 2, 3:46-4:48]

9 Jan 69, Nagra Roll 91B, Twickenham
Golden Slumbers / Carry that Weight: P pno [DDSI 9.11-12 (9.10-11); Twickenham Sessions 4 Trk 2, 5:53-13:25]

9 Jan 69, Nagra Roll 97B, Twickenham
She Came in through the Bathroom Window: band [DDSI 9.50-52 (9.41-43); Get Back Journals 4 Trk 14, 1:16-2:46]

9 Jan 69, Nagra Roll 97B, Twickenham
She Came in through the Bathroom Window: band [DDSI 9.50-52 (9.41-43); Get Back Journals 4 Trk 14, 0:00-2:22, 3:18-3:56]

9 Jan 69, Nagra Roll 97B, Twickenham
She Came in through the Bathroom Window: band [DDSI 9.50-52 (9.41-43); Get Back Journals 4 Trk 16, 0:00-5:02]

10 Jan 69, Nagra Roll 118A, Twickenham
Maxwell's Silver Hammer: J parody [DDSI 10.67 (10.14); DBD 14/1 Trk 4, 15:27-16:18]

10 Jan 69, Nagra Roll 119A, Twickenham
Maxwell's Silver Hammer: J falsetto parody [DDSI 10.68 (10.15); DBD 14/2 Trk 1, 0:00-1:11]

10 Jan 69, Nagra Roll 124A, Twickenham
Sun King: J gtr [DDSI 10.82; DBD 14/2 Trk 5: 0:06-0:44]

14 Jan 69, Nagra Roll 145A, Twickenham
Mean Mr Mustard: J elec pno & voc, leads P & R [DDSI 14.30 (14.28); Twickenham Sessions 8 Trk 2, 8:28-11:32 =
DDSI 14.32 (14.28); DBD 17/2 Trk 1, 8:26-11:23]

14 Jan 69, Nagra Roll 145A, Twickenham
Watching Rainbows [from Walrus]: J elec pno & voc leads P & R [DDSI 14.33 (14.29); Twickenham Sessions 8 Trk 2,
13:00-16:15]

14 Jan 69, Nagra Roll 145A, Twickenham
Watching Rainbows [from Walrus]: J elec pno & voc leads P & R [DDSI 14.35; Twickenham Sessions 8 Trk 2, 12:44-
16:13]

14 Jan 69, Nagra Roll 146A, Twickenham
Watching Rainbows [con't]: J elec pno & voc leads P & R [DDSI 14.35; beg of DBD 17/2 Trk 2, 0:00-0:38]

14 Jan 69, Nagra Roll 147A, Twickenham
Mean Mr Mustard [cf Madman Coming]: J leads P & G [mid of DBD 17/2 Trk 3, 1:45-2:04]

14 Jan 69, Nagra Roll 148A or 147A, Twickenham
Oh! Darling: P pno & echoing vocal [two segments, DDSI 14.48-49 (15.01-02); DBD 17/2 Trk 4, 0:29-4:26]

21 Jan 69, Nagra Roll 410A, Apple Studios

She Came in through the Bathroom Window: band [DDSI 21.77; DBD 19/1 Trk 3, 11:26-16:06]

21 Jan 69, 8T reel E90489, Apple Studios

She Came in through the Bathroom Window: band [DDSI 21.78; 3:35 [Winn 69013-A]: rehearsal w B Preston on elec pno [ML] released in part on *Anthology 3*, Trk 2]

21 Jan 69, Nagra Roll 410A, Apple Studios

She Came in through the Bathroom Window [DDSI 21.79; unavailable]

21 Jan 69, Nagra Roll 411A, Apple Studios

She Came in through the Bathroom Window: P leading band [DDSI 21.80-81 (22.65); DBD 19/1, Trk ?, 0:00-10:45]

21 Jan 69, Nagra Roll 411A, Apple Studios

She Came in through the Bathroom Window: band [DDSI 21.80-81 (22.65); Get Back Journals 7 Trk 7, 0:00-4:58]

22 Jan 69, Nagra Roll 421A, Apple Studios

Oh! Darling: P busking [DDSI 22.45; DBD 20/2 Trk 2, 14:32-15:00]

23 Jan 69, Nagra Roll 1020B, Apple Studios

Octopus's Garden: R pno & voc [DDSI 23.01 (23.02-03); Get Back Journals 7 Trk 10, 0:00-0:35]

23 Jan 69, Nagra Roll 1030B, Apple Studios

Oh! Darling: P on bs leads band [DDSI 23.40; Get Back Camera B Rolls 15/1, Trk ?, 0:49-16:15]

23 Jan 69, Nagra Roll 1031B, Apple Studios

Oh! Darling: P on bs leads band [DDSI ?; Get Back Camera B Rolls 15/1, Trk ?, 0:00-4:35]

23 Jan 69, Nagra Roll 1031B, Apple Studios

Oh! Darling: P on bs leads band [DDSI ?; Get Back Camera B Rolls 15/1, Trk ?, 0:00-4:35]

23 Jan 69, Nagra Roll 431A, Apple Studios

Mean Mr Mustard: J pno & R dms [DDSI 23.47; mid of DBD 21/2 Trk 4, 10:15-10:23]

24 Jan 69, Nagra Roll 443A, Apple Studios

She Came in through the Bathroom Window: P ac gtr, J gtr [DDSI 24.31; DBD 23/1 Trk 4, 5:20-6:38]

24 Jan 69, Nagra Roll 444A, Apple Studios

Polythene Pam: J ac gtr leads band [DDSI 24.44 (24.31); DBD 23/2 Trk 1, 13:37-15:38 = Get Back Camera B Rolls 16/1, Trk ?, 2:16-4:18]

24 Jan 69, Nagra Roll 447A, Apple Studios

Her Majesty: P ac gtr and voc, J? lap steel, R dms [DDSI 24.58 (24.48); DBD 23/2 Trk 4, 3:17-5:36 = Get Back Camera B Rolls 16/1, Trk ?, 2:06-4:26]

24 Jan 69, Nagra Roll 1055B, Apple Studios

Polythene Pam: J elec gtr leads band [DDSI 24.44 (24.31); Get Back Camera B Rolls 16/2, Trk ?, 5:52-6:13]

25 Jan 69, Nagra Roll 472A, Apple Studios

Mean Mr Mustard: J gtr & voc [DDSI 25.65; DBD 27/1 Trk 1, 12:37-15:45]

26 Jan 69, Nagra Roll 477A, Apple Studios

Octopus's Garden: R pno & voc, G gtr [DDSI 26.05 (26.05-06)?; DBD 27/2 Trk 2, 9:25-16:10; composing session seen in *Let It Be*]

26 Jan 69, Nagra Roll 478A, Apple Studios
Octopus's Garden: R & G continue, J dms [DDSI 26.06-08 (26.07-09)?; DBD 27/2 Trk 3, 0:00-5:53, 6:27-10:25]

26 Jan 69, Nagra Roll 478A, Apple Studios
Octopus's Garden: R, G & J continue [DDSI 26.10 (26.11)?; DBD 27/2 Trk 3, 13:18-15:36]

26 Jan 69, Nagra Roll 479A, Apple Studios
Octopus's Garden: R, G & J continue [DDSI 26.14-15 (26.15-16)?; DBD 27/2 Trk 4, 0:00-3:57]

26 Jan 69, Nagra Roll 479A, Apple Studios
Octopus's Garden: J vocal [DDSI 26.16-17?; DBD 27/2 Trk 9:05-9:26, 10:52-11:27]

27 Jan 69, Nagra Roll 504A-1, Apple Studios
Oh! Darling: P pno leads band [DDSI 27.06; beg of DBD 31/1 Trk 1, 0:20-7:43]

27 Jan 69, 8T reel E90498, Apple Studios
Oh! Darling [DDSI 27.56 (27.03); 4:05 [Winn 69018-A]: JL / PM duet rehearsal: Thirty Days 10 Trk 17; released in part on *Anthology 3*; after take, John delights in Yoko's divorce being final--"Free at last!"]

28 Jan 69, Nagra Roll 539A, Apple Studios
I Want You (She's So Heavy): BP pno, dms, bs, J elec gtr [DDSI 28.64; DBD 35/1 Trk 4, 0:00-1:52, 2:15-2:45, 4:39-7:35]

28 Jan 69, Nagra Roll 540A, Apple Studios
I Want You (She's So Heavy): J elec gtr leads band [DDSI 28.65; DBD 35/2 Trk 1, 0:00-0:55, 1:19-6:49]

28 Jan 69, Nagra Roll 541A, Apple Studios
Something: G Leslied gtr, BP organ, R dms [DDSI 28.68; DBD 35/2 Trk 2, 15:01-15:16]

28 Jan 69, Nagra Roll 541A, Apple Studios
Something: G Leslied gtr, BP organ, R dms, P bs, J descant, J cauliflower [DDSI 28.72 (28.21); DBD 35/2 Trk 3, 0:00-2:23, 2:46-16:03 or Corn of the Apple Trks 9-10]

28 Jan 69, Nagra Rolls 541A and 1129B, Apple Studios
Something: G elec gtr, P bs, J descant, J Mr. Show, BP organ, R dms [DDSI 28.70 (28.20); Corn of the Apple Trk 7, 0:00-4:32]

28 Jan 69, Nagra Roll 541A, Apple Studios
Something: G elec gtr (countermelody -- pomegranate), P bs, J descant, BP organ, R dms [DDSI 28.71 (28.20); Corn of the Apple Trk 8, 0:00-4:17]

28 Jan 69, Nagra Roll 542A, Apple Studios
Something: G Leslied gtr, BP organ, R dms, P bs, J descant Mr. Show, [DDSI 28.72 (28.21); DBD 35/2 Trk 3, 0:00-5:04]

28 Jan 69, Nagra Roll 1129B?, Apple Studios
Something: G elec gtr, P bs, J descant, J Mr. Show, BP organ, R dms [DDSI 28.69 [28.19]; Love Me Do Trk 7, 0:00-2:56]

28 Jan 69, Nagra Roll 1129B?, Apple Studios
Something: G elec gtr, P bs, J descant, J Mr. Show, BP organ, R dms [DDSI 28.69 [28.19]; Love Me Do Trk 8, 0:00-2:38]

28 Jan 69, Nagra Roll 546A, Apple Studios
I Want You (She's So Heavy): J gtr & voc, R dms, BP organ, P bs, G? maraca [DDSI 28.92 (28.29); DBD 36/1 Trk 4, 1:49-16:11]

28 Jan 69, Nagra Roll 547A, Apple Studios
I Want You (She's So Heavy): J leads band [DDSI 28.93 (28.28); DBD 36/1 Trk 4, 0:00-9:06]

29 Jan 69, Nagra Roll 552A, Apple Studios
She Came in through the Bathroom Window: band [DDSI 29.12-14 (6.80-81); DBD 36/2 Trk 4, 1:57-11:40]

29 Jan 69, Nagra Roll 553A, Apple Studios
Something: band [DDSI 29.23; DBD 37/1 Trk 2, 12:38-13:43]

29 Jan 69, Nagra Roll 557A, Apple Studios
I Want You (She's So Heavy): band [DDSI 29.33; DBD 37/2 Trk 1, 0:00-2:50]

29 Jan 69, Nagra Roll 557A, Apple Studios
Something: G Leslied elec gtr, R dms [DDSI 29.34; DBD 37/1 Trk 2, 3:54-6:33]

29 Jan 69, 8T reel E90505, Apple Studios
I Want You (She's So Heavy) [DDSI 29.37; rehearsal]

31 Jan 69, Nagra Roll 566A or 1155B, Apple Studios
Oh! Darling: P bs & voc, J gtr, G gtr, R dms [DDSI 31.60-61; Thirty Days 6 Trk 13, 0:00-2:09]

31 Jan 69, Nagra Roll 566A or 1155B, Apple Studios
Oh! Darling: P bs & voc, J gtr, G gtr, R dms [DDSI 31.60-61; Thirty Days 6 Trk 14, 0:00-1:44]

31 Jan 69, Nagra Roll 566A or 1155B, Apple Studios
Oh! Darling: P pno, R dms, BP organ, J bs & harm voc, G Leslie gtr [DDSI 31.60-61; Thirty Days 6 Trk 15, 0:00-3:12]

31 Jan 69, Nagra Roll 566A or 1155B, Apple Studios
Oh! Darling: P pno, R dms, BP organ, J bs & harm voc, G Leslie gtr [DDSI 31.60-61; Thirty Days 6 Trk 16, 0:00-2:38]

31 Jan 69, Nagra Roll 1152B or 1153B or 1154B, Apple Studios
I Want You (She's So Heavy) [DDSI 31.41; Thirty Days 16 Trk 1, 0:00-5:28]

mid-Feb 69, 4T reel E65786 begun
I Want You (She's So Heavy): rehearsal

22 Feb 69, 8T reel E69736 begun, Trident Studios, G Johns producing
I Want You (She's So Heavy): first of six reels done this day

22 Feb 69, 8T reel E69735 begun, Trident Studios, G Johns producing
I Want You (She's So Heavy): 35 takes of backing track (JL guide vocal (one take sung by PM), BP)

22 Feb 69, 8T reel E69734 begun, Trident Studios, G Johns producing
I Want You (She's So Heavy): final backing track takes

23 Feb 69, 8T reel E69733 begun, Trident Studios, G Johns producing
I Want You (She's So Heavy): Glyn Johns edited Tks 9 (best JL vocal early on), 20 (best middle), 32 (best ending) into unnumbered master

23 Feb 69, 8T reel E69732 begun, Trident Studios, G Johns producing
I Want You (She's So Heavy): may be a mono mix tape and not a multi-track

23 Feb 69, 8T reel E69731 begun, Trident Studios, G Johns producing
I Want You (She's So Heavy): receives master edit of Tks 9/20/32

24 Feb 69, Trident Studios, G Johns producing
I Want You (She's So Heavy): Johns made 8-track safety of edited master, and made rough mono mix of result

25 Feb 69, 4T reel E90644 begun, Abbey Road, Ken Scott eng
Something: Take 1 [GH solo demo with unused lyric] (3:16) [Winn 69025-C]: rough mono mix (RM?, 3:20) pressed on acetate [Winn 69025-E]

16 Apr 69, 8T reel E91390 begun, Abbey Road Studio Three, G Martin producing
Something: Takes 1-8 (false starts); Take 9 (3:49); Take 10 (3:49): basic track (PM bs, RS dms, GH gtr, GM piano, JL sits out)

16 Apr 69, 8T reel E91391 begun
Something: Takes 11-12; Take 13 [momentarily best]: basic track (PM bs, RS dms, GH gtr, GM piano) remade on 2 May

18 Apr 69, Abbey Road Studio Two, C Thomas prod [as per ML; same content as Winn 19 Apr 69]
I Want You (She's So Heavy): SI (GH and JL gtrs for finale onto 23 Feb Trident master), reduction of master called Take 1; SI (more gtr parts onto Take 1); unnumbered rough stereo remix from Take 1

19 Apr 69, 8T reel E91356 SI
I Want You (She's So Heavy): SI (J/G gtrs) to reduction of master edit of Tks 9/20/32 from reel E69731; rough 7.5" remix taken by GH

20 Apr 69, 8T reel E91356 SI Abbey Road Studio Three, Chris Thomas producing
I Want You (She's So Heavy): SI (conga and Hammond organ) to reduction of master edit Take 1 [see 19 April]

20 Apr 69, 8T reel E91359 begun, Abbey Road Studio Three, Chris Thomas producing
Oh! Darling: backing track Takes 1-15 (PM bs and guide vocal, JL pno, GH Leslied Id gtr, RS dms); Take 7 is JL-led jam on Games People Play.

20 Apr 69, 8T reel E91360 begun, Abbey Road Studio Three, Chris Thomas producing
Oh! Darling: backing track Takes 17-25; Take 26 (3:24) given SI (Hammond organ, later erased for PM vocal taped 26 April)

20 Apr 69, stereo reel E91361 begun, Abbey Road Studio Three, Chris Thomas producing
Oh! Darling: RS1, rough mix of first day's work on Take 26, likely the only place the Hammond overdub survives

26 Apr 69, 8T reel E91360 SI, Abbey Road Studio Two, Chris Thomas producing
Oh! Darling: backing track Take 26 (3:24): given SI (PM vocal, erasing Hammond organ part; second PM lead vocal and backing vocals, dubbed to mono on bootlegs) [Winn 69053-A]

26 Apr 69, 8T reel E91351 begun, Abbey Road Studio Two, Chris Thomas producing
Octopus's Garden: backing track Takes 1-11 (RS dms and vocal, PM bass, GH gtr including Leslied intro, JL gtr). Take 2 with dialogue from Take 8 (2:47) [Winn 69053-B] released.

26 Apr 69, 8T reel E91352 begun, Abbey Road Studio Two, Chris Thomas producing

Octopus's Garden: backing track Takes 12-28 (RS dms and vocal, PM bass, GH gtr including Leslied intro, JL gtr).

26 Apr 69, 8T reel E91353, begun, Abbey Road Studio Two, Chris Thomas producing

Octopus's Garden: backing track Takes 29-31 (RS dms and vocal, PM bass, GH gtr including Leslied intro, JL gtr);

Take 32 (2:48) (RS dms and vocal, PM bass, GH gtr including Leslied intro, JL gtr) given later overdubs beg
29 April

29 Apr 69, 8T reel E91353 SI, Abbey Road Studio Three, Chris Thomas producing

Octopus's Garden: backing track Take 32 (2:48) given SI (two RS vocal tracks plus Chris Thomas piano?); mono copy
of this has been bootlegged [Winn 69055-A]

29 Apr 69, stereo reel E91460 begun, Abbey Road Studio Three, Chris Thomas producing

Octopus's Garden: RS 1-3; RS4 Best may be the bootlegged mono mix

1 May 69, stereo reel E91458 begun, Abbey Road Studio Three, Chris Thomas producing

Oh! Darling: RS 2-3 from Take 26; RS 4, with SI (PM's first vocal attempts); RS4 may be the bootlegged mono mix

2 May 69, 8T reel E91417 begun, Abbey Road Studio Three, Chris Thomas producing

Something: remake Takes 1-14 (PM bs, RS dms, JL pno, BP pno, GH Leslied gtr; no vox)

2 May 69, 8T reel E91418 begun, Abbey Road Studio Three, Chris Thomas producing

Something: remake Takes 15-26 (PM bs, RS dms, JL pno, BP pno, GH Leslied gtr; no vox)

2 May 69, 8T reel E91419 begun, Abbey Road Studio Three, Chris Thomas producing

Something: remake Takes 27-35 (PM bs, RS dms, JL pno, BP pno, GH Leslied gtr; no vox); Take 36 (7:48) best

5 May 69, 8T reel E91419 SI, Olympic Studio One, G Martin producing

Something: remake Take 36 (7:48) with SI to Take 36 (PM bass, GH Leslied gtr solo)

6 May 69, 8T reel E94067 begun, Olympic Studio One, G Martin and G Johns

You Never Give Me Your Money: basic tracks (PM pno and guide vocal, RS dms, JL distorted elec gtr, GH Leslied gtr)

6 May 69, 8T reel E94068 begun, Olympic Studio One, G Martin and G Johns

You Never Give Me Your Money: basic tracks (PM pno and guide vocal, RS dms, JL distorted elec gtr, GH Leslied
gtr): total of 36 takes on reels E94067 and E94068.

6 May 69, 8T reel E94069 begun, Olympic Studio One, G Martin and G Johns

You Never Give Me Your Money: Take 30 [5:55] Best, given rough RS on reel E92833

1 Jul 69, 8T reel E92833 SI, Abbey Road Studio Two, G Martin producing, PM alone in studio without injured JL

You Never Give Me Your Money: SI (new PM lead vocal to Take 30), dub bootlegged [Winn 69085-A]

2 Jul 69, 8T reel E92839 begun, Abbey Road Studio Two, G Martin producing, without injured JL

Her Majesty: Takes 1-2; Take 3 (0:23) [Winn 69086-A] using just two tracks (PM vocal and ac gtr)

2 Jul 69, 8T reel E92839 begun, Abbey Road Studio Two, G Martin producing, without injured JL

Golden Slumbers / Carry That Weight: Take 1 (2:12) [Winn 69086-B], Takes 2-12; Take 13 (3:11); Take 15: basic
tracks (PM guide vocal and piano, RS dms, GH bs)

3 Jul 69, 8T reel E92839 SI, Abbey Road Studio Two, G Martin producing, without injured JL

Golden Slumbers / Carry That Weight: Take 13 (3:11) given SI (PM rhy gtr, GH lead gtr, PM two lead vocals,
PM/GH/RS chanting "Carry That Weight" unison vox, completing the eight tracks) and reduced to a
second reel [Winn 69086-C]

3 Jul 69, 8T reel E92841 begun, Abbey Road Studio Two, G Martin producing, without injured JL
Golden Slumbers / Carry That Weight: reduction of edit of Takes 13 + 15 into Take 16; Take 17 Best reduction
(3:14)

4 Jul 69, 8T reel E92841 SI, Abbey Road Studio Two, G Martin producing, without injured JL
Golden Slumbers / Carry That Weight: SI to Take 17 (3:14)

7 Jul 69, 8T reel E92845 begun, Abbey Road Studio Two, G Martin producing, without injured JL
Here Comes the Sun: Takes 1-10 of basic track (GH vocal and guitar, PM bass, RS dms)

7 Jul 69, 8T reel E92846 begun, Abbey Road Studio Two, G Martin producing, without injured JL
Here Comes the Sun: Takes 11-12 basic track (PM bs, RS dms, GH ac gtr and guide vocal); Take 13 basic track Best
given SI (polished GH ac gtr [punch-in or total re-record])

8 Jul 69, 8T reel E92846 SI, Abbey Road Studio Two, G Martin producing, without injured JL
Here Comes the Sun: Take 13 given SI (GH lead vocal erasing guide vocal; tape filled with double-tracked backing
vocals by GH & PM filling the eight tracks)

8 Jul 69, 8T reel E92847 SI, Abbey Road Studio Two, G Martin producing, without injured JL
Here Comes the Sun: Tape reductions from Take 13 to Takes 14-15; unnumbered rough mono remix of Take 15
taken by GH

9 Jul 69, 8T reel E92826 begun, Abbey Road Studio Two, G Martin producing, without JL's participation
Maxwell's Silver Hammer: Takes 1-4; Take 5 (3:46) [released on *Anthology 3*; Winn 69087-A]; {no Takes 6-10};
Takes 11-20; Take 21 (PM pno and vocal, GH bass, RS dms); Take 21 given SI ([acoustic--says Winn] gtrs)

10 Jul 69, 8T reel E92826 SI, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer: Take 21 given SI (PM pno, GM organ, RS anvil, GH Leslied gtr, PM lead vocals, PM/GH/RS
backing vocals)

10 Jul 69, 8T reel E92827 begun, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer: RS 1-12; RS 13 (3:41) from Take 21: rough stereo mixes; mono copy of RS 13 has been
booted [Winn 69088-A]

11 Jul 69, 8T reel E92826 SI, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer: Take 21 given SI (vocals and guitar to fill 8 tracks)

11 Jul 69, 8T reel E91419 SI, Abbey Road Studio Two, G Martin producing
Something: remake Take 36 (7:48) given SI (GH two lead vocal tracks)

11 Jul 69, 8T reel E92829 begun, Abbey Road Studio Two, G Martin producing
Something: RS 1-3; RS4 reduction mixes from Take 36 with all SIs into Take 37

11 Jul 69, 8T reel E92830 begun, Abbey Road Studio Two, G Martin producing
Something: Take 37 a reduction to six tracks of Take 36 (7:48 cut to 5:40) [booted as Winn 69089-A; only place we
hear GH's 11 July lead vocal]

11 Jul 69, 8T reel E92833 SI, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money: Take 30 (5:55); given SI (new PM bass line)

15 Jul 69, 8T reel E92833 SI, Abbey Road Studio Three, G Martin producing
You Never Give Me Your Money: Take 30 (5:55); given SI (new vocals and orchestral chimes)

15 Jul 69, stereo reel [E94136] begun, Abbey Road Studio Three, G Martin producing
You Never Give Me Your Money: Take 30 (5:55) given RS 1-5 from Take 30; RS 6: rough mixes after vocal/chimes dubs

16 Jul 69, 8T reel E92847 SI, Abbey Road Studio Three, G Martin producing
Here Comes the Sun: Take 15 reduction given SI (GH handclaps and harmonium).

16 Jul 69, 8T reel E91419 SI, Abbey Road Studio Three, G Martin producing
Something: remake Take 36 (7:48) with SI (GH lead vocal, PM backing vocal, GH / PM / RS handclaps [ML?])

16 Jul 69, 8T reel E92830 begun, Abbey Road Studio Three, G Martin producing
Something: Take 37 (5:40) new reductions to Take 38 (3:15) and Take 39 (3:10) Best

17 Jul 69, 8T reel E91359 SI, Abbey Road Studio Three, G Martin producing
Oh! Darling: backing track Take 26 given SI (PM lead vocal attempt)

17 Jul 69, 8T reel E91353 SI, Abbey Road Studio Three, G Martin producing
Octopus's Garden: backing track Take 32 (2:48) given SI (PM / GH bkg vox including compressed gargling, PM clavichord, bubble-blowing sound effects)

18 Jul 69, 8T reel E91360 SI, Abbey Road Studio Three, G Martin producing
Oh! Darling: backing track Take 26 (3:24) given SI (PM lead vocal attempt); vocal tape delay reel (9:43) dubbed to mono on bootlegs [Winn 69092-A]

18 Jul 69, 8T reel E91353 SI, Abbey Road Studio Three, G Martin producing
Octopus's Garden: backing track Take 32 (2:48) given SI (RS lead vocal, percussion)

18 Jul 69, MONO reel E94146 begun, Abbey Road Studio Three, G Martin producing
Octopus's Garden: mono remixes 1-7 from Take 32

18 Jul 69, stereo reel [E94147] begun, Abbey Road Studio Three, G Martin producing
Octopus's Garden: RS 10-13; RS 14 (2:48) from Take 32 [Winn 69090-A]; RS 14 moved to the master reel, the previous attempts scrapped

21 Jul 69, 4T reel E92963 begun, Abbey Road Studio Three, G Martin producing; JL's first tapings in July, YO in bed
Come Together: Take 1 (3:37) [Winn 69091-A]; Takes 2-5; Take 6 best; Takes 7-8: basic track (JL vocal w/o tape echo, hand claps and tambourine, GH gtr, PM bs, RS dms)

21 Jul 69, 8T reel E92830 begun, Abbey Road Studio Two, G Martin producing
Come Together: 4-track Take 6 from reel E92963 copied here as Take 9 (4:31); Take 9 given SIs (vocals, gtrs, electric piano and maracas over six July dates)

22 Jul 69, 8T reel E91360 SI, Abbey Road Studio Three, G Martin producing
Oh! Darling: backing track Take 26 (3:24) given SI (PM vocal attempt); vocal tape delay reel (9:43) dubbed to mono on bootlegs [Winn 69092-A]

22 Jul 69, 8T reel E92830 SI, Abbey Road Studio Three, G Martin producing
Come Together: Take 9 (4:31) given SIs (JL lead vocal, electric piano, rhy gtr and maracas over six July dates)

23 Jul 69, Abbey Road Studio Three, G Martin producing
Oh! Darling: backing track Take 26 (3:24) given SI (final PM vocal)

23 Jul 69, 8T reel E92830 SI, Abbey Road Studio Three, G Martin producing
Come Together: Take 9 (4:31) given SIs (vocals, gtrs, electric piano and maracas over six July dates)

23 Jul 69, 8T reel E92966 begun, Abbey Road Studio Three, G Martin producing
The End: Takes 1-6; Take 7 (1:20) Best basic track (gtrs, bass, dms w 16-second solo over two tracks, piano for the coda; no vocals yet, and drum solo had two lead guitars and tambourine muted out)

24 Jul 69, 8T reel E94227 begun, Abbey Road Studio Two, G Martin producing
Sun King / Mean Mr. Mustard Takes 1-13 backing track (JL guide vocal and gtr, GH gtr, PM bs, RS brushed dms)

24 Jul 69, 8T reel E94229 begun, Abbey Road Studio Two, G Martin producing
Sun King / Mean Mr. Mustard: Takes 14-27 backing track (JL guide vocal and gtr, GH gtr, PM bs, RS brushed dms)

24 Jul 69, 8T reel E94230 begun, Abbey Road Studio Two, G Martin producing
Sun King / Mean Mr. Mustard: Takes 28-35 backing track (JL guide vocal and gtr, GH gtr, PM bs, RS brushed dms)

25 Jul 69, 8T reel E94230 SI, Abbey Road Studio Two, G Martin producing
Sun King / Mean Mr. Mustard: Take 35 (3:37) given SIs (vocals, piano, organ, and perc over two late-July sessions)

25 Jul 69, 8T reel E92830 SI, Abbey Road Studio Two, G Martin producing
Come Together: Take 9 (4:31) given SIs (vocal harmonies)

25 Jul 69, 8T reel E94232 begun, Abbey Road Studio Two, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: Take 1 (3:08); Takes 2-3 (false starts); Take 4 (3:03);
Take 5 (BD); Take 6 (FS); Take 7 (BD); Take 8 (FS); Take 9 (3:07); Takes 10-16 (FSs); Takes 17-20 (BDs); Take
21 (3:09); Take 22 (FS); Take 23 (BD): basic track (PM bs, RS dms, GH lead gtr, JL ac 12-stg, JL / PM guide
vocals on most)

25 Jul 69, 8T reel E94233 begun, Abbey Road Studio Two, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: Take 24 (FS); Take 25 (BD); Take 26 (3:13); Take 27
(3:11); Take 28 (3:11); Takes 29-31 (BDs); Takes 32-33 (FSs); Take 34 (3:08); Take 35 (3:12); Take 36 (3:11):
basic track (PM bs, RS dms, GH lead gtr, JL ac 12-stg, JL / PM guide vocals on most)

25 Jul 69, 8T reel E94235 begun, Abbey Road Studio Two, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: Take 37 (BD); Take 38 (3:07); Take 39 (3:13) best;
Take 39 given SI (vocals, bass, drums wiping previous dms)

28 Jul 69, 8T reel E94235 SI, Abbey Road Studio Three, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: Take 39 given SIs (ac and elec gtrs, lead vocals,
piano, electric piano, tambourine and other perc filling the tape)

28 Jul 69, 8T reel E94246 SI, Abbey Road Studio Three, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: Take 39 reduced to Take 40 (3:13)

29 Jul 69, 8T reel E92830 SI, Abbey Road Studio Three, G Martin producing
Come Together: Take 9 (4:31) given SIs (gtr for middle)

29 Jul 69, 8T reel E94230 SI, Abbey Road Studio Three, G Martin producing
Sun King / Mean Mr. Mustard: Take 35 (3:47) given SIs (vocals, piano, organ and perc over two late-July sessions)

30 Jul 69, 8T reel E94246 begun, Abbey Road Studio Three, G Martin producing [Winn says 28 Jul but Rec Sheet
says 30 Jul]

You Never Give Me Your Money Take 30 (5:55) reduced to Takes 37-39 (BDs); Take 40 (5:43) Best; Take 41 (BD); Take 42 (5:43)

30 Jul 69, 8T reel E92830 SI, Abbey Road Studio Three, G Martin producing
Come Together: Take 9 (4:31) Best given SIs (gtrs)

30 Jul 69, 8T reel E94246 SI, Abbey Road Studio Three, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: Take 40 (3:13) Best given SIs (vocals, perc, gtr)

30 Jul 69, 8T reel E94246 SI, Abbey Road Studio Three, G Martin producing
You Never Give Me Your Money: new reduction mix Take 40 (5:43) Best given SIs (vocals); this reduction unused

30 Jul 69, 8T reel E92841 SI, Abbey Road Studio Three, G Martin producing
Golden Slumbers / Carry That Weight: Take 17 (3:14) Best given SIs (vocals)

30 Jul 69, stereo reel E92938 begun, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money RS 1 from Take 40 + Sun King / Mean Mr Mustard RS 1 from Take 35 + Her Majesty RS 1 from Take 3 + Polythene Pam / She Came in Through the Bathroom Window RS 1 from Take 40 + Golden Slumbers / Carry That Weight RS 1 from Take 17 + The End RS 1 from Take 7: all mixed for rough stereo, edited and crossfaded (15:30); Her Majesty removed (intact except for last chord; ending of Mustard heard at opening) and added after 17 seconds of leader; tape taken by Mal Evans for Malcolm Davies to cut acetate at Apple and returned to studios on 31 July; bootlegged mono dub of 15:36 medley [Winn 69097-A] made after Her Majesty [0:22 edit of RS 1, Winn 69086-D] removed (and before later overdubs)

30 Jul 69, stereo reel E92939 SI, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money: practice reel for crossfade from YNGMYM to SK (done here by organ)

31 Jul 69, 8T reel E92833 SI, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money: Take 30 (5:55); given rejected reduction mix and SI (PM bass and piano [GM wind-up?])

31 Jul 69, 8T reel E92841 SI, Abbey Road Studio Two, G Martin producing
Golden Slumbers / Carry That Weight: Take 17 (3:14) given SI (drums, timpani, vocal)

1 Aug 69, 8T reel E93142 begun, Abbey Road Studio Two, G Martin producing
Because: Takes 1-15; Take 16 (2:12) Best [Winn 69102-A]; Takes 17-23 of backing track (GM Baldwin elec hpsi, JL elec gtr, PM bass, RS hi-hat tapping for headphones only). Take 16 given SIs (one take of JL / PM / GH vocals)

4 Aug 69, 8T reel E93142 SI, Abbey Road Studio Two, G Martin producing
Because: Take 16 given SIs (two more passes of JL / PM / GH vocals, one set on each of two tracks); Take 16 vocals (2:17) avail as Winn 69100-A; Take 16 insts (1:10) avail as Winn 69100-B

4 Aug 69, stereo reel [E94262] begun, Abbey Road Studio Three, G Harrison producing
Something: unnumbered rough stereo remix from Take 39 taken by Mal Evans to Apple for acetate cutting likely for GM to compose score

4 Aug 69, stereo reel [E94262] begun, Abbey Road Studio Three, G Harrison producing
Here Comes the Sun: unnumbered rough stereo remix from Take 15 taken by Mal Evans to Apple for acetate cutting likely for GM to compose score and/or for GH to create Moog lines

5 Aug 69, 4T reel E94265 begun, Abbey Road Studio Three, G Martin producing

You Never Give Me Your Money: PM's home-taped mono sound-effect loops (bells, chirping birds and crickets), to blend crossfade, transferred to 4-track tape: takes 1-4; Take 5 Best

5 Aug 69, 8T reel E93142 SI, Abbey Road Room 43 and Studio Two, G Martin producing
Because: Take 16 given SIs (two GH Moog parts filling the 8 tracks)

5 Aug 69, 8T reel E92966 SI, Abbey Road Studio Two, G Martin producing
The End: Take 7 given SIs (vocals)

6 Aug 69, 8T reel E92847, SI 6 August 69, Abbey Road Studio Three, G Martin producing
Here Comes the Sun: Take 15 reduction given SIs (GH guitar pieces)

6 Aug 69, 8T reel E93149 begun, Abbey Road Room 43 and Studio Two, G Martin producing
Maxwell's Silver Hammer: Reduction takes 22-26 (no remixes 19-21) from Take 21 with simultaneous SIs (PM's Moog ribbon controller); Take 27 Best

6 Aug 69, stereo reel [E93150] begun, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer RS 14-17; RS 18 Best; RS 22-26 from Take 27: rough mixes with the Moog, all scrapped

7 Aug 69, stereo reel [E93151] begun, Abbey Road Studio Two, G Martin producing
Come Together: RS 1 from Take 9 (4:16) Best [Winn 69097-B] and moved to master reel; RS 2-10 scrapped

7 Aug 69, 8T reel E92966 SI, Abbey Road Studio Three, G Martin producing
The End: Take 7 given SIs (vocals and three traded gtr solos)

8 Aug 69, 8T reel E92966 SI, Abbey Road Studio Two, G Martin producing
The End: Take 7 given SIs (drums and bass)

8 Aug 69, 8T reel E69731 SI, Abbey Road Studio Two, G Martin producing
I Want You (She's So Heavy): dub of unnumbered 23 Feb Trident master given SIs (JL Moog's white noise, RS dms); last half of this edited to 18 or 19 April reduced mix from reel E91356

8 Aug 69, 8T reel E91360 SI, Abbey Road Studio Three, G Martin producing
Oh! Darling: backing track Take 26 (3:24) given SIs (PM lead gtr and tambourine)

11 August 69, Abbey Road Studio Three, P McDonald engineer
Maxwell's Silver Hammer: mono tape copy of RS 18 taken by Mal Evans to cut acetate at Apple

8T reel E91356 SI, Abbey Road Studio Two, G Martin producing
I Want You (She's So Heavy): reduction of dub of master edit Take 1 [see 20 April] given SIs (JL / PM / GH harmony vocals for "She's So Heavy" onto tracks 4 and 7); first 4:36 of this take joined to end of unnumbered edited Trident master E69731 (18 Apr, with different overdubs) {or "She's So Heavy" portions intercut into 18 April reduction} to produce released recording

11 August 69, 8T reel E91360 SI, Abbey Road Studio Two, G Martin producing
Oh! Darling: backing track Take 26 (3:24) given SIs (PM vocal harmonies)

11 August 69, 8T reel E92847 SI, Abbey Road Studio Two, G Martin producing
Here Comes the Sun: Take 15 reduction given SIs (GH guitar pieces)

12 August 69, stereo reel [E93156] begun, Abbey Road Studio Two, G Martin producing
Oh! Darling: RS 5 (FS); RS 6-8 (all 3:25); RS 9 (3:25) Best from Take 26 [Winn 69104-A] and moved to master reel; RS 5-8 discarded

12 August 69, stereo reel [E93156] begun, Abbey Road Studio Two, G Martin producing
Because: RS 1 (2:45); RS 2 (2:45) Best from Take 16 [Winn 69102-A] moved to master reel and RS 1 discarded

12 August 69, stereo reel [E93157] begun, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer: RS 27 (3:34); RS 28-30 (FSs); RS 31 (3:34); RS 32-33 (FSs); RS 34 (3:34) Best; RS 35 (FS); RS 36 (3:36) from Take 27. RS 34 would be used for most of the song but an edit piece for final verse would be done 14 August.

13 August 69, stereo reel [E93321] begun, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money: RS 20-22; RS 23 (3:57) Best [Winn 69101-A]; RS 24-27 from Take 30. RS 23 ready for crossfading in medley; other mixes scrapped.

14 August 69, stereo reel [E93159] begun, Abbey Road Studio Two, G Martin producing
Sun King / Mean Mr Mustard: RS 20-21 (both 3:40); RS 22 (3:37) best [Winn 69096-A]; RS 23 (BD); RS 24 (3:40) from Take 35

14 August 69, stereo reel [E93159] begun, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer new stereo remix of edit piece RS 37 from Take 27 [RS 37 edited into RS 34 on stereo E93157 (3:24) [Winn 69103-A] of song ending, perhaps to pan the Moog]

14 August 69, stereo reel [E93160] begun, Abbey Road Studio Two, G Martin producing
Polythene Pam / She Came in through the Bathroom Window: RS 20 (3:08); RS 21 (FS); RS 22 (3:08); RS 23-24 (FSs); RS 25 (3:08); RS 26-27 (FSs); RS 28-29 (3:08 each); RS 30 (FS); RS 31 (3:08); RS 32 (3:10) Best from Take 40 [Winn 69097-C]; spliced to Sun King on stereo reel E93159Z

14 August 69, stereo reel [E93328] begun, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money (RS 23) into Sun King / Mean Mr Mustard: stereo crossfade remixes Takes 1-10; Take 11 best, for master, adding effects from Take 5 of E94265 [later remade on 21 August]

14 August 69, stereo reel [E93327] begun, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money; Sun King; Polythene Pam; Golden Slumbers; The End: worktape of edited crossfade reject sections

14 August 69, stereo reel [E93328] begun, Abbey Road Studio Two, G Martin producing
Polythene Pam: edit sections

14 August 69, stereo reel [E93326] begun, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money [crossfade into] Sun King / Mean Mr Mustard [hard edit to] Polythene Pam / She Came in through the Bathroom Window: crossfade of masters, taken by Mal Evans

15 August 69, 8T reel E92841 SI 15, Abbey Road Studio One into Two, G Martin producing
Golden Slumbers / Carry That Weight: Take 17 (3:14) given SIs (orchestra: 3 tpts, 4 horns, 1 tbn, 1 bs tbn; 12 vlns, 4 vlas, 4 vcls, 1 stg bs)

15 August 69, 8T reel E92966 SI, Abbey Road Studio One into Two, G Martin producing
The End: Take 7 given SIs (orchestra: 3 tpts, 4 horns, 1 tbn, 1 bs tbn; 12 vlns, 4 vlas, 4 vcls, 1 stg bs)

15 August 69, 8T reel E92830 SI, Abbey Road Studio One into Two, G Martin producing
Something: Take 39 (3:10) reduction given SIs (orchestra (12 vlns, 4 vlas, 4 vcls, 1 stg bs) and new GH guitar solo [likely GH's bass dub], filling last two tracks); RS from Take 39 (2:58) [Winn 69107-B]

15 August 69, 8T reel E92847 SI, Abbey Road Studio One into Two, G Martin producing

Here Comes the Sun: Take 15 reduction given SIs (orchestra: 2 piccolos, 2 fls, 2 alto fls, 2 cls; 4 vlas, 4 vcls, 1 stg bs;)

18 August 69, stereo reel [E93293] begun, Abbey Road Studio Two, G Martin producing
Golden Slumbers / Carry That Weight: RS 1; RS 2 (3:08) Best from Take 17 [Winn 69106-A]

18 August 69, 8T reel E92966 SI, Abbey Road Studio Two, G Martin producing
The End: Take 7 given SI (four seconds of PM solo piano (before final PM vocal couplet); all SIs of traded gtrs, added dms, vocal, orchestra and added pno brought duration from original 1:20 to 2:41)

18 August 69, stereo reel [E93293] begun, Abbey Road Studio Two, G Martin producing
The End: RS 1-6 from Take 7

19 August 69, stereo reel [E93344] begun, Abbey Road Studio Two, G Martin producing
The End: RS 1-2; RS 3 Best from Take 7, all still at full length (2:41)

19 August 69, stereo reel [E93345] begun, Abbey Road Studio Two, G Martin producing
Golden Slumbers / Carry That Weight: crossfaded to The End Best [Trk 1 panned left; Trk 2 panned center w compression; Trk 3 panned 15° right; Trk 4 panned center; Trk 5 panned ctr; Trk 6 panned ctr; Trk 7 panned right; Trk 8 given ADT panned left and right]; cut into master on stereo reel E93293

19 August 69, stereo reel [E93345] begun, Abbey Road Studio Two, G Martin producing
Something: RS 1-9; RS 10 (2:58) from Take 39 [Winn 69107-A] Best [Trk 1 panned ctr with ADT; Trk 2 panned center; Trk 3 panned 15° left plus echo except for pizz; Trk 4 panned 15° right plus echo except for pizz; Trk 5 panned right; Trk 6 panned left; Trk 7 panned center plus echo; Trk 8 panned center plus echo]

19 August 69, 8T reel E92847 SI, Abbey Road Studio Two, G Martin producing
Here Comes the Sun: Take 15 reduction given SIs (GH's Moog part)

19 August 69, stereo reel [E93347] begun, Abbey Road Studio Two, G Martin producing
Here Comes the Sun: RS 1 (3:03) Best from Take 15 [Winn 69110-A] @ 51 cps, reducing duration to 3'05"

20 August 69, stereo reel E94273 begun, Abbey Road Studio Three, G Martin producing
I Want You (She's So Heavy): RS 1-10. JL did RS 1-8 from Take 1 on reel E91356 and RS 9-10 from unnumbered Trident master on reel E69731, splicing the Best of each, RS 8 (for first 4'37") and RS 10 (for remaining 3'07", including Moog part), together and chopping off the final 1:01 to end with 7:43 [Winn 69104-B].

20 August 69, stereo reel [E93352] begun, Abbey Road Studio Two, G Martin producing
COPY MASTER SIDE ONE [later pressed as Side Two] approved by all four in last full-group studio attendance, tape taken by Mal Evans.

20 August 69, stereo reel [E93353] begun, Abbey Road Studio Two, G Martin producing
COPY MASTER SIDE TWO [later pressed as Side One, having Oh! Darling following Octopus's Garden] approved by all four in last full-group studio attendance, tape taken by Mal Evans.

21 August 69, 4T reel E93361 begun, Abbey Road Room 4, P McDonald eng
The End :8T Take 7 reduced to 4T Take 1 Best; used for piano + strings coda

21 August 69, stereo reel [E93360] begun, Abbey Road Studio Two, G Martin producing
You Never Give Me Your Money > Sun King / Mean Mr Mustard: crossfade Take 12 with Take 5 sound effects

25 August 69, stereo reel [E93343] begun, Abbey Road Studio Two, G Martin producing
Maxwell's Silver Hammer: song's 7-second opening trimmed from master; unnumbered unused sound effects recorded.

25 August 69, stereo reel [E93360] begun, Abbey Road Studio Two, G Martin producing
The End: edit of RS 4 (truncation from 2:41 to 2:04 from master) [Winn 69109-B]

25 August 69, stereo reel [E93341] begun, Abbey Road Studio Two, G Martin producing
SAFETY COPY MASTER SIDE ONE; this and original taken by Geoff Emerick for cutting by Malcolm Davies at Apple

25 August 69, stereo reel [E93342] begun, Abbey Road Studio Two, G Martin producing
SAFETY COPY MASTER SIDE TWO; this and original taken by Geoff Emerick for cutting by Malcolm Davies at Apple

26 Sep 69, LP master reel AR19794, released in UK as Apple PCS 7088
Abbey Road Side One [orig stereo E93346, compiled 18 Aug]

26 Sep 69, LP master reel AR19754, released in UK as Apple PCS 7088
Abbey Road Side Two [orig stereo E93351, compiled 20 Aug]

31 Oct 69, Single master reel TL20898, released in UK as Apple R 5814
Something (7YCE 21369) / Come Together (7YCE 21370)

2 Dec 69, stereo reel E95184 begun
Octopus's Garden: RS 1-2 from Take 32; new stereo mixes of rhy gtr, dms, fx and vocals for TV show, With a Little
Help from My Friends

8 Dec 69, 2T reel E95350 begun
Octopus's Garden: Takes 1-9; Take 10 (2:46) Best [Winn 69156-A] SI (RS's lead vocal to RS 2 of 2 Dec with studio
musicians on piano, bass, lead guitar); RS to mime to Take 10 on 14 Dec videotaping.

PARTS HEARD IN 5.1 MIX:

Come Together

RS Drums with room bleed of basic track PM bass, GH gtr and JL vocal [21 July, basic track, Take 6]

PM Bass [21 July, basic track, Take 6]

GH basic track gtr [21 July, basic track, Take 6]; 2nd SI gtr with stray lead notes in solo and vol-tone control pedal in coda [30 July, SIs]

JL lead vocal and handclap with echo [22-23 July, SI]; PM harmony vocal enters 2nd verse; 2nd JL vocal in refrain for unison and coda [25 July, bkg vox SIs]

PM elec pno enters 2:00; 3:04 has elec pno and 2nd rhy gtr part plus ld gtr and maraca [all 22-23 July, SI]

2:16: GH dbl-stopped solo [29 July, SI] with maraca; 3:24 GH ld gtr and maraca w room bleed of elec pno in coda

Something

RS Drums [2 May basic track, Take Take 36], overdubbed susp cymbal; bleed of elec rhy gtr

BP organ [2 May basic track, Take Take 36], stgs; Leslie rhy gtr enters 1:50 for solo and at 2:46 for coda [2 May GH Leslied rhy gtr basic track, Take Take 36]

Lead [5 May, SI] + rhy gtrs [2 May GH Leslied rhy gtr basic track, Take Take 36], drm dubs enter for beg of bridge, pno [2 May basic track, Take Take 36] and 2nd bs in bridge, 2nd bs for gtr solo and cadence [15 Aug, SI]

PM Bass [5 May, SI]

GH / PM vocals [GH lead vocal 11 July, SI; GH/ PM vox 16 July, SIs]

Take 39 Strings [15 Aug, SI]

Maxwell's Silver Hammer

RS dms w bass bleed [9 July, basic track, Take 21]; anvil in choruses, Break, and last bar [10 July, SIs]

GH Bass with piano bleed [9 July, basic track, Take 21]

elec gtr enters 0:38 for cho [9 July, SI]; Moog parts beg @ 0:53 for retrans [6 Aug, SIs]; 2nd gtr added @ 1:51 for Break [[GH Leslied elec gtr enters 0:38 for cho [10 July, SI]]

count-in, PM piano [9 July, basic track, Take 21]; slight bleed from dms and bs; 1:37: ac gtr and 2nd lead vocal, bkg vox for 2nd cho [11 July, SIs]

PM ld vocal; bkg vox in Vs 3 and coda; bleed of dms, bs, pno [10 July, SIs]

count-in; 1:36PM/GH/RS chorus, breaks & retrans: PM/GH/RS vox, ac gtr, organ
[10 July, SIs]

Oh! Darling

RS Drums w bass bleed [20 Apr, basic track, Take 26]

PM Bass [20 Apr, basic track, Take 26]

count-in, JL piano, some bleed from vocal, bs, and dms [20 Apr, basic track, Take 26]

GH Rhy gtr w tremolo [20 Apr, basic track, Take 26]; bs bleed (Vs stabs, bridge arpeggs), coda behind bridge

PM lead vocal w echo [23 July, SI]; bkg vox in verses 2-4 only [11 Aug, SIs]

Octopus's Garden

Drums w some bleed of ld gtr, bs and guide vocal [26-29 Apr, basic track, Take 32]

PM Bass [26-29 Apr, basic track, Take 32]

JL Leslied Elec 12-stg rhy gtr [26-29 Apr, basic track, Take 32]

@ 0:37 PM clavichord; solo lead gtr @ 1:30 and end of Verse 3

RS double-tracked lead vocal [29 Apr, 18 July, SI ld vox], 3-pt backing vox @ 0:48 for D-gestures, 2-pt bkg vox for Vs 2 [17 July?, SIs]; PM/GH tremolo vox duet and bubbles in DM break [17 July, SIs]

GH lead gtr w bleed of rhy gtr, bs [26-29 Apr, basic track, Take 32]; 1:39: elec gtr solo with new PM piano [17 July, SIs]

I Want You (She's So Heavy)

RS Drums w bleed of ld gtr (diff improv for end), rhy gtr w arpegg, bs, occ JL guide voc (She's So) [22-24 Feb basic track, edit of Takes 9/20/32]

PM Bass w slight bleed of rhy gtr [22-24 Feb basic track, edit of Takes 9/20/32]

count-in, lead gtr, 2nd? rhy gtr arpegg; fuzz bass in coda, w bleed of dms and bs [22-24 Feb basic track, edit of Takes 9/20/32]

Rhy gtr arpegg and Vs chimes, Hammond organ, conga, wood sticks [18-20 Apr, SIs], added bs dm and snare plus Moog in Coda [bs dm and Moog, 8 Aug, SI]

JL lead vocal and harmony vocal, PM descant vocal, 4th vocal part, w bleed of ld gtr, organ, dms, bs [SSH harmony vox 11 Aug, SIs]

Here Comes the Sun

RS Dms w a few moments of filtering [7 July, basic track, Take 13]

PM Bass w bleed of dms [7 July, basic track, Take 13]

Two dblg Ac gtrs w capos, foottaps [ac gtr 7 July, basic track, Take 13; 7 July, 6, 11 Aug, SIs]; 2nd (elec) gtr for tihai turnarounds [6, 11 Aug, SIs]; Harmonium [16 July, SIs]

GH lead vocal and 2nd vocal, PM descant vocal [8 July, SIs]

Count-in, Moog [19 Aug, SI], orchestra [15 Aug, SI]; handclaps @ 1:52 [16 July, SIs]

Because

Bass w bleed of elec hpsi and elec gtr [1 Aug basic track]

RS's count-in and elec hpsi [1 Aug basic track] plus bridge Moog "brass" [5 Aug, SI] w slight bleed of elec gtr and bass [1 Aug basic track]

RS's count-in and JL elec gtr dblg GM hpsi [1 Aug basic track] plus bridge Moog "brass" [5 Aug, SI] w slight bleed of hpsi and bass [1 Aug basic track]

3 vocal parts w slight inst bleed [1 Aug SI, 4 Aug SIs]

Moog sawtooth @ 2:14 in Coda [5 Aug, SI]

You Never Give Me Your Money

Drums @ 0:51 w bleed of pno, JL, GH Leslied rhy gtrs, bass? at Part Two+ [6 May basic track, Take 30]

PM pno [6 May basic track?, Take 30], GM punch-in wind-up [31 July, SI], orch chimes [15 July, SI] w bleed of gtrs

JL distorted and fuzz gtr, GH Leslied gtr, w bleed of pno, dms and basic track bass [6 May basic track, Take 30]

PM 3 vocals w slight bleed of gtrs [1, 15 July, SI]

PM Bass @ 0:51 [11, 31 July, SI]

Sun King

RS dms w bleed of PM bs, JL gtr [24 July, basic track Take 35]

PM bass w bleed of GH gtr [24 July, basic track Take 35]

JL amp tremolo rhy gtr, GH? arpeggiated Leslied ld gtr [24 July, basic track Take 35]

PM / GH / JL vocals in 3 then 4 parts [25, 29 July, SIs]

PM fx [5 Aug loops]; GM organ fades in @ 1:18; conga and maraca @ 1:55 [25, 29 July, SIs]

Mean Mr Mustard

RS dms w bleed of fuzz bs, JL guide vocal, rhy gtr [24 July, basic track Take 35]

PM fuzz bass w bleed of rhy gtr, JL guide vocal, dms [24 July, basic track Take 35]

JL chick rhy gtr and GH Leslied gtr [24 July, basic track Take 35]
JL dbl-tracked vocal, piano, tambourine, PM descant vocal for "mean old man"
and 2nd verse [25, 29 July, SIs]

Polythene Pam / She Came in through the Bathroom Window

Drums plus echoing handclaps, w slight bleed of bs, GH ld gtr, PM guide vocal [25 July, basic track, Take 39]

GH elec ld gtr w bleed of dms, bs [25 July, basic track, Take 39]

JL ac 12-stg w bleed of guide vox and bs [25 July, basic track, Take 39]; tamb,
cowbell & added bs dm & snare [30 July, SIs]

PM bass [25 July, SI]

Vocals [30 July, SIs]

GH added ld gtr @ 1:12 for Trans to Window w bleed of Pam's GH sliding lead elec
gtr, dms [30 July, SIs]

Golden Slumbers / Carry That Weight / The End

Drums [GS/CW Basic track 2 July, Take 13] [GS/CW dms & timp 31 July, SI] [End
basic track 23 July, Take 7; End ending? 8 Aug, SI]

Bass [GS/CW GH on Basic track 2 July, Take 13]; w bleed of End's elec rhy gtr [End
basic track 23 July, Take 7; End ending? 8 Aug, SI?]

PM pno [GS/CW Basic track 2 July, Take 13]

PM and chorus w pno/bs bleed on guide § [GS/CW chorus 3 July, SI; vocal 30-31
July, SI] [End basic track 23 July, Take 7]

@ 2:07 and @ 2:58, lead, rhy gtrs and pno w bleed of dms [PM rhy gtr, GH ld gtr,
3 July, SI]

PM and cho vox [End 5, 7 Aug, SI], PM pno [End 18 Aug SI?], ld gtr [End basic track
23 July, Take 7]; w stgs, dms, bs, guide vocal bleed

Dueling lead gtrs enter @ 4:01 then lead gtrs [7 Aug, SI]

stgs & horns [GS/CW Weight, End 15 Aug, SI]

Her Majesty

[final chord of Mustard]

[piano from end of Mustard]

[final fuzz bass note of Mustard]

[end of Mustard;] HM: PM ac gtr w slight bleed of vocal [30 July, Take 3]

PM vocal w slight bleed of ac gtr [30 July, Take 3]