

The Beatles: *Revolver*

CD 2 tracks 18–21

During the early 1960s the Beatles were at the forefront of the popular culture revolution, helping to create a distinctly British sound which used simple melodies, clever lyrics, standard song forms and rhythmic guitar work. The huge popularity of the band created a new phenomenon known as 'Beatlemania', resulting in crowds of fans screaming, crying and even fainting. In 1966 the Beatles turned their backs on touring and started to embrace the recording studio, spending three months at the EMI studios in Abbey Road with producer George Martin and sound engineer Geoff Emerick.

During the early 1960s four-track recorders became available, opening up new artistic possibilities. The use of the multi-track studio soon became part of the compositional process. The four-track studios at Abbey Road were quite primitive in comparison with contemporary American studios, but this led to ingenuity, experimentation and startling invention. The result was the groundbreaking *Revolver* (1966). It was a masterpiece of innovation, combining Indian influences, psychedelia, and *musique concrète* techniques, striking for the quality of its arrangements and its imaginative production skills.

Following the scores

There are three different types of score used. 'Eleanor Rigby' uses a short score. A full score usually has a separate staff for each instrument, whereas a short score sometimes has more than one instrument per staff and includes only the most important elements.

'Here, There and Everywhere' and 'I Want to Tell You' both use piano, vocal and guitar (PVG) arrangements including the following parts:

- piano with an arrangement of the band parts
- vocals – melody and lyrics
- chord symbols above the staff

Alongside a more conventional **strophic** structure, 'Tomorrow Never Knows' uses different layers of sound superimposed on one another with various sounds and **tape loops** dropping in and out of the mix. There are five tape loops. These are described on the final page of the score and the lyrics of the seven verses have been written out showing where the loops appear.

'Eleanor Rigby'

'Eleanor Rigby' broke with popular music conventions both musically and lyrically. The song is one of poignant despondency with downbeat images of the death of a lonely spinster. McCartney sings in a dispassionate English accent, devoid of vibrato and precisely enunciated. Musically, it makes striking use of stringed instruments more usually found in classical music.

The song is scored for vocals, backing vocals and a string ensemble made up of four violins, two violas, and two cellos. Although eight players are used, the instruments are mostly arranged into the four parts synonymous with a string quartet – violin I, violin II, viola and cello. George Martin's arrangement was based partly on Bernard Herrmann's score for *Psycho*.

Intro	Verse/Refrain x 2	Bridge (intro)	Verse/Refrain	Outro/Coda
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The melody lies mainly in the **Dorian mode** on E.



and moves mostly in stepwise motion with some leaps of a major/minor third.



The **harmonic rhythm** is slow and the song is largely based on two chords – Em and C.

What to listen for

- Listen to the rhythm of the vocal line. How does it contrast with the rhythm of the string ensemble?
- How would you describe the mood of the lyrics?
- Which musical characteristics add to this mood?

'Here, There and Everywhere'

This is a lush **ballad** with an interesting harmonic scheme. The song has a G major/B \flat major **tonality** but it also passes through the relative minor (Em) and the tonic minor (Gm). George Martin took great care with the backing vocals throughout the whole album, making the arrangements and coaching the singers in their different parts. They are particularly prominent in this song.

Notice the different guitar sounds. A **mandolin** sound is created at one point by being played through a **Leslie cabinet**. In the final bars a horn-like **timbre** is created by means of the volume pedal.

'Here, There and Everywhere' uses an extended **AABA form** (sometimes known as ballad form or 32-bar song form). Many early Beatles' songs, including 'Yesterday', use AABA form, though not always with eight bars in each section. The A section is the main section. Each A section is similar in melody but usually different in lyrical content. The B section differs from the A section both musically and lyrically, providing melodic, harmonic, rhythmic, and/or textural contrast. It presents the listener with a change in mood in the song and is often in a different key.

Intro	A	A	B	A	B	A	Outro
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What to listen for

- Listen to the three-bar introduction and describe its musical characteristics.
- How does the A section differ from the B section? Suggest reasons for these differences.
- Name the cadence heard in the final bars.

'I Want to Tell You'

This is one of three songs on the album written by George Harrison. He said that it was about the avalanche of thoughts that are hard to write down or say. Harrison was fascinated by Eastern philosophy, particularly all things Indian. (In 1966 George Harrison became a protégé of the sitar player, Ravi Shankar.)

The lyrics have something of a Hindu outlook with allusions to different levels of being and karmic references to time such as 'I'll make you maybe next time around' and 'I could wait forever, I've got time' in the final lines, followed by a **melisma** in the fade out.

Intro	Verse	Verse	Bridge	Verse	Bridge	Verse	Outro (fade out)
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What to listen for

- Listen to the backing vocals. How are they used in the song?
- Listen to the **outro**. What Indian influences can you hear?

'Tomorrow Never Knows'

'Tomorrow Never Knows' could be described as an anarchic **soundscape**, more of a collage than a song. It marks a crucial point in the Beatles' development, opening up the magical sounds explored in their future recordings, notably the album *Sgt. Pepper's Lonely Hearts Club Band*.

The lyrics are adapted from Timothy Leary's book *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead*, an interpretation of an ancient manuscript from a psychedelic perspective. Leary was an American psychologist, widely known for advocating psychedelic drugs. Lennon had begun to experiment with LSD and this track is thought to be his attempt to capture the experience in music. Lennon said that he wanted it to sound like the Dalai Lama singing from the highest mountain top. The eerily detached sound in the final verse was produced by putting the vocals through a revolving Leslie cabinet and using automatic double tracking (ADT) to double the vocal image.

McCartney had heard two pieces of early electronic music by the German composer Karlheinz Stockhausen – *Gesang der Jünglinge* with its electronic

layering of voices, and the loop patterns of *Kontakte* – and asked the engineers to produce similar effects. The resulting sounds owe much to *musique concrète*, a form of early electronic music pioneered by the French composer Pierre Schaeffer in the 1940s. Schaeffer composed directly onto magnetic tape then modified it in various ways, changing the pitch by altering the speed, for example.

Intro	Verse	Verse	Verse	Instrumental	Verse	Verse	Verse	Verse	Outro
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A C **Mixolydian** melody rises and falls over a C **drone** suggesting a meditative state. The basis of the rhythm track is a **tambura** drone, guitar, bass, drums, organ, piano and tambourine. The drum sound was produced by Ringo Starr playing mainly on a pair of slack-tuned tom-toms that were damped, compressed and recorded with a massive echo. The Beatles created the tape loops by recording different sounds and then treating the sounds in various ways such as speeding them up, slowing them down, playing them backwards and splicing them. Loop 1, for example, is the distorted sound of McCartney laughing. Twenty tapes were made originally and these were narrowed down to five.

Loop 5 forms the first few bars of the central instrumental break. The second part is a guitar solo cut up and run backwards.

What to listen for

- Which aspects of the music could be described as psychedelic?
- How would you describe the instrumental break and its musical characteristics?
- What does this song have in common with today's electronic dance music?

Wider listening

Verse and chorus songs are commonly found in popular music. Further examples from different periods and genres can be heard in *Tapestry* (1971) by Carole King, and *Thriller* (1982) by Michael Jackson. You could compare the ways that string arrangements are used in 'Eleanor Rigby' and the songs on Björk's 2015 album *Vulnicura*. You could listen to Stockhausen's *Gesang der Jünglinge* where the composer integrates electronic sounds with the human voice.

$\text{♩} = 136$

Voice

Backing Vocals

Violin 1

Violin 2

Viola

Cello

f

f

f

f

f

sim.

sim.

Ah, _____ look at all the lone - ly peo - ple,

5

ah, _____ look at all the lone - ly peo - ple.

sim.

9
 1. E - lea - nor Rig - by picks up the rice_ in the church_ where a wed - ding has been,_

mp *mf*
mp *mf*
mp *mf*
mp *mf*

13
 lives in a dream_ Waits at the win - dow, wear - ing the face_ that she keeps_ in a jar_ by the door,_

p
p
p
p

17
 _ who is it for?_ All the lone - ly peo - ple, where do_

mf
mf *mp*
mf *mp*
mf *mp*

21

— they all — come from? All the lone - ly peo - ple, where do —

25

— they all — be - long? — 2.Fa-ther Mc - Ken - zie writ-ing the words of a ser-

29

- mon that no - one will hear, — no-one comes near. — Look at him work - ing,

mf *mp*

mf *mp*

mf *mp*

33

darn-ing his socks in the night—when there's no - bo-dy there,— what does he care?—

Musical score for measures 33-36. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "darn-ing his socks in the night—when there's no - bo-dy there,— what does he care?—". Below the vocal line are four staves for piano accompaniment: two treble clefs and two bass clefs. The piano part includes chords and a bass line. A dynamic marking of *mf* is present at the bottom of the piano part.

37

All the lone - ly peo - ple, where do— they all— come from?

Musical score for measures 37-40. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All the lone - ly peo - ple, where do— they all— come from?". Below the vocal line are four staves for piano accompaniment: two treble clefs and two bass clefs. The piano part includes chords and a bass line. A dynamic marking of *mp* is present at the bottom of the piano part.

41

All the lone - ly peo - ple, where do— they all— be - long?—

Musical score for measures 41-44. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All the lone - ly peo - ple, where do— they all— be - long?—". Below the vocal line are four staves for piano accompaniment: two treble clefs and two bass clefs. The piano part includes chords and a bass line. A dynamic marking of *mp* is present at the bottom of the piano part.

45 (Backing Vocals)

Ah, _____ look at all the lone - ly peo - ple,

f

f

f

49

ah, _____ look at all the lone - ly peo - ple.

53

3. E - lea - nor Rig - by died in the church and was bur - ied a - long with her name.

mp

mp

mp

sim.

mp

56

no-bo-dy came. — Fa-ther Mc-Ken - zie wip-ing the dirt_ from his hands

mf *sim.*

mf *sim.*

mf *sim.*

60

— as he walks from the grave, — no-one was saved. — All the lone - ly peo-
 Ah, ——— look at all —

mp

mp

mp

mp

64

- ple, where do they all come from? All the lone - ly peo -
— the lone - ly peo - ple, ah, look at all

The musical score for measures 64-67 consists of four staves. The top staff is the vocal line in G major, with lyrics: "- ple, where do they all come from? All the lone - ly peo -". The second staff is the vocal line with lyrics: "— the lone - ly peo - ple, ah, look at all". The third staff is the guitar part, and the fourth staff is the bass part. The drum part is indicated by a bracket at the bottom.

68

- ple, where do they all be - long? —
— the lone - ly peo - ple.

The musical score for measures 68-71 consists of four staves. The top staff is the vocal line in G major, with lyrics: "- ple, where do they all be - long? —". The second staff is the vocal line with lyrics: "— the lone - ly peo - ple.". The third staff is the guitar part, and the fourth staff is the bass part. The drum part is indicated by a bracket at the bottom.

Revolver (The Beatles): 'Here, There and Everywhere'



Words and Music by John Lennon and Paul McCartney

Rubato ♩ = 84

Chords: G *mp* Bm // Bb Am D7

Voice:
To lead a bet-ter life, I need my love to be here.

Backing Vocals:
Ooh, ooh,

Piano: *mp*

a tempo

Chords: G Am Bm C G Am

Voice:
1. Here, mak - ing each day of the year,
2. There, run - ing my hands through her hair,

Backing Vocals:
Ooh, ooh,

Piano: **a tempo**
(2nd time: fill out bass)
Ped. *sim.*

7 **Bm** **C** **F#m** **B7** **F#m** **B7**

chang-ing my life with a wave of her hand, no - bo - dy can de - ny
 both of us think - ing how good it can be, some-one is speak-ing but she

ooh, ooh,

10 **Em** **Am** **Am7** **D7** **Am7** **D7** **F7**

— that there's some - thing there. — I want her
 — does - n't know he's there. —

ooh, ooh, ooh.

13 **Bb** **Gm** **Cm** **D7** **Gm**

ev - 'ry - where, and if she's be - side me I know I need ne - ver care,

16 Cm D7 G Am Bm C

but to love her is to need her ev - 'ry - where. Know - ing that love is to share,

Ooh,

19 G Am Bm C F#m B7

each one be - liev - ing (2nd time) that love ne - ver dies,

ooh, ooh,

22 F#m B7 Em Am B7

watch - ing her eyes, and hop - ing I'm al - ways there. I want her

ooh, ooh, ooh.

1. Am7 D7 F7

2. 25 Am⁷ D⁷ G Am Bm C

I will be there, and ev - 'ry - where.

ooh. Ooh,

28 G Am Bm C G

Here, there and ev - 'ry - where...

ooh. ooh.

Revolver (The Beatles): 'I Want to Tell You'

Words and Music by George Harrison

$\text{♩} = 124$ $\text{♪} = \text{♪} \text{ } \overset{3}{\text{♪}}$

Musical score for the first system of 'I Want to Tell You'. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 124. The music starts with a piano (*p*) dynamic and a 'fade in' instruction. The first measure has an A7 chord. The second measure has a D(sus4)/A chord with a triplet of eighth notes. The third measure has a D/A chord with a triplet of eighth notes. The fourth measure has an A7 chord. The fifth measure has a D(sus4)/A chord with a triplet of eighth notes. The sixth measure has a D/A chord with a triplet of eighth notes. The system ends with a repeat sign. The dynamic changes to forte (*f*) at the end of the system.

Musical score for the second system of 'I Want to Tell You'. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music starts with an A chord. The lyrics are: "1. I want to tell you, my head is filled". The piano part has a mezzo-forte (*mf*) dynamic. The system ends with a repeat sign.

Musical score for the third system of 'I Want to Tell You'. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music starts with a B7 chord. The lyrics are: "with things to say. When you're here,". The piano part has a mezzo-forte (*mf*) dynamic. The system ends with a repeat sign.

Musical score for the fourth system of 'I Want to Tell You'. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music starts with an A chord. The lyrics are: "all those words they seem to slip a - way." The piano part has a mezzo-forte (*mf*) dynamic. The system ends with a repeat sign.

16 A B7

2. When I get near you, the games be - gin to drag me down.
 3. I want to tell you, I feel hung up and I don't know why.

20 E7

it's all right, I'll make you
 I don't mind, I could wait

To Coda ⊕

24 A7 D(sus4)/A D/A Bm

— may - be next time a - round. But if I seem
 — for - e - ver, I've got time. Some-times I wish

28 B° A B7 Bm

— to act un - kind, it's on - ly me, it's not my mind
 — I knew you well, then I could speak my mind and tell you,

32 B° A

1. | 2. A **D. S. al Coda**

that is con - fus - ing things.
 may-be you'd un - der - stand.

C **CODA**

36 $D(sus4)/A$ D/A A^7 $D(sus4)/A$ D/A

39 A^7 $D(sus4)/A$ D/A A^7

I've got time, I've got time.

42 $D(sus4)/A$ D/A A^7 $D(sus4)/A$ D/A A^7

(Ah) ...

fade out

Revolver (The Beatles): 'Tomorrow Never Knows'

Words and Music by John Lennon and Paul McCartney

Sitar fades in Intro Loop 1

Sitar *mf*

Bass *mf*

Bass

Drums *mf*

6 Verse C

1. Turn off your mind, re - lax and float down - stream, it is not
 (2.) down all thought, sur - ren - der to the void, it is
 (3.) you may see the mean - ing of with-in, it is
 (4.) love is all and love is ev - 'ry - one, it is
 (5.) ig - nor - ance and hate may mourn the dead, it is be-
 (6.) lis - ten to the col - our of your dreams, it is not
 play the game "ex - is - tence" to the end of the be-

Sitar, bass and drums continue throughout with the same material.

11 Bb/C C To Coda $\text{\textcircled{C}}$ 1, 2, 4, 5, 6. | 3.

dy - ing, it is not dy - ing. 2. Lay
 shi - ning, it is shi - ning. 3. That
 be - ing, it is be - ing.
 know - ing, it is know - ing. 5. That
 - liev - ing, it is be - liev - ing. 6. But
 liv - ing, it is not liv - ing. 7. Or
 - gin - ning, of the be - gin - ning.

Organ

16 Instrumental Loop 4

Bass

Drums

20 Loop 2

Guitar solo - recorded and reversed Loop 1

B

B

sim.

sim.

24 Loop 5 Loop 4

28 Loop 5 Loop 4 D.S. al Coda

4. That

32 CODA 1.2.

Of the be - gin - ning, of the be - gin - ning, of the be -

Organ

37 3. Outro

of the be - gin - ning...

Tack piano

41 Fade out

LOOP 1 – Seagull sounds

LOOP 2 – Mellotron with flute setting

LOOP 3 – Mellotron with string setting

LOOP 4 – Rising sitar phrase

LOOP 5 – Sustained orchestral chord

Intro [LOOP 1]

Verse 1

Turn off your mind, relax and float downstream,

It is not dying, it is not dying. [LOOP 2]

Verse 2

Lay down all thought, surrender to the void, [LOOP 1]

It is shining, it is shining. [LOOP 3]

Verse 3

That you may see the meaning of within, [LOOP 3]

It is being, it is being. [LOOP 3]

Instrumental [LOOP 4/LOOP 3]

Guitar solo (reversed) [LOOP 1/LOOP 5/ LOOP 4/LOOP 5/LOOP 4]

Verse 4

That love is all and love is everyone, [LOOP 4]

It is knowing, it is knowing. [LOOP 4]

Verse 5

That ignorance and hate may mourn the dead, [LOOP 3]

It is believing, it is believing. [LOOP 3]

Verse 6

But listen to the colour of your dreams, [LOOP 1]

It is not living, it is not living. [LOOP 3]

Verse 7

So play the game "existence" to the end [LOOP 4]

Of the beginning, of the beginning, [LOOP 4]

Of the beginning, of the beginning, [LOOP 3]

Of the beginning, of the beginning, [LOOP 1]

Of the beginning, of the beginning, [LOOP 1]

Outro