



☰ Band on the run, Denny Iaine, 1967-05-15...



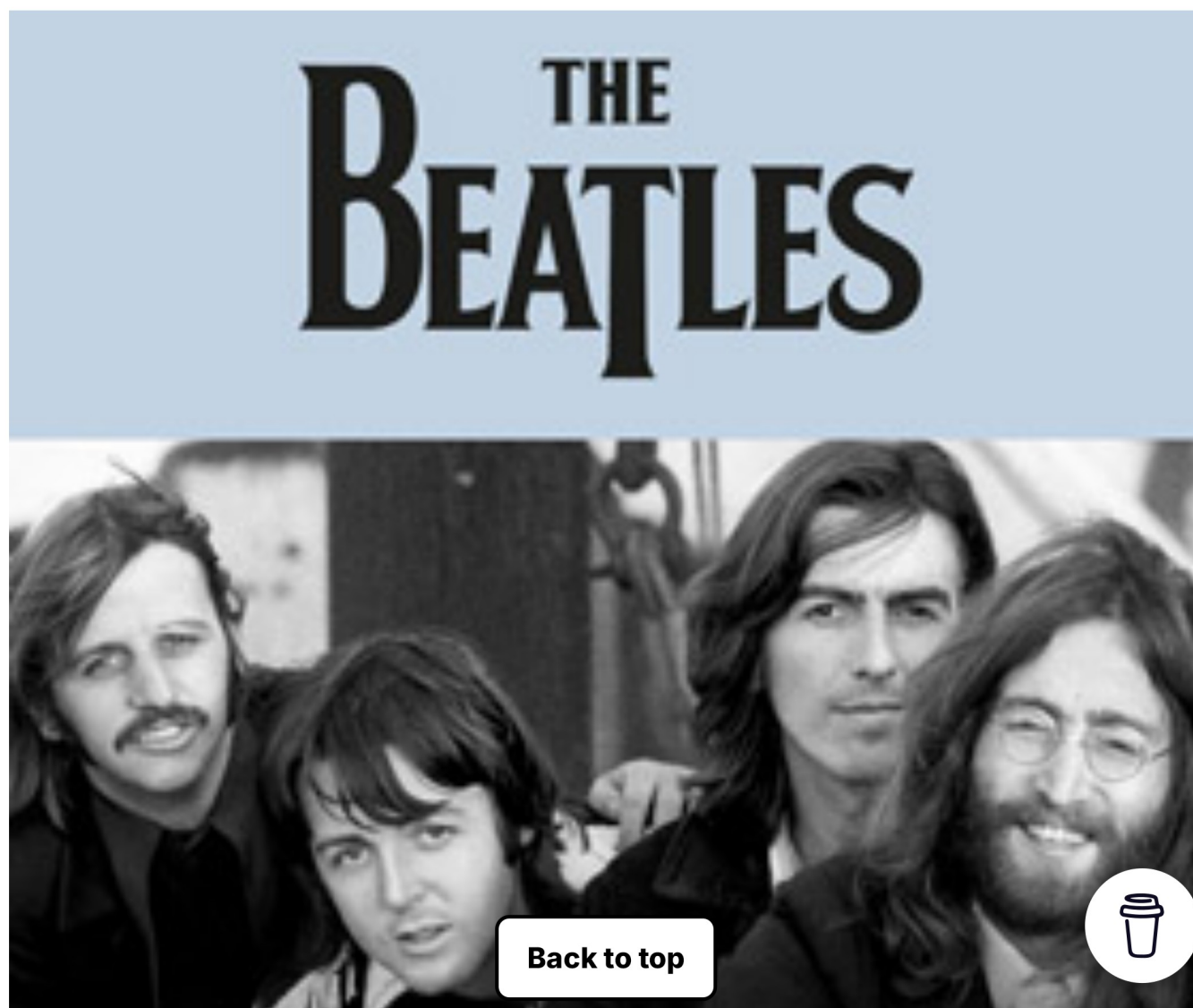
[HOME](#) > [ALBUMS](#) > [ALL ABOUT "THE BEATLES ANTHOLOGY"](#) >

Release date : **Nov 21, 2025**

The Beatles Anthology Collection (2025)

By [The Beatles](#) • Official album • Part of the collection "[The Beatles • Post break-up albums](#)"

Last updated on September 7, 2025





Track list

 [Hide track details](#)

Disc 1 • Anthology 1

1. [Free as a Bird](#)

Written by [Paul McCartney](#), [Ringo Starr](#), [John Lennon](#), [George Harrison](#)

 4:25 • **Studio version** • A

[Paul McCartney](#) : Acoustic guitar, Bass, Keyboards, Piano, Producer, Vocals • [Ringo Starr](#) : Drums, Producer, Vocals • [John Lennon](#) : Piano, Producer, Vocals • [Jeff Lynne](#) : Guitar, Harmony vocals, Producer • [George Harrison](#) : Acoustic guitar, Electric slide guitar, Producer, Ukulele, Vocals

 **Recording** : Circa 1977 • **Studio** : New York

Session Recording : [February / March 1994](#) • **Studio** : Hog Hill Studio, Rye, UK

2. "We Were Four Guys... That's All"

 0:13 • **Interview** • John Lennon speaking to Jann Wenner of Rolling Stone, 8 December 1970, New York City.

3. [That'll Be the Day](#)

Written by [Buddy Holly](#), [Jerry Allison](#)

 2:08 • **Studio version** • A

[Paul McCartney](#) : Backing vocals, Guitar • [John Lennon](#) : Guitar, Vocals • [George Harrison](#) : Guitar • [John 'Duff' Lowe](#) : Piano • [Colin Hanton](#) : Drums

Session Recording : [Jul 12, 1958](#) • **Studio** : Phillips Sound Recording Service

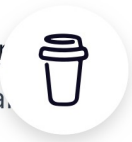
4. [In Spite of All the Danger](#)

Written by [Paul McCartney](#), [George Harrison](#)

 2:45 • **Studio version** • A

[Paul McCartney](#) : Backing vocals, Guitar • [John Lennon](#) : Guitar, Vocals • [George Harrison](#) : Backing vocals, Guitar • [Percy F. Pharo](#) : Engineer • [John 'Duff' Lowe](#) : Piano • [Colin Hanton](#) : Drums

[Back to top](#)



Session Recording : Jul 12, 1958 • **Studio :** Phillips Sound Recording Service

5. "Sometimes I'd Borrow... Those Still Exist"

🕒 0:18 • **Interview** • Paul McCartney speaking to Mark Lewishon, 3 November 1994, London.

6. Hallelujah, I Love Her So

Written by Ray Charles

🕒 1:13 • **Demo** • B1

Paul McCartney : Guitar, Vocals • John Lennon : Guitar • George Harrison : Guitar • Stuart Sutcliffe : Bass

Session Recording : Circa July 1960 • **Studio :** 20 Forthlin Road, Liverpool (Paul's House)

7. You'll Be Mine

Written by Lennon - McCartney

🕒 1:39 • **Demo** • A1

Paul McCartney : Guitar, Vocals • John Lennon : Guitar, Vocals • George Harrison : Guitar • Stuart Sutcliffe : Bass

Session Recording : Circa July 1960 • **Studio :** Paul McCartney's Childhood Home - 20 Forthlin

8. Cayenne

Written by Paul McCartney

🕒 1:14 • **Demo** • B

Paul McCartney : Guitar • John Lennon : Guitar • George Harrison : Guitar • Stuart Sutcliffe : Bass

Session Recording : circa April 1960 • **Studio :** Paul's House Forthlin Road Liverpool

9. "First of All... It Didn't Do a Thing Here"

🕒 0:07 • **Interview** • Paul McCartney speaking to Malcolm Threadgill during a hospital radio interview with the Beatles mainly conducted by Monty Lister.
Recorded 27 October 1962 backstage at Hulme Hall, Port Sunlight, Cheshire.

10. My Bonnie

Written by Traditional

Back to top



🕒 2:42 • **Studio version** • A5

Paul McCartney : Backing vocals, Bass • John Lennon : Backing vocals, Rhythm guitar •

George Harrison : Backing vocals, Lead guitar • Pete Best : Drums • Bert Kaempfert : Producer

• Karl Hinze : Recording engineer • Tony Sheridan : Lead guitar, Vocals

Session Recording : Jun 22, 1961 • **Studio** : Friedrich-Ebert-Halle

11. Ain't She Sweet

Written by Milton Ager, Jack Yellen

🕒 2:13 • **Outtake** • A

Paul McCartney : Bass • John Lennon : Rhythm guitar, Vocals • George Harrison : Lead guitar

• Pete Best : Drums • Bert Kaempfert : Producer • Karl Hinze : Recording engineer

Session Recording : Jun 24, 1961 • **Studio** : Studio Rahlstedt, Wandsbek, Hamburg

12. Cry for a Shadow

Written by John Lennon, George Harrison

🕒 2:22 • **Outtake** • A

Paul McCartney : Bass • John Lennon : Rhythm guitar • George Harrison : Lead guitar • Pete

Best : Drums • Bert Kaempfert : Producer • Karl Hinze : Recording engineer

Session Recording : June 22nd-23rd 1961 • **Studio** : Friedrich-Ebert-Halle

13. "Brian Was a Beautiful Guy... He Presented Us Well"

🕒 0:10 • **Interview** • John Lennon speaking to David Wigg of the [London] Daily Express and BBC Radio 1 programme Scene And Heard (broadcast November 1971). Interview recorded October 1971 in New York City.

14. "I Secured Them... A Beatle Drink Even Then"

🕒 0:19 • **Interview** • Brian Epstein reading an extract from his autobiography A Cellarful Of Noise. He intended to record enough material for an album but the sessions were not completed and the tapes have remained unheard until now.

15. Searchin'

Written by Jerry Leiber, Mike Stoller

🕒 3:00 • **Studio rehearsal** • A

Paul McCartney : Bass, Vocals • John Lennon : Backing vocals, Rhythm guitar • George Harrison : Backing vocals, Lead guitar • Pete Best : Drums • Mike Smith : Producer

Back to top



Session Recording : [Jan 01, 1962](#) • **Studio :** Decca Studios

16. [Three Cool Cats](#)

Written by [Jerry Leiber](#), [Mike Stoller](#)

🕒 2:25 • **Studio rehearsal** • A

[Paul McCartney](#) : Backing vocals, Bass • [John Lennon](#) : Backing vocals, Rhythm guitar •
[George Harrison](#) : Lead guitar, Vocals • [Pete Best](#) : Drums • [Mike Smith](#) : Producer

Session Recording : [Jan 01, 1962](#) • **Studio :** Decca Studios

17. [The Sheik of Araby](#)

Written by [Ted Snyder](#), [Harry B. Smith](#), [Francis Wheeler](#)

🕒 1:43 • **Studio rehearsal** • A

[Paul McCartney](#) : Backing vocals, Bass • [John Lennon](#) : Backing vocals, Rhythm guitar •
[George Harrison](#) : Lead guitar, Vocals • [Pete Best](#) : Drums • [Mike Smith](#) : Producer

Session Recording : [Jan 01, 1962](#) • **Studio :** Decca Studios

18. [Like Dreamers Do](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:36 • **Studio rehearsal** • B

[Paul McCartney](#) : Bass, Vocals • [John Lennon](#) : Rhythm guitar • [George Harrison](#) : Lead guitar
• [Pete Best](#) : Drums • [Mike Smith](#) : Producer

Session Recording : [Jan 01, 1962](#) • **Studio :** Decca Studios

19. [Hello Little Girl](#)

Written by [Lennon](#) - [McCartney](#)

🕒 1:40 • **Studio rehearsal** • B

[Paul McCartney](#) : Bass, Harmony vocals • [John Lennon](#) : Rhythm guitar, Vocals • [George Harrison](#) : Lead guitar • [Pete Best](#) : Drums • [Mike Smith](#) : Producer

Session Recording : [Jan 01, 1962](#) • **Studio :** Decca Studios

20. "Well, The Recording Test... By My Artists"

🕒 0:32 • **Interview**

21. [Besame Mucho](#)

Written by [Consuelo Velázquez](#)

Back to top



🕒 2:37 • **Studio rehearsal** • A

Paul McCartney : Bass, Vocals • John Lennon : Rhythm guitar • George Harrison : Lead guitar
• George Martin : Producer • Norman Smith : Recording engineer • Pete Best : Drums • Ron Richards : Producer

Session Recording : Jun 06, 1962 • **Studio** : EMI Studios, Studio Two, Abbey Road

22. Love Me Do

Written by Lennon - McCartney

🕒 2:32 • **Studio rehearsal** • C

Paul McCartney : Bass, Vocals • John Lennon : Acoustic rhythm guitar, Harmonica, Vocals •
George Harrison : Acoustic rhythm guitar • George Martin : Producer • Norman Smith :
Recording engineer • Pete Best : Drums • Ron Richards : Producer

Session Recording : Jun 06, 1962 • **Studio** : EMI Studios, Studio Two, Abbey Road

23. How Do You Do It?

Written by Mitch Murray

🕒 1:57 • **Outtake** • A

Paul McCartney : Bass, Vocals • Ringo Starr : Drums • John Lennon : Rhythm guitar, Vocals •
George Harrison : Backing vocals, Lead guitar • George Martin : Producer • Norman Smith :
Recording engineer

Session Recording : Sep 04, 1962 • **Studio** : EMI Studios, Studio Two, Abbey Road

24. Please Please Me

Written by Lennon - McCartney

🕒 1:59 • **Outtake** • C • Earliest available take.

Paul McCartney : Bass, Harmony vocals • Ringo Starr : Drums • John Lennon : Harmonica,
Lead vocals, Rhythm guitar • George Harrison : Harmony vocals, Lead guitar • George Martin :
Producer • Norman Smith : Recording engineer • Andy White : Drums

Session Recording : Sep 11, 1962 • **Studio** : EMI Studios, Studio Two, Abbey Road

25. One After 909

Written by Lennon - McCartney

🕒 2:23 • **Outtake** • B • Sequence, takes 3, 4 and the beginning of take 5

Paul McCartney : Bass, Lead vocals • Ringo Starr : Drums • John Lennon : Acoustic guitar,
Lead vocals • George Harrison : Electric guitar • George Martin : Producer • Norman Smith :
Recording engineer

Back to top



Session Recording : Mar 05, 1963 • **Studio :** EMI Studios, Studio Two, Abbey Road

26. One After 909

Written by Lennon - McCartney

🕒 2:56 • **Outtake** • C • Complete, takes 4 and 5

Paul McCartney : Bass, Lead vocals • Ringo Starr : Drums • John Lennon : Acoustic guitar, Lead vocals • George Harrison : Electric guitar • George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Mar 05, 1963 • **Studio :** EMI Studios, Studio Two, Abbey Road

27. Lend Me Your Comb

Written by Kay Twomey, Fred Wise, Ben Weisman

🕒 1:50 • **Radio show** • L1

Paul McCartney : Bass, Vocals • Ringo Starr : Drums • John Lennon : Rhythm guitar, Vocals • George Harrison : Lead guitar • Terry Henebery : Producer

Concert From "Pop Go The Beatles" in London, UK on Jul 16, 1963

28. I'll Get You

Written by Lennon - McCartney

🕒 2:08 • **Live** • L1

Concert From "Sunday Night At The London Palladium" in London, UK on Oct 13, 1963

29. We Were Performers... In Britain (interview)

🕒 0:12 • **Interview**

30. I Saw Her Standing There

Written by Lennon - McCartney

🕒 2:49 • **Live** • L3

Klas Burling : Producer • Hans Westman : Recording engineer

Concert From "Pop '63" in Stockholm, Sweden on Oct 24, 1963

31. From Me to You

Written by Lennon - McCartney

🕒 2:06 • **Live** • L1

Klas Burling : Producer • Hans Wes engineer

Back to top



Concert From "[Pop '63](#)" in Stockholm, Sweden on Oct 24, 1963

32. [Money \(That's What I Want\)](#)

Written by [Janie Bradford](#), [Berry Gordy](#)

🕒 2:52 • **Live** • L1

[Klas Burling](#) : Producer • [Hans Westman](#) : Recording engineer

Concert From "[Pop '63](#)" in Stockholm, Sweden on Oct 24, 1963

33. [You Really Got a Hold on Me](#)

Written by [Smokey Robinson](#)

🕒 2:58 • **Live** • L2

[Klas Burling](#) : Producer • [Hans Westman](#) : Recording engineer

Concert From "[Pop '63](#)" in Stockholm, Sweden on Oct 24, 1963

34. [Roll Over Beethoven](#)

Written by [Chuck Berry](#)

🕒 2:22 • **Live** • L3

[Klas Burling](#) : Producer • [Hans Westman](#) : Recording engineer

Concert From "[Pop '63](#)" in Stockholm, Sweden on Oct 24, 1963

35. [She Loves You](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:50 • **Live** • L2

Concert From "[Royal Command Performance](#)" in London, UK on Nov 04, 1963

36. [Till There Was You](#)

Written by [Meredith Willson](#)

🕒 2:54 • **Live** • L2

Concert From "[Royal Command Performance](#)" in London, UK on Nov 04, 1963

37. [Twist And Shout](#)

Written by [Phil Medley](#), [Bert Russell](#)

🕒 3:05 • **Live** • L2

Concert From "[Royal Command Performance](#)" in London, UK on Nov 04, 1963

[Back to top](#)



38. This BoyWritten by Lennon - McCartney🕒 2:22 • **Live** • L1**Concert** From "The Morecambe And Wise Show" in Borehamwood, UK on Apr 18, 1964

39. I Want To Hold Your HandWritten by Lennon - McCartney🕒 2:37 • **Live** • L1**Concert** From "The Morecambe And Wise Show" in Borehamwood, UK on Apr 18, 1964

40. Boys, What Was I Thinking...

🕒 2:06 • **Outtake****Concert** From "The Morecambe And Wise Show" in Borehamwood, UK on Apr 18, 1964

41. Moonlight BayWritten by Edward Madden, Percy Wenrich🕒 0:50 • **Live** • L1

Paul McCartney : Vocals • Ringo Starr : Drums • John Lennon : Vocals • George Harrison : Vocals • Terry Henebery : Producer • Eric Morecambe : Vocals • Ernie Wise : Vocals • Kenny Powell : Piano

Concert From "The Morecambe And Wise Show" in Borehamwood, UK on Apr 18, 1964

42. Can't Buy Me LoveWritten by Lennon - McCartney

🕒 2:10 • **Outtake** • C • Takes 1 and 2. [...] the previously unreleased Paris recording of Can't Buy Me Love presented here, all vocals and instruments live, is Take 2 (with the main guitar solo "flown in" from Take 1). Paul's vocal style was more bluesy in these first two rough takes - though it should be recognised that he was not attempting a definitive vocal track - while John and George's backing vocal idea was later dispensed with too.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jan 29, 1964 • **Studio** : EMI Pathé Marconi Studios, Boulogne-sur-Seine, France

43. All My Loving[Back to top](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:19 • **Outtake** • L4

Concert From "[The Ed Sullivan Show](#)" in New York City, USA on Feb 09, 1964

44. [You Can't Do That](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:42 • **Outtake** • D • Take 6. The recording featured the combined sound of John Lennon's lead and George Harrison's 12-string guitars - George acquired the instrument in America, and its sound was prevalent throughout there sessions. The master version was Take 9 but the one presented here is Take 6: an attempt at perfecting the basic track while John delivered a guide vocal. It was usual for the Beatles to record with a live (if only guide) vocal until around the time of Revolver in 1966.

[George Martin](#) : Producer • [Norman Smith](#) : Recording engineer

Session Recording : [Feb 25, 1964](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

45. [And I Love Her](#)

Written by [Lennon](#) - [McCartney](#)

🕒 1:52 • **Outtake** • E • Take 2. And I Love Her is admired and enjoyed as one of Paul McCartney's earliest and warmest ballads, the master recording being the second take of a second remake, from 27 February 1964. Two days earlier, when the Beatles first taped the song, the approach was different. Presented here is the unreleased Take 2 - the first complete run-through - which is not so gentle, featuring the full-group sound of guitars, drums and, unusually, a picked electric guitar.

[George Martin](#) : Producer • [Norman Smith](#) : Recording engineer

Session Recording : [Feb 25, 1964](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

46. [A Hard Day's Night](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:44 • **Outtake** • E • Take 1. [...] Presented here, however, is the previously unreleased first recorded run-though, Take 1, with numerous vocal and instrumental variations from the master. The crashing guitar chord that distinguished that master version is absent in place, but the bridge, later p by a piano played by George M here by a guitar solo. The Bea

[Back to top](#)



recognised that Take 1 was never going to be the best take, hence the laughter as the recording began to dissolve, but it captures the essence of the productive yet fun sessions that were typical of this period.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Apr 16, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

47. I Wanna Be Your Man

Written by Lennon - McCartney

🕒 1:48 • **Outtake** • L2

Terry Johnson : Recording engineer • Jack Good : Producer

Session Recording : Apr 19, 1964 • **Studio** : IBC Studios, London, UK

48. Long Tall Sally

Written by Richard Penniman / Little Richard, Enotris Johnson, Robert Blackwell

🕒 1:45 • **Outtake** • L4

Terry Johnson : Recording engineer • Jack Good : Producer

Session Recording : Apr 19, 1964 • **Studio** : IBC Studios, London, UK

49. Boys

Written by Luther Dixon, Wes Farrell

🕒 1:50 • **Outtake** • L2

Terry Johnson : Recording engineer • Jack Good : Producer

Session Recording : Apr 19, 1964 • **Studio** : IBC Studios, London, UK

50. Shout

Written by O'Kelly Isley, Jr., Rudolph Isley, Ronald Isley

🕒 1:31 • **Live** • L1

Paul McCartney : Bass, Vocals • Ringo Starr : Drums, Vocals • John Lennon : Rhythm guitar, Vocals • George Harrison : Lead guitar, Vocals • Terry Johnson : Recording engineer • Jack Good : Producer

Session Recording : Apr 19, 1964 • **Studio** : IBC Studios, London, UK

51. I'll Be Back

Written by Lennon - McCartney

🕒 1:13 • **Outtake** • D • Take 1 was recorded from start to finish in a

Back to top



single session. Take 16 was released but the unissued takes Two and Three are presented here. The former illuminates how John conceived his song as a waltz (the Beatles' fondness for waltz arrangement dated back to Cavern Club performances of James Ray's If You Gotta Make A Fool Of Somebody). Take 2 broke down, however, because, to use John's own words, it was "too hard to sing", and it is segued here into Take 3 [...]

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jun 01, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

52. I'll Be Back

Written by Lennon - McCartney

🕒 1:58 • **Outtake** • E • Take 3. [...] Take 3 in which the arrangement has been altered from 3/4 to the 4/4 tempo approaching the master version - proof of the speed with which the Beatles could switch their ideas.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jun 01, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

53. You Know What To Do

Written by George Harrison

🕒 1:59 • **Demo** • A

Paul McCartney : Bass • John Lennon : Tambourine • George Harrison : Rhythm guitar, Vocals
• George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jun 03, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

54. No Reply

Written by Lennon - McCartney

🕒 1:46 • **Demo** • C • [...] this 3 June demo recording of the song certainly has not been heard before. It was announced at the time that John was giving No Reply to Tommy Quickly, another of Brian Epstein's artists, and - as John sings it in a staccato, jaunty style more typical of Quickly's than his own - it's feasible that this demo was recorded with that donation in mind. (All the same, if he recorded it all, quickly never issued his version.) Intriguingly, a drummer is evident, even though no recognised player - neither Ringo nor Jimmy Nicol - was present.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jun 03, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

Back to top



55. Mr Moonlight

Written by Roy Lee Johnson

🕒 2:48 • **Outtake** • C • Takes 1 and 4. The version on Beatles For Sale was a remake, taped at EMI on 18 October, but four unreleased takes were recorded on 14 August, and a combination of One and Four is presented here. The first broke down after John's laudable attempt at the shouted introduction. "Nearly!" commented Paul, a wry smile in his voice, as he encouraged his band mate to have another crack at it. Take 4, only the second complete run-through, lacked the organ track that distinguished the October remake, but George's guitar solo in the bridge proves that experimentation with new and different sounds was now a definite quest.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Aug 14, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

56. Leave My Kitten Alone

Written by Little Willie John, James McDougal, Titus Turner

🕒 2:57 • **Outtake** • A • Take 5. It was at ten o'clock, when Abbey Road regulations stated that sessions were supposed to end, that the Beatles began Leave My Kitten Alone. This had been a 1959 R&B hit for Little Willie John, covered in 1960 by Johnny Preston, both versions entering the Billboard US Hot 100 in January 1961. The Beatles taped five takes of Leave My Kitten Alone before deciding that the last was the best and so adding overdubs ... but that's where they left it. The recording was never mixed down for release on Beatles For Sale and was destined to remain unissued for more than 30 years - until now.

Paul McCartney : Bass, Piano • Ringo Starr : Drums, Tambourine • John Lennon : Vocals • George Harrison : Lead guitar • George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Aug 14, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

57. No Reply

Written by Lennon - McCartney

🕒 2:29 • **Outtake** • D • Take 2. Almost four months after the song had been recorded in demo form, the Beatles returned to No Reply and taped a definitive version, Take 8, for Beatles For Sale. Presented here, as balance engineer Norman Smith announced, is Take 2, underlines the more dramatic

Back to top



bluesy style that John perhaps meant for his song. Laughter ensured that this particular take could not have been used, but it was clearly an important stepping-stone to the master version, John concluding "Well, we just found out what to do, anyway - it's good!"

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Sep 30, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

58. Eight Days A Week

Written by Lennon - McCartney

🕒 1:25 • **Outtake** • C • Take 1, 2 and 4. Proven by the original session tape, the Beatles used Abbey Road as a creative workshop during the recording of Eight Days A Week. A sequence of unreleased, incomplete outtakes - takes 1, 2 and 4 - have been assembled for this compilation, illustrating the different approaches the Beatles considered for the song's intro.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Oct 06, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

59. Eight Days A Week

Written by Lennon - McCartney

🕒 2:48 • **Outtake** • D • Take 5, complete, features a vocal harmony ending, whereas the master version (Take 13) started and finished with guitar.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Oct 06, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

60. Medley

1. Kansas City

Written by Jerry Leiber, Mike Stoller

🕒 2:44 • **Outtake** • D • Take 2. Medley with "Hey-Hey-Hey-Hey". With Paul singing lead vocal, the Beatles captured the song in two takes - the master, on Beatles For Sale, was Take 1; Take 2 is issued here for the first time.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Oct 06, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

Back to top



2. Hey-Hey-Hey-Hey

Written by Richard Penniman / Little Richard

⌚ 2:44 • **Outtake** • C • Take 2. Medley with "Kansas City". With Paul singing lead vocal, the Beatles captured the song in two takes - the master, on Beatles For Sale, was Take 1; Take 2 is issued here for the first time.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Oct 18, 1964 • **Studio** : EMI Studios, Studio Two, Abbey Road

Disc 2

1. Real Love

Written by John Lennon

⌚ 3:54 • **Studio version** • A

Paul McCartney : Acoustic guitar, Backing vocals, Bass, Double bass, Percussion, Producer, Synthesiser • Ringo Starr : Backing vocals, Drums, Percussion, Producer • John Lennon : Drum machine, Piano, Producer, Vocals • Jeff Lynne : Backing vocals, Guitar, Producer • George Harrison : Acoustic guitar, Backing vocals, Electric guitar, Percussion, Producer • Geoff Emerick : Recording engineer • Jon Jacobs : Recording engineer

📅 **Recording** : Circa 1979 • **Studio** : New-York

Session Recording : February 1995 • **Studio** : Hog Hill Studio, Rye, UK

2. Yes It Is

Written by Lennon - McCartney

⌚ 1:50 • **Outtake** • C • Take 2. Because the take broke down it is completed here with a section (in newly remixed and edited form) from the master, Take 14, distinguished by George's tone-pedal guitar sounds and some fine three-part vocal harmony by John, Paul and George, emphasising how well the recording blossomed - and how quickly too: the Beatles recorded Yes It Is from start to finish inside five hours.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Feb 16, 1965 • **Studio** : EMI Studios, Studio Two, Abbey Road

3. I'm Down

Written by Lennon - McCartney

Back to top



⌚ 2:54 • **Outtake** • C • Issued here for the first time is Take 1, played live in the studio and, as Paul had wished turning out "pretty darn good". Listen closely at the end for Paul's comment "Plastic soul man, plastic soul", a phrase which, when slightly altered, became the title of the Beatles' sixth album, issued in December 1965.

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jun 14, 1965 • **Studio** : EMI Studios, Studio Two, Abbey Road

4. You've Got to Hide Your Love Away

Written by Lennon - McCartney

⌚ 2:45 • **Outtake** • D • Take 5. This is prefaced by some studio banter: John's "1, 2, 3, 1, 2, 3, hold on, hold on" count-in that is all there was of Take 1, and some "shattering" talk that preceded Take 2

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Feb 18, 1965 • **Studio** : EMI Studios, Studio Two, Abbey Road

5. If You've Got Trouble

Written by Lennon - McCartney

⌚ 2:48 • **Outtake** • A • Take 1

Paul McCartney : Bass • Ringo Starr : Drums, Vocals • John Lennon : Rhythm guitar • George Harrison : Lead guitar • George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Feb 18, 1965 • **Studio** : EMI Studios, Studio Two, Abbey Road

6. That Means a Lot

Written by Lennon - McCartney

⌚ 2:27 • **Outtake** • B • Take 1

Paul McCartney : Bass, Piano, Vocals • Ringo Starr : Drums • John Lennon : Backing vocals, Maracas, Rhythm guitar • George Harrison : Backing vocals, Lead guitar, Maracas

Session Recording : Feb 20, 1965 • **Studio** : EMI Studios, Studio Two, Abbey Road

7. Yesterday

Written by Lennon - McCartney

⌚ 2:34 • **Outtake** • E • Issued here for the first time is the only alternate studio recording of the song, Take 1, performed solo by Paul, voice and acoustic guitar

Paul McCartney : Acoustic guitar, Voice • George Martin : Producer • Norman Smith : Recording engineer

Back to top



Recording engineer

Session Recording : Jun 14, 1965 • **Studio :** EMI Studios, Studio Two, Abbey Road

8. It's Only Love

Written by Lennon - McCartney

🕒 1:59 • **Outtake** • D • Take 2, preceded by the false start that was Take 3

George Martin : Producer • Norman Smith : Recording engineer

Session Recording : Jun 15, 1965 • **Studio :** EMI Studios, Studio Two, Abbey Road

9. Blackpool Night Out show

Four songs taken from the six performed by the Beatles on the British television show Blackpool Night Out, broadcast live to the nation on summer Sunday evenings from the northern seaside resort. It was the group's second and last appearance on the programme. The sequence comprises I Feel Fine, the A-side of the single that had held the number one spot at Christmas 1964, Ticket To Ride, number one at Easter 1965, the first stage performance of Yesterday, already beginning to attract attention beyond its unheralded placement as the thirteenth track of the Beatles' latest album, and the first stage performance of Help! - the title of that new album, the Beatles' new film and new 45.

1. I Feel Fine

Written by Lennon - McCartney

🕒 2:16 • **Live** • L2

Concert From "Blackpool Night Out" in Blackpool, UK on Aug 01, 1965

2. Ticket to Ride

Written by Lennon - McCartney

🕒 2:45 • **Live** • L3

Concert From "Blackpool Night Out" in Blackpool, UK on Aug 01, 1965

3. Yesterday

Written by Lennon - McCartney

🕒 2:43 • **Live** • L3

Concert From "Blackpool Night Out" in Blackpool, UK on Aug 01, 1965

Back to top



4. Help!

Written by [Lennon](#) - [McCartney](#)

🕒 2:55 • **Live** • L3

Concert From ["Blackpool Night Out" in Blackpool, UK on Aug 01, 1965](#)

10. Everybody's Trying to Be My Baby

Written by [Carl Perkins](#)

🕒 2:45 • **Live** • L2

Concert From [the concert in New York City, USA on Aug 15, 1965](#)

11. Norwegian Wood (The Bird Has Flown)

Written by [Lennon](#) - [McCartney](#)

🕒 1:59 • **Outtake** • E • Take 1, an earlier model issued here for the first time, was recorded during the first day of sessions for the new album. Like the eventual master, it includes a sitar contribution by George Harrison (the first time this Indian instrument was heard in a "pop" song) and also a lead and occasionally double-tracked vocal by John, harmonies from Paul and John, acoustic guitar, finger cymbals, maracas and bass guitar. The recording was marked "best" on the tape box and studio log-sheet so, clearly, the Beatles thought that they had made a master, and indeed it remained the preferred take for nine days, until they cut a remake

[George Martin](#) : Producer • [Norman Smith](#) : Recording engineer

Session Recording : [Oct 12, 1965](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

12. I'm Looking Through You

Written by [Lennon](#) - [McCartney](#)

🕒 2:54 • **Outtake** • D • First master version. The Beatles spent nine hours on 24 October working on I'm Looking Through You, perfecting a rhythm track and then overdubbing lead and harmony vocals on to this new Paul McCartney composition. For two weeks the result was considered to be the master, until a remake was started on 6 November (and another one followed on the 10th) that added the two "Why, tell me why" choruses and caused the fine first version to remain unissued.

[George Martin](#) : Producer • [Norman Smith](#) : Recording engineer

Back to top



Session Recording : Oct 24, 1965 • **Studio :** EMI Studios, Studio Two, Abbey Road

13. 12-bar Original

Written by Paul McCartney, Ringo Starr, John Lennon, George Harrison

🕒 2:54 • **Outtake** • B • Stereo • Part of take 2

Paul McCartney : Bass • Ringo Starr : Drums • John Lennon : Lead guitar • George Harrison : Lead guitar • George Martin : Harmonium, Producer • Norman Smith : Recording engineer

Session Recording : Nov 04, 1965 • **Studio :** EMI Studios, Studio Two, Abbey Road

14. Tomorrow Never Knows

Written by Lennon - McCartney

🕒 3:15 • **Outtake** • D • Mark I, take 1

Paul McCartney : Bass • Ringo Starr : Drums • John Lennon : Organ, Vocals • George Harrison : Guitar • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Apr 06, 1966 • **Studio :** EMI Studios, Studio Three, Abbey Road

15. Got to Get You Into My Life

Written by Lennon - McCartney

🕒 2:54 • **Outtake** • D • Take 5. The arrangement of Paul's Got To Get You Into My Life altered significantly from first studio outing to last, the released version (Take 9) being layered with vocals and brass in addition to the group's own rhythm tracks. When the song was first aired in the studio, on 7 April, the Beatles recorded Takes 1 to 5, marking the last of these "best" (temporarily, as it turned out) and overdubbing vocals for the first time. The result is a piece of work scarcely comparable to the released version, with its different musical structure and some alternative lyrics. By the end of this session two of the tracks on the four-track tape had been filled, and doubtless the vacant ones would also have been completed had the Beatles decided to press on. Instead, returning to Abbey Road the next day, they shelved Take 5 and moved on the song in a different direction.

Paul McCartney : Acoustic guitar, Lead vocals • Ringo Starr : Drums • John Lennon : Backing vocals, Tambourine • George Harrison : Backing vocals, Tambourine • George Martin : Organ, Producer • Geoff Emerick : Recording engineer

Session Recording : Apr 07, 1966 • **Studio :** EMI Studios, Studio Three, Abbey Road

16. And Your Bird Can Sing

Written by Lennon - McCartney

Back to top



⌚ 2:13 • **Outtake** • D • Take 2 - John's composition And Your Bird Can Sing appeared on Revolver in remake form, Take 10 from 26 April. Six days earlier, in two takes, the Beatles recorded a different arrangement of the number, the overdubbing of several vocal tracks on to Take 2 indicating that, for a few days at least, they considered that it had the makings of a master. This recording is released here for the first time, counted-in by John. And someone or something - the tape does not reveal what - was causing them to giggle...

Paul McCartney : Backing vocals, Bass, Electric guitar (?) • Ringo Starr : Drums, Tambourine • John Lennon : Backing vocals, Electric guitar (?), Lead vocals • George Harrison : Electric guitar • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Apr 20, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

17. Taxman

Written by George Harrison

⌚ 2:32 • **Outtake** • C • Take 11. Issued here for the first time is that Take 11, not dissimilar to the master but with some notable differences, principally in the clean, full ending (instead of the repeated guitar solo) and the "anybody got a bit of money?" backing vocals (instead of the "Mister Wilson, Mister Heath" reference).

Paul McCartney : Backing vocals, Bass, Electric guitar • Ringo Starr : Drums • John Lennon : Backing vocals • George Harrison : Electric guitar, Lead vocals • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Apr 21, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

18. Eleanor Rigby

Written by Lennon - McCartney

⌚ 2:06 • **Outtake** • D • Eleanor Rigby presented in a manner never before heard, featuring only the double string quartet - four violinists, two viola players and two cellists - in isolation, performing the score written and conducted for Paul's song by George Martin. This is Take 14 (later "reduced" into Take 15 and on to which lead and backing vocals were overdubbed to create the master) remixed anew in 1995 using the fine reverberative acoustics of Abbey Road's Studio One.

George Martin : Producer • Geoff Emerick : Recording engineer • Tony Gilbert : Violin • Sidney Sax : Violin • John Sharpe : Violin • Jürgen Hess : Violin • Stephen Shingles : Viola • John Underwood : Viola • Derek Simpson : Cello • Norman Jones : Cello

Session Recording : Apr 28, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

Back to top



19. I'm Only Sleeping

Written by [Lennon](#) - [McCartney](#)

🕒 0:41 • **Rehearsal** • D • A brief instrumental rehearsal - distinguished, unusually, by a vibraphone part being played along with the acoustic guitar and drums. This recording nearly didn't survive: the session tape was spooled back after the Beatles had finished rehearsing and five proper, numbered takes were recorded anew from the top, wiping over the earlier sounds. The last of these stopped just short of where the rehearsals had concluded, leaving the final minute intact.

[George Martin](#) : Producer • [Geoff Emerick](#) : Recording engineer

Session Recording : [Apr 29, 1966](#) • **Studio** : EMI Studios, Studio Three, Abbey Road

20. I'm Only Sleeping

Written by [Lennon](#) - [McCartney](#)

🕒 2:59 • **Outtake** • E • Take 1. The other version presented here (in mono, because it was taped that way) is the first of these proper, numbered takes - recorded, curiously, two days after the Beatles had already cut takes 1 to 11, the last of which led to the Revolver master. None of these five further takes (acoustic guitar, simple percussion and joint John and Paul vocals) was used.

[Paul McCartney](#) : Vocals • [Ringo Starr](#) : Drums • [John Lennon](#) : Acoustic guitar, Vocals • [George Martin](#) : Producer • [Geoff Emerick](#) : Recording engineer

Session Recording : [Apr 29, 1966](#) • **Studio** : EMI Studios, Studio Three, Abbey Road

21. Rock and Roll Music

Written by [Chuck Berry](#)

🕒 1:39 • **Live** • L2

Concert From [the concert in Tokyo, Japan on Jun 30, 1966](#)

22. She's a Woman

Written by [Lennon](#) - [McCartney](#)

🕒 2:55 • **Live** • L3

Concert From [the concert in Tokyo, Japan on Jun 30, 1966](#)

23. Strawberry Fields Forever

[Back to top](#)



🕒 1:42 • **Demo** • This is John Lennon, alone in his music room at home in Weybridge, recording demonstration versions of his latest composition. The date would be circa the Ides of November 1966: John wrote Strawberry Fields Forever (evoking memories of his childhood Liverpool) while on location in Almeria, Spain, during the shooting of the motion picture How I Won The War, and taped these demos after his return on the 7th but before the Beatles convened for recording at EMI on the 24th.

📅 **Recording** : November 1966 • **Studio** : 'Kenwood', Weybridge, Surrey

24. Strawberry Fields Forever

Written by Lennon - McCartney

🕒 2:35 • **Outtake** • D • Take 1. [...] the final master was not completed almost a month after this initial session. As it took shape on 24 November, with an alternative lyric order and arrangement, this recording was considerably different from that master.

Paul McCartney : Mellotron • Ringo Starr : Drums • John Lennon : Acoustic guitar, Vocals • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Nov 24, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

25. Strawberry Fields Forever

Written by Lennon - McCartney

🕒 4:14 • **Outtake** • E • Take 7 and edit piece. Just five days after that initial take of Strawberry Fields Forever the song's arrangement was undergoing dramatic change. The master was a composite of two separate recordings - the first minute came from Take 7 the remainder from Take 26. Presented here, issued for the first time, is the full Take 7, going beyond those first 60 seconds (indeed, including within that first minute a 23-second verse that was later excised). The sound is mono because the recording presented here is an original mono mix - labelled RM3 - made, like Take 7, on 29 November 1966. The conclusion of the original master (embracing Take 26) included sections flown in from a combination of edit piece taped on 9 December featuring backwards cymbals, a "wild drum track" played by Ringo and some extemporal vocalising by John. A much longer section of this edit piece is released here, again for the first time, crossfaded on to the end of RM3. At the conclusion one can hear John twice mutter "cranberry sauce", a phrase which, less clear than the word "mushroom" at the end of the master recording, has long puzzled listeners.

Back to top



Paul McCartney : Bass, Electric guitar, Mellotron, Timpani • Ringo Starr : Drums • John Lennon : Finger cymbals, Gourd, Guitar, Lead vocals, Maracas, Mellotron, Tambourine • George Harrison : Bongos, Maracas, Mellotron, Swarmandal • George Martin : Mellotron, Producer • Geoff Emerick : Recording engineer • Mal Evans : Finger cymbals, Gourd, Maracas, Tambourine • Neil Aspinall : Finger cymbals, Gourd, Maracas, Tambourine • Terry Doran : Maracas

Session Recording : Nov 29, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Recording : Dec 09, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

26. Penny Lane

Written by Lennon - McCartney

🕒 3:01 • **Studio version** • D • Stereo • The version presented here is a unique combination of the many different takes and sounds that comprised that original master, broken down - in some cases instrument by instrument - and remixed anew from a 24-track tape. In this way one can hear a certain parts quite differently: Paul's vocal is only single-tracked, the bridge section highlights the overdubs of cor anglais and trumpets effected on 12 January, and the piccolo trumpet overdub featured near to the conclusion of the master is heard here in extended form. And then there is "a suitable ending"...

Paul McCartney : Bass, Handclaps, Harmonium, Pianos, Vocals • Ringo Starr : Drums, Tambourine, Tubular bells • John Lennon : Backing vocals, Congas, Guitar, Handclaps, Piano • George Harrison : Backing vocals, Electric guitar, Handclaps • George Martin : Producer • Geoff Emerick : Recording engineer • David Mason : Piccolo trumpet • Ray Swinfield : Flute • P Goody : Flute • Manny Winters : Flute • Dennis Walton : Flute • Leon Calvert : Trumpet • Freddy Clayton : Trumpet • Bert Courtney : Trumpets • Duncan Campbell : Trumpets • Dick Morgan : Cor anglais, Oboes • Mike Winfield : Cor anglais, Oboes • Frank Clarke : Double bass • **Unknown** : Flugelhorn, Two piccolos

Session Recording : Dec 29, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Dec 30, 1966 and Jan 4, 5, 6, 9, 10, 12, 17, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

27. A Day In The Life

Written by Lennon - McCartney

🕒 5:05 • **Outtake** • C • Takes 1, 2 and take 6 overdub. Assembled expressly for the Anthology, this composite embraces the best of the unreleased outtakes of A Day In The Life, plotting the making of the song that brought such a monument close to the album Sgt. Pepper's Lonely Hearts Club Band. The opening tale of the sounding of the alarm clock (used in the finished master) and the

Back to top



intro - John muttering "sugar plum fairy, sugar plum fairy" instead of the more conventional count-in - is from the start of Take 1, when the song was first taped on 19 January 1967. The main body of the music is Take 2, recorded during the same session. At this point the tape features John's acoustic guitar and haunting live lead vocal, sundry percussion instruments, piano (played by Paul) and an echo-drenched Mal Evans, one of the Beatles' two assistants, counting out the first of two long gaps that would later be so famously filled with the orchestral crescendos. After the counting, the track slips into mono to illustrate a guide vocal from Paul, taped on 20 January as an overdub on to Take 6 but then superseded by a better recording of the passage on 3 February. The original survives, however, thanks to a mono mix done in the interim, on 30 January. Take 2 then returns, leading into a new mix of the orchestral crescendos recorded on 10 January, but instead of the familiar final piano chord the track ends with Paul talking about the orchestral overdub, a short extract from one of four tapes of ambient studio sounds recorded at the same session.

Paul McCartney : Bass, Piano, Vocals • Ringo Starr : Congas, Drums • John Lennon : Acoustic guitar, Vocals • George Harrison : Maracas • George Martin : Producer • Geoff Emerick : Recording engineer • Mal Evans : Alarm clock, Backing vocals (bar count)

Session Recording : Jan 19, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Jan 20, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Feb 10, 1967 • **Studio** : EMI Studios, Studio One, Abbey Road

28. Good Morning Good Morning

Written by Lennon - McCartney

⌚ 2:40 • **Outtake** • C • As issued on Sgt. Pepper, the master of Good Morning Good Morning was Take 11, laden with overdubs by way of a succession of "reductions" deriving in Take 8. For almost a month, though, from 16 February to 13 March, that original Take 8 remained untouched, and, because it was complete and included an overdubbed John Lennon lead vocal, it is reasonable to assure that, for much of that time, it was considered to be the master. This is that Take 8, the basic track from 8 February with John's vocal added on the 16th.

Paul McCartney : Bass, Drums • Ringo Starr : Drums • John Lennon : Electric guitar, Lead vocals • George Martin : Producer • Geoff Emerick : Recording engineer • **Unknown** : Tambourine

Session Recording : Feb 08, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Feb 16, 1967 • **Studio** : EMI Studios, Studio Three, Abbey Road

Back to top



29. Only A Northern Song

Written by [George Harrison](#)

⌚ 2:44 • **Outtake** • B • The mix presented here, in stereo and slightly speeded up, is Take 3 - the basic track from 13 February, with bass and guitar added on 20 April - with unused vocal tracks (yielding a number of lyric variations from the master) overdubbed on to a separate "reduction", Take 12, flown in.

[George Martin](#) : Producer • [Geoff Emerick](#) : Recording engineer

Session Recording : [Feb 13, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : [Feb 14, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : [Apr 20, 1967](#) • **Studio** : EMI Studios, Abbey Road

30. Being For The Benefit of Mr. Kite!

Written by [Lennon](#) - [McCartney](#)

⌚ 1:05 • **Outtake** • C • Takes 1 and 2. The recordings presented here come from that initial Abbey Road session, 17 February 1967, when the Beatles cut seven takes, beginning with the above dialogue that introduced Take 1, and the performance that followed and immediately broke down. Then there is Take 2, which also broke down, and the ensuing conversation wherein Paul offered John some direction.

[Paul McCartney](#) : Bass • [Ringo Starr](#) : Drums • [John Lennon](#) : Lead vocals • [George Harrison](#) : Tambourine • [George Martin](#) : Harmonium, Producer • [Geoff Emerick](#) : Recording engineer

Session Recording : [Feb 17, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

31. Being For The Benefit of Mr. Kite!

Written by [Lennon](#) - [McCartney](#)

⌚ 2:34 • **Outtake** • D • The next cut, Take 7, formed the basic for the eventual master (which was Take 9), opening with George Martin encouraging the Beatles to perform, and then pumping away at the harmonium which he played on the track. Near to the end, this recording is crossfaded with an organ and calliope effects tape, prepared on 20 February, that formed part of the final master but is clearer in this new mix.

[Paul McCartney](#) : Backing vocals, Bass • [Ringo Starr](#) : Drums • [John Lennon](#) : Lead vocals • [George Harrison](#) : Backing vocals, Tambourine • [George Martin](#) : Harmonium, Producer • [Geoff Emerick](#) : Recording engineer

Session Recording : [Feb 17, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

[Back to top](#)



Session Recording : Feb 20, 1967 • **Studio :** EMI Studios, Studio Three, Abbey Road

32. Lucy In The Sky With Diamonds

Written by Lennon - McCartney

🕒 3:06 • **Outtake** • C • Takes 6, 7 and 8. This is a unique combination of some different takes and sounds that comprised the original master of Lucy In The Sky With Diamonds, broke down to their constituent parts and newly remixed. The basic track is Take 6, taped on 1 March, in which John sang a guide vocal, not yet attempting the finished model. The sound of a tamboura has been added from Take 7, also 1 March, and the chorus vocals have been flown in from Take 8, a "reduction" of Take 7 that received vocal overdubs the next day.

Paul McCartney : Backing vocals, Lowrey organ • Ringo Starr : Drums • John Lennon : Maracas, Vocals • George Harrison : Acoustic guitar, Tamboura • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Mar 01, 1967 • **Studio :** EMI Studios, Studio Two, Abbey Road

Session Overdubs : Mar 02, 1967 • **Studio :** EMI Studios, Studio Two, Abbey Road

33. Within You Without You

🕒 5:28 • **Outtake** • C • Instrumental. This is the master of the George Harrison composition that opened side two of Sgt. Pepper's Lonely Hearts Club Band, presented here in a fashion not previously available: remixed, without George's vocal, from the different original four-track tapes that formed that master. What remains, audible to the fore, is a combination of tamboura, tabla, dilruba and swaramandal tracks recorded in March, with violins, cellos and George's sitar track overdubbed on 3 April.

George Martin : Producer • Geoff Emerick : Recording engineer

34. Sgt. Pepper's Lonely Hearts Club Band (Reprise)

Written by Lennon - McCartney

🕒 1:27 • **Outtake** • C • Take 5. The master was Take 9, with overdubs - the version here is a basic track, Take 5, with Paul's guide vocal.

Paul McCartney : Organ, Vocals • Ringo Starr : Drums • John Lennon : Rhythm guitar • George Harrison : Lead guitar • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Apr 01, 1967 • **Studio :** EMI Studios, Studio One, Abbey Road

35. You Know My Name (Look Up The Staircase)

Back to top



Written by [Lennon](#) - [McCartney](#)

🕒 5:43 • **Outtake** • B • Extended version. Here it is issued in stereo and , at almost six minutes, in extended form for the first time, including never-heard-before sections cut out by John and newly restored. Now as then the emphasis is on fun, and there is plenty to enjoy, including the sound of Brian Jones of the Rolling Stones playing saxophone.

[Paul McCartney](#) : Bass, Handclaps, Piano, Vocals • [Ringo Starr](#) : Bongos, Drums, Handclaps, Vocals • [John Lennon](#) : Guitar, Handclaps, Harmonica, Maracas, Vocals • [George Harrison](#) : Backing vocals, Guitar, Handclaps, Vibes • [George Martin](#) : Producer • [Geoff Emerick](#) : Recording engineer • [Mal Evans](#) : Spade in gravel • [Chris Thomas](#) : Producer • [Brian Jones](#) : Alto saxophone • [Jeff Jarratt](#) : Recording engineer

Session Recording : [May 17, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Recording : [Jun 07, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Recording : [Jun 08, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Recording : [Apr 30, 1969](#) • **Studio** : EMI Studios, Studio Three, Abbey Road

36. [I Am The Walrus](#)

Written by [Lennon](#) - [McCartney](#)

🕒 4:02 • **Outtake** • C • Take 16. Lacking at this juncture the many overdubs and effects that would turn it into perhaps the most compelling master ever issued by the Beatles this is Take 16 of I Am The Walrus, the basic track on to which all the extras were added.

[Paul McCartney](#) : Tambourine • [Ringo Starr](#) : Drums • [John Lennon](#) : Electric piano, Vocals • [George Harrison](#) : Electric guitar • [George Martin](#) : Producer • [Geoff Emerick](#) : Recording engineer

Session Recording : [Sep 05, 1967](#) • **Studio** : EMI Studios, Studio One, Abbey Road

Session Vocal overdubs : [Sep 06, 1967](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

37. [The Fool On The Hill](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:48 • **Demo** • C • Three weeks before he recorded it for disc release on Magical Mystery Tour, Paul taped a piano/vocal demo of his latest song. Taking as long to achieve as it sounds - less than three minutes - he sat at the studio piano, playing and singing live. The result is far from the sound of the final master (indeed Paul hadn't yet fleshed out a full lyric) but it has a charm of its own and a n sent-up ending.

[Back to top](#)



Paul McCartney : Piano, Vocals • George Martin : Producer • Geoff Emerick : Recording engineer

Session Recording : Sep 06, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

38. Your Mother Should Know

Written by Lennon - McCartney

🕒 3:02 • **Outtake** • C • Take 27. "Do you want us to do it again, George?" mocked Paul to the Beatles' producer at the star of this recording. Your Mother Should Know had already been on the blocks for a month, initial sessions taking place at a different venue - Chappell Studios, just off New Bond Street in Central London - on 22 and 23 August (the last time that the Beatles saw their manager Brian Epstein, who died on the 27th). Now Paul was embarking on a new arrangement, with snare drum, harmonium, jangle piano and vocal. The Beatles recorded eleven such takes of Your Mother Should Know during this 16th September session, the one featured here, Take 27, being marked "best", albeit only temporarily.

Paul McCartney : Harmonium, Lead vocals • Ringo Starr : Drums • John Lennon : Harpsichord • George Harrison : Bongos • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Sep 16, 1967 • **Studio** : EMI Studios, Studio Three, Abbey Road

39. The Fool On The Hill

Written by Lennon - McCartney

🕒 3:45 • **Outtake** • D • Take 4. The master of Paul's The Fool On The Hill was a remake, started on 26 September. Three takes of an alternative arrangement were recorded the previous day, the last being "bounced down" to Take 4 and on to which recorder, drums and Paul's lead vocal were added. As with the demo, it is clear that Paul had yet to finalise the lyric at this point.

Paul McCartney : Piano, Recorder, Vocals • Ringo Starr : Drums • John Lennon : Acoustic guitar • George Harrison : Maracas • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Sep 25, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

40. Hello Goodbye

Written by Lennon - McCartney

🕒 3:18 • **Outtake** • C • An early incarnation of Paul's Hello, Goodbye, the master of which was issued as  Beatles in November 1967 and



the Christmas number one - in Britain holding off composition from the Magical Mystery Tour double-EP set. This is Take 16 (a "reduction" of the best basic track, Take 14, from 2 October) with vocals and more guitars added on 19 October. From here the recording would be "bounced" three more times and given a number of further overdubs, so, although, there are similarities, there are also many differences between this take and the master.

Paul McCartney : Backing vocals, Lead vocals, Piano • Ringo Starr : Congas, Drums • John Lennon : Backing vocals, Lead guitar, Organ • George Harrison : Backing vocals, Lead guitar, Tambourine • George Martin : Producer • Ken Scott : Recording engineer • **Unknown** : Bongos, Maracas

Session Recording : Oct 02, 1967 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Oct 19, 1967 • **Studio** : EMI Studios, Studio One, Abbey Road

41. Lady Madonna

Written by Lennon - McCartney

⌚ 2:22 • **Outtake** • C • Takes 3 and 4. This is a unique remix of some of the different takes and sounds that comprised the master, encompassing Take 3 (the basic track of piano and drums with overdubs of guitar, bass, vocals and more drums) from 3 February and a "reduction" of this called Take 4, also with overdubs (particularly saxes), from 6 February.

George Martin : Producer • Geoff Emerick : Recording engineer • Ken Scott : Recording engineer

Session Recording : Feb 03, 1968 • **Studio** : EMI Studios, Studio Three, Abbey Road

Session Overdubs : Feb 06, 1968 • **Studio** : EMI Studios, Studio One, Abbey Road

42. Across The Universe

Written by Lennon - McCartney

⌚ 3:29 • **Outtake** • C • Take 2. Here, for the first time, is an unembellished and alternative recording Across The Universe, Take 2, recorded on Saturday 3 February 1968 in EMI Studio Three, temporarily marked "best" on the tape box and so afforded overdubs and technical wonders like the phasing on John's guitar and the percussion.

Ringo Starr : Tom tom drum and swarmandal • John Lennon : Lead vocal and acoustic guitar • George Harrison : Sitar and tambura • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Feb 03, 1968 • **Studio** : EMI Studios, Studio Three, Abbey Road

Back to top



Session Overdubs : Feb 04, 1968 • **Studio :** EMI Studios, Studio Three, Abbey Road

Disc 3

1. A Beginning

Written by George Martin

🕒 0:50 • **Outtake** • A • Stereo • Designed as an introduction to Ringo's composition Don't Pass Me By, this George Martin orchestral arrangement - soaring flutes, harps, violins, violas, cellos, clarinets, bass and other instruments - has remained unissued until now. This piece was recorded during the session that fashioned the orchestral overdub for Good Night, the closing track on The Beatles (better known as the White Album), and utilised the same musicians.

George Martin : Producer • Ken Scott : Recording engineer • **Unknown** : Clarinet, Double bass, French horn, Harp, Three cellos, Three flutes, Three violas, Twelve violins, Vibraphone

Session Recording : Jul 22, 1968 • **Studio :** EMI Studios, Studio One, Abbey Road

2. Happiness Is A Warm Gun

Written by Lennon - McCartney

🕒 2:15 • **Demo** • C • Mono • Esher demo

John Lennon : Acoustic guitar, Vocals

Session Recording : Late May 1968 • **Studio :** George Harrison's Home, Kinfauns, Esher, Surrey, UK

3. Helter Skelter

Written by Lennon - McCartney

🕒 4:38 • **Outtake** • C • Mono • Part of take 2. [...] Take 2, which runs in excess of 12 minutes, has been respectfully pruned to under five here, preserving the essential elements of what was, fundamentally, an impromptu jam. Following balance engineer Ken Scott's "Take 2" announcement the band immediately begins the slow, insistent groove on top of which Paul adds his compelling vocal; the mix is mono to compensate for the track configuration on the original tape: all the instruments appeared on one track, the vocal was isolated on a second and the two remaining tracks were vacant.

George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Jul 18, 1968 • **Studio :** EMI Studios, Studio Two, Abbey Road

Back to top



4. Mean Mr. Mustard

Written by [Lennon](#) - [McCartney](#)

🕒 1:58 • **Demo** • B • Mono • Esher Demo

Performed by : [John Lennon](#)

Session Recording : [Late May 1968](#) • **Studio** : George Harrison's Home, Kinfauns, Esher, Surrey, UK

5. Polythene Pam

Written by [Lennon](#) - [McCartney](#)

🕒 1:26 • **Demo** • B • Mono • Escher demo

Performed by : [John Lennon](#)

Session Recording : [Late May 1968](#) • **Studio** : George Harrison's Home, Kinfauns, Esher, Surrey, UK

6. Glass Onion

Written by [Lennon](#) - [McCartney](#)

🕒 1:51 • **Demo** • D • Mono • Esher demo

[John Lennon](#) : Acoustic guitar, Vocals • **Unknown** : Tambourine

Session Recording : [Late May 1968](#) • **Studio** : George Harrison's Home, Kinfauns, Esher, Surrey, UK

7. Junk

Written by [Paul McCartney](#)

🕒 2:25 • **Demo** • B • Mono • Junk was composed when the Beatles were in India in Spring 1968, but the group never taped a formal studio version and the song remained unissued until April 1970, when it appeared on Paul's first post-Beatles album McCartney, re-recorded in much the same acoustic style as at Esher.

Performed by : [Paul McCartney](#)

Session Recording : [Late May 1968](#) • **Studio** : George Harrison's Home, Kinfauns, Esher, Surrey, UK

8. Piggies

Written by [George Harrison](#)

🕒 2:01 • **Demo** • C • Mono

Back to top



George Harrison : Acoustic guitar, Vocals, Whistling

Session Recording : Late May 1968 • **Studio** : George Harrison's Home, Kinfauns, Esher, Surrey, UK

9. Honey Pie

Written by Lennon - McCartney

🕒 1:19 • **Demo** • C • Stereo • Esher Demo

Paul McCartney : Acoustic guitar, Lead vocals • Ringo Starr : Percussion (?), Tambourine (?) • John Lennon : Percussion (?), Tambourine (?) • George Harrison : Percussion (?), Tambourine (?)

Session Recording : Late May 1968 • **Studio** : George Harrison's Home, Kinfauns, Esher, Surrey, UK

10. Don't Pass Me By

Written by Ringo Starr

🕒 2:42 • **Outtake** • C • Stereo • Takes 3 and 5. This recording of Don't Pass Me By - Ringo's first song composition - is a variation of the White Album basic master, before the distinctive country fiddle part was added. It combines the instrumentation from Take 3 with a vocal that Ringo overdubbed the following day on to Take 5 (which was in itself a reduction mix or "bounce" of the third take).

Paul McCartney : Drums • Ringo Starr : Lead vocal, Piano

Session Recording : Jun 05, 1968 • **Studio** : EMI Studios, Studio Three, Abbey Road

Session Recording : Jun 06, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

11. Ob-La-Di, Ob-La-Da

Written by Lennon - McCartney

🕒 2:56 • **Outtake** • C • Stereo • Alternate version. The fruit of three days' work in number two studio at Abbey Road, this outtake of Paul's Ob-La-Di, Ob-La-Da included overdubs of three saxophones and conga drums. Passed over in favour of a re-make that began the following week, however, it proved the first instance that the Beatles had brought in session musicians to augment a recording that would remain unissued.

Paul McCartney : Acoustic guitar, Bass part on distorted acoustic guitar, Vocals • Ringo Starr : Drums • John Lennon : Acoustic guitar, Backing vocals • George Harrison : Acoustic guitar, Backing vocals • George Martin : Producer • Geoff Emerick : Engineer, Recording engineer • Rex Morris : Saxophone • Richard Littlejohn : Saxophone • James Gray : Saxophone • Scott : Conga drum • Cyril Reuben

Back to top



Session Recording : [Jul 03, 1968](#) • **Studio :** EMI Studios, Studio Two, Abbey Road

Session Overdubs : [Jul 04, 1968](#) • **Studio :** EMI Studios, Studio Two, Abbey Road

Session Overdubs : [Jul 05, 1968](#) • **Studio :** EMI Studios, Studio Two, Abbey Road

12. [Good Night](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:38 • **Outtake** • C • Stereo • Rehearsal and take 34. [...] On the evidence of this eavesdrop into song's first session, the transferral of composition to tape was very much a united effort, with all four Beatles and producer George Martin pitching in ideas and opinions. The performance was not numbered "take" but, rather, a rehearsal that happened to be recorded. [...]

[George Martin](#) : Producer • [Geoff Emerick](#) : Recording engineer • [Ken Scott](#) : Recording engineer

Session Recording : [Jun 28, 1968](#) • **Studio :** EMI Studios, Studio Two, Abbey Road

Session Recording : [Jul 22, 1968](#) • **Studio :** EMI Studios, Studio One, Abbey Road

13. [Cry Baby Cry](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:47 • **Outtake** • C • Stereo • Take 1. The basic master of John Lennon's Cry Baby Cry was captured at the end of a mid-evening recording session in Abbey Road on 16 July 1968. Five hours earlier this Anthology selection - Take 1 - was laid down, performed live at the studio, without overdubs. Although never used, it proved that the players were immediately on the right track.

[Paul McCartney](#) : Bass • [Ringo Starr](#) : Drums • [John Lennon](#) : Acoustic guitar, Lead vocal

Session Recording : [Jul 16, 1968](#) • **Studio :** EMI Studios, Studio Two, Abbey Road

14. [Blackbird](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:19 • **Outtake** • C • Stereo • Take 23 (mislabelled as Take 4). Recorded by Paul alone - as indeed was the White Album master version - this is Take 4 of Blackbird, an unadorned acoustic guitar and vocal performance that captured well the essence of his new song, and may even have been usable at the time were it not for unwanted background noises [...]

[Paul McCartney](#) : Acoustic guitar, Foot taps, Lead vocals • [George Martin](#) : Producer • [Emerick](#) : Recording engineer

[Back to top](#)



Session Recording : Jun 11, 1968

15. Sexy Sadie

Written by Lennon - McCartney

🕒 4:06 • **Outtake** • C • Stereo • Take 6. Recorded a month earlier and at a slower tempo than the master (which was numbered 117, although nowhere near as many takes had been recorded), this is Take 6 of Sexy Sadie, featuring the basic line-up of electric guitar, drums, organ, and a vocal from the composer John Lennon. The recording is faded out at the end because, at this point, the coda had not been finalised.

Paul McCartney : Organ • Ringo Starr : Drums • John Lennon : Acoustic guitar, Lead vocal • George Harrison : Electric guitar • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Jul 19, 1968 • **Studio :** EMI Studios, Studio Two, Abbey Road

16. While My Guitar Gently Weeps

Written by George Harrison

🕒 3:27 • **Demo** • C • Stereo • Having withheld his own new composition since the White Album sessions started eight weeks earlier, George Harrison waited no longer and recorded this eloquent demo of While My Guitar Gently Weeps, the first of five songs he contributed to the growing collection. The song would undergo two re-makes between this date and 6 September, when the master was completed, and become significantly heavier in the process - the final version featuring a lead guitar track played by guest Eric Clapton. The first studio recording could scarcely be more different, George singing live to his own acoustic guitar accompaniment (augmented by an organ part played by Paul), and incorporating an additional verse omitted from later version.

Paul McCartney : Harmonium • George Harrison : Acoustic guitar, Vocals • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Jul 25, 1968 • **Studio :** EMI Studios, Studio Two, Abbey Road

17. Hey Jude

Written by Lennon - McCartney

🕒 4:21 • **Outtake** • C • Stereo • Live-in-the-studio outtake. While the master version - issued at the end of August 1968 - was long and lavish, this studio version of Hey Jude, taped four days later, was a comparatively abbreviated and purposely stripped-down: live from Paul, live drums, acoustic and

Back to top



electric guitars. The take begins in a jestful manner: John speaks of "the heart of the Black country", the name of the old smoke-stack industrial region in the middle of England, and Paul responds with a mention of Boston Place, a small London street where the Beatles' company Apple had just installed an electronics laboratory. (Also, the Beatles had been filmed running along Boston Place for the title sequence of *A Hard Day's Night*.)

Paul McCartney : Piano, Vocal • Ringo Starr : Drums • John Lennon : Acoustic guitar • George Harrison : Electric guitar • Ken Scott : Recording engineer

Session Recording : Jul 29, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

18. Not Guilty

Written by George Harrison

🕒 3:22 • **Outtake** • A • Stereo • Take 102. The Beatles spent three nights recording the basic track of George Harrison's *Not Guilty*, until they pronounced the 99th the "best" take and freed space in a tape-to-tape reduction mixdown for George to overdub his vocal. Curiously, though, once he had done so, and the recording was completed, it was decided to leave it off the *White Album*, the song remaining unheard until 1979, when George recorded an acoustic remake for his album *George Harrison*. But this Beatles version (Take 102), heavier in approach, has not been issued until now.

Paul McCartney : Bass • Ringo Starr : Drums • George Harrison : Guitar, Vocals • George Martin : Producer • Chris Thomas : Harpsichord • Ken Scott : Recording engineer

Session Recording : Aug 08, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Aug 09, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Aug 12, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

19. Mother Nature's Son

Written by Lennon - McCartney

🕒 3:17 • **Outtake** • C • Stereo • Take 2. Its lyrics inspired by the text of a lecture heard in Spring in India, the basic track of *Mother's Nature Son* was recorded one summer's evening in London a few months later. The *White Album* master was Take 26, a reduction of the "best" take (24) with overdubbed drums, timpani, brass and a second acoustic guitar passage, the brass players being the only musicians apart from Paul McCartney to play on the recording of his new song. En route to the master they recorded a succession of strictly session pieces, seeking out the right sound. This Anthology selection is Take 27.

Back to top



the opening strand of conversation emphasising well the willingness, common to all Beatles, to seize upon a new sound or effect, whether discovered accidentally or otherwise.

Paul McCartney : Acoustic guitar, Vocals • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Aug 09, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

20. Glass Onion

Written by Lennon - McCartney

🕒 2:08 • **Outtake** • C • Mono • This mono mix of Glass Onion, made on 26 September 1968, encompasses sound effects compiled by John Lennon for his song: a telephone, an organ note, the smashing of glass and the then BBC-tv soccer commentator Kenneth Wolstenholme acclaiming "It's a goal!" over the sound of a roaring crowd. George Martin, on holiday at the time, heard the mix on his return and suggested a different approach: he scored the song for a string arrangement, recorded on 10 October, that rendered this mix and the FX ideas redundant and the tape to the vault shelf labelled "do not use".

Paul McCartney : Bass, Piano, Recorder • Ringo Starr : Drums, Tambourine • John Lennon : Acoustic guitar, Vocals • George Harrison : Lead guitar • George Martin : Producer • Chris Thomas : Producer, Recorder • Ken Scott : Recording engineer

Session Recording : Sep 11, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : Sep 12, 13, 16 - 1968 • **Studio** : EMI Studios, Abbey Road

Session Mixing : Sep 26, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

21. Rocky Raccoon

Written by Lennon - McCartney

🕒 4:13 • **Outtake** • C • Stereo • Take 8

George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Aug 15, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

22. What's The New Mary Jane

Written by Lennon - McCartney

🕒 6:12 • **Outtake** • A • Stereo • Take 4. What's The New Mary Jane was in the running for a place on the White Album but fell at the final hurdle - remaining unissued until now. The piece v

Back to top



George are present. Contrary to its seemingly free-form nature, What's The New Mary Jane had a pre-planned structure, the other takes recorded at this EMI session - and also a demo recorded at Esher three months previously - proving so. The Anthology version is Take 4, the one marked "best" on the tape box at the end of the evening's work in number two studio at Abbey Road, featuring double-tracked piano and vocals (John), double-tracked guitar (George), and multitudinous sound effects contributed by Yoko Ono and the Beatles' assistant Mal Evans.

John Lennon : Piano, Vocals • George Harrison : Acoustic guitar • George Martin : Producer • Mal Evans : Accordion, Football rattle, Hand bell, Ripping paper percussion, Swanee whistle, Tambourine, Vibraphone • Yoko Ono : Accordion, Football rattle, Hand bell, Ripping paper percussion, Swanee whistle, Tambourine, Vibraphone, Vocals • Ken Scott : Recording engineer
Session Recording : Aug 14, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

23. Medley

1. Step Inside Love

Written by Lennon - McCartney

⌚ 2:31 • **Outtake** • B • Stereo • Medley with "Los Paranoias". During a light-hearted recording session for I Will, Paul frequently slipped into "jamming" mode, sometimes at the behest of John and Ringo who were sitting close at hand providing the percussion that augmented his acoustic guitar track. On of the off-the-cuff pieces was Step Inside Love - written by Paul in 1967 expressly for Cilla Black to sing as the theme tune for her first TV series, Cilla, that began on the BBC on 30 January 1968. The Beatles never recorded a formal studio recording of the song, and this version, performed by the composer many months after Cilla's recording, was simply an ad-lib re-acquaintance with the piece.

Paul McCartney : Acoustic guitar, Vocals • Ringo Starr : Claves • John Lennon : Percussion • Chris Thomas : Producer • Ken Scott : Recording engineer

Session Recording : Sep 16, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

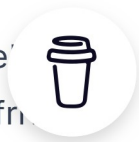
2. Los Paranoias

Written by Paul McCartney, Ringo Starr, John Lennon, George Harrison

⌚ 2:31 • **Outtake** • A • Stereo • Medley with "Step Inside Love"

Then, prompted by on...ments, and preserving the fr...

Back to top



of the moment, Paul led the other Beatles into a jam, Los Paranoias.

George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Sep 16, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

24. I'm So Tired

Written by Lennon - McCartney

🕒 2:14 • **Outtake** • C • Stereo • Takes 3, 6 and 9. [...] Now using eight-track recording machines on a regular basis for the first time, I'm So Tired was taped live, the master (Take 14) including minimal overdubbing. John would often perform a vocal with every take, and all the outtakes of I'm So Tired have one - presented here is an amalgam of takes 3, 6 and 9 that embrace all the best moments.

Paul McCartney : Acoustic guitars, Lead vocal • Ringo Starr : Drums • John Lennon : Maracas, Skulls • Chris Thomas : Producer • Ken Scott : Recording engineer

Session Recording : Oct 08, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

25. I Will

Written by Lennon - McCartney

🕒 1:55 • **Outtake** • C • Stereo • Take 1. From the same session as the Step Inside Love and Los Paranoias jams, this is Take 1 of I Will, in which Paul sang and played acoustic guitar while John and Ringo added a percussive accompaniment. Paul would have realised quite early on - if not beforehand, indeed - that this performance would not be the master (which turned out to be Take 67) but as a first run-through it captures all the essential ingredients.

Paul McCartney : Acoustic guitar, Vocal • Ken Townsend : Recording engineer

Session Recording : Sep 16, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

26. Why Don't We Do It In The Road?

Written by Lennon - McCartney

🕒 2:15 • **Outtake** • C • Mono • Take 4. The White Album version does not suggest so, but Why Don't We Do It In The Road started out as an acoustic number, and, moreover, had Paul alternating between gentle (if pleading) and strident vocal styles. The master (Take 5) was adorned with a number of overdubs that turned the song into much more of a rock number, with every instrument bar Ringo's drums played by Paul himself.

[Back to top](#)



John Lennon : Acoustic guitar, Vocals • George Martin : Producer • Ken Scott : Recording engineer

Session Recording : Oct 09, 1968 • **Studio** : EMI Studios, Abbey Road

27. Julia

Written by Lennon - McCartney

🕒 1:57 • **Outtake** • C • Stereo • Take 2. [John] performed it solo but was bolstered in his endeavours by Paul, up in the studio two control room, communicating with him by way of the talkback key. Take 2, featured here, is mostly instrumental, John attempting to capture the definitive acoustic guitar track. It broke down, but the next try, Take 3, would prove to be the master, and it was on to this that he overdubbed the vocal track.

Paul McCartney : Bass, Vocals • Ringo Starr : Drums • John Lennon : Rhythm guitar, Vocals • George Harrison : Lead guitar, Vocals • Glyn Johns : Recording engineer • Billy Preston : Electric piano

Session Recording : Oct 13, 1968 • **Studio** : EMI Studios, Studio Two, Abbey Road

28. I've Got A Feeling

Written by Lennon - McCartney

🕒 2:49 • **Outtake** • B • Stereo • Preston's electric piano work is evident on this recording of the new Lennon-McCartney collaboration I've Got A Feeling, which was a good, tight performance until it broke down near the end - for which John instantly accepted responsibility.

Performed by : Paul McCartney • Glyn Johns : Recording engineer

Session Recording : Jan 22, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

29. She Came In Through The Bathroom Window

Written by Lennon - McCartney

🕒 3:37 • **Outtake** • B • Stereo • Recording from the first day of the Savile Row sessions. The performance of She Came In Through The Bathroom Window is a rehearsal, Paul running the Beatles through one of his latest compositions. The song did not surface again in these Get Back sessions but, uptempo, would become a part of the Abbey Road medley, for which it was recorded in July 1969.

Paul McCartney : Bass, Harmony vocals • Ringo Starr : Drums • John Lennon : Lead vocal, Rhythm guitar • George Harrison : Lead guitar, Vocals • Glyn Johns : Recording engineer • Billy Preston : Electric piano

Back to top



Session Recording : Jan 21, 1969 • **Studio :** Apple Studios, 3 Savile Row, London

30. Dig A Pony

Written by Lennon - McCartney

⌚ 4:18 • **Outtake** • B • Stereo • Also taped this day in Savile Row were several run-throughs of a new John Lennon song, Dig A Pony, one of which is presented here. The "all I want is" backing vocals at the start and end were always an integral part of the song but were mixed out during production of the album Let It Be. The performance is clearly an improvement over previous ones, according to the conversation at the end of the song, with John citing the name "Ricky and the Red Streaks", suggested by Paul around this time as a possible on-the-road pseudonym for the Beatles.

Paul McCartney : Acoustic guitar, Vocals • Ringo Starr : Drums • John Lennon : Acoustic guitar, Vocals • George Harrison : Lead guitar • Glyn Johns : Recording engineer

Session Recording : Jan 22, 1969 • **Studio :** Apple Studios, 3 Savile Row, London

31. Two Of Us

Written by Lennon - McCartney

⌚ 3:27 • **Outtake** • B • Stereo • Written by Paul and sung as a duet with John, Two Of Us captures the essence of the Get Back sessions: performed live - and carrying on despite intermittent feedback - the Beatles were both routining and recording at the same time, honing each song with constant re-playing. Here, the proximity of the two men at the microphone prompted Paul's "Take it, Phil" encouragement to John, a reference to the Everly Brothers who performed in a similar manner.

Paul McCartney : Piano • Ringo Starr : Drums • John Lennon : Electric lap steel slide guitar • George Harrison : Acoustic guitar • Glyn Johns : Recording engineer

Session Recording : Jan 24, 1969 • **Studio :** Apple Studios, 3 Savile Row, London

32. For You Blue

Written by George Harrison

⌚ 2:23 • **Outtake** • B • Stereo • Take 1. A good band performance - acoustic guitar (George), slide guitar (John), piano (Paul) and drums (Ringo) - of George Harrison's happy twelve-bar blues. All the recordings of this song were done the same day, but the version on Let It Be featured a lead vocal recorded by George on 8 Janu

Back to top



Paul McCartney : Acoustic guitar, Lead vocal • Ringo Starr : Drums • John Lennon : Acoustic guitar, Lead vocal • George Harrison : Electric guitar • Glyn Johns : Recording engineer

Session Recording : Jan 25, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

33. Teddy Boy

Written by Paul McCartney

🕒 3:18 • **Outtake** • B • Stereo • A combination of two performances of Teddy Boy [...] Neither was an attempt at laying down a definitive "take", hence the talking in the background, John's barn-dance calls and the feedback, but Paul was clearly using the opportunity to offer up his new song for consideration by the others.

Paul McCartney : Lead vocal, Piano • Ringo Starr : Drums • John Lennon : Electric guitar, Lead vocal • George Martin : Producer • Glyn Johns : Recording engineer • Billy Preston : Organ

Session Recording : Jan 24, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

Session Recording : Jan 28, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

34. Medley

1. Rip It Up

Written by Robert Blackwell, John Marascalco

🕒 3:11 • **Outtake** • A • Stereo

Paul McCartney : Piano, Vocals • Ringo Starr : Drums • John Lennon : Bass • George Harrison : Guitar • George Martin : Producer • Glyn Johns : Recording engineer

Session Recording : Jan 26, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

2. Shake, Rattle And Roll

Written by Charles E. Calhoun

🕒 3:11 • **Outtake** • A • Stereo

Paul McCartney : Bass, Vocals • Ringo Starr : Drums • John Lennon : Electric guitar • George Harrison : Electric guitar • George Martin : Producer • Glyn Johns : Recording engineer • Billy Preston : Keyboard

Session Recording : Jan 26, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

3. Blue Suede Shoes

Written by Carl Perkins

🕒 3:11 • **Outtake** • A

Back to top



George Harrison : Guitars, Vocals • Brian Gibson : Engineer

Session Recording : Jan 26, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

35. The Long And Winding Road

Written by Lennon - McCartney

🕒 3:41 • **Outtake** • D • Stereo • A comparison of this recording of The Long And The Winding Road and the one on the 1970 album Let It Be will reveal that they are the same; the Anthology presentation is "as nature intended" however, featuring only the Beatles' and Billy Preston's instrumentation, whereas the Let It Be version was dressed up with orchestral and choral tracks produced by Phil Spector during a special overdub session, in composer Paul McCartney's absence, on 1 April 1970.

Paul McCartney : Bass, Vocals • Ringo Starr : Drums • John Lennon : Guitar, Vocals • George Harrison : Guitar • George Martin : Producer • Glyn Johns : Recording engineer

Session Recording : Jan 26, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

36. Oh! Darling

Written by Lennon - McCartney

🕒 4:08 • **Outtake** • B • Stereo • Faded up a few seconds into the performance because the tape-machine operator missed the start, this is the Beatles routing another new Paul McCartney song that came to rest not with the Get Back/Let It Be project but on the later Abbey Road album. (That version was recorded May to August 1969.) Paul plays bass guitar here so the piece lacks the later version's piano foundation, although Billy Preston does contribute a keyboard part, and it soon develops into a jam, culminating in a newsflash that a clearly delighted John Lennon was quick to share with his fellow bandsmen.

Session Recording : Jan 27, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

37. All Things Must Pass

🕒 3:05 • **Demo** • Stereo • During the Beatles' January 1969 Get Back sessions George Harrison frequently suggested this new composition as a contender, but it wasn't until he took time out to record a solo demo of the song a month later that it was first put on to multi-track tape. [...] This charming demo - guitar and vocal, with a second guitar passage overdubbed - is one of three that the artist re on the occasion of his 26th birth

Back to top



Something) appear later in this collection.

George Harrison : Guitars, Piano, Vocal • Brian Gibson : Engineer

Session Recording : Feb 25, 1969 • **Studio** : EMI Studios, Abbey Road

38. Mailman, Bring Me No More Blues

Written by Ruth Roberts, Bill Katz, Stanley Clayton

🕒 1:56 • **Outtake** • A • Stereo • The Beatles entered into a Buddy Holly groove during their eighth Apple Studios session, especially coming together with this cover of Mailman, Bring Me No More Blues, with John Lennon clearly attempting to emulate Holly's distinct vocal style. [...]

Paul McCartney : Bass • Ringo Starr : Drums, Lead vocals • John Lennon : Rhythm guitar • George Harrison : Electric guitar • Jeff Jarratt : Recording engineer

Session Recording : Jan 29, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

39. Get Back

Written by Lennon - McCartney

🕒 3:09 • **Outtake** • L2 • Stereo • [...] Owing to the distracting presence of the police, which prompted some ad-libbing by Paul at the end, there was little chance of this number (the third rooftop performance of Get Back) being too accomplished; indeed, it was further hampered by the early silencing of John and George's amplifiers - a matter quickly rectified by the guitarists - so for a while only Paul's bass, Ringo's drums and Billy Preston's keyboard are audible. All the same, this is an historic moment: the Beatles are singing the last song in their last live performance.

Paul McCartney : Piano, Vocals • Ringo Starr : Drums • George Harrison : Bass • George Martin : Producer • Phil McDonald : Recording engineer

Concert From "The rooftop concert" in London, UK on Jan 30, 1969

40. Old Brown Shoe

Written by George Harrison

🕒 3:03 • **Outtake** • B • Stereo • Of the three demos created by George Harrison on 25 February 1969 this is the most elaborate: after a live vocal along with a piano track he then overdubbed electric guitar and, rolling the tape from the top for a third time, further guitar passages for the bridge and coda.

George Harrison : Guitar, Vocal • Br

Back to top



Session Recording : Feb 25, 1969 • **Studio :** EMI Studios, Abbey Road

41. Octopus's Garden

Written by Ringo Starr

🕒 2:49 • **Outtake** • B • Stereo • Takes 2 and 8. In August 1968, two months after recording his first solo song composition Don't Pass Me By, Ringo took a break from the White Album sessions and, while on holiday, was inspired to begin writing a second number, Octopus's Garden. The piece developed over the next few months and, in April 1969, the Beatles recorded the basic track for Abbey Road. Knowing that he would re-record his vocal as an overdub, Ringo sang a guide while playing the drums, with Paul contributing bass and John and George guitars. The master, Take 32, was brimful of added sound effects and backing vocals, but this Anthology selection is Take 2, concluding with a humorously ironic statement from the end of Take 8.

Paul McCartney : Bass • Ringo Starr : Drums • John Lennon : Handclaps, Lead vocal, Tambourine • George Harrison : Guitar • George Martin : Producer • Geoff Emerick : Recording engineer • Phil McDonald : Recording engineer

Session Recording : Apr 26, 1969 • **Studio :** EMI Studios, Studio Two, Abbey Road

42. Maxwell's Silver Hammer

Written by Lennon - McCartney

🕒 3:50 • **Outtake** • B • Stereo • Take 5 - Presented here is the previously unreleased Take 5, lacking the many overdubbed elements - the anvil for one - that would feature in the master.

Paul McCartney : Bass, Drums, Maracas, Piano, Vocals • George Martin : Producer • Phil McDonald : Recording engineer

Session Recording : Jul 09, 1969 • **Studio :** EMI Studios, Studio Two, Abbey Road

43. Something

Written by George Harrison

🕒 3:19 • **Demo** • B • Mono • The demo is simplicity itself: a live-in-one-take electric guitar/vocal performance that, in addition to definitive lyric, also embraced a counter-melody verse later dropped.

Paul McCartney : Bass • Ringo Starr : Drums • John Lennon : Rhythm guitar, Vocals • George Harrison : Lead guitar • George Martin : Producer • Geoff Emerick : Recording engineer • Phil McDonald : Recording engineer

Back to top



Session Recording : Feb 25, 1969 • **Studio :** EMI Studios, Abbey Road

44. Come Together

Written by Lennon - McCartney

⌚ 3:40 • **Outtake** • C • Stereo • Take 1 - Not playing an instrument, John clapped his hands while singing, adding tambourine late in the piece, with the other Beatles contributing what for the first take is a notably cohesive bass, guitar and drums backing to fill out this four-track recording. The absence of the echo that, at John's request, would smother the master version lends a stark clarity to the lyrics, which altered slightly when the definitive vocal was overdubbed.

Paul McCartney : Vocals • John Lennon : Vocals • George Harrison : Vocals • George Martin : Producer • Geoff Emerick : Recording engineer • Phil McDonald : Recording engineer

Session Recording : Jul 21, 1969 • **Studio :** EMI Studios, Abbey Road

45. Come And Get It

Written by Paul McCartney

⌚ 2:30 • **Demo** • B • Stereo • Ahead of the Beatles' latest session for Abbey Road, Paul McCartney arrived at EMI early this July afternoon and assembled a solo demo of a new composition, Come And Get It, that he was offering exclusively to be Apple label group the Iveys. First he sang and played the piano, then he double-tracked his vocal and shook maracas, then added drums and, finally, overlaid bass guitar. The process took less than an hour, and nine days later Paul produced the Iveys' version, almost identical to his, which - released after they changed their name to Badfinger - became a Top Five single and the main theme for the Peter Sellers/Ringo Starr movie The Magic Christian.

Performed by : Paul McCartney • George Martin : Producer • Glyn Johns : Recording engineer

Session Recording : Jul 24, 1969 • **Studio :** EMI Studios, Studio Two, Abbey Road

46. Ain't She Sweet

Written by Milton Ager, Jack Yellen

⌚ 2:09 • **Outtake** • B • Stereo • Later in the day, during the recording of the Abbey Road song Sun King, the Beatles ambled into a lighthearted jam that encompassed three Gene Vincent songs - Be-Pop-A-Lula, Who Slapped John? and, most enticingly, Ain't She Sweet, the standard from 1927 that Vincent had covered in 1956 and the Beatles recorded in 1961 (issued on Apple 1). Then they had performed at vocalist John Lennon described

Back to top



as "a march", but in this 1969 jam they duplicated the softened style of Vincent's recording.

Paul McCartney : Acoustic guitar, Bass, Electric piano, Hammond organ, Harmony vocals •
Ringo Starr : Drums • George Harrison : Acoustic guitar, Electric guitar, Harmony vocals, Vocals
• George Martin : Producer • Phil McDonald : Recording engineer

Session Recording : Jul 24, 1969 • **Studio** : EMI Studios, Studio Two, Abbey Road

47. Because

Written by Lennon - McCartney

🕒 2:24 • **Outtake** • B • Stereo • Remixed vocals only. Using the fine acoustics of Abbey Road's Studio One, this remix exposes the exquisite vocal harmonies recorded by John Lennon, Paul McCartney and George Harrison for John's song Because. Clearly, the Beatles enjoyed an innate ability to harmonise, and in their earlier recording days had written two songs, This Boy and Yes It Is, with three-part vocals to the fore. Instrumentation on the Abbey Road mix of Because was sparse - spinet electric harpsichord, bass, electric guitar and overdubbed Moog synthesizer - but here it has been stripped away to reveal the nine voices (the vocals were recorded once and then overdubbed twice more by the three Beatles) in isolation.

Paul McCartney : Backing vocals, Bass, Lead guitar, Piano, Vocals • Ringo Starr : Drums, Tambourine • John Lennon : Lead guitar, Rhythm guitar • George Harrison : Lead guitar, Rhythm guitar • George Martin : Producer • Geoff Emerick : Recording engineer • Phil McDonald : Recording engineer • **Unknown** : Four cellos, Four horns, Four violas, One bass trombone, One double-bass, One trombone, Three trumpets, Twelve violins

Session Recording : Aug 01, 1969 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Recording : Aug 04, 1969 • **Studio** : EMI Studios, Studio Two, Abbey Road

48. Let It Be

Written by Lennon - McCartney

🕒 4:05 • **Outtake** • D • Stereo • Six days ahead of recording the master of Let It Be, Paul McCartney sat at the piano in Apple's basement studio and promised his three fellow Beatles a version of his new song that would "knock you out", even though he was still to write two of the verses (the ones beginning "And when the night is cloudy" and "I wake up to the song of music"). For effect, two pieces of John Lennon dialogue from that later 31 January session top and tail the piece: [The closing discourse ("OK, let's take a little break of breath."] You boulder,

Back to top



cheat!") emphasising once again the strictly live aspect of these Savile Row sessions: the Beatles were determined not to overdub (or "track") anything... but the temptation was there.

Paul McCartney : Acoustic guitar, Vocals • Ringo Starr : Shaker • John Lennon : Percussion • Chris Thomas : Producer • Ken Scott : Recording engineer

Session Recording : Jan 25, 1969 • **Studio** : Apple Studios, 3 Savile Row, London

49. I Me Mine

Written by George Harrison

🕒 1:48 • **Outtake** • B • Stereo • Pre-take 15 and take 16. A quick run-through of George Harrison's I Me Mine (shot in early January 1969 during the Twickenham rehearsal period of the Get Back project) was set for inclusion in the Let It Be film, indicating that it also should feature on the accompanying album. But as the song had never been committed to tape with any serious endeavour the Beatles convened again in number two studio at EMI - some five months after completing final album Abbey Road - and recorded their last new piece together. (The word "new" is an important qualifier, for work polishing up previously recorded material for Let It Be continued through to April.) But not all of the Beatles participated: John Lennon was on holiday, his absence prompting a telling remark - like a mock press statement - from George during the session, which precedes this Anthology recording.

Paul McCartney : Lead vocal, Piano • Ringo Starr : Drums • John Lennon : Electric guitar, Lead vocal • George Martin : Producer • Glyn Johns : Recording engineer • Billy Preston : Organ

Session Recording : Jan 03, 1970 • **Studio** : EMI Studios, Studio Two, Abbey Road

50. The End

Written by Lennon - McCartney

🕒 2:22 • **Studio version** • B • Stereo • No other group has delivered such an apt farewell as the Beatles: except for the brief Her Majesty, thrown into the Abbey Road master tape almost as an afterthought, the last song on the Beatles recorded it, only one of the seven basic track takes of this piece has vocals - the master, Take 7. The version presented here is a new remix, however, embracing numerous elements omitted during the mix sessions for Abbey Road. In particular, there is considerable more guitar, and a further appreciation of the "sparring" section to be gained - from 19 until 55 seconds - as George and John, in that order, take turns to play two-bars (about four seconds each) of the guitar solo. The 30-piece

Back to top



orchestral overdub, taped at tremendous cost considering it lasts less than 20 seconds, also appears more prominently in this new mix.

Paul McCartney : Lead vocal, Piano • Ringo Starr : Drums • John Lennon : Electric guitar, Lead vocal • George Martin : Producer • Glyn Johns : Recording engineer • Billy Preston : Organ

Session Recording : Jul 23, 1969 • **Studio** : EMI Studios, Studio Three, Abbey Road

Session Overdubs : 5, 7, 8, 15, 18 Aug 1969 • **Studio** : EMI Studios, Abbey Road

Disc 4

1. I Saw Her Standing There

Written by Lennon - McCartney

🕒 3:07 • **Outtake** • D • Take2

Session Recording : Feb 11, 1963 • **Studio** : EMI Studios, Studio Two, Abbey Road

2. Money (that's What I Want)

Written by Janie Bradford, Berry Gordy

🕒 2:48 • **Outtake** • C • RM7 undubbed

Session Recording : Jul 18, 1963 • **Studio** : EMI Studios, Studio Two, Abbey Road

3. This Boy

Written by Lennon - McCartney

🕒 3:18 • **Studio version** • C • Takes 12 and 13

George Martin : Producer • Geoff Emerick : Remix engineer • Norman Smith : Recording engineer

Session Recording : Oct 17, 1963 • **Studio** : EMI Studios, Studio Two, Abbey Road

4. Tell Me Why

Written by Lennon - McCartney

Studio version • Takes 4 and 5

5. If I Fell

Written by Lennon - McCartney

Studio version • Take 11

6. Matchbox

Back to top



Written by [Carl Perkins](#)

Studio version • Take 1

7. [Every Little Thing](#)

Written by [Lennon](#) - [McCartney](#)

Studio version • Takes 6 and 7

8. [I Need You](#)

Written by [George Harrison](#)

Studio version • Take 1

9. [I've Just Seen A Face](#)

Written by [Lennon](#) - [McCartney](#)

Studio version • Take 3

10. [In My Life](#)

Written by [Lennon](#) - [McCartney](#)

Studio version • Take 1

11. [Nowhere Man](#)

Written by [Lennon](#) - [McCartney](#)

Studio version • First version – Take 2

12. [Got To Get You Into My Life](#)

Written by [Lennon](#) - [McCartney](#)

🕒 2:36 • **Studio version** • G • Mono • Second version – unnumbered mix

[Paul McCartney](#) : Bass, Lead vocals • [Ringo Starr](#) : Drums • [John Lennon](#) : Organ, Rhythm guitar • [George Harrison](#) : Electric guitar • [Giles Martin](#) : Mixing engineer • [Alex Wharton](#) : Mastering

Session Recording : [Apr 08, 1966](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Overdubs : [Apr 11, 1966](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Mixing : [Apr 11, 1966 ?](#) • **Studio** : EMI Studios, Studio Two, Abbey Road

13. [Love You To](#)

Written by [George Harrison](#)

[Back to top](#)



🕒 2:55 • **Studio version** • **G** • Take 7

Paul McCartney : Backing vocals, Tamboura • George Harrison : Acoustic guitar, Fuzz guitar, Lead vocals, Sitar • Giles Martin : Mixing engineer • Anil Bhagwat : Tabla • Alex Wharton : Mastering

Session Recording : Apr 11, 1966 • **Studio** : EMI Studios, Studio Two, Abbey Road

Session Tape reduction : Apr 13, 1966 • **Studio** : EMI Studios, Studio Three, Abbey Road

14. Strawberry Fields Forever

Written by Lennon - McCartney

Studio version • Take 26

15. She's Leaving Home

Written by Lennon - McCartney

Studio version • Take 1 – instrumental

16. Baby, You're A Rich Man

Written by Lennon - McCartney

Studio version • Takes 11 and 12

17. All You Need Is Love

Written by Lennon - McCartney

Studio version • Rehearsal for BBC broadcast

18. The Fool On The Hill

Written by Lennon - McCartney

Studio version • Take 5 – Instrumental

19. I Am The Walrus

Written by Lennon - McCartney

Studio version • Take 19 – strings, brass, clarinet overdub

20. Hey Bulldog

Written by Lennon - McCartney

Studio version • Take 4 – instr

Back to top



21. Good Night

Written by [Lennon](#) - [McCartney](#)

Studio version • Take 10 with a guitar part from Take 5

22. While My Guitar Gently Weeps

Written by [George Harrison](#)

Studio version • Third Version – Take 27

23. (you're So Square) Baby I Don't Care

Studio version • Studio jam

24. Helter Skelter

Written by [Lennon](#) - [McCartney](#)

Studio version • Second version – Take 17

25. I Will

Written by [Lennon](#) - [McCartney](#)

Studio version • Take 29

26. Can You Take Me Back?

Studio version • Take 1

27. Julia

Written by [Lennon](#) - [McCartney](#)

Studio version • Two rehearsals

28. Get Back

Written by [Lennon](#) - [McCartney](#)

Studio version • Take 8

29. Octopus's Garden

Written by [Ringo Starr](#)

Studio version • Rehearsal

[Back to top](#)



30. Don't Let Me Down

Written by Lennon - McCartney

Studio version • First rooftop performance

31. You Never Give Me Your Money

Written by Lennon - McCartney

Studio version • Take 36

32. Here Comes The Sun

Written by George Harrison

Studio version • Take 9

33. Something

Written by George Harrison

Studio version • Take 39 – instrumental – strings only

34. Free As A Bird

Written by Paul McCartney, Ringo Starr, John Lennon, George Harrison

Studio version • 2025 mix

35. Real Love

Written by John Lennon

Studio version • 2025 mix

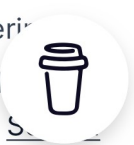
36. Now And Then

Written by John Lennon

🕒 4:08 • **Studio version** • A

Paul McCartney : Backing vocals, Bass, Electric harpsichord, Guitars, Piano, Producer, Shaker, String arrangement, Vocals • Ringo Starr : Backing vocals, Drums, Shaker, Tambourine • John Lennon : Backing vocals, Vocals • Jeff Lynne : Additional production • George Harrison : Backing vocals, Guitars • Geoff Emerick : Recording engineer • Giles Martin : Producer, String arrangement • Jon Jacobs : Recording engineer • Keith Smith : Recording engineer • Bruce Sugar : Recording engineer • Ben Foster : String arrangement • Miles Showell : Mastering engineer • Greg McAllister : Recording engineer • Mark 'Smokey' Holmes : Recording engineer • Mark 'Smokey' Holmes : Recording engineer • Stent : Mixing engineer • Steve Gerken : Recording engineer • Songa Lee : Violin • S...

Back to top



McKinney : Violin • Charlie Bisharat : Violin • Giovanna Clayton : Cello • Mia Barcia-Colombo : Cello • Niall Ferguson : Cello • Mike Valerio : Double bass • Caroline Buckman : Viola • Drew Forde : Viola • Linnea Powell : Viola • Adrianne Pope : Violin • Andrew Bulbrook : Violin • Neel Hammond : Violin

📅 **Recording** : Circa 1977 • **Studio** : John Lennon's home, The Dakota, New York, USA

Session Recording : Mar 20-21, 1995 • **Studio** : Hog Hill Studio, Rye, UK

Session Recording : 2022 ? • **Studio** : Hog Hill Studio, Rye, UK & Ringo Starr's home studio, Los Angeles, USA

Session String overdubs : May 01, 2022 • **Studio** : Capitol Records Building • Los Angeles • USA

From Anthology Music 2025 | The Beatles:

The musical side of Anthology – originally represented by three albums of new, unheard and rare material – also has an important new element. Volume 4 includes new mixes of The Beatles’ Anthology-associated hit singles. The GRAMMY-winning Free As A Bird and Real Love have been given new life by their original producer, Jeff Lynne, using de-mixed John Lennon vocals. Both singles’ new mixes are placed alongside the band’s most recent UK No. 1 hit single, 2023’s GRAMMY-winning Now And Then, the last Beatles song. All three singles were created from rudimentary home demos John recorded in the 1970s, later completed with vocal and instrumental parts recorded by Paul, George and Ringo.

Across all the Anthology albums, there are 191 tracks which will be released on November 21 by Apple Corps Ltd./Capitol/UMG for digital purchase and streaming, and in deluxe 12LP 180-gram vinyl and 8CD box sets. Both box sets include the original sleeve notes for Volumes 1, 2 and 3; the new Volume 4 includes track notes written by Kevin Howlett and an introduction compiled from 1996 interviews recorded with The Beatles’ close friend and adviser Derek Taylor. The Beatles Store’s exclusive editions for both box sets add four 12-inch band photo art cards in a numbered envelope.

Back to top





8CD Official Store Exclusive



12LP Official Store Exclusive

Anthology 4:

1) I Saw Her Standing There (Tk 2)

2) Money (RM7 undubbed)

- The Beatles Bootleg Recordings 1963

3) This Boy (Tk 12 & 13)

- Free As A Bird CD single

4) Tell Me Why (Tk 4 & 5)

5) If I Fell (Tk 11)

6) Matchbox (Tk 1)

- Previously unreleased

7) Every Little Thing (TK 6 & 7)

[Back to top](#)

- 8) I Need You (Tk 1)
- 9) I've Just Seen a Face (Tk 3)
- 10) In My Life (Tk 1)
- 11) Nowhere Man (First Version – Tk 2)

- Previously unreleased

- 12) Got to Get You Into My Life (Second Version)
- 13) Love You To (Tk 7)

- Revolver box

- 14) Strawberry Fields Forever (Tk 26)
- 15) She's Leaving Home (Tk1 Instrumental)

- Sgt. Pepper's Lonely Hearts Club Band Special Edition (2017)

- 16) Baby, You're A Rich Man (Tk 11/12)
- 17) All You Need Is Love (BBC rehearsal)
- 18) Fool On the Hill (Tk 5 Instrumental)

- Previously unreleased

- 19) I Am the Walrus Tk19 – Strings etc overdub)
- 20) Hey Bulldog (Tk 4 instrumental)

- Previously unreleased

- 21) Goodnight Tk20+guitar from tk5)
- 22) While My Guitar Gently Weeps (Tk27)
- 23))You're So Square) Baby I Don't Care (Jam)
- 24) Helter Skelter (Tk 17)
- 25) I Will (Tk 29)

- White Album box set

- 26) Can You Take Me Back (Tk1)
- 27) Julia (Rehearsals)

- White Album box set

Back to top



- 28) Get Back (Tk8)
- 29) Octopus' Garden (Rehearsal)
- 30) Don't Let Me Down (Rooftop)
- Let It Be box set
- 31) You Never Give Me Your Money (Tk36)
- 32) Here Comes the Sun (Tk9)
- 33) Something (Tk39 strings)
- Abbey Road box set
- 34) Free As A Bird
- 35) Real Love
- New mixes
- 36) Now and Then
- Single/1962-1970

Details

Release date: Friday, November 21, 2025

Timeline

Previous album **Nov 07, 2025** • ["WINGS \(Limited Green LP\)" by Paul McCartney released globally](#)

Concert **Nov 18, 2025** • [Canada • Montreal](#)

Concert **Nov 21, 2025** • [Canada • Hamilton](#)

Album **Nov 21, 2025** • ["The Beatles Anthology Collection \(2025\)" by The Beatles released globally](#)

Back to top



globally

Album **Nov 21, 2025** • "Anthology 4" by The Beatles released globally

Concert **Nov 24, 2025** • USA • Chicago

More from year 2025

Master release



The Beatles Anthology

By The Beatles

Related albums



Anthology 1

By The Beatles



Anthology 2

By The Beatles



Anthology 3

By The Beatles

Related sessions

This album was recorded during the following studio sessions:

The first recording session by the Quarry Men

Jul 12, 1958

Home recordings, aka "The Kirchherr Tape"

circa April 1960

Home recordings, aka "The Braun Tape"

Circa July 1960

First Beatles recording sessions with Tony Sheridan

June 22nd-23rd 1961

Back to top



[Recording \(Studio Rahlstedt\)](#)

June 24th, 1961

[The Decca Audition](#)

July 30, 1962



Related articles



["The Beatles Anthology" 30th anniversary reissue announced](#)

Aug 19, 2025



Talk more talk, chat more chat

Notice any inaccuracies on this page? Or just want to share additional insights or ideas for new content? Or just want to share your thoughts? We value your feedback.

[Back to top](#)



Please use the form below to get in touch with us.



LucyHacky • Sep 27, 2025 • 1 month ago

Huge disappointment. The Anthology sessions are arguably another era of Beatles - with Carnival of Light included in that, with All For Love and the cassette demos. Missed opportunity.



The PaulMcCartney Project • Oct 01, 2025 • 4 weeks ago

I feel the same, LucyHacky

Your email address will not be published. Required fields are marked *

Comment *

Name *

Email *

Back to top



Post comment

This site uses Akismet to reduce spam. [Learn how your comment data is processed.](#)

[About us](#) [Shop](#) [Latest updates](#) [Locations](#) [Tags](#) [Cookie policy](#) [Contact us](#)

[🌙 Dark / light mode](#) [🦋 Follow me on BlueSky](#)

© 2025 • Please note this site is strictly non-commercial. All pictures, videos & quoted texts remain the property of the respective copyright owner, and no implication of ownership by us is intended or should be inferred. Any copyright owner who wants something removed should contact us and we will do so immediately. Alternatively, we would be delighted to provide credits.

Back to top

