



THE BEATLES

PAST MASTERS

BIS

Abbey Road Studios, London, 5 March 63

50999 2 43807 2 0

DISC ONE

- 1 LOVE ME DO (ORIGINAL SINGLE VERSION) *
- 2 FROM ME TO YOU
- 3 THANK YOU GIRL
- 4 SHE LOVES YOU *
- 5 I'LL GET YOU *
- 6 I WANT TO HOLD YOUR HAND
- 7 THIS BOY
- 8 KOMM, GIB MIR DEINE HAND
- 9 SIE LIEBT DICH
- 10 LONG TALL SALLY
- 11 I CALL YOUR NAME
- 12 SLOW DOWN
- 13 MATCHBOX
- 14 I FEEL FINE
- 15 SHE'S A WOMAN
- 16 BAD BOY
- 17 YES IT IS
- 18 I'M DOWN

All songs composed by John Lennon, Paul McCartney. Published by Sony/ATV Music Publishing LLC except:

Track 1 published by MPL Communications Ltd, Track 10 composed by Enotris Johnson, Richard Penniman,

Robert Blackwell published by Peermusic (UK) Ltd., Tracks 12, 16 composed by Larry Williams and published by Sony/ATV Music Publishing (UK) Ltd.,

Track 13 composed by Carl Perkins and published by Carlin Music Corp.

DISC TWO

- 1 DAY TRIPPER
- 2 WE CAN WORK IT OUT
- 3 PAPERBACK WRITER
- 4 RAIN
- 5 LADY MADONNA
- 6 THE INNER LIGHT
- 7 HEY JUDE
- 8 REVOLUTION
- 9 GET BACK (with Billy Preston)
- 10 DON'T LET ME DOWN (with Billy Preston)
- 11 THE BALLAD OF JOHN AND YOKO
- 12 OLD BROWN SHOE
- 13 ACROSS THE UNIVERSE
- 14 LET IT BE
- 15 YOU KNOW MY NAME (LOOK UP THE NUMBER) *

All songs composed by John Lennon, Paul McCartney. Published by Sony/ATV Music Publishing LLC except:

Track 6 composed by George Harrison and published by Sony/ATV Music Publishing LLC.

Track 12 composed by George Harrison and published by Harrison's Ltd.

Produced by George Martin

All recordings are stereo except * which are in mono

SAS



During The Beatles' first trip to the USA in February, 1964, they met Cassius Clay (later known as Muhammad Ali), who was challenging Sonny Liston for the World Heavyweight Boxing Title. It seemed anything could happen in that momentous month. Dramatically and against the odds, Sonny Liston was beaten by Cassius Clay and, just as unlikely a few months before, America was completely knocked out by a British pop act. The Beatles' all-conquering success in 1964 encouraged an insatiable demand for their records. Previously neglected songs flooded the US market along with their current releases. Between October, 1962 and the end of 1964, eight singles were issued in the UK; yet in just twelve months, fifteen singles featuring EMI Beatles recordings entered the American charts.

At the end of 1964, The Beatles appeared on the BBC radio programme *Top Gear*. They were heard chatting to the host Brian Matthew and performing both sides of their new single - 'I Feel Fine'/'She's A Woman' - and four songs from the latest album *Beatles For Sale*.

Brian Matthew: I've heard it said that a lot of these would make good singles. Do you think there's any likelihood at all of them being released?

John: You can't release singles off an LP after the LP's been out.

Brian: A lot of people do.

Paul: Well, in America they do...

John: Well, they're different over there, aren't they?

Paul: In America they do that, but it's a bit of a drag. Yes, a bit of a drag, that!

Left: Westminster Photographic Shop, London, April 63

Clearly, it was frustrating to The Beatles that they could not control their release schedule outside the UK. However, at home, the singles policy stated by John was strictly adhered to - with only one exception when 'Something' / 'Come Together' was released a month after *Abbey Road* in 1969. Five of their albums include no singles at all.

When The Beatles' music was first transferred to compact disc in 1987, the opportunity was taken to standardise the catalogue globally by following the form of the British albums - except for *Magical Mystery Tour*. Through the addition of recent singles, that British double-EP had expanded to an LP in America and a CD version of the album entered the core catalogue. To round up the remaining 33 non-album Beatles tracks - ranging from classic A-sides to hits sung in German - two CDs were released in 1988 called *Past Masters Volume One* and *Volume Two*. Although originally featuring a combination of mono and stereo versions, the remastered *Past Masters* compilation contains only the stereo mixes, if they exist. The first version of 'Love Me Do', 'She Loves You', 'I'll Get You' and 'You Know My Name (Look Up The Number)' were only ever mixed in mono.

The collection opens with 'Love Me Do' [Disc One Track 1] - the first Beatles Parlophone single released on 5th October, 1962. Early pressings featured the version recorded on 4th September, 1962 with Ringo playing drums. Later copies of the single used the recording made a week later with session man Andy White drumming and Ringo on tambourine. That version was also included on the album *Please Please Me* and eventually became

Right: Abbey Road Studios, London, 4 Sept 62





an American number one. The original single rose no higher than number seventeen in the various British charts. Both sides of the first disc were original compositions - a remarkable statement of intent from a group making their first steps in the record business. In fact, their producer George Martin had urged them to record Mitch Murray's 'How Do You Do It?', which he felt was a sure-fire hit. They had reluctantly agreed to try it but were able to persuade George to shelve the recording in favour of their own songs. Just one example of how The Beatles' story might have been so different with a less open-minded record producer.

George Martin's faith in The Beatles and their songwriters was soon vindicated by the release of 'Please Please Me'/'Ask Me Why' on 11th January, 1963. The single topped all but one of the UK charts, including the BBC's list used for its *Pick Of The Pops* programme. For British fans, if DJ Alan Freeman announced that it was a number one, then a genuine number one it was. Both songs are on the *Please Please Me* album. The follow-up was released on 11th April, 1963 but neither side was included on their first LP or its successor. Once again, John's harmonica playing was an essential part of the Beatles' sound on '**From Me To You**' [D1 Track 2] and its B-side '**Thank You Girl**' [D1 Track 3] - both recorded on 5th March, 1963.

Released on 23rd August, the fourth single left no one in any doubt that, in the UK, 1963 belonged to the ubiquitous Beatles. At the time, one of the most famous things about '**She Loves You**' [D1 Track 4] was how

frequently they sang the word 'yeah' (29 times!). It was an uncontrived use of a colloquial word but in an England that was not quite yet 'swinging', it seemed a novelty ...daring even. Recorded on the same day - 1st July - the equally catchy B-side 'I'll Get You' [D1 Track 5] also features regular repetitions of 'yeah'. In this year, The Beatles defined the word prolific. Between the session for 'She Loves You' and the release on 29th November, 1963 of their next number one, the group recorded fourteen songs for their second album of the year *With The Beatles*. Such was their confidence that not one track was lifted from it as a single. Instead, 'I Want To Hold Your Hand' [D1 Track 6] succeeded 'She Loves You' as the number one single and remains one of the biggest sellers of all time. The session to record it was held on 17th October, 1963 and gave The Beatles their first opportunity to take advantage of four-track tape. From the same day's recording, 'This Boy' [D1 Track 7] is a perfect example of the high quality of Beatles B-sides. Their love of American girl groups such as the Shirelles and Marvelettes with their intricate call-and-responses and harmonies had always permeated The Beatles' arrangements. The intricate and tender three-part vocal blend of John, Paul and George on 'This Boy' showed another side of their impressive harmony singing.

In this era, the international music market was much less homogeneous. Hits sung in English were less likely to break into the parochial markets of non-English speaking countries. For this reason, The Beatles were asked to record German language versions of their two biggest hits - translated as 'Komm, Gib Mir Deine Hand' [D1 Track 8] and 'Sie Liebt Dich' [D1 Track 9]. The

Right: Granada TV Centre, Manchester, 25 Nov 63:





German version of 'I Want To Hold Your Hand' consisted of the original instrumental track taken from the four-track tape with new overdubbed vocals and handclaps. The English vocal could not be separated from the recording of 'She Loves You' so their German version is a completely new performance. During this unusual session held on 29th January, 1964 at EMI's Pathé Marconi Studios in Paris, they also recorded their next number one single 'Can't Buy Me Love'. It became a worldwide hit - proof that foreign language versions were now irrelevant to The Beatles - and was also featured on their next album *A Hard Day's Night*. The title track was issued as a single on the same day as the LP in July, 1964.

However, The Beatles did record four songs in the first half of 1964 that would not surface on a UK album. The EP (Extended Play) format had proved very popular with Beatles fans, who may not have been able to afford a long player. With usually two songs on each side of a seven-inch disc running at 45rpm, an EP was a more expensive alternative to a single but much cheaper to buy than a deluxe album. It also boasted a glossy picture sleeve rather than a standard paper cover. Four Beatles EPs had been released by February, 1964, which all contained previously issued songs. When a fifth EP arrived on 19th June, 1964, it proved to be an essential purchase because none of the tracks was released on any other British record during the sixties.

Side one of the EP *Long Tall Sally* featured two songs recorded on 1st March, 1964. Little Richard's 1956 hit 'Long Tall Sally' [D1 Track 10] was captured

Left: Paris, France, Jan 64



in just one take and the session had then progressed to the Lennon/McCartney composition '**I Call Your Name**' [D1 Track 11]. The song was originally given to Billy J. Kramer with the Dakotas, who placed it on the B-side of another gift from their label mates, the 1963 number one 'Bad To Me'. The other side of the EP featured two rock 'n' roll favourites from The Beatles' early repertoire. The Larry Williams composition '**Slow Down**' [D1 Track 12] was found on the other side of his minor American hit 'Dizzy, Miss Lizzy' from 1958. The Beatles had learnt '**Matchbox**' [D1 Track 13] from a 1957 record by Carl Perkins, who has proudly recalled watching the group revive his song in Studio Two on 1st June, 1964.

During the sessions for their second album of that year, *Beatles For Sale*, the group worked on two songs that were eventually saved for a single released on 27th November. Beatles singles always had ear-catching openings; for example, their previous hit 'A Hard Day's Night' immediately struck the listener with the chime of its unusual first chord. In that vein, '**I Feel Fine**' [D1 Track 14] began with distinctive feedback and distortion before the riff kicked in - a pioneering transformation of a technical problem into something mysterious and futuristic. The song was recorded on 18th October, ten days after the B-side '**She's A Woman**' [D1 Track 15] was completed during the afternoon of 8th October. The single topped both the UK and US charts at Christmas bringing their tally of American number ones during 1964 to six.

With one exception, the songs completed in The Beatles' sessions from the first half of 1965 were released on their fifth album *Help!* and as two B-sides. The

Left: Farrington Studio, London, Oct 64

track that slipped through the net in the UK was 'Bad Boy' [D1 Track 16]. This Larry Williams cover version was recorded on 10th May, 1965 and appeared on the US album *Beatles VI* just a few weeks later. However, British fans were unable to buy 'Bad Boy' until it was interspersed with hits on *A Collection Of Beatles Oldies* released in December, 1966.

Released on 9th April, 1965, 'Ticket To Ride' was the first new single of the year and was then followed by the title song of their second movie *Help!*. Issued on 23rd July, that record preceded the soundtrack album by two weeks. Both singles were worldwide number ones and had B-sides that could not have been more different. Flip over 'Ticket To Ride' and there was the sensitive ballad 'Yes It Is' [D1 Track 17] - similar to 'This Boy' because of its 12/8 time signature and three-part harmony vocal but also distinguished by an alluring new guitar sound created by a foot-controlled volume pedal. George also used the effect on 'I Need You' recorded on the same day as 'Yes It Is', 16th February. Turn over the 'Help!' single and 'I'm Down' [D1 Track 18] explodes with Paul's Little Richard-style high-pitched vocal. After it was recorded during the afternoon of 14th June, 1965, Paul calmed things down in the evening session when he gently sang one of the most famous and well-loved songs of the twentieth century, 'Yesterday'. Now that's versatility!

'Yesterday' was an American number one during October but not released as a single in the UK until 1976. The final Beatles single of 1965 was their first double A-side - 'Day Tripper'/'We Can Work It Out'. Its release date of

Right: Abbey Road Studios, London, 15 Feb 65





3rd December, 1965 was shared with their second LP of the year *Rubber Soul*. '**Day Tripper**' [Disc Two Track 1] was recorded on 16th October during sessions for that album and is a tough sounding rocker built around a recurring riff. Four days later the group began work on '**We Can Work It Out**' [D2 Track 2]. The song is an uplifting plea for reconciliation and its arrangement includes the unusual touch of John playing a harmonium. The single earned The Beatles their third Christmas number one in the UK. The songs were listed separately on the American chart, which was influenced by the amount of radio plays received, and '**We Can Work It Out**' proved to be the more popular side by reaching the top in January, 1966.

There was an unprecedented break of six months before the next British release. Both sides of the new single were recorded in April, 1966 during the making of the album *Revolver* and, when released on 10th June, they gave a tantalising taste of how the group was progressing. '**Paperback Writer**' [D2 Track 3] startled listeners with its opening vocal harmonies followed by an energetic riff and the loudest bass on a Beatles record to that date. The song's literate lyric written in the form of a job application was equally arresting. The B-side '**Rain**' [D2 Track 4] was soaked in sounds that came to be described as 'psychedelic' - most notably, a snatch of John's vocal heard backwards. Ringo's drum part on '**Rain**' is an outstanding demonstration of how perfectly his style meshed with the group's music.

Revolver was released on 5th August, 1966 and, on the same day, two tracks from it - '**Yellow Submarine**' and '**Eleanor Rigby**' - were released as

a double A-sided single. It became their twelfth consecutive UK number one since the sequence began with 'Please Please Me'. The string of chart toppers was broken by their next single, which was released on 17th February, 1967 following another relatively long gap for this prolific era. The artistic achievement of the double A-side 'Strawberry Fields Forever'/'Penny Lane' is undeniable but it was stuck at number two behind the UK's biggest selling single of the year - 'Release Me' by Engelbert Humperdinck. The Beatles soon returned to the top of the chart in July with 'All You Need Is Love' and again in December with their final single of the year 'Hello, Goodbye'. In 1967, The Beatles' schedules ran parallel in the UK and America for singles but their album releases continued to differ. Five of the songs featured on their 1967 singles were used to create an album version of the British double-EP *Magical Mystery Tour*. 'I Am The Walrus' appeared on the EP package and the B-side of 'Hello, Goodbye'.

The Beatles released just two singles in 1968. The first of the year was '**Lady Madonna**' [D2 Track 5]. Propelled by Paul's boogie woogie piano playing and featuring a lead vocal reminiscent of rock 'n' roll pioneer Fats Domino, it was recorded on 3rd and 6th February, 1968. It was released on 15th March when The Beatles were scheduled to be studying transcendental meditation with Maharishi Mahesh Yogi in Rishikesh, India. Appropriately enough, the instrumental backing for the B-side was recorded at EMI's recording studio in Bombay on 12th January, 1968 and featured local musicians assembled by George Harrison to play soundtrack music for the film *Wonderwall*. Written at the request of Cambridge Sanskrit scholar Juan Mascaró, George's song '**The Inner Light**' [D2 Track 6] was infused with his deep interest in Indian religion and culture.

Abbey Road Studios,
London, Feb 68





The Beatles returned to recording on 30th May, 1968 and sessions continued with hardly a break until the middle of October. The expectant wait to hear a new collection of Beatles songs stretched until the double album *The Beatles* was released on 22nd November. During that long interval, two songs were released on 30th August, 1968 on the first Beatles single to be pressed with the Apple label. 'Hey Jude' [D2 Track 7] was recorded from 31st July to 2nd August at Trident - an independent recording studio that was attractive to the group because it had an eight-track tape machine when they were still restricted to four-track at EMI. The extra tracks were certainly an advantage because 36 orchestral instruments and a vocal chorus were added to the repeating 'Na-na-na-na-na-na' refrain. The single's B-side was the thought-provoking rocker 'Revolution' [D2 Track 8]. Although this was the first version to be released, the song had originally been recorded with a more laid-back arrangement on the first day of the 'White Album' sessions. Entitled 'Revolution 1', this slower rendition opened side four of *The Beatles*. They began recording the single version on 10th July with a completely different approach. John's urgent lead vocal is driven by a backing track with two distorted electric guitars and fine electric piano playing from session man Nicky Hopkins. 'Hey Jude' topped the charts in the UK and around the world. In the USA, it became The Beatles' biggest selling single and stayed at number one for their longest run of nine weeks.

The next single was released on 11th April, 1969 and also featured a guest keyboard player. The group had first met Billy Preston in 1962 when he was

The Beatles as nature intended.

"Get Back" is the Beatles new single. It's the first Beatles record which is as live as can be, in this electronic watchamacallit.

There's no electronic watchamacallit. "Get Back" is a pure spring-time rock number.

On the other side there's an equally live number called "Don't let me down".

Paul's got this to say about Get Back... "we were sitting in the studio and we made it up out of thin air...we started to write words there and then... when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by".

P.S. John adds, It's John playing the fab live guitar solo.

And now John on Don't let me down. John says don't let me down about "Don't let me down".

In "Get Back" and "Don't let me down", you'll find the Beatles, as nature intended.

Get Back/Don't let me down (Parlophone 5777)



EMI Apple Records

in Hamburg with Little Richard's band. In January, 1969, he came to London for a concert with Ray Charles and was invited to play with the group in the basement studio of the Apple building at 3, Savile Row. On 28th January, they recorded both sides of the single credited to 'The Beatles with Billy Preston'. This is the only occasion when The Beatles chose to have another musician's name alongside theirs on the label of a single. 'Get Back' [D2 Track 9] was a rocker inspired by their 'back to our roots' attitude of that time. The same take of 'Get Back' was released on the *Let It Be* album over a year later, although the LP did not include the vamping fade-out heard on the single after the false ending. John's tender ballad on the B-side - 'Don't Let Me Down' [D2 Track 10] - was not featured on *Let It Be*.

'Get Back' was the first American stereo single by The Beatles and their seventeenth US number one. In the UK, after six weeks at the top with 'Get Back', The Beatles rapidly returned to that position seven days later. Their first British single released in stereo, 'The Ballad Of John And Yoko' [D2 Track 11] related the news of the couple's recent wedding, honeymoon and Amsterdam 'Bed-In' for peace. It may have been the up-to-date lyric which required the song to be recorded as soon as possible - even if that meant only John and Paul were able to attend the session. Completed on 14th April, 1969, all the instruments heard on the song are played by the two of them. For a second time, a George Harrison composition appeared on the B-side of a Beatles single. He had written 'Old Brown Shoe' [D2 Track 12] during the Apple Studio sessions in January, 1969 but it was eventually recorded by the group at Abbey Road on 16th and 18th April.

Taken from the album *Abbey Road*, their third single of the year was the first with an A-side composed by George. Coupled with John's 'Come Together', 'Something' reached number one in America in November, 1969. When released in the UK on 31st October, it broke The Beatles' previously inviolable rule of no British singles to be taken from an already available album. As it rose no higher than number four, its chart success may have been affected by this duplication. However, there was an opportunity to buy a fresh Beatles recording on 12th December, 1969. The Beatles donated 'Across The Universe' [D2 Track 13] to a compilation album to raise funds for the World Wildlife Fund called *No One's Gonna Change Our World*. The song was recorded in February, 1968 during a week of sessions that also produced 'Lady Madonna'. When mixed, 'Across The Universe' was speeded up by a semi-tone and had sound effects added to the beginning



Madingley Club, Twickenham, Middlesex, 9 April 69

and end of the song. The same take was eventually used for the *Let It Be* album but slowed down with orchestral and vocal overdubs added by producer Phil Spector. Another version of the song, with neither the Spector embellishments nor sound effects, can be heard on the 2003 album *Let It Be ...Naked*. This also runs at a different speed - the same as that of the four-track master tape.

The final Beatles single while the group was still officially an entity was released on 6th March, 1970. Recorded as long ago as 31st January, 1969, '**Let It Be**' [D2 Track 14] was now selected for release to promote a forthcoming documentary film and album with that title. Although the same take of the song was used on the single and album, there are obvious differences between the two versions. George's guitar solo heard on the single was overdubbed on 30th April, 1969. The album features a different solo recorded on 4th January, 1970. On that day, other additions were made including vocal harmonies, drums, maracas, brass and cellos. It is how these elements were mixed differently that led to the variations between the single and album.

The B-side - '**You Know My Name (Look Up The Number)**' [D2 Track 15] - was an even older recording. The Beatles began work on this lampoon of cabaret crooners on 17th May, 1967 and the following month Rolling Stone Brian Jones played alto saxophone on the song. Recording was completed by John and Paul on 30th April, 1969 and the final edited mono mix was produced on 26th November, 1969. At this point, it was intended to be on one side of a single by John's side-project the Plastic Ono Band. That plan was vetoed and it eventually found its way into the shops on the back

of 'Let It Be'. Although the A-side was in stereo, there was no attempt to make a stereo mix of 'You Know My Name (Look Up The Number)' for the B-side.

For the second time in the UK, a Beatles single was presented in a picture sleeve. Previously, a cover featuring photographs of the group as infants was given a limited edition for the childhood-themed combination of 'Strawberry Fields Forever' and 'Penny Lane'. Just like that record, 'Let It Be' failed to make number one in the UK. It was held at number two by one of 1970's best-sellers - 'Wand'rin' Star' by Lee Marvin. However, in the States 'Let It Be' stepped up to the top after waiting behind 'Bridge Over Troubled Water' by Simon & Garfunkel. A week before the release of the *Let It Be* album in America, 'The Long And Winding Road' was issued as a US single and became their final number one seven weeks after 'Let It Be' ended its run at the top.

One of the remarkable things about this *Past Masters* collection is, because they were not included on their British albums, many of The Beatles' best-known and most acclaimed songs are present. We are also reminded of the vast amount of work that was created in a little over seven years. This was an era when even a pause of six months between single releases could be viewed as career-threatening. The way that The Beatles kept up the pace while consistently delivering innovative and memorable music is an extraordinary accomplishment. Indeed, viewed from the perspective of the 21st century, it is nothing short of miraculous.



Tittenhurst Park,
Ascot, 22 Aug 69

Original recordings produced by George Martin

Principal Engineers: Norman Smith, Geoff Emerick, Ken Scott, Glyn Johns. Peter Bown, Barry Sheffield, Jeff Jarratt, Martin Benge, Phillip McDonald.

This album has been created from the original stereo or mono analogue master tapes with the exception of 'Love Me Do', which was remastered from a mono disc.

Remastered by Guy Massey, Steve Rooke, Paul Hicks, Sean Magee

Project Co-ordinator: Allan Rouse

Thanks to Simon Gibson, Pete Nash, Staffan Olander, Bruce Spizer

All Notes: Kevin Howlett

Project management for EMI Records Ltd: Wendy Day, Guy Hayden and Mike Heatley

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