TAPE I (1962-1964) Side A

Besame Mucho (Velasquez/Skylar) 6 June 1962 [take unknown] This is the only surviving tape from the Beatles' E.M.I. audition for George Martin. Featuring Pete Best on drums, who was dismissed from the group a few months later. This song was almost released on the aborted *Sessions* album which was assembled in the mid-eighties.

How Do You Do It? (Murray) 4 September 1962 [take 2] Recorded as the Beatles first single, but passed over in favor of *Love Me Do* (also recorded on this day). Later recorded by Gerry and the Pacemakers, who took it to number one. Also slated for *Sessions*.

There's A Place (Lennon/McCartney) 11 February 1963 [takes 1, 5 & 6] (stereo) From the sessions for *Please Please Me*.

I Saw Her Standing There (Lennon/McCartney) 11 February 1963 [takes 2 & 3, 6-9] (stereo) Also from the *Please Please Me* sessions. The count-off for take 9 (edited with another take) was used to open the album.

Do You Want To Know A Secret? (Lennon/McCartney) 11 February 1963 [take 7] Essentially the same as the album version (which is take 8), but featuring a slightly different backing vocal overdub.

A Taste Of Honey (Marlow/Scott) 11 February 1963 [take 6] Again, essentially the same as the album version (take 7), but with a slightly different lead vocal.

There's A Place (Lennon/McCartney) 11 February 1963 [takes 12 & 13] Harmonica overdubs onto take 10.

I Saw Her Standing There (Lennon/McCartney) 11 February 1963 [takes 11 & 12] Handclapping overdubs onto take 1. An edit of take 9 and take 12 was used for the album.

Misery (Lennon/McCartney) 11 February 1963 [takes 1-6] The piano for this song was added as an overdub (although not on one of these takes) on 20 February.

From Me To You (Lennon/McCartney) 5 March 1963 [takes 1 & 2, 6 & 7, 8-13] (stereo) Takes 8-13 are edit pieces, including various experiments not included on the final take.

Besame Mucho
How Do You Do It?
There's A Place
I Saw Her Standing There
Do You Want To Know A Secret?
A Taste Of Honey
There's A Place
I Saw Her Standing There
Misery
From Me To You

Side B

Thank You, Girl (Lennon/McCartney) 5 March 1963 [takes 1-4, 7-13] (stereo) Again, takes 7-13 are edit pieces.

The One After 909 (Lennon/McCartney) 5 March 1963 [takes 1 & 2] (stereo) Recorded at the same session as *From Me To You*. (*What Goes On?* was also considered, but not recorded, for this session.) Take 2 was the only complete take (out of the four attempted. John comments at the end of take 2, "What kind of solo was that?"

The One After 909 (Lennon/McCartney) 5 March 1963 [edit] To the best of what I can make out, this was an edit of the existing takes for this song, done for the *Sessions* album. It's clearly not take 2, as the solos are noticeably different. Yet, take 2 was the only complete take, so obviously something must have been edited. I see no mention of an edit in Lewisohn's book.

Hold Me Tight (Lennon/McCartney) 12 September 1963 [takes 22-26] (stereo) First attempted for the *Please Please Me* album, but passed over when the running order for that album was decided upon. (Tapes of the song no longer exist from those sessions.) This re-make was recorded during the sessions for *With The Beatles*. Takes 25 & 26 are handclapped overdubs of take 24. An edit of takes 26 & 29 was released on the album.

Don't Bother Me (Harrison) 12 September 1963 [takes 10-13] (stereo) First attempted the previous day. Take 13 (with overdubs) was chosen for the album.

The Beatles Christmas Record 17 October 1963 Issued free to Beatles Fan Club members as a flexi-disc in December.

Can't Buy Me Love (Lennon/McCartney) 29 January 1964 [takes 2 & 3] (stereo) Recorded in Paris (after the recording sessions that produced the German *Komm, Gib Mer Deine Hand* and *Sie Liebt Dich*). Take 4 was the eventual album version.

A Hard Day's Night (Lennon/McCartney) 16 April 1964 [takes 3, 6 & 7] Early attempts at the title track to the third album.

Thank You, Girl
The One After 909
The One After 909
Hold Me Tight
Don't Bother Me
The Beatles Christmas Record
Can't Buy Me Love
A Hard Day's Night

AudiO RAGS | Beatles Bootlegs | Tape 1: 1962–1964 | Boot 1

THE BEATLES - E.M.I. OUTTAKES (1962-1970) (Assembled by David Prokopy - January, 1993)
Most of the information here is taken from Mark Lewisohn's wonderful book, The Beatles: Recording Sessions (1988).
All dates refer to the last date on which an overdub to the particular track was recorded, and may not reflect the date of which all the elements of the track were recorded. All tracks mono, recorded at E.M.I. Studios, Abbey Road, London, except as indicated.

Sources:
Unsurpassed Masters (Volumes 1-7); Get Back And 22 Other Songs; Celluloid Rock; The "Let It Be" Rehearsals Vols. 1, 2 - The Complete Rooftop Concert, All Things Must Pass [Yellow Dog Records] Sessions; 1967 [Adam V111 Ltd. Records] The Recording Sessions Vol. 4 [The Early Years Records] Christmas Album [National Radio Service Records]

(TEX'd by RAGS)

Send comments, etc. to David Prokopy - prokopy@sage.cc.purdue.edu.

TAPE II (1964-1966) Side A

I'm A Loser (Lennon/McCartney) 14 August 1964 [takes 1-3] (stereo) Early takes, from the *Beatles For Sale* sessions. Note the different opening on takes 1 & 2.
[*Leave My Kitten Alone* was intended to go here, but I accidentally left it off. It can be found on Side B of Tape 7]
She's A Woman (Lennon/McCartney) 8 October 1964 [takes 2 & 7] (stereo) Take 6 was actually the version chosen for the single, but take seven was recorded "just in case." Note Ringo's comment at the end.
I Feel Fine (Lennon/McCartney) 18 October 1964 [takes 5-7] (stereo) Take 5 features a live vocal from Lennon. Take 7 is a rough mix of the released version.
Another Beatles Christmas Record 26 October 1964 The second fan club flexi-disc.
Yes It Is (Lennon/McCartney) 16 February 1965 [takes 1 & 2] (stereo) Two takes of the rhythm track, with off-the-wall guide vocals from Lennon.
If You've Got Trouble (Lennon/McCartney) 18 February 1965 [take 1] (stereo) Another unreleased track, this time from the *Help!* soundtrack, with vocals by Ringo. This song was slated for the *Sessions* album, as well.
That Means A Lot (Lennon/McCartney) 20 February 1965 [take 2] Still another unreleased track, later given to singer P. J. Proby. This ALMOST made it as the b-side to the *Leave My Kitten Alone* single.
Help! (Lennon/McCartney) 13 April 1965 [takes 1-5, 8 & 9] (stereo) All but take 9 are attempts at the rhythm track. Take 9 features an early attempt at the vocals.

I'm A Loser
She's A Woman
I Feel Fine
Another Beatles Christmas Record
Yes It Is
If You've Got Trouble
That Means A Lot
Help!

Side B

Norwegian Wood (This Bird Has Flown) (Lennon/McCartney) 12 October 1965 [take 1] (stereo) Remade nine days later for the *Rubber Soul* album.
Day Tripper (Lennon/McCartney) 16 October 1965 [takes 1-3] (stereo) Take three is an early mix of the released version.
I'm Looking Through You (Lennon/McCartney) 24 October 1965 [take 1] (stereo) Remade twice before the released version was recorded. This take was slated for release on *Sessions*.
12-Bar Original (Lennon/McCartney) 4 November 1965 [take 2] The Beatles first purely instrumental recording (excluding *Cry For A Shadow*, recorded in Hamburg in 1961 at the Tony Sheridan sessions). George Martin plays harmonium.
Beatles Speech 8 November 1965 [take 1] Actually, this is just random studio chat (eleven minutes' worth!) recorded at a vocal overdubbing session for *Think For Yourself*. The purpose was to gather raw material for the third Christmas record. (None of the material from this particular session was used. Another session, later that night, was set aside for that.)
The Beatles Third Christmas Record 8 November 1965 The third fan club flexi-disc.
Paperback Writer (Lennon/McCartney) 13 & 14 April 1966 [takes 1 & 2] (stereo) Take one is a false start. Take two, with vocals recorded on the 14th, is the released take, here mixed without the added effects.

Norwegian Wood (This Bird Has Flown)
Day Tripper
I'm Looking Through You
12-Bar Original
Beatles Speech
The Beatles Third Christmas Record
Paperback Writer

AudiO RAGS | Beatles Bootlegs | Tape 2: 1964–1966 | Boot 2

THE BEATLES - E.M.I. OUTTAKES (1962-1970) (Assembled by David Prokopy - January, 1993)
Most of the information here is taken from Mark Lewisohn's wonderful book, The Beatles: Recording Sessions (1988).
All dates refer to the last date on which an overdub to the particular track was recorded, and may not reflect the date of which all the elements of the track were recorded. All tracks mono, recorded at E.M.I. Studios, Abbey Road, London, except as indicated.

Sources:
Unsurpassed Masters (Volumes 1-7); Get Back And 22 Other Songs; Celluloid Rock; The "Let It Be" Rehearsals Vols. 1, 2 - The Complete Rooftop Concert, All Things Must Pass [Yellow Dog Records]
Sessions; 1967 [Adam V111 Ltd. Records]
The Recording Sessions Vol. 4 [The Early Years Records]
Christmas Album [National Radio Service Records] (TEX'd by RAGS)
Send comments, etc. to David Prokopy - prokopy@sage.cc.purdue.edu.

TAPE III (1966-1968) Side A

The Beatles Forth Christmas Record–Pantomime: Everywhere It's Christmas 25 November 1966 Recorded in (music publisher) Dick James' home studio in London. (Actually, this was recorded in the midst of the *Strawberry Fields Forever* sessions, but is placed here for continuity's sake.)

Strawberry Fields Forever (Lennon/McCartney) 24 November 1966 [take 1] (stereo) 28 November 1966 [takes 2-4] (stereo) 29 November 1966 [takes 5-7] (stereo) Take 7 is actually an overdubbed version of take 6, and is also the take used for the first minute (roughly) of the released version.

Strawberry Fields Forever (Lennon/McCartney) 21 December 1966 [takes 25 & 26] (stereo) Take 25 is actually an overdubbed edit of takes 15 & 24, which were recorded on the 8th. Further overdubbing was done on the 9th and 15th. Take 26 is an overdubbed version of take 25. Overdubbing on this take was done on the 15th and 21st. Take 26 is the take used for the second part of the released version. (The edit was done on the 22nd (29th for the stereo mix).)

A Day In The Life (Lennon/McCartney) 20 January 1967 [take 6] Taken from an acetate (a quickly-produced vinyl single made for demo purposes) which was made from remix 1 (done on the 30th). Features McCartney's guide vocals for the middle section (including his concluding "Oh, shit!"), which were later re-recorded (as were the bass and drums).

All You Need Is Love (Lennon/McCartney) 25 June 1967 [take 58] This is the actual live BBC satellite global broadcast (for the program "Our World"), although the backing track for the song had been recorded over the past week and a half. Additionally, some more overdubbing (fixing Ringo's intro drum roll, and some of Lennon's vocals) were done AFTER the broadcast, before the song was released as a single (in July).
[I just realized this should have gone BEFORE *All You Need Is Love*.]

It's All Too Much (Harrison) 2 June 1967 [take 2] An alternate mix/edit, containing a verse not released on the official version.

Side B

I Am The Walrus (Lennon/McCartney) 5 September 1967 [take 9] Basic instrumental track only.

The Fool On The Hill (Lennon/McCartney) 6 September 1967 [take 1] Paul's solo demo for the song.

Side B continued

I Am The Walrus (Lennon/McCartney) 6 September 1967 [take 17] From and acetate (taken from remix 4), used by George Martin to score the strings and vocal choir.

Flying (Lennon/McCartney/Harrison/Starkey) 8 September 1967 [take 8] Includes backwards organ and a saxophone jazz piece (which was NOT performed by the Beatles, but apparently taken from an already-existing record) which were later deleted from the final take.

Your Mother Should Know (Lennon/McCartney) 16 September 1967 [take unknown] Sessions for this song actually began on August 22nd at Chappell Recording Studios for this song, but Paul felt the need to remake it (at Abbey Road). (This take is from the sessions for the remake.) However, the final take used for the album was from the original Chappell sessions.

Hello Goodbye (Lennon/McCartney) 2 October 1967 [take 1] An early attempt at the instrumental track.

Christmas Time (Is Here Again) (Lennon/McCartney/Harrison/Starkey) 28 November 1967 [take 1] The entire uncut version of the song recorded for the 1967 fan club flexi-disc. Features Ringo on drums, George on guitar, Paul on piano, and John on timpani, and all four on double-tracked vocals.

The Beatles Fifth Christmas Record–Christmas Time (Is Here Again) 28 November 1967 This finished product. Special guest appearances by actor Victor Spinetti (*A Hard Day's Night*, *Help*!), Mal Evans, and George Martin.

Lady Madonna (Lennon/McCartney) 6 February 1968 [take 4] (stereo) This track features the song as it stood before the overdub of the brass section. Also evident (at the beginning and end) are the Beatles' comments while overdubbing their backing "vocals."

Across The Universe (Lennon/McCartney) 8 February 1968 [take 8] This features organ and mellotron later erased and replaced with the Beatles' own backing vocals.

Ob-La-Di, Ob-La-Da (Lennon/McCartney) 5 July 1968 [take 5] (two versions; version one–stereo) Two mixes of the same (unreleased) take. The second features an overdubbed guitar track played by Paul (distorted to sound like a bass guitar). This song was remade TWICE, but the first remake (taped on the 8th) was the final version.

The Beatles Forth Christmas Record–Pantomime: Everywhere It's Christmas
Strawberry Fields Forever
A Day In The Life
It's All Too Much

I Am The Walrus
The Fool On The Hill
Flying
Your Mother Should Know
Hello Goodbye
The Beatles 5th Christmas Record –Christmas Time (Is Here Again)
Lady Madonna
Across The Universe
Ob-La-Di, Ob-La-Da

AudiO RAGS	Beatles Bootlegs	Tape 3: 1966–1968	Boot 3

THE BEATLES - E.M.I. OUTTAKES (1962-1970) (Assembled by David Prokopy - January, 1993)
Most of the information here is taken from Mark Lewisohn's wonderful book, The Beatles: Recording Sessions (1988).
All dates refer to the last date on which an overdub to the particular track was recorded, and may not reflect the date of which all the elements of the track were recorded. All tracks mono, recorded at E.M.I. Studios, Abbey Road, London, except as indicated.

Sources:
Unsurpassed Masters (Volumes 1-7); Get Back And 22 Other Songs; Celluloid Rock; The "Let It Be" Rehearsals Vols. 1, 2 - The Complete Rooftop Concert, All Things Must Pass [Yellow Dog Records] Sessions; 1967 [Adam V111 Ltd. Records] The Recording Sessions Vol. 4 [The Early Years Records]
Christmas Album [National Radio Service Records] (TEX'd by RAGS)
Send comments, etc. to David Prokopy - prokopy@sage.cc.purdue.edu.

TAPE IV (1968-1969) Side A

While My Guitar Gently Weeps (Harrison) 25 July 1968 [take 1] George's solo demo, featuring a verse later deleted from the released version.
Hey Jude (Lennon/McCartney) 30 July 1968 [takes 9 & 25] (stereo) Rehearsals/recordings, which were also filmed for a documentary called *Music!*. Take 25 was used by George Martin to score the orchestral part for the released version.
St. Lewis Blues (unknown) 30 July 1968 [take unknown] (stereo) From the same sessions.
Not Guilty (Harrison) 12 August 1968 [take 102] (stereo) Nearly a week's worth of work was done on this song, yet it was still left unreleased. George did, however, re-record it - for his eponymous 1979 album. Another track slated for the ill-fated *Sessions* album.
What's The New Mary Jane? (Lennon/McCartney) 14 August 1968 [take 4] (stereo) Another unreleased track from *The Beatles* (and *Sessions*) album. Lennon actually attempted to release the track, as a Plastic Ono Band single, with *You Know My Name (Look Up The Number)* as the B-side, in 1969! (For uncertain reasons, it was pulled at the last minute.) Consequently, he took the original track and remixed it, adding more vocals and effects in the process. It's unclear whether the version here is the original version, or the revamped 1969 model. (I think it's most likely the latter, but I've included it here nonetheless.) Features Lennon on piano, George Harrison on guitar, with backing vocals from Yoko, and effects from Mal Evans.
The Beatles Sixth Christmas Record - Christmas 1968 1967 was the last year the Beatles recorded their fan club records as a unit. For 1968 and 1969 they recorded their pieces separately, and the resulting tapes were edited together (by disc jockey Kenny Everett, who did the 1969 model under his real name, Maurice Cole).
*** Two Of Us** (Lennon/McCartney)
Mean Mr. Mustard (Lennon/McCartney)
I Lost My Little Girl (McCartney) (An older number - one of McCartney's first compositions. Performed by McCartney on his *Unplugged* album.)
Take This Hammer (Terry/McGhee)

Side B

School Days/Hail Hail Rock And Roll (Berry)
Roll Over Beethoven/ Everybody's Rockin' Tonight (Berry) (Paul reads a newspaper clipping about the rehearsal sessions and the Beatles' current status.)
Forty Days (Berry)
Too Bad About Sorrows (Lennon/McCartney?)
Maggie Mae/Fancy My Chances (trad., arr.: Lennon/McCartney/ Harrison/Starkey; Lennon/McCartney) (*Fancy* … is another early composition.)
The Walk (McCracklin/Gorlic) 27 January 1969
Oh! Darling (Lennon/McCartney)
Maxwell's Silver Hammer (Lennon/McCartney)
Across The Universe (Lennon/McCartney)
Gone, Gone, Gone (Perkins)
Wake Up In The Morning (Lennon/McCartney) (Another early composition.)
She Came In Through The Bathroom Window (Lennon/McCartney)
Sausage And French Fries/Early In The Morning/Hi Ho Silver (Lennon/McCartney?; Darin/Harris; Waller/Kirkeby)
Stand By Me (King/Glick)
Harry Pinsker (Hare Krishna Mantra) (Lennon/McCartney?)
Two Of Us (Lennon/McCartney)
Stand By Me (King/Glick)

While My Guitar Gently Weeps
Hey Jude
St. Lewis Blues
Not Guilty
What's The New Mary Jane?
The Beatles Sixth Christmas Record - Christmas 1968
Two Of Us
Mean Mr. Mustard
I Lost My Little Girl
Take This Hammer

School Days/Hail Hail Rock And Roll
Roll Over Beethoven/ Everybody's Rockin' Tonight
Forty Days
Too Bad About Sorrows
Maggie Mae/Fancy My Chances
The Walk
Oh! Darling
Maxwell's Silver Hammer
Across The Universe
Gone, Gone, Gone
Wake Up In The Morning
She Came In Through The Bathroom Window
Sausage And French Fries/Early In The Morning/Hi Ho Silver
Stand By Me
Harry Pinsker (Hare Krishna Mantra)
Two Of Us
Stand By Me

AudiO RAGS	Beatles Bootlegs	Tape 4: 1968–1969	Boot 4

[*The remainder of this tape, along with all of tape five, half of tape six, and a little of tape seven, contains recordings from the *GetBack* (*LetItBe*) sessions. Most of the recordings are taken from the film crew's soundtrack recordings (and hence contain the "synch tone" beeps periodically), and were recorded during the rehearsal sessions at Twickenham Film Studios, and have not been sufficiently documented. Hence, exact recording dates are lacking. Additionally, none of these tracks were given true take numbers. The remainder of the tracks were recorded at the Beatles' new Apple Studios. (These sessions began on 22 January 1969, and concluded on the 31st.) Where possible, I've indicated these tracks and attempted to determine the date of recording (based on Lewisohn's book). Also, songwriting credits (and even some of the titles!) for songs I'm not too sure about are taken directly from the bootleg liner notes. I do not guarantee the accuracy of ANY of the information for these sessions!]

TAPE V (1969) Side A

All Things Must Pass (Harrison) (Three versions. Also, George discusses the possibility of doing a solo album after the *Get Back* project is done.)
Old Brown Shoe (Harrison)
Let It Down (Harrison) (Two versions.)
I Shall Be Released (Dylan) (Two versions.)
Speak To Me (Harrison)
Hear Me Lord (Harrison)
I Me Mine (Harrison) (Various rehearsals.)
Short Fat Fanny (Williams)
On The Road Again (Wilson)

Side B

How Do You Tell Someone? (Harrison)
Positively 4th Street (Dylan)
Well ... All Right! (Holly/Addison/ Petty)
Hitch-hike (Gaye/Stevenson/Paul)
Something (Harrison) (Various rehearsals.)
For You Blue (Harrison) 25 January 1969
I've Got A Feeling (Lennon/McCartney) (Two versions.)
[The remainder of this side was recorded on 26 January 1969 at Apple.]
Dig It (Version 2) (Lennon/McCartney/Starkey/ Harrison) (Roughly 8 1/2 minutes of the entire 12:25 track.)
Shake, Rattle And Roll (Calhoun)
Kansas City/Miss Ann/Lawdy Miss Clawdy (Leiber/Stoller/Penniman; Johnson/Penniman; Price)
Blue Suede Shoes (Perkins)
You Really Got A Hold On Me (Robinson)

All Things Must Pass
Old Brown Shoe
Let It Down
I Shall Be Released
Speak To Me
Hear Me Lord
I Me Mine
Short Fat Fanny
On The Road Again

How Do You Tell Someone?
Positively 4th Street
Well ... All Right!
Hitch-hike
Something
For You Blue
I've Got A Feeling
Dig It
Shake, Rattle And Roll
Kansas City/Miss Ann/Lawdy Miss Clawdy
Blue Suede Shoes
You Really Got A Hold On Me

AudiO RAGS	Beatles Bootlegs	Tape 5: 1969	Boot 5

[This tape contains recordings from the *Get Back* (*LetItBe*) sessions. Most of the recordings are taken from the film crew's soundtrack recordings (and hence contain the "synch tone" beeps periodically), and were recorded during the rehearsal sessions at Twickenham Film Studios, and have not been sufficiently documented. Hence, exact recording dates are lacking. Additionally, none of these tracks were given true take numbers.

The remainder of the tracks were recorded at the Beatles' new Apple Studios. (These sessions began on 22 January 1969, and concluded on the 31st.) Where possible, I've indicated these tracks and attempted to determine the date of recording (based on Lewisohn's book). Also, songwriting credits (and even some of the titles!) for songs I'm not too sure about are taken directly from the bootleg liner notes. I do not guarantee the accuracy of ANY of the information for these sessions!]

TAPE V1 (1969) Side A

Get Back (Lennon/McCartney) 27 January 1969 (Two versions - one sung in mock German and French!)
Mailman, Bring Me No More Blues (Robert/Katz/Clayton) 29 January 1969 (stereo) (Slated to close the *Sessions* album.)
[The remainder of this side consists of the entire “Rooftop Performance,” recorded 30 January 1969 atop Apple Studios.]
Get Back (Lennon/McCartney) (Two versions.)
Don’t Let Me Down (Lennon/McCartney)
I’ve Got A Feeling (Lennon/McCartney) (Used for the *Let It Be* album.)
The One After 909 (Lennon/McCartney) (Used for both the *Get Back* and *Let It Be* albums.)
Dig A Pony (Lennon/McCartney) (Used for the *Let It Be* album, slightly edited.)
I’ve Got A Feeling (Lennon/McCartney)
Don’t Let Me Down (Lennon/McCartney)
Get Back (Lennon/McCartney) (McCartney’s “Thanks, Mo!” and Lennon’s “audition” comments conclude the *Let It Be* album and film, and are placed after *The One After 909* on *Get Back*.)

Side B

Get Back (Side A:)
The One After 909 (Lennon/McCartney) 30 January 1969 (Same as the *Let It Be* version, but a different mix.)
Rocker (Lennon/McCartney) 22 January 1969
Save The Last Dance For Me (Pomus/Shuman) 22 January 1969
Don’t Let Me Down (Lennon/McCartney) 22 January 1969
Dig A Pony (Lennon/McCartney) 24 January 1969
I’ve Got A Feeling (Lennon/McCartney) 24 January 1969
Get Back (Lennon/McCartney) 28 January 1969 (Same as the single version.)
Get Back (Side B:)
For You Blue (Harrison) 25 January 1969 (Same as *Let It Be* version, but VERY different mix.)
Teddy Boy (McCartney) 24 January 1969 (Later recorded for McCartney’s first solo album.)
Two Of Us (Lennon/McCartney) 24 January 1969
Maggie Mae (trad., arr.: Lennon/McCartney/Harrison/Starkey) 24 January 1969 (Same as *Let It Be* version, with slightly different mix.)
Dig It (Lennon/McCartney/Starkey/Harrison) 26 January 1969 (Same as *Let It Be* version, with longer mix.)
Let It Be (Lennon/McCartney) 31 January 1969, with 30 April 1969 overdub. (Same as single version, without strings/horns/new backing vocals.)
The Long And Winding Road (Lennon/McCartney) 31 January 1969 (Same as *Let It Be* version, without strings/horns/choir.)
Get Back (Reprise) (Lennon/McCartney) 28 January 1969 (Same take as single version. This was also used during the end credits of the film.)

Get Back
Mailman, Bring Me No More Blues
Get Back
Don’t Let Me Down
I’ve Got A Feeling
The One After 909
Dig A Pony
I’ve Got A Feeling
Don’t Let Me Down
Get Back

The One After 909
Rocker
Save The Last Dance For Me
Don’t Let Me Down
Dig A Pony
I’ve Got A Feeling
Get Back
For You Blue
Teddy Boy
Two Of Us
Maggie Mae
Dig It
Let It Be
The Long And Winding Road
Get Back (Reprise)

AudiO RAGS | Beatles Bootlegs | Tape 6: 1969 | Boot 6

[This side of the tape contains recordings from the *GetBack* (*LetItBe*) sessions. Many of the recordings are taken from the film crew’s soundtrack recordings (and hence contain the “synch tone” beeps periodically), and were recorded during the rehearsal sessions at Twickenham Film Studios, and have not been sufficiently documented. Hence, exact recording dates are lacking. Additionally, none of these tracks were given true take numbers.

[On this side (B) is the original *GetBack* album, mixed and assembled by engineer Glyn Johns on 28 May 1969, but vetoed by the Beatles. Johns made another attempt at reorganizing the album on 5 January 1970, but that too was shot down. Finally, Phil Spector was brought in by John Lennon and George Harrison in the spring. The entire album is in stereo.]

TAPE VII: (1969-1970) Side A

[Two more *Get Back* outtakes, both recorded 31 January 1969 at Apple.]

Let It Be (Lennon/McCartney) [I also meant to include an additional version, but accidentally left it off here. It can be found at the end of Side B.]

Two Of Us (Lennon/McCartney)

Oh! Darling (Lennon/McCartney) 26 April 1969 [take 26] The first of many attempts at the lead vocal overdub. (Five attempts, only one a day, would be attempted before the final one was taped 23 July 1969.)

Octopus's Garden (Starkey) 29 April 1969 [take 32] Also featuring a different lead vocal, and missing many elements later overdubbed onto the track.

You Never Give Me Your Money (Lennon/McCartney) 6 May 1969 [take 30] The live basic track, onto which many more elements were later overdubbed. Note the extended ending.

Her Majesty (Lennon/McCartney) 2 July 1969 [take 3] The complete recording, with full ending.

Golden Slumbers/Carry That Weight (Lennon/McCartney) 3 July 1969 [take 13] This is actually an edit of takes 13 & 15, recorded the previous day; but it was again called take 13. More overdubs for this were to follow.

Maxwell's Silver Hammer (Lennon/McCartney) 10 July 1969 [take 21] Again, many more overdubs (like the Moog synthesizer) were to follow. Note the intro, which was edited out of the final version.

Something (Harrison) 11 July 1969 [take 37] Take 37 is actually a remixed version of take 36, and was created so that further overdubs could be added. However, all further work on the song was done to take 36, and take 37 was left untouched. Note the extended piano-led coda.

Come And Get It (McCartney) 24 July 1969 [take 1] (stereo) Paul's demo for Badfinger. Paul plays all the instruments on this track. This was also slated for the *Sessions* album.

Because (Lennon/McCartney) 4 August 1969 [take 16] (stereo) A special vocals-only mix, done by the staff at Abbey Road to be used as part of the Abbey Road tours. (A bit of the guitar track can be heard, as it had "bled" from the Beatles' headphones during the vocal overdubs.)

Side B

You Never Give Me Your Money/Sun King/Mean Mr. Mustard/Polythene Pam/ She Came In Through The Bathroom Window/Golden Slumbers/Carry That Weight/ The End (Lennon/McCartney) 30 July 1969 The first attempt to edit/crossfade the medley on side two of *Abbey Road*. This was done mainly to see how the songs worked together, and contains mixes of many songs not even completed. (Note, for example, the lack of vocals and solo guitars on *The End*.)

The Beatles Seventh Christmas Record - Happy Christmas 1969 The final fan club flexi-disc, again recorded separately and assembled later.

I Me Mine (Harrison) 3 January 1970 [take 16] (stereo) The last true Beatles session, even though John Lennon was absent (on vacation in Denmark). This is the original 1:34 track. Phil Spector later added horns and strings and reedited it, repeating verses, to extend it to 2:25.

Leave My Kitten Alone (Turner/McDougal) 14 August 1964 [take 5] A totally unreleased outtake from the *Beatle For Sale* sessions. Actually, this WAS almost released - as a single from the *Sessions* album.

Let It Be (Lennon/McCartney) Another version from January, 1969.

AudiO RAGS | Beatles Bootlegs | Tape 7: 1969–1970 | Boot 7

THE BEATLES - E.M.I. OUTTAKES (1962-1970) (Assembled by David Prokopy - January, 1993)
Most of the information here is taken from Mark Lewisohn's wonderful book, The Beatles: Recording Sessions (1988).
All dates refer to the last date on which an overdub to the particular track was recorded, and may not reflect the date of which all the elements of the track were recorded. All tracks mono, recorded at E.M.I. Studios, Abbey Road, London, except as indicated.

Sources:
Unsurpassed Masters (Volumes 1-7); Get Back And 22 Other Songs; Celluloid Rock; The "Let It Be" Rehearsals Vols. 1, 2 - The Complete Rooftop Concert, All Things Must Pass [Yellow Dog Records]
Sessions; 1967 [Adam V111 Ltd. Records]
The Recording Sessions Vol. 4 [The Early Years Records]
Christmas Album [National Radio Service Records] (TEX'd by RAGS)
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