

You Say Goodbye And I Say Hello:

Analysing and comparing the lyrics of John Lennon and Paul McCartney

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Abstract

This thesis will examine the songwriting of John Lennon and Paul McCartney of The Beatles, focusing mainly on the time period of 1964–1970. I will analyse themes, tone, word choices, metaphors and, when relevant, real-life connections of selected lyrics from Lennon and McCartney's catalogue from said time period to identify the key differences and similarities between the two songwriters, and the possible reasons for those differences and similarities. The thesis will challenge the common claim that Lennon was usually the more cynical and creative party of the songwriting partnership, while McCartney was usually the more optimistic and less creative one.

Tiivistelmä

Tämän tutkielman tarkoitus on tutkia The Beatlesista tuttujen John Lennonin ja Paul McCartneyn kirjoittamia lauluja keskittyen pääasiassa aikaväliin 1964–1970. Aion analysoida yleisiä teemoja, sävyjä, sanavalintoja, metaforeja ja, kun se on relevanttia, yhteyksiä oikeaan elämään Lennonin ja McCartneyn laulukatalogissa kyseisenä aikavälinä, ja tunnistaa pääasialliset erot ja samankaltaisuudet näiden kirjoittajien välillä, sekä mahdolliset syyt näille eroille ja samankaltaisuuksille. Tämän tutkielman tarkoitus on haastaa yleinen väite, että Lennon oli useimmiten se kynnisempi ja luovempi osapuoli, kun taas McCartney oli yleensä optimistisempi ja vähemmän luova.

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1. Introduction

As a huge admirer of The Beatles, it was immediately clear to me that I wanted to base my research on the band's extremely wide catalogue of songs. Although I have been familiar with The Beatles for most of my life, it was in 2012 that I really began to take personal interest in them as both, musicians and human beings. In my research, I will be focusing on the songs written by John Lennon and Paul McCartney, which most of The Beatles' catalogue consists of. I'm going to study the differentiating characteristics, similarities and inspirations present in the work of these two incredibly versatile songwriters.

There is a longstanding claim that McCartney was usually the more sympathetic, soft-edged party of the Lennon-McCartney partnership, while Lennon was often considered the more hard-edged one. McCartney has even been widely criticized for his often romantic and lightweight approach to songwriting, particularly in comparison to Lennon who many consider to be the more creative and deeper of the two. However, I feel it is not right to put these two songwriters in boxes. Had they truly been complete polar opposites, as the legend says, they probably would not have worked so well as partners for such a long time. I want to uncover the details and many dimensions in their work that many perhaps have not noticed before.

2. Methods

In this thesis, I will analyse selected song lyrics, mainly from the time period of 1964–1970, by looking into their various aspects such as themes, metaphors, word choices, tone and autobiographical aspects when relevant to my research purposes. The thesis will have special focus on identifying the main characteristics in John Lennon and Paul McCartney's individual and collaborative songwriting that make their styles different or, alternatively, similar.

Definitions of relevant analysis terms retrieved from Cambridge Dictionary (n.d.):

Theme: The main subject of a talk, book, film, etc.

Metaphor: An expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object.

Tone: The general mood or main qualities of something.

Autobiographical: Based on or involving the writer's own life.

Middle-eight: A short section (typically of eight bars) in the middle of a conventionally structured popular song, generally of a different character from the other parts of the song (Lexico (n.d.)).

It is important to note that all the songs by The Beatles analysed in this thesis are officially credited to Lennon-McCartney even though some of them were written solely by Lennon or McCartney without significant or any input from the other. According to West and Martindale (1996), when looking at the entire catalogue of The Beatles, Lennon is the main lyricist on approximately 68 songs and McCartney on approximately 72 (p. 111).

3. Background

3.1. Paul McCartney's early life

James Paul McCartney; known by his middle name Paul; was born on 18th of June 1942 in the Walton area of Liverpool, England, only five months after the highly devastating German air raids on the city had ceased. McCartney's mother Mary worked as a nurse in the maternity ward of Walton Hospital in which McCartney was born. His father Jim was a cotton salesman and a volunteer fireman. McCartney's parents were both involved in the World War II effort. (Miles, 1997, pp. 4-6).

McCartney was a bright student, despite not particularly enjoying school (The Beatles, 2000, p. 18). In 1953, he was accepted into the Liverpool Institute, one of the city's top grammar schools (Miles, 1997, p. 9). McCartney found the atmosphere of the school to be dark and old-fashioned (The Beatles, 2000, p. 18). Also, the little academic aspirations that he had were brief, as he soon began to find art the superior subject (Miles, 1997, p. 19).

The late autumn of 1956 turned out to be an impactful time in the then fourteen-year-old McCartney's life. In October, Mary passed away of complications following a mastectomy to treat her advanced breast cancer. The death was sudden and deeply shocking to McCartney whose life up until then had been very secure and stable. Jim was left a single father and did his best to shield his children from his grief. McCartney began to channel his grief through music for which he had gained an interest partially due to his father's influence. Jim had gifted McCartney with his first instrument, the trumpet, which was eventually switched to a guitar due to his additional interest in singing (Miles, 1997, pp. 20-21).

3.2. John Lennon's early life

John Winston Lennon (The Beatles Bible, n.d.) was born on 9th of October 1940 in Liverpool, England (The Beatles, 2000, p. 7). Lennon's parents were Alf and Julia Lennon, but he spent most of his childhood living with his aunt Mimi and uncle George in the Woolton area of Liverpool (The Beatles Bible, n.d.). Lennon had previously lived in a suburban district called Penny Lane with his parents until they split up when he was four years old (The Beatles, 2000, p. 7). Lennon grew up having virtually no relationship with Alf, but with Julia he remained in contact despite living apart (The Beatles Bible, n.d.). Lennon knew from a young age that he was not loved nor wanted by his parents which contributed to his difficult adolescence. He referred to himself as "a Saturday-night special" due to not being a planned child (The Beatles, 2000, p. 7).

Lennon grew up independent and preferred to spend most of his time at home reading, painting, and writing poetry. In many ways he was also unruly, committing petty crimes with his friends and telling dirty jokes (The Beatles, 2000, p. 8). Lennon attended Dovedale Primary School and advanced to Quarry Bank Grammar School in 1952 (The Beatles Bible, n.d.). He was not an engaged student and preferred to daydream and focus on his art. Lennon lacked understanding in scientific subjects, but excelled in art, English, and literature. Outside of lessons, he frequently got into trouble and physically fought with his classmates, occasionally even to the point of injury (The Beatles, 2000, pp. 8-9).

Lennon suffered two losses in his adolescence that had profound impact on him, starting with the passing of his uncle, Mimi's husband, George, when Lennon was fourteen years old. George had been a sort of art mentor for Lennon and bought him one of his first musical instruments, the mouth organ (Poisuo, 2019). However, it was the 1958 loss of Lennon's mother Julia that went on to become one of his main inspirations. Lennon was seventeen years old when the 44-year-old Julia was hit by a car driven by an off-duty policeman as she was leaving Mimi and John's home. The incident led to Lennon becoming a recluse for a time (The Beatles Bible, n.d.). He and Julia had built a close relationship prior to the accident. Lennon explained the loss as adding to the trauma of being initially separated from his parents when he was re-located to his aunt and uncle's home (The Beatles, 2000, p. 13).

3.3. The beginnings of the Lennon-McCartney partnership

In 1956, the fifteen-year-old John Lennon founded the skiffle band The Quarry Men with his schoolmates. This was the group that would later evolve into The Beatles. Lennon had been inspired by several country artist that he saw on television: particularly Hank Williams. As the self-proclaimed leader of the group, Lennon led The Quarry Men to achieve moderate local fame in Liverpool through mostly unpaid party gigs (The Beatles, 2000, pp. 11-12).

An unexpectedly pivotal gig for Lennon happened in 1957 at a summer fête in Woolton. This was when Paul McCartney first met Lennon through a mutual friend, Ivan. Ivan thought McCartney would be a good fit for the band and introduced the two after The Quarry Men had finished their set. McCartney managed to impress Lennon with his skillful guitar rendition of Eddie Cochran's 'Twenty Flight Rock'. As the group consisted of amateur players with no real musical talent, Lennon considered McCartney essential if they ever wished to achieve real success, so he enthusiastically accepted McCartney into the group. Not only did Lennon find McCartney an exceptionally skilled guitarist, but they quickly bonded over their mutual love of rock 'n' roll (Miles, 1997, p. 25-26).

The pair soon began to write songs together, finally giving Lennon a way to express himself creatively without wanting to give up. The two enjoyed each other's company and felt kinship due to McCartney recently having lost his mother to cancer and Lennon having been abandoned by his parents (Miles, 1997, pp. 30-31). This connection would later become deeper with the passing of Lennon's mother (Miles, 1997, p. 13). Lennon and McCartney had faith in themselves early on and quickly adopted the moniker Lennon-McCartney to sign their work with. They saw themselves as the next great songwriting team.

One of Lennon-McCartney's first self-penned songs was called 'Too Bad About Sorrows' which only consisted of simple chord structures. After some more elaborate songs, such as 'Just Fun' and 'In Spite of All the Danger', came 'Love Me Do' which ended up being the pair's first song to get recorded. According to McCartney, 'Love Me Do' was a 50/50 effort by Lennon and McCartney. Lennon later disagreed, giving most of the credit to McCartney. 'Love Me Do' eventually became The Beatles' first single in Britain and a career-launching hit (Miles, 1997, pp. 36-37).

4. Exploring themes

4.1. Collaborative work

Occasionally, in their joint work, Lennon and McCartney would express the main contrasts between their real-life and songwriting personas within the same song. McCartney, (as cited in Miles, 1997), does not reject the common conception that he most often represented the optimistic, hopeful point of view in contrast with Lennon's cynicism and hard edge, and attributes it to the stark differences in the two writers' childhood experiences (p. 31).

'Getting Better' is a notable example of a song with McCartney's optimism laced with Lennon's cynicism. The message of the 'Getting Better' is rather encouraging, with the speaker describing the positive changes in his personal life after a difficult youth, and optimistically projects that things will potentially continue to get better.

*I've got to admit it's getting better (Better)
A little better all the time (It can't get no worse)*

'Getting Better' (Lennon-McCartney, 1967)

According to McCartney (as cited in Miles, 1997), the lyrics of 'Getting Better' were a joint effort by Lennon and himself. McCartney described the song as an optimistic piece written simply with the intention of uplifting himself and the listeners. (pp. 313-314). Although the chorus carries an optimistic tone with McCartney singing about things getting better all the time, noticeable are also Lennon's sarcastic rejoinders about how things could not possibly get any worse. According to McCartney (as cited in Miles, 1997), said rejoinders were Lennon's spontaneous idea that was conceived during rehearsals in the studio (p. 314).

Similar contrast can also be found in 'We Can Work It Out'. The main concept of the song came from McCartney with additional lyrics by Lennon (The Beatles Bible, n.d.). The speaker attempts to reason and reconcile with his partner in the midst of a conflict by asking her to consider his point of view.

*Try to see it my way
Do I have to keep on talking 'til I can't go on?
While you see it your way
Run the risk of knowing that our love may soon be gone
We can work it out*

'We Can Work It Out' (Lennon-McCartney, 1965)

'We Can Work It Out' is commonly assumed to have been a product of personal turmoil as it is rumored to have been written after McCartney and his then-girlfriend Jane Asher had a disagreement (The Beatles Bible, n.d.). McCartney (as cited in Miles, 1997) has described the lyrics as personal and therapeutic, making the theory plausible (p. 210). Overall, the message of 'We Can Work It Out' is quite optimistic as the speaker still has faith that everything will work out in the end, but he still expresses frustration over the argument and not being able to get his point across.

In the middle-eight section of 'We Can Work It Out', the conversational pattern switches to a more philosophical, self-reflecting tone with speaker pointing out that life is too short to waste on arguing. McCartney (as cited in Miles, 1997) confirmed that the middle-eight section was contributed by Lennon (p. 210).

*Life is very short and there's no time
For fussing and fighting, my friend
I have always thought that it's a crime
So I will ask you once again*

'We Can Work It Out' (Lennon-McCartney, 1965)

Lennon (as cited in Fitzgerald, 1996) described 'We Can Work It Out' as himself and McCartney bringing their different worldviews together, referring to his own contribution as impatient compared to McCartney's optimism (p. 46). Fitzgerald (1996) found that Lennon contributing the middle-eight section appeared to be a common working technique for him and McCartney and that section would often turn out the most philosophical part of the otherwise lighthearted song, as is the case of 'We Can Work It Out'. McCartney has noted that Lennon typically brought wittiness to The Beatles' music, while McCartney himself brought in the commercial and harmonious aspects (p. 49).

'A Day in the Life' reversed the typical arrangement of Lennon providing the middle-eight sections. The creative process of the psychedelic song was an opportunity for both songwriters to experiment with new styles and themes. Lennon (as cited in The Beatles, 2000) recalled having

drawn inspiration from various newspaper stories for his verses, one of which details a fatal car accident involving a man that the speaker considers lucky and someone from a privileged background (p. 247).

*I read the news today – oh, boy
About a lucky man who made the grade
And though the news was rather sad
Well, I just had to laugh
I saw the photograph*

‘A Day in the Life’ (Lennon-McCartney, 1967)

“Well, I just had to laugh” is an ironic lyric, as this is described as a reaction to sad news. Perhaps the laughter is that of discomfort or coping with sadness. Either way, it is an unconventional way of reacting to a death. To add to the tragic irony, the real-life news story that inspired Lennon to write said verse was reportedly about the Beatles’ personal friend Tara Browne, an heir to the Guinness fortune (Sheff, 1971). This aspect of the story leans more towards Lennon perhaps channeling his grief in the lyrics in his own way. It is known that Lennon considered art an important medium to cope with grief, having experienced loss in his youth, and that he considered all art “pain expressing itself” (as cited in *The Beatles*, 2000, p. 13).

The other verses of Lennon’s in ‘A Day in the Life’ move on from the car accident theme but keep up with the surrealistic overall mood. Again, Lennon makes it apparent that he is repeating what he learned from a newspaper. The details are left ambiguous particularly for those unfamiliar with the stories that inspired the lyrics. Lennon’s third verse recounts a story of small holes found in Blackburn, Lancashire and how there were enough of them to fill the Albert Hall. According to Lennon (as cited in *The Beatles*, 2000), this segment of the lyrics was inspired by two separate articles on a newspaper: one about mysterious potholes found in Blackburn and another one about a concert at the Albert Hall (p. 247). The two stories were combined to form a poetic wordplay.

*I read the news today – oh, boy
4,000 holes in Blackburn, Lancashire
And though the holes were rather small
They had to count them all
Now they know how many holes it takes to fill the Albert Hall*

‘A Day in the Life’ (Lennon-McCartney, 1967)

McCartney contributed the middle section of the song which considerably differs from Lennon’s verses in tone (*The Beatles*, 2000, p. 247).

*Woke up, fell out of bed
Dragged a comb across my head
Found my way downstairs and drank a cup
And looking up I noticed I was late*

'A Day in the Life' (Lennon-McCartney, 1967)

The middle-eight section provides a break from Lennon's philosophical storytelling by describing a typical morning in the day of the speaker's life in a more upbeat tone. The lyrics give off an almost nostalgic feeling and read like they belong to a different song due to their stark contrast with the rest of the song, which they reportedly originally did (The Beatles Bible, n.d.). While Lennon's lyrics in 'A Day in the Life' make life seem almost like an illusion, McCartney's verse expresses a more down-to-earth perspective by describing a mundane scenario. However, the closing line of the verse, "somebody spoke and I went into a dream" acts as a tie-in to the rest of the song's surrealism. McCartney found himself repeating a similar 'typical morning' theme in one of his later post-Beatles solo works, 'Another Day'.

*Everyday, she takes a morning bath, she wets her hair
Wraps a towel around her as she's headed for the bedroom chair
It's just another day*

'Another Day' (McCartney, 1971)

According to Dempsey's (2004) research, McCartney appears to be particularly fond of incorporating the theme of home and ordinary life in his lyrics (p. 27). Indeed, McCartney's yearning for normalcy amid a celebrity lifestyle is apparent in several of his writings more or less explicitly. He would frequently imagine this normalcy through fictitious characters, as discussed in section 4.4.

4.2. Love and relationships

The Beatles' catalogue includes various love songs written by Lennon and McCartney. Dempsey (2004) found that Lennon's view of love, as represented in his lyrics, has been commonly seen as more honest than McCartney's. McCartney's often whimsical takes have prompted some critics to accuse him of disingenuity and not writing about his own genuine feelings (p. 28). There is, however, a strong contrast in the examples of romantic love that Lennon and McCartney had grown up witnessing. Lennon grew up virtually without parents whereas McCartney's mother and father's loving relationship had contributed to the stability of his childhood (The Beatles, 2000, pp. 7-19). Growing up seeing a positive example of romantic love may have contributed to McCartney's overall outlook on life.

The McCartney composition 'Here, There and Everywhere' is often regarded as one of The Beatles' finest love songs and, as several others, is assumed to be about McCartney's then girlfriend Jane Asher, making it another personal song (The Beatles Bible, n.d.). 'Here, There and Everywhere' presents a simple image of love. The speaker does not demand anything from his loved one except for her to always be there to keep him company.

*I want her everywhere
And if she's beside me
I know I need never care
But to love her is to need her everywhere*

'Here, There and Everywhere' (Lennon-McCartney, 1966)

The love described in 'Here, There and Everywhere' is very idealistic and places no importance on shallowness or material possessions. The speaker only wishes to be near his lover all the time. The lyrics are reminiscent of an earlier McCartney-penned love song 'And I Love Her' (Miles, 1997, p. 161). In both, 'Here, There and Everywhere' and 'And I Love Her', the speaker appears to regard his love as something that is perfect and will never falter. The view presented is intensely optimistic.

*A love like ours
Could never die
As long as I
Have you near me*

'And I Love Her' (Lennon-McCartney, 1964)

Lennon's brand of love song is often less sentimental and more realistic, even with the ugliest, most uncomfortable parts of love on display. Dempsey (2004) found that Lennon's love songs are

commonly seen as “courageous personal revelations” (p. 28). An appropriate example of this type of dark love song is ‘Girl’ which, according to McCartney (as cited in Miles, 1997), was co-written by Lennon and McCartney based on Lennon’s original idea (p. 275). ‘Girl’ describes a love that is hurtful and euphoric simultaneously. The speaker is infatuated with a girl who he cannot let go despite at times wanting to.

*When I think of all the times I’ve tried so hard to leave her
She will turn to me and start to cry
And she promises the Earth to me and I believe her
After all this time I don’t know why*

‘Girl’ (Lennon-McCartney, 1965)

‘Girl’ is a story of a troubled love affair. There appears to be at least some degree of abuse and manipulation involved. The speaker reads like a victim of emotional manipulation by his partner. Lennon (as cited in The Beatles, 2000) described the song as being a story about a dream girl that everybody is in pursuit of, and that for him that girl turned out to be his second wife Yoko (p. 196). The fact that Lennon would see his own wife as an example of “the Girl” goes to show that the song is indeed about a love interest instead of just an object of infatuation and shallow physical attraction, as is easy to assume at first listen.

Jealousy and possessiveness in a relationship was a theme that Lennon frequently explored. During his time in The Beatles, Lennon wrote at least three songs that were explicitly about jealousy and possessiveness in a romantic relationship: ‘You Can’t Do That’, ‘I’ll Cry Instead’ and ‘Run For Your Life’.

*Well I’d rather see you dead, little girl
Than to be with another man
You better keep your head, little girl
Or I won’t know where I am*

‘Run For Your Life’ (Lennon-McCartney, 1965)

‘Run For Your Life’ is intensely confrontational. The speaker admits to feeling extreme jealousy over his partner and harbors homicidal thoughts as revenge for her behavior that the speaker perceives as infidelity. McCartney (as cited in Miles, 1997) described ‘Run For Your Life’ as something he would never write himself (p. 279). The song’s content was controversial, but, judging from Lennon’s other excursions into jealousy and misogyny in the form of song, ‘Run For Your Life’ could be interpreted as an accurate account of his mindset at the time. Indeed, according to Lennon’s then-wife Cynthia

(2015), Lennon was intensely jealous and possessive over her during their relationship, even once escalating to violence.

Following the dissolution of The Beatles and the Lennon-McCartney songwriting partnership, Lennon wrote a solo song 'Jealous Guy' as an apology for his past jealousy-fueled conduct. It has never been explicitly stated who 'Jealous Guy' was written for, but it could be interpreted as an apology to several people. The speaker humbly pleads for forgiveness for his past jealous and insecure behavior, vowing that he never meant to cause any hurt or harm. He describes his jealousy as something that was a part of his personality and could not be helped. The speaker is now regretfully reflecting on his past behavior. He does not attempt to understate his own actions, but bluntly uses the word 'jealous' to describe himself.

*I didn't mean to hurt you
I'm sorry that I made you cry
Oh no, I didn't want to hurt you
I'm just a jealous guy*

'Jealous Guy' (Lennon, 1971)

There was often honest and self-aware reflection present in Lennon's writings. Lennon (as cited in Sheff, 1971) described himself as very insecure in his youth and openly discussed his past desire to significantly limit his partner's personal life. This was explicitly referenced in 'Getting Better', in which the speaker admits to past cruelty, controlling behavior and physical abuse towards his partner.

*I used to be cruel to my woman
I beat her and kept her apart from the things that she loved*

'Getting Better' (Lennon-McCartney, 1967)

As the overall theme of 'Getting Better' is about self-improvement, as discussed in section 4.1., this lyric can also be interpreted as the speaker practicing self-reflection and expressing regret over his past conduct. However, rather than conversing with someone and apologising as in 'Jealous Guy', the speaker is being considerably blunt and confronting himself, in a way. He is admitting to his issues in order to move forward and make a change.

4.3. Heartbreak

Heartbreak, conflicts and dissolution of relationships is a reoccurring theme in Lennon and McCartney's writing, and something that they often utilised their own personal experiences for.

The McCartney-penned song 'For No One' describes a relationship that has turned cold and is presumably nearing the end. The speaker details his partner's changed behavior and how she appears to no longer need him in her life (Miles, 1997, p. 289).

*And in her eyes, you see nothing
No sign of love behind the tears
Cried for no one
A love that should have lasted years*

'For No One' (Lennon-McCartney, 1966)

For a song about an imminent break up, 'For No One' is sensitive and thoughtful and expresses understanding for the woman who has seemingly fallen out of love with the speaker. There is no bitterness or confrontational nature present as the narrator describes the current state of his relationship. 'For No One' carries a similar theme to another McCartney-penned song called 'I'm Looking Through You' (Miles, 1997, p. 276). In 'I'm Looking Through You', the speaker uses seeing through something as a way to describe it as invisible, although the one not being seen is him due to his partner's neglectful behavior. The speaker describes an abrupt change in his relationship as he no longer feels like he knows his partner who, in his view, has changed in personality.

*I'm looking through you, where did you go?
I thought I knew you, what did I know?
You don't look different, but you have changed
I'm looking through you, you're not the same*

'I'm Looking Through You' (Lennon-McCartney, 1965)

'I'm Looking Through You', like 'For No One', describes a relationship that is no longer intimate, but the tone is considerably more confrontational and places all the blame on the other person. The same theme of McCartney feeling unseen, again in a more confrontational tone, carries on in another song, 'You Won't See Me'.

*When I call you up, your line's engaged
I have heard enough, so act your age
We have lost the time that was so hard to find
And I will lose my mind*

'You Won't See Me' (Lennon-McCartney, 1965)

According to Miles (1997), at least 'I'm Looking Through You' and 'You Won't See Me' were inspired by McCartney's relationship with Jane Asher that was in trouble at the time, in part due to Asher's devotion to her acting career, leaving little time for a relationship (p. 276). As discussed in 4.2., McCartney appears to consider presence an important part of a loving relationship. In the songs described in this section, the speakers express frustration over being neglected by their partners. They do not see the point in working on their problems due to feeling neglected. In that sense, these songs are a departure from 'We Can Work It Out', in which McCartney still expresses willingness to work through the issues. Although, as Dempsey (2004) found, McCartney has been frequently criticised for being overtly sentimental and optimistic (p. 28), he has not completely avoided themes of anger and frustration.

'I'll Cry Instead' is one of Lennon's seemingly jealousy-fueled creations. The speaker has recently split up with his partner and is feeling strongly bitter and, again, confrontational.

*I've got a chip on my shoulder that's bigger than my feet
I can't talk to people that I meet
If I could see you now
I'd try to make you sad somehow
But I can't so I'll cry instead*

'I'll Cry Instead' (Lennon-McCartney, 1964)

In 'I'll Cry Instead', the speaker victimizes himself and toys with the idea of hurting others, similarly to 'Run For Your Life', as discussed in 4.2.

'I'm a Loser' is another Lennon-penned (Miles, 1997, p. 176) song that revolves principally around self-pity, similarly to 'I'll Cry Instead', although less confrontationally and more depressively. The speaker mourns for a lost love and has fallen into deep depression as a result.

*Although I laugh and I act like a clown
Beneath this mask I am wearing a frown
My tears are falling like rain from the sky
Is it for her or myself that I cry?*

'I'm a Loser' (Lennon-McCartney, 1964)

McCartney (as cited in Miles, 1997) considers 'I'm a Loser' to be one of Lennon's cries for help in song form (p. 176). This suggests that the song has an autobiographical quality. 'I'm a Loser' follows a similar self-victimization theme to 'I'll Cry Instead', and the speaker refers to the woman that he has lost as a "winner" in contrast to himself being a loser. He asks, "What have I done to deserve such a fate?", not expressing understanding for how he ended up in such a situation. The speaker sees himself as someone who has been wronged.

Lennon and McCartney have different approaches when it comes to writing about heartbreak. Lennon's lyrics appear to carry a strong self-victimization theme. The speakers have lost their partners and are essentially in mourning, but there is no effort nor desire to reason with them and discuss the issues that led to the crisis. They would rather pity themselves and be bitter, as seen in songs such as 'I'm a Loser' and 'I'll Cry Instead'. The latter song revolves around the speaker plotting revenge once he is done with crying.

*I'm gonna hide myself away-hey
But I'll come back again someday
And when I do you better hide all the girls
'Cause I'm gonna break their hearts all 'round the world
Yes, I'm gonna break 'em in two*

'I'll Cry Instead' (Lennon-McCartney, 1964)

In 'I'm a Loser', the speaker says, "I should have known she would win in the end", placing the other person in a position to easily hurt him and stating that he should have seen it coming.

*She was a girl in a million, my friend
I should have known she would win in the end*

'I'm a Loser' (Lennon-McCartney, 1964)

In Lennon's songs, it is most commonly the speaker who has been left and has lost something. McCartney's songs about heartbreak have a more conversational quality rather than a "me" perspective that is strongly present in Lennon's writings. Commonly, the speakers in McCartney's

songs are letting their partners know that if there is no improvement the relationship must be ended. McCartney appeared to channel his own feelings of being neglected into his songs.

4.4. Storytelling

Perhaps one of the most apparent differences in Lennon and McCartney's songwriting habits and patterns was the style of storytelling. McCartney was particularly fond of creating fictional characters to act as subjects in his songs. He would often name the characters and write about them in third person, creating life stories for them. This was a method that Lennon largely dismissed, usually opting to write his songs in first person. Lennon (as cited in *The Beatles*, 2000) said of McCartney's songs: "He makes them up like a novelist. You hear lots of McCartney-influenced songs on the radio – these stories about boring people doing boring things, being postmen and secretaries and writing home. I'm not interested in writing third-party songs. I like to write about me because I know me" (p. 247).

McCartney's songs include a wide variety of characters, usually living ordinary, working-class lives. He would most commonly reject the celebrity point of view and opt for normalcy, often writing about experiences and events that he had not necessarily experienced himself (*The Beatles*, 2000, p. 208). Some examples of such songs are 'Eleanor Rigby', 'Lovely Rita', 'Lady Madonna', 'Ob-La-Di Ob-La-Da', 'The Fool on the Hill', 'Maxwell's Silver Hammer' and 'She's Leaving Home' (West & Martindale, 1996, p. 118-123). 'Eleanor Rigby', for example, tells the story of two people leading lonely lives, a woman and a pastor, who do not know each other, but whose lives become intertwined in an unexpected way.

Eleanor Rigby
Picks up the rice in the church where a wedding has been
(...)
Father McKenzie
Writing the words of a sermon that no one will hear

'Eleanor Rigby' (Lennon-McCartney, 1966)

The woman eventually passes away, and the pastor conducts her funeral service. The two lonely people are brought together, although not in a way that would ease either of their loneliness, as it is now too late. The ending is tragically ironic.

McCartney brought his character-based storytelling a leap further by creating Sgt. Pepper's Lonely Hearts Club band upon which The Beatles' ninth studio album came to be based. Sgt. Pepper's Lonely Hearts Club Band was an imaginary rock band which The Beatles were supposed to

pretend to be for the sake of the storyline of the concept album. However, Lennon was wary and slightly dismissive of this idea as well (The Beatles, 2000, p. 241).

*It was twenty years ago today
When Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile
So, may I introduce to you
The act you've known for all these years
Sgt. Pepper's Lonely Hearts Club Band*

'Sgt. Pepper's Lonely Hearts Club Band' (Lennon-McCartney, 1967)

Lennon's first-person writing method was a staple for him and something that he felt comfortable with. As discussed in 4.2., he would often opt for self-reflection and frank telling of his own experiences, occasionally in ways that would make the listener question whether the songs were, in fact, autobiographical. 'Norwegian Wood (This Bird Has Flown)' is Lennon's honest, but slightly whimsical account of his own extramarital affair. At the time, Lennon was not open about the song being inspired by a real-life experience as he was attempting to hide his affairs from his wife, leaving the lyrics intentionally ambiguous and dream-like (The Beatles, 2000, p. 196). The speaker describes a night spent together with a woman in her modernly decorated apartment. In the end, he is left alone as the woman needed to leave for work early in the morning.

*I once had a girl
Or should I say, she once had me
She showed me her room
"Isn't it good, Norwegian wood?"*

'Norwegian Wood (This Bird Has Flown)' (Lennon-McCartney, 1965)

'Help!' is another autobiographical Lennon-penned song. 'Help!' was written during a time when Lennon was feeling insecure in himself, mostly due to his physical appearance, and in an overall depressive state. He described it as "a cry for help", which the song literally was, lyric wise (The Beatles, 2000, p. 171). The speaker is asking for help as he has been suffering from various problems such as insecurity. He appears to long for the days when he would lead a more independent life and feel more self-confident. He is not overtly prideful but recognizes that he needs help to improve his mental state in order to feel truly happy again.

*And now my life has changed in oh so many ways
My independence seems to vanish in the haze
But every now and then I feel so insecure
I know that I just need you like I've never done before*

'Help!' (Lennon-McCartney, 1965)

'Help!' carries a self-pitying theme that can be found in other Lennon-penned songs such as 'I'll Cry Instead' and 'I'm a Loser', but, rather unusually for Lennon, there is a certain degree of optimism present and a clear desire for a positive change. This is illustrated by the speaker acknowledging that he needs help in improving his life and mindset and asking for it. He has possibly been alone with his issues for a while and is now determined to heal himself.

4.5. Nostalgia

Lennon and McCartney were both fond of writing about nostalgia for their hometown. According to McCartney (as cited in *The Beatles*, 2000), Liverpool had its own identity in many ways. During his and Lennon's childhood, the city had been ravaged by war, so the children would need to use their imagination to create activities with the little that they had (p. 17).

According to Miles (1997), McCartney wrote 'Penny Lane' to reminisce about the eponymous neighborhood in Liverpool. The song describes the various places and people that McCartney used to see growing up in Liverpool and walking around Penny Lane (p. 307). Lennon also lived on Penny Lane for a time during his childhood, making the location familiar for both parties of the songwriting team (*The Beatles Bible*, n.d.). However, McCartney was the one to write about it. 'Penny Lane' paints a detailed picture of the neighborhood and its oddities such as "a banker with a motorcar" and "a fireman with an hourglass." The lyrics describe various scenarios that are somewhat disjointed. They do not really tell a particular story, but rather illustrate scenarios unrelated to each other that one might witness while walking around in a town and observing people. The speaker even refers to rather mundane events as "strange" and perhaps feels as though there could be more to these scenarios than meets the eye.

*In Penny Lane the barber shaves another customer
We see the banker sitting, waiting for a trim
And then the fireman rushes in
From the pouring rain
Very strange*

'Penny Lane' (Lennon-McCartney, 1967)

It is not clear whether all of the references in 'Penny Lane' are factual. Some could be a figment of imagination. McCartney (as cited in Miles, 1997) described the song as his way of telling a story about his childhood by mixing fact and fiction (p. 307).

'Two of Us' is a nostalgic love song that McCartney has long claimed to be about his first wife, Linda (*The Beatles Bible*, n.d.). However, this can be contested, as 'Two of Us' explicitly refers to a long-lasting friendship or a partnership ("you and I have memories longer than the road that stretches out ahead"), which is why it could be interpreted as being about Lennon. Also, the line "you and me chasing paper, getting nowhere" could be a reference to the early days of Lennon and McCartney's songwriting partnership and a financial struggle before a big break, with "chasing

paper” meaning an attempt to earn money. No matter who the direct inspiration of the ‘Two of Us’ was, it is yet another song that illustrates McCartney’s longing for simplicity and normalcy. ‘Two of Us’ sort of celebrates appreciation of simple things as long as you are with someone you love.

*Two of us wearing raincoats, standing solo
In the sun
You and me chasing paper, getting nowhere
On our way back home*

‘Two of Us’ (Lennon-McCartney, 1970)

‘Penny Lane’ was released together with the Lennon-penned ‘Strawberry Fields Forever’, another song written as a tribute to a specific Liverpoolian location. Strawberry Field was the name of a Salvation Army children’s home located in the Woolton area in which Lennon lived as a child (The Beatles, 2000, p. 237). ‘Strawberry Fields Forever’ is not a typical storytelling-type nostalgia song in the vein of ‘Penny Lane’, but it can be considered a typical Lennon song due to its mysticism and philosophical nature. It is only implicitly nostalgic while ‘Penny Lane’ is explicitly so. Lennon (as cited in The Beatles, 2000) described the song as “psychoanalysis set to music” (p. 231). In ‘Strawberry Fields Forever’, the speaker describes his feelings and thoughts as he makes his way to Strawberry Fields. It could be assumed that the location in itself was inspiring to Lennon. The lyrics draw a connection between Strawberry Fields and dissociation from reality. The speaker says, “Nothing is real, and nothing to get hung about.” Strawberry Fields could be understood as a metaphor for escapism. The speaker goes to the location to relax and lose himself in his own thoughts.

*Let me take you down, ‘cause I’m going to
Strawberry Fields
Nothing is real, and nothing to get hung about
Strawberry Fields forever*

‘Strawberry Fields Forever’ (Lennon-McCartney, 1967)

Like ‘We Can Work It Out’ was therapeutic for McCartney, ‘Strawberry Fields Forever’ possibly had a similar effect on Lennon. According to Lennon (as cited in Sheff, 1971), the song is in part about the feeling of being an outsider that he felt during his adolescence due to few people sharing his line of thinking. Indeed, he (as cited in The Beatles, 2000) considered himself to be a genius in his youth (p. 9). The speaker describes a feeling of isolation as being in a tree by himself and no one else is able to access it.

*No one I think is in my tree
I mean it must be high or low
That is you can't, you know, tune in, but it's all right
That is I think it's not too bad*

'Strawberry Fields Forever' (Lennon-McCartney, 1967)

Lennon did occasionally approach the topic of nostalgia from a more down-to-earth perspective as well without any noticeable surrealism. 'In My Life' is Lennon's tender tribute to the places and people that he used to know and love. The speaker describes his feelings of acceptance over his life changing and people coming and going, since he will always have love to one special person.

*All these places had their moments
With lovers and friends, I still can recall
Some are dead and some are living
In my life, I've loved them all*

'In My Life' (Lennon-McCartney, 1965)

The original draft of 'In My Life' had featured a list of landmarks in Liverpool, including Penny Lane, but the verses ended up being abandoned as Lennon decided to focus on expressing his personal feelings rather than creating an imagery (The Beatles Bible n.d.).

Lennon and McCartney's individual approaches towards nostalgia can, in a way, be connected to the two writers' preferred styles of storytelling. McCartney's 'Penny Lane' and 'Two of Us' describe specific places, people and events in a way that sort of creates an image or images in the listener's mind. Lennon on the other hand prefers to focus on his own feelings.

4.6. Drugs and expansion of consciousness

While The Beatles started out by performing radio-friendly material that appealed to the masses, the band's seventh studio album *Revolver*, released in 1966, is commonly considered to be the band's first foray into psychedelia and more surrealistic lyrical themes. The band's experimentations with the drug LSD, also known as acid, have been widely credited for the new musical direction (Gilmore, 2016). Lennon reportedly first began to experiment with LSD in the spring of 1965 after an accidental introduction to the drug (Wenner, 2000, p. 49). The more conservative McCartney resisted peer pressure for a time due to fears of the drug altering his consciousness too much and in the long term, which was precisely the quality that made it attractive to Lennon. Eventually, McCartney gave in and saw LSD's appeal (The Beatles, 2000, p. 255).

'Tomorrow Never Knows' is written by Lennon as one of his first LSD-influenced songs. The lyrics describe the so-called "thoughts" of a deceased person before burial, or possibly the words of an outside observer or force communicating with the deceased.

*Lay down all thoughts
Surrender to the void
It is shining, it is shining
That you may see the meaning of within
It is being, it is being*

'Tomorrow Never Knows' (Lennon-McCartney, 1966)

Lennon was reportedly inspired to write 'Tomorrow Never Knows' after learning about an ancient Egyptian burial practice where a body lies in state for days before embarking on "a huge voyage" (The Beatles, 2000, p. 209). In 'Tomorrow Never Knows', the speaker describes death, which is typically considered a dark theme, as a great, mind-expanding adventure. The song experiments with the meaning of existence and the idea that, even in death, one might still have a consciousness. Another Lennon-penned track 'She Said She Said' explores a similar theme of desiring to know what happens after death.

*She said, "I know what it's like to be dead
I know what it is to be sad"
And she's making me feel like I've never been born*

'She Said She Said' (Lennon-McCartney, 1966)

'Lucy in the Sky with Diamonds' is one of the more controversial Lennon creations due to its backstory. According to Lennon (as cited in The Beatles, 2000), the inspiration for the song came

from a drawing that his son Julian had made of his friend Lucy. However, many listeners interpreted the song's title as code, with the first letters of the words 'Lucy', 'Sky' and 'Diamonds' spelling LSD (p. 242). Whether the song has any actual direct connection to Lennon's drug of choice remains unclear, but as LSD at the time was strongly present in the lives of the band and a source of inspiration, and the lyrics of 'Lucy in the Sky with Diamonds' follow a similar surrealistic theme to Lennon's self-admitted "acid songs", it seems possible that LSD also had indirect influence on the song in question. The lyrics of 'Lucy in the Sky with Diamonds' describe a surrealistic, fantasy-like imagery using some illusory expressions such as "kaleidoscope eyes" and "newspaper taxi." The speaker is describing a tranquil, dream-like environment that, in many ways, is nontraditional and detached from reality. The lyrics are somewhat reminiscent of those in 'Strawberry Fields Forever' and McCartney's 'Penny Lane'.

*Picture yourself in a boat on a river
With tangerine trees and marmalade skies
Somebody calls you, you answer quite slowly
A girl with kaleidoscope eyes*

'Lucy in the Sky with Diamonds' (Lennon-McCartney, 1967)

Lennon's other nonsensical songs include 'Come Together', 'I Am the Walrus' and 'Glass Onion' with the latter openly and humorously mocking the fans' desire to create theories based on the band's songs by creating even more confusion.

*I told you 'bout the walrus and me, man
You know that we're as close as can be, man
Well, here's another clue for you all
The walrus was Paul*

'Glass Onion' (Lennon-McCartney, 1968)

Although McCartney had also become an avid LSD user, the influence of said drug was less apparent in his songwriting (The Beatles, 2000, p. 255). Instead, he drew more direct inspiration from marijuana. A notable exception is 'Fixing a Hole' which, according to McCartney (as cited in Miles, 1997), was written as an "ode to pot" as marijuana had helped him relax and open his mind. 'Fixing a Hole' appears to celebrate creativity by describing the process of fixing and re-decorating a room. The room can be understood as a metaphor for life itself or perhaps music, as McCartney had begun to embrace more creative lyrical themes.

*I'm painting the room in a colorful way
And when my mind is wandering
There I will go
Ooh, ooh, ooh, ah, ah
Hey, hey, hey, hey*

'Fixing a Hole' (Lennon-McCartney, 1967)

McCartney described the song as being about “wanting to be free enough to let his mind wander, let himself be artistic, let himself not sneer at avant-garde things” (p. 314).

Another McCartney-penned song directly inspired by marijuana is ‘Got to Get You into My Life’ which preceded ‘Fixing a Hole’. The song simply describes the speaker’s experience of discovering something new that he considers life-changing and becomes obsessed and infatuated with.

*I was alone, I took a ride
I didn't know what I would find there
Another road where maybe I
Could see another kind of mind there
And suddenly I see you
Did I tell you I need you
Every single day of my life?*

'Got to Get You into My Life' (Lennon-McCartney, 1966)

‘Got to Get You into My Life’ could be interpreted as being about a person, but McCartney has confirmed that the subject is indeed marijuana, spoken to in a humanising manner (Miles, 1997, p. 290). ‘Got to Get You into My Life’ presents a romanticised look into the mindset of someone who has newly become addicted to a substance. The drug is described as something that is always there for the speaker, as well as as something that provides a sort of new perspective or “another kind of mind.”

Although both songwriters enjoyed the mind-bending effects of drugs, the manner in which they wrote about their thoughts and experiences differs in certain ways. According to Kraehenmann’s (et al., 2017) research, LSD can induce dream-like mental imagery while the person is awake, which may have been what Lennon experienced. Lennon approached the subject from a surrealistic, artistic viewpoint and attempted to create a visual of the drugs’ effects on the mind, no matter how nonsensical it might be. McCartney’s approach was more practical, in a way. Instead of creating a visual, he focused on his own personal relationship with his drugs or a drug of choice. However, McCartney’s drug-influenced writings leave some room for interpretation for those unfamiliar with the original inspiration, which could be explained by the songwriter’s initial

hesitance to try drugs in the first place (The Beatles, 2000, p. 255). For example, 'Got to Get You into My Life' reads like an ordinary love song dedicated to a person. 'Fixing a Hole' is ambiguous as well and, according to Miles (1997), has frequently been mistaken by biographers for a simple, domestic song about fixing an actual roof (p. 315). A desire to appeal to a wider audience could have also been a factor for the ambiguity, which, according to Fitzgerald (1996), was a common concern for McCartney (p. 49).

5. Conclusion

As I examined the most common themes and tones in Lennon and McCartney lyrics, I found that it is not as simple as putting Lennon inside the box labeled 'cynicism' and McCartney in one labeled 'optimism'. There are many dimensions and nuances that illustrate the differences between the two songwriters. However, there are some more or less subtle similarities as well.

A strong factor in the differences of Lennon and McCartney was commercialism. It is, in many ways, noticeable that, particularly a few years into The Beatles' career, it became less important for Lennon to tailor his music to appeal to wide audiences. McCartney, however, found this important from the beginning until the end, more or less. This is the most apparent in how the two writers approached the more extraordinary and surrealistic themes. Lennon was not afraid to get utterly nonsensical and he would even intentionally create confusion with his lyrics. McCartney slightly shied away from getting too avant-garde, although he began to express some open-mindedness with 'Fixing a Hole'. Even the way Lennon and McCartney felt about LSD illustrated the differences between them as people. This could all be attributed to their differing upbringings. McCartney grew up in a happy, stable household, while Lennon's childhood was chaotic and traumatic. McCartney always had more appreciation for traditional values while Lennon was often in need of escapism. McCartney longed for the normalcy of the past, while Lennon accepted and embraced change

As far as creativity comes, it can not really be said that one was more creative than the other. Lennon and McCartney expressed different types of creativity. McCartney's approach to songwriting was often novelist-like with the different characters and stories that he would create. Lennon drew his inspirations from his own reality but used his imagination to turn his thoughts into words in a creative manner. If Lennon and McCartney were not songwriters, McCartney might have become a novelist or a playwright, while Lennon might have opted for poetry or visual arts. For Lennon, this would almost certainly be true as he studied painting before becoming a professional musician. However, McCartney would occasionally explore a more visual way of storytelling as well. 'Penny Lane' is one notable example of this.

Lennon would most commonly opt for brutal honesty. Particularly if you look at his songs that revolve around love and heartbreak, it is apparent that he did not shy away from exploring his occasionally toxic mindset. Lennon would express very human feelings such as jealousy and depression through his lyrics. For the most part, McCartney would not put the depths of his mind

on display as openly but would instead describe situations. McCartney appeared to favor open conversations over lonesome dwelling.

Lennon and McCartney clearly found inspiration from similar themes as they had shared their lives from a young age. The two writers experienced many of the same things, but often approached them from differing points of view. Perhaps some of The Beatles' enduring popularity can be attributed to this variety in points of view. Anyone can find something to relate to. Lennon and McCartney's differences are what makes The Beatles' music so multi-dimensional.

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Beatles, The. *Let It Be*, Apple, 1970.

Lennon, J. *Imagine*, Apple, 1971.

McCartney, P. *Ram*, Apple, 1971.

Appendices

Appendix A.

Studio albums by The Beatles (core catalogue, no US-only releases)

ALBUM TITLE	YEAR OF RELEASE	LABEL
<i>Please Please Me</i>	1963	Parlophone
<i>With the Beatles</i>	1963	Parlophone
<i>A Hard Day's Night</i>	1964	Parlophone United Artists (US)
<i>Beatles for Sale</i>	1964	Parlophone
<i>Help!</i>	1965	Parlophone Capitol (US)
<i>Rubber Soul</i>	1965	Parlophone Capitol (US)
<i>Revolver</i>	1966	Parlophone Capitol (US)
<i>Sgt. Pepper's Lonely Hearts Club Band</i>	1967	Parlophone Capitol (US)
<i>Magical Mystery Tour</i>	1967	Parlophone Capitol (US)

<i>The Beatles (a.k.a. "The White Album")</i>	1968	Apple
<i>Yellow Submarine</i>	1969	Apple Capitol (US)
<i>Abbey Road</i>	1969	Apple
<i>Let It Be</i>	1970	Apple

Appendix B.

Full lyrics for each song quoted in the thesis (in order of appearance)

Getting Better (Lennon-McCartney, 1967)	We Can Work It Out (Lennon-McCartney, 1965)
<p>It's getting better all the time I used to get mad at my school (No, I can't complain) The teachers who taught me weren't cool (No, I can't complain) You're holding me down (Ah-ah), turning me 'round (Ah-oh) Filling me up with your rules (Fool, you fool)</p>	<p>Try to see it my way Do I have to keep on talking till I can't go on? While you see it your way Run the risk of knowing that our love may soon be gone</p>
<p>[CHORUS:] I've got to admit it's getting better (Better) A little better all the time (It can't get no worse) I have to admit it's getting better (Better) It's getting better since you've been mine</p>	<p>[CHORUS:] We can work it out We can work it out Think of what you're saying You can get it wrong and still you think that it's alright Think of what I'm saying We can work it out and get it straight or say good night</p>
<p>Me used to be angry young man Me hiding me head in the sand You gave me the word, I finally heard I'm doing the best that I can</p>	<p>[CHORUS] Life is very short and there's no time For fussing and fighting, my friend I have always thought that it's a crime So I will ask you once again</p>
<p>[CHORUS] Getting so much better all the time!</p>	<p>Try to see it my way Only time will tell if I am right or I am wrong While you see it your way There's a chance that we might fall apart before too long</p>
<p>It's getting better all the time (Better, better, better) It's getting better all the time (Better, better, better)</p>	<p>[CHORUS] Life is very short and there's no time For fussing and fighting, my friend I have always thought that it's a crime So I will ask you once again</p>
<p>I used to be cruel to my woman I beat her and kept her apart from the things that she loved Man, I was mean but I'm changing my scene And I'm doing the best that I can (Fool, you fool)</p>	<p>Try to see it my way Only time will tell if I am right or I am wrong While you see it your way There's a chance that we might fall apart before too long</p>
<p>[CHORUS] Getting so much better all the time!</p>	<p>[CHORUS]</p>
<p>It's getting better all the time (Better, better, better) It's getting better all the time (Better, better, better)</p>	
<p>Getting so much better all the time!</p>	

A Day in the Life (Lennon-McCartney, 1967)	Another Day (McCartney, 1971)
<p>I read the news today—oh, boy About a lucky man who made the grade And though the news was rather sad Well, I just had to laugh I saw the photograph He blew his mind out in a car He didn't notice that the lights had changed A crowd of people stood and stared They'd seen his face before Nobody was really sure if he was from the House of Lords</p>	<p>Everyday, she takes a morning bath, she wets her hair Wraps a towel around her as she's heading for the bedroom chair It's just another day Slipping into stockings, stepping into shoes Dipping in the pocket of her raincoat It's just another day</p> <p>At the office where the papers grow, she takes a break Drinks another coffee, and she finds it hard to stay awake It's just another day</p>
<p>I saw a film today, oh boy The English Army had just won the war A crowd of people turned away But I just had to look Having read the book</p>	<p>[CHORUS:] Du du du du du du, it's just another day Du du du du du du, it's just another day So sad, so sad Sometimes she feels so sad Alone in her apartment, she'd dwell Till the man of her dreams comes to break the spell Stay, don't stand around And he comes, and he stays, but he leaves the next day So sad Sometimes she feels so sad</p>
<p>I'd love to turn you on</p> <p>Woke up, fell out of bed Dragged a comb across my head Found my way downstairs and drank a cup And looking up I noticed I was late Found my coat and grabbed my hat Made the bus in seconds flat Found my way upstairs and had a smoke And somebody spoke and I went into a dream</p>	<p>As she posts another letter to the Sound of Five People gather around her and she finds it hard to stay alive It's just another day</p>
<p>I read the news today—oh, boy Four-thousand holes in Blackburn, Lancashire And though the holes were rather small They had to count them all Now they know how many holes it takes to fill the Albert Hall</p>	<p>[CHORUS]</p>
<p>I'd love to turn you on</p>	<p>Everyday she takes a morning bath she wets her hair Wraps a towel around her as she's heading for the bedroom chair It's just another day Slipping into stockings, stepping into shoes Dipping in the pocket of her raincoat It's just another day</p>
	<p>[CHORUS]</p>

<p>Here, There and Everywhere (Lennon-McCartney, 1966)</p> <p>To lead a better life I need my love to be here</p> <p>Here, making each day of the year Changing my life with the wave of her hand Nobody can deny that there's something there</p> <p>There, running my hands through her hair Both of us thinking how good it can be Someone is speaking, but she doesn't know he's there</p> <p>I want her everywhere and if she's beside me I know I need never care But to love her is to need her everywhere</p> <p>Knowing that love is to share Each one believing that love never dies Watching her eyes and hoping I'm always there</p> <p>I want her everywhere and if she's beside me I know I need never care But to love her is to need her everywhere</p> <p>Knowing that love is to share Each one believing that love never dies Watching her eyes and hoping I'm always there</p> <p>I will be there and everywhere Here, there and everywhere</p>	<p>And I Love Her (Lennon-McCartney, 1964)</p> <p>I give her all my love That's all I do And if you saw my love You'd love her too I love her</p> <p>She gives me everything And tenderly The kiss my lover brings She brings to me And I love her</p> <p>A love like ours Could never die As long as I Have you near me</p> <p>Bright are the stars that shine Dark is the sky I know this love of mine Will never die And I love her</p> <p>Bright are the stars that shine Dark is the sky I know this love of mine Will never die And I love her</p>
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Girl (Lennon-McCartney, 1965)	Run For Your Life (Lennon-McCartney, 1965)
<p>Is there anybody going to listen to my story All about the girl who came to stay? She's the kind of girl you want so much, it makes you sorry Still, you don't regret a single day</p>	<p>Well I'd rather see you dead, little girl Than to be with another man You better keep your head, little girl Or I won't know where I am</p>
<p>[CHORUS:] Ah, girl Girl, girl</p>	<p>[CHORUS:] You better run for your life if you can, little girl Hide your head in the sand little girl Catch you with another man That's the end, little girl</p>
<p>When I think of all the times I've tried so hard to leave her She will turn to me and start to cry And she promises the Earth to me and I believe her After all this time I don't know why</p>	<p>Well you know that I'm a wicked guy And I was born with a jealous mind And I can't spend my whole life Trying just to make you toe the line</p>
<p>[CHORUS]</p>	<p>[CHORUS]</p>
<p>She's the kind of girl who puts you down When friends are there, you feel a fool When you say she's looking good She acts as if it's understood She's cool, ooh, ooh, ooh</p>	<p>Let this be a sermon I mean everything I've said Baby, I'm determined And I'd rather see you dead</p>
<p>[CHORUS]</p>	<p>[CHORUS]</p>
<p>Was she told when she was young that pain would lead to pleasure? Did she understand it when they said That a man must break his back to earn his day of leisure? Will she still believe it when he's dead?</p>	<p>I'd rather see you dead, little girl Than to be with another man You better keep your head, little girl Or you won't know where I am</p>
<p>[CHORUS x2]</p>	<p>[CHORUS]</p>
	<p>Na, na, na Na, na, na Na, na, na Na, na, na</p>

<p>Jealous Guy (Lennon, 1971)</p> <p>I was dreaming of the past And my heart was beating fast I began to lose control I began to lose control</p> <p>[CHORUS:] I didn't mean to hurt you I'm sorry that I made you cry Oh no, I didn't want to hurt you I'm just a jealous guy</p> <p>I was feeling insecure You might not love me anymore I was shivering inside I was shivering inside</p> <p>[CHORUS x2]</p> <p>I was trying to catch your eyes Thought that you was trying to hide I was swallowing my pain I was swallowing my pain</p> <p>[CHORUS]</p>	<p>For No One (Lennon-McCartney, 1966)</p> <p>Your day breaks, your mind aches You find that all her words of kindness linger on When she no longer needs you</p> <p>She wakes up, she makes up She takes her time and doesn't feel she has to hurry She no longer needs you</p> <p>[CHORUS:] And in her eyes, you see nothing No sign of love behind the tears Cried for no one A love that should have lasted years</p> <p>You want her, you need her And yet you don't believe her when she says her love is dead You think she needs you</p> <p>[CHORUS]</p> <p>You stay home, she goes out She says that long ago she knew someone But now he's gone, she doesn't need him</p> <p>Your day breaks, your mind aches There will be times when all the things she said will fill your head You won't forget her</p> <p>[CHORUS]</p>
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<p>I'm Looking Through You (Lennon-McCartney, 1965)</p> <p>I'm looking through you, where did you go? I thought I knew you, what did I know? You don't look different, but you have changed I'm looking through you, you're not the same</p> <p>Your lips are moving, I cannot hear Your voice is soothing, but the words aren't clear You don't sound different, I've learned the game I'm looking through you, you're not the same</p> <p>[CHORUS:] Why, tell me why, did you not treat me right? Love has a nasty habit of disappearing overnight</p> <p>You're thinking of me, the same old way You were above me, but not today The only difference is you're down there I'm looking through you, and you're nowhere</p> <p>[CHORUS]</p> <p>I'm looking through you, where did you go? I thought I knew you, what did I know? You don't look different, but you have changed I'm looking through you, you're not the same</p> <p>Yeah, oh, baby, you've changed Ah, I'm looking through you Yeah, I'm looking through you You changed, you changed, you changed, you changed</p>	<p>You Won't See Me (Lennon-McCartney, 1965)</p> <p>When I call you up, your line's engaged I have heard enough, so act your age We have lost the time that was so hard to find And I will lose my mind</p> <p>[CHORUS:] If you won't see me (you won't see me) You won't see me (you won't see me)</p> <p>I don't know why you should want to hide But I can't get through, my hands are tied I won't want to stay, I don't have much to say But I get turned away</p> <p>[CHORUS]</p> <p>Time after time You refuse to even listen I wouldn't mind If I knew what I was missing</p> <p>Though the days are few, they're filled with tears And since I lost you, it feels like years Yes, it seems so long, girl, since you've been gone And I just can't go on</p> <p>[CHORUS]</p> <p>Time after time You refuse to even listen I wouldn't mind If I knew what I was missing</p> <p>Though the days are few, they're filled with tears And since I lost you, it feels like years Yes, it seems so long, girl, since you've been gone And I just can't go on</p> <p>[CHORUS]</p> <p>Ooooh oh la la-la Ooooh oh la la-la</p>
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I'll Cry Instead (Lennon-McCartney, 1964)

I've got every reason on earth to be mad
Cause I've just lost the only girl I had
If I could get my way
I'd get myself locked up today
But I can't so I'll cry instead

I've got a chip on my shoulder that's bigger than
my feet
I can't talk to people that I meet
If I could see you now
I'd try to make you sad somehow
But I can't so I'll cry instead

[CHORUS:]
Don't wanna cry when there's people there
I get shy when they start to stare
I'm gonna hide myself away-hey
But I'll come back again someday

And when I do you better hide all the girls
I'm gonna break their hearts all 'round the world
Yes, I'm gonna break 'em in two
And show you what your loving man can do
Until then I'll cry instead

[CHORUS]

And when I do you better hide all the girls
'Cause I'm gonna break their hearts all 'round the
world
Yes, I'm gonna break 'em in two
And show you what your loving man can do
Until then I'll cry instead

I'm a Loser (Lennon-McCartney, 1964)

I'm a loser
I'm a loser
And I'm not what I appear to be

Of all the love I have won or have lost
There is one love I should never have crossed
She was a girl in a million, my friend
I should have known she would win in the end

[CHORUS:]
I'm a loser
And I lost someone who's near to me
I'm a loser
And I'm not what I appear to be

Although I laugh and I act like a clown
Beneath this mask I am wearing a frown
My tears are falling like rain from the sky
Is it for her or myself that I cry?

[CHORUS]

What have I done to deserve such a fate?
I realise I have left it too late
And so it's true, pride comes before a fall
I'm telling you so that you won't lose all

[CHORUS]

Eleanor Rigby (Lennon-McCartney, 1966)

Ah, look at all the lonely people!
Ah, look at all the lonely people!

Eleanor Rigby
Picks up the rice in the church where a wedding
has been
Lives in a dream
Waits at the window
Wearing the face that she keeps in a jar by the
door
Who is it for?

[CHORUS:]
All the lonely people
Where do they all come from?
All the lonely people
Where do they all belong?

Father McKenzie
Writing the words of a sermon that no one will
hear
No one comes near
Look at him working
Darning his socks in the night when there's nobody
there
What does he care?

[CHORUS]

Ah, look at all the lonely people!
Ah, look at all the lonely people!

Eleanor Rigby
Died in the church and was buried along with her
name
Nobody came
Father McKenzie
Wiping the dirt from his hands as he walks from
the grave
No one was saved

All the lonely people (Ah, look at all the lonely
people!)
Where do they all come from?
All the lonely people (Ah, look at all the lonely
people!)
Where do they all belong?

Sgt. Pepper's Lonely Hearts Club Band (Lennon-
McCartney, 1967)

It was twenty years ago today
When Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile
So may I introduce to you
The act you've known for all these years
Sgt. Pepper's Lonely Hearts Club Band

We're Sgt. Pepper's Lonely Hearts Club Band
We hope you will enjoy the show
Sgt. Pepper's Lonely Hearts Club Band
Sit back and let the evening go
Sgt. Pepper's Lonely, Sgt. Pepper's Lonely
Sgt. Pepper's Lonely Hearts Club Band

It's wonderful to be here
It's certainly a thrill
You're such a lovely audience
We'd like to take you home with us
We'd love to take you home

I don't really want to stop the show
But I thought you might like to know
That the singer's going to sing a song
And he wants you all to sing along
So let me introduce to you
The one and only Billy Shears
And Sgt. Pepper's Lonely Hearts Club Band

<p>Norwegian Wood (This Bird Has Flown) (Lennon-McCartney, 1965)</p> <p>I once had a girl Or should I say, she once had me? She showed me her room "Isn't it good, Norwegian wood?"</p> <p>She asked me to stay and she told me to sit anywhere So I looked around and I noticed there wasn't a chair</p> <p>I sat on the rug Biding my time, drinking her wine We talked until two And then she said, "It's time for bed"</p> <p>She told me she worked in the morning and started to laugh I told her I didn't and crawled off to sleep in the bath</p> <p>And when I awoke I was alone, this bird had flown So I lit a fire Isn't it good, Norwegian wood?</p>	<p>Help! (Lennon-McCartney, 1965)</p> <p>(Help!) I need somebody (Help!) Not just anybody (Help!) You know I need someone (Help!)</p> <p>When I was younger so much younger than today I never needed anybody's help in any way But now these days are gone, I'm not so self assured Now I find I've changed my mind and opened up the doors</p> <p>[CHORUS:] Help me if you can, I'm feeling down And I do appreciate you being 'round Help me get my feet back on the ground Won't you please, please help me?</p> <p>And now my life has changed in oh so many ways My independence seems to vanish in the haze But every now and then I feel so insecure I know that I just need you like I've never done before</p> <p>[CHORUS]</p> <p>When I was younger, so much younger than today I never needed anybody's help in any way But now these days are gone, I'm not so self assured Now I find I've changed my mind and opened up the doors</p> <p>[CHORUS]</p> <p>Help me? Help me? Ooh</p>
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<p>Penny Lane (Lennon-McCartney, 1967)</p> <p>In Penny Lane there is a barber showing photographs Of every head he's had the pleasure to know And all the people that come and go Stop and say hello</p> <p>On the corner is a banker with a motorcar The little children laugh at him behind his back And the banker never wears a mac In the pouring rain Very strange</p> <p>[CHORUS 1:] Penny Lane is in my ears and in my eyes There beneath the blue suburban skies I sit and meanwhile back</p> <p>In Penny Lane there is a fireman with an hourglass And in his pocket is a portrait of the Queen He likes to keep his fire engine clean It's a clean machine</p> <p>[CHORUS 2:] Penny Lane is in my ears and in my eyes Four of fish and finger pies In summer, meanwhile back</p> <p>Behind the shelter in the middle of a roundabout A pretty nurse is selling poppies from a tray And though she feels as if she's in a play She is anyway</p> <p>In Penny Lane the barber shaves another customer We see the banker sitting, waiting for a trim And then the fireman rushes in From the pouring rain Very strange</p> <p>[CHORUS 1 & 2]</p>	<p>Two of Us (Lennon-McCartney, 1970)</p> <p>Two of us riding nowhere, spending someone's Hard earned pay You and me Sunday driving, not arriving On our way back home</p> <p>[CHORUS:] We're on our way home We're on our way home We're going home</p> <p>Two of us sending postcards, writing letters On my wall You and me burning matches, lifting latches On our way back home</p> <p>[CHORUS] You and I have memories Longer than the road that stretches out ahead</p> <p>Two of us wearing raincoats, standing solo In the sun You and me chasing paper, getting nowhere On our way back home</p> <p>[CHORUS] You and I have memories Longer than the road that stretches out ahead</p> <p>Two of us wearing raincoats, standing solo In the sun You and me chasing paper, getting nowhere On our way back home</p> <p>[CHORUS] We're going home Better believe it</p> <p>Goodbye</p>
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<p>Strawberry Fields Forever (Lennon-McCartney, 1967)</p> <p>[CHORUS:] Let me take you down, 'cause I'm going to Strawberry Fields Nothing is real, and nothing to get hung about Strawberry Fields forever</p> <p>Living is easy with eyes closed Misunderstanding all you see It's getting hard to be someone, but it all works out It doesn't matter much to me</p> <p>[CHORUS]</p> <p>No one I think is in my tree I mean it must be high or low That is you can't, you know, tune in, but it's all right That is I think it's not too bad</p> <p>[CHORUS]</p> <p>Always, no, sometimes think it's me But you know I know when it's a dream I think a "no", I mean, a "yes", but it's all wrong That is I think I disagree</p> <p>[CHORUS]</p> <p>Cranberry sauce</p>	<p>In My Life (Lennon-McCartney, 1965)</p> <p>There are places I'll remember All my life, though some have changed Some forever, not for better Some have gone and some remain</p> <p>All these places had their moments With lovers and friends, I still can recall Some are dead and some are living In my life, I've loved them all</p> <p>But of all these friends and lovers There is no one compares with you And these memories lose their meaning When I think of love as something new</p> <p>Though I know I'll never lose affection For people and things that went before I know I'll often stop and think about them In my life, I love you more</p> <p>Though I know I'll never lose affection For people and things that went before I know I'll often stop and think about them In my life, I love you more</p> <p>In my life, I love you more</p>
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<p>Tomorrow Never Knows (Lennon-McCartney, 1966)</p> <p>Turn off your mind, relax and float downstream It is not dying, it is not dying</p> <p>Lay down all thoughts, surrender to the void It is shining, it is shining</p> <p>That you may see the meaning of within It is being, it is being</p> <p>That love is all and love is everyone It is knowing, it is knowing</p> <p>That ignorance and hate may mourn the dead It is believing, it is believing</p> <p>But listen to the colour of your dreams It is not living, it is not living</p> <p>Or play the game "Existence" to the end Of the beginning, of the beginning Of the beginning, of the beginning Of the beginning, of the beginning Of the beginning</p>	<p>She Said She Said (Lennon-McCartney, 1966)</p> <p>She said, "I know what it's like to be dead I know what it is to be sad" And she's making me feel like I've never been born</p> <p>I said, "who put all those things in your head? Things that make me feel that I'm mad And you're making me feel like I've never been born"</p> <p>She said, "you don't understand what I've said" I said, "no, no, no, you're wrong" When I was a boy everything was right Everything was right</p> <p>I said, "even though you know what you know I know that I'm ready to leave 'Cause you're making me feel like I've never been born"</p> <p>She said, "you don't understand what I said" I said, "no, no, no, you're wrong" When I was a boy everything was right Everything was right</p> <p>I said, "even though you know what you know I know that I'm ready to leave 'Cause you're making me feel like I've never been born"</p> <p>She said, "I know what it's like to be dead I know what it is to be sad I know what it's like to be dead"</p>
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<p>Lucy in the Sky with Diamonds (Lennon-McCartney, 1967)</p> <p>Picture yourself in a boat on a river With tangerine trees and marmalade skies Somebody calls you, you answer quite slowly A girl with kaleidoscope eyes</p> <p>Cellophane flowers of yellow and green Towering over your head Look for the girl with the sun in her eyes And she's gone</p> <p>[CHORUS:] Lucy in the sky with diamonds Lucy in the sky with diamonds Lucy in the sky with diamonds Ahh</p> <p>Follow her down to a bridge by a fountain Where rocking horse people eat marshmallow pies Everyone smiles as you drift past the flowers That grow so incredibly high</p> <p>Newspaper taxis appear on the shore Waiting to take you away Climb in the back with your head in the clouds And you're gone</p> <p>[CHORUS]</p> <p>Picture yourself on a train in a station With plasticine porters with looking glass ties Suddenly, someone is there at the turnstile The girl with kaleidoscope eyes</p> <p>[CHORUS x3]</p>	<p>Glass Onion (Lennon-McCartney, 1968)</p> <p>I told you 'bout Strawberry Fields You know the place where nothing is real Well here's another place you can go Where everything flows</p> <p>Looking through the bent back tulips To see how the other half lives Looking through a glass onion</p> <p>I told you 'bout the walrus and me, man You know that we're as close as can be, man Well, here's another clue for you all The walrus was Paul</p> <p>Standing on the cast iron shore, yeah Lady Madonna trying to make ends meet, yeah Looking through a glass onion</p> <p>Oh yeah, oh yeah, oh yeah Looking through a glass onion</p> <p>I told you 'bout the fool on the hill I tell you, man, he living there still Well, here's another place you can be Listen to me</p> <p>Fixing a hole in the ocean Trying to make a dove-tail joint, yeah Looking through a glass onion</p>
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Fixing a Hole (Lennon-McCartney, 1967)

I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go

I'm filling the cracks that ran through the door
And kept my mind from wandering
Where it will go

And it really doesn't matter if I'm wrong, I'm right
Where I belong, I'm right
Where I belong
See the people standing there who disagree and
never win
And wonder why they don't get in my door

I'm painting the room in a colorful way
And when my mind is wandering
There I will go
Ooh, ooh, ooh, ah, ah
Hey, hey, hey, hey

And it really doesn't matter if I'm wrong, I'm right
Where I belong, I'm right
Where I belong
Silly people run around, they worry me
And never ask me why they don't get past my door

I'm taking the time for a number of things
That weren't important yesterday
And I still go
Ooh, ooh, ooh, ah, ah

I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go
Where it will go
I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go

Got to Get You Into My Life (Lennon-McCartney,
1966)

I was alone, I took a ride
I didn't know what I would find there
Another road where maybe I
Could see another kind of mind there
Ooh, then I suddenly see you
Ooh, did I tell you I need you
Every single day of my life?

You didn't run, you didn't lie
You knew I wanted just to hold you
And had you gone, you knew in time
We'd meet again, for I had told you
Ooh, you were meant to be near me
Ooh, and I want you to hear me
Say we'll be together every day

Got to get you into my life

What can I do, what can I be?
When I'm with you I want to stay there
If I'm true, I'll never leave
And if I do, I know the way there
Ooh, then I suddenly see you
Ooh, did I tell you I need you
Every single day of my life

Got to get you into my life

I've got to get you into my life

I was alone, I took a ride
I didn't know what I would find there
Another road where maybe I
Could see another kind of mind there
And suddenly I see you
Did I tell you I need you
Every single day of my life?