





Sgt. Pepper's Lonely Hearts Club Band CDP 7 46442 2

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DIDX 1709

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1 SGT. PEPPER'S LONELY HEARTS CLUB BAND

2 WITH A LITTLE HELP FROM MY FRIENDS

3 LUCY IN THE SKY WITH DIAMONDS

4 GETTING BETTER

5 FIXING A HOLE

6 SHE'S LEAVING HOME

7 BEING FOR THE BENEFIT OF MR. KITE!

8 WITHIN YOU WITHOUT YOU\*

9 WHEN I'M SIXTY-FOUR

10 LOVELY RITA

11 GOOD MORNING GOOD MORNING

12 SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise)

13 A DAY IN THE LIFE



*All songs composed by Lennon/McCartney except \*Harrison*

*Producer: George Martin*

*Engineer: Geoff Emerick*

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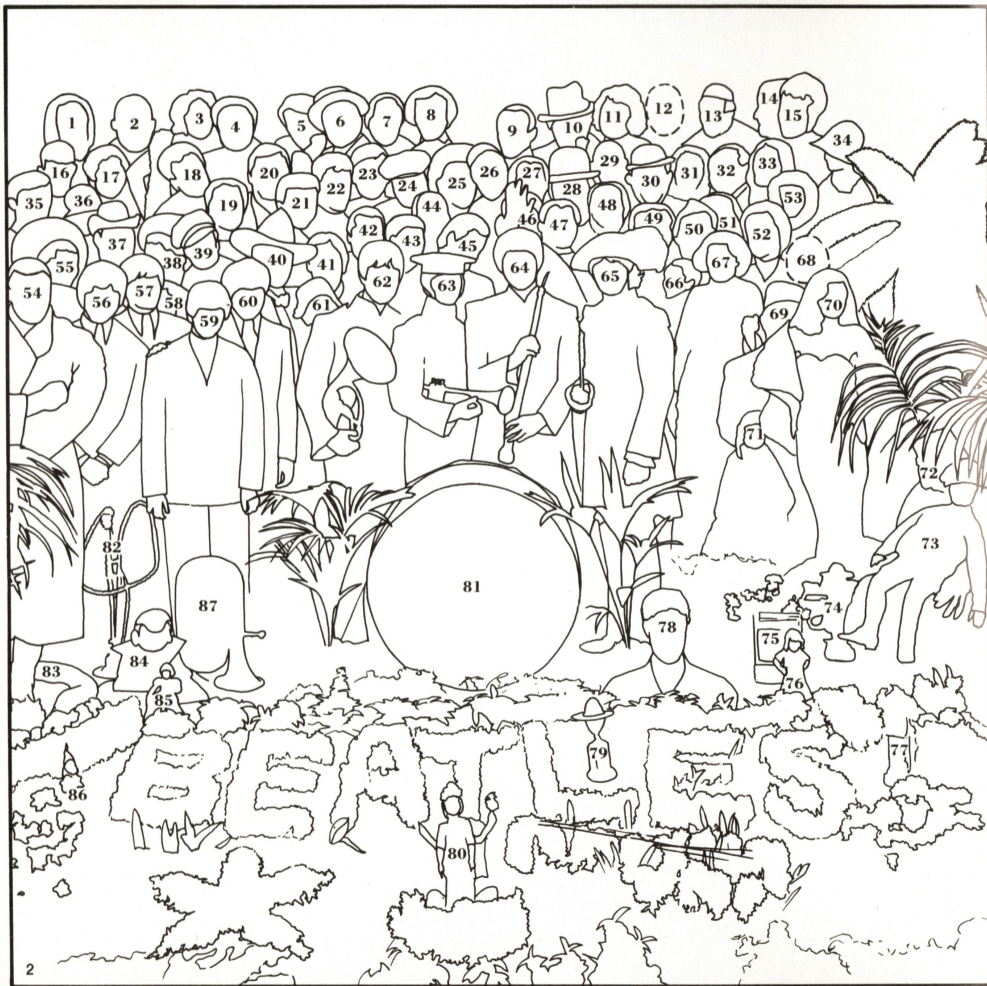
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COMPACT  
disc  
DIGITAL AUDIO  
PRINTED IN U.S.A.







**The location:** Chelsea Manor Studios, Flood Street, London.

**The date:** Thursday, March 30, 1967. The crowd assembled...

- 1 Sri Yukteswar Giri (guru)
- 2 Aleister Crowley (dabbler in sex, drugs and magic)
- 3 Mae West (actress) 4 Lenny Bruce (comic)
- 5 Karlheinz Stockhausen (composer)
- 6 W.C. (William Claude) Fields (comic)
- 7 Carl Gustav Jung (psychologist)
- 8 Edgar Allen Poe (writer) 9 Fred Astaire (actor)
- 10 Richard Merkin (artist)
- 11 The Varga Girl (by artist Alberto Vargas)
- \*12 Leo Gorcey (actor)
- 13 Huntz Hall (actor, with Leo Gorcey, one of the Bowery Boys)
- 14 Simon Rodia (creator of Watts Towers)
- 15 Bob Dylan (musician)
- 16 Aubrey Beardsley (illustrator)
- 17 Sir Robert Peel
- 18 Aldous Huxley (writer) 19 Dylan Thomas (poet)
- 20 Terry Southern (writer) 21 Dion (di Mucci) (singer)
- 22 Tony Curtis (actor)
- 23 Wallace Berman (actor)
- 24 Tommy Handley (comic) 25 Marilyn Monroe (actress)
- 26 William Burroughs (writer)
- 27 Sri Mahavatara Babaji (guru)
- 28 Stan Laurel (comic) 29 Richard Lindner (artist)
- 30 Oliver Hardy (comic)
- 31 Karl Marx (philosopher/socialist)
- 32 H.G. (Herbert George) Wells (writer)
- 33 Sri Paramahansa Yagananda (guru)
- 34 Anonymous (wax hairdressers' dummy)
- 35 Stuart Sutcliffe (artist/former Beatle)
- 36 Anonymous (wax hairdressers' dummy)
- 37 Max Miller (comic)
- 38 The Petty Girl (by artist George Petty)
- 39 Marlon Brando (actor) 40 Tom Mix (actor)
- 41 Oscar Wilde (writer)
- 42 Tyrone Power (actor)
- 43 Larry Bell (artist)
- 44 Dr. David Livingstone (missionary/explorer)
- 45 Johnny Weismuller (swimmer/actor)
- 46 Stephen Crane (writer)
- 47 Issy Bonn (comic)
- 48 George Bernard Shaw (writer)
- 49 H.C. (Horace Clifford) Westermann (sculptor)

- 50 Albert Stubbins (soccer player)
- 51 Sri Lahiri Mahasaya (guru)
- 52 Lewis Carroll (writer)
- 53 T.E. (Thomas Edward) Lawrence (soldier, a/k/a Lawrence of Arabia)
- 54 Sonny Liston (boxer)
- 55 The Petty Girl (by artist George Petty)
- 56 Wax model of George Harrison
- 57 Wax model of John Lennon
- 58 Shirley Temple (child actress)
- 59 Wax model of Ringo Starr
- 60 Wax model of Paul McCartney
- 61 Albert Einstein (physicist)
- 62 John Lennon, holding a French horn
- 63 Ringo Starr, holding a trumpet
- 64 Paul McCartney, holding a cor anglais
- 65 George Harrison, holding a flute
- 66 Bobby Breen (singer)
- 67 Marlene Dietrich (actress)
- #68 Mohandas Karamchand Gandhi (Indian leader)
- 69 Legionnaire from the Order of the Buffalos
- 70 Diana Dors (actress)
- 71 Shirley Temple (child actress)
- 72 Cloth grandmother-figure by Jann Haworth
- 73 Cloth figure of Shirley Temple (child actress) by Jann Haworth
- 74 Mexican candlestick
- 75 Television set
- 76 Stone figure of girl
- 77 Stone figure
- §78 Statue from John Lennon's house
- 79 Trophy
- 80 Four-armed Indian doll
- 81 Drum-skin, designed by Joe Ephgrave
- 82 Hookah (water tobacco-pipe)
- 83 Velvet snake
- 84 Japanese stone figure
- 85 Stone figure of Snow White
- 86 Garden gnome
- 87 Tuba

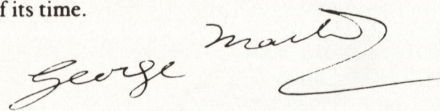
\* Painted out because he requested a fee

# Painted out at the request of EMI

§ Also used by Peter Blake as the basis for the cut-out of Sgt. Pepper



*Sgt. Pepper's Lonely Hearts Club Band* didn't start out life as a "concept album" but it very soon developed a life of its own. I remember it warmly, as both a tremendous challenge and a highly rewarding experience. For me, it was the most innovative, imaginative and trend-setting record of its time.



— George Martin

"The Beatles definitely had an eternal curiosity for doing something different," says George Martin, producer of *Sgt. Pepper's Lonely Hearts Club Band*. Certainly this album was entirely different to anything which had gone before, and although it has been much imitated since, it remains today a unique, epochal record, one which revolutionized the entire recording industry and caused such vast repercussions that its influence will very probably be felt for as long as music is written and performed.

The Beatles' musical ideas progressed in a most tangible way with each album they recorded. Geoff Emerick, the recording engineer who with George Martin formed the imaginative team which translated the Beatles' requirements onto tape, once totted up the number of hours put into the making of *Sgt. Pepper* and came up with 700. *Please Please Me*, the Beatles' first album, was recorded in 585 minutes.

"The Beatles insisted that everything on *Sgt. Pepper* had to be different," says Emerick, "so everything was either distorted, limited, heavily compressed or treated with excessive equalisation. We had microphones right down in the bells of the brass instruments and headphones turned into microphones attached to violins. We plastered vast amounts of echo onto vocals, and sent them through the circuitry of the revolving Leslie speaker inside a Hammond organ. We used giant primitive oscillators to vary the speed of instruments and vocals and we had tapes chopped to pieces and stuck together upside down and the wrong way around."

The very end of the album typifies the advanced studio trickery applied throughout *Sgt. Pepper*. After the last droplets of the crashing piano chord of 'A Day in the Life' have evaporated, come a few seconds of 15 kilocycle tone, put there — especially to annoy your dog — at the request of John Lennon. Then, as the *coup de grâce*, there is a few seconds of nonsense Beatle chatter, taped, cut into several pieces and stuck back together at random so that, as George Martin says, purchasers of the vinyl album who did not have an auto return on their record player would say "What the hell's that?" and find the curious noise going on and on ad infinitum in the concentric run-out groove. *Sgt. Pepper's Lonely Hearts Club Band* must be nothing less than the most important and revealing compact disc release there can ever be.

The recording of *Sgt. Pepper's Lonely Hearts Club Band* spanned 129 days, perhaps the most creative 129 days in the history of rock music. Here, in the order in which the recordings were tackled, is a guide to the way the album was made.

'**When I'm Sixty-Four**'. Recording commenced in studio two at Abbey Road on December 6, 1966. Album version mixed from take four. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Phil McDonald.

'**A Day in the Life**'. Recording commenced in studio two at Abbey Road on January 19, 1967. Working title 'In The Life Of...'. Album version mixed from takes six and seven. Writers: John with Paul. Lead vocal: John, with Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineers: Richard Lush, Phil McDonald.

'**Sgt. Pepper's Lonely Hearts Club Band**'. Recording commenced in studio two at Abbey Road on February 1, 1967. Album version mixed from take ten. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

'**Good Morning Good Morning**'. Recording commenced in studio two at Abbey Road on February 8, 1967. Album version mixed from take eleven. Writer: John. Lead vocal: John.

Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

'**Being for the Benefit of Mr. Kite!**'. Recording commenced in studio two at Abbey Road on February 17, 1967. Album version mixed from take nine. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

'**Fixing a Hole**'. Recording commenced at Regent Sound Studio, Tottenham Court Road, London, on February 21, 1967, and later completed at Abbey Road. Album version mixed from take three. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineers: Adrian Ibbetson (Regent Sound), Geoff Emerick (Abbey Road). Second engineer: Richard Lush.

'**Lovely Rita**'. Recording commenced in studio two at Abbey Road on February 23, 1967. Album version mixed from take eleven. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

'**Lucy in the Sky with Diamonds**'. Recording commenced in studio two at Abbey Road on March 1, 1967. Album version mixed from take eight. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.



**'Getting Better'**. Recording commenced in studio two at Abbey Road on March 9, 1967. Album version mixed from take fifteen. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineers: Malcolm Addey, Ken Townsend, Geoff Emerick, Peter Vince. Second engineers: Graham Kirkby, Richard Lush, Keith Slaughter.

**'She's Leaving Home'**. Recording commenced in studio two at Abbey Road on March 17, 1967. Album version mixed from take nine. Writer: Paul, with John. Lead vocal: Paul. Producer: George Martin. Score: Mike Leander. Recording engineer: Geoff Emerick. Second engineers: Richard Lush, Keith Slaughter.

**'Within You Without You'**. Recording commenced in studio two at Abbey Road on March 22, 1967. Album version mixed from take two. Writer: George. Lead vocal: George. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'With a Little Help From My Friends'**. Recording commenced in studio two at Abbey Road on March 29, 1967. Working title 'Bad Finger Boogie'. Album version mixed from take eleven. Writers: John and Paul. Lead vocal: Ringo. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Sgt. Pepper's Lonely Hearts Club Band (Reprise)'**. Recording commenced in studio one at Abbey Road on April 1, 1967. Album version mixed from take nine. Writer: Paul.

Lead vocal: John, Paul and George. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

Three other songs were recorded during the sessions. The first two were taken for release as a single, the third didn't surface until the *Yellow Submarine* film soundtrack album. 'Strawberry Fields Forever'. Recording commenced in studio two at Abbey Road on November 24, 1966. 'Penny Lane'. Recording commenced in studio two at Abbey Road on December 29, 1966. 'It's Only A Northern Song'. Recording commenced in studio two at Abbey Road on February 13, 1967.

The sequence of songs on *Pepper* is famous in itself, being — on the vinyl version — two continuous sides of music, without pauses between songs, or 'banding', to use recording parlance. But the line-up on side one, as first conceived, was different to how it finally evolved, and was as follows: 'Sgt. Pepper's Lonely Hearts Club Band'; 'With a Little Help From My Friends'; 'Being for the Benefit of Mr. Kite!'; 'Fixing A Hole'; 'Lucy in the Sky with Diamonds'; 'Getting Better'; 'She's Leaving Home'.

By suitably programming your compact disc hardware you'll be able to hear the album as it was originally intended.

Extracted from *The Beatles at Abbey Road*, to be published late-1987.

The Beatles already had a cover designed by a Dutch group called the Fool, but my gallery dealer, Robert Fraser, said to Paul, "Why don't you use a 'fine artist', a professional, to do the cover instead?" Paul rather liked the idea and I was asked to do it. The concept of the album had already evolved: it would be as though the Beatles were another band, performing a concert. Paul and John said I should imagine that the band had just finished the concert, perhaps in a park. I then thought that we could have a crowd standing behind them, and this developed into the collage idea.

I asked them to make lists of people they'd most like to have in the audience at this imaginary concert. John's was interesting because it included Jesus and Ghandi and, more cynically, Hitler. But this was just a few months after the US furor about his 'Jesus' statement, so they were left out. George's list was all gurus. Ringo said, "Whatever the others say is fine by me", because he didn't really want to be bothered. Robert Fraser and I also made lists. We then got all the photographs together and had life-size cut-outs made onto hardboard.

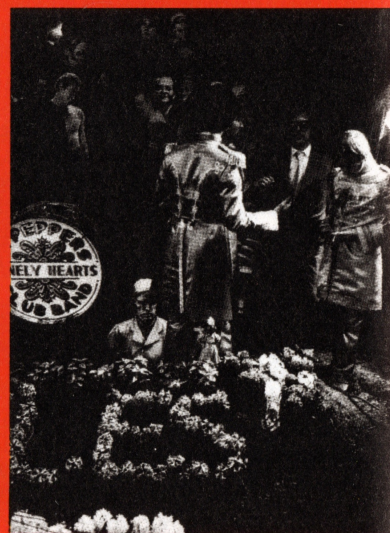
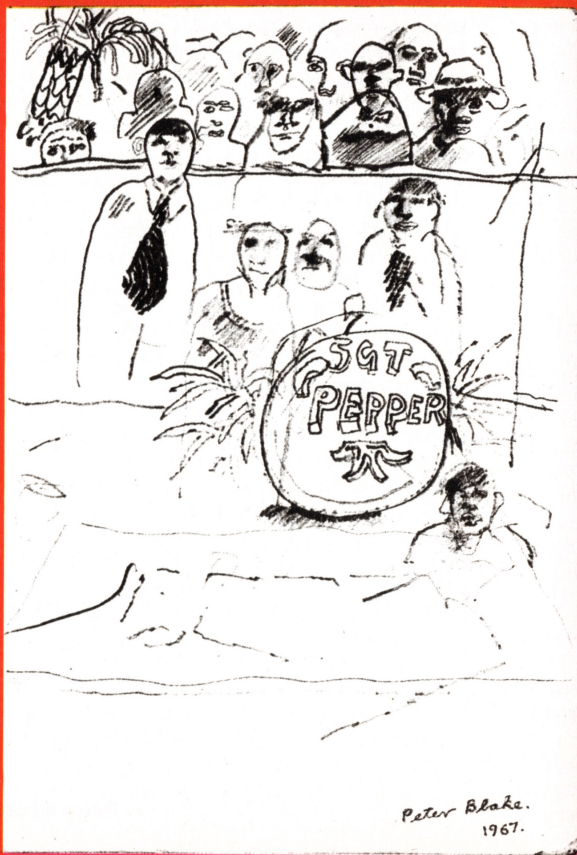
EMI realized that because many of the people we were depicting were still alive, we might be sued for not seeking their permission. So the Beatles' manager, Brian Epstein, who was very wary of all the complications in the first place, had his assistant write to everyone. Mae West replied, "No, I won't be on it. What would I be doing in a lonely hearts club?" So the Beatles wrote her a personal letter and she changed her mind.

Robert Fraser was a business partner of Michael Cooper, an excellent photographer, so he was commissioned to do the shoot. I worked in his studio for a fortnight constructing the collage, fixing the top row to the back wall and putting the next about six inches in front and so on, so that we got a tiered effect. Then we put in the palm tree and the other little objects. I wanted to have the waxworks of the Beatles because I thought that they might be looking at Sgt. Pepper's band too. The boy who delivered the floral display asked if he could contribute by making a guitar out of hyacinths, and the little girl wearing the 'Welcome the Rolling Stones, Good Guys' sweatshirt was a cloth figure of Shirley Temple, the shirt coming from Michael Cooper's young son, Adam. The Beatles arrived during the evening of March 30. We had a drink, they got dressed and we did the session. It took about three hours in all, including the shots for the centre-fold and back cover. I'm not sure how much it all cost. One reads exaggerated figures. I think Robert Fraser was paid £1500 by EMI, and I got about £200. People say to me, "You must have made a lot of money on it" but I didn't because Robert signed away the copyright. But it has never mattered too much because it was such a wonderful thing to have done.

Peter Blake

— Peter Blake





Above: Final adjustments.  
Ringo checks his buttons while Paul  
and John chat with Robert Fraser.

Left: Peter Blake's original rough outline  
of the cover.



Almost ready for action – note Hitler on the sidelines.  
See inside of front cover for key to characters.







SGT. PEPPER'S LONELY HEARTS CLUB BAND

It was twenty years ago today,  
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,  
We're 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 that 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.



A LITTLE HELP FROM MY FRIENDS

A little help from my friends  
What would you think if I sang out of tune,  
Would you stand up and walk out on me.  
Lend me your ears and I'll sing you a song,  
And I'll try not to sing out of key.  
I get by with a little help from my friends,  
I get high with a little help from my friends.  
Going to try with a little help from my friends.  
What do I do when my love is away.  
(Does it worry you to be alone)  
How do I feel by the end of the day  
(Are you sad because you're on your own)  
No I get by with a little help from my friends,  
Do you need anybody,  
I need somebody to love.  
Could it be anybody  
I want somebody to love.  
Would you believe in a love at first sight,  
Yes I'm certain that it happens all the time.  
What do you see when you turn out the light,  
I can't tell you, but I know it's mine.  
Oh I get by with a little help from my friends,  
Do you need anybody,  
I just need somebody to love,  
Could it be anybody,  
I want somebody to love.  
I get by with a little help from my friends,  
Yes I get by with a little help from my friends,  
With a little help from my friends.



LUCY IN THE SKY WITH DIAMONDS

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.  
Cellophane flowers of yellow and green,  
Towering over your head.  
Look for the girl with the sun in her eyes  
And she's gone.  
Lucy in the sky with diamonds,  
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.  
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.  
Lucy in the sky with diamonds,

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.



GETTING BETTER

It's getting better all the time  
I used to get mad at my school

The teachers that taught me weren't cool  
You're holding me down, turning me round  
Filling me up with your rules.  
I've got to admit it's getting better  
A little better all the time  
I have to admit it's getting better  
It's getting better since you've been mine.  
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.  
I've got to admit it's getting better  
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.  
I admit it's getting better  
A little better all the time  
Yes I admit it's getting better  
It's getting better since you've been mine.



FIXING A HOLE

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 my room in the colourful way  
And when my mind is wandering  
There I will go.  
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.  
I'm fixing a hole where the rain gets in  
And stops my mind from wandering  
Where it will go.





**SHE'S LEAVING HOME**

Wednesday morning at five o'clock as the  
day begins  
Silently closing her bedroom door  
Leaving the note that she hoped would  
say more  
She goes downstairs to the kitchen clutching  
her handkerchief  
Quietly turning the backdoor key  
Stepping outside she is free.  
She (We gave her most of our lives)  
is leaving (Sacrificed most of our lives)  
home (We gave her everything money  
could buy)  
She's leaving home after living alone  
For so many years. Bye, bye  
Father snores as his wife gets into her  
dressing gown  
Picks up the letter that's lying there  
Standing alone at the top of the stairs  
She breaks down and cries to her husband  
Daddy our baby's gone.  
Why would she treat us so thoughtlessly  
How could she do this to me.  
She (We never thought of ourselves)  
is leaving (Never a thought for ourselves)  
home (We struggled hard all our lives to get by)  
She's leaving home after living alone  
For so many years. Bye, bye  
Friday morning at nine o'clock she is far away  
Waiting to keep the appointment she made  
Meeting a man from the motor trade.  
She What did we do that was wrong  
is having We didn't know it was wrong fun  
Fun is the one thing that money can't buy  
Something inside that was always denied  
For so many years. Bye, bye  
She's leaving home bye bye



**BEING FOR THE BENEFIT OF MR. KITE!**

For the benefit of Mr. Kite  
There will be a show tonight on trampoline  
The Hendersons will all be there  
Late of Pablo Fanques Fair — what a scene  
Over men and horses hoops and garters  
Lastly through a hogshead of real fire!  
In this way Mr. K. will challenge the world!  
The celebrated Mr. K.  
Performs his feat on Saturday at Bishopsgate  
The Hendersons will dance and sing  
As Mr. Kite flies through the ring don't be late  
Messrs. K. and H. assure the public  
Their production will be second to none  
And of course Henry The Horse dances the waltz!  
The band begins at ten to six  
When Mr. K. performs his tricks without a sound  
And Mr. H. will demonstrate  
Ten summersets he'll undertake on solid ground  
Having been some days in preparation  
A splendid time is guaranteed for all  
And tonight Mr. Kite is topping the bill.

John Lennon & Paul McCartney



WITHIN YOU WITHOUT YOU

We were talking — about the space between us all  
And the people — who hide themselves behind a  
wall of illusion  
Never glimpse the truth — then it's far too late —  
when they pass away.  
We were talking — about the love we all could  
share — when we find it  
To try our best to hold it there — with our love  
With our love — we could save the world — if  
they only knew.  
Try to realise it's all within yourself no-one else  
can make you change  
And to see you're really only very small,  
and life flows on within you and without you.  
We were talking — about the love that's gone so  
cold and the people,  
Who gain the world and lose their soul —  
they don't know — they can't see — are you one  
of them?  
When you've seen beyond yourself — then you  
may find, peace of mind, is waiting there —  
And the time will come when you see  
we're all one, and life flows on within you and  
without you.

George Harrison



WHEN I'M SIXTY-FOUR

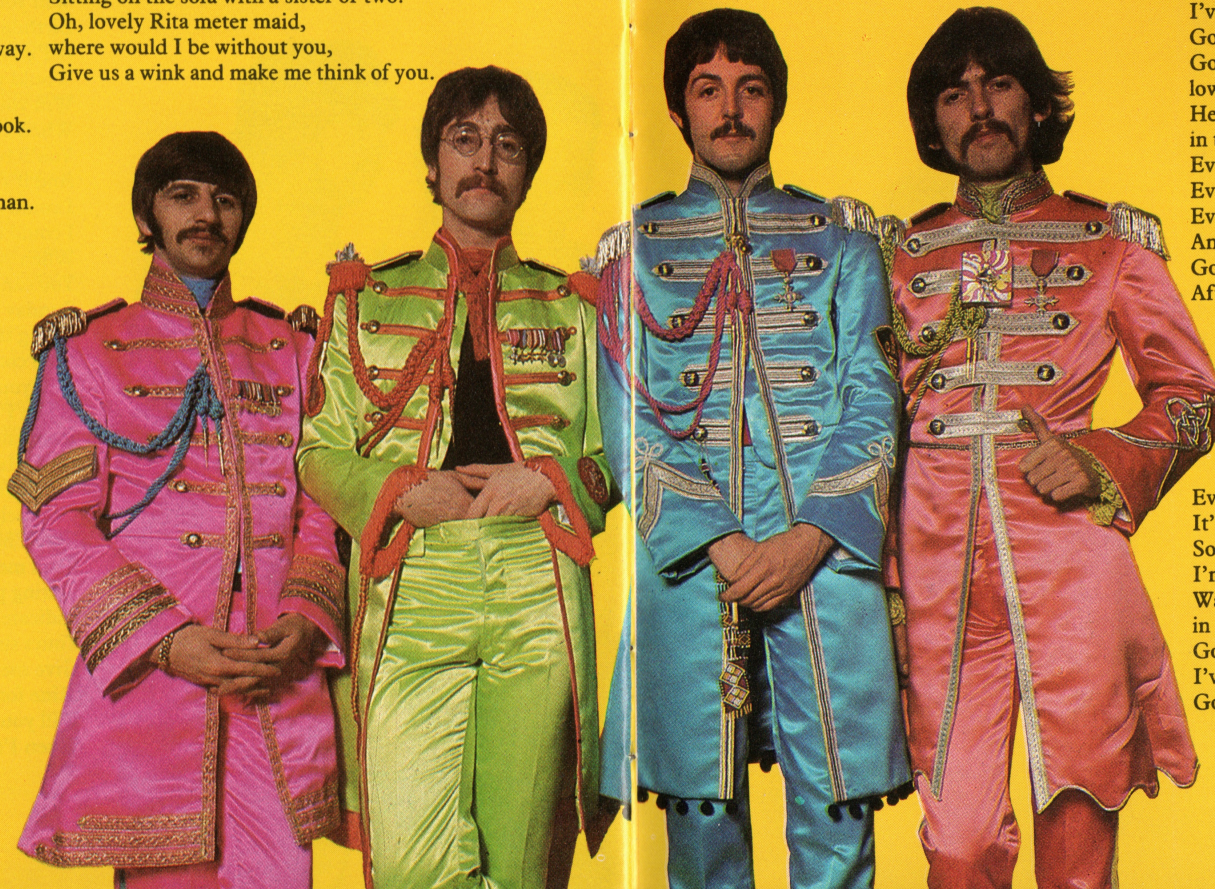
When I get older losing my hair,  
Many years from now.  
Will you still be sending me a Valentine  
Birthday greetings bottle of wine.  
If I'd been out til quarter to three  
Would you lock the door,  
Will you still need me, will you still feed me,  
When I'm sixty-four.  
You'll be older too,  
And if you say the word,  
I could stay with you.  
I could be handy, mending a fuse  
When your lights have gone.  
You can knit a sweater by the fireside  
Sunday morning go for a ride,  
Doing the garden, digging the weeds,  
Who could ask for more.  
Will you still need me, will you still feed me,  
When I'm sixty-four.  
Every summer we can rent a cottage,  
In the Isle of Wight, if it's not too dear  
We shall scrimp and save  
Grandchildren on your knee  
Vera Chuck & Dave  
Send me a postcard, drop me a line,  
Stating point of view  
Indicate precisely what you mean to say  
Yours sincerely, wasting away  
Give me your answer, fill in a form  
Mine for evermore  
Will you still need me, will you still feed me.  
When I'm sixty-four.



LOVELY RITA

Lovely Rita meter maid..  
Lovely Rita meter maid.  
Lovely Rita meter maid.  
Nothing can come between us,  
When it gets dark I tow your heart away.  
Standing by a parking meter,  
When I caught a glimpse of Rita,  
Filling in a ticket in her little white book.  
In a cap she looked much older,  
And the bag across her shoulder  
Made her look a little like a military man.  
Lovely Rita meter maid,  
May I inquire discreetly,  
When are you free,  
To take some tea with me.  
Took her out and tried to win her,  
Had a laugh and over dinner,

Told her I would really like to see her again,  
Got the bill and Rita paid it,  
Took her home I nearly made it,  
Sitting on the sofa with a sister or two.  
Oh, lovely Rita meter maid,  
where would I be without you,  
Give us a wink and make me think of you.



GOOD MORNING, GOOD MORNING

Nothing to do to save his life call his wife in  
Nothing to say but what a day how's your  
boy been .  
Nothing to do it's up to you  
I've got nothing to say but it's O.K.  
Good morning, good morning...  
Going to work don't want to go feeling  
low down  
Heading for home you start to roam then you're  
in town  
Everybody knows there's nothing doing  
Everything is closed it's like a ruin  
Everyone you see is half asleep.  
And you're on your own you're in the street.  
Good morning, good morning...  
After a while you start to smile now you feel cool.  
Then you decide to take a walk by the  
old school.  
Nothing had changed it's still the same  
I've got nothing to say but it's O.K.  
Good morning, good morning...  
People running round it's five o'clock.  
Everywhere in town is getting dark.  
Everyone you see is full of life.  
It's time for tea and meet the wife.  
Somebody needs to know the time, glad that  
I'm here.  
Watching the skirts you start to flirt now you're  
in gear.  
Go to a show you hope she goes.  
I've got nothing to say but it's O.K.  
Good morning, good morning...



SGT. PEPPER'S LONELY HEARTS CLUB BAND  
(Reprise)

We're Sergeant Pepper's Lonely Hearts  
Club Band  
We hope you have enjoyed the show  
Sergeant Pepper's Lonely Hearts Club Band  
We're sorry but it's time to go.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's Lonely Hearts Club Band  
We'd like to thank you once again  
Sergeant Pepper's one and only Lonely Hearts  
Club Band  
It's getting very near the end  
Sergeant Pepper's lonely  
Sergeant Pepper's lonely  
Sergeant Pepper's Lonely Hearts Club Band.



A DAY IN THE LIFE  
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.  
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.  
I'd love to turn you on  
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,  
Somebody spoke and I went into a dream  
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.  
I'd love to turn you on

John Lennon & Paul McCartney

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## SGT. PEPPER CUT-OUTS

1. Moustache
2. Picture Card
3. Stripes
4. Badges
5. Stand Up

See back of outer box  
for Sgt. Pepper cut-outs.

The album sleeve was the first to feature printed lyrics, and it was one of the first to have a gatefold sleeve. It was also the first to have anything other than a plain inner bag too, the first pressing coming in a slightly psychedelic sleeve designed by Simon and Marijke of the Fool. And we also had a card with the cut-outs, which I had originally intended to be a small packet with badges and pencils and such like. That was stopped because it would have caused EMI big marketing problems.

*Peter Blake*

**Peter Blake**



The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

For best results, apply the same care in storing and handling Compact Discs as you would with conventional records. No cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case immediately after playing. Should the Compact Disc become soiled with fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean, soft, dry, lint-free cloth. No solvent or abrasive cleaner should ever be used. If you follow these suggestions, your Compact Discs will provide a lifetime of pure listening enjoyment.

Recording produced by George Martin.  
Cover by M C Productions  
and The Apple  
staged by Peter Blake and Jann Haworth  
photographed by Michael Cooper  
wax figures by Madame Tussauds  
This is a stereo recording.  
A splendid time is guaranteed for all

Compact Disc packaging from an original idea by  
Kathryn Varley  
Words by Mark Lewisohn  
Designed by Paul Wilkinson  
Black and White Photograph courtesy of the  
Michael Cooper Collection.



# Sgt. Pepper's Lonely Hearts Club Band



LC 0299

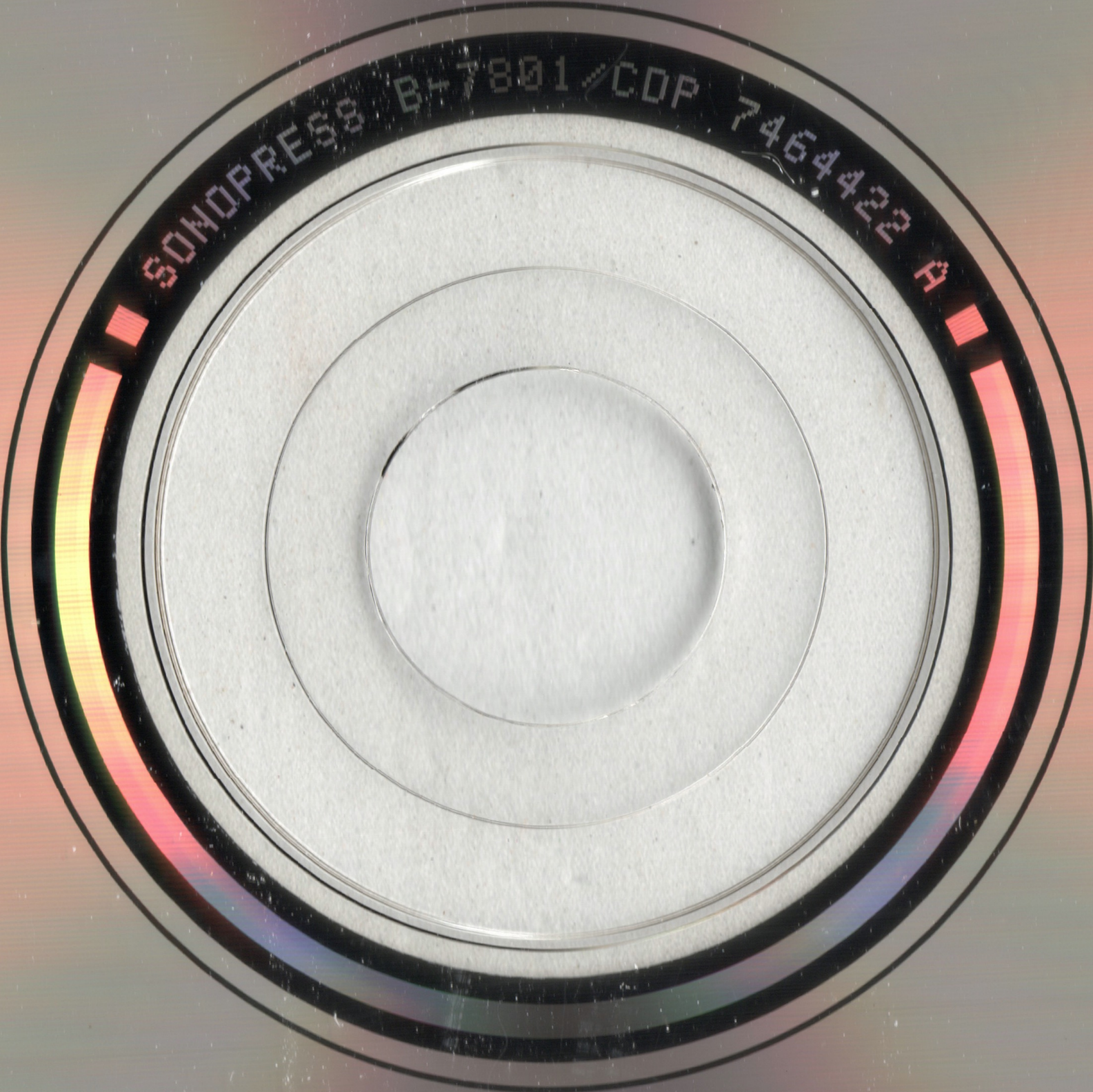
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- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 2 WITH A LITTLE HELP  
FROM MY FRIENDS 3 LUCY IN THE SKY WITH DIAMONDS 4 GETTING  
BETTER 5 FIXING A HOLE 6 SHE'S LEAVING HOME 7 BEING FOR  
THE BENEFIT OF MR. KITE! 8 WITHIN YOU WITHOUT YOU  
9 WHEN I'M SIXTY-FOUR 10 LOVELY RITA 11 GOOD  
MORNING GOOD MORNING 12 SGT. PEPPER'S LONELY  
HEARTS CLUB BAND (Reprise) 13 A DAY IN THE LIFE





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