

Songs By The Beatles: Charlie Steinhice presents Chord Bowl
Tossups by Jacob Reed

1. The opening of this song uses the chord progression “I. / ii42 I / I . ii42 /b VII / I.” In his performance on *MTV Unplugged*, Paul McCartney accidentally started this song with the second verse, stopped, and then claimed that he’d forgotten the words before restarting. The backing track of this song includes the opening melody doubled in thirds and a long sustained B in the middle eight, both in the erratically-swelling (*) harmonium part. George Harrison suggested the shifts to waltz time in this song’s middle eight, which was contributed by John Lennon. This song was released as the first initial-release double A-sided single with “Day Tripper.” For 10 points, name this 1965 song, with lyrics like “Try to see it my way” possibly referring to the breakdown of the Lennon-McCartney relationship.

ANSWER: “We Can Work it Out”

2. At several points near the end of this song, Paul McCartney plays seven very high, quickly repeated, extremely sharp As in the bass. A guitar solo in this song uses this sequential chord progression with the third always on top: “C7 A7. / E-Flat7 C7. / F-Sharp7 E-Flat7. / A7 F-Sharp7-G7-A-Flat7 / A7.” The opening of this song uses the same circle-of-fifths chord progression as “Autumn Leaves.” The guitar part in the last section of this song is later reprised as the bridge between the last two (*) tracks of the album on which it appears. The double-tracking in the lead vocals of this song begins on the words “funny paper.” This song fades out into the sound of crickets chirping and a bell tolling, leading into “Sun King.” The opening of this song is reprised in “Carry That Weight.” This song repeats images like people breaking down in the middle of things, and ends repeating “One two three four five six seven / All good children go to Heaven.” For 10 points, name this McCartney song, the first in the *Abbey Road* medley.

ANSWER: “You Never Give Me Your Money” [prompt on answers involving the “medley” on side two of *Abbey Road*, or similar]

3. The verses of this song are composed of repeating units of: two measures of 4/4, a measure of 2/4, and four more measures of 4/4. The lead vocals of this song are double-tracked seemingly at random. One version of this song includes repeated low As in the brass during the first chorus and second verse, (*) “shoo be doo wah” backing vocals in all of the choruses, and its singer ambivalently adding “in” after saying that “you can count me out.” In this song, it is claimed that “if you go carrying pictures of Chairman Mao / You ain’t going to make it with anyone anyhow.” This song was released as the B-side to “Hey Jude.” This song begins with a loud blast from its incredibly distorted guitar part. For 10 points, name this 1968 Lennon song later released in a slowed-down version numbered “1” on the White Album, and unused portion of which was used in a song with this title numbered “9.”

ANSWER: “Revolution” [accept “Revolution 1,” but don’t accept or prompt on “Revolution 9”]

4. *What Goes On - The Beatles Anomalies List* claims that, at 2:28 in this song, you can hear “a bassy, soft male voice in the right channel [say] something like “Hit me with a pizza.”” The verses of this song include an extra beat between each repetition of the tune, and use the chords “I-I vi-vi / iii-iii-iii-iii / ii7-ii7-ii7-ii7 / V-V-V-V-V” Due to manipulation of the tape speed, the different released versions of this song are in D-Flat, D, and E-Flat. This song was first released on a charity album p; that version begins and ends with the sound of a flock of birds chirping. This song’s chorus begins with the Sanskrit mantra “Jai guru deva, om.” This song was released in a sped-up version without schlocky chorus and orchestra overdubs on *Let It Be...Naked*. For 10 points, name this Lennon song originally released on the album *No One’s Gonna Change Our World*, with a title referring to where words that flow “out like endless rain into a paper cup” “slither wildly as they slip away.”

ANSWER: “Across the Universe”

5. The Beatles helped The Silkie produce their cover of this song. The music video for this song begins with a man lifting up a manhole cover with his head, and ends with George Harrison's gardener playing along. This song ends repeating a simplified version of its tune, starting with "G. A. E. BAG." On the album on which it appears, this song is followed by the god-awful George Harrison song "I Need You," and preceded by the much better "The Night Before." The speaker of this song is "feeling two-foot small" and says "gather round all you clowns." This song has been admitted to be a straight rip-off of Bob Dylan. After the final chorus of this song, tenor and alto flutes play in octaves to close it out. This song begins "Here I stand, head in hand." For 10 points, name this forlorn Lennon song from *Help* that includes a shout of "HEY" before each repetition of the title phrase.

ANSWER: **"You've Got to Hide Your Love Away"**

6. The backing track to this song's bridge includes this slowly ascending chromatic line in repeated notes: "F-sharp-G-G-sharp-A / B-C-C-sharp-D." Its verses use the bizarre chord progression "I-v-I-v / VII-v-IV-IV / VII-v-I-I." This song revolves around the riff "B-B / D. BE-BF.-F-sharp / B-B / D. BF-sharp-BF.-E." Near the end of this song, Paul McCartney says "Don't look at me man, I already have ten children!" while John Lennon screams hysterically. In the third verse of this song, after John Lennon sings (*) "Big Man," Ringo Starr responds with "Yeah?" This piano-based song was probably written as a response to Paul McCartney's "Lady Madonna." Images in this song include a "wigwam / frightened of the dark" and a "jack knife / in your sweaty hands." For 10 points, name this only good song on the album *Yellow Submarine*, a Lennon song that features a lot of imitation barking and woofing.

ANSWER: **"Hey Bulldog"**

7. A "grown-up" version of this song was included as the track between "Yes, I'm Your Angel" and "Beautiful Boys" on *Double Fantasy*. Its third verse includes this 12-string guitar line that is doubled in repeated notes a third higher at the end of this song: "E-flat-C / F-D / G-E-flat / A-flat-G / F-A-flat / G-F / E-flat-F / E-flat-D." This song comes after the pretty awful Ringo Starr showpiece (*) "What Goes On" and before "I'm Looking Through You." Throughout the middle eight of this song, the backing vocals repeat the word "tit." The chorus of this song includes a sharp intake of breath after each repetition of the title word. The title person of this song is described as someone you "want so much / it makes you sorry." This song begins by asking "Is there anybody going to listen to my story." For 10 points, name this Lennon song from *Rubber Soul*.

ANSWER: **"Girl"**

8. One version of this song was played a whole step higher, resulting in its singer completely missing almost all the high notes, in addition to screwing up many of the lyrics; that version was included on the solo album *Live in New York City*. The album *Rock 'n' Roll*, which includes the Chuck Berry song "You Can't Catch Me," was the result of a lawsuit over this song supposedly having a plagiarized opening line. This song's keyboard and guitar solos are both played almost entirely in fourths. This song opens with the ascending bass tag (*) "D-D-A-F. D." under a triplet-heavy drum fill and its singer repeatedly saying "shoot me." This song supposedly includes portraits of all four Beatles, describing people with "muddy water," "monkey finger," "walrus gumboot," and "joo-joo eyeball." This track was released as a double A-sided single with "Something." For 10 points, name this Lennon song, the opening track of *Abbey Road*.

ANSWER: **"Come Together"**

9. The bass part of this song is based on the repeated riff "d. D. GA-C." Throughout this song, George Harrison plays D7 chords with loudly-voiced "C-D" dyads on the offbeats, and he punctuates each phrase of the verses with two D7#9 chords. At the beginning of this track, one can hear a quiet ascending scale fragment in the guitar after various backwards guitar notes. This song includes a hyperactive (*) bass part in its bridge, and a heavily distorted "Indian-sounding" guitar solo played by Paul McCartney. The lyrics of this song advise "those who've died" to "declare the pennies on your eyes." The backing vocals for this song attack politicians

like “Mr. Wilson” and “Mr. Heath,” as well as criticizing a policy that results in “one for you, nineteen for me.” This song begins with Paul McCartney counting in a low voice. For 10 points, name this George Harrison song, the first track on *Revolver*, which attacks a 95% supertax.

ANSWER: “Taxman”

10. This song features the guitar the lick “e-e / E-E / B-B” between the verses and the choruses, and the lick “G / G A / A BB / BBB.” between the two phrases of its verses. In the last verse of this song, Lennon accidentally starts to sing the second verse again, and ends up singing the words “Why know I.” The verses of this song include McCartney singing (*) repeated Es against Lennon’s tune, which starts “E-D-sharp-C-sharp-B.” Some bad editing results in the ending of this song being seriously out of sync, starting with the reprise of its opening harmonica solo. This single was released with “Ask Me Why” as its B-Side. In the chorus of this song, Lennon and McCartney/Harrison sing “come on” responsively before its title phrase. For 10 points, name this title track of the Beatles’ first album, a single released after “Love Me Do.”

ANSWER: “Please Please Me”

11. At the end of this song, someone quietly says “Although these people wanna look over the edge ...” while someone quietly sings “Oh my soul, Ooo that’s so hard.” This song’s bass part is based around the quick riff “D-E-G / A. G-A.” Each verse of this song ends with a measure of slow triplets in the guitars, followed by a chromatic ascent through a minor seventh. This song, along with “Dig A Pony” and (*) “Get Back” was performed twice during the 1969 Rooftop Concert. After the second verse of this song, Paul McCartney almost unintelligibly screams “All these years I’ve been wandering around / Wondering how come nobody told me / All that I was looking for was somebody / Who looked like you.” Lennon’s contribution to this song describes experiences like pulling socks up and letting hair down, as well as seeing the sunshine and having a wet dream. For 10 points, name this McCartney song that was combined with Lennon’s “Everybody Had A Hard Year” to form the first track on side 2 of *Let It Be*.

ANSWER: “I’ve Got A Feeling”

12. John Lennon liked to make fun of a critic who, he claimed, said that this song had “Aeolian cadences.” This song’s verse alternates between c-sharp minor and E Major chords, and its bridge alternates between E Major and C Major chords. This song’s middle eight goes through the chord progression “E / B augmented / b minor / C-Sharp / A / B,” with chromatically descending parallel major thirds in the backing vocals. Tom Ewing described this song as “taking the (*) “yeah yeah” chants that were [the Beatles’] early calling card and turning them into missiles.” This song includes terrible lyrics like “Every night the tears come down from my eyes / Every day I’ve done nothing but cry,” and at the end of its middle eight, Lennon sings “I’ll be good like I know I should / You’re coming home, you’re coming home.” For 10 points, name this first track on *With the Beatles*, the title phrase of which puns on the word “belong.”

ANSWER: “It Won’t Be Long”

13. In a Ned Rorem article that famously begins “I never go to classical concerts anymore, and I don’t know anyone who does,” he called this song a “mazurka equal in melancholy and melodic distinction to those of Chopin,” although he disparaged its counterpoint as “no more complex than Three Blind Mice.” The backing track of this song often features the motive “D-E-F / G-A-B / A-G-F,” sometimes with another voice playing in contrary motion. After the first two of this song’s choruses, the accompaniment includes three repeated, sharply accented “G-D-A” chords. This song begins with (*) fluttering harp arpeggii. In this song, it turns out that the title action occurs because “Fun is the one thing that money can’t buy.” This song begins on “Wednesday morning at five o’clock as the day begins.” For 10 points, name this McCartney-Lennon narrative song from *Sgt. Pepper’s Lonely Hearts Club Band*, in which a mother says “Daddy our baby’s gone.”

ANSWER: “She’s Leaving Home”

14. The chorus of this song has a walking bassline that begins repeating “A-B-C-C-sharp / D-C-B-A,” and then continues “G-F-sharp-E-D / E-D-C-B / A-B-C-A / F-E-D.” This song includes a guitar solo beginning with “A. e. / B. f-sharp. BE” following the harmonica solo “D. D-F. FF. E. C. D.” Every other phrase of the verses of this song ends with a very low G. The lyrics of this song are pretty awful, mixing maudlin and cliché with lines like “And so it’s true, pride comes before a (*) fall / I’m telling you so that you won’t lose all” and “My tears are falling like rain from the sky / Is it for her or myself that I cry.” John Lennon claimed that this song’s use of the word “clown” reflected the influence of Bob Dylan. This song is sandwiched between “No Reply” and “Baby’s In Black,” a “trilogy” of depressing songs at the beginning of *Beatles For Sale*. For 10 points, name this track whose singer has “lost someone who’s dear to me.”

ANSWER: “I’m a Loser”

15. Despite its simplicity, this song somehow took 67 takes to record, none of which included George Harrison. After take 35 of this song, McCartney made up the song “Los Paranoias,” released on *Anthology 3*. This song’s bass part is actually just Paul McCartney singing “doo doo doo.” After recording Take 19 of this song, Paul McCartney ad-libbed the song “Can You Take Me Back,” which was included between “Cry Baby Cry” and (*) “Revolution 9” on the White Album; on that album, this song is the track before “Julia.” This song’s speaker says that he will “Love you forever and forever / Love you with all my heart,” after beginning by asking “Who knows how long I’ve loved you? / You know I love you still.” For 10 points, name this McCartney song, in which he says that he’ll “wait a lonely lifetime” “if you want me to.”

ANSWER: “I Will”

16. For some reason, Bob Marley thought it was a good idea to record a cover of this song with a brassy backing track, changing the chorus to ascend to G and adding a “Oh, Yes Sirree!” after the title phrase. This song’s guitar solo is just the melody up a half-step. This song begins with the guitar riff “B-E-D-sharp / C-sharp.” On this track, Ringo Starr plays bongos, as well as a prominent (*) clave overdub. Paul McCartney was somehow proud of this song’s lyrics “Bright are the stars that shine / Dark is the sky.” The title figure of this song gives the singer “everything / And tenderly.” This song was released as a US single with the very similar “If I Fell” as its B-side, and it comes right before “Tell Me Why” and “Can’t Buy Me Love” on *A Hard Day’s Night*. For 10 points, name this ballad, the title of which unusually begins with a conjunction.

ANSWER: “And I Love Her”

17. At 1:59 in this song, the finger clicking in the background drops for precisely one beat. This song’s bridge, which is in the flat mediant, includes the guitar line “D-E-flat-E / F-E-E-flat-D / E-flat-F-G-E-flat / C-C-D-E-flat / D.” This song begins with the chords “G / b minor / B-Flat / a minor / D7,” and, in its verses, the backing vocals sing the chords “G / a minor / b minor / C” (*) twice, followed by “f-sharp minor / B7 / e minor / a minor 7 / D7.” The lyrics of this song refer to a person who does not hear another man speaking, and who runs her hands through the speaker’s hair. The constant vocal accompaniment in this song was supposedly influenced by Brian Wilson’s work on *Pet Sounds*. This song is sandwiched between “Love You To” and “Yellow Submarine” on the album on which it appears. For 10 points, name this gentle McCartney love song from *Revolver*, the title of which refers to the locations he needs his love to be so that he can “lead a better life.”

ANSWER: “Here, There, and Everywhere”

18. Take one of this song includes hilariously alien invasion movie-esque guitar slides in thirds in the choruses. This song ends with a repeated figure prominently featuring the notes “D. / E-flat-G-flat / stuff / D.” This song’s chorus uses the nonsensical chord progression “B-Flat / f minor / G43 / E-Flat / F G / E-flat / B-flat,” and its tune repeats a descending arpeggiated B-Flat major 6 4 chord over that last E-Flat major chord. In the last chorus of this song, the (*) trumpets play a syncopated “short long short long” rhythm over even

repeated notes in the cellos. Two different takes a whole step apart were edited together to create this song. A swarmandal plays between each verse of this song. Paul McCartney played the introduction to this song on a Mellotron. This song was released as a double A-sided single with "Penny Lane," the first fruits of the *Sgt. Pepper's* sessions. For 10 points, name this 1968 John Lennon song, in which he says "Let me take you down, 'cause I'm going to" the title location.

ANSWER: "**Strawberry Fields Forever**"

19. Throughout the verses of this song, Paul McCartney plays the bass lick "e-E-G-sharp-A / B-C-sharp-D-D-sharp." The outro to this song includes a one-measure bass solo and then three measures of D Major, though this song is in E Major. The end of this song's chorus uses the chords "E / D / G": two measures of 3/8 and a measure of 4/4. The syncopated guitar and drums in this song's introduction shifts the downbeat back an eighth note; when the other parts come in, the downbeat shifts to the second half of the measure, resulting in a massive jolt on this song's first chord change. This song was recorded two months before, and appears two tracks before the similarly crazy (*) "Helter Skelter." This song has a prominent handbell part. The lyrics of this song are mostly just John Lennon repeating phrases like "Come on is such a joy," and "Come on, let's take it easy." For 10 points, name this raucous song from the White Album with a stupidly long title.

ANSWER: "**Everybody's Got Something to Hide Except Me and My Monkey**"

20. The middle section of this song is in the major submediant, and it uses these chords and odd metric structure: "E E / E D / D / E B / E B / B." The transition back to the first section of this song consists of two repetitions of a five-measure phrase with the long notes "C-g / D-a / E" in the backing track. Many of the verses of this song ends with the notes "B. A.G. G" over an F Major chord. Just after this song ends, a really really (*) high pitch is played, and Paul McCartney sings an ascending whole-tone scale with the lyrics "never could be any other way." This song ends with three pianos and a harmonium playing a massive E Major chord. The second section of this song begins with the sound of an alarm clock. The two sections of this song are connected by massive orchestral glissando-crescendos. The first speaker in this song says that he'd "love to turn you on," and begins by saying "I read the news today." For 10 points, name this Lennon-McCartney collaboration, the final track on *Sgt. Pepper's Lonely Hearts Club Band*.

ANSWER: "**A Day in the Life**"