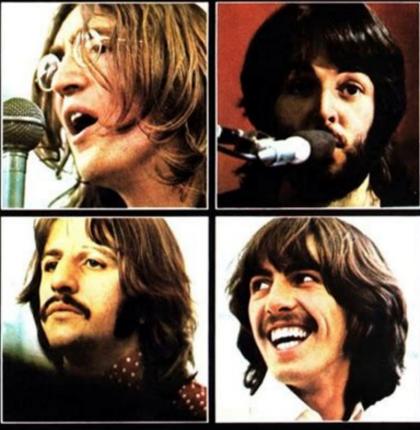


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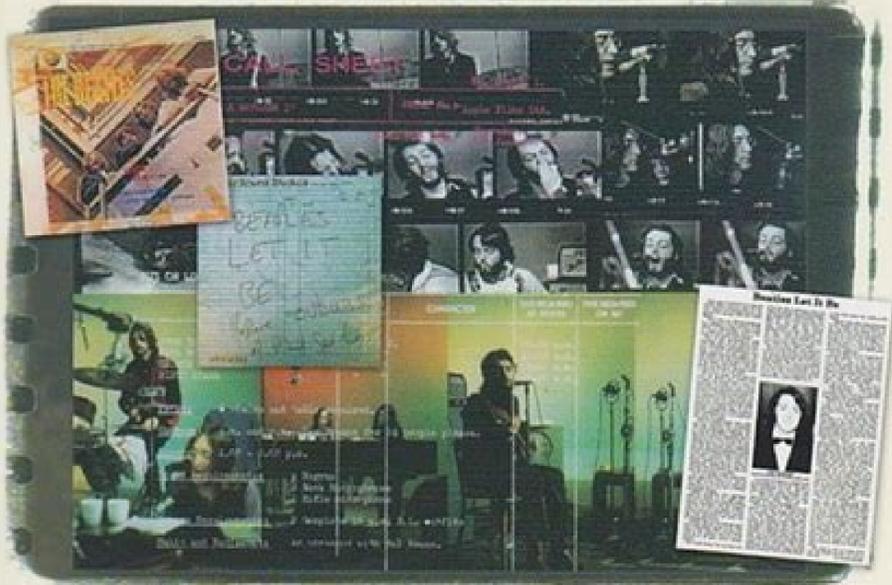
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LET IT BE



THE BEATLES *Get Back* a collection of unreleased album

■ GEORGE HARRISON (lead guitar) ■ JOHN LENNON (rhythm guitar)
■ PAUL McCARTNEY (bass guitar) ■ RINGO STARR (drums)



Get Back a collection of unreleased album

mood - 154/155/156/157

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BEATLES

FIRST MOVEMENT

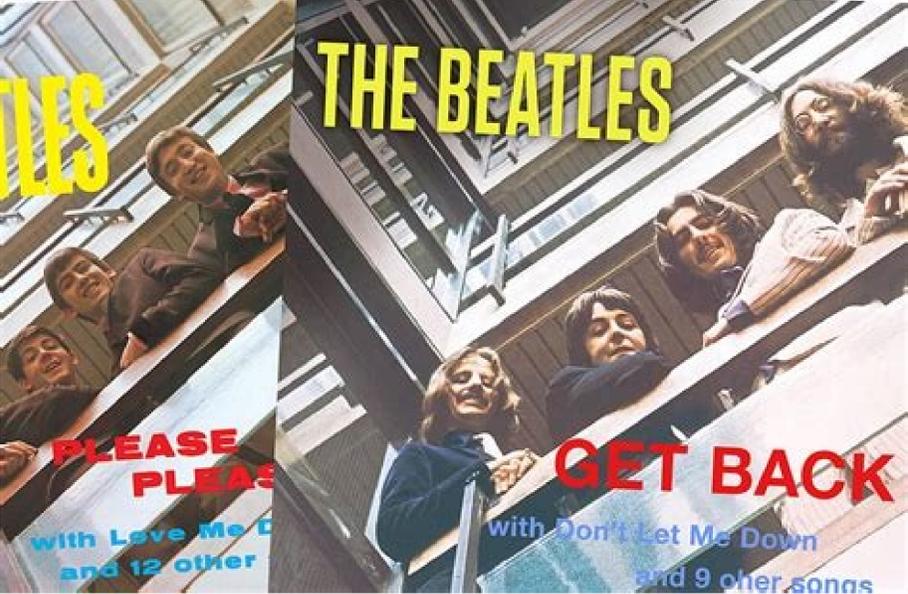


ATTENTION COLLECTORS UNRELEASED TRACKS

McCartney



Paul McCartney
The Love You Make
The Long and Winding Road
Let It Be
Two of Us
The Love You Make
The Long and Winding Road
Let It Be
Two of Us
The Love You Make
The Long and Winding Road
Let It Be
Two of Us



The making of the beatles let it be album. The beatles let it be album worth. The beatles let it be album review. The beatles let it be album lyrics. The beatles let it be album chords. The beatles let it be album vinyl. The beatles let it be album youtube. The beatles let it be album 2021.

They needed something big they could all submit to. Parts of it, like "Medley," sound like a rag-tag forerunner to Harry Nilsson's 1974 Lennon-produced freakout Pussy Cats. Paul and John nurtured a public animus that provided a tissue-thin veneer over what was plainly the hurt feelings of two estranged siblings. The original Glyn Johns mixes are certainly rough and ready, so much so that you can understand the group's nervousness about releasing them. There's a moving take on Harrison's "All Things Must Pass" which would become the title track of his classic solo debut, after it had been deemed unworthy of being on a Beatles release. So the best way to approach it is as a collection of songs by guys who still were churning out classics with some regularity. The finely-rendered Abbey Road LP allowed the group to put the dream of the Beatles to bed with a fan-service-worthy flourish. The theme for the project would be back-to-basics, a return of the group as a performing unit, sans overdubs, emphasizing their inherent musicality. As the 1960s wound down, so did the Beatles. Regular producer George Martin was technically on board, but his participation was minimal. As sound and lighting preparations were being made for the afternoon of January 30th, the band wasn't even certain they would go through with it. Several ideas were proposed, most involving a return of some kind to live performance: perhaps a live album of new songs or a huge show in a remote place; maybe the band would charter an ocean liner and make an album on it. The first rooftop performance of "Don't Let Me Down," included on disc two of the new box set, ranks on a short list of the best things the band ever recorded. So much of the material included on the extra discs—the rehearsals, the outtakes, and the jams—is uncomfortable and fascinating. Johns clearly had a weirder idea in mind for what Let It Be might have been, and his original mixes make a persuasive case for his vision. First, no one was sure exactly what he was supposed to be doing. No wonder he was frustrated. Glyn Johns was there, a new presence behind the boards, but he never quite figured out if he was producing or just engineering. Ultimately, it was decided that the band would be filmed on a soundstage rehearsing for a show and developing material for a new album—a document of the Beatles at work. Let It Be was just before all that, when the emotions and the tunes were too raw to gloss over. Buy: Rough Trade (Pitchfork earns a commission from purchases made through affiliate links on our site.) Catch up every Saturday with 10 of our best-reviewed albums of the week. Paul walks us through the soon-to-be Abbey Road standards "Oh! Darling" and "She Came in Through the Bathroom Window," while John previews the stand-up routine polemic "Gimme Some Truth," which wouldn't emerge until 1971's Imagine LP. So not surprisingly, the essential nature of Let It Be is that it feels incomplete and fragmented; it's a difficult album to peg because the Beatles were never sure themselves what they wanted it to be. The symmetry was perfect: youthful optimism, and camaraderie had given over to cynicism, discord, and looking out for number one. Working title: Get Back It was an awful idea. Another White Album-style scenario, with the songwriters in the band working alone in separate studios, enlisting each other to serve as a de facto backup band, was bound to fail. While Let It Be was initially meant to be a return to simplicity, Phil Spector's later involvement (he was brought in to "reproduce" the tracks, adding extra voices and instruments to thicken arrangements and remix the record, a decision made without McCartney's input) killed that angle. Organizational chaos aside, the sessions were painful. The power vacuum left by the death of manager Brian Epstein a year and a half earlier had never been satisfactorily filled; Apple Corps, the multi-media company started by the band a year earlier, was bleeding money; and toughest of all, the once-Fab Four didn't generally enjoy being in the same room together. George was in a mood and Ringo was having trouble seeing why it all mattered. We all know what it feels like to be around people we don't like for days on end; if reality television has taught us anything, it's that a camera crew in a room full of such people does nothing to ease tension. The culminating rooftop concert was a fraught bit of business. Finally, John Lennon, asserting himself as bandleader for perhaps the final time, had the last word: "Oh fuck—let's do it." They plowed through 42 minutes of takes until the cops showed up and issued a noise ordinance. An early take of "Teddy Boy," which would later surface on McCartney's self-titled 1970 solo debut comes across as anarchic and stoned as Dylan and the Band's Basement Tapes. It may not succeed on the level of the Beatles' previous albums, but there's enough good material to make it a worthy entry in their canon. The time the Beatles spent recording and filming was described by all as supremely unpleasant, despite a later uptick when they'd returned to finish up at Abbey Road. Even Ringo painfully efforts his way through a touchingly tentative "Octopus's Garden." In the years that followed, the Beatles would splinter viscerally while never quite being able to quit one another. Nothing about being in the band was enjoyable or easy. It was slapdash and strangely perfect. As the decade's final year began, the White Album was still riding high on the charts and the Yellow Submarine soundtrack was days away from release. All were either married or close to it, closing in on 30, and tremendously weary of all they'd been through. Paul McCartney, the most devoted of the gang to the notion of the Beatles (Ringo Starr called him the "Beatleholio"), thought that the group needed a special project to bring it together. Sign up for the 10 to Hear newsletter here. Too much good will and trust had been lost. Distracted, exhausted, and locked in contretemps by the time they finally issued the LP, the Beatles had seemingly forgotten what they were even trying to do in the first place. Plagued by uncertainty, they delayed the release of the album and opted instead to start an entirely different one. Recording Abbey Road in February 1969, only three weeks after sessions for Let It Be concluded, Ringo played on All Things Must Pass and Lennon's epochal solo debut, Plastic Ono Band. You see and hear their future together and then you feel it slipping away. But the Beatles were in serious trouble. And when they finished, no one really liked what they'd laid down on tape.