Example 1a: “I Want to Hold Your Hand”

Example 1b: Hymn-tune structure of “Hey Jude”
Example 1c

Example 1d

unfolding of 3rds in the refrain melody
“mensuration canon” between top line of unfolded 3rds and harmony
voice leading of two vocal parts combined
= unfolded 6ths (for 3rds)

(stepwise: 5th 4th 3rd)

Example 2: “I Want to Hold Your Hand”

BRIDGE

verse 3

three voice-leading strands from A: octave coupling, arpeggiation, and motion to an inner voice

RETENSION = INTRODUCTION (ELISION and EXPANSION)

composed out in bridge as a whole
5 5 5 8?!

one of the expected tones, but only as an anticipation (and in the lowest register—i.e., “inside”)

( V 5?)

the other expected tone, again as an upbeat
Example 6a:

Similarly, but... is somewhat more likely here.

Example 6b: “Someone to Watch over Me”

shifted by sequence: S

sequence augmentation from 4-bar:

I elided

motion to inner voice

turnaround

Example 7a: “Yesterday” recomposed in 8-bar phrases

strong and weak measures reversed from original (= normalized)

(guitar tuned a whole step down)

Yesterday, all my troubles seemed so far away.
Now it looks as though they’re here to stay,
and to-mor-row’s look-ing aw-fly gray, so

or, literally, the sequence (slull):

or: Gm7/C

NB: strong measure, as in original

I be-lieve in yes-ter-day. Sud-den-ly

(etc.)
Example 7b

(eight-bar recomposition)

“Yesterday” (seven-bar phrase)

Example 7c

(nine-bar sequence)

Example 7d

“acceleration” of bass

(Note heads represent change of pitch in bass; tied note heads represent movement within a harmony, which moderates sense of acceleration.)
Example 9a: McCartney’s “Miracles-inspired” “In My Life” (speculative reconstruction)

Example 9b: “I’m Looking Through You”