

A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Arrangement by LIZ GARNETT

Chorus

Tenor Lead

Bari Bass

It's been a hard day's night, — and I've been
hard, it's a ~~hard~~ day's night, — and you know I've been
work-in' — like a dog. — It's been a hard day's night, —
work - in' like a dog. It's been hard, it's a hard day's night. —
— I should be sleep-in' — like a log. — But when I
— and I should be sleep - in' like a log.

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9
get home to you, — I find the things that you do — will make me
do, — I

10
get to you, — the things you do, — I

11
feel — all — right. — You know I work all day

12
feel all right. — Be-cause you know

13
I work all day

14
mon-ey — to buy you things. —

15
to get you mon-ey — to buy you things. — And it's

16
— to get you mon - ey to buy, to buy you things. —

17
worth it just to hear you say — you're gon - na give me — ev - 'ry -

18
say, — hear you say

19
give me ev - 'ry -

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20 thing. — So why on earth should I moan? — 'Cause when I
21 thing. moan? — When I

22 a - lone, — I
23 get you a - lone, — you know I feel — o - kay. — When I'm home, —
24 home, —
get you a - lone, — I

25 — right, seems all right. —
26 — that's when ev - ry - thing seems — to be right. —
27 — right, seems all right. —

28 — When I'm home, — and when I'm
29 — When I'm home, — feel - in' you hold - in' me
30 — When I'm home, — and when I'm

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tight, oh, so tight. hard
31 32 33
tight. Yeah. it's been a hard day's night, -
tight, oh, so tight. hard
night, -

34 35 36
and I've been work-in' like a dog. It's been a
and you know I've been work-in' like a dog. It's been

37 38 39
hard day's night: I should be sleep-in' like a
hard, it's a hard day's night, - and I should be sleep - m' like a

40 41
log. But when I get home to you, I find the
log. get to you, the

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Reprise

42 do, — I 43 44

things that you do — will make me feel — all — right. —

things you do, — I feel all right. — When I'm home, —

Detailed description: This block contains the first system of musical notation, measures 42 to 44. It features a treble and bass clef staff in a key signature of one flat. Measure 42 has a vocal line starting with 'do, —' and an instrumental accompaniment. Measure 43 continues the vocal line with 'I' and the instrumental accompaniment. Measure 44 has a vocal line with 'feel — all — right. —' and an instrumental accompaniment. A dashed line connects the end of measure 44 to the start of measure 48.

45 46 47

I'm home — and, oo, be right, right, —

— ev - 'ry - thing seems — to be right, right, —

Detailed description: This block contains the second system of musical notation, measures 45 to 47. Measure 45 has a vocal line with 'I'm home — and, oo,' and an instrumental accompaniment. Measure 46 has a vocal line with 'be right, right, —' and an instrumental accompaniment. Measure 47 has a vocal line with '— ev - 'ry - thing seems — to be right, right, —' and an instrumental accompaniment. A dashed line connects the end of measure 47 to the start of measure 48.

48 49 50

right. When I'm home, — feel - in' you hold - in' me

right. I'm home, and I'm

Detailed description: This block contains the third system of musical notation, measures 48 to 50. Measure 48 has a vocal line with 'right. When I'm home, —' and an instrumental accompaniment. Measure 49 has a vocal line with 'feel - in' you hold - in' me' and an instrumental accompaniment. Measure 50 has a vocal line with 'right. I'm home, and I'm' and an instrumental accompaniment. A dashed line connects the end of measure 50 to the start of measure 51.

51 52 53

right all through the night. — It's been a hard day's night;

day's, day's.

Detailed description: This block contains the fourth system of musical notation, measures 51 to 53. Measure 51 has a vocal line with 'right all through the night. —' and an instrumental accompaniment. Measure 52 has a vocal line with 'It's been a hard day's night;' and an instrumental accompaniment. Measure 53 has a vocal line with 'day's, day's.' and an instrumental accompaniment. A dashed line connects the end of measure 53 to the start of measure 54.

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6

day's night;

It's been

Musical staff 1 (Treble clef) showing measures 54, 55, and 56. Measure 54 starts with a treble clef and a key signature of one flat. Measure 55 has a double bar line and a fermata. Measure 56 continues the melody.

I've been work-in' like a dog. It's been a

day's night;

It's been

Musical staff 2 (Bass clef) showing measures 54, 55, and 56. Measure 54 starts with a bass clef and a key signature of one flat. Measure 55 has a double bar line and a fermata. Measure 56 continues the bass line.

day's night; work - in' like a dog.

hard, it's a hard day's night, and I should be

Musical staff 3 (Treble clef) showing measures 57, 58, and 59. Measure 57 has a treble clef and a key signature of one flat. Measures 58 and 59 contain crossed-out notes. Measure 59 has a double bar line and a fermata.

hard day's night; I should be sleep-in' like a

hard, it's a hard day's night, and I should be

Musical staff 4 (Bass clef) showing measures 57, 58, and 59. Measure 57 has a bass clef and a key signature of one flat. Measures 58 and 59 contain crossed-out notes. Measure 59 has a double bar line and a fermata.

sleep - in' like a

log. But when I get home to you I find the

Musical staff 5 (Treble clef) showing measures 60 and 61. Measure 60 has a treble clef and a key signature of one flat. Measure 61 has a double bar line and a fermata.

log. But when I get to you the

do, I Tag

Musical staff 6 (Treble clef) showing measures 62, 63, and 64. Measure 62 has a treble clef and a key signature of one flat. Measure 63 has a double bar line and a fermata. Measure 64 continues the melody.

things that you do will make me feel all right. You know I

Musical staff 7 (Bass clef) showing measures 62, 63, and 64. Measure 62 has a bass clef and a key signature of one flat. Measure 63 has a double bar line and a fermata. Measure 64 continues the bass line.

things you do I feel all right. You know I

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7

You know I
feel all right. You know I feel all
You know I
feel all right.

65 66 67

feel all right. You know I feel all

68 69 70

rit.
doo doo doo doo
*right, all right.
ya da da ya da da ya da da I'm

dm dm dm dm

*Optionally, leads can hold this note through the end of the song.

Performance Notes

Declared the best artist of all time by *Rolling Stone* magazine, the Beatles have an unmatched record when it comes to No. 1 hits, record sales and star power. The Fab Four dominated music pop culture while launching what came to be known as the "British Invasion." In 1964 they held 12 positions in the Billboard Top 100, including the top five songs. In addition to winning seven Grammys, the group received the Grammy Lifetime Achievement Award in 2014.

The 1964 song *A Hard Day's Night* was written as the title track for the Beatles' first feature film. There were conflicting stories about who chose the title, but all agreed it came from one of drummer Ringo Starr's characteristic malapropisms. A distinctive feature of the song is the "blue third," noticeable particularly at the cadences in measures 11-12, 23-24, 43-44 and 63-64. This arrangement straightens these out into major thirds, but in a barbershop performance it would be stylistically acceptable for the lead to slide onto the A from a fraction below the written note.

Dr. Liz Garnett studied music at the Universities of Bristol and Southampton. Liz became involved in barbershop music after the completion of her PhD, and it became the subject of her first book. She is one of the UK's most prominent arrangers and performance coaches, having worked with many of the top choruses and quartets there, as well as with groups from the USA, Canada, Germany and Holland. She served as a LABBS Music judge from 2000-13, holding the position of category director from 2006-09.

Perform this arrangement with a moderate rock tempo, keeping a steady backbeat. Liz uses the embellishments in the harmony parts to create and maintain the rhythmic framework, particularly with the bass creating the pulses between phrases and throughout the longer notes in the melody. The original recording ended with a fade-out—the first time the Beatles had used this technique—but this arrangement includes a final chord. Wind down to a resting place, as is reflected in the voicing of the last chord, rather than building to a big finish.

As a final note: Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.