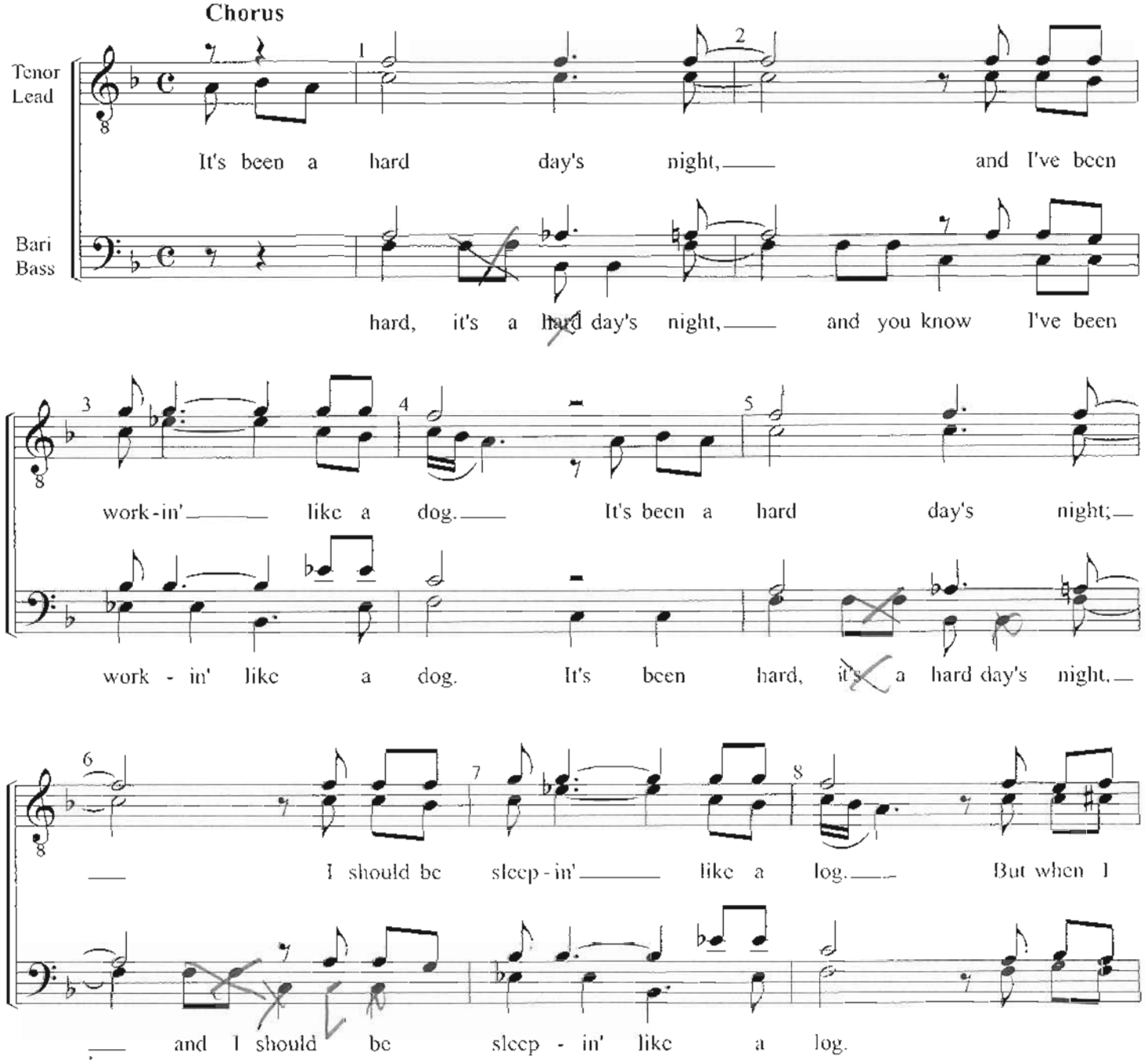
Stock No. 209094

A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Arrangement by LIZ GARNETT



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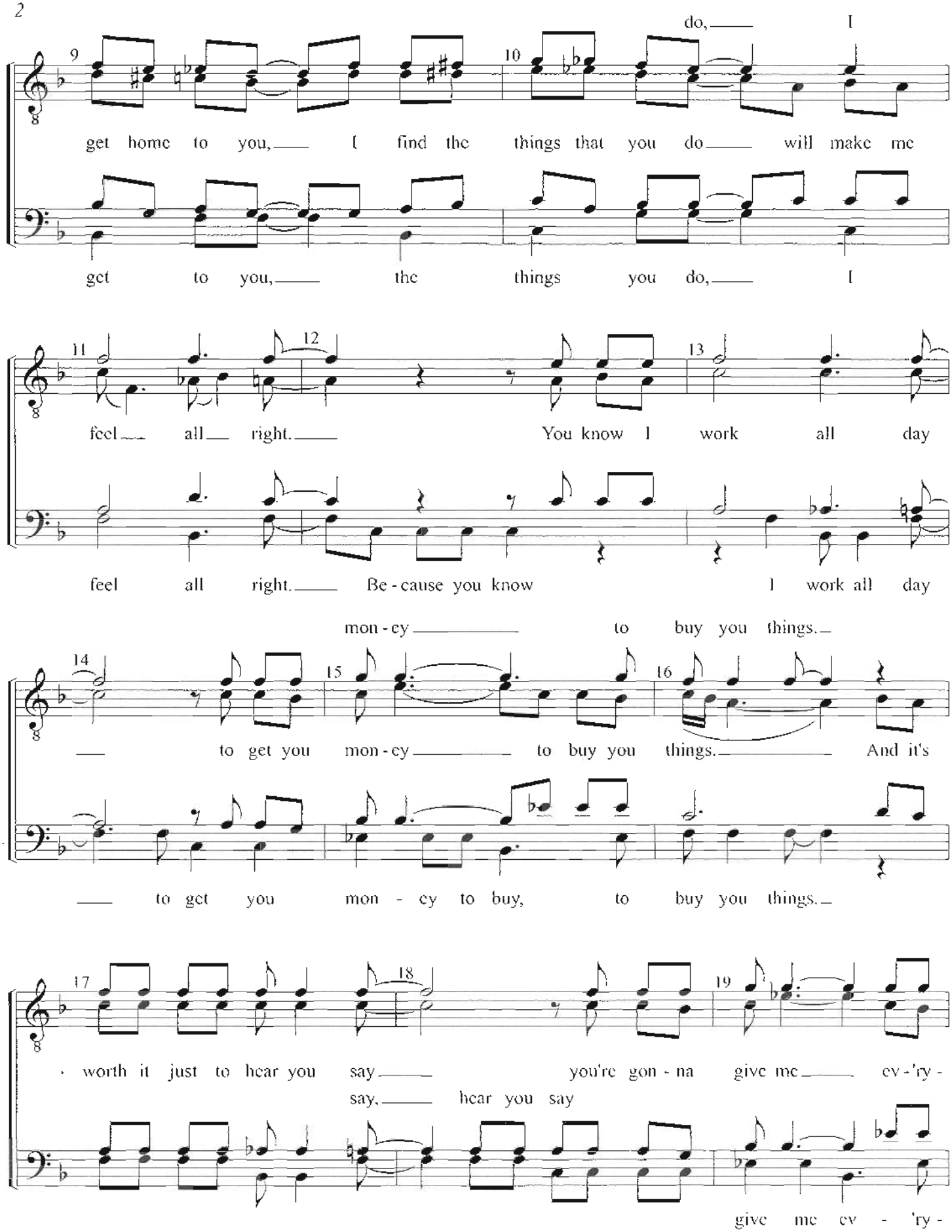
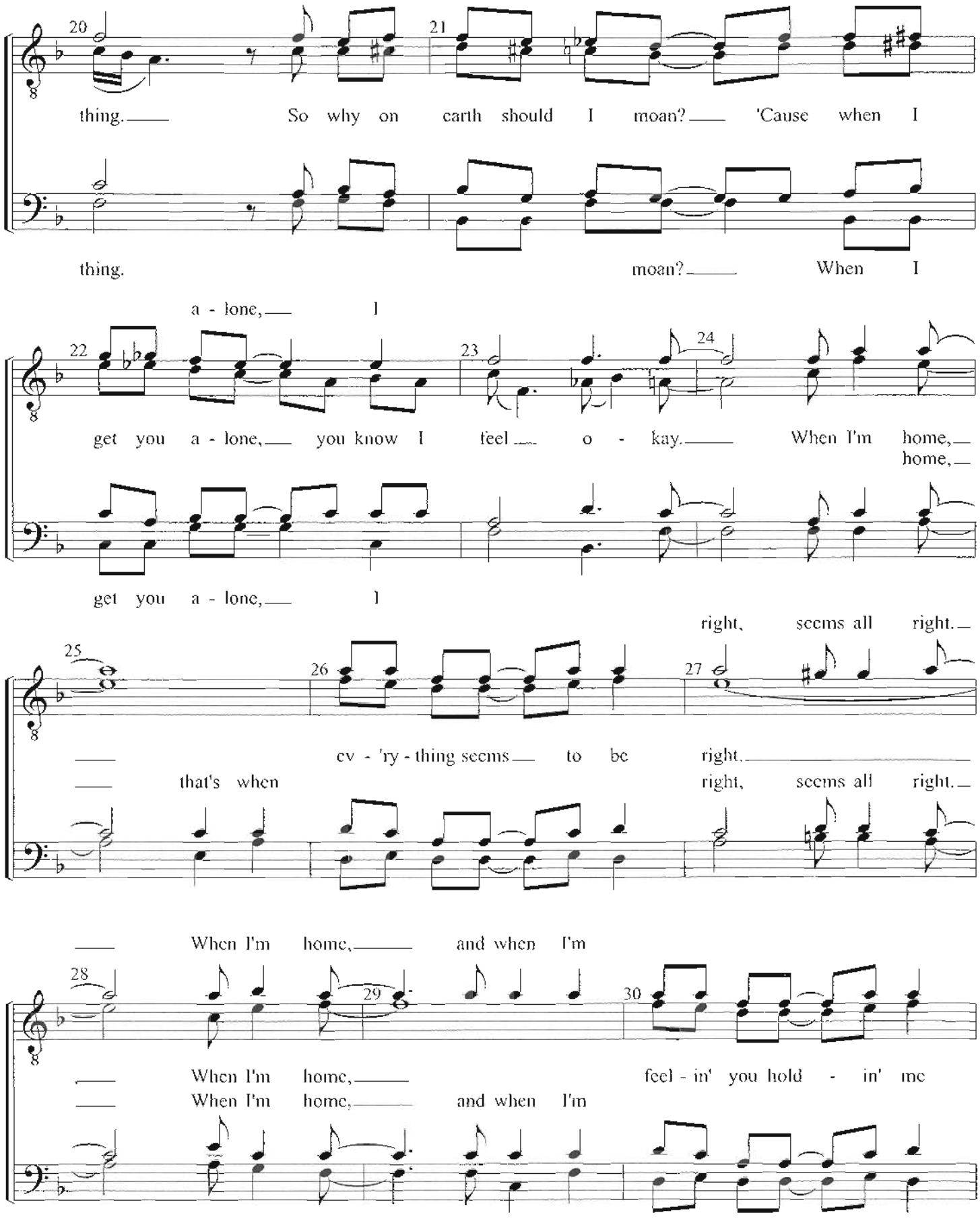
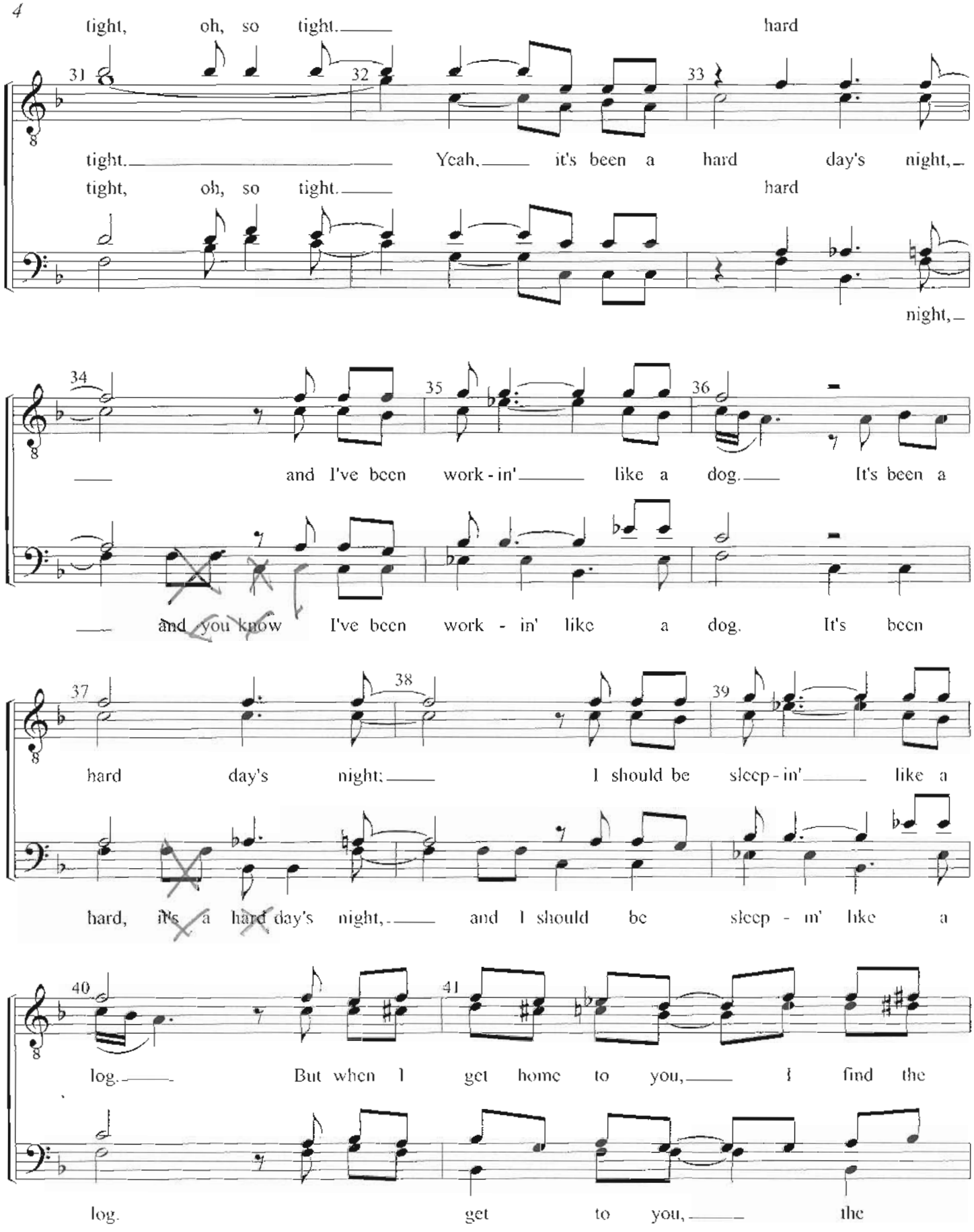
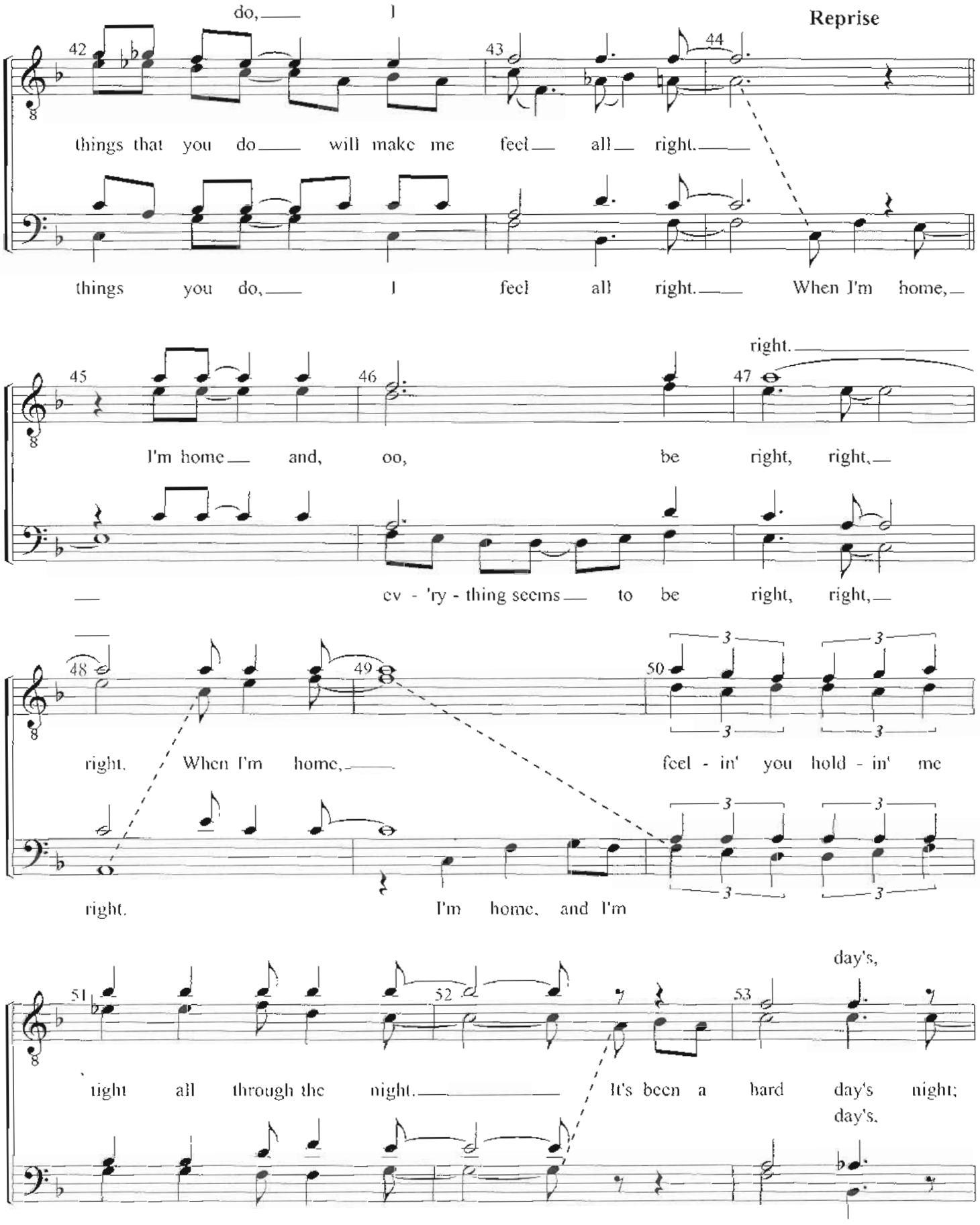
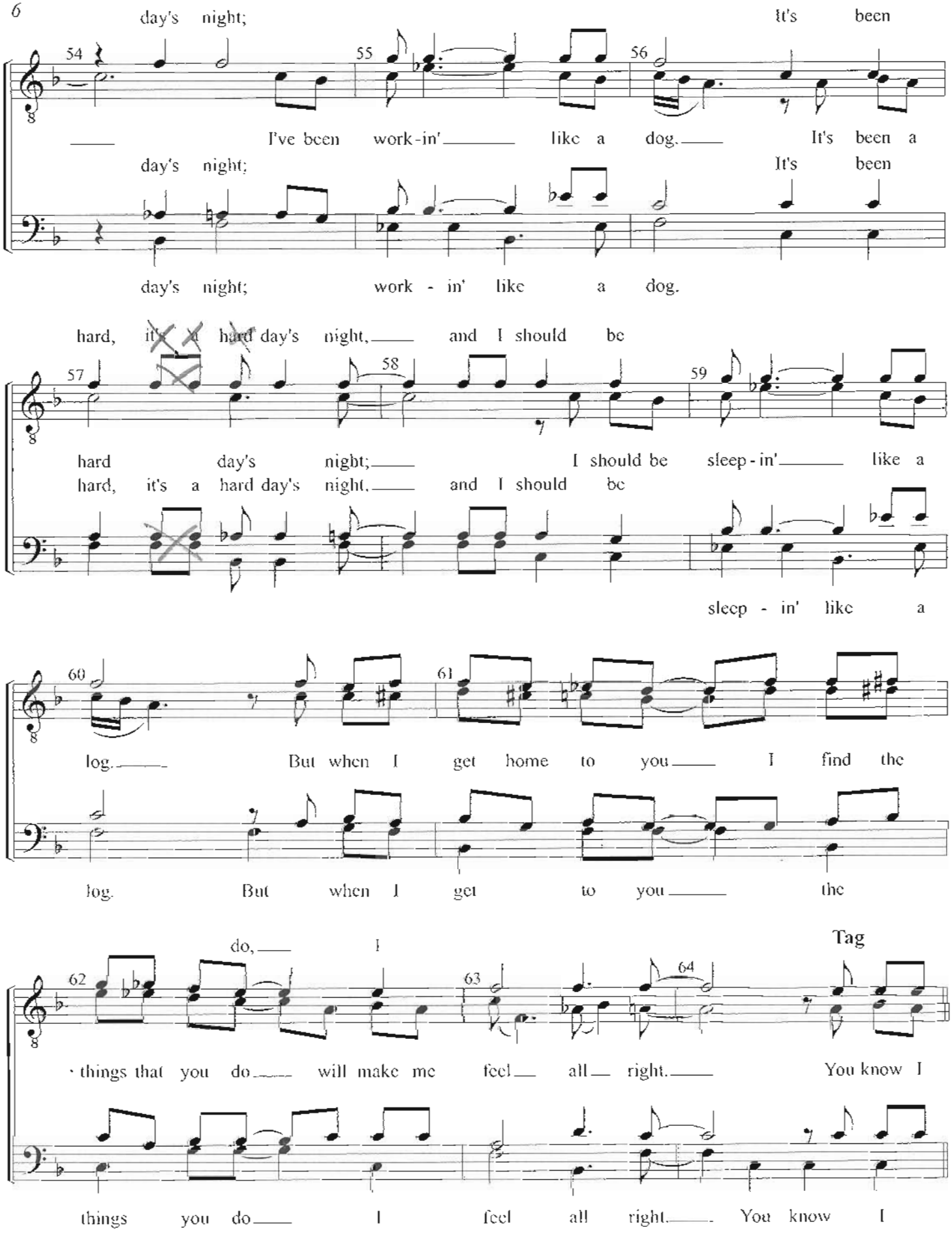
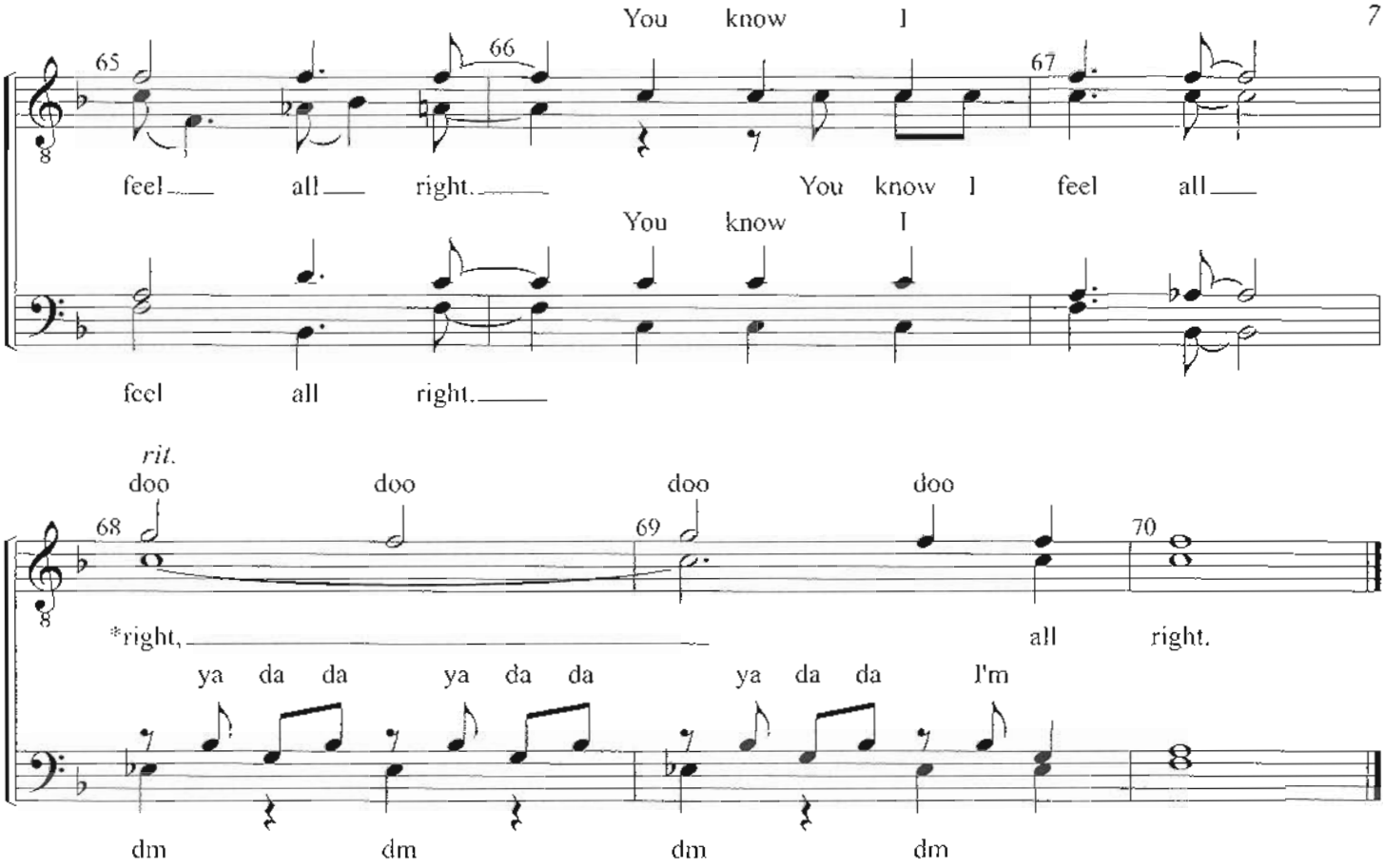

do, I
9
10
get home to you, I find the things that you do will make me
get to you, the things you do, I
11
12
13
feel all right. You know I work all day
feel all right. Be - cause you know I work all day
mon - ey to buy you things.
14
15
16
to get you mon - ey to buy you things. And it's
to get you mon - ey to buy, to buy you things.
17
18
19
worth it just to hear you say you're gon - na give me ev - 'ry -
say, hear you say
give me ev - 'ry -


20
21
thing. So why on earth should I moan? 'Cause when I
thing. moan? When I
a - lone, I
22
23
24
get you a - lone, you know I feel o - kay. When I'm home,
home,
get you a - lone, I
right, seems all right.
25
26
27
ev - 'ry - thing seems to be right.
that's when right, seems all right.
When I'm home, and when I'm
28
29
30
When I'm home, feel - in' you hold - in' me
When I'm home, and when I'm


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 - in' like a
40 41
log. But when I get home to you, I find the
log. get to you, the


Reprise
do, I
things that you do will make me feel all right.
things you do, I feel all right. When I'm home,
I'm home and, oo, be right, right,
ev - 'ry - thing seems to be right, right,
right. When I'm home, feel - in' you hold - in' me
right. I'm home, and I'm
tight all through the night. It's been a hard day's night;
day's,
day's.


day's night; It's been
54 55 56
I've been work-in' like a dog. It's been a
day's night; It's been
day's night; work - in' like a dog.
hard, it's a hard day's night, and I should be
57 58 59
hard day's night; I should be sleep-in' like a
hard, it's a hard day's night, and I should be
sleep - in' like a
60 61
log. But when I get home to you I find the
log. But when I get to you the
Tag
do, I
62 63 64
things that you do will make me feel all right. You know I
things you do I feel all right. You know I



**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.