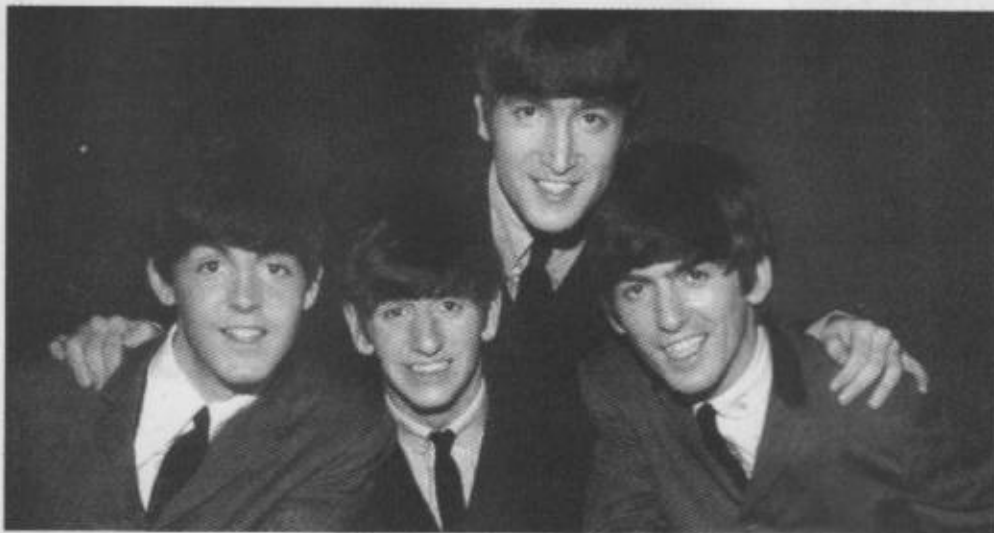


# "A Hard Day's Night" The Beatles



By Dale Turner

Composed by John Lennon and Paul McCartney, "A Hard Day's Night" is the title track on the Beatles' first film soundtrack, which was also their first entire album of originals. Inspired by a comment drummer Ringo Starr made following an exhaustive day of filming, "A Hard Day's Night" was released in 1964 and quickly reached #1 on the *Billboard* chart. For guitar players, the song is memorable due to its colorful opening chord, G7sus4—a rare sound in rock

prior to 1964. But that's just one of its many gems; let's examine some of the others.

## THE BASIC ORCHESTRATION

Written on April 15, 1964 and recorded the very next day, it's amazing how quickly the Fab Four—with the help of producer George Martin—transformed "A Hard Day's Night" into the artful version we know today. The song's ear-pleasing sonics owe to the orchestration of Lennon's acoustic parts and George Harrison's electric parts. After the opening chord [Fig. 1], Lennon strums the tune's key chord shapes (consult the transcription's frames) on his acoustic-electric Gibson J160E. Adding contrast to Lennon's percussive strums, on what was reportedly a Rickenbacker 325, Harrison strums barre chords—occasionally tossing in fragments and single notes (for clarity's sake, notated as full chords in the tran-

scription)—to add jangle and sparkle to the track. This interplay may seem basic, but the tonal variation of Lennon's and Harrison's acoustic and electric axes—combined with the differing registers and rhythms in which they are played—adds just the right amount of excitement and depth.

## THE 12-STRING LEAD

Believe it or not, the guitar solo in "A Hard Day's Night" actually resulted from some studio trickery. Harrison played the melody on his electric Rickenbacker 360-12, with Martin doubling on piano; both gents played their licks into a tape machine running at half speed. (Note: when music is recorded at half speed and then played back at regular speed, it sounds twice as fast, as well as an

octave higher.) It's worth noting that Harrison's 360-12—apparently the second one to be manufactured—yielded unique timbral possibilities above and beyond those provided by tape manipulation. The 360-12 differed from other 12-string models in that its smaller, octave strings (the tiny ones paired with strings 3-6) were placed on the top (toward the ceiling) side of each string. That way, when a downstroke was used, the high-pitched string would get struck slightly before the heavier, standard string, producing the instrument's characteristic crystalline chime. (On all other 12-strings, the smaller strings were placed on the bottom side.) For the curious, the 360-12's unique sound can also be heard in Beatles' cuts like "You Can't Do That" and "Eight

Days a Week," as well as in virtually on every Byrds cut ever recorded. And the guitar can be seen in *A Hard Day's Night*, clearly visible in the hilarious "baggage car" scene.

In any case, given the velocity of this sped-up solo, if you intend on playing it live, you'll likely need

to woodshed a few licks first. Start by studying the solo's one-octave G minor pentatonic (G-B $\flat$ -C-D-F) pattern, confined to strings 3-5 [Fig. 2]. Then, using a metronome, isolate the speedier bursts of notes. Fig. 3 provides one repetitive possibility. Practice licks like this at a tempo slow enough to play comfortably without mistakes, and then gradually increase the speed. ♪



Fig. 1 G7sus4

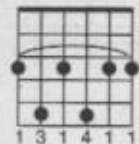


Fig. 2



Fig. 3



## TONE ZONE

**GUITAR 1:** Semi-hollowbody  
**PICKUP/POSITION:** Single-coil/Bridge  
**GAIN:** 3  
**EQ:** Bass/Mid/Treble: 4/5/7  
**GUITAR 3:** 12-string Electric  
**PICKUP/POSITION:** Single-coil/Bridge

# A HARD DAY'S NIGHT

As Recorded by the Beatles

(From the Capitol Recording A HARD DAY'S NIGHT)

Words and Music by John Lennon and Paul McCartney



## Lyrics

### Verses 1, 3 & 5

It's been a hard day's night, and I been workin' like a dog.  
It's been a hard day's night, I should be sleeping like a log.  
But when I get home to you, I find the things that you do  
Will make me feel alright.

### Bridge

When I'm home, everything seems to be right.  
When I'm home, feeling you holding me tight, tight, yeah.

### Verse 2

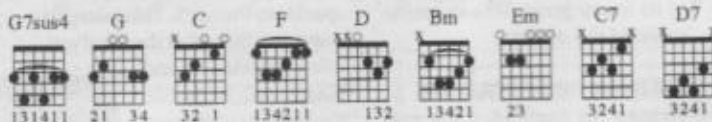
You know I work all day, to get you money to buy you things.  
And it's worth it just to hear you say you're going to give me everything.  
So why on earth should I moan, 'cause when I get you alone  
You know I feel okay.

### Verse 4

So why on earth should I moan, 'cause when I get you alone  
You know I feel okay.

### Tag

You know I feel alright.  
You know I feel alright.



## Intro

Moderately Fast Rock ♩ = ♩40

0:04

### Verse 1

Gtr. 3 tacet

G

Rhy. Fig. 1A

G7sus4

Gtr. 2 (acous.)  
Gtrs. 1 (elec.) &  
3 (12-str. elec.)

*mf* w/ clean tone

F

G

C

G

End Rhy. Fig. 1A

Rhy. Fig. 2A

End Rhy. Fig. 1

Rhy. Fig. 2

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# A Hard Day's Night

D G C G End Rhy. Fig. 2A  
End Rhy. Fig. 2

0:24

0:45

## Verse 2

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2nd times)

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 3 bars)

(G) Rhy. Fill 1A

Bm End Rhy. Fill 1A Rhy. Fig. 3A

Em

8 3

Gr. 2 Rhy. Fill 1

Gr. 1 End Rhy. Fill 1 Rhy. Fig. 3

Bm G Em

C7 D7 End Rhy. Fig. 3A  
End Rhy. Fig. 3

# A Hard Day's Night

0:59 Verse 3

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

1:20

### Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

G G C G

Gtr. 3

1:34

### Verse 4

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 3 bars)  
Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

F G

3

1:41

### Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

1:55

### Verse 5

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 3 bars)

(G) C

Gtr. 2

Gtr. 1

8 8 3

2:15 Tag

G C G C G C F

Gtrs. 1 & 2

Gtr. 3

Repeat and Fade

let ring



By Jordan B...

**W**...  
paratively lig...  
alternative r...  
out the seco...  
the Sacrame...  
were forging...  
sonic aggress...  
Cunningha...  
Cheng set a s...  
found a way...  
subtle mon...  
riffs from...  
Carpenter...  
scream voc...  
Moreno pus...  
the next leve...  
band's sopho...

FIGS. 1A-B

All figures...  
(See in light)

T  
A  
B