

LAZY DAY

as sung by Gas House Gang

Words by TONY POWERS

Music by GEORGE FISCHOFF
Arrangement by DAVID WRIGHT

Intro *breezy swing*

Verse 1

bah ba dah (9) bah
bah bah (9) Blue skies, sun - shine, what a day to take a walk in the
bah ba dah (9) bah bah bah bah bah bah bah bah
bah bah bah buh-dah (9) bah buh-dah buh-dah buh-dah buh-dah

Tambourine

Lazy Day

straight 8ths

bah bah bah bah dah ⑨ bah bah bah bah bah bah bah bah
 park. _____ ⑨ Ice cream, day - dream, till the sky be-
 bah bah bah bah dah ⑨ bah bah bah bah bah bah bah bah
 bah bah bah bah dah bah bah bah bah bah buh-dah ⑨ bah buh-dah bah buh-dah

swing 8ths

bah bah bah bah bah ⑨ comes a blan-cket of stars. ⑨ What a day for pick-in' dai - sies, and
 bah bah bah bah bah bah ⑨ bah bah bah bah bah bah bah bah
 bah buh-dah ⑨ bah bah bah bah bah bah bah bah

shake

bal-loons. ⑨ ah lots of red bal-loons. ⑨ And, what a day for hold-in' hands and ⑨ be-in' with you!
 bal-loons. ⑨ ah bah be-in' with you!

Chorus 1

26 x 27 x 28 | 29 | 30 |

La - zy day, just right for lov-in' a-way!

day, la - zy day,

snap (stems up)

31 x 32 | 33 | 34 | 35 |

La - zy day, made for a stroll in the lane. Ba-ba, you and me, ba-ba,

day, la - zy day,

you and me, 'neath the sug-ar tree.

and the hon-ey - bee. La - zy day,

hon-ey - bee. Well, it's a

Lazy Day

41 *bah* x x 42 *bah* x: 43 *g* g 44 *bah..* day. bahp bah ba dahp bah ba
 la - zy day, _____ 45 *g* la - zy day for you and me. _____
g day. bahp bah ba dahp bah ba
bah *bah*

Verse 2

dahp bah ba dah 46 bah bah bah bah bah bah bah
 47 bah bah bah bah bah bah bah bah
 48 bah bah bah bah bah bah bah bah
 49 bah bah bah bah bah bah bah bah
 50 bah bah bah bah bah bah bah bah

 — Blue skies, sun - shine, flow-ers bloom-in', chil-dren say-in' hel-
 dahp bah ba dah 51 bah bah bah bah bah bah bah
 bah bah bah buh-dah 52 bah buh-dah bah buh-dah bah buh-dah

Tambourine

straight 8ths

String Art Song

bah bah bah ba dah (9) bah ba dah ba dah
 bah bah bah ba dah (9) bah ba dah ba dah ba

51 lo. 52 - 53 Ice cream, day - dream,
 bah bah bah ba dah (9) bah ba dah ba dah
 bah bah bah bah bah bah bah bah
 bah ba dah bah ba dah bah ba dah bah buh-dah (9) bah buh-dah

This image shows a musical score for 'String Art Song' on two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves have a key signature of one flat. The music consists of measures 51 through 58. Measures 51 and 52 show eighth-note patterns. Measure 53 contains sixteenth-note patterns. Measures 54 and 55 show eighth-note patterns. Measures 56 and 57 show sixteenth-note patterns. Measure 58 concludes with eighth-note patterns. Handwritten lyrics are placed below the notes: 'bah' for measures 51-52, 'lo.' for measure 53, 'Ice cream, day - dream,' for measure 54, 'bah' for measure 55, 'bah' for measure 56, 'bah' for measure 57, and 'buh-dah' for measure 58. Measure 53 has a circled measure number '53'. Measures 54 and 55 have circled measure numbers '54'. Measure 57 has a circled measure number '57'. Measure 58 has a circled measure number '58'.

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swing 8ths

dahp bah ba dah ba dah bah ba dah ba dah ba dah bah bah bah _____ bah 

55 56 57 58

peo - ple smil - in' ev - 'ry - where that we go. _____ What a
dahp bah ba dah ba dah bah bah bah
bah buhdah bah buh - dah bah bah bah What a

blue. _____ ah

A musical score for voice and piano. The vocal line consists of lyrics: "day to be to-gether, _____ and what a sky of blue." followed by a repeat sign and "And, what a day for". The piano accompaniment features a steady eighth-note bass line and eighth-note chords in the treble clef. Measure numbers 1 through 10 are indicated above the staff.

Chorus 2

say -in' right__ out loud:_____ "I love you!"____ La - zy day,_____

say-in' right__ out loud:_____  "I love you!"_____ La - zy day,_____

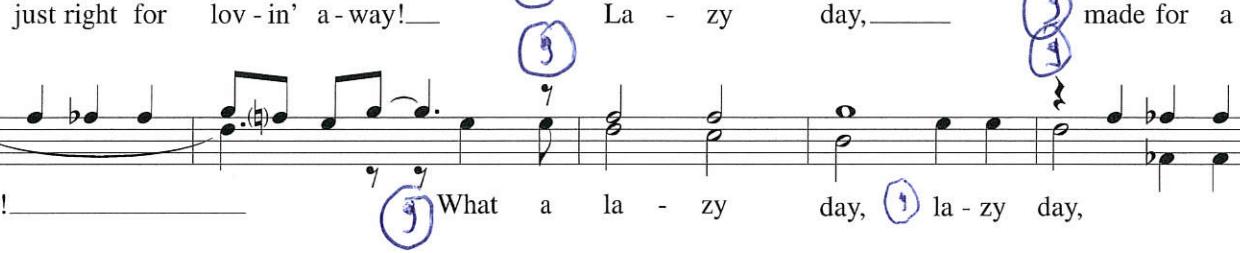
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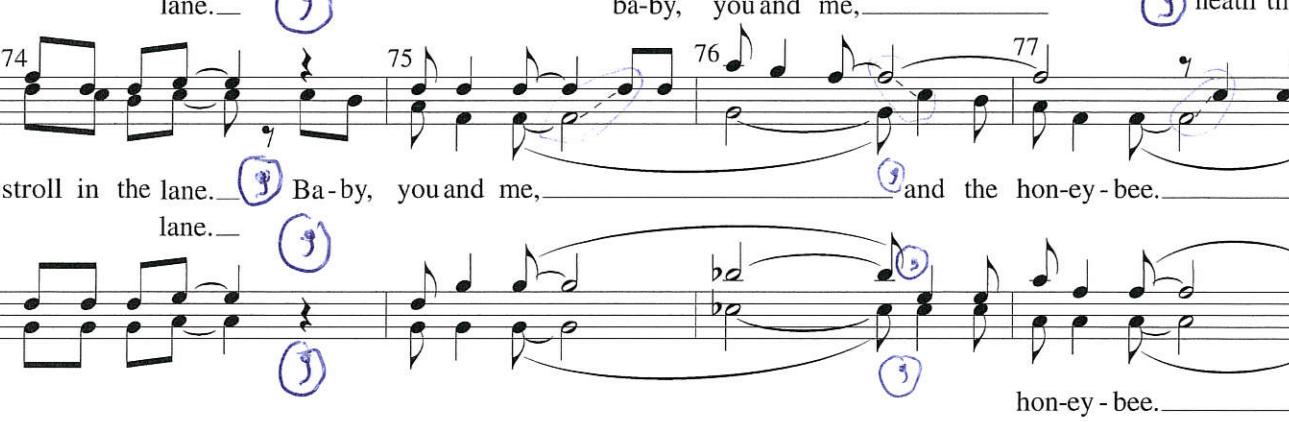
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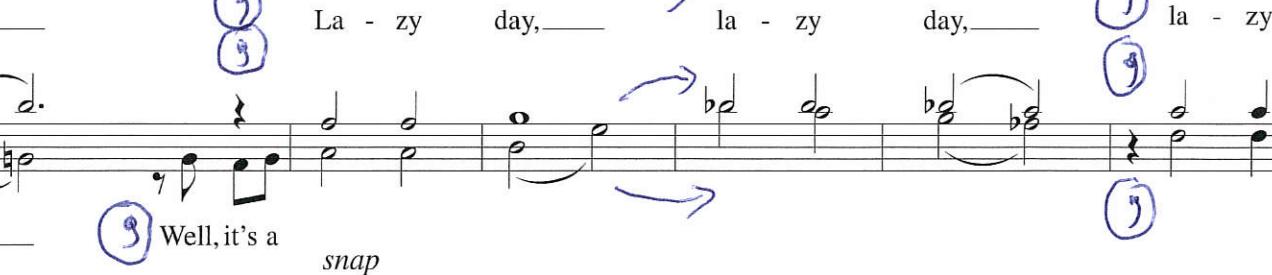
snap (stems up)

day, la - zy

Lazy Day

69 x x x 70 x x x 71 x x 72 x x x


lane. 74 x x x 75 x x x 76 x x x 77 x x x


sug-ar tree. 78 x x x 79 x x 80 x x x 81 x x 82 b8 83


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7

day. bahp bah ba dahp bah ba dahp bah ba dahp bah bah bah bah bah bah bah
 84 85 86 87 88

day for you and me. bahp bah ba dahp bah ba dahp bah ba dahp bah bah bah
 day. bahp bah ba dahp bah ba dahp bah ba dahp bah bah bah
 bah bah bah bah bah bah bah bah
 bah bah bah bah bah bah bah
 bah bah bah bah bah bah
 Tambourine

bah
 89 90 91 92 Tag

bah
 bah bah bah bah bah bah bah bah bah bah bah bah
 bah bah bah bah bah bah bah bah bah bah
 What a a

What a a

day, just right for lov-in' a - way! It's a la - zy,
 93 94 95 96 97 98

day, just right for lov-in' a - way! It's a la - zy,
 snap (stems up) Big

Lazy Day

The musical score consists of two staves. The top staff is for Treble clef (soprano) and the bottom staff is for Bass clef (bass). Measure numbers 98 through 102 are indicated above the staves. The lyrics "la - zy day." are written below the first two measures. Measures 100 and 101 are circled in blue with the word "freely" written above them. Measure 101 has a circled "3" under it. Measure 102 has a circled "2 tenor" with a wavy line and a circled "3" under it. There are several blue hand-drawn markings: a wavy line over the bass staff in measure 102, a bracket labeled "(stagger)" with arrows pointing left and right under the bass staff in measure 102, and a wavy line over the treble staff in measure 102.

Performance Notes

George Fischoff is a former student of Rudolf Serkin and a Juilliard graduate who composed the 1960s pop music hits 98.6, performed by **Keith**, and *Lazy Day*, performed by **Spanky and Our Gang**, both of which became "Million Performance Songs" in 1996.

In 1970, Fischoff was the youngest composer on Broadway with the Tony-nominated musical, **Georgy!**. He wrote and directed **Promised Land**, a musical history of Moses that ran eight months off-Broadway.

David Wright, professor and chair of the Mathematics Department of Washington University, St. Louis, Missouri, is a prolific arranger of vocal music. A member of the Barbershop Harmony Society (SPEBSQSA), he was placed in that organization's **Hall of Fame** in 2008. His arrangements are recognized for their creativity and are spontaneously enjoyable to perform.

David suggests that this arrangement not be sung too fast, but with an energetic tempo. Make sure that the non-melodic parts are light and not obscuring the melody. There are places where the tenor part goes below the lead. In these instances the tenor needs to fill the chord and not sing too lightly. The tenor must really take command when singing the echo part, "neath the sugar tree" (see measures 37-38 and 77-78). In the Tag, lead and baritone can exchange parts, depending on the vocal capabilities of the singers and the ability to balance the third of the chord properly (not too heavy).

As a final note: This arrangement is not for barbershop harmony contests, and is recommended only for the most capable of singers because of the difficult challenges of rhythm and vocal ranges. Performers should always choose music that is within their skill level.