

Chorus 1

26 x 27 x x 28 29 x x x 30

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

day, la - zy day,

snap (stems up)

31 x x 32 33 x x x 34 35

La - zy day, lane. — you and me, — ba-by,

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

day, la - zy day, lane. —

36 37 38 39 x x 40

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

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

hon-ey - bee. — Well, it's a

day. bahp bah ba dahp bah ba

la - zy day, la - zy day for you and me. day. bahp bah ba dahp bah ba

bah bah

Verse 2

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

bah bah bah buh-dah bah buh-dah bah buh-dah bah buh-dah

Tambourine

straight 8ths

bah bah bah bah ba dah bah ba dah ba dah bah ba dah ba dah ba

lo. Ice cream, day - dream,

bah bah bah bah ba dah bah ba dah ba dah bah ba dah ba dah ba

bah ba dah bah ba dah bah ba dah bah ba dah bah buh-dah bah buh-dah

swing 8ths

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

55 56 57 58

peo - ple smil - in' ev - 'ry - where that we go. (9) What a

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

bah buhdah bah buh - dah bah bah bah (9) What a

blue. (9) ah

59 60 61 62 63

day to be to-geth - er, and what a sky of blue. (9) And, what a day for

blue. (9) ah

(9) And, what a day for

Chorus 2

64 65 66 67 68

say - in' right out loud: (9) "I love you!" La - zy day, (9)

day, (9) la - zy

snap (stems up)

Lazy Day

69 x x x 70 71 x x 72 73 x x x

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

day! — What a la - zy day, la - zy day,

lane. — ba-by, you and me, — 'neath the

74 75 76 77

stroll in the lane. Ba-by, you and me, and the hon-ey - bee.

lane. — hon-ey - bee.

sug-ar tree. —

78 79 x x 80 81 x x 82 83

— La - zy day, — la - zy day, — la - zy

— Well, it's a snap

day. bahp bah ba dahp bah ba dahp bah ba dah (9) bah bah bah bah bah bah bah bah

day for you and me. _____ bah bah bah bah bah bah bah bah

day. bahp bah ba dahp bah ba dahp bah ba dah (3) bah bah bah bah bah bah bah bah

bah bah bah (9) bah bah bah bah bah bah

Tambourine

bah bah bah bah bah bah bah bah bah bah (9) Tag What a

bah bah bah bah bah bah bah bah bah bah (9) What a

day, _____ just right for lov-in' a - way! (9) It's a la - zy,

snap (stems up)

Lazy Day

98 la - zy day. 99 100 Oh, what a day! 101 102

freely

1 tear

a few 4/6. r. y

(stagger ← →)

Performance Notes

George Fischhoff 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, Fischhoff 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.