

About the Composer

The composer, presently an Associate Professor of Study Hallology at a prominent university, achieved his academic success early in life. As early as junior high, the school counselor analyzed the composer's test scores and enthusiastically remarked, "Now here's a guy who's really going to excel in school – especially in study hall!"

In high school he was equally acclaimed for his meritorious academic achievement. During his senior year, he broke existing school records by enrolling in seven periods of study hall a day. This remarkable accomplishment was publicly acknowledged at Senior Honors Night, where he was voted to be "Student Most Likely to Succeed in Study Hall – and Nothing Else."

Years of exhaustive research culminated in the publication of his widely known doctoral dissertation, **Hey Guys, Why Did You Sign Up for Physics When You Could Have Taken a Study Hall Instead?** The findings of this remarkable work are summarized below:

Dr. Lawrence's Curious and Wonderful Guide to Success in Study Hall

1. When you park your chewing gum underneath the table, always remember exactly where you put it so you can chew it again tomorrow.
2. When you get in trouble and the teacher asks you your name, avoid giving responses like "Pete Moss," "Chuck Roast," or "Rusty Fenders."
3. Sleeping in study hall can be a problem. If you think the teacher heard you snoring, quickly poke the person next to you and say in a loud voice, "You better wake up now, you're wasting valuable study time!"
4. When passing notes, avoid writing comments about the study hall teacher's physical appearance, personality, or personal hygiene. An indication that you felt the teacher was "a real porker," for instance, could be problematic if the teacher should happen to intercept the note.

for Wendy Haight and the Ram's Show Choir, Ralston, NE

STUDY HALL BLUES

(or Junior High Blues or Middle School Blues)

Three-Part Mixed, accompanied

Words and Music by
STEPHEN L. LAWRENCE

Bright 50's shuffle ♩ = 108 (♩ = $\overset{\frown}{\text{3}}$)

$\boxed{3}$
mf
div.

I
II

Stud-y hall,* stud-y hall,

III

Bright 50's shuffle ♩ = 108 (♩ = $\overset{\frown}{\text{3}}$)

PIANO

mf

C Am Dm7 G7 $\boxed{3}$ C Am

got the stud-y hall, *mf* stud-y hall, stud-y hall, got the stud-y hall;

Dm7 G7 C Am Dm7 G7

*Optional title and lyrics: "Middle School Blues" or "Junior High Blues"

f
stud - y hall, stud - y hall, got the stud - y hall blues. Wah -

f
unis.

C Am Dm7 G7 C Am C/G

f

oo.

1. I missed my bus, for - got my
2. For - got my gym shorts, I'm in

mf
unis.

Subito mp

oo. *Stud - dud - 'n - dud - y hall blues. Wah - oo wah -

Dm7/F F/G C Am

mf

lunch and lost my His - t'ry. My lock - er's stuck, my rot - ten
troub - le with the train - er. The Eng - lish class was play - ing

oo wah - oo. Stud - y hall blues, wah - oo wah -

Dm7 Fmaj7/G G(2) C Am

*Optional: "Mid-did-'n-did-le school" or "I got the Junior High."
SV9305

luck is such a mys - t'ry. So now I'm tar - dy and the
 catch with my re - tain - er. And I just no - ticed that I

oo wah - oo. Stud - y hall blues, wah - oo, {The
 I

Dm7 Fmaj7/G G(2) C Am

f [18] *unis.*

teach - er's blow - ing a fuse! — } I got the stud - y hall
 put on two dif - f'rent shoes! — }

Dm Dm7 G7 G#dim7Am Cmaj7/G [18] F G7

blue - hoo - hoo. I got the stud - y hall blues. Wah -

C G#dim Am Em F G7 [1. C Am C/G

oo. blues. I'm

oo. *Stud-dud-'n - dud - y hall

unis. mf

Dm7/F F/G C F C N.C.

25 trapped in - side this stud - y hall, I'd leave but I'm not ab - le; so

25 F Dm F/G C C#dim

mf

all I do is wor - ry a bunch. The

mf

Dm7 F/G G7 C N.C.

29

guy who sits be - side me chews the gum stuck to the tab - le. I'd

f

29

F Dm D#dim C/E Am

3

hate to think what he's hav - ing for lunch!

f

3

**(optional) Make a totally disgusting face.*

D7 F6 G7/B F6/A G7 N.C.

33

I got the stud - y hall blue - hoo - hoos, I got the stud - y hall

33

F G7 C G#dim Am Em F G7

*If you have difficulty making a totally disgusting face, perhaps you should try some visual imagery. Pretend that you invited six of your very best friends over for a home-cooked meal. Now, imagine the looks on their faces when your mom enthusiastically greets them at the door saying, "Hey teens! Guess what I made for your dinner?!? It's my specialty - - tofu salad with chicken beaks!!"

blues.

C F C N.C.

38 Repeat as needed while soloist(s) enters.*
(snap fingers, act cool)

38 Repeat as needed while soloist(s) enters.

f

40 Soloist(s)

My mid-dle name's "trou-ble," but that's how it goes.

Choir

40

mf

*One or more soloist(s) should walk dramatically up to the microphone while the choir snaps fingers and acts cool. (Careful selection of the blues soloist(s) is essential. He/she must be someone who: A) is totally cool and B) really feels the blues. If you can't find a soloist with these characteristics, however, you can always grab the first person you see in the hall who: A) can talk and B) has a lot of nerve!

I reached for my milk at lunch, got the straw stuck in my nose.

The coach caught me nap - ping, now I sit on the bench, And my

end solo *Full Choir*

ff *Full Choir*

46 *ff*

poo-dle ate the note-book that I need-ed for French!

ff

46 *G7* *N.C.*

f [50]

I've got the stud-y hall, stud-y hall, got the stud-y hall;

f *mf*

I've got the blues. Wah-oo, wah - oo, wah-oo. Stud-y hall

[50] C Am Dm7 G7

f

ff

stud-y hall, stud-y hall, got the stud-y hall; stud-y hall, stud-y hall,

ff

blues, wah-oo, wah - oo wah-oo. Stud-y hall, stud-y hall, stud-y hall

C Am Dm7 G7 C Am

ff

rall.

got the stud-y hall blues!

rall.

Dm7 G7 F/A G7/B // *Freely* N.C.

rall.

3 3 C7

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