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AFTERGLOW

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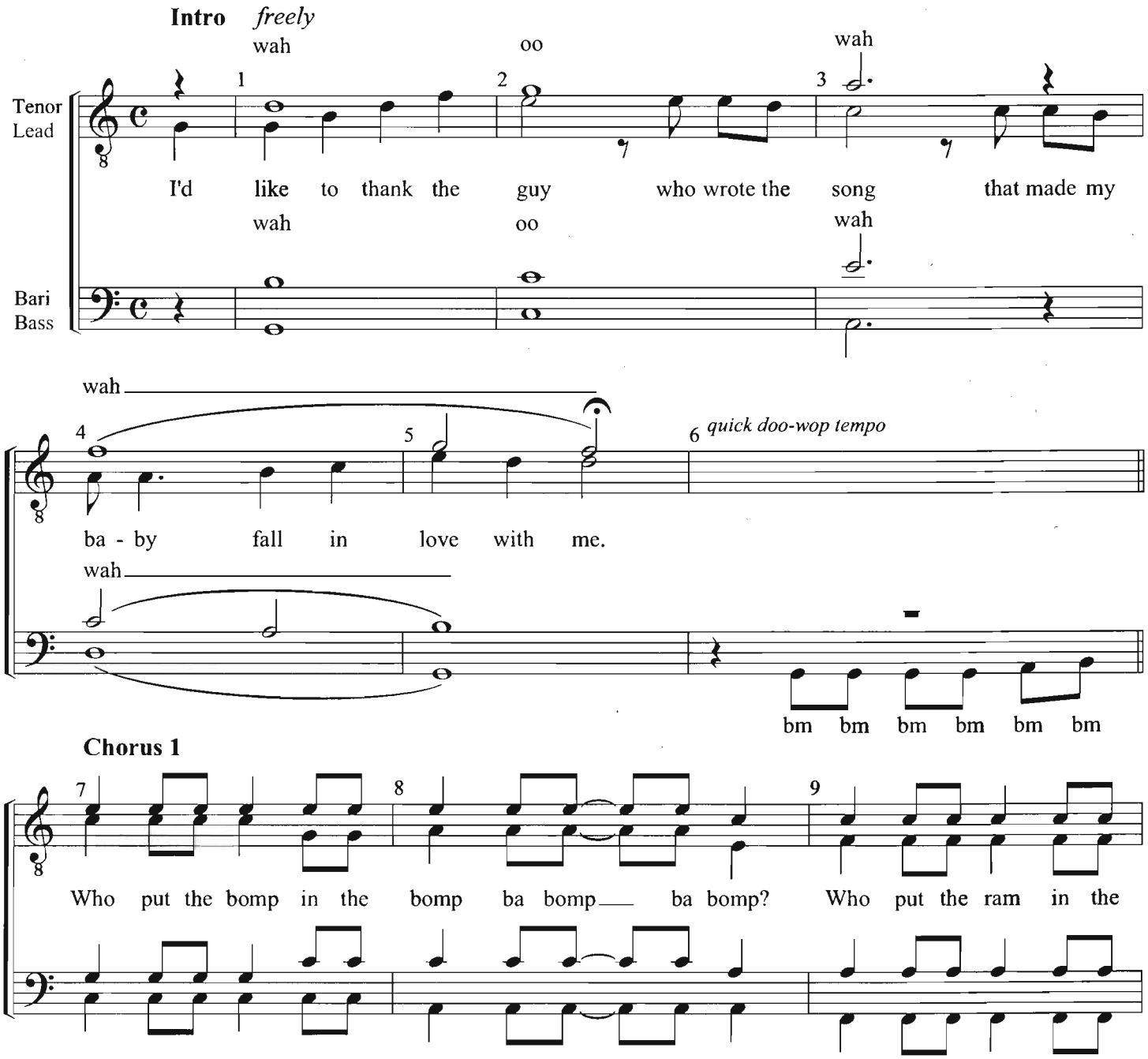
WHO PUT THE BOMP
(IN THE BOMP BA BOMP BA BOMP)

Words and Music by BARRY MANN
and GERRY GOFFIN

Arrangement by AARON DALE



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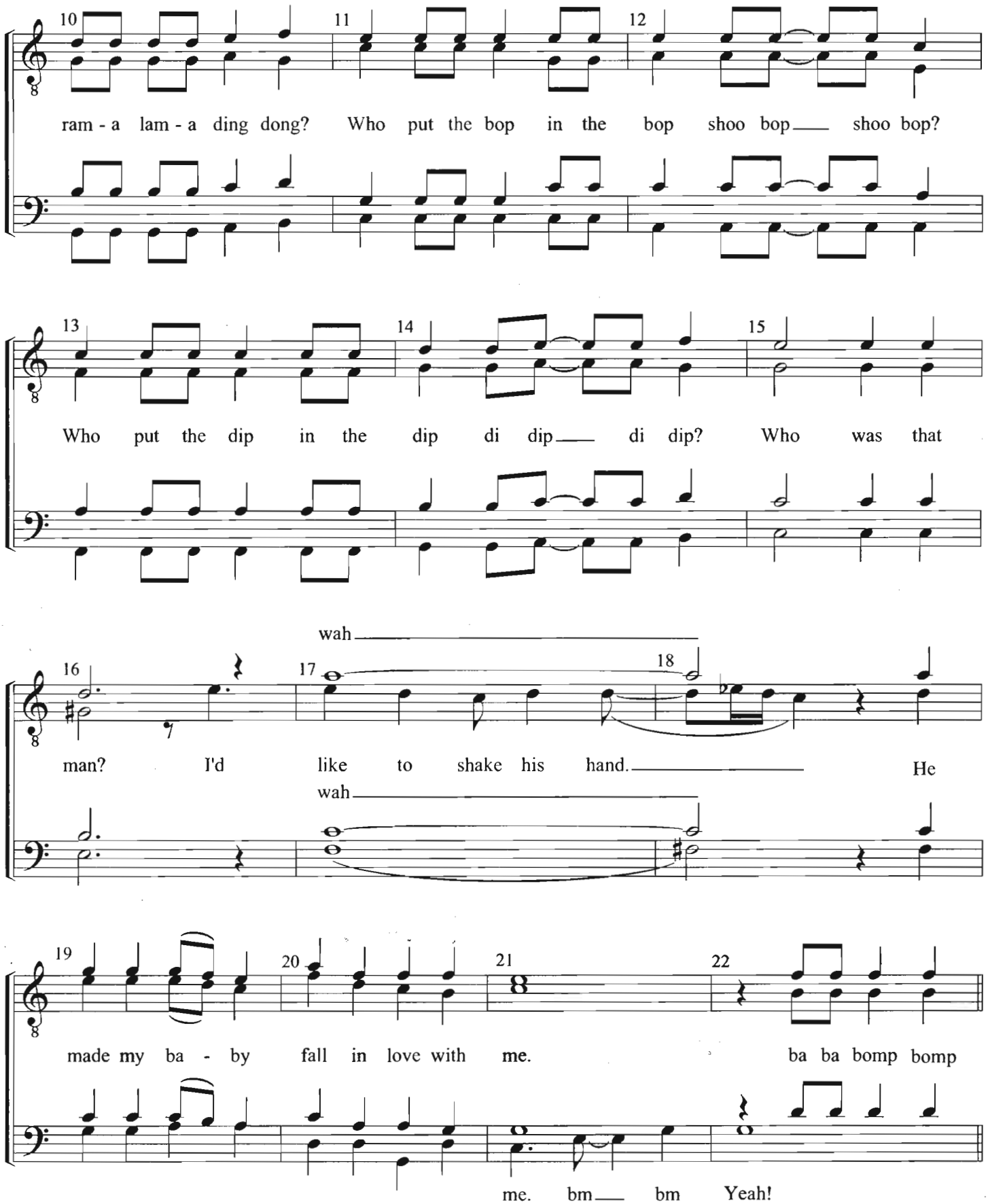
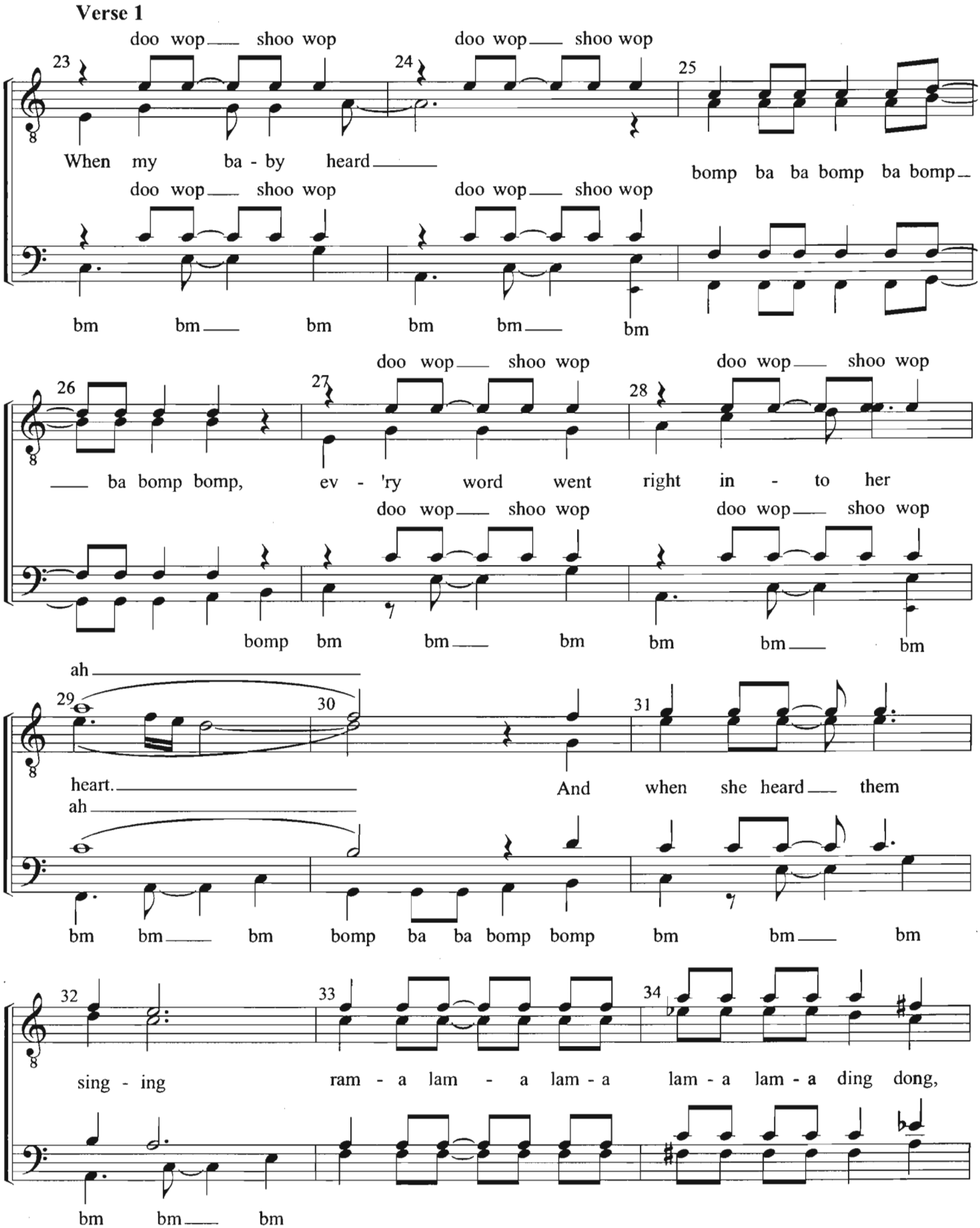
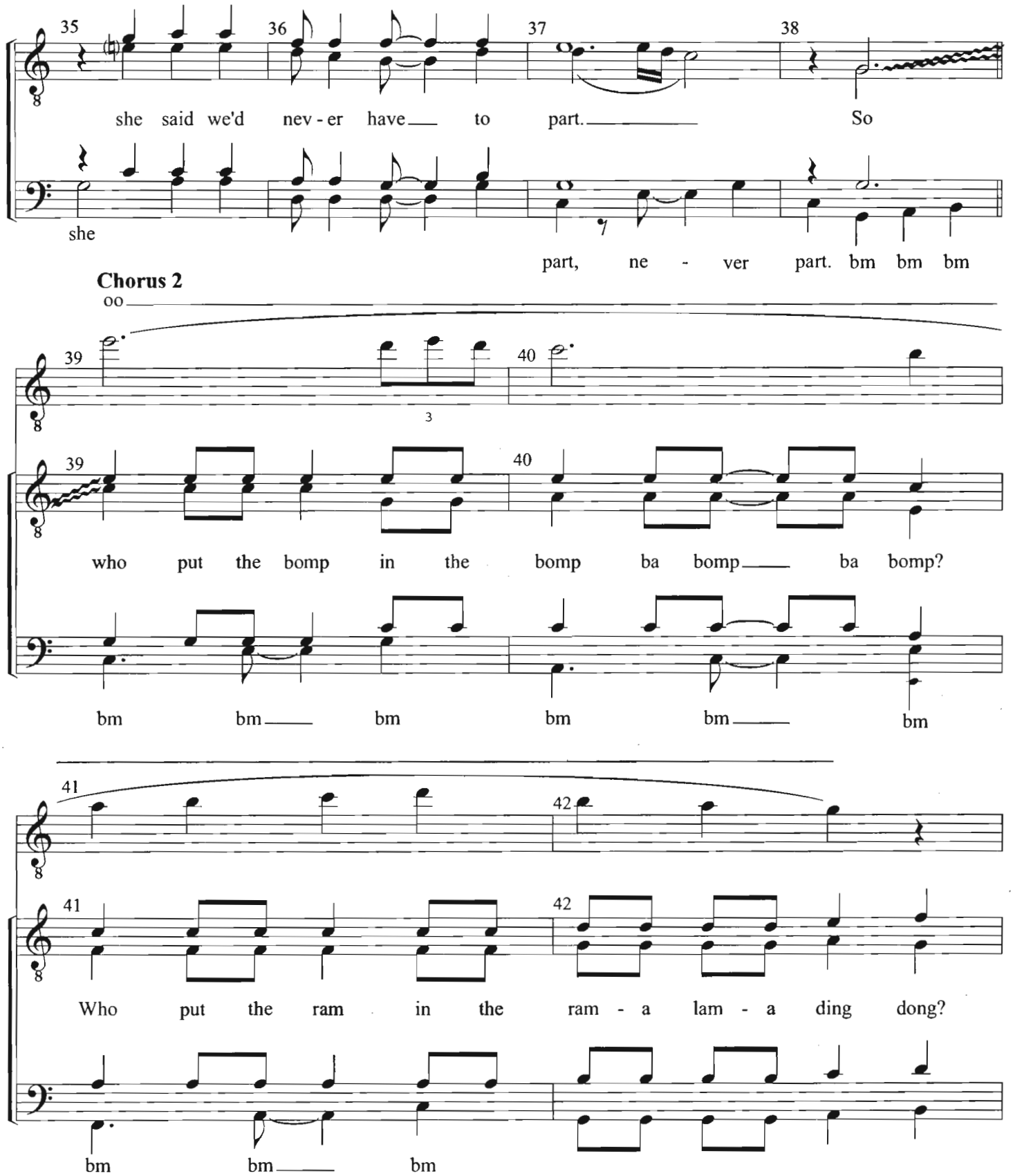
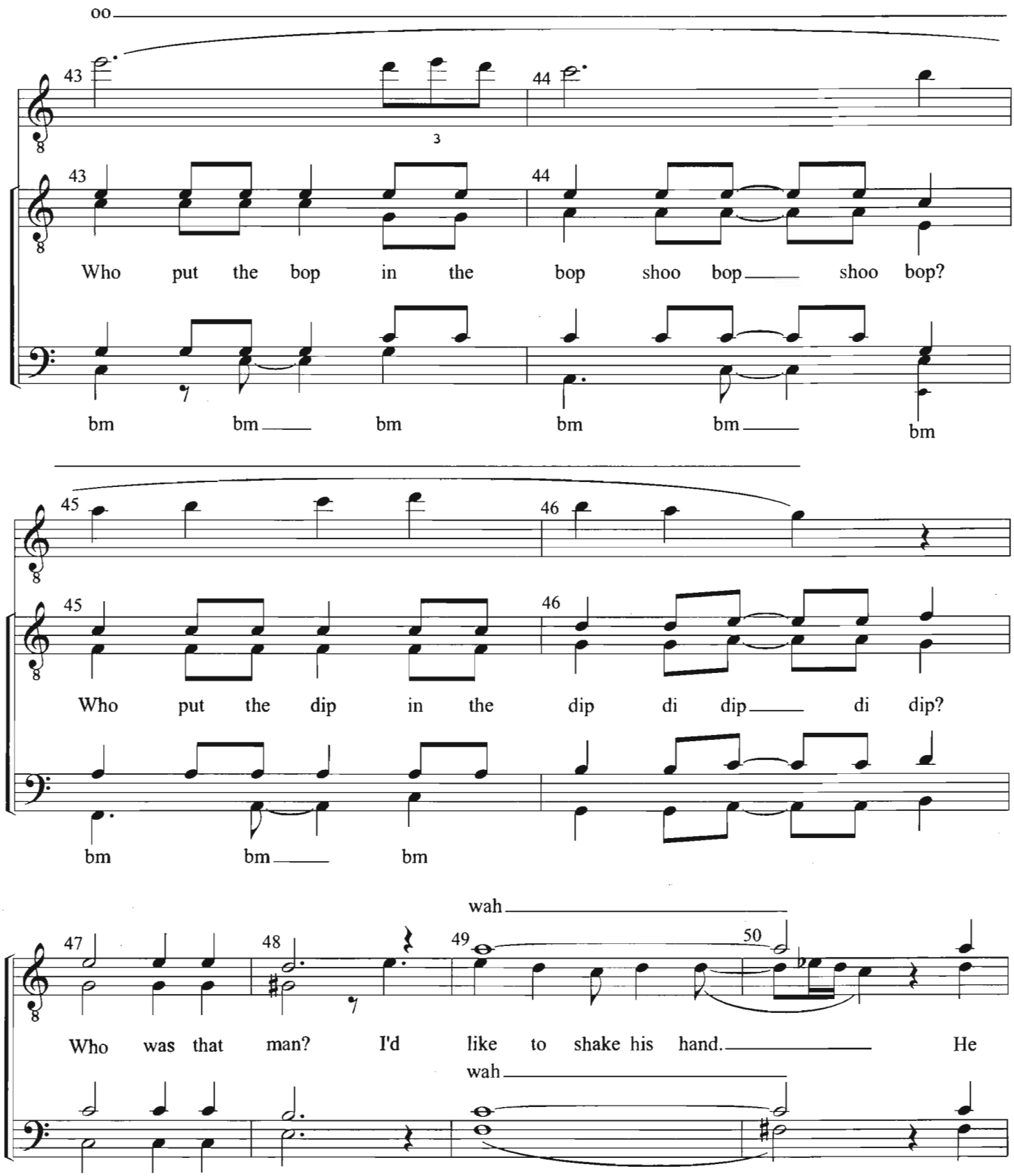
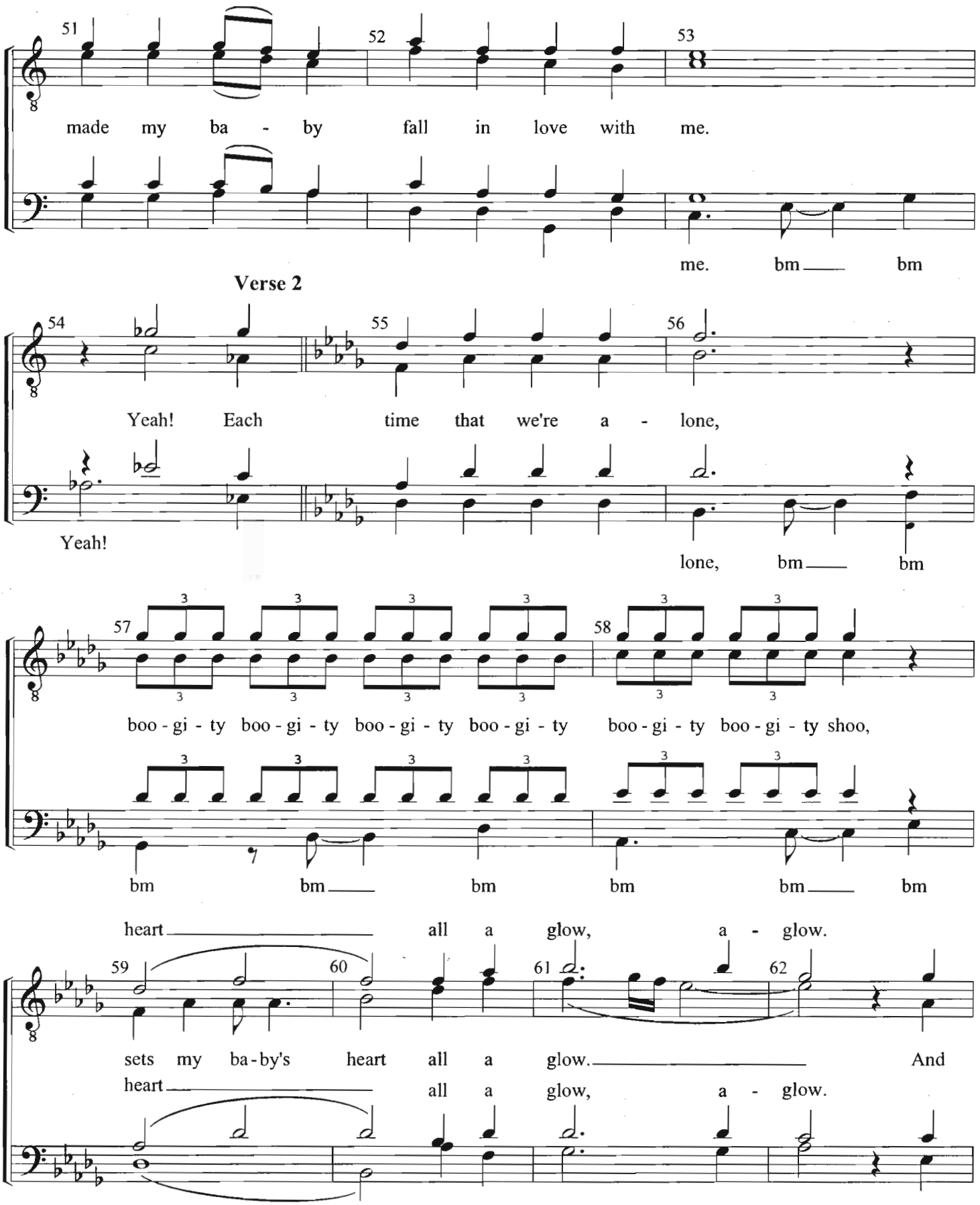
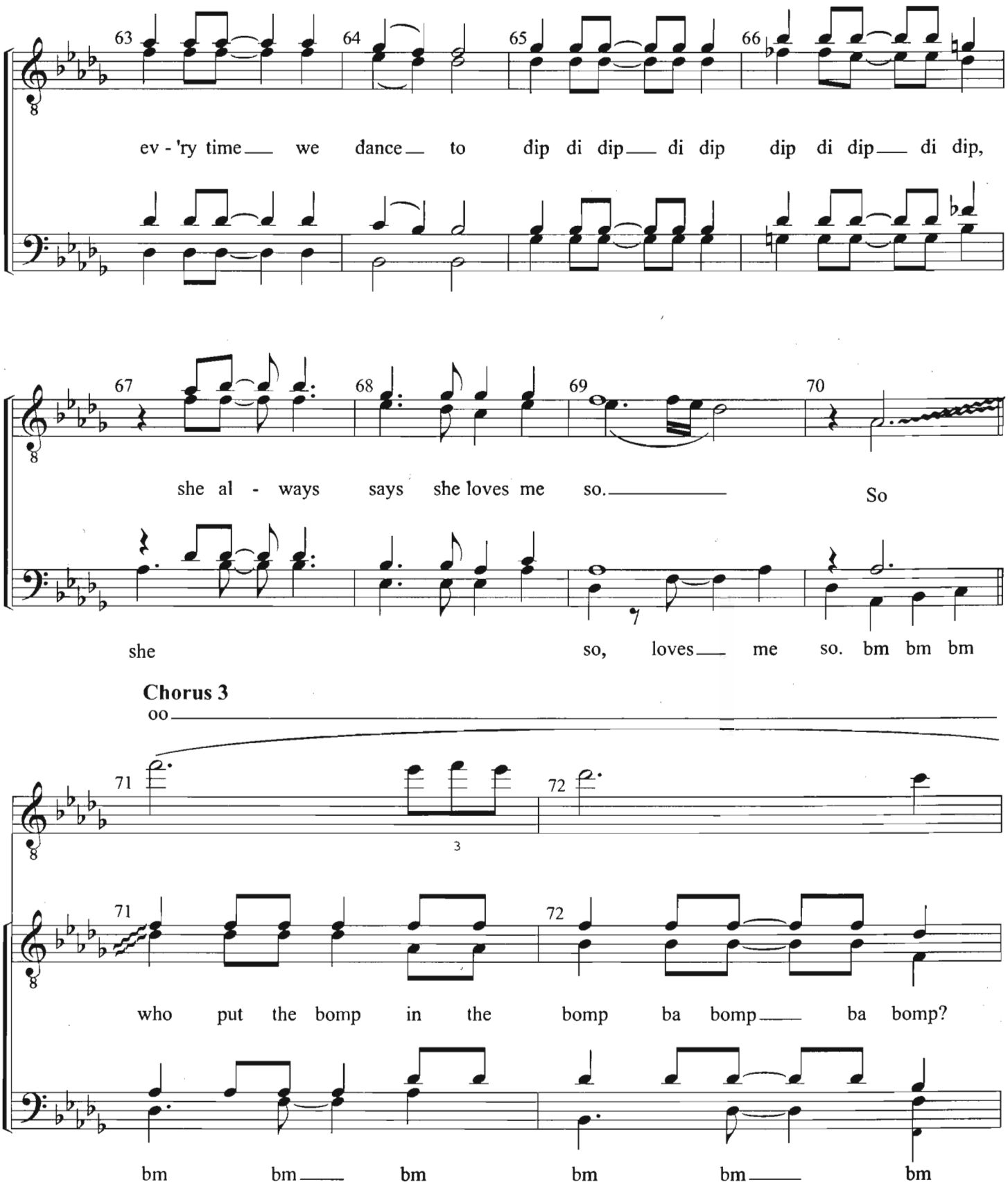

10
11
12
ram - a lam - a ding dong? Who put the bop in the bop shoo bop shoo bop?
13
14
15
Who put the dip in the dip di dip di dip? Who was that
wah
16
17
18
man? I'd like to shake his hand. He
wah
19
20
21
22
made my ba - by fall in love with me. ba ba bomp bomp
me. bm bm Yeah!

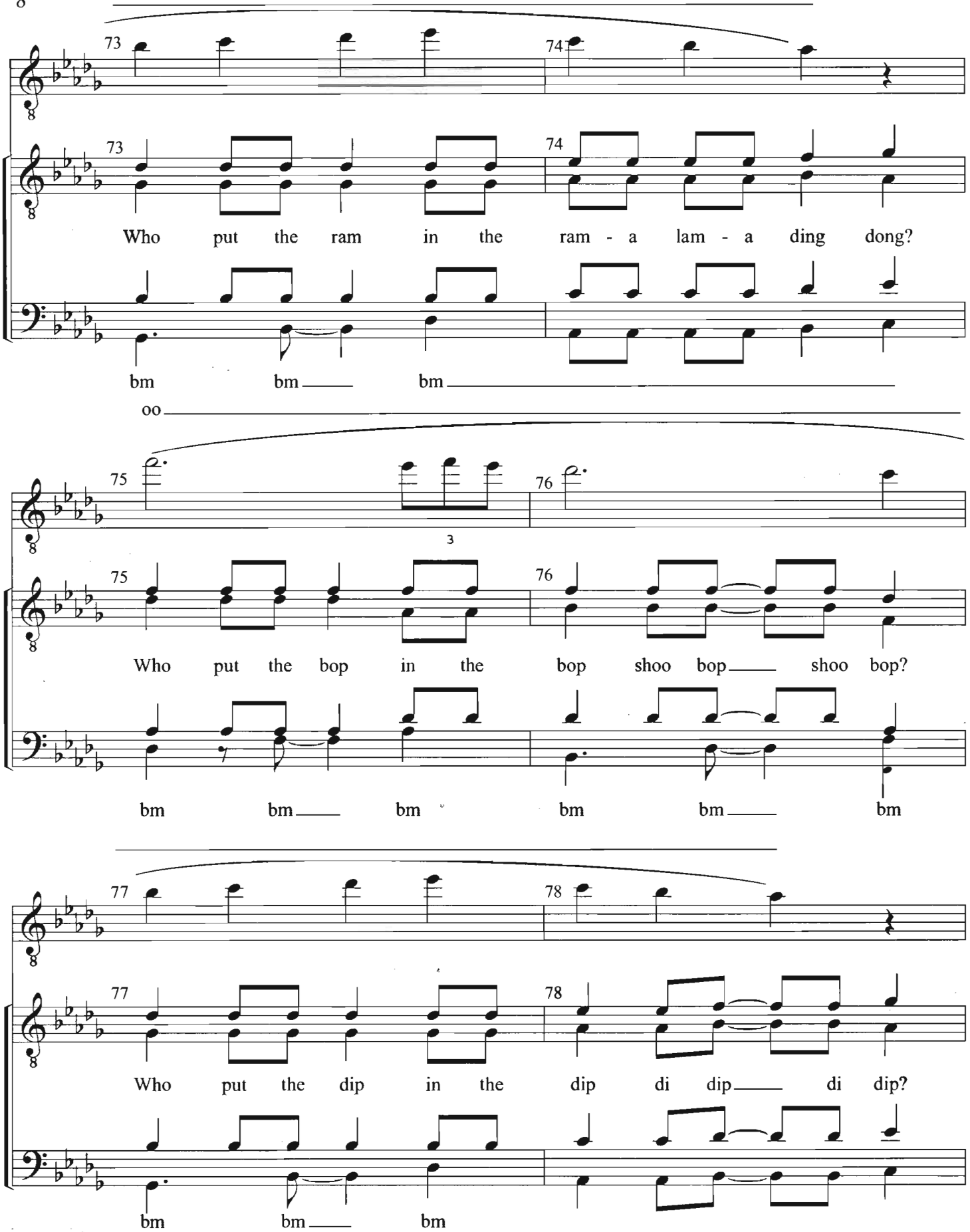

Verse 1
doo wop shoo wop doo wop shoo wop
When my ba - by heard
bomp ba ba bomp ba bomp
doo wop shoo wop doo wop shoo wop
bm bm bm bm bm bm
doo wop shoo wop doo wop shoo wop
ba bomp bomp, ev - 'ry word went right in - to her
doo wop shoo wop doo wop shoo wop
bomp bm bm bm bm bm bm
ah
heart.
And when she heard them
ah
bm bm bm bomp ba ba bomp bomp bm bm bm
sing - ing ram - a lam - a lam - a lam - a lam - a ding dong,
bm bm bm

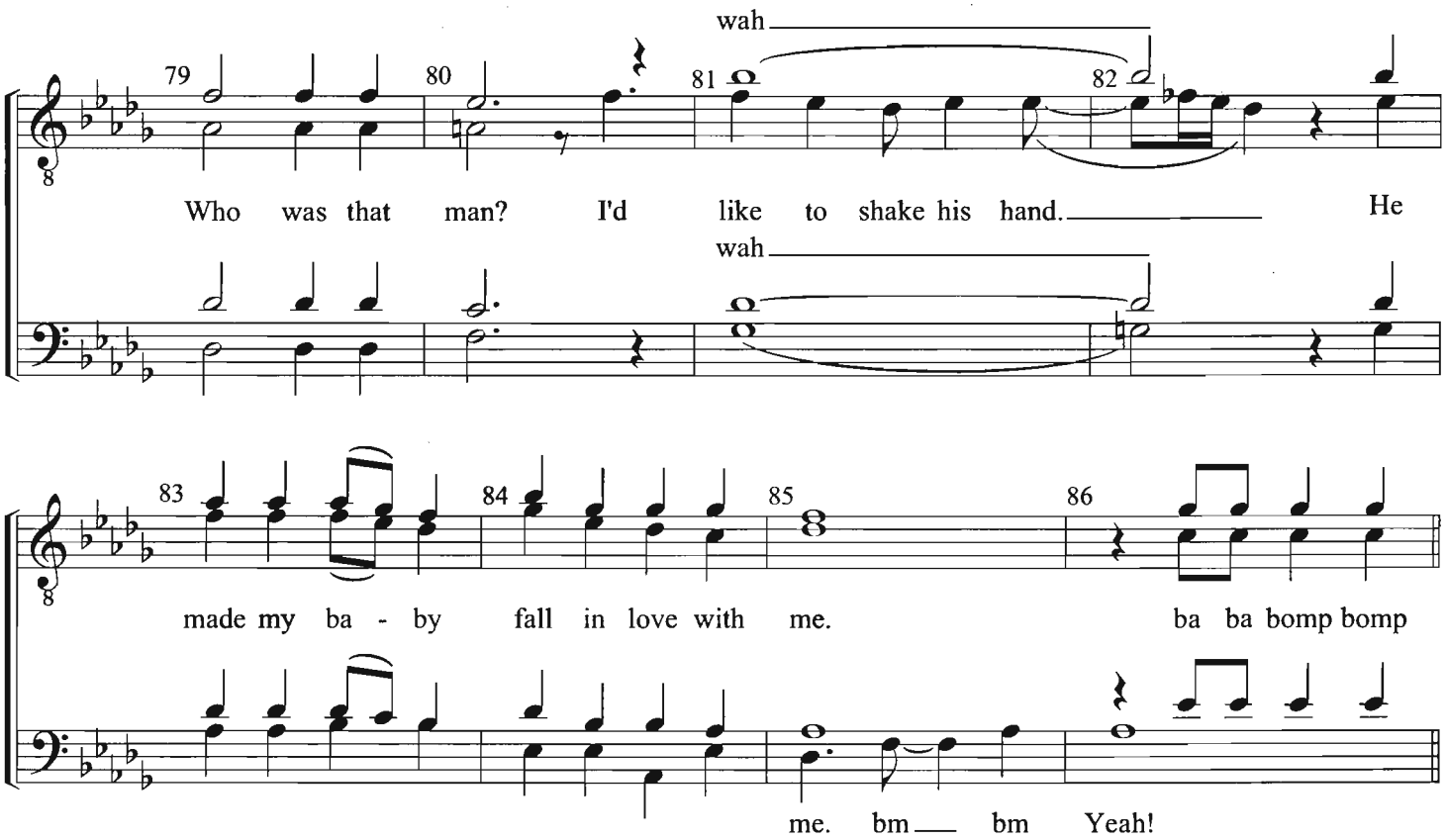

35
36
37
38
she said we'd nev - er have to part. So
she
part, ne - ver part. bm bm bm
Chorus 2
39
40
3
39
40
who put the bomp in the bomp ba bomp ba bomp?
bm bm bm bm bm bm
41
42
41
42
Who put the ram in the ram - a lam - a ding dong?
bm bm bm


oo
43
44
3
Who put the bop in the bop shoo bop shoo bop?
bm bm bm bm bm bm
45
46
Who put the dip in the dip di dip di dip?
bm bm bm
wah
47
48
49
50
Who was that man? I'd like to shake his hand. He
wah

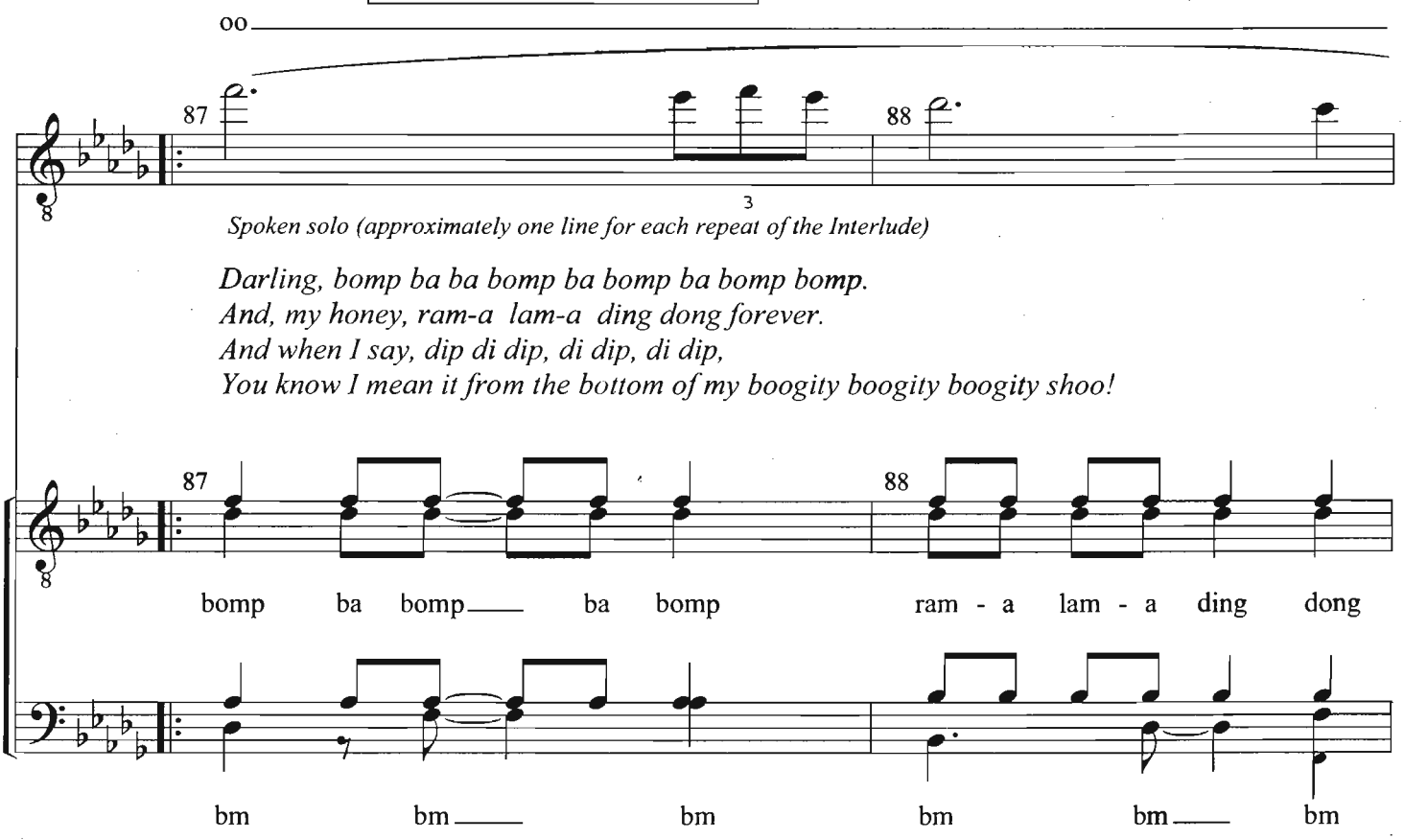

51
52
53
made my ba - by fall in love with me.
me. bm bm
Verse 2
54
55
56
Yeah! Each time that we're a - lone,
Yeah!
lone, bm bm
57
58
boo - gi - ty boo - gi - ty boo - gi - ty boo - gi - ty boo - gi - ty boo - gi - ty shoo,
bm bm bm bm bm bm
heart all a glow, a - glow.
59
60
61
62
sets my ba - by's heart all a glow. And
heart all a glow, a - glow.


63
64
65
66
ev - 'ry time we dance to dip di dip di dip dip di dip di dip,
67
68
69
70
she al - ways says she loves me so. So
she so, loves me so. bm bm bm
Chorus 3
71
72
3
71
72
who put the bomp in the bomp ba bomp ba bomp?
bm bm bm bm bm bm


73
74
Who put the ram in the ram - a lam - a ding dong?
bm bm bm
oo
75
76
3
Who put the bop in the bop shoo bop shoo bop?
bm bm bm bm bm bm
77
78
Who put the dip in the dip di dip di dip?
bm bm bm

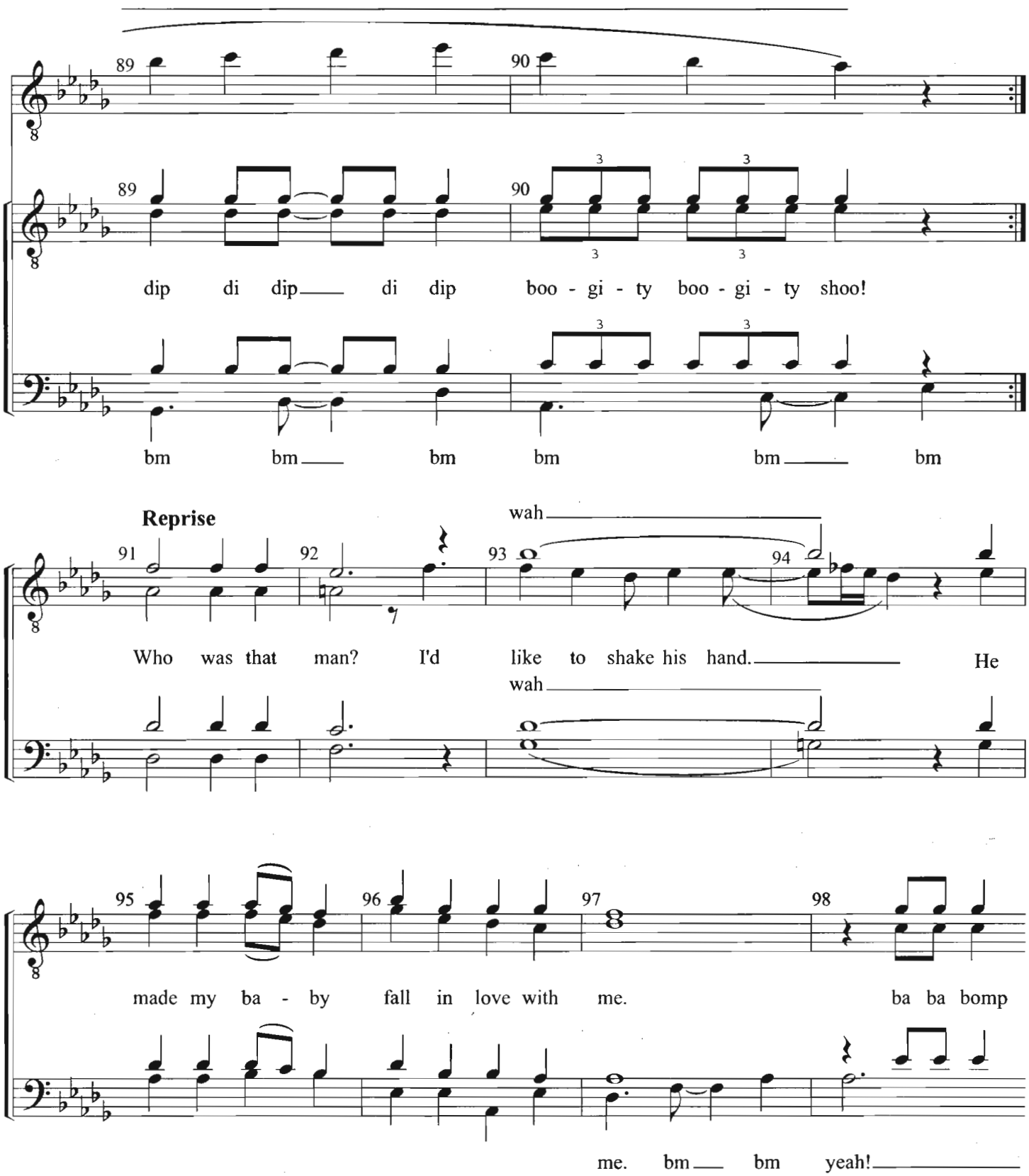


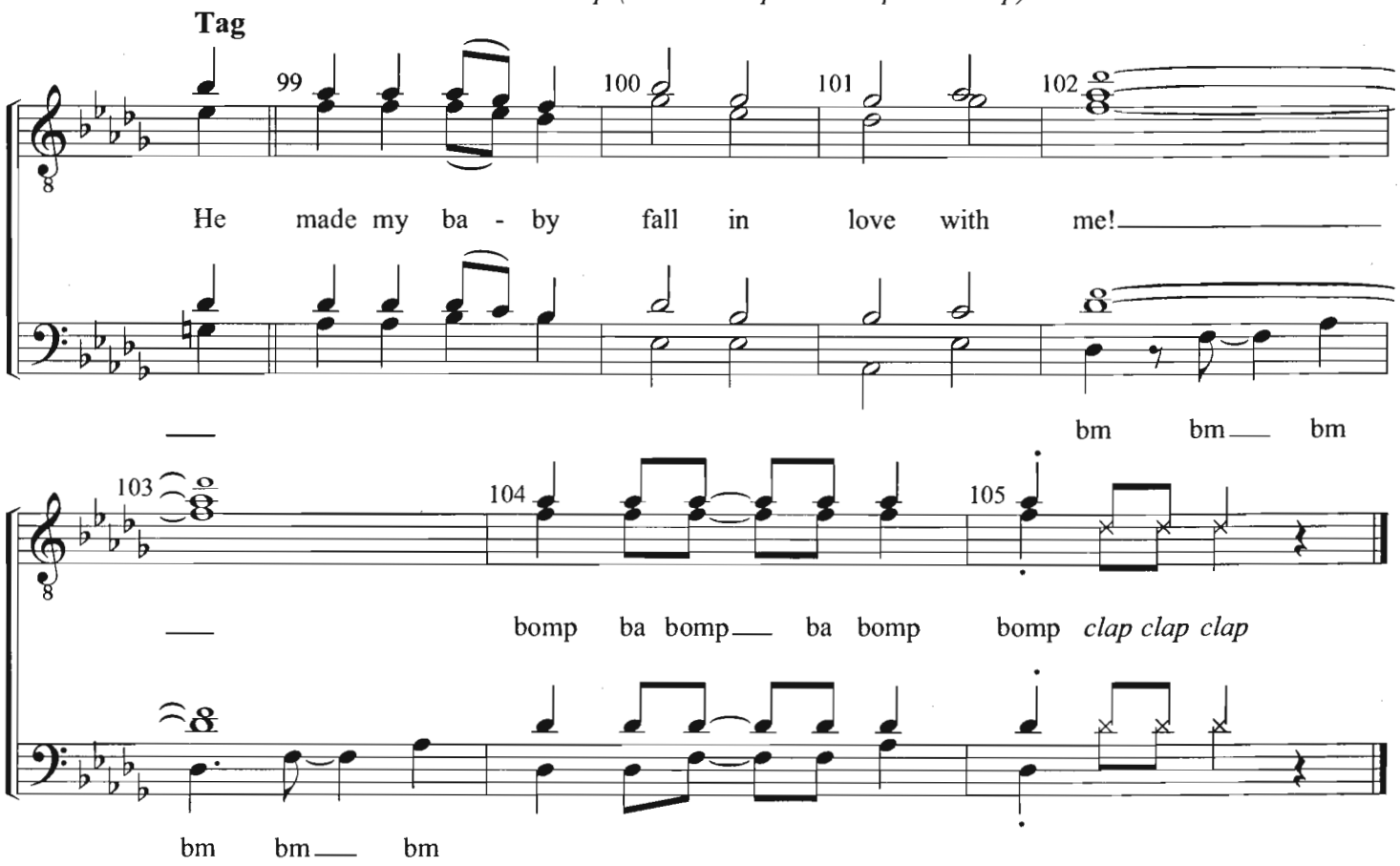
Interlude Repeat 4 times, or as long as needed



Spoken solo (approximately one line for each repeat of the Interlude)

Darling, bomp ba ba bomp ba bomp ba bomp bomp.
And, my honey, ram-a lam-a ding dong forever.
And when I say, dip di dip, di dip, di dip,
You know I mean it from the bottom of my boogity boogity boogity shoo!


89
90
dip di dip di dip boo - gi - ty boo - gi - ty shoo!
bm bm bm bm bm bm
Reprise
91
92
93
94
wah
Who was that man? I'd like to shake his hand. He
wah
95
96
97
98
made my ba - by fall in love with me. ba ba bomp
me. bm bm yeah!



Performance Notes

The doo-wop style of music developed in African-American communities in the 1940s and achieved mainstream popularity in the '50s and early '60s. With its smooth, consonant vocal harmonies, doo-wop features songs with nonsense lyrics that are just plain fun to sing.

In early 1961 the **Marcels'** hit version of *Blue Moon* featured the lyrics "bomp bomp ba bomp, ba bomp ba bomp bomp" and "dip di dip di dip," and the **Edsels** charted with *Rama Lama Ding Dong*. Later in that year, **Barry Mann's** light-hearted *Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)* was bound to be a pop sensation. Mann, by the way, also penned such hits as *You've Lost That Lovin' Feelin'*, *We Gotta Get Out of This Place* and *Kicks*.

While in high school arranger Aaron Dale was attracted to the close harmony of doo-wop, vocal jazz and gospel music. Since joining the Barbershop Harmony Society, Aaron has proven to be a fine quartet singer, director, Music judge and coach, as well as a much-sought-after arranger.

This arrangement of his contains two special performance opportunities. First, both Chorus 2 and Chorus 3 feature an optional (very) high descant. In a chorus setting this can be sung by a soloist or small group. A quartet using the descant would omit the normal tenor line.

Second, the recitation during the Interlude is meant to be performed in campy, overdone fashion. When using this spoken solo in a quartet, your group has various options to choose from. Experiment with which voice part to omit. If you choose to use both the recitation and the high descant, the bass and baritone lines could continue as written. To skip this section, simply jump from measure 77 to 90.

Measures 101-02 display alternate notes for a higher chord. If the tenor and bari sing the optional notes, the lead sings the normal tenor notes.

As a final note: Questions about the suitability of this or any other song/arrangement for competitition should be directed to the judging community and measured against current contest rules. Ask before you sing.