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The Barbershop Harmony Society

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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

Intro *freely*

wah oo wah

1 2 3

Tenor Lead

I'd like to thank the guy who wrote the song that made my

wah oo wah

Bari Bass

wah

4 5 6 *quick doo-wop tempo*

ba - by fall in love with me.

wah

bm bm bm bm bm bm

Chorus 1

7 8 9

Who put the bomp in the bomp ba bomp — ba bomp? Who put the ram in the

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

2

10 11 12

ram - a lam - a ding dong? Who put the bop in the bop shoo bop — shoo bop?

Detailed description: This system contains measures 10, 11, and 12. The music is written in 8/8 time with a treble and bass clef. The melody consists of eighth and quarter notes. The lyrics are: "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

Detailed description: This system contains measures 13, 14, and 15. The music continues in 8/8 time. The lyrics are: "Who put the dip in the dip di dip — di dip? Who was that"

16 17 18

man? I'd like to shake his hand. — He

wah —

Detailed description: This system contains measures 16, 17, and 18. The key signature changes to one sharp (F#). The lyrics are: "man? I'd like to shake his hand. — He". There are long horizontal lines above the notes in measures 17 and 18, labeled "wah".

19 20 21 22

made my ba - by fall in love with me. ba ba bomp bomp

me. bm — bm Yeah!

Detailed description: This system contains measures 19, 20, 21, and 22. The lyrics are: "made my ba - by fall in love with me. ba ba bomp bomp". The final line of lyrics, "me. bm — bm Yeah!", is positioned below the bass staff.

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

Verse 1

23 doo wop— shoo wop 24 doo wop— shoo wop 25

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

26 doo wop— shoo wop 27 doo wop— shoo wop 28 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

29 ah 30 31

heart. _____ And when she heard _____ them

ah _____

bm bm— bm bomp ba ba bomp bomp bm bm— bm

32 33 34

sing - ing ram - a lam - a lam - a lam - a lam - a ding dong,

bm bm— bm

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

35 she said we'd nev - er have to part. So

36

37

38

she part, ne - ver part. bm bm bm

Chorus 2

oo

39 who put the bomp in the bomp ba bomp ba bomp?

40

3

39

40

bm bm bm bm bm bm

41 Who put the ram in the ram - a lam - a ding dong?

42

41

42

bm bm bm

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

oo

43 44

3

Who put the bop in the bop shoo bop shoo bop?

bm bm bm bm bm bm

Detailed description: This block contains the first system of music, measures 43 and 44. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady bass line of eighth notes (bm) and a treble part with chords and eighth notes. A triplet of eighth notes is marked with a '3' above it in measure 43. The lyrics are 'Who put the bop in the bop shoo bop shoo bop?'.

45 46

Who put the dip in the dip di dip di dip?

bm bm bm

Detailed description: This block contains the second system of music, measures 45 and 46. It follows the same musical structure as the first system. The lyrics are 'Who put the dip in the dip di dip di dip?'.

wah

47 48 49 50

Who was that man? I'd like to shake his hand. He

wah

Detailed description: This block contains the third system of music, measures 47 through 50. The vocal line has a longer melodic line with a 'wah' vocalization. The piano accompaniment continues with the same bass line and treble accompaniment. The lyrics are 'Who was that man? I'd like to shake his hand. He'.

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

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*

59 60 61 62

heart all a glow, a glow. And
sets my ba-by's heart all a glow, a glow.

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

00

71 72

who put the bomp in the bomp ba bomp — ba bomp?

bm bm — bm bm — bm — bm

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

8

Musical score for measures 73-74. The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat). Measure 73: Vocal line has notes G4, A4, Bb4, C5. Piano accompaniment has chords G4-Bb4, A4-Bb4, Bb4-C5. Bass line has notes G3, F3, E3. Measure 74: Vocal line has notes C5, Bb4, A4, G4. Piano accompaniment has chords Bb4-C5, A4-Bb4, G4-A4. Bass line has notes D3, C3, B2. Lyrics: "Who put the ram in the ram - a lam - a ding dong?"

73 74

Who put the ram in the ram - a lam - a ding dong?

bm oo

Musical score for measures 75-76. The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat). Measure 75: Vocal line has notes G4, A4, Bb4, C5. Piano accompaniment has chords G4-Bb4, A4-Bb4, Bb4-C5. Bass line has notes G3, F3, E3. Measure 76: Vocal line has notes C5, Bb4, A4, G4. Piano accompaniment has chords Bb4-C5, A4-Bb4, G4-A4. Bass line has notes D3, C3, B2. Lyrics: "Who put the bop in the bop shoo bop shoo bop?"

75 76

Who put the bop in the bop shoo bop shoo bop?

bm bm bm bm bm bm

Musical score for measures 77-78. The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat). Measure 77: Vocal line has notes G4, A4, Bb4, C5. Piano accompaniment has chords G4-Bb4, A4-Bb4, Bb4-C5. Bass line has notes G3, F3, E3. Measure 78: Vocal line has notes C5, Bb4, A4, G4. Piano accompaniment has chords Bb4-C5, A4-Bb4, G4-A4. Bass line has notes D3, C3, B2. Lyrics: "Who put the dip in the dip di dip di dip?"

77 78

Who put the dip in the dip di dip di dip?

bm bm bm

79 80 81 82

Who was that man? I'd like to shake his hand. He

wah _____

wah _____

83 84 85 86

made my ba - by fall in love with me. ba ba bomp bomp

me. bm bm Yeah!

Interlude Repeat 4 times, or as long as needed

87 88

oo _____

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!

87 88

bomp ba bomp ba bomp ram - a lam - a ding dong

bm bm bm bm bm

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

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

Who was that man? I'd like to shake his hand. He

wah

wah

95 96 97 98

made my ba - by fall in love with me. ba ba bomp

me. bm — bm yeah! —

Tag

99 100 101 102

He made my ba - by fall in love with me!

103 104 105

bomp ba bomp ba bomp bomp clap clap clap

bm bm bm

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 **Marcel's** 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 competition should be directed to the judging community and measured against current contest rules. Ask before you sing.