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HARMONY EXPLOSION

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SH-BOOM
(LIFE COULD BE A DREAM)

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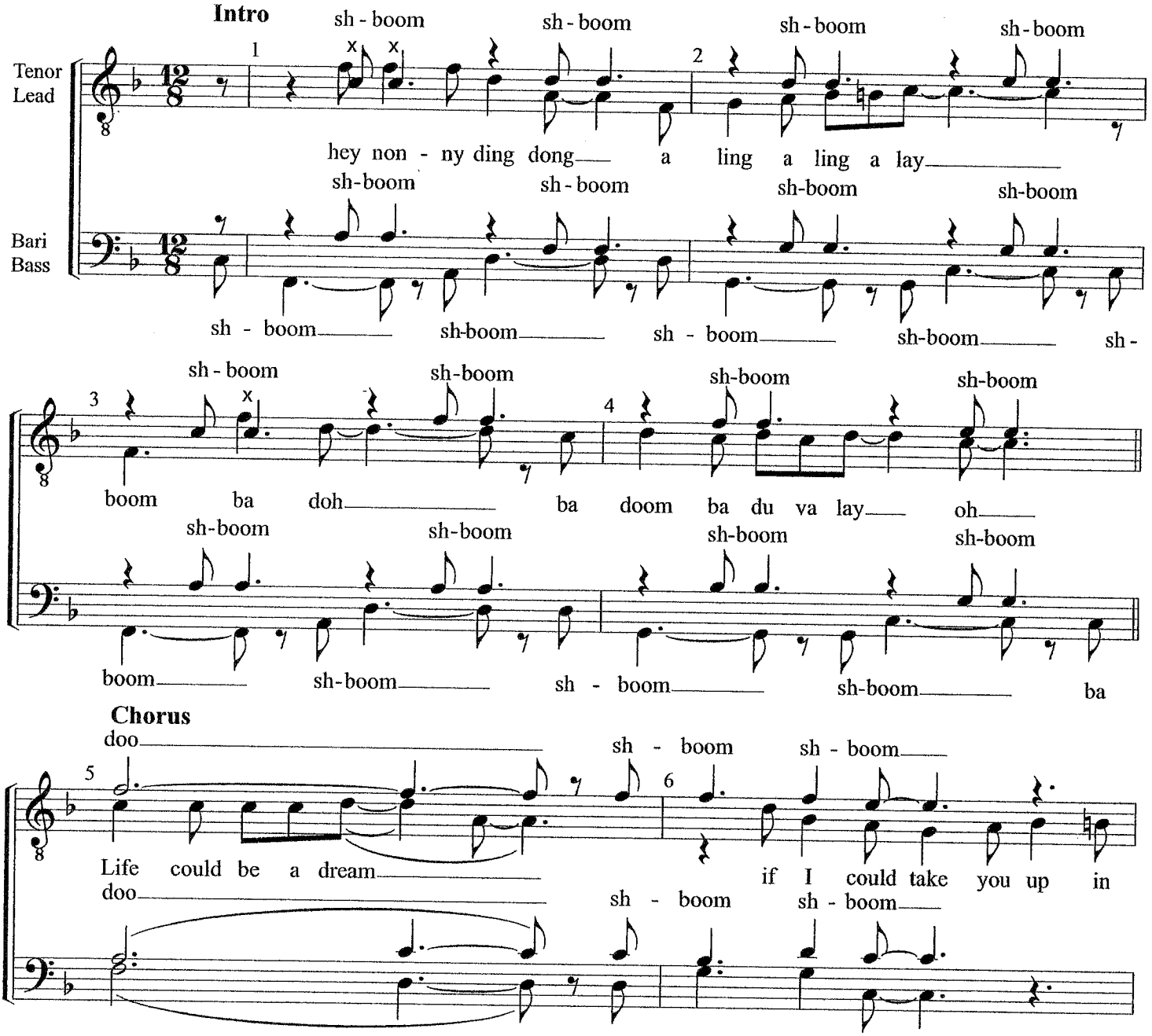
CLAUDE FEASTER, FLOYD McRAE, & JAMES EDWARDS

Arrangement by DAVE BRINER



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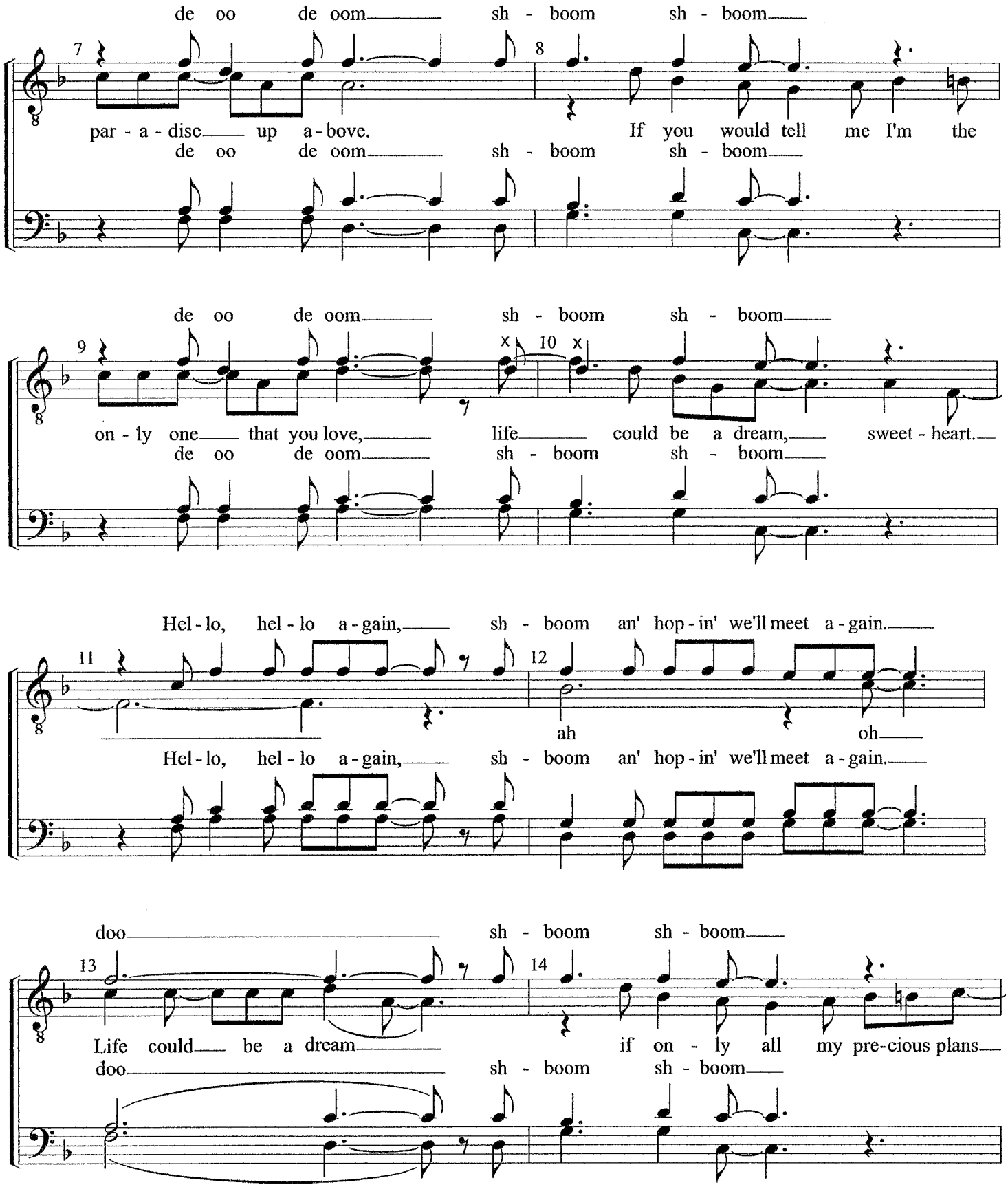
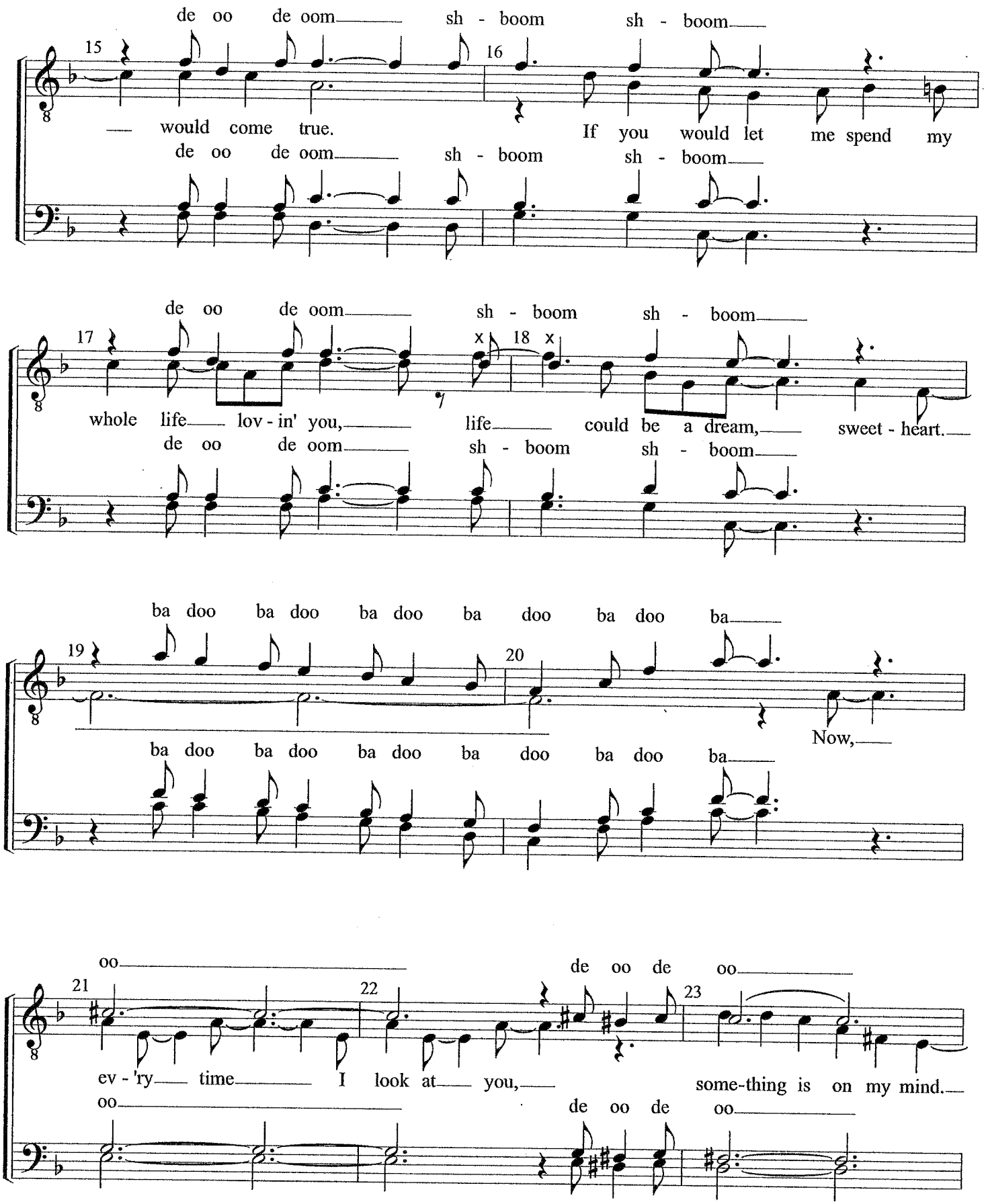
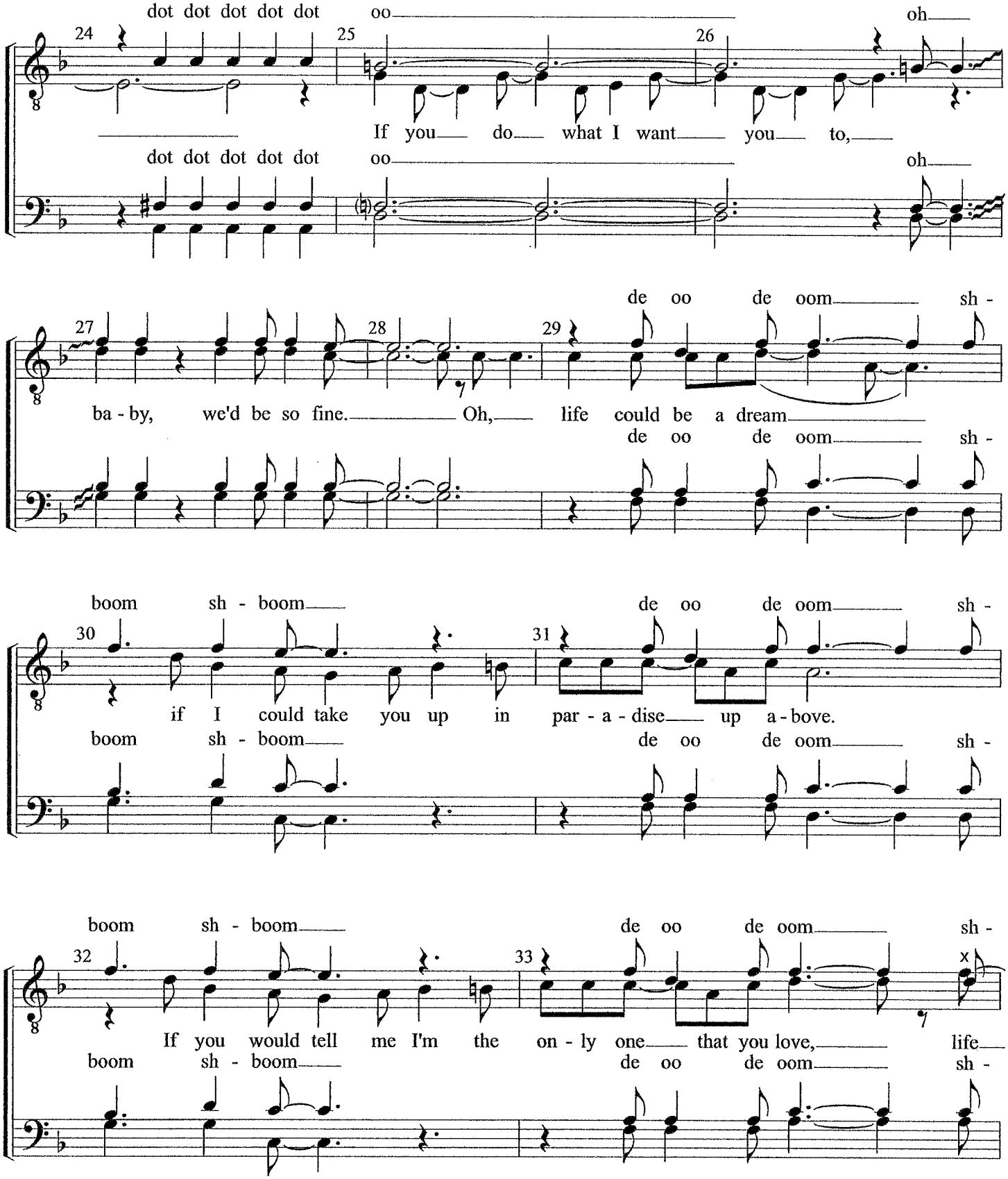
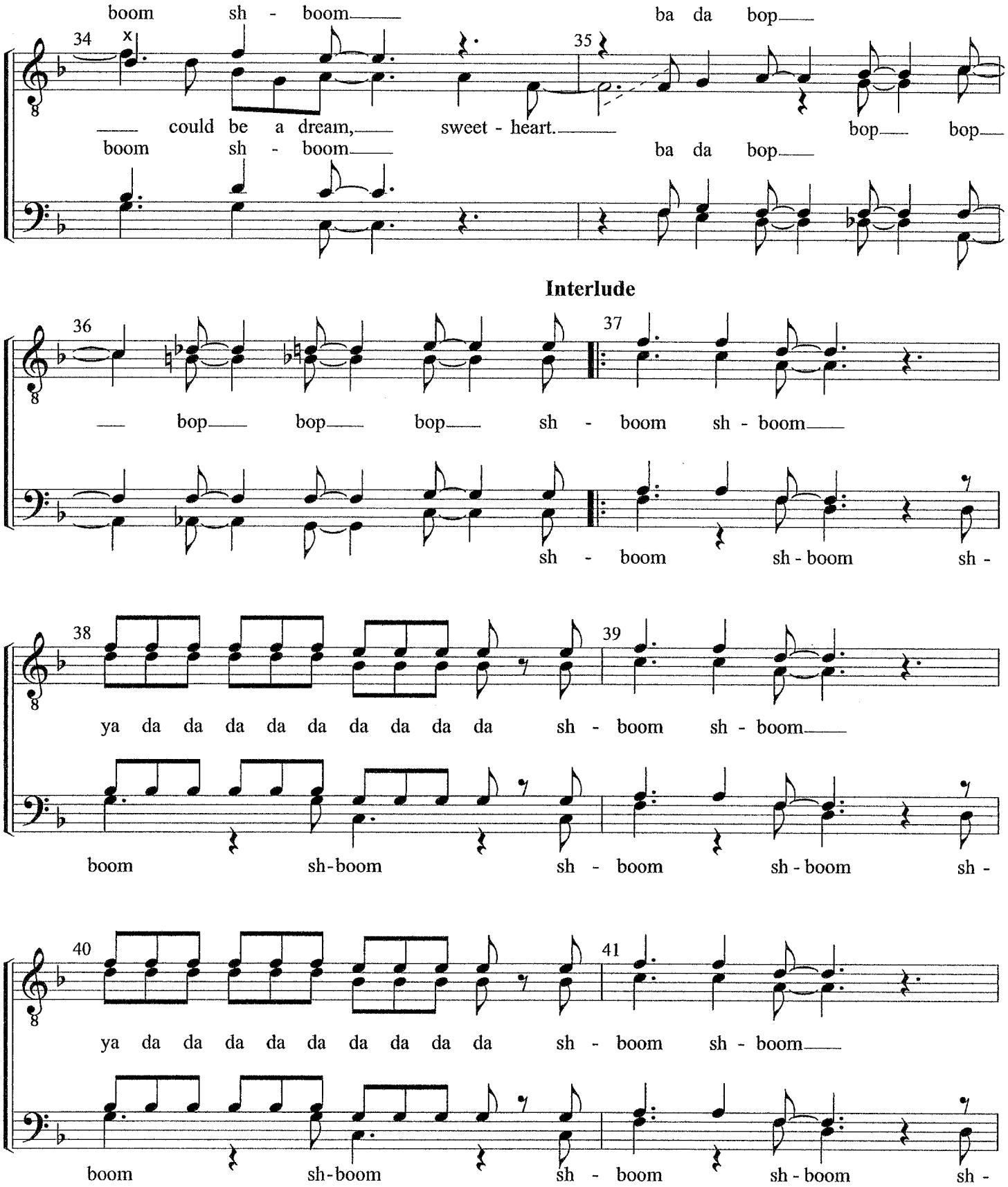
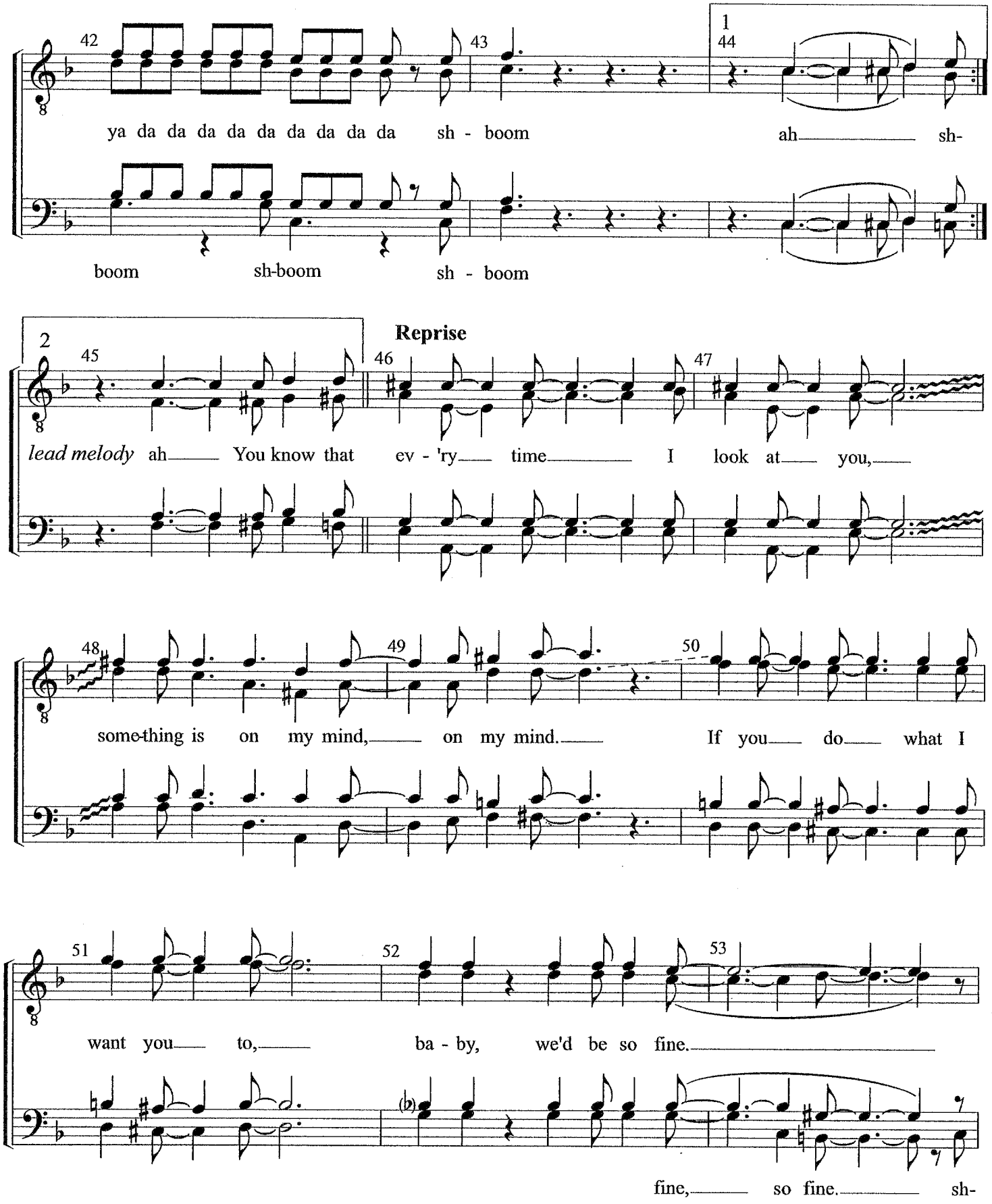
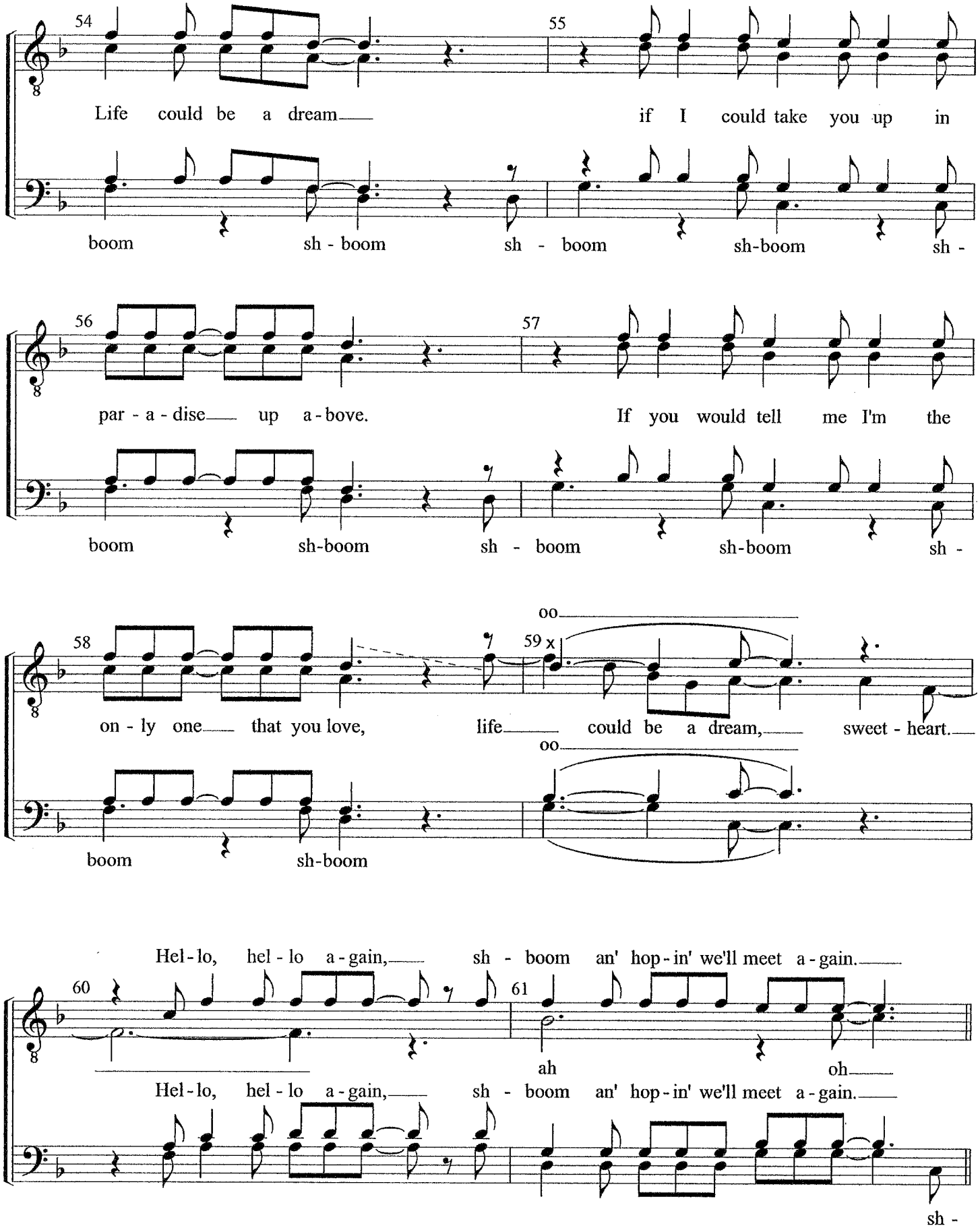

de oo de oom sh - boom sh - boom
7
8
par - a - dise up a - bove. If you would tell me I'm the
de oo de oom sh - boom sh - boom
de oo de oom sh - boom sh - boom
9
x
10 x
on - ly one that you love, life could be a dream, sweet - heart.
de oo de oom sh - boom sh - boom
Hel - lo, hel - lo a - gain, sh - boom an' hop - in' we'll meet a - gain.
11
12
ah oh
Hel - lo, hel - lo a - gain, sh - boom an' hop - in' we'll meet a - gain.
doo sh - boom sh - boom
13
14
Life could be a dream if on - ly all my pre - cious plans
doo sh - boom sh - boom

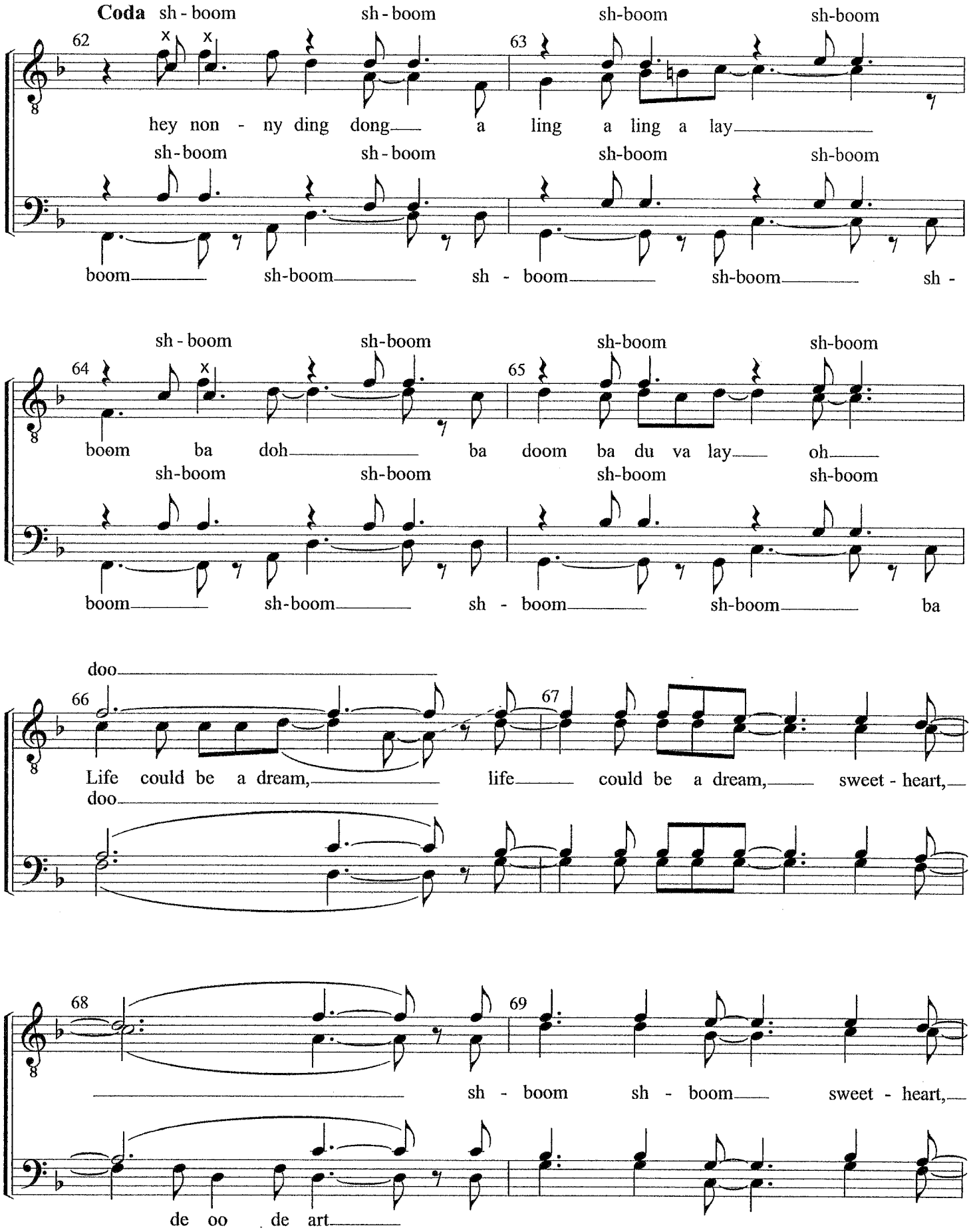

de oo de oom sh - boom sh - boom
15
16
— would come true. If you would let me spend my
de oo de oom sh - boom sh - boom
de oo de oom sh - boom sh - boom
17
x
18 x
whole life lov - in' you, life could be a dream, sweet - heart.
de oo de oom sh - boom sh - boom
ba doo ba doo ba doo ba doo ba doo ba
19
20
Now,
ba doo ba doo ba doo ba doo ba doo ba
oo de oo de oo
21
22
23
ev - 'ry time I look at you, some-thing is on my mind.
oo de oo de oo

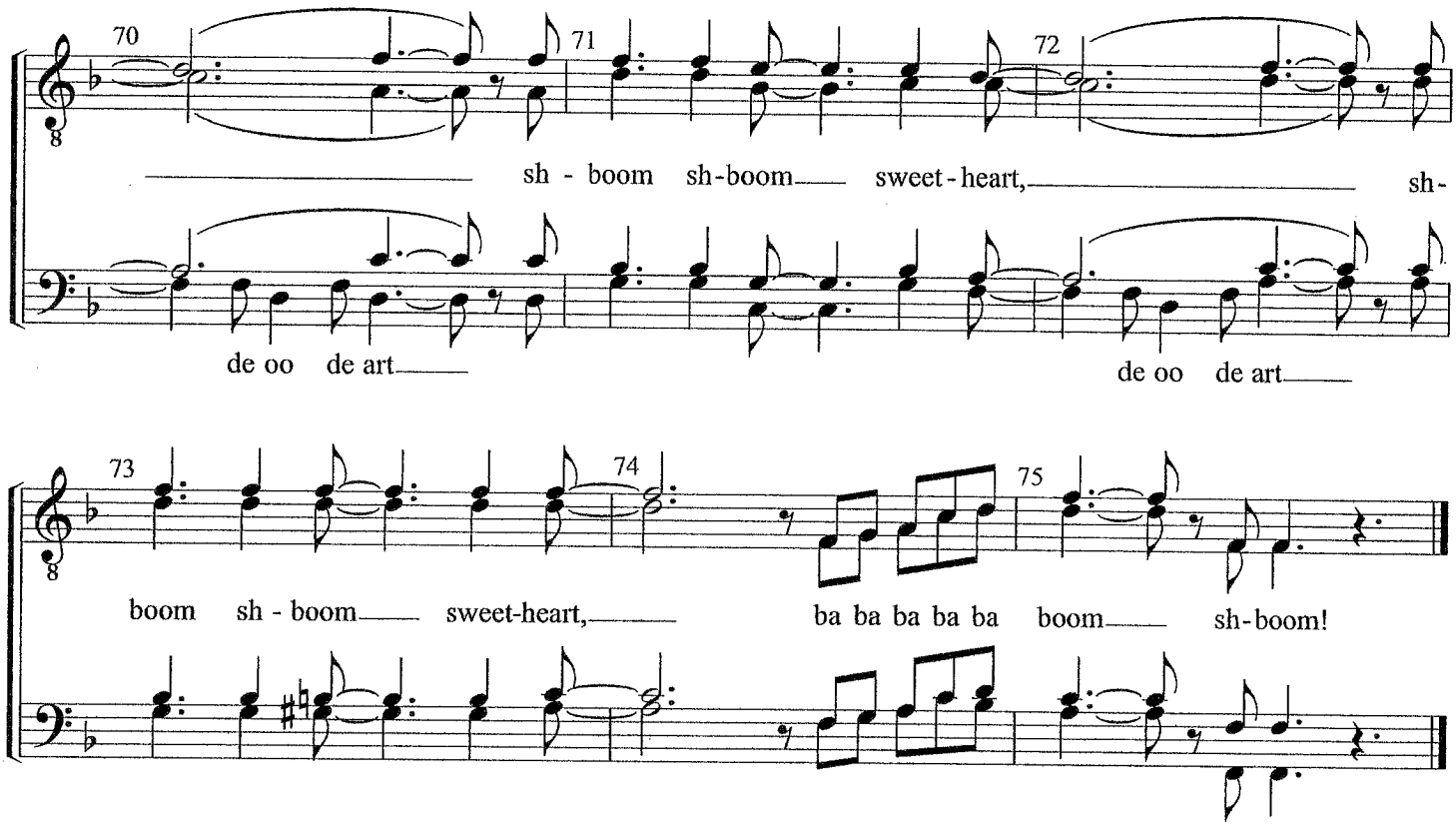

dot dot dot dot dot
oo
oh
If you do what I want you to,
dot dot dot dot dot
oo
oh
de oo de oom sh -
ba - by, we'd be so fine. Oh, life could be a dream
de oo de oom sh -
boom sh - boom
de oo de oom sh -
if I could take you up in par - a - dise up a - bove.
boom sh - boom
de oo de oom sh -
boom sh - boom
de oo de oom sh -
If you would tell me I'm the on - ly one that you love, life
boom sh - boom
de oo de oom sh -


boom sh - boom ba da bop
34 35
could be a dream, sweet - heart. bop bop
boom sh - boom ba da bop
Interlude
36 37
bop bop bop sh - boom sh - boom
sh - boom sh - boom sh -
38 39
ya da da da da da da da da da sh - boom sh - boom
boom sh-boom sh - boom sh - boom sh -
40 41
ya da da da da da da da da da sh - boom sh - boom
boom sh-boom sh - boom sh - boom sh -


42
43
1
44
ya da da da da da da da da da sh - boom ah sh-
boom sh-boom sh - boom
2
45
Reprise
46
47
lead melody ah You know that ev - 'ry time I look at you,
48
49
50
some-thing is on my mind, on my mind. If you do what I
51
52
53
want you to, ba - by, we'd be so fine.
fine, so fine. sh-


54
55
Life could be a dream if I could take you up in
boom sh - boom sh - boom sh-boom sh -
56
57
par - a - dise up a - bove. If you would tell me I'm the
boom sh-boom sh - boom sh-boom sh -
58
59 x
oo
on - ly one that you love, life could be a dream, sweet - heart.
boom sh-boom
Hel - lo, hel - lo a - gain, sh - boom an' hop - in' we'll meet a - gain.
60
61
ah oh
Hel - lo, hel - lo a - gain, sh - boom an' hop - in' we'll meet a - gain.
sh -


Coda sh - boom sh - boom sh-boom sh-boom
62 63
hey non - ny ding dong a ling a ling a lay
sh-boom sh - boom sh-boom sh-boom
boom sh-boom sh - boom sh-boom sh -
sh - boom sh-boom sh-boom sh-boom
64 65
boom ba doh ba doom ba du va lay oh
sh-boom sh-boom sh-boom sh-boom
boom sh-boom sh - boom sh-boom ba
doo
66 67
Life could be a dream, life could be a dream, sweet - heart,
doo
68 69
sh - boom sh - boom sweet - heart,
de oo de art



Performance Notes

The song *Sh-Boom*, as performed by the quartet **CrewCuts**, from Toronto, went to #1on the U.S. charts in 1954. This arrangement is patterned after their recording.

It is important to note that this vehicle is primarily a lead solo, with the other three voices providing a quasi-orchestral rhythm accompaniment. There are sections (measures 35-44, 50-58, 67-75) in which the melody is carried by the tenor voice, which should then predominate while the lead singer functions as a supporting harmony voice. These sections should be a bit louder than the lead solo sections. There is only a brief section (measures 45-49) that is typical homophonic barbershop style, with the melody in the lead voice and tenor harmony above it. A successful performance requires an understanding of the changing volume relationships between the voices in the different sections.

In 12/8 time there are four beats to a measure, with a single beat represented by a dotted quarter note. The suggested tempo is 120 beats per minute, which should remain constant throughout. During the two silence breaks which start in measure 43, there should be some visual device (body movement, finger snapping) to maintain the steady tempo. Here's an opportunity for creative stage presence!

The extended coda reprises the introduction, with a suggestion of the chorus. The repeated vamp (measures 67-72) should gradually diminish in volume, with a sudden return to full volume for the final three measures.

Sh-Boom is one of the best-known representatives of the doo-wop style of singing. The style reached its pinnacle of popularity in the 1950s, but is still frequently heard in the 21st century. You can have lots of fun with this song, and your audiences— especially the baby boomers— will enjoy hearing it.

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