SH-BOOM
(LIFE COULD BE A DREAM)

Words and Music by JAMES KEYES, CARL FEASTER, CLAUDE FEASTER, FLOYD MCRAE, & JAMES EDWARDS

Arrangement by DAVE BRINER

Intro

Tenor Lead

Hey non-ny ding dong a ling a ling a lay

Bari Bass

sh-boom sh-boom sh-boom sh-boom

sh-boom sh-boom sh-boom

sh-boom ba doh ba doom ba du va lay oh

sh-boom sh-boom sh-boom

sh-boom

Chorus

Life could be a dream

if I could take you up in

sh-boom sh-boom

doo

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Sh-Boom

would come true.
If you would let me spend my

whole life, lovin’ you,
life could be a dream, sweet-heart.

Now,

every time I look at you,
something is on my mind.

oo
Sh-Boom

If you do what I want you to,
dot dot dot dot dot oo.

If I could take you up in paradise up above,
boom sh-boom

If you would tell me I'm the only one that you love,
boom sh-boom
Sh-Boom

boom sh-boom

could be a dream, sweet-heart.

boom sh-boom

ha da bop bop bop

Interlude

bop bop bop sh-boom sh-boom

sh-boom sh-boom


boom sh-boom sh-boom sh-boom


boom sh-boom sh-boom sh-boom sh-boom
Sh-Boom

ya da da da da da da da da da sh-boom

ah________ sh-boom
sh-boom sh-boom
sh-boom

2

Reprise

lead melody ah________ You know that ev-ry time________ I look at you,

something is on my mind, on my mind. If you do what I

want you to, ba-by, we'd be so fine.

fine, so fine. sh-
Life could be a dream—

If I could take you up in

boom sh-boom sh-boom sh-boom sh-boom

par-a-disce up a-bove.

If you would tell me I’m the

boom sh-boom sh-boom sh-boom sh-boom

only one that you love, life could be a dream, sweet-heart.

boom sh-boom

Hello, hello again, sh-boom an’ hop-in’ we’ll meet again.

Hello, hello again, sh-boom an’ hop-in’ we’ll meet again.
Sh-Boom

Coda sh-boom sh-boom sh-boom sh-boom

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-boom

sh-boom sh-boom sh-boom sh-boom

boom ba doh ba doom ba du va lay oh sh-boom

sh-boom sh-boom sh-boom sh-boom ba
doo

Life could be a dream, life could be a dream, sweet-heart,
doo

sh-boom sh-boom sweet-heart,
de oode art
Performance Notes

The song *Sh-Boom*, as performed by the quartet CrewCuts, from Toronto, went to #1 on 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.