

OPERATIC EDITION

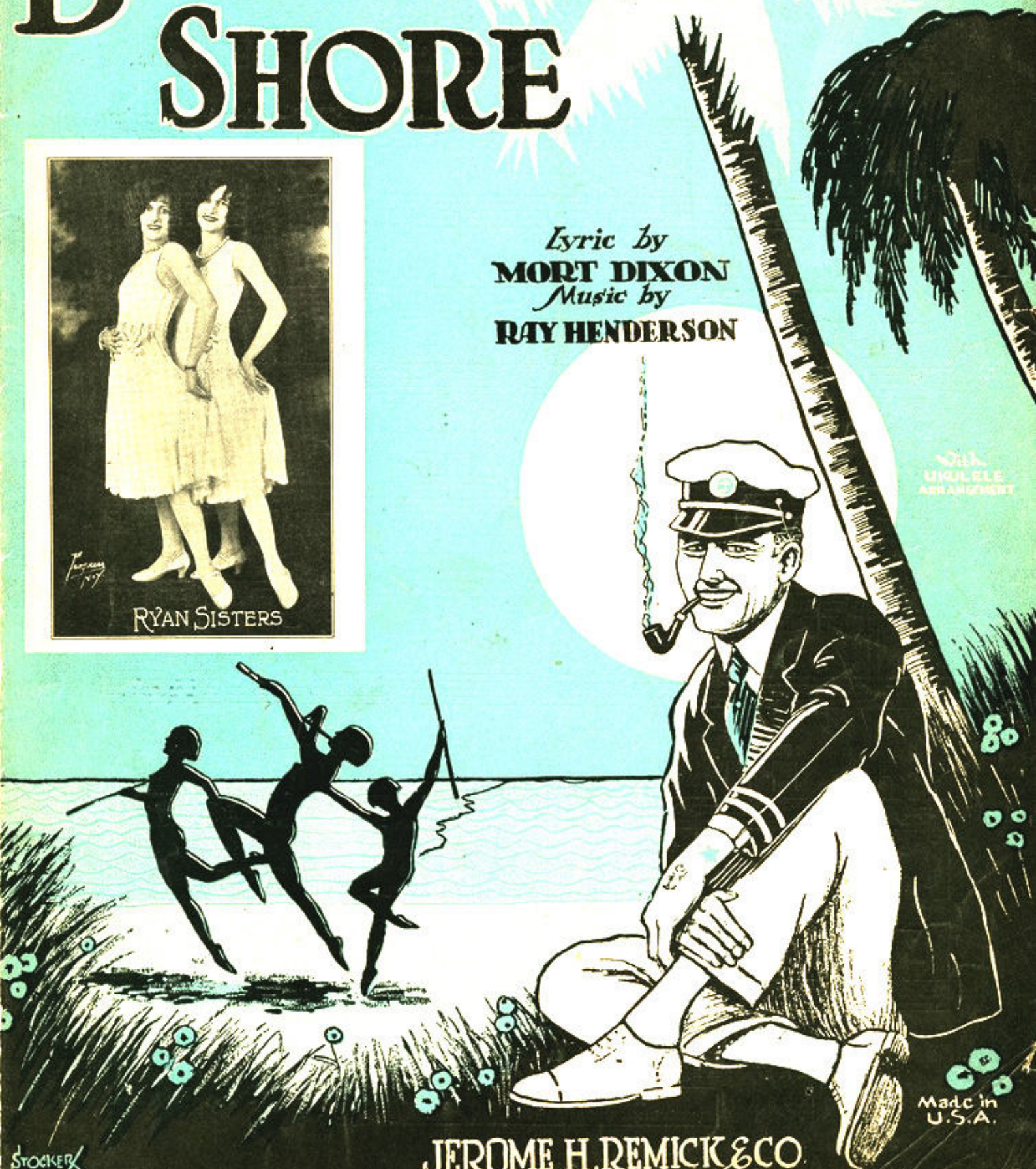
# BAMBAM BAMY SHORE

*Lyric by*  
**MORT DIXON**  
*Music by*  
**RAY HENDERSON**



RYAN SISTERS

With  
UKULELE  
ARRANGEMENT



Made in  
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**JEROME H. REMICK & CO.**  
New York      Detroit

STOCKER



# BAM BAM BAMY SHORE

## SONG

Ukulele in D

Tune Uke thus  $B\flat E\flat G C$  when played with Piano.

(Tenor Banjo, Mandola, Guitar, etc  
play chords marked over diagrams.)

Lyric by  
MORT DIXON

Music by  
RAY HENDERSON

Moderato

PIANO

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The music begins with a piano (*p*) dynamic and features a series of chords and melodic lines.

Continuation of the piano accompaniment, showing more complex chordal textures and melodic development in both hands.

VOICE

(E $\flat$ 7) (F $\sharp$ -7)(A $\flat$ m)(E $\flat$ ) (B $\flat$ 7+5) (A7)

Ukulele chord diagrams corresponding to the voice line. The diagrams are: (E $\flat$ 7), (F $\sharp$ -7)(A $\flat$ m)(E $\flat$ ), (B $\flat$ 7+5), and (A7).

I \_\_\_\_\_ could tell you a tale  
I \_\_\_\_\_ could play you a tune

Musical notation for the first vocal line, including the vocal melody and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking.

(B7) (E $\flat$ ) (E $\flat$ 7) (Cm) (B $\flat$ 7) (E $\flat$ ) (C $\sharp$ -7) (B $\flat$ 7)

Ukulele chord diagrams for the second vocal line: (B7), (E $\flat$ ), (E $\flat$ 7), (Cm), (B $\flat$ 7), (E $\flat$ ), (C $\sharp$ -7), and (B $\flat$ 7).

Of ships that sunk and trains that left the rail  
That Span-iards play right un - der-neath the moon

Musical notation for the second vocal line, including the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

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(Eb) (F#-7) (Abm) (Eb) (Bb7+5) (Ab7) (Bb7) <sup>3</sup>

I I could sing you a song Of  
I I could dance you a dance That

(Eb) (Eb7) (Cm) (Bb7) (Eb) (Ab7) (Eb) (Fm7)(Ab7)

lips I kiss'd where nights are dark and long  
fun - ny fel - lers do way out in France

*l.h.*

(G7) (Eb+5) (C7)

I've been in ev - 'ry ter - ri - to - ry  
I saw the hu - las in Ha - wai - i

(F7) (F7+5) (Bb) (Bb7+5)

Lis - ten my chil - dren to my sto - ry  
I set Ve - su - vi - us on fire

# CHORUS

(Eb)

(Bb)

(Eb)

(Bb7)

(Eb)(Cm)(Eb7)



Oh a thousand miles I travel'd and a thousand sights I saw — But there  
 Oh a thousand miles I travel'd and a thousand shows I saw — But there

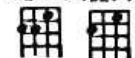
(Fm)(Ab)

(Eb)(Bbm)(C7)

(F7)

(Bb7)

(Eb)



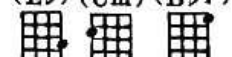
ain't no sight like a moon-light night On the Bam Bam Bam-y - shore — Oh a  
 ain't no bill like the vau - de - vill On the Bam Bam Bam-y - shore — Oh a

(Bb7)

(Eb)

(Bb7)

(Eb)(Cm)(Bb7)



thou-sand gals I met with that I nev - er met be - fore — But the  
 thou-sand jokes I laughed at but the ones that make me roar — Are the

(Fm)(Ab)

(Eb)(Bbm)(C7)

(F7)

(Bb7)

(Eb)

(Ab)



gal I'll get is the gal I met On the Bam Bam Bam - y shore I've been in  
 jokes they crack from the Al - ma - nac On the Bam Bam Bam - y shore No sax - o -

(Abm) (Eb) (Gm) (Eb7) (Ab)

big towns jaz-zin' a-round I've been in small  
- phon ers play half as mean - As Un-cle Jo

(Abm) (Eb) (Bb7) (Eb) (Bb7)

towns knock-in' 'em down Oh a thou-sand miles I  
- nah's old a cor-deen - Oh a thou-sand cars I

(Eb) (Bb7) (Eb) (Cm) (Eb7) (Fm) (Ab)

trav-el'd and I ain't so young no more But I won't sit pat till I  
rode in but I won't ride in no more After I ar-riv in the

(Eb) (Bbm) (C7) (F7) (Bb7) 1. (Eb) (C#-7) (Bb7) (Eb) 2. (Eb) (Bb7+5) (Eb)

hang my hat On the Bam Bam Bam-y Shore Oh a Shore  
old tin fliv On the Bam Bam Bam-y Shore Oh a Shore