

❧ Tam, Tam, Tam Tam Tam ❧

The Bohemians (Inc.) Present

# The Greenwich Village Follies of 1920

Lyrics by  
John Murray Anderson  
and  
Arthur Swanstrom  
Music by  
A. Baldwin Sloane

Staged by  
John Murray Anderson  
Greenwich Village  
Theatre,  
New York



AT THE KRAZY KAT'S BALL	60	PARFUM d'AMOUR	60
COME TO BOHEMIA	60	JUST SWEET SIXTEEN	60
I'LL BE YOUR VALENTINE	60	TAM, TAM, TAM TAM TAM	60
NAKED TRUTH, THE	60	TSIN	60
SELECTION		1.00	

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# Tam, Tam, Tam, Tam, Tam.

Lyric by  
JOHN MURRAY ANDERSON  
& ARTHUR SWANSTROM

Music by  
A. BALDWIN SLOANE

Brightly (*Not too fast*)

*Vamp*

The piano introduction is in 2/4 time with a key signature of one flat (Bb). It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A double bar line is followed by a 'Vamp' section consisting of two measures of a sustained chord with a melodic line in the right hand.

Where would the Sal - va - tion Arm - y be With - out you, tam - bou - rine?  
If you think you ought to knock the show, Just knock your tam - bou - rine.

The vocal line is in a soprano range, starting on a G4. The piano accompaniment is in a mezzo-piano (*mp*) dynamic, mirroring the rhythmic pattern of the introduction.

Where was the Span - ish Dan - cer, Un - til you came on the scene? The  
Jin - gle it loud - ly with each blow, And we'll know what you mean. Or

The vocal line continues with a similar melodic contour. The piano accompaniment includes some chromatic movement in the right hand, particularly in the final measure.

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old E - gyp - tian tom - tom Stood for war and grief and tears, So they  
if you would ap - plaud us, Hit it hard up on your chair, And then

add - ed jin - gles to it, And it's jin - gled through the years.  
throw it up and catch it, It will jin - gle then for fair.

Prac - tice with the tam - bou - rine, It gives you grace and poise. I'll  
You can take the tam - bou - rine A - way when we get through. I've

show you how to use it, We'll make a lot of noise.  
shown you how to use it, So now it's up to you.

REFRAIN

When I say "Tam" you hit your tam - bou - rine;

The first system of the refrain features a vocal line in G major, 2/4 time. The lyrics are "When I say 'Tam' you hit your tam - bou - rine;". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include piano (*p*) and forte (*f*).

"Tam, tam, tam, tam, tam" You

The second system continues the refrain with the lyrics "Tam, tam, tam, tam, tam" You. The vocal line has a melodic line with a final note on a sharp. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

need - n't ap - plaud - as you don't have to talk - This lit - tle

The third system of the refrain has the lyrics "need - n't ap - plaud - as you don't have to talk - This lit - tle". The vocal line continues the melody. The piano accompaniment includes a right hand with chords and a left hand with a rhythmic bass line.

trick should be the hit of New York - When I say "Tam"

The fourth system concludes the refrain with the lyrics "trick should be the hit of New York - When I say 'Tam'". The vocal line ends with a final note on a sharp. The piano accompaniment features a right hand with chords and a left hand with a rhythmic bass line.

— you hit your tam - bou - rine — “Tam, tam, tam, tam,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, followed by a half note B4, a half note A4, and a whole note G4. The lyrics "— you hit your tam - bou - rine —" are aligned with this melody. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

tam” Hit as though you meant it,

The second system continues the vocal line with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, followed by a half note B4, a half note A4, and a whole note G4. The lyrics "tam” Hit as though you meant it," are aligned with this melody. The piano accompaniment continues with similar rhythmic patterns.

Bang it 'til you've bent it, “Tam, tam, tam, tam,

The third system features a vocal line with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, followed by a half note B4, a half note A4, and a whole note G4. The lyrics "Bang it 'til you've bent it, “Tam, tam, tam, tam," are aligned with this melody. The piano accompaniment continues with similar rhythmic patterns.

1. tam” When I say 2. tam.”

The fourth system contains two first endings. The first ending (marked "1.") has a vocal line with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, followed by a half note B4, a half note A4, and a whole note G4. The lyrics "tam” When I say" are aligned with this melody. The piano accompaniment includes a dynamic marking of *f* (forte). The second ending (marked "2.") has a vocal line with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, followed by a half note B4, a half note A4, and a whole note G4. The lyrics "tam.”" are aligned with this melody. The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

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Valse lento

Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft-ly a-bove; Ros-es in  
*ppp molto espress.*  
bloom, waft-ed per-fume, Sleep-y birds dream-ing of love. Safe in your arms, far from a-  
*pp*  
larms, Day-light shall come but in vain. Ten-der-ly pressed close to your breast,  
*ten.*

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