



HARMONY EXPLOSION

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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WORDS & MUSIC

Ray Henderson

Lewis and Young

ARRANGEMENT

Boston Consort

I'M SITTING ON TOP OF THE WORLD

STOCK NO. 8627

1 **Intro** 2

Tenor Lead

Bari Bass

Doo

Doom-bah doom-bah doom-bah doom - bah doom - bah doom-bah doom-bah doom-bah doom - bah doom-bah doot doo doo

3 4

doo Doot doo doo doo doo doo I'm

doom-bah doom-bah doom-bah doom - bah doom-bah doom-bah doom-bah doom - bah doom-bah

Chorus 1
doo

5 6 7

sit - tin' on top of the world, just rol-lin' a -

doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah

I'm Sitting On The Top Of The World

7 long, just rol-lin' a - long. Be - cause I'm

doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom

9 doo quit - tin' the blues of the world, just sing-in' a

Doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah

11 song, just sing-in' a song. Glo-ry Hal-le - lu - ia

doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah

13 doo I just phoned the par - son, "Hey, Par, get rea - dy to call." doo

14 Just like Hump-ty Dumpty, doo

15

I'm Sitting On The Top Of The World

16 doo doo doo doo

I'm rea-dy to fall, be-cause I'm sit-tin' on top of the

doo doo doo doo.

Doom - bah doom - bah doom - bah doom - bah

18 world, — just rol-lin' a - long, — just rol-lin' a -

doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah

Chorus 2

20 long. — I'm sit-tin' on top of the world, rol-lin' a -

doom-bah doom-bah doom

23 long, rol-lin' a - long. He quit the blues

24 I'm quit-tin' the blues of the He quit the blues

Bum - bah dum-bah dum dum dum Doom-bah doom-bah doom-bah doom-bah

I'm Sitting On The Top Of The World

blues of the world just sing-in' a song.

26 27

world— blues of the world just sing-in' a song, just sing-in' a song.

doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah doom - bah

song. Ah, Glo-ry Hal - le - lu - ia I just phoned the par - son, "Hey, Ah,

28 29

doom - bah doom - bah doom - bah doom - bah

doo ah doo wah. Par, get rea - dy to call." Just like Hump-ty Dump-ty, I'm rea-dy to fall, because I'm

30 31 32

doo ah doo wah

He's sit-tin' on top, on top the world, sit-tin' on top of the world, just sing-in' a song, just sing-in' a

33 34 35

He's sit-tin' on top, on top the world,

The image shows a musical score for the song "I'm Sitting On The Top Of The World". It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The lyrics are written below the staves: "song. I'm sit-tin' on top of the world." The music includes measure numbers 36, 37, 38, 39, and 40. There are various musical notations such as notes, rests, and slurs. A small number '8' is written below the first measure of the treble staff.

Performance Notes

Sam Lewis and Joe Young, the lyricists on "I'm Sitting On Top Of The World," have individually written many popular songs through the years. Their joint efforts have also produced such hits as "Rockabye Your Baby With A Dixie Melody;" "Five Foot Two, Eyes Of Blue;" and "Laugh! Clown! Laugh!" which are familiar to most Barbershoppers. Ray Henderson, who wrote the music for this song, was a pianist in dance bands and had a number of Broadway stage scores produced. Among his many compositions are "Sonny Boy" and "Sunny Side Up."

This arrangement of "I'm Sitting On Top Of The World" was made popular by the 1989 international quartet champion, **Second Edition**. It was created, however, by another outstanding foursome, **Boston Consort**. It is an amazing story about woodshedding, an almost lost art. In 1984 Boston Consort was in a dressing room preparing for a show one night. Bass Terry Clarke began singing the pattern you see in the first measure. Baritone Larry Tulley chimed in with tenor Eddie Ryan following. A moment later, lead Tommy Spirito was inspired to start singing "I'm Sitting On Top Of The World." They didn't feel ready to put it on the show that night, but they knew they had a wonderful thing going. They did sing it informally for some friends after the show. At their next rehearsal they finished their creation, all by ear, and started singing it in their show package the very next week. It is now written down and preserved for Barbershoppers forever! Thank you Terry, Larry, Tommy and Eddie!

In performing this arrangement, be sure to maintain a relaxed, steady rhythmic pulse, established initially by the bass. Don't rush. Note that the entire first chorus is a lead solo, while the other three parts act in a supporting role. Chorus 2 should begin with a lighter quality in the unison section — don't oversing. The key change provides a natural lift to a tag that should be fun for every quartet or chorus to sing. Enjoy!

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