

# I'M SITTING ON TOP OF THE WORLD

as sung by the Boston Consort  
for SATB/mixed voices

Words by SAM LEWIS  
and JOE YOUNG

Music by RAY HENDERSON  
Arrangement by the BOSTON CONSORT  
*Adapted by Theo Hicks*

1 **Intro**

2 doo, \_\_\_\_\_

Tenor Lead

Bari Bass

doom-bah doom-bah doom-bah doom-bahdoombah

3 doo, \_\_\_\_\_

4 doo, \_\_\_\_\_

doot doo doo \_\_\_\_\_ I'm

doot doo doo \_\_\_\_\_

doom-bah doom-bah doom-bah doom - bahdoombah doom-bah doom-bah doom-bah doom - bahdoombah

## Chorus 1

5 doo \_\_\_\_\_

6

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

doo \_\_\_\_\_

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

*I'm Sitting On The Top Of The World*

7 8

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

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

Detailed description: This block contains the musical notation for measures 7 and 8. The vocal line (treble clef) features a melodic phrase starting on a whole note, followed by eighth notes, and ending with a quarter note. The bass line (bass clef) provides a steady accompaniment with eighth notes. The lyrics are written below the vocal line, and the 'doom-bah' accompaniment is written below the bass line.

do —————

9 10

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

do —————

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

Detailed description: This block contains the musical notation for measures 9 and 10. The vocal line continues the melodic phrase from the previous block. The bass line maintains the eighth-note accompaniment. The lyrics are written below the vocal line, and the 'doom-bah' accompaniment is written below the bass line.

11 12

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

Detailed description: This block contains the musical notation for measures 11 and 12. The vocal line concludes the phrase with a final melodic flourish. The bass line continues with the eighth-note accompaniment. The lyrics are written below the vocal line, and the 'doom-bah' accompaniment is written below the bass line.

doo \_\_\_\_\_ doo \_\_\_\_\_

13 *x* 14 15

I just phoned the par - son, "Hey, Par, get rea - dy to call." Just like Hump-ty Dumpty, —

doo \_\_\_\_\_ doo \_\_\_\_\_

doo doo doo doo \_\_\_\_\_

16 *7* 17

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

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

18 *7* 19

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

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

*I'm Sitting On The Top Of The World*

**Chorus 2**

20 21 22

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

doom-bah doom-bah doom

23 24 25

long, rol-lin' a - long. We quit the blues I'm quit-tin' the blues of the We quit the blues

Bum - bahdumbahdum dum dum doom-bah doom-bah doom-bah doom-bah

26 27

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

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

28 29

ah, ah, ah,

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

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

30 31 32

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

doo ah doo wah

33 34

I'm sit - tin' on top, on top the world, sit - tin' on top of the world, just sing-in' a I'm sit - tin' on top, on top the world,

I'm 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 systems of music, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system covers measures 35 and 36. The vocal line has lyrics: "song, just sing-in' a song. I'm". The piano accompaniment features a lead solo in the first measure of each system, with the other parts providing harmonic support. The second system covers measures 37, 38, 39, and 40. The vocal line has lyrics: "sit-tin' on top of the world.". The piano accompaniment continues with the lead solo in measure 38 and then moves to a unison section in measures 39 and 40.

## *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.