

FASCINATING RHYTHM

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
MARK HAYES

Music and Lyrics by
GEORGE GERSHWIN
and **IRA GERSHWIN**

Bright swing feel (♩ = ca. 152-160)

PIANO

The piano introduction is in 4/4 time, starting with a *mf* dynamic. The right hand features chords in E-flat major (Eb) and A-flat major (Ab), with a *f* dynamic marking. The left hand provides a rhythmic accompaniment. Chord symbols above the staff include Ebm, Ab⁹, and Ebm/Bb.

4 SOPRANO

ALTO

TENOR

BASS

5 *mp*

Got a lit - tle rhy - thm, a rhy - thm a rhy - thm

The vocal introduction is in 4/4 time, starting with a *mp* dynamic. The Soprano, Alto, Tenor, and Bass parts are shown. The lyrics are: "Got a lit - tle rhy - thm, a rhy - thm a rhy - thm".

The piano accompaniment for the first vocal line is in 4/4 time, starting with a *mp* dynamic. The right hand features chords in E-flat major (Eb) and A-flat major (Ab), with a *mp* dynamic marking. The left hand provides a rhythmic accompaniment. Chord symbols above the staff include Eb⁵, Ebm⁷/Bb, Ab⁷, Abm⁷, and Abm⁶.

7

that pit - a - pats through my brain. So darn per - sis - tent, the

The vocal and piano accompaniment for the second vocal line is in 4/4 time. The lyrics are: "that pit - a - pats through my brain. So darn per - sis - tent, the".

The piano accompaniment for the second vocal line is in 4/4 time, starting with a *mp* dynamic. The right hand features chords in E-flat major (Eb) and A-flat major (Ab), with a *mp* dynamic marking. The left hand provides a rhythmic accompaniment. Chord symbols above the staff include Ebm/Gb, Bb sus/F, Ebm, Ab⁹, Eb⁵, and Ebm⁷/Bb.

* Also available for S.A.B. (39913), S.S.A. (39914), and T.T.B.B. (39915).

SoundTrax CD available (39916). SoundPax available (39917) - includes score and set of parts for Flute, Flute /Piccolo, 2 Oboes, 2 Clarinets, Bassoon, 4 F Horns, 3 Trumpets, 2 Trombones, Bass Trombone, Tuba, 2 Percussion, Electric Guitar, Bass Guitar, Drumset, Harp, 2 Violins, Viola, Cello, and Double Bass.

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10

day is - n't dis - tant when it - 'll drive me in - sane.

Ab7 Abm7 Abm6 Ebm/Gb Bb7sus/F Bb7(#5)/F Ebm F7

13 *mf*

Comes in the morn - ing with - out an - y warn - ing, and hangs a - round all

Bbm Bbm7/F Eb Eb6 Ebm7 Ebm6 Bbm/Db F7sus/C

f *mf*

16 *mp*

day. Oo

mf

I'll have to sneak up to it, some - day, and speak up to it.

Bbm Eb9 Bbm Bbm7 Eb/Bb Ebm/Bb

19 *mf* 21 *p*

I hope it lis-tens when I say: "Fas-ci-nat-ing rhy-thm, you've

p

*F*⁹ *F*⁷ *F*⁹ *B*^{b7} *B*^{b7}/*D* *A*^b/*E*^b *B*^{b7}/*F* *A*^b/*E*^b

22

got me on the go! Fas-ci - nat-ing rhy-thm, I'm all a quiv-er.---

B^{b7}/*D* *A*^b/*E*^b *B*^{b7}/*F* *A*^b/*E*^b *B*^{b7}/*D* *A*^b/*E*^b *B*^{b7}/*F* *A*^b/*E*^b *B*^{b7}/*D* *A*^b/*C* *G*^m/*B*^b *B*^{b7}/*A*^b

25 *mp*

What a mess you're mak - ing! The neigh-bors want to know why I'm

mp

E^{b7}/*G* *D*^b/*A*^b *E*^{b7}/*B*^b *D*^b/*A*^b *E*^{b7}/*G* *D*^b/*A*^b *E*^{b7}/*B*^b *D*^b/*A*^b

27 29 *mf*

al-ways shak-ing, just like a fliv-er. — Each morn-ing

mf

Eb7/G Db/Ab Eb7/Bb Db/Ab Eb/G Db/F Cm/Eb Eb7/Db Ab Eb/G

30 *f* *mf*

I get up — with the sun (start a hop-ping, nev-er stop-ping)

f *mf*

Fm7 Bb13 Bb+9 Ebmaj7

33 *f*

to find at night no work — has been done.

f

Cm Cm7 Cm Eb/Bb F7/A F9 Bb7 C#dim7

37

36 *mf* *mp*

I know that once it did-n't mat-ter, but now you're do-ing wrong; when you

mf *mp*

Bb⁷/D Ab/Eb Bb⁷/F Ab/Eb Bb⁷/D Ab/Eb Bb⁷/F Ab/Eb

39 *mf*

start to pat-ter, I'm so un - hap-py. Won't you take a day off? De-

Bb⁷/D Ab/Eb Bb⁷/F Ab/Eb Bb⁷/D Ab/C Gm/Eb Bb⁷/Ab Eb⁷/G Db/Ab Eb⁷/Bb Db/Ab

42 *mf*

cide to run a-long some-where far a-way off, and make it snap-py!—

Eb⁷/G Db/Ab Eb⁷/Bb Db/Ab Eb⁷/G Db/Ab Eb⁷/Bb Db/Ab Eb⁷/G Db/F Cm/Eb Eb⁷/Db

45

Oh, how I long to be the man I used to be!

Ab Ab(add2)/Eb Dm7(b5) G7 Cm Ebmaj7/Bb

48

Fas-ci-nat-ing rhy-thm, oh, won't you stop pick - ing on

F7/A Bb7/D Ab/Eb Bb7/F Ab/Eb Bb7/D F7/C Bb13

51

Latin groove
straight eighths

me?" Fas-ci-nat-ing rhy-thm, you've

53

Latin groove
N.C.
straight eighths

Fm7/Bb Bb7 Fm7/Bb

54

got me on the go! Fas - ci - nat - ing rhy - thm, I'm all a - quiv - er. —

Bb7 Fm7/Bb Bb7/F Fm7/Bb Bb7 Fm7/Bb Bb7 Fm7/Bb Gm/F

57

What a mess you're mak - ing! The neigh - bors want to know why I'm

Bbm7/Eb Eb7 Bbm7/Eb Eb7 Bbm7/Eb Eb7/Bb

[61] Jazz feel
swing the eighths

59

al - ways shak - ing, just like a fliv - er. — Each morn - ing

Bbm7/Eb Eb7 Bbm7/Eb Eb7 Bbm7/Eb Abmaj7 Ab Eb/G

Jazz feel

swing the eighths

62 *f* *straight eighths* *mf*

I get up with the sun (start a hop-ping, nev - er stop-ping)

f *mf*

Fm7 *Bb13* *Bb+9* *Ebmaj7*

straight eighths *mf*

65 *swing the eighths* *f*

to find at night no work has been done.

Cm *Cm7* *Cm* *E/bb* *F7/A* *F9* *Bb13* *A13* *Ab13* *A13* *Ab13*

swing the eighths *f*

68 **Latin groove** *mf* *straight eighths*

I know that once it did-n't mat-ter, but now you're do-ing wrong; when you

C#dim7 *Fm7/Bb* *Bb7* *Fm7/Bb* *Bb7* *Fm7/Bb* *Bb7/F*

mf *straight eighths*

71

start to pat-ter, I'm so un-hap-py. — Won't you take a day off? De-

Fm7/Bb Bb7 Fm7/Bb Bb7 Fm7/Bb Gm/F Bbm7/Eb Eb7 Bbm7/Eb

74

side to run a-long some-where far a-way off, and make it snap-py? —

Eb7 Bbm7/Eb Eb7/Bb Bbm7/Eb Eb7 Bbm7/Eb Eb7 Bbm7/Eb Abmaj7

swing the eighths

77

Jazz feel
swing the eighths

Oh how I long to be — the man I used to be! —

Jazz feel

Ab Ab/Eb Ab(add2)/Eb Dm7(b5) G7 Cm Ebmaj7/Bb

80

p

Fas-ci-nat-ing rhy-thm,

p

F7/A Bb7/D Ab/Eb Bb7/F Ab/Eb Bb7/D Ab/Eb Bb7/F Ab/Eb

p *mp*

83

mf *mp* *cresc.*

fas-ci-nat-ing rhy-thm, fas-ci-nat-ing rhy-thm, fas-ci-

mf *mp* *cresc.*

Eb7/G Db/Ab Eb7/Bb Db/Ab Eb7/G Db/Ab Eb7/Bb Db/Ab Bb13 A13(b9) Ab13

mf *f* *mp* *cresc.*

86

fp *f*

nat - ing rhy - thm, fas - ci - nat - ing rhy - thm, — stop pick - ing on

fp *f*

G13(#9) Gb13 Fm7/4 Ab/Bb

f

89

me. Stop pick-ing on me.

f *Ab9*

93

mp *cresc.*
 Fas - ci - nat - ing, fas - ci - nat - ing, fas - ci - nat - ing, fas - ci - nat - ing

mp *cresc.*

Fm7/Bb *Fm9/Bb* *Ab/Bb*

mp *cresc.*

95

ff *ff* *ff*

rhyth-m!

ff

Elimina