Fascinating Rhythm

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
Arranged by JOHN WHITNEY

INSTRUMENTATION

1 Conductor
1 1st Flute
1 2nd Flute
1 1st Oboe
1 2nd Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
1 B♭ Bass Clarinet
1 1st Bassoon
1 2nd Bassoon
1 1st F Horn
1 2nd F Horn
1 3rd F Horn
1 4th F Horn
1 1st B♭ Trumpet
1 2nd B♭ Trumpet
1 3rd B♭ Trumpet
1 1st Trombone
1 2nd Trombone
1 3rd Trombone
1 Tuba
1 Mallet Percussion (Xylophone/Bells/Cabasa or Afuche)
1 Timpani (G-C-D-E)
2 Percussion I (Snare Drum/2 Toms, Bass Drum)
2 Percussion II (Suspended Cymbal/Ride Cymbal, Hi-Hat/Triangle)
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

PROGRAM NOTES

George Gershwin (1898–1937) was already famous at age 22, thanks to the popular singer Al Jolson who recorded his first hit, "Swanee." His third Broadway show, *Lady Be Good*, starred Fred and Adele Astaire. George's brother, Ira Gershwin (1896–1983), wrote all the lyrics. Both the title tune and "Fascinating Rhythm" became American standards. That same year, 1924, Gershwin became famous as the man who brought "jazz" into the concert hall with "Rhapsody in Blue." "Fascinating Rhythm" was recognized by Aaron Copland as "the most original jazz song yet composed."

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin ORCHESTRA
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NOTES TO THE CONDUCTOR

This arrangement is a bit more like a concert overture than a "jazz chart." The original form of Gershwin's song can easily be found, with the verse beginning at measure 46, and the original refrain (quoted in the opening measures) completing the work from measure 62. The dedication to Warren Benson is recognition of his gargantuan gifts as a teacher at Ithaca College and Eastman School of Music in the last half of the 20th Century. He inspired many students with the fundamentals of rhythm and opened a wonderful world of compositional choices. His knowledge of poetry and literature was refreshed for me with the clever juxtaposition of Ira's terrific lyrics.

Verse

Got a little rhythm, a rhythm, a rhythm
That pit-a-pats through my brain;
So darn persistent,
The day isn't distant
When it'll drive me insane.
Comes in the morning
Without any warning,
And hangs around me all day.
I'll have to sneak up to it
Someday, and speak up to it.
I hope it listens when I say:

Refrain

Fascinating Rhythm,
You've got me on the go!
Fascinating Rhythm,
I'm all a-quiver.

What a mess you're making!
The neighbors want to know
Why I'm always shaking
Just like a flivver.

Each morning I get up with the sun —
Start a-hopping,
Never stopping —
To find at night no work has been done.

I know that
Once it didn't matter —
But now you're doing wrong;
When you start to patter
I'm so unhappy.

Won't you take a day off?
Decide to run along
Somewhere far away off —
And make it snappy!

Oh, how I long to be the man I used to be!
Fascinating Rhythm
Oh, won't you stop picking on me?

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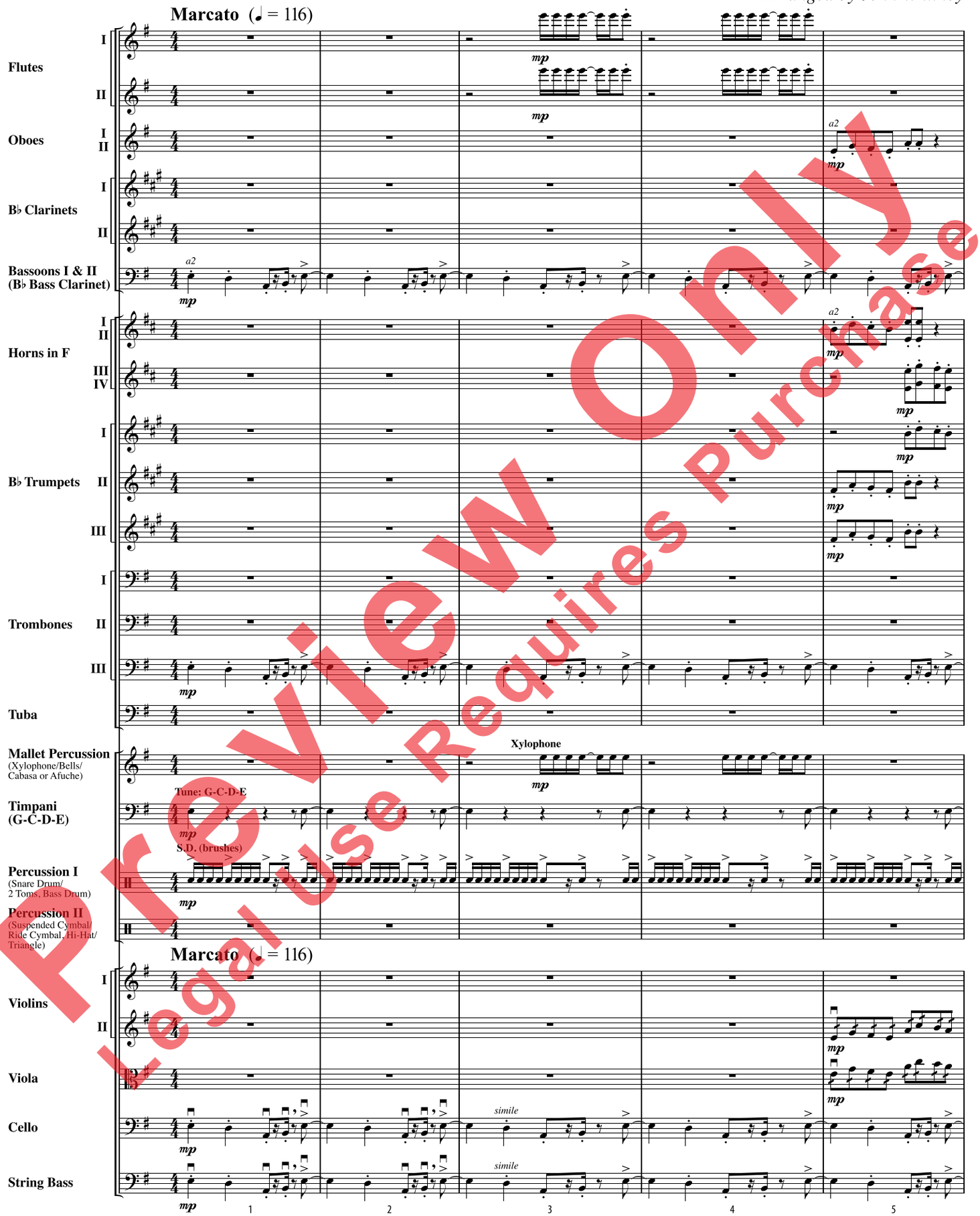
In memory of Warren Benson

Fascinating Rhythm

CONDUCTOR SCORE
Duration - 5:00

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
Arranged by John Whitney



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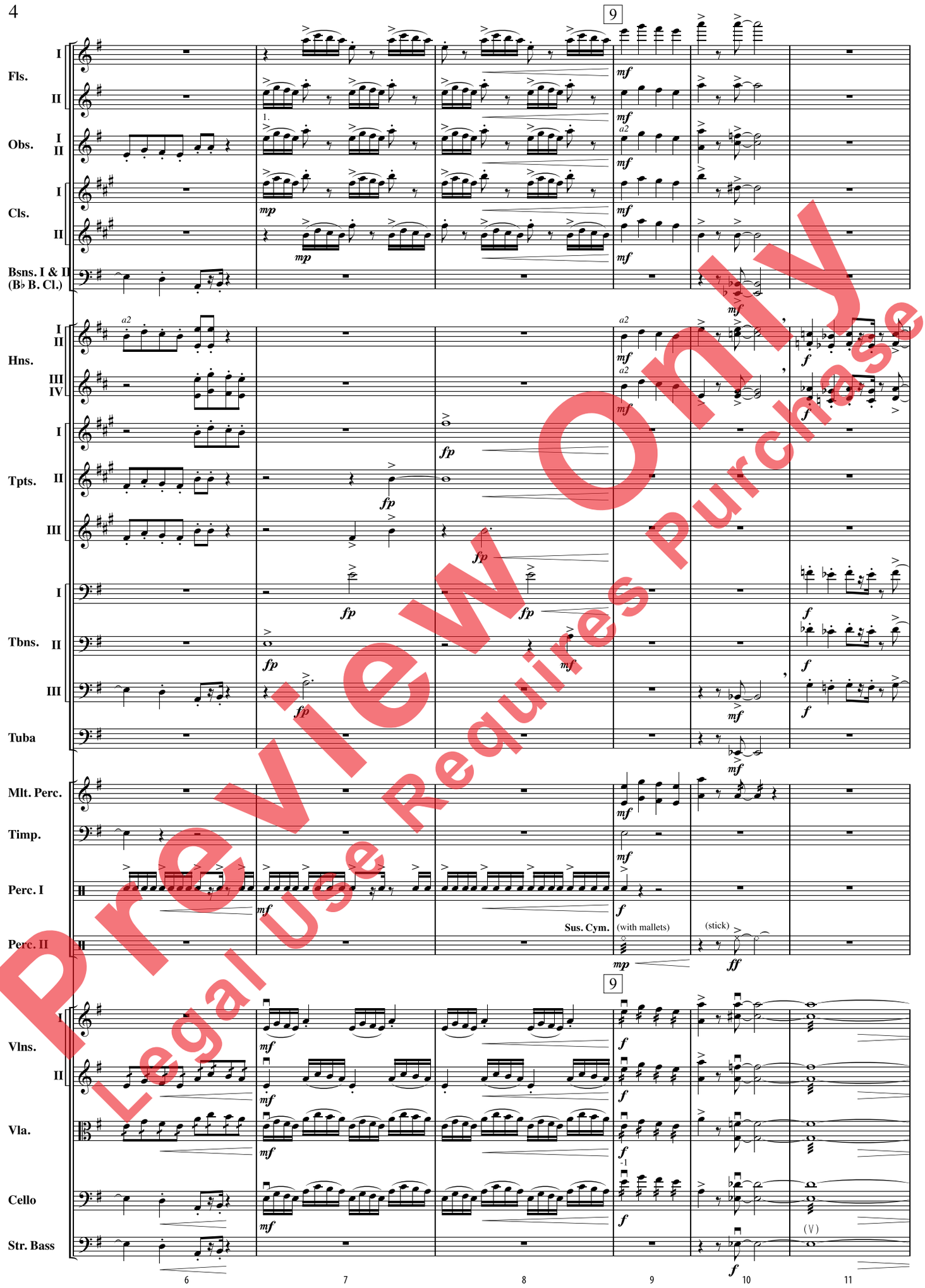

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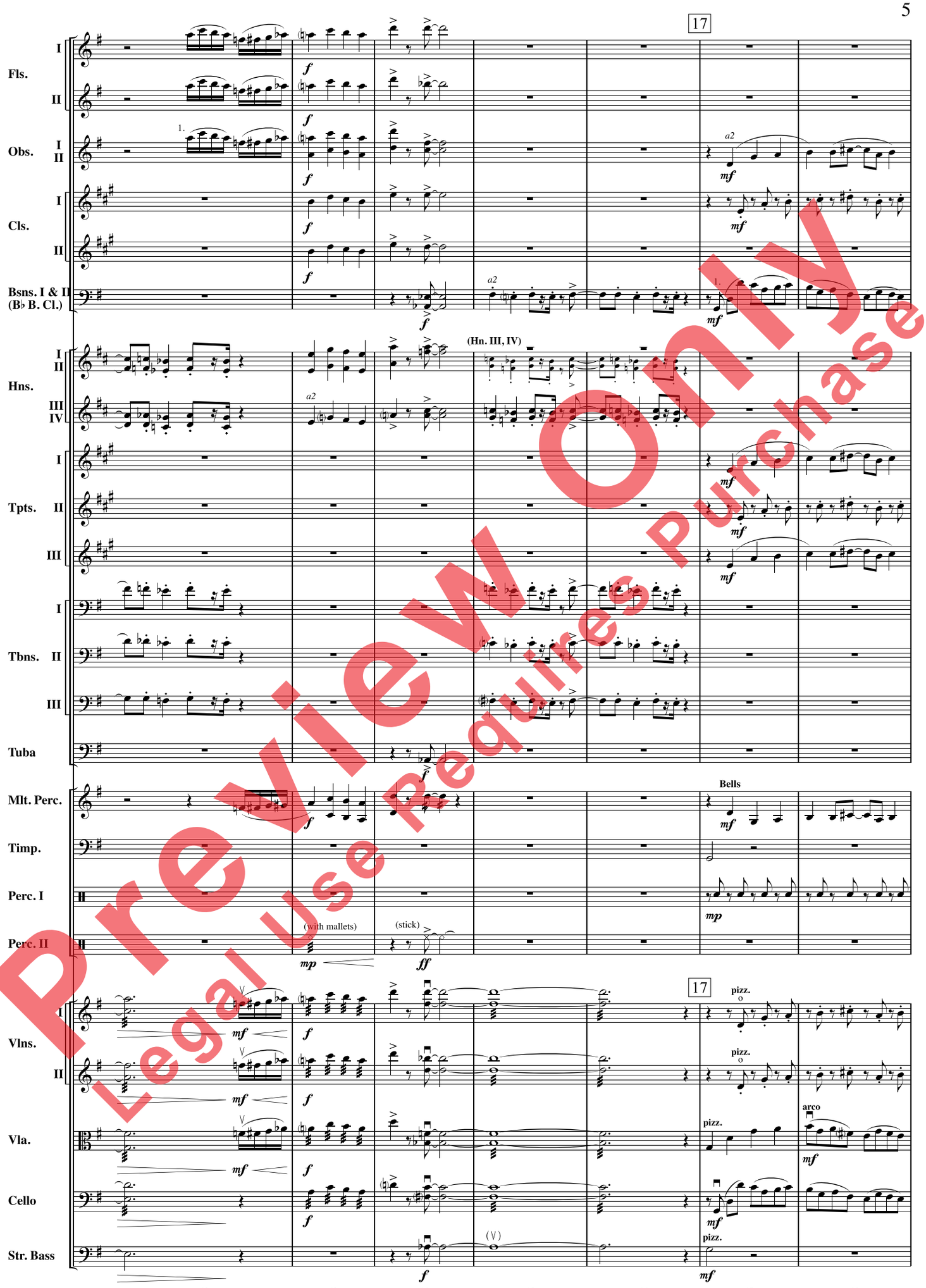

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Fls. I II
Obs. I II
Cls. I II
Bsns. I & II (B♭ B. Cl.)
Hns. I II III IV
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Vlns. I II
Vla.
Cello
Str. Bass

mf
f
mp
1.
a2
(mf)
Play
(Ob.)
Xylophone
Stick on Dome
ff
arco
secco
div.

19 20 21 22 23 24

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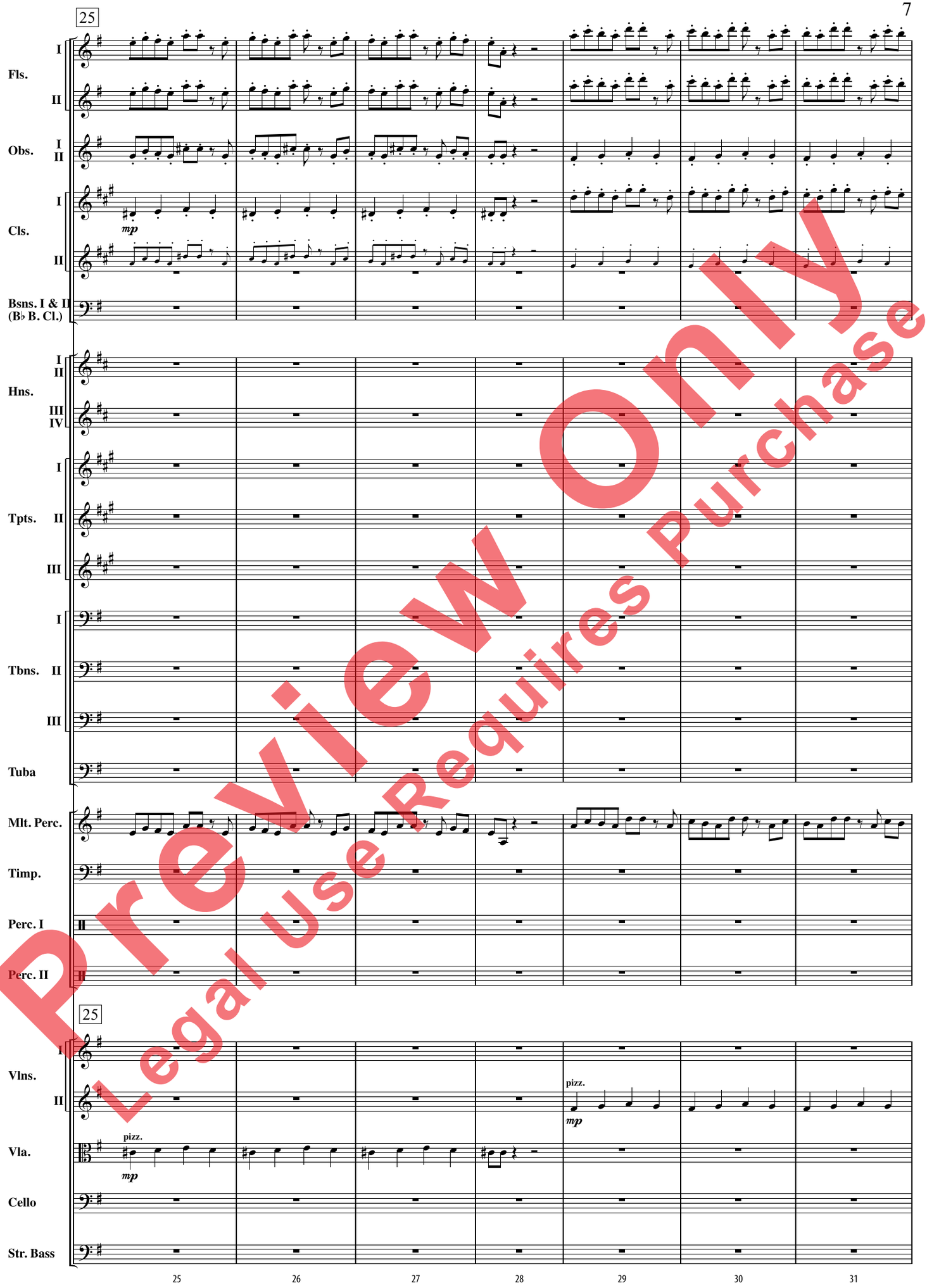

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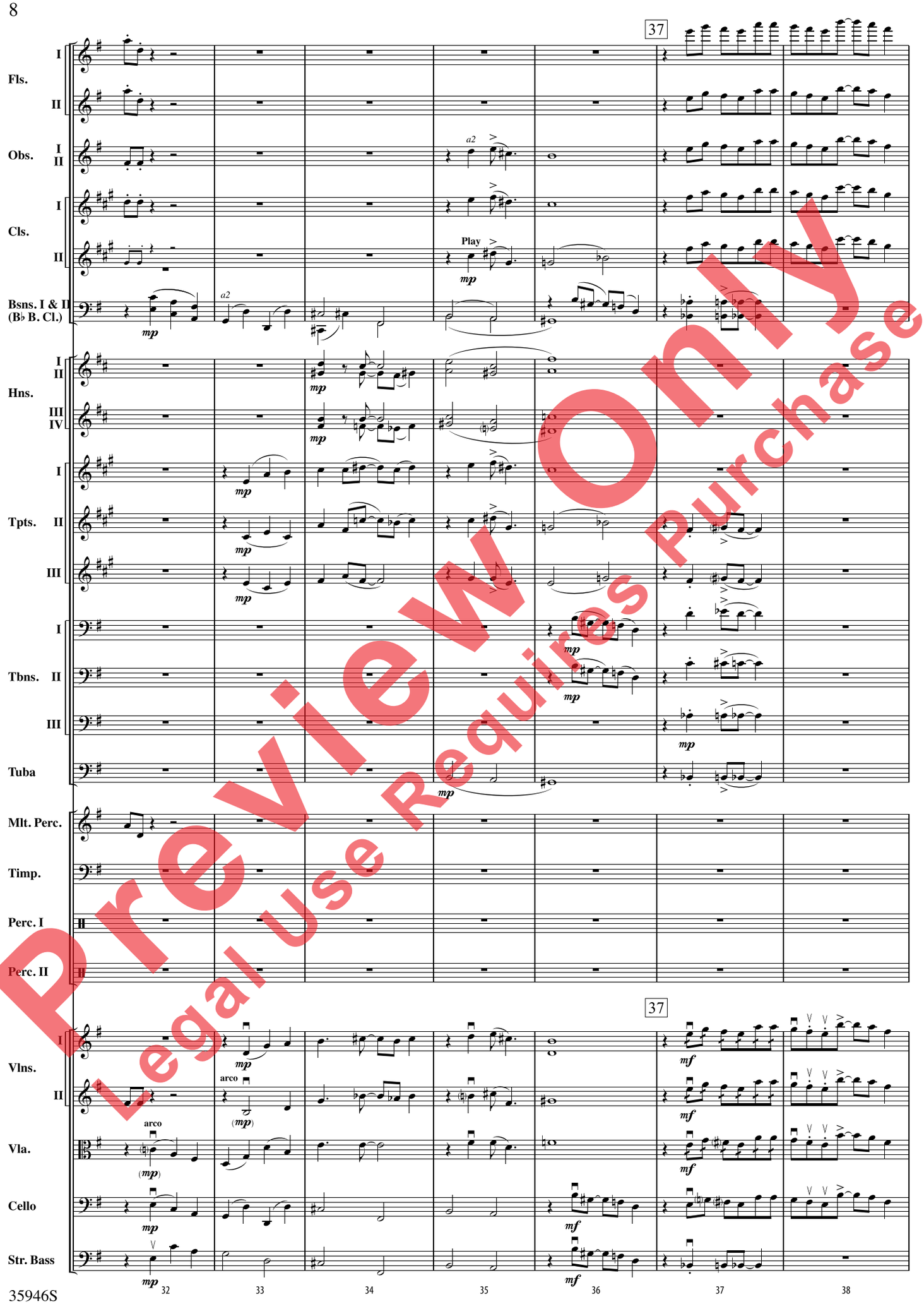

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poco rit.

Fls. I II
Obs. I II
Cls. I II
Bsns. I & II (B♭ B. Cl.)
Hns. I II III IV
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Vlns. I II
Vla.
Cello
Str. Bass

(Bsn. I)
(Bsn. II)
Play
(mallet)
(stick)
sul D
pizz.

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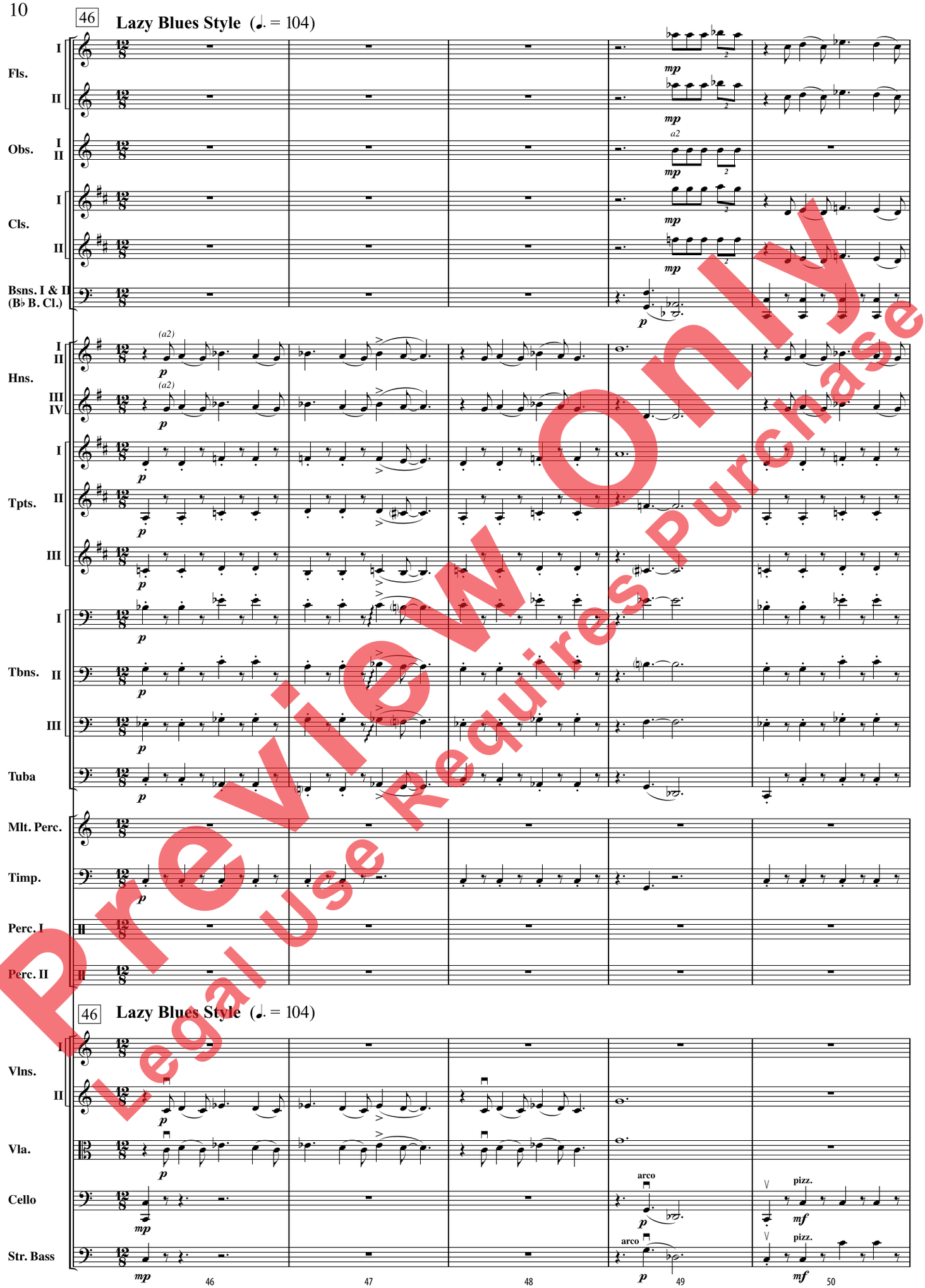

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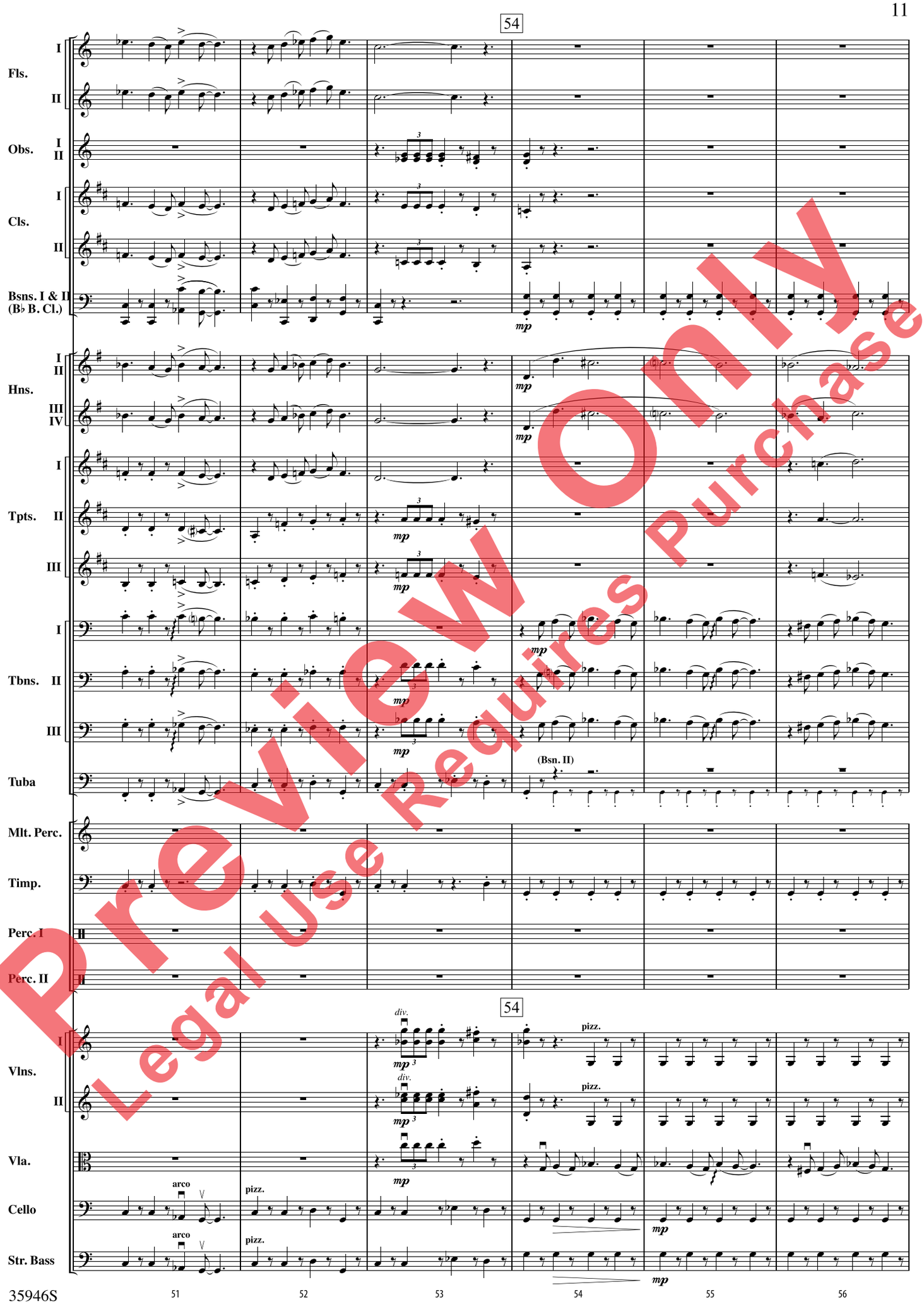

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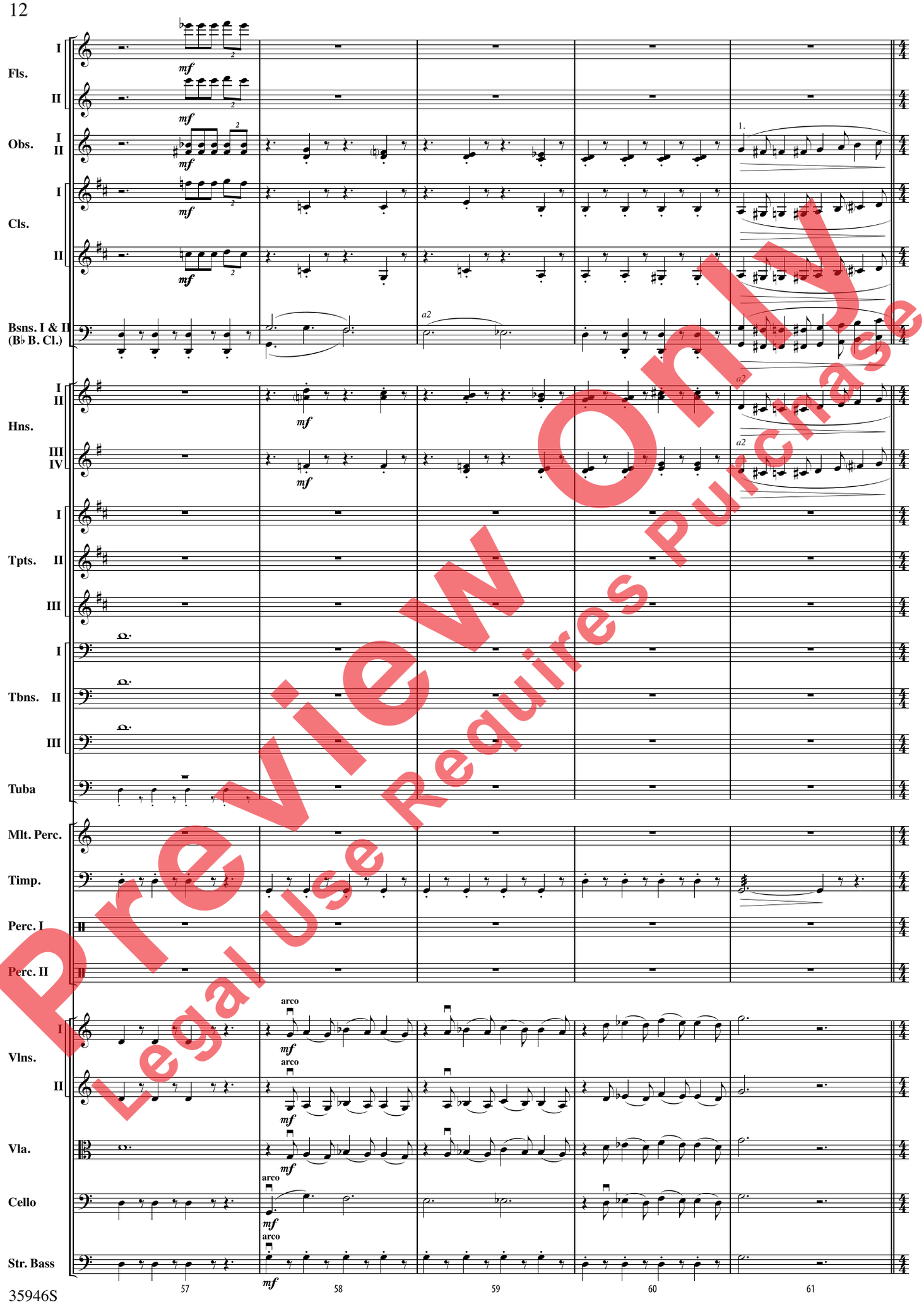

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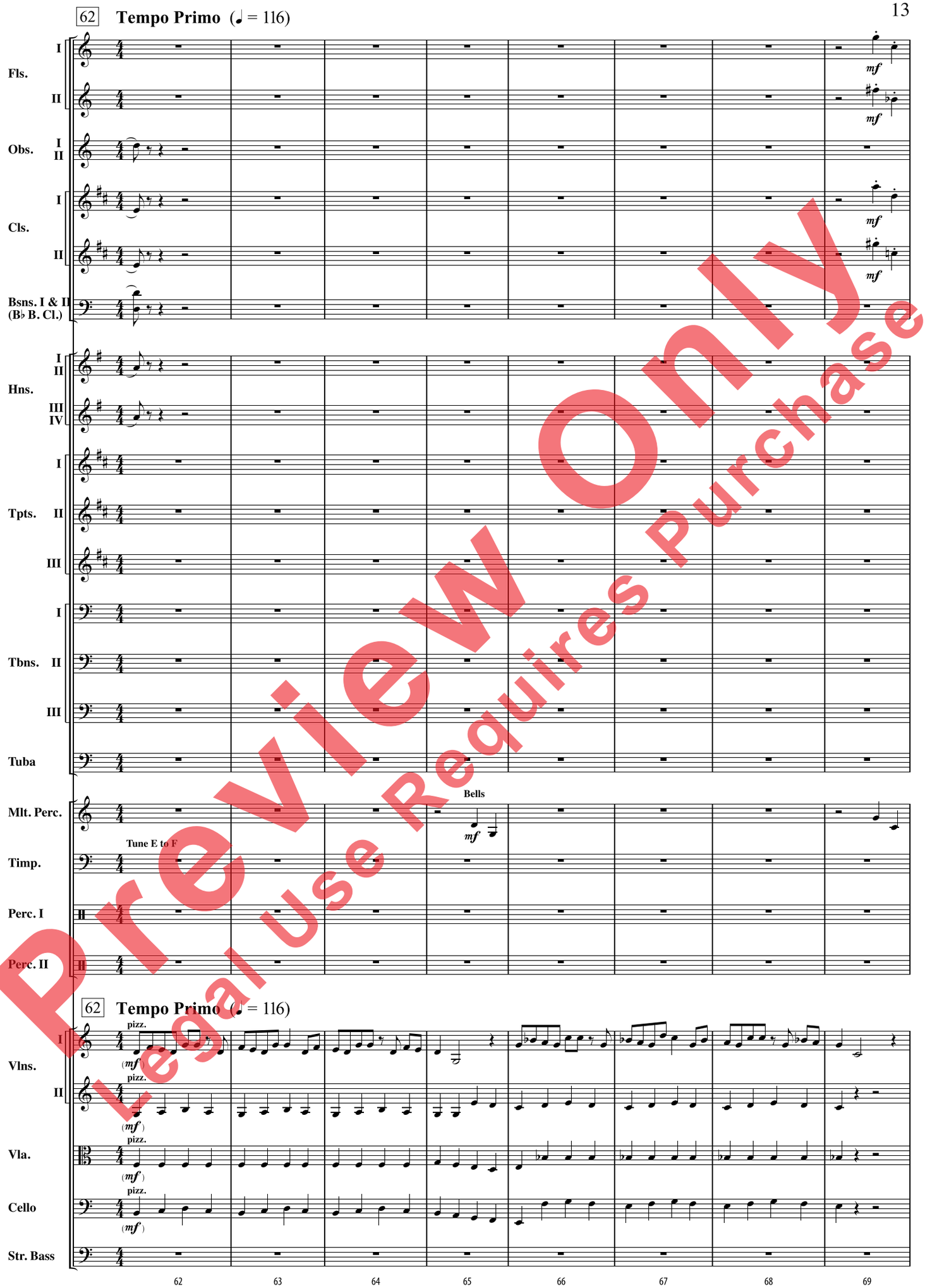

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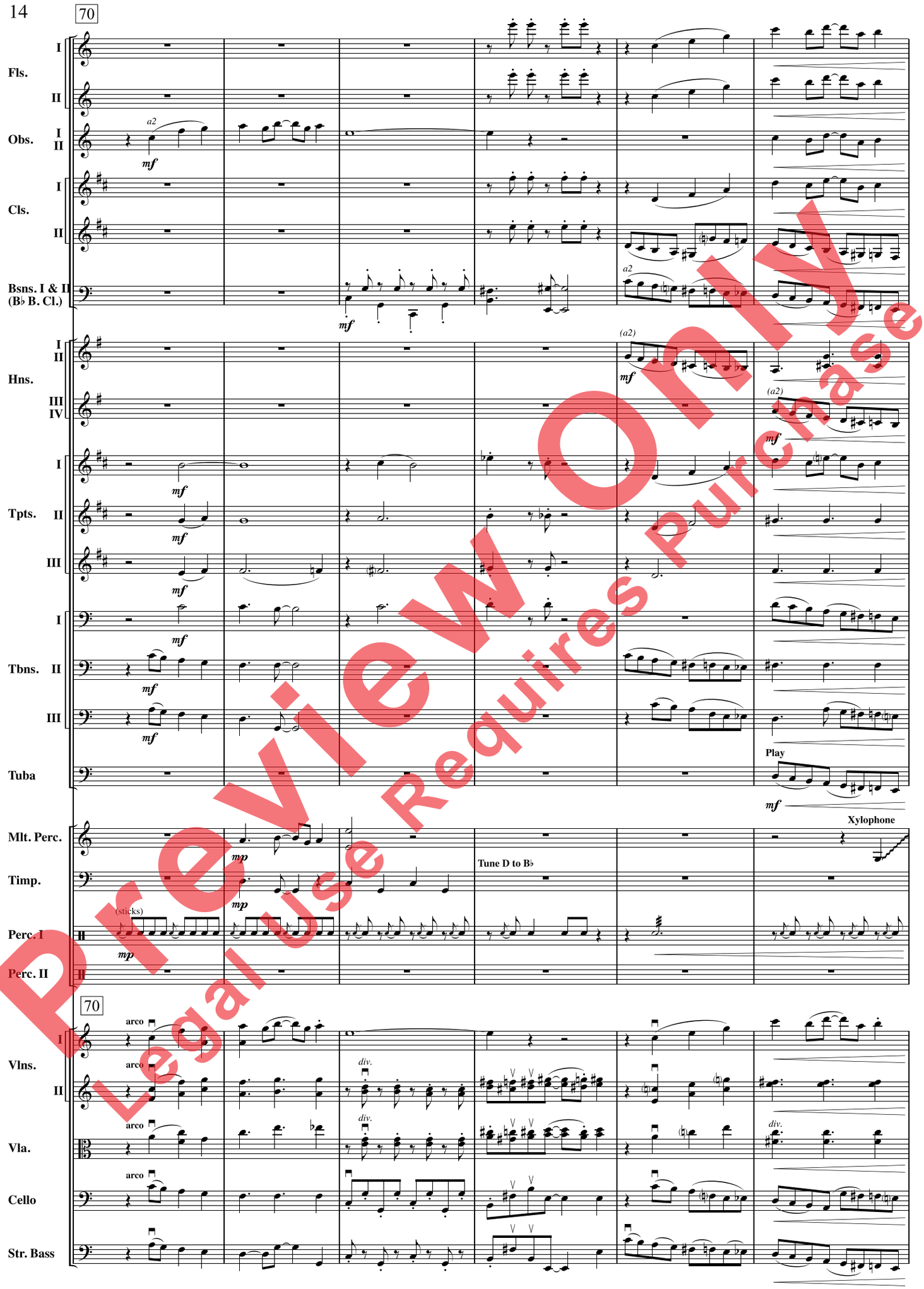

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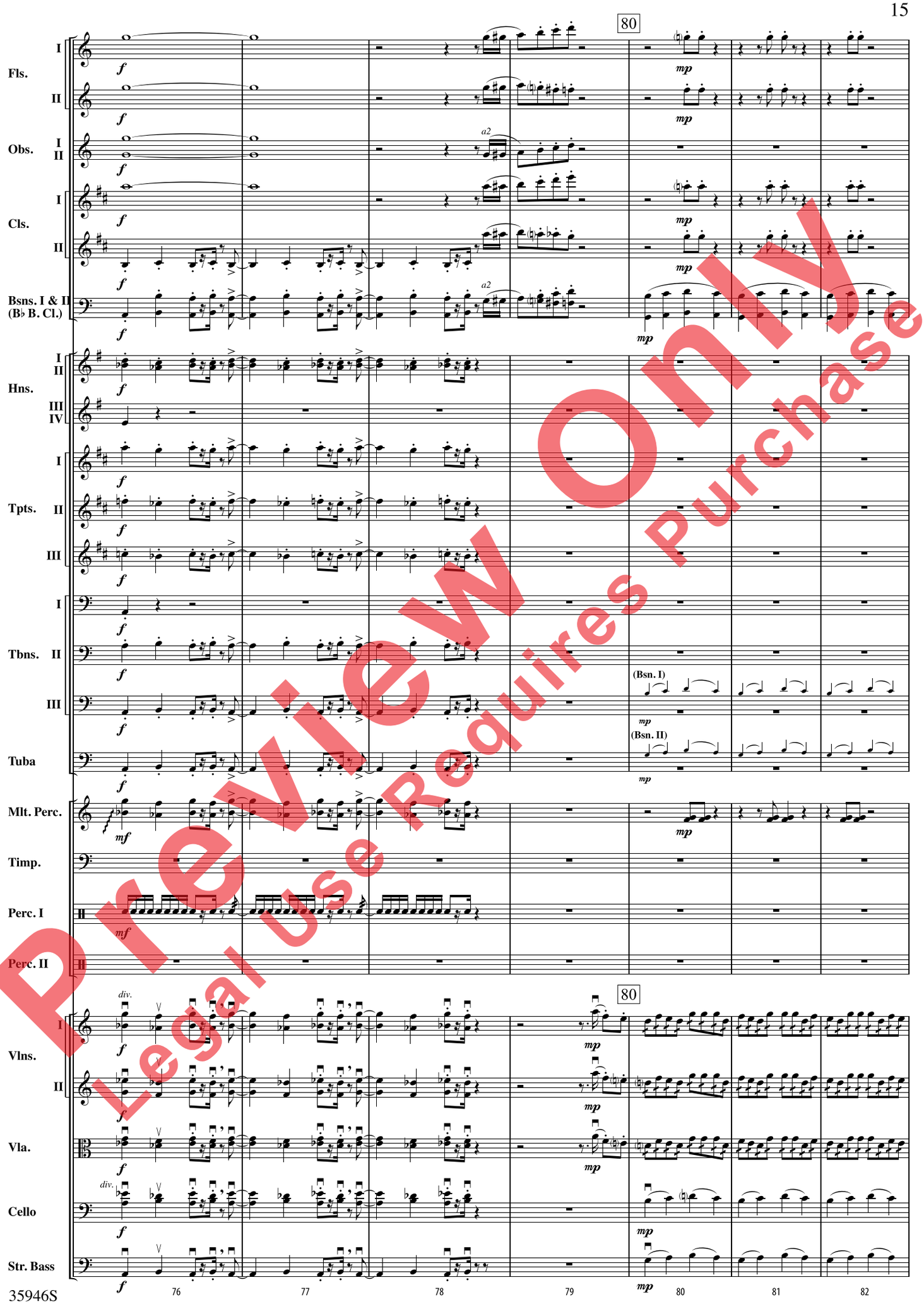

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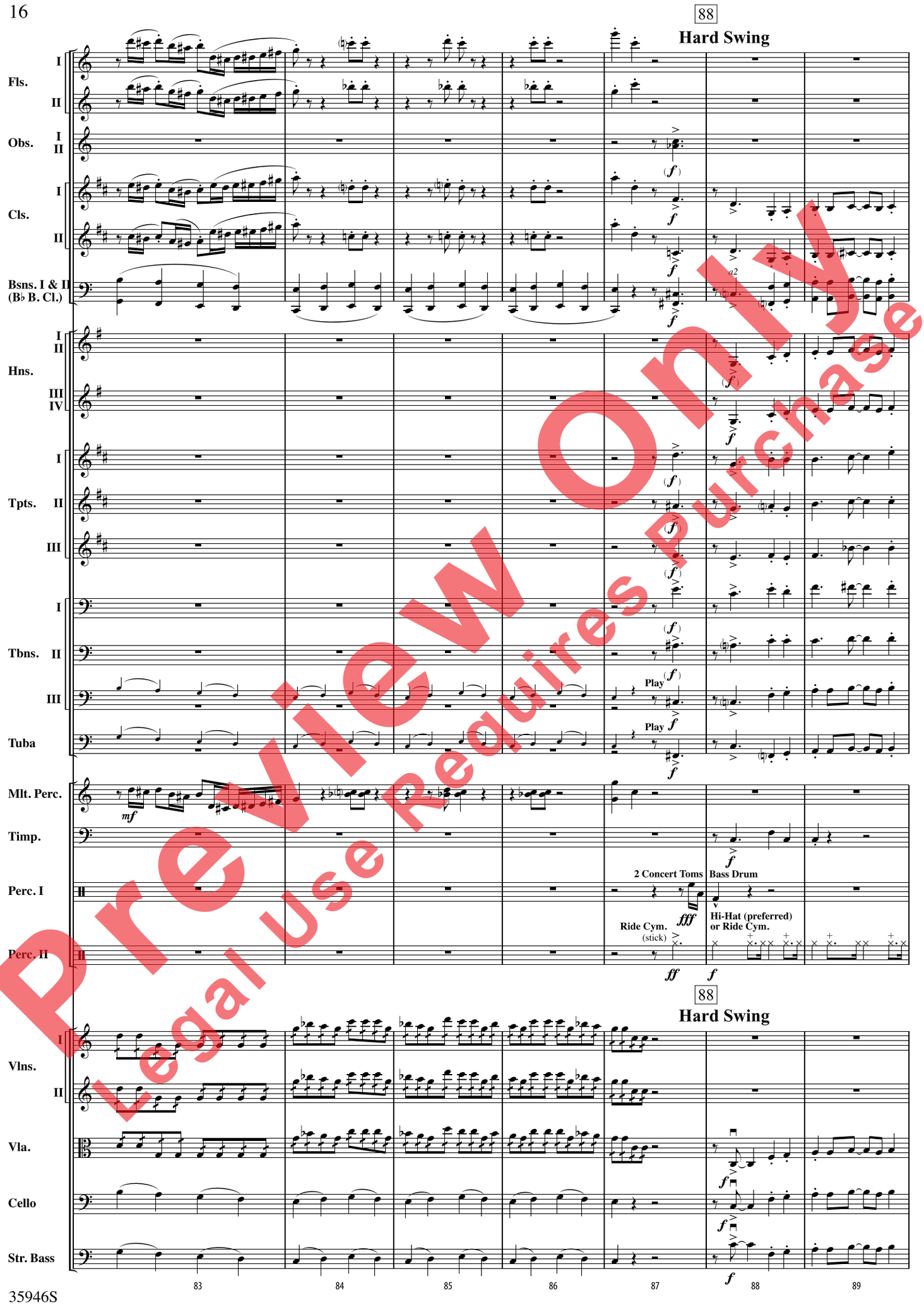

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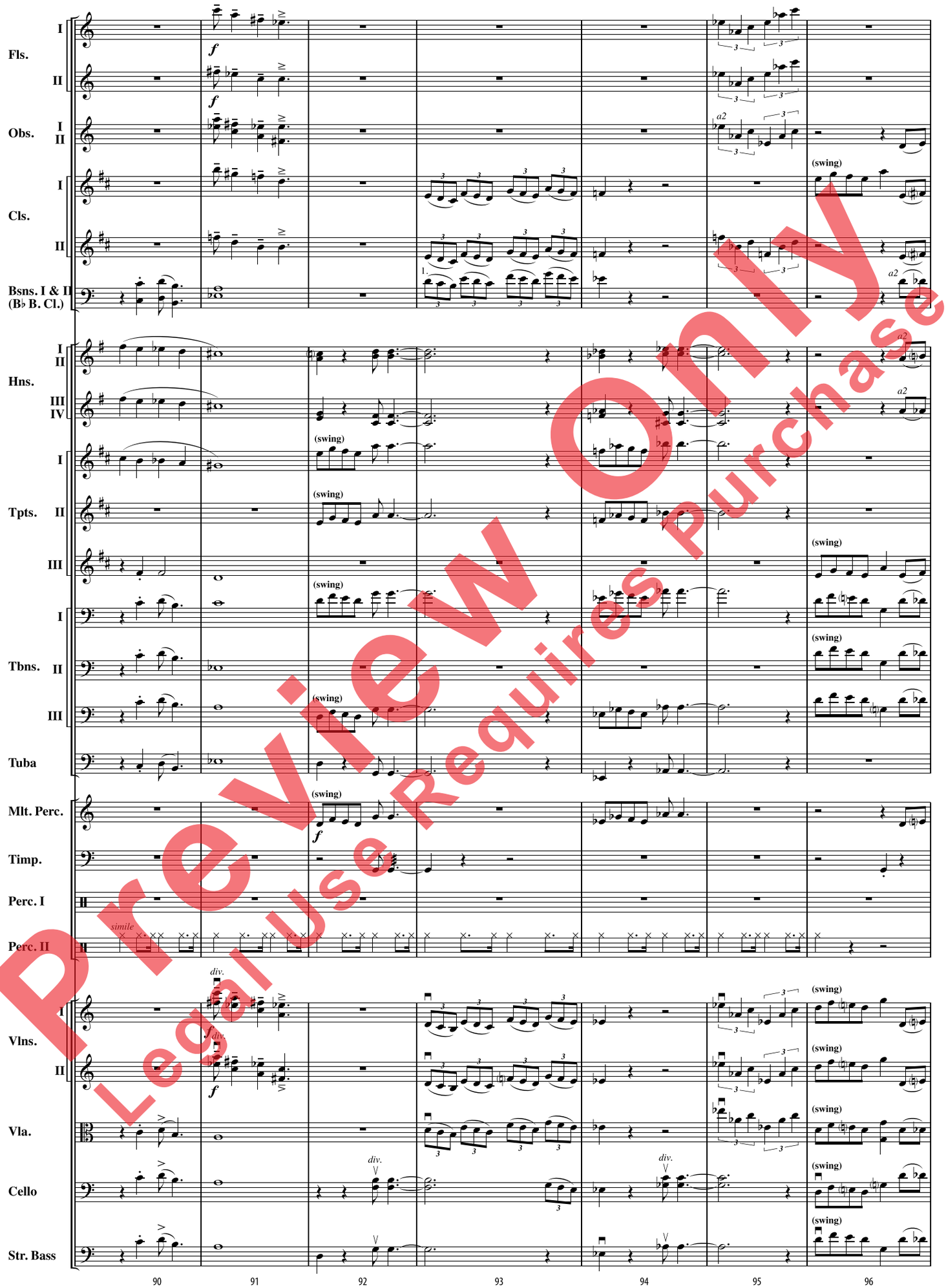

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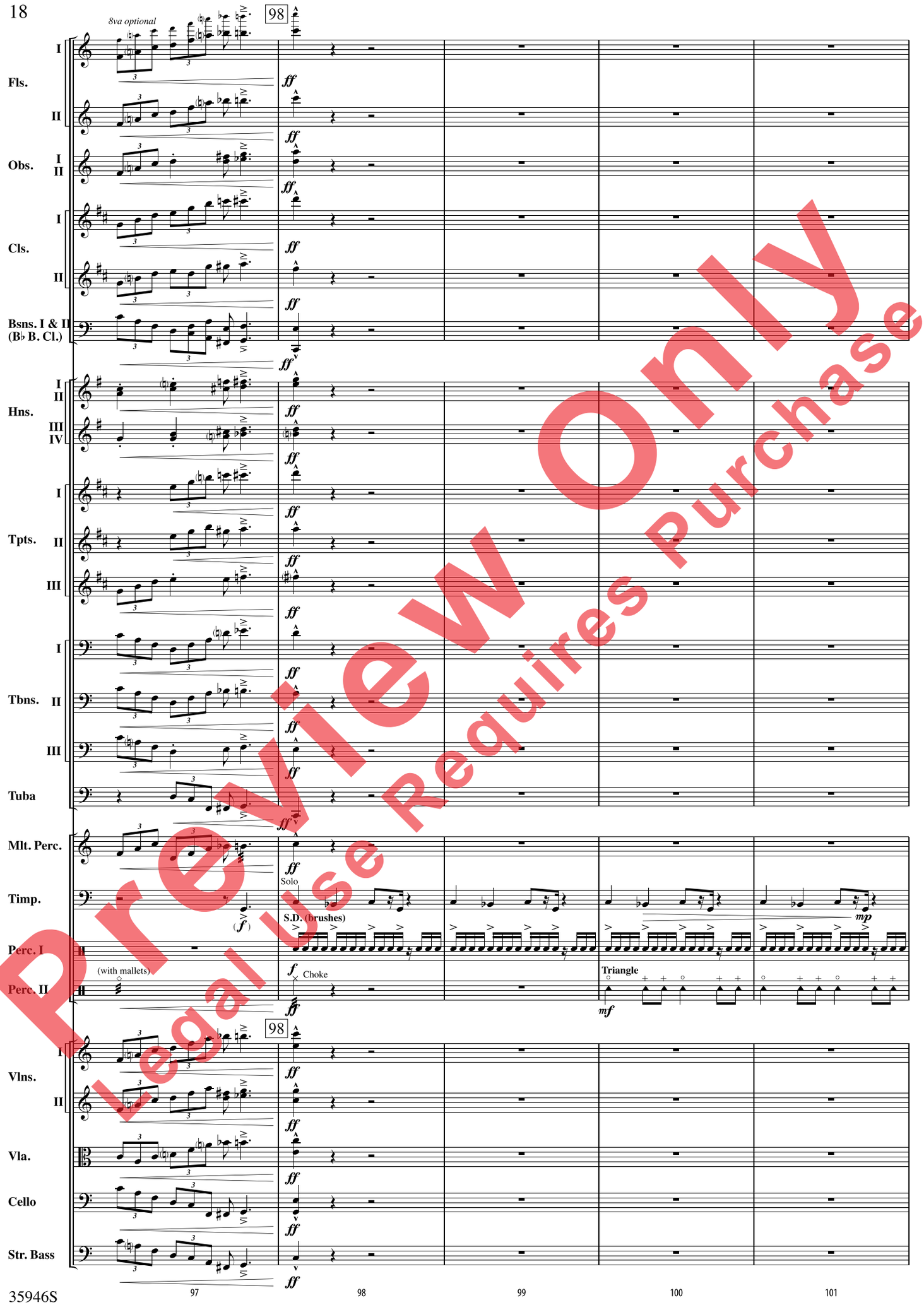

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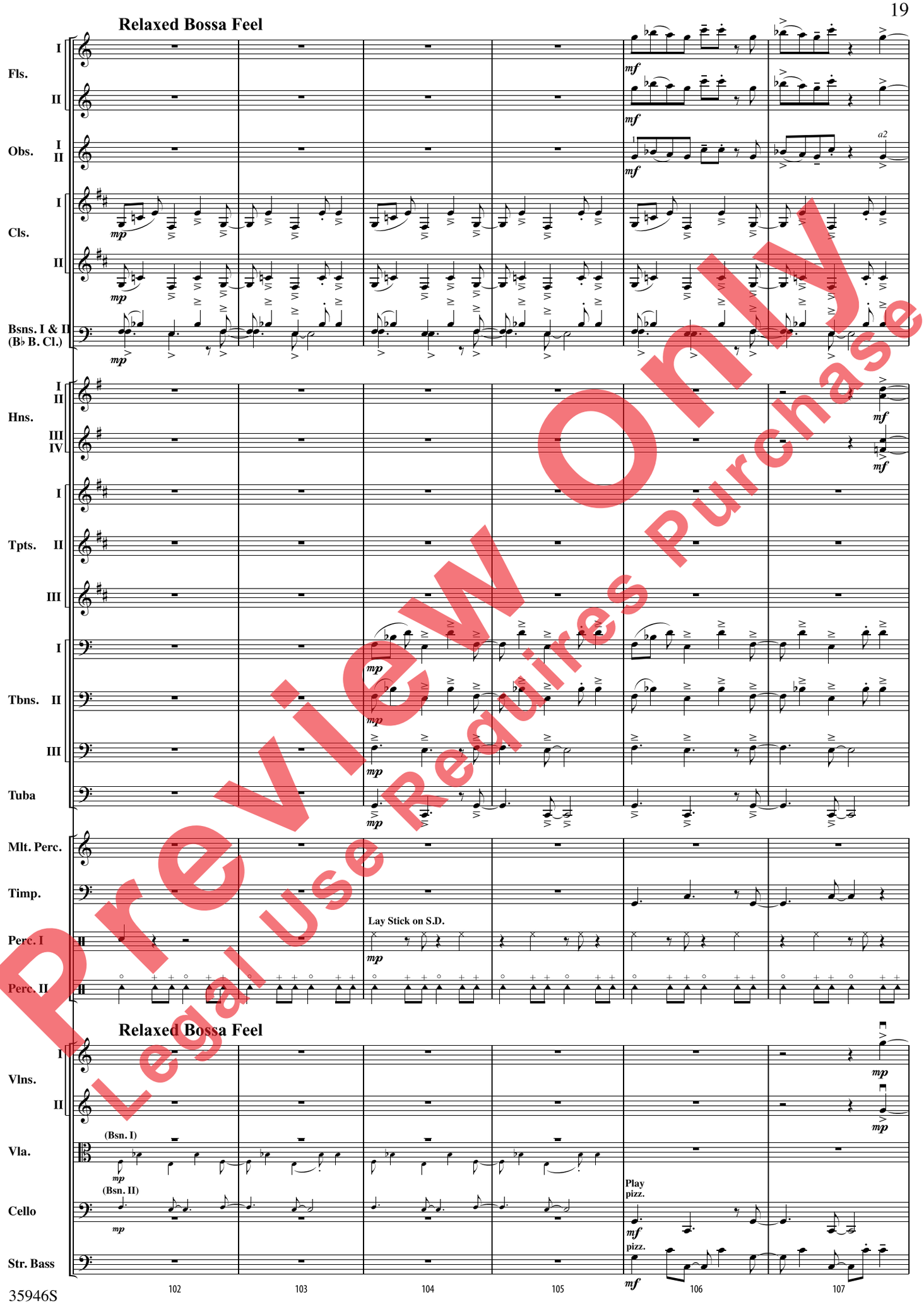

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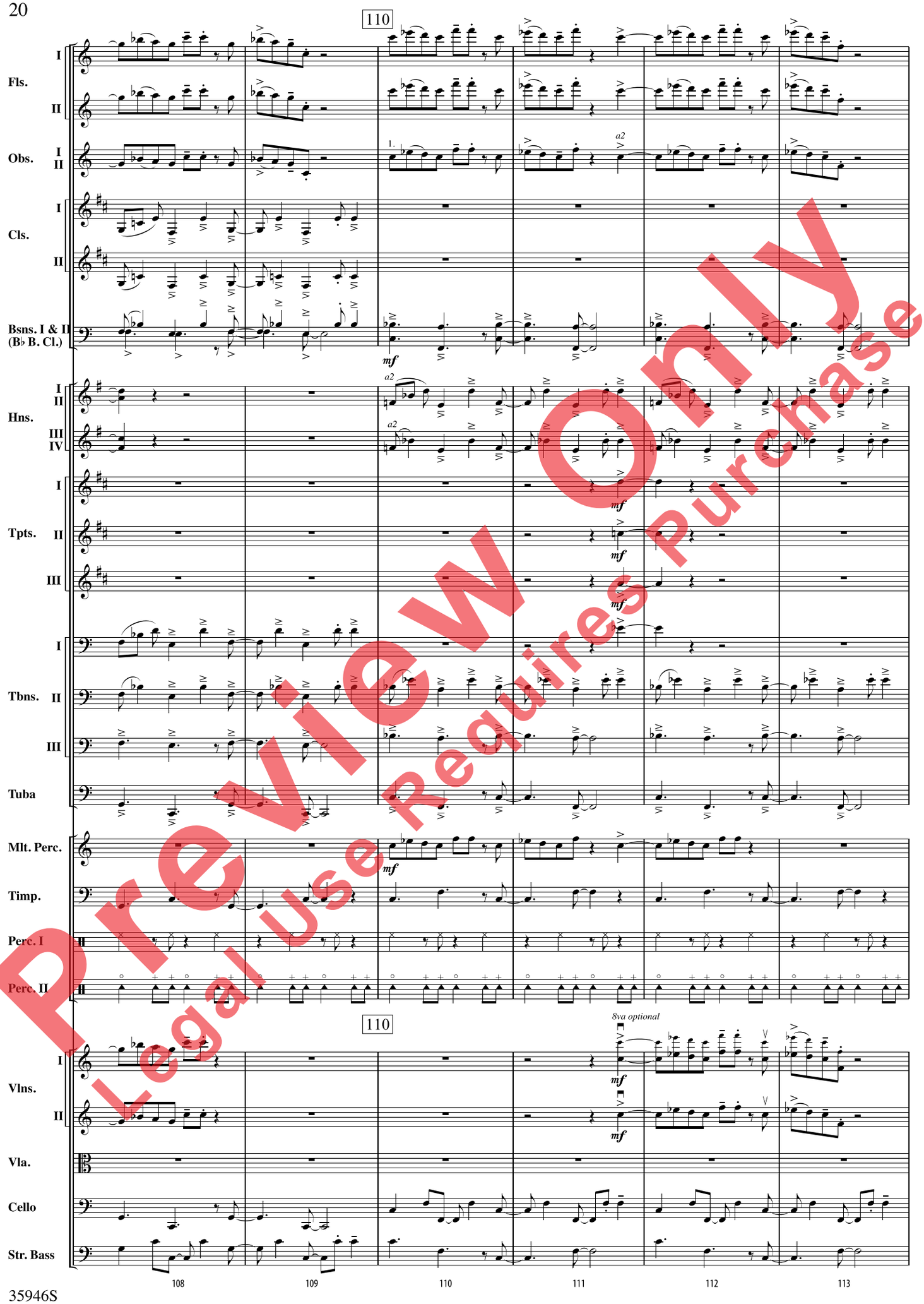

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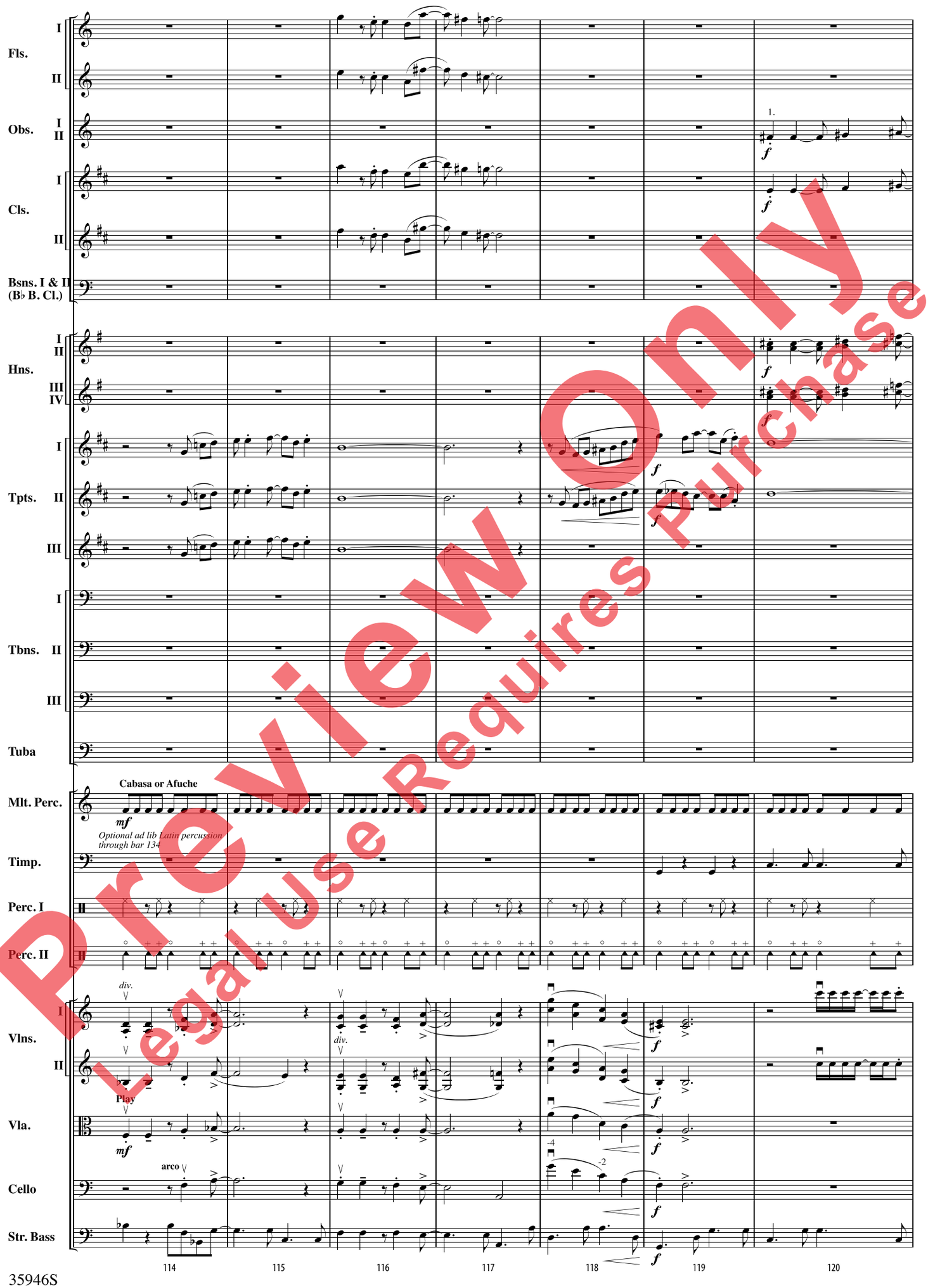

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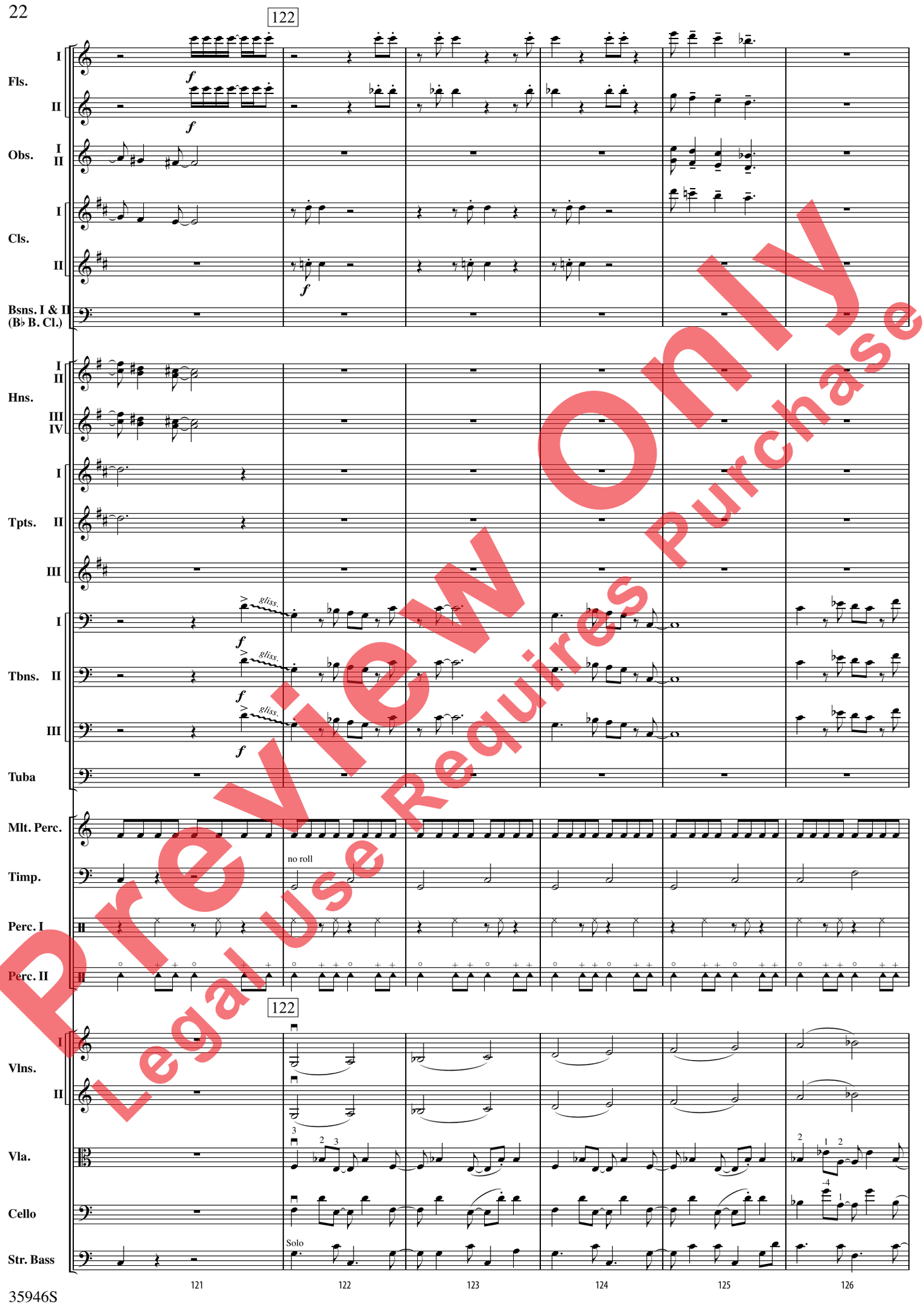

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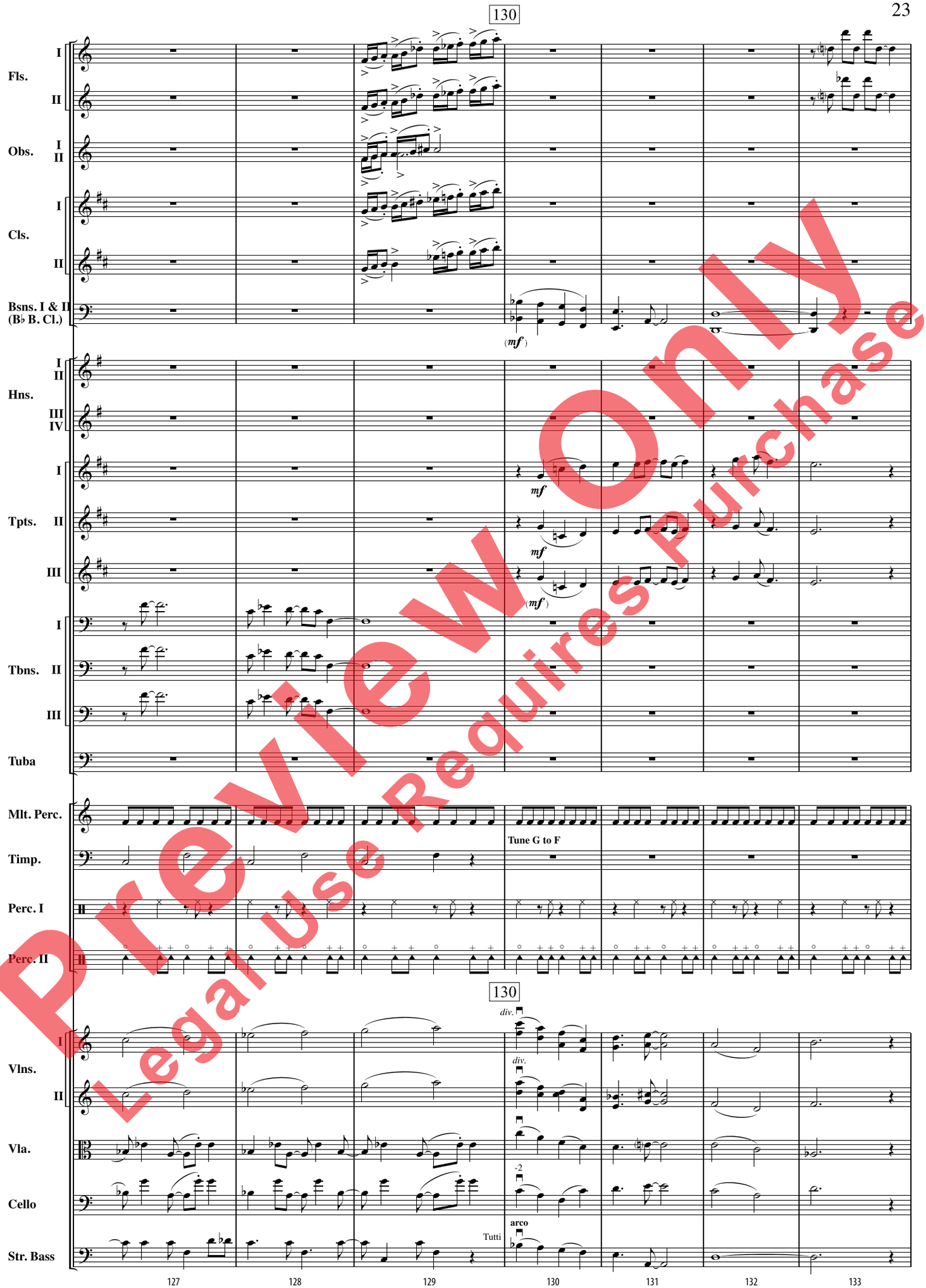

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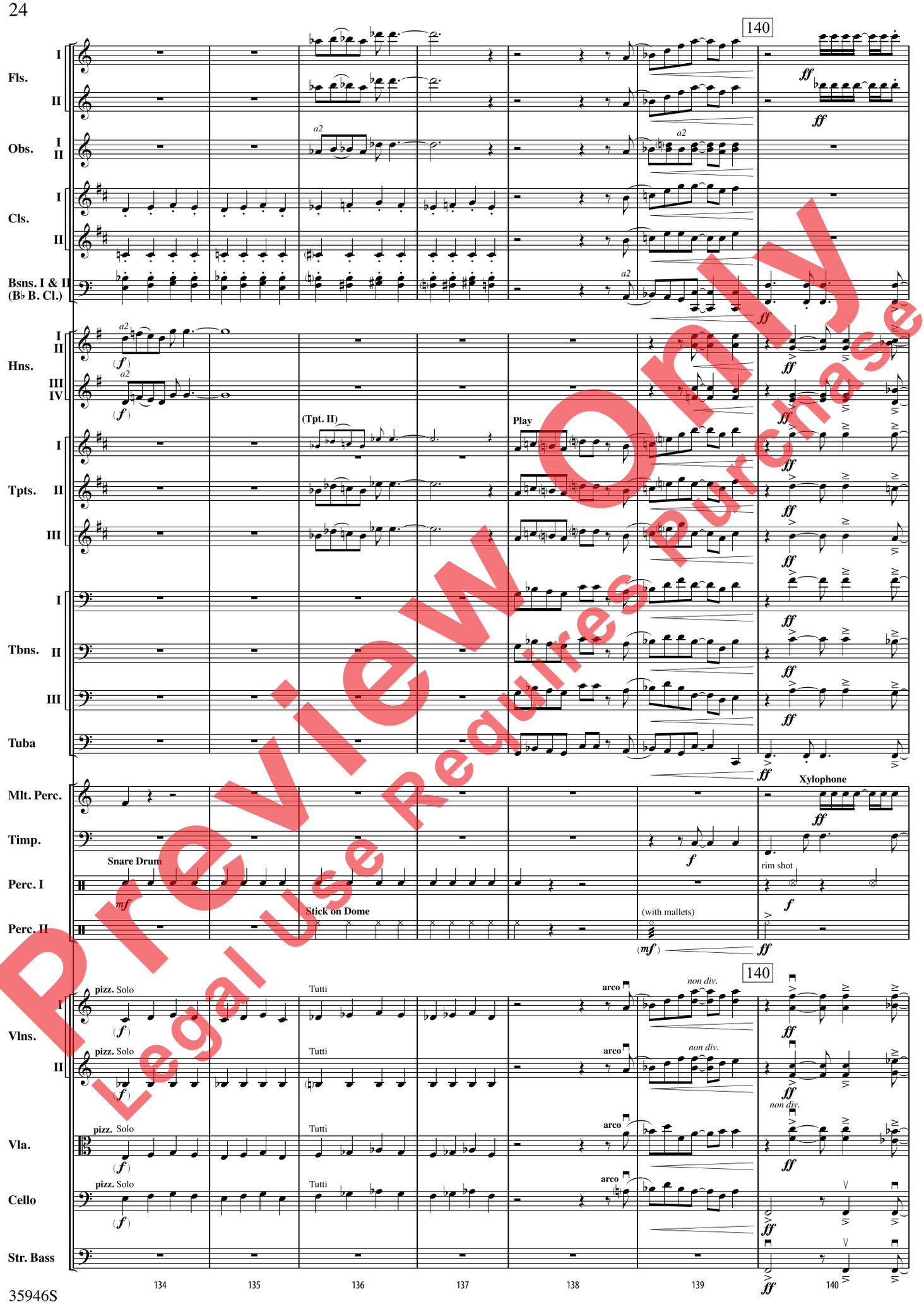

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Hns. I II III IV

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Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

ff

a2

normal sticking

141 142 143 144 145 146

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