

FASCINATING RHYTHM

for S.S.A. 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 with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic and features a rhythmic pattern of eighth and sixteenth notes. Chords are indicated above the staff: Ebm, Ab⁹, and Ebm/Bb. The piece concludes with a *f* dynamic and a fermata over the final chord.

4 SOPRANO I 5 *mp*

SOPRANO II

ALTO *mp*

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

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

Measures 4-6 of the vocal and piano accompaniment. The vocal parts (Soprano I, Soprano II, and Alto) enter with the lyrics "Got a lit - tle rhy - thm, a rhy - thm, a rhy - thm". The piano accompaniment provides harmonic support with chords Eb⁵, Ebm⁷/Bb, Ab⁷, Abm⁷, and Abm⁶. The piano part includes a *mp* dynamic marking.

7

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

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

Measures 7-9 of the vocal and piano accompaniment. The vocal parts continue with the lyrics "that pit - a - pats through my brain. So darn per - sis - tent, the". The piano accompaniment features chords Ebm/Gb, Bb⁹sp/F, Ebm, Ab⁹, Eb⁵, and Ebm⁷/Bb.

* Also available for S.A.T.B. (39912), S.A.B. (39913), 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.

GERSHWIN® and GEORGE GERSHWIN® are registered trademarks of Gershwin Enterprises
IRA GERSHWIN™ is a trademark of Gershwin Enterprises

© 1924 (Renewed) WB MUSIC CORP.
This Arrangement © 2013 WB MUSIC CORP.
All Rights Reserved. Printed in USA.

Sole Selling Agent for This Arrangement: Alfred Music Publishing Co., Inc.

10

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

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

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

Bbm Bbm/F Eb7 Eb6 Ebm7 Ebm6 Bbm/Db F7sus/C

f *mf*

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

day. *mp* Oo

Bbm Eb9 Bbm Bbm7 Eb/Bb Ebm/Bb

21

19

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

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

F⁹ F⁷ F⁹ B^{b7} B^{b7}/D A^b/E^b B^{b7}/F^b A^b/E^b

22

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

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^b A^b/E^b B^{b7}/D A^b/E^b B^{b7}/F^b 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 What a mess you're mak - ing! The neigh-bors want to know why I'm

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

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

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 (nev-er stop-ping)

I get up with the sun (start a hop-ping)

Fm⁷ Bb¹³ Bb⁹ Ebmaj⁷

33 *f*

to find at night no work has been done.

to find at night no work has been done.

Cm Cm⁷ Cm Eb/Bb F⁷/A F⁹ Bb⁷ C^{#dim}7

37

36 *mf* *mp*

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

mel. mf *mp*

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

mf *mp*

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

39 *mel. mf*

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

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

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

42

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

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

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

45 *f*

Oh, how I long to be the *girl I used to be!_

Oh, how I long to be the *girl I used to be!_

Ab A \flat (add2)/E \flat Dm7(b5) G7 Cm E \flat maj7/B \flat

f

48

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

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

F7/A B \flat 7/D A \flat /E \flat B \flat 7/F A \flat /E \flat B \flat 7/D F7/C B \flat 13

51 *mf*

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

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

Latin groove
N.C. Fm7/B \flat B \flat 7 Fm7/B \flat

mf

straight eighths

* original lyric: "man"

54

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

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

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

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

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

swing the eighths

62 *f* *straight eighths* *mf*

I get up with the sun (nev - er stop-ping)

I get up with the sun (start a hop-ping.)

f *mf*

f *mf*

f *mf*

f *mf*

Fm7 Bb13 Bb+9 Ebmaj7

straight eighths

65 *swing the eighths* *f*

to find at night no work has been done.

to find at night no work has been done.

f *f*

swing the eighths *f*

Cm Cm7 Cm Eb/Bb F7/A F9 Bb13 A13 Ab13 A13 Ab13

swing the eighths *f*

swing the eighths

69 **Latin groove** *mf* *straight eighths*

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

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

Latin groove

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-

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

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

cide 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

Oh, how I long to be — the girl I used to be! —

Oh, how I long to be — the girl I used to be! —

Jazz feel
swing the eighths

f

Jazz feel

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

80

p Fas - ci - nat - ing rhy - thm,

p Fas - ci - nat - ing rhy - thm,

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

83

mf fas - ci - nat - ing rhy - thm, *mp* fas - ci - nat - ing rhy - thm, fas - ci -

mf fas - ci - nat - ing rhy - thm, *mp* fas - ci - nat - ing rhy - thm, fas - ci -

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

86

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

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

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

89

me. Stop pick-ing on me.

me. Stop pick-ing on me.

f *Eb6* *Ab9*

93

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

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*

95

ff
rhy - thm!

ff
rhy - thm!

ff *E7maj9*