

JAZZ VOCAL SERIES



Fascinating Rhythm

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Arranged by DAVE WOLPE

INSTRUMENTATION

Conductor Low Key (female) B \flat
Conductor High Key (male) E \flat
Vocal Solo
Solo B \flat Tenor Saxophone (Substitute for Vocal)
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

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NOTES TO THE CONDUCTOR

This chart should be played at a moderate swing tempo of 160 BPM or a little faster if desired, but only if the vocalist is comfortable with the faster tempo. All of the eighth notes in the chart should be swung.

The *crescendo* that begins in m. 6 should start softly and build quickly to a strong finish in m. 8. The *marcato*, or rooftop, accents are played detached, accented, and for their full value—think “daht.” *Staccato* markings are short but not clipped.

When the vocalist enters at m. 10, please remember to keep the background dynamic as notated and to always avoid overpowering the vocal soloist.

There is a written-out solo provided for tenor sax starting at m. 46. This written-out solo may help a great deal if the tenor soloist is not confident with improvisation with chord symbols.

The rhythm in mm. 68–69 is a little tricky; however, after playing through it a couple of times, there shouldn't be any problem with it. I suggest directing the ensemble to sing their parts to clarify the rhythm and interpretation.

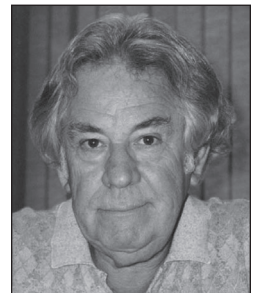
The rhythm section parts provide clear instructions. The guitar player has slashes for comping, so direct the guitarist to keep it light and understated for a traditional sound. Ask the guitarist to use medium-thick picks, which will give the sound an acoustic quality, and to hold the pick loosely between the thumb and index finger. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Note this arrangement is written in two keys for flexibility. I strongly suggest the director very clearly announce which key—low key or high key is to be played.

Of the hundreds of charts I have written for publication, “Fascinating Rhythm” is one of my favorites.

Enjoy!

—Dave Wolpe



**Dave
Wolpe**

Dave Wolpe is truly a prolific composer/arranger with nearly 700 charts arranged and/or composed for various publishers, primarily Alfred Music Publishing Co. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. He has arranged for Disneyworld and Disneyland Paris with music ranging from small bands to symphony orchestras. He has also arranged for the bands of Ray Anthony, Les Brown and many others. In the late '70s and early '80s he played lead trombone with Ray Anthony and later with Les Brown.

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN
Arranged by DAVE WOLPE

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Arranged by DAVE WOLPE

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VOCAL

Fas - ci - nat - ing rhy - thm, you've got me on the go! Fas - ci - nat - ing rhy - thm, I'm all a - qui - ver. What a mess you're mak - ing! The neigh - bors want to know why I'm

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

HI-HAT

10 11 12 13 14 15

18

VOCAL

al - ways shak - ing just like a fliv - er. Each morn - ing I get up with the sun. start a hop - ping, nev - er stop - ping.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21

Chords: Bbm17 Eb7 Bbm17 Eb13 Abmaj7 Ab6 G° Fm17 Bb13 Ebmaj7 G7(9#)

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

to find at night, no work... has been done. I know that once it did n't mat - ter but now you're do - ing wrong; when you

26

VOCAL

start to pat - ter, I'm so un - hap - py. Won't you take a day off? De - cide to run a - long some - where far a - way off, and make it snap - py!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

28 29 30 31 32 33

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34

VOCAL

Oh, how I long to be the man I used to be! Fas - ci - nat - ing rhy - thm, oh, won't you stop pick ing on me!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

To CODA

OPT. SWA

(Abmaj9) Ab6 Gm17 Fm17 Dm17 (G5) G7 (G5) Cm17 Fm17 Bb7 Fm17 Bb13 Eb F#m17/8

HI-HAT

SOLO

34 36 38 39 40 41

42 46

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

AM17

D9

AM17

D9

(F#m17/b)

AM17/C

AM17

C9

AM17

C9

SOLO

FILL

TIME

42 43 44 45 46 47 48 49

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and chord symbols (e.g., Dm7, G9, Cmaj7, Bm7, Am7, D9, Gmaj7, F#m7, B7). A large red watermark "Preview Only" is overlaid diagonally across the page.

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VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

EM17 A9 AM17 D9 BM17 E7 (b9)

Opt. SVA Loco

DM17 G9 GM17 A9 AM17 D7 (b9) GM17 Eb9 D7 (b9) GM17 C15 GM17 C7 GM17 C7 CM17

58 59 60 61 62 63 64 65

70

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLI

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66 67 68 69 70 71 72 73

TIME

Chords: (Cm7) F9 Cm7 F9 B9(b5) Bb6 D7(b9) D7(b9) Gm7 Em7 A7(b9) Dm7 G9

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

SOLI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

HI-HAT

DRUMS

D.S. % AL CODA

Oh,

74

75

76

77

CODA

VOCAL

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

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

78 79 80 81 82 83 84 85

FILL

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Arranged by DAVE WOLPE

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Arranged by DAVE WOLPE

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10

FASCINATING RHYTHM - 2

VOCAL

Fas - ci - nat - ing rhy - thm, you've got me on the go! Fas - ci - nat - ing rhy - thm, I'm all a - qui - ver. — What a mess you're mak - ing! The neigh - bors want to know why I'm

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

HI-HAT

10 11 12 13 14 15

18

VOCAL

al - ways shak - ing just like a fliv - er. Each morn - ing I get up with the sun, start a hop - ping, nev - er stop - ping,

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21

Chords: F#m7, Bb7, F#m7, Bb13, Ebmaj7, Eb6, D°, Cm7, F13, Bbmaj7, D7(9/11)

26

VOCAL

to find at night, no work has been done. I know that once it did - n't mat - ter but now you're do - ing wrong; when you

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

22 23 24 25 26 27

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VOCAL

start to pat - ter, I'm so un - hap - py. Won't you take a day off? De - cide to run a - long some - where far a - way off, and make it snap - py!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

28 29 30 31 32 33

Legal Use Requires Purchase

34 To Coda

VOCAL
Oh, how I long to be the girl I used to be! Fas - ci - nat - ing rhy - thm, oh, won't you stop pick - ing on me!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr. (Ebmaj9) Eb6 Cm7 Cm7 Am7(b9) D7(b9) Am7 C9 Cm7 F7 Cm7 F15 Bb Dm7(b9)/Ab

PNO.

BASS

DRUMS

HI-HAT

SOLO

34 35 36 37 38 39 40 41

42 46

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

EMI⁷

A⁷

EMI⁷

A⁷

SOCK

FILL

TIME

COMP.

42 43 44 45 46 47 48 49

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

50

51

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57

Chord progression: A^{mi}7, D⁷, A^{mi}7, D⁷, G^{ma}7, F^{mi}7, E^{mi}7, A⁹, D^{ma}7, D⁶, C^{mi}7, F⁷, G^{mi}7, C⁷, G^{mi}7, C⁷, F^{ma}7, E^{mi}7, D^{mi}7, A⁹, C^{ma}7, C⁶, G^{mi}7, E⁷

62

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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TENOR 2

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TPR. 2

TPR. 3

TPR. 4

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66 67 68 69 70 71 72 73

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D.S. AL CODA

Coda

VOCAL

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

ALTO 1

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