

FASCINATING RHYTHM

For SATB* and Piano with Optional Instrumental Accompaniment

Performance Notes: This wonderful standard should be performed in a gentle rolling "swing" feeling. The director is urged to try several different tempos until the easy swing feeling is accomplished. If performed too fast, the accompaniment and vocal rhythms will sound forced. If too slow, the piece will not "swing." **E.L.**

Duration: ca. 3:00

Arranged by
ED LOJESKI

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

Moderate Swing (♩ and ♪ = $\overset{\sim}{\underset{\sim}{\text{J}}}$) (♩ = 122-126) *unis. mf*

Soprano
Alto

Tenor
Bass

Piano

Moderate Swing (♩ and ♪ = $\overset{\sim}{\underset{\sim}{\text{J}}}$) (♩ = 122-126)

N.C. Cm Ebaug/B Eb/Bb

mf (Play)

Piano tacet if using Bass

3

doo dah doo-dle-ee-ah Doot doot doo doo doot doo doo doo-ee-yah-doo

unis. mf

3

4

Am7(b5) Db9/Ab G7 Cm G/B Eb/Bb F/A Fm/Ab G

* Available separately: SATB (00345446), SAB (00345447),
2-Part (00345448), ShowTrax CD (00345450)

Rhythm Section parts available as a digital download (00345449)
(syn, gtr, b, dm)
halleonard.com/choral
Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.



9

div.

Doo wah__ dot doo wah__ Got a lit - tle rhy - thm, __ a

unis.

Fm Fm/E \flat Dm7(\flat 5) D \flat 11 Cm Cm/B \flat

rhy - thm, __ a rhy - thm__ that pit - a - pats through my brain__

Am7(\flat 5) A \flat maj7 Cm/G Cm/F

unis.

So darn per - sis - tent, the day is - n't dis - tant__

Cm/E \flat G/D Cm Cm/B \flat Am7(\flat 5) A \flat maj7

when it - 'll drive me in - sane. Comes in the morn - ing with - out -

Cm/G G9 Cm Gm Gm/F

15

— an - y warn - ing, — and hangs a - round — all day. —

Em7(b5) Eb7 Gm/D Eb/Db C7 Bdim7 D7/A

18

no swing ————— | *(swing)*

I'll have to sneak up to it, some - day, and speak up to it, I hope it lis - tens when I —

(swing)

no swing ————— |

Gm *no swing* ————— | Gm/F Em7(b5) Ebmaj7 D7

21

25

— say: — Fas - ci - nat - ing rhy - thm, you've got me on the go! Fas - ci -

Measures 24-25 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There is a measure rest in measure 25.

G13 F13 G7(b13) G7 Am7 G9/B Am7

(swing) *f* *mf*

Piano accompaniment for measures 24-25. Measure 24 starts with a piano introduction in a swing style, marked *f*. Measure 25 is marked *mf*. The piano part features a steady eighth-note bass line and chords in the right hand.

nat - ing rhy - thm, I'm all a - quiv - er. — What a mess you're mak - ing! — The

Measures 26-27 of the vocal line. The melody continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3. There is a measure rest in measure 27.

G7 F6/A G(add2)/B G7 C9 Am(add4)/D

Piano accompaniment for measures 26-27. The piano part continues with the same rhythmic pattern and chord changes as in the previous system.

neigh - bors want to know why I'm al - ways shak - ing — just like a fliv - ver. —

Measures 28-30 of the vocal line. The melody consists of quarter notes G3, F3, E3, D3, C3, B2, A2, G2. There is a measure rest in measure 30.

Em7(b5) A m/D C9 Em7(b5)/D C/E C13

Piano accompaniment for measures 28-30. The piano part concludes the piece with the same rhythmic pattern and chord changes.

33

Each morn - ing — I get up — with the sun, —

Each morn - ing — I get up — with the sun,

F Dm7 Em/G G(#5) C6 C

no swing unis. ————— 7

nev - er stop - ping, to find at night, no work — has been

no swing unis. ————— 7

start a - hop - ping,

Cmaj7 Am Am7 no swing D9

(swing)

done. ————— I — know that once it did - n't mat - ter but

unis. —————

F(add9)/G N.C. 8va ————— 7 G7 Am7

(swing) 3

39

unis.

now you're do - ing wrong; when you start to pat - ter, I'm so un - hap - py. —

G9/B Am7 G9 F6/A G9/B G7

42

Won't you take a day off? De - cide to run a-long some-where far a-way off, and make it

C7 Am(add4)/D Em7(b5) Am/D C9 Gm6/D

45

49

snap - py! — Oh, how I long — to be — the man
(one)

C/E C13 F Dm7 E7

48

unis.
I used to be! — Fas - ci - nat - ing rhy - thm, oh,
unis.

Am D9 Dm7/G G(add2)

51

won't you stop pick - ing on — me! —

F6/A Dm7 D♭maj7 C(add2) *no swing* -----

54

57 *f*
I feel it, that

G6 F6/A G F/G G6 F6/A
f (swing)

57

rhy - thm!

G6 C7

65 unis. mf

Dah dot dah dah doo dah Each morn - ing

C9 Bb F/A C7 F

mf

I get up with the sun,

Dm7 Em/G G(#5) C(add2) C Am7

no swing

unis. div. (swing)

to find at night, no work has been done.

Am D9 F(add9) N.C.

(swing)

69

73

unis.

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

unis.

8va G7 Am7 G9/B Am7

72

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

G9 F6/A G9/B G7 C7 Am(add4)/D

75

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

Em7(b5) Am/D C9 Gm6/D C/E C13

78

81

Oh, how I long_ to be_ the man I used to be!_

(one)

F Dm7 E7 Am

81

85

unis.

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

unis.

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

D9 Dm7/G G7 G(add2)

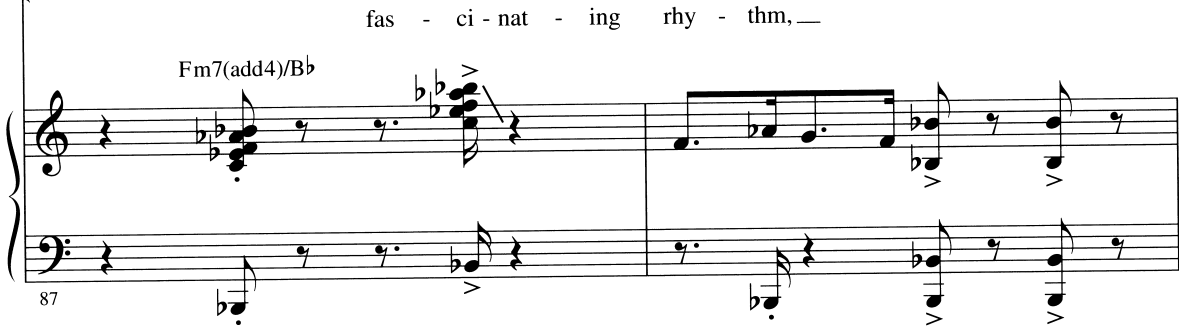
84

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



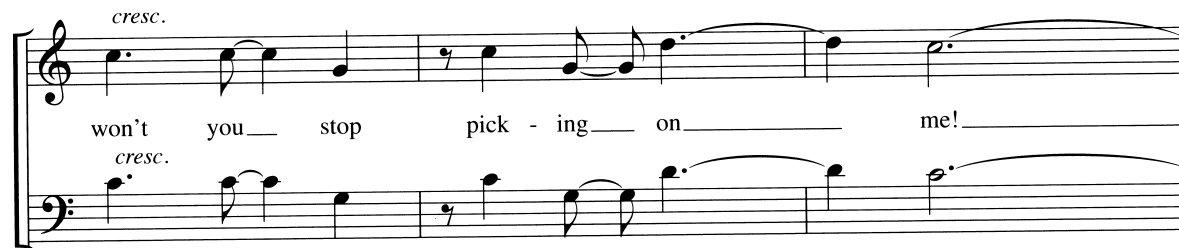
fas - ci - nat - ing rhy - thm, _____

Fm7(add4)/Bb



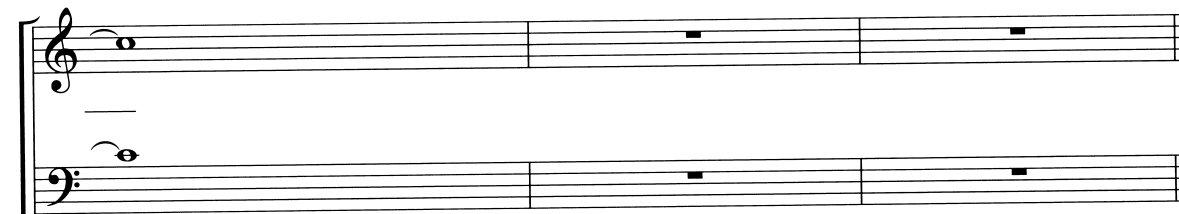
won't you stop pick - ing on me!

cresc.



F(add9)/G N.C. F

cresc.



F#dim F6/G C(add9)

mf 3

