



Fascinating Rhythm

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Arranged by JOHN WHITNEY

INSTRUMENTATION

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

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.

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?

9

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Fls. I *mf* *f* *mp*

Fls. II *mf* *f* *mp*

Obs. I *f* *mp*

Obs. II *f* *mp*

Cls. I *f*

Cls. II *f* (Obs.) *mp*

Bsns. I & II (B♭ B. Cl.) *mf* *f* *a2*

Hns. I *mf* *f*

Hns. II *mf* *f*

Hns. III *mf* *f*

Hns. IV *mf* *f*

Tpts. I *f*

Tpts. II *f*

Tpts. III *f*

Tbns. I *mf* *f*

Tbns. II *mf* *f*

Tbns. III *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *f* *mp* *Xylophone*

Timp. *f*

Perc. I *mf* *f*

Perc. II *mf* *f* *ff* *Stick on Dome*

Vlns. I *arco* *mf* *f* *secco*

Vlns. II *arco* *mf* *f* *secco*

Vla. *f* *secco*

Cello *f* *secco*

Str. Bass *arco* *f* *secco div.*

19 20 21 22 23 24

25

Fls. I II

Obs. I II

Cls. I II *mp*

Bsns. I & II (B \flat 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. *pizz.* *mp*

Cello

Str. Bass

25 26 27 28 29 30 31

37

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

32 33 34 35 36 37 38

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46 **Lazy Blues Style** (♩. = 104)

The musical score is for measures 46 through 50. It features five staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature has one flat (B-flat), and the time signature is 12/8. The tempo is marked as 104 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, and rests. Dynamics include *p* (piano), *mp* (mezzo-piano), *pizz.* (pizzicato), *arco* (arco), and *mf* (mezzo-forte). Measure numbers 46, 47, 48, 49, and 50 are indicated at the bottom of the staves.

54

div.
*mp*³
div.
*mp*³

pizz.

pizz.

arco
pizz.
mp

arco
pizz.
mp

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62 **Tempo Primo** (♩ = 116)

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

Bells

Tune E to F

mf

62 **Tempo Primo** (♩ = 116)

Vlins. I II

Vla.

Cello

Str. Bass

mf pizz.

mf pizz.

mf pizz.

mf pizz.

62

63

64

65

66

67

68

69

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80

Fls. I *f* *mp*

Fls. II *f* *mp*

Obs. I *f* *mp*

Obs. II *f* *mp*

Cls. I *f* *mp*

Cls. II *f* *mp*

Bsns. I & II (B \flat B. Cl.) *f* *mp*

Hns. I *f*

Hns. II *f*

Hns. III *f*

Hns. IV *f*

Tpts. I *f*

Tpts. II *f*

Tpts. III *f*

Tbns. I *f*

Tbns. II *f*

Tbns. III *f*

Tuba *f* *mp*

Mlt. Perc. *mf* *mp*

Timp. *f*

Perc. I *mf*

Perc. II *f*

Vlns. I *f* *mp*

Vlns. II *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

35946S 76 77 78 79 80 81 82

Hard Swing

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. *mf*

Timp.

Perc. I

Perc. II

2 Concert Toms

Ride Cym. (stick) *fff*

Bass Drum

Hi-Hat (preferred) or Ride Cym.

ff *f*

Hard Swing

Vlins. I II

Vla.

Cello

Str. Bass

f

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

Vlms. I II

Vla.

Cello

Str. Bass

f

a2

(swing)

div.

simile

90 91 92 93 94 95 96

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Relaxed Bossa Feel

[illegible]

Relaxed Bossa Feel

Relaxed Bossa Feel

Vlns.
I
II

Vla.
(Bsn. I)
(Bsn. II)

Cello

Str. Bass

102 103 104 105 106 107

mp
mf
pizz.
mf
mp

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Fls. I II

Obs. I II

Cls. I II

Bsns. I & II (B \flat B. Cl.)

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Cabasa or Afuche *mf*
Optional ad lib Latin percussion through bar 134

Timp.

Perc. I

Perc. II

Vlins. I II

Vla. *mf*

Cello arco

Str. Bass

114 115 116 117 118 119 120

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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

121 122 123 124 125 126

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Legal Use Only

no roll

Solo

gliss.

f

3 2 3

2 1 2

4 1

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