

# Crazy Rhythm

## Django Key for Viola

Irving Caesar

Joseph Meyer and Roger Wolfe Kahn

**Medium-Up Swing [Doris Day 1950] ( $\text{♩} = 192$ )**

**A1**  $F^6$   $F^6$   $F^6$   $F_{\text{MA}}^7$   $D_{\text{MI}}^7$

Cra-zy rhythm, here's the doorway, I'll go my way, you'll go your way.

5  $G_{\text{MI}}^7$   $C^{7(\flat 9)}$   $F^6$   $D^{7(\flat 9)}$   $G_{\text{MI}}^7$   $C^{7(\flat 9)}$

Cra - zy rhy - thm, from now on we're through.

**A2**

9  $F^6$   $F^6$   $F^6$   $F_{\text{MA}}^7$   $D_{\text{MI}}^7$

Here is where we have a showdown, I'm too high-hat, you're too lowdown,

13  $G_{\text{MI}}^7$   $C^{7(\flat 9)}$   $F^6$   $F^6$   $(D^{\flat 9})$

Cra - zy rhy - thm, here's good-bye to you. They say that

**B**

17  $C_{\text{MI}}^7$   $F^7$   $B_{\text{MA}}^{9}$   $B^6$

when a high-brow meets a low - brow walking a-long Broad - way,

21  $B_{\text{MI}}^7$   $(B_{\text{MI}}^6)$   $E^9$   $A^{7(\#5)}$   $D^9$   $G^{7(\#5)}$   $C^9$

Soon the high-brow he has no brow, ain't it a shame, and you're to blame.

**A3**

25  $F^6$   $(D_{\text{MI}}^7)$   $G^9$   $G^9$

What's the use of Pro - hi - bi - tion? You produce the same con-di - tion.

29  $G_{\text{MI}}^7$   $C^7$   $F^6$   $(D^{7(\flat 9)})$   $G_{\text{MI}}^7$   $C^{7(\flat 9)}$

Cra - zy rhy - thm, I've gone cra - zy, too.