

# No. 12

# I Got Rhythm

(Polly & Company)

Cue: POLLY: ... and carin' about things, and feelin' alive!

Freely  
POLLY

Musical score for measures 1-6. The vocal line (treble clef) contains the lyrics: "Days can be sun-ny, With nev-er a sigh; Don't need wh". The piano accompaniment includes a Harp (Hp.) in the left hand and Cls., Bs.Cls., and Gtr. in the right hand. Dynamics include *mf*. Measure numbers 1 through 6 are indicated above the vocal staff.

Musical score for measures 7-11. The vocal line (treble clef) contains the lyrics: "mon-ey can buy. Birds in the tree sing The". The piano accompaniment includes Hns., Tbn., and Drs. in the right hand, and B.D. (Bass Drum) in the left hand. Dynamics include *f* and *mf*. Measure numbers 7 through 11 are indicated above the vocal staff.

Musical score for measures 12-16. The vocal line (treble clef) contains the lyrics: "day-ful of song. Why should-n't we sing A-long?". The piano accompaniment includes Gtr. in the right hand and B.D. (Bass Drum) in the left hand. Dynamics include *f*. Measure numbers 12 through 16 are indicated above the vocal staff.

17 18 19 20 21

I'm chip-per all the day, Hap-py with my lot.

Str., Pno.

B.D. Bs., B.D. Gtr.

22 23 24 25 26

How do I get that way? Look at what I've got: \_\_\_\_\_ Hp. gliss.

Hns. *mf* W.W., Hns., Str., Gtr.

Str., Pno., Gtr. *molto rit.* *p cresc.*

Bs. (+S.D. roll)

Tempo (♩=132)

27 28 29 30

I got rhy - thm, I got mus - ic,

mute Br., Hns. *mf* div. Cls. Hp. div. Cls. Tpts.

Bs. Cls., Bs., Drs. Rhy: Bs., Gtr., Drs. Bs. Cl. +Tbns. Rhy. Bs. Cl.

31 32 33 34

I got my man, — Who could ask for an-y-thing more?

div. Cls. Br. Cl. *f* 3

+Tbns. Rhy. Bs. Cl. Bs. +Bs. Cl.

35 I got dai - sies — 36 In — green 37 pas - tures, — 38

Cls. Br. Br. Rhy. Bs.Cl. Rhy. Bs.Cl.

*p*

39 I got my man, — 40 Who could ask for an - y - thing more? 41 42

Cls. W.W., Br. +8<sup>va</sup> Str. Rhy. Bs.Cl. Bs.

*f*

43 Old — Man Trou - ble, — 44 I — don't mind him, — 45 46

Hns., Pno., Gtr. +8<sup>va</sup> Str., +Cym. Bs., L.H. Pno., Drs.

*mf*

47 You — won't find him — 48 'Round — my 49

Vn. Vc. +Hns., Bs.Cl. (+Tpts.) Xylo., Fl., Ob.

50 door. I got star - light,

51

52

W.W., Br., Xylo.

Vn.

Vc.

+Tbn.

Rhy: Bs., Pno., Gtr., Drs.

53 I got sweet dreams, -

54

55 I got my man, - Who could

56

W.W.

(Br. tacet)

W.W.

Rhy. +Hns.

57 ask for an - y - thing more, - - - - Who could ask for an - y - thing more?

58

59

60

Vns.

Vns.

Tpts., Hns. S. Fl., Ob.

W.W. sust.

Rhy., Hns.

Pno., Gtr.

Vc. sust.

Vc. +Bs.

JUNIOR

CUSTUS

61 62 63 64

Fl., Ob., Tpls. I got rhy - thm, I got mus - ic,

Hn. 2 Hn. 1

Rhy: Bs., L.H. Pno., Gtr., Drs., Vo.  
+backbeat: div. Vns. 8<sup>va</sup>, R.H. Pno.

POLLY

JUNIOR & CUSTUS

65 66 67 68

I got my man, — Who could ask for an - y - thing more? +8<sup>va</sup> W.W., Br., Str.

div. Hns. +Tbn. Rhy.

PETE

WYATT

69 70 71 72

8<sup>va</sup> W.W. loco Br. I got dai - sies — In green pas - tures, —

Hn.

Rhy. +div. Vns.  
backbeat as before

JUNIOR, CUSTUS,  
PETE & WYATT

73 74 75 76

I got my man, — Who could ask for an - y - thing more?

div. Hns. +Tbn. Hns. I Bs. Pno. 8<sup>va</sup> Vc.

POLLY

77 Old Man Trou - ble, I don't

CHORUS

Ooh

Vn.  
div. Hns., Vc.  
L.H. Pno.  
Rhy: backbeat- Marim., Gtr., R.H. Pno.

80 mind him, You won't find him

Ooh

EVERETT

83 Hang - in' round my front or back door. I got

Vn.  
Str., R.H. Pno., Gtr.

W.W.  
+Marim.  
W.W. Br.  
Tutti  
Vc.  
Rhy.  
Hns.  
mf  
Bsn., Bs.

WYATT

86 87 88

star - light, — I — got sweet dreams, —

Str., R.H. Pno., Gtr.

Musical score for 'WYATT' (measures 86-88). The vocal line is in treble clef with lyrics 'star - light, — I — got sweet dreams, —'. The piano accompaniment is in bass clef, with 'Str., R.H. Pno., Gtr.' written above the staff. The key signature has two flats and the time signature is 4/4.

POLLY

89 90 91

I — got my man, — Who could ask for an - y - thing

Bsn. (Bs.Cl., Bs.)

W.W.

Br.

Hns.

Rhy.

Musical score for 'POLLY' (measures 89-91). The vocal line is in treble clef with lyrics 'I — got my man, — Who could ask for an - y - thing'. The piano accompaniment is in bass clef. Instrumentation includes 'Bsn. (Bs.Cl., Bs.)', 'W.W.', 'Br.', 'Hns.', and 'Rhy.'.

92

93

94

more,

BOYS

Br. +Str.

Who could ask for an - y - thing more? —

W.W. trill, Br., Hns. sust.

Hns.

Tutti

Bsn., Vc. 3

Bs.

Attacca

Musical score for 'BOYS' (measures 92-94). The vocal line is in treble clef with lyrics 'more, BOYS Who could ask for an - y - thing more? —'. The piano accompaniment is in bass clef. Instrumentation includes 'Br. +Str.', 'W.W. trill, Br., Hns. sust.', 'Hns.', 'Tutti', 'Bsn., Vc. 3', and 'Bs.'. The score ends with 'Attacca'.

# No. 12-I Dance—Part One: I Got Rhythm

(Polly & Chorus)

Cue: (Attacca from "I Got Rhythm")

Chorus includes ensemble rhythm parts (hammers, shovels, saws, sandpaper, dust brooms, watercans, bottles, and hubcaps) and solo rhythm parts for musical saw and tire pump.

L'istesso Tempo (♩ = 432)

A B C D I

**HAMMERS**  
(cued Perc. 2: S.D. rim-shots)

**SHOVELS**  
(cued Perc. 1: Bell Plate)

2 5 6 9 10

**SAWS**  
(cued Perc. 2: Guira)

**SANDPAPER**  
(cued Perc. 1: Cabasa)



**BOTTLES**

13 14 17 18 21 (cued Vc.)

**DUSTBROOMS**  
(cued Gtr.)

**WATERCANS**  
(cued Synth: Steel Drum)

This section contains five measures of music. Measures 13-14 are for 'DUSTBROOMS' (cued Gtr.) and measures 17-18 are for 'WATERCANS' (cued Synth: Steel Drum). Both parts feature a triplet of eighth notes. Measure 21 is a cued violin part. The score is written on a grand staff with five staves for percussion instruments and two for piano accompaniment.

**HUBCAPS**

(cued Perc. 1: Low Metallic Sound)

*Tap Dance*

22 25 26 29

(Synth: to Pno.)

*f saloon piano solo*

This section contains eight measures of music. Measures 22-24 are for 'HUBCAPS' (cued Perc. 1: Low Metallic Sound) and measures 25-26 are for 'Tap Dance'. Measure 25 includes a cue '(Synth: to Pno.)'. The piano solo part begins in measure 26 with the instruction '*f saloon piano solo*'. The score is written on a grand staff with five staves for percussion instruments and two for piano accompaniment.

+pizz. Bs., Gtr., Drs.

Musical notation for measures 30-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 30 features a melodic line in the treble with eighth notes and a bass line with chords. Measure 31 continues the melodic line with a slur. Measure 32 shows a melodic line with a slur and a bass line with chords. Dynamic markings include accents (>) and hairpins.

Musical notation for measures 33-36. The system consists of a grand staff. Measure 33 has a melodic line with eighth notes and a bass line with chords. Measure 34 continues the melodic line. Measure 35 has a melodic line with a slur and a bass line with chords. Measure 36 has a melodic line with a slur and a bass line with chords. A drum part is indicated by a box labeled "Dr." in measure 36. Dynamic markings include accents (>) and hairpins.

Musical notation for measures 37-40. The system consists of a grand staff. Measure 37 has a melodic line with eighth notes and a bass line with chords. Measure 38 continues the melodic line. Measure 39 has a melodic line with a slur and a bass line with chords. Measure 40 has a melodic line with a slur and a bass line with chords. A piccolo part is indicated by "+Picc." in measure 37. Dynamic markings include accents (>) and hairpins.

Musical notation for measures 41-44. The system consists of a grand staff. Measure 41 has a melodic line with eighth notes and a bass line with chords. Measure 42 continues the melodic line. Measure 43 has a melodic line with a slur and a bass line with chords. Measure 44 has a melodic line with a slur and a bass line with chords. A piano part is indicated by "Pno." in measure 43. Dynamic markings include accents (>) and hairpins.

Musical notation for measures 45-48. The system consists of a grand staff. Measure 45 has a melodic line with eighth notes and a bass line with chords. Measure 46 continues the melodic line. Measure 47 has a melodic line with a slur and a bass line with chords. Measure 48 has a melodic line with a slur and a bass line with chords. A piano solo part is indicated by "Pno. solo" in measure 45. A clarinet part is indicated by "+div. Cls." in measure 45. Dynamic markings include accents (>) and hairpins.

Bs., L.H. Pno., Gr., Drs. (Dr. shall "clickety clack")

49 50 51 52

Pno.

+Vc., Bs.,  
Gr., Cym.

53 54 55 56

R.H. Pno.  
+Plcc.

+Xylo.

Rhy: Bs., L.H. Pno., Gr., Drs., pizz. Vo.

57 58 59 60 61 62

[Roof]  
open Tpts., Hns., pizz. Str.

G.P.

Pno., Vc., Bs.,  
Gr., Drs.

*sf* *sf*

S.D. rimshot  
+large metal ribbed washboard w/triangle beater

63 64 65 66 67 68

*sf* *sf* simile

*b*

69 70 71 72 73 74

Tpts., Sxs.

*f* *sf* *sf* *sf* *sf*

+Hns.

open Tbn., Bs.

+Timp., V  
Tom

V

75 76 77 78 79 80

Tpts., Sxs.

*sf*

+Timp., Cym.

Tbn., Bs., Perc. 1 washboard, Perc. 2 R.S.

81 82 83 84 85

S.Sx. *sust.*, Bjo., Washboard *gliss.*

Pno saloon *f*

+3<sup>rd</sup> Sxs.

Tbn., Vc., Bs., L.H. Pno., Drs.

86 87 88 89

+8<sup>th</sup> div.

90 91 92 93 94

Br., Sxs.

+B.D.

H-H X X X X X X etc.

Bari., Bs. slap style

93 94 105 106 107 108

(+Drs., Washboard)

[Slide on roof]

+Glock. +Tpts.

109 Hns. 110 111 112 113

*mf*

Bjo.

Bs., Pno., Drs., Tbn., Vc.

Br., Bari., Bs.Cl., Drs.

114 115 116 117 118

*ff*

S.Sx., Glock. +8<sup>th</sup> R.H. Pno. A.Sx.

119 120 121 122

[Slide down roof]

S.Sx., Bjo., Vn. Sxs., Vn., Bjo.

123 124 125 126

*f*

T.Sx. A.Sx.

Bs.Cl. Bari., Hn., Vc. Tbn., Bs.Cl., Bari., pizz. Vc.

+8<sup>th</sup> div. Sxs., Tpts. Bjo. gliss. Hns. I V Hns.

127 128 129 130

Xylo., Bs.Cl., Str., R.H. Pno. Bari. Tbn. gliss. Bari. Tbn. gliss.

131 132 133 134 S.Sx. loco

Hns. 3

135 136 137 138 S.Sx., A.Sx.

d/v. Tpts., Tbn. 1. (+Hn.)

Hns. sust. Xylo., T.Sx., Str.

+Bs.Cl.

139 Hn., Tbns., Sxs. 8<sup>va</sup> 140 141 142 Tpt. 1. +Tpts.

*mf* *cresc.* (Timp. tacet)

Bari., Vc., Bs., L.H. Pno., Timp.

143 144 145 Sxs., Tpt. +Hns. [Acrobatics]

Cym., Hns. *mf* *f* *sp*

Bari., Vc., Bs. *sp* (+S.D. roll) Br. Pno. pyramid

Sxs., Hns., Tpt.

146 147 148

*sp* *mf*

(Cym.)

Barl., Vc., Bs.

149 150

*fp* *fp*

Br., Pno., pyramid  
+S.D. roll

Vc.

151 152 153 154

*mf* *f* *sf* *mf* *f* *sf*

[Strike pick axes]

Vn. Tpts., Vn. [Strike pick axes]

Br. Vn. Tbn.

(+A.Sx.) (+Bell plate) (+A.Sx.) (+Bell plate)

*sf secco* *mf* *f* *sf*

Rhy. pizz. Bs., saloon Pno., Drs. Rhy. Vn. Tbn.

155 156 157 158

*mf* *f* *sf* *sf*

Br. Vc. pizz. Str., Tpts., Pno., H-H

Rhy. Bs., Pno., Drs. +Bari., Drs.

159 160 161 162

*mf* *f* *mf* *f*

[Shake-shake]

Sxs. +Plcc.

pizz. Str., Drs. (C.B. roll)

Sxs., Picc. +Glock.

163 164 165 166

Sxs., Hns., Tbn.

open Br.

Bjo.

Tba.

Bari., Hn. (Drs. C.B. cont.)

+Picc.

167 168 169 170

Br.

Picc. *tr*

Bjo. *gliss.*

Rhy: Tba., Hns., Bjo., Drs., Tamb.

171 172 173 174

+Hns.

+T.Sx.

Bari.

175 176 177 178

Br., Sxs.

Bjo.

Rhy: Tba., Bjo., Hns., Drs. + Bell plate & Tamb.

179 180 181 182

Bjo.

Rhy: Tba., Bjo., Hns., Drs. + Bell plate & Tamb.



**ALL**

183 184 185 186 187

Old— Man Trou - ble,— I— don't mind him,— You— won't

Tutti + Bell plate, R.S.

Bs.

Bari., Tbn.

**POLLY**

188 189 190 191 192

Ah,—

find him— 'Round— my door. I got rhy - thm,

Vn.

(Cym.)

Rhy: Bs., *saloon* Pno., Bjo., Drs.

193 194 195 196

I got mus - ic, I got my gal/man, Who could

197 198 199

Ah, \_\_\_\_\_

ask for an - y - thing more?

Str. +8<sup>+</sup>

Str. div.

+Br.

+C.B.

Tpts., Hns.

Tbn.

Rhy +Tba., W.Blk.

200 201 202 203

dai - sies In green pas - tures, I got

204 205 206

my gal/man, Who could ask for an - y - thing more?

Picc.

+8<sup>o</sup>

Tutti

TIRE PUMP

Musical staff for TIRE PUMP, measures 207-211. The staff shows a melodic line in a key with one flat, with notes and rests corresponding to the measure numbers.

MUSICAL SAW

Musical staff for MUSICAL SAW, measures 207-211. Includes annotations: "Tire Pump (Cue on Synth.)", "pizz. Str. +Bjo. N.C.", and "Stage: Musical Saw (3rd)".

Musical staff for MUSICAL SAW, measures 212-216. Includes annotations: "Slide Whistle", "pizz. Str.", "Pop gun sf", "Tire Pump", and "pizz. Str., Bjo.". A "Saw" annotation is placed below the staff.

Musical staff for MUSICAL SAW, measures 217-222. Includes annotations: "+Picc.", "(b)", "Slide Whistle", "Pop gun sf", "+Tba.", and "Tuned bulb horns".

Musical staff for MUSICAL SAW, measures 227-230. Includes annotations: "Tpts., Hns.", "(+Cym. roll p cresc.)", and "(b)".

Tbn., B.D.

S. Sx., A. Sx.,  
Tpt.,  
T. Sx. 8<sup>va</sup>

231 232 233 234

+Picc. 8<sup>va</sup>

Hns., Barl., Tbn.  
(open voicing)

Timp., Drs. (new Cym. each bar +Siren) etc. thru bar 237 Tba.

235 236 237 238

ALL STAGE

Claps

Sxs., Tpts., Hns.

+Tba.

G.P.

*f*

Vc. *ff* furioso

Barl., Tbn., Tba.,  
Vc., Bs., B.D.  
backbeat: arco Str. + Tamb.

239 240 241

+Slap stick

*sf*

Attacca

# No. 12-II Dance—Part Two: I Got Rhythm

(Chorus)

Cue: (Attacca from "Dance—Part One: I Got Rhythm")

(♩=134)

[Stage Tap Dance]

12 5 6 7 8

250-257, 1-4

G.P.

12

*f*

Sxs., Pno., Gr., Drs.

Barl., Vc., L.H. Pno., Bs., Timp.

9 10 11 12

unis.  
Hns.,  
Tbns. **ff**

Rhy: R.H. Pno., Gtr., Drs.

13 14 15 16

Sxs.,  
Tbns. Sxs.,  
Tpt.

Hns.

Bari., Vc.,  
Bs., Drs.,  
L.H. Pno. (Timp. *facet*)

17 18 19 20

21 22 23 24

(Drs. "dramatic lead into bar 25.")

*cresc.*

Tbn.

[Tap Combo]

Cym.

Br., T.Sxs.

25 26 27 28

unis.  
Str.,  
A.Sxs. **ff**

Hns., Gtr.

Bari., Bs., L.H. Pno. *sim.*

Sxs., Hns., Br., Rhy. + Slap Stick

R.H. Pno.

Rhy. Bari., Bs., L.H. Pno., Drs.

Tutti except Str.

(Hns. tacet)

Pno. in octaves

R.H. Pno, Grtr.

Vc.

Tpts., Hns., +Str. 8<sup>va</sup>

Vns.

Tutti

T.Sxs.

43 44 45

Sxs.

46 47 48

Xylo.

Br.

Vns.

Sxs., Hns.

Sxs.

Vc.

Bari., Bs.

[Clapping] (Str. tacet)  
Sxs., Hns., R.H. Pno., Gtr.

49 50 51 52

L.H.

R.H.

sim.

Bs., Tbn. 2,  
L.H. Pno.

[Patty cake with opposites]

53 54 55 56 57

8va Hns.,  
Pno.

Br., Gtr.

+Pno.

solo Cym.  
Pno. for reh. only

Bari.,  
Bs.

58 59 60 61 62

Br., Cym.

A.Sxs., Str. +8<sup>va</sup>

+Hns. **ff**

Bari., Bs., B.D.

+Tbn. 2

63 64 65 66

A.Sxs., Str. +8<sup>va</sup>

div. Br.

Hns.

Hns.

Rhy: Bs., Pno., Gtr., Drs.

(Drs.)

67 68 69 70

[Tap break]

Hns.

71 72 73 74

[Pick axes]

unis. Str. con forza

[Reh. Pno. has Str. rhythm only through bar 88]

(+Cym.) Sxs., Hns., Tbns.

rip

**sfz ff**

Rhy.

S.D., Pno.

Taps cued in Drs.

Bs.

Rhy. Bs., Pno., Gtr., Drs.



75 76 77  $\Delta$

Tpts. 3 3  $\Delta$  *sf* +Bari.  $\vee$

78 79 80

$\Delta$  3 3

81 82 83  $\Delta$  84

Sxs., Br. *sf* Vn.  $\Delta$  *sf* Vc. (h)  $\vee$  (Rhy. +Hns.)

85 86 87 88

Sxs., Tpts., Hns., Gtr. *sf* Tbns., Pno. Sxs., Br., Pno., Gtr. +S.D. roll (h)  $\vee$

Chimes, Tpts., Hns., 8<sup>va</sup> Pno., trem. Str.

Musical score for measures 89-92. The system includes a grand staff with treble and bass clefs. Measure 89 features a forte (*sf*) dynamic. Measures 90 and 91 include a *sim.* (sustained) marking. The instrumentation for this section includes Saxes and Trbns. (Tbn.).

Rhy: Bs., Gtr., Drs.

Musical score for measures 93-104. Measure 93 starts with a forte (*sf*) dynamic. Measure 94 includes a *div. Sxs.* (dividing saxophones) marking. Measure 95 features a *V* (vibrato) marking. Measure 104 includes a *Vn.* (Violin) marking. The instrumentation for this section includes Sxs. and Tbn. 2, Bs.

[Syncho]

Musical score for measures 105-107, marked as a Syncho section. Measure 105 includes a *Str.* (string) marking. Measure 106 includes a *Xylo., R.H. Pno. +8<sup>va</sup>* marking. Measure 107 includes a *Sxs., Tbns. (+3<sup>rd</sup>)* marking. The instrumentation for this section includes Rhy: Bs., L.H. Pno., Gtr., Drs.

Rhy: Bs., L.H. Pno., Gtr., Drs.

Musical score for measures 108-110. Measure 108 includes a *8<sup>va</sup>* marking. Measure 109 includes a *(h)* marking. Measure 110 includes a *(+Tpts.)* marking. The instrumentation for this section includes Rhy: Bs., L.H. Pno., Gtr., Drs.

Musical score for measures 111-114. Measure 111 includes a *soff* marking and a *Sxs.* marking. Measure 112 includes a *(h)* marking. Measure 113 includes a *Str.* marking. Measure 114 includes a *Ci. gliss.* marking. The instrumentation for this section includes Barl., Tbn. 2, Bs.

Barl., Tbn. 2, Bs.

[High Kicks]

Cl., A.Sx. 115 116 117 118

+Glock. gliss. w/ Stage high kicks thru 122.

Vn.

**ff** Sxs., Br., Hns., Vc.

Rhy: +Bari., Bs., Pno., Gtr., Drs.

Cl., A.Sx. 119 120 121 122

[No Kicks]

123 124 125 126

Sxs., Str. Vn. Sxs., Str., +Cl.

Picc. Tpt. +Tpt. 2

Tbn. 1 **ff** +T.Sx.

Rhy: Hns., Tbn. 2, Bs., Pno., Gtr., Drs.

127 128 129 130

T.Sxs. T.Sx., Pno. +Cl.

Rhy: Bari., Hns., Tbn., Pno., backbeat: Gtr., Drs. (Drs. + Toms)

131 132 133 134

Str.

Sxs., Hns., Tbns., R.H. Pno. 8<sup>va</sup> +Tpt. 8<sup>va</sup>

Chimes

Rhy: Barl., Bs., Pno., Gtr., Drs.

135 136 137 138

+Picc.Tpt.

139 140 141 142

Chimes +8<sup>va</sup> Str. Str. Chimes

Tutti

Hns.

143 144 145

Tpts. 7 Vns. +8<sup>va</sup>

Tbns. Sxs., Cl., Hns., Vns., R.H. Pno., Gtr. +Xylo.

Rhy. +Vc.

ALL

146 147 148 149 150

Who could ask for an - y - thing

Vns.

Cl.

Tpts.

Hns. Tutti +8<sup>va</sup>

Sxs., Hns. *marcato* Vc. 3

Tbns., Bs., Pno., Gtr. Timp.

151 152 153 154

more?

A.Sx.

Vn., Cls. Picc. Tpt.

Sxs., Br. *ff*

Vc.

Rhy: Barl., Hns., Timp., Bs., Pno., Gtr., Drs. "Goin' Home"

155 156 157 158

Who could ask for an - y - thing more?

Vns.

+Cl. 8<sup>va</sup> Br., Hns., Str.

Sxs., Cl. +8<sup>va</sup>

Rhy.

End of Act One