

THOROUGHLY MODERN MILLIE

Music by Jeanine Tesori
Lyrics by Dick Scanlan

1 2 3 4

me! _____

Vlns *f*

Saxes *f*

Tpts, Tbn *f*

sfz

5 6 7 12

Strs

Saxes

Tpts, Tbn

Bass

shake

PLAY

13

14

15

16

Musical score for measures 13-16. The vocal line starts with a rest in measure 13, followed by a melodic phrase in measure 14, a triplet in measure 15, and a continuation in measure 16. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A 'Tuba, Bass' part is indicated at the end of measure 16.

(To 19)

19

3 MEN:

mf

20 6 MEN:

21 3 MEN:

22 6 MEN:

There are those — There are those... — I sup- pose — I sup- pose... —

Musical score for measures 19-22. The vocal line continues with the lyrics. The piano accompaniment includes a 'Vlns' part with sustained notes and a 'Bari Sax soli' part with a melodic line. Dynamics range from *f* to *mp*. A 'Soli' marking is present in the piano part.

23

3 MEN:

24 6 MEN:

25 TWO MEN:

think we're mad. Think we're mad... — Heav - en knows —

Musical score for measures 23-25. The vocal line continues with the lyrics. The piano accompaniment includes a 'Clars soli' part with a melodic line. Dynamics range from *mp* to *f*.

GROUP: 26 Heav-en knows... **GROUP:** 27 Heav-en knows... **MEN:** 28 the world has gone 29 to rack and to

Tpts, Tbn mf

30 Brooklyn opens 31 32 33

ruin.

Vlms f

Tpts, Tbn ff

Clars f

34 35 36 37 **JOANN:**

Clars f

Tpts, Tbn f

What we

38

Revolving Door

JULIE: 39

ALISA & MEGAN: 40

+choke 41

WOMEN:

think is chic, u - nique, and quite a - dor - a - ble, — They

Clars *mp* Harp *mf* Tpts *Soli*

8va "noodle" *mp* *8va*

Bass

42

43

44

45

think is odd — and So - dom and — Go - mor - rah - ble! (To 48)

Vlns *mp* Tpts *mf* Clars *mf*

(8va)

48

MILLIE:

mf

But the fact is... (To 63)

(To Soprano)

f

f

f

63

SR GROUP:

Ev - 'ry - thing to - day is thor - ough - ly mod - ern. (Check your per - son - al - i - ty.)

mp Clars

Cello *mf*

pizz.

mf

mp

Bass

67

MILLIE:

SL GROUP:

Ev - 'ry - thing to - day makes yes - ter - day slow. (Bet - ter face re - al - i - ty.)

Strs arco

Tpts, Tbn

Clars

f

mp

Bs Clar

71 **MILLIE:** 72 73 74

It's not in - san - i - ty says Van - i - ty Fair.

Bs Clar

75 76 77

In fact, it's sty - lish to raise your skirts and

Clars

78 79 80

bob your hair! _____

WOMEN (group 1):
raise your skirts and bob your hair! _____ bob your hair! _____

WOMEN (group 2):
raise your skirts and bob your hair! _____

+Vlns
PLAY *f* *mf* *f*

PLAY

81 **Valentino**
MILLIE: 82 83 84 **MEN: (some 8va)**

Have you seen the way they kiss in the mo - vies? (Is - n't it de - lect - a - ble?)

Vlms *mp*

Harp solo *mp*

Clars *mp*

+Tbns

85 **WOMEN:** 86 87 88

Paint - ing lips and pen - cil - lin - ing your brow now is quite re - spect - a - ble.

Strs

Tpts, Tbn *sfz*

Clars

+Tbn

89 **MILLIE:** 90 91 92 **ENS: (some men at pitch)**

Good - bye, good - good - y girl, I'm chang - ing and how, So

Clars *mp*

Tbn solo *mp*

PLAY *mp*

+Tpts

f

sfz

8va

93 **ENS: (some men at pitch)** 94 95 96

beat the drums 'cause here comes Thor - ough - ly Mod - ern Mil - lie

f Strs arco
Hn solo *sfz* *sfz* +Tpts, Tbn

97 98 99 100 **WOMEN:**

now! What we

MEN:
What we

Saxes *f* ^ ^

Tpts, Tbn *f* ^ ^

+Bari, Tbn, Bass

101

"Down and dirty"

102

103

104

think is chic, — u - nique, and quite a - dor - a - ble, — They

think is chic, — u - nique, and quite a - dor - a - ble, — They

Sop Sax solo
sleazy
p easy

Tpt (plunger) *mp* *sleazy*

PLAY
mp

Tbn soli
sleazy

Bari Sax

105

106

107

108

think is odd — and Sod - om and — Go - mor - rah - ble! — But the fact is...

think is odd — and Sod - om and — Go - mor - rah - ble! — But the fact is...

growl *cresc.*

cresc.

cresc.

PLAY

Stop Time (quirky)

109 **ALL:** (hushed) *sub p staccato* 110 111 112 **MEN:** *f*

Ev - 'ry - thing to - day is thor - ough - ly mod - ern. Bands are get - tin' jazz - i - er.

+Strs *mf* Harp, Glock Saxes *p* Hn, Cello pizz Bass

113 **ALL:** (hushed) *p* 114 115 116 **WOMEN:** (whispered)

Ev - 'ry - thing to - day is start - ing to go. Cars are get - tin' snazz - i - er.

Tpts, Tbns *mf* Hn solo Tpts, Tbns *sfz* Saxes *f* +Strs pizz **PLAY** Bari Sax Bass

117 **WOMEN:** *f* 118 119 120

Men say it's crim - i - nal what wo - men - 'll do.

MEN: *f*

Men say it's crim - i - nal what wo - men - 'll do.

f Tpts, Tbns +Harp

Bari Sax, Bs

121 **ENS:** 122 123 **MILLIE:** 124

What they're for - get - ting is this is nine - teen twen - ty - two!

Tbns Saxes Tpt solo

mp *f* *ff*

Vlns

mp *f* *ff*

125 126 127 128

Vlns

Tpts Saxes

ff

+Harp

Bass (8vb)

129 130 131 *butt slaps* 132

(To 143)

Tpts, Tbn

Vlns, Hp Saxes

143

144

145

146

Musical score for measures 143-146. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The instruments and parts are: Saxophones (Saxes), Trumpets (Tpts soli), Trombones (Tbns), and Bass. The Saxophones play a rhythmic pattern of eighth notes with accents and slurs, starting with a forte (*f*) dynamic. The Trumpets have vocalizations: "wa doo wa doo wa". The Trombones play a steady eighth-note accompaniment with accents. The Bass line consists of a simple eighth-note pattern. Measure 143 is boxed.

147

148

149

150

Musical score for measures 147-150. The score is in 4/4 time and features a key signature of one flat (Bb). The instruments and parts are: Saxophones (Saxes), Trombones (Tbns), and Bass. The Saxophones play a rhythmic pattern of eighth notes with accents and slurs, starting with a piano (*p*) dynamic and moving to a mezzo-forte (*mf*) dynamic. The Trombones play a steady eighth-note accompaniment with accents. The Bass line consists of a simple eighth-note pattern. Measure 150 ends with a double bar line and the instruction "(To 154)". A "PLAY" instruction is present at the end of the score.

154

L'istesso

155

156

157

Musical score for measures 154-157. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line begins in measure 155 with a triplet of eighth notes. The piano accompaniment includes parts for Saxophones, Trumpets/Trombones, and Harp. The piano part features a strong bass line with chords and arpeggiated figures. Dynamics include *f* (forte) and accents (*v*).

158

159

160

161

Musical score for measures 158-161. The score continues from the previous system. The vocal line is mostly silent in these measures. The piano accompaniment features a complex texture with chords and arpeggiated figures. Dynamics include *f* (forte) and accents (*v*). Instrumentation includes Saxophones, Trumpets, and Violins.

162

L'istesso

WOMEN: *f*

163

164

Good - bye, Good good -

MEN: *f*

Good - bye, Good good -

Saxes

Tpts, Tbns

(Vlins)

165

166

167

- y girl I'm chang - ing and (To 173)

- y girl I'm chang - ing and

A tempo

173 *fp* 174 175 **MILLIE:** 176 **ALL: sub.p**

how! I'm chang - ing and how! So

fp **ALL: sub.p**

how! So

Saxes

fp *f*

Vlins

fp Tpts, Tbns

f

PLAY

Bass

Beat the Drums

177 **ALL:** 178 *cresc.* 179 180

beat the drums 'cause here comes thor - ough - ly Hot off the press! One step a - head! Jazz Age!

ALL: *cresc.*

beat the drums 'cause here comes thor - ough - ly Hot off the press! One step a - head! Jazz Age!

mp *f*

Saxes

PLAY

p soft

sub. p

Bari, Bs (8vb)

WOMEN:

181 *f* 182 183 *ff* 184

Who - pee Ba - by! We're so Thor - ough - ly Mod - ern (n)

MEN: *f*

Who - pee Ba - by! We're so Thor - ough - ly Mod - ern (n)

Vlns *f* *ff*

Saxes *mf* Tpts *mf*

MILLIE: *f*

185 186 187 188 189 190

Mil - lie now! _____

WOMEN: *ff*

MEN: *ff*

Vlns *ff* Harp *ff* Tbps soli *fff* *flutter* *sfz p* *ff*

Tpts *ff* Saxes *ff* *gliss.* *PLAY Soli ff* *8va*

+Tbns Bass *ff*

Almost segue