

"THOROUGHLY MODERN MILLIE"

PIANO/VOCAL SCORE

MUSIC BY JEANINE TESORI

LYRICS BY DICK SCANLAN

ARR. BY BILL HOLCOMBE

VIBRANT $\text{♩} = 104$

The musical score is arranged in three systems. The first system includes staves for Voice 1, Voice 2, and Piano. The piano part features a complex accompaniment with triplets and various articulations. The second system begins with a circled number 5, indicating a measure rest for the voices. The piano accompaniment continues with similar rhythmic patterns. The third system shows the piano part concluding with a series of chords and a final cadence.

"THOROUGHLY MODERN MILLIE" - VOCAL/ORCH - PIANO/VOCAL SCORE

9

3

13

THREE MEN: SIX MEN: THREE MEN: SIX MEN:

mf There are those _____ There are those - - - I sup-pose _____ I sup-pose _____

17

THREE MEN: SIX MEN: TWO MEN: GROUP:

think we're mad Think we're mad _____ Heav-en knows _____ Heav-en knows _____

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21 **GROUP:** **MEN:** (24)

Heav-en knows the world has gone to rack and to ruin.

25

29 **JOANN:** (32)

What we think is chic, u -

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33

+ CHOKÉ

nique, and quite a - dor - a - ble, _____ They think is odd _____ and

37

So - dom and _____ Go - mor - rah - ble _____

41

MILLIE:

42

MENO MOSSO

mf But the fact is, Ev - 'ry - thing to - day is thor - ough - ly mod - ern. _____

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45

S.R. GROUP: MILLIE:

Check your per - son - al - i - ty Ev - 'ry - thing to - day makes yes - ter - day slow._____

49

S.L. GROUP: MILLIE:

Bet - ter face re - al - i - ty It's not _____ in - san - i - ty says Van - i - ty

53

Fair. _____ In fact, it's sty - lish to raise your skirt and

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57

60

MILLIE:

bob your hair! _____ Have you seen the

Raise your skirt and bob your hair _____ bob your hair _____

WOMEN (GROUP 1) WOMEN (GROUP 2) Raise your skirt and bob your hair _____

61

MEN:(SOME SVA)

way they kiss in the mo - vies? Is - n't it de - lect - a - ble?

WOMEN:

Paint - ting lips and

65

MILLIE:

Good - bye, _____

pen - cil - lin - ing your brow _____ now it's quite re - spect - a - ble

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69 (72)
ENS: (SOME MEN AT PITCH)

good - good - y girl, I'm chang - ing and how, So beat the drums 'cause

73

here comes Thor - ough - ly Mod - ern Mil - lie now! _____

+ CHOKÉ

77 (80) DOWN & DIRTY

WOMEN:
What we think is chic, u -

MEN:

+ CHOKÉ

81

nique and quite a - dor - a - ble, _____ They think is odd and
 3

85

Sod - om and _____ Go - mor - rah - ble! _____ But the fact is Ev - 'ry - thing to -
 88 STOP TIME QUIRKY
 ALL: (HUSHED)
 SUB P

89

day is thor - ough - ly mod - ern. Bands are get - tin' jazz - i - er. Ev - 'ry - thing to -
 MEN:
 ALL: (HUSHED)
 SUB P

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93

WOMEN: (WHISPERED)

96

WOMEN:

day is start - ing to go. Cars are get - tin' snazz - i - er. Men say, —

MEN:

97

ENS:

it's crim - i - nal what wo - men - 'll do. — What they're

101

MILLIE:

104

BREAKOUT

for - get - ting is this is nine - teen twen - ty - two!

105

Musical score for measures 105-108. The system includes a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 107. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A dynamic marking 'p' is present in measure 107.

109

VASITY DRAG

112 LOW-DOWN

Musical score for measures 109-112. The system includes a vocal line and a piano accompaniment. The vocal line has a rhythmic pattern of eighth notes with 'x' marks above them. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A dynamic marking 'p' is present in measure 110.

113

Musical score for measures 113-116. The system includes a vocal line and a piano accompaniment. The vocal line is mostly silent. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A dynamic marking 'p' is present in measure 113.

117

120 SLIGHTLY BROADER

Musical score for measures 117-120. The score is written for vocal and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 117 and 118 are vocal staves with rests. Measures 119 and 120 are piano accompaniment staves. The piano part features a complex texture with many beamed sixteenth notes and chords.

121

Musical score for measures 121-124. The score is written for vocal and piano. The key signature changes to two sharps (F#, C#) and the time signature is 4/4. Measures 121 and 122 are vocal staves with rests. Measures 123 and 124 are piano accompaniment staves. The piano part continues with complex textures and includes some dynamic markings like accents.

125

128

Musical score for measures 125-128. The score is written for vocal and piano. The key signature is two sharps (F#, C#) and the time signature is 4/4. Measures 125 and 126 are vocal staves with rests. Measures 127 and 128 are piano accompaniment staves. The piano part features complex textures and includes dynamic markings like accents. The vocal part has lyrics: "Good" and "MEN:".

129

bye, _____ Good-good - ey girl, _____ I'm chang -

133

134

MILLIE:

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

137

ALL: *SUB P*

CRESC.

ALL: *SUB P*

CRESC.

how! _____ So, beat the drums 'cause here comes thor - ough-ly Hot off the press! One step

141

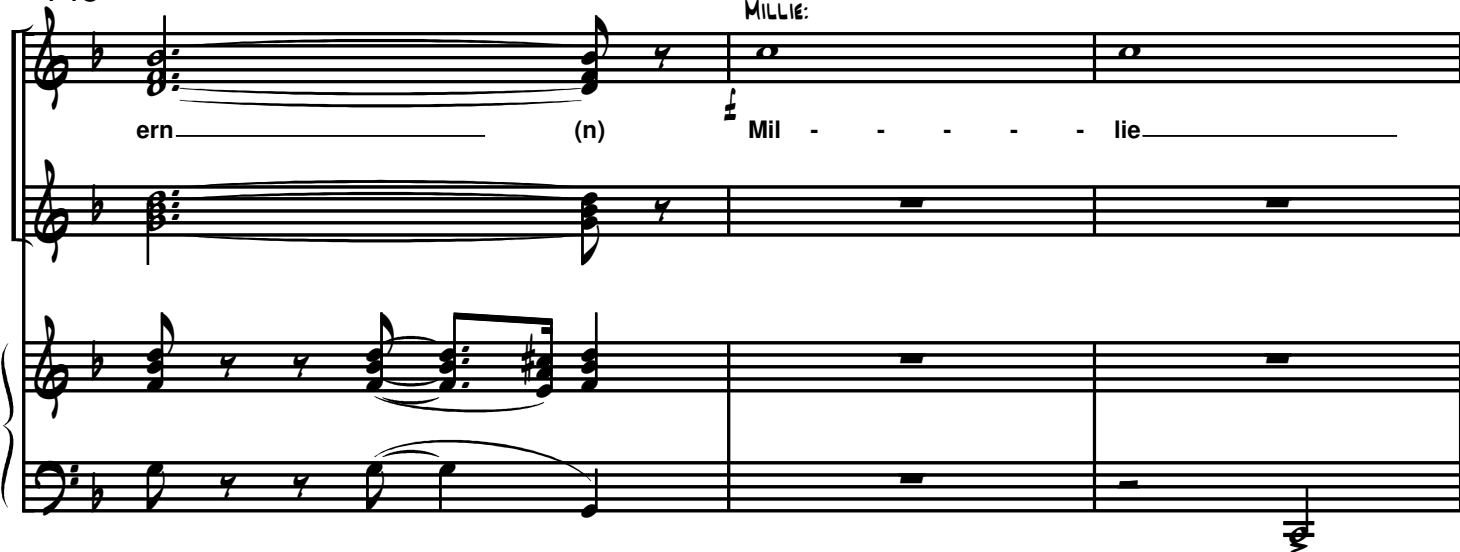
WOMEN:
a - head! Jazz Age! Whoo - pee Ba - by! We're so Thor - ough - ly Mod - -

MEN:



145

MILLIE:
ern _____ (n) Mil - - - - - lie _____



148

WOMEN:
ff now! _____

MEN:
ff

