

I Turned the Corner

from *Thoroughly Modern Millie JR.*

27

CUE 27 - MILLIE: Good question. Can you answer it inside, Jimmy?
JIMMY: No thanks. I like the view.

Music by JEANINE TESORI
Lyrics by DICK SCANLAN

Book adapted by DICK SCANLAN

1 **Briskly, in 2** $\text{♩} = 108$ JIMMY:

Do-zens of bus-es... hun-dreds of cabs...

5 *mf marcato*

Thou-sands of peo - ple, way down be - low, wan-der-ing to and fro.

9

Ti-re - less peo - ple, no time to lose, crowd-ing the a - ve - nues and parks.

13

On their marks, rac - ing fast; quite a cast.

16

Mil-lions of peo-ple, pick an - y two: they could be just like you and me

20

used to be, way back when, stran - gers, then

Rit. *sub. mp*

With a gentle pulse (not too slow) $\text{♩} = 72$

23

mf

I turned the cor - ner; stopped on a dime,

The musical score for measures 23-26 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "I turned the cor - ner; stopped on a dime,". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. It features a steady bass line and a treble line with chords and melodic fragments, marked with a mezzo-forte (*mf*) dynamic.

27

like I re - mem - bered some - one long for - got - ten.

The musical score for measures 27-30 continues the vocal line and piano accompaniment. The vocal line lyrics are "like I re - mem - bered some - one long for - got - ten.". The piano accompaniment maintains the same key signature and tempo, with the treble line providing harmonic support for the vocal melody.

31

No mere fir - ta - tion, no mark - ing time.

The musical score for measures 31-34 concludes the vocal line and piano accompaniment. The vocal line lyrics are "No mere fir - ta - tion, no mark - ing time.". The piano accompaniment continues with the same key signature and tempo, ending with a final chord in the treble clef.

I turned the cor - ner when I met you, When

39 **Poco rall.** (*JIMMY enters the office*) **Accel.** **Con moto - cresc. poco a poco**

I met you. Was our en - count - er planned,

43

des - ti - ny's guid - ing hand? For - tune or fate, it's

46

f

grand, the way you make me

f

(MILLIE throws herself into JIMMY's arms.)

49

feel!

52

Dance ♩ = 156

mf

sfz

JIMMY: (spoken) Have dinner with me.
 MILLIE: All right. A celebration.

56

pp esp.

JIMMY: I've got it: Café Society.
MILLIE: Deal. And Dutch treat.

60

JIMMY: Oh, no.
MILLIE: Oh, yes. We'll pool what little money we have and blow it all on one memorable meal.
And if we don't eat again for a month, who cares?

64

Safety

$\text{♩} = 76$

68

MILLIE: *mf*

I turned the cor - ner, feet on the ground.

JIMMY: *mf*

I turned the cor - ner, feet on the

mf

72

(MILLIE:)

My spi - rit soared as you ap - peared be - fore me.

(JIMMY:)

ground. My spi - rit soared as you ap - peared be - fore me.

76

Poco rit.

I did - n't... Look what I found.

I was - n't look - ing; Look what I found.

(JIMMY and MILLIE are about to kiss when they are interrupted by MR. GRAYDON's voice from offstage.)

MR. GRAYDON: John!

80

mp

Poco accel...

I turned the cor - ner — when I met you. —

JIMMY: You better get back to work before my competition misses you.

MILLIE: Pick me up at seven?

JIMMY: Pick you up at seven.

(MILLIE returns to her desk as JIMMY exits onto the ledge.)

84

In 4

Rall.

(MR. GRAYDON and MISS DOROTHY enter. Each of them is in his/her own world, indicated by four separate pools of light.)

MR. GRAYDON,
MISS DOROTHY,
JIMMY,
MILLIE: Rit.

88

M: *pp*

Rit.

I turned the cor - ner when I met you...

I turned the cor - ner — when I met you...

(CHING HO enters. HE is studying the Chinese/English dictionary, trying to sound words out.)

CHING HO: (spoken) I love you, Miss Dorothy.

92

ALL: (minus CHING HO, who remains onstage.)

Musical score for measures 92-94. It consists of three systems of staves. The first system has a vocal line with lyrics "When I" and a piano accompaniment. The second system is identical to the first. The third system shows a more complex piano accompaniment with chords and melodic lines in both hands.

95

Musical score for measures 95-97. It consists of three systems of staves. The first system has a vocal line with lyrics "met you!" and a piano accompaniment. The second system is identical to the first. The third system shows a piano accompaniment with chords and melodic lines in both hands.