

# Not for the Life of Me/ Thoroughly Modern Millie

02

from *Thoroughly Modern Millie JR.*

Music by JEANINE TESORI

Lyrics by DICK SCANLAN

Book adapted by DICK SCANLAN

CUE 02 - (The curtain rises on 1922 Manhattan, a platinum version of the Emerald City. We see the silhouette of MILLIE in her Sunday best, a suitcase in each hand, her back to us. Slowly, she turns around.)

Freely but moving forward

A

MILLIE: *mp*

I stud - ied all the pic - tures in

*mp*

tentative, not sweet!

2

mag - a - zines and books. I mem - o - rized the sub - way map, too. It's

5

one block north to Mac - y's and two to Broth - ers Brooks. Man - hat - tan, I pre - pared for

8 (MILLIE:)

you. You cer-tain-ly are diff-'rent from what they have back home where

This system contains measures 8, 9, and 10. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. Measure 8 has a vocal note on G4. Measure 9 has a vocal line starting on A4. Measure 10 has a vocal note on G4. The piano accompaniment features chords and moving lines in both hands.

11

no-thin's o-ver three stor-ies high, and no one's in a hur-ry or wants to roam But

*poco cresc.*  
*fuller*

This system contains measures 11, 12, 13, and 14. The vocal line starts with a triplet of eighth notes in measure 11. The piano accompaniment includes the instruction *poco cresc.* in measure 12 and *fuller* in measure 13. The key signature remains one sharp.

15

I do though they won-der why—— They said I would soon be good and lone-ly. They

*sub. mp*

This system contains measures 15, 16, 17, and 18. The vocal line features a triplet of eighth notes in measure 15. The piano accompaniment includes the instruction *sub. mp* in measure 15. The key signature remains one sharp.

19 (MILLIE:)

21

said I would sing the home - sick blues. So I al-ways have this tic-ket in my

*sturdy*

22 (removes a train ticket from her pocket)

Slower

(studies the ticket, then tears it in two)

poc-ket; a tic-ket home in my poc-ket to do with as I choose.

*mp less sturdy*

Wide swing  
Hot Dixieland

$\text{♩} = 86$

26

Burn the bridge. — Bet the store. — Ba - by's com - in' home. —

*f squeeze* *with raw abandon*

29 (MILLIE:)

— no more. — Not for the life of me. —

Cl. + Tpt. Dixie

*mf*

34

Break the lock. — Post my bail. Done my time I'm out-ta jail. —

*f*

38

Not for the life of me. A life that's

Press roll

42

Più mosso  
(MILLIE:)

got - ta be more than a one - light town where the light is al - ways red. —

45

— Got - ta be more — than an old ghost town where the

48

ghost ain't ev - en dead. — *slide*

(MILLIE:)

Clap - a - your hands — just - a be - cause Don't - cha know that where I am ain't

54

where I was. — Not for the life of me. —

58

— Boh doh — dee oh! Not for the life of — not for the

62

life of — not for the life of

Vibrant  $\text{♩} = 104$   
(MILLIE:)

(New York City comes to life around her with MODERNS on the move.)

Musical score for measures 66-69. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Vibrant' with a quarter note equal to 104 beats per minute.

Meno mosso  
MODERNS  
GROUP 1:

Musical score for measures 70-74. The system includes a vocal line and a piano accompaniment. The piano part features a strong, rhythmic accompaniment with a triplet of eighth notes in the right hand. The tempo is marked 'Meno mosso'. The lyrics 'Ev - ry - thing to -' are written below the vocal line.

MODERNS  
GROUP 2:

Musical score for measures 75-79. The system includes a vocal line and a piano accompaniment. The piano part features a strong, rhythmic accompaniment with a triplet of eighth notes in the right hand. The tempo is marked 'Meno mosso'. The lyrics 'day is thor - ough-ly mod - ern. (Check your per-son - al - i - ty.) Ev - ry - thing to -' are written below the vocal line.

(MODERNS  
GROUP 2:)

79

MILLIE:

MODERNS:

day makes yes - ter-day slow. (Bet-ter face re-al - i-ty.) It's not

Musical score for measures 79-82. The vocal line (Millie) has lyrics: "day makes yes - ter-day slow. (Bet-ter face re-al - i-ty.) It's not". The piano accompaniment includes chords, a triplet in the right hand, and a triplet in the left hand. A dynamic marking *sfz* is present.

83

MILLIE:

in - san - i-ty says Van - i-ty Fair. In fact,

Musical score for measures 83-86. The vocal line (Millie) has lyrics: "in - san - i-ty says Van - i-ty Fair. In fact,". The piano accompaniment includes chords, a triplet in the right hand, and a triplet in the left hand.

87

it's sty - lish to raise your skirts and bob your hair!

FEMALE MODERNS  
GROUP 1:

87

raise your skirts and

Musical score for measures 87-90. The vocal line (Female Moderns Group 1) has lyrics: "raise your skirts and". The piano accompaniment includes chords and a triplet in the right hand.



90

(MILLIE:)

MILLIE:

Musical staff for Millie's vocal line, measures 90-92. The key signature is one sharp (F#) and the time signature is 4/4. The melody starts with a whole note G4, followed by quarter notes A4, B4, C5, and D5.

Have you seen the

90

(FEMALE MODERNS  
GROUP 1:)

Musical staff for Female Moderns Group 1, measures 90-92. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a quarter rest.

bob your hair! — bob your hair! —

90

FEMALE MODERNS  
GROUP 2:

Musical staff for Female Moderns Group 2, measures 90-92. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a quarter rest.

raise your skirts and bob your hair! —

Piano accompaniment for measures 90-92. The right hand features chords and moving lines, including a trill on G5. The left hand has a steady bass line. A dynamic marking of *+choke* with an accent triangle is present above the right hand in measure 92.

93

MALE MODERNS:  
(some 8va)

Musical staff for Male Moderns, measures 93-95. The melody starts with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and A5.

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

Piano accompaniment for measures 93-95. The right hand features chords and moving lines, including a trill on G5. The left hand has a steady bass line. Dynamic markings of *^* are present above the right hand in measures 94 and 95.

96

MILLIE,  
FEMALE MODERNS:

Musical staff for Millie and Female Moderns, measures 96-98. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a quarter rest.

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

Piano accompaniment for measures 96-98. The right hand features chords and moving lines, including a trill on G5. The left hand has a steady bass line. Dynamic markings of *v* are present above the right hand in measures 97 and 98.

100

MILLIE:

ALL:  
(some men at pitch)

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

(MILLIE exits, suitcases in hand.)

(some men at pitch)

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

108

ALL:

now!

What we

*f*

+choke

+choke

112

"Down and dirty"

think is chic, — u - nique, and quite a - dor - a - ble, — 3 They

116

think is odd — and Sod - om and — Go - mor - rah - ble! —

Stop Time (quirky)

ALL: (hushed)  
sub. *p* staccato

119

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

MALE MODERNS:

123

ALL: (hushed)

*f*

*p*



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



FEMALE MODERNS:

127

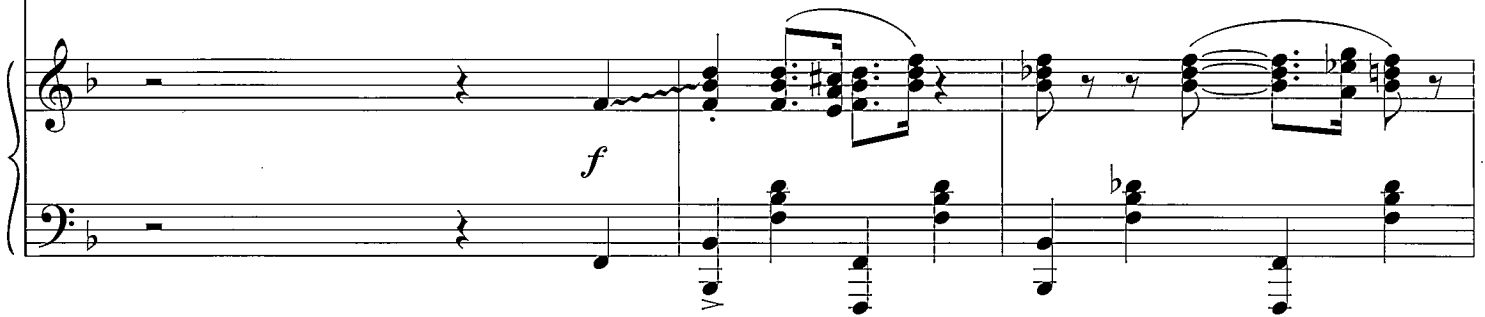
(whispered)

ALL:

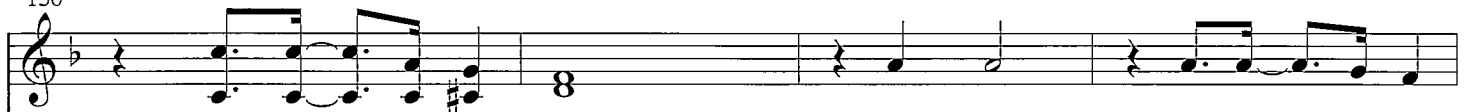
*f*



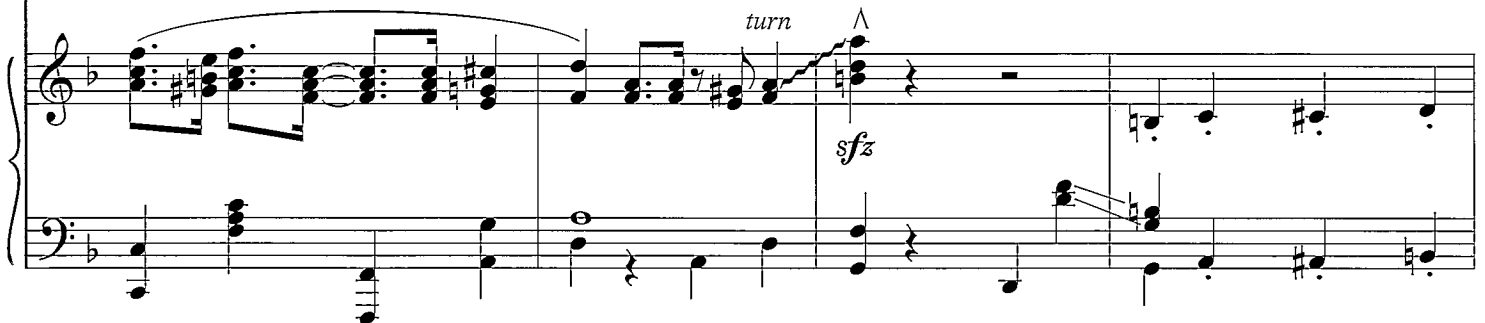
Cars are get - tin' snazz - i - er. Men say it's crim - i - nal



130



what wo - men - 'll do. What they're for - get - ting is



(MODERNS dance with dynamic determination, positively giddy with the freedom to change.)

Breakout

134

this is nine-teen twen-ty - two!

Musical score for "Breakout" starting at measure 134. The score consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "this is nine-teen twen-ty - two!". The piano accompaniment includes dynamic markings *f* and *ff*.

"Varsity Drag"

138

butt slaps

Musical score for "Varsity Drag" starting at measure 138. The score consists of a piano accompaniment. A marking "Gva-1" is present above the piano part. The lyrics "butt slaps" are written below the piano part.

Low-Down

143

Musical score for "Low-Down" starting at measure 143. The score consists of a piano accompaniment.

147

Musical score for "Low-Down" starting at measure 147. The score consists of a piano accompaniment.

152

ALL:

*f*

Good - bye, Good good -

155

y girl I'm chang - ing and

(MILLIE enters. She is now a full-fledged, head-to-toe modern: bobbed hair and short skirt.)

158

*fp*

MILLIE:

ALL: *sub.p*

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

162

*cresc.*

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

*mf*

165

*f*

a-head! Jazz Age! Who - pee Ba - by! We're so Thor - ough-ly

*sfz*

*sfz*

MILLIE:

168

*ff*

*f*

Mod - ern (n) Mil - lie

172

ALL:

*ff* now!

*ff*

3

*mf*

*mf*