

(TREVOR:) 17 *rit.* 18 (milking it)

- quest a full re - fund of all the mon - ey we ad - van - ced. And un -

(back to business) 19 20

- less you can con - vince me you've im - proved the floor wax bat - ter, we will

21 22

take our bus - iness else - where, so I hope you solve this mat - ter.

TREVOR: "How's my speed Miss Dillmount?"

MILLIE: "A little slow, perhaps."

Subito faster $\text{♩} = 76$

23 23 A → 24 TREVOR:

En -

25 26

- closed you'll find a small con - tain - er of the stuff I talk a - bout. Just

27 28

care - ful - ly re - move the lid and take a whiff if you've a doubt. I'm

29 30

sure you would - n't want me to a - lert the dai - ly pa - pers with the

31 (TREVOR:) 32

news of how our of - fice was af - fect - ed by your va - pors, which is

33 34

why I choose to write to you a con - fi - den - tial let - ter full of

35 36

strong re - com - men - da - tion that you make your floor wax bet - ter. I just

37 38

hope it won't re - qui - re us to have our floor re - laid and if it

Più mosso

39 40

does you may ex - pect a bill. Sin - cere - ly, Tre - vor Gray - don.

TREVOR: "Read that back to me, please."

MILLIE: "Certainly."

41 42 43 44

(matching his every inflection)

Dear Mis - ter Hud - son, Co - lon: My

45 46

eyes are ful - ly o - pen to my aw - ful si - tu - a - tion, so I'm

#8 - The Speed Test

47 (MILLIE:) 48

Musical staff for measures 47 and 48. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes.

writ - ing you a let - ter to de - mand an ex - plan - a - tion. When the

49 50

Musical staff for measures 49 and 50. The melody continues with eighth and quarter notes.

floor wax that we bought from you ar - rived her Mon - day morn - ing, we dis -

51 52

Musical staff for measures 51 and 52. The melody continues with eighth and quarter notes.

- cov - ered up - on us - age that the fume should have a warn - ing. Since the

53 54

Musical staff for measures 53 and 54. The melody continues with eighth and quarter notes.

on - ly pos - si - bil - i - ty is that your wax is ran - cid, I re -

55 56

Musical staff for measures 55 and 56. Measure 56 includes a fermata over the final note. Above measure 56, the text *rit.* and **TREVOR: "Nice"** is written.

- quest a full re - fund of all the mon - ey we ad - van - ced. And un -

(back to business) 57 58

Musical staff for measures 57 and 58. The text *(back to business)* is written above measure 57. The melody continues with eighth and quarter notes.

- less you can con - vince me you've im - proved the floor wax bat - ter, we will

59 60

Musical staff for measures 59 and 60. The melody continues with eighth and quarter notes.

take our bus - iness else - where, so I hope you solve this mat - ter.

accel.

61 **TREVOR:** "Not half bad. Please continue." 62 **MILLIE:**
 En -

63 $\text{♩} = 100$

64
 - closed you'll find a small con - tain - er of the stuff I talk a - bout. Just

65 66
 care - ful - ly re - move the lid and take a whiff if you've a doubt. I'm

67 68
 sure you would - n't want me to a - lert the dai - ly pa - pers with the

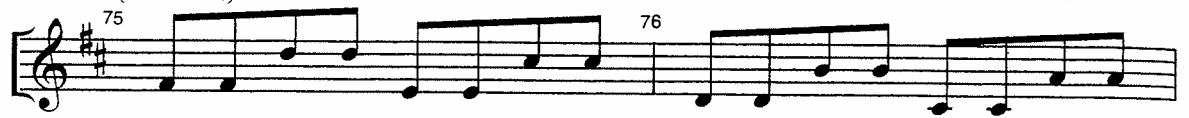
69 70
 news of how our of - fice was af - fect - ed by your va - pors, which is

71 72
 why I choose to write to you a con - fi - den - tial let - ter full of

73 74
 strong re - com - men - da - tion that you make your floor wax bet - ter. I just

#8—The Speed Test

(MILLIE:)



hope it won't re - qui - re us to have our floor re - laid and if it


TREVOR: "Miss Dillmount may I speak frankly?" (music out)
MILLIE: "Yes?"

Colla voce
TREVOR: *mp*




does you may ex - pect a bill. Sin - cere - ly, Tre - vor Gray - don. If

80 *molto legato*




I could be so luck - y as to have a good sten - o - graph - er, to

poco rit.



keep this place as up - to - date as her short skirt and bobbed coif - fure, I

a tempo




would - n't have to wor - ry 'bout our sour - ed of - fice plank - ing and could

poco rit.



con - cen - trate on gen - er - at - ing pro - fits ripe for bank - ing. That is



why I'm test - ing you with this out - ra - geous cor - res - pon - dence which I

(TREVOR:) *rit.*

90 don't in - tend to ac - tu - al - ly 91 mail to the re - spon - dents. So if

92 you can make sense of my un - in - tel - li - gi - ble pat - ter, Then the 93 *ten. ten.*

a tempo ♩ = 100

94 *f* 95 **MILLIE:**

job is yours and Hud - son's floor wax real - ly does - n't mat - ter. Hud - son's

96 (MILLIE:) 97 **+WORKERS (women only)**

floor wax does - n't mat - ter? Mat - ter mat - ter mat - ter mat - ter. Hud - son's

TREVOR:

Hud - son's floor wax does - n't mat - ter, mat - ter

98 99 **Poco più mosso (to Dance)**

floor wax does - n't mat - ter, mat - ter mat - ter mat - ter mat - ter.

mat - ter mat - ter mat - ter. Hud - son's floor wax does - n't mat - ter.

100 **TREVOR:** "I want that letter on my desk in two minutes flat. Man your machines..."

Dance 100-102 **3** 103 **TREVOR:** 104 *carriage return*

Go!

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Tempo I **Tempo II**

105 *(laboriously)* 106 *(brightly)* 107

108 *[Secretaries type]* 109 *[Millie types]* 110

111 112 "ding" carriage return

Tempo I *accel poco a poco* *accel.*

113 = 109 114 115 116

Tempo (brisk 4) ♩ = 151

The Sixes

117 *Millie taps* 118 119 *Speed Tappists tap* 120

121 *Millie taps* 122 123 (guys jump) "ding" carriage return 124

Stop Time

125 *Millie's 4* 126 *Guys' 4* 127 *Trading 2's* 128 cowbell

129 130 131 132 *cr w/ chair fling*

133 **Millie & the Boys** 133-136 4 137 "ding" carriage return 138 139 **Women tap** 140

141 **Graydon's cross** Snare → 143 144-145 2

146 **Can-Can** 147-149 3

Lifts 150 2 152 153 "ding"

Splits carriage return 154 155 156-158 3 **knuckle/stretch/split leaps** 159 "Shave and a haircut" clap

tap canon 160-161 2 (To 166) 167-168 2 168 "ding" 169 "ding"

Graydon re-enters

New tempo (faster) ♩ = 120

170-171 2 172 he yanks out the paper 173

174 **Faster** **TREVOR:** *mf* 175 176 **ALL:** *mf* **TREVOR:**

Dear Mis-ter Hud-son, Co-lon: My

177 **(TREVOR:)** 178

eyes are ful - ly o - pen to my aw - ful si - tu - a - tion, so I'm

ALL WORKERS:

Mat - ter mat - ter mat - ter mat - ter... etc.

179 180

writ - ing you a let - ter to de - mand an ex - plan - a - tion. When the

181 182

floor wax that we bought from you ar - rived here Mon - day morn - ing, we dis -

183 (TREVOR:) 184

- cov - ered up - on us - age that the fume should have a warn - ing. Since the

(ALL WORKERS:)

Mat - ter mat - ter mat - ter mat - ter... etc.

185 186

on - ly pos - si - bil - i - ty is that your wax is ran - cid, I re -

187 188

- quest a full re - fund of all the mon - ey we ad - van - ced. And un -

189 190

- less you can con - vince me you've im - proved the floor wax bat - ter, we will

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191 (TREVOR:) 192

GROUP 1: (women)

take our bus-iness else-where, so I hope you solve this mat-ter. So I

(ALL WORKERS:)

Mat - ter mat - ter mat - ter mat - ter... etc.

193 (GROUP 1:) 194

hope you solve this mat - ter mat - ter mat - ter mat - ter mat - ter. So I

GROUP 2: (men)

So I hope you solve this mat - ter mat - ter

195 196

ALL:

hope you solve this mat - ter mat - ter mat - ter mat - ter mat - ter So I

ALL:

mat - ter mat - ter mat - ter. So I hope you solve this mat - ter So I

197 198

hope you solve this mat - ter. So I hope you solve this mat - ter. So I

hope you solve this mat - ter. So I hope you solve this mat - ter. So I

199 (ALL:) 200

hope you solve this mat - ter mat - ter mat - ter mat - ter mat - ter.

(ALL:)

hope you solve this mat - ter mat - ter mat - ter mat - ter mat - ter.

Subito presto (in 2)

201 **TREVOR:** "Going on." 202 **TREVOR:**

En -

As fast as humanly possible

203 *mp* 204

- closed you'll find a small con - tain - er of the stuff I talk a - bout. Just

205 206

care - ful - ly re - move the lid and take a whiff if you've a doubt. I'm

207 208

sure you would - n't want me to a - lert the dai - ly pa - pers with the

209 210

news of how our of - fice was af - fect - ed by your va - pors, which is

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211 (TREVOR:) 212

why I choose to write to you a con - fi - den - tial let - ter full of

213 214

strong re - com - men - da - tion that you make your floor wax bet - ter. I just

215 216

hope it won't re - qui - re us to have our floor re - laid and if it

217 218

bombastic ♩ = 78
TREVOR: *f*

does you may ex - pect a bill. Sin - cere - ly, Tre - vor Gray-don. You have

(TREVOR:) 219 220

made the team, Miss Dill-mount! Tell me

ALL: *f*

You have made the team, Miss Dill-mount.

accel. poco a poco
221 (MILLIE:) 222

where my desk is, when we eat lunch, how much I'll be paid and nice to

a tempo $\text{♩} = 94$

(MILLIE:)

223 *f* 224 *f*

meet you, I know we'll be friends, just call me Mil-lie Gray-don.

ALL: *f*

Mil-lie

225 226

(I mean Dill - mount.) (Some - day Gray - don.)

Gray - don? Mil - lie Dill - mount? Gray - don?

227 228

Gray - don! .

Dill - mount? Dill - mount? Gray - don? Gray - don? Dill - mount?

229 *ff* 230 231 232 233 234

Aaahhh!

ff

Aaahhh!

Segue