

ROALD DAHL'S

# MATILDA

A MUSICAL



BOOK

DENNIS KELLY  
MUSIC AND LYRICS  
TIM MINCHIN

# 1. Miracle

Music & Lyrics  
Tim Minchin

$\text{♩} = 78$

[vln]

[recorders]

[tbn]

5

Double speed  $\text{♩} = 156$

8

A Lavender Reginald

My mum-my says I'm a mi - ra - cle! My dad-dy says I'm his

13

Alice Bruce

H: Lavender, Alice  
L: Hortensia, Amanda

spe-cial lit - tle guy! I am a prin - cess and I am a prince. Mum says I'm an an - gel

## 1. Miracle - 2

18 Bruce, Eric, Reginald

22 Bruce

Positively in tempo  
(non ritenuto)

B Amanda, Hortensia

32 Nigel, Tommy

## 1. Miracle - 3

37

No-one is as bold or tough as me. Has my dad-dy told ya, one day when I'm ol- der I can be a sol- dier, and

shoot you in the face! Take a - no-ther pic-ture of our an-gel she looks love-ly in this light. I know I

Mum1 C

42

ought-n't say this but she is the cut-est here, am I right? Come here ho-ney, next to mum-my,

[Dad1]

I think you're right! Don't put ho-ney on your

46

## 1. Miracle - 4

50

Smile for mum-my, smile for mo-ther. Well take a - no - ther!

bro - ther. I think she blinked. Have you heard the way she

[pno]

[bs]

53 *quietly ad lib.*

speaks? pre-cious when she speaks. she said last week.

speaks? She's just so pre-cious when she speaks. You should have heard the funny thing she said last week. She's just hi -

56

de - light-ful, Might she be a lit-tle bright-er than the norm? I know to voice it's fright-ful

la-ri-ous and de - light-ful, so pre - co-cious-ly in-sight-ful;

## 1. Miracle - 5

**D** Director of Music

60

form. One can hard - ly move for beau - ty and brill - i - ance these days.

64

It seems that there are mil - li - ons of these one in a mil - li - ons these days..

68

"Spe - cial - ness" [str] seems

8

## 1. Miracle - 6

70

de - rig - eur. A - bove a - ver - age is a - ver - age; Go fig - ueur,

73 Is it some modern miracle of calculus that such frequent miracles don't render each one unmiraculous?

77

**E** [All kids]

My mum-my says I'm a mi - ra - cle, One look at my

## 1. Miracle - 7

81

face and it's plain to see. E - ver since the day doc chopped the um - bi - li - cal Cord it's been

85

Lavender

clear there's no peer for a mi - ra - cle like me. My mum-my says I'm a pre-*ci*-ous bar - re - li - na;

Ens

Ah!

89

She has ne - verseen a pret-ti - er bar - re - li - na. She says if I'm keen I have to cut down on the cream, But

F

93

*I'm a bar-re - li - na so GIVE ME MORE CAKE!*

Mum2

Dad2 *Take a - no - ther pic - ture of our an - gel in the cos - tume that I made. The role of*

*Take a - no - ther pic - ture of our an - gel in the cos - tume that I made...*

[Fl+Cel]

97

*"tree" has ne - ver been por - trayed with such con - vin - cing sway.*

Dad2

*Now sit there swee - ty, on that*

## 1. Miracle - 9

100

Just once try not to tap your feet, Smile or you won't get a seat, Now smile at dad-dy, smile at dad.

treat. What?

Have you seen this school re-port? He got a C on his re-port. We'll have to change his

## 1. Miracle - 10

106 (getting more and more WORKED UP!) 3

What a dis - as - ter, he's clear - ly so much smar - ter.

school, the teach - er's clear - ly fall - ing short. His

109 All mums

They ought to put him UP a form! All dads Take a - no - ther

brain is sim - ply fas - ter than the norm, Take a - no - ther

Kids **G**

My mum-my says I'm a mi-ra-cle, One look at my face and it's plain to see. E - ver since the  
 picture of our an-ge-l, <sup>she</sup> looks love-ly in this light. I know I ought-n't say this but <sup>she</sup> is the cut-est here, am I right?  
 picture of our an-ge-l, <sup>she</sup> looks love-ly in this light. I think you're  
 [+br 8vb]

117

day doc chopped the um - bi - li - cal Cord it's been clear there's no peer for a  
 Come here ho - ney, next to mum- my, Smile for mum- my, smile for  
 right! Don't put ho - ney on your bro - ther.

120

mi - ra - cle like me. My mum-my says I'm a mi - ra - cle, That I'm as ti - ny and as shi - ny as a  
 mo - ther. Well take a - no - ther!

Full ens

Full ens

I think <sup>she</sup> <sub>he</sub> blinked. mi - ra - cle

[no br]

[str +8va]

124

mir - ror ball. You can be all cy - ni - cal, but it's a truth em - pi - ri - cal: There's ne - ver been a mi - ra - cle, a

mir - ror ball You can be all cy - ni - cal, but it's a truth em - pi - ri - cal: There's ne - ver been a mi - ra - cle, a

mir - ror ball You can be all cy - ni - cal, but it's a truth em - pi - ri - cal: There's ne - ver been a mi - ra - cle, a

**H**

128

to bar 132

mi - ra - cle as mi - ra - cle as me.  
 mi - ra - cle...  
 mi - ra - cle...  
 "Look, is this going to take much longer,  
 Doctor, I've got a plane to catch at three.  
 [bs + drums only]



I'm competing in the bi-annual international amateur Salsa and Ballroom Dancing Championships in Paris".

134

"You're... getting on a  
 plane, Mrs Wormwood?"

[cel only]



"Oh yes. I've been training four hours a day, for the last two years and I can tell you one thing; if Jennifer Littleton thinks she's

139

[cel only]

walking off with the coveted Golden Shoe  
this year she's got another thing coming." "O-kay...  
I don't think that's- " I "I have a secret weapon. Rudolpho.  
He's part Italian, you know. Very

145

supple. And he has incredible upper body strength." "So? What is it?  
151 "I... think we should have a talk."

What's wrong with me?" "Mrs Wormwood, do you really have no idea?" "Wind?" "Wind? Mrs Wormwood I want you to think very  
156

carefully; what do you think might be the cause of... this?" "Am I... am I... Look, am I..." [C.O.] fat?" "Mrs Wormwood, you're pregnant."  
162

"I... I'm sorry doctor  
I seem to have lost you."  
"You are pregnant." "What!?" "You're going to have a baby." "But I've got a baby. I don't  
168

## 1. Miracle - 15

want another one. Isn't there  
172 something you can do...?" "You're eight "...antibiotics, or..." "Mrs Wormwood, you don't seem  
months' pregnant!" to realise, you are pregnant!" "Well, don't keep saying it.

178 Oh my good lord! What is Rudolpho going to say?                         <img alt="A dynamic marking 'p' with a vertical line through it, indicating a piano dynamic." data-bbox="6650 245 6675 265

## 1. Miracle - 16

191

love and magic and  
happiness and wonder!" "Oh... bloody hell!" **L**  
[Doctor]

Drs/Nurses F Ev - 'ry life\_\_ I bring in - to this world Re-stores my faith in hu-man

Drs/Nurses M Ah

Aah

[pno]

195

Nurse "Push, Mrs Wormwood!"

Mrs W "I'll push you in a minute."

kind. Each new-born life\_\_ a can-vas\_\_ yet un-paint-ed, This still un-bro-ken

Ah

[str]

199

M

202

205

com-mon thing... in life is life, And yet ev - 'ry sin-gle life, Ev - 'ry new life!  
 life! [Matilda's Birth] Ev - 'ry brand new life!  
 life!

**Chords:**  
 Dm Dm7/C Dm/B G [drum fill last 2 beats] Bb F/A

209

— life... is a mi-ra - cle, mi-ra - cle.  
 life... mi-ra - cle, mi-ra - cle.  
 life... mi-ra - cle, mi-ra - cle.

**Chords:**  
 Gm7 G G

N

"Where is he? Where's my son?" "Mr Wormwood, are you... are you smoking a cigarette?"

[F]

=

[tbn + drums only]

216 "What? Oh, of course! I'm sorry doctor, what am I thinking? This calls for a proper smoke..." "Who won?"

"But, Mr Wormwood..."

"No buts, the boy wants his old man."

"Is... is there still time? Maybe I could

224 get a late flight or..."

"Mrs Wormwood, please stay where you are! I keep telling you, you are in no condition to

=

## 1. Miracle - 20

O

dance the Tarantella."

"Oh my word, he's an ugly little thing."

"This is one of the most beautiful children  
that I've ever seen!"

[tbn pattern as before]

[bs]

"Looks like a prune. You need glasses.

Oh my good lord! Where's his

232



thingy?"

"What?"

"His thingy, his whatjamacalit, what have you done with his thingy?"

"This child doesn't have a...

236



thingy, because "

"What? A boy with no thingy? Look what you've done, you stupid woman, this boy's got no thingy!"

240



**P**

"Mr Wormwood, this child is a girl. A girl, a beautiful, beautiful little girl." "Just put me out of my misery,

was it Jennifer Littleton or not?" "Of course it was Jennifer Littleton! I don't suppose we could exchange it for a boy, could we?"

249

**VAMP - OUT ANY BAR**

"This is the worst day of my life."

**Q**254 **Mrs Wormwood**

259

foul, fluo-res-cent light. And this gown is noth-ing like the se - mi - for-mal, se - mi-Span-ish gown I Should be wear-ing in the se - mi-

273

**Doctor**

mi - ra - cle      mi - ra - cle      [baby cries]

hor - ri - ble, \_\_\_\_\_ Smel - ly lit - tle \_\_\_\_\_ Wrink-ly lit - tle ball of fat. Can

**Mr Wormwood**      What the hell was that?

Gm<sup>7</sup>      Am<sup>7</sup>      B<sup>b</sup>      G<sup>7/8</sup>

[full rhythm]

This musical score page is numbered 273. It features two staves of music. The top staff is for the 'Doctor' character, with lyrics 'mi - ra - cle' repeated twice, followed by '[baby cries]'. The bottom staff is for 'Mr Wormwood', with the lyrics 'hor - ri - ble, \_\_\_\_\_ Smel - ly lit - tle \_\_\_\_\_ Wrink-ly lit - tle ball of fat. Can' and the question 'What the hell was that?'. The music includes various note patterns and rests. Chords are indicated at the bottom of the page: Gm<sup>7</sup>, Am<sup>7</sup>, B<sup>b</sup>, and G<sup>7/8</sup>. A bracket on the left side groups the first two measures together, labeled '[full rhythm]'.

275

T

some-one give this thing a bot-tle?  
[baby cries again]  
Why do bad things al-ways hap-pen to  
Or swap it for a la-termo-del?  
Why do bad things al-ways hap-pen to  
[br only]

C<sup>11</sup> C<sup>7</sup>

good peo-ple? Fine up-stand-ing ci - ti-zens like you and me. Why, when we've done noth-ing wrong Should  
good peo-ple? Fine up-stand-ing ci - ti-zens like you and me. Why, when we've done noth-ing wrong Should

B<sup>b</sup> F F B<sup>b</sup> F FΔ Dm A/C<sup>#</sup>

[+dr]

282

Priest

mi-ra-cle      mi-ra-cle

this dis-as-ter come a-long? This hor-ri-ble,\_\_\_ Weird-look-ing,\_\_\_ Hair-y lit-tle stin-ky thing.

this dis-as-ter come a-long? This hor-ri-ble,\_\_\_ Weird-look-ing,\_\_\_ With no sign of a win-ky-ding at

[full rhythm]

Dm/C      G/B      Bb      F/A      Gm7

285

mi - ra - cle      mi - ra - cle      A mi - ra - cle      Ev 'ry life's a mi - ra - cle...

**M1, D1**

**H: M2, D2**  
**L: M3, D3**

Amanda, Hortensia, Nigel

She's a mi - ra - cle,\_\_\_      Ev 'ry life's a mi - ra - cle...

She's a mi - ra - cle,\_\_\_      a mi - ra - cle,\_\_\_ The most  
all!

She's a mi - ra - cle,\_\_\_      a mi - ra - cle,\_\_\_ The most

C11      Gm7      Am7

287

Priest

H: M1, M2  
L: M3

H: D1  
L: D2, D3

3 kids

...beau - ti - ful mi - ra - cle I have e - ver seen. E - ve - ry -

...beau - ti - ful mi - ra - cle I have e - ver seen. E - ve - ry -

beau - ti - ful mi - ra - cle I have e - ver seen. Mr W E - ve - ry -

beau - ti - ful mi - ra - cle I have e - ver seen. I can't find his frank and beans.

[dyn br +8vb +fl]

Bb G7/B C A7

U

life is un - be liev - a - bly - un - like - ly, The chan - ces of ex - ist - ence al - most in - fi - nite - ly

life... un - be - lie - - va - bly - un - like - ly, chan - ces of ex - ist - ence.

life... un - be - lie - - va - bly - un - like - ly, chan - ces of ex - ist - ence.

Amanda, Hortensia, Nigel My mum - my says I'm a mi - ra - cle.

Dm [add dist gtr] Am7 Bb

## 1. Miracle - 26

293

small. The most com-mon thing in life is life, And yet

in - fin - ite - ly small life

in - fin - ite - ly small life

Bruce, Tommy Hup two four free!

My dad-dy says I'm his spe-cial lit-tle guy. life

F A<sup>m7</sup>/E D<sup>m</sup> D<sup>m7</sup>/C D<sup>m</sup>/B [gtr] F# F#

296

ev - 'ry sin-gle life, Ev - 'ry new life Is a mi-ra-cle, mi-ra-cle,

Amanda, Hortensia, Nigel, S

Ev - 'ry brand new life. mi-ra-cle, mi-ra-cle,

Alice, Lavender, Bruce, Tommy, A

T+B

cresc. poco a poco

Ev - 'ry brand new life. mi-ra-cle, mi-ra-cle,

Bb F/A Gm<sup>7</sup> C D<sup>b</sup>

300 *ad lib.* **V** 

mi - ra - cle,

mi - ra - cle,

mi - ra - cle,

**mf** *cresc poco a poco*

303 **W** 

My mum-my says I'm a

[Br+Fl+Cel]

*mf cresc. poco a poco*

306

mi - ra - cle, One look at my face and it's plain to see. E - ver since the



309

day doc chopped the um - bi - li - cal Cord it's been

Kids

clear\_ there's no peer\_ for a mi - ra - de like me. My mum-my says I'm a mi - ra - cle, That I'm as

Ladies

My mum-my says I'm a mi - ra - cle, That I'm as

T

mi - ra - cle,

B

My mum-my says I'm a

My mum-my says I'm a

[F+Cel]

[str + 8va]

311

315

ti - ny and as shi - ny as a mir - ror ball.  
 You can be all cy - ni - cal, but  
 ti - ny and as shi - ny as a mir - ror ball.  
 ti - ny and as shi - ny as a mir - ror ball.  
 S & T  
 mi - ra - cle, ti - ny as a shi - ny mir - ror ball You can  
 mi - ra - cle, That I'm as ti - ny as a mir - ror ball. You can

318

it's a truth em - pi - ri - cal: There's ne - ver been a mi - ra - cle, a mi - ra - cle as mi - ra - cle as me!  
 be all cy - ni - cal, but it's a truth em - pi - ri - cal: this mi - ra - cle as mi - ra - cle as me!  
 be all cy - ni - cal, but it's a truth em - pi - ri - cal: this mi - ra - cle as mi - ra - cle as me!  
 sf p

## 1. Miracle - 30

X

Matilda

My dad-dy says I'm a lou-sy lit-tle worm. My dad-dy says I'm a bore. My mum-my says I'm a

[cel solo]

327

jumped-up lit-tle germ, That kids like me should be a-gainst the law. My dad-dy says I should learn to shut my pie-hole,

332

No-one likes a smart-mouthed girl like me. Mum says I'm a good case for po-pu-la-tion con-trol,

336

Dad says I should watch more T. V.

**Y** VAMP until cut off

# 1a. Intro to Naughty

p11

**Mr Wormwood:** Now get off to bed,  
you nasty little... Bookworm!



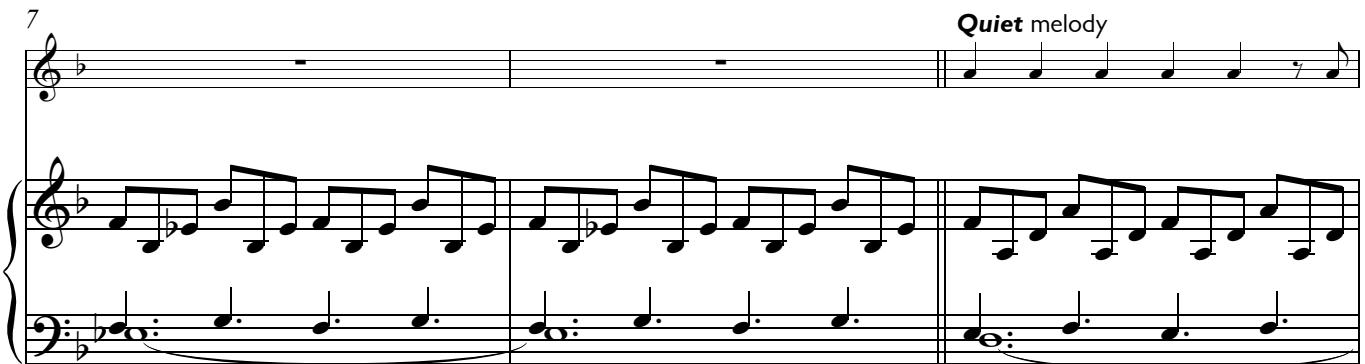
12/8

Treble clef

Bass clef



4



7

Quiet melody



10

13

15

**Segue "Naughty"**

## 2. Naughty

Music & Lyrics  
Tim Minchin

Quite bright, swung ♫

1      **F<sup>2</sup>**      **F**      **C/E**      **Bb**

Jack and Jill      went      up the hill      to      fetch a pail of wa - ter,      So they say,      The      sub-se-quent fall was in-

6      **Bbm<sup>Δ9</sup>**      **F**      **C**

e - vi - ta - ble,      They      ne - ver      stood a chance, they were      writ - ten that      way.      In - no cent      vic - tims      of their sto -

11      **Bb**      **A<sub>F</sub>**

ry.      Like      Ro - me - o and Ju - li - et,      'Twas writ - ten in the

sim.

15      **C**      **Bb<sup>2</sup>**      **Bbm<sup>Δ9</sup>**

stars be - fore they e - ven met      That      love and fate and a      touch of stu - pi - di - ty would rob them of      their



## 2. Naughty - 2

20

F C  $\text{Bb}$  ("2, 3, 4") F

hope of liv-ing hap-pi- ly. The end-ings are of-ten a lit-tle bit go - ry. I won-der why they did-n't just

[perc]

25 C  $\text{Bb}$  ("1, 2, 3, 4") F C  $\text{Bb}$  ("2, 3, 4.....5, 6, 7, 8")

change their sto - ry. We're told we have to do what we're told but sure - ly...

[perc] >

[perc] >

31  $\text{Bb}$  C F

Some-times you have to be a lit - tle bit naugh - ty!

**B**  $\text{Bb2}$  F/A

Just be-cause you find that life's not fair, It does-n't mean that you just have to grin and bear it.

2. Naughty - 3

39 **Gm<sup>11</sup>**

If you al-way take it on the chin and wear it, Noth-ing will change.

43 **Bb<sup>2</sup>**

**F/A**

E - ven if you're lit - tle you can do a lot, You must-n't let a lit - tle thing like lit - tle stop you.

47 **Gm<sup>11</sup>**

**Bb/C**

**A7/C#**

If you sit a-round and let them get on top, You might as well be say-ing you think that it's O - K An'

51 **A7sus A7/C#**

**Dm**

**Dm/C**

**Bb<sup>△</sup>**

**Dm**

**C/E**

**F2**

**To D bar 78**

that's not right.

## 2. Naughty - 4

**D** **F** **C** **Bb2**

Cin-der-el - la, in the cel - lar,  
Did-n't have to do much as far as I can tell, Her god - mo - ther was

83 **Bbm<sup>Δ</sup>** **F2** **C**

two thirds fai - ry: Sud-den-ly her lot was a lot less sca - ry. But what if you have-n't got a fai - ry to fix

88 **Bb<sup>Δ</sup>** **Bb** **C** **F**

it? Some-times you have to make a lit - tle bit of mis - chief!

93 **E** **Bb2**

Just be-cause you find that life's not fair, It

## 2. Naughty - 5

97 F/A

does-n't mean that you just have to grin and bear it. If you al-ways take it on the chin and wear it,

Gm<sup>7</sup>

101 F

3

Noth-ing will change. E - ven if you're lit-tle you can do a lot, You must

Bb<sup>2</sup>

105 F/A

- n't let a lit-tle thing like lit - tle stop you. If you sit a-round and let them get on top, You

Gm<sup>11</sup>

[sfx/drum?]

109 Bb/C

A<sup>7</sup>/C<sup>#</sup>

A<sup>7sus</sup> A<sup>7</sup>/C<sup>#</sup> Dm Dm/C Bb<sup>△</sup>

might as well be say-ing you think that it's O - K An' that's not right. And if it's not

2. Naughty - 6

114 Dm C/E F Dm E7 A7

right.  
You have to put it right.

**F**  
Bb2 [vcl 8vb]  
mp

F/A

**Matilda** (reading): 'Platinum Blonde Hair Dye Extra Strong. Keep out of reach of children'. Hmm.

122 Gm7 F p

'Oil of Violets Hair Tonic. For Men.' Yep.

126 Bb2 C A7

mp

## 2. Naughty - 7

**Dm G**

**A+7/C#**

In the slip of a bolt there's a ti - ny re-volt; The seed of a war in the creak of a floor

**134 Dm/C**

**Dm/B**

**Bb2** 3

- board; A storm can be - gin with the flap of a wing, The ti - ni-est mite\_ packs the might-i - est sting. Ev -'ry day

**139**

**F/A** 3

**Gm7**

starts with the tick of a clock;\_ All es-ca-pes start with the click of a lock.\_ If you're stuck in your

**143**

**F/A**

**Bb2 H**

sto - ry and wan-na get out, You don't have to cry, you don't have to shout. Cos if you're lit - tle, you can

## 2. Naughty - 8

147

**F/A**

**Gm<sup>7</sup>**

do a lot, — You must - n't let a lit-tle thing like lit-tle stop you. If you sit a-round and let them sim.

151

**F**

**Bb<sup>2</sup>**

get on top, — You won't change a thing. Just be-cause you find that life's not fair, It

156

**F/A**

**Gm<sup>7</sup>**

does-n't mean that you just have to grin and bear it. If you al-ways take it on the chin and wear it, You

160

**Bb/C**

**A7/C#**

**Dm**   **Dm/C**   **Bb<sup>Δ</sup>**

might as well be say-ing you think that it's O-K and that's not right. And if it's not

## 2. Naughty - 9

165 **Dm** **C7/E** **F** **Dm** **E7** **A7**

right, You have to put it right. But

169 **Gm** **C7** **AØ** **D7**

no - bo - dy else\_\_ is gon - na put it right for me, No - bo - dy but me is gon - na change my sto - ry,

173 **Gm7** **C7** **C7**ø**** **F** (switches light off)

Some-times you have to be a lit - tle bit naugh - ty!

## 2a. Green Hair

Music & Lyrics  
Tim Minchin

Musical score for the first section of 'Green Hair'. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 4/4. The music consists of six measures. The treble staff has eighth-note patterns with various rests and grace notes. The bass staff has quarter-note patterns. The score ends with a repeat sign and a double bar line.

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains 4/4. The music consists of six measures. The treble staff has eighth-note patterns with rests. The bass staff has quarter-note patterns. The score ends with a repeat sign and a double bar line.

**Cut on Mrs Wormwood's scream**

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains 4/4. The music consists of four measures. The treble staff has eighth-note patterns with rests. The bass staff has quarter-note patterns. The score ends with a repeat sign and a double bar line.

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains 4/4. The music consists of four measures. The treble staff has eighth-note patterns with rests. The bass staff has quarter-note patterns. The score ends with a repeat sign and a double bar line.

**Mr W:** What are you talking about, you fool? The boy's a loon.

## 2b. Hear A Story

5 **Matilda:** Mum, would you like to hear a story?

**Mrs W:** Don't be disgusting!

9 **Mrs W:** And I'm hot having you hanging around all day. Get out, now! The sooner you're locked up in school, the better.

13

17

21

...into Library



## 2c. Good Luck With The Tolstoy

Music  
Tim Minchin

**Mrs Phelps:** Goodbye, Miss Honey. And good luck with the Tolstoy. **[GO]**

Musical score for the first line of the song. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef and 4/4 time, with a key signature of one flat (Bb). The lyrics "Goodbye, Miss Honey. And good luck with the Tolstoy. [GO]" are written above the staves. The music features a series of eighth and sixteenth note patterns. The first measure ends with a forte dynamic. The second measure contains a bass note. The third measure is a repeat sign with a bass note. The fourth measure contains a bass note. The fifth measure ends with a forte dynamic. The lyrics "[GO]" are placed in the fourth measure.

Musical score for the second line of the song. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef and 4/4 time, with a key signature of one flat (Bb). The lyrics "Goodbye, Miss Honey. And good luck with the Tolstoy. [GO]" are written above the staves. The music features a series of eighth and sixteenth note patterns. The first measure ends with a forte dynamic. The second measure contains a bass note. The third measure is a repeat sign with a bass note. The fourth measure contains a bass note. The fifth measure ends with a forte dynamic. The lyrics "[GO]" are placed in the fourth measure.



### 3. Acrobat Story I

**Matilda:** Once upon a time... Once upon a time [GO] the two greatest circus performers in the world - an escapologist, who could escape from any lock that was ever invented,



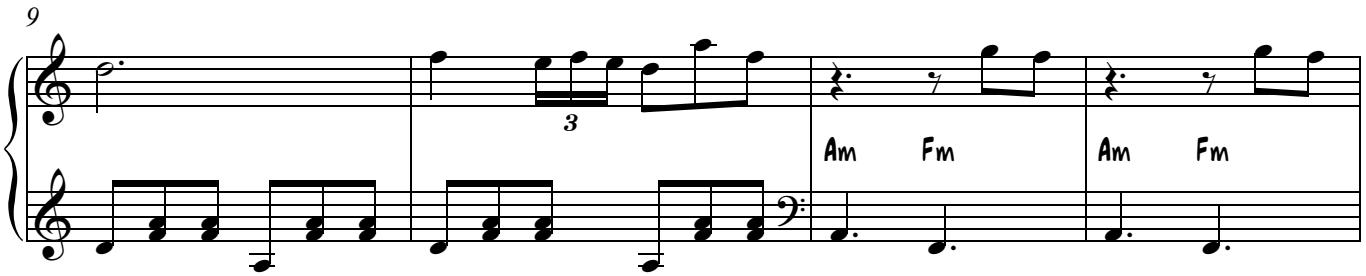
Measures 1-4: The score consists of two staves. The treble staff has a G clef and a 6/8 time signature. The bass staff has a F# clef and a 6/8 time signature. The music features eighth-note patterns and a dynamic range from forte to piano. Measure 4 ends with a forte dynamic.

and an acrobat who was so skilled it seemed as if she could actually fly - fell in love and got married.



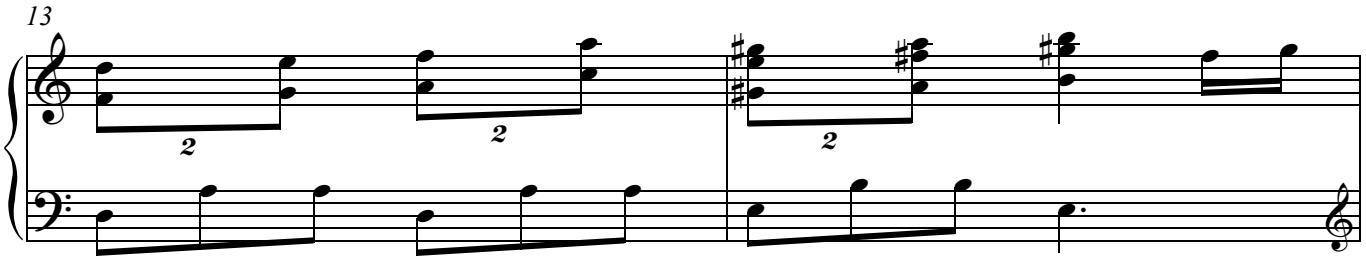
Measures 5-8: The key signature changes to E major (no sharps or flats). The treble staff has a G clef and a 6/8 time signature. The bass staff has a F# clef and a 6/8 time signature. The music continues with eighth-note patterns. An 'ad lib' (at liberty) instruction is written above the treble staff in measure 7. Measure 8 ends with a forte dynamic.

They performed some of the most incredible stunts together that anyone has ever seen,



Measures 9-12: The key signature changes to A major (one sharp). The treble staff has a G clef and a 6/8 time signature. The bass staff has a F# clef and a 6/8 time signature. The music features eighth-note patterns. Measures 10 and 11 are labeled '3' above the treble staff. Chords are labeled 'Am' and 'Fm' below the bass staff in measures 10 and 11 respectively. Measure 12 ends with a forte dynamic.

and people would come from miles around, Kings, Queens, Celebrities and Astronauts. And not just to see their skill,



Measures 13-16: The key signature changes to E major (no sharps or flats). The treble staff has a G clef and a 6/8 time signature. The bass staff has a F# clef and a 6/8 time signature. The music features eighth-note patterns. Measures 14 and 15 are labeled '2' above the treble staff. Measure 16 ends with a forte dynamic.

3. Acrobat Story I - 2

but also to see their love for each other, which was so deep that it was said that  
cats would purr as they passed them, and that dogs would weep with joy.

15

In the evenings they would walk and take the air, and the children of the town would wait in anticipation,

21

hoping for a glimpse of the shiny white scarf that the acrobat always wore, for they knew they only had to cry 'tricks, tricks'  
and the great performers would instantly oblige.

25

But, although they loved each other, although they were famous, and everyone loved them, they were sad.

31

Acrobat

'We have everything that the world has to offer' said the wife 'but we do not have the one thing in the world we want most.'

We do not have a child'

35

Escapologist

Both

3. Acrobat Story I - 3

'Patience, my love', the husband replied, 'time is on our side. Even time loves us'.

**Mrs Phelps:** Oh Matilda!

40 **Escapologist** **VAMP**

Pa-tience, my love.

**A**

44 **Matilda:** But time is the one thing no-one is master of. And as time passed they grew quite old and still they had no child.

At night they listened to the silence of their big empty house and they would imagine how beautiful it would be

48

if it was filled with the sounds of a child playing.

**Mrs Phelps:** Matilda, this is very sad.

**Matilda:** Do you want me to stop?

**Mrs Phelps:** Don't you dare!

52 **VAMP** **to 55**

(last x only)

55 **B** Their sadness overwhelmed them and drew them on to ever more dangerous feats,  
as their work became the only place they could escape the inescapable tragedy of their lives.

3. Acrobat Story I - 4

59 And so it was they decided to perform the most dangerous feat ever known to man.

'It is called' said the husband, announcing the event to the world's press who had gathered to listen with bated breath,

63

**VAMP- OUT ANY BEAT**

'The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects  
Caught By The Man Locked In The Safe. AND... it is the most dangerous feat ever known to man.'

66 **C**

73

'It is our destiny,' said his wife smiling sadly and slipping her hand into his. 'It is where the loneliness of life has led us'.

77 (15)

# 3a. Prison Camp

Music & Lyrics  
Tim Minchin

[tpts]

*f*

6 [cls]

Timp roll continues under children's lines

# 4. School Song

Music & Lyrics  
Tim Minchin

**Freely - not in tempo**

0a 0b 0c [Nigel] 0d

*My mum-my says I'm a mi - ra - cle.*

**p [cel]**

[timp roll]

0e 0f [Tommy] 0g 0h

*My dad-dy says I'm his spe-cial lit - tle guy!*

0i [Lavender] 0j [Eric] 0k 0l [Alice] 0m

*I am a prin - cess and I am a prince.* *Mum says I'm an an - gel,*

[pno, vcl, bs]



4. School Song - 2

*0n*                    *0o*                    *0p*                    *I*                    **Moderato, dark**  
Big Kids

**Amanda**                    **Nigel**                    **And so you think you're**

Mum says I'm an an - gel,                    Mum says I'm an an - gel,

**[full band]**

**A**

A - ble                    to sur - vive this mess by                    Be - ing a prince or a prin - cess; you will soon                    See                    there's no es - ca - ping tra - ge -

**Dm**                    **E $\flat$ ( $\Delta$ )**                    **Dm**                    **B $\flat$  A**

5

dy                    And E - ven                    if you put in heaps of                    Eff - ort,                    you're just wast - ing e - ner -

**Dm**                    **B $\flat$**                     **A**                    **Dm**                    **E $\flat$**

## 4. School Song - 3

8

**B**

11

gaol,— Have been trapped in - side this Cage for a - ges, This liv-ing 'ell, But if I try I can re

Dm EØ A7

14

mem-ber, Back be-fore my life had end-ed, Be-fore my hap-py days were o- ver, Be-fore I first heard the peal-ing of the bell.

Gm Dm EØ A7

[bell]

18 [upper harmony some men ad lib]

**C**

bell.

Like you I was cu - ri - ous,

So in - no - cent, I asked a thou - sand ques - tions, But un -

Dm Bb F

gently

4. School Song - 4

21

less you want to suf-fer, Lis-ten up and I will teach you a thing or two. You lis-ten here, my dear, you'll be pun-ished so se

A A<sup>7</sup>

vere-ly if you Step out of line and if you cry it will be dou-ble, You should stay out of trou-ble, And re mem-ber to be

Dm A<sup>7</sup> E<sup>7</sup>

**Nigel:** Why? **Big Kid:** "Why? Why?  
Did you hear what he said?"

ex-treme-ly care-ful. **Big kids** (G ladies D/B<sub>b</sub> Men) Why? Just you wait for Phys-

## 4. School Song - 5

31 **VAMP** Vocal lines below sung at any time during the underscore.

Ed. last x mp

Amanda ad lib, not in tempo // Eric

My mum-my says I'm a mi - ra - cle. My dad-dy said I would be the teach-er's pet.

Lavender // Bruce

School is real - ly fun ac - cord - ing to my mum. Dad says I would learn the al - pha - bet.

36 **VAMP** 37 **Big Kid:** "The alphabet? You got to learn to listen, kid."

Beat 1 here same time as **Tommy's** first letter slam

8<sup>vb</sup>

## 4. School Song - 6

39 All kids, big & small **D** **A** **B**

And so you think you're Able to sur-vive this mess by Be - ing a p̄rince or a p̄rin-cess; you will soon  
[dist gtr]

**Ebm** **F<sub>b</sub>Δ<sub>b5</sub>**

42 **C** **D** **E**

See there's no es-ca-ping tra - dy And E-ven if you put in heaps of  
[br]

**Ebm** **B<sub>b</sub>** **Ebm** **C<sub>b</sub>** **B<sub>b</sub>7** **Ebm**

45 **F** **G** **H**

Eff-ort, you're just wast ing e - ner - gy Cos your life as you know it is "atch"-ent his - to - ry.

**F<sub>b</sub>Δ<sub>b5</sub>** **Ebm** **B<sub>b</sub>7** **Ebm**

## 4. School Song - 7

48 **I** **J** **K**

I have suf - fered in this gaol, — Have been trapped in - side this Cage for a - ges, This liv - ing

[pizz]

51 **L** **M**

'ell, But if I try I can re - mem - ber, Back be - fore my life had

53 **N** **O** **P**

end - ed, Be - fore my hap - py days were o - ver, Be - fore I first heard the peal - ing of the

## 4. School Song - 8

56

**E** **Q** **R**

bell. Like you I was cu - ri-ous, So in - no-cent, I asked a thou-sand ques-tions, But un -

[bell] **C** **G**

59

**S** **T** **U**

less you want to suf-fer, Lis-ten up and I will teach you a thing or two. You lis - ten here, my dear, you'll be pun-ished so se

**B** **B** **7**

62

**V** **W** **X** **rit.**

verely if youStep out of lineand if youcry it willbe dou ble, Youshouldstayout oftrou ble, Andremember to be extremelycare ful.

4. School Song - 9

Big kids  
(A<sub>b</sub> ladies E<sub>b</sub>/C<sub>b</sub> Men)

**Big Kid:** "Why? Why?  
Did you hear what he said?"

65 **Reginald:** Why?

Why?  
Just you

69 **Trunchbull:** Prisoners, Letchworth, Rottwinkle, Finklebottom, and Gubbinsworth;  
report to my study immediately for... re-education.

wait for Phys -  
[snares off]

[trem]  
pp

74 **Trunchbull:** What. Is. The school. Motto. **Children:** 'Bambinatum est Maggitum' Miss Trunchbull.

[vc1]

**Trunchbull:** 'Bambinatum est Maggitum.' 'Children are maggots.' Back to work, maggots. Did you hear what I said...?

78

### POSSIBLE SAFETY

83

(side drum only this bar)

Just you wait for Phys -

*f*

86

*Ed!*

*Abm<sup>b</sup>*

*Ebm*

*FØ*

*Bb*

*Ebm*

### Segue School Song Into Classroom

**Trunchbull:** 'Bambinatum est Maggitum.' 'Children are maggots.' Back to work, maggots. Did you hear what I said...?

78

## POSSIBLE SAFETY

83

87

4. School Song - 11

90

Y, Y, Y, Y, Y, Y... Just you wait for Phys...

Why, why, why, why, why, why?

Abm<sup>6</sup> Ebm F<sup>07</sup> B<sup>b7</sup>

92

Y, Y, Y, Y, Y, Y... Just you wait for Phys-Ed!

Why, why, why, why, why, why?

Abm<sup>6</sup> Ebm F<sup>0</sup> B<sup>b</sup> Ebm

**Segue  
School Song Into Classroom**

# 4a. School Song Into Classroom

p21

Music & Lyrics  
Tim Minchin

**Agitato**

4

Dm Bb A7 Gm

rall.

6

Dm/F EØ Bb A Bb A Bb A



# 4b. Matilda's Books - Pathetic Intro

p23

Music  
Tim Minchin

**Miss Honey:** What books did you read?

**Matilda:** Nicholas Nickleby, Oliver Twist, Jane Eyre, [GO]

Tess of the D'Urbervilles, The Lord of the Rings, Kim, The Invisible Man, The Secret Garden,

Crime and Punishment and Stig of the Dump.

**Miss H:** In one week?

**M:** Yes. But I really love Dickens.  
Mr Pickwick makes me laugh. Miss Honey?

$\text{J}=160$  [school bell sounds]

10

14

**Segue Pathetic**

# 5. Pathetic

Music & Lyrics  
Tim Minchin

♩. =160

Knock on the door, Jen-ny, Just knock on the door, Don't be pa - the - tic,

4

Knock on the door, Jen-ny, There's noth-ing to fear, You're being pa - the - tic. It's just a

8

door. You've seen one be - fore. Just knock on the door. Look at you try-ing to

A

hide, sil - ly, Stand-ing out - side The prin - ci-pal's off ice Like a lit - tle\_\_\_ girl\_\_\_



## 5. Pathetic - 2

16

It's just... pa - the - tic.

20 B

Look at you he - st - tat - ing, Hands shak - ing. You should be em - bar - rassed.

23

You're not a lit - tle girl. It's just... pa - the - tic. Knock on the

26

door, Jen - ny. What are you wait - ing for? Just knock on the door.

5

## 5. Pathetic - 3

30

**C**

Per - haps I will wait, She's prob - ab - ly hav - ing a

[celeste]

G<sub>M</sub> D

32

Meet-ing or some-thing And won't want to be in - ter - rupt - ed. If a - ny - thing cau - tion in these sit - u -

F<sub>M</sub> C<sub>M</sub> E<sub>bM</sub> B<sub>bM</sub>

34

a - tions is sen - si - ble, one should a - void Con - fron -

C G<sup>o</sup>

35 **Slow & free**

ta - tion where pos - si - ble. I'll come back la - ter then. But this lit - tle girl,

F

## 5. Pathetic - 4

**D**

**Tempo primo**

**E**

[she knocks]

# 5a. Trunchbull Office

p24

Music & Lyrics  
Tim Minchin

Trunchbull: Enter.

...get on with it.

...in my class that is

**Freely - each bar on cue**

1

[band] **ff** [pno solo] **p**

2

...girl called Matilda Wormwood

3

...says she's a real wart

4

...certainly is right.

5

6

7

...I'll have her for that the maggot

8

9

10

...she knows her times tables

11

...headmistress, that in my opinion...

13

15

...rules, Honey, rules?

17

**Segue**  
**The Hammer**

SEGUE  
from 5a

## 6. The Hammer

Music & Lyrics  
Tim Minchin

Quirky, not too fast

Trunchbull: To rules? In my school?

Quirky, not too fast

Trunchbull: To rules? In my school?

Look at these tro - phies, See how my tro - phies gleam in the sun - light? See how they shine? sim.

[hp]

What do you think it took to make the Eng - lish na-tion - al ham-mer-throw-ing cham-pion - ship

mine? Do you think in that mo-ment when my big mo - ment came That I

A7 (Bb)

(8)



## 6. The Hammer - 2

19

Well?

treat - ed the rules with cas - ual dis -dain? Like hell!

**B**

As I stepped up to the cir - cle, did I change my plan? What? As I chalked

30

up my palms, did I wave my hands? I did not! As I start -

33

ed my spin did I look at the view? Did I drift off and dream for a min -ute or

## 6. The Hammer - 3

36

two? Do you think I fal-tered or a-mend-ed my ro - ta - tion? Do you think I al - tered

39

my in - tend-ed e - le - va - tion? As the ham-mer took off, did I change my

42

grunt from the grunt I had prac-tised for ma - ny a month? Not a jot! Not a

45

dot did I stray from the plot! Not a de - tail of my throw was ad - just - ed or for -

## 6. The Hammer - 4

**C**

got-ten. Not e - ven when the ham-mer left my hands and sailed high up, up a - bove the stands

**D**

53 No, no, no... etc. If you want to throw the ham - mer for your  
did I let my-self go?

**58**

count - ry You have to stay in-side the cir - cle all the

**62**

time. If you want to make the team you don't need

## 6. The Hammer - 5

66

8 Sing, children!

hap-pi-ness or self - es - teen, You just need to keep your feet in-side the line.

71 E

8 2 3 4... If you want to throw the ham - mer for your count - ry

Kids

If you want to throw the ham - mer, Bam - bi - na - tum

C G/D C

75

8 You have to stay in-side the cir - cle all the time.

est ma - gi - tum. have to stay in-side the cir - cle. Cir - cu - lum ma

C G/D C

6. The Hammer - 6

79

And if you want to teach success, you don't use sym-pa-thy or ten-der-ness. gi-tum, ma-gi-tum. Ah ah ah

F D7/F# C

83

Sing, Jenny!

ness. You have to force the lit-tle squits to toe the line. Kids & Miss Honey

ten-der-ness.

A7/C# Dm G C

**F**

If you want to throw the ham-mer for your count-ry You

If you want to throw the ham-mer, Bam-bi-na-tum, Bam-bi-na-tum, Glo-ri-a ma-gi-tum.

D A7 D

## 6. The Hammer - 7

92

have to stay in-side the cir - cle all the time. I ap-  
Stay in-side the cir - cle. Cir - cu-lum est De - us, De - us.

96

ply just one sim-ple rule to ham-mer-throw-ing, life and school:

101

Life's a ball, so learn to throw it, Find the bal - ly

104

line and tow it, And al - wsy keep your feet in-side the line.

# 6a. Hammer to Wormwoods

p27

Music  
Tim Minchin

**Miss Honey:** ...my intention to help this little girl.  
W, w, w, whether you like it or not!

**Bright 2**



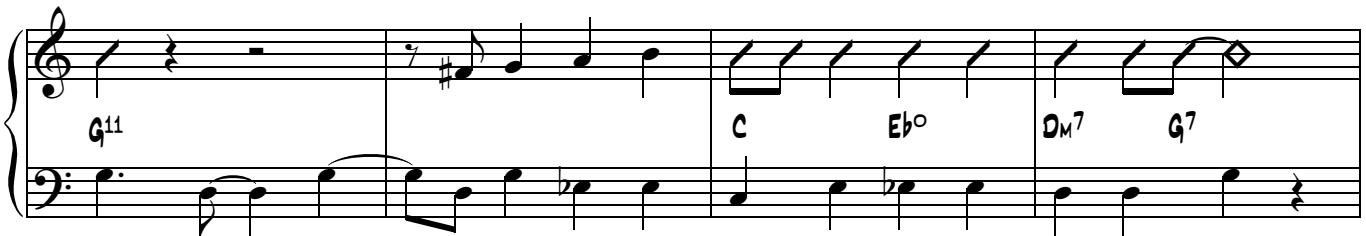
Ab<sup>13</sup> G<sup>13</sup> ETC

**A**



C Eb° Dm⁷ G⁷ C Eb° Dm⁷ G⁷ C C/Bb F/A Ab⁷

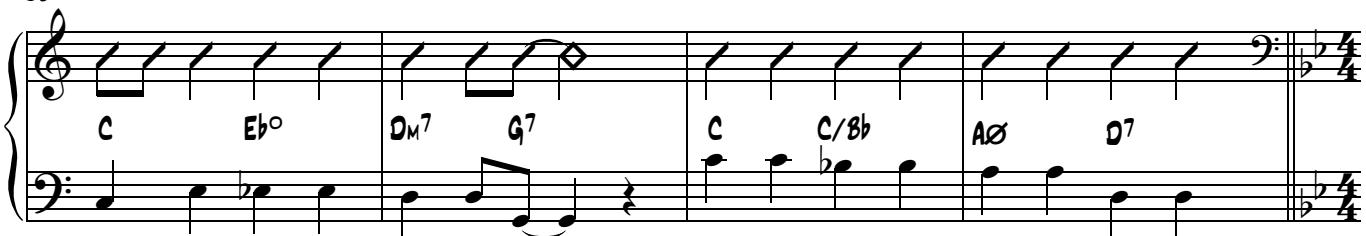
*II*



G¹¹ C Eb° Dm⁷ G⁷

*15*

**Rit.**



C Eb° Dm⁷ G⁷ C C/Bb A⁰ D⁷

**B** Steady "Russian" 4

23

STOP on "Of course they didn't believe me"

27

VAMP

## 7. Naughty Reprise (Superglue)

# Music & Lyrics Tim Minchin

**Mr Wormwood:** Here's what I think of your lovely!

## Frantic

A musical score for piano. The top staff is in treble clef and 4/4 time, with a dynamic 'V' marking. The bottom staff is in bass clef and 4/4 time. The score consists of two melodic lines. The first line starts with a half note followed by eighth-note pairs. The second line starts with a half note followed by eighth-note pairs. There is a key signature change from 3/4 to 4/4 indicated by a vertical line and a '3' above the bass clef. The score ends with a dynamic 'V' marking.

A musical score for piano, page 5, measures 5-6. The score consists of two staves. The top staff is in treble clef, G major (two sharps). The bottom staff is in bass clef, C major (no sharps or flats). Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic, followed by a 'sim.' (simpler) instruction. The piano part features eighth-note patterns in both staves.

A musical score for piano, page 9, measures 1-3. The top staff is in treble clef with a key signature of four sharps. The bottom staff is in bass clef. Measure 1: Treble clef, 4 sharps, 4/4 time. Bass clef, 4/4 time. Measure 2: Treble clef, 4 sharps, 4/4 time. Bass clef, 4/4 time. Measure 3: Treble clef, 4 sharps, 4/4 time. Bass clef, 4/4 time. The score includes a dynamic marking 'dim.' in measure 3. The bass line consists of eighth and sixteenth note patterns.

13 Freely

> On cue, as many  
times as required.

**Mr W:** ...stinkworm.

13 **Freely** > **On cue, as many times as required.** **Mr W: ...stinkworm.**

*p* *sfz*

*rumble*

A

Musical score for piano, page 10, measures 11-12. The score is in 12/8 time. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one flat (B flat). Measure 11 starts with a forte dynamic. Measure 12 begins with a forte dynamic and includes a repeat sign.



7. Naughty Reprise (Superglue) - 2

**Matilda:** Do we have any superglue? **[cut off]**

18

**Mr. W:** ...stupid head. **[GO]**

20

**Freely**

23

**B** **Colla voce**

Just be-cause you find that life's not fair, It does-n't mean that you just have to grin and bear it.

29 **gaining momentum...**

**Full "Naughty" tempo**

If you al-ways take it on the chin and wear it, Noth-ing will change.

7. Naughty Reprise (Superglue) - 3

33

E - ven if you're lit - tle you can do a lot, You must-n't let a lit - tle thing like lit - tle stop you.

1 2 3 4

37

If you sit a-round and let them get on top, You might as well be say-ing you think that it's O - K An' that's not right.

1 2 3 4

**C**

**Mr. Wormwood:**  
Green hair you may have

right.

1 2 3 4

but a man with a jaunty hat...

...will always  
get respect. You devil.

47

1 2 3 4

## 7. Naughty Reprise (Superglue) - 4

(School bell sounds)

52 **Fast** **D**

56

58

# 8. Chokey Chant

**Nigel:**...put me in Chokey.

p30

Music & Lyrics  
Tim Minchin

**Matilda:** W... what's Chokey?

**Nigel:** ...they say she's lined it  
with nails and spikes  
and bits of broken glass...

**VAMP**

**Matilda:** W... what's Chokey?

**Nigel:** ...they say she's lined it  
with nails and spikes  
and bits of broken glass...

**[pulse bass +echo]**

**spikes!**

There's a place you are sent if you have-n't been good, and it's made of spikes and wood, and

**Em**

**B7/F#**

**nails!**

it is - n't wide e-nough to sit, and e - ven if you could, there are nails on the bot-tom so you'll wish you

**G**

**A**



9

scream!

scream!

nose, when you scream you dun no if the sound came out, or if the scream in your head e-ven reached your mouth.

8/F#

8

12 **VAMP** (Trunchbull whistle)

## Threateningly - suddenly faster

17

Tremolando, suddenly faster.

*mf*

20

Musical score for bar 20. The score consists of two staves. The top staff is in common time with a key signature of one sharp. It features a continuous eighth-note pattern on the B and C strings. The bottom staff is in common time with a key signature of one sharp. It features a continuous eighth-note pattern on the D and G strings. The notes are grouped by vertical bar lines. Measure numbers 20 and 21 are present on the left.

22

**VAMP - OUT ANY BAR**

Musical score for bar 22. The score consists of two staves. The top staff is in common time with a key signature of one sharp. It features a continuous eighth-note pattern on the B and C strings. The bottom staff is in common time with a key signature of one sharp. It features a continuous eighth-note pattern on the D and G strings. The notes are grouped by vertical bar lines. Measure numbers 22 and 23 are present on the left.

24

(As she reaches the stage)

Musical score for bar 24. The score consists of two staves. The top staff is in common time with a key signature of one sharp. It features a continuous eighth-note pattern on the B and C strings. The bottom staff is in common time with a key signature of one sharp. It features a continuous eighth-note pattern on the D and G strings. The notes are grouped by vertical bar lines. Measure numbers 24 and 25 are present on the left. Dynamics include *ff* (fortissimo) and *p* (pianissimo). A crescendo line is shown on the top staff.

# 8a. Amanda Thripp - Pigtails

Music & Lyrics  
Tim Minchin

**Trunchbull:** Amanda Thripp.

5      **Tentatively to start**      v      **Accel.**

9      **Majestic**  $\text{d} =$

13

8a. Amanda Thripp - Pigtails - 2

16

19

**CUT DEAD ON CUE**  
as Amanda falls to the floor

21

**G.P.**

(Everyone cheers as Amanda recovers and rejoins the group on stage)

25 **Fanfare**

**ff**

## 8b. Hat Business to Wormwoods

**Lavender:**

Just so you all know  
she's my best friend.

**Kids:** Wow!

Music & Lyrics  
Tim Minchin

**Fast Stride**

$\text{♩} = 140$



6 C C/Bb F/A Ab7 G7



10 Ab13 G13



14 Ab13 G13



**VAMP Drums & Bass only STOP on CUE**

18

22

**Mr Wormwood:** "Looks like rain" [He grabs the drill]

**A**  $\text{♩} = 160$

30

Knock

**Mrs W:** What do you want?

**Miss Honey:** Oh, yes, er, hello, my name is Miss Honey. Matilda's teacher?

**Mrs W:** Look, I'm busy

**Miss Honey:** It'll only take a moment

**Mrs W:** Oh... well come in then, if you must.

34

**Mrs W:** Mind? Her mind?  
You really don't know anything, do you?

## 9. Loud

Music & Lyrics  
Tim Minchin

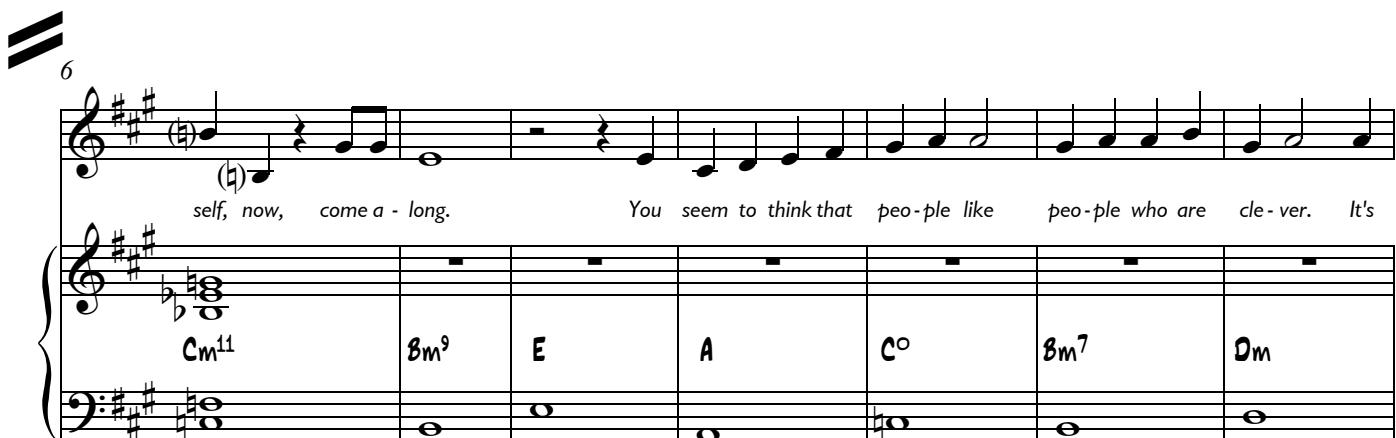
**Freely, colla voce**

**Mrs Wormwood**



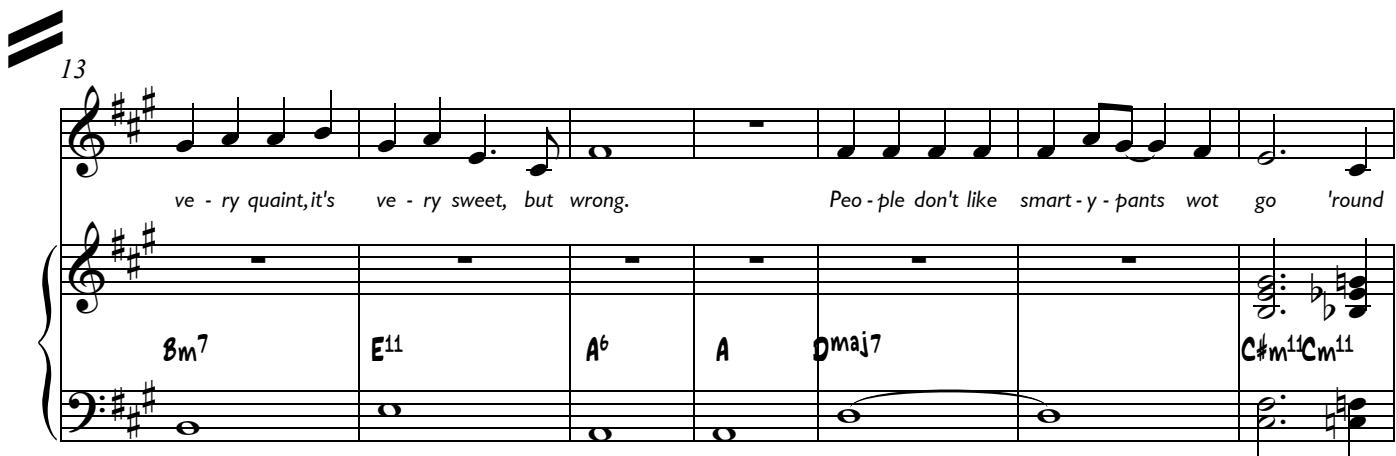
Some-where a-long the way, my dear, you've made an aw - ful er-ror. You ought - n't blame your -

Amaj9 C° Bm⁹ E⁷ C#m⁷



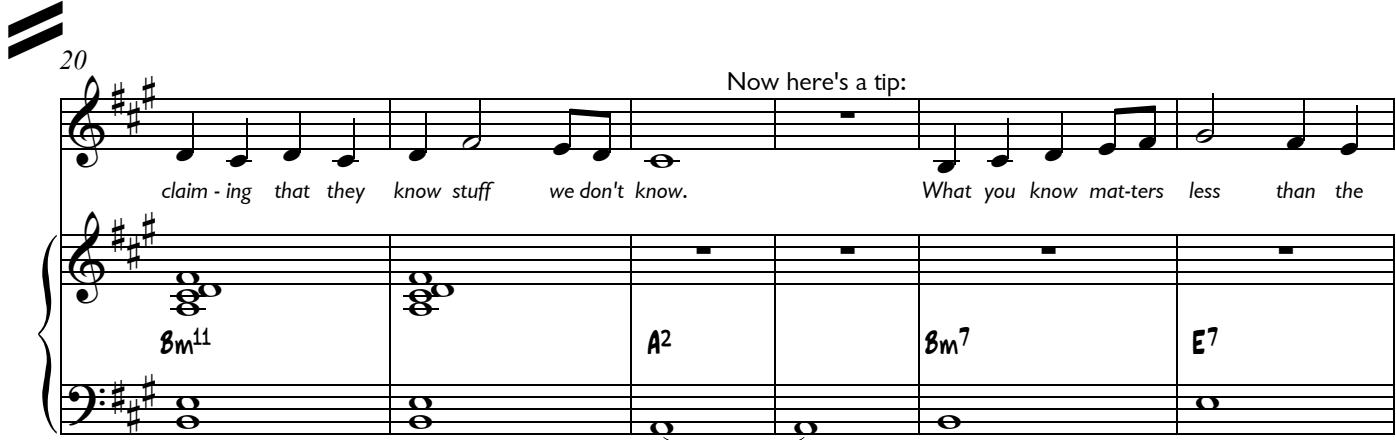
self, now, come a - long. You seem to think that peo-ple like peo-ple who are cle-ver. It's

Cm¹¹ Bm⁹ E A C° Bm⁷ Dm



ve - ry quaint, it's ve - ry sweet, but wrong. Peo - ple don't like smart - y - pants wot go 'round

Bm⁷ E¹¹ A⁶ A Dmaj⁷ C#m¹¹ Cm¹¹



Now here's a tip:  
claim - ing that they know stuff we don't know. What you know mat-ters less than the

Bm¹¹ A² Bm⁷ E⁷



## 9. Loud - 2

26

vol - ume with which what you don't know's ex-pressed. Con - tent has ne - ver been less im - por - tant,

**C#m⁹** **G⁹** **F#⁷** **Bm⁷** **B⁷/D⁹**

## Fast latin

30

so... You have got to be... [hh]

**E¹¹** **E⁷**

**A**

Loud, [Rudolpho] Girl, you got - ta learn to standup And stick out\_\_\_ from the

Loud, loud,\_\_\_ loud!\_\_\_ Stick out\_\_\_ from the

Loud! Loud!\_\_\_ Loud!\_\_\_ Stick out\_\_\_ from the

Loud! Loud!\_\_\_ Loud!\_\_\_ Stick out\_\_\_ from the

**Am** **F⁷** **E⁷**

## 9. Loud - 3

38

crowd! (sim.) A lit - tle less

crowd, crowd, crowd! (sim.) crowd! crowd! crowd!

Am F7 E7

42

flat, a lot more heel! A lit - tle less fact, a lot more feel! A lit - tle less brains, a lot more

flat heel fact feel brains

flat heel fact feel brains

Dm Am B7

## 9. Loud - 4

47

hair! A lit - tle less head, a lot more der - ri - ere!—

hair head der - ri - ere!—

hair head der - ri - ere!—

hair head der - ri - ere!—



52

B

No-one's gon-na tell you when to shake your tush,— well you

shake your tush,— well

E+7(b9)

Am

## 9. Loud - 5

56

got-ta light; don't hide it un-der a bush - el, No - one's gon-na look if you don't stand out, no - un-der a bush - el,

E

60

-one's gon-na lis - ten if you don't shout.. No-one's gon-na care if you don't care, so

No-one's gon-na care if you don't care, so

Dm

64

go and put some\_ high-lights in your hair, Cos you got-ta high-light what you got! E-ven if what you got\_ is not

go and put some\_ high-lights in your hair, Cos you got-ta high-light what you got! what you got\_ is not

Am F5 E5 F7 E7

## 9. Loud - 6

69

C

a lot! You got - ta be Loud, You got - ta give yourself per - mis-sion to shine,  
 a lot! You got - ta be loud, loud, loud!  
 You got - ta be loud!  
 You got - ta be loud!

Am F7

73

to stand up and be proud.  
 Stand up and be proud, proud, proud!  
 Stand up and be proud!  
 Stand up and be proud!

E7 Am F7

## 9. Loud - 7

77

A lit-tle less zzz, a lot more zing!— A lit-tle less shhh, a lot more schwing! A lit-tle less

E7 Dm7 Am6

82

dress-ing like your mum, A lit-tle more bum-ba-bom-bom ba-da-dum!—

B7

87

D

No-one's gon-na tell ya when to

E7(b9) Am

## 9. Loud - 8

91

wig - gle your bum - ba, Ev - 'ry - bo - dy loves a lit - tle  
 8 No-one's gon - na love ya if you don't know the rhum - ba,  
 E

95

some-thing ex - o - tic, It does-n't real-ly mat-ter if you

8 But learn-in' a lan - guage is o - ver the top, it...

99

don't know nowt, — The

8 'S long as you dun - no it with a bit of clout. — The

15/8

## 9. Loud - 9

**E**

15

less you have to sell, the har-der you sell it. The less you have to say, the loud-er you yell it. The  
less you have to sell, the har-der you sell it. The less you have to say, the loud-er you yell it. The

104

dum-ber the act, the big - ger the con-fes-sion. The less you have to show, the loud-er you dress it. You  
dum-ber the act, the big - ger the con-fes-sion. The less you have to show, the loud-er you dress it. You

## 9. Loud - 10

106

**F**

got-ta-get up, You got-ta get up\_\_\_ and be loud!

got-ta-get up, You got-ta get up\_\_\_ and be loud, loud,\_\_\_ loud!\_\_\_

Loud! Loud! Loud!\_\_\_

110

And stick out\_\_\_ from the crowd!

Stick out\_\_\_ from the crowd, crowd, crowd!\_\_\_

Stick out\_\_\_ from the crowd! crowd!\_\_\_

Stick out\_\_\_ from the crowd! crowd!\_\_\_

114

A lit - tle less...      A lit - tle more...

118

A lit - tle less...      A lit - tle more...

122

F#7(b9)

## 9. Loud - 12

127

**G**

No-one's gon-na tell you when to oh oh oh, no-one's gon-na show you when to

Bm

131

ah ah ah. If you want a lit - tle bit of mm mm mm, You can't sit a-round go - in'

F#7

135

la la la. No-one's gon-na care if you\_\_\_ don't care, so go and put some\_high-lights

Em

139

And whattaya got?

in your hair,\_\_\_ Cos you got - ta high-light what you got!

## 9. Loud - 13

143

You got - ta be Loud!

You got - ta give your-self per-mis-sion to shine,

You got - ta be loud, loud,— loud!\_\_\_

You got - ta be Loud!

You got - ta be loud!\_\_\_

==

147

Volume over content!

— Crowd!

Stick out\_\_ from the crowd, crowd, crowd!\_\_\_

Stick out\_\_ from the crowd!

crowd!\_\_\_

Stick out\_\_ from the crowd!

## 9. Loud - 14

(would be nice to put 3rd and maybe 7th "Loud" a quaver earlier, but this needs workshopping with Ellen...)

151

8 You got-ta be Loud, loud, loud, loud, loud, loud, —

You got-ta be Loud, loud, loud, loud, loud, loud, —

You got-ta be Loud, loud, loud, loud, loud, loud, —

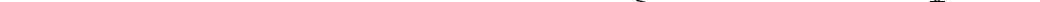


155



## Dance break

clap / reach



**Rudolpho: 5, 6, 7, 8!**

8

loud!

8

loud!

8

loud!

[br]

[perc fill]

F#<sup>+</sup> G+(b9)

## 9. Loud - 15

160

reach

164

chest pops &gt; &gt; &gt; a bit o' sexy salsa....

168

## 9. Loud - 16

173

finger clicks

I Rudolpho &amp; Dancer (Emily) duet - tpt solo??

181

185

Mrs W re-enters - 4-bar build

You got - ta be

J

loud!

Loud!

Rudolpho with tenors

loud!

Loud!

Stick out from the

Stick out from the

C#m

A7

G#7

193

crowd!

crowd!

crowd!

crowd!

You got-ta be

C#m

A7

G#7

A7

K

loud!

You got-ta give your-self per - mis-sion to shine, to stand up\_\_\_ and be

Loud! loud!

Loud! loud!

Stand up\_\_\_ and be

Stand up\_\_\_ and be

Stand up\_\_\_ and be

Dm Bb7 A7

201

You listening?

proud, proud, proud, proud.

You got-ta be loud,

proud!

proud!

proud!

Dm Bb7 A7

## 9. Loud - 19

**L**

— *loud,* — *loud,* — *loud...* *Loud,* *loud,* — *loud,*

*Loud,* *loud,* — *loud,* — *loud...* *Loud,* *loud,* — *loud,*

*Loud,* *loud,* — *loud,* — *loud...* *Loud,* *loud,* — *loud,*

*con 8vb*

208

— *loud,* — *loud...*

— *loud,* — *loud,* — *loud,* — *loud...*

— *loud,* — *loud,* — *loud,* — *loud...*

*gliss.*

## 9. Loud - 20

211

*loco*

Got - ta be loud!

V

## 10. This Little Girl

As before, swung

Positively, very freely (C.V.)

Stop being pa - the tic, Jen- ny. Stop pre

6

tend-ing, Jen- ny. You are going to march in there and give them a piece of your mind. Leave it a-

lone, Jen- ny, the more that you try the more you'll just look like a fool. This is not your

A

prob-lem, You've not got the spine, You're just a teach - er, just go back to

14

rit. - - - -

## 10. This Little Girl - 2

18

B

school. But this lit - tle girl, this mi - ra - cle... They seem not to know

[gtr]

22

that she's spe - cial at all... And what sort of teach - er would I be... if

[pno]

26

I let this lit - tle girl fall through the cracks? I can see this lit - tle girl needs some - bo - dy

30

strong to fight by her side. In - stead she's found me, pa - the - tic lit - tle

mp

33

me. And a - no - ther door\_\_\_ clo - ses and Jen - ny's out - side.

35

*mp*

BD *p*

**Segue  
Acrobat Story II**

# 11. Acrobat Story II

**Matilda:** And so the great day arrived.

It was like the entire world had gathered to see



5 The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects,



9 Caught By The Man Locked In The Safe.

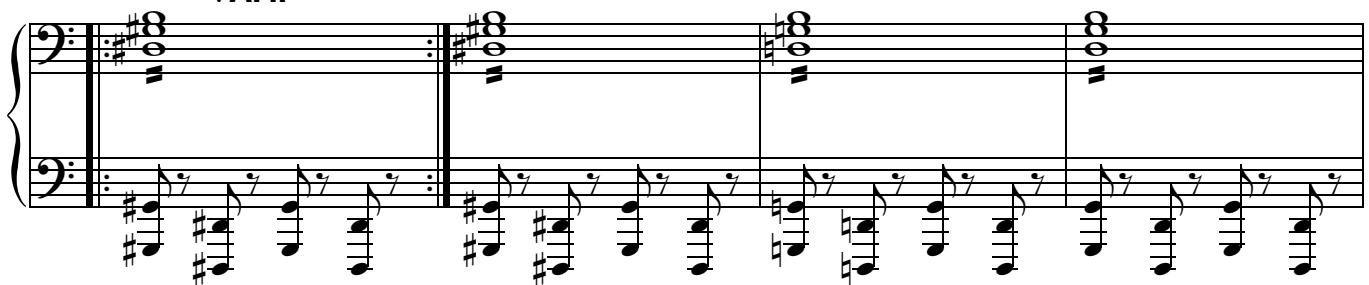
Everything was arranged by the acrobat's sister -



a frightening woman who used to be an Olympic-class hammer thrower, and who loved nothing better than

13

**VAMP**



17 to scare the children of the town.



11. Acrobat Story II - 2

People whispered that she resented her sister both her success and her love,

21

25 though always quietly, fearful of her anger.

big gliss up 2nd x

A Suddenly out came the escapologist, dressed as usual in his tights and his spangly costume,

but there was no sign of the acrobat and no glimpse at all of her shiny white scarf.

ad lib

falling apart

37

And instead of the musical fanfare there was silence as he walked to the centre of the ring.

'Ladies and Gentlemen, boys and girls...

*The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects,  
Caught By The Man Locked In The Safe... has been...*

**B**

and here he paused for dramatic effect,

'...has been...

*cancelled!*' **Mrs Phelps:** No! **Matilda:** Yes. The audience gasped so loud that a passing airplane caught it on its instrumentation and reported it as an atmospheric phenomenon.

43

'Cancelled because my wife is...

*...pregnant!*' **Mrs Phelps:** Oh Matilda!

**Matilda:** Absolute silence. You could have heard a fly burp.

46

**C**

Then suddenly the audience jumped to its feet and roared in appreciation.

52

*flourishes ad lib.*

11. Acrobat Story II - 4

56

Violins - light trem, sound 8va **p**

The great feat was instantly forgotten and the applause went on for nearly an hour...

*dim.*

60

**Mrs Phelps:** So it has a happy ending? **Matilda:** ...forgotten by everyone except, that is, the acrobat's sister.

**D**

**12/8**

**D**

**12/8**

When all had quietened down, she stepped forward and produced... a contract. **Mrs Phelps:** A... a contract?

**E<sub>m</sub>** **E<sub>b</sub>**

**63**

**Matilda:** 'A contract you have signed to perform this feat, and perform this feat you shall!' **Mrs Phelps:** No!

**E<sub>m</sub>** **C<sub>m</sub>**

**accel poco a poco**

65

**Matilda:** 'I have paid for the posters, publicity, the catering, the toilet facilities - if I give the crowd their money back where is my profit?'

69

A contract is a contract is a contract is a contract. My hands are tied.

*The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects,  
Caught By The Man Locked In The Safe will be performed and performed this day or...*

72

76 off to prison you both shall go!'

**Mrs Phelps:** No, no!

# 11a. Phone Call & More Hat Business

Music  
Tim Minchin

**Matilda:** I'd better go now,  
Mrs. Phelps. See you tomorrow.

p39

$\text{♩} = 140$

Rit.

5  $\text{♩} = \text{♩} \cdot \text{Half tempo}$

9

13

**Mr W:** Bye sir. Dosvidoo-dah.

17 **Twice as fast again (furious hat yanking)**

*ff*

He gives up hat yanking.

21 C C/Bb F/A Ab7

*mf*

He tries having another yank

25 C C/Bb F/A Ab7 Rall.

*mf*

He gives up hat yanking again...

29 C C/Bb F/A Ab7 Rall.

*mf*

"Pathetic" tempo

33

37

## 11b. Burp Sequence

11b. Burp Sequence

1

2

5 (Bruce in spotlight)

8

14

19

23 all 8va

2

3

4

5

6

7

8

9

10

11

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11b. Burp Sequence - 2

26

**B** **6**  
**6** **8**

...into the face of [STOP] The Trunchbull

**VAMP**

28

**6** **8** **6** **8**

## 11c. Post-Burp

**Threateningly!**

[arco bass]

*mf*

# 12. Bruce

Trunchbull: Bruce Bogtrotter...

p41

Music & Lyrics  
Tim Minchin

**Solid & Fast**  $\text{♩}=\text{c.144}$

**pp**

**8vb**

**6**

**(8)**

**VAMP** OUT on "Oh, Coo-ook!"

**cresc.**

**(8)**



**A****VAMP (out after 2 or 4 bars)**

OUT during "...I say that criminals like you are not full until you have eaten the entire cake!"



19

**VAMP (out on either bar)**

23

"He should have thought of that before he  
made a pact with Satan and decided to steal my cake... ...Eat." - "He can't!"

"Eat!" - "He surely can't!"

27    "Eat!" - "He might explode"    "EAT!!!"    Nigel, Lavender, Alice    B

Eric, Amanda, Tommy, Matilda    I can see that a slice    Or e - ven

Reginald, Hortensia    I can see that a slice    Or e - ven

I can see that a slice    Or e - ven  
[bass cl]

30

two, \_\_\_\_\_    Might've been nice    But e - ven you, \_\_\_\_\_    Have to ad-

two,    Bruce,    Might've been nice    But e - ven you,    Bruce,

two, \_\_\_\_\_    Might've been nice    But e - ven you, \_\_\_\_\_    Have to ad-

## 12. Bruce - 4

33

mit Be - tween you and it There's  
mit Be - tween you and it There's



**Believers** = Eric, Amanda, Tommy / **Doubters1** = Matilda, Reginald, Hortensia / **Doubters2** = Lavender, Nigel, Alice

35

not a lot of dif - fer - ence in - size.  
not a lot of dif - fer - ence in - size.

Doubters2 He

## 12. Bruce - 5

37

Tommy  
Believers  
He can, Bruce!

You are the man, Bruce!

He can!  
Doubters1 He sure - ly can't,  
can't, He sure - ly can't,  
He might ex -

All doubters

40

He's quite e - las - tic, \_\_\_\_\_ He's fan -

plode, Reginald & Hortensia on lower line He's going to blow, Make him stop,

43

Kids high

tas - tic, look at him go!

I think in ef -  
Reginald, Hortensia

I can't watch. I think in ef -

**C**

Nigel, Lavender, Alice

fect This must con - firm, \_\_\_\_\_ What we all sus - pect - ed: You have a  
Eric, Amanda, Tommy, Matilda

fect This must con - firm, Bruce, What we all sus - pect - ed: You have a

fect This must con - firm, \_\_\_\_\_ What we all sus - pect - ed: You have a  
[bs cl] [sax]

4

Matilda - Royal Shakespeare Company - 08/11/2010 16:34

48

worm. Or may-be your large - ness is a bit like the Tar - dis: con-  
worm. Bruce. Or may-be your large - ness  
worm. Or may-be your large - ness is a bit like the Tar - dis: con-

51

si - de - ra - bly roo - mi - er in - side.

Believers

He can, Bruce!

Doubters2

He sure - ly

si - de - ra - bly roo - mi - er in - side.

Doubters1

He can't,

**ADULTS JOIN HERE** ("B": adults on F, kids on B $\flat$ )  
**Doubters1** = B & E / **Believers** = R & C / **Doubters2** = O & O

54

You are the man!

Bruce!

can't, He sure - ly can't,

"O" "C" "E"

"B" "R" "O"

**D** Brighter  $\text{♩} = 150-154$

[All but Ten]

Bruce

Ten

The time has come to put that tum-b - ly tum to use.

Bruce

The time has come to put that tum-b - ly tum to use.

[vc1]



70

**Everyone else**

**2**

Come on\_\_ Bruce, be our he - ro. Co-ver your - self in choc - 'late glo - ry!

**Alto with Hortensia & Reginald**

**2**

Come on\_\_ Bruce, be our he - ro. Co-ver your - self in choc - 'late glo - ry! [br]

**[pno]**

**E**

Bruce! You'll ne - ver a - gain be sub - ject to a - buse For your im -

Bruce! You'll ne - ver a - gain be sub - ject to a - buse For your im -

**[str 8ves]**

77

mense ca boose. She'll call a truce, Bruce. With ev - 'ry swal - low you are  
mense ca-boose. She'll call a truce, Bruce. With ev - 'ry swal - low you are

80

tight - en - ing the noose. We ne - ver thought it was pos - si - ble  
tight - en - ing the noose. We ne - ver thought it was pos - si - ble

83

But here it is com-ing true. We can have our cake and eat it

8 But here it is com-ing true. We can have our cake and eat it Bass

8 We can have our cake and eat it

**F**

All but Ten & Bass

too. The time has come to put that tum-b - ly tum to use.

Ten

"tooce". The time has come to put that tum-b - ly tum to use.

*quasi bass-line*

Bruce Bruce Bruce Bruce Bruce Bruce

[str con 8vb]

89

No ex - cuse, Bruce. Let out your belt, I think you'll

No ex - cuse, Bruce. Let out your belt, I think you'll

Bruce Bruce Bruce Bruce Bruce Bruce



92

**Reginald:** Bruce!

want your trou - sers loose. Ohhh, Stuff it in! You're al - most

want your trou - sers loose. Ohhh, Stuff it in! You're al - most

Bruce Bruce Bruce Bruce Bruce Bruce [str +8vb]

Reginald  
& Hortensia:  
Bruce!

95

**Matilda:** Bruce!**Hortensia:**  
Bruce!

fin - ished! You'll fit it in! What - e - ver you do just don't give in! Don't let her win!

fin - ished! You'll fit it in! What - e - ver you do just don't give in! Don't let her win!

Bruce      Bruce      Bruce      Bruce      Bruce      Bruce

[gtr]

=

98 [High kids, Sop, Ten &amp; Bar]

Come on\_\_\_ Bruce, be our he - ro. Co - ver your - self in choc - 'late

[Low Kids & Alto]

Come on\_\_\_ Bruce, be our he - ro. Co - ver your - self in choc - 'late

Bruce      Bruce      Bruce      Bruce      Bruce      Bruce      Choc - 'late

**Matilda:** Go on Bruce. Do it!  
**Trunchbull:** Silence!

G

102

**A Tempo**


108

## 12. Bruce - 16

111

Just one more bite and you'll've com - plete - ly cooked'er goose.  
We ne - ver thought it was pos - si - ble

Just one more bite and you'll've com - plete - ly cooked'er goose.  
We ne - ver thought it was pos - si - ble

Bruce      Bruce      Bruce      Bruce      Bruce      Bruce      Bruce      Bruce  
[gtr]

115

rit.

But here it is com-ing true.  
We can have our cake and eat it...

But here it is com-ing true.  
We can have our cake and eat it...

Bruce      Bruce      Bruce      Bruce      have out cake and eat it...

[drum fill]

**H Anthemic (slower)**

Other 6 kids

**ff** Ah!  
Hortensia, Eric, Reginald  
Ladies  
Men

**Miss Honey:** "Go on, Brucie!"

122

Ah!  
Ah!  
Ah!

## Trunchbull:

## Chokey Tempo

1

*menacingly & sotto voce*

^  
spikes!

There's a place you are sent if you have-n't been good, and it's made of spikes and wood, and

$$p_{E_{\mathrm{M0}}}$$

B7/F#

128

*nails!*

it is - n't wide e-nough to sit, and e-ven if you could, there are nails on the bot-tom so you'll wish you

A

130

*creak!*

*squat!*

*stood, When the hin - ges creak! and the door is closed, you can - not see squat, not the end of your*

Am

Em/G

132

**Slightly faster**

scream!

nose, when you scream you dun-no if the sound came out.

B/F# Em Eb D/Eb Eb

=

**Matilda: That's not right!**

135

Cm Cm<sup>△9</sup> Eb Em

**END OF ACT ONE**

# 13. All I Know

Interval Version

Music & Lyrics  
Tim Minchin

## Colla Voce

Ukulele

1 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

2 Some-where on a show I heard A pic - ture tells a thou - sand words So

5 C C/B<sup>b</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup>

Uke. A Tempo

6 tel - ly, if you both - ered to take a look, Is the e - quiv a lent of, like, lots of books!

9 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

Uke.

10 Voice All I know, I learnt from tel - ly, This big beau - ti - ful box o' facts!..

13 C C/B<sup>b</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup>

Uke.

14 Voice If you know a thing al - rea - dy, ba - by, You can switch the chan - nel o - ver just like that!

17 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

Uke.

18 Voice End - less joy and end - less laugh - ter, Folks liv - ing hap - pi - ly e - ver af - ter.

## 13. All I Know - 2

21      C      C/B♭      F/A      Fm/A♭      G<sup>7</sup>      G<sup>9</sup>      F♯<sup>9</sup>      G<sup>9</sup>

Uke.      Voice

All you need\_ to make you wise\_ Is twen-ty-three min-utes plus ad - ver - tise - ments.

25      A♭<sup>9</sup>      G<sup>9</sup>

Uke.      Voice

Why would we waste our e - ner - gy Turn - ing pa - ges 1, 2, 3? When

29      A♭<sup>9</sup>      G<sup>9</sup>

Uke.      Voice

we can sit comf'ta-bly On our love-ly bump-fer-lies Watch-ing peo-ple sing-ing and talk-ing and do-ing stuff.

33      C      E♭<sup>9</sup>      Dm      G<sup>7</sup>      C      E♭<sup>9</sup>      Dm      G<sup>7</sup>

Uke.      Voice

All I learnt I learnt from tel - ly; The big - ger the tel - ly, the smart - er the man..

37      C      C/B♭      F/A      Fm/A♭      G<sup>7</sup>      G<sup>7</sup>      C

Uke.      Voice

You can tell from my big tel - ly Just how cle - ver a fel - la I am..

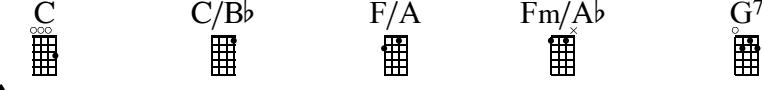
**SOLO**

41      C      E♭<sup>9</sup>      Dm      G<sup>7</sup>      C      E♭<sup>9</sup>      Dm      G<sup>7</sup>

Uke.

13. All I Know - 3

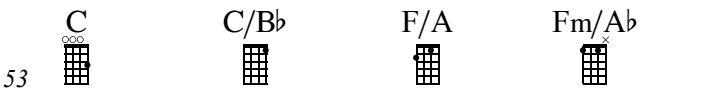
45      C      C/B<sub>b</sub>      F/A      Fm/A<sub>b</sub>      G<sup>7</sup>

Uke. 

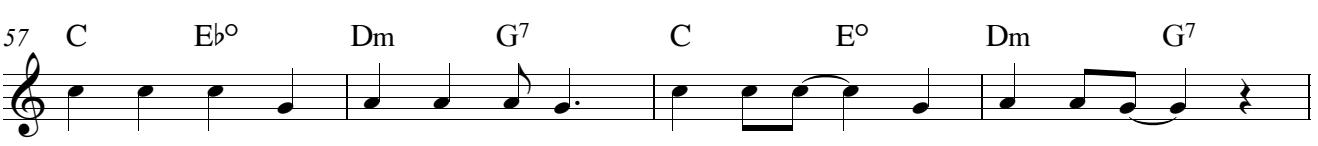
49      C      E<sub>b</sub><sup>o</sup>      Dm      G<sup>7</sup>      C      E<sub>b</sub><sup>o</sup>      Dm      G<sup>7</sup>

Uke. 

53      C      C/B<sub>b</sub>      F/A      Fm/A<sub>b</sub>      G<sup>7</sup>      "And you can't learn that from a stupid book!"

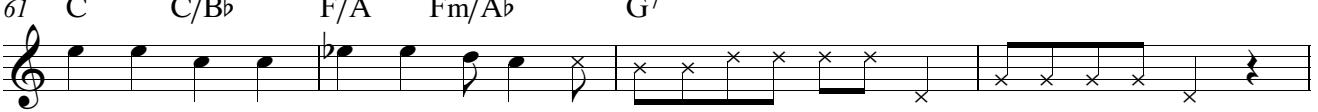
Uke. 

57      C      E<sub>b</sub><sup>o</sup>      Dm      G<sup>7</sup>      C      E<sup>o</sup>      Dm      G<sup>7</sup>

Voice 

All I know I learnt from tel - ly, What to think and what to buy,—

61      C      C/B<sub>b</sub>      F/A      Fm/A<sub>b</sub>      G<sup>7</sup>

Voice 

I was pret - ty smart al - rea - dy But now I'm real - ly real - ly smart, Ve - ry ve - ry smart.

65      C      E<sub>b</sub><sup>o</sup>      Dm      G<sup>7</sup>      C      E<sup>o</sup>      Dm      G<sup>7</sup>

Voice 

End - less con - tent, end - less chan - nels, End - less chat on end - less pan - els.

69      C      C/B<sub>b</sub>      F/A      Fm/A<sub>b</sub>      G<sup>7</sup>

Voice 

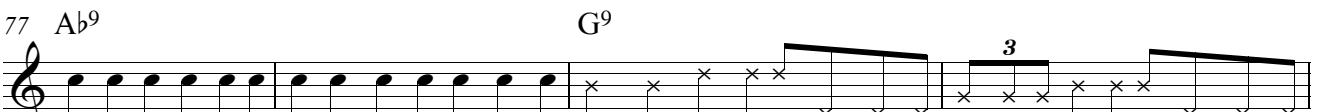
All you need to fill your muf-fin With - out hav - ing to real - ly fink or nuf-fin.

73      A<sub>b</sub><sup>9</sup>      G<sup>9</sup>

Voice 

Why would we waste our e - ner - gy Try - ing to work out "Ul - li - seez" When

77      A<sub>b</sub><sup>9</sup>      G<sup>9</sup>

Voice 

we can sit hap pi ly On our love ly bap per lies Watch ing slight ly fa mous peo ple talk ing to real ly fa mous peo ple.

13. All I Know - 4

81 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

Voice

All I know I learnt from tel - ly; The big-ger the tel - ly, the smart-er the man...

85 C C/B<sup>b</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup> G<sup>7</sup> C

Voice

You can tell from my big tel - ly Just how cle-ver a fel - la I am...

89 A<sup>b</sup>9 G<sup>9</sup>

Voice

Who the Dick - ens is Charles Dick - ens? Ma - ry Shel-ley: she sounds smel-ly.

93 A<sup>b</sup>9 G<sup>9</sup>

Voice

Har - ry Pot - ter, what a rot - ter, Jane Aus - ten in the com - post - in.

97 B<sup>b</sup>9 A<sup>9</sup>

Voice

James Joyce, does-n't sound noice, I - an Mc-Ew-an, (ugh) feel like spew - in.

**Kick Line Half Tempo**

101 B<sup>b</sup>9 "Easy Grandma" A<sup>9</sup> A<sup>7</sup> B<sup>o</sup> C<sup>o</sup> A<sup>7/C<sup>#</sup></sup>

Voice

Wil - li - am Shake - speare, Schwil - li - am Schmake - speare, Mo - by Dick All together!...

105 D F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup> D F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup>

Voice

All I know I learnt from tel - ly; The big-ger the tel - ly, the smart-er the man...

109 D D/C G/B Gm/B<sup>b</sup> A(sus4) A(sus4) A<sup>7</sup>

Voice

You can tell from my big tel - ly What a ve - ry cle-ver fe - lla I

113 D D/C G/B Gm/B<sup>b</sup> A(sus4)(Fill) E<sup>b</sup>13 D<sup>13</sup>

Voice

am!

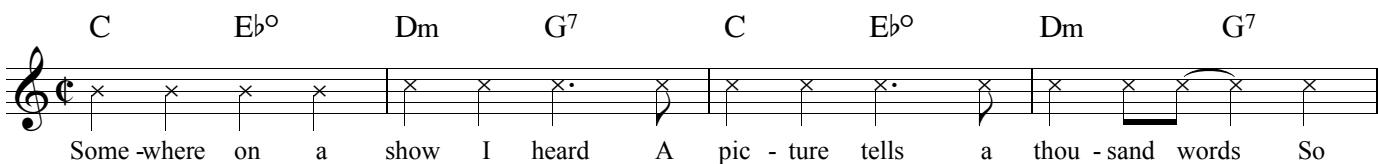
# 13. All I Know

Interval Version

Music & Lyrics  
Tim Minchin

**Colla Voce**

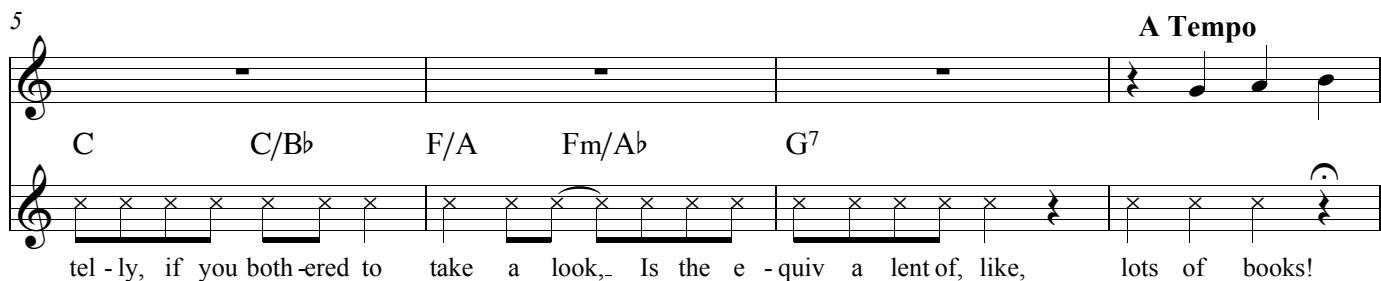
C E<sup>♭</sup>O Dm G<sup>7</sup> C E<sup>♭</sup>O Dm G<sup>7</sup>



Some - where on a show I heard A pic - ture tells a thou - sand words So

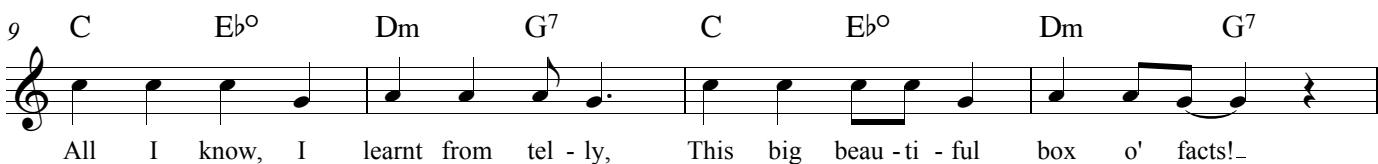
5 A Tempo

C C/B<sup>♭</sup> F/A Fm/A<sup>♭</sup> G<sup>7</sup>



tel - ly, if you both - ered to take a look,- Is the e - quiv a lent of, like, lots of books!

9 C E<sup>♭</sup>O Dm G<sup>7</sup> C E<sup>♭</sup>O Dm G<sup>7</sup>



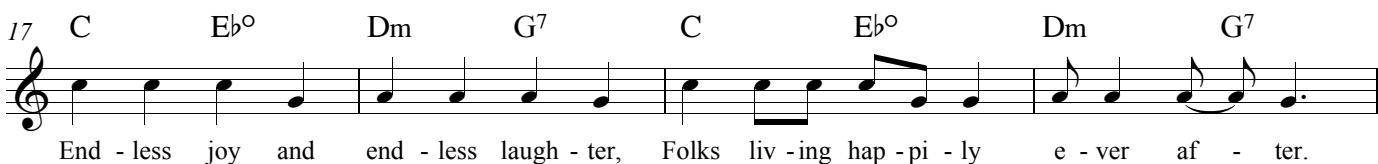
All I know, I learnt from tel - ly, This big beau - ti - ful box o' facts!

13 C C/B<sup>♭</sup> F/A Fm/A<sup>♭</sup> G<sup>7</sup>



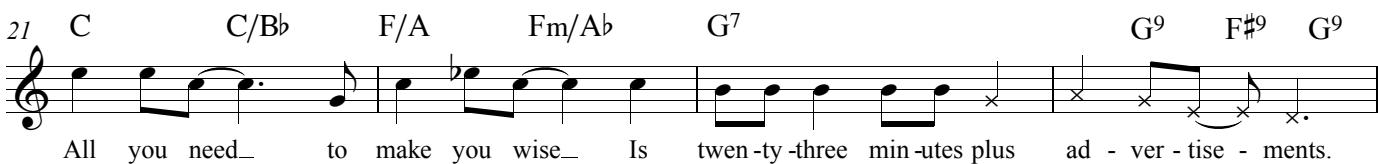
If you know a thing al - rea - dy, ba - by, You can switch the chan - nel o - ver just like that!

17 C E<sup>♭</sup>O Dm G<sup>7</sup> C E<sup>♭</sup>O Dm G<sup>7</sup>



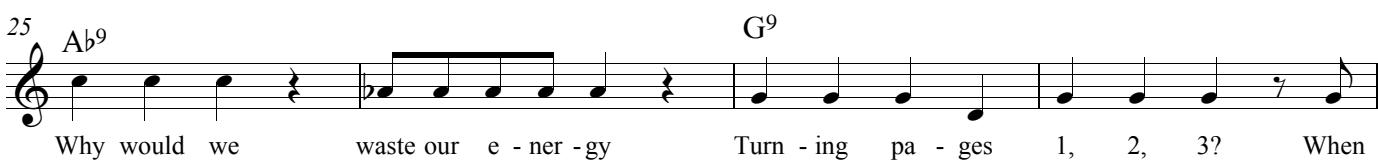
End - less joy and end - less laugh - ter, Folks liv - ing hap - pi - ly e - ver af - ter.

21 C C/B<sup>♭</sup> F/A Fm/A<sup>♭</sup> G<sup>7</sup> G<sup>9</sup> F<sup>#</sup>G<sup>9</sup> G<sup>9</sup>



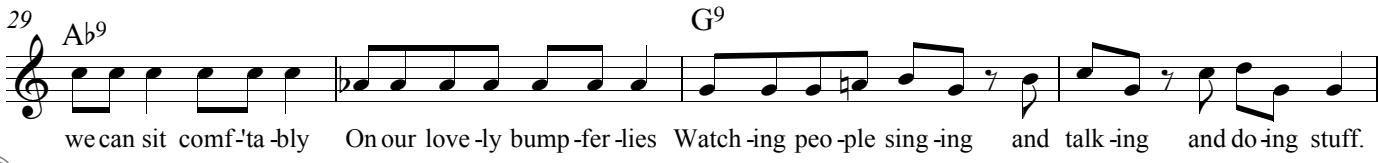
All you need to make you wise Is twen - ty - three min -utes plus ad - ver - tise - ments.

25 A<sup>♭</sup>9 G<sup>9</sup>



Why would we waste our e - ner - gy Turn - ing pa - ges 1, 2, 3? When

29 A<sup>♭</sup>9 G<sup>9</sup>



we can sit comf -ta -bly On our love -ly bump -fer -lies Watch -ing peo -ple sing -ing and talk -ing and doing stuff.

## 13. All I Know - 2

2

33 C E $\flat$ <sup>o</sup> Dm G $^7$  C E $\flat$ <sup>o</sup> Dm G $^7$

All I learnt I learnt from tel - ly; The big - ger the tel - ly, the smart-er the man...

37 C C/B $\flat$  F/A Fm/A $\flat$  G $^7$  G $^7$  C

You can tell from my big tel - ly Just how cle - ver a fel - la I am...

## SOLO

41 C E $\flat$ <sup>o</sup> Dm G $^7$  C E $\flat$ <sup>o</sup> Dm G $^7$

45 C C/B $\flat$  F/A Fm/A $\flat$  G $^7$

49 C E $\flat$ <sup>o</sup> Dm G $^7$  C E $\flat$ <sup>o</sup> Dm G $^7$

53 C C/B $\flat$  F/A Fm/A $\flat$  G $^7$  "And you can't learn that from a stupid book!"

## 13. All I Know - 3

3

57 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

All I know I learnt from tel - ly, What to think and what to buy,

61 C C/B<sup>b</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup>

I was pret - ty smart al - rea - dy But now I'm real - ly real - ly smart, Ve - ry ve - ry smart.

65 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

End - less con - tent, end - less chan - nels, End - less chat on end - less pan - els.

69 C C/B<sup>b</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup>

All you need to fill your muf - fin With - out hav - ing to real - ly fink or nuf - fin.

73 A<sup>b</sup>9 G<sup>9</sup>

Why would we waste our e - ner - gy Try - ing to work\_ out "Ul - li - seez" When

77 A<sup>b</sup>9 G<sup>9</sup>

we can sit hap - pi - ly On our love - ly bap - per - lies Watch - ing slight - ly fa - mous peo - ple talk - ing to real - ly fa - mous peo - ple.

81 C E<sup>o</sup> Dm G<sup>7</sup> C E<sup>o</sup> Dm G<sup>7</sup>

All I know I learnt from tel - ly; The big - ger the tel - ly, the smart - er the man.

85 C C/B<sup>b</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup> G<sup>7</sup> C

You can tell from my big tel - ly Just how cle - ver a fel - la I am.

13. All I Know - 4

4

89 A<sup>b</sup>9 G<sup>9</sup>

Who the Dick - ens is Charles Dick - ens? Ma - ry Shel - ley: she sounds smel - ly.

93 A<sup>b</sup>9 G<sup>9</sup>

Har - ry Pot - ter, what a rot - ter, Jane Aus - ten in\_\_\_\_ the com - post - in.

97 B<sup>b</sup>9 A<sup>9</sup>

James Joyce, does -n't sound noice, I - an Mc -Ew - an, (ugh) feel like spew -in.

**Kick Line Half Tempo**

101 B<sup>b</sup>9 A<sup>9</sup> "Easy Grandma" A<sup>7</sup> B<sup>o</sup> C<sup>o</sup> A<sup>7/C<sup>#</sup></sup>

Wil - li - am Shake - speare, Schwil - li - am Schmake - speare, Mo - by Dick All together!...

105 D F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup> D F<sup>o</sup> Em<sup>7</sup> A<sup>7</sup>

All I know I learnt from tel - ly; The big -ger the tel - ly, the smart -er the man...

109 D D/C G/B Gm/B<sup>b</sup> A(sus4) A(sus4) A<sup>7</sup>

You can tell from my big tel - ly What a ve - ry cle - ver fe - lla\_\_\_\_ I

113 D D/C G/B Gm/B<sup>b</sup> A(sus4) (Fill) E<sup>b</sup>13 D<sup>13</sup>

am!\_\_\_\_\_

# 13. All I Know (Bb Lead Sheet)

Interval Version

Music & Lyrics  
Tim Minchin

**Colla Voce**

D F<sup>o</sup> Em A<sup>7</sup> D F<sup>o</sup> Em A<sup>7</sup>

Some - where on a show I heard A pic - ture tells a thou - sand words So

5

A Tempo

D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup>

tel - ly, if you both - ered to take a look, Is the e - quiv a lent of, like, lots of books!

9 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>o</sup> Em A<sup>7</sup>

All I know, I learnt from tel - ly, This big beau - ti - ful box o' facts! -

13 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup>

If you know a thing al - rea - dy, ba - by, You can switch the chan - nel o - ver just like that!

17 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>o</sup> Em A<sup>7</sup>

End - less joy and end - less laugh - ter, Folks liv - ing hap - pi - ly e - ver af - ter.

21 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup> A<sup>9</sup> G<sup>#9</sup> A<sup>9</sup>

All you need to make you wise Is twen - ty - three min - utes plus ad - ver - tise - ments.

25 B<sup>b9</sup> A<sup>9</sup>

Why would we waste our e - ner - gy Turn - ing pa - ges 1, 2, 3? When

29 B<sup>b9</sup> A<sup>9</sup>

we can sit comf - ta - bly On our love - ly bump - fer - lies Watch - ing peo - ple sing - ing and talk - ing and do - ing stuff.



33 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>o</sup> Em A<sup>7</sup>

All I learnt I learnt from tel - ly; The big - ger the tel - ly, the smart-er the man...

37 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup> A<sup>7</sup> D

You can tell from my big tel - ly Just how cle - ver a fel - la I am...

**SOLO**

41 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>o</sup> Em A<sup>7</sup>

45 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup>

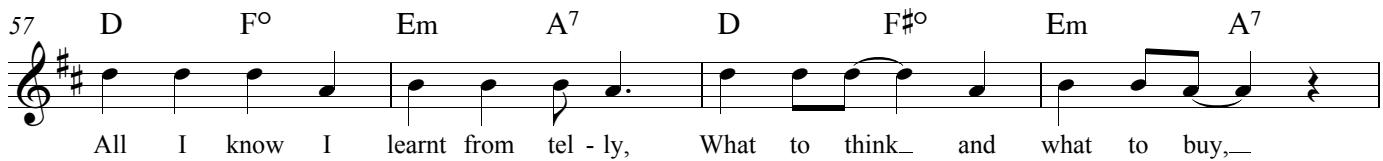
49 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>o</sup> Em A<sup>7</sup>

53 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup> "And you can't learn that from a stupid book!"

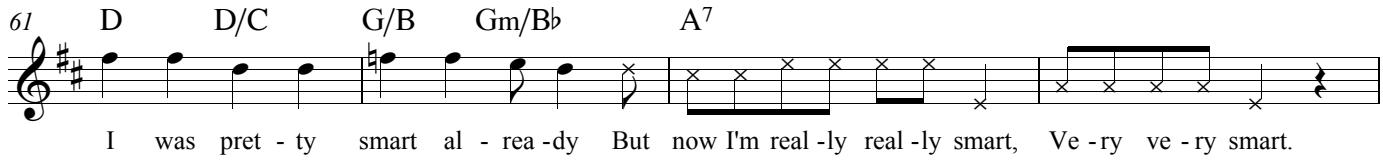
## 13. All I Know (Bb Lead Sheet) - 3

3

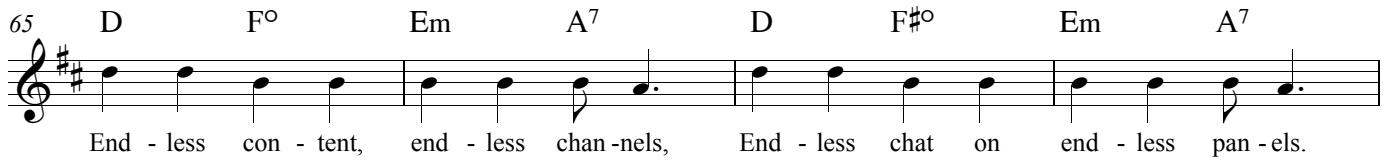
57 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>#o</sup> Em A<sup>7</sup>



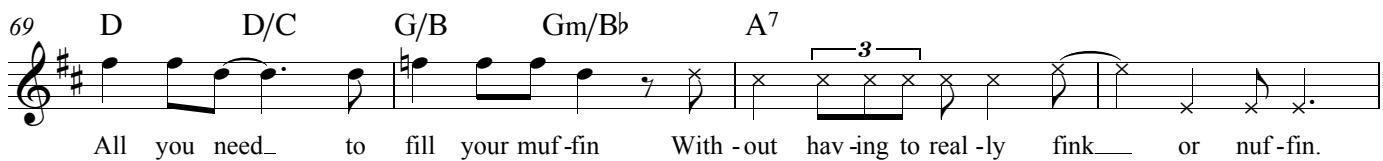
61 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup>



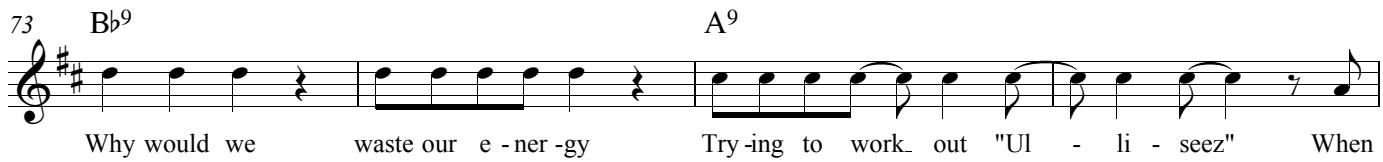
65 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>#o</sup> Em A<sup>7</sup>



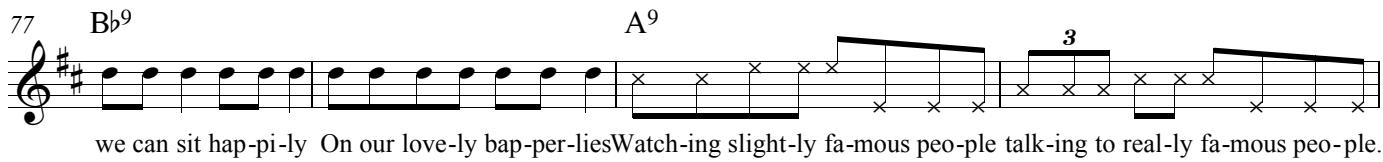
69 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup>



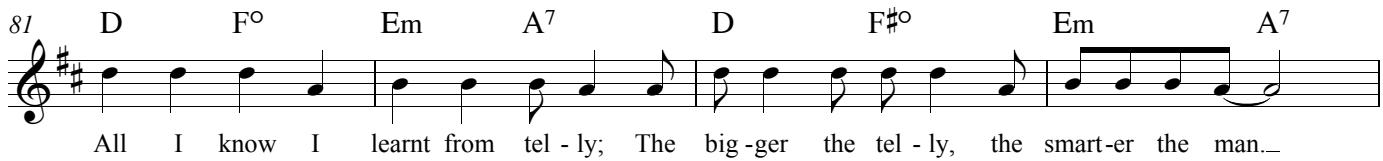
73 B<sup>b</sup>9 A<sup>9</sup>



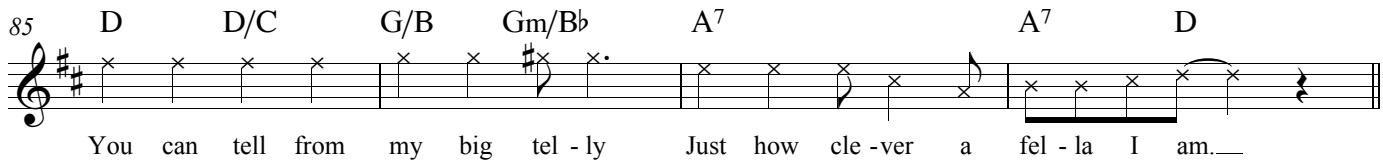
77 B<sup>b</sup>9 A<sup>9</sup>



81 D F<sup>o</sup> Em A<sup>7</sup> D F<sup>#o</sup> Em A<sup>7</sup>



85 D D/C G/B Gm/B<sup>b</sup> A<sup>7</sup> A<sup>7</sup> D



## 13. All I Know (Bb Lead Sheet) - 4

89 B<sup>b</sup>9 A<sup>9</sup>

Who the Dick - ens is Charles Dick - ens? Ma - ry Shel - ley: she sounds smel - ly.

93 B<sup>b</sup>9 A<sup>9</sup>

Har - ry Pot - ter, what a rot - ter, Jane Aus - ten in the com - post - in.

97 C<sup>9</sup> B<sup>9</sup>

James Joyce, does -n't sound noice, I - an Mc -Ew - an, (ugh) feel like spew - in.

## Kick Line Half Tempo

101 C<sup>9</sup> B<sup>9</sup> "Easy Grandma" B<sup>7</sup> C<sup>#</sup> D<sup>0</sup> B<sup>7/D<sup>#</sup></sup>

Wil - li - am Shake - speare, Schwil - li - am Schmake - speare, Mo - by Dick All together!...

105 E G<sup>0</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> E G<sup>0</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>

All I know I learnt from tel - ly; The big - ger the tel - ly, the smart - er the man...

109 E E/D A/C<sup>#</sup> Am/C B(sus4) B(sus4)

You can tell from my big tel - ly What a ve - ry cle - ver

112 B<sup>7</sup> E E/D A/C<sup>#</sup> Am/C B(sus4) (Fill) F<sup>13</sup> E<sup>13</sup>

fe - lla I am!

# 13. Entr'acte

**A** Double speed  $\text{♩}=\underline{\underline{120}}$

12

18

**B**

24

Pno

Dm

## 13. Entr'acte - 2

30

A7(b9) B°/A A

36 **C**

G/A A7 Dm DmΔ Dm7 G Dm DmΔ

42

Dm7 G Fm FmΔ Fm7 Fm6

48 **D**

Fm D7(b9) Gm

54

Ab Gm Gm Gm Gm Gm

60

Cm Gm A-flat

8vb

66

Cm Gm

(8)

72

A-flat D7 E-flat7

(8)

78

E7 E7 E7

84

F D7/F# G

8va

(8)

91

E7 Am

94

96 (8)

## When I Grow Up

$\text{♩}=\text{c.}80$   
Swung  $\text{♩}$

0

I

Tommy

When I grow up

# 14. When I Grow Up

(Tall and Smart and Strong and Brave)

Music & Lyrics  
Tim Minchin

**0** **Swung** **I** **Tommy**

When I grow up— I will be tall e-nough to reach the bran-ches

**F mp** **C** **B♭**

**4**

That I need to reach to climb The trees— you get— to climb When you're grown up.

**B♭m** **F** **C** **B♭**

**7** **Reginald**

and When I grow up— I will be smart e-nough to ans - wer all— the

**F** [+soft organ, same pattern] **C** **B♭**

**10**

Quest-ions that you need— to know the ans - wers to be-fore You're grown up.—

**B♭m** **F** **C** **B♭**

14. When I Grow Up - 2

**A**

Alice, Eric

and When I grow up— I will eat—sweets ev 'ry day— On the way— to work and I— Will go to bed

**g<sup>b</sup>add2** [+light shaker]      **F/A**      **Gm**

16

late ev 'ry night.— And I will wake up— When the sun— comes up and I— Will watch car-

**F**      **g<sup>b</sup>add2**      **Am**

19

Lavender, Nigel, Eric

toons un - til my eyes— go square And I won't care cos I'll— be all—grown up— When I— grow—

**+Ens**

Hortensia, Reginald

toons un - til my eyes— go square And I won't care cos I'll— be all—grown up— When I— grow—

**+Ens**

Amanda, Alice, Tommy

toons un - til my eyes— go square And I won't care cos I'll— be all—grown up— When I— grow—

**+Ens**

**Gm<sup>7</sup>**      **C**      **A/C#**      **Dm**      **Dm<sup>7</sup>/C**

## 14. When I Grow Up - 3

22 B

— up. —— When I grow up, — I will be  
— up. —— When I grow up, — I will be  
— up. —— When I grow up, — I will be

*strong*

**B**  
[rhythm stops] [drum fill] [drum groove]

26

Lavender, Alice  
Nigel, Eric, Tommy

strong e-nough to car - ry all the Hea-vy things you have to haul A-round with you when you're A grown up.

Amanda, Hortensia  
Reginald

strong e-nough to car - ry all the Hea-vy things you have to haul A-round with you when you're A grown up.

strong e-nough to car - ry all the Hea-vy things you have to haul A-round with you when you're A grown up.

**B**  
**B-flat (add2)** **B-flat major/G** **F** **C**

## 14. When I Grow Up - 4

29

Lavender, Nigel, Eric      Lavender, Alice  
Nigel, Eric, Tommy

and When I grow up,—

Hortensia, Reginald      Amanda, Hortensia  
Reginald

When I grow up,— I will be

Amanda, Alice, Tommy      3

When I grow up, I will be

$B^b\Delta$       F      C

32

brave e - nough to fight\_ the crea - tures      That you have to fight\_ be-neath the bed\_ each night to be a grown-up.—

brave e - nough to fight\_ the crea - tures      That you have to fight\_ be-neath the bed\_ each night to be a grown-up.—

brave e - nough to fight\_ the crea - tures      That you have to fight\_ be-neath the bed\_ each night to be a grown-up.—

$B^b$ (add2)       $B^b m^b/G$       F      C

## 14. When I Grow Up - 5

35

Lavender, Nigel, Eric

**C**

Hortensia, Reginald

Amanda, Alice, Tommy

and When I grow up, — I will have

and When I grow up, — I will have

and When I grow up, — I will have

$\text{B}^{\flat}\Delta$

$\text{B}^{\flat}\text{add2}$

37

treats ev 'ry day — And I'll play — with things that Mum Pre - tends — that

treats ev 'ry day — And I'll play — with things that Mum Pre - tends — that

treats ev 'ry day — And I'll play — with things that Mum Pre - tends — that

$\text{Am}^7$

$\text{Gm}^7$

sim.

## 14. When I Grow Up - 6

39

mums don't think are fun. *3* And I will wake up When the sun-  
 mums don't think are fun. *3* And I will wake up When the sun-  
 mums don't think are fun. *3* And I will wake up When the sun-

*gb(alt2)*

41

— comes up and I Will spend all day just ly-ing in the sun And  
 — comes up and I Will spend all day just ly-ing in the sun And  
 — comes up and I Will spend all day just ly-ing in the sun And

Am<sup>7</sup> Gm<sup>7</sup>

43

I won't burn cos I'll be all grown - up.  
When I grow up.

I won't burn cos I'll be all grown - up.  
When I grow up.

I won't burn cos I'll be all grown - up.  
When I grow up.

C A<sup>7</sup> Dm FΔ/C B<sup>Δ</sup>

=

D [vel]

mp

49

I won't burn cos I'll be all grown - up.  
When I grow up.

I won't burn cos I'll be all grown - up.  
When I grow up.

I won't burn cos I'll be all grown - up.  
When I grow up.

C A<sup>7</sup> Dm FΔ/C B<sup>Δ</sup>

=

mp

49

I won't burn cos I'll be all grown - up.  
When I grow up.

I won't burn cos I'll be all grown - up.  
When I grow up.

I won't burn cos I'll be all grown - up.  
When I grow up.

C A<sup>7</sup> Dm FΔ/C B<sup>Δ</sup>

## **F** A bit more relaxed ("Naughty" tempo)

Miss Honey

*I will be brave enough to fight the creatures*

I will be brave e - nough to fight the crea - tures

[pno solo]

55

*That you have to fight to be - beneath the bed each night to be a grown - up...*

57

F

When I grow up,..

## Matilda

Just be cause you find that life's\_ not fair, It does n't mean that you just have to grin and bear it.

Bb2

Fmaj9/A

[gtr]

111

14. When I Grow Up - 9

60

When I grow up—

If you al-ways take it on the chin and wear it, Noth-ing will change.

Gm7

[vcl]

F

62

Just be-cause I find my-self in this sto - ry, does-n't mean that ev - 'ry-thing is writ-ten for me.

Bb2

Fmaj7/A

64

Matilda & Lavender

If I think the end-ing is fixed al-read-y, I might as well be say ing I think that it's O-K and that's not right.

Gm7

f

## 14a. Trunchbull's Jug

**Lavender:** While no-one's looking...  
I put it into the Trunchbull's jug!

p48

Music & Lyrics  
Tim Minchin

A musical score for a single melodic line, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes throughout the piece. The tempo is marked as  $\text{♩} = 96$ . The score includes the following harmonic labels:  $B\flat/C$  (measures 1-2),  $A/C\sharp$  (measures 3-4),  $A$  (measures 5-6), and  $Dm$  (measures 7-8). The bass staff features a prominent bass drum on the first beat of each measure.



## 15. Acrobat Story III

## Acrobat Tempo

A B C D E

[BD]

3

The image shows a musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score is divided into measures labeled F, G, H, I, and J. Measures F and G show eighth-note patterns in B-flat major. Measure H shows a transition to C major with eighth-note patterns. Measures I and J show eighth-note patterns in C major, with measure J concluding with a forte dynamic.

**Matilda:** Slowly, very slowly, the acrobat wound her shiny white scarf around her husband's neck.

5 ‘For luck, my love’ she said, kissing him with the gentlest of kisses. ‘Smile - we have done this a thousand times.’

A musical score for piano, showing two staves. The top staff uses a treble clef and has a dotted half note as the first note. The melody consists of eighth and sixteenth notes. The bottom staff uses a bass clef and features a continuous eighth-note bass line. The score is divided into measures by vertical bar lines.

But suddenly she hugged him with the biggest hug in the world, so hard that he felt that she would hug all of the air out of him.

15. Acrobat Story III - 2

And so they prepared themselves for the most dangerous feat that had ever been performed.

13

**12** **8**

**A** The great escapologist had to escape from the safe, lean out, catch his wife with one hand, grab a fire extinguisher

**12** **8**

and put out the flames on her specially designed dress within twelve seconds,  
before they reached the dynamite and blew his wife's head off.

17

**Matilda:** The trick started well. The moment the specially designed  
dress was set alight the acrobat swung into the air.

19 (Mrs Phelps screams) **Mrs Phelps:** Sorry. Go on.

**6** **8**

Side Drum

**6** **8**

*mp*

21 **B** The crowd held their breath as she hurled over the sharks and spiky objects - one second, two seconds -

BD *f*

they watched as the flames crept up the dress - three seconds, four seconds -  
she began to reach out her arms towards the safe -

24

five seconds, six seconds - suddenly the padlocks pinged open and the huge chains fell away -

26 *8va* 1  
Em 8

seven seconds, eight seconds - the door flung open and the escapologist reached out one

28 *8va* 1  
Em 8

huge, muscled arm to catch his wife and the child - nine seconds, ten seconds...  
**Mrs Phelps:** Oh, I can't look! **Matilda:** eleven seconds and he grabs her hand and, and,

30 (8) 1  
Am Em C Em C

15. Acrobat Story III - 4

and suddenly the flames are covered in foam before they can both be blown to pieces. **Mrs Phelps:** Hooray!

33

34

35

36

So the story does have a happy ending, after all!

**Matilda:** No. Maybe it was the thought of their child. Maybe it was nerves. But the escapologist used just a touch too much foam

C 8va

p play LH just before RH, like acciaccaturas

and suddenly their hands became slippy... and she fell. **Mrs Phelps:** No! Was... was she okay? Did... Did she survive?

43 (8)

loco

She broke every bone in her body except the ones at the ends of her little fingers.

She managed to live long enough to have their child.

D

E

B

50 The doctor said it was an absolute miracle she managed to hold on. But the effort was too great. 'Love our little girl', She said,

'Love our daughter with all your heart. She is all we ever wanted.' And then she died.

And then... things got worse. **Mrs Phelps:** What? Worse? Oh, no, Matilda, not worse, they can't get worse!

**Matilda:** I'm afraid they did.

Because so kind was the escapologist that he never blamed the acrobat's sister for what had happened.

**E Steady**  $\text{d} = \text{c.60}$

65 And so she moved in to help look after his daughter. She was nothing but cruel to the little girl,

making her wash and iron and cook and clean, and beating her if she did a thing wrong.

69

Dm

cresc

F#-C#

73 But always in secret, so that the escapologist never suspected a thing.

Dm

molto cresc

F#-C#

And so the poor little girl grew up with the meanest, cruellest, horribliest aunt you could possibly imagine.

**Mrs Phelps:**  
Let's call the police!

77 **Each Bar On Cue**

2

1

2

1

2

1

# 15a. I'm So Clever

Music & Lyrics  
er...

3/4 time signature. Treble and bass staves. Chords: C, Eb, Dm7, G7, C.

lyrics: I'm so cle - ver

3/4 time signature. Treble and bass staves. Chords: G+7, C, G+7, C, C/E.

lyrics: I'm so cle - ver and cle - ver and

3/4 time signature. Treble and bass staves. Chords: Dm7, G7, Am, Am/G, Dm7, G7, C.

lyrics: cle- ver - er...

**Mr Wormwood:** I've had enough!

## 15b. Bookworm

p52

**Slow & Mysterious**

5

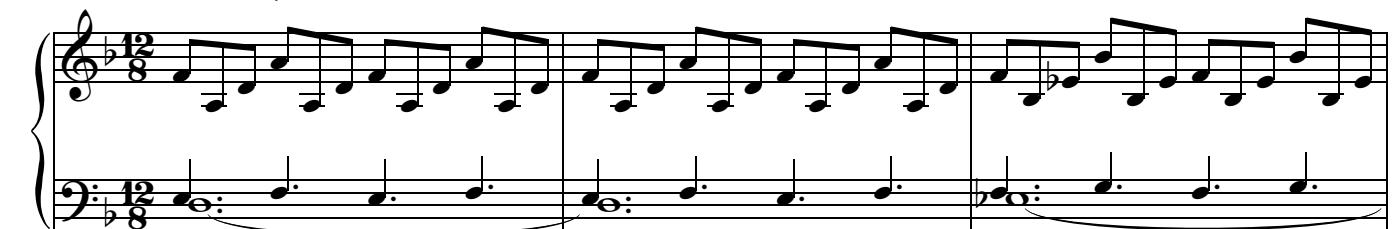
8

[rumble]

**Segue  
Acrobat Story IV**

# 16. Acrobat Story IV (I'm Here)

Turbulent, fast

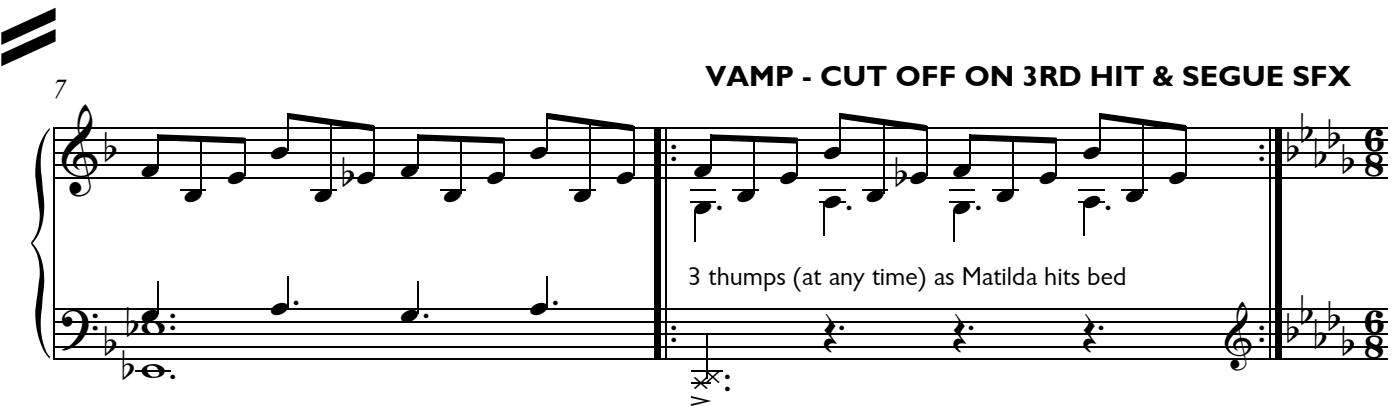


4



7

VAMP - CUT OFF ON 3RD HIT & SEGUE SFX



9

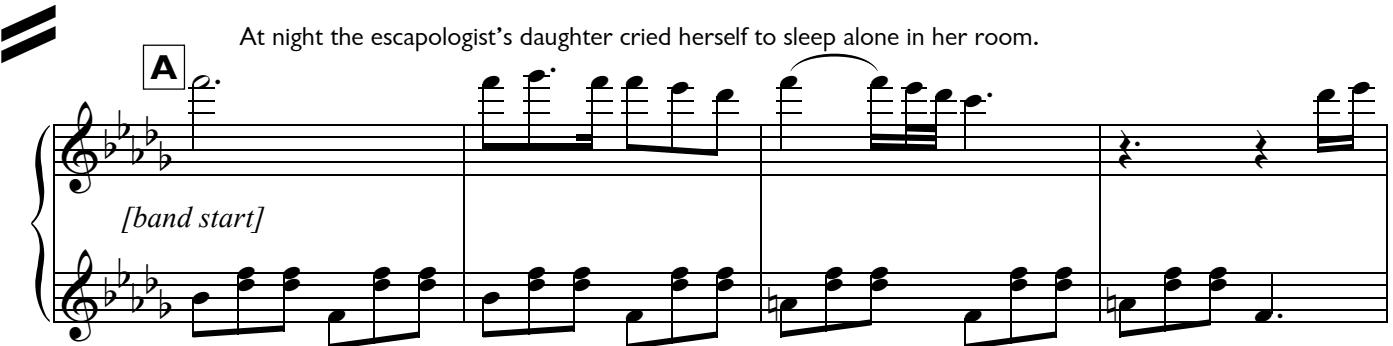
REPEAT AS NECESSARY / JUMP TO "A" AT ANY POINT



At night the escapologist's daughter cried herself to sleep alone in her room.

A

[band start]



16. Acrobat Story IV (I'm Here) - 2

But the evil aunt - who, like all bullies, loved to see people smaller than herself miserable and unhappy - became worse and worse and worse.

17

The escapologist, who now worked as an accountant, knew nothing of the aunt's wickedness.

And his daughter never said a word, as she didn't want to add to her father's pain.

21

This only encouraged the aunt to greater cruelties, until one day, she exploded 'You are a useless, filthy, nasty little... creep!'

And she beat her, threw her into a dank, dark, dusty cellar, locked the door and went out.

**B**

(The acrobat's daughter is thrown into Matilda's room, the door slammed behind her. Sits, cold and shivering. She cries.)

**VAMP - OUT ON ANY BEAT**

28

16. Acrobat Story IV (I'm Here) - 3

**Music-box-like**

**=c.132**

(Matilda reaches out, touches her shoulder,  
though the girl doesn't notice.)

[Matilda]

**C**

31

Don't cry, I am [Cel]

Cm G+/B Cm

37

here lit - tle girl. Please don't cry, dry your eyes, Wipe a-way your tears, lit - tle

G/B (or B+/D#) Cm G/B

**Matilda:** But that day the escapologist happened to come home early.

42

girl.

Fm/Ab Cm

16. Acrobat Story IV (I'm Here) - 4

And when he heard the sound of his daughter's tears, he smashed the door open.

(Suddenly there is a banging on the door. More. More. Both girls terrified.)

47

⊕ Possible cut ⊕

Fm/Ab      Cm/Eb      G<sup>5</sup>

≡

**D** (The door bursts open. It is the escapologist, furious.)      (The little girl runs to him, and they hug for all they are worth.)

**Tempestuous**      [Escapologist]

For - give me,——

Gm f      D/F# (or D+/F#)      Cm/Eb

≡

57

I did-n't mean to de - sert you.——      Don't cry lit - tle girl,      noth-ing can

Gm      Cm/Eb

16. Acrobat Story IV (I'm Here) - 5

62

hurt you, You've noth-ing to fear, \_\_\_\_\_ I'm here.

Gm Aø D

(He unwraps the white scarf of his wife from his own neck and wraps it around hers.)

**Matilda & Escapologist:** 'Have I been so wrapped up in my grief for my wife that I have forgotten the one thing that mattered to us most?

67

Gm Eb

**Matilda & Escapologist:** I love you so much, my daughter, I shall spend the rest of my life making it up to you. We shall be together forever.'

**E**

rall.

Escapologist

Don't

mp Cm F

## 16. Acrobat Story IV (I'm Here) - 6

**F**

Daughter

Don't cry, Dad-dy. I'm al - right, Dad-dy.

cry, Please don't cry, I am here lit-tle girl. Please don't

*mp* pizz. sim.

79

Please don't cry. Here, let me wipe a-way your tears.

cry, Dry your eyes, Let me wipe a-way your tears, lit-tle girl. For-

## 16. Acrobat Story IV (I'm Here) - 7

83

Dad-dy for - give me,  
I did-n't want to up -

give me,  
I did-n't mean to de - sert you.

86

set you, Please Dad-dy, don't cry,  
I'll be al - right  
With you by my

Don't cry  
lit - tle girl,  
noth-ing will

## 16. Acrobat Story IV (I'm Here) - 8

89

side, I have noth-ing to fear, *rubato*

hurt you, You've noth-ing to fear, *rubato*

l'm

92

here. *rubato*

here. *rubato*

here. *rubato*

here. *rubato*

## 16. Acrobat Story IV (I'm Here) - 9

**G***(The little girl falls asleep. The escapologist stands.)* **Matilda:** But when the little girl fell asleep

Kids voices

SA

TB

Cm C<sup>sus2</sup> C(<sup>sus2</sup><sub>4</sub>) Cm Ab Ab<sup>(4)</sup> Ab<sup>6</sup> Ab

96

the escapologist's thoughts turned to the evil aunt and an almighty rage grew inside his great heart.

Cm C<sup>sus2</sup> C(<sup>sus2</sup><sub>4</sub>) Cm G G(<sup>sus2</sup><sub>4</sub>) Cm/G G

16. Acrobat Story IV (I'm Here) - 10

**Escapologist & Matilda:** 'That demon, that villain, that monster! She has sullied the memory of my wife,

98

mf

Am A(<sup>sus2</sup>) Dm/A Am

G#+ G#m<sup>5</sup> Fm<sup>6</sup> G#+

v



she has betrayed the trust of her own sister, she has shown cruelty to the most precious reality of my marriage.

100

**H:** Lavender, Hortensia, Eric

f

C/G G G7omits C/G

Am/F# Bm/F# A(<sup>sus2</sup>)/F# Am/F#

v

Bullying children is her game, is it? Then let us see what this creature thinks she can do

102

when the wrath of a grown man stands before her!"

mf cresc. A(SUS<sub>2</sub>)<sup>4</sup> Fm<sup>6</sup> Fm<sup>Δ</sup> Am A(SUS<sub>2</sub>)<sup>4</sup> Fm<sup>6</sup> Fm<sup>Δ</sup>

104

v

105

**Matilda:** But that was the last the little girl ever saw of her father. Because he never ever came home. Ever again.

107 **Gently**

**[Stop on whistle]**

# 16a. What Are You Doing With Those Books?

Music  
Tim Minchin

1st Whistle

VAMP

EM

This musical score consists of two staves. The top staff is for the '1st Whistle' and the bottom staff is for the 'VAMP'. The music is in 6/8 time, with a key signature of one sharp. The '1st Whistle' part features a continuous eighth-note pattern. The 'VAMP' part begins with a single note, followed by a sixteenth-note pattern in E minor (EM). The score is divided into measures by vertical bar lines.

2nd Whistle

VAMP

6

This musical score consists of two staves. The top staff is for the '2nd Whistle' and the bottom staff is for the 'VAMP'. The music is in 6/8 time, with a key signature of one sharp. The '2nd Whistle' part features a continuous eighth-note pattern. The 'VAMP' part begins with a single note, followed by a sixteenth-note pattern. The score is divided into measures by vertical bar lines, with the measure number '6' indicated at the start of the second staff.

**Segue  
Smell Of Rebellion**



# 17. Smell Of Rebellion

Music & Lyrics  
Tim Minchin

*Conversationally*

This school of late has star-ted reek-ing, Qui-et, Mag-got, when I'm speak-ing, reek-ing with a most dis-turb-ing  
*f* [timp]

scent. [bs cl] On - ly the fi - nest nos - trils smell it, but I know it oh\_\_ too well, it is the  
3

o - dour of re - bel - lion, it's the bou - quet of dis - sent. And you may  
[br shake]

**A** bet your brit-ches this head-mis-tress finds this foul o - dif - er - ous - ness whol-ly ol - fac - to - ri - ly in - sul ting. And

17. Smell Of Rebellion - 2

14

so to stop the sten-ch's spread, I find a ses-sion of Phys-Ed sorts the mere-ly rank from the re - volt-ing.  
(D, Eb, F#, A, C, C#)

[hp]

18 B

The smell of re - bel - lion comes out in the sweat, and Phys - Ed will get you sweat-ing.

Drums

Gm D7/A Gm/Bb D/C Eb7

22

And it won't be long be-fore I smell the pong of aid - ing and a-bet-ting. A bit of Phys

D Gm D7/A Gm/Bb D/C Eb7 D

27

Ed. will tell us who has a head full of re-bel - li - ous thoughts. HOLD! HOLD! Just like a rot-ten egg floats to the

Cm C#o D Cm

## 17. Smell Of Rebellion - 3

32

C

top of a buc- ket of wa - ter. The smell of re - bel - ion, the stench of re - volt, the reek of in -

Kids

One two three four

A/C# D Gm D7/A Gm/Bb D/C

8

37

- sub - or - di - na - tion, A whiff of re - sis - tance, the pong of dis -

I can't take it a - ny more.

E7 D7 Gm D7/A

40

sent, the funk of mu - ti - ny in ac - tion. Be - fore a

Matilda

But that's not

Gm/Bb D/C E7 D7

## 17. Smell Of Rebellion - 4

43

weed be-comes too big and gree-dy, you real-ly need to nip it in the bud. Be-fore the right

Cm A/C # A D

47

worm starts to turn you must scrape off the dirt and rip it from the mud. A whiff of in - sur-

Cm A7 D

**D**

gence, the stench of in - tent, the reek of pre - pu-bes-cent pro - test, A funk of de-

But that's not

One two three four One two three four

Am E7/B Am/C E/D F7 E7

## 17. Smell Of Rebellion - 5

55

fi- ance, the o - dour of coup, - the waft of a - nar - chy in pro - gress. Once we right.

One two three four One two three four I can't take it a - ny more.

Am E7/8 Am/C E/D F7 E7

ex - er - cise these de - mons, they shall be too pooped for dream - in'. Some dou - ble - time dis - ci - pline should stop the rot from set - ting in.

Dm Am B7 E7

## 17. Smell Of Rebellion - 6

"All right, let's step it up. Double-time."

**Double-time (straight ♫)** **F**

63

1, 2, 3, 4... Dis-ci-pline, dis-ci-pline, for child-ren who aren't lis-ten-ing, for mid-gets who are fid-get-ing and etc. **Am** **E7**

68

whis-per-ing in his-to-ry, their chat-ter-ing and chit-ter-ing, their nat-ter-ing and twit-ter-ing is tem-pered by a smat-ter-ing of **Dm** **Am** **F7** **E7**

72

**G**

dis-ci-pline. We must be-gin in-sis-ting on ri-gi-di-ty and dis-ci-pline, per-sis-tent-ly re-sist-ing this an- **Am** **Am** **E7**

76

- ar-chis-tic mis-chief-in', these min-utes you are frit-ter-in' on pan-der-ing and pi-ty-ing, while lit-tle 'uns are miss-ing out on **Dm** **Am** **F7** **E7**

80 **H**

dis - ci-pline. The sim-per-ing and whim-per-ing, the drib-bling and the spit - tl - ing, the "Miss, I need a tis- sue" it's an  
is - sue we can fix. There is no mys-te-ry to mas-ter-ing the art of class-room mis-tress-ing; it's dis - ci-pline, dis - ci-pline...

84

Kids The smell of re - bel - ion, the stench of re - volt, the reek of pre - pu - bescent  
Dis - ci-pline!

88 **I**

plot-ting, a whiff of re - sis - tance, the pong of dis - sent, the funk of mo - ral fi - bre rot - ting.

92

97 (Trunchbull's vault & bow) **J** Power ballad tempo...

101

dream. I - ma-gine,(come on,try it), The peace and the qui - et. A bur - b - ling

D<sub>b</sub><sup>Δ</sup> A<sub>b</sub> E<sub>b</sub> C<sub>m</sub>

105 (or houseboat of lilac)

stream. Now i - ma-gine a woods with a cot - tage, And

D<sub>b</sub><sup>Δ</sup> A<sub>b</sub> E<sub>b</sub>

109 (houseboat)

in - side that cot - tage we find A dwarf called Zeek - A car - ni - val\_ freak who can

F<sub>m</sub> D<sub>b</sub> A<sub>b</sub>/C B<sub>b</sub>m B<sub>b</sub>/D

113

**K**

fold pa-per hats\_ with his mind. And he says Don't let them steal\_ your hor-ses.

E♭(sus) [sax] **f** **A♭** **E♭**

117 (throw them)

Don't let them take you a - way. If you find your way\_ through They'll be

**Fm** **D♭** **3** **Fm** **Cm**

120 (in aisle two)

wait - ing for you,— sing - ing Neigh... Neigh... Neigh... (molto ad lib) **Ah**

**Fm** **Cm** **B♭m7**

**L Colla Voce**

ha! And there, just like I said, the stin - ky mag - got lifts his head.

**mf**

**Kick line tempo (swung ♩)**

125

E - ven the squit- ti - est, pi - te - ous mess can har - bour seeds of stin - ki - ness. Have you

88 87 87(b9)

e - ver seen a - ny-thing more 3 re - pel-lant? Have you e - versmelt some-thing as sick as The Smell Of Re -

Dm/E 3 Dm⁶/E 3 E 3 F⁷ 3

bel - lion, the stench of re - volt, the reek of in -

Dis - ci - pline, dis - ci - pline, no more whis - per - ing, child - ren need dis - ci - pline, cut out their wim - per - ing,

Bm F⁷/C♯ 3 Bm/D 3 F♯/E

**M**

131

sub - or - di - na - tion, a whiff of re - sis -

If you're mis - chie - ful, she'll sniff you out, with - out a doubt she's a snout in a mil - li - on.

G7 F#7

133

tance, the pong of dis - sent... (And) I

3 3 3 3 3 3 3 3 3

Dis - ci - pline, dis - ci - pline, no more whis - per - ing, child - ren need dis - ci - pline, cut out their wim - per - ing,

Bm F#7/C# Bm/D F#/E

**N**

Pulling up straight ♪

will not stop 'til you are squashed,'til this re - bel - li - on is quashed.'Til glo-ri-ous swea - ty dis - ci - pline has

G7

138 **Tempo (swung ♩)**

washed this sic-ken-ing stench a - way!

Matilda: ...BIG FAT BULLY!!! [start LFO]

Trunchbull: ...crush you [GO]

## 18. Quiet

(The Eye Of The Storm)

Music & Lyrics  
Tim Minchin

Moderato  $\text{♩}=\text{c.69}$

4

**A**

8



## 18. Quiet - 2

10

if we are travel-ing at al-most the speed of Light and we're hold-ing a light, that light would still

12

Tra-vel a-way from us, at the full speed of Light, which seems right in a way, but I'm try-ing to

14

say I'm not sure, but I won-der if in - side my head I'm not just a bit diff'-rent from some of my

16

friends These an-swers that come in - to my mind un - bid-den These sto - ries de - li-tered to me ful - ly

*Bb*                    *G/B*                    *C*                    *A7/C#*

20

And I just wish they'd stop, my dad and my mum And the te - le and sto - ries would stop for just

Dm      Eb add 2

22

once And, I'm sorry I'm not quite ex-plain-ing it right But this noise be-comes an- ger, and the an- ger is

C/E      Em

24

light And this burn-ing in - side me would u - su - ally fade But it is - n't to - day, And the heat and the

D $\flat$  Fm/C

26

shout - ing And my heart is pound - ing And my eyes are burn - ing and sud - den - ly,

*BbΔ* *Eb<sup>11</sup>*

rall.

*12* *8*

28

ev - 'ry - thing, ev - 'ry thing is

*Eb<sup>9</sup>* *Eb<sup>11</sup>*

*12* *8*

**C** Semplice (meno mosso)

Qui- et. Like si - lence but not real - ly si - lent. Just that still sort of

*subito p*

*8va* *8va*

33

qui- et; Like the sound of a page be-ing turned in a book, Or a pause in a walk in the

*loco*

*6* *8* *12*

36 **D**

woods.  
Qui-et.  
Like si-lence but not real-ly

39

si-lent.  
Just that nice kind of qui-et;  
Like the sound when you

42

lie up-side down in your bed,  
Just the sound of your heart in your head.  
And though the

**E**

peo - ple a - round me,  
Their mouths are still mov - ing,--  
The words they are

$Bb^{\Delta}$   $Bb^b$   $Bbm^{\Delta}$   $Bbm^b$   $A+7$

## 18. Quiet - 6

47

form - ing— Can-not reach me a - ny more. And it is qui - et. And I am

E♭ Gm C

50

warm. Like I've sailed in - to the eye of the

53

storm.

55 Double speed (♩=♪)

Matilda: Tip it... tip it over! (etc.)...



61 **Vamp**

## 18a. Get The Newt Off

Musical score for 'Get The Newt Off' featuring two staves. The top staff is in 7/8 time with a bass clef, and the bottom staff is in 8/8 time with a bass clef. The score includes a dynamic marking '8vb' and a measure number '4'. The music consists of eighth-note patterns and rests. The score concludes with a repeat sign and a measure of silence, followed by a measure of 'G' and a repeat sign.



## 18b. Second Glass Tipping

Matilda: Watch. Please.

**Moderato**  $\text{♩}=\text{c.69}$

12/8 time signature. Treble and bass staves. Key signature: G major (Gm), then A♭ major (A♭2). The bass line consists of eighth-note patterns.

**POSSIBLE REPEAT**

12/8 time signature. Treble and bass staves. Key signature: G major (Gm), then A♭ major (A♭2). The bass line consists of eighth-note patterns.

6/8 time signature. Treble and bass staves. Key signature: D5/A, then A, then B♭, then G/B. The bass line consists of eighth-note patterns.

*upwards effect  
as glass topples*

**VAMP**

6/8 time signature. Treble and bass staves. Key signature: C, then A/C♯. The bass line consists of eighth-note patterns. A diagonal line with an arrow points upwards from the bass staff towards the right, indicating the 'upwards effect as glass topples'.

# 18c. Walk To Miss Honey's

(after 2nd Glass Tipping)

Miss Honey: Would you like some tea?

Music  
Tim Minchin

Matilda: What do you think it is?  
This thing with my eyes am I strange?

Miss Honey: Not strange. You're not strange, Matilda.  
You're special. I'm not going to pretend I know what it is.  
But I think it's something to do with that incredible mind of yours.

6 **Slower**

Matilda: You mean there's no room in my head for  
all my brains so they have to push out through my eyes?

Miss Honey: That's... not exactly what I meant,  
but something like it. Home, sweet [C.O.]

10

Miss Honey: ...why I am so poor. [GO]

# 19. My House

Music & Lyrics  
Tim Minchin

**Freely** [Clar solo]

**3a** **3b** **4** **Moderato**

**A** **Bb** **F/A**

**12** **Eb** **Bb/D** **F**

This roof keeps me dry when the rain falls. This door helps to keep the cold at bay.

On this floor I can stand on my own two feet.

## 19. My House - 2

16 **Bb**

**F/A**

On this chair I can write my les-sons,  
On this pil-low I can dream my nights a-way.

20 **Gm** **Dm/F** **Eb** **Bb/D** **F/C**

And this ta - ble, as you can see, Well it's per - fect for tea.

24 **Eb/Bb** **Bb** **Cm/Bb** **Bb**

It is - n't much, But it is e - nough for me.  
For this is

**Dm/Eb** **B** **Bb<sup>Δ</sup>/Eb** **Bb/Eb** **Dm** **Bb/D**

my house. This is my house.

## 19. My House - 3

32 Cm Bb/D Eb Eb/F Bb

It is - n't much, but it is e - nough for me.

**C** Bb Bb/sus Bb F/A F

On these walls I hang won-der - ful pic-tures, Through this win-dow I can watch the sea - sons

[Recorder]

41 Eb Bb/D F/sus F

change, By this lamp, I can read and I, I am set free.

## 19. My House - 4

45 **Bb** **Bb/D Bb/Eb F** **Gm**

And when it's cold out - side I feel no fear, E - ven in the win - ter storms I am

==

50 **Dm** **Eb** **Bb** **Eb** **Bb/D**

warmed by a small but stub-born fire, And there is no - where I would ra - ther

==

55 **F/C** **Eb/Bb** **Bb** **Cm/Bb** **Bb**

be. It is - n't much But it is e-nough for me.

## 19. My House - 5

61      Cm      Bb/D      NC.      Eb/F      Bb

## 19. My House - 6

74 **F<sup>b</sup>/E<sub>b</sub>** **E<sub>b</sub>** **Dm<sup>7</sup>**

my house. This is my house. And

78 **Cm<sup>7</sup>** **B<sub>b</sub>/D** **E<sub>b</sub>** **E<sub>b</sub>/F**

it is - n't much, but it is e - nough...

81 **F/G** **E**

— And when it's cold and bleak, I feel no fear, E - ven in the fier-est

86

storms I am warmed by this small but stub-born fire, —

**F**

E - ven when out - side\_\_\_\_ it's free - zing I don't pay much heed. (I know that)

**G**

Ev - 'ry - thing I need\_\_\_\_ is in here. It is - n't much But

99

it is\_\_\_\_ e - nough for me.

102

It is - n't much, but it is\_\_\_\_ e - nough for me.

## Segue 19a. Trunchbull Revelation

## 19a. The Trunchbull Revelation

**Miss Honey:** I can't make your parents appreciate you. But bad times don't last forever.  
Even if it sometimes seems that way when you're little.

**Matilda:** (staring at the scarf) Miss Honey is... is this your father's scarf?



6/8

**Miss Honey:** Well, yes. My mother gave it to him before she died, you see she was

**Matilda:** An acrobat. **[STOP SUDDENLY & CONTINUE]**

**Miss Honey:** Well... well yes, she, she was. How did you...? And my father was

**Both:** An escapologist. **[STOP SUDDENLY & CONTINUE]**



5



9



13

Dm Am Dm/F



18

Am Bø

12/8

**Aunt/Miss T:**  
 "A contract is a contract  
 is a contract is a contract."  
 "A contract is a contract  
 is a contract is a contract."  
 "A contract is a contract  
 is a contract is a contract."  
 "A contract is a contract  
 is a contract is a contract."

**A Più mosso**

**Matilda/Miss Honey:**

Miss Trunchbull.  $\overline{3}$

**B**

41 **E<sup>m</sup>⁶** or similar patterns **VAMP - OUT ANY BAR** **C** [fl]

46

50 [clar]

54 [vc]

58 BD

62

**D**

69

75

**Trunchbull:**  
You're going to Chokey.

# 20. Revolting Children I

Music & Lyrics  
Tim Minchin

**Trunchbull:** What? [GO]

**Steady**  $\text{♩} = 120$   
(hard rock)

1

8<sup>vb</sup>

6

(8)

11

(8)

The musical score consists of three systems of music. The first system (measures 1-8) features a treble and bass staff with a key signature of one sharp. The second system (measures 6-11) shows a bass staff with a key signature of one sharp, and the third system (measures 11-16) also shows a bass staff with a key signature of one sharp. The music is in 4/4 time. Various chords are labeled: E<sup>5</sup>, B<sup>5</sup>/F<sup>#</sup>, G, A, C, Em, C<sup>5</sup>, B<sup>5</sup>/F<sup>#</sup>, E<sup>5</sup>, B<sup>5</sup>/F<sup>#</sup>, G<sup>5</sup>, A, C. Measure 16 concludes with a treble staff and a key signature of one sharp.

**Bruce:** Revolting!  
P-X-Q-Q-Q-AST-1-2-3-4-89-X! [GO] REVOLTING!

**VAMP**

Matilda, Lavender, Amanda  
Alice, Tommy

Hortensia, Nigel, Eric  
Bruce, Reginald

We are\_

We are\_

[drum fill?]

E<sup>5</sup>

(8)



20. Revolting Children I - 2

**A**

— Re - volt - ing child - ren Liv - ing in \_\_\_\_\_ Re - volt - ing times. We sing —  
 — Re - volt - ing child - ren Liv - ing in \_\_\_\_\_ Re - volt - ing times. We sing —

B5 G5

21

— Re-volt-ing songs Us - ing — Re-volt-ing rhymes. We'll be — Re-volt-ing child-ren 'Til our Re-volt - ing's done. And we'll — Re-volt-ing songs Us - ing — Re-volt-ing rhymes. We'll be — Re-volt-ing child-ren 'Til our Re-volt - ing's done. And we'll

A5 C5 G5 F#5 E5 D5

25

**B**

have the Trunch bull bolt-ing, we're re - volt - ing! We are \_\_\_\_\_ Re-volt - ing child-ren Liv-ing in —  
 have the Trunch bull bolt-ing, we're re - volt - ing! We are \_\_\_\_\_ Re-volt - ing child-ren Liv-ing in —

C5 B5 D5 E5 Em B/F#

[bs]

## 20. Revolting Children I - 3

28

— Re-volt ing times. We sing Re-volt ing songs Us-ing Re-volt ing rhymes. We'll be Re-volt ing child-ren 'Til  
 — Re-volt ing times. We sing Re-volt ing songs Us-ing Re-volt ing rhymes. We'll be Re-volt ing child-ren 'Til

G A C

32

our Re-volt-ing's done. And we'll have the Trunch bull bolt-ing, we're re-volt-ing!  
 our Re-volt-ing's done. And we'll have the Trunch bull bolt-ing, we're re-volt-ing!

Tommy Lavender

We will be come a screaming horde! Take out your

G Bm<sup>7</sup>/F# Em Em/D C B<sup>7</sup> D Em D Em B/F#

36

hoc-key stick and use it as a sword! Ne-ver a gain will we be ig nored,

G A C

## 20. Revolting Children I - 4

39 Hortensia, Eric Nigel Amanda, Reginald All kids

We'll find out where the chalk is stored! And spell things bad - ly on the board, It's not in - sult - ing; WE'RE RE-

G Bm<sup>7</sup>/F# Em Em/D C B<sup>7</sup>

42 D Matilda, Hortensia, Bruce, Tommy, Reginald

Lavender, Alice, Amanda Eric, Nigel If e-nough of us are wrong, wrong is

We can S - P - el how we like!

VOL-TING!

D Em Am G

45 Bruce: Why?

right! Cos we're a lit - tle bit naugh - ty! Lavender, Alice, Hortensia Eric, Tommy

Ev -'ry - one! N - O - R - T - Y. Cos we're a lit - tle bit naugh - ty! You say we ought-a - stay in - side the

D/F# B Am

## 20. Revolting Children I - 5

Matilda, Amanda,  
Bruce, Nigel, Reginald

Normal 2-part

48

But if we dis - o-bey at the same time,

Lavender, Hortensia  
Eric, Tommy

Normal 2-part

line,

There is noth-ing that the Trunch-bull can

do!

She can take her ham-mer and S - H -

G

D/F#

B

51

You did - n't think you could push us too far      But there's no go - ing back now we are... - R...

You did - n't think you could push us too far      But there's no go - ing back now we are... - R...

U - V...

C

D

Em

**E**

- Re-volt - ing child - ren Liv - ing in \_\_\_\_\_ Re - volt - ing times. We sing...\_\_\_\_\_

- Re-volt - ing child - ren Liv - ing in \_\_\_\_\_ Re - volt - ing times. We sing...\_\_\_\_\_

huge "prison bars" sound effect

B/F# G

[rumble]

88

**Direct segue to  
Chalk Writing**

## 20a. Chokey 'n' Chalk

## Music Tim Minchin

## Segue from **Revolting Children I**

*huge "prison bars" sound effect*

3

*ff* Em B<sup>7</sup>/F<sup>#</sup> G A Am



18

**A**

BD

21

24

**Accel.**

12/8

27

**Original Tempo**

29

31

33

36

38

Each bar dictated

38

Fast  $\text{J}=120$   
(hard rock)

## 21. Revolting Children II

**A**

Matilda, Lavender, Alice  
Nigel, Eric, Tommy

Amanda, Hortensia, Reginald

Bruce

Ne-*ver-a-gain*, *3* Ne-*ver-a-gain*, *3*

Ne-*ver-a-gain*, *3* Ne-*ver-a-gain*, *3*

Ne-*ver-a-gain* will they get the best of me, Ne-*ver a-gain* will they take a-way my

*Bb* *C* *Bb/D* *C/E* *D/F#* *Gm* *F*

And we won't *for-get* the day we fought for the right to be a lit-tle bit naugh-ty! Ne-*ver-a-gain*, *3*

And we won't *for-get* the day we fought for the right to be a lit-tle bit naugh-ty! Ne-*ver-a-gain*, *3*

free dom *for-get* the day we fought for the right to be a lit-tle bit naugh-ty! Ne-*ver a-gain* will the cho-key door

*C/E* *A* *Gm*

## 21. Revolting Children II - 2

**Lavender:**  
Never again!

7

Ne-Ver-a-gain, Ne-Ver-a-gain, My mum-my says I'm a mi-ra-cle.  
Ne-Ver-a-gain, Ne-Ver-a-gain, My mum-my says I'm a mi-ra-cle.  
Ne-Ver-a-gain, ...will I be bull-ied and Ne-Ver a-gain will I doubt it when my mum-my says I'm a mi-ra-cle.

F C/E A

10

+ Bruce

Ne-Ver-a-gain, Ne-Ver-a-gain, now that we know we are, we are...  
Ne-Ver-a-gain, now that we know we are, we are...  
Ne-Ver-a-gain, now that we know we are, we are...  
Ne-Ver-a-gain will we live be - hind bars, now that we...

Ensemble joining

join voice 1

Bb C D D Em

**B** Kids on top 2 lines as in "Revolting Children I"

Re volt - ing child-ren Liv-ing in Re-volt - ing times. We sing Re-volt - ing songs Us - ing Re-volt - ing rhymes. We'll  
 Re volt - ing child-ren Liv-ing in Re-volt - ing times. We sing Re-volt - ing songs Us - ing Re-volt - ing rhymes. We'll  
 Re volt - ing child-ren Liv-ing in Re-volt - ing times. We sing Re-volt - ing songs Us - ing Re-volt - ing rhymes. We'll

17

be Re-volt - ing child-ren 'Til our Re-volt - ing's done. Now we've sent the Trunch bull bolt-ing We're re-  
 be Re-volt - ing child-ren 'Til our Re-volt - ing's done. Now we've sent the Trunch bull bolt-ing We're re-  
 be Re-volt - ing child-ren 'Til our Re-volt - ing's done. Now we've sent the Trunch bull bolt-ing We're re-

G Bm7/F# Em Em7/D Am7/C B7

20 **C**

volt-ing! We are \_\_\_\_\_ Re-volt-ing child-ren Liv-ing in \_\_\_\_\_ Re-volt-ing times. We sing \_\_\_\_\_ Re-volt-ing songs Us-ing  
 volt-ing! We are \_\_\_\_\_ Re-volt-ing child-ren Liv-ing in \_\_\_\_\_ Re-volt-ing times. We sing \_\_\_\_\_ Re-volt-ing songs Us-ing  
 volt-ing! We are \_\_\_\_\_ Re-volt-ing child-ren Liv-ing in \_\_\_\_\_ Re-volt-ing times. We sing \_\_\_\_\_ Re-volt-ing songs Us-ing  
 (clap) (clap) (clap) > >  
 D Em E F#m **BREAKDOWN!** C#/G# A B  
 > >

24

— Re-volt-ing rhymes. We'll be \_\_\_\_\_ Re-volt-ing child-ren 'Til our Re-volt-ing's done. Don't blame us, it's not our fault, we are re  
 — Re-volt-ing rhymes. We'll be \_\_\_\_\_ Re-volt-ing child-ren 'Til our Re-volt-ing's done. Don't blame us, it's not our fault, we are re  
 — Re-volt-ing rhymes. We'll be \_\_\_\_\_ Re-volt-ing child-ren 'Til our Re-volt-ing's done. Don't blame us, it's not our fault, we are re  
 (clap) (clap) > >  
 > > D A C#m7/G# F#m F#m/E Bm7/D C#

## 21. Revolting Children II - 5

28

D

volt-ing! We are Re-volt-ing child-ren Liv-ing in Re-volt-ing times. We sing-volt-ing! We are Re-volt-ing child-ren Liv-ing in Re-volt-ing times. We sing-volt-ing! We are Re-volt-ing child-ren Liv-ing in Re-volt-ing times. We sing-

Bruce 3 ad lib til end

E F#m E F#m C#/G# A

31

Re-volt-ing songs Us-ing Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til  
 Re-volt-ing songs Us-ing Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til  
 Re-volt-ing songs Us-ing Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til

Woah, oh, oh

8

## 21. Revolting Children II - 6

34

our Re-volt-ing's done. It is 2 L - 8 - 4 - U, We are RE-VOL-TING!

our Re-volt-ing's done. It is 2 L - 8 - 4 - U, We are RE-VOL-TING!

our Re-volt-ing's done. It is 2 L - 8 - 4 - U, We are RE-VOL-TING!

Down, down, down, down.

A C#m<sup>7</sup>/G# F#m F#m/E Bm<sup>7</sup>/D C# E F#m

# 21a. A Few Days Later (incomplete)

Music  
Tim Minchin

8b

F/A

5 Eb

Bb/D

F

9 Bb

F/A

13 Gm

Dm/F

Eb

Bb/D

F/C



25

33

41

49

57

## 21b. We're Going To Spain

Music & Lyrics  
Tim Minchin

## Fast Latin 4

ff

5

A7

9

## A VAMP - cut on cue

13

17

A musical score for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is G minor (one sharp). The score consists of two measures. The first measure shows a treble clef, a bass clef, and a G minor chord (G-B-D) in the bass. The second measure shows a treble clef, a bass clef, and a G minor chord (G-B-D) in the bass. The bass clef is positioned between the two measures.



## 21b. We're Going To Spain - 2

21

24

# 21c. Arrival Of The Russians

p73

Music & Lyrics  
Tim Minchin

**Steady 4**

## The Revolting Children Section

4

5

**A**

13

**VAMP**

**B** The S-P-EL Section



21c. Arrival Of The Russians - 2

20

Dm/E      E<sup>7</sup>      Dm<sup>7</sup>      Dm<sup>7</sup>/G      G<sup>7</sup>      C<sup>Δ</sup>      F<sup>Δ</sup>

23

BΔ      B7(b5)

# 22. Perhaps A Child

Music & Lyrics  
Tim Minchin

[gtr]

[muted br + drums]

[pizz]

[pizz] [+hp harm]

5 Sergei

I have al ways thought that, as a rule, Cru-el - ty breeds on - ly the cruel,

[muted tbn]

9

And that stu-pid fath-er's sons are stu-pid, fool-ish moth-er's daugh-ters fools.

[br]

[trem]



22. Perhaps A Child - 2

14

**A**

My fa - ther taught me, quie con-vincing - ly,  
[cl] Beat-ings teach-ing most ef-fect-ive

18

ly That if some-one takes an eye you take an eye, Therefore I, too, am eye-for-eye kind of

ly That if some-one takes an eye you take an eye, Therefore I, too, am eye-for-eye kind of

Matilda: Mr Sergei. [C.O. on "But"]

22

**B**

guy. But... It's true that e - ven a bat of base - ball or pipe of lead Won't teach a

[cl]

v.

25 **poco rit.** **poco rubato, Slower**

les-son to a ИДИОТ with de saw - dust in his head. So If a - ny-one can teach a les-son

[cl]

28 **rall.** **molto rubato**

to a fool-ish man, Per-haps de child can, Per - haps a child can. And this lit - tle

C/E

C

girl, This mi - ra - cle, Ma - til... da.

## 22. Perhaps A Child - 4

38

[bs cl]

[pf solo]

Am [+str]

43

[fl]

Dm<sup>7</sup> G<sup>7</sup> C<sup>2</sup>/E C/E Dm<sup>6</sup> Dm<sup>6</sup>/F F<sup>7(b5)</sup> ESUS E

# 22a. They Had Found Each Other

Music & Lyrics  
Tim Minchin

**Mr W:** And you want to look after her?  
**Miss H:** I do.

Harry!



Fin.

# 23. Bows

Music  
Tim Minchin

strong

[drum fill] F [drum groove] C G<sup>b</sup>(add2)

5

B<sup>b</sup>m<sup>b</sup>/G F C B<sup>b</sup>Δ F

9

C G<sup>b</sup>(add2) B<sup>b</sup>m<sup>b</sup>/G F C

13 WW/Brass A

B<sup>b</sup>Δ G<sup>b</sup>(add2) Am<sup>7</sup>

**PRS**  
for  
MUSIC  
Foundation

## 23. Bows - 2

16

sim.

17

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20

21

22 **B** Double Speed (swung

23

24

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26

27

28

29

30

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34

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## 23. Bows - 3

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23. Bows - 4

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D Cm Gm<sup>6</sup> D Gm C C F