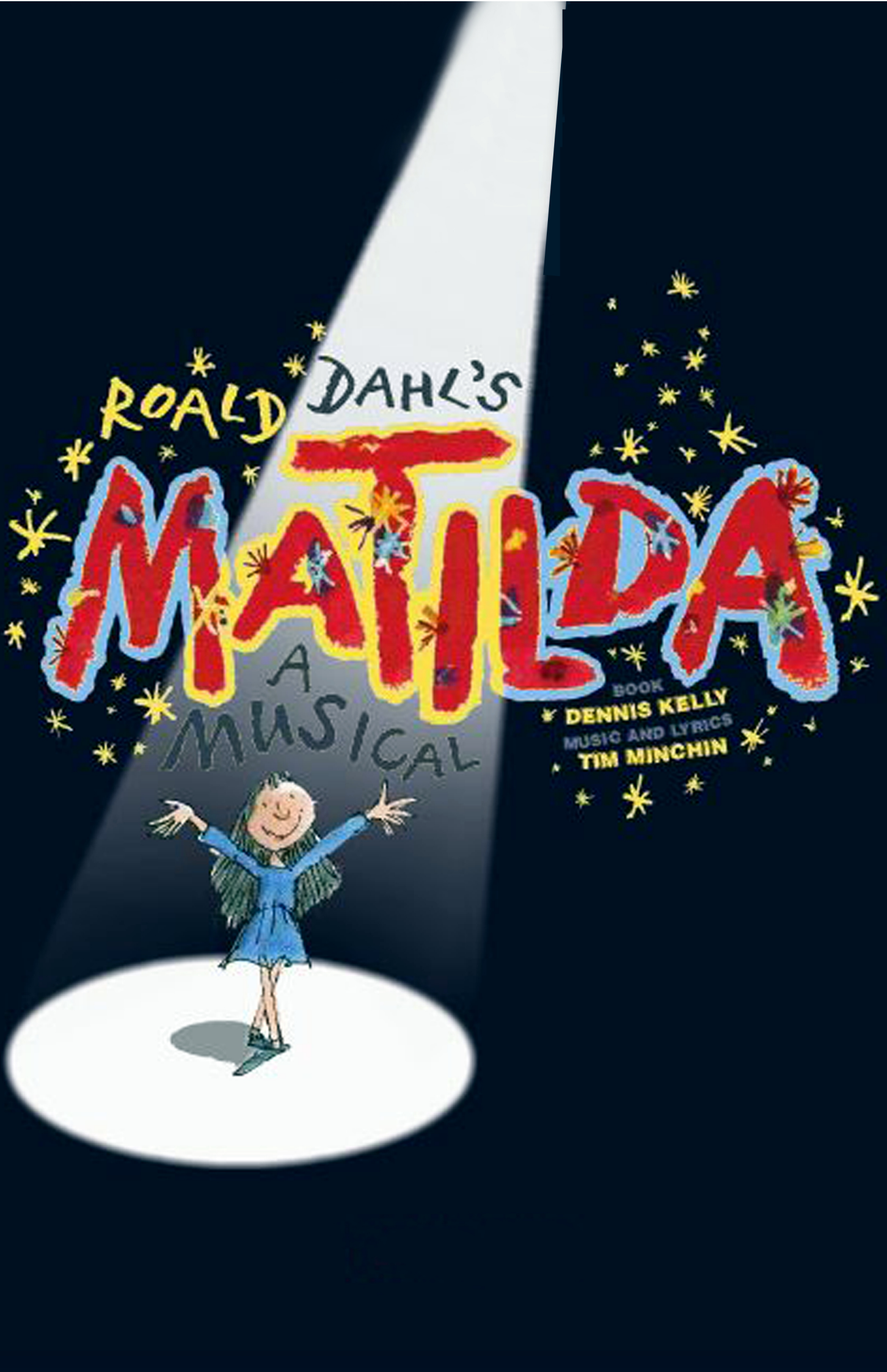

ROALD DAHL'S
MATILDA
A MUSICAL
BOOK
DENNIS KELLY
MUSIC AND LYRICS
TIM MINCHIN

1. Miracle

Music & Lyrics
Tim Minchin

♩=78

[vln]

[recorders]

[tbn]

5

Double speed ♩=𝅗𝅥

8

A

Lavender

Reginald

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

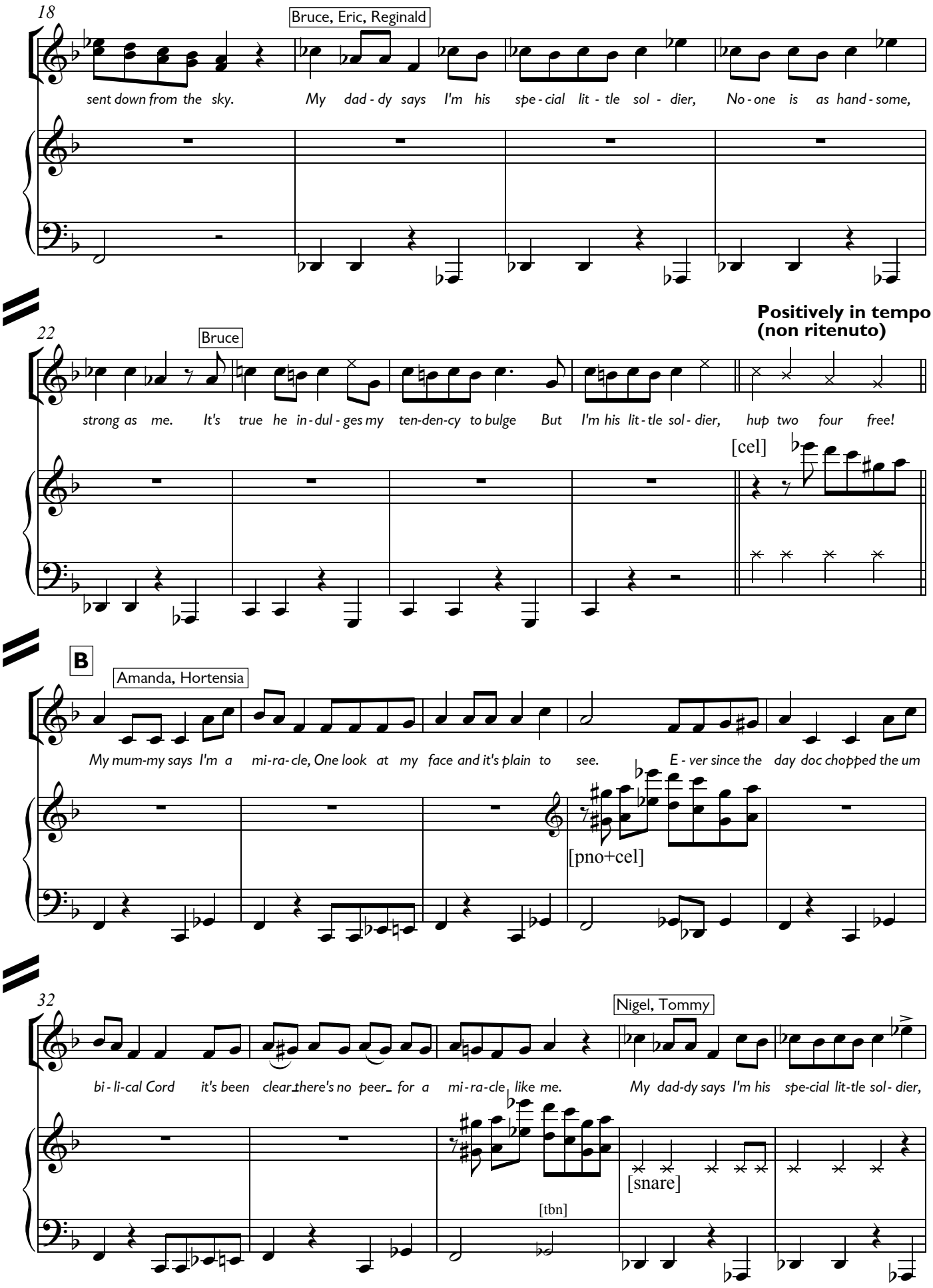
13

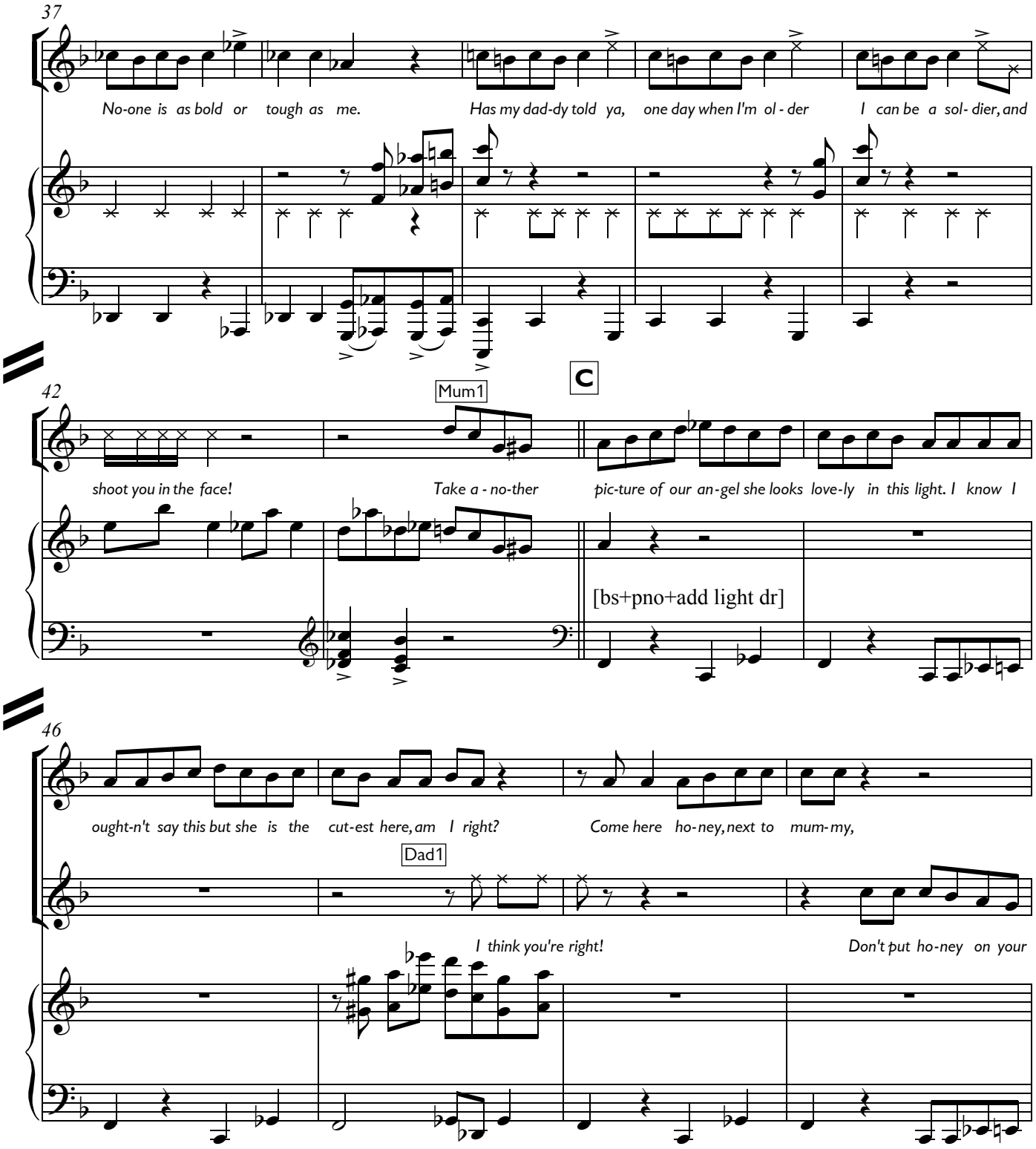
Alice

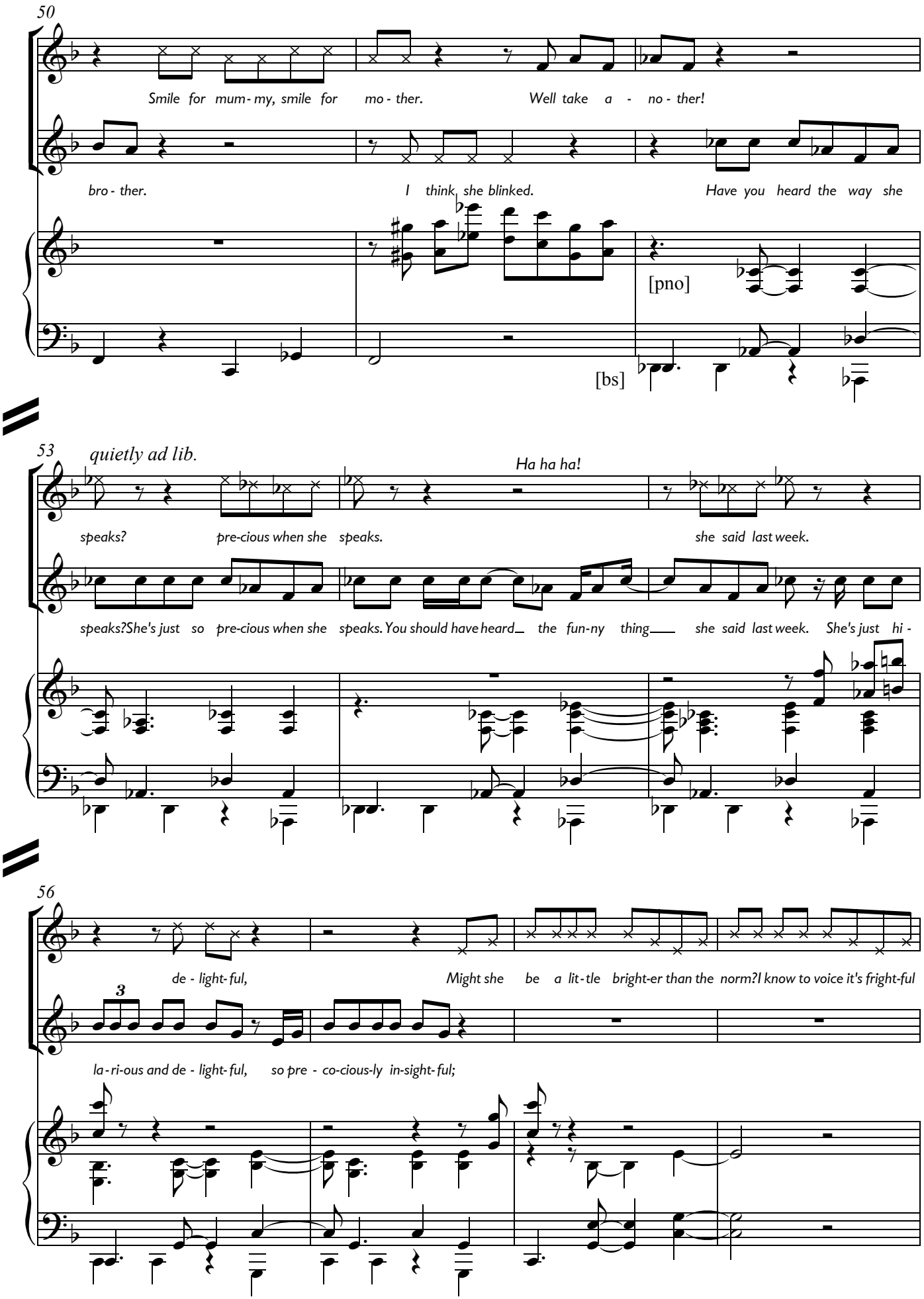
Bruce

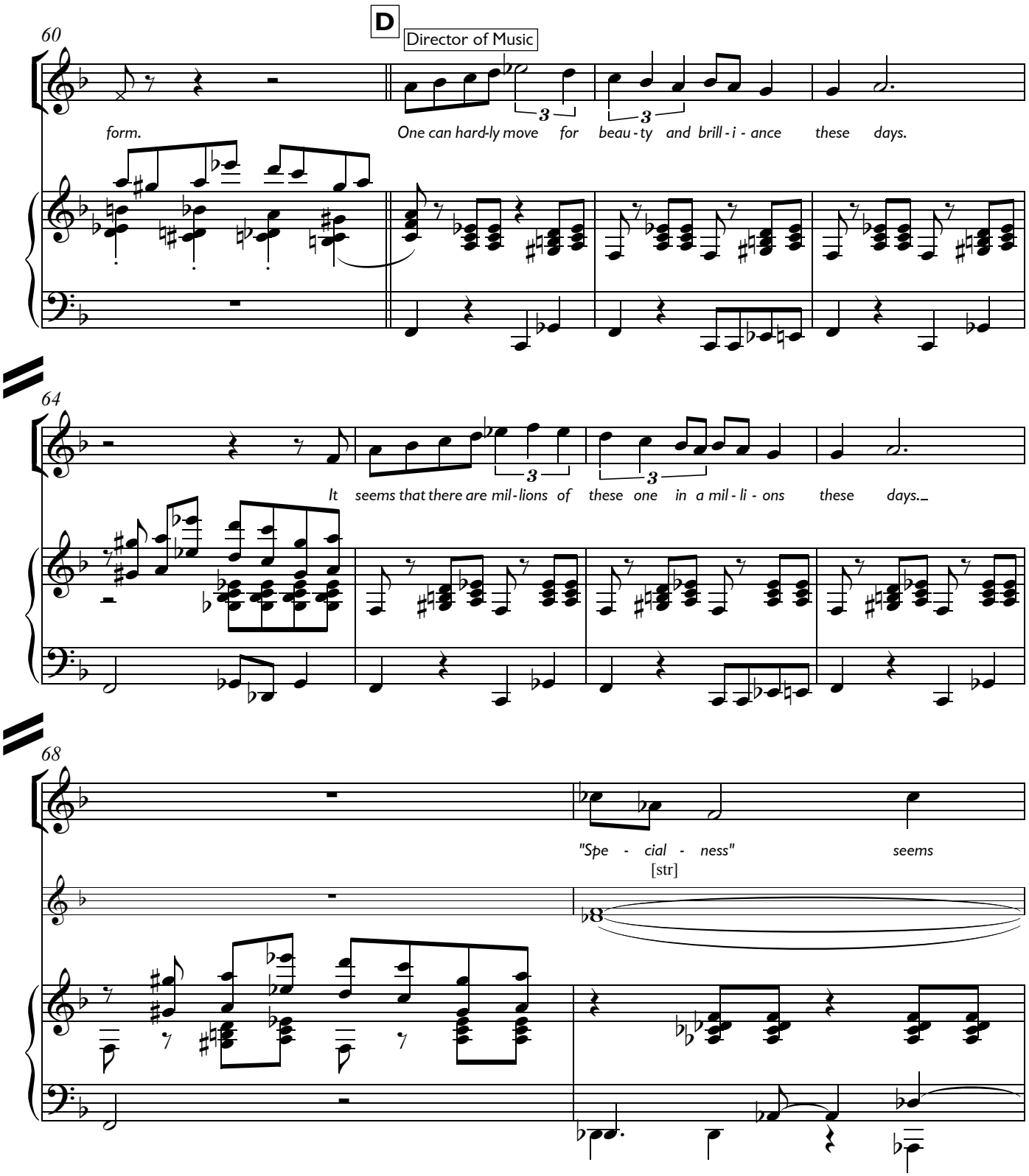
H: Lavender, Alice
L: Hortensia, Amanda

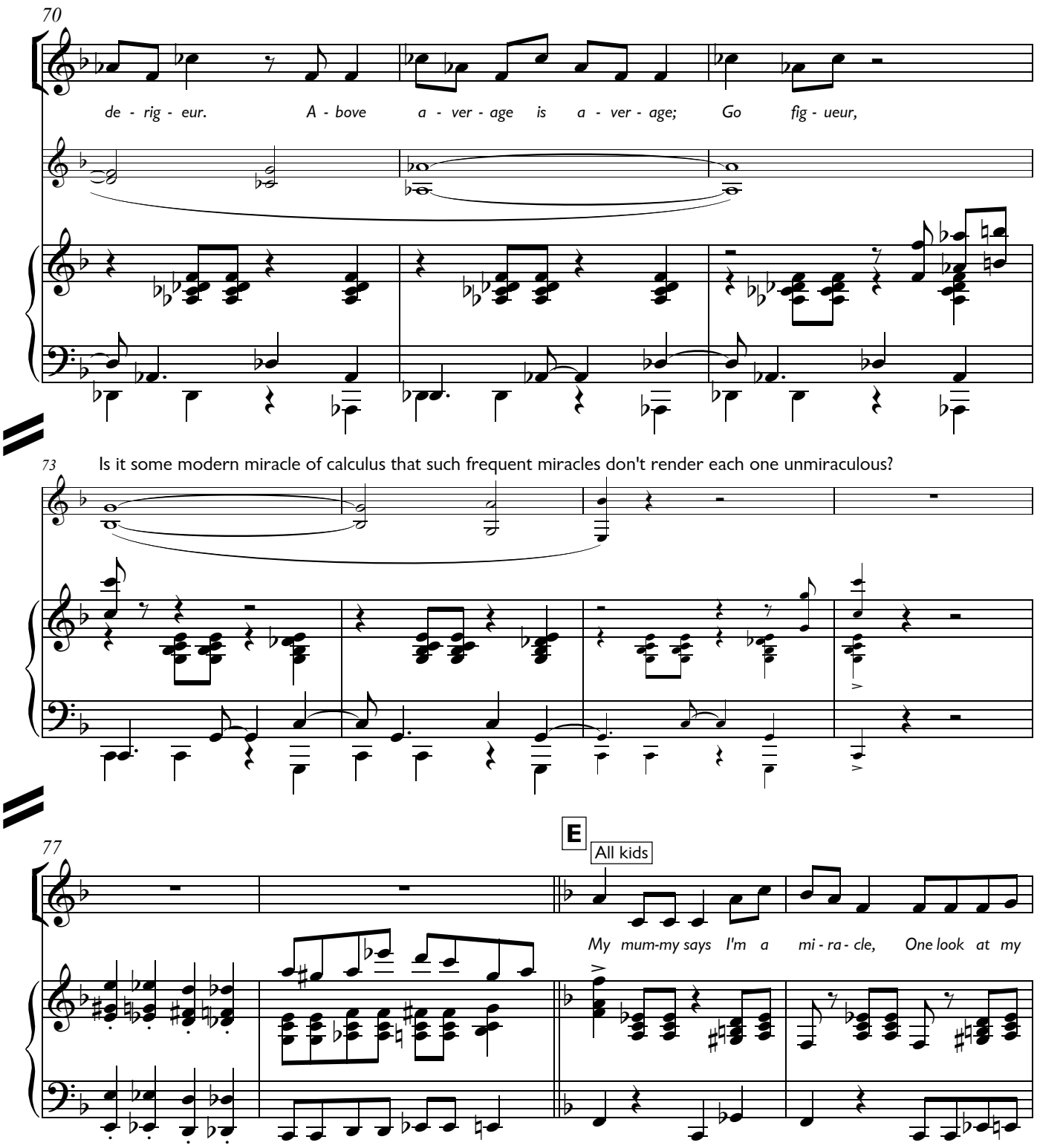
spe-cial lit - tle guy! *I am a prin - cess and I am a prince.* *Mum says I'm an an - gel*

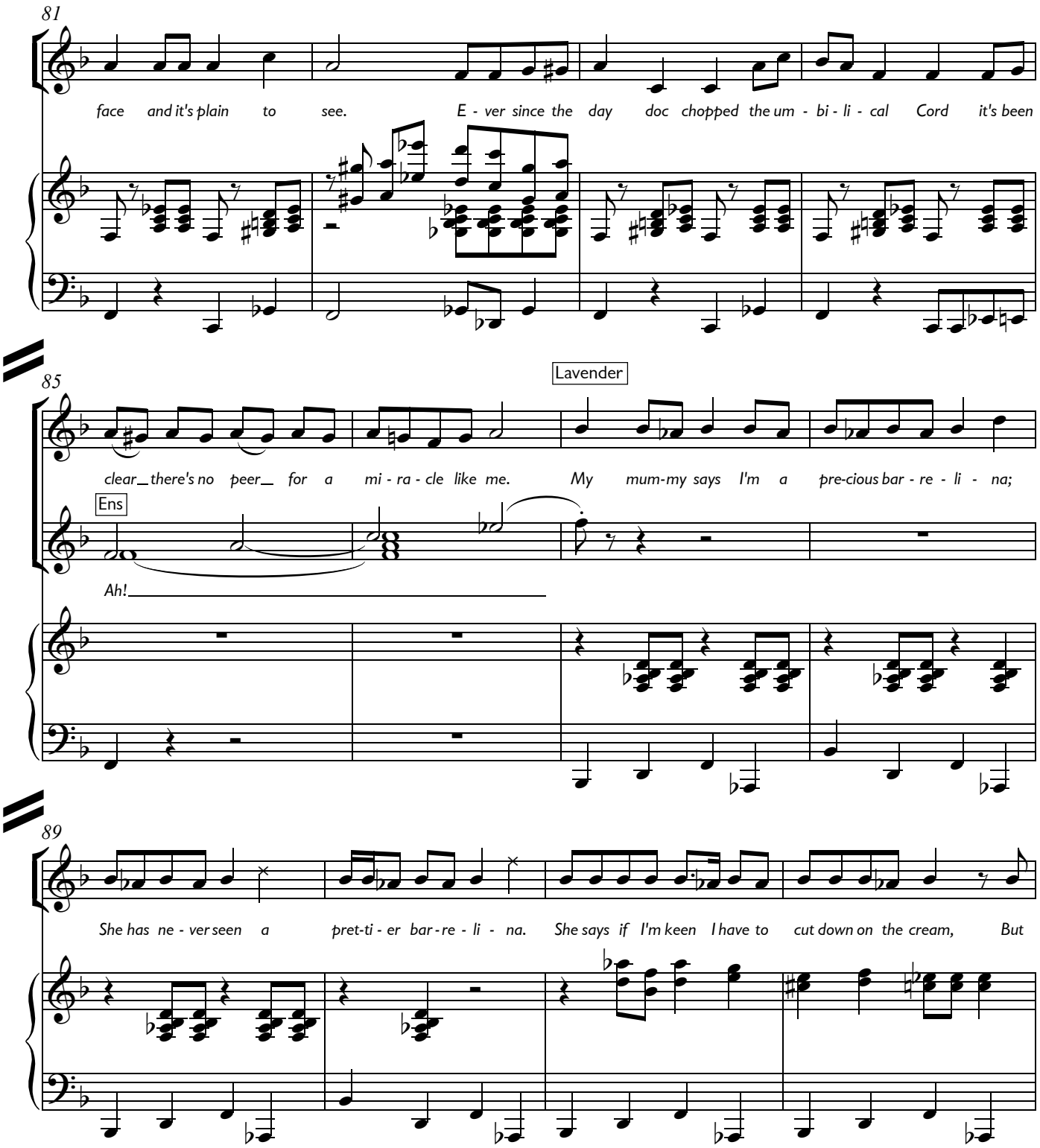

18
Bruce, Eric, Reginald
sent down from the sky. My dad - dy says I'm his spe - cial lit - tle sol - dier, No - one is as hand - some,
22
Bruce
Positively in tempo
(non ritenuto)
strong as me. It's true he in - dul - ges my ten-den-cy to bulge But I'm his lit - tle sol - dier, hup two four free!
[cel]
B
Amanda, Hortensia
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 day doc chopped the um
[pno+cel]
32
Nigel, Tommy
bi - li-cal Cord it's been clear there's no peer for a mi-ra-cle like me. My dad-dy says I'm his spe-cial lit-tle sol - dier,
[snare]
[tbn]

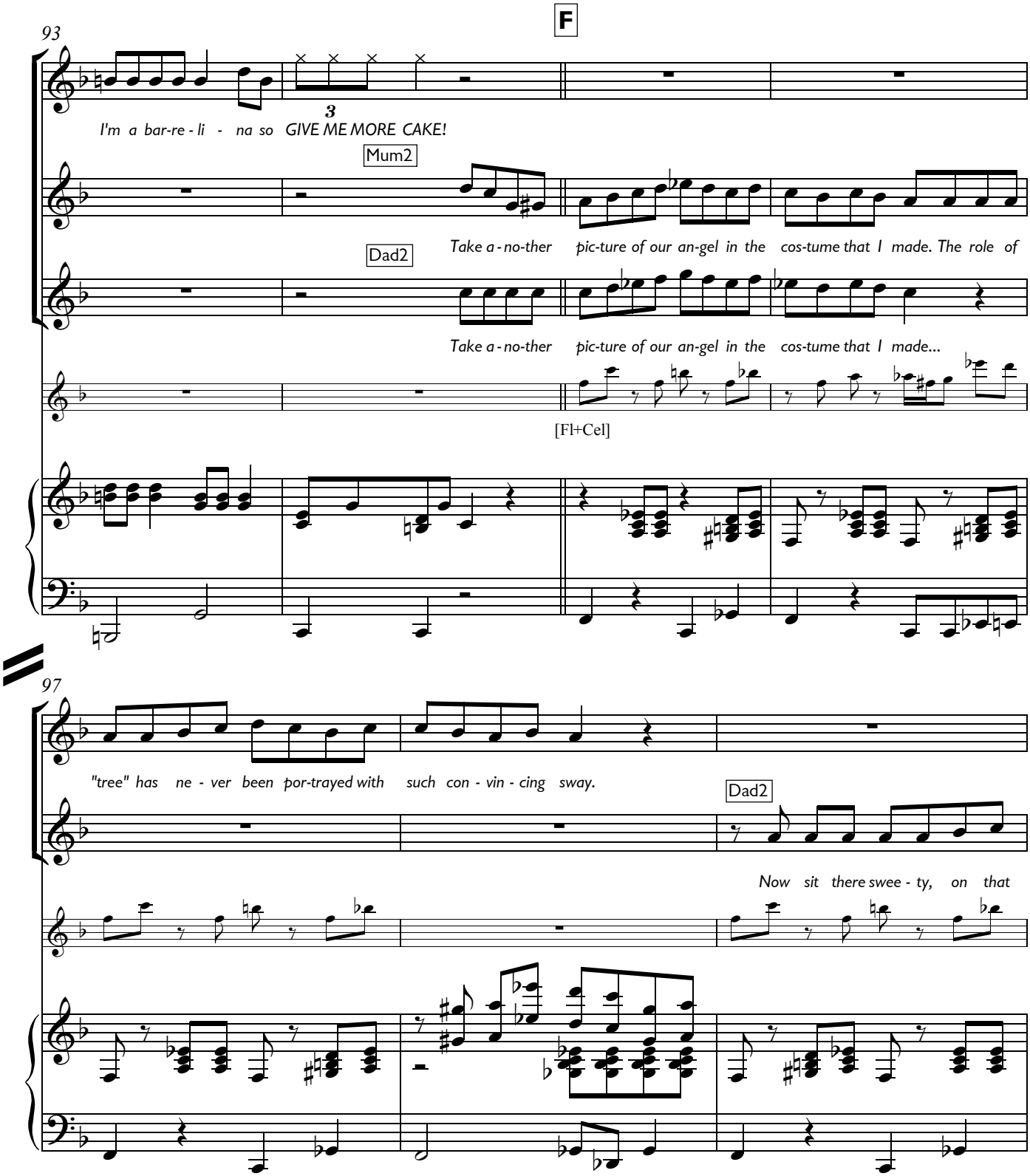

37
No-one is as bold or tough as me.
Has my dad-dy told ya, one day when I'm ol - der I can be a sol- dier, and
C
42
Mum1
shoot you in the face!
Take a - no-ther pic-ture of our an-gel she looks love-ly in this light. I know I
[bs+pno+add light dr]
46
ought-n't say this but she is the cut-est here, am I right?
Come here ho-ney, next to mum-my,
Dad1
I think you're right!
Don't put ho-ney on your

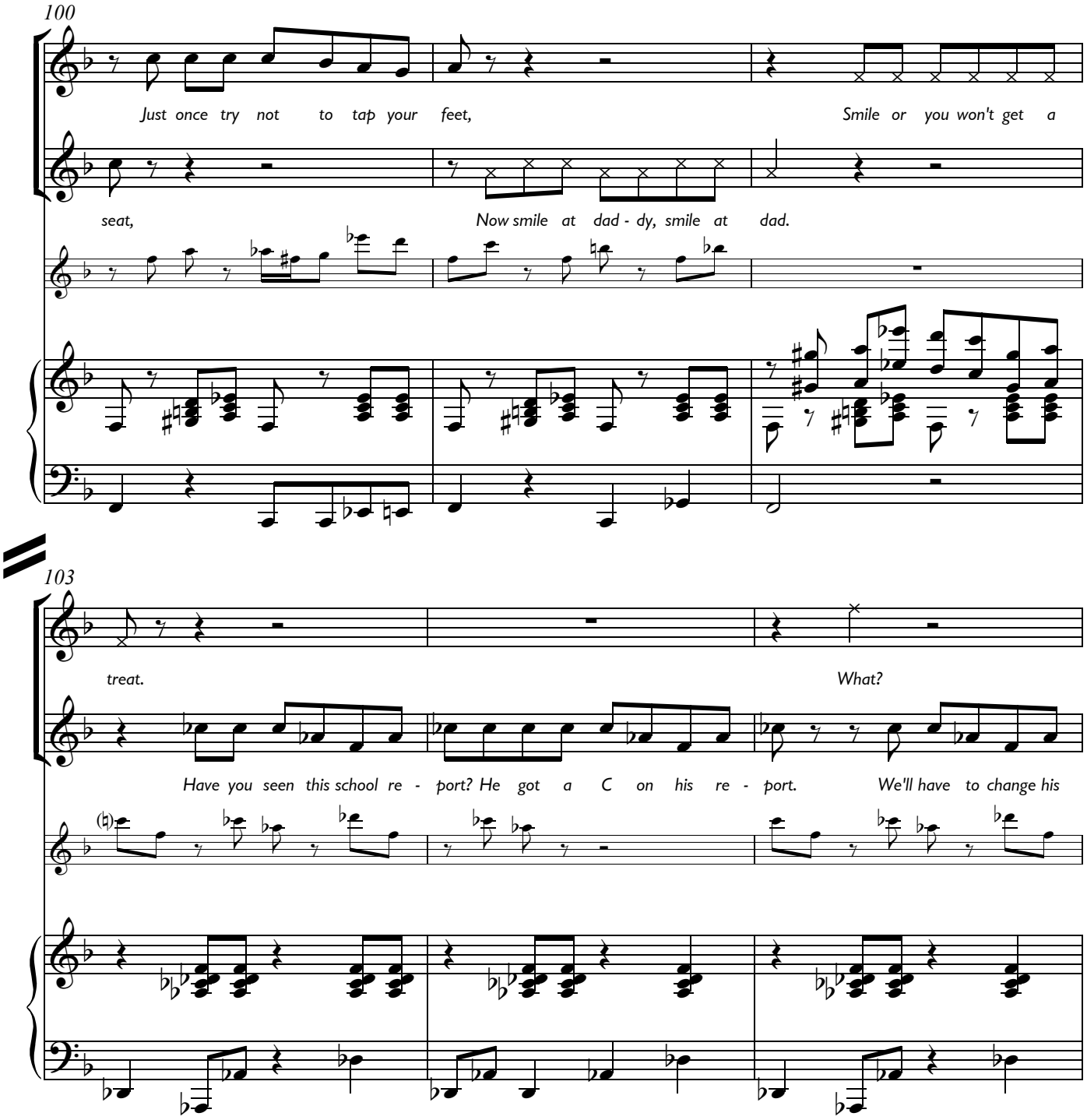

50
Smile for mum-my, smile for mo-ther. Well take a - no-ther!
bro-ther. I think she blinked. Have you heard the way she
[pno]
[bs]
53
quietly ad lib.
Ha ha ha!
speaks? pre-cious when she speaks. she said last week.
speaks?She's just so pre-cious when she speaks. You should have heard the fun-ny thing 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
3
la-ri-ous and de-light-ful, so pre-co-cious-ly in-sight-ful;

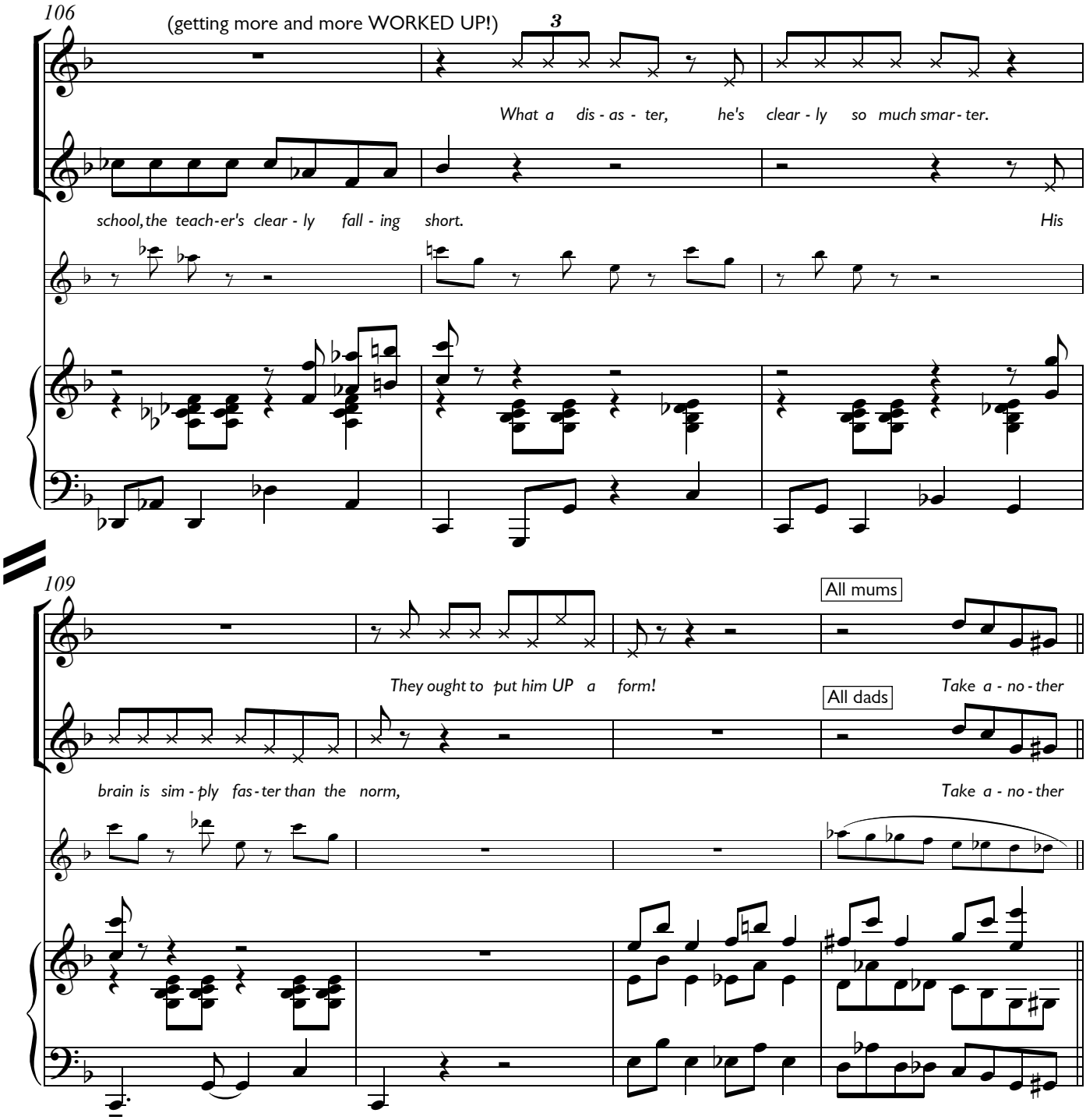

D
Director of Music
60
form.
One can hard-ly move for beau - ty and brill - i - ance these days.
64
It seems that there are mil - lions of these one in a mil - li - ons these days.
68
"Spe - cial - ness" seems
[str]

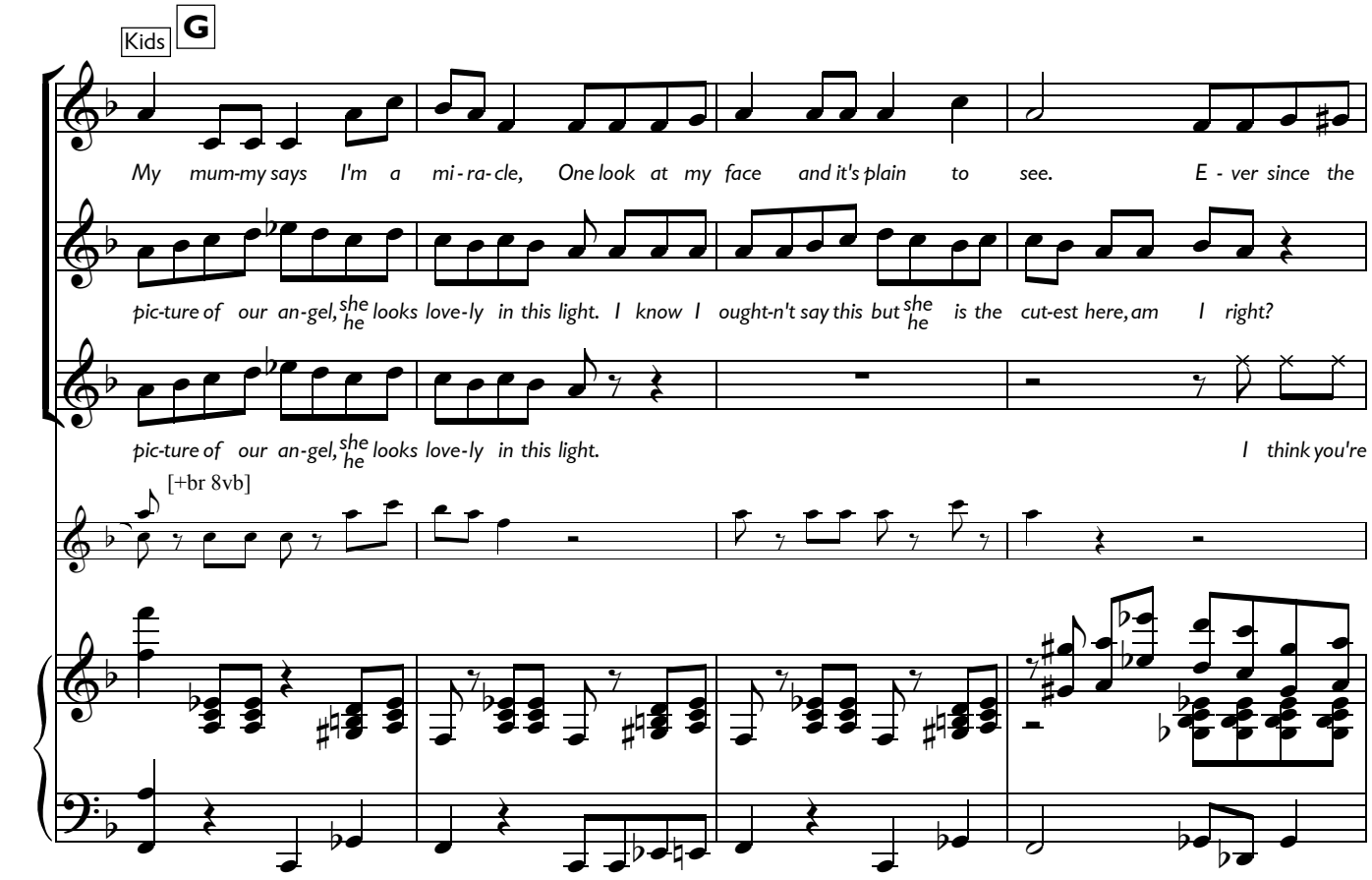

70
de - rig - eur. A - bove a - ver - age is a - ver - age; Go fig - ueur,
73
Is it some modern miracle of calculus that such frequent miracles don't render each one unmiraculous?
77
E
All kids
My mum-my says I'm a mi - ra - cle, One look at my

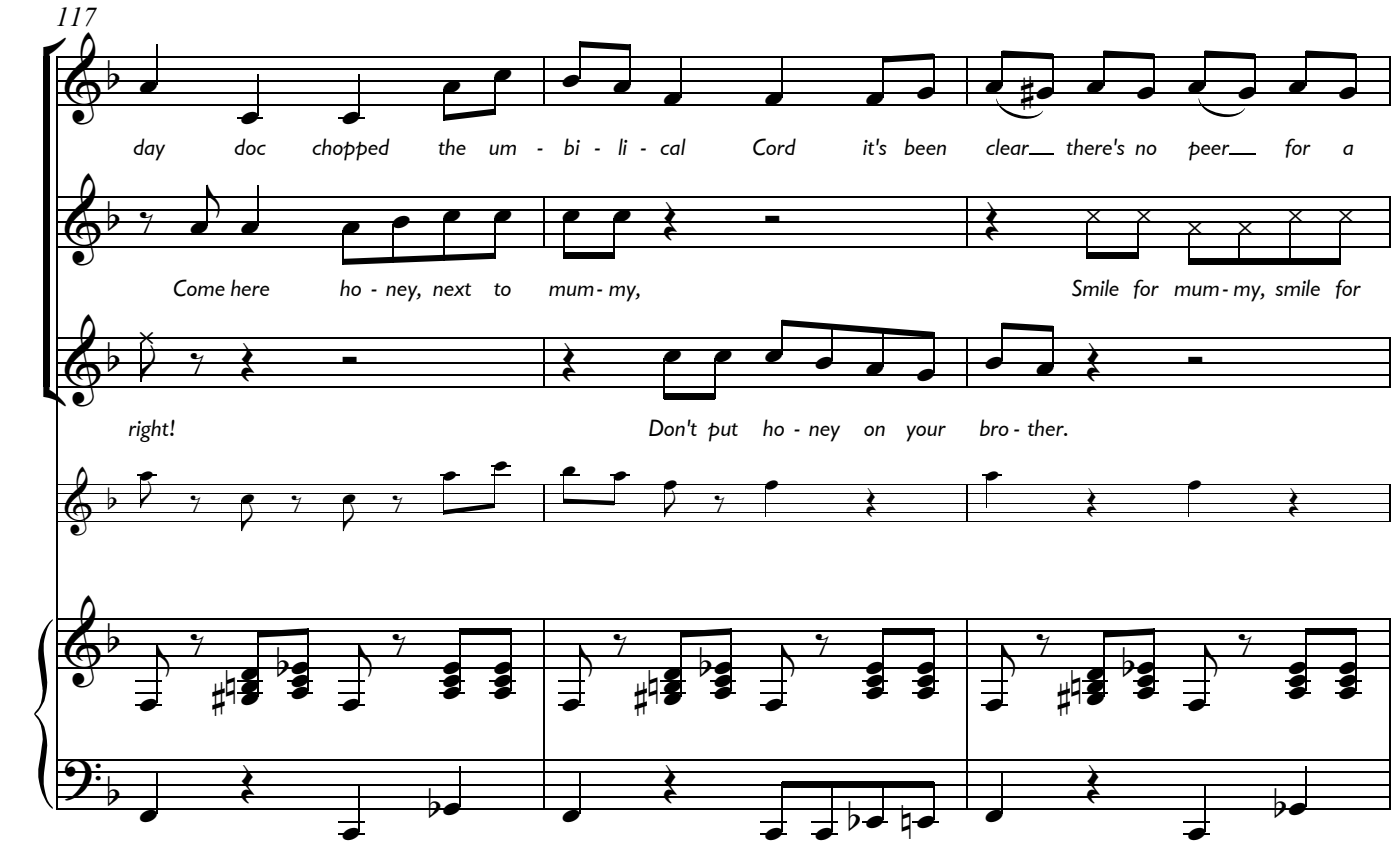

81
face and it's plain to see. E - ver since the day doc chopped the um - bi - li - cal Cord it's been
85
Lavender
clear_there's no peer_ for a mi - ra - cle like me. My mum-my says I'm a pre-cious bar - re - li - na;
Ens
Ah!
89
She has ne - ver seen a pret-ti - er bar - re - li - na. She says if I'm keen I have to cut down on the cream, But

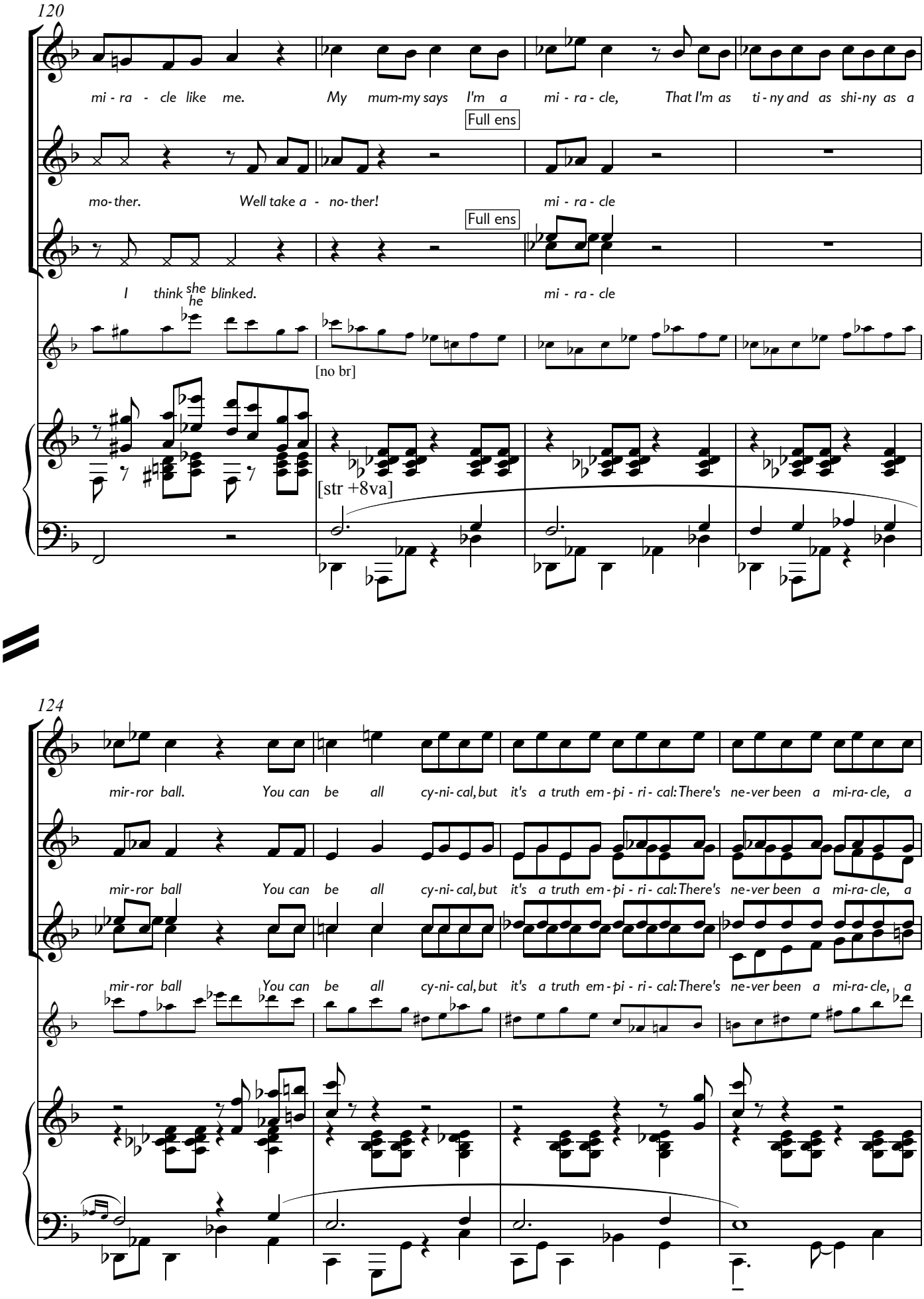

F
93
I'm a bar-re - li - na so GIVE ME MORE CAKE!
Mum2
Take a - no-ther pic-ture of our an-gel in the cos-tume that I made. The role of
Dad2
Take a - no-ther pic-ture of our an-gel in the cos-tume that I made...
[Fl+Cel]
97
"tree" has ne - ver been por-trayed with such con - vin - cing sway.
Dad2
Now sit there swee - ty, on that


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.
103
treat.
What?
Have you seen this school re - port? He got a C on his re - port.
We'll have to change his


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!
Take a - no - ther
All dads
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
pic-ture of our an-gel, she/he looks love-ly in this light. I know I ought-n't say this but she/he is the cut-est here, am I right?
pic-ture of our an-gel, she/he 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
Full ens
mo-ther.
Well take a - no-ther!
mi - ra - cle
Full ens
I think she he 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

to bar 132

128

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".

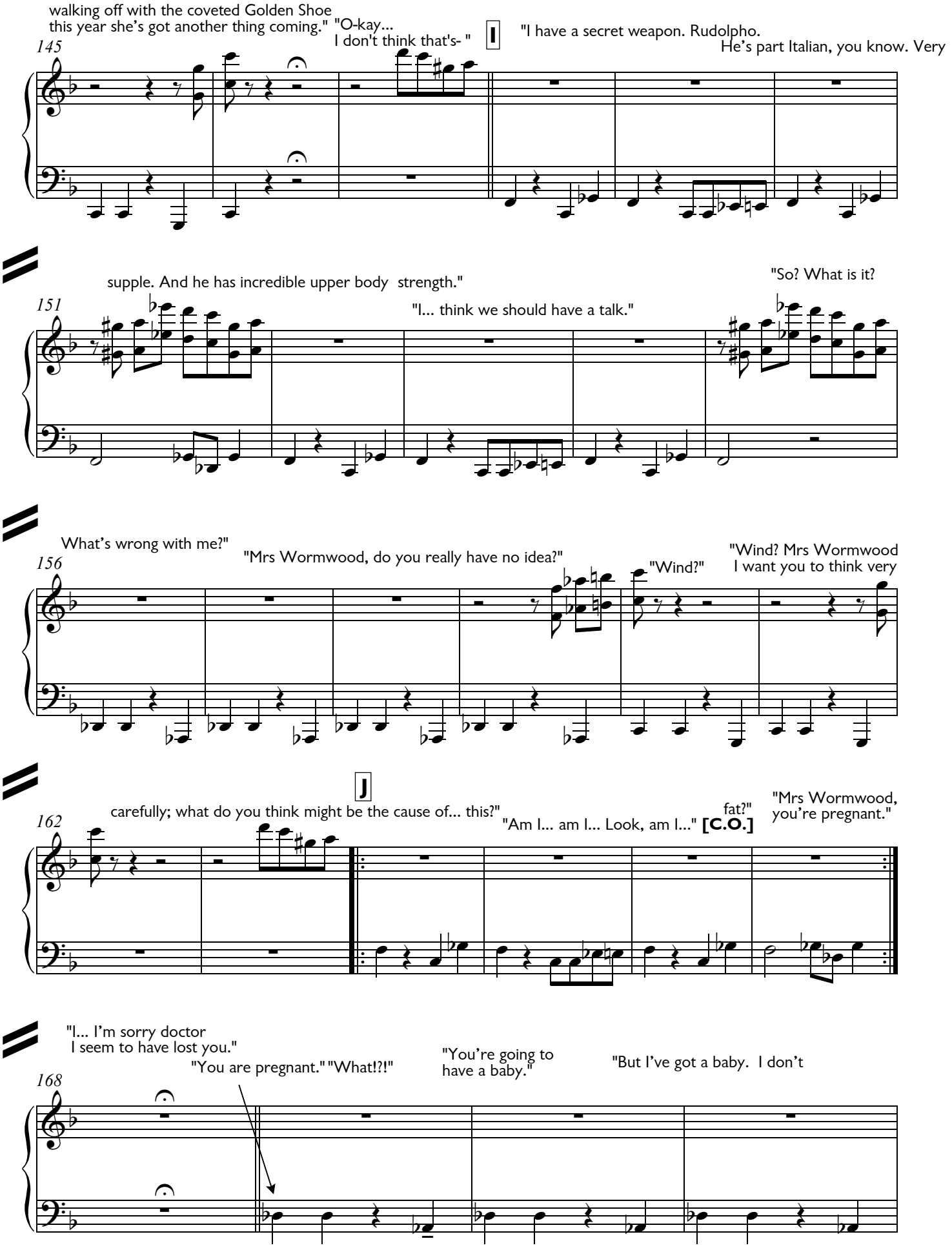
134

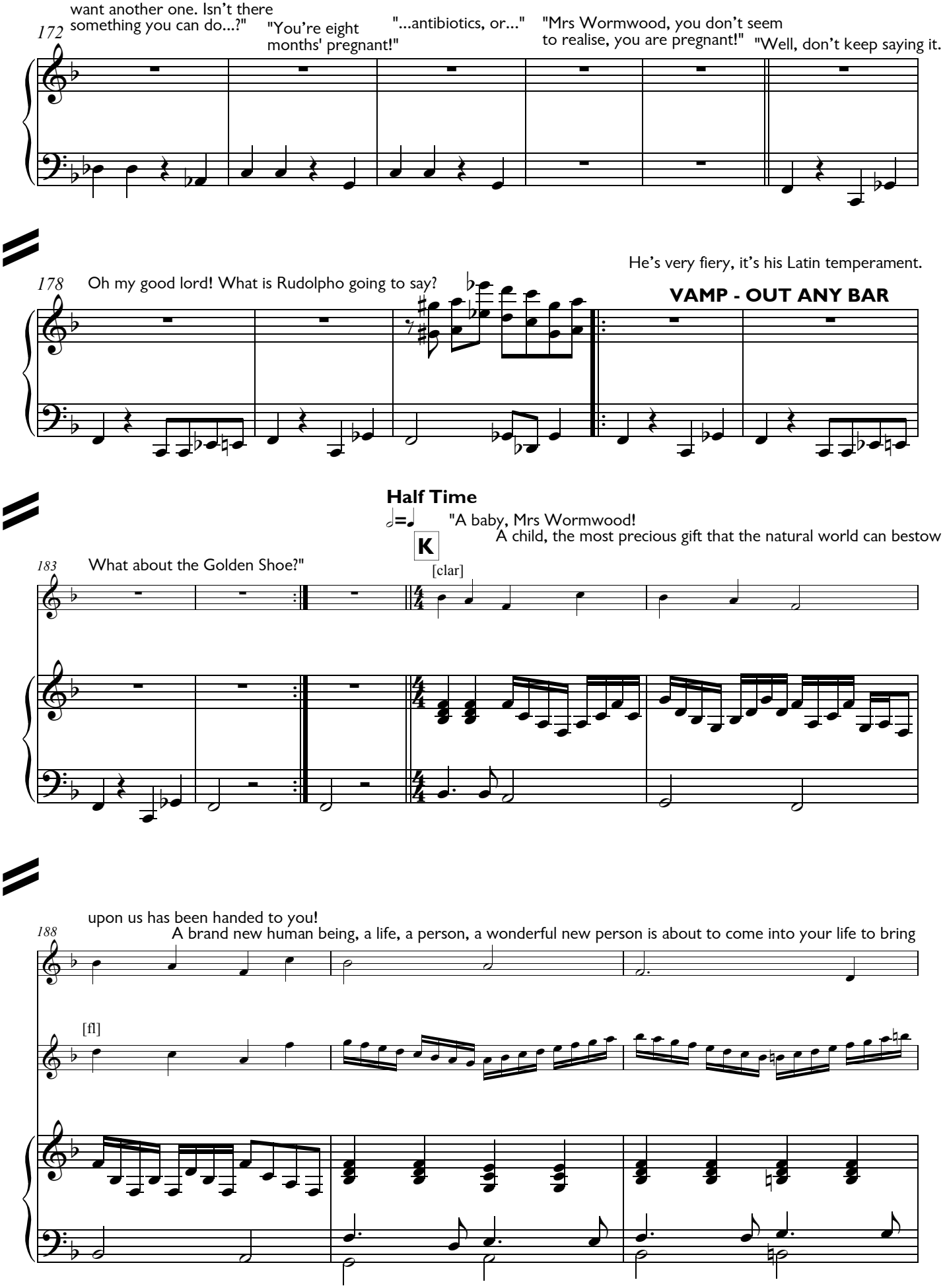
"You're... getting on a
plane, Mrs Wormwood?"

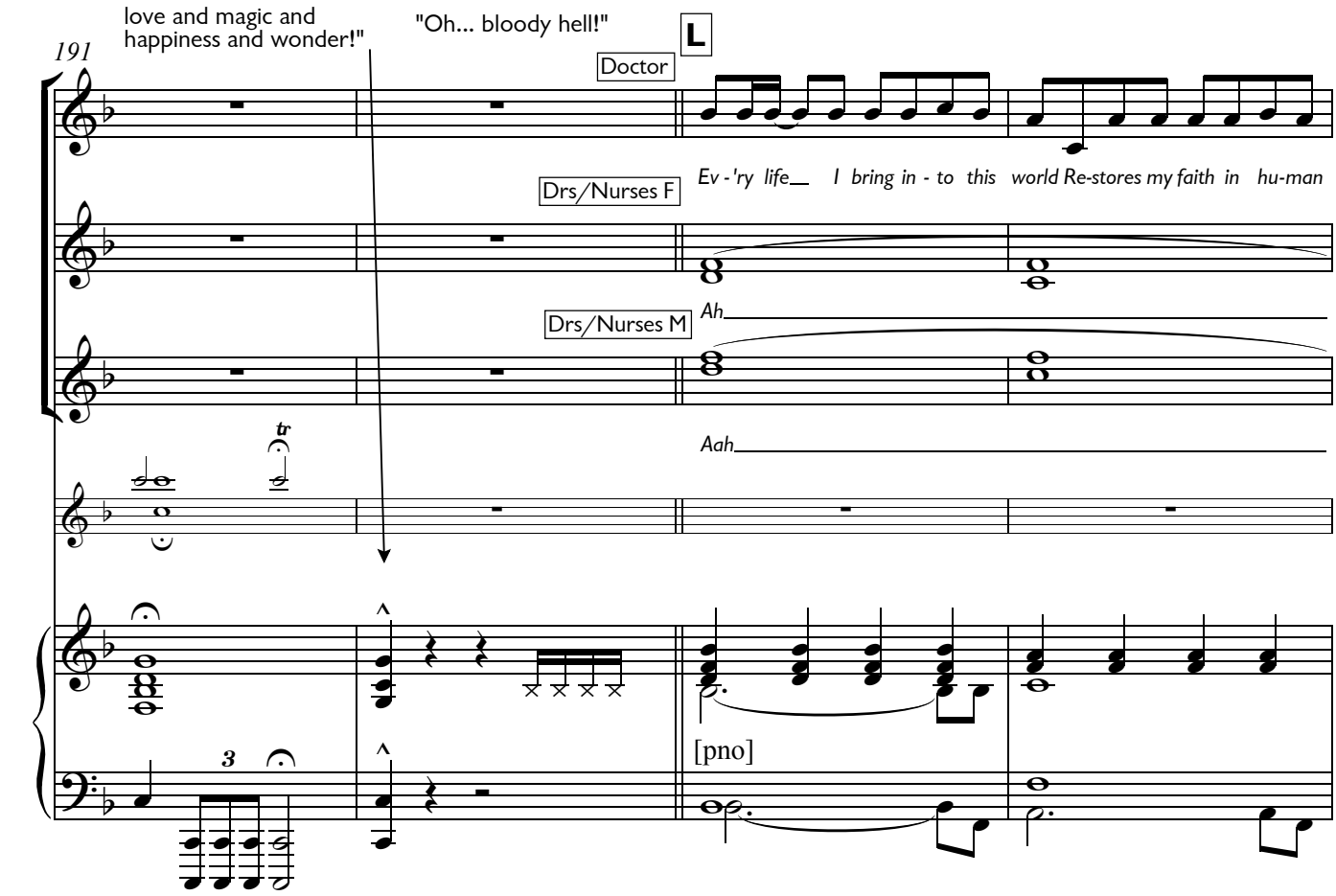
[cel only]

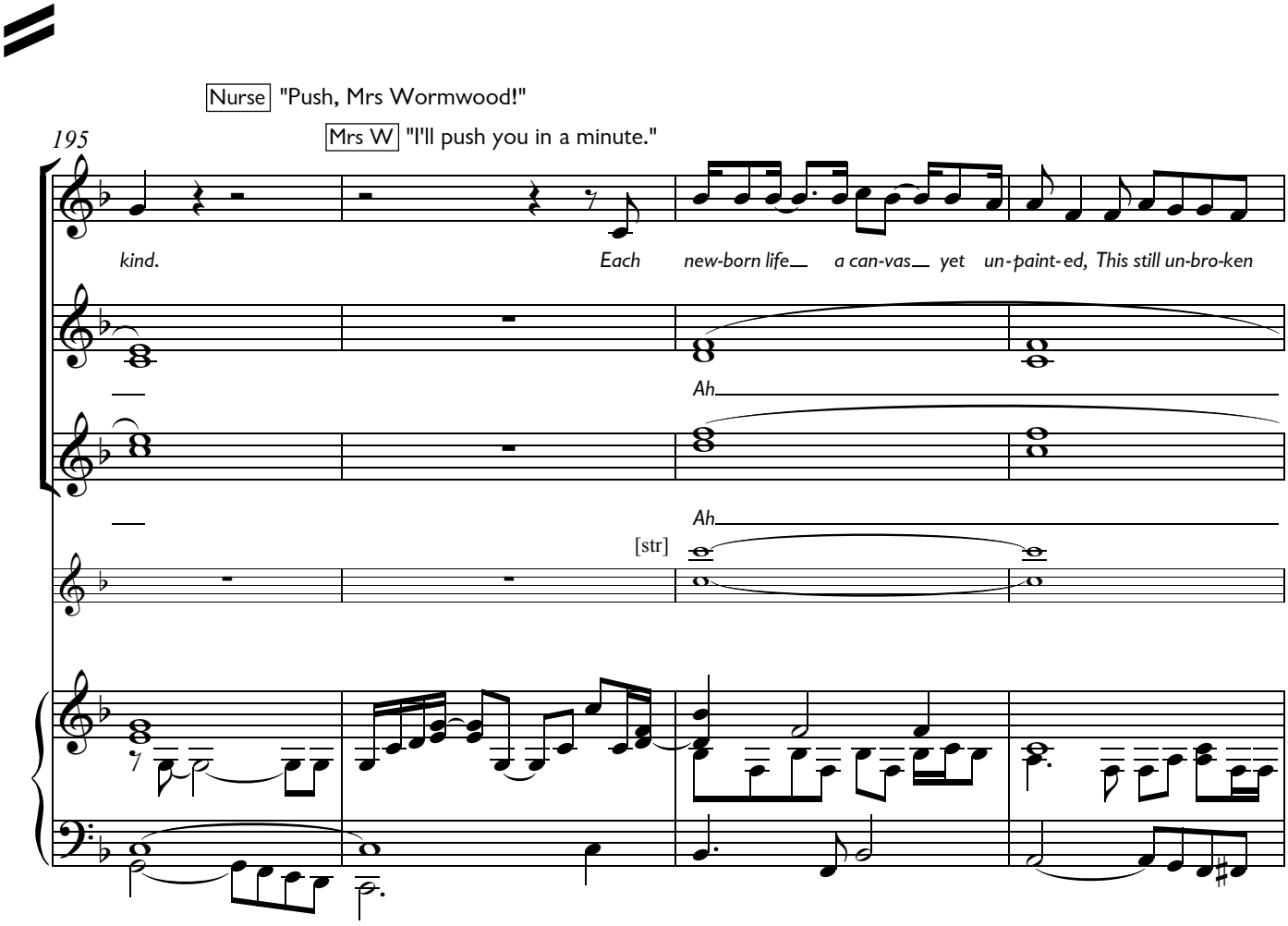
"Oh yes. I've been training four hours a day, for the last two years and I can tell you one thing; if Jennifer Littleton thinks she's

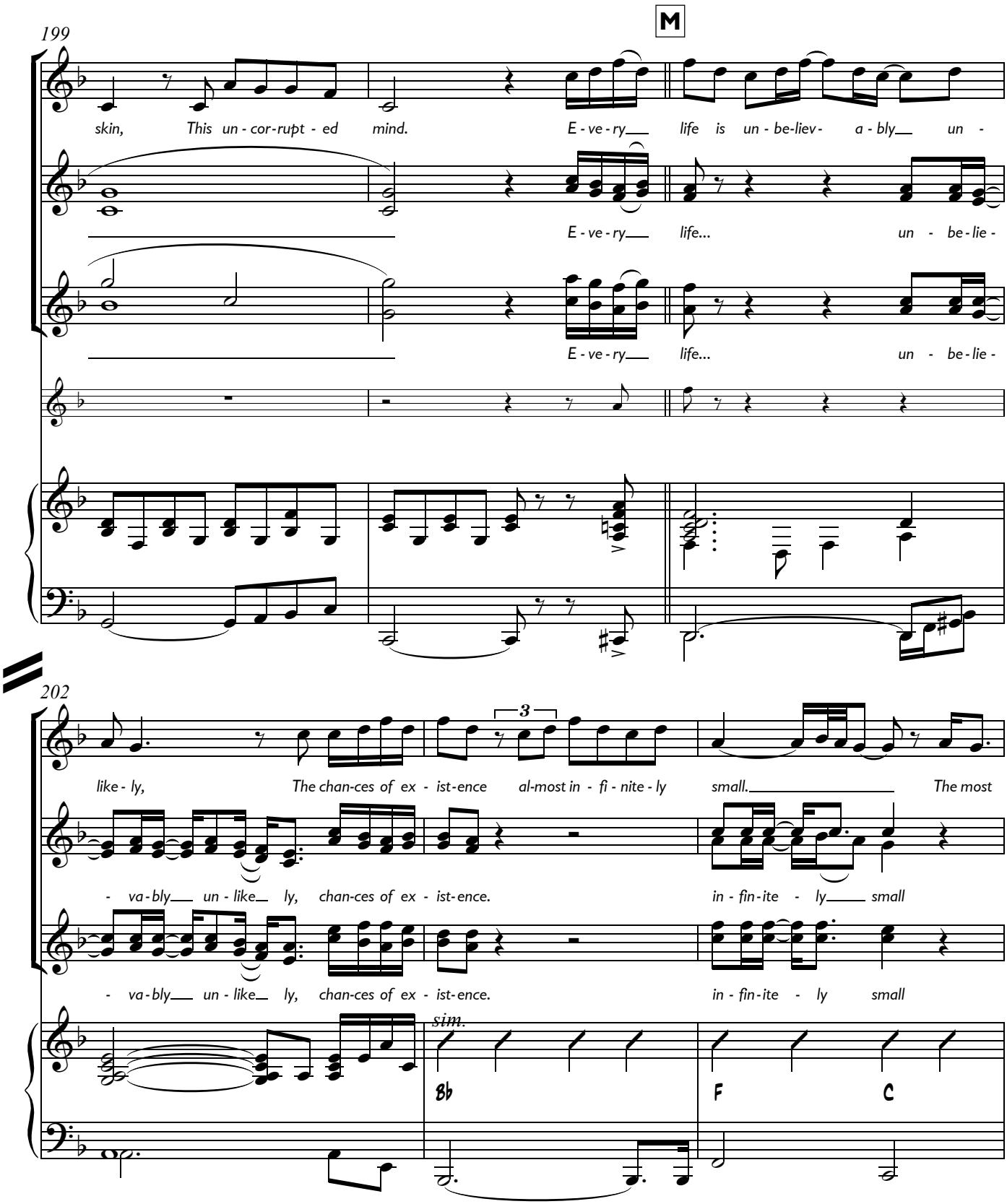
139

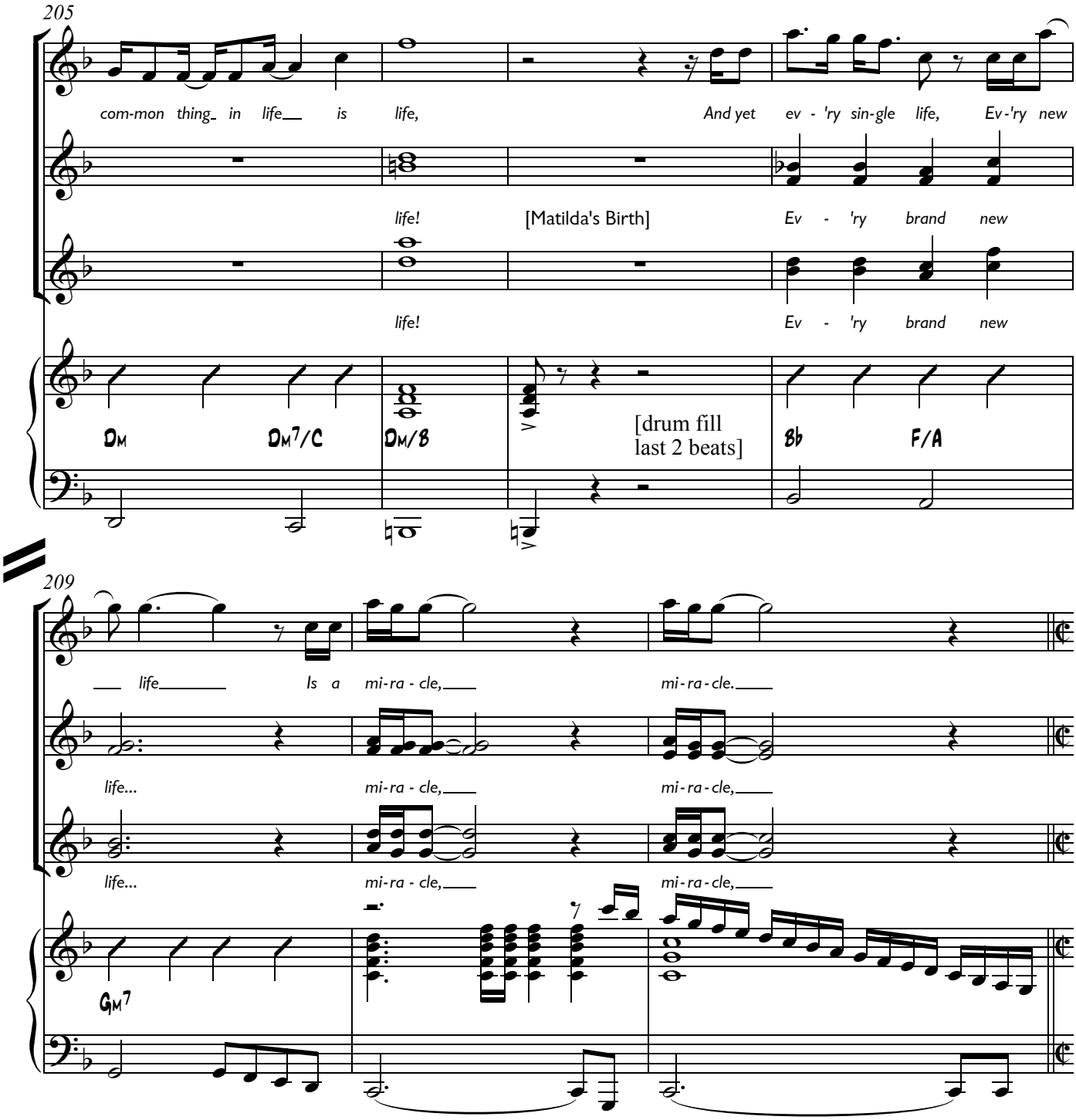

walking off with the coveted Golden Shoe
this year she's got another thing coming."
"O-kay...
I don't think that's- "
I
"I have a secret weapon. Rudolpho.
He's part Italian, you know. Very
145
supple. And he has incredible upper body strength."
"I... think we should have a talk."
"So? What is it?
151
What's wrong with me?"
"Mrs Wormwood, do you really have no idea?"
"Wind?"
"Wind? Mrs Wormwood
I want you to think very
156
J
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

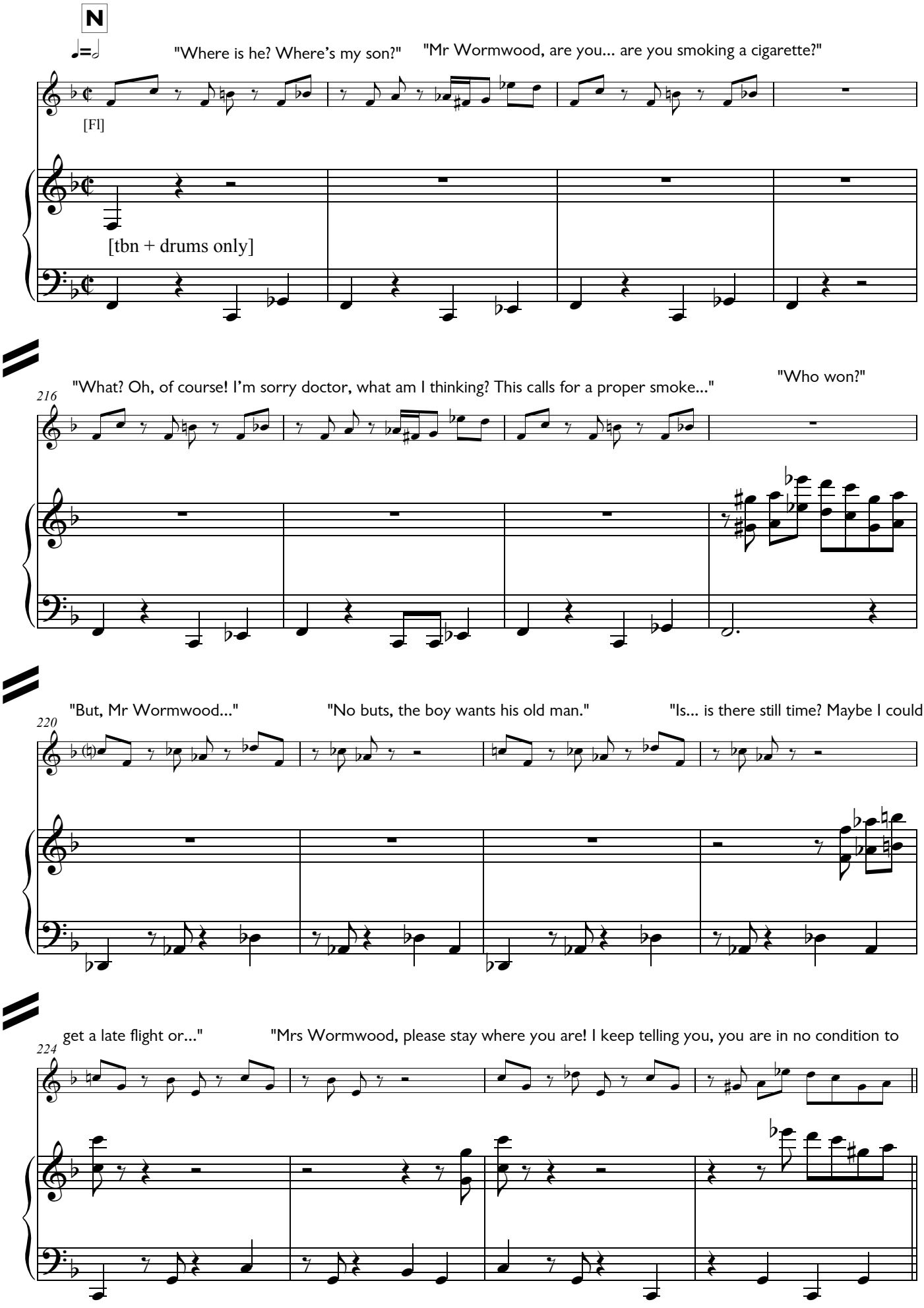

want another one. Isn't there something you can do...?"
"You're eight months' pregnant!"
"...antibiotics, or..."
"Mrs Wormwood, you don't seem to realise, you are pregnant!"
"Well, don't keep saying it.
172
He's very fiery, it's his Latin temperament.
178
Oh my good lord! What is Rudolpho going to say?
VAMP - OUT ANY BAR
Half Time
"A baby, Mrs Wormwood!
A child, the most precious gift that the natural world can bestow
K
[clar]
183
What about the Golden Shoe?"
upon us has been handed to you!
A brand new human being, a life, a person, a wonderful new person is about to come into your life to bring
188
[fl]

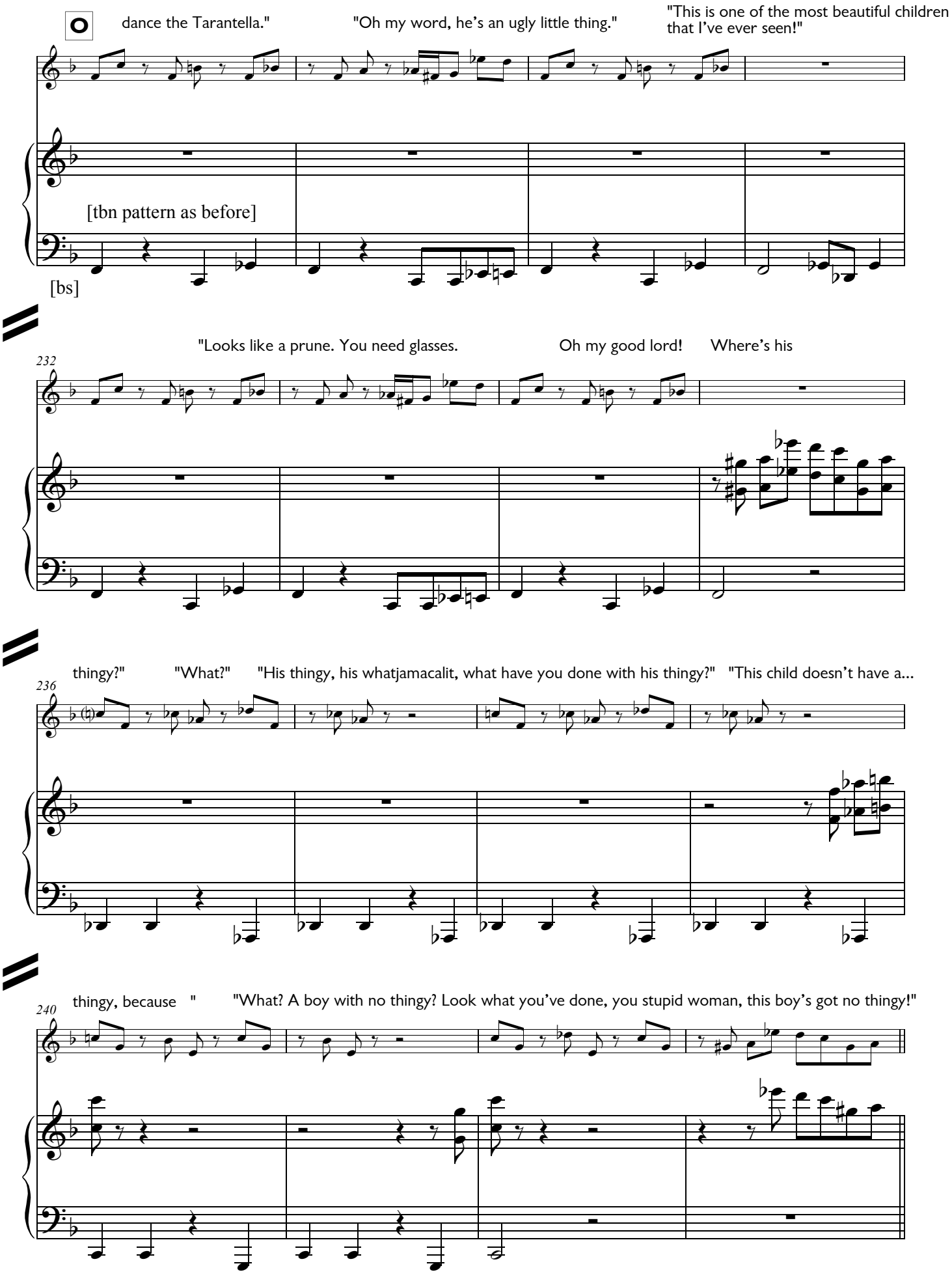

love and magic and
happiness and wonder!"
"Oh... bloody hell!"
191
L
Doctor
Ev - 'ry life I bring in - to this world Re-stores my faith in hu-man
Drs/Nurses F
Ah
Drs/Nurses M
Aah
tr
3
[pno]


Nurse "Push, Mrs Wormwood!"
Mrs W "I'll push you in a minute."
195
kind.
Each new-born life a can-vas yet un-paint-ed, This still un-bro-ken
Ah
Ah
[str]


199
M
skin, This un - cor - rupt - ed mind. E - ve - ry life is un - be - liev - a - bly un -
E - ve - ry life... un - be - lie -
E - ve - ry life... un - be - lie -
202
3
like - ly, The chan - ces of ex - ist - ence al - most in - fi - nite - ly small. The most
- va - bly un - like ly, chan - ces of ex - ist - ence. in - fin - ite - ly small
- va - bly un - like ly, chan - ces of ex - ist - ence. in - fin - ite - ly small
sim.
B♭
F
C

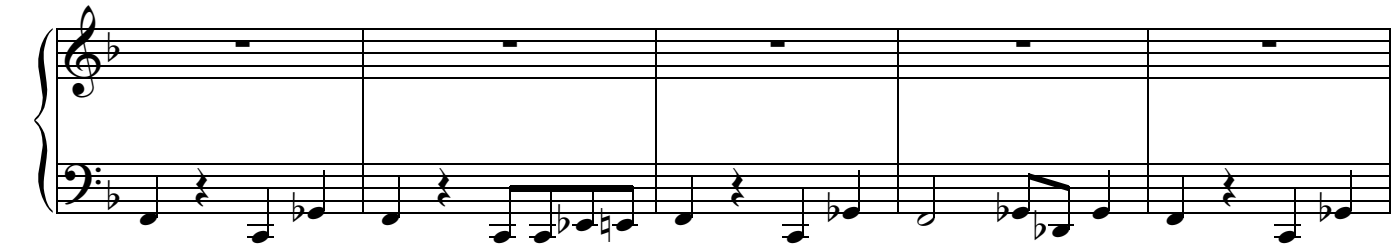

205
com-mon thing_ in life__ is life,
And yet ev - 'ry sin-gle life, Ev-'ry new
life!
[Matilda's Birth]
Ev - 'ry brand new
life!
Ev - 'ry brand new
Dm
Dm7/C
Dm/B
[drum fill
last 2 beats]
Bb
F/A
209
life__ Is a mi-ra-cle,__
mi-ra-cle.__
life...
mi-ra-cle,__
mi-ra-cle,__
life...
mi-ra-cle,__
mi-ra-cle,__
Gm7


N
"Where is he? Where's my son?"
"Mr Wormwood, are you... are you smoking a cigarette?"
[Fl]
[tbn + drums only]
"What? Oh, of course! I'm sorry doctor, what am I thinking? This calls for a proper smoke..."
"Who won?"
216
"But, Mr Wormwood..."
"No buts, the boy wants his old man."
"Is... is there still time? Maybe I could
220
get a late flight or..."
"Mrs Wormwood, please stay where you are! I keep telling you, you are in no condition to
224


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

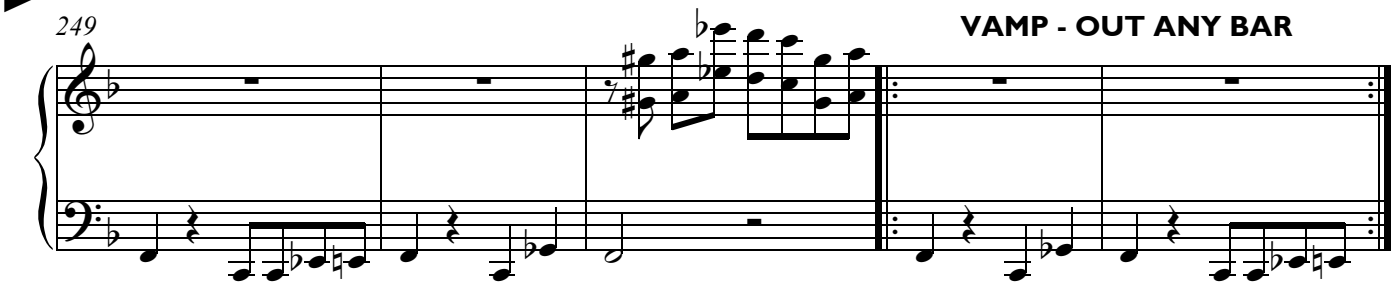
"Mr Wormwood, this child is a girl. A girl, a beautiful, beautiful little girl." "Just put me out of my misery,



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



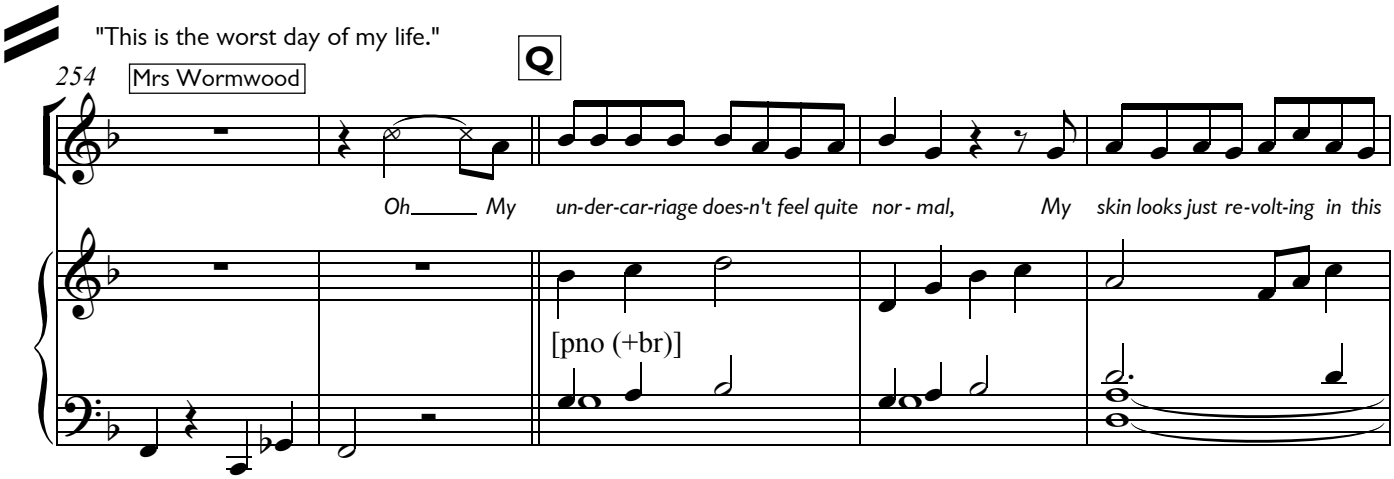
"This is the worst day of my life."

Q

254 Mrs Wormwood

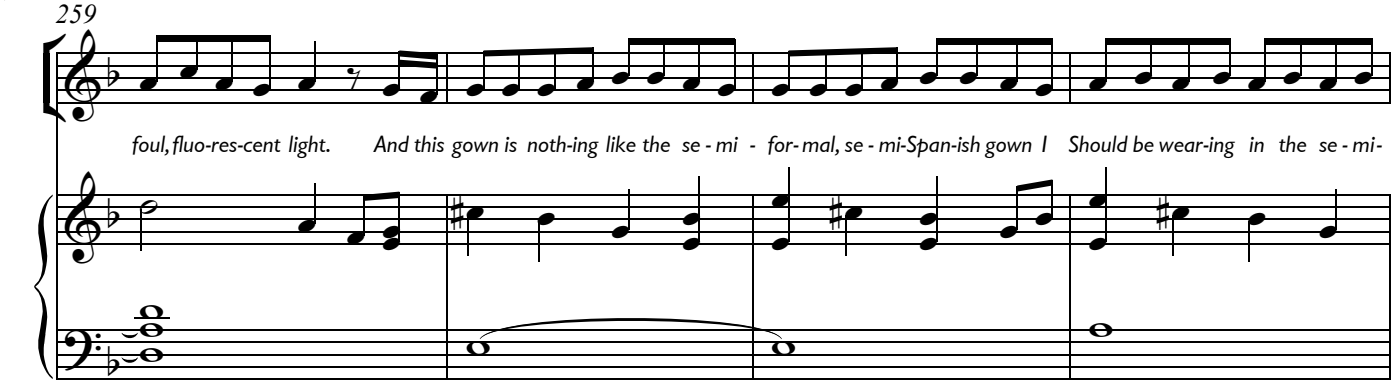
Oh_____ My un-der-car-riage does-n't feel quite nor - mal, My skin looks just re-volt-ing in this

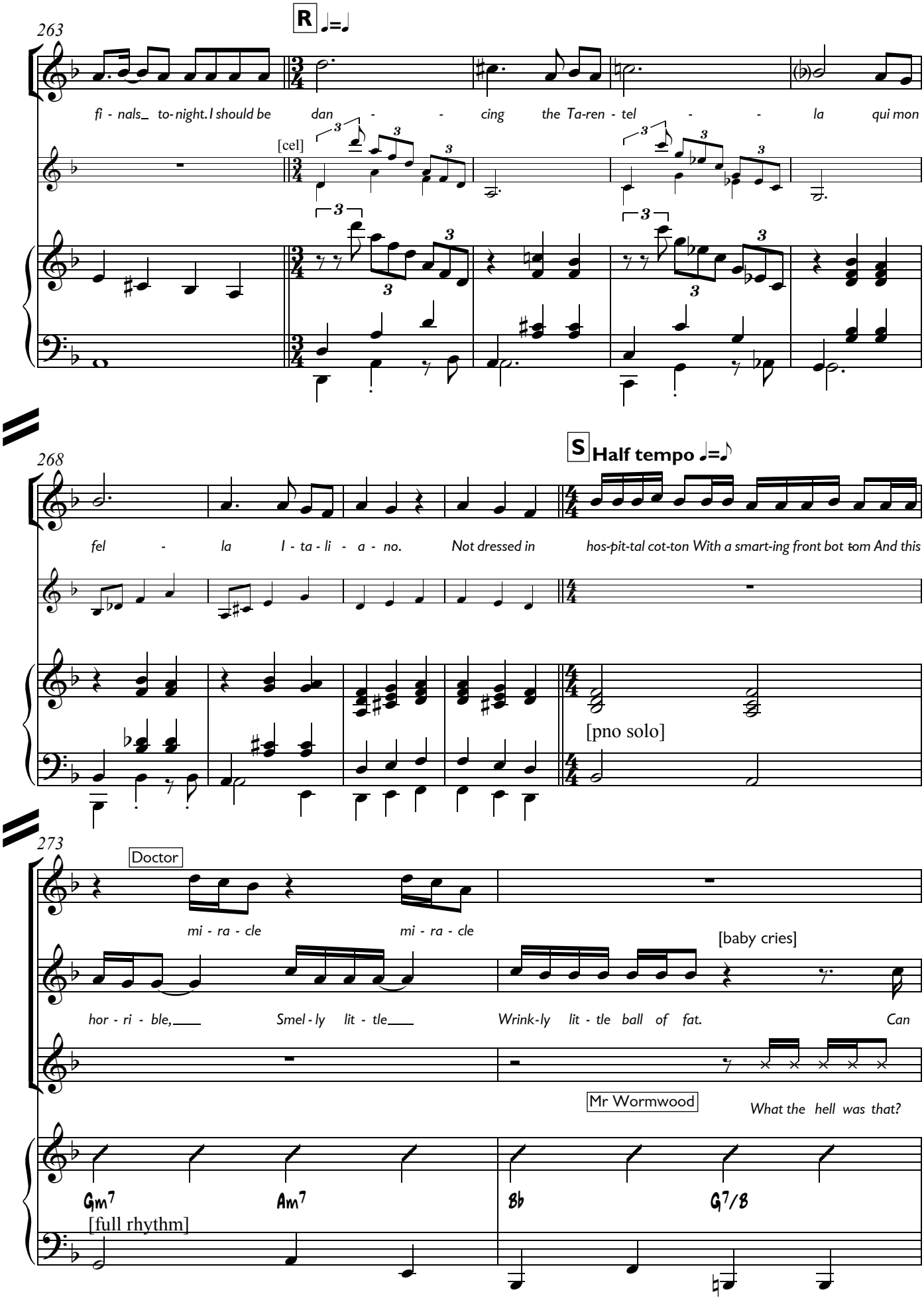
[pno (+br)]

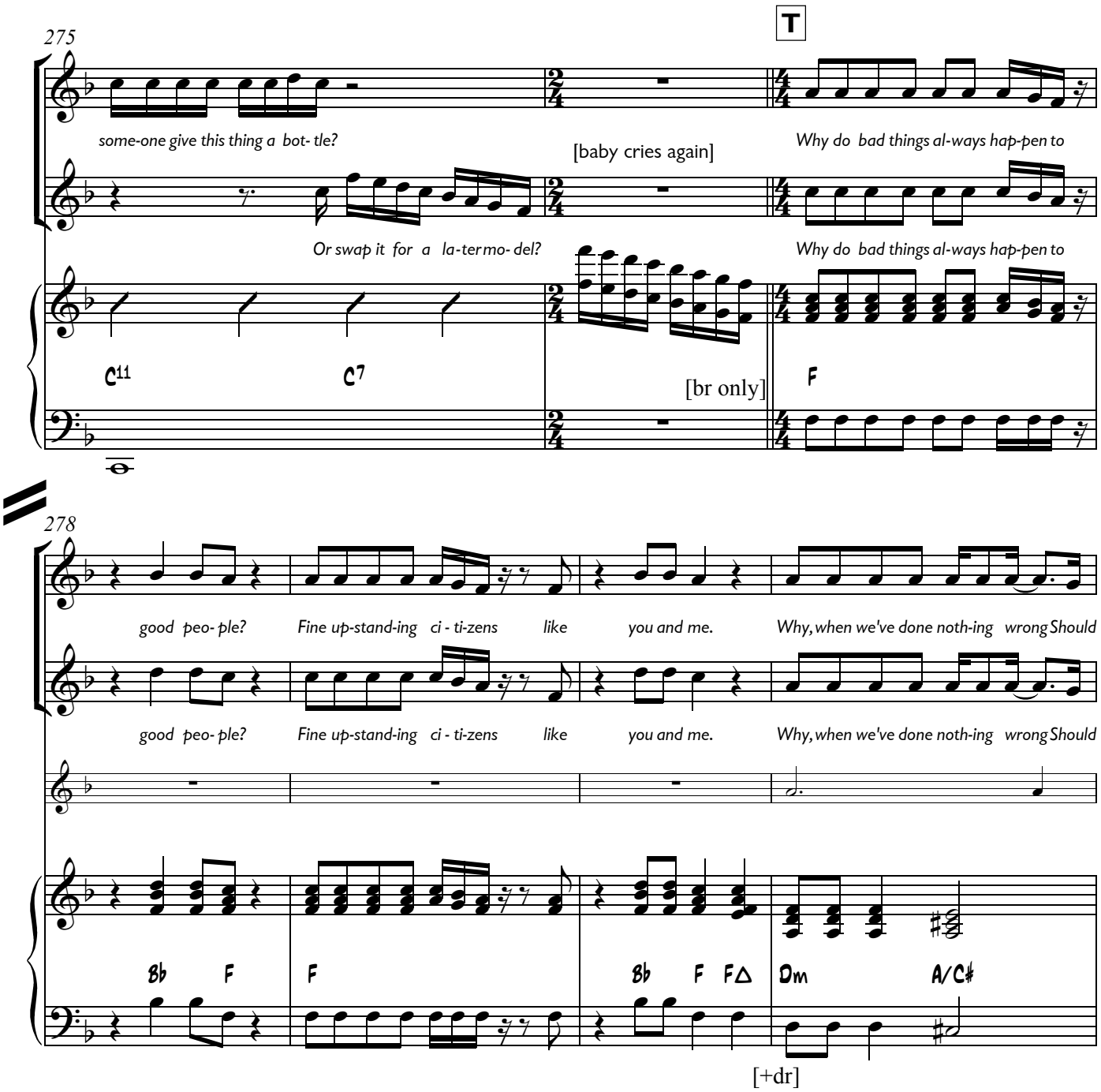


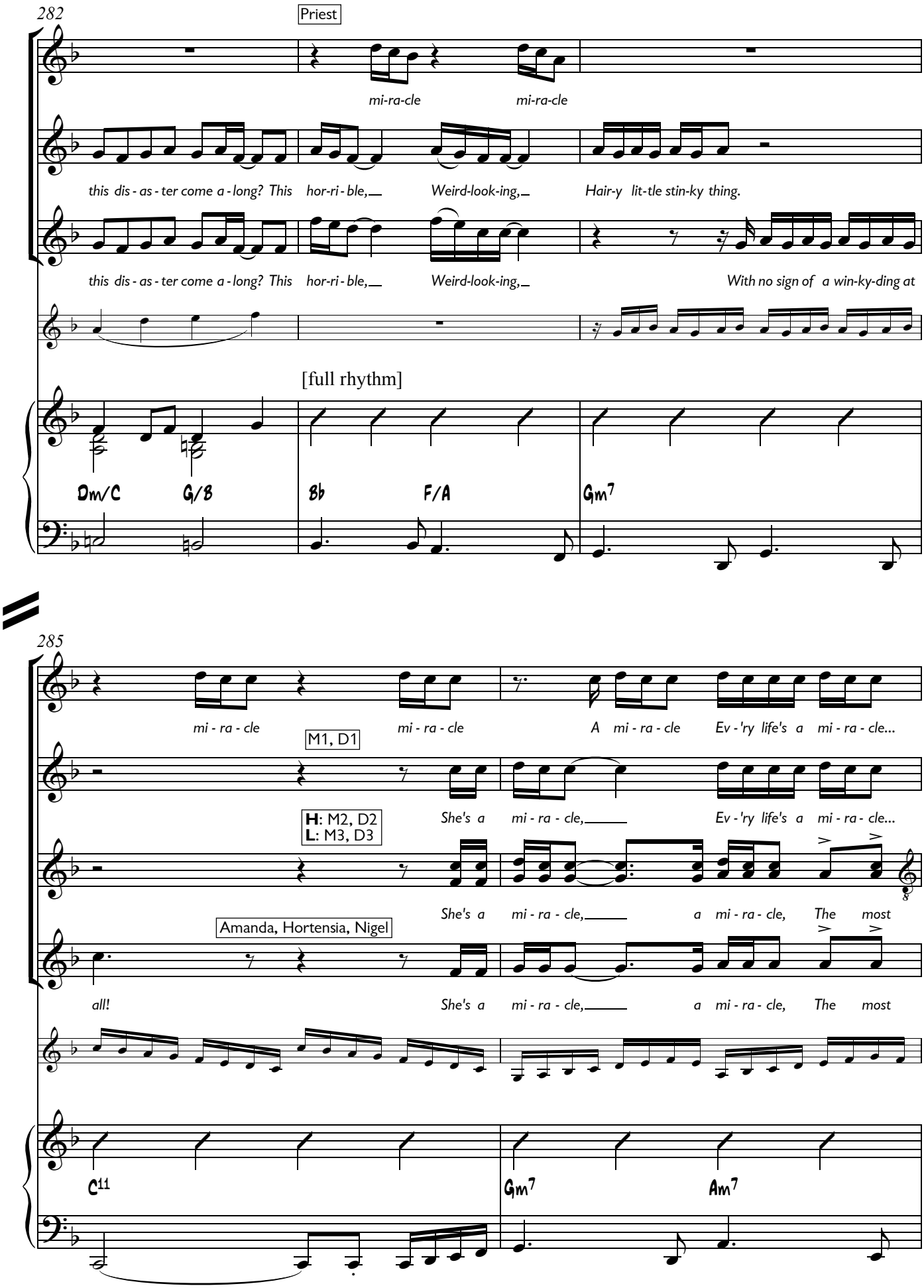
259

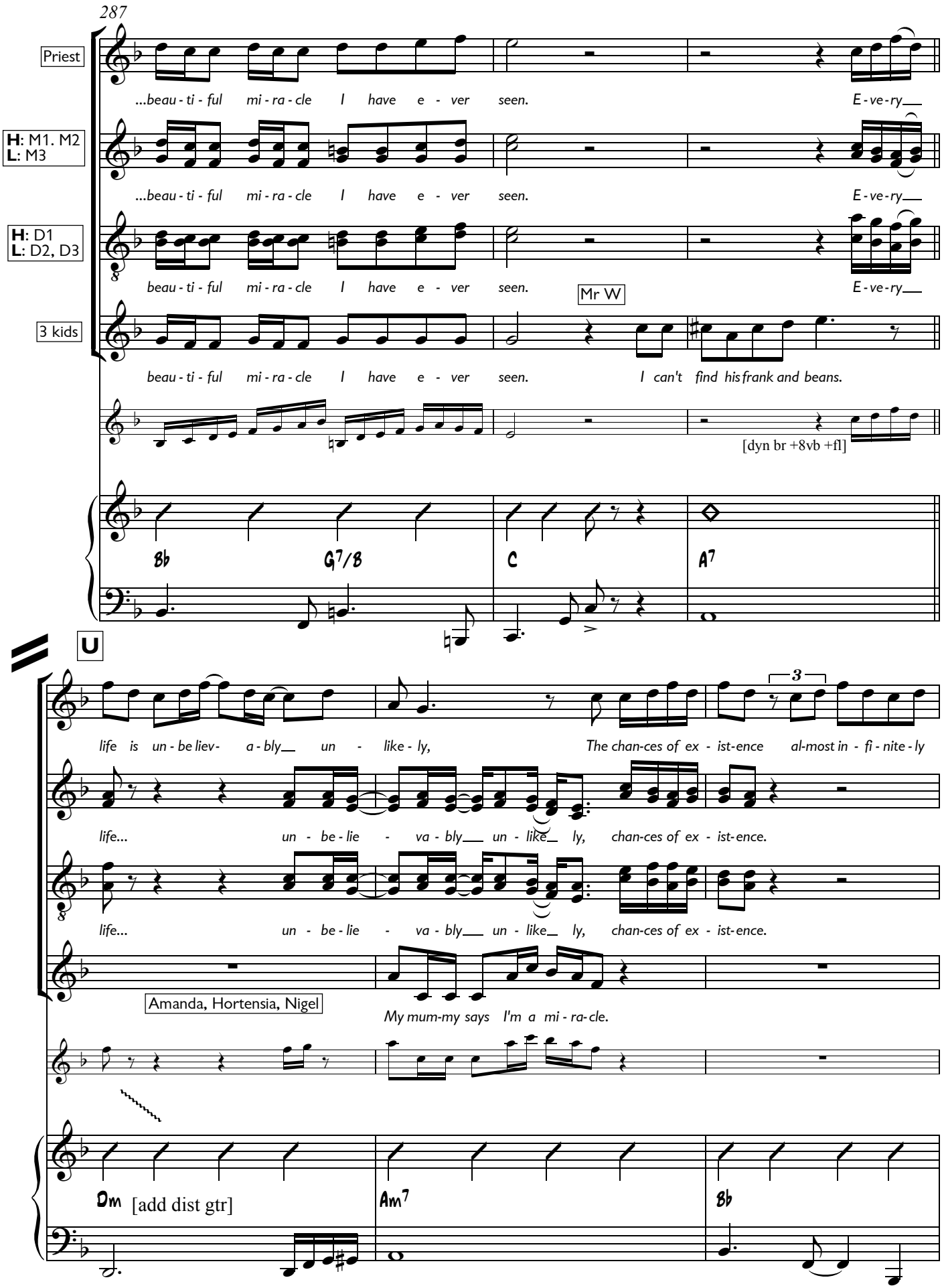
foul, fluo-res-cent light. And this gown is noth-ing like the se - mi - for- mal, se - mi-Span-ish gown I Should be wear-ing in the se - mi-

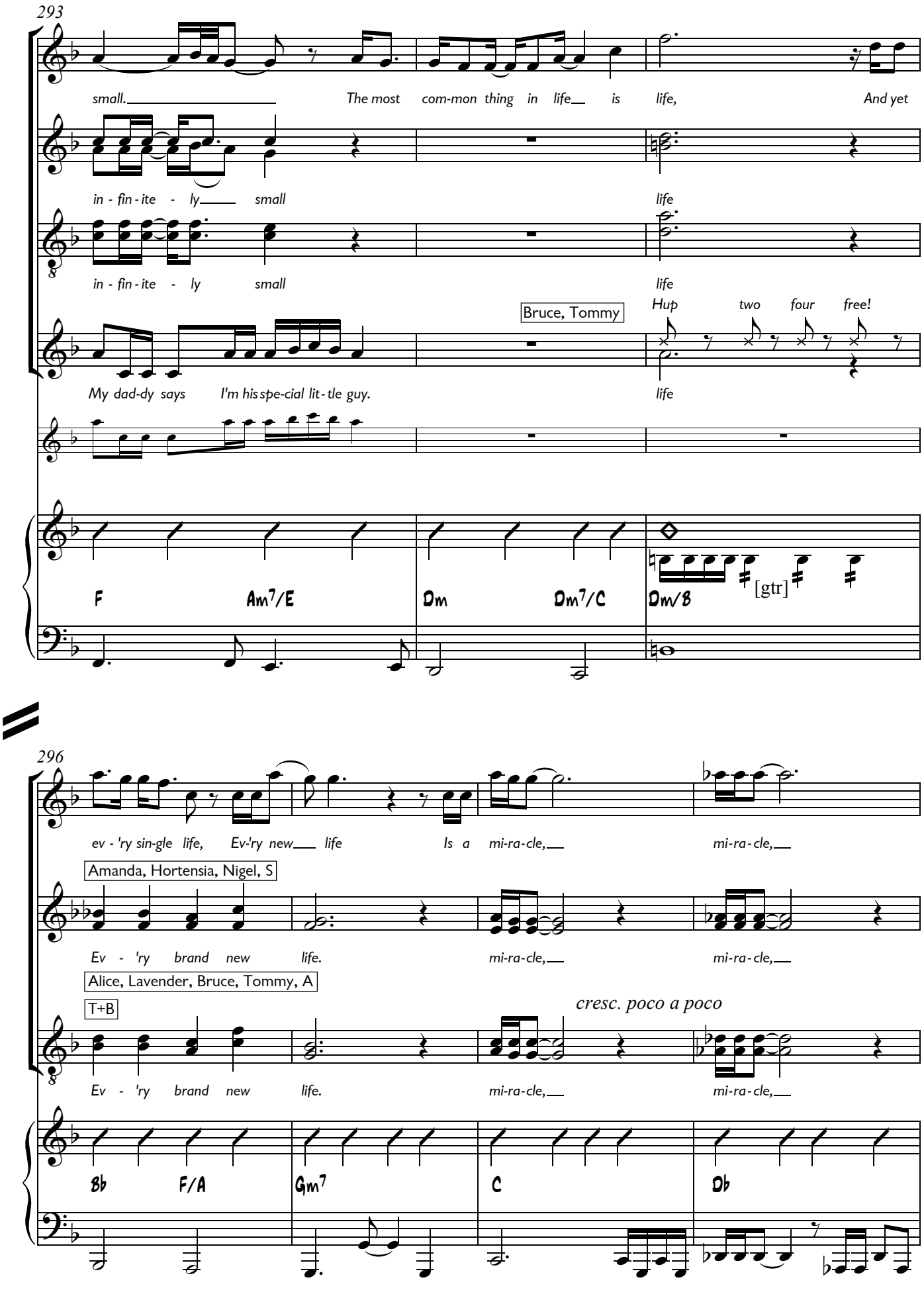


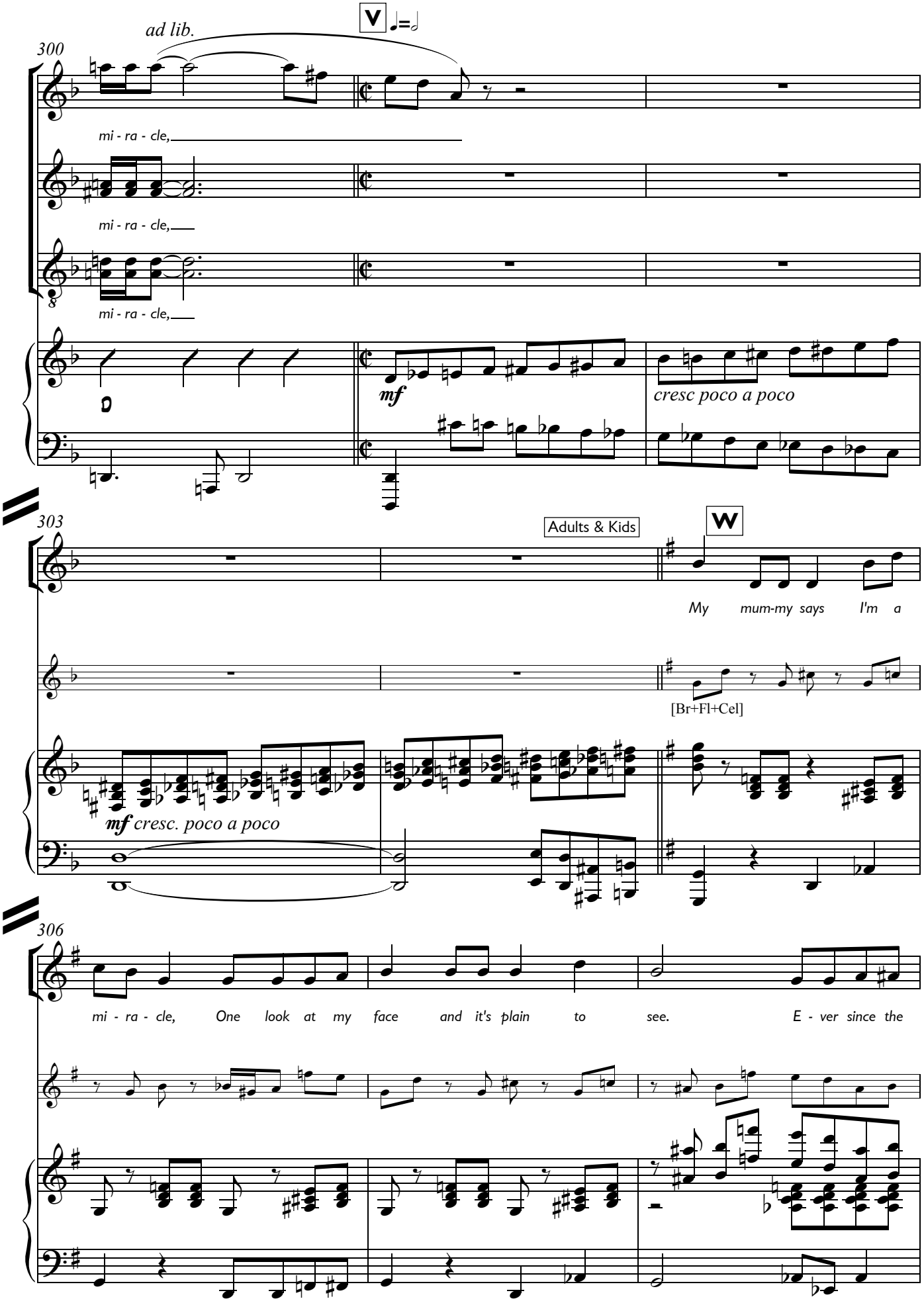

263
R
fi - nals_ to-night. I should be dan - - cing the Ta-ren - tel - - la qui mon
[cel]
268
S
Half tempo
fel - la I - ta - li - a - no. Not dressed in hos-pit-tal cot-ton With a smart-ing front bot tom And this
[pno solo]
273
Doctor
mi - ra - cle mi - ra - cle
[baby cries]
hor - ri - ble, Smel - ly lit - tle Wrink-ly lit - tle ball of fat. Can
Mr Wormwood
What the hell was that?
Gm7
Am7
Bb
G7/B
[full rhythm]

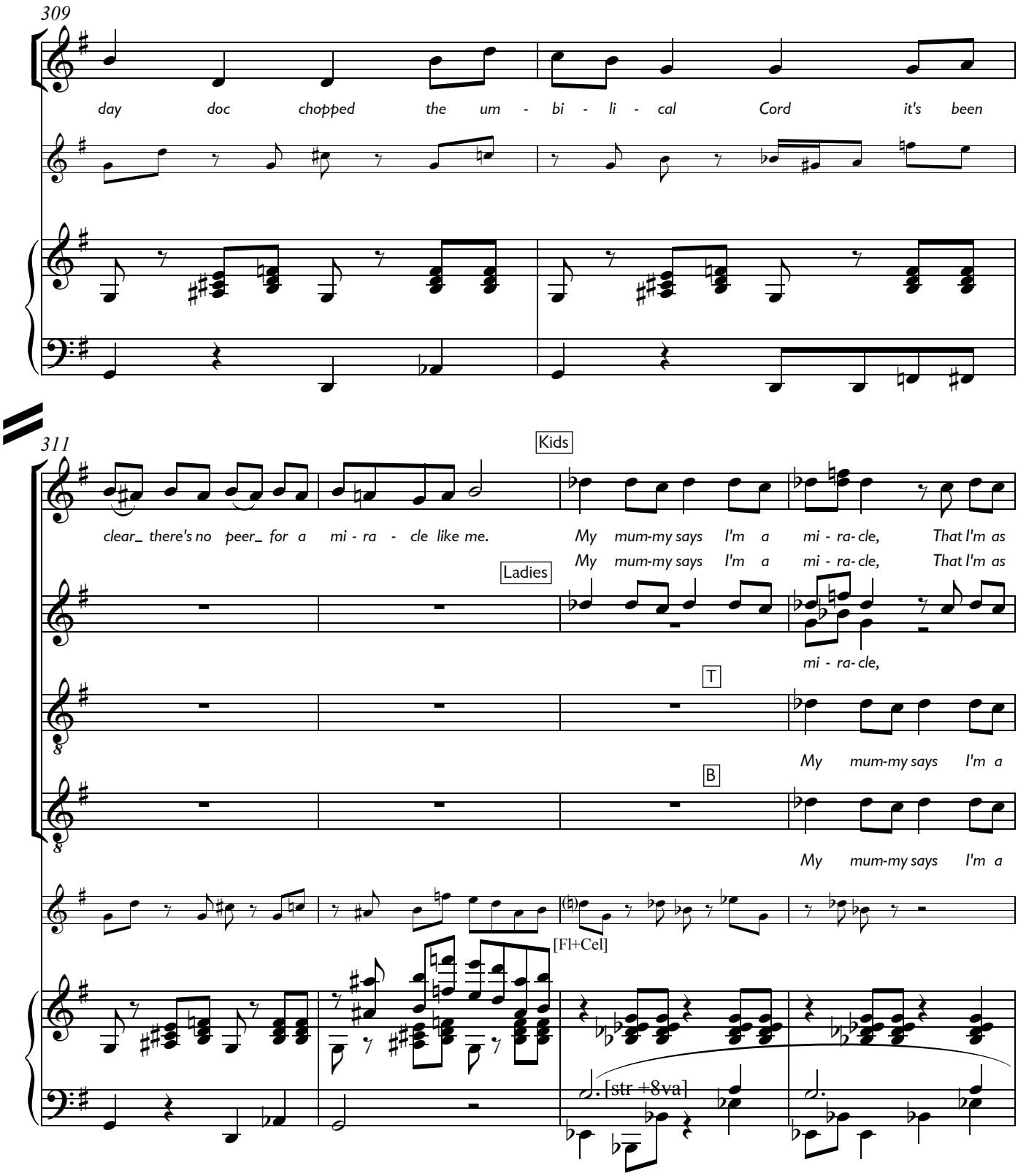

275
T
some-one give this thing a bot- tle?
[baby cries again]
Why do bad things al-ways hap-pen to
Or swap it for a la-ter mo- del?
Why do bad things al-ways hap-pen to
C11
C7
[br only]
F
278
good peo- ple?
Fine up-stand-ing ci - ti-zens like you and me.
Why, when we've done noth-ing wrong Should
good peo- ple?
Fine up-stand-ing ci - ti-zens like you and me.
Why, when we've done noth-ing wrong Should
Bb
F
F
Bb
F
F△
Dm
A/C♯
[+dr]

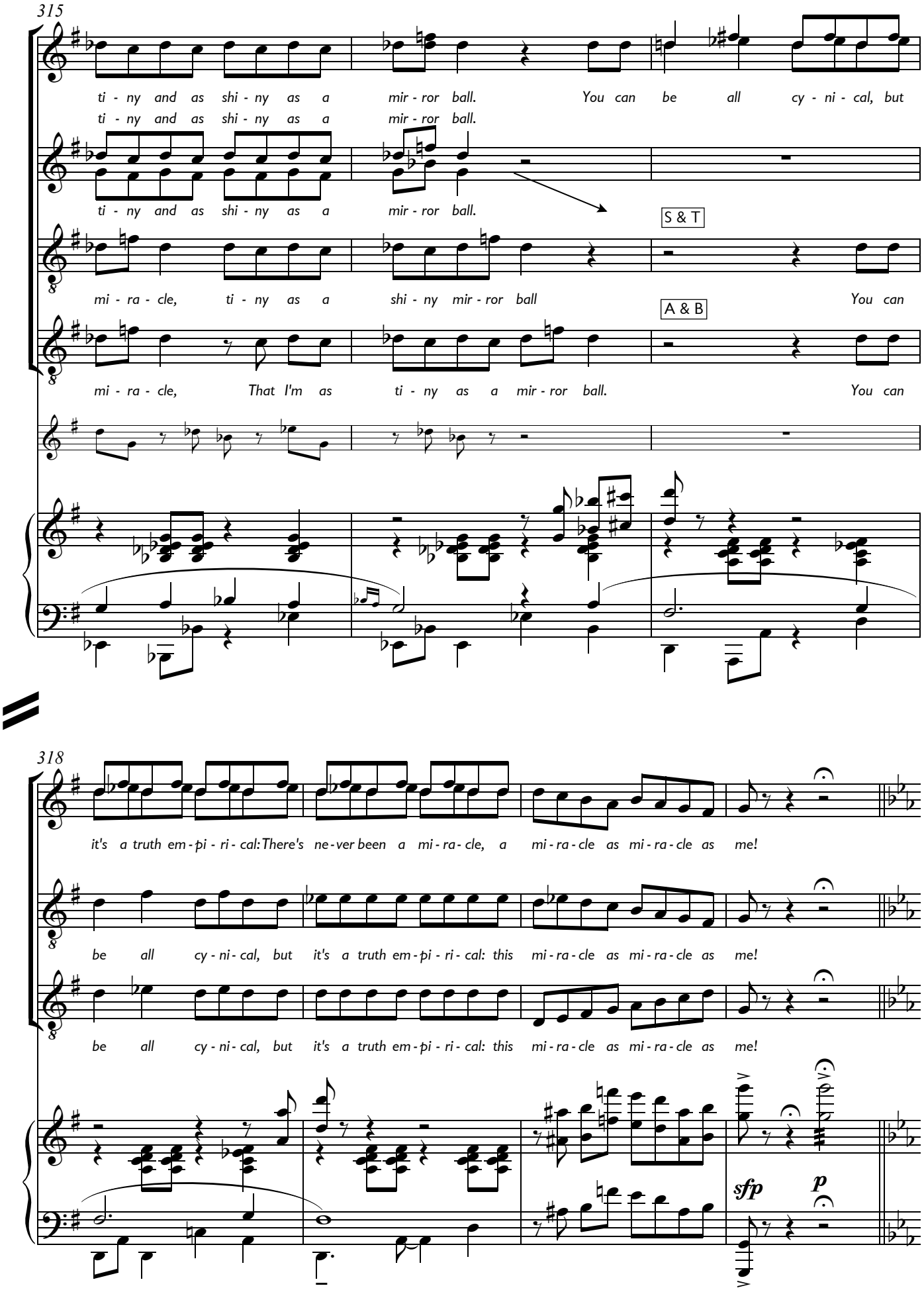

282
Priest
mi-ra-cle mi-ra-cle
this dis - as - ter come a - long? This hor-ri - ble, Weird-look-ing, Hair-y lit-tle stin-ky thing.
this dis - as - ter come a - long? This hor-ri - ble, Weird-look-ing, With no sign of a win-ky-ding at
[full rhythm]
Dm/C G/B B♭ F/A Gm7
285
mi - ra - cle mi - ra - cle A mi - ra - cle Ev - 'ry life's a mi - ra - cle...
M1, D1
H: M2, D2
L: M3, D3
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
Amanda, Hortensia, Nigel
all! She's a mi - ra - cle, a mi - ra - cle, The most
C11 Gm7 Am7

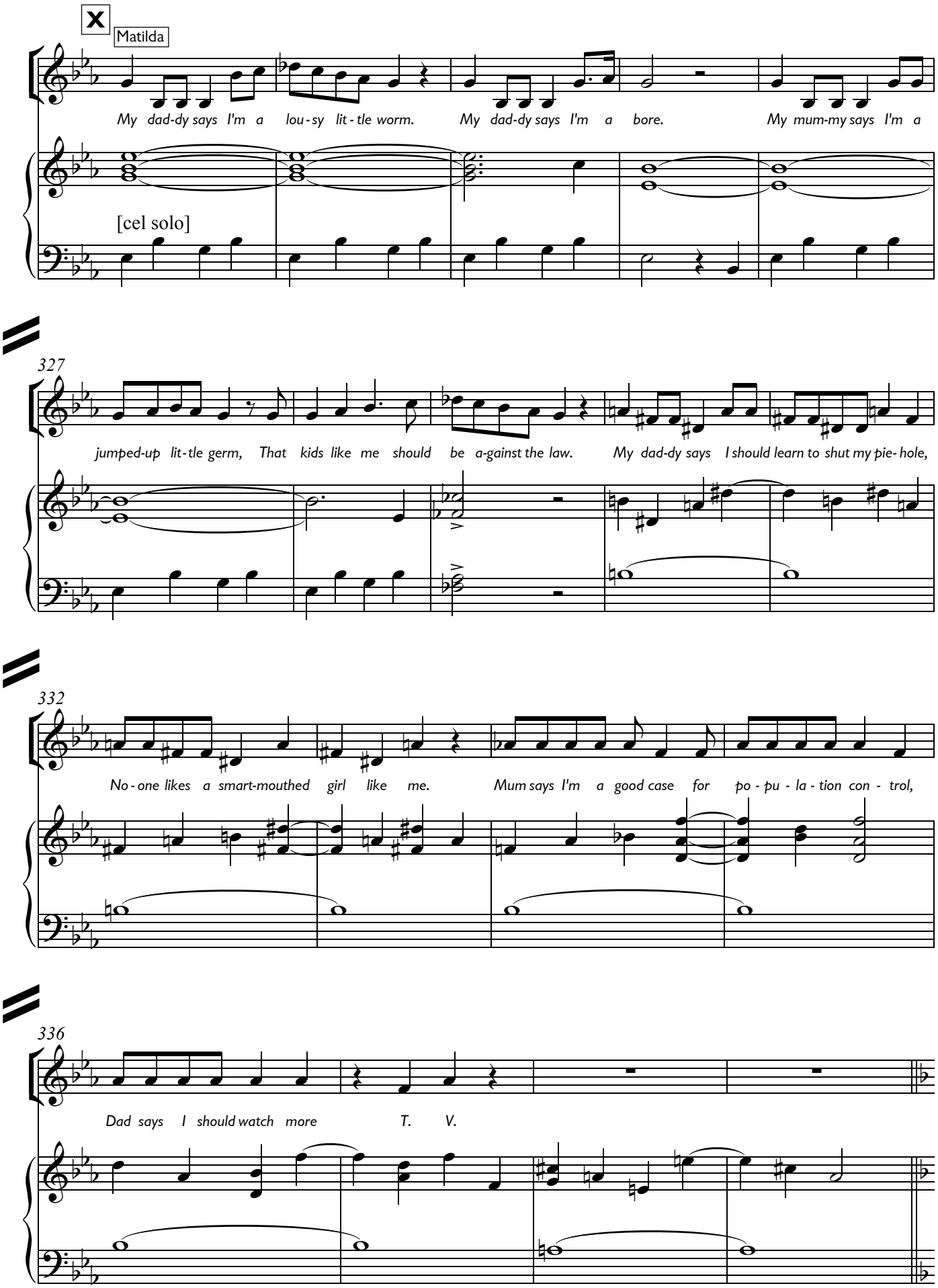

287
Priest
...beau - ti - ful mi - ra - cle I have e - ver seen. E - ve - ry
H: M1. M2
L: M3
...beau - ti - ful mi - ra - cle I have e - ver seen. E - ve - ry
H: D1
L: D2, D3
beau - ti - ful mi - ra - cle I have e - ver seen. E - ve - ry
Mr W
3 kids
beau - ti - ful mi - ra - cle I have e - ver seen. I can't find his frank and beans.
[dyn br +8vb +fl]
B♭
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
B♭

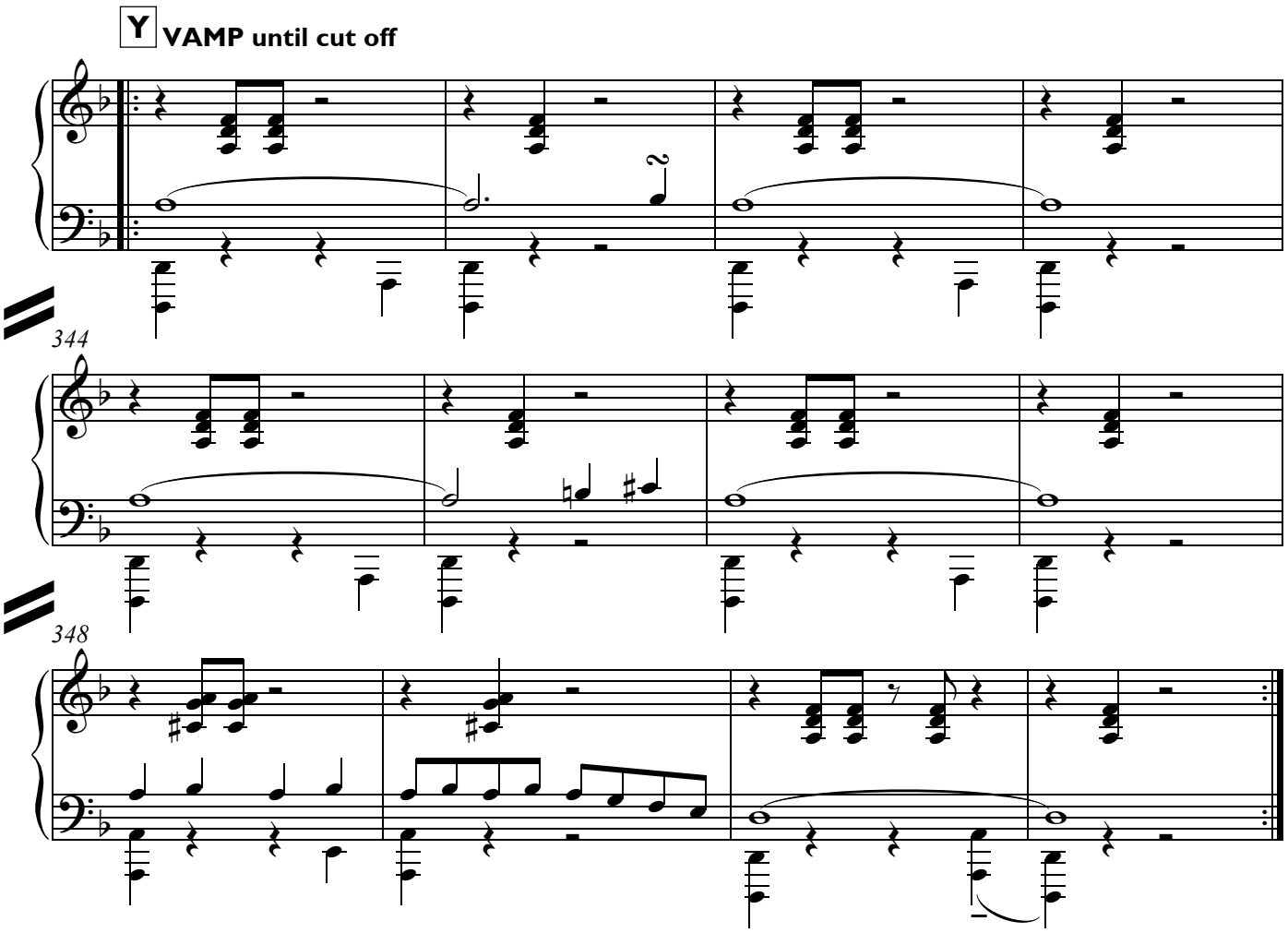

293
small. The most com-mon thing in life is life, And yet
in - fin - ite - ly small life
in - fin - ite - ly small life
Bruce, Tommy
Hup two four free!
My dad-dy says I'm his spe-cial lit - tle guy. life
F Am7/E Dm Dm7/C Dm/B
[gtr]
296
ev - 'ry sin-gle life, Ev-'ry new life Is a mi-ra-cle, mi-ra-cle,
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 Gm7 C Db


ad lib.
V
300
mi - ra - cle,
mi - ra - cle,
mi - ra - cle,
mf
cresc poco a poco
303
Adults & Kids
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
311
Kids
clear_ there's no peer_ for a mi - ra - cle like me.
My mum-my says I'm a mi - ra- cle, That I'm as
My mum-my says I'm a mi - ra- cle, That I'm as
Ladies
mi - ra- cle,
T
My mum-my says I'm a
B
My mum-my says I'm a
[Fl+Cel]
[str +8va]


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
A & B
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!
sfp
p

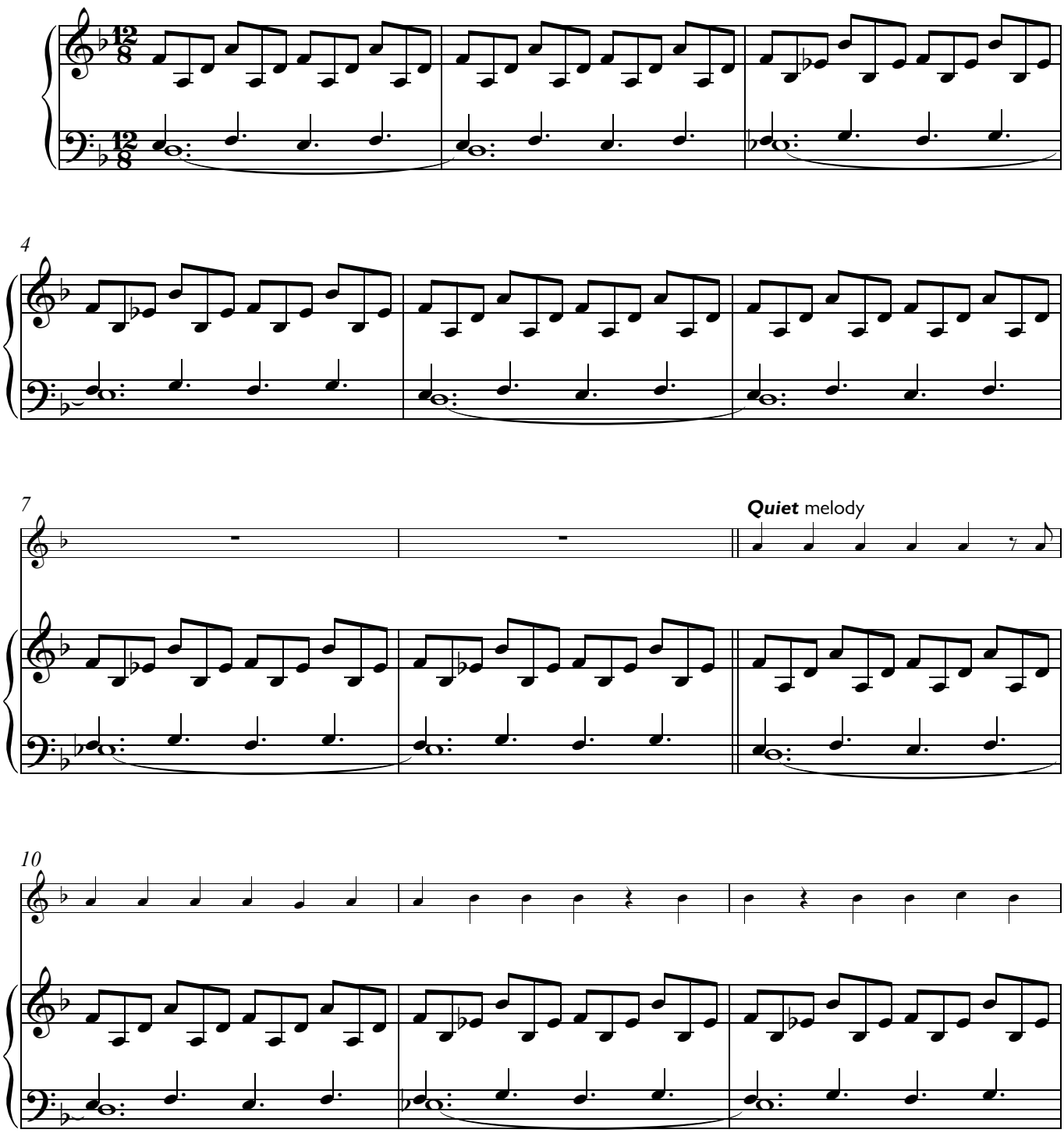

X
Matilda
My dad-dy says I'm a lou-sy lit-tle worm. My dad-dy says I'm a bore. My mum-my says I'm a
[cel solo]
327
jumped-up lit-tle germ, That kids like me should be a-gainst the law. My dad-dy says I should learn to shut my pie-hole,
332
No-one likes a smart-mouthed girl like me. Mum says I'm a good case for po-pu-la-tion con-trol,
336
Dad says I should watch more T. V.

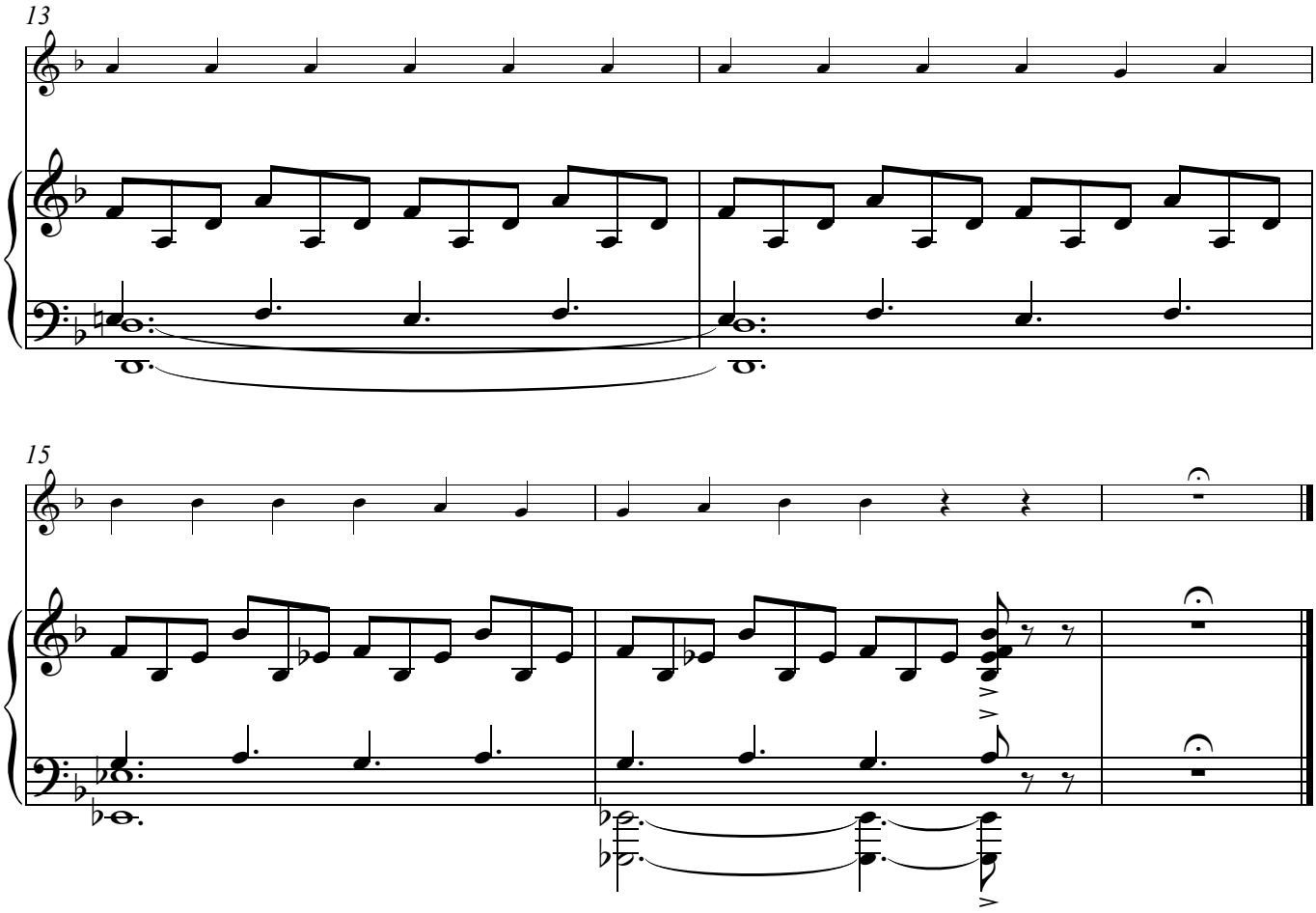

Y
VAMP until cut off
344
348

1a. Intro to Naughty

p11

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



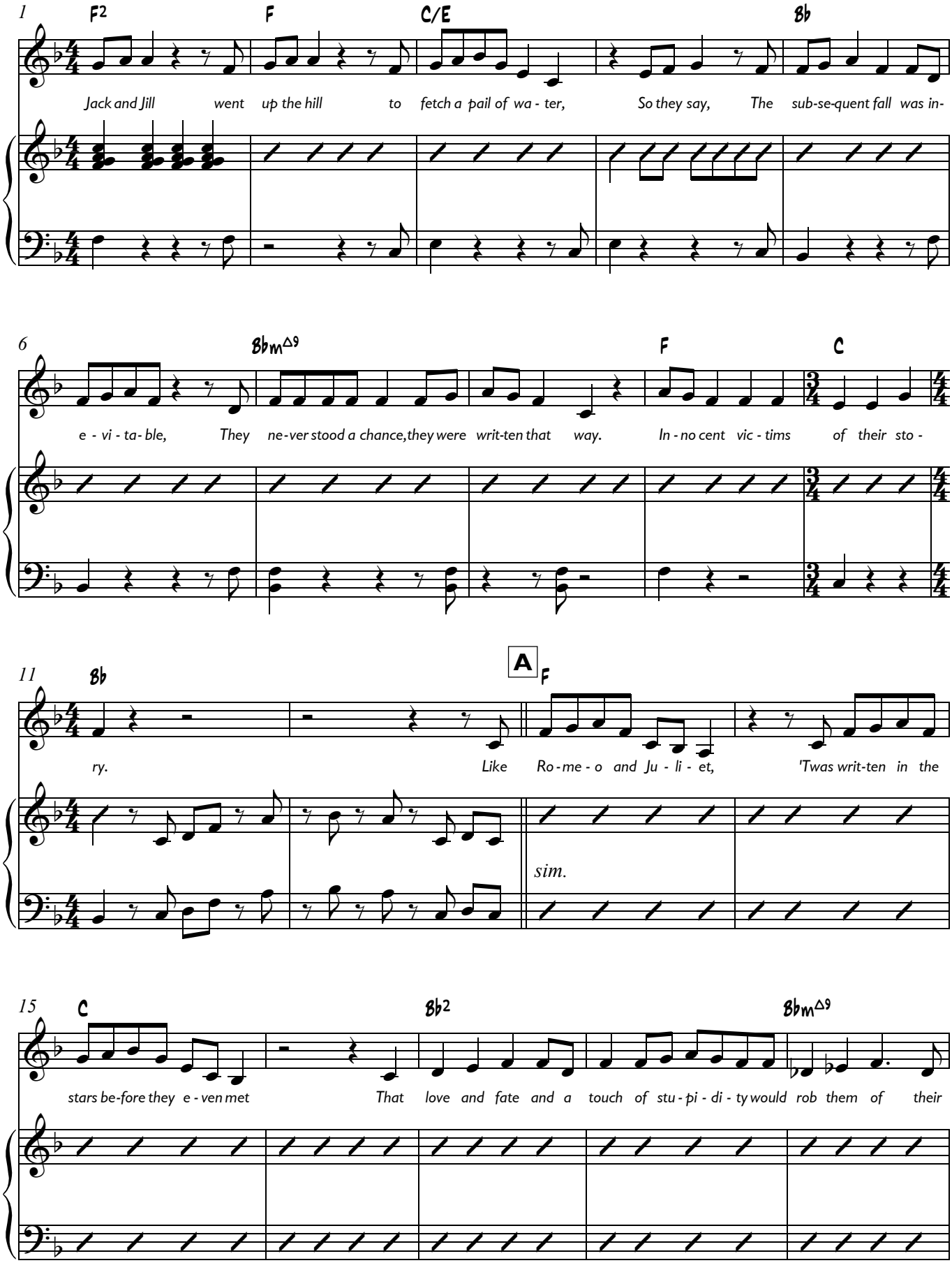


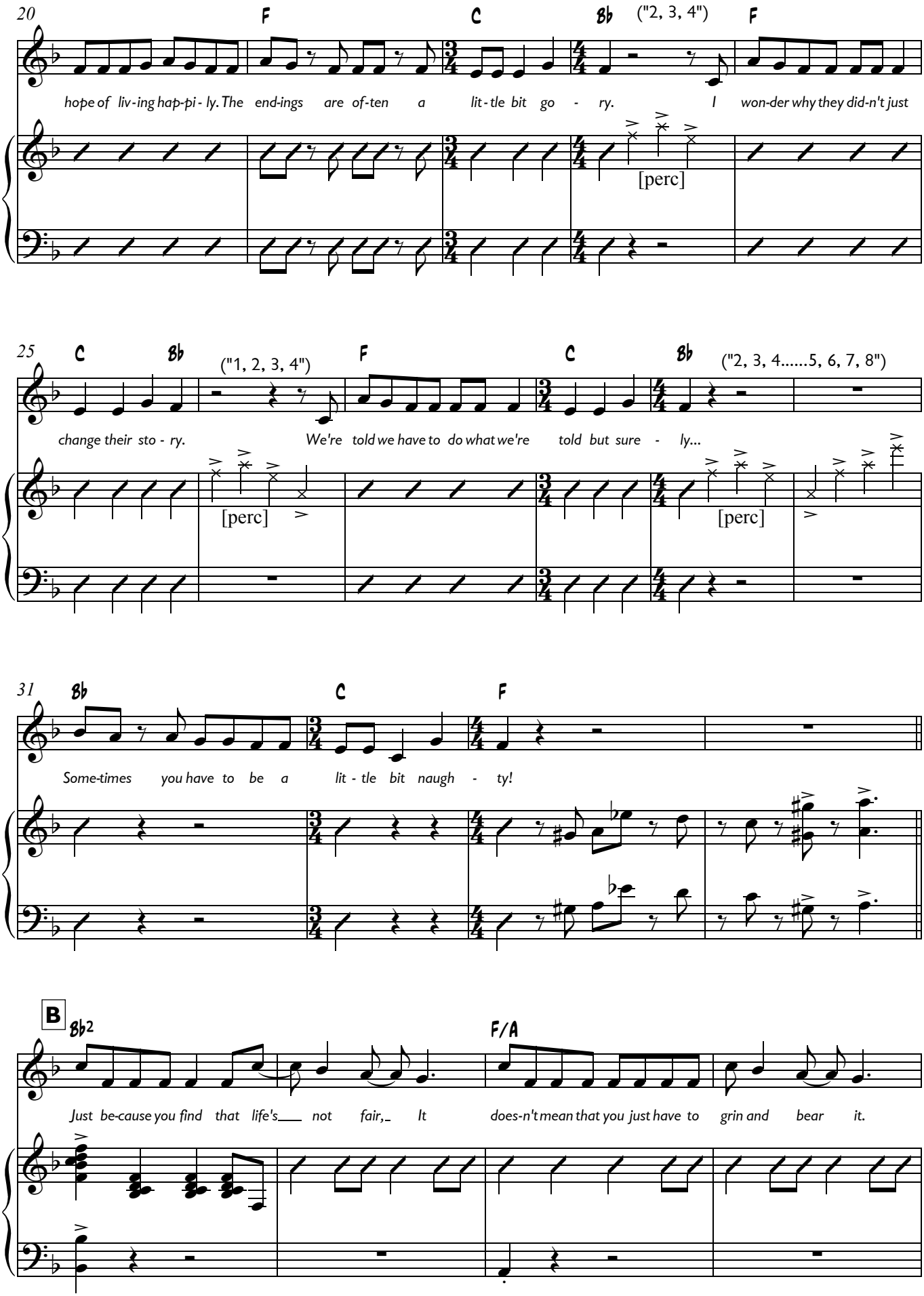
Segue "Naughty"

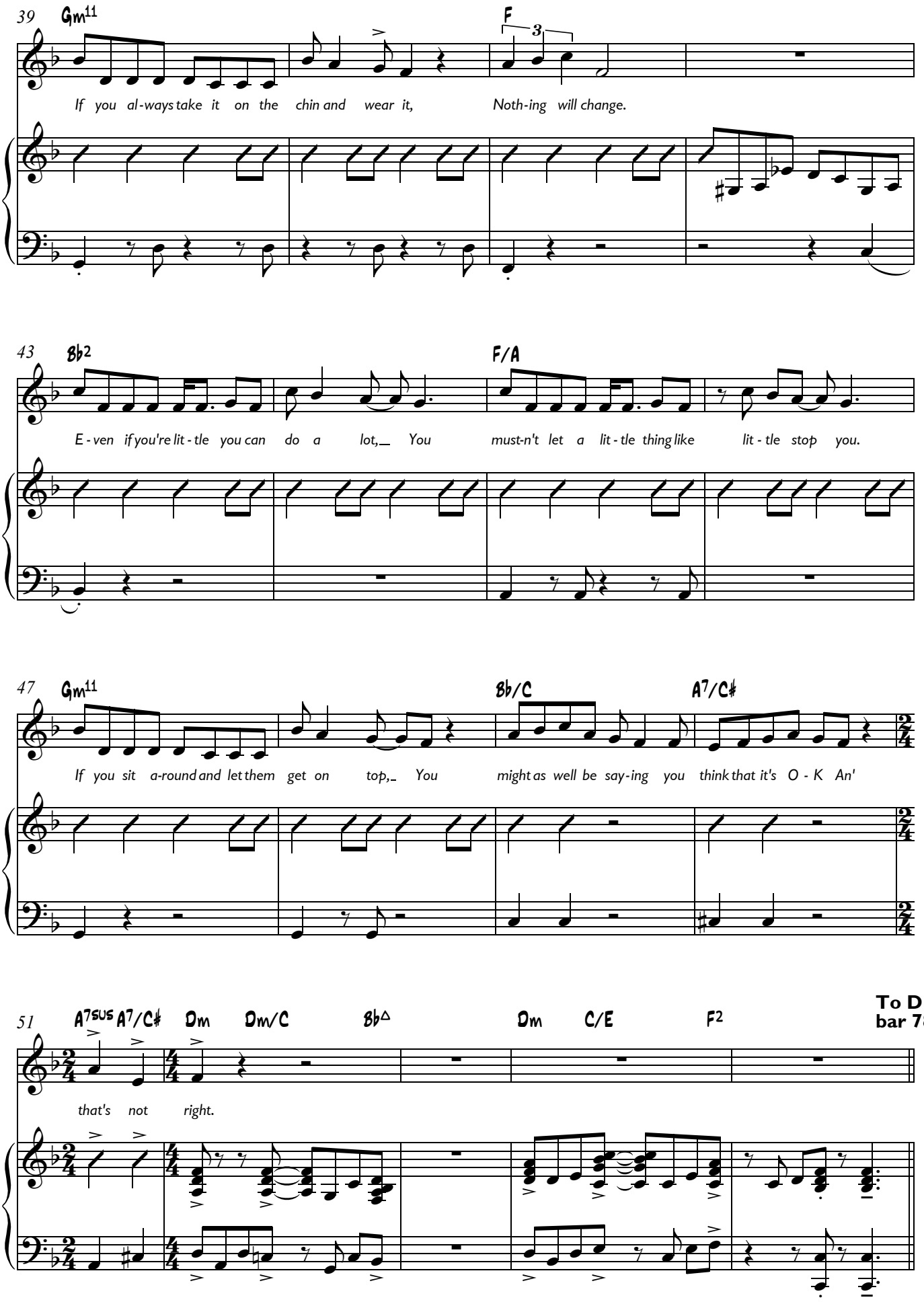
2. Naughty

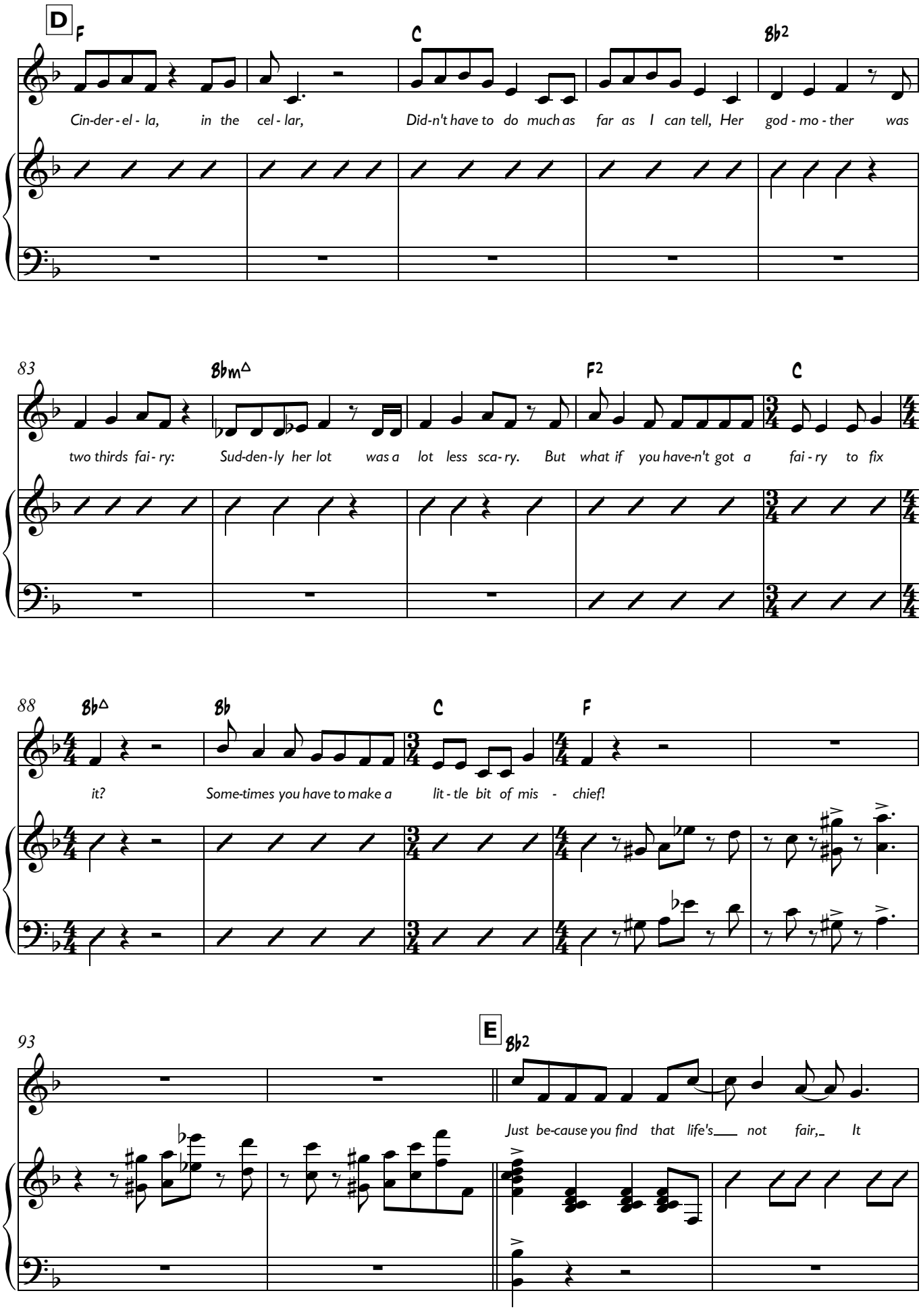
Music & Lyrics
Tim Minchin

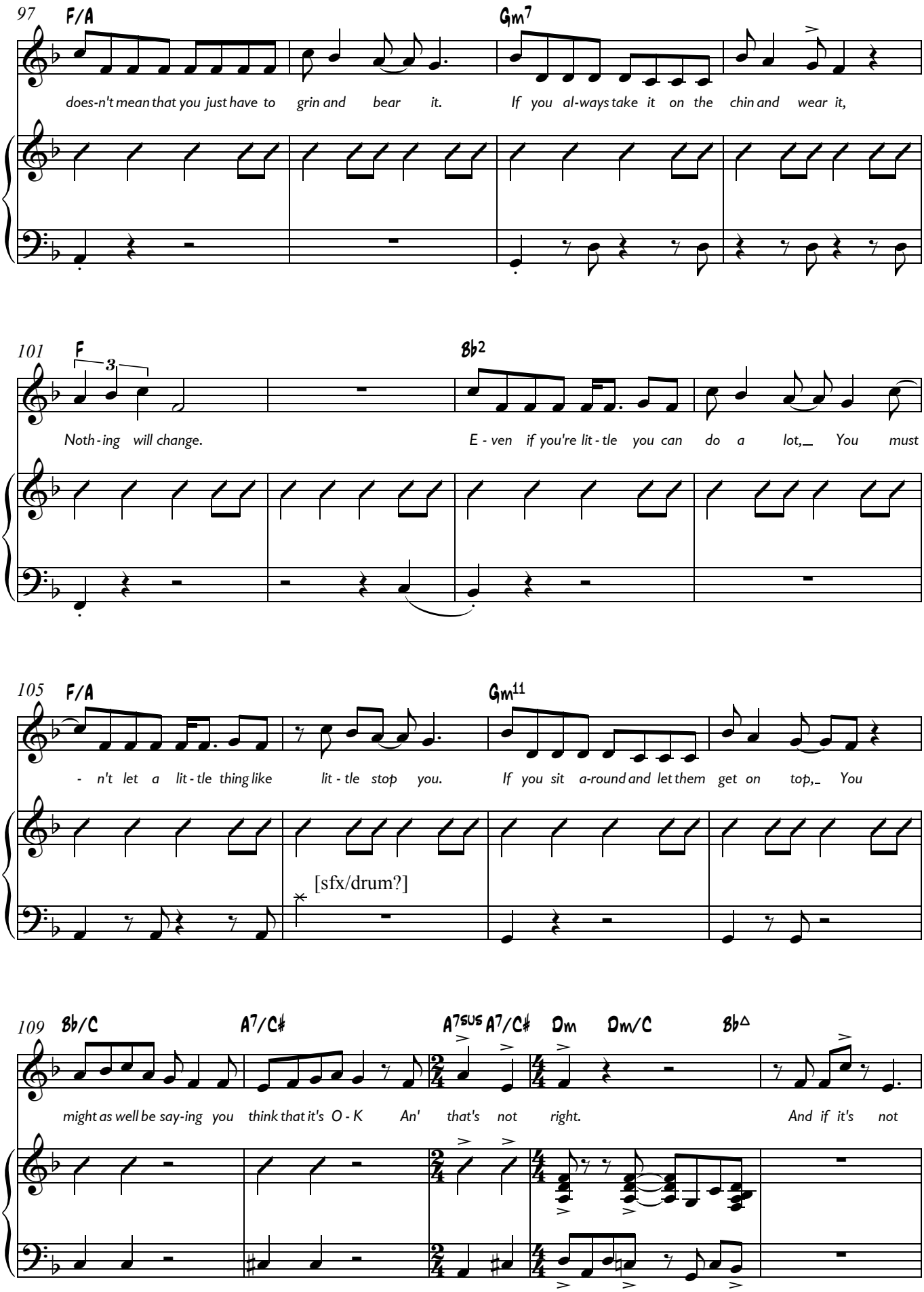
Quite bright, swung ♪

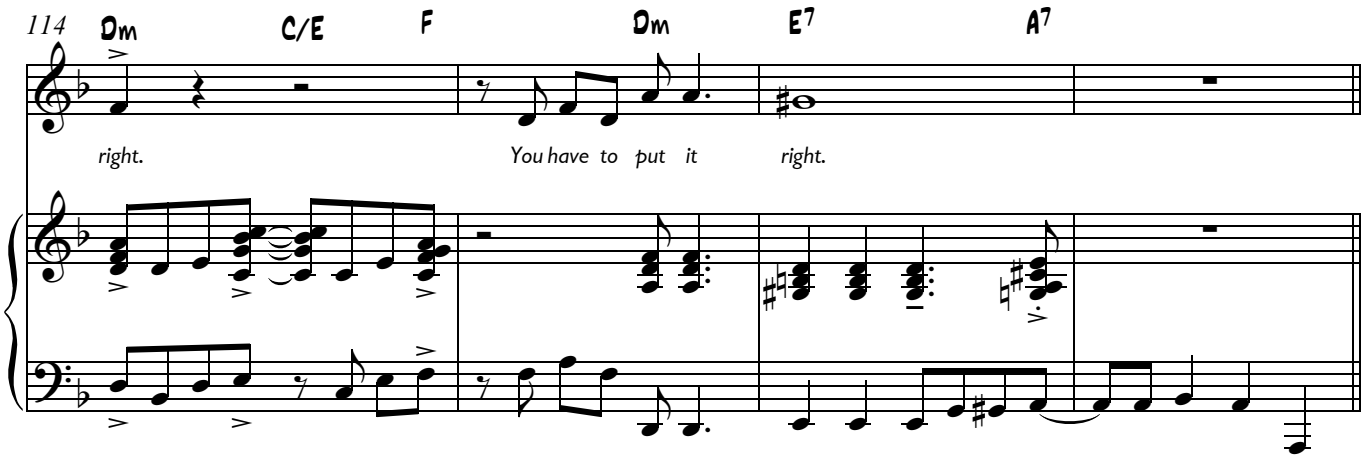


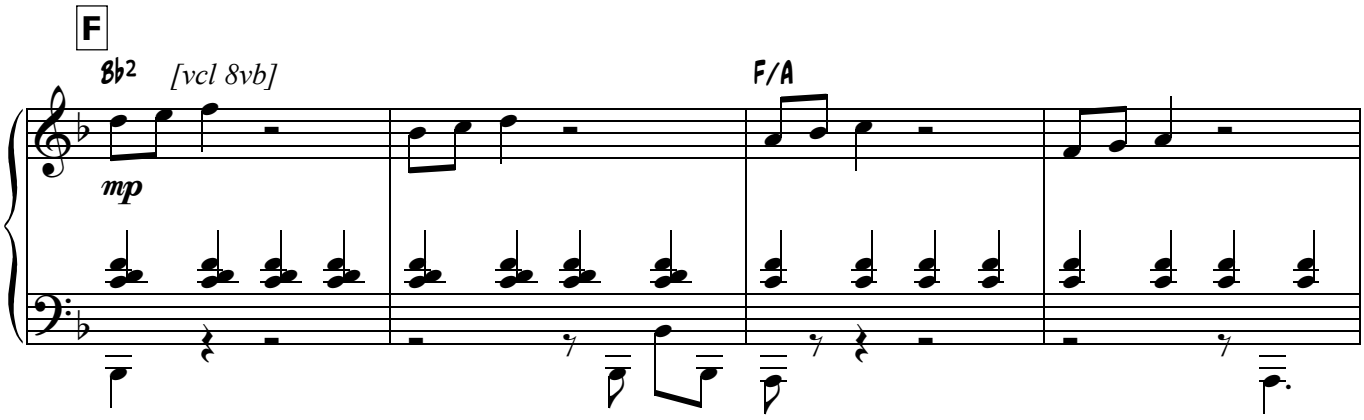

20
F
C
Bb
("2, 3, 4")
F
hope of liv-ing hap-pi-ly. The end-ings are of-ten a lit-tle bit go - ry. I won-der why they did-n't just
[perc]
25
C
Bb
("1, 2, 3, 4")
F
C
Bb
("2, 3, 4.....5, 6, 7, 8")
change their sto - ry. We're told we have to do what we're told but sure - ly...
[perc]
[perc]
31
Bb
C
F
Some-times you have to be a lit - tle bit naugh - ty!
B
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.


39
Gm11
F
3
If you al-ways take it on the chin and wear it, Noth-ing will change.
43
B♭2
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
Gm11
B♭/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
B♭△
Dm
C/E
F2
To D
bar 78
that's not right.

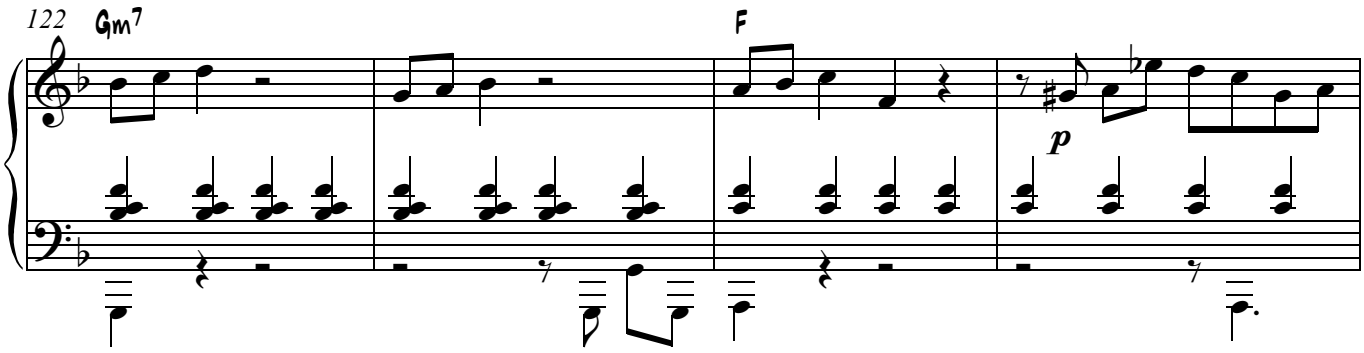

D
F
C
Bb2
Cin-der-el-la, in the cel-lar, Did-n't have to do much as far as I can tell, Her god-mo-ther was
83
Bbm△
F2
C
two thirds fai-ry: Sud-den-ly her lot was a lot less sca-ry. But what if you have-n't got a fai-ry to fix
88
Bb△
Bb
C
F
it? Some-times you have to make a lit-tle bit of mis - chief!
93
E
Bb2
Just be-cause you find that life's not fair, It


97
F/A
Gm7
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,
101
F
3
Bb2
Noth-ing will change.
E - ven if you're lit - tle you can do a lot,_ You must
105
F/A
Gm11
- n't let a lit - tle thing like lit - tle stop you.
If you sit a-round and let them get on top,_ You
[sfx/drum?]
109
Bb/C
A7/C♯
A7SUS
A7/C♯
Dm
Dm/C
B♭△
might as well be say-ing you think that it's O - K An' that's not right.
And if it's not

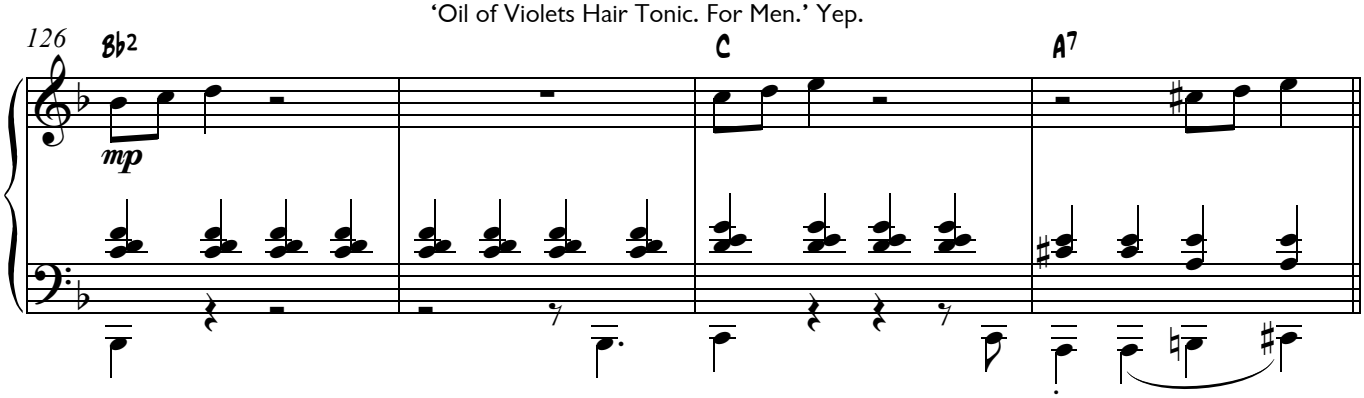


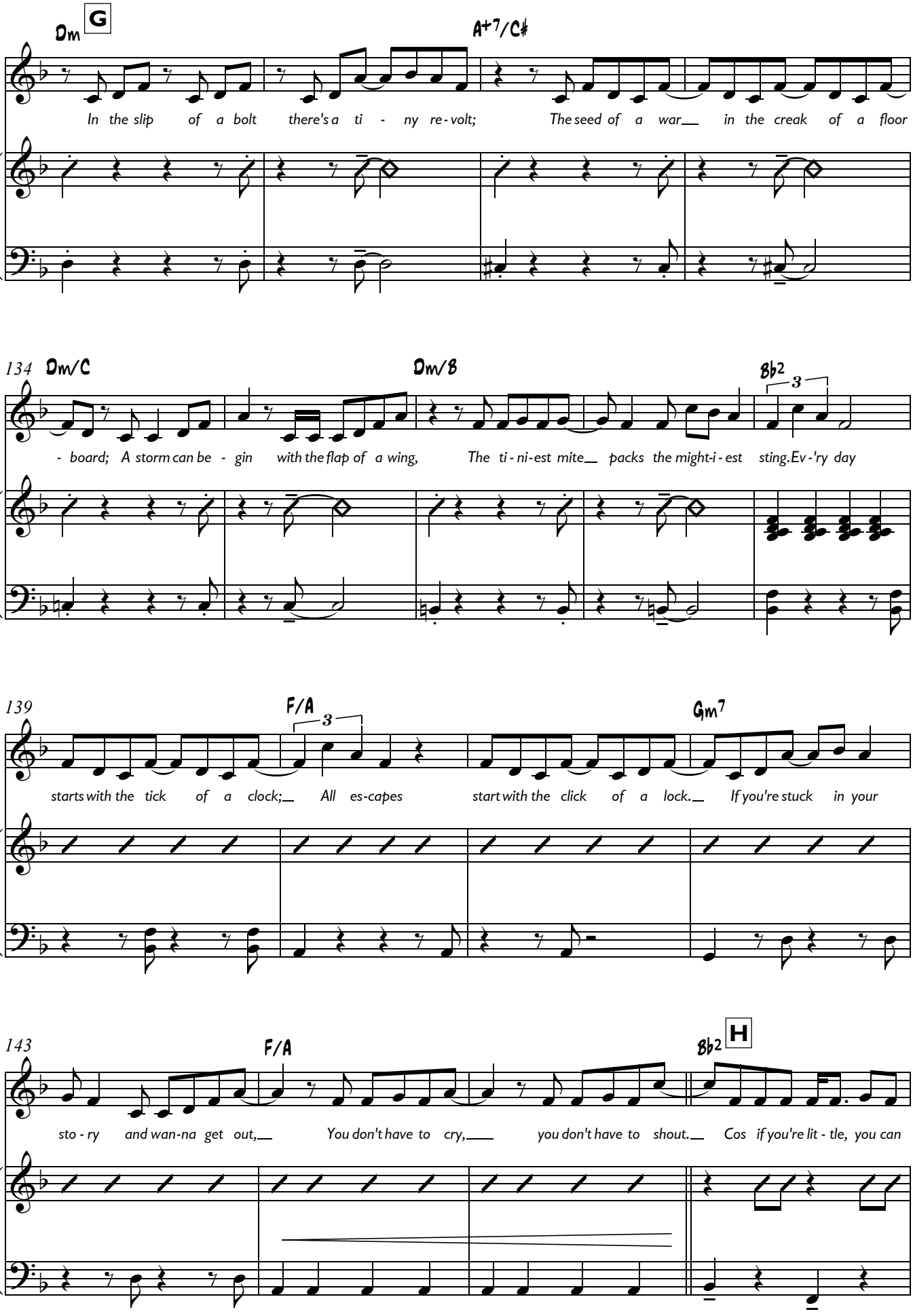


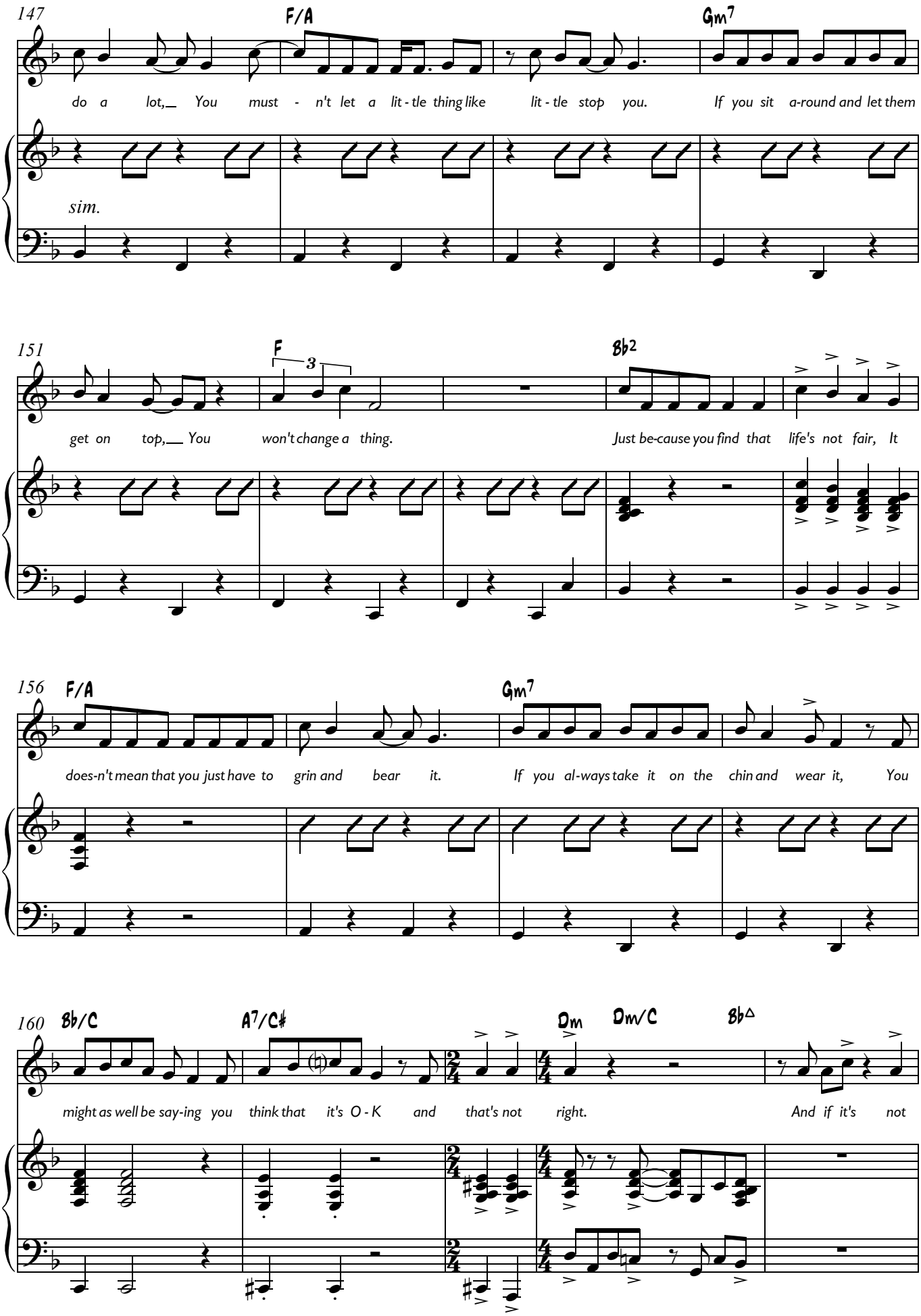
Matilda (reading): 'Platinum Blonde Hair Dye Extra Strong. Keep out of reach of children'. Hmmm.

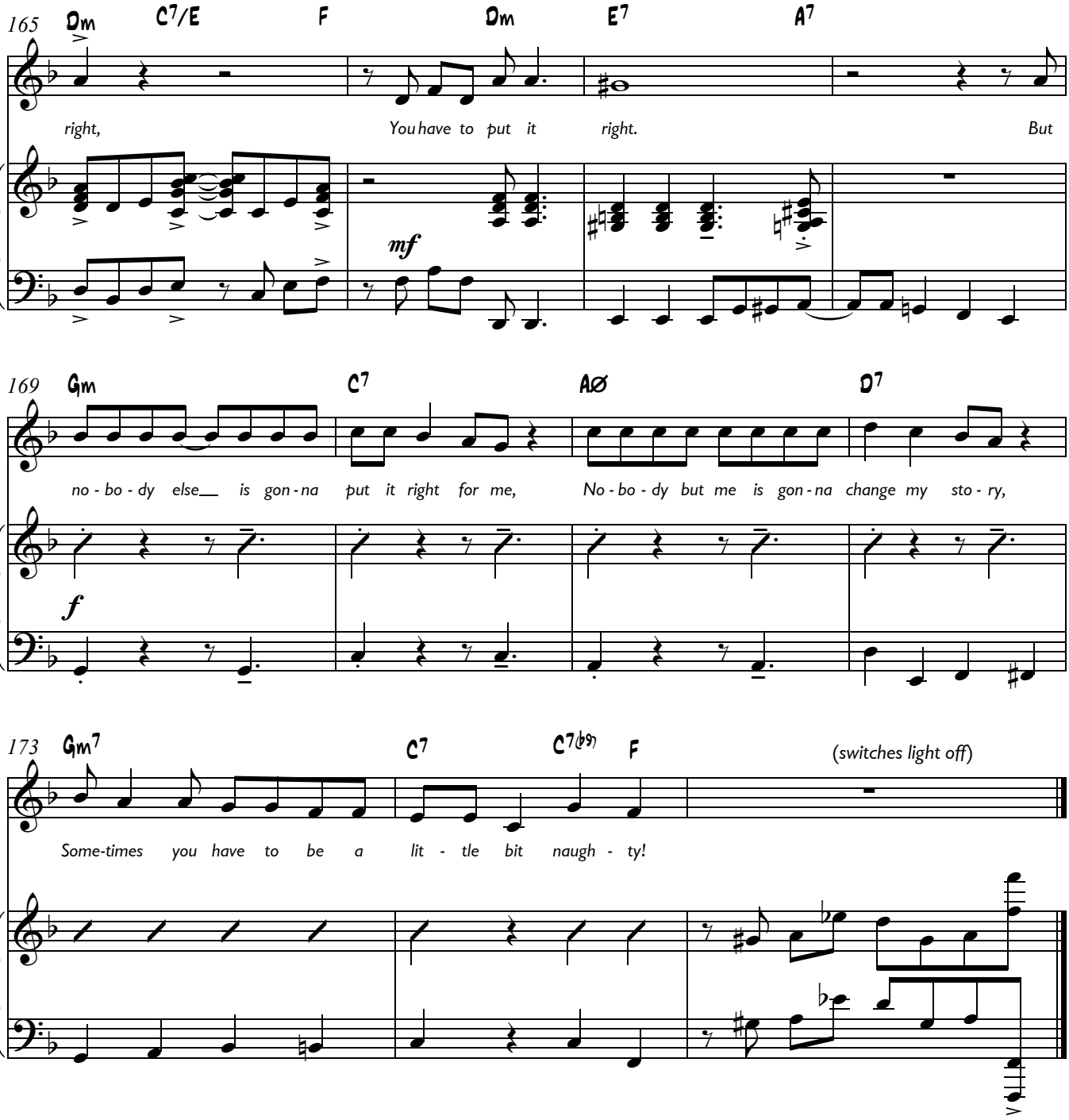


'Oil of Violets Hair Tonic. For Men.' Yep.



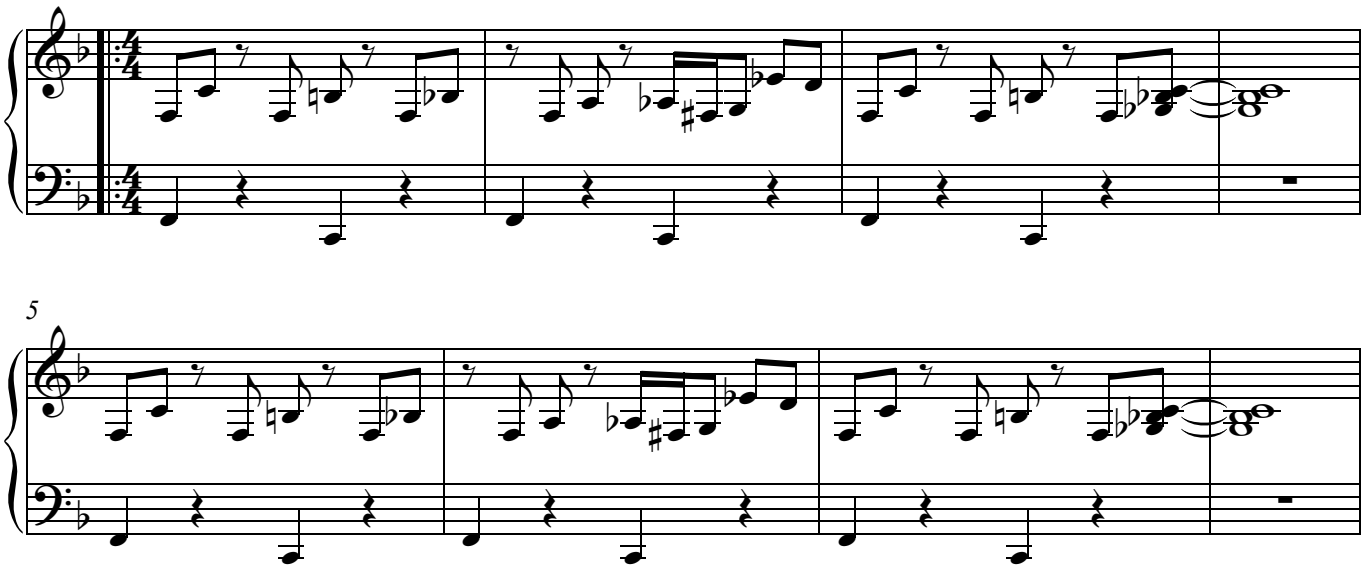

Dm
G
A+7/C♯
In the slip of a bolt there's a ti - ny re-volt; The seed of a war in the creak of a floor
134
Dm/C
Dm/B
B♭2
3
- board; A storm can be - gin with the flap of a wing, The ti-ni-est mite packs the might-i-est sting. Ev-'ry day
139
F/A
3
Gm7
starts with the tick of a clock; All es-capes start with the click of a lock. If you're stuck in your
143
F/A
B♭2
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


147
F/A
Gm7
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
3
Bb2
get on top, You won't change a thing. Just be-cause you find that life's not fair, It
156
F/A
Gm7
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
B♭△
might as well be say-ing you think that it's O - K and that's not right. And if it's not


165
Dm
C7/E
F
Dm
E7
A7
right,
You have to put it
right.
But
mf
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,
f
173
Gm7
C7
C7(♭9)
F
(switches light off)
Some-times you have to be a lit - tle bit naugh - ty!

2a. Green Hair

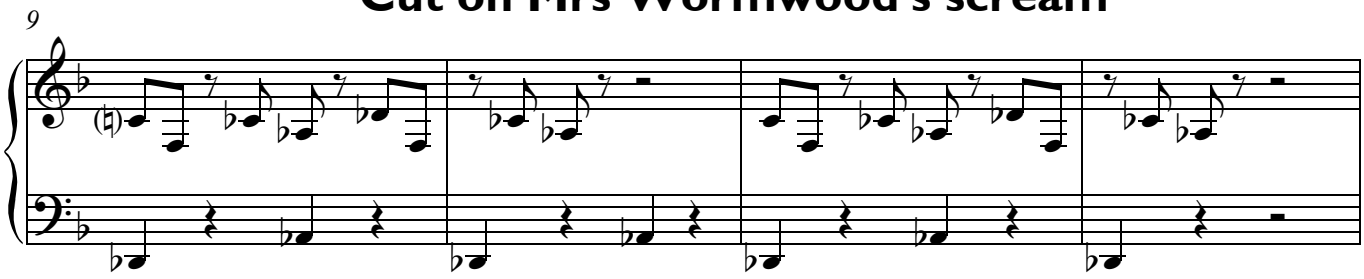
Music & Lyrics
Tim Minchin



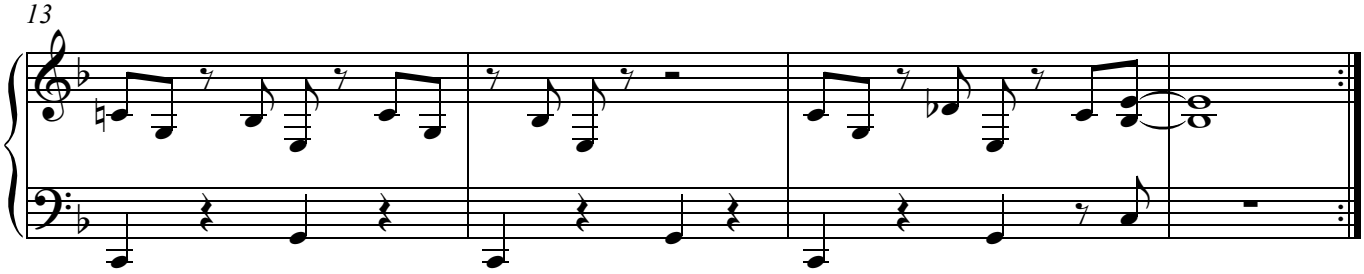
5

Cut on Mrs Wormwood's scream

9

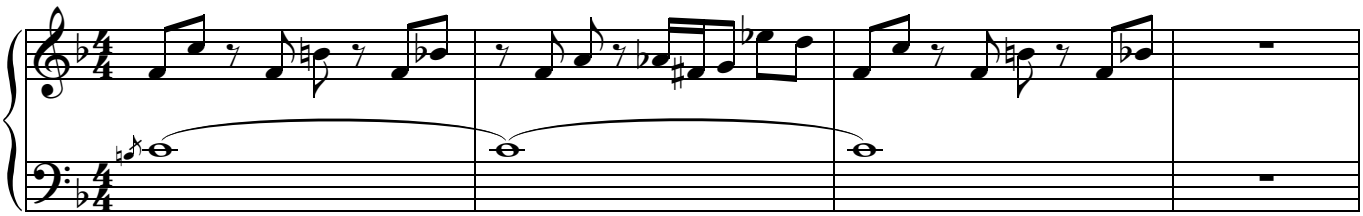


13



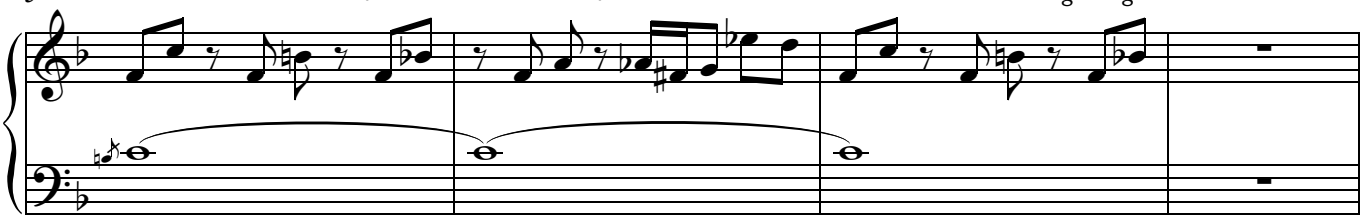
Mr W: What are you talking about, you fool? The boy's a loon.

2b. Hear A Story

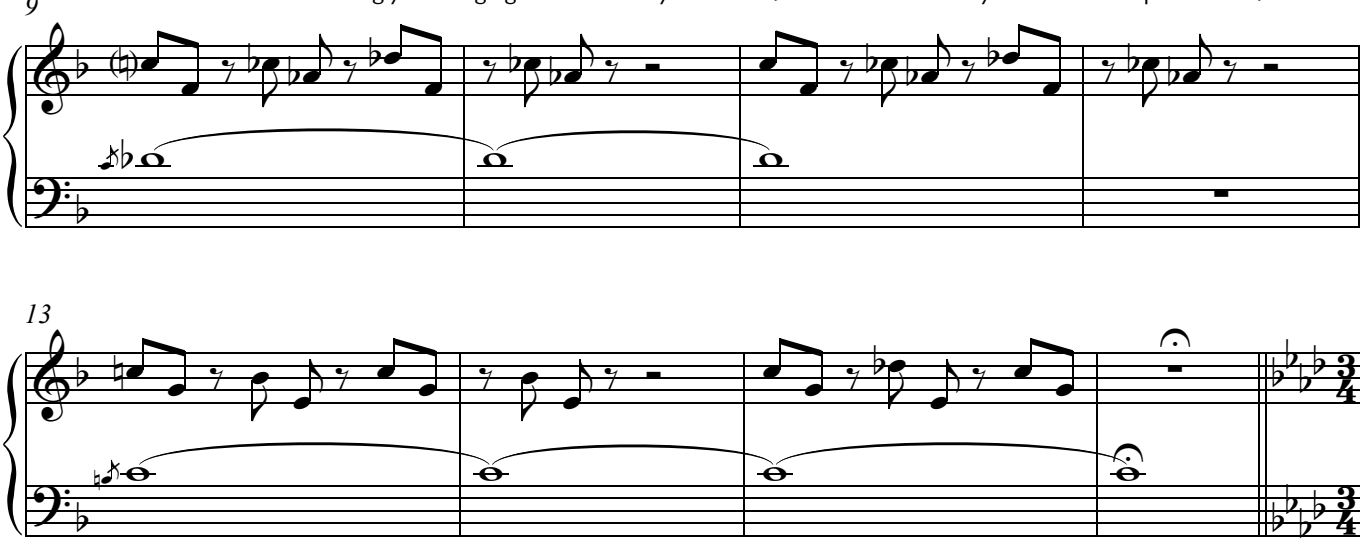


5 **Matilda**: Mum, would you like to hear a story?

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

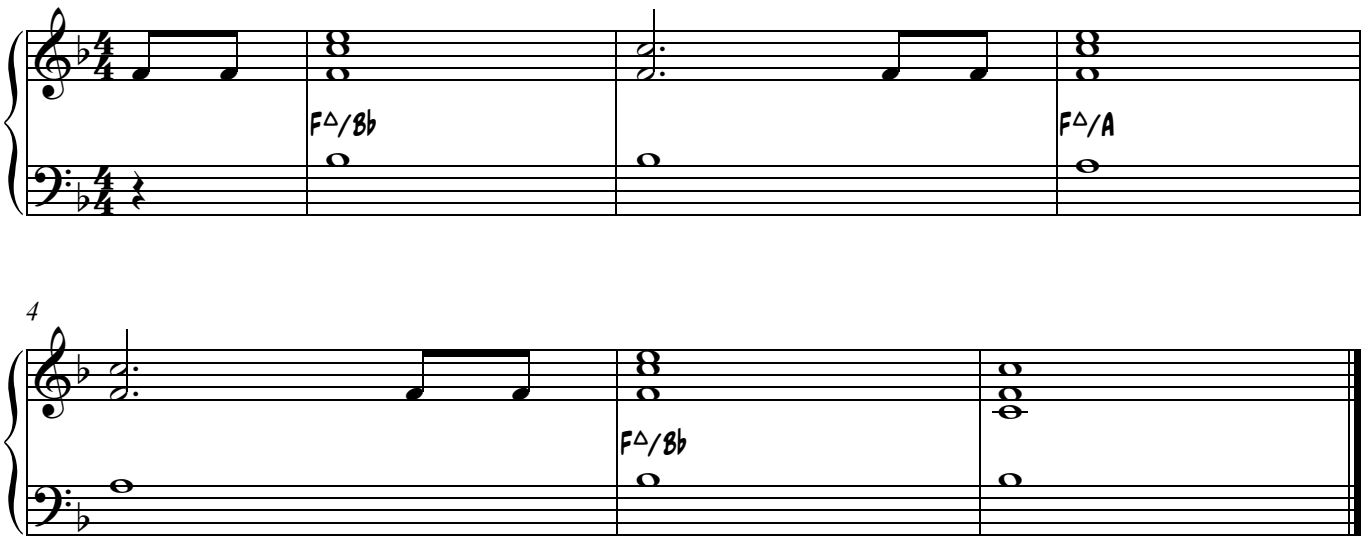
21 1. 2. **Vamp**

...into Library

2c. Good Luck With The Tolstoy

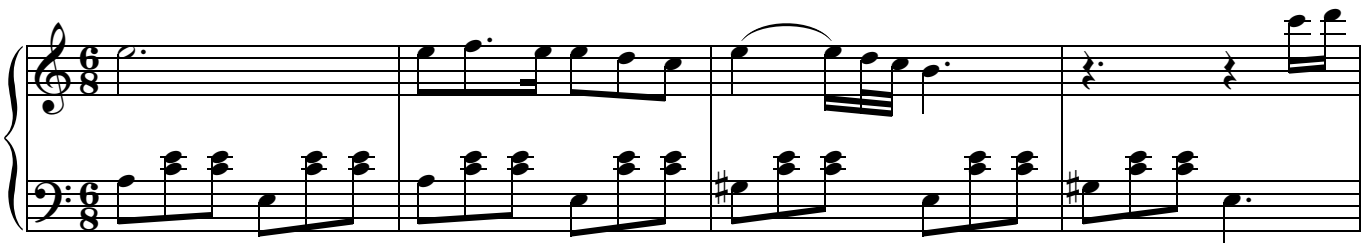
Music
Tim Minchin

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

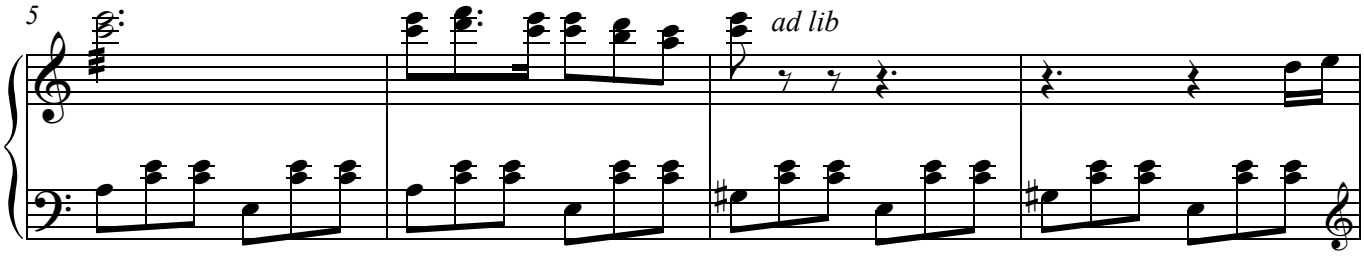


3. Acrobat Story I

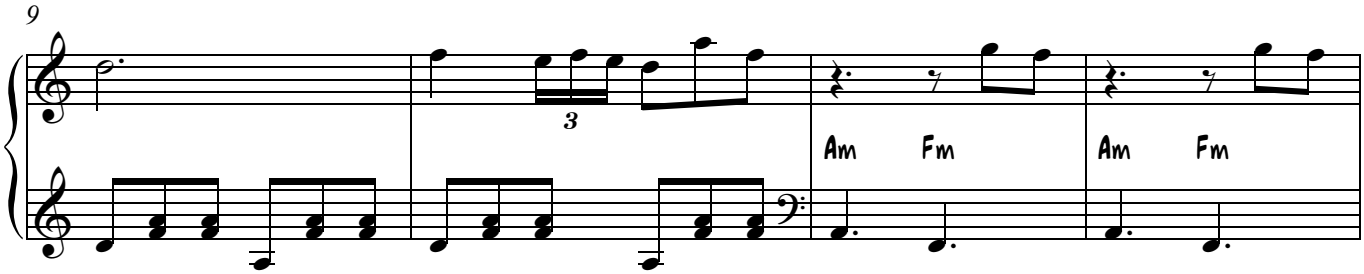
Matilda: Once upon a time... Once upon a time [**GO**] the two greatest circus performers in the world -
an escapologist, who could escape from any lock that was ever invented,



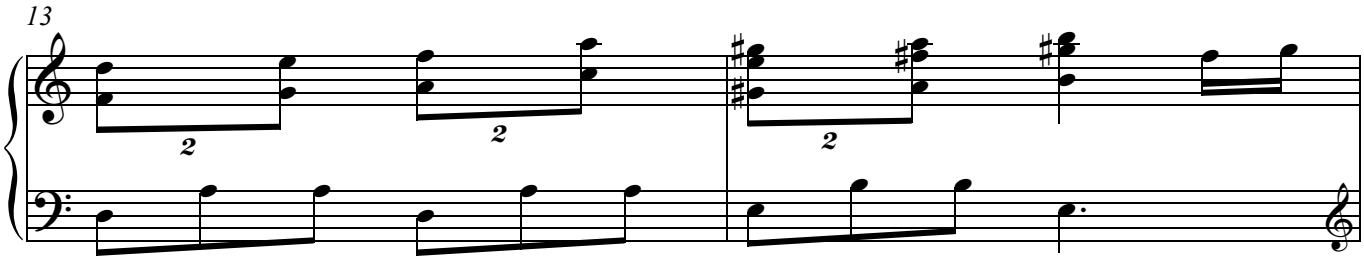
and an acrobat who was so skilled it seemed as if she could actually fly - fell in love and got married.



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

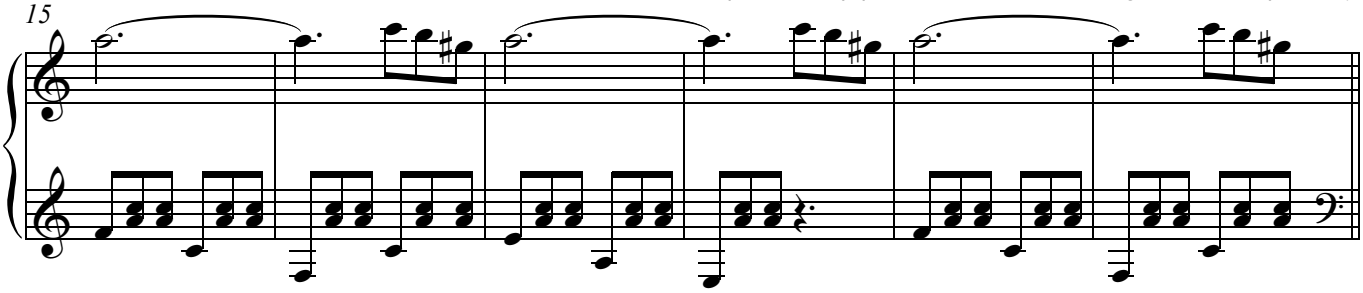


and people would come from miles around, Kings, Queens, Celebrities and Astronauts. And not just to see their skill,



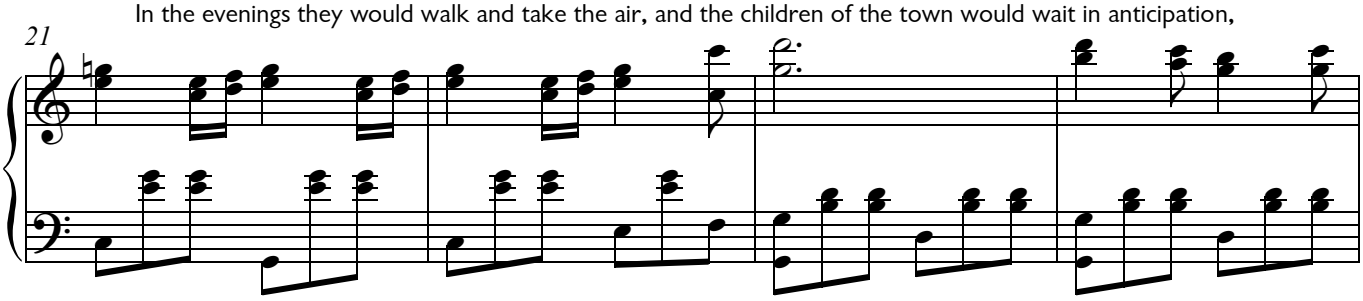
but also to see their love for each other, which was so deep that it was said that
cats would purr as they passed them, and that dogs would weep with joy.

15



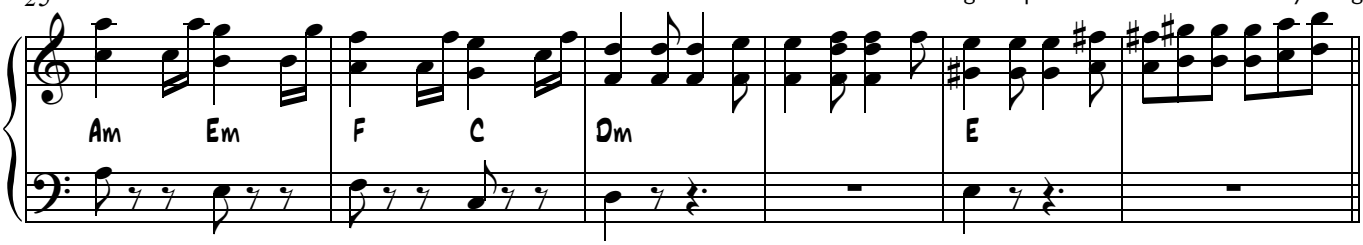
In the evenings they would walk and take the air, and the children of the town would wait in anticipation,

21



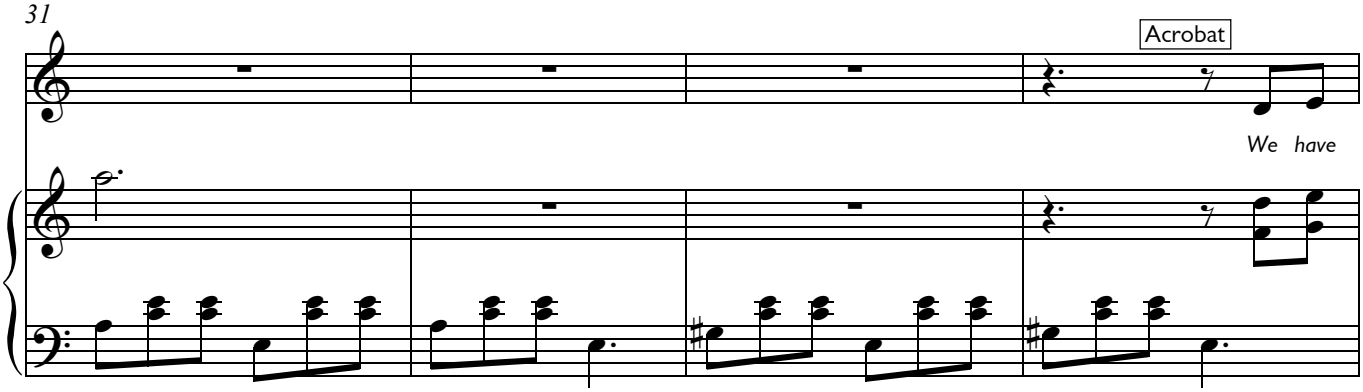
hoping for a glimpse of the shiny white scarf that the acrobat always wore, for they knew they only had to cry 'tricks, tricks'
and the great performers would instantly oblige.

25



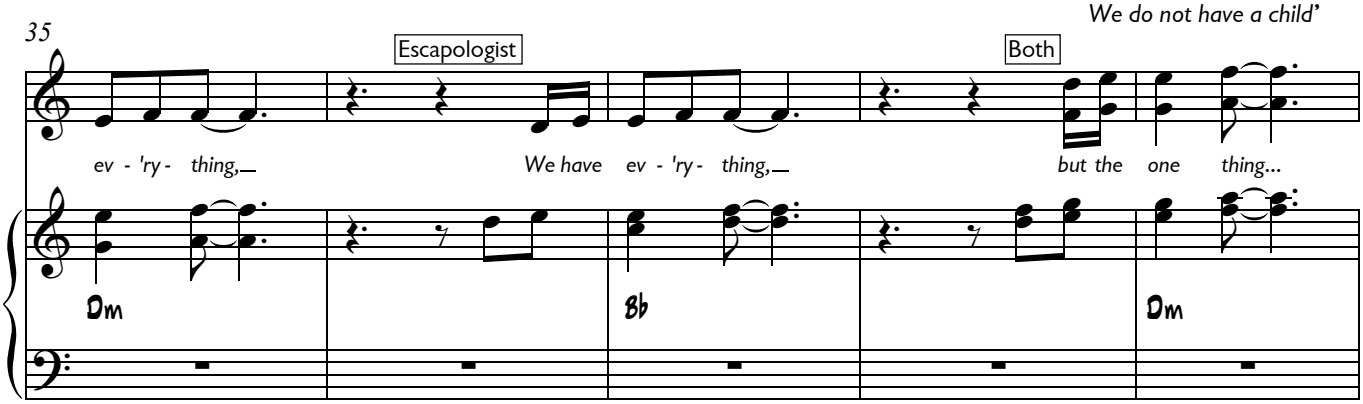
But, although they loved each other, although they were famous, and everyone loved them, they were sad.

31



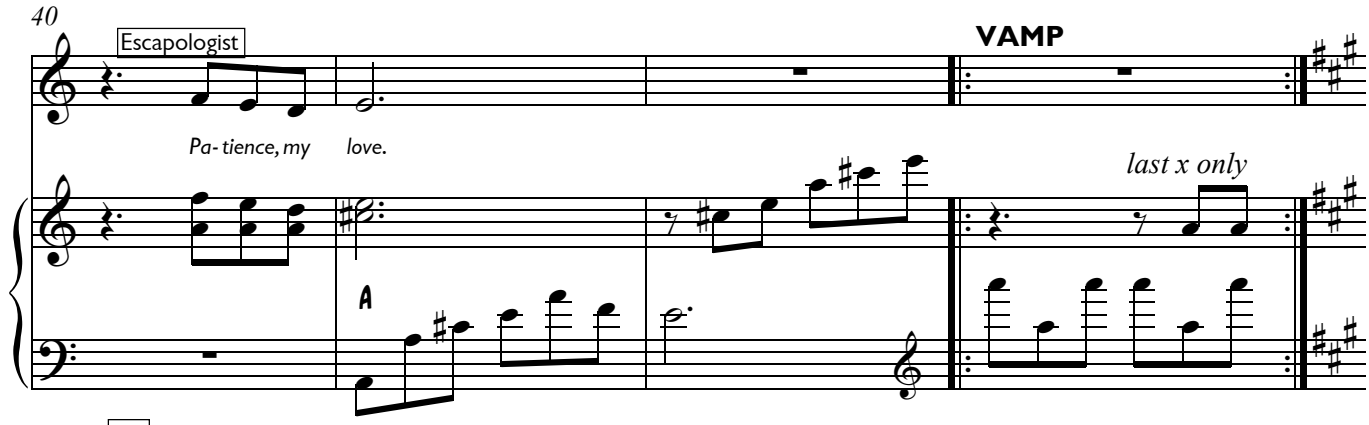
'*We have everything that the world has to offer*' said the wife '*but we do not have the one thing in the world we want most.*
We do not have a child'

35



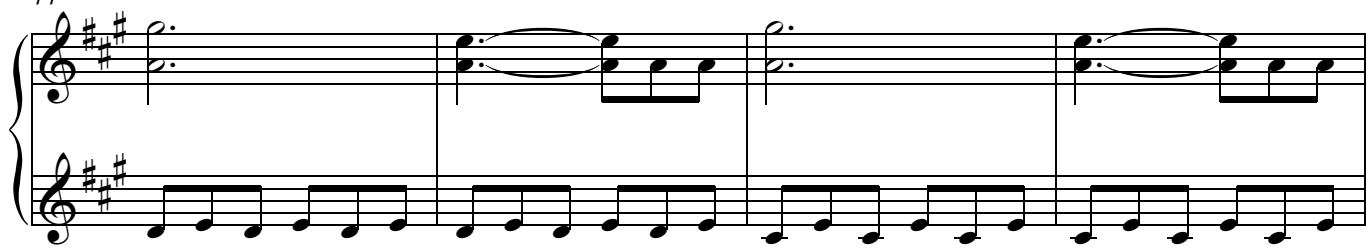
'*Patience, my love*', the husband replied, '*time is on our side. Even time loves us*'.

Mrs Phelps: Oh Matilda!

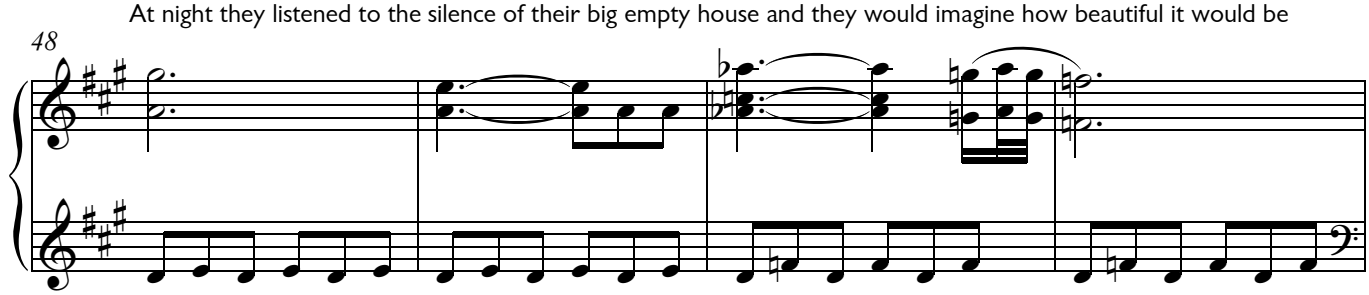


A

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.

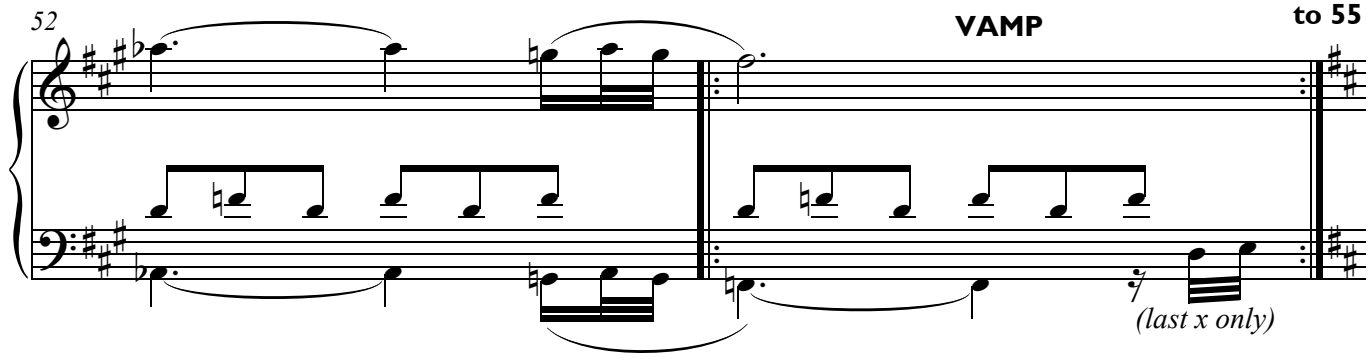


At night they listened to the silence of their big empty house and they would imagine how beautiful it would be



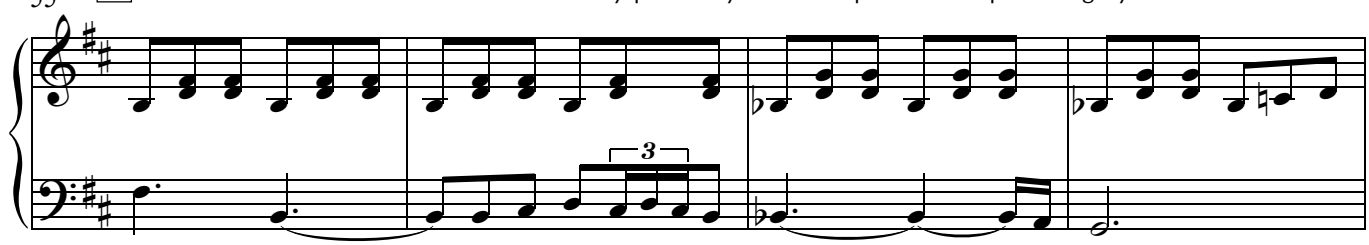
if it was filled with the sounds of a child playing.

Mrs Phelps: Matilda, this is very sad.
Matilda: Do you want me to stop?
Mrs Phelps: Don't you dare!



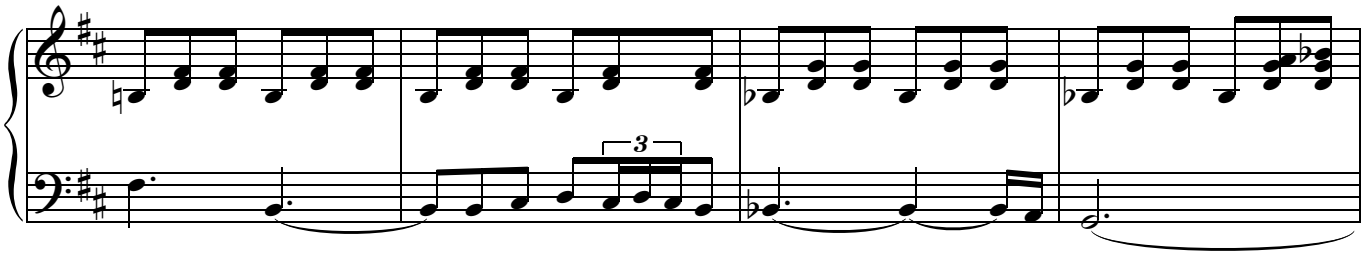
Their sadness overwhelmed them and drew them on to ever more dangerous feats,
as their work became the only place they could escape the inescapable tragedy of their lives.

B



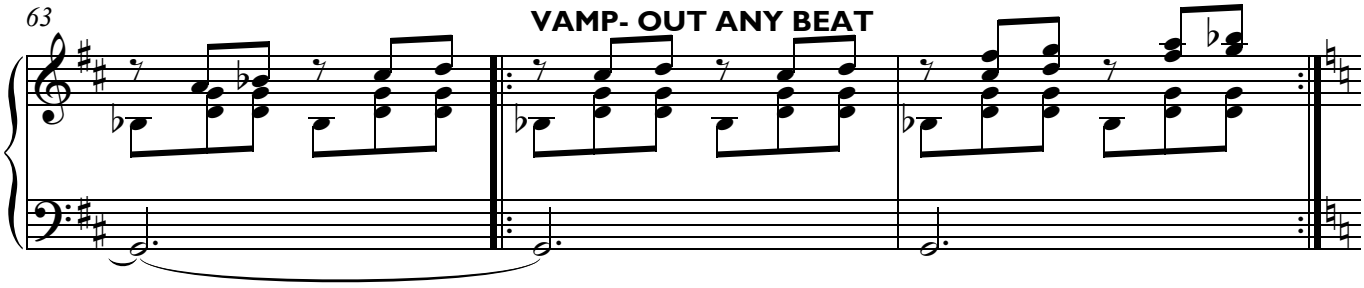
59

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



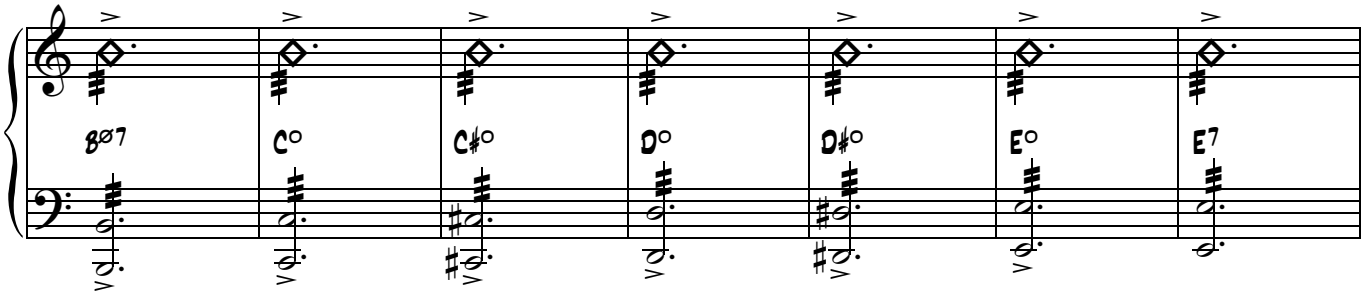
'*It is called*' said the husband, announcing the event to the world's press who had gathered to listen with bated breath,

63

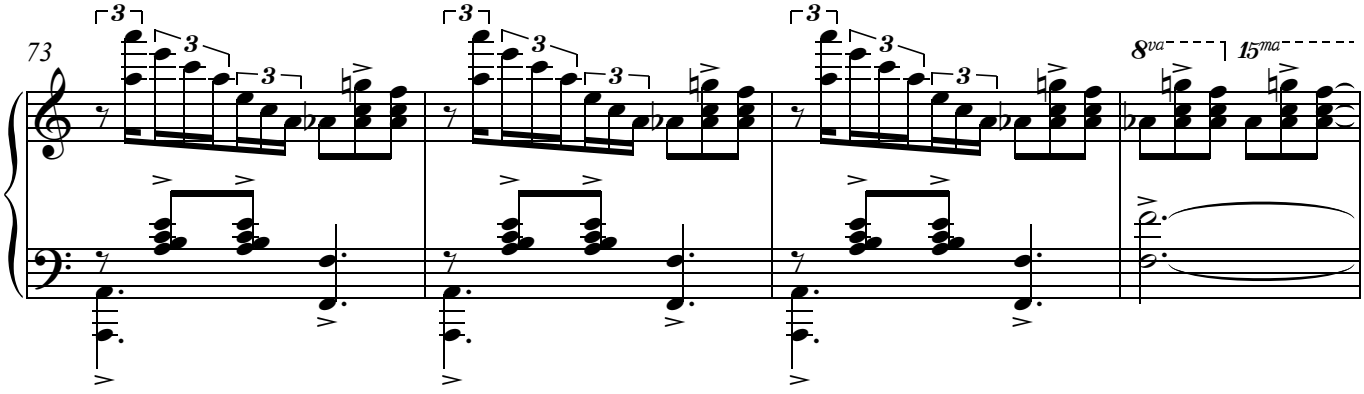


'*The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects Caught By The Man Locked In The Safe. AND... it is the most dangerous feat ever known to man.*'

66 **C**

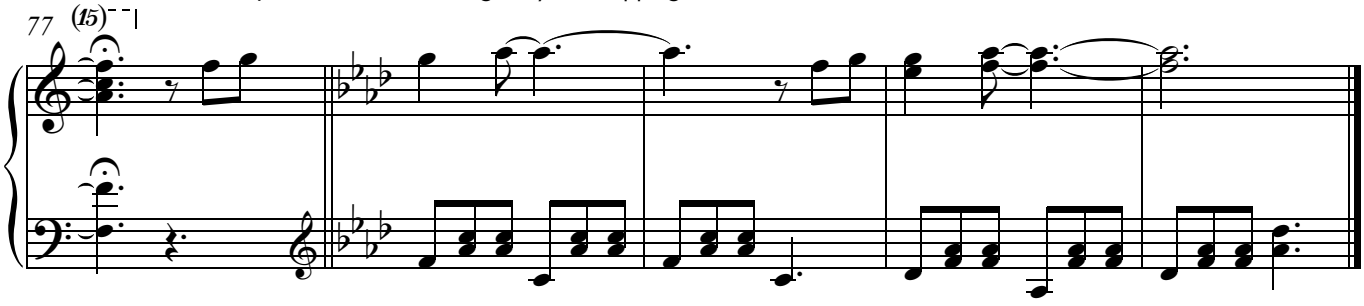


73



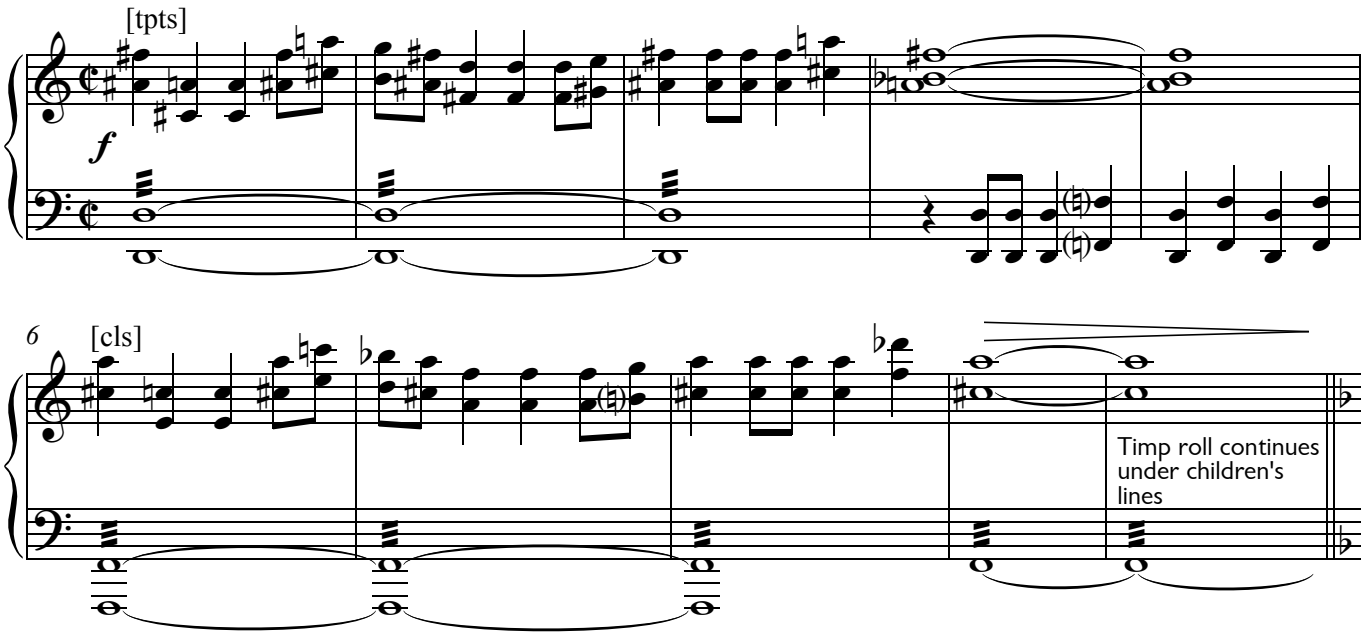
'*It is our destiny*,' said his wife smiling sadly and slipping her hand into his. '*It is where the loneliness of life has led us*'.

77



3a. Prison Camp

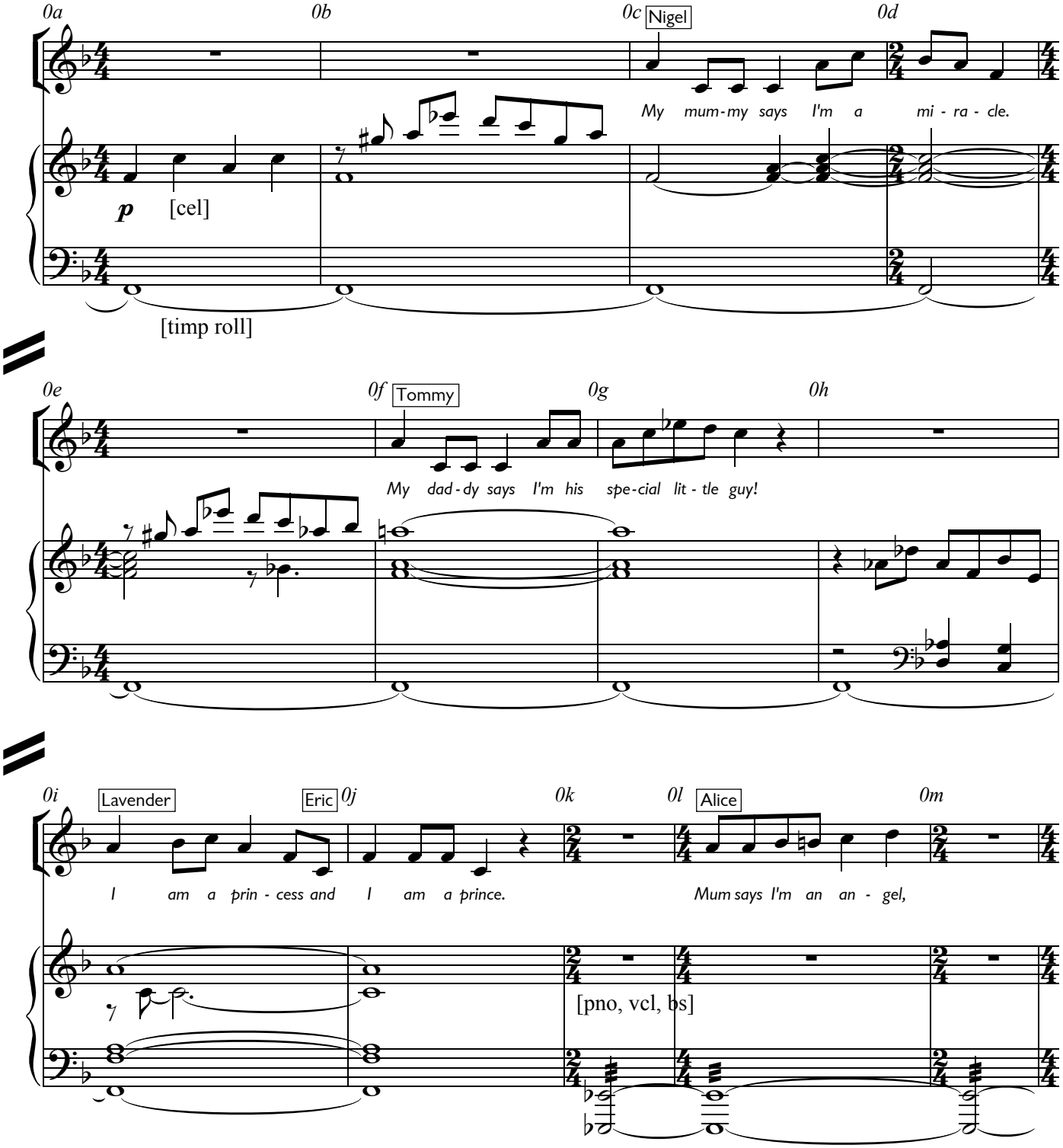
Music & Lyrics
Tim Minchin

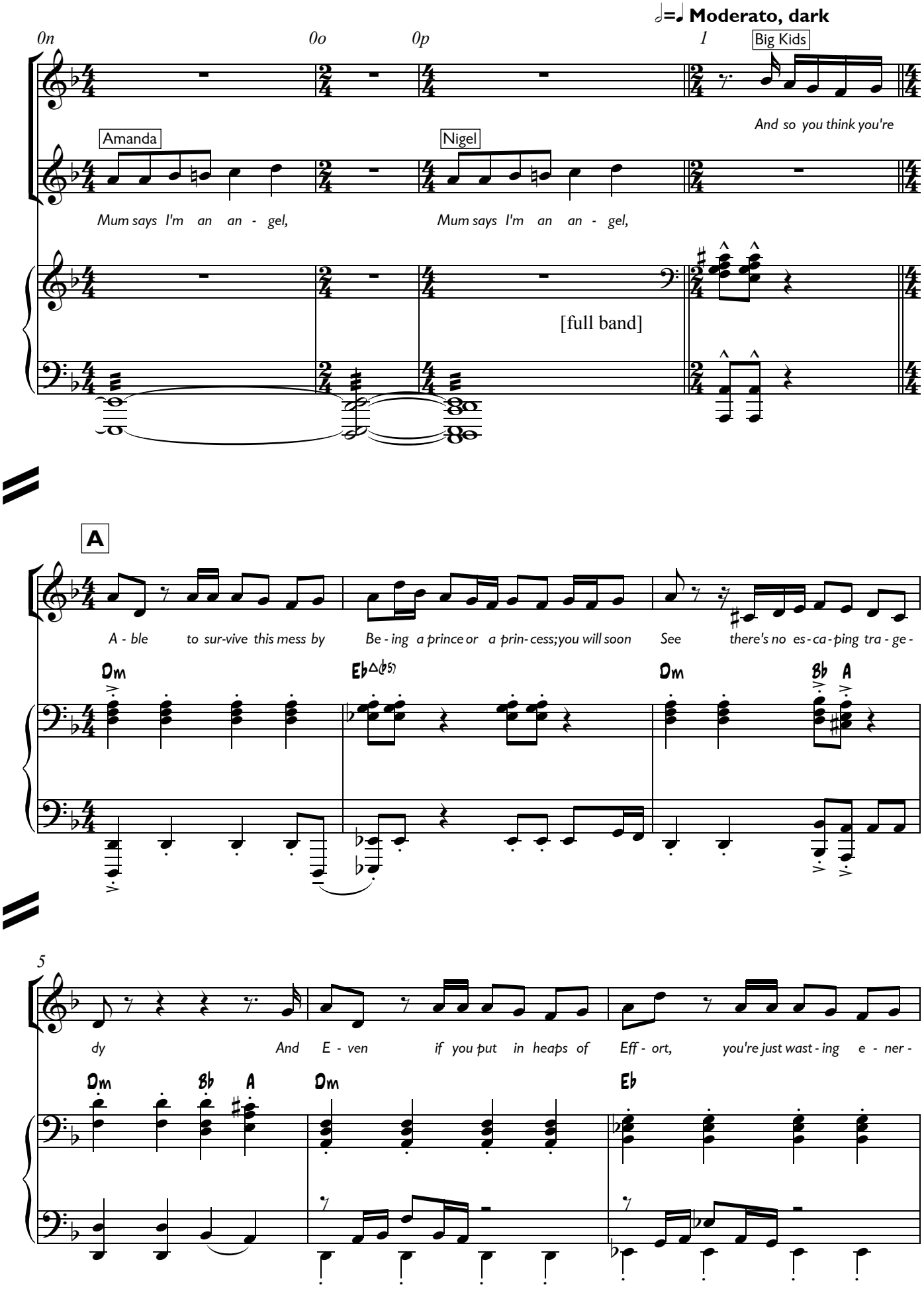


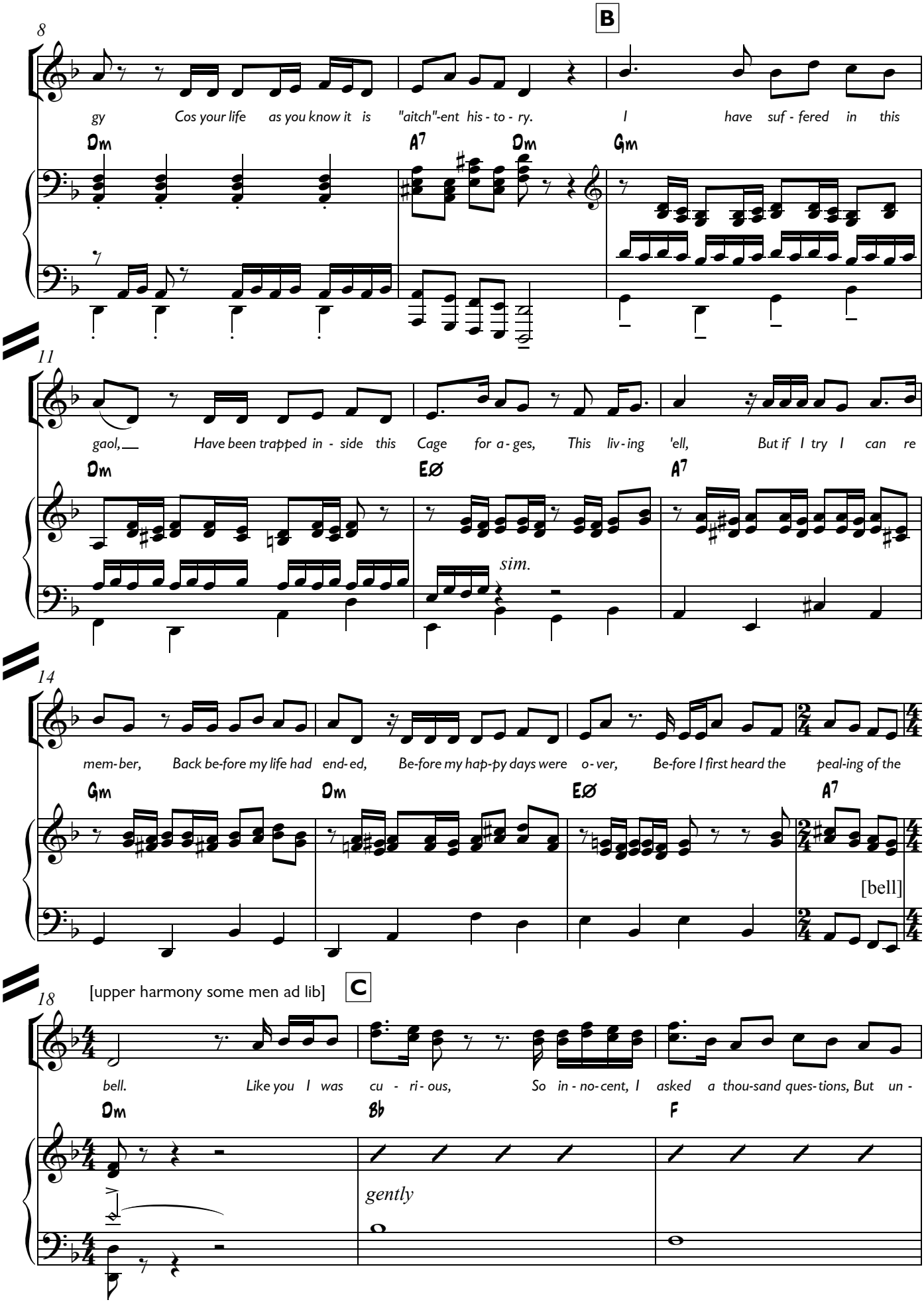
4. School Song

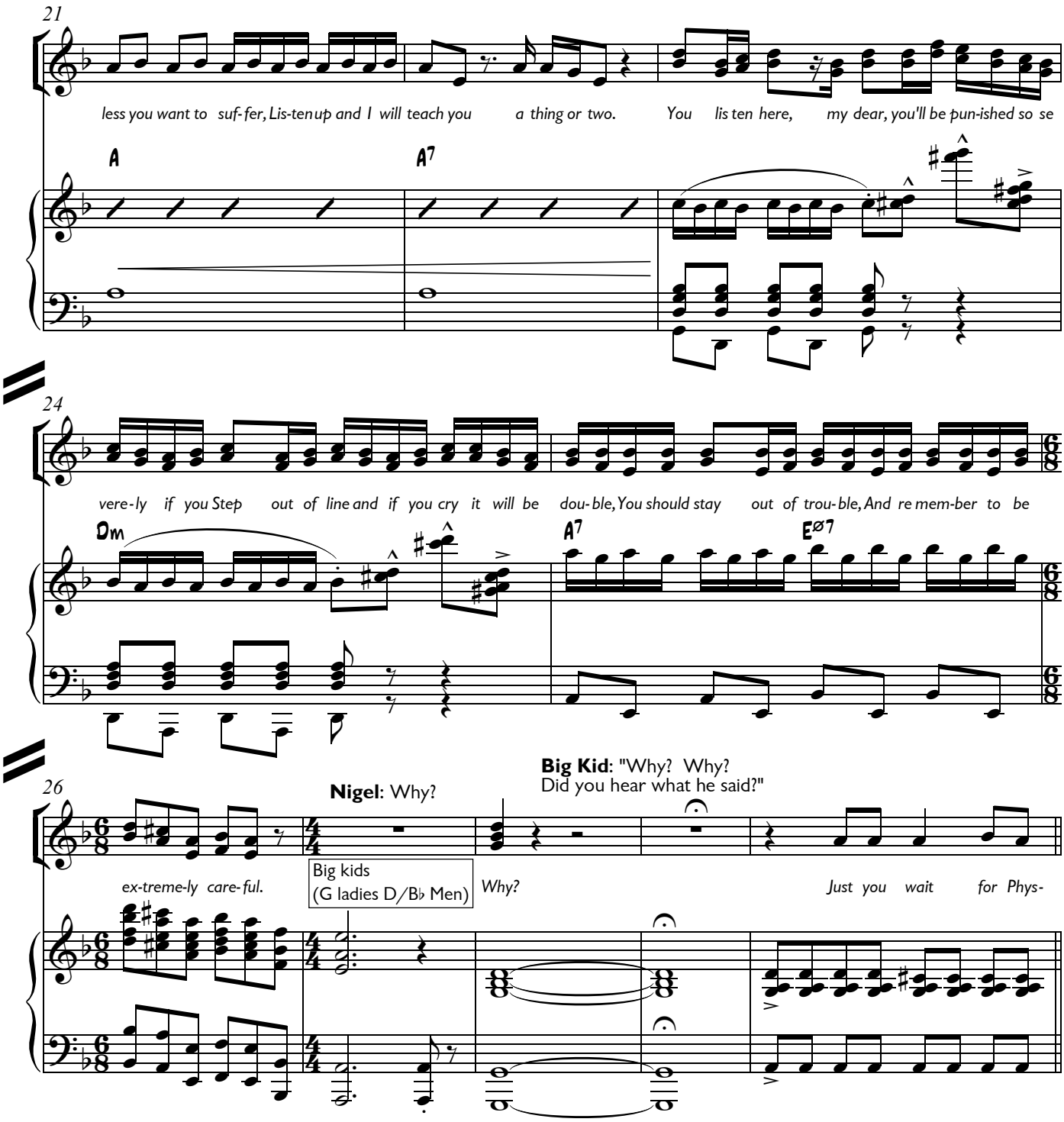
Music & Lyrics
Tim Minchin

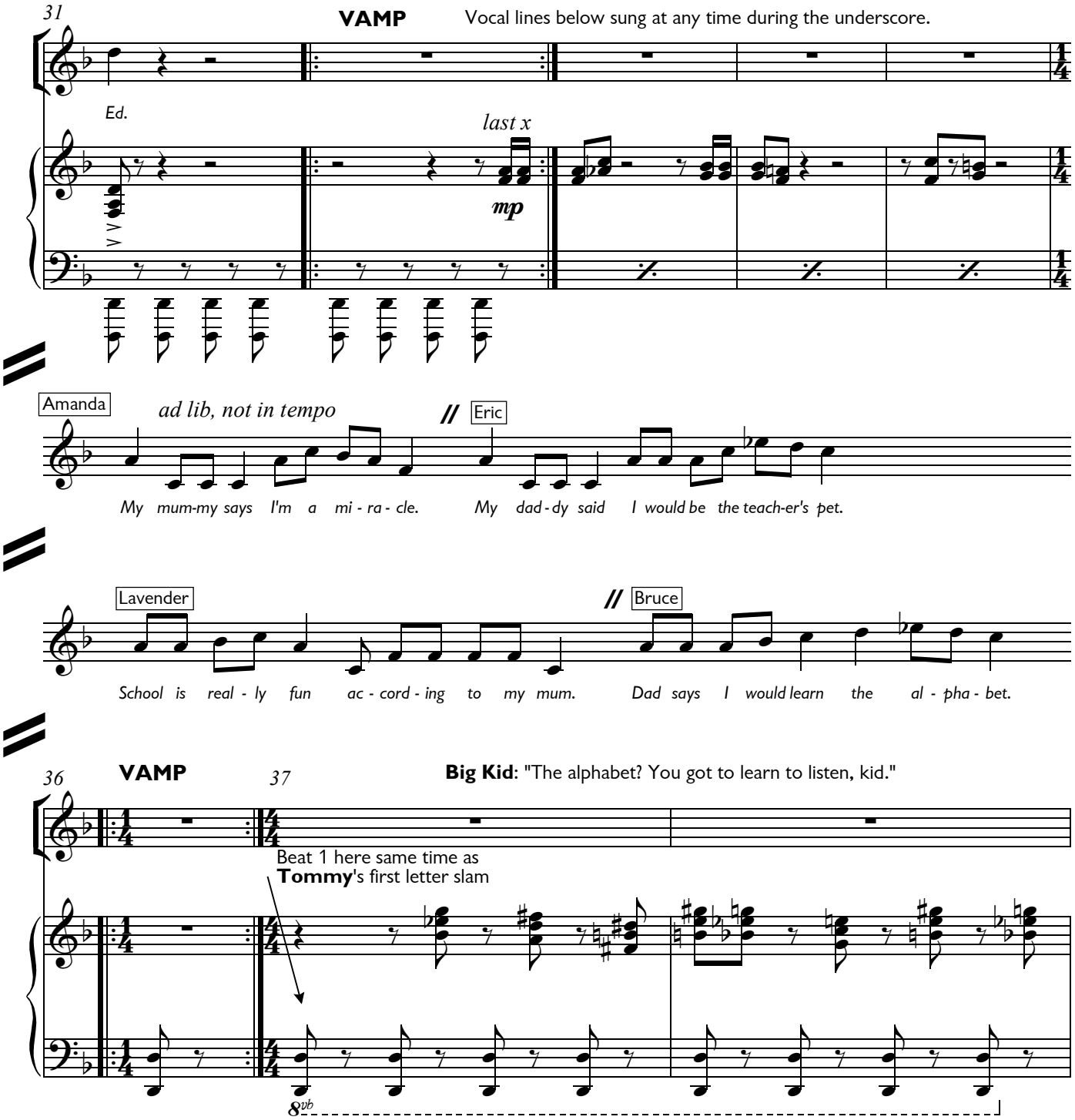
Freely - not in tempo

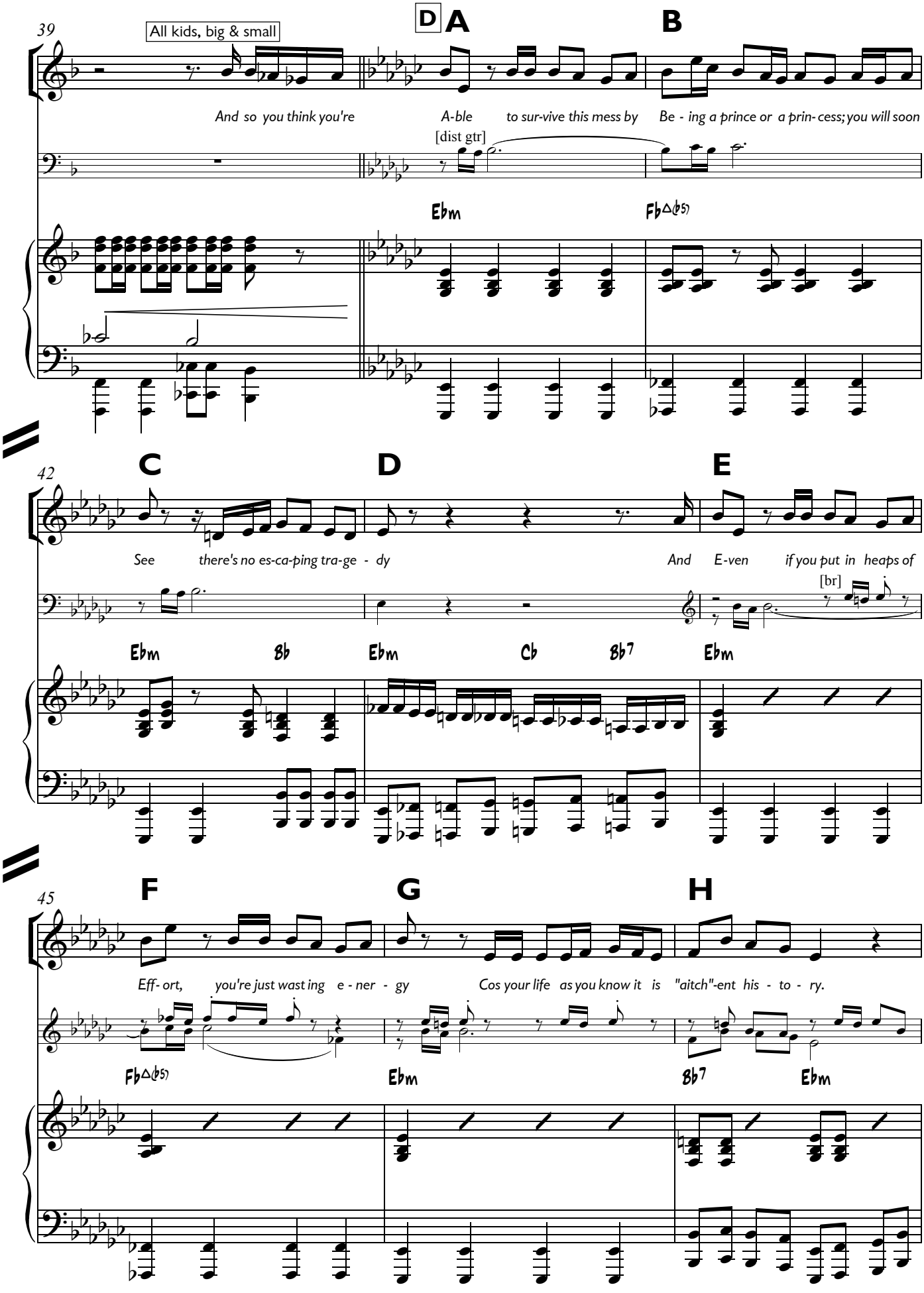


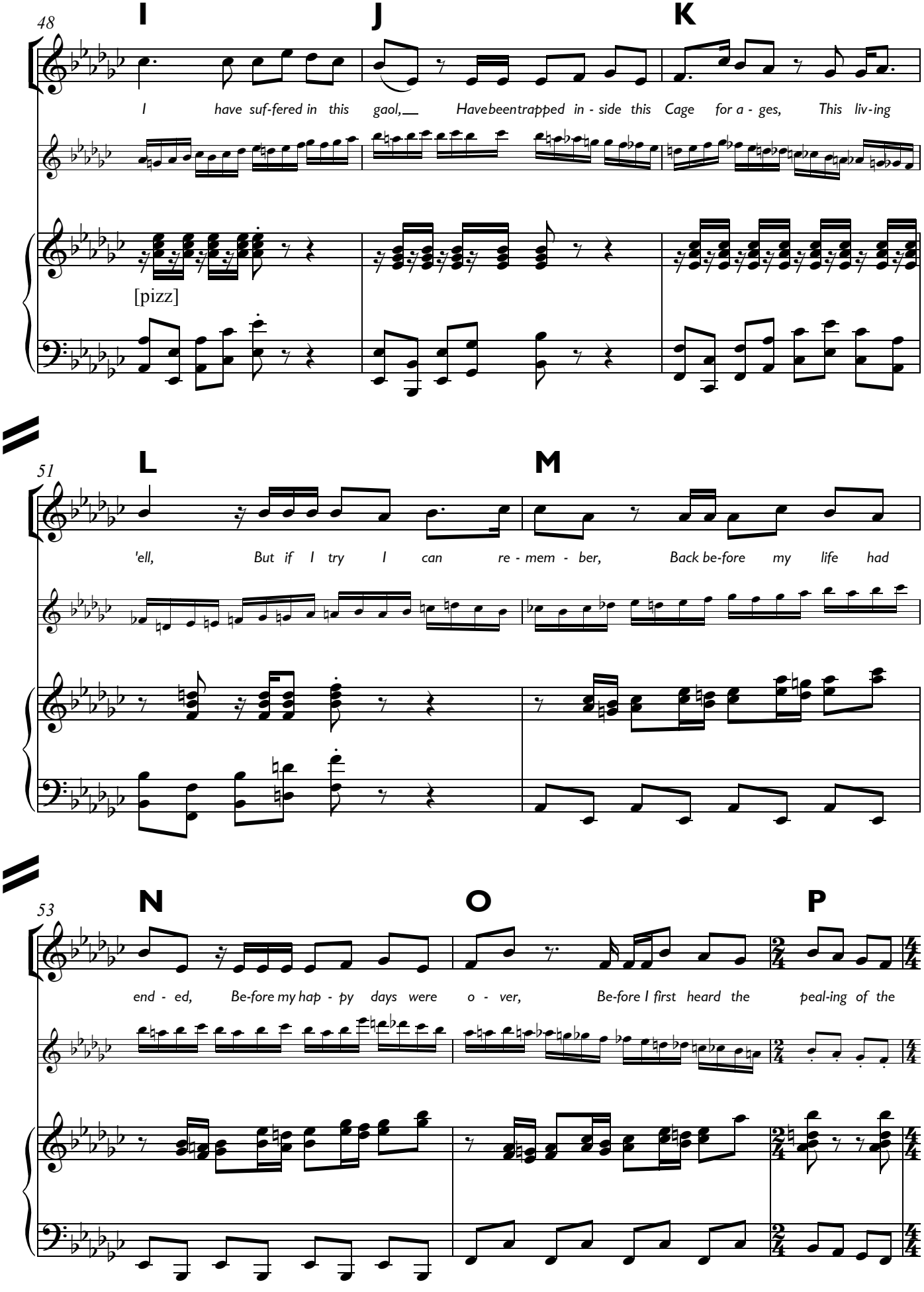

♩=♩ Moderato, dark
0n
0o
0p
1
Big Kids
Amanda
Nigel
And so you think you're
Mum says I'm an an - gel,
Mum says I'm an an - gel,
[full band]
A
A - ble to sur-vive this mess by Be - ing a prince or a prin-cess;you will soon See there's no es-ca-ping tra - ge -
Dm
Eb△♭5
Dm
Bb
A
5
dy And E - ven if you put in heaps of Eff - ort, you're just wast - ing e - ner -
Dm
Bb
A
Dm
Eb

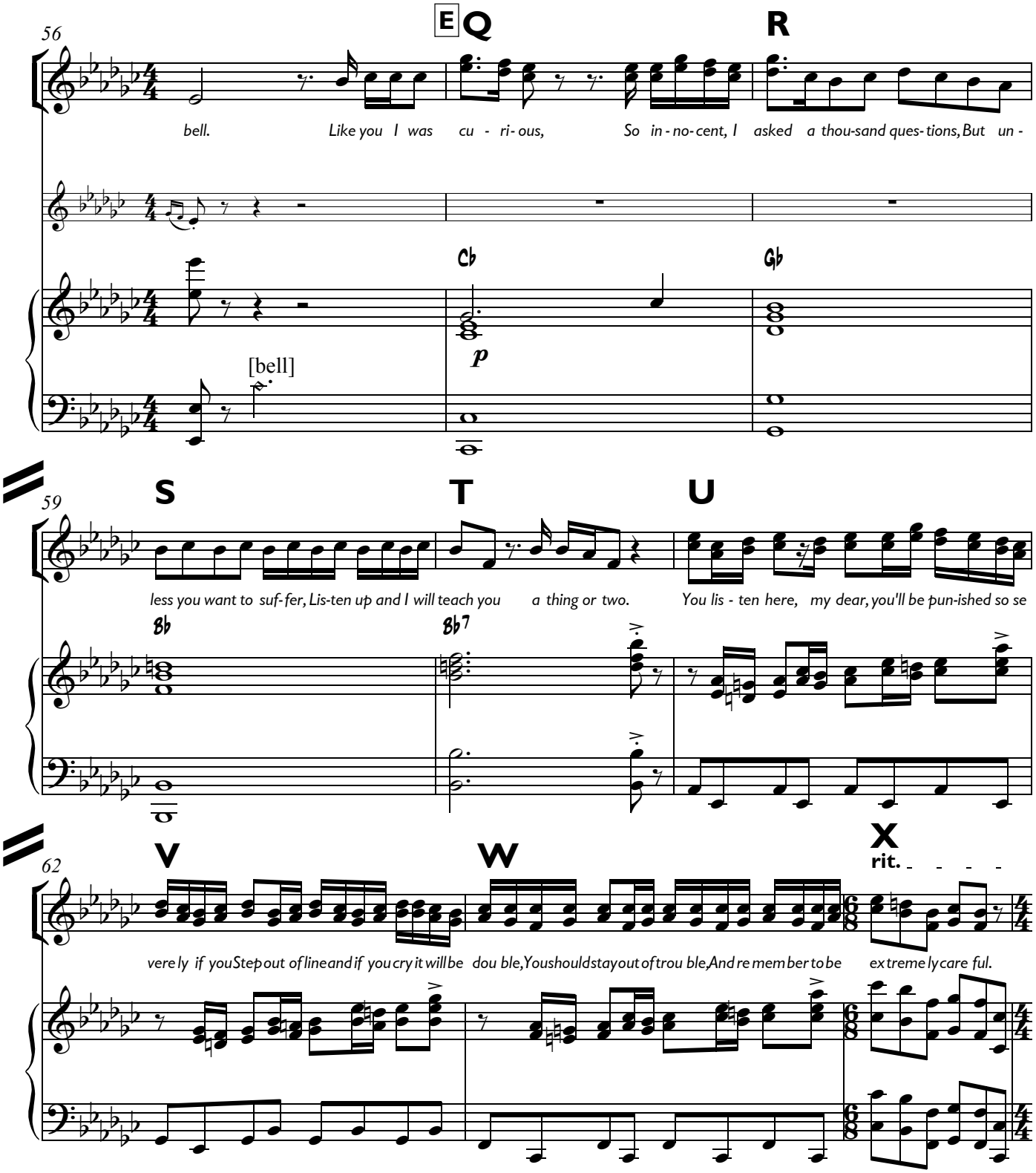

B
8
gy Cos your life as you know it is "aitch"-ent his - to - ry. I have suf - fered in this
Dm A7 Dm Gm
11
gaol, Have been trapped in - side this Cage for a - ges, This liv - ing 'ell, But if I try I can re
Dm EØ A7
sim.
14
mem - ber, Back be-fore my life had end - ed, Be-fore my hap-py days were o - ver, Be-fore I first heard the peal-ing of the
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

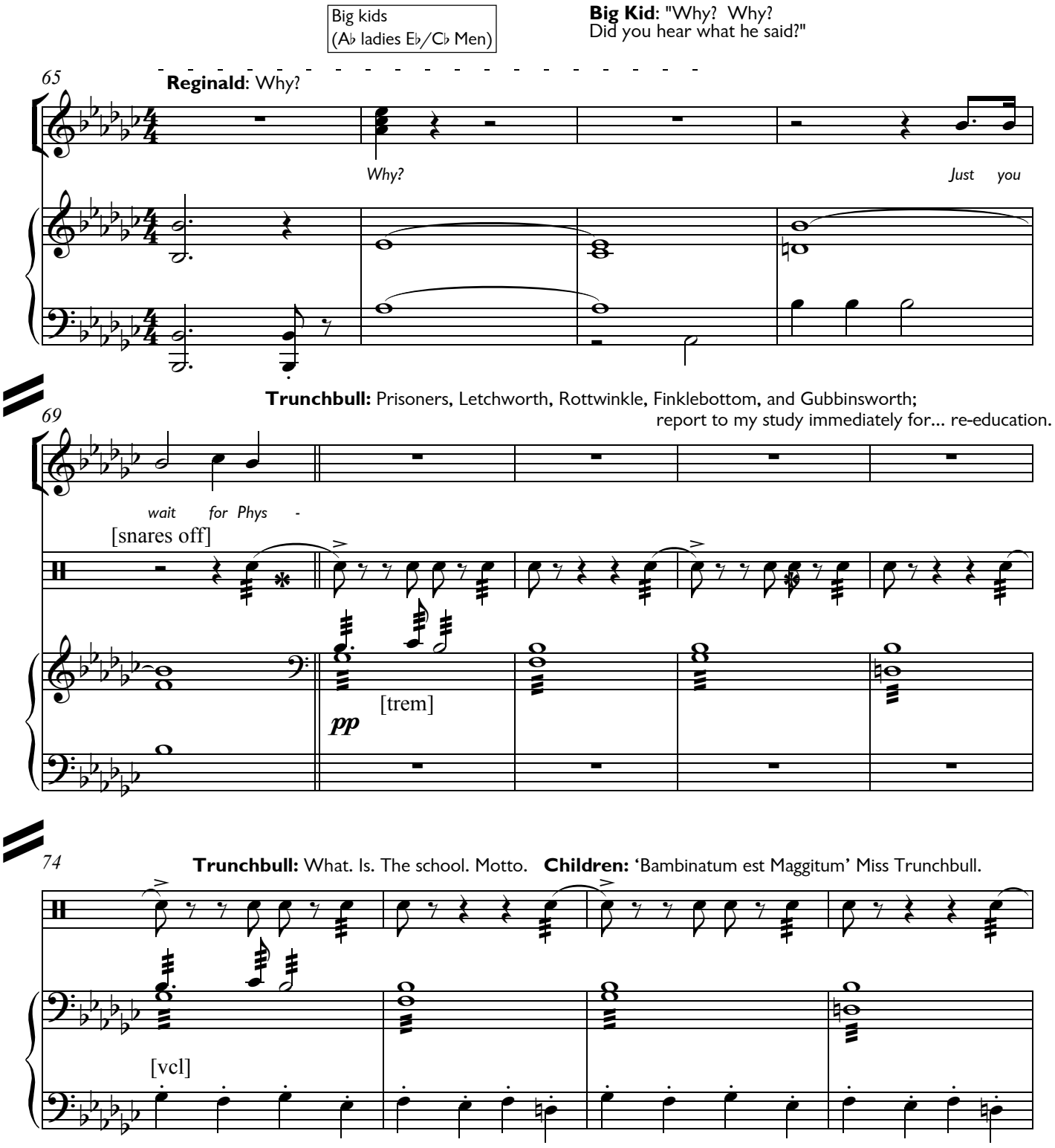

21
less you want to suf-fer, Lis-ten up and I will teach you a thing or two. You lis ten here, my dear, you'll be pun-ished so se
A
A7
24
vere-ly if you Step out of line and if you cry it will be dou-ble, You should stay out of trou-ble, And re mem-ber to be
Dm
A7
E∅7
26
Nigel: Why?
Big Kid: "Why? Why?
Did you hear what he said?"
ex-treme-ly care-ful.
Big kids
(G ladies D/B♭ Men)
Why?
Just you wait for Phys-


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
8vb

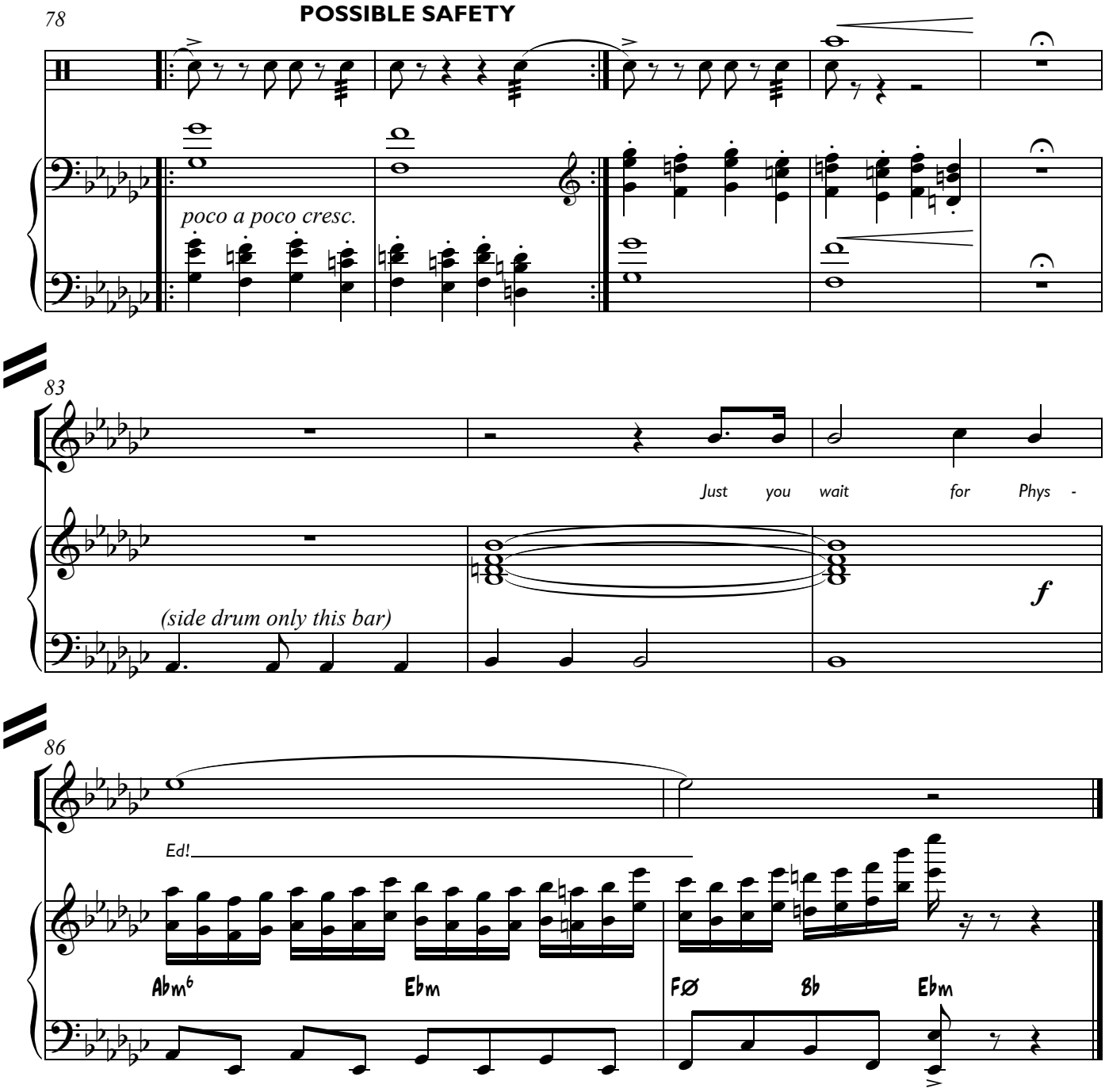

39
All kids, big & small
D
A
B
And so you think you're
A-ble
to sur-vive this mess by
Be - ing a prince or a prin- cess; you will soon
[dist gtr]
Ebm
Fb△(b5)
42
C
D
E
See
there's no es-ca-ping tra-ge - dy
And
E-ven
if you put in heaps of
[br]
Ebm
Bb
Ebm
Cb
Bb7
Ebm
45
F
G
H
Eff- ort,
you're just wast ing
e - ner - gy
Cos your life as you know it is
"aitch"-ent his - to - ry.
Fb△(b5)
Ebm
Bb7
Ebm


I
J
K
48
I have suf-fered in this gaol, Have been trapped in - side this Cage for a - ges, This liv-ing
[pizz]
L
M
51
'ell, But if I try I can re - mem - ber, Back be-fore my life had
N
O
P
53
end - ed, Be-fore my hap - py days were o - ver, Be-fore I first heard the peal-ing of the


E
Q
R
56
bell. Like you I was cu - ri - ous, So in - no - cent, I asked a thou-sand ques - tions, But un -
Cb
Gb
p
[bell]
S
T
U
59
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
Bb
Bb7
V
W
X
62
rit.
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 ex treme ly care ful.

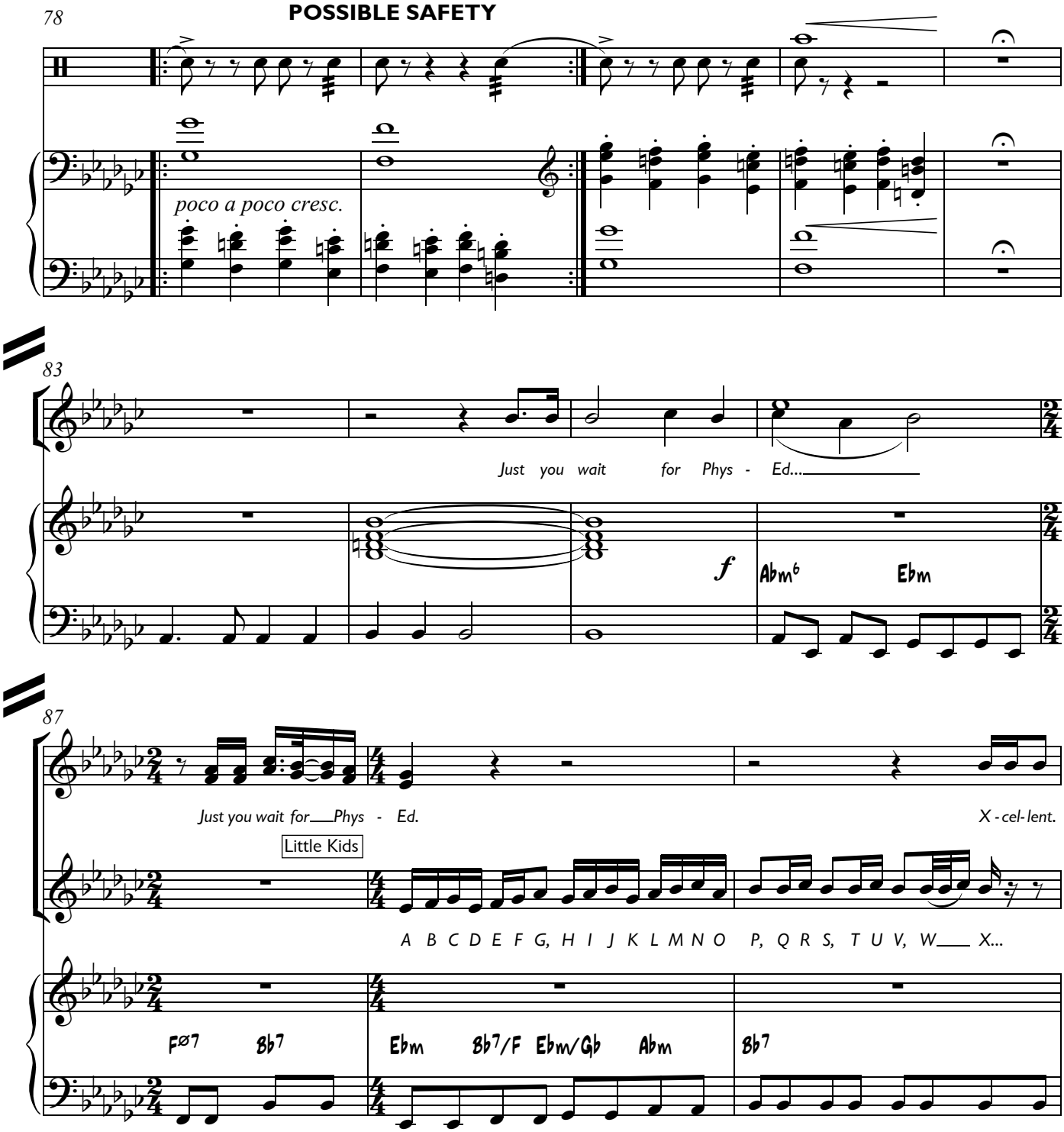

Big kids
(A♭ ladies E♭/C♭ Men)
Big Kid: "Why? Why?
Did you hear what he said?"
65
Reginald: Why?
Why?
Just you
Trunchbull: Prisoners, Letchworth, Rottwinkle, Finklebottom, and Gubbinsworth;
report to my study immediately for... re-education.
69
wait for Phys -
[snares off]
[trem]
pp
74
Trunchbull: What. Is. The school. Motto. **Children:** 'Bambinatum est Maggitum' Miss Trunchbull.
[vcl]

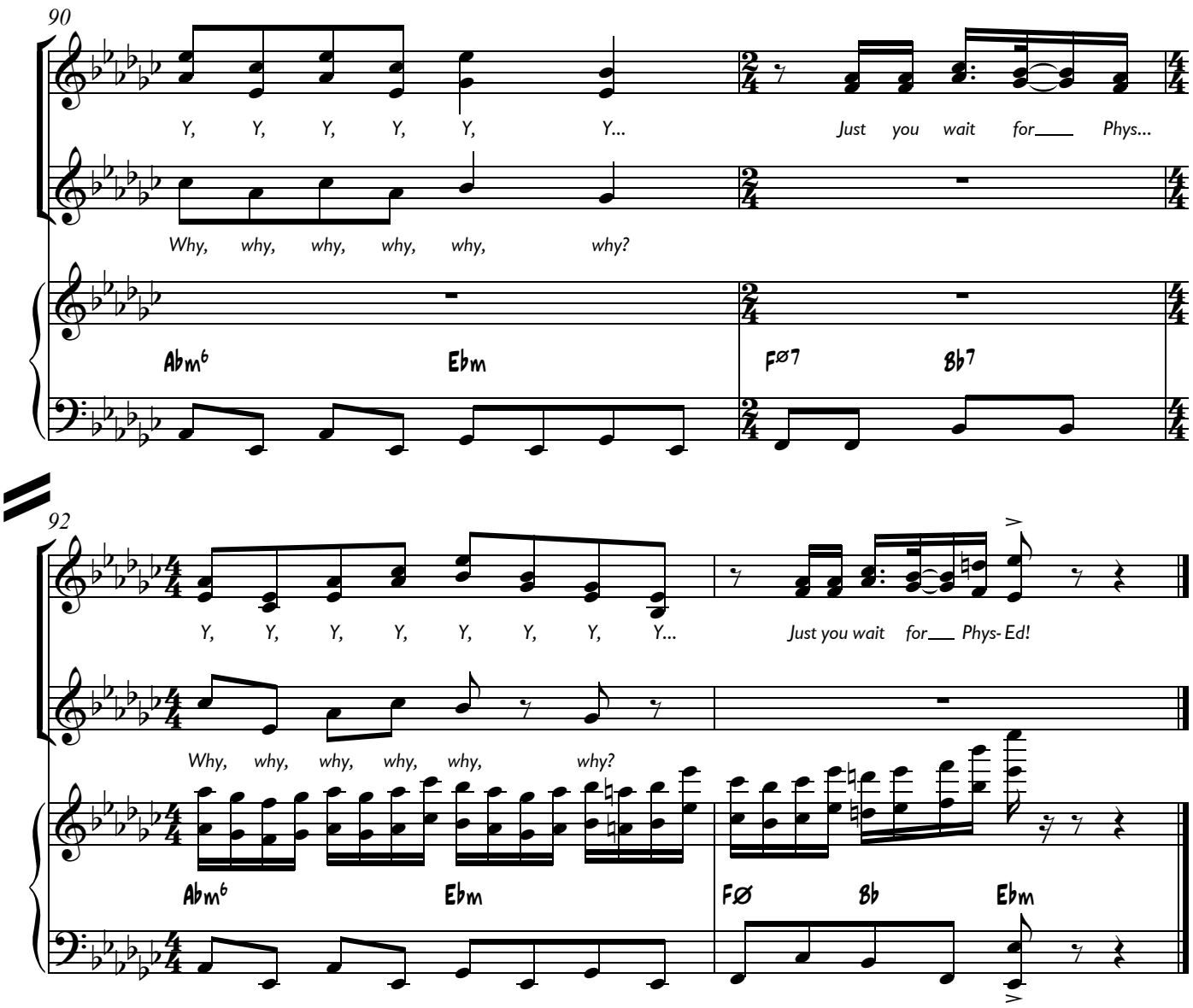
Trunchbull: 'Bambinatum est Maggitum.' 'Children are maggots.' Back to work, maggots. Did you hear what I said...?



Segue
School Song Into Classroom

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



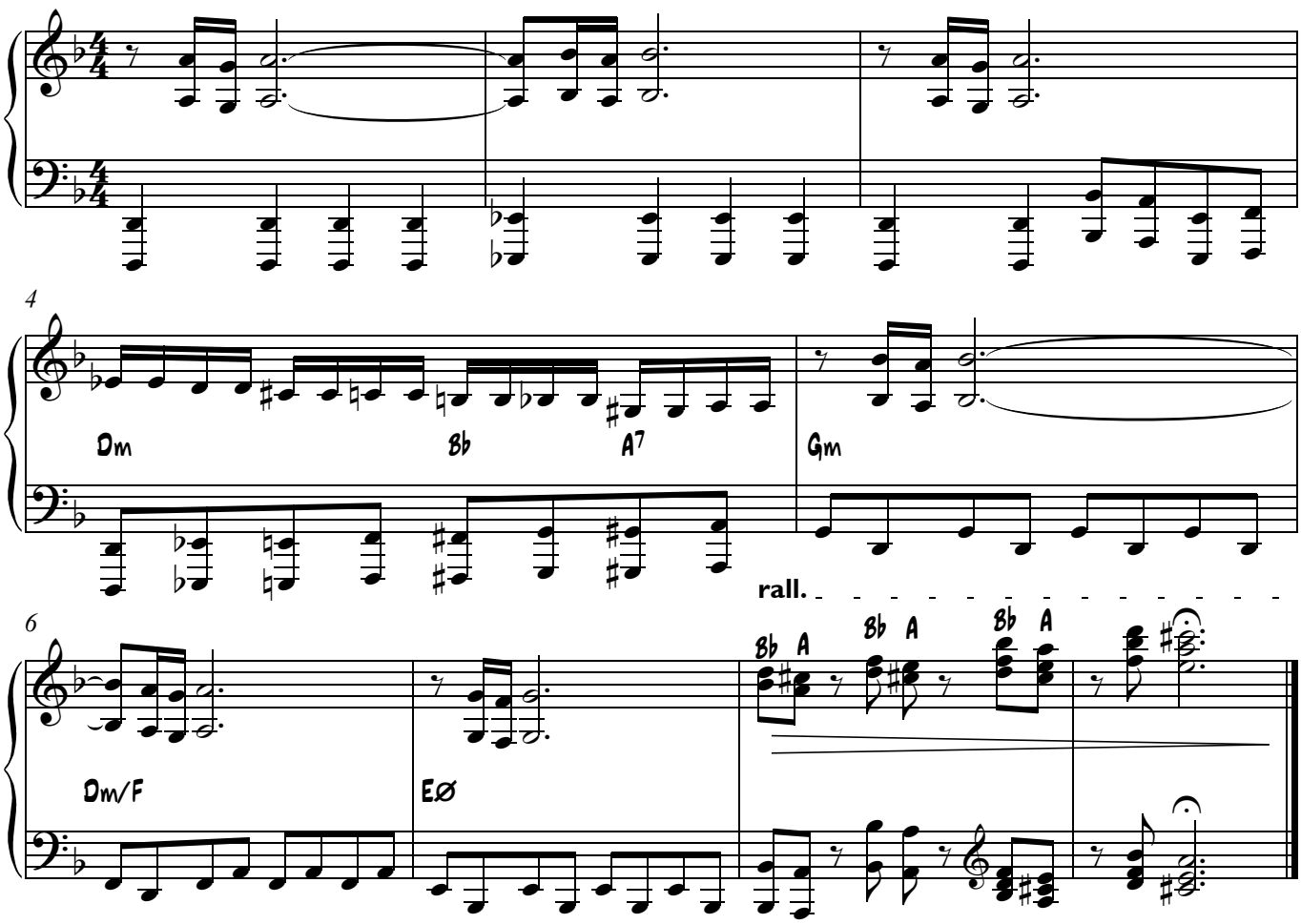


Segue
School Song Into Classroom

4a. School Song Into Classroom

Music & Lyrics
Tim Minchin

Agitato

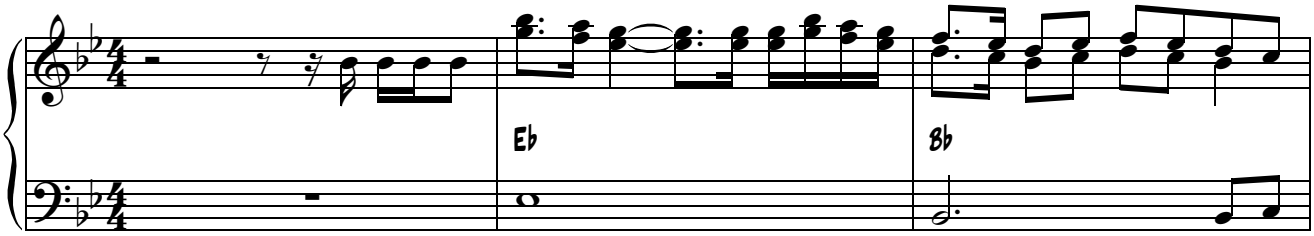


4b. Matilda's Books - Pathetic Intro

Music
Tim Minchin

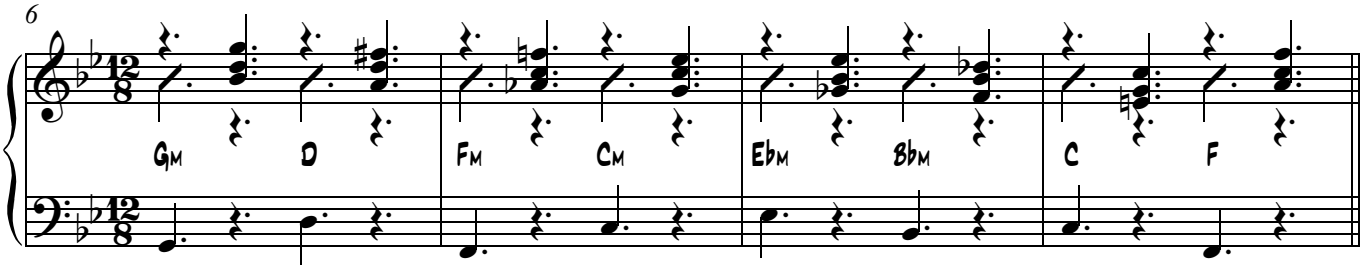
Miss Honey: What books did you read?
Matilda: Nicholas Nickleby, Oliver Twist, Jane Eyre,**[GO]**

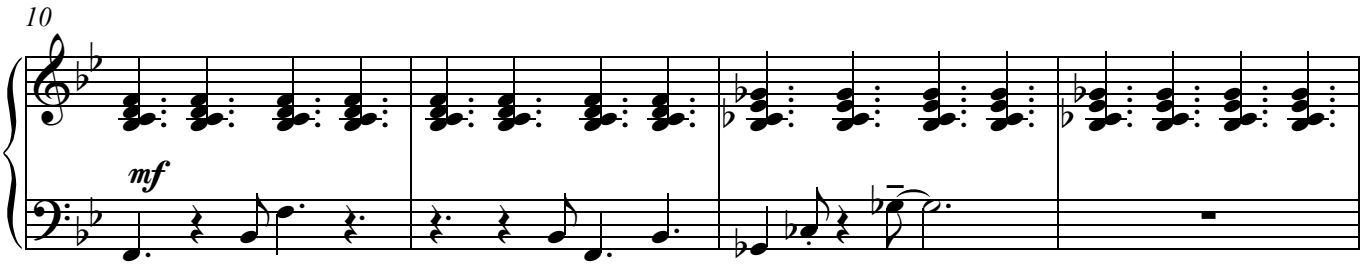
Tess of the D'Urbervilles, The Lord of the Rings, Kim, The Invisible Man, The Secret Garden,

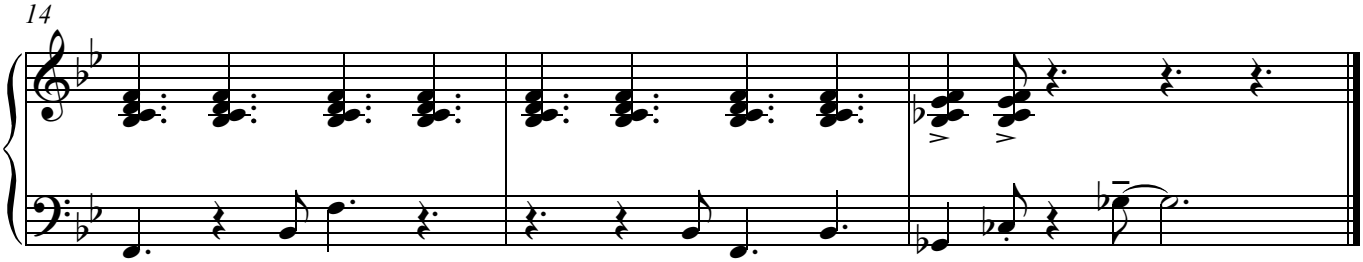


Crime and Punishment and Stig of the Dump. **Miss H:** In one week? **M:** Yes. But I really love Dickens.
Mr Pickwick makes me law. Miss Honey?

♩.=160 [school bell sounds]



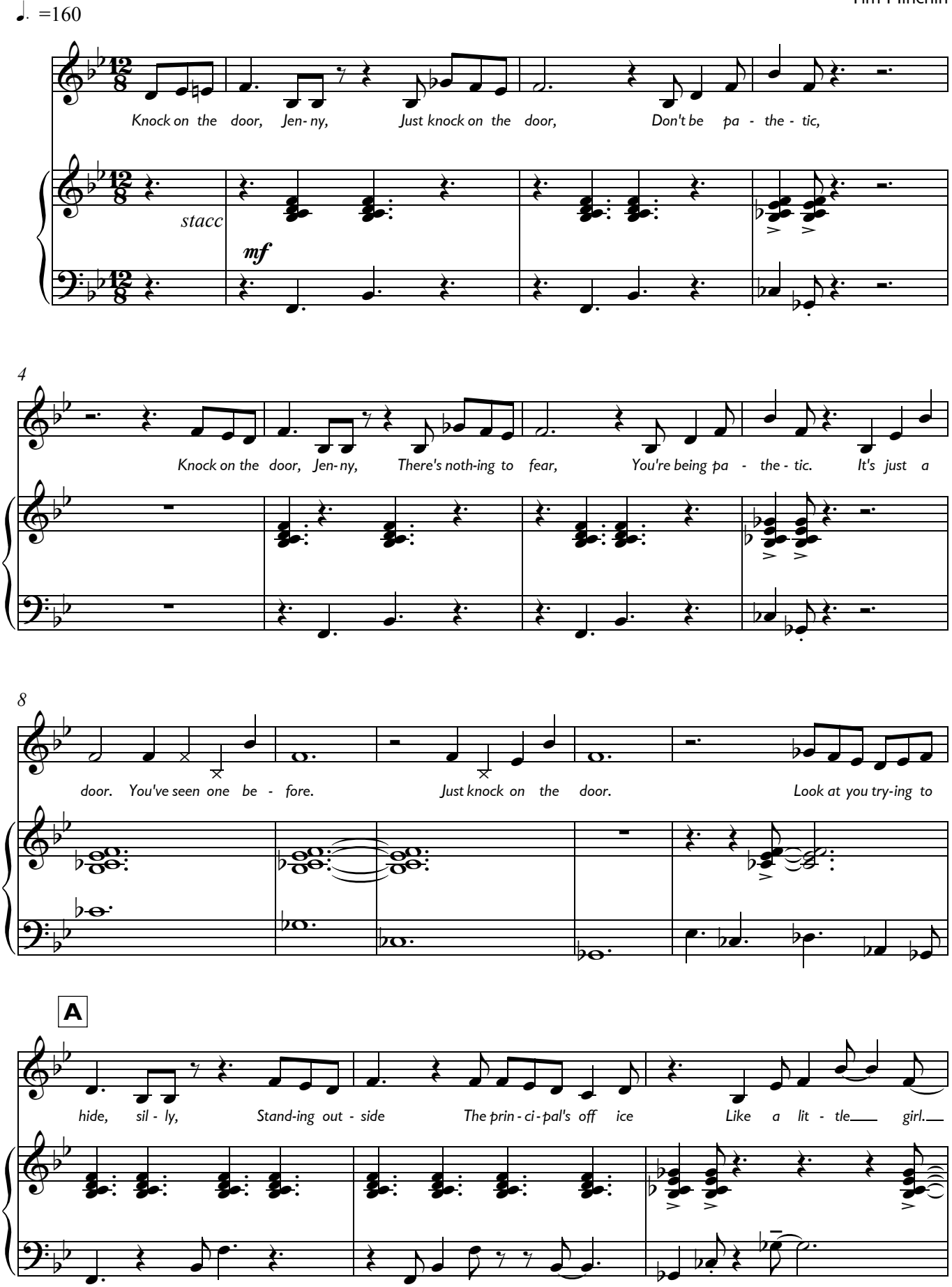


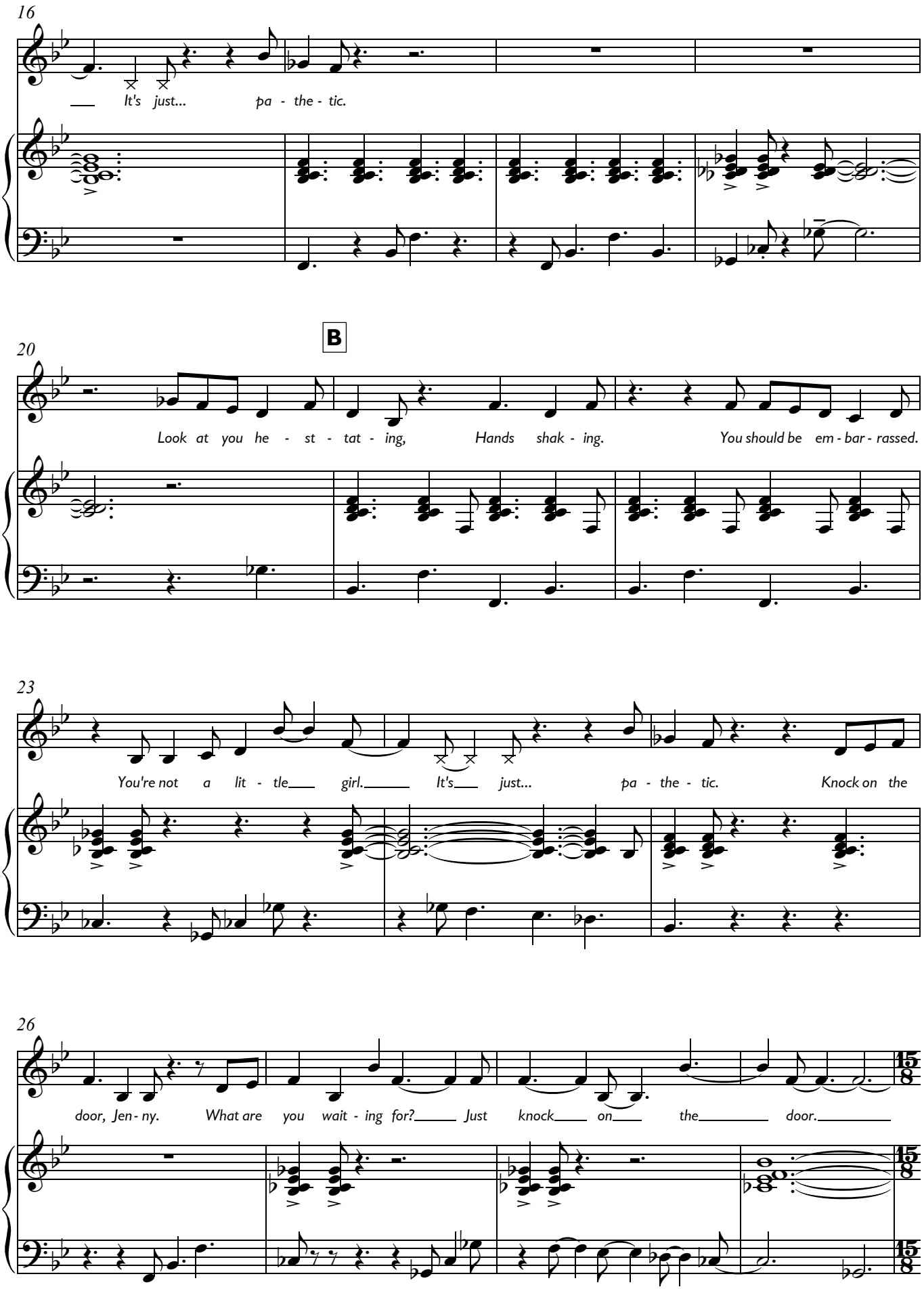


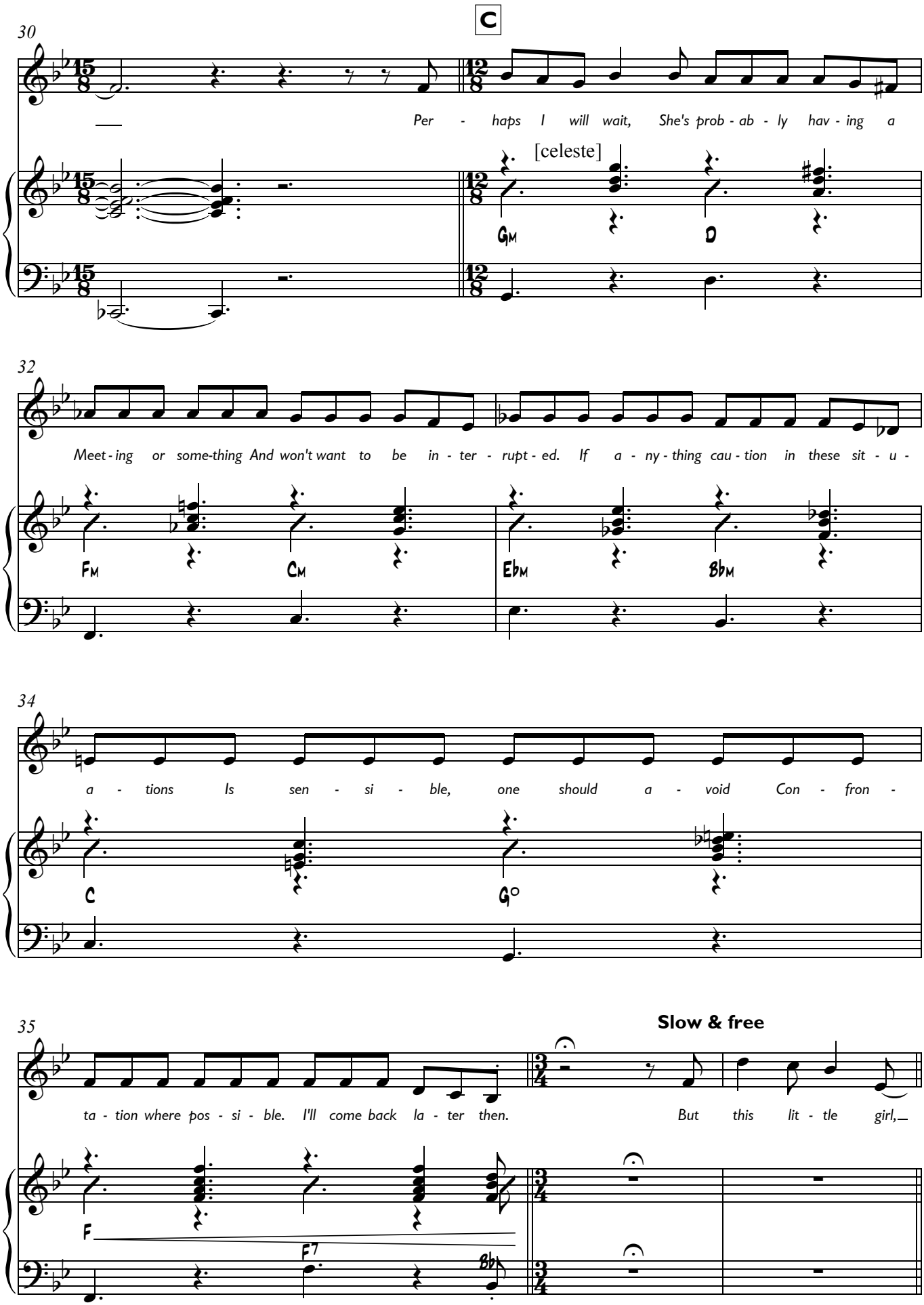
Segue Pathetic

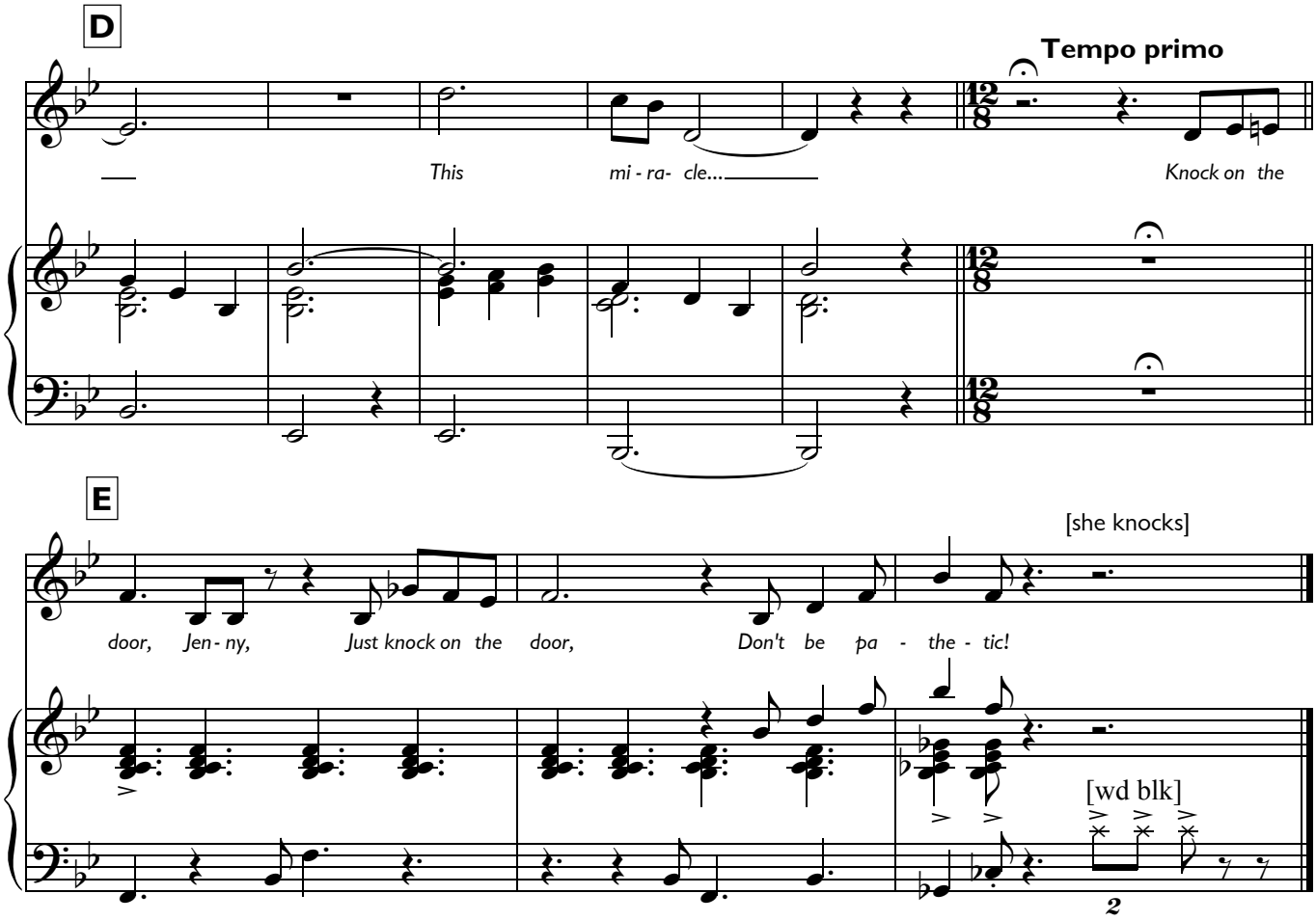
5. Pathetic

Music & Lyrics
Tim Minchin




16
It's just... pa - the - tic.
B
20
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.


C
30
Per - haps I will wait, She's prob - ab - ly hav - ing a
[celeste]
GM
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 -
FM
CM
EbM
BbM
34
a - tions Is sen - si - ble, one should a - void Con - fron -
C
G°
35
Slow & free
ta - tion where pos - si - ble. I'll come back la - ter then. But this lit - tle girl,
F
F7
Bb


D
Tempo primo
This
mi - ra- cle...
Knock on the
E
[she knocks]
door, Jen - ny, Just knock on the door, Don't be pa - the - tic!
[wd blk]
2

5a. Trunchbull Office

Music & Lyrics
Tim Minchin

Trunchbull: Enter.

...get on with it.

...in my class that is

Freely - each bar on cue

[band] *ff*

[pno solo] *p*

...girl called Matilda Wormwood

...says she's a real wart

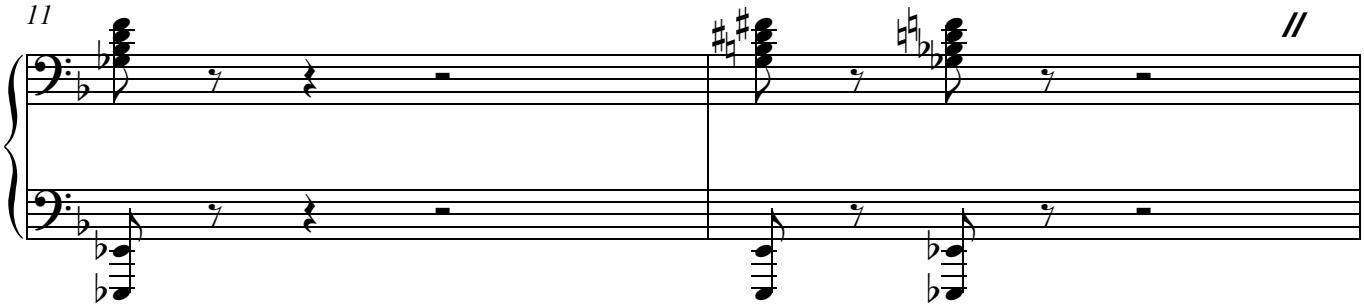
...certainly *is* right.

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

...But I Didn't...

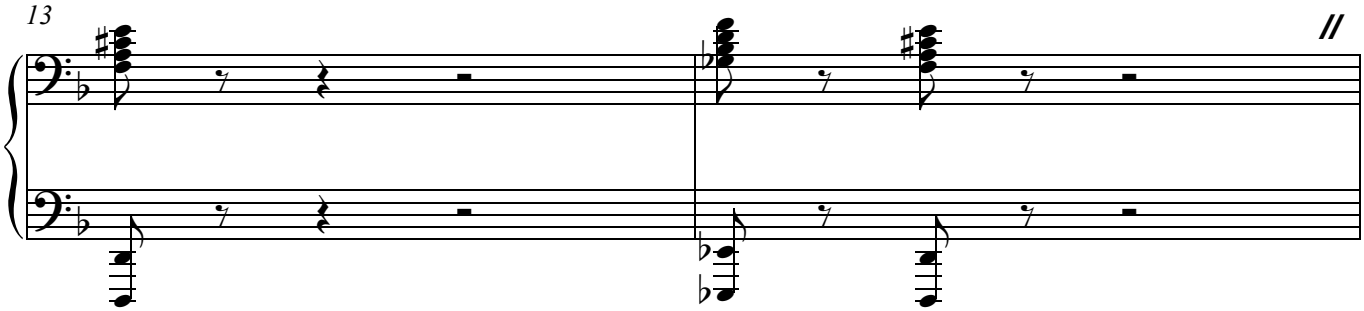
...she knows her times tables

11

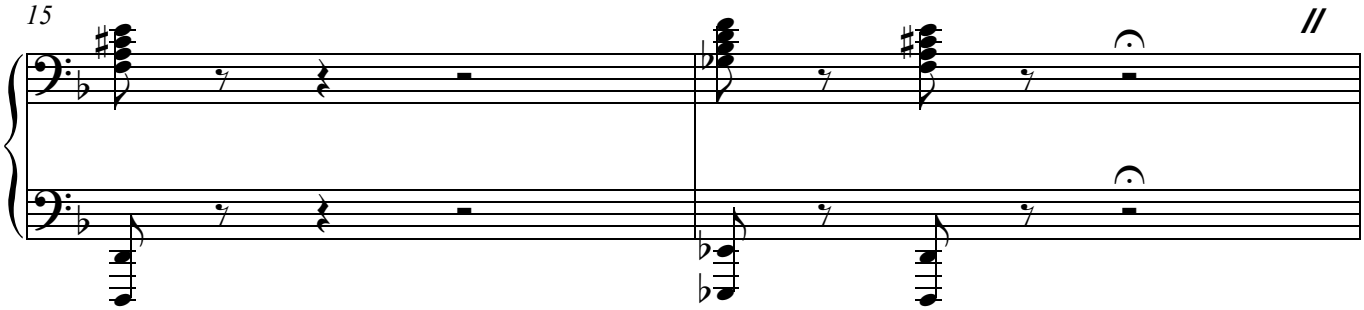


...headmistress, that in my opinion...

13

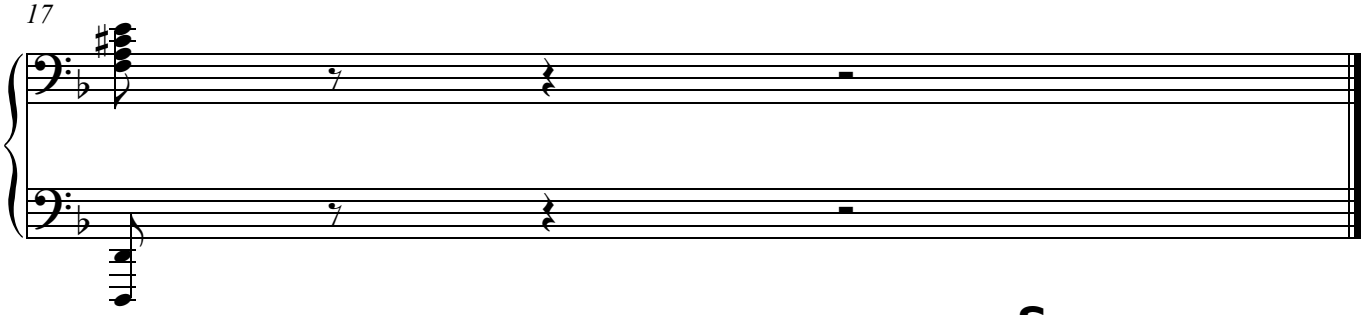


15



...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?

Trunchbull

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

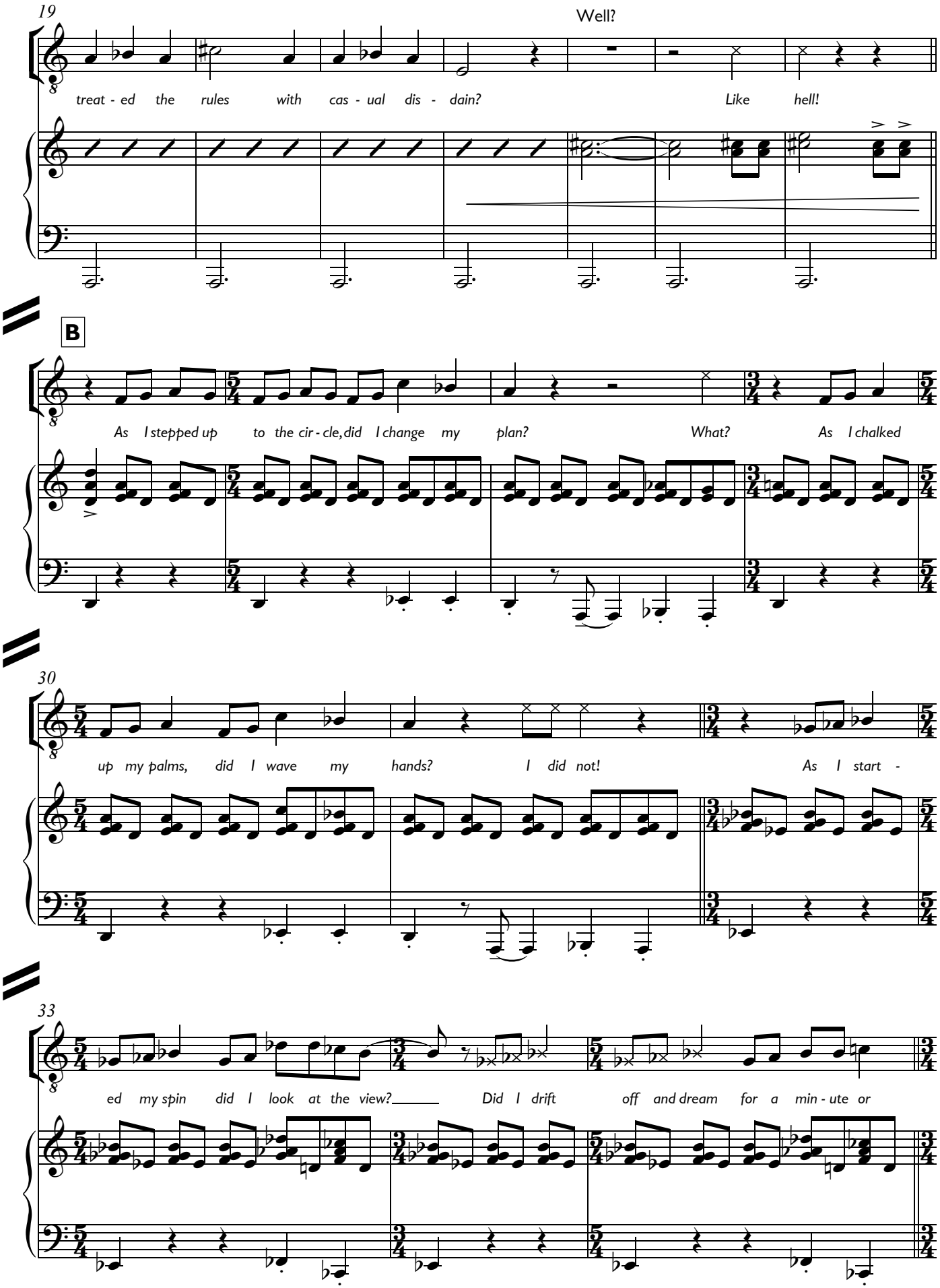
[hp] *sim.*

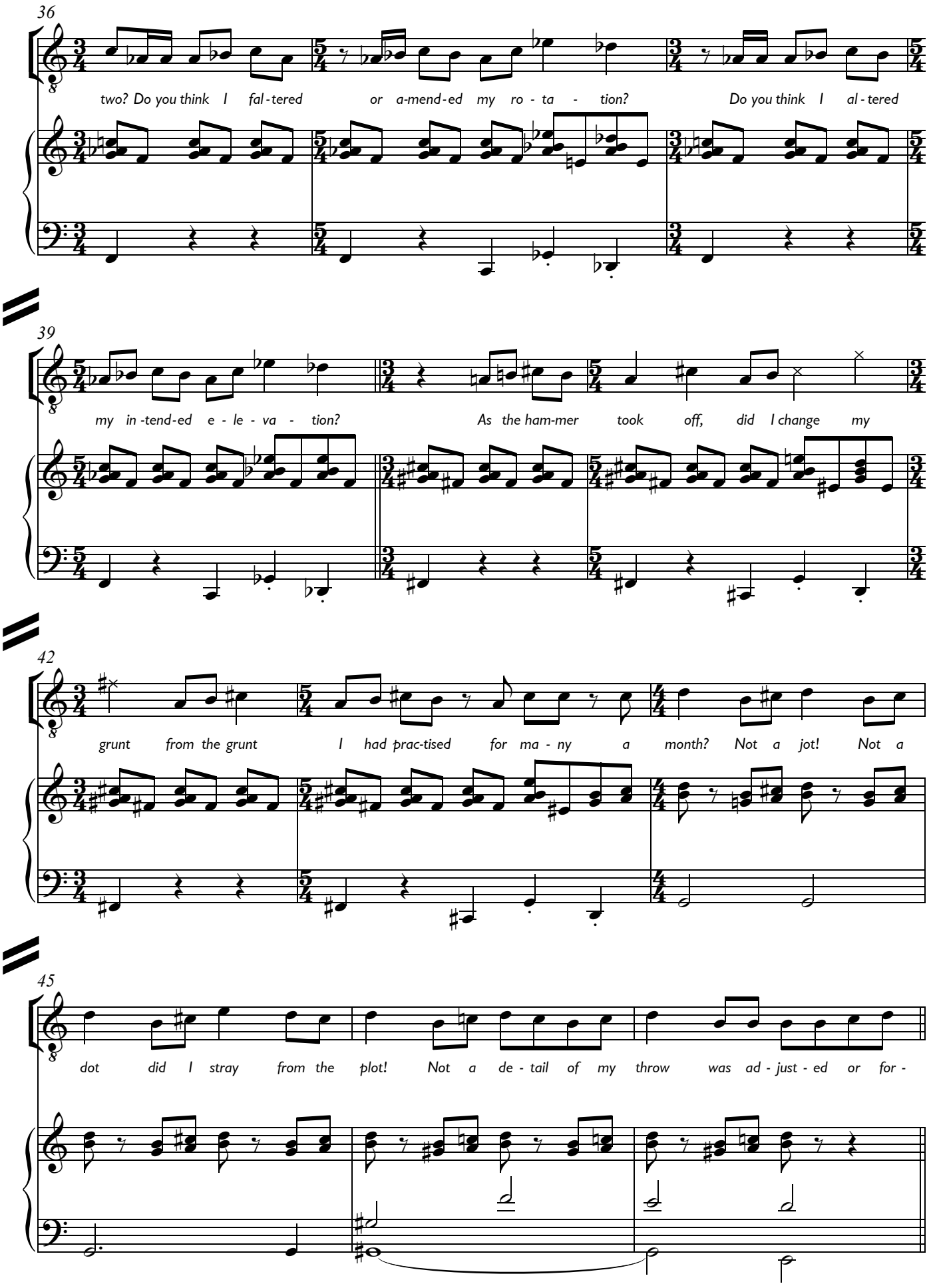
What do you think it took to make the Eng - lish na - tion - al ham-mer-throw-ing cham - pion - ship

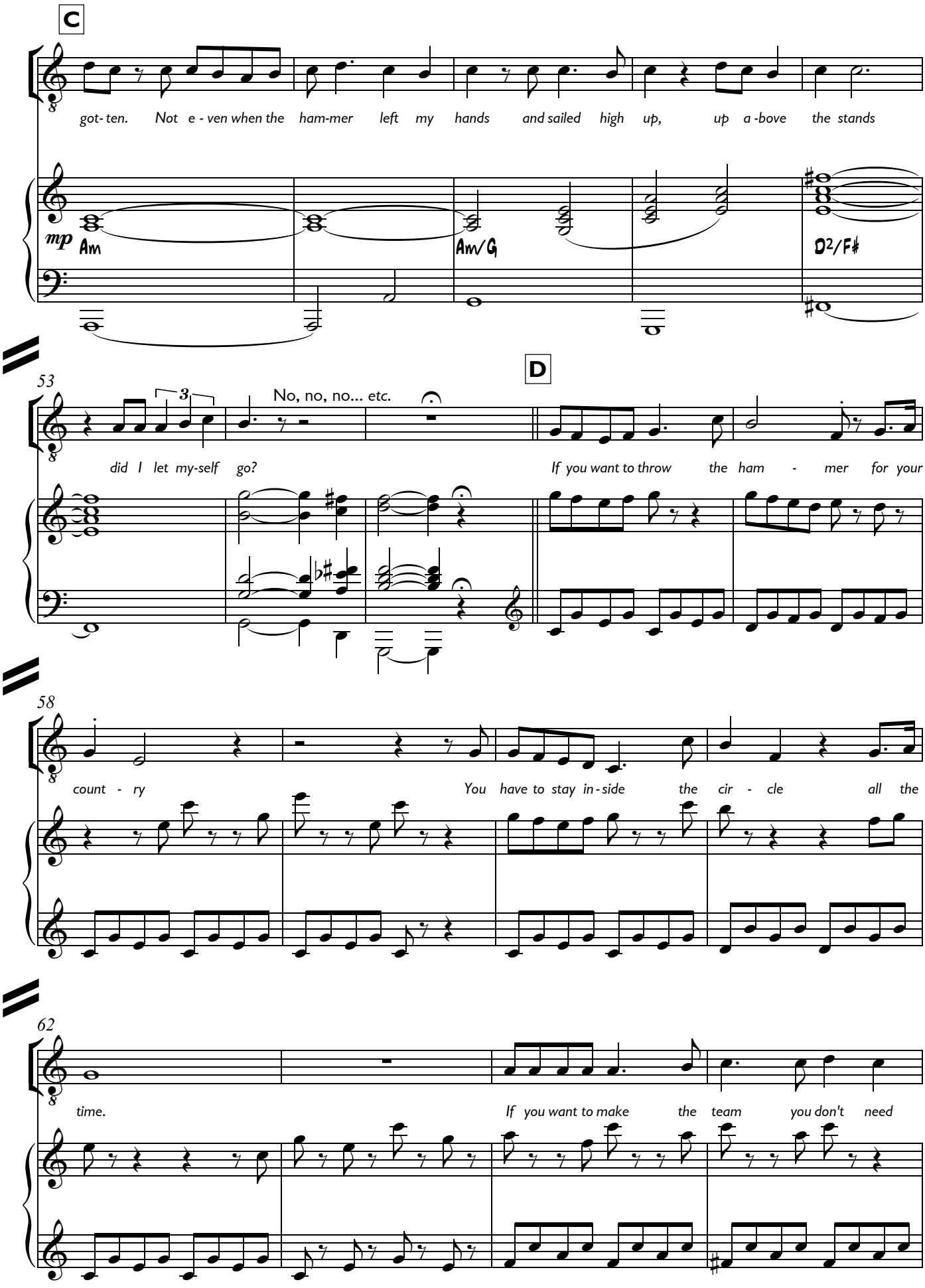
A

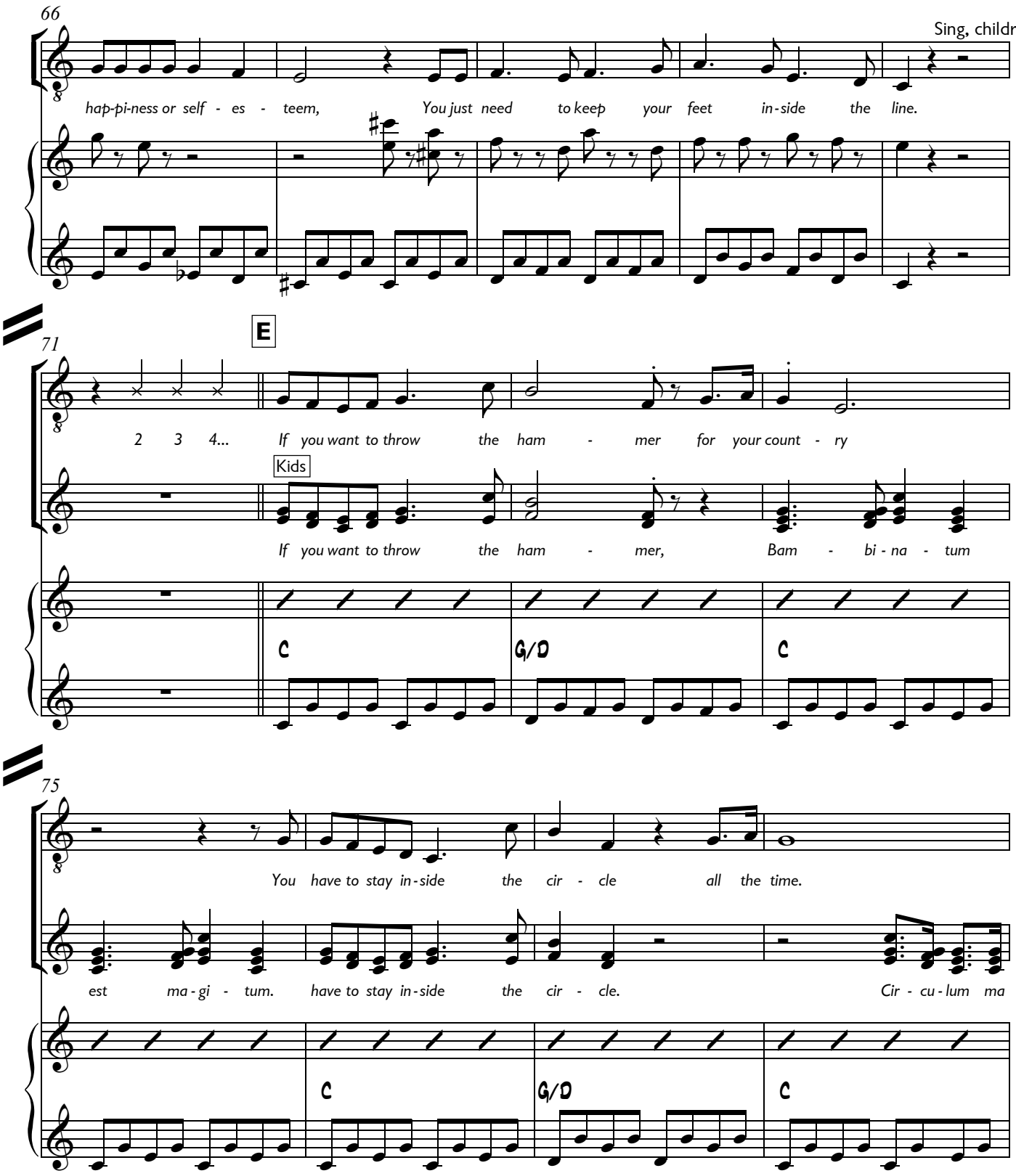
mine? Do you think in that mo - ment when my big mo - ment came That I

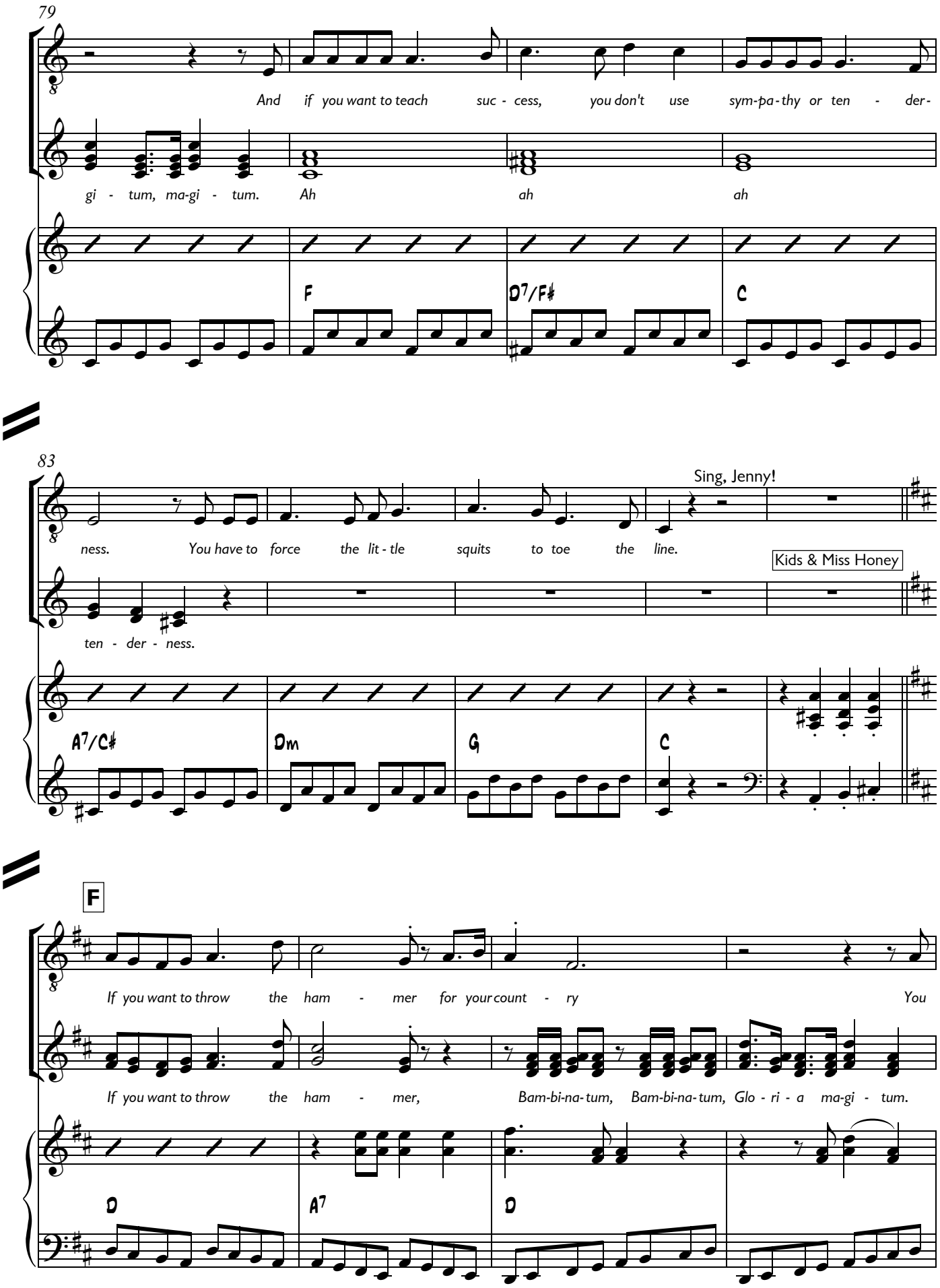
A7(b9)

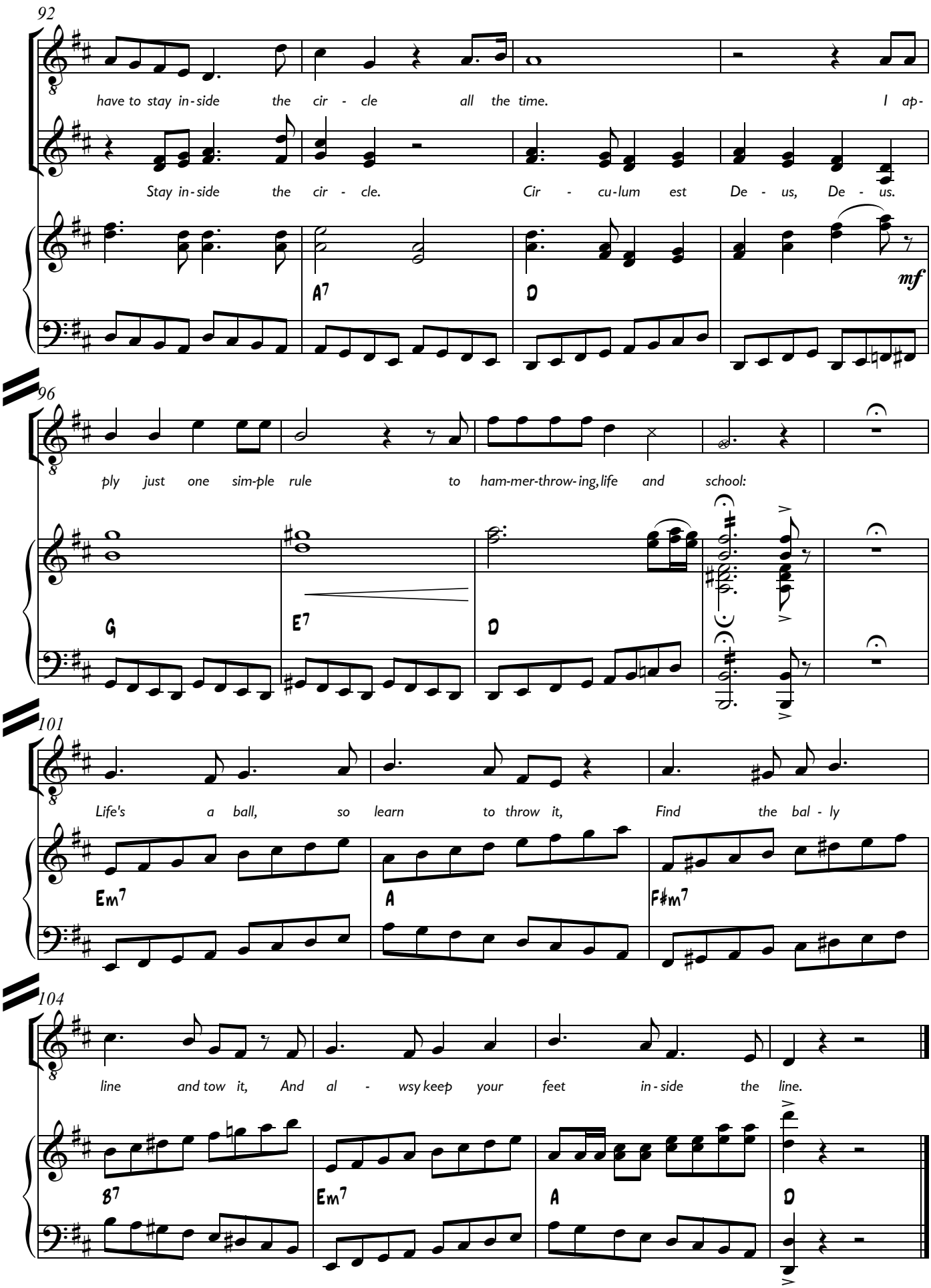

19
Well?
treat - ed the rules with cas - ual dis - dain?
Like hell!
B
As I stepped up to the cir - cle, did I change my plan?
What?
As I chalked
30
up my palms, did I wave my hands?
I did not!
As I start -
33
ed my spin did I look at the view?
Did I drift off and dream for a min - ute or


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 -


C
got- ten. Not e - ven when the ham-mer left my hands and sailed high up, up a -bove the stands
mp
Am
Am/G
D2/F♯
D
53
3
No, no, no... etc.
did I let my-self go?
If you want to throw the ham - mer for your
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


66
Sing, children!
hap-pi-ness or self - es - teem, You just need to keep your feet in-side the line.
E
71
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
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


79
And if you want to teach suc - cess, you don't use sym-pa-thy or ten - der-
gi - tum, ma-gi - tum. Ah ah ah
F
D7/F♯
C
83
ness. You have to force the lit - tle squits to toe the line.
Sing, Jenny!
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

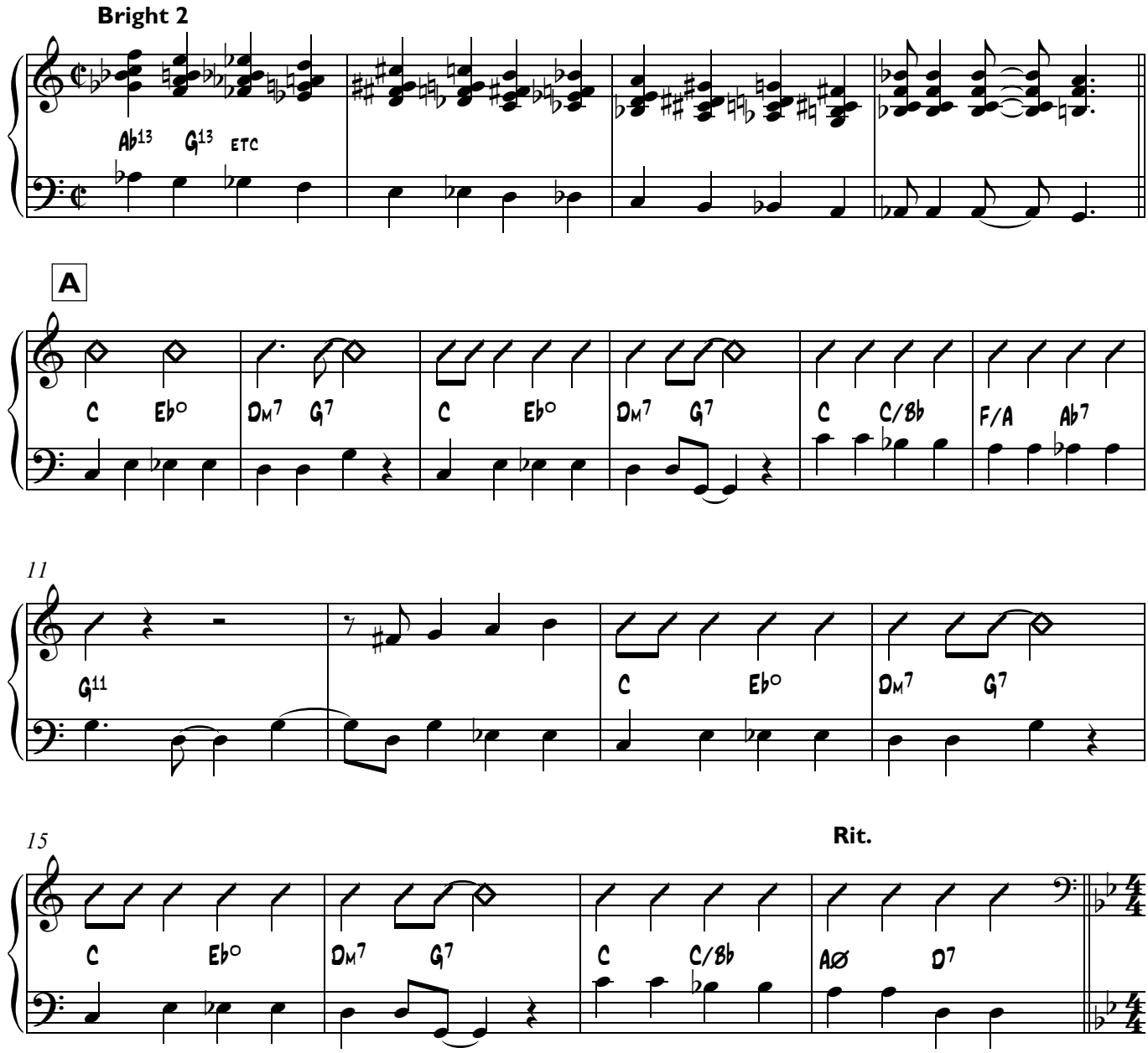

92
have to stay in-side the cir - cle all the time. I ap-
Stay in-side the cir - cle. Cir - cu-lum est De - us, De - us.
A7
D
mf
96
ply just one sim-ple rule to ham-mer-throw-ing, life and school:
G
E7
D
101
Life's a ball, so learn to throw it, Find the bal - ly
Em7
A
F#m7
104
line and tow it, And al - wsy keep your feet in-side the line.
B7
Em7
A
D

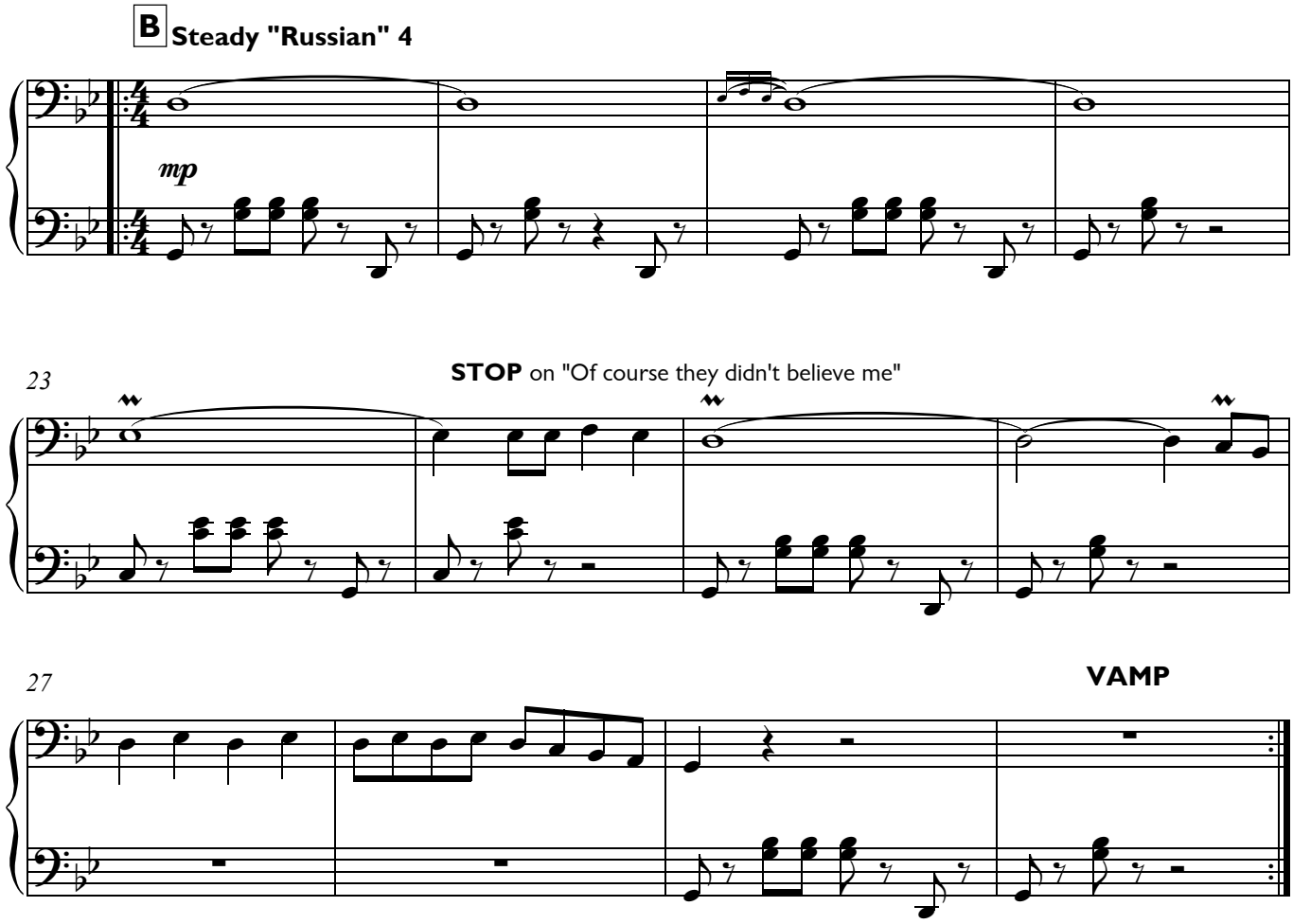
6a. Hammer to Wormwoods

Music
Tim Minchin

p27

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

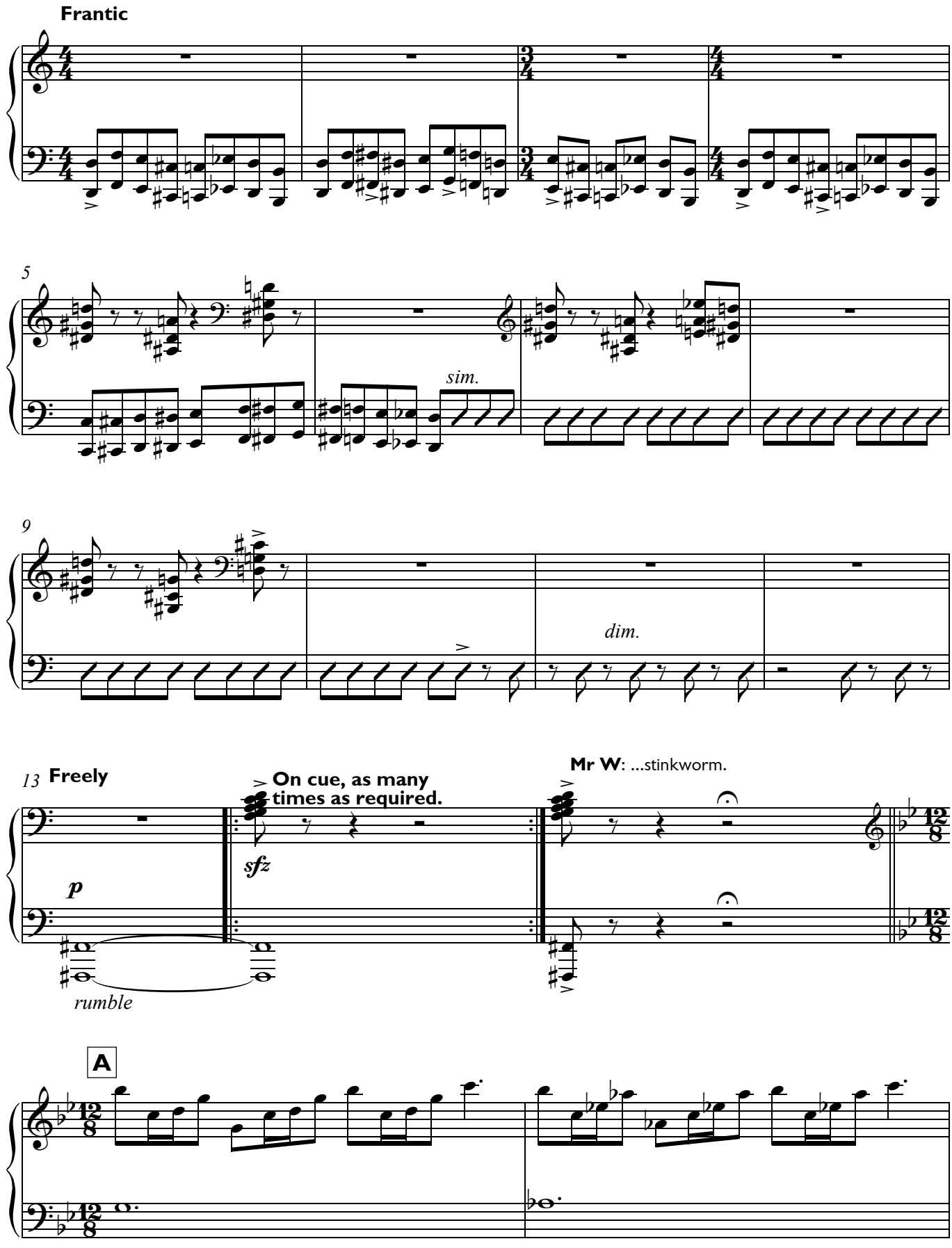


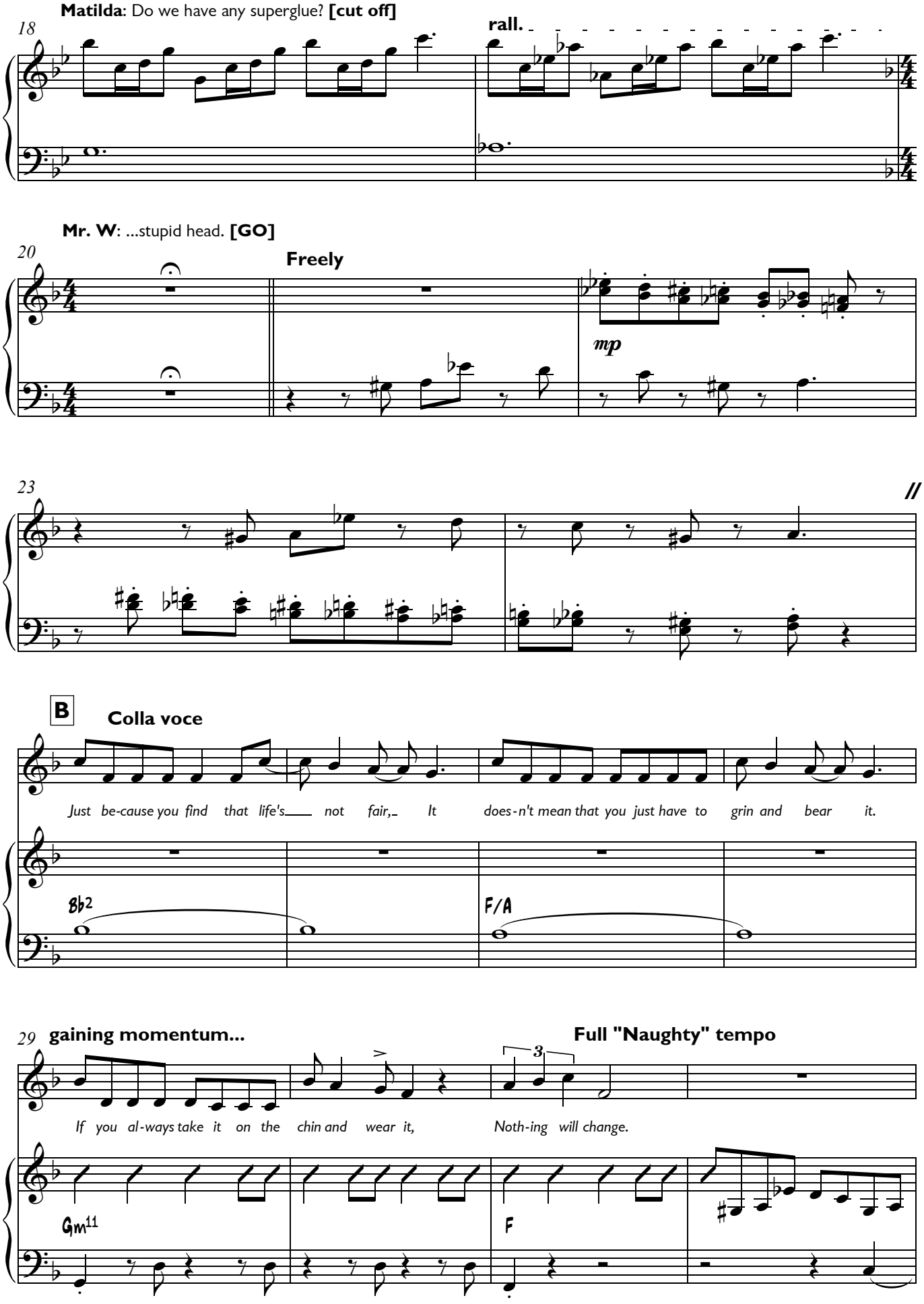

B
Steady "Russian" 4
mp
23
STOP on "Of course they didn't believe me"
27
VAMP

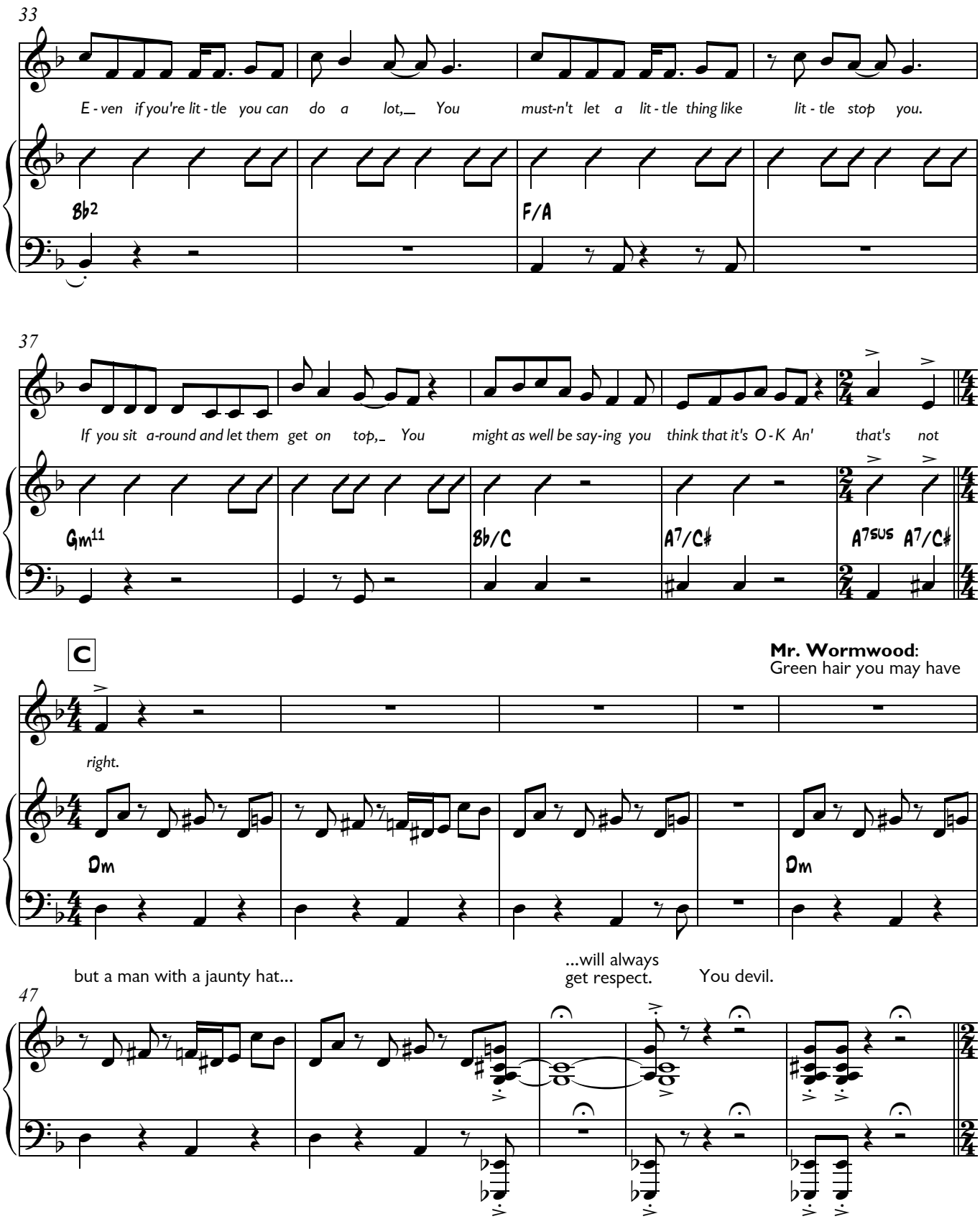
7. Naughty Reprise (Superglue)

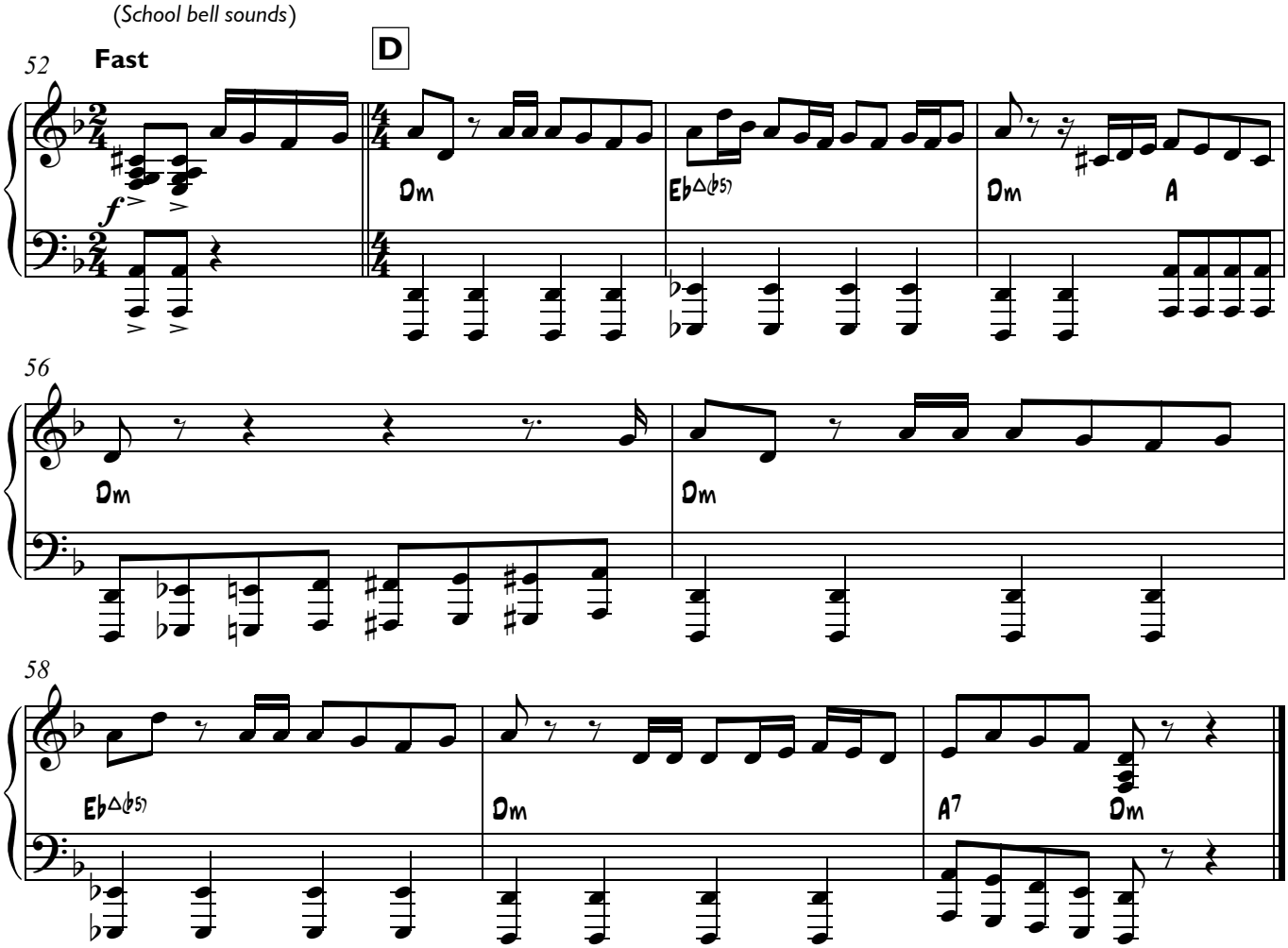
Music & Lyrics
Tim Minchin

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




Matilda: Do we have any superglue? **[cut off]**
18
rall.
Mr. W: ...stupid head. **[GO]**
20
Freely
mp
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.
Bb2
F/A
29
gaining momentum...
Full "Naughty" tempo
3
If you al-ways take it on the chin and wear it, Noth-ing will change.
Gm11
F


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.
Bb2
F/A
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
Gm11
Bb/C
A7/C♯
A7sus A7/C♯
C
Mr. Wormwood:
Green hair you may have
right.
Dm
Dm
but a man with a jaunty hat...
...will always
get respect.
You devil.
47


(School bell sounds)
52
Fast
D
f
Dm
Eb△(b5)
Dm
A
56
Dm
Dm
58
Eb△(b5)
Dm
A7
Dm

Nigel:...put me in Chokey.

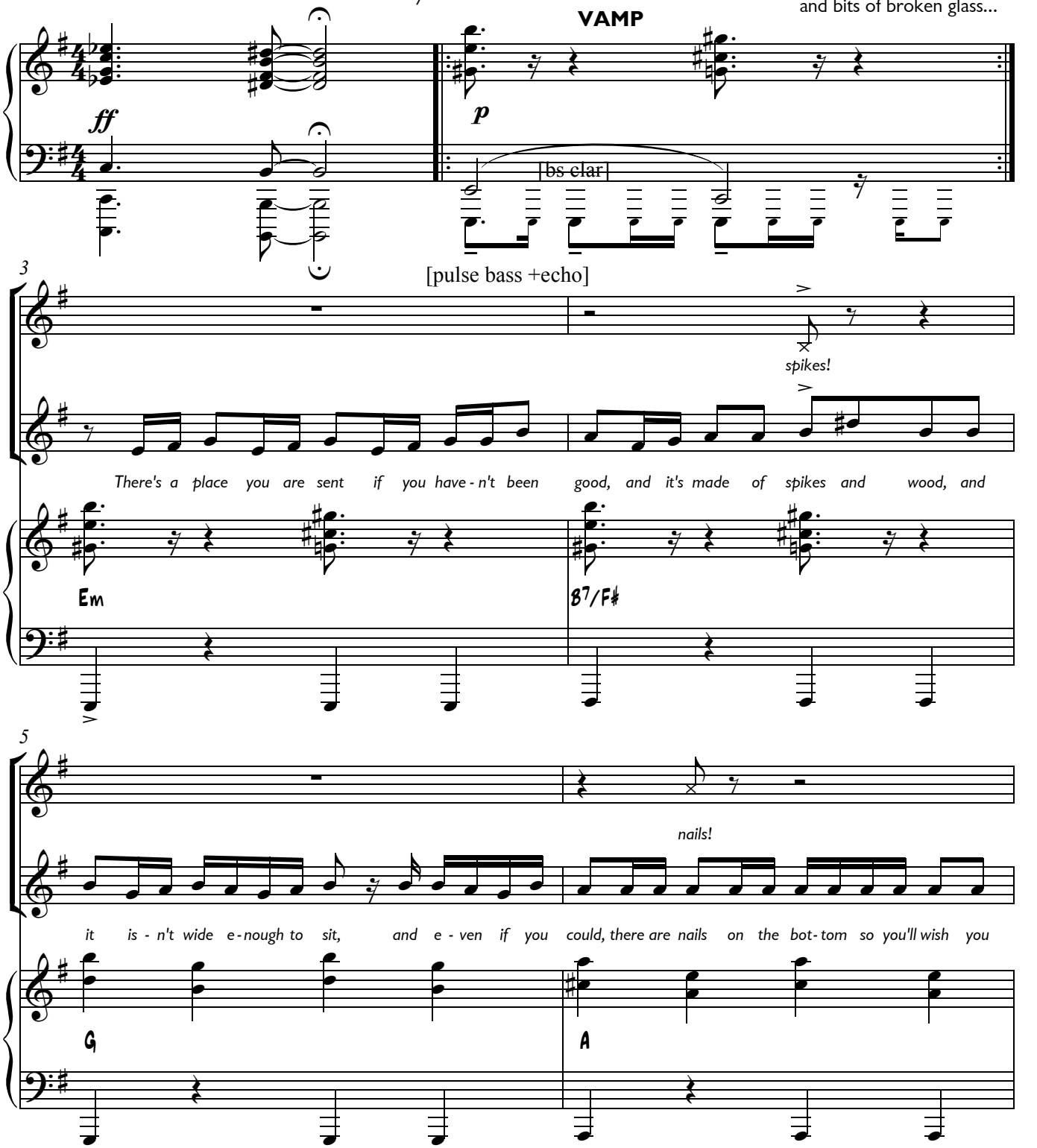
8. Chokey Chant

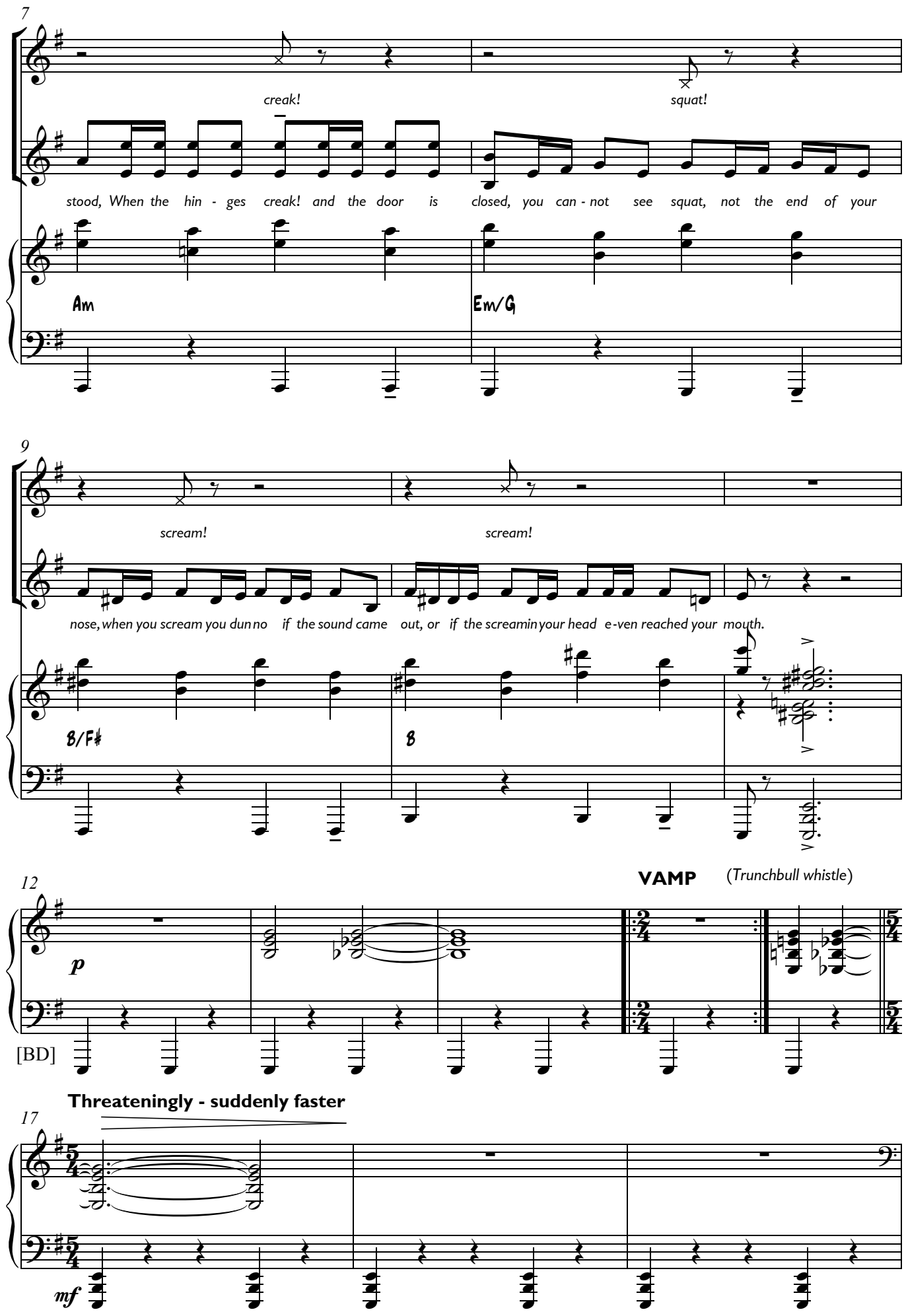
p30

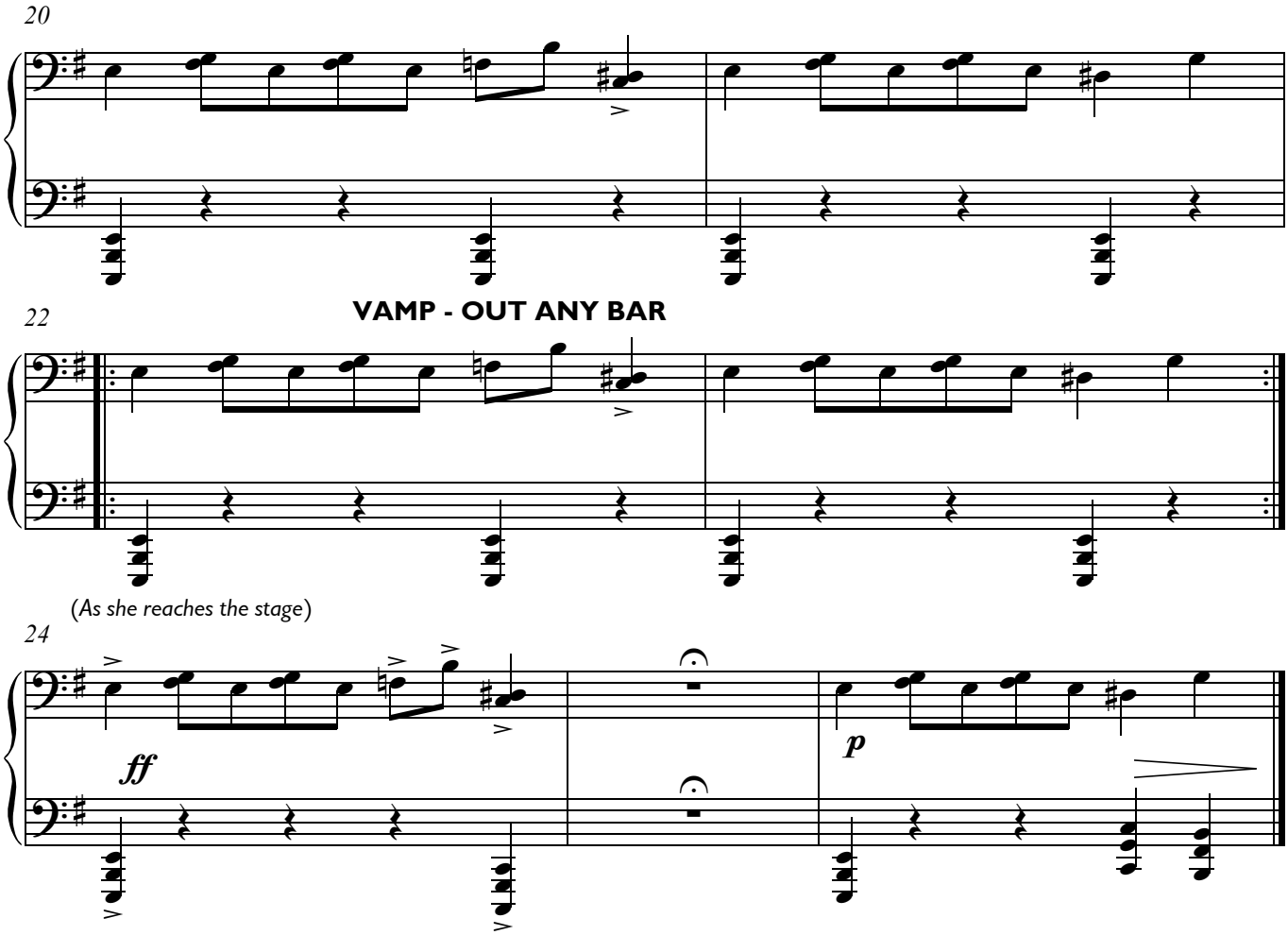
Music & Lyrics
Tim Minchin

Matilda: W... what's Chokey?

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



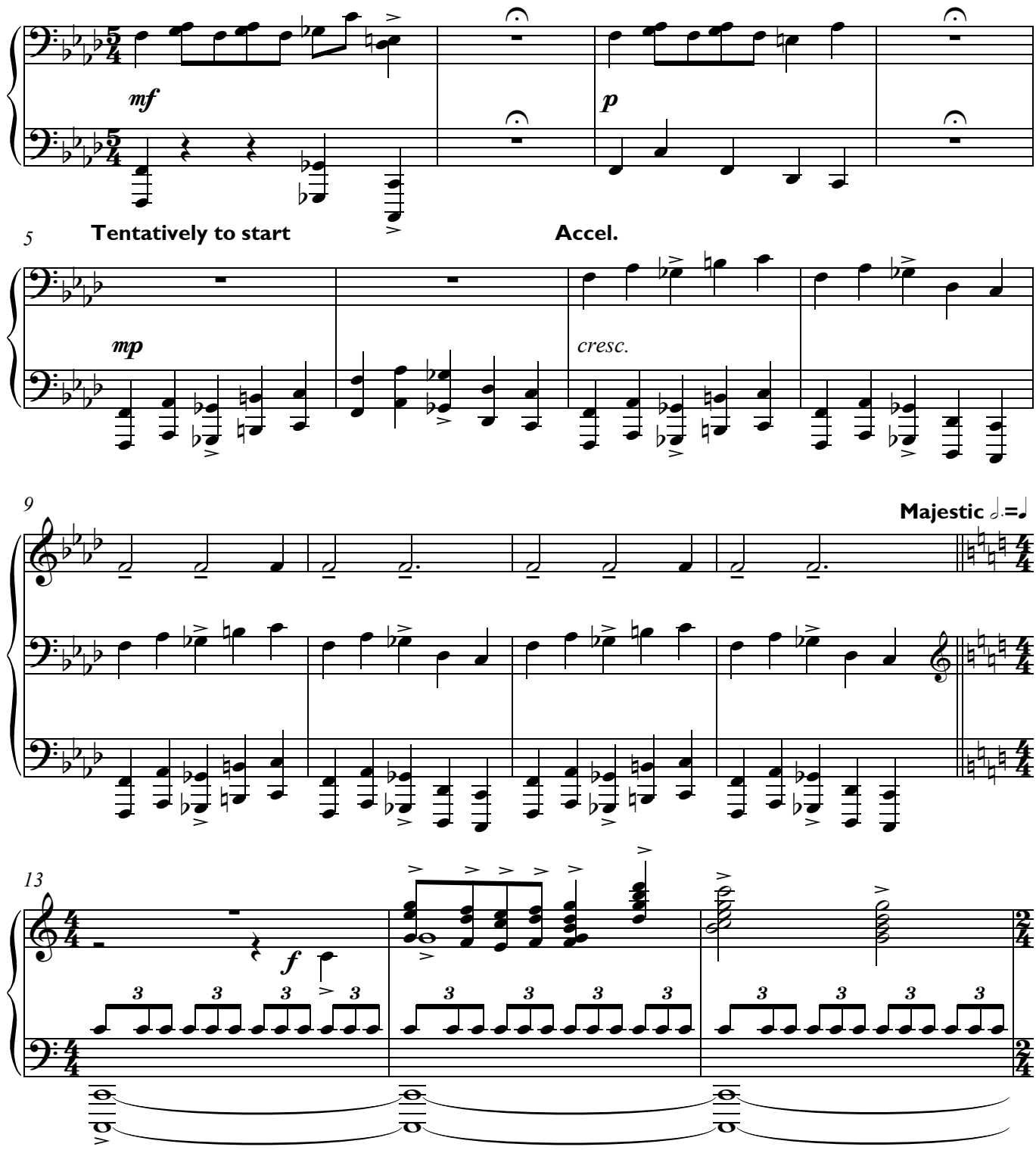

7
creak!
squat!
stood, When the hin - ges creak! and the door is closed, you can - not see squat, not the end of your
Am
Em/G
9
scream!
scream!
nose, when you scream you dun no if the sound came out, or if the screamin your head e-ven reached your mouth.
B/F♯
B
12
VAMP
(Trunchbull whistle)
p
[BD]
Threateningly - suddenly faster
17
mf

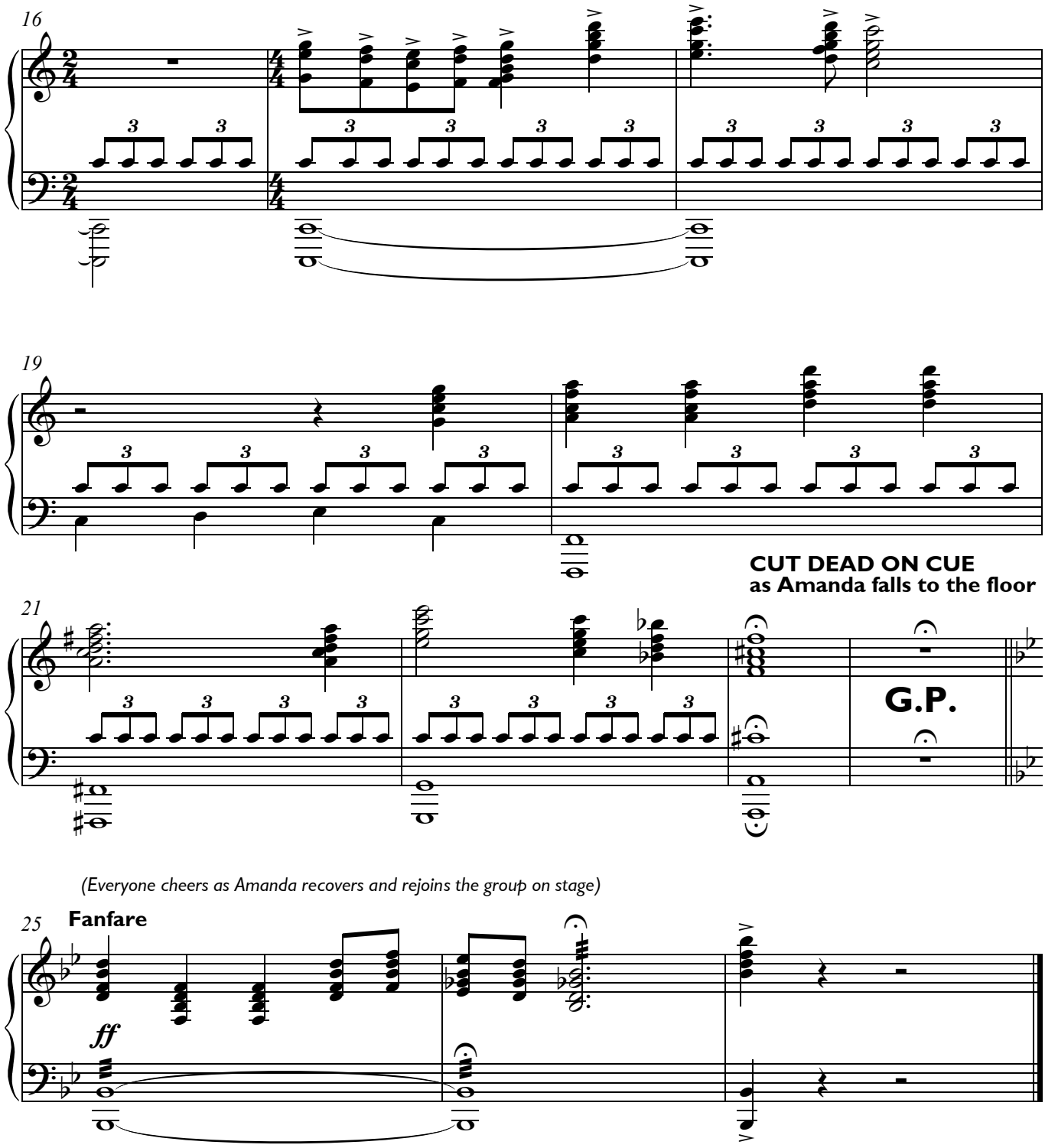

20
22
VAMP - OUT ANY BAR
(As she reaches the stage)
24
ff
p

8a. Amanda Thripp - Pigtails

Music & Lyrics
Tim Minchin

Trunchbull: Amanda Thripp.



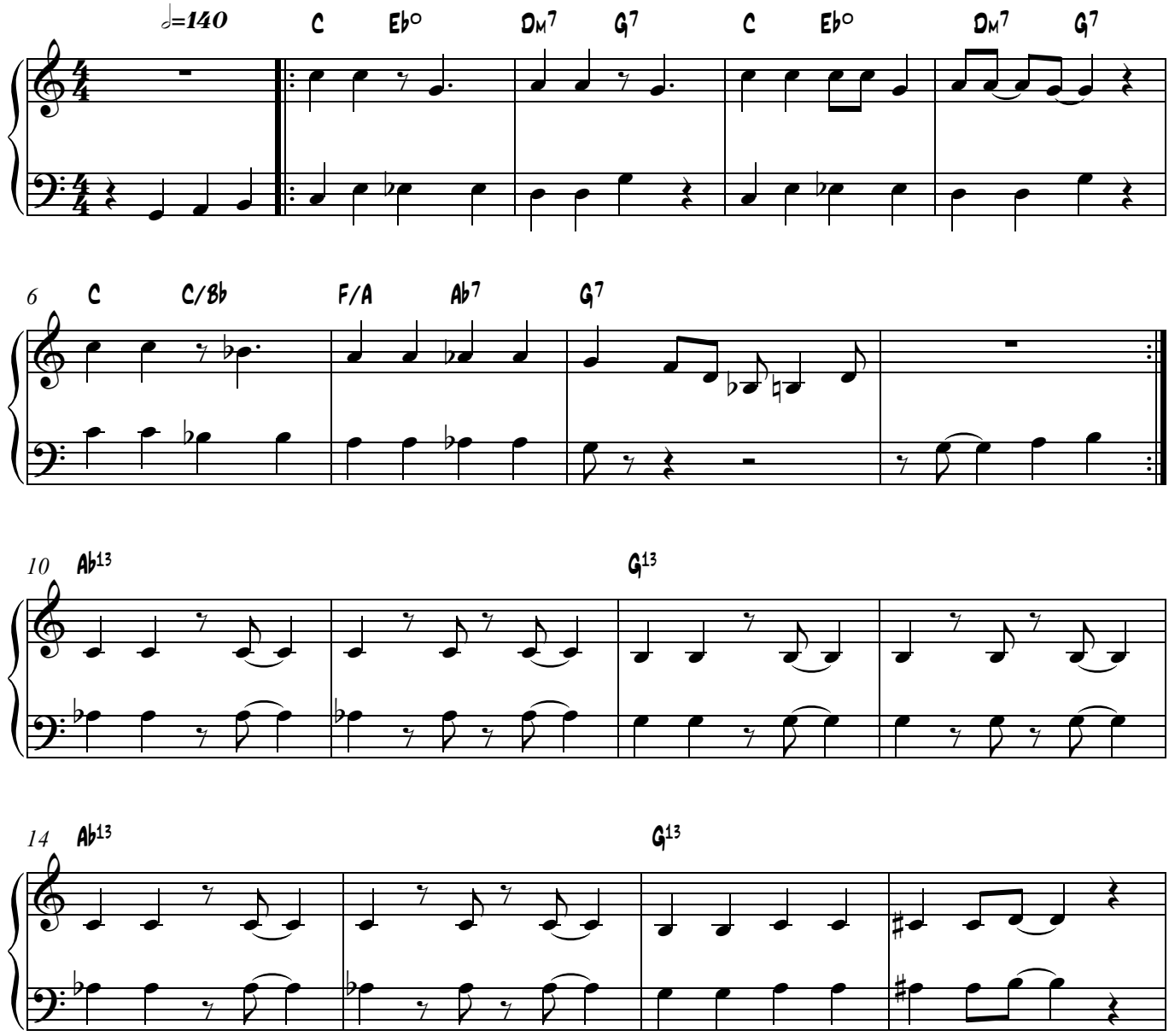

16
19
CUT DEAD ON CUE
as Amanda falls to the floor
21
G.P.
(Everyone cheers as Amanda recovers and rejoins the group on stage)
25
Fanfare
ff

8b. Hat Business to Wormwoods

Lavender:
Just so you all know
she's my best friend.
Kids: Wow!

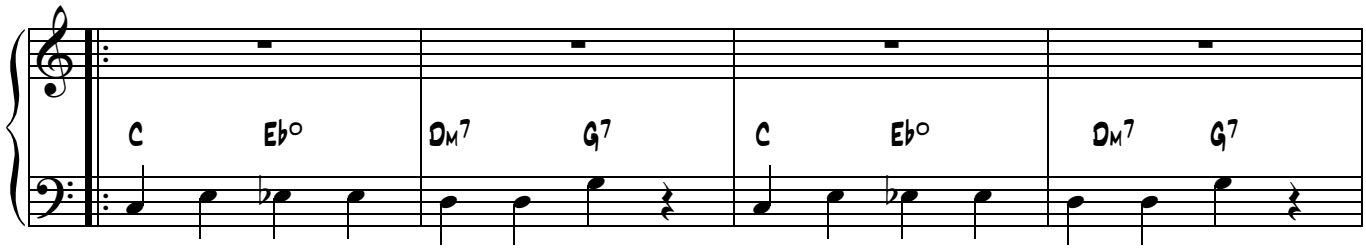
Music & Lyrics
Tim Minchin

Fast Stride

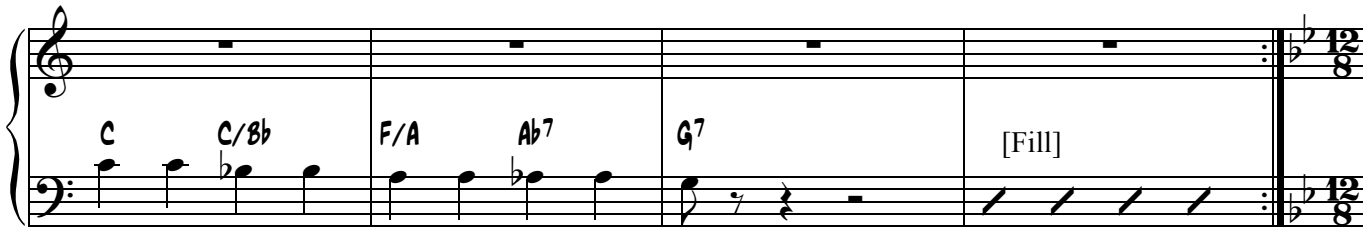


18

VAMP Drums & Bass only STOP on CUE

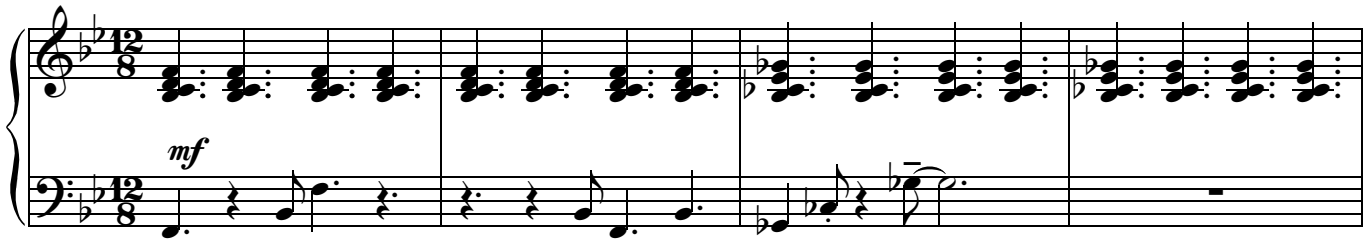


22

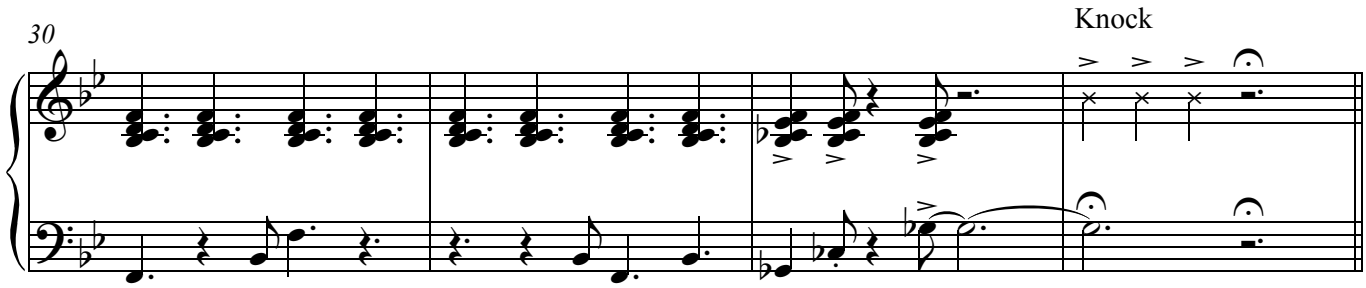


Mr Wormwood: "Looks like rain" [He grabs the drill]

A ♩.=160

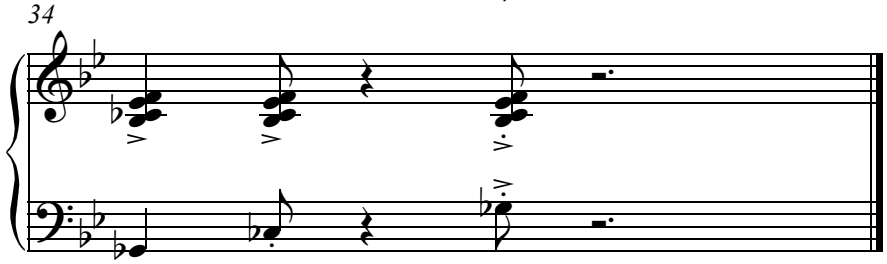


30



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



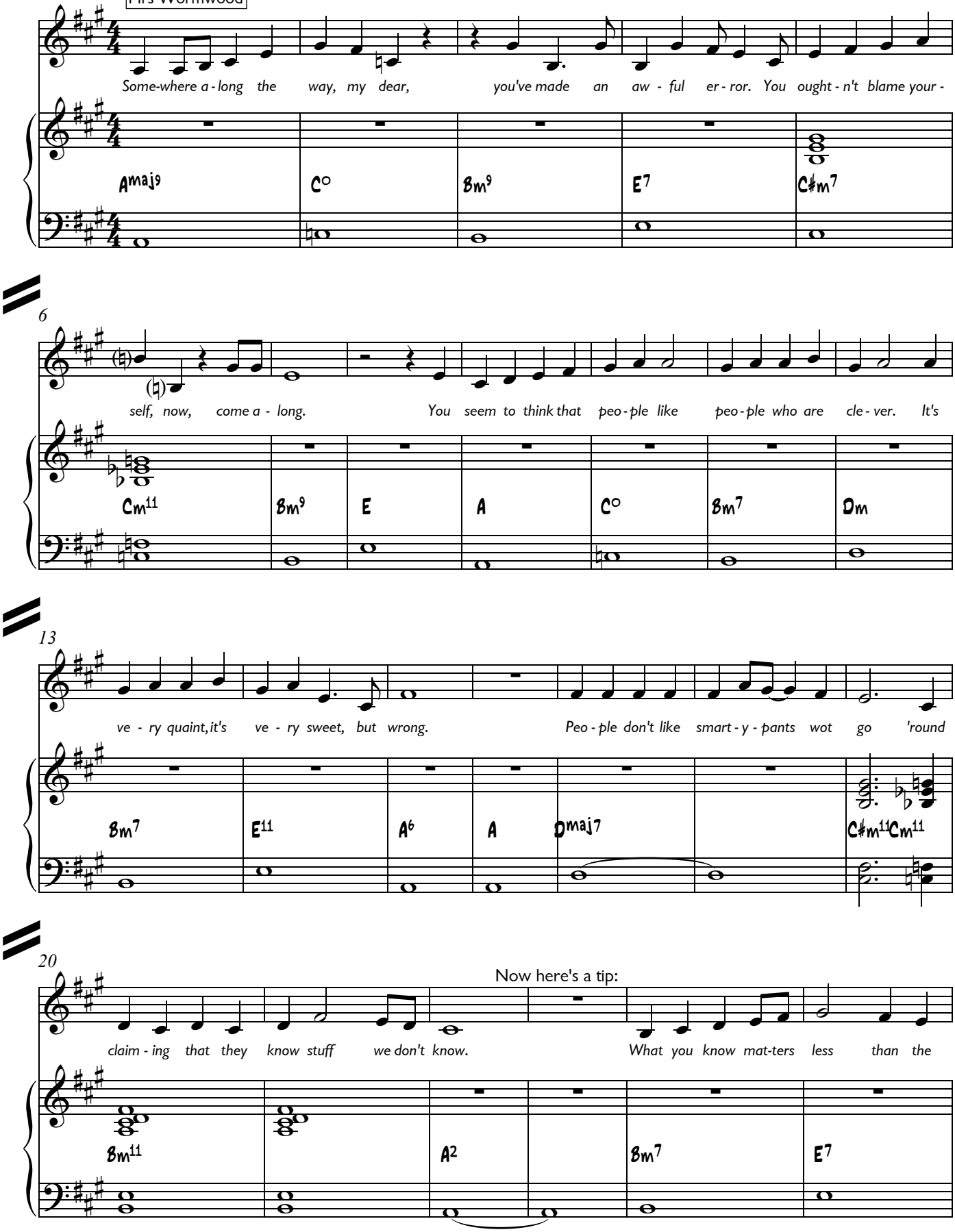
Mrs W: Mind? Her mind?
You really don't know anything, do you?

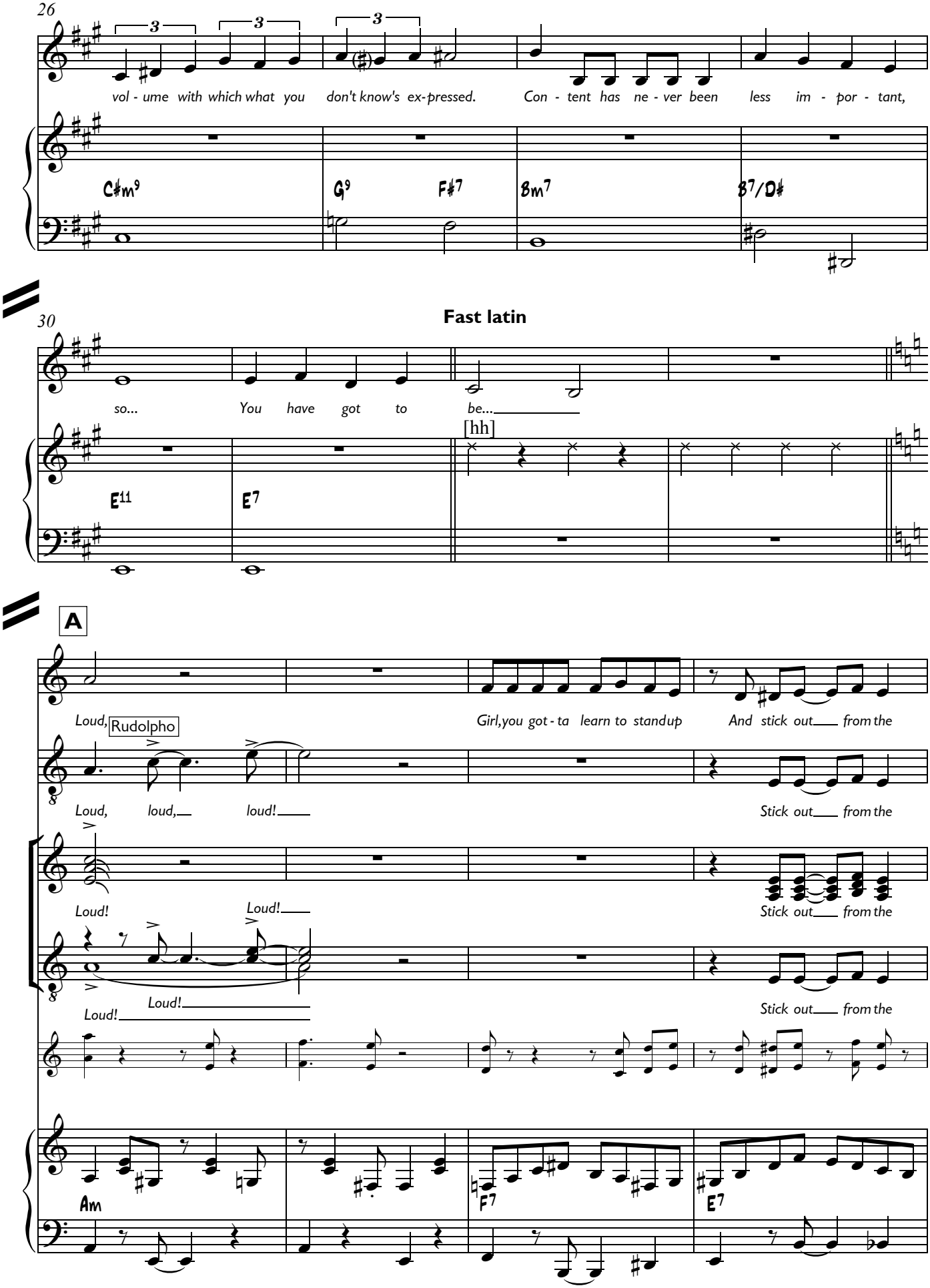
9. Loud

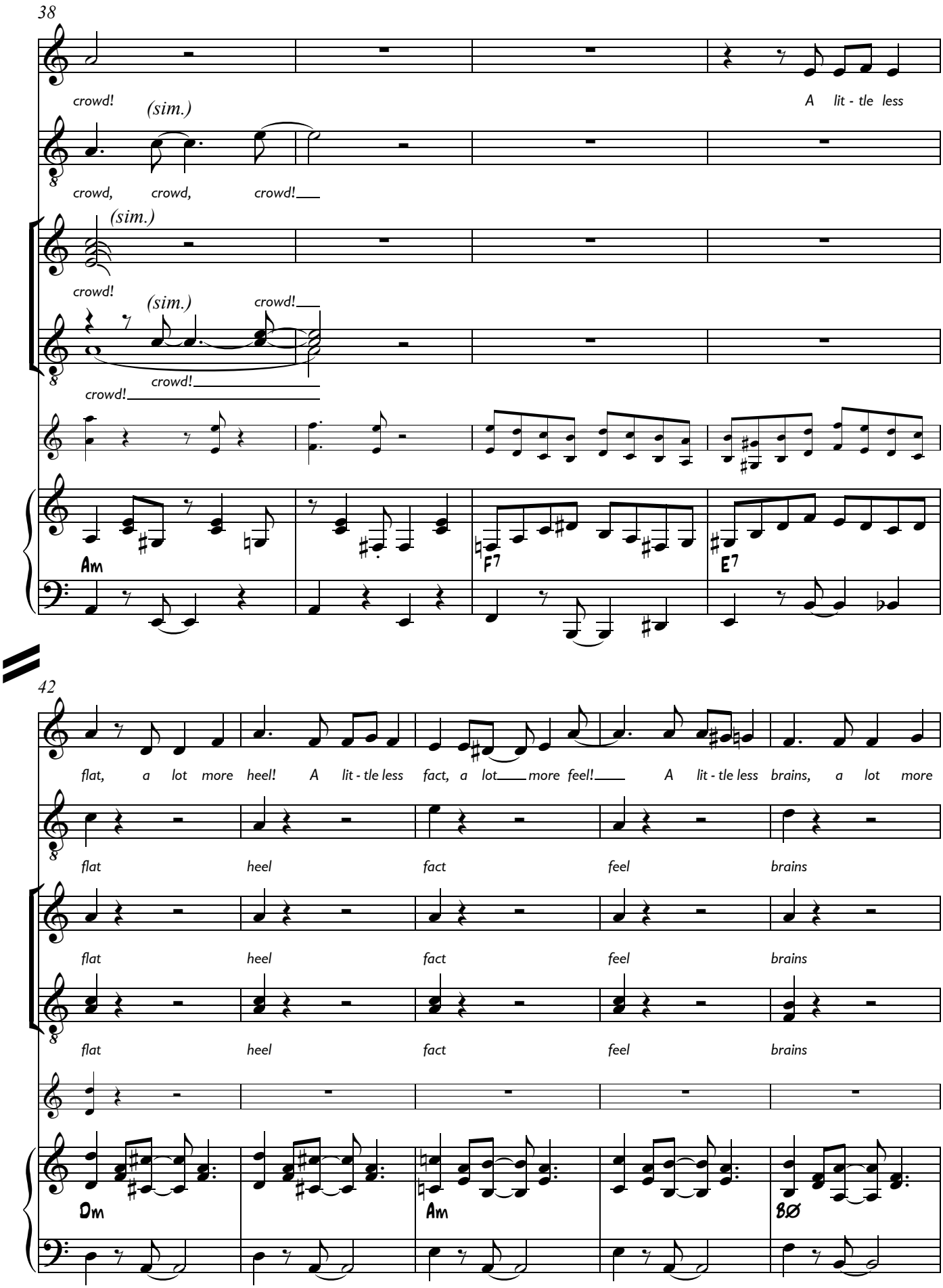
Music & Lyrics
Tim Minchin

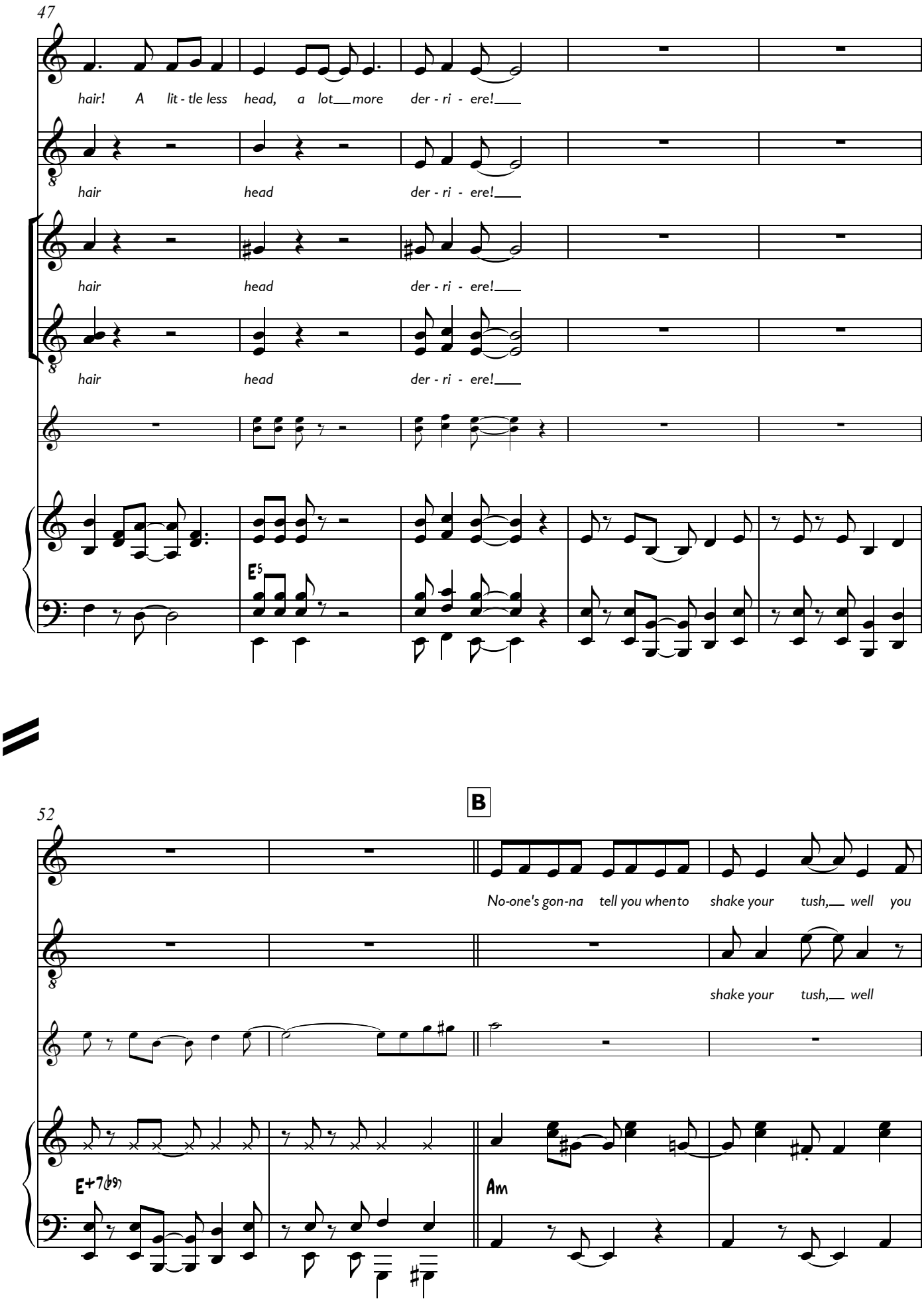
Freely, colla voce

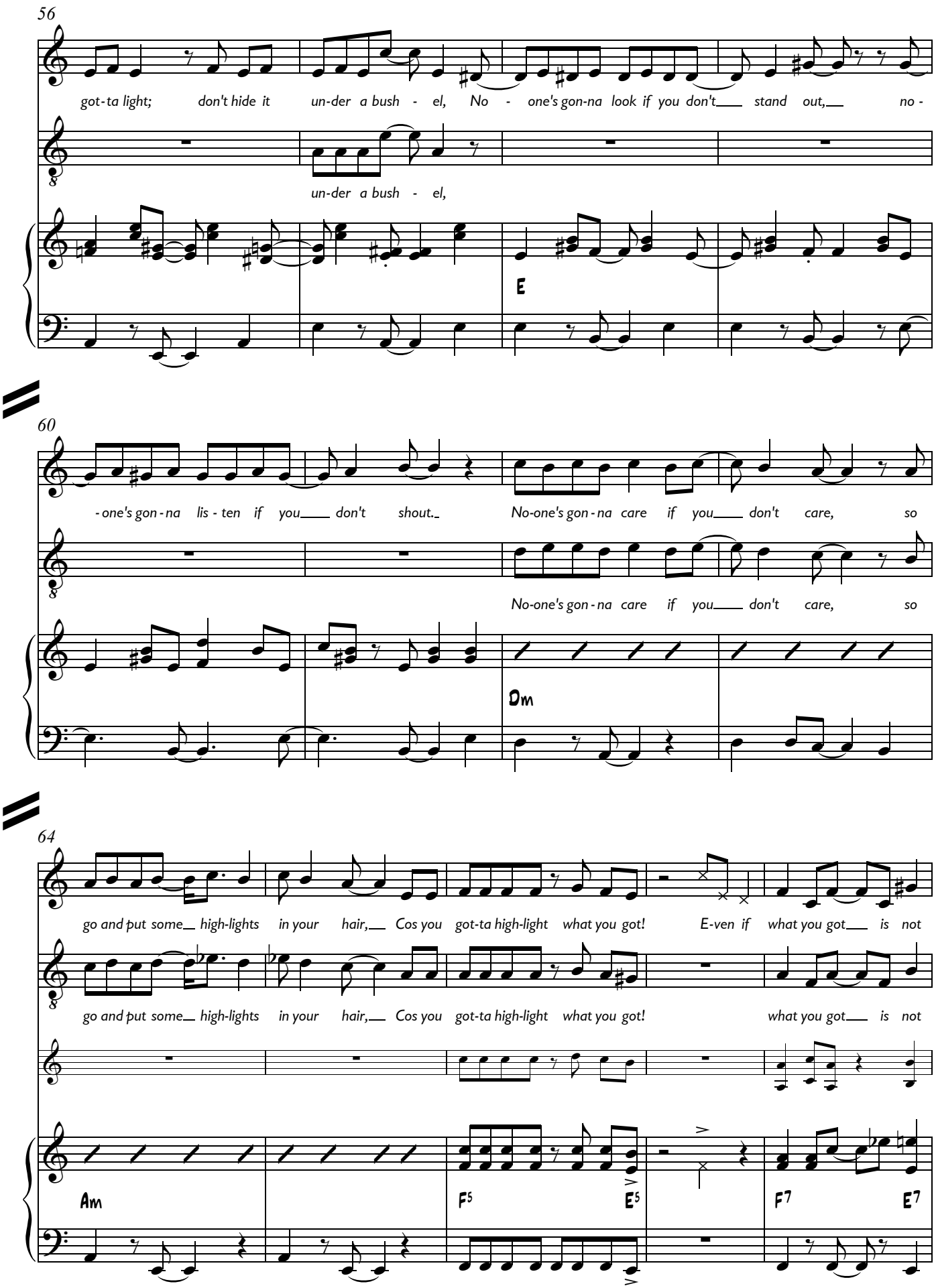
Mrs Wormwood

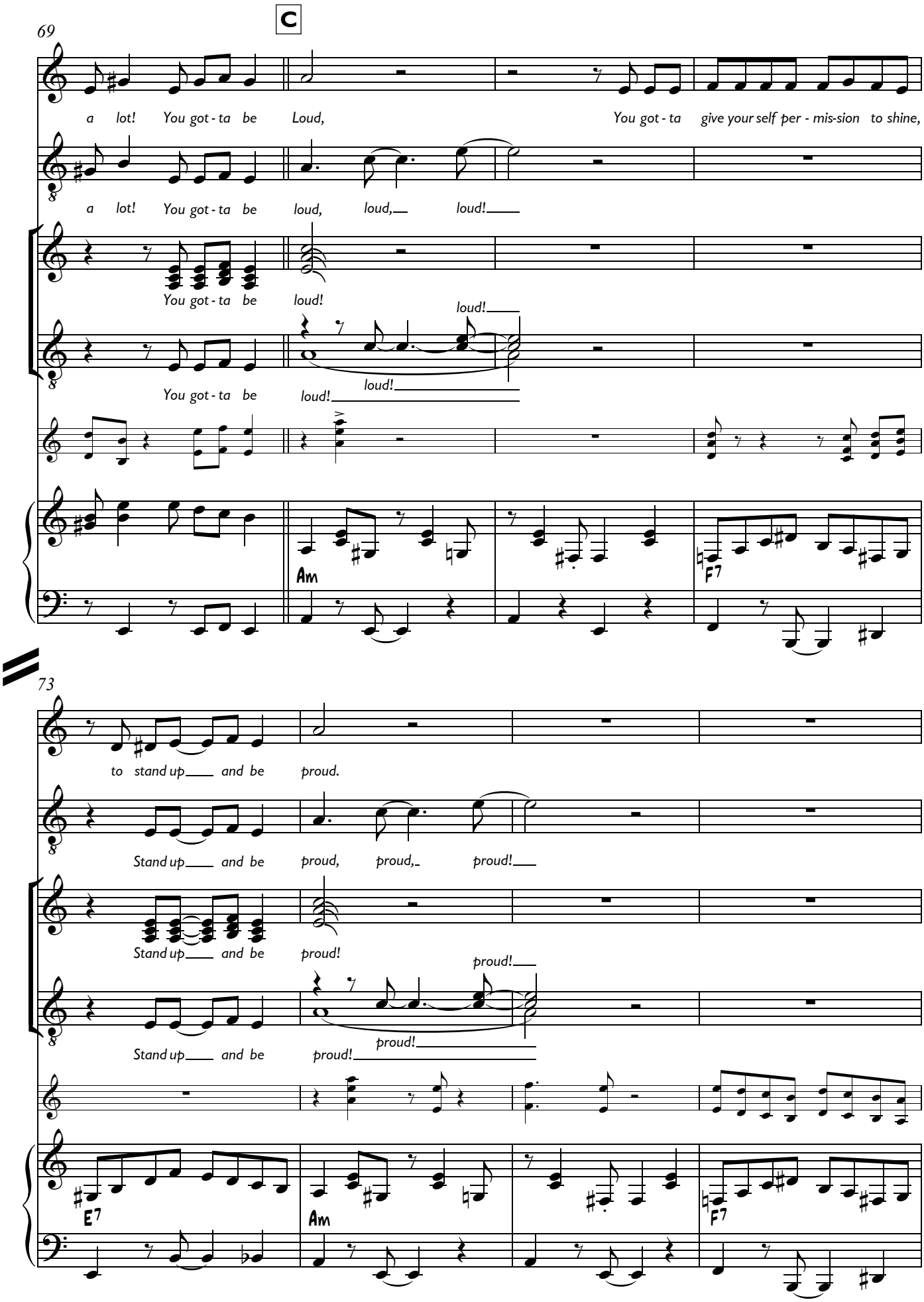


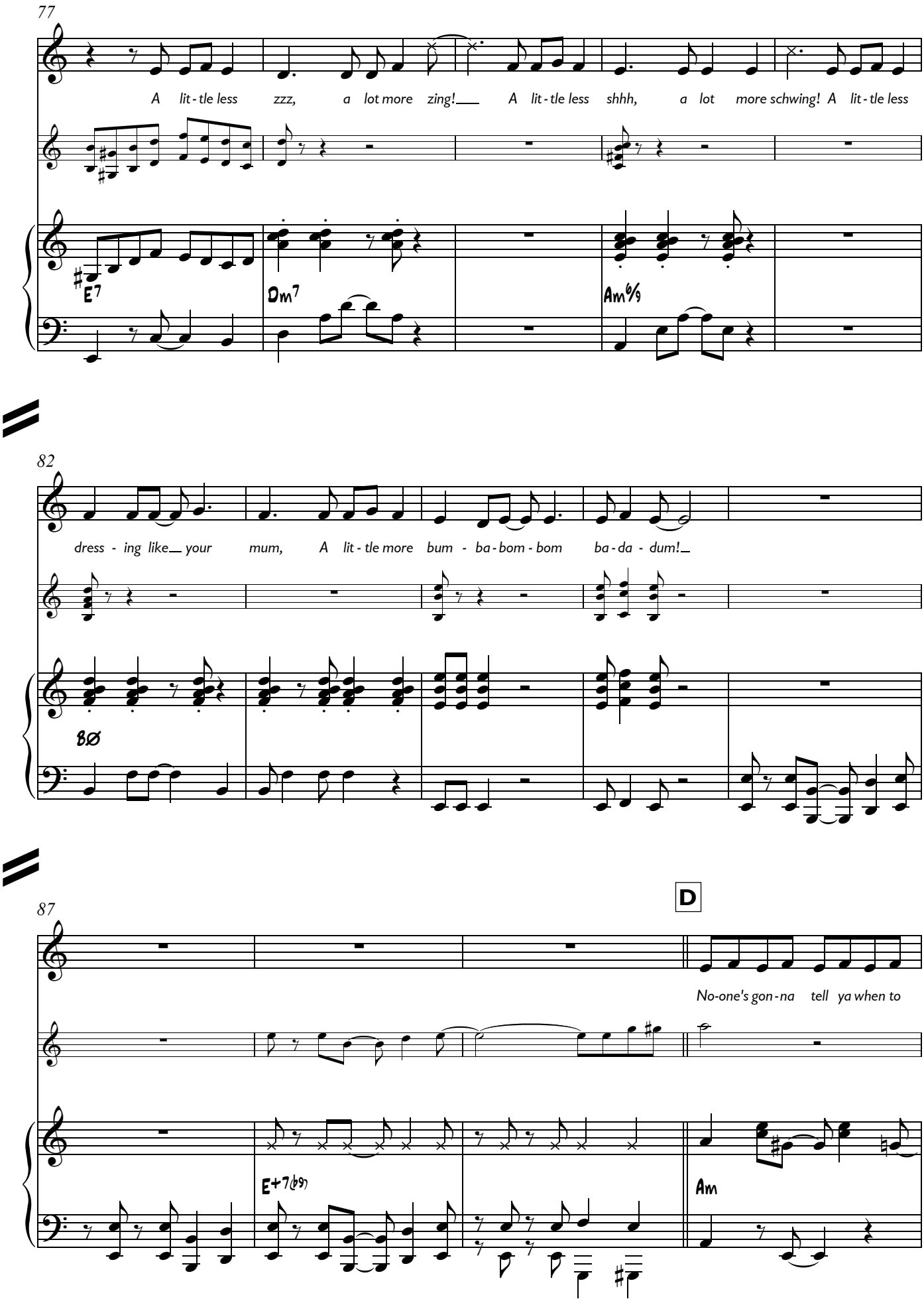

26
vol - ume with which what you don't know's ex-pressed. Con - tent has ne - ver been less im - por - tant,
C♯m9
G9
F♯7
Bm7
B7/D♯
30
Fast latin
so... You have got to be...
[hh]
E11
E7
A
Loud, Rudolpho
Girl,you got - ta learn to standup And stick out from the
Loud, loud, loud!
Stick out from the
Loud! Loud!
Stick out from the
Loud! Loud!
Stick out from the
Am
F7
E7

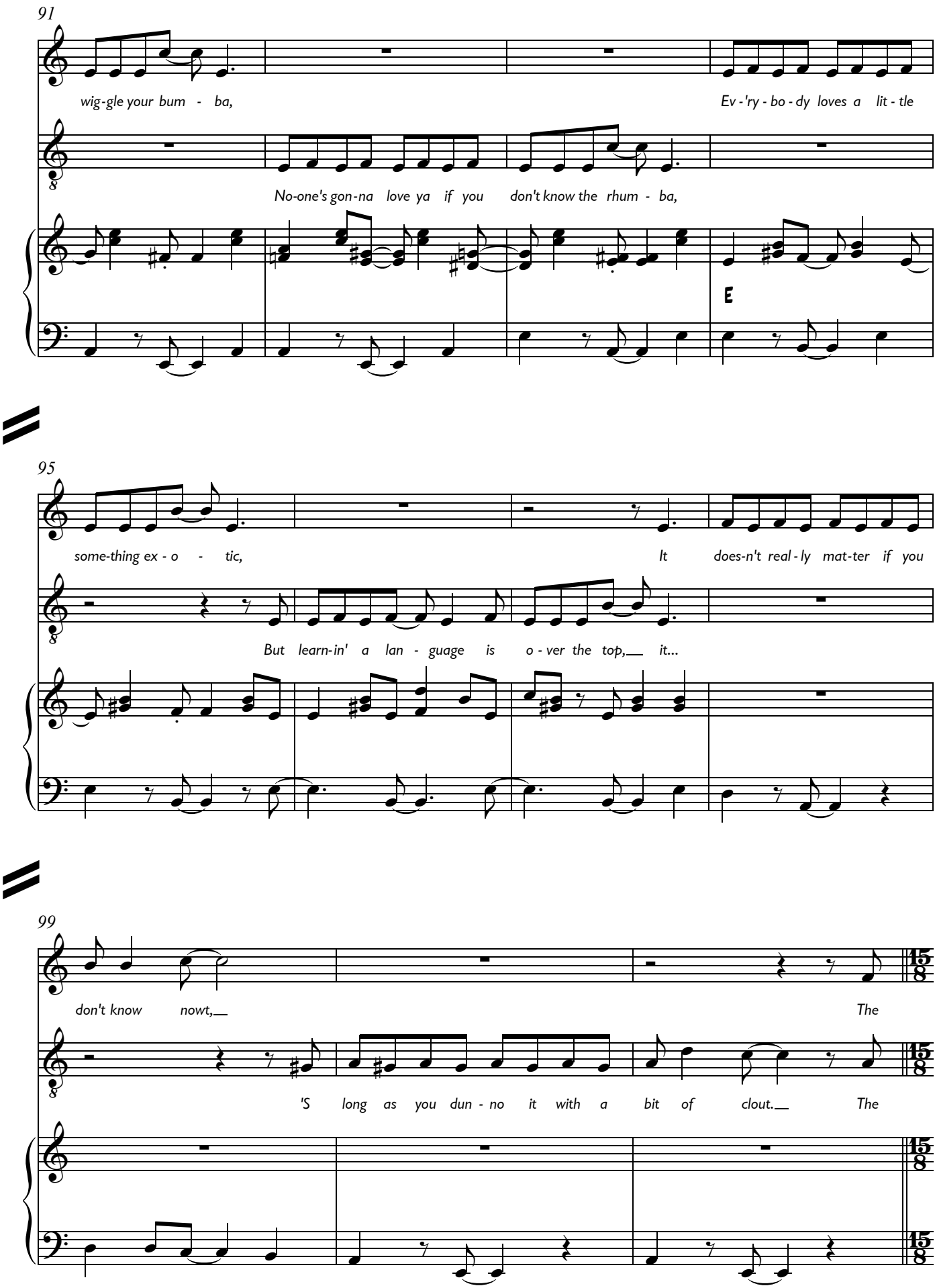

38
crowd!
(sim.)
A lit - tle less
crowd, crowd, crowd!
(sim.)
crowd!
(sim.)
crowd!
crowd!
crowd!
Am
F7
E7
42
flat, a lot more heel! A lit - tle less fact, a lot more feel! A lit - tle less brains, a lot more
flat heel fact feel brains
flat heel fact feel brains
flat heel fact feel brains
Dm
Am
BØ

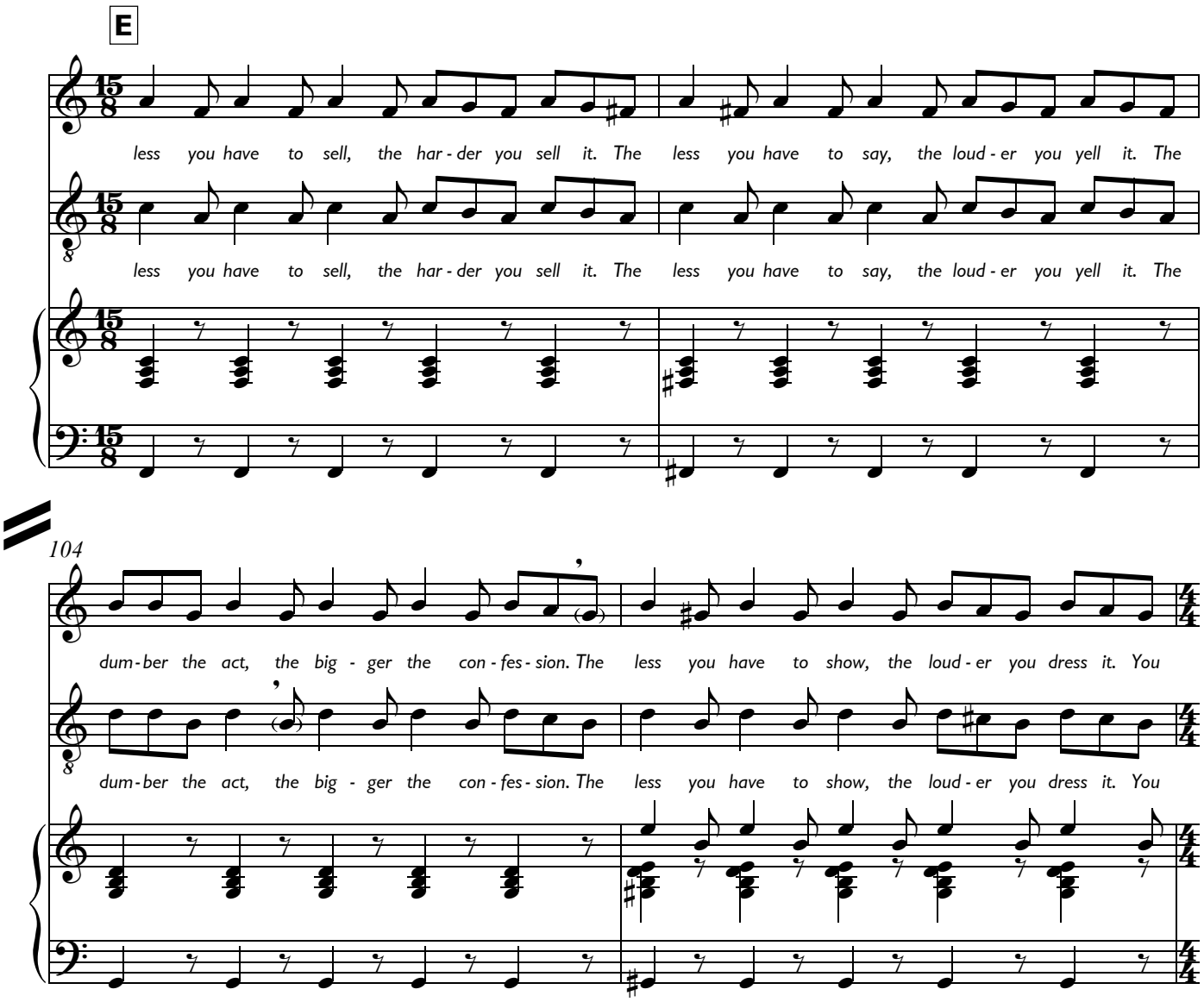

47
hair! A lit - tle less head, a lot more der - ri - ere!
hair head der - ri - ere!
hair head der - ri - ere!
hair head der - ri - ere!
E5
B
52
No-one's gon-na tell you when to shake your tush, well you
shake your tush, well
E+7(b9)
Am

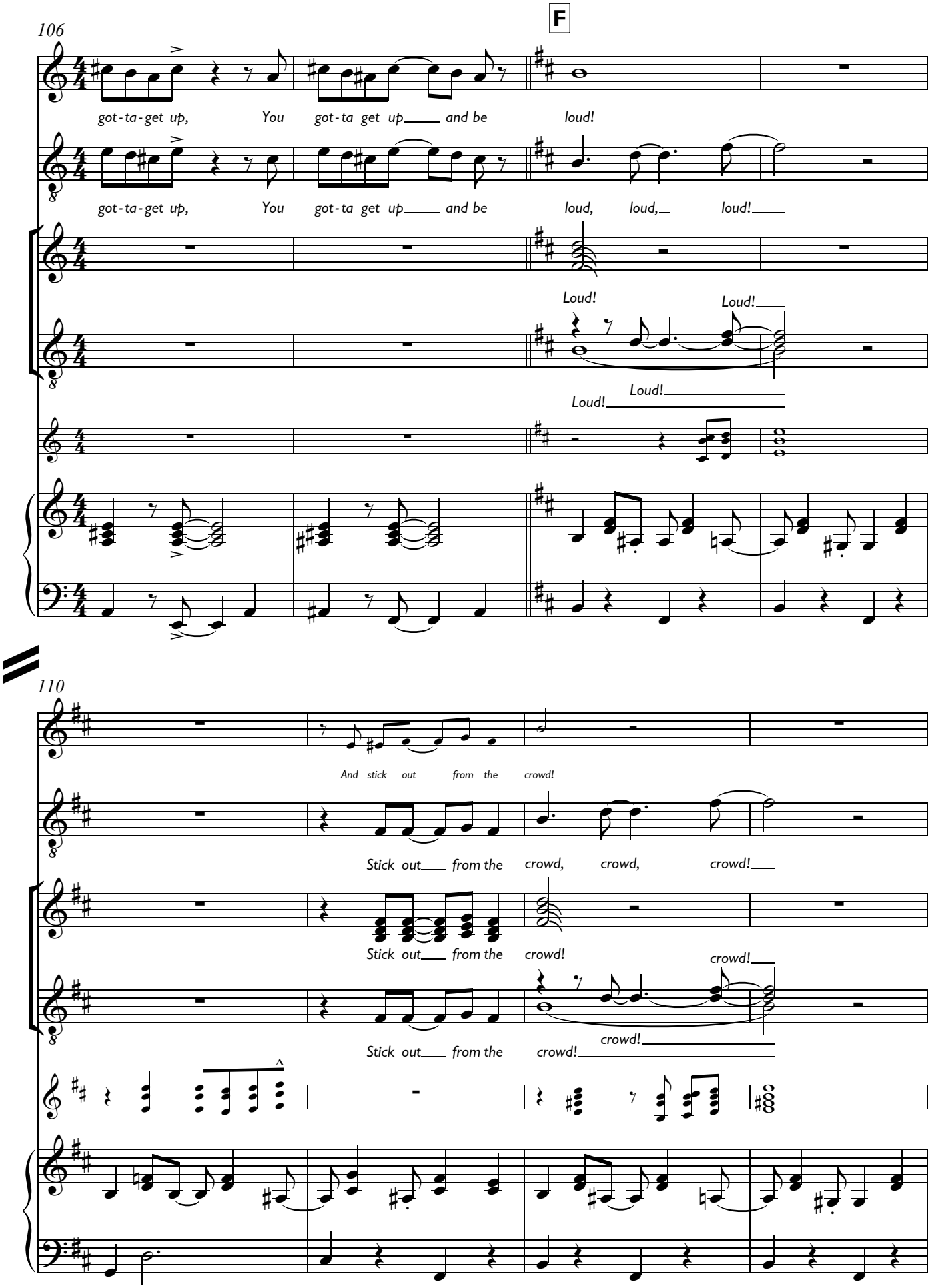

56
got-ta light; don't hide it un-der a bush - el, No - one's gon-na look if you don't stand out, no -
un-der a bush - el,
E
60
-one's gon-na lis-ten if you don't shout. No-one's gon-na care if you don't care, so
No-one's gon-na care if you don't care, so
Dm
64
go and put some high-lights in your hair, 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

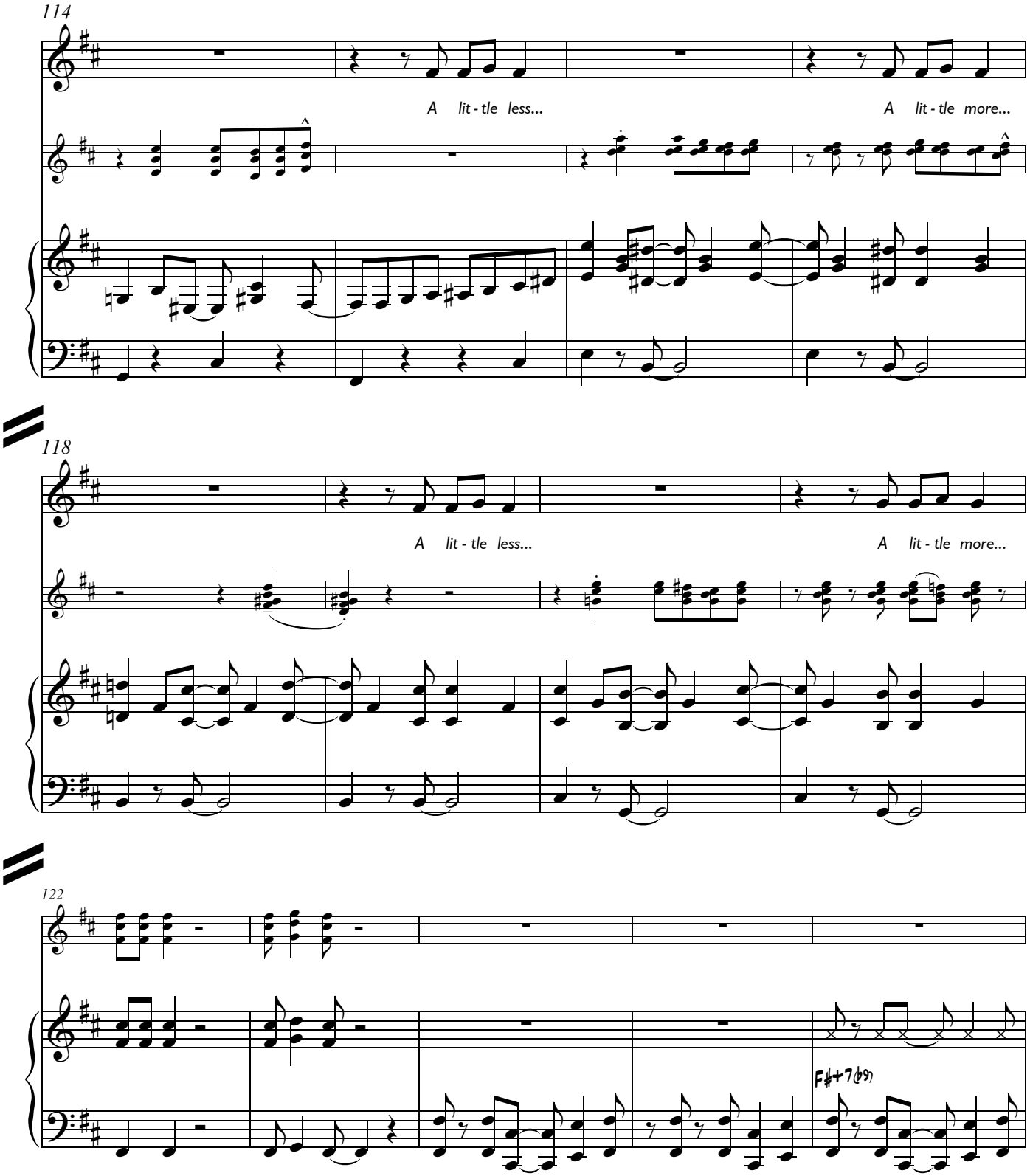

C
69
a lot! You got - ta be Loud, You got - ta give your self per - mis-sion to shine,
a lot! You got - ta be loud, loud, loud!
You got - ta be loud!
loud!
You got - ta be loud!
loud!
Am
F7
73
to stand up and be proud.
Stand up and be proud, proud, proud!
Stand up and be proud!
proud!
Stand up and be proud!
proud!
E7
Am
F7

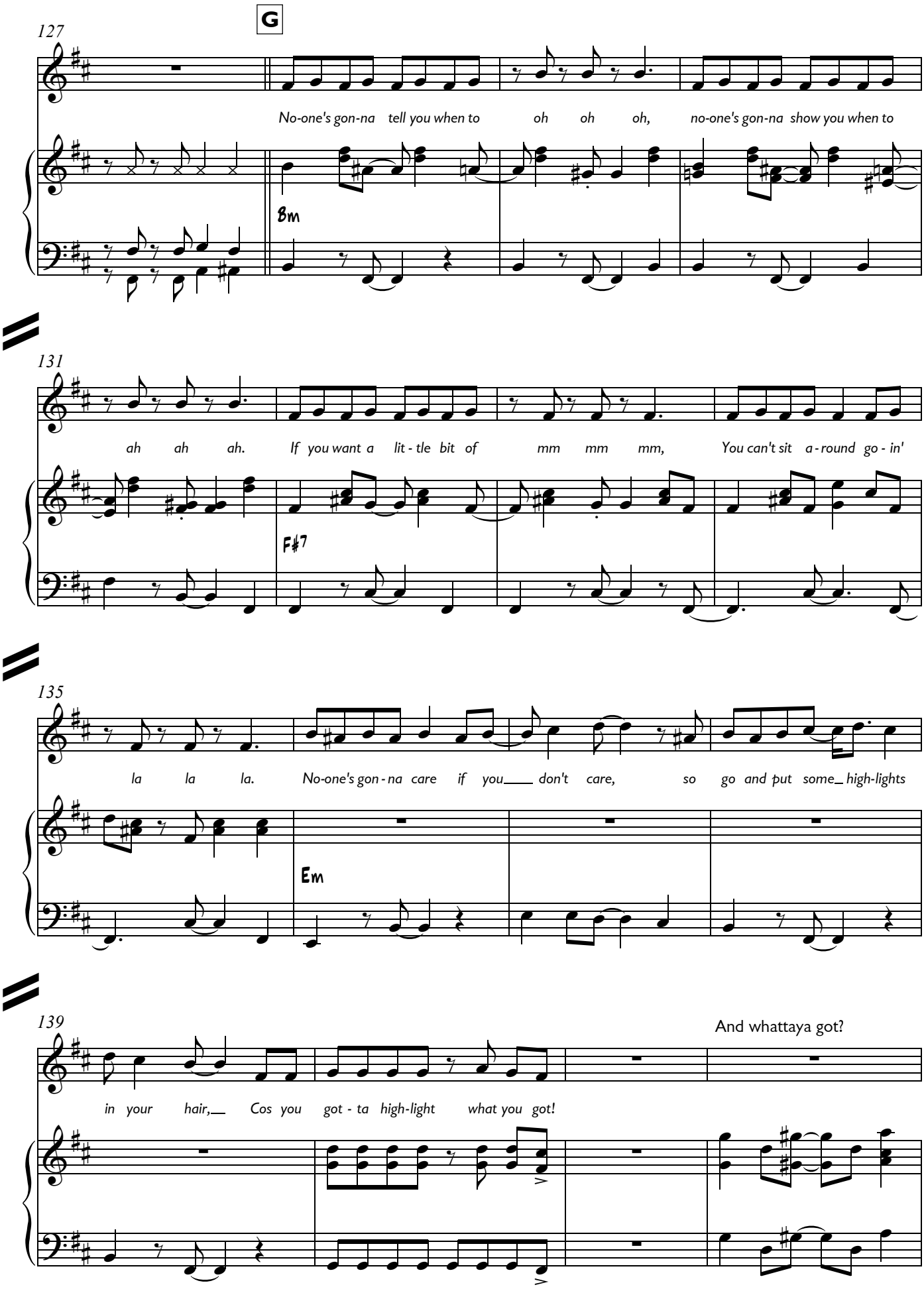

77
A lit - tle less zzz, a lot more zing! A lit - tle less shhh, a lot more schwing! A lit - tle less
E7
Dm7
Am6/9
82
dress - ing like your mum, A lit - tle more bum - ba - bom - bom ba - da - dum!
BØ
87
D
No-one's gon - na tell ya when to
E+7(b9)
Am

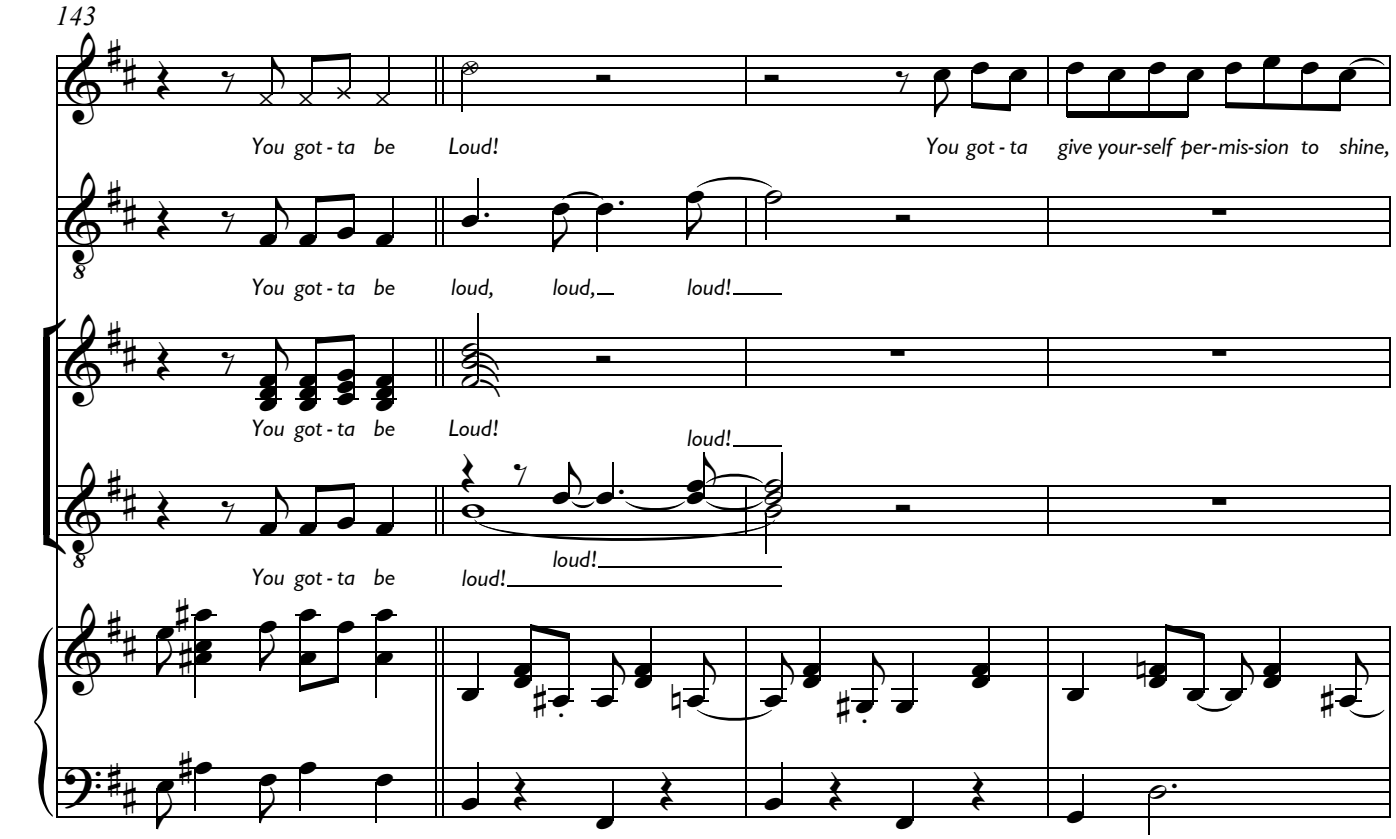

91
wig-gle your bum - ba,
Ev-'ry-bo-dy loves a lit-tle
No-one's gon-na love ya if you don't know the rhum - ba,
E
95
some-thing ex-o - tic,
It does-n't real-ly mat-ter if you
But learn-in' a lan - guage is o-ver the top,__ it...
99
don't know nowt,__
The
'S long as you dun-no it with a bit of clout.__ The

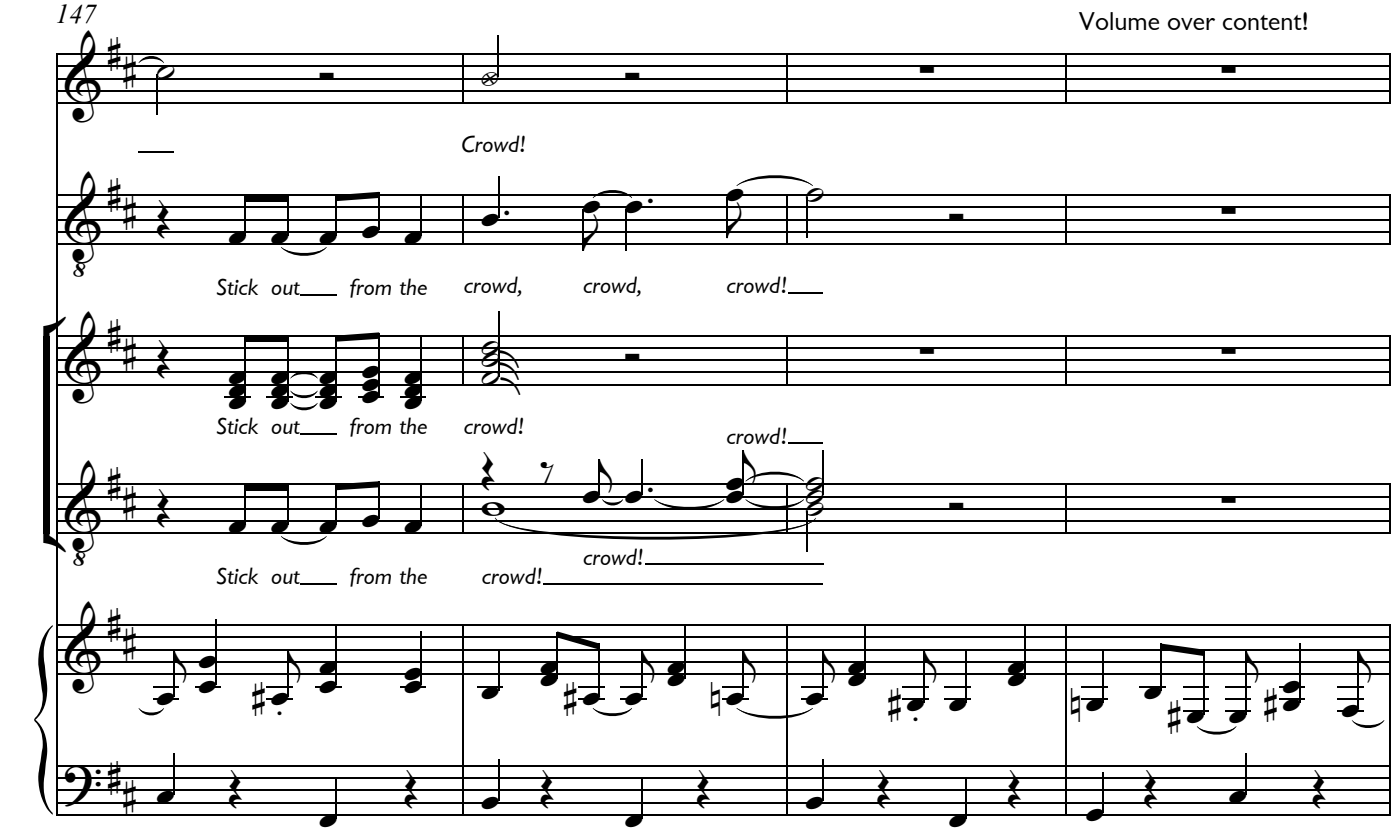

E
less you have to sell, the har - der you sell it. The less you have to say, the loud - er you yell it. The
less you have to sell, the har - der you sell it. The less you have to say, the loud - er you yell it. The
104
dum - ber the act, the big - ger the con - fes - sion. The less you have to show, 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


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!
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)


G
127
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!


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!
loud!
You got - ta be loud!
loud!


147
Volume over content!
Crowd!
Stick out from the crowd, crowd, crowd!
Stick out from the crowd!
crowd!
Stick out from the crowd!
crowd!

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

151

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

H Dance break

clap / reach

Rudolpho: 5, 6, 7, 8!

loud!

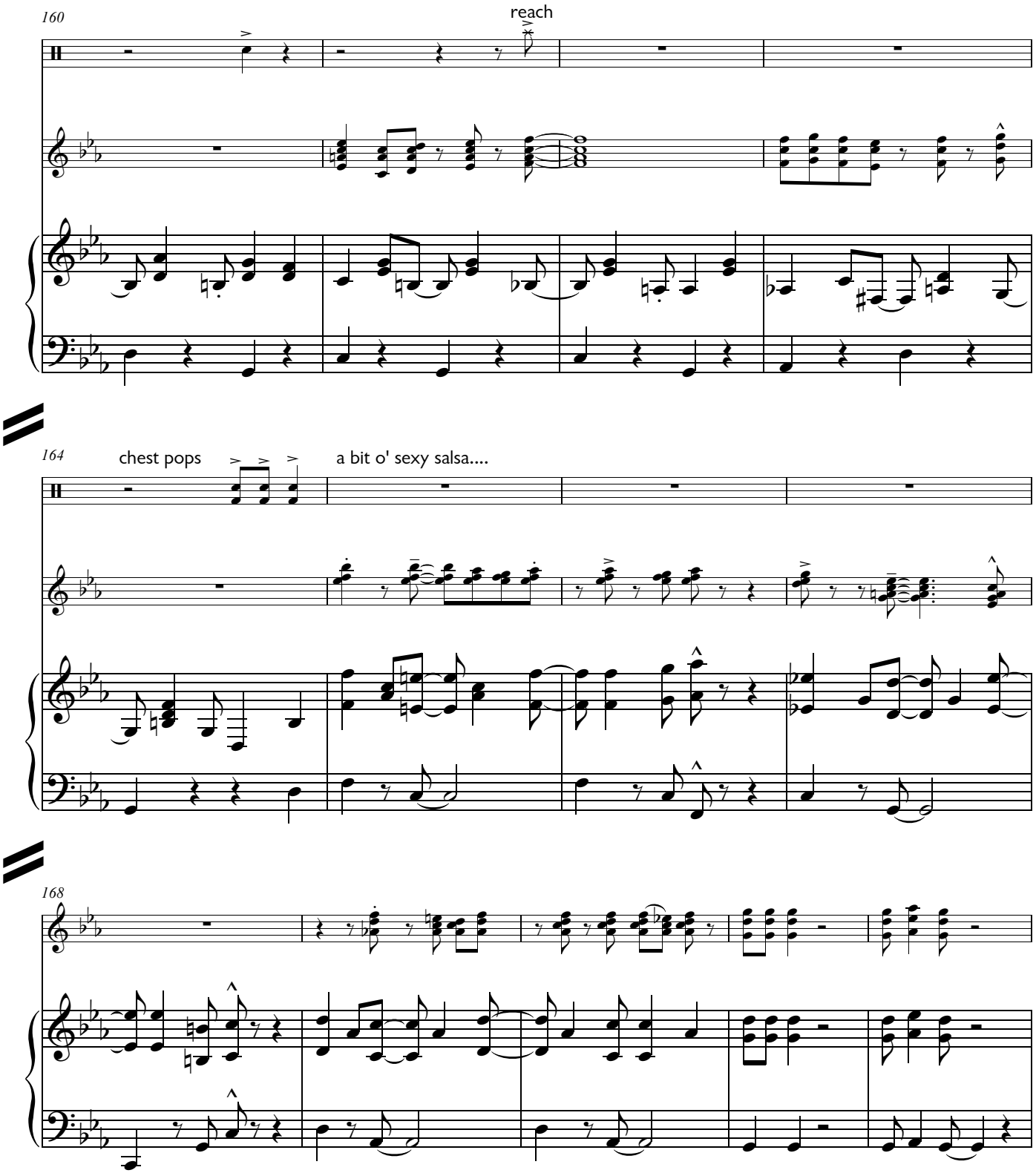
loud!

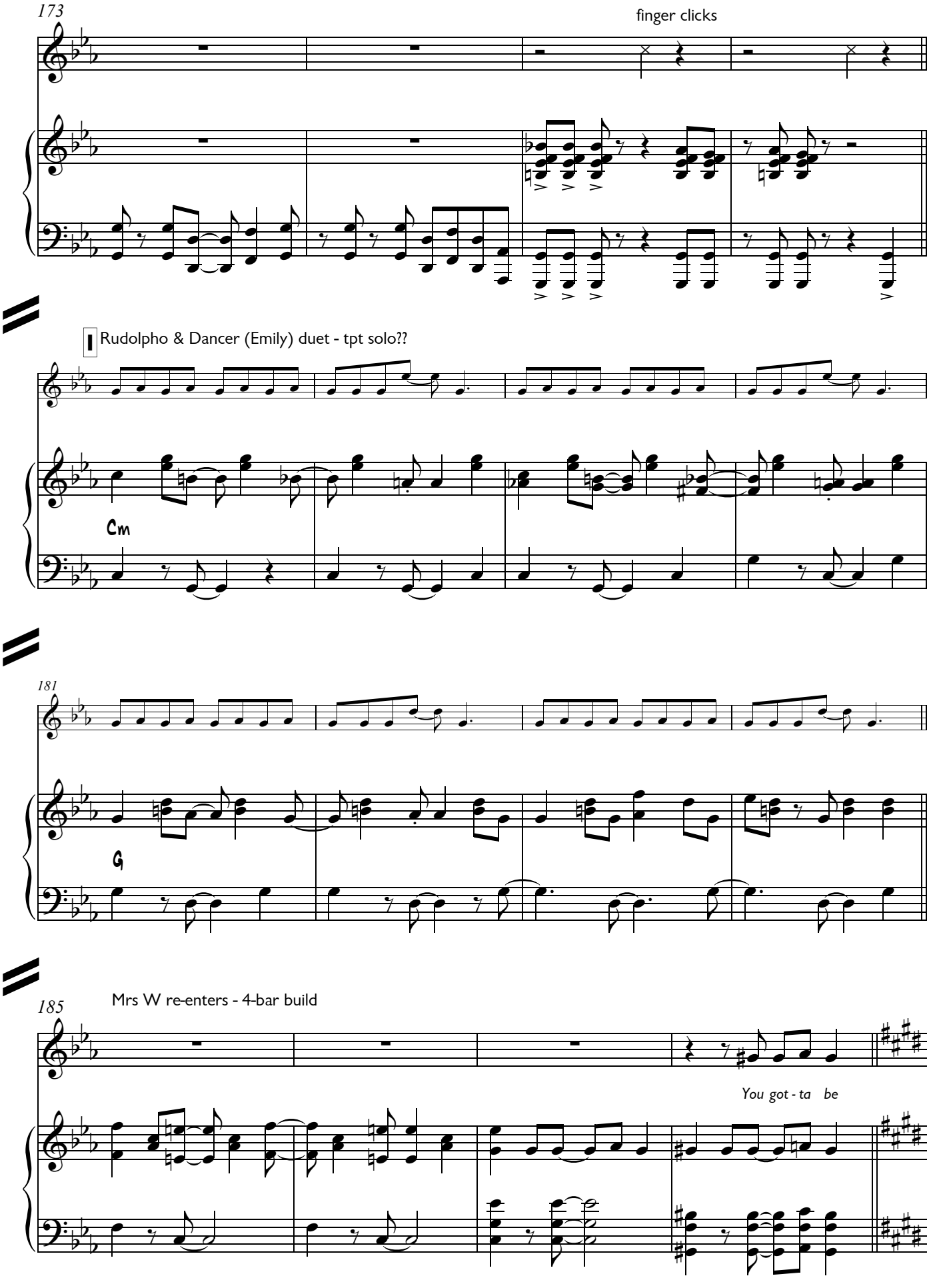
loud!

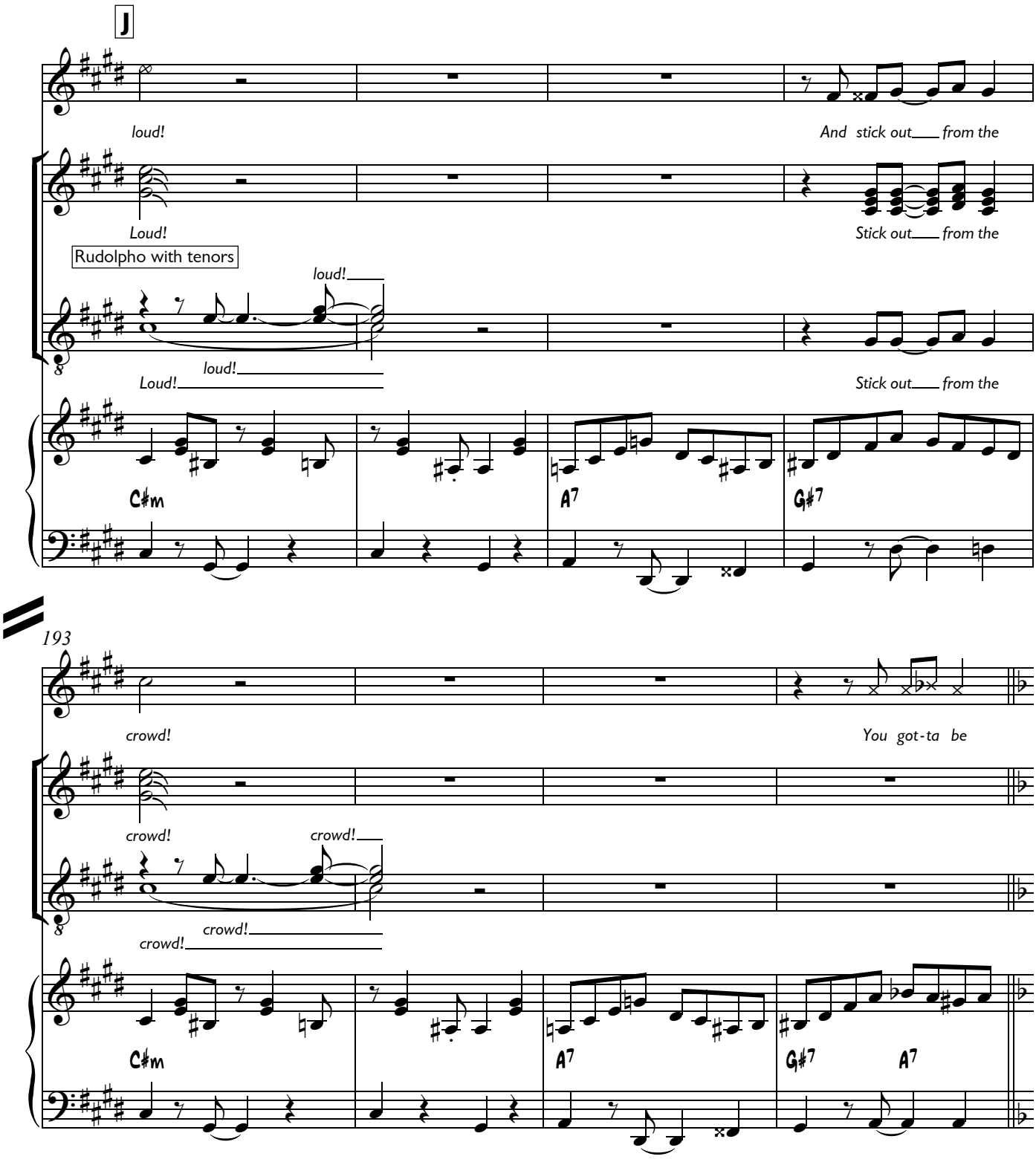
[br]

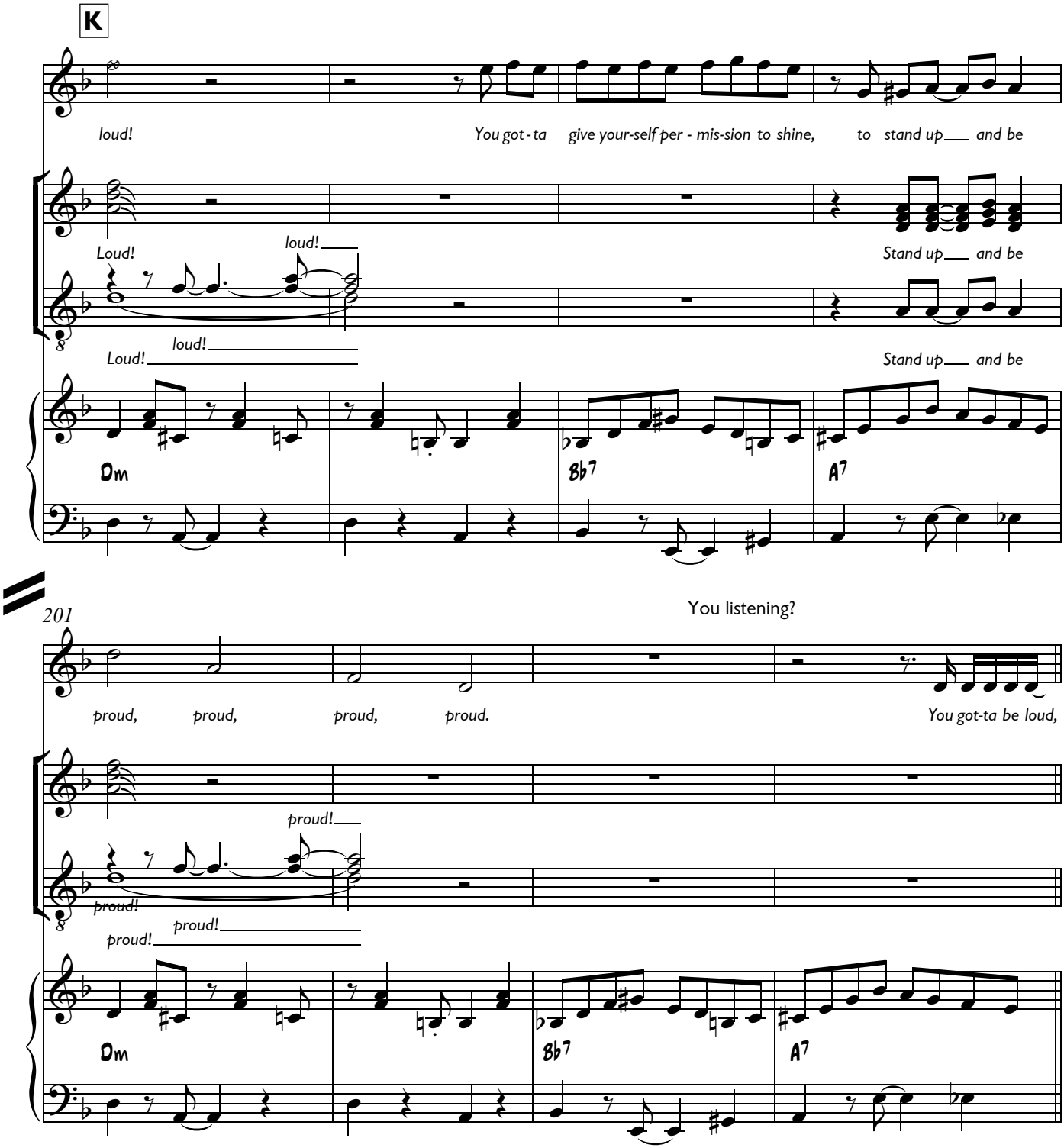
[perc fill]

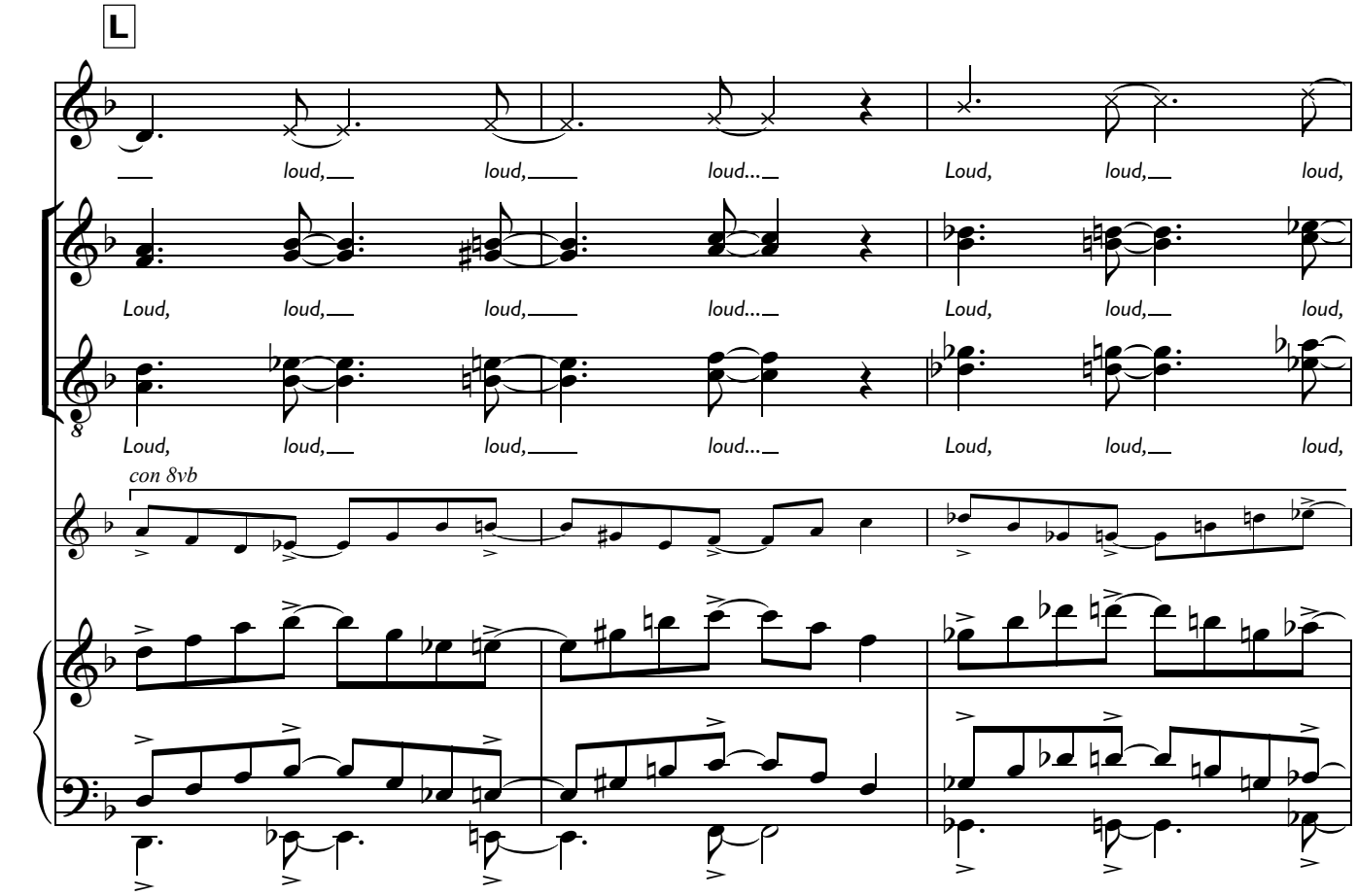
F♯+ G+♭9

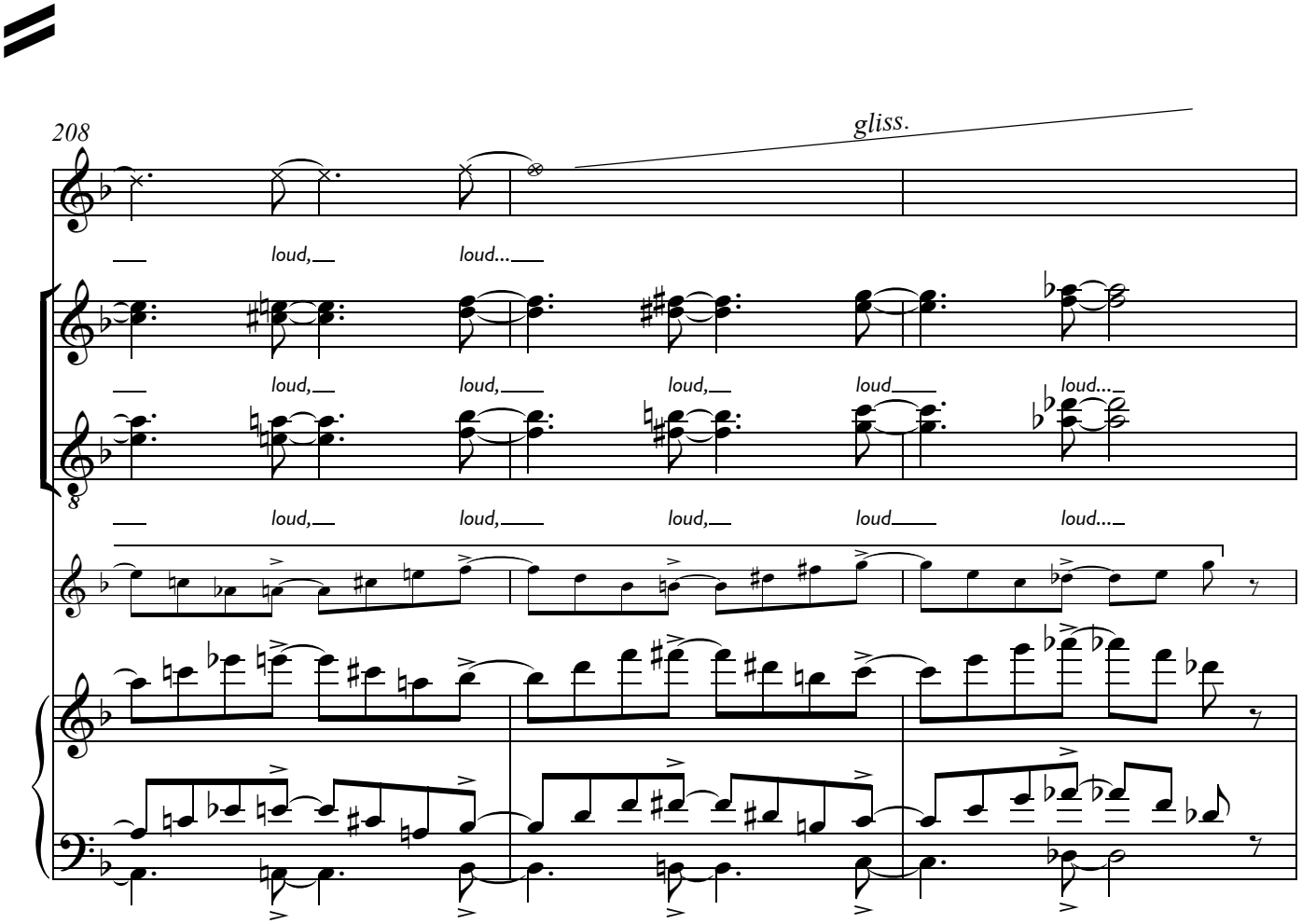

160
reach
164
chest pops
a bit o' sexy salsa....
168

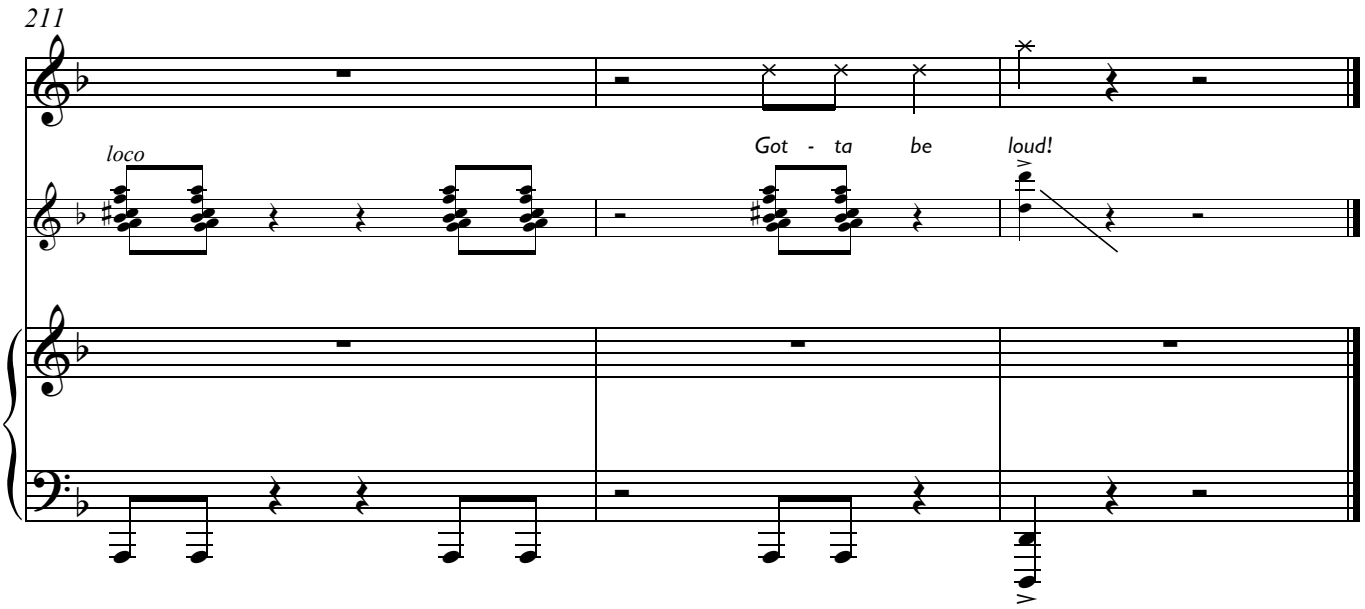

173
finger clicks
I
Rudolpho & Dancer (Emily) duet - tpt solo??
Cm
181
G
185
Mrs W re-enters - 4-bar build
You got - ta be


J
loud!
And stick out from the
Loud!
Stick out from the
Rudolpho with tenors
loud!
loud!
Loud!
Stick out from the
C♯m
A7
G♯7
193
crowd!
You got-ta be
crowd!
crowd!
crowd!
crowd!
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!
Stand up and be
Loud!
loud!
Stand up and be
Dm
B♭7
A7
201
You listening?
proud, proud, proud, proud.
You got-ta be loud,
proud!
proud!
proud!
proud!
Dm
B♭7
A7


L
loud,
loud,
loud...
Loud,
loud,
loud,
con 8vb


208
gliss.
loud,
loud...
loud,
loud,
loud,
loud
loud...


211
loco
Got - ta be loud!

Segue from #9 "Loud"

10. This Little Girl

Music & Lyrics
Tim Minchin

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 -

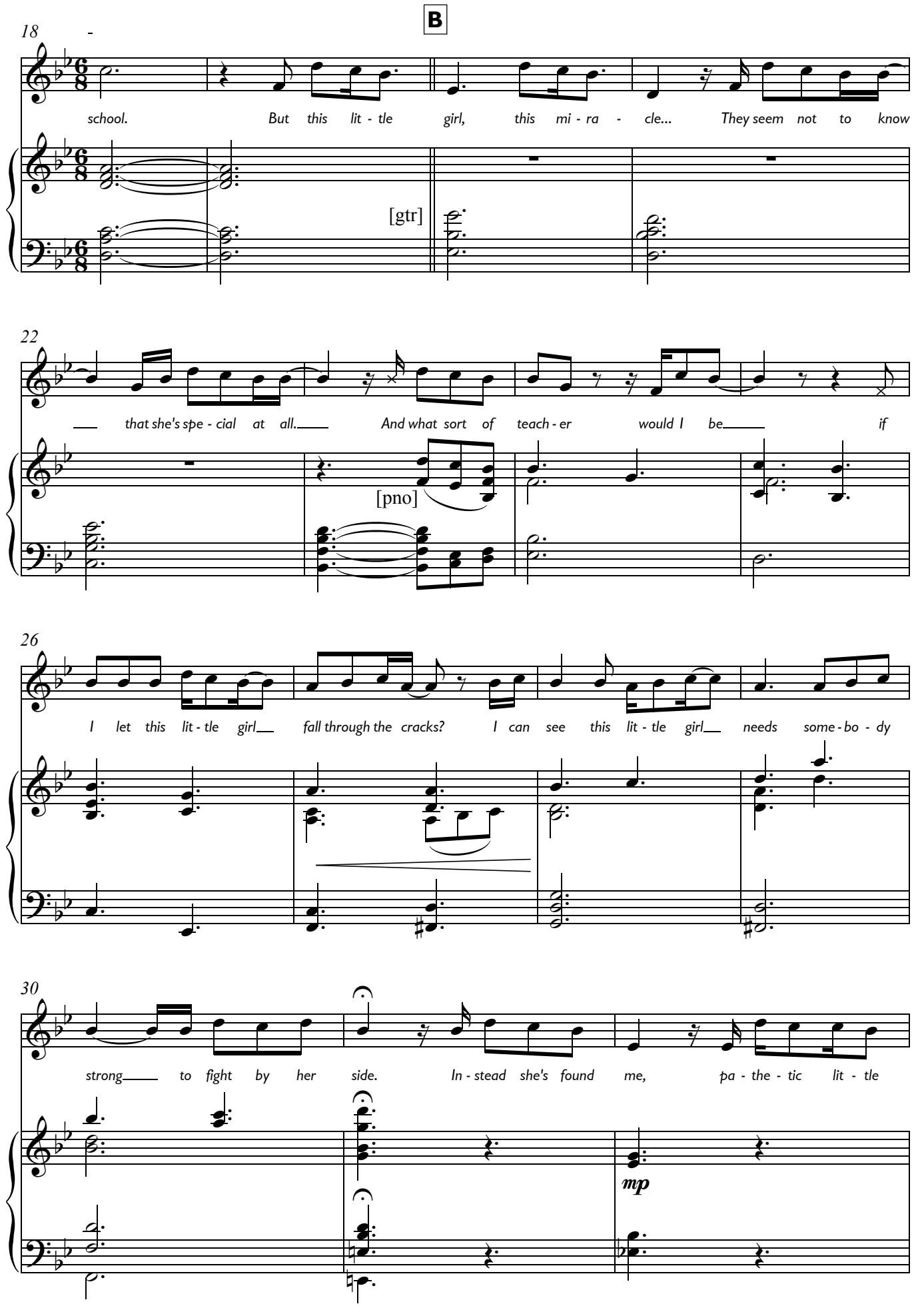
A

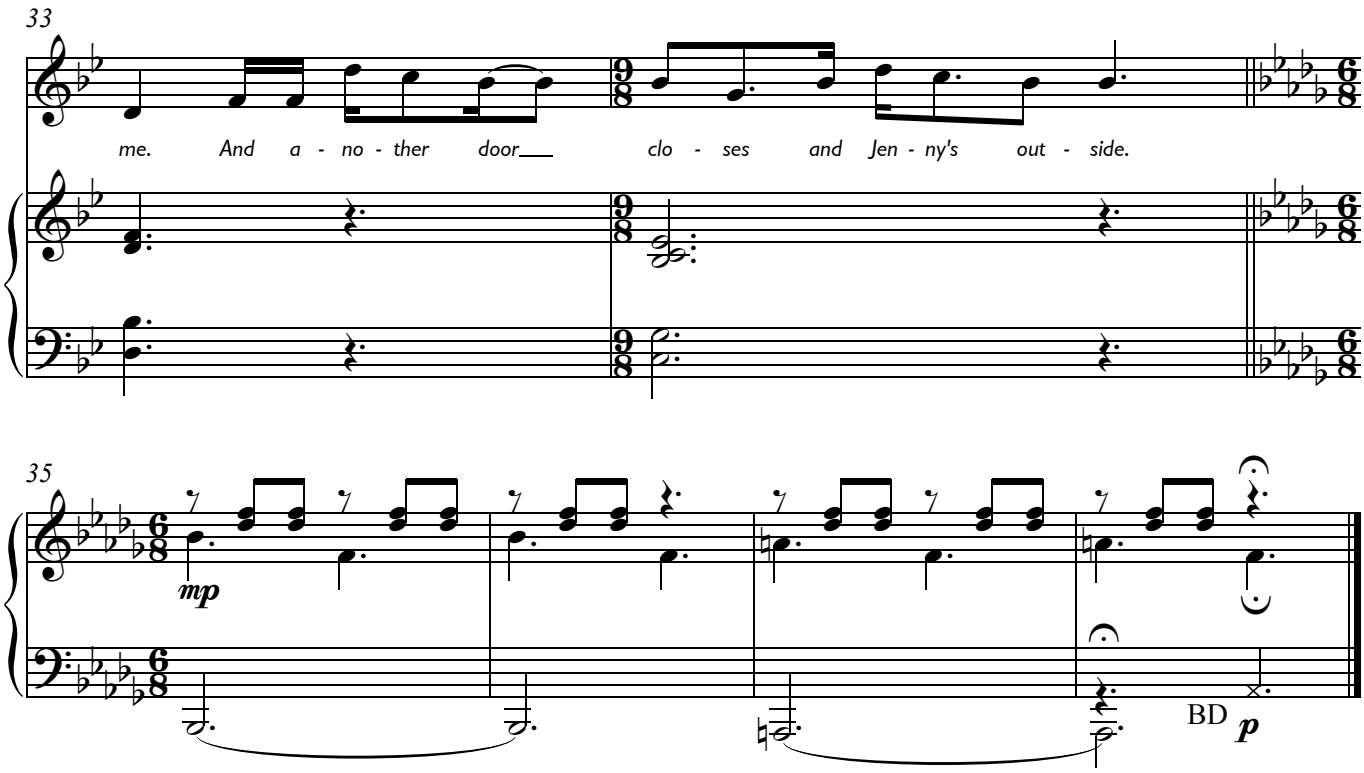
lone, Jen- ny, the more that you try the more you'll just look like a fool. This is not your

14

rit.

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


B
18
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

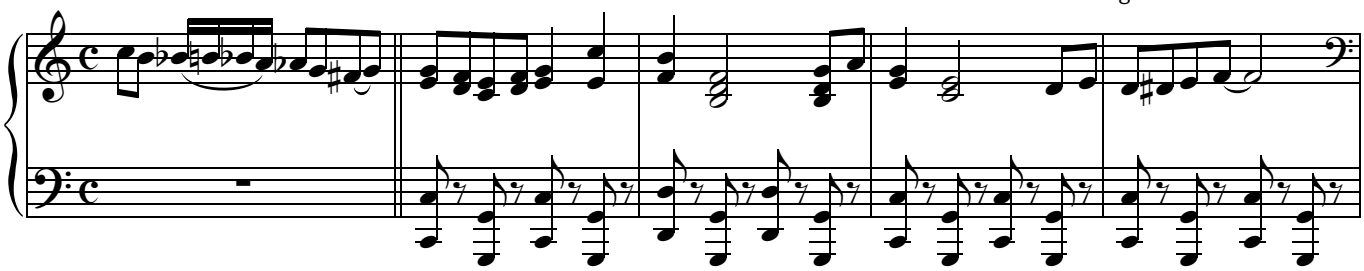


Segue
Acrobat Story II

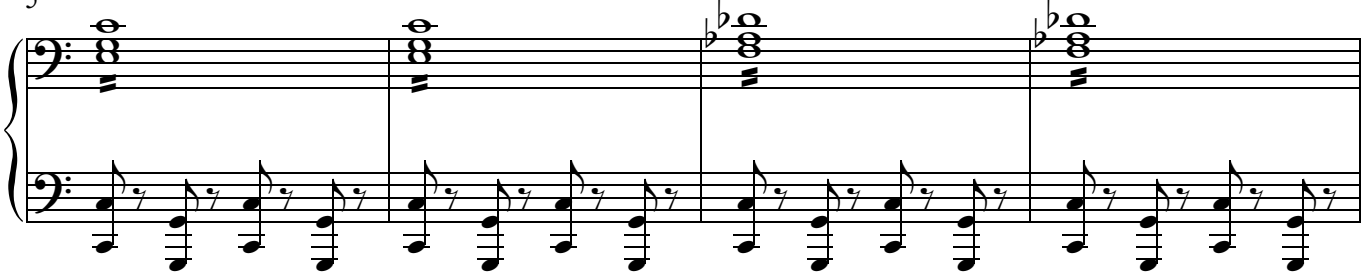
11. Acrobat Story II

Matilda: And so the great day arrived.

It was like the entire world had gathered to see

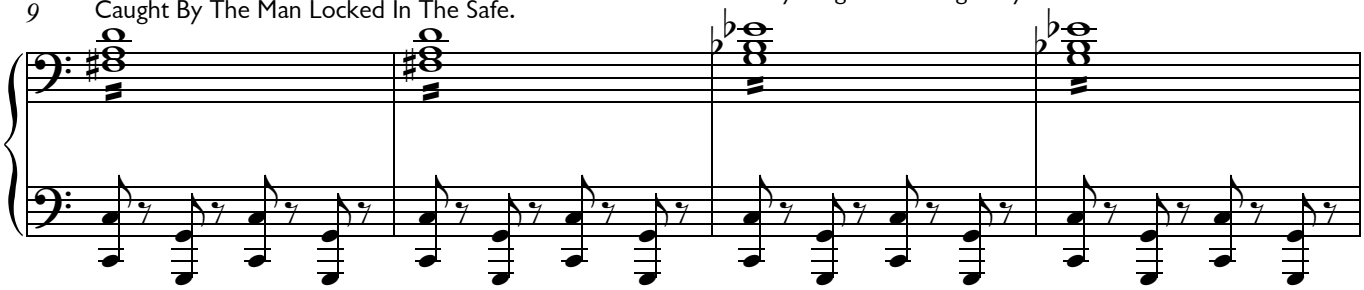


5 The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects,



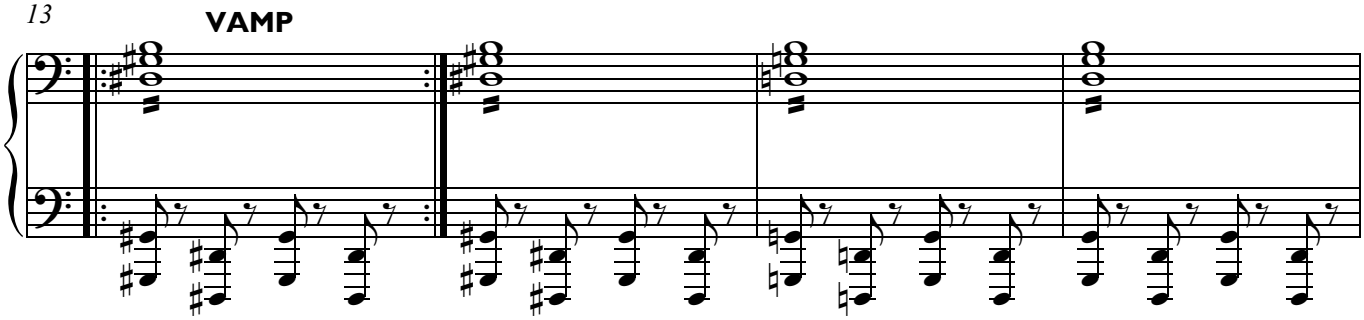
9 Caught By The Man Locked In The Safe.

Everything was arranged by the acrobat's sister -



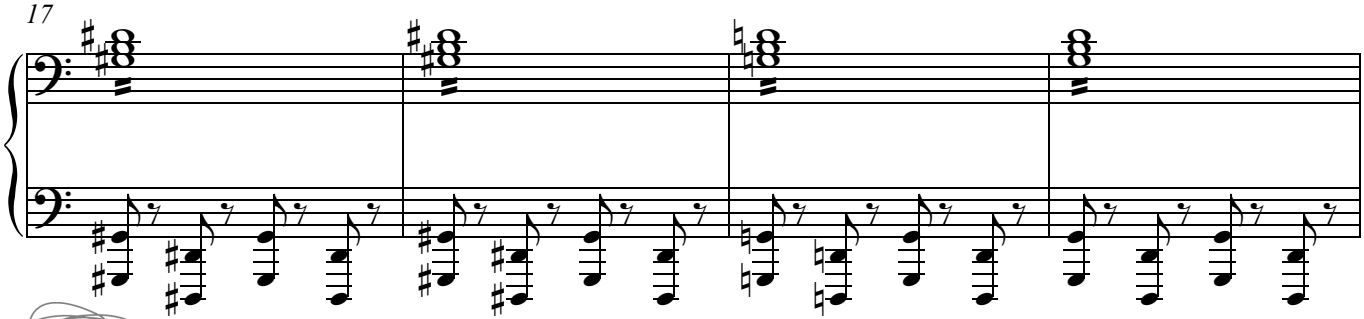
a frightening woman who used to be an Olympic-class hammer thrower, and who loved nothing better than

13 **VAMP**



to scare the children of the town.

17



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.

33

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

cresc poco a poco

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.

and here he paused for dramatic effect, *'...has been...*

43

...pregnant!' **Mrs Phelps**: Oh Matilda!
Matilda: Absolute silence. You could have heard a fly burp.

'Cancelled because my wife is...

46

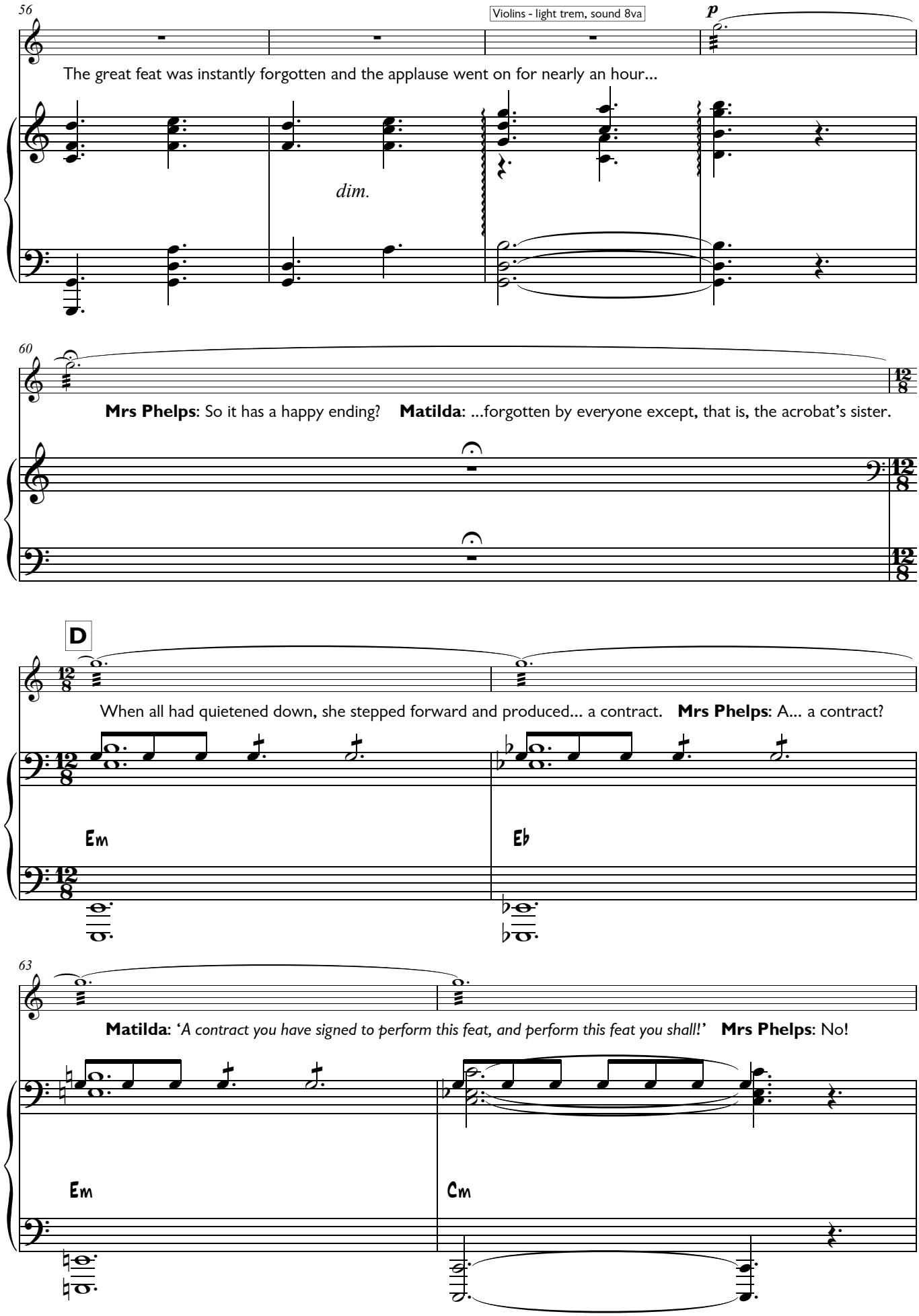
[S.D.]

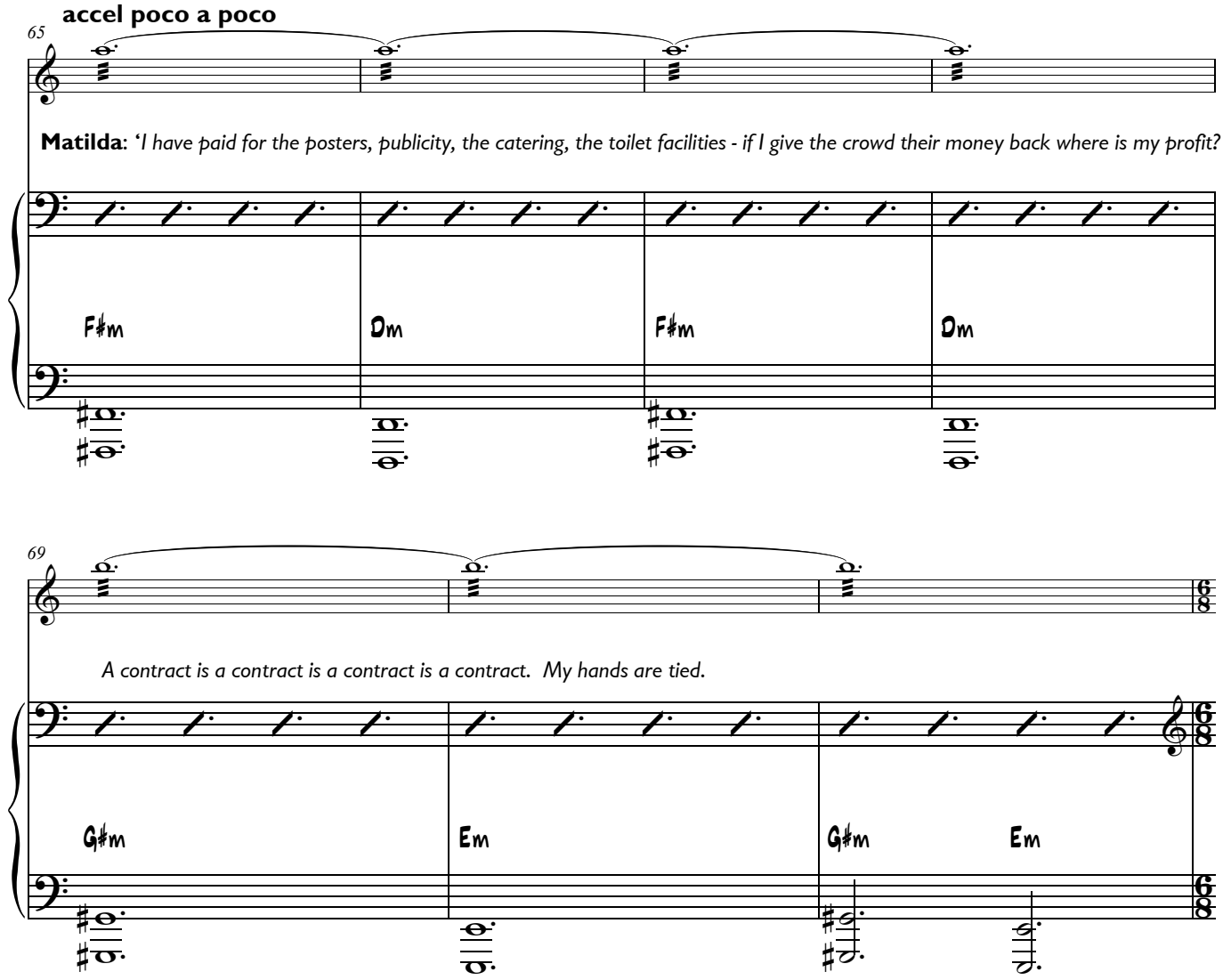
[B.D.]

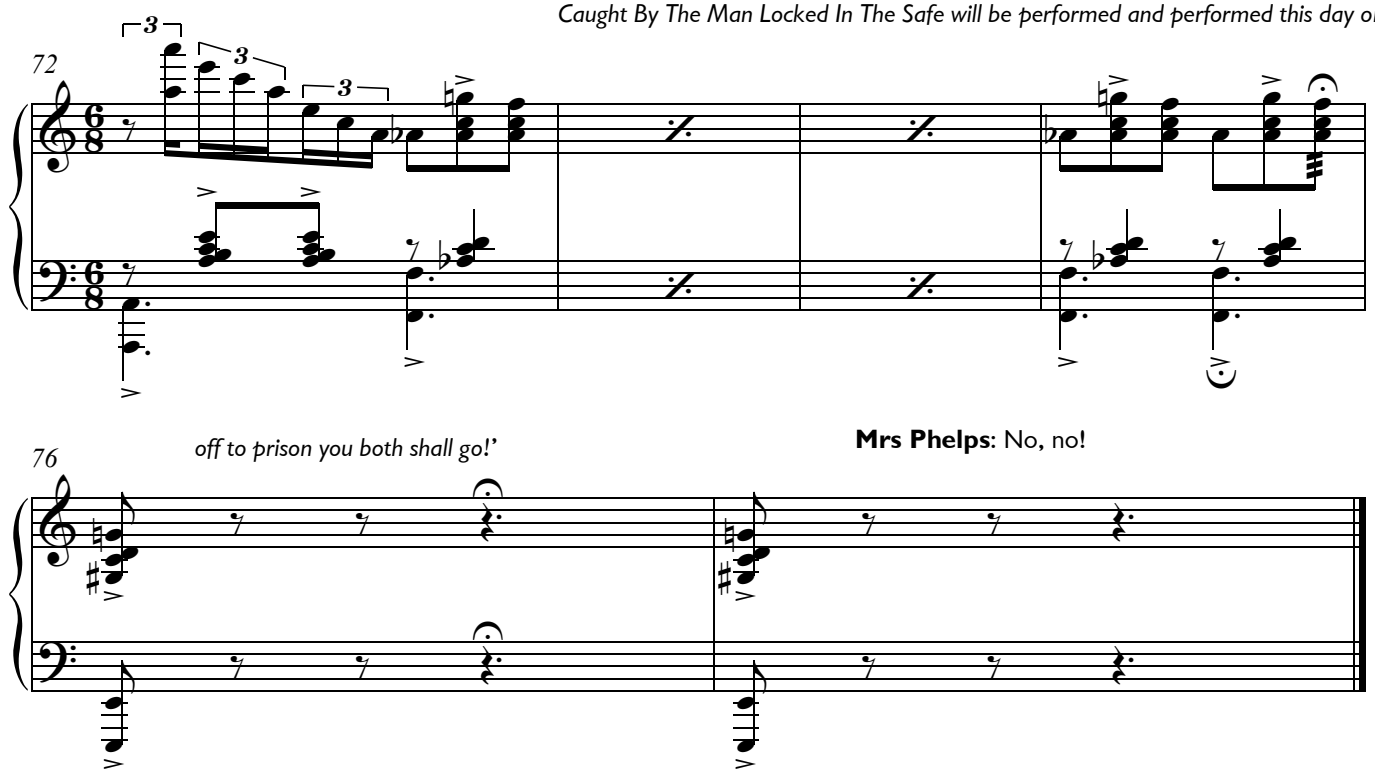
C Then suddenly the audience jumped to its feet and roared in appreciation.

52

flourishes ad lib.


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
When all had quietened down, she stepped forward and produced... a contract. Mrs Phelps: A... a contract?
Em
Eb
63
Matilda: 'A contract you have signed to perform this feat, and perform this feat you shall!' Mrs Phelps: No!
Em
Cm

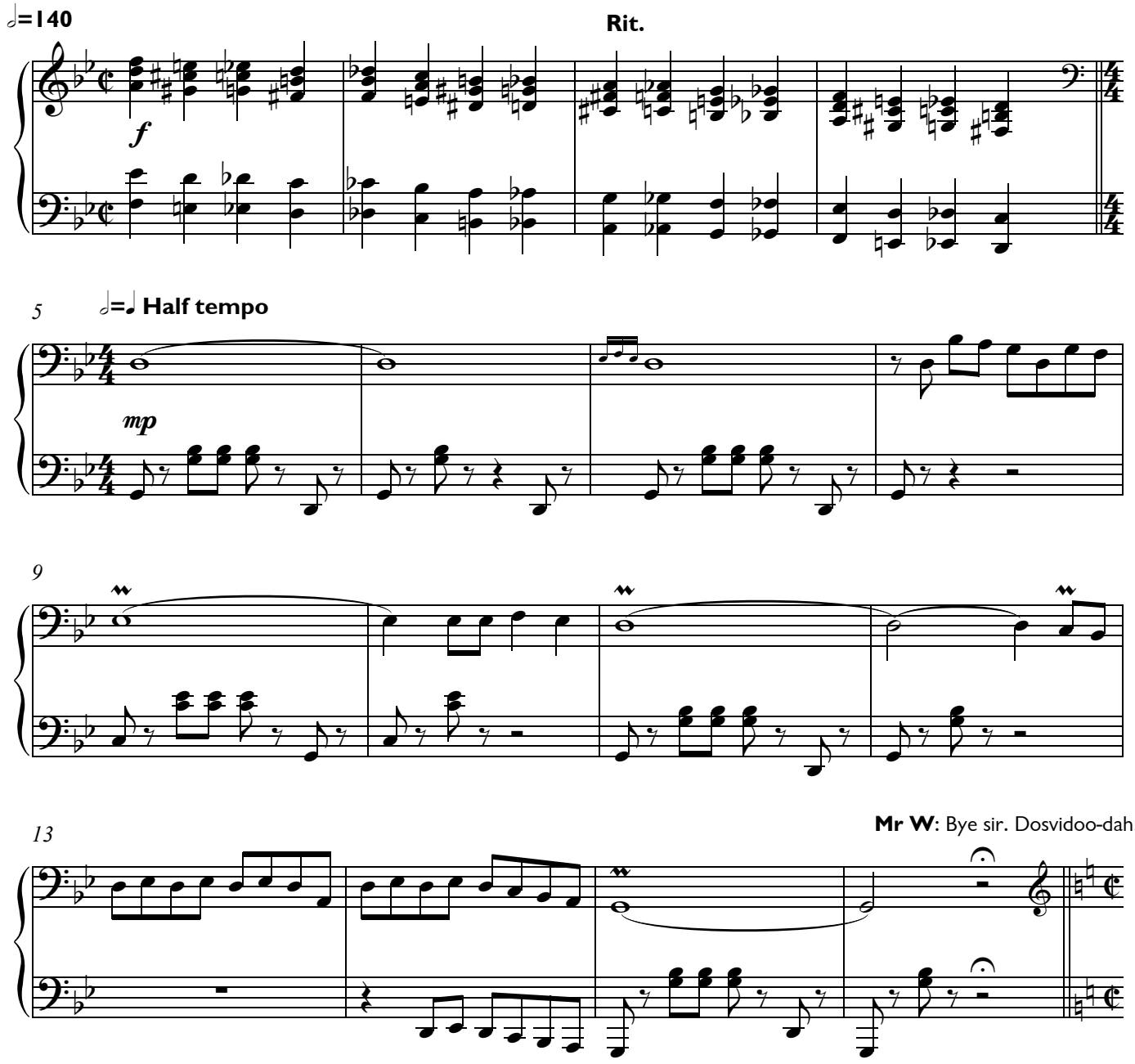

accel poco a poco
65
Matilda: 'I have paid for the posters, publicity, the catering, the toilet facilities - if I give the crowd their money back where is my profit?
F♯m
Dm
F♯m
Dm
69
A contract is a contract is a contract is a contract. My hands are tied.
G♯m
Em
G♯m
Em

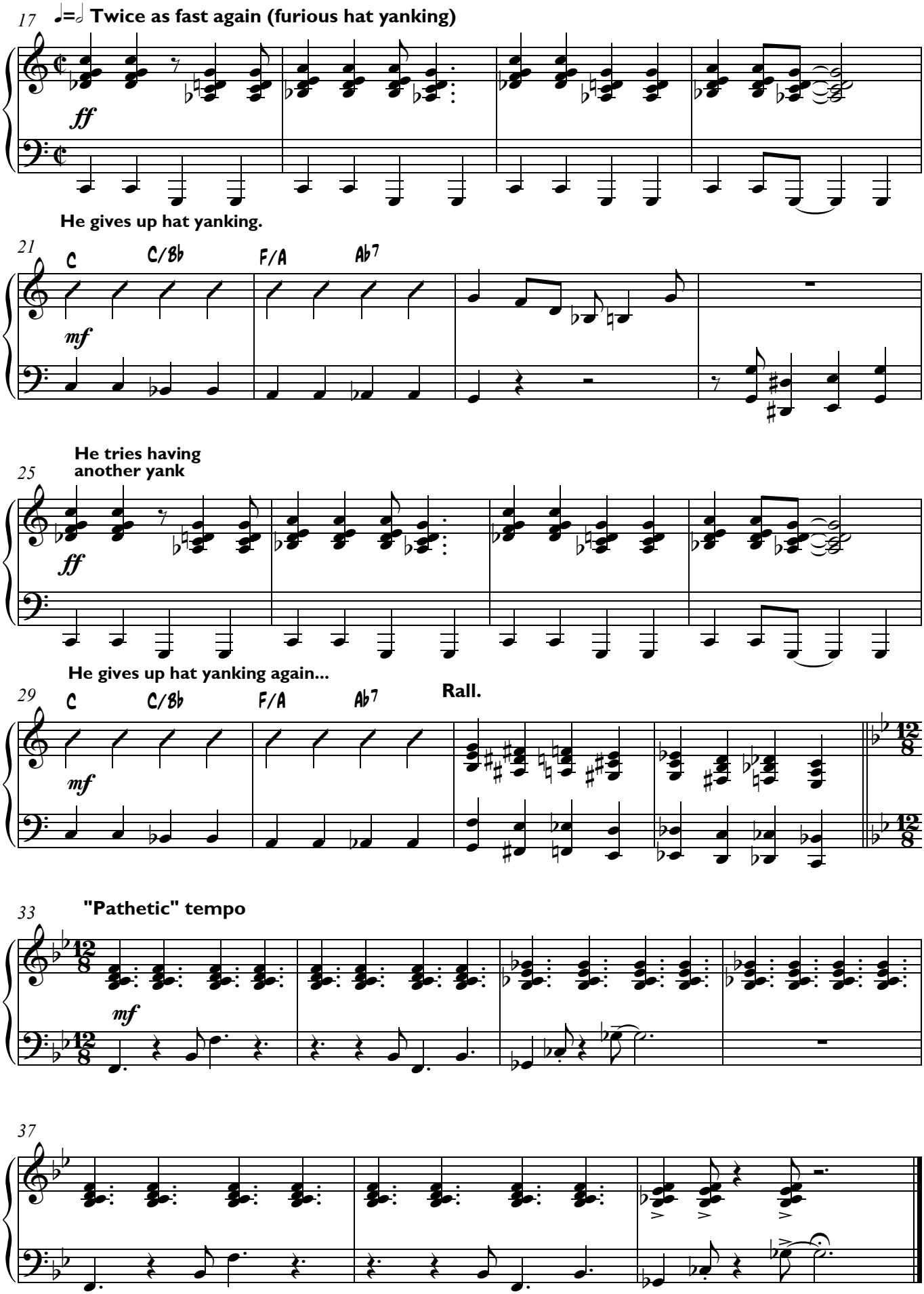

The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects,
Caught By The Man Locked In The Safe will be performed and performed this day or...
72
76
off to prison you both shall go!'
Mrs Phelps: No, no!

11a. Phone Call & More Hat Business

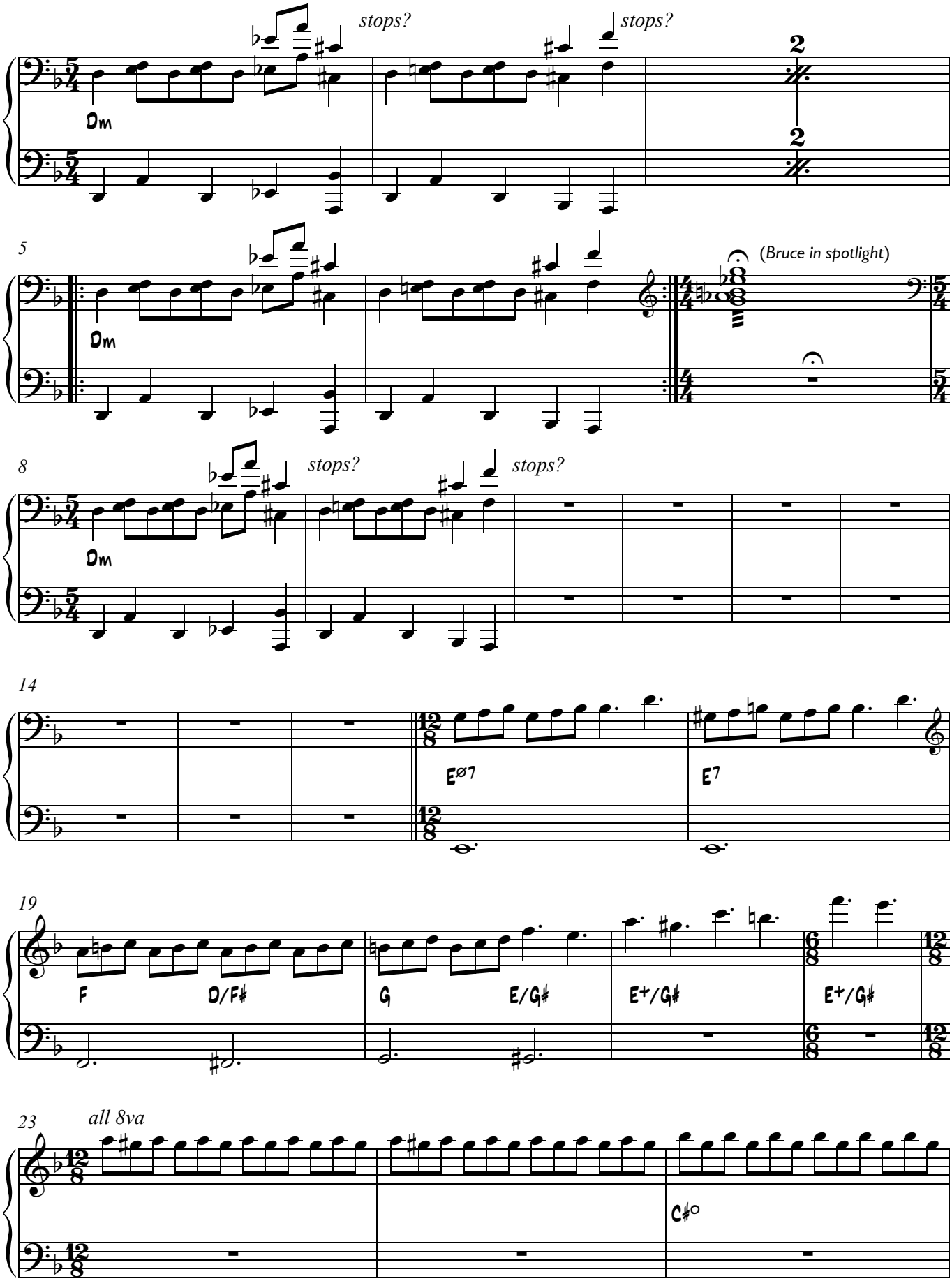
Music
Tim Minchin

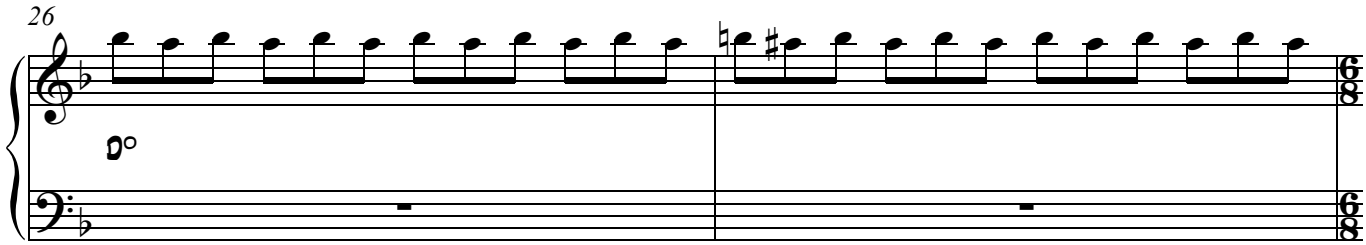
Matilda: I'd better go now,
Mrs. Phelps. See you tomorrow.



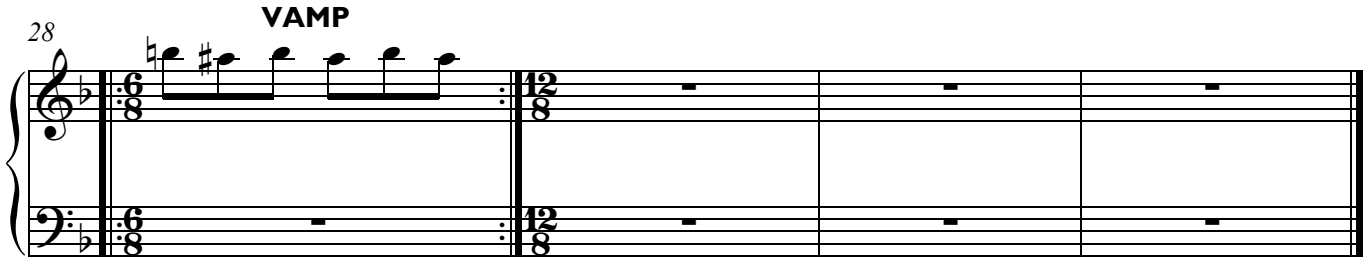

17
♩=𝅗𝅥 Twice as fast again (furious hat yanking)
ff
He gives up hat yanking.
21
C
C/Bb
F/A
Ab7
mf
He tries having another yank
25
ff
He gives up hat yanking again...
29
C
C/Bb
F/A
Ab7
Rall.
mf
33
"Pathetic" tempo
mf
37

11b. Burp Sequence

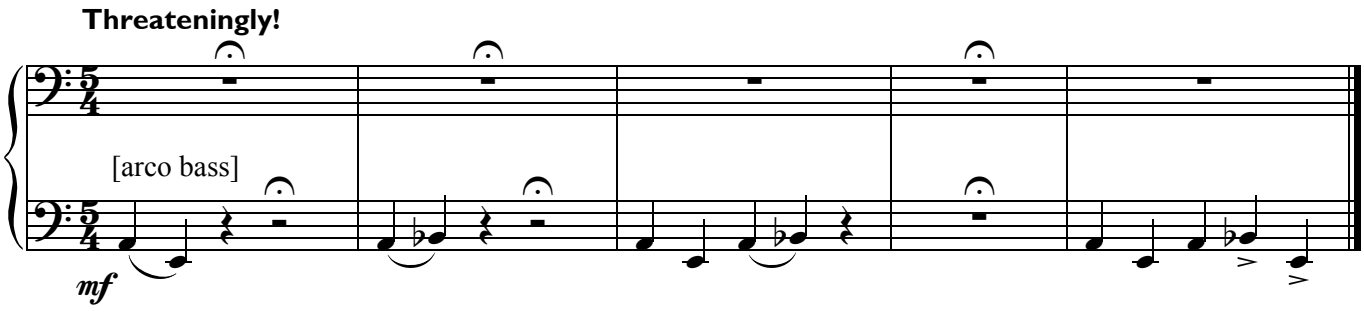




...into the face of [**STOP**] The Trunchbull



11c. Post-Burp

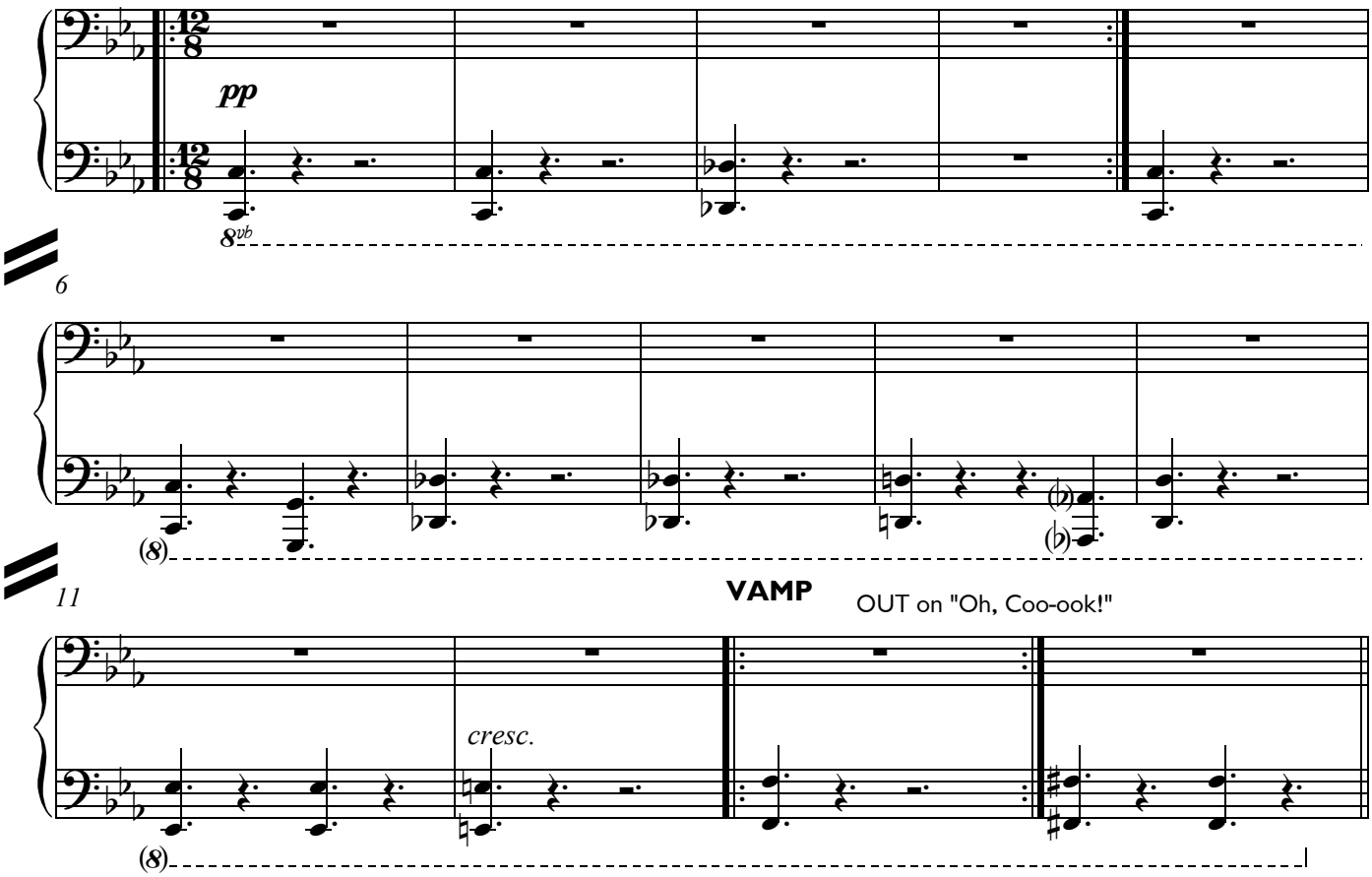


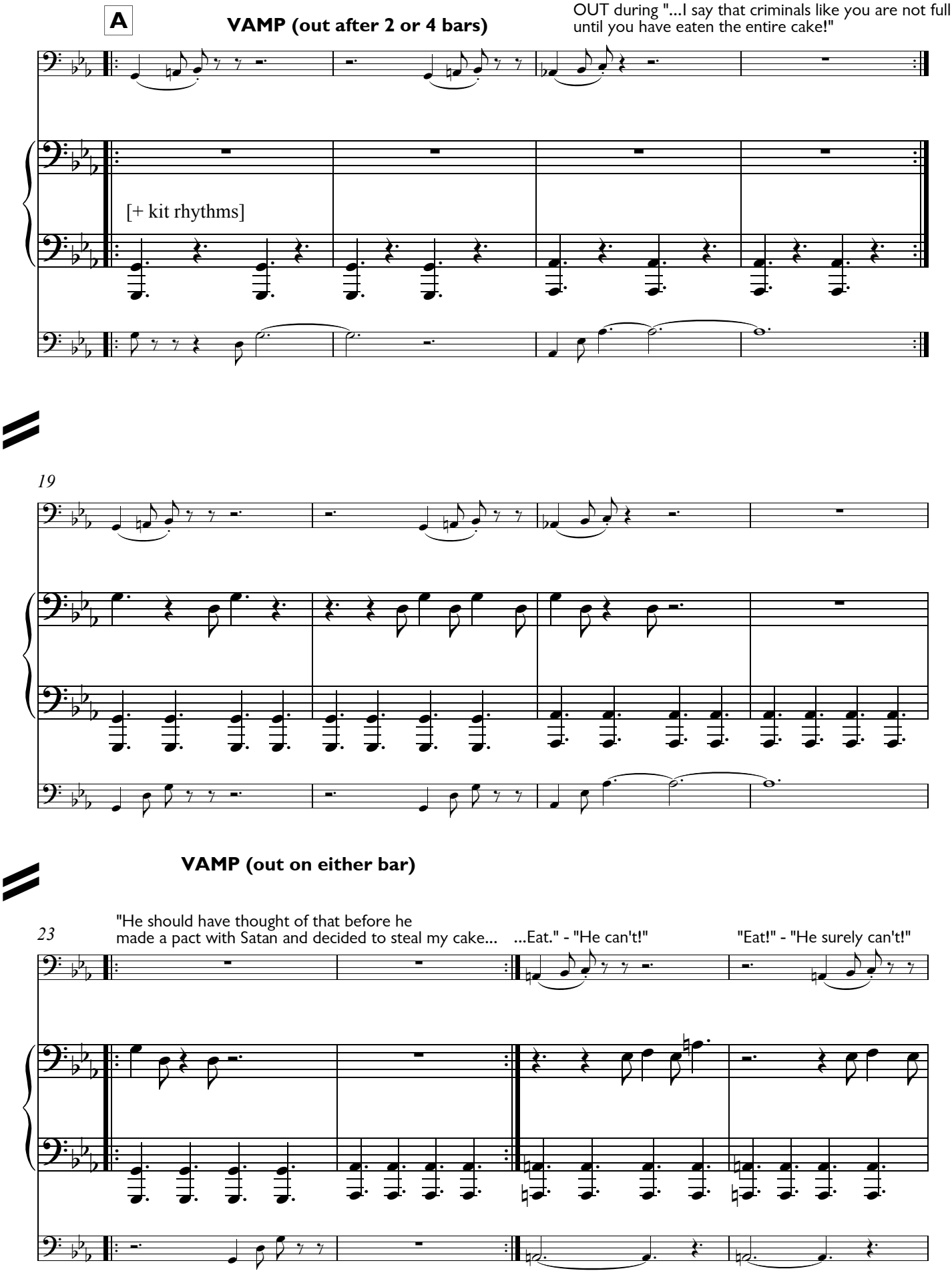
12. Bruce

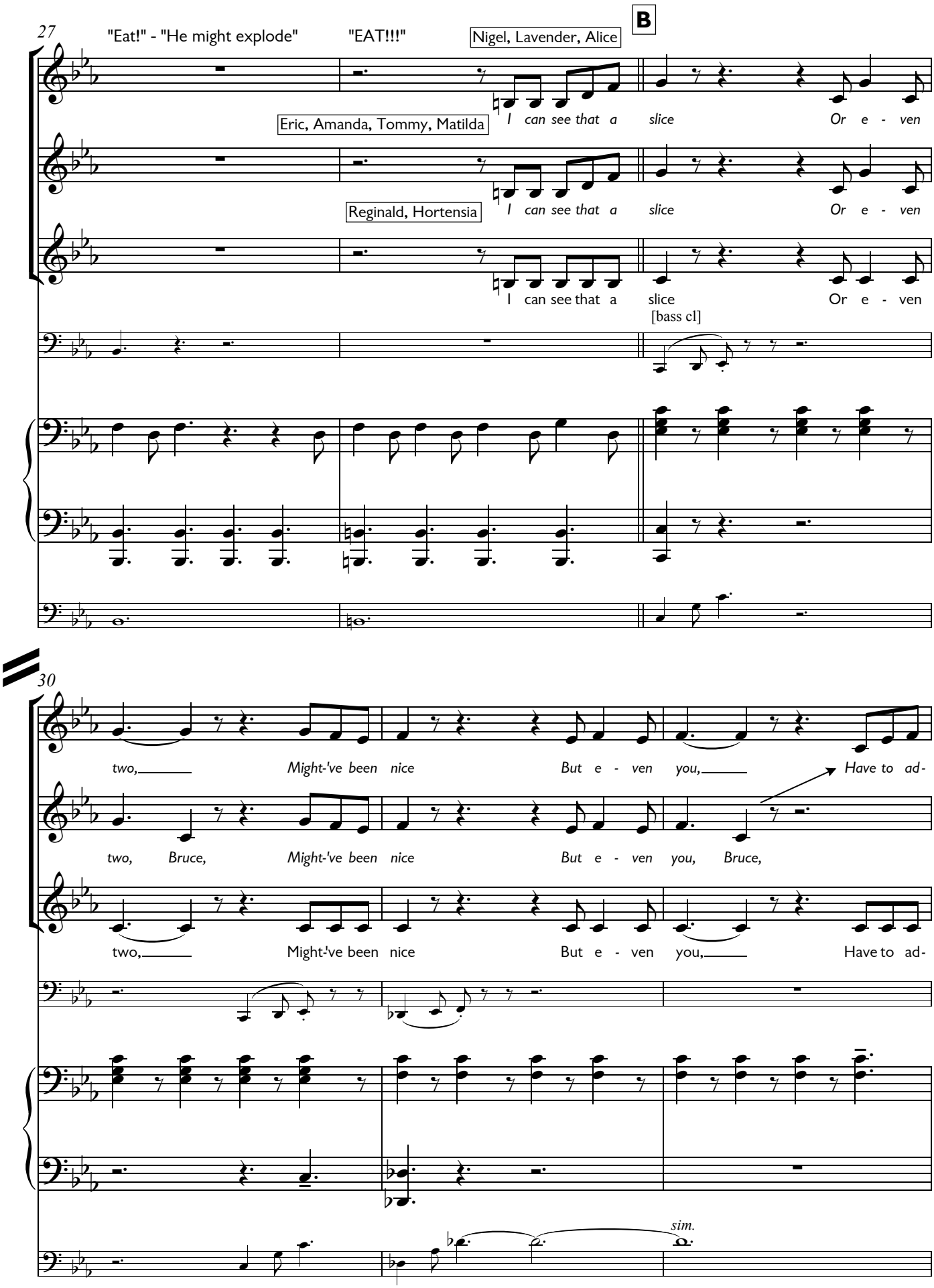
Trunchbull: Bruce Bogtrotter...

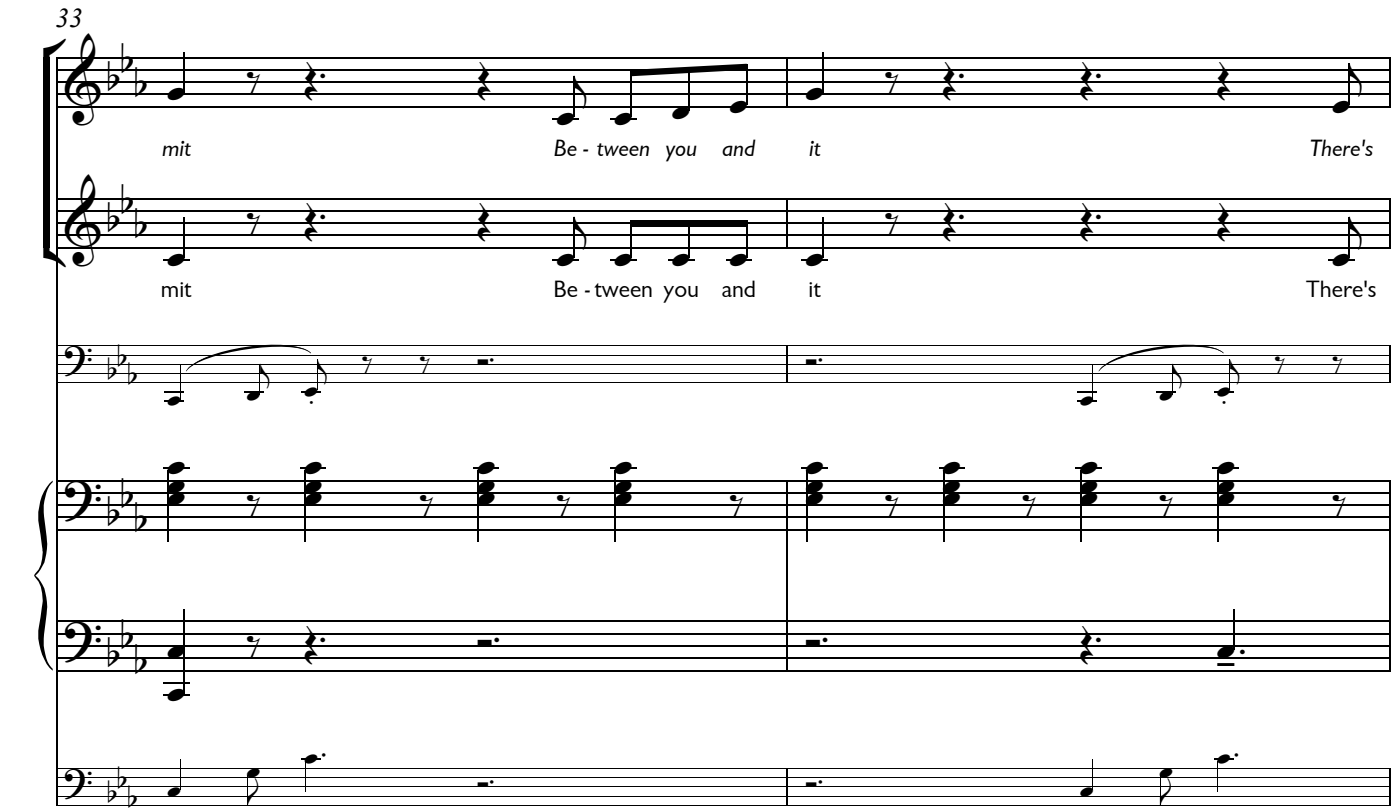
Music & Lyrics
Tim Minchin

Solid & Fast ♩=c.144

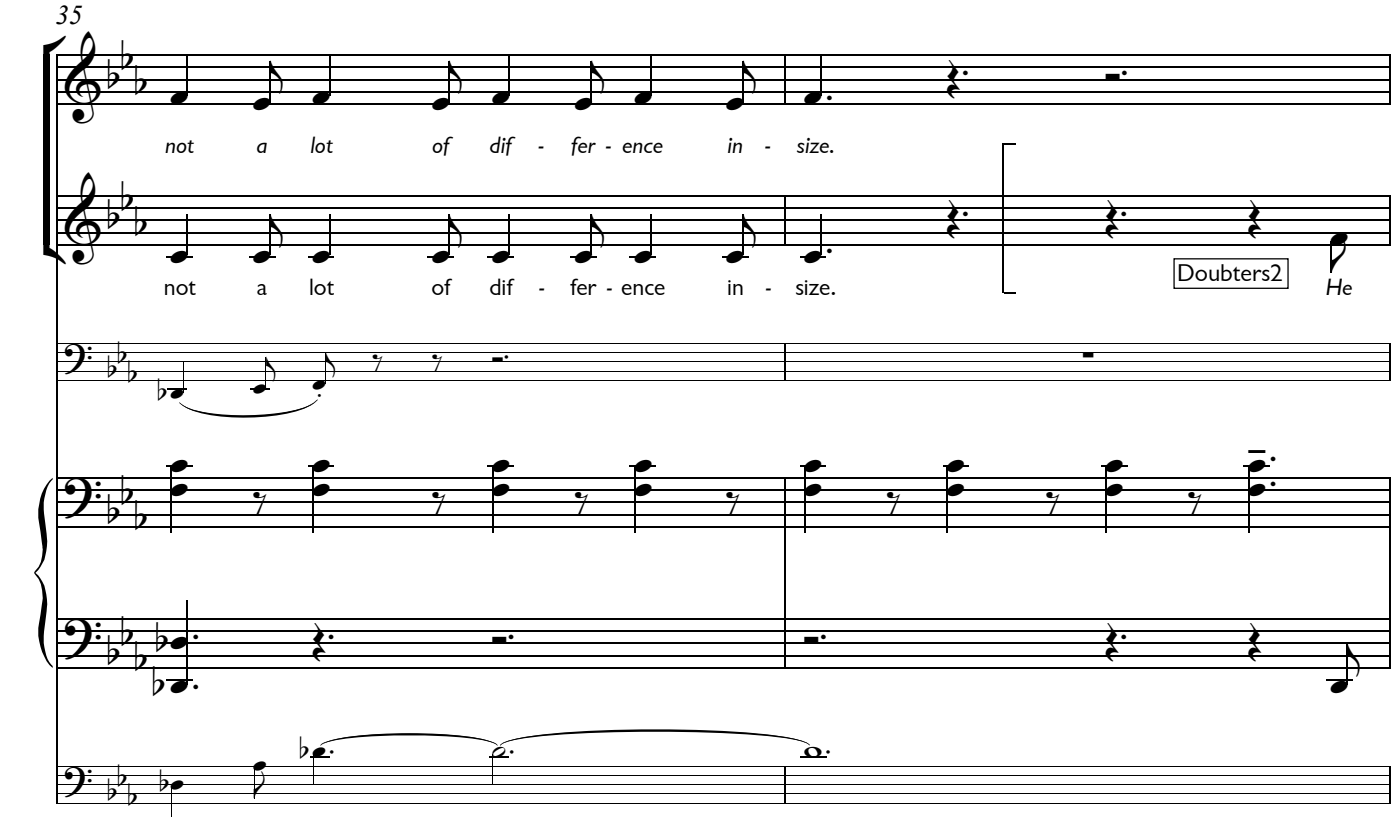


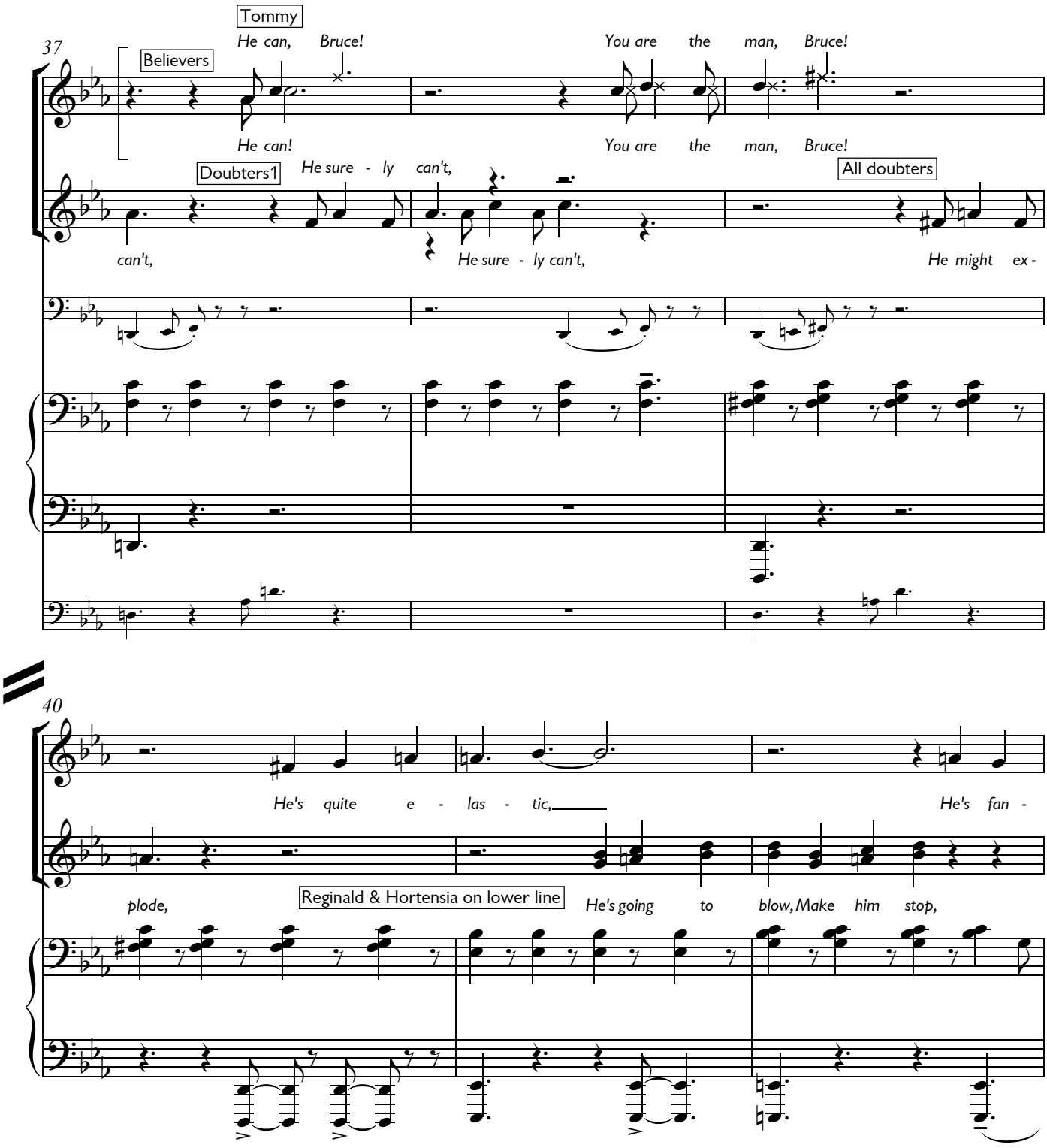

A
VAMP (out after 2 or 4 bars)
OUT during "...I say that criminals like you are not full until you have eaten the entire cake!"
[+ kit rhythms]
19
VAMP (out on either bar)
23
"He should have thought of that before he made a pact with Satan and decided to steal my cake...
...Eat." - "He can't!"
"Eat!" - "He surely can't!"

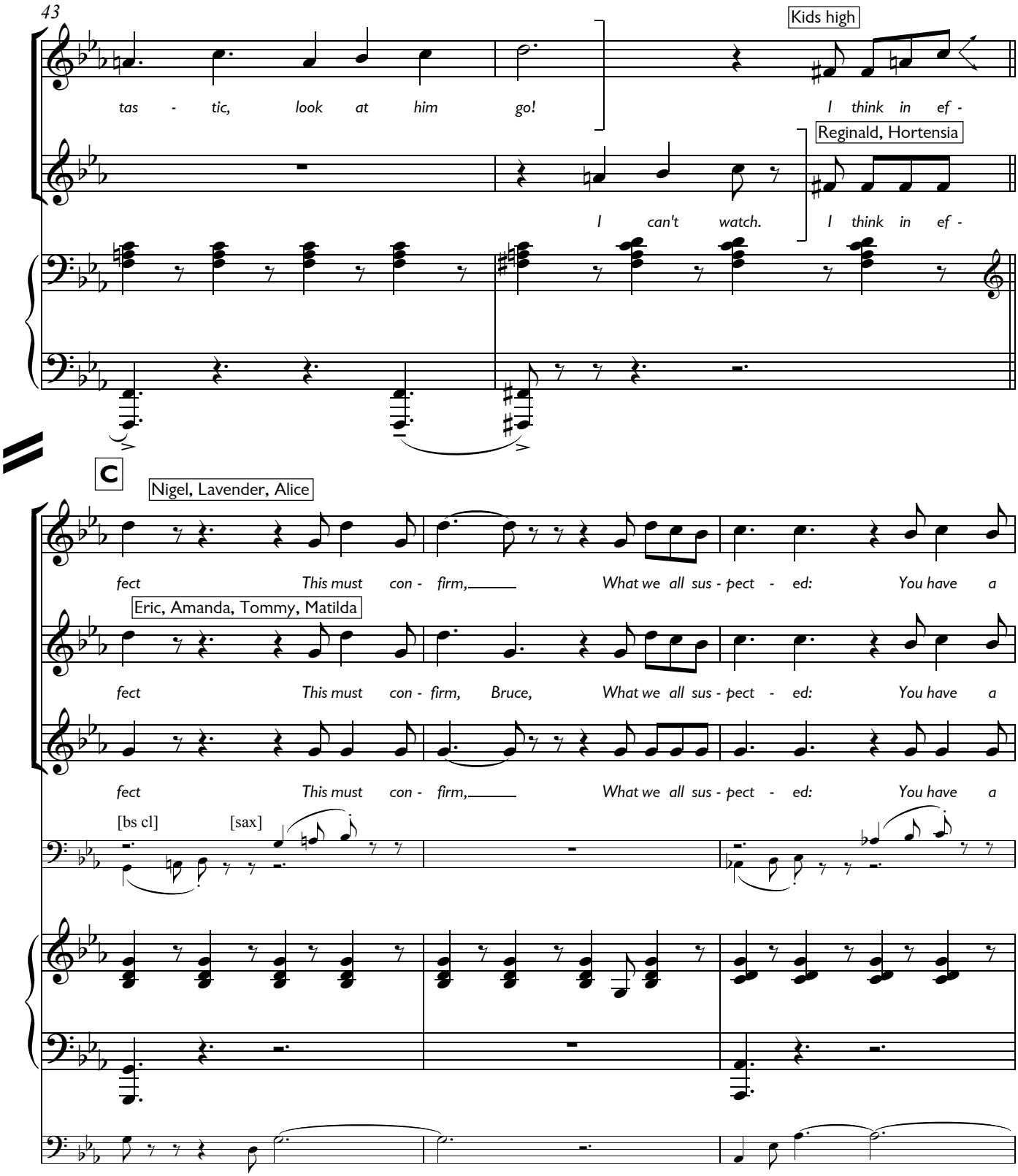

27
"Eat!" - "He might explode"
"EAT!!!"
Nigel, Lavender, Alice
B
Eric, Amanda, Tommy, Matilda
Reginald, Hortensia
I can see that a slice Or e - ven
[bass cl]
30
two, Might-'ve been nice But e - ven you, Have to ad-
two, Bruce, Might-'ve been nice But e - ven you, Bruce,
sim.

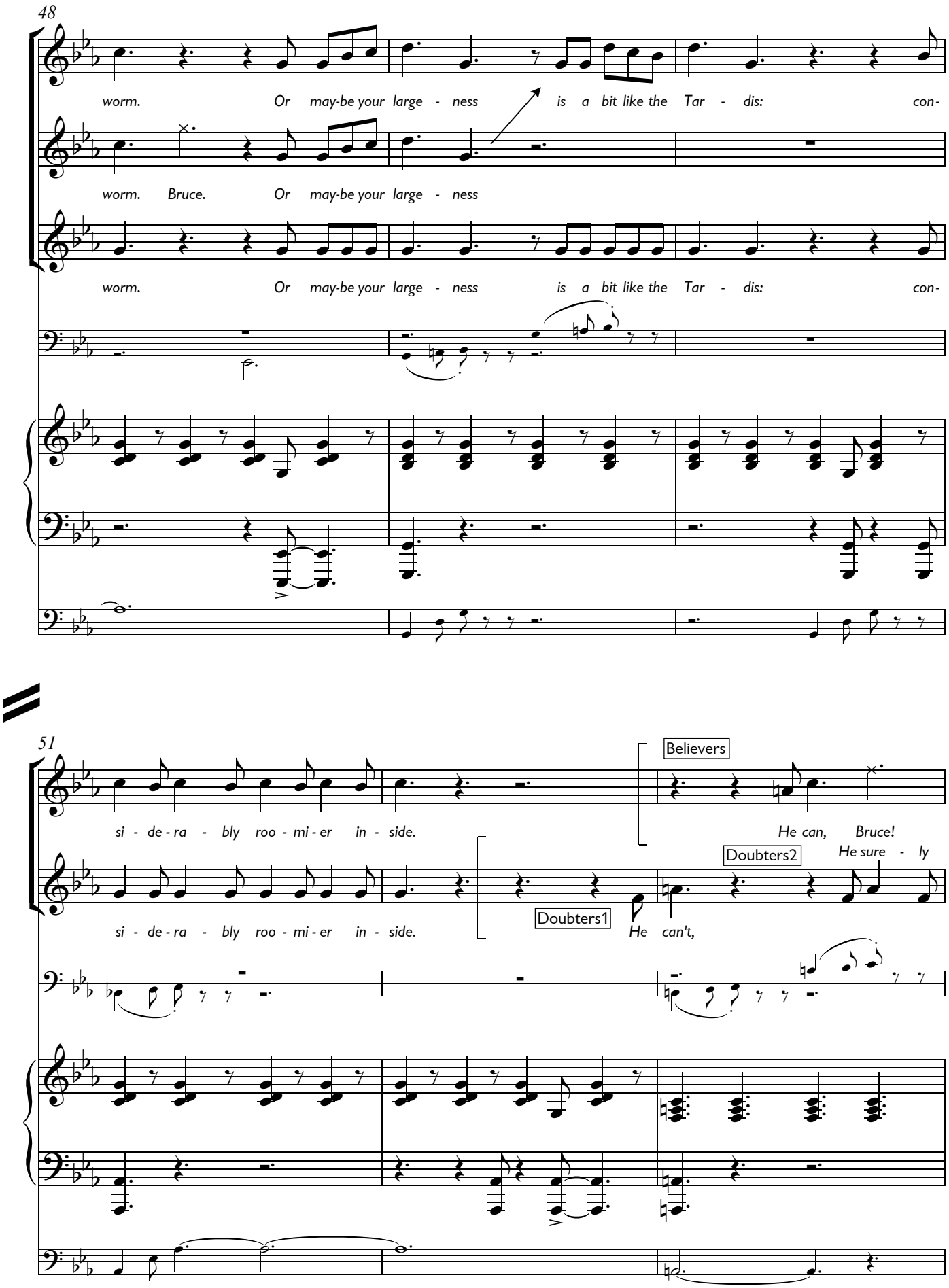


Believers = Eric, Amanda, Tommy / **Doubters1** = Matilda, Reginald, Hortensia / **Doubters2** = Lavender, Nigel, Alice

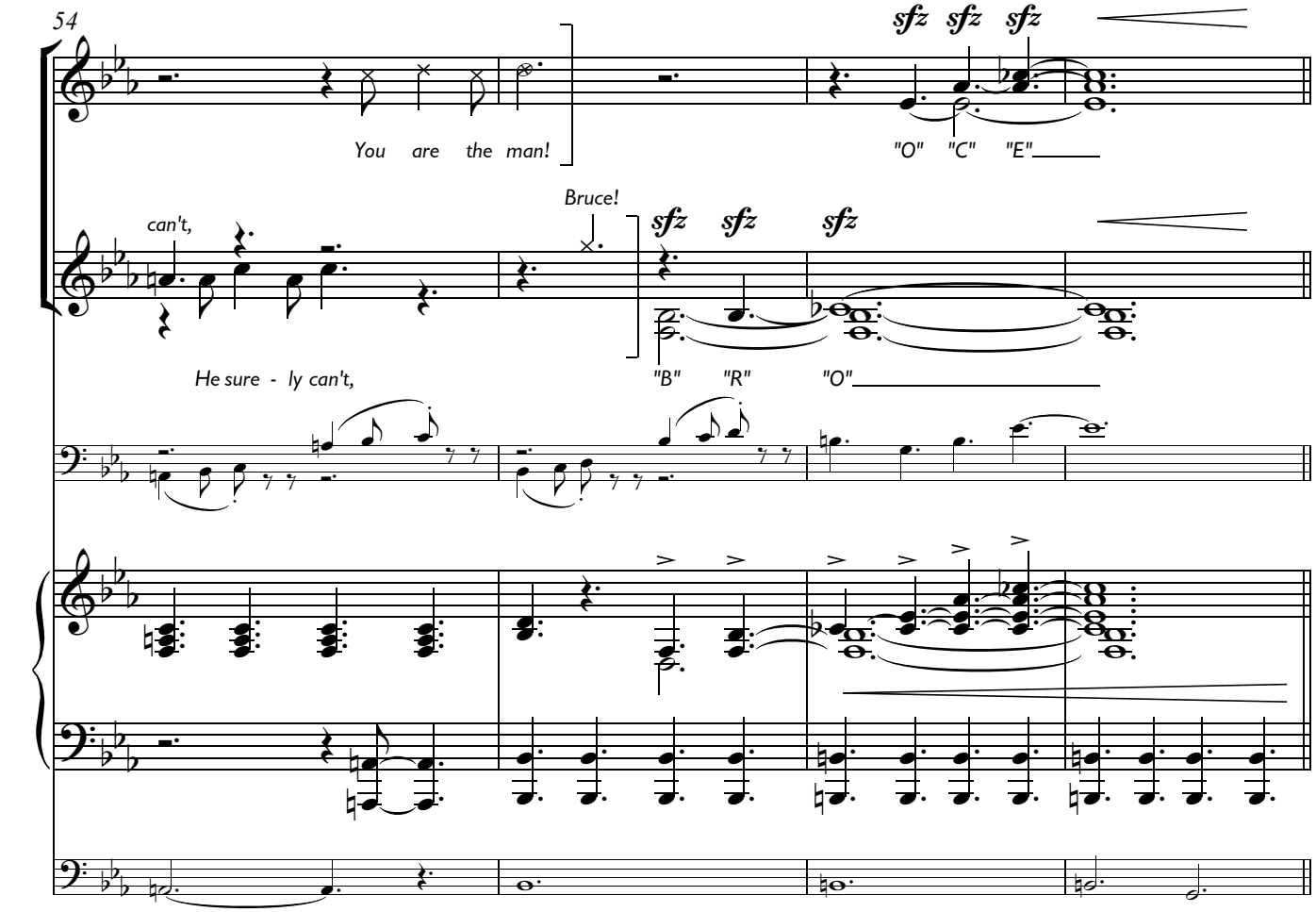


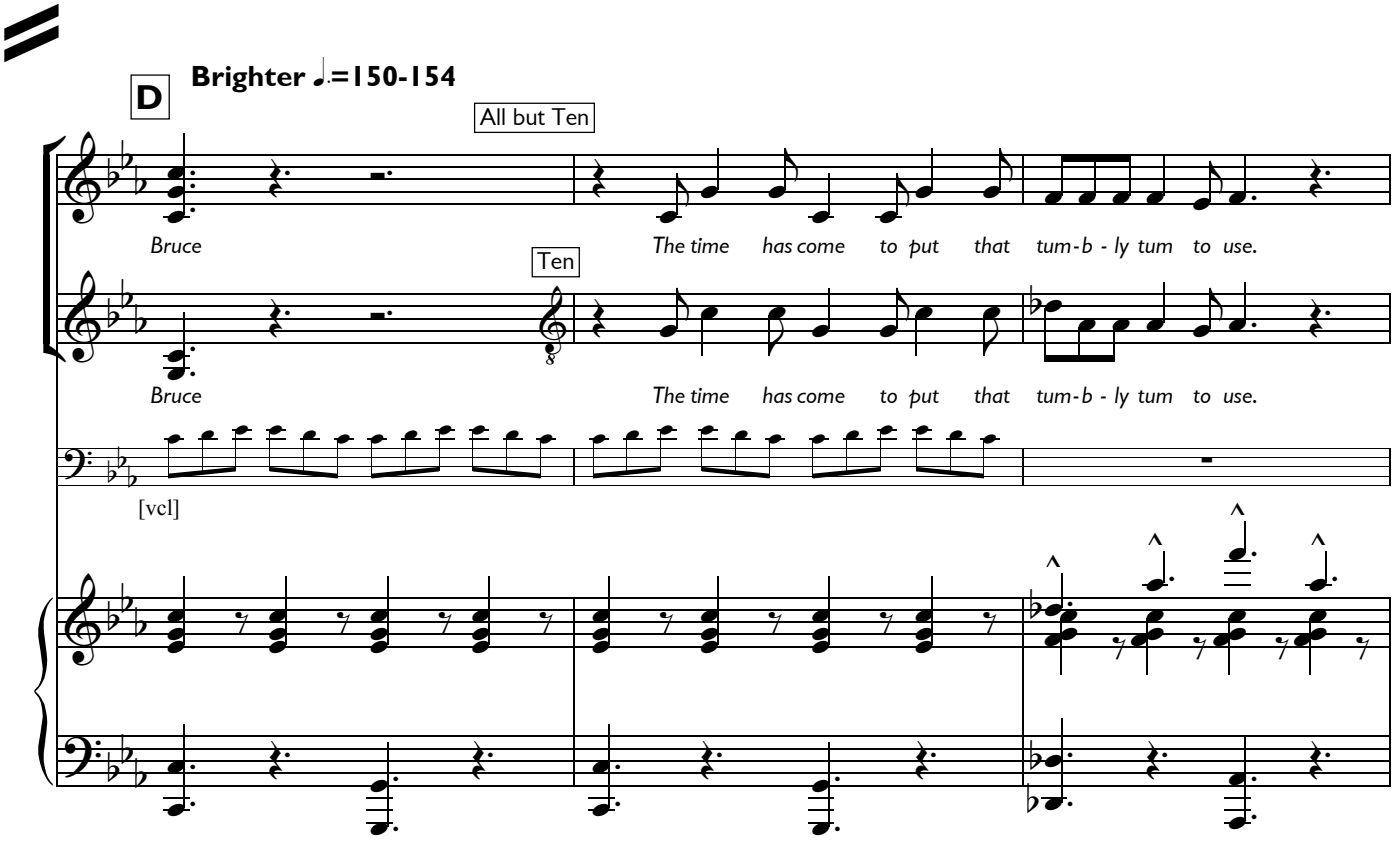

37
Tommy
He can, Bruce!
You are the man, Bruce!
Believers
He can!
You are the man, Bruce!
Doubters1
He sure - ly can't,
All doubters
can't,
He sure - ly can't,
He might ex -
40
He's quite e - las - tic,
He's fan -
plode,
Reginald & Hortensia on lower line
He's going to blow, Make him stop,

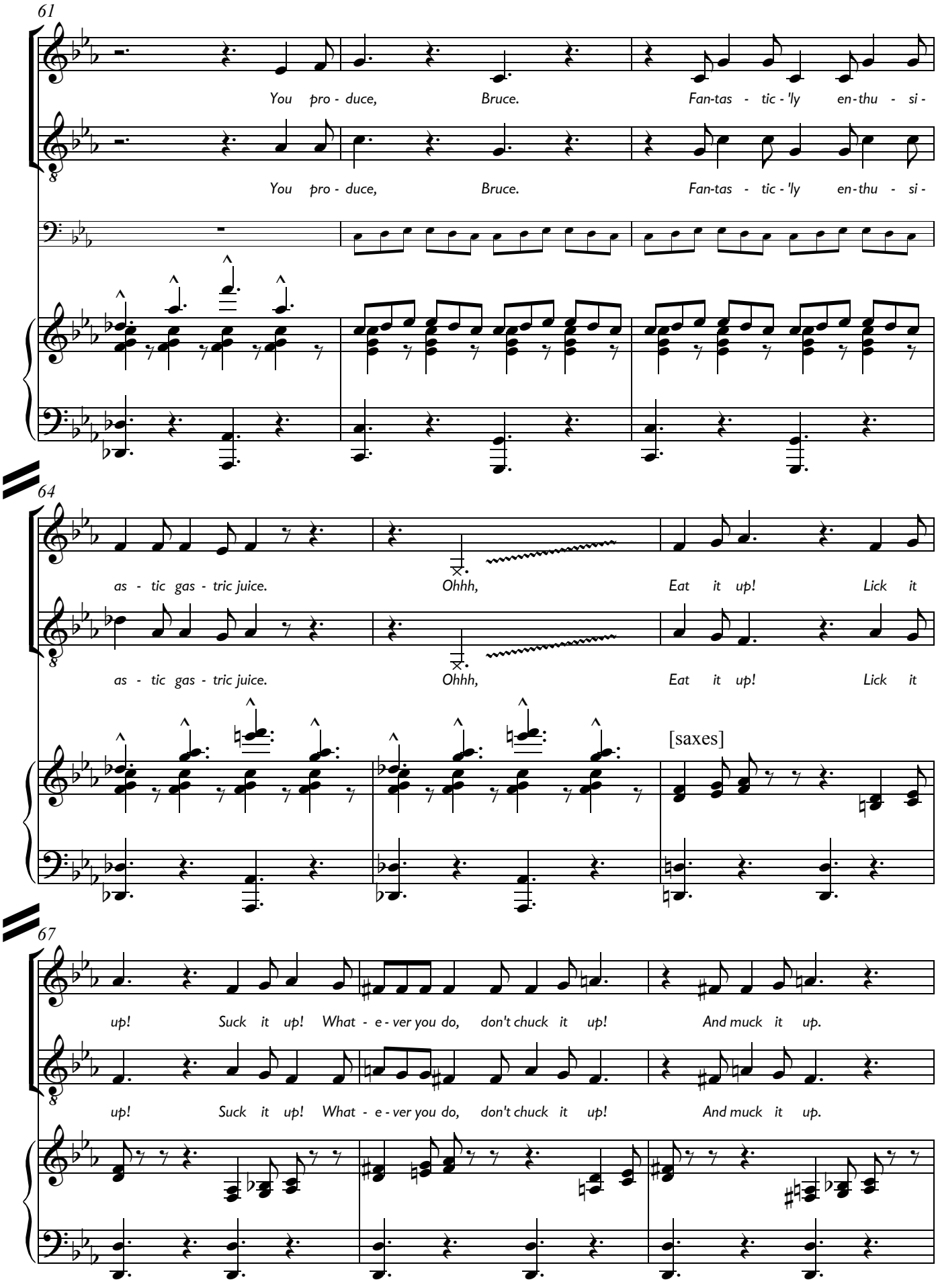

43
Kids high
tas - tic, look at him go!
I think in ef -
Reginald, Hortensia
I can't watch.
I think in ef -
C
Nigel, Lavender, Alice
fect This must con - firm, What we all sus - pect - ed: You have a
Eric, Amanda, Tommy, Matilda
fect This must con - firm, Bruce, What we all sus - pect - ed: You have a
fect This must con - firm, What we all sus - pect - ed: You have a
[bs cl]
[sax]

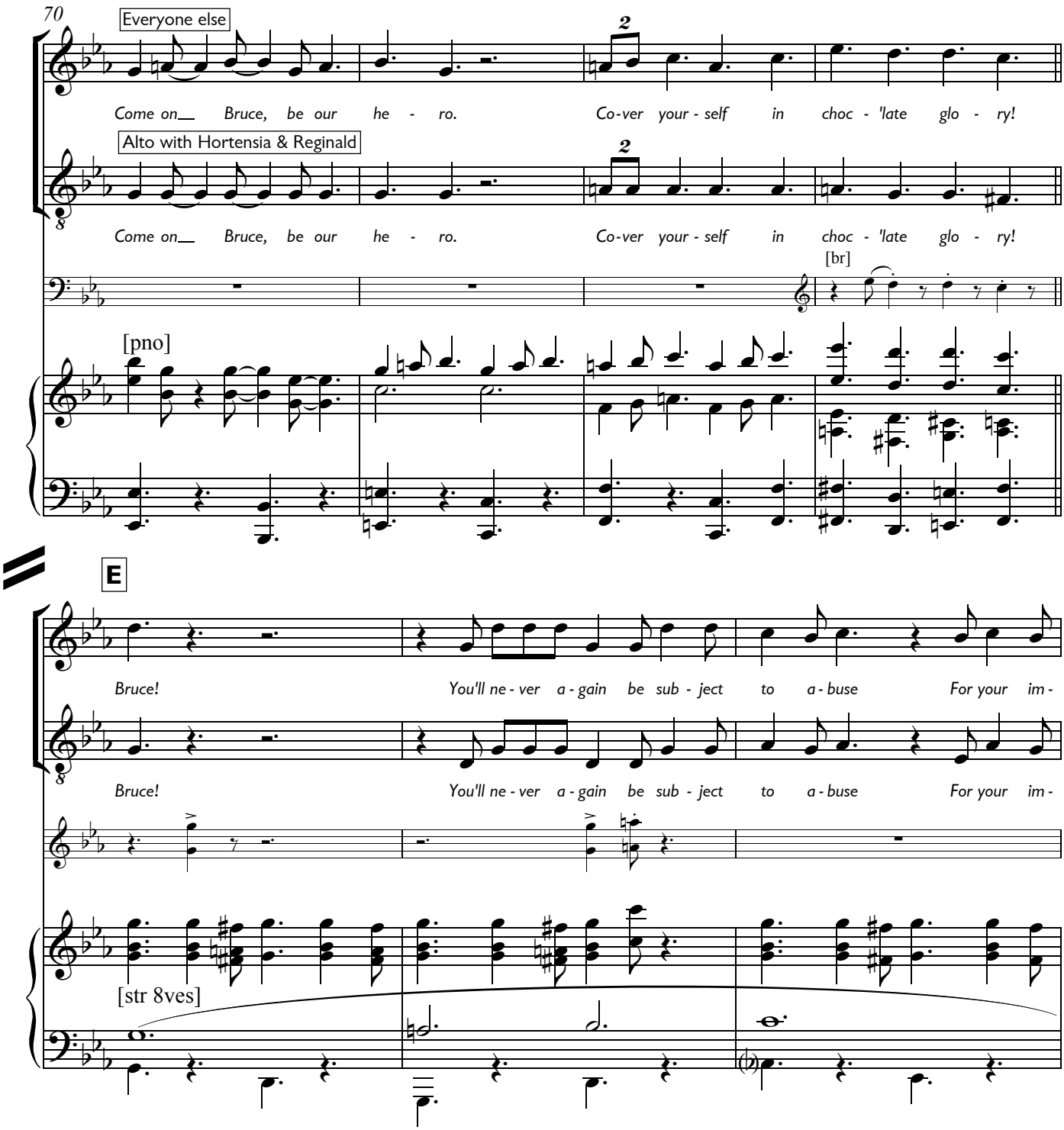

48
worm. Or may-be your large - ness is a bit like the Tar - dis: con-
worm. Bruce. Or may-be your large - ness
worm. Or may-be your large - ness is a bit like the Tar - dis: con-
51
si - de - ra - bly roo - mi - er in - side.
Believers
He can, Bruce!
Doubters2
He sure - ly
si - de - ra - bly roo - mi - er in - side.
Doubters1
He can't,

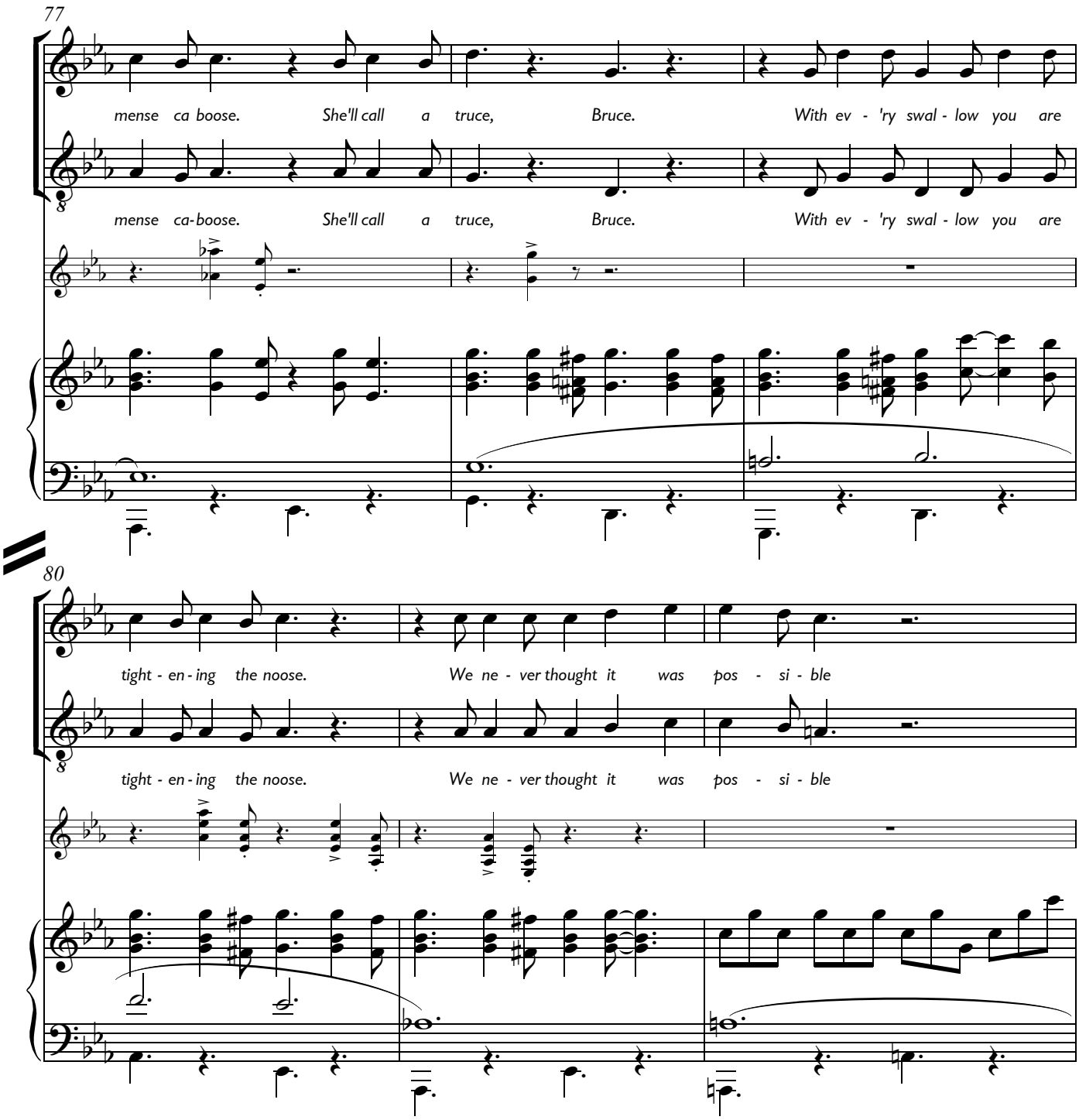
ADULTS JOIN HERE ("B": adults on F, kids on B♭)
Doubters1 = B & E / **Believers** = R & C / **Doubters2** = O & O

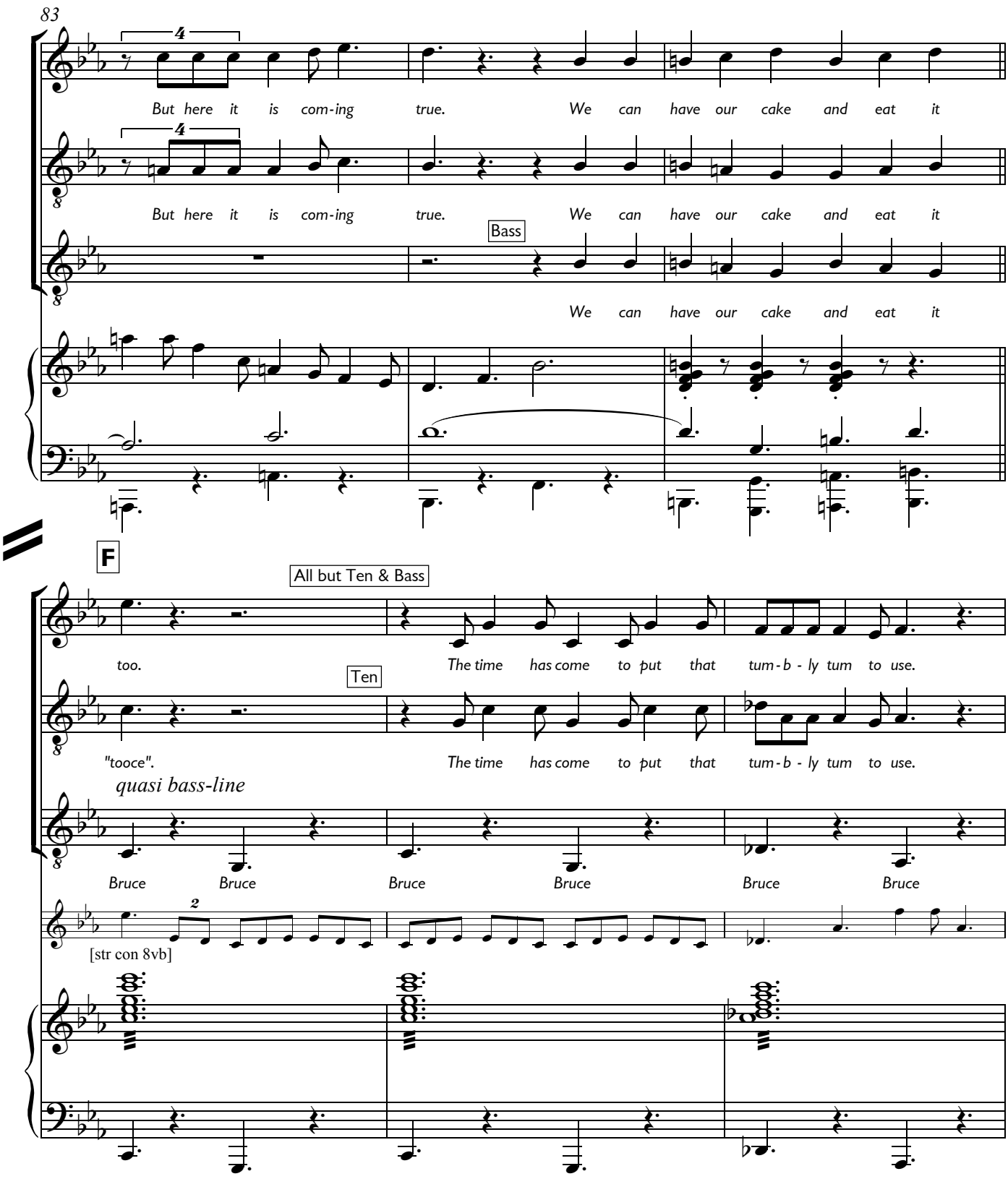


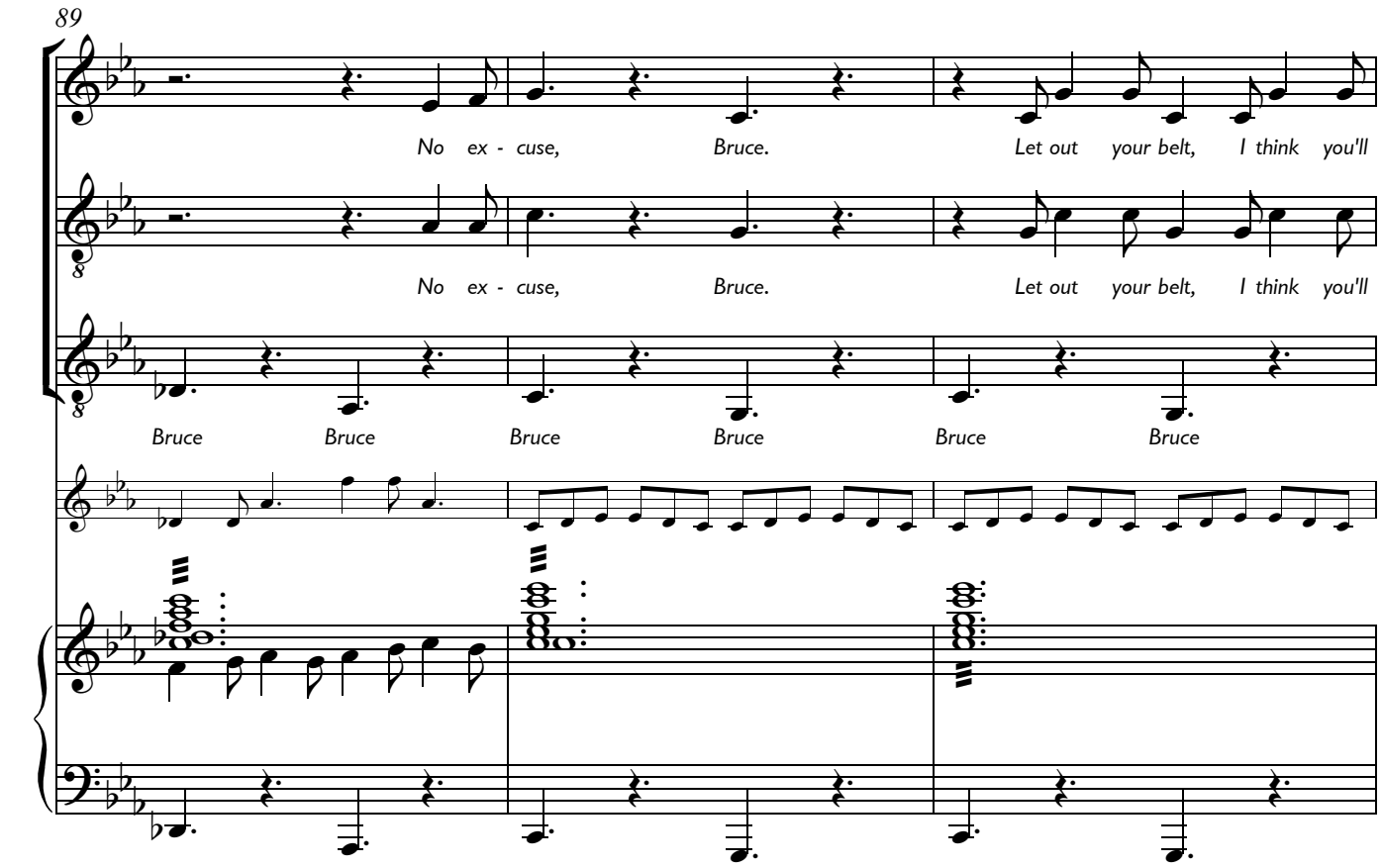


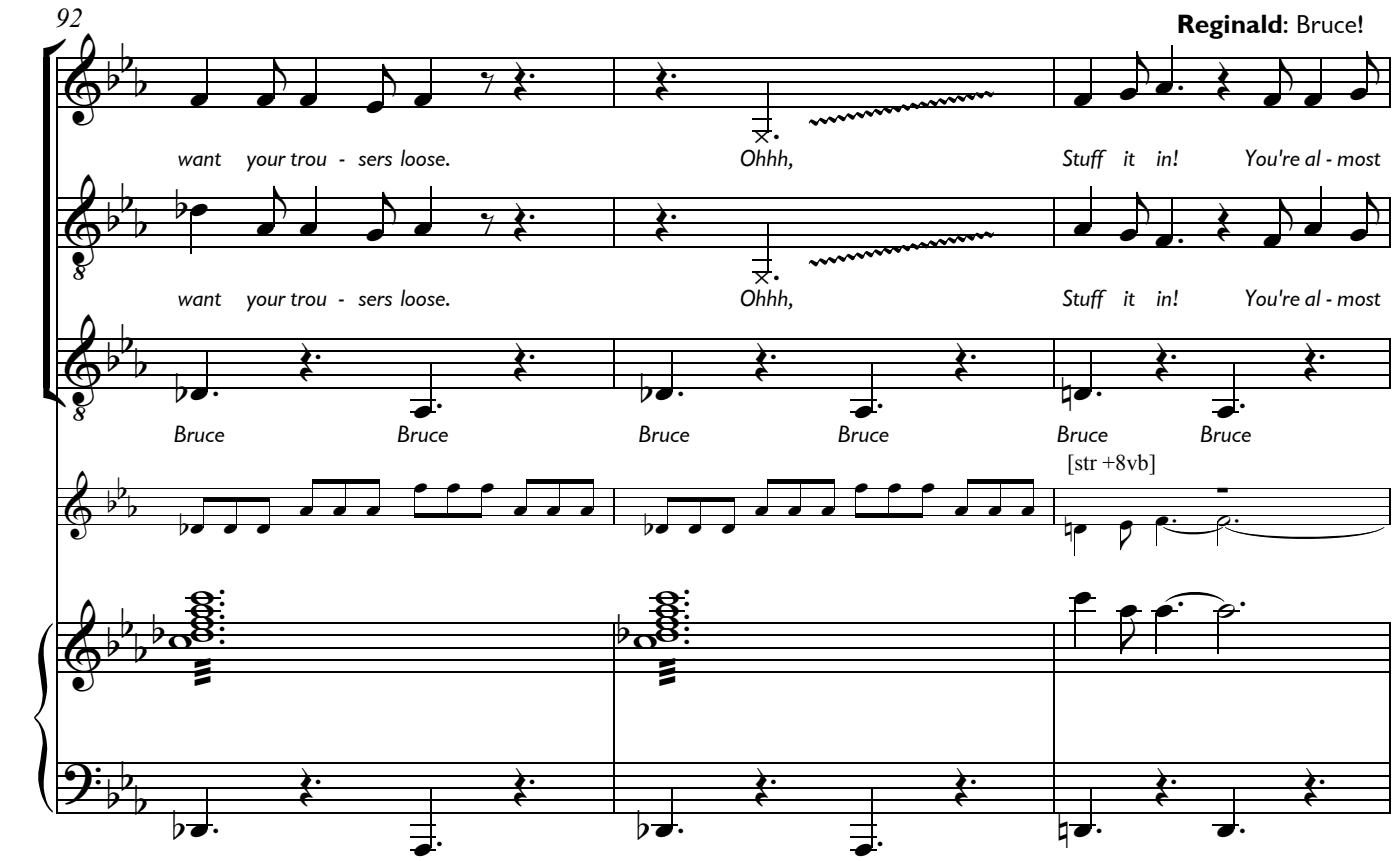

61
You pro - duce, Bruce. Fan-tas - tic - 'ly en-thu - si -
You pro - duce, Bruce. Fan-tas - tic - 'ly en-thu - si -
64
as - tic gas - tric juice. Ohhh, Eat it up! Lick it
as - tic gas - tric juice. Ohhh, Eat it up! Lick it
[saxes]
67
up! Suck it up! What - e - ver you do, don't chuck it up! And muck it up.
up! Suck it up! What - e - ver you do, don't chuck it up! And muck it up.

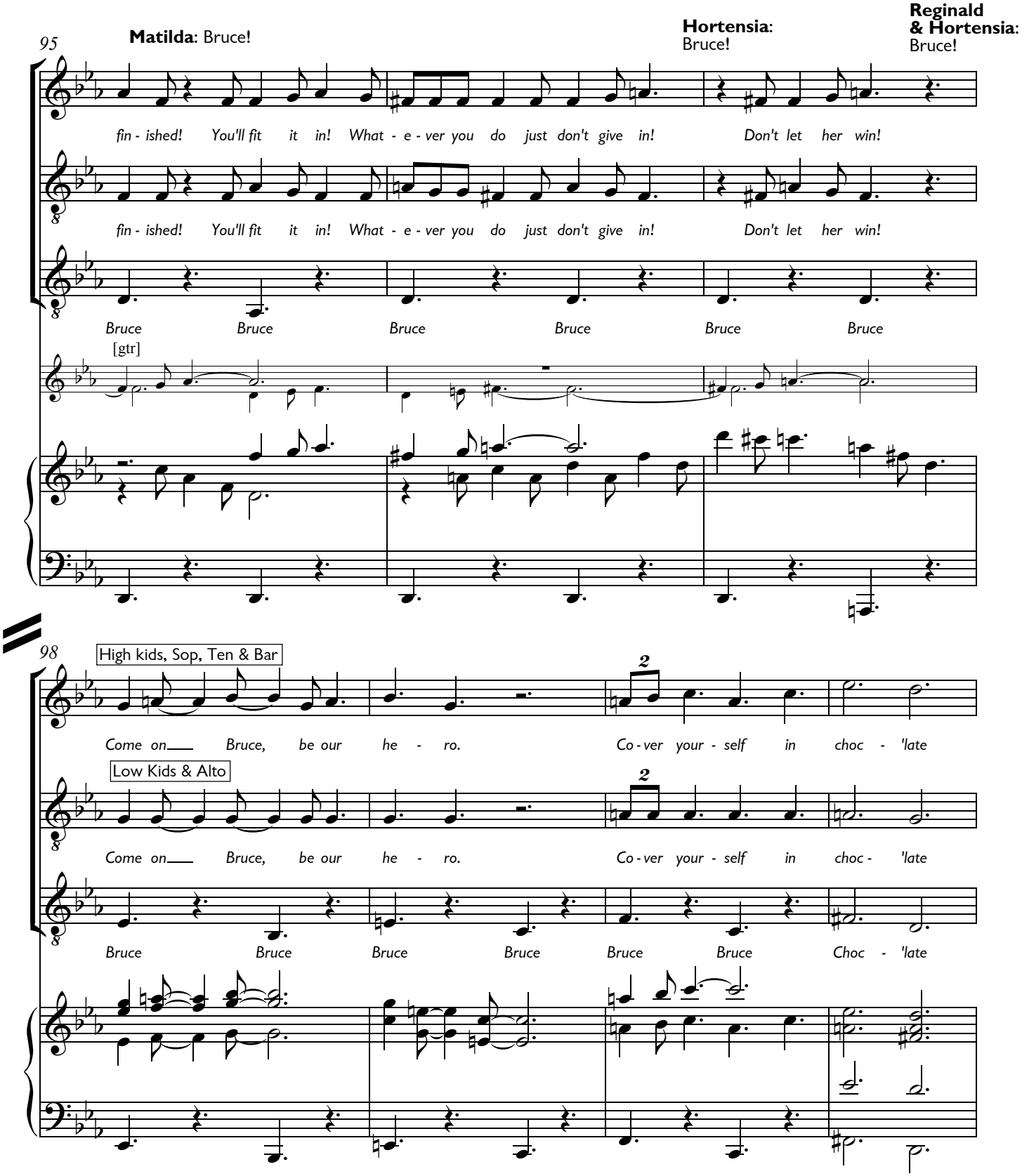

70
Everyone else
Come on Bruce, be our he - ro. Co-ver your - self in choc - 'late glo - ry!
Alto with Hortensia & Reginald
Come on Bruce, be our he - ro. Co-ver your - self in choc - 'late glo - ry!
[br]
[pno]
E
Bruce! You'll ne - ver a - gain be sub - ject to a - buse For your im -
Bruce! You'll ne - 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
But here it is com-ing true. We can have our cake and eat it
Bass
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]


95
Matilda: Bruce!
Hortensia: Bruce!
Reginald & 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 & 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

A Tempo

102

glo - ry! Ohhh, Bruce! You'll ne-ver a-gain be sub-ject

glo - ry! Ohhh, Bruce! You'll ne-ver a-gain be sub-ject

glo - ry! Ohhh, Bruce Bruce Bruce Bruce

(1,2,3,4,5,6,7,8...)

8va

8vb

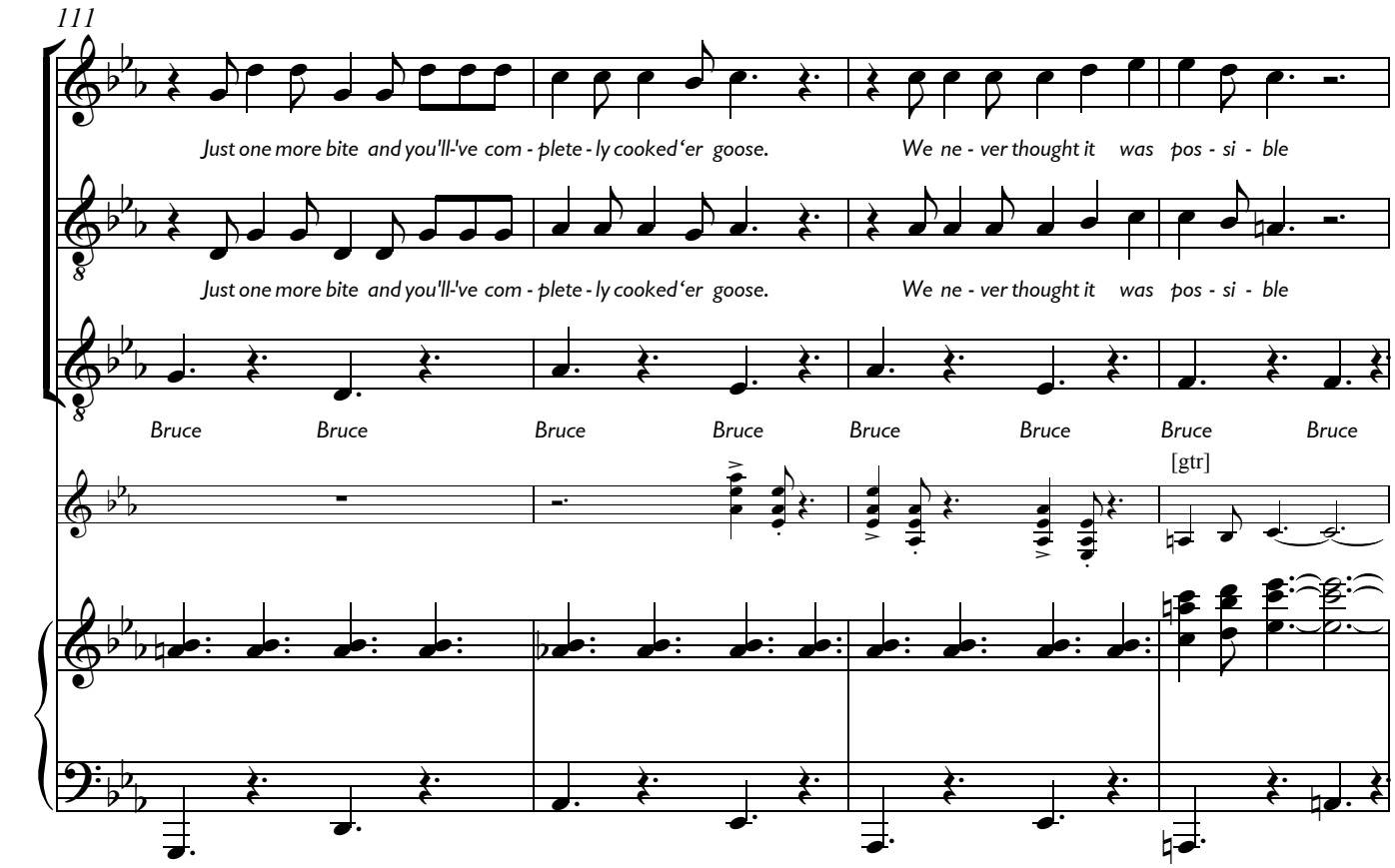
gliss.

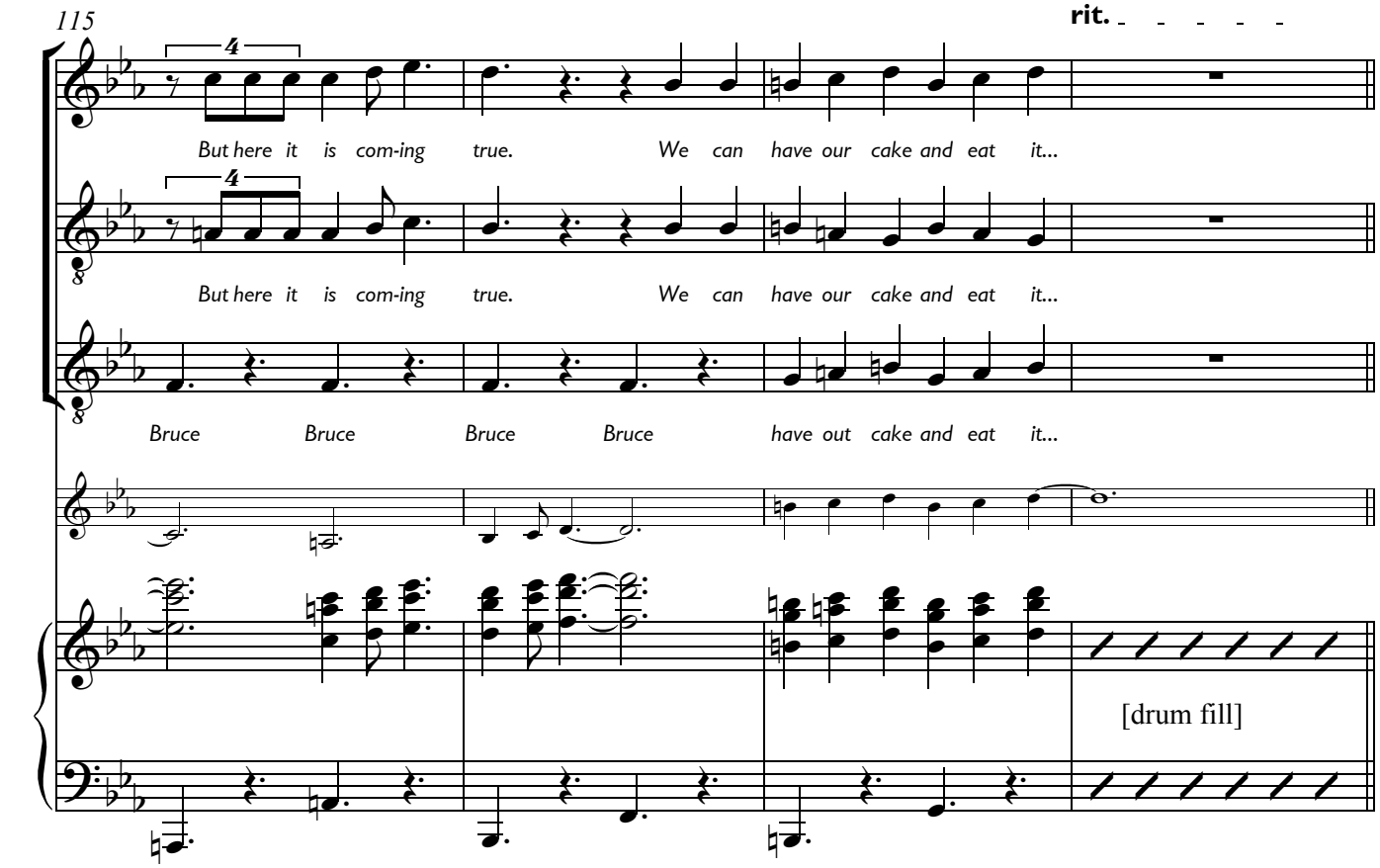
108

to a - buse For your im - mense ca boose. She'll call a truce, Bruce.

to a - buse For your im - mense ca-boose. She'll call a truce, Bruce.

Bruce Bruce Bruce Bruce Bruce Bruce


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

ff *Ah!*

Men

ff

ff

ff

Miss Honey: "Go on, Brucie!"

122

Ah!

Ah!

Ah!

Trunchbull:
...second part is Chokey!

125 **Chokey Tempo** I

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

ff *p* Em 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

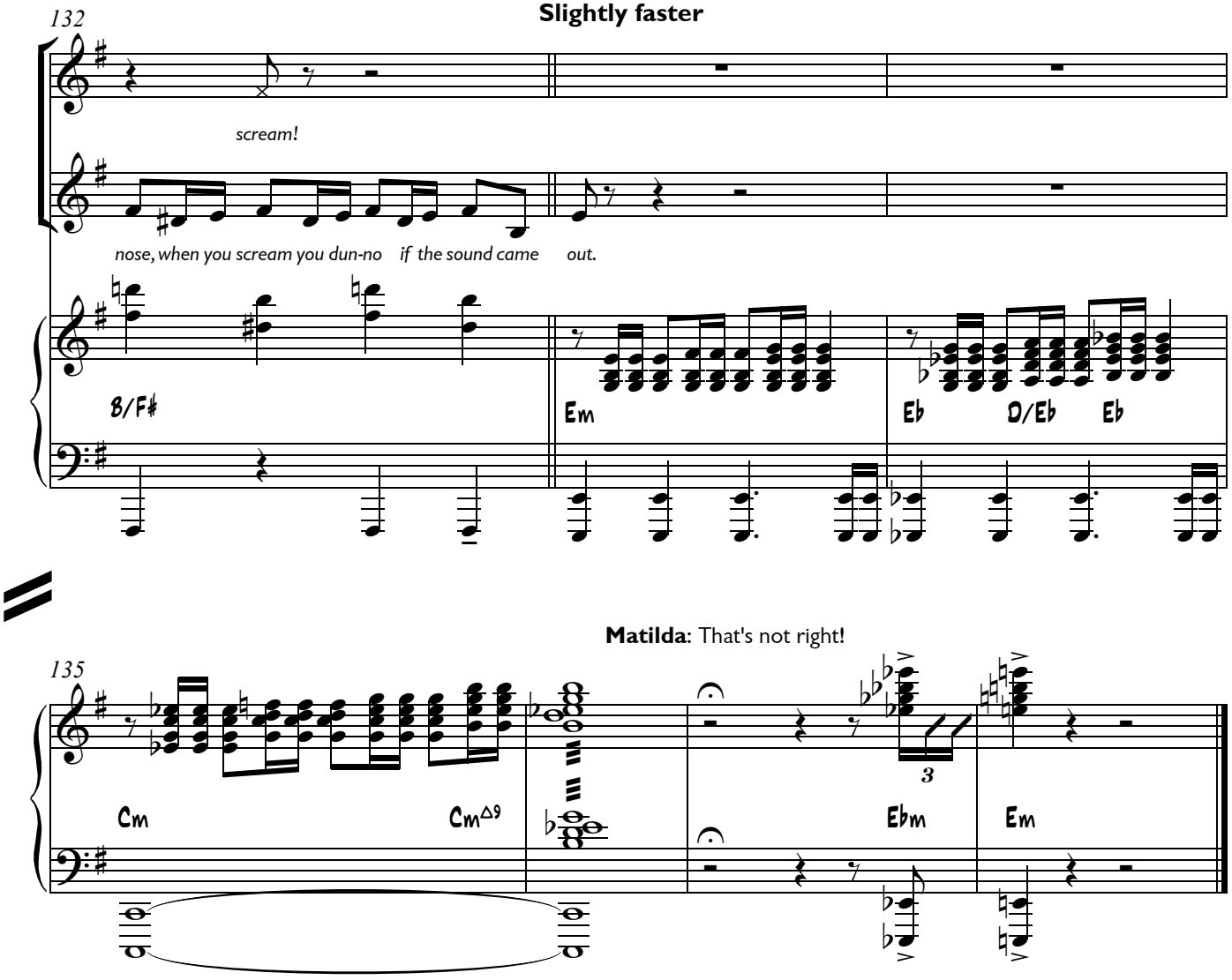
G A

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



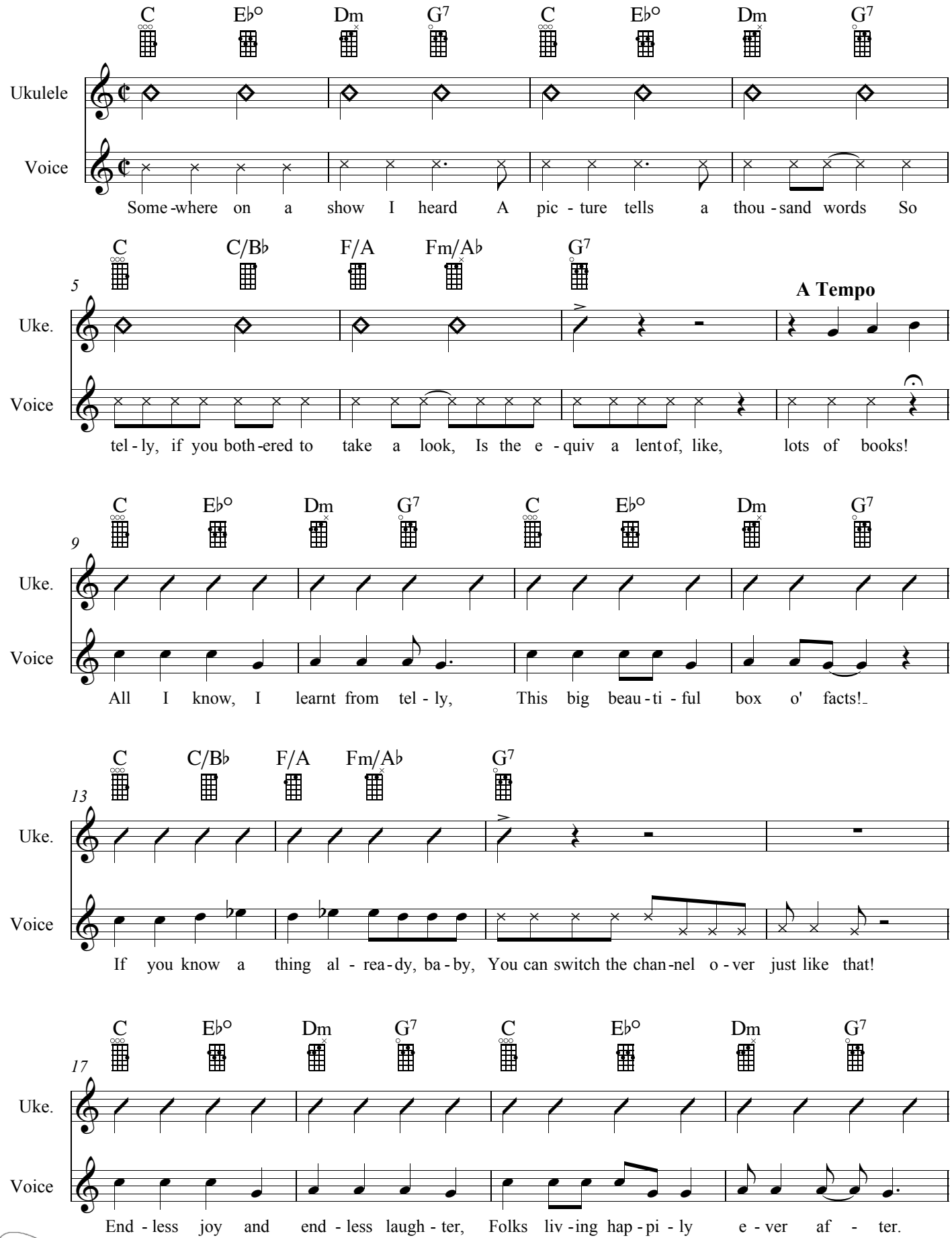
END OF ACT ONE

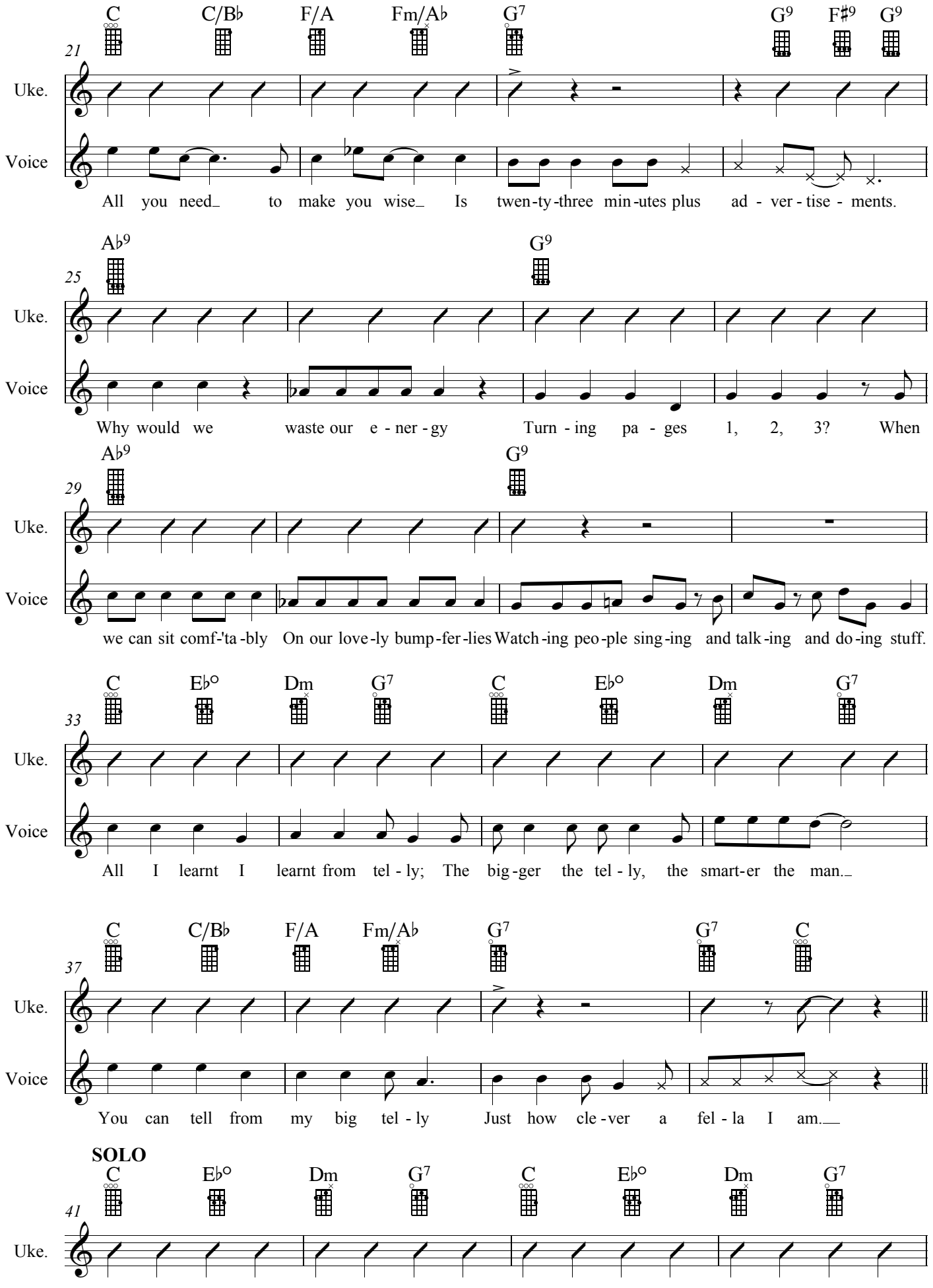
13. All I Know

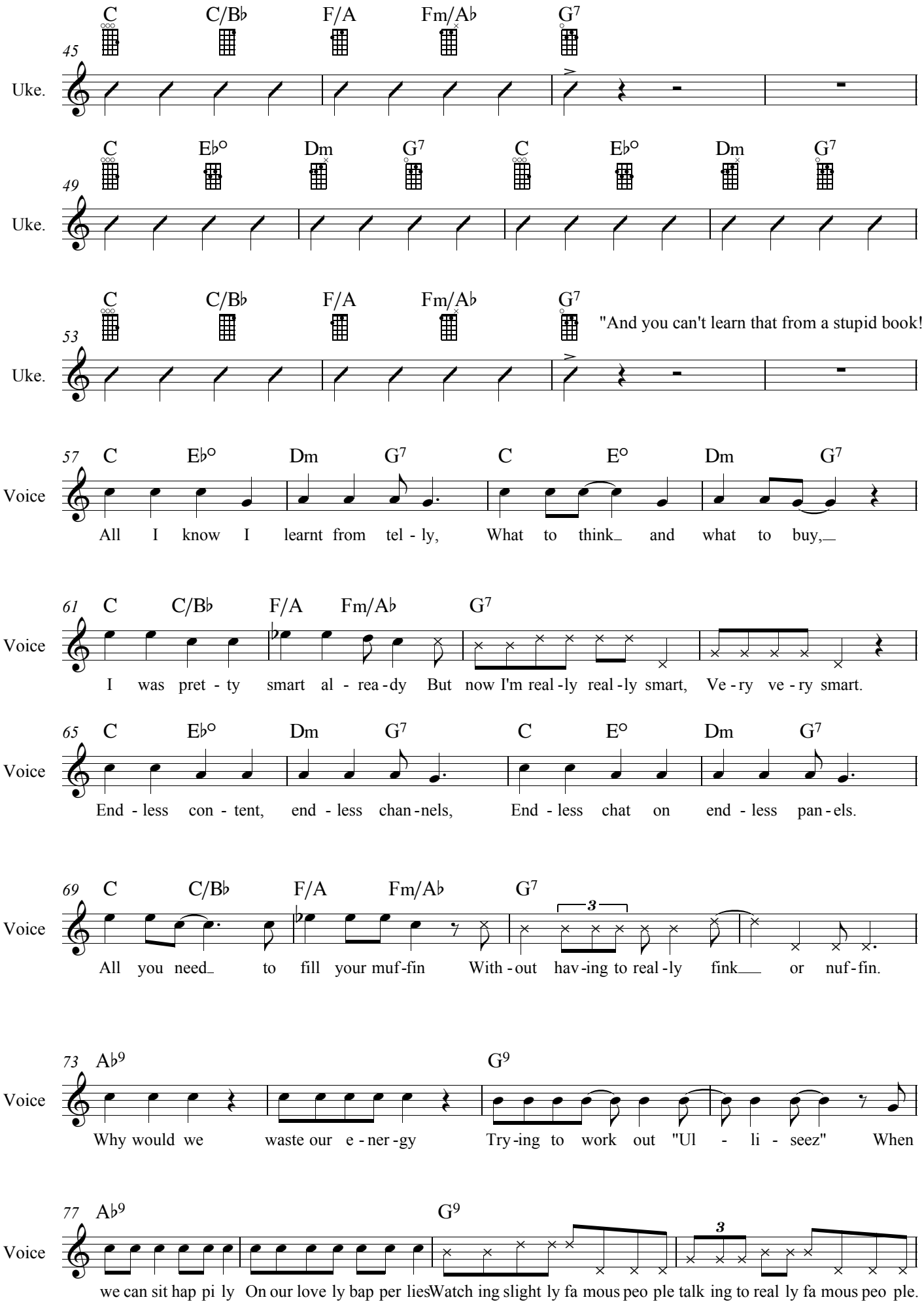
Interval Version

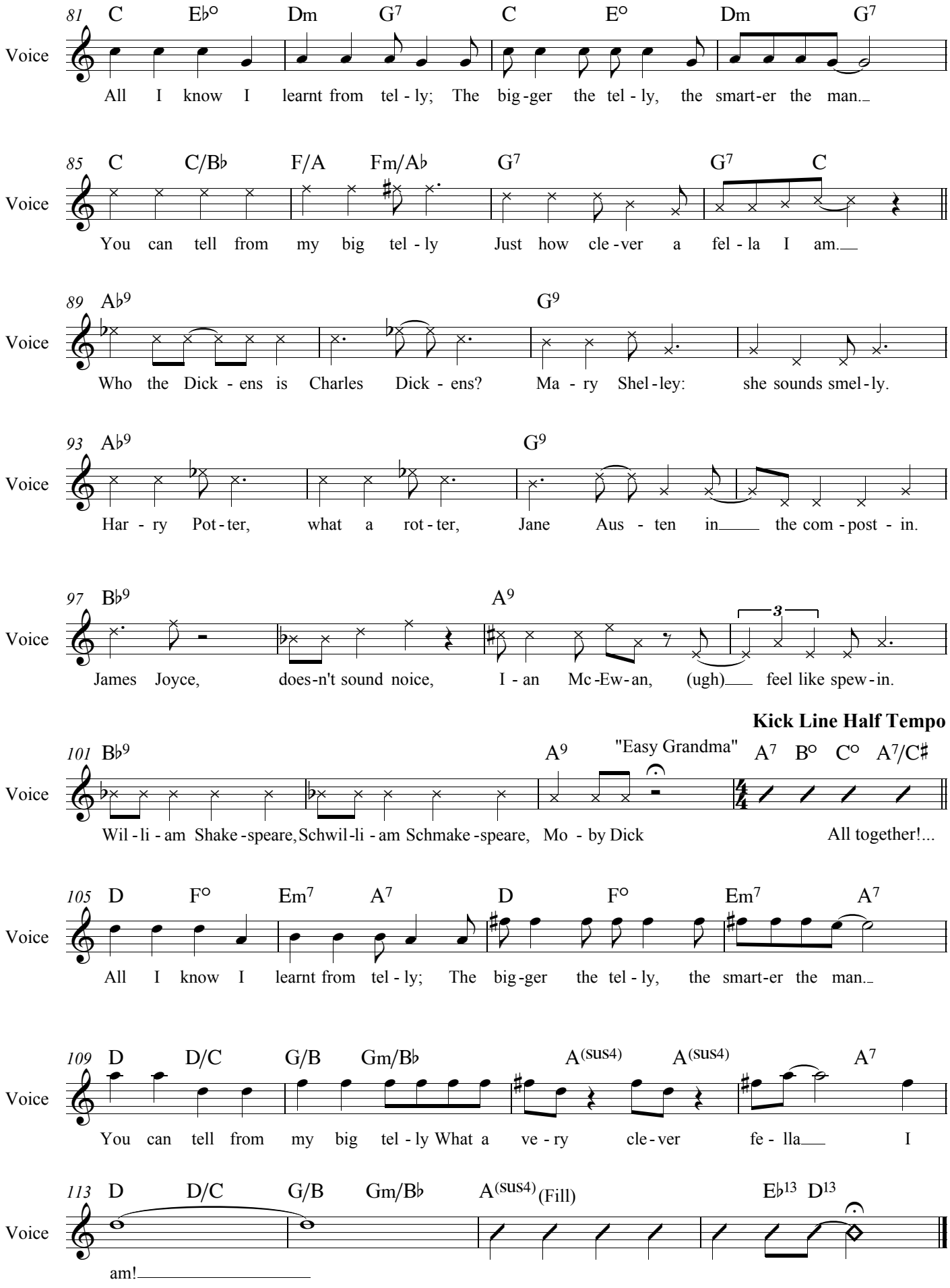
Music & Lyrics
Tim Minchin

Colla Voce




C C/B♭ F/A Fm/A♭ G7 G9 F♯9 G9
21
Uke.
Voice
All you need to make you wise Is twen-ty-three min-utes plus ad - ver - tise - ments.
A♭9 G9
25
Uke.
Voice
Why would we waste our e - ner - gy Turn - ing pa - ges 1, 2, 3? When
A♭9 G9
29
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.
C E♭° Dm G7 C E♭° Dm G7
33
Uke.
Voice
All I learnt I learnt from tel - ly; The big-ger the tel - ly, the smart-er the man.
C C/B♭ F/A Fm/A♭ G7 G7 C
37
Uke.
Voice
You can tell from my big tel - ly Just how cle-ver a fel - la I am.
SOLO
C E♭° Dm G7 C E♭° Dm G7
41
Uke.


45
C C/B♭ F/A Fm/A♭ G7
Uke.
49
C E♭° Dm G7 C E♭° Dm G7
Uke.
53
C C/B♭ F/A Fm/A♭ G7
"And you can't learn that from a stupid book!"
Uke.
57
C E♭° Dm G7 C E° Dm G7
Voice
All I know I learnt from tel - ly, What to think and what to buy,
61
C C/B♭ F/A Fm/A♭ G7
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♭° Dm G7 C E° Dm G7
Voice
End - less con - tent, end - less chan - nels, End - less chat on end - less pan - els.
69
C C/B♭ F/A Fm/A♭ G7
3
Voice
All you need to fill your muf - fin With - out hav - ing to real - ly fink or nuf - fin.
73
A♭9 G9
Voice
Why would we waste our e - ner - gy Try - ing to work out "Ul - li - seez" When
77
A♭9 G9
3
Voice
we can sit hap pi ly On our love ly bap per liesWatch ing slight ly fa mous peo ple talk ing to real ly fa mous peo ple.

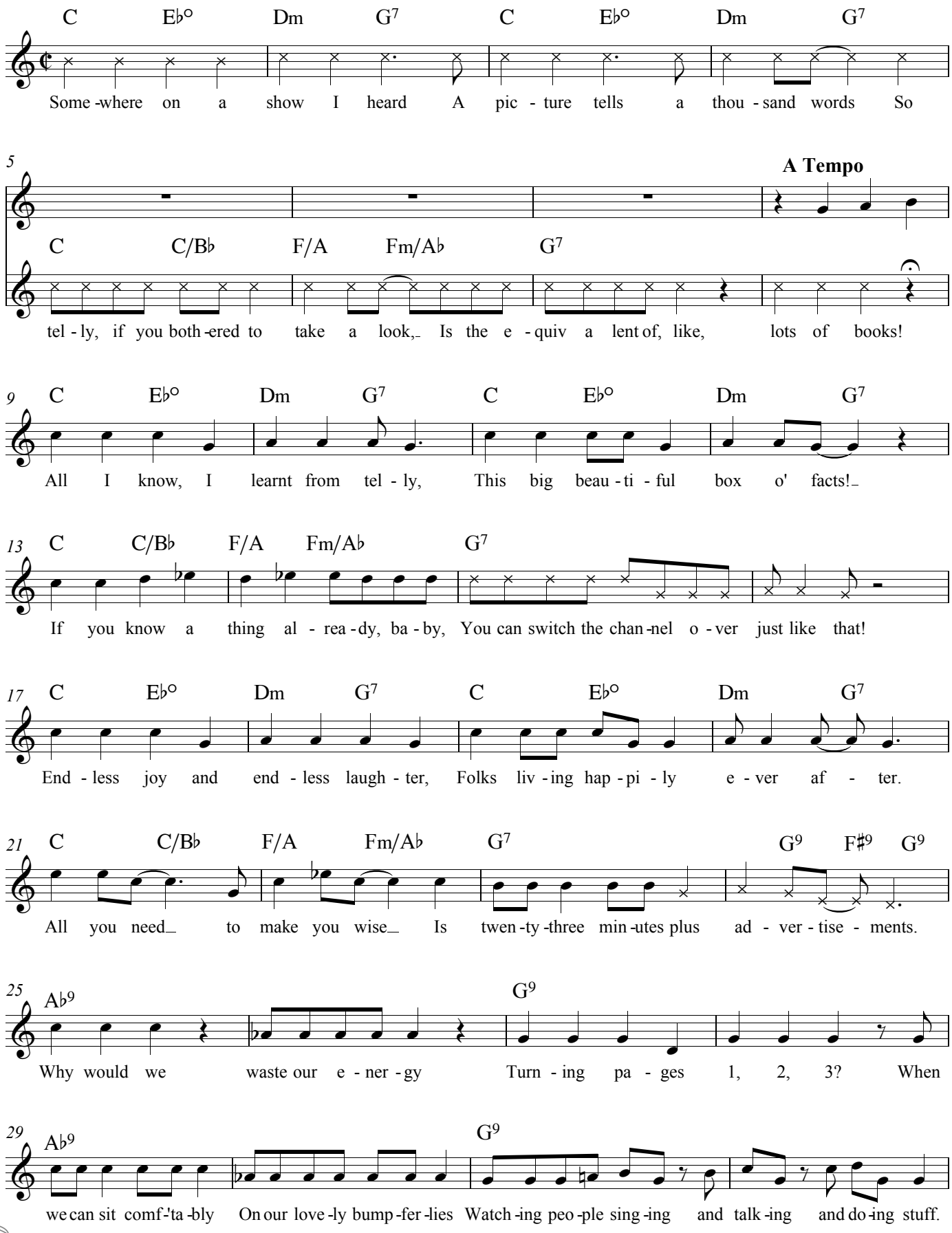

81 C E♭° Dm G7 C E° Dm G7
Voice
All I know I learnt from tel - ly; The big - ger the tel - ly, the smart - er the man.
85 C C/B♭ F/A Fm/A♭ G7 G7 C
Voice
You can tell from my big tel - ly Just how cle - ver a fel - la I am.
89 A♭9 G9
Voice
Who the Dick - ens is Charles Dick - ens? Ma - ry Shel - ley: she sounds smel - ly.
93 A♭9 G9
Voice
Har - ry Pot - ter, what a rot - ter, Jane Aus - ten in the com - post - in.
97 B♭9 A9
Voice
James Joyce, does - n't sound noice, I - an Mc - Ew - an, (ugh) feel like spew - in.
Kick Line Half Tempo
101 B♭9 A9 "Easy Grandma" A7 B° C° A7/C♯
Voice
Wil - li - am Shake - speare, Schwil - li - am Schmake - speare, Mo - by Dick All together!...
105 D F° Em7 A7 D F° Em7 A7
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♭ A(sus4) A(sus4) A7
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♭ A(sus4) (Fill) E♭13 D13
Voice
am!

13. All I Know

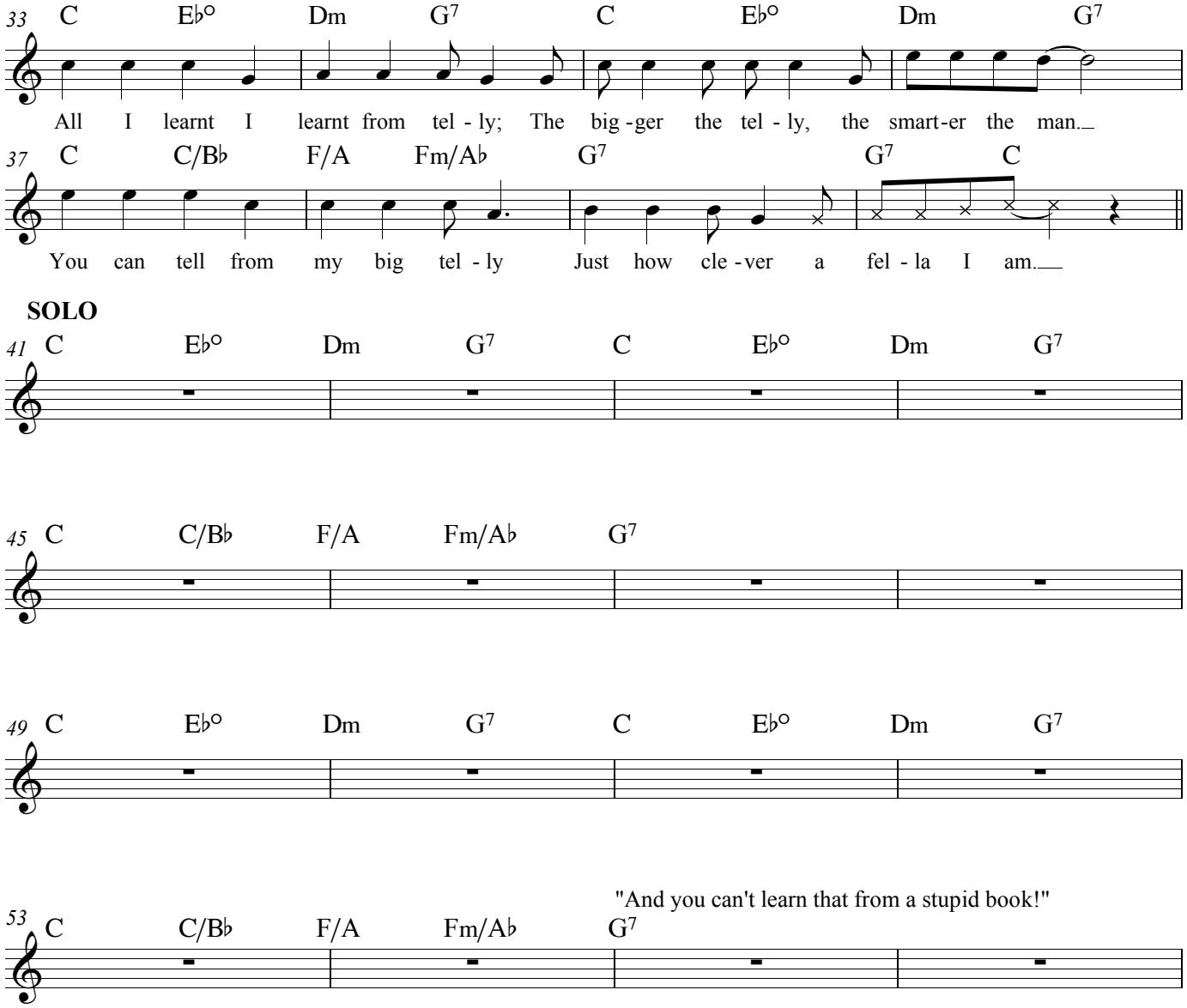
Interval Version

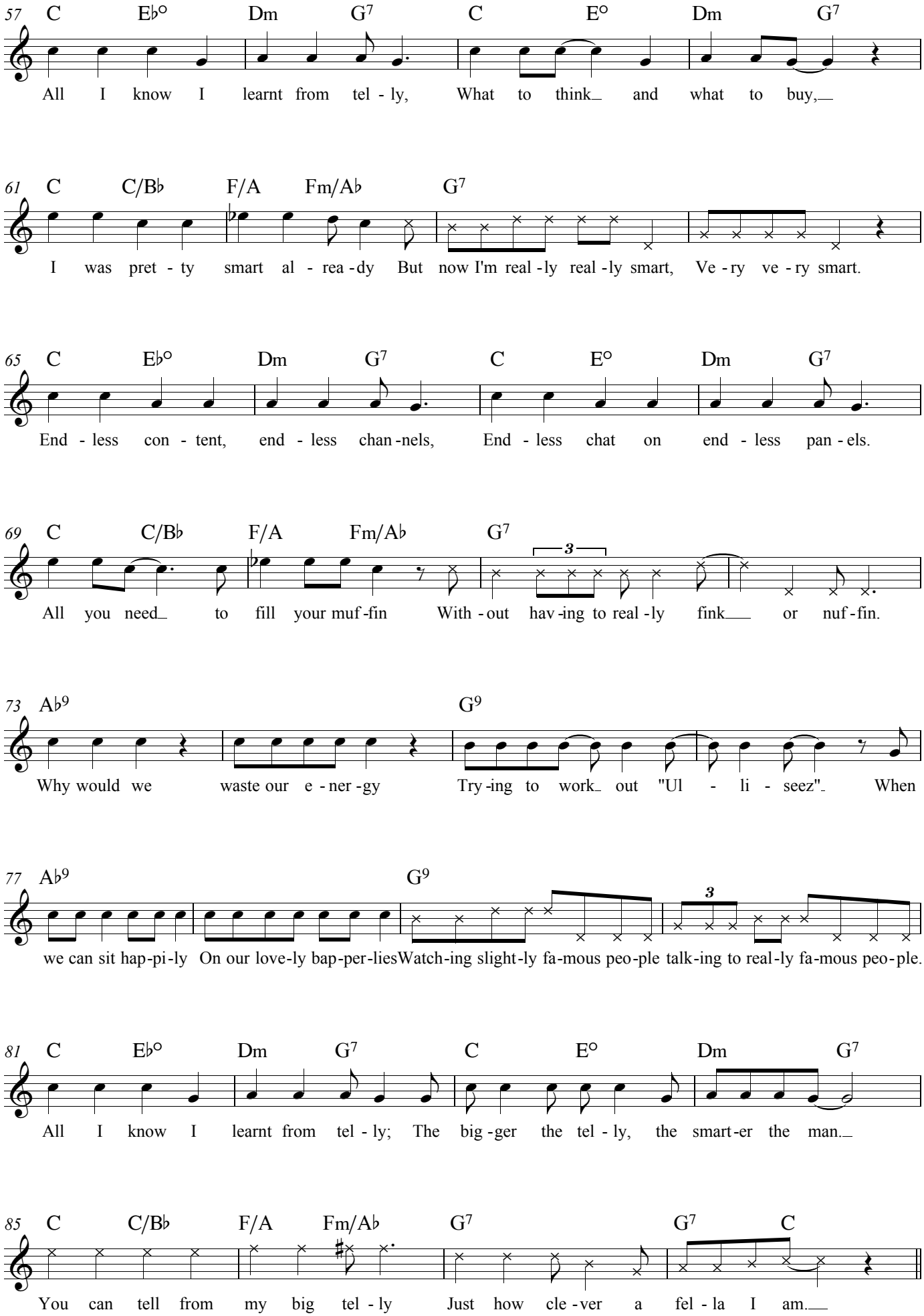
Music & Lyrics
Tim Minchin

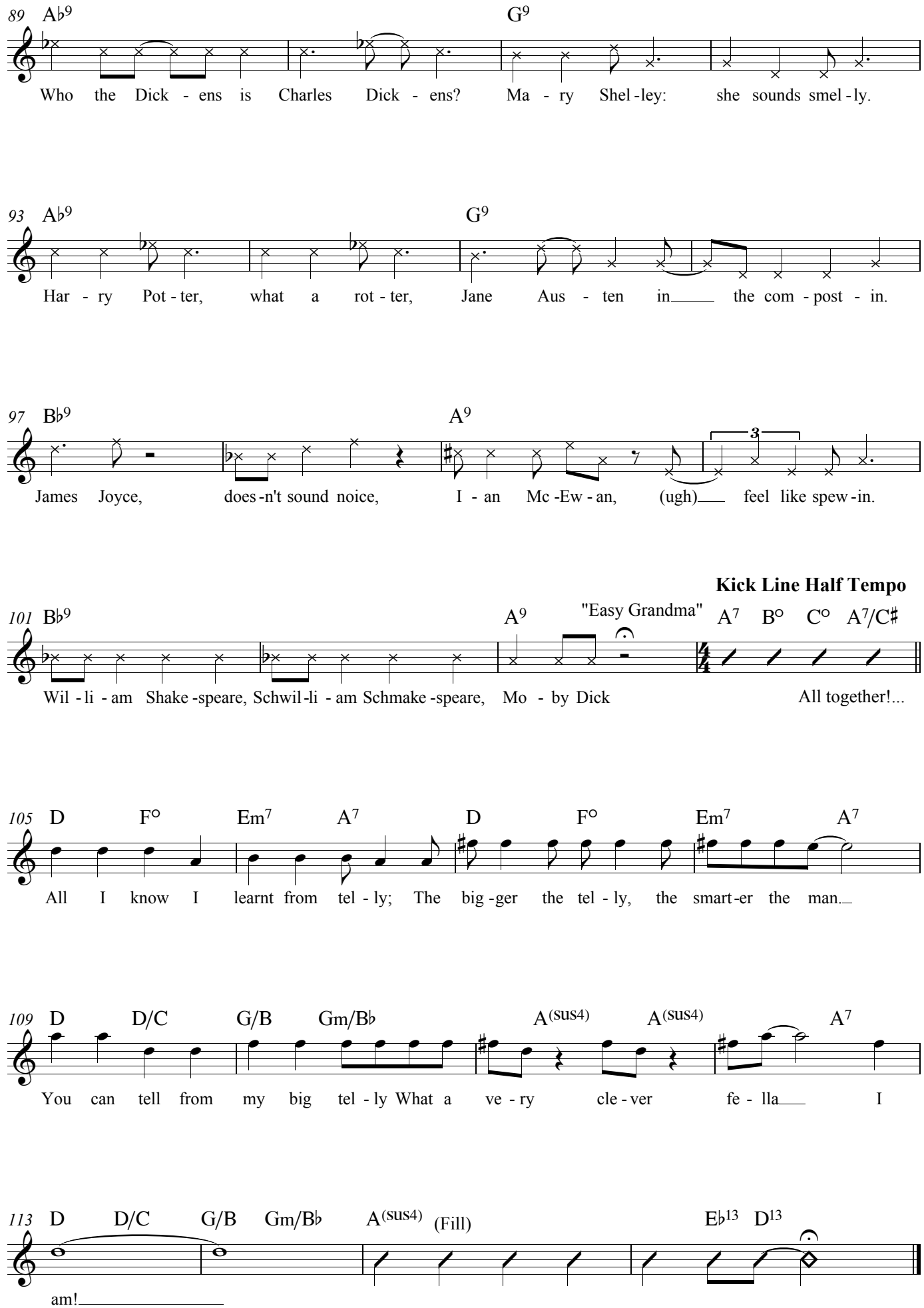
Colla Voce



PRS for MUSIC Foundation


33 C Eb° Dm G7 C Eb° Dm G7
All I learnt I learnt from tel - ly; The big - ger the tel - ly, the smart-er the man.
37 C C/Bb F/A Fm/Ab G7 G7 C
You can tell from my big tel - ly Just how cle - ver a fel - la I am.
SOLO
41 C Eb° Dm G7 C Eb° Dm G7
45 C C/Bb F/A Fm/Ab G7
49 C Eb° Dm G7 C Eb° Dm G7
"And you can't learn that from a stupid book!"
53 C C/Bb F/A Fm/Ab G7


57 C Eb° Dm G7 C E° Dm G7
All I know I learnt from tel - ly, What to think and what to buy,
61 C C/Bb F/A Fm/Ab G7
I was pret - ty smart al - rea - dy But now I'm real - ly real - ly smart, Ve - ry ve - ry smart.
65 C Eb° Dm G7 C E° Dm G7
End - less con - tent, end - less chan - nels, End - less chat on end - less pan - els.
69 C C/Bb F/A Fm/Ab G7
3
All you need to fill your muf - fin With - out hav - ing to real - ly fink or nuf - fin.
73 Ab9 G9
Why would we waste our e - ner - gy Try - ing to work out "Ul - li - seez" When
77 Ab9 G9
3
we can sit hap - pi - ly On our love - ly bap - per - liesWatch - ing slight - ly fa - mous peo - ple talk - ing to real - ly fa - mous peo - ple.
81 C Eb° Dm G7 C E° Dm G7
All I know I learnt from tel - ly; The big - ger the tel - ly, the smart - er the man.
85 C C/Bb F/A Fm/Ab G7 G7 C
You can tell from my big tel - ly Just how cle - ver a fel - la I am.

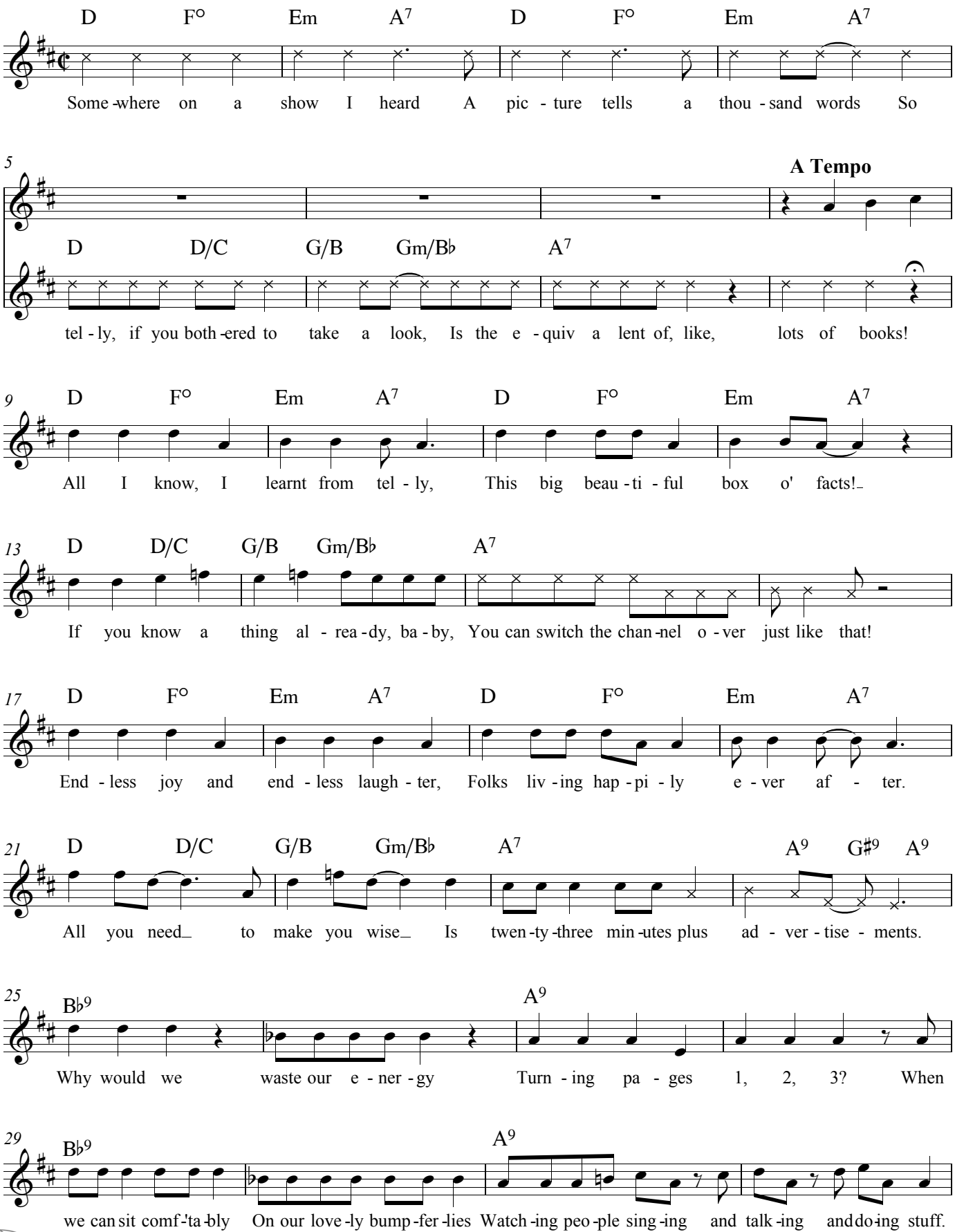

89 Ab9 G9
Who the Dick - ens is Charles Dick - ens? Ma - ry Shel - ley: she sounds smel - ly.
93 Ab9 G9
Har - ry Pot - ter, what a rot - ter, Jane Aus - ten in the com - post - in.
97 Bb9 A9
James Joyce, does - n't sound noice, I - an Mc - Ew - an, (ugh) feel like spew - in.
Kick Line Half Tempo
101 Bb9 A9 "Easy Grandma" A7 B° C° A7/C#
Wil - li - am Shake - speare, Schwil - li - am Schmake - speare, Mo - by Dick All together!...
105 D F° Em7 A7 D F° Em7 A7
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/Bb A(sus4) A(sus4) A7
You can tell from my big tel - ly What a ve - ry cle - ver fe - lla I
113 D D/C G/B Gm/Bb A(sus4) (Fill) Eb13 D13
am!

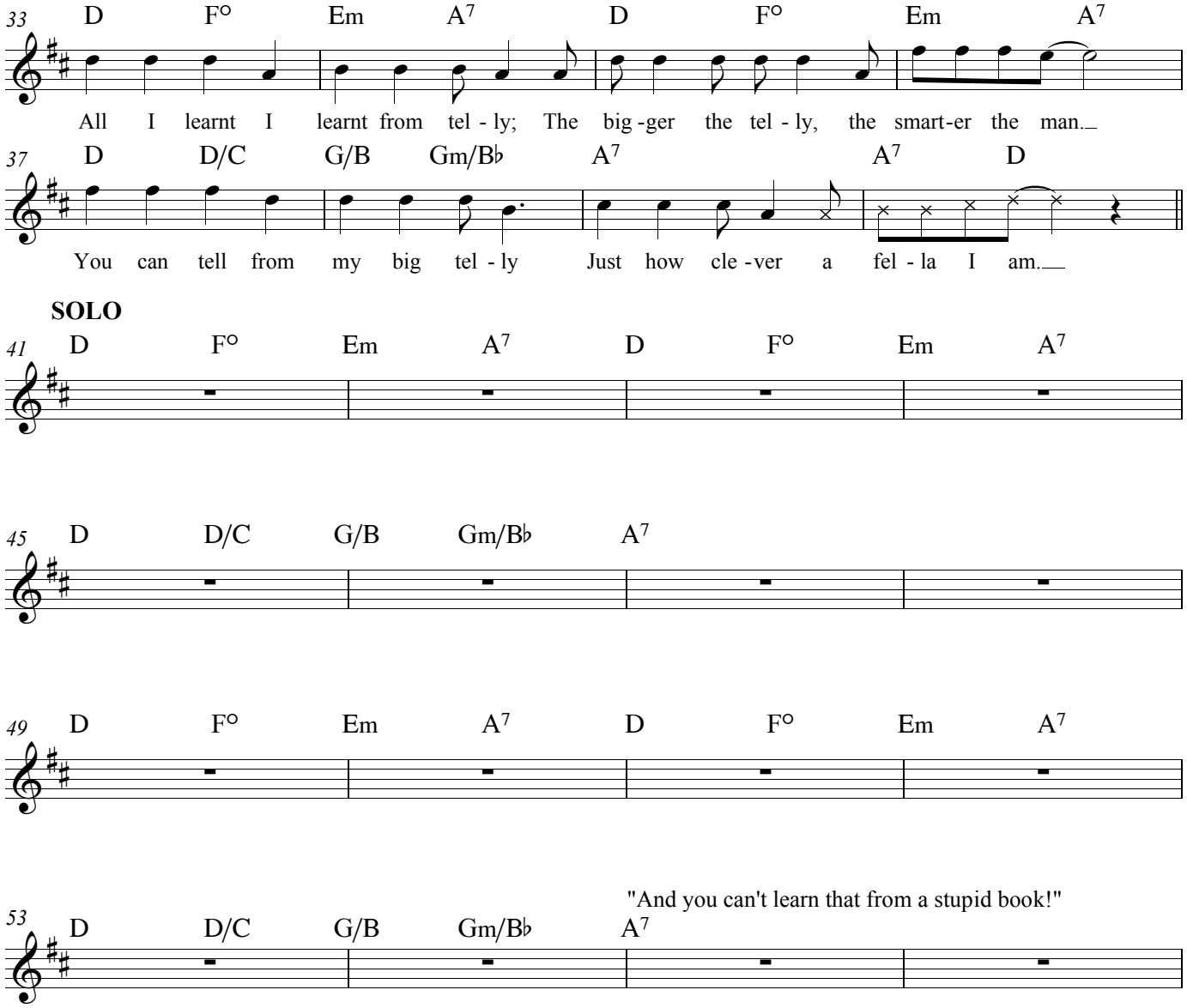
13. All I Know (Bb Lead Sheet)

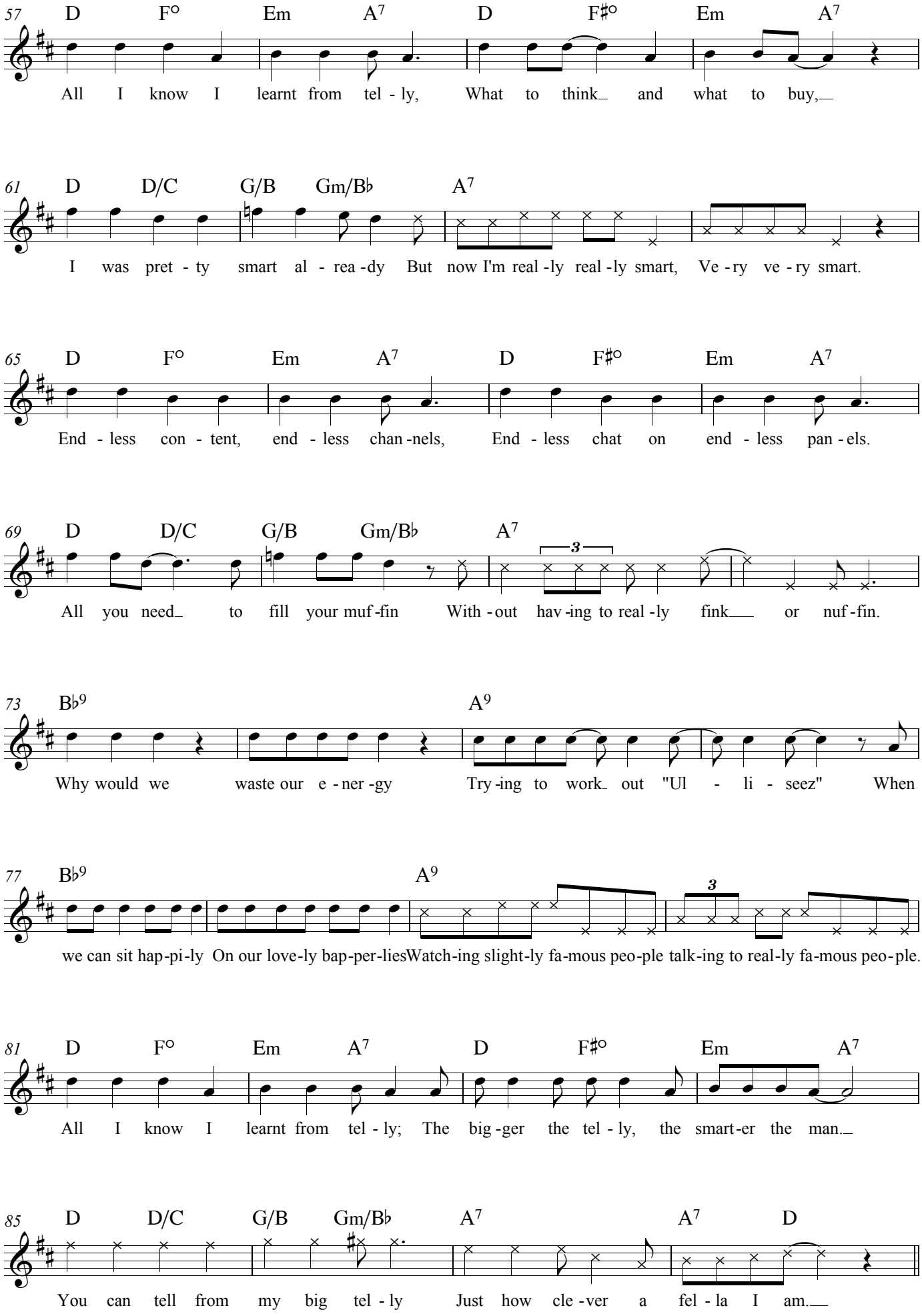
Interval Version

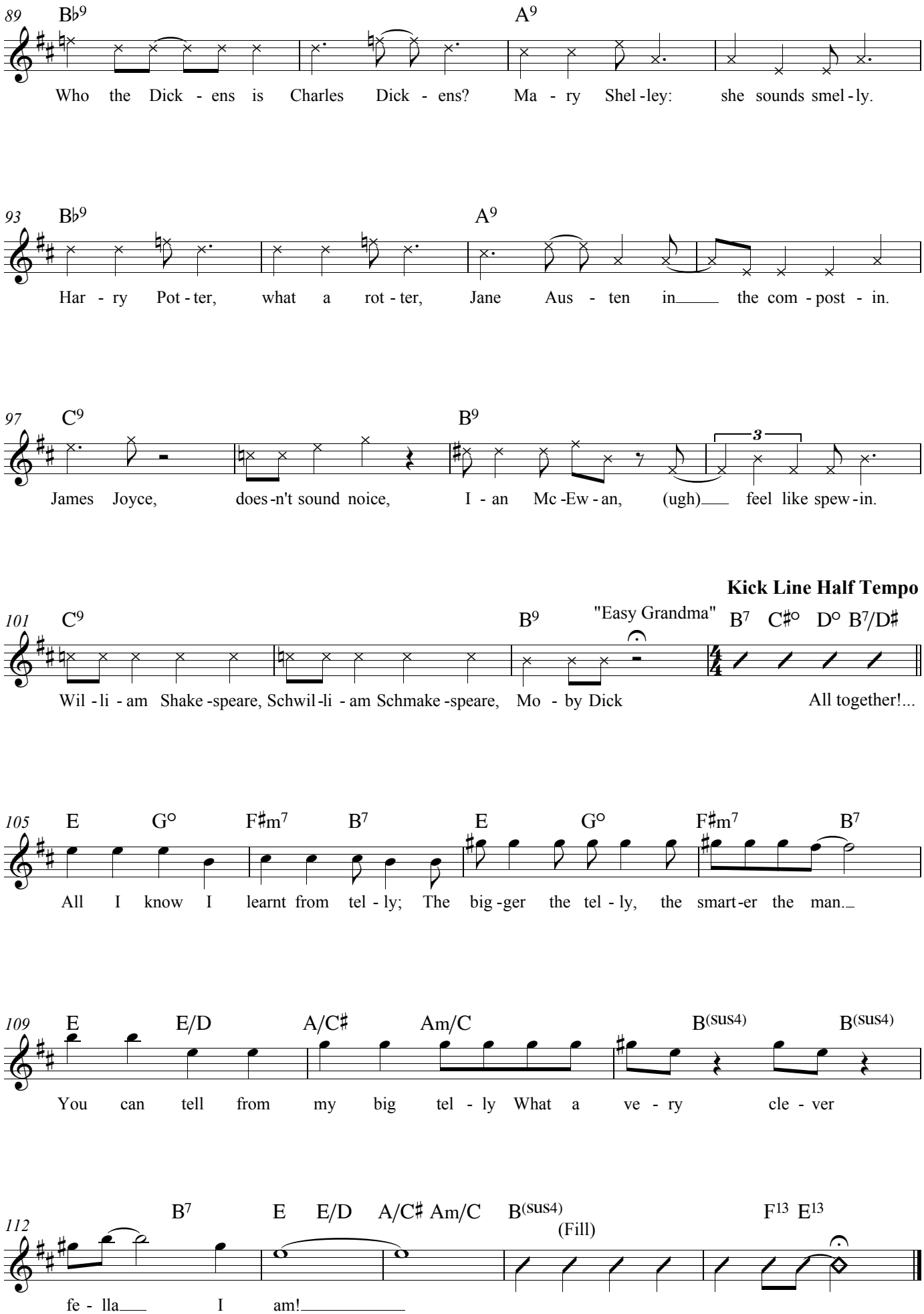
Music & Lyrics
Tim Minchin

Colla Voce

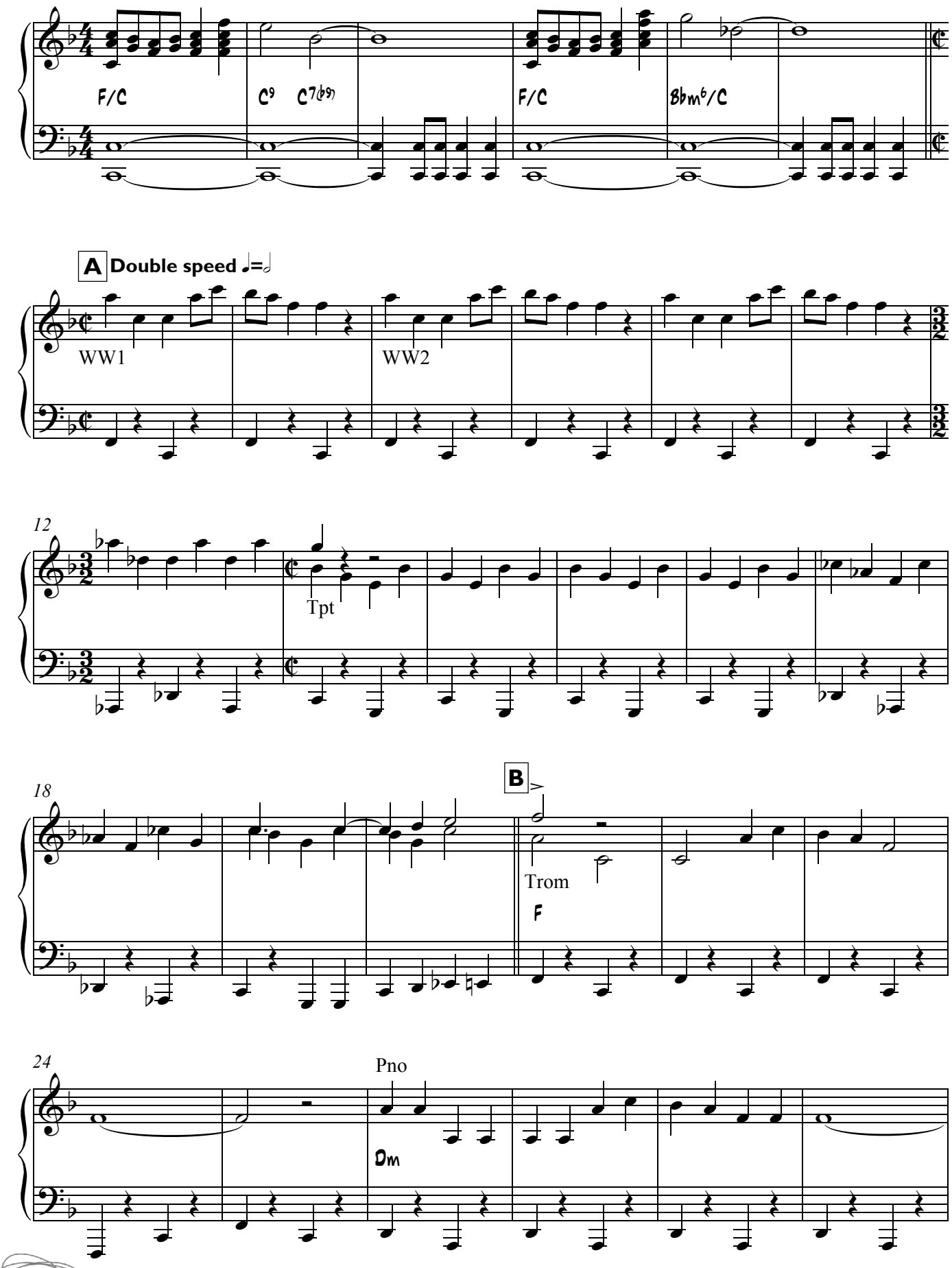


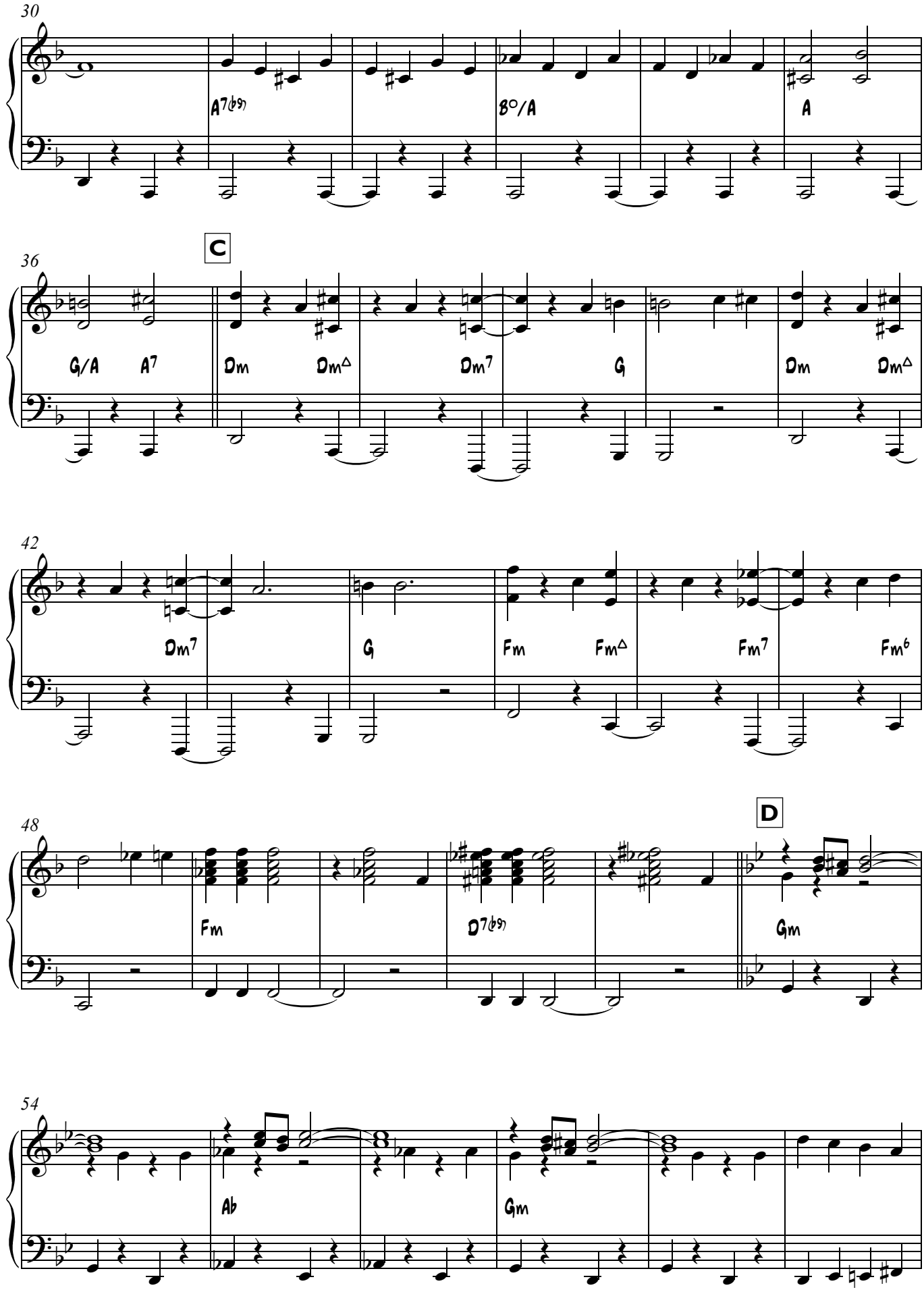

33
D F° Em A7 D F° Em A7
All I learnt I learnt from tel - ly; The big - ger the tel - ly, the smart-er the man.
37
D D/C G/B Gm/B♭ A7 A7 D
You can tell from my big tel - ly Just how cle - ver a fel - la I am.
SOLO
41
D F° Em A7 D F° Em A7
45
D D/C G/B Gm/B♭ A7
49
D F° Em A7 D F° Em A7
"And you can't learn that from a stupid book!"
53
D D/C G/B Gm/B♭ A7

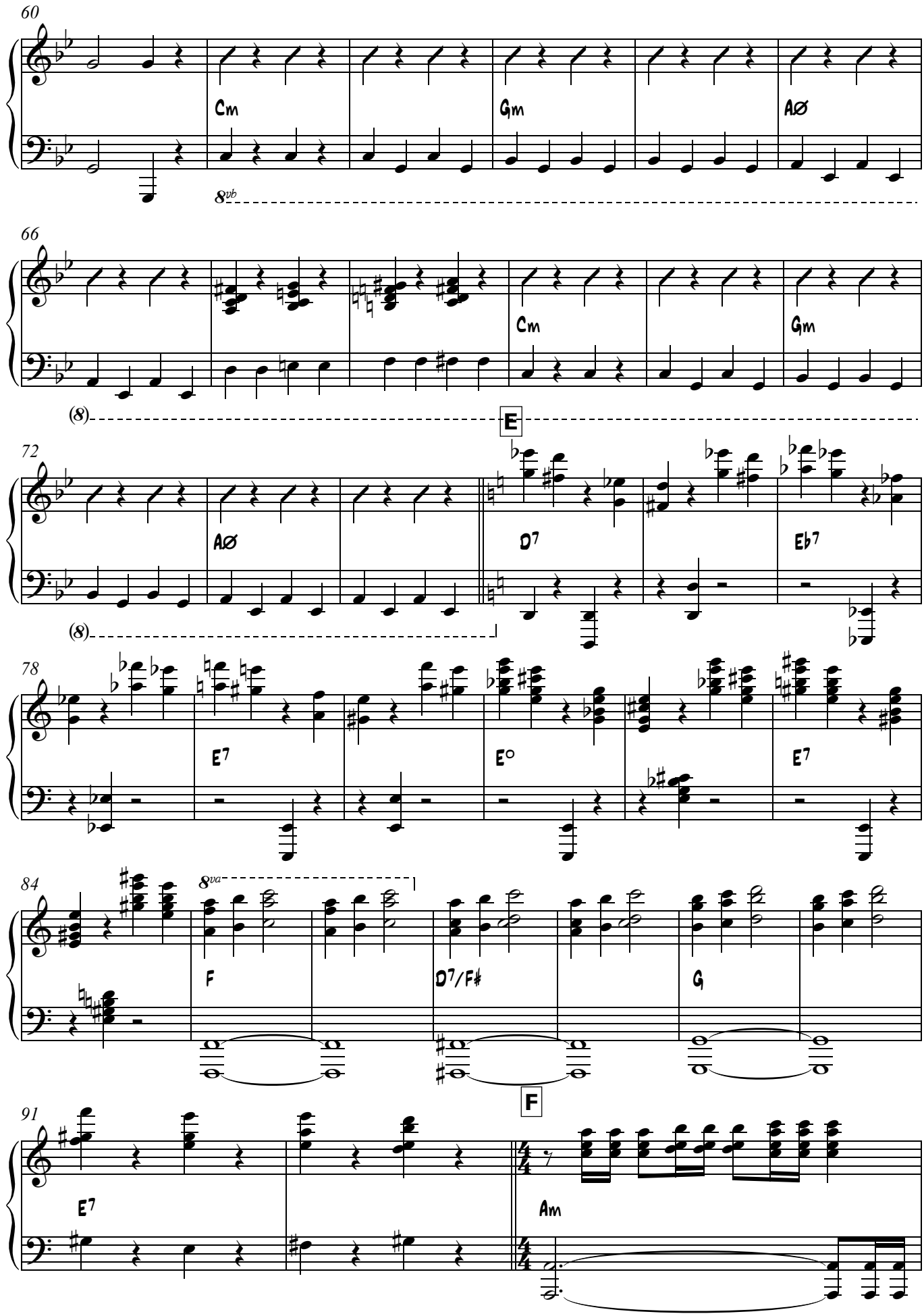

57 D F° Em A7 D F#° Em A7
All I know I learnt from tel - ly, What to think and what to buy,
61 D D/C G/B Gm/B♭ A7
I was pret - ty smart al - rea - dy But now I'm real - ly real - ly smart, Ve - ry ve - ry smart.
65 D F° Em A7 D F#° Em A7
End - less con - tent, end - less chan - nels, End - less chat on end - less pan - els.
69 D D/C G/B Gm/B♭ A7
3
All you need to fill your muf - fin With - out hav - ing to real - ly fink or nuf - fin.
73 B♭9 A9
Why would we waste our e - ner - gy Try - ing to work out "Ul - li - seez" When
77 B♭9 A9
3
we can sit hap - pi - ly On our love - ly bap - per - liesWatch - ing slight - ly fa - mous peo - ple talk - ing to real - ly fa - mous peo - ple.
81 D F° Em A7 D F#° Em A7
All I know I learnt from tel - ly; The big - ger the tel - ly, the smart - er the man.
85 D D/C G/B Gm/B♭ A7 A7 D
You can tell from my big tel - ly Just how cle - ver a fel - la I am.

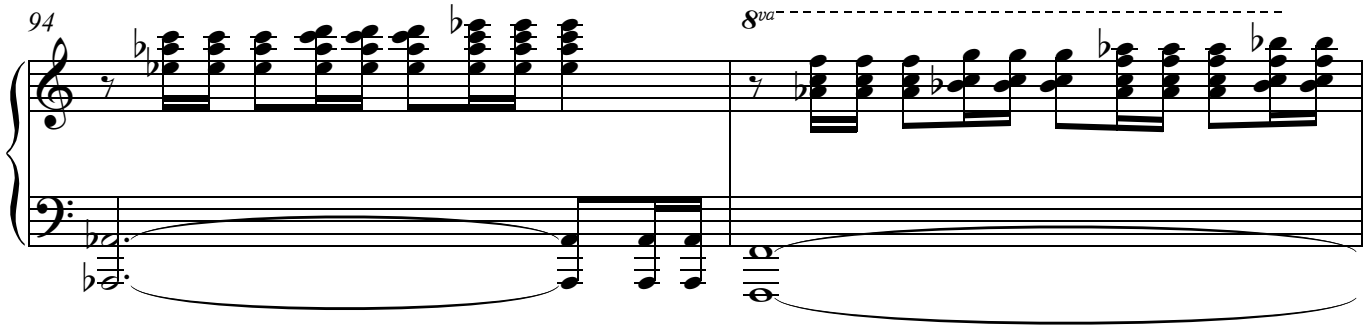

89 B♭9 A9
Who the Dick - ens is Charles Dick - ens? Ma - ry Shel - ley: she sounds smel - ly.
93 B♭9 A9
Har - ry Pot - ter, what a rot - ter, Jane Aus - ten in the com - post - in.
97 C9 B9
3
James Joyce, does - n't sound noice, I - an Mc - Ew - an, (ugh) feel like spew - in.
Kick Line Half Tempo
101 C9 B9 "Easy Grandma" B7 C♯° D° B7/D♯
Wil - li - am Shake - speare, Schwil - li - am Schmake - speare, Mo - by Dick All together!...
105 E G° F♯m7 B7 E G° F♯m7 B7
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♯ Am/C B(sus4) B(sus4)
You can tell from my big tel - ly What a ve - ry cle - ver
112 B7 E E/D A/C♯ Am/C B(sus4) (Fill) F13 E13
fe - lla I am!

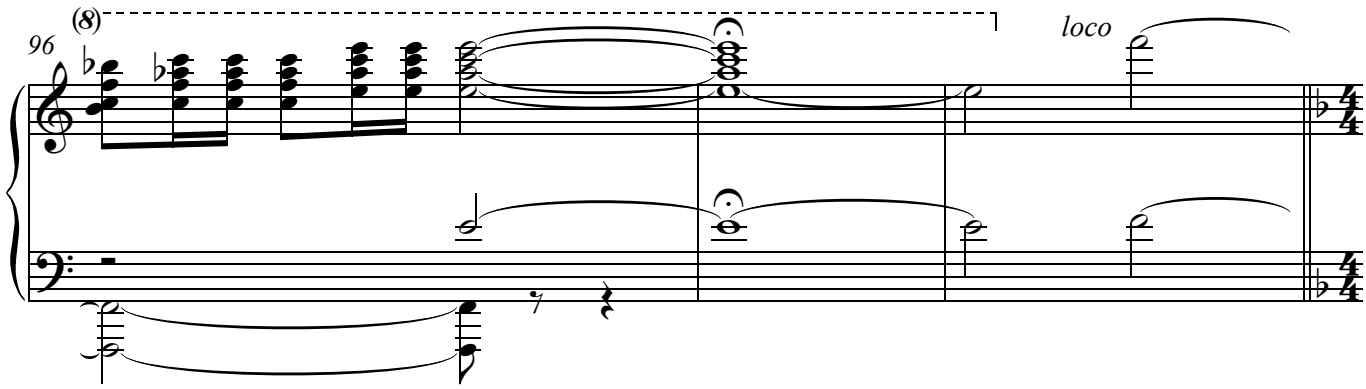
13. Entr'acte


F/C
C9
C7(b9)
F/C
Bbm6/C
A Double speed ♩=𝅗𝅥
WW1
WW2
12
Tpt
18
B
Trom
F
24
Pno
Dm

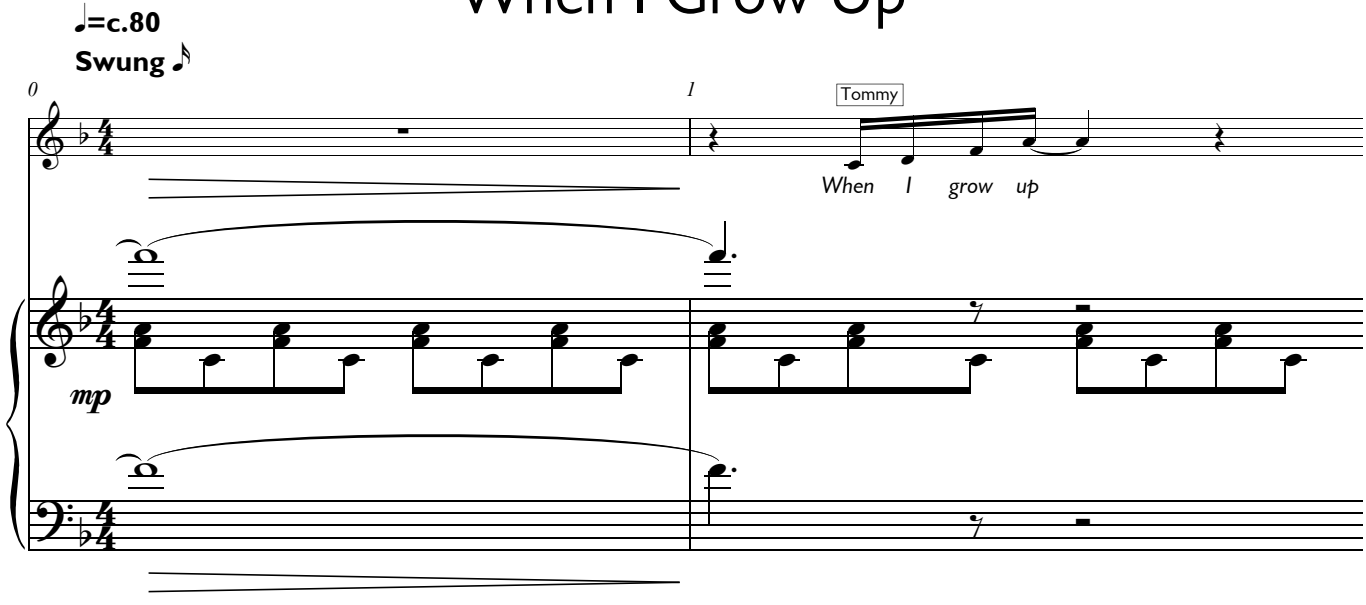

30
A7(b9)
B°/A
A
36
C
G/A
A7
Dm
Dm△
Dm7
G
Dm
Dm△
42
Dm7
G
Fm
Fm△
Fm7
Fm6
48
D
Fm
D7(b9)
Gm
54
Ab
Gm


60
Cm
Gm
AØ
8vb
66
Cm
Gm
(8)
E
72
AØ
D7
Eb7
(8)
78
E7
E°
E7
84
8va
F
D7/F♯
G
F
91
E7
Am





When I Grow Up

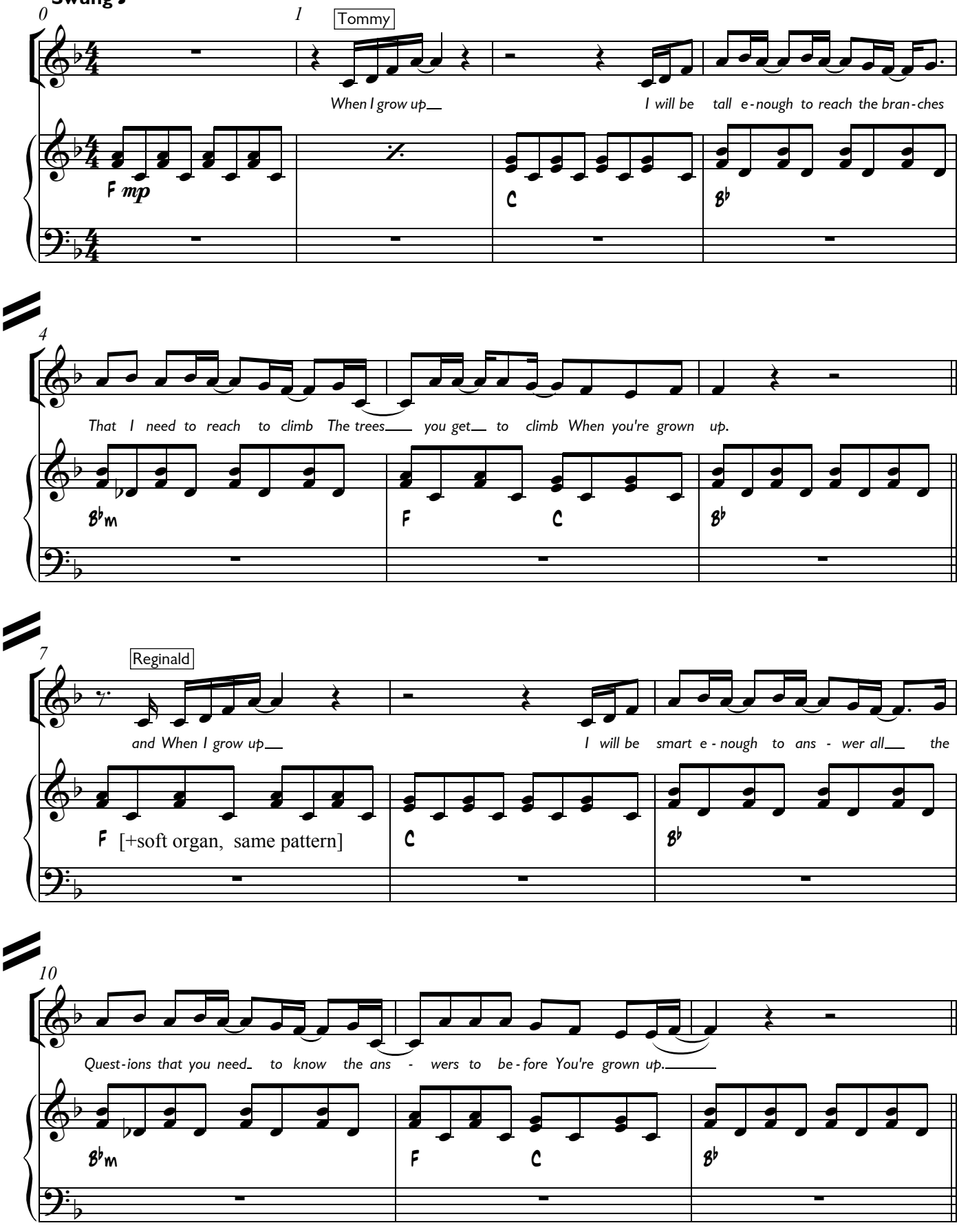


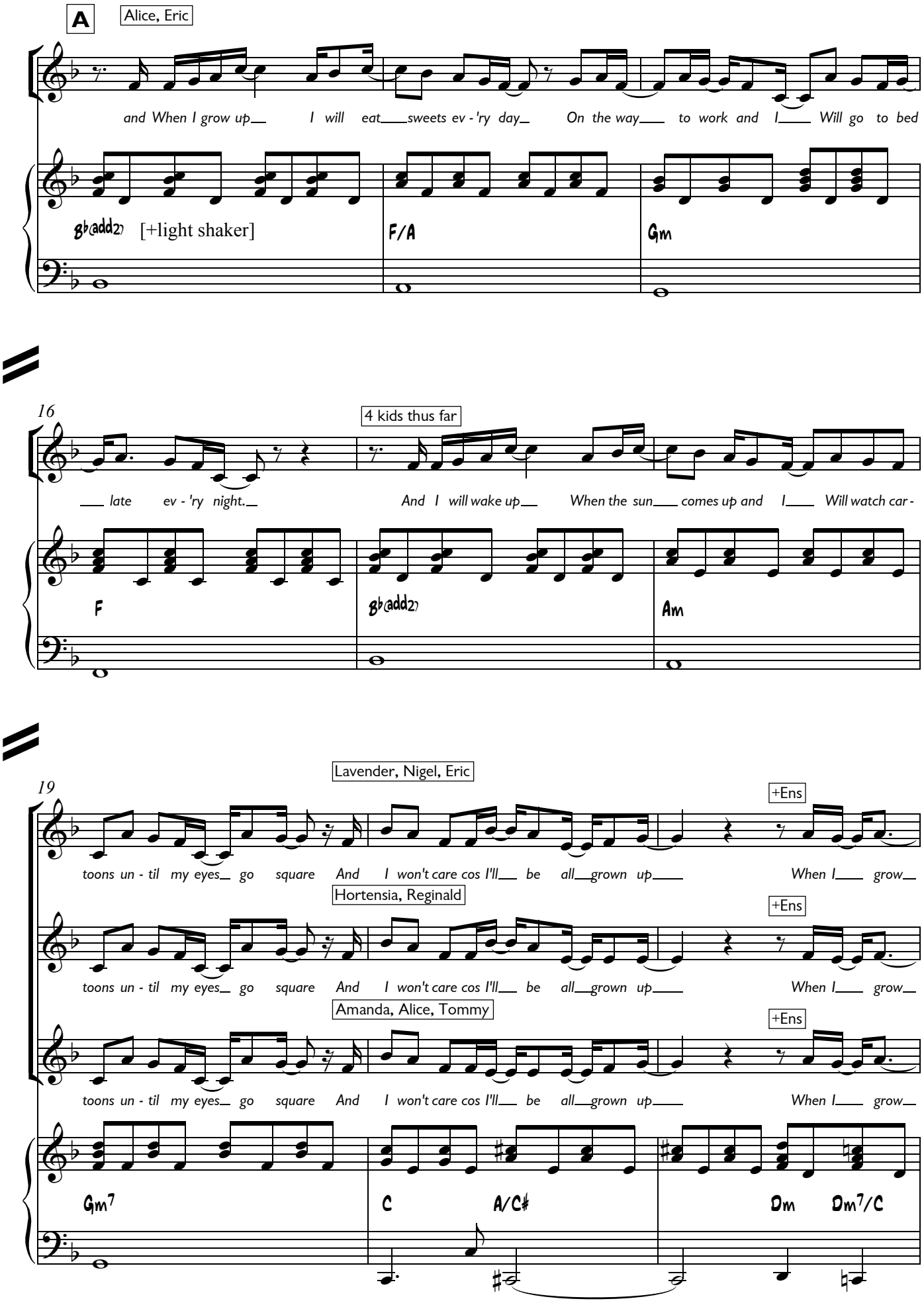
14. When I Grow Up

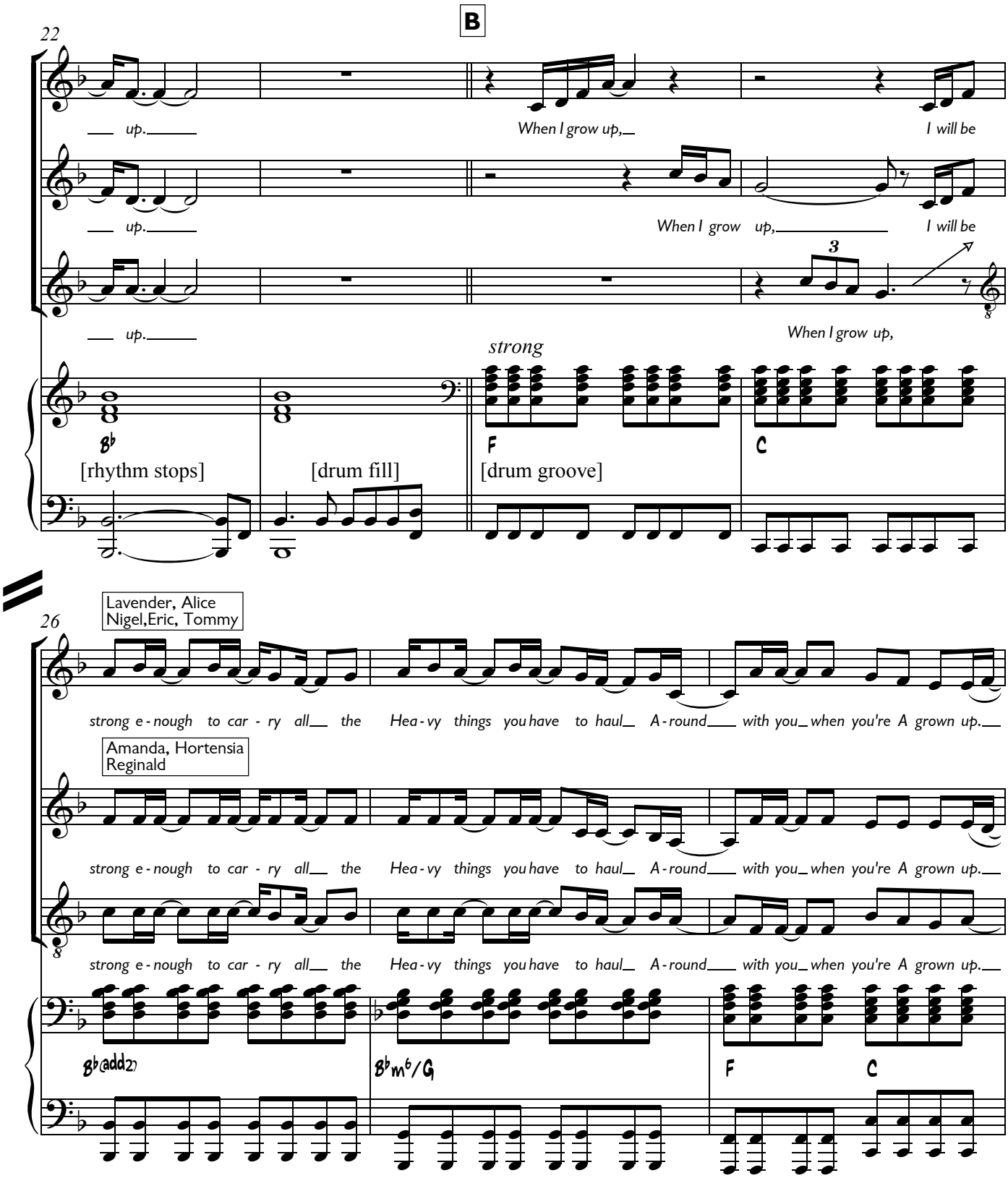
(Tall and Smart and Strong and Brave)

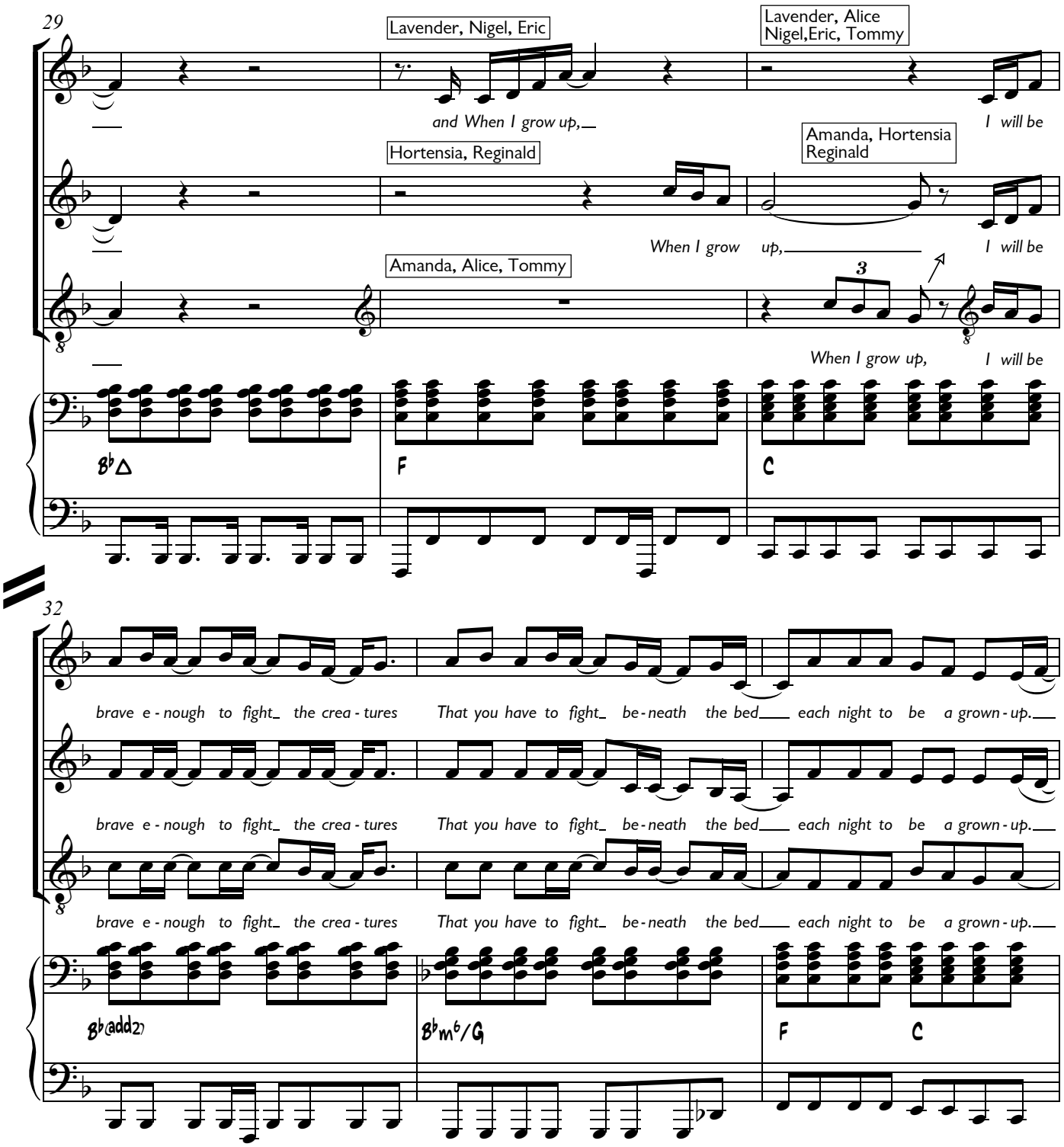
Music & Lyrics
Tim Minchin

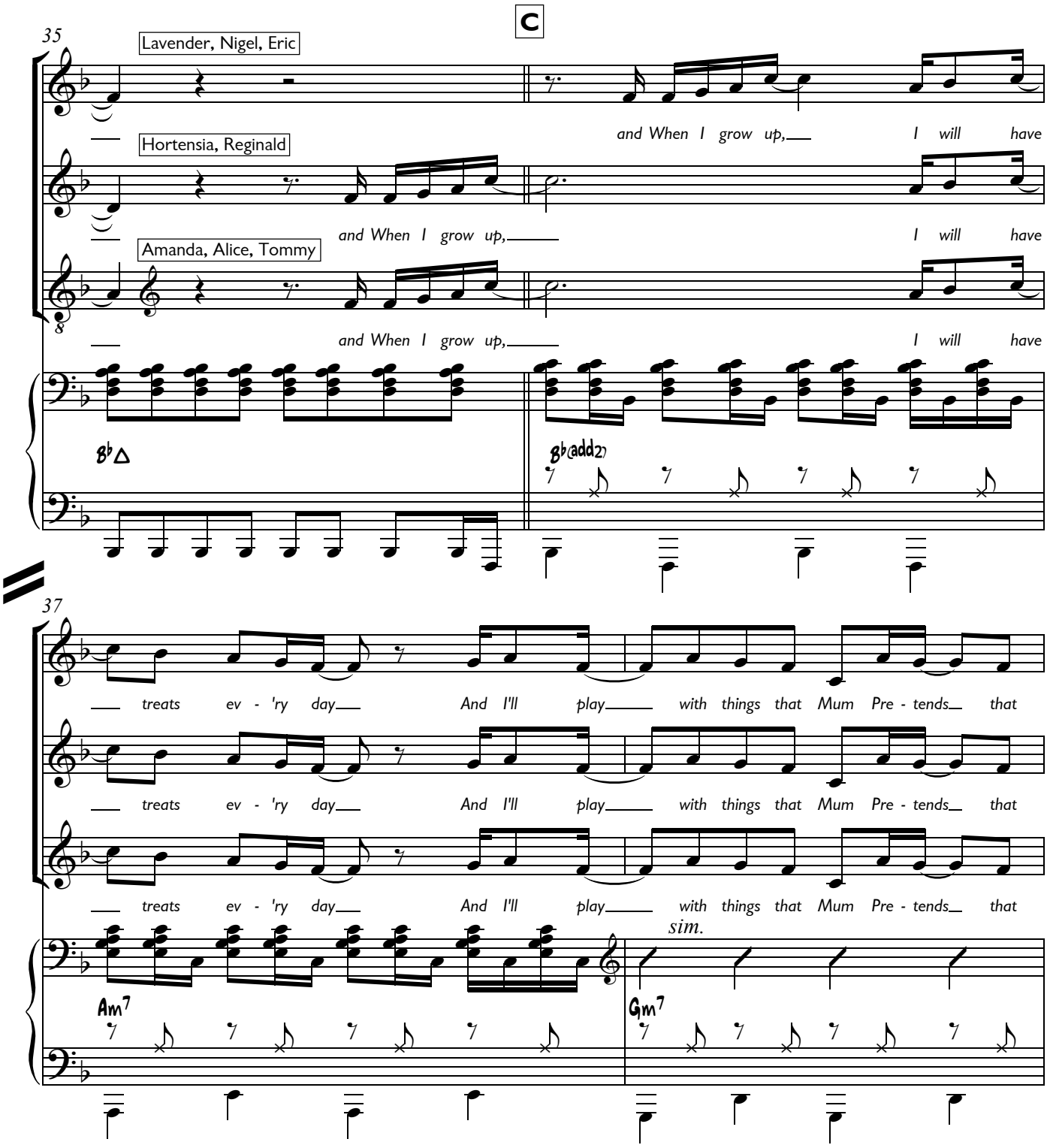
♩=c.80
Swung ♪

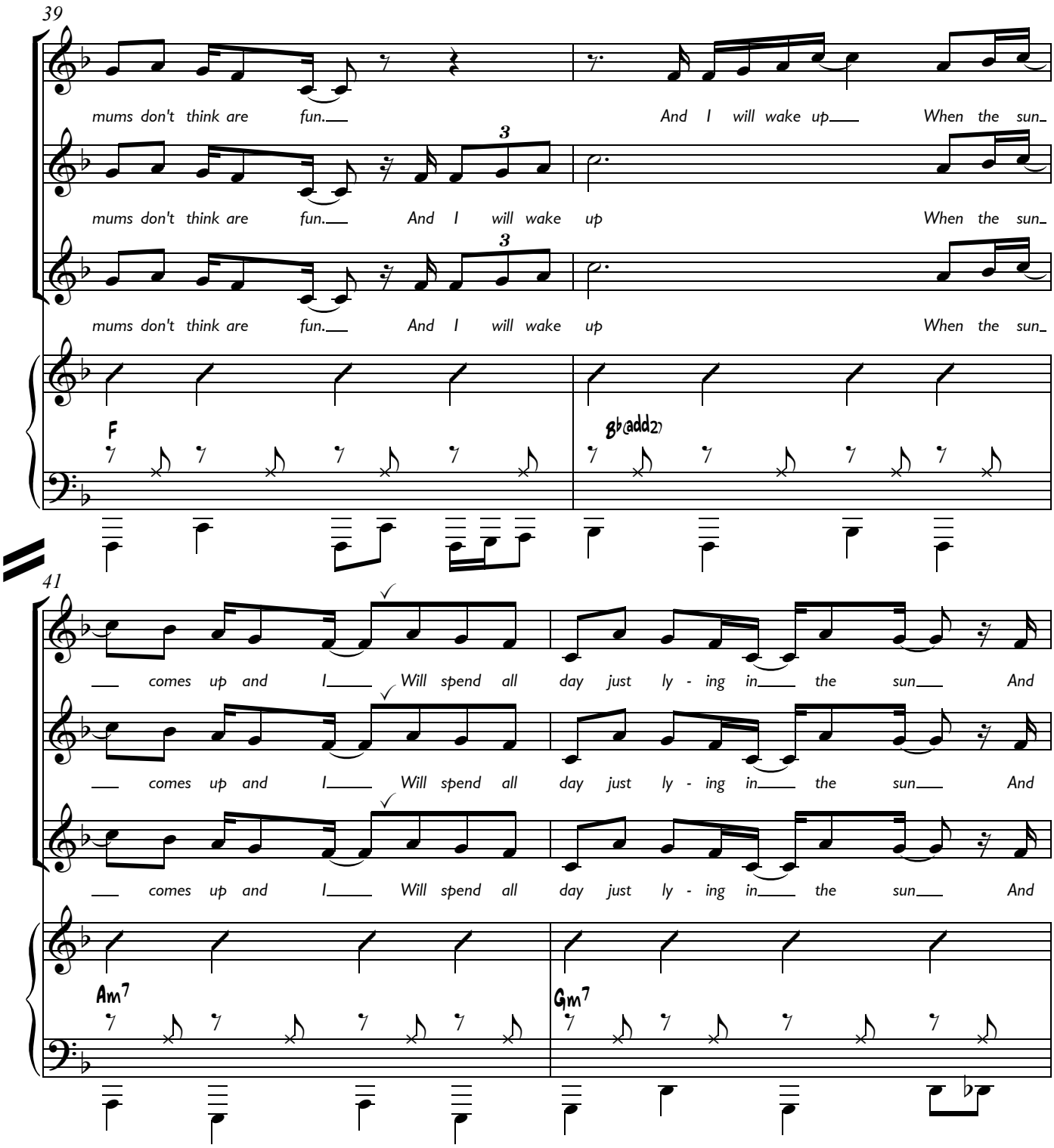


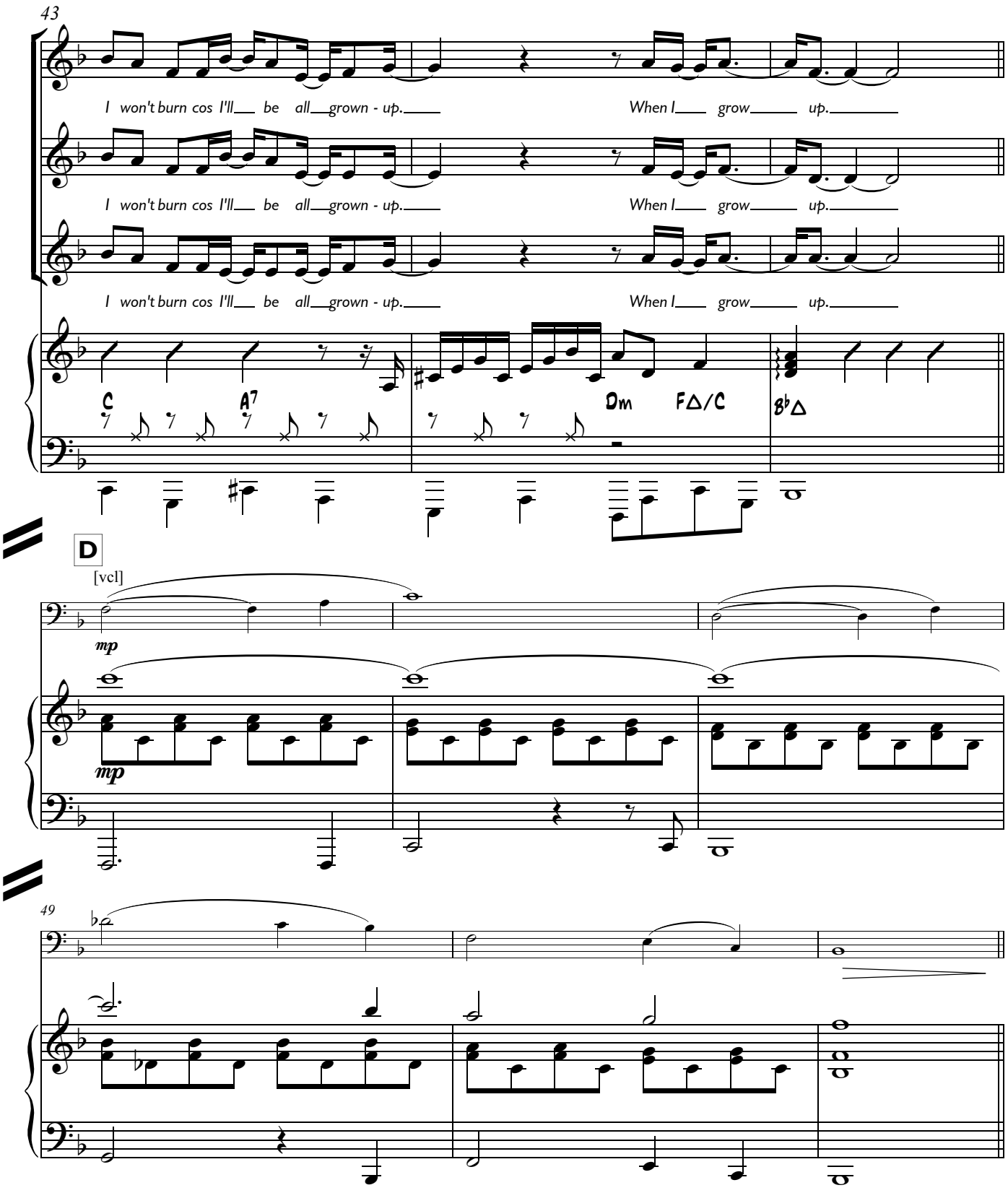

A
Alice, Eric
and When I grow up I will eat sweets ev - 'ry day On the way to work and I Will go to bed
B♭(add2)
[+light shaker]
F/A
Gm
16
4 kids thus far
late ev - 'ry night.
And I will wake up When the sun comes up and I Will watch car -
F
B♭(add2)
Am
19
Lavender, Nigel, Eric
+Ens
toons un - til my eyes go square And I won't care cos I'll be all grown up When I grow
Hortensia, Reginald
+Ens
toons un - til my eyes go square And I won't care cos I'll be all grown up When I grow
Amanda, Alice, Tommy
+Ens
toons un - til my eyes go square And I won't care cos I'll be all grown up When I grow
Gm7
C
A/C♯
Dm
Dm7/C

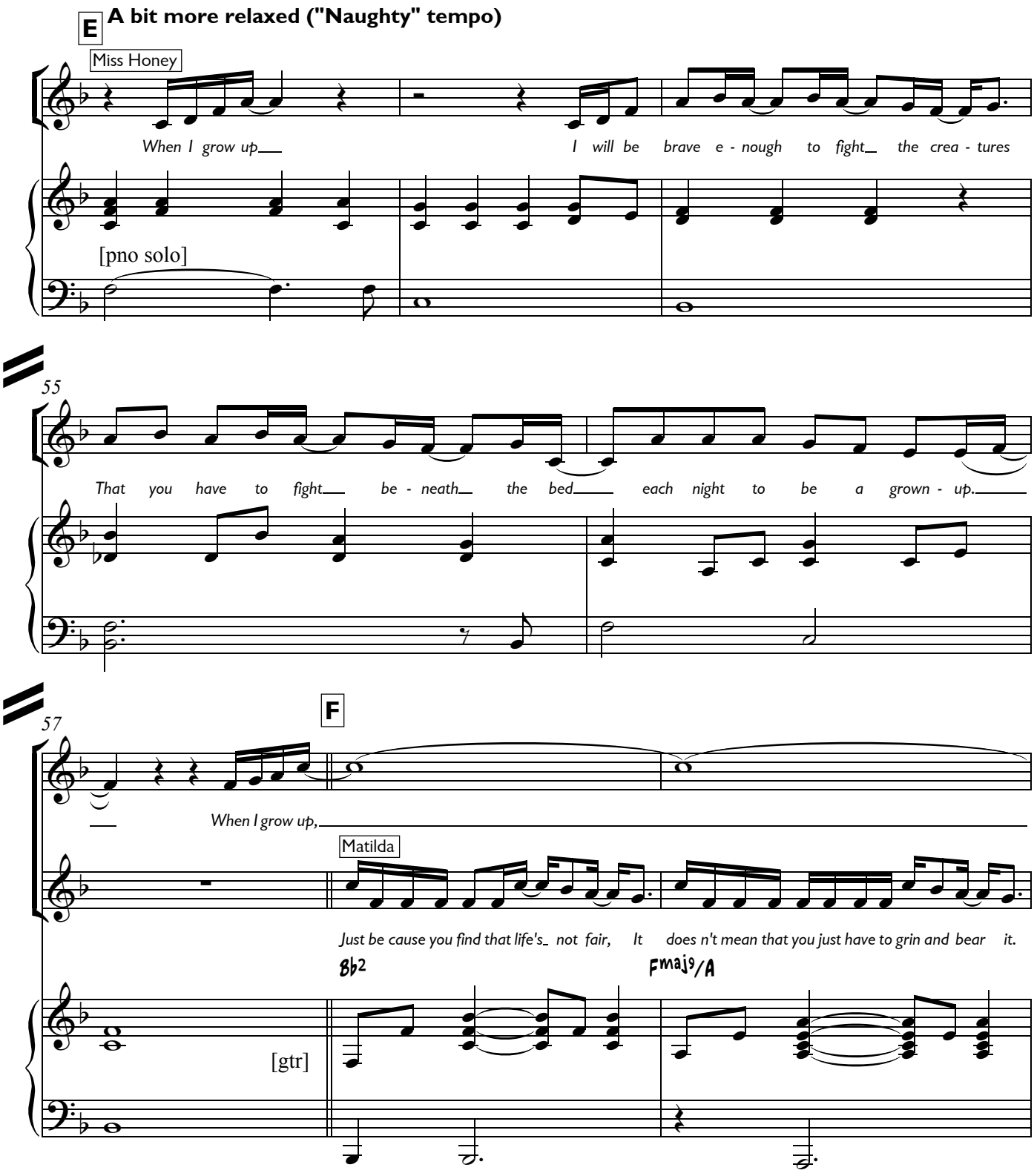

B
22
up.
When I grow up,
I will be
When I grow up,
strong
[rhythm stops]
[drum fill]
[drum groove]
Lavender, Alice
Nigel,Eric, Tommy
26
strong e-nough to car-ry all the Hea-vy things you have to haul A-round with you when you're A grown up.
Amanda, Hortensia
Reginald
B♭(add2)
B♭m6/G
F
C

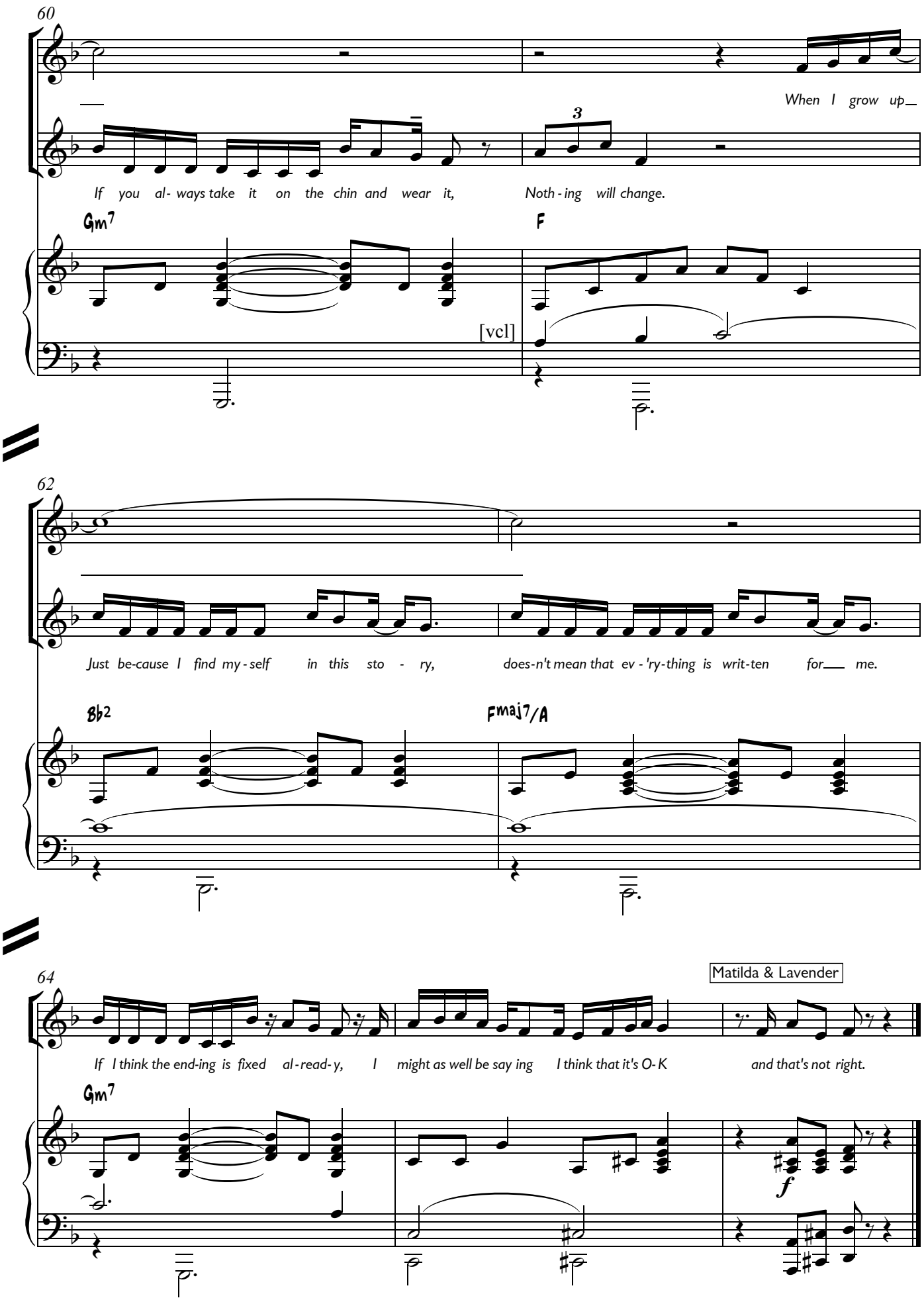

29
Lavender, Nigel, Eric
and When I grow up,
Lavender, Alice
Nigel,Eric, Tommy
I will be
Hortensia, Reginald
Amanda, Hortensia
Reginald
When I grow up,
I will be
Amanda, Alice, Tommy
3
When I grow up,
I will be
B♭Δ
F
C
32
brave e - nough to fight_ the crea - tures
That you have to fight_ be - neath the 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♭(add2)
B♭m⁶/G
F
C


C
35
Lavender, Nigel, Eric
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
B♭△
B♭(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
sim.
Am7
Gm7


39
mums don't think are fun.
And I will wake up
When the sun
mums don't think are fun.
And I will wake up
When the sun
mums don't think are fun.
And I will wake up
When the sun
F
B♭(add2)
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
Am7
Gm7


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
A7
Dm
F△/C
B♭△
D
[vcl]
mp
mp
49


E
A bit more relaxed ("Naughty" tempo)
Miss Honey
When I grow up
I will be brave e - nough to fight the crea - tures
[pno solo]
55
That you have to fight be - neath 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]

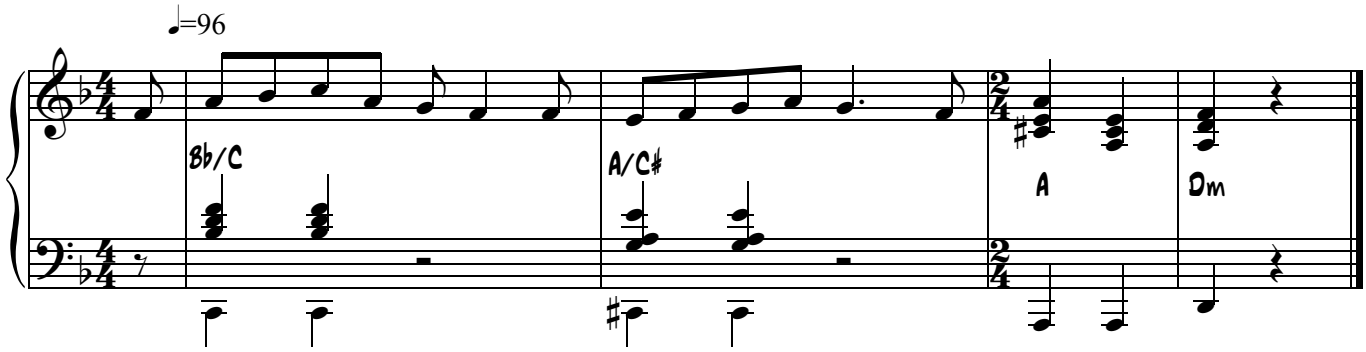

60
When I grow up
If you al- ways take it on the chin and wear it,
Noth - ing will change.
Gm7
F
[vcl]
62
Just be-cause I find my - self in this sto - ry,
does-n't mean that ev - 'ry-thing is writ-ten for me.
Bb2
Fmaj7/A
64
Matilda & Lavender
If I think the end-ing is fixed al - read - y,
I might as well be say ing
I think that it's O- K
and that's not right.
Gm7
f

14a. Trunchbull's Jug

Music & Lyrics
Tim Minchin

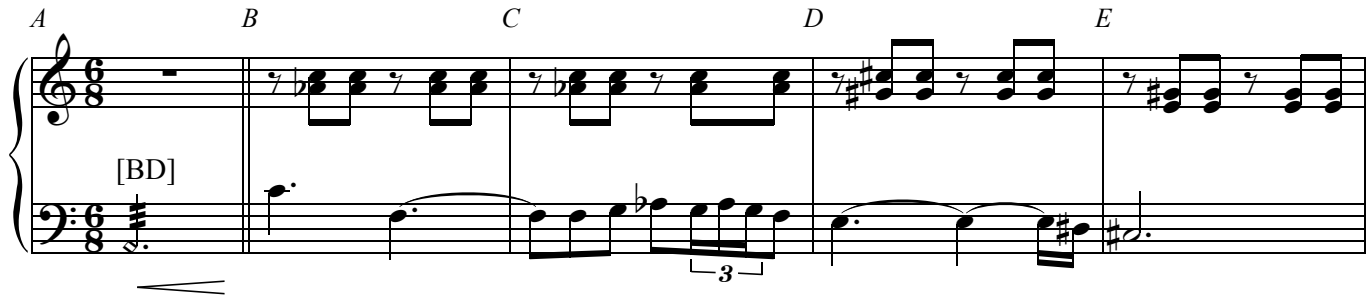
Lavender: While no-one's looking...
I put it into the Trunchbull's jug!

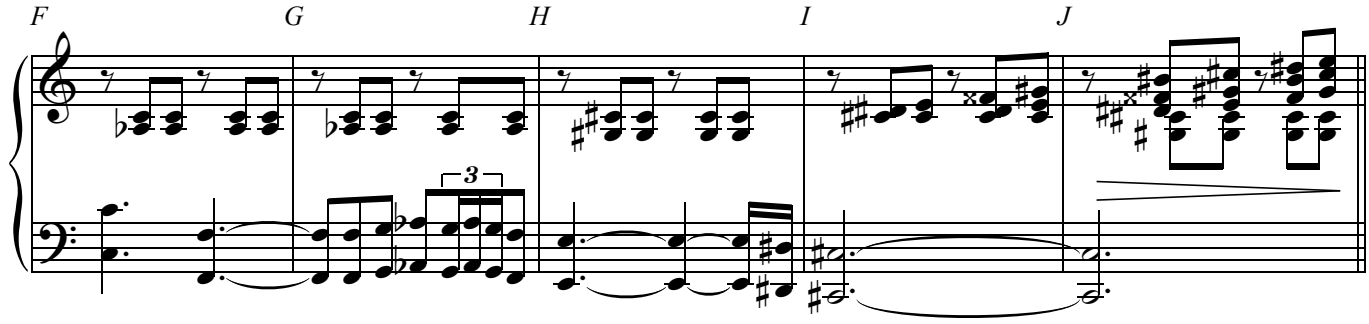
p48



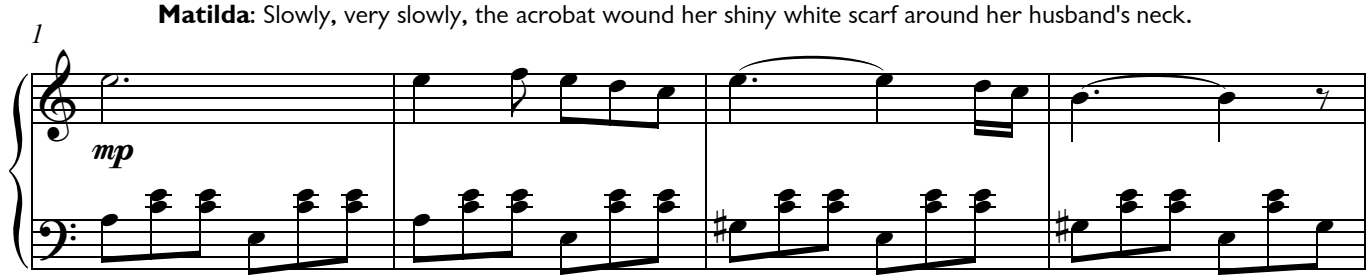
15. Acrobat Story III

Acrobat Tempo

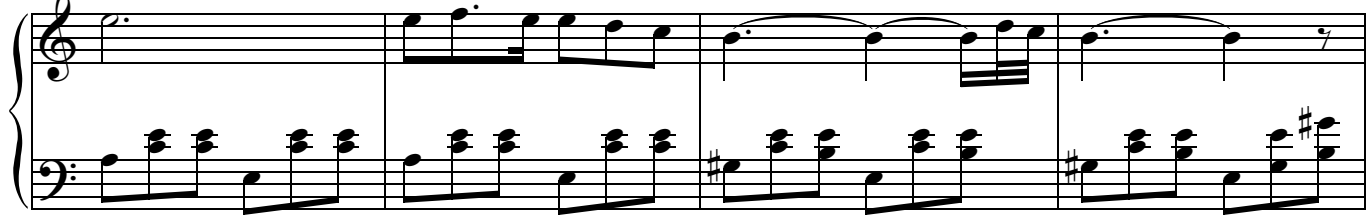




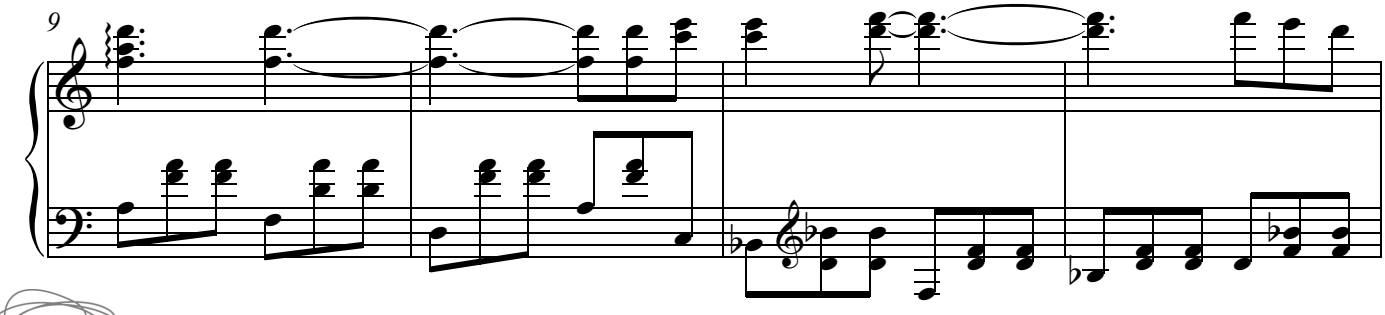
Matilda: Slowly, very slowly, the acrobat wound her shiny white scarf around her husband's neck.



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

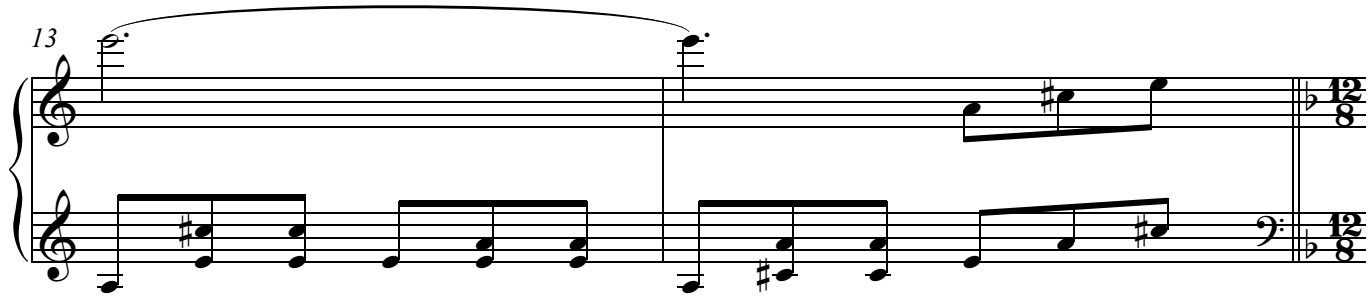


But suddenly she hugged him with the biggest hug in the world, so hard that he felt that she would hug all of the air out of him.

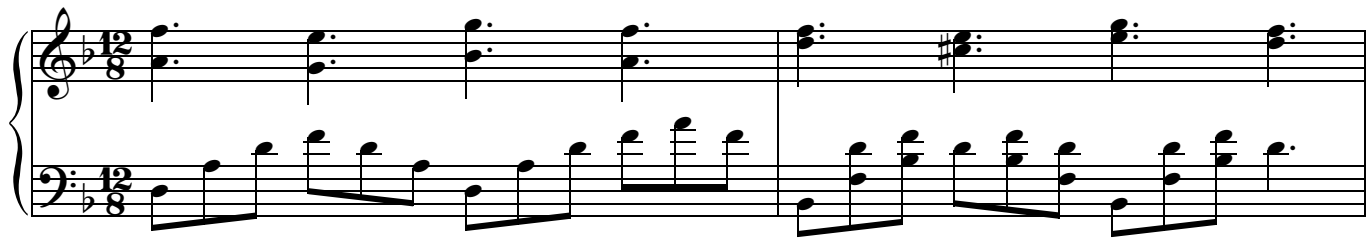


And so they prepared themselves for the most dangerous feat that had ever been performed.

13

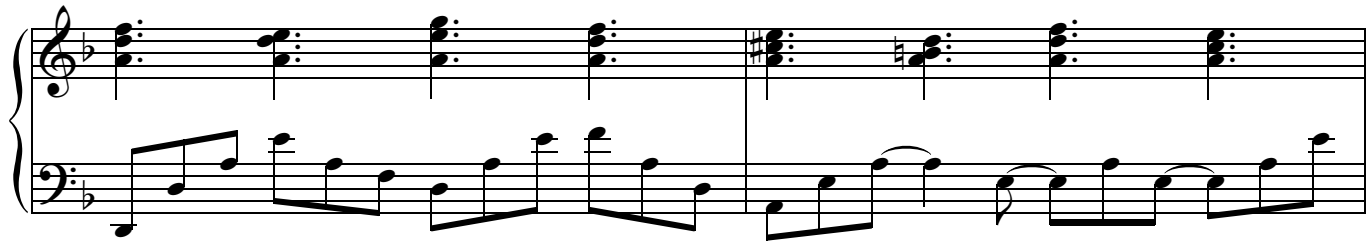


A The great escapologist had to escape from the safe, lean out, catch his wife with one hand, grab a fire extinguisher



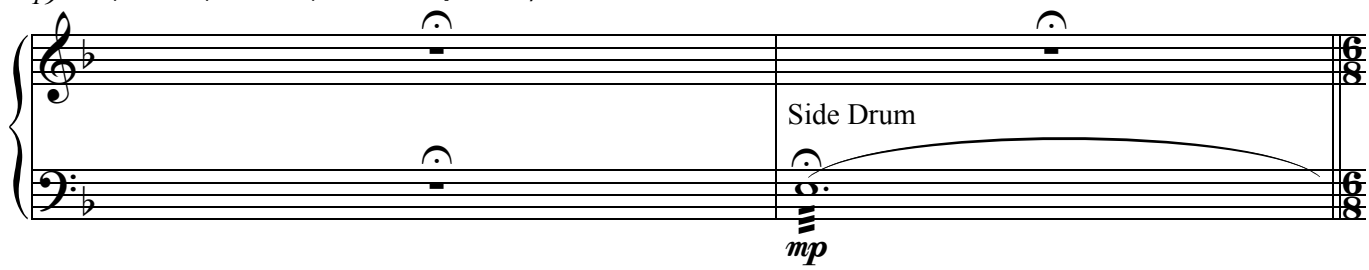
and put out the flames on her specially designed dress within twelve seconds,
before they reached the dynamite and blew his wife's head off.

17

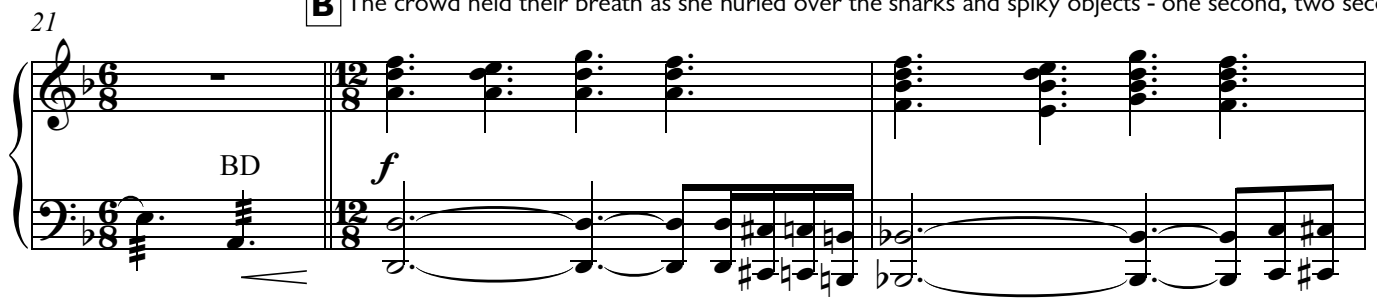


Matilda: The trick started well. The moment the specially designed dress was set alight the acrobat swung into the air.

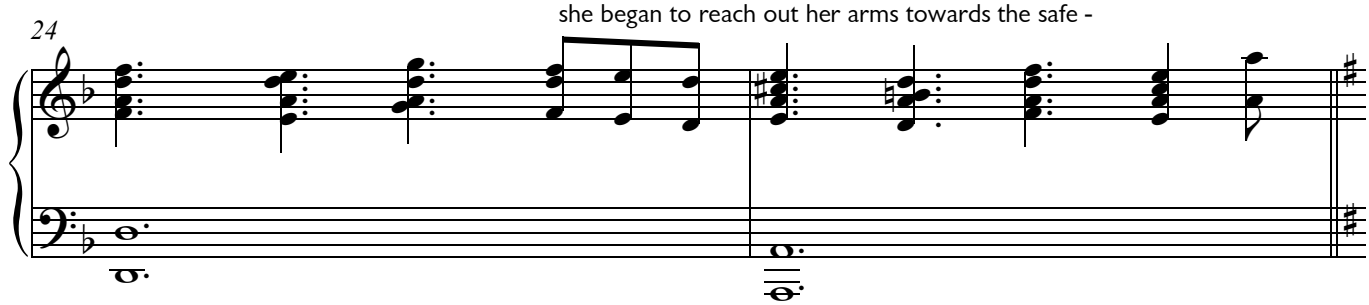
19 *(Mrs Phelps screams)* **Mrs Phelps**: Sorry. Go on.



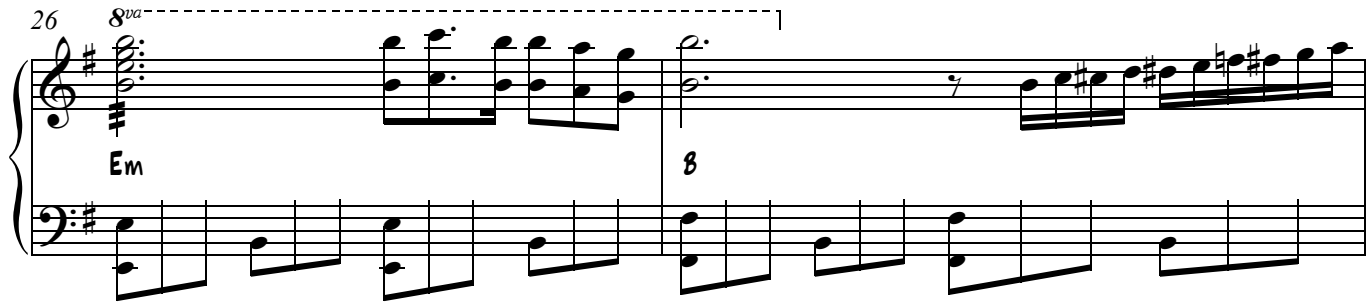
B The crowd held their breath as she hurled over the sharks and spiky objects - one second, two seconds -



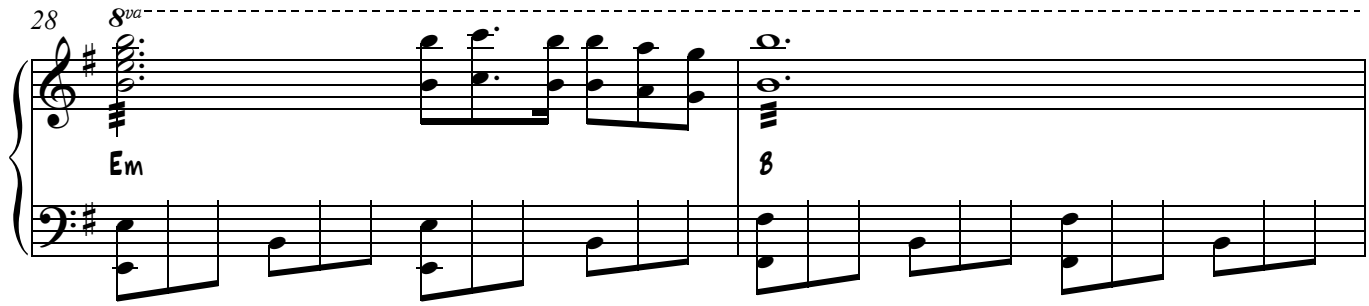
they watched as the flames crept up the dress - three seconds, four seconds -
she began to reach out her arms towards the safe -



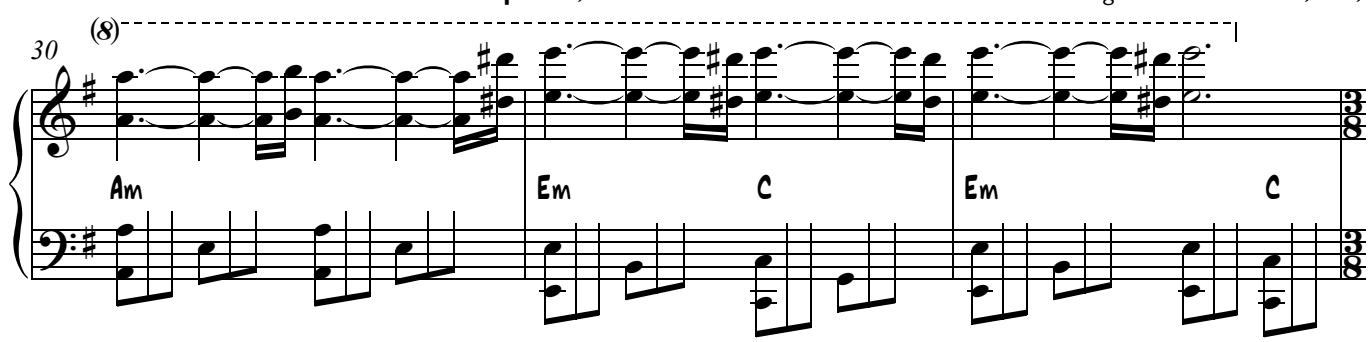
five seconds, six seconds - suddenly the padlocks pinged open and the huge chains fell away -



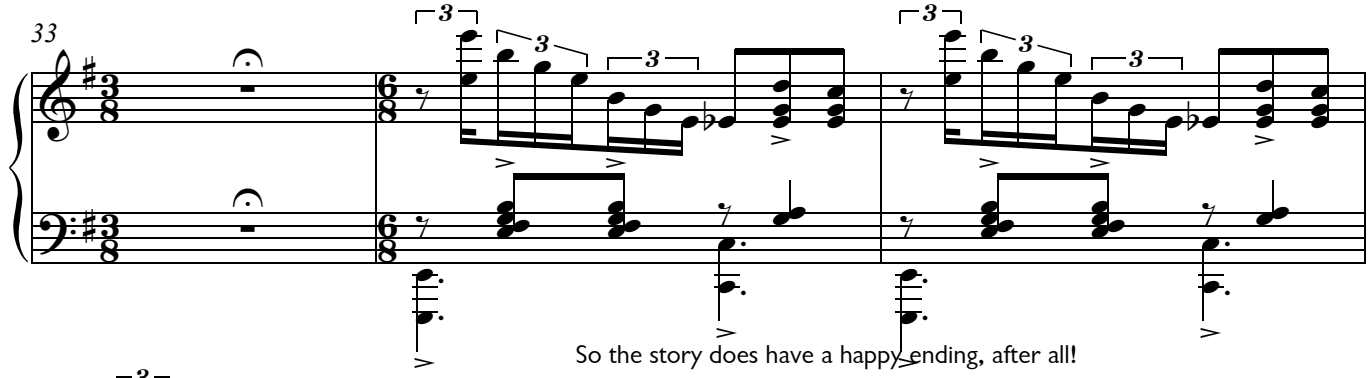
seven seconds, eight seconds - the door flung open and the escapologist reached out one



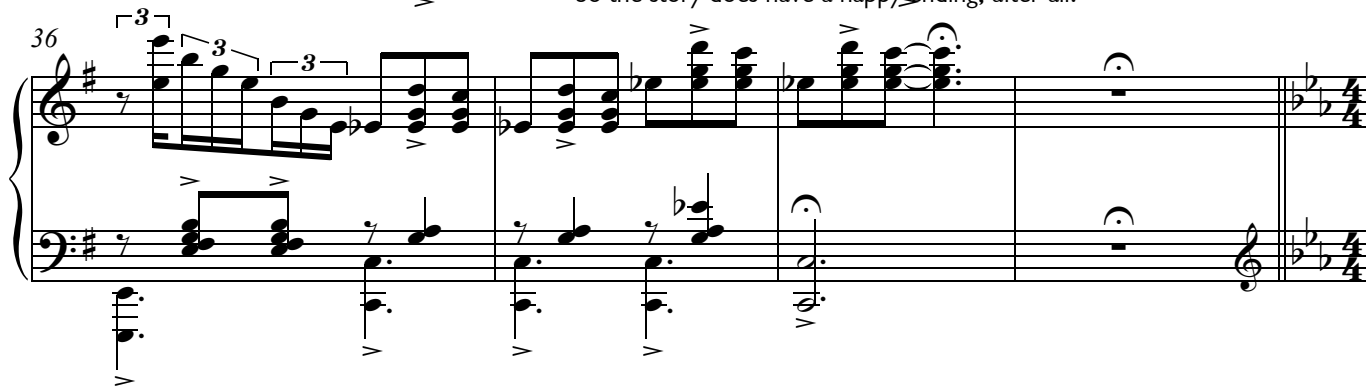
huge, muscled arm to catch his wife and the child - nine seconds, ten seconds...
Mrs Phelps: Oh, I can't look! **Matilda**: eleven seconds and he grabs her hand and, and,



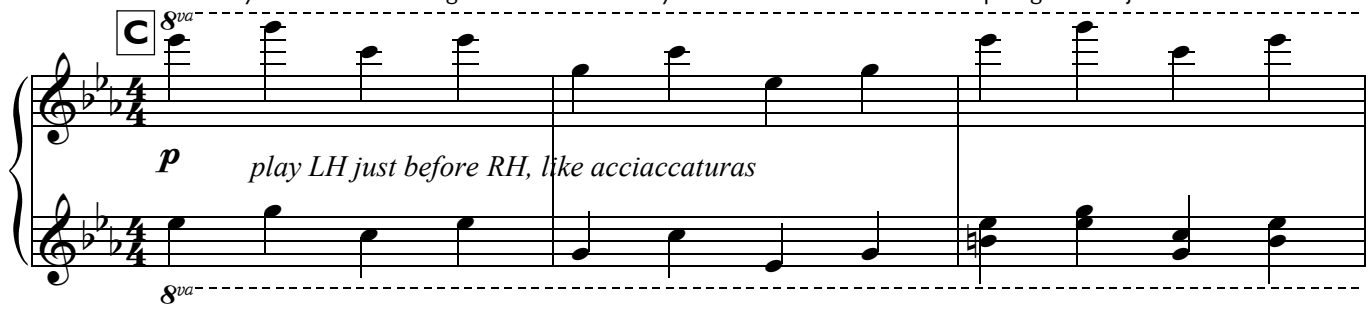
and suddenly the flames are covered in foam before they can both be blown to pieces. **Mrs Phelps**: Hooray!



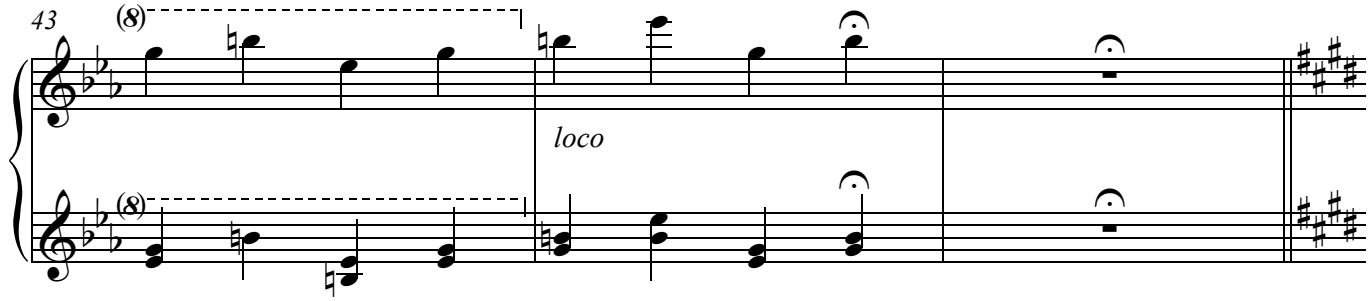
So the story does have a happy ending, after all!



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

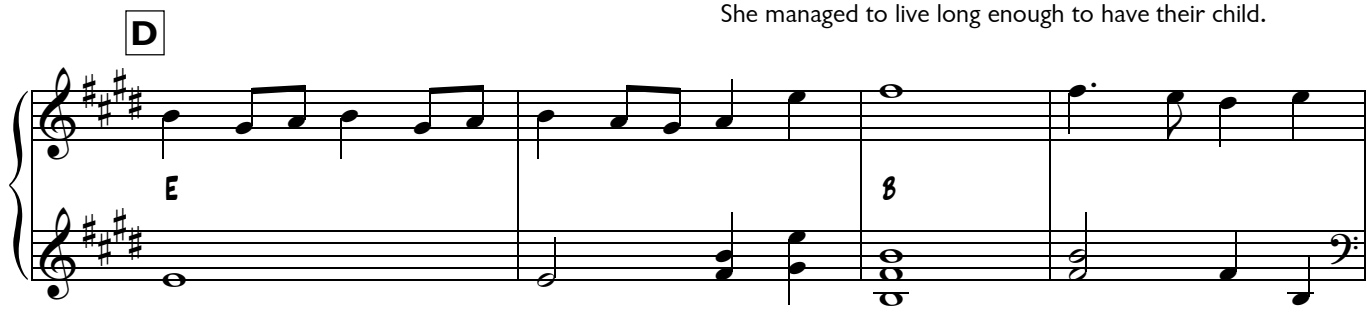


and suddenly their hands became slippy... and she fell. **Mrs Phelps**: No! Was... was she okay? Did... Did she survive?

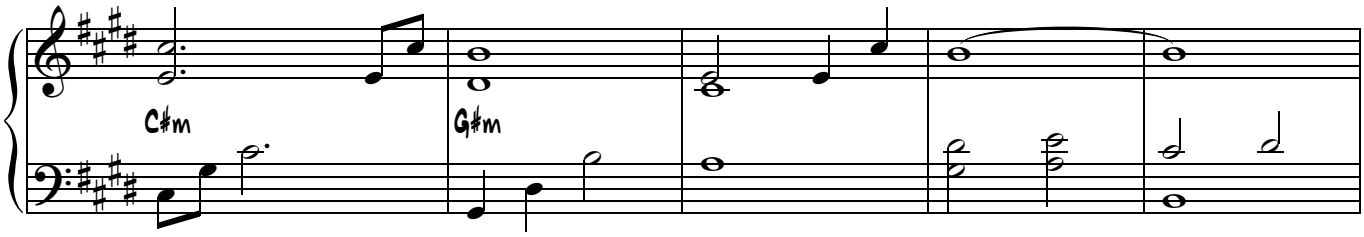


She broke every bone in her body except the ones at the ends of her little fingers.

She managed to live long enough to have their child.

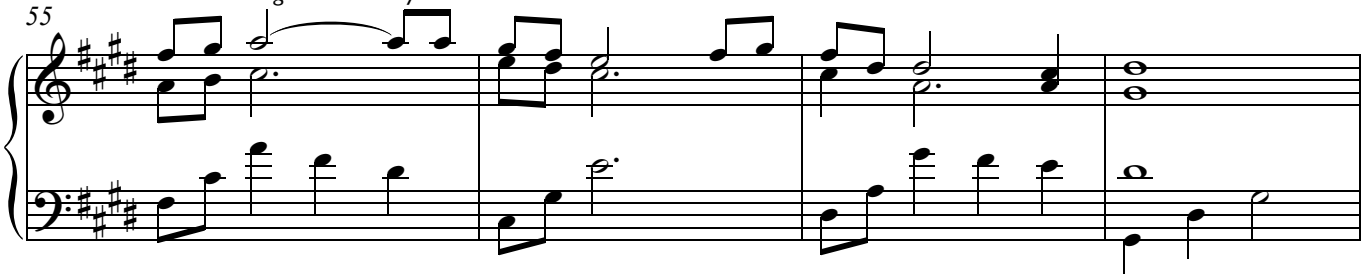


50 The doctor said it was an absolute miracle she managed to hold on. But the effort was too great. 'Love our little girl', She said,



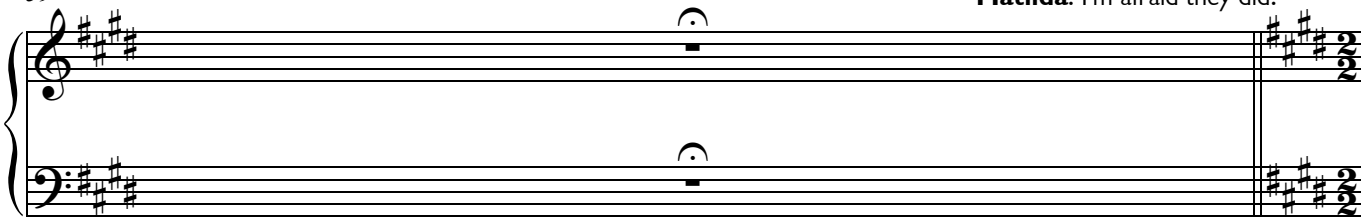
'*Love our daughter with all your heart. She is all we ever wanted.*' And then she died.

55



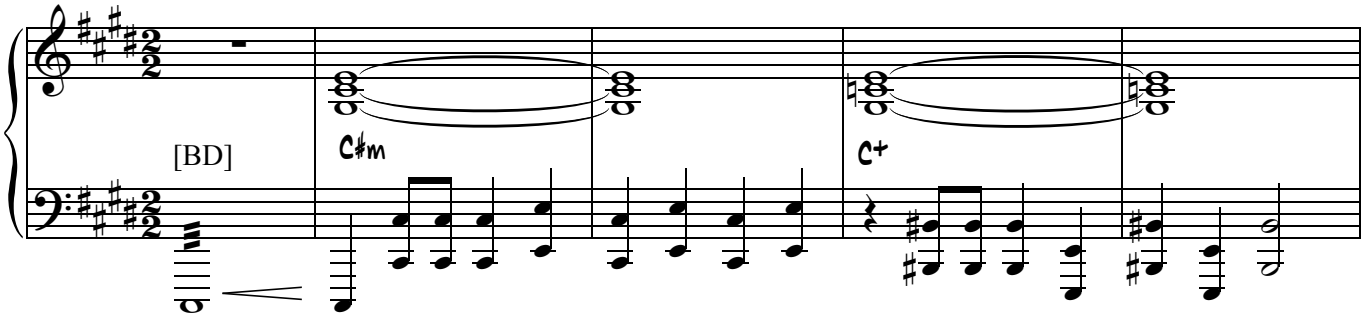
And then... things got worse. **Mrs Phelps**: What? Worse? Oh, no, Matilda, not worse, they can't get worse!

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

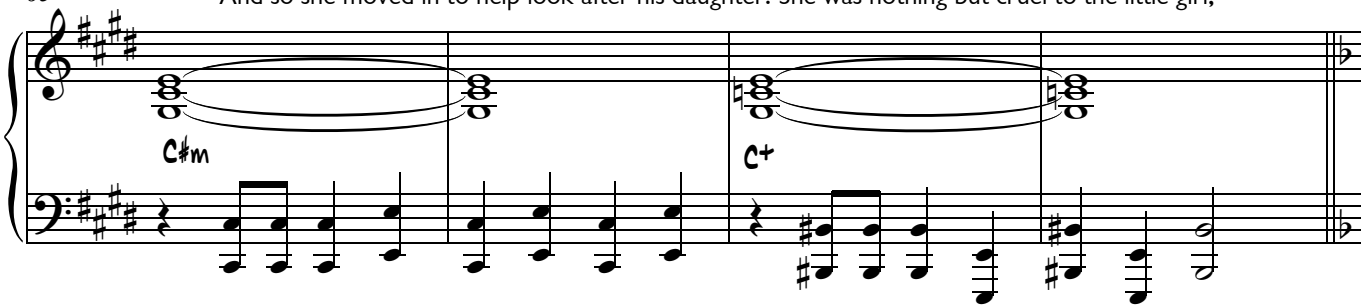


Because so kind was the escapologist that he never blamed the acrobat's sister for what had happened.

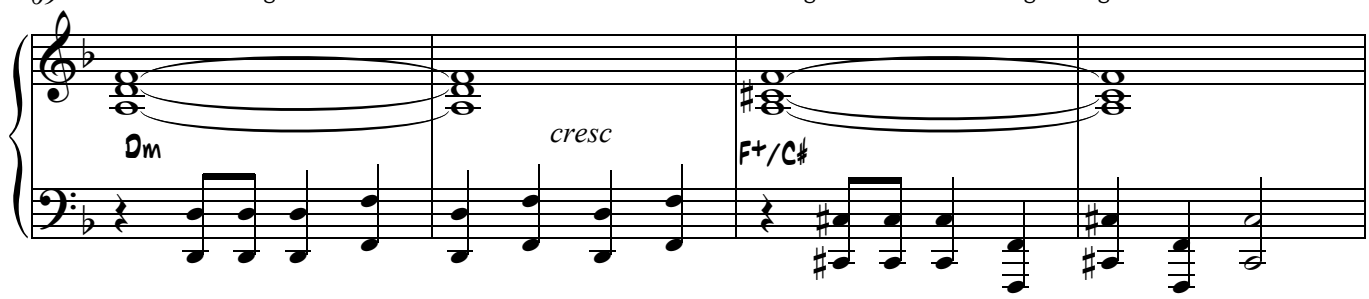
E **Steady ♩=c.60**



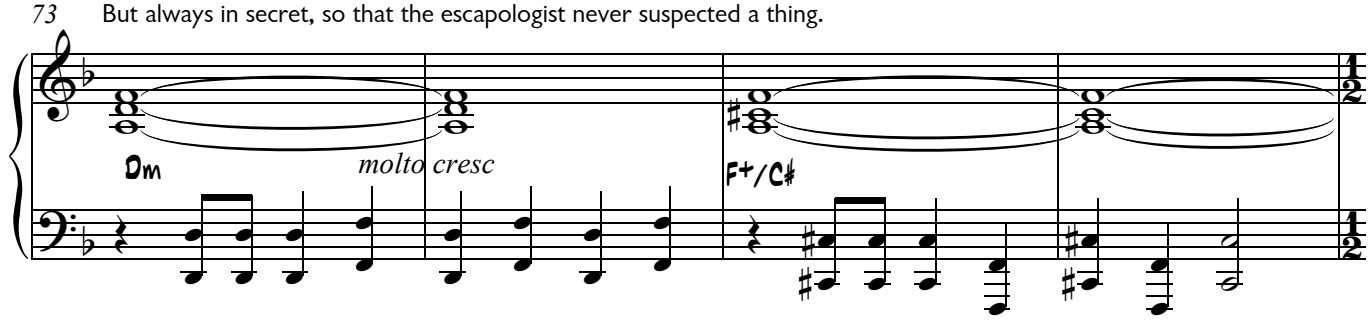
65 And so she moved in to help look after his daughter. She was nothing but cruel to the little girl,



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



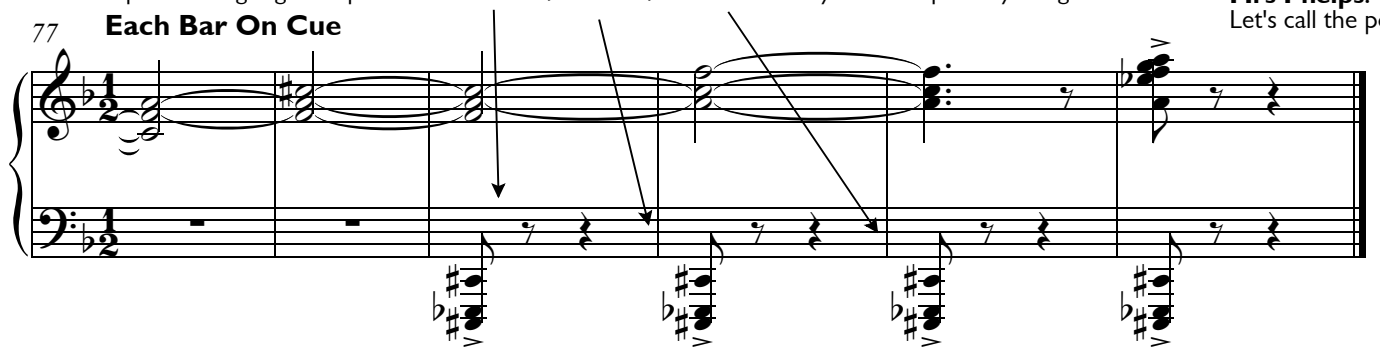
73 But always in secret, so that the escapologist never suspected a thing.



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

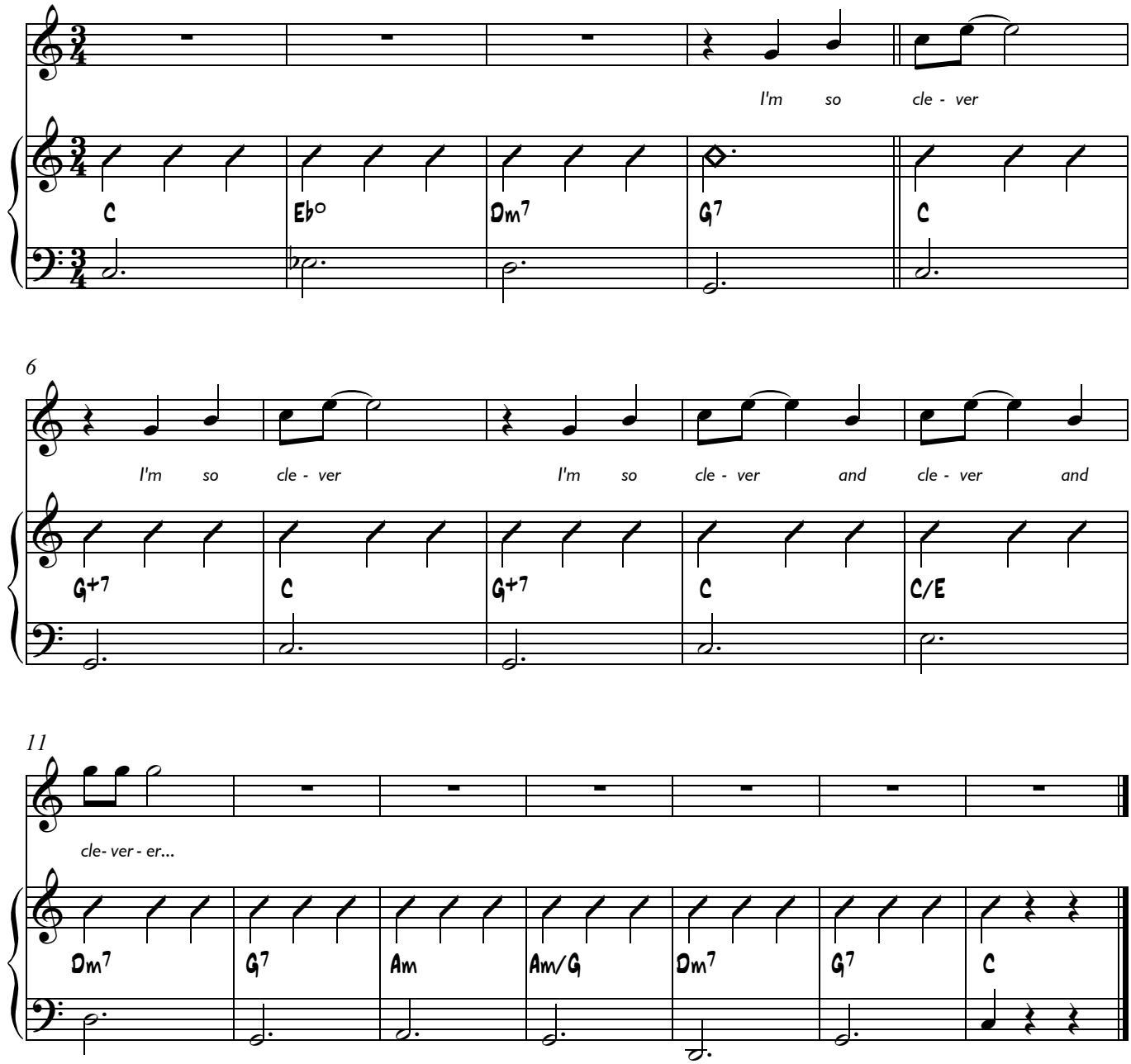
Mrs Phelps:
Let's call the police!

77 **Each Bar On Cue**



15a. I'm So Clever

Music & Lyrics
er...

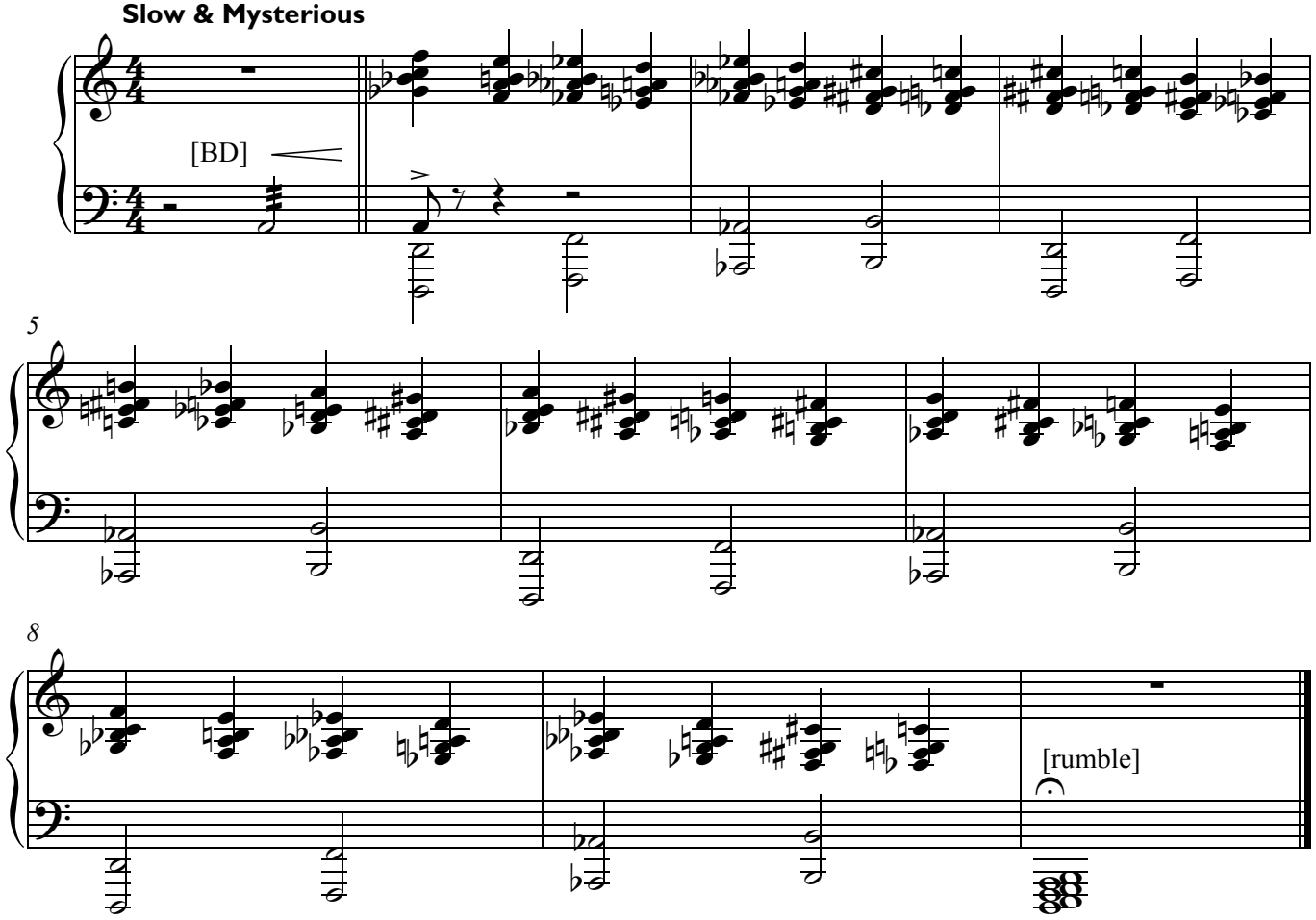


Mr Wormwood: I've had enough!

15b. Bookworm

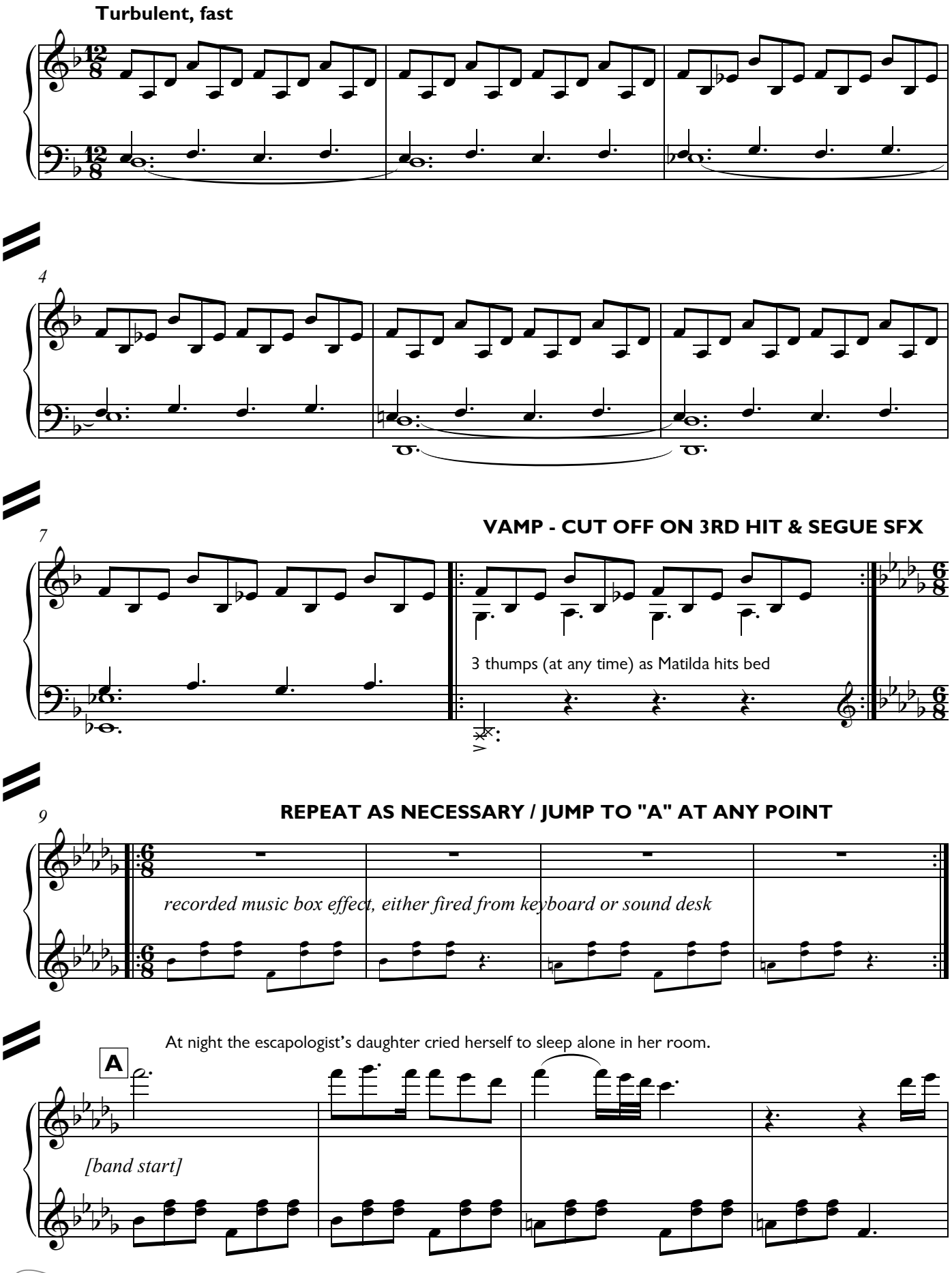
p52

Slow & Mysterious

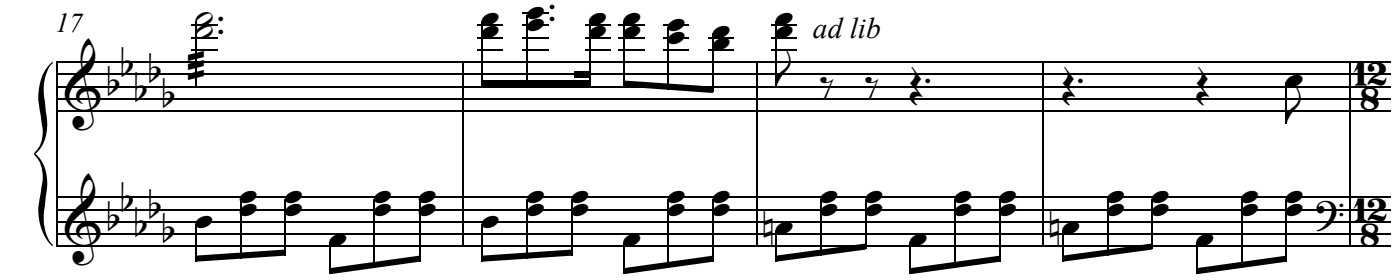


Segue
Acrobat Story IV

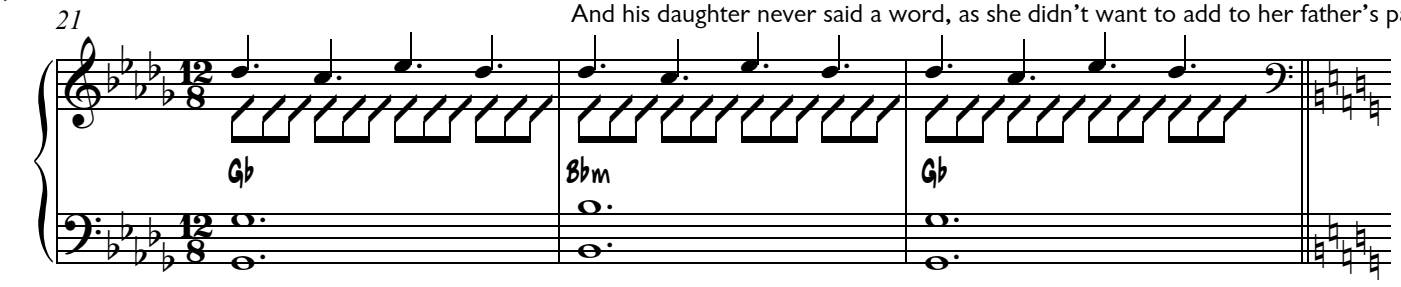
16. Acrobat Story IV (I'm Here)



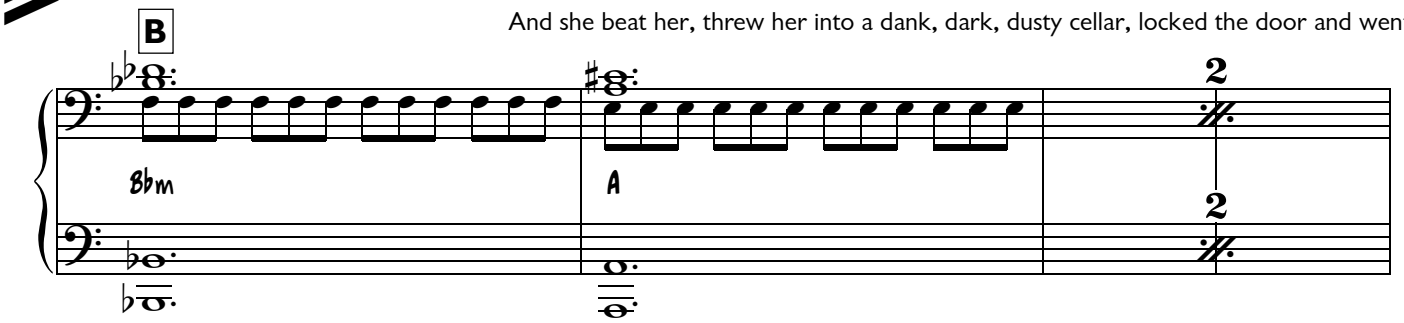
But the evil aunt - who, like all bullies, loved to see people smaller than herself miserable and unhappy -
became worse and worse and worse.



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.

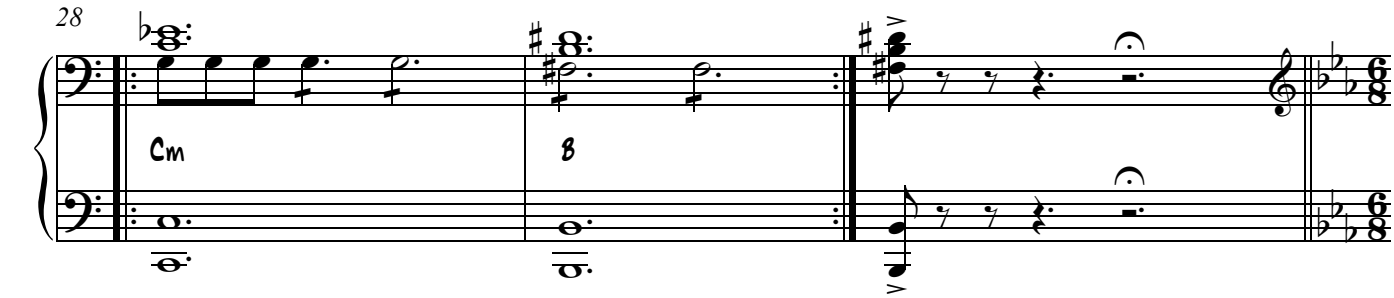


This only encouraged the aunt to greater cruelties, until one day, she exploded 'You are a useless, filthy, nasty little... creep!'
And she beat her, threw her into a dank, dark, dusty cellar, locked the door and went out.



(*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



Music-box-like

♪=c.132

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

31

Matilda

C

Don't cry, I am

[Cel]

Cm G+/B Cm

37

2

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

42

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

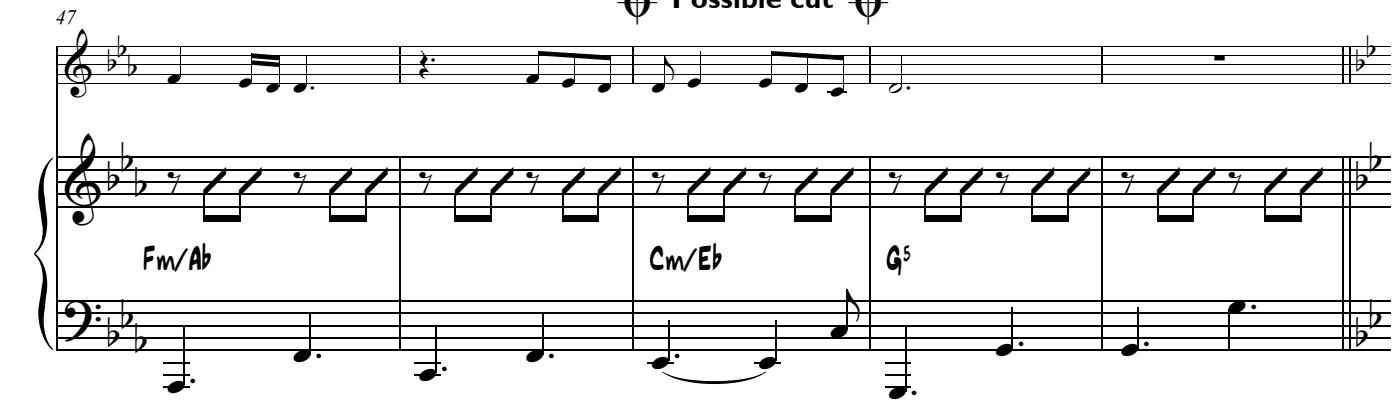
girl.

Fm/Ab Cm

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.)

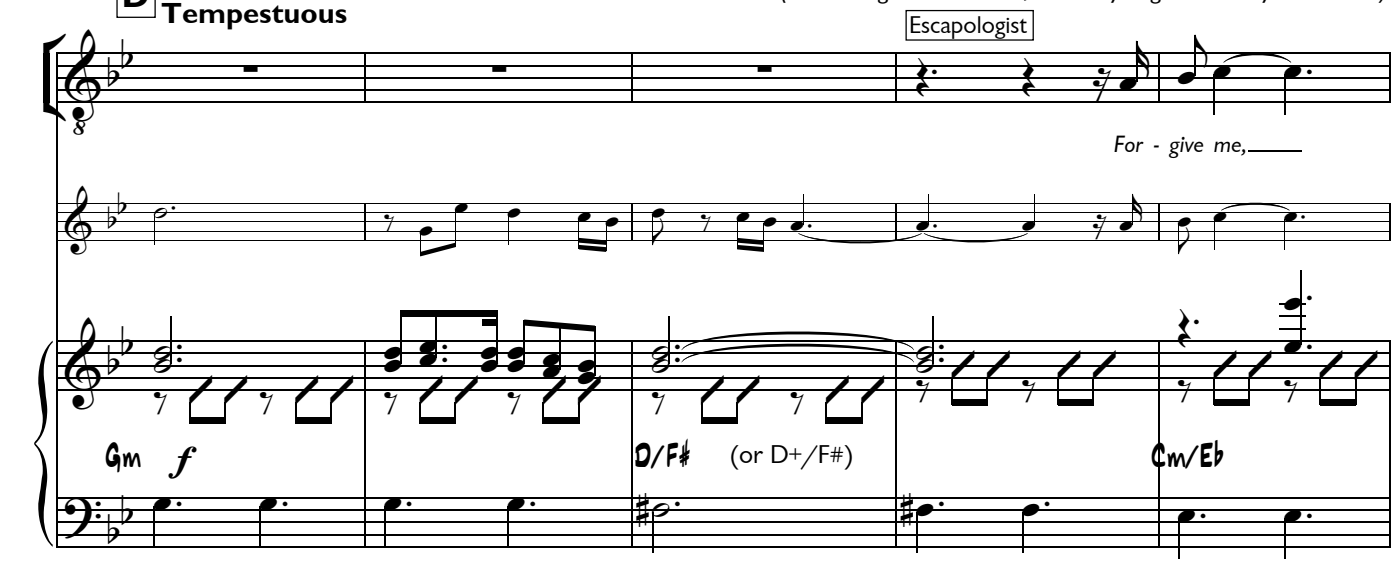
Possible cut

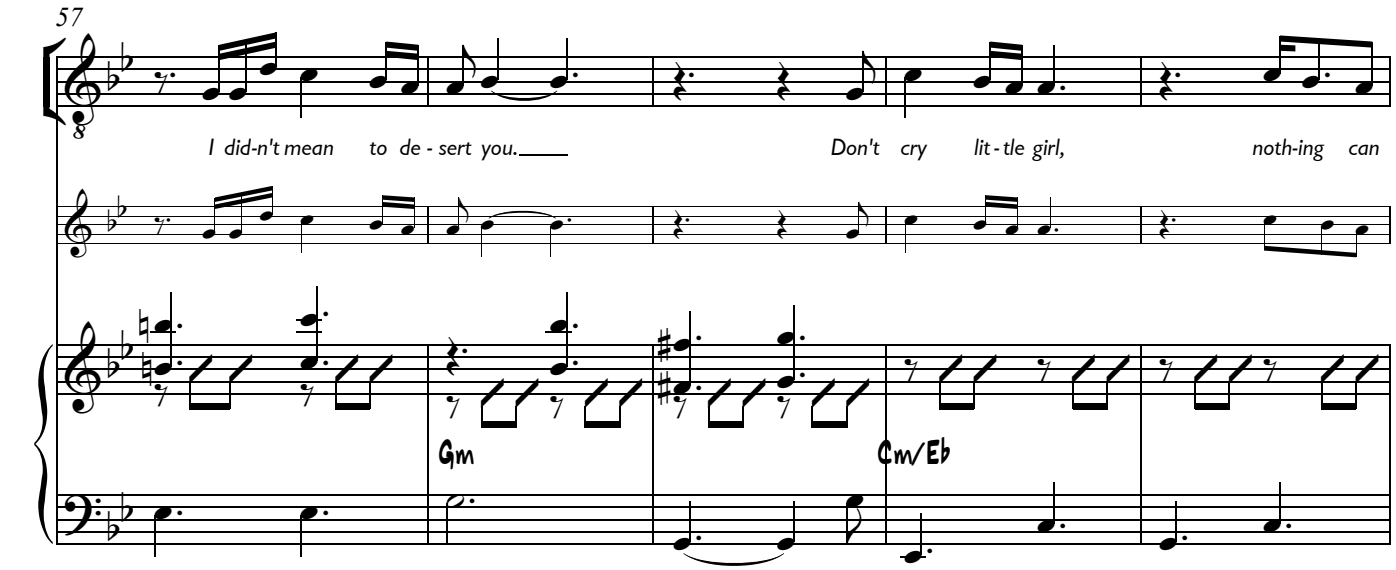


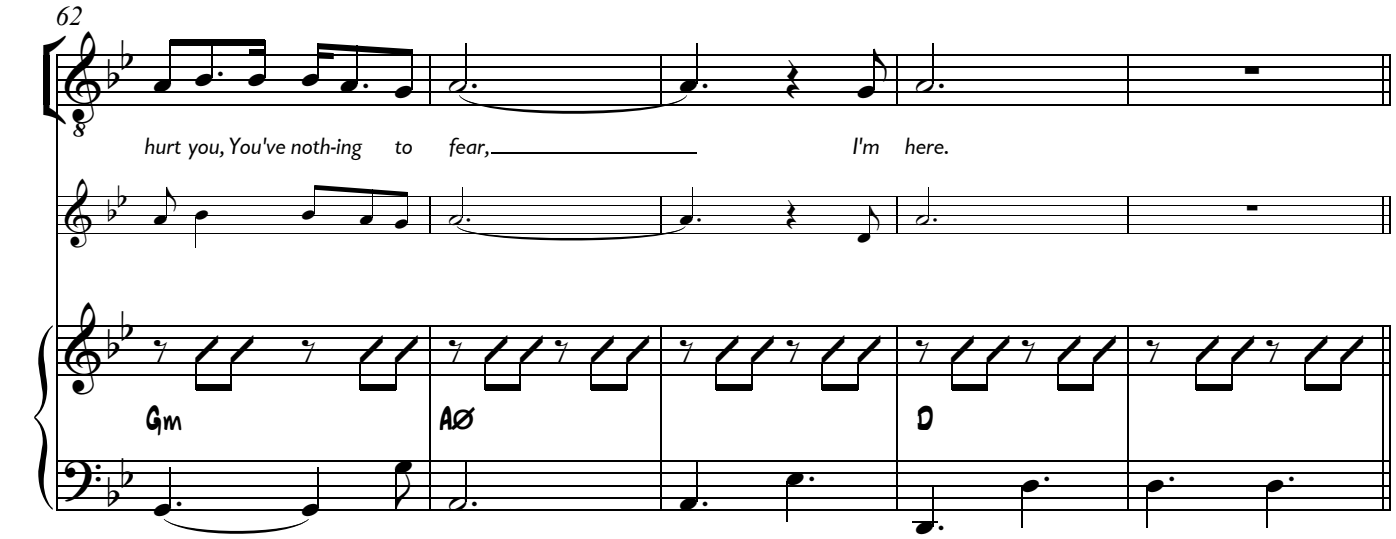
D **Tempestuous**

(The door bursts open. It is the escapologist, furious.)

(The little girl runs to him, and they hug for all they are worth.)

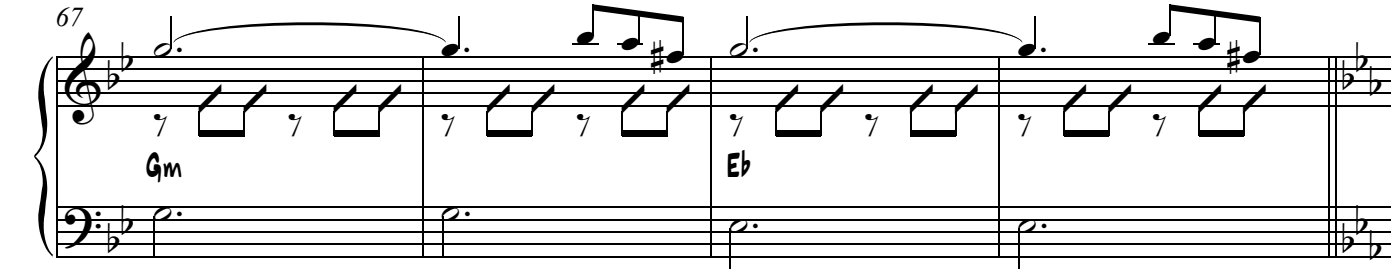




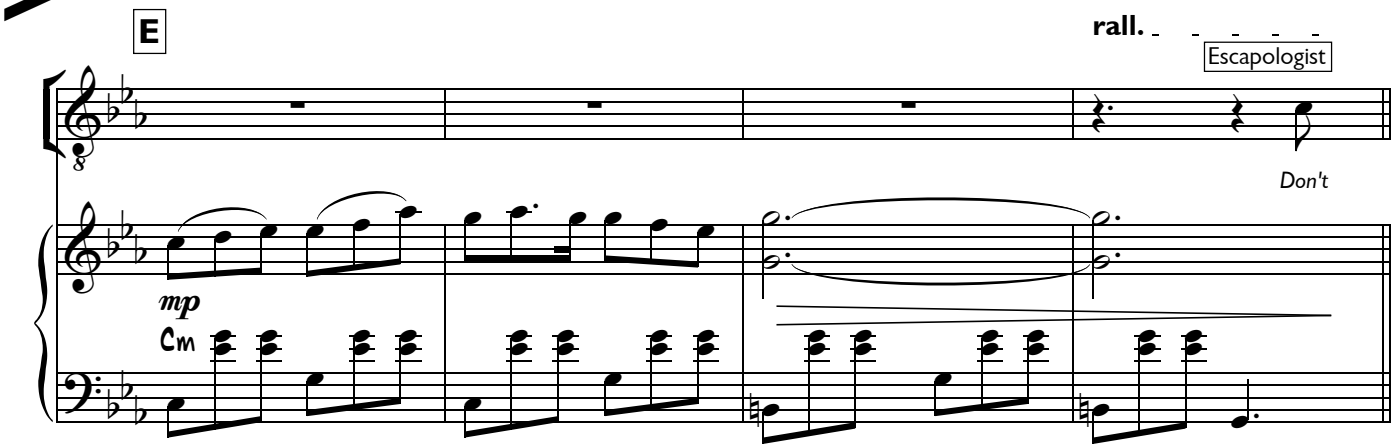


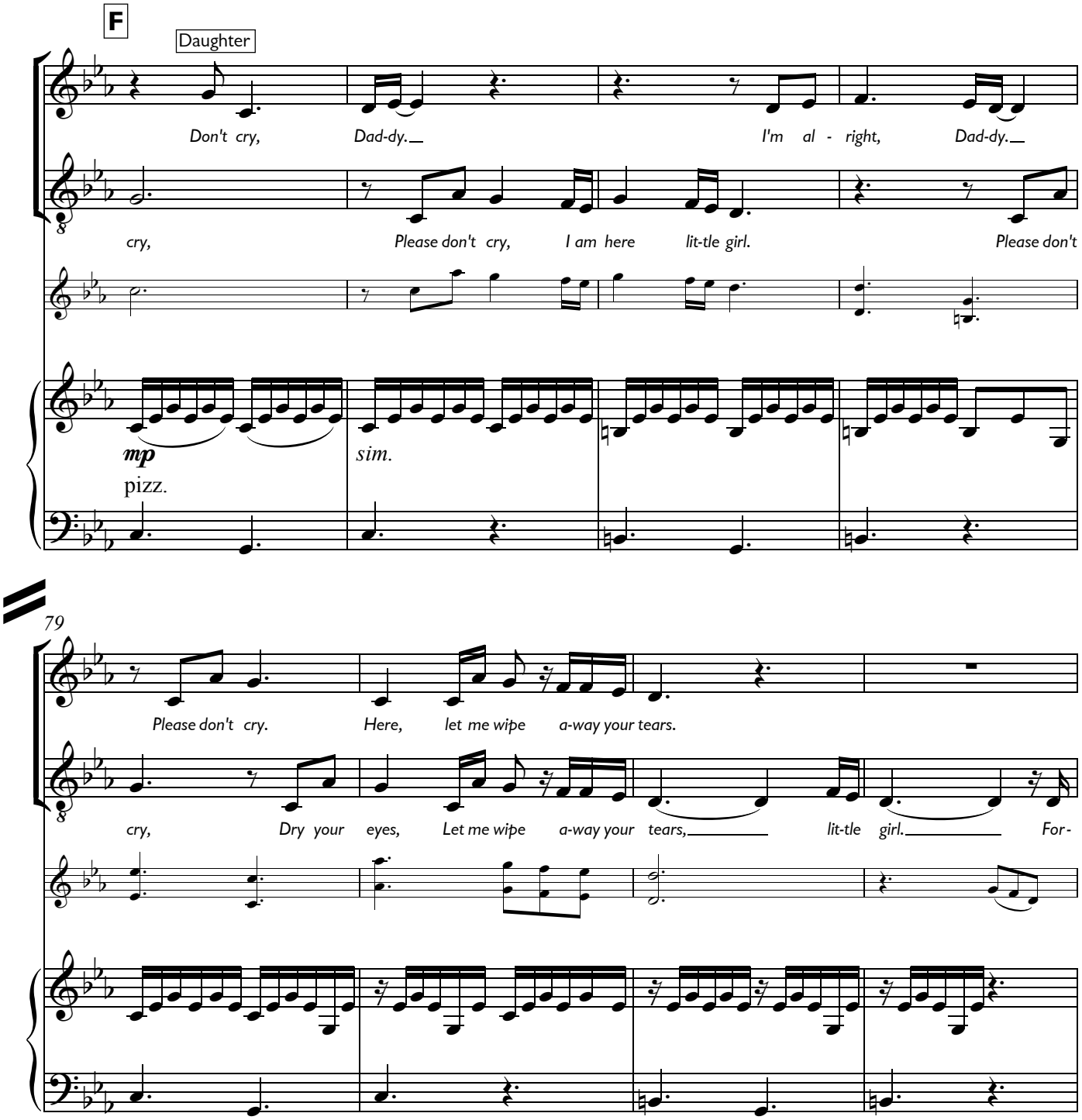
(He unwraps the white scarf of his wife from his own neck and wraps it around hers.)

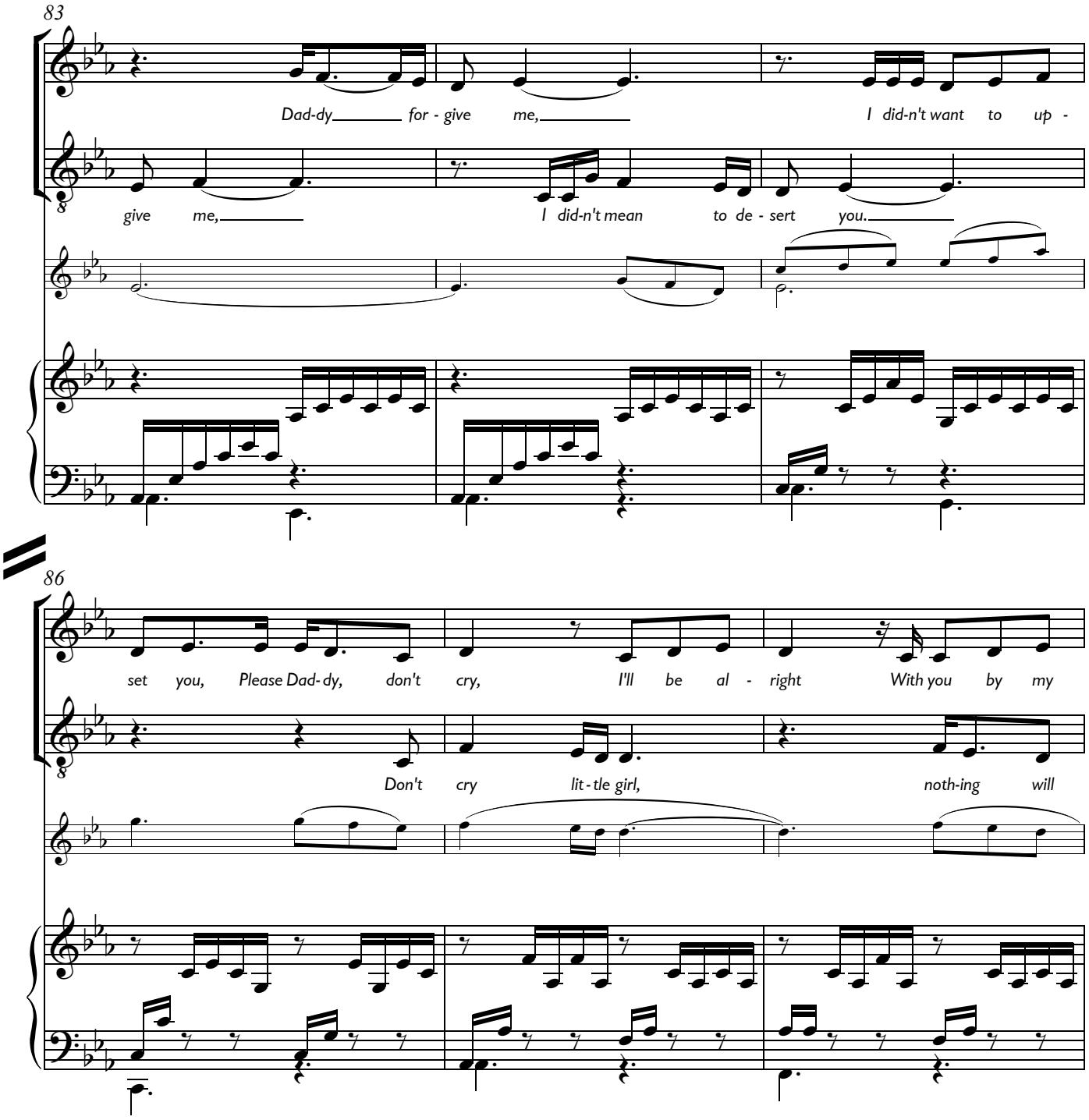
Matilda & Escapologist: 'Have I been so wrapped up in my grief for my wife that I have forgotten the one thing that mattered to us most?

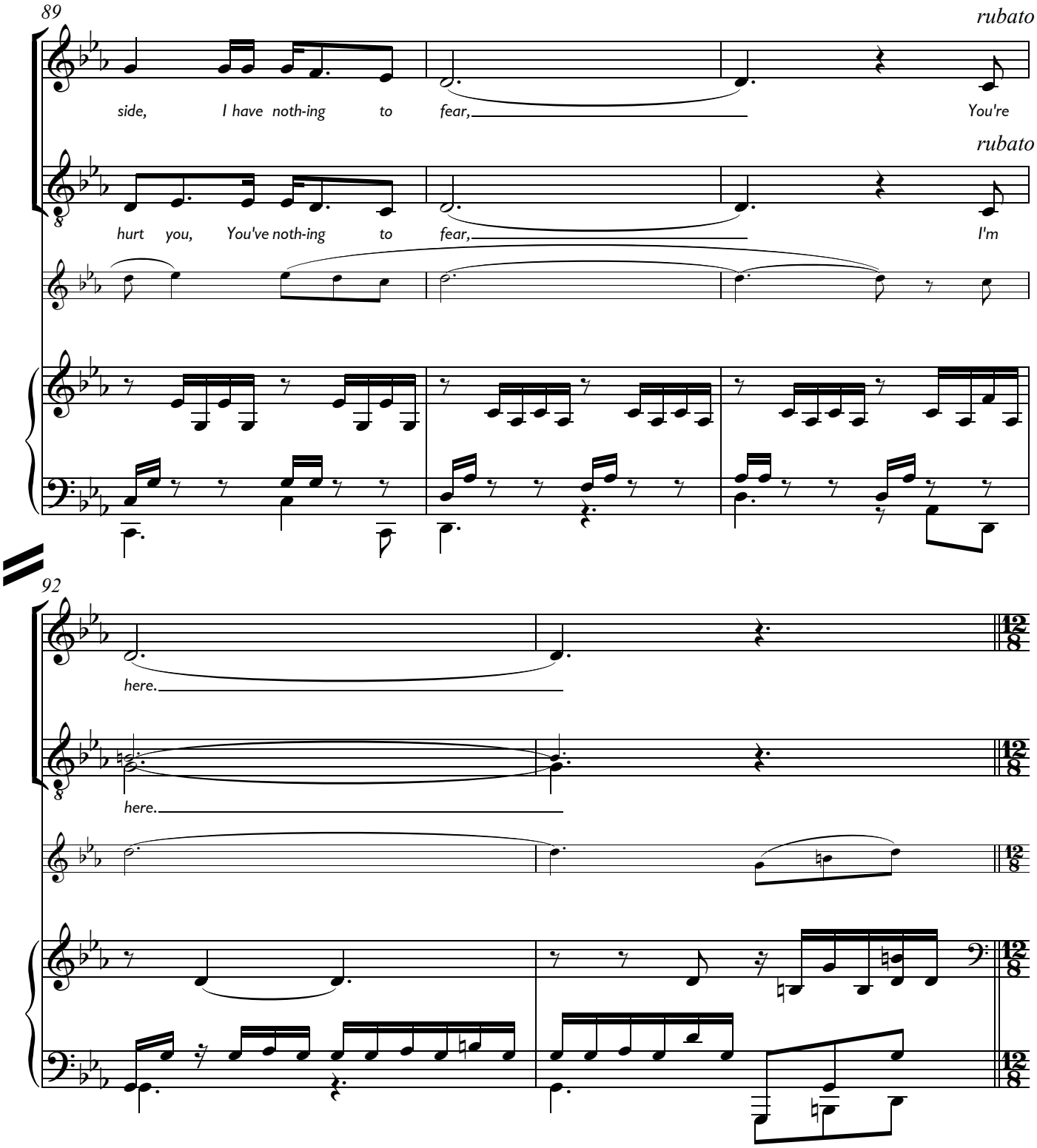


I love you so much, my daughter, I shall spend the rest of my life making it up to you. We shall be together forever.'




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-


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


89
rubato
side, I have noth-ing to fear, You're
rubato
hurt you, You've noth-ing to fear, I'm
92
here.
here.

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

Kids voices

SA

TB

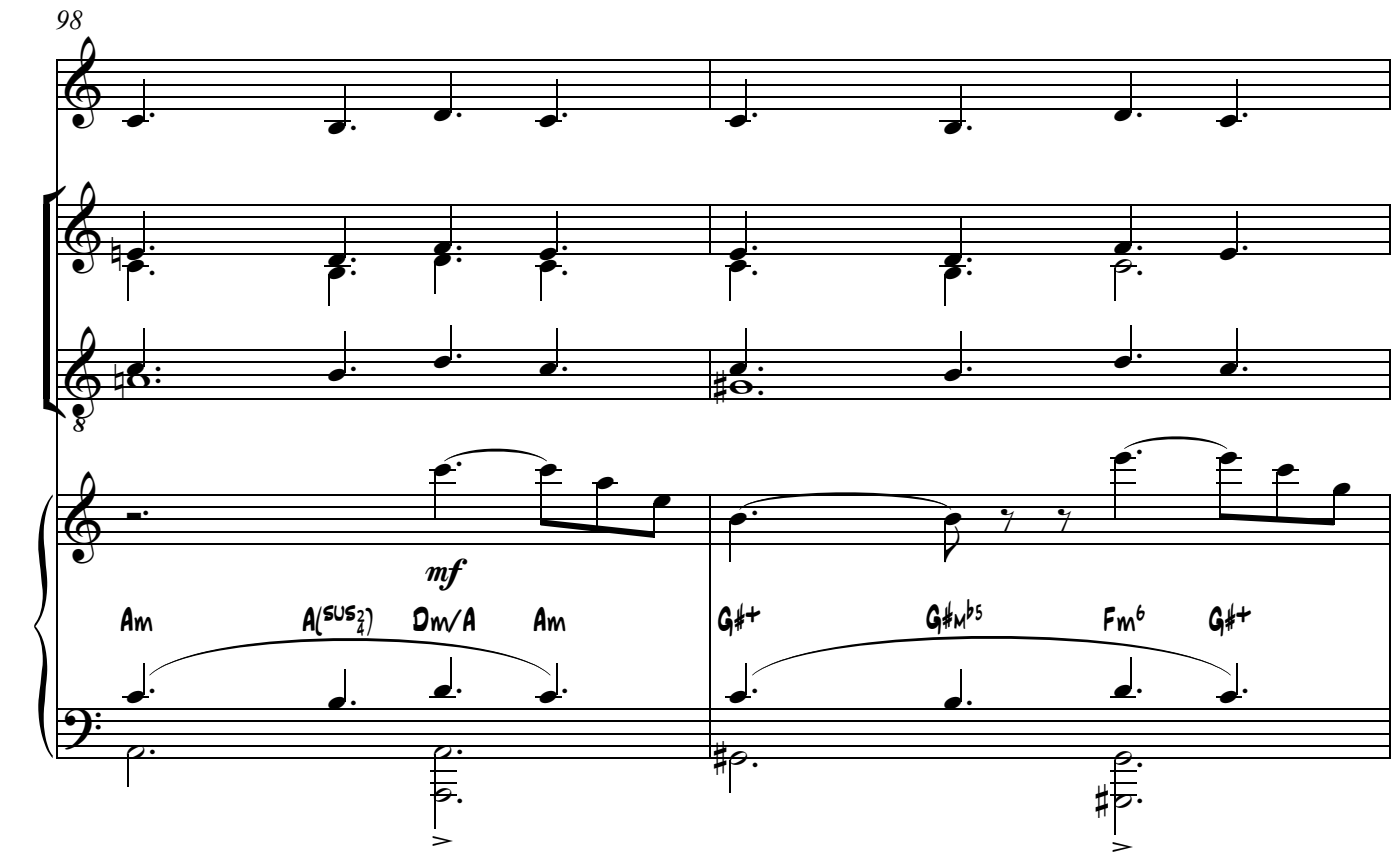
Cm Csus2 C(sus2/4) Cm | Ab Ab(♯4) Ab6 Ab

96

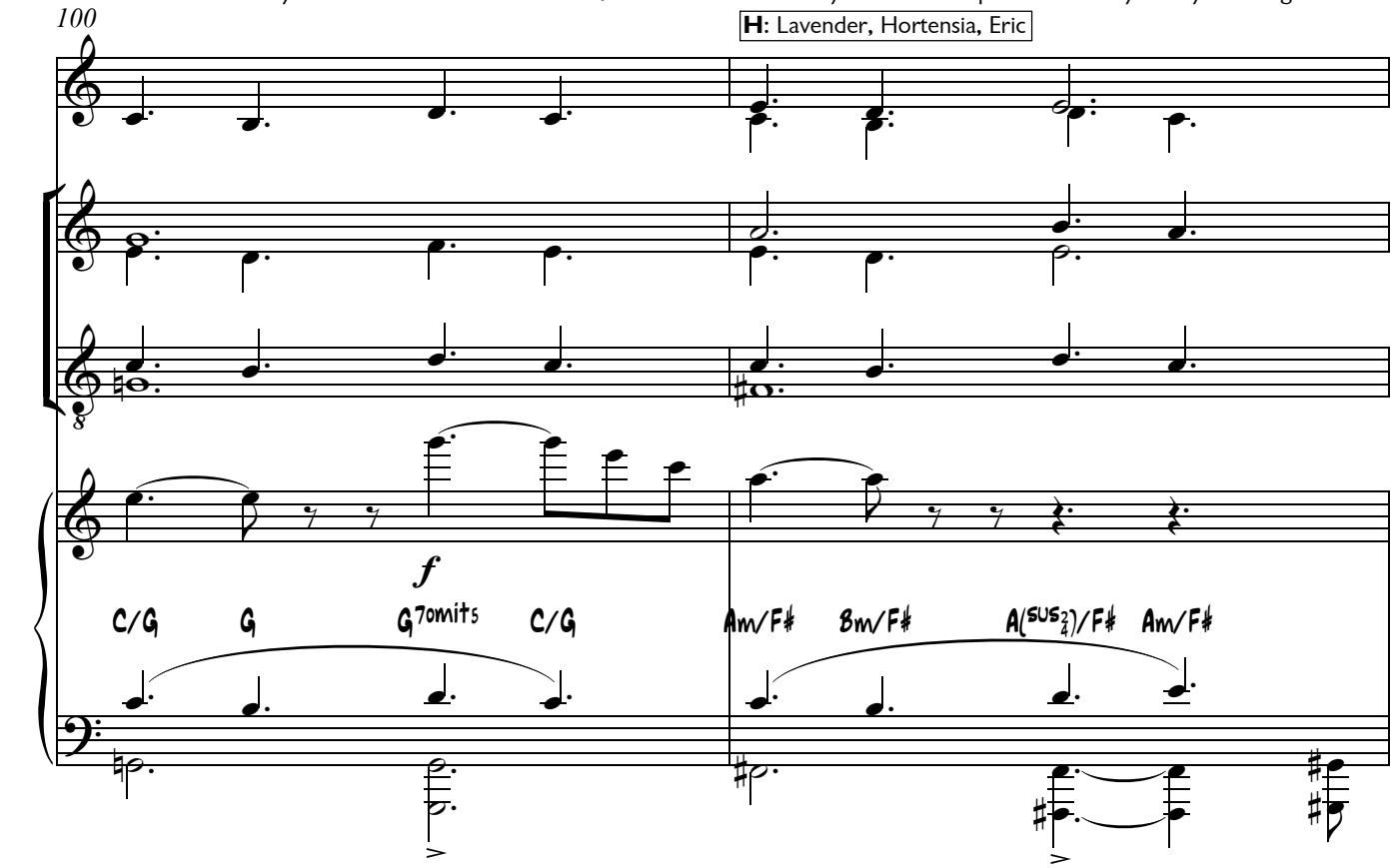
the escapologist's thoughts turned to the evil aunt and an almighty rage grew inside his great heart.

Cm Csus2 C(sus2/4) Cm | G G(sus2/4) Cm/G G

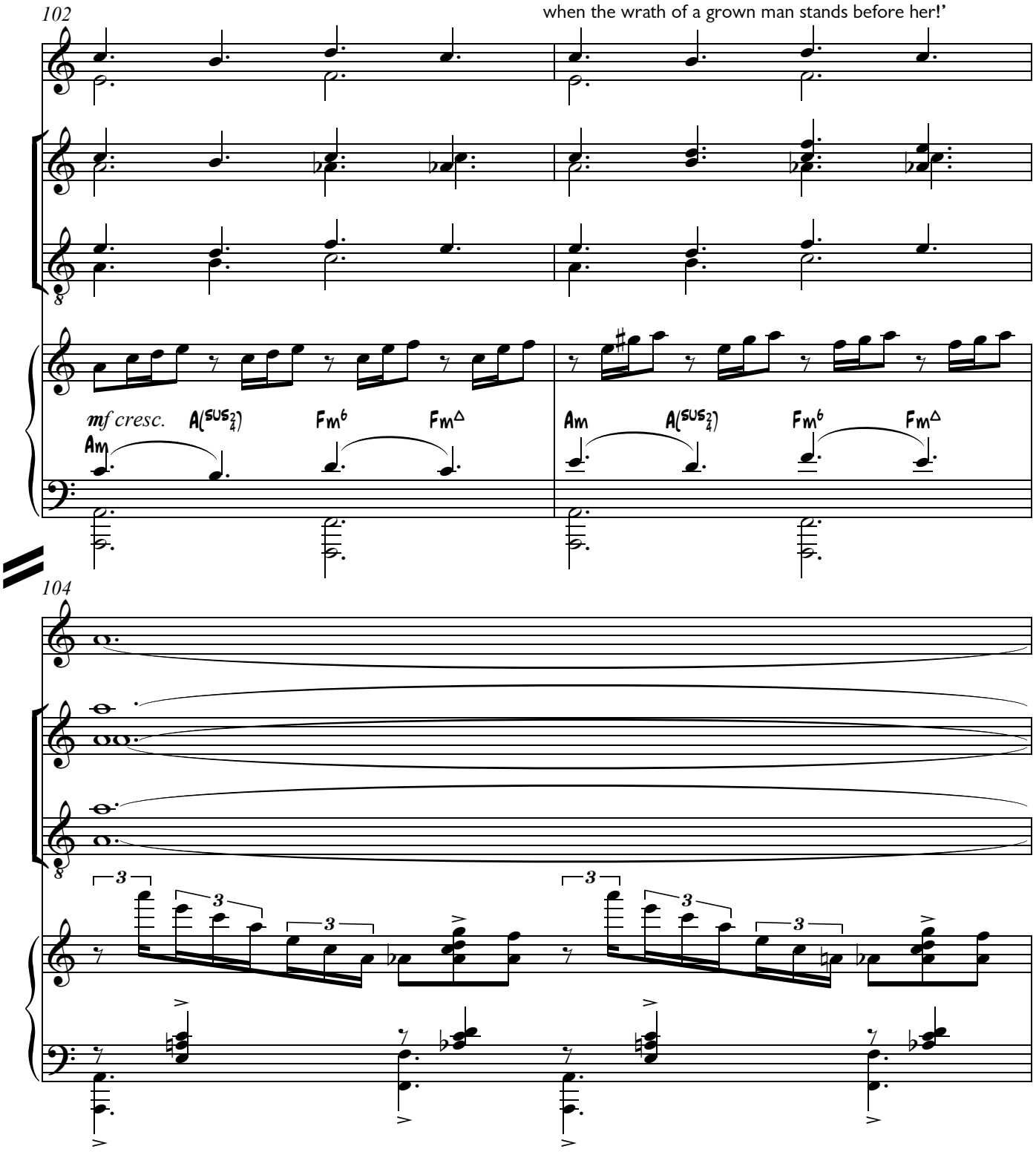
Escapologist & Matilda: 'That demon, that villain, that monster! She has sullied the memory of my wife,

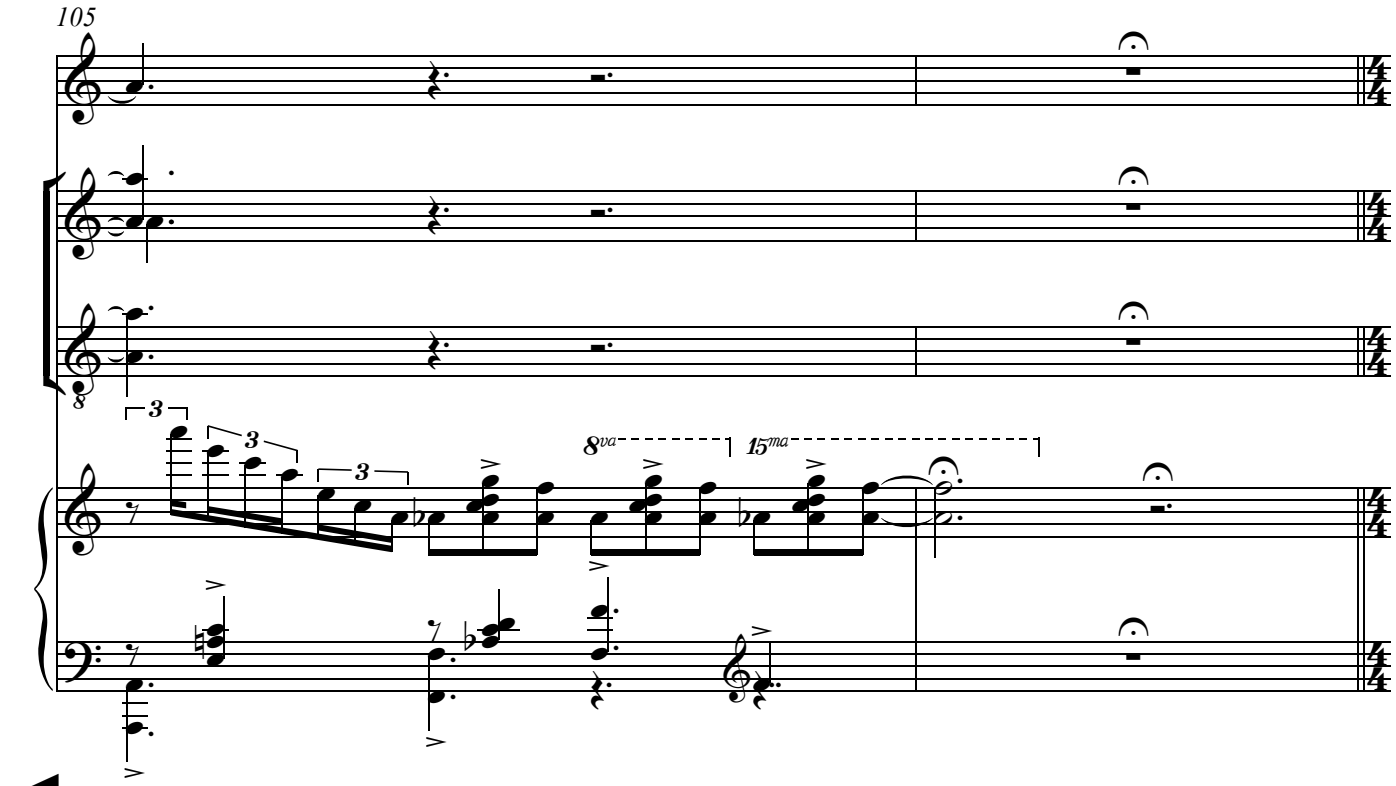


she has betrayed the trust of her own sister, she has shown cruelty to the most precious reality of my marriage.

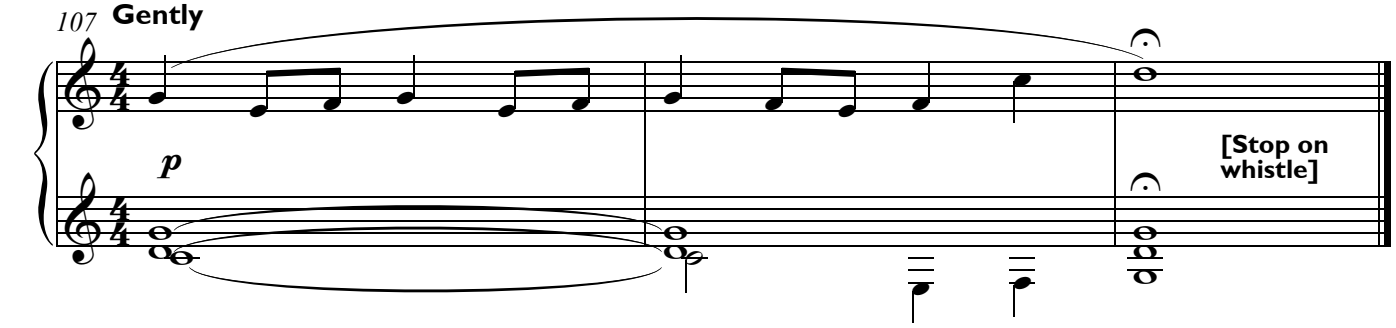


Bullying children is her game, is it? Then let us see what this creature thinks she can do



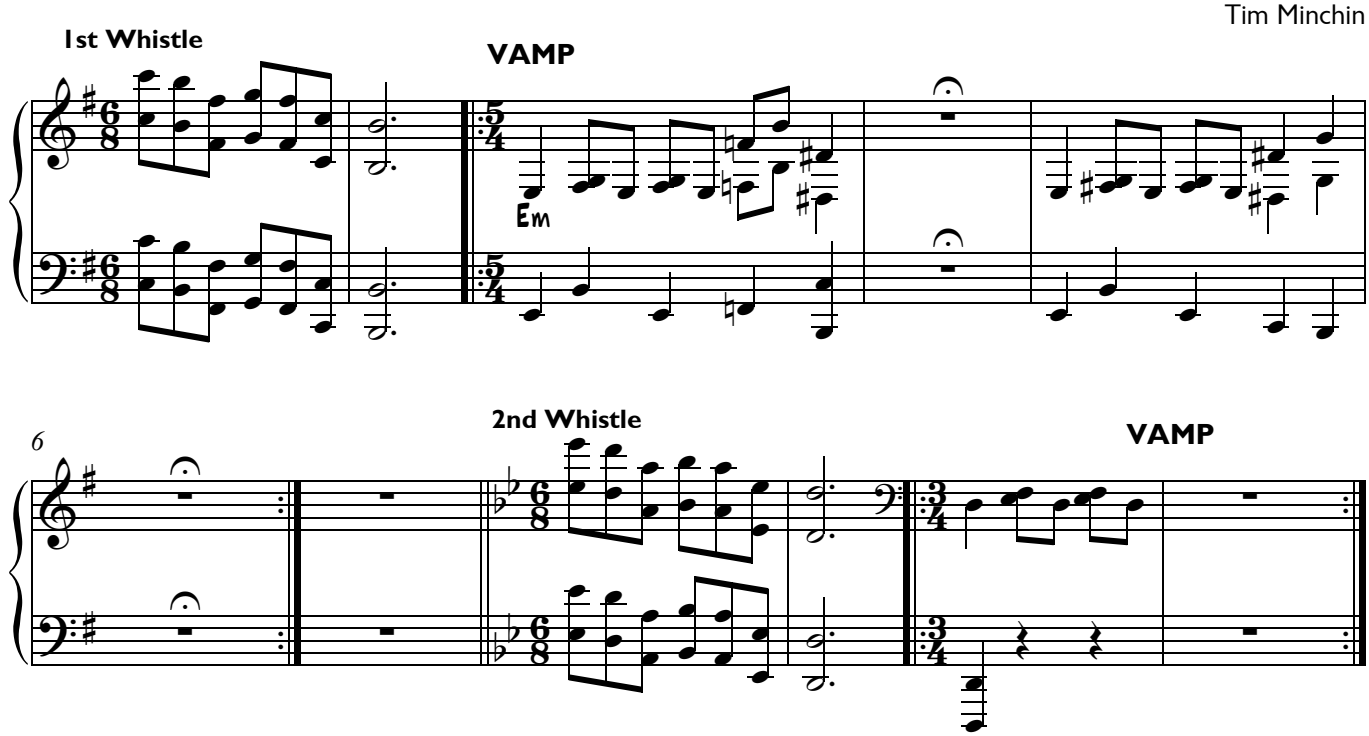


Matilda: But that was the last the little girl ever saw of her father. Because he never ever came home. Ever again.



16a. What Are You Doing With Those Books?

Music
Tim Minchin



Segue
Smell Of Rebellion

17. Smell Of Rebellion

Music & Lyrics
Tim Minchin

1 **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]

4

scent. [bs cl] *On-ly the fi-nest nos-trils smell it, but I know it oh___ too well, it is the*

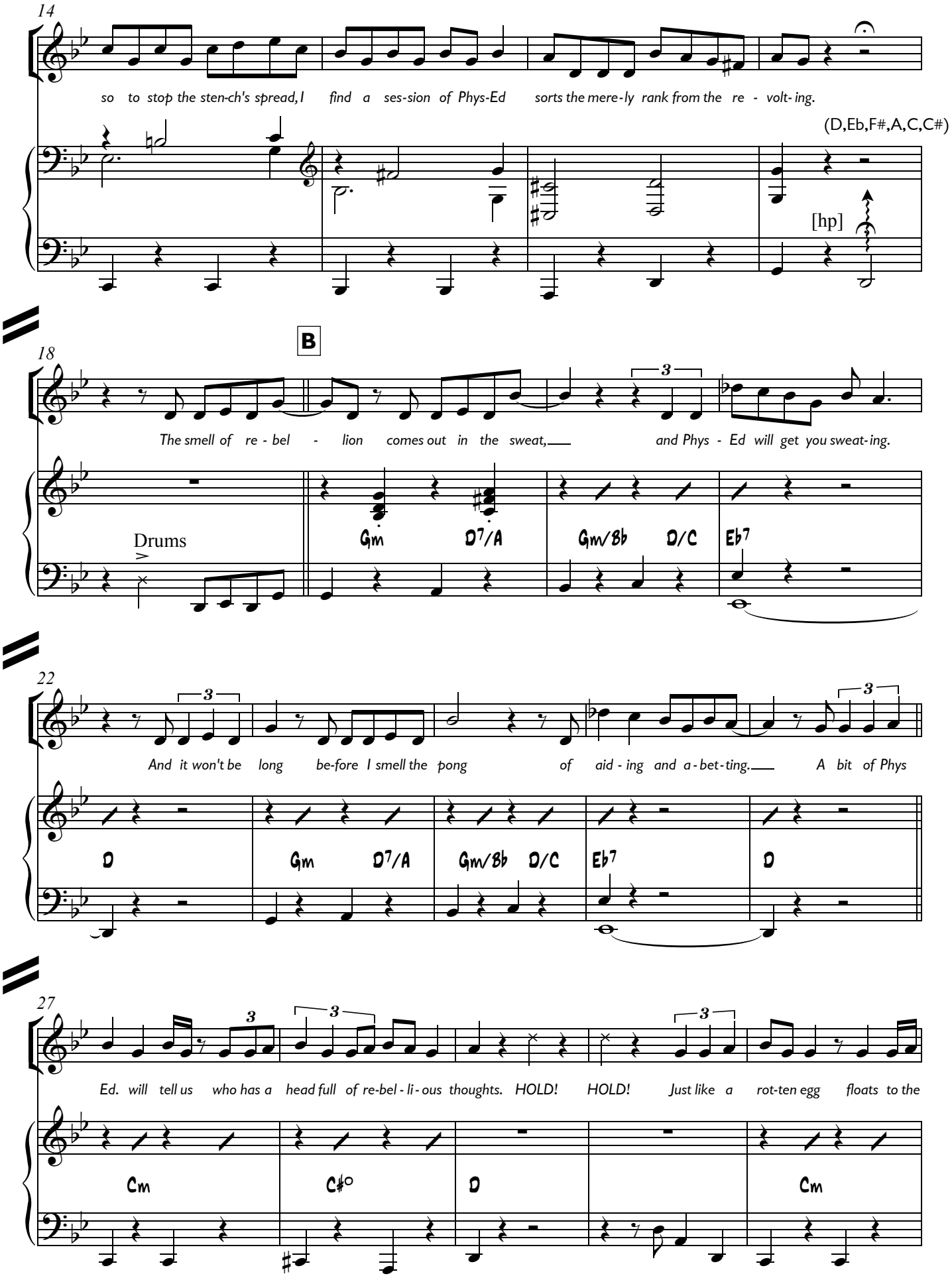
7

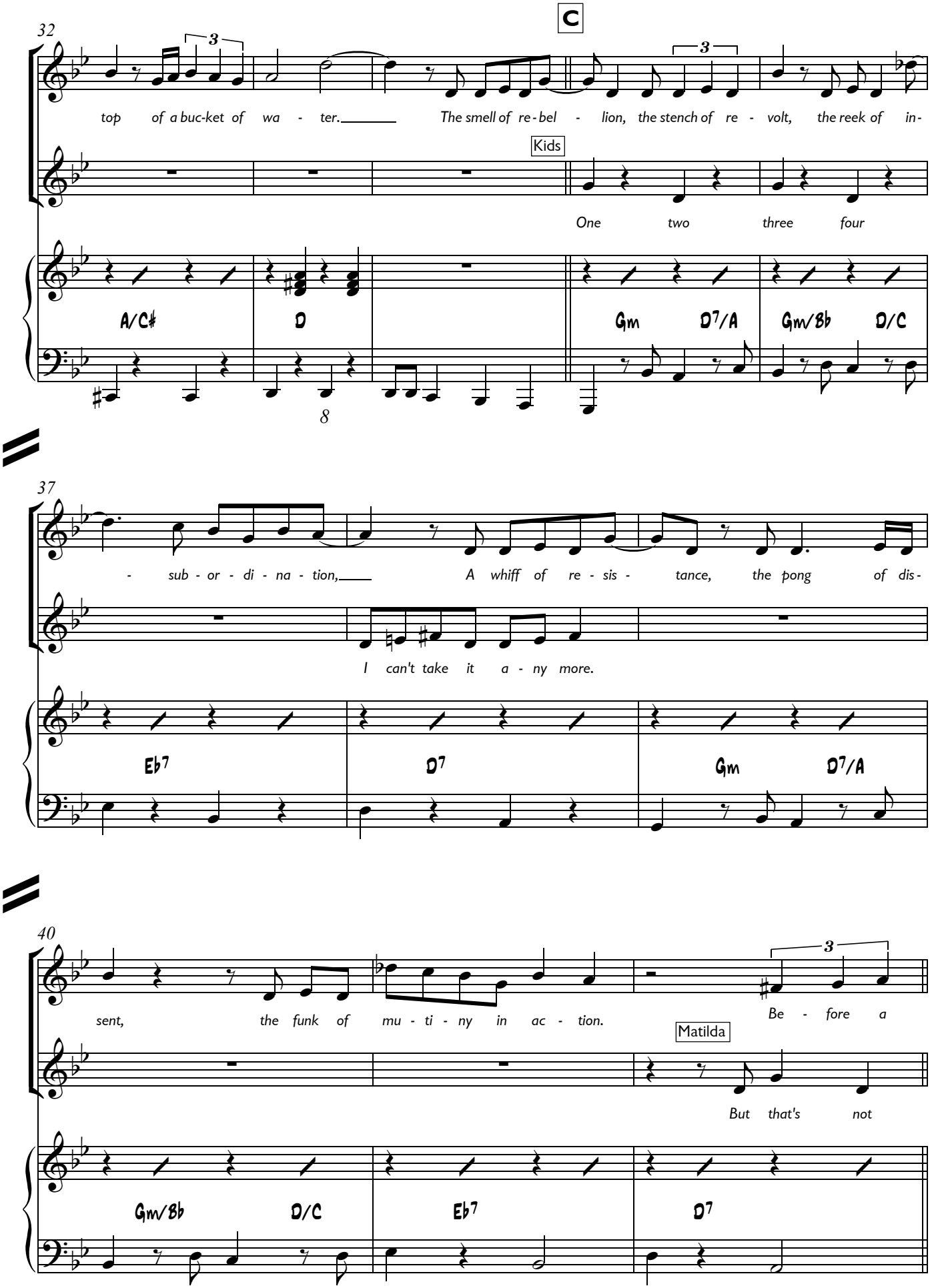
o-dour of re-bel-lion, it's the bou-quet of dis-sent. And you may

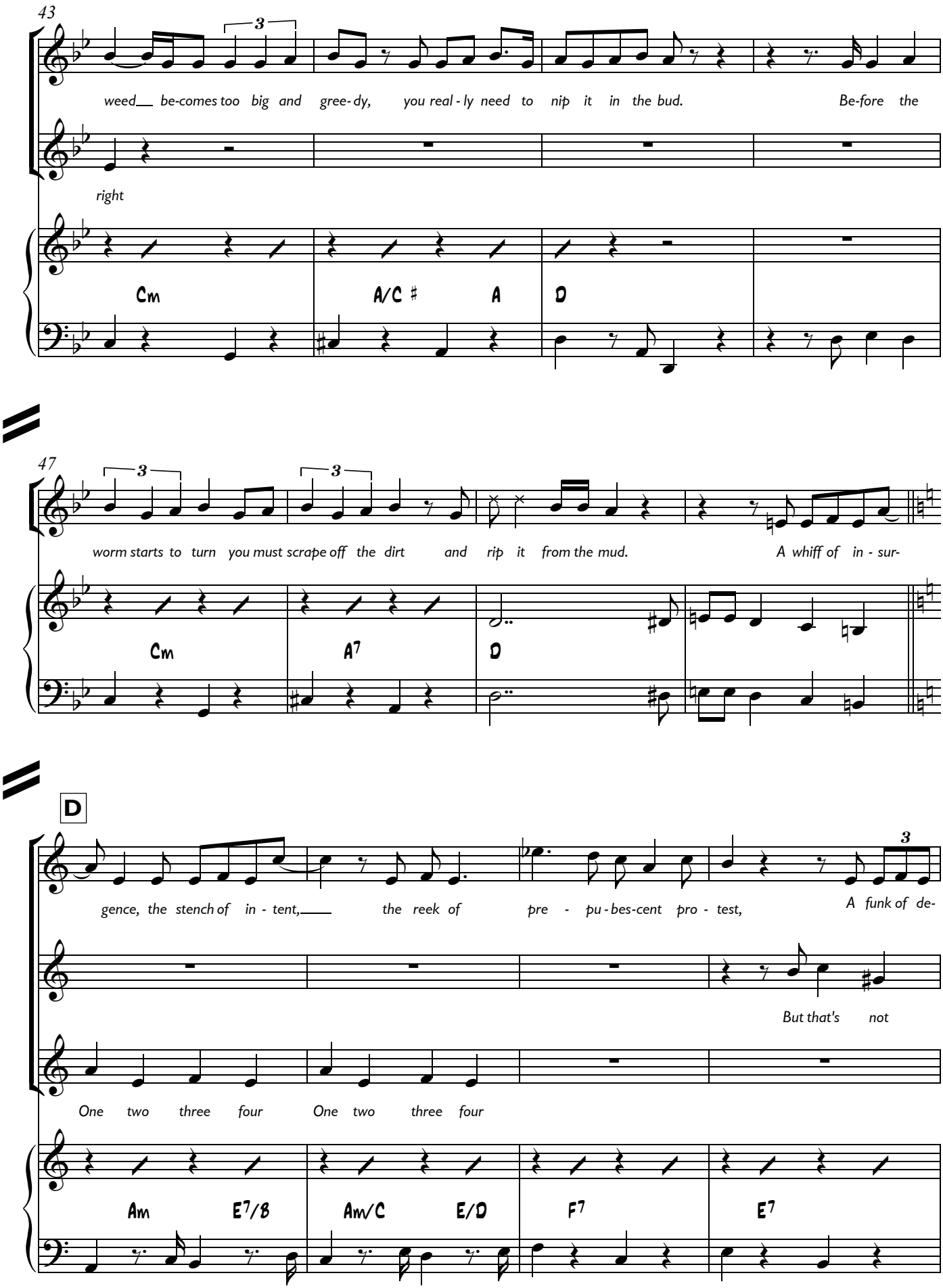
[br shake]

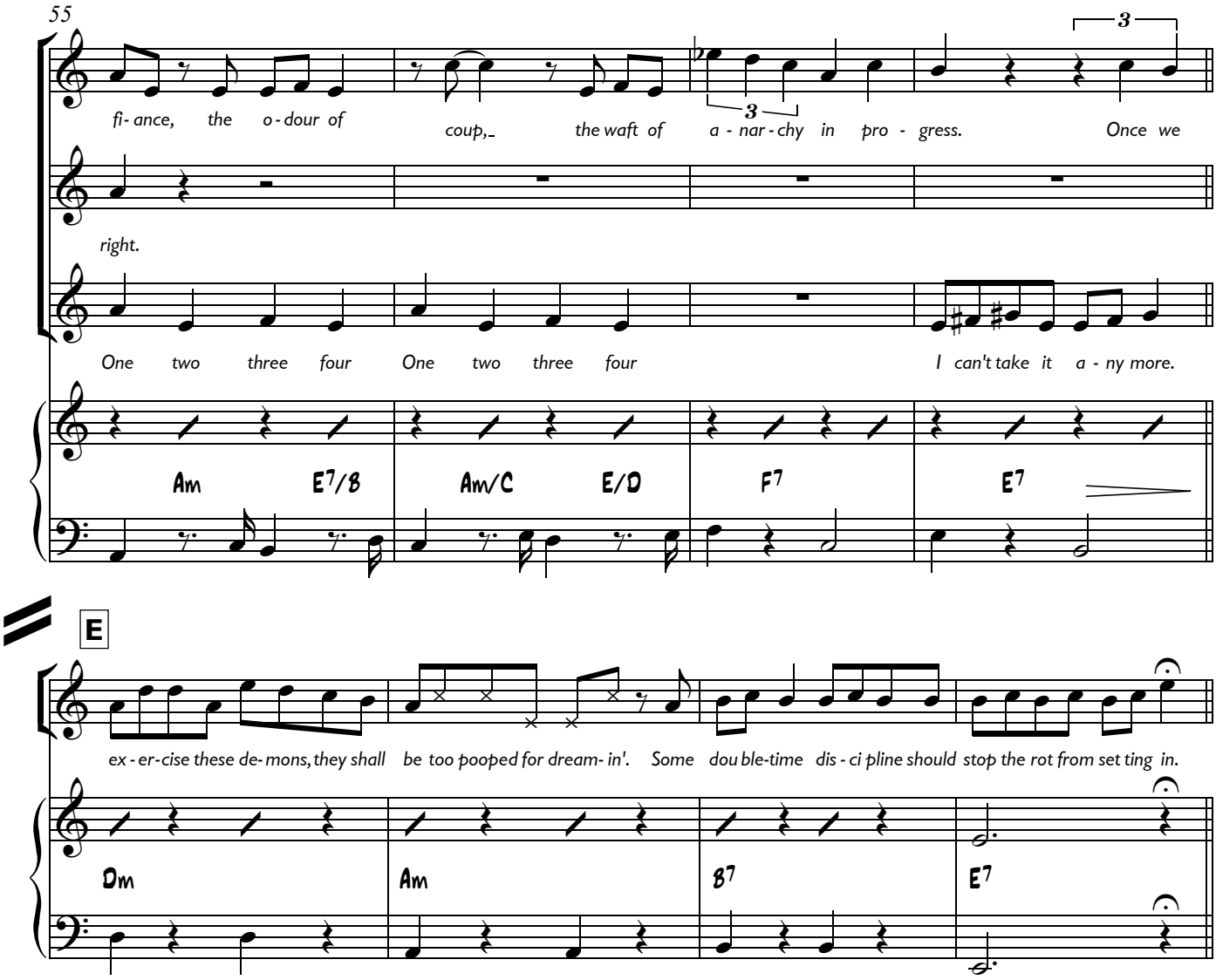
A

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

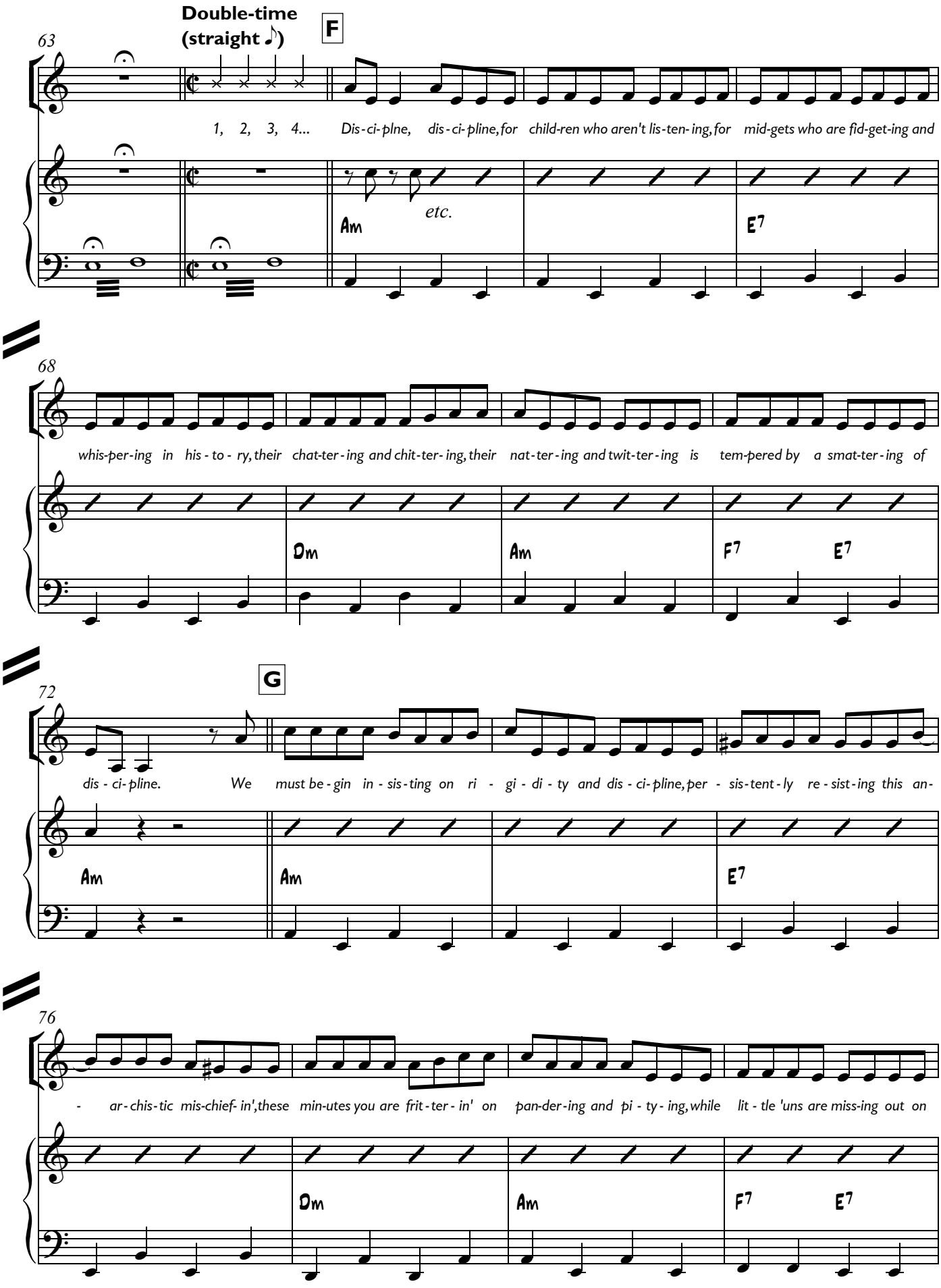

14
so to stop the sten-ch's spread, I find a ses-sion of Phys-Ed sorts the mere-ly rank from the re - volt-ing.
(D,Eb,F#,A,C,C#)
[hp]
B
18
The smell of re - bel - lion comes out in the sweat, and Phys - Ed will get you sweat-ing.
Drums
Gm D7/A Gm/Bb D/C Eb7
22
And it won't be long be-fore I smell the 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

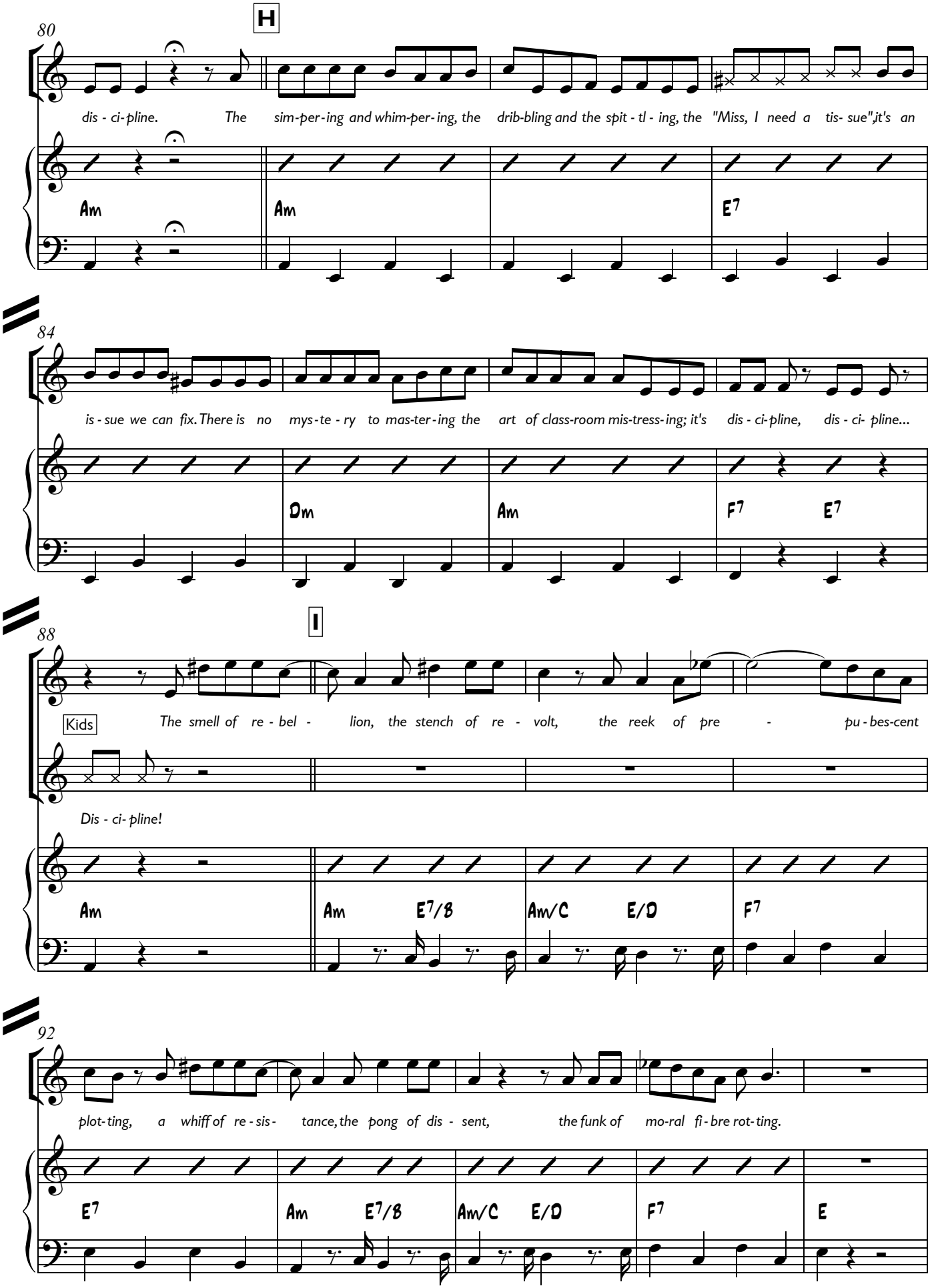

C
32
top of a buc-ket of wa - ter. The smell of re-bel - lion, the stench of re - volt, the reek of in-
Kids
One two three four
A/C♯ D Gm D7/A Gm/B♭ D/C
8
37
- sub - or - di - na - tion, A whiff of re - sis - tance, the pong of dis-
I can't take it a - ny more.
E♭7 D7 Gm D7/A
40
sent, the funk of mu - ti - ny in ac - tion. Be - fore a
Matilda
But that's not
Gm/B♭ D/C E♭7 D7

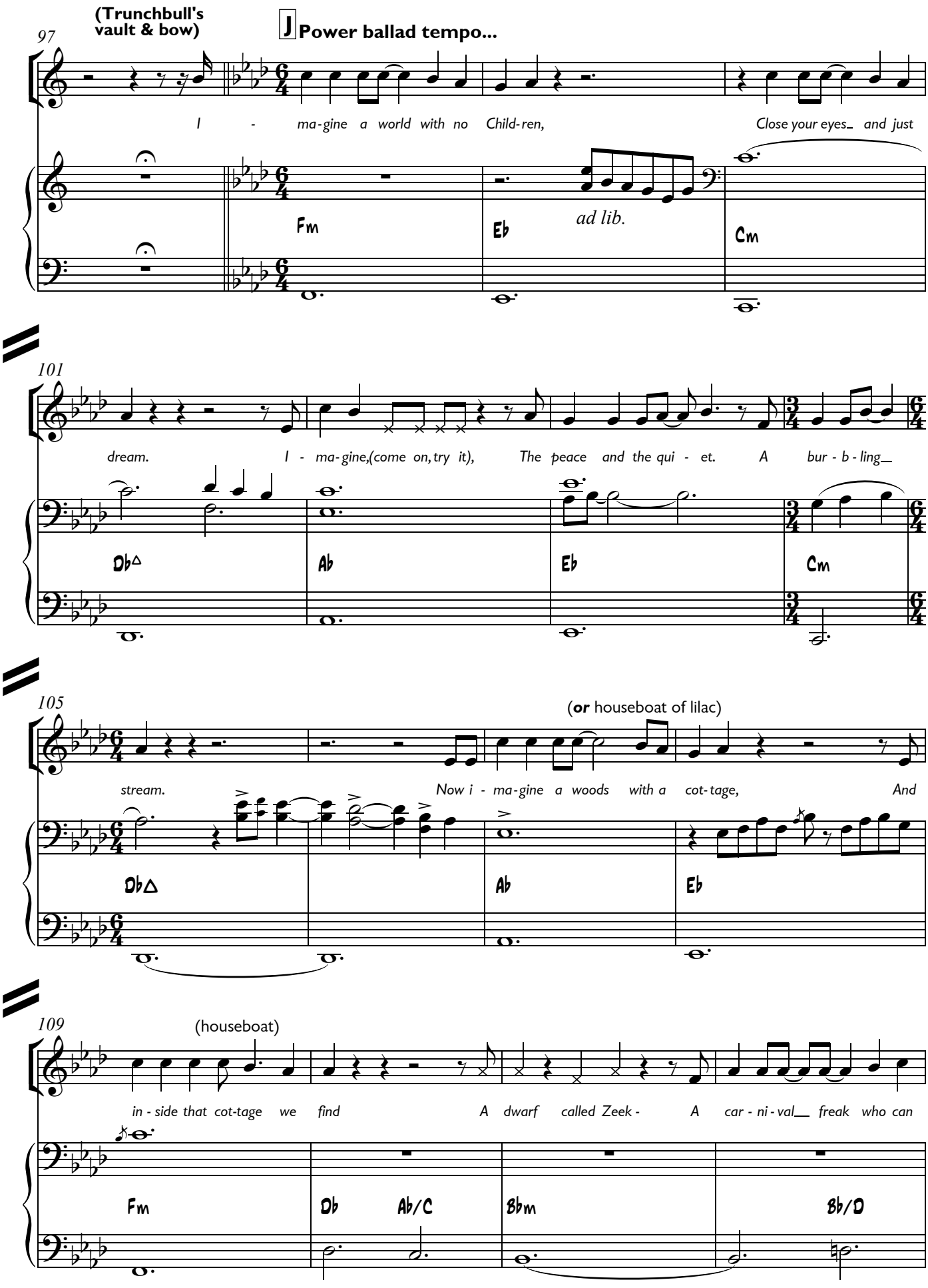

43
weed be-comes too big and gree-dy, you real-ly need to nip it in the bud. Be-fore the
right
Cm
A/C♯
A
D
47
worm starts to turn you must scrape off the dirt and rip it from the mud. A whiff of in-sur-
Cm
A7
D
D
gence, the stench of in-tent, the reek of pre-pu-bes-cent pro-test, A funk of de-
But that's not
One two three four One two three four
Am
E7/B
Am/C
E/D
F7
E7

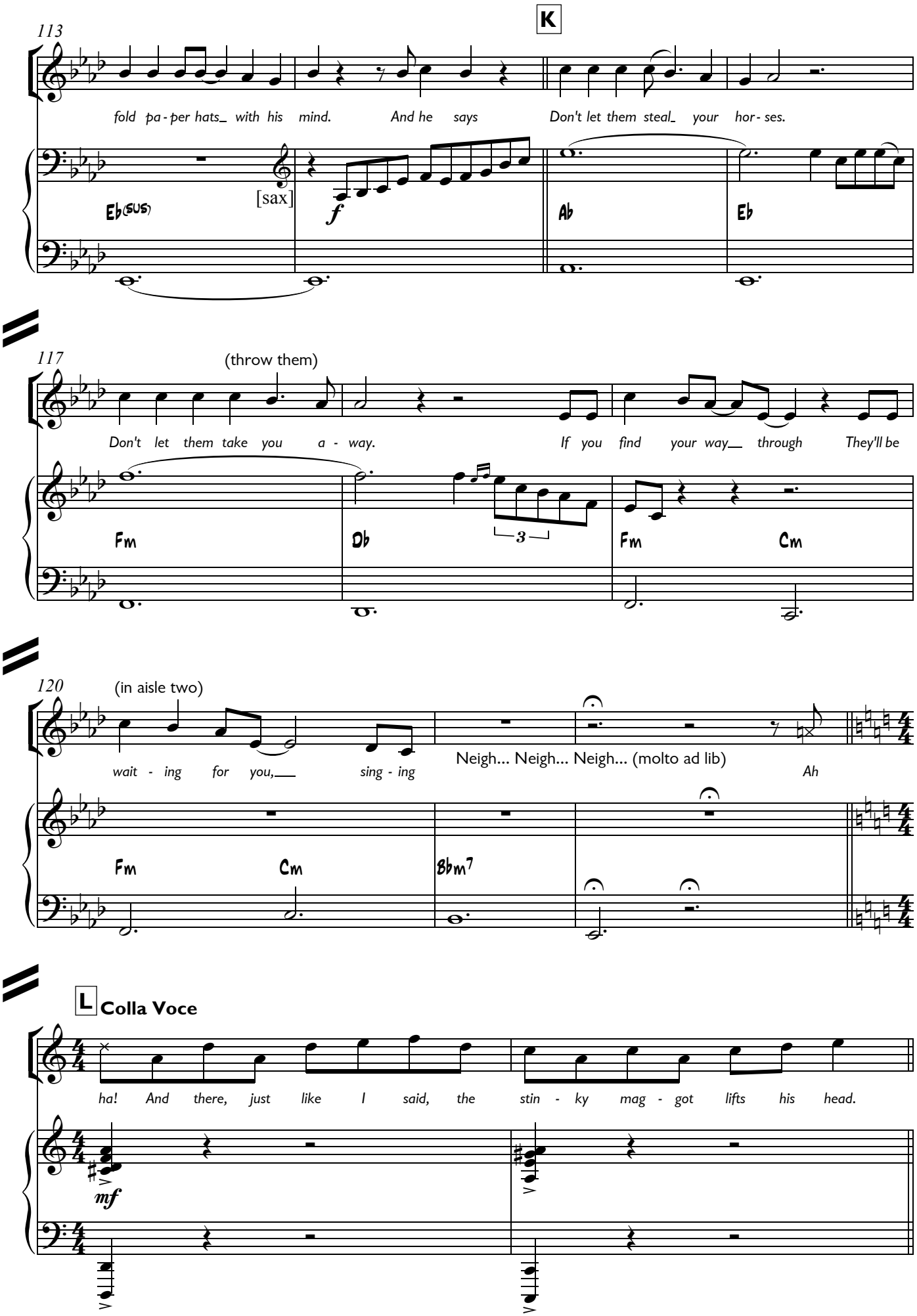

55
fi- ance, the o - dour of
coup,_ the waft of
a - nar - chy in pro - gress.
Once we
right.
One two three four One two three four
I can't take it a - ny more.
Am E7/B Am/C E/D F7 E7
E
ex - er - cise these de- mons, they shall be too pooped for dream- in'. Some dou ble-time dis - ci pline should stop the rot from set ting in.
Dm Am B7 E7

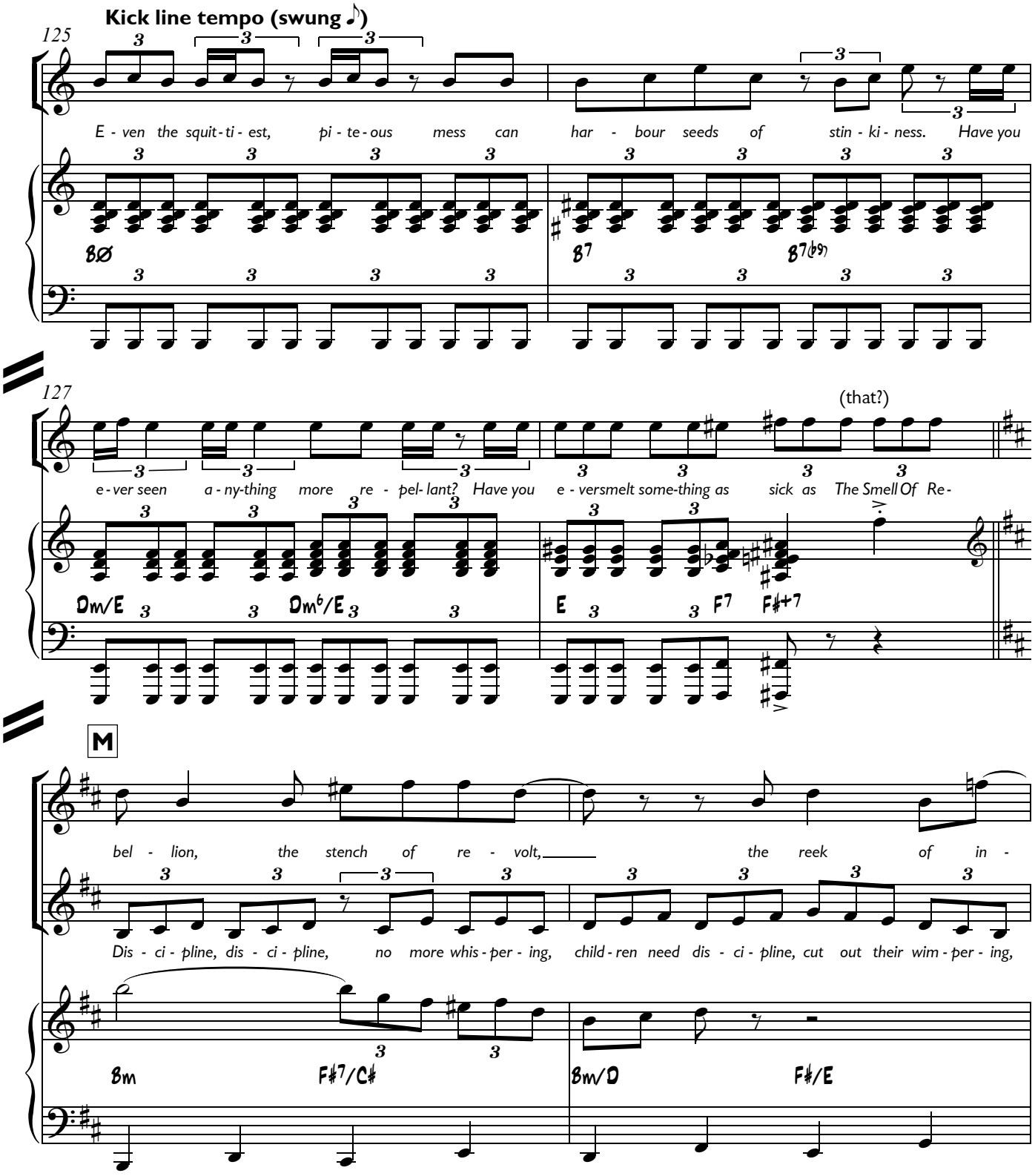
"All right, let's step it up. Double-time."

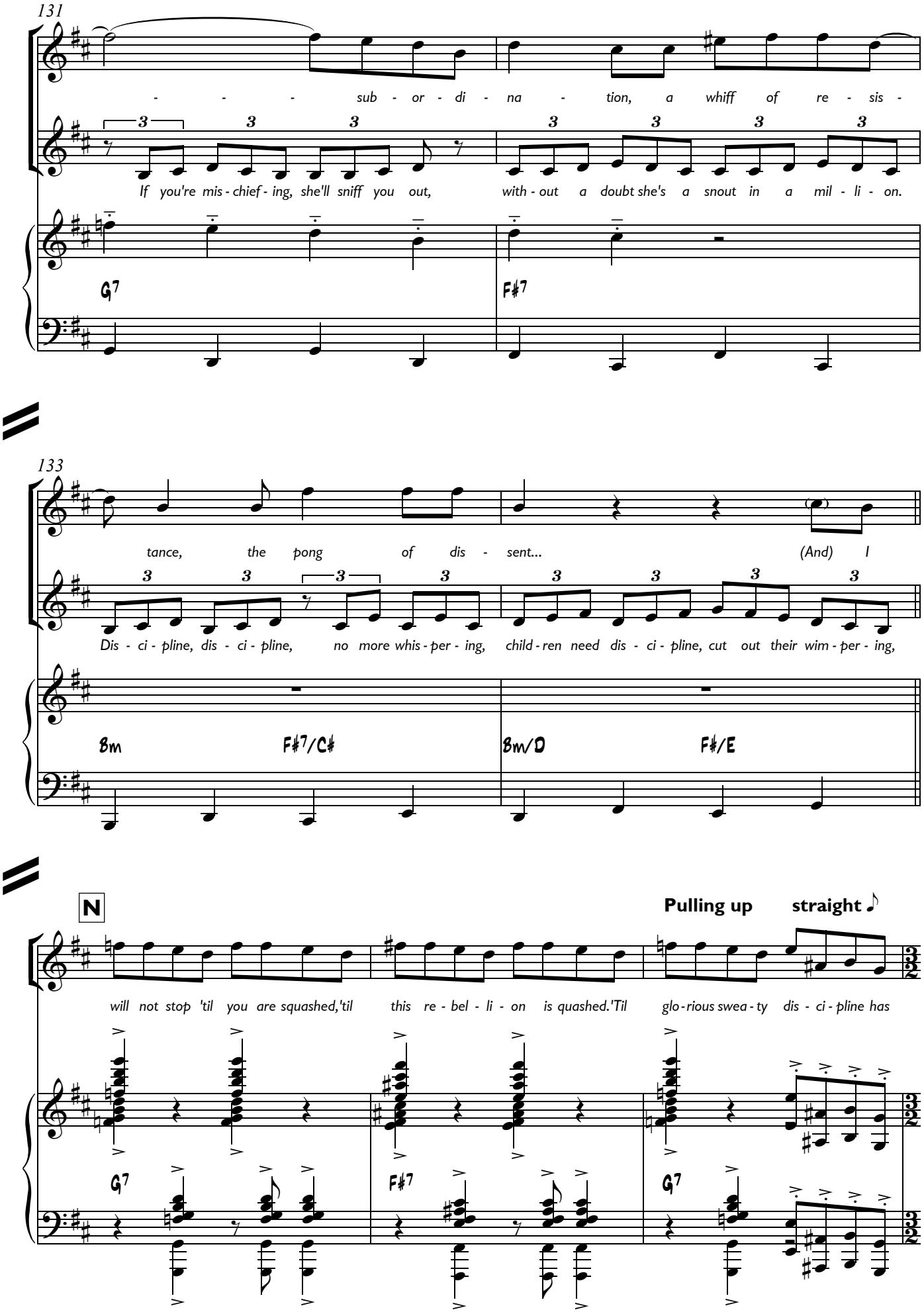


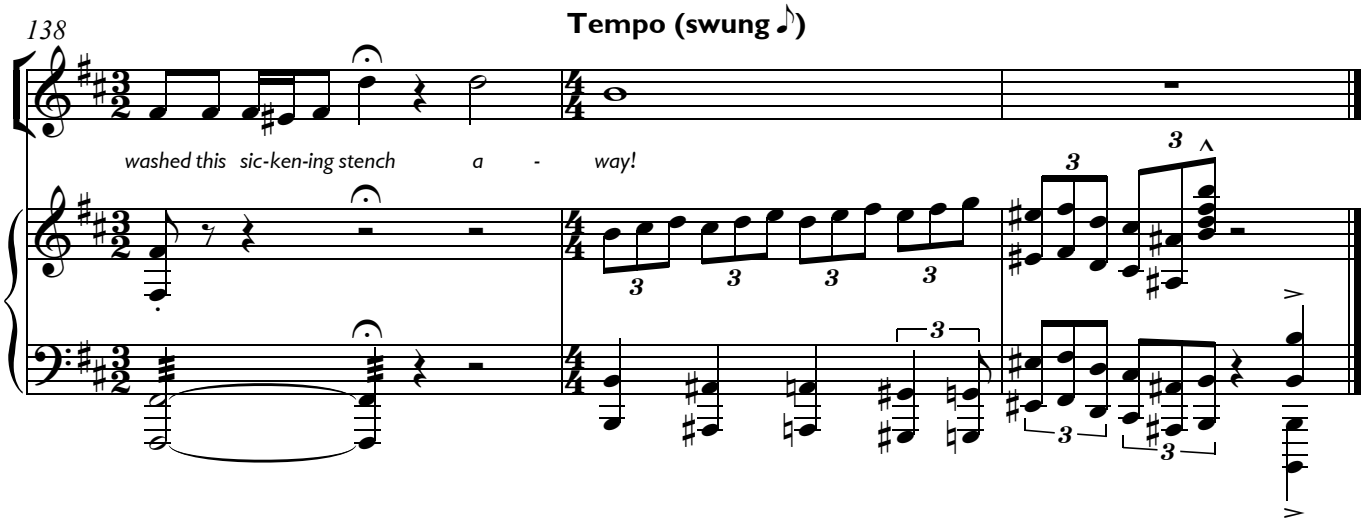

H
80
dis - ci - pline. The sim-per-ing and whim-per-ing, the drib-bling and the spit - tl - ing, the "Miss, I need a tis- sue",it's an
Am
Am
E7
84
is - sue we can fix. There is no mys - te - ry to mas-ter-ing the art of class-room mis-tress-ing; it's dis - ci-pline, dis - ci- pline...
Dm
Am
F7
E7
I
88
Kids
The smell of re - bel - lion, the stench of re - volt, the reek of pre - pu - bes-cent
Dis - ci- pline!
Am
Am
E7/B
Am/C
E/D
F7
92
plot-ting, a whiff of re - sis - tance, the pong of dis - sent, the funk of mo-ral fi - bre rot-ting.
E7
Am
E7/B
Am/C
E/D
F7
E


(Trunchbull's vault & bow)
J Power ballad tempo...
97
I - ma-gine a world with no Child-ren,
Close your eyes and just
Fm
Eb
ad lib.
Cm
101
dream. I - ma-gine,(come on, try it), The peace and the qui - et. A bur - b - ling
Db△
Ab
Eb
Cm
105
(or houseboat of lilac)
stream. Now i - ma-gine a woods with a cot-tage, And
Db△
Ab
Eb
109
(houseboat)
in - side that cot-tage we find A dwarf called Zeek - A car - ni - val freak who can
Fm
Db
Ab/C
Bbm
Bb/D


K
113
fold pa - per hats_ with his mind. And he says Don't let them steal_ your hor - ses.
Eb(SUS)
[sax]
f
Ab
Eb
117
(throw them)
Don't let them take you a - way. If you find your way__ through They'll be
Fm
Db
3
Fm
Cm
120
(in aisle two)
wait - ing for you,__ sing - ing
Neigh... Neigh... Neigh... (molto ad lib)
Ah
Fm
Cm
Bbm7
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
BØ
B7
B7(♭9)
127
(that?)
e - ver seen a - ny-thing more re - pel- lant? Have you e - versmelt some-thing as sick as The Smell Of Re -
Dm/E
Dm6/E
E
F7
F♯+7
M
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
F♯7/C♯
Bm/D
F♯/E


131
- - - sub - or - di - na - tion, a whiff of re - sis -
If you're mis - chief - ing, 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
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 - rious swea - ty dis - ci - pline has
G7
F♯7
G7


138
Tempo (swung ♪)
washed this sic-ken-ing stench a - way!

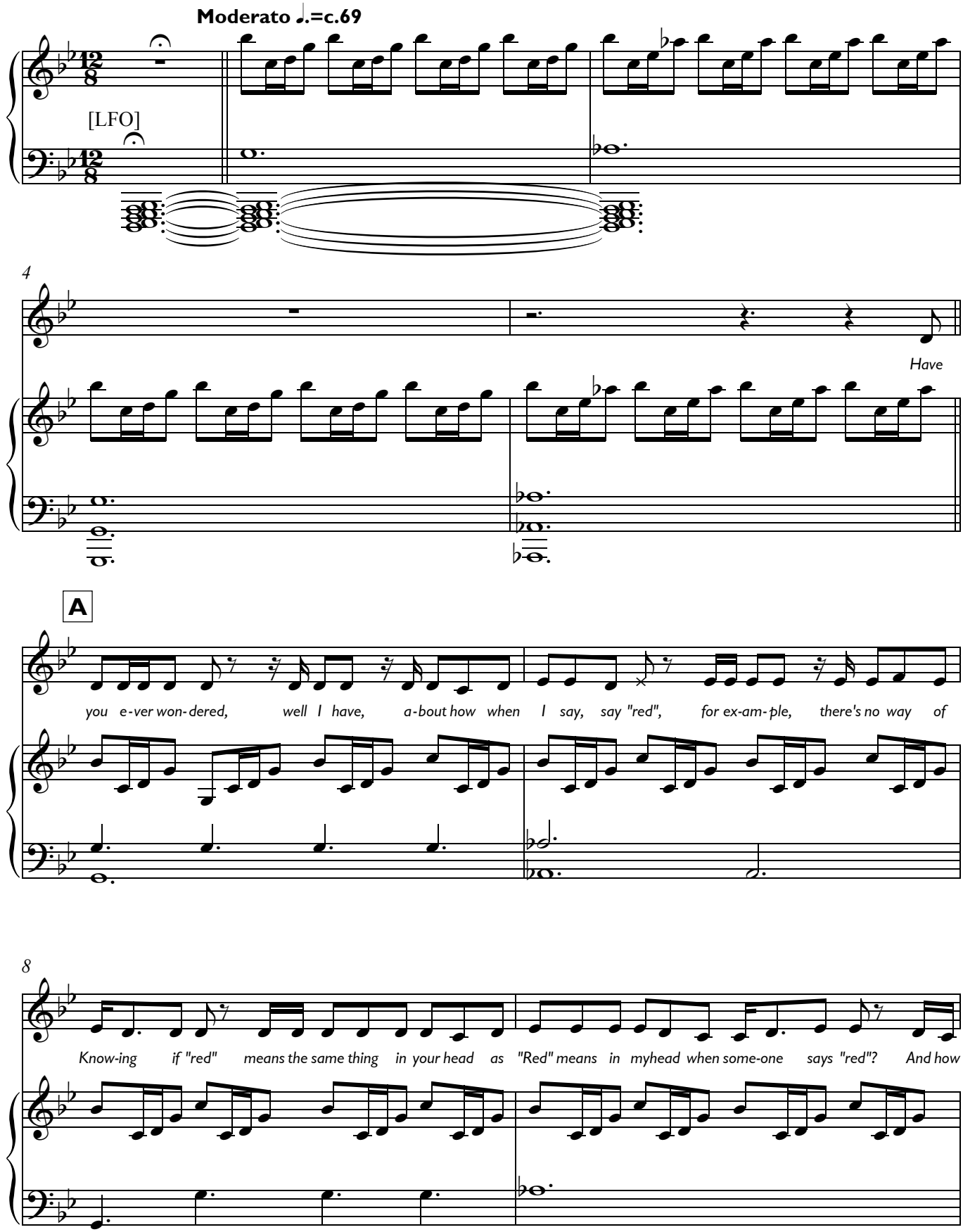
Matilda: ...BIG FAT BULLY!!! [**start LFO**]

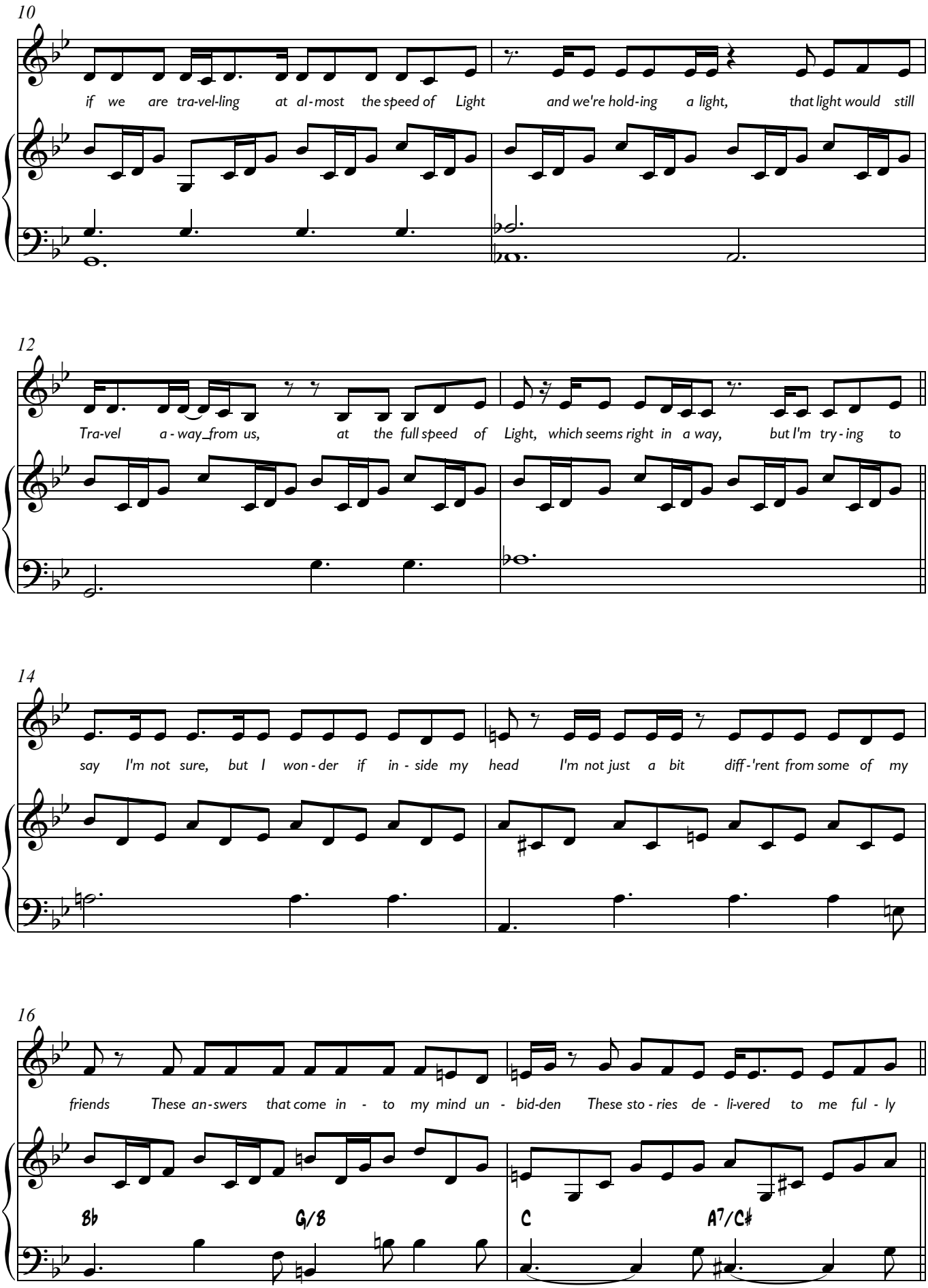
Trunchbull: ...crush you [**GO**]

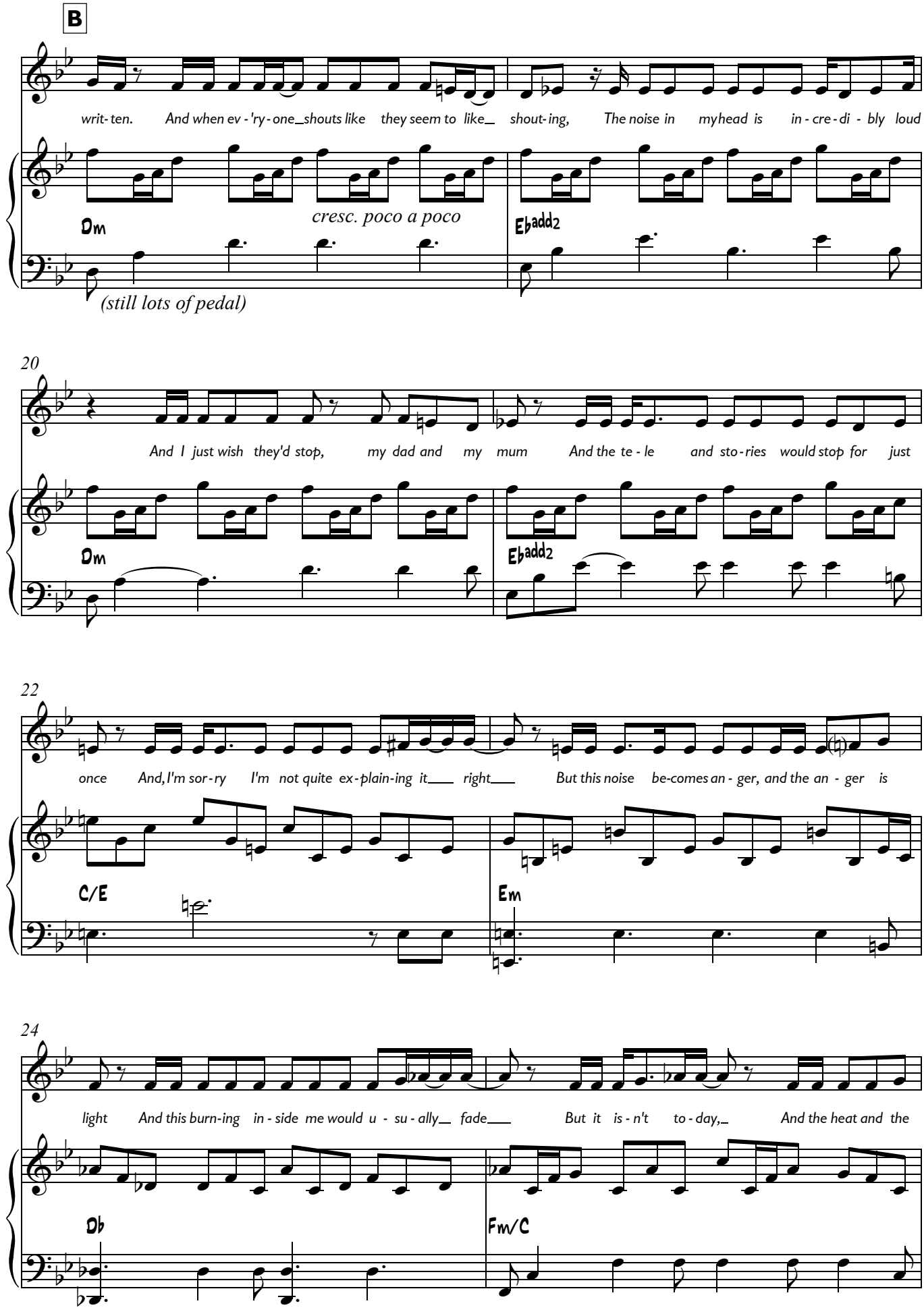
18. Quiet

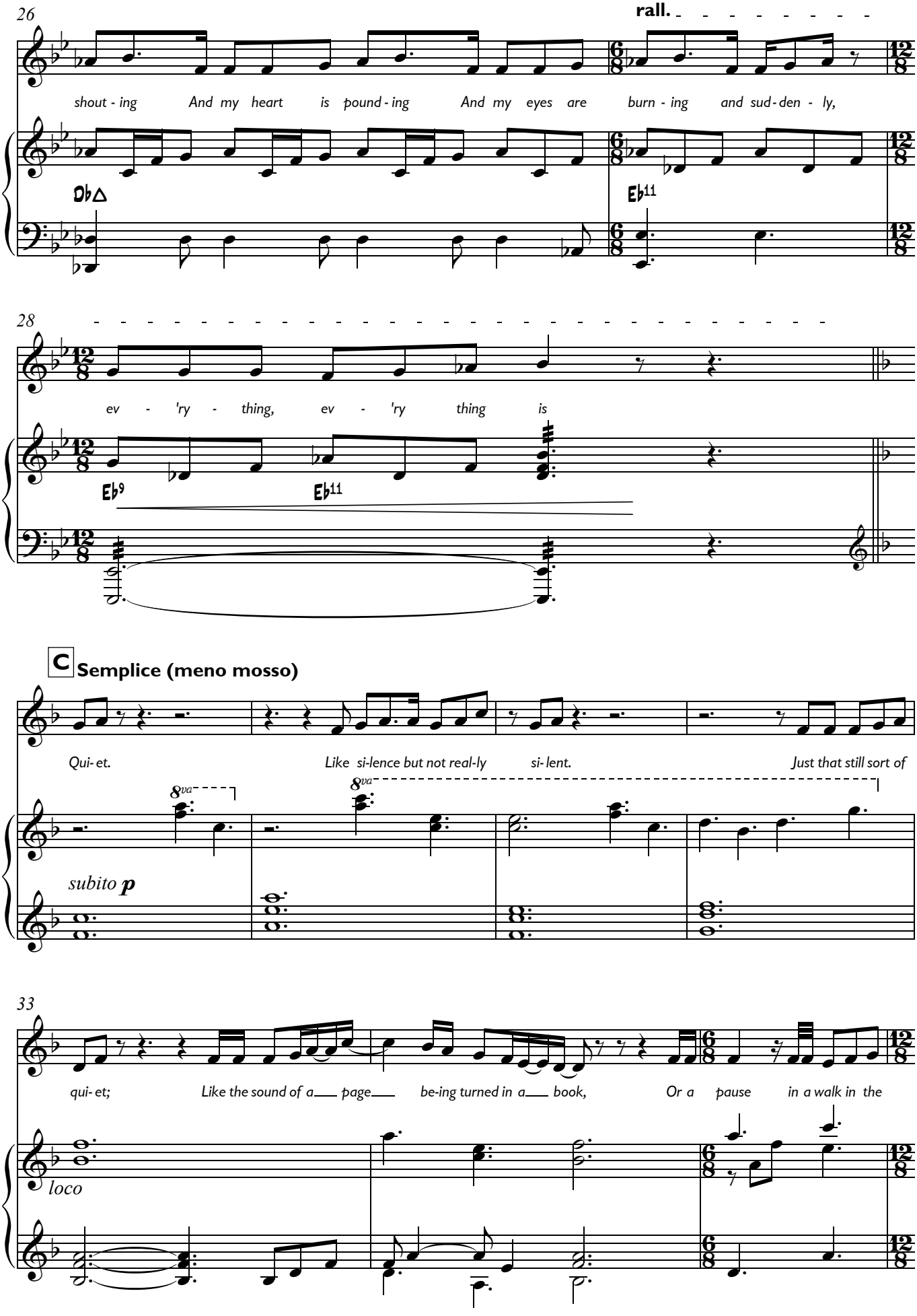
(The Eye Of The Storm)

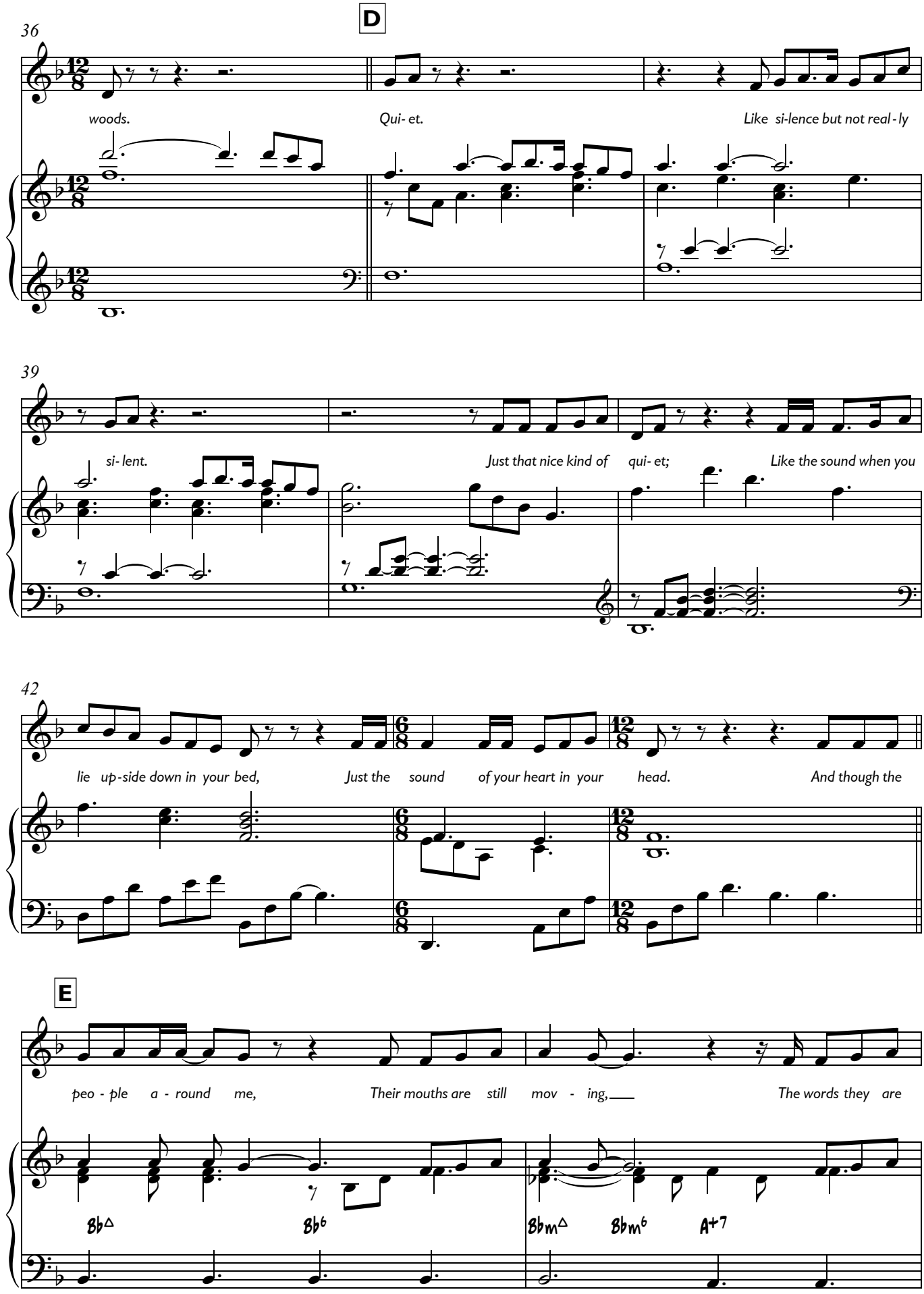
Music & Lyrics
Tim Minchin

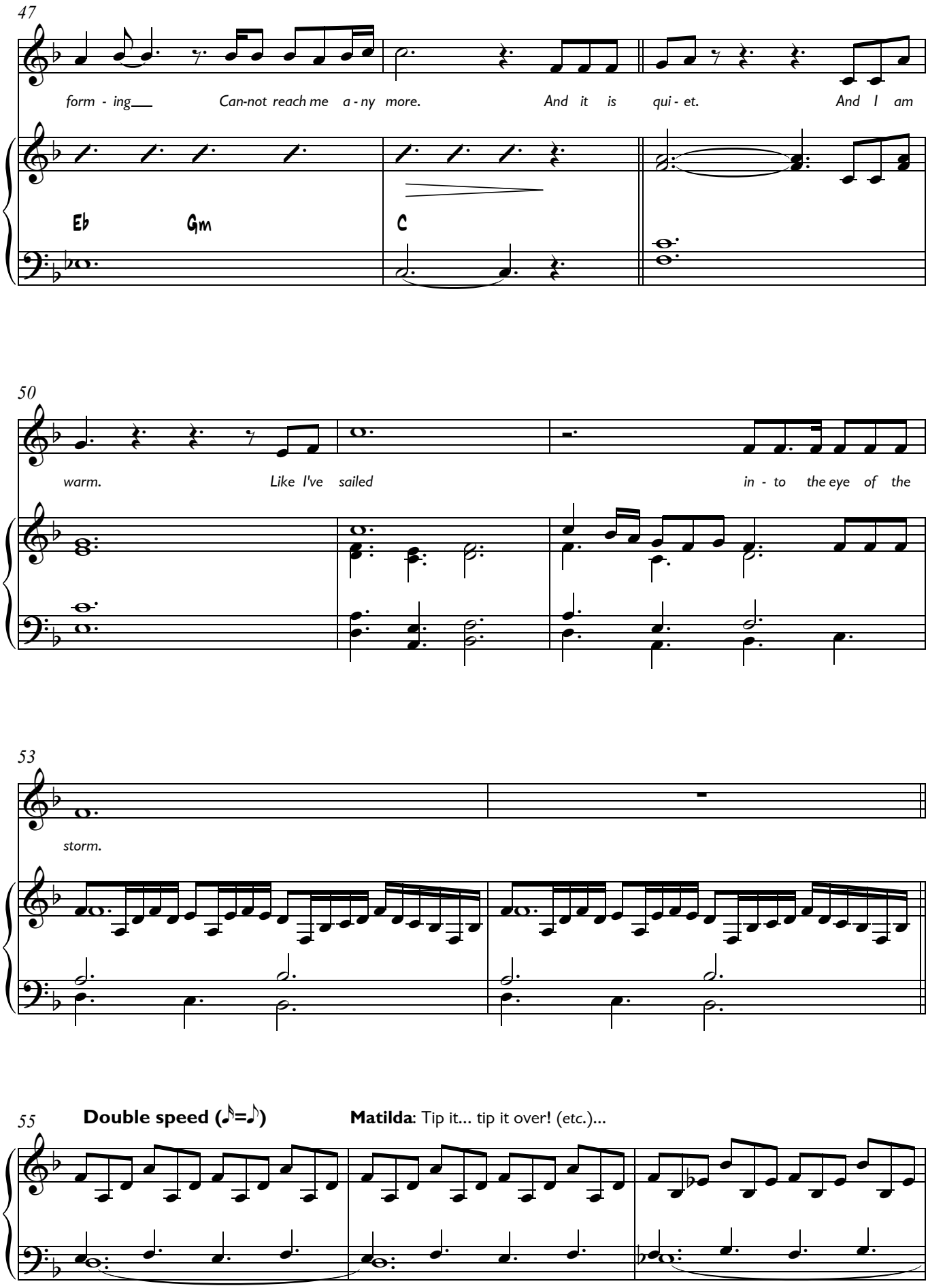


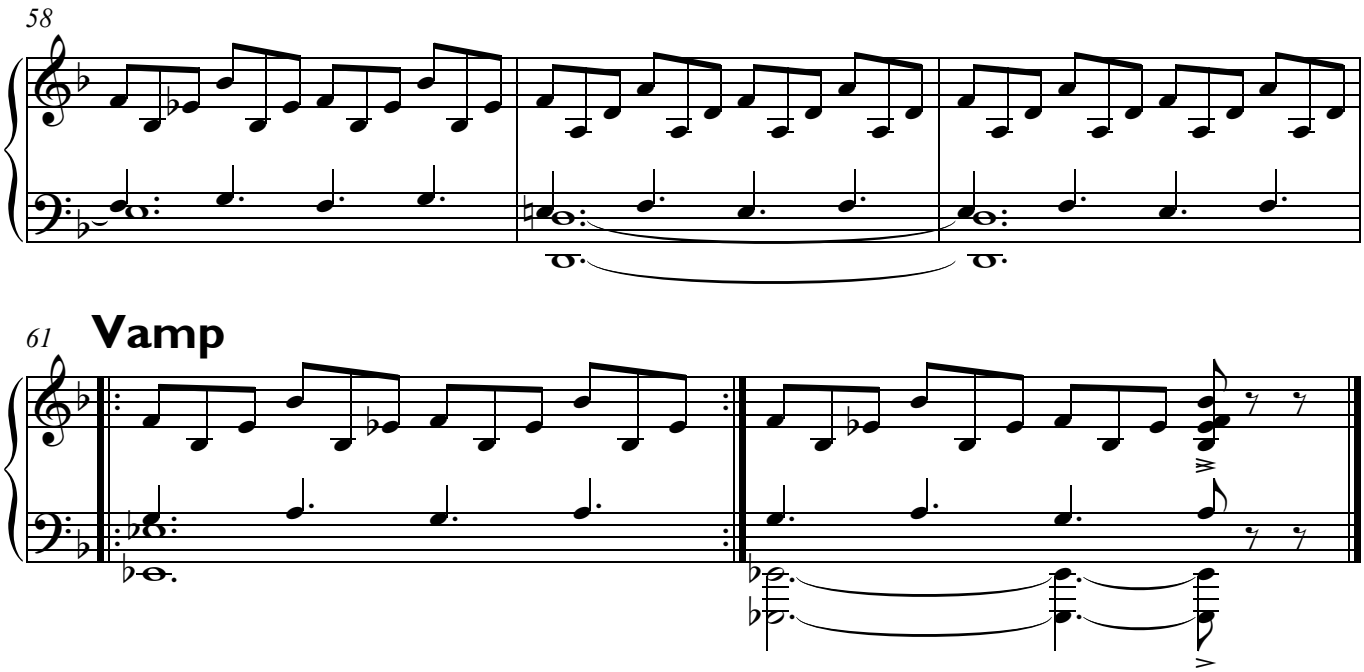

10
if we are tra-vel-ling at al-most the speed of Light and we're hold-ing a light, that light would still
12
Tra-vel a - way_from us, at the full speed of Light, which seems right in a way, but I'm try - ing to
14
say I'm not sure, but I won - der if in - side my head I'm not just a bit diff - 'rent from some of my
16
friends These an - swers that come in - to my mind un - bid-den These sto - ries de - li-vered to me ful - ly
B♭
G/B
C
A7/C♯


B
writ- ten. And when ev - 'ry - one_shouts like they seem to like_ shout- ing, The noise in myhead is in - cre - di - bly loud
cresc. poco a poco
Dm
Eb add2
(still lots of pedal)
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 add2
22
once And, I'm sor - ry 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
Db
Fm/C


26
rall.
shout - ing And my heart is pound - ing And my eyes are burn - ing and sud - den - ly,
Db△
Eb11
28
ev - 'ry - thing, ev - 'ry thing is
Eb9
Eb11
C Semplice (meno mosso)
Qui - et. Like si-lence but not real-ly si- lent. Just that still sort of
8va
8va
subito p
33
qui - et; Like the sound of a page be-ing turned in a book, Or a pause in a walk in the
loco

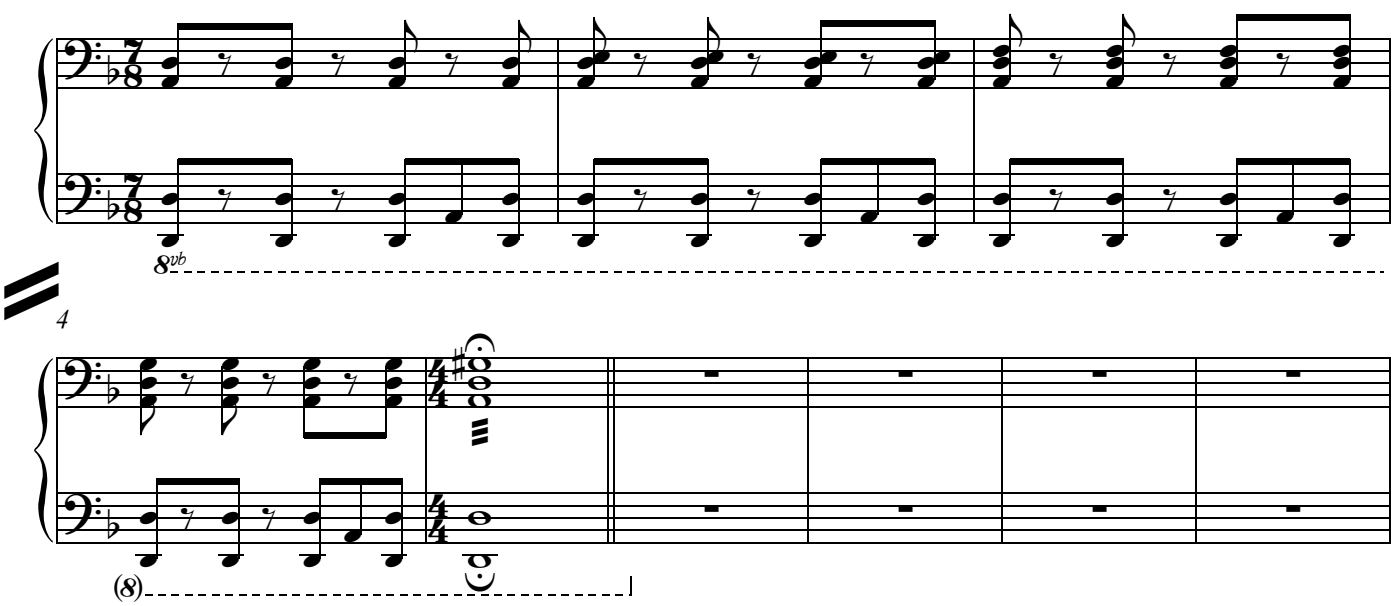

D
36
woods.
Qui- et.
Like si-lence but not real - ly
39
si- lent.
Just that nice kind of qui- et;
Like the sound when you
42
lie up-side down in your bed,
Just the sound of your heart in your head.
And though the
E
peo - ple a - round me,
Their mouths are still mov - ing,
The words they are
B♭△
B♭6
B♭m△
B♭m6
A+7


47
form - ing
Can-not reach me a - ny more.
And it is qui - et.
And I am
Eb
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.)...


58
61
Vamp

Music
Tim Minchin

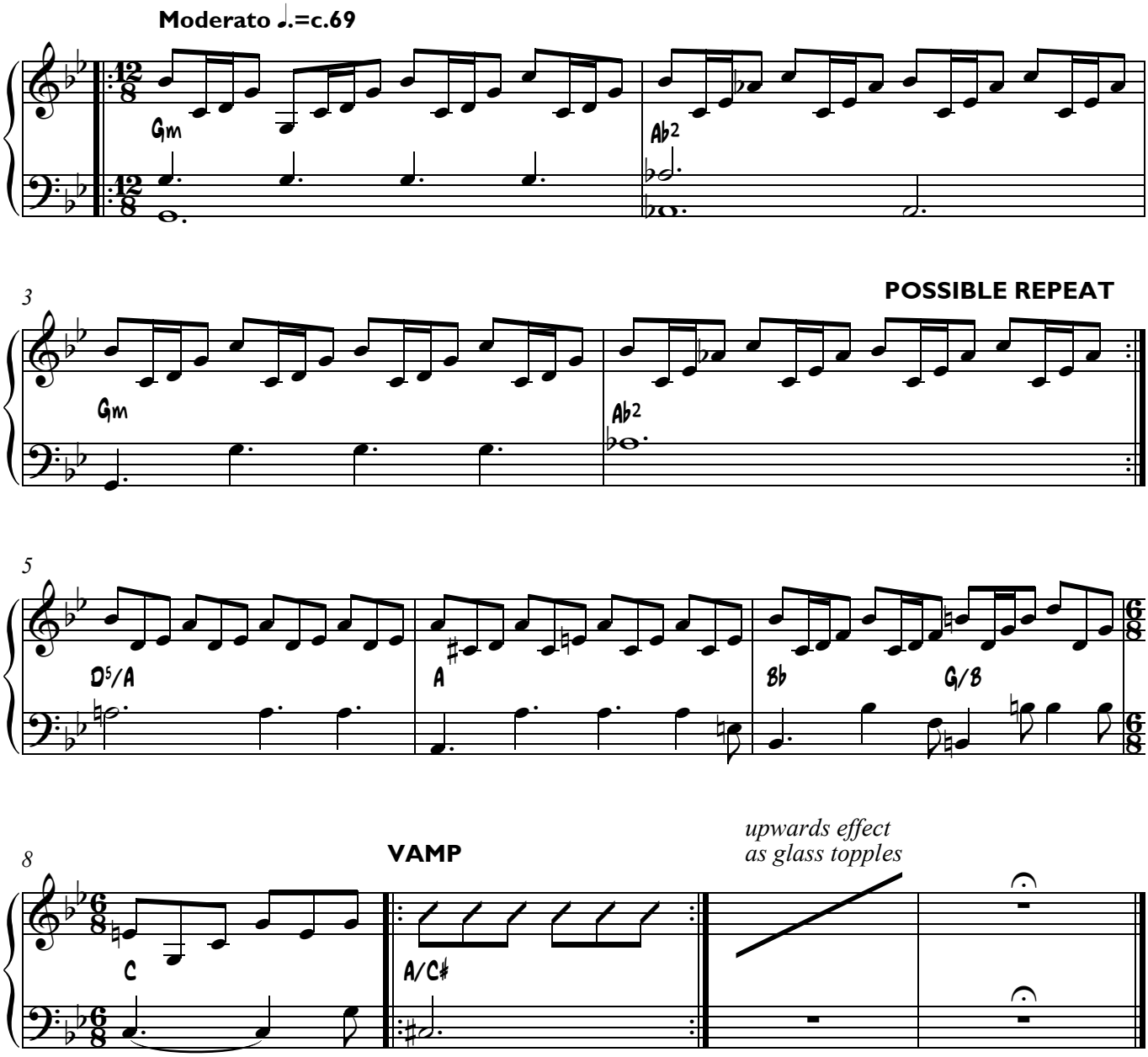
18a. Get The Newt Off



Music & Lyrics
Tim Minchin

18b. Second Glass Tipping

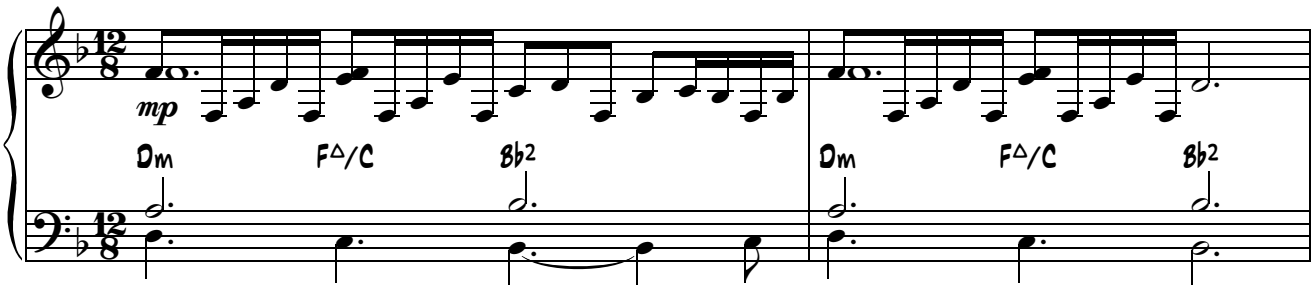
Matilda: Watch. Please.

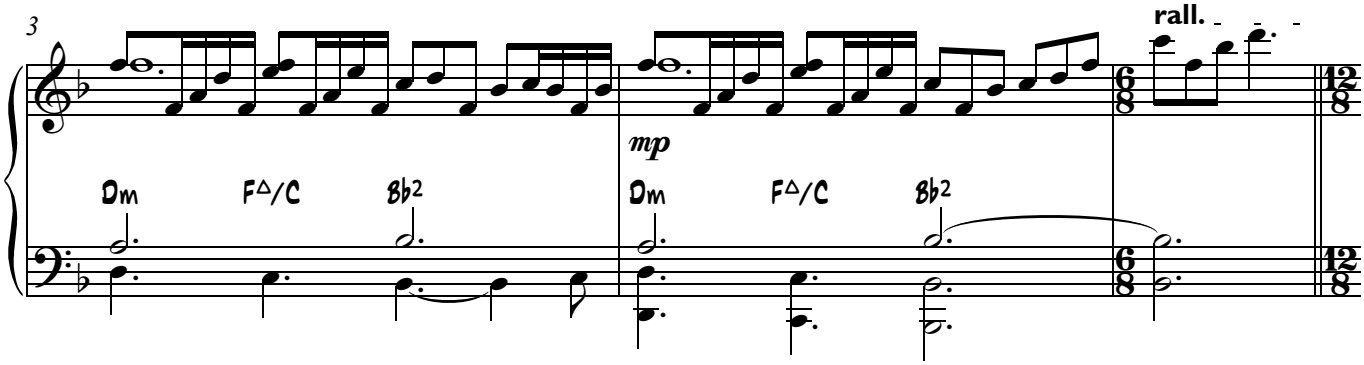


18c. Walk To Miss Honey's

Music
Tim Minchin

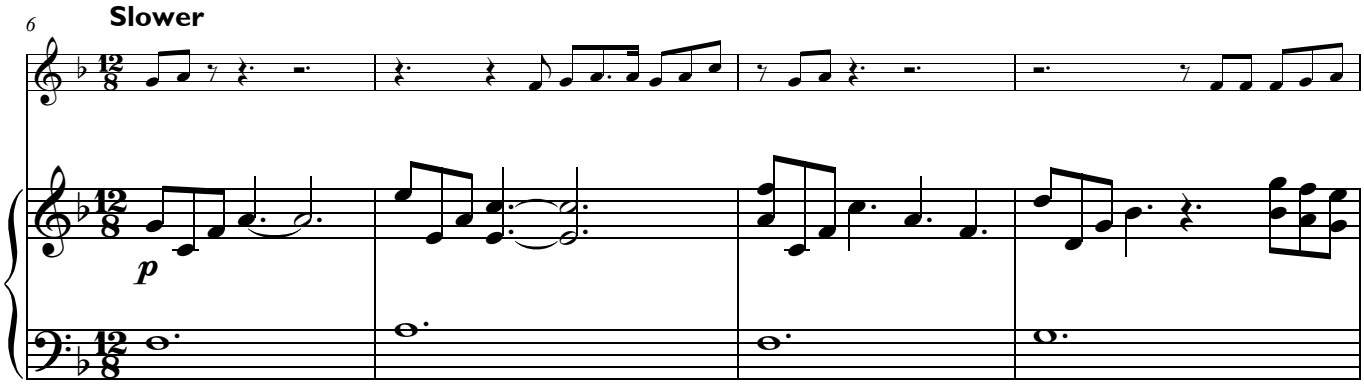
(after **2nd Glass Tipping**)
Miss Honey: Would you like some tea?





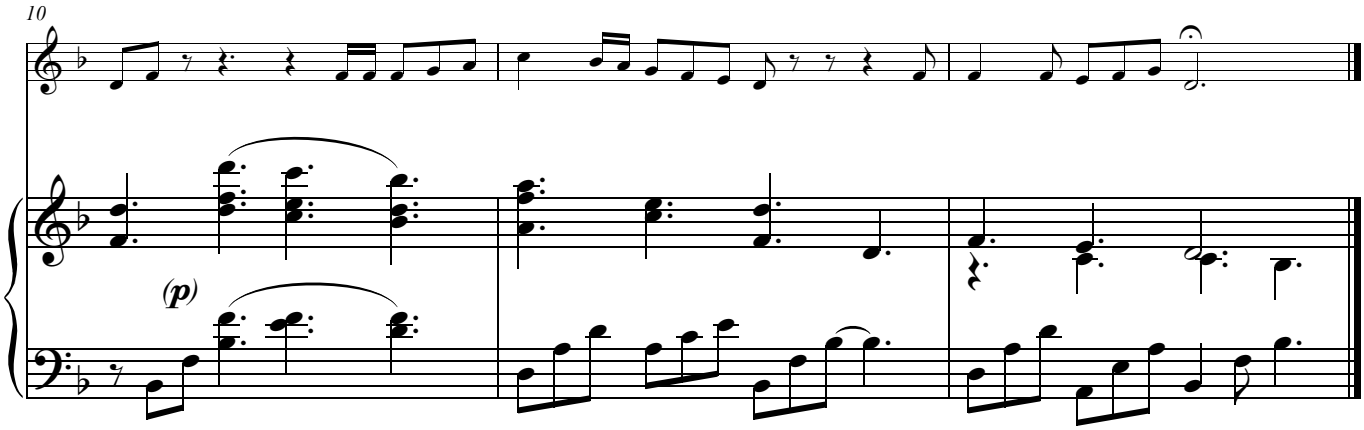
Matilda: What do you think it is?
This thing with my eyes am I strange?

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.



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.]**



Miss Honey: ...why I am so poor. [**GO**]

19. My House

Music & Lyrics
Tim Minchin

Freely [Clar solo]

p

3a 3b 4 **Moderato**

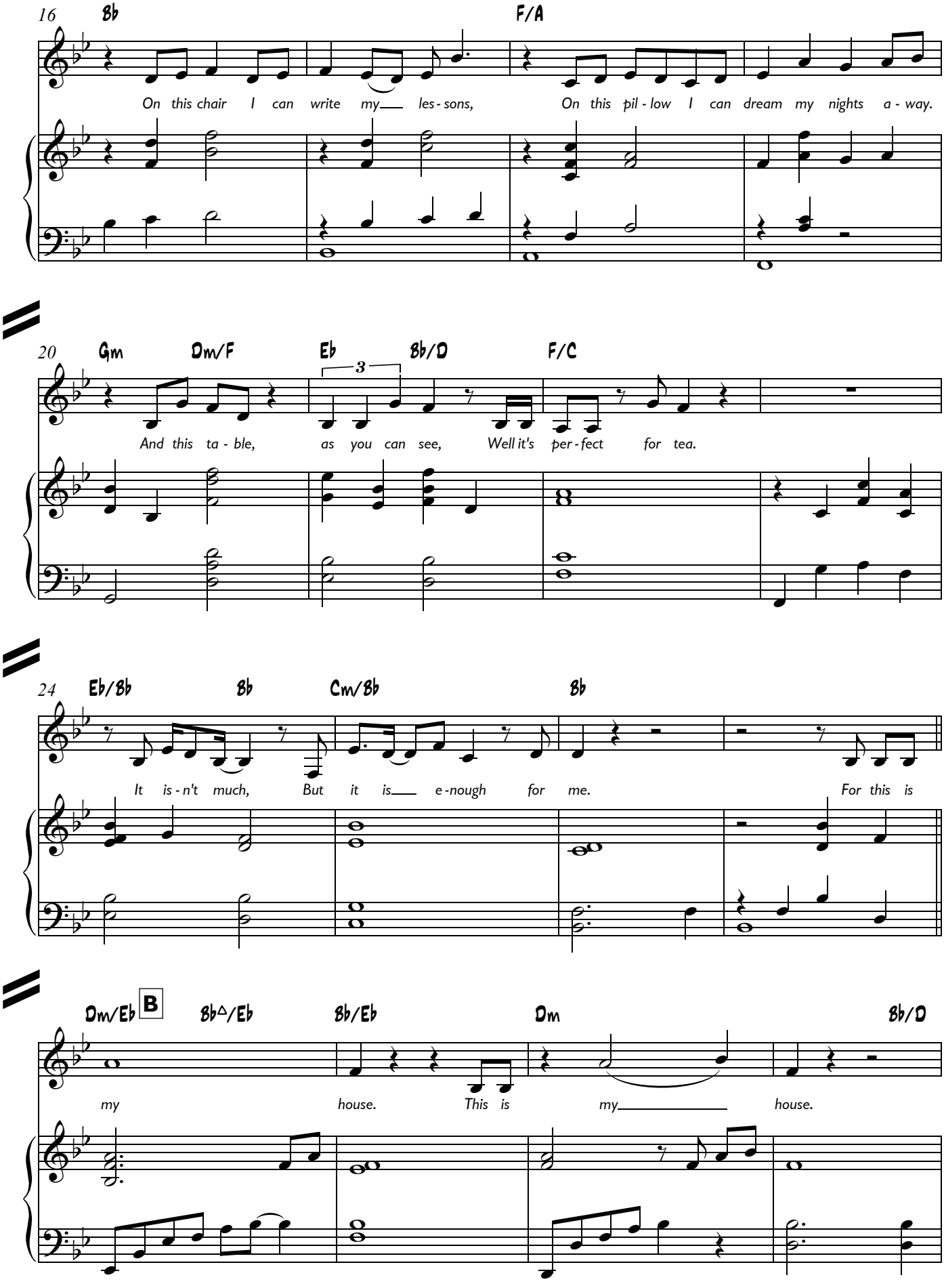
[pno] *p*

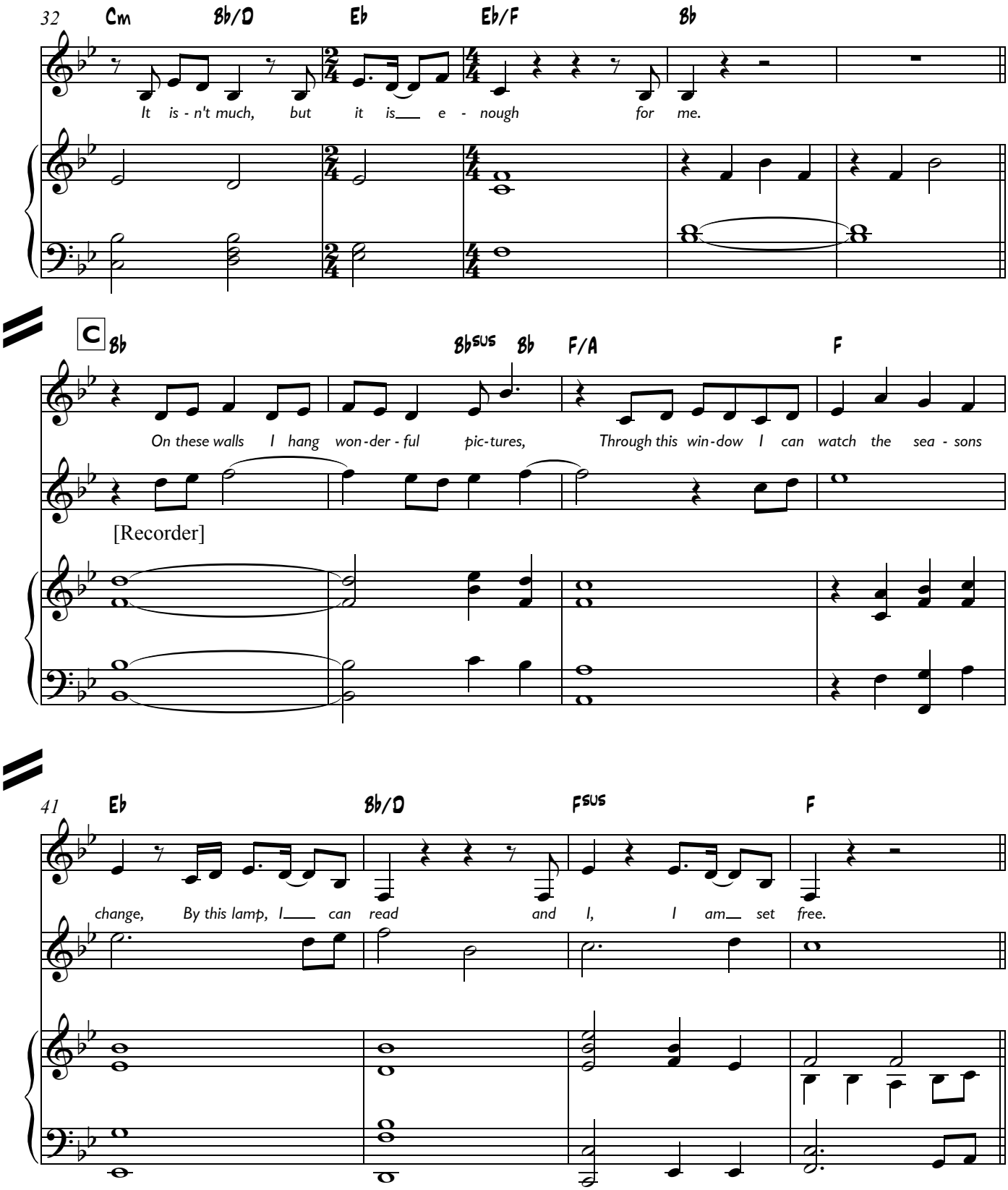
A Bb F/A

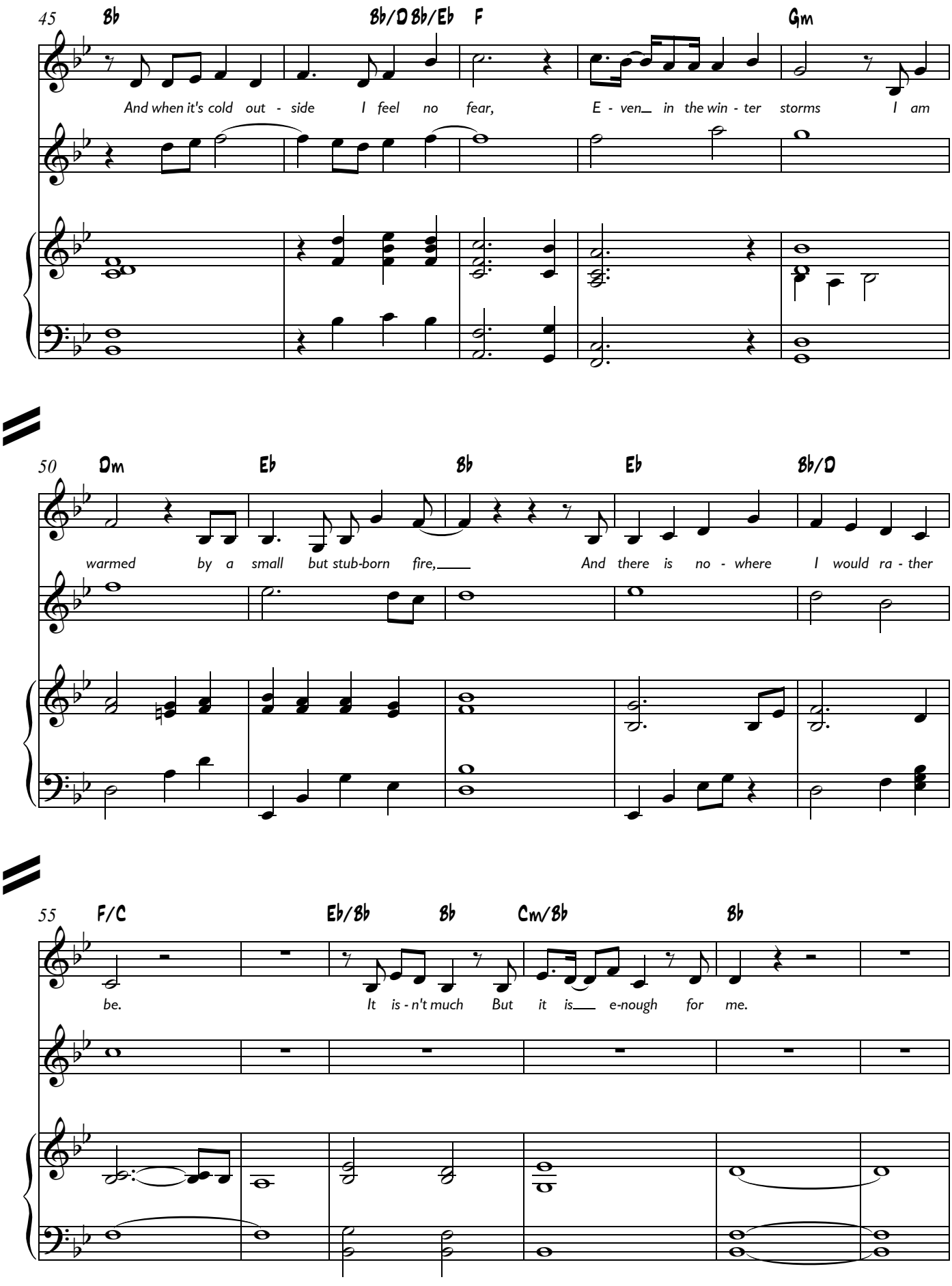
This roof keeps me dry when the rain falls. This door helps to keep the cold at bay,

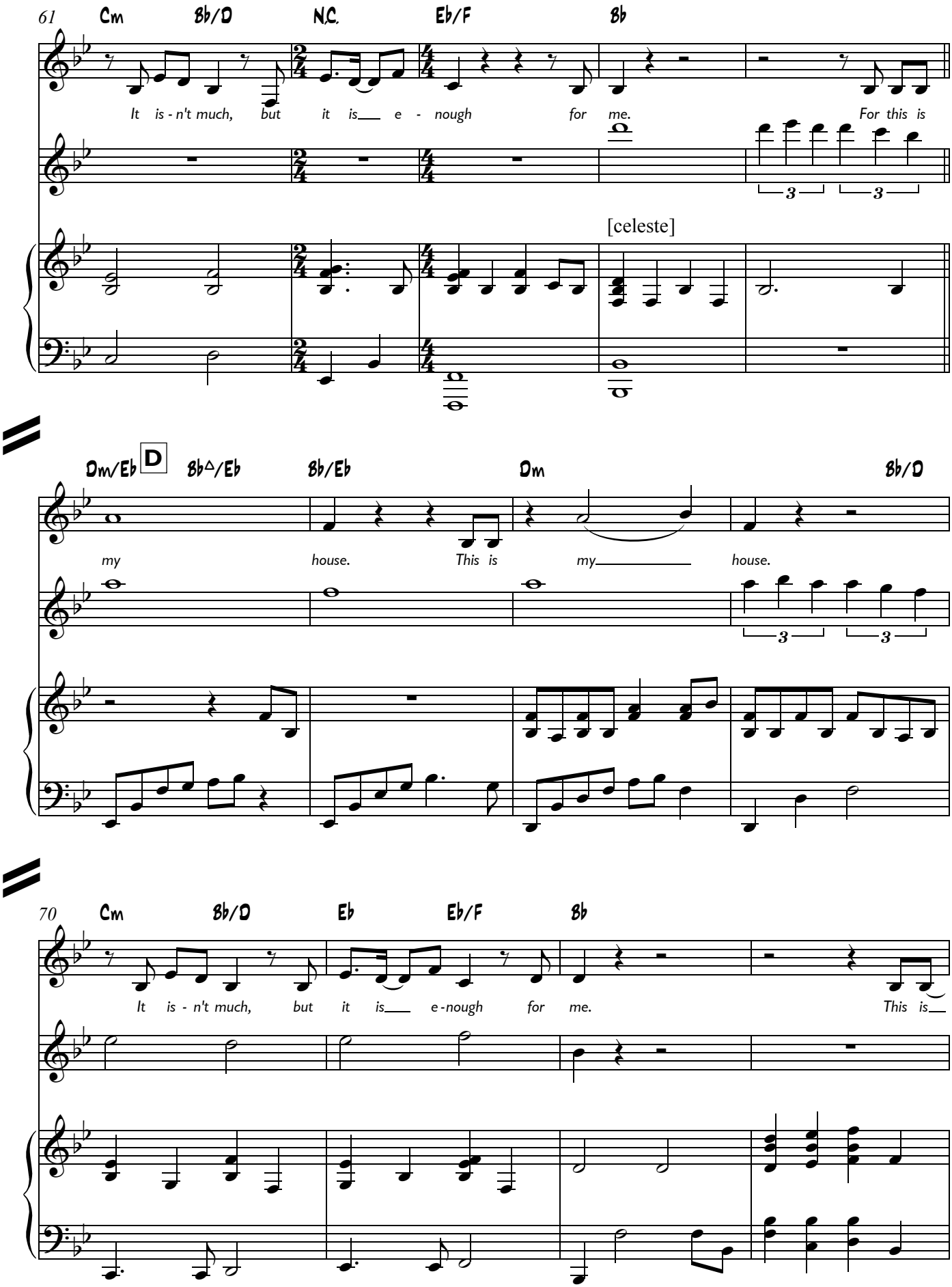
12 Eb Bb/D F

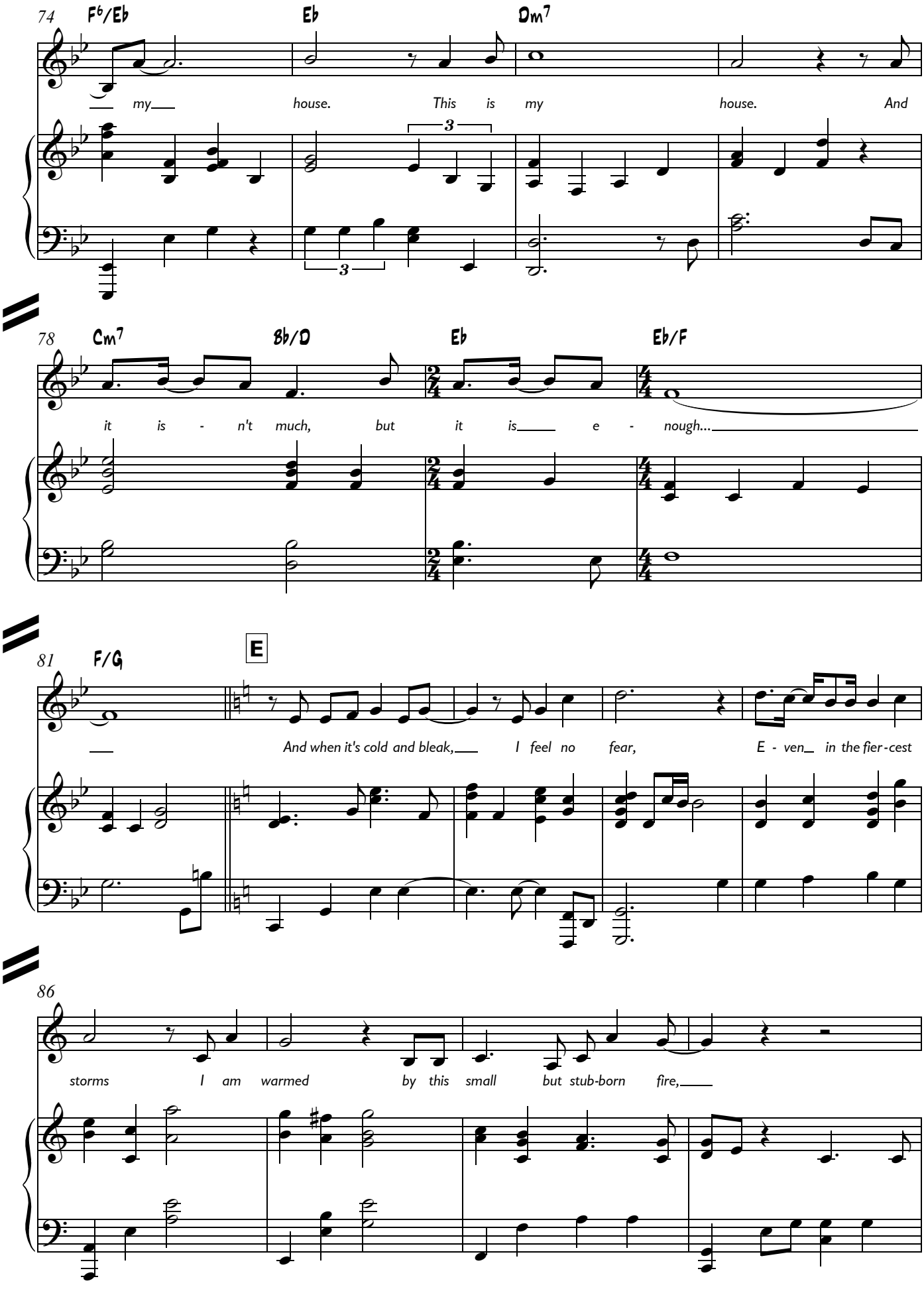
On this floor I can stand on my own two feet.

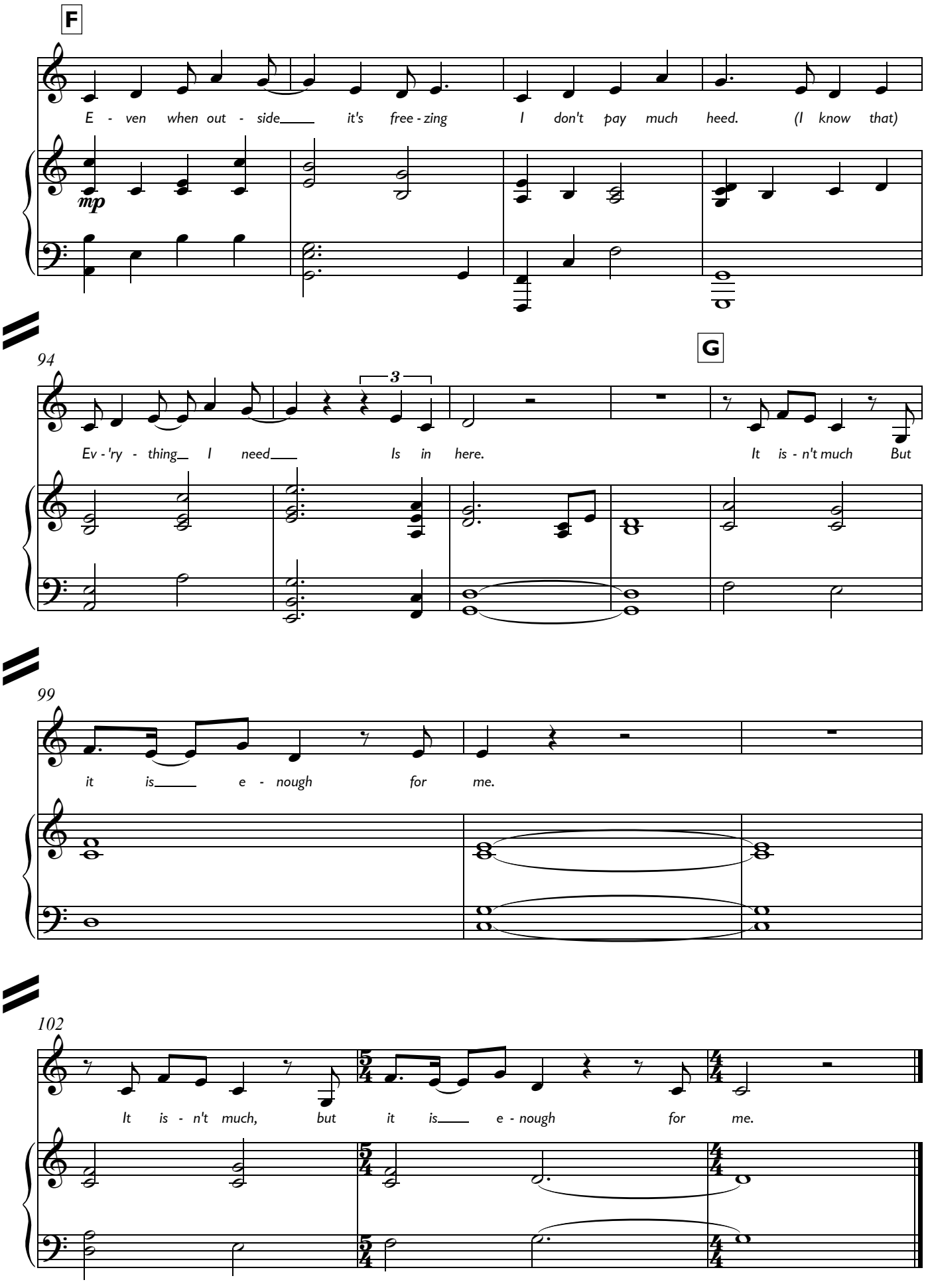

16
Bb
F/A
On this chair I can write my les - sons,
On this pil - low I can dream my nights a - way.
20
Gm
Dm/F
Eb
Bb/D
F/C
3
And this ta - ble,
as you can see,
Well it's per - fect for tea.
24
Eb/Bb
Bb
Cm/Bb
Bb
It is - n't much,
But it is e - nough for me.
For this is
Dm/Eb
B
Bb△/Eb
Bb/Eb
Dm
Bb/D
my
house.
This is
my
house.


32
Cm
Bb/D
Eb
Eb/F
Bb
It is - n't much, but it is e - nough for me.
C
Bb
Bbsus
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
Fsus
F
change, By this lamp, I can read and I, I am set free.


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.


61
Cm
Bb/D
N.C.
Eb/F
Bb
It is - n't much, but it is e - nough for me. For this is
[celeste]
Dm/Eb
D
Bb△/Eb
Bb/Eb
Dm
Bb/D
my house. This is my house.
70
Cm
Bb/D
Eb
Eb/F
Bb
It is - n't much, but it is e-nough for me. This is


74
F♭/E♭
E♭
Dm7
my house. This is my house. And
78
Cm7
B♭/D
E♭
E♭/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-cest
86
storms I am warmed by this small but stub-born fire,



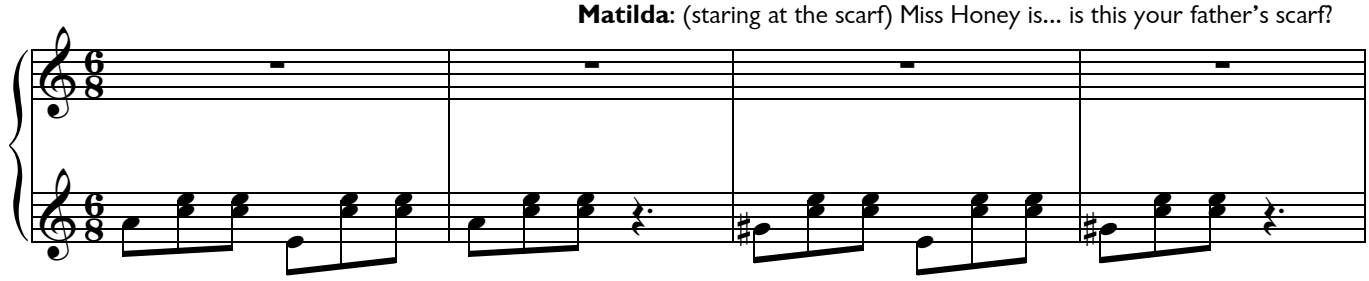
Segue19a. Trunchbull Revelation

Direct segue from
19. My House

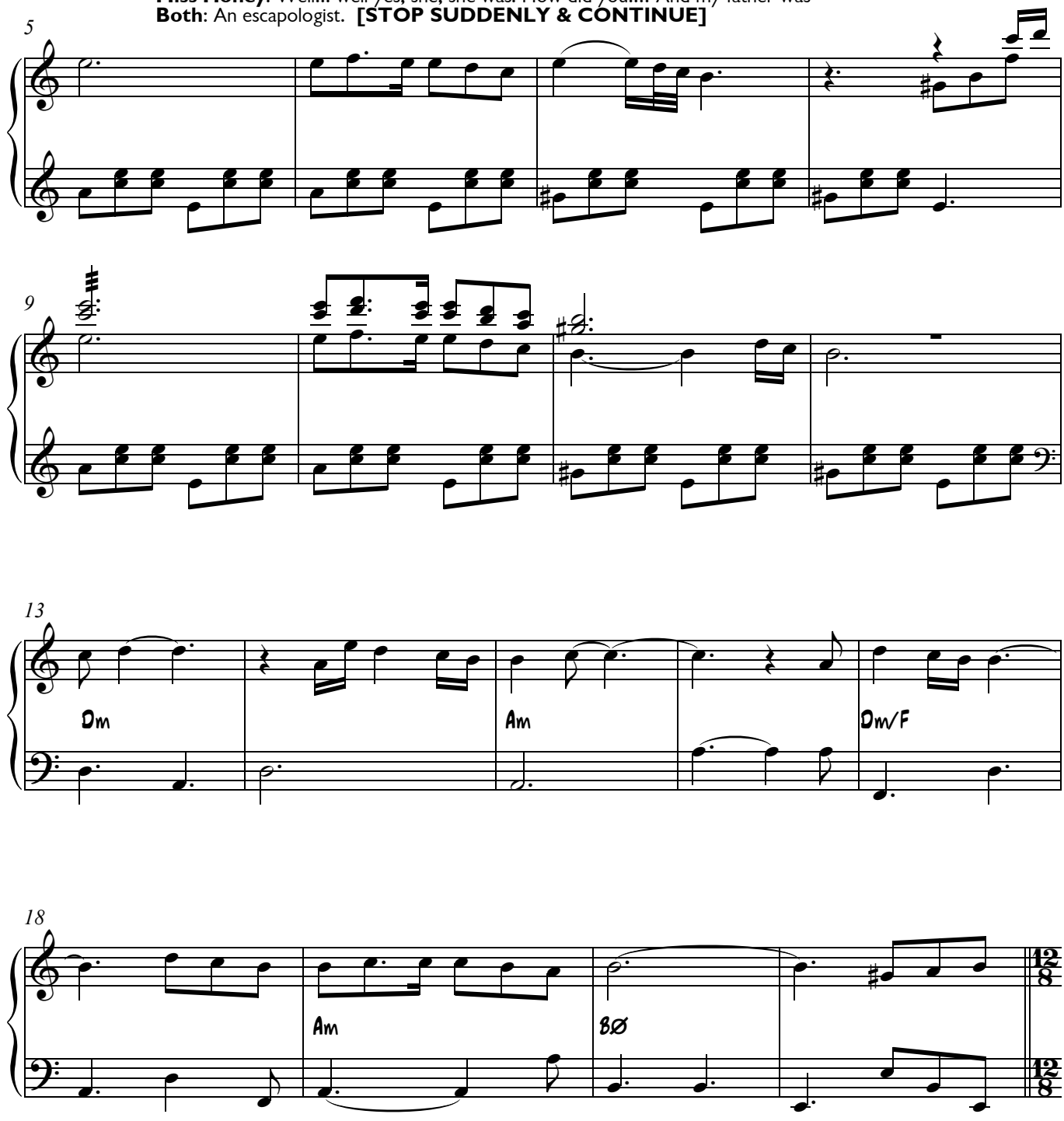
19a. The Trunchbull Revelation

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?



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]**



Aunt/Miss T:
"*A contract is a contract*
is a contract is a contract."

A **Più mosso**

N.C. N.C.

Matilda/Miss Honey:
Miss Trunchbull.

28

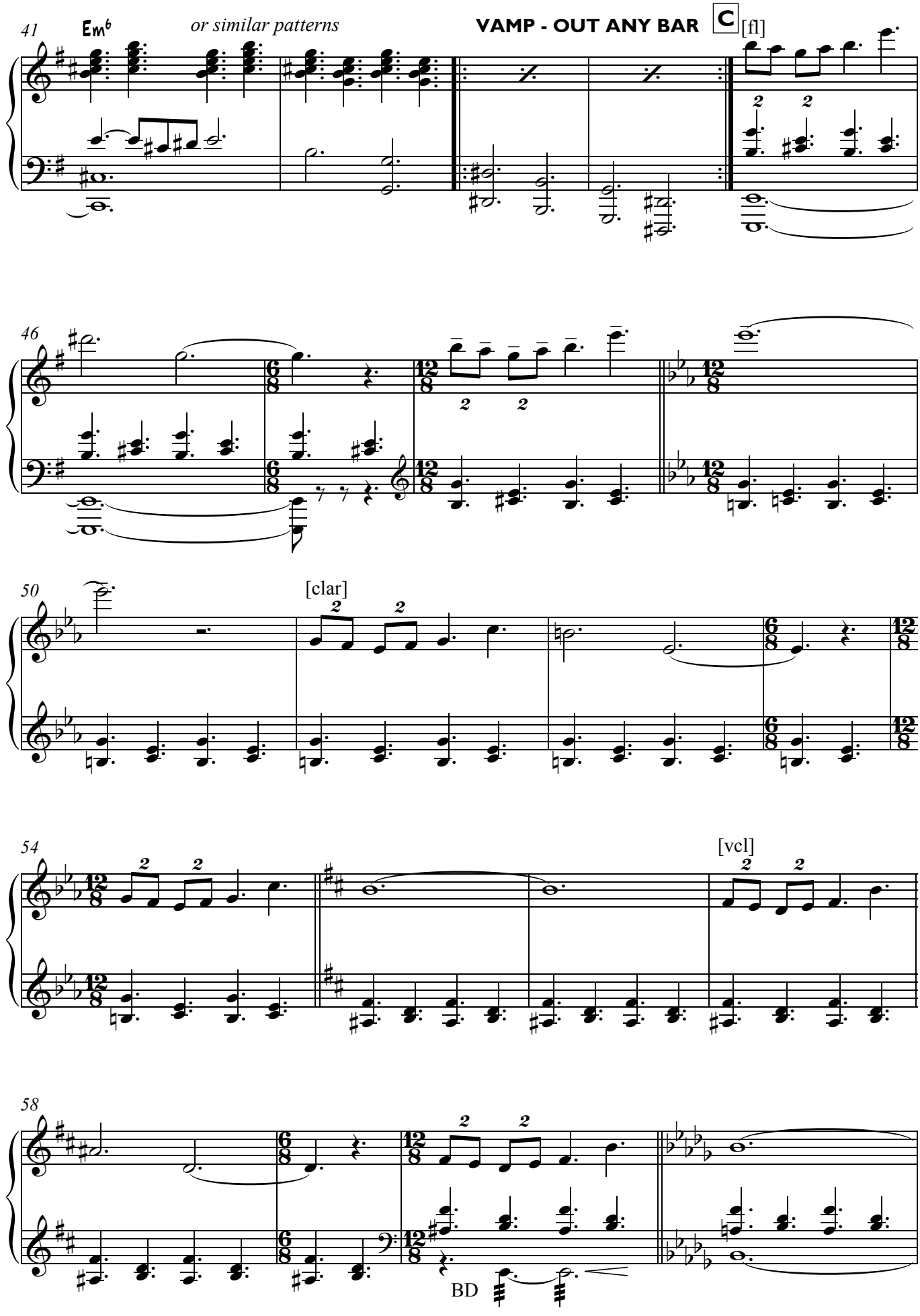
B

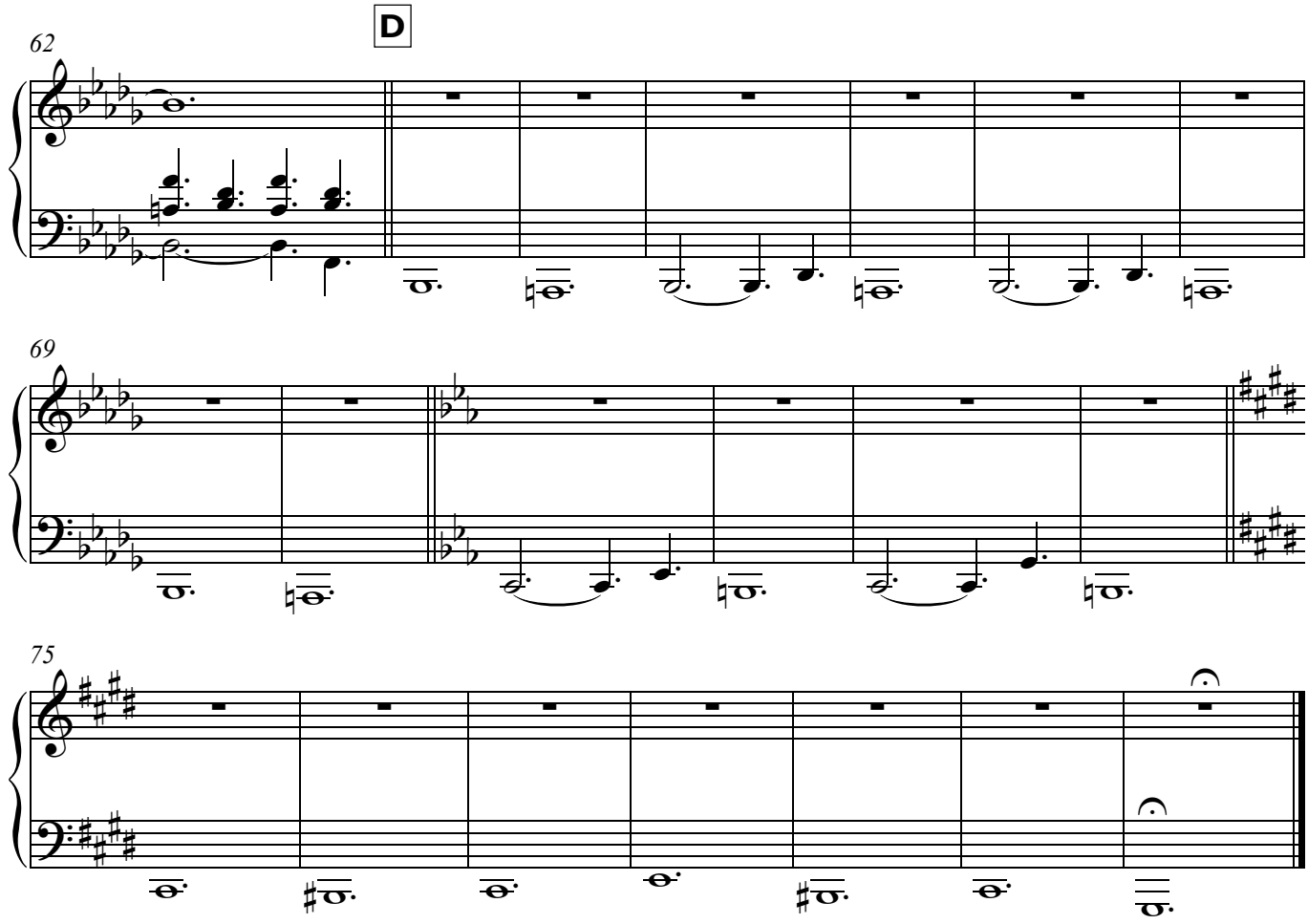
35

8va

38

(8)


41
Em6
or similar patterns
VAMP - OUT ANY BAR
C
[fl]
46
50
[clar]
54
[vcl]
58
BD


D
62
69
75

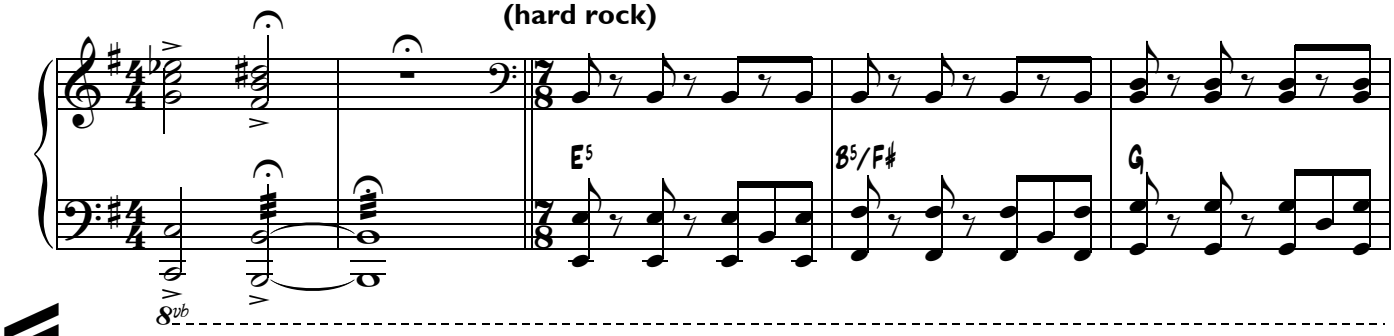
Trunchbull:
You're going to Chokey.

20. Revolting Children I

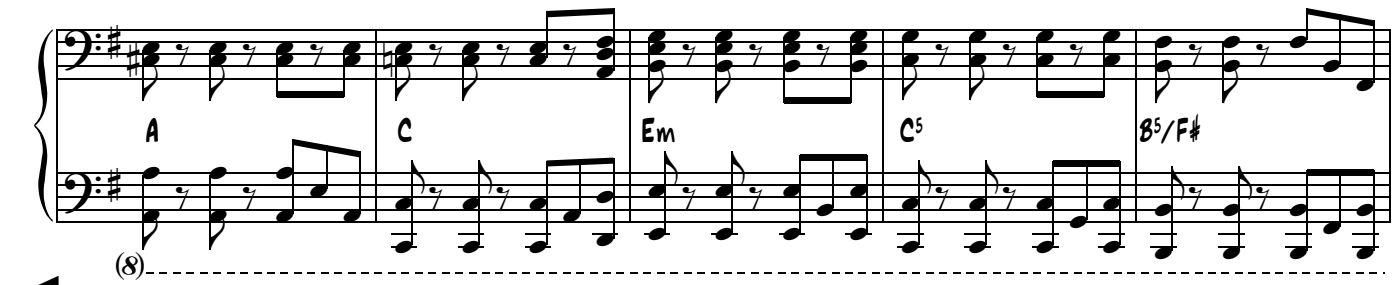
Music & Lyrics
Tim Minchin

Trunchbull: What? **[GO]**

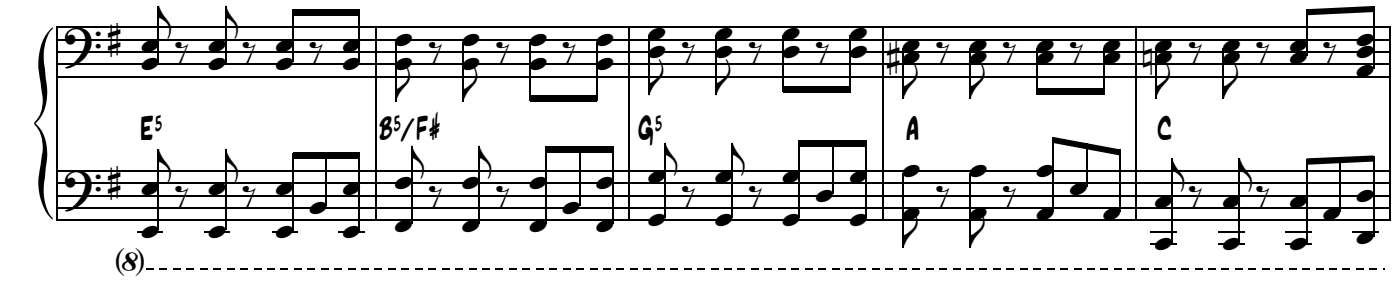
Steady ♩=120
(hard rock)



6



11



Bruce: Revolting!
P-X-Q-Q-Q-AST-1-2-3-4-89-X! **[GO]** REVOLTING!

16

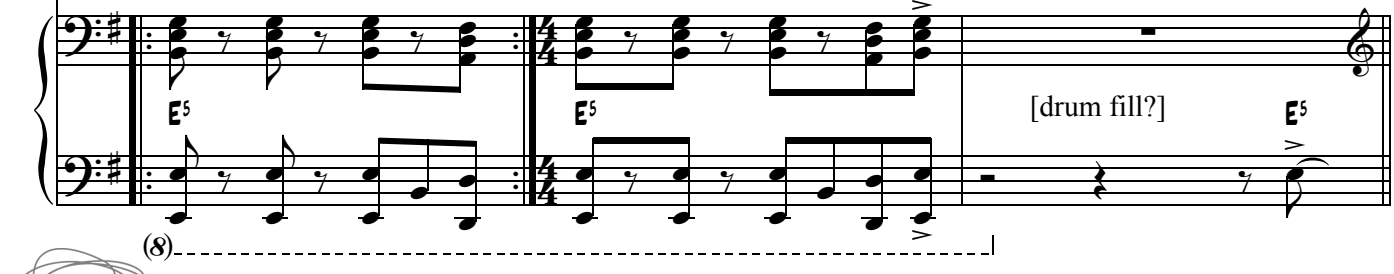
VAMP

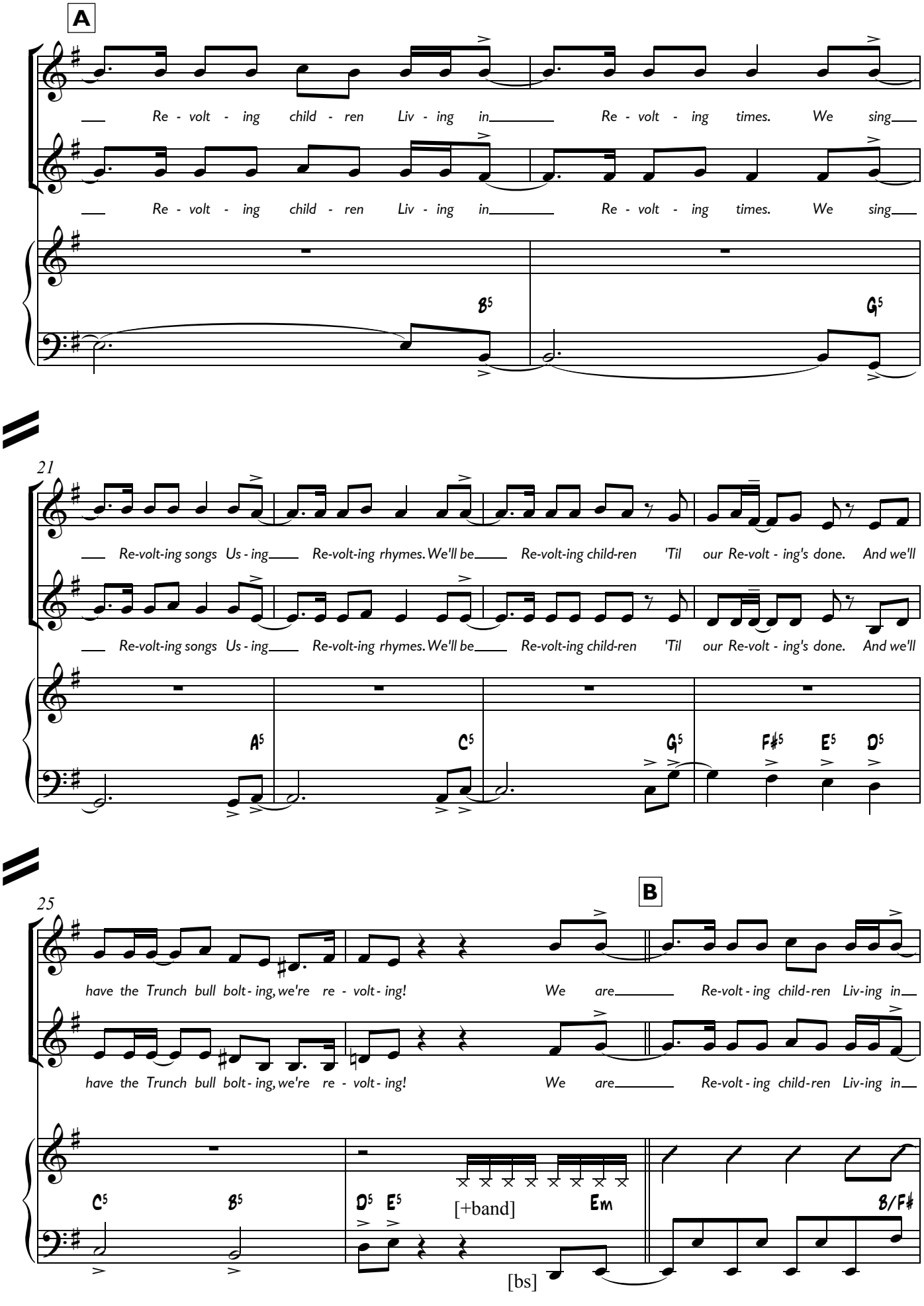
Matilda, Lavender, Amanda
Alice, Tommy

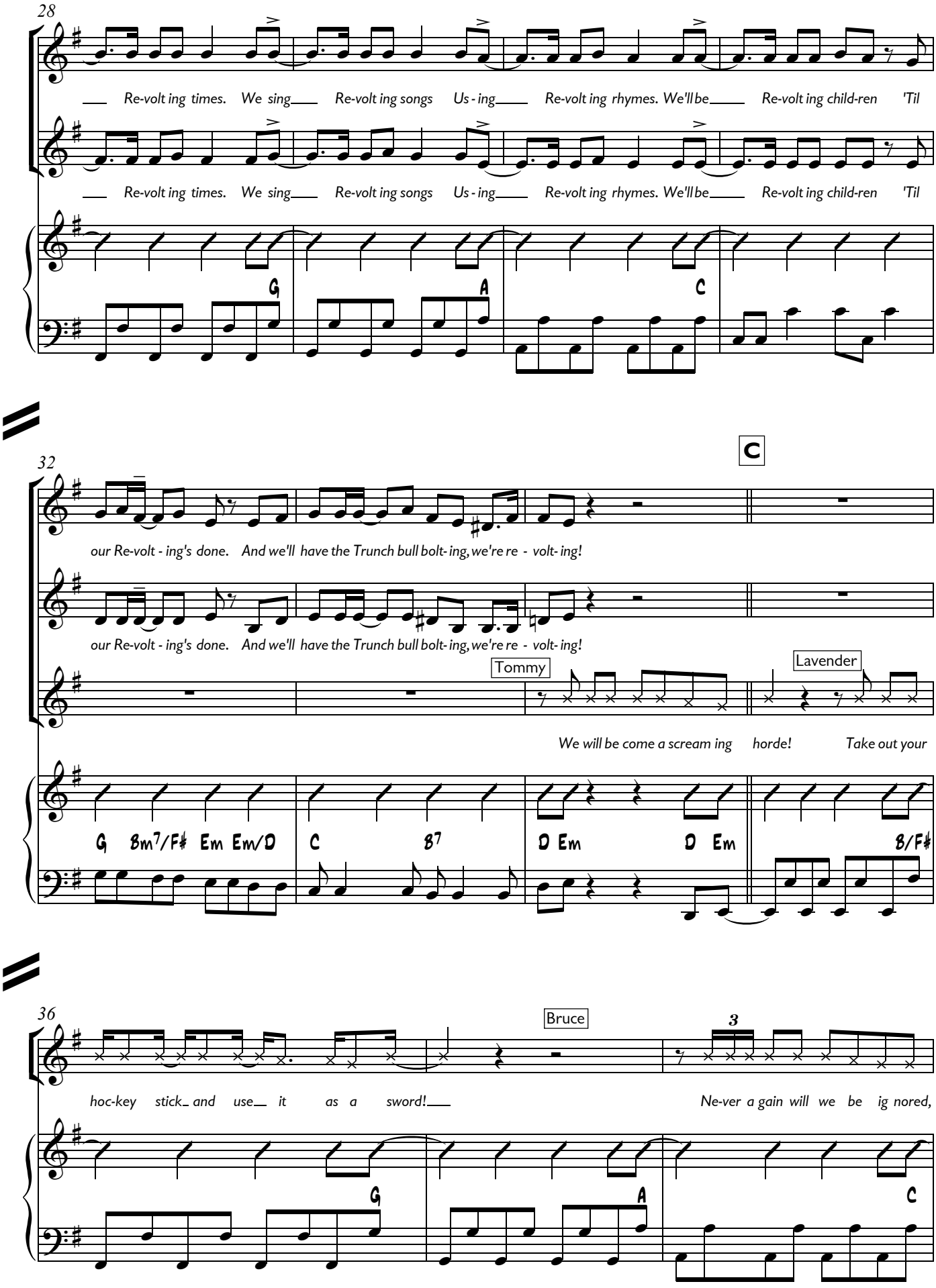
Hortensia, Nigel, Eric
Bruce, Reginald

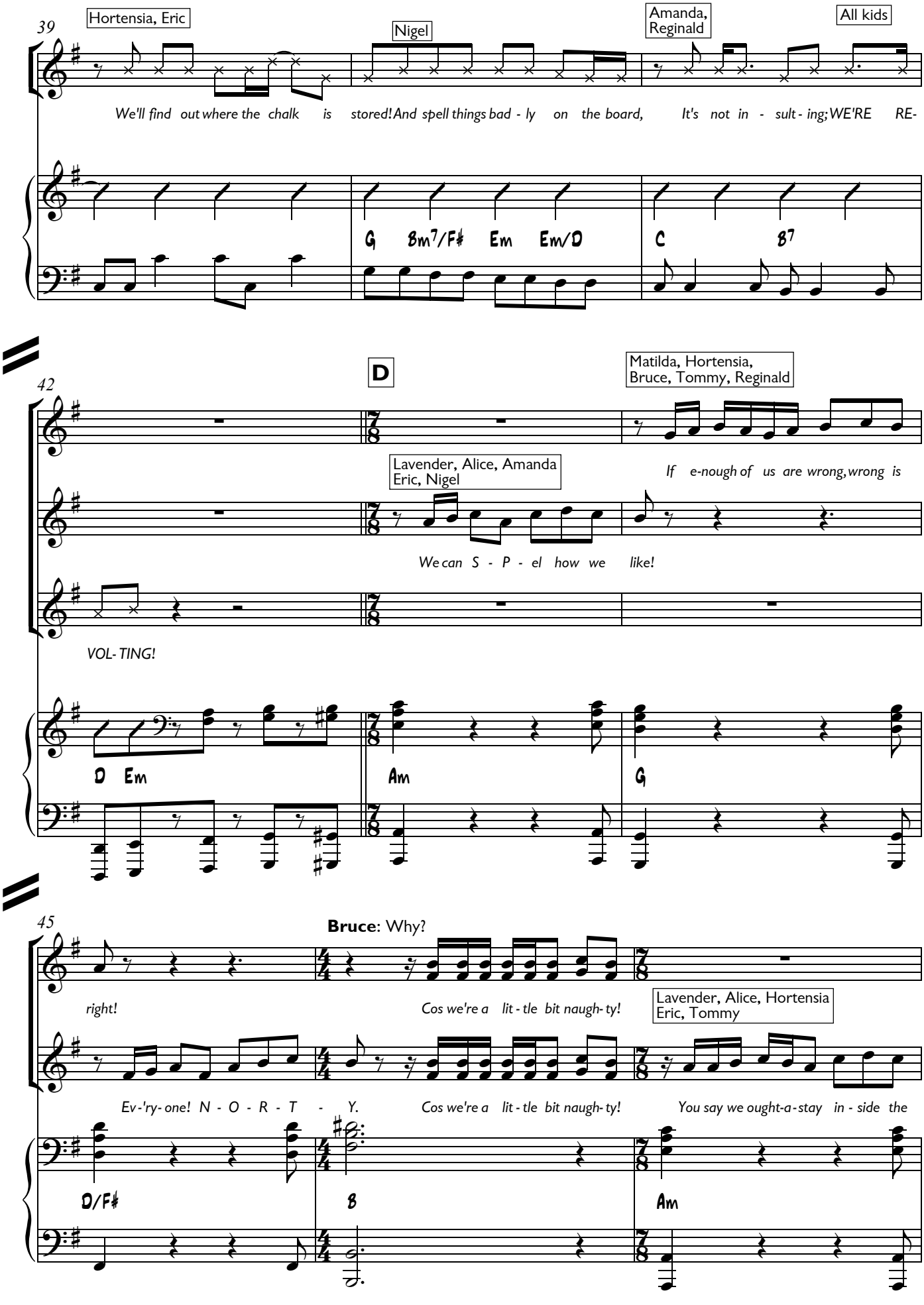
*We are_*

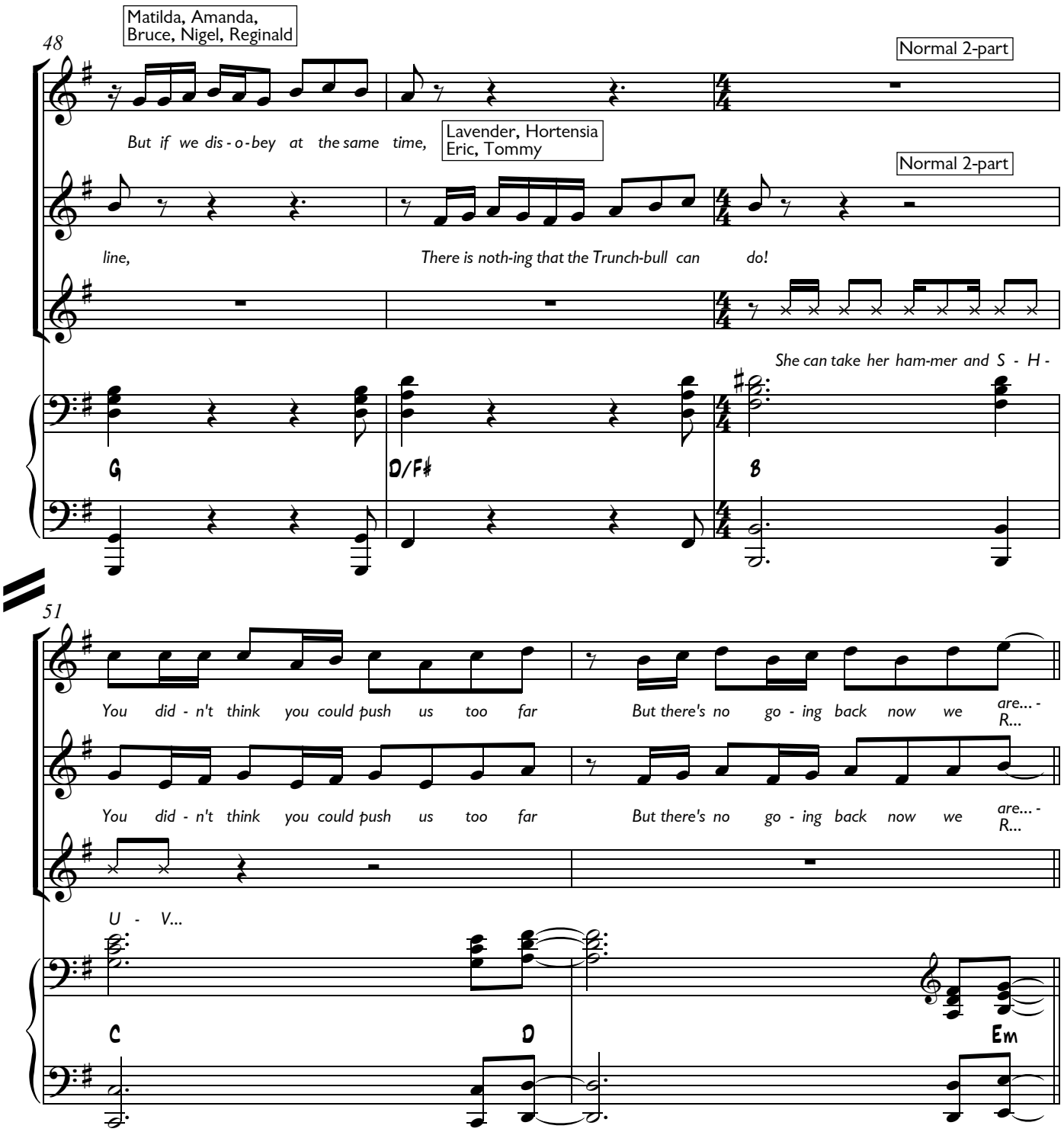
*We are_*

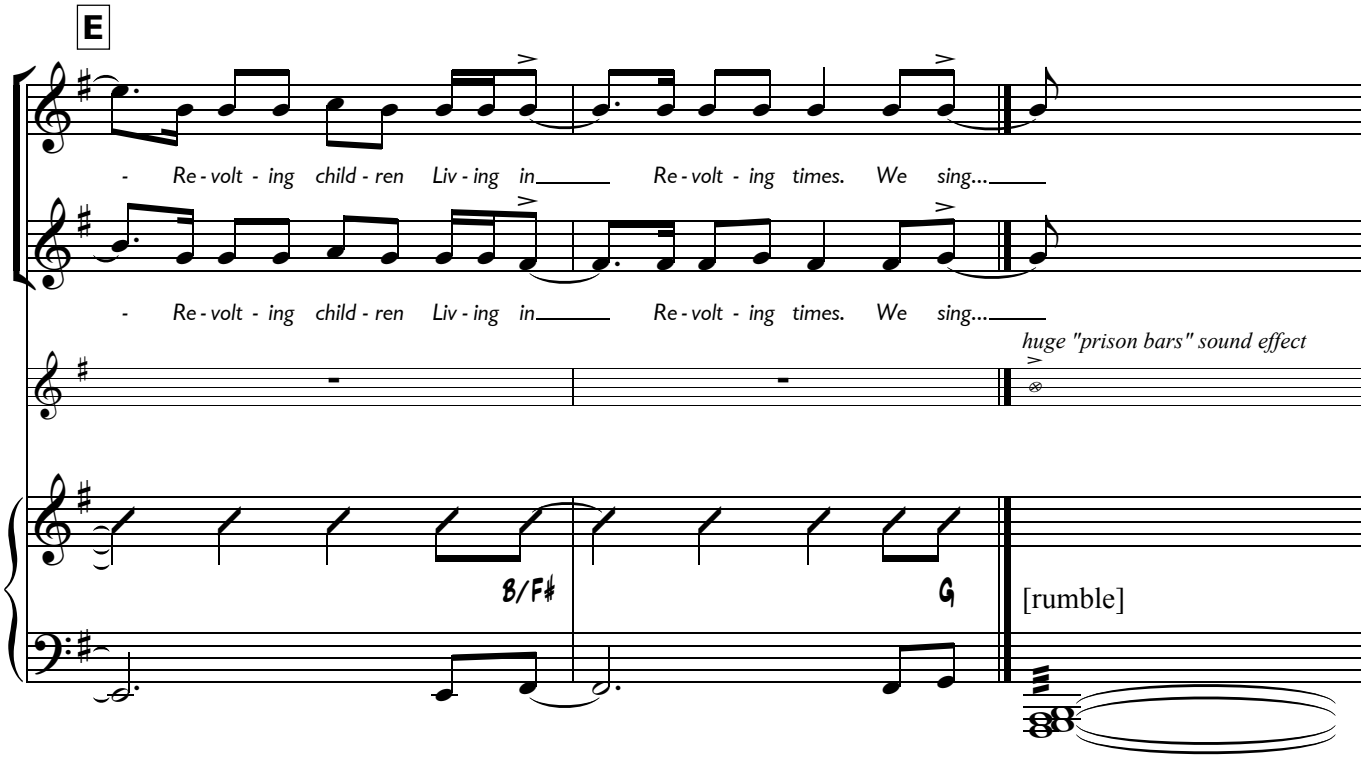



A
Re - volt - ing child - ren Liv - ing in Re - volt - ing times. We sing
Re - volt - ing child - ren Liv - ing in Re - volt - ing times. We sing
B5 G5
21
Re-volt-ing songs Us - ing Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til our Re-volt - ing's done. And we'll
Re-volt-ing songs Us - ing 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 [+band] Em B/F♯
[bs]


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
C
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 scream ing horde! Take out your
G Bm7/F♯ Em Em/D C B7 D Em D Em B/F♯
36
Bruce
3
hoc-key stick and use it as a sword!
Ne-ver a gain will we be ig nored,
G A C


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 Bm7/F♯ Em Em/D C B7
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


48
Matilda, Amanda,
Bruce, Nigel, Reginald
Normal 2-part
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

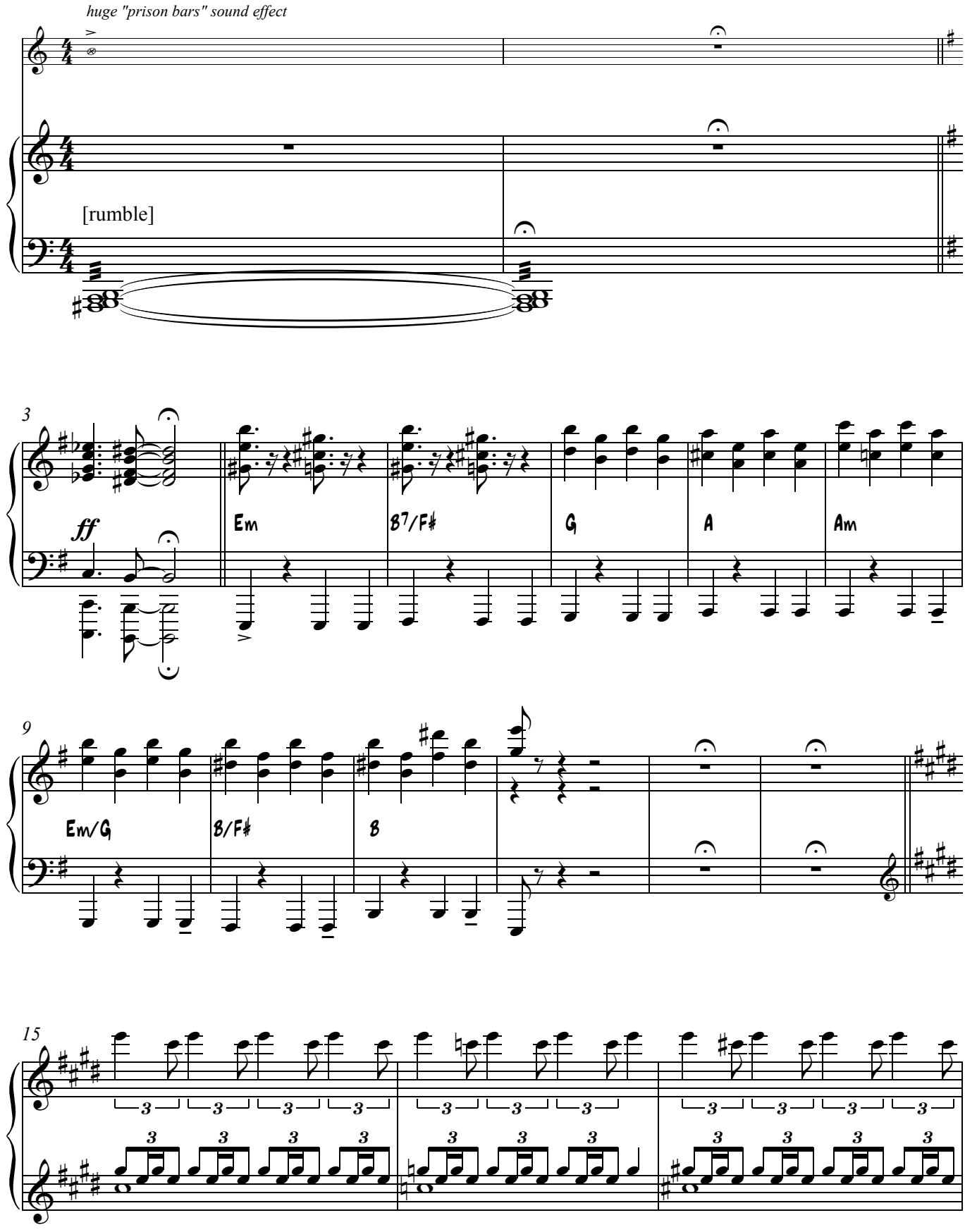


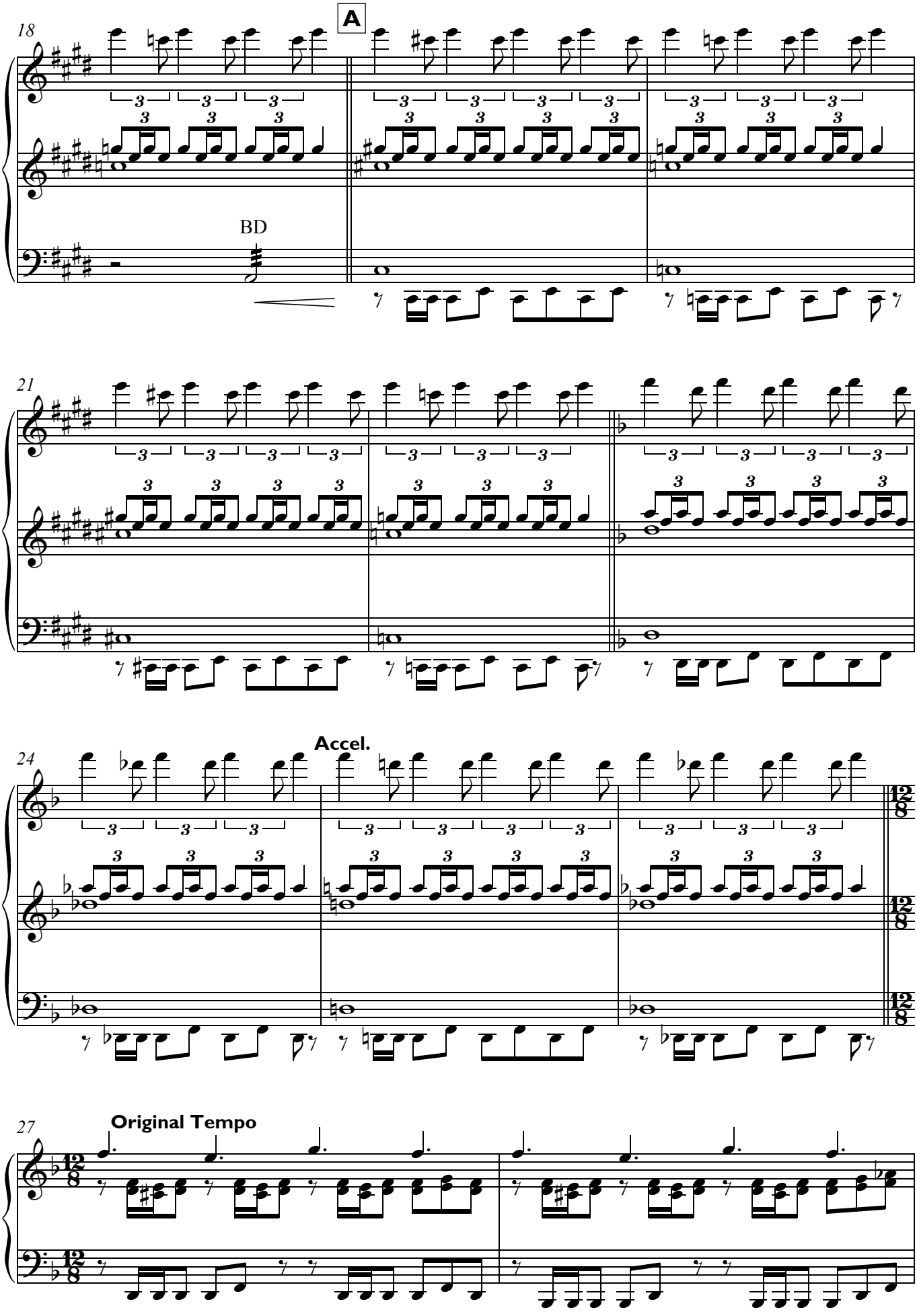
Direct segue to Chalk Writing

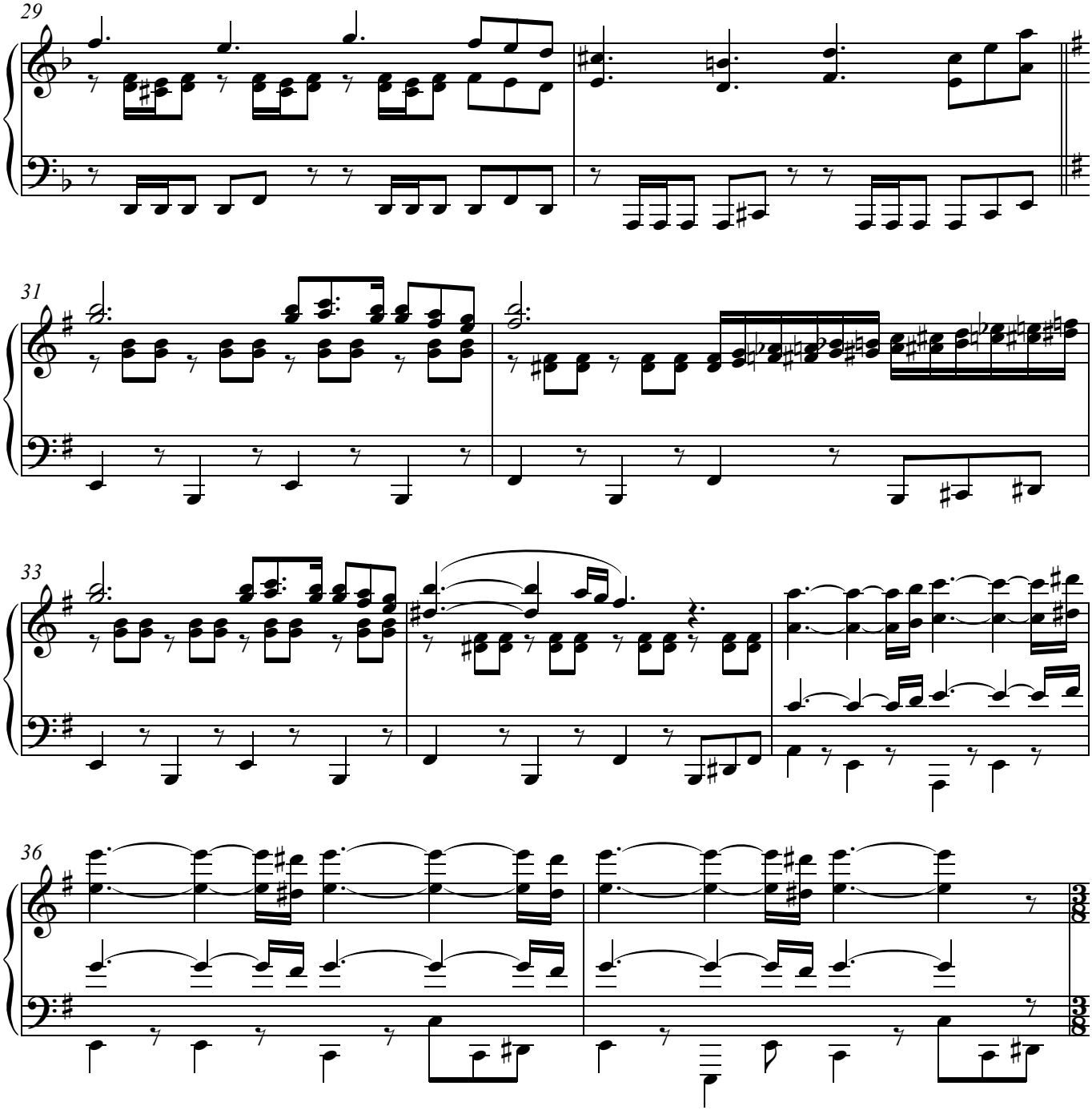
20a. Chokey 'n' Chalk

Segue from **Revolting Children I**

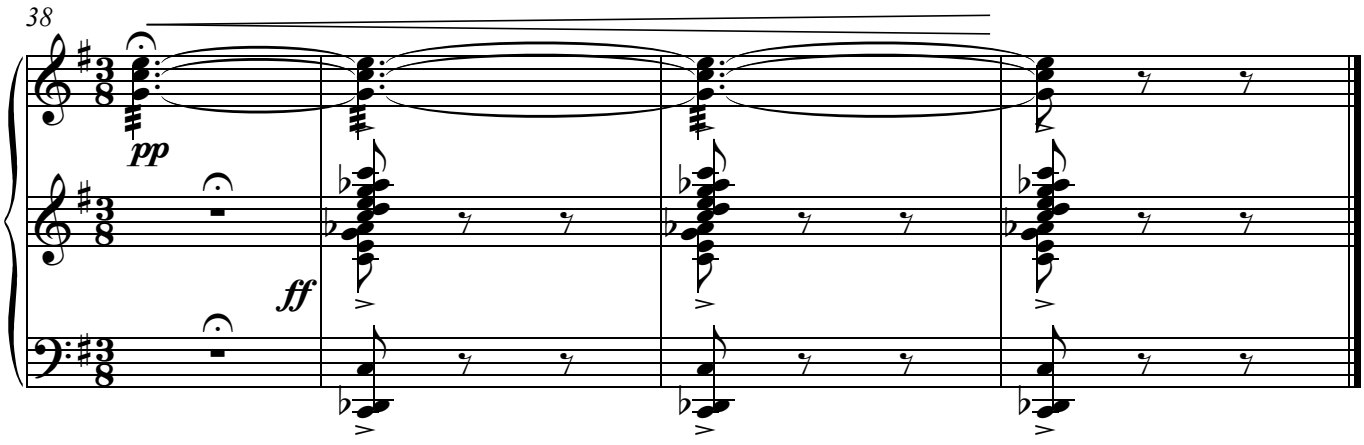
Music
Tim Minchin




18
A
BD
21
24
Accel.
27
Original Tempo



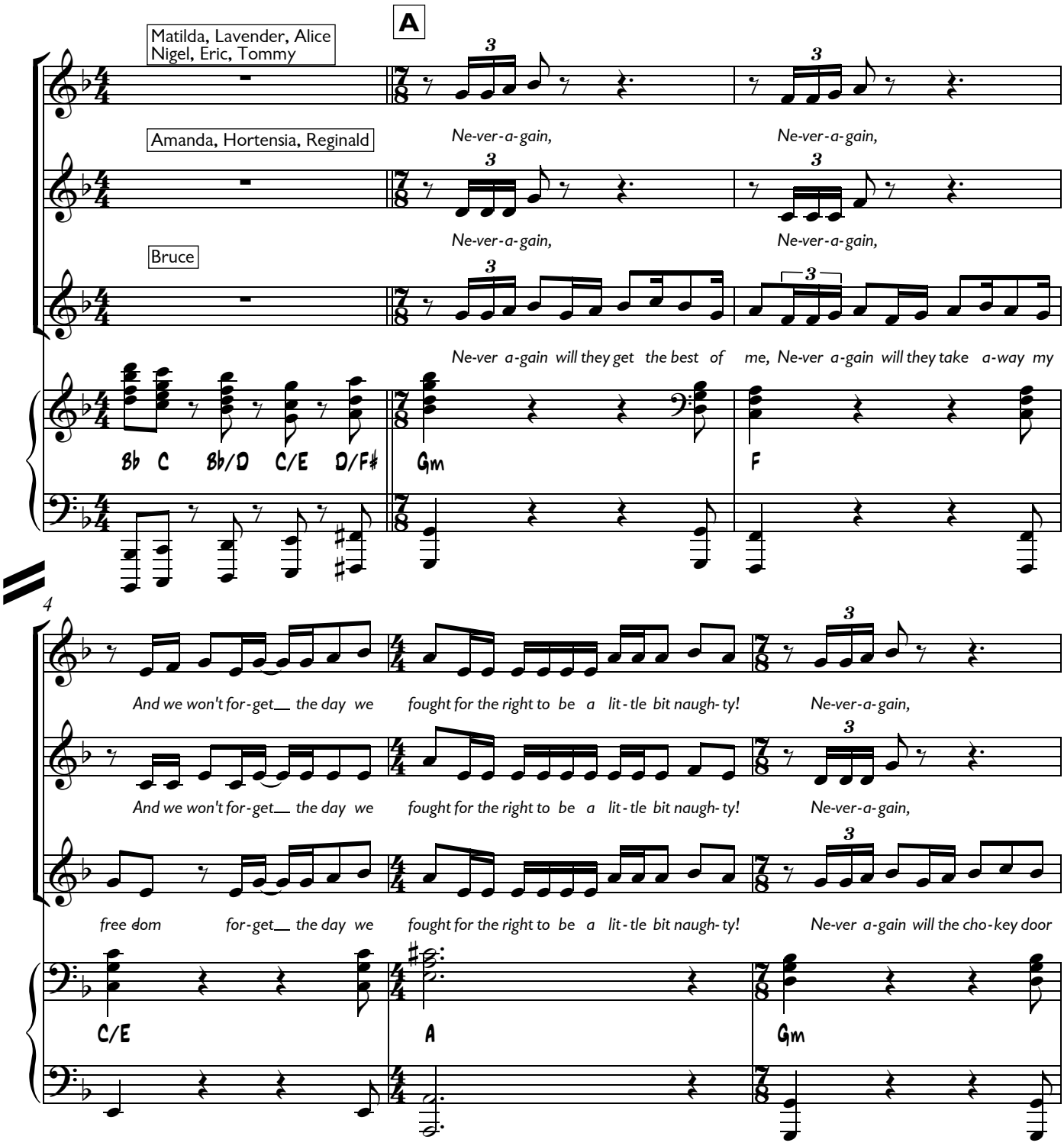
Each bar dictated

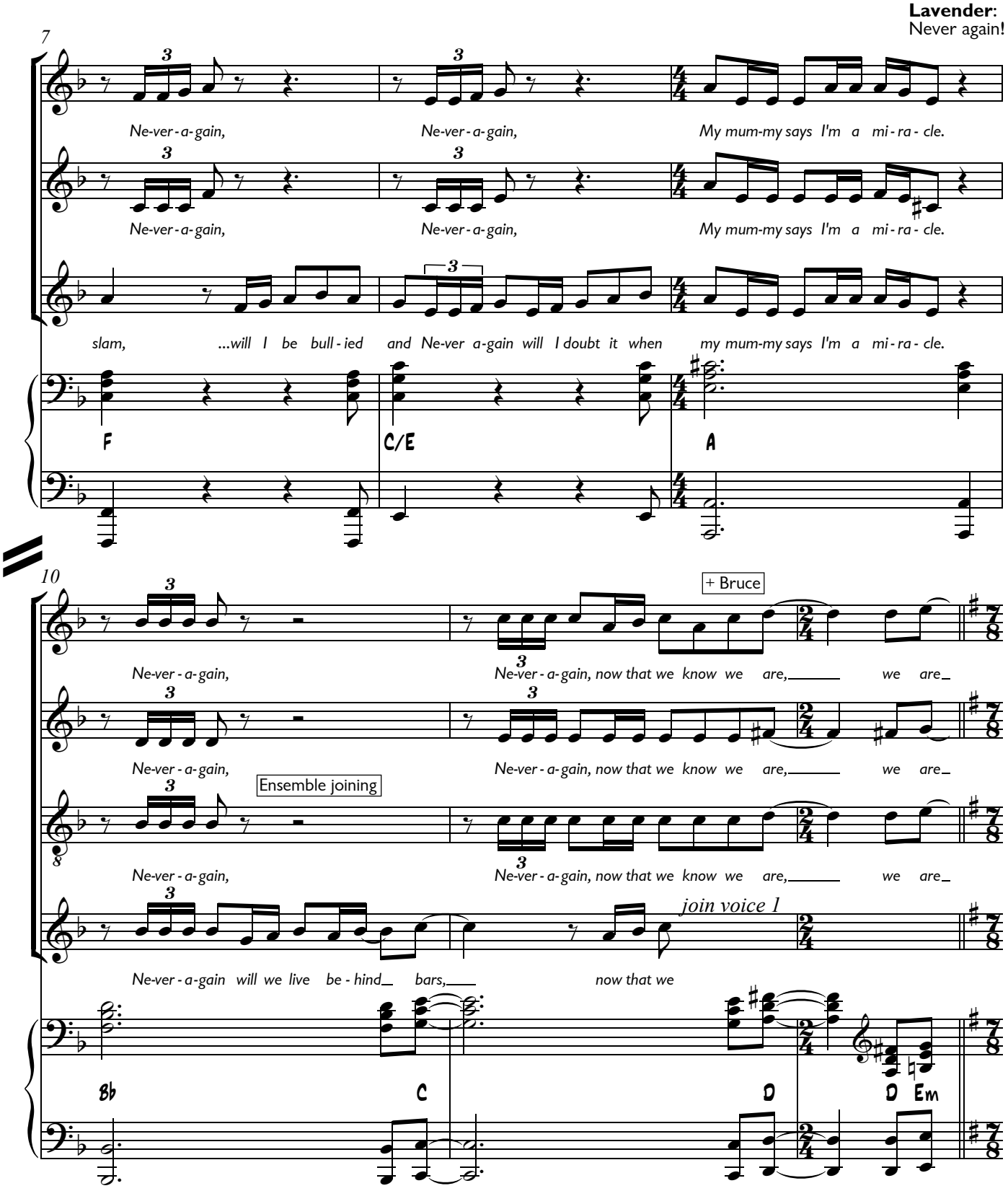


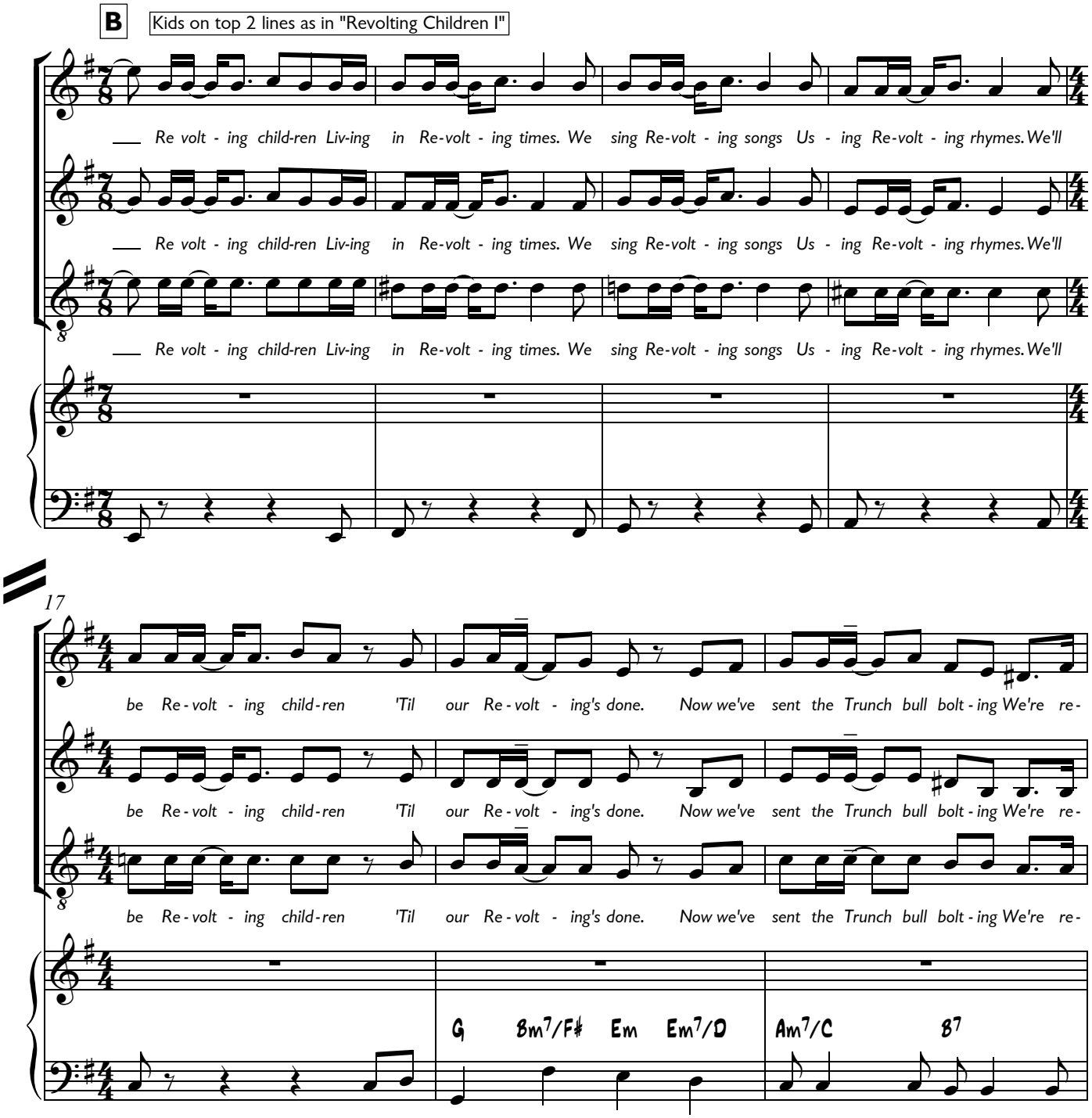
Music & Lyrics
Tim Minchin

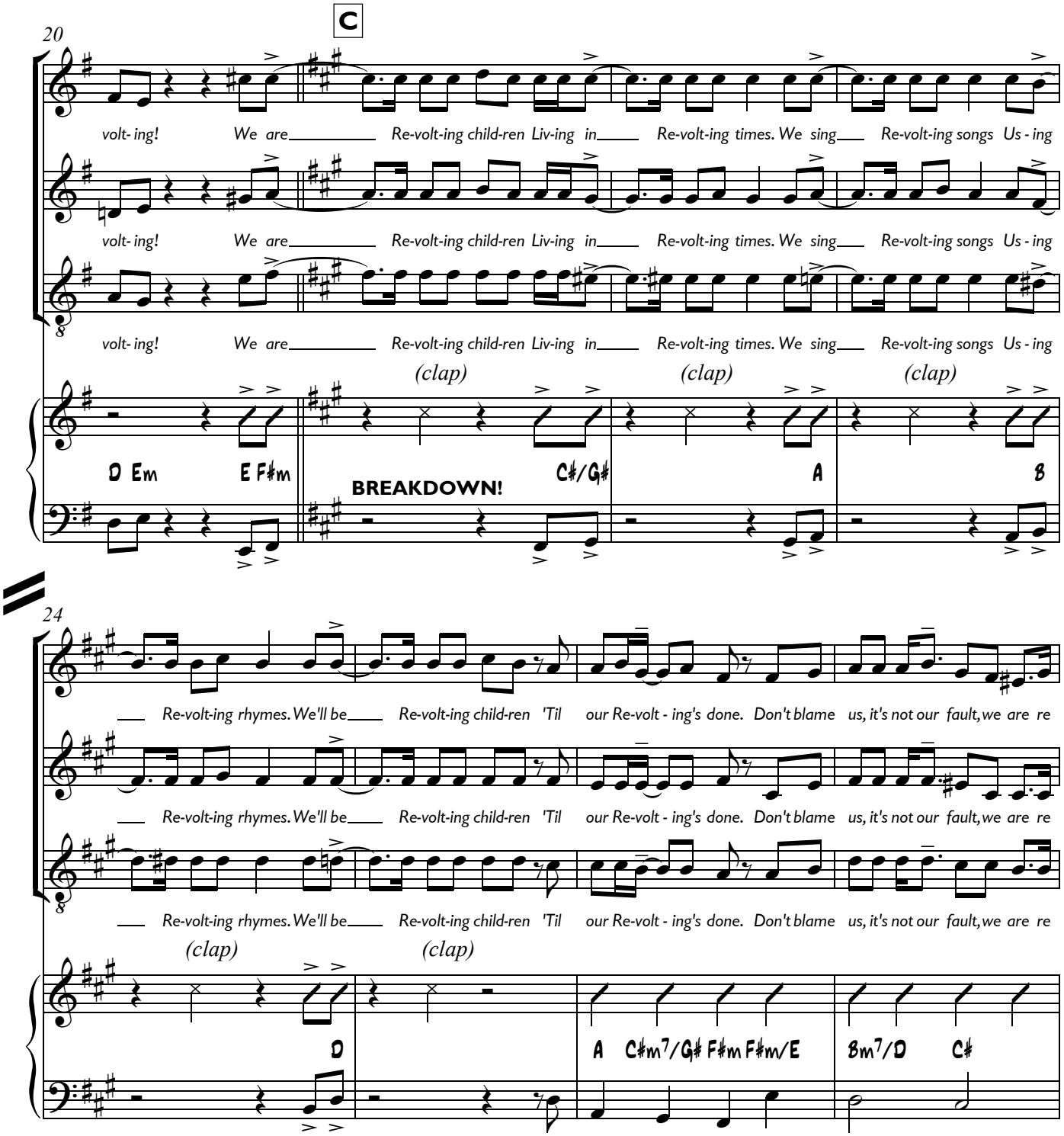
21. Revolting Children II

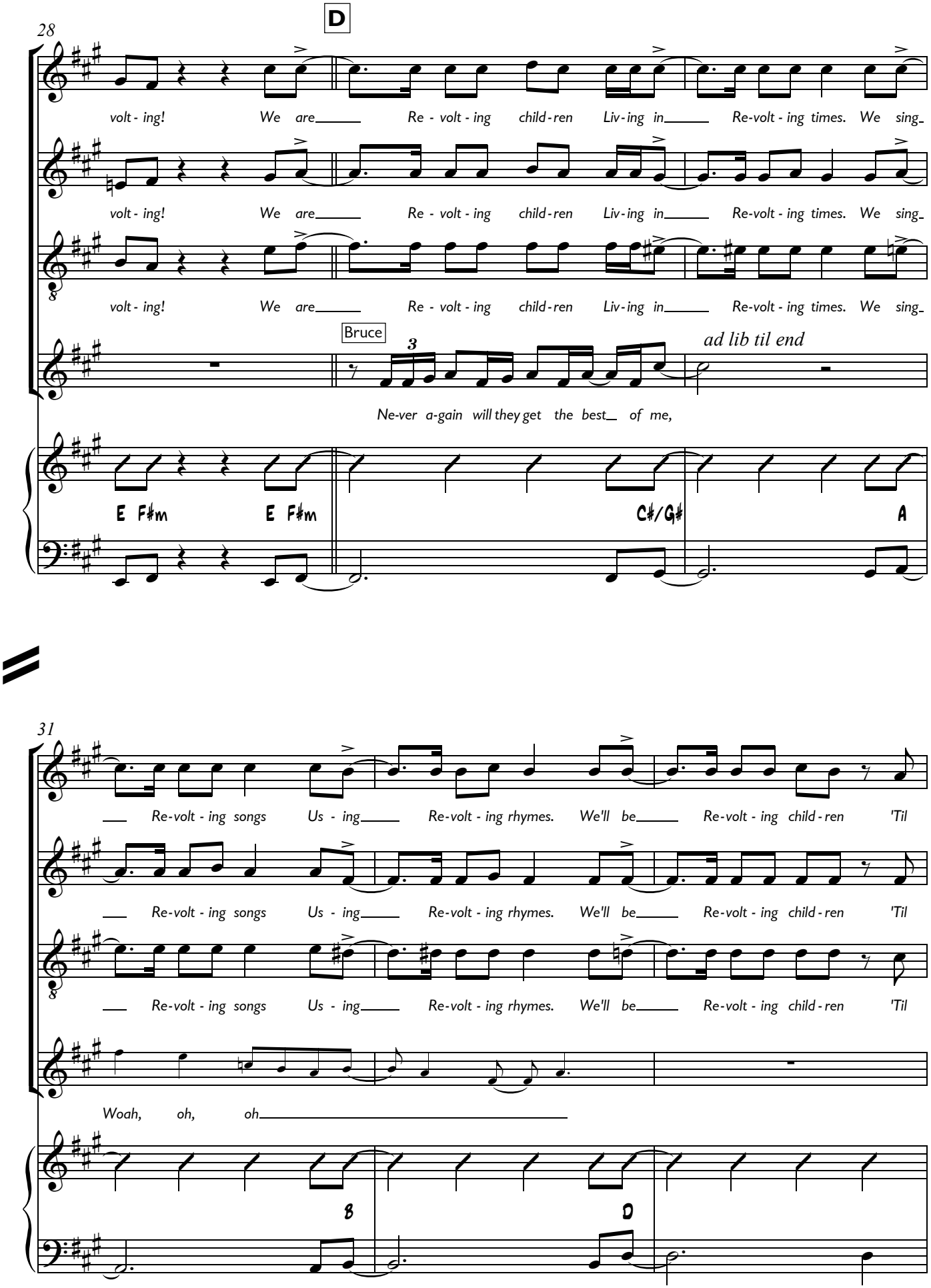
Fast ♩=120
(hard rock)

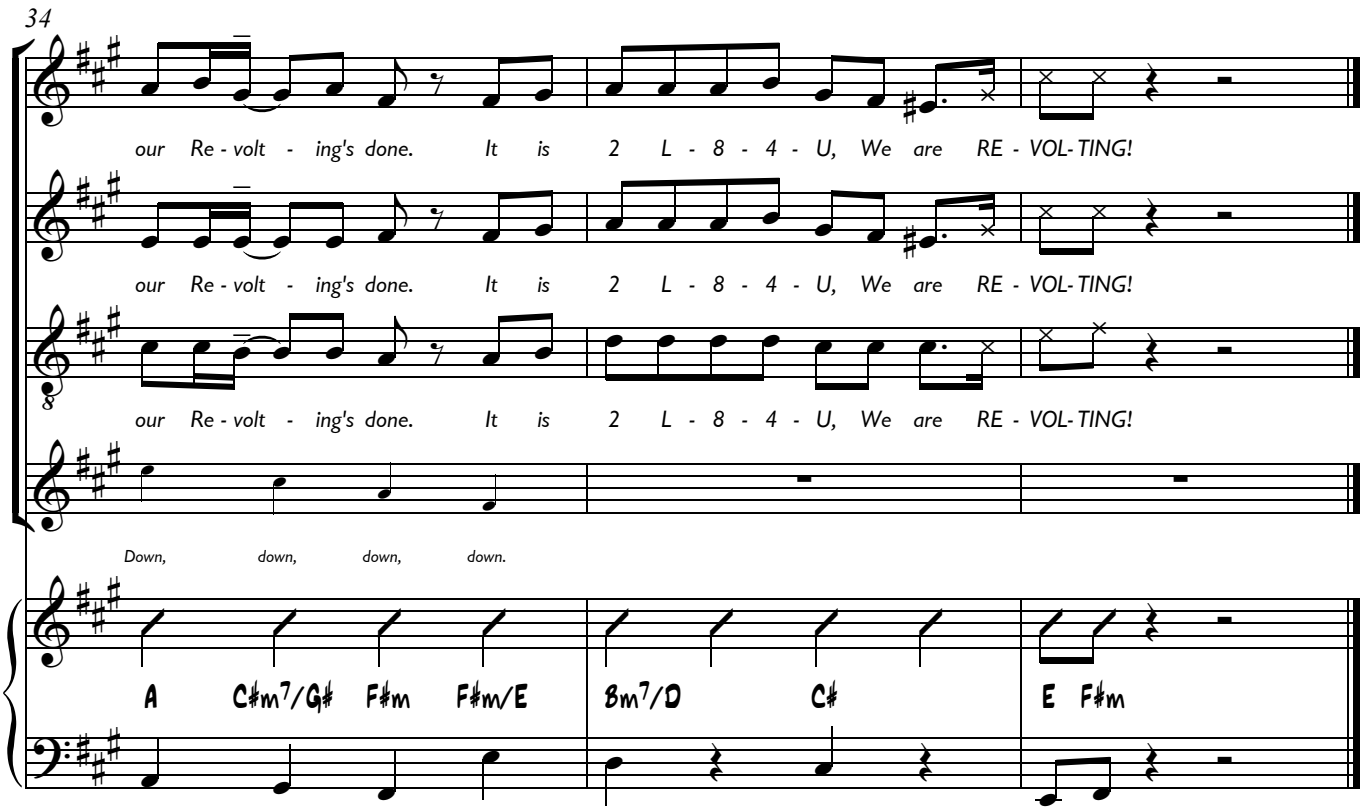



Lavender:
Never again!
7
Ne-ver-a-gain,
Ne-ver-a-gain,
My mum-my says I'm a mi-ra-cle.
Ne-ver-a-gain,
Ne-ver-a-gain,
My mum-my says I'm a mi-ra-cle.
slam,
...will I be bull-ied
and Ne-ver a-gain will I doubt it when
my mum-my says I'm a mi-ra-cle.
F
C/E
A
10
+ Bruce
Ne-ver-a-gain,
Ne-ver-a-gain, now that we know we are,
we are
Ne-ver-a-gain,
Ne-ver-a-gain, now that we know we are,
we are
Ensemble joining
8
Ne-ver-a-gain,
Ne-ver-a-gain, now that we know we are,
we are
join voice 1
Ne-ver-a-gain will we live be-hind bars,
now that we
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

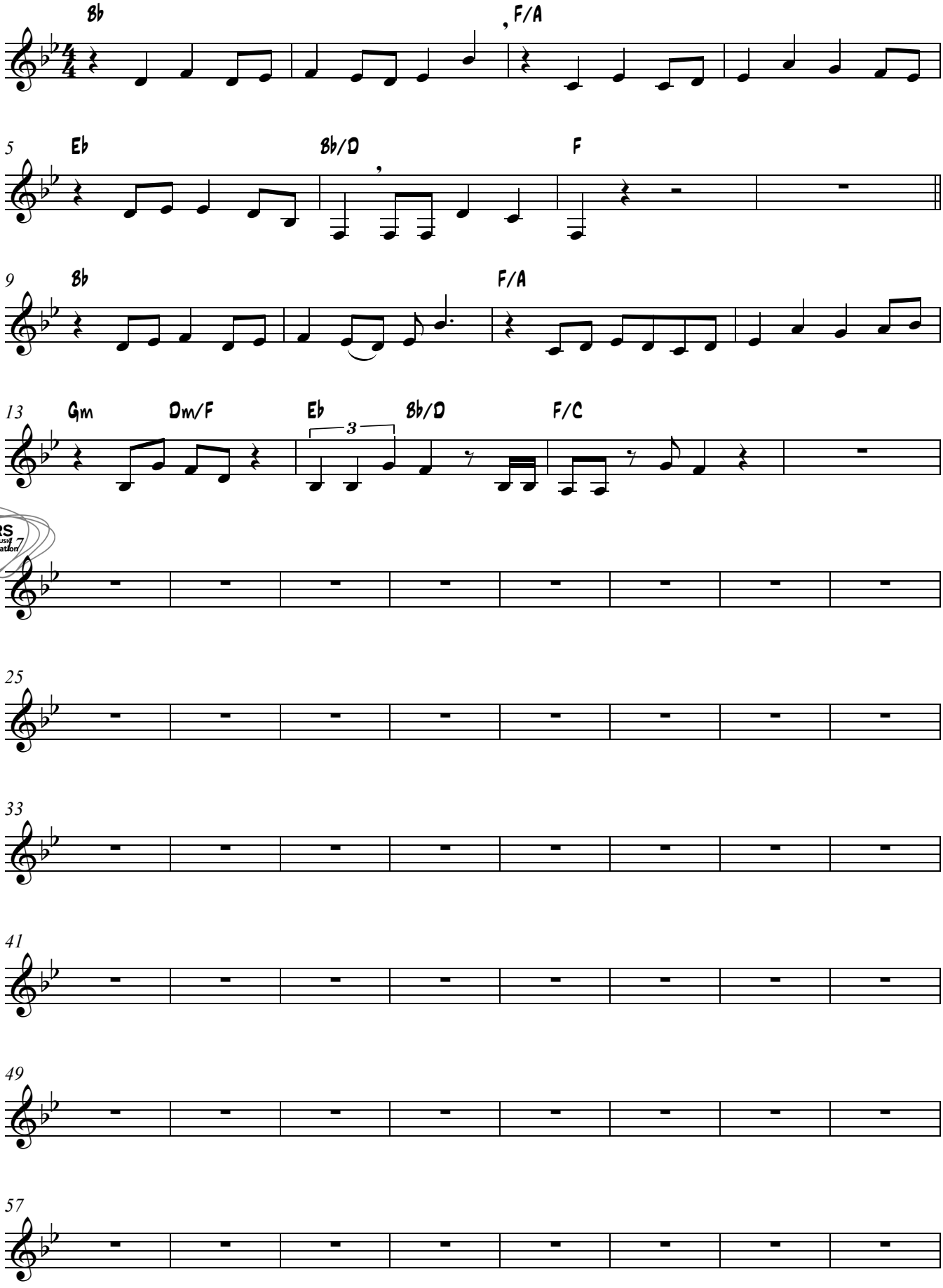

C
20
volt- ing! We are Re-volt-ing child-ren Liv-ing in Re-volt-ing times. We sing Re-volt-ing songs Us - ing
volt- ing! We are Re-volt-ing child-ren Liv-ing in Re-volt-ing times. We sing Re-volt-ing songs Us - ing
volt- ing! We are Re-volt-ing child-ren Liv-ing in Re-volt-ing times. We sing Re-volt-ing 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♯


D
28
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
Ne-ver a-gain will they get the best of me,
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
B D


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♯m7/G♯ F♯m F♯m/E
8m7/D C♯
E F♯m

21a. A Few Days Later (incomplete)

Music
Tim Minchin

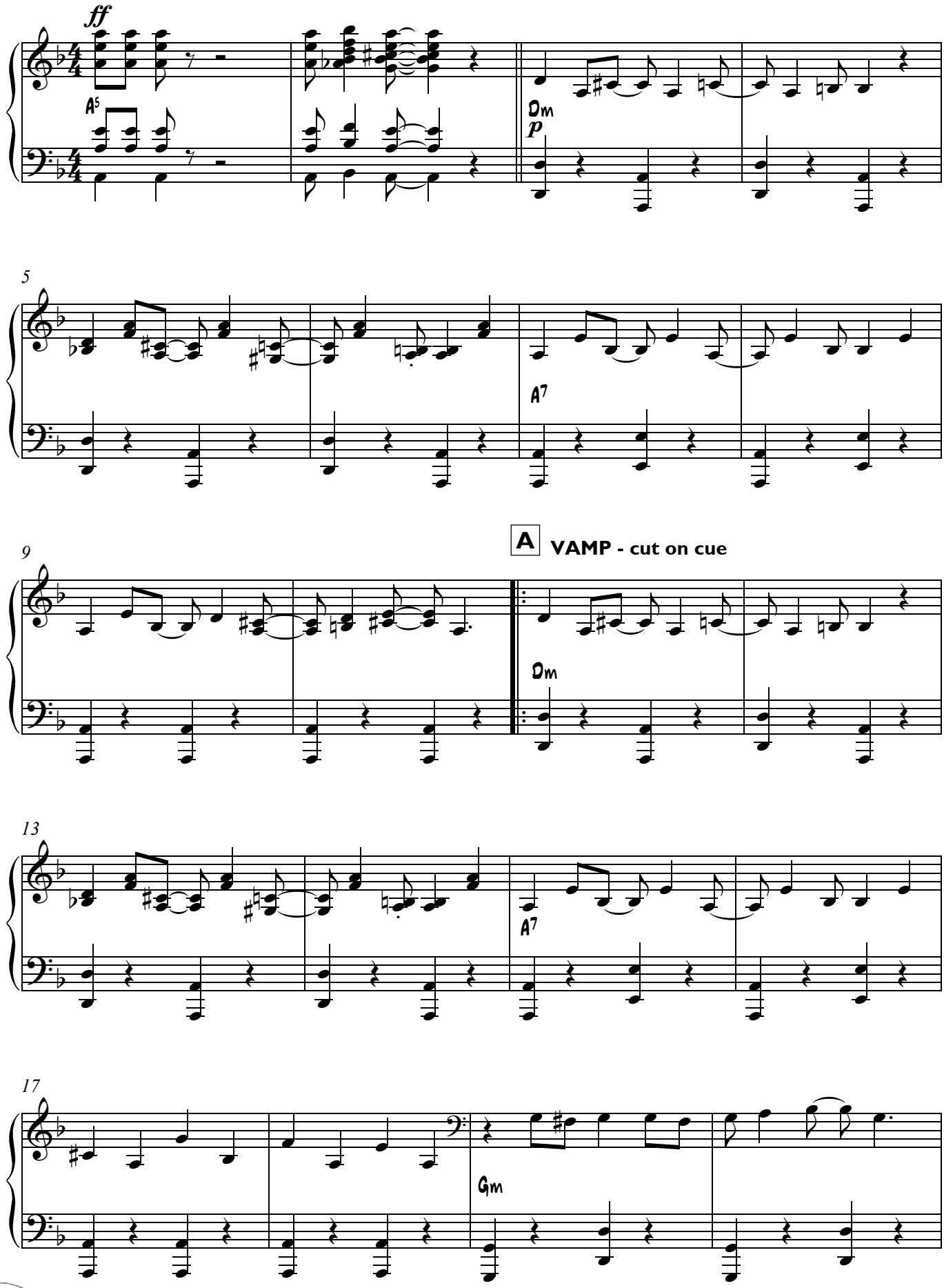


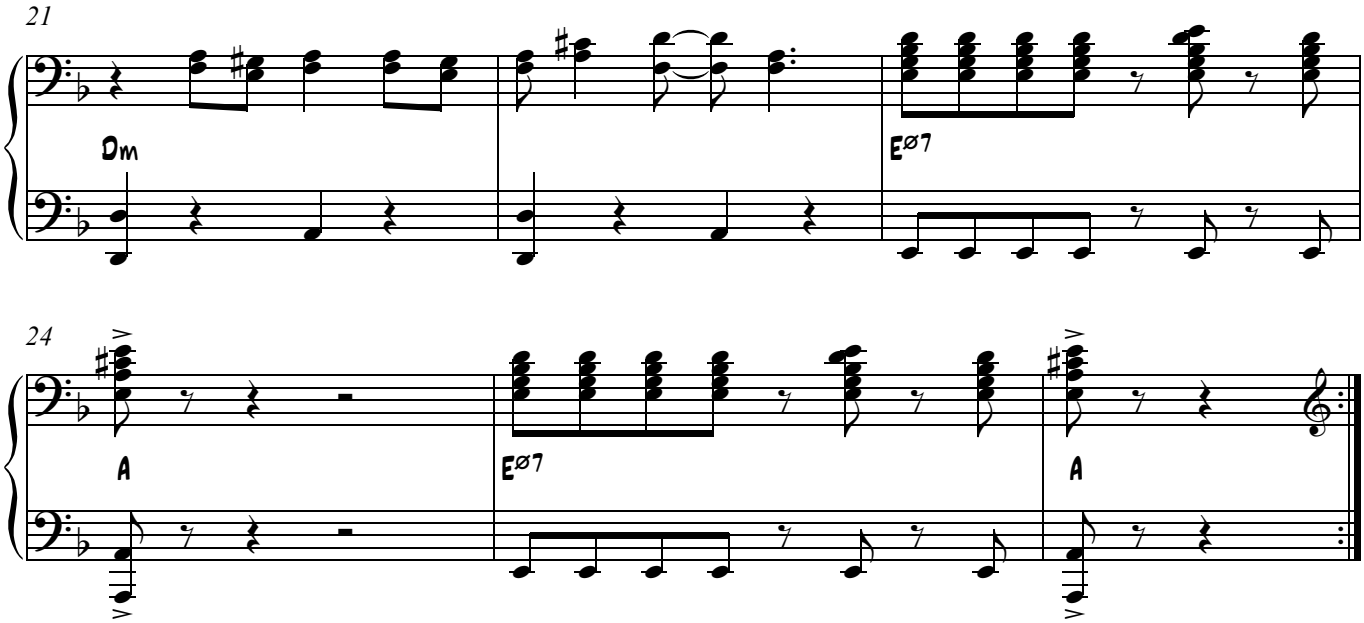
PRS for MUSIC Foundation

21b. We're Going To Spain

Music & Lyrics
Tim Minchin

Fast Latin 4



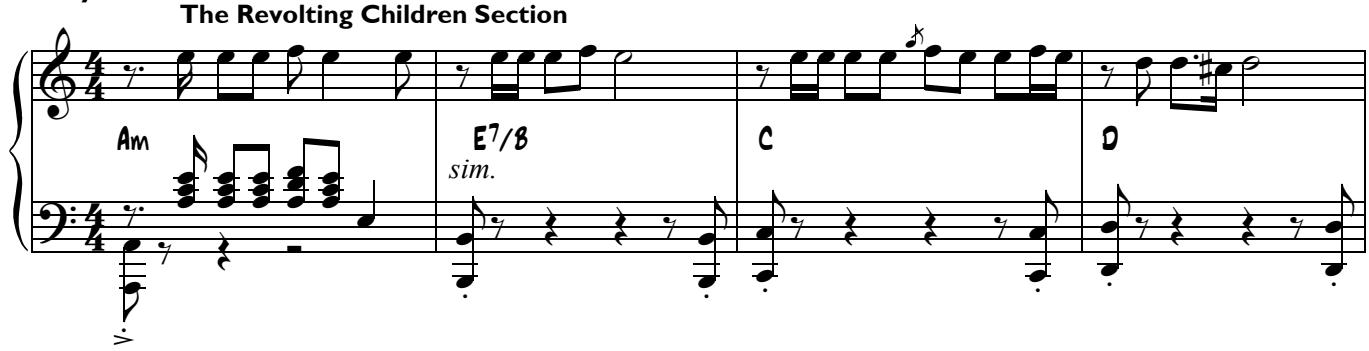

21
Dm
E∅7
24
A
E∅7
A

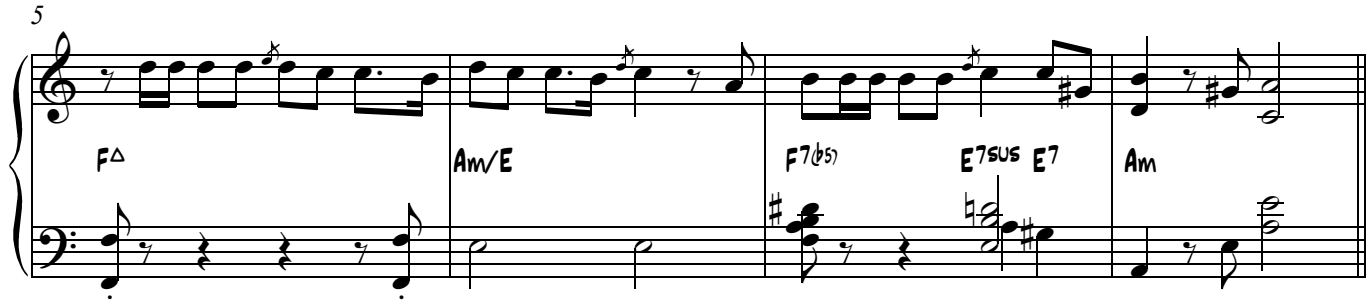
21c. Arrival Of The Russians

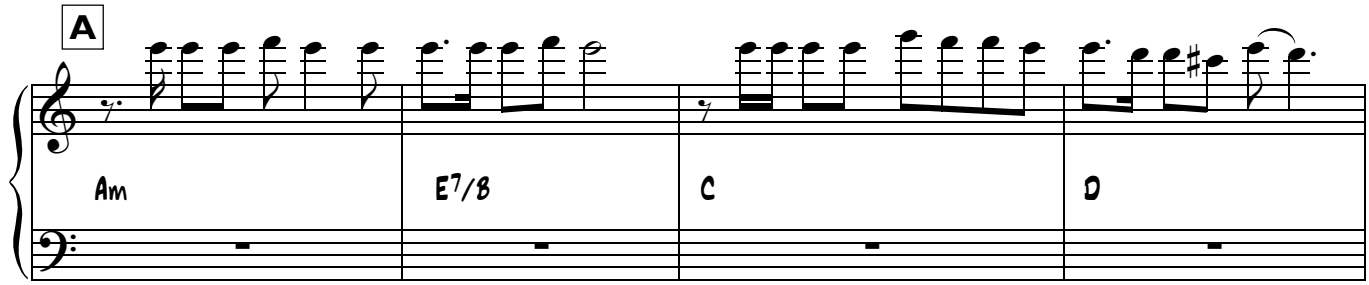
Music & Lyrics
Tim Minchin

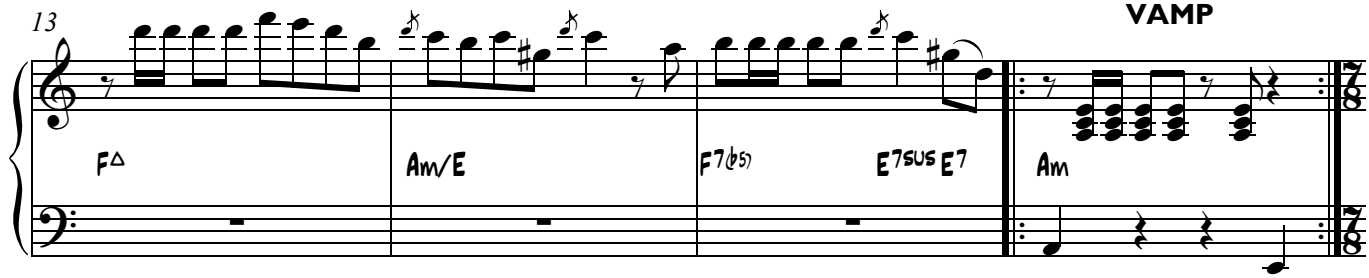
Steady 4

The Revolting Children Section

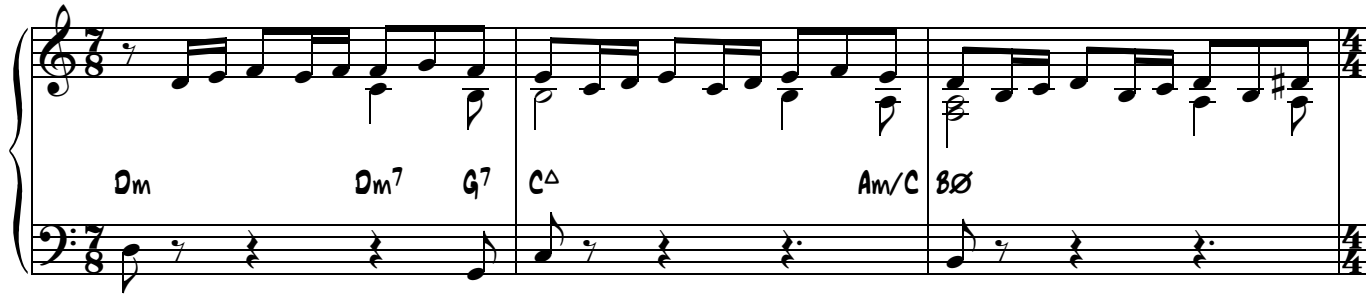


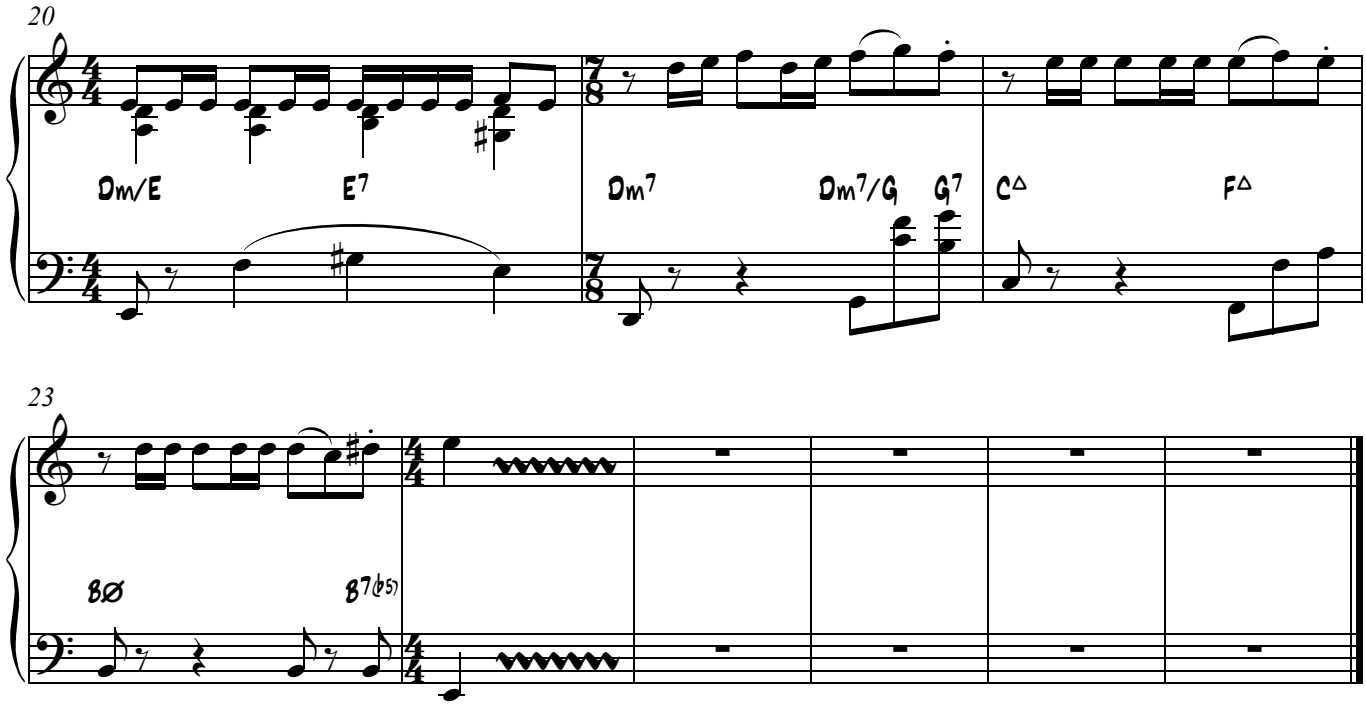






B **The S-P-EL Section**

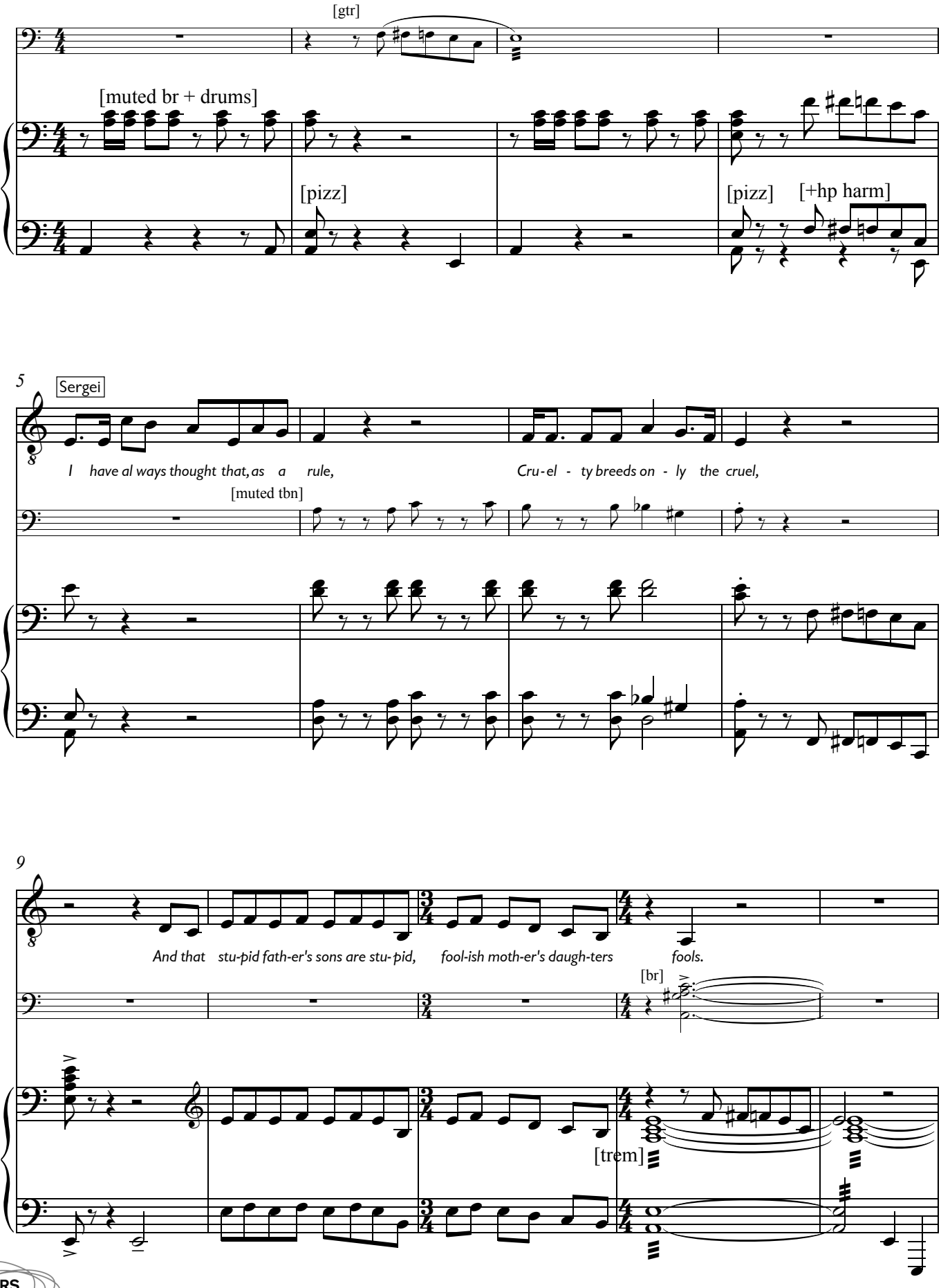


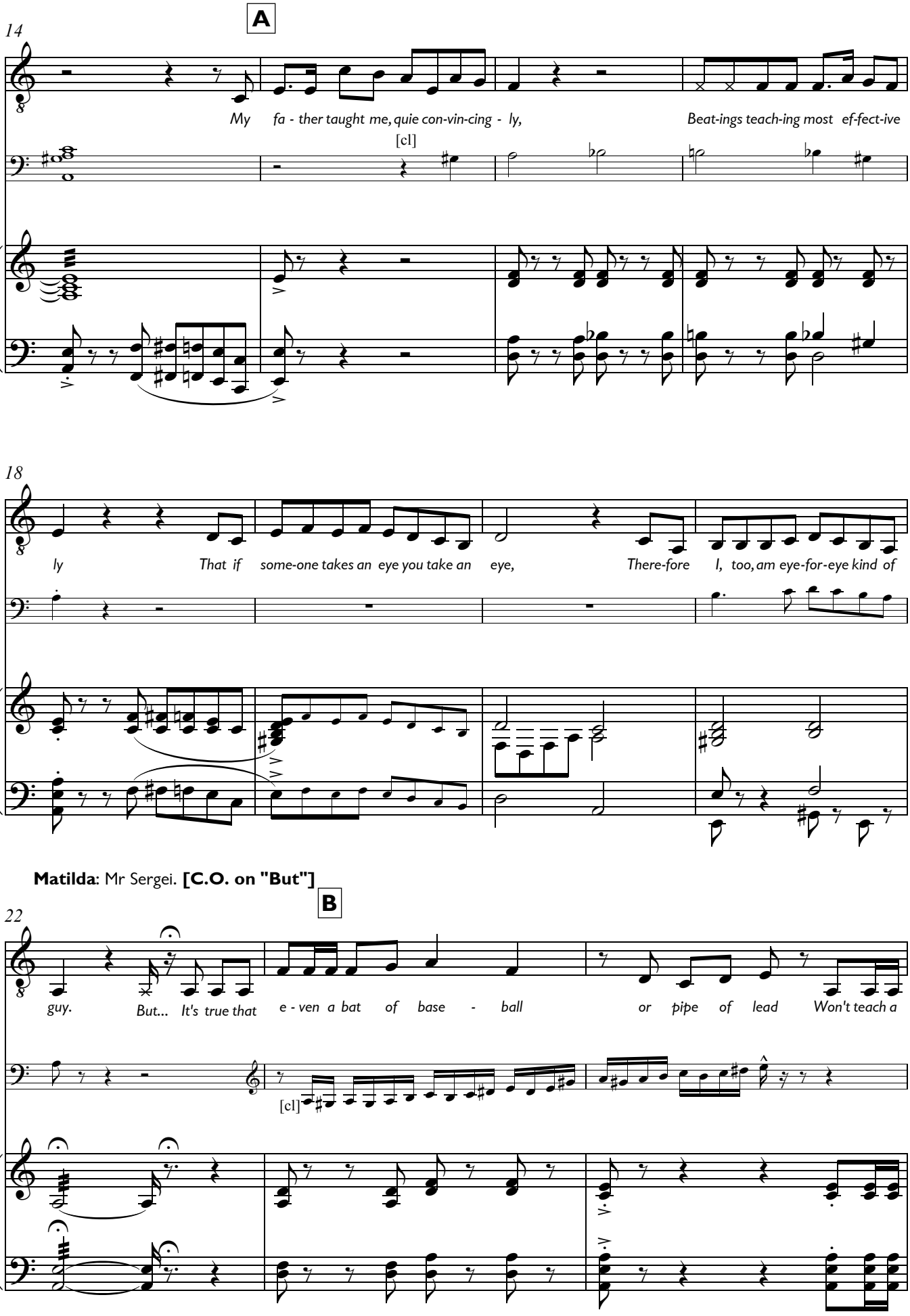

20
Dm/E
E7
Dm7
Dm7/G
G7
C△
F△

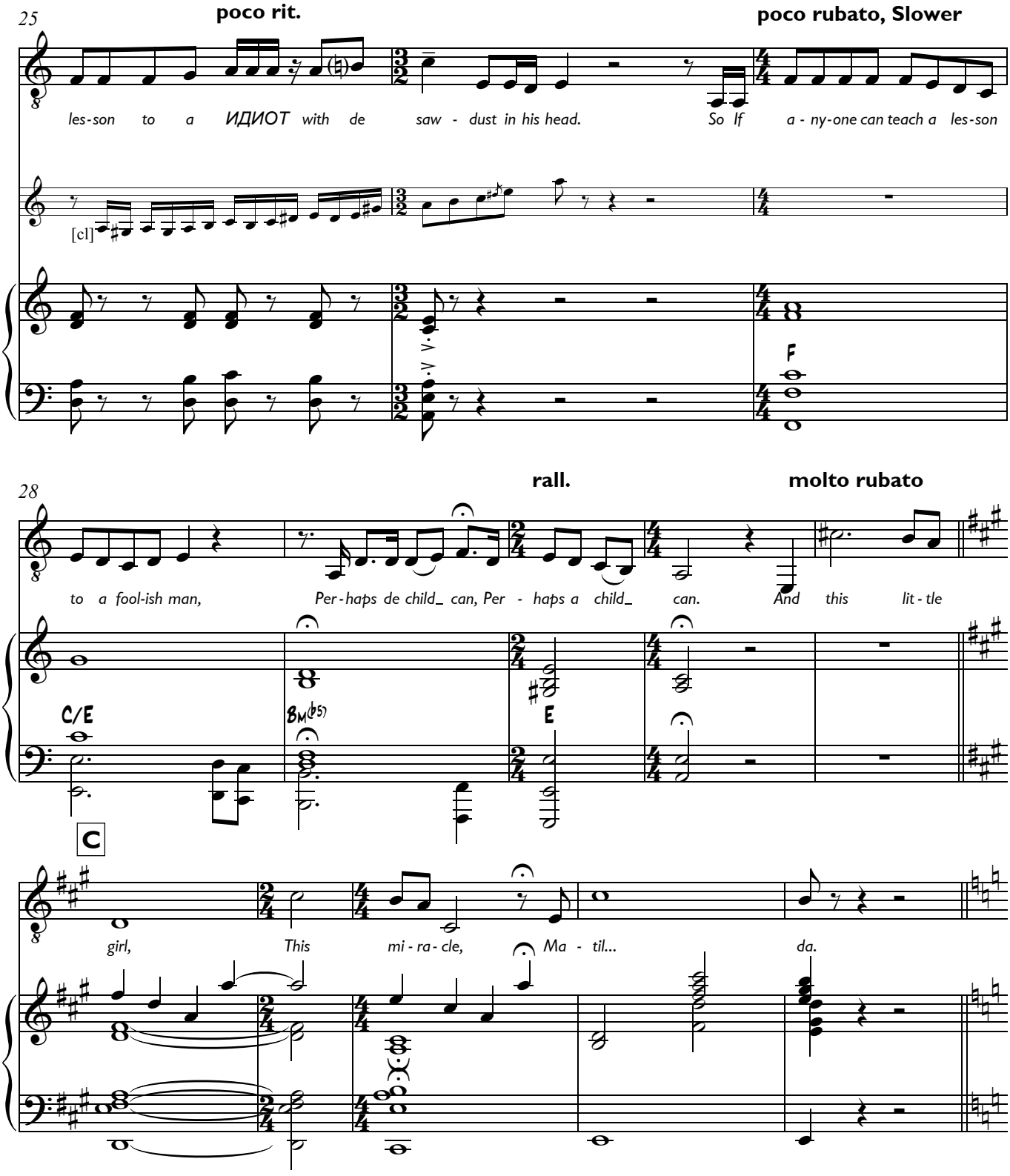
23
Bø
B7(♭5)

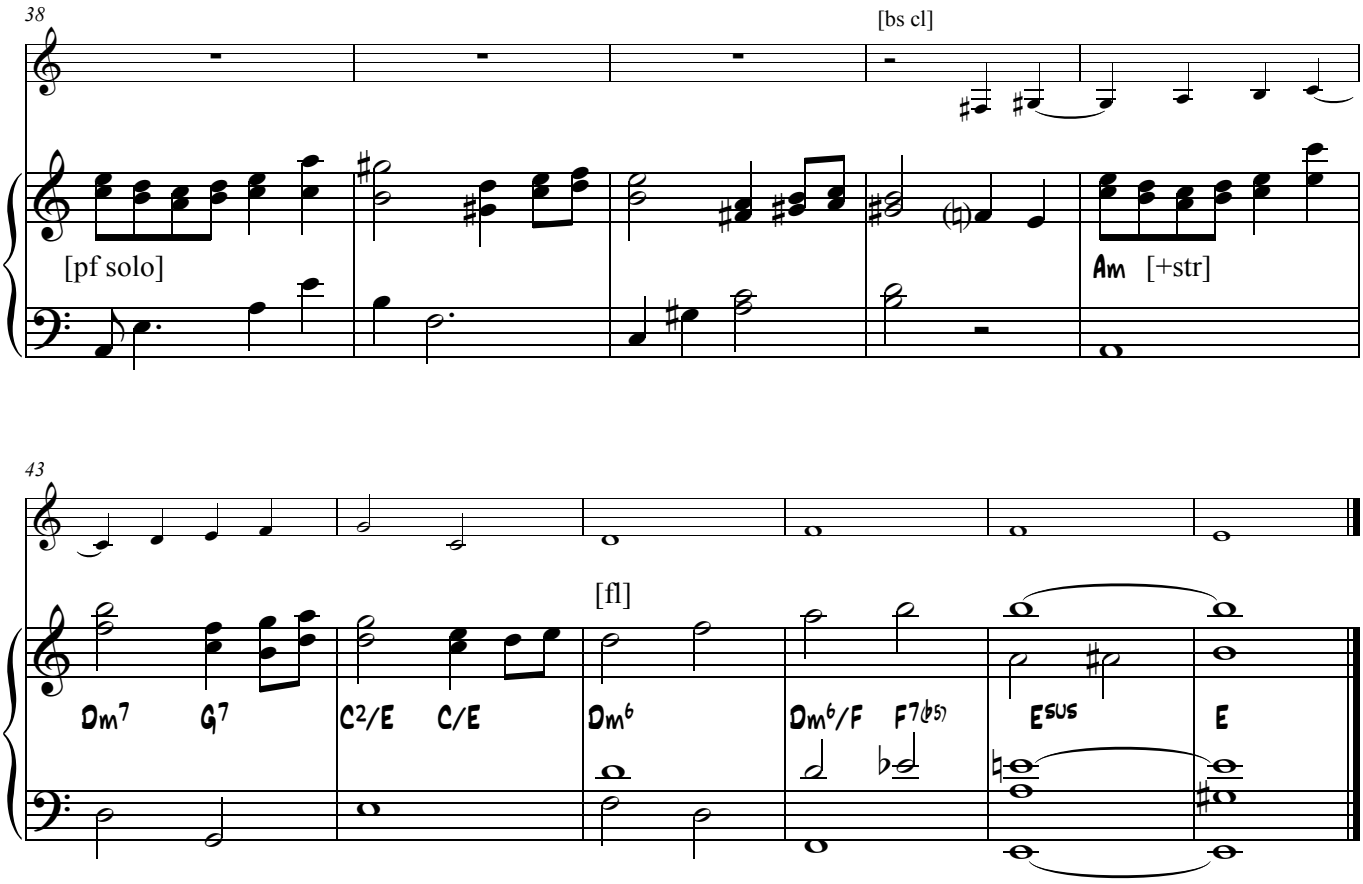
22. Perhaps A Child

Music & Lyrics
Tim Minchin




A
14
My fa - ther taught me, quie con-vin-cing - ly,
Beat-ings teach-ing most ef-fect-ive
[cl]
18
ly That if some-one takes an eye you take an eye,
There-fore I, too, am eye-for-eye kind of
Matilda: Mr Sergei. [C.O. on "But"]
B
22
guy. But... It's true that e - ven a bat of base - ball
or pipe of lead Won't teach a
[cl]


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]
F
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
Bm(b5)
E
C
girl, This mi - ra - cle, Ma - til... da.

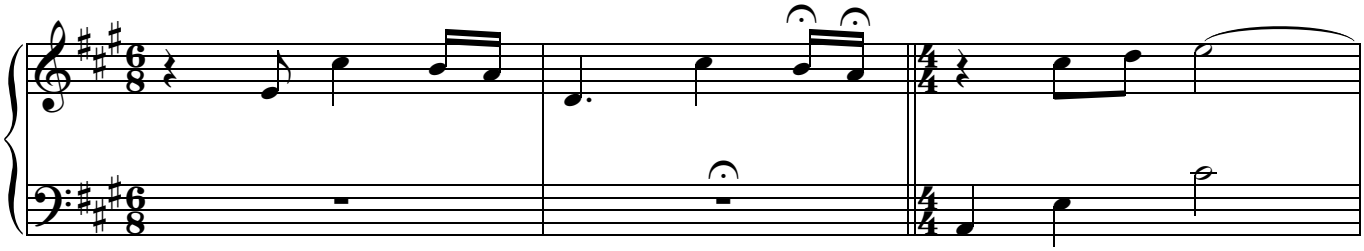

38
[bs cl]
[pf solo]
Am
[+str]
43
[fl]
Dm7
G7
C2/E
C/E
Dm6
Dm6/F
F7(b5)
Esus
E

22a. They Had Found Each Other

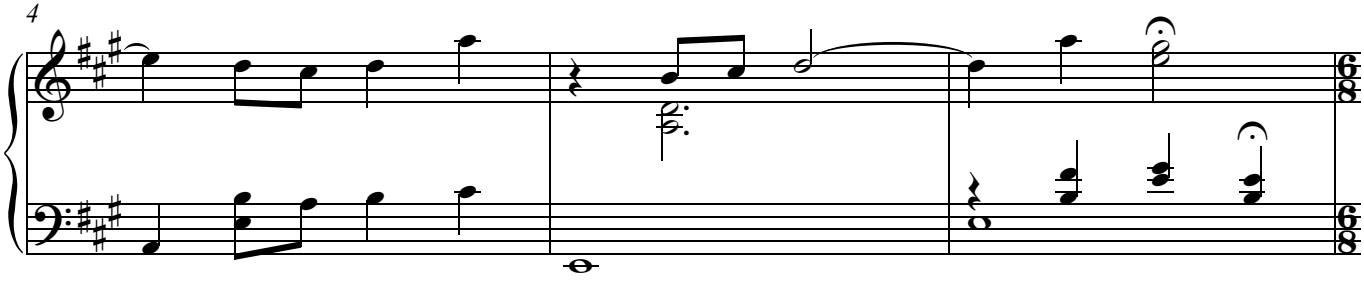
Music & Lyrics
Tim Minchin

Mr W: And you want to look after her?
Miss H: I do.

Harry!

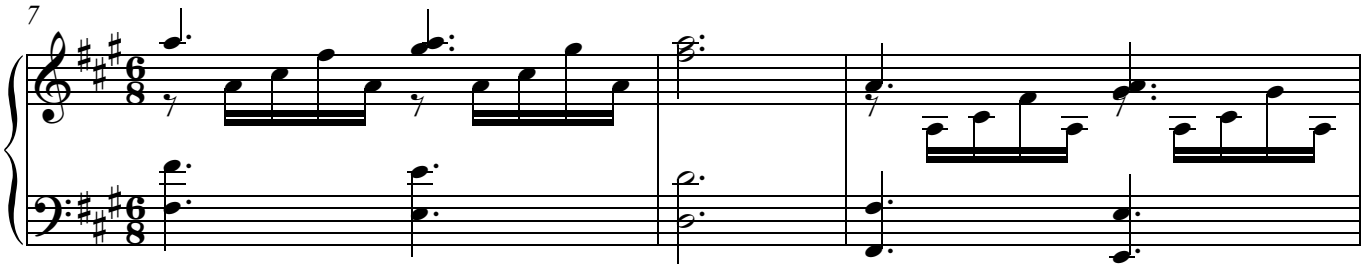


4

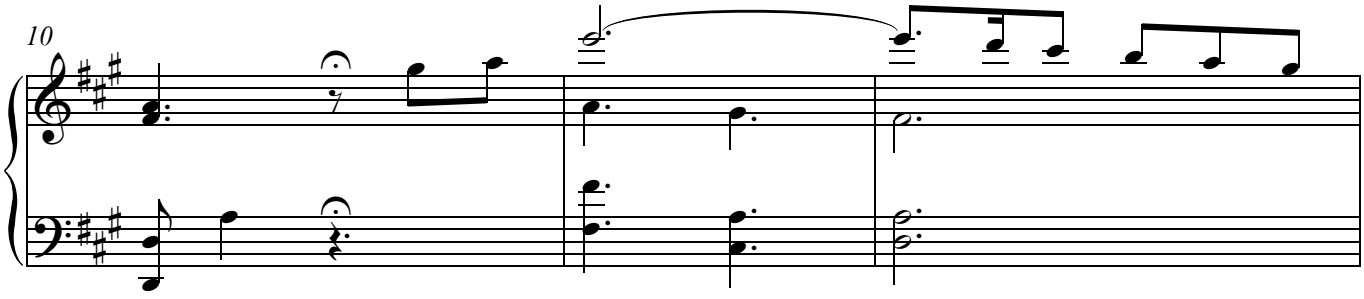


...sped away into the distance.

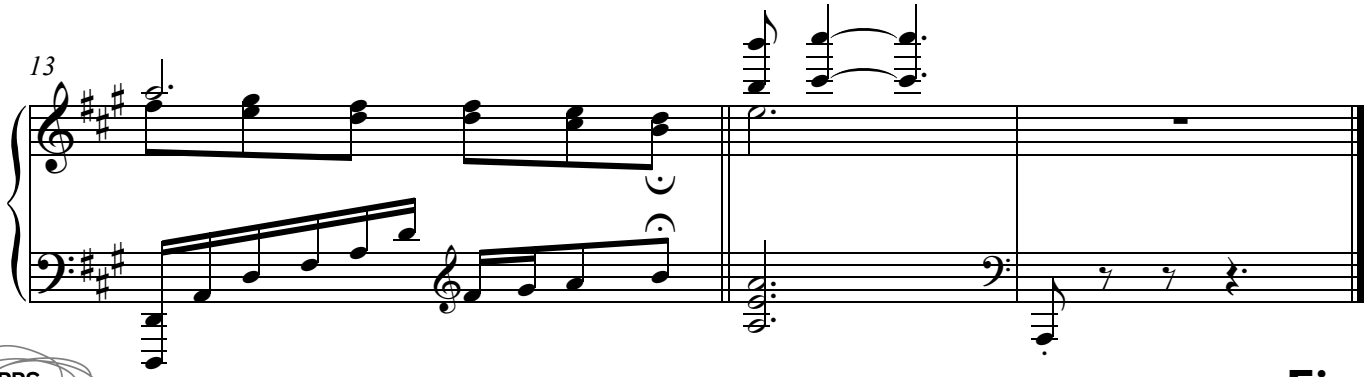
7



10



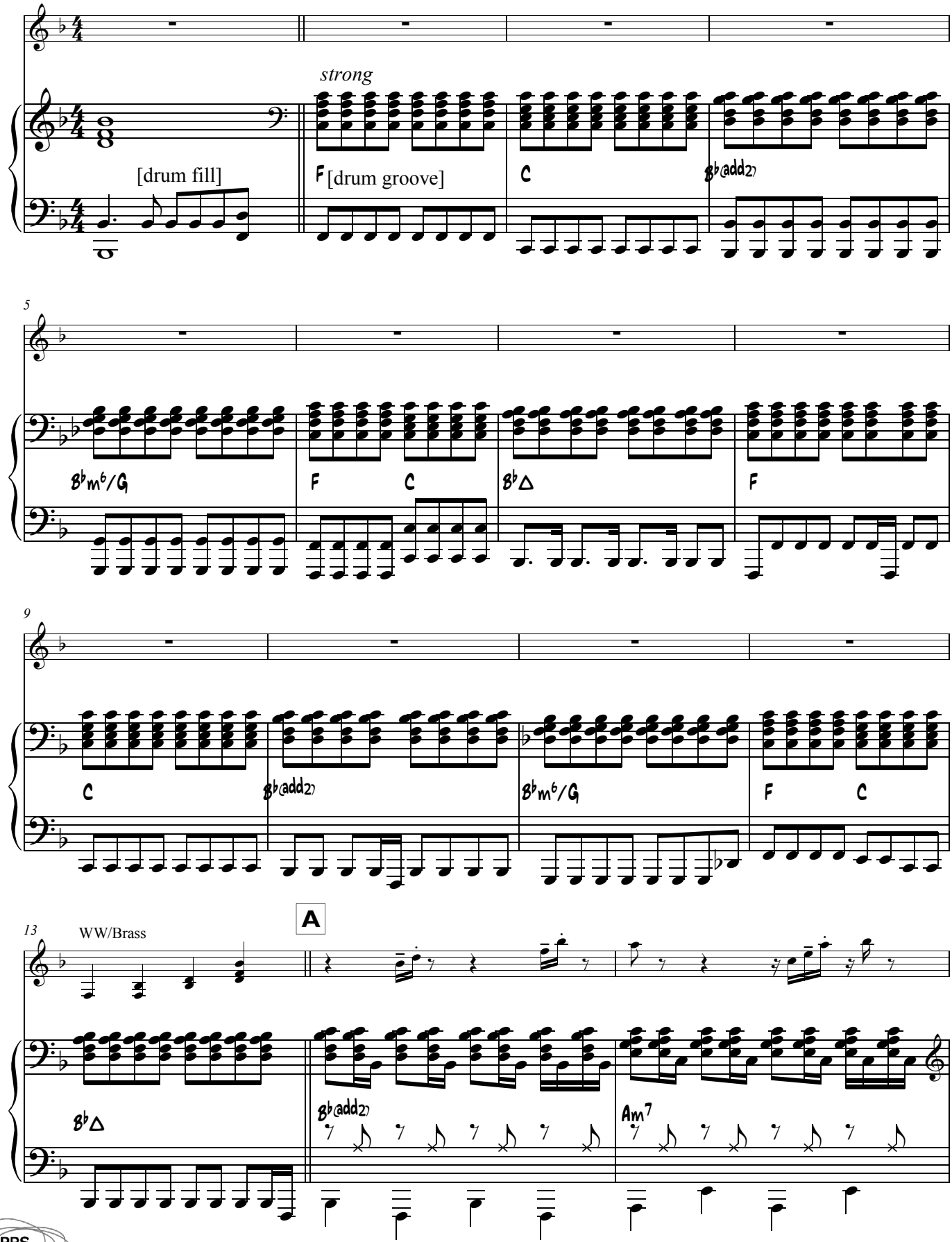
13

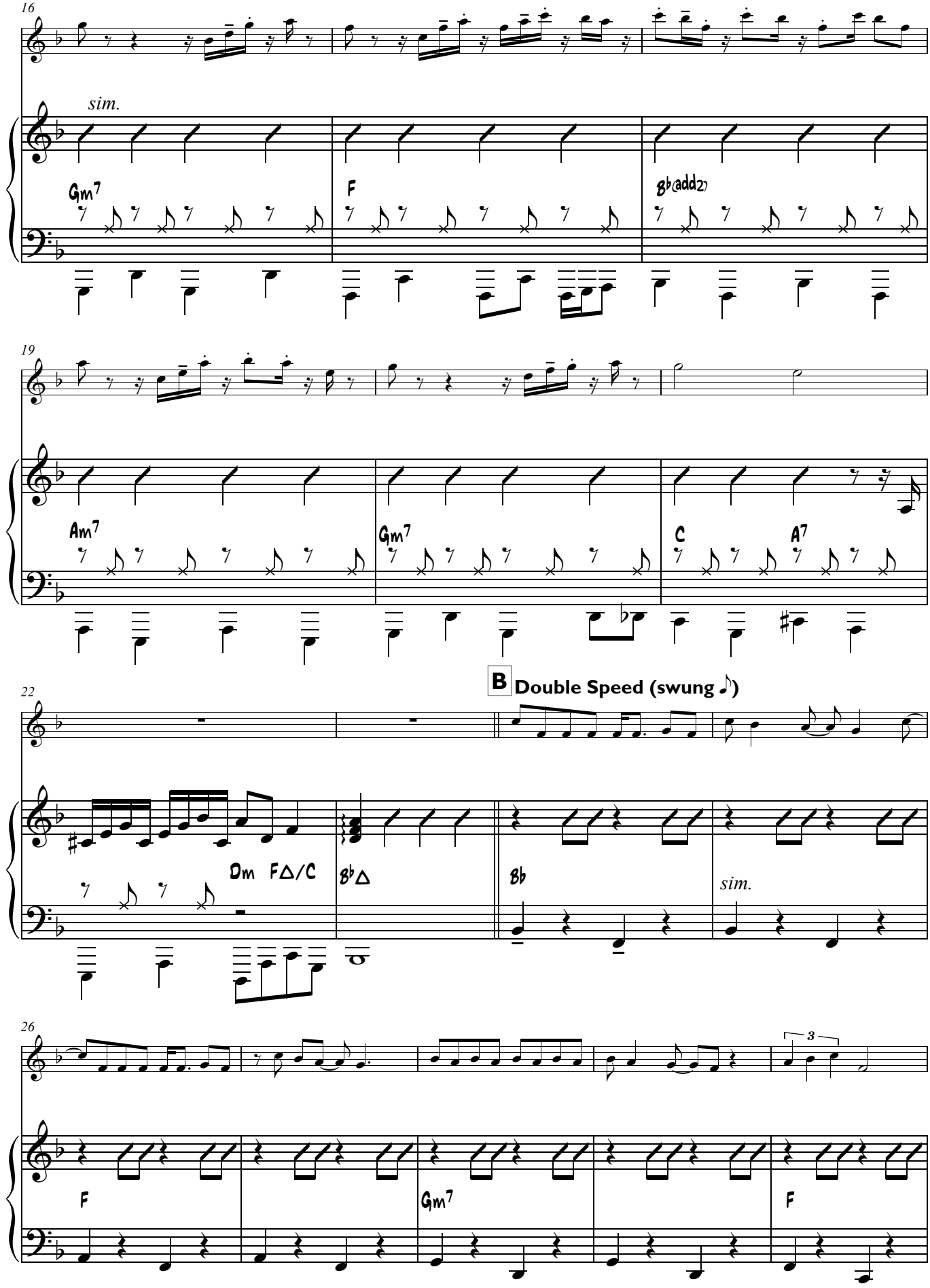


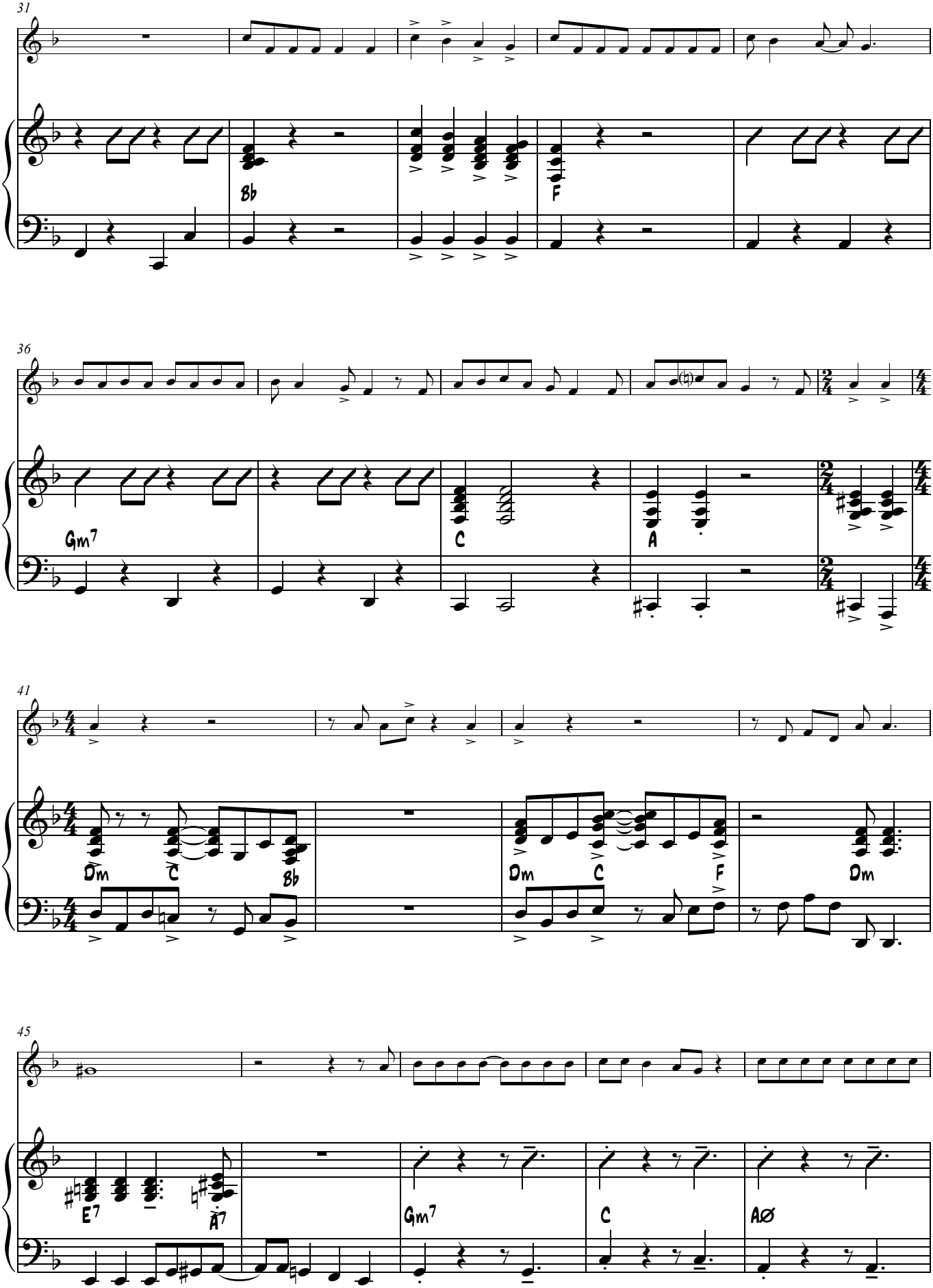
Fin.

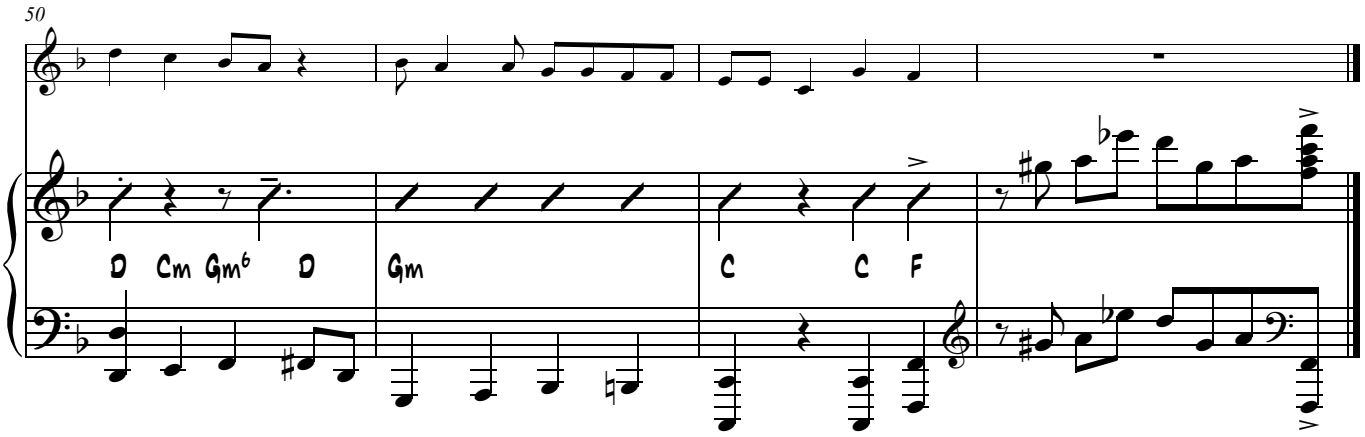
23. Bows

Music
Tim Minchin




16
sim.
Gm7
F
B♭(add2)
19
Am7
Gm7
C
A7
B
Double Speed (swung ♪)
22
Dm
F△/C
B♭△
B♭
sim.
26
3
F
Gm7
F


31
B♭
F
36
Gm7
C
A
41
Dm
C
B♭
Dm
C
F
Dm
45
E7
A7
Gm7
C
AØ


50
D Cm Gm6 D
Gm
C C F