

ROALD DAHL'S

MATILDA

A
MUSICAL

BOOK
DENNIS KELLY
MUSIC AND LYRICS
TIM MINCHIN



1. Miracle

Music & Lyrics
Tim Minchin

♩=78

Violin [vln] and Recorder [recorders] parts for measures 1-4. The violin part has a whole rest in measure 1 and then plays a simple melody. The recorder part plays a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Piano accompaniment for measures 5-7. The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords. A double bar line with two slashes is at the beginning of the system.

Double speed ♩=♩. Musical score for measures 8-12. Measure 8 is marked with a box 'A'. Lyrics: Lavender: My mum-my says I'm a mi-ra-cle! Reginald: My dad-dy says I'm his. The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 13-16. Measure 13 is marked with a box 'H: Lavender, Alice' and 'L: Hortensia, Amanda'. Lyrics: Alice: spe-cial lit-tle guy! Bruce: I am a prin-cess and I am a prince. Mum says I'm an an-gel. The piano accompaniment continues with the same rhythmic pattern.

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,

[tbn]

[snare]

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

42

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

[Mum1] [C]

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

[Dad1]

50

Smile for mum-my, smile for mo-ther. Well take a - no - ther!
bro - ther. I think she blinked. Have you heard the way she

[pno]
[bs]

53

quietly ad lib.

speaks? pre-cious when she speaks. she said last week. Ha ha ha!
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
la-ri-ous and de - light-ful, so pre - co-cious-ly in-sight-ful;

60 **D** Director of Music

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,

Musical score for measures 70-72. It features a vocal line with lyrics, a piano accompaniment with chords and bass lines, and a grand staff. A double bar line is present at the end of measure 72.

73

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

Musical score for measures 73-76. It features a vocal line with lyrics, a piano accompaniment with chords and bass lines, and a grand staff. A double bar line is present at the end of measure 76.

77

E All kids

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

Musical score for measures 77-80. It features a vocal line with lyrics, a piano accompaniment with chords and bass lines, and a grand staff. A double bar line is present at the end of measure 80.

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

F

93

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

Mum2

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

[Fl+Cel]

97

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

Dad2

Now sit there swee - ty, on that

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.

This block contains the musical score for measures 100 to 102. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Just once try not to tap your feet, Smile or you won't get a seat, Now smile at dad - dy, smile at dad." The piano part consists of chords and a bass line.

103

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

This block contains the musical score for measures 103 to 105. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "treat. What? Have you seen this school re - port? He got a C on his re - port. We'll have to change his". The piano part consists of chords and a bass line.

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

They ought to put him UP a form! brain is sim - ply fas - ter than the norm,
All mums All dads Take a - no - ther 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} looks love-ly in this light. I know I ought-n't say this but ^{she} is the cut-est here, am I right?
 pic-ture of our an-gel, ^{she} looks love-ly in this light. I think you're

[+br 8vb]



117

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

120

mi - ra - cle like me. My mum-my says I'm a mi - ra - cle, That I'm as ti - ny and as shi - ny as a

mo - ther. Well take a - no - ther! mi - ra - cle

I think ^{she} _{he} blinked. mi - ra - cle

[Full ens]

[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]

Detailed description: This block contains the musical score for measures 128 to 132. It features five staves. The top staff is a vocal line with lyrics "mi - ra - cle as mi - ra - cle as me." The second and third staves are vocal lines with lyrics "mi - ra - cle...". The fourth staff is a piano accompaniment with lyrics "Look, is this going to take much longer, Doctor, I've got a plane to catch at three." The fifth staff is a piano accompaniment with the instruction "[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]

Detailed description: This block contains the musical score for measures 134 to 138. It features two staves. The top staff is a piano accompaniment with the instruction "[cel only]". The bottom staff is a piano accompaniment. The lyrics "You're... getting on a plane, Mrs Wormwood?" are written above the top staff.

"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

Detailed description: This block contains the musical score for measures 139 to 143. It features two staves. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment.

walking off with the coveted Golden Shoe
this year she's got another thing coming." "O-kay...
I don't think that's- "

"I have a secret weapon. Rudolpho.
He's part Italian, you know. Very

145

supple. And he has incredible upper body strength."

"So? What is it?

"... think we should have a talk."

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

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

172 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.

178 Oh my good lord! What is Rudolpho going to say? He's very fiery, it's his Latin temperament.

VAMP - OUT ANY BAR

Half Time

"A baby, Mrs Wormwood!
A child, the most precious gift that the natural world can bestow

183 What about the Golden Shoe?"

K

[clar]

188 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

191 love and magic and happiness and wonder!" "Oh... bloody hell!"

Doctor **L**

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

Drs/Nurses M Ah

Aah

[pno]



195

Nurse "Push, Mrs Wormwood!" Mrs W "I'll push you in a minute."

kind. Each new-born life_ a can-vas_ yet un-paint-ed, This still un-bro-ken

Ah

Ah

[str]

M

199

skin, This un-corrupt-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

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 \flat 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

Chords: D_M, D_M⁷/C, D_M/B, [drum fill last 2 beats], B^b, F/A

209

__ life__ is a mi-ra - cle, mi-ra - cle,
 life... mi-ra - cle, mi-ra - cle,
 life... mi-ra - cle, mi-ra - cle,

Chords: G_M⁷

N

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

[F1]
[tbn + drums only]

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

"Who won?"

[tbn + drums only]

220 "But, Mr Wormwood..."

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

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

224 get a late flight or..."

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



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



240

thingy, because "

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

P

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

Musical score for piano accompaniment, measures 241-248. The score is in G minor (one flat) and 4/4 time. The right hand is mostly silent, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes.

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

Musical score for piano accompaniment, measures 249-253. Measure 249 features a complex vamp with a key signature change to F major (two flats) and a 7/4 time signature. The right hand plays a melodic line, and the left hand provides harmonic support. The vamp ends with a double bar line and repeat dots.

"This is the worst day of my life."

Q

254

Mrs Wormwood

Musical score for piano accompaniment, measures 254-258. The score is in G minor. The right hand has a vocal line with lyrics, and the left hand provides accompaniment. A dynamic marking of [pno (+br)] is present in measure 255.

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

259

Musical score for piano accompaniment, measures 259-263. The right hand continues the vocal line with lyrics, and the left hand provides accompaniment.

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 $\text{♩} = \text{♩}$

fi - nals_ to-night. I should be dan - cing the Ta-ren - tel - la qui mon

[cel]

268

S Half tempo $\text{♩} = \text{♩}$

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]

T

275

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

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

B^b F F B^b F F Δ D^m A/C \sharp

[+dr]

282

Priest

mi-ra-cle mi-ra-cle

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

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

[full rhythm]

Dm/C G/B Bb F/A Gm7

285

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

M1, D1

H: M2, D2 L: M3, D3

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

Amanda, Hortensia, Nigel

She's a mi-ra-cle,— a mi-ra-cle, The most

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

C11 Gm7 Am7

287

Priest

H: M1, M2
L: M3

H: D1
L: D2, D3

3 kids

U

Amanda, Hortensia, Nigel

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 hisspe-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,_

B^b F/A Gm⁷ C D^b

300 *ad lib.* V $\text{♩} = \text{♩}$

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

mf cresc. poco a poco

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
Ladies
My mum-my says I'm a mi - ra - cle, That I'm as
T
mi - ra - cle,
B
My mum-my says I'm a
My mum-my says I'm a

[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 **A & B** You can
 mi - ra - cle, That I'm as ti - ny as a mir - ror ball. You can

318

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

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-against 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

The image displays a musical score for piano, consisting of three systems of music. Each system is marked with a double bar line and a measure number (344, 348, and 348 respectively). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes treble and bass staves for each system, with various musical symbols such as notes, rests, and slurs. The first system (measures 344-347) features a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. The second system (measures 348-351) continues this pattern with some melodic development in the right hand. The third system (measures 352-355) concludes the passage with a final cadence in the right hand and a sustained bass line in the left hand.

1a. Intro to Naughty

p11

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

The first system of the piano introduction consists of three measures. The right hand plays a continuous eighth-note melody in a minor key, while the left hand provides a steady bass line of quarter notes.

The second system continues the piano introduction with three measures. The right hand melody and left hand bass line are consistent with the first system.

The third system begins with a measure of rest in the right hand, followed by a measure labeled "Quiet melody" and a final measure. The left hand continues with quarter notes throughout.

The fourth system consists of three measures. The right hand plays a melody of quarter notes, and the left hand continues with quarter notes.

1a. Intro to Naughty - 2

13

Musical score for measures 13-14. The score is in 3/4 time and B-flat major. Measure 13: Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note Bb2, quarter note C3, quarter note Bb2, quarter note A2, quarter note G2. Measure 14: Treble clef has a half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note A2, quarter note Bb2, quarter note C3, quarter note Bb2, quarter note A2, quarter note G2. A slur connects the two measures in the bass line.

15

Musical score for measures 15-16. The score is in 3/4 time and B-flat major. Measure 15: Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note A2, quarter note Bb2, quarter note C3, quarter note Bb2, quarter note A2, quarter note G2. Measure 16: Treble clef has a half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest. Bass clef has a half note A2, quarter note Bb2, quarter note C3, quarter note Bb2, quarter note A2, quarter note G2, quarter rest, quarter rest, quarter rest. A slur connects the two measures in the bass line.

Segue "Naughty"

2. Naughty

Music & Lyrics
Tim Minchin

Quite bright, swung 

1 **F2** **F** **C/E** **Bb**

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

6 **Bbm^{Δ9}** **F** **C**

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

11 **Bb** **A** **F**

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

sim.

15 **C** **Bb2** **Bbm^{Δ9}**

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



2. Naughty - 2

20 F C 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]

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.

2. Naughty - 3

39 **Gm¹¹** **F** 3

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

43 **Bb²** **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** **Bb/C** **A7/C#**

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

51 **A7^{SUS}** **A7/C#** **Dm** **Dm/C** **Bb^Δ** **Dm** **C/E** **F²** **To D bar 78**

that's not right.

2. Naughty - 4

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

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

83 **Bbm^Δ** **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^Δ** **Bb** **C** **F**

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

93 **E** **Bb2**

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

2. Naughty - 5

97 **F/A** **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** **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

109 **Bb/C** **A7/C#** **A7sus A7/C#** **Dm** **Dm/C** **BbΔ**

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

2. Naughty - 6

114 **Dm** **C/E** **F** **Dm** **E7** **A7**

right. You have to put it right.

F **Bb2** [vcl 8vb]

mp **F/A**

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

122 **Gm7** **F**

p

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

126 **Bb2** **C** **A7**

mp

2. Naughty - 7

Dm **G** **A+7/C#**

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

134 **Dm/C** **Dm/B** **Bb2** **3**

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

139 **F/A** **3** **Gm7**

starts with the tick of a clock;__ All es - capes start with the click of a lock.__ If you're stuck in your

143 **F/A** **Bb2** **H**

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

2. Naughty - 8

147 F/A 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 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 BbΔ

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

2. Naughty - 9

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

right, You have to put it right. But

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(b9)* *F* (switches light off)

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

2a. Green Hair

Music & Lyrics
Tim Minchin

The first system of music for 'Green Hair' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music, starting with a repeat sign. The lower staff is in bass clef and contains four measures of music, primarily consisting of quarter notes and rests.

5

The second system of music continues from the first. It consists of two staves in the same key and time signature. The upper staff contains four measures of music, and the lower staff contains four measures of music.

Cut on Mrs Wormwood's scream

9

The third system of music is marked with a '9' at the beginning. It consists of two staves. The upper staff contains four measures of music, with a '(4)' marking above the first measure. The lower staff contains four measures of music.

13

The fourth system of music is marked with a '13' at the beginning. It consists of two staves. The upper staff contains four measures of music, ending with a double bar line and repeat dots. The lower staff contains four measures of music, also ending with a double bar line and repeat dots.

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

2b. Hear A Story

Musical score for Mr W's first line of dialogue. The score is in 4/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line has a simple harmonic accompaniment.

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

Mrs W: Don't be disgusting!

Musical score for Matilda and Mrs W's dialogue. The score is in 4/4 time and features a piano accompaniment. Matilda's line is marked with a '5' and Mrs W's line with a '9'. The piano accompaniment continues with a consistent harmonic pattern.

9 **Mrs W:** And I'm not having you hanging around all day. Get out, now! The sooner you're locked up in school, the better.

Musical score for Mrs W's second line of dialogue. The score is in 4/4 time and features a piano accompaniment. The melody is more active, with eighth and sixteenth notes, and the bass line provides a steady accompaniment.

13

Musical score for the end of Mrs W's dialogue. The score is in 4/4 time and features a piano accompaniment. The melody concludes with a half note, and the bass line has a simple accompaniment.

17

Musical score for the beginning of the piano piece. The score is in 3/4 time and features a piano accompaniment. The melody starts with a triplet of eighth notes, and the bass line has a simple accompaniment.

21

Musical score for the end of the piano piece. The score is in 3/4 time and features a piano accompaniment. The melody concludes with a triplet of eighth notes, and the bass line has a simple accompaniment. The piece ends with a double bar line and a repeat sign.

Vamp

2c. Good Luck With The Tolstoy

Music
Tim Minchin

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

Musical notation for Mrs Phelps' first line of music. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The first measure contains a quarter note G4 and a quarter note A4 in the treble, and a quarter rest in the bass. The second measure contains a whole chord FΔ/Bb in the treble and a whole note Bb3 in the bass. The third measure contains a quarter note G4 and a quarter note A4 in the treble, and a quarter rest in the bass. The fourth measure contains a whole chord FΔ/A in the treble and a whole note Bb3 in the bass.

Musical notation for Mrs Phelps' second line of music. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The first measure contains a quarter note G4 and a quarter note A4 in the treble, and a quarter rest in the bass. The second measure contains a whole chord FΔ/Bb in the treble and a whole note Bb3 in the bass. The third measure contains a whole chord FΔ/A in the treble and a whole note Bb3 in the bass. The fourth measure contains a whole chord FΔ/A in the treble and a whole note Bb3 in the bass. The piece ends with a double bar line.

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,

The first system of music is in 6/8 time. The right hand features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand plays a steady accompaniment of eighth notes in a descending pattern.

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

The second system begins at measure 5. The right hand has a melodic line with a dotted quarter note and an eighth note, followed by a half note. The left hand continues with eighth notes. An *ad lib* marking is present above the right hand in the third measure.

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

The third system begins at measure 9. The right hand has a melodic line with a dotted quarter note and an eighth note, followed by a half note. The left hand has a steady accompaniment of eighth notes. A triplet of eighth notes is marked with a '3' in the second measure. Chord markings 'Am' and 'Fm' are present in the third and fourth measures.

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

The fourth system begins at measure 13. The right hand has a melodic line with a dotted quarter note and an eighth note, followed by a half note. The left hand has a steady accompaniment of eighth notes. A double bar line is present in the second measure. A '2' marking is present below the right hand in the first, second, and third measures.

3. Acrobat Story I - 2

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

15

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

21

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

25

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

31

Acrobat

We have

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

35

Escapologist

Both

ev - 'ry- thing, — We have ev - 'ry- thing, — but the one thing...

Mrs Phelps: Oh Matilda!

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

40

Escapologist

VAMP

Pa-tience, my love.

last x only

A

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

48

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!

52

VAMP

to 55

(last x only)

B

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

3. Acrobat Story I - 4

59

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

Musical score for measures 59-62. The piece is in G major (one sharp) and 2/4 time. The melody in the right hand consists of eighth-note chords. The left hand features a bass line with a triplet of eighth notes in measure 60.

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

63

VAMP- OUT ANY BEAT

Musical score for measures 63-65. This section is a vamp consisting of a repeating eighth-note chordal pattern in the right hand and a simple bass line in the left hand. The key signature changes to G minor (two flats) in measure 65.

'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



Musical score for measures 66-72. The piece is in common time (C). The right hand features a series of chords marked with accents (>). The left hand provides a simple bass line. Chord symbols are provided below the bass line: G#7, C#0, C#0, D#0, D#0, E#0, E7.

73

Musical score for measures 73-76. The right hand features a complex melodic line with triplets and slurs. The left hand has a bass line with triplets. The piece concludes with a final chord in the right hand marked '8va' and '15ma'.

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

77

(15)

Musical score for measures 77-80. The right hand features a melodic line with slurs and ties. The left hand has a bass line with chords. The piece concludes with a final chord in the right hand.

3a. Prison Camp

Music & Lyrics
Tim Minchin

[tpts]

f

Musical score for measures 1-5. The score is in 2/4 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The first staff contains a melodic line for trumpets, starting with a dynamic marking of *f*. The second staff contains a bass line with sustained notes and some rhythmic patterns. The music concludes with a double bar line.

6 [cls]

Musical score for measures 6-10. The score is in 2/4 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The first staff contains a melodic line for clarinets, starting with a dynamic marking of *f*. The second staff contains a bass line with sustained notes and some rhythmic patterns. The music concludes with a double bar line. A text box on the right side of the score reads: "Timp roll continues under children's lines".

4. School Song

Music & Lyrics
Tim Minchin

Freely - not in tempo

0a **0b** **0c** **Nigel** **0d**

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

p [cel]

[timp roll]

0e **0f** **Tommy** **0g** **0h**

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

0i **Lavender** **Eric** **0j** **0k** **0l** **Alice** **0m**

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

[pno, vcl, bs]

4. School Song - 2

Moderato, dark

On *0o* *Op* *f* Big Kids

Amanda Nigel Big Kids

Mum says I'm an an - gel, Mum says I'm an an - gel, And so you think you're

[full band]

A

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

Dm *E \flat Δ (b5)* *Dm* *B \flat A*

5

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

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

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 Eø7

26

ex-treme-ly care-ful. Why? Why? Did you hear what he said?" Just you wait for Phys-

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

Big kids (G ladies D/B♭ Men) Why?

31

VAMP

Vocal lines below sung at any time during the underscore.

Amanda

ad lib, not in tempo

// Eric

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

Lavender

// Bruce

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

36

VAMP

37

Big Kid: "The alphabet? You got to learn to listen, kid."

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

8^{vb}

39

All kids, big & small

D A

B

Musical notation for the vocal line, measures 39-41. The melody starts with a rest, then moves to a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Measure 40 continues with G4, F4, E4, D4, C4, B3, A3, G3. Measure 41 continues with G3, F3, E3, D3, C3, B2, A2, G2.

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]

Bass line for measures 39-41. Measure 39 has a whole rest. Measure 40 has a half note G2, followed by a half note F2. Measure 41 has a half note E2, followed by a half note D2.

Ebm

FbΔ(b5)

Piano accompaniment for measures 39-41. Measure 39 features a dense block of chords in the right hand and a simple bass line in the left hand. Measures 40-41 feature a more rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand.

42

C

D

E

Musical notation for the vocal line, measures 42-44. Measure 42: G4, F4, E4, D4, C4, B3, A3, G3. Measure 43: G3, F3, E3, D3, C3, B2, A2, G2. Measure 44: G2, F2, E2, D2, C2, B1, A1, G1.

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

[br]

Bass line for measures 42-44. Measure 42: G2, F2, E2, D2, C2, B1, A1, G1. Measure 43: G1, F1, E1, D1, C1, B0, A0, G0. Measure 44: G0, F0, E0, D0, C0, B-1, A-1, G-1.

Ebm

Bb

Ebm

Cb

Bb7

Ebm

Piano accompaniment for measures 42-44. Measure 42 has a block of chords. Measure 43 has a rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand. Measure 44 has a block of chords.

45

F

G

H

Musical notation for the vocal line, measures 45-47. Measure 45: G4, F4, E4, D4, C4, B3, A3, G3. Measure 46: G3, F3, E3, D3, C3, B2, A2, G2. Measure 47: G2, F2, E2, D2, C2, B1, A1, G1.

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

FbΔ(b5)

Ebm

Bb7

Ebm

Piano accompaniment for measures 45-47. Measure 45 has a block of chords. Measure 46 has a rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand. Measure 47 has a block of chords.

4. School Song - 7

48

I J K

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

[pizz]

51

L M

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

53

N O P

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

56 **E Q R**

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

[bell] *p*

59 **S T U**

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

62 **V W X**

verely 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.

rit.

Big kids
(A♭ ladies E♭/C♭ Men)

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

65

Reginald: Why?

Why? Just you

69

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

wait for Phys -
[snare 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...?

78

POSSIBLE SAFETY

83

86

**Segue
School Song Into Classroom**

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

78

POSSIBLE SAFETY

Musical score for 'POSSIBLE SAFETY'. It consists of a vocal line and a piano accompaniment. The piano part begins with the instruction *poco a poco cresc.* and features a series of chords in the right hand and a rhythmic bass line in the left hand. The vocal line has a melodic contour with some grace notes and a final note with a fermata.

83

Musical score for measures 83-86. The vocal line contains the lyrics: "Just you wait for Phys - Ed...". The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand. Chord symbols *f*, *Abm^b*, and *Ebm* are indicated below the piano part.

87

Musical score for measures 87-90. The vocal line contains the lyrics: "Just you wait for ___Phys - Ed. X-cel-lent." and a list of letters: "A B C D E F G, H I J K L M N O P, Q R S, T U V, W ___ X...". A box labeled "Little Kids" is placed above the piano part in measure 87. The piano accompaniment features a rhythmic bass line in the left hand and chords in the right hand. Chord symbols *Fø7*, *Bb7*, *Ebm*, *Bb7/F*, *Ebm/Gb*, *Abm*, and *Bb7* are indicated below the piano part.

90

Y, Y, Y, Y, Y, Y... Just you wait for___ Phys...

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

Abm⁶ Ebm Fø7 Bb7

92

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

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

Abm⁶ Ebm Fø Bb Ebm

Segue School Song Into Classroom

4a. School Song Into Classroom

p21

Music & Lyrics
Tim Minchin

Agitato

Musical score for piano, measures 1-9. The score is in 4/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Chords are indicated below the bass line.

Measures 1-3: Melody in right hand, bass line in left hand. Chords: Dm, Bb, A7.

Measure 4: Melody in right hand, bass line in left hand. Chord: Gm. *rall.* (rallentando) marking above the staff.

Measures 5-6: Melody in right hand, bass line in left hand. Chords: Dm/F, EØ.

Measures 7-9: Melody in right hand, bass line in left hand. Chords: Bb A, Bb A, Bb A.

4b. Matilda's Books - Pathetic Intro

Music
Tim Minchin

p23

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,

Musical score for the first system, measures 1-3. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The music features a piano introduction with chords Eb and Bb.

Crime and Punishment and Stig of the Dump.

Miss H: In one week?

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

Musical score for the second system, measures 4-5. Measure 4 starts with a piano introduction. Measure 5 features a trill (tr) on a note. The key signature has two flats and the time signature is 4/4.

$\text{♩} = 160$ [school bell sounds]

Musical score for the third system, measures 6-9. The key signature has two flats and the time signature is 12/8. The music consists of chords with a school bell sound effect. Chords are labeled: Gm, D, Fm, Cm, Ebm, Bbm, C, F.

Musical score for the fourth system, measures 10-13. The key signature has two flats and the time signature is 12/8. The music features a mezzo-forte (mf) dynamic and a school bell sound effect.

Musical score for the fifth system, measures 14-17. The key signature has two flats and the time signature is 12/8. The music features a mezzo-forte (mf) dynamic and a school bell sound effect.

Segue Pathetic

5. Pathetic

Music & Lyrics
Tim Minchin

♩. = 160

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

stacc
mf

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two flats and a 12/8 time signature. The piano accompaniment is in grand staff. The lyrics are: "Knock on the door, Jen-ny, Just knock on the door, Don't be pa - the - tic,". The piano part features a *stacc* marking in the first measure and a *mf* marking in the second measure.

4

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

This system contains measures 4 through 7. The vocal line continues with the lyrics: "Knock on the door, Jen-ny, There's noth-ing to fear, You're being pa - the - tic. It's just a". The piano accompaniment continues with similar harmonic support.

8

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

This system contains measures 8 through 11. The vocal line continues with the lyrics: "door. You've seen one be - fore. Just knock on the door. Look at you try-ing to". The piano accompaniment features some sustained chords in the right hand.

A

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

This system contains measures 12 through 15. The vocal line continues with the lyrics: "hide, sil - ly, Stand-ing out - side The prin - ci - pal's off ice Like a lit - tle girl.". The piano accompaniment continues with harmonic support.

16

— It's just... pa - the - tic.

B

20

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

23

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

26

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

5. Pathetic - 3

30

C

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

G_m D

32

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

F_m C_m E_b_m B_b_m

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 B_b

D

Tempo primo

Musical score for section D, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 12/8. The vocal line begins with a rest, followed by the lyrics "This mi-ra-cle... Knock on the". The piano accompaniment consists of chords and moving lines in both hands. A double bar line with repeat dots appears after the first measure of the vocal line. The piano part continues with a similar structure, including a double bar line with repeat dots.

E

[she knocks]

Musical score for section E, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 12/8. The vocal line begins with the lyrics "door, Jen-ny, Just knock on the door, Don't be pa - the - tic!". The piano accompaniment consists of chords and moving lines in both hands. A double bar line with repeat dots appears after the first measure of the vocal line. The piano part continues with a similar structure, including a double bar line with repeat dots. The score ends with a fermata over the final notes of both parts.

5a. Trunchbull Office

Music & Lyrics
Tim Minchin

Trunchbull: Enter.

p24

...get on with it.

...in my class that is

Freely - each bar on cue

Musical notation for the first system, measures 1-2. The score is in 4/4 time with a key signature of one sharp (F#). The first staff is for the band, marked with *ff* and "[band]". The second staff is for the piano solo, marked with *p* and "[pno solo]". Both staves have a double bar line at the end of each measure. The piano solo part consists of a sequence of chords: F#4, C#5, F#4, C#5, F#4, C#5.

...girl called Matilda Wormwood

...says she's a real wart

Musical notation for the second system, measures 3-4. The piano solo part continues with chords: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The band part has rests in both measures. A double bar line is at the end of measure 4.

...certainly is right.

Musical notation for the third system, measures 5-6. The piano solo part continues with chords: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The band part has rests in both measures. A double bar line is at the end of measure 6.

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

Musical notation for the fourth system, measures 7-8. The piano solo part continues with chords: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The band part has rests in both measures. A double bar line is at the end of measure 8.

...But I Didn't...

Musical notation for the fifth system, measures 9-10. The piano solo part continues with chords: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The band part has rests in both measures. A double bar line is at the end of measure 10.

...she knows her times tables

11

Two staves of musical notation. The top staff is in bass clef with a key signature of one flat (Bb). It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. The bottom staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. A double bar line with repeat dots is at the end of the system.

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

13

Two staves of musical notation. The top staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. The bottom staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. A double bar line with repeat dots is at the end of the system.

15

Two staves of musical notation. The top staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. The bottom staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. A double bar line with repeat dots is at the end of the system.

...rules, Honey, rules?

17

Two staves of musical notation. The top staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. The bottom staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a whole rest followed by a quarter note. The first measure has a chord of Bb2, D3, F3. The second measure has a chord of Bb2, D3, F3, Ab3. A double bar line with repeat dots is at the end of the system.

Segue
The Hammer

6. The Hammer

Quirky, not too fast

Trunchbull: To rules? In my school?

Piano accompaniment for measures 1-4. The score is in bass clef with a 5/4 time signature. It features a steady eighth-note accompaniment in both hands. Measure 4 ends with a double bar line and a fermata, with a '2' above the staff indicating a repeat.

Measures 5-8. The vocal line is in treble clef with a 5/4 time signature. The lyrics are: "Look at these tro - phies, See how my tro - phies gleam in the sun - light? See how they shine? *sim.*". The piano accompaniment continues in bass clef. Measure 8 ends with a double bar line and a fermata, with a '2' above the staff indicating a repeat.

Measures 9-13. The vocal line is in treble clef with a 5/4 time signature. The lyrics are: "What do you think it took to make the Eng - lish na - tion - al ham - mer - throw - ing cham - pion - ship". The piano accompaniment continues in bass clef. Measure 13 ends with a double bar line and a fermata, with a '2' above the staff indicating a repeat.

Measures 14-17. The vocal line is in treble clef with a 5/4 time signature. The lyrics are: "mine? Do you think in that mo - ment when my big mo - ment came That I". The piano accompaniment continues in bass clef. Measure 14 starts with a box labeled 'A'. Measure 17 ends with a double bar line and a fermata, with a '2' above the staff indicating a repeat.

6. The Hammer - 2

19

Well?

8
treat - ed the rules with cas - ual dis - dain? Like hell!

This system contains measures 19 through 28. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. The vocal line includes lyrics and a 'Well?' cue. There are two double bar lines with repeat signs on the left side of the system.

B

8
As I stepped up to the cir - cle, did I change my plan? What? As I chalked

This system contains measures 29 through 32. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. The vocal line includes lyrics and a 'What?' cue.

30

8
up my palms, did I wave my hands? I did not! As I start -

This system contains measures 33 through 36. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. The vocal line includes lyrics and a 'start -' cue.

33

8
ed my spin did I look at the view? Did I drift off and dream for a min - ute or

This system contains measures 37 through 40. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. The vocal line includes lyrics and a 'min - ute or' cue.

6. The Hammer - 3

36

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

39

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

42

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

45

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

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

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

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

6. The Hammer - 6

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

83

ness. You have to force the lit - tle squits to toe the line. Sing, Jenny!
ten - der - ness. Kids & Miss Honey

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.

6. The Hammer - 7

92

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

mf

96

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

mf

101

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

mf

104

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

mf

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!

Bright 2

Musical score for 'Bright 2' in C minor, 4/4 time. The piece features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The first two measures are marked with $A\flat^{13}$ and G^{13} chords, followed by 'ETC'. The melody consists of eighth and sixteenth notes, with some accidentals.

A

Musical score for section 'A' in C minor, 4/4 time. The piece features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The first two measures are marked with C and $E\flat^{\circ}$ chords, followed by $D\flat^7$ and G^7 . The next two measures are marked with C and $E\flat^{\circ}$ chords, followed by $D\flat^7$ and G^7 . The final two measures are marked with C , C/\flat , F/A , and $A\flat^7$. The melody consists of eighth and sixteenth notes, with some accidentals.

11

Musical score for measure 11 in C minor, 4/4 time. The piece features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The first measure is marked with G^{11} . The next two measures are marked with C and $E\flat^{\circ}$ chords, followed by $D\flat^7$ and G^7 . The melody consists of eighth and sixteenth notes, with some accidentals.

15

Rit.

Musical score for measure 15 in C minor, 4/4 time. The piece features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The first two measures are marked with C and $E\flat^{\circ}$ chords, followed by $D\flat^7$ and G^7 . The next two measures are marked with C , C/\flat , $A\emptyset$, and D^7 . The melody consists of eighth and sixteenth notes, with some accidentals. The piece concludes with a double bar line and a key signature change to C major.

B Steady "Russian" 4

Musical notation for measures 1-4 of "Steady Russian". The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a melody of half notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The left hand plays a rhythmic accompaniment of eighth notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The dynamic marking *mp* is present.

23

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

Musical notation for measures 23-26. The right hand melody consists of half notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The left hand accompaniment consists of eighth notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. There are fermatas over the final notes of measures 23 and 26.

27

VAMP

Musical notation for measures 27-30. The right hand melody consists of half notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The left hand accompaniment consists of eighth notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The piece ends with a double bar line and repeat dots.

7. Naughty Reprise (Superglue)

Music & Lyrics
Tim Minchin

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

Frantic

13 **Freely**

On cue, as many times as required.

Mr W: ...stinkworm.

A



7. Naughty Reprise (Superglue) - 2

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

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

29 *gaining momentum...* *Full "Naughty" tempo*

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

7. Naughty Reprise (Superglue) - 3

33

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

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

Dm *Dm*

7. Naughty Reprise (Superglue) - 4

(School bell sounds)

52 **Fast**

D

Musical score for measures 52-55. The piece is in 2/4 time and marked 'Fast'. The key signature has one flat (B-flat). Measure 52 starts with a piano (f) dynamic and includes a 'School bell sounds' effect. Chords for measures 52-55 are Dm, EbΔ(b5), Dm, and A.

56

Musical score for measures 56-57. Chords for measures 56-57 are Dm and Dm.

58

Musical score for measures 58-61. Chords for measures 58-61 are EbΔ(b5), Dm, A7, and Dm.

8. Chokey Chant

Music & Lyrics
Tim Minchin

Nigel:...put me in Chokey.

p30

Matilda: W... what's Chokey?

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

VAMP

ff *p*

bs clar

This system shows the beginning of the piano accompaniment. The right hand starts with a fortissimo (*ff*) chord, followed by a piano (*p*) section. The bass clarinet part is indicated by a bracketed line with the label 'bs clar'.

3 [pulse bass +echo]

spikes!

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

Em *B7/F#*

This system contains the vocal melody for the first line of lyrics. The piano accompaniment features a 'pulse bass +echo' effect. The lyrics are: 'There's a place you are sent if you have - n't been good, and it's made of spikes and wood, and'. The piano part includes chords *Em* and *B7/F#*. The word 'spikes!' is written above the vocal line.

5

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*

This system contains the vocal melody for the second line of lyrics. The piano accompaniment features chords *G* and *A*. The lyrics are: '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'. The word 'nails!' is written above the vocal line.



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 dunno if the sound came out, or if the scream in your head e-ven reached your mouth.

B/F# B

12

VAMP (Trunchbull whistle)

p

[BD]

17

Threateningly - suddenly faster

mf

20

Musical notation for measures 20-21. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including accents and a fermata over the final note. The lower staff is in bass clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth notes and chords.

22

VAMP - OUT ANY BAR

Musical notation for measures 22-23. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including accents and a fermata over the final note. The lower staff is in bass clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth notes and chords.

(As she reaches the stage)

24

Musical notation for measures 24-25. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including accents and a fermata over the final note. The lower staff is in bass clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth notes and chords. Dynamics include *ff* (fortissimo) and *p* (piano), along with a hairpin crescendo.

8a. Amanda Thripp - Pigtails

Music & Lyrics
Tim Minchin

Trunchbull: Amanda Thripp.

Musical notation for measures 1-4. The score is in bass clef with a key signature of two flats and a 5/4 time signature. The first staff contains a melodic line with dynamics *mf* and *p*. The second staff contains a bass line with chords and single notes.

5 **Tentatively to start**

Accel.

Musical notation for measures 5-8. The score is in bass clef with a key signature of two flats and a 5/4 time signature. The first staff contains a melodic line with dynamics *mp* and *cresc.*. The second staff contains a bass line with chords and single notes.

9 **Majestic** $\text{♩} = \text{♩}$

Musical notation for measures 9-12. The score is in bass clef with a key signature of two flats and a 5/4 time signature. The first staff contains a melodic line with a tempo change to **Majestic** and a note value change to half notes. The second and third staves contain a bass line with chords and single notes.

13

Musical notation for measures 13-16. The score is in bass clef with a key signature of two flats and a 4/4 time signature. The first staff contains a melodic line with dynamics *f*. The second and third staves contain a bass line with triplets and chords. Below the staves are guitar chord diagrams for measures 13, 14, 15, and 16.



16

19

CUT DEAD ON CUE
as Amanda falls to the floor

21

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

25 **Fanfare**

8b. Hat Business to Wormwoods

Lavender:

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

Kids: Wow!

Music & Lyrics
Tim Minchin

Fast Stride

$\text{♩} = 140$ C Eb^o D_M⁷ G⁷ C Eb^o D_M⁷ G⁷

Musical notation for measures 1-5. The piece is in 4/4 time with a tempo of 140 beats per minute. The key signature has one flat (Bb). The melody starts with a whole rest in measure 1, followed by quarter notes in measures 2-5. The bass line consists of quarter notes and eighth notes.

6 C C/Bb F/A Ab⁷ G⁷

Musical notation for measures 6-10. The melody continues with quarter notes and eighth notes. The bass line features a steady eighth-note accompaniment.

10 Ab¹³ G¹³

Musical notation for measures 11-14. The melody consists of quarter notes with eighth-note rests. The bass line continues with eighth notes.

14 Ab¹³ G¹³

Musical notation for measures 15-18. The melody continues with quarter notes and eighth notes. The bass line features eighth notes and quarter notes.



18

VAMP Drums & Bass only STOP on CUE

Chords: C, Eb^o, D_m7, G⁷, C, Eb^o, D_m7, G⁷

22

Chords: C, C/B_b, F/A, A_b7, G⁷, [Fill]

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

A ♩ = 160

mf

30

Knock

Mrs W: What do you want?
Miss Honey: Oh, yes, er, hello, my name is Miss Honey. Matilda's teacher?
Mrs W: Look, I'm busy
Miss Honey: It'll only take a moment
Mrs W: Oh... well come in then, if you must.

34

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

9. Loud

Music & Lyrics
Tim Minchin

Freely, colla voce

Mrs Wormwood

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

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

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

claim-ing that they know stuff we don't know. What you know mat-ters less than the



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 stand up 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!_ crowd!_ crowd!_ crowd!_

Am F7 E7

Detailed description: This block contains the musical score for measures 38 through 41. It features a vocal line with lyrics 'crowd! (sim.) A lit - tle less' and 'crowd, crowd, crowd!_'. There are two piano accompaniment parts, each with lyrics 'crowd!_ crowd!_ crowd!_ crowd!_'. The piano part includes a grand staff with chords Am, F7, and E7. A double bar line is present at the end of measure 41.

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

Detailed description: This block contains the musical score for measures 42 through 46. It features a vocal line with lyrics 'flat, a lot more heel! A lit - tle less fact, a lot more feel!_ A lit - tle less brains, a lot more'. There are two piano accompaniment parts, each with lyrics 'flat heel fact feel brains'. The piano part includes a grand staff with chords Dm, Am, and 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!__



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

69



Musical score for measures 69-72. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics are: "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!"

73

Musical score for measures 73-76. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics are: "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!"

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 Am^{9/5}

82

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

8ø

87

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

D

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

F

106

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!

Stick out from the crowd!

114

Musical score for measures 114-117. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "A lit - tle less..." and "A lit - tle more...", a piano accompaniment with chords and arpeggios, and a bass line with a steady eighth-note pattern. The piano part includes a fermata over the first measure of the second system.

118

Musical score for measures 118-121. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "A lit - tle less..." and "A lit - tle more...", a piano accompaniment with chords and arpeggios, and a bass line with a steady eighth-note pattern. The piano part includes a fermata over the first measure of the second system.

122

Musical score for measures 122-125. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with chords and arpeggios, and a bass line with a steady eighth-note pattern. A fermata is present over the first measure of the second system. A handwritten annotation "F# + 7 (b9)" is written above the piano part in the final measure.

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

Two vocal staves and two piano staves. The key signature has two sharps (F# and C#). The music is in 4/4 time. The vocal lines have lyrics: "You got - ta be Loud! You got - ta give your-self per-mis-sion to shine," and "You got - ta be loud, loud, — loud! —". The piano accompaniment features chords and a bass line.



147

Volume over content!

Two vocal staves and two piano staves. The key signature has two sharps (F# and C#). The music is in 4/4 time. The vocal lines have lyrics: "Crowd!" and "Stick out — from the crowd, crowd, crowd! —". The piano accompaniment features chords and a bass line.

160

reach

Musical score for measures 160-163. The score is in 2/4 time and B-flat major. It features a vocal line with a fermata and a 'reach' instruction, a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. A double bar line is at the end of measure 163.

164

chest pops

a bit o' sexy salsa....

Musical score for measures 164-167. The score is in 2/4 time and B-flat major. It features a vocal line with 'chest pops' and 'a bit o' sexy salsa....', a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. A double bar line is at the end of measure 167.

168

Musical score for measures 168-171. The score is in 2/4 time and B-flat major. It features a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. A double bar line is at the end of measure 171.

173

finger clicks

Musical score for measures 173-176. The score is in 3/4 time and B-flat major. It features a vocal line with rests and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. There are 'finger clicks' indicated by 'x' marks in the vocal line. The piano accompaniment includes chords and arpeggiated figures.

Rudolpho & Dancer (Emily) duet - tpt solo??

Musical score for measures 177-180. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature changes to C minor (Cm) in measure 178.

181

Musical score for measures 181-184. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature changes to G major (G) in measure 181.

185

Mrs W re-enters - 4-bar build

Musical score for measures 185-188. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature changes to D major (two sharps) in measure 185. The lyrics "You got-ta be" are written under the vocal line.

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 Bb7 A7

201 You listening?

proud, proud, proud, proud. You got - ta be loud,

proud! proud!

proud! proud!

Dm Bb7 A7

L

Musical score for measures 191-197. The score is written for voice and piano. The voice part consists of a single line with lyrics: "loud, loud, loud... Loud, loud, loud,". The piano accompaniment is in 8/8 time and features a complex rhythmic pattern with many slurs and accents. The key signature has one flat (B-flat).



208

gliss.

Musical score for measures 208-214. The score is written for voice and piano. The voice part consists of a single line with lyrics: "loud, loud... loud, loud, loud...". The piano accompaniment is in 8/8 time and features a complex rhythmic pattern with many slurs and accents. The key signature has one flat (B-flat). A glissando line is present above the piano part in measure 208.

211

loco

Got - ta be loud!

v

*

10. This Little Girl

As before, swung

Positively, very freely (C.V.)

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

6

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

A

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

14

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

rit.



10. This Little Girl - 2

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

33

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

Musical score for measures 33-34. The vocal line is in treble clef with a key signature of three flats and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "me. And a - no - ther door___ clo - ses and Jen - ny's out - side." The music features a melodic line in the voice and a supporting piano accompaniment.

35

mp

BD p

Musical score for measures 35-36. The piano accompaniment is in grand staff. The music features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking is *mp* (mezzo-piano). The piece concludes with a double bar line and the marking *BD p* (Basso Continuo, piano).

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

Musical notation for the first system, measures 1-4. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C). The melody in the treble clef starts with a series of eighth notes, followed by a half note, and then a series of quarter notes. The bass clef part consists of a steady eighth-note accompaniment.

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

Musical notation for the second system, measures 5-8. The top staff is in bass clef and the bottom staff is in bass clef. The music is in common time (C). The top staff features a series of chords, while the bottom staff continues with the eighth-note accompaniment.

9 Caught By The Man Locked In The Safe.

Everything was arranged by the acrobat's sister -

Musical notation for the third system, measures 9-12. The top staff is in bass clef and the bottom staff is in bass clef. The music is in common time (C). The top staff features a series of chords, while the bottom staff continues with the eighth-note accompaniment.

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

13 **VAMP**

Musical notation for the fourth system, measures 13-16. The top staff is in bass clef and the bottom staff is in bass clef. The music is in common time (C). The top staff features a series of chords, while the bottom staff continues with the eighth-note accompaniment. A double bar line is present at the beginning of the system.

17 to scare the children of the town.

Musical notation for the fifth system, measures 17-20. The top staff is in bass clef and the bottom staff is in bass clef. The music is in common time (C). The top staff features a series of chords, while the bottom staff continues with the eighth-note accompaniment.

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

21

Musical score for measures 21-24. The score is written for piano in a grand staff. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

though always quietly, fearful of her anger.

25

Musical score for measures 25-28. The score is written for piano in a grand staff. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). A glissando is indicated in the right hand in measure 28 with the instruction "big gliss up 2nd x".

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

Musical score for measures 29-32. The score is written for piano in a grand staff. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). A section marked 'A' begins in measure 29.

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

33

Musical score for measures 33-36. The score is written for piano in a grand staff. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). A section marked 'ad lib' begins in measure 33, and the instruction "falling apart" is written below the right hand in measure 34.

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

'Ladies and Gentlemen, boys and girls...

37

Musical score for measure 37. The score is written for piano in a grand staff. The right hand and left hand both have whole rests, indicating a complete silence.

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.

43 and here he paused for dramatic effect,

‘...has been...

46 ‘Cancelled because my wife is...

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

[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

E^b

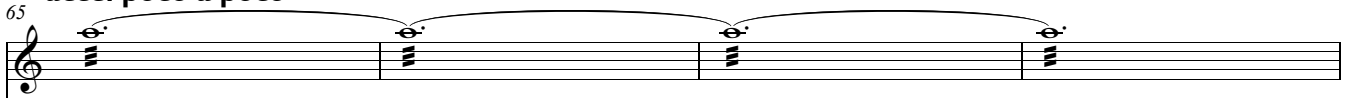
63

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

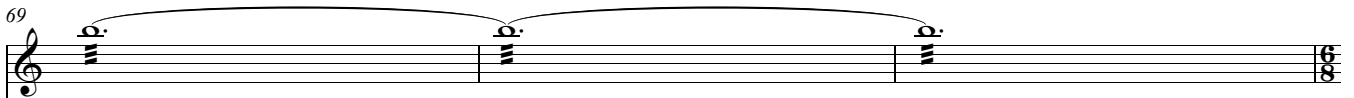
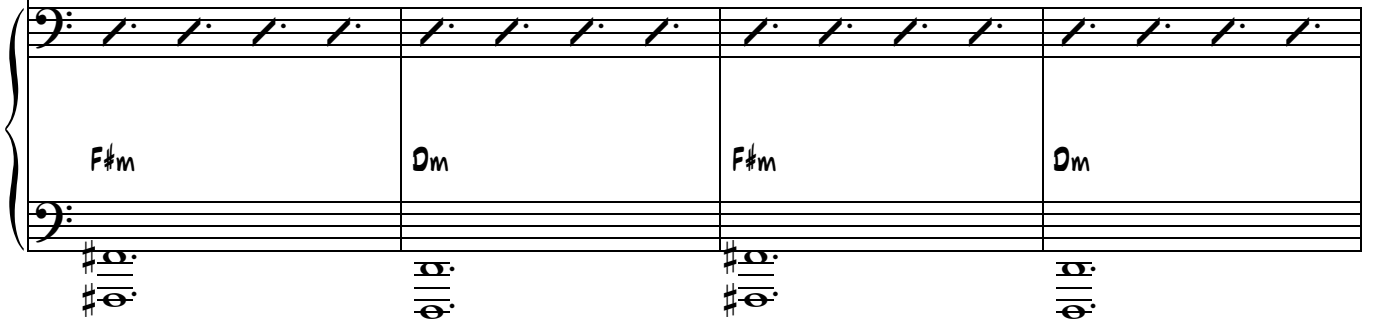
Em

C_m

accel poco a poco



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?

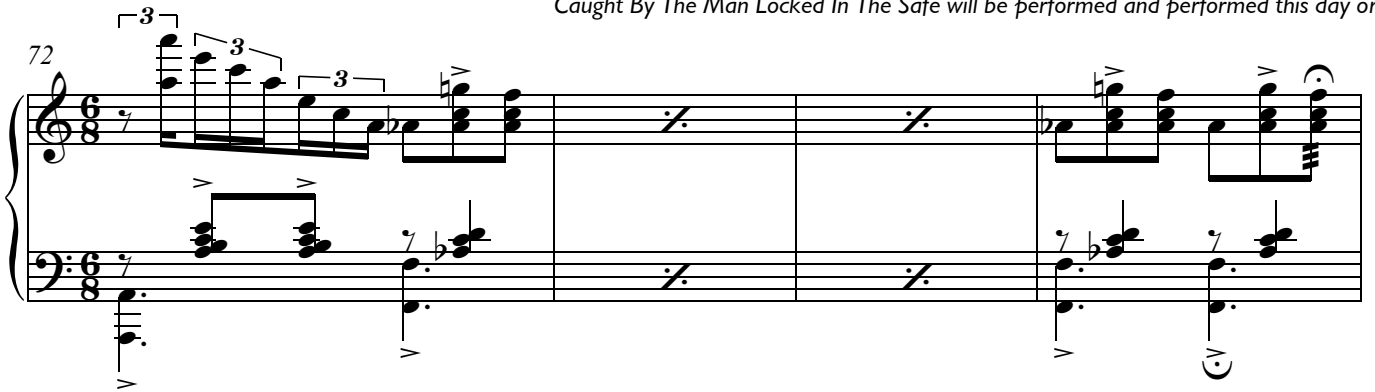


A contract is a contract is a contract is a contract. My hands are tied.



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

Caught By The Man Locked In The Safe will be performed and performed this day or...



off to prison you both shall go!

Mrs Phelps: No, no!



11a. Phone Call & More Hat Business

Music
Tim Minchin

p39

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

$\text{♩} = 140$

Rit.

f

5 $\text{♩} = \text{♩}$ Half tempo

mp

mp

13

Mr W: Bye sir. Dosvidoo-dah.

mp

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

Musical score for measures 17-20. The piece is in 2/4 time and begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

He gives up hat yanking.

21 **C C/Bb F/A Ab7**

Musical score for measures 21-24. The piece is in 2/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

He tries having another yank

25

Musical score for measures 25-28. The piece is in 2/4 time and begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

He gives up hat yanking again...

29 **C C/Bb F/A Ab7 Rall.**

Musical score for measures 29-32. The piece is in 2/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line and a *Rall.* marking.

33 **"Pathetic" tempo**

Musical score for measures 33-36. The piece is in 12/8 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

37

Musical score for measures 37-40. The piece is in 12/8 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

11b. Burp Sequence

5

stops? *stops?*

Dm

2

5

stops? *stops?*

(Bruce in spotlight)

Dm

2

8

stops? *stops?*

Dm

14

Eø7

E7

19

F

D/F#

G

E/G#

E+/G#

E+/G#

23

all 8va

C#o

11b. Burp Sequence - 2

26

D^o

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

28

VAMP

6/8 12/8

11c. Post-Burp

Threateningly!

The musical score consists of two staves. The top staff is a grand staff with a bass clef and a 5/4 time signature. It contains a single note on the first line (F4) with a fermata, which is repeated in the second, fourth, and sixth measures. The bottom staff is also in 5/4 time and begins with a dynamic marking of *mf*. It contains a sequence of notes: quarter notes G3, F3, and E3 in the first measure; quarter notes D3, C3, and B2 in the second measure; quarter notes A2, G2, and F2 in the third measure; quarter notes E2, D2, and C2 in the fourth measure; quarter notes B1, A1, and G1 in the fifth measure; and quarter notes F1, E1, and D1 in the sixth measure. The notes in the bottom staff are grouped with slurs and have fermatas. The instruction "[arco bass]" is written above the first measure of the bottom staff. The piece concludes with a double bar line.

12. Bruce

Trunchbull: Bruce Bogtrotter...

p41

Music & Lyrics
Tim Minchin

Solid & Fast ♩=c.144

The first system of musical notation is for the piano accompaniment of 'Bruce'. It consists of two staves: a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The music begins with a *pp* (pianissimo) dynamic marking. The bass line features a steady eighth-note accompaniment. A first ending bracket spans the first four measures, with a double bar line at the end. A second ending bracket spans the last two measures, with a double bar line at the end. A measure rest is present in the treble staff of the first measure. A measure rest in the bass staff of the first measure is marked with *8vb*.

The second system of musical notation continues the piano accompaniment. It consists of two staves. The bass line continues with eighth notes. A first ending bracket spans the first four measures, and a second ending bracket spans the last two measures. A measure rest in the bass staff of the first measure is marked with *(8)*. A measure rest in the bass staff of the fifth measure is marked with *(b)*.

The third system of musical notation continues the piano accompaniment. It consists of two staves. The bass line continues with eighth notes. A first ending bracket spans the first four measures, and a second ending bracket spans the last two measures. A measure rest in the bass staff of the first measure is marked with *(8)*. A *cresc.* (crescendo) marking is placed above the bass line in the second measure. The text **VAMP** is written above the staff, followed by **OUT on "Oh, Coo-ook!"**. A measure rest in the bass staff of the first measure is marked with *(8)*.



A

VAMP (out after 2 or 4 bars)

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

19

VAMP (out on either bar)

23

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

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

27

"Eat!" - "He might explode"

"EAT!!!"

Nigel, Lavender, Alice

B

Eric, Amanda, Tommy, Matilda

Reginald, Hortensia

I can see that a slice Or e - ven

I can see that a slice Or e - ven

I can see that a slice Or e - ven

[bass cl]

30

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

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

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

sim.

33

mit Be-tween you and it There's

mit Be-tween you and it There's



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

35

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

not a lot of dif-fer-ence in-size. [Doubters2] He

37

Believers

Tommy

He can, Bruce!

You are the man, Bruce!

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

tas - tic, look at him go! Kids high

I think in ef -

I can't watch. Reginald, Hortensia

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. He can, Bruce! He sure - ly

si - de - ra - bly roo - mi - er in - side. He can't,

Believers

Doubters2

Doubters1

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

54

sfz sfz sfz

You are the man!

sfz sfz sfz

can't, Bruce!

He sure - ly can't, "B" "R" "O"

D **Brighter** ♩ = 150-154

All but Ten

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

Ten

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

[vcl]

61

You pro-duce, Bruce. Fan-tas-tic-ly en-thu-si-

64

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.

70

Everyone else

Musical staff for the vocal part of 'Everyone else'. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody consists of quarter and eighth notes, with a fermata over the final note.

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

Alto with Hortensia & Reginald

Musical staff for the vocal part of 'Alto with Hortensia & Reginald'. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is identical to the 'Everyone else' part.

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

Bass line for the first system, featuring a bass clef and a key signature of two flats. It includes a [br] marking.

[pno]

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of two flats. The right hand features chords and moving lines, while the left hand provides a steady bass line.

E

Musical staff for the vocal part of 'Bruce!'. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody starts with a fermata.

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

Musical staff for the vocal part of 'Bruce!'. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody continues from the previous staff.

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

Musical staff for the piano accompaniment of 'Bruce!'. It features a treble clef, a key signature of two flats, and a 2/4 time signature. It includes a fermata over the final note.

[str 8ves]

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of two flats. The right hand features chords and moving lines, while the left hand provides a steady bass line.

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. **Bass** We can have our cake and eat it

We can have our cake and eat it

F

All but Ten & Bass

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

"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

Musical score for measures 89-91. It features two vocal staves with lyrics, a piano accompaniment, and a bass line. The lyrics are: "No ex - cuse, Bruce. Let out your belt, I think you'll". The piano part includes a guitar-like strumming pattern in the right hand and a bass line in the left hand. The word "Bruce" is repeated six times in the piano part.



92

Reginald: Bruce!

Musical score for measures 92-94. It features two vocal staves with lyrics, a piano accompaniment, and a bass line. The lyrics are: "want your trou - sers loose. Ohhh, Stuff it in! You're al - most". The piano part includes a guitar-like strumming pattern in the right hand and a bass line in the left hand. The word "Bruce" is repeated six times in the piano part. A dynamic marking "[str +8vb]" is present in the piano part.

Reginald
& Hortensia:
Bruce!

Hortensia:
Bruce!

Matilda: Bruce!

95

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

Low Kids & Alto

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

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!



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...)

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

ff Ah!
Ladies

ff Ah!
Men

ff

Miss Honey: "Go on, Brucie!"

122

Ah!

Ah!

Ah!

Ah!

Trunchbull:

...second part is Chokey!

125

Chokey Tempo



menacingly & sotto voce

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#*

spikes!

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*

132

Slightly faster

musical score for measures 132-134. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "scream! nose, when you scream you dun-no if the sound came out." The piano accompaniment includes chords: B/F#, Em, Eb, D/Eb, and Eb.



Matilda: That's not right!

135

musical score for measures 135-138. It features a piano accompaniment with chords: Cm, CmΔ9, Ebm, and Em. A triplet of notes is marked with a '3' above it. A double bar line is present at the end of measure 138.

END OF ACT ONE

13. All I Know

Interval Version

Music & Lyrics
Tim Minchin

Colla Voce

Ukulele

Chords: C, Eb°, Dm, G7, C, Eb°, Dm, G7

Voice

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

Uke.

Chords: C, C/Bb, F/A, Fm/Ab, G7

Voice

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

A Tempo

Uke.

Chords: C, Eb°, Dm, G7, C, Eb°, Dm, G7

Voice

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

Uke.

Chords: C, C/Bb, F/A, Fm/Ab, G7

Voice

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

Uke.

Chords: C, Eb°, Dm, G7, C, Eb°, Dm, G7

Voice

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



13. All I Know - 2

21

C C/B \flat F/A Fm/A \flat G 7 G 9 F \sharp^9 G 9

Uke.

Voice

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

25

A \flat^9 G 9

Uke.

Voice

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

29

A \flat^9 G 9

Uke.

Voice

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

33

C E \flat° Dm G 7 C E \flat° Dm G 7

Uke.

Voice

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

37

C C/B \flat F/A Fm/A \flat G 7 G 7 C

Uke.

Voice

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

SOLO

41

C E \flat° Dm G 7 C E \flat° Dm G 7

Uke.

13. All I Know - 3

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

Uke.

49 C E \flat° Dm G 7 C E \flat° Dm G 7

Uke.

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

Uke.

57 C E \flat° Dm G 7 C E $^{\circ}$ Dm G 7

Voice

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

61 C C/B \flat F/A Fm/A \flat G 7

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 \flat° Dm G 7 C E $^{\circ}$ Dm G 7

Voice

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

69 C C/B \flat F/A Fm/A \flat G 7

Voice

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

73 A \flat^9 G 9

Voice

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

77 A \flat^9 G 9

Voice

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

13. All I Know - 4

81 C Eb° 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/Bb F/A Fm/Ab G7 G7 C

Voice

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

89 Ab9 G9

Voice

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

93 Ab9 G9

Voice

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

97 Bb9 A9

Voice

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

101 Bb9 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/Bb 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/Bb A(sus4) (Fill) Eb13 D13

Voice

am! _____

13. All I Know

Interval Version

Music & Lyrics
Tim Minchin

Colla Voce

C Eb° Dm G7 C Eb° Dm G7

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

5 **A Tempo**

C C/Bb F/A Fm/Ab G7

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

9 C Eb° Dm G7 C Eb° Dm G7

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

13 C C/Bb F/A Fm/Ab G7

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

17 C Eb° Dm G7 C Eb° Dm G7

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

21 C C/Bb F/A Fm/Ab G7 G9 F#9 G9

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

25 Ab9 G9

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

29 Ab9 G9

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

33 C 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/B \flat F/A Fm/A \flat G⁷ G⁷ C

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

SOLO

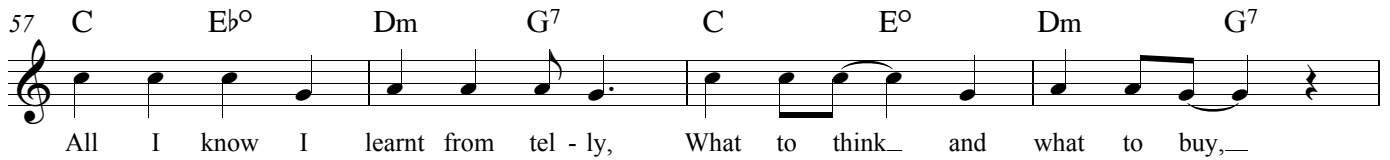
41 C Eb° Dm G⁷ C Eb° Dm G⁷

45 C C/B \flat F/A Fm/A \flat G⁷

49 C Eb° Dm G⁷ C Eb° Dm G⁷

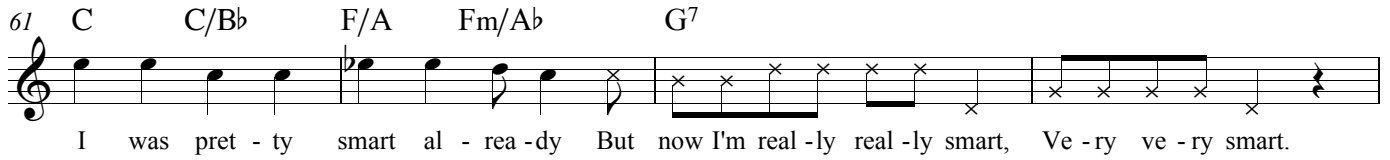
53 C C/B \flat F/A Fm/A \flat G⁷ "And you can't learn that from a stupid book!"

57 C Eb° Dm G7 C E° Dm G7



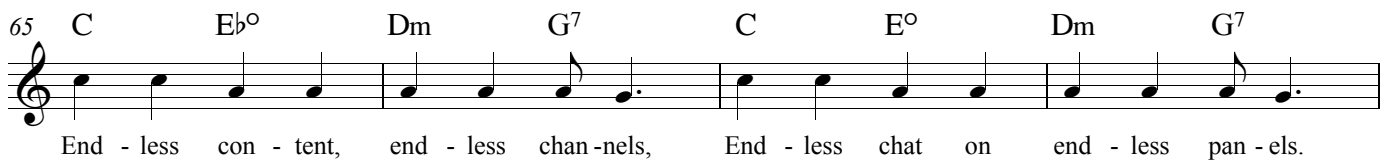
All I know I learnt from tel - ly, What to think_ and what to buy, _

61 C C/Bb F/A Fm/Ab G7



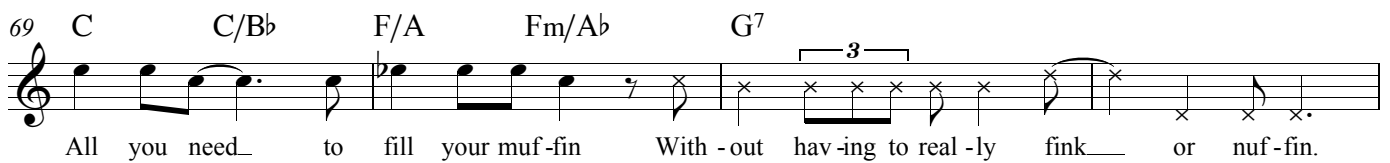
I was pret - ty smart al - rea - dy But now I'm real - ly real - ly smart, Ve - ry ve - ry smart.

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



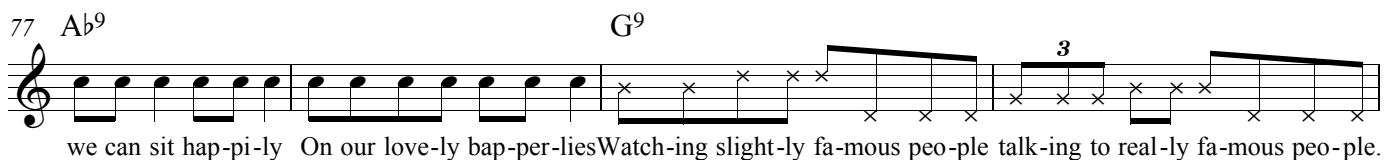
All you need_ to fill your muf - fin With - out hav - ing to real - ly fink_ or nuf - fin.

73 Ab9 G9



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

77 Ab9 G9



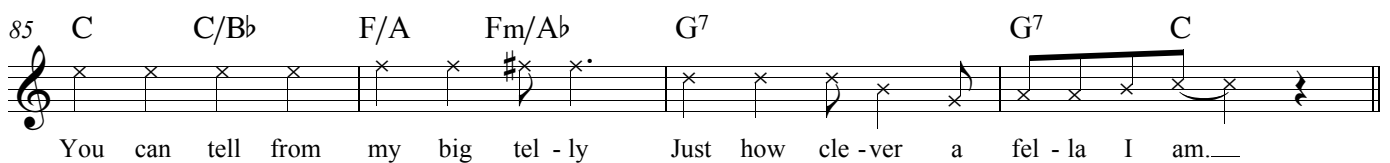
we can sit hap - pi - ly On our love - ly bap - per - lies Watch - ing slight - ly fa - mous peo - ple talk - ing to real - ly fa - mous peo - ple.

81 C 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 $A\flat^9$ G^9

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

93 $A\flat^9$ G^9

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

97 $B\flat^9$ A^9

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

101 $B\flat^9$ A^9 "Easy Grandma" A^7 B° C° A^7/C^\sharp

Kick Line Half Tempo

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

105 D F° Em^7 A^7 D F° Em^7 A^7

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 $Gm/B\flat$ $A(sus4)$ $A(sus4)$ A^7

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

113 D D/C G/B $Gm/B\flat$ $A(sus4)$ (Fill) $E\flat^{13}$ D^{13}

am!

13. All I Know (Bb Lead Sheet)

Interval Version

Music & Lyrics
Tim Minchin

Colla Voce

D F° Em A⁷ D F° Em A⁷

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

5 **A Tempo**

D D/C G/B Gm/B^b A⁷

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

9 D F° Em A⁷ D F° Em A⁷

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

13 D D/C G/B Gm/B^b A⁷

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

17 D F° Em A⁷ D F° Em A⁷

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

21 D D/C G/B Gm/B^b A⁷ A⁹ G^{#9} A⁹

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

25 B^{b9} A⁹

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

29 B^{b9} A⁹

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



33 D F^o Em A⁷ D F^o 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^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^o Em A⁷ D F^o Em A⁷

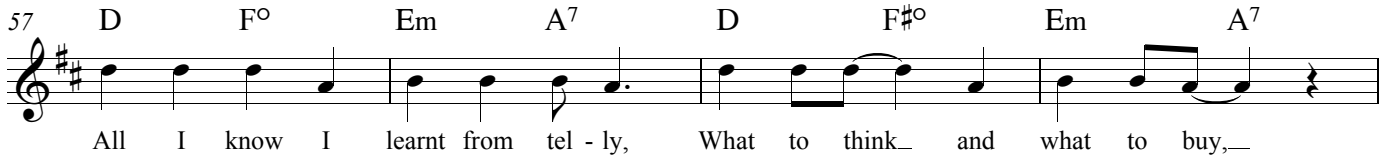
45 D D/C G/B Gm/B^b A⁷

49 D F^o Em A⁷ D F^o Em A⁷

53 D D/C G/B Gm/B^b A⁷

"And you can't learn that from a stupid book!"

57 D F^o Em A⁷ D F^o Em A⁷



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

61 D D/C G/B Gm/Bb A⁷



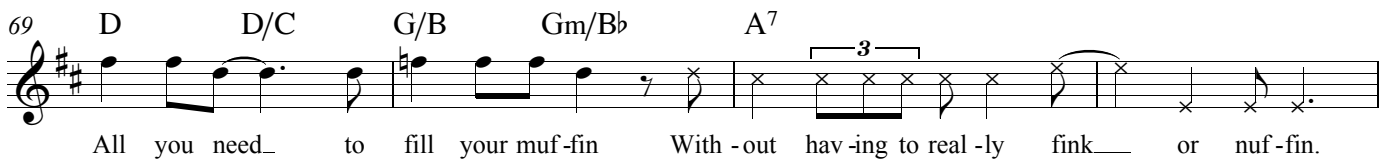
I was pret - ty smart al - rea - dy But now I'm real - ly real - ly smart, Ve - ry ve - ry smart.

65 D F^o Em A⁷ D F^o 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/Bb A⁷



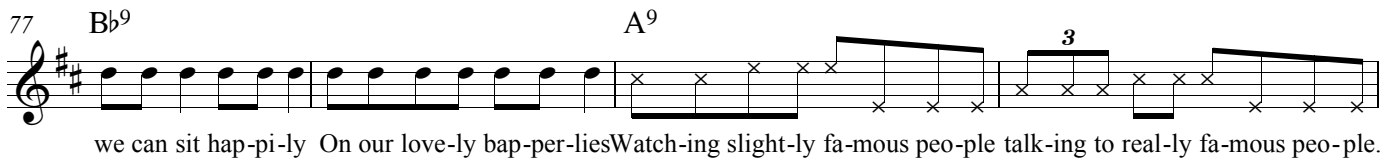
All you need_ to fill your muf - fin With - out hav - ing to real - ly fink_ or nuf - fin.

73 Bb⁹ A⁹



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

77 Bb⁹ A⁹



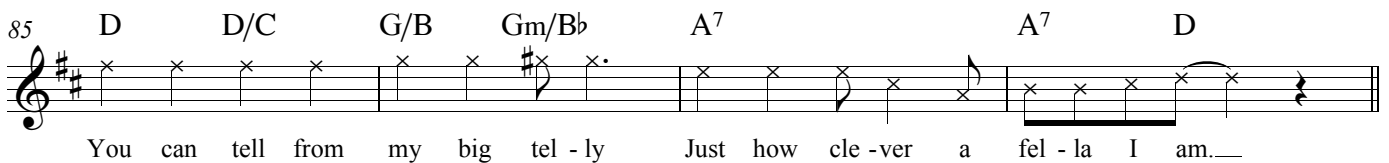
we can sit hap - pi - ly On our love - ly bap - per - lies Watch - ing slight - ly fa - mous peo - ple talk - ing to real - ly fa - mous peo - ple.

81 D F^o Em A⁷ D F^o 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/Bb A⁷ A⁷ D



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

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

4

89 Bb^9 A^9

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

93 Bb^9 A^9

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

97 C^9 B^9

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

101 C^9 B^9 "Easy Grandma" B^7 C° D° $B^7/D^\#$

Kick Line Half Tempo

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

105 E G° $F^\#m^7$ B^7 E G° $F^\#m^7$ B^7

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 B^7 E E/D $A/C^\#$ Am/C $B(sus4)$ (Fill) F^{13} E^{13}

fe - lla I am!

13. Entr'acte

First system of musical notation for 'Entr'acte'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a complex rhythmic pattern in the right hand with chords and a more melodic line in the left hand. Chord symbols are placed below the staff: F/C, C⁹ C7(b9), F/C, and Bbm⁶/C.

A Double speed ♩=♩

Section A of the musical score, marked 'Double speed'. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music is characterized by a fast, rhythmic pattern in the right hand and a steady bass line in the left hand. The section is divided into two measures labeled WW1 and WW2.

Musical score for measures 12 through 17. The key signature has one flat (B-flat) and the time signature is 3/2. The music features a melodic line in the right hand and a bass line in the left hand. A 'Tpt' (Trumpet) part is indicated in the right hand starting at measure 13.

Musical score for measures 18 through 23. The key signature has one flat (B-flat) and the time signature is 3/2. The music features a melodic line in the right hand and a bass line in the left hand. A 'Trom' (Trombone) part is indicated in the right hand starting at measure 18, with a dynamic marking of 'F' (Fortissimo).

Musical score for measures 24 through 29. The key signature has one flat (B-flat) and the time signature is 3/2. The music features a melodic line in the right hand and a bass line in the left hand. A 'Pno' (Piano) part is indicated in the right hand starting at measure 24, with a dynamic marking of 'Dm' (Diminuendo).

13. Entr'acte - 2

30

Musical score for measures 30-35. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef features eighth and quarter notes with various accidentals. The bass line consists of a steady eighth-note accompaniment. Chord symbols are placed below the bass line: A7(b9) at measure 30, B°/A at measure 31, and A at measure 32.

36

C

Musical score for measures 36-41. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). A section marker 'C' is placed above the first measure. The melody in the treble clef features quarter and eighth notes. The bass line consists of a steady eighth-note accompaniment. Chord symbols are placed below the bass line: G/A and A7 at measure 36, Dm and DmΔ at measure 37, Dm7 and G at measure 38, and Dm and DmΔ at measure 39.

42

Musical score for measures 42-47. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features quarter and eighth notes. The bass line consists of a steady eighth-note accompaniment. Chord symbols are placed below the bass line: Dm7 at measure 42, G at measure 43, Fm and FmΔ at measure 44, Fm7 at measure 45, and Fm6 at measure 46.

48

D

Musical score for measures 48-53. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). A section marker 'D' is placed above the first measure. The melody in the treble clef features quarter and eighth notes. The bass line consists of a steady eighth-note accompaniment. Chord symbols are placed below the bass line: Fm at measure 48, D7(b9) at measure 49, and Gm at measure 50.

54

Musical score for measures 54-59. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features quarter and eighth notes. The bass line consists of a steady eighth-note accompaniment. Chord symbols are placed below the bass line: Ab at measure 54 and Gm at measure 55.

13. Entr'acte - 3

60

Cm Gm AØ

8vb

66

Cm Gm

(8)

72

AØ D7 Eb7

(8)

78

E7 E° E7

84

F D7/F# G

8va

(8)

91

E7 Am

94 7 b 8va

96 (8) 7 b loco 4/4

When I Grow Up

$\text{♩} = \text{c.}80$
Swung

0 1 Tommy
When I grow up
mp

14. When I Grow Up

(Tall and Smart and Strong and Brave)

Music & Lyrics
Tim Minchin

♩ = c.80

Swung

0 Tommy

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

F mp C B^b

Detailed description: This system contains measures 0 through 3. The vocal line starts with a whole rest in measure 0, followed by a quarter rest, then a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are F major (measures 0-1), C major (measure 2), and Bb major (measure 3). The dynamic is marked *F mp*.

4

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

B^bm F C B^b

Detailed description: This system contains measures 4 through 6. The vocal line continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note pattern. Chords are Bb minor (measures 4-5), F major (measure 5), C major (measure 6), and Bb major (measure 6). The dynamic is marked *F mp*.

7 Reginald

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

F [+soft organ, same pattern] C B^b

Detailed description: This system contains measures 7 through 9. The vocal line starts with a quarter rest, then a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment continues with the same eighth-note pattern. Chords are F major (measures 7-8), C major (measure 8), and Bb major (measure 9). The dynamic is marked *F mp*.

10

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

B^bm F C B^b

Detailed description: This system contains measures 10 through 12. The vocal line continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note pattern. Chords are Bb minor (measures 10-11), F major (measure 11), C major (measure 12), and Bb major (measure 12). The dynamic is marked *F mp*.

14. When I Grow Up - 2

A Alice, Eric

and When I grow up_ I will eat_ sweets ev - 'ry day_ On the way_ to work and I_ Will go to bed

g^badd2 [+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 *g^badd2* Am

Lavender, Nigel, Eric

19

toons un - til my eyes_ go square And I won't care cos I'll_ be all_ grown up_ When I_ grow_

Hortensia, Reginald

Amanda, Alice, Tommy

*Gm*⁷ C A/C# Dm Dm⁷/C

14. When I Grow Up - 4

29

Lavender, Nigel, Eric

Lavender, Alice
Nigel, Eric, Tommy

and When I grow up, — I will be

Hortensia, Reginald

Amanda, Hortensia
Reginald

When I grow up, — I will be

Amanda, Alice, Tommy

When I grow up, — I will be

8^bΔ 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. —

8^b(add2) 8^bm^b/G F C

14. When I Grow Up - 5

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^bΔ

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

14. When I Grow Up - 6

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

gb(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

14. When I Grow Up - 7

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.

Chords: C, A7, Dm, FΔ/C, BΔ

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

p.

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

p.

14a. Trunchbull's Jug

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

p48

Music & Lyrics
Tim Minchin

$\text{♩} = 96$

The musical score is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 96. The score is divided into four measures. The first measure has a treble staff with a melodic line and a bass staff with a 7-chord. The second measure has a treble staff with a melodic line and a bass staff with a Bb/C chord. The third measure has a treble staff with a melodic line and a bass staff with an A/C# chord. The fourth measure has a treble staff with a melodic line and a bass staff with an A chord. The final measure has a treble staff with a melodic line and a bass staff with a Dm chord. The score ends with a double bar line.

15. Acrobat Story III

Acrobat Tempo

A B C D E

F G H I J

Detailed description: This block contains the piano accompaniment for the first ten measures of the 'Acrobat Tempo' section. It is written in 6/8 time. Measures A and B are marked with a '7' above the treble clef. Measure A has a [BD] marking in the bass line. Measures C and D have a '7' above the treble clef. Measure E has a '7' above the treble clef. Measures F and G have a '7' above the treble clef. Measure H has a '7' above the treble clef. Measure I has a '7' above the treble clef. Measure J has a '7' above the treble clef. There are various musical notations including chords, eighth notes, and a triplet in measure H.

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

1

mp

Detailed description: This block shows the first measure of Matilda's vocal line. It is written in 6/8 time. The melody starts on a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the bass line. The dynamic marking is *mp*.

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

Detailed description: This block shows measures 5 through 8 of Matilda's vocal line. The melody continues with eighth notes and quarter notes. The piano accompaniment consists of chords in the bass line.

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.

9

Detailed description: This block shows measure 9 of Matilda's vocal line. The melody features a long note with a fermata. The piano accompaniment consists of chords in the bass line.

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 hurred over the sharks and spiky objects - one second, two seconds -

21

BD

f

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

24

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

26

8va

Em *B*

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

28

8va

Em *B*

huge, muscled arm to catch his wife and the child - nine seconds, ten seconds...

Mrs Phelps: Oh, I can't look! **Matilda:** eleven seconds and he grabs her hand and, and,

30

(8)

Am *Em* *C* *Em* *C*

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

33

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

36

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

40

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

43

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.

46

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.

Musical score for measures 69-72. The score is in G minor, 2/4 time. The right hand has a sustained chord in the treble clef, starting with Dm and moving to F+/C# in the third measure. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include 'cresc'.

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

Musical score for measures 73-76. The score is in G minor, 2/4 time. The right hand has a sustained chord in the treble clef, starting with Dm and moving to F+/C# in the third measure. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include 'molto cresc'.

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

Mrs Phelps:
Let's call the police!

77 **Each Bar On Cue**

Musical score for measures 77-80. The score is in G minor, 2/4 time. The right hand has a sustained chord in the treble clef. The left hand has a rhythmic accompaniment of eighth notes. Arrows point from the text 'Each Bar On Cue' to the first four measures of the left hand.

15a. I'm So Clever

Music & Lyrics
er...

The first system of music is in 3/4 time. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter note in the left hand. Chords are indicated as C, Eb°, Dm7, G7, and C.

I'm so cle - ver

The second system continues the melody. The vocal line has a quarter note G4, a quarter note A4, a half note B4, a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern. Chords are G+7, C, G+7, C, and C/E.

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

The third system shows the vocal line with a half note B4, a quarter note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note pattern. Chords are Dm7, G7, Am, Am/G, Dm7, G7, and C.

cle - ver - er...

15b. Bookworm

p52

Slow & Mysterious

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system (measures 1-4) features a treble clef staff with complex chords and a bass clef staff with a [BD] (bass drum) symbol and a fermata. The second system (measures 5-7) continues the chordal texture. The third system (measures 8-10) concludes with a [rumble] symbol in the bass clef staff. The key signature changes from one flat to two flats, then to one sharp, and finally to two sharps.

Segue
Acrobat Story IV

16. Acrobat Story IV (I'm Here)

Turbulent, fast

Musical notation for measures 1-3. Treble clef, 12/8 time signature, key signature of two flats. The melody is a continuous eighth-note line. The bass line consists of dotted half notes.

Musical notation for measures 4-6. Treble clef, 12/8 time signature, key signature of two flats. The melody continues with eighth notes. The bass line has a fermata under the final note of measure 6.

VAMP - CUT OFF ON 3RD HIT & SEGUE SFX

Musical notation for measures 7-8. Treble clef, 12/8 time signature, key signature of two flats. Measure 7 contains the main melody. Measure 8 features a vamp of quarter notes in the bass line. A double bar line with repeat dots follows. Below the bass line, it says "3 thumps (at any time) as Matilda hits bed".

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

Musical notation for measures 9-12. Treble clef, 6/8 time signature, key signature of three flats. The treble staff is mostly empty. The bass line has a steady eighth-note accompaniment. A note in the bass line is marked with a double asterisk (**).

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

Musical notation for measures 13-16. Treble clef, 6/8 time signature, key signature of three flats. Measure 13 starts with a box labeled 'A' above the treble staff. The treble staff has a melodic line with slurs. The bass line has a steady eighth-note accompaniment. A note in the bass line is marked with a double asterisk (**). The text "[band start]" is written in the bass line.

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

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

17 *ad lib*

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

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

21

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

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

B

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

VAMP - OUT ON ANY BEAT

28

Music-box-like

♩ = c. 132

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

Matilda

C

31

Don't cry, I am

[Cel]

Cm G+/B Cm

37

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

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

42

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

girl.

Fm/Ab Cm

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

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

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

⊕ Possible cut ⊕

47

Musical score for measures 47-51. The score includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated as Fm/Ab , Cm/Eb , and G^5 .

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

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

Tempestuous

Escapologist

For - give me, —

Musical score for measures 52-56. The score includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated as Gm *f*, $D/F\#$ (or $D+/F\#$), and Cm/Eb .

57

Musical score for measures 57-61. The score includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated as Gm and Cm/Eb .

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

62

8

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

Gm Aø D

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

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

67

Gm Eb

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

E **rall.** Escapologist

mp Cm

Don't

F

Daughter

Don't cry, Dad-dy... I'm al - right, Dad-dy...
 cry, Please don't cry, I am here lit-tle girl. Please don't

mp
pizz.

sim.

79

Please don't cry. Here, let me wipe a-way your tears.
 cry, Dry your eyes, Let me wipe a-way your tears, lit-tle girl. For-

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

83

Musical score for measures 83-85. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Dad-dy for - give me, I did-n't want to up - give me, I did-n't mean to de - sert you." The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

86

Musical score for measures 86-88. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "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". The piano part continues with the same accompaniment style as in the previous system.

89 *rubato*

side, I have noth-ing to fear, You're

hurt you, You've noth-ing to fear, I'm

92

here.

here.

The image shows a musical score for a vocal and piano piece. It is divided into two systems. The first system starts at measure 89 and ends at measure 91. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines have lyrics: 'side, I have noth-ing to fear, You're' for the Soprano and 'hurt you, You've noth-ing to fear, I'm' for the Alto. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. The second system starts at measure 92 and ends at measure 94. It features two vocal staves and a piano accompaniment. The vocal lines have lyrics: 'here.' for both parts. The piano accompaniment continues with similar patterns. The score is in a key with two flats and a 3/8 time signature. The tempo/mood is marked 'rubato'. There are double bar lines at the end of each system.

G

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

Kids voices

SA

TB

Cm C(SUS2) C(SUS2) 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 C(SUS2) C(SUS2) Cm G G(SUS2) Cm/G G

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

98

mf

Am A(sus₂) Dm/A Am G# G#m^bs Fm⁶ G#



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

100

H: Lavender, Hortensia, Eric

f

C/G G G⁷omit⁵ C/G Am/F# Bm/F# A(sus₂)/F# Am/F#

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

102

when the wrath of a grown man stands before her!

Musical score for measures 102-103. The score includes vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Chords are indicated below the bass line: Am, A(sus2), Fm6, FmΔ, Am, A(sus2), Fm6, FmΔ. The dynamic marking is *mf cresc.*

104

Musical score for measures 104-105. The score includes vocal lines and piano accompaniment. The piano part features a melodic line in the right hand with triplets and a bass line in the left hand. The dynamic marking is *mf cresc.*

105

Musical score for measures 105-108. The score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The piano part features a complex melodic line with triplets and intervals of 8^{va} and 15^{ma}. The vocal parts have rests in measures 105 and 106, followed by a whole note in measure 107 and a half note in measure 108.

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

107 **Gently**

Musical score for measures 107-108. The score consists of two staves. The top staff is a vocal line starting with a whole note in measure 107 and a half note in measure 108. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic. The piano part features a complex melodic line with triplets and intervals of 8^{va} and 15^{ma}. The piano part ends with a double bar line and the instruction "[Stop on whistle]".

16a. What Are You Doing With Those Books?

Music
Tim Minchin

1st Whistle **VAMP**

2nd Whistle **VAMP**

6

Segue
Smell Of Rebellion



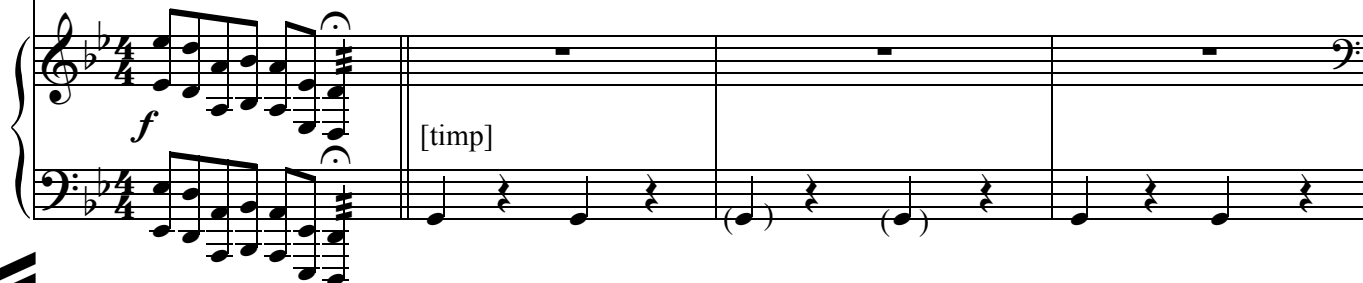
17. Smell Of Rebellion

Music & Lyrics
Tim Minchin

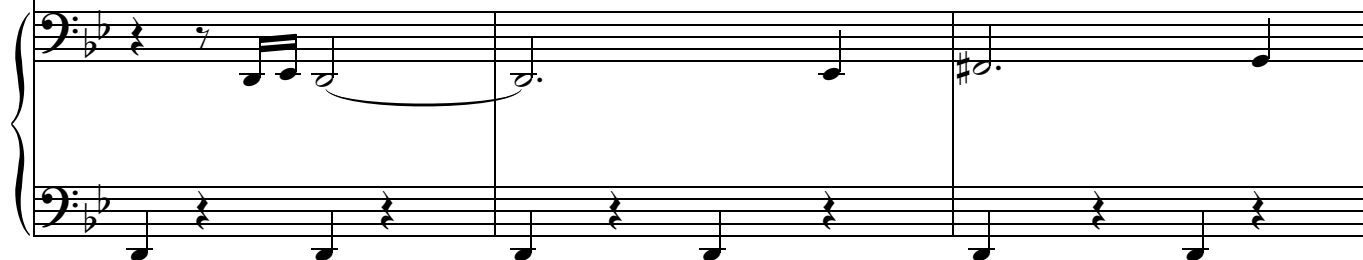
Conversationally





This school of late has star-ted reek-ing, Qui-et, Mag-got, when I'm speak-ing, reek-ing with a most dis-turb-ing



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



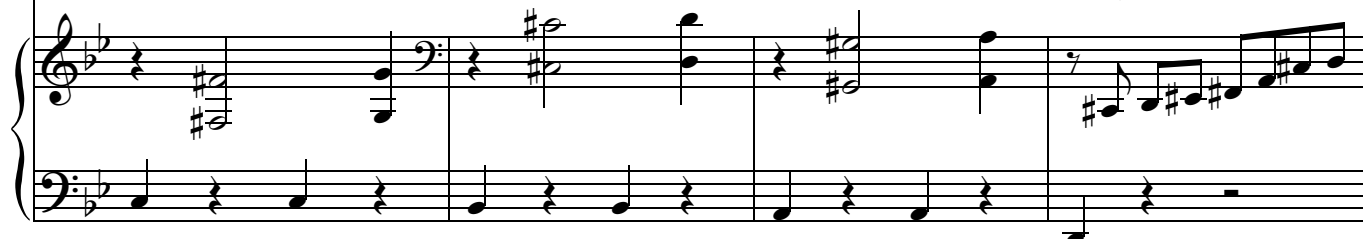
o - dour of re - bel - lion, it's the bou-quet of dis - sent. And you may



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]

18

B

The smell of re - bel - lion comes out in the sweat, — and Phys - Ed will get you sweat-ing.

Drums

Gm D7/A Gm/Bb D/C Eb7

22

And it won't be long be-fore I smell the pong of aid - ing and a-bet-ting. — A bit of Phys

D Gm D7/A Gm/Bb D/C Eb7 D

27

Ed. will tell us who has a head full of re-bel-li-ous thoughts. HOLD! HOLD! Just like a rot-ten egg floats to the

Cm C#o D Cm

17. Smell Of Rebellion - 3

32 C

top of a buc-ket of wa - ter. The smell of re-bel - lion, the stench of re - volt, the reek of in-

Kids

One two three four

A/C# D Gm D7/A Gm/Bb D/C

8

37

- sub - or - di - na - tion, A whiff of re - sis - tance, the pong of dis-

I can't take it a - ny more.

Eb7 D7 Gm D7/A

40

sent, the funk of mu - ti - ny in ac - tion. Matilda Be - fore a

But that's not

Gm/Bb D/C Eb7 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 double - 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."

Double-time
(straight ) F

63

1, 2, 3, 4... Dis-ci-pline, dis-ci-pline, for child-ren who aren't lis-ten-ing, for mid-gets who are fid-get-ing and

etc.

Am E7

68

whis-per-ing in his-to-ry, their chat-ter-ing and chit-ter-ing, their nat-ter-ing and twit-ter-ing is tem-pered by a smat-ter-ing of

Dm Am F7 E7

72

G

dis-ci-pline. We must be-gin in-sis-ting on ri-gi-di-ty and dis-ci-pline, per-sis-tent-ly re-sis-ting this an-

Am Am E7

76

- ar-chis-tic mis-chief-in', these min-utes you are frit-ter-in' on pan-der-ing and pi-ty-ing, while lit-tle 'uns are miss-ing out on

Dm Am F7 E7

80 **H**

dis - ci - pline. The sim - per - ing and whim - per - ing, the drib - bling and the spit - tling, 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

88 **I**

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 Cm

ad lib.

101

dream. I - ma-gine,(come on,try it), The peace and the qui - et. A bur - b - ling_

DbΔ Ab Eb Cm

105

(or houseboat of lilac)

stream. Now i - ma-gine a woods with a cot-tage, And

DbΔ 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.

E_b(sus) [*sax*] *f* *A_b* *E_b*

117

(throw them)

Don't let them take you a - way. If you find your way_ through They'll be

Fm *D_b* *Fm* *Cm*

120

(in aisle two)

wait - ing for you, — sing - ing Neigh... Neigh... Neigh... (*molto ad lib*) Ah

Fm *Cm* *B_bm⁷*

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

Chords: $B\emptyset$, B^7 , $B^7(b^9)$

127

e - ver seen a - ny - thing more re - pel - lant? Have you e - versmelt some - thing as sick as The Smell Of Re -

(that?)

Chords: Dm/E , Dm^b/E , E , F^7 , $F\#+7$

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,

Chords: Bm , $F\#7/C\#$, Bw/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 F#7

138

Tempo (swung )

washed this sic-ken-ing stench a - way!

The musical score consists of three staves. The top staff is the vocal line, starting with a fermata over the first measure. The middle and bottom staves are the piano accompaniment. The piano part features several triplet markings (indicated by a '3' above or below the notes) and an accent (^) over a triplet in the right hand. The piece concludes with a fermata (V) over the final notes.

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

18. Quiet

Music & Lyrics
Tim Minchin

Trunchbull: ...crush you [GO]

(The Eye Of The Storm)

Moderato ♩.=c.69

[LFO]

4

Have

A

you e-ver won-dered, well I have, a-bout how when I say, say "red", for ex-am-ple, there's no way of

8

Know-ing if "red" means the same thing in your head as "Red" means in my head when some-one says "red"? And how



18. Quiet - 2

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-swera that come in - to my mind un - bid-den These sto-ries de - livered to me ful - ly

B \flat G/B C A7/C \sharp

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

(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

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

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

26

rall. - - - - -

shout - ing And my heart is pound - ing And my eyes are burn - ing and sud - den - ly,

28

ev - 'ry - thing, ev - 'ry thing is

C Semplice (meno mosso)

Qui - et. Like si - lence but not real - ly si - lent. Just that still sort of

33

qui - et; Like the sound of a ___ page ___ be - ing turned in a ___ book, Or a pause in a walk in the

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

BbΔ Bb6 BbmΔ Bbm6 A+7

47

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

E_b G_m C

This system contains three measures of music. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "form - ing — Can-not reach me a - ny more. And it is qui - et. And I am". The piano accompaniment is in a grand staff with a key signature of one flat. The first measure has a treble clef with a whole note chord of E-flat major (E-flat, G-flat, B-flat) and a bass clef with a whole note chord of G minor (G, B-flat, D-flat). The second measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). The third measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). There is a fermata over the C major chord in the third measure.

50

warm. Like I've sailed in - to the eye of the

This system contains three measures of music. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "warm. Like I've sailed in - to the eye of the". The piano accompaniment is in a grand staff with a key signature of one flat. The first measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). The second measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). The third measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G).

53

storm.

This system contains two measures of music. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "storm.". The piano accompaniment is in a grand staff with a key signature of one flat. The first measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). The second measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G).

55

Double speed (♩=♩)

Matilda: Tip it... tip it over! (etc.)...

This system contains three measures of music. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "Tip it... tip it over! (etc.)...". The piano accompaniment is in a grand staff with a key signature of one flat. The first measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). The second measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G). The third measure has a treble clef with a whole note chord of C major (C, E, G) and a bass clef with a whole note chord of C major (C, E, G).

58

Musical score for measures 58-60. The piece is in a minor key, indicated by a flat sign in the key signature. The music is written for piano in a 3/4 time signature. The right hand features a continuous eighth-note melody, while the left hand provides a steady accompaniment of quarter notes. A fermata is placed over the final notes of the piece.

61 **Vamp**

Musical score for measures 61-63, labeled "Vamp". The piece is in a minor key. The right hand plays a repeating eighth-note pattern. The left hand features a steady accompaniment of quarter notes. The section concludes with a double bar line and a fermata over the final notes.

18a. Get The Newt Off

Music
Tim Minchin

The musical score consists of two systems of piano accompaniment. The first system is in 7/8 time and features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A dynamic marking of 8^{vb} is present. The second system begins with a double bar line and a key signature change to one sharp (F#), with a 4/4 time signature. The bass clef continues with a rhythmic pattern, while the treble clef contains rests. A dynamic marking of (8) is located below the first measure of the second system.

18b. Second Glass Tipping

Matilda: Watch. Please.

Moderato ♩.=c.69

Musical notation for the first system, measures 1-2. The piece is in 12/8 time with a key signature of two flats (Bb, Eb). The tempo is Moderato at approximately 69 beats per minute. The first system consists of two measures. The right hand plays a continuous eighth-note pattern. The left hand plays a simple bass line. Chords are Gm in measure 1 and Ab2 in measure 2.

Musical notation for the second system, measures 3-4. The right hand continues the eighth-note pattern. The left hand continues the bass line. Chords are Gm in measure 3 and Ab2 in measure 4. A repeat sign is at the end of measure 4, labeled "POSSIBLE REPEAT".

Musical notation for the third system, measures 5-8. The right hand continues the eighth-note pattern. The left hand continues the bass line. Chords are D5/A in measure 5, A in measure 6, Bb in measure 7, and G/B in measure 8. The system ends with a double bar line.

Musical notation for the fourth system, measures 8-11. The right hand continues the eighth-note pattern. The left hand continues the bass line. Chords are C in measure 8 and A/C# in measure 9. A "VAMP" section begins in measure 10, indicated by a diagonal line across the staff. The text "upwards effect as glass topples" is written above the staff. The system ends with a double bar line.

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.

6 **Slower**

Matilda: You mean there's no room in my head for
all my brains so they have to push out through my eyes?

Miss Honey: That's... not exactly what I meant,
but something like it. Home, sweet [C.O.]

10

19. My House

Music & Lyrics
Tim Minchin

Freely [Clar solo]

p

3a 3b 4 Moderato

[pno] *p*

A \flat , F/A

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

12 $E\flat$ $B\flat/D$, F

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

19. My House - 2

16 **Bb**

F/A

On this chair I can write my lessons, On this pillow I can dream my nights away.

20 **Gm**

Dm/F

Eb

Bb/D

F/C

And this table, as you can see, Well it's perfect for tea.

24 **Eb/Bb**

Bb

Cm/Bb

Bb

It is-n't much, But it is enough for me. For this is

Dm/Eb **B**

Bb^Δ/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 Bb^{SUS} Bb F/A F

On these walls I hang won - der - ful pic - tures, Through this win - dow I can watch the sea - sons

[Recorder]

41 Eb Bb/D F^{SUS} F

change, By this lamp, I can read and I, I am set free.

19. My House - 4

45 **Bb** **Bb/D Bb/Eb F** **Gm**

And when it's cold out - side I feel no fear, E - ven_ in the win - ter storms I am

50 **Dm** **Eb** **Bb** **Eb** **Bb/D**

warmed by a small but stub-born fire,___ And there is no - where I would ra - ther

55 **F/C** **Eb/Bb** **Bb** **Cm/Bb** **Bb**

be. It is - n't much But it is___ e-nough for me.

61 Cm Bb/D NC. Eb/F Bb

It is - n't much, but it is e - nough for me. For this is

[celeste]

Dm/Eb D BbΔ/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

19. My House - 6

74 **F^b/E^b** **E^b** **Dm⁷**

my_ house. This is my house. And

78 **Cm⁷** **B^b/D** **E^b** **E^b/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,

F

E - ven when out - side_____ it's free - zing I don't pay much heed. (I know that)

mp



94

G

Ev - 'ry - thing_ I need_____ Is in here. It is - n't much But

3



99

it is_____ e - nough for me.



102

It is - n't much, but it is_____ e - nough for me.

Segue 19a. Trunchbull Revelation

19a. The Trunchbull Revelation

Miss Honey: I can't make your parents appreciate you. But bad times don't last forever. Even if it sometimes seems that way when you're little.

Matilda: (staring at the scarf) Miss Honey is... is this your father's scarf?

Miss Honey: Well, yes. My mother gave it to him before she died, you see she was

Matilda: An acrobat. **[STOP SUDDENLY & CONTINUE]**

Miss Honey: Well... well yes, she, she was. How did you...? And my father was

Both: An escapologist. **[STOP SUDDENLY & CONTINUE]**

5

9

13

18

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

A Più mosso

Matilda/Miss Honey:
Miss Trunchbull.

B

41 **Em^b** *or similar patterns* **VAMP - OUT ANY BAR** **C** [fl]

46

50 [clar]

54 [vcl]

58 BD

Trunchbull:
You're going to Chokey.

20. Revolting Children I

Music & Lyrics
Tim Minchin

Trunchbull: What? [GO]

Steady ♩=120
(hard rock)

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

VAMP

Matilda, Lavender, Amanda
Alice, Tommy

Hortensia, Nigel, Eric
Bruce, Reginald

We are_

We are_

[drum fill?]



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

Chords: 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

Chords: 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

Chords: 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

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

hoc-key stick_ and use_ it as a sword!_ Ne-ver a gain will we be ig nored,

Bruce 3

G A C

39 Hortensia, Eric Nigel Amanda, Reginald All kids

We'll find out where the chalk is stored! And spell things badly on the board, It's not insulting; 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?** Lavender, Alice, Hortensia Eric, Tommy

right! Cos we're a lit-tle bit naugh-ty!

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

E

- Re - volt - ing child - ren Liv - ing in _____ Re - volt - ing times. We sing... _____

- Re - volt - ing child - ren Liv - ing in _____ Re - volt - ing times. We sing... _____

huge "prison bars" sound effect

B/F# *G* [rumble]

88

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "- Re - volt - ing child - ren Liv - ing in _____ Re - volt - ing times. We sing... _____". The piano accompaniment is in G major, with a bass line in bass clef and a treble line in treble clef. The piano part includes chords labeled *B/F#* and *G*, and a section marked [rumble] with a large oval graphic below the bass line. A dynamic marking *88* is present at the end of the piano part.

**Direct segue to
Chalk Writing**

20a. Chokey 'n' Chalk

Music
Tim Minchin

Segue from **Revolting Children I**

huge "prison bars" sound effect

Musical score for the first system, featuring a piano introduction. The score is written for piano in 4/4 time. The right hand has a whole note G4 with a fermata. The left hand has a whole note G2 with a fermata. A large oval graphic is drawn around the G2 note in the bass clef. The word "[rumble]" is written in the left hand staff.

Musical score for the second system, starting at measure 3. The score is written for piano in 4/4 time. The right hand has a triplet of eighth notes G4, A4, B4, followed by a series of chords: Em, B7/F#, G, A, Am. The left hand has a steady eighth-note bass line. The dynamic is marked *ff*.

Musical score for the third system, starting at measure 9. The score is written for piano in 4/4 time. The right hand has a series of chords: Em/G, B/F#, B, followed by a fermata on G4. The left hand has a steady eighth-note bass line.

Musical score for the fourth system, starting at measure 15. The score is written for piano in 4/4 time. The right hand has a triplet of eighth notes G4, A4, B4, followed by a series of chords: G, A, B, C. The left hand has a steady eighth-note bass line.



18 **A**

BD

21

24 **Accel.**

27 **Original Tempo**

29

31

33

36

Each bar dictated

38

Fast ♩=120
(hard rock)

21. Revolting Children II

A

Matilda, Lavender, Alice
Nigel, Eric, Tommy

Amanda, Hortensia, Reginald

Bruce

Ne-ver-a-gain, Ne-ver-a-gain, Ne-ver-a-gain,

Ne-ver a-gain will they get the best of me, Ne-ver a-gain will they take a-way my

Bb C Bb/D C/E D/F# Gm F

4

And we won't for-get_ the day we fought for the right to be a lit-tle bit naugh-ty! Ne-ver-a-gain,

And we won't for-get_ the day we fought for the right to be a lit-tle bit naugh-ty! Ne-ver-a-gain,

free dom for-get_ the day we fought for the right to be a lit-tle bit naugh-ty! Ne-ver a-gain will the cho-key door

C/E A Gm

21. Revolting Children II - 2

Lavender:
Never again!

7

Ne-ver-a-gain, Ne-ver-a-gain, My mum-my says I'm a mi-ra-cle.

Ne-ver-a-gain, Ne-ver-a-gain, My mum-my says I'm a mi-ra-cle.

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_

Ne-ver-a-gain will we live be-hind bars, now that we

join voice 1

Bb C D D Em

21. Revolting Children II - 3

B Kids on top 2 lines as in "Revolting Children I"

— Re-volt - ing child-ren Liv-ing in Re-volt - ing times. We sing Re-volt - ing songs Us - ing Re-volt - ing rhymes. We'll

— Re-volt - ing child-ren Liv-ing in Re-volt - ing times. We sing Re-volt - ing songs Us - ing Re-volt - ing rhymes. We'll

— Re-volt - ing child-ren Liv-ing in Re-volt - ing times. We sing Re-volt - ing songs Us - ing Re-volt - ing rhymes. We'll

17

be Re-volt - ing child-ren 'Til our Re-volt - ing's done. Now we've sent the Trunch bull bolt-ing We're re-

be Re-volt - ing child-ren 'Til our Re-volt - ing's done. Now we've sent the Trunch bull bolt-ing We're re-

be Re-volt - ing child-ren 'Til our Re-volt - ing's done. Now we've sent the Trunch bull bolt-ing We're re-

G Bm⁷/F[#] Em Em⁷/D Am⁷/C B⁷

20

C

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

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

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

(clap) (clap) (clap)

D Em E F#m **BREAKDOWN!** C#/G# A B

24

Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til our Re-volt-ing's done. Don't blame us, it's not our fault, we are re

Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til our Re-volt-ing's done. Don't blame us, it's not our fault, we are re

Re-volt-ing rhymes. We'll be Re-volt-ing child-ren 'Til our Re-volt-ing's done. Don't blame us, it's not our fault, we are re

(clap) (clap)

D A C#m7/G# F#m F#w/E Bm7/D C#

21. Revolting Children II - 5

28

D

volt - ing! We are Re - volt - ing child - ren Liv - ing in Re - volt - ing times. We sing -

volt - ing! We are Re - volt - ing child - ren Liv - ing in Re - volt - ing times. We sing -

volt - ing! We are Re - volt - ing child - ren Liv - ing in Re - volt - ing times. We sing -

Bruce *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

8 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 Bm7/D C# E F#m

The musical score consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are repeated across the first three vocal staves. The piano accompaniment includes a series of chords: A, C#m7/G#, F#m, F#m/E, Bm7/D, C#, and E F#m.

21a. A Few Days Later (incomplete)

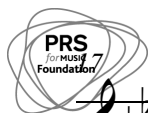
Music
Tim Minchin

8b , F/A

5 Eb 8b/D F

9 8b F/A

13 Gm Dm/F Eb 8b/D F/C



25

33

41

49

57

21b. We're Going To Spain

Music & Lyrics
Tim Minchin

Fast Latin 4

ff

A⁵ D_m *p*

5

A⁷

9

A VAMP - cut on cue

D_m

13

A⁷

17

G_m



21b. We're Going To Spain - 2

21

Musical score for measures 21-23. The score is written for piano in bass clef with a key signature of one flat (B-flat). Measure 21 features a Dm chord in the left hand and a series of chords in the right hand. Measure 22 features an Eø7 chord in the left hand and a series of chords in the right hand. Measure 23 features an Eø7 chord in the left hand and a series of chords in the right hand.

24

Musical score for measures 24-26. The score is written for piano in bass clef with a key signature of one flat (B-flat). Measure 24 features an A chord in the left hand and a series of chords in the right hand. Measure 25 features an Eø7 chord in the left hand and a series of chords in the right hand. Measure 26 features an A chord in the left hand and a series of chords in the right hand. The score ends with a double bar line and repeat dots.

21c. Arrival Of The Russians

p73

Music & Lyrics
Tim Minchin

Steady 4

The Revolving Children Section

Musical notation for the first system of 'The Revolving Children Section'. It consists of a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The melody starts with a quarter rest followed by eighth notes. The bass line features a steady eighth-note accompaniment. Chords are indicated below the bass line: Am, E7/B (with 'sim.'), C, and D.

Musical notation for the second system of 'The Revolving Children Section'. It continues the melody and accompaniment from the first system. Chords indicated are FΔ, Am/E, F7(b5), E7SUS E7, and Am.

Musical notation for the third system of 'The Revolving Children Section'. It continues the melody and accompaniment. Chords indicated are Am, E7/B, C, and D. A box labeled 'A' is placed above the first measure.

Musical notation for the fourth system of 'The Revolving Children Section'. It continues the melody and accompaniment. Chords indicated are FΔ, Am/E, F7(b5), E7SUS E7, and Am. A box labeled 'VAMP' is placed above the final measure.

B The S-P-EL Section

Musical notation for 'The S-P-EL Section'. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 7/8. The melody consists of eighth notes. The bass line has a steady eighth-note accompaniment. Chords indicated are Dm, Dm7, G7, CΔ, Am/C, and BØ.



20

Musical score for measures 20-22. The score is in 4/4 time and consists of two systems. The first system (measures 20-21) is in 4/4 time. The second system (measures 21-22) is in 7/8 time. The key signature has one sharp (F#).

Measures 20-21 (4/4):
Trebble clef: Dm/E, E7
Bass clef: Dm/E, E7

Measures 21-22 (7/8):
Trebble clef: Dm7, Dm7/G, G7, CΔ, FΔ
Bass clef: Dm7, Dm7/G, G7, CΔ, FΔ

23

Musical score for measures 23-27. The score is in 4/4 time and consists of two systems. The first system (measures 23-24) is in 4/4 time. The second system (measures 24-27) is in 4/4 time. The key signature has one sharp (F#).

Measures 23-24 (4/4):
Trebble clef: 8Ø, 87(b5)
Bass clef: 8Ø, 87(b5)

Measures 24-27 (4/4):
Trebble clef: [wavy line]
Bass clef: [wavy line]

22. Perhaps A Child

Music & Lyrics
Tim Minchin

[gtr]

[muted br + drums]

[pizz]

[pizz] [+hp harm]

5

Sergei

8

I have al ways thought that, as a rule, Cru-el - ty breeds on - ly the cruel,

[muted tbn]

9

8

And that stu-pid fath-er's sons are stu-pid, fool-ish moth-er's daugh-ters fools.

[br]

[trem]



14

A

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"]

22

B

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

28

rall.

molto rubato

to a fool-ish man, Per-haps de child_ can, Per - haps a child_ can. And this lit - tle

girl, This mi - ra - cle, Ma - til... da.

22. Perhaps A Child - 4

38 [bs cl]

[pf solo] Am [+str]

43 [fl]

Dm⁷ G⁷ C²/E C/E Dm⁶ Dm⁶/F F⁷(b⁵) E^{SUS} 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!

Musical notation for the first system, measures 1-3. The key signature is two sharps (F# and C#). The time signature is 6/8. The music is written for piano in grand staff notation. Measure 1 starts with a whole rest in the bass clef and a half note in the treble clef. Measure 2 continues with a half note in the treble clef and a whole note in the bass clef. Measure 3 features a half note in the treble clef and a whole note in the bass clef, with a fermata over the treble note.

Musical notation for the second system, measures 4-6. Measure 4 begins with a fermata over the first note in the treble clef. Measure 5 continues with a half note in the treble clef and a whole note in the bass clef. Measure 6 features a half note in the treble clef and a whole note in the bass clef, with a fermata over the treble note.

...sped away into the distance.

Musical notation for the third system, measures 7-9. Measure 7 starts with a half note in the treble clef and a whole note in the bass clef. Measure 8 continues with a half note in the treble clef and a whole note in the bass clef. Measure 9 features a half note in the treble clef and a whole note in the bass clef, with a fermata over the treble note.

Musical notation for the fourth system, measures 10-12. Measure 10 begins with a half note in the treble clef and a whole note in the bass clef. Measure 11 continues with a half note in the treble clef and a whole note in the bass clef. Measure 12 features a half note in the treble clef and a whole note in the bass clef, with a fermata over the treble note.

Musical notation for the fifth system, measures 13-15. Measure 13 starts with a half note in the treble clef and a whole note in the bass clef. Measure 14 continues with a half note in the treble clef and a whole note in the bass clef. Measure 15 features a half note in the treble clef and a whole note in the bass clef, with a fermata over the treble note.



23. Bows

Music
Tim Minchin

1

strong

[drum fill]

F [drum groove]

C

$g^b(\text{add}2)$

5

$B^b m^6 / G$

F

C

$B^b \Delta$

F

9

C

$g^b(\text{add}2)$

$B^b m^6 / G$

F

C

13

WW/Brass

A

$B^b \Delta$

$g^b(\text{add}2)$

$A m^7$



16


sim.

Gm7 F Bb(add2)

19

Am7 Gm7 C A7

22

B Double Speed (swung )

Dm FΔ/C BbΔ Bb *sim.*

26

F Gm7 F

31

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled Bb and F. The vocal line has various note values and rests.

36

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled Gm7, C, and A. The time signature changes from 4/4 to 2/4 and back to 4/4.

41

Musical score for measures 41-44. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled Dm, C, Bb, Dm, C, F, and Dm. The time signature is 4/4.

45

Musical score for measures 45-48. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled E7, A7, Gm7, C, and AØ. The time signature is 4/4.

50

D Cm Gm⁶ D Gm C C F