

ROALD DAHL'S
Matilda
THE MUSICAL
JR.

PROLOGUE: BIRTHDAY PARTY

(#1 – MIRACLE begins.)

MIRACLE

7 Double Speed 2

10 ERIC:

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

13 TOMMY:

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

15 AMANDA: BRUCE:

I am a prin-cess and I am a prince.

AMANDA, LAVENDER,
ALICE, HORTENSIA:



Mum says I'm an an - gel sent down from the sky.

BRUCE, ERIC,
TOMMY, NIGEL:



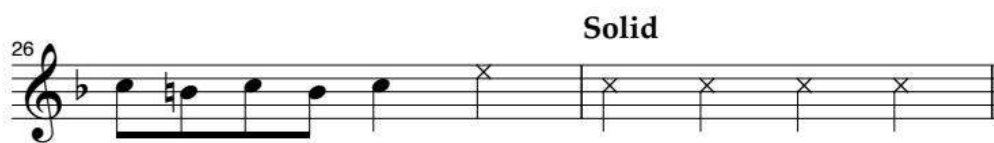
My dad-dy says I'm his spe-cial lit - tle sol - dier,



No - one is as hand - some, 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!

ALL KIDS:
(all quite short)



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

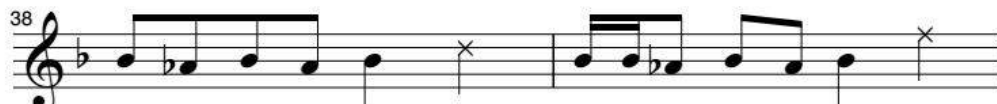
30  face and it's plain to see. E - ver since the

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

34  clear — there's no peer — for a mi - ra - cle like me.

LAVENDER:

36  My mum-my says I'm a pre-cious bar - re - li - na;

38  She has ne - ver seen a pret-ti - er bar - re - li - na.

40  She says if I'm keen I have to cut down on the cream, But

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

52

Smile for mum-my, smile for moth-er! Well take a-
bro-ther I think she blinked

54

no-ther!
Have you seen this school re - port? He got a C on his re-

56

What?
port. We'll have to change his school, the teach-er's clear-ly fall-ing

58

He's just de-light-ful and in-sight-ful
short. so hi-lar-i-ous and in-sight-ful Might she

60

Oh yes, she's def-'nite-ly ad-

be a lit-tle bright-er than her class?

62

vanced! Take a - no - ther

Take a - no - ther

64 **KIDS:**

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

(MUMS:)
pic-ture of our an-gel, she looks love-ly in this light. I know I

(DADS:)
pic-ture of our an-gel, she looks love-ly in this light.

66

face and it's plain to see. E-ver since the
ought-n't say this but she is the cut-est here, am I right?
I think you're

68

day doc chopped the um - bi - li-cal cord it's been
Come here ho-ney, next to mum-my,
right! Don't put ho-ney on your

70

clear there's no peer — for a mi-ra - cle like me.
Smile for mum-my, smile for mo-ther! Well take a-
bro-ther. I think she blinked.

72 (KIDS:)

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

(MUMS:) MUMS, DADS:

no-ther! Mi-ra-cle!



74

ti-ny and as shi-ny as a mir-ror ball. You can

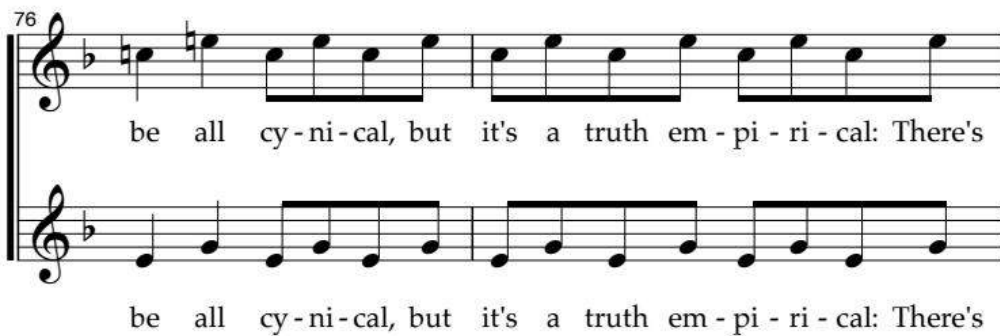
Mir-ror ball! You can



76

be all cy-ni-cal, but it's a truth em-pi-ri-cal: There's

be all cy-ni-cal, but it's a truth em-pi-ri-cal: There's



78

ne-ver been a mi-ra-cle, a mi-ra-cle as mi-ra-cle as...


ne-ver been a mi-ra-cle, a mi-ra-cle as mi-ra-cle as...




(MATILDA steps forward,
everyone freezes.)

Calmer in 2

MATILDA:


80 
My mum-my says I'm a


83 
lou-sy lit-tle worm. My dad-dy says I'm a bore.

86 
My mum-my says I'm a jumped-up lit-tle germ, That

88 
kids like me should be a- gainst the law.

90 
My dad-dy says I should learn to shut my pie - hole,

92 
No - one likes a smart - mouthed girl like me.

94 
Mum says I'm a good case for po-pu - la - tion con - trol,



Dad says I should watch more T. V.

SCENE 1: THE WORMWOOD'S LIVING ROOM

(MR. WORMWOOD bursts in, pushing past MATILDA and speaking into a telephone.)

MR. WORMWOOD: Yes, sir. That's right, sir. One hundred and fifty five brand new luxury cars, sir.

MRS. WORMWOOD: (screams noticing MATILDA reading a book)

98 Ahhhh! Harry! 6

MR. WORMWOOD

Hang on—

MRS. WORMWOOD

Look at this, she's reading a book.

MATILDA

(reading out loud)

Listen to this: "It was the best of times, it was the worst of times..."

(MRS. WORMWOOD covers her ears.)

MR. WORMWOOD

Stop scaring your mother with that book, boy!

MATILDA

I'm a girl.

MRS. WORMWOOD

And she keeps trying to tell me stories, Harry. It's not normal for a girl to be all thinking—

MR. WORMWOOD

(into the phone)

I'm gonna call you straight back.

(hangs up, to MRS. WORMWOOD)

I'm trying to pull off the biggest business deal of my life and I have to listen to this?

MRS. WORMWOOD

What about me? I've got a whole house to look after, dinners don't microwave themselves you know! I am off to bleach my roots and I shan't be talking to you for the rest of the evening.

MR. WORMWOOD

But I'm going to make us rich!

MRS. WORMWOOD

How rich?

MR. WORMWOOD

Very rich. Russian businessmen. Very, very stupid. Your genius husband is going to sell them one hundred and fifty-five old bangers as... brand new luxury cars!

MATILDA

But that's not fair! The cars will break down, what about the Russians?

MR. WORMWOOD

Fair? Listen to the boy!

MATILDA

I'm a girl.

MR. WORMWOOD

Fair does not get you anywhere, you thick-headed twit brain! All I can say is thank heavens Michael has inherited his old man's brains, eh son?

MICHAEL

(watches TV)

Mi-chael.

MRS. WORMWOOD

Well, I shall take the money when you earn it. And I shall spend it. But I shan't enjoy it because of the despicable way in which you have spoken to me tonight.

(MRS. WORMWOOD exits.)

(#2 – INTRO TO NAUGHTY begins.)

MR. WORMWOOD

(to MATILDA)

This is your fault! With your stuffy books and your snobby reading!

MATILDA

But that's not right!

MR. WORMWOOD

You're off to school in a few days and I know your headmistress Agatha Trunchbull. I've told her all about you. Scary woman she is, used to compete in the Olympics, throwing the hammer. Imagine what she's going to do to a horrible little goblin like you, boy.

MATILDA

I'm a girl.

MR. WORMWOOD

Now get off to bed you little... bookworm!

(MATILDA goes to her room and picks up a book.)

SCENE 2: MATILDA'S BEDROOM

(#3 – NAUGHTY begins.)

NAUGHTY

Bright, swung

MATILDA:

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



ne - ver stood a chance, they were writ-ten that way. I



won-der why they did -n't just change their sto - ry.



We're told we have to do what we're

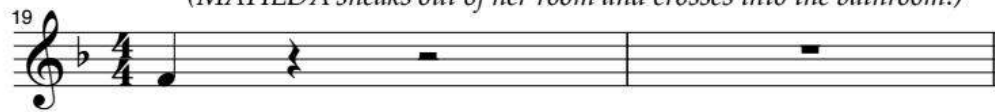


told, but sure - ly...



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

(MATILDA sneaks out of her room and crosses into the bathroom.)



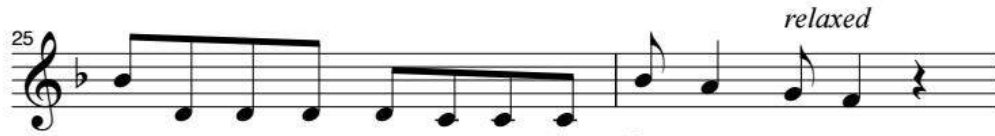
ty!



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

23 

does-n't mean that you just have to grin and bear__ it.

25 

If you al-ways take it on the chin and wear it,

27 

Noth - ing will change. Ev -

29 

- ven if you're lit-tle, you can do a lot,__ You must-

31 

- n't let a lit-tle thing like lit-tle stop__ you.

33 

If you sit a-round and let them get on top,__ You

35 


might as well be say-ing you think that it's O-K and

37 
 that's not right. And if it's not right,

41 
 You have to put it right. But

44 
 no - bo - dy else — is gon - na put it right for me,

46 
 No - bo - dy but me is gon - na change my sto - ry,

48 
 Some - times you have to be a lit - tle bit naugh - ty!

(MATILDA opens a cabinet, taking out the bottle of peroxide.)

(MATILDA)

(reading the bottle)

"Platinum Blonde Hair Dye – Extra Strong. Keep out of reach of children." Hmmm.

(picks up another bottle, reads it)

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

(She opens the hair tonic and pours peroxide into it. She shakes the bottle, then replaces them both in the cabinet.)

(MATILDA crosses back to her bedroom, triumphant.)

(#4 – GREEN HAIR begins.)

(Morning. MR. WORMWOOD enters the bathroom wearing a towel on his hair, MICHAEL trailing.)

MR. WORMWOOD

In business, son, a man's hair is his greatest asset. Good hair means a good brain.

(MR. WORMWOOD removes the towel, revealing his hair is now bright green.)

(MRS. WORMWOOD and MATILDA enter.)

MRS. WORMWOOD

Your... hair! It's... It's... green!

(MRS. WORMWOOD holds up a mirror.)

MR. WORMWOOD

My hair's green!

MRS. WORMWOOD

Why on earth did you do that?

MATILDA

Maybe you used some of mummy's peroxide by mistake?

MRS. WORMWOOD

That's exactly what you've done

MR. WORMWOOD

My hair! My lovely hair?

(sudden thought)

I've got my deal today! The Russians... what am I going to do?

MATILDA

I know what you can do.

MR. WORMWOOD

What?

MATILDA

You could pretend you're an elf.

MR. WORMWOOD

What are you talking about you fool? The boy's a loony.

(#5 – HEAR A STORY begins.)

(MR. WORMWOOD exits.)

MATILDA

Mum, would you like to hear a story?

MRS. WORMWOOD


Don't be disgusting! The sooner you're locked up in school the better.

(MRS. WORMWOOD exits.)


SCENE 3: THE LIBRARY

Skip to page 19

AMANDA:

22 
Mum says I'm an an - gel,

ALICE:

24 
Mum says I'm an an - gel,

Moderato

*(BIG KIDS burst in,
through the gates, terrifying.)*

NIGEL:

BIG KIDS:

26 
Mum says I'm an an - gel, And so you think you're

28 
A - ble to sur - vive this mess by

29 
Be - ing a prince or a prin - cess; you will soon

30 
See there's no es - ca - ping tra - ge - dy And



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



gy Cos your life as you know it is an-cient his-to-ry.



I have suf-fered in this jail,— Have been trapped in-side this



Cage for a - ges, This pris - on cell, But if I try I can re-



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

(School bell rings.)

44  45

bell. Like you I was cu - ri - ous, So in - no - cent, I

46 

asked a thou - sand ques - tions, But un -

47 

less you want to suf - fer, Lis - ten up and I will

48 

teach you a thing or two.

49 

You lis - ten here, my dear, you'll be pun - ished so se -

50 

vere - ly if you step out of line and if you cry it will be

51  $\frac{6}{8}$

dou - ble, You should stay out of trou - ble, And re - mem - ber to be

52 **BIG KIDS:**
NIGEL: (*mockingly*)

ex-treme-ly care-ful. Why? Why?

BIG KID 1: Why? Why?
 Did you hear what he said?

55 **BIG KIDS:**

Just you wait for Phys -

57 **LITTLE KIDS:**

Ed! What's Phys - Ed?

BIG KIDS: **BIG KID 2:** It's Trunchbull's speciality.

59

Phys-i - cal Ed - u - ca - tion!

60 **ALICE:**

My mum-my says I'm a Mi - ra - cle

61 **BRUCE:**

My dad-dy said I would be the tea - cher's pet.

62 **LAVENDER:**

School is rea-lly fun ac-cor-ding to my mum

63 **AMANDA, ERIC:**

Dad said I'd learn the al - pha - bet.

BIG KID 3: The alphabet? You've got to learn to listen, kids.
(During the following they produce the letters of the alphabet in correlation with each underlined letter. A for "able", B for "being", C for "See", D for "Tragedy" etc.)

64

2

66 **ALL KIDS:**

And so you think you're

67 **A**

A - ble to sur-vive this mess by

68 **B**

Be - ing a prince or a prin - cess; you will soon

69 C D

See there's no es-ca-ping tra-ge - dy And

Detailed description: This block contains the first two lines of music. The first line is measure 69, starting with a treble clef and a key signature of three flats. It features a circled 'C' above the first measure and a circled 'D' above the second measure. The melody consists of quarter and eighth notes. The lyrics 'See there's no es-ca-ping tra-ge - dy And' are written below the staff.

71 E

E - ven if you put in heaps of

Detailed description: This block contains the third line of music, measure 71. It starts with a treble clef and a key signature of three flats. A circled 'E' is positioned above the first measure. The melody continues with quarter and eighth notes. The lyrics 'E - ven if you put in heaps of' are written below the staff.

72 F

Eff - ort, you're just wast - ing e - ner -

Detailed description: This block contains the fourth line of music, measure 72. It starts with a treble clef and a key signature of three flats. A circled 'F' is positioned above the first measure. The melody continues with quarter and eighth notes. The lyrics 'Eff - ort, you're just wast - ing e - ner -' are written below the staff.

73 G

gy Cos your life as you know it is

Detailed description: This block contains the fifth line of music, measure 73. It starts with a treble clef and a key signature of three flats. A circled 'G' is positioned above the first measure. The melody continues with quarter and eighth notes. The lyrics 'gy Cos your life as you know it is' are written below the staff.

74 H I

an-cient his - to - ry. I have suf-fered in this

Detailed description: This block contains the sixth line of music, measure 74. It starts with a treble clef and a key signature of three flats. Circled 'H' and 'I' are positioned above the first and second measures, respectively. The melody continues with quarter and eighth notes. The lyrics 'an-cient his - to - ry. I have suf-fered in this' are written below the staff.

76 J

jail, — Have been trapped in - side this

Detailed description: This block contains the seventh line of music, measure 76. It starts with a treble clef and a key signature of three flats. A circled 'J' is positioned above the first measure. The melody continues with quarter and eighth notes. The lyrics 'jail, — Have been trapped in - side this' are written below the staff.

77 K L

Cage for a-ges, This pris-on cell, But if I try I can re-

79 M

mem - ber, Back be - fore my life had

80 N

end - ed, Be - fore my hap - py days were

81 O P

o - ver, Be - fore I first heard the peal - ing of the

(School bell rings.) Q

83 84

bell. Like you I was cu - ri - ous, So in - no - cent, I

R

85

asked a thou - sand ques - tions, But un -

86 **(S)**

less you want to suf-fer, Lis-ten up and I will

87 **(T)**

teach you a thing or two.

88 **(U)**

You lis-ten here, my dear, you'll be pun-ished so se-

89 **(V)**

vere-ly if you step out of line and if you cry it will be

90 **(W)**

dou-ble, You should stay out of trou-ble, And re-mem-ber to be


91 **(X)** **(Y)** **BIG KIDS:**

ex-treme-ly care-ful. Why? Why?

BIG KID 1: Why? Why?
 Didn't you hear what we said?


BIG KIDS:

94  Just you wait for Phys -

97  Ed... _____ Just you wait for Phys

99 **ALL:**  A B C D E F G, H I J K L M N O

100 **LITTLE KIDS:**  P, Q R S, T U V, W _ X... Y, Y, Y, Y, Y, Y, Y? _

(School bell rings.) **ALL:**  Just you wait for Phys-ZED!

(The BIG KIDS exit, the LITTLE KIDS form a classroom. MISS HONEY enters. At the front of the board is a chalk board, with "I can now read words" written on it.)

MISS HONEY

Good morning children. My name is Miss Honey. And today is a very special day: your first day at school. Now, can anyone read this?

(MISS HONEY underlines I can now read words.)

(NIGEL, MATILDA, and LAVENDER raise their hands.)

NIGEL

Me, me, me, oooh, oooh, me, pick me miss, I can,
mememememe—

MISS HONEY

Very well, Nigel.

(NIGEL opens his mouth to speak, but nothing comes out.)

Yes, I think we'd better leave it there, Nigel, we don't want you
to burst a blood vessel on your first day.

(NIGEL droops on his desk.)

Lavender?

LAVENDER

Is the first word... tomato?

MISS HONEY

Um, no. But tomato is a very good word.

LAVENDER

Yessss!

MISS HONEY

Matilda?

MATILDA

I can now read words.

MISS HONEY

So Matilda, you can read words?

MATILDA

Well, I needed to learn to read words so that I could read
sentences because basically a sentence is just a big bunch of
words. And if you can't read sentences you've got no chance
with books.

MISS HONEY

And... have you read a whole book yourself?

MATILDA

More than one. I love books. Last week I read quite a few.

MISS HONEY

A few? What books did you read?

(#9 – MATILDA’S BOOKS/PATHETIC INTRO begins.)

MATILDA

Nicholas Nickleby, Oliver Twist, Jane Eyre, The Lord of the Rings, Crime and Punishment, and... and The Cat In The Hat.

*(MISS HONEY stares, open mouthed. The bell sounds.
The KIDS exit.)*

(MISS HONEY crosses to Trunchbull’s door. She starts to knock... but hesitates.)

MISS HONEY

Don’t be pathetic. Just knock on the door—

(MISS HONEY knocks.)

TRUNCHBULL

Enter!

(MISS HONEY doesn’t move.)

Well don’t just stand there like a wet tissue, get on with it.

MISS HONEY

Miss Trunchbull there’s, in, in, in my class there is a little girl called Matilda Wormwood—

TRUNCHBULL

Daughter of Mr. Harry Wormwood who owns Wormwood Motors. Excellent man. Told me to watch out for the brat, though, says she’s a real wart.

MISS HONEY

Oh no, Headmistress, I don’t think Matilda is that kind of child at all.

TRUNCHBULL

Children are maggots. In fact it must have been her who put that stink bomb under my desk this morning. I’ll have her for that. Thank you for suggesting it.

MISS HONEY

But I didn't... Miss Trunchbull; Matilda Wormwood is a genius.

TRUNCHBULL

Nonsense!

MISS HONEY

Headmistress, it is my opinion that this little girl should be placed with the eleven-year-olds.

TRUNCHBULL

We cannot just "place her in with the eleven-year-olds!" What kind of society would that be? What about rules, Honey, rules?

MISS HONEY

I believe that Matilda Wormwood is an exception to the rules.

TRUNCHBULL

An exception?

(TRUNCHBULL:) To the rules? In my school?

Skip to page 37

MISS HONEY

W-w-w-well, I must tell you headmistress that it is my intention to help this little girl. W-w-w-whether you like it or not!

(MISS HONEY exits.)

SCENE 5: THE WORMWOOD'S HOUSE

(#11 – HAMMER TO WORMWOODS begins.)

(MR. WORMWOOD enters, sulking.)

MR. WORMWOOD

Slimy, nasty, question-asking Russians!

MRS. WORMWOOD

Oh, don't tell me we're not rich...

MR. WORMWOOD

They took one look at the mileage on the first car and said that these cars were knackered. I told them the mileage is so high 'cause of a manufacturing mistake.

MATILDA

So you lied?

MR. WORMWOOD

Of course I lied.

MATILDA

And they didn't believe you?

MR. WORMWOOD

Of course they didn't believe me. I've got green hair.

MICHAEL

I've got hair.

MR. WORMWOOD

And what's this? Another flaming book? What's wrong with the telly?

MATILDA

No, no, it's a lovely book, honest you should read it, I'm sure you'd—

MR. WORMWOOD

Here's what I think of your lovely!

(#12 – NAUGHTY – SUPERGLUE (PART 1) begins.)

(MR. WORMWOOD takes the book.)

MATILDA

No! It's a library book!

(MR. WORMWOOD rips apart the book.)

MRS. WORMWOOD

You showed the little brat. Oh! I'm late for my dance lesson

(MRS. WORMWOOD exits.)

MR. WORMWOOD

Now get out of here you little... stink worm.

(MATILDA looks at the book. Glares up at her father and gathers the torn book.)

MATILDA

Do we have any Superglue?

MR. WORMWOOD

In the cupboard.

(He suddenly thinks of a hilarious joke.)

And while you're at it—

Why don't you stick your stinky book to your silly head!

(#13 – NAUGHTY – SUPERGLUE (PART 2) begins.)

NAUGHTY – SUPERGLUE (PART 2)

(The WORMWOODS laugh and exit. MATILDA crosses to the hat rack.)

Colla voce, swung

4 MATILDA: 5

Just be-cause you find that life's

6 
 _ not fair, _ It does - n't mean that you just have to

Gaining momentum...


8 
 grin and bear _ it. If you al - ways take it on the

Full "Naughty" tempo

10 
 chin and wear it, Noth - ing will change.

13 
 E - ven if you're lit - tle you can do a lot, _ You

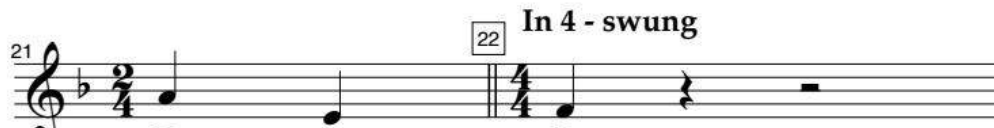
(MATILDA takes Mr. Wormwood's hat.)

15 
 must - n't let a lit - tle thing like lit - tle stop _ you.

17 
 If you sit a - round and let them get on top, _ You

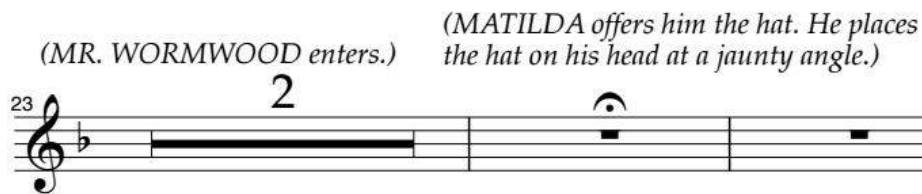
(MATILDA puts Superglue in the rim of the hat.)

19 
might as well be say-ing you think that it's O-K An'

21 
that's not right.

22 **In 4 - swung**

(MR. WORMWOOD enters.) (MATILDA offers him the hat. He places the hat on his head at a jaunty angle.)

23 

MR. WORMWOOD

I've got my eye on you, boy.

(MR. WORMWOOD exits.)

MATILDA

I'm a girl!

(#14 – NAUGHTY – SUPERGLUE (PART 3) begins.)

SCENE 6: THE PLAYGROUND AT SCHOOL

(LAVENDER crosses to MATILDA.)

LAVENDER

Matilda, do all those brains in your head give you a headache?
I mean it's got to hurt, all squished in there.

MATILDA

No, it's fine. I think they just... fit.

LAVENDER

Well, I'd better hang around just in case they start to squeeze
out of your ears. I'm Lavender. And I think it's probably for the
best if we're best friends.

(LAVENDER holds her hand out. They shake. NIGEL enters, panicked.)

NIGEL

Hide me! Someone poured a whole can of treacle onto Trunchbull's chair! Someone told her I did it and now she's after me!

MATILDA

That's not fair!

BIG KID 2

Once Agatha Trunchbull decides you're guilty you are squished.

NIGEL

They're saying she's going to put me in chokey.

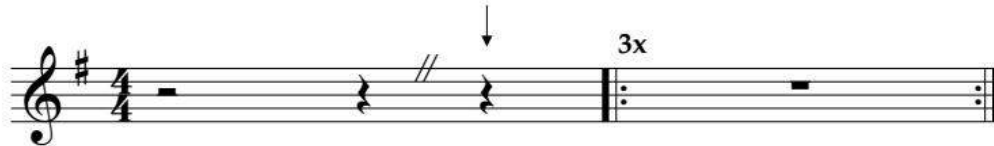
(#15 – THE CHOKEY CHANT begins.)

THE CHOKEY CHANT

(The BIG KIDS gasp.)

MATILDA:
What's Chokey?

NIGEL: They say it's a cupboard in her office that she throws children into. It's lined with nails and spikes and bits of broken glass...



There's a place you are sent if you have-n't been



good, and it's made of spikes and wood, and



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'd



stood, When the hin - ges creak, and the door is



closed, you can-not see squat, not the end of your



nose, and when you scream you don't know if the sound came



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

MATILDA

Alright, when did this happen?

NIGEL

Twenty minutes ago. Why?

(spotting TRUNCHBULL)

She's coming!

MATILDA

You'd better hide. Quick! Blazers!

(#16 – HIDING NIGEL begins.)

NIGEL

Please don't tell her where I am Matilda, she'll—

MATILDA

Now!

(The KIDS throw their coats on NIGEL, hiding him from TRUNCHBULL, then stand in an inspection line.)

(The TRUNCHBULL enters. The KIDS avoid eye contact, except MATILDA.)

TRUNCHBULL

(pointing at MATILDA)

Where is the maggot known as Nig-el?

MATILDA

He's over there under those coats.

(The KIDS look at MATILDA, horrified at her betrayal. Smiling, TRUNCHBULL crosses to the coats.)

Where he's been for the last hour actually.

(TRUNCHBULL stops.)

TRUNCHBULL

What? An hour?

MATILDA

Oh yes. Nigel suffers from a rare but chronic sleeping disorder called narcolepsy. The sufferer falls asleep, often without any warning. We put him under the coats for safety. Didn't we?

(The KIDS stare open-mouthed.)

Didn't we?

LAVENDER

Definitely!

MATILDA

He'll probably think he's in bed when he wakes up.

(NIGEL emerges, stretching.)

NIGEL

(yawning)

Is it time for school yet, mum?

(“surprised” by his location)

Hello? What am I doing here? This isn't my bedroom at all!
Oh, hello Miss Trunchbull.

(The TRUNCHBULL knows there is something is amiss.)

TRUNCHBULL

Amanda Thripp!

(#17 – AMANDA THRIPP (PIGTAILS) begins)

(AMANDA steps forward.)

AMANDA THRIPP

Yes, Miss Trunchbull.

TRUNCHBULL

What have I told you about wearing pigtails? I hate pigtails!

AMANDA THRIPP

But... my mummy says they make me look pretty.

TRUNCHBULL

Then your mother...

(grabs AMANDA by the pigtails)

Is a twit!

(The TRUNCHBULL swings AMANDA slowly, then gaining momentum. She lets go. AMANDA sails into the distance.)

(AMANDA lands with a crump. She gets up, dazed. The KIDS cheer.)

(TRUNCHBULL)

(to MATILDA)

You! What is your name?

MATILDA

Matilda. Matilda Wormwood.

TRUNCHBULL

Well Wormwood, you have just made a very big mistake.

(The TRUNCHBULL exits. The KIDS stare at MATILDA in wonder.)

LAVENDER

(beaming)
Just so you all know, she's my best friend.

KIDS

Wow!

SCENE 7: WORMWOOD MOTORS

(#18 – MECHANICS (PART 1) begins.)

(MR. WORMWOOD enters talking on the phone, a MECHANIC follows.)

MR. WORMWOOD

Yes sir, completely different cars, sir. Green hair? Yeah, it was um, national green hair day, a celebration of all the wonderful green things in the world, like... lettuce and... snot. Tomorrow at one? Absolutely, sir. Bye-bye sir.

(hangs up, to the MECHANIC)

Now that is how you do...

(MR. WORMWOOD tries to remove his hat, but it's stuck. He pulls his hat again but it's still stuck. He furiously tries to remove the hat. Still stuck. He panics, yanking the hat. Still stuck. The MECHANIC is staring at him.)

(MR. WORMWOOD)

(to the MECHANIC)

I'm gonna leave this on. Looks like rain.

(#19 – MECHANICS (PART 2) begins.)

SCENE 8: THE WORMWOOD HOUSE

(MISS HONEY is at the Wormwood's door. She gestures to knock, hesitates, and then decides to knock.)

MRS. WORMWOOD

Who is it?

MISS HONEY

Oh, yes, um, hello, my name is Miss Honey. Matilda's teacher?

MRS. WORMWOOD

Bit busy right now...

MISS HONEY

It will only take a moment.

MRS. WORMWOOD

Oh, well, come in if you must.
(inviting MISS HONEY inside)

MRS. WORMWOOD

What do you want, Miss Chutney?

MISS HONEY

It's Miss Honey. Well, as you know Matilda is in the bottom class and children in the bottom class aren't really expected to read—

MRS. WORMWOOD

Well stop her reading then. Lord knows we've tried.

MRS. WORMWOOD

I'm not in favor of girls getting all clever pants,
Looks are more important than books. Now, look at you, look
at me. You chose books, I chose looks. Good day.

(MRS. WORMWOOD forces MISS HONEY out the door.)

(#20 – THIS LITTLE GIRL begins.)

THIS LITTLE GIRL

(MISS HONEY is outside the Wormwood house alone.)

Brightish 4, swung

3

MISS HONEY:

Stop being pa -

Positively, dictated

5

the-tic, Jen-ny. Just get on your feet, Jen-ny. You are going to

7

march in there and give them a piece of your mind. Leave it a-

9

lone, Jen-ny, the more that you try the

11

more you'll just look like a fool. This is not your

13

prob - lem. You've not got the spine,

15 **Rit.**

You are a teach - er, just go back to school.

18 **Very freely**

But this lit - tle girl, this mi - ra -

20

cle... She seems not to know — that she's spe - cial at all.

In gentle tempo

22

— And what sort of teach - er would I be —

24


— if I let this lit - tle girl fall? I can


Rit.


27

see this lit - tle girl needs some - bo - dy

Freely again

29 
 strong — to fight by her side. In- stead she's found

31 
 me, pa- the- tic lit- tle me. And a - no- ther door

33 
 clo- ses and Jen- ny's out- side. _____
 Rit.

SCENE 9: THE LIBRARY

Skip to page 50

SCENE 10: MISS HONEY'S CLASSROOM

(As the KIDS enter MISS HONEY pulls MATILDA aside.)

MISS HONEY

(pulling MATILDA aside)

Matilda, starting tomorrow I shall bring in a selection of very clever books that will challenge your mind. You may sit and read them while I teach the others and if you have any questions, well, I shall do my best to answer them. How does that sound?

(A beat. MATILDA is overwhelmed and suddenly hugs MISS HONEY.)

Matilda! Why... that is the biggest hug in the world! You're going to hug all of the air out of me!

(MATILDA shows no sign of breaking the hug. A beat. MISS HONEY hugs back.)

(#24 – THE TRUNCHBULL’S ENTRANCE begins.)

(The TRUNCHBULL storms on.)

TRUNCHBULL

Matilda Wormwood! Where is—

MATILDA

(stepping forward)
Yes, Miss Trunchbull.

TRUNCHBULL

Aha! So you admit it do you?

MATILDA

Admit what, Miss Trunchbull?

TRUNCHBULL

This morning this foul carbuncle sneaked like a serpent into the kitchen and stole a slice of my private chocolate cake from my tea tray.

MATILDA

No I did not!

MISS HONEY

Miss Trunchbull, Matilda’s been here all morning.

TRUNCHBULL

Standing up for the little spitball are you? Well this crime took place before school started. Therefore she is...

(writing on the board)
...guilty!

(#25 – BURP SEQUENCE (PART 1) begins.)

BRUCE

(to the audience)
Okay, look, I stole the cake. And honestly I was really, definitely, sort of almost thinking about owning up... maybe? But I was having a lot of trouble with my belly. The Trunchbull’s cake was so good that I’d scoffed it down too quick and now it was beginning to fight back.

(his belly rumbles)
See?

(It rumbles again.)

MATILDA

I didn't do anything!

TRUNCHBULL

You are a crook, and a thief and I shall crush you!

(#26 – BURP SEQUENCE (PART 2) begins. BRUCE lets out a really, really enormous burp.)

(#27 – BURP SEQUENCE (PART 3) begins.)

BRUCE

(to the audience)

A huge cloud of chocolaty gas wafted from my mouth and drifted full into the face of the Trunchbull.

(The TRUNCHBULL is hit by the burp. Pause.)

TRUNCHBULL

Bruce Bogtrotter...

(The TRUNCHBULL advances on BRUCE.)

BRUCE

Yes, Miss?

TRUNCHBULL

You liked my cake, didn't you, Bruce?

BRUCE

Yes, Miss Trunchbull, and I'm very sorry, but—

TRUNCHBULL

Oh, as long as you enjoyed the cake, that's the main thing.

BRUCE

Is it?

TRUNCHBULL

Yes, Bogtrotter, it is.

BRUCE

Oh. Well... I did.

(a beat)

Thank you.

TRUNCHBULL

Wonderful. Marvellous. That makes me so happy, it gives me a warm glow in my lower intestine.

(calling offstage)

Oh, Coo-ook!

(#28 – BRUCE (PART 1) begins.)

BRUCE (PART 1)

(The COOK enters, carrying a massive chocolate cake with one slice missing. The COOK plonks the cake in front of BRUCE. He stares at it.)

TRUNCHBULL: What's the matter, Bogtrotter? Lost your appetite?

BRUCE: Well, yes. I'm full.

Solid & Fast 8



TRUNCHBULL: I will tell you when you are full, and I say that criminals like you are not full until you have eaten the entire cake!

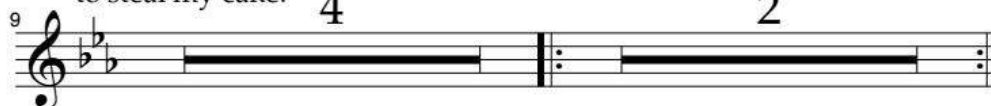
BRUCE: But—

TRUNCHBULL: No buts. Eat!

MISS HONEY: Headmistress, he'll be sick—

TRUNCHBULL: He should have thought of that before he decided to steal my cake!

9 4 2



(TRUNCHBULL:)

15



Eat!

Eat!

LAVENDER:

NIGEL:



He can't.

He might ex-plode!

(Terrified, BRUCE sets about eating the cake.)

(TRUNCHBULL:) KIDS: 18

EAT!!! A sin - gle slice Or e - ven

Musical notation for measures 17-18. Measure 17 starts with a treble clef, a key signature of two flats, and a common time signature. It contains a whole note with a cross above it, followed by a quarter rest, a quarter note, and a quarter rest. Measure 18 contains a quarter note, a quarter note, a quarter note, a quarter rest, a quarter note, a quarter note, and a quarter note.

19

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

Musical notation for measure 19. It contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

21

you, Bruce, Have to ad - mit Be-tween you and

Musical notation for measure 21. It contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

23

it There's not a lot of dif - fer-ence in

Musical notation for measure 23. It contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

25

PART 1:

size. He can't, He sure - ly

PART 2:

He can! Bruce!

Musical notation for Part 1 of measure 25. It contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Musical notation for Part 2 of measure 25. It contains a quarter rest, a quarter note, a quarter note, and a quarter note with a sharp sign above it.

27

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

You are the man, Bruce!

29

plode, He's going to

He's quite e - las - tic, ———

31

blow, Make him stop,

He's fan - tas - tic, look at him

Brighter

33

I can't watch! Bruce!

go! Bruce!

35

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

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

Detailed description: This block contains two staves of music for measures 35 and 36. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "You'll ne-ver a-gain be sub-ject to a-buse For your im-".

37

mense ca - boose. She'll call a truce, Bruce.

mense ca - boose. She'll call a truce, Bruce.

Detailed description: This block contains two staves of music for measures 37 and 38. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mense ca - boose. She'll call a truce, Bruce."

39

With ev-'ry swal-low you are tight-en-ing the noose.

With ev-'ry swal-low you are tight-en-ing the noose.


Detailed description: This block contains two staves of music for measures 39 and 40. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "With ev-'ry swal-low you are tight-en-ing the noose."

41

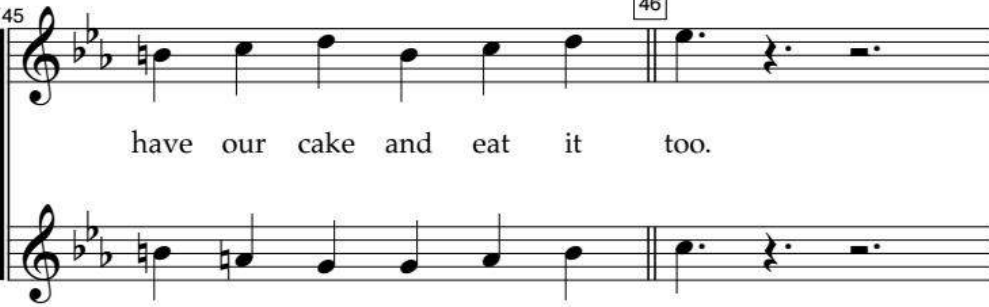
We ne - ver thought it was pos - si - ble

We ne - ver thought it was pos - si - ble


Detailed description: This block contains two staves of music for measures 41 and 42. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "We ne - ver thought it was pos - si - ble".

43  But here it is com - ing true. We can

But here it is com - ing true. We can

45  have our cake and eat it too. 46

have our cake and eat it too.

47 **(ALL:)**  The time has come to put that tum-b-ly tum to use.


49  No ex - cuse, Bruce.

51  Let out your belt, I think you'll want your trou-sers loose.

HORTENSIA, AMANDA,
TOMMY: Bruce!

(ALL:)

53




Ohhh, Stuff it in! You're al - most

HORTENSIA, AMANDA,
TOMMY: Bruce!

(ALL:)


55



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


PART 1:

57




Don't let her win! Come on — Bruce, — be our

PART 2:




Don't let her win! Come on — Bruce, — be our

59



he - ro, Co - ver your - self in



he - ro, Co - ver your - self in

61 Rit.

choc - 'late glo - ry!

choc - 'late glo - ry!

Anthemic (slower)

64 **(ALL:)** *ff* Ah! Ah!

66 Ah! Ah!

(BRUCE finishes the cake. MISS HONEY jumps up and screams.)

MISS HONEY

Go on Brucie! Yes! Yes!

ALL

Gasp!

MISS HONEY

(to TRUNCHBULL)

Sorry, Miss Trunchbull. I got carried away.

(TRUNCHBULL smiles, crossing to BRUCE.)

TRUNCHBULL

Oh, that's alright, Jenny. We all get carried away sometimes. Even me. Well, done Bogtrotter. Good show.

(BRUCE has no idea what to say. So he nods a smile to her. She returns it and then heads to the door. He has got away with it... But the TRUNCHBULL stops. Turns. Looks at him.)

(TRUNCHBULL)

Well?

(They have no idea what she means.)

Come along, Bogtrotter.

BRUCE

What? Where?

TRUNCHBULL

Oh, did I not mention? That was the first part of your punishment. There's more. The second part. And the second part is... chokey!

BRUCE

What?

(#29 – BRUCE (PART 2) begins.)

MISS HONEY

No, Miss Trunchbull please, you can't!

TRUNCHBULL

Do you think I would allow myself to be defeated by these maggots? Did you? Who do you think I am, Miss Honey? A weakling? A fool? You?

(The TRUNCHBULL storms back to BRUCE and grabs him by the wrist.)

BRUCE

No, please! Not that! Don't take me to Chokey. Not that! Nooo!

(The TRUNCHBULL drags BRUCE out.)

MATILDA

That's not right!

(#30 – BRUCE (PLAYOFF) begins.)

SCENE 11: THE LIBRARY

(MRS. PHELPS is in the library. MATILDA enters.)

MRS. PHELPS

Matilda, thank god you're here, I'm dying for the next part of the story! I haven't slept a wink.

MATILDA

Mrs. Phelps, where's the revenge section?

MRS. PHELPS

What? Is there a child at school who's behaving like a bully?

MATILDA

Not a child exactly. Do you want to hear the next part of the story?

(#31 – ACROBAT STORY III (PART 1) begins.)

MRS. PHELPS

What are we waiting for?

MATILDA

As they prepared themselves for the most dangerous feat that had ever been performed, the acrobat gave her husband a kiss—

ACROBAT

Smile – we have done this a thousand times.

ESCAPOLOGIST

First I escape from the cage, lean out, catch you with one hand, grab a fire extinguisher with the other, and put out the flames on your specially designed dress before they reached the dynamite and blew your head off!

MRS. PHELPS

(screams)

Ahhhhhhh!

(beat)

Sorry. Go on.

MATILDA

The trick started well. The moment the dress was set alight the acrobat swung into the air. She hurled over the sharks and spiky objects – suddenly the padlocks pinged open and the huge chains fell away – the door flung open and the escapologist reached out to catch his wife and the child—

MRS. PHELPS

Oh, I can't look!

MATILDA

He grabs her hand and suddenly the flames are covered in foam before they can both be blown to pieces.

MRS. PHELPS

Hooray! So the story does have a happy ending!

MATILDA

No.

MRS. PHELPS

No?

MATILDA

No. The escapologist used just a touch too much foam and suddenly their hands became slippery... and she fell.

MRS. PHELPS

Did she survive?

(#32 – ACROBAT STORY III (PART 2) begins.)

MATILDA

She broke every bone in her body except the ones at the ends of her little fingers. She lived long enough to have their child.

ACROBAT

Love our daughter with all your heart. She is all we ever wanted.

MATILDA

And then she died.

(MRS. PHELPS blows her nose hugely, devastated.)

And then... things got worse.

MRS. PHELPS

Worse? Oh, no, Matilda, they can't get worse!

(#33 – ACROBAT STORY III (PART 3) begins.)

MATILDA

I'm afraid they did. Because the escapologist was so kind that he never blamed the evil sister for what happened. In fact, he asked her to move in and help look after his daughter. She was nothing but cruel to the little girl, beating her if she ever did anything wrong. But always in secret, so that the escapologist never suspected a thing.

MRS. PHELPS

(jumping up)

Let's call the police!

MATILDA

Mrs. Phelps, it's... it's just a story.

MRS. PHELPS

What?

(remembering herself)

Oh, yes, of course.

(a beat).

I'd better go.

(#34 – WHEN I GROW UP TRANSITION begins.)

SCENE 12: A PARK

(#35 – WHEN I GROW UP begins.)

WHEN I GROW UP

Swung 2 BRUCE:

When I grow up —

I will be tall e - nough to reach

— the bran - ches That I need to reach

— to climb — The trees — you get — to climb


12



— when you're grown up.


15

**BRUCE,
TOMMY:**




And when I grow up —

18



I will be smart e - nough to ans - wer all — the

21



quest - ions that you need — to know — the ans - wers to be -


24



fore you're grown up. —


27

AMANDA, ERIC:




And when I grow up — I will eat

29



— sweets ev-'ry day, — on the way — to work — and I —

32



— will go to bed — late ev - 'ry night. —

**AMANDA, ERIC,
BRUCE, TOMMY:**

35



And I will wake up — when the sun

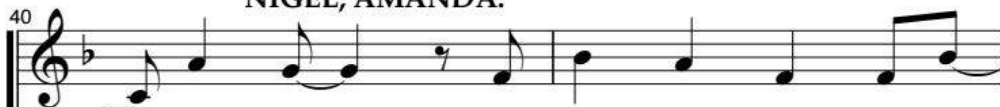
37



— comes up and I — will watch car - toons un - til my eyes


**ALICE, ERIC, LAVENDER,
NIGEL, AMANDA:**

40




— go square And I won't care cos I'll —

**HORTENSIA,
TOMMY, BRUCE:**




And I won't care cos I'll —

42



— be all — grown up — When I — grow



— be all — grown up — When I — grow

45

up. _____

up. _____

2

2

49

GROUP 1:

When I grow up, —

GROUP 2:

When I grow up, _____

GROUP 3: ³

When I grow

52

I will be strong e - nough to car - ry all — the

— I will be strong e - nough to car - ry all — the

up, I will be strong e - nough to car - ry all — the

(GROUP 1:)

55

hea-vy things you have__ to haul__ a-round__ with you when

**(GROUP 2,
GROUP 3:)**

hea-vy things you have__ to haul__ a-round__ with you when

58

you're a grown up.____

you're a grown up.____

61 **GROUP 1:**

and When I grow up,____

GROUP 2:

When I grow up,____

GROUP 3:

When I grow

64

I will be brave e - nough to fight

— I will be brave e - nough to fight

up, I will be brave e - nough to fight

(GROUP 1:)

66

— the crea - tures That you have to fight

(GROUP 2, GROUP 3:)

— the crea - tures That you have to fight

68

— be - neath — the bed — each night to

— be - neath — the bed — each night to

70

be a grown-up. —

be a grown-up. — And when I grow up,

73 **GROUP 1:**

And when I grow up, — I will have

_____ I will have

75

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

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

78

Mum pre-tends that mums don't think are fun. —

Mum pre-tends that mums don't think are fun. —

80

And I will wake up —

And I will wake up —

82

— when the sun — comes up and I — will spend all

— when the sun — comes up and I — will spend all

85

day just ly - ing in — the sun — And I won't burn cos I'll —

day just ly - ing in — the sun — And I won't burn cos I'll —

88

— be all — grown - up. — When I — grow

— be all — grown - up. — When I — grow

L'istesso, straight

91 93 12

up. _____

up. _____

12

A bit more relaxed
("Naughty" tempo), swung

105 **MISS HONEY:**

When I grow up _____

108

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

111

that you have to fight _____ be-neath _ the bed _____ each night to

114

be a grown-up. _____

When I grow

117 (MISS HONEY:)

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.

—

If you al - ways take it on the chin and wear — it,

When I grow

noth - ing will change.

125

up...

Just be-cause I find my-self in this sto - ry, it

127

does-n't mean that ev - 'ry-thing is writ-ten for__ me.

129

If I think the end - ing is fixed__ al - read-y, I

(MATILDA:)

131

might as well be say - ing I think that it's O - K

133

and that's not right.

(#36 – TO WORMWOOD HOUSE *begins.*)

SCENE 13: THE WORMWOOD HOUSE

MR. WORMWOOD

Everyone, gather round; I want my family to share in my triumph.

(*to MATILDA*)

Not you, boy.

MATILDA

I'm a girl!

(*MATILDA hovers, uninvited.*)

MR. WORMWOOD

One hundred and fifty-five old bangers on my hands. How could I possibly make the mileage go back? I couldn't very well drive each one backwards could I?

MICHAEL

Backwards.

MR. WORMWOOD

When suddenly I had the most genius idea in the world! I grabbed a drill and, using my incredible mind, I attached the drill to the speedometer of the first car, turned it on and whacked it into reverse.

MICHAEL

Back-wards.

MR. WORMWOOD

Exactly! Within a few minutes I had reduced the mileage to practically nothing.

MICHAEL

Backwards!

MR. WORMWOOD

Ten minutes later the Russians show up. Expensive suits, dark glasses—

MRS. WORMWOOD

Russians are nocturnal; I saw it on a program last night.

MATILDA

That was a program about badgers.

MRS. WORMWOOD

Same thing.

(to MR. WORMWOOD)

And? Did it work?

(MR. WORMWOOD opens a suitcase full of cash. They scream with joy.)

Fantastico! Now I'll be able to afford Rudolpho all day long!

MATILDA

But they trusted you and you've cheated them!

(They glare at MATILDA.)

MRS. WORMWOOD

(to MATILDA)

What have we done to deserve a child like you?

(#37 – BOOKWORM begins.)

MR. WORMWOOD

You know what I'm going to do tomorrow? I'm gonna go down that school and tell your teacher you're never to be let in again!

MATILDA

What? No—

MR. WORMWOOD

And if she does... I'll have her fired! And you will never read another stinking book as long as you live young man!

MATILDA

I'm a girl!

MRS. WORMWOOD

Now go to your room, you nasty... little... creep!

MICHAEL

(to MATILDA)

Backwards.

(#38 – ACROBAT STORY IV begins.)

(MR. and MRS. WORMWOOD and MICHAEL exit.)

(MATILDA is alone in her room)

SCENE 14: SCHOOL GYMNASIUM

(MISS HONEY enters carrying a stack of books.)

(The shrill scream of a whistle. The TRUNCHBULL runs on dressed in old-fashioned gym gear. BRUCE is with her, a shadow of his former self.)

TRUNCHBULL

What are you doing with those books, woman?

MISS HONEY

They... they're for Matilda

TRUNCHBULL

Not on my watch! There is an age for reading and an age for being a filthy little toad. These... are toads. Aren't you Bogtrotter?

BRUCE

Yes, Miss Trunchbull. Only Bogtrotter here is now a good toad.

TRUNCHBULL

(to MISS HONEY)

Sit.

(MISS HONEY sits.)

Miss Honey, you believe in kindness and fluffiness and books and stories. That is not teaching! To teach the child, we must first break the child.

(She blows a whistle the kids march on, stop, silent.

Pause.)

Quiet you maggots!!!

MISS HONEY

But no one was speaking, Miss Trunchbull.

TRUNCHBULL

Miss Honey, when I say 'Quiet, you maggots', you are entirely included in that statement. Where is my jug of water?

LAVENDER

I'll get it Miss Trunchbull.

(LAVENDER gets up. She is hugely excited. She cannot help but give the audience a huge thumbs-up as she goes.)

TRUNCHBULL

Stupid girl.

(to the others)

Look at you. Flabby! Disgusting! Revolting! Revolting, I say! I think it's time we toughened you all up with a little... Phys-ed.

(#40 – THE SMELL OF REBELLION begins.)

13 - lion comes out in the sweat, — and Phys -

15 Ed will get you sweat-ing. And it won't be

17 long be - fore I smell the pong of

19 aid - ing and a - bet-ting. — A bit of Phys -

21 Ed will tell us who has a head full of re-bel - li - ous

23 thoughts. HOLD! HOLD! Just like a rot-ten egg floats to the

26 top of a buc-ket of wa - ter. A whiff of in-sur-
(blows her whistle)

29 (TRUNCHBULL:)

- gence, the stench of in - tent, — the reek of

KIDS:

One! Two! Three! Four! One! Two! Three! Four!

31 (TRUNCHBULL:)

pre - pu - bes-cent pro - test, The funk of de -

(TRUNCHBULL:)

33

fi - ance, the o - dour of coup, — the waft of

KIDS:

One! Two! Three! Four! One! Two! Three! Four!

ERIC: Please, Miss! Please!

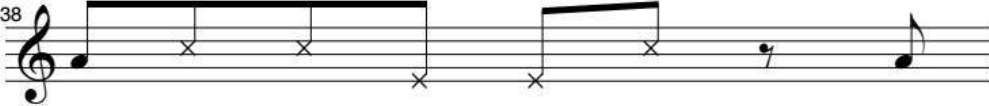
(TRUNCHBULL:)

35

a - nar - chy in pro - gress. Once we've

37 **Colla voce, straight**

ex - er - cised these de - mons, they shall

38 


be too pooped for sche - ming. Some

39 

dou-ble-time dis-ci-pline should stop the rot from set-ting in.

(TRUNCBULL:) All right, **Double-time, fast 4 (straight)**
let's step it up. Double time.

(TRUNCBULL:)

41 


1, 2, 3, 4...

43 

Dis-ci-pline, dis-ci-pline, for child-ren who aren't lis-ten-ing, the

45 

"Miss, I need a tis-sue", it's an is-sue we can fix. There is no

47 

mys-te-ry to mas-ter-ing the art of class-room mis-tress-ing; it's

(TRUNCHBULL:)

49

dis - ci - pline, dis-ci-pline... The smell of re - bel -

KIDS:

Dis - ci - pline!

(TRUNCHBULL:)

51

- lion, the stench of re - volt, the reek of pre -

53

- - pu - bes - cent plot - ting, a whiff of re - sis -

55

- tance, the pong of dis - sent, the funk of

(TRUNCHBULL:)

Let's bring this odor home!

57

mo - ral fi - ber rot - ting.

Take it home!

ALL:

60 

The Smell Of Re - bel-lion, the stench of re-volt,

62 

— the reek of in - sub-or - di -

64 

na - tion, a whiff of re - sis - tance, the pong of dis -

TRUNCHBULL: *straighter*

66 

sent... And I will not stop 'til you are squashed, 'til

swing

68 

this re - bel - li - on is quashed. 'Til

straighter **Poco rit.**

69 

glo - rious swea - ty dis - ci - pline has

70

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

Tempo

71

(LAVENDER enters with the jug of water, which now has a newt in it. She can't help but tell the audience:)

(#41 – NEWT I begins.)

LAVENDER

Look what I found! A newt! I'm gonna put the newt into the Trunchbull's—

TRUNCHBULL

Quiet!

(LAVENDER hands over the jug.)

MISS HONEY

I don't think this is teaching at all, I think it's just cruelty!

TRUNCHBULL

That is because you, Miss Honey, are pathetic.

(pours and drinks the water)

You are weak.

(pours more water and drinks)

You are, in fact, a snivelling... little...

(pours water, the newt plops out)

...newt?

(#42 – NEWT II begins.)

(TRUNCHBULL)

(she looks at the glass, screams and leaps away)

Newt! Newt!

(The TRUNCHBULL whirls and points a huge finger the only child who has not moved, who happens to be ERIC).

You!

ERIC

What? No, not me, I didn't—

TRUNCHBULL

Cockroach! You did this, you vile, repulsive, malicious little sinner!

(She grabs ERIC by the ears.)

ERIC

Ow! No, stop!

MATILDA

Leave him alone, you big fat bully!!!

(#43 – QUIET begins.)

QUIET

(Gasp from the class, TRUNCHBULL is taken aback. She releases ERIC, who scampers back to his seat.)

TRUNCHBULL: How dare you! You are not fit to be in this school! You ought to be in prison, in the deepest, dankest, darkest prison! I shall have you wheeled out, strapped to a trolley with a muzzle over your mouth! I shall...

Moderato 3

(But suddenly everything seems to go quiet, slow motion, almost stopped. MATILDA steps forward to the audience, alone, like stepping out of the scene.)

MATILDA:

Have

MATILDA:

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



know - ing if "red" means the same thing in your head as



"red" means in my head when some - one says "red"?



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



friends These an - swers that come in - to my mind un -



bid - den, these sto - ries de - li - vered to me ful - ly

14 

writ - ten. And when ev - 'ry-one shouts like they seem to like

15 

shout - ing, The noise in my head is in - cre - di - bly

16 

loud. And I just wish they'd stop, my dad and my

17 

mum And the tel - ly and sto - ries would stop for just

18 

once. And, I'm sor - ry I'm not quite ex - plain - ing it right


19 


— But this noise be - comes an - ger, and the an - ger is

20 

light. And this burn - ing in - side me would u - su - ally fade

21 
— But it is - n't to - day, — And the heat and the


22 
shout - ing And my heart is pound - ing And my eyes are

Rall.
23 
burn - ing and sud - den - ly,


Rit. **Semplice (meno mosso)**
24 
ev - 'ry - thing, ev - 'ry thing is 25 Qui - et.

26 
Like si - lence but not real - ly si - lent.

28 
Just that still sort of qui - et; Like the sound of a page


30 
— be - ing turned in a book, Or a


31  pause in a walk in the woods And though the


Poco più mosso
33  peo - ple a - round me, Their mouths are still

34  mov - ing, — The words they are

35  form - ing, — Can-not reach me a - ny

Semplice (meno mosso)
36  more. — And it is qui-et. And I am

38  warm. Like I've sailed

Accel.
40  in - to the eye of the storm.

(MATILDA steps back into the scene. Focuses on the glass with the newt.)

(#44 – 1ST GLASS TIPPING begins.)

(MATILDA)

Go on. Tip... tip over... tip... tip over!

(The scene snaps back into full speed/volume and suddenly the glass throws itself (and the newt) at the TRUNCHBULL. At first she hardly notices, just feeling something a little... but then suddenly she gives a yelp and leaps in the air, grabbing for her posterior.)

TRUNCHBULL

And I tell you that there is nothing that I shall not do, no length to which I shall not go, no punishment I shall not...

(feels the newt crawling up her leg)

What is it? What is it? The newt! It's... it's... heading north!

(panics)

I've got a newt in my knickers.

(#45 – NEWT III begins.)

(TRUNCHBULL)

(a yelp; she runs)

I've got a newt in my knickers!

(another yelp and run)

I've got a newt in my knickers!

(The TRUNCHBULL runs off, screaming, with a newt in her knickers.)

MISS HONEY

(to the class)

Well. That was interesting. I think we'd all better go home. While we still can.

(KIDS cheer and exit, except for MATILDA, who has not moved a muscle)

Matilda?

MATILDA

Watch.

(MATILDA goes to the glass, stands it up.)

(#46 – 2ND GLASS TIPPING begins.)

(Concentrates. Silence. The glass tips over. MISS HONEY jumps. She goes over to the glass. Picks it up. Examines it. Looks under the desk. Looks at the glass again. Looks at MATILDA.)

(MATILDA)

I moved it with my eyes. Am I strange?

(Beat. MISS HONEY stares at her, dumbfounded. Then—)

MISS HONEY

Would you fancy a nice cup of tea?

(#47 – WALK TO MISS HONEY'S begins.)

(They walk through hedgerows, woods, and glades with flowers.)

MATILDA

What do you think it is? This thing with my eyes?

MISS HONEY

I... can't pretend that I know, Matilda. But I don't believe we should be frightened of it. I think it's something to do with that incredible mind of yours.

MATILDA

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

MISS HONEY

Well, not exactly but, yes something like that. You certainly are a special girl Matilda. I met your mother. She's... unusual. What about your father? Is he proud to have a daughter as clever as you?

MATILDA

Oh yeah. He's always saying "Matilda, I am very proud to have a daughter as..."

(a beat)

That's not true, Miss Honey. He's not proud at all. He calls me a liar and a cheat and a nasty little creep.

MISS HONEY

I see.

(arriving)

Here we are; home, sweet home.

MATILDA

Are you poor?

MISS HONEY

Yes. Yes, I am. Very.

MATILDA

Don't they pay teachers very much?

MISS HONEY

Well, they don't, actually. But I am even poorer than most, because of... other reasons. I used to live with my aunt. But one day I was out walking and I came across this old shed – I fell completely in love with it. I ran to the farmer and begged him to let me move in. He thought I was mad! But he agreed and I've lived here ever since.

MATILDA

But Miss Honey, you can't live in a shed!

MISS HONEY

I'm not strong like you, Matilda. My father died when I was young. Magnus was his name and he was very kind. But when he was gone, my aunt became my legal guardian. She was mean and cruel like you can hardly imagine. And then, when I got my job as a teacher, she presented me with a bill for looking after me all those years. And she made me sign a contract to pay her back every penny. She even produced a document that said my father had given her his entire house.

MATILDA

But did he really do that? Just give her his house?

MISS HONEY

I find it hard to believe.

MATILDA

Let's go to the police!

MISS HONEY

What? We can't, we have no evidence. Besides my aunt is a much respected—

MATILDA

Who is she?

MISS HONEY

I can't say...

MATILDA

Who is she?!

MISS HONEY

Matilda, I can't—

MATILDA

Who is she?!

MISS HONEY

It's... it's... Miss—

MATILDA

Miss Trunchbull?

MISS HONEY

Yes.

(#48 – TRUNCHBULL REVELATION (PART 1) begins.)

SCENE 15: MISS HONEY'S CLASSROOM

(The klaxon sounds. The TRUNCHBULL stands, metals on her bosom, as the children file in, shocked.)

TRUNCHBULL

This class is going to have a very special spelling test. Any child who gets one single answer wrong, shall... go... to chokey.

(MISS HONEY glares at her)

What are you looking at?

MISS HONEY

You.

(Beat. TRUNCHBULL is momentarily taken aback, but carries on.)

(MISS HONEY)

(to ERIC)

You! Spell, oh now, let me see... Spell newt.

ERIC

Newt. N-E-W-T. Newt.

TRUNCHBULL

What?

ERIC

Miss Honey's taught us. She's very good at teaching.

TRUNCHBULL

Nonsense!

(to HORTENSIA)

You! Stand up, turn around and spell the one thing that you all are... revolting!

HORTENSIA

Revolting. R-E-V-O-L-T-I-N-G. Revolting.

TRUNCHBULL

You're cheating!

MISS HONEY

I've taught them, that's all. With kindness and patience and respect.

TRUNCHBULL

How dare you bring those words into my classroom, madam? You know nothing of teaching and I shall prove it.

(to LAVENDER)

You! Spell... Amchellakamanialseptricolistimosi.
[am-chell-ak-a-manial-sept-ri-colis-ti-mosis]

(#49 – TRUNCHBULL REVELATION (PART 2)
begins.)

MISS HONEY

But that's not a word, you just made it up!

TRUNCHBULL

Spell. Or go to chokey. And I should warn you; it has silent letters...

LAVENDER

A-M-CH-E... L-LA—

TRUNCHBULL

Oh dear. Oh deary, deary, dear—

LAVENDER

K?

TRUNCHBULL

I'm so sorry. It was a silent Z. You're. Going. To chokey!

(#50 – NIGEL'S "CAT" begins.)

(The TRUNCHBULL begins to drag her off. Suddenly NIGEL stands.)

NIGEL

Cat; C-A... F! Cat.

(TRUNCHBULL glares at him)

I... I got it wrong, Miss. You have to put me in chokey too.

TRUNCHBULL

Whaaaat...?

ERIC

Dog; D-Y-P. Dog. And me.

AMANDA

Table; X, A, B, F, Y. And me.

TRUNCHBULL

What are you doing? What's going on? Stop this!

HORTENSIA

You can't put us all in chokey. Banana; G-T-A-A-B-L!

MATILDA

Bully; P-Y-T-L-F-D-R-V-S-W

ALL

Revolting! P-X-Q-Q-Q-AST-1-2-3-4-89-X! REVOLTING!

(The KIDS shout a cacophony of bad spelling at The TRUNCHBULL. For a moment she looks defeated, then she pulls a lever.)

(#51 – LEVER begins.)

TRUNCHBULL

(mockingly)

“You have to put me in chokey too.” “You can’t put us all in chokey, Miss.” Come now maggots. Did you think I hadn’t thought of that? I’ve got chokeys for each and every one of you!

(#52 – CHALK WRITING begins.)

NIGEL

Look! There’s writing... on the chalk board!

ERIC

(reading the writing)

Agatha—

AMANDA

(reading)

Agatha, this is Magnus—

TRUNCHBULL

No! It... it can’t be!

ALL KIDS

(reading)

Give my Jenny back her house...

(reading)

...Then leave!

(reading)

Or I will get you... like you got me!

TRUNCHBULL

No!!!

ALL KIDS

Run... Run...

(adding MISS HONEY)

Run, run, run, run, run!!!

(The TRUNCHBULL runs screaming from the class. BRUCE, who has been quiet for the entire scene, leaps onto his desk.)

(#53 – REVOLTING CHILDREN begins.)

REVOLTING CHILDREN

Freely / colla voce

BRUCE:



Woah! _____

2



Ne-ver a-gain will she get the best— of me,

3



Never a-gain will she take a - way my free -

4



dom, And we won't for - get— the day— we

Poco a poco a tempo

(BRUCE:)

5



fought for the right to be a lit - tle bit naugh - ty!

KIDS:



For the right to be a lit - tle bit naugh - ty!

6

Ne-ver a-gain will the cho - key door

Ne-ver a - gain,

7

slam... ..will I be bull - ied

Ne-ver a - gain,

8

and... ..will I doubt it when

Ne-ver a - gain,

9

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

my mum-my says I'm a mi - ra - cle. Nev-er a-gain.

Fast

10 (KIDS:) ³



Ne-ver a-gain will we live be - hind — bars.

11 ³



Ne-ver a-gain now that we know we are —

12



— Re - volt - ing child - ren Liv - ing in —

13



— Re-volt-ing times. We sing — Re-volt-ing songs Us-ing

15



— Re-volt-ing rhymes. We'll be — Re-volt-ing child - ren 'Til

17



our Re - volt - ing's done. And we'll

(battle cry!)

have the Trunch - bull bolt - ing. We're re - volt - ing! Ahh! We are

— 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 be

— Re-volt-ing child-ren 'Til our Re-volt-ing's done. And we'll

have the Trunch - bull bolt - ing. We're re -

(KIDS:) 28

volt - ing!

TOMMY, ERIC: **LAVENDER:**

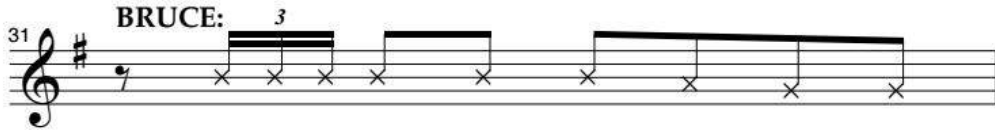
We will be - come a scream - ing horde! Take out your

(LAVENDER:)



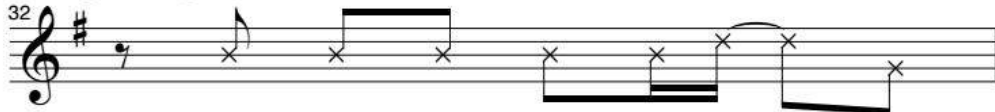
hoc-key stick and use it as a sword!—

BRUCE:



Ne-ver a-gain will we be ig - nored,

HORTENSIA:



We'll find out where the chalk— is

NIGEL:



stored! And draw rude pic - tures on— the board!

ALICE:

KIDS:



It's not in - sult - ing, We're RE-VOLT-ING!

GROUP 1:



We can S - P - el how we

(GROUP 1:)

37

like!

GROUP 2:

If e-nough of us are wrong, wrong is

38

Ev - 'ry - one! N - O - R - T -

right!

39

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

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

(GROUP 1:)

40

So we got - ta stay in - side the

(GROUP 1:)

41

line,

(GROUP 2:)

If we dis - o - bey at the same

ALL KIDS:

42

There is noth - ing that the Trunch - bull can

time,

43

do!

BRUCE:

She can take her ham-mer and S - H -

*(BRUCE covers his mouth,
before saying a rude word.)*

44

You did - n't think you could push us too far

U

45

But there's no go-ing back now we R-E-V-O-L-T-I-N

But there's no go-ing back now we R-E-V-O-L-T-I-N

47

We'll S - I - N - G U - S -

RE - VOL-TING TIMES! SONGS!

49

- I-N-G We'll be R-E-V - O-L-T - I-N-G. It is

RHYMES!

(ALL KIDS:)

52

2 L 8 4 U, "E" R - E - vol - ting! We are

54

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

(ALL KIDS:)

56

— Re-volt-ing songs Us-ing — Re-volt-ing rhymes. We'll be

BRUCE:

Woah, oh, oh _____

58

— Re-volt-ing child-ren 'Til our Re-volt-ing's done. It is

Down, down, down, down...

60

2 L - 8 - 4 - U, We are RE-VOL-TING!

We are RE-VOL-TING!

(The KIDS exit as MISS HONEY and MATILDA addresses the audience.)

(#54 – A FEW DAY LATER begins.)

MISS HONEY

A few days later, I received a letter. It said that my parents' will had turned up and that I was now the owner of the beautiful old house which had been owned by my evil aunt, one Agatha Trunchbull.

MATILDA

Who was never seen again. The chokeys were immediately destroyed and a new headmistress took over.

And her name was... Miss Honey! And it was often said that it was the best school in all the land.

(MATILDA exits.)

MISS HONEY

Matilda was never again able to move things with her eyes. She said it was because she no longer had a need for super powers. But she was still stuck with parents who were cruel and called her names:

EPILOGUE: THE WORMWOOD HOUSE

(#55 – WE'RE GOING TO SPAIN begins.)

(Suddenly there is the screech of a car. The WORMWOODS run on with suitcases.)

MR. WORMWOOD

Don't stand there gawping, we're going to Spain, forever!

MATILDA

Spain? But... why?

MRS. WORMWOOD

Because this twit brain sold a hundred and fifty-five old bangers to the Russian Mafia.

MR. WORMWOOD

They're here! Hide!

(The WORMWOODS hide.)

(The RUSSIANS enter. One of them searches and finds the suitcase full of cash and shows the money to SERGEI.)

SERGEI

Where is your father?

MATILDA

He's... I don't know.

SERGEI

The Wormwood is a stupid man. And assumed I was stupid too. And that is a very, very, stupid – and rude – thing to do.

MATILDA

Yes. But I'm afraid my father is quite rude and very, very stupid.

SERGEI

You seem smart. Sadly, in my line of work I don't often get to meet smart people like you. Most of the people I deal with, their thinking is all backwards.

MICHAEL

Backwards!

(The RUSSIANS force the WORMWOODS out of hiding, throwing MR. WORMWOOD at SERGEI's feet.)

SERGEI

I can have one of my friends teach your father manners. And one day, when he leaves hospital, he will still be stupid, but not so rude. What do you say?

MATILDA

This is a very tempting offer. But I think I've had enough of revenge.

SERGEI

Your father is very, very, lucky to have you as his daughter.

(He claps twice; the RUSSIANS exit.)

MRS. WORMWOOD

Quick, let's get out of here before they change their minds.

MISS HONEY

Let Matilda stay here with me!

MR. WORMWOOD

I beg your pardon?

MISS HONEY

Mr. Wormwood, I would love to take Matilda. I would look after her with love and respect and I'd pay for everything.

MR. WORMWOOD

You mean leave our daughter? Here, with you?

MATILDA

Dad you... you called me your daughter.

MR. WORMWOOD

Do you want to stay? Here with Miss Honey?

MATILDA

Yes! Yes I do!

MR. WORMWOOD

And you want to look after her?

MISS HONEY

I do.

(#56 – THEY HAD FOUND EACH OTHER (FINALE)
begins.)

MR. WORMWOOD

Well... we are a bit short of room, so... Yes.

MATILDA

Thank you!

MISS HONEY

And Matilda leapt into Miss Honey's arms...

MATILDA

...and hugged her!

MISS HONEY

And Miss Honey hugged her back as the Wormwoods—


(GROUP 1:)


9  tall e-nough_ to reach_ the bran - ches


(GROUP 2,
GROUP 3:)


 tall e-nough_ to reach_ the bran - ches

11  That I need to reach_ to climb_ The trees

 That I need to reach_ to climb_ The trees

13  _ you get_ to climb_ when you're grown up.

 _ you get_ to climb_ when you're grown up.

16  And when I grow up,

17  And when I grow up, _____

18

I will eat — sweets ev - 'ry day,

I will eat — sweets ev - 'ry day,

20

— on the way — to work and I —

— on the way — to work and I —

22

— will go to bed — late ev - 'ry night.

— will go to bed — late ev - 'ry night.

24

— And I will wake up —

— And I will wake up —

26

— when the sun — comes up and I —

— when the sun — comes up and I —

28

— will watch car - toons un - til my eyes

— will watch car - toons un - til my eyes

30

— go square And I won't care cos I'll —

— go square And I won't care cos I'll —

32

— be all — grown - up. —

— be all — grown - up. —

34 (KIDS:)

When I ___ grow up.

ADULTS:

When I grow up,

37 "Naughty" - Swung

E-ven if you're lit-tle, you can do a lot, ___ You must-

f-mp

39

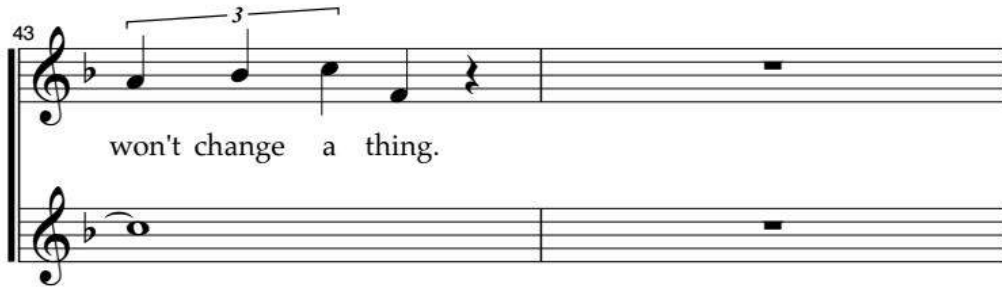
- n't let a lit-tle thing like lit-tle stop you.

f When I grow

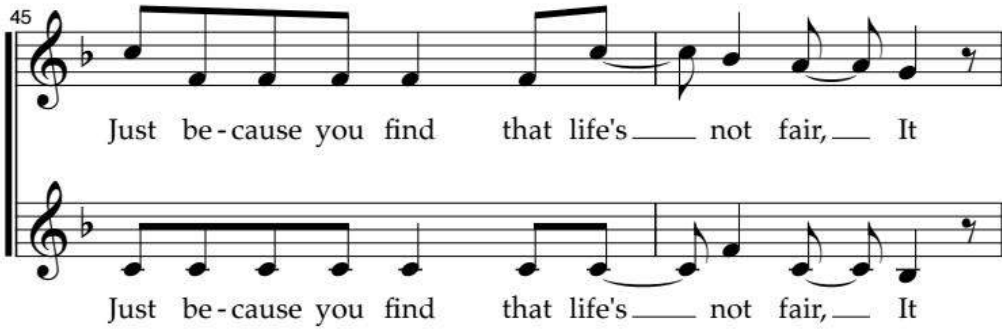
41

If you sit a-round and let them get on top, ___ You

f-mp up,

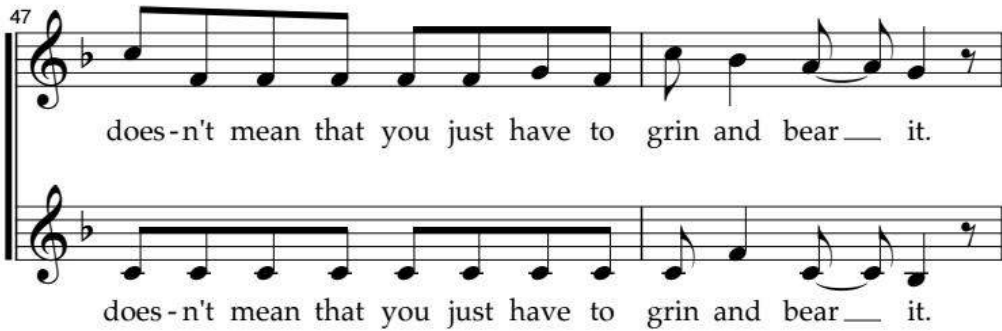
43 

won't change a thing.

45 

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

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

47 

does-n't mean that you just have to grin and bear it.

does-n't mean that you just have to grin and bear it.

49 

If you al-ways take it on the chin and wear it, You

If you al-ways take it on the chin and wear it, You

51

might as well be say-ing you think that it's O-K and

might as well be say-ing you think that it's O-K and

53 (ALL:)

that's not right. And if it's not

56

right, You have to put it right.

59

But no - bo - dy else — is gon - na

61

put it right for me, No - bo - dy but me is gon - na

63

change my sto-ry, Some-times you have to be a

65 (ALL:)

lit - tle bit... naugh - ty!

TRUNCBULL:

Mag-gots!

The image shows two staves of musical notation. The top staff is for the 'ALL:' part, starting at measure 65. It begins in 3/2 time and changes to 4/4 at the end of the first measure. The melody consists of a quarter note G4, an eighth note A4, a quarter note Bb4, a quarter rest, a quarter note G4, and a quarter note F4. The lyrics 'lit - tle bit...' are under the first three notes, and 'naugh - ty!' are under the last three notes. The bottom staff is for 'TRUNCBULL:'. It starts with a whole rest in 3/2 time, followed by a quarter note G4 with an 'x' below it, and a quarter note F4 with an 'x' below it. The lyrics 'Mag-gots!' are under these two notes. The staff then changes to 4/4 time with a whole rest.

THE END

Words To Know From

Roald Dahl's Matilda the Musical JR.

Abetting – encouraging or assisting with a wrongdoing

Cacophony – a harsh mixture of sounds; noise

Carbuncle – a severe boil or sore in the skin

Coup – a sudden and violent seizure of power

Cynical – believing that people are motivated by selfishness

Dissent – public disagreement

Elastic – stretchy

Empirical – based on observation

Escapologist – an entertainer specializing in escaping from various confinements

Gawping – staring in a foolish or rude manner

Inevitable – unable to be avoided; certain

Insubordination – defiance of authority

Insurgence – an act of rebellion or revolt

Jaunty – lively, cheerful, or self-confident in manner

Jumped-up – referring to individuals who believe they are more important than they actually are

Klaxon – an electric horn or loud warning device

Knackered – exhausted

Malicious – evil-intentioned; malevolent

Peroxide – a chemical used to bleach hair

Pong – a strong and unpleasant odor

Prepubescent – referring to the period just prior to puberty

Sniveling – crying; sniffing

Subsequent – coming after or later; following

Treacle – a sweet, thick syrup often used in cooking