

# NAUGHTY

from *MATILDA*  
For Unison Voices and Piano

Arranged by  
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Words and Music by  
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Moderate swing ♩ = 132

Piano

*f* *ff*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody starting on a quarter rest, followed by eighth and quarter notes. The bass clef staff has a bass line with a quarter rest, followed by quarter and eighth notes. The second system continues the melody and bass line, ending with a triplet of eighth notes in the treble clef.

4 UNISON CHOIR 5 *mf*

Jack and Jill — went up the hill — to

The first line of the unison choir part starts at measure 4. The vocal line begins with a quarter rest, then a quarter note, followed by eighth and quarter notes. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a steady bass line. Dynamics include *mf*.

7 fetch a pail of wa - ter — so they say, — the sub - se - quent fall was in -

The second line of the unison choir part starts at measure 7. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with chords and a bass line. Dynamics include *mf*.

10 ev - i - ta - ble, they nev - er stood a chance, they were writ - ten that way.

The third line of the unison choir part starts at measure 10. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with chords and a bass line. Dynamics include *mf*.

13

In - no - cent vic - tims of their sto - ry.

13

17

16

Like Ro - me - o and Ju - li - et, 'twas writ - ten in the

16

19

stars be - fore they e - ven met that love and fate and a

19

22

touch of stu - pid - i - ty would rob them of their hope of liv - ing hap - pi - ly. The

22

end - ings are of - ten a lit - tle bit gor - y I

won - der why they did - n't just change their sto - We're

told we have to do... told but sure - ly...

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

37 39 *mf*

E - ven if you're lit - tle you can

40

do a lot, — you — must - n't let a lit - tle thing like "sit - tle" stop — you. —

43

If you sit a - round — let them get on top, — you won't change a thing.

47

46

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

49

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

52

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

55

*f*  
an' that's not right. And if it's not

58

*fp*  
right you have to put it right.

61

Musical notation for measures 61-63. The system includes a vocal line and a piano accompaniment. The piano part features a *mf* dynamic and a *cresc.* marking. The piano accompaniment consists of a steady bass line in the left hand and a more active melody in the right hand.

64

Musical notation for measures 64-66. The piano part features a *mf* dynamic and a *cresc.* marking, followed by a *f* dynamic. A triplet of eighth notes is marked with a '3' and a slur. The piano accompaniment continues with a steady bass line and an active right-hand melody.

67

Musical notation for measures 67-69. The piano part features a *ff* dynamic. A triplet of eighth notes is marked with a '3' and a slur. The piano accompaniment continues with a steady bass line and an active right-hand melody.

70

Musical notation for measures 70-72. The system includes a vocal line and a piano accompaniment. The piano part features a *subito mp* dynamic marking. The vocal line has lyrics: "In the slip of a bolt there's a ti - ny re - volt; the seed of a war". The piano accompaniment consists of a steady bass line and a more active melody in the right hand.

73

— in the creak of a floor - board; a storm can be - gin with the flap of a wing,

73

Piano accompaniment for measures 73-75, featuring chords and melodic lines in both hands.

76

the ti - ni - est mite — packs the might - i - est strength Ev - 'ry day

76

Piano accompaniment for measures 76-78, including a triplet in measure 78 and a *mf* dynamic marking.

79

starts with the tick — of a clock; — all es - capes start with the click — of a lock.

79

Piano accompaniment for measures 79-81, featuring a triplet in measure 79 and various chordal textures.

82

— If you're stuck in your sto - ry and wan - na get out, you don't have to cry,

82

Piano accompaniment for measures 82-84, concluding the page with sustained chords and a melodic line.

85 86 *f*

— you don't have to shout. 'Cause if you're lit - tle you can do a lot, — you —

85

*f*

Detailed description: This system contains measures 85 and 86. The vocal line (treble clef) starts with a rest, then sings "you don't have to shout. 'Cause if you're lit - tle you can do a lot, — you —". The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and some melodic fragments. A dynamic marking of *f* is present in the piano part.

88

must-n't let a lit - tle thing like "lit - tle" stop — you. If you sit a - round and let them

88

Detailed description: This system contains measures 88 and 89. The vocal line (treble clef) continues with "must-n't let a lit - tle thing like 'lit - tle' stop — you. If you sit a - round and let them". The piano accompaniment (grand staff) continues with chords and a bass line. A large diagonal watermark "DONOT COPY" is overlaid across the page.

91

get on top, — you won't change a thing.

91

Detailed description: This system contains measures 91 and 92. The vocal line (treble clef) sings "get on top, — you won't change a thing.". The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords. Triplet markings are present in both the vocal and piano parts. A large diagonal watermark "DONOT COPY" is overlaid across the page.

94

Just be - cause you find that life's not fair, — it does - n't mean that you just have to

94

Detailed description: This system contains measures 94 and 95. The vocal line (treble clef) sings "Just be - cause you find that life's not fair, — it does - n't mean that you just have to". The piano accompaniment (grand staff) continues with chords and a bass line.



97

grin and bear\_ it. If you al - ways take it on the chin and wear it, you

97

100

might as well be say - ing you think that it's O - K an' that's not

100

*mf* *f*

103

right. And if it's not right

103

106

*fp* *f*  
you have to put it right. But

106

*fp* *f*

no - bod - y else\_\_ is gon - na put it right for me, no - bod - y but me is gon - na



change my sto - ry. Some-times you have to be a lit - tle bit naugh - ty!



*ff*



118

