

BOOK NUMBER



**- LIBRETTO VOCAL BOOK -**

**ROALD  
DAHL'S**

**CHARLIE**

**AND  
THE CHOCOLATE  
FACTORY**

**TUESDAY 11TH MARCH -  
SATURDAY 15TH MARCH 2025**

Book by  
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Music by  
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Lyrics by  
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Based on the novel by ROALD DAHL

Songs from the Motion Picture by LESLIE BRICUSSE and ANTHONY NEWLY

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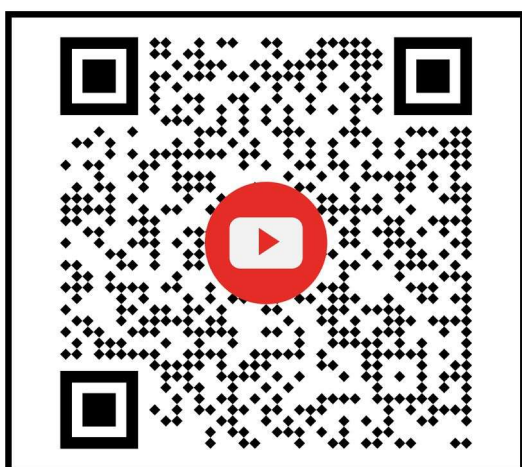
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# Overture

00

TACET

# The Candy Man

1

"In 4"  
Swing ♩ = 116

4  
A-D

1 Ensemble:

Who can take a sun - rise \_\_\_\_\_ sprin - kle it with dew, \_\_\_\_\_

+ Willy Wonka:

cov - er it in choc - olate and a mir - a - cle or two, the can - dy man, \_\_\_\_\_

Willy Wonka:

oh the can - dy man can. \_\_\_\_\_ Yes, the

can - dy man can 'cause he mix - es it with love and makes the world taste good. \_\_\_\_\_

16 WILLY WONKA: My name is Willy Wonka. I make chocolate. Quite simply, the greatest invention in the entire history of the world.

4  
16-19

WILLY (cont.): Whoever could there be who doesn't love the tooth-tickling tongue-tastical taste of a sweet bar of soft milk chocolate... Except dogs, of course, [GO]

3  
20-22

WILLY (cont.): ... it's poisonous to dogs. There comes a time, in every chocolatier's life when the chocolate he makes turns dark and bitter, that's when he knows it's time to lay down his spoon.

26

8

26-33

WILLY (cont.): ... to hand over to someone else, someone new. The only question is...

35

2

35-36

37

Willy Wonka:

38 39 40

Who can take a rain - bow, \_\_\_\_\_ wrap it in a sigh? \_\_\_\_\_

41 42 3

Soak it in the sun and make a straw - ber - ry - lem - on pie!

WILLY: I need to find a new... me.

43 44 45

A can dy man

WILLY: But who can catch a candy man? Oh, right.

47

46 48 49

A can - dy man can. \_\_\_\_\_ Yes, a can - dy man can 'cause he

WILLY: I have to go back out into the world.

50 51 52

mix - es it with love and makes the world taste good.

The world. I haven't been out there in a very, very long time. Well what are you waiting for? Let's go.

[The Candy Shop rises: An oasis of colors and excess, gaudy, garish and bright.]

53

7

53-59 62

The

63


64 65 66

can - dy man makes eve - ry - thing he bakes sat - is - fy - ing and de - li - cious.\_\_\_\_

#1 - The Candy Man



**Willy Wonka:**

67  68 69 70 71


Talk a-bout your child-hood wish - es — you can e - ven eat...the dish - es!

**Willy Wonka:**

72  73 74 75

Who can take to - mor - row? Dip it in a dream?

**Ensemble:**

 73 74 75

Who can take to - mor - row? Dip it in a dream?


**Willy Wonka:**

76  77 78


sep - a - rate the sor - row and col - lect up all the cream, the

**Ensemble 2:** the can - dy man

**Ensemble 1:** the can - dy man

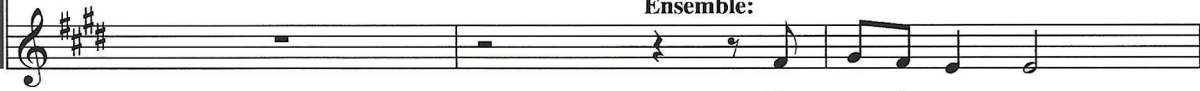


**(Willy Wonka):**

79  80 81


can - dy man Oh, the can - dy man can. Yes, the

**Ensemble:**

 80 81

The can - dy man can.

**Willy Wonka:**

82  83 84 85

can - dy man can 'cause he mix - es it with love and makes the world taste good. And the

**WILLY:** They'll never recognize me now!

**WILLY:** Do come in. [GO]

**All:** *rit.*

86  87 88 89

world tastes good cause the can - dy man thinks it... should.

**90** **Sl. Faster** ♩ = 151

 6

90-95

#1 - The Candy Man

# Willy Wonka! Willy Wonka!

2

**CHARLIE:** Me too. And guess what--his factory is in this town! Up there on that hill...my Grandpa Joe used to work there as a security guard. He told me all about it.

**WILLY WONKA:** So what happened to him?

**CHARLIE:** Grandpa Joe, he's old now he's been in bed for 45 years. [GO]

**WILLY WONKA:** Not him, Kid, Willy Wonka. What happened to Willy Wonka?

**CHARLIE:** You run a candy shop, do you really not know any of this...?

"In 1"  $\text{♩} = \text{c. } 210$

9

25

37 sub - ject is Won - ka, 38 it's true... 39 I'm ob -

WILLY WONKA: What does he look like?

CHARLIE: Now? He must be like a thousand years old! He probably [GO] has a hump!

40 **Vamp**

41 sessed!! 42 43 But

44

45 my Grand - pa Joe 46 sings of treats be - yond 47 words de -

48 si - red by 49 old and by 50 young 51 like

52 eggs made of 53 choc - olate that 54 turned in - to 55 birds, who

56 perched and sang 57 tunes on your tongue! 58 59 **+ Women:** Wil - ly  
**Men:** Wil - ly

60

61 Won - ka! 62 Wil - ly Won - ka! 63 **Charlie:** Wil - ly  
Won - ka! Wil - ly Won - ka!

#2 - Willy Wonka! Willy Wonka!

64 65 66 67 **+ Women:**  
 Won - ka was known from Bra - zil to Co - logne! Wil - ly  
**f Men:**  
 Wil - ly

68 **Charlie:** 69 70 71  
 Won - ka! lived his life to cre - ate! And if  
 Won - ka!

72 73 74  
 I could af - ford him I'd be o - ver -

**WILLY WONKA:** Well, what happened next?

**CHARLIE:** Oh, he died. **WILLY WONKA:** What!?

**CHARLIE:** Commercially [GO] he died.

**WILLY WONKA:** That's hardly the same thing.

**75 Vamp**

76 77 78 **Charlie:**  
 weight! You see,

79 80 81 82  
 Won - ka found out that to his sad sur - prise the

83 84 85 86  
 work - ers he cher - ished turned out to be spies. They

87 88 89 90  
 cop - ied his rec - i - pes, spoiled his art. They

91 92 93 94  
 sold all his sec - rets and worse, they broke his

**#2 - Willy Wonka! Willy Wonka!**



95 **CHARLIE:** Willy Wonka turned his back on the world.

heart.

103 **CHARLIE (cont.):** He shut up shop and he locked his factory. They say he hates all humanity.  
**WILLY WONKA:** Nobody thinks to knock? Maybe give the guy a call?

8

103-106 → 111-114

**CHARLIE:** It's a factory with no workers but somehow he still makes chocolate.  
 How does he do it? Nobody ever goes in and nobody ever goes out.

4 119 4

115-118 119-122

**CHARLIE (cont.):** It's one of the great mysteries of the chocolate making world!  
**WILLY WONKA:** Who cares how the stuff's made, as long as kids buy it.  
**CHARLIE:** Oh no. Only old people buy his chocolate now.  
**WILLY WONKA:** What?

12

123-134

135 **Safety** **CHARLIE:** Wonka's old fashioned. He's out of date. He's not even advertised on TV. [GO] **WILLY WONKA:** Imagine...

135-136 137 138

And

139

140 141 142

so, it's been de - cades and Won - ka's grown old. Like I

143

144 145 146

told you, it's like he was dead! Then

147

148 149 150

I saw this shop and (then) lo and be - hold the ex -

151

152 153

plo - sion you heard was my head!

#2 - Willy Wonka! Willy Wonka!

155

**+ Women:** Wil - ly Won - ka! Wil - ly Won - ka! oh the

**Charlie:**

**Men:** Wil - ly Won - ka! Wil - ly Won - ka!

154 156 157 158

159 joy since I've learned that his choc - olate's re - turned! Now I'm

*rit.* , **A Tempo**

163 wish - ing on my dad's luck - y star to

167 some - day be ab - le to buy one

168 169 170

171 bar!!

**Almost Segue**

# The Big Idea

2A

TACET

#2 - Willy Wonka! Willy Wonka!

# Candy Man (Reprise)

2B

**MRS GREEN:** That'll be seven cents, Bucket.

**CHARLIE:** Seven? It's normally five!

**MRS GREEN:** Price went up. You can have a rotten one for five.

[CHARLIE gives her 5 cents, SHE gives him the cabbage. It's awful.]

**CHARLIE:** Yuck! [CHARLIE finds a snail] [GO]

## "In 4, Tempo di 'Candy Man'"

♩ = c.115 Swing ♩'s **MRS GREEN:** You get the snail for free. **CHARLIE:** Thank you Mrs. Green.

**MRS GREEN:** Oh, and Bucket, tell your mom you're going to need more money next week.

**CHARLIE:** I will. **MRS GREEN:** Vegetables! Antique vegetables!

**Leggiero**

**MRS GREEN (cont.):**

Get your pre-loved vegetables here.

**Charlie:**

(Snores)

**Joe:**

**George:**

**Joe:**

**George:**

**Joe:**

**George:**

**CHARLIE:**

I'm home! [OUT]

# Charlie, You & I

3

**CHARLIE:** She won't find out.

**GRANDPA JOE:** Why don't I tell you a story instead?  
How about the time I was a travel agent for a Mr Lewis  
and a Mr Clark. A weekend break in the hills they asked for...  
lovely gentlemen. I wonder what happened to them.

**CHARLIE:** Pleeese! Grandpa Joe. Pleeese. You know  
what sort of story [GO] I want!

"In 4"  $\text{♩} = 112$

**GRANDPA JOE:** All right! But shhh. We mustn't wake up your other grandparents.

**Grandpa Joe:**

I'm an

old, old man with a tongue that can tell a diff- rent tale for ev'- ry year. — But when I

**Grandpa Joe  
& Charlie:**

**Grandpa Joe:**

ask this boy to say which sto- ry he'd en- joy. "Wil- ly Won- ka!" is all I e- ver hear!

**CHARLIE:** My name is Willy Wonka. I make chocolate.  
How would you like to be my security guard?

**CHARLIE:** Perfect. And now [GO]  
I make the Chocolate!

**GRANDPA JOE:** It would be an honor sir!

**Vamp**

**Grandpa Joe:**

I have

fought world wars cy- cled ten grand tours! From the shores of Wales to Tri- po - li. — But when I

**Grandpa Joe  
& Charlie:**

*rit.* **Grandpa Joe:**

ask this tot to choose one sto- ry from the lot. "Wil- ly Won- ka!" is what it's bound to

*rall.*

**CHARLIE:** Delumptious!

**Faster**  $\text{♩} = \text{c.}130$

*rit.*

be. Cause Char- lie Buck- et's an aw- ful lot like me.



**27** **A Tempo** ♩ = 118  
**Grandpa Joe:**

Char - lie, you and I, we make some - thing out of noth - ing. Me and you Char - lie we see  
 things that aren't there. Char - lie, you and I won - der how but ne - ver why. It's me and you Char - lie.  
*rit.*  
 Char - lie, you and I.

**A Tempo**  
**CHARLIE:** And then you add sugar! **MRS BUCKET:**  
 And raisins! And Marshmallows! And- Evening all! *[GO]*

## A Letter From Charlie Bucket

4

**CHARLIE:** If five boys have  $x$  bars of chocolate  
 and each bar has  $y$  squares and  $x$  is two times  $y$ ,  
 then how many squares of chocolate does each boy have?  
 ...Oh I can't! *[GO]*

### "In 4" Delicately With Rubato ♩ = 95

**CHARLIE (cont.):** Wait, I've got a better idea.

Dear Mr. Wonka... **Charlie:**  
 know that you're a bu - sy man. You must have lots of mail to read. I'm writ - ing for my fam - 'ly 'cause there's  
 no - thing spe - cial that I need. The time you take to read this let - ter will be time well spent. Be -  
 cause I've made a list of things you might want to in - vent.

### #4 - A Letter From Charlie Bucket

**Poco più mosso**

Mrs. Bucket: 12      Charlie: 13      Mrs. Bucket: 14      Charlie: 15

How's your home-work? Al-most done. That's my Char-lie, that's my son. For

**16 Poco più forte e tempo primo**

Mom, who's al ways on her feet you might please grant me this one wish: to keep her shoes at-tached to her, some

la-ces made of lic-o-ri-ce. For Jo-se-phi-na I have drawn a rec-i-pe be-neath. For

**Poco più mosso**

Mrs. Bucket: 22      23      24

mol-ars made of mar-zi-pan when she can't find her teeth. Have you scrubbed up?

Charlie: 25      Mrs. Bucket: 26      27      **Poco rall.**

Yes, I did. That's my Char-lie, that's my kid.

**MRS. BUCKET:** Charlie...? **CHARLIE:** Mm?  
**MRS. BUCKET:** I'm off to do the night shift. Will you look after these reprobates for me?  
**CHARLIE:** I will. **MRS. BUCKET:** Night Charlie. **CHARLIE:** Night mom.

**A Tempo**      **Poco rall.**      Charlie: 31

28-30      When

**32 Tempo primo**

CHARLIE: 33      34

I was small-er than I am my dad, he took us to the sea. He bought my mom an ice cream. She was

hap-py as a Mom can be. For her I would in-vent an ice cream that would nev-er melt so

she can feel all day the way I wish she al-ways felt. For

#4 - A Letter From Charlie Bucket

**Freely**

40 41 42

Grand-pa George and his Georg-i-na some-thing not in an-y store. Some pil-lows made from marsh-mal-lows to

43 44 45

keep the noise down when they snore. For Grand-pa Joe who soon is turn-ing nine-ty and one half: a

46 47 48

joke book made from jel-ly beans cause he just loves to laugh. Off to bed now.

49 **Charlie:** **Josephine/ Georgina:** **Charlie:** 50 51 52

Count - ting sheep. **Joe/ George:** Hope we don't die in our sleep. I

Hope we don't die in our sleep.

53

54 55

think I've thought of ev-'ry-thing for you to add your spe-cial touch. And when these things are all com-plete if

56 57 58

it's not ask-ing far too much. Please drop them off your-self so we can ask ya "How d'ya do?" And,

59 **Josephine/ Georgina:** **Joe/ George:** 60 61 62

well, I'd like one Won-ka bar that I would share with you. Signed, Char-lie Buck-et. Good - night Char-lie Buck-et.

Good - night Char-lie Buck-et.

63 **Charlie:** **Rit. Freely** 64 65 **2**

Signed, Char - lie Buck - et, in - ven - tor. 66-67

#4 - A Letter From Charlie Bucket

# Headline Scene

4A

**MRS. BUCKET:** Morning Charlie,  
ready for school? Homework done?

**CHARLIE:** Mostly.

**MRS. BUCKET:** Off you go then. [GO]

## "In 4" Presto Con Sopresa

**CHARLIE:** Oh! Oh! Wait! Ma! Wha!  
**MRS. BUCKET:** Charlie? What is it?  
**CHARLIE:** The headlines – look! [GO]

**GEORGINA:** What does it say?

**George:**

At

**JOSEPHINE:**  
But what does that mean?

**CHARLIE:**  
No! Start with Grandpa Joe. [GO]

3 **Georgina:** last! To 0 - pen **Josephine:** Fac - to - ry **Grandpa Joe:** Won - ka 5

6 **Grandpa Joe:** Won - ka **Josephine:** Fac - to - ry **Georgina:** To 0 - pen **George:** At Last! 7

**CHARLIE:** To open!

**GEORGINA:** That factory's been closed for years.

**MRS. BUCKET:** Read what it says, Joe!

4  
8-11

## 12 "In 4" Presto

**GRANDPA JOE:** (*reads*) Renowned chocolate maker Mr. Willy Wonka has announced an amazing contest. Inside some of the many chocolate bars that leave his factory every day he has hidden...

8  
12-19

**GRANDPA JOE (cont.):** FIVE GOLDEN TICKETS. Find one and you could win a dream trip...  
to his Chocolate Factory for a tour conducted by... conducted by... [GO]

**Slower** ♩ = 130

20-24 28

**GRANDPA JOE:** Mr.  
Willy Wonka himself!

**CHARLIE:** Wooahh!

**Faster** ♩ = 151

29-30 31



**GEORGINA:** (*reads*) And, as an extra bonus, one of the lucky children who tour his factory will claim the extra special grand prize.

6

32-37

**Safety - Out any beat**

**GEORGE:** What's the prize?

**GRANDPA JOE:** A brain boggling -  
Mind mangling, Schnozztastic prize!

**Dictated**

**Georgina:**

**GEORGINA:**  
Is it gin? *[GO]*

**GRANDPA JOE:** Enough  
Wonka Confectionary  
to last an entire lifetime. *[GO]*

40

41

Gin,

42

**CHARLIE:** Wow! **JOSEPHINE:** Every child in the country will want one of those tickets. **GEORGE:** Every child in the world.  
**GRANDPA JOE:** Not just children - seniors too! **CHARLIE:** Oh Grandpa Joe! **CHARLIE & GRANDPA JOE:** Imagine!

7

43-49

**MRS. BUCKET** (*cont.*): No imagining. That's enough daydreaming, you two.  
It's time for Charlie to get off to school. **CHARLIE:** Aw, Mom.

**MRS. BUCKET:** We can't afford any kind of chocolate right now, Charlie, never mind  
Wonka bars. It's no good dreaming about something when it can't possibly come true.

**Rubato**

**Mrs. Bucket:**

5

**Faster**

$\text{♩} = 129$

**Charlie:**

50

51-55

No!

56

Wait!

**CHARLIE** (*cont.*): Mom, it's my birthday soon isn't it?

**CHARLIE:** And every  
birthday I get *[GO]*

**All Grandparents:**

57

58

59

60

He's right! That's true!

**CHARLIE** (*cont.*): one  
bar of chocolate. Don't I?

**All Grandparents:**

**CHARLIE:** One bar, that's  
one chance. Isn't it?

**All Grandparents:**

61

62

63

64

He does! he does! It

**MRS. BUCKET:** Not this year, Charlie. **CHARLIE:** What? **MRS. BUCKET:** Last night Mrs. Walinsky  
cut my shifts at the laundry. *[FADE OUT]*

**Rit**

2

65

66-67

is! It is!

68

# Candyshack

4B

TACET

# News of Augustus

4C

TACET

# More Of Him To Love

5

SEGUE from No 4C - News of Augustus

[CHERRY: Mrs. Gloop...]

Polka ♩ = 115

1 **CHERRY:** This story of hope. How did it all begin? **Mrs. Gloop:**

Oh when

3

I was just a girl I used to dream of a mate who would bring me lots of sweets and put some

6

sau-sage on my plate. Mi-ster Gloop was quite a meal but now he seems just like a crumb. 'Cause it

9 turns out that des - sert was yet to come! 10 So we were

11 wed and in *mein ma-gen* some-thing big be-gan to bloom and my liv-er and my kid-ney had to

14 va-cate to make room! Then the bless-ed day ar-rived and out he rolled so round and sweet. *Und* the

17 **Augustus:** **Mrs. Gloop:**  
first words that he ut - tered were "Let's eat!" 18 So *mit*

19

stru-del he'd ca-noo-dle how he loved my pret-zel pie. He ate the whole kit and ca-boo-dle and grew

22 wide as well as high. 23 Though his size is rath - er shock - ing he's what

24 I was *trau - men* of. 'Cause there's more, more, more of him to love. 25 > > > 26

27 **MRS. GLOOP:** Go ahead, Augustus. Don't be shy, Schpill your guts. **Augustus**  
(*at pitch throughout*):  
28 Like *mein*

29

**CUCKOO CLOCK**

30 mut-ter und mein va-ter I en - joy a health-y meal. Yes, my out-side's soft and flab-by but my

32 **Mrs. Gloop:**  
in - side's made of steel. We raise pig-gies in der back-yard then I eat them limb from limb. We won't

35 36 **Augustus:**

leave our dach-shunds all a-lone with him. So this

**37 TOE & HEEL**

38

morn-ing I was eat-ing when such hun-ger did at-tack And fif-ty

39 40 41

Wonk-ka bars were wait-ing for a nice mid-break-fast snack. But the taste was kind-a dif-f'rent like a

42 43 44

brat-wurst three days old. So I spit it out and saw I had struck gold. Now I'm the

**All:**

Yee-hoo!

45 46

per-fect tick-et win-ner for on choc-olate I did teethe. I'm ex-

47 48

cit-ed but keep eat-ing 'cause I on-ly stop to breathe. And a

49 50

life-time full of choc-olates a ges-und-beit from a-bove. And there'll be

51 52 **MRS. GLOOP: Let's yodel! +Mrs. Gloop:**

more, more, more of me to love. O-da-

**53**

54

lay-hee o-da-lay-hee, o-da-lay hee Tee-o lo-da lo-da lee

#5 - More Of Him To Love



**Mrs. Gloop:**

55 Tee - o lo - da lo - da lee Tee - o lo - da lo - da lee 0 - da -

**Augustus:**

Tee - o lo - da lo - da lee Tee - o lo - da lo - da lee 0 - da -

**WOMEN:**  
**MEN (at pitch):**

0 - da -

57 lay - hee o - da - lay - hee, o - da - lay hee — Tee - o lo - da lo - da lee 0 - da -

lay - hee o - da - lay - hee, o - da - lay hee — Tee - o lo - da lo - da lee 0 - da -

**WOMEN:**  
**MEN (at pitch):**  
**MEN (at pitch):**

lay 0 - da - lay - hee - hee lo - da - lee 0 - da -

59 lay - hee o - da lay - hee, o - da - la - hee, o - da - lay - hee, o - da - lay - hee, tee - o lo - da lo - da lee.

lay - hee o - da lay - hee, o - da - la - hee, o - da - lay - hee, o - da - lay - hee, tee - o lo - da lo - da lee.

**WOMEN:**  
**MEN (at pitch):**  
**MEN (at pitch):**

lay lay lay lay 0 - da - lay Tee - o - lo - lo lee.

**G.P. Play Out**

**Meno Mosso poco rall.**

61 (applause) 62-64 65 66



# News of Veruca

5A

TACET

## When Veruca Says

6

MR. SALT: How could I possibly refuse? [GO]

"In 2" ♩ = 146  
Vamp Vocal last X

Mr. Salt: Veruca: Mr. Salt: Veruca: Mr. Salt:

1 When Ve - ru - ca says "more!" I buy an - oth - er store. And when Ve -

Veruca: Mr. Salt: Veruca: Mr. Salt:

4 ru - ca says "Now!" the sweat forms on my brow and when Ve - ru - ca says A - gain!" no

Veruca: Mr. Salt: Veruca: Mr. Salt:

7 mat - ter where or when we'd bet - ter all kow - tow to "more!", "now!", "a - gain!!!" When Ve -

Veruca: Mr. Salt: Veruca: Mr. Salt:

10 ru - ca says "Out!" there's no rea - son - a - ble doubt. And when Ve - ru - ca says "Fetch!" there's

Veruca: Mr. Salt:

13 no time to *k - vetch* And when Ve - ru - ca says "O - bey!" You'd bet - ter find a way to make a

Veruca: Mr. Salt:

16 ru - ple stretch for "out!", "fetch!!", "o - bey!!!" Now,

18 when she heard of Won-ka's prize she start-ed to at-tack! So I told my pea-nut shel-lers, "Here's a

19 20

21 tough-er nut to crack." You've each a thou-sand Won-ka bars start shel-ling them at once for

22 23

24 when Ve-ru-ca's hap-py it's much bet-ter for her pap-py. For

25

26

27 28 **Veruca:**  
for-ty days and for-ty nights the la-dies tried to pick it and al-ways to the mu-sic of "I

29 **Mr. Salt:**

30 want a gold-en tick-et!" "I want a gold-en tick-et!" And

31

32 33 then a work-er stood and in her hand? a pan-a-ce-a! a gol-den tick-et on dis-play! And

34 **Veruca:** **MR. SALT:** **Mr. Salt:**  
35 Yes? 36

what did sweet Ve-ru-ca say? "Dad-dy... buy me North Ko-re-a!" When Ve-

37 **Veruca:** **Mr. Salt:** **Veruca:** **Mr. Salt:**  
38 39


ru-ca says "Buy!" it's like a bat-tle cry! For when Ve-ru-ca says "Mine!" well, I've

40 **Veruca:** **Mr. Salt:** **43**

41 jel-ly for a spine and if Ve-ru-ca said "Please?" I'd know it was a tease be-fore a

#6 - When Veruca Says


**Mr. Salt:**



44 45 46

“More!” a “Now!” An “Out!” a “Mine!” A “Fetch!”, a “Buy!” And when she fin-’lly falls a-sleep we’ll pray and say a -

**Veruca:**



44 45 46

“More!” “Now!” “Out!” “Mine!” “Fetch!”, “Buy!”


**Mr. Salt:** **Colla Voce**



47 48 49

men Till to - mor - row when it all be - gins

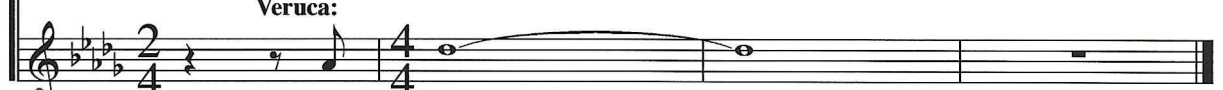
**Mr. Salt:**



50 51 52 53

a - gain!!

**Veruca:**



50 51 52 53

a - gain!!

**Segue**

## Veruca Playoff

6A

TACET

# News of Violet

6B

TACET

# The Queen of Pop

7

SEGUE from No. 6B: News of Violet

[MR. BEAUREGARDE: As a matter of fact I...]

MR. BEAUREGARDE: Meet a little lady everybody's talkin' about. Now she is royalty of the highest order. And she don't give a hoot...

**♩ = 189 (Dicatated)**  
**Mr Beauregarde (cont.):**

...would. It's time to...

**Play 7 x's**

**MR. BEAUREGARDE (cont.):** ...about what Veruca says, cause 'round here, Daddy has the last word...

**Gum Chompin' Divas:**

Ooh, ooh, ooh, ooh,

**MR. BEAUREGARDE (cont.):** Ok? Ok? Come on!

ooh Yeah, yeah, yeah, yeah

**13 Violet:**

My dad - dy says that I'm the best. My dad - dy says that I'll go far. Out - ta sight!

**Mr Beauregarde:**

She's out - ta sight!

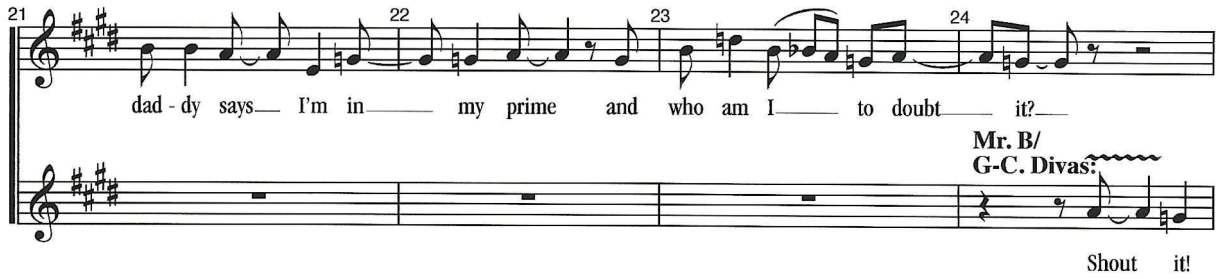
**17 Violet:**

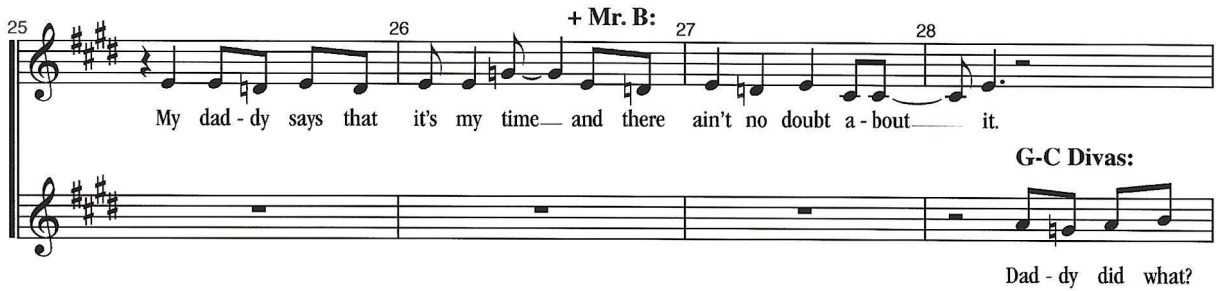
My dad - dy says that I am blessed. My dad - dy says that I'm a star. My

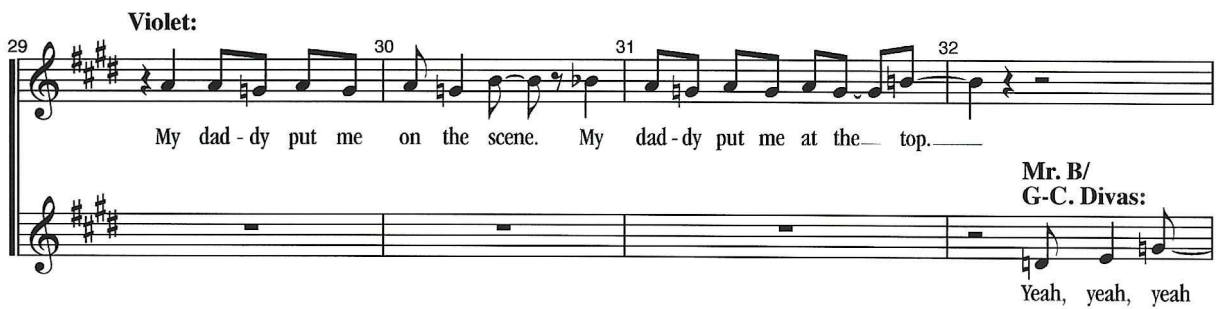
**Mr. B/ G-C Divas:**

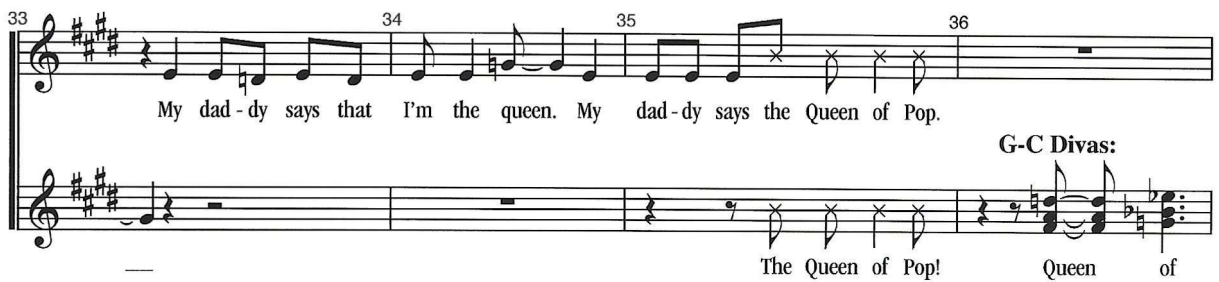
That's right!

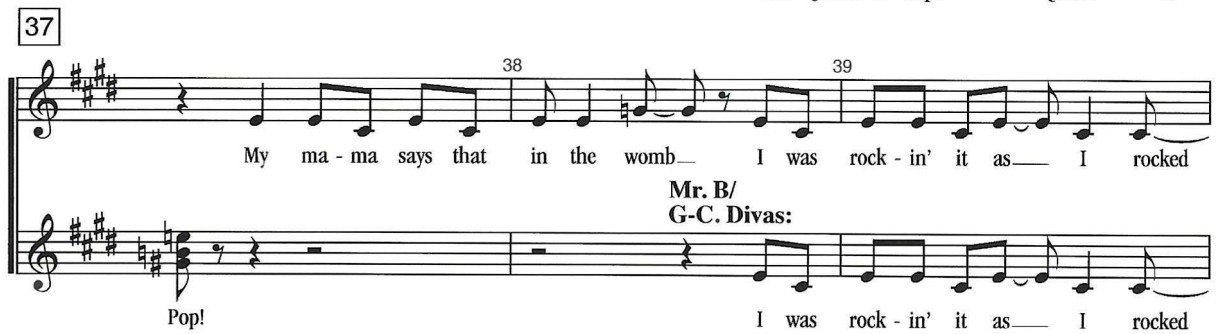


21  22 23 24  
dad - dy says — I'm in — my prime and who am I — to doubt — it? —  
Mr. B/  
G-C. Divas:  
Shout it!

25  26 + Mr. B: 27 28  
My dad - dy says that it's my time — and there ain't no doubt a - bout — it.  
G-C Divas:  
Dad - dy did what?

**Violet:**  
29  30 31 32  
My dad - dy put me on the scene. My dad - dy put me at the — top. —  
Mr. B/  
G-C. Divas:  
Yeah, yeah, yeah

33  34 35 36  
My dad - dy says that I'm the queen. My dad - dy says the Queen of Pop.  
G-C Divas:  
The Queen of Pop! Queen of

37  38 39  
My ma - ma says that in the womb — I was rock - in' it as — I rocked  
Mr. B/  
G-C. Divas:  
Pop! I was rock - in' it as — I rocked

#7 - The Queen of Pop

**Violet:** 40 her. 41 Slid in - to the de - liv - er - y room and then pro - ceed - ed to bite - the doc -

**+ Mr. B:** 42 43

**Mr. B/  
G-C Divas:** 40 her. 41 Ooh, 42 ooh.

44 tor. - 45 **Violet:** They said bef - ore my teeth could grow 46 I talked a mi - le a min - 47

Shocked her!

48 ute. - 49 They were hop - ing my mouth - would slow - 50 if they put some - thing in - 51

**Mr. B/  
G-C Divas:** Yes she did -

**+ Mr. B:**

52 it. 53 **Violet:** Dad - dy bought a pack - of gum and the chew - ing would not stop. 54 55

**G-C Divas:** What a kid

56 So now - you know - where I'm com - in' from. 57 58 **+ Mr. B:** Bow

Bop! Bow

#7 - The Queen of Pop

**Violet/Mr. B:**

59 down to the Queen of Pop. 60

**G-C Divas:**

down to the Queen of Pop. Queen— of

**Mr Beauregarde:**

61 First take bub-ble-gum— and ya pop— it in— and ya chew— it. 62 63 64

Pop! First take bub-ble-gum— then you pop— it in— and ya chew— it. Ooh,— ooh,

65 All oth-ers will suc-cumb when the might-y jaws go to— it. 66 67 68

ooh. All oth-ers will suc-cumb when the might-y jaws go to— it. Ooh, ooh,

**69**

Each and— eve-ry day— those gums just keep on groov-in'. 70 71 72

ooh. Each and— ev-ery day— those gums just keep on groov-in'. 70 71 72

**Mr Beauregarde:** 73 True she don't got much to say— but still my mouth keeps mov-in! 74 **Violet:** 75 76

#7 - The Queen of Pop

77

Violet:

My dad - dy heard a - bout a prize— that was sure - ly worth pur - su - ing.

G-C Divas:

Hoot! Hoo,

81

+ Mr. B:

Put a Won - ka bar be - fore my eyes— and said— “com - mence to chew -

oot!

84

Violet:

- ing!” My dad - dy knew I had the skill to get my grill a - go -

Yeah, yeah, yeah.

88

+ Mr. B:

- ing.— I chewed a - way the wrap - per till— there was a

grill a - go - in' there was a

93

Violet:

gold - en tick - et show - in'— So let me lift— my troph - y— and then I'm

gold - en tick - et show - in'—



**Violet:**

95 gon - na let this\_ mic drop. 96 And then I'm gon - na thank Ba -

**Mr. B/  
G-C Divas:**

gon - na let this\_ mic drop.

98 zook - a 99 and tell that stu - pid girl Ve - ru - ca 100

**G-C Divas:**

Ba - zook - a Joe!\_\_\_\_\_ Ve - ru - ca no!

101 **+ Mr. B:** 102 **Violet:** 103 104

Her dad - dy may own\_\_\_\_\_ the shop but a prin - cess ain't no match for the Queen of Pop!

\_\_\_\_\_ But a prin - cess ain't no match

105 106 107 108

**G-C Divas/  
Mr. B (adlib):** Ooh, the Queen of Pop\_\_\_\_\_ now. Oh, I'll ne - ver stop

Queen of Pop! Queen of Pop!

109 **+ Mr. B:** 110 111 112 **Cued notes optional**

now.\_\_\_\_\_ Yes, she's met her match in the Queen of Pop!

Queen of Pop! Queen of Pop!

**Segue**

#7 - The Queen of Pop

## **The Queen of Pop Playoff**

**7A**

**TACET**

## **Willy Wonka Underscore**

**7B**

**TACET**

## **News of Mike Teavee**

**7C**

**TACET**

*#7A – The Queen of Pop Playoff*

# That Little Man of Mine

8

(Segue from #7C)

♩ = 124

3 Mrs. Teavee

All through the night I just watch the clock count - ing ev - ery sec - ond till I can

*poco a poco rall.*

tip - toe to his door which I care - ful - ly un - lock to get to see my lit - tle man....

**Swing** ♩ = 164

16

six a. m. I look in on my darl - ing — to see if his re - straints are hold - ing

fine. For an ho - ur I'm in heav - en till I loos - en them at sev - en. I

love that lit - tle man of mine. — At nine a. m. I make a spec - ial

break - fast — when Thor - a - zine and oat - meal I com - bine. Then it

has to be home school - ing due — to that court rul - ing. — They nev - er proved a thing! I

**Mike (spoken): Mrs. Teavee:**

31 love that lit - tle man\_\_\_\_\_ of mine.\_\_\_\_\_ At

33

34 twelve o' clock I have a lit - tle lie - down and nev - er dream that we had had a

35

36 daught - er.\_\_\_\_\_ But when at two I a - rise\_\_\_\_\_ to find he's black - ened my eyes\_\_\_\_\_ I

37

38

39 have to have a sip of mom - my wat - er.\_\_\_\_\_ At

42

43 six p. m. I read the even - ing pap - er\_\_\_\_\_ and pour my - self a love - ly box of wine. And then

44

45

46 just as I feared I read the neigh - bor dis - ap - peared and so I switch to straight tur - pen -

47

48

49 tine. It's a rid - dle how I love that "wit - tle" lit - tle\_\_\_\_\_ man of mine.

**52** **Faster**  $\text{♩} = 155$  Even 8ths, "In 4"

**Mike:**

53 Mine! Mine! Yeah, what can I say? I got my gol - den tick - et the A - me - ri - can way.\_\_\_\_\_ I

54

55

56 hacked Wil - ly Won - ka! That's how I won. You got - ta break the rules to get\_\_\_\_\_ the job done.

57

58

59

60 I don't need to go out - side to be what I'll be.\_\_\_\_\_ Re - al - i - ty is some - thing I can get from T V.\_\_\_\_\_ A -

61

62

63

#8 - That Little Man of Mine



64 65  
mer - i - ca get read - y for my cyb - er at - tack. —

66 67 68 69  
Mike Tea - vee is win - ning and there's no go - ing — back!! —

**70** **Swing** **Dance Break** **7** **Mrs. Teavee & Mike:**  
 70-76 77  
So

**78** **Mike:** **80**  
 79 80  
ev - ery night we sit at the com - put - er and try to find my fath - er on -

**Mrs. Teavee:** **82** **83**  
 81 82 83  
line. And then I tuck Mik - ey in — with lots of love and Rit - a - lin, not to

**84** **85** **86**  
 84 85 86  
men - tion lots of rope and — twine. — And then I take as man - y as I can of

**87** **88** **89**  
 87 88 89  
Lex - a - pro and A - ti - van and Klon - o - pin and Pax - il till I'm swing - ing from my ax - le. Then it's

**90** **91** **92**  
 90 91 92  
Zo - loft and Lor - a - ze - pam till mom - my does - n't give a damn cause mom - my's high - er than cloud nine.

**93** **94** **95**  
 93 94 95  
— It's — a rid - dle but I love that lit - tle man of — mine!

**MIKE: Mine! Mine! Mine!!** **Mrs. Teavee:**  
 96 97 98 99  
Thanks for com - ing.

**Applause Segue**

*#8 - That Little Man of Mine*

# That Little Man of Mine Playoff

8A

TACET

# Charlie's Birthday

8B

TACET

# If Your Father Were Here

9

JOSEPHINE: Poor Charlie.

GEORGINA: We should never have let him get his hopes up.

GEORGE: What hopes?

GRANDPA JOE: It's all my fault.

MRS. BUCKET: It's not your fault Joe.

Poor Charlie never stood a chance.

GEORGINA: Speak to him, dear. *[GO]*

"In 4"

Lullaby ♩ = 66

MRS. BUCKET: Mama,  
I don't know what to say.

GEORGINA: You'll  
think of something.

MRS. BUCKET: Oh Charlie. You can't  
help dreaming. It's in the Bucket blood.

5 Freely

7  
hang you the moon and then he'd bot - tle the stars. I would

9  
say brush your teeth, is that dirt be - hind your ear? But you'd be

**A Tempo** ♩ = 66

**Mrs. Bucket:**

11  
dream - ing if your fath - er were here. If your fath -

**A Tempo**

14  
- er were here you would not be in bed; you'd be act - ing out the sto - ries from the books

17  
that you've read. He'd be walk - ing the plank of Char - lie

**Mrs. Bucket & Grandparents:**

19  
Buck - et, buc - ca - neer. You'd be sail - ing if your fath - er were here. And if

22  
wish - es were hors - es we could gal - lop a - way and if cab -

**Mrs. Bucket:**

24  
- bag - es were watch - es I would know the time all day. Ah, but all

26  
we can of - fer you are dreams in eve - ry

28  
size, so, close your eyes Char - lie Buck - et, close your eyes...

#9 - If Your Father Were Here

**Poco rit.**

**Slower**

**Mrs. Bucket:**

**48 A Tempo** ♩ = 66

**Colla Voce**

**MRS. BUCKET:** Well, if you won't make a wish Charlie, I'll make one for you.

**56 A Tempo** ♩ = 66

**Poco rall.**

**Applause Segue**

# Stay Safe Out There

**9A**

**TACET**



# I've Got A Golden Ticket/Grandpa Joe

10

**MRS. GREEN:** Some are so rotten you could eat them with a straw and call it a smoothie. Get your liquefying vegetables here!  
**CHARLIE:** I should take it home and share it...  
*[CHARLIE takes a few steps - GO]*

**CHARLIE (cont.):** Just one tiny nibble. Just to be sure it's OK. *[CHARLIE rips open the candy bar - GO]*

**Colla Voce Con Moto** ♩ = 116  
**Cresc. e accel.**

**Alla Marcia** ♩ = 110

I've got a gold - en tick - et.

I've got a gold - en twin - kle in my eye...

**24 Poco animato**

Grand - pa Joe, how d'ja know that I'd be com - ing home to - day with

some - thing good, some - thing gold some - thing spe - cial that I can hold!

Grand - pa Joe, just as you planned, the fi - nal gold - en tick - et's in my

**36 A Tempo**

hand!

**CHARLIE:** Grandpa Joe - We won!  
**MRS. BUCKET:** Joe, are you alright?

**Rall.**

**GEORGINA:** He's white as a sheet.  
**MRS. BUCKET:** He can't speak.  
**CHARLIE:** Grandpa Joe, say something!!

44  $\text{♩} = 90$   
**Grandpa Joe:**

Char - lie you and I, we made some - thing out of noth - ing. You and me, Char - lie, we saw

things that were - n't there. Char - lie you and I won - dered how but nev - er why. Yes,

you and me Char - lie, Char - lie you and I.

**MRS. BUCKET:** Wait a minute Joe. This ticket says to go on the tour. Charlie has to be accompanied by a responsible adult. **JOE:** So?  
**MRS. BUCKET:** Well I can't go with him. If I don't turn up for work Mrs. Walinsky's sure to fire me and I can't afford to lose my job.  
**GRANDPA JOE:** I'll take him. **MRS. BUCKET:** But Joe, you can't walk. **GRANDPA JOE:** Couldn't. Couldn't walk... but that was before today. Before my call to arms! This is all the miracle my old legs needed.

**Rall.**

53-59

**Colla Voce**

62 **Grandpa Joe:**

I nev - er had a chance to shine, nev - er a hap - py song to sing. But

sud - den - ly half the world is mine, what an a - maz - ing thing. 'Cause

70

I've got a gold - en tick - et.

72-73

**Accel.**

I've got a gold - en sun up in my sky.

**GEORGE:** This is going to be a disaster!  
**GRANDPA JOE:** That's what the captain of The Titanic said when he asked me to take the wheel!

79-80 → 83-86

87 ♩. = 117

88 89 90

I nev - er thought I'd see the day when I would face the world and say Good

91 92 93 94

morn - ing, look at the sun.

95 96 97 98

I nev - er thought that I would be slap in the lap of lux - u - ry, 'cause

**Josephine, Georgina,  
George, & Mrs. Bucket:**

**GRANDPA JOE: Grandpa Joe  
Bring me my jacket! +Charlie:**

99 100 101 102

they'd have said, It should - n't be done, But

**GRANDPA JOE: And my pants!**

103

it can be done. 2  
104-105

106 **Grandpa Joe:**

107 108 109

I nev - er dreamed that I would climb o - ver the moon in ec - sta - sy. But

**Grandpa Joe  
+Charlie:**

110 111 112 113

nev - er - the - less, it's there that I'm short - ly a - bout to be. 'Cause

**Josephine, Georgina,  
George, & Mrs. Bucket:**

114 115 116 117

we've got a gold - en tick - et. we've got a gold - en tick - et.

**G. Joe & Charlie:**

118 119 120 121

We've got a gold - en chance to make our way,

3

122-124

#10 - I've Got A Golden Ticket / Grandpa Joe

125 and with a gold - en tick - et, it's a gold - en day. 126 127 128 129 130

2  
131-132

133 12  
133-144

145 15  
145-159

160 Georgina, George, Josephine, Mrs. Bucket +Charlie:  
161 We nev - er thought we'd see the day when he would face the world and say "Good  
162 163

164 Grandpa Joe:  
165 morn - ing! 166 look at the sun!" 167

168 I nev - er thought that I would be danc - ing a - bout for all to see 'cause they all  
169 170 171 172

**Molto rit.** GRANDPA JOE:  
173 thought I was bet - ter off dead! 174 175 But I got out of bed! 176 177  
Come on, Charlie!

**Slower Tempo**  
178 Grandpa Joe +Charlie:  
179 We nev - er dreamed that we'd ap - pear ov - er the moon in ec - sta - sy. But  
180 181  
**Accel.**

**A Tempo**  
182 nev - er - the - less, it's there that we're short - ly a - bout to be. 'Cause  
183 184 185

#10 - I've Got A Golden Ticket / Grandpa Joe



186

MRS. BUCKET: Charlie, your father would be so proud!

we've got a gold - en tick - et.

187

2

188-189

MRS. BUCKET, GEORGINA  
JOSEPHINE & GEORGE: Good luck!

190

We've got a gold - en chance to make our way.

191 192 193 194

2

195-196

Charlie:

+ Josephine:

197

And with a gold - en tick - et, it's a gold - en

Mrs. Bucket/Georgina:  
And with a gold - en tick - et, It's a gold - en

George:  
And with a gold - en tick - et, it's a gold - en

Grandpa Joe:  
And with a gold - en tick - et, it's a gold - en

198 199 200

201

day

202

2

203-204

day

2

day

2

day

2

Applause Segue

# Red Carpet

11

"In 4"

Maestoso ♩ = 71

4 Presto ♩ = 170

**CHERRY:** Ladies and gentlemen, the long wait is over, the big day has finally arrived.

We're gathered here to witness the arrival of the five ticket-toting tots who've won a trip to Chocolate Heaven!

**JERRY:** We're coming to you live from right here outside Willy Wonka's Factory Gates.  
And here comes the first child [GO] now.

Safety

**CHERRY:** That's right Jerry, arriving with her father in a 3 block long limousine... it's Veruca Salt!

**REPORTERS:** Veruca! Over here! Over here!

**CHERRY:** Veruca, Strastvootye malenkaya devotchka!  
- is there anything you want to say?

**VERUCA:** We have a saying in Russia.  
Mine. Mine! ALL MINE! HA-HA-HA!! [GO]

**CHERRY:** If will to win's what Wonka's after, then Veruca Salt's a ballet shoe-in for the prize. **CHERRY (cont.):** It's the boy they're

**JERRY:** Who's this one now? Cherry? - Oh god - the smell of meat.

calling The Bavarian [GO] Beefcake,

**CHERRY:** That means just one thing, Jerry.

Safety

**CHERRY (cont.):** Augustus Gloop.

Augustus & Mrs. Gloop:

Yo - del ay hee hoo, yo del ay hee hoo, yo del ay hee hoo, yo del ay hee hoo.

43 **REPORTERS:** Augustus! [*Hubbub*]  
**CHERRY:** Augustus, what are your thoughts on this great day?

43-45 Augustus:

**CHERRY:** Gloop's got guts, Jerry, that's for sure, but is guts what Wonka wants? (Burp)  
**JERRY:** Cherry - who's this landing now in a great big pink balloon?  
**CHERRY:** That's not a balloon, Jerry. That's a big bubble o' gum [*GO*], which could only mean one thing.

47 **Safety** **Poco rit.**

47-52 → 52A 53 53A

54 **Faster** **"In 2"** ♩ = 197 **Violet:**

55 Violet: 56 57

I'm the Queen of Pop! — I'm the Queen of Pop

**Reporters:**

Vio - let ov - er here!

58 59 60 61

— now! Oh, I'll nev - er stop — now! —

Vio - let chew! - Pop it! Pop it!

**CHERRY:** Violet, what's your message to your fellow competitors? **Mr Beauregarde & Violet:**

**MR. BEAUREGARDE:** Violet's available for endorsements just call: 1-800-QueenOfPop...

62 63 64 65

They are hustled off. Yes, they met their match in the Queen of Pop!

**CHERRY:** Thank you so much. [*GO*]

**MRS. TEAVEE:** Hello, hello, I'm Ethel Teavee. And this is my little Mikey.

**CHERRY:** Hello Mike. **JERRY:** Hello Mike. **ALL:** HELLO MIKE!

**"In 4"** **Poco meno mosso** **Piu mosso**

66 6 70-71 → 71A-72B → 72-73

74 **MIKE:** What! **CHERRY:** Tell us, what do you think of the contest so far? **MIKE:** It's crap!

74-75 → 75A-75B

MIKE (cont.): These kids are losers. Wonka's a loser.

MIKE (cont.): There's only one winner in this competition: me. Now get out of my way old people. [wait a beat and GO]

MRS. TEAVEE: Low blood sugar.

**Vamp**

80

JERRY: Cherry, that's four kids in, I have five on my list, where's the other one? CHERRY: Here he comes now Jerry,

CHERRY (cont.): ... it's Charlie Bucket - the boy who won his ticket only yesterday.

CHERRY (cont.): Charlie, the world's watching - is there anything you want to say? GRANDPA JOE: Go on Charlie. CHARLIE: Em...

JERRY: How d'you do? CHERRY: Is that all?

CHERRY: Well there you have it. Looks like a loser to me Jerry. Kid's no good with a bon mot.

CHERRY (cont.): But who knows maybe he'll leave with a bon-bon.

CHERRY: Shut it - Jerry, it's time.

JERRY: Poverty is such a terrible thing. Wasn't it Jean Paul Sartre who said [GO] 'L'enfer est...

100

**Slow Rit.**

**Molto rit. A Little Faster** ♩ = c.80

104

JERRY: Ladies and Gentlemen - The clock strikes, the hour has come. In the shadow of Wonka's factory we stand...



**JERRY (cont.):** But where is the man who built it? Whither the shadowy confectioner  
who has hidden in his sugar coated Shangri-La for over forty years? The man they call -

**3** **Rit.**

108-109 → 109A 109B

**Rit.**

**Ensemble:** *ff* Wil - ly Won - ka! *poco f* Wil - ly Won - ka!

**Men/Women (Principals):** *ff* Wil - ly Won - ka! *poco f* Wil - ly Won - ka!

Wil - ly Won - ka! Wil - ly Won - ka!

**Direct Segue**

## It Must Be Believed To Be Seen

12

"In 4"

**Rubato** ♩ = c. 112  
**Colla Voce**

1 Won't you help me please I'm a - fraid that I might fall for my

6 eyes and knees have grown frail be - hind this wall. Let me

10 come to you ——— though it ap - pears I've lost my pep. But as this

**Rall.**

14 an - cient rel - ic read in the Tao of Ching, it's said "a jour - n - ey of a thou - sand miles be - gins with just one

#12 - It Must Be Believed To Be Seen

**Faster**

18 19 22 **Ensemble:** 23  
step." (gasp!)

**Swing** ♩ = c. 126 24-26 27 Be - yond

28

29 30 31  
— this door's a fac - tory Be - gat from just a bean! Be - yond

32 33 34 35  
— this door sur - prise is in store but it must be be - lieved to be seen Be - yond

36 37 38 39  
— this door's in - ven - tion where mind meets with ma - chine. Be - yond

40 41 42 43  
— these gates as - ton - ish - ment waits but it must be be - lieved to be seen. No

44 **CLUMP**

45 46 47  
mag - ic spells, no po - tions for - swear le - ger - de - main! My

**SOUTENU**

48 49 50 51  
king - dom's cre - at - ed from no - tions all swirl - ing in - side of my brain. Be - yond

**GRAPEVINE**

52 53 54 55  
— this door's a ban - quet of Won - ka made cui - sine. A luck -

56 57 58 59  
— y few will get to pass through but it must be be - lieved to be seen. Be - yond

**#12 - It Must Be Believed To Be Seen**

60

61 62 63

— this door is mu - sic. Come dance — be - twixt and be - tween. — Be - yond

64 65 66 67

— this waltz is a world — with - out faults but it must — be be - lieved to be seen. Be - yond

68 69 70 71

— this door's a puz - zle. You'll find — out what I mean. — Be - yond

72 73 74

— this gate — is the world — I cre - ate — but it must be be - lieved to be

**Misterioso e più mosso (Straight 8ths)**

75 76-77 78

seen. De -

79

80 81 82

spite the man seen at these doors my child - hood home was bland like yours. But

83 84 85 86

I knew how to look to find a world that was - n't col - or - blind. Let's

87 88 89 90

hope that you're a bit like me as you walk through my fac - to - ry. For

**SWIRL**

91 92 93 94

in the end there's quite a prize if you can see with more than eyes...

**#12 - It Must Be Believed To Be Seen**

**Willy Wonka:**

95 96

Your  
**Women:**  
Your  
**Men:**  
Your

**KICKS** **Tempo Primo** ♩ = c. 130  
(Swing)

97 98 99 100 (Willy:)

life's a - bout — to change — now so don't get left be - hind. — Do

life's a - bout — to change — now so don't get left be - hind. —

life's a - bout — to change — now so don't get left be - hind. —

(Willy:)

101 102 103 104

things ap - pear quite strange — now? Im - ag - ine the won - ders you'll find. — Be -

(Women:)

Im - ag - ine the won - ders you'll

(Men:)

Im - ag - ine the won - ders you'll find. —

#12 - It Must Be Believed To Be Seen



105

106 107 108

yond this door is choc - olate! So tast - y, it's ob - scene! So

find. Choc - olate!

Choc - olate!

Detailed description: This block contains the musical score for measures 105 through 108. It features a vocal line with lyrics, a piano accompaniment, and a vocal line for a 'find.' section. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 105 starts with the vocal line. Measure 106 has the lyrics 'yond this door is choc - olate!'. Measure 107 has 'So tast - y, it's ob - scene!'. Measure 108 has 'So'. The piano accompaniment consists of chords and moving lines. The 'find.' section is marked with a fermata and the lyrics 'Choc - olate!'.

109 110 111 112

fol - low me for I guar - an - tee that this

All (excluding principals):

Ah Ah

Ah

Detailed description: This block contains the musical score for measures 109 through 112. It features a vocal line with lyrics, a piano accompaniment, and a vocal line for 'All (excluding principals)'. The key signature has three sharps and the time signature is 4/4. Measure 109 has the lyrics 'fol - low me for'. Measure 110 has 'I guar - an - tee'. Measure 111 has 'that this'. Measure 112 has 'that this'. The piano accompaniment includes a triplet in measure 110. The 'All (excluding principals)' section is marked with a fermata and the lyrics 'Ah Ah' and 'Ah'.

113

114 115

world I've con - ceived and all I've a - chieved it must be be - lied

All (including principals):

world I've con - ceived all I've a - chieved must be be -

world I've con - ceived all I've a - chieved must be be -

Detailed description: This block contains the musical score for measures 113 through 115. It features a vocal line with lyrics, a piano accompaniment, and a vocal line for 'All (including principals)'. The key signature has three sharps and the time signature is 4/4. Measure 113 has the lyrics 'world I've con - ceived'. Measure 114 has 'and all I've a - chieved'. Measure 115 has 'it must be be - lied'. The piano accompaniment includes a triplet in measure 115. The 'All (including principals)' section is marked with a fermata and the lyrics 'world I've con - ceived all I've a - chieved must be be -' and 'world I've con - ceived all I've a - chieved must be be -'.

#12 - It Must Be Believed To Be Seen

116 to be seen! 117 118

lieved to be Aah! Aah!

lieved to be Ooo!

**All (excluding principals):**

119 120 121 122

Aah

Ooo! Ooo!

**WILLY WONKA:** Gloop, Teavee, Beauregarde, Salt... and Bucket!

3 127 128

123-125 Do come in. **End of Act 1**

# Entr'acte

13

TACET

# Strike That Reverse It

14

WILLY: Nice of you to drop in.  
Welcome to my factory.  
First stop, Reception.  
[GO as Willy rings bell]

**Willy:** **Rubato** ♩ = c. 118  
**Colla Voce**

1 Our sched - ule has no room for in - tros, lan - guid and ru - ba - to ac -

4 cel - er - ate right to the verse and play it mol - to pres - to and stac -

**Tempo** ♩ = 150

WILLY: Now let's get the small talk out of the way.

6 ca - to!! What

8

9 10 zig-zag roads and fick-le fates have led you to my choc-'late gates? I'm sure the sto-ries would en-thrall but

WILLY: So much time, so little to do? [GO]

*rall.*

11 12 13 time is rac-ing by us all. I'd love to rhyme a rid-dle or two but "there's so much time, so lit-tle to do"...

**A Tpo**

14 Please, strike that! 15 Re - verse it! 16 I meant the oth - er way. 17

18 It does-n't take a Sig-mund Freud to see I'm charmed and o-ver-joyed. But 19 par-don if I start to fret we've 20 21

**WILLY:** What's here tomorrow's gone today? [GO]

**Rit.**

22 not be-gun our jour-ney yet. No time to bor-row or de-lay. "What's here to-mor-row's gone to-day... 23 24

**A Tpo**

25 Whoops, strike that! 26 Re - verse it! 27 My tongue has feet of clay. You've

28

28 bid the taste-less world a-dieu to 29 chew the goo a-wait-ing you. But 30 scur-ry for the Won-ka clock keeps

31 tick - ing. In - side those doors the floors are sweet. There's 32 rugs and car - pets you can eat. And 33

34 best of all the wall - pa - per needs lick - ing! 35 This 36

37 day of punc - tu - al - i - ty is sched - uled to the nth de - gree. I wish that I had time to share my 38 39

**WILLY WONKA:**

Madam...

**Slower** ♩ = c. 110

**MRS. TEAVEE:**

**Rubato**

Yes?

40 thoughts on make-up, clothes and hair. Your 41 hair, your dress, your shoes are great You're dressed for nine-teen fif - ty eight. 42

#14 - Strike That Reverse It



**MRS. TEAVEE:**  
You mean it's not 1958? [GO]

**A Tpo** (to all:)

43 No, strike that! 44 Re-verse it! 45 Let's get on with our day. 46

**WILLY:** Gloops! **MRS. GLOOP:** Mr. Wonka, Guten Tag! **WILLY:** Willkommen Frau Gloop delighted to meet you.

47-48 49-50

**WILLY (cont.):** And this must be little Augustus? Why he looks so - healthy. **MRS. GLOOP:** He's my tiny little pickle!

51-54

**AUGUSTUS:** Hallo! [AUGUSTUS rings the bell and WILLY hits his hand.] Ow!

**WILLY:** Pleased to meet you Augustus but I'm afraid I must confiscate your sausage. **CONTRABAND SCANNER:** Sausages, sausages [GO] sausages.

**AUGUSTUS:** But that's my lunch!

**Vamp** **Willy:**

55-56 57 58 59

You

**Augustus:** **Willy:**

60 61 62

may go first, but lose the wurst. That's sad be-cause I love 'em. To lead our group, Au-gus-tus Gloop! (For

**The Group:** **Willy:** Salts!

(Except Augustus)

63 64

who could lose sight of 'im?) Yes who could lose sight of 'im?

**MR. SALT:** Stratsvootye! Oleg Salt, from Novosibirsk. I run Salt Peanuts, Salt Cod, and Salt Mines.  
**WILLY:** That's a lot of Salt, you should watch your blood pressure. **MR. SALT:** And this is my wonderful daughter.  
**WILLY:** Dyspepsia? **VERUCA:** Veruca! **WILLY:** Angina? **VERUCA:** Veruca! **WILLY:** Diahorrea? **VERUCA:** VERUCAAAA!  
**WILLY:** I'm terribly sorry I was checking your father's medical records. Oleg, entre nous.

**16**

65-80

**WONKA (cont.):** You really must take care of yourself. **VERUCA:** I'll take care of YOU, Wonka, if you don't focus on ME! [GO]

**Safety** **Willy:**

81 82 83

It's a

#14 - Strike That Reverse It

84 **Veruca:** **Mr. Salt:**

plea-sure dear to have you here where did you get this mink? Are you for real? It's ba-by seal! That's

**The Crowd: (Except Veruca and Mr Salt)** **Mr. Salt:**

clubbed then tick-led pink. It's clubbed then tick-led, clubbed then tick-led, clubbed then tick-led pink. Da

**WILLY:** Beaugardes!

90-91

**MR. BEAUREGARDE:** Eugene Beaugarde – here's my card – **WILLY:** I'll cherish it. **MR. BEAUREGARDE:** Smile!–  
**VIOLET:** Instagram it Daddy! **MR. BEAUREGARDE:** And I guess you already know The Queen of Pop.  
**WILLY:** Honored to meet you, Your Majesty, and what exactly is it that you do?

92-99

**VIOLET:** Do? I chew. **WILLY:** *Gesundheit.* **VIOLET:** Same gum for the last three years!  
**MR. BEAUREGARDE:** It's a jaw popping world record. She's got over 50,000 Twitter followers, her own YouTube channel, and next year we gonna open a bubblegum boutique in Beverly Hills.  
**WILLY:** Well congratulations. I must drop by. But you can't bring gum in here.

100

100-105

**VIOLET:** Why not! **WILLY:** Because [GO] it's disgusting.

106 **Vamp** **Violet:**

107 108 Just

109 **Willy:**

110 111 let me in, I'm here to win. You like to beat your drum. Your con-fi-dence is quite in-tense but

**The Crowd: (Except Violet & Mr Beaugarde)**

112 113 114 just don't jump the gum. Don't jump! Don't jump! Just don't jump the gum!

115-118

#14 – Strike That Reverse It

WILLY: Next! MIKE: Hey doofus! Do you have WIFI? WILLY: I'll take that.

3

119-121

MRS. TEAVEE: Ethel Teavee, this is Mike Teavee, we should be on the list.  
WILLY: Ah yes. Mike Teavee the boy who hacked into [GO] my computers?

**Safety**

Willy:

122 123 124

So,

125

Mike:

126 127 127

Mike the brain, you must ex-plain just how you hacked a tick-et Shut up old man, I'm not a fan, you

The Crowd: (any octave)

128 129 129

know where you can stick it. You can stick it!

2

130-131

WILLY: Oh there's no alcohol in my factory I'm afraid.

MRS. TEAVEE: It's lemonade. (WILLY takes a swig [OUT])

WILLY WONKA: Whoo ha! [WILLY sbudders]

MRS. TEAVEE:  
Homemade.  
You should visit  
my factory some  
time. [GO]

4

A Tpo

Willy:

136 137 137

It

138 **Poco meno mosso**

Charlie:

139 139

seems that I've left some-one out who else is here, now give a shout. Uh,

Willy:

Rit.

140 141 141

Mis-ter Won-ka, I'm the last. Is least the last to join our cast?

WILLY: Name?

GRANDPA JOE: Joe Bucket at your service Sir!

WILLY: Delighted.

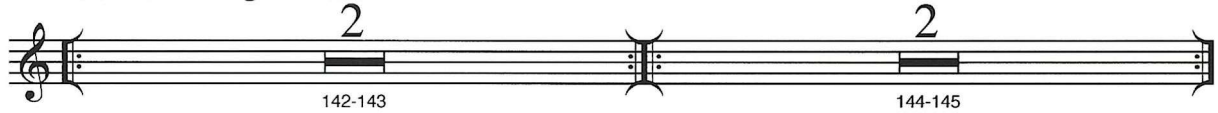
GRANDPA JOE: Actually-

WILLY: Enraptured.

GRANDPA JOE: Matter of fact-

WILLY: Fascinating. And you must be Charlie. Well, well, well... Charlie Bucket, the boy who waited 'til the very last moment to get his ticket. Don't leave it so late next time.

**Sl. Slower** ♩ = c. 120



CHARLIE: But -

WILLY: But what?

CHARLIE: But Mr. Wonka - aren't you the Candy Man?

WILLY: WILLY: The handyman? Young man. I am President and CEO of this entire organization.

[He gets the group laughing - OUT as he cuts them off]

Willy:



**Quiet but Full**

**150** **Cresc. e accel.**

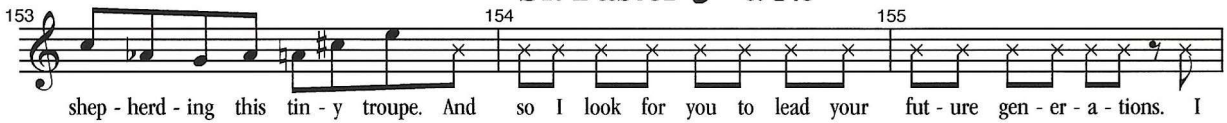
Now, Mes - sers

**Rit.**



Buck-et, Salt and Beau-re-garde, Mad - ame Tea-vee and Shat-zi Gloop, you're vis-i-tors in my back-yard when

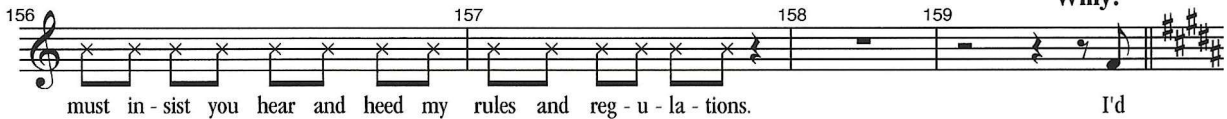
**Sl. Faster** ♩ = c. 145



shep-herd-ing this tin-y troupe. And so I look for you to lead your fut-ure gen-er-a-tions. I

**Fast** ♩ = 160

Willy:



must in-sist you hear and heed my rules and reg-u-la-tions.

I'd

**160**



love to lounge and lol-ly-gag and give each tongue the chance to wag but I must get you all to sign this



con-tract on the dot-ted line. There's no re-prise, the way time flies, to "dot the t's and cross the i's."...



— Damn! Strike that! Re-verse it! Please ink with-out de-lay. May I

Mr. Salt:

#14 - Strike That Reverse It



Mr. Beauregarde: Mrs. Gloop & Teavee: WILLY: Well... Willy:

see the dos - si - er And ne - go - ti - ate her pay so what does this con - tract say? The

**172 Sl. Faster** ♩ = 162

un - der - signed here - in to fore cite frip - pe - ry or force ma - jeure. No pro - per - ty be touched or chewed or

PARENTS: What'd he say?? (to Joe:) (to all:)

ped - dled. De - fac - to ha - beas cor - pus laws. For you a new grand - fa - ther's clause. Sign

MRS. GLOOP: What does he expect us to do?

here and here and there, thank god that's set - tled!

**Cresc. e accel.**

MRS. TEAVEE: I'm confused. MR. SALT: This tempo is preposterous! Kids: *fff* Willy: *f*

Just sign! So

**183 Faster** ♩ = 180

now the time has come at last to put the pres - ent in the past. It's time to take the gold - en tour and

taste the tempt - ing treats du jour. The day is young, the sun is high and so it's time to say "good - bye!"

**Poco Meno Mosso** (a la Groucho)

No, strike that, re - verse it! (The next time I'll re - hearse it.) Get

All: Good bye???

192 **Augustus:** 193 **Veruca:** 194 **Charlie:**

read - y, set and on your marks, let's go. You're stu - pid I'm win - ning Let's

**Mike:** **Violet:**

You stink You think?

196 go! on with the show!

**All Others:**

on with the show!

## Pure Imagination/Grandpa Joe

15

**GRANDPA JOE:** Beans!

**WILLY:** Imagination.

**MIKE:** Imagination? What's that?

**WILLY:** Close your eyes. *[GO]*

### "In 4, then 2"

**Rubato** ♩ = c. 102

**WILLY (cont.):** Make a wish.

And count to three.

**All except Willy:** **Willy:**

1 2 3 4

One. Two. Three. Come with

5 6 7 8

me and you'll be in a world of pure i - mag - i - na - tion. Take a

9 10 11 12

look and you'll see in - to your i - mag - i - na - tion. We'll be -

13

gin with a spin trav - 'ling in the world of my cre - a - tion! What we'll

see will de - fy ex - pla - na - tion.

**A Tempo**

If you want to view par - a - dise, sim - ply look a - round and view it. An - y - thing you want to,

do it. Want to change the world? There's no - thing to it. There is

**Poco Più Animato**

no life I know to com - pare with pure i - mag - i - na - tion. Liv - ing

here, you'll be free if you tru - ly wish to be.

**WILLY:** I've been working on this since the very beginning. The flowers actually bloom. The trees change flavor in the fall. And in the winter it snows powdered sugar! You can even milk the giraffe and get piña colada milkshakes.

39

39 39 647- 46A

**WILLY (cont.):** It's either something out of a dream or where I grew up or maybe I just imagined it. I'm not sure anymore. Yours are the first eyes ever to see it. A world made completely and entirely out of candy. What do you think?

47-54

**Rubato Colla Voce** ♩ = c. 115

Charlie:  
Grand - pa Joe, now I know I'll nev - er have to dream a - gain. For

59 60 61 62

I've had dreams in - cred - i - ble, but here's a dream that is ed - i - ble.

All except Willy:

63 64 65 66

Mis - ter Won - ka, pinch us, please, so we can taste the for - est for the

67 Cinematic ♩ = c. 120

trees. 68-70

71 Willy:

72 73 74

If you want to view par - a - dise, Sim - ply look a - round and view it.

Rit.

75 76 77 78

An - y - thing you want to, do it. Want to change the world? There's noth - ing to it.

79 A Tempo

80

Willy & All:  
There is

81 Poco rit.

82 83 84

no life I know to com - pare with pure i - mag - i - na - tion. Liv - ing

Willy:

85 86 87 88

there you'll be free if you tru - ly wish to

Sl. Slower ♩ = c.85

89 91 92

be. Almost Segue



# It's My Creation

15A

TACET

# Auf Wiedersehen Augustus

16

**MRS. GLOOP:** AUGUSTUS!

**MR. BEAUREGARDE:** Wonka, what's happening?

**WILLY:** The system has detected an impurity.

**MRS. GLOOP:** Augustus is not an impurity. He's my little baby boy!

**MRS. TEAVEE:** Mike, stop filming other people's tragedy.

**WILLY:** Initiate emergency response unit! [START CLICK "3, 4"]

**Oompa Loompas:**

Oom - pa loom - pa doom - pa dee do, now we ap - pear from out of the blue.

Oom - pa loom - pa doom - pa - dee dee, we have a job as big as can be.

What do you get when you do what is banned? You get the oom - pas of loom - pa land.

**Poco rit.**

Now that we're com - plete - ly in view, watch what the oom - pa loom - pa doom - pa - dee

**Polka** ♩ = 94  
**(2x)**  
 (1st x only)

**MR. BEAUREGARDE:** Wonka, who in the name of POP are those people?!

do!

**WILLY:** These Mr. Beauregarde are the Oompa Loompas! They mix my fudge.

4  
22-25

**Oompa Loompas:**

26 27 28 29  
Cut, dice, mince, slice; Time to make the fudge.

30 31 32 33  
Churn, chop, pound, pop; Time to make the fudge.

34 35 36 37  
Snap, snip, whisk, whip; Let your stom - ach be 3 the judge

**Hoffa:** **Oompa Loompas:**

38 39 40 41 42  
Boil, beat, Hey, turn up the heat! 'Cause ev - 'ry - one loves fudge! Auf

**43**

44 45 46  
Wei - der - sehen Au - gus - tus Gloop; it's time to say good - bye. You

**Solo 1:**

47 48 49 50  
great big greed - y nin - com - poop; it's time to fud - gi - fy. You

**WILLY:**  
This'll suck.

**Solo 3:**

51 52 53 54  
nev - er tried to make a friend, but now we'll have some fun. For

#16 - Auf Wiedersehen Augustus

**Women:**  
 55 though your tour is at an end our joy has just be - gun!  
 56  
 57  
 58

**Men:**  
 8 our joy has just be - gun!

**59**

60 Once ground, twice pound; Time to make the fudge.  
 61  
 62

**All:**  
 63 Stretch, strain, cause pain; Time to make the fudge. (I'm tell - in' ya')  
 64  
 65  
 66

**Hoffa:**

**All:**  
 67 Sift, shake, then we bake, and stick it with a fork. Don't  
 68  
 69  
 70

**MRS. GLOOP: Leibchen!**

**76**  
 71 throw a - way the scraps to - day; 'Cause we love can - dy pork! Auf -  
 72  
 73  
 74  
 75

76 Wei - der - sehen Au - gus - tus Gloop, your tour is now com - plete. You

**Willy:**  
 80  
 81  
 82  
 88

**89** show the mean - ing to your group of "You are what you eat". So

90 moth - er, cour - age you must show and please don't hold a grudge. 'Cause

**Women:**  
 93 as a boy he was so - so, but he'll make tas - ty  
 94  
 95  
 96  
 97  
 98

**Men:**  
 8 but he'll make tas - ty

#16 - Auf Wiedersehen Augustus

99 **Wonka Soprano:** fudge Ah! 100 101 102

103 **Women:** fudge Au - gus - tus!!! 104 105 **Women:** doom - pa - dee - doo 106

**Men:** fudge doom - pa - dee - doo

Applause Segue

# Auf Wiedersehen Playoff

16A

TACET

# Red Door

16B

TACET



# The Mixing Room

16C

TACET

# Blueberry Pie

16D

TACET

# You Got Whacha Want

17

**WILLY WONKA:** Well, I admit Violet turning into a blueberry was not in your plan, but you always DID want her to be huge. You always did say she was unique... haven't you actually gotten exactly what you always wanted?

**VIOLET & MR. BEAUREGARDE:** NO!

**WILLY WONKA:** Oh, dear!

$\text{♩} = 142$

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment line. The vocal line has a fermata over measures 7 and 8, with lyrics 'You' and 'MEN:' appearing at the end. The piano accompaniment has a fermata over measures 7 and 8. The second system starts at measure 9 and continues through measures 10 and 11. The vocal line has lyrics: 'got wha - cha want, you don't want wha-cha got. You had your last meal and it sure'. The piano accompaniment has lyrics: 'got wha - cha want, you don't want wha-cha got. You had your last meal and it sure'. Measure numbers 9, 10, and 11 are indicated above the vocal staff.

12 **WOMEN:** — hit the spot. 13 Oh, once up - on a time the queen was 14 so hot to trot. — And so you

**MEN:** — hit the spot. Oh, once up - on a time the queen was so hot to trot. — And so you

15 got wha - cha want, 16 17 **VIOLET:** Daddy, help me!

**WONKA & BASSES:** got wha - cha want, but you don't want wha - cha got — now! —

18 **WOMEN:** S1: Doo, doo, doo, doo — A: **MR. BEAUREGARDE:** Wonka turn her back. I can't sell a blueberry!

**MEN:** Lis -

21

22 **WOMEN:** 23 she does - n't have a tal - ent as far 24 as we could see. —

— ten to the sto - ry of Vio - let B. — She

25 26 27 so may - be she'll be fa - mous now but

nev - er ev - er lis - tened, she on - ly would chew but

#17 - You Got Whacha Want

MR. BEAUREGARDE: But you think she'll be famous?  
Come on Violet, we're gonna be rich!

28 **WOMEN:** just for turn - ing blue. \_\_\_\_\_ You  
 29 (slide) 30  
**MEN:** just for turn - ing blue. \_\_\_\_\_ You  
 31

32

33 got wha-cha want, you don't want \_\_\_\_\_ wha-cha got \_\_\_\_\_  
 34  
 got wha-cha want, you don't want \_\_\_\_\_ wha-cha got \_\_\_\_\_ though the way you're blow - ing up could real - ly

35 but now you're leav - ing dad - dy - o with did - dl - y squat  
 36 37 38  
 sweet - en the pot, *mf* be - cause you got wha - cha want,

39 **WOMEN:**  
 40 41  
**WONKA & BASSES:** but you don't want wha - cha got \_\_\_\_\_ now! \_\_\_\_\_  
**MEN: (no WONKA)** Oh, oh, oh, oh.

42 43 44  
 List - en to the sto - ry of Vio - let B. \_\_\_\_\_ Her dad - dy said she's huge and now we

#17 - You Got Whatcha Want

45 **WOMEN:** 46 47

now it's

**MEN:**

8 have to a - gree! His wish is com - ing true but dad - dy wished too hard\_ now it's

48 49 50 (slide)

time to pop the bub - ble of Vio - let Beau - re - garde.

8 time to pop the bub - ble of Vio - let Beau - re - garde.

51 52 53

Vio - let Beau - re - garde! You got wha - cha want\_

8 Vio - let Beau - re - garde! You got wha - cha want, you don't want\_

54 55 56

Hoo! Eew!

**MEN:**  
(no BASSES)

8 \_ wha-cha got\_ and the fla - vor of the week be - comes next\_ week's rot\_ and

**WONKA & BASSES:**

57 58 59

8 Slip - pin' cause Trip - pin' cause

**WOMEN:**

**MEN:**  
(no BASSES)

8 you got wha - cha want you

8 some-one's al - ways in the wings to slip in your slot\_ you got wha - cha want you

#17 - You Got Whacha Want



WONKA &  
BASSES:

60 61 62

Drip - pin' cause but you don't want wha - cha got \_

Detailed description: This block contains the musical notation for the first system, measures 60 to 62. It features a single treble clef staff with a key signature of one flat (B-flat). Measure 60 starts with a whole rest. Measure 61 contains the lyrics 'Drip - pin' cause' and measure 62 contains 'but you don't want wha - cha got \_'. The melody consists of quarter and eighth notes.

WOMEN:

got wha - cha want you got wha - cha want, \_\_\_\_\_ WOO!

Detailed description: This block contains the musical notation for the Women's part, measures 60 to 62. It features a single treble clef staff with a key signature of one flat. The melody is a simple, rhythmic line of quarter notes. The lyrics are 'got wha - cha want you got wha - cha want, \_\_\_\_\_ WOO!'.

MEN:  
(no BASSES)

got wha - cha want you got wha - cha want, \_\_\_\_\_ WOO!

Detailed description: This block contains the musical notation for the Men's part (no basses), measures 60 to 62. It features a single treble clef staff with a key signature of one flat. The melody is a simple, rhythmic line of quarter notes. The lyrics are 'got wha - cha want you got wha - cha want, \_\_\_\_\_ WOO!'.

63 64 65

\_ now! \_\_\_\_\_ No, you don't want wha - cha got \_\_\_\_\_

Doo, doo, doo, doo. \_\_\_\_\_

No, you don't want wha - cha got \_\_\_\_\_ now! \_\_\_\_\_

Detailed description: This block contains the musical notation for measures 63 to 65. It features three staves: a vocal line (treble clef, one flat), a piano accompaniment line (treble clef, one flat), and a bass line (bass clef, one flat). Measure 63 has the lyrics '\_ now! \_\_\_\_\_'. Measure 64 has 'No, you don't want wha - cha got \_\_\_\_\_'. Measure 65 has 'Doo, doo, doo, doo. \_\_\_\_\_'. The piano accompaniment consists of chords and moving lines. The bass line provides harmonic support.

66

67 68

Vio - let does - n't want what she got \_\_\_\_\_ Oh! \_\_\_\_\_

Doo, doo, doo, doo. \_\_\_\_\_ Doo, doo, doo.

Vio - let does - n't want what she got \_\_\_\_\_ now! \_\_\_\_\_ Oh! \_\_\_\_\_

Detailed description: This block contains the musical notation for measures 66 to 68. It features three staves: a vocal line (treble clef, one flat), a piano accompaniment line (treble clef, one flat), and a bass line (bass clef, one flat). Measure 66 has the lyrics 'Vio - let does - n't want what she got \_\_\_\_\_'. Measure 67 has 'Doo, doo, doo, doo. \_\_\_\_\_'. Measure 68 has 'Oh! \_\_\_\_\_'. The piano accompaniment consists of chords and moving lines. The bass line provides harmonic support.

#17 - You Got Whacha Want

**WONKA &  
BASSES:**

69 70

Oom - pa loom - pa doom - pit - y do! \_\_\_\_\_

**WOMEN:**

Oom - pa loom - pa doom - pi - ty do! \_\_\_\_\_

**MEN: Oom - pa loom - pa doom - pi - ty do! \_\_\_\_\_  
(no BASSES)**

Oom - pa loom - pa doom - pit - y do! \_\_\_\_\_

**Red Door Again**

**17A**

**TACET**

**The Invisible Corridor**

**17B**

**TACET**

# Veruca's Nutcracker: Sweet!

**VERUCA:** Just one squiwaw for wittaw Vewuca?

**WILLY:** Nyet.

[*VERUCA hesitates, demons in her eyes.*]

**VERUCA:** No? No one. Says no. To Veruca. Salt! [GO]

[*VERUCA runs to the sorting room. They all follow.*]

**MR. SALT:** Verooshka wait! **MRS. TEAVEE:** Mikey! **GRANDPA JOE:** Charlie!

**WILLY:** Wait! Stay back! It's simply not safe to go in there! [GO]

**Maestoso**  
♩ = 126

**Con fuoco**

1 4/4 3 5

8 6-13

**Molto pesante e marcato**

3 17 Sextet: BAD NUT!

**VERUCA:** You can't stop me now, Wonka! [The door slams - GO]

3 21 18-20

**VERUCA:** Moya krasivaya belka... [GO]

**VERUCA:** Come to Mama Verooshka! [GO]

22 23 24 25 26 27

**Haltingly** ♩ = 132

**Più Mosso**

7 35 28-34

**"Arabesque"**

**Rit.**

6 2 36-41 42-43

**A tempo** **Rit.**

Musical staff 44-46: Treble clef, key signature of two flats. Measure 44 is a whole rest. Measure 45 is a whole rest with a 2/4 time signature. Measure 46 is a whole rest with a 4/4 time signature.

**A Tpo** **Faster** **Rit.**

Musical staff 47-49: Treble clef, key signature of two flats. Measure 47 is a whole rest. Measure 48 is a whole rest with a 2/4 time signature. Measure 49 is a whole rest with a 4/4 time signature.

**A Tpo** **Più Mosso** **Sextet: p**

Musical staff 50-53: Treble clef, key signature of two flats. Measure 50-51 is a whole rest with a 2/4 time signature. Measure 52 is a whole rest. Measure 53 is a whole rest. Sextet: p. Ve -

54

Musical staff 55-57: Treble clef, key signature of one sharp. Measure 55: ru - ca Salt, the de - bu - tante, she's al - ways scream - ing, "I want, I want!" Do you

Musical staff 58-61: Treble clef, key signature of one sharp. Measure 58: think her je - tés will still look cute as she pas de bour - rés down the bad nut chute? Ve -

62

**Poco Piu Mosso**

**Women:**

Musical staff 63-65: Treble clef, key signature of two flats. Measure 63: ru - ca Salt, the self - ish tot, was ne - ver good with the things she got. But it's

**Men:** **+ Women:**

Musical staff 66-68: Treble clef, key signature of two flats. Measure 66: not just vi - cious Ve - ru - ca's fault. This ran - cid re - ci - pe de - mands a -

**Oompa Loompa 1:**

Musical staff 69-71: Treble clef, key signature of two flats. Measure 69: no - ther dash of salt!

**Oompa Loompa 2:** **Oompa Loompa 3:** **Blame her Oompa Loompa 4:**

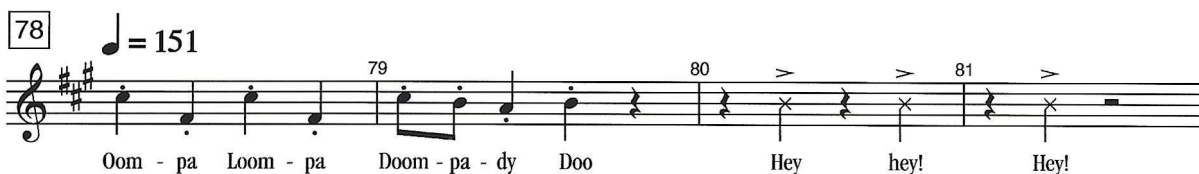
Musical staff 72-74: Treble clef, key signature of two flats. Measure 72: nut job of a fa - ther for he gro - veled at her feet. Now he'll see us break her back - bone in our

**All:** **Accel.**

Musical staff 75-77: Treble clef, key signature of two flats. Measure 75: bad Nut - crack - er Suite. Let's nuke a Ve - ru - ca!



78  $\text{♩} = 151$

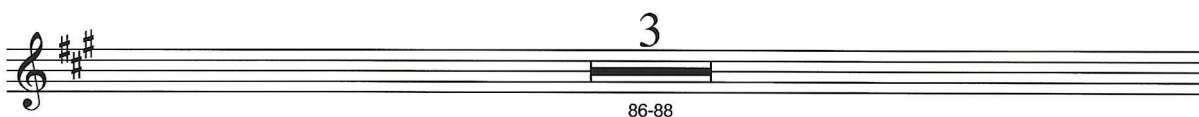


Oom - pa Loom - pa Doom - pa - dy Doo Hey hey! Hey!



Oom - pa Loom - pa Doom - pa - dy Day Hey! Hey! Hey! Hey!

3



86-88

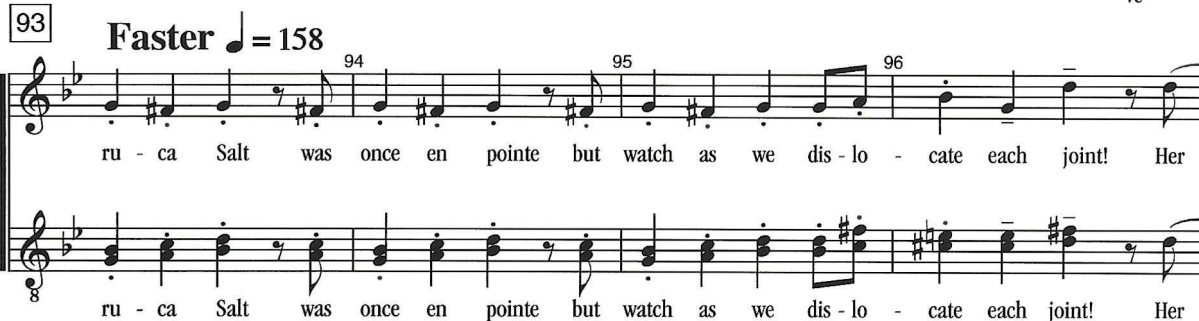
**Accel. poco a poco**

MR. SALT: Verooshka!!

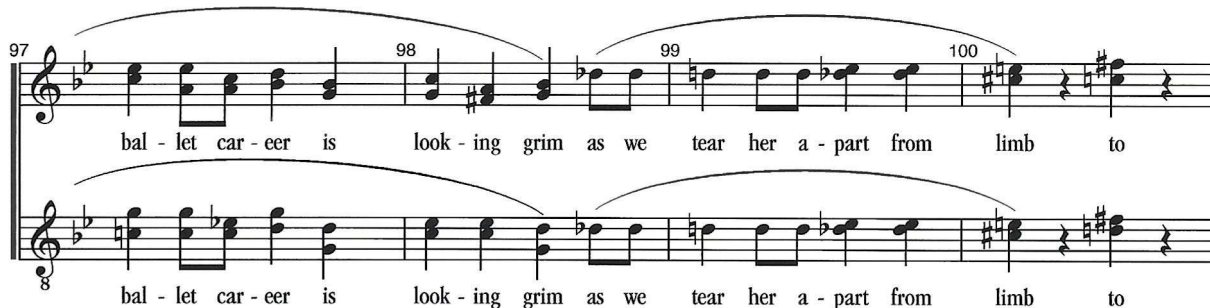


Ahh... Ahh... Ve -

93 **Faster**  $\text{♩} = 158$



ru - ca Salt was once en pointe but watch as we dis - lo - cate each joint! Her



bal - let car - eer is look - ing grim as we tear her a - part from limb to

**Faster** ♩ = 163

101  
limb!!  
102  
Ah  
103  
Bad nut!!!  
104

limb!!  
Ah  
Bad nut!!!

**Playout**

105  
(applause)  
106-108  
3  
109  
Bad nut!!!

**S.S. Wonka**

**18A**

**TACET**

**Match Game**

**18B**

SEGUE from No. 18A: S.S. Wonka

♩ = 112

**WILLY (cont.):** Chocolate Television. Normal television sends pictures through space...  
...but Chocolate Television goes one better. It sends chocolate through space.

**WILLY &  
OOMPA LOOMPAS:**

7  
1-7  
8  
Hot - cha!

# Vidiots

**WILLY WONKA:** *(He grabs a remote)*

He should be on channel 209. Channel 209. 209. Interesting...  
*(into speaking tube)* Oompas, we've lost him. We're going to need more screens.

**MRS. TEAVEE:** More screens? *[GO]*

**MRS. TEAVEE (cont.):**  
That's the last thing Mikey needs.

**WILLY:** This old thing doesn't have enough channels. We'll need to search cable, satellite, the internet. It'll be fine.

\* Oompa men sing at pitch (same octave as women)

**Techno** ♩ = 124

\*Oompa Loompas: *pp*

**MRS. TEAVEE:** The little people are singing again. That's never a good sign.

las, a - las, poor Mike T - V. For O. M. G., he's A. D. D.

**WILLY:** That's the problem with the future. It's never what you expect.

like so man - y now - a - days. It's aw - f'ly mod - ern, this ma - laise.

**MRS. TEAVEE:** Mr. Wonka, where is he?

**WILLY:** I'm looking. I'm looking!

ev - er Mik - ey threw a fit the T - V set would ba - by - sit.

**WILLY:** So many channels - nothing good on any of them.

on - ly things that Mike can spell are F Y I and L O L.

**WILLY:** Ah, Animal Planet! The Oompas do love a nature documentary.

nev er goes out - side to play his world is dark both night and day.

**MRS. TEAVEE:** Can't we just Google him? The There he is!

**WILLY:** Gotcha!

skies of blue, the pinks, the greens he on - ly views on Lap - top screens.

**Group 1:**

He

**MIKE:** You  
can't catch  
me old man!

**WILLY:** Mike!  
Get out of there –  
before it's too late!

29 30 31 32

on - ly tries to ex - er - cise

**Group 1:** Each

**Group 2:**

his click - ing fin - ger and his thumb.

**MRS. TEAVEE:**  
I've never seen  
him so happy.

33 34 35

brain cell o - ver - loads and dies

**Group 2:**

as all his limbs are turn - ing numb.

2

36-37

**MRS. TEAVEE:**  
He's channel surfing!

38

**Ensemble Women:**

39 40 41

Vid - i - ots! They're just Vid - i - ots! With

**Ensemble Men:**

Vid - i - ots! They're just Vid - i - ots!

42 43 44

all this in - fo at a click If all the an - swers come too quick

**Ensemble Men:**

a book will rot up - on the shelf. A

#19 - Idiots



45 46 47

Each day they text on their new toy But  
chi - ld won't think for him - self. their thoughts and their lo - ca - tion

Detailed description: This block contains musical notation for measures 45, 46, and 47. The top staff is a vocal line with lyrics: "Each day they text on their new toy But". The bottom staff is a piano accompaniment line with lyrics: "chi - ld won't think for him - self. their thoughts and their lo - ca - tion". Measure 45 starts with a whole rest. Measure 46 contains the first part of the vocal line. Measure 47 contains the second part of the vocal line and the end of the piano accompaniment.

48 49

O - M - G, will this de - stroy the art of con - ver - sa - tion? So  
the art of con - ver - sa - tion?

Willy:

Detailed description: This block contains musical notation for measures 48 and 49. The top staff is a vocal line with lyrics: "O - M - G, will this de - stroy the art of con - ver - sa - tion? So". The bottom staff is a piano accompaniment line with lyrics: "the art of con - ver - sa - tion?". Measure 48 contains the first part of the vocal line. Measure 49 contains the second part of the vocal line and the end of the piano accompaniment. The name "Willy:" is written above the staff at the end of measure 49.

50

51 52

Mrs. Teavee:

sing the sto - ry Mis - sus T From wast - ing his en - ti - re brain  
Oompa Loompas:  
of what's be - come of Mike Tea - vee He's

Detailed description: This block contains musical notation for measures 50, 51, and 52. The top staff is a vocal line with lyrics: "sing the sto - ry Mis - sus T From wast - ing his en - ti - re brain". The bottom staff is a piano accompaniment line with lyrics: "of what's be - come of Mike Tea - vee He's". Measure 50 contains the first part of the vocal line. Measure 51 contains the second part of the vocal line. Measure 52 contains the third part of the vocal line and the end of the piano accompaniment. The name "Mrs. Teavee:" is written above the staff at the start of measure 51. The name "Oompa Loompas:" is written above the staff at the start of measure 51.

53 54 55

Willy: Mrs. Teavee:  
He'll chan - nel surf till where - u - pon And  
stuck in - side his own do - main. he'll find that no - thing good is on.

Detailed description: This block contains musical notation for measures 53, 54, and 55. The top staff is a vocal line with lyrics: "He'll chan - nel surf till where - u - pon And". The bottom staff is a piano accompaniment line with lyrics: "stuck in - side his own do - main. he'll find that no - thing good is on.". Measure 53 contains the first part of the vocal line. Measure 54 contains the second part of the vocal line. Measure 55 contains the third part of the vocal line and the end of the piano accompaniment. The name "Willy:" is written above the staff at the start of measure 53. The name "Mrs. Teavee:" is written above the staff at the start of measure 55.

56 57

there is no re - mote con - trol  
Oompa Men:  
That he can use to find his soul. So

Detailed description: This block contains musical notation for measures 56 and 57. The top staff is a vocal line with lyrics: "there is no re - mote con - trol". The bottom staff is a piano accompaniment line with lyrics: "That he can use to find his soul. So". Measure 56 contains the first part of the vocal line. Measure 57 contains the second part of the vocal line and the end of the piano accompaniment. The name "Oompa Men:" is written above the staff at the start of measure 57.

**Women Oompas:**

58 59 60  
to throw the phones and tech a - way. a

**Oompa Men:**

please, oh please, we beg and pray And in their place you can in - stall

61 62 63  
love - ly book - shelf on the wall. will lis - ten to the things you say.

And la - ter, each and ev - 'ry kid They'll

64 65  
And you can dance the night a - way!

love you more for what you did. And you can dance the night a - way!

**66**

67 68 69 70   
Vid - i - ots! They're just Vid - i - ots! Vid - i - ots!

Vid - i - ots! They're just Vid - i - ots! Vid - i - ots!

71 72 73 74   
They're just Vid - i - ots! They're just Vid - i - ots! yea yea!

They're just Vid - i - ots! They're just Vid - i - ots! yea yea!

#19 - Vidiots

# That Little Man Of Mine Reprise

19A

**WILLY:** No one ever goes back to normal after they've been on T.V. It's a well known fact.

**Mrs. Teavee: Colla Voce (Straight)**

Mi - key wan - ted to "T - V" it... He be - lieved it, now I see it! And I

**MRS. TEAVEE:** Thank you, Mister Wonka, thank you. *[GO]*

*rall.*

fin' - lly have my boy in line...

**Tempo di "Little Man" (Swing)**

It's a Mikey rid - dle but I love that lit - tle man of mine!

**Mikey (as they exit):**

NO!!!!

**Mrs. Teavee:**

Get back in the purse!

# The Imagining Room

19B

TACET

# Fisticuffs

19C

TACET

# The Notebook

19D

TACET

# The View From Here

20

**CHARLIE:** Mr. Wonka, have I done something wrong?

**WILLY:** Strike that and reverse it, Charlie.

You've done something right.

**CHARLIE:** Right?

**WILLY:** Charlie, you've won. [GO]

**CHARLIE:** Another gobstopper? **WILLY:** No.

**CHARLIE:** A lifetime supply of sweets? **WILLY:** Better.

**CHARLIE:** What could possibly be better than a lifetime supply of sweets?

**WILLY:** Let me show you.

**Rubato** ♩ = c. 98

**Colla Voce**

**Rit.**

5 **Willy:**

Char-lie, you and I we make some-thing out of no-thing me and you Char-lie we see things that are-n't there.

Char-lie, you and I we ask how but ne-ver why It's me and you Char-lie Char-lie, you and



**13** **Rubato** ♩ = c. 81

**WILLY:** Welcome aboard my great glass elevator.  
I haven't been in this thing for years. Let's see if it still works.

I.

**WILLY (cont.):** Push that button. **CHARLIE:** The one marked "don't push?"  
**WILLY:** That's the one. **CHARLIE:** Something crazy is going to happen now, isn't it?  
**WILLY:** How did you guess? **CHARLIE:** I love it when crazy things happen. **WILLY:** So do I.

**Willy:**  
When a

**21** **A Tempo** ♩ = 76

boy like you looks to the sky \_\_\_\_\_ at the stars and plan - ets

pass - ing by \_\_\_\_\_ if the boy's like me, he'll want to fly in -

to the \_\_\_\_\_ stra - to - sphere. \_\_\_\_\_ And as we both rise in -

to those skies your fu - ture \_\_\_\_\_ will ap - pear that's why

I brought you to see the view from here. \_\_\_\_\_ When a

**37**

boy has just a touch of odd \_\_\_\_\_ and he walks the streets with -

out a nod \_\_\_\_\_ He should know that odd \_\_\_\_\_ is a gift from God like this

#20 - The View From Here

43 44 45

star - ry blue chan - de - lier. And the more he lives per -

46 47 48

spec - tive gives him sight so cry - stal clear that's why

49 50 51 52

I brought you to see the view from here. So you could

53 54

see the straights Ma - gel - lan sailed the bat - tle fields where good pre - vailed the

**Rit.**

55 56 57 58

py - ra - mids, Saint Pe ter's dome the ti - ny house that you call home.

**WILLY:** Look – Charlie – down there – my factory, do you see? **CHARLIE:** Yes, Mr. Wonka.  
**WILLY:** I love my factory, Charlie. I love it more than anything in the world. **CHARLIE:** So do I, Mr. Wonka, so do I.  
**WILLY:** Well, I'm very glad you said that, Charlie. Very glad. And do you want to know why?  
**CHARLIE:** Why? **WILLY:** Because, my Chocolate Factory is your grand prize.

59

8

59-66

**CHARLIE:** What? **WILLY:** I'm giving it to you. **CHARLIE:** But, Mr. Wonka, why do you want to give away your factory?

4

67-70

**WILLY:** (cont.): Someone good and honest and kind, and who loves to mix things up. And that someone, Charlie Bucket, is you. **CHARLIE:** My letter!

2

71-72

**Safety**

73 74

75 **Sl. Faster** ♩ = 82

**Willy:**  
 Char - lie, you and I we make some - thing — out of no - thing

**Charlie:**  
 I can - not be - lieve this — you and

77 you and me Char - lie We see things that are - n't there.

78 me Mis - ter Won - ka Float - ing, fly - ing in the

79 Char - lie, you and I We ask how but nev - er why

80 air And there could nev - er be a boy as fort - u - nate as

81 It's me and you Char - lie me and you When the

82 me! Me! And Mis - ter

83 world seems full of spies and thieves — And for all that's good your

84 Won - ka

85 That one's Mars and Mis - ter Won - ka

#20 - The View From Here

86 spir - it grieves — You may meet a boy Whose soul be - lieves And  
 87  
 88  
 All the stars and Mis - ter Won - ka And he be - lieves

89 there's your new choco - la - tier And now  
 90  
 91  
 In what I do Is it true? I'm a choco - la - tier?!

92 **Slower** ♩ = 80

93 high a - bove The thing we love It's time for — your pre - miere! That's why  
 94  
 95  
 The thing we love

96 I brought you to see the view from here. So take  
 97  
 98  
 99  
 to see the view from here.

100 in this per - fect speck of blue And eve - ry - thing I give to you My  
 101  
 102  
 103

#20 — *The View From Here*



104 *dim.* **Rall.** 105 106

fac - tory! And to see The view from

The view from

**A Tempo** **Rit.** 109 110 111

here. \_\_\_\_\_

here. \_\_\_\_\_

**Almost Segue**

# Finale

21

TACET

# Bows

22

Swing ♩ = 172

8  
1-8

9 **Oompa Tap Dance**

6  
9-14

15 **Down The Line**  
**Straight 8ths**

16 **Swing**

17

8  
17-24

25 **Poco rit.**

6 2  
25-30 31-32

33 **Oompa Bow:**  
**Even 8ths ♩ = 166**

9  
33-41

42 **Sl. Faster ♩ = 170**

8  
42-49

50

9 **rit.**  
50-58 59

68 **Slower ♩ = 124**

11  
68-78

79  $\text{♩} = \text{♩}$  4  
 79-82

Sl. Slower  $\text{♩} = 120$  7 Poco accel.  
 83-89 90

91 Faster Swing  $\text{♩} = 130$  5  
 91-95

rit. All: Straight 8ths  
 96 97 98  
 And the world tastes good cause the Can - dy Man thinks it

A Tempo  $\text{♩} = 130$  (Straight 8ths) 100  
 99 S S A T B  
 should!

101 4  
 101-104

4  
 105-108

109 9 Rit. 118  
 109-117

119 14  
 119-132

## Useful links:

**Cast & Crew Facebook Group:** [facebook.com/groups/catcf](https://facebook.com/groups/catcf)

**TMCS Alumni Group:** [facebook.com/groups/tmcسالumni](https://facebook.com/groups/tmcسالumni)

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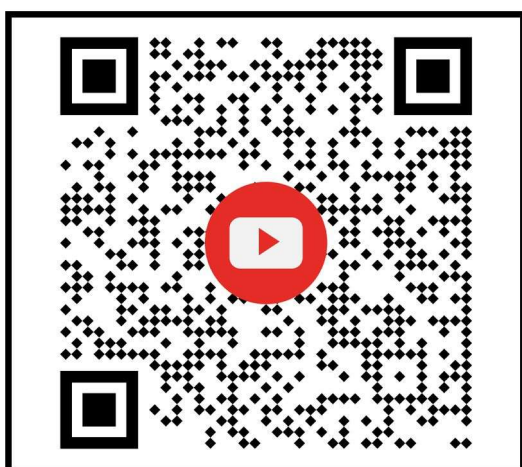
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