

Quiet

Words & Music by Tim Minchin

$\text{♩} = 90$

Gm

A**flat**add9

Musical score for the first section of "Quiet". The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The time signature is 12/8. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line begins with a sustained note followed by a rhythmic pattern of eighth notes.

Gm

A**flat**add9

MATILDA:

Have

Musical score for the second section of "Quiet". The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The time signature is 12/8. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line begins with a sustained note followed by a rhythmic pattern of eighth notes.

Gm

A**flat**add9

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

Musical score for the third section of "Quiet". The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The time signature is 12/8. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line begins with a sustained note followed by a rhythmic pattern of eighth notes.

© Copyright 2011 Navel Enterprises Pty Ltd.

Kobalt Music Publishing Limited.

Print rights for the world exclusively administered by Music Sales Limited.

All Rights Reserved. International Copyright Secured.

Gm A**ø**add9

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

Gm A^{badd9}

if we are tra-vel-ling at al-most the speed of light and we're hold-ing a light, that light would still

{

Adim A

say, I'm not sure, but I won-der if in - side my head, I'm not just a bit diff - rent from some of my

B^b G⁷/B C A/C[#]

friends. These ans-wers that come in - to my mind un - bid-den. These sto - ries de - li-vered to me ful - l

Dm E♭maj7(#11)

writ-ten. And when ev-'ry-one shouts like they seem to like_ shout-ing, the noise in my head is in - cre-dib-ly lo



Em^{7(b5)} Em

once. And I'm sor-ry I'm not quite ex-plain-ing it right, but this noise be-comes an - ger, and the an-ger is

D^b

Fm/C

light, and this burn-ing in-side me would us-u-ally fade, but it is-n't to-day, and the heat and the

rit.

D^b

E^b

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

J. = 60

F Am

ev'-ry- thing, ev'-ry- thing is... Qui- et. Like si- lence, but not real-ly

Ped. * Ped. *

F Gm⁷ B^b

si- lent. Just that still sort of qui- et like the sound of a page-

Dm Am⁷ B^bmaj⁷ Dm Am⁷ B^b
 — be-ing turned in a book, or a pause in a walk in the woods.

F Am
 Qui - et. Like si - lence, but not real - ly

F Gm⁷ B^b
 si - lent. Just that nice kind of qui-et like the sound when you

Dm Am B^bmaj⁷ Dm Am B^b
 lie up-side down in your bed. Just the sound of your heart in your head. And though the

