

# **The Wrong Way Round**

Performance Piano Score  
(Grade 6/7 Standard)

Music & Lyrics by  
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**N.B. Tracks in bold are songs and tracks labelled “SFX” are sound effects. If using a live pianist in performance, you may wish to play XTRA Tracks 1-34 over the live music, where indicated in this score. These are supplied with both the Vocal and Backing track downloads, free of charge.**

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## Track 1

Choir Play-On  
(Instrumental)

Cue - House lights dim/blackout.

Music by Steve Tifford  
Score arr. by Leo Nicholson

$\text{♩} = 76$

F Dm7 Bb

with ped.

4 C(SUS4) C F Dm7

7 Bb C(SUS4) C C/Bb

10 C D

12 G Em7 D

Choir Play-On

14

G Em7 D

16

E<sub>b</sub> G

18

E<sub>b</sub> G

20

E<sub>b</sub> G

22

> > >

# Track 2      Ennville School Road

(Instrumental + SFX)

Cue - Segue from Track 1.

Music by Steve Tifford  
Score arr. by Leo Nicholson

[If using a live pianist, play Xtra Track 01 over the following music.]

♩ = 56

loads of pedal - ethereal

5      "unaware that something sinister"...      rit. . . . .

10      Tempo I      [Play Xtra Track 02 here]

# Track 3      SFX - The Sticky Shadow

Cue - Donner: Yeah, I know what time it is, so I'm taking the shortcut through the wood.  
Yes. I'll be fine.

# Track 4

# Mr Donner Taken

(Instrumental + SFX)

Cue - Donner: Yes, love you too. Bye. [Kissing noises]  
[Sticky Shadow swoops up behind Mr. Donner. Donner turns round.]

Music by Steve Tifford  
Score arr. by Leo Nicholson

♩ = 72

[Play Xtra Track 03 here.]

[Play Xtra Track 04 here.]

5

9 (Following Mr Donner's final snore, continue playing)

12



14

3

*p sub.*

3 3

D#

# Track 5

# Scary Things (Company)

Cue - Segue from Track 4.

Words and music by  
Steve Tiftord  
Score arr. by Leo Nicholson

♩ = 84

E Em<sup>6</sup>

*mf*

4 E Em<sup>6</sup>

6 E A/E E

*ff*

9 B A E Amaj7 B/A B

12 C#m7 **ALL**

O - ver En - ni - ville, there's an ee - rie chill,

14 **A** **B**

dark-ness is des - cen - ding, ex - ten - ding.

16 C#m7

O - ver and with-in, no i - ma - gin-ing..

# Scary Things

18

A

B

There's a cree - py feel - ing\_\_ free-wheel - ing\_\_

20

C#m

*p sub.*

*f*

22

B/C# ALL

This town won't know what's a-bout to hit it, lock down those grown-ups, no kid-ding

**Optional harmony**

This town won't know what's a-bout to hit it, lock down those grown-ups, no kid-ding

24 A(add9) B(sus4) B

a - round;\_ feel the rum-bl-ing un-der-ground.

A

26 Amaj9 (Lower notes optional harmony) B

Watch out for the sus - pense,\_\_\_ watch out for ma - le - vo - lence,

28 Amaj9 B

watch out for the sha-dow of tre - pi - da - tion Yeh, yeh,\_\_\_ ha!

8vb

30 A maj9 B

Go now, get your-self clear, go now, get a-way from here,

A

32 A maj9 B

go now with the pa-nick-ing po - pu - la - tion: Run-ning from\_ their

34 **ALL** A/E E F#m/E A/E

sca - ry things, bum-ping in the night. Ev - 'ry -

**Optional harmony**

sca - ry things, bum-ping in the night. Ev - 'ry -

E

36 A/E E B(sus4) A

bo - dy clings, to the morn - ing light, - hop - ing that - their

bo - dy clings, to the morn - ing light, - hop - ing that - their

E

38 A/E E A(add9) B

sca - ry things, dis - ap - pear and they will be al - right.

sca - ry things, dis - ap - pear and they will be al - right.

E

40 E A(add2)/E

So

*mp*

## Scary Things

42 **ALL**  
A B C#m G#m/B A

ma - ny fears\_ you find\_ in the cha - sms of\_ your mind\_

**Optional harmony**  
ma - ny fears\_ you find\_ in the cha - sms of\_ your mind\_

44 A(add9) B/A A(add9) B/A

that make your heart beat like a drum, that make your sen - ses go\_ numb,

that make your heart beat like a drum, that make your sen - ses go\_ numb,

46 F#m/A B/A A maj9 A

are thoughts that we can o - ver - come as one\_ To - ge - ther let's

are thoughts that we can o - ver - come as one\_ To - ge - ther let's



48 B7/A Amaj9 B Amaj7 B

take 'em on... Now! take 'em on... Now!

51 A B

Yeh, yeh, ha!

*8<sup>vb</sup>*

53 Amaj9 B

So long to the sus - pense, so long to ma - le - vo - lence,

55  $A_{maj9}$   $B$

so long to the sha-dow of tre - pi - da - tion. We can face\_ those

57 **ALL**  
 $E_{(SUS4)}$   $E$   $B$   $A$

sca - ry things, bump-ing in the night, 'cause our

**Optional harmony**

sca - ry things, bum-ping in the night. 'cause our

59  $E_{(SUS4)}$   $E$   $F\#m/A$   $A$   $Am/C$

cour - age\_ brings dark-ness in - to light\_ mak-ing all\_ those

cour - age\_ brings ah\_ brings ah

61 E(sus4) E Amaj7 B

sca - ry things dis - ap - pear so we can face\_ those  
 sca - ry things, dis - ap - pear so we

63 E(sus4) E F#m/E A/E

sca - ry things in the night,  
 sca - ry things, in the night.

E

65 E(sus4) E F#m/A A Am/C

cour - age\_ brings dark-ness in - to light\_ mak-ing all\_ those  
 cour - age\_ brings ah brings ah

67 E(sus4) E Amaj7 B

sca - ry things dis - ap - pear so we can be al - right.

sca - ry things, dis - ap - pear so we

69 E E(sus4) E

We can face those sca-ry things\_

We can face those sca-ry things\_

E

## Track 6 Scary Things Play-Off

(Instrumental)

Cue - Segue from Track 5.

Music by Steve Tifford  
Score arr. by Leo Nicholson

♩ = 84

B A/E E

E

3

B/E A/E A/E E

E

Detailed description: This system contains measures 3 and 4. The key signature has three sharps (F#, C#, G#). Measure 3 starts with a treble clef chord of B/E and a bass clef line of eighth notes. Measure 4 starts with a treble clef chord of A/E and a bass clef line of eighth notes. A large 'E' is written below the bass clef in measure 4.

5

B A A/E E

E

Detailed description: This system contains measures 5 and 6. Measure 5 starts with a treble clef chord of B and a bass clef line of eighth notes. Measure 6 starts with a treble clef chord of A/E and a bass clef line of eighth notes. A large 'E' is written below the bass clef in measure 6.

7

A B E A(add2)/E

*mp*

Detailed description: This system contains measures 7, 8, and 9. Measure 7 starts with a treble clef chord of A and a bass clef line of eighth notes. Measure 8 starts with a treble clef chord of B and a bass clef line of eighth notes. Measure 9 starts with a treble clef chord of E and a bass clef line of eighth notes. A dynamic marking of *mp* is placed above the bass clef in measure 8. A large 'E' is written below the bass clef in measure 9.

10

A B C#m B A

Detailed description: This system contains measures 10 and 11. Measure 10 starts with a treble clef chord of A and a bass clef line of eighth notes. Measure 11 starts with a treble clef chord of B and a bass clef line of eighth notes. A large 'E' is written below the bass clef in measure 11.

12

B/A A B/A A B/A A

Detailed description: This system contains measures 12, 13, 14, and 15. Measure 12 starts with a treble clef chord of B/A and a bass clef line of eighth notes. Measure 13 starts with a treble clef chord of A and a bass clef line of eighth notes. Measure 14 starts with a treble clef chord of B/A and a bass clef line of eighth notes. Measure 15 starts with a treble clef chord of A and a bass clef line of eighth notes. A large 'E' is written below the bass clef in measure 15.