

# *The Supersize Girl*

*A plastic opera in 10 scenes*

*Libretto: Øystein Wiik*

*Music: Gisle Kverndøkk*



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*Full Score*

*Commissioned by The New York Opera Society*

*Supported by Det Norske Komponistfond*

*2013*

## *Cast:*

*( 6 singers: Soprano, mezzo soprano, tenor 1, tenor 2, baritone 1, baritone 2 )*

*Amanda – mezzo soprano*

*Albert – tenor 1*

*Man in the Mirror – tenor 2*

*Mum – soprano*

*Dad – baritone 1*

*Merlin – baritone 2*

*The three little Queens:*

*The Good – baritone 1*

*The Bad – baritone 2*

*The ugly – tenor 1*

*The Most Happy Fellas:*

*soprano, tenor 1, tenor 2, baritone 1.*



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## *Orchestra:*

*Flute / Piccolo, Trumpet in Bb, Cello, Piano*

*Score in C*

# The Supersize Girl

## No. 1 - Overture

Libretto: Øystein Wiik

Music: Gisle Kverndokk

A big screen covered with Amandas Facebookpage. As the orchestra starts, the chat between Amanda and her facebookfriend Albert. They are placed left and right on stage, sitting on chairs, typing on their laptops. Noone sings. The only sounds heard are the orchestra, the facebook message signals and the sound of their keyboards

Allegro Vivace (♩ = 120)

Musical score for the first system, featuring Flute, Trumpet in Bb, Cello, and Piano. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked Allegro Vivace with a quarter note equal to 120 beats per minute. The score includes dynamic markings of *ff* and *f*. The Flute part has a melodic line with accents and slurs. The Trumpet in Bb part has a rhythmic accompaniment. The Cello part has a rhythmic accompaniment. The Piano part has a complex accompaniment with chords and moving lines.

Musical score for the second system, featuring Flute (Fl.), Bb Trumpet (Bb Tpt.), Cello (Vc.), and Piano. The music continues in 4/4 time with a key signature of one sharp (F#). The tempo remains Allegro Vivace. The score includes dynamic markings of *ff* and *f*. The Flute part has a melodic line with accents and slurs. The Bb Trumpet part has a rhythmic accompaniment. The Cello part has a rhythmic accompaniment. The Piano part has a complex accompaniment with chords and moving lines.

Fl.

B $\flat$  Tpt.

Vc.

Piano

(The following dialogue between Amanda and Albert is not sung. It is just seen as facebook-chat on the projection-screen.)

Andante ( $\text{♩} = 60$ )

Amanda

Albert

Fl.

B $\flat$  Tpt.

Vc.

Piano

Hi gor - geous! <3 <3 : ) <3

Hi swee - tie - pie! <3 : )

Str. Mute

"smack" - like a kiss "kiss"

pizz.

*p*

*pp*

Leg.

This musical score is for the piece "The Supersize Girl - No. 1". It features two vocalists, Amanda and Albert, and a band consisting of Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. The score is divided into two systems, with the first system starting at measure 14 and the second at measure 18.

**System 1 (Measures 14-17):**

- Amanda:** Lyrics: "Z - up? Noth-ing,"
- Albert:** Lyrics: "Z - up? What U up to?"
- Flute:** Starts with a tremolo, then plays a melodic line with dynamics *fp* and *ord.*
- B♭ Trumpet:** Plays a rhythmic pattern of eighth notes with dynamics *p*.
- Violoncello:** Plays a melodic line with dynamics *p*.
- Piano:** Provides harmonic support with chords and arpeggios, marked with dynamics *p*.

**System 2 (Measures 18-21):**

- Amanda:** Lyrics: "real - ly. And U? Real-ly? A - bout?"
- Albert:** Lyrics: "Noth-ing. Thin - king. Thin-king"
- Flute:** Continues with a melodic line, marked with dynamics *p*.
- B♭ Trumpet:** Continues with a rhythmic pattern of eighth notes.
- Violoncello:** Continues with a melodic line, marked with dynamics *p*.
- Piano:** Provides harmonic support, marked with dynamics *pp*.

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings. There are also some performance instructions like "Red." and "ord." written above the staves.

The Supersize Girl - No. 1

22

Amanda

Albert

Fl.

B $\flat$  Tpt.

Vc.

Piano

Me?

a - bout mee-ting U. Yes.

*fp*

*p*

25

Amanda

Albert

Fl.

B $\flat$  Tpt.

Vc.

Piano

Me too. When?

Real - ly? When?

*fp*

*p*

*pp*

Leo.

27

Amanda

To - mor - row? O - k, what?

Albert

To - mor - row? O - k I will

Fl.

*fp* *fp* *fp*

B $\flat$  Tpt.

Vc.

Piano

*Red.* \*

30

Amanda

O - K! <3

Albert

meet you to - mor - row. O K! <3

Fl.

*pp* *f* *p* Open "kiss"

B $\flat$  Tpt.

Vc.

Piano

*Red.* \*

Allegro Vivace (♩ = 120)

34 "signed out" *sings: f*  
 Amanda Oh, my gosh! *sings: f*

34 "signed out" *sings: f*  
 Albert Oh, my gosh!

34 *ff*  
 Fl. Oh, my gosh!

34 *ff*  
 B♭ Tpt.

34 *ff* arco  
 Vc.

34 *ff*  
 Piano

\*



Scene 1

37 *f*  
 Man in the Mirror A - man - da!

37 *fp* *f*  
 Fl.

37 *fp* *f*  
 B♭ Tpt.

37 *fp* pizz. *f*  
 Vc.

37 *fp* *fff* cluster  
 Piano



The Supersize Girl - No. 1

Moderato (♩ = c. 80)

41 *f* *mp*

Amanda Yes? Which pic? Oh, yeah!

Man in the Mirror That pic... Your pro - file pic!

Fl. *f*

B♭ Tpt. *f*

Vc. *f* arco pizz.

Piano *f* *p* 6 6

Presto (♩ = 132)

44 *f* *f* *f* *f* *mp* *p* *mp*

Amanda Chic, is - n't it? What do you mean?

Man in the Mirror Who do you think you are foo-ling? Look at

Fl. *f* *fz* *mp* Str. Mute

B♭ Tpt. *f* *fz* *mp*

Vc. *f* arco *fz* pizz. *p*

Piano *f* *fz* *mp*

47

Amanda

I don't want to. That's true!

Man in the Mirror

me! Look at me! That's not you! What are you go - ing to

Fl.

B $\flat$  Tpt.

Vc.

Piano

50

Amanda

He'll be fu - ri - ous! He will hate me! He will ne - ver see me a - gain!

Man in the Mirror

do, when he sees you? You bet! Right you are!

Fl.

B $\flat$  Tpt.

Vc.

Piano

*mf*

*mf*

*mf*

*mf*

sostenuto

The Supersize Girl - No. 1

meno mosso (♩ = 100)

54

Amanda

Man in the Mirror

Fl.

B♭ Tpt.

Vc.

Piano

*p*

*mp*

So what do I do?

Pro-bab - ly!

How should I know?

I'm just a

Open

*p*

arco

*p*

58

Amanda

Man in the Mirror

Fl.

B♭ Tpt.

Vc.

Piano

*f*

*f*

Oh, look at me! I'm ug - ly!

mir - ror. All I do is re - flec - ting you!

Oh, look at me! I'm ug - ly!

*f*

*pizz.*

arco

*p*

*f*

62 *f*  
Amanda  
What?

8 *mp* *mf*  
Man in the Mirror  
As I said, I re-lect you: Well, your nose — Is one of those that grows from your

62 *f*  
Fl.  
Str. Mute *p*

62 *f* *pizz.* *p* arco  
B $\flat$  Tpt.

62 *f* *p* *p*  
Vc.

62 *f* *p* *p*  
Piano

67 *f*  
Man in the Mirror  
face till it fa-ces your toes! Your ears, — Mea-ty li-ke pears, Make ev-ven a mir-ror burst in-to

67 *p* *mf* *p*  
Fl.

67 *p* *mf*  
B $\flat$  Tpt.

67 *mf*  
Vc.

67 *mf* *mf*  
Piano

Man in the Mirror

8 tears. And your be - hind, — if you don't mind, is ex - cact-ly the kind,

72 *mf*

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

Man in the Mirror

8 that be - ne - fits from a love that's blind Noth - ing per - so - mal, pure re - flec - tion.

77 *p*

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

Allegro Vivace (♩ = 120)

81

Amanda

Man in the Mirror

Fl.

B♭ Tpt.

Vc.

Piano

*f*

What's right with *f* me?

What's left of

*p*

*pizz.*

84

Amanda

Man in the Mirror

Fl.

B♭ Tpt.

Vc.

Piano

*f*

There's noth-ing left! In-ner beau-ty! My ass!

you. Of course there is. In-ner beau-ty? As you

*f* *p* *mp*

*f* *p* *mp*

*f* *p* *mp*

88

Amanda

I don't like it! Shut your face!

Man in the Mirror

like it. Your ass? There's noth - ing like it! O-key, but it is not

Fl.

B $\flat$  Tpt.

Vc.

arco

Piano

92

Man in the Mirror

my face I shut! It's yours!

Fl.

B $\flat$  Tpt.

Vc.

Piano

# No. 2 - Scene 2

Amanda's room. Amanda in front of the mirror, looking at her self from every possible angle.

Libretto: Øystein Wiik

Music: Gisle Kverndokk

Andante con moto (♩ = 60)

Flute

Trumpet in B♭

Cello

Piano

Amanda

Mother

Father

Fl.

B♭ Tpt.

Vc.

Piano

Mum - my, why am I so ug - ly?

You're not ug - ly, love!

You're my prin - cess!



6 *accel.* *f*

Amanda  
Ug - ly! Ug - ly! Ug - ly! Ug - ly! Ug -

Mother  
Beau - ti - ful! Beau - ti - ful! Beau - ti - ful! Beau - ti - ful!

Father  
Beau - ti - ful! Beau - ti - ful! Beau - ti - ful! Beau - ti - ful!

6 *p*

Fl.

6 *p*

B $\flat$  Tpt.

6 *p*

Vc.

6 *p*

Piano  
*p*

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The musical score is arranged in a system with seven staves. The vocal parts are at the top, and the instrumental parts are below. The score is divided into two measures by a double bar line. The first measure is in 6/4 time, and the second measure is in 4/4 time. The key signature is B-flat major. The vocal parts have lyrics: Amanda: 'ly! Ug - ly! Ug - ly! Ug - ly! Ug - ly! You're my pa - rents! You're blind!'; Mother: 'Beau - ti - ful! Beau - ti - ful! Beau - ti - ful! Beau - ti - ful!'; Father: 'Beau - ti - ful! Beau - ti - ful! Beau - ti - ful! Beau - ti - ful!'. The instrumental parts include Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. The score includes dynamic markings such as *ff*, *f*, and *sostenuto*. A watermark for 'IMPNoter' is visible across the piano part.

Mother *f* *q tempo* *ff* *co presto*

Father *f*

Fl. *f*

B $\flat$  Tpt. *mf* *f*

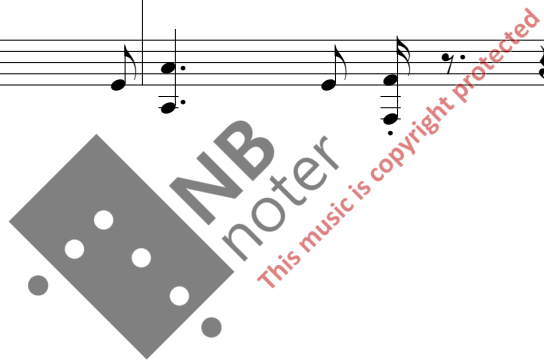
Vc. *mf* *f*

Piano *mf* *f*

10

We're not blind! You are bet-ter loo-king than your friends! Shut up! I-di-ot!

We're not blind! You are bet-ter loo-king than your friends! At least some of them!



*a tempo*

*accel.*

13 *f*

Amanda: Don't lie to me! You lie to me all the time! Of course you are! You are! You

Mother: *f*

Father: *f*

We're not ly-ing! We're not! We're not!

Fl. *mf*

B $\flat$  Tpt. *mf*

Vc. *mf*

Piano *mf*

16 *ff* *a tempo*

Amanda  
are! You are! You are! You are! You are! You are! You are my pa-rents!

Mother  
We're not! We're not! We're not! We're not! We're not! You are grow - ing!

Father  
We're not! We're not! We're not! We're not! We're not! You're in a

Fl.

B $\flat$  Tpt. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Piano *ff* *f* *mf*

The image shows a page of a musical score for 'The Supersize Girl - No. 2', page 19. It features vocal parts for Amanda, Mother, and Father, and instrumental parts for Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), Violoncello (Vc.), and Piano. The score is in 2/4 time and begins at measure 16. Amanda's part has lyrics: 'are! You are! You are! You are! You are! You are! You are my pa-rents!'. Mother's part has lyrics: 'We're not! We're not! We're not! We're not! We're not! You are grow - ing!'. Father's part has lyrics: 'We're not! We're not! We're not! We're not! We're not! You're in a'. The instrumental parts include dynamic markings such as *ff*, *f*, and *mf*. A watermark 'NBnotes.com' is visible across the piano part, along with the text 'This music is copyright protected'.

The Supersize Girl - No. 2

$\text{♩} = 120 (\text{♩} = \text{♩})$

18

Father

diff -i- cult age! Things pop- ping out here and there and there... You might be a

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

*p* *pizz.*

21

Amanda

Mother

Father

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

*a tempo* *f* *rit.*

*ff* *f* *fz* *fz* *pizz.*

Shut up!!! But one day you will be a..

Oh, no, not a- gain! Stop it!

bit chub- by... But one day you will be a..

ARIA: "The girl you told me I would be"

Poco Lento (♩ = 52)

Amanda

Fl.

B♭ Tpt.

Vc.

Piano

*mf*

*p*

*mf*

*mf*

*mf*

24

3

You al-ways told me, One day I'd be a swan.

Amanda

Mother

Father

Fl.

B♭ Tpt.

Vc.

Piano

*f*

*mf*

*mf*

*p*

*pizz.*

*p*

*mf*

*mf*

26

One day the ug - ly duck - ling would be gone. That's

That's right!

Fl.

B♭ Tpt.

Vc.

Piano

*p*

*p*

*p*

*p*

26

28

Amanda

wrong! That fai - ry-tale's a fake! Ducks and swans are not re - la - ted!

Fl.

*f* *mf*

B $\flat$  Tpt.

*f* *mf*

Vc.

*f* *mf*

Piano

*f* *mf*

30

Amanda

Un-less they're gene-ma-ni-pu-la - ted! I guess that's how you make ug - ly duck-lings dis-ap-

Fl.

*p*

B $\flat$  Tpt.

*p* pizz.

Vc.

*p*

Piano

*p*



Amanda

pear. \_\_\_\_\_ With my kind of luck, I fear I will ne-ver be a

Fl.

B $\flat$  Tpt.

Vc. arco pizz.

Piano

Amanda

swan. I'm stuck, The ug-ly duck-ling grows in-to an ug-ly, ug-ly,

Fl.

B $\flat$  Tpt.

Vc. arco pizz. arco *mf*

Piano *f*



# No. 3 - Scene 3

Libretto: Øystein Wiik

Music: Gisle Kverndokk

A street in New York. Early morning. People on their way to work. Some people walk their dogs.  
On the left side of the stage is a dustbin with a lid.

Andante sostenuto (♩ = 52)

The musical score is arranged in two systems. The first system includes parts for Flute, Cello, and Piano. The Flute part begins with a trill and a *pizz.* marking, followed by a melodic line with a slur. The Cello part starts with a *p* dynamic and a long, sustained note. The Piano part features a *p* dynamic and a simple harmonic accompaniment. The second system includes parts for Flute (Fl.), Bb Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. The Flute part continues with a melodic line and a *pizz.* marking. The Bb Trumpet part includes a *St. Mute* marking and a triplet. The Violoncello part starts with an *arco* marking and a triplet, followed by a *pizz.* marking. The Piano part continues with a melodic line and a *pizz.* marking. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

One man is placing a banana peel in the bin.  
The banana peel comes flying out of the bin again,  
landing on the pavement.  
An unlucky pedestrian falls on the peel.  
She angrily puts it back into the dustbin.

Musical score for measures 4-5. The score is for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. Measure 4 features a flute melody with a slur and a dynamic of *f*. The B♭ Tpt. and Vc. parts have a triplet of eighth notes. The Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 5 continues the flute melody with a slur and a dynamic of *f*. The B♭ Tpt. and Vc. parts have a triplet of eighth notes. The Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A *Red.* (Reduction) symbol is present at the end of measure 5.

Musical score for measures 6-7. The score is for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. Measure 6 features a flute melody with a slur and a dynamic of *f*. The B♭ Tpt. part has a slur and a dynamic of *p*. The Vc. part has a slur and a dynamic of *pizz.*. The Piano part has a slur and a dynamic of *p*. Measure 7 continues the flute melody with a slur and a dynamic of *f*. The B♭ Tpt. part has a slur and a dynamic of *f*. The Vc. part has a slur and a dynamic of *f*. The Piano part has a slur and a dynamic of *f*. A *Red.* (Reduction) symbol is present at the end of measure 7.



A man throws a bottle into it.  
The bottle is immediately thrown out again.  
Somebody is singing from inside the bin.

A lady walks her dog. She carries the dogs poop in a big black plastic sack.  
 She walks towards the bin, removes the lid and places the poop neatly inside it and puts the lid back.  
 As she turns away, the lid comes of. We see the man in the bin for the first time, with the big black sack on top of his head.

8 *mf* 3 3 *p* 3 3

Merlin  
 Oh, what a... beau-ti - ful... mor... ning... Ev'-ry-thing's go-ing my way... —

Fl.

B $\flat$  Tpt.

Vc.

Piano

*p* *f* *fz* *fz* *f* *p* *f* *p* *f* *p* *f* *p*

arco

Amanda is on her way to school. Passes the dustbin

**Allegro** (♩ = 120)

12

Merlin

B $\flat$  Tpt.

Vc.

Piano

*p* *pizz.* *p*

6 6 6 *tr*

3 3 3 3

8<sup>va</sup>

17

Amanda

Merlin

B $\flat$  Tpt.

Vc.

Piano

*f* Me?

Hey there! Yes you! Could you do me a fa-vour?

*f*

*fz*

23

Amanda

Merlin

B $\flat$  Tpt.

Vc.

Piano

What? What? Why?

Kiss me! I said: Kiss me! Be-cause I'm stuck!

*f*

*fz*

29

Amanda

I don't kiss old men in dust bins! Be - cause!

Merlin

Why not? Hav-en't you heard ab-out frogs and

Fl.

B $\flat$  Tpt.

Vc.

Piano

35

Amanda

Are you a prince?

Merlin

prin - ces? Kiss me and find

Fl.

B $\flat$  Tpt.

Vc.

41

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Why do you sit in that bin?

out! And I'm not that old! I was dumped!

*p*

47

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

I'm so sor - ry! Yes! What do I get in re - turn?

Are you? Then kiss me!

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53

Merlin

You won't re - gret it!

Fl.

B $\flat$  Tpt.

Vc.

Piano

59

Amanda

Don't get an - y i - deas!

Merlin

Deal!

Fl.

B $\flat$  Tpt.

Vc.

Piano

Muta in Piccolo

"smacking sound" *f*



*poco meno*

73

Amanda  
man - da! Strange name! Are you a ma - gi - cian?

Merlin  
Not for a sor - ce - rer!

Fl.  
*f* *p*

B $\flat$  Tpt.  
*f* *p* sul pont.

Vc.  
*f* *p*

Piano  
*mp* *f* *mp*

76

Amanda  
So what do you do?

Merlin  
*mf*  
In some way yes! I'm a plas - tic

Fl.

B $\flat$  Tpt.

Vc.

Piano

78

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Piano

Real - ly? You make peo - ple beau - ti - ful?

sur - geon! I make peop - le beau - ti - ful!...

*p*

8<sup>va</sup>

81

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Piano

But why were you in that trunk?

That's right! It's a long sto - ry. I was dumped. I al - rea - dy

ord.

*p*

*rit.* **Andante sostenuto** (♩ = 54) *p*

84

Amanda

Why? Who dumped you?

Merlin

told you so. Some-one I had made too beau-ti-ful.

Fl.

B $\flat$  Tpt.

Vc.

87

Amanda

that?

Merlin

She was my one and on-ly love. The ve-ry thought of her, Made my foo-lish heart sing, I'd

Fl.

B $\flat$  Tpt.

Vc.

Piano

*p* *mf* *p* *pizz.* *St. Mute*

91

Merlin

ne - ver been in love be - fore, And di - dn't know a thing a - bout that old black ma - gic called

Fl.

*mp*

B $\flat$  Tpt.

*mp*

Vc.

*mp*

arco

Piano

*mp*

94

Merlin

love, Just the way she looked that night, She was - n't too good look - ing,

Fl.

*mf*

B $\flat$  Tpt.

*mf*

*p*

Vc.

*mf*

*p*

Piano

*mf*

*p*

Merlin

97 *mf*

So I trus-ted her, that she would be for - ev - er mine. Me and my foo - lish heart.

Fl.

97 *mf*

B $\flat$  Tpt.

97 *mf*

Vc.

97 *mf*

Piano

97 *mf*

Merlin

100 *mf*

She said: Make me hap-py! Make me o-ver! Make me be-lieve in my-self. To - tal re-make if that's what it

Fl.

100 *f*

B $\flat$  Tpt.

100 *f*

Vc.

100 *f* *pizz.*

Piano

100 *p* *f* *p*

**Agitato** (♩ = 120)

Merlin 103 *mf*

takes! I

Fl. 103 *p* *mf*

B♭ Tpt. 103 *p* *mf*

Vc. 103 *p*

Piano 103

Merlin 105 *f* *p*

made her o - ver with my knives, Can change peo - ple's lives,

Fl. 105 *p* *f* *p*

B♭ Tpt. 105 *p* *f* *p*

Vc. 105 *f* *p*

Piano 105 *f* *p*



108 *mf*

Merlin

I made her too stun - ning, I made her too

Fl.

B $\flat$  Tpt.

Vc.

Piano

111

Merlin

beau - ti - ful, Ey' ry man got a kick out of her!

Fl.

B $\flat$  Tpt.

Vc.

Piano





126 *mp*

Merlin  
All a - long the high - way to hell!

Fl.

B $\flat$  Tpt.

Vc.

Piano

130 *f*

Merlin  
In - to that dust - bin, un - der the lid!

Fl.

B $\flat$  Tpt.

Vc.

Piano

# No. 4 - Scene 4; "The Hair"

(Amanda, Merlin)

Libretto: Øystein Wiik

Merlin is about to leave.

Music: Gisle Kverndokk

Allegro Vivace (♩ = 120)

Amanda

Flute

Trumpet in B $\flat$

Cello

Piano

Hey, what a-bout me?

St. Mute

pizz.

*mp*

*fz*

*p*

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Piano

You said: "Kiss me, you won't re - gret it!"

What a-bout you?

*mf*

*p*

*p*

13

Amanda

Merlin

B $\flat$  Tpt.

Vc.

*f*

Make me beau-ti-ful! I

Now I get it, you want a re - ward. You don't need it!

*p*

19

Amanda

Merlin

B $\flat$  Tpt.

Vc.

do!

*mf*

Then eat pro-per-ly Fresh fruits, no low car-bo,

*mf*

*This music is copyright protected*

25 *f* *3*

Amanda I have a date to - mor row! A boy I've on - ly

Merlin nuts and ber - ries. And?

Fl. *mf*

B $\flat$  Tpt. *mf*

Vc. *mf*

Piano *mf*

31

Amanda met on Face-book! I lied a-bout the way I look! *f*

Merlin

Fl. *f* And? Tell the

B $\flat$  Tpt. *f*

Vc. *f*

Piano *f*

Tempo di Valse (♩ = 144)

Amanda

Merlin

Fl.

B♭ Tpt.

Vc.

Piano

37

*f*

No, use the knife!

truth and you won't stum-ble!

Amanda

Fl.

B♭ Tpt.

Vc.

Piano

43

*mf*

Change my life! Make me beau-ti-ful, \_\_\_\_\_ make me shine, \_\_\_\_\_ Make me stun-ning, \_\_\_\_\_ and di-vine.



49 *Allegro Vivace* (♩ = 120) *mf*

Amanda: — Make me breath-ta - king, — make me... I told him I was

Merlin: *f* 3

Fl.: You are all that al - rea - dy!

B<sup>b</sup> Tpt.: *p*

Vc.: *p*

Piano: *p*

55

Amanda: as tall as Kate Moss! *mf* Can you make me tal - ler? *mf*

Merlin: *mf* Will you be hap - py then?

Fl.: *mf* And? Will you be hap - py then?

B<sup>b</sup> Tpt.: *mf*

Vc.: *mf*

Piano: *mf*

61 *f* *mf*

Amanda Yes! *p* O - k?  
Merlin Merlin goes to the dustbin and pulls out an electric saw. And a blanket.  
O - k!

B $\flat$  Tpt.

Vc.

67 *f* *mf* *f*

Amanda What's that? He starts it. How can that make me  
Merlin A saw.

Vc.

73 *f* *f* *f* *f*

Amanda tal - ler?

Merlin Cut and stretch! Cut and stretch!

Fl.

B $\flat$  Tpt. Open *f*

Vc. *f* arco

Piano *f*

Agitato (♩ = 112)

Merlin

We cut your legs, then stretch you! Cut and stretch, cut and stretch!

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

Merlin

New bone will grow to you the cuts, We will cut and

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

Merlin

stretch, stretch and grow. Cut and stretch, stretch and grow, un -

Fl.

B $\flat$  Tpt.

Vc.

Piano

Amanda

Merlin

til you are as tall as what's her name.. Miss Moss!

Fl.

B $\flat$  Tpt.

Vc.

Piano

*p* St. Mute

*fp*

93 *mf*  
Amanda How long will this take?  
*mp*  
Merlin At least \_\_\_\_\_ one year.

93  
Fl.  
B<sup>b</sup> Tpt.  
Vc.  
Piano

97 *f*  
Amanda But my date is to-mor-row! *mf* You're a sor-ce-rer! Please! *f*  
Merlin Well, face the mu-sic and dance, my dear!

97  
Fl. *mf* *f*  
B<sup>b</sup> Tpt. *mf* *f*  
Vc. *p* *f*  
Piano *f* *mf* *f*

101

Amanda

Fl.

B $\flat$  Tpt.

Vc.

Piano

*p*

*p*

*p*

*p*

Ped.

102

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Piano

*f*

*f*

*f*

*f*

*f*

You want

Ped.

104 *mf*

Merlin

sleight of hand? Let me think!\_\_\_\_\_

Fl.

*mp*

B $\flat$  Tpt.

*mp*

Vc.

*mp*

Piano

107 *mp* *mf*

Merlin

Hm, hm, a - ha! Hm, hm, a - ha! It's clear as

Fl.

B $\flat$  Tpt.

Vc.

Piano

110

Merlin ink! I've got an i - dea! Hm, hm a - ha!

Fl.

B $\flat$  Tpt.

Vc.

Piano

113

Merlin Hm. hm, bril - li - ant me!

Fl.

B $\flat$  Tpt.

Vc.

Piano



115 *f*  
Amanda  
Some-thing fas - ter? *mf*

Merlin  
A - ha! A - ha! Hm, hm,

115  
Fl.  
*f*

115  
B $\flat$  Tpt.  
*f*

115  
Vc.  
*f*

115  
Piano  
*f*

117  
Merlin  
a - ha! Lay down, \_\_\_\_\_ and sleep, and when you \_\_\_\_\_ wake up, \_\_\_\_\_

117  
Fl.  
*p*

117  
B $\flat$  Tpt.  
*p*

117  
Vc.  
pizz. *p*

117  
Piano  
*p*

\* *p*

Merlin

120

— you'll be like Miss Moss! Hm, hm, a - ha. Miss

Fl.

B $\flat$  Tpt.

Vc.

Piano

Merlin

123

Moss, Miss Moss, a - ha, a -

Fl.

B $\flat$  Tpt.

Vc.

Piano

arco

Open

*f*

*mf*

*mf*

*mf*

Merlin is doing the 'aha, hm, hm-miss mosses' as a sort of hypnosis.

Musical score for measures 126-131. The score includes parts for Merlin (bass clef), Flute (Fl., treble clef), B♭ Trumpet (B♭ Tpt., treble clef), Violoncello (Vc., bass clef), and Piano (grand staff). Merlin's part features a melodic line with lyrics: "ha, Miss Moss, Miss Moss, a - ha, Miss Moss!". The music is marked with a forte dynamic (*ff*) and includes various articulations like accents and slurs.

He puts the blanket over her, and when he takes it away again, her hair has grown to a green palmlike thing strutting from her head, making her at least half a meter taller.

Musical score for measures 129-131. The score includes parts for Flute (Fl., treble clef), B♭ Trumpet (B♭ Tpt., treble clef), Violoncello (Vc., bass clef), and Piano (grand staff). The music is marked with a forte dynamic (*f*) and includes various articulations like accents and slurs. A large watermark "NB noter" is visible over the score.

This musical score is for the piece "The Supersize Girl - No. 4". It is arranged for a woodwind and string quartet, specifically featuring Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. The score is divided into three systems, each containing four staves. The first system covers measures 131 to 133, the second system covers measures 134 to 136, and the third system covers measures 137 to 140. The key signature is one flat (B♭ major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A prominent watermark "MP3 Moter" is overlaid on the score, with the text "This music is copyright protected" written in red below it. The dynamic marking *ff* (fortissimo) is used in the third system.

142

Fl.

B $\flat$  Tpt.

Vc.

Piano

145

Amanda

Fl.

B $\flat$  Tpt.

Vc.

Piano

*f*

What is this?

What have you

147

Amanda

done?

Merlin

*mf*

You said tall

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

149

Amanda

Merlin

as Miss Moss!

I have used moss to make you

Fl.

*fp*

*f*

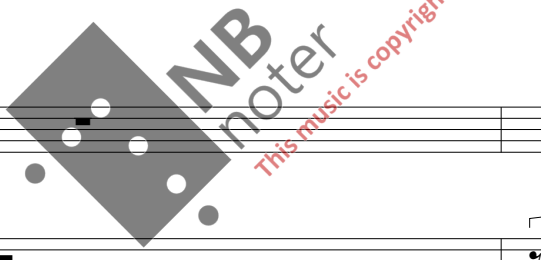
B<sup>b</sup> Tpt.

*p*

*f*

Vc.

Piano



151 *mp*  
Amanda Oh, Miss Moss!

Merlin

tall.

Fl. *fp* *f*

B $\flat$  Tpt. *fp* *f*

Vc. *f*

Piano

153

Amanda

Merlin *f*

Yes,

Fl. *p*

B $\flat$  Tpt.

Vc. *f*

Piano *f* *mp*

Leo.

154

Merlin

Miss Moss! You look

154

Fl.

Harmon Mute

154

B $\flat$  Tpt.

*p*

154

Vc.

154

Piano

155

Amanda

*f*

Do I?

155

Merlin

great!

155

Fl.

155

B $\flat$  Tpt.

155

Piano

*Ad.*



156

Amanda

Merlin

What more do you want? You are

Fl.

B $\flat$  Tpt.

Vc.

Piano

*p*

157

Merlin

tall!

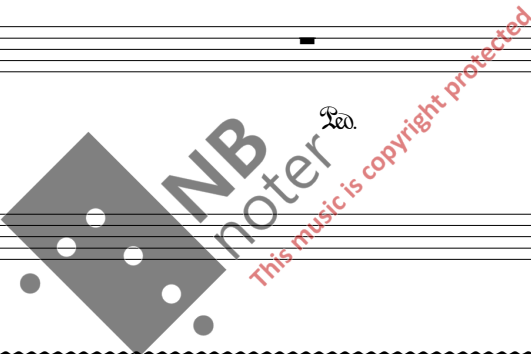
Fl.

B $\flat$  Tpt.

Vc.

Piano

*ped.*



The Supersize Girl - No. 4

64

158

Amanda

Sure?

Merlin

Your date will be thrilled!

Fl.

B $\flat$  Tpt.

pizz.

Vc.

Piano

*Ad.*

Amanda

Merlin

Absolutely!

Fl.

B $\flat$  Tpt.

Vc.

Piano

*Ad.*

160

Amanda

Merlin

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

But it's

Moss is the la - test in hair - do!

*Leg.*

161

Amanda

Merlin

Fl.

B<sup>b</sup> Tpt.

Vc.

Piano

green!

It's moss!

You look beau - ti - ful!

Like Miss

*mf*

*poco meno*

*arco*

*p*

*Leg.*

163

Amanda

Moss? Well, thank you! Bye bye!

Merlin

Like a milli-on dol-lars. Good luck!

Fl.

B $\flat$  Tpt.

Vc.

Piano

Merlin vanishes. We hear the sound of an fb-message. It is Albert who addresses Amanda This is all just chat text on the screen. Amanda reads and answer with her phone.

167

Amanda

Hi there!

Merlin

Hi there! Look-ing for-ward till to-mor-row.

Fl.

B $\flat$  Tpt.

Vc.

Piano

173

Amanda

Me too! See you! :) :) <3 <3 <3 <3

Merlin

See you then! :) <3

173

Fl.

*ff*

173

B $\flat$  Tpt.

*p* *p* "kiss"

173

Vc.

*p* *p*

173

Piano

*pp*



# No. 5 - Scene 5: "Three little queens"

(The Good, The Bad, The Ugly, Amanda, Man in the Mirror)

Three of the cool girls at school appears.

**Allegretto** ♩ = 112

Musical score for Flute, Trumpet in Bb, and Cello. The Flute part starts with a forte (*f*) dynamic and includes the instruction "Open". The Trumpet in Bb part starts with a forte (*f*) dynamic and includes the instruction "pizz.". The Cello part starts with a forte (*f*) dynamic. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes.

Musical score for vocal parts and instruments. The vocal parts are for Ugly (T), Bad (B1), and Good (B2). The instrumental parts are for Flute (Fl.), Trumpet in Bb (Bb Tpt.), and Cello (Vc.). The vocal parts enter at measure 4 with the lyrics "Three lit-tlequeens from school are". The instrumental parts continue with their respective parts. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. The dynamic for the vocal parts is mezzo-forte (*mf*), and for the instrumental parts, it is mezzo-piano (*mp*).

Ugly (T)  
Bad (B1)  
Good (B2)  
Vc.

we, Mean as a queen can e - ver be, Filled to the brim with e - vil glee, Three lit - tle queens from

we, Mean as a queen can e - ver be, Filled to the brim with e - vil glee, Three lit - tle queens from

we, Mean as a queen can e - ver be, Filled to the brim with e - vil glee, Three lit - tle queens from

Ugly (T)  
Bad (B1)  
Good (B2)  
Fl.  
B<sup>b</sup> Tpt.  
Vc.

school.

school.

school.

Ev' - ry-one is a source of fun,

*mf*

*f* *p*

*f* *mp*

*f* *mp*

13 *mf*

Ugly (T) You'll de our joke, and you can - not run from

Bad (B1) *mf* No - bo - dy's safe, for we care for none, You'll de our joke, and you can - not run from

Good (B2) You'll de our joke, and you can - not run from

Fl. 13

Vc. 13





Ugly (T) *f* 15 three lit-tle queens from school!

Bad (B1) *f* three lit-tle queens from school!

Good (B2) *f* three lit-tle queens from school!

Fl. *f* 15

B $\flat$  Tpt. *f* 15

Vc. *f* 15 *f* arco

15

The image shows a page of a musical score for 'The Supersize Girl - No. 5', page 71. It features vocal parts for 'Ugly (T)', 'Bad (B1)', and 'Good (B2)', and instrumental parts for Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), Violoncello (Vc.), and Piano. The vocal parts have lyrics: 'three lit-tle queens from school!'. The instrumental parts include dynamic markings like 'f' and 'arco'. A large watermark 'MNB Meter' is overlaid on the piano part, with the text 'This music is copyright protected' written diagonally across it.

18 *mf*

Ugly (T) *mf* And the ug - ly! Oh my gosh, ar - en't we posh?

Bad (B1) *mf* The bad! Oh my gosh, ar - en't we posh?

Good (B2) *mf* The good! Oh my gosh, ar - en't we posh?

Fl. *f* Harmon Mute

B $\flat$  Tpt. *f*

Vc. *p* *f*

The musical score is arranged in a system of seven staves. The vocal parts (Ugly, Bad, Good) are in the upper staves, and the instrumental parts (Flute, Bb Trumpet, Violoncello, Piano) are in the lower staves. The key signature is one sharp (F#) and the time signature is 8/8. The score begins at measure 18. The vocal parts have lyrics: 'And the ug - ly! Oh my gosh, ar - en't we posh?' for Ugly and Bad, and 'The bad! Oh my gosh, ar - en't we posh?' for Good. The instrumental parts include a flute part with a 'Harmon Mute' instruction, a Bb trumpet part, a cello part, and a piano part. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A large watermark 'NB noter' is overlaid on the bottom half of the page, with the text 'This music is copyright protected' written diagonally across it.

21

Ugly (T)  
8 Good, bad or ug - ly, *f* Posh, posh, posh! Three lit - tle queens from school are

Bad (B1)  
Good, bad or ug - ly, *f* Posh, posh, posh! Three lit - tle queens from school are

Good (B2)  
Good, bad or ug - ly, Posh, posh, posh! Three lit - tle queens from school are

Fl.

B♭ Tpt.

Vc.

*p* *f* *mp*

21

Ugly (T)  
8 we, Ev - ry - one else is a wan - na - be, Cool that we rule the school, a - gree? Three lit - tle queens from

Bad (B1)  
we, Ev - ry - one else is a wan - na - be, Cool that we rule the school, a - gree? Three lit - tle queens from

Good (B2)  
we, Ev - ry - one else is a wan - na - be, Cool that we rule the school, a - gree? Three lit - tle queens from

Vc.

24

24

24

This music is copyright protected

Ugly (T)  
8 school! Three lit-tle queens from school!

Bad (B1)  
school! Three lit-tle queens from school!

Good (B2)  
school! Three lit-tle queens from school!

Fl.

B $\flat$  Tpt.  
Open

Vc.

Amanda comes. The queens spot her immediately. They are seemingly nice to her but laugh all the time behind her back.

Ugly (T) *f* How char-ming!

Bad (B1) *f* Look at A-man-da!

Good (B2) Well, look at her! How brave!

Fl. *fp*

B $\flat$  Tpt. *fp*

Vc. *fp*

Piano *fp*

30

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Watermark: NB noter

33 *mf*

Amanda  
Do you like it? Real - ly?

Ugly (T)  
How u-nique! Like it? We love it! Ne-ver seen a-ny-thing

Bad (B1)  
How ex-tror-di-na-ry! Like it? We love it! Ne-ver seen a-ny-thing

Good (B2)  
Like it? We love it! Ne-ver seen a-ny-thing

Fl.  
33 *f* Mute

B $\flat$  Tpt.  
33 *f* *p*

Vc.  
33 *f* *p*

36 *f*

Amanda  
Real - ly? So you

Ugly (T)  
like it! Ne-ver e - ver an - y-thing like it! A - ny-thing like it, a - ny-thing like it!

Bad (B1)  
like it! Ne-ver e - ver an - y-thing like it! A - ny-thing like it, a - ny-thing like it!

Good (B2)  
like it! Ne-ver e - ver an - y-thing like it! A - ny-thing like it, a - ny-thing like it!

Fl.  
*p* *f*

B♭ Tpt.  
*f*

Vc.  
*f*

Piano  
*f*

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39

Amanda

like it? His name is Mer - lin! Well he is more...

Ugly (T)

mf

Who's your hair-dres-ser? Ma-ri-lyn? Like in Mon - roe? It's ve - ry

Bad (B1)

mf

Who's your hair-dres-ser? Ma-ri-lyn? Like in Mon - roe? It's ve - ry

Good (B2)

mf

Who's your hair-dres-ser? Ma-ri-lyn? Like in Mon - roe? It's ve - ry

Vc.

mp

39

mp





Ugly (T) *f* you! *f* Like a bush of bam - boo!

Bad (B1) *f* you! *f* Like a bush of bam - boo!

Good (B2) you! Like a bush of bam - boo!

Fl. *mp* *f*

B $\flat$  Tpt. *mp* *f*

Vc. *f*

The musical score is arranged in a standard orchestral format. It features three vocal parts: Ugly (Tenor), Bad (Baritone 1), and Good (Baritone 2). The instrumental parts include Flute, B-flat Trumpet, Violin, and Piano. The score begins at measure 42. The vocal parts have lyrics: 'you!' followed by 'Like a bush of bam - boo!'. The instrumental parts provide accompaniment with various dynamics and articulations. A large watermark 'MNB noter' is overlaid on the bottom half of the page, along with the text 'This music is copyright-protected'.

44 "Conga-feeling"

Ugly (T)  
Boo, boo, \_\_\_ a bush of bam-boo! Boo, boo, \_\_\_ a bush of bam-boo!\_

Bad (B1)  
Boo, boo, \_\_\_ a bush of bam-boo! Boo, boo, \_\_\_ a bush of bam-boo!\_

Good (B2)  
Boo, boo, \_\_\_ a bush of bam-boo! Boo, boo, \_\_\_ a bush of bam-boo!\_

Fl.  
44

B $\flat$  Tpt.  
44

Vc.  
44

Piano  
44

The score consists of seven staves. The vocal parts (Ugly, Bad, Good) are in the top three staves, each with lyrics. The instrumental parts (Fl., B $\flat$  Tpt., Vc., Piano) are in the bottom four staves. The music is in 4/4 time and features a 'Conga-feeling' rhythm. A watermark 'NB noter' and 'This music is copyright protected' is visible over the piano part.



48 *mf*

Ugly (T)

Bad (B1) *mf* You'll de our joke, and you can-not run from

Good (B2) *mf* No-bo-dy's safe, for we care for none, You'll de our joke, and you can-not run from

Fl. Ev'-ry-one is a source of fun, You'll de our joke, and you can-not run from

48 *p*

Vc.

48 *mp*

*mp*

**NB**  
noter  
This music is copyright protected

51 *f* three lit - tle queens from

Ugly (T)

Bad (B1)

Good (B2)

three lit - tle queens from

Fl.

B $\flat$  Tpt.

Vc. *f* arco

51 *f*

51 *f*

This music is copyright protected

INB noter

The man in the mirror observes the whole scene.

53

Ugly (T) school!

Bad (B1) school!

Good (B2) school!

Fl. school!

B $\flat$  Tpt.

Vc.

56 *sost.* *rubato*

Amanda *f* Yes! They loved it!

Man in the Mirror You heard that did-n't you? And?

Fl. *f*

B $\flat$  Tpt. *f*

Vc. *f*

*cluster* *fff*

*a tempo*

60

Amanda *f* It's ve-ry

Man in the Mirror *f* Boo, boo, — a bush of bam-boo! Boo, boo, — a bush of bam-boo!

Fl. *mp* *f*

B $\flat$  Tpt. *mp* *f*

Vc. *mp* pizz. *f*

Piano *mp* *f*

62 *rubato* *sest.* **Poco Presto** (♩ = 132)

Amanda you, they said! What do you mean?

Man in the Mirror *f* E-ver heard of i-ro-ny? *mp* Is it a hat? Or a

Fl. *f* *mp* Str. Mute

B $\flat$  Tpt. *f* *p*

Vc. *f* arco *pizz.* *p*

Piano *p* *f* *mp*

Man in the Mirror

65

plant? Or a broom? The Eiff - el To - wer? A sky - scra - per? Have a - ny birds sett - led

Fl.

B $\flat$  Tpt.

Vc.

68 *f* **Alla Marcia** (♩. = 120) *f*

Amanda

Man in the Mirror

Fl.

B $\flat$  Tpt.

Vc.

Bird? *f* *mf* Sca - ry? It is mt

down yet? Yes, birds! Or may - be it is too sca - ry for the birds?

Open

arco

*f* *p* *f* *p*



71

Amanda hair! *f* Shut up or I will break you!

Man in the Mirror Nor a - ny more! Se - ven years of

Fl. *mf*

B $\flat$  Tpt. *mf*

Vc. *mf*

74

Amanda You're mean! *f* I need to see Mer - lin!

Man in the Mirror bad luck, be my guest! *f* I'm you!

Fl. *f*

B $\flat$  Tpt. *f*

Vc. *f*

*Agitato* ( $\text{♩} = 120$ )

The Supersize Girl - No. 5

77

Amanda

Man in the Mirror

Fl.

B $\flat$  Tpt.

Vc.

Re - do? He is not fi-nished yet. Just you wait and

Good i - dea. Make him re - do your hair!

*ff*

80

Amanda

Fl.

B $\flat$  Tpt.

Vc.

see!

*ff*

*ff*

# No. 5 - Scene 6; "The Nose"

(Amanda, Merlin)

Allegro (♩ = 120)

Amanda comes running. Looking for Merlin.

**Amanda**  
Mer - lin!

**Cello**  
pizz.  
mf

**Amanda**  
Mer - lin! ———  
From the dust-bin

**Merlin**  
You're back in the bin?

**Fl.**  
Here!

**B♭ Tpt.**  
So

**Vc.**  
mf

**Amanda**  
I need — your help. A - gain?

**Merlin**  
that you could find me. Then kiss me!

**Vc.**  
13

*This music is copyright protected*

Merlin

18

Well, how much do you think one kiss can do for you?

Fl.

B $\flat$  Tpt.

Vc.

*p* Harmon Mute

She gives him another kiss.  
He crawls out of the dustbin.

Amanda

24

Don't get a - ny i - deas!

Fl.

B $\flat$  Tpt.

Vc.

Open "kiss"

*p*

Spirito ♩ = 100

Fl.

B $\flat$  Tpt.

Vc.

*p* *mp* *mf* *f*

Merlin

33 *f*

Fl.

33

B $\flat$  Tpt.

33

Vc.

33

So, what now \_\_\_\_\_ my love?

*f* pizz.

*f* *p*

Amanda

36 *f*

Merlin

36

Fl.

36

B $\flat$  Tpt.

36

Vc.

36

The cool girls at school did - n't like it.

They're jea - lous!

*f* arco *p* *f* pizz.

39

Amanda

They made fun of me!

*mf*

Merlin

Ac - cent - tchu-ate the po-si-tive!

Fl.

*fp* *f*

B $\flat$  Tpt.

*p* *f*

Vc.

*fp* *f*

*fz* *f* *p*

41

Amanda

What do you mean?

*f*

Merlin

How?

Fl.

We must fix your face, To go with your hair.

B $\flat$  Tpt.

*f* *f*

Vc.

*f* *pizz.* *arco* *pizz.* *f*

*f* *f*

Merlin

43

3

Let me think! A nose - job, may-be? Yes, a nose-job it must be!

Fl.

*p*

B $\flat$  Tpt.

*p*

arco

Vc.

*p*

*p*

Merlin goes to the bin and pulls out a tape measure

Merlin

45

Are you hap - py with your hon - ker?

Fl.

*f*

B $\flat$  Tpt.

*f*

Vc.

*f*

Eagerly he goes to work. Measuring Amandas nose in every possible way.

47

Amanda

My what?

Merlin

Fl.

B♭ Tpt.

Vc.

*f*

Sadd-le width, checked! Ridge length,

50

Amanda

What does that mean?

Merlin

Fl.

B♭ Tpt.

Vc.

*f*

o - k! Who nose?

*p*

*pizz.*

*p*

*p*

*Rec.*



Merlin 52 *fz* *p* 3

Fl. 52 *fz* *p*

B $\flat$  Tpt. 52 *fz* *p*

Vc. 52 *fz* *p*

Kidd-ing! This mea - sure tape will find your op - ti - mal shape!

\* *Leg.* *Leg.*

Merlin 54

Fl. 54 *p*

B $\flat$  Tpt. 54 *p* St. Mute

Vc. 54 *p*

The nose tip width to the a - lar groove, Seems to be in or - er

*mf*

\*

Merlin

57

too! But the la - te - ral nose to the dor - sum wor - ries me quite a bit! The a - la to the co - lu - mal - la.

Amanda

60 *poco meno* *mp* *rit.*

Merlin

*mf* Just make me beau - ti - ful! *mp*

Are you hap - py with it? Trust me, I will!

Fl.

B $\flat$  Tpt.

Vc.

*p*

During the number Amanda's head is wrapped in gauze. Big syringes with local anesthetic is injected in her face. All tools are found in the dust bin. Merlin is modeling her nose under the gauze wrap, pumping in silicone-like material, using a chisel, a hammer or whatever he finds in the bin to shape Amanda's new nose.

**Poco Andantè** (♩ = 66)

Merlin

The rose of your face is the nose, \_\_\_\_\_ It may be in or out of place, \_\_\_\_\_ It may be

Fl.

B♭ Tpt.

Vc.

Merlin

one \_\_\_\_\_ of those that goes for a dis - grace. \_\_\_\_\_ The rose of the face \_\_\_\_\_ is the

Fl.

B♭ Tpt.

Vc.

69 *mp*

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Just make me beau - ti - ful!

nose. They come in four - teen shapes and names, \_\_\_\_\_ With big *p* or

*p* *p*

72

Merlin

Fl.

B $\flat$  Tpt.

Vc.

ti - ny frames, Sloo - ping, snub-nosed or ce - les - ti - al? Down to earth or ext - ra ter -

*pizz.*

Merlin *f* *mf*  
re - stri - al? Per-haps a nose like Dude O - ba - ma? Prince

Fl.  
*mf* *p*

B $\flat$  Tpt.  
*mf* *p*

Vc.  
*mf* *p*

Merlin  
Phil - lip or Duch - ess Kate? A nez grande like Bar-bra Strei - sand? What do you want me to cre-ate?

Fl.  
*mf* *p*

B $\flat$  Tpt.  
*mf* *p*

Vc.  
*mf* *p*

78 *mf* Just make me beau - ti - ful! \_\_\_\_\_

Merlin *mp* One with a sloo - ping tip?

Fl. *f* *p*

B $\flat$  Tpt. *f* *p*

Vc. *f* *p* arco

80 Thin and poin - ted like a hawk? One that ne - ver starts to drip, One that booms each time you

Merlin

Fl.

B $\flat$  Tpt.

Vc.

83 (♩ = ♩.) *mf* (♩ = ♩.)

Amanda  
Merlin  
Fl.  
B<sup>b</sup> Tpt.  
Vc.

Just make me beau - ti - ful!

Some - thing like the tower of Pi - sa,

83 *mp*

83 *mp*

83 *mp*

83 *mp*

83 *mp*

85

Merlin  
Fl.  
B<sup>b</sup> Tpt.  
Vc.

Or a bit like Hen - ry Ford? Si - mi - lar to Mo - na Li - sa? One with wings like the con - corde?

85 Open *mp*

85

85

The image shows a page of a musical score for 'The Supersize Girl - No. 6', page 101. The score is for a vocal duo (Amanda and Merlin) and a chamber ensemble (Flute, Bb Trumpet, and Violoncello). The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into two systems. The first system starts at measure 83 and ends at measure 84. The second system starts at measure 85 and ends at measure 88. The vocal parts have lyrics: 'Just make me beautiful!', 'Something like the tower of Pisa,', 'Or a bit like Henry Ford? Similar to Mona Lisa? One with wings like the Concorde?'. The instrumental parts include a flute part with a 'tutti?' marking, a Bb trumpet part with an 'Open' marking, and a cello part. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is watermarked with 'NB noter' and 'This music is copyright protected'.

(♩ = ♩.)

88

Amanda

Merlin

Fl.

B♭ Tpt.

Vc.

88

Just make me beau - ti - ful!

Char - ming like a sweet po - ta - to?

88

Merlin

Fl.

B♭ Tpt.

Vc.

88

90

Merlin

Fl.

B♭ Tpt.

Vc.

90

Pur - pur co - lored like a plum?

Flesh - y like a beef to - ma - to?

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*



92

Amanda

*f*

Merlin

Just make me beau-ti-ful!

*mp*

Fl.

Ti-ny like a ba-by's thumb? Want a car-rot like a snow-man?

B $\flat$  Tpt.

*f* *f* *p*

Vc.

*f* *f* *p*

92

*f* *mp* *f* *mp* *p*

Merlin

95

Strut-ting like a pea-cock's beak? Pro-file like an an-cient ro-man?

Fl.

95

B $\flat$  Tpt.

95

Vc.

95

Detailed description of the musical score: This page contains the musical score for 'The Supersize Girl - No. 6', page 103. It features vocal parts for Amanda and Merlin, and instrumental parts for Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), Violoncello (Vc.), and Piano. The score is divided into two systems, with measure numbers 92 and 95. The vocal parts have lyrics: Amanda sings 'Just make me beau-ti-ful!' and Merlin sings 'Ti-ny like a ba-by's thumb? Want a car-rot like a snow-man?' in the first system, and 'Strut-ting like a pea-cock's beak? Pro-file like an an-cient ro-man?' in the second system. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *p* (piano). The piano accompaniment consists of chords and a bass line. A watermark 'NBnoter' and 'This music is copyright protected' is overlaid on the score.

Moderato (♩ = 92)

Merlin *f* *rit.* *ff*  
All it take's \_\_\_\_\_ a litt-le tweak! And ev-ry-thing's co-ming up

Fl.  
B $\flat$  Tpt.  
Vc.

Merlin *mf*  
no - ses! With a spoon - ful of su - gar, \_\_\_\_\_ A - ny-thing goes, \_\_\_\_\_ Life's not a bed of neu -

Fl.  
B $\flat$  Tpt.  
Vc.

103

Merlin

ro - ses, You'll be wal - king on sun - shine, \_\_\_\_\_ If you just take your feet,

Fl.

B $\flat$  Tpt.

Vc.

107

Merlin

to the sun - ny side of the street. \_\_\_\_\_ To the sun - ny side of the

Fl.

B $\flat$  Tpt.

Vc.

*mf* *f* rit. *molto meno moso* *mp*

*f* *fp* *fp* *fp* *p*

Moderato (♩ = 92)

Merlin

street! Vo - i - la!

Fl.

*p*

B♭ Tpt.

*pp* *p*

Vc.

*p*

8va-

Amanda

Touching the big lump under the gauze.

How long will that take? And

Merlin

Leave it on till it has dried. Till you are home.

Fl.

*f*

B♭ Tpt.

*f* *p*

Vc.

*f*

116

Amanda

then I re-move it? An then I will be beau - ti - ful?

Merlin

Yes!

116

Fl.

B $\flat$  Tpt.

Vc.

*p*

119

Merlin

Be - yond your wil - dest dreams! So long!

Fl.

*f*

121

Merlin

Merlin takes the bin and leaves.

Fl.

*pp*

# No. 7 - Scene 7

(Amanda, Man in the Mirror, The Good, The Bad, The Ugly, Mum, Dad, Merlin)

Man in the mirror arrives. Scrutinizing her. He unfastens the gauze, and starts to unwind it. He covers her for the audience. Then he breaks into laughter.

**L'istesso tempo**

The score is in 4/4 time and consists of the following parts:

- Amanda:** Vocal line with lyrics "Stop it!" and "Well, take a". Dynamics include *ff* and *f*.
- Man in the Mirror:** Vocal line with lyrics "Well, take a". Dynamics include *f*.
- Flute:** Melodic line starting with a *p* dynamic.
- Trumpet in Bb:** Rhythmic accompaniment with a *p* dynamic and *pizz.* marking.
- Cello:** Rhythmic accompaniment with a *p* dynamic and *pizz.* marking.
- Piano:** Accompaniment with a *p* dynamic, including a *rep. ad lib.* section and a *cluster* marked *fff*.

Additional markings include *sed.* and *\** in the piano part, and a large watermark reading "NB noter This music is copyright protected" across the score.

**Allegretto** (♩ = 112)

He steps aside and the audience sees Amandas new grotesque nose.  
Man in the mirror encourages the audience to laugh with him.

Man in the Mirror  
look at your-self!

Fl.  
*f*

B♭ Tpt.  
*f*

Vc.  
*f*

Musical score for the first system, measures 3-6. It includes staves for Man in the Mirror (vocal), Flute (Fl.), B♭ Trumpet (B♭ Tpt.), and Violoncello (Vc.). The Man in the Mirror part has lyrics "look at your-self!". The instrumental parts are marked with a forte (f) dynamic. The key signature has one sharp (F#) and the time signature is 3/8.

The Three little Queens enter

Bad (B1)  
*f*

Good (B2)  
*f* Look at A-man - da!

Fl.  
Well, look at her!

B♭ Tpt.  
*fp*

Vc.  
arco  
*fp*

Musical score for the second system, measures 7-10. It includes staves for Bad (B1), Good (B2), Flute (Fl.), B♭ Trumpet (B♭ Tpt.), and Violoncello (Vc.). The vocal parts have lyrics: "Look at A-man - da!" and "Well, look at her!". The instrumental parts are marked with forte piano (fp) dynamics. The Vc. part is marked "arco". The key signature has one sharp (F#) and the time signature is 3/8.

10 *mf*

Amanda  
Do you like it?

Ugly (T) *f*  
How char-ming! How u-nique! Like it? We

Bad (B1)  
How ex-tror-di-na-ry! Like it? We

Good (B2)  
How brave! Like it? We

Fl. 10 *f* *Sf. Mute*

B $\flat$  Tpt. 10 *f*

Vc. 10

The musical score is written for a vocal quartet and a chamber ensemble. The vocal parts are Amanda (Soprano), Ugly (Tenor), Bad (Baritone 1), and Good (Baritone 2). The instrumental parts include Flute, B-flat Trumpet, and Violoncello. The score begins at measure 10. Amanda's part starts with a mezzo-forte (*mf*) dynamic. Ugly's part begins with a forte (*f*) dynamic. The instrumental parts also start at measure 10. The Flute part has a *f* dynamic and a *Sf. Mute* instruction. The B-flat Trumpet part has a *f* dynamic. The Violoncello part has a *f* dynamic. The lyrics are: Amanda: "Do you like it?"; Ugly: "How char-ming! How u-nique! Like it? We"; Bad: "How ex-tror-di-na-ry! Like it? We"; Good: "How brave! Like it? We".



13

Amanda

Real - ly? Real - ly?

Ugly (T)

love it! Ne-ver seen a-ny-thing like it! Ne-ver e-ver an-y-thing like it! A-ny-thing like it, a-ny-thing

Bad (B1)

love it! Ne-ver seen a-ny-thing like it! Ne-ver e-ver an-y-thing like it! A-ny-thing like it, a-ny-thing

Good (B2)

love it! Ne-ver seen a-ny-thing like it! Ne-ver e-ver an-y-thing like it! A-ny-thing like it, a-ny-thing

13

Fl.

*p* *f*

13

B $\flat$  Tpt.

*p* *f*

13

Vc.

*p* *f*

13

*p* *f*

The image shows a page of a musical score for 'The Supersize Girl - No. 7'. It features vocal parts for Amanda, Ugly (T), Bad (B1), and Good (B2), and instrumental parts for Flute (Fl.), Bb Trumpet (B $\flat$  Tpt.), and Violoncello (Vc.). The score is in 2/4 time and starts at measure 13. The vocal parts have lyrics: 'Real - ly? Real - ly?' for Amanda, and 'love it! Ne-ver seen a-ny-thing like it! Ne-ver e-ver an-y-thing like it! A-ny-thing like it, a-ny-thing' for the others. The instrumental parts include dynamic markings like *p* (piano) and *f* (forte). A large watermark 'NB Proter' is overlaid on the score, along with the text 'this music is copyright protected'.

16 *f*  
Amanda So you like it? His name is Mer - lin!

Ugly (T) *mf*  
like it! Who did your nose - job? - - - Ma - ri - lyn? Like in Mon-

Bad (B1) *mf*  
like it! Who did your nose - job? - - - Ma - ri - lyn? Like in Mon-

Good (B2) *mf*  
like it! Who did your nose - job? - - - Ma - ri - lyn? Like in Mon-

Fl. 16

B $\flat$  Tpt. 16

Vc. 16 *mp*

16 *mp*

This music is copyright protected

NBmeter

19

Amanda

Well he is more... *f*

Ugly (T)

roe? It's ve - ry you! *f* Like a sweet ka-ka - doo!

Bad (B1)

roe? It's ve - ry you! *f* Like a sweet ka-ka - doo!

Good (B2)

roe? It's ve - ry you! Like a sweet ka-ka - doo!

Fl.

19 *mp* *f*

B $\flat$  Tpt.

19 *mp* *f*

Vc.

19 *mp* *f*

19 *mp* *f*

The image shows a page of a musical score for 'The Supersize Girl - No. 7', page 113. The score is for a vocal ensemble and instrumentalists. The vocal parts are for Amanda, Ugly (T), Bad (B1), and Good (B2). The instrumental parts are for Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), and Violoncello (Vc.). The score starts at measure 19. Amanda's part begins with the lyrics 'Well he is more...'. Ugly (T), Bad (B1), and Good (B2) all have the lyrics 'roe? It's ve - ry you! Like a sweet ka-ka - doo!'. The instrumental parts feature complex rhythmic patterns and dynamics, with markings for *mp* (mezzo-piano) and *f* (forte). A large watermark 'NB noter' is visible across the center of the page, along with the text 'this music is copyright protected'.

22 "Conga-feeling"

Ugly (T)  
Doo, doo, a sweet ka - ka - doo! Doo, doo, a sweet ka - ka - doo!\_

Bad (B1)  
Doo, doo, a sweet ka - ka - doo! Doo, doo, a sweet ka - ka - doo!\_

Good (B2)  
Doo, doo, a sweet ka - ka - doo! Doo, doo, a sweet ka - ka - doo!\_

Fl.  
22

B $\flat$  Tpt.  
22

Vc.  
22

Watermark: NB noter This music is copyright protected

24

Ugly (T)  
8  
Doo, doo, — a sweet ka - ka - doo!

Bad (B1)  
Doo, doo, — a sweet ka - ka - doo!

Good (B2)  
Doo, doo, — a sweet ka - ka - doo!

24

Fl.

24

B $\flat$  Tpt.

24

Vc.

24

The image shows a page of a musical score for 'The Supersize Girl - No. 7'. It features vocal parts for 'Ugly (T)', 'Bad (B1)', and 'Good (B2)', each with the lyrics 'Doo, doo, — a sweet ka - ka - doo!'. The instrumental parts include Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), Violoncello (Vc.), and Piano. The score is marked with a '24' at the beginning of each system. A watermark for 'NB noter' is visible across the bottom of the page, along with the text 'This music's copyright protected'.

Ugly (T) *mf*

Bad (B1) *mf* You'll de our joke, and you can-not run from

Good (B2) *mf* No-bo-dy's safe, for we care for none, You'll de our joke, and you can-not run from

Ev'-ry-one is a source of fun, You'll de our joke, and you can-not run from

Fl. *p*

Vc. *p*

*mp*

*mp*





The queens leave

31

Ugly (T)  
8 school!

Bad (B1)  
school!

Good (B2)  
school!

Fl.

B $\flat$  Tpt.

Vc.

34

Fl.

B $\flat$  Tpt.

Vc.

Andante con moto (♩ = 60)

*f*



38 *mf*

Amanda

Mum

Dad

Fl.

B $\flat$  Tpt.

Vc.

Mum - my, why am I so ug - ly? *f*

You're not ug - ly, love! *f*

You're my prin - cess!

*p* *f* *f*



41 *accel.* *f*

Amanda  
Ug - ly! Ug - ly! Ug - ly! Ug - ly! Ug -

Mum  
Beau - ti - ful! Beau - ti - ful! Beau - ti - ful! Beau - ti - ful!

Dad  
Beau - ti - ful! Beau - ti - ful! Beau - ti - ful! Beau - ti - ful!

41 *p*

Fl.

41 *p*

B $\flat$  Tpt.

41 *p*

Vc.

41 *p*

*NB noter*  
This music is copyright protected



45 *a tempo* *ff* *co presto*

Mum  
We're not blind! You are bet-ter loo-king than your friends! Shut up! I-di-ot!

Dad  
We're not blind! You are bet-ter loo-king than your friends! At least some of them!

Fl.  
*mf* *f*

B $\flat$  Tpt.  
*mf* *f*

Vc.  
*mf* *f*

*mf* *f*



*a tempo*

*accel.*

48 *f*

Amanda Don't lie to me! You lie to me all the time! Of course you are! You are! You

Mum

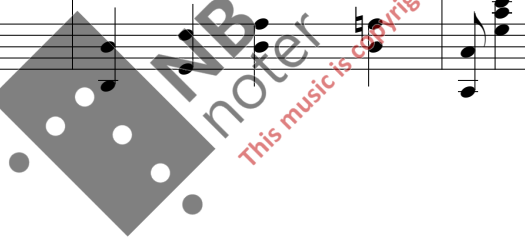
Dad *f* We're not ly-ing! We're not! We're not!

Fl. *mf* We're not ly-ing! We're not! We're not!

B $\flat$  Tpt. *mf*

Vc. *mf*

48 *mf*





56 *a tempo* *f* *rit.*

Amanda

Mum *ff* *f* Oh, no, not a-gain! Stop it!

Dad Shut up!!! *f* But one day you will be a.. *f* swan!

bit chub-by... But one day you will be a.. swan!

Fl.

B $\flat$  Tpt. *f* *fz* *fz* *f*

Vc. *f* *arco* *fz* *fz* *f*

56 *f* *fz* *fz* *f*

59 *piu mosso* Everyone disappears. Merlin enters with his dustbin *mf*

Amanda

Mum

Dad

Merlin

My pa-rents al-ways says that

Don't pa-nick! Your nose is gran-di-ose!

59 *ff*

59 *ff*

59 *ff*

59 *ff*

59 *ff*

*p*

*p*

The image shows a page of a musical score for 'The Supersize Girl - No. 7', page 126. The score is in B-flat major and 4/4 time. It features vocal parts for Amanda, Mum, Dad, and Merlin, and instrumental parts for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Violoncello (Vc.), and Piano. The lyrics are: 'Everyone disappears. Merlin enters with his dustbin' (measures 59-62), 'My pa-rents al-ways says that' (measures 63-66), and 'Don't pa-nick! Your nose is gran-di-ose!' (measures 67-70). Dynamic markings include *piu mosso*, *mf*, *ff*, and *p*. A large watermark 'NB noter' is overlaid on the score, with the text 'this music is copyright protected' written diagonally across it.



64

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

one that I will be \_\_\_\_\_ a swan!

*mf* *p*

A swan! Let me think!

68

Fl.

B $\flat$  Tpt.

Vc.

Poco Allegro ♩ = 112

*p*

70

Fl.

B $\flat$  Tpt.

Vc.

72

*mp*

Merlin

Hm. hm, a - ha! Hm, hm, a - ha! *mf* It's clear as

Fl.

B $\flat$  Tpt.

Vc.

Merlin 75 <sup>3</sup>

ink! I've got an i - dea!

Fl. 75

B $\flat$  Tpt. 75 *mf*

Vc. 75 *mf*

Piano 75 *mf*

Merlin 77 *f* <sup>3</sup>

Hm, hm a - ha! Hm hm bril-li-ant me!

Fl. 77 *f*

B $\flat$  Tpt. 77 *f*

Vc. 77 *f*

Piano 77 *f*

80 *ff*

Merlin

80 A - ha! A - ha!

Fl.

B $\flat$  Tpt.

Vc.

82

Fl.

B $\flat$  Tpt.

Vc.

82

*poco meno*

**f**

Amanda

Merlin

Fl.

B $\flat$  Tpt.

Vc.

Amanda

Merlin

B $\flat$  Tpt.

Vc.

84 

**f**

84 

84 

84 

84 

**mp**

**mp**

**mp**

86

**f**

**mf**

**p**

**p**

**pizz.**

**mf**

**mf**

**p**



88

Merlin

88

Fl.

88

B $\flat$  Tpt.

88

Vc.

88

clas - sic ap - ple - bot - tom?



# No. 8- Scene 8: "Buttbaking Boogie"

(Merlin, Amanda, The Most Happy Fellas)

During the whole number Merlin will be operating on Amanda, pumping up, filling in, and shaping her butt to quite new dimensions! The rest of the ensemble must fill in as Most Happy Fellas, singing along as they assist Merlin as he, almost by sleight of hand, transforms Amanda into an even more grotesque shaped girl.

Boogie Woogie Tempo Swing!  $\text{♩} = \text{♩}^3$

Merlin *f*

Flute *f* Some

Trumpet in B $\flat$  *f*

Cello *f* arco

Merlin 5  
ba - king so - da, And may - be some yeast, To fill out your co - da, Ten ki - los at least. — A

B $\flat$  Tpt. 5 *mp*

Vc. 5 *mp*

Merlin

buck-et of ce-ment, Some mi-ne-ral oil, Yeah, this is the mo-ment, We'll bring it to bail.

Fl.

*mp* *mf*

B $\flat$  Tpt.

*mf*

Vc.

*mf*

Merlin

It's a brill-iant new brew. For a

MHF 1 (S)

*f* Brill-iant new brew!

MHF 2 (T,B,B)

Brill-iant new brew!

Fl.

*f*

B $\flat$  Tpt.

Vc.



Merlin  
brill-iant new you. — We'll stuff your butt with this stew, You'll be

MHF 1 (S)  
Brill-iant new you! — Butt with this stew! You'll be

MHF 2 (T,B,B)  
Brill-iant new you! — Butt with this stew! You'll be

Fl.

B<sup>b</sup> Tpt.

Vc.

Merlin  
too good to be true! — We'll do the butt ba-king boo-gie! Ba-king a boo-gie boo-gie

MHF 1 (S)  
too good to be true! — Butt, butt boo-gie!

MHF 2 (T,B,B)  
too good to be true! — Butt, butt boo-gie!

Fl.

B<sup>b</sup> Tpt.

Vc.

Merlin

but! Oh yeah a butt ba-king boo-gie for a sha-king boo-gie butt!

MHF 1 (S)

Boo-gie boo-gie butt! For a sha-king boo-gie butt!

MHF 2 (T,B,B)

Boo-gie boo-gie butt! For a sha-king boo-gie butt!

Fl.

B $\flat$  Tpt.

Vc.

Merlin

We're not pum-ping i - ron, We're

MHF 1 (S)

Ooh - ah, ooh-a, ooh-a!

MHF 2 (T,B,B)

Ooh - ah, ooh-a, ooh-a!

Fl.

B $\flat$  Tpt.

Vc.

*mp*

*mp*

36

Merlin

just pum-ping air, — A curve like a u - turn, Will shape up your rear. — Each girl will be jea-lous, Your

Fl.

*mp*

B $\flat$  Tpt.

*mp*

Vc.

40

Merlin

folks will be proud, And most hap-py fel-las, Will sing it out loud:

MHF 1 (S)

Who stuffed your

MHF 2 (T,B,B)

Who stuffed your

Fl.

*mf* *f*

B $\flat$  Tpt.

*mf* *f*

Vc.

*mf* *f*

Merlin

45

Butt with that stew? Woo and ya - hoo!—

MHF 1 (S)

butt with that stew? You make us woo and ya - hoo!— What a

MHF 2 (T,B,B)

butt with that stew? You make us woo and ya - hoo!— What a

Fl.

mf

B $\flat$  Tpt.

mf

Vc.

mf

Merlin

49

Brill-iant new you!— You're just too good to be true!— Well it's the

MHF 1 (S)

brill-iant new you!— You're just too good to be true!—

MHF 2 (T,B,B)

brill-iant new you!— You're just too good to be true!—

Fl.

49

B $\flat$  Tpt.

49

Vc.

49

Merlin

53 *b* butt ba-king boo-gie! Ba-king a boo-gie boo-gie butt! Oh yeah a

MHF 1 (S)

Butt, butt boo-gie! Boo-gie boo-gie butt!

MHF 2 (T,B,B)

Butt, butt boo-gie! Boo-gie boo-gie butt!

Fl.

*f*

B $\flat$  Tpt.

*f*

Vc.

*f*

Merlin

57 *b* butt ba-king boo-gie for a sha-king boo-gie butt!

MHF 1 (S)

For a sha-king boo-gie butt! *mf* Butt, butt boo-gie!

MHF 2 (T,B,B)

For a sha-king boo-gie butt! *mf* Butt, butt boo-gie!

Fl.

*mf*

B $\flat$  Tpt.

*mf*

Vc.

*mf*

*f*

MHF 1 (S)  
Boo-gie, boo-gie butt! Butt, butt boo-gie! Boo-gie, boo-gie butt! Butt, butt boo-gie! Boo-gie, boo-gie butt!

MHF 2 (T,B,B)  
Boo-gie, boo-gie butt! Butt, butt boo-gie! Boo-gie, boo-gie butt! Butt, butt boo-gie! Boo-gie, boo-gie butt!

Fl.  
B $\flat$  Tpt.  
Vc.

Merlin  
last time:  
(When he is finished with the butt)  
*f*

MHF 1 (S)  
Butt, boo-gie, boo-gie butt, boo-gie, boo-gie butt! Well it's the butt ba-king boo-gie!  
rep. ad lib.

MHF 2 (T,B,B)  
Butt, boo-gie, boo-gie butt, boo-gie, boo-gie butt! Butt, butt boo-gie!

Fl.  
B $\flat$  Tpt.  
Vc.

Merlin

Ba-king a boo-gie boo-gie butt! Oh yeah a butt ba-king boo-gie for a sha-king boo-gie butt!

MHF 1 (S)

Boo-gie boo-gie butt! For a sha-king boo-gie butt!

MHF 2 (T,B,B)

Boo-gie boo-gie butt! For a sha-king boo-gie butt!

Fl.

B $\flat$  Tpt.

Vc.

Amanda

Stop! Look at it!

Merlin

Not hap-py with it? —

MHF 1 (S)

Not

MHF 2 (T,B,B)

Not

Fl.

B $\flat$  Tpt.

Vc.

*f*

80

Amanda

Merlin

MHF 1 (S)

MHF 2 (T,B,B)

Fl.

B♭ Tpt.

Vc.

It's not a butt an - y - more! It's a ham! It's

I find it... grand-i - os! —

hap - py with it? Like Butt - ing - ham Pa - lace!

hap - py with it? — Like Butt - ing - ham Pa - lace!

85

Amanda

Merlin

Fl.

B♭ Tpt.

Vc.

Buck - ing - ham Pa - lace! It's big as a bum - per! What

Pret - ty close though! On - ly two lett - ers wrong!

*f* *mp*





Blues Tempo

*molto rit.*

91

Amanda

terr - ib - le news! The butt - ba - king boo - gie is a butt ba - king blues! Yeah, the *mp*

MHF 1 (S)

MHF 2 (T.B,B)

Fl.

B $\flat$  Tpt.

Vc.

91

*mp*

*f*

*pizz.*

*f*

Yeah, a butt ba - king blues! *mp*

Yeah, a butt ba - king blues!

95

Amanda

butt ba - king blues! For a blues ba - king butt! —

MHF 1 (S)

MHF 2 (T.B,B)

Fl.

B $\flat$  Tpt.

Vc.

95

*mp*

*mf*

Ooh Butt ba king blues! Blues

Ooh, Butt ba king blues! Blues

Ooh Butt ba king blues! Blues

Ooh, Blues

98

Amanda

Yeah, a butt ba - king blues! For a

MHF 1 (S)

MHF 2 (T,B,B)

Fl.

B $\flat$  Tpt.

Vc.

*sostenuto*

100

Amanda

blues ba - king, news break - ing, spews ma - king boo - gie boo gie boo - gie butt! Amanda runs off crying

MHF 1 (S)

MHF 2 (T,B,B)

Fl.

B $\flat$  Tpt.

Vc.

Ooh!

Oh yeah!

Oh yeah!

# No. 9 - Scene 9: "The date"

(Amanda, Albert, Mum, Dad, The Good, The Bad, The Ugly)

Albert finally arrives, with his arms full of flowers. He stops in front of the dustbin and waits. Picks up a photo, looks at it and then looks around. He wears thick glasses. Merlin is watching him from the bin. Amanda comes, but hesitates, afraid of saying 'hello'.

Moderato (♩ = 92)

The musical score is for a scene titled "The date". It is in 4/4 time and marked Moderato with a tempo of 92 beats per minute. The score includes parts for Flute, Trumpet in Bb, Cello, Piano, and a vocal line for Amanda. The key signature has one sharp (F#). The score is divided into two systems. The first system (measures 1-5) features the Flute and Trumpet in Bb playing a melodic line with a slur and a fermata. The Cello and Piano provide accompaniment. The second system (measures 6-10) features Amanda's vocal line with lyrics: "It's him! Oh my gosh! Flo-wers! Look at him! He is so cute!". The Flute, Trumpet in Bb, and Cello continue their accompaniment. The Piano part includes a section marked "arco".

Flute *p*

Trumpet in B $\flat$  *p* St. Mute

Cello *p* pizz.

Amanda *mp*

Fl. *f* *p*

B $\flat$  Tpt. *p*

Vc. *p* arco

It's him! Oh my gosh! Flo-wers! Look at him! He is so cute!

She pulls herself together and walks towards him.  
Albert looks at her and then looks away again.

10 *mf*

Amanda

Hi! Hel-

Fl.

B♭ Tpt.

Vc. *pizz.*

*mf* *p*

15

Amanda

lo there! Albert looks behind himself as if he believes she is greeting someone else. Wai-ting for some-one? He looks at the photo, then at Amanda, and then looks around again.

Albert

*mf*

Hel-lo there!

Fl. *p*

B♭ Tpt. *p*

Vc.

19

Amanda

Albert

Fl.

B $\flat$  Tpt.

Vc.

Are you tal-king to me? Yes Yes? Yes, like in wai-ting for some-one.

*p*

*p*

*p*

24

Amanda

Albert

Fl.

B $\flat$  Tpt.

Vc.

Your girl - friend? He looks at the photo again. Amanda tries to peep over his shoulder

Well, not real-ly.

Amanda

Fl.

B $\flat$  Tpt.

Vc.

28

*f*

Hel - lo! Hi!

*f*

*p*

Albert

Fl.

B $\flat$  Tpt.

Vc.

32

*f*

Hi! Hi!

Why are you say-ing "hi" and "hel-lo" all the time?

*p*

*f*

*p*

*f*

*p*

**36** *mf* Al - bert? *f* Is - n't that ob - vi - ous? It's me. I am...  
*mf* How do you know my name? *f* I don't think so. *mf* I

**40** *mf* Well, I am here! *f* It's me! A - man - da!  
Consulting his photo. *f*  
*p* won - der why she does - n't show up. What do you mean? No, you're

*mf* *f* *p* *f* *p* *f* *p*

Fast swing ♩ = 86

44

Amanda: Yes, I am! — Yes, I am! —

Albert: not! No, you're not! — No you're not!

Fl. *mf* *f*

B♭ Tpt. *mf* *f*

Vc. *mf* *f* arco

Piano: *mf* *f*

a tempo

47

Amanda: Ab-so-lute-ly not! You and I are..

Albert: Have you been spy-ing on me? On face-book?

Fl. *mf*

B♭ Tpt. *mf*

Vc. *mf*

Piano: *mf*





59 *f* Looking at the photo *mf*

Amanda *f* Real-ly? Real-ly? Don't you think she's plain?

Albert *f* out. Be-cause she\_\_ is much more beau-ti-ful\_\_ for real. Plain?

Fl. *f* *f*

B $\flat$  Tpt. *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f* *f* *f*

Piano *f* *f* *f* *f* *f* *f* *f* *f*

62 *poco sost.* 3 3 *a tempo* ♩ = 120 *mf*

Albert She is the most beau-ti-ful girl I have ev-er seen! I won-der why she is

Fl. *p*

B $\flat$  Tpt. *p*

Vc. *p*

Piano *p* *p*

66 *f*

Amanda Wait! I have a fee-ling she'll turn up! Wait!

Albert

Fl. late!

B $\flat$  Tpt. *f* *mp*

Vc. *f* pizz. *mp*

Piano *f* *mp*

70 *f*

Amanda I am sure that she'll turn up! Wait!

Albert *p*

Fl. I'm not go-ing a-ny-where.

B $\flat$  Tpt. *f* *f*

Vc. *f* arco *f*

Piano *f* *f*

74

Amanda

She must turn up!

Albert

*mp*

I'm not go - ing a - ny - where.

Fl.

*fp*

B $\flat$  Tpt.

*p*

Vc.

*p*

77

Amanda

*mf*

Mer - lin! Mer - lin! Where are you?—

Albert

Fl.

*fp*

B $\flat$  Tpt.

Vc.

She looks into the bin, but he is gone.

ARIA: "What have I done?"

80

Amanda

Mer - lin! \_\_\_\_\_

What have I done? What have I done?

Fl.

B $\flat$  Tpt.

Vc.

82

Amanda

Look at me! \_\_\_\_\_

What have I done to my - self! \_\_\_\_\_

Fl.

B $\flat$  Tpt.

Vc.

Poco Lento (♩ = 52)

84

Amanda

Fl.

B<sup>b</sup> Tpt.

Vc.

86

Amanda

Fl.

B<sup>b</sup> Tpt.

Vc.

*mf*

But Mer-lin told me he'd make me be a swan.

*p* *pizz.*

*mf* *arco*

*p* *mf*

89

Amanda

He swore the ug - ly duck - ling would be gone. How

Fl.

B $\flat$  Tpt.

Vc.

*p*

pizz.

arco

*f*

91

Amanda

wrong! His pro - mi - ses are fake! And his skills — are o - ver - ra - ted!

Fl.

B $\flat$  Tpt.

Vc.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*piu mosso*

*mf*

93

Amanda

What a mess he has cre - a - ted! I'm turned in - to a freak, Help me make it

Fl.

*fp* *f* *p*

B $\flat$  Tpt.

*fp* *f* *p*

Vc.

*fp* *f* *p*

95

Amanda

go a - way, How can I e - ver make my date Al - bert, re - a - lise:

Fl.

*f*

B $\flat$  Tpt.

Vc.



97 *rit.*

Amanda  
I'm right here, be-fore his eyes, He's wai-ting for the "me" I dis-missed.

Fl.  
*fp* *f* *p*

B $\flat$  Tpt.  
*fp* *f* *p*

Vc.  
*fp* *f* *p*

Piano  
*fp* *f* *p*

**Poco Lento** ( $\text{♩} = 52$ )

101 *mp* *mf*

Amanda  
The girl they called A-man-da that no more ex-ist!

Fl.  
*p*

B $\flat$  Tpt.  
*p*

Vc.  
*p*

Piano  
*p*

104 *rubato*

Amanda

Man in the Mirror

Fl.

B $\flat$  Tpt.

Vc.

mf *p* *f*

mf *f*

mf *f*

mf *ff* *fz*

I hate to say it, but what did I say?

3

**Presto** ♩ = 132 **Tempo di Valse** ♩ = 120

107 *f* *mf*

Amanda

Man in the Mirror

Fl.

B $\flat$  Tpt.

Vc.

mp *f* *mf*

mp *mf*

mp *mf*

mp *mf*

Shut up, you start-ed this! You told me I was ug - ly! You did: "Well, your nose

I did not! I did not!

111

Amanda

— Is one of those that grows from your face till it fa-ces your toes! Your ears, — Mea-ty li-ke

Fl.

B $\flat$  Tpt.

Vc.

*f*

*p* *mf*

*p* *mf*

*mf*

116

Amanda

pears, Make ev-ven — a mir-ror burst in to tears. You told me ev'-ry-thing was

Fl.

B $\flat$  Tpt.

Vc.

*rit.* *poco meno mosso*

*mf*

120

Amanda

wrong! \_\_\_\_\_

Man in the Mirror

8

*mf*

3

No, you did that your - self. I am a mir-ror and have no per-so-na-li-

120

Fl.

Harmon Mute *p*

120

B $\flat$  Tpt.

*fp*

pizz.

120

Vc.

120

*fp*

*p*

126

Man in the Mirror

8

ty. \_\_\_\_\_ You saw in me, what you wan-ted to see! What you see is you, not me! \_\_\_\_\_

126

Fl.

3

3

126

B $\flat$  Tpt.

Open

*p*

126

Vc.

126

♩ = 60

132

*f*

Amanda

No! I don't! I don't see me a - ny - more!

Man in the Mirror

8

Fl.

132

*f* *p* *f*

B♭ Tpt.

132

*f* *p* *f*

Vc.

132

*f* *p* *f*

132

*f* *p* *f*

Mum and Dad emerge, she is still reading the papers, he is dusting, as always.

136 *mf*

Amanda

Mum - my, why am I so ug-ly? *f* Oh

Mum

Dad

You're not ug-ly, love! *f*

Fl.

You're my prin-cess!

B $\flat$  Tpt.

Vc.

*p* *f*



Mum

Dad

Fl.

B $\flat$  Tpt.

Vc.

141

*mf*

*f*

*p*

*f*

The three little queens are heard offstage

Ugly

Bad

Good

Fl.

Vc.

142

**Allegretto** (♩ = 112)

*mf*

*mf*

*p*

*mp*

*mp*

You'll de our joke, and you can-not run from

No-bo-dy's safe, for we care for none, You'll de our joke, and you can-not run from

Ev'-ry-one is a source of fun, You'll de our joke, and you can-not run from



145 *f*

Ugly

8

*f* three lit - tle queens from

Bad

*f* three lit - tle queens from

Good

three lit - tle queens from

Fl.

*f*

145

B $\flat$  Tpt.

*f*

145

Vc.

*f* arco

145

*f*

145

*f*

**NB**  
noter  
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147

Ugly school!

Bad school!

Good school!

Fl.

B $\flat$  Tpt.

Vc.

**Agitato** ( $\text{♩} = 92$ )

*mf*

149

Amanda I'm turned in - to a freak, Help me make it go a - way, How can I e - ver make my date,

Fl. *p*

B $\flat$  Tpt. *p*

Vc. *p*

151 *f*

Amanda  
Al - bert, re - a - lise: I'm right here, be - fore his eyes, He's

Fl.  
*fp*

B $\flat$  Tpt.  
*fp*

Vc.  
*fp*

*rit.* **Molto sostenuto**

154 *ff*

Amanda  
wai-ting for the "me" I dis - missed. The girl they called A - man - da — that no

Fl.  
*p* *f* *fp*

B $\flat$  Tpt.  
*p* *f* *fp*

Vc.  
*p* *f* *fp*

Shouts: Merlin, Merlin, Merlin!

Amanda

Fl.

B $\flat$  Tpt.

Vc.

158

more ex - ist!

*f* *ff* *f* *ff*



# No. 10 - Scene 10: Finale Ultimo

(Amanda, Albert, Merlin, Man in the Mirror, Mum, Dad)

Amanda breaks down on stage. Albert, who has been standing there waiting all the time reacts to her fall, as if awaked from his trancelike waiting mood. He is offering her a hand

Poco Moderato (♩ = 80)

The musical score is for a scene in Act 10, titled "Finale Ultimo". It is in the key of D major (two sharps) and 4/4 time, with a tempo of "Poco Moderato" (♩ = 80). The score is for a vocal duo (Amanda and Albert) and an instrumental ensemble (Flute, Trumpet in Bb, Cello, and Piano). The music is marked with a dynamic of *p* (piano). The lyrics are: Amanda: "I'm hurting in -"; Albert: "Did you hurt your-self?"; Amanda: "side!"; Albert: "The only one that could \_\_\_ is gone. Could I help you?\_\_\_"; Amanda: "Do you know where he". The score includes various musical notations such as rests, notes, slurs, and triplets. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

Pointing at the dustbin

Amanda: 9 He used to live in that bin. He walks over and takes the lid off

Albert: 8 is? Oh! I see!

Fl. 9 *p* *f* 3 3 3 3 3

B♭ Tpt. 9 *p* *f* 3 3 3 3 3

Vc. 9 *p* *f*

Piano: 9 *p* *f* 3 3 3 3 3

Allegro (♩ = 120)

Amanda: 13 Merlin is looking at her from the bin Mer - lin!

Albert: 8 Is this the guy you are look - ing for? Harmon Mute

B♭ Tpt. 13 *fp*

Vc. 13 *f* *mp* pizz.

19

Amanda *f* I hate you! *mf* I wish I ne-ver had let you do what you did!

Merlin *f* Kiss me! Why? *f*

B $\flat$  Tpt. *f*

Vc. *f*

25

Amanda *ff* Changed me! *f* What do you mean?

Merlin *f* Did what? So you've fin-al-ly learned your les-son?

Fl. *fp* *f*

B $\flat$  Tpt. *fp* *f*

Vc. *fp* *f*

Andante sostenuto (♩ = 60)

*mf*

Amanda: Yes! But now it's too late.

Merlin: That you are more than good e - nough \_\_\_\_\_ as you are. Well, may-be

Fl. *p*

B $\flat$  Tpt. *p*

Vc. arco *p*

Piano *p*

Detailed description: This block contains the musical score for measures 31 to 34 of the 'Andante sostenuto' section. It features five vocal parts (Amanda, Merlin) and four instrumental parts (Flute, B-flat Trumpet, Violoncello, and Piano). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante sostenuto' with a quarter note equal to 60 beats per minute. The dynamic is mezzo-forte (mf). The vocal lines are: Amanda sings 'Yes! But now it's too late.'; Merlin sings 'That you are more than good e - nough \_\_\_\_\_ as you are. Well, may-be'. The instrumental parts include a flute part with a piano (p) dynamic and triplet markings, a B-flat trumpet part with a piano (p) dynamic, a cello part with an arco (arco) marking and a piano (p) dynamic, and a piano accompaniment with a piano (p) dynamic.

Allegro (♩ = 120)

*f*

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Amanda: Stop that!

Merlin: not. Kiss me! You won't re - gret it!

Fl. *f*

B $\flat$  Tpt. pizz. *mf*

Vc. *mp*

Piano *f* L.V. *mf*

Detailed description: This block contains the musical score for measures 35 to 38 of the 'Allegro' section. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/2. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamic is forte (f). The vocal lines are: Amanda sings 'Stop that!'; Merlin sings 'not. Kiss me! You won't re - gret it!'. The instrumental parts include a flute part with a forte (f) dynamic, a B-flat trumpet part with a pizzicato (pizz.) marking and a mezzo-forte (mf) dynamic, a cello part with a mezzo-piano (mp) dynamic, and a piano accompaniment with a forte (f) dynamic in the left hand (L.V.) and a mezzo-forte (mf) dynamic in the right hand.



41 *mp*

Amanda

Fl.

B $\flat$  Tpt.

Vc.

Don't get a - ny i - deas!

Open *mf*

They kiss! A magic carpet carried by the others cover them. When the carpet is gone Amanda is her old self again.

*Andante sostenuto* (♩ = 60)

47 *f*

Fl.

B $\flat$  Tpt.

Vc.

*f* arco

51 *f*

Amanda

Fl.

B $\flat$  Tpt.

Vc.

Muta in Piccolo

Oh, my gosh! I'm me a-gain! I'm A-man-da! A-

55 *p*

Amanda

Albert

Vc.

man-da! A-man-da! So you fi-nal-ly turned up?

Al-ber-t? Yes, and it took me a

59 *mp*

Amanda long way — to get here! *mp* So am

Albert *mp* I'm glad you came.

59 *p* Harmon Mute

59 *p*

59 *p*

59 *p*

59 *p*

Red.

The musical score is arranged in a standard orchestral format. It features five vocal staves: Amanda (Soprano), Albert (Tenor), Flute (Fl.), Bb Trumpet (Tpt.), and Violoncello (Vc.). The piano accompaniment is shown in a grand staff at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 59. Amanda's vocal line includes the lyrics 'long way — to get here!' and 'So am'. Albert's vocal line includes the lyrics 'I'm glad you came.'. The flute part is marked with a piano (*p*) dynamic and a 'Harmon Mute' instruction. The Bb trumpet part is also marked with a piano (*p*) dynamic. The violoncello part is marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A watermark 'NB noter' and 'This music is copyright protected' is overlaid on the piano part.



64 *mf*

Amanda *I've*

Albert *one and on-ly love, The ve - ry sight of you makes my fool-ish heart sing.*

Fl. *p*

B $\flat$  Tpt. *p*

Vc. *p*

67 \*

Amanda *ne - ver been in love be - fore, And do not know a thing a - bout that old black ma - gic called*

Albert *And do not know a thing a - bout that old black ma - gic called*

Fl. *mf*

B $\flat$  Tpt.

Vc.

70 *f* *mf* *mf* All I ask of you is:

Amanda

love. *f* *mf* All I ask of you is:

Albert

love. Just the way you look to-night, You're more than too good loo-king. All I ask of you is:

Fl. *f* *p* Muta in Flute in C

B $\flat$  Tpt. *f* *p*

Vc. *f* *p*

70 *f* *p*

74 *p* *p* *p*

Amanda Be my love, \_\_\_\_\_ And stand by me. Me and my fool - ish

Albert Be my love, \_\_\_\_\_ And stand by me. Me and my

Fl. *p*

B $\flat$  Tpt. *pizz.*

Vc. *pizz.*

74

77

Amanda heart, Me and my fool - ish heart. I say: Make my hap - py! Make me

Albert gal, Me and my gal. I say: Make me hap - py! Make me

Fl.

B $\flat$  Tpt. *p* St. Mute

Vc. *p* arco

80

Amanda o - ver! Make me be - lieve in my-self! Me and my fool - ish

Albert o - ver! Make me be - lieve in my-self! Me and my

Fl. 3

B $\flat$  Tpt.

Vc.

Mum and Dad, Merlin and Man in the Mirror join in a Disney-cartoonlike finale.

83

Amanda  
heart, Me and my fool - ish heart, my end-less love.

Albert  
gal, Me and my gal, my end-less love.

Mum  
*mf* Make them

Dad  
*mf* Make them

Man in the Mirror  
*mf* Make them

Merlin  
*mf* Make them

Fl.  
*p*

B $\flat$  Tpt.  
*p*

Vc.  
*p*

The musical score is arranged in a system of staves. The vocal parts (Amanda, Albert, Mum, Dad, Man in the Mirror, Merlin) are in the upper half, and the instrumental parts (Flute, B-flat Trumpet, Violoncello, and Piano) are in the lower half. The key signature is B-flat major (two flats). The score includes lyrics for the vocalists and dynamic markings such as *mf* and *p*. A large watermark 'NBNB noter' is overlaid on the score, along with the text 'This music is copyright protected'.



87

Mum  
hap - py! Make them o - ver! Make them be - lieve in them - selves.

Dad  
hap - py! Make them o - ver! Make them be - lieve in them - selves.

Man in the Mirror  
hap - py! Make them o - ver! Make them be - lieve in them - selves.

Merlin  
hap - py! Make them o - ver! Make them be - lieve in them - selves.

87

Fl.  
*mf*

87

B $\flat$  Tpt.  
*mf*

87

Vc.  
*mf*

87

*mf*

The image shows a page of a musical score for 'The Supersize Girl - No. 10', page 183. It features vocal parts for Mum, Dad, Man in the Mirror, and Merlin, and instrumental parts for Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), and Violoncello (Vc.). The vocal parts include lyrics: 'hap - py! Make them o - ver! Make them be - lieve in them - selves.' The instrumental parts are marked with a dynamic of *mf*. The score is numbered 87 at the beginning of each system. A watermark 'NB noter' and 'This music is copyright protected' is visible across the score.



93 *p*

Amanda heart, Me and my fool - ish heart. *p* My

Albert gal, Me and my gal. *p* My

Mum

Dad Their end - less love. *p*

Man in the Mirror Their end - less love. *p*

Merlin Their end - less love. *p*

Vc. 93

93

The image shows a musical score for a piece titled "The Supersize Girl - No. 10". The score is arranged for a vocal ensemble and piano. The vocal parts are for Amanda, Albert, Mum, Dad, Man in the Mirror, and Merlin. The piano part is for Vc. (Violoncello). The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "heart, Me and my fool - ish heart. My gal, Me and my gal. My Their end - less love. Their end - less love. Their end - less love. Their end - less love." The dynamic marking *p* (piano) is used throughout. There is a large watermark in the center of the page that reads "MB noter" and "This music is copyright protected".

*poco sost.*

Amanda  
end - less love.

Albert  
end - less love.

Fl.  
*pp*

B $\flat$  Tpt.  
*pp*

Vc.  
ord.  
*pp*

*pp*

*pp*

The musical score is for a piece titled 'The Supersize Girl - No. 10'. It features two vocalists, Amanda and Albert, and four instrumental parts: Flute (Fl.), B-flat Trumpet (B $\flat$  Tpt.), Violoncello (Vc.), and Piano. The score begins at measure 97. The vocal parts have the lyrics 'end - less love.' with a long note on 'love.' that spans across measures. The instrumental parts include various melodic and harmonic lines. Dynamic markings include 'poco sost.' at the top, and 'pp' (pianissimo) in several places. There is also an 'ord.' (ordine) marking for the Vc. part. A large watermark 'NB noter' is overlaid on the piano part, with the text 'This music is copyright protected' written diagonally across it.

The End!

Gisle Kverndokk,  
Paris, 14/8 - 2013