

# HONK!

## A CHORAL MEDLEY

A Poultry Tale • Look at Him • Different • Warts and All

for S.A.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
ANDY BECK

Words by ANTHONY DREWE  
Music by GEORGE STILES

A POULTRY TALE  
Pastoral (♩ = ca. 84)

PIANO

*mp*

The piano introduction consists of two measures in 4/4 time, featuring a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a bass clef with a key signature of three flats. The melody in the treble clef is a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B-flat3, C4, B-flat3, A3, G3.

3

SOPRANO

ALTO

BARITONE

*mp*

In the

The vocal parts enter on the third measure. The Soprano part has a whole note G4. The Alto and Baritone parts have whole notes G3 and A3 respectively. The piano accompaniment continues with the same eighth-note pattern.

The piano accompaniment continues with the same eighth-note pattern in both hands.

5

back - wa - ter of Eng land, where the pace of life is slow \_ and the

The vocal parts enter on the fifth measure. The Soprano part has a quarter note G4. The Alto and Baritone parts have quarter notes G3 and A3 respectively. The piano accompaniment continues with the same eighth-note pattern.

The piano accompaniment continues with the same eighth-note pattern in both hands.

\* Also available for S.A.T.B. (39949) and 2-part (39951). SoundTrax CD available (39952).  
SoundPax available (39953) - includes score and set of parts for Piccolo, Flute, Oboe, 2 Clarinets, Tenor Saxophone,  
2 Trumpets, Trombone, Synthesizer Strings, Mallet Percussion, Guitar, Bass, and Drumset.

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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

lil - ies on the lake — are broad and lush, we're all *mp*

liv - ing here — in clo - ver and the mat - ing sea - son's o - ver, so there

**LOOK AT HIM**  
Andante (♩ = ca. 100)

won't be cause for an - y - one — to blush. *mf*

Andante (♩ = ca. 100)  
*mf*

13

Look at him!                      Legs are ban-dy and the knees are knocked.

15

Look at him!                      Dad was ob - vi - ous - ly egg-shell-shocked.

17

But the neigh-bors scream and howl                      when they see our brood. \_\_\_\_\_

19

He's the foul - est wa - ter fowl. Why are you so

21

22 *mf*

rude? Look at him! He's an ug - ly one there

Look at him!

23

is no doubt. Look at him! Does he have his gib-lets

Now our par - ents will start quib - bling. Look at him!

25

in - side - out? Bod - y - work de - signed to shock,  
 He's a tru - ly ug - ly sib - ling. La la la la

27

pros - pects pret - ty dim. He should form a so - lo flock.  
 la. La la la la la

29

*grad. cresc.*  
 Look at him, look at me, look at you, you'll a-gree.  
*grad. cresc.*  
 Look at him, lit - tle

*grad. cresc.*

31

An - y - where you look will be less grim  
 thing. An - y - where you look will be less grim \_\_\_\_\_

Piano accompaniment for measures 31-32.

33

than a glimpse \_\_\_\_\_ of this wimp of wimps.

Piano accompaniment for measures 33-34.

35

Look at him! *rit.*  
 I'm just *opt. SOLO mp*

Piano accompaniment for measures 35-36, including dynamics *f*, *decesc.*, and *rit.*

## DIFFERENT

38 Gently (♩ = ca. 84)

dif - f'rent, I'm just dif - f'rent from the rest, — and

Gently (♩ = ca. 84)

*mp*

40 *mp* But  
(end solo) *mp*

who can blame them want - ing me — to find an - oth - er nest?

42

dif - f'rent is - n't naugh - ty, dif - f'rent is - n't bad. So

44

why should be - ing dif - f'rent make me sad?

*cresc.*

46

*mf* 47  
I did - n't choose to look this way. I did - n't

*mf*

48

want to be u - nique. I don't like these grub - by feath - ers and I

*poco rit.*

*poco rit.*



50 *a tempo* *mp*

hate my stub - by beak. There's a runt in ev - 'ry lit - ter, one black

*mp*

*a tempo* *mp*

52 *poco rit. e decresc.* *a tempo*  
*p*

sheep in ev - 'ry flock. But when you know it's you some-how your

*p*

*poco rit. e decresc.* *a tempo*

55 *rit.* *mp*

e - go takes a knock. — I'm just

*mp*

*p* *rit.* *mp*

57

*a tempo*

dif - f'rent, but I have a sense of pride. — My

*a tempo*

59

looks may well be fun - ny, but I hurt the same in - side.

61

*rit.*

Dif-f'rent is n't hate - ful. Dif-f'rent could be swell.

*rit.*

63

Dif - f'rent is just, well ...

**WARTS AND ALL**

65 **Swing eighths, jaunty** (♩ = ca. 76) (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

*opt. SOLO mp*

*opt. SOLO mp* dif - f'rent. If you

*(end solo)*

**Swing eighths, jaunty** (♩ = ca. 76) (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

*mp*

69

just sit tight on your lil - y - pad, each sil - ly fad will

72

pass. Then those who wear this sea-son's look will fall flat on their...

76

(ask your moth-er what it's called). For fash-ion is a

*mp*

78

fick-le thing, — but just you wait and see. The

82 *molto rit.*

day will come when we're in style — and then I guar - an -

*molto rit.*

85 *(end solo)* **86** *a tempo*  
*p*

tee: Out there some - one's gon-na love ya,

*a tempo*  
*p*

89

some - one's gon-na love ya warts and all. —

Out there

3

just a-round the cor-ner, in a-mong the

fau na some-one's gon-na fall for you.

*mp*

*mp*

102

Though I \_\_\_\_\_ may look a bit Ju - ras - ic, \_\_\_\_\_

105

\_\_\_\_\_ trust me, I'm a clas - sic \_\_\_\_\_ in my

108

pond. \_\_\_\_\_ If this old frog -

110

111

— can go a-woo-ing, time — you had a wake-up call. — 'Cuz

114

out there some-where some - one's gon-na love ya,

117

*mf* some-one's gon - na love ya! *molto rit.*

*mf* *molto rit.*



120 Broadly ( $\text{♩} = \text{ca. } 104$ )

*f*

Some - where out there, we don't know

*f*

Out there \_\_\_\_\_ some - one's gon-na love ya \_\_\_\_\_

Broadly ( $\text{♩} = \text{ca. } 104$ )

*f*

3

3

123

*accel. poco a poco*

where, some - one will care. \_\_\_\_\_

some - one's gon-na love ya \_\_\_\_\_ warts and all. \_\_\_\_\_

3

*accel. poco a poco*

3

126

They're gon - na love ya warts and all! \_\_\_\_\_

3

**128** Fast, in two (♩ = ca. 84)

Some - where out there, we can't say

Out there \_\_\_\_\_ in a mud - dy pud - dle

**Fast, in two** (♩ = ca. 84)

131

where or when. Though \_\_\_\_\_

\_\_\_\_\_ some - one needs a cud - dle Though the chance is

134

**136**

the chance is small, it's true. Just think, \_\_\_\_\_

small, \_\_\_\_\_ it's true.

*mf*

137

when - ev - er you need boost - ing, one day you'll be

140

roost - ing with a mate. Soon you'll be

143

roost - ing! Though it may take some time to find 'em, when

146

ball,

*fp*

— you do you'll have a ball,

We know you're gon - na have a

149

*cresc.*

ball!

ball!

'Cuz out there some - where some-

ball!

*cresc.*

*f*

152

*cresc.*

- one's gon na love ya

*cresc.*



155

*ff*

157

warts and all, warts and

8va

*ff*

159

*cresc.*

all, warts and all!

*cresc.*

*cresc.*

162

*fff*