

DIRECTOR'S SCORE

# HONK!

A CHORAL MEDLEY

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

Orchestrated by  
**ALAN BILLINGSLEY**

Words by **ANTHONY DREWE**  
Music by **GEORGE STILES**

A POULTRY TALE  
Pastoral (♩ = ca. 84)

Piccolo

Flute

Oboe

1  
2  
B♭ Clarinets

1  
2  
B♭ Trumpets

Trombone

S.A.  
Choir  
T.B.

Piano

Synthesizer

Guitar

Bass Guitar

Drumset

SOPRANO  
ALTO  
TENOR  
BASS

Cue: Guitar  
D<sup>b2</sup>  
G<sup>b</sup>6/D<sup>b</sup>  
D<sup>b</sup>6/B<sup>b</sup>  
A<sup>b</sup>sus9

mp  
In the

Strings

Nylon Acoustic D<sup>b2</sup>  
G<sup>b</sup>6/D<sup>b</sup>  
D<sup>b</sup>6/B<sup>b</sup>  
A<sup>b</sup>sus9

Cym.

1 2 3 4

5

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir  
T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

back-wa - ter of Eng - land, where the pace of life is slow and the lil - ies on the lake are broad and lush, we're all *mp*

*D<sup>b2</sup>* *G<sup>b</sup>6/D<sup>b</sup>* *D<sup>b</sup>6/B<sup>b</sup>* *A<sup>b</sup>sus9*

*D<sup>b2</sup>* *G<sup>b</sup>6/D<sup>b</sup>* *D<sup>b</sup>6/B<sup>b</sup>* *A<sup>b</sup>sus9*

5

6

7

8

LOOK AT HIM  
Andante (♩ = ca. 100)

rit.

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

mf

mf

mf

mf

mf

mf

D<sup>b</sup>2

D<sup>b</sup>6/B

E<sup>b</sup>m9

D<sup>b</sup>2/F

G<sup>b</sup>Maj7

B 9

B<sup>b</sup>Maj7

D<sup>b</sup>2

D<sup>b</sup>6/B

E<sup>b</sup>m9

D<sup>b</sup>2/F

G<sup>b</sup>Maj7

B 9

B<sup>b</sup>Maj7

9

10

11

12

Picc.

Fl. *mf*

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir  
T.B.

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

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

Pno.

Synth.

Gtr.  $E^b/F$   $B^bM9$   $E^b/F$   $F/E^b$

Bass

D.S. Hi-hat Cym.

Picc.

Fl. *leg.*

Ob.

Cls. 1

Cls. 2

T. Sax.

Tpts. 1

Tpts. 2

Tbn.

S.A.

Choir  
Bet the neigh-bors scream and howl when they see our brood. He's the foul-est wa - ter fowl. Why are you so

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

Light time w SD

D min7 G min7 C min7 F sus4 F/Eb D min7 F/G G min7 C sus9 C 9

17 18 19 20



Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

SD Tacet

rude? Look at him! He's an ug-ly one there is no doubt. Look at him! Does he have his gib-lets

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

*mf*

*mf*

*mf*

F 7sus4 F 7 B<sup>b</sup>M9 F 9sus4 F 7sus4 B<sup>b</sup>Maj7

F 7sus4 F 7 B<sup>b</sup>M9 F 9sus4 F 7sus4 B<sup>b</sup>Maj7

21 22 23 24



Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

in - side-out? Bod-y-work de-signed to shock, pros - pects pret-ty dim. He should form a so - lo flock.

He's a tru-ly ug - ly sib - ling. La la la la. La la la la.

F9sus4 F7/Eb Dmin7 Gmin7 Cmin7 F sus4 F7/Eb Dmin7 F/GG min7

F9sus4 F7/Eb Dmin7 Gmin7 Cmin7 F sus4 F7/Eb Dmin7 F/G G min7

Light time w SD

25 26 27 28



Picc.

Fl.

Ob.

1

2

Cls.

T. Sax.

1

2

Tpts.

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

*grad. cresc.*

*mf*

*grad. cresc.*

*grad. cresc.*

*grad. cresc.*

*SD Tacet*

Look at him, look at me, look at you, you'll a-gree. An-y-where you look will be less grim

Look at him, lit - - - - - tle thing. An-y-where you look will be less grim

Fsus9/C Fsus9/E $\flat$  G $\flat$ 9sus4/D G7sus4 G7

Fsus9/C Fsus9/E $\flat$  G $\flat$ 9sus4/D G7sus4 G7

29 30 31 32





rit.

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts. straight mute *mf* *f* open

2 straight mute *mf* *f* open

Tbn. *mf* *f*

S.A.  
Choir than a glimpse of this wimp of wimps. Look at him! *opt. SOLO mp*

T.B.

Pno. *f* *decresc.*

Synth.

Gtr. *C min7* *F 9sus4* *E<sup>b</sup>* *F13(11)* *B<sup>b</sup>M9* *G/A*

Bass *f* *decresc.*

D.S. Cym.

DIFFERENT  
Gently (♩ = ca. 84)

38

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

*mp*

But

*(end solo) mp*

dif-f'rent, I'm just dif-f'rent from the rest, and who can blame them want - ing me \_ to find an-oth - er nest?

D2 GM7 G2

*mp*

D2 Gentle picking GM7 G2

*mp*

Light cym color

Picc.

Fl.

Ob.

1

Cls.

2

T. Sax.

1

Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

*mf*

Cues Oboe

*mf*

dif-f'rent is-n't naugh-ty, dif-f'rent is-n't bad. So why should be-ing dif-f'rent make me sad? I did-n't

*mf*

*cresc.*

B min7 E 9/B E min7 G/A A 6 G/A A 6

B min7 E 9/B E min7 G/A A 6 G/A A 6

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir  
I did-n't want to be u-nique. I don't like these grub-by feath-ers and I hate my stub-by beak.

T.B.

There's a

Pno.

Synth.

Gtr.

Bass

D.S.

*mf*

*mf*

*mp*

A/G G GM9 F#7sus4 F#min7 B min7 Emi7sus Emin7 GM9/A A7 D2

(Crash on Downbeat)

(Crash on Downbeat)

(Crash on Downbeat)

Legal Use Requires Purchase

poco rit.

a tempo

Picc. Fl. Ob. Cls. 1 2 T. Sax. 1 2 Tpts. 1 2 Tbn. S.A. Choir T.B. Pno. Synth. Gtr. Bass D.S.

*mp* *p* *mp* *decesc.* *p* *mp* *decesc.* *p* *mp* *decesc.* *p*

one black sheep in ev-'ry flock. But when you know it's you some-how your e-go takes a knock.  
 runt in ev-'ry lit-ter.

E7/G# F#A# F# B9sus4 B min B m(maj7) B min7 DM9/E E7 G/A A 6

Bells

E7/G# F#A# F# B9sus4 B min B m(maj7) B min7 DM9/E E7 G/A A 6

Cue: Oboe

rit.

57 a tempo

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

*mp*

*mp*

*mp*

G/A

D2

G Maj7

G/A

D2

G Maj7

I'm just dif-f'rent, but I have a sense of pride. My looks may well be fun-ny, but I

rit.

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

GM9 B min7 E 9/B E min7

GM9 B min7 E 9/B E min7

(Crash on Downbeat) (Crash on Downbeat)

WARTS AND ALL

Swing eighths, jaunty (♩ = ca. 76) (♩♩ = ♩<sup>3</sup>♩)

Picc.

Fl.

Ob.

1  
2  
Cls.

T. Sax.

1  
2  
Tpts.

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

well ...

opt. SOLO

mp

dif - f'rent.

(end solo)

opt. SOLO mp

If you

G/A A aug

mp

G/A A aug

mp

mp

Easy swing,  
HH, no SD



69

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

just sit tight on your lil - y - pad, each sil - ly fad - will pass. Then those who wear this sea - son's look will

Pno.

Bm9 F#m9 Em9 A7sus4 A7 Bm9 F#m9

Synth.

Gtr.

Bm9 F#m9 Em9 A7sus4 A7 Bm9 F#m9

Bass

D.S.

69 70 71 72 73 74



Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

fall flat on their ... (ask your moth-er what it's called). For fash-ion is a fick-le thing. — but just you wait and

E 9 A 9sus4 xylo E m9 GM9/A A 9 A 9 F#min7

xylo

xylo

E 9 A 9sus4 xylo E m9 GM9/A A 9 A 9 F#min7

mp

mp

mp

75 76 77 78 79 80



molto rit.

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

mf

mf

mf

(end solo)

sec. The day will come when we're in style and then I guar - an - tee:

B min7 E 9sus4 E 9 Emin7 G Maj7 F#min7 F 7 A 9sus4/E A 7

B min7 E 9sus4 E 9 Emin7 G Maj7 F#min7 F 7 A 9sus4/E A 7

Cym.

86 a tempo

Picc.

Fl.

Ob.

1  
Cls.  
*Solo, with personality!*  
*p*

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir  
*p*  
Out there some - one's gon - na love ya, some - one's gon - na love ya

T.B.  
*p*

Pno.  
*p*  
D A 9sus4/E D A 9sus4/E D

Synth.

Gtr.  
D A 9sus4/E D A 9sus4/E D

Bass  
*p*

D.S.

86

87

88

89

90

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir  
warts and all. Out there just a-round the

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

91 92 93 94 95

*A 9sus4/E* *D* *xylo* *A<sup>b7</sup> A7/G* *D* *A 7sus4/E*

*A 9sus4/E* *D* *A<sup>b7</sup> A7/G* *D* *A 9sus4/E*

*p*

*p*



Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir  
cor - ner, in a - mong the fau - na, some - one's gon - na fall

T.B.

D A7sus4/E F#7/Bb B min F#sus4 B dim/F E9sus4 E9 G/A

Pno.

Synth.

D A9sus4/E B min F#sus4 B dim/F E9sus4 E9 G/A

Gtr.

Bass

D.S.

Cym.

96 97 98 99 100

**Picc.**  
**Fl.**  
**Ob.**  
**Cl. 1**  
**Cl. 2**  
**T. Sax.**  
**Tpts. 1**  
**Tpts. 2**  
**Tbn.**  
**S.A.**  
**Choir**  
**T.B.**  
**Pno.**  
**Synth.**  
**Gtr.**  
**Bass**  
**D.S.**

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

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

*mp*  
 Easy swing  
 with SD

*mp*  
*mp*  
*mp*

**A<sup>33</sup>**  
**F7**  
**B<sup>b</sup>Maj7**

**A<sup>13</sup>**  
**F7**  
**B<sup>b</sup>Maj7**

101                      102                      103                      104

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

— trust — me, I'm a clas — sic — in my pond.

A 9sus4/E      A 13      D Maj7      G      D/F#

A 9sus4/E      A 13      D Maj7      G      D/F#

105

106

107

108

109



110

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

Easy swing with SD

*F#9sus4/C#* *F#+5(b9)* *Bm9* *F#min7* *E9* *Bells* *Emin7* *F#min7*

*Bells*

*F#9sus4/C#* *F#+5(b9)* *Bm9* *F#min7* *E9* *Emin7* *F#min7*

*Bells*

110

111

112

113

114



120 Broadly (♩ = ca. 104)

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

Some - where out there, we don't know where,  
Out there some one's gon - na love ya, some - one's gon - na

FM7 G min7 C 9sus4 FM7 G m9 C 9sus4

Kickline: time add  
crashes 2 & 4

*f* 120 121 122 123



accel. poco a poco

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir  
some - one will care. They're gon - na love ya warts and all!

T.B.  
love ya warts and all.

Pno.

Synth.

Gtr.  
FM7 Csus9/G C7 F F6 F A<sup>b</sup>7 C7

Bass

D.S.

124

125

126

127

128 Fast, in two (♩ = ca. 84)

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

Some - where out there, we can't say where or when. Though

Out there in a mud - dy pud - dle, some - one needs a cud - dle.

FMaj7 C 9sus4 FMaj7 G min7 A7/C# D min

FMaj7 C 9sus4 FMaj7 G min7 A7/C# D min

Easy swing with SD

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

the chance is small, it's true. Just think, when-ev - er you need

Though the chance is small, it's true.

*mf*

*mf*

*mf*

*mf*

*mf*

G 9sus4 G7 C 9sus4 A b7

133 134 135 136 137



Picc.

Fl.

Ob.

Cl. 1

Cl. 2

T. Sax.

Tpts. 1

Tpts. 2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

138 139 140 141 142



Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

roost - ing! — Though it may take — some time to find 'em, when — you do you'll have a ball, —

We know you're

*fp*

A sus9 A +5(b9) Dm9 FM9 G 9sus4

A sus9 A +5(b9) Dm9 FM9 G 9sus4

(Crash on Downbeat) (Crash on Downbeat) (Crash on Downbeat)

143

144

145

146

147



Picc.

Fl.

Ob.

Cls. 1

Cls. 2

T. Sax.

Tpts. 1

Tpts. 2

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

gon - na have a ball, ball!

ball!

ball!

ball!

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

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

G 9

G min7

A min7

B<sup>b</sup>Maj7

B m7(b5)

G 9

G min7

A min7

B<sup>b</sup>Maj7

B m7(b5)

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

Picc.

Fl.

Ob.

Cl.  
1  
2

T. Sax.

Tpts.  
1  
2

Tbn.

Choir  
S.A.  
T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

*cresc.*

*ff*

warts and

*Bb/C*

*ff*

*Bb/C*

*Csus7*

*ff*

8va

8va

157

Picc.

Fl.

Ob.

1  
Cls.

2

T. Sax.

1  
Tpts.

2

Tbn.

S.A.  
Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

157

158

159

160

Picc.

Fl.

Ob.

1 Cls.

2 Cls.

T. Sax.

1 Tpts.

2 Tpts.

Tbn.

S.A.

Choir

T.B.

Pno.

Synth.

Gtr.

Bass

D.S.

Big Ending, add crashes