

HONK!

A CHORAL MEDLEY

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

for S.A.T.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

The piano introduction is in 4/4 time, marked *mp*. The right hand features a melodic line with eighth-note patterns, while the left hand provides a simple accompaniment with octaves and chords.

3

SOPRANO
ALTO
TENOR
BASS

In the

The vocal parts enter at measure 3. The Soprano part has a melodic line, while the Alto, Tenor, and Bass parts have rests. The piano accompaniment continues.

The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

5

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

The vocal parts enter at measure 5 with the lyrics. The Soprano part has a melodic line, while the Alto, Tenor, and Bass parts have rests. The piano accompaniment continues.

The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

* Also available for S.A.B. (39950) 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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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)

mf

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

Be- 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

33

than a glimpse of this wimp of wimps.

35

Look at him!
 I'm just

rit.
f
opt. SOLO mp

f
decresc.
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

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

poco rit. e decresc. *a tempo*

55 *rit.* *mp*

e go takes a knock. — I'm just

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 ($\text{♩} = \text{ca. } 76$) ($\text{♪} = \text{♪} \text{♪}$) *opt. SOLO mp*

dif - f'rent. If you

opt. SOLO mp (end solo)

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

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

79

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

Musical notation for measures 92-94. The vocal line (treble clef) has a whole rest in measure 92, followed by a quarter note in measure 93, and a quarter note in measure 94. The piano accompaniment (grand staff) features a triplet of eighth notes in measure 92, followed by a quarter note in measure 93, and a quarter note in measure 94. The key signature is one sharp (F#).

Piano accompaniment for measures 92-94. Measure 92 contains a triplet of eighth notes in the right hand. Measure 93 has a quarter note in the right hand and a quarter note in the left hand. Measure 94 has a quarter note in the right hand and a quarter note in the left hand. The key signature is one sharp (F#).

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

Musical notation for measures 95-97. The vocal line (treble clef) has a quarter note in measure 95, a quarter note in measure 96, and a quarter note in measure 97. The piano accompaniment (grand staff) features a quarter note in the right hand and a quarter note in the left hand in measure 95, followed by a quarter note in the right hand and a quarter note in the left hand in measure 96, and a quarter note in the right hand and a quarter note in the left hand in measure 97. The key signature is one sharp (F#).

Piano accompaniment for measures 95-97. Measure 95 has a quarter note in the right hand and a quarter note in the left hand. Measure 96 has a quarter note in the right hand and a quarter note in the left hand. Measure 97 has a quarter note in the right hand and a quarter note in the left hand. The key signature is one sharp (F#).

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

Musical notation for measures 98-100. The vocal line (treble clef) has a quarter note in measure 98, a quarter note in measure 99, and a quarter note in measure 100. The piano accompaniment (grand staff) features a quarter note in the right hand and a quarter note in the left hand in measure 98, followed by a quarter note in the right hand and a quarter note in the left hand in measure 99, and a quarter note in the right hand and a quarter note in the left hand in measure 100. The key signature is one sharp (F#).

Piano accompaniment for measures 98-100. Measure 98 has a quarter note in the right hand and a quarter note in the left hand. Measure 99 has a quarter note in the right hand and a quarter note in the left hand. Measure 100 has a quarter note in the right hand and a quarter note in the left hand. The key signature is one sharp (F#).

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.

137

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

140

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

143

144

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

ball!

cresc.

ball! _____ } 'Cuz out there some - where some-

ball, _____ } *f*

ball! _____ } *f*

ball! _____ } *f*

152

cresc.

- one's gon - na love ya _____

cresc.

cresc.



155

157

ff

A.

warts

and

S. all,

warts

and

ff

8^{va}

ff

159

A.

cresc.

S.
all,

warts

and

all!
cresc.

cresc.

162

3

fff