

# HONK!

## A CHORAL MEDLEY

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

for 2-part 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 and bass clef. The treble clef has a melody of eighth notes, and the bass clef has a simple accompaniment of eighth notes.

3

PART I

PART II

In the *mp*

In the

Two vocal staves, Part I and Part II, are shown. Part I has a whole rest followed by a quarter note 'In' and a quarter note 'the'. Part II has a whole rest followed by a quarter note 'In' and a quarter note 'the'. The piano accompaniment continues from the previous section.

The piano accompaniment continues with two measures of music, maintaining the same rhythmic pattern as the introduction.

5

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

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

Two vocal staves with lyrics. The lyrics are: 'back - wa - ter of Eng land, where the pace of life is slow \_ and the'. The piano accompaniment continues.

The piano accompaniment continues with two measures of music, ending with a final chord.

\* Also available for S.A.T.B. (39949) and S.A.B. (39950). 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.

© 1997 THE MUSIC TRUNK PUBLISHING CO LTD.  
This Arrangement © 2013 THE MUSIC TRUNK PUBLISHING CO LTD.  
All Rights Reserved. Used by Permission. Printed in USA.

Sole Selling Agent for This Arrangement: Alfred Music Publishing Co., Inc.

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  
 mel.

lil - ies on the lake \_ are broad and lush, we're all

rit.

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

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

rit.

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

*mf*

won't be cause for an - y - one \_ to blush.

*mf*

won't be cause for an - y - one \_ to blush.

**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.

*mel.*  
Bet the neigh-bors scream and howl                      when they see our brood.

Bet the neigh-bors scream and howl                      when they see our brood.

19

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

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

21

rude? Look at him!

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

22

*mf*

*mel. mf*

23

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

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

25

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

in - side - out? Bod - y-work de - signed to shock

27

la. La la la la la.

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

29

*grad. cresc.* Look at him, lit - tle

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

*grad. cresc.*

31

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

An - y - where you look will be less grim

Piano accompaniment for measures 31-32, featuring chords and a rhythmic bass line.

33 *mel.*

than a glimpse of this wimp of wimps.

than a glimpse of this wimp of wimps.

Piano accompaniment for measures 33-34, including dynamic markings like *v* and *mf*.

35 *f* *rit.* *opt. SOLO mp*

Look at him! I'm just

Look at him!

Piano accompaniment for measures 35-36, including dynamic markings like *f*, *decresc.*, 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

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

*(end solo)* *mp*

42

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

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

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

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. one black

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

*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

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

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

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.

*mel.*

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

61

*rit.*

Dif-f'rent could be swell.

Dif-f'rent is - n't hate - ful.

*rit.*

63 *mel.*

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

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

**WARTS AND ALL**  
 Swing eighths, jaunty ( $\text{♩} = \text{ca. } 76$ ) ( $\text{♩} = \text{♩} = \text{♩}$ )

65 *opt. SOLO mp* (end solo)

dif - f'rent. \_\_\_

*opt. SOLO mp*

If you

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

*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

78

(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 **86** *a tempo*  
*p*

(end solo) *p* Out there some - one's gon-na love ya,  
tee: Out there some - one's gon-na love ya,

*a tempo*  
*p*

89

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

Out there

Out there

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

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

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

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

102

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

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

105

— trust me, I'm a clas - sic in my

— trust me, I'm a clas - sic in my

108

110

pond. If this old frog -  
*mel.*

pond. If this old frog -

111

*mel.*

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

— 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, —

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

117

*mf*

*molto rit.*

some-one's gon - na love ya! —

some-one's gon - na love ya! —

*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.

*accel. poco a poco*

3

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)

where or when. Though  
 some - one needs a cud - dle Though the chance is

131

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

134

**136***mf*

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

137

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

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

140

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

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

143

144

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

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

*mel.*

146

*mel.* *fp*

— you do you'll have a ball,

— you do you'll have a, we know you're gon - na have a

149

*cresc.*

ball! 'Cuz out there some - where some-

*cresc.* ball! *f* 'Cuz out there some - where some-

*cresc.* ball! 'Cuz out there some - where some-

152

*cresc.*

- one's gon - na love ya

*cresc.*

- one's gon - na love ya

155

*ff*

157

warts and all, warts and  
warts and all, warts and

8<sup>va</sup>

*ff*

159

*cresc.*

all, warts and all!  
all, warts and all!

*cresc.*

*cresc.*

3

162

*fff*

3