

HONK!

Lyrics by
ANTHONY DREWE

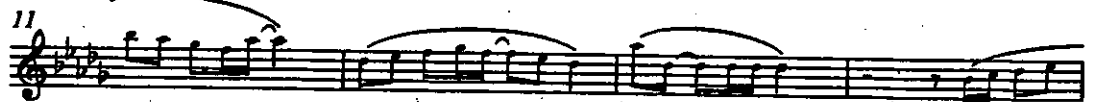
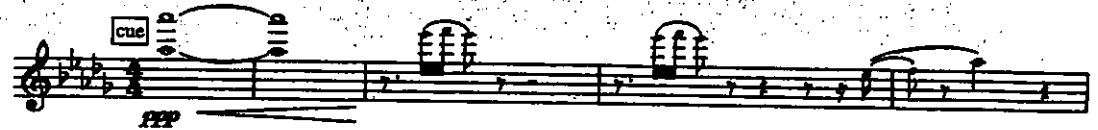
Music by
GEORGE STILES

Act One

1. A POULTRY TALE

(Drake, Ida, Turkey, Henrietta, Cat, Grace, Maureen & Ensemble)

Pastoral $\text{♩} = 90$



back-wat er of Eng - land Where the pace of life is slow — And the lil - ies on the lake, are broad and
patch be-hind the farm - house

In this
*In our

07.2000

* US version only

HONKI

1. A Poultry Tale

22

lush We're all liv-ing here in clo-ver And the mat-ing seas-on's ov-er So there

25

won't be cause for an-y-one to blush In our land both green and pleas-ant Ev-ery

28

bant-am, duck and pheas-ant If they had them would be walk-ing arm in arm For our

31

rall. freely rall.

life is good and stea-dy Till we're plucked and ov-en rea-dy It's a poul-try tale

34

slowly Steady Funk $\text{♩} = \text{c. } 80-86$

of folk down on the farm! There's a

DRAKE (cont'd.)

39

Tur-key with a gobb-le, Watch his walt-le start to wobb-le When the roos ter cock-a-doo-dles the al-

42

-arm We've got pull-ets, We've got chick-ens, We've got quails, And what the dick-ens It's a

57

54

57

61

HONKI

1. A Poultry Tale

45 *poco accel.* *poco più mosso* ♩ = c.90-96
poul-try tale of folk down on the farm! What a gor-geous vis-ion this is!

48
It's Id - a, She's my miss - us So for -

51
give me if I'm lay - ing on the smarm She goes in for heat - ed quack - ing To point

54 **+IDA, HEN, MAUREEN, TURKEY**
out the skills I'm lack-ing. It's a poul - try tale Of folk down on the farm!

57 **IDA, HEN MAUREEN, TURKEY**
DRAKE
Come on down and don't be strang - era In our duck-yard of free-rang-
Come on down and don't be strang - era In our duck-yard of free-rang-

61
- era - It's a poul - try tale of folk down on the farm!
- era - It's a poul - try tale of folk down on the farm!

1. A Poultry Tale

HONKI

64

BAND SOLO

68

IDA + MAUREEN

Here where

72

IDA (solo)

wat-er fowl have wadd-led Lit-tle chicks get mol-ly-cod-led For the Cat would like to do- them griev-ous

75

+ HEN & TURKEY

harm He's our on-ly source of wor-ry Feath-ers rare-ly get to flur-ry It's a

DRAKE

It's a

HO

72

82

88

92

97

HONKI

1. A Poultry Tale

78 *mp* *f* CAT

poul - try tale of folk down on the farm! Hal

poul - try tale of folk down on the farm!

Detailed description: This block contains musical notation for measures 78 through 81. It features two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *mp* (mezzo-piano) and *f* (forte). A box labeled 'CAT' is positioned above the top staff at measure 81. The lyrics 'poul - try tale of folk down on the farm!' are written below the notes. The word 'Hal' is written in a separate box on the right side of the page.

82 Cool (but still funky)

How they flat-ter them-selves I nev-er show much in-terest in this

Detailed description: This block contains musical notation for measures 82 through 84. It features a single treble clef staff with a key signature of one flat. The tempo/style marking is 'Cool (but still funky)'. The lyrics are 'How they flat-ter them-selves I nev-er show much in-terest in this'.

85

group I ad - mit I'm quite a glut - ton But this feath-ered form of mut - ton Would-n't

Detailed description: This block contains musical notation for measures 85 through 87. It features a single treble clef staff with a key signature of one flat. The lyrics are 'group I ad - mit I'm quite a glut - ton But this feath-ered form of mut - ton Would-n't'.

88 *slowly* (Gradual accel.)

ev-en make a pal - at - ab - le soup! But when those lit - tle duck - lings hatch That's a

Detailed description: This block contains musical notation for measures 88 through 91. It features a single treble clef staff with a key signature of one flat. The tempo marking is '*slowly* (Gradual accel.)'. The lyrics are 'ev-en make a pal - at - ab - le soup! But when those lit - tle duck - lings hatch That's a'.

92 *poco accel.* - - - - -

flav - or you won't match They're de - lic - ious and I just can't get en - ough

Detailed description: This block contains musical notation for measures 92 through 96. It features a single treble clef staff with a key signature of one flat. The tempo marking is '*poco accel.*' followed by a dashed line. The lyrics are 'flav - or you won't match They're de - lic - ious and I just can't get en - ough'.

97 *f*

As a fel - on who is fe - line You will see me make a bee - line For those

Detailed description: This block contains musical notation for measures 97 through 100. It features a single treble clef staff with a key signature of one flat. The dynamics include *f* (forte). The lyrics are 'As a fel - on who is fe - line You will see me make a bee - line For those'.

HONKI

1. A Poultry Tale

[CAT threatens the group of birds]

100

ten - der lit - le juic - y balls - of fluff!

103

MAUREEN

DRAKE

Bo - ger - doc - a - der. Bo - ger - doc - e - der Bo - ger - doc - a - der, Bo - ger - doc - e - der Wah - wa - uh!

105

TURKEY

ALL

MAUREEN

IDA + HEN

ALL

DRAKE + TURKEY

Gob - ble! Wah! Wah! Wah! Wah! (Wah, buhr, gobble, etc) Hhuh! In our
 Boc - bo - ga - der! Boc - bo - ga - der! Wah! (Wah, buhr, gobble, etc) Hhuh! In our

108

Really steady funk ♩ = c.90

+ MAUREEN

wat - er fowl re - gat - ta There's a moor - hen fond of chat - ter And a man - dar - in - with or - i - en - tal

HONKI

11

11

11

12

HONKI!

1. A Poultry Tale

111

charm You'll find ev-'ry goose or gan - der Tho' of course I'm rath - er grand - er It's a

charm You'll find ev-'ry goose or gan - der It's a

mp GRACE

sub. p

sub. p

ALL WOMEN (GRACE opt. 8va)

ALL MEN

114 accel. a tempo

poult - ry tale of folk down on the farm! We may strike some clas - sic pos - es

poult - ry tale of folk down on the farm! We may strike some clas - sic pos - es

f

117

And we all have par - son's nos - es But that

And we all have par - son's nos - es But that

p

120 rall. molto rall. , a tempo

does - n't mean you'll hear a sing - le psalm For all

does - n't mean you'll hear a sing - le psalm For all

123 *f* rev-erence is re-ject-ed. Blat-ant fowl play is sus-pec-ted. It's a *p* poul-try tale

rev-erence is re-ject-ed. Blat-ant fowl play is sus-pec-ted. It's a *p* poul-try tale.

126 of folk down on the farm! *ff* Come on down and don't be strang-

of folk down on the farm! *ff* + CAT Come on down and don't be strang-

129 - ers. In our dock-yard of free-rang-ers. It's a

- ers. In our dock-yard of free-rang-ers. It's a

poco più mosso *pp* poul-ry tale *crescendo poco a poco* *mf* It's a poul-ry tale

pp poul-ry tale *crescendo poco a poco* *mf* It's a poul-ry tale

135

138

HONKI

1. A Poultry Tale

135

rall. *ff* Very Slow

It's a poult - ry tale Of folk down on the

It's a poult - ry tale Of folk down on the

138

Brighter $\text{♩} = c.100$

farn! hah - arm hah - arm B-gad-ehri

farn! hah - arm hah - arm B-gad-ehri

No. 1A - POULTRY PLAYOUT
(Optional Instrumental)

- TACET -

2. THE JOY OF MOTHERHOOD (Ida, Maureen)

Q: DRAKE: "Anyway, must fly... I promised
the Rooster I'd help him count his chickens..."

Bright but steady $\text{♩} = 114$

rall.

IDA

DRAKE (continues):
"Shall I see you back here?"

IDA:
"Well where else do you suppose
I'm going to be?"

As a

5 a tempo

poco rall.

duck When you're stuck Sat sit-ting in the mid-dle of your nest Then at best You get bored... There goes

9 a tempo

rall.

Drake On the lake I can see him through the rush-es All the time feel-ing I'm just ig-nored I

13 freely

dolce

rall.

don't pre-tend that this is all his do-ing— I'm a suck-er for the bill-ing and the coo-ing! But

17

Starting steady $\text{♩} = c.80$

when you hear that pit-ter pat-ter Of ti-ny feet it does-n't mat-ter How

21

26

30

35

38

42

46

- w

21 *accel. poco a poco*

long I've had to sit here mind - ing my brood. _____ Those lit - tle heads so

26 — 3 —

soft and down - y Their ba - by bods all gold - en brown - y The beaks const - ant - ly

30 *(accel.)* — 3 — *più mosso*

op - en wait - ing for food _____ It's the

35 $\text{♩} = 120$

joy _____ of moth - er - hood! Those lit - tle duck - lings walk - ing round in a

38

line I'll do what an - y oth - er moth - er would To try to do my best at bring - ing up

42

mine It's the joy _____ of moth - er - hood! Those lit - tle perks that make it all seem

46

- worth - while I'll do what an - y oth - er moth - er would To get my ducks decked out and liv - ing in

HONKI

[Dialogue over]

MAUREEN: "Morning, Ida."
IDA: "Morning, Maureen." etc.

50
style!

54

69

Q: MAUREEN "...all those lovely little duckings"

73

Q: BOTH "like... the Cat.
molto rall.

meno mosso poco a poco

77

Why do we
put ourselves
through it?"

MAUREEN

Starting steady $\text{♩} = c.80$

81

'Cos when you hear that dib - ble dab - ble You're proud to say 'Hey,

HONK!

2. The Joy of Motherhood

85 *accel. poco a poco* *mf* IDA

Like

that's my rab - ble! Then watch their maid-en voy - age out from the bank

90 *(accel. poco a poco)* *mf*

Cham-pagne corks you'll see them bob - bing Re -

Ac - comp - an - led by moth - er sob - bing Re -

94 *(accel.)* *più mosso*

-lieved, thanks be to nat - ure, No - bo - dy sank It's the

-lieved, thanks be to nat - ure, No - bo - dy sank It's the

100 MAUREEN: "Oh, prepare yourself, Ida."

jo...

jo...

The eggs tap. The girls listen. The eggs tap again.

HONKI

2. The Joy of Motherhood

103

The girls reply.

Eggs. Girls. Eggs. Girls.

106

The eggs hatch one by one ...

(Cym.)

108

110

mf IDA *f*

It's the joy — It's the

cresc. poco a poco MAUREEN *f*

It's the

114

molto rall. *ff* Very Broad(way)

joy — It's the joy. joy. joy. It's the joy — of

joy — joy. joy. — It's the joy of

HONK

119

122

126

130

HONKI

2. The Joy of Motherhood

119

moth-er-hood Those lit-tle perks that make it all seem worth-while PII

moth-er-hood Those lit-tle perks that make it all seem worth-while PII

Detailed description: This block contains two staves of music for measures 119-121. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "moth-er-hood Those lit-tle perks that make it all seem worth-while PII".

122

poco rit. Showtime ♩ = 100

do what-an-y oth-er moth-er would. To get my ducks decked out and liv-ing in

do what-an-y oth-er moth-er would.

Detailed description: This block contains two staves of music for measures 122-125. The tempo is marked "poco rit." and "Showtime ♩ = 100". The key signature has three sharps. The lyrics are: "do what-an-y oth-er moth-er would. To get my ducks decked out and liv-ing in".

126

rit. c.v.

style To get my ducks decked out and liv-ing in

To get those ducks decked out and liv-ing in

Detailed description: This block contains two staves of music for measures 126-129. The tempo is marked "rit." and "c.v.". The key signature has three sharps. The lyrics are: "style To get my ducks decked out and liv-ing in".

130

Presto ♩ = 130

slide

style

slide

style

Detailed description: This block contains two staves of music for measures 130-133. The tempo is marked "Presto ♩ = 130". The key signature has three sharps. The lyrics are: "slide", "style", "slide", "style".

DIALOGUE

HONKI

3. Different (Pre - Reprise)

3. DIFFERENT (Pre - Reprise) (Ida)

Q: DRAKE: "...wait for me!" (DRAKE & DUCKLINGS EXEUNT)
(IDA SIGHS)

Thoughtful $\text{♩} = c. 70$
p [IDA]

What a role! — On- ly good for keep- ing egg- shells warm

3 *rall.* *mysterious*
(poco più mosso)
 $\text{♩} = c. 90$

On the whole — they have al- ways been more un- i - form

6 *poco rall.* *a tempo*

This one's diff- erent — This one's diff- erent from the rest — I

9 *poco rall.* *a tempo*
mp

can't be- lieve a tur- key's egg- could fall in- to my nest It's just a freak of nat- ure

12 *poco rall.* *mp*

Just a larg - er grade of all the oth- er eggs I've ev- er laid... This one's

15 *mf* *f*

diff- erent. But there's diff- erent. And there's

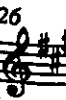
19 *ff* [UGLY]

diff - erent. — HONKI

DIALOGUE

HONK

Q: IDA: "



HONKI

4. Hold Your Head Up High

4. HOLD YOUR HEAD UP HIGH
(Ida, Ugly, Fish)

Q: IDA: "Just do as I do and you should take to it like a d... (looks at him) you should take to it."

Freely $\text{♩} = c.55$

IDA *mp*

Hold your head up high Like the most hap-py fel-la While down be -

7 *Playful* $\text{♩} = c.76$

low each thigh A-pro - pos a pro-pel-ler Must keep pad - dl - ing like the clap-pers You

12

keep pad - dl - ing with your flap-pers While seem - ing To be dream - ing and

18 *Waltz - tentative ...* UGLY: "Like this?" *gaining in confidence...*

calm

22 IDA: "That's the way!" *Piu mosso* $\text{♩} = c.90$

26 *mf* IDA (cont'd) UGLY: Sorry.

Bend your knees No splash-ing please And strad - y, Watch that

HONKI

4. Hold Your Head Up High

31 ed - dy — to your right... Dan - ger sign — UGLY: Danger sign? [IDA] That's fish - ing line —

37 UGLY: Fishing line? [IDA] Which stran - gles If it tan - gles — you up tight!

42 *mp (aside)* He's a nat - ur - al — in a class of his own — UGLY This is won - der - ful

47 *poco rit.* Look at you, You have ev - e - ry rea - son to UGLY I am feel - ing full grown —

52 *1st Waltz tempo* *mf* Hold your head up high As if free from all troub - les Your back stays high

Blackpool Bossa ♩ = 150

HONKI

57

61

65

72

76

HONKI!

4. Hold Your Head Up High

57

nice and dry

Keep pad-dl-ing

But my bott-om's in bubb-les Keep pad-dl-ing

61

— like the clap-pers Just keep pad-dl-ing — with your flap-pers While seem-ing

— like the clap-pers Just keep pad-dl-ing — with your flap-pers While seem-ing

(They prepare to dive)

Tempo I (piu mosso) $\text{♩} = c. 80$

65

To be dream-ing And calm

To be dream-ing And calm

(They dive underwater) *rall.*

72

76

HONKI

4. Hold Your Head Up High

HO!

80 *dolce e legato* **FISH**
Oh

84 *mp* **WOMEN only on upper part**
Oh Ab

90 **Fairground**
(FISH DIALOGUE OVER THIS)

97

102 **FISH - melody**
What a gift _____ It is to drift _____ The tal - ent's in the

FISH - Harmony
What a gift _____ It is to drift _____ The tal - ent's in the

107

111

116

122

HONKI

4. Hold Your Head Up High

107

bal - ance and the poise
But as fish

bal - ance and the poise
But as fish

Detailed description: This block contains musical notation for measures 107 through 110. It features two staves: a vocal line and a piano accompaniment line. The lyrics are split across the two staves. The first staff has 'bal - ance and the poise' and 'But as fish'. The second staff has 'bal - ance and the poise' and 'But as fish'.

111

We on - ly wish That duck - lings would try swim - ming with less

We on - ly wish That duck - lings would try swim - ming with less

Detailed description: This block contains musical notation for measures 111 through 115. It features two staves: a vocal line and a piano accompaniment line. The lyrics are split across the two staves. The first staff has 'We on - ly wish' and 'That duck - lings would try swim - ming with less'. The second staff has 'We on - ly wish' and 'That duck - lings would try swim - ming with less'.

OPTIONAL REPEAT
poco più mosso $\text{♩} = c.86$

116

noise
Slow the pace! It's

noise
But I want to go fas - ter

Detailed description: This block contains musical notation for measures 116 through 121. It features two staves: a vocal line and a piano accompaniment line. The lyrics are split across the two staves. The first staff has 'noise', 'Slow the pace!', and 'It's'. The second staff has 'noise' and 'But I want to go fas - ter'. There are dynamic markings 'f' and 'IDA' above the first staff, and 'UGLY' and 'f' above the second staff.

122

not a race And clear - ly you are near - ly fit to drop

It's a skill I could mas - ter No I'm not, I could

Detailed description: This block contains musical notation for measures 122 through 125. It features two staves: a vocal line and a piano accompaniment line. The lyrics are split across the two staves. The first staff has 'not a race' and 'And clear - ly you are near - ly fit to drop'. The second staff has 'It's a skill I could mas - ter' and 'No I'm not, I could'. There is a dynamic marking 'mp' above the second staff.

HONKI!

4. Hold Your Head Up High

127 *f*

Have a break Your legs must ache [Spoken] So

go on all day I feel fresh as a dai-sy No they don't, are you cra-zy?

132

may - be - now my ba - by - we should stop!

p

Would one lap of the lake be O. K?

137

[IDA(cont'd)]

This is knock-er-ing!

It's the great-est thing - Can't we have one more try? -

142

rall. molto

He swims bet-ter than I - Give me strength Just one length then -

Pre-t-ty please! Bend those knees!

HONE

147

151

155

159

HONKI

4. Hold Your Head Up High

147 *più mosso* ♩ = c.150
f

151 **Broad Rhumba** ♩ = c.140

155

159 **IDA**
Keep pad-dl-ing like the clap-pers, Just keep pad-dl-ing with your flap-pers White

UGLY
Keep pad-dl-ing like the clap-pers, Just keep pad-dl-ing with your flap-pers White

HONKI

4. Hold Your Head Up High

163 $\text{♩} = \text{♩}$

seem - ing to be dream - ing and calm

seem - ing to be dream - ing and calm

169 *p*

Just be - neath the sur - face You may strug - gle to get

174 *f*

by If you hold your

But noth - ing can de - ter you If you hold your

179 **Rhumba con moto** [They collapse laughing]

head up high

head up high

DIALOGUE

HONKI

5. LOOK AT HIM

(Ida, Drake, Ugly, Henrietta, Turkey, Cat, Grace, Maureen, Ducklings)

Q: IDA: "Drake! Don't stare at him!"

Moderato $\text{♩} = \text{c. } 90$

mf [DUCKLINGS]

Look at him!

mp [IDA] *freely*

Now then, child-ren, let's not make a fuss

mf [+DRAKE] [DRAKE] *freely*

Look at him! Are you sure he's real-ly one of us?

mp [IDA] *espress.*

Fam-ily like-ness is - n't strong

poco rit. *Freely*

Still you won't poke fun All of you must get al-ong He's a 'spec-ial'

poco più mosso

IDA: "...Stay close to me at all times or you may get trodden on..."

son And be -

HONKI

5. Look At Him

A firmly funky march ♩ = c. 96
(They waddle off in a procession)

13

-ware of the Cat!

16

DUCKLINGS

Look at him Legs are ban-dy and the knees are knocked Look at him Dad was ob-vi-ous-ly

BILLY

19

DUCKLINGS

egg-shell - shocked Bet the neigh-bours scream and howl When they see our brood

22

UGLY

mp

He's the foul-est wat-er fowl Why are you so rude?

DOWNY: "Oooh, touchy"

IDA: "Hello, Maureen"

p

26

MAUREEN: "Hello, Ida. Hello, Drake. What a splendid brood. Did the big egg hatch out alright ... (She sees Ugly) ... Argh!"

29

MAUREEN

mf *mp* *mf* *mp*

Look at him Come on, I-da tell me what went wrong? Look at him Did you leave him in the

32

IDA

egg too long? I ad-mire you for your phuck Strict-ly 'em-re nous'

HO

31

38

43

45

46

51

35 MAUREEN: "Well! I must be going."
 He may be no pin-up duck Neith-er, dear, are you!

38 I heard the children from the farmhouse are throwing French bread into the water. It sounds très chic ...I don't want to miss out."
 SAFETY

42 *mp* UGLY *legato* DOWNY: "Isn't it obvious?"
 Look at you, look at me, What's it mat-ter?— Why do I make you all laugh and

45 BEAKY: "Have you seen your reflection?" *mf* DUCKLINGS
 scoff? Why don't we play with the fish-es?— Be-cause you'd scare them

49 DUCKLINGS (Laughing quack) DRAKE
 off! Wah,wah,wah,wah,wah wah,wah,wah,wah,wah,wah.
 Look at him. You ad-mit he is a

52 IDA
 bit ex-treme? Look at him Just a var-i- at-ion on a theme
 DUCKLINGS
 Now our par- ents will start quib-bling He's a tru- ly ug- ly

HONKI

5. Look At Him

55

I don't want to see my son Left out on a limb Why is it that ev-ery-one
sib-ling

58

DRAKE *ff*

has to jeer? There's your ans - wer, dear - Look at him
DUCKLINGS + OTHERS *ff*
Look at him

61

HENRIETTA *mp*

Peck! Peck! Peck! Peck! I hate to be pick-y But the duck, Peck! Peck! looks a lit-tle bit dick - y!

63

Look at him Boehr Did you ev-er see a pig with wings? Look at him Boehr Don't gen- et- ics do the

66

strang - est things? Though the thought may not ap - peal - break the ties that bind

69

If you gave the Cat a meal No - bo - dy would mind Boehr!

TURKEY: "Line up everyone, short ones at the front."

HONI

73

76

79

82

86

CA wh

90

HONKI

5. Look At Him

73 *f* **TURKEY** Gobble-laugh ad lib.

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

76 Gobble-laugh ad lib.

in - side out? What else would ex-plain his looks Be - ing quite so rough?

79 *poco accel.*

How on earth will gour - met cooks Know which end to stuff?

82 **DUCKLINGS + TURKEY + HENRIETTA**

<p><i>f</i> Look at him, look at us, See the diff - erence</p>	<p>Look at him, look at us, Where's the match?</p>
<p><i>f</i> Look at him, look at us, See the diff - erence</p>	<p>Look at him, look at us, Where's the match?</p>

86 *mf* **HENRIETTA**

Some - times we find it is kind - er If some eggs nev - er hatch...

mf **TURKEY**

Some - times we find it is kind - er If some eggs nev - er hatch...

CAT: "Now THAT'S what I call a snack!"

Cool & Jazzy - colla voce $\text{♩} = c. 80$

90 *rall.* *mp* **CAT**

Look at him Still a duck - ling but there's so much more!

HONKI

5. Look At Him

93

Look at him Fin-est cat-food that I ev-er saw Bet-ter still he won't be missed

96

They think he's a flop May be they'll let me as-sist Giv-ing him the chop!

rall. Tempo I e accel.

100

Brightly

TURKEY: "Now, in a moment you will be presented to Her Grace, the most distinguished Duck on the lake. She was once paired with a Mandarin, (applause) and you will notice that she has a red band of cloth round her leg... that's the greatest distinction a Duck can enjoy."

104

ritard. Gentler

108

It means that she is looked up to by both men and animals." IDA: "Now, don't turn your toes in, just bow your heads politely and say "Quack!"

rall.

111

Slower $\text{♩} = c. 86$ **mp** DUCKLINGS (individually) **ff** UGLY $\text{♩} = c. 98$ a tempo

Wah Wah Wah Wah HONKI

HONKI

5. Look At Him

114 *f* **DUCKLINGS**

Look at him Now he's ru-in-ing our phot-o-graph

f **IDA**

Just im-ag-ine how he's

116 *f* **GRACE**

Look at him Moth-er Nat-ure must have had a laugh

feel-ing In a way he's quite ap-

118 *mf* **DRAKE, TURKEY, HEN, MAUREEN**

Look at him A rel-at-ion one should sev-er Look at him

mf **GRACE** A rel-at-ion one should sev-er He is

peal-ing Look at him Na, na, na, na, na, na, na, na, na! Look at him. Nanananana.

DUCKLINGS

121 *ff* *poco rit.*

He is gaw-ky in what-ev-er he does, oh He real-ly is an ug-ly ois-can

gaw-ky in what-ev-er he does, oh *ff* He real-ly is an ug-ly ois-can

Na, na, na! He is gaw-ky in what-ev-er he does, oh He real-ly is an ug-ly ois-can

HONKI.

5. Look At Him

HOI

Passionate

124 *f* **IDA**

He's my son and I love him — Do you see what you've done? You're to blame

rall.

[Many angry gobbles/clucks/quacks etc. as everyone rejects Ida's theory]

128 *mf*

This duck-yard... would be so bor - ing If we all looked the same

Broadly ♩ = c. 86

133 *ff* **HEN., MAUREEN, TURKEY, GRACE, DRAKE**

Look at him — And be thank-ful that he's not your kid

ff **DUCKLINGS**

Look at him But we've got him as a

135

Look at him — Bound to go the way the do - do did

broth - er Look at him And he's worse than an - y

137

Bo - dy - work de - signed to shock Pros - pects pret - ty dim He should form a so - lo flock

(Innocently)

oth - er La, la, la, la, la La, la, la, la, la

14

143

146

HONKI

5. Look At Him

140 **WOMEN + DUCKLINGS** *sub. mp* *mf*

Look at him, Look at me, Look at you, You'll ag-ree — An-y-where you look will be less

MEN *sub. mp* *mf*

Look at him, Look at me, Look at you, You'll ag-ree — An-y-where you look will be less

CAT *mf*

Look at him Lit - tle thing

143 *ff*

grim Than a glimpse — Of this wimp of wimps

+ALTOS *ff*

grim Than a glimpse — Of this wimp of wimps

His neck just made to wring

146 **Presto** ♩ = 120

Look at him!

Look at him!

Look at him!

DIALOGUE

HONKI

6. Different

6. DIFFERENT (Ugly)

Q: UGLY: "Why are you picking on me? Qu... HONKI Qu...Qu...Qua...HONKI"

Colla voce $\text{♩} = 80$
mf UGLY *mp*

If they knew... just how dear-ly I would love to qu...HONKI

poco rall. Gently $\text{♩} = c. 90$ *poco rit.* *mp* a tempo

But it's true... I'm a bird who seems to lack the knack

poco rit.

I'm just diff-erent... I'm just diff-erent from the rest...

poco rit.

And who can blame them want-ing me... To find an-oth-er nest? But diff-erent is-n't naugh-ty

più mosso *poco rall.* a tempo

Diff-erent is-n't bad... So why should be-ing diff-erent make me sad?

a tempo

I'm just diff-erent... They're like peas from the same pod No won-der they make fun of me

HC
2
1
24
27
30
34
37
41
47

Different

HONKI

6. Different

21 *poco accel.* *mf* *poco rit.*
 Diff-erent is no threat And though I'm still their broth-er— they for-get— I did-n't

24 *più mosso*
 choose to look this way I did-n't want to be... un-ique I don't like these grub-by-feath-ers And I

27
 hate my stub-by beak There's a runt in ev - 'ry lit-ter One black sheep in ev - 'ry flock But

30 *rall.* *a tempo* *rall.* *mf* *more resolved*
 when you know it's you Some-how your e-go takes a knock I'm just diff-erent But I

34
 have a sense of pride My looks may well be fun-ny— But I hurt the same in-side

37 *poco accel.*
 Diff-erent is-n't spite-ful— Diff-erent is-n't wrong So why is it so hard to get a-long?

41 *rit.* *Broadly* *rit.* *Slowly*
 I on-ly want to get a - long Diff-erent is-n't hate-ful

47 *molto rall.* *tenderly*
 Diff-erent could be swell... Diff-erent is just... well... Diff-erent

SHORT DIALOGUE

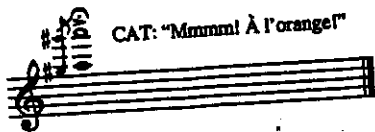
HONKI!

6A. French Ting / 6B. Do Tell Mama

6A. FRENCH TING! (Instrumental)

Q: UGLY: "It's supposed to be really nice, it's French."

CAT: "Mmmm! À l'orange!"



6B. DO TELL MAMA (Instrumental)

Q: GRACE: "...an apology is in order from you two."

IDA: "Wait a minute...where's he gone?"
DRAKE: "I thought he was with you..."

[DIALOGUE CONTINUES] Q to come out: GRACE: "And I'll co-ordinate

Fast 4 $\text{♩} = c. 144$

Triangle

ROUND & ROUND



Spooky $\text{♩} = c. 110$
operations from the grainstore."

accel. poco a poco



Madly $\text{♩} = 180$



SHORT DIALOGUE

7. PLAY WITH YOUR FOOD (Cat, Ugly)

Q: CAT: "Not my mother though. She was different. Do you know what she used to say to me?"

CAT

You can scratch the an-tique furn - it - ure... to shar-pen up... your claws You can

la-ce-rate... the cush-ions if you're ev-er stuck in - doors You can dig up all the flow-ers from the

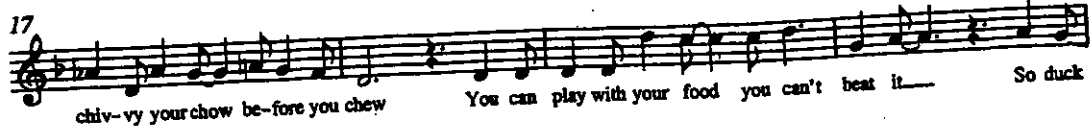
fresh - ly plant - ed beds And with art - ic - les... of cloth - ing it's O. K. to pull some threads But I re -

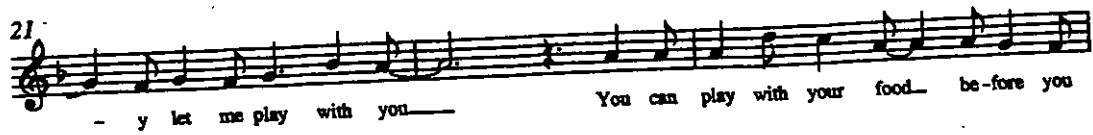
mem-ber... as a kin-dex-gar - ten kit-ten... One phrase... that left me sing - ul - ar - ly

smit - ten... You can play with your food... be - fore you eat it... You can

HONKI!

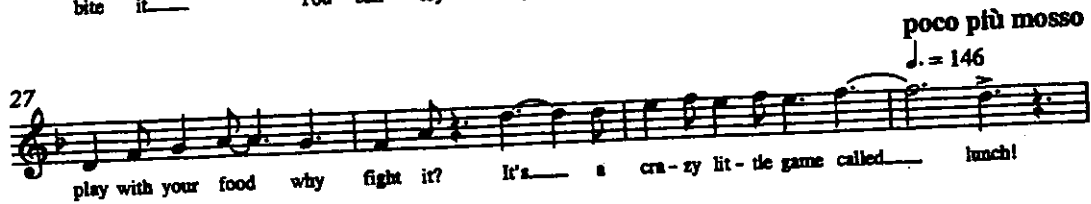
7. Play With Your Food

17

 chiv-vy yourchow be-fore you chew You can play with your food you can't beat it— So duck

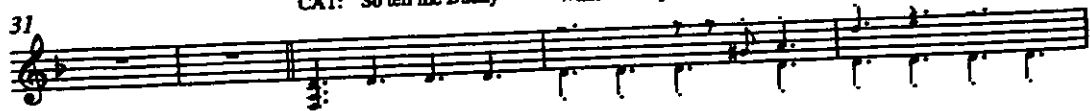
21

 - y let me play with you— You can play with your food— be-fore you

24


 bite it— You can toy with your tuck— be-fore the crunch You can

27

 play with your food why fight it? It's— a cra-zy lit-tle game called— lunch!
poco più mosso
 ♩ = 146

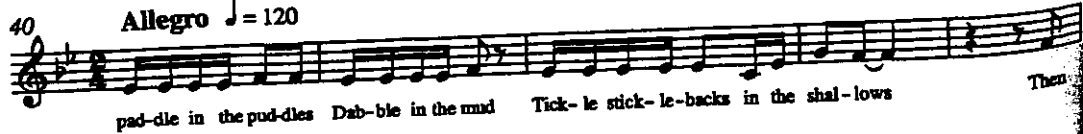
31
Con moto ♩ = 156
 CAT: " So tell me Ducky What would you like to play? It can be anything.



36
 UGLY: "Anything? Well" *rall.*
 SAFETY UGLY
 I'd like to



40
Allegro ♩ = 120
 pad-dle in the pud-dles Dab-ble in the mud Tick-le stick-le-backs in the shal-lows Then



H
 50
 56
 61
 65
 68
 71

HONKI

7. Play With Your Food

45

may-be if there's time Go slid-ing in the slime To the marsh where you find marsh mal-lows I'll

50

go and slay a drag-on fly Watch wat-er boat-men race To say that cats are dan-ger-ous is

56

poco rit. **CAT**

clear-ly not the case I'd rath-er play a game that's sharp and wit-ty— And

61

poco rit. A tempo (deliciously dangerous) ♩ = 130

pref-er-ably with some-thing in the kit-ty— You can play with your food be-fore you

65

nib-ble— You can jest with your joint— be-fore you slice You can

68

play with your food— but don't drib-ble— My mam - ma gave the best ad - vice

Then

You can play with your food— be-fore you gulp it— You can

HONKI

7. Play With Your Food

74

mess with your meal. be-fore you munch You can play with your food. then

77

più mosso ♩ = 146

pulp it It's a cra-zy lit-tle game called lunch!

82

rall.
UGLY

Allegro ♩ = 120

We could go rush-ing in the rush-es Dash-ing down a ditch Find a kind of place where it's

86

bog-gy— Then make a lit-tle camp that is sec-ret-ive and damp For

90

me and my mate the mog-gy— And if the oth-er duck-lings want to come

95

— and join our games They have to make a prom-ise first— To

99

poco rit. **CAT**

stop call-ing me names Oh, I'll help you to for-get— the way they

HON.

103

106 *F*

109

113 *C*

116 *Pp*

121 *f*

128

HONKI

7. Play With Your Food

103 poco rit.

scold - ed Just as soon as I have got my nap - kin fold - ed

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4. The tempo marking 'poco rit.' is positioned above the staff on the right side.

106 **Prestissimo (in 4)** ♩ = 220

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4. The tempo marking 'Prestissimo (in 4)' and '♩ = 220' are positioned above the staff on the left side.

109 (Produces napkin) **Slower - spooky** ♩ = 110 CAT: "Oh, you want to play hide and seek do you?"

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains four measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure starts with a quarter rest followed by a quarter note D4, an eighth note C4, and a quarter note B3. The tempo marking 'Slower - spooky' and '♩ = 110' are positioned above the staff on the left side. The text 'CAT: "Oh, you want to play hide and seek do you?"' is positioned above the staff on the right side.

113 CAT: "Where are you?" CAT: "Am I getting warmer?"

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4. The text 'CAT: "Where are you?"' is positioned above the staff on the left side. The text 'CAT: "Am I getting warmer?"' is positioned above the staff on the right side.

116 **Prestissimo** ♩ = at least 250

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4. The tempo marking 'Prestissimo' and '♩ = at least 250' are positioned above the staff on the left side.

121

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4.

128

Detailed description: A single musical staff in treble clef with a key signature of one flat. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure starts with a quarter rest followed by a quarter note G4, an eighth note F4, and a quarter note E4.

7. Play With Your Food

HONKI!

133 *mp* **CAT**

You can play with your food_ be-fore you eat it You can chiv-vy your chow be-fore you

137 *poco accel.*

chew You can play with your food you can't beat it So duck- y duck- y duck- y duck- y

141 *(poco accel.)* *f*

duck-y duck-y duck-y duck-y duck-y let me play with you_ You can play with your food_ be-fore you

145 *(poco rit.)* *Swing it : sudden rit. ♩ = 80*

bite it You can toy with your tuck_ be-fore the crunch You can

CAT: Do you like oranges?
 UGLY: I don't know, I've never tried one.
 CAT: Well suck on this.
 (CAT slaps a slice of orange into UGLY's mouth.)

148 *molto rall.* *Prestissimo* ♩ = 240

play with your food_ why fight it?_ It's a cra-zy lit-tle game It's a

152 *(gradual slide)*

cra-zy lit-tle_ game_ called lunch!

DIALOGUE

H
Q
11
4
14
8
12
16
20
23

7A. LOST
(Ugly)

Q: UGLY: "Oh no, they're coming in."

Allegro ♩ = 130 UGLY: "That's a good idea, you hide in there until the heat is off. I'll try to find my own way back to the duckyard. Perhaps we can have lunch some other time. Goodbye."

[The barn door rattles violently] "Oh no!"

PLAY AS NEEDED

Electric guitar bend

[UGLY, looking scared, runs in the opposite direction and finds a loose plank in the wall of the barn. He slips through it and the CAT's Lair set disappears]

♩ = 150

8 accel. UGLY: "Now, was it right at the Cow Shed and turn left to

12 the Henhouse, or... oh no, we passed a pig's trough, that's right, I remember the smell, and there

16 rit. was a water-butt he wouldn't let me swim in, and... no, I'm sure it was left past the Cow Shed."

20 SAFETY mf UGLY ♩ = 120

I'd like to pad-dle in the pod-dles Dab-ble in the mad

[A DOG BARKS FEROCIOUSLY. UGLY RUNS BACK]

23 tick-le stick-le-backs in the shal lows

UGLY: "Oh dear, I think I'm lost."

SHORT DIALOGUE

HONKI

8. The Elegy

8. THE ELEGY
(Company)

Q: IDA: "Now, off to roost."

Adagio $\text{♩} = 76$

[If desired, bars 5 to 12 can be sung by MAUREEN with the rest of the company humming the harmonies]

5

WOMEN (Not Ida)

MEN (Not Cat or Ugly)

An ee - rie mood des - cends the farm It seems so strange - ly qui - et The

An ee - rie mood des - cends the farm It seems so strange - ly qui - et The

9

rum - or is the Cat has had More rough - age in his di - et Al -

rum - or is the Cat has had More rough - age in his di - et Al -

14

(Men have melody)

(Sops. have melody)

though he was an ug - ly bird It hurts us now to say That feath - ers have been

though he was an ug - ly bird It hurts us now to say That feath - ers have been

19 MAUREEN: "I don't mean to be rude,

sight - ed In the pus - sy's lit - ter tray

sight - ed In the pus - sy's lit - ter tray

"Ida, but the description!..." [DIALOGUE CONTINUES].

25

Q: IDA:
"And if he isn't - I'll just have
to go and find him, won't I?"

31 SAFETY WOMEN

Poor Id - a has our sym - path - ies She looks so sad and

37 rall.

gloom - y

But look - ing on the bright - er side Her nest is now more room - y

HONKI

42 *a tempo*
P
 Ah
mp
 We find it rath - er diff - i - cult to say con - sol - ing things To -

47
 night the Ug - ly Duck - ling sleeps Be - neath an an - gel's wings

51 *rit.* *P*
 To - night the Ug - ly Duck - ling sleeps Be
P
 To - night the Ug - ly Duck - ling sleeps Be -

56 *rall.* *Slowly*
 neath an an - gel's wings
 neath an an - gel's wings

DIALOGUE

HONKI

9. EVERY TEAR A MOTHER CRIES
(Ida)

Q: JAY BIRD: "...waiting to take your call."

Andante $\text{♩} = 100$

DRAKE: "And don't start blubbing, for God's sake."
poco rall.



5 **IDA**
Ev-ery time I turn ar-ound I ex-pect you to ap-pear Ev-ery-one may

10
call my name But it's your voice that I hear Ev-ery mo-ment that you're

14
gone is a mo-ment dark and grey Ev-ery tear a moth-er

18 **IDA: "Get away! Get away all of you!"**
poco accel.
cries is a dream that's washed a way

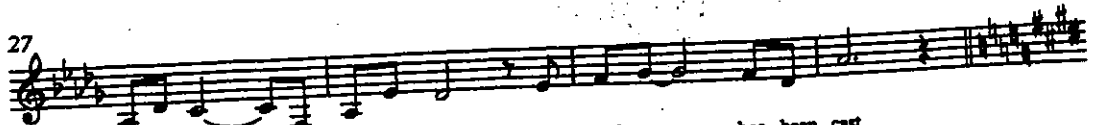
23 **Purposefully**
Ev-ery day will seem to be more emp-ty than the last

ALOGUE

HONKI

9. Every Tear a Mother Cries

27



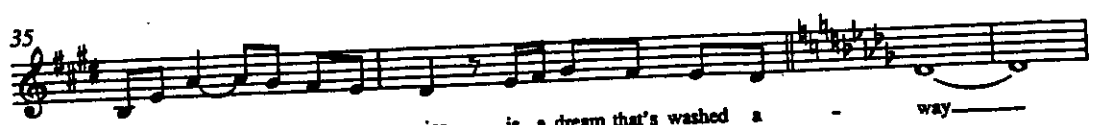
Ev-ery- where the sun once shone A shad-ow has been cast

31



Ev-ery mo - ment that you're gone Is a mo - ment dark and grey

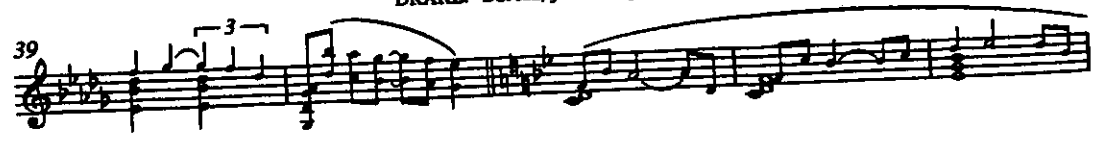
35



Ev-ery tear a moth-er cries is a dream that's washed a way

DRAKE: "But Ida, you can't just leave me with the other four." IDA: "You'll manage..."

39



DIALOGUE CONTINUES

CUE: DRAKE: "Well...here...you'd better take the mobile."
*CUE: DRAKE: "Well...here...you'd better take the cell phone."

44



51



Ev - ery mo - ment seems an hour Ev-ery hour lasts a day

*US version only

HONKI

9. Every Tear a Mother Cries

55

Ev-ery tear a moth-er cries is a dream that's washed a - way

rall.
[IDA KISSES THE CHILDREN]

61

Ev-ery tear a moth-er cries is a dream that's washed a way

Very free molto rall. Slowly

SEGUE NO. 9A

9A. GOOSE MARCH

(Instrumental)

- TACET -

HONKI

10. THE WILD GOOSE CHASE

(Greylag, Dot, Snowy, Barnacles, Pinkfoot, Ugly, Cat)

Q: GREYLAG: "...and I know you will give of your very best. Good luck, men."

Allegro marziale (swung) ♩ = 148

mf

5 **GREYLAG**
We're off on a wild goose chase We will be no strang-er to dan-ger The

10 **DOT**
squad - ron will show no fear We're off and no mat - ter

15
where we roam Al - though the mind bog - gles This gag - gle in gog - gles is

19 *mp* **GREYLAG**
sure - to find your home Run - way's clear Pre - pare for take - off.

24
dear We must play our part

HONKI

29



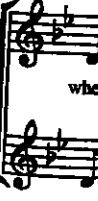
33



37



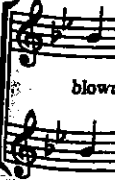
42



when

when

47



blow

blow

HONK!

10. The Wild Goose Chase

29 **DOT**

Hark at him I fear his cab-in lights are rath-er dim

33 **GREYLAG**

Chocks a-way Our air dis-play must start

37 **DOT**

GREYLAG *f*

We're off on a wild goose chase And our sim-ple miss-ion Pos-it-ion the

We're off on a wild goose chase And our sim-ple miss-ion pos-it-ion the

42

where-a-bouts of your farm We're off and un-less we're

where-a-bouts of your farm We're off and un-less we're

47

blown in-to king-dom come We won't be back un-til we've found your Mum

blown in-to king-dom come We won't be back un-til we've found your Mum

10. The Wild Goose Chase

HONKI!

DOT: "But we don't know where his farm is, dear. How are we going to plan the route?"

GREYLAG: "Don't worry, I'll navigate."

53

DOT: "That's what I was afraid of."

58 *mf* **SQUAD**

We're off on a wild goose chase It's a thank-less

63

task But we ask who could do it as well as we?

67 **WOMEN** **SQUAD UNISON**

We're off, keen to solve this prob - lems' crux For

MEN

We're off, keen to solve this prob - lems' crux

71

what could be grand-er than hav - ing a gand-er For A-WOL miss-ing ducks?

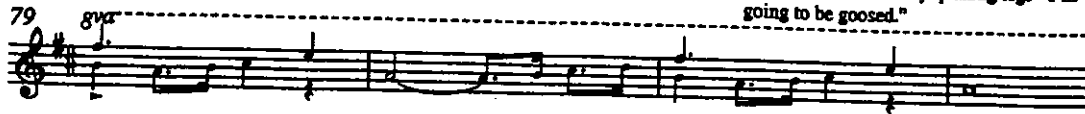
BARNACLES: "Excuse me, sir. Bulrushes advancing from the rear." **Cat-tails*

GREYLAG: "What? I think we've spoken before on the subject of your spectacles, Barnacles. Get 'em checked. Bulrushes (**Cat-tails*) do not advance. One of the things they are most famous for is being rooted to the spot."

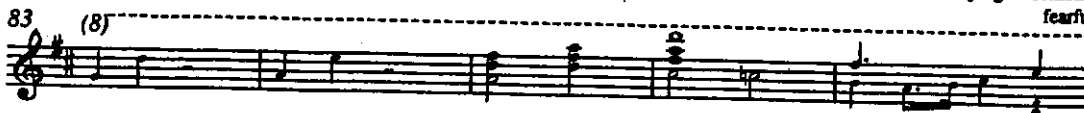
75 **Snare + Bass only** **ROUND AND ROUND UNTIL Q**

**US version only*

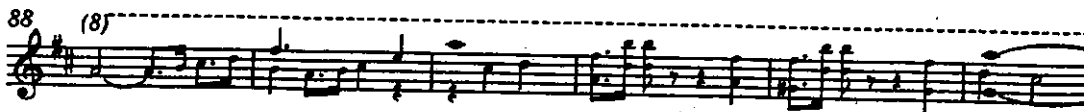
CAT: "Hello Ducky, thought I'd lost you." GREYLAG: "Stand back or I'll peck." CAT: "Ooh, be still my quaking legs - I'm going to be goosed."



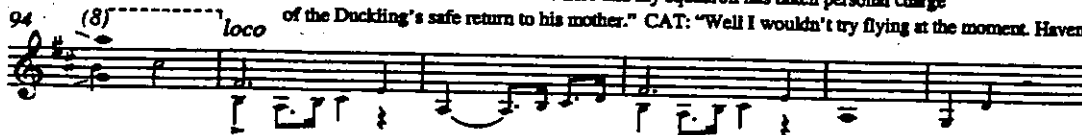
UGLY: "What are you doing here?" CAT: "What are friends for? I've come to take you home, your mother is carrying on something fearful."



UGLY: "My mother? ... you've seen my mother?" CAT: "Of course. She sent me to fetch you. Special envoy."



GREYLAG: "Listen here, Cat, I'm in command around here and my squadron has taken personal charge of the Duckling's safe return to his mother." CAT: "Well I wouldn't try flying at the moment. Haven't

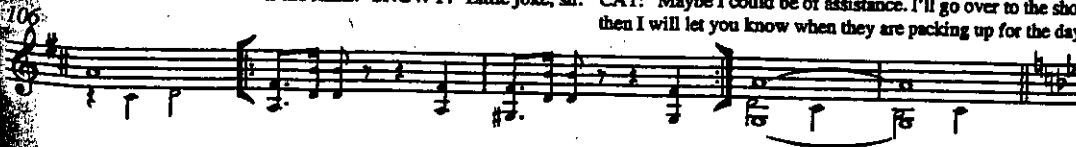


you heard the guns?" GREYLAG: "We will commence manoeuvres as soon as the shooting party is over." SNOWY: "It's their party but we'll fly if we want to, ha, ha, ha."



OPTIONAL VAMP

GREYLAG: "Silence in the ranks." SNOWY: "Little joke, sir." CAT: "Maybe I could be of assistance. I'll go over to the shoot, then I will let you know when they are packing up for the day."



10. The Wild Goose Chase

HONKI

GREYLAG: "Very well, and no funny business. I know several ways to skin your type."

CAT: "It's like taking candy from a baby."

poco rall.

111

mp

115

SQUAD: WOMEN

We're off on a wild goose chase

DOT

You may think it odd that a squad Such as

SQUAD: MEN

We're off on a wild goose chase

120

WOMEN + DOT

ours can per-form this role

We're off and we'll prove that's not the

MEN

We're off and we'll prove that's not the

126

GREYLAG

case Av - oid - ing the ack-ack We'll search for this quack-quack And then re-turn to

case

130

GREYLAG: "Company present paper!

base

Company present comb!"

HONKI

10. The Wild Goose Chase

HO!

of several feet and flying in a rather attractive V-formation. In the unlikely event of an emergency landing.

159

Bom bom bom ba bom bom bom bom bom bom bom babom bom bom bom

we ask that you observe the safety procedures that we have been through so many, many times before.

164

bom ba bom bom bom bom bom ba bom bom bom Bom bom

We hope you have a pleasant journey, and thank you for choosing Goose Air... "The Fluffy Skies". **Broaden**

168

bom ba bom bom bom bom bom ba bom bom bom

GREYLAG, DOT & SQUAD

172 *f*

We're off to en-sure this duck-ling is not so glum We

più mosso
CAT: "The coast is clear."

176

won't be back un-til we've found your...

They're putting away their guns." GREYLAG: "Are you sure?" CAT: "On one of my lives." GREYLAG: "Good. Alright men. Final check."

180

18:

180

195

199

HONK!

10. The Wild Goose Chase

Oh, and here's a parachute for you." CAT: "F... for me?" GREYLAG: "You don't think I'm going to leave you here with the Duckling do you? Oh no, puss, you're coming with us"

Musical notation for measures 185-188. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

CAT:
"Oh, cat
litter!"

SQUAD + GREYLAG + DOT

Musical notation for measures 190-194. Treble clef, key signature of two sharps. Dynamics include *mf* and *f*. Lyrics: "Our wings are spread Our ex-cess bags are stowed a-way It's So don't de-lay It's". Includes a box labeled "UGLY f".

Musical notation for measures 195-198. Treble clef, key signature of two sharps. Dynamics include *f* and *rall.*. Lyrics: "time to fly time to fly".

Dambusters $\text{♩} = 118$

Musical notation for measures 199-202. Treble clef, key signature of two sharps. Dynamics include *ff*. Lyrics: "They're off to try and find the farm And when they've found the farm, they'll find my mum And we will We're off on a wild goose chase We're off on a wild goose chase". Includes boxes labeled "UGLY", "MEN", and "WOMEN".

HONKI

10. The Wild Goose Chase

HONK

202 *poco accel.*

be to - geth - er ev - ery day

With a hap - py end - ing im - pend - ing If we can lo - cate his lo -

With a hap - py end - ing im - pend - ing If we can lo - cate his nest

206 *(poco accel.)* ♩ = 130

I'll be wait - ing come what may So I'll say good - bye tood - le - pip old

- cate his nest We're off, good - bye, tood - le - pip old

We're off, chee - ri - o, good - bye, tood - le - pip old

210 *più mosso* ♩ = 136 **ff** **CAT**

chum We won't be back!

chum We won't be back un - til

chum We won't be back un - til

214

219

HONKI

10. The Wild Goose Chase

214

ff UGLY

GREYLAG + DOT

Found

We won't be back un-til we've found

ff

BARNACLES Found

ff SNOWY

PINKFOOT Found

Found

219

Con moto $\text{♩} = 146$

my Mum

+CAT

your Mum

your Mum

VERY SHORT DIALOGUE

HONKI

11. Act One Finale

11. ACT ONE FINALE (Hold Your Head Up High - Reprise)

Q: UGLY: "He said the people had put away their guns.
Oh, Mama, what should I do now?"

Andante flebile $\text{♩} = 96$

Hold your head up high

It's not al-ways so ea - sy to , Hold your head up

poco più mosso $\text{♩} = 104$

high

high And ap - pear bright and bre - cry I thought dreams were made for a reas - on But

hope seems to fade with each seas - on And Ma - ma You seem so far aw -

Hold your head up high

- ay It's your voice It's your voice that I hear

HONKI

11. Act One Finale

19 **ff** Broadly $\text{♩} = 108$

Ev-ery day will seem to be more emp-ty than the last Ev-ery- where the

24 **poco rit.** **A tempo**

sun once shone a shad-ow has been cast Ev-ery mo-ment that you're
head up high And all the while wand-er-ing

28

gone is a mo-ment dark and grey
rem-in-is-cing I keep pond-er-ing If she's miss-ing me?

32 **rall.** $\text{♩} = 100$ **Animato** $\text{♩} = 120$

Ev-ery tear a moth-er cries is a dream that's washed a way
May-be in the way I miss her

HONKI

36

Just know-ing that you're out there Will help me to get by

Just know-ing that you're out there Will help me to get by

40

mf Un-til we're re - un- it - ted *f* I will bold my head up rit.

mf Un-til we're re - un- it - ed *f* I will hold my head up

44

Brisker *ff* high rit. **Threatening** ♩ = 98

ff high

48

END OF ACT ONE