

# Act Two

## 12. ENTR'ACTE (Instrumental) - TACET -

## 13. IT TAKES ALL SORTS (Queenie, Lowbutt)

Q: LOWBUTT: "Queenie and I are domesticated, you see."

**Allegro preciso** ♩ = 170

QUEENIE +  
LOWBUTT

5

takes all sorts to make a world On that point we are clear— It

9

takes all sorts to make a world But we don't want 'em here— Our

13

taste is good and lib-er-al Our views are well ex-pressed It

17

takes all sorts to make a world It's just that our sort's best

QUEENIE:

21

"So, you should be grateful that we are even bothering to enter into conversation with riff-raff like yourself. You see Lowbutt,

END OF  
ACT ONE

HONKI

13. It Takes All Sorts

so named because of an obvious deficiency in the leg department...Lowbutt is normally most particular about whom she chooses to speak to."

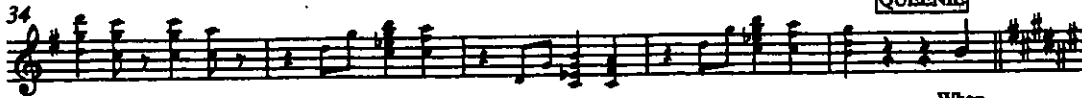


LOWBUTT:

"And I might tell you that Queenie is downright snobbish when it comes to social intercourse with poultry. I count myself most



fortunate that our common interest in needlepoint has rendered us such close friends."



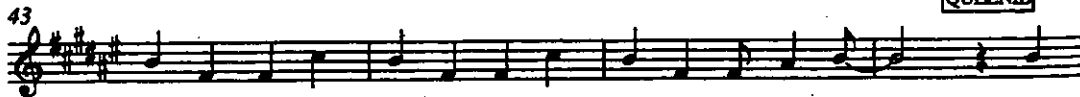
QUEENIE

When



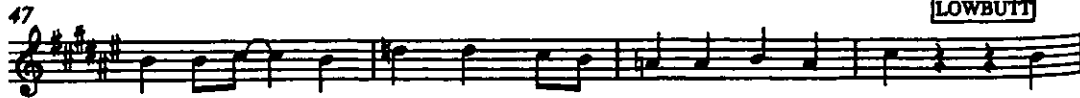
LOWBUTT

one ex-plores the great out-doors One fears what one may see— We're



QUEENIE

nou-veau riche Our per-fect niche is here on the set-tee— Out-



LOWBUTT

side the world keeps chang-ing It's a con-stant state of flux That



rall. poco a poco

BOTH

does-n't suit dom-es-tic folk It's best left for you ducks Oh it

HONKI

13. It Takes All Sorts

a tempo

55 **QUEENIE** [During this chorus LOWBUTT makes the tea with QUEENIE's help]

takes all sorts to make a world On that point we are clear It

**LOWBUTT**

takes all sorts On that point we are clear It

59 *mf*

takes all sorts to make a world But we don't want 'em here Our

*mf*

takes all sorts But we don't want 'em here Our

63 *f*

taste is good and lib - er - al Our views are well ex - pressed It

*f*

taste is good and lib - er - al Our views are well ex - pressed It

67 **UGLY**

takes all sorts to make a world: It's just that our sort's... I think my sort's

takes all sorts It's just that our sort's...

[The sugar humps are added] **QUEENIE**: "Just a splash!"

**QUEENIE**

Our sort's best!

**LOWBUTT**

Our sort's best!

SHORT DIALOGUE

### 13A. TOM CAT STING (Instrumental)

Q. UGLY: "I told you he was a Tom Cat."  
QUEENIE: "A Tom Cat?"

**Sultry**

$\text{♩} = c. 70$

LOWBUTT: "Don't get any funny ideas, Queenie. We have an arrangement, don't forget."

LOWBUTT: "Oh no! There will be tears before bed-time."



DIRECT SEGUE No. 14

### 14. TOGETHER (Cat, Queenie, Lowbutt)

Free and raunchy

**CAT**  $\text{♩} = c. 80$  (guide)



LOWBUTT:  
"Queenie you loose cat!"



Tempo di Puss on Heat  $\text{♩} = c. 120$



gether

# HONKI!

## 14. Together

16



on the tiles... we will to - o - ther To - geth - e - er

20



we will sit on gar-den walls To - geth - e - er we will make tin roofsacem

25

**LOWBUTT** *mp* **QUEENIE** *mf*



ho - o - ther To - geth - er You'll be throw-ing up fur balls To -

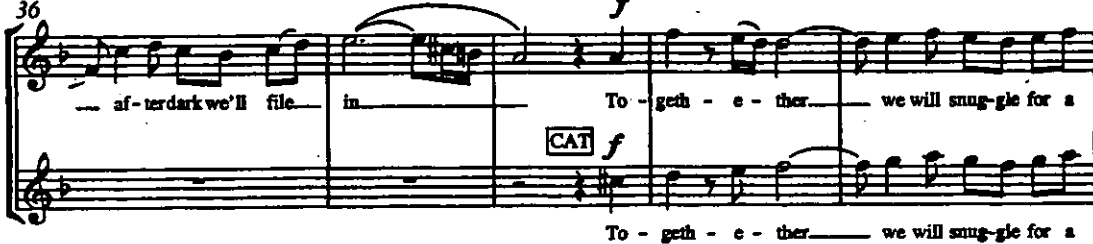
31



geth - e - er we will build our-selves a cat f-lap To - geth - e - er

36

**CAT** *f*



af-terdark we'll file in To - geth - e - ther we will snug-gle for a  
To - geth - e - ther we will snug-gle for a

41

**LOWBUTT**



cat nap To - geth - er You could string a vi - o - lin

Though I'm

milk

LOWBUTT:  
"Queenie you  
loose cat!"

it of rough

- e - er

HONKI!

14. Together

46 **Animato** ♩ = c.150 **LOWBUTT**  
*mp*  
 Have you for-got-ten, dear? The clin-ic has con-firmed

50  
 That they can fit you in You need to be de-wormed And with your last str-ack

53 *mp*  
 You al-most filled a sack So may-be you should go. It's on-ly fair to say

57  
 That she is rath-er prone To car-ry par-a-sites Her fur is not her own

60 *mf*  
 And on the hy-giene front To be both frank and blunt It's bet-ter you don't know— Al-

64 *rall.* **QUEENIE** *f*  
**CAT** *f*  
 though I don't wish to gripe I don't think she'd be your type To -

83  
 87  
 88

HONKI

14. Together

Tempo di Puss ♩ = c.120

68

geth - e - er... we will sing our own cat's chor - or - us... To geth - e - er

geth - e - er... we will sing our own cat's chor - or - us... To - geth - e - er

73

we can choose our fav - rite keys... To - geth - e - er... we will con - quer all be -

we can choose our fav - rite keys... To - geth - e - er... we will con - quer all be -

78

fore - us... [LOWBUTT mp]... fore - us... To - geth - er... You can rid - her of her fleas

83 Desperately ♩ = c.160

*mp* [LOWBUTT]

You have to help me out It's look - ing pret - ty grim

87

What will be - come of me If she should go with him? She's gone all goo - ey eyed

[LOWBUTT helps UGLY escape].

90

And I am ter - ri - fied She'll leave me on the shelf...

gether

oo-firmed

an-ack

air to say

ot her own

*mf*

Al -

[NIB] *f*

To

[CAT] *f*

To -

HONKI!

14. Together

LOWBUTT: "Well, go on then - run!"

95

Drum fill

99

*f*

Oh dear, a - las, a-lack The door was left a-jar The duck-ling has es-caped

102

He won't have got that far If you start mak - ing tracks You're bound to hear his quacks

105

*mf*

And catch him for your - self — Don't let us de-lay your trip He'll

109

**Very grandly** **Tango di partire**  
♩ = c. 140

soon be with - in your grip

113

117

[THE CAT holds QUEENIE

suspended as he decides... ...HE drops HER]

121

H

121

131

ge

134

through

138

geth - e

geth - er.



HONKI!

14. Together

125

128

LOWBUTT *p*

To -

131 Adagio doloroso  $\text{♩} = c.68$

geth - er - we will ov - er - come this heart - ache To - geth - er - we've the strength to see it

134 QUEENIE *mf*

To - geth - er - as if noth ing real - ly happ - ened To - geth - er - we will stay, ay, ay, To -

through To - geth - er - as if noth ing real - ly happ - ened To - geth - er - we will stay, yea! yea! To -

138 [Crying] *molto rall.* *Tempo di Puss*

geth - er - we will stay, ay, ay, To - geth - er - we will stay as me and you

geth - er - we will stay To - geth - er - we will stay as me and you

15. THE COLLAGE  
(Drake, Ida, Company)

Q: APPLAUSE SEGUE FROM #14

Moderato - swung  $\text{♩} = 110$

optional repeat

*mp* **DRAKE**



DIALOGUE SCENE PLAYS HERE: DRAKE: "And what sort of time do you call this?"  
Q TO CONTINUE: DRAKE: "And don't take all the water, my bill's big enough!"



34

17 *rall.* *Laconically* ♩ = c. 94

bet-ter— Where's the joy— in moth-er-hood? An end-less round of chores that have to be

21

done Then when you think you've seen the back of them— You

24

find in ac-tual fact, you're back at square one There's no joy— in

27

moth-er-hood Or if there is, it's some-thing I— just can't see Yet

30 *Slowly* *Moderato* ♩ = c. 110

Id— a some-how copes with all of this— And then, on top of that she puts up with me

34 *With tired determination* (still ♩ = c. 110)

BEAKY (off): "Dad!" DRAKE: "Now what?"

*f* **IDA**

I will search ev-ery pond I will search ev-ery stream— Ev - ery

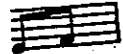
ollage

peat



It ain't

loco)



in de -



p-ron suits her

37

riv- er \_\_\_\_\_ And the broad - est of bays in the wid - est of lakes must be

41

crossed \_\_\_\_\_ While you are miss-ing from my life It's *mp*

45

me \_\_\_\_\_ who's feel - ing lost *rall.* With - out you I feel lost *molto rall.*

49 *Slowly*  $\text{♩} = c. 78$

*pp* **WOMEN**

Look at her \_\_\_\_\_ It's a shame that she won't face the fact

Look at her \_\_\_\_\_ Can't she see the way the

*pp* **MEN**

Look at her \_\_\_\_\_ It's a shame that she won't face the fact

Look at her \_\_\_\_\_ Can't she see the way the

**TURKEY:**  
"Well, have you heard  
anything from Ida yet?"

**DRAKE:**  
"She's got the mobile off. But the Pigeon delivered  
**\*DRAKE:**  
"She's got the cell-phone switched off. But the Pigeon delivered

52

odds are stacked?

odds are stacked?

\*US version only

58

60

63

\*US version only

a note this morning. It just says 'I'm here. Pratt's Bottom' I dunno if that's a place or if she's just being offensive."  
\*Twin Jugs, Minnesota.

55

SAFETY

58

*mp* WOMEN

Look at her Noth-ing shakes her from her strong be-lief

*mp* MEN

Look at her Noth-ing shakes her strong be-

60

IDA: "And he's about so high with a rather characteristic honk."

Look at her It's so hard to come to terms with grief

*pp*

grief

GREYLAG:  
"Sounds like that squaddy. He shot through a while ago. I say he shot through, it was us who were shot through. Practically brought about our Trafalgar."  
\*It was like Sag Harbor."

DOT: "I think you mean Waterloo, dear." GREYLAG: "You can take this, if it helps."  
\*Pearl Harbor, dear."

63

SAFETY

\*US version only

67 *mp* **SOLO WOMAN**

Look at her So con-vinced she's get-ting

*mp* **MEN + 1 WOMAN - top**  
**1 WOMAN - bottom**

Look at her So con-vinced that she is get-ting near

69

near Look at her She's a lit-tle late we

Look at her She may be a lit-tle late we fear

71 **LOWBUTT: "And how do we know you're not a Cat?" IDA: "I beg your pardon?"** *accel.*

fear

**SAFETY**

**LOWBUTT:**  
"The last Duck  
who came by here, turned  
out to be a Tom Cat - one of  
those nasty transfatherites."

74 *(accel. poco a poco)* *mf* **WOMEN**

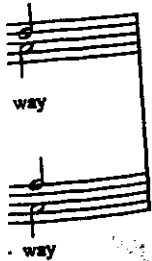
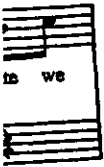
**QUEENIE:**  
"Did someone say Tom Cat?"

As each sea-son slips a-way

*mf* **MEN**

As each sea-son slips a-way

*più mosso*  $\text{♩} = c. 90$



77

Sad - ly there's a trend Com - mon sense would

Sad - ly there's a trend Com - mon sense would

80

rall.  
sub. p

seem to say There's no hap - py

seem to say There's no hap - py

IDA:  
"No, Drake, listen!  
He was last seen  
travelling in the direction  
of Moorland Farm."

CAT:  
"That's North  
of here, isn't it?"

CAT:  
"How very interesting."

IDA:  
"Yes."

IDA:  
"You!"

83

end

end

[Timp roll]

Cat-a-clysmic  $\text{♩} = c. 140$

rit.

PENNY:  
"Help me! ..."

87

DIALOGUE

# 16. NOW I'VE SEEN YOU (Ugly)

Q: PENNY: "Goodbye and thank you again, I won't forget you." (PENNY kisses UGLY and exits)

PENNY (offstage) "Honk!"  
[UGLY double-takes]

Awestruck

UGLY

I've seen but - ter - flies on blue - bells Drink - ing in the dew

5

Cob - webs in the sun - light, shin - ing I've seen them too

10

I've seen wood - lands in the aut - umn Fall - ing leaves of ev - ery shade and hue

14

*quite free* *poco rit.* **Firm groove**  
♩. = 150

I thought I knew what beau - ti - ful was But now I've seen you!

18

25

*mf*

I've seen wat - er - falls cas - cad - ing Spark - ling in the light Dam - sel flies that

45  
56



en You

# HONKI!

## 16. Now I've seen You

29

dance their dance from morn-ing till night I've seen rain-bows reach-ing

34

sky - ward Pass bet - ween the clouds then fade from view

37

I thought I knew what beau - ti - ful was But now I've seen you

41

And tho' I've seen the will - ow's weep - ing bran - ches The mis - ty morn - ing

45

air A clear and star - ry night has noth - ing to com - pare

49

with you

56

I've seen



groove  
50




lies that

61  
  
swal-lows in the summ - er wheel - ing ov - er - head

67  
  
I have seen the silk - worm spinn - ing gos - sam - er thread

72  
  
I have seen the gold-en sun - set ov - er the hor - iz - on paint - ing skies

76  
*sub mp*  
  
of pink and blue I thought I knew what beau - ti - ful

82  
  
was But now I've seen you Now I've seen you, Oh

87  
  
now I've seen

93 *mf*  
  
you!

DIALOGUE

HONKI

### 16A. PRE-WARTS I

(Instrumental)

- TACET -

### 17. WARTS AND ALL (Bullfrog, Ugly, Froglets, Company)

Q: FROG: "Or image isn't in vogue. That's all."

FROG: "It's a question of taste. But you  
mark my words, one day "ugly" will be "in!"

Jaunty  $\text{♩} = \text{c. } 170$  **AS NEEDED** *mp* **BULLFROG**

If you just sit tight on your  
li - ly - pad Each sil - ly fad will pass Then those who sport this  
sea - son's look Will fall flat on their ask - your - mo - ther - what - it's - called.  
For fash - ion is a fick - le thing But just you wait and  
see The day will come when we're in style. And then I guar - an -  
Keeping the lid on  $\text{♩} = \text{c. } 170$  *mp*  
tee Out there some - one's gon - na love yer

23

Some - one's gon - na love yer Warts and all

28

Out there just a-round the cor - ner In a-mongst the

32

fau - na Some - one's gon-na fall for you

36 *poco più mosso*  $\text{♩} = c. 180$   
*mf*

Though I'm ty-ran - o-saur-us rex - y Some will find me

40

sex - y in my way Though it may take

45

some time to find 'em When you do you'll have a ball 'Coe

48  $\text{♩} = c. 190$

out there some-where Some - one's gon-na love yer Warts and all!

UGLY: "Do you really believe that?..." BULLFROG: Q to move on: "... sunny side of the lily-pad."  
"I'm telling you Feathers...."

53 *poco più mosso*  $\text{♩} = 200$

SAFETY BULLFROG

The ug - li - est of

HONK!

17. Warts And All

59

creat - ures Have a few re - deem - ing feat - ures So why not let your

63

bet - ter - points shine forth? **UGLY** A mouth that runs from

67

east to west is bound to make you look de - pressed It's bet - ter - if - the

71

BULLFROG: "That's the idea..." *mp* **BULLFROG**

corn - ers both point north So don't go in - to hid -

75

- ing There's no need for dis - guise - Ev - en some pot - at -

79

*poco rall.* BULLFROG: "I'm telling you, Feathers"

- oes have got nice eyes

It's bubbling - but the lid's still on  $\text{♩} = c. 176$

84 *mf*

Out there - - - - - some - one's gon - na love yer - - - - - Some - one's gon - na love yer - - - - -

89

**UGLY** BULLFROG: "Now you're croaking my language!"

- Warts and all - - - - - Out there - - - - - in - a mud - dy

94

pu - die \_\_\_\_\_ Some - one needs a cud - die      Though the chance is

98

**BULLFROG**      ♩ = 186

small...      It's true!      Just think      when - ev - er you need boost - ing \_\_\_\_\_

103

\_\_\_\_\_ One - day you'll be roost - ing \_\_\_\_\_ with a \_\_\_\_\_ mate!

108

Though it may take \_\_\_\_\_ some time to find 'em      When \_\_\_\_\_ you do you'll have a \_\_\_\_\_ ball

111

\_\_\_\_\_ 'Cos out there some - where Some - one's gon - na love yer. \_\_\_\_\_

**UGLY**

\_\_\_\_\_ 'Cos out there some - where Some - one's gon - na love yer. \_\_\_\_\_

115

**BULLFROG:**      **Start to wind it up - slowly**      ♩ = c.190

"Tell 'im kids!"      *mp*      **FROGLET'S**

Warts and all      \_\_\_\_\_      \_\_\_\_\_      Some - where out there

Warts and all

128

133

137

141

HONKI!

17. Warts And All

120

We don't know where Some - one will care

124 *f* *sub. mp* *J. = c. 194*

They're gon - na love yer Warts and all... Some-where out there

128 *f*

We can't say where but some - one Is gon - na

133 **BULLFROG**

fall for you Though I'm ty - ran - no-saur-us rex - y

137 **FROGLET'S**

Some will find me sex - y in my way They'll find you

141 **BULLFROG**

sex - y

**UGLY**

Though it may take some time to find 'em When

Though it may take some time to find 'em When

144

— you do you'll have a — ball

— you do you'll have a — ball

**FROGLET'S**

We know you're gon - na have a — ball

148

— 'Cos out there some-where some - one's gon - na love yer —

— 'Cos out there some-where some - one's gon - na love yer —

— 'Cos out there some-where some - one's gon - na love yer —

152

**BULLFROG + MEN**

Some - one's gon - na love yer

**UGLY**

Some - one's gon - na love yer

**FROGLET'S + WOMEN**

Some - one's gon - na love yer

164

168 U

Out



HONKI

17. Warts And All

155 **Faster** **Suddenly slower** ♩ = c. 160

[DRUM SOLO]

**Broadly - the lid's off**

160 **ff** **BULLFROG, UGLY, MEN**

Out there some - one's gon-na love yer Some - one's gon-na

**ff** **WOMEN + FROGLET'S**

Some - where out there We don't know where

164 **accel. poco a poco** - - - - -

love yer Warts and all

Some-one will care They're gon-na love yer Warts and all

168 **Up to speed**

Out there in a mud - dy pond - die

Some - where out there We can't say

171

Some - one needs a cud - die

Though the chance is

where or when though

174

**più mosso**

**BULLFROG**

small it's true Just think When - ev - er you need

The chance is small, it's true

178

boost - ing One day you'll be roost - ing

**UGLY**

Soon I'll be

181

**BULLFROG + MEN**

with a mate! Though it may take

roost - ing with a mate! Though it may take

**UGLY**

**WOMEN + FROGLETS**

Soon you'll be roost - ing

All

HONKI

17. Warts And All

185

— some time to find 'em. When you do you'll have a ball

— some time to find 'em. When you do you'll have a ball

We know you're

188

'Cos out there some-where some -

'Cos out there some-where some -

gon - na have a ball, ball, ball, ball, ball 'Cos out there some-where some -

192

- one's gon- na love yer

- one's gon- na love yer

*mp* SOLO FROGLET

- one's gon- na love yer Out there some-where some - one's gon- na love yer

195 **ff** BULLFROG / OTHER MALES

Out there some - where some - one's gon - na love yer

**ff** UGLY

Out there some - where some - one's gon - na love yer

**ff** | WOMAN / FROGLET'S - top  
| WOMAN - mid & bottom

Out there some - where some - one's gon - na love yer

201 [Tenor if possible] **Going home**

Warts and all Warts and all

Warts and all Warts and all

Warts and all Warts and all

206

Warts and all

Warts and all

Warts and all

SEGUE NO. 17A

Q: C  
you

clan

6

11

15

5

HONK!

17a. WARTS-OFF

(Instrumental)

- TACET -

17B. POST-WARTS

(Instrumental)

- TACET -

18. THE BLIZZARD

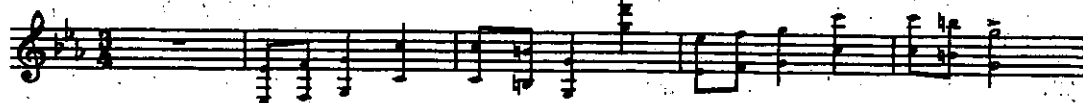
(Company)

Q: CAT: "Remember, this way at least you get to see your mother again."

[OVER PAUSE]

FARMER: "Well curdle the cream on my cornflakes - he's escaped!"

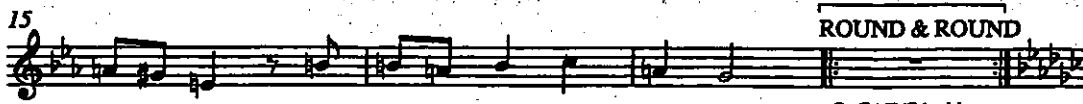
Moderato  $\text{♩} = c. 90$



The sun is cold and



wat - er - y The ponds are deep - ly froz - en Of all the times for



trav - el - ling It's not when we'd have chos - en

ROUND & ROUND

Q: CAT "It's this snow. It makes everything look the same."

19 *mp* **FEMALE SOLO**

The skies are grey and men - ac - ing A blizz - ard would seem cer - tain And

**ALTO - upper**  
**TENOR - mid.**  
*mp* MmmAh MmmAh MmmAh MmmAh

Mmm ahh Mmm ah Mmm ah Mmm ah

**BASSES - lower**

23 *poco accel.*

ev - en Good King Wen - ces - las Would not drawback his cur - tain

MmmAh MmmAh Ahh

Mmm ah Mmm ah Mmm ah

28 **Faster (in 2) ♩. = c. 90** **WOMEN** *f*

UGLY: (shouted) "I can't see beyond the end of my beak." CAT: "Keep going. It must be close now."

**MEN** *f*

Ah Ah Ah Ah

HONKI!

18. The Blizzard

32 IDA: "Hello. Are you out there? Is anybody out there?"

36

40

45

Digging In ♩ = 120

51 *f, sarcastically*

The weath-er's turned out nice ag - ain But sad - ly for our he - ro The

*f, sarcastically*

The weath-er's turned out nice ag - ain But sad - ly for our he - ro The

55

wind chill fac - tor tends to keep - The temp - er - at - ure sub -

wind chill fac - tor tends to keep - The temp - er - at - ure sub -

58 *poco rit.* *poco meno mosso*

ze - ro The bit - ing cold The swirl - ing snow It's

ze - ro The bit - ing cold The swirl - ing snow It's

+ CAT & UGLY

62

hard to catch a breath And though we hate to say the word They're

hard to catch a breath And though we hate to say the word They're

82

82



HONKI

18. The Blizzard

66 rit.

Fac - ing cer - tain cer - tain G.P.

fac - ing cer - tain Fac - ing cer - tain

Tempo primo ♩ = c. 90

70

*pp*

76 SOLO WOMAN

*p*

SOLO WOMAN

The wind has blown The snow in drifts Too beau-ti-ful for words

SOLO MAN

*p*

The wind has blown The snow in drifts Too beau-ti-ful for words It.

82 WOMEN

WOMEN

*pp*

But not for cats and birds

MEN

*pp*

may look good for Christ-mas cards But not for cats and birds

DEAD SEGUE

19. TRANSFORMATION  
(Ugly, Ida, Penny)

Q: DEAD SEGUE FROM #18

Frozen  $\text{♩} = c. 96$

(IDA covered)

(IDA wakes up)

*pp*

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Frozen' with a quarter note equal to approximately 96 beats per minute. The dynamics are marked 'pp' (pianissimo). The staff contains several measures of music, with some notes beamed together. There are two annotations above the staff: '(IDA covered)' and '(IDA wakes up)'.

IDA: "Honey?"

... Oh, no

... my baby?

(She cries)

No, not like this. Not after all this

Musical staff with notes. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with notes beamed together. The staff is numbered '9' at the beginning.

time. You poor little thing."

(SWANS enter) IDA: "What was it all for? What was the point of your little life?

rall. (to fit cue)

poco più mosso  $\text{♩} = c. 106$

It can't end like this.

Musical staff with notes. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with notes beamed together. The staff is numbered '14' at the beginning.

It can't..." SWAN 1: "Nor will it, my dear." (IDA pauses as she acknowledges

the presence of the SWANS) IDA: "But he's dead. My

baby is dead.

Musical staff with notes. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with notes beamed together. The staff is numbered '18' at the beginning.

It's all my fault. He wandered away from the nest last spring. I should have gone after him but I had his brothers and sisters to rear,

Musical staff with notes. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with notes beamed together. The staff is numbered '23' at the beginning.

I couldn't just leave them. And now, now I'm too late." (A female SWAN comforts IDA) SWAN 2: "Cry, Cry, my dear.

For the warmth of a

Musical staff with notes. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with notes beamed together. The staff is numbered '27' at the beginning.

50

HONK!

19. Transformation

mother's tears can thaw the stoniest frost. IDA: "Oh, if only I could believe that." SWAN 3: "You must. For what do we have  
rall. if we don't

31

have hope?" (IDA considers, walks to UGLY, and hugs him)

HOLD UNTIL  
IDA HAS FALLEN (UGLY thaws gradually)  
TO THE GROUND

35

Very slow

stringendo

40

(stringendo)

43

(UGLY stands)

UGLY: "I'm ... I'm not a duck, I'm not a duck!

I'm a SWAN!"

46

(UGLY surveys his new self)

Maestoso ♩ = c.110

50

UGLY: "Honk!"  
[UGLY sees IDA]  
UGLY: "Mama!"

54 *rall.*

*poco più mosso* ♩ = c. 120

58

60 *p* [IDA]  
Just know-ing you were out there Helped me to get by

*p* [UGLY]  
Just know-ing you were out there Helped me to get by

63 *mp* *mf*

And now we're re - un - i - ted I can hold my

*mp* *mf*

And now we're re - un - i - ted I can hold my

67 *poco rall.* *f* Joyful (*p più mosso*) ♩ = c. 160

head up high

head up high

PENNY: "It's him!  
It's him, father. The  
cygnet I told you about,  
the one who saved my life."

(To UGLY) "Do you remember me? (Pause)  
Slower ♩ = 130

71 *molto rall.*

Oh, come on, say you remember me!" UGLY: "Of... of course I remember you.

73

How could I forget you?  
You're the most beautiful thing  
I've ever seen."

PENNY: "Well, you should take a  
look at your own reflection."

*a tempo*

77 *poco rit.* *mp* **PENNY**

I've seen rain-bows reach-ing

81

sky-ward Pass bet-ween the clouds then fade from view I thought I knew what

85

beau-ti-ful was But now I've seen you And though I've seen the will-ows weep-ing

**UGLY**

And though I've seen the will-ows weep-ing

89

branch - es The mis - ty morn - ing air A clear and star - ry

branch - es The mis - ty morn - ing air A clear and star - ry

93

rall.

night Has noth - ing to com - pare with you

night Has noth - ing to com - pare with you

UGLY: "And you knew? You knew I was a swan." PENNY: "Of course I did. That's why I asked you to come with us, if only your wings had been strong enough."

Con moto ♩ = c. 160

96

mp

SWAN 1: "Well now you can come with us and learn our ways." UGLY: "And my mother? Can she come too?"

IDA: "Of course I can't."

100

poco rall.

Simply ♩ = c. 144

I'm just a baggy old duck. UGLY: "But you taught me to swim?" IDA: "And from what I remember that nearly finished me off - it's hardly surprising really, fancy me teaching a swan to swim."

105

p

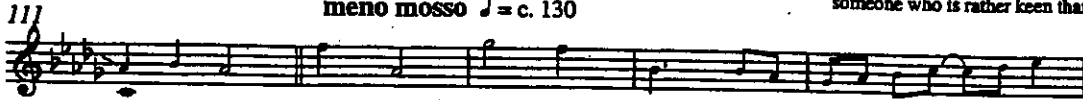
12

130

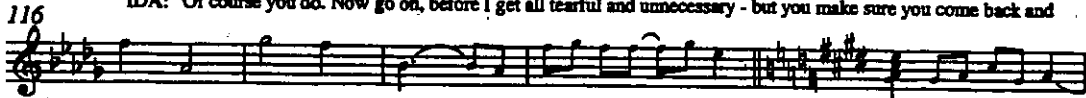
UGLY: "But I want you to come."

IDA: "I can't come with you, my place is back on the lake with your father, bless him. They say birds of a feather should flock together and your place is with the swans now - and I think I know someone who is rather keen that

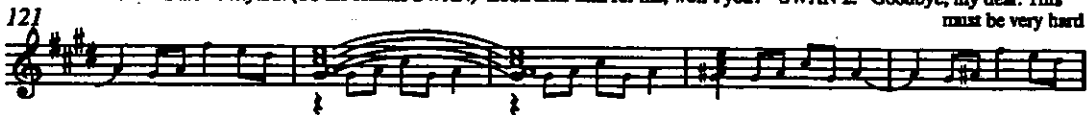
**meno mosso** ♩ = c. 130



you should go with them." UGLY: "But I've only just found you. I'm not sure I want to leave you again so soon."  
IDA: "Of course you do. Now go on, before I get all tearful and unnecessary - but you make sure you come back and

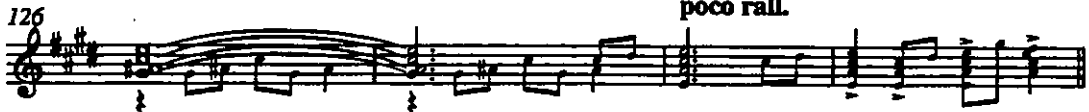


visit us all in the duckyard. (To the female SWAN) Look after him for me, won't you?" SWAN 2: "Goodbye, my dear. This must be very hard



for you but I promise he'll be safe with us." IDA: "I'm sure he will. (She hugs UGLY) Well, go on then! Let's see you fly."

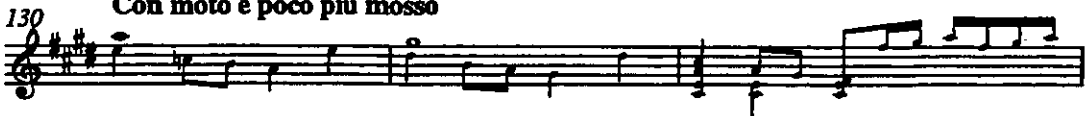
**poco rall.**



(IDA watches UGLY and the SWANS leave - and continues to shout encouragement)

IDA: "Go on you can do it!"

**Con moto e poco più mosso**



133 IDA: "Take a run at it! That's the way!" *allargando*

Musical staff for measure 133, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes, with a dynamic marking of *allargando*.

136 (UGLY flies - we watch through IDA's eyes) *molto rall.* *Slower* ♩ = c. 90

He was diff-erent. He was

Musical staff for measure 136, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is slower, with a tempo marking of *Slower* and a metronome marking of ♩ = c. 90. The lyrics are "He was diff-erent. He was".

140 diff-erent from the rest Of course he can't be-long with me I know, I should have guessed He

Musical staff for measure 140, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with quarter and eighth notes. The lyrics are "diff-erent from the rest Of course he can't be-long with me I know, I should have guessed He".

143 *poco rall.*

was-n't mine to moth-er He was-n't mine to rear An-oth-er dream gets washed a-way An

Musical staff for measure 143, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is *poco rall.* The lyrics are "was-n't mine to moth-er He was-n't mine to rear An-oth-er dream gets washed a-way An".

146 Thoughtful

oth-er dream An-oth-er— moth-er's tear

Musical staff for measure 146, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is *Thoughtful*. The lyrics are "oth-er dream An-oth-er— moth-er's tear".

149 WITH IDA: "One... Two... Three..." UGLY: "Honk!"

Musical staff for measure 149, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes. The lyrics are "WITH IDA: 'One... Two... Three...' UGLY: 'Honk!'".

DIALOGUE

7

11

8

15

18

ora z.



HONKI!

19A. Melting Moggy

# 19A. MELTING MOGGY (Cat)

Q: IDA: "...doesn't bear thinking about"  
UGLY: "Wait a minute!"

**Spooky**  
♩ = c. 120  
(The CAT thaws)

(He shakes for 4 beats)

**STOP STAB!**

UGLY: "I've just got a little unfinished business."

SPEECH AS FOLLOWS:

CAT: "Hello Du...Du...Du...Swanny? Swanny? (A la Jolson) Swanee! (hysterical laughter) How I love yer, How I love yer..."

**Insanely (unaccompanied)** ♩ = c. 250

7

You can play with your duck un - til you goose it You can chick-en your swan un - til you

11

grouse To - ge - e - ther we could tric - as - ee your mo - o - ther It's a

15

cra - zy li...It's a cra - zy li...It's a cra - zy li...The weath - er's turned out nice a - gain It's a

CAT: "I quit! I give up!  
I surrender! I've been  
working too hard. Aaaarrgh!"

[CAT EXITS]  
**Presto** ♩ = 220

18

cra zy lit - tle game called.... G. P.

[US version - CAT: I quit!  
I give up! I surrender! I've been  
working too hard. Take me to  
the Betty Fur Clinic....  
Aaaarrgh!]

DEAD SEGUE NO. 20

ALOGUE

20. ACT TWO FINALE : LOOK AT HIM (Reprise)  
(Company)

Q; DEAD SEGUE ON APPLAUSE FROM #19A

Fanfare  $\text{♩} = c. 100$  rit.

[Yells of delight, hurrahs etc. as UGLY, IDA & PENNY return] MAUREEN, GRACE,  
DRAKE + DUCKLINGS

4 **Bright - but not too fast**  $\text{♩} = c. 94$  f

Look at him Did you ev- er see a

7 UGLY MAUREEN, GRACE,  
DRAKE + DUCKLINGS

fin - er bird? Honk! Hark at him 'Cos his honk - ing is the best we've heard

10 MAUREEN, GRACE,  
DUCKLINGS mf

We are feel - ing rath - er small In this whole she - bang May be you'll for - give us all

DRAKE mf

We are feel - ing rath - er small In this whole she - bang May be you'll for - give us all

2  
1/2  
23  
n

HONKI

20. Act Two Finale: Look At Him (Reprise)

13 *ff* UGLY: "Of course I forgive you. Faster ♩ = c. 110"

And we hope With en-ough soft soap Lead our gang?

And we hope With en-ough soft soap Lead our gang?

I'm just happy to see you all again. PENNY: "Hello."  
 And to introduce you to someone. DRAKE: "Hello, Penny!" GRACE: "Welcome home, my dear. I've been thinking.  
 This is Penny." I'm getting

16 *mf* *molto rall.* Slower ♩ = c. 96

very long in the bill and I feel the time is right for me to relinquish the Red Band." (Applause from ALL)  
 Wear it with pride, my dear, for you are indeed the finest bird on the lake - as I know I was in my day ..."

(Applause from MAUREEN)

20

And let it be known that, from this day forth, the Red Band shall be known as the Cygnet Ring!"

Set new tempo

23 *mp* *ff*

Broad  $\text{♩} = c. 92$

Upper - GRACE/HEN. + 2 DUCKLINGS  
Lower - IDA/MAUREEN + 2 DUCKLINGS

28

Look at him, Look at us, See the diff-erence Why did we ev-er think him a

**DRAKE**

Look at him, Look at us, See the diff-erence Why did we ev-er think him a

Faster

31 accel. **DRAKE**

dud? I al-ways knew that my fam-ily was blessed with roy-al

dud?

TURKEY: "Oh yes, yes, yes, yes, yes.

COMPANY: "What?!"

TURKEY: "I made it through Christmas!!!"

\* Thanksgiving!!!"

35

hood!

*allargando*

*ff*

Grand march  $\text{♩} = c. 84$

38 *ff* **WOMEN**

Look at him All the splen-dour of a nob-le swan

*ff* **DUCKLINGS**

Look at him And we've got him as a

*ff* **MEN 1**

Look at him All the splen-dour of a nob-le swan

**MEN 2**

\* US Version

HONKI!

20. Act Two Finale: Look At Him (Reprise)

40

Look at him — From a duck-ling to a par - a - gon -  
broth - er Look at him We won't swap him for an -  
Look at him — From a duck-ling to a par - a - gon.

Detailed description: This system contains measures 40 and 41. It features three staves of music in a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are distributed across the staves. The first staff has the lyrics 'Look at him — From a duck-ling to a par - a - gon -'. The second staff has 'broth - er Look at him' and 'We won't swap him for an -'. The third staff has 'Look at him — From a duck-ling to a par - a - gon.'

42

GRACE

You're back on the lake lake Prom - ise you won't

Now that you're back on the lake Prom - ise you won't leave  
oth - er Prom - ise you won't leave

MEN - UNISON

Now that you're back on the lake Prom - ise you won't leave

Detailed description: This system contains measures 42 and 43. It features three staves of music. A 'GRACE' note is indicated above the first staff in measure 42. The lyrics are 'You're back on the lake lake Prom - ise you won't' and 'Now that you're back on the lake Prom - ise you won't leave' and 'oth - er Prom - ise you won't leave'. A 'MEN - UNISON' instruction is placed above the third staff in measure 42. The lyrics continue with 'Now that you're back on the lake Prom - ise you won't leave'.

44

leave

Faster  $\text{♩} = c. 98$

sub. p

Your ex - am - ple's there to take Just be - lieve In your - self Don't be left On the shelf

sub. p

Your ex - am - ple's there to take Just be - lieve In your - self Don't be left On the shelf

sub. p + UGLY - lower

Your ex - am - ple's there to take Just be - lieve In your - self Don't be left On the shelf

Detailed description: This system contains measures 44 and 45. It features three staves of music. The tempo is marked 'Faster' with a quarter note equal to approximately 98 beats per minute. The dynamics are marked 'sub. p'. The lyrics are 'Your ex - am - ple's there to take Just be - lieve In your - self Don't be left On the shelf' and 'Your ex - am - ple's there to take Just be - lieve In your - self Don't be left On the shelf'. A '+ UGLY - lower' instruction is placed above the third staff in measure 45. The lyrics continue with 'Your ex - am - ple's there to take Just be - lieve In your - self Don't be left On the shelf'.

HONK!

20. Act Two Finale: Look At Him (Reprise)

47

Feeling that all hope is dead and gone

And you may... find in

*ff*

Feeling that all hope is dead and gone

And you may... find in

*ff*

Feeling that all hope is dead and gone

And you may find in

*ff*

50

your own way You're a swan

*Vivace* ♩ = c. 124

your own way You're a swan

your own way You're a swan

53

HONK!

HONK!

HONK!

21. CURTAIN CALLS (BOWS)  
(Instrumental)  
- TACET -

21A. "RED ARROWS" BOWS MUSIC  
(Instrumental)  
(OPTIONAL)

Grandly  $\text{♩} = c. 110$       subito più mosso  $\text{♩} = c. 140$       11      molto rall.  $\text{♩} = c. 140$       3

DEAD SEGUE 21B

21B. WARTS AND ALL REPRISE  
(Company)

14 Broadly  $\text{♩} = c. 176$  **ff** MEN

Out there some - one's gon - na love yer

**ff** WOMEN + KIDS

Some - where out there We don't know

19

Some - one's gon - na love yer Warts and all

where Some - one will care They're gon - na love yer

23

Out there in a mud-dy pud-dle

Warts and all Some-where out there We can't say

Detailed description: This block contains musical notation for measures 23 through 26. It features a treble clef and a key signature of one flat. The melody is written on a single staff, with lyrics placed below the notes. The lyrics are: "Out there in a mud-dy pud-dle" for measures 23-24, "Warts and all" for measure 25, "Some-where out there" for measure 26, and "We can't say" for measure 27.

27

Some-one needs a cud-dle Though the chance is small

where or when though The chance is

Detailed description: This block contains musical notation for measures 27 through 30. It features a treble clef and a key signature of one flat. The melody is written on a single staff, with lyrics placed below the notes. The lyrics are: "Some-one needs a cud-dle" for measures 27-28, "Though the chance is small" for measures 29-30, "where or when though" for measure 31, and "The chance is" for measure 32.

31

**BULLFROGMEN**

it's true Just think When - ev - er you need boost - ing

small, it's true

Detailed description: This block contains musical notation for measures 31 through 34. It features a treble clef and a key signature of one flat. The melody is written on a single staff, with lyrics placed below the notes. The lyrics are: "it's true" for measure 31, "Just think" for measure 32, "When - ev - er you need boost - ing" for measures 33-34, and "small, it's true" for measure 35.

35

One day you'll be roost - ing with a

**UGLY**

Soon I'll be roost - ing with a

Detailed description: This block contains musical notation for measures 35 through 38. It features a treble clef and a key signature of one flat. The melody is written on a single staff, with lyrics placed below the notes. The lyrics are: "One day you'll be roost - ing with a" for measures 35-36, "**UGLY**" for measure 37, and "Soon I'll be roost - ing with a" for measure 38.

46

Detailed description: This block shows a partial view of musical notation from the next page, including a treble clef and a few notes on a staff.



HONKI

21B. Warts and All Reprise

38

**BULLFROG + MEN**

mate!

Though it may take — some time to find 'em. When

**UGLY**

mate!

Though it may take — some time to find 'em. When

**WOMEN + KIDS**

Soon you'll be roost - ing —

42

— you do you'll have a — ball.

— you do you'll have a — ball.

We know you're gon - na have a — ball, ball, ball, ball.

**pull back to Showbiz 'Bump & Grind' tempo ♩. = 96**  
**[ORCHESTRA BOW]**

46

ball

Doppio  $\text{♩} = 192$

50 **ff** BULLFROG / OTHER MALES

Out there some -where some-one's gon - na love yer—

**ff** UGLY

Out there some -where some-one's gon - na love yer—

**ff** 1 WOMAN / FROGLETs - top  
1 WOMAN - mid & bottom

Out there some -where some-one's gon - na love yer—

55 [Tenor if possible] Going home

Warts and all Warts and all

Warts and all Warts and all

Warts and all Warts and all

62

Warts and all

Warts and all

Warts and all

(If a playout is required,  
please play No. 21 again)