

“Honk Jr” tells the story of Ugly, a duckling who is different from his siblings. While his brothers and sisters are cute and charming, Ugly is less attractive, leading to feelings of inadequacy and rejection. The story is filled with humor and touching messages about embracing one’s differences, self-acceptance. “Honk Jr” is a celebration of diversity and the idea that true beauty comes from within.

The story begins on a sunny farm where Ida, a mother duck is anxiously waiting for her eggs to hatch. When the eggs finally crack open, her adorable ducklings emerge, but one egg produces Ugly who looks quite different from the rest. The other animals on the farm quickly notice Ugly’s unusual appearance and tease him, making him feel out of place and unwanted. Feeling rejected, Ugly embarks on an adventure of self-discovery. During his journey he encounters various characters, including a hungry Cat who sees Ugly as a potential meal. Despite the challenges he faces, Ugly learns valuable lessons about acceptance and the importance of being true to oneself. Along the way, he discovers that being different is not a flaw but a unique trait that makes him special.

CHARACTERS

LEAD

Ugly (M) 13-18 Yr: Innocent Impressionable Misfit "Duckling"

Ida (F) 13-18 Yr: Strong Protective Mother-Duck

Cat (M) 13-18 Yr: The Sly Comedic Villain- Cat

SUPPORTING

Drake (M) 13-18 Yr: Sarcastic Uninvolved Father- Duck

Maureen (F) 12-18 Yr: Gossipy Friend overly affectionate "aunt"- Moorhen

Greylag (M) 10-18 Yr: Pompous Over the Top Head of the Goose Squad- Goose

Barnacles (M/F) 10-18 Yr: Goose Squad

Snowy (M/F) 10-18 Yr: Goose Squad

Pinkfoot (M/F) 10-18 Yr: Goose Squad

Dot wife to Greylag (F) 12-18 Yr: Motherly- Goose

The Bullfrog (M/F) 10-18 Yr: Optimistic Laid Back Comedic- Frog

Penny (F) 10-18 Yr: Young Graceful Beautiful- Swan

Turkey (M) 10-18Yr : Duckling School Headmaster snobbish- Turkey

FEATURED

Father Swan to Penny (M) 13-18 Yr: Swan

Mother Swan to Penny (F) 13-18 Yr: Swan

Grace (F) 10-18 Yr: Aristocratic " Queen of the duck yard"- Duck

Henrietta (F) 10-18 Yr: Gossip- Hen

Jay Bird (M) 10-18 Yr (Non-Singer, Non-Dancer) Aggressive TV Reporter- Bird

Berwick (M) 10-18 Yr (Non-Singer, Non-Dancer)- Swan

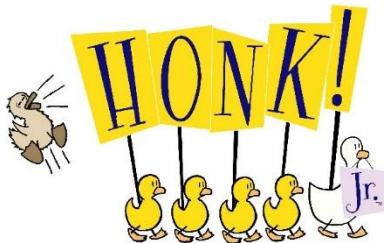
ENSEMBLE Some roles may be doubled

Ducklings (M/F) 10-13 Yr: (younger children will be considered with previous musical stage experience)

Featured Ducklings: Beaky, Fluff, Billy and Downy (Ugly's siblings)

Tadpoles/Various Animals (M/F) 10-13 Yr: (younger children will be considered with previous musical stage experience)

Goose Squad (M/F) 10-13 Yr: (younger children will be considered with previous musical stage experience)



Character Breakdown

BARNACLES, SNOWY, PINKFOOT

The geese in Greylag's "squad." They join in singing "Wild Goose Chase." Good singers.

DOT A motherly type, she is genuinely concerned with helping Ugly find his mother. Dot doesn't think that Greylag, her husband, is an entirely capable leader, but she kindly humors his "over the top" actions. She sings solo as well as with Greylag in "Wild Goose Chase."

DRAKE Ida's husband. Drake is a sarcastic character. He is the stereotypical sitcom father – often shirking his parental duties. Drake finds Ugly quite repulsive and isn't afraid to say it to anyone, including his wife. Drake opens the show singing "A Poultry Tale."

ENSEMBLE The remaining actors in the company play a number of different roles. Throughout the action of the play they take on roles as barn yard animals, geese, children at play, froglets, and part of the Blizzard scene.

FATHER SWAN, MOTHER SWAN & BERWICK Penny's family. They help to console Ida when she thinks her son has dies, and they offer to take Ugly with them when they migrate.

GRACE "The most distinguished duck on the lake." Very aristocratic, she is considered the queen of the duck yard. All of the other animals look up to Grace and respect her. She, of course, is quite aware of this and is therefore a little bit haughty.

GREYLAG A somewhat pompous goose and washed-up British military type, Greylag tends to over glorify his mundane activities (i.e. migrating South) to the level of military operation status. Only his wife, Dot, truly knows how to handle him.

HENRIETTA A hen and another of Maureen's friends. Henrietta and Maureen gossip about the goings on in the duck yard. She takes great pleasure in making fun of Ugly.

IDA Ugly's mom. Ida is extremely protective of her son and committed to his safety. She is sweet but feisty, and she knows how to handle her husband, Drake. After Ugly is lured away from the barnyard by the Cat, Ida is determined to find him. Ida and Ugly's relationship is a key ingredient of the show. She is the one who teaches him that it is OK to be different.

JAY BIRD An investigative reporter. A very "in your face" bird, all she/he cares about is getting a good story. She/He is the typical TV news personality who one would find on a reality TV show like "America's Most Wanted." She/He reports a story about Ugly's disappearance.

MAUREEN A moorhen and Ida's best friend. (Originally found on the moors, a moorhen is a hen that lives near the water.) Maureen genuinely loves Ida, but she can't resist a bit of good gossip. To the little ducklings, she is the typical annoying and overly affectionate "aunt."

PENNY The young, beautiful swan that Ugly saves from a tangled fishing net. She is able to see beyond Ugly's looks and she loves him for who he is. She does not sing solo.

THE BULLFROG A laidback, self-confident frog with whom Ugly comes into contact in the second half of the show. The frog cheers Ugly up with his/her song, "Warts and All." Optimistic and funny, he/she is a stand-up comedian type of character. This role can be played by a male or female.

THE CAT The sly, cunning villain of the show. All of the other animals are deathly afraid of him. He is manipulative, cunning, witty and above all, HUNGRY. The Cat pretends to be Ugly's friend so he can eat him. The actor playing this role (which could be played by a male or a female) should bring a sense of fun to the character and have a good sense of comic timing.

THE DUCKLINGS Beaky, Fluff, Billy, Downy are Ugly's siblings – cute little kid types. They are among the "popular" ones in the duck yard who enjoy making Ugly feel left out. They sing as a group.

THE FARMER, BOY & GIRL The only humans in the show. They are never seen by the audience, only their voices are heard.

THE TURKEY The headmaster of the ducklings' school. The Turkey is a bit snobbish and joins in the fun of teasing Ugly. There is of course one word that send shivers down his spine – THANKSGIVING!

UGLY The ugly duckling and the main character of HONK! JR. Innocent, easily confused and very impressionable, Ugly doesn't understand why it is wrong being different. However, his insecurities melt away as his character gradually changes from a gullible duckling to a wise swan, filled with self-esteem.

AUDITION FORM "Honk!, JR"

For Actors Ages 10-18 (INCLUDING 2026 GRADUATES)

Younger actors with previous musical stage experience will be considered for chorus roles.

Name: (as you'd like it to appear in the Program) _____

Male _____ Female _____ Age: _____ Height: _____ Hair Color: _____ T-Shirt Size: _____

Parent/Guardian: _____ Parent/Guardian Phone: _____

Actor Mobile (if applicable) _____ May we TEXT this phone? Yes No

Email address: _____ May we TEXT you? Yes No

Vocal Range: (circle) **SOPRANO** **ALTO** **TENOR** **BASS** Do you sing Harmony? Yes No Do you read music? Yes No

Past Theatre Experience: _____

Dance Experience: _____

Special skills: (Juggling, gymnastics, etc.) _____

Do you have any physical limitations? If yes, describe: _____

Role(s) Auditioning for: _____

Will you accept any role, including chorus? Yes No

Will you accept multiple roles/double casting? Yes No

If auditioning with family members, will you accept a role if others in your family are not cast? Yes No

Casting Agreement:

I agree to play any role assigned to me without complaint. In doing so, I also agree to wear the costumes, wig, and hairstyle of the director's choosing. I agree to abide by all theatre rules while at rehearsals and performances.

Actor Signature: _____

Date: _____

Attendance Agreement:

By accepting a role, I agree to attend all mandatory rehearsals and performances as defined by the rehearsal schedule, unless previously excused.

Actor Signature: _____

Date: _____

Parent Agreement:

I understand the commitments required from my child to participate, including attendance at all mandatory rehearsals and performances as defined by the rehearsal schedule, and agree to support my child's involvement in this activity by ensuring that they are in attendance when necessary.

Parent Signature: _____

Date: _____

Please List any conflicts that you may have between 02/20/2026 and 5/29/2026. Starting 05/31/2026 all rehearsals and performances will be mandatory and will be full cast. The proposed rehearsal schedule will be Tuesday evenings 6:00 PM - 8:30 PM and Sunday afternoons 1:00 PM - 4:00 PM. A third weekly rehearsal will be added in April, day TBD at this time but it will be a weeknight from 6:00 PM - 8:30 PM. Please note that there will be no rehearsal scheduled on 05/17/2026 due to High School Graduation. We will also do our best to accommodate those with conflicts during the MCSD Spring break 4/7-4/11. We will schedule rehearsals geared around who is available and what we can accomplish. As we wish to be respectful of everyone's time, every actor may not be required at every rehearsal prior to 05/31/2026 or may only be required for a portion of a rehearsal. We will hold a parent meeting prior to our first rehearsal during which time a lot of information will be covered and detailed schedules will be given. A detailed schedule will also be given to each actor at our first rehearsal with their script and/or musical score.

CONFLICTS

By signing below, I acknowledge that I have read the entire form and understand the commitment that I am making if I am cast. I also commit that I will be available for rehearsals and show dates as explained above. _____ Initial

**CONFLICTS REPORTED AFTER CASTING MAY REQUIRE THAT YOU WITHDRAW FROM THE SHOW.
READ CAREFULLY AND SIGN (A PARENT/GUARDIAN MUST SIGN).***

Signature: _____ Date: _____

Parent/Guardian Signature: _____

THANK YOU FOR AUDITIONING.
Dru Weaver-Director
Cori Smith- Assistant Director
Patti Scriffany- Musical Director
Derek Smith- Co-Musical Director

(IDA turns to her nest full of DUCKLINGS.)

IDA

My babies!

(The four DUCKLINGS – BILLY, BEAKY, DOWNY and FLUFF – hop down from the nest. Initially, they look confused, not sure which of the two adult birds is 'Mom' – but MAUREEN points enthusiastically at IDA.)

Quack! Quack!

DUCKLINGS

Quack! Quack!

MAUREEN

Oh, Ida. They're the loveliest little ducklings I have ever set my eyes on. They're the image of their father.

IDA

Thanks! Speaking of Daddy, Maureen would you be a dear and try to find him for me? He's probably making waves down at the local watering hole.

MAUREEN

Alright.

(to DUCKLINGS)

Auntie Maur-Maur is off now, I'll see you later.

(MAUREEN exits.)

BEAKY

Auntie Maur-Maur? What a weird name.

FLUFF

What a big world it is.

BILLY

Yeah, far out.

DOWNY

I was getting scrambled inside that egg.

IDA

Don't go thinking that this is the whole world! It stretches far beyond the other side of the lake right into the churchyard – though I've never been that far myself.

BEAKY

Wicked – let's explore.

IDA

Wait, wait, wait, wait, wait, wait, wait. There are one or two nest rules before you paddle off. Number one, no wet webbed feet in the nest; number two, you must feather your own nest every morning; number three, no quacking after sunset; number four, no plankton between meals; number f... wait a minute, you're not all here.

BEAKY

Hey guys, there's going to be another member of the gang.

IDA

(peering into the nest)

Oh, quack! And it's the big one.

BILLY

Look at the shell on that!

FLUFF

Egg-cellent!

BILLY

How come he got such a big egg?



BEAKY

Yeah, we all got cramped into a regular shell, but that one got a queen-sized ostrich job.

DOWNY

It's not fair, Mama.

DUCKLINGS

No, Mama, it's not fair.

(A general commotion breaks out. IDA climbs back onto the big egg. DRAKE re-enters.)

DRAKE

Hi, kids. I'm your Dad.

IDA

Take a good look at him because you probably won't see him that often. Well, true to form you missed it, the pitter-patter of petite paddles.

DRAKE

Well I'm here now. Okay kids, who's for a swim?

(DRAKE issues each of the DUCKLINGS a rubber ring, each bearing a 'STUDENT DRIVER' sign.)

(DRAKE)

(to IDA)

What's the matter? All that sitting around taken it out of you?

IDA

There's still one to hatch, dumb-cluck. The big one.

DRAKE

Let me see that egg again.

(IDA moves so DRAKE can see the egg.)

It's definitely a turkey. You'll never get it to go in the water. Just leave it.

(turns to the DUCKLINGS who are messing around)

Oy, cut that out.

(back to IDA)

Come and teach the other ones to swim properly.

IDA

You teach the other ones to swim properly. I might as well sit for a bit longer. I've sat for so long a few days more won't make any difference.

DRAKE

Whatever you say, dear.

(DRAKE)

(to the DUCKLINGS)

Come on, last one to the lake's a coot!

(The DUCKLINGS rush off.)

Hey, wait for me!

SCRIPT



SCENE SIX

(#17 – **SCENE CHANGE** begins. We catch up with UGLY, who is back in the open fields. He has started to molt and hurries along, looking nervously over his shoulder to check that the CAT is not pursuing him. He stops short when he hears a plaintive cry. UGLY turns to where the sound is coming from and discovers a beautiful young female swan, PENNY, tangled in fishing line in a ditch.)

PENNY

Help me! Please, help me! I'm caught.

UGLY

Who... who are you?

PENNY

I'm Penny. Please, do you think you can untangle me?

UGLY*(self-conscious)*

I'll, I'll try.

*(UGLY bashfully tries to find an end to the fishing line.
He is still mesmerized.)*

Wh... what are you?

PENNY*(surprised at the question)*

A swan. Ooh, mind you don't hurt yourself on that hook. No point in us both getting damaged.

UGLY*(entranced)*

A swan.

PENNY

Typical me, my first migration and what happens... ?

UGLY

Your first what?

PENNY

Migration. The cold weather is setting in and we are leaving today for the warm lands.

UGLY

Leaving?

PENNY

You're a funny one, all these questions.

UGLY

Sorry.

PENNY

What's your name?

UGLY

Everyone calls me Ugly.

PENNY

Oh, don't listen to them, it's a stage we all go through. You should hear some of the things they called me before the molt.

UGLY
How could anyone call you names?

PENNY
Well... like I say it's just a stage we all have to go through.

UGLY
(bashfully resuming his task)
Excuse me...
(circles her waist)
... Could you lift your wing up?

PENNY
My mother always warned me to avoid the fishing line the people leave behind.

UGLY
(suddenly enthusiastic)
So did mine. She used to tell me when we were out swimming.
(completing his task)
There... just one more loop around your leg.

PENNY
(hugging UGLY)
Oh thank you. I thought I was going to be left behind and this is no place to spend the winter alone.
(pause)
Where's your flock?

UGLY
I don't know. I'm lost. I was separated from my family and the more I look for them the further it seems I wander away.

PENNY
That's dreadful, when did you last see them?

UGLY
In the spring.

PENNY
In the spring! You've been lost since the spring? You poor thing, you can't stay here for the winter, you'll freeze.

UGLY
No, I'll be alright.

MOTHER SWAN
(offstage)
Penny!

(Suddenly PENNY has an idea.)



PENNY

Come with me! The others won't mind and then next spring we'll return together and I'll help you find your family.

UGLY

Oh, I couldn't possibly...

PENNY

Of course you could. Come on or we'll never catch up.

UGLY

Oh Penny, I'd love to, I'd really love to, but I can't... I can't fly, at least not well enough to go with you.

PENNY

It doesn't matter if you're not as strong as the others, I'll stay back with you and fly at your pace.

UGLY

It sounds wonderful, but I must keep going, I have to find my mother. I'm sure she can't be far away. Maybe when you come back in the spring we can meet up again.

PENNY

I'd like that. Are you sure you will be alright?

UGLY

I'm sure.

(MOTHER SWAN and BEWICK enter majestically.)

MOTHER SWAN

Penny, come along darling, we'll be late.

PENNY

I don't like to leave you here like this but I really have to go now. Goodbye and thank you again, I won't forget you.

(PENNY hugs UGLY and then leaves in the direction of the other SWANS. As she leaves, UGLY hears her honk.)

Honk!

(UGLY does a double take and looks confused.)

UGLY

Honk?

(UGLY becomes despondent as the thought dawns on him that someone as beautiful as PENNY will not want to have anything to do with someone as ugly as him.)

She won't remember me. I bet she doesn't even come back. Why would she want to have anything to do with me?

(#13 – **GOOSE MARCH** begins. Lights up on the marshlands.)

SCENE FOUR

(UGLY has hidden in a ditch of cattails. Two GEESE enter. GREYLAG has obviously had a glorious military career. DOT, who is rather gentler, humors him sweetly. They walk with a military "goose step.")

GREYLAG

Now where have they got to? Shabby flock. I do wish they would keep up. No discipline, that's the trouble with the goslings of today.

DOT

They're probably tired, dear. We have been marching for an awfully long time.

GREYLAG

Poppycock. Would you prefer that we fly? With a shoot on the marsh? I think not my sweet. This way.

(Their way is suddenly blocked by the emergence of UGLY from his hiding place in the ditch.)

UGLY

Excuse me. I wonder if you could help.

GREYLAG

Keep walking, dear. Eyes front. U.F.O. at four o'clock.

UGLY

You see I'm lost.

(The GEESE continue to walk past.)

GREYLAG

No excuse for bad navigation. A bird who gets off his flight path doesn't deserve his wings, that's what I always say isn't it, dear?

DOT

(with feeling)

Always, dear.

UGLY

But I can't even fly yet, I've got lost on foot.

GREYLAG

Bah! Infantry, eh? Messy business.

DOT

He's only a youngster. Maybe we should direct him.

(remembering)

Give him his marching orders.

GREYLAG

Bah! Very well. We're geese, migrants, you know, birds of passage. Run a tight fleet. Wouldn't do for us to lose our way, what?

DOT

Where were you trying to get to?

UGLY

Back to my mother, on the lake. I think it must be in that direction. I saw some ducks flying over a few minutes ago.

GREYLAG

Well if you did it was probably their last flying mission, what?

UGLY

What do you mean?

DOT

There's a shoot on the marsh, dear. It's very dangerous.

UGLY

What is a shoot?

DOT

Well, it's a people sport. One group of men move through the marsh scaring ducks into the air, while a second group, with guns, shoot them back out of the air again.

*(All three look at one another and shrug as if to say,
"What's the point of that?"*

UGLY

The Cat warned me about people.

GREYLAG

The Cat?

UGLY

Yes, you see I went off with this cat.

DOT

Didn't your mother tell you how dangerous a cat is?

UGLY

Well, yes she did, but the Cat said he was my friend.

DOT

You don't want friends like that, dear. Your mother was right to warn you.

UGLY

She was?

(Gun dogs bark nearby. UGLY is frightened.)

GREYLAG

Gun dogs. They must be starting the shoot again. Time for maneuvers. I had hoped it wouldn't come to this, but I have no option. Alright, at ease.

(DOT and UGLY sit to one side.)

Company fall in!

(The motley GOOSE SQUADRON arrives. BARNACLES, PINK FOOT and SNOWY literally fall on to the stage.

They wear old-fashioned aviator goggles.)

I didn't mean literally. Alright, eyes front. Now, we are about to take part in an exercise, the likes of which we have not faced before. Our task is one of reconnaissance and reunification.

DOT

(explaining to the confused GOOSE SQUADRON)
This duckling's lost his mom, bless him, and we're going to find her.

GREYLAG

You are a fine body of geese and I know you will give of your best. Good luck, men.

SCENE



SCENE THREE

(Lights up on IDA and DRAKE in the duckyard. A CAMERA CREW enters, led by TV presenter JAY BIRD.)

JAY BIRD

And rolling. So tell me, Ida, it has been a week now since your son went missing. How are you bearing up? Can you manage a tear for the camera?

IDA

Wh... what?

(DRAKE rushes forward, clearly having called the TV unit.)

DRAKE

This, dear, is Jay Bird from "America's Most Feathered." They're doing a feature. Now, which do you think is my best side?

(JAY BIRD ignores DRAKE and goes in for the kill with IDA.)

JAY BIRD

Ida, there have been rumors of farmyard bullying – do you believe your son was abducted, or is it possible that he ran away to escape his persecutors?

IDA

What are you saying?

JAY BIRD

That's good. I'll buy that. Defensive yet emotional. Just a hint of anger. I'm filling up here.

DRAKE

What about me? Does no one care about what I think?

JAY BIRD

Sorry, sir, coming to the end of transmission.

(into the camera)

I'm going to leave the final word with Ida, just in case her son is out there watching, but for now this is Jay Bird for "America's Most Feathered" saying that if you see anything suspicious – from thieving magpies to lost ducklings – the chicks on the switchboard are waiting to take your call.

(#12 – EVERY TEAR A MOTHER CRIES begins.)

CAT

Mmm. *A l'orange*. Do you mean to say that they didn't let you have any?

UGLY

Not a crumb.

CAT

Well that settles it then. Lunch is in... on me.

UGLY

Do you mean it? You really are a friend.

CAT

Of course I am. Now, just follow me.

UGLY

I'd better tell my mother.

CAT

Oh no, you mustn't.

UGLY

I really think I should.

CAT

Listen. We won't be gone for long. What harm can it do? And you're hungry aren't you?

UGLY

Yes, I am.

CAT

Well that makes two of us.

UGLY

Well... if you're sure.

CAT

I'm quite sure.

(The CAT leads UGLY away. We pick up on a conversation between MAUREEN, HENRIETTA, TURKEY and the rest of the poultry as they return from the croissant expedition.)

MAUREEN

It's Ida I feel sorry for. How she managed to lay the egg I'll never know.

HENRIETTA

Makes my eyes water just thinking about it.



TURKEY

Gobble, gobble...
(referring to UGLY)
I wouldn't use that to stuff a duvet with!

IDA

(overhearing)
Talking of stuffing, I don't suppose you will be quite so full of yourself come Thanksgiving!

TURKEY

Ooh, I hate that word.

(IDA turns to the MEMBERS OF THE DUCKYARD in general.)

IDA

There is nothing wrong with my son. He just looks a bit different, that's all. I think that makes him someone rather special.

GRACE

Well said, Ida. I agree with you. And if I agree then everybody agrees. I think an apology is in order from you two.

(#9 – DO TELL MAMA begins.)

IDA

Wait a minute, where's he gone?

DRAKE

I thought he was with you.

IDA

He was, just a moment ago.

DRAKE

Well, if he's got any sense he'll have gone to find a bag to put over his head.

IDA

Drake! That's enough!

DRAKE

Calm down, love, he's probably just wandered back to the lake, you know how he loves swimming.

IDA

Not without telling me he wouldn't.

(panic)

Where's he gone?

DRAKE

Oh, for goodness sake. Alright, Turkey you go that way and look along by the milking shed; Maureen and Henrietta check around the henhouse. Ida, we'll take the ducklings down to the lake.

GRACE

And I'll coordinate operations from the grainstore.

(Amid various cries of "Ugly," and with much fluffing of feathers and screaming of feet, everyone searches in vain for UGLY.)

SCENE TWO

(Lights come up to reveal the CAT, with UGLY, in his lair. The lair includes various utensils and cooking ingredients.)

CAT

Welcome to the kitty-cat snack shack. Fast food for famished felines. Now... let me see...

(The CAT produces a recipe book and starts to thumb through the pages.)

...Casserole of Duck. Duck with Cherries. Peking Duck, ah, here we are, *Duck a l'Orange*.

UGLY

What are we having?

CAT

I'm having you for lunch.

UGLY

Yes, I know you are. I mean what are we going to eat?

CAT

Oh, I'll whip something up. A surprise.

UGLY

My mother must have been thinking of someone else. She told me to beware of the cat.

CAT

Ah, ha, ha... bless her. Mothers are all the same, for some reason they seem to think it's part of their job description to stop us from having fun. Not my mother though, oh no, she was different. Do you know what she used to say to me?

(#10 – PLAY WITH YOUR FOOD begins.)

Different

CUE:

UGLY: Qu..onk! ... Qu..onk!

Colla voce

*(Failing miserably,
he gives up trying.)*

(UGLY:)

If they knew— just how dear-ly I would love to qu...ONK!

poco rall.

Gently moving

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

I'm just diff'-rent....

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

And

poco rit.

a tempo

9

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

11

diff - rent is - n't naugh - ty Diff - rent is - n't bad - So

Più mosso

13

why should be-ing diff - rent make me sad? I'm just

poco rit.

16

3

diff - rent— They're like peas from the same pod, No wond-er they make fun of me Life's

a tempo

#7 – Different

19

hard - er when you're odd But diff' - rent is - n't scar - y

poco rit.

The Joy Of Motherhood

3

CUE:

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

(DRAKE:) Shall I see you back here?

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

(DRAKE exits. IDA resumes sitting on her eggs, resigned to her lot.)

Bright but steady $\text{♩} = 114$

rall.

(IDA:)

As a

a tempo

poco rall.

duck when you're stuck sat sit-ting in the mid-dle of your nest then at best you get

a tempo

a tempo

bored

There goes Drake on the lake I can see him through the rush-es all the

rall.

Freely

time feel - ing I'm just ig - nored.

I don't pre-tend that this is all his

*dolce**rall.*

do-ing. I'm a suck - er for the bil - ling and the coo - ing. But

Starting steady

when you hear that pit - ter pat - ter of tin - y feet it does - n't mat - ter how

accel. poco a poco

long I've had to sit here mind - ing my brood.

Those lit - tle heads so

26

soft and down-y their ba - by boids all gold - en brown - y The beaks con-stant-ly

HONK! JR.

A Poultry Tale

1

CUE:

Take cue from Director or Stage Manager.

Pastoral $\text{♩} = 90$

4

4

4

4

p

8

8

8

8

8

8

5

8

8

8

8

8

8

8

8

rit.

a tempo

p In our

11

patch be - hind the farm - house Where the pace of life is slow there's a

8

8

8

8

13

web - site where just re - al webs are used
we spend

{

15

days the way ducks ough - ta eat-ing bread thrown on the wa - ter in a

{

17

way that keeps the young - er kids a - mused
In our

{

19

land both green and pleas-ant
Ev 'ry ban - tam duck and pheas-ant
If they

{



For our



(CAT:)

74

mf How they flat-ter them-selves. I

76

nev-er show— much in - t'rest in— this— group. I ad -.

78

mit I'm quite a glut-ton, But this feath-ered form of mut-ton would - n't

Slowly

80

ev - en make a pal - at - a - ble soup! *p* But when those

#1 – A Poultry Tale

accel. poco a poco

82

lit - tle duck - - - lings hatch That's a

p

mp

poco accel.

f Δn

87

— can't get e-nough

f As a

90

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

sfz

sfz

V.

Really steady funk

GROUP 1:

98

In our wat - er - fowl re - gat - ta there's a

GROUP 2:

In our wat - er - fowl re - gat - ta there's a

In our wat - er - fowl re - gat - ta there's a

100



moor-hen fond of chat - ter And a man - dar - in — with or - i - en - tal

moor-hen fond of chat - ter And a man - dar - in — with or - i - en - tal



(GRACE enters.)

GRACE:

102



charm. You'll find ev' - ry goose or gan - der *mp* Though of

charm. You'll find ev' - ry goose or gan - der



(GRACE:)

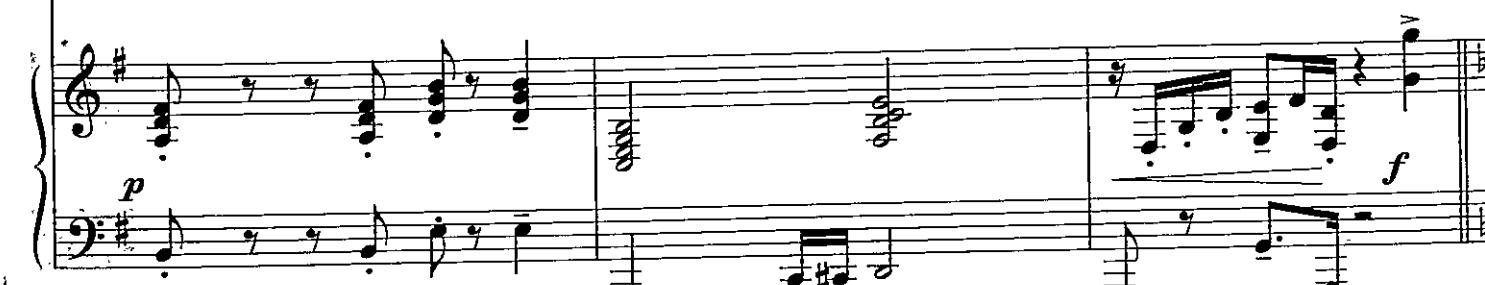
GROUP 1:



104 course I'm rath-er grand-er It's a poult-ry tale of folk down on the farm.

(GROUP 2:)

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



p *f*

107

ff Come on down and don't be stran - gers In our duck-yard of free-rang-

ff Come on down and don't be stran - gers In our duck-yard of free-rang-

ff

poco più mosso

ers— ***pp*** It's a poul-try tale It's a

ers— ***pp*** It's a poul-try tale It's a

pp *cresc. poco a poco*

rall.

mf poul - try tale It's a

mf poul - try tale It's a

(BULLFROG:)

70

f just think. when-ev - er you need boost - ing one - day you'll be

(BULLFROG:)

74

roost - ing with a mate

FROGLETS:

soon you'll be roost - ing

(BULLFROG:)

78

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

UGLY:

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

Start to wind it up slowly

FROGLET:

54

Some-where out there We don't know where

mp

56

Some-one will care *f* They're gon-na love yer warts and all

58

Some-where out there We can't say where but

sub. *mp*

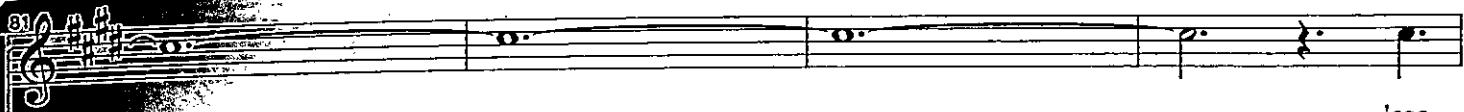
60

Some-where out there We can't say where but

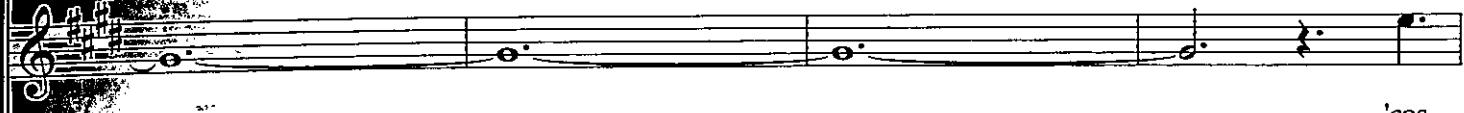
62

Some - one is gon-na fall for you

(BULLFROG:)



(UGLY:)



FROGLETS:



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

ff