

BEGIN (GIRLS ONLY)



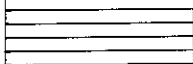
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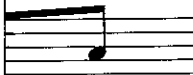
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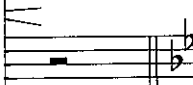
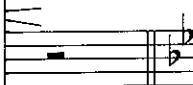
Though of



a



a



ff Come on down and don't be stran - gers—



ff Come on down and don't be stran - gers—



In our duck-yard of free-rang - ers— **pp** It's a



In our duck-yard of free-rang - ers— **pp** It's a



poco più mosso
poul-try tale ——— It's a **mf** poul-try tale ———



poul-try tale ——— It's a **mf** poul-try tale ———

114 *rall.*

— It's a *ff* poul - try tale

— It's a *ff* poul - try tale

116 **Very Slow** **Brighter**

— of folk down on the farm hah -

— of folk down on the farm hah -

118

arm hah - arm! B-gad-ehr!

arm hah - arm! B-gad-ehr!

(#2 – POULTRY PLAYOUT begins. At the end of the song, everyone rushes offstage, and we are left with a cloud of feathers descending around IDA, who tidies up around her nest. Just protruding above the edge of the nest are four blue eggs and a large brown egg. IDA spots DRAKE offstage.)

HOOD

tr lot.)

(IDA:)



As a



mid-dle of your



There goes



he rush-es all the

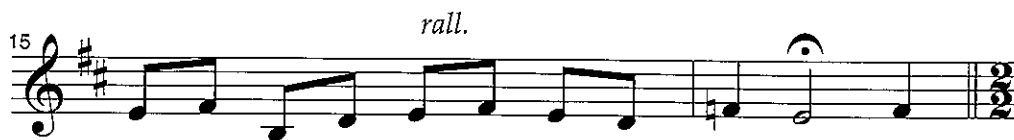


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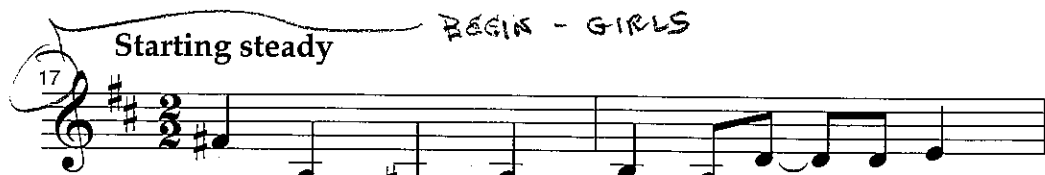
dolce



I'm a



suck-er for the bil-ling and the coo-ing. But



when you hear that pit - ter pat - ter of



tin - y feet it does - n't mat - ter how



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



brood. _____ Those lit - tle heads so



soft and down - y their ba - by bods all



gold - en brown - y The beaks con - stant - ly

30 *Più mosso*

o - pen wait - ing for food. _____ It's the

Bright

35

joy _____ of moth - er - hood! Those

37

lit - tle duck - lings walk - ing round in a line. I'll

39

do what an - y oth - er _____ moth - er would _____ to

41

try to do my best at bring - ing up mine. It's the

43

joy _____ of moth - er - hood! Those

45

lit - tle perks that make it all _____ seem _____ worth - while. I'll

47

48

MAU
IDA
MAU
IDA
fathe
a de

52

MAU
famil
IDA:
his re
MAU
IDA:
all of
and s
MAU

53

It's the

47 do what an - y oth - er moth-er would— to

Those

(MAUREEN, the cheerful neighborly Moorhen, enters breezily.)
49 get my ducks decked out and liv - ing in style!

ine. I'll

MAUREEN: Morning Ida.

IDA: Morning Maureen.

MAUREEN: How is the mother-to-be?

IDA: She'd be better if the father-who-was was better at being the father-who-is. I sometimes think I'd have been better off pairing with a decoy.

d— to

52 8

e. It's the

MAUREEN: I'm sure Drake will make a marvelous dad when the family arrives.

IDA: Not him. Duck by name and duck by nature – ducking out of his responsibilities.

MAUREEN: How much longer do you have to go?

IDA: Well, by my reckoning they should be out by now. I went to all of my pre-natal hatching classes, run by that self-satisfied Stork, and she said about half a month, but two weeks is up.

MAUREEN: Oh well, the best things come to those who wait.

Those

60 8

arth-while. I'll

"DIFFERENT"
BEGIN - BOYS

More resolved

31 *a tempo* *rall.*

e - go takes a knock I'm just

33 *mf*

diff'-rent — But I have a sense of pride My

35

looks may well be fun-ny But I hurt the same in-side

37

Diff' - rent is - n't spite - ful —

38

Diff'-rent is-n't wrong So why is it so hard to get a -

40 *poco accel.* *rit.*

long? I on - ly want to get a -

(The DUCKLINGS run in and taunt UGLY - as if pretending they are going to play with him. They then run away laughing at him.)

Broadly

42 *rit.*

long —

Slow

48

50

(At the next t

Hello, Duc

Who are y

I'm your fr

I haven't g

Oh they an

What did y

I said poul
that bread.

It's suppose

(#8 - F

ENT"
BOYS
More resolved



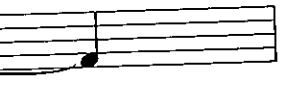
I'm just



pride My



e same in-side



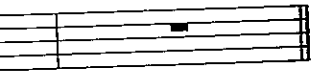
so hard to get a-



nt to get a -

GS run in and taunt
tending they are going
1. They then run away
(.)

rit.



46 **Slowly**

Diff'-rent is-n't hate-ful Diff'-rent could be swell

48 *molto rall.*

Diff' - rent _____ is just... well...

Tenderly
50

Diff' - rent _____

(At the end of the song, the CAT appears and sidles up next to UGLY.)

CAT
Hello, Ducky!

UGLY
Who are you?

CAT
I'm your friend.

UGLY
I haven't got any friends. Everyone hates me because I'm ugly.

CAT
Oh they are too, too, too-too cruel. I think you look delicious.

UGLY
What did you say?

CAT
I said poultry can be so malicious. Look at them guzzling all that bread.

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

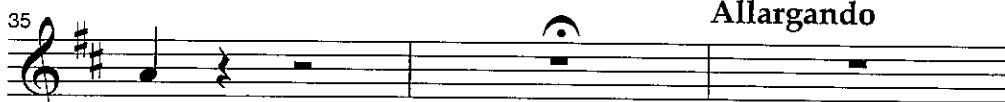
(#8 - FRENCH TING! begins.)



(Looks are exchanged between IDA and DRAKE.
The TURKEY runs into the clearing in a state of great excitement.)



TURKEY: Oh yes, yes, yes, yes, yes!



ALL: What?

TURKEY: I made it through Thanksgiving!!!

35  **Allargando**
blood!

LOOK AT HIM -
Grand March *BEGIN*
38 **ALL:** 
Look at him _____ all the splend-our of a
DUCKLINGS: 
Look at him

39 
no - ble swan

And we've got him as a

40 
Look at him _____ from a duck - ling to a

bro - ther look at him

41 


42 
(D) 


43 



RAKE.
state of great

ving!!!
rgando

nd - our of a

as a

ack - ling to a

41

par - a - gon

we won't swap him for a -

Detailed description: This block contains two staves of musical notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains the lyrics 'par - a - gon'. The second staff continues the melody with the lyrics 'we won't swap him for a -'.

42

(ALL:)

Now that you're back on the lake

(DUCKLINGS:)

no - ther

GRACE:

You're back on the

Detailed description: This block contains three staves of musical notation. The first staff is for the 'ALL:' part with the lyrics 'Now that you're back on the lake'. The second staff is for the 'DUCKLINGS:' part with the lyrics 'no - ther'. The third staff is for 'GRACE:' with the lyrics 'You're back on the'.

43

prom - ise you won't leave

prom - ise you won't leave

lake

Pro - mise you won't

Detailed description: This block contains three staves of musical notation. The first two staves have the lyrics 'prom - ise you won't leave'. The third staff has the lyrics 'lake' and 'Pro - mise you won't'.

44

Your ex - am - ple's there to take

Your ex - am - ple's there to take

leave

Faster

45 **GROUP 1:**

sub p Just be-lieve in your-self don't be left on the shelf

GROUP 2:

sub p Just be-lieve in your-self don't be left on the shelf

47

feel-ing that all hope is dead and gone

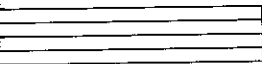
feel-ing that all hope is dead and gone



take



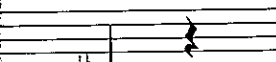
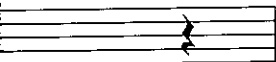
take



ft on the shelf



ft on the shelf



49 *ff* And you may— find, in your own way

ff And you may— find, in your own way

Vivace

51 you're a swan!_____

you're a swan!_____

54 HONK!

HONK!