

BELLE

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Pastorally
no chord

8va

pp
tr

G/A

A

G/A

A

Em/A

D/A

Em/A

D/A

loco

mf

Em/A

D/A

Em/A

D/A

Em/D

D

Belle: Lit-tle town, it's a qui-et vil-lage. Ev-'ry

Em/D

D

F#m

F#m(maj7)

F#m7

day

like the one be-fore.

Lit-tle town,

full of lit-tle

Spiritedly

F#m6 A7sus no chord D E/D

peo - ple wak - ing up to say, *Townsfolk:* Bon - jour! Bon -

dim. e rit. *f*

D E/D A

jour! Bon - jour! Bon - jour! Bon - jour!

sfz

D A7

Belle: There goes the bak - er with his
Townsfolk: Look, there she goes. The girl is
Townsfolk: Look, there she goes. That girl is

mf detached

D A D A Bm

tray, like al - ways, the same old
 strange, no ques - tion. Dazed and dis -
 so pe - cu - liar. I won - der

A/C# D

bread and rolls to sell. Ev - 'ry
tract - ed, can't you tell? Nev - er
if she's feel - ing well. With a

F G C Eb(add9) F

morn - ing just the same since the morn - ing that we
part of an - y crowd, 'cause her head's up stuck on some
dream - y, far - off look and her nose stuck in a



Bb Gm Am7

came to this poor pro - vin - cial
cloud. No de - ny - ing she's a
book, what a puz - zle to the

Bb maj7 A7 To Coda D

Baker: town. Good morn - ing, Belle! (Spoken:) Belle: Morning, Monsieur! Baker: Where are you off to?
fun ny of girl, that
rest of us is

sfz mp lightly simile

A7sus  A  D 

Belle: The bookshop. I just finished the



A7sus  A7 

most wonderful story about a beanstalk... and an ogre and a... Baker: That's

sim.








D(add9)  ^{2fr}

nice. Ma - rie! The ba - guettes! Hur - ry

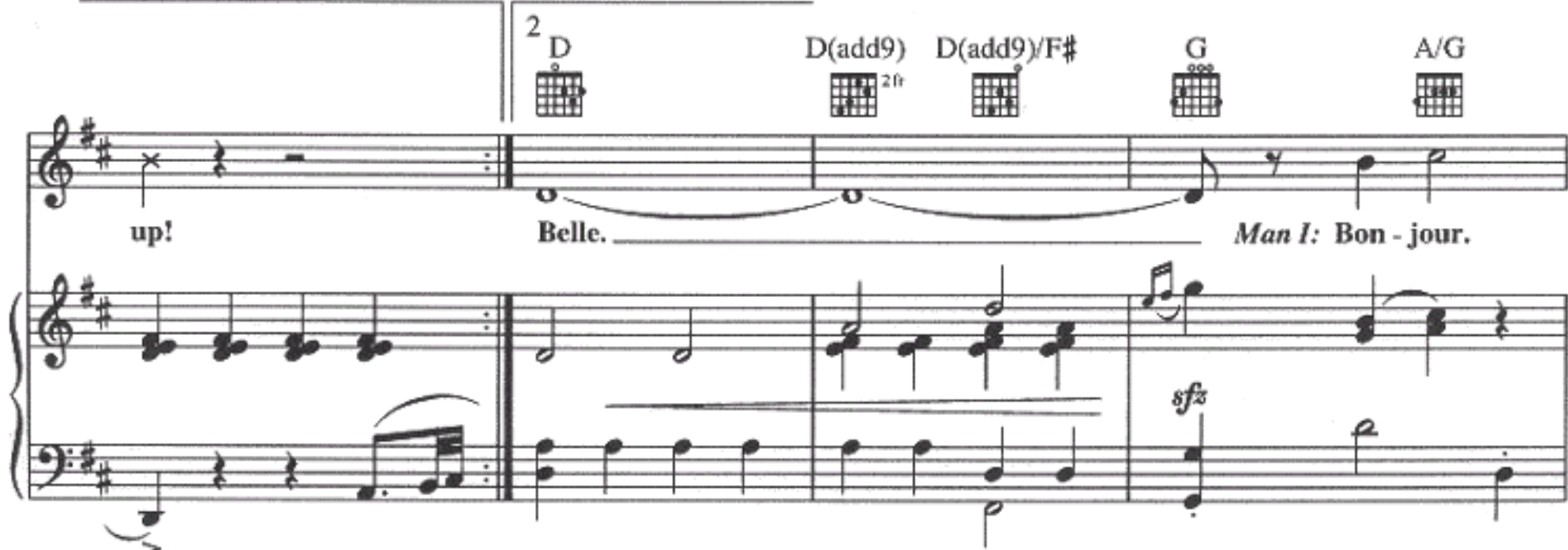
sim.








² D  D(add9)  ^{2fr} D(add9)/F#  G  A/G 

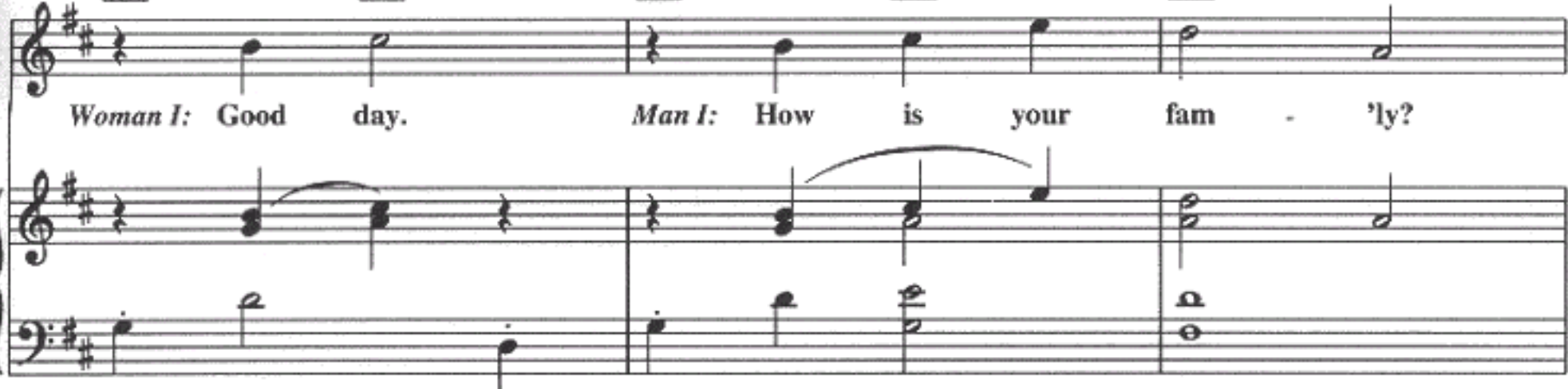
up! Belle. Man I: Bon - jour.

sfz



Woman I: Good day. Man I: How is your fam - 'ly?











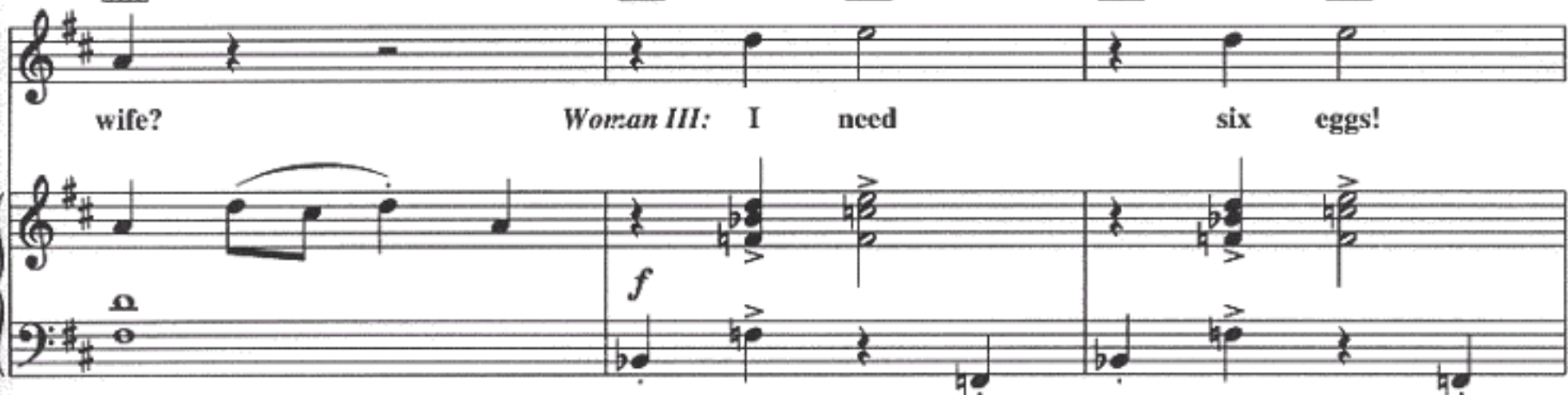



Woman II: Bon - jour. Man II: Good day. Woman I: How is your



wife? Woman III: I need six eggs!








Woman IV: That's too ex - pen - sive. Belle: There must be





mp cresc.

E7  A7sus  A7 

more than this provin - cial



D  A7sus 

life!
down!

Bookseller: Ah, Belle!
Have you got anything new?

Belle: Good morning.
Bookseller: Ha, ha. Not

p lightly






A7  D 

*I've come to return the book I borrowed.
since yesterday!*

Belle: That's alright. I'll borrow...

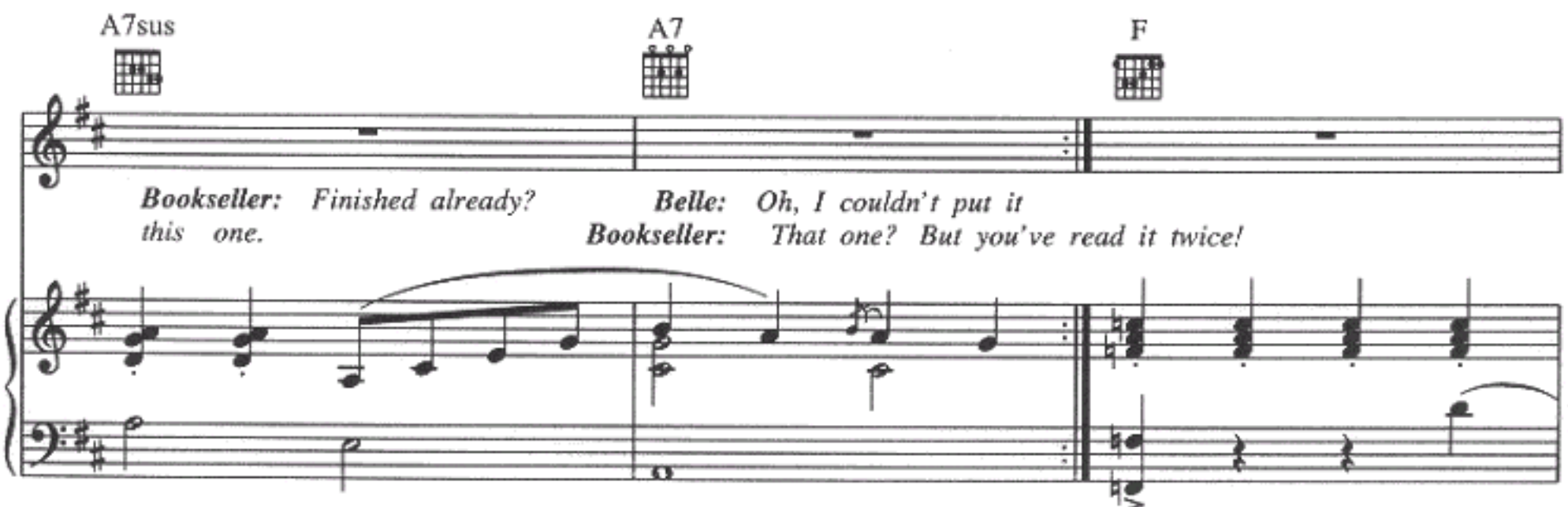


A7sus  A7  F 

Bookseller: Finished already?
this one.

Belle: Oh, I couldn't put it

Bookseller: That one? But you've read it twice!



C7sus



C7



Belle: Well, it's my favorite!

F



C7sus



Far-off places, daring sword fights, magic spells, a prince in

C7



D



disguise...

Bookseller: If you like it

A7sus



A7



D



all that much, it's yours!

Belle: But, sir!

A7sus



Bookseller: I insist.

Belle: Well, thank you! Thank you very much!

The first system of the score features a vocal line with two parts: Bookseller and Belle. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A *pp* dynamic marking is present in the piano part.

A5



A7



D.S. al Coda

CODA

D



The second system shows piano accompaniment. The right hand features a trill (*tr*) and a dynamic marking of *f*. The left hand has a melodic line. A *D.S. al Coda* instruction is present.

The Coda section features a vocal line with Belle's name and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand.

G



Gmaj7



Belle: Oh,

The third system features a vocal line with Belle's name and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* and *mp lyrically*.

G6



A7sus



A7/G



F#m



is - n't this a - maz ing?

The fourth system features a vocal line with the lyrics 'is - n't this a - maz ing?' and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand.

B7sus



B7



D/E



E7



It's my fav - 'rite part be

Em7/A



A9



C6/D



D



cause you'll see.

cresc.

C/D



D7



G



Gmaj9/F#



Here's

mf

Em7



A7





F#m7




where she meets Prince Charm - ing,

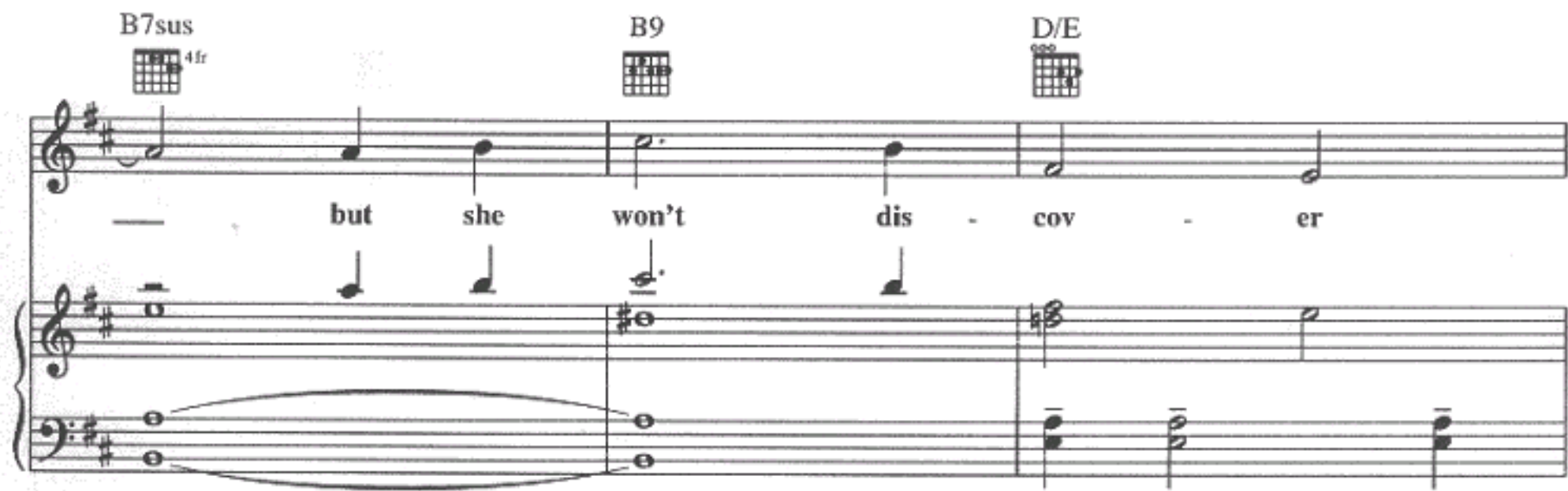
dim.

B7sus  4fr

B9 

D/E 







but she won't dis - cov - er



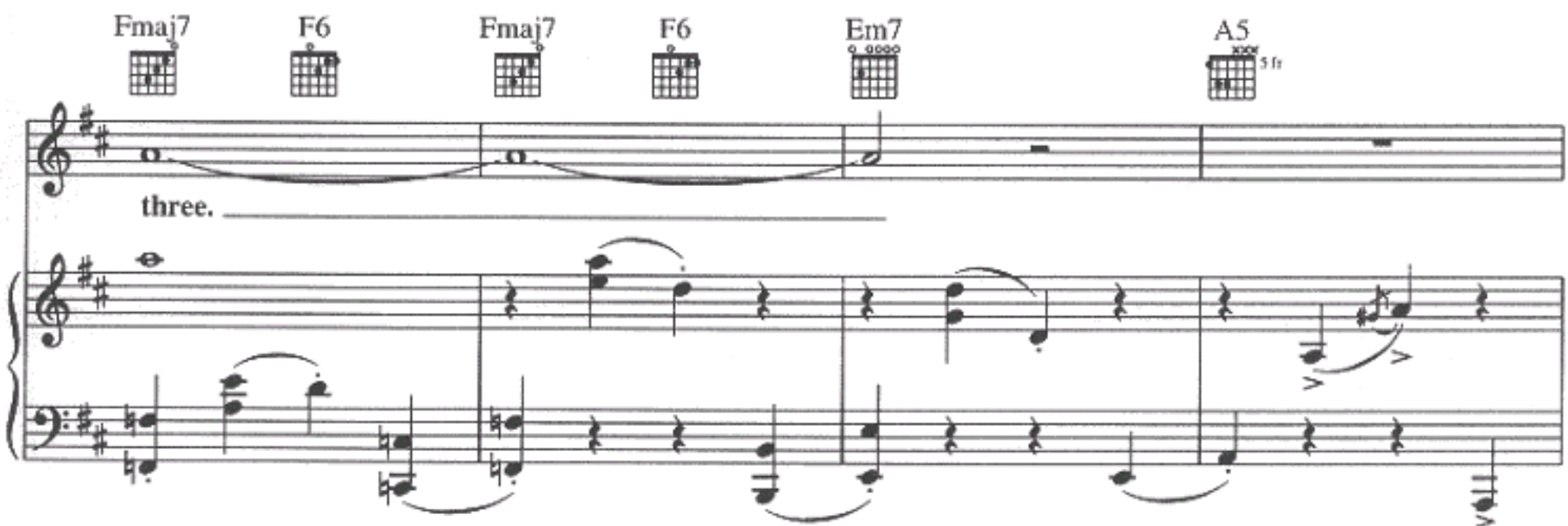
E7 

that it's him 'til chap - ter



Fmaj7  F6  Fmaj7  F6  Em7  A5  5fr

three.



D  A7  D  A 

Woman: Now, it's no won - der that her name means

mf detached



D A Bm A9

"beau - ty." Her looks have got no par - al -

Detailed description: This system contains the first four measures of music. The vocal line starts with "beau - ty." followed by "Her looks have got no par - al -". The piano accompaniment consists of chords and moving lines in both hands. Chords shown are D, A, Bm, and A9.

D F G

lel. *Man:* But be - hind that fair fa -

Detailed description: This system contains measures 5-8. The vocal line has a long note "lel." followed by the start of a new phrase: "Man: But be - hind that fair fa -". The piano accompaniment continues with chords and moving lines. Chords shown are D, F, and G.

C Eb F Bb

çade, I'm a - fraid she's rath - er odd. Ver - y

Detailed description: This system contains measures 9-12. The vocal line continues with "çade, I'm a - fraid she's rath - er odd. Ver - y". The piano accompaniment features chords and moving lines. Chords shown are C, Eb, F, and Bb.

Gm9 Am7 Bb maj7 A7sus Gm Am7

Townsfolk: dif - f'rent from the rest of us. She's noth - ing like the

Detailed description: This system contains measures 13-16. The vocal line starts with "Townsfolk: dif - f'rent from the rest of us. She's noth - ing like the". The piano accompaniment includes chords and moving lines. Chords shown are Gm9, Am7, Bb maj7, A7sus, Gm, and Am7. Dynamics include *cresc.*, *mf*, and *cresc.*

B♭maj7 A7sus Gm Am B♭ A7

rest of us. Yes, dif - f'rent from the rest of us is

f

D A7sus A7

Belle. _____

ff *dim.* *mp*

D A7sus A7

Pompously, a bit slower

C Gm B♭maj7

f *v*

C **Gm7** **C**

Gaston: Right from the mo - ment when I met her,

Detailed description: This system contains the first line of music. The vocal line (top staff) has a treble clef and a key signature of one flat. The lyrics are "Right from the moment when I met her,". The guitar chords are C, Gm7 (3rd fret), and C. The piano accompaniment (bottom two staves) features a bass line with triplets and a treble line with a melodic line.

Gm **Am** **G/B**

saw her, I said, "She's gor - geous," and I

Detailed description: This system contains the second line of music. The vocal line (top staff) has a treble clef and a key signature of one flat. The lyrics are "saw her, I said, 'She's gorgeous,' and I". The guitar chords are Gm (3rd fret), Am, and G/B. The piano accompaniment (bottom two staves) continues with triplets and a melodic line.

C **Eb(add9)** **F**

fell. Here in town there's on - ly

Detailed description: This system contains the third line of music. The vocal line (top staff) has a treble clef and a key signature of one flat. The lyrics are "fell. Here in town there's on - ly". The guitar chords are C, Eb(add9), and F. The piano accompaniment (bottom two staves) features triplets and a melodic line.

Bb **Db(add9)** **Eb** **Ab**

she who is beau - ti - ful as me, so I'm

Detailed description: This system contains the fourth line of music. The vocal line (top staff) has a treble clef and a key signature of one flat. The lyrics are "she who is beautiful as me, so I'm". The guitar chords are Bb, Db(add9) (2nd fret), Eb (3rd fret), and Ab (4th fret). The piano accompaniment (bottom two staves) features triplets and a melodic line.

Fm Gm7 Abmaj7 G7 C

mak - ing plans to woo and mar - ry Belle.

poco accel.

F G/F F G/F F G7/F

Silly Girls: Look there he goes! Is - n't he

mp a tempo

C/E F G/F F G/F F G/F

dream - y? Mon - sieur Gas - ton! Oh, he's so

C/E C Ab Bb/Ab Ab Bb/Ab

cute! Be still, my heart!

crescendo

Ab



Bb7/Ab



Eb/G



Cm



I'm hard - ly breath - ing! He's such a

D7



G7sus



G7



tall, dark, strong and hand - some

D



brute!

E/D



Gaston: Par - don.

D



Woman II: Mais

E/D



D



oui!

E7/D



Woman I: Bon - jour!

Belle: Good day.

Woman III: You call this

A/C#



Woman IV: What love - ly

D



grapes!

E/D



Woman V: Ten yards.

D



E/D



Gaston: 'Scuse

ba - con?


Man I: Some cheese.

Man II: One pound.

 **D** me!
 **E7/D**
 **A** *Gaston:* Please, let me
 **F** through!
 **G/F** *Woman I:* Those





Cheese Merchant: I'll get the knife. *Woman II:* This bread



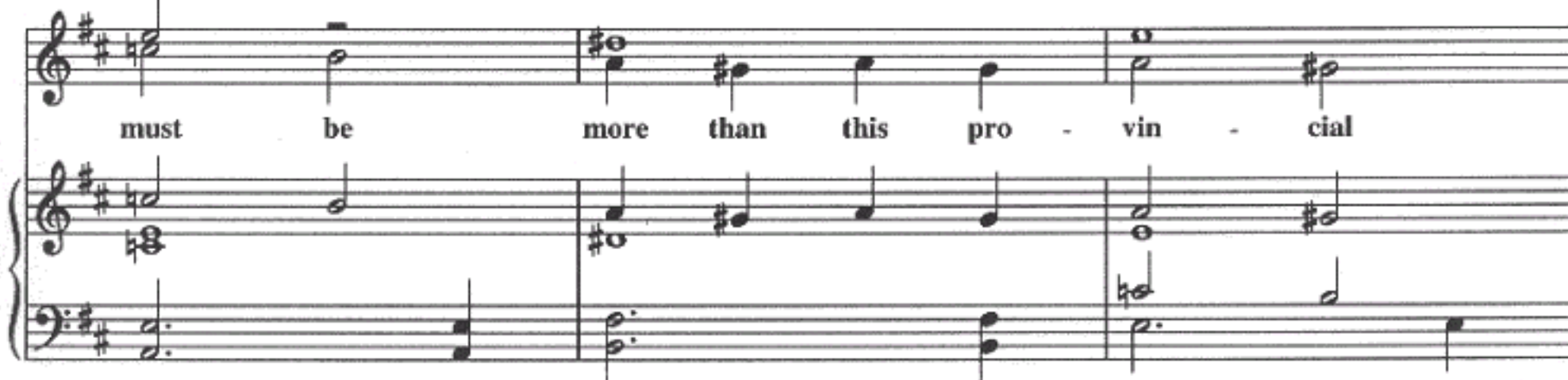
 **F** fish
 **G/F** they
 **F** smell!
 **G/F** *Women:* Well, may - be
 **C/E**




it's stale. *Men:* Ma - dame's mis - tak - en. *Belle:* There



 **Am** so.
 **B7** *Townsfolk:* Good
 **Am/E** morn
 **E**

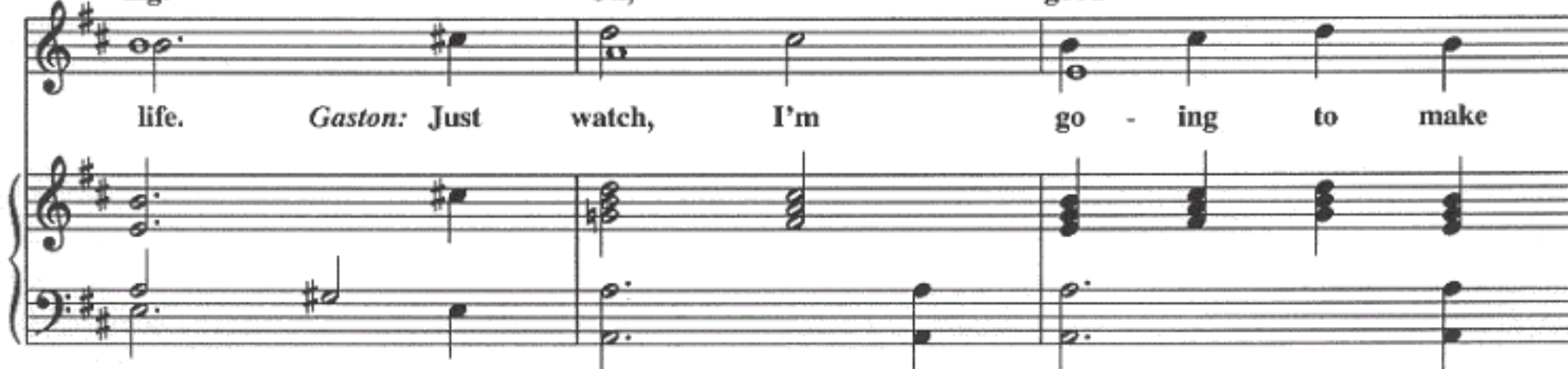
must be more than this pro - vin - cial



 **Esus** ing!
 **E**
 **G/A** Oh,
 good

Gaston: Just watch, I'm go - ing to make

life.



morn ing!

Belle my wife! *Townsfolk:* Look, there she goes. A girl who's

f detached

strange but spe - cial. A most pe - cu - liar mad - 'moi -

selle. *Women:* It's a pit - y and a sin. *Men:* She

does - n't quite fit in, *Townsfolk:* 'cause she real - ly is a

mp cresc.

Bb maj7

A7sus

Gm

Am7

Bb maj7

A7sus



fun - ny girl. A beau - ty, but a fun - ny girl. She

mf

cresc.

f

Gm7

Am

Bb

Asus



real - ly is a fun - ny girl,

cresc.

ff

A

D

E/D

D

E/D



that Belle!

D

E/D

D

E/D

D

