

8

Musical score for measures 8-11. The system includes a vocal line and a piano accompaniment. The vocal line starts with a piano (p) dynamic and features a melodic line with a long note at the end of measure 11. The piano accompaniment consists of chords in the right hand and a bass line with triplets in the left hand.

12

Musical score for measures 12-15. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line and triplets. The piano accompaniment features chords and a bass line with triplets.

16

Musical score for measures 16-19. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a long note at the end of measure 19. The piano accompaniment consists of chords and a bass line with triplets.

20

Musical score for measures 20-23. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet. The piano accompaniment features chords and a bass line with triplets. A mezzo-piano (mp) dynamic marking is present at the start of measure 20.

24

Musical score for measures 24-27. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with several triplet markings (indicated by a '3' over a bracket) and a long, sweeping phrase that spans across measures 24, 25, and 26. The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a more active, rhythmic line. The key signature changes to one sharp (F#) at the end of measure 27.

28

Musical score for measures 28-31. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line continues with a melodic line, featuring several triplet markings. The piano accompaniment continues with chords in the right hand and a rhythmic line in the left hand. The key signature remains one sharp (F#).

32

Musical score for measures 32-34. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with triplet markings. The piano accompaniment continues with chords in the right hand and a rhythmic line in the left hand. The key signature remains one sharp (F#).

35

Musical score for measures 35-38. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with triplet markings and ends with a double bar line and repeat sign (//). The piano accompaniment continues with chords in the right hand and a rhythmic line in the left hand, also ending with a double bar line and repeat sign (//). The key signature remains one sharp (F#).

The World Above

"The Little Mermaid"

5/20/03

Music by Alan Menken
Lyric by Glenn Slater

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, starting with a whole rest for two measures, labeled with '1' and '2'. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and a bass line in the left hand. The piano part begins with a mezzo-piano (*mp*) dynamic and includes a fermata over the first measure.

The second system of the musical score includes a vocal line with lyrics. A box labeled 'Ariel' is positioned above the first measure. The vocal line starts with a triplet of eighth notes (measures 3, 4, 5) and a half note (measure 6), with the lyric 'Ah' underneath. This is followed by another triplet of eighth notes (measures 5, 6, 7) and a half note (measure 8), also with the lyric 'Ah' underneath. The piano accompaniment continues with a consistent melodic pattern in the right hand and a steady bass line in the left hand.

The third system of the musical score continues the vocal and piano parts. The vocal line features a triplet of eighth notes (measures 7, 8, 9) and a half note (measure 10), with the lyric 'Ah' underneath. The piano accompaniment maintains its melodic and harmonic structure throughout the system.

11 3 12 13

Ah

Ariel: "Oh, it's all so golden! So this is sunlight? And that great blue sea up there..."

14 15 16 17

"That must be what they call sky."

18 19 20 21

22 23 24 25

26 27 28 29

I can't be-lieve my eyes! It's all so strange and new here.

30 31 32 33

Who knew the sky was blue here in the world a - bove?

34 35 36 37

I can't be-lieve the size! And what they call the

38 39 40 41

air feels thin on my skin

42 43 44 45

Up here in the world a -

46 47 48 49

bove. There's

50 51 52 53

so much light here, Light and space. The

54 55 56 57

sun's so bright here up - on my face. It

58 59 60 61

feels so right here, Warm as love.

62 3 3 63 3 3 64 65

May - be I'm wrong, but it's like I be - long in this great new world a -

rit.

66 67 68

bove.

69 70

PIANO/VOCAL

Eric
Ariel
Sailors

Fathoms Below

"The Little Mermaid"

rev. 5/20/03

Music by Alan Menken
Lyric by Glenn Slater

Boisterous Sea Shanty

Group 3

1 2 3 4

Anch - ors a - weigh _____ An - chors a -

Sailors

1 2 3 4

Heave ho - Heave ho - Heave ho - Heave ho -

mp

Group 2

5 6 7 8

Hoist the main - sail, Fast - en the raft. Bat - ten the hatch - es. fore and aft. I'll

weigh _____ An - chors a - weigh _____ I'll

5 6 7 8

Heave ho - Heave ho - Heave ho - Heave ho - I'll

Sailors

9 10 11 12

tell you a tale of the bot-tom-less blue, an' it's hey to the star-board, Heave ho! _____ Brave

mf

Gp3

13 14 15 16 17

Heave ho Heave ho

Sailors

13 14 15 16 17

sail-or, be-ware, 'cause a big-uns a-brew-in' mys-ter-i-ous fath-oms be-low. I'll

Sailors

18 19 20 21

sing you a song of the king of the sea, and it's hey to the star-board, Heave ho! _____ The

Sailors

22 23 24 25

ru - ler of all of the o - ceans is he in mys - ter - i - ous fath - oms be - low. Fath - oms be -

Sailors

26 27 28 29

low, be - low! From whence way - ward west - er - lies blow! Where

Sailors

30 31 32

Tri - ton is king, and his mer - peo - ple sing in mys - ter - i - ous fath - oms be -

Sailors

33 34 35 36

low.

Eric: "Isn't this fantastic? Just smell that breeze. A perfect day to be at sea!"

Grimsby: "Oh, yes. Utterly...[bending over the rail]...delightful..."

87 38 39

Eric

40 41 42 43

The salt on your skin and the wind in your hair, and the

mp

Eric

44 45 46 47

waves, as they ebb and they flow. — We're miles from the shore, and guess what: I don't care! As for

Grimsby

(Sailors)

Sailors

48 49 50

(Grimsby)

Eric

me, I'm a - bout to heave ho!

I'll

Sailors

51 52 53 54

sing you a song of the king of the sea an' it's hey to the star-board, heave ho! The

Sailors

55 56 57 58

ru - ler of all of the o - ceans is he in mys - ter - i - ous fath - oms be - low. Fath - oms be -

f

Sailors

59 60 61 62

low, be - low, from whence way - ward wes - ter - lies blow. Where

Sailors

63 64 65 66

Tri - ton is king and his mer-peo - ple sing in mys - ter - i - ous fath - oms be low.

Eric: "King Triton? Who's that?" **Pilot:** "Ruler of the merpeople, lad. Thought every good sailor knew about him."

67 68 69 70 71

p

Grimsby: "Merpeople, indeed! Nautical nonsense!" **2nd Sailor:** "I know a man who heard a mermaid once."

72 73 74

Pilot: "They're nothing but treachery, the merfolk."

Sailors

75 76 Pilot 77 78

The king of the o - cean gets an - gry. An'

Sailors

79 (Pilot) 80 81 82

when he gets an - gry, be - ware! I'm tell - in', ya, lad, when King Tri - ton is mad how the

Sailors

83 (Pilot) 84 85 86 + Sailors

waves - 'll buck, rock to and fro. Hold on, good luck, as down you go! For

Sailors

87 Tri - ton is king of the 88 bot - tom - less blue, an' it's 89 hey to the star - board, Heave

Sailors

90 ho! 91 Be - ware of the mag - ic his 92 mer - peo - ple do in mys - ter - i - ous fath - oms be - 93

mf

Sailors

94 low. 95 [Dialogue] 96 97 98 99 100 101 [Fade on "All right..."]

rit.

102

Proceed on: [Eric] "I know she's out there..."

[Dialogue]

Slower
103 104 105 106

[Dialogue continues.]

pp

Ariel

107 108 109 110

Ah Ah Ah

Proceed on [Grimsby] "Oh, dear, it's that salt pork again. Excuse me."
[vox 1st x only]

Ariel

111 112 113 114

Ah Ah Ah

rit.

115 116

a tempo

Eric

117 118 119 120

Eric This is where I be - long! Ev - 'ry - thing seems more real here.

121 122 123 124 125

Eric Strange how at home I feel here in the tide's wild flow.

126 127 128

Eric And when the pull is strong, I al - most think I

Eric

129 130 131 132

hear the sea, wild and free,

Eric

133 134 135 136

cal - ling me from fa - thoms be -

Ariel

137 138 139 140

Ah Ah Ah

Eric

137 138 139 140

low!

141 142 143 144 [last x] Sailors

Sailors

Proceed on [Eric]: "Follow that voice!" There's

145 146 147 148

mer - maids out there in the bot - tom - less blue, an' it's hey to the star - board, Heave ho! Watch

149 150 151 152

out, for 'em, lad, or you'll go to your ru - in mys - ter - i - ous fath - oms be -

153 154 155 156 157

low!

dim. al fine *rit.*

PIANO/VOCAL

Eric
Ariel
Sailors

Demo version

Fathoms Below

"The Little Mermaid"

5/26/03

Music by Alan Menken
Lyric by Glenn Slater

Boisterous Sea Shanty

Group 3

1 2 3 4

Anch - ors a - weigh _____ An - chors a -

Sailors

1 2 3 4

Heave ho - Heave ho - Heave ho - Heave ho -

mp

Group 2

5 6 7 8

Hoist the main - sail, Fast - en the raft. Bat - ten the hatch - es. fore and aft. I'll

weigh _____ An - chors a - weigh _____ I'll

5 6 7 8

Heave ho - Heave ho - Heave ho - Heave ho - I'll

Arranged by M. Kosarin

Sailors

9 10 11 12

tell you a tale of the bot-tom-less blue, an' it's hey to the star-board, Heave ho! _____ Brave

mf

Gp3

13 14 15 16 17

Heave ho Heave ho

Sailors

13 14 15 16 17

sail-or, be-ware, 'cause a big-uns a-brew-in' mys-ter-i-ous fath-oms be-low. I'll

Sailors

18 19 20 21

sing you a song of the king of the sea, and it's hey to the star-board, Heave ho! _____ The

Sailors

22 23 24 25

ru - ler of all of the o - ceans is he in mys - ter - i - ous fath - oms be - low. Fath - oms be -

Sailors

26 27 28 29

low, be - low! From whence way - ward west - er - lies blow! Where

Sailors

30 31 32

Tri - ton is king, and his mer - peo - ple sing in mys - ter - i - ous fath - oms be -

Sailors

33 34 35 36

low.

Eric: "Isn't this fantastic? Just smell that breeze. A perfect day to be at sea!"

p

Grimsby: "Oh, yes. Utterly...[bending over the rail]...delightful..."

37 38 39

Eric

40 41 42 43

Eric

The salt on your skin and the wind in your hair, and the

mp

Eric

44 45 46 47

Grimsby

waves, as they ebb and they flow. — We're miles from the shore, and guess what: I don't care! As for

(Sailors)

Sailors

48 49 50

Eric

(Grimsby)

48 49 50

me, I'm a - bout to heave ho!

I'll

Sailors

51 52 53 54

sing you a song of the king of the sea an' it's hey to the star-board, heave ho! The

Sailors

55 56 57 58

ru - ler of all of the o - ceans is he in mys - ter - i - ous fath - oms be - low. Fath - oms be -

f

Sailors

low, be - low, from whence way - ward wes - ter - lies blow. Where

Sailors

Tri - ton is king and his mer-peo - ple sing in mys - ter - i - ous fath - oms be low.

Eric: "King Triton? Who's that?" **Pilot:** "Ruler of the merpeople, lad. Thought every good sailor knew about him."

Grimsby: "Merpeople, indeed! Nautical nonsense!" **2nd Sailor:** "I know a man who heard a mermaid once."

Pilot: "They're nothing but treachery, the merfolk."

Sailors

75 76 77 78

The king of the o - cean gets an - gry. An'

Sailors

79 (Pilot) 80 81 82

when he gets an - gry, be - ware! I'm tell - in', ya, lad, when King Tri - ton is mad how the

Sailors

83 (Pilot) 84 85 86

waves - 'll buck, rock to and fro. Hold on, good luck, as down you go! For

+ Sailors

Sailors

87 Tri - ton is king of the 88 bot - tom - less blue, an' it's 89 hey to the star - board, Heave

Tri - ton is king of the bot - tom - less blue, an' it's hey to the star - board, Heave

Sailors

90 ho! 91 Be - ware of the mag - ic his 92 mer - peo - ple do in mys - ter - i - ous fath - oms be - 93

mf

ho! Be - ware of the mag - ic his mer - peo - ple do in mys - ter - i - ous fath - oms be -

Ariel

94 95 96 97

Ah Ah Ah

mp

Sailors

94 95 96 97

low.

Eric: "What is that? Do you hear something?"

Ah Ah Ah

low.

Eric: "What is that? Do you hear something?"

Grimsby: "Milord, please. Return to court and take your crown - and grow up!"

Ariel

Ah Ah Ah

rit.

a tempo

Eric

This is where I be - long! Ev - 'ry - thing seems more real here.

Eric

Strange how at home I feel here in the tide's wild flow.

Eric 113 114 115

And when the pull is strong, I al - most think I

Eric 116 117 118 119

hear the sea, wild and free,

Eric 120 121 122 123

cal - ling me from fa - thoms be -

Ariel 124 125 126 127

Ah Ah Ah

Eric 124 125 126 127

low!

Eric: "There it is again...!"

Pilot: "Put about for shore, sir?" Eric: "Not on your life, my friend. Follow that voice!"

Sailors

Sailors

There's

Sailors

mer-maids out there in the bot-tom-less blue, an' it's hey to the star-board, Heave ho! Watch

Sailors

out, for 'em, lad, or you'll go to your ru - in mys - ter - i - ous fath - oms be -

Sailors

low!

dim. al fine *rit.*

The World Above - Reprise

5/21/03

"The Little Mermaid"

Music by Alan Menken

Lyric by Glenn Slater

With great excitement

Musical score for measures 1-5. The vocal line consists of five whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

Musical score for measures 6-9. Measure 6 contains a vocal rest. Measure 7 is labeled "Ariel" in a box. Measures 8-9 contain the lyrics "I can't be-lieve this day!". The piano accompaniment continues with a consistent eighth-note pattern. Dynamics include *mf*.

Musical score for measures 10-12. Measures 10-12 contain the lyrics "I can't be-lieve this feel - ing! I'm still com-plete - ly". The piano accompaniment continues with a consistent eighth-note pattern.

13 14 15 16

reel - ing from that world a - bovel

17 18 19

I can't be - lieve that ship! And best of all that

20 21 22 23

boy I spied on the side

24 25 26 27

in that wide new world a -

28 29 30 31

bovel _____ His

32 33 34 35

land's for - bid - den, sad but true. The

36 37 38 39

waves I've rid - den are all ta - boo. - So

40 41 42 43

I'll keep hid - den what I'm dream - ing of. But

44 3 3 45 3 3 46 47

here in my heart I'll be hold - ing a part of that sweet new world a -

mp
rit.

48 49 50

bove.

a tempo

51 52 53 54

Mermaids

Daughters of Triton

2/18/03

Menken/Ashman

Brightly Baroque (Don't fix it...)

Mermaids

(raw accomp.)
mf
Ah,

5

5 we are the daugh - ters of Tri - ton. Great fa - ther who loves us and named us well: A -

9 (upper two voices very light!)

9 qua - ta, An - dri - na, A - ris - ta, A - ti - na, A - de - la, A - la - na and A - ri - el.

13

13 In

17
 17 con - cert we hope to en - light - en the hearts of the mer - folk with mu - sic's swell. A -

21 Aquata Andrina

21 Ah ha ha ha ha ha ha ha Ah ha ha ha ha ha ha ha

21 qua - ta, _____ An - dri - na, _____ A -

25 Arista Atina Adela Alana

25 Ah ha ha Ah ha ha Ah ha ha Ah ha ha

25 ris - ta, _____ A - ti - na, _____ A - de - la, _____ A - la - na _____ And

29

29 then there is the young - est, in her mu - si - cal de - but. Our sev - enth lit - tle sis - ter, we're pre - sent - ing her to you. To

33

33 sing a song Se - bas - tian wrote, her voice is like a bell. It's our sis - ter, A - ri -

33

36

36

36 ell!

36

36

PIANO/VOCAL

Sebastian
Triton

"The Little Mermaid"

That Oughta Show Her

2/14/03

Music by Alan Menken
Lyric by Glenn Slater

1 Energetic Calypso beat₂ 3 4

"These teenagers, Your Majesty. Give them an inch, they swim all over you."

mf

5 Sebastian 6 7 8

What do you do when out _____ of the blue your child _____ does-n't act like she ough - ta?

9 10 11 12

What do you say when she _____ dis - o - bey and just _____ can't stay out - a hot wa - ter?

Arranged by M. Kosarin

13 14 15 3 3 16

When she's too slip - p'ry to han - die, that's when you say to her what?

17 18 Sebastian 19 3

Triton: "I'd say, Ariel, sweetheart, Hhmph! Most cer - tain - ly not!

Sebastian: come sit on Daddy's knee..."

20 21 22 23

You got - ta be the mas - ter. Don't you put noth - ing past her. She

24 25 26 27

- breaks a rule, you blast her! And that ought-a show her.

28 29 30 31

You got - ta be real stead - fast, or you will be mis - lead fast So

32 33 34 35

- send her off to bed, fast! Now, that ought - a show her! Oh,

36 37 38 39

no! She needs more than a slap on the wrist. But,

40 41 42 43

oh, She will shake in her scales if she sees that your tail's in a twist.

44 45 46 47

You got - ta moan an' whine less, Or she will think you're spine - less, An' —

48 49 50 51

— she will toe the line less. Don't cod - dle her, Don't swad - dle her.

52 53 54 55 56 57

No, no, — my friend; Re-mod - el her!

Triton: "By Neptune, you're right!
After all I'm the king and her father,
and she had better listen to me, or else!"

Seb: "That's the spirit!"

58 59 60 61

Say that you found she's sneak - ing a - round to do — things you wish that she were - n't.

62 63 64 65

Or let's pre-tend her brand new best friend lives on the wrong side of the cur - rent.

66 67 68 69

Then just i - mag - ine the scan - dall What will you say to her then?

Sebastian

70 71 72

Triton: "I'd say—Ariel, I'm going to give you one more chance." Whoa! Let's try this a - gain!

Triton Sebastian

73 74 75 76

You got - ta set the guide - lines. What if she can't a - bide lines? Make

77 78 79 80

— her sit on the side - lines... And that — ought - a show her!

81 82 83 84

If there are rules, then state them Don't let the girl de - bate them. Give

Triton

85 86 87 88

— her an ul - ti - ma - tum! And that ought - a show her! O -

Sebastian **Triton**

89 90 91 92

kay, She may pout — when I lay down the law... But,

Sebastian

109 110 111

Triton:
"Tough!"

— let the mess con - tin - ue. Be tough — with her! Be gruff — with her!

Triton: 113 "Yes!" **Triton:** 114 "No!" 115 **Both** 116

Don't bluff — with her! E-nough — with her! — And that — ought - a

117 118 119 120

show her! —

PIANO/VOCAL

**Scuttle
Gulls**

"The Little Mermaid"

Human Stuff

Cue [Ariel]: "What is it?"

6/5/03

Music by Alan Menken
Lyric by Glenn Slater

Scuttle: "This? Uhhh, it's a dinglehopper. And a perfect specimen, too!" (Vocal last x) **Scuttle**

Ariel: "What's a dinglehopper?"

Scuttle: "You're asking the right guy. I'm a dinglehopper devotee." [Vamp] Say that-cha

Lively March tempo

mf

Gull 1 Gull 2 Gull 3

Flop their wigs! Right! Awk!

wan-na have a hair-do like the folks who love up theredo, that-'ll flap their wigs! Well, you'll look

Gulls

9 10 11 12

G1 G2 G1 G3

Thing - ma - bobs. Jigs. Bobs. Awk!

Scuttle

9 10 11 12

ab - so - lute - ly dan - dy, if you use one of these han - dy lit - tle thing - ma - jigs.

Scuttle

13 14 15 16

Pick up the din - gle - hop - per, just like so. Twirl it the way I'm twirl - ing now...

Scuttle

17 18 19 20

Give it a lit - tle yank, and there ya go. You're what they call "the dog's me - ow!"

Musical score for measures 21-24. Includes vocal lines for Gulls and Scuttle, and piano accompaniment. Chord boxes for Gulls (G3) and Scuttle (G3) are present above the vocal lines.

Gulls 21 **Gulls** 22 **G3** **Gulls** 23 **G3** **Gulls** 24

Won-der-ful stuff! Awk! That hu - man stuff. If you'rea buff... Awk! ...of

Scuttle 21 22 23 24

Won-der-ful stuff! That hu - man stuff. If you'rea buff of

Musical score for measures 25-28. Includes vocal lines for Gulls and Scuttle, and piano accompaniment.

Gulls 25 26 27 28

hu - man stuff! And we are the au-thor-i - ty, no need for us to bluff, Be - causewe're great at ex-pla-na-tin'

Scuttle 25 26 27 28

hu - man stuff! And we are the au-thor-i - ty, no need for us to bluff, Be - causewe're great at ex-pla-na-tin'

Musical score for measures 29-32. Includes vocal lines for Gulls and Scuttle, and piano accompaniment. Includes stage directions for Scuttle and Ariel.

Gulls 29 30 **Scuttle: "Okay, gulls, heap up some stuff!"** 31 32

hu - man stuff!

Scuttle 29 30 31 32 **Scuttle**

hu - man stuff! Hmmm...

Ariel: "What's this?"

Gulls G1 G2 G3 G1

33 34 35 36

Hmmm... Hmmm... Awk! A band-ed...

Scuttle

33 34 35 36

That's it!

Gulls G2 Ariel

37 38 39 40

Bul-bous... Snarf-blat? Wow!

Scuttle

37 38 39 40

Snark-blat! Yup! Backwhen the world waspre-his-tor-al, peo-ple

Gulls G1 G2 G3

41 42 43 44

On their runts!Bunks!Awk!

Scuttle

41 42 43 44

sat as still as cor-al flat up - on their bumps. There they would be, not ev-en think-in', bored to

Gulls 45 46 47 48

On the dumps! At! On! Awk!

Scuttle 45 46 47 48

death and bare-ly blink-in', way down at the dumps. Then they in-ven-ted snarf-blats,

Scuttle 49 50 51 52

just by chance. Sud-den-ly life was la - di - da! Snarf-blats are what you use — to

Gulls 53 54 55 56

Ahhh! Ahhh! Won-der-ful

Scuttle 53 54 55 56

make folks dance. Give it a blow, and then... Voi - la! Won-der-ful

G1 **G2** **Gulls**

G3 **Gulls** **G3** **Gulls** **G1**

Gulls 57 stuff! Awk! That hu - man stuff. If you'rea buff... Awk! ...of hu - man stuff! It's

Scuttle 57 stuff! 58 That hu - man stuff. 59 If you'rea buff 60 of hu - man stuff

G2

Gulls 61 mar - va - ble! 62 Stu - pen - di - ful!

Scuttle 61 62 Com - plete - ly A - O - J! Which

Gulls 63 64 Won - der - ful

Scuttle 63 sounds ab - surd, but take my word, that's what the hu - mans say! 64 Won - der - ful

G3

Gulls

G3

Gulls

65 stuff! Awk! That hu - man stuff. If you're a buff... Awk! ...of hu - man stuff! And

65 stuff! That hu - man stuff. If you're a buff of hu - man stuff And

65 66 67 68

69 since it's clear you are, my dear, We'll bring you up to snuff. Be -

69 since it's clear you are, my dear, We'll bring you up to snuff. Be -

69 70

71 cause, you see, our spe - cial - ty is hu - man stuff!

71 cause, you see, our spe - cial - ty is hu - man stuff!

71 72

Gulls G1 G2

73 74

It's used for serv - ing soup Now, what is

Scuttle

73 74

This is called an ot - to - man

Gulls G1 G2 G3 G1 G2

75 76 77 78

soup?Don'task, o-kay? So they say. Awk! ...Slurpup the soup,Get ev-ry bite.

Scuttle

75 76 77 78

It tasteslike chick-en Stick yourhead in here... And thenmake

Gulls G1 G3 G1 G2

79 80 81 82

So you can sleep on it at night. Awk! Worn at par-ties as a norm. But

Scuttle

79 80 81 82

sure to wring it out... This is called a bo-a...

83 **G1** 84 **G2** 85 **G1** 86 **G3**

Gulls on-ly in the sum-mer. 'Cause it's thick, But not so warm. It's an - tique, as you can tell. It's

Scuttle It goes with this here "necklace"

87 **Gulls** 88 **G1** 89 **G2/3**

Gulls mis - sing sev - 'ral ca - rats, But how 'bout that smell? Won - der - ful

Scuttle But how 'bout that smell? Won - der - ful

90 **Gulls** 91 **G1** 92 **G1** 93 **G1**

Gulls stuff! That hu - man stuff. Can't get e - nough of hu - man stuff! It's

Scuttle stuff! That hu - man stuff. Can't get e - nough of hu - man stuff

G2

G1/2

Gulls
 prac - ti - cal! Spec - tac - ti - cal! We

Scuttle
 As they would say, "di - veen!"

G1

G2/3

Gulls
 know be - cause we're con - nois - saws. Sen - si - ble

Scuttle
 What - ev - er that may mean! Sen - si - ble

Gulls

Gulls
 stuff! That hu - man stuff. None of it fluff! Not hu - man stuff! And

Scuttle
 stuff! That hu - man stuff. None of it fluff! Not hu - man stuff! And

G2

102 103

Gulls heav - en knows, since we're the pros, from us, you'll get no guff. And

uttle heav - en knows, since we're the pros, from us, you'll get no guff.

G3

104 105

Gulls when you use your ot - to - man... Your neck - lace tight be - neath your chin...

uttle

Your

Ariel

Gulls

106 107

Gulls Muff? With

uttle bo - a wrapped a - round you like a muff... Don't ask. With

108 109

Sulls
 pro - per din - gle - hop - per groom - in', rest as - sured, you'll look real hu - man.

uttle
 pro - per din - gle - hop - per groom - in', rest as - sured, you'll look real hu - man.

110 111 112 113

Sulls
 We know, 'cause we know hu - man stuff! _____

uttle
 We know, 'cause we know hu - man stuff! _____

114 115

Sulls
 Ah Ah Ah Ah!

uttle
 Ah _____

PIANO/VOCAL

Ursula
Flotsam
Jetsam

Wasting Away

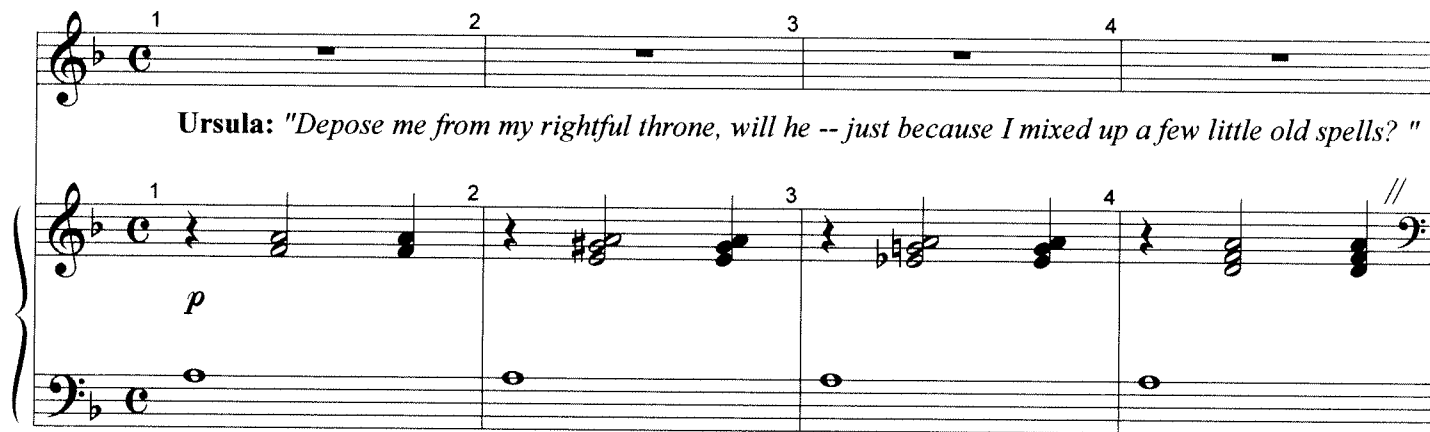
"The Little Mermaid"

5/22/03

Music by Alan Menken
Lyric by Glenn Slater

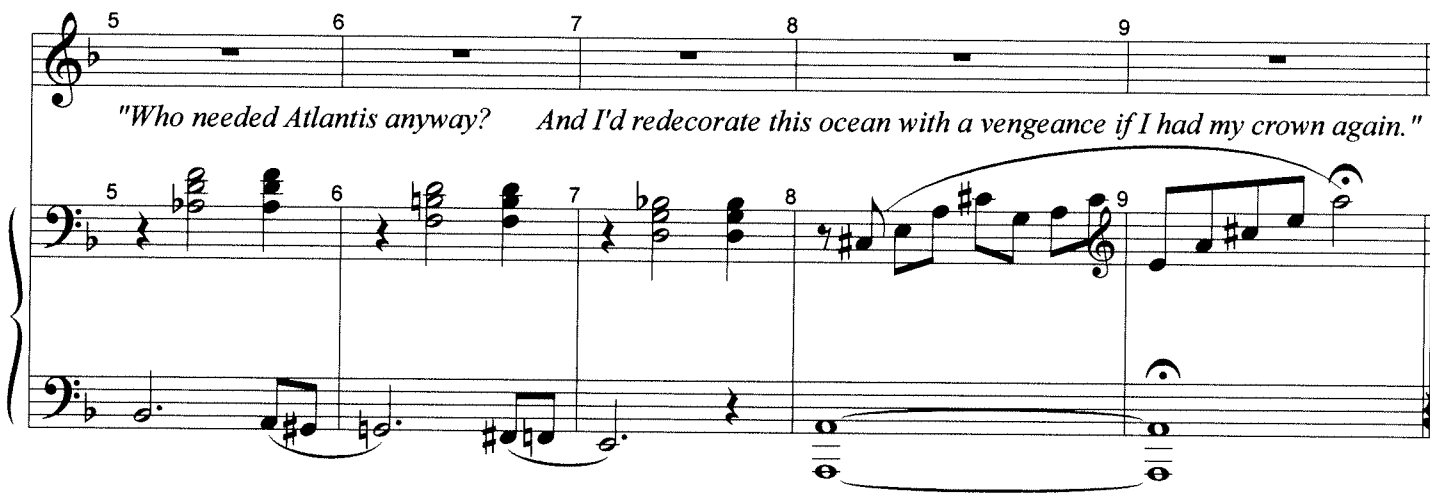
1 2 3 4

Ursula: "Depose me from my rightful throne, will he -- just because I mixed up a few little old spells? "



5 6 7 8 9

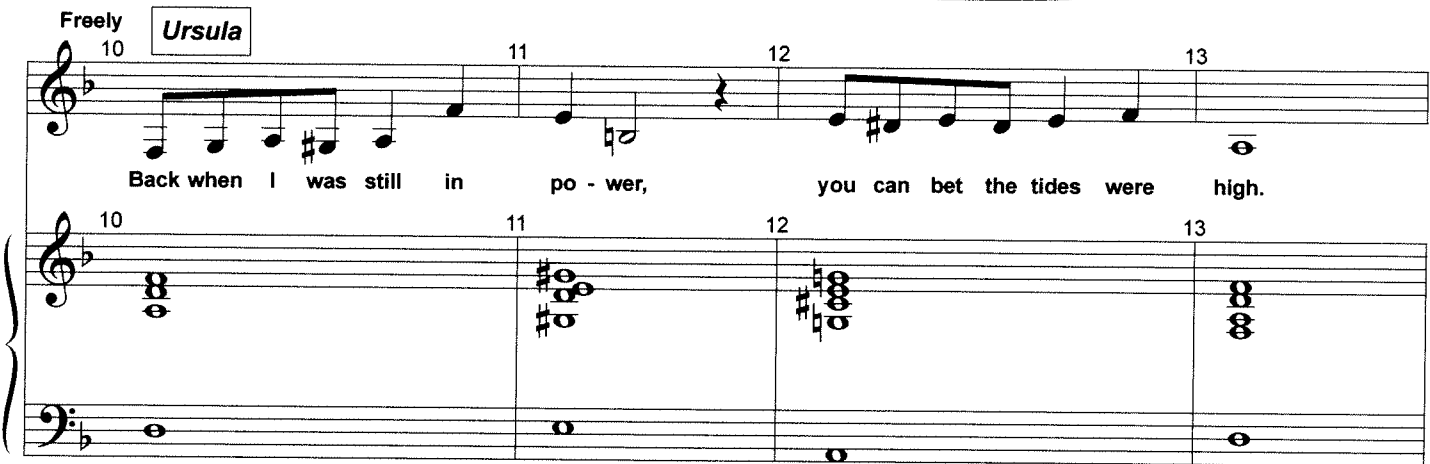
"Who needed Atlantis anyway? And I'd redecorate this ocean with a vengeance if I had my crown again."



Freely Ursula

10 11 12 13

Back when I was still in po - wer, you can bet the tides were high.



14 15 16 17

Life was pos - i - tive - ly vic - ious! De - li - cious! To die!

18 19 20 21

Loung-ing in my beach-side tow - er, sea-weed pet - als un - der - foot, I'd throw fan -

22 23 24 25

tas - tic buf - fets... Swank - y soir - ées...

26 27 28 29

Where are those days? Ka - put!

rit.

A tempo

30 31 32 33

Now here I rot, skin-ny as a cray-fish, hid-e-ous-ly un-der-fed, And sim-ply

Detailed description: This system contains measures 30 through 33. The vocal line (treble clef) features a melody with eighth and quarter notes. The piano accompaniment (grand staff) consists of a bass line with quarter notes and chords in the right hand. Measure numbers 30, 31, 32, and 33 are indicated above the vocal staff.

34 35 36 37

wast-ing, was-ting a-way.

Detailed description: This system contains measures 34 through 37. The vocal line (treble clef) has a melody with quarter and eighth notes. The piano accompaniment (grand staff) features a bass line with quarter notes and chords in the right hand. Measure numbers 34, 35, 36, and 37 are indicated above the vocal staff.

38 39 40 41

Looks near-ly shot, pos-i-tive-ly waif-ish. Guess how ma-ny pounds I've shed, while sad-ly

Detailed description: This system contains measures 38 through 41. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a bass line with quarter notes and chords in the right hand. Measure numbers 38, 39, 40, and 41 are indicated above the vocal staff.

42 43 44 45

wast-ing, wast-ing a-way!

Detailed description: This system contains measures 42 through 45. The vocal line (treble clef) has a melody with quarter and eighth notes. The piano accompaniment (grand staff) features a bass line with quarter notes and chords in the right hand. Measure numbers 42, 43, 44, and 45 are indicated above the vocal staff.

46 47 48 49

It's no mir-age, my whole dé-col-le-tage has shrun-ken, I know.

50 51 52 53

Hard to de-ny that it, as well as I have sun-ken so low.

54 55 56 57

Heal-ty I'm not... Al-so, I'm a-ne-mic... Al-so pre-ma-ture-ly gray...

58 59 60 61

Wast-ing, wast-ing a way! Fra-gile and frail! Al-so pret-ty fee-ble!

Flotsam/Jetsam

62 63 64 65 66

Droop-ing like a kelp bou - quet! Sigh-ing, Dy - ing a - way!

Ursula: "Boys?"

67 68 69 70 71

Freely Ursula

F/J: "Awww..."

Yes, I know, it's all too tra - gic. As for be - ing fair, well, ha!

rit.

72 73 74 75

Pow - er, plea - sure, fun: all van - ished. I'm ban - ished... Yes, moi.

76 77 78 79

All be - cause I use black ma - gic. Broke one ti - ny rule, so what? But now my

80 81 82 83

po - tions and spells, oint - ment and gels,

84 85 86 87 *A tempo*

bau - bles and shells mean squat!

rit.

88 89 90 91

Now here I am, ra - ve-nous with hun - ger, mis - 'ra - ble be - yond be - lief, and mean - while

92 93 94 95

wast - ing, was - ting a - way.

96 97 98 99

Limp as a clam, Hard - ly get - ting young - er, strand - ed on a dead end reef, com - plete - ly

100 101 102 103

wast - ing, wast - ing a - way!

104 105 106 107

Look, I'm so lean, why no one's ev - er seen a flat - fish this thin.

108 109 110 111

I look, at best, like some - thing you'd have guessed the cat - fish dragged in!

112 113 114 115

Once, I was glam, Once, I had a fig - ure. Now, I'm like a failed souf - flé...

116 117 118 119

Wast - ing, wast - ing a - way!

120 121 122 123

Out of the loop, Swim-ming no-where fast, Ex - haust-ed, ob - so-lete, pas - sé!

124 125

Wast - ing, Wast - ing a -

126 Gaunt and gro-tesque! Hag-gard and de-cre-pit! Dod-der-ing in deep de-cay!

130 Sniv-'ling, shriv-'ling... Ursula: "Enough! Oh, it's too much for my fragile body to

134 "take! Boys, gimme some support while I think wicked."

138 Wast-ing, wast-ing... Ursula: "I have an idea! The princess likes human things, eh?"

142 143 144 145

(Ursula:) "Then the little tart is ready for basting!"

142 143 144 145

146 (Flotsam/Jetsam) 147 148 149

Ursula: "And then my reign can resume!"

Wast-ing, wast-ing...

146 147 148 149

Ursula

150 151 152 153

Though, truth be told, I'm starv-ing for my old ca - chet back a lot,

150 151 152 153

f

154 155

what I would love a heap - ing plat - ter of is

154 155

156 pay - back, served hot! So,

157

rall.

158 Heavier boys, ga - ther 'round, Lis - ten ve - ry close, 'cause this is how the plot will play till I've got

159 160 161

162 Tri - ton right in my sway....

163 164 165

166 First, get the girl, then, we'll get her dad - dy, Then we'll make her pay and pay, And leave 'em

167 168 169

170 171 172 173

wast - ing... Wast - ing a -

174 175 176

way!

ff

177 178

8va

fff

PIANO/VOCAL

Flounder
Mermaids

"The Little Mermaid"

She's in Love

6/4/03

Music by Alan Menken
Lyric by Glenn Slater

1st Mermaid: "What is with that girl lately?"

2nd Mermaid: "She's sure acting kinda fishy."

Flounder: "Isn't it totally obvious? Just look at her!"

Flounder

1 2 3 4

She's

mf

Flounder

5 6 7

diz - zy and she's drea - my. Her head's up in the foam. Her eyes have gone all gleam - y, it's like

Flounder

8 9 10 11

there's no one home. She floats a-way the days, mo - pin' on the coast-al shelf

Arranged by M. Kosarin

Flounder

12 13 14

You ask her where she's go - in', she gig - gles like a fool. She

Detailed description: This block contains the first system of music for Flounder, measures 12 through 14. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "You ask her where she's go - in', she gig - gles like a fool. She".

Flounder

15 16 17 18 3

bare-ly sticks a toe in down at the ti - dal pool. It's more than just a phase. Face it, she's just not her-

Detailed description: This block contains the second system of music for Flounder, measures 15 through 18. The vocal line continues from the previous system. The piano accompaniment continues with similar chordal patterns. The lyrics are: "bare-ly sticks a toe in down at the ti - dal pool. It's more than just a phase. Face it, she's just not her-".

Mermds

19 20 Mer3 21 Mer4 22 Mer2

Is she ill? Or in - sane? Is it wat - er on the brain?

Flounder

19 20 21 22

self. Wrong, —

Detailed description: This block contains the third system of music, featuring two vocal parts and piano accompaniment for measures 19 through 22. The Mermds part has lyrics: "Is she ill? Or in - sane? Is it wat - er on the brain?". The Flounder part has lyrics: "self. Wrong, —". The piano accompaniment continues with the same accompaniment style as the previous systems. Measure numbers 19, 20, 21, and 22 are indicated above the vocal staves. Specific notes in the Mermds part are labeled Mer3, Mer4, and Mer2.

Mermids 23 24 25

Flounder 23 24 25

not ev - en close, and no. Jeez, you

It's the bends! It's the flu!

Mermids 26 27 28

Flounder 26 27 28

Oh, wait! Oh, dear! Good grief! It's clear She's in

have - n't got a clue!

Mer1 Mer2 Mers3-4 All

Mermids 29 30 31 32

Mermids 29 30 31 32

Flounder 29 30 31 32

No won - der she's so pale!

love! She's in love Pound - ing

In love head ov - er tail!

Mer 1,4 Mer 2-3 All

Mermds **Mers1-2-4**
 heart! Ring - ing bells! She's in

Flounder
 Look, I think she's ev-en wear - ing brand new shells!

Mermds **Mer3** **Mer2-3**
 In love, — and it's div - ine! That girl's - on sand-bar nine! —

Mermds **Mer1,4**
 love! She's in love — Glo - ry

Mermds **All**
 be, Lord a - bove, Got - ta be she's in love!

Flounder
 Got - ta be she's in love!

Mer3 Mer1 Mer2

Mermds

46 47 48 49

She acts like she don't see me. She does-n't ev-en speak. She

Mer4

Mermds

50 51 52 53

treats me like sa-shi-mi left ov - er from last week. You see her late at night, tos - sin' in her o-cean bed.

Mer4 Mer3 Mers1-2 Flounder

Mermds

54 55 56 57

Shoop, shoop, Shoop, shoop, Shoop, shoop, Shoop, shoop,

Flounder

54 55 56 57

She's moo-dy as a snapper, - o - bliv - i-ous as rocks. You

Mermids 58 59 60 61

Shoop, shoop, Shelays there like a lox! Shoop, shoop,

Flounder 58 59 60 61

swim right up and tap her, shelays there like a lox! As sure as dog-fish bite, You can bet she's lost her head-

Mermids 62 63 64 65

She has lost her head! Ahh Ahh *mf* Ev -

Flounder 62 63 64 65

And she sighs, and she swoons, and she's hum-min' lit-tle tunes...

Mermids 66 67 68 69 Mer2

en has a sor-ta glow. A-ny ham-mer-head can see... That

Flounder 66 67 68 69

And it's clear as can be...

Mer3 Mer4 All

Mernds
 Flounder
 Mernds
 Flounder
 Mernds
 Flounder

sigh... That glow... That swoon... Oh, no! She's flipped, it ne-ver fails!

Oh, no! She's in love! She's in

Love got be - neath her scales! Well, well Well, don't

love! Such a thrill, So de - lish!

you won-der who's the luck-y sea-food dish? She's found some deep sea hunk!

She's in love! She's in

Mermids 82 83 84 85 86
 And now she's as good as sunk! — See her grin. — Got - ta be love's

Flounder 82 83 84 85 86
 love! — See her blush, See her grin. — Got - ta be love...

Mermids 87 88 89 90
 in! Her

Flounder 87 88 89 90
 A - ri - el and some-one swim - min' in the sea... K - I - S - S - I - N - G!

Mermids 91 92 93 94
 cheeks could not flush - pink - er! — *mp* Ooh — *f* Woh — She's

Flounder 91 92 93 94
 — It's clear as H - 2 - O!

Mer1 Mer2 Mer3 Mer4

Mermds 95 96 97 98

caught, hook, line, and - sink - er! _____ Crushed out... Switched on... Worked up... Far gone...

Flounder 95 96 97 98

Flounder

Knocked

Mermds 99 100 101 102

All Mer4 Mer3

Hard hit... In deep, That's it! Ah! Ah!

Flounder 99 100 101 102

down... In deep, That's it!

mp

Mer2 Mer1 103 104 105 106

Mermds

Ah! Ah! She's in love! She's in

Flounder 103 104 105 106

She's in love! She's in

f

Mer4

Mermids ¹⁰⁷ ¹⁰⁸
love! Hear her weep!_____

Flounder ¹⁰⁷ ¹⁰⁸
love!_____

Mermids ¹⁰⁹ ¹¹⁰
Mer1 Watch her moon! Mers3-4 Wel - la, wel - la, well, Cu...
Mers1-2

Flounder ¹⁰⁹ ¹¹⁰

Mermids ¹¹¹ ¹¹²
pid must - a used the ex - tra - large har - poon! She's in love!_____

Flounder ¹¹¹ ¹¹²
She's in love!_____

Mermaids

113 114 115

Flounder

113 114 115

She's in love!

She's in love!

Mermaids

116 117 118

Plain to see, No mis - take!

Flounder

116 117 118

Plain to see, No mis - take!

Mermaids

119 120

Look at those moon - beams in her wake.

Flounder

119 120

Look at those moon - beams in her wake.

Mermaids

121 122 123

Ob - vi - ous what they must be symp - toms of...

Flounder

121 122 123

Ob - vi - ous what they must be symp - toms of....

Mermaids

124 125 126

She's in love! She's in love! She's in

Flounder

124 125 126

She's in love! She's in love! She's in

Mermaids

127 128 129 130

love! Ah!

Flounder

127 128 129 130

love! Ah!

Soulful riff...

ff

That Oughta Show Her - Reprise

5/26/03

Music by Alan Menken
Lyric by Glenn Slater

1 2 3 4

Seb: "Hmp! Why, if Ariel was my daughter, there'd be no flitting to the surface."

The first system of music consists of a vocal line and piano accompaniment. The vocal line has four measures with rests, corresponding to the numbers 1, 2, 3, and 4 above the staff. The piano accompaniment features a steady bass line and chords in the right hand.

Seb. Triton Seb.

5 6 7 8

She needs a su - per - vi - sor... Old - er, of course, and wis - er. Some -

The second system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment continues with the same rhythmic pattern.

Triton:
"True..."

9 10 11 12

one who ter - ri - fies her... Yes, that ought-a show her.

The third system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Triton **Seb.**

13 14 15 16

Some-one who can re - buff her... Sort of like me, but tough - er. Some -

Triton: Seb.
"Hmm..."

17 18 19 20

one who'll make her suf - fer. Well, that ought - a show her! You

Triton: "Oh, yes." Triton

21 22 23 24

bet, you want some - one who'll tend to her well. And,

Seb:
"Exactly!"

25 26 27 28

yet, they must not make the blun - der of let - ting her un - der their shell.

(Triton)

Seb.

Triton

29 30 31 32

She needs a real hand hold - er... Some - one to nag and scold her Some -

33 34 35 36

one who's gon - na mold her... By Jove, — you're right! I see — the light!

Seb: "God!" Triton

Seb: "What?" Triton

Seb: "But...!" Triton

39 40

The job — is yours! You start — to-night! Now, that — ought - a

41 42 43 44 45

show her! —

Seb: "
So this is what a crab-cake feels like."

The Storm

Alan Menken

Musical notation for measures 1-3. The piece is in common time (C). The treble clef part features a melodic line with eighth-note triplets. The bass clef part provides a simple accompaniment with a long note in the first measure and a quarter note in the second.

Musical notation for measures 4-7. The treble clef part continues with eighth-note triplets. The bass clef part has a long note in measure 4, followed by quarter notes in measures 5, 6, and 7. The time signature changes to 3/4 in measure 5 and back to common time in measure 6.

Musical notation for measures 8-11. The treble clef part has a melodic line with eighth-note triplets and some chromatic movement. The bass clef part features a more active line with eighth-note triplets. The time signature changes to 3/4 in measure 8 and back to common time in measure 9.

Musical notation for measures 12-15. The treble clef part continues with eighth-note triplets. The bass clef part has a long note in measure 12, followed by quarter notes in measures 13, 14, and 15. The time signature changes to 3/4 in measure 12 and back to common time in measure 13.

16

16

20

20

24

24

28

28

32

32

36

40

44

48

52

56

60

64

68

72

76

Musical notation for measures 76-79. The system consists of a treble clef staff and a bass clef staff. Measures 76-79 feature a series of triplets in the treble staff, primarily eighth notes. The bass staff contains a steady eighth-note accompaniment. Measure 79 ends with a key signature change to one flat (B-flat).

80

Musical notation for measures 80-83. The treble staff shows a complex texture with triplets and sixteenth-note runs. The bass staff continues with eighth-note accompaniment, including some triplet patterns. Measure 83 ends with a key signature change to two flats (B-flat and E-flat).

84

Musical notation for measures 84-87. The treble staff features a melodic line with triplets and a final measure with a large, multi-measure rest. The bass staff has a rhythmic accompaniment with triplets. Measure 87 ends with a key signature change to one flat (B-flat).

88

Musical notation for measures 88-91. The treble staff is dominated by a continuous stream of triplets. The bass staff provides a steady eighth-note accompaniment with some triplet patterns. Measure 91 ends with a key signature change to two flats (B-flat and E-flat).

92

Musical notation for measures 92-95. The treble staff continues with triplets and melodic movement. The bass staff has a steady accompaniment with some triplet patterns. Measure 95 ends with a key signature change to one flat (B-flat).

96

Musical notation for measures 96-99. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Features triplets in both staves.

100

Musical notation for measures 100-103. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Features triplets and chords.

104

Musical notation for measures 104-107. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Features a dense triplet pattern in the treble and a sustained bass line.

108

Musical notation for measures 108-111. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Features a dense triplet pattern in the treble and a bass line with a double bar line.

Under the Sea

"The Little Mermaid"

2/18/03

Music by Alan Menken
Lyric by Howard Ashman

Buoyant Calypso beat

Sebastian

(unfinished accomp.)
mf

Sebastian

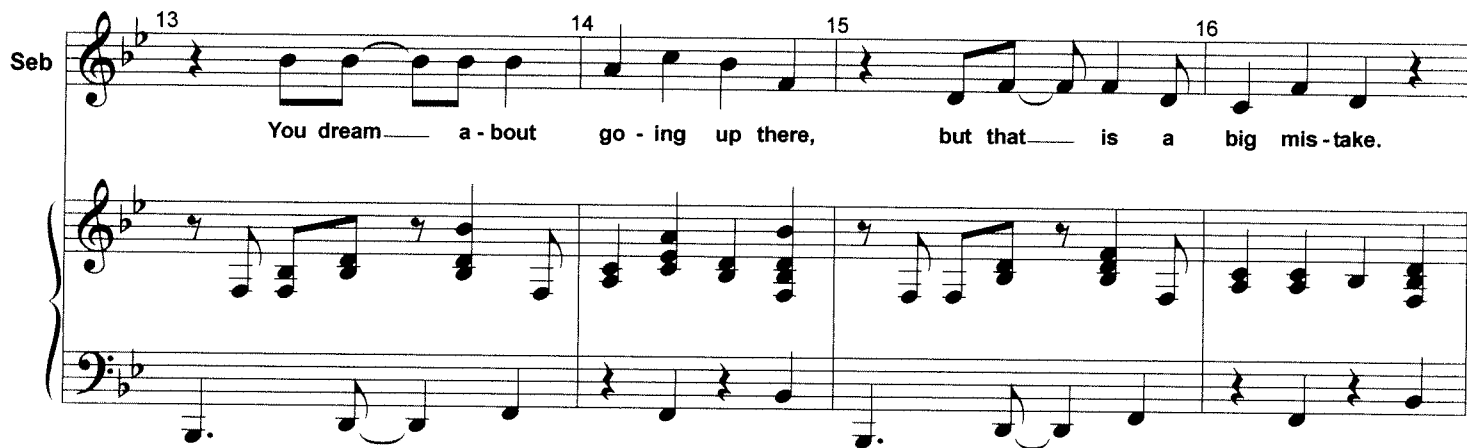
Sebastian

The sea - weed is al - ways green - er in some - bod - y else - 's lake.

Seb

13 14 15 16

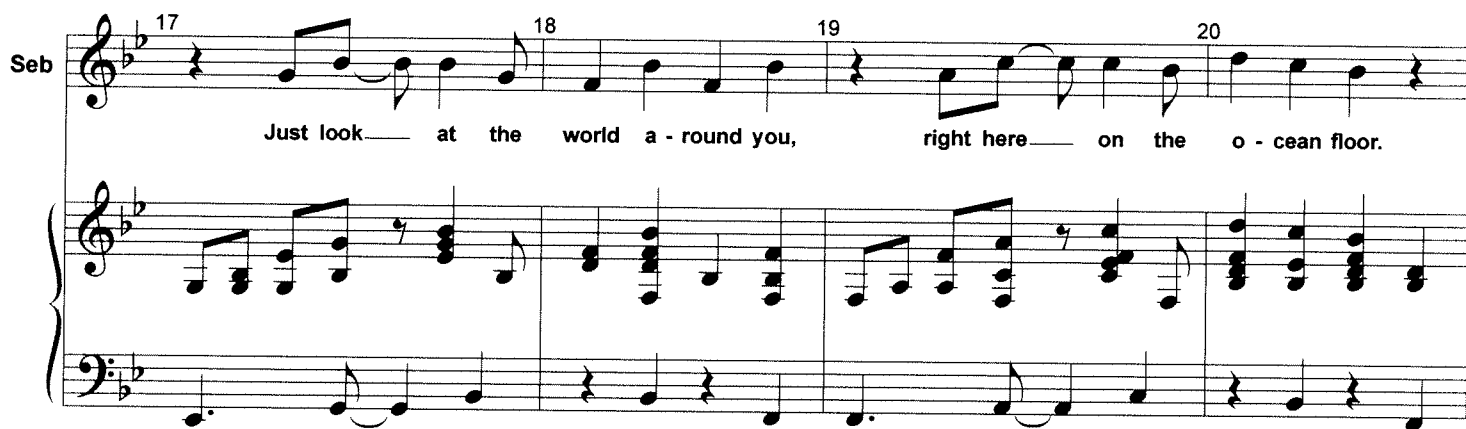
You dream— a - bout go - ing up there, but that— is a big mis - take.



Seb

17 18 19 20

Just look— at the world a - round you, right here— on the o - cean floor.



Seb

21 22 23 24

Such won - der - ful things sur - round you. What more— is you look - in' for?



Seb

25 26 27 28

Un - der the sea, un - der the sea.



Seb

29 30 31 32

Dar - lin', it's bet-ter down — where it's wet-ter, take — it from me.



Seb

33 34 35 36

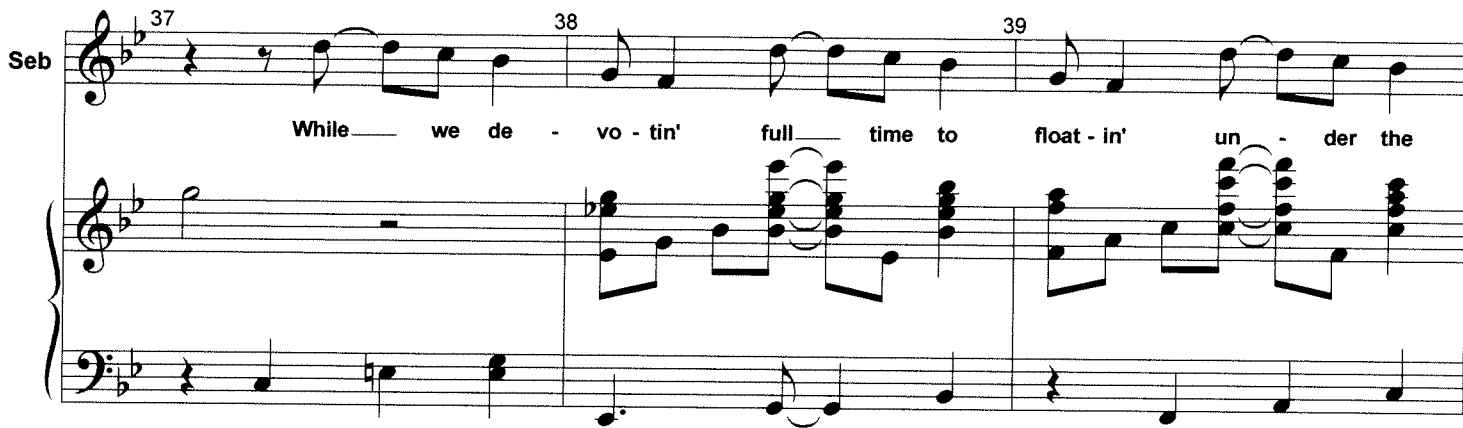
Up — on the shore they work — all — day. — Out — in the sun they slave — a-way.



Seb

37 38 39

While — we de - vo - tin' full — time to float - in' un - der the



Seb

40 41 42 43

sea.



--- UNDER THE SEA starts here ---

44 45 46 47

Wom.

Men **Solo 1**
mp

Down here — all the fish is hap - py as off — through the waves dey roll.

Seb

Down here — all the fish is hap - py as off — through the waves dey roll.

48 49 50 51

Wom.

Men **Solo 2**
mp

The fish — on the land ain't hap - py. They sad — 'cause they in the bowl.

Seb

The fish — on the land ain't hap - py. They sad — 'cause they in the bowl.

Women

Wom. *mf* But fish in the bowl is luck - y. They in for a wors - er fate.

Men

Seb

Wom.

Men *mf* One day when the boss get hun - gry,

Seb *f* Guess who gon' be on the plate.

Wom. *mf* Un-der the sea.

Men *mf* Un-der the sea.

Seb *mf* Un - der the sea, un - der the sea.

Wom. Un-der the sea.

Men Un-der the sea.

Seb No - bo-dy beat us, fry us and eat us in fri-ca - see.

68 69 70 71

Wom. *mp* Ooh

Men *mp* Ooh Ooh

Seb We what the land folks love to cook. un - der the sea we off the hook.

72 73 74 75

Wom. *mf* Un-der the sea

Men Un-der the sea

Seb We got no trou-bles, life is the bub-bles un - der the sea.

76 77 78 79

Wom. Un-der the sea

Men Un-der the sea

Seb Un - der the sea. Since life is sweet here, we got the

Detailed description: This block contains the musical score for measures 76 through 79. It features four staves: a vocal line for Women (Wom.), a vocal line for Men, a vocal line for Seaborn (Seb.), and a piano accompaniment consisting of a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics for the vocal parts are: Wom. 'Un-der the sea', Men 'Un-der the sea', and Seb. 'Un - der the sea. Since life is sweet here, we got the'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

80 81 82 83

Wom. Nat - u - ral - ly

Men E - ven the stur-geon an' the ray,

Seb beat here nat - u - ral - ly. E - ven the stur-geon an' the ray,

Detailed description: This block contains the musical score for measures 80 through 83. It features four staves: a vocal line for Women (Wom.), a vocal line for Men, a vocal line for Seaborn (Seb.), and a piano accompaniment consisting of a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics for the vocal parts are: Wom. 'Nat - u - ral - ly', Men 'E - ven the stur-geon an' the ray,', and Seb. 'beat here nat - u - ral - ly. E - ven the stur-geon an' the ray,'. The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal lines.

84 85 86 87

Vom. Ah

Men Ah

Seb they get the urge 'n' start to play. Ah

they get the urge 'n' start to play. *f* We got the spir-it, you got to

88 89 90 91

Vom. Un - der the sea.

Men *f* Un - der the sea.

Seb Un - der the sea. *lightly, growing*

hear it un - der the sea. *mp* The newt play the flute. The carp

92 93 94 95

Vom.

Men

Seb

— play the harp. The plaice — play the bass, and they — sound-in' sharp. The bass — play the brass. The chub —

96 97 98 99

Vom.

Men

Seb

mp The ray, — he can play. The lings —

— play the tub. The fluke is the duke of soul. The ray, — he can play. The lings —

Solo 3

100 101 102 103

Vom. *mf* The smelt and the sprat, they know

Men *mp* **Soli 2-3** *mf* **Soli 1-2-3** on the strings. The trout rock-in' out. The black fish, she sings. The smelt and the sprat, they know

Seb on the strings. The trout rock-in' out. The black fish, she sings. The smelt and the sprat, they know

104 105 106

Vom. where it's at.

Men where it's at.

Seb where it's at. *f* An' oh, that blow - fish blow!

ff

Vom. 107 108 109 110

Men 107 108 109 110

Seb *[Extra pair of hands!]* 107 108 109 110

Vom. 111 112 113 114

Men 111 112 113 114

Seb 111 112 113 114

Vom. 115 116 117 118

Men 115 116 117 118

Seb 115 116 117 118

Vom. 119 120 121 122 123 124

Men 119 120 121 122 123 124

Seb 119 120 121 122 123 124

125 126 127 128

Vom.

Men

Seb

f Un-der the

129 130 131 132

Vom.

Men

Seb

Un-der the sea. Un-der the sea.

Un-der the sea. Un-der the sea.

sea. Un - der the sea. When the sar -

133 134 135 136

Vom. *mf* Ah ————— *f* What do they

Men Ah ————— What do they

Seb dine be - gin — the be - guine, it's mus - ic to me. What do they

137 138 139 140

Vom. got, a lot — of sand? *ff* We — got a hot crus - ta - ce - an band.

Men got, a lot — of sand? We — got a hot crus - ta - ce - an band.

Seb got, a lot — of sand? We — got a hot crus - ta - ce - an band. Each — lit - tle

141 142 143 144

Vom. Un - der the sea.

Men *f* Un - der the sea.

Seb clam here know how to jam here un - der the sea. Each lit - tle

145 146 147 148

Vom. Un - der the sea.

Men Un - der the sea.

Seb slug here cut - tin' a rug here un - der the sea. Each lit - tle

Vom. *mp* Ooh _____ Ah _____

Men Ooh _____ Ah _____

Seb
snail here know how to wail here. That's why it's hot-ter un - der the wa-ter. Ya, we in

Vom. _____

Men *f* Un - der the sea. _____

Seb
luck here down in the muck here un - der the sea. _____

PIANO/VOCAL

Flotsam
Jetsam

"The Little Mermaid"

Sweet Child

5/22/03

Music by Alan Menken
Lyric by Glenn Slater

Slitheringly slimy 2

Jetsam

1 2 3 4 5 6 7

Flotsam

1 2 3 4 5 6 7

Flotsam: "Poor child." Jetsam: "Poor sweet child." Ariel: "Who are you two?" Flot: "Now this is a child...
Jet: "...with a very serious problem." Flot: "If only..." Flot: "...there were something..." Both: "...we could do."

mp

Jetsam

8 9 10 11

Flotsam

8 9 10 11

Jetsam

Flotsam

Sweet child... So tra - gic

Poor child... So mis - un - der -

Jetsam 12 13 14 15

stood. Sad child... ...shall we say...

Flotsam 12 13 14 15

Dear child... Life's look-ing... ...not

Jetsam 16 17 18 19

No. Who will help her get her

Flotsam 16 17 18 19

good. Who will ease her woes and wor - ries?

(harmony)

Jetsam 20 21 22 23

man? Sweet child, per - haps the sea witch can._____

Flotsam 20 21 22 23

Sweet child, per - haps the sea witch can._____

Jetsam 24 25 26 27 28

Ariel: "But her powers are forbidden!" She'll grant your

Flotsam 24 Ariel: "You mean Ursula?" 25 26 27 28

mf She knows your dreams.

mf

Jetsam 29 30 31 32

pray'r. Ariel: "Go away! Leave me alone!" A ti - ny spell No one-'ll tell

Flotsam 29 30 31 32

She'll cast a charm Why the a - larm? No one-'ll

Jetsam 33 34 35

It's your af - fair! Sweet child! Dear child!

Flotsam 33 34 35

care! Sweet child! Poor

f

Jetsam
Sad child! We'll bring you to her lair right now. Bet in half a sec your

Flotsam
child! We'll bring you to her lair right now. Bet in half a sec your

Jetsam
prince and you are re - con - ciled **Flotsam: "Together..." Jetsam: "Forever..."** **Ariel: "Take me Sweet to her!"** *mp*

Flotsam
prince and you are re - con - ciled **Sweet**

Jetsam
child!

Flotsam
child!

tsam

47 48 49 50

tsam

47 48 49 50

The first system of music covers measures 47 to 50. It consists of two vocal staves, each labeled 'tsam', and a piano accompaniment. The vocal staves contain whole notes with stems pointing down. The piano accompaniment features a melody in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 47 begins with a repeat sign. The piano part includes a slur over the first two measures of the right hand.

sam

51 52 53 54 55

sam

51 52 53 54 55

The second system of music covers measures 51 to 55. It consists of two vocal staves, each labeled 'sam', and a piano accompaniment. The vocal staves contain whole notes with stems pointing down. The piano accompaniment features a melody in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 54 begins with a repeat sign. The piano part includes a slur over the first three measures of the right hand.

Segue as one to "Poor Unfortunate Souls"

sam

56 57 58 59

sam

56 57 58 59

The third system of music covers measures 56 to 59. It consists of two vocal staves, each labeled 'sam', and a piano accompaniment. The vocal staves contain whole notes with stems pointing down. The piano accompaniment is mostly empty, with only a few notes in the bass line in the left hand.

Her Voice

Music by Alan Menken
Lyric by Glenn Slater

1/30/03

Yearningly, poco rubato

1 2 3 4

5 6 7 8

Where did she go? _____ Where can she be? _____

9 10 11 12

When will she come a - gain, _____ cal-ling to me? _____ Cal-ling to

Flowingly

13 14

me... Cal - ling to

5 16

me...

7 18

Once, I searched for free - dom in the wild un - chart - ed reach - es of the

9 20

wa - ter...

1 22

Once, I looked for beau - ty in the glim - mer of the sun - light on the

3 24

sea....

25 26

Once, I hunt - ed hap - pi - ness be - yond the far ho -

27 28

ri - zon.

89 30

Strange that I would find them where I ne - ver thought they'd

31 32 33

bel In her

34 35

voice, I hear the o - cean

36 37

sigh - ing. In her

8 39

voice, I hear the wind - swept

40 41

sky. And that

42 43

sound, it haunts my dreams, and

44 45

spins me 'round un - til it seems I'm

6 47

fly - ing... Her

8 49

voice.

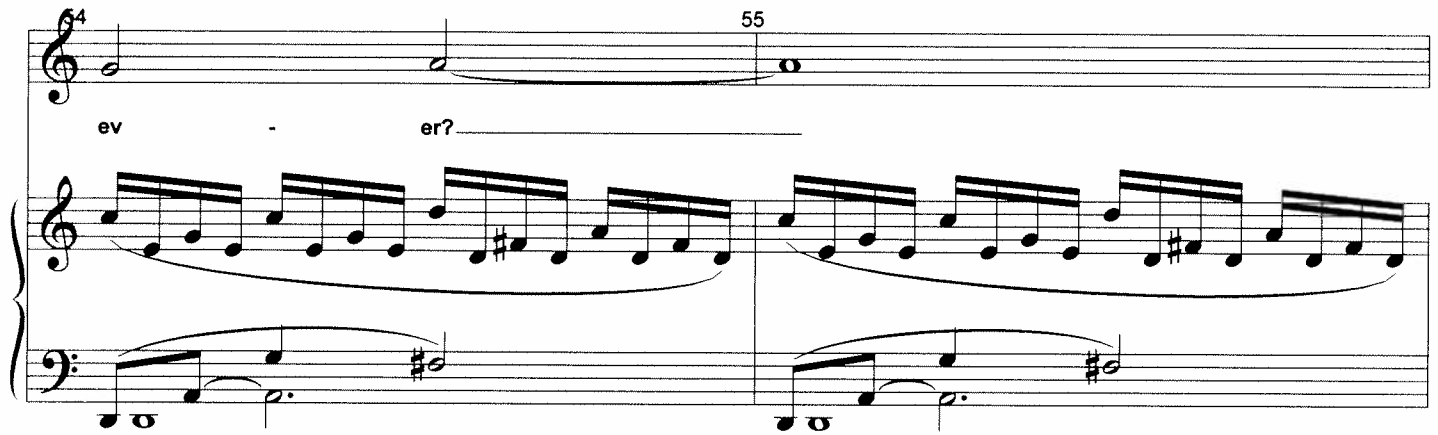
50 51

62 53

Who'd have guessed that free - dom is a mel - o - dy that sings it - self for -

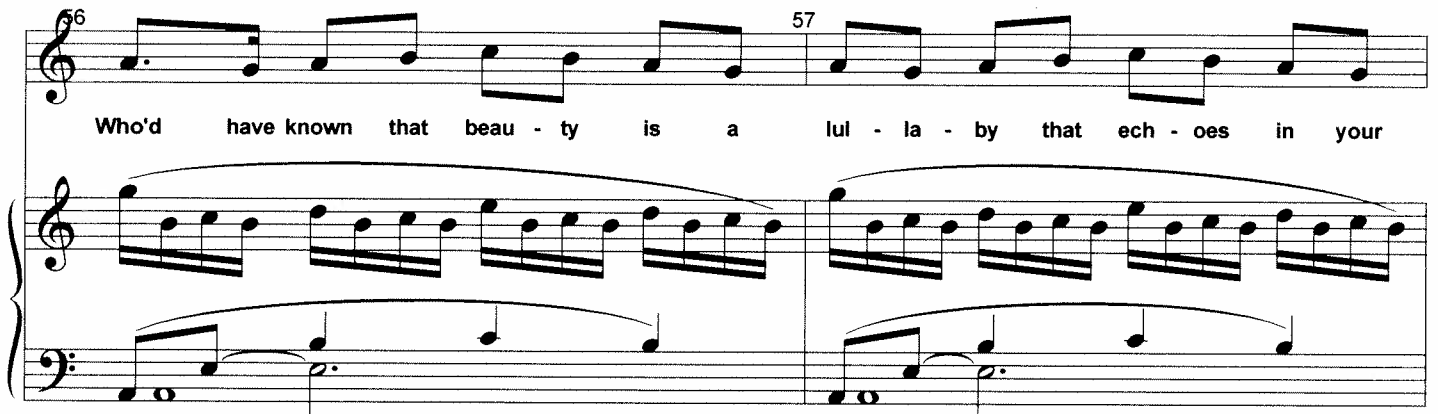
54 55

ev - er?



56 57

Who'd have known that beau - ty is a lul - la - by that ech - oes in your



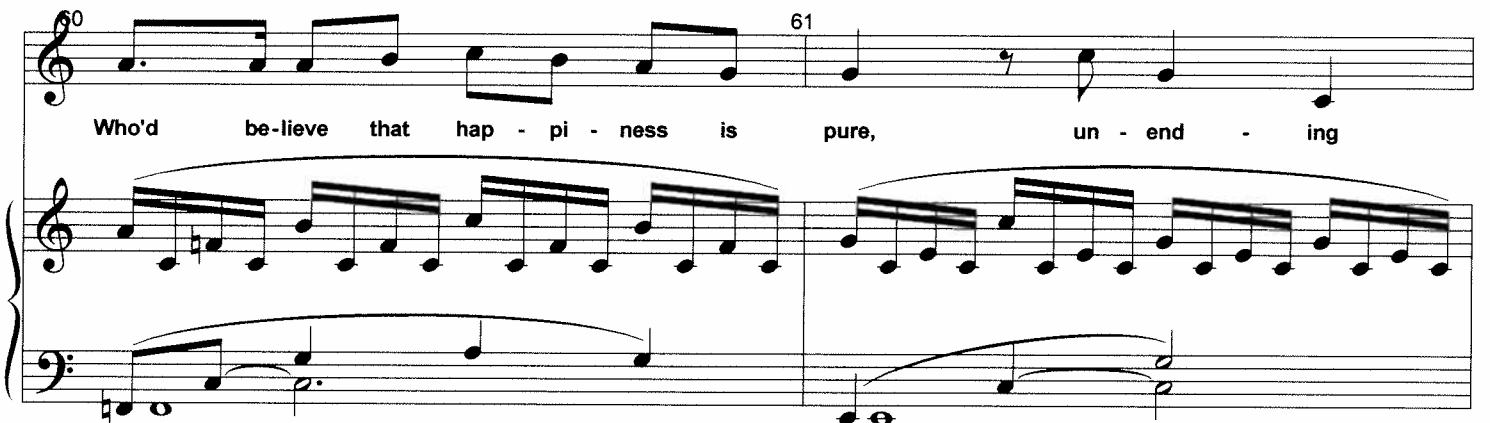
58 59

mind?



60 61

Who'd be - lieve that hap - pi - ness is pure, un - end - ing



62 63

mu - sic?

64 65

Who'd have thought her voice is what I sailed so far to

66 67 68

find? And her

rall.

69 70

voice... It's there as dusk is

a tempo

71 72

fal - ling And her

73 74

voice... It's there as dawn steals

75 76

by... Clear and

77 78

bright, it's al - ways near All

79 80

day, all night, and still I hear it

81 82 83

cal - ling... Her

poco rit.

84 85

voice.

a tempo

86 87

Meno mosso, poco rubato

88 3 89

Strange as a dream....

p

90 3 91

Real as the sea....

p

92 3 3 93

If you can hear me now,

p

94 3 95 3

come set me free... Come set me

p

96 97

free!

accel. e cresc. poco a poco

98 99

100 101

f rall.

102 103 104

ff molto rall.

fff

Ursula's Incantation

"The Little Mermaid"

2/16/03

Music by Alan Menken
Lyric by Howard Ashman

Ursula Forcefully, colla voce

Be - lu - ga, Se - vru - ga, come winds of the Cas - pi - an Sea. La -

ryn - es. gla - cy - dis, ad max la - ryn - gi - tis, la vo - ce to me!

Ursula: "So, will you do it?"

Ariel: "I can't give up my voice. I just can't."

Ursula: "I say, will you do it?" Do you want your Princey-poo or what?" **Ariel:** "Yes, yes, I'll do it!"

Ursula: "Then sing! Sing your voice over to me!"

mp *f*

Ariel

Musical score for measures 15-18. The vocal line (Ariel) features a melodic line with triplets and slurs, accompanied by piano accompaniment with triplets and slurs. Dynamics include *mp*. Lyrics: Ah Ah Ah Ah.

Musical score for measures 19-23. The vocal line continues with triplets and slurs. Dynamics include *mf* and *f*. Lyrics: Ah Ah Ah Ah Ah.

Forceful and fast

Musical score for measures 24-27. The vocal line is mostly rests. The piano accompaniment is marked *ff*. Lyrics: Ursula: "Now, swim for your life!"

Musical score for measures 28-31. The vocal line is mostly rests. The piano accompaniment continues. Lyrics: (Ursula) "Swim before you drown, human child!" [She laughs. A lot.]

Musical score for Ursula's Incantation, measures 32-36. The score is written for voice and piano. The voice part (top staff) consists of five measures, each containing a single note with a fermata. The piano accompaniment (middle and bottom staves) features a complex texture of chords and arpeggiated figures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes a section labeled "+ hp glisses..." starting in measure 35. Below the piano staves, there are four chord diagrams, each consisting of a circle with a vertical line through it and a horizontal line below it, representing specific chord voicings.

Segue as one to "Her Voice"

Positivity

"The Little Mermaid"

6/5/03

Music by Alan Menken
Lyric by Glenn Slater

Bouncy 2, with swung eighths

Gulls

1 2 3 4

Scuttle: "Your problem ain't aptitude. It's attitude."

1 2 3 4

mf

Detailed description: This system contains the first four measures of the piece. It features three staves: a vocal line for Gulls, a vocal line for Scuttle, and a piano accompaniment. The piano part consists of a treble and bass clef staff. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth notes and chords. The vocal lines are marked with measure numbers 1 through 4.

Gulls

6 7 8

And I got just the thing to take care of that."

6 7 8

Scuttle

Now

Detailed description: This system contains measures 6 through 8. It features three staves: a vocal line for Gulls, a vocal line for Scuttle, and a piano accompaniment. The piano part continues with the same rhythmic pattern as the first system. The vocal lines are marked with measure numbers 6, 7, and 8. A box labeled 'Scuttle' is placed above the Scuttle vocal line at the end of measure 8, and the word 'Now' is written below the piano staff at the end of measure 8.

Scuttle

10 11 12

look at me... Ya see this face? In terms of beau-ty, I'm a bas-ket case. And

Detailed description: This block contains the first system of music for Scuttle, measures 10 through 12. The vocal line is written in a treble clef with a key signature of one flat (B-flat). Measure 10 starts with a quarter rest followed by a quarter note G4, then quarter notes A4 and Bb4. Measure 11 begins with a quarter note C5, followed by quarter notes Bb4, A4, and G4. Measure 12 starts with a quarter note F4, followed by quarter notes E4, D4, and C4. The piano accompaniment consists of block chords in the right hand and single notes in the left hand, primarily on the bass line.

Scuttle

13 14 15 16

as for style, and sa - voir - faire, — Well. I guess there ain't a whole lot there. Yet, al -

Detailed description: This block contains the second system of music for Scuttle, measures 13 through 16. The vocal line continues in the same treble clef and key signature. Measure 13 has quarter notes G4, A4, Bb4, and C5. Measure 14 starts with a quarter note D5, followed by quarter notes C5, Bb4, and A4. Measure 15 begins with a quarter note G4, followed by quarter notes F4, E4, and D4. Measure 16 starts with a quarter note C4, followed by quarter notes Bb3, A3, and G3. The piano accompaniment continues with block chords and single notes.

Scuttle

17 18 19 20

though, per-haps, it makes no sense, I strut my stuff with lots - a con - fi-dence. 'Cause

Detailed description: This block contains the third system of music for Scuttle, measures 17 through 20. The vocal line continues in the same treble clef and key signature. Measure 17 has quarter notes G4, A4, Bb4, and C5. Measure 18 starts with a quarter note D5, followed by quarter notes C5, Bb4, and A4. Measure 19 begins with a quarter note G4, followed by quarter notes F4, E4, and D4. Measure 20 starts with a quarter note C4, followed by quarter notes Bb3, A3, and G3. The piano accompaniment continues with block chords and single notes.

Scuttle

21 22 23 24

though I lack an aw-ful lot, there is one thing I've got... I got pos - i - too -

Detailed description: This block contains the first system of music for Scuttle, measures 21 through 24. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "though I lack an aw-ful lot, there is one thing I've got... I got pos - i - too -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Measure 21 starts with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 22 continues with similar chords. Measure 23 has a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 24 ends with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3).

Scuttle

25 26 27 28

vi - ty! I got pos - i - too - vi - ty! It gives me the

Detailed description: This block contains the second system of music for Scuttle, measures 25 through 28. The vocal line continues with the lyrics: "vi - ty! I got pos - i - too - vi - ty! It gives me the". The piano accompaniment continues with chords and moving lines. Measure 25 starts with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 26 continues with similar chords. Measure 27 has a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 28 ends with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3).

Scuttle

29 30 31 32

zam and the zow and the yod - da-lod-da-lod - dle. That's why I walk with a wig-gle in my wad-dle! 'Cause

Detailed description: This block contains the third system of music for Scuttle, measures 29 through 32. The vocal line continues with the lyrics: "zam and the zow and the yod - da-lod-da-lod - dle. That's why I walk with a wig-gle in my wad-dle! 'Cause". The piano accompaniment continues with chords and moving lines. Measure 29 starts with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 30 continues with similar chords. Measure 31 has a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 32 ends with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3).

Scuttle

33 34 35 36

once you've heard that word, there ain't noth-in' you can't do. So

Detailed description: This block contains the fourth system of music for Scuttle, measures 33 through 36. The vocal line continues with the lyrics: "once you've heard that word, there ain't noth-in' you can't do. So". The piano accompaniment continues with chords and moving lines. Measure 33 starts with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 34 continues with similar chords. Measure 35 has a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3). Measure 36 ends with a treble clef chord (F#4, A4, C5) and a bass clef chord (F#2, A2, C3).

Scuttle

let that pos - i - too - vi - ty work for you!

Detailed description: This block contains the first system of music. It features a vocal line for Scuttle and a piano accompaniment. The vocal line starts at measure 37 and ends at measure 40. The lyrics are "let that pos - i - too - vi - ty work for you!". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Gulls

Sebastian: "Positovity.' That isn't even a word!" Scuttle: "Oh sure, the power of positovity takes a while to sink in, but believe me—

Scuttle

Detailed description: This block contains the second system of music. It features vocal lines for Gulls and Scuttle, and a piano accompaniment. The Gulls' vocal line is mostly silent with some notes at measures 42, 43, and 44. Scuttle's vocal line also has some notes at these measures. The piano accompaniment continues with chords and a bass line.

Gulls

I've seen it work wonders!" Yo. Yep.

Scuttle

Now, he's a schmo... an' he's a schlep... And

Detailed description: This block contains the third system of music. It features vocal lines for Gulls and Scuttle, and a piano accompaniment. Gull 1 and Gull 2 have short vocal lines. Scuttle has a longer vocal line with lyrics "Now, he's a schmo... an' he's a schlep... And". The piano accompaniment continues with chords and a bass line.

Gull 3

Gulls: 49 50 51 52

Awkl

Scuttle: 49 50 51 52

this one does-n't got the sharp-est rep. In fact, all three, with - out a doubt— missed the

G1 **G2** **Both**

Gulls: 53 54 55 56

But, if he's no sage... And he's no whiz... The

Scuttle: 53 54 55 56

day that brains were hand-ed out.

G3 **Both**

Gulls: 57 58 59 60

whole world thinks that were are gen-ius-es! Awkl 'Cause all our screws may be un-screwed,— but

Gulls ⁶¹ dig our at - ti - tude! ⁶² We got pos - i - tri - ci - ty! ⁶³ ⁶⁴ Scuttle: "How 'bout you?" We got poos - i - ti -

Gulls ⁶⁵ vi - ty! ⁶⁶ **G1** It gives us the ⁶⁷ **G2** bing... And the bang ⁶⁸

Scuttle ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸ (Scuttle) And the yip - py - dip - doo - dle

Gulls ⁶⁹ **All 3** That's why we sound like there's ⁷⁰ knowledge in our noo-dle! And ⁷¹ once you've heard that word, ⁷² there ain't

Scuttle ⁶⁹ That's why we sound like there's ⁷⁰ knowledge in our noo-dle! And ⁷¹ once you've heard that word, ⁷² there ain't

Gulls
noth-in' you can't do! So let that pos-i-tri-ci-ty Poos-i-

Scuttle
noth-in' you can't do! Pos-i-troo-ci-ty!

Musical score for measures 73-77. The Gulls part has lyrics: "noth-in' you can't do! So let that pos-i-tri-ci-ty Poos-i-". The Scuttle part has lyrics: "noth-in' you can't do! Pos-i-troo-ci-ty!". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Gulls
tro-ci-ty work for you! See, with the

Scuttle
work for you! See, with the

Musical score for measures 78-82. The Gulls part has lyrics: "tro-ci-ty work for you! See, with the". The Scuttle part has lyrics: "work for you! See, with the". The piano accompaniment continues with chords and a bass line.

Gulls
bip an' the bap, an' the ba-ba-boo, you can flip a-ny flap till your wish comes true. The

Scuttle
bip an' the bap, an' the ba-ba-boo, you can flip a-ny flap till your wish comes true. The

Musical score for measures 83-86. The Gulls part has lyrics: "bip an' the bap, an' the ba-ba-boo, you can flip a-ny flap till your wish comes true. The". The Scuttle part has lyrics: "bip an' the bap, an' the ba-ba-boo, you can flip a-ny flap till your wish comes true. The". The piano accompaniment continues with chords and a bass line.

Seb: "Ariel, stop that!"

Gulls
tip is to tap in - to some - thing that you be - lieve.

Scuttle
tip is to tap in - to some - thing that you be - lieve. 'Cause with the

Gulls
Aah ziz - zer - zee There ain't noth - in' you can't bel

Scuttle
zig and the zug an't the ziz - zer - zee, there ain't noth - in' you can't bel Ya

Gulls
You sim - ply can't think nog - a - tive!

Scuttle
see, it's real - ly your pre - rog - i - tive.

Scuttle (Scuttle)

100 101 102

Then there's you, just sit - tin' there, — smack down flat up - on your der - ri - ere. — If

Scuttle

103 104 105 106

that's the way you like to be, — well, you might as well be shrub - be - ry. — So

Scuttle

107 108 109 110

stand right up, and dust your seat, and walk real tall up - on your own two feet. — And

Gulls ¹¹¹ ¹¹² ¹¹³ ¹¹⁴ (All 3)
 You got pos - i - tron -

Scuttle ¹¹¹ ¹¹² ¹¹³ ¹¹⁴
 sure, you'll trip and make mis-takes, but you've got what it takes!

Piano accompaniment for measures 111-114, featuring chords and melodic lines in both hands.

Gulls ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸ Scuttle: "Keep on truckin'!" Scuttle: "You go, gull!" **G1**
 o - my! You got pos - i - ti - mo - ny! You got the

Piano accompaniment for measures 115-118, featuring chords and melodic lines in both hands.

Gulls ¹¹⁹ ¹²⁰ ¹²¹ ¹²² **G2**
 whoosh...and thewump... Thatought-a putsome piz - zazz in your pa-too-tiel And

Scuttle ¹¹⁹ ¹²⁰ ¹²¹ ¹²²
 And the doo - by-doop doo - ty. Thatought-a putsome piz - zazz in your pa-too-tiel And

Piano accompaniment for measures 119-122, featuring chords and melodic lines in both hands.

Gulls
 123 124 125 126
 once you know that word, there ain't noth-in' you can't do. So

Scuttle
 123 124 125 126
 once you know that word, there ain't noth-in' you can't do. So

Gulls
 127 128 129 130
 let that pos - i - tron - o - my Pos - i - toot - a - ry... Poos - i - o - to - my...
 G1 G2

Scuttle
 127 128 129 130
 let that pos - i - tron - o - my Pos - i - lec -

Gulls
 131 132 133 134
 Pos - ti - toom - e - ry work for youl
 All 3

Scuttle
 131 132 133 134
 to - my... work for youl

Gulls 135 We got pos - pi - tu -

Scuttle 135 We got pos - pi - tu -

135 136

Gulls [Hi part opt. 8vb] 137 li - ty! 138 We got pos - i - trop - o - ly! 139 We got us the 140

Scuttle 137 li - ty! 138 We got pos - i - trop - o - ly! 139 We got us the 140

137 138 139 140

Gulls 141 zap an't the zip, and the wick - y wack woo - kie. 142 143 and 144

Scuttle 141 zap an't the zip, and the wick - y wack woo - kie. 142 That's how ya slip ex - tra 143 chips in-to your coo-kie, and 144

141 142 143 144

Gulls
 now you know — that word! — There ain't noth-in' you — can't do — So go

Scuttle
 now you know — that word! — There ain't noth-in' you — can't do — So go

Musical score for Gulls and Scuttle, measures 145-148. The score includes vocal lines for Gulls and Scuttle, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 145, 146, 147, and 148 are indicated above the vocal lines.

Gulls
 get some pos - i - li - ci - ty... You can bet on pos - i - tri - ci - ty. And just

Scuttle
 get some pos - i - li - ci - ty... You can bet on pos - i - tri - ci - ty. And just

Musical score for Gulls and Scuttle, measures 149-152. The score includes vocal lines for Gulls and Scuttle, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 149, 150, 151, and 152 are indicated above the vocal lines.

Gulls
 let that pos - i - trin - i - ty... Pos - i - tron - i - ty... Poos - i - ti - mi - ty...

Scuttle
 let that pos - i - trin - i - ty... Pos - i - to -

Musical score for Gulls and Scuttle, measures 153-156. The score includes vocal lines for Gulls and Scuttle, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 153, 154, 155, and 156 are indicated above the vocal lines. Guitar chords G1 and G2 are marked above the piano accompaniment.

Sebastian

All 3

157 158 159 160

Sulls
Pos - i - toov - i - ty! Pos - i - tive - ly work for

157 158 159 160

ittle
ni - ty Pos - i - tive - ly work for

161 162 163 164

Sulls
you!

161 162 163 164

ittle
you!

"The Little Mermaid"

Beyond My Wildest Dreams

5/25/03

Music by Alan Menken
Lyric by Glenn Slater

With excitement ♩=138

Ariel

1 2 3 4

Ariel

5 Ariel 6 7 8

Oh! Just look! It's like I'm in a sto - ry - book.

mp

Ariel

9 10 11 12 13

Oh! It's bliss! I dreamed that it would be, some - what, but not like

Slightly slower $\text{♩} = 128$

Ariel 14 15

this!

Ariel 16 17

Look ov - er there... Oh, my God! How ve - ry odd! And

Ariel 18 19

what might they be? Some - thing splen - did, may - be.

Ariel 20 21 22 23

Look ov-er here! Could you bust? Is - n't it just be - dazz - ling, daz - ing, ut - ter - ly a - maz - ing!

Ariel 24 25 26 27

Ga - zing 'round, why you could cry! That one lit-tle doo-dad there is near-ly too much to bear! I'd

The first system of the score covers measures 24 to 27. The vocal line for Ariel is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "Ga - zing 'round, why you could cry! That one lit-tle doo-dad there is near-ly too much to bear! I'd". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a bass line with some rests and a *ped.* marking.

Ariel 28 29 30 31

hoped and wished, and want-ed so to be here. Wished, and prayed, and planned it to a T.

The second system covers measures 28 to 31. The vocal line continues with the lyrics: "hoped and wished, and want-ed so to be here. Wished, and prayed, and planned it to a T.". The piano accompaniment continues with block chords in the right hand and a steady bass line in the left hand.

Ariel 32 33

Prayed, and wow! Just look, it's real - ly me here!

The third system covers measures 32 and 33. The vocal line has the lyrics: "Prayed, and wow! Just look, it's real - ly me here!". The piano accompaniment features block chords in the right hand and a bass line in the left hand, with a *p* marking at the start of measure 32.

Ariel 34 35

Walk - ing a-round, strange as it seems, some - where be - yond my wild - est

The fourth system covers measures 34 and 35. The vocal line has the lyrics: "Walk - ing a-round, strange as it seems, some - where be - yond my wild - est". The piano accompaniment continues with block chords in the right hand and a bass line in the left hand.

Ariel 36 37

dreams! Just

Ariel 38 39

look at this gor - geous whoo - zit, and this glor - i - ous who - knows - what. And

Ariel 40 41

that, won - der how they use it, or this thing - um here they've got. Just

Ariel 42 43

look at the what - cha - call - 'ems; they're quite pop - u - lar, I sup - pose. And,

Ariel 44 45 46

oh, I would love to know what they call those!

Detailed description: This block contains the first system of music for Ariel, measures 44 to 46. The vocal line is in a treble clef with a key signature of one flat (B-flat). Measure 44 starts with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a half note F4. Measure 45 has a whole note G4. Measure 46 has a whole rest. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Ariel 47 48 49

Look at the girls... How they're dressed! Who would -'ve guessed? And hey there, look there,

Detailed description: This block contains the second system of music for Ariel, measures 47 to 49. Measure 47 has a quarter rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. Measure 48 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. Measure 49 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Ariel 50 51

what's that in that nook there? Gosh, ov - er here, on the wall!

Detailed description: This block contains the third system of music for Ariel, measures 50 to 51. Measure 50 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. Measure 51 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern as the previous system.

Ariel 52 53 54

Look... and it all just keeps on go - ing, won - ders ov - er - flow - ing!

Detailed description: This block contains the fourth system of music for Ariel, measures 52 to 54. Measure 52 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. Measure 53 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. Measure 54 has quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

Ariel 55 56

Grow - ing straight up to the sky! I

Ariel 57 58

hard - ly know where I'm at, And, ooh, take a look at that! I'd

Ariel 59 60

hoped and wished, and won - dered what I'd do here.

Ariel 61 62

Wished and prayed, and pict - ured what I'd see.

Ariel 63 64

Prayed, and wow! My pray'rs are com - ing true here.

Detailed description: This block contains the first system of the musical score. It features a vocal line for Ariel and a piano accompaniment. The vocal line starts at measure 63 with a quarter note 'Prayed,' followed by a quarter rest, then a quarter note 'and', a quarter note 'wow!', a quarter rest, a quarter note 'My', a quarter note 'pray'rs', a quarter note 'are', a quarter note 'com -', a quarter note 'ing', a quarter note 'true', and a quarter note 'here.' The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line. A piano dynamic marking 'p' is present in the bass staff at the beginning.

Ariel 65 66

Look at it all, Look how it gleams! Love - ly be - yond my wild - est

Detailed description: This block contains the second system of the musical score. The vocal line continues from measure 65 with a quarter note 'Look', a quarter note 'at', a quarter note 'it', a quarter note 'all,', a quarter note 'Look', a quarter note 'how', a quarter note 'it', a quarter note 'gleams!', a quarter note 'Love -', a quarter note 'ly', a quarter note 'be -', a quarter note 'yond', a quarter note 'my', a quarter note 'wild -', and a quarter note 'est'. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a simple accompaniment pattern.

Ariel 67 68

dreams!

Detailed description: This block contains the third system of the musical score. The vocal line for Ariel is mostly silent, with a single quarter note 'dreams!' at the start of measure 67. The piano accompaniment continues with a treble clef staff and a bass clef staff, featuring a steady accompaniment pattern.

Ariel 69 70 71 72

Look.. it's him! So hand - some and re - fined and slim.

Detailed description: This block contains the fourth system of the musical score. The vocal line starts at measure 69 with a quarter note 'Look..', a quarter rest, a quarter note 'it's', a quarter note 'him!', a quarter note 'So', a quarter note 'hand -', a quarter note 'some', a quarter note 'and', a quarter note 're -', a quarter note 'fined', a quarter note 'and', and a quarter note 'slim.' The piano accompaniment features a treble clef staff with chords and a bass clef staff with a melodic line. A piano dynamic marking 'p' is present in the bass staff at the beginning.

Ariel

73 Sweet... 74 sin - cere... 75 Mag - ni - fi - cent from head to 76 toe And oh... I'd

p *poco rit.*

Ariel

77 Slower, picking up tempo 78 79

hoped and wished my life would feel en - chant - ed.

mp

Ariel

80 81 82

Wished and prayed the fates would hear my plea.

Ariel

83 84

Prayed, and wow, my pray'rs are more than grant - ed!

Ariel

85 86 87

Look at it all, hall af-ter hall, per-fect as you could please here! Mar-vels ga-lore, and, ev-en more,

mf *a tempo*

Ariel

88 89 90

gee, did I men-tion he's here? And if, who knows, all of it goes past ev-en these ex -

Ariel

91 92 93

tremes... Just look at me and you will see some-one be-yond her

ff

Ariel

94 95 96

wild - est dreams!

Ariel
Eric

If Only/Her Voice

"The Little Mermaid"

Menken/Slater

Eric: "Are you feeling better now?"

5/26/03

You're sure? You're not going to faint on me again, are you?

Piano

[Raw accomp.]

Maybe you have no idea what I'm talking about..." Ariel

Ar

5 If on-ly you could know the things I long to

Eric: "There's a lot more to you than meets the eye, isn't there..."

Ar

9 say. If on-ly I could tell you what I wish I could con -

Eric "You know how sometimes you meet someone and everything changes, just like that?"

Ar

13 vey. It's in my ev - 'ry glance. My

16

Ar

16 heart's an op-en book. You'd see it all at once if on-ly you would look.

16

Eric: "That's happened to me. You see, I met this girl, her voice was... I'm sorry..."

20

20

I shouldn't be bothering you with all this. I really enjoyed our talk. Sleep well."

24

Ar

24 If

24

28

Ar

28 on-ly you could glimpse the feel-ing that I feel. If on-ly you would no-tice what I'm

28

31

Ar

31 dy - ing to re - veal. The dreams I can't de - clare, the needs I can't de - ny... You'd

31

31

Detailed description: This system contains measures 31 to 33. The vocal line (Ar) starts with a treble clef and a key signature of three flats. The lyrics are: "dy - ing to re - veal. The dreams I can't de - clare, the needs I can't de - ny... You'd". The piano accompaniment (piano) is shown in two staves, with the right hand in treble clef and the left hand in bass clef. Measure numbers 31, 31, and 31 are written at the beginning of the vocal, piano right, and piano left staves respectively.

34

Ar

34 un - der - stand them all if on - ly you would try. All my

34

34

Detailed description: This system contains measures 34 to 37. The vocal line (Ar) starts with a treble clef and a key signature of three flats. The lyrics are: "un - der - stand them all if on - ly you would try. All my". The piano accompaniment (piano) is shown in two staves, with the right hand in treble clef and the left hand in bass clef. Measure numbers 34, 34, and 34 are written at the beginning of the vocal, piano right, and piano left staves respectively. A time signature change to 2/4 is indicated at the start of measure 35.

38

Ar

38 se - crets, you would learn them. All my long - ings, you'd re - turn them. All my

38

38

Detailed description: This system contains measures 38 to 41. The vocal line (Ar) starts with a treble clef and a key signature of three flats. The lyrics are: "se - crets, you would learn them. All my long - ings, you'd re - turn them. All my". The piano accompaniment (piano) is shown in two staves, with the right hand in treble clef and the left hand in bass clef. Measure numbers 38, 38, and 38 are written at the beginning of the vocal, piano right, and piano left staves respectively.

42

Ar

42 shack - les, they'd be bro - ken. Not a word would need be spo - ken.

42

42

Detailed description: This system contains measures 42 to 45. The vocal line (Ar) starts with a treble clef and a key signature of three flats. The lyrics are: "shack - les, they'd be bro - ken. Not a word would need be spo - ken.". The piano accompaniment (piano) is shown in two staves, with the right hand in treble clef and the left hand in bass clef. Measure numbers 42, 42, and 42 are written at the beginning of the vocal, piano right, and piano left staves respectively.

46

Eric

ic

What is it a-bout her that's so won-der-fllly, im-pos-si-bly fa - mil - iar?

50

ic

Why do I feel diz-zy in a way I've on-ly felt but once be - fore?

54

ic

How come when she looks at me it seems like time stops mo - ving?_

58

ur

58

c

Al - most like the way it did that day up - on the shore?

62

Ariel

5

Ar

ic

62

62

62

If on - ly it were true, if on - ly for a while... If

But that voice! Ah, that

Ar

ic

65

65

65

65

on - ly you would no - tice how I ache be - hind my smile. I guess you - ne - ver will. I

voice! Where's that voice?

r

68

68

68

guess it does - n't show. But if I ne - ver find a way to tell you so...

72

Ar

ic

72

72

72

Oh! What I would give if on-ly you could know.

Mem - or - ies fade...

76

Ar

ic

76

76

76

76

Strange how they blur... But when she calls to me, I'll

79

Ar

ic

79

79

79

79

If on - ly.

know it's her.

Siva

Ursula's Incantation II "The Little Mermaid"

5/22/03

Music by Alan Menken
Lyric by Howard Ashman

Ursula Forcefully, *colla voce*

Mas - ca - ra, ti - a - ra, ye winds of the Trop-ics ap - pear!

thar - sis, La - vor - is, et qua Man - i - cur - is, mu - ta - to me here!

Forceful and fast

Ca -

13 14 15 16

17 18 19 20

Ursula: "Just wait until that pantomime princess gets a load of me!" That

21 22

poor un - poor for - tu - nate

23 24 25 26 27

soull _____

Detailed description: This is a musical score for Ursula's Incantation II, spanning measures 13 to 27. The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal line begins at measure 17 with the lyrics: "Ursula: 'Just wait until that pantomime princess gets a load of me!' That poor un - poor for - tu - nate soull". The piano accompaniment features complex chordal textures, including many triads and dyads, with some measures containing multiple chords. There are several instances of sustained chords in the bass register, indicated by long horizontal lines. The score concludes at measure 27 with a final chord in the piano and a fermata over the vocal line.

PIANO/VOCAL

(Sebastian)
Ensemble

Kiss the Girl -

end vox only

"The Little Mermaid"

Music by Alan Menken

Lyric by Glenn Slater

6/4/03

66 67 68 69

Women

Men

Seb

Sha la la la la la, don't be scared. — You got the mood pre-pared, — go on and kiss the girl.

70 71 72 73

Women

Men

Seb

Sha la la la la la, don't stop now. —

Sha la la la la la, don't stop now. — Don't try to hide it how — you wan-na kiss the girl.

74 75 76 77

Women

Men

Seb

Sha la la la la la, float a - long. — And lis-ten to the song, — the song say kiss the girl.

Sha la la la la la, float a - long. — And lis-ten to the song, — the song say kiss the girl.

Sha la la la la la, float a - long. — And lis-ten to the song, — the song say kiss the girl.

Arranged by M. Kosarin

78 79 80 81

Wom Sha la la la la the mu-sic play. Ah

Men Sha la la la la the mu-sic play.

Seb Sha la la la la the mu-sic play. Do what the mu - sic say. You got-ta kiss the girl.

82 83 84 85

Wom Kiss the girl Kiss the girl

Men Kiss the girl Kiss the girl

Seb You've got to kiss the girl. You wan - na kiss the girl.

86 87 88

Wom Kiss the girl Go on and

Men Kiss the girl Go on and

Seb You've got - ta kiss the girl. Go on and

89 90 91

Wom kiss the girl!

Men kiss the girl!

Seb kiss the girl!

All Good Things Must End

5/22/03

Music by Alan Menken

Lyric by Glenn Slater

Freely

Musical score for measures 1-4. The vocal line (treble clef) contains the lyrics: "Look at how you're fret - ting. Life's get - ting up - set - ting. Lov - er - boy's de - part - ing. You're". The piano accompaniment (grand staff) includes a mezzo-piano (*mp*) dynamic marking.

Musical score for measures 5-8. The vocal line (treble clef) contains the lyrics: "start - ing to cry. I guess your dreams ain't turn - ing out so swell, my dear. Well, my dear, here's". The piano accompaniment (grand staff) includes a *molto rit.* dynamic marking.

Musical score for measures 9-12. The tempo/style marking is "Easy 2, swung eighths". The piano accompaniment (grand staff) includes a mezzo-forte (*mf*) dynamic marking. The vocal line (treble clef) contains the word "why:".

13 14 15 16

All good things must end. Flow-ers fade, bal-loons de-flate, and but-ter-flies dis-in-te-grate, and

17 18 19 20

All good things must end. Pup-pies die, and teeth de-cay and lol-li-pops are licked a-way, and

21 22 23 24

oh... Jew'ls be-gin to lose their glow. Di-vas hear their last bra-

25 26 27 28 29

vo. Ev-en kings and queens eat crow, my dear, 'cause, hey...

30 31 32 33 34

strug- gle, though you may, the rules won't bend: All good things must

35 36 37

Freely

Gee, you're aw - ffly mum dear, so glum, dear! How come, dear? Bet - ter just em- brace it, 'cause,

mp

38 39 40 41

face it, you're through. And, if, per- haps things did- n't go your way, my dear, Hey, my dear, boo

42 43 44 45

hool

Tempo 1°

"See you in church, doll! HA HA HA HA HA!"

46 47 48 49

All good things must end. Beau-ty queens et old and fat, and wrink-le up, and that is that, and

50 51 52 53

No one bucks the trend. Ev-'ry hand-some Ro-me-o gets bald on top and soft be-low, and

54 55 56 57

Soon ev-'ry plum be-comes a prune. Ci-ties go to rack and

58 59 60 61

ruin. No-thing in the world's im-mune! And as for

62 63 64 65

love: All of the a - bove ap - plies, my friend!

66 67 68 69

All good things, they come with strings, Yes,

70 71 72 73

All goodthingsmust end. Price-y wine and fine champagneare flushed to-geth-er down the drain, and

74 75 76 77

As the fates in - tend... par-ties dwin-dle down till you're un - concious on the bath-room floor, and

78 79 80 81

you... You have reached your end, now, too. Ev - 'ry - bo-dy's bill comes

Detailed description: This system contains measures 78 through 81. The vocal line starts with a whole note 'you...' in measure 78, followed by a quarter-note melody in measures 79 and 80, and another quarter-note melody in measure 81. The piano accompaniment features a steady bass line and chords in the right hand.

82 83 84 85

due. Fun - ny how the time just flew, my sweet, and,

Detailed description: This system contains measures 82 through 85. The vocal line begins with a whole note 'due.' in measure 82, followed by a quarter-note melody in measures 83 and 84, and a half note in measure 85. The piano accompaniment continues with a consistent rhythmic pattern.

86 87 88 89

Gee... sad, though, it may be, well, why pre - tend? For

Detailed description: This system contains measures 86 through 89. The vocal line starts with a whole note 'Gee...' in measure 86, followed by a quarter-note melody in measures 87 and 88, and a half note in measure 89. The piano accompaniment features a steady bass line and chords in the right hand.

90 91 92 93

all good things, the fat chick sings, and

Detailed description: This system contains measures 90 through 93. The vocal line begins with a whole note 'all good things,' in measure 90, followed by a quarter-note melody in measures 91 and 92, and a half note in measure 93. The piano accompaniment continues with a consistent rhythmic pattern.

94 95 96 97

cur - tains soon de - scend! _____ And

98 99 100 101

you, poor thing, you've had your fling, but

102 103 104 105 106 107

All good things must... end

sub p *cresc. poco a postine*

108 109 110 111

ff

Ariel
Eric

If Only/Her Voice II, Finale

"The Little Mermaid"

Menken/Slater

6/4/03

Ariel

Ariel

If on-ly I could speak, if just to say good -

[Raw accomp.]

Ar

bye. If on - ly I could some-how find the

Ar

strength at least to try... I'd

Ar

11

reach in - to my heart, as deep as I could go... And

Ar

14

oh what you would hear if on - ly I could...

poco rit.

Ar

16

a tempo

18 *p* *mf*

Ar
ric

18 *p* *mf*

18 *Slower, gradually building*

18 *p* *mf*

22

F

M

22 *mp* *f*

Ar
ric

22 *mp* *f*

22 *mp* *f*

22 *Faster, excitedly*

22 *mp* *f*

22 *mp* *f*

22 *mp* *f*

22 *Faster, excitedly*

28

F Ah Ah Ah

mp

M Ah Ah Ah

Ar

tric

Now we can

Poco maestoso Now we can

ff

34

F Ah Ah Ah

M Ah Ah

f

Ar

walk, Now we can run, Now we can play all day in the sun.

tric

walk, Now we can run, Now we can play all day in the sun. Just you and

39

F

M

Ar

ric

mp

ff

Part of your

poco rall.

And I will be...

Part of your

me...

Part of your

poco rall.

43

F

M

Ar

c

a tempo

rall.

world!

Ah

Ah

world!

Ah

Ah

world!

world!

world!