

Enjoy this rarity John....this is what was used during the reading! =) All the big main songs (Part of Your World, Kiss the Girl, Les Poissons, etc.) were taken from the vocal selections and are not in here...enjoy...and don't tell anyone!

Overture/Descent Into Sea

(raw accomp.)

Alan Menken

5/20/03

Poco maestoso

ff

1

3

5

8

8

8

12

12

12

16

16

16

20

20

20

mp

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 rhythmic, eighth-note pattern. 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 treble clef, a key signature of one flat, and a common time signature. It features a melodic line with several triplet markings and a long, sweeping phrase that spans across measures 28, 29, and 30. 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 rhythmic, eighth-note pattern. The key signature changes to one sharp at the end of measure 31.

32

Musical score for measures 32-34. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line continues with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with several triplet markings and a long, sweeping phrase that spans across measures 32, 33, and 34. 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 rhythmic, eighth-note pattern. The key signature changes to one sharp at the end of measure 34.

35

Musical score for measures 35-38. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line continues with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with several triplet markings and a long, sweeping phrase that spans across measures 35, 36, 37, and 38. 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 rhythmic, eighth-note pattern. The key signature changes to one sharp at the end of measure 38.

The World Above

"The Little Mermaid"

5/20/03

Music by Alan Menken
Lyric by Glenn Slater

Musical score for the first system, measures 1-2. The vocal line consists of two whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a B-flat major key signature.

Musical score for the second system, measures 3-6. The vocal line begins with a box labeled "Ariel" above measure 3. The lyrics "Ah" are written below measures 3 and 5. The piano accompaniment continues with a similar melodic pattern.

Musical score for the third system, measures 7-10. The vocal line continues with the lyrics "Ah" under measures 7 and 9. The piano accompaniment maintains the same melodic structure.

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

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

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 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

[Dialogue]

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

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 hear the sea, 130 wild and 131 free, 132

Eric

133 cal - ling me from fa - thoms 134 135 136 be -

Ariel

137 Ah 138 Ah 139 Ah 140

Eric

137 low! 138 139 140

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."

p

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 88 89

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

Detailed description: This block contains the first system of music for the 'Sailors' character. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line starts at measure 87 with a colon indicating a repeat sign. The lyrics are 'Tri - ton is king of the bot - tom - less blue, an' it's hey to the star - board, Heave'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Measure numbers 87, 88, and 89 are marked above the vocal line.

Sailors

90 91 92 93

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

mf

Detailed description: This block contains the second system of music for the 'Sailors' character. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The vocal line starts at measure 90 with a colon indicating a repeat sign. The lyrics are 'ho! Be - ware of the mag - ic his mer - peo - ple do in mys - ter - i - ous fath - oms be -'. The piano accompaniment continues with chords and single notes. A dynamic marking of *mf* is placed below the piano part. Measure numbers 90, 91, 92, and 93 are marked above the vocal line.

Ariel

94 95 96 97

Ah Ah Ah

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

Sailors

94 95 96 97

low.

mp

Detailed description: This block contains the third system of music, featuring Ariel and Sailors. It has three vocal staves and a piano accompaniment on grand staff. Ariel's vocal line (top staff) has lyrics 'Ah Ah Ah' and includes triplet markings over measures 94, 95, 96, and 97. Eric's vocal line (middle staff) has the lyrics 'Eric: "What is that? Do you hear something?"'. The Sailors' vocal line (bottom staff) has the lyric 'low.' and rests in measures 94-97. The piano accompaniment (grand staff) features a melodic line in the right hand and sustained notes in the left hand. Dynamic markings *mf* and *mp* are present. Measure numbers 94, 95, 96, and 97 are marked above the vocal lines.

Grimmsby: "Milord, please. ~~Return~~ to court and take your crown - and grow up! 3"

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

128 129 130 131

There's

Sailors

132 133 134 135

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

Sailors

136 137 138 139

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

Sailors

140 141 142 143 144 145

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 bass line of whole notes in the left hand. Dynamics include *f* and *p*.

Musical score for measures 6-9. Measure 8 includes a vocal line with the lyrics "I can't be-lieve this day!". A box labeled "Ariel" is positioned above measure 8. The piano accompaniment continues with a consistent eighth-note pattern. Dynamics include *mf*.

Musical score for measures 10-12. The vocal line continues with the lyrics "I can't be-lieve this feel - ing! I'm still com-plete - ly". The piano accompaniment remains consistent. Dynamics include *mf*.

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

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 - dle, 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!"

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 - die her, Don't swad - die 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?

70 71 72

Sebastian

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

73 74 75 76

Triton **Sebastian**

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

Triton:
"Right!"

93 94 95 96

hey, If she can't _____ walk the walk _____ you just tell _____ her to talk to the claw!

Triton

97 98 99 100

You got - ta bluff and blus - ter, of - ten as you can mus - ter. That _____

Sebastian

Sebastian

Triton: "True..."
Time

101 102 103 104

_____ ought - a re - ad - just her. Or, a - ny-way slow her. _____

105 106 107 108

_____ now, to show some si - new! I _____ know you got it in you. Don't _____

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 and 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

45 46 47 48

G1 G2 G1 G3

Gulls On the dumps! At! On! Awk!

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

49 50 51 52

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

53 54 55 56

G1 G2 Gulls

Gulls Ahhh! Ahhh! Won-der-ful

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

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**

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

Scuttle 65 stuff! 66 That hu - man stuff. If you're a buff 67 of hu - man stuff 68 And

Gulls 69 since it's clear you are, my dear, We'll bring you up to snuff. 70 Be -

Scuttle 69 since it's clear you are, my dear, We'll bring you up to snuff. 70 Be -

Gulls 71 cause, you see, our spe - cial - ty is hu - man stuff! 72

Scuttle 71 cause, you see, our spe - cial - ty is hu - man stuff! 72

G1 **G2**

Gulls 73 74
It's used for serv - ing soup Now, what is

Scuttle 73 74
This is called an ot - to - man

G1 **G2** **G3** **G1** **G2**

Gulls 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

G1 **G3** **G1** **G2**

Gulls 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...

G1 **G2** **G1** **G3**

Gulls 83 84 85 86
 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 83 84 85 86
 It goes with this here "necklace"

Gulls **G1** **G2/3**

Gulls 87 88 89
 mis - sing sev - 'ral ca - rats, But how 'bout that smell? Won - der - ful

Scuttle 87 88 89
 But how 'bout that smell? Won - der - ful

Gulls **G1**

Gulls 90 91 92 93
 stuff! That hu - man stuff. Can't get e - nough of hu - man stuff! It's

Scuttle 90 91 92 93
 stuff! That hu - man stuff. Can't get e - nough of hu - man stuff

G2 **G1/2**

Gulls 94 95
 prac - ti - cal! Spec - tac - ti - cal! We

Scuttle 94 95
 As they would say, "di - veen!"

G1 **G2/3**

Gulls 96 97
 know be - cause we're con - nois - saws. Sen - si - ble

Scuttle 96 97
 What - ev - er that may mean! Sen - si - ble

Gulls

Gulls 98 99 100 101
 stuff! That hu - man stuff. None of it fluff! Not hu - man stuff! And

Scuttle 98 99 100 101
 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

34 35 36 37

wast-ing, was-ting a-way.

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

42 43 44 45

wast-ing, wast-ing a-way!

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

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

159 160 161

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

158 159 160 161

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

163 164 165

162 163 164 165

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

166 167 168 169

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. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). Measure numbers 12, 13, and 14 are indicated above the vocal staff. 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. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Measure numbers 15, 16, 17, 18, and 3 are indicated above the vocal staff. 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. The top vocal part is for Mermds, with measure numbers 19, 20, Mer3, 21, Mer4, and 22. The bottom vocal part is for Flounder, with measure numbers 19, 20, 21, and 22. The lyrics for Mermds are: "Is she ill? Or in-sane? Is it wat-er on the brain?". The lyrics for Flounder are: "self. Wrong,---". The piano accompaniment is on grand staff. Measure numbers 19, 20, 21, and 22 are indicated above the Flounder vocal staff.

Mermds 23 24 25

Flounder 23 24 25

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

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

Mermds 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

Mermds 29 30 31 32

Mermds 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

33 34 35 36

heart! Ring - ing bells! She's in

Flounder

33 34 35 36

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

Mermds Mer3 Mer2-3

37 38 39 40

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

41 42 43 44 45

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

Flounder

41 42 43 44 45

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

Mermds
 70 71 72 73
 sigh... That glow... That swoon... Oh, no! She's flipped, it ne-ver fails!

Flounder
 70 71 72 73
 Oh, no! She's in love! She's in

Mermds
 74 75 76 77
 Love got be - neath her scales! Well, well Well, don't

Flounder
 74 75 76 77
 love! Such a thrill, So de - lish!

Mermds
 78 79 80 81
 you won-der who's the luck-y sea-food dish? She's found some deep sea hunk!

Flounder
 78 79 80 81
 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

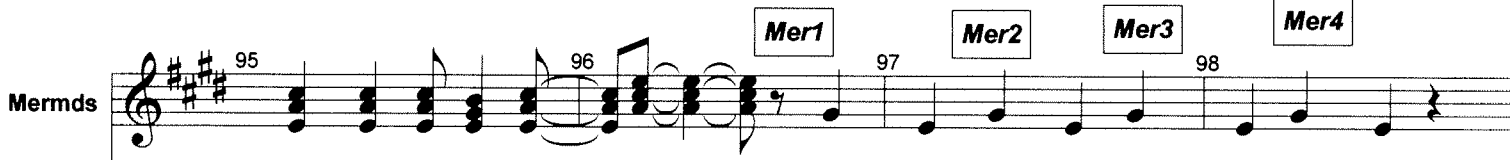
cheeks could not flush - pink - er! — *mp* Ooh — *f* Woh — She's

Flounder 91 92 93 94

— It's clear as H - 2 - O!

Mermds

Mer1 Mer2 Mer3 Mer4

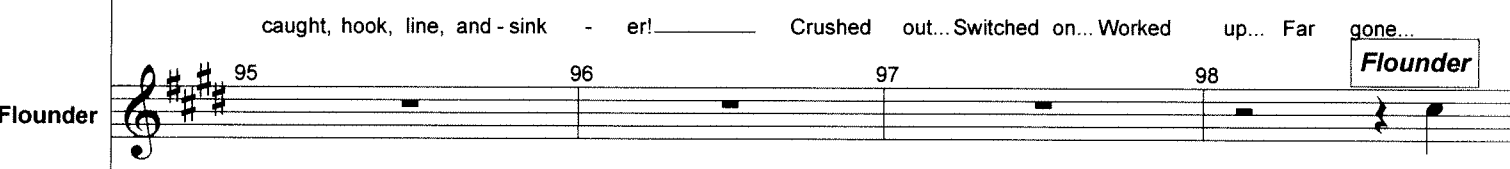


95 96 97 98

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

Flounder

Flounder



95 96 97 98

Knocked



Mermds

All Mer4 Mer3



99 100 101 102

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

Flounder



99 100 101 102

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



mp

Mermds

Mer2 Mer1



103 104 105 106

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

Flounder

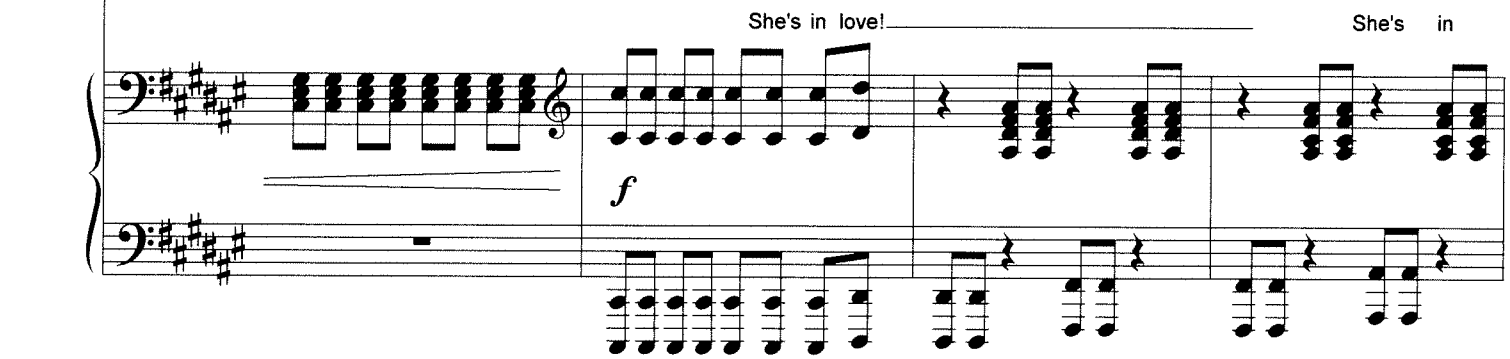
ff



103 104 105 106

ff

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 -

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

Flounder

116 117 118

Plain to see, No mis - take!

Plain to see, No mis - take!

Mermaids

119 120

Flounder

119 120

Look at those moon - beams in her wake.

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."

5 6 7 8

Seb. Triton Seb.

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

9 10 11 12

Triton:
"True..."

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

13 14 15 16

Triton **Seb.**

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

17 18 19 20

Triton: Seb.
"Hmm..."

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

21 22 23 24

Triton: "Oh, yes." Triton

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

25 26 27 28

Seb:
"Exactly!"

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 Seb: "Yes!" Triton

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. The bass clef part features a more active accompaniment 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 simple accompaniment with long notes. 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

76

Musical notation for measures 76-79. The system consists of a treble clef staff and a bass clef staff. Measures 76-79 are marked with a '3' above the notes, indicating triplets. The key signature has one flat (B-flat). The time signature is 4/4.

80

Musical notation for measures 80-83. The system consists of a treble clef staff and a bass clef staff. Measures 80-83 are marked with a '3' above the notes, indicating triplets. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

84

Musical notation for measures 84-87. The system consists of a treble clef staff and a bass clef staff. Measures 84-87 are marked with a '3' above the notes, indicating triplets. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

88

Musical notation for measures 88-91. The system consists of a treble clef staff and a bass clef staff. Measures 88-91 are marked with a '3' above the notes, indicating triplets. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

92

Musical notation for measures 92-95. The system consists of a treble clef staff and a bass clef staff. Measures 92-95 are marked with a '3' above the notes, indicating triplets. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Under the Sea

"The Little Mermaid"

2/18/03

Music by Alan Menken
Lyric by Howard Ashman

Buoyant Calypso beat

Sebastian

(unfinished accomp.)
mf

Seb

Sebastian

Seb

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.

Detailed description: This block contains the first system of the musical score, measures 60 through 63. It features three vocal parts: Women (Wom.), Men, and Sebastian (Seb), along with a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part consists of a right-hand melody with chords and a left-hand bass line. The lyrics are: Wom. Un-der the sea. Men Un-der the sea. Seb 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.

Detailed description: This block contains the second system of the musical score, measures 64 through 67. It continues the vocal parts and piano accompaniment from the previous system. The lyrics are: 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 Seabreeze (Seb.), and a piano accompaniment consisting of a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics for the Women and Men parts are "Un-der the sea". The lyrics for the Seabreeze part are "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 Seabreeze (Seb.), and a piano accompaniment consisting of a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics for the Women part are "Nat - u - ral - ly". The lyrics for the Men part are "E - ven the stur-geon an' the ray,". The lyrics for the Seabreeze part are "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

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

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

Flotsam

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

Jetsam

No. Who will help her get her

Flotsam

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

(harmony)

Jetsam

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

Flotsam

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 25 26 27 28

Ariel: "You mean Ursula?"

mf She knows your dreams.

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

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

This system contains two vocal staves and a piano accompaniment. The vocal staves are labeled 'tsam' and contain rests for measures 47, 48, 49, and 50. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

sam

51 52 53 54 55

sam

51 52 53 54 55

This system contains two vocal staves and a piano accompaniment. The vocal staves are labeled 'sam' and contain rests for measures 51, 52, 53, 54, and 55. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

Segue as one to "Poor Unfortunate Souls"

sam

56 57 58 59

sam

56 57 58 59

This system contains two vocal staves and a piano accompaniment. The vocal staves are labeled 'sam' and contain rests for measures 56, 57, 58, and 59. The piano accompaniment is mostly empty, with only a few notes in the bass line. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

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

23 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.

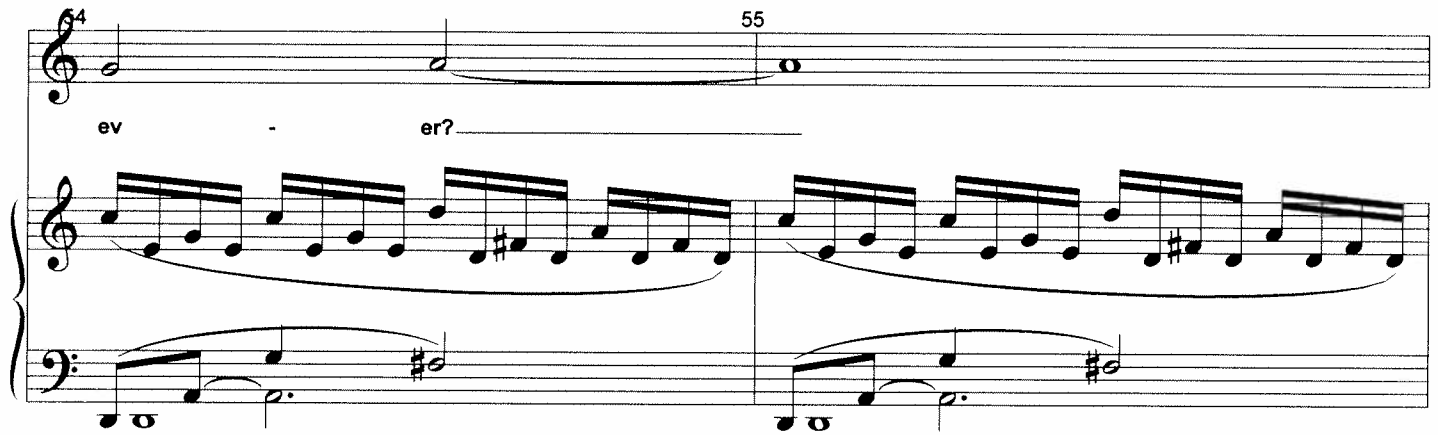
50 51

62 53

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

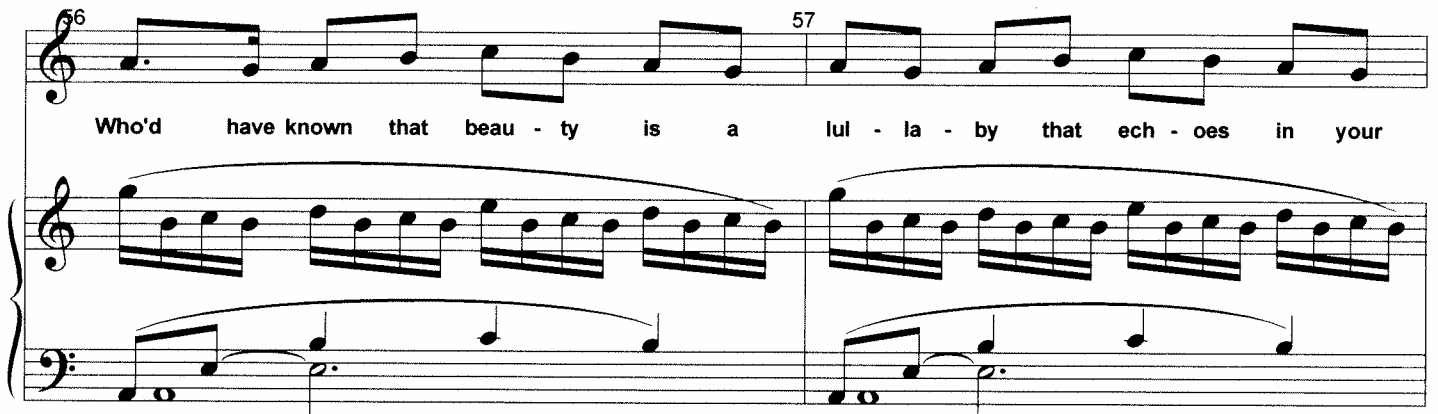
64 55

ev - er?



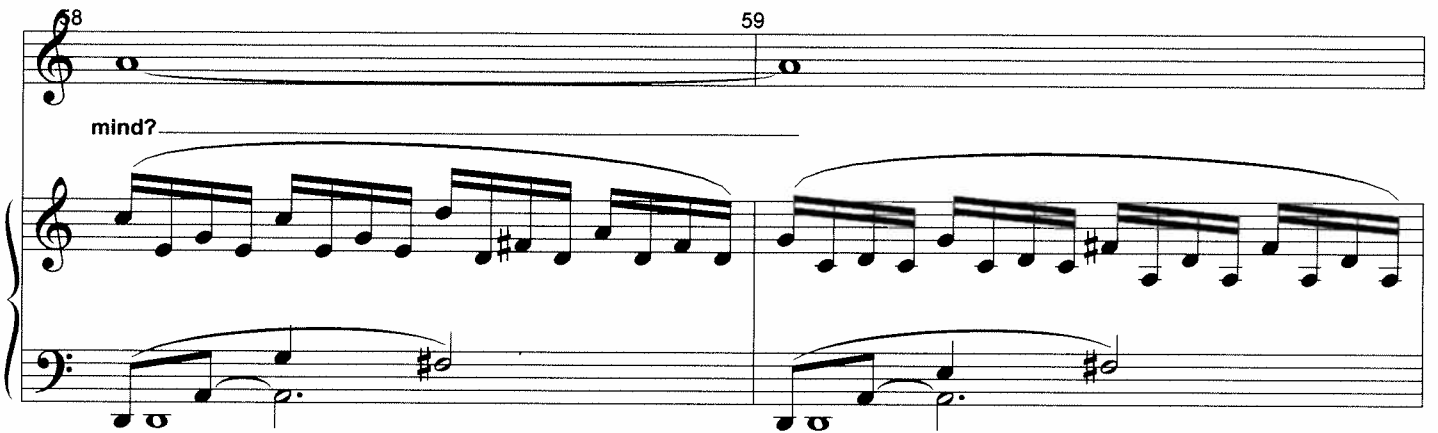
66 57

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



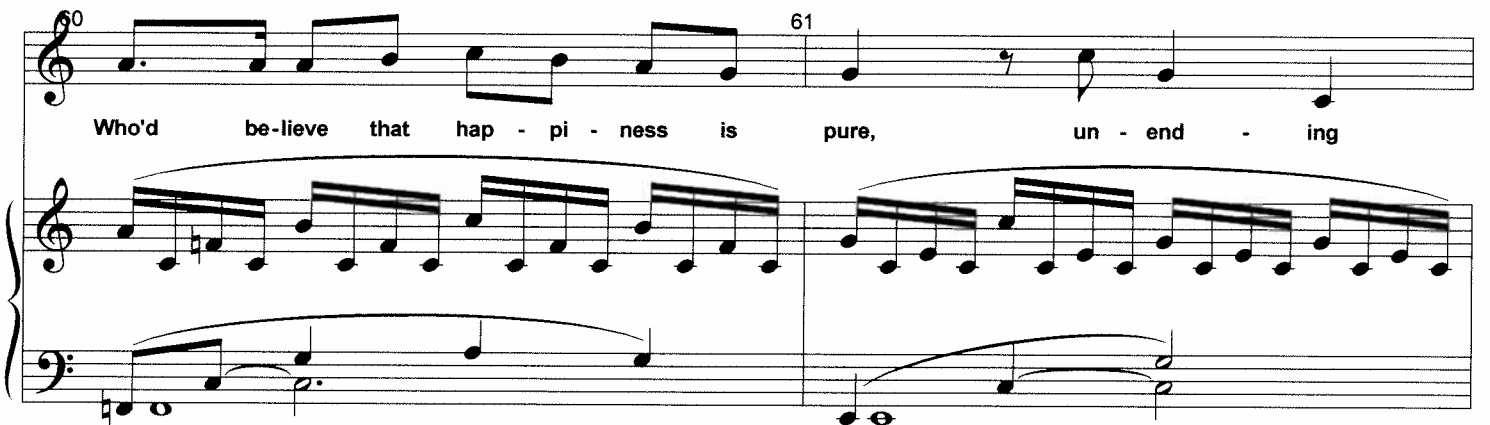
68 59

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

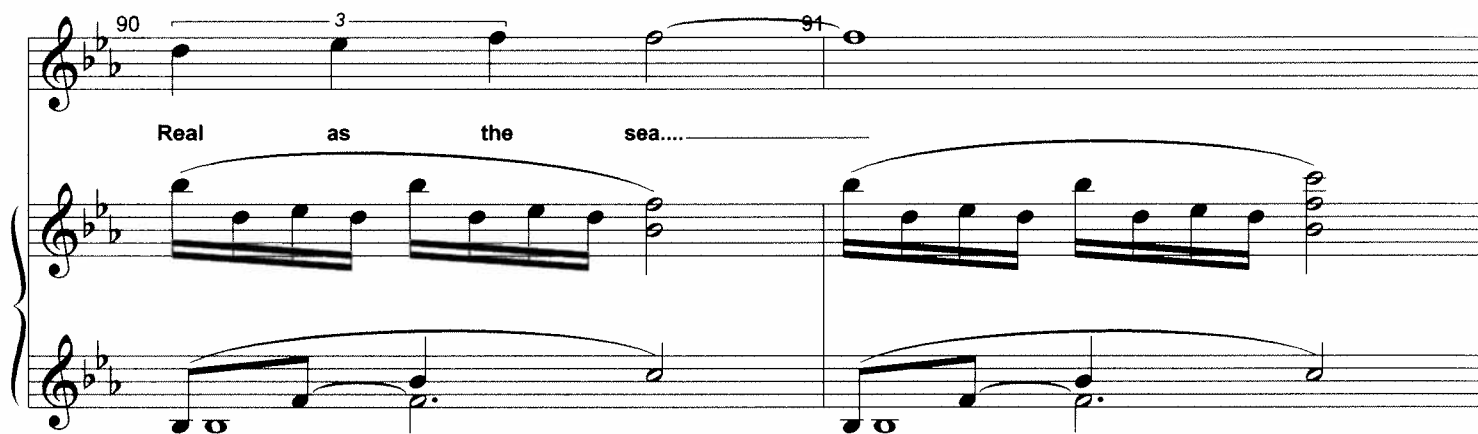
88 3 89

Strange as a dream....



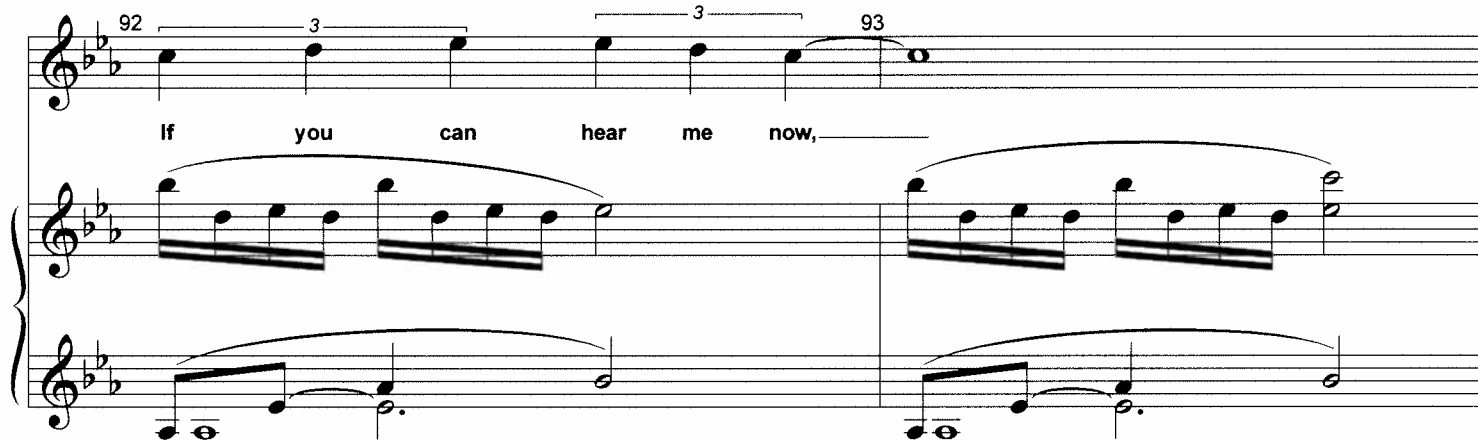
90 3 91

Real as the sea....



92 3 3 93

If you can hear me now,



94 3 95 3

come set me free... Come set me



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!"

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 with a driving rhythm. 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 whole rests, one in each measure. The piano part (middle and bottom staves) features a complex texture of chords and arpeggiated figures. In measure 32, the piano part has a complex chordal texture in the right hand and a simple chord in the left hand. In measure 33, the right hand continues with a similar texture, and the left hand has a simple chord. In measure 34, the right hand has a similar texture, and the left hand has a simple chord. In measure 35, the right hand has a similar texture, and the left hand has a simple chord. In measure 36, the right hand has a similar texture, and the left hand has a simple chord. The piano part is marked with a forte dynamic (f) and includes a glissando instruction: "+ hp glisses...".

Segue as one to "Her Voice"

Positovity

"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. The piano part features a rhythmic pattern of eighth notes and chords. The vocal lines for Gulls and Scuttle 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 for Gulls and Scuttle are marked with measure numbers 6 through 8. The piano accompaniment includes a key signature change to three sharps (F#, C#, G#) starting in measure 8. The vocal line for Scuttle ends with the word "Now" in a box.

Scuttle

10 11 12

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

Scuttle

13 14 15 16

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

Scuttle

17 18 19 20

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

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 the character Scuttle. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line starts at measure 21 with the lyrics 'though I lack an aw-ful lot, there is one thing I've got... I got pos - i - too -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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. The vocal line continues from measure 25 with the lyrics 'vi - ty! I got pos - i - too - vi - ty! It gives me the'. The piano accompaniment continues with similar chordal accompaniment.

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. 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 the same accompaniment style.

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. The vocal line concludes with the lyrics 'once you've heard that word, there ain't noth-in' you can't do. So'. The piano accompaniment continues with the same accompaniment style.

Scuttle

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

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

Gulls

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

Scuttle

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

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 **(Scuttle)** ⁶⁸ 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

Detailed description: This block contains the first system of the musical score. It features a vocal line for 'Scuttle' and a piano accompaniment. The vocal line starts at measure 99 with the instruction '(Scuttle)'. Measures 100, 101, and 102 are marked above the staff. The lyrics are: 'Then there's you, just sit - tin' there, — smack down flat up - on your der - ri - ere. — If'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Scuttle

103 104 105 106

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

Detailed description: This block contains the second system of the musical score. The vocal line continues from measure 103 to 106. The lyrics are: 'that's the way you like to be, — well, you might as well be shrub - be - ry. — So'. The piano accompaniment continues with chords and a bass line.

Scuttle

107 108 109 110

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

Detailed description: This block contains the third system of the musical score. The vocal line continues from measure 107 to 110. The lyrics are: 'stand right up, and dust your seat, and walk real tall up - on your own two feet. — And'. The piano accompaniment continues with chords and a bass line.

111 112 113 114 (All 3)

Gulls You got pos - i - tron -

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

115 116 117 118

Gulls o - my! You got pos - i - ti - mo - ny! You got the

Scuttle: "Keep on truckin'!"

Scuttle: "You go, gull!" G1

119 120 121 122

Gulls whoosh...and thewump... Thatought-a putsome piz - zazz in your pa-too-tiel And

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

G2

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

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

Gulls 135 We got pos - pi - tu -

Scuttle 135 We got pos - pi - tu -

Detailed description: This block contains the first system of the musical score. It features two vocal staves for Gulls and Scuttle, and a piano accompaniment. The key signature is one sharp (F#). The Gulls staff has a treble clef and a common time signature. The lyrics are "We got pos - pi - tu -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

[Hi part opt. 8vb]

Gulls 137 li - ty! We got pos - i - trop - o - ly! We got us the

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

Detailed description: This block contains the second system of the musical score. It features two vocal staves for Gulls and Scuttle, and a piano accompaniment. The key signature is one sharp (F#). The Gulls staff has a treble clef and a common time signature. The lyrics are "li - ty! We got pos - i - trop - o - ly! We got us the". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

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

Detailed description: This block contains the third system of the musical score. It features two vocal staves for Gulls and Scuttle, and a piano accompaniment. The key signature is one sharp (F#). The Gulls staff has a treble clef and a common time signature. The lyrics are "zap an't the zip, and the wick - y wack woo - kie. and". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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 - troon - 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

Sulls 157 158 159 160

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

uttle 157 158 159 160

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

Sulls 161 162 163 164

you!

uttle 161 162 163 164

you!

Ariel

"The Little Mermaid"

Beyond My Wildest Dreams

5/25/03

Music by Alan Menken
Lyric by Glenn Slater

With excitement ♩=138

Ariel

Ariel

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

Ariel

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

Arranged by M. Kosarin

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 - daz - 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 (Bb) and a 4/4 time signature. 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 piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. A dynamic marking of *And.* is present in the piano part at measure 25.

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 of the score 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 similar rhythmic patterns, featuring chords and moving lines in both hands.

Ariel 32 33

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

The third system of the score covers measures 32 to 33. The vocal line has the lyrics: "Prayed, and wow! Just look, it's real - ly me here!". The piano accompaniment continues, with the right hand playing chords and the left hand providing a bass line.

Ariel 34 35

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

The fourth system of the score covers measures 34 to 35. The vocal line concludes with the lyrics: "Walk - ing a-round, strange as it seems, some - where be - yond my wild - est". The piano accompaniment continues with chords and a steady bass line.

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 note G4, followed by eighth notes A4, Bb4, and C5. Measure 45 continues with eighth notes D5, E5, and F5, ending with a quarter note G5. 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 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 48 continues with eighth notes D5, E5, and F5, ending with a quarter note G5. Measure 49 has a quarter note G5, followed by a quarter rest, then eighth notes A4, Bb4, and C5. 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 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 51 continues with eighth notes D5, E5, and F5, ending with a quarter note G5. 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 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 53 continues with eighth notes D5, E5, and F5, ending with a quarter note G5. Measure 54 has a quarter note G5, followed by a quarter rest, then eighth notes A4, Bb4, and C5. 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 and bass clef. The treble clef has a series of chords, and the bass clef has a melodic line with a piano dynamic marking 'p'.

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 for Ariel starts at 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 with a series of chords and a bass clef with a simple bass line.

Ariel 67 68

dreams!

Detailed description: This block contains the third system of the musical score. The vocal line for Ariel starts at measure 67 with a half note 'dreams!'. The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords, and the bass clef has a simple bass line.

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 for Ariel 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 and bass clef. The treble clef has a series of chords, and the bass clef has a simple bass line. A piano dynamic marking 'p' is present at the beginning of the system.

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*

Detailed description: This block contains the first system of the musical score. It features a vocal line for Ariel in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Look at it all, hall af-ter hall, per-fect as you could please here! Mar-vels ga-lore, and, ev-en more,". The piano part starts with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. Measure numbers 85, 86, and 87 are indicated above the vocal line.

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 -

Detailed description: This block contains the second system of the musical score. It features a vocal line for Ariel in treble clef and a piano accompaniment in grand staff. The lyrics are: "gee, did I men-tion he's here? And if, who knows, all of it goes past ev-en these ex -". The piano part continues with the same accompaniment. Measure numbers 88, 89, and 90 are indicated above the vocal line. At the end of measure 90, there is a time signature change to 2/4.

Ariel

91 92 93

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

ff

Detailed description: This block contains the third system of the musical score. It features a vocal line for Ariel in treble clef and a piano accompaniment in grand staff. The lyrics are: "tremes... Just look at me and you will see some-one be-yond her". The piano part features a forte (*ff*) dynamic starting in measure 92. Measure numbers 91, 92, and 93 are indicated above the vocal line. At the end of measure 93, there is a time signature change to 4/4.

Ariel

94 95 96

wild - est dreams!

Detailed description: This block contains the fourth system of the musical score. It features a vocal line for Ariel in treble clef and a piano accompaniment in grand staff. The lyrics are: "wild - est dreams!". The piano part features a piano (*p*) dynamic and includes a trill in the right hand starting in measure 94. Measure numbers 94, 95, and 96 are indicated above the vocal line. The system ends with a double bar line.

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

Detailed description: This system contains measures 16 through 19. The vocal line (Ar) starts at measure 16 with the lyrics 'heart's an op-en book. You'd see it all at once if on-ly you would look.' The piano accompaniment (piano) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. Measure 19 ends with a double bar line.

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

20

20

Detailed description: This system contains measures 20 through 23. It is a piano accompaniment for the vocal line above. The piano part continues with the same eighth-note bass line and chordal accompaniment. Measure 23 ends with a double bar line.

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

24

Ar

24

24

24

If

Detailed description: This system contains measures 24 through 27. The vocal line (Ar) is mostly silent, with a few notes at the end of measure 27. The piano accompaniment (piano) continues. In measure 27, the word 'If' is written above the piano staff. Measure 27 ends with a double bar line.

28

Ar

28

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

28

Detailed description: This system contains measures 28 through 31. The vocal line (Ar) has the lyrics 'on-ly you could glimpse the feel-ing that I feel. If on-ly you would no-tice what I'm'. The piano accompaniment (piano) continues with the same accompaniment style. Measure 31 ends with a double bar line.

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 grand staff notation with treble and bass clefs. Measure numbers 31, 31, and 31 are written at the beginning of the vocal, piano, and bass 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 grand staff notation with treble and bass clefs. Measure numbers 34, 34, and 34 are written at the beginning of the vocal, piano, and bass 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 grand staff notation with treble and bass clefs. Measure numbers 38, 38, and 38 are written at the beginning of the vocal, piano, and bass 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 grand staff notation with treble and bass clefs. Measure numbers 42, 42, and 42 are written at the beginning of the vocal, piano, and bass 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

Musical staff for Ariel's vocal line, measures 62-64. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a whole rest in measure 62, followed by quarter notes in measure 63 and a half note in measure 64.

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

Musical staff for the vocal line, measures 62-64. The notes correspond to the lyrics: "If on - ly it were true, if on - ly for a while... If".

But that voice! Ah, that

Piano accompaniment for measures 62-64. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and quarter notes.

65

Ar

ic

Musical staff for Ariel's vocal line, measures 65-67. The melody continues with quarter notes in measure 65, a half note in measure 66, and quarter notes in measure 67.

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

Musical staff for the vocal line, measures 65-67. The notes correspond to the lyrics: "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?

Piano accompaniment for measures 65-67. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and quarter notes.

68

r

Musical staff for Ariel's vocal line, measures 68-70. The melody continues with quarter notes in measure 68, quarter notes in measure 69, and a half note in measure 70. The time signature changes to 2/4 in measure 69 and back to common time in measure 70.

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

Piano accompaniment for measures 68-70. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and quarter notes.

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! Ca -

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

Forceful and fast

9 10 11 12

ff

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 page of a musical score for Ursula's Incantation II. It features a vocal line and a piano accompaniment. The score is divided into measures 13 through 27. The key signature is B-flat major (two flats). The vocal line begins at measure 17 with the lyrics: "Ursula: 'Just wait until that pantomime princess gets a load of me!' That". The piano accompaniment consists of chords and arpeggiated figures in both hands. There are several fermatas and dynamic markings such as *mf* and *f*. The score ends with a double bar line at measure 27.

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 starts with a rest in measure 1, followed by notes in measures 2, 3, and 4. The piano accompaniment features chords and moving lines in both hands. The lyrics are: "Look at how you're fret - ting. Life's get - ting up - set - ting. Lov - er - boy's de - part - ing. You're

Musical score for measures 5-8. The vocal line continues with notes and rests. The piano accompaniment includes a *mp* dynamic marking and a *molto rit.* marking. The lyrics are: "start - ing to cry. I guess your dreams ain't turn - ing out so swell, my dear. Well, my dear, here's

Musical score for measures 9-12. The vocal line has rests for all four measures. The piano accompaniment features a *mf* dynamic marking and a tempo instruction: "Easy 2, swung eighths".

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

Tempo 1°

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 postume*

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

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

f

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!