

KING TRITON

That's not a bad idea—

SEBASTIAN

I'd say it's a right good one.

KING TRITON

And you are just the crab to do it!

SEBASTIAN

What?!?

KING TRITON

You heard me! From now on, Ariel is your responsibility!

(KING TRITON exits emphatically.)

SEBASTIAN

(follows KING TRITON, pleading)

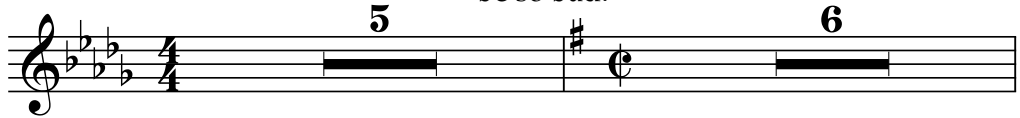
Mine? But Your Majesty, she's a clever mermaid! I'm just a crustacean! Surely you ought to pick someone higher on the evolutionary ladder...

SCENE SIX: ARIEL'S GROTTO

(#12 – PART OF YOUR WORLD. The SEA CHORUS reconfigures to form Ariel's grotto, filled with "human treasures." ARIEL, distraught after her fight with Dad, sits among her treasures holding her newly acquired fork. FLOUNDER floats nearby.)

Part of Your World

ARIEL: If only I could make my father understand. I just don't see how a world that makes such wonderful things could be so bad.



14 Would-n't you think my col - lec - tion's com - plete?

16 Would-n't you think I'm the girl, — the girl who has

18 ev - 'ry - thing? — I've got

20 gad - gets and giz - mos a - plen - ty. I've got

22 who - zits and what - zits ga - lore. You want

More Freely

24 thing - a - ma - bobs? I've got twen - ty. But who

In 4

26 cares? No big deal. I want more. —

Semplice, Quasi tempo

29 — I wan - na be — where the peo - ple are.

32 I wan-na see,— wan-na see 'em dan - cin',

34 walk-in' a - round on those... What-d'-ya call 'em? Oh,

Moving forward A tempo

36 feet. Flip-pin' your fins, you don't

39 get too far.— Legs— are re-qui-red for jump-in', danc-in',

42 stroll-in' a - long down the... What's that word a - gain?

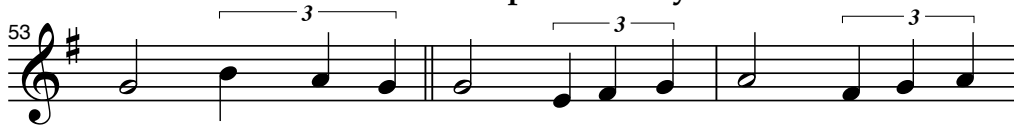
44 Street. Up where they walk, up where they

47 run, up where they stay all day in the sun... Wan-der-in'

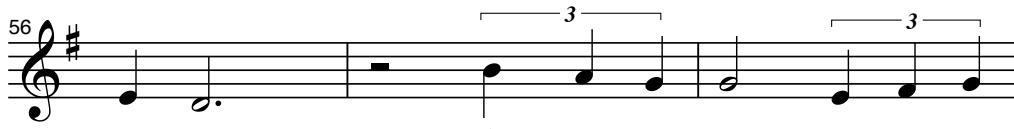
50 free, wish I could be part of that world. _____

Moving forward

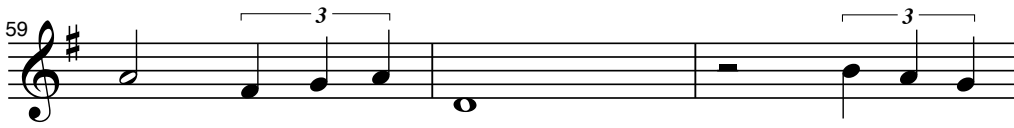
More passionately



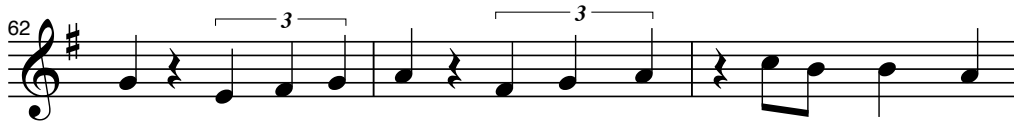
— What would I give if I could live out-ta these



wa - ters? What would I pay to spend a



day warm on the sand? Bet-cha on



land they un-der-stand. Bet they don't re-pri-mand their



daugh - ters. Bright young wom-en, sick of

Allargando



swim-min', read - y to stand. — And

A tempo (broader)



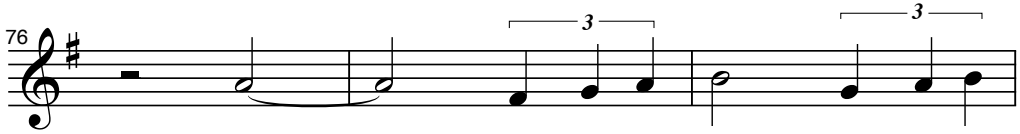
read - y to know — what the peo - ple know.



Ask 'em my ques - tions and get some an - swers.



74 What's a fire?— And why does it... What's the word?



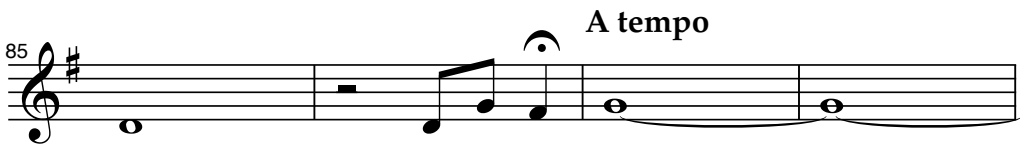
76 Burn?— When's it my turn? Would-n't I



79 love, love to ex - plore that shore up a - bove?—



82 — Out of the sea, wish I could



85 be part of that world. —



(FLOTSAM and JETSAM, who have been spying, enter unseen.
They whisper to each other:)

FLOTSAM

“Sssick of ssswimin’...”?

JETSAM

“Out of the sssea...”?

FLOTSAM, JETSAM

Hmmm...

(As SEBASTIAN enters, FLOTSAM and JETSAM disappear into
the shadows.)

SEBASTIAN

Tell me, child. You got trouble in da mind?

ARIEL

Sebastian!

SEBASTIAN

What is all this?

ARIEL

Um... just a few knick-knacks I've collected, that's all.

SEBASTIAN

You ought to be ashamed of yourself! If your poor father knew about this place, he'd—

ARIEL

You're not gonna tell him, are you? Oh, please, Sebastian! He'd never understand!

SEBASTIAN

Ariel, down here is your home! The human world – it's a mess.

(#13 – UNDER THE SEA.)

Under the Sea

SEBASTIAN: Life under the sea is better than anything they got up there...

Buoyant Calypso beat 8 **SEBASTIAN:**

The sea - weed is

al - ways green - er in some - bod - y else - 's lake.

You dream a - bout go - ing up there,

(SEA CREATURES of all kinds
enter and surround ARIEL.)

15

but that is a big mis-take. Just look at the

18

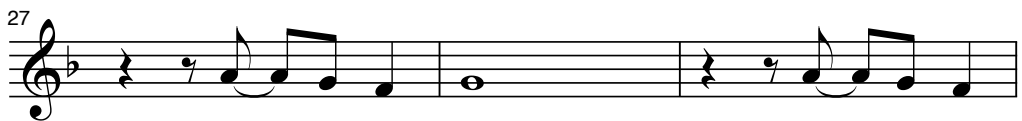
world a - round you, right here on the o - cean floor.

21

Such won-der-ful things sur-round you. What more is you

24

look-in' for? Un - der the sea,


27

un - der the sea. Dar - lin', it's

30

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

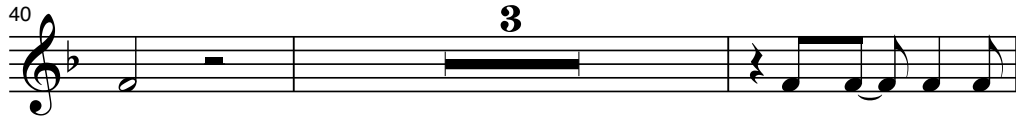
33

Up— on the shore they work all day.—

35

— Out— in the sun they slave a - way



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



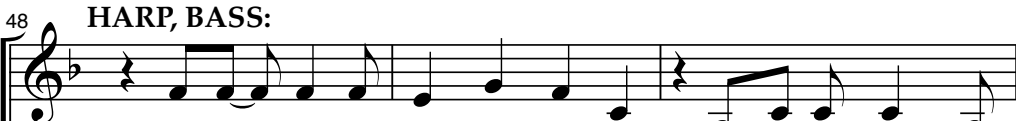
sea.

Down here all the



fish is hap-py

as off— through the waves dey roll.



HARP, BASS:

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



SAX, FLOUNDER:

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



JELLYFISH 1:

in the bowl.

But fish— in the bowl is luck - y.



JELLYFISH 2:

in the bowl.

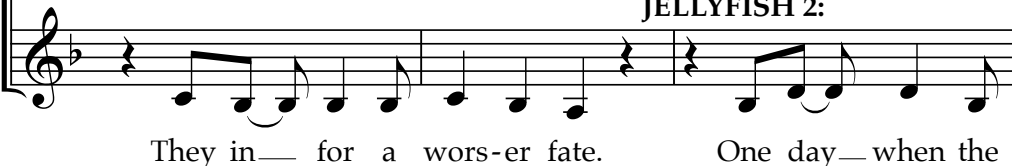
But fish— in the bowl is luck - y.

**HARP, BASS,
JELLYFISH 1:**

54

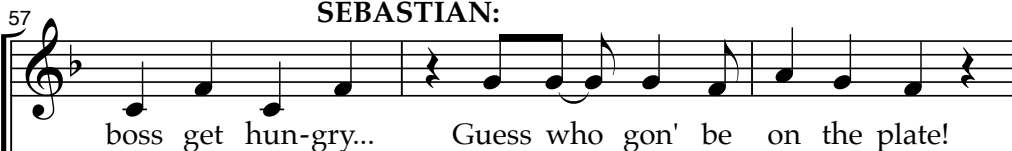
 They in— for a wors-er fate. One day— when the

**SAX, FLOUNDER,
JELLYFISH 2:**

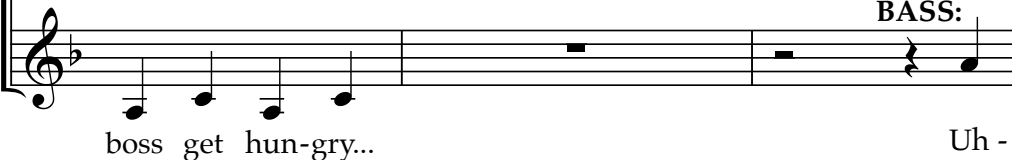


They in— for a wors-er fate. One day— when the

SEBASTIAN:

57

 boss get hun-gry... Guess who gon' be on the plate!

BASS:



boss get hun-gry... Uh -

SEA CREATURES:

60

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

oh!

SEBASTIAN:

64

 No - bo-dy beat us, fry— us, and eat us in— fri-ca -

(SEBASTIAN):

67

 see. We— what the land folks love to— cook.

SEA CREATURES:



Un-der the sea. Whoa—

70

— Un - der the sea we off the hook. We— got no

— Ah————— We— got no

73

trou- bles, life— is the bub- bles, un - der the sea.

trou- bles, life— is the bub- bles, un - der the sea.

76

2 **NEWT:** **CARP:**

The newt— play the flute. The carp

80

PLAICE: **SEBASTIAN:**

— play the harp. The plaice— play the bass, and they

82

BASS: **CHUB:**

— sound - in' sharp. The bass— play the brass. The chub

84

FLUKE: **SEA CREATURES, SEBASTIAN:**

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

87

— he can play. The ling's— on the strings. The trout

89

— rock - in' out. The black - fish, she sings. The smelt—

91

— and the sprat, they know— where it's at. An'

93

(ARIEL senses something overhead.)

oh, that blow - fish blow!

ARIEL: (to FLOUNDER) Look, a ship!
 (ARIEL swims off toward it. FLOUNDER darts after her. Unaware, SEBASTIAN and the SEA CREATURES continue the number.)

96

3 **SEBASTIAN:** **3**

Un-der the

100 **(SEBASTIAN):**

sea, un - der the sea.

SEA CREATURES:

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

103 **(SEBASTIAN):**

When the sar - dine be - gin the be-guine, it's mus-ic to

106 (SEBASTIAN):
 me! What do they got, a lot— of sand?

SEA CREATURES:
 It's mu - sic to me! A lot— of sand?

109
 We— got a hot crus-ta - ce-an band! Each lit-tle

We— got a hot crus-ta - ce-an band!

112
 snail here know how to wail here. That's why it's

Oh—

114
 hot-ter un - der the wa-ter. Ya,— we in

Ah—

116

luck here down in the muck here, un - der the

Un - der, un - der — the

118

sea! _____

sea! _____

*(The SEA CREATURES exit with #14 – UNDER THE SEA –
PLAYOFF.)*

SEBASTIAN

See child, that's what I'm talking about!

(looks around to discover ARIEL is missing)

Ariel! Hello?

(exiting)

Oh, somebody's gotta nail that girl's fins to the floor!

(#15 – PRINCE ERIC'S SHIP.)

Part of Your World (Reprise 2)

ARIEL: Prince Eric...

A tempo

3

ARIEL: **3**

I don't know

5 **3** **3**

when, I don't know how, but I know

7 **3**

some - thing's start - ing right now.

9 **3** **3**

— Watch and you'll see, — some-day I'll

12 *molto rall.* **Maestoso**

be part of your world!

(ARIEL dives into the sea.)

15 **4**

The musical score is written on a single treble clef staff in 3/4 time. It begins with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'A tempo'. The score consists of six lines of music. The first line starts with a whole rest, followed by a triplet of eighth notes. The second line contains the lyrics 'when, I don't know how, but I know' with triplets of eighth notes. The third line contains 'some - thing's start - ing right now.' with a triplet of eighth notes. The fourth line contains '— Watch and you'll see, — some-day I'll' with triplets of eighth notes. The fifth line contains 'be part of your world!' with a 'molto rall.' marking and a 'Maestoso' marking. The sixth line contains '(ARIEL dives into the sea.)' and ends with a final chord marked with a '4'.

ARIEL

Can you do that?

URSULA

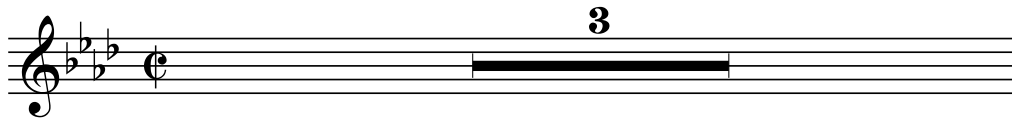
My dear, sweet child – it’s what I live for: to help unfortunate merfolk like yourself.


(#24 – POOR UNFORTUNATE SOULS.)

Poor Unfortunate Souls

**Moderate 2 -
1930s Cabaret Feel**

URSULA: Poor souls with
no one else to turn to...




14

 mag-ic. It's a ta - lent that I al - ways have pos -


16


 sessed. And here late - ly, please don't laugh, I


18


 use it on be - half of the mis - er - a - ble, lone - ly, and de -

URSULA, TENTACLES, A tempo
FLOTSAM, JETSAM:
 20 *rall.*

 pressed. Pa - thet - ic! Poor un - for - tu - nate

22 **URSULA:** **FLOTSAM:**

 souls, in pain, in need. This one

25 **JETSAM:** **URSULA:**

 long - ing to be thin - ner. That one wants to get the girl. And do I

27 **FLOTSAM, JETSAM:** **URSULA, TENTACLES, FLOTSAM, JETSAM:**

 help them? Yes, in - deed! Those

29 **FLOTSAM:** **JETSAM:**

 poor un - for - tu - nate souls, so sad, so

32 **URSULA:**

true. They come flock-ing to my caul-dron cry-ing,

34

"Spells, Ur-su-la, please!" And I help them, yes, I

36 **Colla voce, poco rubato**

do! Now it's hap-pened once or twice, some-one

38

could - n't pay the price, and I'm a -

39

fraid I had to rake 'em 'cross the coals. Yes, I've

41

had the odd com-plaint, but on the

42 **A tempo**

whole I've been a saint... to those poor un-for - tu-nate

URSULA: I have a spell that will turn you into a human for three days. Before the sun sets on the third day, you've got to get dear ol' princey to kiss you. If you do, you'll stay human forever.

44

souls.

ARIEL: And if I don't?

URSULA: You will turn back into a mermaid and your soul will be mine forever! (*ARIEL gasps.*) Life's full of tough choices, isn't it?

52 **Creepy Waltz in 3** **5**

(**URSULA**): Of course, there is one more thing... my fee.

ARIEL: But I don't have any—

URSULA: I'm not asking for much. Only... your voice.

ARIEL: But if I give away my voice, how can I ever—

57 **9**

66 **URSULA:** **Tempo 1°, poco piu mosso**

You'll have your looks... Your pret-ty

68

face... And don't un-der-es-ti-mate the

70

im-por-tance... of bo-dy lan-guage!

72 **A tempo**

Come on, you poor un-for-tu-nate soul! Go a-

75

head! Make your choice! I'm a ver-y bus-y wom-an and I

78 **URSULA, TENTACLES,
FLOTSAM, JETSAM:**

have-n't got all day. It won't cost much... Just your

80 **FLOTSAM:**

voice! You poor un-for - tu - nate soul. It's

83 **JETSAM: URSULA:**

sad, but true. If you want to cross a bridge, my sweet, you've

86

got to pay the toll. Take a gulp and take a breath and go a -

88

head, a-chieve your goal. Flot-sam, Jet-sam, now I've got her, boys, the

A tempo
90 **URSULA, TENTACLES,
FLOTSAM, JETSAM:**

boss is on a roll. You poor un -

92

for - tu - nate soul! _____

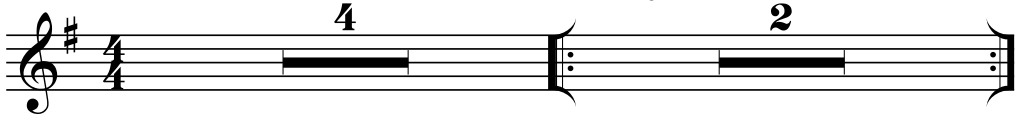
95

One Step Closer

(PRINCE ERIC): You're nimble on your feet, aren't you? Well, dancing beats small talk any day. It's the way your legs smile... or laugh. It lets you say so many things.

Flowing, easy intro

Steady 4



7 PRINCE ERIC:



Danc-ing is a lang-uage that is felt in-stead of heard.

9 (PRINCE ERIC
does a little jig.)

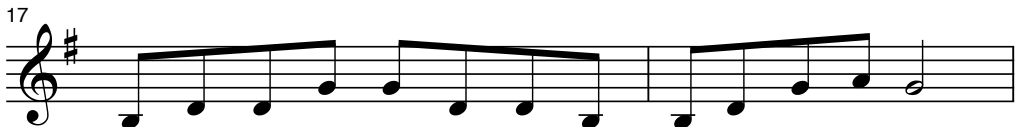


You can whis-per, sing, or shout with-out so



much as a word. Try it, go on, like so...

(PRINCE ERIC repeats the step. ARIEL imitates him.)



Just let your e - mo-tions tell your bo-dy what to do.

(PRINCE ERIC does another
step. ARIEL imitates him.)



See how much a sin-gle ges-ture can re-

22

veal! And ev-'ry lit-tle step, ev-'ry sin-gle step is

25

one step clos - er _____ to say - ing what you feel.

(PRINCE ERIC patiently teaches ARIEL a few more dance steps. Shes's a quick study. They become in tune with each other, moving as one, poetry in motion... Suddenly, wafting through the night breeze are the magical strains of Ariel's VOICE.)

28

(PRINCE ERIC stops abruptly.)
PRINCE ERIC: Did you hear something?
(ARIEL's eyes open wide but she shakes her head "no.")
PRINCE ERIC becomes distracted.)

VOICE:

36

Ah _____ Ah _____

(PRINCE ERIC): Forgive me – there's this voice – it's been haunting me...

38

Ah _____ Ah _____

(PRINCE ERIC): Anyway, I *(PRINCE ERIC bows, and ARIEL should let you get some sleep. mimics him. PRINCE ERIC exits hastily.)*
 Good night.

40

Sweetly

(ARIEL, crestfallen, watches him depart. SEBASTIAN emerges from hiding.)