

1990  
ACADEMY  
AWARD  
WINNER

FROM WALT DISNEY PICTURES®

# THE LITTLE MERMAID



*Music by  
Alan Menken*

*Lyrics by  
Howard Ashman*



# FATHOMS BELOW

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Brightly

C Am C Am

*mf*

C Am C Am C

Am C Am C Am

C Am C Am C

Am C Am C Am

Musical notation for the first system, measures 1-5. The treble clef contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for Am, C, Am, C, Am are shown above the staff.

C Am C Am C

Musical notation for the second system, measures 6-10. The treble clef contains a melody of quarter notes: A4, B4, C5, B4, A4, G4, F4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for C, Am, C, Am, C are shown above the staff.

Am C F C/E Dm

Musical notation for the third system, measures 11-15. The treble clef contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for Am, C, F, C/E, Dm are shown above the staff.

C Am C G C

Musical notation for the fourth system, measures 16-20. The treble clef contains a melody of quarter notes: A4, B4, C5, B4, A4, G4, F4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for C, Am, C, G, C are shown above the staff.

Fmaj9 C/E Dm C Gm

Musical notation for the fifth system, measures 21-25. The treble clef contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for Fmaj9, C/E, Dm, C, Gm are shown above the staff.

C Am C Am C

I'll tell you a

Detailed description: This system contains the first five measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for C, Am, C, Am, and C. The lyrics 'I'll tell you a' are positioned below the vocal line.

F C/E Dm C

tale of the bot - tom - less blue and it's hey to the

Detailed description: This system contains the next five measures. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal line, guitar chord diagrams are provided for F, C/E, Dm, and C. The lyrics 'tale of the bot - tom - less blue and it's hey to the' are positioned below the vocal line.

Am C G C F

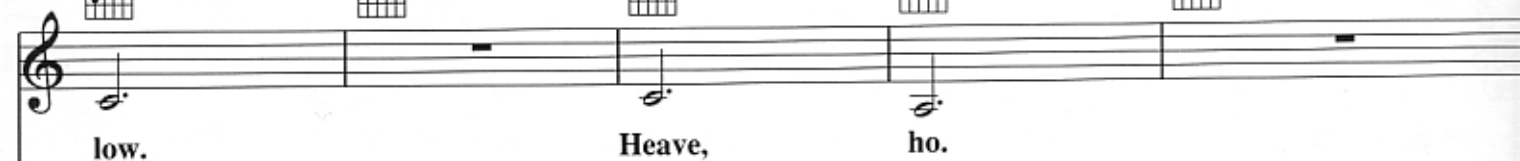
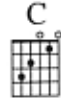
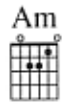
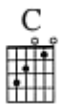
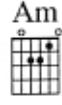
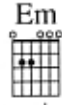
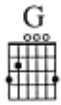
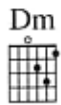
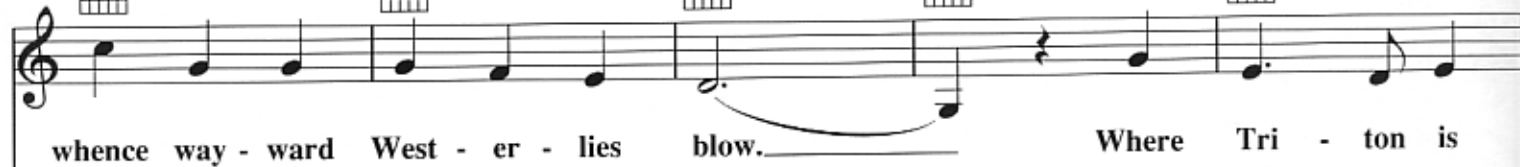
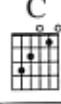
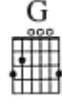
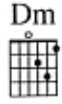
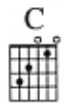
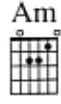
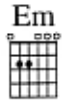
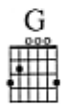
star - board, heave ho. Look out, lad, a mer - maid be

Detailed description: This system contains the next five measures. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal line, guitar chord diagrams are provided for Am, C, G, C, and F. The lyrics 'star - board, heave ho. Look out, lad, a mer - maid be' are positioned below the vocal line.

C/E Dm C Gm C

wait - ing for you in mys - ter - i - ous fa - thoms be - low.

Detailed description: This system contains the final five measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal line, guitar chord diagrams are provided for C/E, Dm, C, Gm, and C. The lyrics 'wait - ing for you in mys - ter - i - ous fa - thoms be - low.' are positioned below the vocal line.



Am C Am C Am

Heave, ho.

This system contains the first five measures of the piece. It features a vocal line with lyrics 'Heave, ho.' and a piano accompaniment. The guitar chords are Am, C, Am, C, and Am. The piano part includes a melodic line in the right hand and a bass line in the left hand. A line connects the bass line of the first measure to the piano part of the second measure.

C F C Fmaj7 Em

This system contains measures 6 through 10. The guitar chords are C, F, C, Fmaj7, and Em. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A line connects the bass line of the third measure to the piano part of the fourth measure. A slur is present over the piano part of measures 8 and 9.

G C Am C G

This system contains measures 11 through 15. The guitar chords are G, C, Am, C, and G. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

C Fmaj7 Am G6

This system contains measures 16 through 20. The guitar chords are C, Fmaj7, Am, and G6. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A slur is present over the piano part of measures 18 and 19.

F



G6



F



G6



Heave,

ho.

Heave,

ho.

F



G



F/A



G/B



C



Heave,

ho,

in mys - ter - i - ous

fa - thoms be - low.

Cmaj7



C6



C



Dm



C/E



Dm



C



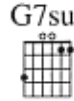
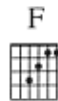
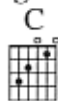
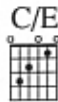
rit.



# DAUGHTERS OF TRITON

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Brightly

Ah, we are the daugh - ters of Tri - ton, great



fa - ther who loves us and named us well. A - qua - ta,



An - dri - na, A - ris - ta, A -



Em7



F



G7



ti - na, A - del - la, Al - la - na. And

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

G7/D



G7



sing a song Se - bas - tian wrote. Her voice is like a bell. She's our sis - ter, Ar - i.

## PART OF YOUR WORLD

Moderately bright

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

B $\flat$  C/B $\flat$  B $\flat$

L.H.

Detailed description: This block shows the piano introduction. It consists of three measures. The first measure has a B-flat chord in the right hand and a bass line starting with a B-flat. The second measure has a C/B-flat chord in the right hand and a bass line with a B-flat. The third measure has a B-flat chord in the right hand and a bass line with a B-flat. The tempo is 'Moderately bright'.

C/B $\flat$  B $\flat$  C/B $\flat$

Look at this stuff... Is - n't it neat?\_

Detailed description: This block contains the first line of the song. The vocal line starts with a C/B-flat chord, followed by the lyrics 'Look at this stuff...' and 'Is - n't it neat?\_'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with a B-flat. The chords are C/B-flat, B-flat, and C/B-flat.

B $\flat$  C/B $\flat$  Am7

Would-n't you think \_ my col - lec-tion's com-plete? Would-n't you think \_ I'm the girl, \_

Detailed description: This block contains the second line of the song. The vocal line continues with 'Would-n't you think \_ my col - lec-tion's com-plete?' and 'Would-n't you think \_ I'm the girl, \_'. The piano accompaniment continues with the same eighth-note melody and bass line. The chords are B-flat, C/B-flat, and Am7.

Dm7 F/G G7

the girl who has ev - 'ry - thing.\_

Detailed description: This block contains the third line of the song. The vocal line ends with 'the girl who has ev - 'ry - thing.\_'. The piano accompaniment concludes with the same eighth-note melody and bass line. The chords are Dm7, F/G, and G7.

Bb

C/Bb

Bb



Look at this trove, \_ trea-sures un - told. \_ How man - y won - ders can

C/Bb

Am7

Dm7



one ca - vern hold? Look - ing a - round here you'd think, \_ sure, she's got

F/G

G7

Bbmaj7



ev - 'ry - thing. \_ I've got gad - gets and giz - mos a -

Am7

F/A

Dm7

F/G

G7



plen - ty. I've got who - zits and what - zits ga - lore. You want

Bbmaj7



Am7



F/A



Dm7



thing-a - ma-bobs,

I've got twen - ty.

But who cares?

No big

deal.

I want more.

F/G



G7



Bb/C



Am/C



Bb/C



C7



I wan - na be

where the peo - ple are.

I wan - na see

wan - na

a tempo

F



Am7



Bb



see 'em dan - cin',

walk - in' a - round\_ on those,

what - d - ya call\_ 'em,

oh

Bb/C



C



Dm



Am



Bb/C

C

C7

F

feet. Flip-pin' your fins — you don't

F/A

Bb

Bb/C

C

get too far. — Legs are re - quired — for jump - in', danc - in'.

Dm

Am

F/A

Bb/C

Stroll - in' a - long — down the, what's that word a - gain, street.

C7

F

F/Eb

Up where they walk, up where they run, up where they

B $\flat$ /DB $\flat$ m/D $\flat$ 

F/C



stay all day in the sun.

Wan - der - in' free, wish I could

be part of that world.

What would I

give if I could live out - ta these wa - ters.

What would I pay to spend a day warm on the

Dm

B $\flat$ C/B $\flat$ 

Am



F7sus



F7



Bb



sand. Bet - cha on land they un - der -

C/Bb



A7sus



A7



Dm



Dm/C



stand. Bet they don't re - pri - mand - their daugh - ters. Bright young

rall.

F/G



G



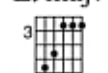
F/G



G



Ebmaj7



wom - en, sick of swim - min', read - y to stand.

Bb/C



C



Bb/C



C



F



F/A



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

a tempo

B♭maj7



B♭/C



C7



Dm



Ask 'em my ques - tions and get some an - swers. What's a fire, \_\_\_\_\_ and

Am



F/A



Gm7



C7



why does it, what's the word, burn. When's \_ it my

F



F/E♭



B♭/D



turn? Would - n't I love, love to ex - plore that shore up a -

B♭m/D♭



F



bove, \_\_\_\_\_ out of the sea.

*slower*



Wish I could be part of that

*3* *3* *3*

B $\flat$ /C C7

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) features a triplet of eighth notes in each measure. The piano accompaniment (middle and bottom staves) includes a bass line with chords and a treble line with chords. Chord diagrams for B $\flat$ /C and C7 are provided above the staff.

world.

L.H. *a tempo*

B $\flat$  C/B $\flat$  B $\flat$

Detailed description: This system contains the next two measures. The vocal line continues with a long note. The piano accompaniment features a left-hand (L.H.) melodic line in the treble clef, marked 'a tempo'. Chord diagrams for B $\flat$ , C/B $\flat$ , and B $\flat$  are provided above the staff.

C/B $\flat$  F

Detailed description: This system contains the next two measures. The piano accompaniment continues with the L.H. melodic line. Chord diagrams for C/B $\flat$  and F are provided above the staff.

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a final chord in the treble clef and a whole note in the bass clef.

# UNDER THE SEA

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Brightly

B $\flat$

F7

B $\flat$

F7

B $\flat$

B $\flat$

F7

B $\flat$

The sea - weed is al - ways green - er  
Down here - all the fish is hap - py

F7

B $\flat$

in some - bod - y else - 's lake.  
as off - through the waves dey roll.

You dream - a - bout  
The fish - on the

F7

B $\flat$

F7

B $\flat$

go - ing up there.  
land ain't hap - py.

But that - is a big mis - take.  
They sad - 'cause they in the bowl.

**E<sub>b</sub>** **B<sub>b</sub>/D** **B<sub>b</sub>** **F7**

Just look — at the world a - round you, right here — on the  
 But fish — in the bowl is luck - y, they in — for a

**B<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub>/D** **B<sub>b</sub>**

o - cean floor. Such won - der - ful things sur - round you.  
 wors - er fate. One day — when the boss get hun - gry

**F7** **B<sub>b</sub>**

What more — is you look - in' for? } Un - der the  
 guess who — gon' be on the plate. }

**E<sub>b</sub>** **B<sub>b</sub>** **F7**

sea, un - der the sea.

B $\flat$  Eb F

Dar - lin' it's bet - ter down where it's wet - ter. Take it from  
 No - bod - y beat us, fry us and eat us in fri - ca -

B $\flat$  B $\flat$ 7 Eb

me. Up on the shore they work all day.  
 see. We what the land folks loves to cook.

F Gm C7

Out in the sun they slave a - way. While we de -  
 Un - der the sea we off the hook. We got no

E $\flat$  F7 B $\flat$

vo - tin' full - time to float - in' un - der the sea.  
 trou - bles life is the bub - bles un - der the

F7



Bb



F7



Bb



sea.

Un - der the sea.

Since life is sweet here we got the beat here nat - u - ral -

ly.

E - ven the stur - geon an' the ray

F Gm C7<sub>6</sub>

they — get the urge 'n start — to play. We — got the

E<sub>b</sub> F7 B<sub>b</sub>

spir - it, you — got to hear it un - der the sea.

F7 B<sub>b</sub> F B<sub>b</sub>

The newt — play the flute. The carp — play the harp. The plaice —

F B<sub>b</sub> E<sub>b</sub>

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

B $\flat$  F F7 B $\flat$

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

F F7 B $\flat$  F F7

— he can play. The lings — on the strings. The trout — rock - in' out. The black-

B $\flat$  B $\flat$ /D E $\flat$  B $\flat$

- fish she sings. The smelt — and the sprat they know — where it's at. An'

F F7 B $\flat$  E $\flat$  B $\flat$

Oh, that blow - fish blow.

F7



Bb



Eb



F7



First system of musical notation, including a treble clef staff with whole rests, a grand staff with piano accompaniment, and a bass clef staff with a melodic line.

Bb



Eb



Second system of musical notation, including a treble clef staff with whole rests, a grand staff with piano accompaniment, and a bass clef staff with a melodic line.

F7



Gm



C7



Third system of musical notation, including a treble clef staff with whole rests, a grand staff with piano accompaniment, and a bass clef staff with a melodic line.

Eb



F7sus



F7



Bb



Fourth system of musical notation, including a treble clef staff with whole rests, a grand staff with piano accompaniment, and a bass clef staff with a melodic line.



F7

Bb

Bb

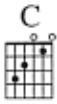
F7

Bb



Empty treble staff with a key signature of two flats and a common time signature.

Two staves of piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a simple bass line.



Empty treble staff with a key signature of two flats and a common time signature.

Two staves of piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

F

C/E

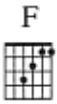
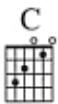
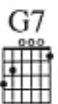


Treble staff with lyrics: "Un - der the sea. Un - der the".

Un - der the sea.

Un - der the

Two staves of piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a simple bass line.



Treble staff with lyrics: "sea. When the sar - dine be - gin the be -".

sea.

When the sar - dine be - gin the be -

Two staves of piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

G7 C C7

guine it's mu - sic to me. What - do they

F G Am

got, a lot - of sand. We - got a hot crus - ta - ce - an

D7 F G7

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

C G7 C/E F

sea. Each lit - tle slug here cut - tin' a

G C G7 C

rug here un - der the sea. Each lit - tle

F G Am

snail here know - how to wail here. That's - why it's hot - ter un - der the

D7 F G7sus G7

wa - ter. Ya - we in luck here down - in the muck here un - der the

C G7 C G7 C

sea.

## PART OF YOUR WORLD (REPRISE)

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Expressively

F Dm7

*mp*

B♭maj7 F/A Gm C7sus C7 F

What would I give — to live

Am7 B♭ C7sus C7

where you are. What would I pay — to stay here be - side — you.

Dm F/A B♭/C

What would I do — to see you smil - ing at me.

C7 F F/E $\flat$

Where would we walk? Where would we run if we could

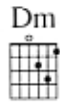
B $\flat$ /D B $\flat$ m/D $\flat$  F/C

stay all day in the sun, Just you and me and I could

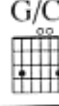
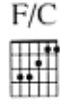
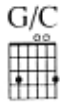
B $\flat$ /D C7/E F B $\flat$  C/B $\flat$  Am F

be part of your world.

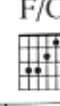
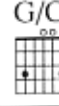
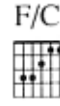
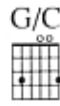
B $\flat$  C/B $\flat$  Am7 F B $\flat$  C/B $\flat$



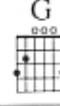
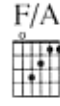
Musical notation system 1: Treble clef with a whole rest; Grand staff with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. A slur over the final two measures of the piano part is labeled "faster".



Musical notation system 2: Treble clef with a whole rest; Grand staff with piano accompaniment. The piano part continues with a melodic line and bass line. A slur over the final two measures is present.



Musical notation system 3: Treble clef with a whole rest; Grand staff with piano accompaniment. The piano part continues with a melodic line and bass line. A slur over the final two measures is present.



Musical notation system 4: Treble clef with a whole rest; Grand staff with piano accompaniment. The piano part continues with a melodic line and bass line. A slur over the final two measures is present. The lyrics "I don't know" are written below the piano part. The tempo marking "a tempo" is written below the piano part.

F F/Eb Bb/D

when, I don't know how, but I know some - thing start - ing right

*3* *3*

Bbm/Db F/C

now. Watch and you'll see,

*3* *3*

Bb/C C7sus C7 F

some - day I'll be part of your world.

*3* *3*

F/A Bb Bb/C C F

L.H.

# POOR UNFORTUNATE SOULS

Moderately  
Cm(add9)

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Vamp till Ready

I ad - mit that in the past I've been a

nas - ty. They weren't\_ kid-ding when they called me, well, a witch. But you'll

G7sus/D G7 G7sus/D G7 Ab Db

find that now - a - days I've mend-ed all my ways, re - pent-ed, seen the light and made a



switch, true? Yes, And I for - tu - nate - ly know a lit - tle mag - ic. It's a

*rall.* *a tempo*

ta - lent that I al - ways have pos - sessed. And here late - ly please don't laugh, I

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

*rall.*

poor un - for - tu - nate souls, in pain, in need. This one

*a tempo*

G7 Cm(add9)

D $\flat$  G7sus/D G7

G7sus/D G7 A $\flat$  D $\flat$  G7sus F/G G7

Cm(add9) G7 $\flat$ 9 Cm Dm7 $\flat$ 5 G7 Cm

Dm7b5



G7



Cm(add9)



Cm/Eb



D7



long-ing to be thin-ner. That one wants to get the girl. And do I help them? Yes, in -

Dm7b5



G7



Cm(add9)



G7b9



Cm



Dm7b5



G7



deed.

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

Cm



Dm7b5



G7



Cm



true.

They come flock-ing to my cal-dron cry - ing spells, Ur - su - la, please! And I

D7



G7



Cm



Dm7b5



help them? Yes, I do.

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

Fm6 G7sus G7 Cm

could-n't pay the price, and I'm a-fraid I had to rake 'em 'cross the coals. Yes, I've

had the odd com-plaint. But on the whole I've been a saint, to those

Db Ab Db

poor un - for - tu - nate souls. (Dialogue)

Cm/G G7 Cm(add9)

Repeat as Necessary

Cm

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

Dm(add9)



(Spoken:) And Don't underestimate the importance of body language! The

men up there don't like a lot of blab - ber. They think a girl who gos - sips is a

bore. Yes, on land it's much pre-ferred for la - dies not to say a word. And af - ter

all, dear, what is i - dle prat - tle for? Come on! They're not all that im-pressed with con - ver -

sa - tion. True gen - tle - men a - void it when they can. But they

dote and swoon and fawn on a la - dy who's with - drawn. It's

she who holds her tongue who gets her man. Come on, you

poor un - for - tu - nate soul! Go a - head! Make your

Eb  
 3

Em7b5 A7 Em7b5 A7

Bb Eb A7sus G/A A7

Dm A7b9 Dm Em7b5 A7

3

choice. I'm a ver - y bus - y wom - an and I have - n't got all day. It won't

cost much, just your voice. You poor un - for - tu - nate

soul. It's sad but true. If you

want to cross a bridge, my sweet, you've got to pay the toll. Take a

**Dm** **Em7b5** **A7** **Dm** **Dm/F**

**E7** **A7** **Dm** **A7b9**

**Dm** **Em7b5** **A7** **Dm**

**Em7b5** **A7** **Dm** **Dm/F**

Em7b5



A7



Dm



Dm/F



gulp and take a breath and go a - head and sign the scroll. Flot - sam

Em7b5



A7



Dm



F/C



Dm/B



Jet - sam, now I've got her, boys, the boss is on a roll. This

*rall.*

Bb9



A7#5



Dm



poor un - for - tu - nate soul.

*a tempo*

Dm



# LES POISSONS

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

## Bright Waltz

**G** **Gmaj7** **G6** **Gmaj7**

*mf*

Les Pois - sons, les pois -

sons, how I love les pois - sons, love to chop and to

serve lit - tle fish. First I cut off their heads, then I

**G** **D** **G**

**Gmaj7** **G6** **G**

**G#dim7** **Am7** **D7** **Am** **Am#7**



Am7 D9 Am7 A#dim7 G/B

pull out their bones. Ah mais oui, ca c'est tou - jours de - lish.

D7 G Gmaj7 G6

Les pois - sons, les pois - sons, hee hee hee, — hah hah hah.

G G7 C

— With the clea - ver I hack them in two. I pull

C C#dim7 G/D E7

out what's in - side and I serve it up fried. God, I

Am D7 G

love lit - tle fish - es, don't you? Here's

Detailed description: This system contains the first three measures of the song. The guitar part features chords Am, D7, and G. The vocal line starts with 'love lit - tle fish - es, don't you?' and ends with 'Here's'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

some - thing for tempt - ing the pal - ate, Pre - pared in the

Detailed description: This system contains the next three measures. The guitar part features chords E $\flat$ , B $\flat$ 7, and E $\flat$ . The vocal line continues with 'some - thing for tempt - ing the pal - ate, Pre - pared in the'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

B $\flat$ 7 E $\flat$ /G E $\flat$  Gm/D

clas - sic tech - nique. First you pound the fish flat with a

Detailed description: This system contains the next three measures. The guitar part features chords B $\flat$ 7, E $\flat$ /G, E $\flat$ , and Gm/D. The vocal line continues with 'clas - sic tech - nique. First you pound the fish flat with a'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

C7 B $\flat$ /F B $\flat$ + B $\flat$ 6

mal - let. Then you slash through the skin, give the bel - ly a

Detailed description: This system contains the final three measures. The guitar part features chords C7, B $\flat$ /F, B $\flat$ +, and B $\flat$ 6. The vocal line continues with 'mal - let. Then you slash through the skin, give the bel - ly a'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

B $\flat$ /A $\flat$ E $\flat$ /G

D7



slice, then you rub some salt in 'cause that makes it taste

*rit.*

nice. Sa - cre bleu! What is this? How on earth could I

G Gmaj7 G6

miss such a sweet lit - tle suc - cu - lent crab. Quel dom -

Gmaj7 G G $\sharp$ dim7 Am7 D7

mage. What a loss. Here we go in the sauce. Now some

Am Am $\sharp$ 7 Am7 D7

Am7



A#dim7



G/B



D7



G



fleur — I think, just a dab. Now I stuff you with

Gmaj7



G6



G



G7



bread. It don't hurt 'cause you're dead. And you're cer - tain - ly luck - y you

C



C6



Cmaj7



C#dim7



G/B



are. 'Cause it's gon - na be hot in my big sil - ver

E7



Am7



D7



G



pot. Too - dle loo, mon pois - son, au re - voir!

# KISS THE GIRL

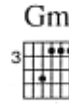
Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN



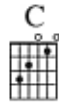
Moderately

*mf*

There you see her



sit - ting there a - cross the way. She don't got a lot to say,



but there's some-thing a - bout her. And you

G7



C



don't know why, — but you're dy - ing to try. You wan - na kiss the girl.

Yes, you want — her.

Look at her, you know you do. — Pos - si - ble she wants you, too. —

— There is one — way to ask her. It don't

G7



C



take a word, — not a sin - gle word, — go on and kiss the girl.

Sha la la la la la, my oh my. — Look like the

boy too shy. — Ain't gon - na kiss the girl. Sha la la la la la,

ain't that sad. — Ain't it a shame, too bad. — He gon - na miss the girl. —

First system of musical notation, featuring a treble staff with a whole rest and a bass staff with a melodic line.

Gm      F

Chord diagrams for Gm and F. The Gm diagram shows a barre on the 3rd fret with notes on strings 2, 3, 4, and 5. The F diagram shows a barre on the 1st fret with notes on strings 2, 3, 4, and 5.

Second system of musical notation, featuring a treble staff with a whole rest and a bass staff with a melodic line.

C

Chord diagram for C, showing notes on strings 2, 3, 4, and 5.

Third system of musical notation, featuring a treble staff with a triplet of eighth notes and a bass staff with a melodic line.

G

Chord diagram for G, showing notes on strings 2, 3, 4, and 5.

G7

Chord diagram for G7, showing notes on strings 2, 3, 4, and 5.

C

Chord diagram for C, showing notes on strings 2, 3, 4, and 5.

Fourth system of musical notation, featuring a treble staff with a triplet of eighth notes and a bass staff with a melodic line.



First system of musical notation. The top staff (treble clef) contains a whole rest. The grand staff below (treble and bass clefs) contains piano accompaniment with eighth and quarter notes.

C

Now's your mo - ment, float - ing in a blue la - goon.

Second system of musical notation. It includes a guitar chord diagram for C major (x02321) and the vocal line with piano accompaniment.

Gm F

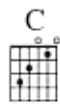
Boy, you bet - ter do it soon, no time will be

Third system of musical notation. It includes guitar chord diagrams for Gm (320333) and F (132321) and the vocal line with piano accompaniment.

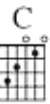
C G7

bet - ter. She don't say a word and she won't.

Fourth system of musical notation. It includes guitar chord diagrams for C major (x02321) and G7 (320333) and the vocal line with piano accompaniment.



— say a word un - til you kiss the girl.



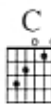
F



Sha la la la la la, don't be scared. — You got the  
 Sha la la la la la, float a - long. — And lis - ten

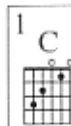


mood pre - pared, — go on and kiss the girl.  
 to the song, — the song say kiss the girl.



Sha la la la la la, don't stop now. — Don't try to  
 Sha la la la la the mu - sic play. — Do what the

G7



hide it how — You wan - na kiss the girl.  
mu - sic say. — You got - ta kiss the girl.

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

kiss the girl. You've got - ta kiss the girl.

Go on and kiss the girl.