

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)

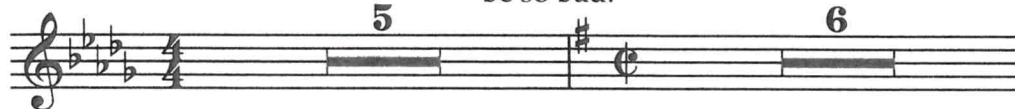
Mine? But Your Majesty, she's a clever mermaid! I'm just a crustacean! Surely you ought to pick someone higher on the evolutionary ladder...

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.

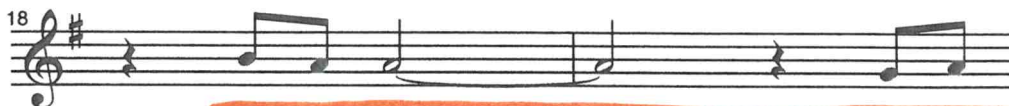




Would-n't you think my col - lec - tion's com-plete?



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



ev - 'ry-thing? — I've got



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



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

More Freely



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

In 4



cares? No big deal. I want more. —

Semplice, Quasi tempo



I wan-na be — where the peo-ple are.

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,

SHE'S IN LOVE

32 **ANDRINA, ARISTA,
ADELLA:**

brand-new shells! She's in love! _____

**AQUATA, ATINA,
ALLANA:**

In love— and

34 **MERSISTERS:**

— She's in love! _____ Glo-ry

it's div - ine! That girl's—on sand-bar nine!

37

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

(*FLOUNDER swims in, looking for ARIEL.*)

ARISTA: Hey Flounder! You notice anything weird about you-know-who?

FLOUNDER: You mean Ariel? I'll say!

40 **2**

love!

43 **FLOUNDER:**

She acts like she don't see me. She

45

does-n't ev-en speak. She treats me like sa-shi-mi left ov-

47

- er from last week. You see her late at night, tos-

49 (FLOUNDER):

sin' in her o-cean bed.——

MERSISTERS:

Shoop, shoop

51

And she sighs,—— and she swoons, and she's

Shoop, shoop

53 (FLOUNDER): MERSISTERS:

hum-min' lit-tle tunes... Ev-en has a sort of glow.

55 FLOUNDER:

What on earth—— could it be?——

MERSISTERS:

A - ny

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...

3

4 URSULA:

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

6 nas - ty. They were - n't kid - ding when they called me, well, a

8 witch. But you'll find that now - a - days, I've

10 mend - ed all my ways, re - pent - ed, seen the light, and made a

12 A tempo

switch. True? Yes. And I for - tu - nate - ly know a lit - tle

14

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

16

essed. 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 -

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

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.

SCENE THIRTEEN: THE PALACE KITCHEN

(The SEA CHORUS now forms the palace kitchen. CHEF LOUIS, a French culinary perfectionist, orders CHEFS about as he prepares dinner.)

CHEF LOUIS

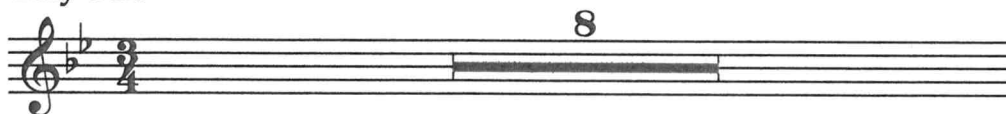
Attention. Attention! Le menu pour ce soir: escargot, lobster bisque, tuna tartare, holy mackerel. Maintenant!

(#28 – LES POISSONS. *SEBASTIAN enters, grumbling to himself.)*

Les Poissons

SEBASTIAN: The things I do for that girl! Over the wall... under the gutter... in through the window... Now, finally, someplace that's safe! (*realizes he's in the middle of the kitchen*) Uh-oh!
(*SEBASTIAN hides as CHEF LOUIS approaches.*)

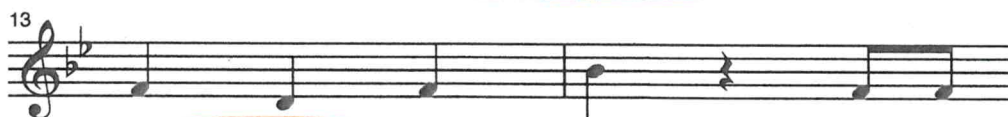
Valse Parisienne – Easy One



9 CHEF LOUIS: Easy



Les pois - sons, les pois - sons, how I love les pois -



sons. Love to chop and to



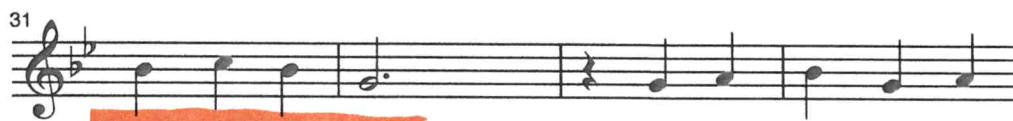
serve lit - tle fish. First I cut off their



heads, then I pull out the bones. Ah *mais oui, ça c'est*

23 
 tou-jours de - lish. Les pois - sons, les pois -

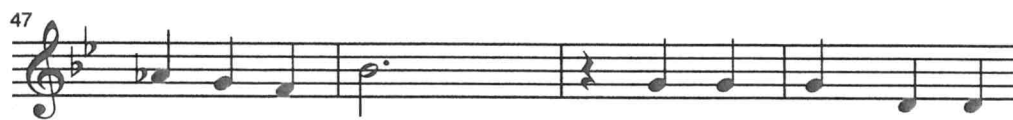
27 
 sons, hee-hee - hee, haw-haw - haw! With the clea-ver I

31 
 hack them in two. I pull out what's in -

35 
 side and I serve it up fried. God, I love lit - tle

39 
 fish - es, don't you? Here's some-thing for

43 
 tempt-ing the pal - ate, pre - pared in the

47 
 clas-sic tech - nique. First you pound the fish

51 
 flat with a mal - let. Then you slash through the