

ARIEL #1

#7. "Part of Your World" [C 10-2013]

Stroll-in' a - long down the... what's that word a - gain? Street. Up where they

(Fl,Ob)
leggiero

(+ Bells)

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

(Rds, Vns)

mf (Hn)

mf

Moving forward

free, wish I could be part of that world. What would I

(+ Bells)

(+ Hn)

p



55 More passionately

55 56 57 58

give if I could live out-ta these wa - ters? What would I

mf *mf* (Fl, Cl)

(Cello, Bs)

59 60 61 62

pay to spend a day warm on the sand? Bet-cha on

(Rls, Vns) (Clar)

63 64 65 66

land they un-der - stand. Bet they don't rep - ri - mand their daugh - ters. Bright young

(Hp) *mp* (Oboe) *mp* (Cello)

Allargando

68 wom-en, sick of swim-min', read-y to stand. 69 70 And

(Chimes, Cl, Hn)

(Cl, Vns) *f*

(w/ Fl, Ob, Stgs)

f *mf* *f*

A tempo (broader)

72 read-y to know what the peo-ple know. 73 Ask 'em my ques - tions and 74 get some an - swers.

ff *f* (Hn)

ff *f*

76 What's a fire, and why does it, what's the word... 77 burn? 78 When's it my

(Tpt, Rds) *ff* (Clar, Vns)

(w/ Cello) *sfz* *mf*

79 **in 4**

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

(Rds, Vns) (Tutti) *fp sfz*

(w/Hn, Cello) *f sfz p rall. sfz*

(w/ Tpt)

84 **Freely**

sea, wish I could be part of that

mp dolce **F major scale** *gliss*

(w/ Vibes, Bells) *mp*

(Hp, Mk Tree) *mp*

88 **A tempo-in 2**

world.

Piano

(Flute) *mp* *poco rit.* *poco accel.* *poco rit.* *mf*

(Rds, Hn, Hp, Vns)

END

Red. (Cello, Bs)

ARIEL - #2

START

ARIEL

91 92 93 94 95 96

(Fl, Vis) *f espr.*

(Tpt) *f espr.*

(+ Bells, Ob, Cl)

Piano *mp*

(w/ Cl) *f espr.*

P'd

97 98 99 100

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

(Ob, Cl, Hrn) *mf* *mp*

mf *mp*

w/ pedal

102 103 104

Wished and prayed, and pic - tured what I'd see.

(Rds, Stgs)

(+ Hn) (+ Tpt)

106 107 108

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

(Flute) mp (Hn) mp mf (Rds)

(+ Ob) (Cello)

110 111 112

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

mf

(w/ Stgs, Hn)



113 114 115 116

dreams.

(+ "Hp", Trem Stgs, "Vibes") (Hn) dolce

mp

mp

8va

117 [Ariel] 118 119 120

Look.. it's him! So

(Eng Hn, Cello)

mp dolce

8va

121 122 123 124

hand - some and re - fined and slim.

(Eng Hn)

8va

126 127 128

Sweet... sin cere... Mag -

(+ Cello)

(8^{va})

130 131 132

ni - fi - cent from head to toe And oh... I'd

Harp

(+ Rds, Hu) p

(+ Tri) poco rit.

(+ Mk Tree)

Meno mosso

134 135 136 137 138

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

(Fl, Eng Hn, Bells) p dolce

(Chimes)

(w/ Cl, Hu, Stgs) mp

(w/ Cello)



139 140 141 142 143

Wished and prayed the fates would hear my plea.

(+ Clar)

144 145 146 147

Prayed, and wow, my pray'rs are more than granted!

(Flute) (Rds)

molto rit.

148 149 150 151

Look at it all, hall af-ter hall, per-fect as you could please here!

(Flute) (+ Ob)

mp *mf*

(Vns, Cl)

Piano
(w/ Tpt, Hu, "Hus")

mp accel e cresc. poco a poco *mf*

153 154 155

Mar - vels ga-lore, and, e - ven more, gee, did I men - tion he's here?

(Flute) (+ Ob)

mp (*Vln 8va*) *mp* *mf*

(w/ Tpt, Hn, "Hus", Stgs 8va)

mp

A tempo

157 158 159 160

And if, who knows, all of it goes past e - ven these ex - tremes...

(Ob, Vln) (+ Flute)

(Tutti) *mf* (w/ Tpt, Hn, Cl)

162 163 164 165

Just look at me and you will see some-one be-yond her wild - est

f (*Vln*)

f (+ Timpani)



166 167 168 169

dreams! _____

(Fl, Ob, Vns)

f sfz

(Tutti) *mf non accel.* *f sfz* (Tutti)

END

SLOW SEGUE Chez Louis

PIANO/CONDUCTOR

CHEF #1 [Louis]

“Disney’s The Little Mermaid” #18

[DIRECT SEGUE]

Les Poissons

[C 10-2013]

Valse Parisienne (♩.= 60)

1 2 3 4

[Louis hums ad lib]
(Key 2 "Musette", Vns)

mp

mp **Piano**

(w/ Cello)

5 6 7 8

START

(+ Rds)

Les pois -

rit.

Detailed description: This is a musical score for a piano/condutor. It features a vocal line and piano accompaniment. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 'Valse Parisienne (♩.= 60)'. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The vocal line starts with a handwritten 'START' and a diagonal line pointing to measure 8. The piano accompaniment includes a cello part. Dynamics include *mp* and *rit.*. There are also performance instructions like '[Louis hums ad lib]' and '(Key 2 "Musette", Vns)'. The lyrics 'Les pois -' are written under the vocal line in measure 8.

A tempo

10 11 12

sons, Les pois - sons, How I love les pois - sons. Love to

14 15 16

chop and to serve lit - tle fish. First I

(+ "Anvil", "Brass")

sfz *mp*

sfz *mp*

18 19 20

cut off their heads, then I pull out the bones. Ah mais

Knife Effect



21 22 23 24

oui, ça c'est tou - jours de - lish. Les pois -

sfz *mf*

(Tutti) *sfz* *mf*

Poco piu mosso (ca. $\text{♩} = 64$)

25 26 27 28

sons, Les pois - sons, Hee hee hee, Hah hah hah. With the

(+ Hrt)

29 30 31 32

cleav - er I hack them in two. I pull

sfz (+ Anvil) (Tutti) *sfz*

34 35 36

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

Detailed description: This block contains the vocal line for measures 34, 35, and 36. The music is in G major and 4/4 time. The lyrics are: "out what's in - side and I serve it up fried. God, I".

(Vns)

Detailed description: This block contains the violin line for measures 34, 35, and 36. The music is in G major and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

("Musette", Fl, Cl)

Detailed description: This block contains the line for Flute and Clarinet for measures 34, 35, and 36. The music is in G major and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(w/ Tpt) (Tutti)

Detailed description: This block contains the trumpet line for measures 34, 35, and 36. The music is in G major and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

38 39 40

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

Detailed description: This block contains the vocal line for measures 38, 39, and 40. The music is in G major and 4/4 time. The lyrics are: "love lit - tle fish - es, don't you? Here's".

Detailed description: This block contains the violin line for measures 38, 39, and 40. The music is in G major and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(Tutti) (Bs, Cello) (+ Timp)

Detailed description: This block contains the line for Bass and Cello for measures 38, 39, and 40. The music is in G major and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

41 Poco piu mosso (ca. $\text{♩} = 70$)

42 43 44

some - thing for tempt - ing the pal - ate, pre -

(Fl, w/Ob+Cl in harmony)

mp

(W/ Vns)

p

(Cello, "Bassoon")

45 46 47 48

pared in the clas - sic tech - nique. First you

49 50 51 52

pound the fish flat with a mal - let. Then you

(Rds w/ Stgs on Downbeats)

f

(w/ Tpt, Hn, Stgs)

54 55 56

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

(Rds, Stgs)

mp

f

Knife Effect Piano Knife Effect Piano

58 59 60 61

rub some salt in... 'cause that makes it taste nice

dolce

Zut alors!
I have missed one! Shh...

END

(Tutti)

rall.

sfz

Piano optional in ms. 59-60

(Rds, Stgs)

mp rit.

(+ Bells)

Play *sfz*

(+ "Musette")

(+ Triangle)

CHEF #2

Lightly, slowly at first (ca. $\text{♩} = 60$)

START

63 64 65 66

Sa - cré bleu, what is this? How on earth could I miss such a

(Pizz Stgs)

(w/ Picc)

Celeste

p dolcissimo

67 68 69 70

sweet lit - tle suc - cu - lent crab? Quel dom -

(Picc)

(w/ Ob+Cl in harmony)

sfz

Piano

sfz

(+ Gran Cassa, Bass, "Tbus")

71 72 73 74

mage, what a loss. You be - long in the sauce, with some

Celeste

8va

p (W/ Picc, Ob)

(Cello) (+ Tri on beat 2)

75 76 77 78

flour, — I think, just a dab. Then I'll

Piano

(w/ Ob, Cl, Cl, Stgs)

poco accel.

(Vns, Fl)

(+ Timpani)

Grand Valse ca. $\text{♩} = 72$

80 81 82

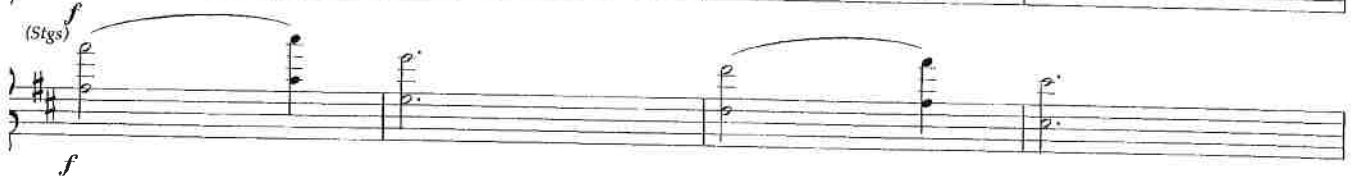


stuff you with bread. It won't hurt... you'll be dead! And you'll

(Rds)



(Stgs) *f*



(w/ Tpt, Hu) *f*



84 85 86



sure - ly be luck - y you are! 'Cause it's



87 88 89 90

gon - na be hot in my

(Rds, Vns)

(w/Hu, Stgs)

(W/Hu, Tpt, Cello)

(Bass) (+ Timp roll)

sfz

91 92 93 94

big cop - per pot! Too - dle

Crash

(w/Hu, Stgs)

(W/ Cello + Tpt, Hu)

(+ Timp roll)

sfz

95 96 97 98

loo, mon pois - son! Au re -

("Musette", Rds, Vns)

mf *fp*

mp

(w/ Tpt, Hu, Celli, Bs)

(+ Timp)

NO/CONDUCTOR

HOLD →

#18. "Les Poissons" [C 10-2013]

Musical staff showing notes 100, 101, and 102, each with a fermata.

voir!

Musical staff with notes 100, 101, and 102, each with a fermata, and a wavy line above.

Musical staff with notes 100, 101, and 102, each with a fermata, and a wavy line above.

Musical staff with notes 104 and 105, each with a fermata, and a wavy line above.

END

Musical staff with notes 104 and 105, each with a fermata, and a wavy line above.

Musical staff with notes 104 and 105, each with a fermata, and a wavy line above.

APPLAUSE SEQUE

START ERIC

70

Eric

Handwritten "START ERIC" with a large arrow pointing to the beginning of the vocal line.

I can sense her laugh-ter in the rip-ple of the waves a-gainst the shore = line.

(Tpt, Hn, Cl)

mf (w/ Cello) mp mf mp

74

75

76

77

I can see her smil-ing in the moon-light as it set-tles on the sand.

(Picc, Bells)

(Ens, Stgs)

mf dolce mf mp mp

78

79

80

81

I can feel her wait-ing just be - yond the pale ho - ri - zon,

(Ob, Cl)

(+Fl, Stgs)

mp mf mp

83

sing - ing out a mel - o - dy too love - ly to with -

(Vns)

(Ob) (+Fl)

mf *mf* *f*

85

stand. And her

fp *f*

(+Cl)

(Hrn, Cello)

f

molto rall.

(+Timp)

86 A tempo-more grandly

voice, It's there as dusk is fall - ing And her

fp *mf espr.*

(w/ Stgs) *f* (w/ Hrn)

voice, it's there as dawn steals by. Pure and

(Fl, Vns) *mf* (+Ob, Cl)

(+ Timp)

bright, it's al - ways near. All day, all night, and still I hear it

(Rds) *mf* *f* *f* *mf*

99 100

call - ing her

(Vns)

(Clar)

rit. e dim.

mp

mp

Piu mosso

102 103 104

voice. _____

(w/ Fl)

mp

(+ Cello)

rit.

(+ Bs Pizz on Downbeat)

Meno mosso, poco rubato (ca. ♩ = 100)

106 107 108

Strange as a dream Real as the sea

(Oboe)

mp dolce

(+ Mk Tree)

(+ Stgs)

(+ Mk Tree)



109 *mp* *rit.*

If you can hear me now, _____ come set me free... _____ Come set me

(Flute)

(+Vns, Bells)

(Cello) (Clar)

(Bass)

A tempo

113 *mp* *mf* *f*

free!

(Fl, Stgs)

(+Ob)

(+Cl, Hrn)

mp *mf* *f*

mp *mf* *f*

accel. e cresc.

(+Hrn)

116 *sfz*

molto rall.

(+Tpt)

(+Timp)

(Brs, Stgs, Timp)

sfz

END

Sweet Child

[C 10-2013]

[DIRECT SEGUE]

FLOTSAM/JETSAM

Slitheringly slimy 2 (♩ = 64)

START

Musical score for the first system of "Sweet Child". It consists of four staves. The top staff is a vocal line with lyrics: "FLOTSAM: Poor child." and "JETSAM: Poor, sweet child." The second staff is a vocal line with lyrics: "FLOTSAM: Poor child." and "JETSAM: Poor, sweet child." The third staff is a piano accompaniment for Harp, marked *mp*. The fourth staff is a piano accompaniment for (+ Hn), marked *mp*. The score includes a "START" annotation with a curved arrow pointing to the beginning of the piece. The tempo is "Slitheringly slimy 2 (♩ = 64)". The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated above the vocal lines.

[to 9]

Musical score for the second system of "Sweet Child". It consists of four staves. The top staff is a vocal line with lyrics: "FLOTSAM: She has a very serious problem, hasn't she?" and "JETSAM: Mmm. If only---". The second staff is a vocal line with lyrics: "FLOTSAM: She has a very serious problem, hasn't she?" and "JETSAM: Mmm. If only---". The third staff is a piano accompaniment for Harp, marked *mp*. The fourth staff is a piano accompaniment for (+ Pizz Celli, Bs), marked *mp*. The score includes a "[to 9]" annotation. The tempo is "Slitheringly slimy 2 (♩ = 64)". The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into six measures, with measure numbers 5 and 6 indicated above the vocal lines.

#14. "Sweet Child" [C 10-2013]

9 10 11 12

FLOTSAM: ---there were something--- JETSAM: ---we could do.

ARIEL: Who are you two?

Flotsam

(Tpt,Hu)

Sweet

(Vis)

mp

p dolce

(+ Mark Tree)

(+ Bells,Stgs)

13 14 15 16

Jetsam

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

child...

So trag - ic

Dear

(Tpt,Hu)

(Stgs)

(Vis)

mf

mf

p dolce

(w/ Eng Hu)

(+ Bells,Stgs)

(w/ Cello)

17 18 19 20

Sad child... ...shall we say... No.

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

(Tpt,Hn) (Stgs)

mf *mf* (w/ Eng Hn)

(w/ Cello) *mf* (Bs Clar)

21 22 23 24

Who will help her get her man? Sweet

(harmony)

Who will ease her woes and wor - ries? Sweet

(Tpt,Hn) (Alto Fl,Hn) (Bells,Vns)

mf *mp* *mp*

(w/ Stgs) *mp* *mp* *mf*

26 27 28 29 30

child, per - haps the sea witch can. **ARIEL:** You can't possibly mean---Aunt Ursula?

child, per - haps the sea witch can. She knows your

(Tpt,Hu,Alto Fl, Celeste 15ma) (Alto Fl,Cello)

mp *mp misterioso* *mf espr.*

mp (Bs Cl)

31 32 33 34

ARIEL: Father says her magic is evil! She'll grant your pray'r. **ARIEL:** Please, I have to go--

dreams. She'll cast a

(Ob,Vns)

mp "hypnotic"

Piano

mp (w/ Tpt,Hu,Bs Cl)



35 36 37 38

A ti - ny spell No one - 'll tell It's your af - fair! Sweet
 charm Why the a - larm? No one - 'll care! Sweet

(w/ Rds, Stgs)

(+ Bells)

mf

39 40 41 42

child! Poor child! We'll bring you to her lair right now.
 child! Dear child! Sad child! We'll bring you to her lair right now.

(Fl, Ob, Vns) *mp* *leggiero* (Tpt, Hn, Vns) *mp* (Fl, Ob, Hp)

(Cello) *mp* *leggiero*

43 44 45 46 47 48

Bet in half a sec your prince and you are rec-on - ciled

FLOT: Together--
JET: Forever-- ARIEL: Take me to her! Sweet

Bet in half a sec your prince and you are rec-on - ciled Sweet

(Fl,Ob,Hp) (Ob,Hn,Hp)

mf mp p

Harp

rit. p pp p

(+ Mk Tree, Bells)

49 50 51 52

child! FLOUNDER: Hello! Ariel!

child!

(Vn Harmonics)

(Alto Fl, Cl)

mp

(w/Cello, Bs)

END

FLOUNDER

#0 "She's In Love" [C 10-2013]

81 **F1,5** **F3,6** **F2,4 (top)** (All) 82 83

Wel-la, wel-la, Well, don't you won-der who's the luck-y sea-food dish?

How they swish... She's in

"James Brown" (Tpt, Hn, Saxes) (+ Stgs) (Fl, Ob) (+ Stgs)

f *mf* *f* *f*

Flounder 2nd line

ff

85 86 87

F1,2,4 **F3,5,6** **F1,2** **F4,5** **F3,6**

She's found a deep sea hunk! And now she's as good as sunk!

love! She's in love! See her blush,

(Stgs)

(Fl, Glock) *mf* (+ Ob, Tpt, Hn)

f

88 See her grin. Got - ta be love she's

89

90

See her grin. Got - ta be love...

(Tutti)

f *fp* (Tpt,Hn) *sfz*

B \flat F/A G7 C7

91 in!

92

93

94

Ar-i-el and some-one swim-min' in the sea... K - I - S - S - I - N - G!

f He

(Rds, Stgs)

f

Solo (w/ Fl, Ob, Calliope)

scherzando

F Dm F Dm F Dm

F1,2
F4,5
F3,6

END

MERSISTERS

Vocal **START** F1 10 F4 11

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

(Ky2 "Gtr")

F Dm F Dm F Dm

F1,4,6 13 14 15 16 F2

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

(Flute, Stgs)

mp 'floating'

(Gtr continues)

F F7/A Bb G m7/F Bb G m7/F (+Ob, Cl, Tpt, Hrn) F Dm F Dm

(Bs)

7] (Verse 2) F5 18 19 20 F3

ask her where she's go-in', she gig-gles like a fool. She bare-ly sticks a toe in, down at _____ the tid-al pool. It's

mp (Fl, Tpt, Hrn)

F Dm F Dm F Dm F F7/A

(Bs Clar)

21 22 3 23 24 [F1]

more than just a phase. Face ___ it, she's just not her - self. Is she ill?

(Rds, Brs)

mf

B \flat G m7/F B \flat G m7/F F D m F D m

25 26 27 28 [F2]

— Or in-sane? Is it wat-er on the brain? What ___ has got her both-ered so? ___ It's the bends!

(Bs Cl, "Bari Sax")

(Rds, Brs)

mf *mf*

A m /C D m /F G7 C7 F

F5 **F3** **All**

30 31 32

It's the flu! Gosh, I wish we had a clue! Oh, wait! Oh, dear! Good grief! It's clear She's in

(Tpt,Hn,Stgs)

fp *mf*

(Fl,Ob)

mp *f* (+ Stgs)

Am /C Dm /F G7 *f* C7

(w/Bs,Bs Cl,"Bari Sax")

13 1st Chorus

34 35 36

love! She's in love Pound-ing heart!

(Brass,Stgs)

mf

f Dm "Carole King" F Dm F

END

37 F1,2,4
F3,5,6 38 F6 39 40 F2,5,3

(Tutti) Ring-ing bells! — Look, I think she's e-ven wear-ing brand new shells. She's in

sfz *f* *f* (Fl, Ob, Stgs)

mf *f* Dm G7

41 F1,4,6 42 43 44

In love and it's di - vine! That girl's on sand-bar nine!

(F2,5,3)

love! — She's in love — Glo - ry

(Brass, Stgs)

mf

45 F1,2,4
F3,5,6 46 47

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

(Tutti)

mf *f* F/A G7 C7

Positivity - Scuttle

[C 10-2013]

WARN [SEB]: She'll do no such thing--

[SCUTTLE]: Sure she will. Come on now -- upsie-daisy! What's this?

You givin' up so soon? That's not like you!

Easy Swing 2 $\text{♩} = 90$

Not-So-Grand Piano

(w/ Clar, Hrn, Tpt, Pizz Stgs)

SCUTTLE: Ya gotta have a little gumption --

a “can-do” kinda altitude! Take it from a gull who knows---

Now

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

(Picc, Ob, Xylo)

swing 8ths



13 as for style, and sav-oir faire, Well, I 14 15 16 guess there ain't a whole lot there. Yet, al-

17 though, per-haps, it makes no sense, I strut my stuff with lots-a con-fi-dence. 'Cause 18 19 20

(Ob, Cl, Xylo)

mf

(B♭s Cl)

(B♭s Cl)

21 though I lack an aw-ful lot, there is one thing I've got... I got pos-i-too- 22 23 24

(Picc, Ob) (Drs)

mp

(w/ Cl)

(B♭s Clar)

sfz

(+ B♭s, B♭s Cl)

Piano

26 27 28

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

(Rds, Xylo)

Calliope

(w/ Hrn, Tpt, Vns)

mf

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

(Flexitone)
(+ Rim shot)

END

(w/ Ob, Cl, Hrn, Tpt, Vns)

(Rds, Stgs)

mf

sfz

mf

(Cello, Bs, Cl)

34 35 36 37

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

(Ob, Tpt, Xylo)

(Clar, Hrn)

f

mf

START

SEB - Kiss the girl

SEB

There you see her sitting there across the way

mp Sha la la Sha la la

(Vocal in)

Warm Rhodes

p

(Fretless Bass)

12 13 14

She don't got a lot to say, but there's something about her And you

A - bout her

She don't got a lot to say, A - bout her

(In) *mp*



15 16 17 18

8 don't know why, but you're dy-ing to try, - you wan-na Kiss the girl

Dy-ing to try... Kiss the girl _____

Don't know why. Kiss the girl _____

(Picc, Bells, Vns) (Hr)

sub *mf* Solo - lead instrument

mp
Warm Rhodes
(Vibe-like)

19 20 21 22

Yes, you want her Look at her, you know you do

Yes, you want her Look at her, you know you do

Yes, you want her Look at her, you know you do

p

(w/ Vns + Congas)

24 25 26

Pos-si-ble she want you too There is one way: to ask her It don't

Oo Kiss the girl

Oo Kiss the girl

(Ob,Cl,Hp) Kiss the girl

mp

28 29 30

take a word Not a sin-gle word Go on and kiss the girl SEB; Sing with me now!

Oh Not a sin-gle word

Oh Not a sin-gle word

Kissing sounds
Ya-yas
"Do it, mon!"
etc.

(Fl,Cl,Vns) *mp* *mf*

(Cello)



31

32

33

34

END

31 Sha la la la la My oh my... Look like the boy too shy, Ain't gon-na kiss the gir

F2,6
F1,7

ya ya ya ya ya ya ya ya ya ya

F4,5
F3

Hoo hoo hoo etc.
Mm ma-ma Mm ma ma Mm ma ma Mm ma ma etc.

M6,7
M3,4

Wo w - w - Wo w - w - Wo w - w - Wo w - w - Wo

M1,2
M5
accented

Hoo ho hoo Hoo ho hoo Hoo ho hoo Hoo ho hoo

(Ky 2 "Steel Dr.")

mf nice easy groove

(w/ Stgs, Hn)

in background

If Only ~ Triton's Lament

[C 10-2013]

Warn [TRITON]: I can govern a kingdom, but I can't control my own daughter. I was too harsh.
CUE [TRITON]: She'll learn to fear me -- I don't want that.

TRITON

START

Slowly

Triton

Freely (not slowly)

8 She needs her mother, If on-ly she were here, she'd know just what to say. She'd firm-ly and yet gent-ly help the
Sebastian. And so do I. (Oboe) (+ Fl, Stgs)

5 girl to find her way. She'd know what to for-bid, and what we must al-low. She'd

8 have the strength and pa-tience that I lack, some-how.

mp mp rit.

a tempo

Oh, what I would give to have her back right

SEB: Not now, Sire! It's difficult, sure. But ya got to toughen up, not melt down. For Ariel's sake!

(+ Bells)

4] With a military feel ♩.=112

[SEB]: I'm telling ya, dat child needs constant supervision!

mp

(Hn, Stgs)

Someone who can watch over her, keep her out of trouble --

(Clar, "Vibes")

(w/ Vibes)

mp



Poor Unfortunate Souls - I

[C 10-2013]

WARN [URS] ---You’ve got to become human yourself!

CUE [URSULA]: My dear, sweet child -- it’s what I live for: to help unfortunate

URSULA

START

Purely Weill, ca. $\text{♩} = 72$

merfolk like yourself. Poor souls with no one else to turn to---
(Stg Harmonics 15ma) I ad-

(“Ursula Sound”, Bells)

mf

Ursula

(w/ Tpt, Ky 3)

Piano *mp*

mit that in the past I've been a nas-ty They were-n't kid-ding when they called me, well, a witch. But you'll

mf

(+ Hn)



8 9 10 11

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

(Clar,Cello) (+ Hu,Ob,Fl) ("Ursula Sound")

mf *mp* *mf* *mp* *mp*

(w/ Tpt,Stgs) *poco rit.* (Bells,Tri)

A tempo

12 13 14 15

for-tu-nate-ly know a lit-tle mag-ic. It's a tal-ent that I al-ways have pos-sessed. And here

(Stg Harmonics 15ma) (+ Fl)

(Oboe) ("Ursula Sound") (+ Fl)

mp misterioso *mf*

mp (+ Congas) (Clar)

17 18 19

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

(+ Tpt, Ob, Fl)

(Cl, Cello) (Fl, Ob)

mf *mp* *mf* *mp* *p*

(w/ Hr, Stgs) (w/ Clar) *rall.* (Brass, Stgs)

21 22 23

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

(Rds, Stgs)

f

(Cl, Cello)

25 26 27

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

(Harp) (Tutti)

mf *lively* *sub.f*

(w/ Rds, Stgs, Bells)

mf *mp* *lively* *sub.f*

(w/ Ky2-Piano)



28 29 30 31

poor un - for - tu - nate souls, so sad, so true. They come

(Eng Hn, Cl, Stgs)

sfz

(w/ Tpt, Hrn)

32 33 3 34 35

flock - ing to my caul - dron cry - ing "spells, Ur - su - la, please!" And I help them, yes, I do. Now it's

(Clar)

mf

(+Eng Hn, Hn, Bells)

mp

(Tutti)

mf

mp *lively*

sub f sfz

(w/ Cello)

36 **Slower, poco rubato** 37 38

hap - pened once or twice, some - one could - n't pay the price, and I'm a - fraid I had to rake 'em 'cross the

(w/ Eng Hn, Hn, Clar)

mp

mf

mp

mf

(Cello)

URSULA - #2

START

107 108

la - dy who's with - drawn. It's she who holds her tongue who gets her man. Come on, you

(Ob, Tpt, Hrn, Stgs) (Sop Sax)

fp

rall. litely

110 **A tempo** 111 112 3 113

poor un - for - tu - nate soul! Go a - head! Make your choice. I'm a

(Picc, Ob, Stgs)

f (Tpt, Hrn, Sax)

(w/ Tpt, Hrn, Sax)

114 115 116 117

ver - y bus - y wom - an and I have - n't got all day. It won't cost much, just your voice. You

(Picc, Ob, Hrp) (Rds, Stgs, Bells)

mf *mp litely* *sub. f*

(w/ Vns, "Hns")

mf *litely* *sub. f*

(Cello)

119 120 121

poor un - for - tu - nate soul. It's sad but true. If you

Detailed description: This block contains the vocal line and piano accompaniment for measures 119-121. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "poor un - for - tu - nate soul. It's sad but true. If you". The piano accompaniment is in treble clef, featuring chords and arpeggiated figures.

(w/ Tpt, Hn, Sax)

mf *mf*

Timp)

Detailed description: This block contains the instrumental accompaniment for measures 119-121. It includes parts for Trumpet (Tpt), Horn (Hn), and Saxophone (Sax) in treble clef, and Timpani (Timp) in bass clef. The dynamics are marked *mf*. The key signature is one sharp.

123 124

want to cross a bridge, my sweet, you've got to pay the toll. Take a gulp and take a breath and go a -

(Picc, Ob, Hp)

sub. p *mp*

Detailed description: This block contains the vocal line and piano accompaniment for measures 123-124. The vocal line is in treble clef. The lyrics are: "want to cross a bridge, my sweet, you've got to pay the toll. Take a gulp and take a breath and go a -". The piano accompaniment is in treble clef. Dynamics include *sub. p* and *mp*. The key signature is one sharp.

(w/ Vln, "Hus")

sub. p *cresc. poco a poco* *mp* (w/ Hn)

Detailed description: This block contains the instrumental accompaniment for measures 123-124. It includes parts for Violin (Vln) and Horn (Hn) in treble clef. The dynamics are marked *sub. p*, *cresc. poco a poco*, and *mp*. The key signature is one sharp.

126 127

head and sign the scroll. Flot - sam, Jet - sam, now I've got her, boys, the boss is on a roll. You

mf *f*

Detailed description: This block contains the vocal line and piano accompaniment for measures 126-127. The vocal line is in treble clef. The lyrics are: "head and sign the scroll. Flot - sam, Jet - sam, now I've got her, boys, the boss is on a roll. You". The piano accompaniment is in treble clef. Dynamics include *mf* and *f*. The key signature is one sharp.

rall. *mf*

Detailed description: This block contains the instrumental accompaniment for measures 126-127. It includes parts for strings in treble and bass clefs. The dynamics are marked *rall.* and *mf*. The key signature is one sharp.



A tempo

128

poor un - for - tu - nate

(Ob, Vns)

ff

(w/ Tpt, Hn, Sax)

sfz

130

soul.

(+ Picc)

ff

mf
molto rit.

(+ Stgs)

(Tutti)

sfz

(w/ Hn, Timp
Cello, Bs)

HOLD —

END

SEGUE AS ONE