

Characters

(in order of appearance)

SEA CHORUS – storytelling inhabitants of the sea

PILOT – driver of Prince Eric’s ship

SAILORS – crew of Prince Eric’s ship

PRINCE ERIC – a prince who would rather explore the ocean than govern a kingdom

GRIMSBY – Prince Eric’s valet

MERFOLK and **SEA CREATURES** – residents of King Triton’s kingdom

SEAHORSE – herald in King Triton’s court

KING TRITON – the King of the Sea and Ariel’s father

SEBASTIAN – an anxious crab and court composer for King Triton

MERSISTERS (AQUATA, ANDRINA, ARISTA, ATINA, ADELLA, ALLANA) – the daughters of King Triton and Ariel’s sisters

ARIEL – King Triton’s youngest daughter who longs to be human

FLOUNDER – a rambunctious young fish and Ariel’s best friend

SCUTTLE – a zany seagull and self-proclaimed expert on humans

GULLS – Scuttle’s friends and fellow seagulls

URSULA – a Sea Witch with a vendetta

TENTACLES – extensions of Ursula, perhaps poor unfortunate souls

FLOTSAM and JETSAM – electric eels and Ursula’s lackeys

CARLOTTA – headmistress in Prince Eric’s palace

CHEF LOUIS – head chef in Prince Eric’s palace

CHEFS – Chef Louis’s assistants

LAGOON ANIMALS – musical inhabitants of Prince Eric’s lagoon

PRINCESSES – neighboring royalty, vying for Prince Eric’s hand in marriage

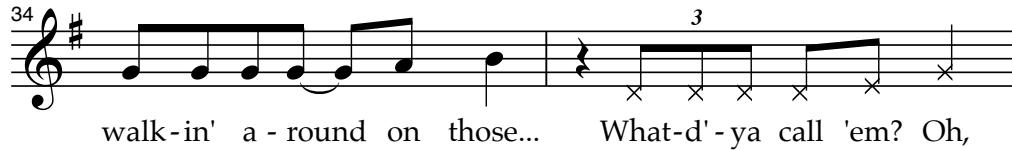
Script

32



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

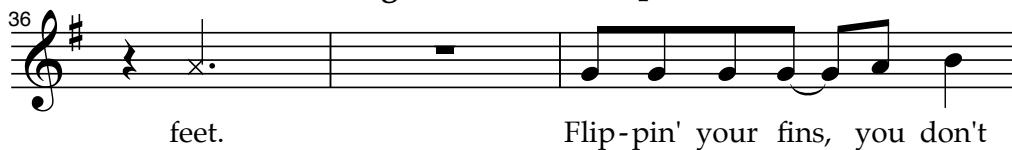
34



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

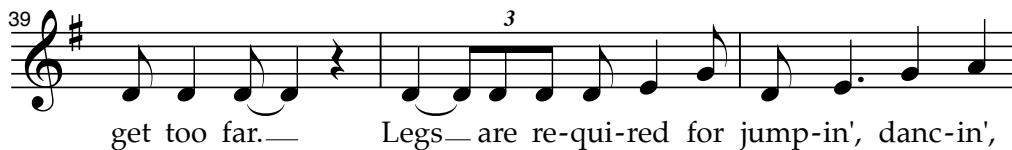
Moving forward A tempo

36



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

39



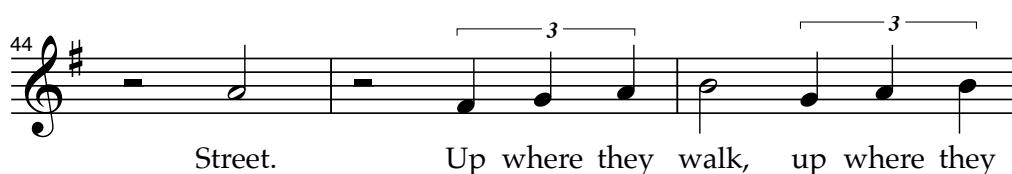
get too far. Legs are re-qui-red for jump-in', danc-in',

42



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

44



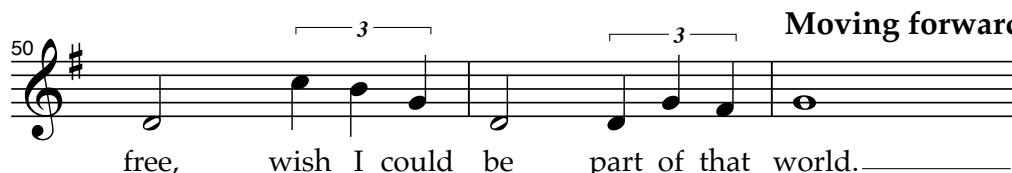
Street. Up where they walk, up where they

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**

Script

More passionately

53 —————— 3 —————— 3 —————— 3 —————— 3 ——————

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

56 —————— 3 —————— 3 —————— 3 —————— 3 ——————

wa - ters? What would I pay to spend a

59 —————— 3 —————— 3 —————— 3 —————— 3 ——————

day warm on the sand? Bet-cha on

62 —————— 3 —————— 3 —————— 3 —————— 3 ——————

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

65 —————— 3 —————— 3 —————— 3 —————— 3 ——————

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

Allargando

67 —————— 3 —————— 3 —————— 3 —————— 3 ——————

swim-min', read - y to stand. And

A tempo (broader)

70 —————— 3 —————— 3 —————— 3 —————— 3 ——————

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

72 —————— 3 —————— 3 —————— 3 —————— 3 ——————

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

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

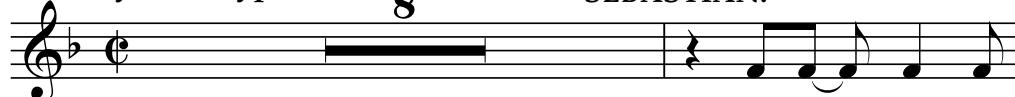
Ariel, down here is your home! The human world – it's a mess.

(#13 – **UNDER THE SEA.**)

Under the Sea

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

Buoyant Calypso beat 8



10

SEBASTIAN:

The sea - weed is



11

al - ways green - er

in some - bod - y else - 's lake.



13

You dream a - bout go - ing up there,

Script

(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

SCENE SEVEN: THE OCEAN SURFACE

Prince Eric's Ship

(*The SEA CHORUS "ascends" to form the ocean's surface and the ship from the first scene. PRINCE ERIC enters with GRIMSBY, the PILOT, and SAILORS.*)

(Music continues under dialogue.)

PRINCE ERIC

Now suppose I don't want to be King—

GRIMSBY

I swore an oath to your dear father on his death bed that I'd turn you from a roustabout into a royal and have you married to a princess—

PRINCE ERIC

Ugh!

GRIMSBY

—by your next birthday, which is now just three days away!

PRINCE ERIC

Did you ever try to take a princess sailing? It's a joke! Their dresses get caught in the rigging. And most of 'em can't even swim—

GRIMSBY

You know, there's more to a woman than her flutter kick. Our kingdom needs a queen!

PRINCE ERIC

Where am I gonna find her, Grimsby? A girl who's as carefree and alive as the sea itself. Where?

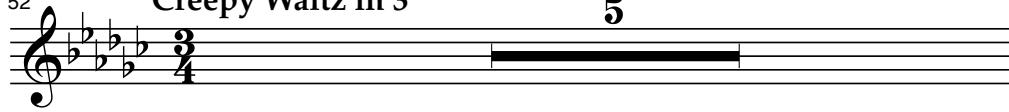
(*ARIEL and FLOUNDER bob up to the surface. SCUTTLE hovers nearby.*)

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



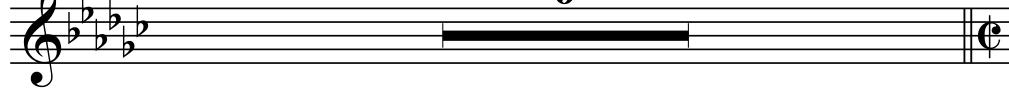
(URSULA): Of course, there is one more thing... my fee.

ARIEL: But I don't have any—

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

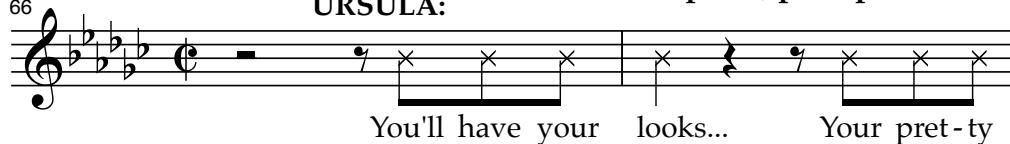
ARIEL: But if I give away my voice, how can I ever—

57 **9**



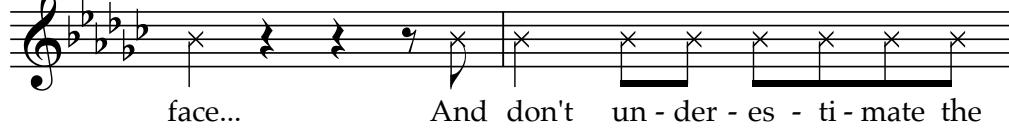
URSULA:

Tempo 1°, poco piu mosso



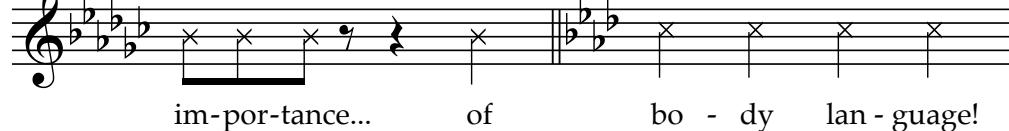
You'll have your looks... Your pret-ty

68



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

70



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

A tempo

72



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

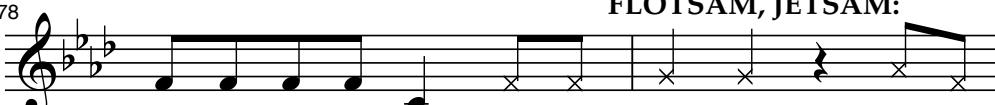
75



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

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

78



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

FLOTSAM:

80



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

JETSAM: URSULA:

83



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

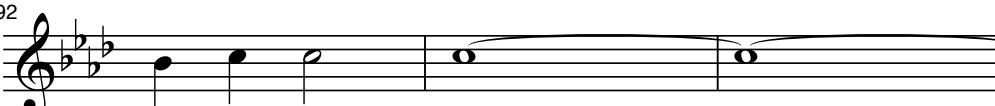
**URSULA, TENTACLES,
FLOTSAM, JETSAM:**

90



boss is on a roll. You poor un -

92



for - tu - nate soul!

95



**Moderato**

15 **ARIEL:** Ah Ah Ah

URSULA: Sing and keep singing!

18 Ah Ah Ah

21 Ah Ah Ah

*(As ARIEL's voice soars, URSULA traps it in her shell.)***URSULA:** Now swim, swim, swim for your life, human child!*(URSULA, the TENTACLES, FLOTSAM, and JETSAM cackle with glee as they exit. The SEA CHORUS now becomes open sea that surrounds ARIEL, who starts to float toward the surface.)***Forceful and fast****11***(In a magical spin, ARIEL sheds her tail, revealing human legs. FLOUNDER and SEBASTIAN swim behind. The SEA CHORUS forms the beach. As the sun rises, the first day of the spell begins.)***8***(ARIEL breaks the surface, takes her first breath with human lungs, and collapses on the sand.)***4**



Script



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!

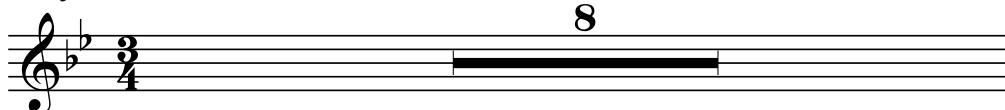
(#28 – LES POISSONS.) SEBASTIAN enters, grumbling to himself.)

Les Poissons

Valse Parisienne – Easy One

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.)

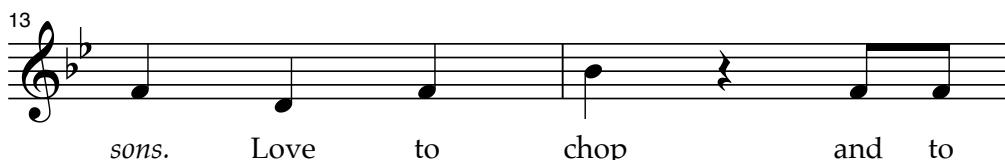
8



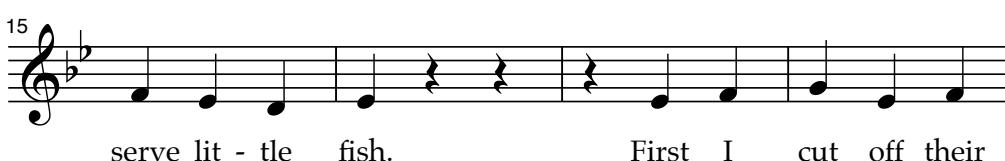
9 **CHEF LOUIS:** Easy



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

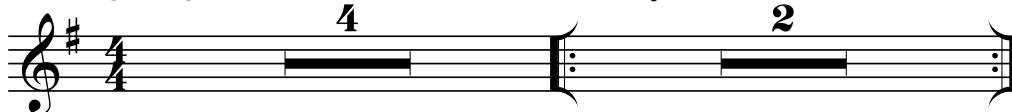
flat with a mal - let. Then you slash through the

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-her, 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. She'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

7

(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

4

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

(#44 – UNDER THE SEA – BOWS.)

Under the Sea (Bows)

Buoyant Calypso beat

24 ALL: *— 3 —*

Un-der the sea,

27

un - der the sea. No - bod-y

30

beat us, fry—us, and eat us in—fric-a - see.

33

We—what the land folks love— to cook.

35

Un - der the sea we off— the hook. Each lit-tle

38

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

40

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

The musical score consists of six staves of music in common time, treble clef, and G major. The lyrics are integrated into the music, with each line of text corresponding to a staff. Measure 24 starts with a whole rest followed by a dotted half note and a half note. Measure 27 begins with a dotted half note and a half note. Measure 30 starts with a dotted half note and a half note. Measure 33 starts with a dotted half note and a half note. Measure 35 starts with a dotted half note and a half note. Measure 38 starts with a dotted half note and a half note. Measure 40 starts with a dotted half note and a half note.



42

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

44

sea!_____

Sheet music for a melody. Measure 42 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics "luck here down in the muck here, un - der the" are written below the notes. Measure 44 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes, with a fermata over the last note. The lyrics "sea!_____" are written below the notes.

(#45 – EXIT MUSIC.)