

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

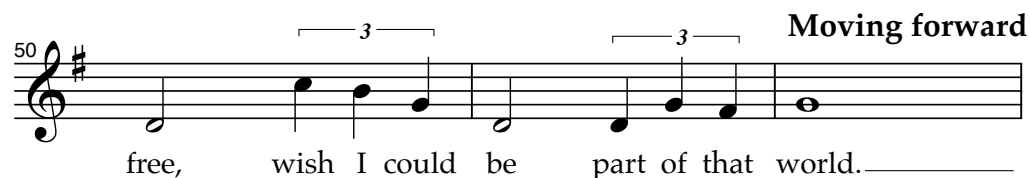
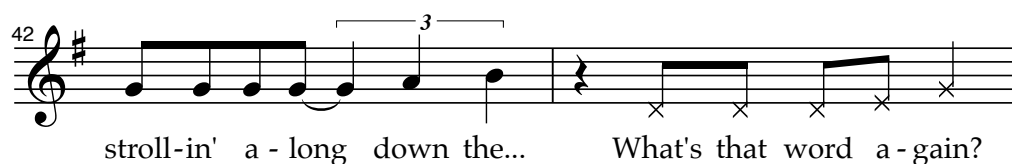
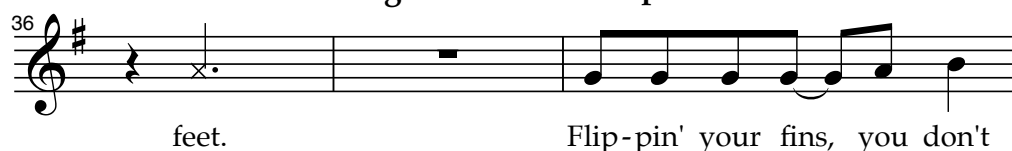
CHEFS – Chef Louis’s assistants

LAGOON ANIMALS – musical inhabitants of Prince Eric’s lagoon

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



Moving forward A tempo



More passionately

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

56 wa - ters? What would I pay to spend a

59 day warm on the sand? Bet-cha on

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

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

Allargando

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

A tempo (broader)

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

72 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 **SEBASTIAN:**

The sea - weed is

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

You dream a - bout go - ing up there,

15 *enter and surround ARIEL.)*



The musical notation is on a single staff in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. This is followed by a whole rest, then a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The notation is for a vocal line, likely for Ariel, as indicated by the stage direction.

18

Musical notation for measure 18. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes G4, A4, B-flat4, and C5, followed by a half note D5. There is a double bar line after the first four notes. The second part of the measure starts with a quarter rest, followed by eighth notes E5 and F5, which are tied to the next measure.

21

Measure 21: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The melody consists of eighth and quarter notes.

24

27

Musical notation for measure 27, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a quarter rest, an eighth rest, a quarter note G4, an eighth note F#4, a quarter note E4, and a half note D4. The measure is repeated.

30



33

33

35

35

28 Disney's *The Little Mermaid JR.*

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.)

5 SAILORS:



Heave ho, Heave ho, Heave ho

(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!

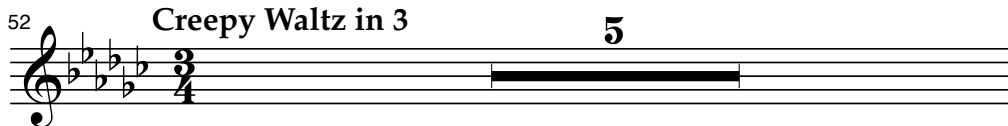
PRINCE ERIC

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?

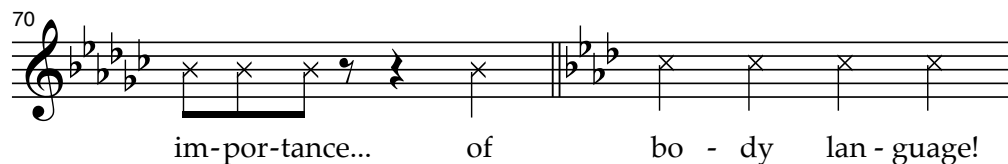
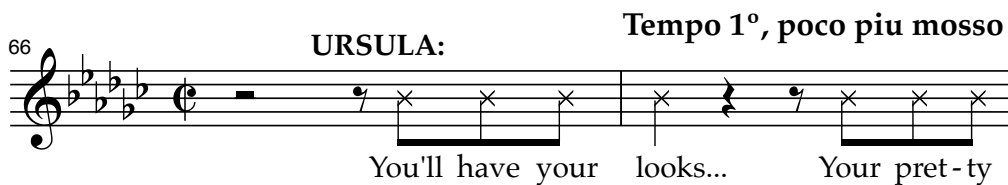
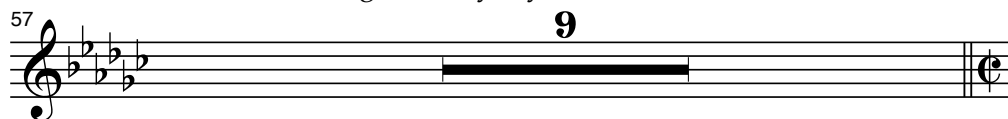


(**URSULA**): Of course, there is one more thing... my fee.

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—



78 **FLOTSAM, JETSAM:**

A musical staff in G major (one sharp) and 4/4 time. The melody consists of: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (half), E3 (quarter), D3 (quarter), C3 (half), B2 (half), A2 (quarter), G2 (quarter), F#2 (half), E2 (half), D2 (quarter), C2 (quarter), B1 (half), A1 (half), G1 (quarter), F#1 (quarter), E1 (half), D1 (half), C1 (quarter), B0 (quarter), A0 (half), G0 (half), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (half), F#-1 (half), E-1 (quarter), D-1 (quarter), C-1 (half), B-2 (half), A-2 (quarter), G-2 (quarter), F#-2 (half), E-2 (half), D-2 (quarter), C-2 (quarter), B-3 (half), A-3 (half), G-3 (quarter), F#-3 (quarter), E-3 (half), D-3 (half), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (half), F#-4 (half), E-4 (quarter), D-4 (quarter), C-4 (half), B-5 (half), A-5 (quarter), G-5 (quarter), F#-5 (half), E-5 (half), D-5 (quarter), C-5 (quarter), B-6 (half), A-6 (half), G-6 (quarter), F#-6 (quarter), E-6 (half), D-6 (half), C-6 (quarter), B-7 (quarter), A-7 (half), G-7 (half), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (half), F#-8 (half), E-8 (quarter), D-8 (quarter), C-8 (half), B-9 (half), A-9 (quarter), G-9 (quarter), F#-9 (half), E-9 (half), D-9 (quarter), C-9 (quarter), B-10 (half), A-10 (half), G-10 (quarter), F#-10 (quarter), E-10 (half), D-10 (half), C-10 (quarter), B-11 (quarter), A-11 (half), G-11 (half), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (half), F#-12 (half), E-12 (quarter), D-12 (quarter), C-12 (half), B-13 (half), A-13 (quarter), G-13 (quarter), F#-13 (half), E-13 (half), D-13 (quarter), C-13 (quarter), B-14 (half), A-14 (half), G-14 (quarter), F#-14 (quarter), E-14 (half), D-14 (half), C-14 (quarter), B-15 (quarter), A-15 (half), G-15 (half), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (half), F#-16 (half), E-16 (quarter), D-16 (quarter), C-16 (half), B-17 (half), A-17 (half), G-17 (quarter), F#-17 (quarter), E-17 (half), D-17 (half), C-17 (quarter), B-18 (quarter), A-18 (half), G-18 (half), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (half), F#-19 (half), E-19 (quarter), D-19 (quarter), C-19 (half), B-20 (half), A-20 (half), G-20 (quarter), F#-20 (quarter), E-20 (half), D-20 (half), C-20 (quarter), B-21 (quarter), A-21 (half), G-21 (half), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (half), F#-22 (half), E-22 (quarter), D-22 (quarter), C-22 (half), B-23 (half), A-23 (half), G-23 (quarter), F#-23 (quarter), E-23 (half), D-23 (half), C-23 (quarter), B-24 (quarter), A-24 (half), G-24 (half), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (half), F#-25 (half), E-25 (quarter), D-25 (quarter), C-25 (half), B-26 (half), A-26 (half), G-26 (quarter), F#-26 (quarter), E-26 (half), D-26 (half), C-26 (quarter), B-27 (quarter), A-27 (half), G-27 (half), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (half), F#-28 (half), E-28 (quarter), D-28 (quarter), C-28 (half), B-29 (half), A-29 (half), G-29 (quarter), F#-29 (quarter), E-29 (half), D-29 (half), C-29 (quarter), B-30 (quarter), A-30 (half), G-30 (half), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (half), F#-31 (half), E-31 (quarter), D-31 (quarter), C-31 (half), B-32 (half), A-32 (half), G-32 (quarter), F#-32 (quarter), E-32 (half), D-32 (half), C-32 (quarter), B-33 (quarter), A-33 (half), G-33 (half), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (half), F#-34 (half), E-34 (quarter), D-34 (quarter), C-34 (half), B-35 (half), A-35 (half), G-35 (quarter), F#-35 (quarter), E-35 (half), D-35 (half), C-35 (quarter), B-36 (quarter), A-36 (half), G-36 (half), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (half), F#-37 (half), E-37 (quarter), D-37 (quarter), C-37 (half), B-38 (half), A-38 (half), G-38 (quarter), F#-38 (quarter), E-38 (half), D-38 (half), C-38 (quarter), B-39 (quarter), A-39 (half), G-39 (half), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (half), F#-40 (half), E-40 (quarter), D-40 (quarter), C-40 (half), B-41 (half), A-41 (half), G-41 (quarter), F#-41 (quarter), E-41 (half), D-41 (half), C-41 (quarter), B-42 (quarter), A-42 (half), G-42 (half), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (half), F#-43 (half), E-43 (quarter), D-43 (quarter), C-43 (half), B-44 (half), A-44 (half), G-44 (quarter), F#-44 (quarter), E-44 (half), D-44 (half), C-44 (quarter), B-45 (quarter), A-45 (half), G-45 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80 FLOTSAM:

Musical notation for Flotsam, measures 80-82. The key signature is three flats (B-flat, E-flat, A-flat). The melody starts on a whole rest in measure 80, followed by a quarter rest, a quarter note G4, and a quarter note F4 in measure 81. In measure 82, it continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3.

83 **JETSAM: URSULA:**




83 **JETSAM: URSULA:**

86


Measure 86: Treble clef, key signature of two flats (B-flat and E-flat). The melody consists of an eighth-note G4, followed by a beamed eighth-note F#4 and a sixteenth-note G4, then a quarter-note G4, an eighth-note F#4, a quarter-note E4, and a half-note D4.

88

Musical notation for measure 88. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth notes: B-flat4, A-flat4, G4, F4, E4, D4, C4, B-flat3, A-flat3, G3, F3, E3, D3, C3, B-flat2, A-flat2, G2.

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

92



95

Moderato

ARIEL:

Ah Ah Ah

URSULA: Sing and keep singing!

Ah Ah Ah

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

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.)

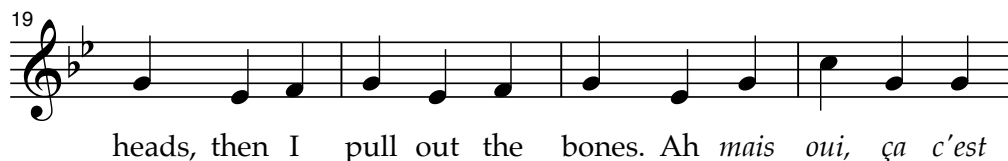
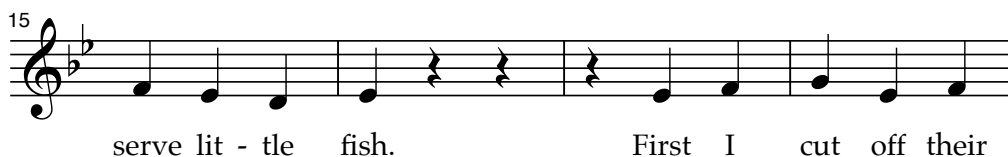
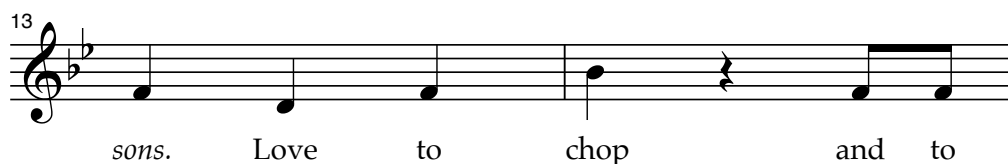
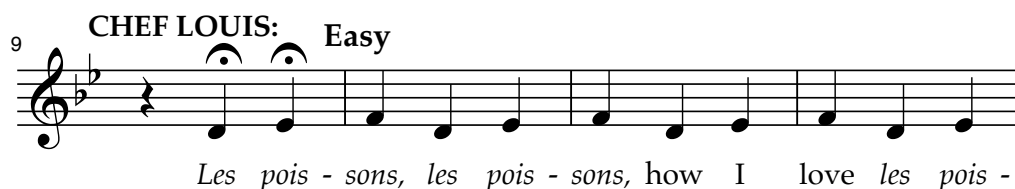
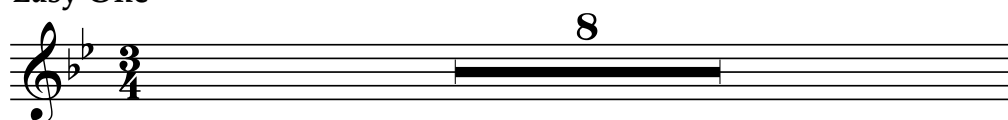
CHEF LOUIS

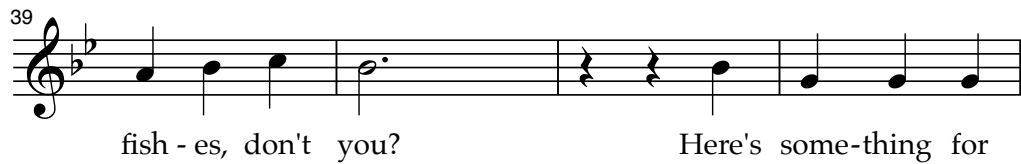
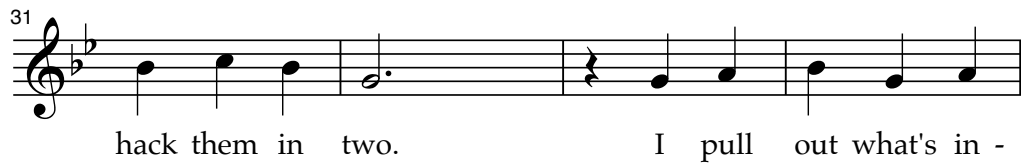
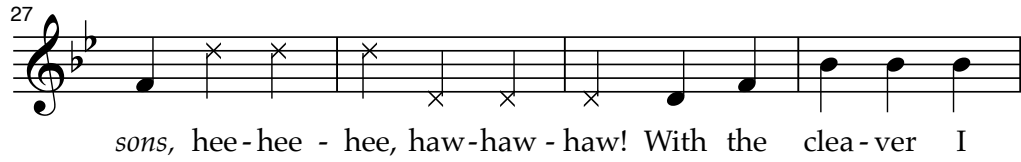
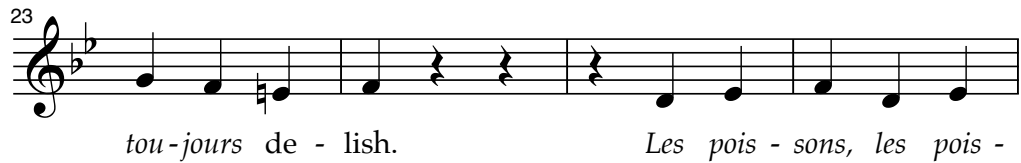
Attention. Attention! Le menu pour ce soir: escargot, lobster bisque, tuna tartare, holy mackerel. Maintenant!

(#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

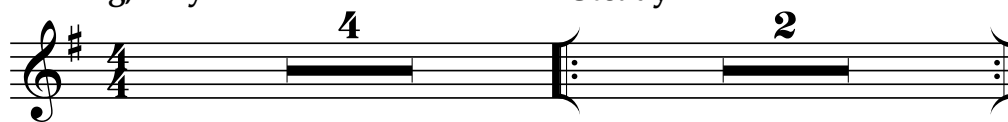


One Step Closer

(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.

(PRINCE ERIC
does a little jig.)

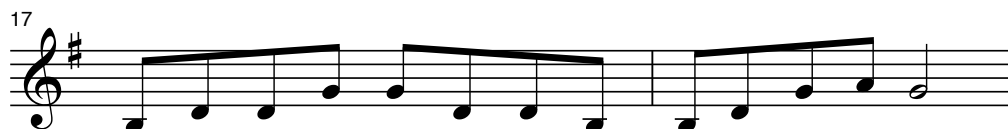


You can whis-per, sing, or shout with-out so



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.

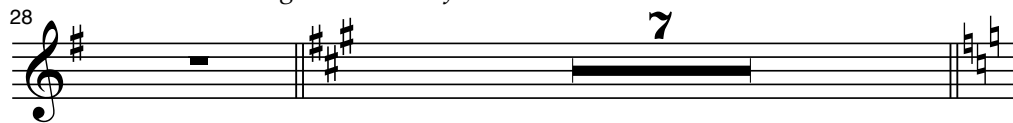
(PRINCE ERIC does another
step. ARIEL imitates him.)



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



(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.)



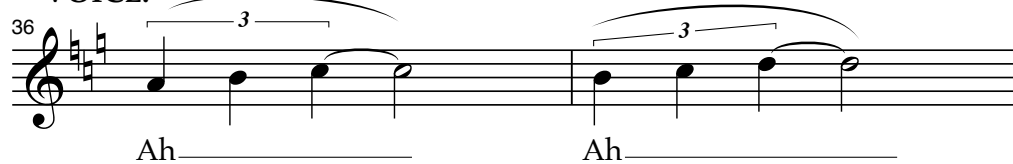
(PRINCE ERIC stops abruptly.)

PRINCE ERIC: Did you hear something?

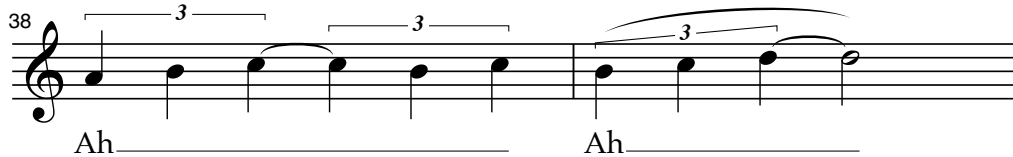
(ARIEL's eyes open wide but she shakes her head "no."

PRINCE ERIC becomes distracted.)

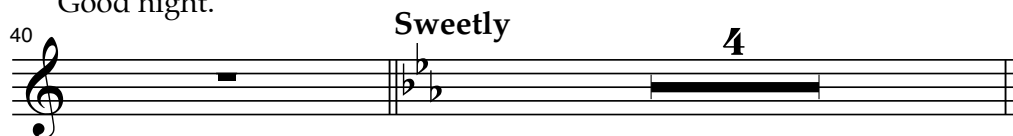
VOICE:



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



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

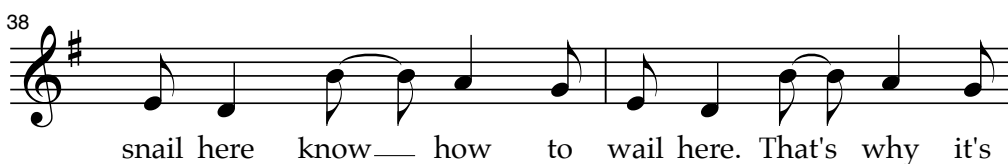


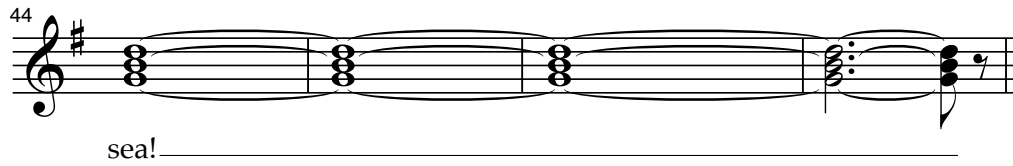
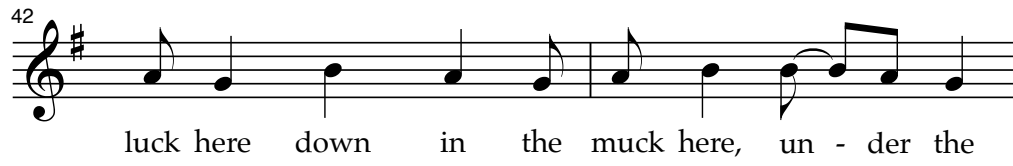
(ARIEL, crestfallen, watches him depart. SEBASTIAN emerges from hiding.)

(#44 – UNDER THE SEA – BOWS.)

Under the Sea (Bows)

Buoyant Calypso beat





(# 45 – EXIT MUSIC.)