

## SEBASTIAN

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

**(#13 UNDER THE SEA.)**

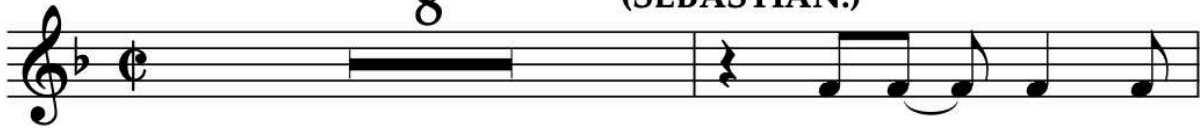
Life under the sea is better than anything they got up there...

# *Under the Sea*

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,

*(SEA CREATURES of all kinds  
enter and surround ARIEL.)*

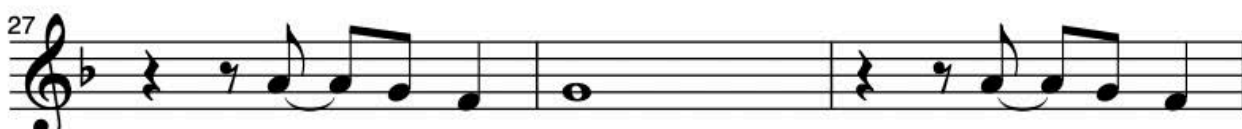


but that is a big mis-take. Just look at the

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

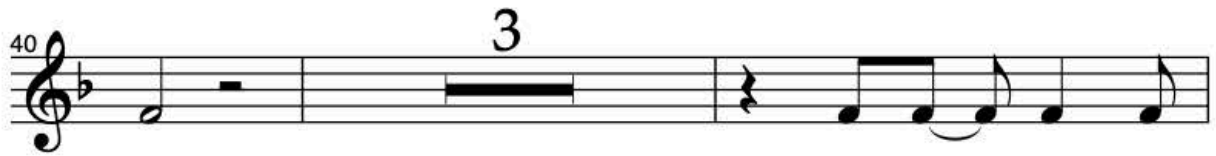
30   
bet - ter down where it's wet - ter, take it from me.

33   
Up — on the shore they work all day. —

35   
— Out — in the sun they slave a - way.



While we de - vo-tin' full— time to float-in' un - der the



sea.

Down here all the



fish is hap-py as off— through the waves dey roll.

**HARP, BASS:**



The fish on the land ain't hap-py. They sad— 'cause they

**SAX, FLOUNDER:**



The fish on the land ain't hap-py. They sad— 'cause they

**JELLYFISH 1:**



in the bowl. But fish— in the bowl is luck - y.

**JELLYFISH 2:**



in the bowl. But fish— in the bowl is luck - y.

**HARP, BASS:  
JELLYFISH 1:**

54 

They in— for a wors-er fate. One day— when the

**SAX, FLOUNDER:  
JELLYFISH 2:**



They in— for a wors-er fate. One day— when the

**SEBASTIAN:**

57 

boss get hun-gry, Guess who gon' be on the plate!



boss get hun-gry,

**BASS:**

Uh -

**SEA CREATURES:**

60 

Un - der the sea, un - der the



oh!

**SEBASTIAN:**

63 

sea. No - bo-dy beat us, fry— us and

66



eat us in fri-ca - see.

We what the

**SEA CREATURES:**



Un-der the sea.

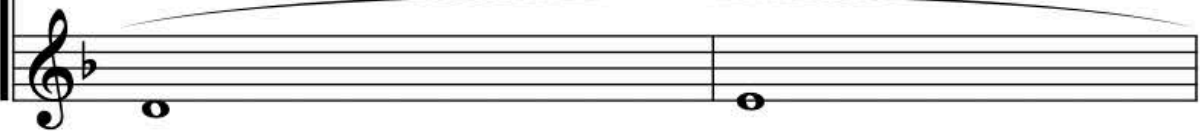
Whoa

69



land folks love to cook.

un - der the



71



sea we off the hook.

We got no



Ah

We got no

73

trou-bles, life— is the bub-bles, un - der the sea.

trou-bles, life— is the bub-bles, un - der the sea.

76

**2**                      **NEWT:**                      **CARP:**

The newt— play the flute. The carp

80

**PLAICE:**                      **SEBASTIAN:**

— play the harp. The plaice— play the bass, and they

82

**BASS:**                      **CHUB:**

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

84

**FLUKE:**                      **SEA CREATURES,**  
**SEBASTIAN:**

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

87

— he can play. The lings— on the strings. The trout

89

— rock - in' out. The black - fish she sings. The smelt—

91

— and the sprat, they know— where it's at. An'

*(ARIEL senses something overhead.)*

93

oh, that blow - fish blow!

**ARIEL:** *(to FLOUNDER)* Look, a ship!  
*(ARIEL swims off toward it. FLOUNDER darts after her. Unaware, SEBASTIAN and the SEA CREATURES continue the number.)*

96

**3**

**SEBASTIAN:**

Un-der the

100

sea. un - der the sea.

**SEA CREATURES:**


Un-der the sea. Un-der the sea.

**(SEBASTIAN:)**

103

When the sar - dine be - gin the be - guine, it's mus - ic to

106




me! What do they got, a lot— of sand?

(SEA CREATURES:)



It's mu - sic to me! A lot— of sand?

109




We— got a hot crus-ta - ce-an band. Each lit-tle

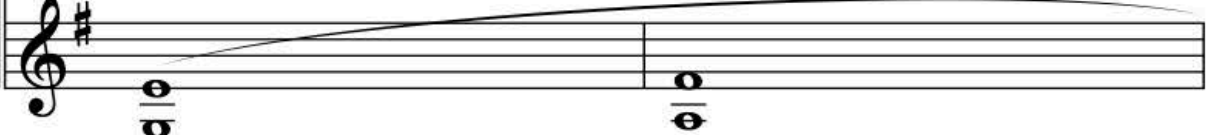


We— got a hot crus-ta - ce-an band.

112



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



Oh

114



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



Ah

116

luck here down in the muck here Un - der the

Un - der, Un - der the

118

sea!

sea!

*(The SEA CREATURES exit with **#14 UNDER THE SEA - PLAYOFF.**)*

### SEBASTIAN

See child, that's what I'm talking about!

*(looks around to discover ARIEL is missing)*

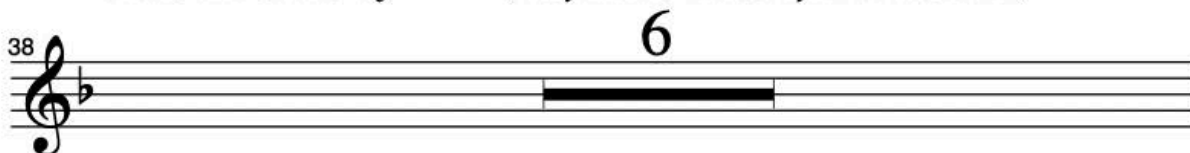
Ariel! Hello?

*(exiting)*

Oh, somebody's gotta nail that girl's fins to the floor!

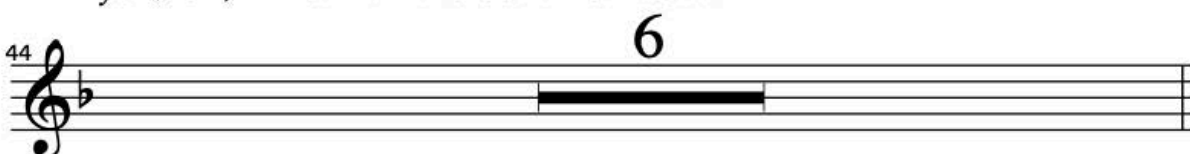
## SCENE EIGHT: The Beach

(*ARIEL* lays *PRINCE ERIC* safely on the sand. *FLOUNDER* looks on from the water. *SEBASTIAN* surfaces nearby, flabbergasted by the scene before him yet too afraid to utter a word or come any closer. *FLOTSAM* and *JETSAM* surface further away, unseen. *SCUTTLE* enters and stands by *ARIEL*, his feathers mussed from the storm.)



**ARIEL:** Was I too late?

**SCUTTLE:** It's hard to say. (*putting his ear against PRINCE ERIC's foot*) Oh, I - I can't make out a heartbeat.



(*Suddenly, PRINCE ERIC's chest heaves with life, but he remains semi-conscious.*)

### ARIEL

No, look!

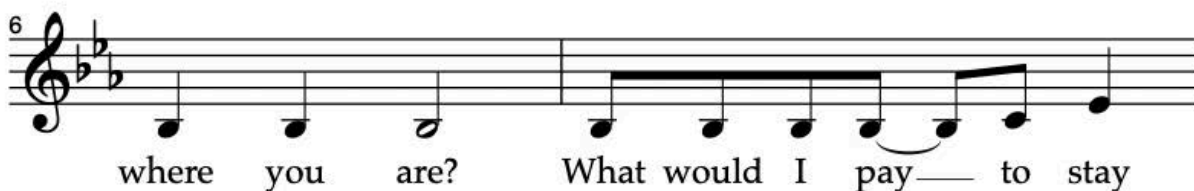
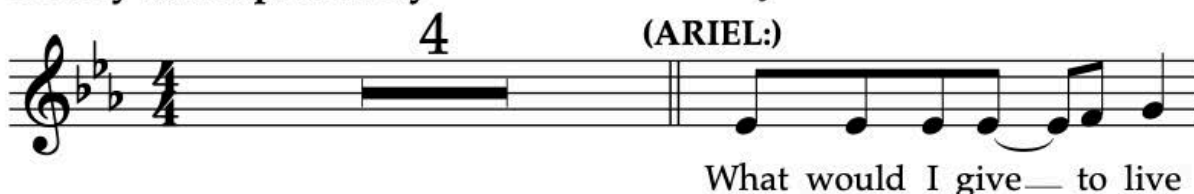
(**#17 PART OF YOUR WORLD - REPRISE 1.**)

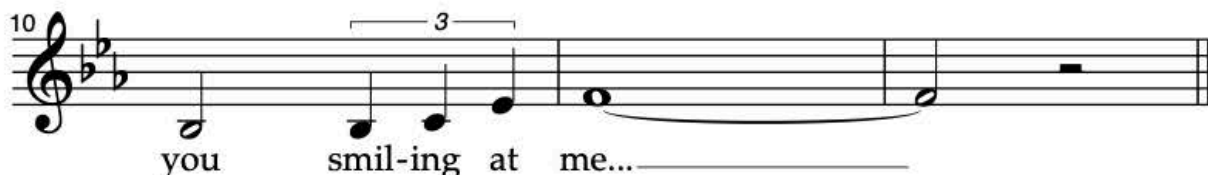
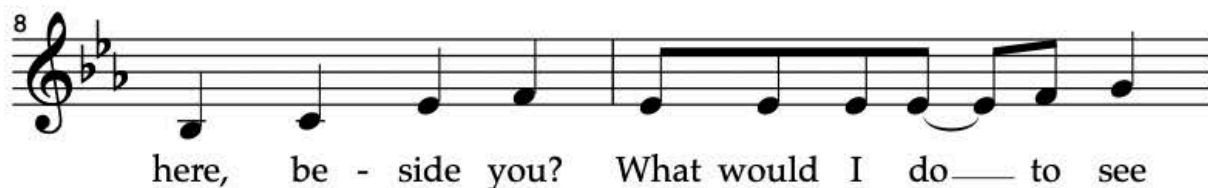
He's breathing! Oh, Scuttle, just look at him. He's so beautiful.

## *Part of Your World* (Reprise 1)

Slowly and expressively

Freely





**GRIMSBY**

*(offstage)*

Prince Eric! Ahoy! Somebody! Anybody!

**SCUTTLE**

On your way, kid... before we's discovered!

*(ARIEL slips into the surf, followed by FLOUNDER and SEBASTIAN. Having now seen enough to fuel Ursula's scheme, FLOTSAM and JETSAM also exit. A panicked GRIMSBY enters and sees PRINCE ERIC.)*

**GRIMSBY**

Oh, Prince Eric! Are you all right?

*(to SCUTTLE)*

Get away, you filthy bird!

*(SCUTTLE squawks and exits, perturbed. GRIMSBY kneels by PRINCE ERIC.)*

**PRINCE ERIC**

*(rousing, a little foggy)*

A girl rescued me. She pulled me right out of the surf. And she was singing!

**GRIMSBY**

There, there now. You took a terrible tumble, dear boy—

**PRINCE ERIC**

That voice! I can't get it out of my head—

*(ARIEL resurfaces and perches on the rocks, unseen. GRIMSBY helps PRINCE ERIC to his feet.)*

**GRIMSBY**

Come with me. A night of sleep, and you'll be good as new—

**PRINCE ERIC**

I must find her! And thank her for saving my life.

**GRIMSBY**

You've heard too many tall tales, my boy.

**PRINCE ERIC**

No. She was real.

**GRIMSBY**

*(guiding PRINCE ERIC off)*

Yes, Prince Eric. Of course she was. As real as a mermaid on the rocks!

*(ARIEL looks after Prince Eric – her crush has a name! #18 PART OF YOUR WORLD - REPRISE 2.)*

**ARIEL**

Prince Eric...

*Part of Your World  
(Reprise 2)*

**A tempo** 3 (ARIEL:) 3

I don't know

5 3 3

when, I don't know how, but I know

7 3

some - thing's start - ing right now.

9 *molto rall.*

— Watch and you'll see, — some-day I'll be

**Maestoso**

13

part of your world! \_\_\_\_\_

## SCENE NINE: King Triton's Court

(#19 **SHE'S IN LOVE.** *The SEA CHORUS "descends" and forms the court. The MERSISTERS enter, gossiping.*)

**ALLANA**

I'm talking about Ariel, that's who!

**ADELLA**

What about her?

**ALLANA**

She sure is acting fishy lately!

**AQUATA**

I'll say! Swimmin' in circles! Chasing her tail!

**ALLANA**

That girl is up to her gills in something!

## *She's in Love*

'60's Girl-group Pop beat

7 **ALLANA:** **AQUATA:**

She's diz - zy and she's drea - my. Her

10 **ATINA:**

head's up in the foam. Her eyes have gone all gleam-y, it's like

12 **AQUATA, ATINA,  
ALLANA:**

—there's no one home. She floats a-way the days, mo-

14

- pin' on the coast - al — shelf —

16 **AQUATA: ATINA: ALLANA:**

Is she ill? — Or in - sane? Is it

18 **AQUATA, ATINA,  
ALLANA:**


wat - er on the brain? What — has got her both-ered so?


20 **ANDRINA: ADELLA: ARISTA:**

— It's the bends! — It's — the flu! Gosh, I

22 **MERSISTERS:**

wish we had a clue! Oh, wait! Oh, dear! Good

24    
grief! It's clear... She's in love!\_\_\_\_\_

26    
— She's in love!\_\_\_\_\_

*(Just then, ARIEL swims past, humming dreamily to herself.)*


28    
— Pound-ing heart!\_\_\_\_\_ Ring-ing bells!

30 **ALLANA:**    
— Look, I think she's ev - en wear - ing

**ANDRINA, ARISTA,  
ADELLA:**

32    
brand new shells! She's in love!\_\_\_\_\_

**AQUATA, ATINA,  
ALLANA:**

   
In love— and

**MERSISTERS:**

34

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

love!

2

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 -

Detailed description: This block contains the musical notation for measures 47 and 48. The melody is written on a single treble clef staff in a key with three flats (B-flat major or D-flat minor). The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are rests above the notes for the second and seventh measures.

49

- sin' in her o - cean— bed.—

**MERSISTERS:**

shoop, shoop

Detailed description: This block contains the musical notation for measures 49 and 50. Measure 49 has a melody on a treble clef staff: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 50 has a rest for the first half and a melody for the second half: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The section is labeled 'MERSISTERS:' and includes the vocalization 'shoop, shoop'.

51

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

shoop, shoop

Detailed description: This block contains the musical notation for measures 51 and 52. Measure 51 has a rest for the first half and a melody for the second half: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 52 has a melody on a treble clef staff: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The section includes the lyrics 'And she sighs,— and she swoons, and she's' and 'shoop, shoop'.

**MERSISTERS:**

53

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

Detailed description: This block contains the musical notation for measures 53 and 54. Measure 53 has a melody on a treble clef staff: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 54 has a melody on a treble clef staff: G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The section is labeled 'MERSISTERS:' and includes the lyrics 'hum-min' lit - tle tunes... Ev - en has a sort of glow.'

55 **FLOUNDER:**

— What on earth — could it be? —

**MERSISTERS:**

A - ny

57 **AQUATA, ADELLA:** **ARISTA, ALLANA:** **ANDRINA, ATINA:**

ham-mer-head can see! That sigh! That glow! That

59 **FLOUNDER:**

Oh, no! She's in love! —

**MERSISTERS:**

swoon! Oh no! She's flipped, — it

61

— She's in love! —

ne - ver fails! All hot — be -



71

See her blush! See her grin! Got-  
 good as sunk! See her grin! Got-

74

- ta be love... A - ri - el and some - one—  
 - ta be love she's in!

(FLOUNDER:)

76

swim-min' in the sea... K - I - S - S - I - N - G!—

AQUATA, ATINA,  
 ALLANA:

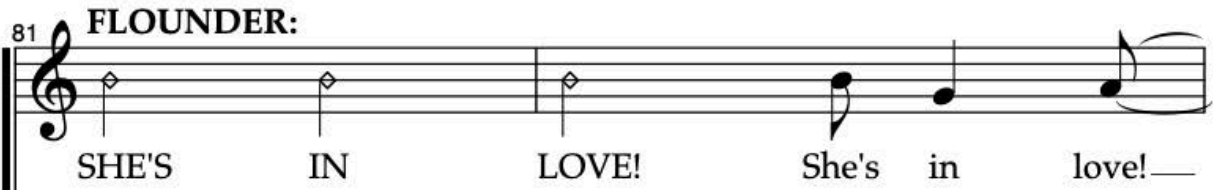
79

She's in love!—

ANDRINA, ARISTA,  
 ADELLA:

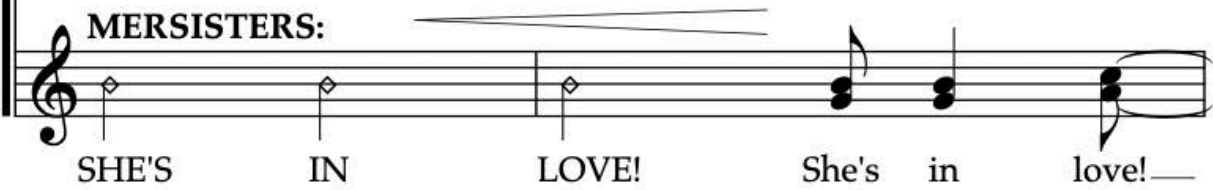
She's in love!—

81 **FLOUNDER:**




SHE'S IN LOVE! She's in love!—

**MERSISTERS:**



SHE'S IN LOVE! She's in love!—

83



She's in love!—

She's in love!—

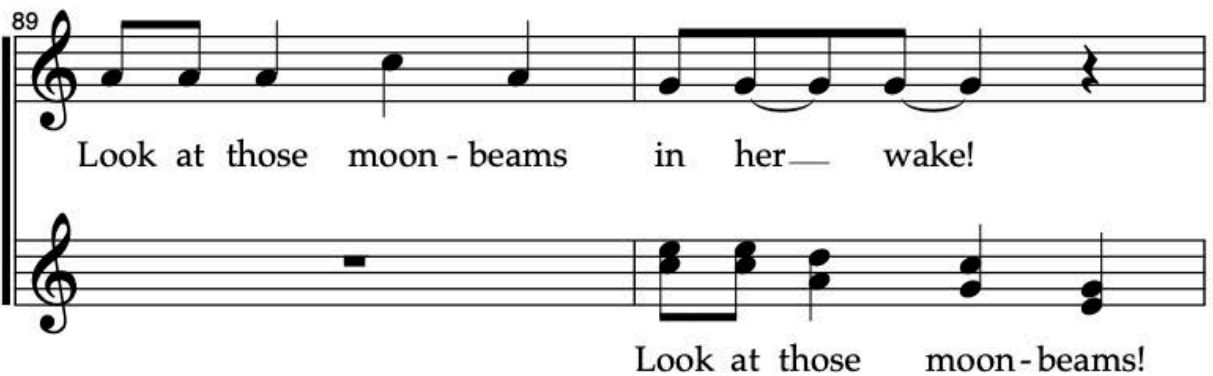
86



Plain to see, No mis-take!—

Plain to see! No mis-take!

89



Look at those moon-beams in her wake!

Look at those moon-beams!

91

Ob-vi-ous what they must— be symp-toms of...  
 Ob-vi-ous what they must— be symp-toms of...

94

— She's in— love!— She's in— love!— She's in  
 — She's in love!— She's in love!— She's in

97

love!— Yeah,— yeah!—  
 love!— Yeah,— yeah!—

*(KING TRITON and SEBASTIAN enter, just in time to hear FLOUNDER bring the song home. #20 FLOUNDER FLOUNDERS.)*

**KING TRITON**

In love – my little Ariel? So that explains it!  
*(FLOUNDER tries to swim away inconspicuously.)*  
 Just a minute there, Flounder.

**FLOUNDER**

Who, me?

**KING TRITON**

You know Ariel as well as anybody. Who's the lucky merman?

**FLOUNDER**

Gee, I dunno. I didn't even know it was love until the second chorus!

**KING TRITON**

Sebastian? Any ideas?

**SEBASTIAN**

I've tried to stop her, Sire, but she doesn't listen! I tell her, "Ariel, you've got to stay away from those humans – they're nothing but trouble—"

*(FLOUNDER bolts.)*

**KING TRITON**

Humans? What about humans?

**SEBASTIAN**

Who said anything about humans?

*(SEBASTIAN scampers off.)*

**KING TRITON**

*(pursuing SEBASTIAN)*

Sebastian, have you been keeping secrets from me? Where is that girl!?!?

## CARLOTTA

Oh, Ariel dearest, I can't believe you've been with us three whole days already! It's been such a treat!

86

Disney's *The Little Mermaid JR.*

### (CARLOTTA)

*(ARIEL smiles gratefully at CARLOTTA.)*

Now, the princesses are arriving to sing for Prince Eric so he can finally choose his bride! You just stand back here with Carlotta while the royalty mingles. It's sure to be quite a show!

*(GRIMSBY enters, followed by PRINCE ERIC. #35 THE CONTEST.)*

## The Contest

L'istesso tempo (Parlando)

2 GRIMSBY:

Wel-come, dear friends, to our

*(As GRIMSBY calls the gathering to order, opportunistic PRINCESSES parade in, escorted by groomed SAILORS. ARIEL is crushed.)*

4

con-test. The first that our king-dom has ev-er seen. We

7

gath-er to-day for a vo-cal dis-play, so our

9

prince may at last choose a queen!

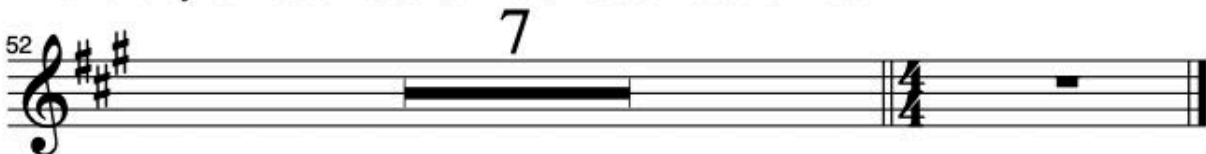


**GRIMSBY:** Surely one of these lovely voices matches the music in your heart—

**PRINCE ERIC:** (*unconvinced and disheartened*) I wish I could say “yes”! But she's not here.



**GRIMSBY:** The sun has nearly set, and your birthday will soon be over. You must choose a mate!

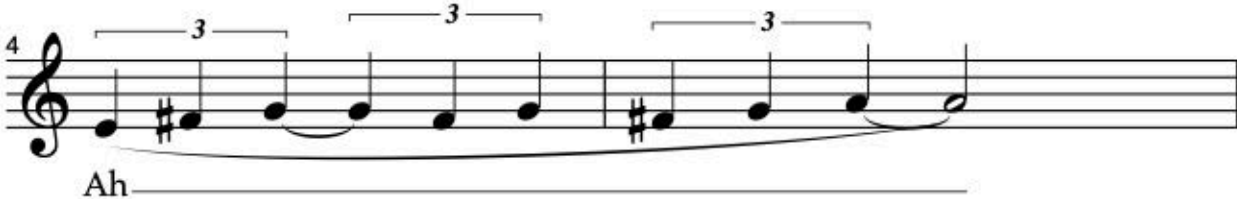


**GRIMSBY:** Can it be?  
Another contestant?

Flowingly

VOICE: 

**PRINCE ERIC:** (*jumping up*) That's the voice! (*ARIEL looks at him, panicked.*) But - but tell her the competition is over. I've already made my choice. (*ARIEL beams. PRINCE ERIC takes her hand.*)

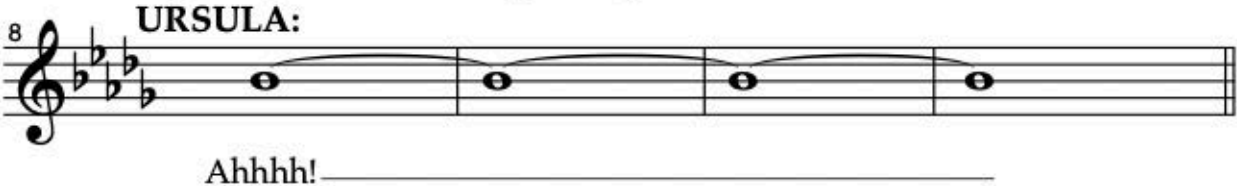


+**URSULA:**




(*Just then the sun sets. The lyrical VOICE morphs into a sinister rattle:*)

**With great power, moving along**

**URSULA:**  


**URSULA:** Why look! Such a gorgeous sunset! And on the third day, too! Time's up. You lose!

**Heavier** **2**



*(The SEA CHORUS forms Ursula's lair. URSULA enters, her TENTACLES in a tizzy. FLOTSAM and JETSAM enter with ARIEL, who has regained her tail. She struggles in the EELS' electric grip.)*

**URSULA**

Say goodbye to your Prince! You're mine now, mermaid! Get ready to spend the rest of your days as my slave!

*(Ursula's TENTACLES begin to wrap around ARIEL. KING TRITON enters, followed by SEBASTIAN and FLOUNDER.)*

**KING TRITON**

Ursula!

**URSULA**

King Triton! You're right on cue!

**KING TRITON**

What have you done to my daughter?

**URSULA**

Nothing! She's done it all to herself, trading her voice away. And for what? Human heartbreak!

**KING TRITON**

Give her back to me.

**URSULA**

Not on your life!

**(#39 POOR UNFORTUNATE SOULS - REPRISE.)**


# Poor Unfortunate Souls (Reprise)

(URSULA:) *Freely*



It so hap-pens that your daugh-ter made a

**KING TRITON: No!**



bar-gain. Swapped her voice to land a man up where it's

5



dry. Is it bind-ing? Good-ness, yes! Un -

**KING TRITON:**  
Unless?



break-a-ble, un-less... There is a lit-tle some-thin' we could

**KING TRITON:** *Quasi tempo*  
Go on.




try. Yes... per-haps we could ar-range a sort of

11  trade-off. May-be swap your daugh-ter's soul for, say, your

**KING TRITON:**  
What?

13  own. Make this deal and set her free, or

15  else she comes with me, to suf-fer through e-ter-ni-ty a-

**KING TRITON:** It's not my soul you're after -  
*(holds up his trident)* - it's my power.  
17 **Slowly**  lone...

**URSULA:** Now, which would you rather be: the King of the Sea, or a father to his little girl?

**KING TRITON:** The trident is a great responsibility, Ursula.

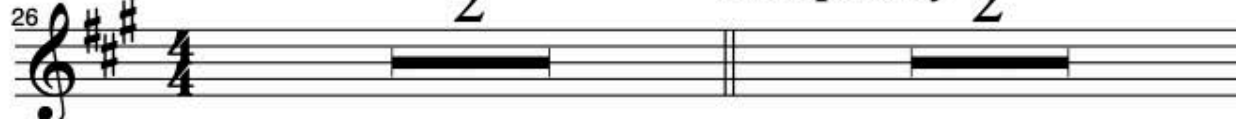
**URSULA:** Nonsense, Trite One. Hand it over!

*(ARIEL watches in horror as KING TRITON bows his head and hands over his trident.)*

19  7

**URSULA:** Finally!  
The oceans belong to me!

*(URSULA removes the magic shell from her neck and holds it out to complement the trident.)*

26  **Triumphantly** 2

**URSULA & TENTACLES:**

30 And now you poor un-for - tu-nate soul! Time's

33 **URSULA:**  
up! You're through! Now the

35 pow-er of Po-sei-don has been once a-gain made whole. All the

37 mag-ic of the tri-dent, and the shell in my con-trol! And now

**URSULA:** Now see  
for yourself how  
banishment feels!

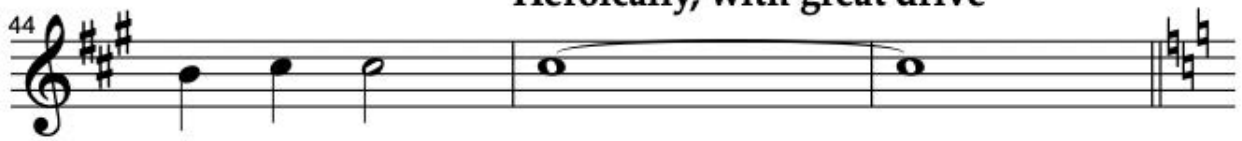
39 dark shall reign for-ev-er, o-ver o-cean, sea, and shoal!

*(URSULA aims the trident and blasts KING TRITON offstage. The TENTACLES begin to stretch out, making URSULA grow larger.)*

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

41 You poor, un -

**Heroically, with great drive**



for - tu - nate

soul! \_\_\_\_\_

**SEBASTIAN**

Ariel! Are you all right, child?

**ARIEL**

Yes. Thank you for your help.

**FLOUNDER**

Not such a guppy any more, am I?

**ARIEL**

Nope. You're the best friends a girl could wish for.

*(SEBASTIAN and FLOUNDER embrace ARIEL. KING TRITON breaks through the surface, now free from his imprisonment.)*

**KING TRITON**

Ariel!

**ARIEL**

Daddy!

*(hands KING TRITON the trident and bows her head)*

I've caused so much trouble. Can you ever forgive me?

**KING TRITON**

Why, I've never been prouder. Somehow, in the blink of an eye, when my back was turned, you grew up.

*(KING TRITON hugs ARIEL, who looks out toward the land.)*

**KING TRITON**

You belong to his world now.

**ARIEL**

Thank you, Daddy. Thank you so much.

**KING TRITON**

Just remember... when you hear the surf roar at night and feel the tingle of salt in the air... it's only your father, checking in on his little girl.

*(PRINCE ERIC bounds in, followed by GRIMSBY.)*

**PRINCE ERIC**

Ariel!

*(stops short, seeing KING TRITON)*

Who are you?

**KING TRITON**

I'm her father, King Triton. And you're the human who came to her rescue.

**PRINCE ERIC**

*(in awe)*

With all due respect, sir, Ariel is the one who has done the rescuing.

**GRIMSBY**

*(can't believe his eyes)*

The King of the Sea? And she's his daughter?

**PRINCE ERIC**

Does that upset you?

**GRIMSBY**

Heavens, no! I'm just relieved she's royalty!

**PRINCE ERIC**

*(to KING TRITON)*

Your Majesty? At last, I've found someone who makes me eager to seize the future and claim my birthright as king.

*(looks at ARIEL)*

But if I slip out to sea sometimes, I hope she'll be right there beside me.

*(to KING TRITON)*

May I have her hand?

**KING TRITON**

Ariel can speak for herself.

**PRINCE ERIC**

She can?

**(#43 PART OF YOUR WORLD - FINALE.)**

# Part of Your World (Finale)

Freely

ARIEL:



What would I give— to live where you are?



What would I pay— to stay here, be - side you?



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

**PRINCE ERIC:** (*smiling wide*) Oh, Ariel!  
It's been your voice all along!  
(*PRINCE ERIC and ARIEL embrace at last.*)



me? \_\_\_\_\_ Now they can



walk. Now they can run. Now they can

12 **PRINCE ERIC:**

stay all day in the sun! Just you and

15 **ARIEL:**

me... And I will be...

**PRINCE ERIC  
& ARIEL:**

18

Part of your world!

**ALL:**

Part of your world!

21

Ah!

Ah!

**(#44 UNDER THE SEA - BOWS.)**