

## **Little Mermaid - Singing Audition Pieces**

ARIEL

Part of Your World 54-END

Beyond My Wildest Dreams 148-END

ERIC

Her Voice 70-END

FLOUNDER

She's In Love 51-98

SEBASTIAN

Under the Sea 170-END

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If Only (Quartet) 78-END

URSULA

Poor Unfortunate Souls 87-END

SCUTTLE

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FEMALE CHORUS

She's In Love 71-90

ARIEL song 1 - Part of Your World - BAR 54-END, TRACK 01:51-END



What would I

55 **More passionately**



**Allargando**



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

**A tempo (broader)**



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



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

**in 4** **rall.**



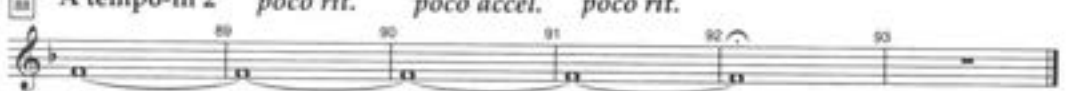
turn? Would-n't I love, love to ex-plore that shore up a-bove? Out of the

**64 Freely**



sea, wish I could be part of that

**68 A tempo-in 2 poco rit. poco accel. poco rit.**



world.

ARIEL song 2 - Beyond My Wildest Dreams BAR 148-END, TRACK 02:37-END

**140** *accel e cresc. poco a poco*



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

**152**      **153**      **154**      **155**



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

**A tempo**

**156**      **157**      **158**      **159**      **160**



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

**161**      **162**      **163**      **164**      **165**



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

*non accel.*


**166**      **167**      **168**      **169**



dreams!

SLOW SEGUE Chez Louis

70 **Eric**



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

74



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

78



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

82



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

84

*molto rall.*



stand. \_\_\_\_\_ And her

86 **A tempo-more grandly**



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

90 voice, 91 it's there as dawn steals by 92 Pure and



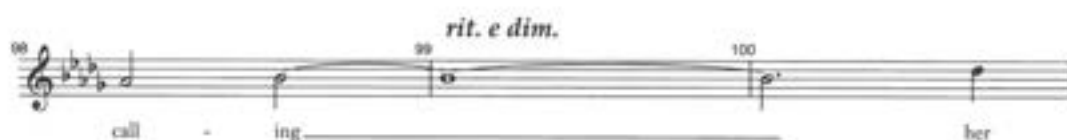
Musical notation for measures 90-93. Measure 90: quarter note G4, quarter note A4. Measure 91: quarter note B4, quarter note C5. Measure 92: quarter note B4, quarter note A4, quarter note G4. Measure 93: quarter note F4, quarter note E4.

94 bright, 95 it's al - ways near. 96 All day, all night, 97 and still I hear it



Musical notation for measures 94-97. Measure 94: quarter note D4, quarter note E4. Measure 95: quarter note F4, quarter note G4. Measure 96: quarter note A4, quarter note B4, quarter note C5. Measure 97: quarter note B4, quarter note A4, quarter note G4.

*rit. e dim.*  
98 call - ing 99 her



Musical notation for measures 98-100. Measure 98: quarter note G4, quarter note A4. Measure 99: quarter note B4, quarter note C5. Measure 100: quarter note B4, quarter note A4.

**Piu mosso** 101 voice 102 *rit.* 2



Musical notation for measures 101-102. Measure 101: quarter note G4, quarter note A4. Measure 102: quarter note B4, quarter note C5. A fermata is placed over the notes in measure 102. A double bar line with a '2' below it indicates a two-measure rest.

105 **Meno mosso, poco rubato (ca. ♩ = 100)**  
106 Strange as a dream 107 Real as the sea



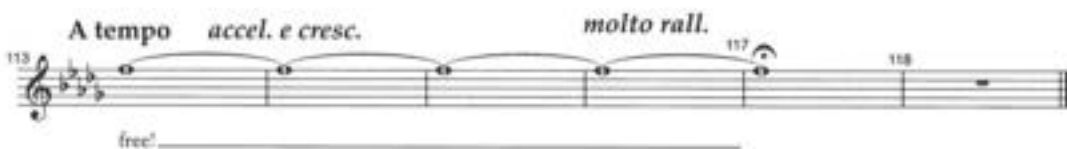
Musical notation for measures 105-108. Measure 105: quarter rest. Measure 106: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 107: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 108: quarter note E4, quarter note D4, quarter note C4, quarter note B3.

109 If you can hear me now, 110 come set me free... 111 Come set me



Musical notation for measures 109-112. Measure 109: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 110: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 111: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 112: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

**A tempo accel. e cresc.** 113 free! **molto rall.** 117 118



Musical notation for measures 113-118. Measure 113: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 114: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 115: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 116: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 117: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 118: quarter rest.

#11 - Her Voice

FLOUNDER - She's In Love - BAR 51-98, TRACK 01:26-02:48

51 Flounder



She

52 (Verse 3)

53 54 55



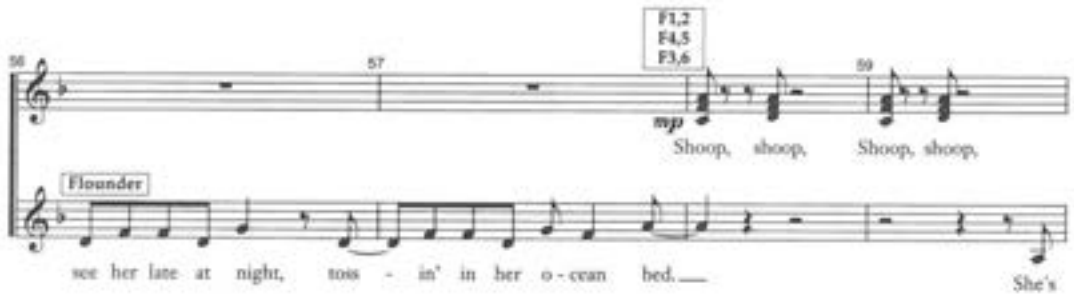
acts like she don't see me. She does-n't e-ven speak. She treats me like sa-shi-mi left o - ver from last week. You

56 57 59

F1,2  
F4,5  
F3,6

*mp* Shoop, shoop, Shoop, shoop,

Flounder



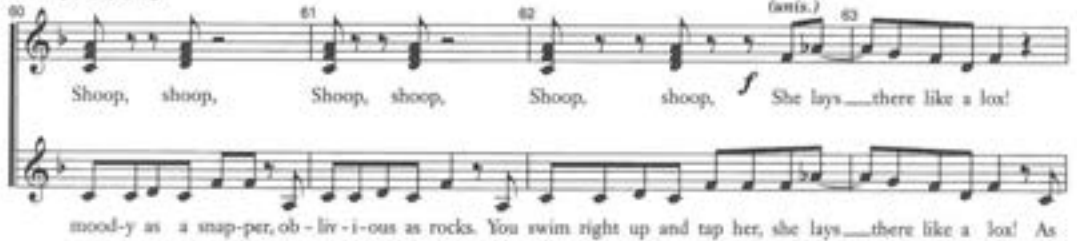
see her late at night, toss - in' in her o - cean bed. — She's

(Verse 4)

60 61 62 63

(*acc.*)

*f* Shoop, shoop, Shoop, shoop, Shoop, shoop, She lays — there like a lox!



mood-y as a snap-per, ob - liv - i - ous as rocks. You swim right up and tap her, she lays — there like a lox! As

64 *mp* Shoop, shoop, 65 Shoop, shoop, 66 *mf* She has lost her head! 67

sure as dog-fish bite, some...thin's made her lose her head. And she sighs,

(Pre-Chorus)

68 *mp* Ahh 69 Ahh 70 *mf* E - ven has a sort-a glow. 71

and she swoons, and she's hum-min' lit-tle tunes... What on earth

72 73 74 75

An-y ham-mer-head can see... That sigh... That glow... That swoon...

...could it be? Oh, no! She's in

76 [All] 77 78 79

She's flipped, it nev-er fails! All hot be-neath her scales!

[Flounder] love! She's in love! See her hips,

#10 - She's In Love



80 Wel-la, wel-la, Well, don't you won-der who's the luck-y sea-food dish?  
How they swish... She's in

84 She's found a deep sea hunk! And now she's as good as sunk!  
love! She's in love! See her blush,

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

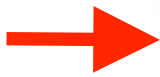
91 in! Her  
Ar-i-el and some-one swim-min' in the sea... K-I-S-S-I-N-G!

#10 - She's In Love

Bridge

95 cheeks could not flush pink - er! *mp* Ooh \_\_\_\_\_ Woh \_\_\_\_\_ *f* She's

It's clear as H - 2 - O! \_\_\_\_\_



SEBASTIAN song 1 - Under the Sea - BAR 170-END, TRACK 03:21-END

170 **SEB**  
*f* Un - der the

171 sea. Un - der the sea. When the sar -  
172 Un - der... the sea. Un - der... the sea.  
173 Un - der... the sea. Un - der... the sea.  
174

Chord diagrams:  
F1,2,4 F3,5,6,7  
M4,6,7 M1,2,3,5

175 dine be - gin... the be - guine, it's mu - sic to me. What do they  
176 When the... sar - dine be - gin It's mu - sic to me!  
177  
178 When the... sar - dine be - gin It's mu - sic to me!

179 got, a lot\_ of sand? 180 We got a hot crus-ta - ce-an band. 181 Each lit-tle 182

A lot\_ of sand! We got a hot crus-ta - ce-an band.

A lot\_ of sand! We got a hot crus-ta - ce-an band.

This block contains the first system of musical notation, measures 179-182. It features three staves: a vocal line and two piano accompaniment staves. The key signature is D major and the time signature is 4/4. The lyrics are: "got, a lot\_ of sand? We got a hot crus-ta - ce-an band. Each lit-tle". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

183 clam here know how to jam\_ here un - der the sea. 184 Each lit-tle 185 Un - der the sea. 186

Un - der the sea.

Un - der the sea.

This block contains the second system of musical notation, measures 183-186. It features three staves. The lyrics are: "clam here know how to jam\_ here un - der the sea. Each lit-tle". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present under the piano part in measure 184.

187 slug here cut - tin' a rug here un - der the sea. 188 Each lit-tle 189 Un - der the sea. 190

Un - der the sea.

Un - der the sea.

This block contains the third system of musical notation, measures 187-190. It features three staves. The lyrics are: "slug here cut - tin' a rug here un - der the sea. Each lit-tle". The piano accompaniment continues with the same rhythmic pattern.

#12 - Under the Sea



15 don't know why... but you're dy-ing to try... you wan-na Kiss the girl  
 16 Dy-ing to try... Kiss the girl  
 17 Don't know why... Kiss the girl  
 18

19 Yes, you want her... Look at her, you know you do...  
 20 Yes, you want her... Look at her, you know you do...  
 21 Yes, you want her... Look at her, you know you do...  
 22

23 Pos-si-ble she want you too There is one way: to ask her It don't  
 24 Oo... Kiss the girl  
 25 Oo... Kiss the girl  
 26

#21 - Kiss the Girl

27 take a word Not a sin - gle word Go on and kiss the girl SEB: Sing with me no

Oh Not a sin - gle word

Oh Not a sin - gle word

Kissing sounds  
Yo-yos  
"Do it, man!"  
etc.

31

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

33 ya ya— ya ya ya— ya ya ya— ya ya ya— ya

Hoo hoo hoo etc.

34 Mm ma-ma Mm ma ma Mm ma ma Mm ma ma etc.

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

accented

Hoo ho hoo Hoo ho hoo Hoo ho hoo Hoo ho hoo...

## #21 - Kiss the Girl

35 Sha la la la la Ain't that sad? Ain't it a shame? Too bad, he gon-na miss the girl

36

37

38

39

ya ya— ya ya ya— ya ya ya— ya ya

Wo w - wo w wo

Mamma mama

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

#21 - Kiss the Girl



KING TRITON - If Only (Quartet) - BAR 78-END, TRACK 03:16-END (different lyrics on track)

78 *Piu mosso* (♩ = ca. 124)

79 80 81  
knew.



[Triton]  
How could I have pushed her to the point of hav-ing no one left to turn to? \_\_\_\_\_

82 83 84 85 *rall.* [Eric]  
Ah, that

What if I have lost her and it's all my fault she's gone! \_\_\_\_\_ If

86 *Appassionato* (♩ = ca. 112)

87 [Ariel] 89  
If on-ly there were time, I know we'd kiss at last. \_\_\_\_\_

[Eric] voice! \_\_\_\_\_ Where's that voice? \_\_\_\_\_ That

[Seb] If on-ly I could help, \_\_\_\_\_

[Triton] on-ly I'd have known! \_\_\_\_\_ If

#23 - If Only - Quartet

90 But time keeps rac-ing for-ward, and our  
voice! \_\_\_\_\_  
Just one more day for that kiss to come. \_\_\_\_\_  
I could turn back time, I'd change my ways!

Detailed description: This block contains the first system of a musical score for measures 90-93. It features four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). Measure 90 has a whole note chord (F#4, C#5, G4) with a fermata. Measure 91 has a whole rest. Measure 92 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 93 has a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff is a piano accompaniment with a treble clef, showing a whole note chord (F#4, C#5, G4) in measure 90 and whole rests in measures 91-93. The third staff is a piano accompaniment with a treble clef, showing whole rests in measures 90-91 and eighth notes (G4, A4, B4, C5, B4, A4, G4) in measures 92-93. The fourth staff is a piano accompaniment with a bass clef, showing eighth notes (F#3, G3, A3, B3, C4, B3, A3, G3) in measure 90 and whole rests in measures 91-93. A red arrow points to the beginning of the fourth staff.

94 mo-ment's al-most passed. \_\_\_\_\_ It has to hap-pen now! \_\_\_\_\_  
I'd give my life up to  
I'll try to un-der-stand... \_\_\_\_\_ I'll keep my tem-per

Detailed description: This block contains the second system of a musical score for measures 94-95. It features four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps. Measure 94 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 95 has a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff is a piano accompaniment with a treble clef, showing whole rests in measures 94-95. The third staff is a piano accompaniment with a treble clef, showing whole rests in measures 94-95 and eighth notes (G4, A4, B4, C5, B4, A4, G4) in measure 95. The fourth staff is a piano accompaniment with a bass clef, showing eighth notes (F#3, G3, A3, B3, C4, B3, A3, G3) in measure 94 and eighth notes (F#3, G3, A3, B3, C4, B3, A3, G3) in measure 95.

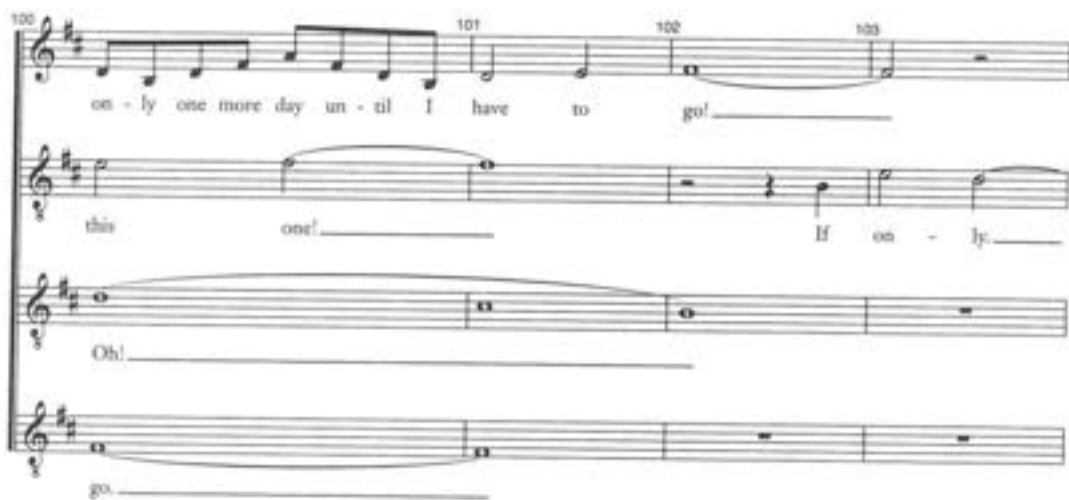
#23 - If Only - Quartet



97 98 99

There's  
How I wish that girl could have been  
make it hap - pen. —  
low. I should have start - ed list - ning to you long a -

A red arrow points to the first staff of this system.



100 101 102 103

on - ly one more day un - til I have to go! —  
this one! — If on - ly —  
Oh! —  
go. —

## #23 - If Only - Quartet

Slower (♩ = ca. 86)

*poco rit.*

104 Oh, what I would give if on - ly you could

105

106

107

Oh, what I would give if on - ly you could

Oh, what I would give if on - ly you could

A musical score for the first system of 'If Only'. It consists of four staves. The top staff is the vocal line with lyrics 'Oh, what I would give if on - ly you could' and measure numbers 104, 105, 106, and 107. The second staff is a piano accompaniment with a long horizontal line. The third and fourth staves are piano accompaniment parts. A red arrow points to the third staff.

A tempo (♩ = ca. 112)

*poco rall.*

108 know. \_\_\_\_\_

109

110

111

112

And at the ball, what will oc-cur? May-be I'll find that voice... But I'll lose

know. \_\_\_\_\_

know. \_\_\_\_\_

A musical score for the second system of 'If Only'. It consists of four staves. The top staff is the vocal line with lyrics 'know. \_\_\_\_\_' and measure numbers 108, 109, 110, 111, and 112. The second staff is the vocal line with lyrics 'And at the ball, what will oc-cur? May-be I'll find that voice... But I'll lose'. The third and fourth staves are piano accompaniment parts with long horizontal lines.

#23 - If Only ~ Quartet

URSULA - Poor Unfortunate Souls - BAR 87-END, TRACK 02:17-END

86  87  (Mrs)  
You'll have your

88 **Poco piu mosso**  89  90  91   
looks. Your pret-ty face. And don't un-der-es-ti-mate the pow-er... of

#15 - Poor Unfortunate Souls

92  
bod - y lan - guage! The men up there don't like a lot of blab - ber. They

96  
think a girl who gos - sips is a bore. Yes, on land it's much pre - ferred for la - dies not to say a word. And af - ter

100  
all, dear, what is i - dle prat - tle for? Come on! They're not all that im - pressed with con - ver - sa - tion. True

104  
gen - tle - men a - void it when they can. But they dote and swoon and fawn on a

107  
*rall.*  
la - dy who's with - drawn. It's she who holds her tongue who gets her man. Come on, you

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

#15 - Poor Unfortunate Souls

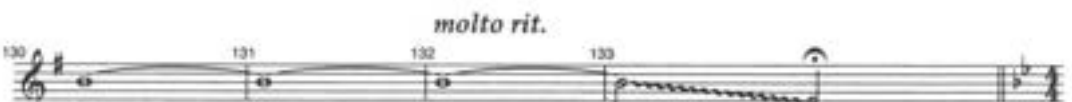
114  115 116 117  
 ver - y bus - y wom - an and I have - n't got all day. It won't cost much, just your voice. You

118  119 120 121  
 poor un - for - tu - nate soul. It's sad but true. If you

122  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 -

125 *rall.*  126 127  
 head and sign the scroll. Flot - sam, Jet - sam, now I've got her, boys, the boss is on a roll. You

*A tempo*  
 128  129  
 poor un - for - tu - nate

*molto rit.*  
 130  131 132 133  
 soul. \_\_\_\_\_

SEGUE AS ONE

## #15 - Poor Unfortunate Souls

Scuttle,  
Gulls

# Positovity

16

Easy Swing 2  $\text{♩} = 90$

swing like throughout



9

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

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

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

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

25

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

#16 - Positovity



29 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

This musical line consists of four measures of music in a treble clef with a key signature of one sharp (F#). The notes are: 29: quarter, quarter, quarter, quarter; 30: quarter, quarter, quarter, quarter; 31: quarter, quarter, quarter, quarter; 32: quarter, quarter, quarter, quarter.

33 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-

This musical line consists of five measures of music in a treble clef with a key signature of one sharp (F#). The notes are: 33: quarter, quarter, quarter, quarter; 34: quarter, quarter, quarter, quarter; 35: quarter, quarter, quarter, quarter; 36: quarter, quarter, quarter, quarter; 37: quarter, quarter, quarter, quarter.

- vi-ty work for you!

This musical line consists of two measures of music in a treble clef with a key signature of one sharp (F#). The notes are: 38: quarter, quarter, quarter, quarter; 39: quarter, quarter, quarter, quarter.

#16 - Positivity

29 cleav - er I 30 hack them in 31 two. 32 I pull

33 out what's in - 34 side and I 35 serve it up 36 fried. God, I

37 love lit - 38 tle fish - 39 es, don't you? Here's

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

42 some - 43 thing for tempt - 44 ing the pal - 45 ate, pre -

45 pared in the 46 clas - 47 sic tech - 48 nique. First you

49 pound the 50 fish flat with a 51 mal - 52 let. Then you

53 slash through the 54 skin, give the 55 bel - 56 ly a slice. Then you

57 *rall.* 58 *dolce* 59 *rit.* 60 61

rub some salt in... 'cause that makes it taste nice. *Zut alors!*  
*I have missed one! Shh...*

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

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

67 68 69 70

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

71 72 73 74

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

75 *poco accel.* 76 77 78

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

**Grand Valse ca.  $\text{♩} = 72$**

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

83 84 85 86

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



APPLAUSE SEGUE

N.B. Auditionee is welcome to sing BOTH parts as a solo, or duet with JS

Flotsam,  
Jetsam

## Sweet Child

14

[DIRECT SEGUE]

Slitheringly slimy 2 (♩ = 64)

Flotsam

Sweet

13

Jetsam 14 15 16

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

child... So trag-ic Dear

17 18 19 20

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

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

21 22 23 24

Who will help her get her man? Sweet  
(harmony) Sweet

Who will ease her woes and wor - ries? Sweet

25 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

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

35 36 37 38

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

## #14 - Sweet Child

39 child! 40 Poor child! 41 We'll bring you to her lair right now. 42

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

Detailed description: This block contains the first system of musical notation, measures 39 through 42. It features two staves in G major. The top staff has lyrics: "child! Poor child! We'll bring you to her lair right now." The bottom staff has lyrics: "child! Dear child! Sad child! We'll bring you to her lair right now." Measure numbers 39, 40, 41, and 42 are indicated above the notes.

43 Bet in half a sec your prince and you are rec - on - ciled 44 45 *rit.*

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

Detailed description: This block contains the second system of musical notation, measures 43 through 45. It features two staves in G major. The top staff has lyrics: "Bet in half a sec your prince and you are rec - on - ciled". The bottom staff has lyrics: "Bet in half a sec your prince and you are rec - on - ciled". Measure numbers 43, 44, and 45 are indicated above the notes. A *rit.* (ritardando) marking is placed above measure 45.

46 2 47 Sweet

Sweet

Detailed description: This block contains the third system of musical notation, measures 46 and 47. It features two staves in G major. Both staves have a fermata over measure 46, with a "2" written above the staff. Measure 47 has a fermata over the final note, with the word "Sweet" written below the staff on both staves.

48 child! 51 13 64

child!

Detailed description: This block contains the fourth system of musical notation, measures 48 through 64. It features two staves in G major. Both staves have a fermata over measure 48, with the word "child!" written below the staff. Measure numbers 48, 51, 13, and 64 are indicated above the notes.

#14 - Sweet Child

N.B. Sing the TUNE throughout (names, not ah's),  
but be prepared to demonstrate Ah's if going for that role

Mersisters

# Daughters of Triton

4

Brightly Baroque ♩=140

Mersisters [F1-6]

Ah,

5 we are the daugh - ters of Tri - ton. Great fa - ther who loves us and named us well: A -

9 qua - ta, An - dri - na, A - ris - ta, A - ti - na, A - del - la, Al - la - na and Ar - i - el.

13 In

17 con - cert we hope to en - light - en the hearts of the mer - folk with mu - sic's swell. A -



21 Aquita [F1] 22 23 Andrina [F2] 24

Ah ha ha ha ha ha ha ha Ah ha ha ha ha ha ha ha

qua - ta, An - dri - na, A -

25 Arista [F3] 26 Ariana [F4] 27 Adela [F5] 28 Alana [F6]

Ah... ha ha Ah... ha ha Ah... ha ha Ah... ha ha

ris - ta, A - ti - na, A - del - la, Al - la - na. And

29 30 31

then there is the young-est, in her mu-si-cal de-but. Our sev-enth lit-tle sis-ter, we're pre-

32 33 34

sent-ing her to you, to sing a song So-bas-tian wrote. (Her voice is like a bell!) It's our

35 *rall.* 36

sis-ter, Ar-r-ell

## #4 - Daughters of Triton

Grimsby,  
Princesses**The Contest**

24

[DIRECT SEGUE]

With grandeur and pomp ♩=128

2 GRIMSBY *[may be partially or entirely spoken]*

Wel - come, dear friends, to our con-test. The first that our king - dom has

er - er seen. We gath - er to-day for a vo - cal dis-play, so our prince may at last choose a

queen...

10 Bright 2-beat ♩=150

15 *[Each contestant is meant to sing annoyingly or overwhelmingly loud or off pitch, etc.]*

Lis - ten to me, — Don't I sound rich? —

Loud, am I not? Plus I've got per - fect pitch. —

Sing ALL parts

Pilot, Eric, Grimsby,  
Ariel, Sailors

## Fathoms Below

3

[SEGUE AS ONE]

### Boisterous Sea Shanty ♩=72

1 Pilot Sailors Pilot



tell you a tale of the bot-tom-less blue, an' it's hey to the star-board, Heave ho! — Brave

Sailors [to 17] 17 All



sail - or be-ware, 'cause a big-un's a-brew-in' mys - te - ri-ous fath-oms be - low. Fath-oms be -

18 19 20 21



low, — be - low! — From whence way - ward wes - ter - lies blow! — Where

22 23 24



Tri - ton is king, and his mer - peo - ple sing in mys - te - ri-ous fath-oms be -

25



low.

FEMALE CHORUS - She's In Love - BAR 71-90, TRACK 01:59-02:33

N.B. Sing FLOUNDER's part, but jump to Mersisters in bars 73-74 and 82-83



What on earth...

72 73 74 75

F7,5 F3,6 F2,4

An-y ham-mer-head can see... That sigh... That glow... That swoon...

...could it be? Oh, no! She's in

76 77 78 79

All

She's flipped, it nev-er fails! All hot be-neath her scales!

Flounder

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

80  
81  
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

F1,5 F3,6 F2,4 (top) (All)

84  
85  
86  
87

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

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

F1,2 F4,5 F3,6 F1,2 F3,6

88  
89  
90

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

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

#10 - She's In Love