

# BEAUTY AND THE BEAST

WALT DISNEY PICTURES  
PRESENTS

# Beauty and the Beast



*Music by Alan Menken  
Lyrics by Howard Ashman*



# Beauty and the Beast

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# BELLE

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately'. The piano part features a wavy trill in the left hand and a melodic line in the right hand. The vocal melody enters in the second system. The lyrics are: 'Belle: Lit-tle town, it's a qui-et vil-lage. Ev-'ry day like the one be-fore. Lit-tle town full of lit-tle'. The score includes various musical notations such as triplets, octaves (8va), and dynamics like *pp*, *mf*, and *cresc.*. Chord diagrams are provided for the guitar accompaniment.

**Chord Diagrams:**

- C/G:
- F/G:
- G:
- G7:
- Dm/G:
- C/G:
- Dm/G:
- C/G:
- Dm/G:
- C/G:
- Dm/C:
- C/G:
- Dm/C:
- C:
- Em:
- Em(#7):
- Em7:

Moderately fast

A9/E



Dm7/G



peo - ple wak - ing up to say: Townsfolk: Bon - jour! Bon -

*dim.* *rall.* *f*



jour! Bon - jour! Bon - jour! Bon - jour!

*sfz*

C(add9)



Belle: There goes the bak - er with his tray, like  
 Townsfolk: Look there she goes that girl is strange, no  
 Townsfolk: Look there she goes that girl is so pe -

*mf*



Am(add9)



al - ways, the same old bread and rolls to  
 ques - tion. Dazed and old dis - tract - ed, can't you  
 cul - iar. I won - der if she's feel - ing

C Eb(add9) F

sell. Ev - 'ry morn - ing just the  
tell? Nev - er part of an - y  
well. With a dream - y, far - off

C/Bb Bb Db(add9) Eb Bb/Ab Ab

same since the morn - ing that we came to this  
crowd, 'cause her head's up on some cloud. No de -  
look and her nose stuck in a book, what a

Fm9 Gm7 Abmaj7 G7 To Coda I C

poor pro - vin - cial town. Baker: Good morn - ing, Belle!  
ny - ing she's a fun - ny girl, that Belle: 'Morning  
puz - zle to the rest of us is

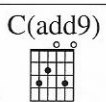
G7sus G7

Monsieur. Baker: Where are you off to? Belle: The bookshop.



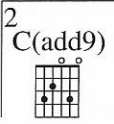
I just finished the most wonderful story about a beanstalk and an ogre

Musical notation for the first system, including treble and bass staves with chords and notes.



and a... Baker: That's nice. Ma - rie! The ba -

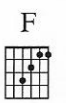
Musical notation for the second system, including treble and bass staves with chords and notes.



quettes! Hur - ry up!

Belle.

Musical notation for the third system, including treble and bass staves with chords and notes.



Man I: Bon - jour.

Woman I: Good day.

Man I: How is your

Musical notation for the fourth system, including treble and bass staves with chords and notes.

C/E F G/F F G/F

fam - 'ly? *Woman II: Bon - jour.* *Man II: Good day.*

F G/F C/E Ab Bb/Ab

*Woman II: How is your wife?* *Woman III: I need*

Ab Bb/Ab Ab Bb/Ab Eb/G

six eggs! *Man III: That's too ex - pen - sive.* *Belle: There*

Cm7 D7 G7sus G7

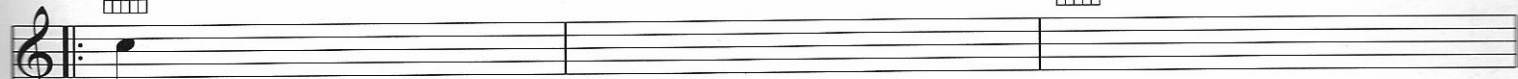
must be more than this pro - vin - cial

*cresc.*

C



G7sus

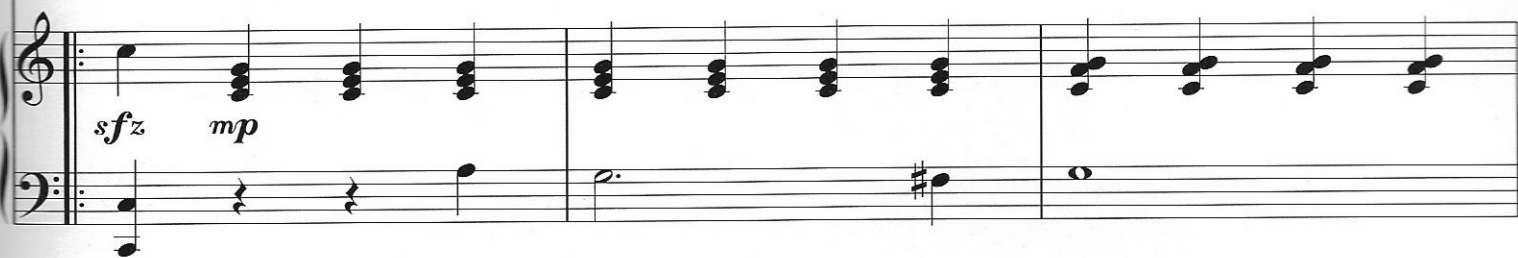


life!  
anything new?

Bookseller: Ah, Belle!  
Bookseller: Ha, ha!

Belle: Good morning.  
Not since yesterday.

I've

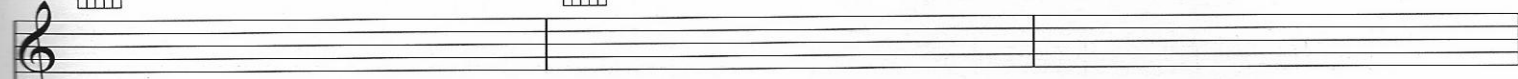


*sfz* *mp*

G7

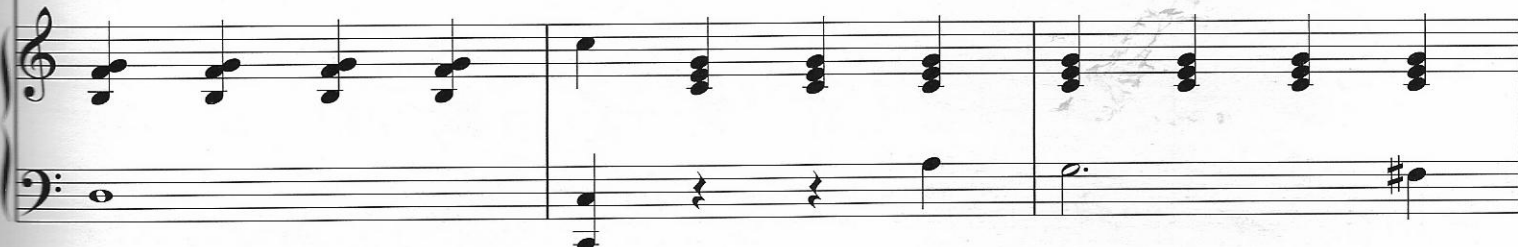


C



come to return the book I borrowed.  
Belle: That's alright. I'll borrow

Bookseller: Finished already?



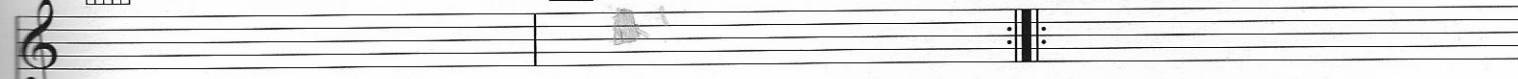
G7sus



G7



Eb(add9)



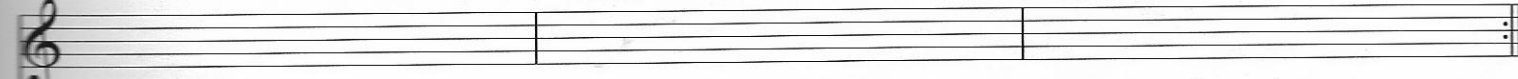
Belle: Oh, I couldn't put it down. Have you got  
this one! Bookseller: That one? But you've read it twice!  
daring sword fights,



1 Bb7sus



Bb7



Belle: Well, it's my favorite! Far off places,  
magic





2 Bb7sus



Bb7



C(add9)



spells, a prince in disguise... **Bookseller:** If you like it all that Belle: Well,

1 G7sus



G7



much, thank you. it's yours! **Belle:** But sir! **Bookseller:** I

2 Gsus



G



D.S. al Coda I

Thank you very much!

CODA I

C



Belle.

F



Am7/E



Dm7



G7sus

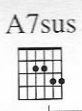


G7

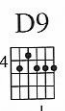
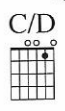


**Belle:** Oh, is - n't this a -

legato

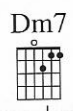
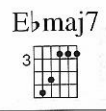


Charm - ing, but she won't dis -

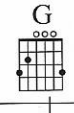
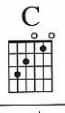
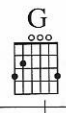
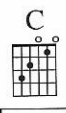
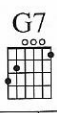
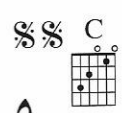


cov - er that it's him 'til chap - ter

*mp* *cresc.*



three.



Woman: Now, it's no won - der that her name means "beau - ty."  
 Townsfolk: Look there she goes a girl who's strange but spe - cial.

Am



G



C



Her looks have got no par - al - lel.  
A most pe - cu - liar mad - 'moi - selle.

Shopkeeper: But be -  
It's a

E♭



F



B♭



C/B♭



B♭



D♭



E♭



A♭



B♭/A♭



A♭



hind that fair fa - çade,  
pit - y and a sin.

I'm a - fraid she's rath - er odd.  
She does - n't quite fit in

Ver - y  
'cause she

Fm9



Gm7



A♭



G7sus



Fm9



Gm7



dif - f'rent from the rest of us. Townsfolk: She's  
real - ly is a fun - ny girl. A

noth - ing like the  
beau - ty but a

*mf*

A♭



G7sus



To Coda II ⊕ ⊕

Fm9



Gm7



A♭



G7



rest of us. Yes, dif - f'rent from the rest of us is  
fun - ny girl. She

*f*

C(add9)



G7sus



G7



Musical staff with a long note and a slur over it.

Belle. \_\_\_\_\_

Piano accompaniment for the first system, including treble and bass staves.

C(add9)



G7sus



G7



Musical staff with a long note and a slur over it.

Piano accompaniment for the second system, including treble and bass staves.

**Pompously**

B $\flat$ (add9)



Fm7



A $\flat$ maj7



Musical staff with a long note and a slur over it.

Piano accompaniment for the third system, including treble and bass staves with a triplet and forte dynamic.

B $\flat$



Fm7



B $\flat$



Fm



Musical staff with a long note and a slur over it.

Gaston: Right from the mo - ment when I met her, saw her,

Piano accompaniment for the fourth system, including treble and bass staves with triplets.

Gm F/A Bb(add9)

I said she's gor - geous and I fell. Here in

Db(add9) Eb Ab Cb(add9) Db Gb

town there's on - ly she who is beau - ti - ful as me, so I'm

Ebm9 Fm7 Gb F Bb(add9)

mak - ing plans to woo and mar - ry Belle.

Eb F/Eb Eb F/Eb Eb F7/Eb Bb/D

Silly girls: Look there he goes! Is - n't he dream - y?

*lightly*

E $\flat$

F/E $\flat$

E $\flat$

F/E $\flat$

E $\flat$

F7/E $\flat$

B $\flat$ /D



Mon - sieur Gas - ton! Oh, he's so cute!

G $\flat$

A $\flat$ /G $\flat$

G $\flat$

A $\flat$ /G $\flat$

G $\flat$

A $\flat$ 7/G $\flat$

D $\flat$ /F



Be still my heart! I'm hard - ly breath - ing! He's

*cresc.*

B $\flat$ m7

C7

C6

F7sus

F7



such a tall, dark, strong and hand - some

C

D/C

C

D/C

C

D/C



brute. *Man I:* Bon - jour! *Man II:* Good day. *Man III:* Mais oui! *Matron:* You call this

*f*

G/B



Woman I: What love - ly

C



grapes!

D/C



Woman II: ... Ten

C



yards.

D/C



Gaston: 'Scuse

ba - con? Man IV: Some cheese. ... One pound.



me!



D/C



G/B

Please let me



G



through!



F/Eb

Man V: Those

Cheese merchant: I'll get the knife. Woman I: This bread --



fish --



F/Eb

... they



smell!



F/Eb



Bb/D



Bb

... it's stale! Baker: Ma - dame's mis - tak - en. Belle: There



Gm



A7



D7sus



D7

must be more than this pro - vin - cial life! Gaston: Just

F/G



G7



D.S.S. al Coda II

watch, I'm go - ing to make Belle my wife!

CODA II



Fm7



Gm7



Ab



Gsus



real - ly is a fun - ny girl

*ff*

G



C



D/C



C



D/C



that Belle!

C



D/C



C



D/C



C



D/C



C





# BELLE REPRISE

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

**Brightly**

C D/C C D/C C D/C

*Belle:* Is he gone? Can you imagine? He asked me to marry  
the wife of He that boorish,

*pp* *mf*

C D/C C D/C C D/C C D/C

him. Me,  
brainless... "Ma - dame Gas - ton!" Can't you just

G/B C D/C C D/C C D/C

see it? "Ma - dame Gas - ton!" His "lit - tle

G/B      G      E $\flat$       F/E $\flat$       E $\flat$       F/E $\flat$       E $\flat$       F/E $\flat$

wife."                      No, sir.                      Not me!                      I guar - an -

B $\flat$ /D      Gm      A7      Dsus7      D7

tee it! I want much more than this pro - vin - cial

F/G

life.

**Broadening**

F/G

Slower, grandly

G7 C G/C C6

I want ad - ven - ture in the great wide

*rit.*

*loco*

G/C Am G/B C

some - where! I want it more than I can tell!

Freely Eb F Bb(add9) Db Eb

And for once it might be grand to have some - one un - der

*molto dim.*

Ab(add9) Fm9 Gm7 Abmaj7 G7sus

stand. I want so much more than they've got planned.

# GASTON

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

## Bright Waltz

C6



G7/B



*Gaston: Who does she think*

*mf*

G7



C6



G7/B



*she is? That girl has tangled with the wrong man!*

G7



C6



G7/B



*No one says "no" to Gaston! LeFou: Heh, heh. Darn right.*

G7



Am



B/A



*Gaston:* Dismissed! Re - jected!

*Publicly*

*humiliated!*

Bdim/A



Am



*Why it's more than I can bear.*

*LeFou:* More

*beer?*

*Gaston:* What for?

*Nothing helps.*

*I'm disgraced.*

Am



*LeFou:* Who,

*you?*

*Never!*

Gaston, you've got to pull yourself together.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "Gaston, you've got to pull yourself together." The piano accompaniment consists of a simple harmonic accompaniment with a steady bass line and chords in the right hand.

*LeFou:* Gosh it disturbs me to see you, Gas -

B/A

The second system continues the musical score. The vocal line starts with a rest followed by the lyrics "Gosh it disturbs me to see you, Gas -". A guitar chord diagram for B/A is shown above the staff. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a melodic line in the right hand with a slur over the first two measures.

ton, look - ing so down in the dumps.

Bdim/A Asus

The third system continues the musical score. The vocal line contains the lyrics "ton, look - ing so down in the dumps." Above the staff, guitar chord diagrams for Bdim/A and Asus are provided. The piano accompaniment continues with a similar harmonic structure, featuring a slur in the right hand.

Am B/A

Ev - 'ry guy here'd love to be you, Gas -

The fourth system continues the musical score. The vocal line contains the lyrics "Ev - 'ry guy here'd love to be you, Gas -". Above the staff, guitar chord diagrams for Am and B/A are provided. The piano accompaniment continues with a similar harmonic structure, featuring a slur in the right hand.

Bdim/A



Asus



ton, e - ven when tak - ing your lumps.

Am



C



D/C



There's no man in town as ad - mi - red as

Ddim/C



Csus



you - you're ev - 'ry - one's fa - vor - ite guy.

C



Am



Am/G



D/F#



Ev - 'ry - one's awed and in - spi - red by

rit.

D7

G7sus



you, and it's not ver - y hard to see why.

Barroom Waltz (played in one)

G7

G7#5b9

C



No one's slick as Gas -  
 fights like Gas -

G7



ton. No one's quick as Gas - ton. No one's  
 ton, dous - es lights like Gas - ton. *Cronie:* In a

C6



neck's as in - cred - i - bly thick as Gas -  
 wrest - ling match, no - bod - y bites like Gas -





ton! For there's no man in town half as  
 ton! *Girls:* For there's no one as bur - ly and



man - ly. Per - fect! A pure par - a -  
 brawn - y. *Gaston:* As you see, I've got bi - ceps to



gon! You can ask an - y Tom, Dick, or  
 spare. *LeFou:* Not a bit of him's scrag - gly or



Stan - ley and they'll tell you whose  
 scrawn - y. *Gaston:* That's right! And ev - 'ry last

*poco rit.*

G7 G7#5b9

team they pre - fer to be on! *Chorus:* No - one's  
 inch of me's cov - ered with hair! *Cronies:* No - one  
*Chorus:* No - one

C G7

been like Gas - ton, a king - pin like Gas -  
 hits like Gas - ton, *Townsmen:* match - es wits like Gas -  
 shoots like Gas - ton, makes those beauts like Gas -

*a tempo*

ton. *LeFou:* No one's got a swell cleft in his  
 ton. *LeFou:* In a spit - ting match no - bod - y  
 ton. *LeFou:* Then goes tromp - ing a - round wear - ing

C6 Am

chin like Gas - ton! *Gaston:* As a spe - ci - men,  
 spits like Gas - ton. *Gaston:* I'm es - pe - cial - ly  
 boots like Gas - ton. *Gaston:* I use ant - lers in



To Coda

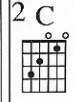
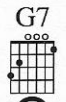
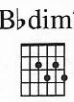
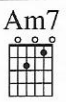
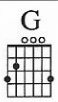
yes, I'm in tim i - dat - ing! *Chorus:* My, what a  
 good at ex pec - tor - a - ting! *Ptoo - ey! Chorus:* Ten  
 all of my dec - o - ra - ting!



guy, that Gas - ton! Give five "hur -  
 points for Gas -



rahs!" Give twelve "hip - hips!" *LeFou:* Gas - ton is the  
*rit.*



best and the rest is all drips! *Chorus:* No one ton!

Esus



E7



Am/E



*Gaston:* When I was a lad, I ate four doz - en

Dsus



D7



G/D



eggs ev - 'ry morn - ing to help me get large.

Gsus



G7



Am



And now that I'm grown I eat five doz - en

Am/G



D7/F#



D7



G7sus



D.S. al Coda

eggs, so I'm rough - ly the size of a barge.

*rit.*

CODA C/G

F#m7b5

Chorus:  
Say it a - gain. Who's a man a - mong men? And then

C/G

A7

say it once more. Who's the he - ro next door? Who's a

F

F#dim7

C/G

A7

su - per suc - cess? Don't you know? Can't you guess? Ask his

F

E7

Am

C7

fans and his five hang - ers on. There's just

F F#dim7 CG A7

one guy in town who's got all of it down.

*rit.*

no chord Dm7 G7sus G7

*Freely*

LeFou: And his name's G - A - S - T - G - A - S - T - E - G - A - S - T - O - oh oh! Chorus: Gas -

*a tempo*

C Cmaj7 C6 C

ton.

*ff*

Ab7 G7 C

# GASTON REPRISE

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

**Am**

**Agitated**

*Tavern Keeper: Crazy old Maurice. Patron: He's always good for a laugh. Gaston: Crazy old Maurice, Hmm?*

**B7/A**

**Bdim/A**

*Crazy old Maurice. Hmm.*

**Am**

*Gaston: Le - Fou, I'm a - fraid I've been*

B/A



Bdim/A



think - ing. *LeFou:* A dan - ger - ous pas - time. *Gaston:* I

Am



know. But that whack - y old coot is Belle's

B/A



Bdim/A



fath - er, and his san - i - ty's on - ly "so -

Am



C



so." Now the wheels in my head have been



D/C



Ddim/C



turn - ing since I looked at that loon - y old

C



Am



Am/G



man. See, I've prom - ised my - self I'd be

D/F#



D7



mar - ried to Belle, and right now I'm e - volv - ing a

G7sus



G



no chord

plan! If I... (whisper) LeFou: Yes? Gaston: Then we ...

Ab7/G



Cdim7/G



(whisper) **LeFou:** No! Would she ... **Gaston:** (whisper) Guess! **LeFou:** Now I

G7



G7#5b9



get it! **Both:** Let's go! No one

*rit.* **f**

C



G7



plots like Gas - ton, **Gaston:** takes cheap shots like Gas - ton, **LeFou:** plans to

C6



per - se - cute harm - less crack - pots like Gas - ton. **Chorus:** So his

Am D7

mar - riage we soon - 'll be cel - e - brat - ing!

*rit.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "mar - riage we soon - 'll be cel - e - brat - ing!". The bottom two staves are piano accompaniment. Above the top staff are two guitar chord diagrams: Am and D7. The piano part features a steady bass line and chords in the right hand. A "rit." (ritardando) marking is placed above the piano part in the third measure.

C/G G7

My what a guy! Gas -

*a tempo*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics: "My what a guy! Gas -". The bottom two staves are piano accompaniment. Above the top staff are two guitar chord diagrams: C/G and G7. The piano part continues with a steady bass line and chords. A "a tempo" marking is placed above the piano part in the first measure.

C

ton.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with the word "ton." followed by a long horizontal line indicating a sustained note. The bottom two staves are piano accompaniment. Above the top staff is a guitar chord diagram: C. The piano part features a steady bass line and chords in the right hand.

Ab7 G7 C

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with a long horizontal line indicating a sustained note. The bottom two staves are piano accompaniment. Above the top staff are three guitar chord diagrams: Ab7, G7, and C. The piano part features a steady bass line and chords in the right hand.

# BE OUR GUEST

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

Moderately



*Lumiere:* Ma chere Mademoiselle,

*sfz* *mf*



it is with deepest pride and greatest pleasure that we welcome you



tonight. And now, we invite you to relax. Let us pull up a chair as the

*poco rit.*

Moderate tempo

no chord

dining room proudly presents - your dinner!

Be our guest! Be our

Gmaj7 G6 G

guest! Put our ser - vice to the test. Tie your

G#dim Am7

nap - kin 'round your neck, che - rie and we pro - vide the

D7 Am Am(#7)

rest. Soup du jour! Hot hors d'oeuvres! Why, we

Am7 D9 Am7

on - ly live to serve. Try the grey stuff, it's de -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal staff: Am7 (x02020), D9 (4xx022), and Am7 (x02020). The key signature has one sharp (F#).

A#dim Bm7 Bb9#11 Dsus/A D7

li - cious! Don't be - lieve me? Ask the dish - es! They can

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal staff: A#dim (x02020), Bm7 (x24432), Bb9#11 (x24432), Dsus/A (x02020), and D7 (x02020). The key signature has one sharp (F#).

G Gmaj7 G6 G

sing! They can dance! Af - ter all, — Miss, this is France! — And a

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal staff: G (x02030), Gmaj7 (x02030), G6 (x02030), and G (x02030). The key signature has one sharp (F#).

G Gmaj7 G7 C6

din - ner here — is nev - er sec - ond best. Go on, un -

Detailed description: This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal staff: G (x02030), Gmaj7 (x02030), G7 (x02030), and C6 (x02030). The key signature has one sharp (F#).

B C#m7 Ddim B7/D# E11 A7

fold your men - u, take a glance, and then you'll be our

Am7 D7 G Eb7 Db/F Eb/G

guest, oui, our guest! Be our guest! Beef ra -

Ab Abmaj7 Ab6 Ab

gout! Cheese souf - flé! Pie and pud - ding "en flam - bé!" We'll pre -

Adim Bbm7

pare and serve with flair a cu - li - na - ry ca - ba -

**E $\flat$ 7** **B $\flat$ m** **B $\flat$ m $\sharp$ 7**

ret. You're a - lone and you're scared but the

**B $\flat$ m7** **E $\flat$ 9** **B $\flat$ m7**

ban - quet's all pre - pared. No - one's gloom - y or com -

**Bdim** **Cm7** **Bm7 $\flat$ 5** **B $\flat$ m7** **E $\flat$ 7**

plain - ing while the flat - ware's en - ter - tain - ing. We tell

**A $\flat$**  **A $\flat$ maj7** **A $\flat$ 6** **A $\flat$**

jokes. I do tricks with my fel-low can - dle - sticks. Mugs: And it's



Abmaj7

Ab7

D $\flat$ 6



all in per - fect taste. That you can bet! *All:* Come on and

C

B $\flat$ /D

E $\flat$ dim

C7/E

Fm7



lift your glass. You've won your own free pass

B $\flat$ 7

B $\flat$ m7

E $\flat$ 7



to be our guest! *Lumiere:* If you're stressed, it's fine

Cm7

F7

B $\flat$ m7



din - ing we sug - gest. *All:* Be our guest! Be our

*f*

Slower, melancholy

Db/Eb

Eb7

Ab

C

Fm

guest! Be our guest! *Lumiere:* Life is so un -

*mp freely*

C/E

nerv - ing for a ser - vant who's not serv - ing. He's not

Ebdim

Bb/D

whole with - out a soul to wait up - on.

Dbdim

Cm7

Ah, those good old days when we were use - ful.

Fm7



Bbm7



C7sus



Sud - den - ly, — those good old days — are gone.

C7



Fm



C/E



Ten years, we've been rust - ing, need - ing so much more — than

*melodramatically*

Ebdim



dust - ing. Need - ing ex - er - cise, a chance to use our

Bbsus4/D



Bb/D






Dbdim






skills. Most days, we just lay a - round the

30


Cm7  Fm7  A tempo B>m7 




cas - tle. Flab - by, fat and




Eb7  E7  Mrs. Potts:

laz - y. You walked in, and oops - a - dai - sy! It's a



A  Amaj7  A6 

guest! It's a guest! Sakes a - live, well, I'll be



A  A#dim 

blessed! Wine's been poured and thank the Lord I've had the



Bm7

E9

Bm

Bm#7

nap - kins fresh - ly pressed. With des - sert she'll want tea. And my

Bm7

E9

Bm7

dear, that's fine with me. While the cups do their soft

Cdim

C#m7

C7#11

Bm7

E9

shoe - ing, I'll be bub - bling! I'll be brew - ing! I'll get

A

Amaj7

A6

A

warm, pip - ing hot! Heav - en's sakes! Is that a spot? Clean it up! -

Amaj7

A7

D6

We want the com - pan - y im - pressed! We've got a

lot to do. Is it one lump or two

for you, our guest, Chorus: She's our guest! Mrs. Potts: She's our

guest! Chorus: She's our guest! Be our guest! Be our

C#7

B/D#

Em6

C#7/E#

F#m7

B7

Bm7

E13

C#m7

F#13

B

Bmaj7



B6



B



Musical notation for the first system, including treble and bass staves.

guest! Our com - mand is your re - quest. It's ten

Musical notation for the second system, including treble and bass staves.

Cdim



C#m7



Musical notation for the third system, including treble and bass staves.

years since we had an - y - bod - y here, and we're ob -

Musical notation for the fourth system, including treble and bass staves.

F#7



C#m



C#m#7



C#m7



Musical notation for the fifth system, including treble and bass staves.

sessed. With your meal, with your ease, yes, in - deed, we aim to

Musical notation for the sixth system, including treble and bass staves.

F#7



F#7sus



F#7



Musical notation for the seventh system, including treble and bass staves.

please. While the can - dle - light's still glow - ing let us

Musical notation for the eighth system, including treble and bass staves.

*molto rit.*

Much slower

G7sus



G7



Em/G



G7



C



help you, we'll keep go - ing course by course, one by

Cmaj7



C6



C



one! 'Til you shout, "E - nough. I'm done!" Then we'll

*accel. poco a poco*

C



Cmaj7



C7



C7/E



F6



sing you off to sleep as you di - gest. To - night you'll



prop your feet up! But for now, let's eat up! Be our



Dm

Edim



guest!

Be our

guest!

Be our

Dm7/F

G7sus

G7

guest!

Please,

be

our

*poco rit.*

C

Cmaj7

C6

C+

guest!

*a tempo*

C

# SOMETHING THERE

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

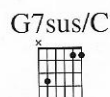
Allegretto



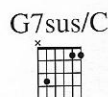
Play 3 times

*mf*

*sempre staccato*



*Belle:* There's some - thing sweet and al - most  
way, I thought I



kind, but he was mean and he was coarse and un - re -  
saw. And when we touched she did - n't shud - der at my



fined. And now he's dear, and so un - sure I won - der  
paw. No, it can't be. I'll just ig - nore. But then she's

Dm/F



Dm/G



G7



1 C(add9)



G7sus



G7



why I did-n't see it there\_ be - fore?  
nev - er looked at me that way \_ be -

C



G7sus



G7



Eb(add9)



Bb7sus



Bb



G7sus



G7



Beast: She glanced this

*cresc.*

*mf*

2 C



F



C/E



fore.

Belle: New,

*legato*

Dm7

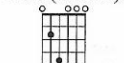
Dm7/G

Em

Em(add9)

Em7/A

A7



and a bit a - larm - ing.

Who'd have ev - er

C/D

D7

G9

Bb/C

C



thought that this could

be?

*cresc.*

Bb/C

C

Gm7

C

F

Fmaj7

F6

F



True that he's no Prince

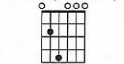
Em

Em(add9)

G/A

A9

C/D



Charm - ing, but there's some - thing in him that I

*staccato*

D9

G

Dm/G

G

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "sim - ply did - n't see." and continues with "Lumiere: Well, who'd have". The piano accompaniment includes a bass line with a key signature of one sharp (F#) and a treble line with triplets.

sim - ply did - n't see.

Lumiere: Well, who'd have

G7sus/C

G7/B

C

Mrs. Potts: Well, bless my soul. Well, who in - deed?

The second system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes the lyrics "Mrs. Potts: Well, bless my soul. Well, who in - deed?" and "thought?". The piano accompaniment continues with a bass line and a treble line.

thought?

Cogsworth: Well, who'd have known?

Lumiere: And who'd have

G7sus/C

G7/B

C

C7/Bb

It's so pe - cul - iar. Wait and

The third system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes the lyrics "It's so pe - cul - iar. Wait and" and "guessed they'd come to - geth - er on their own?". The piano accompaniment continues with a bass line and a treble line.

guessed they'd come to - geth - er on their own?

Both: We'll wait and

F/A

Fm/Ab

E7/G#

A7/G

Dm/F

G7

The fourth system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes the lyrics "see" and "All three: a few days more. There may be some-thing there that was-n't there be -". The piano accompaniment continues with a bass line and a treble line.

see All three: a few days more.

There may be some-thing there that was-n't there be -

C(add9)

C

fore. *Cogsworth: You know, per - haps - there's*

G7sus

G7

C(add9)

C

*some-thing there that was - n't there be - fore.* *Mrs. Potts: There may be*

G7sus

G7

C

*some-thing there that was - n't there be - fore.*

*rit.*

# THE MOB SONG

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

**Heroically**

*Gaston: The Beast will make off with your children. He'll come after them in the night. We're not*

*mp* *cresc.*

*safe till his head is mounted on my wall! I say we kill the Beast! Mob: Kill him! — Man I: We're not*

*cresc.*

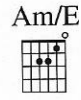
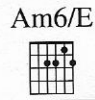
*E* *F/E* *F#/E* *G/E*

*safe un - til he's dead. Man II: He'll come stalk - ing us at night. Woman: Set to*

*f*



sac - ri - fice our chil - dren to his mon - strous ap - pe - tite. *Man III: He'll wreak*



ha - voc on our vil - lage if we let him wan - der free. *Gaston: So it's*



time to take some ac - tion, boys. It's time to



fol - low me... Through the



Am



mist, through the woods, through the dark - ness and the shad - ows. It's a  
 torch. Mount your horse. *Gaston*: Screw your cour - age to the stick - ing place! *Mob*: We're

Bb/A



E7



E7sus/F#



night-mare but it's one ex - cit - ing ride. Say a prayer, then we're there, at the  
 count - ing on Gas - ton to lead the way. Through a mist, through a wood, where with -

Em7b5/G



E7/G#



E7



E7/G#



draw - bridge of a cas - tle, and there's some - thing tru - ly ter - ri - ble in -  
 in a haunt - ed cas - tle some - thing's lurk - ing that you don't see ev - 'ry

Am



Gm6/Bb



A7



Dm



side. It's a beast! He's got fangs ra - zor sharp ones. Mas - sive  
 day. It's a beast! One as tall as a moun - tain! We won't

Bm7b5 E7 Am F G/F

paws, kil - ler claws for the feast. Hear him roar! See him foam! But we're  
rest 'til he's good and de - ceased. Sal - ly forth! Tal - ly ho! Grab your

C/E Dm Bm7b5 Esus E7

not com - ing home 'til he's dead! Good and dead! Kill the  
sword! Grab your bow! Praise the

Am Bb/A E/A Am

Beast! Belle: No! I won't let you do this! Gaston: If you're not with us, you're against us! (To the villagers:) Bring

*mp*

F/E B7 E Em7b5 A

the old man! Maurice: Get your hands off me! Gaston: We can't have them running off to

Dm



Bm7b5



B7



Esus



warn the creature!

*Belle:* Let us out!

*Gaston:* We'll rid the village of this Beast.

Who's

*cresc.*

E



<sup>2</sup> Bm7b5



with me?

*Mob:* I am! I am! I am!

Light your Lord and here we go!

*Gaston:* We'll lay

*f*

Esus



F



D/F#



siege to the castle and bring back his head! *Belle:* I have to warn the

*mp*

G



Dm/F



E



Am



Beast! This is all my fault! Oh, Papa, what are we going to do? *Maurice:* Now,

G/B



C7/Bb



F/A



Bb



E(no3rd)



now, we'll think of something.

*ff*

Am



We don't like what we don't un - der -

Bb/A



stand in fact, it scares us and this mon - ster is mys - ter - i - ous at least. Bring your

E7



E7sus/F#



Em7b5/G



E7/G#



guns, bring your knives, save your chil - dren and your wives. We'll save our

E(no3rd)

Am

vil-lage and our lives. We'll kill the Beast!

*mp*

*Cogsworth: I knew it! I knew it was foolish to get our hopes up. Lumiere: Maybe it would have been better if she*

B $\flat$ /A

E

E7sus/F#

Em7 $\flat$ 5/G

E7/G#

had never come at all. Could it be? Mrs. Potts: Is it she? Lumiere: Sacré Blêu! Invaders!

E7

Am

Em7 $\flat$ 5

A7

*Cogsworth: Encroachers! Mrs. Potts: And they have the mirror! Cogsworth: Warn the*

*mf*

Dm



Em7b5



A7



Dm



Master! If it's a fight they want, we'll be ready for them! Who's with me?

Bm7b5



E7



E(no3rd)



F(no3rd)



Gaston: Take whatever booty you can find. But remember, the Beast is mine! Objects: Hearts a -

Bbm



blaze, ban - ners high, we go march - ing in - to bat - tle un - a -

Cb/Bb



F7



F7sus/G



fraid, al-though the dan-ger just in - creased. Mob: Raise the flag! Sing the song! Here we

Fm7b5/Ab



F7/A



F7sus



come we're fif - ty strong! And fif - ty French-men can't be wrong!

F



Bbm



Cb/Bb



F7/Bb



Let's kill the Beast!

Mrs. Potts: Pardon me, Master.

*mp*

Bbm



Gb/F



C7/F



F



Beast: Leave me in peace. Mrs. Potts: But sir, the castle is under attack! Mob: Kill the

*f*

Gb/F



C7/F



Beast!

Kill the Beast!

Lumiere: This isn't working!

*mp*

F Ab/G D7/G G

*Featherduster: Oh Lumiere. We must do something! Lumiere: Wait, I know! Mob: Kill the*

Gsus Ab/G D7/G

**Beast!** **Kill the Beast!** *Mrs. Potts: What shall we do, Master?*

G Bb/A E7/A A

*Beast: It doesn't matter now. Just let them come. Mob: Kill the*

Asus

**Beast!** **Kill the Beast!** **Kill the Beast!**



# BEAUTY AND THE BEAST

Words by HOWARD ASHMAN  
Music by ALAN MENKEN

Lyrical  
Eb(add9)

Ebsus

Eb(add9)

mp

Ebsus

Eb(add9)

Bb7sus

Bb7

Tale as old as time,

Eb(add9)

Bb7sus

Bb7

Eb(add9)

Eb

true as it can be. Bare - ly e - ven

Gm

Ab(add9)

Ab

friends, then some - bod - y bends un - ex - pect - ed -

Bb7sus Eb(add9) Eb Bb7sus Bb7

ly. Just a lit - tle change.

Eb(add9) Eb Bbm7 Eb7

Small, to say the least. Both a lit - tle

Abmaj7 Gm7 Fm7 Bb7sus Bb7

scared, nei - ther one pre - pared. Beau - ty and the

*poco rit.*

Eb(add9) Bb7sus Gm

Beast. Ev - er just the same.

*a tempo* *mf*

A $\flat$ (add9)      A $\flat$       Gm      A $\flat$ (add9)      A $\flat$

Ev - er a sur - prise.      Ev - er as be -

Gm7      Cm      Cm7      D $\flat$       E $\flat$

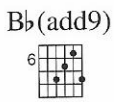
fore,      ev - er just as sure      as the sun will rise.

F      C7sus      C7      F(add9)      F

Tale as old as time.      Tune as old as

C7sus      C7      F(add9)      F

song.      Bit - ter - sweet and



Musical staff with notes and slurs.

strange,

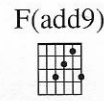
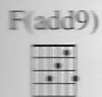
find - ing you can

change,

learn - ing you were wrong.

Piano accompaniment staff with chords and notes.

Bass line staff with notes.



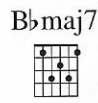
Musical staff with notes and slurs.

Cer - tain as the sun

ris - ing in the

Piano accompaniment staff with chords and notes.

Bass line staff with notes.



Musical staff with notes and slurs.

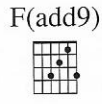
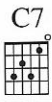
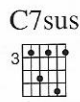
East.

Tale as old as time,

song as old as

Piano accompaniment staff with chords and notes.

Bass line staff with notes.



Musical staff with notes and slurs.

rhyme.

Beau - ty and the

Beast.

Piano accompaniment staff with chords and notes.

*poco rit.*

*dim.*

Bass line staff with notes.

Dm



Am/C



B $\flat$



Am



Tale as old as time, song as old as

*slower*

Gm7



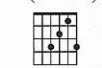
C7sus



C7



F(add9)



rhyme. Beau - ty and the Beast.

*a tempo*

Fsus



F(add9)



Fsus



*rit.*

F



*8va*



*Belle*

*Belle (Reprise)*

*Gaston*

*Gaston (Reprise)*

*Be Our Guest*

*Something There*

*The Mob Song*

*Beauty And The Beast*

*To our friend, Howard who gave a  
mermaid her voice and a beast his soul,  
we will be forever grateful.*

Howard Ashman  
1950-1991

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