

Disney

THE LITTLE
MERMAID

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JR

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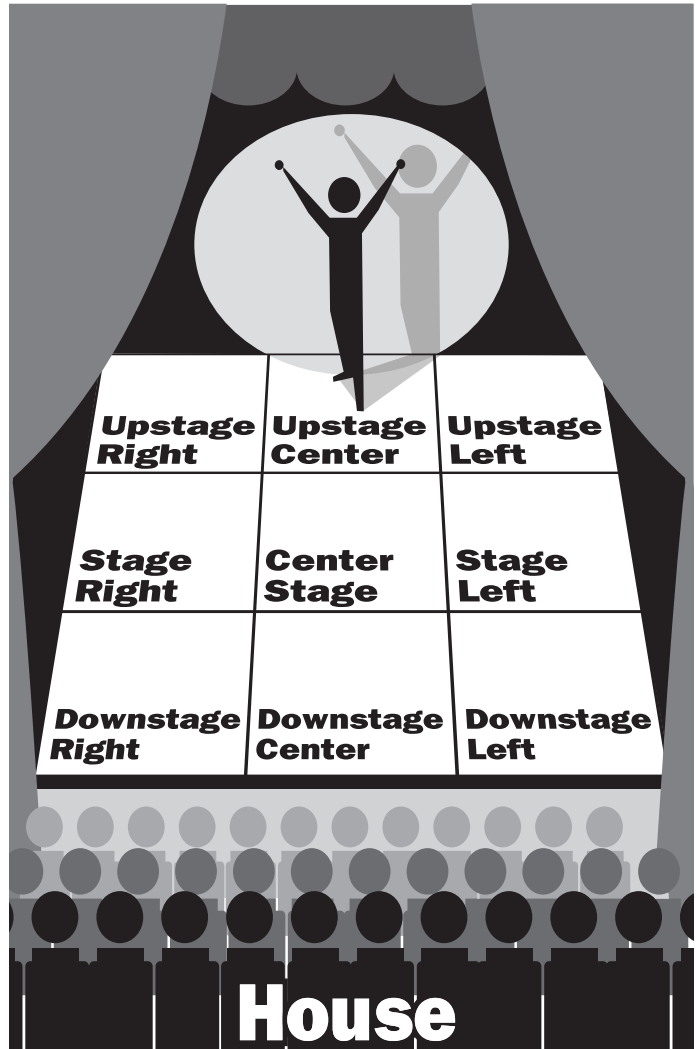
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welcome to the theater

CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains additional information, like this introduction, and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.



One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.

what to expect during rehearsals

You will be performing a **musical**, a type of **play** that tells a story through songs, dances and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

music

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

choreography

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

blocking & scene work

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's objective, or what your character wants.

make the script **your own**

- 1** Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!
- 2** Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.
- 3** Underline important stage directions, lines, lyrics and individual words. For example, if your line reads “But don’t worry, I ain’t gonna let them get you or me.” and your director wants you to stress the words “you or me,” underline those words in your script.
- 4** Save time and space by using the following standard abbreviations:

ON: onstage	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: center stage	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).
- 5** Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.
- 6** Draw stick figures to help you remember your choreography. Remember, the simpler the better.
- 7** Mark your music with large commas to remind yourself where to take breaths while singing.
- 8** Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!

★ Actor's Script

Name: ALLISON CANNING
 Character: ANNIE

2 Why not? Nobody's buying 'em anyway. **APPLE SELLER**

Gee thanks, Mister. **ANNIE**

Say kid, when is the orphan's picnic? **APPLE SELLER**

Soon as I take a bite. **ANNIE**

(ANNIE takes a bite of the apple. The APPLE SELLER exits as SANDY enters from the other side.)

4 XDSR Hey there. The dogcatchers are after you, ain't they? Well, they're after me, too. But don't worry, I ain't gonna let them get you or me. Everything's gonna be fine. For the both of us. If not today, well...

5 **TOMORROW**

Slowly in 4 ♩ = 80 rit. ANNIE:
 The

3 a tempo
 sun'll come out to-mor-row. Bet your bot-tom dol-lar that to-

6 mor-row, there'll be sun! Just

7 think-in' a-bout to-mor-row clears a-way the cob-webs and the

8

14

DICTION

MTI's Broadway Junior Collection® Actor's Script • broadwayjr.com

This example is from *Annie KIDS*

Disney's *The Little Mermaid* JR.

some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Be **respectful** of others at all times.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

If you are having trouble memorizing your lines, **try writing them down or speaking them aloud.**

Bring your script and a pencil to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage.** And keep in mind, if you can see the audience, they can see you; so stay out of sight.

HAVE FUN!

synopsis

Out on the open sea, **PRINCE ERIC** pursues a mysterious voice despite the protests of his valet, **GRIMSBY** (*Fathoms Below*). Meanwhile, far beneath the waves, the crab **SEBASTIAN** has prepared a concert for **KING TRITON** that will debut his youngest child (*Daughters of Triton*). However, **ARIEL** has gone with her best friend, **FLOUNDER**, to the surface, where they learn about treasures of the world above from the seagull **SCUTTLE** (*Human Stuff*). Deep within her lair, the sea witch **URSULA** and her lackey eels, **FLOTSAM** and **JETSAM**, bemoan their exile and plot to regain power from King Triton using Ariel as bait.

At court, King Triton scolds Ariel for going to the surface and appoints Sebastian as her chaperone. Ariel retreats to her grotto and dreams of living on land (*Part of Your World*). Upon discovering her collection of human objects, Sebastian extols the virtues of ocean life (*Under the Sea*). In the midst of this revelry, Ariel pursues a passing ship until she encounters Prince Eric. Lightning strikes the ship, sending him overboard (*The Storm*). Ariel saves Prince Eric from drowning, brings him safely to shore (*Part of Your World – Reprise*), then disappears into the waves.

Back underwater, the **MERSISTERS** grill Flounder about Ariel's odd behavior (*She's in Love*). When King Triton learns of Ariel's contact with a human, he destroys her grotto. Flotsam and Jetsam find Ariel in despair and lure her to the sea witch's lair. Ursula offers to change Ariel into a human in exchange for her voice (*Poor Unfortunate Souls*). However, Prince Eric must kiss Ariel within three days or she will turn back into a mermaid and become Ursula's slave forever. Overcome by her dreams of the world above, Ariel makes the bargain.

On the beach the next morning, Prince Eric finds the mute Ariel and brings her home to the palace. Sebastian follows to protect Ariel but lands himself in jeopardy in the kitchen of **CHEF LOUIS** (*Les Poissons*). Ariel's silence prompts Prince Eric to find other ways to communicate, like dancing (*One Step Closer*), but he is still determined to find the mysterious voice. On the second day, Sebastian and the Lagoon Animals serenade the couple (*Kiss the Girl*), but Flotsam and Jetsam cause a commotion that blocks their kiss. Grimsby arranges a singing contest on the third day to locate the owner of the mysterious voice and thus a bride for Prince Eric (*The Contest*). When Ariel breaks through the crowd and dances for Prince Eric, he realizes how much he loves her and begins to propose. However, Ursula barges in as the sun sets and the spell is broken, turning Ariel back into a mermaid and drawing her into the sea.

Sebastian rushes to warn King Triton, who agrees to hand over his trident and take Ariel's place as Ursula's slave (*Poor Unfortunate Souls – Reprise*). When Prince Eric attempts to rescue Ariel, Ursula loses control of her magic shell, and Ariel's voice is restored. Trident in hand, Ursula attempts to harness the power of the seas but creates a whirlpool that destroys her and the Eels. With peace restored, Ariel returns the trident to her father. King Triton realizes how much Ariel cares for Prince Eric and restores her human form. He delivers her to the world above, where Prince Eric rushes up and proposes. As Ariel answers, Prince Eric realizes that it has been her voice all along (*Part of Your World – Finale*).

characters

SEA CHORUS – story-telling 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 & 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 – a little mermaid 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 & JETSAM – electric eels and Ursula’s henchmen

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

Disney
**THE LITTLE
 MERMAID**
 JR

SCENE ONE: The Ocean Surface

(#1 ORCHESTRA TUNE-UP starts the show. #2 FATHOMS BELOW immediately follows. The SEA CHORUS enters and creates the surface of the ocean. A ship appears with the PILOT at the wheel and SAILORS at work on deck.)

Fathoms Below

Boisterious Sea Shanty

7 **PILOT:**

I'll

9

tell you a tale of the bot - tom - less blue,

SAILORS:

an' it's

11

Brave

hey to the star - board, heave ho!_____

13

sail - or be - ware, 'cause a big - un's a - brew - in',
mys -

15

I'll
ter - i-ous fath-oms be - low! Heave ho!

18

sing you a song of the king of the sea,
an' it's

20

The
hey to the star - board, heave ho!_____

22

ru - ler of all of the o - ceans is he,

in mys -

24

ALL:

Fath-oms be - low, — be -

ter - i-ous fath-oms be - low!

27

low! — From whence way-ward west-er-lies blow! — Where

30

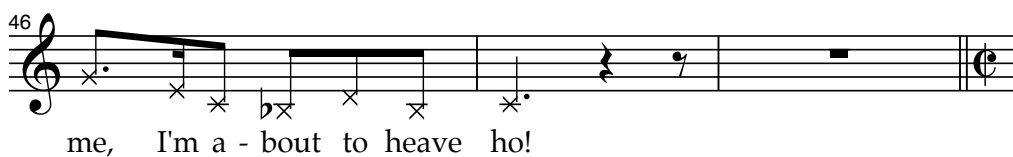
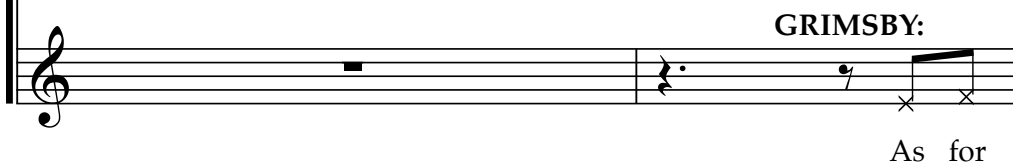
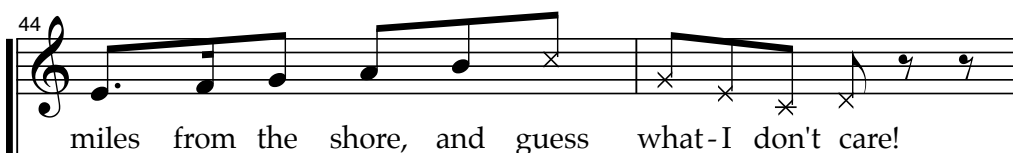
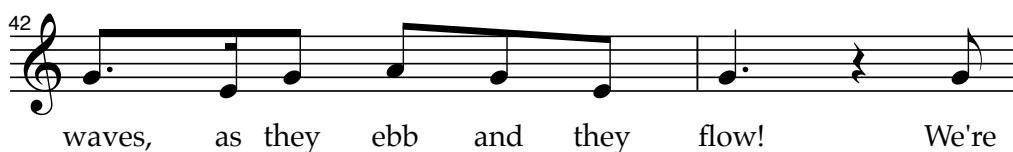
Tri - ton is king, and his mer-peo - ple sing in mys -

(PRINCE ERIC enters, attended by his droll valet, GRIMSBY.)

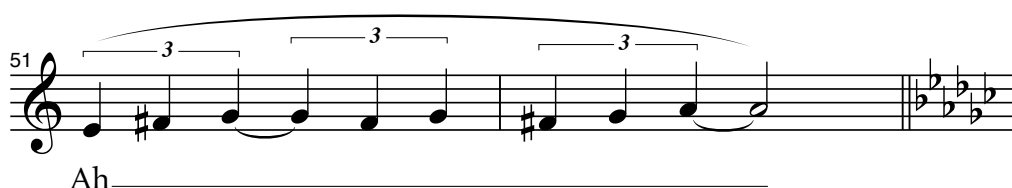
32

ter - i - ous fath - oms be - low.

PRINCE ERIC: Isn't this perfection, Grimsby? Out on the open sea, surrounded by nothing but water and imagination—
GRIMSBY: Oh, yes, it's simply... (*bending over the rail, seasick*)
 ... delightful...



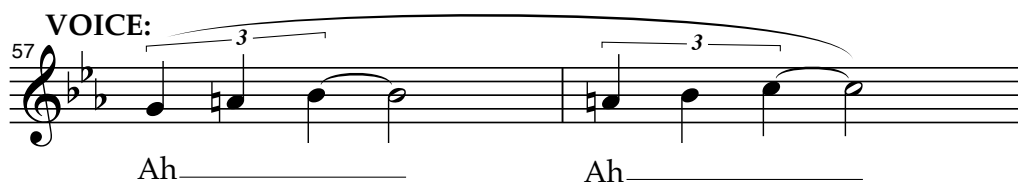
PRINCE ERIC: What is that? Do you hear something?

51 

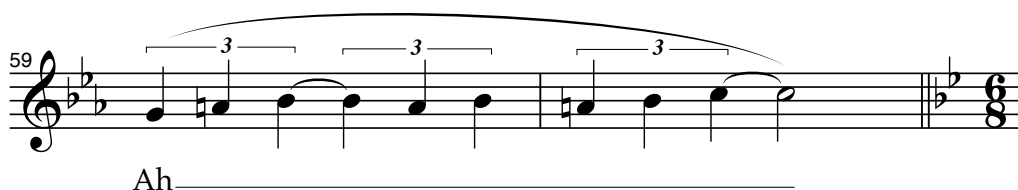
GRIMSBY: Milord, please... enough sea-faring! This talk of merpeople and the king of the sea is nautical nonsense!

53 

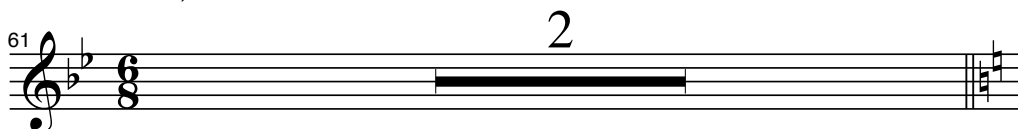
PRINCE ERIC: There it is again! Straight ahead!

57 **VOICE:** 

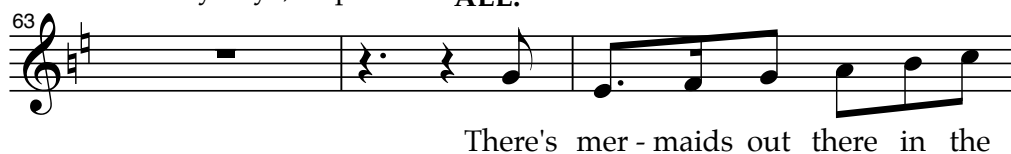
GRIMSBY: Your majesty, you've got to return to court and take up your father's crown!

59 

PRINCE ERIC: That's not the life for me, Grimsby. (to *PILOT*)
Now, follow that voice - to the ends of the earth if we have to!

61 

PILOT: Aye-aye, Captain! **ALL:**

63 

SEAHORSE

Presenting the Court Composer:

(#4 SEBASTIAN’S FANFARE. *The crab SEBASTIAN enters.*)

Horatio Thelonius Ignatius Crustaceous Sebastian!

SEBASTIAN

Oh, Sire! You’re gonna love this number! I wrote it for my star pupil—

KING TRITON

And who might that be?

SEBASTIAN

Your youngest! Such a voice, that child! Notes as clear as ice, pitch as pure as water! Why, I haven’t heard such magnificent sound since the queen...

KING TRITON

May she rest in peace.

SEBASTIAN

Oh, you’re gonna be so proud!

(under his breath)

If only that girl would show up for rehearsals once in a while...

KING TRITON

Well, what are we waiting for? Let the festivities begin!

(#5 DAUGHTERS OF TRITON. *The MERSISTERS enter and assemble to sing.*)

Daughters of Triton

Brightly Baroque

3

MERSISTERS:



Ah, we are the daugh-ters of



Tri - ton. Great fa - ther who loves us and

8 **AQUATA:** **ANDRINA:** **ARISTA:**

named us well: A - qua - ta, An - dri - na, A -

10 **ATINA:** **ADELLA:** **ALLANA:** **ALL:**

ris - ta, A - ti - na, A - del - la, Al - la - na and A - ri - el.

13 **3**

In con - cert we hope to en -

18

light - en the hearts of the mer - folk with

20

mu - sic's swell. A - qua - ta,

AQUATA:

Ah - ha - ha - ha -

22

— An - dri - na, — A -

ANDRINA:

ha-ha-ha-ha-ha Ah - ha-ha-ha - ha-ha-ha-ha-ha

25

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

ARISTA: **ATINA:** **ADELLA:**

Ah— ha-ha Ah— ha-ha Ah— ha-ha

28

la - na And then there is the young-est, in her

ALLANA:

Ah— ha-ha

30

mu-si-cal de-but. Our sev-enth lit - tle sis - ter, we're pre -

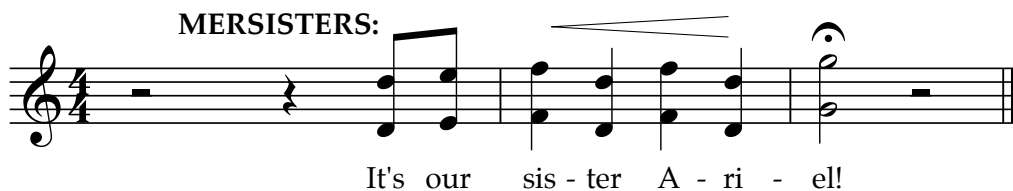
32

sent-ing her to you. To sing a song Se - bas - tian wrote, her

34

voice is like a bell. It's our sis - ter, A - ri - el!

*(The MERSISTERS have reassembled to pave the way for Ariel's entrance. But there's no Ariel. SEBASTIAN clears his throat and conducts another try. #6 **WHERE'S ARIEL?**)*



(Still no Ariel.)

SEBASTIAN

Not again, child. I was counting on you most of all!

KING TRITON

Ariel! Where in the name of Poseidon is that girl?

(#7 THE BEACH. The MERSISTERS complain as ALL exit, revealing two electric eels, FLOTSAM and JETSAM, who have been spying on the affair. They nod to each other and exit.)

SCENE THREE: The Beach

(The SEA CHORUS “ascends” to create the ocean surface near the shore. ARIEL, a beautiful young mermaid, enters with a splash. Another splash nearby reveals FLOUNDER, a rambunctious young fish and Ariel’s best friend.)

FLOUNDER

Hey, Ariel! There you are!

ARIEL

Just look, Flounder! The sun, the sand... isn't it the most beautiful place you've ever seen?

FLOUNDER

I dunno, Ariel... I'm not sure we ought to be up here.

ARIEL

Don't be such a guppy!

FLOUNDER

A guppy?!? I'm as brave as you are! I'm not afraid of anything—

ARIEL

What about sharks?

FLOUNDER

Where?!?

ARIEL

Oh, Flounder, you really are a guppy!

FLOUNDER

I am not!

ARIEL

Awww...

(gives FLOUNDER an affectionate pat on the head)

You'll never guess what I found today. Look!

(lifts up a large silver serving fork)

Have you ever seen anything so wonderful in your entire life?

FLOUNDER

Wow! Cool! What is it?

ARIEL

I don't know... but I bet Scuttle will! Come on, I'll race you!

(#8 FINDING SCUTTLE. With a splash, ARIEL hits the water.)

FLOUNDER

Hey, wait for me!

(The SEA CHORUS moves to create the effect of ARIEL and FLOUNDER swimming through the water. The SEA CHORUS forms a small rock island. SCUTTLE, a seagull, enters, humming and looking through the wrong end of a telescope.)

ARIEL

(surfaces and swims right up to SCUTTLE)

Scuttle!

SCUTTLE

(calling out to ARIEL "in the distance")

Mermaid off the port bow! Ariel, how you doin' kid?

(puts down the telescope and sees ARIEL up close)

Whoa! What a swim!

ARIEL

(waving the fork)

Scuttle, look what we found!

SCUTTLE

More human stuff, eh? Lemme see...

FLOUNDER

Can you tell us what it's for?

SCUTTLE

Wow! This is special. This is very, very... unusual.

ARIEL

What? What is it?

SCUTTLE

It's a dinglehopper!

ARIEL

A dinglehopper?

SCUTTLE

Oh, these babies are fantabulous... absolutely indispensable.

(#9 HUMAN STUFF.)

SCUTTLE (CONT'D)

When it comes to dinglehoppers, I'm a regular encyclopoodia!

Human Stuff

(SCUTTLE:)
(vocal last time)

Say that-cha

4

wan - na have a hair - do like the folks who live up

7 (Other GULLS enter from the rock island.) **GULL 1:**

Flop their

there do, that - 'll flap their wigs!

GULL 2: **GULL 3:**

wigs! Flap! Awwwk!

SCUTTLE:

Well, you'll look ab - so - lute - ly

13

dan - dy, if you use one of these han - dy lit - tle

16 **GULL 1:** **GULL 2:**

Thing - a - ma - bobs. Jigs!

thing - ma-jigs.

GULL 1: GULL 3:

19

Bobs! Awwwk!

SCUTTLE:

Pick up the din - gle - hop - per,

22

just like so. Twirl it the way I'm

25

twirl - ing now... Give it a lit - tle

29

yank, and there ya go!

32

You're what they call "the dog's me-ow"!

35 **SCUTTLE,**
GULLS:

Won-der-ful stuff!

39 **SCUTTLE,**
GULL 3: GULLS:

Awwwk! That hu - man stuff! Can't get e -

42 **SCUTTLE,**
GULL 3: GULLS:

nough... Awwwk! of hu - man stuff! And

46

we are the au - thor - i - ty, no need for us to

49

bluff! Be - cause we're great at ex - pla - na - tin'

(SCUTTLE pulls out a pipe.) **ARIEL:** What's that?

52

hu - man stuff!

SCUTTLE: A snarfblatt!

ARIEL: Wow!

55

SCUTTLE:

When they in-ven-ted

59

snarf - blatts, just by chance,

62

sud-den - ly life was la - di - da! _____

65

_____ Snarf-blatts are what you use _____ to

68

make folks dance! Give it a blow, and

71

then... *voi - là!* _____

**SCUTTLE,
GULLS:**


74



Won-der - ful stuff!

**SCUTTLE,
GULL 3: GULLS:**


77



Awwwk! That hu - man stuff! If you're a

**SCUTTLE,
GULL 3: GULLS:**

80



buff... Awwwk! of hu - man stuff! It's

GULL 2:

84



mar - va-ble! Stu - pen - di-ful!


SCUTTLE:



Com-plete - ly A - O -

**SCUTTLE,
GULLS:**

87



J! Which sounds ab-surd, but take my word, that's

90



what the hu-mans say! Won-der-ful stuff!

93

That hu - man stuff. None of it

96

fluff! Not hu - man stuff! And

100

heav - en knows, since we're the pros, from us, you'll get no

103

GULL 1:

guff. A

SCUTTLE:

And once you've got a who's-ma - jig...

106

GULL 2:

thing - a - ma-what... A whatch-a - ma - gig...

That's

108 **GULLS:**



Right up to
all you need to bring you up to snuff!

111 **SCUTTLE,
GULLS:**



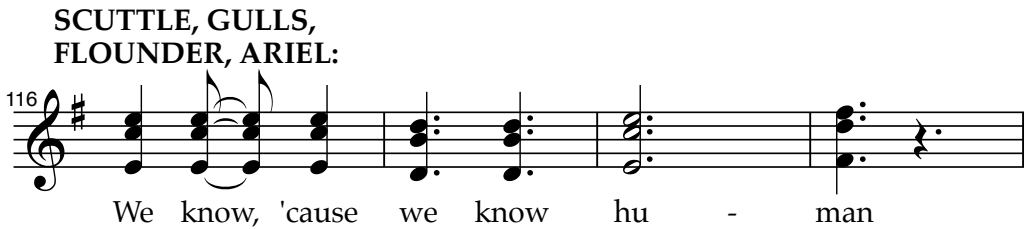
snuff! With pro - per din - gle - hop - per groom - in',

114



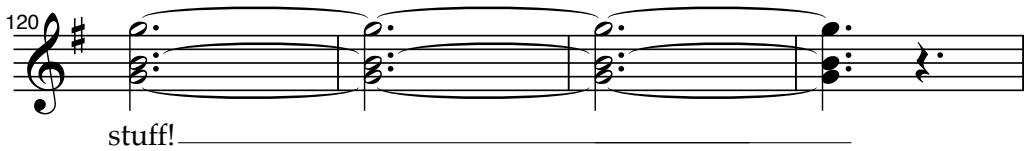
rest as - sured, you'll look real hu - man!

116 **SCUTTLE, GULLS,
FLOUNDER, ARIEL:**



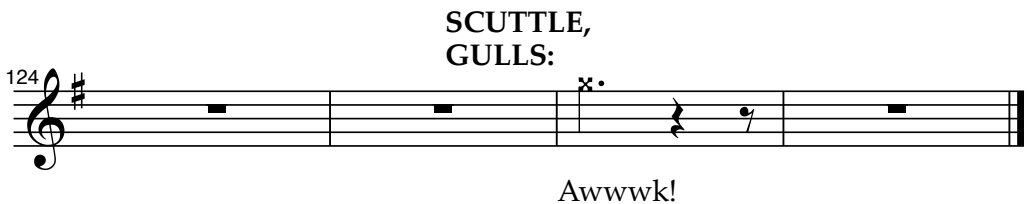
We know, 'cause we know hu - man

120



stuff!

124 **SCUTTLE,
GULLS:**



Awwwk!

FLOUNDER

(holds the pipe in his mouth)

Does this thing really work?

SCUTTLE

(takes the pipe from FLOUNDER)

Sure thing, kid, and I ain't just blowin' smoke. It makes music the likes of which you never heard—

ARIEL

Music? Oh no! The concert! My father's gonna kill me!

FLOUNDER

The concert was today?

ARIEL

I completely forgot! Come on, Flounder. Thank you, Scuttle!

SCUTTLE

Anytime, sweets. Anytime!

**(#10 HUMAN STUFF - PLAYOFF / INTO
URSULA'S LAIR. ARIEL and FLOUNDER dive
underwater. SCUTTLE and the GULLS flap away.)**

SCENE FOUR: Ursula's Lair

(We catch up with FLOTSAM and JETSAM as the SEA CHORUS descends and reconfigures to form the dark and sinister lair of the Sea Witch. The EELS are sso ssslippery that they even ssslither their ssspeech.)

JETSAM

Oh, Sssorceress of the Ssseal!

FLOTSAM

Oh, Beauty of the Brine!

JETSAM, FLOTSAM

Hail to the Sssea Witch! Hail to Ursssula!

(URSULA the Sea Witch enters with her TENTACLES stretching out in all directions. A magic shell sparkles and glows as it hangs from a chain around her neck.)

URSULA

Flotsam, my pet! Jetsam, my darling! Come to me, my little sea-spies!

(As Ursula's TENTACLES wrap around the EELS, they sizzle with electricity.)

(URSULA)

Mama's feeling... woebegone – banished to the nether regions of the sea. No food, hardly any company... I'm simply wasting away!

JETSAM, FLOTSAM

Poor Urssssula!

URSULA

Yes, poor me! What news do you have?

FLOTSAM

King Triton and the merfolk are celebrating your defeat!

JETSAM

And he blames you for the queen's demise...

URSULA

Of course he does!

(strokes the magic shell)

Use a little black magic to help out a few merfolk, and this is the thanks I get! Well, now it's time to turn the tides on Triton. We just need to find his Achilles heel... a weakness that will crack his armor...

*(URSULA, TENTACLES and EELS pulsate as they think.
Then, the EELS get an idea!)*

FLOTSAM

The King is terribly devoted to his daughterssss...

JETSAM

Especially the youngest, with the beautiful voice...

FLOTSAM

But – she missed the celebration...

URSULA

Hmmm... Apparently Ariel takes her gift for granted... just like her mother did! A woman doesn't know how precious her voice is until she's been silenced.

FLOTSAM, JETSAM

Ssilenced...

URSULA

You two find out what that girl really wants then lure her here to my lair. I'll whip up a little spell to make her dreams come true. Once we have her trapped, Triton will rush to her rescue.

(URSULA)

And then, my dears...

FLOTSAM, JETSAM

Yesss...?

URSULA, TENTACLES

The trident, crown and throne will all be mine!!!

(#11 INTO KING TRITON'S COURT. URSULA, FLOTSAM and JETSAM exit in electrical delight.)

SCENE FIVE: King Triton's Court

(The SEA CHORUS reconfigures to form the undersea court. KING TRITON enters with SEBASTIAN at his side. ARIEL bursts in, followed by FLOUNDER.)

ARIEL

Daddy, forgive me, I'm so sorry. I just forgot—

KING TRITON

As a result of your careless behavior—

SEBASTIAN

Careless and reckless behavior!

KING TRITON

The entire celebration was—

SEBASTIAN

Ruined! Completely destroyed! This concert was going to be the pinnacle of my distinguished career—

KING TRITON

Sebastian—

ARIEL

But I didn't mean to—

KING TRITON

Ariel, listen. You've been given a gift... your mother's voice. It's a wondrous talent, one that demands stewardship and care. So please, dear child, for the sake of her memory—

ARIEL

I know, Daddy. I know.

FLOUNDER

It wasn't even Ariel's fault! We were gonna come back straight away. But then the seagull started goin' on and on about human stuff—

KING TRITON

Seagull? Human stuff? You went up to the surface?!?

ARIEL

(sheepishly)

Um... nothing happened—

KING TRITON

You could've been seen by one of those barbarians!

ARIEL

Daddy, they're not barbarians!

KING TRITON

They're dangerous – nets, harpoons! You're my youngest—

ARIEL

I'm old enough to look after myself—

KING TRITON

As long as you live under my reef, you'll obey my rules!

ARIEL

If you'd just listen to me for once—

KING TRITON

That's the last time you're ever swimming to the surface!
Understood?

ARIEL

You're so unfair!

(ARIEL bursts into tears and swims away, followed by FLOUNDER.)

KING TRITON

Agh! She's stubborn as a barnacle—

SEBASTIAN

Teenagers! Give 'em an inch, and they swim all over you.

KING TRITON

I can govern a kingdom, but I can't control my own daughter.
Maybe I was too harsh...

SEBASTIAN

Nonsense, Sire! If you ask me, you haven't been tough enough.

KING TRITON

I haven't?

SEBASTIAN

Ariel needs constant supervision! Someone to watch over her – to keep her out of trouble.

KING TRITON

That's not a bad idea—

SEBASTIAN

I'd say it's a right good one.

KING TRITON

And you are just the crab to do it!

SEBASTIAN

What?!?

KING TRITON

You heard me! From now on, Ariel is your responsibility!

(KING TRITON exits emphatically.)

SEBASTIAN

(follows KING TRITON, pleading)

Mine? But your majesty, she's a clever mermaid! I'm just a crustacean! Surely you ought to pick someone higher on the evolutionary ladder...

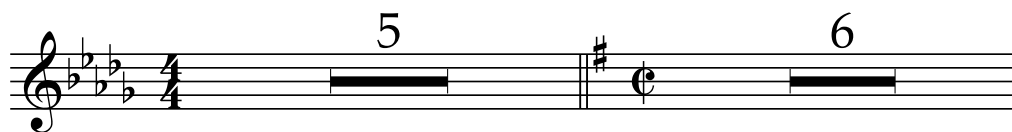
SCENE SIX: Ariel's Grotto

(#12 PART OF YOUR WORLD. *The SEA CHORUS reconfigures to form Ariel's grotto, filled with "human treasures." ARIEL, distraught after her fight with Dad, sits among her treasures holding her newly acquired fork. FLOUNDER floats nearby.)*

ARIEL

If only I could make my father understand. I just don't see how a world that makes such wonderful things could be so bad.

Part of Your World



12 (ARIEL:)
Look at this stuff, Is - n't it neat?

14
Would-n't you think my col - lec - tion's com-plete?

16
Would-n't you think I'm the girl, — the girl who has

18
ev - 'ry-thing? — I've got


20
gad - gets and giz - mos a - plen-ty. I've got

22
who - zits and what - zits ga - lore. You want


More Freely

24 
 thing-a - ma - bobs? I've got twen - ty. But who


In 4

26 
 cares? No big deal. I want more. _____

Semplice, Quasi tempo


29 
 — I wan-na be — where the peo-ple are.

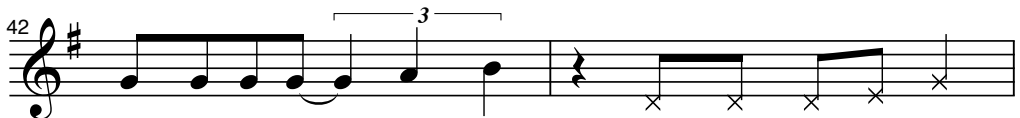
32 
 I wan - na see, — wan-na see 'em dan - cin',

34 
 walk-in' a - round on those... what-d' - ya call 'em? Oh,

Moving forward A tempo

36 
 feet. Flip-pin' your fins, you don't


39 
 get too far. — Legs — are re-qui-red for jump-in', danc-in'.

42 
Stroll-in' a - long down the... what's that word a - gain?

44 
Street. Up where they walk, up where they


47 
run, up where they stay all day in the sun... Wan-der-in'

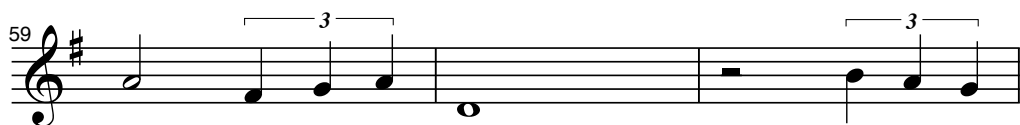
Moving forward

50 
free, wish I could be part of that world. _____


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

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

Allargando

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

A tempo (broader)

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

74  What's a fire?— And why does it, what's the word...

76  burn?— _____ When's it my turn? Would-n't I

79

82

85

89

(FLOTSAM and JETSAM, who have been spying, enter unseen. They whisper to each another:)

FLOTSAM

“Sssick of ssswimin’...”?

JETSAM

“Out of the sssea...”?

FLOTSAM, JETSAM

Hmmm...

(As SEBASTIAN enters, FLOTSAM and JETSAM disappear into the shadows.)

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

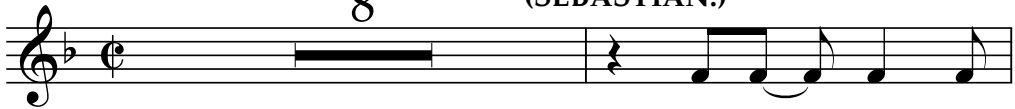
Ariel, down here is your home! The human world – it's a mess.
(#13 UNDER THE SEA.)
Life under the sea is better than anything they got up there...

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



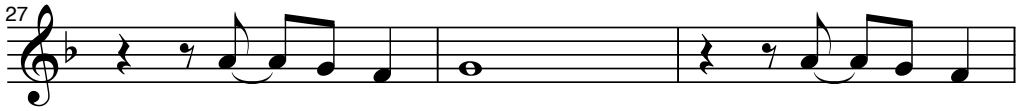
world a - round you, right here on the o - cean floor.



Such won - der - ful things sur - round you. What more is you



look - in' for? Un - der the sea,



un - der the sea. Dar - lin', it's



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



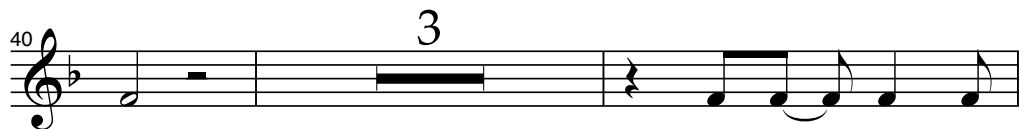
Up — on the shore they work all day. —



— 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.



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



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



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



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

54

**HARP, BASS:
JELLYFISH 1:**

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

57

SEBASTIAN:

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

BASS:

boss get hun-gry, Uh -

60

SEA CREATURES:

Un - der the sea, un - der the

oh!

63

SEBASTIAN:

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-les, un - der the sea.

trou-bles, life— is the bub-les, 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

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 SEVEN: The Ocean Surface

*(**#15 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, Grimbsy? A girl who's as carefree and alive as the sea itself. Where?

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

FLOUNDER

(staring up at the ship)

Wow...

(PRINCE ERIC stares out to sea over their heads.)

PRINCE ERIC

It's too much to hope for, isn't it? Somewhere, out there... a girl who's a match for a guy like me?

GRIMSBY

Perhaps you're not looking hard enough.

(ARIEL tries to avoid being seen or heard, but can't help but stare at PRINCE ERIC.)

ARIEL

(whispers)
I've never seen a human this close before.

SCUTTLE

(shouts)
Me neither!

ARIEL

(grabs SCUTTLE's beak)
Shh! I thought you were an expert.

SCUTTLE

(whispers)
On their stuff, sure! But yikes – the sight of 'em! Hideous, ain't it?

ARIEL

I dunno, Scuttle. I think he's really handsome.

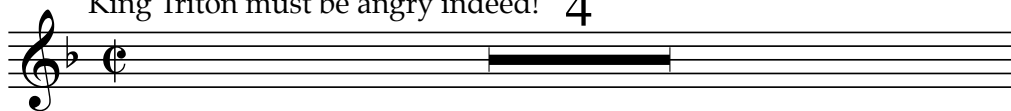
PRINCE ERIC

Trust me, Grimsby – when I come across the girl of my dreams, it'll hit me like lightning.

(With #16 THE STORM, lightning cracks across the sky, along with roaring thunder. The SEA CHORUS creates a storm and rocks the ship. FLOTSAM and JETSAM appear and spy.)

Con forza

PILOT: Hurricane a'coming, Captain!
King Triton must be angry indeed! 4



PRINCE ERIC: Batten the hatches, then everyone below deck! And quickly! *(SAILORS race to prepare for the storm.)*

SCUTTLE: *(flapping)* Whoa! The wind's on the move here!

ARIEL: Careful, Scuttle!

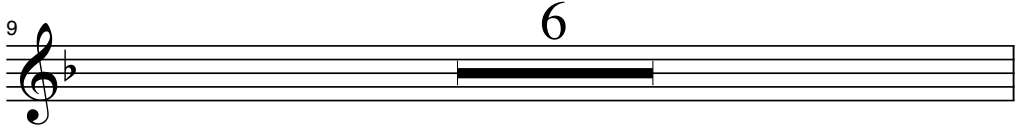


SCUTTLE: Ariel!

(The wind blows SCUTTLE away and out of sight. FLOUNDER dives to take cover below.)

PILOT: The ship's listin' badly.

GRIMSBY: *(clutches his stomach)* Oh, good heavens!



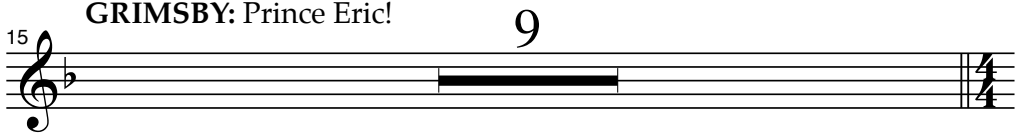
PILOT: Secure the rigging! Eric, take the wheel!

(PRINCE ERIC moves to the helm but slips off the deck and is swallowed up by the voracious sea.)

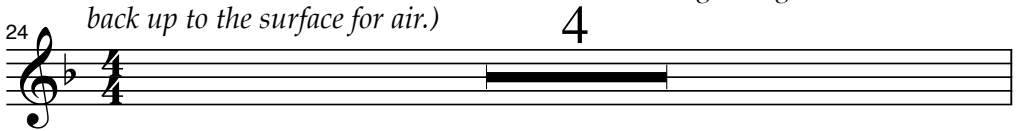
PRINCE ERIC: Help!

PILOT: Man overboard!

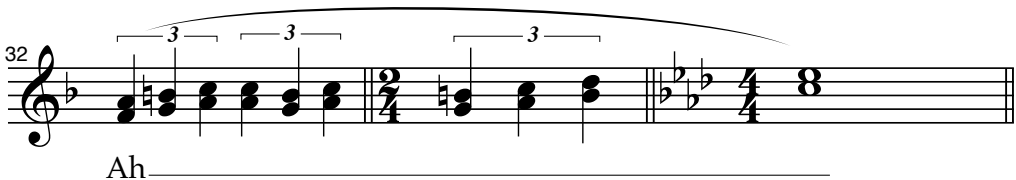
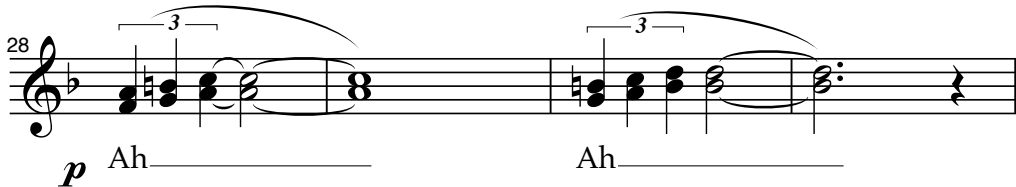
GRIMSBY: Prince Eric!



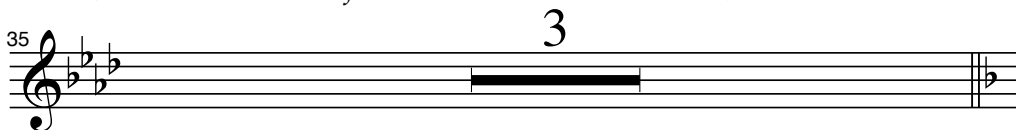
(GRIMSBY, PILOT and SAILORS exit as the SEA CHORUS dissolves the ship and surrounds the "drowning" PRINCE ERIC. Beneath the water, ARIEL rescues PRINCE ERIC, guiding him back up to the surface for air.)



SEA CHORUS:

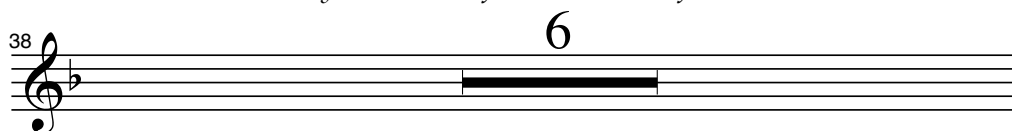


(The SEA CHORUS forms the beach and rock island.)



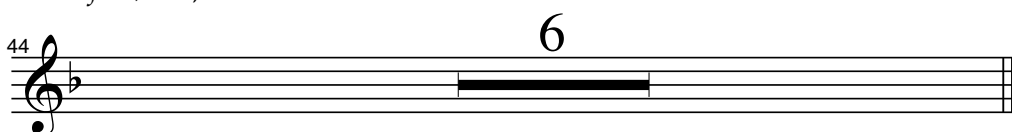
SCENE EIGHT: The Beach

(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!

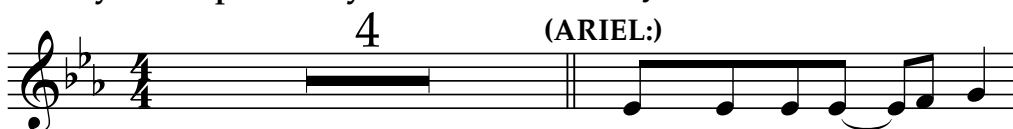
(#17 PART OF YOUR WORLD - REPRISE 1.)

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

Part of Your World (Reprise 1)

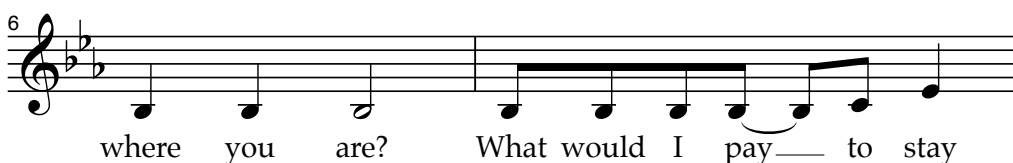
Slowly and expressively

Freely



(ARIEL:)

What would I give— to live



where you are? What would I pay— to stay

8
here, be - side you? What would I do— to see

10
you smil-ing at me...—————

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

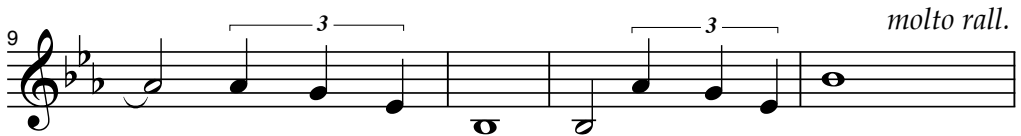
I don't know

5 3 3

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

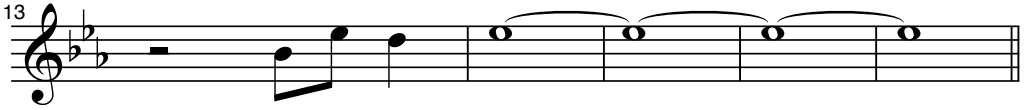
7 3

some - thing's start - ing right now.



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

Maestoso



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

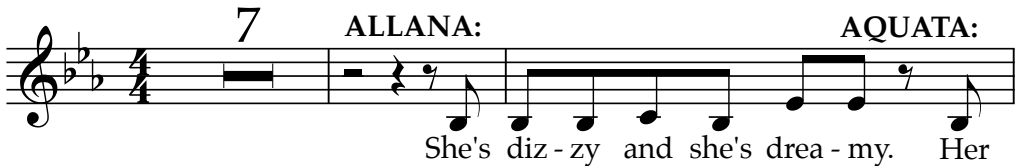
I'll say! Swimmin' in circles! Chasing her tail!

ALLANA

That girl is up to her gills in something!

She's in Love

'60's Girl-group Pop beat



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:**
 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!

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 -

Musical notation for measures 47-48, featuring a treble clef, a key signature of two flats, and a melody line with eighth and quarter notes.

49

- sin' in her o - cean— bed.—

Musical notation for measures 49-50, featuring a treble clef, a key signature of two flats, and a melody line with eighth and quarter notes.

MERSISTERS:

shoop, shoop

Musical notation for measures 51-52, featuring a bass clef, a key signature of two flats, and a melody line with quarter notes.

51

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

Musical notation for measures 53-54, featuring a treble clef, a key signature of two flats, and a melody line with eighth and quarter notes.

shoop, shoop

Musical notation for measures 55-56, featuring a bass clef, a key signature of two flats, and a melody line with quarter notes.

MERSISTERS:

53

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

Musical notation for measures 57-58, featuring a treble clef, a key signature of two flats, and a melody line with eighth and quarter notes.

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 -

63

See her hips, — How they — swish!

neath her scales!

65

well-a well-a well don't you won-der who's the luck-y

67

She's in love! —

sea-food dish? She's found — a

69

She's in love! —

deep-sea hunk! And now she's as

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!?!?

SCENE TEN: Ariel's Grotto

(#21 ARIEL'S GROTTTO. The SEA CHORUS "follows" KING TRITON to Ariel's grotto. ARIEL enters, examining a telescope that she recovered after the storm.)

ARIEL

And now let me see... what did Scuttle call this one? Is it a ditty-whumper? A thumb-doodle? Whatever it is... Prince Eric held it in his own strong, beautiful human hands—

(An enraged KING TRITON bursts in.)

KING TRITON

Ariel!

(taken aback by the collection of human stuff)

What is all this?!?

ARIEL

Daddy, they're my—

KING TRITON

Human junk!

ARIEL

No, treasures!

KING TRITON

Did you save a human from drowning?

ARIEL

He would've died!

KING TRITON

That savage brute could have killed you! And it's my job to keep you safe from harm.

ARIEL

But he didn't frighten me. He made me feel... wonderful! Besides, I am not a child anymore!

KING TRITON

No? Well, you are certainly talking like one. He's a human – you're a mermaid.

ARIEL

It doesn't matter – you don't understand! I wish mother were here!

KING TRITON

(takes a moment to recover from the low blow)
Ariel, I miss your mother just as much as you do. But I am still the king. And you are not to go to the surface ever again. Am I clear?!?

*(Now losing his temper, KING TRITON takes the telescope from her and crushes it. He then raises his trident to destroy the other treasures in the grotto with #22 **GROTTO DESTRUCTION**. The SEA CHORUS reels from the trident's three powerful blasts. ARIEL bursts into tears then falls into a distraught mermaid heap. KING TRITON starts to swim off. SEBASTIAN enters to see the destruction. KING TRITON pauses for a moment of regret.)*

I'm just trying to protect her, Sebastian.

SEBASTIAN

She'll be all right, sire. Just give her some time.

(KING TRITON exits. SEBASTIAN gingerly approaches ARIEL.)

ARIEL

I hate him!

SEBASTIAN

Ariel, don't say—

ARIEL

And some friend you turned out to be – spilling everything—

SEBASTIAN

I couldn't help it! He had my claws in a clamp!

ARIEL

I don't need you. I don't need any of you! Go away!

(SEBASTIAN drops his head.)

I said, go away!

(SEBASTIAN exits. ARIEL sobs.)

I don't belong here. If only I could be up there...

(FLOTSAM and JETSAM, who have been ssspying, as usual, ssslither in and approach ARIEL.)

JETSAM

Poor, sssweet, missunderstood child.

FLOTSAM

She has a very ssserious problem, hasn't she?

JETSAM

Who will ease her woes and worries?

FLOTSAM

Who will help her get her man?

(FLOTSAM and JETSAM circle a startled ARIEL.)

JETSAM, FLOTSAM

Perhaps the Sea Witch can!

ARIEL

Who are – how did you—

JETSAM

She's been dying to help you!

ARIEL

Ursula? Help me?

FLOTSAM

Oh, yesss... but she can't leave her lair...

ARIEL

(weighs fear against desire... then relents:)

Then take me to her!

FLOTSAM, JETSAM

Of course...!

(#23 MURKY WATERS. FLOTSAM and JETSAM usher ARIEL into the darkness. Suddenly, FLOUNDER appears.)

FLOUNDER

Hello? Ariel! Where'd you go?

(sees ARIEL swim away with FLOTSAM and JETSAM)

Oh, no!

(swims off in a panic)

Sebastian!

SCENE ELEVEN: Ursula's Lair

(The SEA CHORUS shifts to form Ursula's lair. FLOTSAM and JETSAM enter with ARIEL, who is having second thoughts.)

FLOTSAM

Oh, Mistress of the Deep! You've a visitor...

ARIEL

(turns to leave)

I don't know if—

JETSAM

(blocking ARIEL's way out)

Now, now...

FLOTSAM

Mustn't get cold fins!

(URSULA appears. Her TENTACLES reach out toward ARIEL, who stiffens in fear.)

URSULA

Don't be shy, Ariel darling!

ARIEL

I – I shouldn't be here. Mother died because of you.

URSULA

Oh child... what happened to your dear mother was a terrible, unfortunate accident – poor soul.

ARIEL

An... accident?

URSULA

Of course! I did my very best to save her.

ARIEL

You did? But Father told me—

URSULA

The truth is that the ocean wasn't big enough for both your father and me, so he sent me here. And now I see he's driven you away, too...

ARIEL

He doesn't understand me.

URSULA

Oh, but I do, dumpling. We're so very alike, you and I – gals with ambition! Now tell me absolutely everything.

(FLOTSAM and JETSAM swim next to URSULA, who pets them for a job well done. With the entrance unguarded, FLOUNDER and SEBASTIAN peek in and observe, unnoticed.)

ARIEL

I'm in love with someone. A human.

URSULA

A prince, I hear. Quite a catch! Well, the answer is simple: you've got to become human yourself!

ARIEL

Can you do that?

URSULA

My dear, sweet child – it's what I live for: to help unfortunate merfolk like yourself.

(#24 POOR UNFORTUNATE SOULS.)

Poor souls with no one else to turn to...

Poor Unfortunate Souls

Moderate 2 -
1930's Cabaret Feel

3 (URSULA:)



I ad-mit that in the past I've been a

6



nas-ty. They were-n't kid-ding when they called me, well, a

8



witch. But you'll find that now - a - days, I've

10



mend-ed all my ways, re - pent-ed, seen the light, and made a

12 **A tempo**



switch. True? Yes. And I for - tu - nate - ly know a lit - tle

14

mag-ic. It's a ta - lent that I al - ways have pos -

16

sessed. And here late - ly, please don't laugh, I

18

use it on be - half of the mis - er - a - ble, lone - ly and de -

A tempo

rall. **URSULA, TENTACLES,
FLOTSAM, JETSAM:**

20

pressed. Pa - thet - ic! Poor un - for - tu - nate

URSULA:

22

souls, in pain, in

FLOTSAM: **JETSAM:**

24


need. This one long - ing to be thin - ner. That one

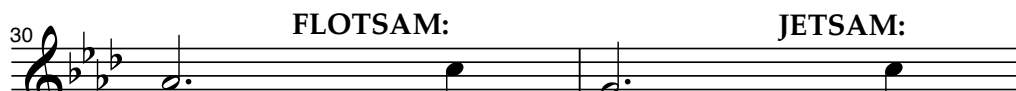
URSULA: **FLOTSAM,
JETSAM:**

26


wants to get the girl. And do I help them? Yes, in -

URSULA, TENTACLES,
FLOTSAM, JETSAM:

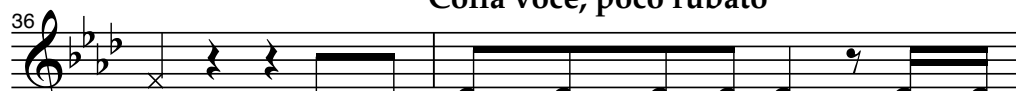
28 
deed! Those poor un - for - tu - nate


30 
souls, so sad, so

32 
true. They come flock - ing to my caul - dron cry - ing

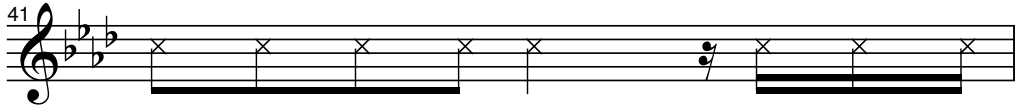
34 
"Spells, Ur - su - la, please!" And I help them, yes, I

Colla voce, poco rubato

36 
do! Now it's hap - pened once or twice, some - one

38 
could - n't pay the price, and I'm a -

39 
fraid I had to rake 'em 'cross the coals. Yes, I've



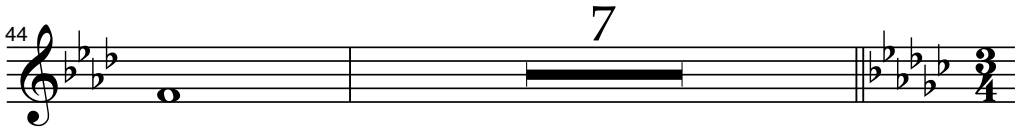
had the odd com-plaint. But on the

A tempo



whole I've been a saint, to those poor un-for - tu-nate

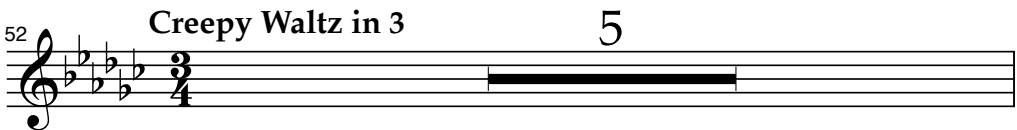
URSULA: I have a spell that will turn you into a human for three days. Before the sun sets on the third day, you've got to get dear ol' princey to kiss you. If you do, you'll stay human forever.



souls.

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?

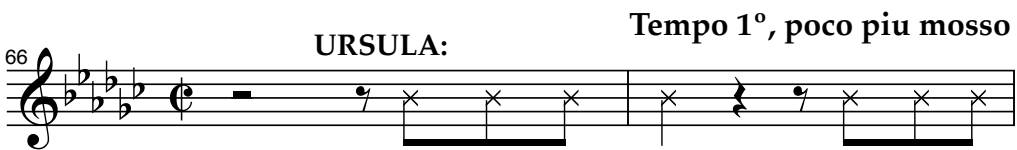
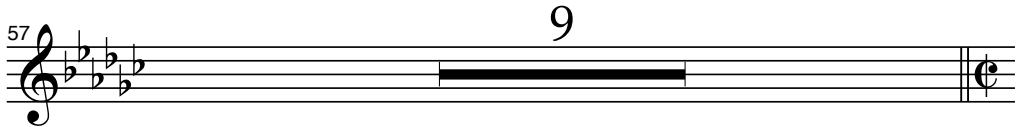


(**URSULA:**) Of course, there is one more thing... my fee.

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—



URSULA:

Tempo 1°, poco piu mosso


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

68



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

70



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

A tempo

72




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

75



head! Make your choice! I'm a

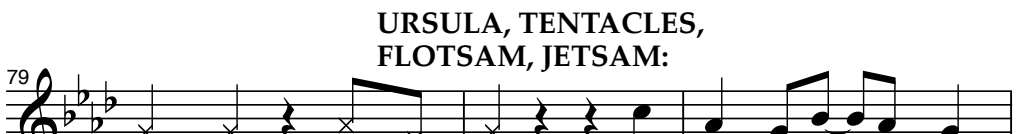
77



ver - y bus - y wom - an and I have - n't got all day. It won't

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

79



cost much, just your voice! You poor un - for - tu - nate

FLOTSAM: **JETSAM:** **URSULA:**

82



soul. It's sad, but true. If you



want to cross a bridge, my sweet, you've got to pay the toll. Take a



gulp and take a breath and go a-head a-chieve your goal. Flot-sam,

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

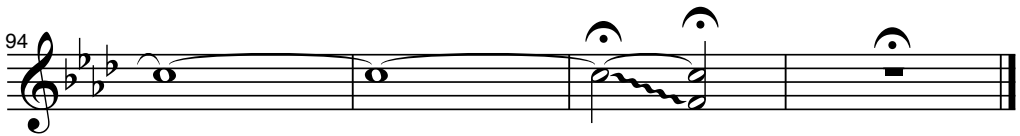


Jet-sam, now I've got her, boys, the boss is on a roll. You

A tempo



poor un - for - tu - nate soul! _____



URSULA

So how's about it, cupcake?

ARIEL

(the highest stakes before her)

If I become human, will I ever see my family again?

(#25 BELUGA, SEVRUGA.)

My sisters... Daddy—

URSULA

Now do you want princey-poo or not?

(rapid countdown)

Five, four, three, two—

ARIEL

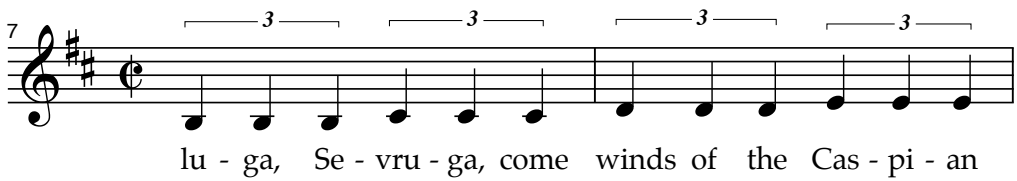
Yes! Yes, I'll do it!

Very slowly, rubato **URSULA:** That a girl!
5 Now... **(URSULA:)**



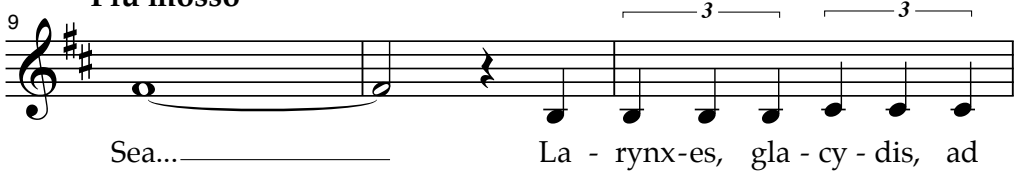
Be -

Forcefully, poco rubato




7 lu - ga, Se - vru - ga, come winds of the Cas - pi - an

Piu mosso



9 Sea... La - rynx-es, gla - cy - dis, ad


URSULA: Now, sing!
Sing your voice over to me!
(URSULA holds out the magic shell toward ARIEL.)



12 max la-ryn-gi-tis, la vo-ce to me!_____

Moderato

ARIEL:



15 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

24 **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.)

35 **8**

(ARIEL breaks the surface, takes her first breath with human lungs, and collapses on the sand.)

43 **4**

SCENE TWELVE: The Beach

(SEBASTIAN and FLOUNDER surface and attend their beloved friend.)

FLOUNDER

Ariel! Are you okay?

SEBASTIAN

Oh child, what have you done?

(After a moment, ARIEL sits up and stares at her new legs in wonderment. Slowly and shakily she tries to stand, sticking her arms out for balance... then falls on her rear. SCUTTLE flaps in.)

SCUTTLE

Well, look who got beached! Hiya, Ariel! Wait – there’s something different about’cha. Don’t tell me – it’s your hairdo, right? You’ve been using the dinglehopper!

(ARIEL shakes her head “no.”)

Nah? Hmm... I can’t quite put my foot on it right now—

SEBASTIAN

She’s got legs, you idiot!

FLOUNDER

Ariel traded her voice to the Sea Witch to become human!

SCUTTLE

Nah, kid! Not your beautiful pipes!

(ARIEL nods. She opens her mouth, but no sound.)

SEBASTIAN

Ya see? Not a sound! What would her father say? I’ll tell ya what her father’d say: he’d say he’s gonna kill himself a crab, that’s what he’d say!

FLOUNDER

Now she’s got three days to make Prince Eric fall in love with her. And to prove it, he’s gotta kiss her!

SCUTTLE

The Prince? Well, I’ll say!

(PRINCE ERIC bounds onto the beach, ready to go shipboard. Catching sight of ARIEL, he stops abruptly.)

PRINCE ERIC

Hey, what have we got—?

(to SCUTTLE)

Shoo, shoo.

*(SCUTTLE squawks, flaps and move aside. #26 ERIC **ENTERS**. PRINCE ERIC looks closely at ARIEL.)*

(PRINCE ERIC)

Miss, are you all right? You – you seem very familiar... Of course! It's you! I've been looking for you everywhere! What's your name?

(ARIEL smiles but holds her throat.)

Sore throat, huh?

(ARIEL draws a finger across her throat, sadly.)

Oh, you don't speak at all? I'm sorry. For a moment, I mistook you for somebody else.

(Frustrated, ARIEL tries to pantomime that she's the one!)

What is it? You're hurt? No, no... You need help...? Well, I've got just the remedy! A warm bath and a hot meal! Come on now... the palace isn't far.

(PRINCE ERIC props up ARIEL and leads her toward the palace.)

FLOUNDER

Way to go, Ariel!

SCUTTLE

That's what I call "reelin' him in"!

SEBASTIAN

(mortified)

Oh, now I've got to follow her!

(scampering off after ARIEL and PRINCE ERIC)

This is gonna get me in real hot water!

SCUTTLE

(to audience)

Can you believe that guy? What a crab!

(#27 PALACE KITCHEN. SCUTTLE exits.

FLOUNDER flutters his fins and dives into the water.)

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. #28 LES POISSONS.

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.)

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.)

Les Poissons

Valse Parisienne

- Easy One

CHEF LOUIS:

Easy

8

Les pois - sons, les pois -

11

sons, how I love les pois - sons. Love to chop and to

15

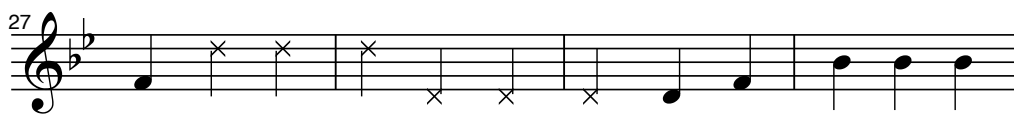
serve lit - tle fish. First I cut off their

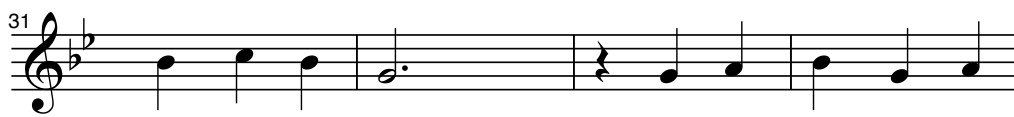
19

heads, then I pull out the bones. Ah mais oui, ça c'est


23


tou-jours de - lish. Les pois - sons, les pois -

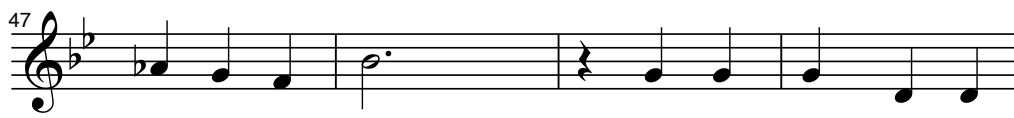
27 
sons, hee-hee - hee, haw-haw - haw. With the clea-ver I

31 
hack them in two. I pull out what's in -

35 
side and I serve it up fried. God, I love lit - tle

39 
fish - es, don't you? Here's some-thing for

43 
tempt-ing the pal - ate, pre - pared in the

47 
clas - sic tech - nique. First you pound the fish

51 
flat with a mal - let. Then you slash through the

55

skin, give the bel - ly a slice. Then you rub some salt

59

in... 'cause that makes it taste nice.

62

Energetic 2 **CHEF LOUIS, CHEFS:**

66

pois - sons! Les pois - sons! Ooh la

70

la! Here they are! Say bon - jour to our

73

CHEF 1:

friends from the sea! Fish fil -

76

CHEF 2: **CHEF 3:** **CHEF 4:**

let! Fish pa - té! Fish flam - bé! Fish tar -

79 **CHEF LOUIS:**

tare! It's a fish... how-you say? - jam-bor - ee!

83 **CHEF 5:** **CHEF 6:** **CHEF 7:**

Cur-ried bass! Kip-pered smelt! Fish-ka -

86 **CHEF 8:** **CHEF LOUIS:**

bobs! Tu-na melt! If it's gilled, it's been grilled to a

90 **BOY CHEFS:**

"t"! Fish light-ly toast - ed, and

94 **LADY CHEFS:**

roast - ed, and steamed! Tossed in the blend - er and

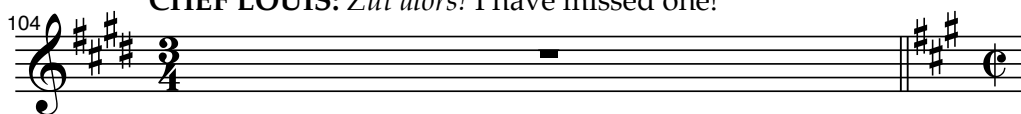
98 **CHEFS, Heavier**
CHEF LOUIS:

ten - der - ly creamed! Dish af - ter

101

dish like you'd wish to have dreamed!

(CHEF LOUIS notices SEBASTIAN hiding.)
CHEF LOUIS: *Zut alors!* I have missed one!



(SEBASTIAN scampers away, pursued
by CHEF LOUIS and the CHEFS.)



SCENE FOURTEEN: The Palace Hall

(The SEA CHORUS reconfigures to form **#29 THE PALACE HALL**. CARLOTTA, the chatty and maternal palace headmistress, enters while fastening ARIEL's new dress.)

CARLOTTA

Imagine, washing up like that on the beach. Must've been a horrible shipwreck! I don't suppose we'll ever know the truth. Why, you can't even speak, poor dear! Well, never mind – after your scrub in the tub, you're fresh as a daisy in a beautiful new frock!

(PRINCE ERIC enters in dashing threads, with GRIMSBY at his side. Seeing ARIEL stops him in his tracks.)

PRINCE ERIC

Well... now I'm the one who's speechless.

GRIMSBY

It's been a long time since we dined in the company of such loveliness.

PRINCE ERIC

(smiling at ARIEL)

Usually it's just me and Grim. He's gotta look across the table at my ugly mug!

(As GRIMSBY giddily pulls PRINCE ERIC aside downstage for a confidential chat, SEBASTIAN enters opposite, scampers upstage, and hides near ARIEL.)

GRIMSBY

The bath certainly worked its wonders. Your mystery guest is groomed for a groom, you might say!

(CHEF LOUIS enters wielding a serving fork. ARIEL points him in the wrong direction to protect her friend but grabs his fork as he exits. GRIMSBY and PRINCE ERIC do not notice this commotion.)

PRINCE ERIC

(under his breath)
Easy, old boy, easy... She has no voice.

GRIMSBY

Oh, oh dear...

(With great skill, ARIEL starts to comb her hair with the "dinglehopper.")

PRINCE ERIC

(turning to see ARIEL)
My... isn't that unusual?
(ARIEL blushes and hands the fork to PRINCE ERIC.)
Thank you.

(ARIEL then notices the pipe in Grimsby's pocket.)

GRIMSBY

Don't tell me she's fond of pipes!
(hands ARIEL his pipe)
Can't say I blame you. That's an antique from Dusseldorf—

(ARIEL blows into the pipe as though it were a horn – right into GRIMSBY's face. CARLOTTA and PRINCE ERIC laugh.)

PRINCE ERIC

Sorry old friend, but it looks like your pipe smoked you—

GRIMSBY

Very amusing, yes. Well, she certainly knows how to make you smile.

CARLOTTA

Come along, Grimsby. Let's leave the young ones alone for a bit.

(CARLOTTA and GRIMSBY exit.)

PRINCE ERIC

You should see the princesses that Grimsby drags to dinner. So prim, so boring. But you...

(PRINCE ERIC)

(ARIEL grins. PRINCE ERIC stares at her a moment.

Then he holds his throat and asks:)

So if you don't mind my asking... what was it? An accident, when you were small?

(ARIEL turns away in shame.)

Oh, I'm sorry, I didn't mean— Who needs words anyway? A smile says just as much sometimes.

(ARIEL smiles again and flexes up and down on her toes. **#30 ONE STEP CLOSER.**)

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.

One Step Closer

Flowing, easy intro Steady 4

(PRINCE ERIC:)

Danc-ing is a lang-uage that is

(PRINCE ERIC does a little jig.)

felt in-stead of heard. You can

whis-per, sing or shout with-out so much as a word.

(PRINCE ERIC repeats the step. ARIEL imitates him.)

Try it, go on, like so

17

Just let your e - mo-tions tell your bo-dy what to do.

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

19

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

22

veal! And ev'-ry lit-tle step, ev'-ry sin-gle step is

25

one step clos-er _____ to say-ing what you feel.

(PRINCE ERIC patiently teaches ARIEL a few more dance steps. Shes's a quick study. They become in tune with one another, moving as one, poetry in motion... Suddenly, wafting through the night breeze are the magical strains of Ariel's VOICE.)

28

(PRINCE ERIC stops abruptly.)

PRINCE ERIC: Did you hear something?

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

PRINCE ERIC becomes distracted.)

VOICE:

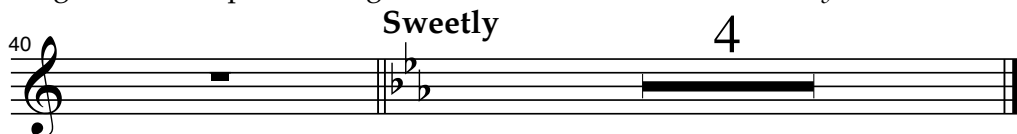
36

Ah _____ Ah _____

Forgive me - there's this voice - it's been haunting me...



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



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

SEBASTIAN

Out of the frying pan, into the fire! The things I do for you,
young lady! Now, I should march you right back home to your
father—

(ARIEL's eyes grow wide, and she shakes her head "no.")
— so you can be miserable the rest of your life...

(sighs heavily, shakes head, gives in)
It's true. I got no backbone... All right, child. I'm in. But
we got to get that boy to kiss you before it's too late! Now, a
few pointers from a clever crab to a little mermaid. You gotta
bat your eyes, like this... Then you gotta pucker your lips, like
this...

(SEBASTIAN demonstrates; ARIEL copies.)

Oh, that's good!
(exiting with ARIEL)

You put those two things together tomorrow and you got that
boy in the palm of your hand...

SCENE FIFTEEN: The Lagoon

(#31 THE LAGOON. The SEA CHORUS reconfigures
to form a beautiful lagoon, full of enchanting ANIMALS.
It is the next evening. PRINCE ERIC and ARIEL enter in
a small dinghy, drifting in gentle water. SEBASTIAN and
SCUTTLE enter and look on from nearby.)

PRINCE ERIC

No girl's ever dared to join me out here. Too afraid they'd muddy their shoes. But not you!

(ARIEL beams.)

Peaceful, isn't it? Not another living soul for miles and miles. If only...

*(PRINCE ERIC looks away, out into the distance.
FLOUNDER emerges.)*

FLOUNDER

Hi guys! What's happening?

SCUTTLE

Nothing is happening!

SEBASTIAN

(grabs SCUTTLE's beak in his claw)

Shh! They spent all morning on horseback, then an afternoon picnic, now this... and not so much as a peck on the cheek!

FLOUNDER

Oh no! There's only one day left!

(ARIEL smiles at PRINCE ERIC. He smiles politely back.)

PRINCE ERIC

(awkwardly)

So... how 'bout this weather?

SEBASTIAN

We gotta do something, and quick.

SCUTTLE

But what?

FLOUNDER

This could be our last chance!

SEBASTIAN

We got to create the right kinda mood.

SCUTTLE

You mean like candlelight and champagne?

(FLOTSAM and JETSAM enter to spy on the gathering.)

SEBASTIAN

Nonsense. It don't take all that. Everything we need, we got right here.

(enlisting the ANIMALS as a calypso band)

Percussion...

(#32 KISS THE GIRL.)

Strings... winds... words...

Kiss the Girl

Romantic Calypso

6 (SEBASTIAN:)

There you see— her,

ANIMALS:
mp Sha la la

9

sit - ting there a - cross the way.—

Sha la la

11 (SEBASTIAN:)

She don't got a lot to say,— but there's some-thing a -

(SEBASTIAN:)

13

bout— her.

And you don't

ANIMALS:

A - bout her

15

know why, but you're dy-ing to try,— you wan-na

17

Kiss the girl.——

Yes, you want

Kiss the girl.——

Yes, you want

20

—her.—

Look at her, you know you do.—

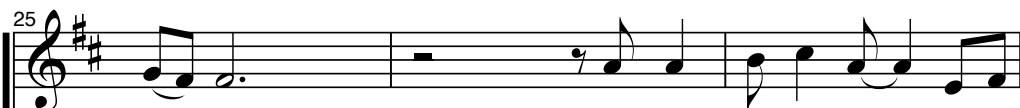
—her.—

Look at her, you know you do.—

SEBASTIAN:



Pos - si - ble she want you, too. — There is one way to



ask her.

It don't take a word, not a



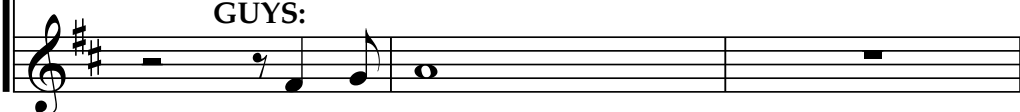
GIRLS:

ANIMALS:

Kiss the girl.

Oh,

not a



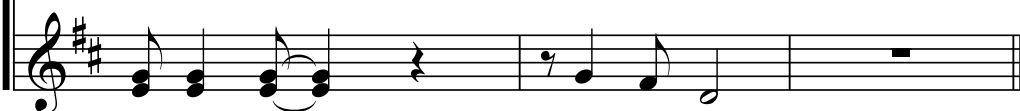
GUYS:

Kiss the girl.

SEBASTIAN: (to *FLOUNDER*
and *SCUTTLE*) Sing with me now:



sin - gle word, go on and kiss the girl.



sin - gle word

kiss the girl



ALL:

Sha la la la la la, my oh my. — Look like the

33

boy too shy.— Ain't gon - na kiss the girl.

35

Sha la la la la la, ain't that sad? Ain't it a

37

shame, too bad, he gon-na miss the girl.

PRINCE ERIC: You know, I really ought to know your name.

40 **GROUP 1:**

Hoo hoo hoo— hoo hoo

GROUP 2:

pp Kiss the girl.

(PRINCE ERIC:) Maybe I could guess? Alexandra? Annabelle? Beatrice?


43

hoo hoo hoo hoo hoo

Kiss her!

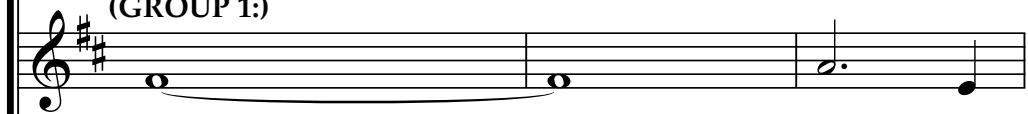
PRINCE ERIC: ... Ariel?
(*ARIEL* shakes her head "yes.")

46 **SEBASTIAN:**



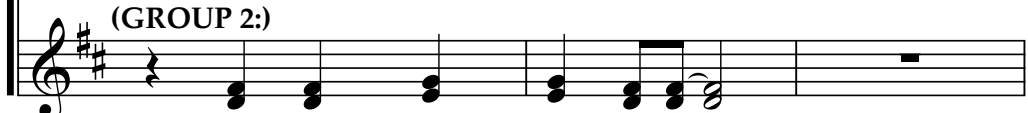
A - ri - el. Her name is A - ri - el.

(**GROUP 1:**)



hoo_____ Hoo hoo

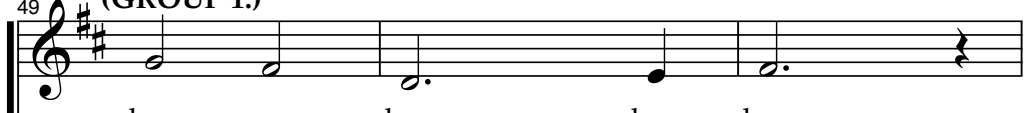
(**GROUP 2:**)



You wan - na kiss the girl


(**PRINCE ERIC:**) Ariel! Hey, that's kinda pretty. Okay - Ariel...
(*ARIEL* begins to implement Sebastian's puckering advice.)

49 (**GROUP 1:**)




hoo_____ hoo hoo hoo hoo

(**GROUP 2:**)



Kiss the girl, kiss the girl!

52 **ALL:**



f Sha la la la la, float a - long and li - sten

54



to the song, the song say kiss the girl!

56 *f*

Sha la la la la la, mu - sic play.— Do what the

Sha la la la la la, mu - sic play.— Do what the

58 **SEBASTIAN:**

mu-sic say. You got-ta kiss the girl. You've got-ta

ALL:

mu-sic say. You got-ta kiss the girl. You've got-ta

61

kiss the girl. You've got-ta kiss the girl!

kiss the girl. You've got-ta kiss the girl!

64

You've got-ta kiss the girl! Oh!— Go on and

You've got-ta kiss the girl! Go on— and

67

kiss the girl! _____

kiss the girl! _____

(The song has worked its magic. At long last, PRINCE ERIC leans in to kiss ARIEL.)

JETSAM

Oh, no you don't!

FLOTSAM

Quickly! Block that kiss!

(#33 ZZZAP! FLOTSAM and JETSAM knock the boat and shock all the ANIMALS with their electricity. The ANIMALS make a commotion as they scatter and exit.)

PRINCE ERIC

Whoa! What happened???

(steadies the rocking boat with the oars)

Ariel, are you all right?

(ARIEL nods, but inside she is crushed. PRINCE ERIC starts rowing.)

Well, we ought to get back anyway. Gotta rest up for my birthday tomorrow! Ol' Grimsby's planning a ball to help me find the girl with that voice... He wants me married by sunset, or else!

(#34 KISS THE GIRL - PLAYOFF. ARIEL allows a tear to escape, but she smiles for PRINCE ERIC's sake as they exit.)

SCENE SIXTEEN: The Palace Hall

(The SEA CHORUS dissolves the lagoon and reconfigures to form the palace hall. ARIEL enters with CARLOTTA.)

CARLOTTA

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

(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: These six princesses possess the most accomplished voices in the land! (to the PRINCESSES) Tonight, one of you will join Prince Eric on the throne.

May the best woman win!
(One by one, the PRINCESSES step forward to sing.)

6 Bright 2-beat 4

PRINCESS 1: **PRINCESS 2:**

Lis - ten to me, don't I sound

PRINCESS 3: **PRINCESS 4:**

rich? Loud, am I not? Plus I've

PRINCESS 5:

got per - fect pitch. Would - n't you think—

PRINCESS 6:

— I'm the girl, — the girl who has ev - 'ry -

PRINCESSES 1, 2, 3:
(belt, in competition)

thing? ev - 'ry - thing?

PRINCESSES 4, 5, 6:
(head voice, more competition opt. 8vb)

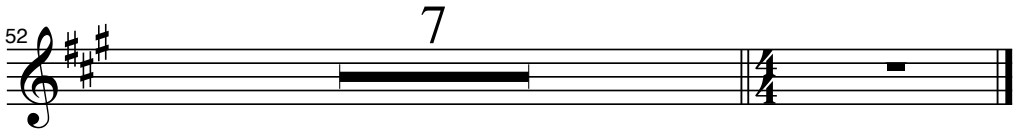
ev - 'ry - thing?

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!



(Aware that this is her last chance, ARIEL forces her way into the center of the hall.)

PRINCE ERIC

Ariel?

CARLOTTA

(hopeful, to ARIEL)

Oh, dear one.

GRIMSBY

For heaven's sake, child—

PRINCE ERIC

Quiet, Grimsby. Go ahead, Ariel.

*(ARIEL takes a deep breath. **#36 ONE STEP CLOSER - REPRISE.** It looks as if she's about to attempt a note. But instead, ARIEL executes a few of the dance steps PRINCE ERIC taught her two nights earlier. The PRINCESSES laugh. ARIEL looks to PRINCE ERIC, helpless, then runs into CARLOTTA's arms.)*

CARLOTTA

Oh, child! Poor, lost child.

GRIMSBY

I had so hoped, dear Eric, that you might find love somewhere in this room.

PRINCE ERIC

(smiling)

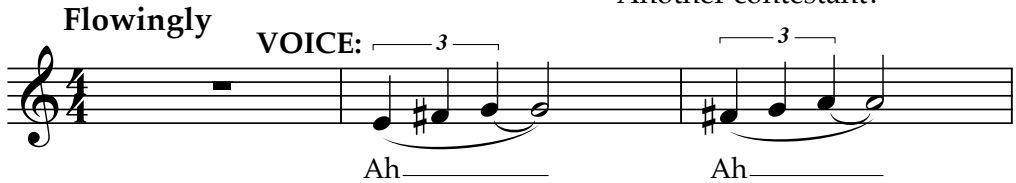
I have, Grimsby. I've just been too blind to see it... until now.
Come here, Ariel.

(#37 TIME'S UP. *PRINCE ERIC takes a knee. Suddenly, wafting on the breeze: URSULA has unleashed ARIEL's true VOICE yet again.*)

GRIMSBY: Can it be?
Another contestant?

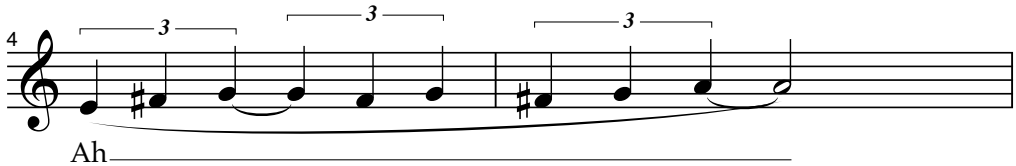
Flowingly

VOICE:



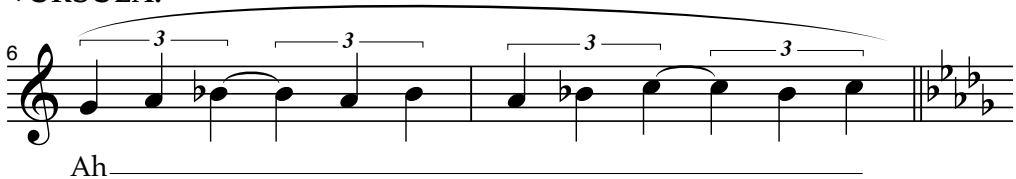
Ah Ah

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.)*



Ah

+URSULA:

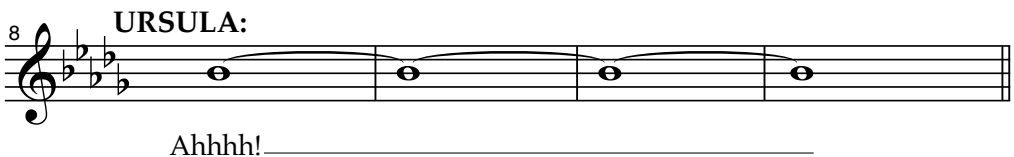


Ah

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

With great power, moving along

URSULA:



Ahhhh!

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

12 **Heavier** 2

(Now turning back into a mermaid, ARIEL begins to stumble and gasp for air.)

PRINCE ERIC: Ariel, what's wrong?

(A magic force pulls ARIEL offstage. SEBASTIAN follows her.)

SEBASTIAN: Oh no. The worst is happening. I've got to get help!

(SEBASTIAN exits.)

14 **Tempo di Fast Descent** 7

PRINCE ERIC: Ariel!

GRIMSBY: My heavens!

PRINCE ERIC: (looking offstage, after ARIEL) She's jumped into the sea!
I have to go after her!

21 7

(PRINCE ERIC dashes off to his ship and ALL scatter and exit.)

28 2

SCENE SEVENTEEN: Ariel's Grotto

(The SEA CHORUS dissolves the palace, "descends" into the ocean, and forms the ruins of Ariel's grotto.)

30 2

KING TRITON

Ariel?!? I haven't seen you for three days and I'm... worried. I thought you might be here... Ariel? I've – I've come to apologize...

(SEBASTIAN and FLOUNDER enter.)

SEBASTIAN

Most merciful Triton—

KING TRITON

Where have you been, Sebastian? And where is Ariel?

SEBASTIAN

Oh, she'd be so angry if she knew I was here—

KING TRITON

I entrust my youngest daughter to you, and what happens? She disappears! I ought to have you cracked and shelled!

FLOUNDER

He almost was, Your Greatness.

KING TRITON

What kind of tragedy will it take—

SEBASTIAN

(cowering, can barely squeak it out)
A tragedy involving the Sea Witch...

KING TRITON

What?!?

FLOUNDER

(to himself)
Don't be a guppy. Don't be a guppy.
(to KING TRITON)

You see, Your Majesty, these two slippery eels came and took Ariel to Ursula, and she traded her voice for a pair of legs—

KING TRITON

She bartered away her voice to become human?!?

SEBASTIAN

Yes. And now that child has given up her very soul—

KING TRITON

(looking up, hopelessly)

Oh, Ariel! What have you done??

(to SEBASTIAN and FLOUNDER, with resolve)

Come, we must save my daughter!

*(KING TRITON, SEBASTIAN and FLOUNDER dash off to
#38 URSULA'S LAIR.)*

SCENE EIGHTEEN: Ursula's Lair

(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!

3



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?


7



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

KING TRITON: Quasi tempo
Go on.

9



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

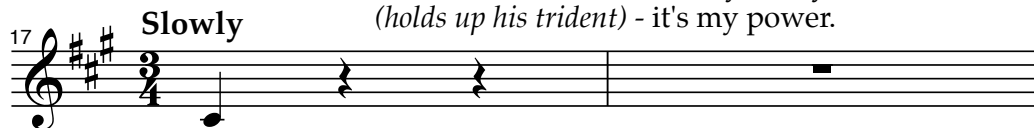
11  trade-off. May-be swap your daugh-ter's soul for, say, your

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.

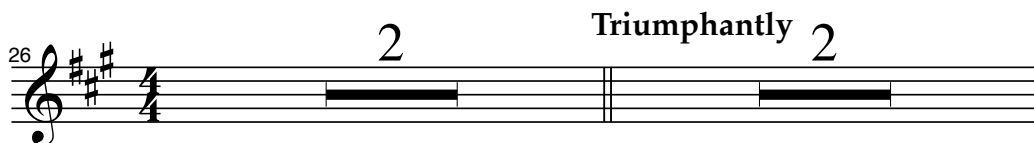
URSULA: Nonsense, Trit One. Hand it over!

(*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-c-ean, 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! _____

SCENE NINETEEN: The Ocean Surface

(As URSULA cackles and points the trident skyward, she grows enormous with power, her TENTACLES "grabbing" FLOUNDER, SEBASTIAN, ARIEL, FLOTSAM and JETSAM. The SEA CHORUS "ascends" with them and forms the surface of the ocean. Prince Eric's ship approaches with PRINCE ERIC and the PILOT.)
PRINCE ERIC: You there!

(#40 CONFRONTATION. Dialogue and action continue over the music.)

URSULA, TENTACLES

What's this? A human ship?

TENTACLES

Ha!

PRINCE ERIC

Who are you? And what have you done with Ariel?

URSULA

Careful, princey-poo! The water's looking awfully choppy!

(URSULA points the trident to rile the seas. Her TENTACLES menacingly poke out of the surface.)

PILOT

Beware, monster! King Triton rules over these seas!

URSULA

Not anymore!

PRINCE ERIC

I won't let you harm her!

URSULA

Ha!

(URSULA and the TENTACLES cackle and reach toward the ship.)

PILOT

Captain, we've got to turn back, or she'll pull us under!

(With URSULA distracted by PRINCE ERIC, ARIEL snatches the magic shell from URSULA's grasp and holds it high above her head.)

FLOTSAM

Look out!

JETSAM

The shell!

URSULA, TENTACLES

(to ARIEL)

You fool!

(Shocked by this turn of events, the TENTACLES release their grasp on FLOUNDER, SEBASTIAN, ARIEL, FLOTSAM and JETSAM.)

FLOUNDER

(a guppy no more, charges URSULA)

You witch!

FLOTSAM

(apprehending FLOUNDER)

Not so fast, guppy!

JETSAM

(charging ARIEL)

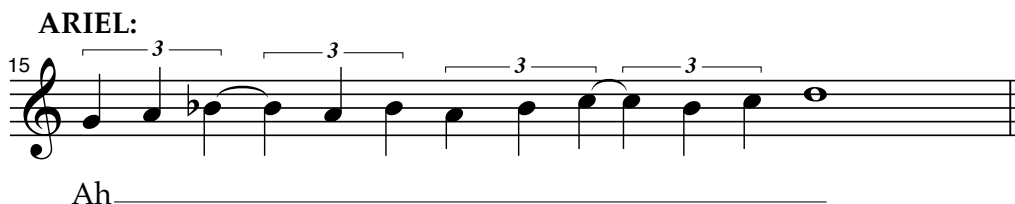
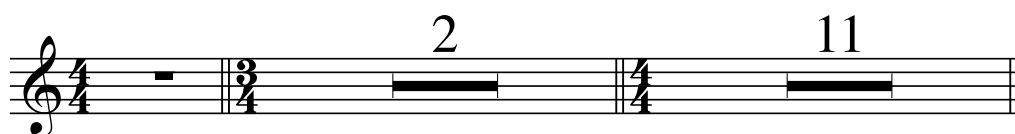
Get the shell!

SEBASTIAN

(apprehending JETSAM)

Stop there, sea-snake!

(FLOTSAM restrains FLOUNDER as SEBASTIAN clamps JETSAM – a sidekick stalemate. The action FREEZES as URSULA witnesses her most prized possession, the magic shell, glow in ARIEL's hands and release the voice back into her larynx:)



ARIEL

(touching her throat)
My voice...

URSULA

Well... look who's talking! No matter.
(shakes the trident)
I have what I want now. And you don't!

(The TENTACLES pull ARIEL face-to-face with URSULA. URSULA aims the trident at ARIEL, but ARIEL doesn't flinch.)

ARIEL

You may have my father's trident, but you'll never have his power.

URSULA

Impertinent mermaid. I'll dispatch you just as easily as I eliminated your mother.

ARIEL

So Father was right!

URSULA

Yes, Father was right! And you'll soon see just how insignificant the merfolk become when Ursula's in charge! With trident in hand, I shall unleash the power of Poseidon to destroy you all!

(#41 WHIRLPOOL. As URSULA points the trident at the waters and makes circling motions, the SEA CHORUS forms a whirlpool around her, but it soon gets out of control. URSULA and the TENTACLES begin spinning as well.)

(URSULA)

Wait. Oh, no. Stop. I – I can't control it!

SEBASTIAN

Ariel, the trident!

(ARIEL breaks free of the TENTACLES' grasp and bravely reaches out to grab the trident. ARIEL extends the trident to SEBASTIAN and FLOUNDER, who grab hold and stay afloat while the sea swallows URSULA, the TENTACLES and the EELS.)

URSULA, TENTACLES, EELS

Noooooo!

(With Ursula's reign of terror now over, the SEA CHORUS reforms a calm water surface around ARIEL, SEBASTIAN and FLOUNDER.)

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 love him very much, don't you?

(ARIEL nods. #42 HUMAN AGAIN. As KING TRITON waves his trident – with much more control and grace than Ursula demonstrated – the SEA CHORUS peacefully encircles ARIEL. KING TRITON moves the seas toward the land.)

2 SEA CHORUS:

Ah _____

SCENE TWENTY: The Beach

(The SEA CHORUS forms the beach and parts the waters. KING TRITON places the newly human ARIEL on the sand.)

5

9

ff Ah _____

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?

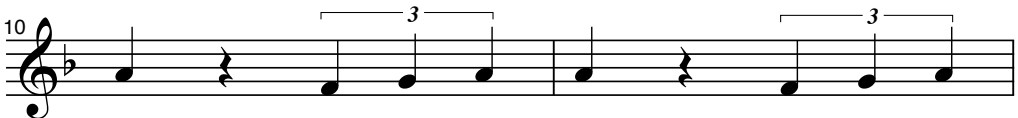


What would I do— to see you smil - ing at

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

PRINCE ERIC:

12 stay all day in the sun! _____ Just you and

ARIEL:

15 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.)

Under the Sea (Bows)

Buoyant Calypso beat

24

ALL: $\overbrace{\quad\quad\quad}^3$

Un-der the sea,

27

un - der the sea. No - bod-y

30

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

33


We— what the land folks love— to cook.


35

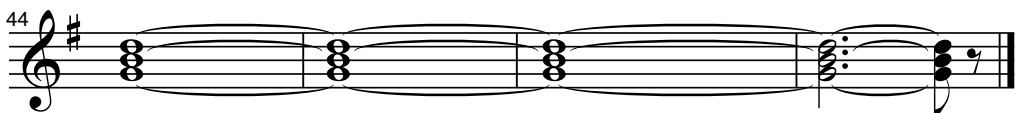
Un - der the sea we off—the hook. Each lit-tle

38

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

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

42  luck here down in the muck here. Un - der the

44  sea! _____

(#45 EXIT MUSIC.)

glossary

actor: A person who performs as a character in a play or musical.

author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on stage within view of the audience.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting where the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage furthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

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Content

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Disney's *The Little Mermaid JR.* was adapted for young performers
from the Broadway show
by Ken Cerniglia (libretto) and David Weinstein (score).

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