

6=D Bd / Qd

Beauty and The Beast

Prologue



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Moderato

4 4	2	24	2 4	0	0	4 4	0	0	3 [#] 457	3 [#] 457
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mf

2 4	30	0	4 4	0	0	0	0	(30)	2 4	0	0	4 4	0	0	3 [#] 457	3 [#] 457
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f

2 4	30	0	4	-	.	-	35	3	3	0	0	0	0
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f

0	2	2	2	3	-	.	-	0	6	4	3	2	3	0	0	0	0	(40)
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mf

1	4	-	6	6	1	-	4	0	0	6	7	5	6	4	-	1	-
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mp

0	0	4	5	3	4	2	-	6	-	7	-	3	-	8
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(45)

rit...

0	0	0	0
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6=D Xd

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Moderato

4/4 $\overbrace{1 \quad 2}^{\quad}$ | $\overbrace{5^{\#4} \ 5 \ 6 \ \#4 - \ 5 - \ 5 - - -}^{(5)}$ | $\overbrace{5^{\#4} \ 5 \ 6}$

mp

$\#4 - \ 5 - \ 5 - - \ 0$ | $\overbrace{4 \ 3 \ 4 \ 6}^{\quad}$ | $\overbrace{3 \ 2 \ 3 \ 5}^{(10)}$ | $\overbrace{2 \ 1 \ 2 \ 4}^{\quad}$

$\dot{3} - - - \uparrow$ | \cdot / \uparrow | \cdot / \uparrow | \cdot / \uparrow | $\overbrace{\dot{3} \ 0 \ 0 \ 0}^{(15)}$

$\overbrace{7 \ 6 \ 7 \ i}^9$ | $\overbrace{2/4 \ 6 \ 4}^{\quad}$ | $\overbrace{7 - - \ 5 \ 7 \ 3 \ 4}^{(15)}$ | $\overbrace{2/4 \ 5 \ 0 \ 0}^f$

mp $> \text{mf} <$

$\overbrace{7 \ 6 \ 7 \ i}^{(30)}$ | $\overbrace{2/4 \ 6 \ \dot{2}}^{\quad}$ | $\overbrace{7 - - \ 5 \ 7 \ 3 \ 4}^{(15)}$ | $\overbrace{2/4 \ 5 \ 0 \ 0}^f$ | $\overbrace{4/4 \ 1 \ - \ -}^p$

mp $> \text{mf} <$

$\dot{7} - - -$ | $\overbrace{2 - - \ 2 -}^{(35)}$ | $\overbrace{2 \ 5 \ 4 \ 2}^{mf}$ | $\overbrace{1/7 \ \parallel \ \parallel \ \parallel}^{mf}$ | $\cdot /$

$1 - - -$ | $\overbrace{6 \ 1 - \ 4 \ 4 \ 6 - \ i}^{(40)}$ | $\overbrace{1 \ 3}^{\quad}$ | rit... $0 \ 0 \ 0 \ 0$

mp

1=D Qd

Beauty and The Beast



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Belle

Andante

Handwritten musical score for the song "Belle" from "Beauty and the Beast". The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked "Andante".

The score consists of 15 measures, grouped into 5-measure phrases. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (p, mp, f, sfz, mf, cresc.).

Measure 1: $\frac{4}{4}$ >oc | 0 0 0 $\frac{0}{b1}$ | $\frac{2}{4}$ 5 - | $\frac{4}{4}$ 3 | $\underline{\underline{3432764200}}$ | %

Measure 2: $\frac{2}{4}$ $\underline{\underline{0.234.234345}}$ | $\underline{\underline{3.1}}$ 5 - | $\underline{\underline{0.234.2}}$ $\underline{\underline{1246}}$ | $\underline{\underline{53}}$ 5 - | $\underline{\underline{03\#4534535}}$ | $\frac{2}{4}$ 6 $\underline{\underline{30}}$

Measure 3: $\frac{2}{2}$ 0 0 0 0 | 0 $\underline{\underline{3\#4}}$ 0 | >oc | 0 0 $\underline{\underline{234}}$ 0 | $\frac{2}{2}$ |

Measure 4: 0 $\underline{\underline{3.4}}$ $\underline{\underline{2.4}}$ | $\underline{\underline{3.4}}$ $\underline{\underline{2.1}}$ 7 | $\underline{\underline{1.0}}$ 0 0 | $\frac{2}{2}$ | 0 $\underline{\underline{4\#}}$ $\underline{\underline{30}}$ | $\frac{2}{2}$ 9 |

Measure 5: 0 $\underline{\underline{23}}$ $\underline{\underline{46}}$ | $\underline{\underline{5}}$ 0 0 0 | $\frac{2}{2}$ | 0 $\underline{\underline{7i}}$ $\underline{\underline{67}}$ | $\underline{\underline{5}}$ 0 0 0 | $\frac{2}{2}$ 3 |

Measure 6: 0 $\underline{\underline{346}}$ | $\underline{\underline{53}}$ $\underline{\underline{432}}$ | $\underline{\underline{3-2}}$ - | % (50) | 0 $\underline{\underline{121}}$ $\underline{\underline{20}}$ | $\underline{\underline{32}}$ $\underline{\underline{434}}$ |

Measure 7: >oc | 0 $\underline{\underline{4\#}}$ $\underline{\underline{30}}$ 0 | $\underline{\underline{55}}$ $\underline{\underline{44}}$ | >oc | 4 4 $\underline{\underline{b3}}$ 3 | $\frac{2}{2}$ 5 |

Measure 8: 0 $\underline{\underline{670}}$ 0 | % | 0 6 7 2 | $\underline{\underline{17i}}$ $\underline{\underline{75}}$ | 0 $\underline{\underline{670}}$ 0 | % |

Measure 9: 0 6 7 2 | 5 - - - (70) | $\frac{10}{10}$ | 0 0 $\underline{\underline{5724}}$ | $\underline{\underline{65}}$ $\underline{\underline{25}}$ | $\underline{\underline{3-00}}$ |

Measure 10: $\frac{2}{2}$ | 0 $\underline{\underline{7i}}$ $\underline{\underline{23}}$ | $\underline{\underline{423}}$ $\underline{\underline{45}}$ | $\underline{\underline{50}}$ 0 0 0 | >oc | $\frac{2}{2}$ |

Measure 11: $\underline{\underline{\#i2}}$ $\underline{\underline{500500}}$ (110) | $\frac{2}{2}$ | 0 $\underline{\underline{76}}$ $\underline{\underline{i}}$ | $\underline{\underline{76}}$ $\underline{\underline{54}}$ | 4 0 0 0 | $\frac{2}{2}$ |

Measure 12: 0 $\underline{\underline{4\#}}$ $\underline{\underline{30}}$ | >oc | 0 $\underline{\underline{343}}$ $\underline{\underline{200}}$ (120) | >oc | 0 $\underline{\underline{232}}$ $\underline{\underline{100}}$ | $\frac{2}{2}$ |

Measure 13: $\underline{\underline{1235}}$ (125) | $\underline{\underline{6235}}$ | $\frac{11}{11}$ | 0 0 6 - | $\underline{\underline{5-}}$ - - - (140) | % |

Measure 14: % | % | 4 - - - | 5 - - - | 4 - - - (145) | % |

Measure 15: 3 - - - | 2 - - - | 2 - - - | $\underline{\underline{\#i}}$ - - - (150) | 1 - - - | 3 - - - |



1=D Xd

Belle

Andante

$\frac{4}{4}$ >oc 4	0. $\hat{i}4\overset{\wedge}{3}.0$ mp	$\frac{2}{4}$ >oc 4	$\frac{4}{4}$ >oc 4	$\overset{(5)}{6-65675}$ >oc
00 $\overset{\wedge}{2}\overset{\wedge}{2}\overset{\wedge}{2}\overset{\wedge}{1}656i$	∕.	$\frac{3}{4}$ 4 |	5 - - $\frac{2}{4}$ 5 -	5 4 (15)
$\overset{\wedge}{2} \overset{\wedge}{2}0$ stacc...	$\frac{2}{2}$ >oc d=126-136	0 $\hat{i} \overset{\wedge}{2}0$ f	>oc	0 0 $\overset{\wedge}{2}\overset{\wedge}{2}\overset{\wedge}{4}\overset{\wedge}{5}0$ sf2
0 $\hat{i} \overset{\wedge}{7} \overset{\wedge}{2}$ mf	$\hat{i} \overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{5}$	...7 (25) 6 0 0 0	2 |	0 $\overset{\wedge}{2} \hat{i} 00$ f
$\overset{\wedge}{4} - 00$ (30)	$\hat{b}6 \overset{\wedge}{4} \overset{\wedge}{5} \hat{b}7$	$\hat{b}3 - 00$	5 |	0 $\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{4} \overset{\wedge}{6}$ 3 0 0 0
2 |	0 $\overset{\wedge}{5} \overset{\wedge}{6} \overset{\wedge}{4} \overset{\wedge}{5}$	3 0 0 0	3 |	0 $\overset{\wedge}{3} \overset{\wedge}{4} \overset{\wedge}{6}$ f
$\hat{i} - \overset{\wedge}{5} -$	∕. (50)	stacc... 0 3 7 3	$\hat{i} \overset{\wedge}{3} \overset{\wedge}{2} \overset{\wedge}{5}$	>oc
$\hat{b}7 \overset{\wedge}{7} \overset{\wedge}{6} \overset{\wedge}{6}$ (55)	>oc	$\hat{b}6 \overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{5}$	4 |	$\overset{\wedge}{2}\overset{\wedge}{2}\overset{\wedge}{4}\overset{\wedge}{5}0$ sf2
0 $\overset{\wedge}{4} \overset{\wedge}{5} 00$	$\overset{\wedge}{6} \overset{\wedge}{7} \overset{\wedge}{5}$ mp	$\hat{i} - - -$	0 $\overset{\wedge}{4} \overset{\wedge}{5} 00$	∕.
$\overset{\wedge}{3} \hat{i} \overset{\wedge}{7} \hat{i} \overset{\wedge}{5}$ (60)	4 |	6 - - - (75)	$\hat{b}6 - - -$	5 - - -
$\overset{\wedge}{5} 000$ sf2	5 |	0 0 $\overset{\wedge}{5} \overset{\wedge}{7} \overset{\wedge}{2} \overset{\wedge}{4}$ mf	$\hat{b}5 \overset{\wedge}{5} \overset{\wedge}{5} \overset{\wedge}{4}$	6|
$\overset{\wedge}{6} \overset{\wedge}{5} \overset{\wedge}{5} \overset{\wedge}{4}$	3 |	stacc... 0 $\hat{b}7 \overset{\wedge}{7} \overset{\wedge}{7} \overset{\wedge}{7}$ mf	$\hat{b}3 000$	2|
				0 0 $\overset{\wedge}{5} \overset{\wedge}{7} \overset{\wedge}{2} \overset{\wedge}{4}$
				0 $\hat{b}7 \overset{\wedge}{7} \overset{\wedge}{7} \overset{\wedge}{7}$



Xd

Belle

... i 0 0 0	20c	0 7 i 2 3 (105)	4 0 0 4	4 0 0 0	20c
trump 2 - - - f	#i. 50 50 (110)	0 3 4 6 mf	Stacc... 5 3 4 2	3 3 2 4	3 2 1 6
... i 0 0 0 (115)	2	0 2 i 0	20c	0 2 1 6 f (120)	20c
0 b i i b 7 1 7 6 0	2	3 6 i 2 f (125)	3 5 i 3	4 - - -	./.
./.	./. (130)	3 - - -	./.	./.	./.
3	0 0 6 -	5 - - - cresc...	./. (140)	./.	1 5 6 7 1 2 3 4 5
6 - - -	./.	./. (145)	./.	5 - - -	./.
./.	./. (150)	4	0 5 10 0 mf (155)	0 5 10 0	0 i 10 0
0 5 5 0	2	0 #i. 5 " " " " mf	" " " "	3	0 #i. 4 3 0 0
20c	0 3 2 0	20c	0 b 3 - 0 (170)	20c	0 0 0 b 3 4 mf
i b i i 3 3 4 0 cresc...	b i i b i i 3 1 2 3 4	50 0 b 6 7 ff (175)	i b 7 2 4 7	i 0 0 0	1 0
0 0 0 6 mp Stacc...	b i i i i 3 2 2 2	i i b 7 7 0	20c	0 0 0 6 (190)	b i i i i 3 2 2 2



Belle

(195)

$\dot{2}i$ b_7 7 0	$>oc$	0 i i i	$\dot{2}i$ 7 7 6	$\#6$ 5 5 0
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$>oc$	0 $\dot{2}$ $\dot{3}$ i	$\dot{2}$ 7 7 5	5 $\dot{2}$ $\dot{2}$ 7	$\#C$ $\underline{\quad 22 \quad}$
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0 0 $\dot{7}$ $-$	$\dot{2}$ $-$ $\dot{5}$ $-$	$\dot{5}$ $\dot{2}$ $\dot{2}$ 0 (225)	0 i $\dot{2}$ 0	0 i $\dot{2}$ 0 7 0
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$\dot{1}$ $-$ 5 0	0 i $\dot{2}$ 0	$\%$ (230)	0 i $\dot{2}$ 0 7 0	$\dot{1}$ 0 $\dot{5}$ $\dot{7}$ $\dot{1}$ 0 $\underline{\quad sfz \quad}$
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0 i $\dot{2}$ 0	$\%$	0 i $\dot{2}$ 0 $\dot{2}$ (235)	b_3 $-$ $-$ 0	b_3 $-$ $\dot{2}$ $-$
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i $-$ 7 $-$	sfz	$\dot{2}$ 7 7 5 (240)	$\#D$ $\underline{\quad 3 \quad}$	$\dot{5}$ $\#i$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ 7 6 5 $\underline{\quad sfz \quad}$
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$\underline{\quad 3 \quad}$	$\dot{5}$ $\#i$ $\dot{4}$ $\dot{5}$ $\dot{2}$ $\dot{5}$ $\dot{4}$	b_3 $\dot{3}$ $\dot{3}$ $\dot{1}$ $\dot{4}$ 0 (250)	$\%$	$\%$
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$>oc$	$\dot{2}$ 1 $-$ $-$	b_2 1 $-$ $-$	i $-$ $-$ $-$ (255)	$\%$
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$\dot{6}$ $-$ $\dot{5}$ $-$	$\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{4}$	$\dot{6}$ $-$ $\dot{4}$ $-$	$\dot{5}$ 0 $\dot{5}$ 0 (260)	$\dot{5}$ $\dot{3}$ $\dot{4}$ $\dot{6}$
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$\dot{5}$ $\dot{6}$ $\dot{3}$ $\dot{4}$ $\dot{2}$	$\dot{4}$ $-$ $\dot{5}$ $-$	$\%$	0 $\dot{1}$ $\dot{2}$ $\dot{4}$ (265)	$\dot{3}$ $\dot{1}$ $\dot{2}$ $\dot{6}$
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0 $\#i$ $\dot{4}$ $\dot{2}$ 0	$\%$	$\dot{5}$ b_3 $\dot{4}$ $\dot{5}$ $\dot{6}$	0 $\dot{3}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ 0 (270)	$>oc$
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0 $\dot{2}$ $\dot{1}$ 0	$\underline{\quad \# \quad}$	$\dot{2}$ $>oc$	$\dot{2}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $-$	$\dot{5}$ $\dot{5}$ $\dot{5}$ $-$
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$\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ (280)	$\dot{5}$ 0 $\dot{5}$ 0	0 $\dot{1}$ $\dot{2}$ 0	$\%$	0 i $\dot{2}$ i
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$\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{4}$ (285)	$\dot{3}$ 0 0 $\dot{1}$	$\dot{1}$ 0 0 0		
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Something There



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

1=D Bd / Qd

Allegretto $\text{♩} = 124$

Handwritten musical score for guitar (Bass and Quil) in D major, 4/4 time. The score consists of 11 staves of music, each with a 4-measure line. The notation includes various rhythmic values, accidentals, and performance markings.

- Staff 1:** Starts with a treble clef and a 2nd finger marking. Ends with a double bar line and repeat sign.
- Staff 2:** Includes a 3-measure rest and a *mp* marking.
- Staff 3:** Includes a *p* marking and a *(Bd)* marking.
- Staff 4:** Includes a 2-measure rest.
- Staff 5:** Includes a *unis.* marking and a *mp* marking.
- Staff 6:** Includes a *p* marking.
- Staff 7:** Includes a *unis.* marking.
- Staff 8:** Includes a *(Qd)* marking and a 3-measure rest.
- Staff 9:** Includes a *mp* marking and a 4-measure rest.
- Staff 10:** Includes a *mp* marking and a 7-measure rest.
- Staff 11:** Includes a *rit...* marking and a 2-measure rest.



1=D Xd

Andante con moto

$\frac{4}{4}$ 0 0 <u>3̣4̣2̣3̣</u> p	i - 5 -	0 0 <u>3̣4̣2̣3̣</u>	i - 5 -
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<u>16</u>	0 0 6̣ 5̣	4 - 0 0	<u>9</u>
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6 - 5 -	0 0 0 <u>6̣ 5̣</u> mf	1=F 5̣ . .	<u>3</u>
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0 0 <u>1̣2̣3̣4̣</u>	5 - <u>5̣4̣3̣2̣</u>	i - <u>4̣3̣2̣1̣</u> (40)	5 - . .
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0 0 0 0	0 0 <u>3̣2̣2̣1̣</u>	5 - - 5 0	0 <u>2̣4̣3̣2̣3̣5̣</u> (45)
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i - 6̣ 5̣	4 - <u>3̣ 2̣</u>	i - - 2̣	3̣ - 0 0 rit...
		p	pp

0 0 0 0 (50)	0 0 5̣ -	Tempo I <u>5</u>	0 0 <u>3̣ 2̣ 3̣</u> .
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1=b₃ Qd

Beauty & The Beast



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poco agitato d=90

Home

1=G d=96

d=108

$\frac{4}{4}$ 4	molto rit. (5) >oc	4	4	6. #5 6 7 1 mp
1 0 0 0 (5)	rit... 2	d=90 4	Andante con molto 0 2 3. 4 (23) mf (2x only)	5. 0 0 0
2	0 2 3. 4	5. 0 0 0	4	1 - 6 7 (1x 3 2x)
3 - - -	7	1. >oc	2. 0 0 3 2 mf	1 - - 1 7
6 - - 6 5	4 3 3 2 (45)	2 1 - -	0 6 5 4 4 7 6 -	0 4 3 2 2 5 4 -
7 - - -	>oc (50)	poco rit. 0 0 3 5 f	poco appassionata 2 - - 3 5	2 3 4 3 2 3
2 1 - -	0 0 3 5 (55)	2 - - 3 5	2 3 4 3 2	5 - - -
0 0 5 6 7 1 2 3 4 5 6 7	1. 1 - - 3 4 (60)	5 4 3 2 1	5 4 3 2 3	1 - - -
7 6 2 1 5	5 4 - - (65)	4 3 7 6 2	1 - - 0	2
rit... (70) >oc	0 0 3 5 mp	2 - - 3 5	2 - 0 0	a tempo >oc
poco rit. (75) 0 0 5 4 pp	5 - - -	>oc		

poco agitato l=90

Home

$\frac{4}{4}$ 4 5	$l=C d=96$ 4	$d=108 (10)$ 4 - 3 4 3	2 - 1 -	4
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rit... poc	$l=90$ 0 0 3 - pp	$l=90$ 3	Molto rit. 0 0 6 1	$l=C d=100$ 2 - - 3 5 (lx only)
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2 3 4 3 2 3	2 1 - -	1 - 3 5 ⁽²⁵⁾	2 - - 3 5	2 3 4 3 2
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5 - - -	5 - 0 0	6	$\begin{matrix} 4 & 3 & 2 & 7 \\ 2 & 1 & 7 & 3 \end{matrix}$ (x 2)	3 - - - 0
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2	(40) 3 5 1 3 4 3 4 5 4	$(1.)$ 3 - 0 0	$(2.)$ 3 - - 3 0	4
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0 6 5 4 4 7 6 mf	0 4 3 2 2 5 4	$\begin{matrix} 4 & 3 & 3 & 2 \\ 2 & 1 & 1 & 7 \end{matrix}$	(50) 6 4 5 6 7 5 6 7	poco rit. 2 3 # 4 4
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$l=D$ i - i - 2 - i - mf	f - i - 5 - 5 -	f - i - 5 - 5 -	f - i - 5 - 5 -	i - i - 2 - i -
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4 - 2 - 5 - 5 -	v - v - 3 - 4 -	v - v - 5 - 1 - 0 0	3	0 0 v v f i i
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i i i i	i - i - trun	$\begin{matrix} 6 & 7 & 2 & 1 & 6 & 5 \\ 4 & 3 & 2 & 1 & 2 & 3 \end{matrix}$	i - 6 7 -	i - 7 i i -
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$\begin{matrix} 6 & \# & 5 & 6 & 7 \\ 4 & 3 & 2 & 1 & 2 & 3 \end{matrix}$	rit... 2	2 - - 3 mp	2 - 3 2	a tempo i - - - pp
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poco rit. (75) %	%	poc		
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1=C Bd/Od

Andante $\text{♩} = 80$

Beauty & The Beast If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

4/4 4	5	meno mosso > 0 C	(10) $\text{♩} = 88$ 5
rit... > 0 C	$\text{♩} = 72$ 5	> 0 C	poco rit. 2 - 3 - pp
4 - 5 -	6	poco rit. 2	$\text{♩} = 80$ 4/4 10
Agitato $\text{♩} = 128$ 10	v p w.v. || w.v. | v	# w.v. || w.v. |	$\text{♩} = 144$ Apassionato $\text{♩} = 144$ f p.v. v - v -
2 - w.v. f	v.v. - - (65)	v - w.v. f	v.v. - v -
2 - w.v. f	poco rit. p.v. - w.v. -	f - v.v. (70)	poco maestoso $\text{♩} = 96$ p - . -
i - w.v. 2	v - . -	v - 0 v v v 6 7	v - 0 0 (75)
2	0 0 0 <u>23456712</u>	f $\text{♩} = 108$ i - . -	(80)
i - . -	7 - i 7	6 - 6 7 6	v - - -
v qd 3 1 6 3 7 0 (85)	> 0 C	Agitato $\text{♩} = 128$ > 0 C	p.v. v p w.v. 6 6 1
> 0 C	i - 7 (90) 7 -	6 - v.v. 1	f v.v. 4 6 7 v.v.
v 6 - i -	$\text{♩} = 98$ 0 v.v. 1 2 3 1 3	1 1 2 2 3 1 (95) 0 6 6 7 7 1 6	f v.v. 1 . 1
3 - -	f v.v. 1 1 1	f w.v. 0 0 0	

1=C Xd (1)

Beauty & The Beast

If I Can't Love Her



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lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante $\text{♩} = 80$

4 4	2	0 3 3 7 7 i i 6 1 1 2 2 3 3 1	Meno mosso 7 6 5 4 5 4 3 2	A tempo (5)	4
Meno mosso (10)	3 - - 2	$\text{♩} = 88$ 5 - - -	> oc	7 - - -	> oc
1 3 4 4 - 3 - 2 6 4 3 p	(15)	5 4 2 -	$\text{♩} = 72$ 2 5	> oc	poco rit. 6 7 f p 5 -
6 - 2 7 -	6	Poco rit. 2	$\text{♩} = 80$ f 3	7 - i 2	(36)
3 - i -	5 - 5 0	2	i - - -	3 - 4 -	
2	i - - - (45)	5 - 0 0	4	i 7 i 7	$\text{♩} = 128$ 2 f
./.	3 2 3 4	2 7 3 -	3 0 0 0 (55)	3 2 3 4	
2 5 3 -	3 0 0 0	2	ff 2 || | -	3 6 | -	
$\text{♩} = 144$ 3 6 7 7 - 4 -	- 2 7 -	i - 6 - (65)	5 - i -	2 - 6 -	
- i 3	poco rit. $\text{♩} = 96$ 4 2 3 4 5 3 4 5	(70) 6 4 5 6 7 5 6 7	i - - -	./.	
5 - - -	./.	3	0 0 1 2 3 4 5 6 7 i	2 5 6 7 i 2 3 4	
ff $\text{♩} = 96$	(80)	i - - -	7 - i 7	i - 4 -	
3 - 6 -	(85) i 6 3 7 5 3 7	2 - 2 0 0	$\text{♩} = 128$ > oc	4 - 4 -	
> oc	(90) f - - -	./.	rit. $\text{♩} = 96$ 6 7 i 2	f - 6 -	
$\text{♩} = 98$	(95) 0 3 3 4 4 5 5	5 - - -	5 - - 5 7	i - i - i 0 0 0	

Bd / Qd

Finale

Handwritten musical score for 'Beauty & The Beast' Finale, Bd / Qd. The score is written in a shorthand notation with various annotations and markings.

Measure 1: $1 = \flat B$. Marking: 15. $3p$.

Measure 2: $un.s.$. Notes: 6, 7. $3p$.

Measure 3: $d. = d$ (120). Notes: 4, 5, 0, 0, 0. $3p$.

Measure 4: Notes: 0, 0, 1, 2, 7, 6, 5, 4. $3p$.

Measure 5: Notes: 0, 0, 6, 6, 5, 5. $3p$.

Measure 6: Notes: 0, 0, 3, 4, 2, 3. $3p$.

Measure 7: Notes: 0, 0, 0, 0. $3p$.

Measure 8: Notes: 0, 0, 0, 0. $3p$.

Measure 9: $d = 96$. Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 10: Notes: 0, 0, 1, 0, 0. $3p$.

Measure 11: Notes: 0, 0, 0, 0. $3p$.

Measure 12: $un.s.$. $1 = C$. Notes: 0, 0, 0, 0. $3p$.

Measure 13: $1 = 100$. Notes: 1, 2, 3, 4, 5, 6, 7. $3p$.

Measure 14: Notes: 1, 2, 3, 4, 5, 6, 7. $3p$.

Measure 15: Notes: 1, 2, 3, 4, 5, 6, 7. $3p$.

Measure 16: Notes: 1, 2, 3, 4, 5, 6, 7. $3p$.

Measure 17: $1 = \flat E$ (4) (3). Notes: 1, 0, 0. $3p$.

Measure 18: Notes: 2, 1, 5, 4. $3p$.

Measure 19: Notes: 1, 5, 4, 3. $3p$.

Measure 20: Notes: 2, 3, 5, 6, 7. $3p$.

Measure 21: Notes: 1, 4, 1. $3p$.

Measure 22: Notes: 5, 1, 5, 4, 3. $3p$.

Measure 23: Notes: 3, 1, 1. $3p$.

Measure 24: Notes: 0, 0, 1, 2, 7, 6, 5, 4. $3p$.

Measure 25: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 26: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 27: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 28: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 29: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 30: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 31: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 32: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 33: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 34: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 35: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 36: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 37: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 38: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 39: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 40: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 41: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 42: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 43: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 44: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 45: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 46: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 47: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 48: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 49: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 50: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 51: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 52: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 53: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 54: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 55: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 56: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 57: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 58: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 59: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 60: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 61: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 62: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 63: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 64: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 65: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 66: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 67: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 68: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 69: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 70: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 71: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 72: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 73: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 74: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 75: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 76: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 77: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 78: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 79: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 80: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 81: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 82: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 83: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 84: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 85: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 86: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 87: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 88: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 89: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 90: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 91: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 92: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 93: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 94: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 95: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 96: Notes: 0, 0, 1, 2, 3, 4. $3p$.

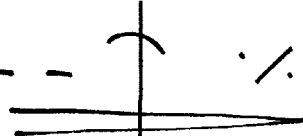
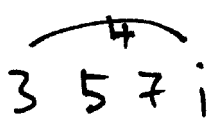
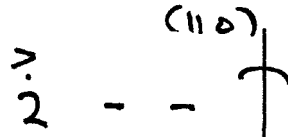

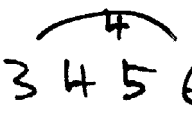
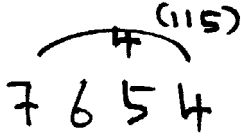
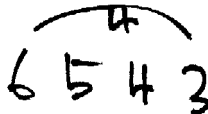
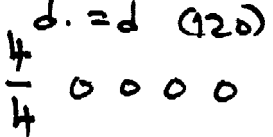
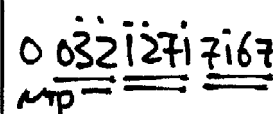

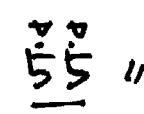
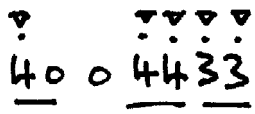
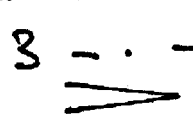
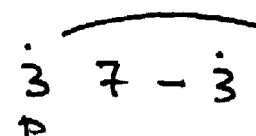
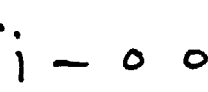
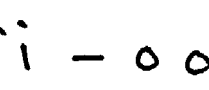
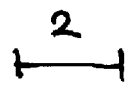
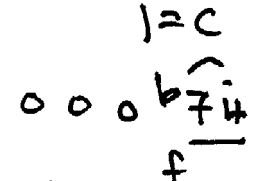
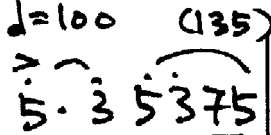
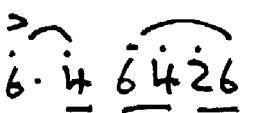
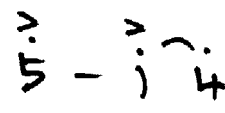
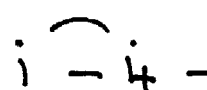
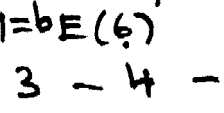

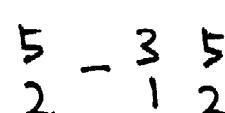
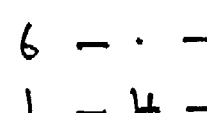
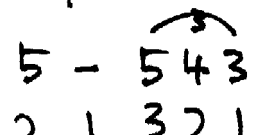
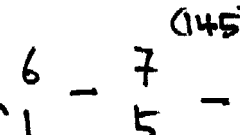
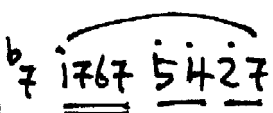
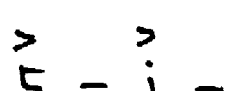
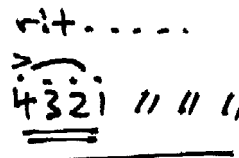
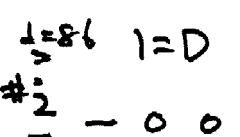
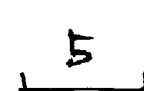
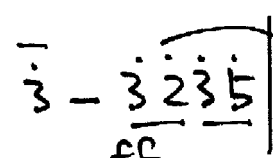
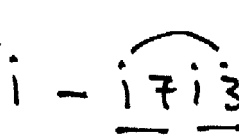
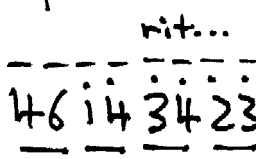
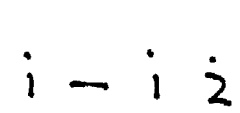
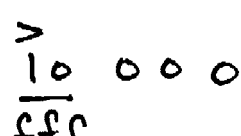
Measure 97: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 98: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 99: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Measure 100: Notes: 0, 0, 1, 2, 3, 4. $3p$.

Finale

4 - - 	2 - - mp		 (110)
	>oc		 (115)
3 - -		5 - -	>oc d. = d (120) 
 mp		0 0  "	 (125) mf
 d=96	>oc	 p	 (130)
		 f	 d=100 (135) 
		 f=6E(6)	 (140)
			 (145) 
	 rit.....	 f=86 f=7 #2 f	 d=72 (155)
 ff		 rit...	 (160) ff
 ff			

[= C Spr/Alto Sn

Andante $\text{♩} = 80$

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

f | f | f | f |

A tempo $\text{♩} = 5$

Meno Mosso (10) $\text{♩} = 20$

$\text{♩} = 88$ | $\text{♩} = 5$ |

rit... $\text{♩} = 20$

$\text{♩} = 72$ | $\text{♩} = 5$ |

$\text{♩} = 9$ |

poco rit. | $\text{♩} = 2$ |

$\text{♩} = 80$ | $\text{♩} = 18$ |

$\text{♩} = 128$ | $\text{♩} = 12$ |

I = D $\text{♩} = 144$ | $\text{♩} = 2$ |

II (65) | $\text{♩} = 4$ | $\text{♩} = 32$ |

3 5 0 0

$\text{♩} = 20$

1 15 5 -

poco rit... | 6 - 3 -

4 - 5 - (70)

$\text{♩} = 96$ | $\text{♩} = 0$ | $\text{♩} = 0$ |

0 0 3 2

$\text{♩} = 20$

unis. | 0 0 5 5 5 6 7 | 5 5 5 6 7

$\text{♩} = 75$ | - | 0 | 0 |

3 |

I = F $\text{♩} = 108$ | $\text{♩} = 20$ |

0 0 0 1 1 4 1 |

$\text{♩} = 80$ | $\text{♩} = 0$ | $\text{♩} = 0$ |

I | 0 5 6 7 6 7 | 1 7 1 2 | 1 2 |

unis. | 5 - 1 7 6

5 5 1 5 4 3 | 5 4 3 |

$\text{♩} = 85$ | 3 - 7 0 | 3 - 7 1 0

II | 6 7 7 7 7 0 |

$\text{♩} = 128$ | $\text{♩} = 6$ |

rit... | 0 0 1 1 |

$\text{♩} = 98$ | unis. | 0 3 3 4 4 5 5 |

(95) | 0 4 4 4 4 1 1 3 |

$\text{♩} = 20$ | $\text{♩} = 1$ | $\text{♩} = 1$ |

1 1 5 4 |

unis. | 1 . 1 |

$\text{♩} = 0$ | $\text{♩} = 0$ | $\text{♩} = 0$ |

$\text{♩} = 20$ | $\text{♩} = 1$ | $\text{♩} = 1$ |

6=D DyGn (3)

Beauty and The Beast



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

Moderato

4/4 p. 3 1 . 1 Λ V	. / .	2 |-----|	3 1 . 1 (5)
2 |-----|	3 1 . 1	3 |-----|	0 0 0 3 2
1 1 1 1 7	6 1 1 6 5	4 1 . 1 (15)	3 1 . 1
4 |-----|	0 0 0 7 6 mf	5 1 1 5 4 #	3 1 1 3 2
1 1 . 1	7 1 . 1 (25)	3 1 . 1 mp	2 2 7
4/4 3 1 . 1	2/4 0 0	4/4 3 1 . 1 (30) mp	2 2 7
4/4 3 1 . 1	2/4 0 0	4/4 2 |-----|	0 0 2 1
2 2 4 2 mf	3 1 1 3 2	1 1 1 1 7	6 1 5 1 (40)
4 1 . 1	%	7 |-----|	3 1 . 1 (50)
0 0 0 0	0 0 0 . . . || w v	3 1 1	3 |-----|

1=D DyGn (5)

Beauty and The Beast



music by Alan Menken
by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Belle

Andante

4/4 2 | 2/4 0 0 | 4/4 2 | ^{Stacc. imp} 5 1 3 6 2 5 2 6 2 | 5 - . - | 2 0 C

4/4 5 | 4/4 3 | ^{d=126-136} 2/4 1 0 0 5 | 1 0 0 2 | 5 0 0 0 | 1 5

(35) 0 0 0 6 | 5 - - #4 | 5 - . - | 2 - . - | 0 0 0 6 | 5 - - #4 (40)

Mf

5 - 2 - | 5 0 0 0 | 2 0 C | 0 0 5 5 | 1 0 0 5 | 1 0 0 5

f

1 0 0 0 | 0 0 5 - | 1 0 0 5 - | 1 0 0 5 - | 6 0 0 0 | 0 0 5 -

(50)

1 0 0 0 5 | 1 0 0 0 | 6 | 0 0 5 6 7 | 0 0 0 5 - | 1 0 0 0

1 | 1 - - 1 | 2 - - 2 | 5 - - 5 | . / . | 1 0 0 6

(75) *mp* *mf* *sfz* *mp*

5 - - #4 | 5 - . - | 2 - . - | 0 0 0 6 | 5 - - #4 | 5 - 2 -

(80) (85)

5 - . - | 1 | 0 0 0 i | b7 - - 6 | b7 - . - | 4 - . -

(95)

0 0 0 i | b7 - - 6 | b7 - 4 - | b7 - . - | 7 | 0 0 5 . 6 7

(100) (110)

1 0 0 0 | 0 0 5 6 7 5 | 1 0 0 5 6 7 5 | 1 0 0 0 | 2 0 C | 0 0 7 -

(115) *sfz*

1 0 0 0 5 | 1 0 0 0 | 6 | 1 - . - | . / . | 1 6

(125) *f*

0 0 1 - | 5 - - 4 3 | 4 - . - | . / . | 0 0 3 - | 2 - - 3

(145) *mf*

2 - . - | #1 - . - | 6 - . - | 5 - . - | #4 - . - | . / .

(150) *fp*

1 = bB DyGn
poco agitato $\text{♩} = 90$

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Home

5	1 = G $\text{♩} = 96$ 4	$\text{♩} = 108$ 6	rit. + ... 2
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$\text{♩} = 90$ 3	Molto rit. > oc	$\text{♩} = 100$ 7	0 0 1 4 (2x only) mf
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(30)			
6 - - <u>6\flat7</u>	1 <u>6\flat7</u> 6 5 4	1 <u>6\flat7</u> 6 5 6	4 - - 0

7	1. > oc	2. 9	poco rit. > oc
---	---------	------	-------------------

1 = D (5) 6 - - - mf	6 - - - <u>12</u>	<u>17</u> 2 -	2 - <u>2</u> <u>2</u> (55)
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3 - - -	3 - <u>2</u> 1	<u>2</u> <u>2</u> <u>2</u> <u>2</u>	<u>2</u> - <u>2</u> 0
---------	----------------	-------------------------------------	-----------------------

6 - - - (60)	5 - 4 -	3 - <u>3</u> $\#$ <u>5</u>	6 - <u>5</u> -
--------------	---------	----------------------------	----------------

4 - 3 -	2 - <u>5</u> - (65)	1 - $\#$ -	6 - <u>5</u> -
---------	---------------------	------------	----------------

4	> oc	a tempo > oc	3
---	------	-----------------	---

1=C DyGn(6)

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante $\downarrow = 80$

$\frac{f}{f}$ $\overline{12}$	$\underline{03377i} \underline{i6}$ <i>mf</i>	<i>Meno Mosso</i> 7 6 5 4	A tempo (5) > 0C	$\underline{0334455}$
> 0C	$\underline{0335566}$ <i>p</i>	5 - . -	<i>Meno Mosso</i> ⁽¹⁰⁾ > 0C	$\overline{3}$
$\underline{0556677}$	4 5 - . - (15)	<i>rit...</i> 6 - 5 -	$\frac{d=72}{2}$ 5 - 4 -	4 - 5 -
6 - 4 -	3 - . - (20)	6 - . -	6 - 5 -	<i>poco rit.</i> $\overline{2}$
5 - 4 - (25)	4 - 5 -	6 - 4 -	3 - . -	6 - . -
$\frac{pp}{p}$	6 - 5 - (30)	<i>poco rit.</i> $\overline{2}$	$\frac{d=80}{4}$ $\overline{14}$	$\underline{i \cdot 6} \underline{7 \cdot 5}$
$\overline{2}$	$\frac{d=128}{4}$ $\overline{4}$	<i>v</i> 6 - . - (55)	$\overline{2}$	<i>v</i> 6 - . -
$\overline{2}$	0 0 <i>v</i> 6 - <i>sfz</i>	./.	$\frac{1=C}{D} (5) \downarrow = 114$ <i>v</i> - 6 7 -	7 - 6 7 -
6 - 6 - (65)	5 - 5 -	0 $\underline{14}$ 4 4 \underline{i}	4 . $\underline{4}$ 3 -	<i>poco rit...</i> $\underline{24323543}$
$\underline{46545765}$	$\frac{d=96}{mf}$ 1 - 2 -	$\underline{1715} \underline{6}$ -	5 - 6 -	7 - 1 -
6 - 2 - (75)	$\underline{1715}$ 1 1	> 0C	0 0 6 7	$\frac{1=C}{F} (3) \downarrow = 108$ 5 - 5 -
1 - 1 - (80)	5 - 5 -	5 - 0 0	<i>v</i> 6 . $\underline{71}$ 2 . $\underline{12}$	<i>v</i> 3 . $\underline{23}$ 4 4
6 - 3 - (85)	6 7 - 7 0 0	$\frac{d=128}{3}$ $\overline{3}$	0 0 0 $\frac{v}{p}$ $\underline{16}$ (90)	<i>v</i> $\underline{57}$ - - $\underline{56}$
<i>v</i> <i>rit...</i> 1 . -	<i>v</i> $\underline{57}$ - $\underline{57}$	$\frac{d=98}{ff}$ 1 - 1 $\underline{167}$ <i>v</i>	<i>v</i> $\underline{6}$ - - (95)	<i>v</i> $\underline{57}$ - - $\underline{56}$
./.	<i>v</i> - - -	<i>v</i> 0 0 0	<i>v</i> $\underline{6}$ - -	<i>v</i> - - -
	<i>sfz</i> $\overline{2}$	<i>ff</i>	<i>ff</i>	<i>ff</i>

1=D DyGn (5)

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Finale

poco vivace ♩ = 108

Handwritten musical score for a piano piece. The score is written in 4/4 time and consists of 16 measures. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff*, *pp*, *f*, *mf*, and *rit.*. The key signature is one flat (B-flat major/D minor). The score is divided into systems, with some measures containing multiple staves. Measure numbers (15), (20), (25), (30), (35), (40), (45), (50), (55), (60), (65), (70), (75), (80), (85), (90), (95), (100), (105), (110), (115), (120), (125), (130), (135), (140), (145), (150), (155), (160) are indicated at the end of certain measures. The score concludes with a double bar line and repeat signs.

6=D

GySh (1/7)

Beauty and The Beast

Prologue

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Moderato

4/4 2 | 9 | 5 2 p | ./. |

(15) | ./. | ./. | 5 2 0 0 0 | 5 4 5 #6 |
mp mf

(20) | 6 4 5 - | 5 4 5 2 | i 6 #6 5 | 6 - - 6 0 |
mp mf

5 | 2/4 0 0 | 4/4 0 0 2 3 4 6 4 6 2 3 | 2/4 4 0 0 |
mf f

(30) | 4/4 0 0 0 0 | 2/4 0 0 | 4/4 0 0 2 3 4 6 4 6 2 3 | 2/4 4 0 0 |
mf f

(35) | 4/4 5 4 5 #6 | 4 3 4 6 | b3 2 3 4 | 5 4 b3 1 |
mp f

(40) | sp. 2 - . - | ./. | ./. | ./. |

(45) | 0 #6 - b3 | 0 0 b3 2 | 1 - . - | 0 0 1 #6 |
p

4 6 - . - | i #6 #6 5 6 - | 8 | rit... 0 0 0 0 ||
mp p

Beauty and The Beast
Prologue



music by Alan Menken
Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Moderato ♩ = 96 - 104
2 9

15

p

mp *mf* *mp* *mf*

20

mf

f *mf*

30

f *mp* *f*

35

fp *p*

40

mp *p* *rit.*

45

8



1=G Gysh (! / 7)

Belle

Andante

Handwritten musical score for guitar, consisting of 12 staves. The score includes various musical notations such as notes, rests, and dynamics. It features several measures with repeat signs and measure numbers in parentheses: (5), (15), (20), (25), (30), (35), (45), (50), (55), (60), (65), (70), (75), (80), (85), (90), (95).

Key features of the score include:

- Staff 1:** Starts with a 4/4 time signature and a *mp* dynamic. Notes include 0 0 0 0 2 3, followed by 2 . 0 0 0, 0 0, 4 5 - 5# 4 5 6 4, and 5 - 5# 4 5 6 4.
- Staff 2:** Features a slur over notes 2 1 2 1, 7 6 7 6, and a fermata. Includes a 3/4 time signature and notes 7 # i 4 i, 2/4 # 5 -.
- Staff 3:** Starts with a fermata over a 6, followed by a 2/2 time signature and notes 0 7 # 1, 2 0 2 2, 2 0 2 0.
- Staff 4:** Includes a *stacc...* marking and notes 0 7 6 i, 7 6 5 4, 3 0 0 0.
- Staff 5:** Features a slur over notes 0 7 6, 5 # 4 3 2, 0 6 # 5, 2 0 0 1 0 0, and 7 0 0 6 0 0.
- Staff 6:** Includes a slur over notes 0 # 4 5 3 4, 2 0 0 0, and 0 0 2.
- Staff 7:** Starts with a slur over notes 5 0 0 2, 5 0 0 2, 5 0 0 0, and notes 0 # 4 5 3 4, 2 0 0 0.
- Staff 8:** Features a slur over notes 0 # 4 5 3 4, 2 0 0 0, and notes 0 # 4 5 3 4, 2 0 0 0.
- Staff 9:** Includes a slur over notes 5 0 0 2, 5 0 0 2, 5 0 0 0, and notes 0 # 4 5 3 4, 2 0 0 0.
- Staff 10:** Features a slur over notes 0 # 4 5 3 4, 2 0 0 0, and notes 0 # 4 5 3 4, 2 0 0 0.
- Staff 11:** Includes a slur over notes 0 # 4 5 3 4, 2 0 0 0, and notes 0 # 4 5 3 4, 2 0 0 0.
- Staff 12:** Features a slur over notes 0 # 4 5 3 4, 2 0 0 0, and notes 0 # 4 5 3 4, 2 0 0 0.



Gysh

Belle

Handwritten musical notation for two parts: Gysh and Belle. The notation is organized into systems of staves, with measures grouped by bar lines. Various musical notations are used, including notes, rests, dynamics (mf, f, >oc), articulation (acc., stacc...), and performance instructions (p, sfz, >). Measure numbers in parentheses are placed above the staves to indicate the progression of the piece.

Measures are numbered in parentheses above the staves:

- (105)
- (110)
- (115)
- (120)
- (130)
- (135)
- (140)
- (145)
- (150)
- (155)
- (170)
- (175)
- (180)
- (185)
- (190)
- (195)

The notation includes notes with stems, rests, and various musical symbols such as accents, slurs, and dynamic markings. The piece concludes with a final measure marked with a double bar line.

Gysh

Belle



Handwritten musical notation for the song "Gysh" by Belle. The score is written in a shorthand style with numbers 1-7 and accidentals (#) on a five-line staff. It includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *f*. Measure numbers (200, 225, 230, 240, 245, 250, 255, 260, 270, 275, 280) are placed above the staff to indicate specific points in the piece. The notation is organized into measures, with some measures containing multiple notes or rests. The piece concludes with a double bar line at the end of the final measure.

Belle



Andante

The musical score for the song "Belle" is presented in a single system of ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Andante". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are indicated in boxes at the end of each staff: 5, 15, 20, 25, 30, 35, 45, 50, 55, 60, 65, 70, 75, and 80. The score concludes with a final measure marked "1".

mp

mf *p*

f *mf*

f

mp *sfz* *mf*

mf *f*

sfz

mf *sfz*

gliss.

mf *f*

sfz

mp

mf *sfz*

$\text{♩} = 126 - 136$

GySh

Belle



200

3

205

3

16

225

mp

230

sfz

235

240

mp *mf*

245

f

250

255

mf

260

265

2

270

f

275

280

f

285

f

3

Detailed description of the musical score: The score is written for guitar solo in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins at measure 200 and features a triplet of eighth notes. The second staff has a measure rest for 16 measures, followed by a melodic line starting at measure 225. The third staff continues the melody, marked *sfz* at measure 230. The fourth staff has a measure rest for 5 measures, then continues from measure 235, marked *mp* and *mf*. The fifth staff features a series of chords marked *f* starting at measure 245. The sixth staff has a measure rest for 5 measures, then continues from measure 250 with a series of chords. The seventh staff has a measure rest for 5 measures, then continues from measure 255 with a series of chords. The eighth staff has a measure rest for 5 measures, then continues from measure 260 with a series of chords. The ninth staff has a measure rest for 5 measures, then continues from measure 265 with a series of chords. The tenth staff has a measure rest for 5 measures, then continues from measure 270 with a series of chords. The score ends at measure 285 with a final chord. Various performance markings such as *mp*, *mf*, *f*, and *sfz* are used throughout. Dynamic markings are placed below the staff. Measure numbers are enclosed in boxes above the staff. Trill-like ornaments are present above some notes in measures 245, 250, 260, 265, 270, 275, 280, and 285. A double bar line is present at the end of the score.

1=D GySh (1/7)

Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Something There

Alllegretto d=124

Handwritten musical score for guitar, consisting of 11 staves of music. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains notes 2, 5, 7, 2, 7, 2, 7. The second measure contains notes 2, 6, 1, 2, 1, 2. The piece ends with a double bar line and a repeat sign.
- Staff 2:** Continues with notes 2, 5, 7, 2, 7, 0, 0. A slur covers measures 3 and 4 with notes 0, 0, 5, 7, 2, 5. A dynamic marking of *mp* is present. The piece ends with notes #4, #5.
- Staff 3:** Features a slur over measures 1 and 2 with notes 2, 6, 5, #4. A dynamic marking of *p* is present. The piece ends with notes #6, 0, 5, 4, 3.
- Staff 4:** Starts with notes 4, 1, 1. A slur covers measures 2 and 3 with notes 2, 3, #4, 5, 6, 7, 1. A dynamic marking of *mp* is present. The piece ends with notes 7, 6, 1, 1, 1.
- Staff 5:** Starts with a double bar line and a repeat sign. A slur covers measures 1 and 2 with notes 1, 3, 3, 5, 1, 3, 3, 5. A dynamic marking of *mp* is present. The piece ends with notes 0, 6, 5, 1, 0, #4.
- Staff 6:** Starts with notes 0, 6, 5, 6, 2, 3, 2. A slur covers measures 2 and 3 with notes 5, 3, 0, 0. The piece ends with notes i, 2, i, 3, i, 2, #i.
- Staff 7:** Starts with notes 2, 1, 2, 1. A slur covers measures 2 and 3 with notes 0, 0, 3, 2, 2, 1. A dynamic marking of *p* is present. The piece ends with notes 0, 6, 5, 6, 0, 7, #6, 7, 0, 4, 5, 6, 7, 2, 3, 4, 5.
- Staff 8:** Starts with notes i, 2, 7, 1. A slur covers measures 2 and 3 with notes 6, 3, 5, 3. A dynamic marking of *p* is present. The piece ends with notes 0, 1, 4, 6, 1, 0, 1, 3, 6, 0, 2, 2, 4, 0, 7, #4, 3, 5, 6, 7, 4.
- Staff 9:** Starts with a double bar line and a repeat sign. A slur covers measures 1 and 2 with notes 0, 0, 0, 1, 2, 0. A dynamic marking of *mp* is present. The piece ends with notes 0, i, 3, #4, 0, 0, 7, 6, 2, 1, 1, 1.
- Staff 10:** Starts with notes 5, 2, 1, 5, 0, 0. A slur covers measures 2 and 3 with notes 2, 7, 6, 1, 1, 7. A dynamic marking of *pp* is present. The piece ends with notes 2, 7, 6, 1, 1, 7, 2, 7, 6, 1, 1, 7.
- Staff 11:** Starts with notes 2, 6, 1, 1, 2, 7. A slur covers measures 2 and 3 with notes 5, 2, 7, 1, 1, 7. The piece ends with a double bar line.

Beauty and The Beast
Something There



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Allegretto ♩ = 124

mf

5 10

3

mp

15

2

p mp

20

mp

25

30

p

35 40

45

55

7 4

mp

60 rit.

pp

1=D GySh (1/7)

Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Beauty and The Beast

Andante con moto

4/4 9	0 0 3 [#] 4 4 5	6 - 0 0	0 0 3 [#] 4
----------	--------------------------	---------	----------------------

2 - 0 0	2	0 0 7 6 5	2 - 2 0 0
---------	---	-----------	-----------

3	0 0 7 6	5 - 0 0	7
---	---------	---------	---

0 0 3 5	#4 7 4	3 - 0 0	4 1 5 6 2
<i>mp</i> 5 7	5 #4 6	5	<i>fp</i>

#i 6 1 1	3	# 1 - -	# 1 - 3 -
<i>V</i> 6 0 0		<i>mp</i>	

#4 - -	#4 - 3 -	7 - 6 -	2 - - -
--------	----------	---------	---------

7 - 6 -	0 0 0 0	0 0 #i 7	6 - #5 -
	(45)	<i>mp</i>	<i>V</i>

6 0 0 0	0 0 6 [#] 5	#4 - 4 3	2 - 0 0
<i>p</i>	rit.....	(50)	

Tempo I 4	rit...	0 0 6 -	
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GySh

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto ♩ = 88

9

10

p

2

3

7

30

mp

fp

35

40

> p

mp

45

rit.

50

mp

> p

rit.

Tempo I 4

Home



poco agitato ♩ = 90 *molto rit.* [5] ♩ = 96

p *mp* [10] ♩ = 108

[15] *rit.* ♩ = 90

molto rit. *Andante con molto* ♩ = 100 [25]

p *mp*

[30] (2x only) [35]

mf

[40] (1x & 2x) 1. 2. *p* *p* *mp*

[45]

mf

[50] *poco rit.* *Poco appassionata* [55]

mf

[60]

mp

[65] *mf* *mp* *p* *rit.* [70]

mp

a tempo *poco rit.* [75]

pp

GySh

Beauty and The Beast If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante ♩ = 80 meno mosso A tempo meno mosso ♩ = 88

3 5 5 10

♩ = 72 15 rit. 16 ♩ = 80 8

45 2

p *p*

50 Agitato ♩ = 128 7 60

sfzp *f*

Apassionato ♩ = 114 65

f

Poco rit... 70 Poco maestoso ♩ = 96

mf

75 80 85

Poco piu mosso ♩ = 108 *mf*

90 rit.

Agitato ♩ = 128 3

Poco maestoso ♩ = 98 95

ff *fp* *sfzp* *ff*

Finale



poco vivace ♩ = 108

2 5 7

mp

15 20

mf *f*

25

30

ff

35

40

45

mp

50

4

rit.

♩ = 100

60

3

mp *p*

The musical score is written for a piano in treble clef. It begins with a tempo marking of 'poco vivace' and a metronome marking of 108. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 2, 5, 7, 15, 20, 25, 30, 35, 40, 45, 50, 60, and 3 indicated in boxes. Dynamics include *mp*, *mf*, *f*, *ff*, and *p*. There are several fermatas and a 'rit.' marking. The score ends with a final measure marked '3'. The time signature changes from 4/4 to 3/4 at measure 40.

Finale

70
mp
♩ = ♩

75
pp *p*

23 **100**

105 **110**
fp 4 4

115 **120**
4 3 ♩ = ♩ 3 *mp*

125
mf ♩ = 96 *p* 5

130
5 2 *fp*

135
♩ = 100 *f*

140 **145**
mf 3 3 3

150
rit. ♩ = 86 *fp* *f* ♩ = 72

155
ff

160
rit. *fp* *fff*
2

6=D ZySh (1/7)

Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

Moderato

Handwritten musical notation for the first staff, including a 4/4 time signature, a fermata over a 2-measure rest, and notes with a 'p' dynamic marking.

Handwritten musical notation for the second staff, starting with a fermata and a measure rest, followed by notes with a '20' marking and a 'mf' dynamic marking.

Handwritten musical notation for the third staff, featuring notes with a '6' marking, a '4' measure rest, and a '25' marking above a note.

Handwritten musical notation for the fourth staff, including notes with a '4' measure rest, a '6713' marking, and a '600' marking.

Handwritten musical notation for the fifth staff, featuring notes with a '4' measure rest, a '67672' marking, and a 'mf' dynamic marking.

Handwritten musical notation for the sixth staff, including notes with a '43' marking, a measure rest, and notes with a '46-1' marking and a 'mp' dynamic marking.

Handwritten musical notation for the seventh staff, featuring notes with a '9' marking, notes with a '6' marking, a '2' measure rest, and notes with a 'rit...' marking.

ZySh

Beauty and The Beast

Prologue



music by Alan Menken

lyrics by Howard Ashman & Tim Rice

arranged for C.O. by Y.N. Lim

Moderato ♩ = 96 - 104

2 9

15 4 mf

25

30 f

35 f mp

gliss. mf mf

40 mp

9 2 rit. mp



Belle

Handwritten musical notation for the piece "Belle". The notation is organized into 12 rows, each containing six measures. The notes are written on a five-line staff, with various dynamics (mf, ff, sfz, p, cresc.) and articulations (accents, slurs, hairpins) used throughout. Measure numbers are indicated in parentheses above the notes.

Row 1: Measures 1-6. Notes: 6 4 5 3 | 4 2 6 0 | 2 3 #4 6 | 2 2 - - | 8 | 2 - (35)

Row 2: Measures 7-12. Notes: ./ | 7 6 - - | #6 - - | 3 - - | #4 2 - - | #5 4 - -

Row 3: Measures 13-18. Notes: 6 5 - - | 0 0 2 - | 6 - - 5 4 | 5 - - | ./ | 0 0 #4 -

Row 4: Measures 19-24. Notes: 3 - - #4 | 3 - - | #2 - - | 7 - - | 6 - - | #5 4 - -

Row 5: Measures 25-30. Notes: ./ | 0 3 2 0 0 | 0 6 - 0 | > 0 C | 0 6 6 0 | 0 #4 5 7

Row 6: Measures 31-36. Notes: 6 #4 5 3 | #4 0 6 - | #4 0 6 - | 0 2 3 5 | #4 2 3 7 | 6 - 6 0 0

Row 7: Measures 37-42. Notes: 4 | 0 1 7 0 | 6 0 0 5 0 | 4 0 0 3 0 | 4 0 0 3 0 | 2 0 0 2 0 2 3

Row 8: Measures 43-48. Notes: 4 0 0 3 0 | 2 0 #7 0 0 | #4 6 0 0 0 | > 0 C | 0 0 0 p 6 | 6 - 3 -

Row 9: Measures 49-54. Notes: 2 0 0 0 | 2 | 4 - - | 4 - - | 2 | 7 - -

Row 10: Measures 55-60. Notes: 4 - - | 4 | 0 0 0 6 | 6 - 3 - | 2 0 0 0 | > 0 C

Row 11: Measures 61-66. Notes: 0 0 0 6 | 6 - 3 - | 0 0 2 2 | 1 0 0 0 | 0 0 2 2 | 1 - 1 -

Row 12: Measures 67-72. Notes: 0 0 2 2 | 1 0 0 0 | 0 0 2 2 | 1 - 1 - | 0 0 2 2 | 1 0 0 0

Belle



(220)

0 0 1 2 0	1 0 0 6 2	1 0 0 4 7	1 0 0 3 0	1 0 0 5 1	5	0 3 3 6
-----------	-----------	-----------	-----------	-----------	---	---------

6 3 0 4 0	3 2 1 0 7 0	stacc... 2 3 4 5 6 7			4 0 0 0	2
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(235)

1 2 3	2	0 0 5 1 0	6 1 6 1	1	1
-------	---	-----------	---------	---	---

(240)

6 0 0 0	6 3 1 1	6 1 4 7	4 1 1	1	1	0 #4 #5 2 3 0
---------	---------	---------	-------	---	---	------------------

1	0 #4 #5 2 3 1	3 6 1 6	0 #4 #5 2 3 0	1	0 #4 #5 2 3 1
---	------------------	---------	------------------	---	------------------

(250)

6 1 6 1	4 1 1 0	1	4 1 5 1 0 0	2 0 0	1 1 1
---------	---------	---	-------------	-------	-------

(255)

6 1 1 1	2 1 1 1	2 2 2	4 5 1 1 1	1 1 1	5 1 1 1
---------	---------	-------	-----------	-------	---------

(260)

6 0 0	2 0 3 3	3 #4 6 3 6	2 1 3 1	1	2
-------	---------	------------	---------	---	---

(265)

0 0 0 2 4	6 1 6 0 0	2 0 0	0 5 1 0	4 3 4 5 6	0 4 0
-----------	-----------	-------	---------	-----------	-------

(275)

6 4 0 3 0	2 6 0 3 0	1	2 2 6 2 0 2 0 7 0
-----------	-----------	---	-------------------

(280)

2 0 6 1	1 0 1 1	1 0 1 1 1 1	0 #1 6 #1 0	2 0 1 1	1
---------	---------	-------------	-------------	---------	---

(285)

1	1	1 0 0 2 1	1 0 0 0
---	---	-----------	---------

Belle



music by Alan Menken
by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante

2 3 5

mp

10 15

pp *mf* *p* *pp*

$\text{♩} = 126 - 136$

20 12

f *mp*

35 40

sfz *mf*

45

f *gliss.*

50 55

mf *f*

60 65

mp

70 75

mp

80 21

mf

110

sf *sf* *mf*

115 3

Belle



120 125

8 135 140

145 150

155

160 165

4 170

175 180

3 185 2 190 4

195 200

3 3 205

210

ZySh

Beauty and The Beast
Something There



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Allegretto ♩ = 124

Musical staff 1: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords with eighth notes. The dynamic marking is *mf*.

Musical staff 2: Continuation of the previous staff. It includes a measure with a circled number '5' above it, followed by a measure with a circled number '7' above it. The dynamic marking is *p*.

Musical staff 3: Continuation of the previous staff. It includes a measure with a circled number '15' above it, followed by a measure with a circled number '2' above it, and ends with a measure with a circled number '20' above it. The dynamic marking is *p*.

Musical staff 4: Continuation of the previous staff, featuring a series of chords with eighth notes. The dynamic marking is *mp*.

Musical staff 5: Continuation of the previous staff, featuring a series of chords with eighth notes. A circled number '25' is placed above the first measure.

Musical staff 6: Continuation of the previous staff, featuring a series of chords with eighth notes. A circled number '35' is placed above the last measure. The dynamic marking is *p*.

Musical staff 7: Continuation of the previous staff, featuring a series of chords with eighth notes. A circled number '2' is placed above the fourth measure.

Musical staff 8: Continuation of the previous staff, featuring a series of chords with eighth notes. A circled number '45' is placed above the last measure.

Musical staff 9: Continuation of the previous staff, featuring a series of chords with eighth notes. It includes a measure with a circled number '9' above it, followed by a measure with a circled number '6' above it. The dynamic marking is *pp*. The word "rit." is written above the staff.

1=D ZySh (! / 7)

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto

Handwritten musical score for a piano piece, consisting of 10 staves. The notation includes notes, rests, and various musical markings such as dynamics (pp, mf, f, mp), articulation (accents, slurs), and performance instructions (rit., Tempo I). Measure numbers (5), (10), (20), (30), (35), (40), (45) are indicated above the staves. The score begins with a 4/4 time signature and a key signature of one sharp (F#).

Staff 1: 4/4 time signature, first measure has a 4-measure rest. Subsequent measures contain notes: 6.2, 5.2, 6.2.

Staff 2: First measure has a fermata. Subsequent measures contain notes: 7.2, 10, 1 5 #4 (20).

Staff 3: Notes: #4 - 6 - 5, #1 - . - . - 2 - . - . -

Staff 4: First measure has a double bar line. Subsequent measures contain notes: 0 5 #4, 0 5 #4 (30).

Staff 5: Notes: #4 6, 0 0 #4 #5 5 6, #5 . 3 7 - 7 - . - . - (35).

Staff 6: Notes: #4 - 3 - #2 - . - . - 7 - 6 - 6 - #5 #4 4 3 (40).

Staff 7: Notes: 7 - . - . - 7 0, 0 0 #5 #4 4 3, 7 - . - . - 7 0, 0 #1 3 2 1 2 #4 (45).

Staff 8: Notes: 7 - 0 0, 0 0 #4 - #2 - - 0, 0 0 #2 - rit...

Staff 9: Notes: 7 - #2 #1, 7 - 3 - pp - Tempo I, 0 0 #5 6 #4 5

Staff 10: Notes: 3 - . - . - rit..., 3 - 0 0

ZySh

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto $\text{♩} = 88$ 5
4

Tempo I

1=b¹³ ZySh

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco agitato d=90

Home

molto rit. (5)

4/4 3 - - - pp	1 = 6 1 = 96	d = 108	rit. ...	1 = 90	molto rit.
4	4	6	2	3	0 0 4 w
1 = C 1 = 100	1 - 7 -	1 - . -	1 0 5 7 (25)	4 - - 40	
5 4 3 2 1	1 - 2 -	1 - 5 i (2x only)	3 - - 34 (30)	5 4 3 2 1	
5 4 3 2 3	1 - - 0	1 - . - (1x 2x)	7 - . - (35)	1 - 7 -	
6 - 6 7 -	3	2. 0 0 2 7	2. 0 0 1 7	6 - - -	
6 - - -	4 - 3 2 (45)	6 - 5 -	4 - - - w	2 - - - 0	
6 7 - - -	6 - # 5 - (50)	4 5 6 6 6	6 - - -	6 - - 12	
1 7 2 -	2 - 2 2 (55)	3 - - -	3 - 2 !	2 . 2 . 2 . 2	
2 - - 0	6 - - - (60)	5 - 6 -	5 - 6 # 5	6 - # 6 -	
7 6 5 -	1 . 5 5 5 (65)	5 - 5 # 5	6 - # 6 -	10	

F#D ZySh

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Finale

poco vivace ♩ = 108

4/4 19 | 0 5 5 1 | i - - - | 0 1 i #5 | #5 - - -	(20)		
0 3 - 5 | 5 i - i 0 | 0 0 #2 #5 | 1 2 #2 #5 | 0 0 2 4 5 #5 6 i 2 | ff	(25)		
0 #6 - | 6 6 5 6 7 5 3 | 6 - - - - | 6 5 6 7 5 i | 6 - - - -	(30)		
0 0 #6 . | 4 3 - - - 2 - | 3 - - - - | 3 - - - 2 - | 3 - - - -			
4/4 2 | 0 0 0 2 i | 7 - - 7 6 | 5 - - 5 #4 | 5 - - -			
#6 - - - (40) | 4 6 - - - | vac | 4 - 5 #5 | 6 i - - - 6 4			
5 - - - - (45) | 4 5 6 4 4 | 0 5 #6 5 3 5 | 3 | 1 - - -			
1 - 2 1 | 1 - - - | 3 5 1 | 5 | 5 5 1 - - -			
4 4 #1 3 2 6 5 | 5 1 3 2 1 | 1 - 1 7 | 2 1 5 1 | 1 - 1 7 2	rit... d=100		
5 5 - 0 0 | 2 | 0 0 4 3 2 1 | 5 - 0 0 | 3 |			
5 - 4 3 (70) | 1 - 1 7 | 4 3 2 - - | pp | 2 - -			
# 1 - - (75) | 4 | 0 1 4 | 7 - 0 0 | 6 |	F#D		

ZySh

Finale

0 4)	0 ^b 6 4 -	5 - (100)	∕	#6 4 - -
b6 4 - -	^b 6 5 - - f	3 - - (105)	6 - -	4 7 - -
wvt - -)	∕	2 6 - - (110)	4 - -	wvt - -
4	6 5 4 3	6 - 1	7 - -	d=d 4 5
0 0 f - (125)	d=96 3 - -	7	0 0 0 f - wvt wvt -	fC d=100 3 - -
6 N f - . -	f wvt - . -	6 4 wvt - f - 2 wvt	^b 6 f - # f - wvt wvt -	1 2 (140) 6 - #6 -
6 - 4 -	2 1 4 wvt	6 - 4 -	5 4 - -	2 3 4 3 6 (145)
#6 #2 - . -	^b 6 #6 6 5 4	#6 7 + ... f 5 - -	d=86 5 - 3 5	0 0 5 4 2 1 7 (150)
6 5 6 5 0 0	0 6 # 2 3 2 3 5	4 - 1 - 4 - 6 - 5 -	6 - 1 - 5 - 7 -	d=72 (155) 1 1 3 2 1 1 1 1 5 5 5 5
3 1 2 3 4 5 6 7	f f 6 6 2 2	7 - 1 f 6 2	6 1 4 0 f 7	# 5 # 2 - 2 5 4 # 5 - # 6
f f - - (160)	f f 1 0 0 0			

1=D Yq

Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Belle

Andante

$\frac{4}{4}$ 2 | 2 | $\frac{4}{4}$ 2 | 0 0 | $\frac{4}{4}$ 2 | 0 0 <u>65675</u> | $\frac{4}{4}$ 6 5 6 5 | %
$\frac{3}{4}$ 6 1 | 6 5 | $\frac{6}{4}$ 6 5 | (10) | 6 2 | 5 - 0 | <u>575</u> <u>5755</u> <u>7557</u>
$\frac{2}{4}$ 3 3 | 2 | $\frac{2}{4}$ 2 | $d=126-126$ | 0 3 #4 | 0 5 5 5 | 5 0 5 5 (20)
8 | $\frac{b7^{\#}4$ | 0 6 0 | (30) | $\frac{b6^{\#}4$ | 0 0 | >0 c | $\frac{b5^{\#}4$ | 0 4 0 | $\frac{b3^{\#}4$ | 0 2 0
$\frac{b3}{1}$ 0 2 | 0 | $\frac{1}{5}$ 5 3 | (35) | | | | 5 | | | | % | 5 | | | |
% (40) | 5 | | | | % | 3 | | | | % | % (50) | 6 0 0 0
>0 c | 0 #4 3 | 0 #4 2 | 0 | (55) | >0 c | $\frac{b4}{2}$ | $\frac{b3}{7}$ |
>0 c | $\frac{b5^{\#}4$ | 0 2 0 | (60) | 0 2 | | | | $\frac{b4^{\#}4$ | 0 0 0 0
7 | $\frac{0^{\#}4$ | $\frac{b6^{\#}4$ | | % | 2 | $\frac{b5^{\#}4$ | $\frac{\\#4}{1}$ | | (75)
$\frac{5}{3}$ | | | | $\frac{5}{3}$ | | | | $\frac{5}{3}$ | | | | $\frac{5}{3}$ | | | | (90)

Yq



Belle

1 6 -	0 0 2 -	2 - 0 0	> 0 c	1 6 -	16
0 6 7 0	./.	0 6 7 |	3 - 5 0	0 6 7 0	./.
0 6 7 |	3 0 5 5 0	6 0 0 3	./.	6 0 0 6	5 0 0 0
6 5 3 |	# 4 1 1 - 4 1 1 -	5 4 1 1 |	./.	0 3 # 4 2 0	./.
0 3 # 4 |	5 - 2 -	0 3 # 4 |	./.	0 3 # 4 |	2 - 5 -
3	b 7 2 4 6 b 7 2 4 6	b 7 6 -	5 # 4 -		./.
i 6 7 -	6 7 -	i 6 -	3 0 5 0	5 | 5 |	./.
./.	./.	3 3 3 3	3 3 5 5	0 0 0 i i	i - i 0 0
b 7 0 6 0	i 0 7 0	b 6 0 5 0	0 b b b b 2 1 7 6 0	2	5 b 3 4 0
b 3 i 2 0	3 4 5 6 7 | 2 3 4 5 6 7 |	2 5 = 4	./.	./.	2 0 7 5 0
i 7 6 5 # 4 5 6 7	./.	./.	i i 2 3 # 4 5 6 7	1 0 0 1 1	1 0 0 0

Something There



1=D Yq

Allegretto 1=24

$\dot{3} \underline{\dot{5}} \dot{1} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}}$	$\underline{\dot{4}} \underline{\dot{5}} \underline{\dot{2}} \underline{\dot{4}} \underline{\dot{2}} \underline{\dot{4}} \underline{0}$	mf	 :	$\dot{3} \underline{\dot{5}} \dot{1} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}}$	(5)
---	---	-------------	--------------	---	-----

$\dot{3} \underline{\dot{5}} \dot{1} \underline{\dot{3}} \underline{0}$	$\dot{2} \underline{\dot{5}} - \dot{2} \underline{\dot{5}} -$	$\dot{1} \underline{\dot{5}} - \dot{1} \underline{\dot{5}} -$:	$\dot{3} \underline{\dot{5}} \dot{1} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}}$	(10)
---	---	---	--------------	---	------

$\underline{3}$	$\dot{2} \underline{\dot{2}} \text{ } \text{ } \text{ }$	$\text{ } \text{ } \text{ } \text{ }$:	$\text{ } \text{ } \text{ } \underline{\dot{4}} \underline{\dot{4}}$	(15)
-----------------	---	---	--------------	---	------

$\dot{3} \underline{\dot{7}} \text{||} \text{||} \underline{\dot{3}} \underline{\dot{7}} \text{||} \text{||}$	$\text{||} \text{||} \text{||} \text{||}$	$\underline{\dot{5}} \underline{\dot{6}} \underline{\dot{7}} \underline{\dot{1}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{4}} \underline{\dot{4}}$	$\underline{\dot{5}} \underline{\dot{6}} \underline{\dot{7}} \underline{\dot{1}} \underline{\dot{2}} \underline{0}$	$\underline{9}$	(20)
---	---	---	---	-----------------	------

$\dot{1} \text{||} - \dot{1} \text{||} -$	$\dot{1} \text{||} - \underline{\dot{4}} \underline{\dot{1}} \text{||}$	$\dot{3} \text{||} - \underline{\dot{7}} \underline{\dot{1}} \text{||}$	$\dot{2} \text{||} - \dot{1} \text{||} -$	$\underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}} \underline{\dot{7}} \underline{\dot{6}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{4}}$	(35)
---	---	---	---	---	------

$\underline{\dot{6}} \underline{\dot{5}} \underline{\dot{4}} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}} \underline{\dot{1}} \underline{\dot{7}}$	$\underline{2}$	$\underline{\dot{4}} \underline{\dot{6}} \underline{\dot{1}} \underline{\dot{4}} \underline{\dot{3}} \underline{\dot{6}} \underline{\dot{1}} \underline{\dot{3}}$	$\underline{\dot{2}} \underline{\dot{4}} \underline{\dot{6}} \underline{\dot{2}} \underline{\dot{1}} \underline{\dot{0}} \underline{\dot{0}}$	$\dot{2} \underline{\dot{5}} - \dot{2} \underline{\dot{5}} -$	(40)
---	-----------------	---	---	---	------

$\dot{2} \underline{\dot{7}} \underline{\dot{5}} - \dot{2} \underline{\dot{7}} \underline{\dot{5}} -$	$\underline{0} \underline{\dot{5}} \underline{\dot{7}} \underline{\dot{6}} \underline{\dot{7}}$	$\underline{0} \underline{\dot{4}} \underline{\dot{7}} \underline{\dot{6}} \underline{\dot{7}}$	$\underline{0} \underline{\dot{4}} \underline{\dot{5}} \underline{\dot{0}} \underline{\dot{0}} \underline{\dot{6}} \underline{\dot{7}} \underline{\dot{0}}$	$\underline{0} \underline{\dot{4}} \underline{\dot{6}} \underline{\dot{1}} \underline{\dot{5}} \underline{\dot{0}}$	(45)
---	---	---	---	---	------

$\underline{\dot{2}} \underline{\dot{5}} \text{||} \text{||} \text{||}$	$\underline{\dot{3}} \underline{\dot{5}} \text{||} \text{||} \text{||}$	$\underline{\dot{2}} \underline{\dot{5}} \text{||} \text{||} \text{||}$	$\underline{\dot{1}} \underline{\dot{3}} \underline{\dot{5}} \text{||} \text{||} \text{||}$	$\underline{\dot{1}} \underline{\dot{6}} \text{||} \underline{\dot{1}} \underline{\dot{4}} \text{||}$	(50)
---	---	---	---	---	------

$\underline{\dot{7}} \underline{\dot{5}} \underline{\dot{3}} \underline{\dot{3}} \underline{\dot{1}} \underline{\dot{6}}$	$\underline{0} \underline{\dot{2}} \text{||} \text{||} \text{||}$	$\underline{\dot{3}} \underline{\dot{5}} \underline{\dot{3}} \text{||} \text{||} \text{||}$	$\text{||} \text{||} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{0}} \underline{\dot{0}}$	$\text{||} \text{||} \text{||}$	(55)
---	---	---	---	---------------------------------	------

$\underline{\dot{2}} \underline{\dot{5}} \text{||} \text{||} \text{||}$	$\text{||} \text{||} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{0}} \underline{\dot{0}}$	$\underline{\dot{5}} \underline{\dot{4}} \text{||} \text{||} \underline{0}$	$\underline{3}$	$\text{rit...} \underline{2}$
---	---	---	-----------------	-------------------------------

1=b_B Yq

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Home

poco agitato d=90

1=G d=96

d=108 (10)

200

4 - . -

4/4 5

4

5 - . -

d=90

Molto rit.

0 0 6 i
0 0 4 6

3 - . -

2

rit. . .
2

3

1=C d=100

(25)

5 6 - . -

4 5 - 0 0

5 15 5 15

5 0 3 7

2 - . -
6

5 5 - 0 0

3 3 5 2 7 2 5

3 - 5 5

(30)

3 6 13 6 -

5 5 4 5

5 - 6 2

6 - #6 -

0 1 4 1 0 1 5 1

(35)

0 7 5 7 0 7 4 7

0 5 1 5 0 3 2 3

0 6 1 6 #6 -

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

6 i
4 6

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

(45)

4 2 2 2 2 2

6 6 2 2 2 2

0 6 5 4 -
4 7 6

0 4 3 2 -
2 5 4

200

(50)

6 4 5 6 7 5 6 7

poco rit.
7 # i 2 2 1 6
f

2 - . -
2 f

0 5 1 2 6 1 4 6

7 2 5 7 } 5 } 7 } 5 }
3 3 3

2 - . -
1

2

5 1 3 5 7 2 5 2

3 1 3 5 } 5 } 5 }
3 3 3

(60)

0 3 6 1 3 1 6 3

0 5 1 3 6 1 4 6

5 1 3 5 6 7 # 7
2 2 2 2 2 2

0 6 1 3 0 # 6 1 3

5 4 5 1

(65)

4 1 4 5 4 7 4 5

0 5 1 3 0 6 2 # 5

0 1 2 5 # 6
1 2 2 2 2 2

2

rit. . . (70)

200

0 0 3 5
mp

2 - - 3 5
1 5

a tempo

poco rit (75)

200

200

200

1=D Yq

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Finale

poco vivace ♩ = 108

$\frac{4}{4}$ <u>4564564656756757</u> mp	./.	./.	./.
(5)	./.	./.	./.
	(10)	./.	./.
		(15)	<u>b67i67i6i7i27i27i2</u>
			(20) <u>i235</u> " " "
			<u>i235</u> " " "
(25)	<u>i2b3b6</u> " " "	./.	o o <u>2345b6b7i2</u> ff
<u>b7i27i27i2#6726727i2</u>	1=bB (30) <u>6</u> > o c	<u>7 6 7 7</u> 3 3 3 | | #4	o o c
<u>7 6 7 7</u> 3 3 3 | | 7 6 2 2	<u>4 1 3 1</u> " " " f	(35) <u>#5 #2 #4 2</u> " " " ff	<u>4 5 5 2 5</u> " " " ff
mf	mp	3	
> o -	<u>1 5 i</u> " " " " " ff	" " " " " <u>10</u> | <u>i765432i</u> | <u>i765432i</u> | <u>b757i 2i24</u>	
<u>5 0 0 0 0 0</u>	<u>6 1 4 1</u> " " " " ff	<u>i353</u> " " " "	(50) <u>6 2 4 2</u> " " <u>#5 2 3 2 5 2</u>
<u>5 6</u> f 3 1	<u>1 4 5</u> 2 1	<u>0 1 4 6 0 3 6 i</u>	0 2 - f 5
0 f.vt. (55)	> o c	<u>4 # 1 3 2</u> 6 5	d=100 > o c
0 3 0 f.vt. | 2.f. |	w.vt. (60) - 0 0	0 0 f.vt. | f.vt.	p - 0 0

6=D Lq (2626)

Beauty and The Beast



music by Alan Menken
Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

Moderato

4/4 2 Moderato (5)

7̇ 6̇ 7̇ i | 6̇ #4̇ 7̇ -) | 7̇ - . . -

P

7̇ 6̇ 7̇ i | 6̇ 2̇ 7̇ -) | 7̇ - . . - | 6̇ 5̇ 6̇ i

5̇ #4̇ 5̇ 7̇ (10) | 4̇ 3̇ 4̇ 6̇ | 3̇ - . . -) | . / .)

) . / .) (15) V 10

4/4 0 0 | 4/4 0 0 0 5̇ 7̇ | 2/4 0 0 | 4/4 0 0 0 (30)

4/4 0 0 | 4/4 0 0 0 5̇ 7̇ | 2/4 0 0 | 4/4 3

0 2̇ 2̇ 2̇ f | 0 0 0 0 | 0 6̇ 4̇ 3̇ #2̇ 3̇ 0 f 7

2̇ i 7̇ 6̇ 7̇ i p | 5̇ #4̇ 5̇ 6̇ | #4̇ 7̇ 3̇ 5̇ -) | - . . - (50)

5̇ #4̇ 5̇ 6̇ | #4̇ 7̇ 3̇ 5̇ -) | - - 23 | 4 3 4 6

3 2 3 5 | rit... | 2 - - -

1=D Lq(4|4i)

Beauty and The Beast



music by Alan Menken
by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Belle

Andante

Handwritten musical score for the song "Belle". The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante".

The score consists of 15 staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *mf*, *sfz*, *mp*, *f*). Measure numbers are indicated in parentheses throughout the score, starting from (20) and ending at (155).

Key features of the score include:

- Time signature: 4/4
- Key signature: B-flat major
- Tempo: Andante
- Dynamic markings: *mf*, *sfz*, *mp*, *f*
- Measure numbers: (20), (30), (35), (45), (50), (55), (60), (65), (70), (75), (80), (85), (90), (95), (100), (105), (110), (115), (120), (125), (130), (135), (140), (145), (150), (155)



Belle

20c	ḃ 4̇ 5̇ ḃ 7̇	5	i̇ ḃ 7̇ ḃ 7̇, i̇ ḃ 7̇ 2̇ 4̇ 7̇, sfz	000
7	000 ḃ 7̇ mp	ḃ 3̇ 4̇ 5̇ ḃ 6̇	ḃ 7̇ 000	20c
(185)	ḃ 3̇ 4̇ 5̇ ḃ 6̇	9	1=C (5252)	000 ḃ 7̇
(190)	ḃ 7̇ 000	2	00 3̇ 4̇ 7̇	2̇ 4̇ 6̇ 7̇
2	00 3̇ 4̇	2̇ 4̇ 6̇ 7̇	16	067-
0672	i-5-	067-	./.	0672
0ii-	./.	0i24	(230)	3̇ 0
(235)	./.	ḃ 3̇-00	ḃ 3̇ 4̇ 5̇ 6̇ 7̇	7̇ 0
(240)	mf	500i	500i	5000
(245)	300i	500i	5000	20c
./.	00 ḃ 7̇ 2̇ 4̇ 6̇	ḃ 7̇ 6̇	5̇ 4̇ 7̇	5555 6̇ 00
i̇ 7̇ 4̇	6̇ 7̇ 4̇	i̇ 6̇ 4̇	5̇ 0 5̇ 0	0 3̇ 4̇ 6̇
5̇ 7̇ 4̇	./.	0i24	3̇ i 2̇ 6̇	5̇ 3̇ 4̇ 2̇
(255)	6	ḃ 7̇ 5̇ ḃ 6̇ 0	5̇ 3̇ 4̇ 0	3̇ 4̇ 5̇ 6̇ 7̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇
(260)	./.	./.	2̇ 0 7̇ 0	17654567
(265)	(275)	(280)	(285)	./.
./.	./.	./.	./.	./.
./.	./.	./.	./.	./.

Something There



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

1=D Lq (4|4i)

Allegretto ♩=124

$\dot{5} \dot{1} \dot{3} \dot{5} \dot{3} \dot{4} \dot{5} \dot{3}$ <i>mf</i>	$\dot{5} \dot{2} \dot{4} \dot{5} \dot{4} \dot{5} \dot{0}$	||: ||
$\dot{5} \dot{1} \dot{3} \dot{5} \dot{3} \dot{4} \dot{5} \dot{3}$ (5)	$\dot{5} \dot{1} \dot{3} \dot{5} \dot{0} \dot{0}$	$\overbrace{\quad\quad\quad}^4$	$\dot{6}_{III} - \dot{5}_{III} -$ <i>p</i>
$\dot{5}_{III} - \# \dot{5}_{III} -$	> 0 C	$\dot{3} \dot{3} \parallel \parallel \parallel$ <i>p</i>	$\dot{4} \dot{4} \parallel \parallel \parallel$ (15)
$\dot{3} \dot{3} \parallel \parallel \parallel$	$\dot{4} \dot{4} \parallel \parallel \parallel$	$\dot{5} \dot{5} \parallel \parallel \parallel$	$\flat \dot{6} \dot{6} \parallel \parallel \parallel$
$\dot{5}_{III} - \dot{2}_{III} -$ <i>mp</i>	$\dot{5}_{III} - - \dot{5} \dot{0}$ <i>mf</i>	$\overbrace{\quad\quad\quad}^9$	$\dot{6}_{III} - \cdot -$ <i>p</i>
$\dot{6}_{III} - \dot{1}_{III} \dot{6}_{III}$	$\dot{7}_{III} - \dot{5}_{III} -$	$\dot{7}_{III} - \dot{6}_{III} -$	$\dot{3} \dot{2} \dot{1} \dot{7} \dot{6} \dot{5} \dot{5} \# \dot{4}$ + + + + +
$\dot{6} \dot{5} \dot{4} \dot{3} \dot{2} \dot{1} \dot{1} \dot{7}$ + + + + +	$\overbrace{\quad\quad\quad}^9$	$\dot{0} \dot{1}_{III} \dot{1} \dot{2} \dot{0} \dot{0}$	$\dot{4} \dot{5} \parallel \parallel \parallel$ <i>p</i>
$\dot{3} \dot{5} \parallel \parallel \parallel$		(50) ||: ||	
$\dot{3} \# \dot{5} \parallel \dot{3} \dot{6} \parallel$	> 0 C	$\dot{2} \dot{5} \parallel \parallel \parallel$ <i>mp</i>	$\dot{1} \dot{5} \parallel \dot{1} \dot{0} \dot{0}$ (55)
> 0 C	$\dot{3} \dot{5} \parallel \parallel \parallel$	$\parallel \parallel \dot{3} \dot{0} \dot{0}$	$\dot{0} \dot{2} \parallel \dot{2} \dot{0}$
$\overbrace{\quad\quad\quad}^3$	$\dot{5} \dot{1} \dot{4} \dots$ $\overbrace{\quad\quad\quad}^2$	||	



1=D Lq (4 | 4i)

Beauty and The Beast

Andante con moto

1234... (5)

$\frac{4}{4}$ 4	0 0 $\underline{\underline{3423}}$ P	i - 5 -	5 - $\underline{\underline{3423}}$
--------------------	---	---------	------------------------------------

i - 5 -	5 - 0 0	13	0 0 $\underline{\underline{3423}}$ P
---------	---------	----	---

i - 5 -	0 0 $\underline{\underline{3423}}$ (25)	i - 5 -	5 - . -)
---------	--	---------	-----------

5 - 5 6|||	5||| - . - )	5||| - 0 0 (30)	3
------------------------	--------------------------	--------------------------------	---

1=E (b3 b7 b3 b7)

3	0 0 $\underline{\underline{2334}}$	3||| 2||| 6||| >	4
---	------------------------------------	--	---

0 0 $\underline{\underline{3221}}$	5||| - - 5||| 0	4	rit... 3
------------------------------------	---	---	-------------

Tempo I

rit...

4	0 0 0 0	0 0 0 0	||
---	---------	---------	--

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

$1=b$ B Lq

poco agitato $\downarrow=96$ $1=6$ $\downarrow=96$

Home

$\downarrow=108$

rit...

$\frac{1}{f}$ $\frac{5}{|}$	$\frac{4}{|}$	$\frac{6}{|}$	$\frac{15}{\#} \frac{15}{\#} \frac{2}{\#} \frac{5}{\#}$	$3 - 0 0$
-----------------------------	---------------	---------------	---	-----------

$\downarrow=90$ $\frac{3}{|}$	<i>molto rit.</i> $2 0 C$	$1=C$ $\downarrow=100$ $2 0 C$	$\frac{0}{\#} \frac{5}{\#} \frac{6}{\#} \frac{7}{\#}$ <i>(2x only)</i> $\frac{f}{\#}$	$i - - -$
----------------------------------	------------------------------	-----------------------------------	--	-----------

(25) $i - 0 0$	$2 0 C$	$0 \underline{5} 6. 7$	$i - 7 -$	$i - 5 i$ <i>(1x only)</i>
---------------------	---------	------------------------	-----------	-------------------------------

(30) $3 - - \underline{34}$	$5 \underline{43} 2 1$	$5 \underline{43} 2 3$	$1 - - 0$	$7 \underline{62} i. \underline{5}$ <i>(1x 2x)</i>
----------------------------------	------------------------	------------------------	-----------	---

(35) $5 4 - -$	$4 \underline{37} 6 2$	$1 - - \underline{35}$	$2 - - \underline{35}$	$2 - 3 5$
---------------------	------------------------	------------------------	------------------------	-----------

(40) $1 - - -$	$1 - 0 0$	$1 - 0 0$	$\frac{i}{mp} i " " "$	$\cdot /$
---------------------	-----------	-----------	------------------------	-----------

(45) $\underline{2} \underline{2} " " "$	$\underline{2} i - \underline{3} \underline{2}$ <i>f</i>	$i - - i \underline{7}$ <i>f</i>	$6 - - \underline{6246}$	$\#6 - - -$
---	---	-------------------------------------	--------------------------	-------------

(50) $\underline{6} \underline{4} \underline{5} \underline{6} \underline{7} \underline{5} \underline{6} \underline{7}$ <i>f</i>	<i>poco rit</i> $\underline{7} \underline{1} \underline{2} \underline{2} \underline{1} \underline{6}$ <i>f</i>	$\frac{1=D}{rit} \dots$ $2 - - \underline{35}$	$2 \underline{34} 3 \underline{23}$	$2 i - -$
---	--	---	-------------------------------------	-----------

(55) $0 0 3 5$	$2 - - \underline{35}$	$2 \underline{34} 3 2$	$5 - - -$	$0 0 5 i$
---------------------	------------------------	------------------------	-----------	-----------

(60) $3 - - \underline{34}$	$5 \underline{43} 2 i$	$5 \underline{43} 2 3$	$i - - -$	$7 \underline{62} i. \underline{5}$
----------------------------------	------------------------	------------------------	-----------	-------------------------------------

(65) $5 4 - -$	$4 \underline{37} 6 2$	$i - - \underline{35}$	$2 - - \underline{35}$	$\cdot /$
---------------------	------------------------	------------------------	------------------------	-----------

<i>rit...</i> (70) $i - - -$	$i - 0 0$	$2 0 C$	$0 0 3 5$ <i>mp</i>	<i>al tempo</i> $i - - -$	$\frac{3}{ }$
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1=C Lq (5252)

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante ♩ = 80

4/4	3	Meno mosso 200	♩ tempo 5	Meno mosso (10) 200	♩ = 88 5
rit... 200	d=72 2 5 - 2 mp	2 - 3 4	5 - 1	1 - 0 0 (20)	
200	9	poco rit. 2	d=80 ♩ = 8	i - . -	p
./.	3 m - 4 m	5 m - 3 3 4 3 2	i - . - (45)	5 - 0 0	
4	d=128 6 m - . -	./.	6	2 i 2 3	p
(60) 4 3 4 5	6 - . -	./.	♩ = 114 (4+4+1) 5 - 2 -	2 - 3 4	
(65) 5 - i -	i - 3 4	5 - 2 -	2 - 3 5	2 - 3 -	poco rit...
(70) 4 - 5 -	d=96 5 - i 7 6	5 - 6 -	5 - 5 4 3	2 - 3 -	
3 - 4 -	5 - 5 4 3	3 - . -	2 - i 2	3 i 5 || 4 i 5 ||	127 (2.6.2.6) d=108
(80) 3 i 5 i || 4 i 6 i ||	3 i 5 i || 4 i 5 i ||	2 7 5 7 || 3 i 5 i 2 7 5	i - i 7 6	5 - 5 4 3	
(85) 3 m - 5 m -	2 4 - - 3 4	d=128 3 0 || || ||	4 0 || || ||	3 0 || 4 ||	
2	rit... 2	d=98 0 i i 2 2 3 3	0 i i 2 2 3 3 i	5 4 i - . -	fp
5 m - - 5 4	step	fp 0 0 0			

1=D Lq (4|4i)

Beauty & The Beast

Finale



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace ♩ = 108

$\frac{4}{4}$ <u>6̣7̣i6̣7̣i6̣i7̣i2̣7̣i2̣7̣i2̣</u> mp	/.	/.	/.
/.	/.	/.	/.
/.	/.	/.	/.
/.	/.	/.	(15) <u>i2̣3̣i2̣3̣i3̣i3̣2̣3̣4̣2̣3̣4̣2̣4̣</u>
/.	/.	/.	(20) <u>5̣i</u> // // //
/.	<u>ḅi</u> // // //	/.	<u>5̣i</u> // // //
/.	(25) <u>ḅi</u> // // //	/.	> o c
<u>i2̣3̣4̣2̣3̣4̣2̣4̣</u> //	<u>6̣</u> 4 > o c	<u>5̣#̣4̣</u> > > > > > > 5̣#̣4̣ 5̣ 5̣ 4̣ 4̣	> o c
<u>7̣6̣7̣7̣7̣6̣</u> 5̣#̣4̣ 5̣ 5̣ 4̣ 4̣	<u>4</u> 4 | 5 |	<u>5</u>	<u>5̣</u> <u>5̣</u> <u>5̣</u> <u>5̣</u> <u>5̣</u> <u>5̣</u> 5̣#̣4̣ 5̣ 5̣ 4̣ 4̣
// // // // // <u>i0</u>	o o o o o <u>2̣i2̣4̣</u>	<u>5̣o</u> o o o o o	<u>5̣</u> // // // // //
<u>o2̣2̣3̣3̣4̣4̣5̣</u>	<u>5̣6̣6̣7̣7̣7̣i2̣5̣</u>	<u>5̣</u> - o o	o o <u>i7̣7̣6̣</u>
<u>5̣</u> - o o	o o <u>i7̣7̣2̣</u>	<u>5̣</u> - o o	<u>5̣</u> | 9 |
<u>5̣</u> d=d. | 4 |	<u>2̣</u> - <u>2̣</u>	<u>5̣</u> - <u>5̣</u>	<u>7̣</u> - <u>7̣</u>
<u>6̣</u> # <u>4</u> <u>5</u>	<u>2̣</u> - <u>2̣</u>	<u>5̣</u> - <u>5̣</u>	<u>7̣</u> - -
<u>7̣</u> # <u>5</u> <u>6</u>	<u>3̣</u> - <u>3̣</u>	<u>2̣</u> - <u>2̣</u>	# <u>5̣</u> - <u>5̣</u>

Lq

Beauty & The Beast

Finale

$4_{III} - i$	\cdot / \cdot	$7_{III} i_{III} \dot{2}_{III}$	$6_{III} - -$ (90)	$6 \ 0 \ 0$
$\overset{10}{|-----|}$	$\dot{3}_{III} \dot{2}_{III} \#i_{III}$	$\dot{2}_{III} \dot{3}_{III} \dot{2}_{III}$	$\overset{1=bB}{f} 5_{III} - -$	$\dot{5} \ 0 \ 0$ (105)
$>oc$	$0 \overset{v}{6}_{III} \dot{5}_{III}$	$\dot{5}_{III} - -$	$\dot{5} \ 0 \ 0$	$\overset{10}{|-----|}$
$\overset{d.=d}{f} \overset{3}{|-----|}$	$0 \ 0 \ \dot{3} \ \dot{2} \ \dot{3} \ \dot{5}$	$\dot{1} \ 0 \ \dot{1} \ \dot{7} \ \dot{1} \ \dot{3}$	$\dot{4} \ 0 \ 0 \ 0$ (125)	$\overset{d=96}{8}{|-----|}$
$0 \ 0 \ 0 \ \overset{f}{b} \ 7 \ 4$	$\overset{d=100}{i}_{III} - \overset{d=135}{\dot{3} \ \dot{5} \ \dot{7} \ \dot{1}}$	$\overset{4}{2}_{III} - \overset{4}{4} \ \overset{6}{4} \ \overset{1}{2}$	$\overset{5}{3}_{III} - \overset{5}{5} \ \overset{7}{4} \ \overset{1}{3}$	$4 \ 0 \ 0 \ 0$
$\overset{1=bE}{f} (3737)$	$\dot{3}_{III} - \dot{4}_{III}$	$\dot{5}_{III} - \dot{6}_{III}$	$\dot{5}_{III} - \overset{3}{\dot{5} \ \dot{4} \ \dot{3}_{III}}$	$\dot{2}_{III} - \dot{3}_{III}$
$\overset{mf}{f} \overset{5}{\dot{3}} - \overset{7}{\dot{4}}$	$\overset{5}{\dot{3}} - \overset{6}{\dot{4}}$	$\overset{5}{\dot{3}} - \overset{5}{\dot{4}} \ \overset{4}{\dot{3}}$	$\dot{2}_{III} - \dot{3}_{III}$	$\dot{3}_{III} - \overset{3}{\dot{4} \ \dot{1} \ \dot{6}_{III}}$
$\overset{5}{\dot{3}} - \overset{7}{\dot{4}}$	$\dot{3}_{III} - \cdot -$	$\overset{b}{7}_{III} \ \underline{\underline{\dot{1} \ \dot{7} \ \dot{6} \ \dot{1} \ \dot{5} \ \dot{4} \ \dot{2} \ \dot{7}}}$	$\dot{5}_{III} - \cdot -$	$\underline{\underline{\dot{5} \ \dot{6} \ \dot{1} \ \dot{2} \ \dot{2} \ \dot{2}}}$
$\overset{1=D}{f} \overset{d=86}{\dot{3}_{III}} - \overset{d=86}{\dot{3} \ \dot{5} \ \dot{7} \ \dot{1}}$	$\dot{4} - \cdot -$ (150)	$0 \ 0 \ \dot{3} \ \dot{5} \ \dot{7} \ \dot{1}$	$\dot{2} - \dot{6} \ \dot{5}$	$\dot{1} - \dot{4} \ \dot{3}$
$\dot{1} - \underline{\underline{\dot{3} \ \dot{4} \ \dot{2} \ \dot{3}}}$	$\dot{1} - \dot{1} \ \dot{7}$ (155)	$\dot{6} - \underline{\underline{\dot{3} \ \dot{2} \ \dot{3} \ \dot{5}}}$	$\dot{1} - \underline{\underline{\dot{1} \ \dot{7} \ \dot{1} \ \dot{3}}}$	$\dot{5} - \underline{\underline{\dot{3} \ \dot{4} \ \dot{2} \ \dot{3}}}$
$\dot{1} - \cdot -$	$\overset{v}{f} \dot{1} - \dot{1} -$ (160)	$\overset{v}{ff} \dot{1} \ 0 \ 0 \ 0$		

6=D Pp (3 6 7 3)

Beauty and The Beast



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

Moderato

$\frac{4}{4}$ 2	$\frac{5}{3}$ #4 5 6 p	#4 7 5 -	(5)
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$\frac{5}{3}$ #4 5 6	#4 7 5 -	4 3 4 6	
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3 2 3 5 ⁽⁰⁰⁾	2 1 2 4	6 - - -	13
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7 6 7 i	$\frac{2}{4}$ 6 #4	$\frac{4}{4}$ 7 - 5 7 5	$\frac{2}{4}$ 0 0
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7 6 7 i ⁽³⁰⁾	$\frac{2}{4}$ 6 i	$\frac{4}{4}$ 7 - 5 7 5	$\frac{2}{4}$ 0 0
-------------------------	-------------------	-------------------------	-------------------

$\frac{4}{4}$ 3	0 5 4 2 mf	6 1 1 1	1 1 1 1
--------------------	---------------	---------	---------

./ ⁽⁴⁰⁾	6 0 0 0 mp	4	0 2 3 4 -
--------------------	---------------	---	-----------

7 - - - pp	8	rit... 0 0 0 0	
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1=D Pp (5/25)

Belle

Andante

$\frac{4}{4}$ 1 2	$\frac{2}{4}$ 0 0	$\frac{4}{4}$ 1 2	$\underline{\underline{1}} \underline{\underline{7}} \underline{\underline{2}} \underline{\underline{7}} 0 0$	$\underline{\underline{2}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{1}}$./.
$\frac{3}{4}$ 1 5	$\frac{2}{4}$ 1 3	$\frac{2}{2}$ 0 3 #4 0 0	./.	> 0 C	0 0 5 0 ⁽²⁰⁾
6	0 #4 3 0	> 0 C	4 0 1 0	> 0 C ⁽³⁰⁾	b3 0 3 0
3	0 1 1 1 ⁽³⁵⁾	1 1 1 1	./.	7 7 7 7	1 1 1 1
./. ⁽⁴⁰⁾	./.	7 7 7 7	1 1 1 1	./.	./. ⁽⁴⁵⁾
./.	0 3 4 6	5 3 4 2	3 - 5 -	./. ⁽⁵⁰⁾	0 1 2 4
3 1 2 6	5 _{iii} - - -	<u>5</u> 0 0 0	b7 7 7 7 ⁽⁵⁵⁾	> 0 C	b6 6 b7 7
0 0 0 b3 4	5 b3 4 2	b3 1 2 7 ⁽⁶⁰⁾	1 _{iii} - - -	./.	<u>1</u> 0 0 0
7	0 b6 b7	./.	2	b7 _{iii} 7 _{iii} ⁽⁷⁵⁾	b7 _{iii} - 4 7 _{iii} -
$\underline{\underline{5}} \underline{\underline{4}} \underline{\underline{1}} \underline{\underline{4}} \underline{\underline{1}}$	./.	0 0 0	5	0 0 5 7 2 4 ⁽⁸⁵⁾	6 5 5 4
3	7 7 7 7	1 0 0 0	> 0 C	0 0 5 7 2 4	6 5 5 4
6	0 b7 4 1 b7	./.	8	0 3 4 6	5 3 4 2
3 - 5 -	./.	0 1 2 4 ⁽¹¹⁵⁾	3 1 2 6	5 _{iii} - - -	5 _{iii} - <u>5</u> 0 0
4 0 1 0	> 0 C ⁽¹²⁰⁾	b3 0 b7 0	> 0 C	b6 0 b7 0	5 0 4 0



Belle

(225)	0 0 3 mf	i i i 5 5 5	0	28	(255)	0 0 1 mf	0 0 i f	0 0 1 0
	0 5 5 v v	0	16	(275)	0 0 b 6 b 7 ff	i b 7 2 4 7	i 0 0 0 sfz	2 3
1=C (6 2 3 6)	2	0 0 6 mp	5 2	2	0 0 6	5 2	5 2	
	16	0 4 5 (225)	.	0 4 4 4	5 3	0 4 5		
(230)	.	0 4 4 4	5 0 1 sfz	0 b 6 b 7	.	0 b 6 6 6 (235)		
b 7 - 0 0	b 5 4 mp	4 4	# 4 4	4 4	4 4	0 3 # 4 0 f		
.	0 3 # 4 6	5 - 2 -	0 3 # 4 0 (245)	.	0 3 # 4 6			
2 0 0 0	b 3 3 4 0 (250)	.	.	2 0 C	2 1 1			
b 2 1 1	i 1 1 (255)	.	4	3 | 2 |	3 | 2 |			
.	.	1 3 |	1 2 |	0 0 0 3	5 5 0 0			
5 0 4 0	3 0 7 0 (270)	b 3 0 3 0	3	b 7 5 b 6 0 (275)	5 b 3 4 0			
2 3 4 5 b 6 b 7	i 2 b 3 4 5 0	2 4 2	.	.	2 0 5 0 (280)			
0 1 2 0	.	0 1 2 1	2 1 2 1 (285)	3 0 0 1	1 0 0 0			

Something There



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

1=D Pp (5!25)

Allegretto $\text{♩} = 124$

mf 0 0 | 0 | 0	mf 4 0 0 | 0 | 0 :	||: ||	
0 0 | 0 | 0	0 0 | 0 0	5	0 0 0 3 3 4
<u>2 5</u> | <u>1 3</u> | <u>2 5</u> | <u>7 2</u>	1 0 0 0	3	mp $\flat 3$ 0 1 $\flat 7$. 6
$\flat 7$ - 4 -	p 6 6 || || ||	|| || 6 0 0	9
p 4 - 5 -	4 - . -	5 - $\sharp 4$ -	2 - $\sharp 1$ -
2 - 3 -	2 - 3 -	0 <u>2\sharp 1 2</u> 0 <u>3\sharp 2 3</u>	<u>0 5\flat 7</u> <u>6 1 7 2</u> <u>1 3</u>
7	0 0 0 5 3 4	2 0 0 5 2 3	1 0 0 5 3 4
	mf		
<u>2 5</u> | <u>2 4</u> | <u>2 5</u> | <u>7 6</u>	5 0 0 $\flat 7$ |	6 0 0 $\flat 6$ ||	$\sharp 5$ 0 0 $\flat 5$ ||
	6 0		
6 | 6 5 |	5 0 0 0	8	$\text{rit} \dots$ 2
4 | 5 4 | ||			

1=C Pp (6.2.3.6)

Andante ♩ = 80

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

<p>4/4</p> <p>3</p>	<p>meno mosso</p> <p>200</p>	<p>Allegro</p> <p>5</p>	<p>meno mosso</p> <p>200</p>	<p>(10)</p> <p>d=88</p> <p>5</p>
<p>rit...</p> <p>200</p>	<p>d=72</p> <p>2/2</p> <p>5</p>	<p>9</p>	<p>poco rit.</p> <p>2</p>	<p>d=80</p> <p>4/4</p> <p>5</p>
<p>5</p> <p>6</p>	<p>(35)</p> <p>5</p>	<p>5</p> <p>5</p> <p>5</p>	<p>6</p>	<p>5 - 5 -</p>
<p>3</p>	<p>1 7 15 6 6</p> <p>2 2</p>	<p>8</p>	<p>d=128</p> <p>12</p>	<p>d=114</p> <p>3 7</p>
<p>b7</p> <p>7</p> <p>0</p>	<p>(65)</p> <p>1 1 1 1</p>	<p>1</p>	<p>2 5 1 5</p>	<p>5 1 5 -</p>
<p>poco rit...</p> <p>6</p> <p>7</p>	<p>(70)</p> <p>i</p> <p>2</p>	<p>d=96</p> <p>i</p> <p>i 7 6</p>	<p>5 - 6 -</p>	<p>5 - 5 4 3</p>
<p>2 - 3 -</p>	<p>(75)</p> <p>i</p> <p>i 7 6</p>	<p>5 - 5 4 3</p>	<p>3 - - -</p>	<p>2 - - -</p>
<p>1=F (3.6.7.3) d=108</p> <p>200</p>	<p>(80)</p> <p>0 0 0 1 1 4 1 1</p> <p>f</p>	<p>5 - 0 0</p>	<p>0 5 6 7 6 7 i 7 i 2 i 2</p>	<p>5 - 0 0</p>
<p>2</p>	<p>d=128</p> <p>0 0 7 7 7 0</p>	<p>3 0 " " "</p>	<p>4 0 " " "</p>	<p>3 0 " " "</p>
<p>(90)</p> <p>0 0 0 5 6</p> <p>f</p>	<p>5</p> <p>5 6</p>	<p>rit...</p> <p>5</p>	<p>5 0 0 0</p>	<p>d=98</p> <p>0 1 1 2 2 3 3</p> <p>ff</p>
<p>(95)</p> <p>0 1 1 2 2 3 3 1</p>	<p>3</p>	<p>3</p>	<p>step</p>	<p>0 0 0</p>

I=D Pp (5:125)

Finale

poco vivace ♩ = 108

(15)

$\frac{4}{4}$ 14	0 0 0 7	* i - . -	↑ i ₀ i ₂ b ₃ i ₂
	<i>mf</i>		

(20)

* i ₂ - b ₇ -	* i ₄ - i ₂ -	<u>57i3</u> " " "	./.
		<i>f</i>	

(25)

<u>#5#6i#i</u> " " "	./.	<u>457i3</u> " " "	./.
----------------------	-----	--------------------	-----

<u>#5#6i#i</u> " " "	./.	#5 - . -	#6 - . -
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I=bB (7:5#47) (30)

$\frac{6}{4}$ > o c	> > > > > >	> o c	> > > > > >
	7 7 7 2# i i		7 7 7 i 7 6

I=C (6:236)

(45)

$\frac{4}{4}$ 10	$\frac{6}{4}$ <u>iiii</u> " " " " " "	" " " " " "	2
	<i>ff</i>		

$\frac{4}{4}$ 9	5667 7i25	<i>rit...</i>	<i>rit...</i>
		<i>mf</i>	<i>mp</i>

i i o o (60)	o o <u>44</u> "	i i o o	9
		<i>p</i>	

I=d.

I=D

$\frac{3}{4}$ 4	o 3 2 -	2	o 3 -
	<i>mp</i>		

o 3 2 - (80)	./.	> o c	o #5 6
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3 - 3	2 - 2 (85)	#1 - 1	4 - 1
----------------------	---------------------------	-----------------------	----------------------

./.	7 1 2	6 - - (90)	6 o o
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Pp

Finale

12	= ^b B 200	⁴ (105) 3 5 7 i	4 ^{///} - -)
%	2 ^{///} - - _{mp}	⁴ 3 5 7 i	2 ^{///} - - ⁽¹¹⁰⁾)
%	8	^{d.=d} (120) ⁴ 3 4 3 100 2 10	4 100 0 70
<u>3</u> <u>10</u> <u>0</u> <u>4</u> <u>3</u> <u>10</u>	40 0 0 0	<u>6</u> <u>i</u> <u>7</u> <u>i</u> <u>6</u> 0 0	<u>4</u> <u>6</u> <u>5</u> <u>6</u> <u>4</u> 0 0 ⁽¹²⁵⁾
^{d=96} | 8 |	| 0 <u>b</u> <u>7</u> <u>4</u> <u>4</u> <u>b</u> <u>7</u> <u>i</u> <u>3</u> |	| =^C d=100 (135) <u>i</u> - <u>3</u> <u>5</u> <u>7</u> <u>i</u> |	| 4 - 4 6 i 2 |
| 5 - <u>5</u> <u>7</u> <u>i</u> <u>3</u> |	| 4 1 6 - |	| =^b E (#47#1#4) <u>3</u> <u>3</u> <u>4</u> <u>4</u> |	| <u>0</u> <u>5</u> <u>15</u> <u>0</u> <u>5</u> <u>14</u> ⁽¹⁴⁰⁾
| <u>0</u> <u>5</u> <u>13</u> <u>0</u> <u>4</u> <u>14</u> |	| <u>0</u> <u>5</u> <u>25</u> <u>3</u> <u>5</u> <u>25</u> |	| <u>16</u> <u>13</u> <u>4</u> <u>6</u> <u>14</u> |	| <u>5</u> <u>7</u> <u>15</u> <u>6</u> <u>14</u> <u>6</u> |
| <u>16</u> <u>7</u> <u>1</u> <u>7</u> <u>3</u> ⁽¹⁴⁵⁾	4 0 0 0 |	| ^{>} <u>5</u> <u>5</u> <u>4</u> <u>3</u> <u>2</u> | ^{>} <u>5</u> ^{///} |	| rit... <u>5</u> ^{///} - - |
| ^{F=D} d=86 <u>3</u> <u>5</u> <u>7</u> <u>i</u> |	| 4 - - - ⁽¹⁵⁰⁾	0 0 <u>3</u> <u>5</u> <u>7</u> <u>i</u> |	| 2 - 6 5 |
| i - 4 3 |	| i - <u>3</u> <u>4</u> <u>2</u> <u>3</u> |	| ^{d=72} (155) i - <u>3</u> <u>4</u> <u>2</u> <u>3</u> |	| 6 - <u>3</u> <u>2</u> <u>3</u> <u>5</u> _{ff} |
| i - <u>i</u> <u>7</u> <u>i</u> <u>3</u> |	| 4 - <u>3</u> <u>4</u> <u>2</u> <u>3</u> |	| i ^{///} - - - |	| ^{>} i ^{///} - - - ⁽¹⁶⁰⁾
| <u>10</u> 0 0 0 |	| |	| |	| |

6=D Zhr (2.626)

Beauty and The Beast



music by Alan Menken
Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

moderato

4/4 3. III - . - p < >	. / .	2 |-----|	3. III - . - (5) mp
2 |-----|	3. III - . -	12 |-----|	0 0 0 7 6 mf .
5. III - - 5. #4	3. III - - 3. 2	1. III - . -	7. III - . - (25)
5 #4 5 6	2/4 #4 7.	4/4 3 0 0 0	2/4 0 0
4/4 5 #4 5 6 (30)	2/4 #4 7.	4/4 3 0 0 0	f/2 0 0
4/4 4 3 4 6 mp	3 2 3 5 (35)	2 - 1 -	0 5 4 2 mf
3. - - 3. 2 mf	1. III - - 1. 7	6. III - 5. III - (40)	4. III - . -
. / .	4 - 0 0	0 0 0 0	2 6 2 6 2 i (45) mf
7. 7. 0 0	pp 7. - . -	2 |-----|	3. III - . -
2 |-----|	3. III - . -	2 |-----|	7. i + ... 0 0 0 0

1=D Zhr (4|4i)

Beauty and The Beast

Belle



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante

$\frac{4}{4}$ 1 2	$\frac{2}{4}$ 0 0	$\frac{4}{4}$ 1 2	$\underline{\underline{6567500}}$	2	$\frac{3}{4}$ 1 1 // //
./.	./.	1 1 // 1 0	2 0 c	$\frac{2}{4}$ 3	$\frac{2}{2}$ 1 0 0 5 f
1 0 0 2	5 0 0 0	0 0 5 0 (20)	6	0 2 1 0 mf	2
0 6 7 0 (30)	2	b 6 0 7 0	5 0 4 0	3 0 0 6 (35) sfz mf	5 - # 4
5 III - - -	2 III - - -	0 0 0 6	5 III - - # 4 (40)	5 III - 2 III -	5 0 0 0
2 0 c	0 0 5 - f	1 0 0 5 (45)	./.	1 0 0 0	0 0 5 -
5 - 5 - v	./.	6 0 0 0	3	3 3 4 4 (55)	2 0 c
b 2 2 b 3 3	2 0 c	b 6 0 b 7 0	5 0 4 0 (60)	1 0 0 0	0 0 3 III -
4 0 0 0	7	0 b 3 3 0 mf	./.	0 b 6 b 2 4 v	b 3 - 7 - v
b 7 III - - - (75)	1 III b 7 III -	1 III - - -	1 III - 2 III -	5 0 0 6 sfz mf	5 III - - # 4 (80)
5 III - - -	2 III - - -	0 0 0 6	5 III - - # 4	5 III - 2 III - (85)	5 III - - -
0 0 0 6	5 III - - # 4	5 III - - -	2 III - - - (90)	0 0 0 6	5 III - - # 4
5 III - 2 III -	5 III - - -	b 3 0 0 i (95)	b 7 III - - 6	b 7 III - - -	4 III - - -
0 0 0 i	b 7 III - - 6 (100)	b 7 III - 4 III -	b 7 III - - -	1 0 0 6	5 III - - # 4



Belle

⁽¹⁰⁵⁾ 5 _{iii} - . -	2 _{iii} - . -	1 0 0 6	5 _{ii} - - #4	5 - 5 ^v 0	0 0 5 ^v 0 ⁽¹¹⁰⁾
0 _{mf} i ^h | |	i ^h | i ^h |	. / .	. / .	0 5 ^h ⁽¹¹⁵⁾	1 | i ^h |
5 _i 0 0 0	> 0 c	b ₃ 0 4 0 mp	> 0 c ⁽¹²⁰⁾	b ₂ 0 b ₃ 0	> 0 c
4 0 2 0	b ₃ 0 2 5 b ₆ . 5 _i . 5	1 4 5 2 ⁽¹²⁵⁾	3 5 i 0	4 - - 4	3 - - 3
2 - - 2	i - - 0 ⁽¹³⁰⁾	3 - - -	. / .	1 ^o |	0 0 i ^h - mf
5 _{iii} - - 4 ^h 3	4 _{iii} - - - ⁽¹⁴⁵⁾	. / .	0 0 3 _{iii} -	2 _{iii} - - 3	2 _{iii} - . -
#i _{iii} - . - ⁽¹⁵⁰⁾	4 |	b ₃ 0 0 b ₇ ⁽¹⁵⁵⁾	b ₃ 0 0 6	2 0 0 2	> 0 c
0 3 3 3 mf	3 3 5 5 ⁽¹⁶⁰⁾	2 |	0 3 3 3	3 3 5 5	2 |
b ₇ | i |	b ₇ 4 - - 0	b ₆ | b ₇ |	b ₆ - - 0 ⁽¹⁷⁰⁾	b ₆ 0 b ₇ 0	5 0 i ^h 0
b ₃ 0 2 0	5 0 4 0	1 4 0 2 ⁽¹⁷⁵⁾	b ₃ 0 2 0 b ₆ . 5 _i . 0	5 0 0 0 5 _i 0 0 0	3 |
1 _{iii} - - 5	1 _{iii} - . -	0 0 0 5	5 - 2 -	b ₃ 0 0 0 ⁽¹⁸⁵⁾	> 0 c
0 0 0 b ₇	b ₇ - - 4 _{iii} -	b ₃ 0 0 0	3 |	1 _{iii} - - 5	1 _{iii} - . -
2 |	1 _{iii} - - 5	1 _{iii} - . -	2 |	0 0 5 _{iii} 1 ⁽¹⁹⁵⁾	5 _{iii} - 0 0
> 0 c	3 5 - ⁽²⁰⁵⁾	0 0 5 _{iii} -	- 0 0	- 5 _{iii} -	0 0 5 _{iii} 5 _{iii} mp

Zhr



Belle

$\overline{5} 0 0 0$ (210)	\parallel	$0 0 \overset{3}{3} 3 3$	$\overline{3} 0 0 0$	$> 0 c$ (215)
$0 0 0 \overset{5}{6}$ mp	$b_7 5 6 i$	$4 - 0 \underline{4} 5$	$b_6 4 5 b_7$	$b_3 - 0 \overset{(220)}{b_3 4}$ i b ₃ 4 2
$b_3 i 2 7$	$i_{iii} - \cdot -$	$i_{iii} - 0 0$	$4 0 0 1$ sfz mp	$\cdot / \cdot /$
$\overline{3} - \overline{3} -$	$4 0 0 1$	$\cdot /$ (230)	$\cdot /$	$3 0 \overset{>}{1} 0$ sfz
$\cdot /$	$b_6 0 0 6$ (235)	$5 0 0 0$	$i_{iii} - - 1$ mp	$2_{iii} - - 2$ mf
$\cdot /$ (240)	$\overset{v}{f} \overset{v}{i} \overset{v}{i} \overset{v}{5} \overset{v}{2} \overset{v}{2} \overset{v}{5} \overset{v}{5}$ l=D	$\cdot /$	$\overset{v}{i} \overset{v}{i} \overset{v}{5} \overset{v}{2} \overset{v}{2} \overset{v}{6} \overset{v}{6}$	$\overset{v}{5} \overset{v}{5} \overset{v}{2} \overset{v}{2} \overset{v}{5} \overset{v}{5} \overset{v}{5}$ (245)
$\cdot /$	$\overset{v}{i} \overset{v}{i} \overset{v}{5} \overset{v}{2} \overset{v}{2} \overset{v}{6} \overset{v}{6}$	$\overset{v}{5} \overset{v}{5} \overset{v}{2} \overset{v}{2} \overset{v}{5} \overset{v}{5} \overset{v}{5}$	$b_3 \overset{v}{3} \overset{v}{b_7} \overset{v}{3} \overset{v}{3} \overset{v}{7} \overset{v}{7}$	$\cdot /$ (250)
$\overset{v}{2} - \overset{v}{2} -$	$5 - - 5$	$6 - - 6$	$\overset{v}{2} - - \overset{v}{2}$ (255)	$\cdot /$
$\overset{v}{6} - | -$	$\overset{v}{4} - | -$	$\overset{v}{M.F.V} 0 \overset{v}{M.F.V} 0$ (260)	$0 3 4 6$	$5 3 4 2$
$\cdot /$	$0 i 2 4$ (265)	$3 i 2 6$	$5_{iii} - \cdot -$	$5_{iii} - 0 0$
$b_7 0 0 0$ (270)	$b_2 0 b_3 0$	$0 0 b_6 0$ sfz	$b_3 0 b_2 0$	$b_3 0 b_2 0$ (275)
\parallel	$\frac{3}{2} b_3 0 b_3 0 3$ $b_6 b_7 6$	$\frac{2}{2} \overset{v}{5} - \overset{v}{2} -$	$\overset{v}{5} - \overset{v}{5} -$	$\overset{v}{2} - \overset{v}{5} -$ (280)
$\overset{v}{M.F.V} 0 | 0$	$\overset{v}{M.F.V} 0 0 |$	$\cdot /$	$\overset{v}{M.F.V} - \overset{v}{M.F.V} - \overset{v}{M.F.V} - \overset{v}{M.F.V} -$	$\overset{v}{M.F.V} 0 0 \overset{v}{M.F.V} \overset{v}{M.F.V}$ sfz
$\overset{v}{M.F.V} 0 0 0$	\parallel			

1=D Zhr (4 | 4 i)
 Allegretto ♩ = 124

Beauty and The Beast
 Something There



music by Alan Menken
 lyrics by Howard Ashman & Tim Rice
 arranged for C.O. by Y.N. Lim

mf 10 05 15 15 | 20 05 25 25 || \neq | 10 05 15 15 (5)

10 05 10 0 | 15 11 75 11 | 15 11 11 11 | \neq (10)

0. 1^b 60 0 | 0. 2 50 0 | $\overbrace{2}^2$ | 5. 2 i. 7 | 10 0 0 0 (15)

5 4 3 4 2 1 7^b 7 | 3 0 0 0 | > 0 c | i. 4 | " " " | " " 4[#] 0 0 (20)

05 25 45 25 | 05 15 25 35 | 05 25 45 25 | 0 1 5 1^b 7 1 5 1 | 6 1 7 1 6^b 6 0 (25)

5 2 1 2 5^b 5 0 | $\overbrace{3}^3$ | i. 4 - i. 5 - | i. 4 - - - | 4 - - - | 2 - - - | 6

i. 6 - - - | i. 5 - i. 4 - (35) | i. 4 - i. 4 - | 0 3 0 4 | $\overbrace{7}^7$

0 4 5 0 6 7 | 5 2 5 2 5 0 0 | i 15 11 75 11 | i 15 11 11 11 | " " 75 11 (45)

i 15 11 11 11 | i. 4 - i. 4 - | 7 - 4 5 - | > 0 c | 2 5 " " " (50)

i 15 11 10 0 | > 0 c | 2 5 " " " | i 15 11 10 0 | $\overbrace{6}^6$ (55)

1=D Zhr (4.14i)

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto

$\frac{4}{4}$ p $\underline{2} \underline{2} \underline{5} \underline{2} \underline{2} \underline{5}$	$\underline{i} \underline{i5} \quad \underline{i} \underline{i5}$.	(5)
---	---	---	-----

||.	||.	$\underline{2} \underline{2} \underline{5} \underline{2} \underline{2} \underline{5}$	$\underline{i} \underline{i} \underline{7} \underline{7}$	(10)
---	---	---	---	------

$\underline{2} \underline{2} \underline{5} \underline{i} \underline{i5}$	$\underline{i} \underline{i} \underline{7} \underline{7}$	$\underline{2} \underline{2} \underline{5} \underline{i} \underline{3}$	$\underline{3} \underline{3} \underline{7} \underline{3} \underline{3}$	$\underline{5} \underline{5} \underline{i} \underline{4} \underline{2}$	(15)
--	---	---	---	---	------

$\underline{i} \underline{i5} \underline{i} \underline{i}$	$\underline{2} \underline{2} \underline{5} \underline{2} \underline{2}$	$\underline{i} \underline{i} \underline{i} \underline{i}$	$\underline{2} \underline{2} \underline{5} \underline{i} \underline{i}$	$\flat \underline{7} \underline{7} \underline{5} \underline{7} -$	(20)
--	---	---	---	---	------

$6 - 6 \underline{5}$	$\left. \begin{matrix} \underline{i} \\ \underline{6} \\ \underline{4} \end{matrix} \right\} - \underline{5} -$	$\underline{2} \underline{2} \underline{5} \underline{2} \underline{2} \underline{5}$	$\underline{i} \underline{i5} \underline{i} \underline{i5}$	$\underline{2} \underline{2} \underline{5} \underline{2} \underline{2} \underline{5}$	(25)
-----------------------	---	---	---	---	------

$\underline{i} \underline{i5} \underline{i} \underline{i}$	$\underline{7} \underline{7} \underline{7} \underline{7}$	$\underline{5} \underline{5} \underline{i} \underline{5} \underline{5}$	$\underline{3} \underline{3} \underline{7} \underline{3} \underline{3}$	$\underline{5} \underline{5} \underline{4} \underline{4}$	(30)
--	---	---	---	---	------

$\underline{3} \underline{3} \underline{3} \underline{3}$.	$\underline{4} \underline{4} - - \underline{5} \underline{5}$ fp	$\overset{1=E}{\underline{i} \underline{i5} \underline{i} \underline{i}}$ mf	$\underline{i} \underline{i5} \underline{7} \underline{7}$	(35)
---	---	---	---	--	------

$\underline{2} \underline{2} \underline{5} \underline{i} \underline{i5}$	$\underline{i} \underline{i5} \underline{7} \underline{7}$	$\underline{2} \underline{2} \underline{5} \underline{i} \underline{i}$	$\underline{3} \underline{3} \underline{7} \underline{3} \underline{3}$	$\underline{5} \underline{5} \underline{i} \underline{4} \underline{4}$	(40)
--	--	---	---	---	------

$\underline{4} \underline{i} \underline{3} \underline{7}$	$\underline{2} \underline{2} \underline{5} \underline{i5} \underline{i}$	$\underline{i} \underline{i5} \underline{i} \underline{i}$	$\underline{2} \underline{2} \underline{5} \underline{i} \underline{i}$	$\flat \underline{7} \underline{7} \underline{7} \underline{7}$	(45)
---	--	--	---	---	------

$\underline{6} \underline{6} \underline{i} \underline{3} \underline{i} \underline{7}$	$\underline{6} \underline{i} \underline{4} \underline{4}$	$\underline{2} \underline{2} \underline{2} \underline{2}$ p	$\overset{rit...}{\underline{i} - \underline{0} \underline{0}}$ pp	$\underline{2}$	
---	---	--	---	-----------------	--

Tempo I

$\underline{2} \underline{2} \underline{2} \underline{2}$	$\underline{i} \underline{i} \underline{i} \underline{i}$.	(55)	$\underline{2}$
---	---	---	------	-----------------

1=bB Zhr (6.3.6.3)

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco agitato 1=90

Home

molto rit. (5)

$\frac{4}{4}$ p 3 3 3 3	/.	/.	/.	$\frac{1}{2}$ /.
1=G (1.5.1.5) 1=96 4	1=108 (10) p 0 5 1 3 i -	0 3 6 3 6 -	0 6 2 6 4 -	0 7 3 7 3 -
0 3 6 1 3 -	0 5 7 1 3 - (15) rit...	4 1 4 1 5 . 1	6 - 0 0	1=90 3
molto rit. 0 0 6 6	1=C (5.2.5.2) 1=100 2 - 0 0	i - 0 0	5 - 6 -	5 0 5 7 (25) 1 0 1 3
2 - 0 0	i - 0 0	5 - 5 -	3 - 1 7	2 0 c (30)
5 - 4 -	6 - 5 -	3 - 3 -	4 - 3 -	2 - 5 - (35)
1 - 7 -	6 - i -	0 1 4 5 6 -	0 2 5 2 5 -	5 - 6 7 (40)
i - 3 3	i - 1 7 mf	6 0 7 1 3 i	0 0 5 6 i 4	6 2 4 7 2 5 (45) #
0 3 6 7 1 3 i i	0 1 4 5 6 i 4 i	0 6 2 3 4 6 2 3	4 3 3 6 2 2 i i 7	6 # 5 (50) ///
poco rit. 2 3 2 4 5 6 6 6	1=D (4.1.4.1) 4 1 4 5 6 -	5 2 5 2 5 -	7 - 7 -	7 - 1 1 3 3 (55)
4 1 4 5 6 -	5 2 5 2 5 -	1 - 2 -	3 - 1 7	0 3 6 i 3 i 6 3 (60)
0 5 1 3 6 i 4 6	5 i 3 5 2 2	0 6 1 3 0 # 6 1 3	0 1 4 1 0 1 5 1	4 i 4 5 4 7 4 5 (65)
0 5 1 3 0 6 2 # 5	0 i 3 5 i -	2	rit... (70) 0 6 3 6	5 - 1 -
2 - - 7 pp	2 - 7 p	a tempo i - 7 -	poco rit. (75) 6 - # 5 -	2

1=C Zhr (5252)

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante $\text{♩} = 80$

$\frac{4}{4}$	<i>Meno mosso</i> 200	<i>A tempo</i> 200	<i>Meno mosso</i> 200	$\text{♩} = 88$
3	6 5	2	rit... 200	5 7 - -
200	1	2	rit... 200	5 3 - -
6 7	12	<i>poco rit.</i> 2	$\text{♩} = 80$ p 4 | 4 |	3p d = 72 2 3 7 3 7 7 4
(35)	2 2 3 2	3 3 4 3	2 i 6 i	3 | 3 2
(40)	i i i i	/	/	2 | 2 2
0 5 7 5	i i i i	/	/	2 2 5 7
(45)	0 0 6	0 1 3 0 7 3	4 - - 0	i - - -
(50)	$\text{♩} = 128$ 4	6 || - -	2	6 || - -
2	0 0 6	/	$\text{♩} = D(414i) \text{♩} = 114$ 0 7 3 5 6 7 4 7 4	6 || - -
(65)	5 5 5 5	4 4 4 4	4 4 3 -	<i>poco rit.</i> 2 4 3 2 3 5 4 3
(70)	$\text{♩} = 96$ 5 | | |	| | i |	i | | |	2 | i 2
(75)	/	5 | i |	5 2 | 5 i 2	5 | 5 5
(80)	5 - 4	5 - 4	6 7 2 12	FF(2626) $\text{♩} = 108$ 5 | 4 |
(85)	6 - 3 -	6 7 - 0 0	$\text{♩} = 128$ 1 4 3 4 || || ||	3 5 3 5 || || ||
(90)	5 || - - 5 6	5 || - -	5 || - -	dim $\text{♩} = 98$ 0 i i 2 2 3 3
(95)	0 5 6 5 3 2	i 1 7 6 5 4	3 || - -	5 5 7 7 i i
Ob 6 6 7 7	0 5 6 5 3 2	i 1 7 6 5 4	3 || - -	3 0 0 0

1=D Zhr (4|4i)

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Finale

poco vivace ♩ = 108

$\frac{4}{4}$ $\underline{19}$	f 5 - 6 - (20)	f 7 - 1 -	f 1 - 2 -
b 3 - 4 -	f 5 - 6 -	f 7 - 1 - (25)	f 1 - 2 -
b 3 - 4 -	ff $\underline{1234}$ $\underline{5677}$ $\underline{20}$ 0 0 b 7 -	ff 6 7 -	ff $\frac{6}{4}$ $\underline{3}$ - - - $\underline{2}$ - (30)
$\underline{7}$ - - - -	\parallel	$\frac{4}{4}$ b 6 7 1 - - -	$\frac{4}{4}$ b 6 7 1 - - -
$\underline{73\#13}$ - - - (35)	f 0 0 0 $\underline{21}$	mf 7 - - - 7 6	mp 5 - - - 5 $\#4$
$\underline{53355}$ i i	$\underline{03355}$ i i (40)	\cdot	$\} b$ 6 - - -
024 b 6 i 2 4	ff $\frac{6}{4}$ 0 6 7 i 6 4 (52)	0344550 (45)	$\underline{1525314i}$ b 7 4 5 4
$\underline{5}$ - - - -	$\frac{4}{4}$ $\underline{6}$	mp 5 - - - $\underline{555}$ (50)	\cdot
$\underline{5}$ - - -	mf 5 - $\underline{55}$ $\underline{55}$	$d=100$ 1 - 0 0	$\underline{13}$
f $\underline{5}$ - - -	p i - - -	5 - - -	i - - -
5 - - -	\parallel (80)	6 - - -	6 - - -
$>oc$	2 - - -	6 - - - (85)	2 - - -

Finale

6 - -	$\overline{16}$	$\overset{1=b}{=} \overset{B}{=} \dots$ 0 3 5 mf	i - - (105)	0 6 i
7 - -	0 3 5	i - -	0 6 i (110)	7 6 5
0 0 3	5 i 3	0 7 5	7 3 - (115)	0 1 5
6 i -	$\overset{4}{\cdot} \dots$	$\overset{d.=d}{=} \overset{4}{\cdot} \overset{3}{\cdot}$	$\underline{\underline{5676543211231}}$	$\underline{\underline{4656}} \parallel \overset{>}{\underline{400}}$
$\underline{\underline{2434}} \parallel \overset{(125)}{>} \underline{\underline{200}}$	$\overset{d=96}{=} \overset{2}{\cdot}$	$\overset{3}{\cdot} - 7 -$ pp	i - -	$\overset{(130)}{>} \overset{3}{\cdot} - 7 -$
i - 0 0	$\overset{2}{\cdot}$	0 0 4 4 ^b 7 i 3 f	$\overset{1=c}{=} \overset{d=100}{=} \dots$ 5 - -	$\overset{6}{\cdot} - - -$
7 - - -	i 7 i 2	$\overset{1=b}{=} \overset{F}{=} (3737)$ 5 - 4 - f	5 - 6 - (140)	5 - 6 -
6 5 5 -	3 - 6 -	5 - 6 -	3 - 7 - (145)	7 - 7 - unis.
7 - 1 7	6 - 2 -	3 - 4 -	6 - 3 -	$\underline{\underline{04^b724274}}$
5 - i 5	$\overset{5}{\cdot} \dots$	$\overset{1=D}{=} \overset{d=86}{=} \dots$ 5 i i 3 3 5 5 i f	$\overset{6}{\cdot} \overset{4}{\cdot} 2 \dots$ (150)	$\overset{5}{\cdot} \overset{3}{\cdot} \overset{5}{\cdot} \dots$
$\overset{2}{\cdot} \overset{6}{\cdot} \overset{7}{\cdot} \overset{2}{\cdot} \overset{i}{\cdot}$	$\overset{i}{\cdot} \dots$	$\overset{i}{\cdot} \dots$	$\overset{d=72}{=} \dots$ (155)	$\overset{3}{\cdot} \dots$
f - - -	4 6 i 4	$\overset{d}{=} \dots$	$\overset{d}{=} \dots$ (160)	0 0 0

6=D Dr (6 3 6 3)

Beauty and The Beast



music by Alan Menken
Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

$\frac{4}{4}$ p 3 - - - - - -	/.	2 |-----|	3 - - - - - - (15)
2 |-----|	3 - - - - - -	3 |-----|	0 0 0 3 2
1 - - - - - -	6 - - - - - -	4 - - - - - - (15)	3 - - - - - -
4 |-----|	0 0 0 7 6 mf	5 - - - - - -	3 - - - - - -
1 - - - - - -	7 - - - - - - (25)	0 0 0 0	$\frac{2}{4}$ 0 0
$\frac{4}{4}$ 0 5 7 5 0	$\frac{2}{4}$ 0 0	$\frac{4}{4}$ 0 0 0 0 (30)	$\frac{2}{4}$ 0 0
$\frac{4}{4}$ 0 5 7 5 0	$\frac{2}{4}$ 0 0	$\frac{4}{4}$ 2 |-----|	0 0 1 6 4 2
7 - - - - - -	3 - - - - - -	1 - - - - - -	6 - - - - - - (40)
4 - - - - - -	/.	7 |-----|	3 - - - - - -
2 |-----|	3 - - - - - -	2 |-----|	rit... 0 0 0 0

1=D Dr(1.515)

Beauty and The Beast

Belle



music by Alan Menken

lyrics by Howard Ashman & Tim Rice

arranged for C.O. by Y.N. Lim

Andante

$\frac{1}{4}$ 2	$\frac{2}{4}$ 0 0	$\frac{4}{4}$ 3	5 - -	./.	$\frac{3}{4}$ 5
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$\frac{2}{4}$ 3	$\frac{2}{4}$ 1 0 0 5	1 0 0 1	5 0 0 0	0 0 5 0	9
-----------------	-----------------------	---------	---------	---------	---

d=126-136

0 7 7 0	2	4 0 5 0	b 6 0 5 0	1 0 0 0	2
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(30) sfz (35)

0 5 7 5	1 0 0 0	2	0 5 7 5	1 0 0 0	0 0 5 1
---------	---------	---	---------	---------	---------

1 0 0 5	./.	1 0 0 0	0 0 5 -	1 0 5 -	./.
---------	-----	---------	---------	---------	-----

(45) (50)

6 0 0 0	0 0 7 -	1 0 0 5	1 0 0 0	4	4 0 5 0
---------	---------	---------	---------	---	---------

b 6 0 5 0	1 0 0 0	0 0 3 -	4 0 0 0	7	b 6 b 3 - b 3
-----------	---------	---------	---------	---	---------------

(60) f

./.	b 6 b 3 - 6	5 - - -	1 - - 1	2 - - 2	5 - - 5
-----	-------------	---------	---------	---------	---------

(75) mp mf

./.	1 0 0 0	3	1 0 0 0	3	1 0 0 0
-----	---------	---	---------	---	---------

sfz

3	1 0 0 0	3	b 3 0 0 b 7	b 3 0 0 0	b 7 0 0 7
---	---------	---	-------------	-----------	-----------

(95)

b 7 0 0 0	b 3 0 0 b 7	b 3 0 0 0	b 7 0 0 7	b 7 0 0 0	1 0 0 0
-----------	-------------	-----------	-----------	-----------	---------

(100)

2	0 5 4 5 5	1 0 0 0	3	1 0 0 0	0 0 5 6 7 5
---	-----------	---------	---	---------	-------------

sfz

Dr

Beauty and The Beast



Belle

1 0 <u>5675</u>	1 0 <u>5[#]4[#]5[#]</u>	6 0 0 0 ⁽¹¹⁵⁾	0 0 7 -	1 0 0 5	1 0 0 0
^b 3 0 4 0 mp	2 0 C ⁽¹²⁰⁾	^b 2 0 3 0	2 0 C	4 0 5 0	^b 6 0 5 5
f <u>1 4 5 2</u> ⁽¹²⁵⁾	3 5 i 0	<u>1 2</u>	2 - - - ⁽¹³⁵⁾	./.	5 - - -
./.	1 - 1 -	0 0 1 - ⁽¹⁴⁰⁾	0 0 1 -	2 0 C	4 - - 4
3 - - 3	2 - - 2 ⁽¹⁴⁵⁾	5 - - 5	3 - - -	3 - - -	6 - - -
2 0 C ⁽¹⁵⁰⁾	2 - - -	./.	2 - - -	2 - - -	^b 3 0 0 ^b 7 ⁽¹⁵⁵⁾
^b 3 0 0 6	2 0 0 2	5 0 0 ^{>} 5	^{>} 1 3 4 6 mf	5 3 2 7 ⁽¹⁶⁰⁾	3 0 5 -
./.	0 1 2 4	3 1 2 5	1 0 0 5 ⁽¹⁶⁵⁾	1 0 0 0	2 0 C
^b 7 - - 0	./.	⁽¹⁷⁰⁾	4 0 5 0	^b 6 0 5 0	mf
./.	mf ./.	5 0 0 0	<u>7</u>	^b 3 0 0 0 ⁽¹⁸⁵⁾	
<u>3</u>	^b 3 0 0 0	<u>3</u>	1 0 0 0	<u>3</u>	1 0 0 0
<u>3</u>	1=C ⁽²⁶²⁶⁾	0 0 ^{>} 5 0	^{>} 1 0 0 0	^{>} 1 - 5 -	^{>} 1 0 0 0 ⁽²⁰⁵⁾
	^{>} 1 0 0 0 mf				

Dr

Beauty and The Beast



Belle

0 0 5 0	1 0 0 0	1 - 5 -	1 0 0 0	0 0 5 0	1 0 0 0	(210)
0 0 5 0	6 0 0 0	0 0 7 0	5	0 0 0 3 4	5 6 3 4 2	(220)
b 3 1 2 7	1 1 1 - - -	1 1 1 - 0 0	4 0 0 1	4 0 0 1	./.	(225)
3 - 3 -	4 0 0 1	4 0 0 1	./.	3 0 1 0	b 6 0 b 3 0	(230)
./.	b 6 0 0 6	5 0 0 0	1 1 1 - - 1	2 1 1 - - 2	5 1 1 - - 5	(235)
./.	1 1 1 1 5 5 2 2	./.	1 1 1 1 2 2 2 2	5 5 2 2 5 5 5 5	1 1 1 1 5 5 2 2	(240)
./.	1 1 1 1 2 2 2 2	5 5 2 2 5 5 5 5	b 3 3 3 3 b 7 7 4 4	./.	b 3 3 1 4 4 3 3	(245)
2 - 2 -	5 - - 5	6 - - 6	2 - - 2	./.	f 5 - - 5	(250)
./.	./.	5 0 5 0	1 0 0 0	0 0 5 5	1 - 5 -	(255)
./.	6 0 0 0	0 0 7 1	1 0 0 5	1 0 0 0	b 3 0 4 0	(260)
b 7 0 0 0	b 2 0 b 3 0	0 0 b 6 0	4 0 5 0	b 6 0 5 0	./.	(265)
./.	2 3 4 0 5 0 6 0	2 5 - 2 -	5 - 5 -	2 - 5 -	5 0 5 0	(270)
1 0 0 5	./.	1 1 1 1 1 1	1 5 1 5	1 0 0 1 1	1 0 0 0	(275)



1=D Dr (15)15)

Something There

Allegretto 1=24

$\underline{\underline{\dot{1}0 \dot{0}5 \dot{1}5 \dot{1}0}}$ mf	$\underline{\underline{\dot{2}0 \dot{0}5 \dot{2}5 \dot{2}0}}$	∕∕		(5) $\underline{\underline{\dot{1}0 \dot{0}5 \dot{1}5 \dot{1}0}}$
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$\underline{\underline{\dot{1}0 \dot{0}5 \dot{1}0 \dot{0}}}$	$\underline{\underline{\dot{1}0 \dot{0}5 \dot{1}0 \dot{0}5}}$	∕	∕	(10) $\underline{\underline{\dot{1}0 \dot{0}5 \dot{7}0 \dot{0}5}}$
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$\underline{\underline{\dot{6}0 \dot{0}1 \dot{6}0 \dot{0}1}}$	$\underline{\underline{\sharp \dot{5}0 \dot{0}2 \sharp \dot{5}0 \dot{0}1}}$	$\dot{4} \dot{0} \dot{5} \dot{0}$	$\overbrace{\quad\quad}^3$	$\underline{\underline{\dot{5}4 \dot{3}4 \dot{2}1 \dot{7}7}}$ mp
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$\underline{\underline{\flat \dot{3}0 \dot{0}0 \dot{0}}}$	> 0 0	$\dot{5} - \dot{2} -$ mp	$\dot{5} - \dot{5} \dot{0} \dot{0}$ mf	$\underline{\underline{\dot{1}0 \dot{0}0 \dot{0}5}}$
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∕	∕	(25) $\underline{\underline{\dot{1}0 \dot{0}1 \dot{7}0 \dot{0}7}}$	$\dot{6} \dot{0} \dot{6} \dot{6} \dot{0}$	$\underline{\underline{\sharp \dot{5} \dot{0} \dot{5} \dot{4} \dot{5} \dot{0}}}$
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$\dot{4} \dot{0} \dot{5} \dot{0}$	$\overbrace{\quad\quad}^2$	$\dot{4} \dot{4} \dot{3} \dot{3}$ mf	$\dot{2} \dot{2} \dot{5} -$	$3 - - -$
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$\dot{6} - - -$	(35) $\dot{6} \dot{2} \dot{6} \dot{2}$	$\dot{5} \dot{2} \dot{5} \dot{5}$	$\dot{1} - \dot{1} -$	∕
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$\overbrace{\quad\quad}^4$	$\underline{\underline{\dot{2}0 \dot{0}0 \dot{0}6}}$	$\underline{\underline{\dot{2}0 \dot{0}0 \dot{0}2}}$	$\underline{\underline{\dot{5}0 \dot{0}2 \dot{5}0 \dot{0}2}}$	(45) $\underline{\underline{\dot{5}2 \dot{5}2 \dot{5}0}}$
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$\underline{\underline{\dot{1}5 \dot{1}5 \dot{7}5 \dot{7}5}}$	$\underline{\underline{\dot{1}5 \dot{2}5 \dot{1}5 \dot{1}5}}$	$\underline{\underline{\dot{1}5 \dot{1}5 \dot{7}5 \dot{7}5}}$	(50) $\underline{\underline{\dot{1}5 \dot{2}5 \dot{7}5 \dot{1}5}}$	$\dot{1}0 \parallel \parallel \parallel$
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$\underline{\underline{\dot{7}0 \parallel \sharp \dot{1}0 \parallel}}$	$\dot{4} \dot{0} \dot{5} \dot{0}$	$\underline{\underline{\dot{1}0 \dot{0}5 \dot{1}0 \dot{0}5}}$	(55) $\underline{\underline{\dot{1}0 \dot{0}5 \dot{1}0 \dot{0}}}$	$\overbrace{\quad\quad}^9$
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1=D Dr (1.5.15)

Andante con moto

$\frac{4}{4}$ δ	p. ! - . -	.5 - . - (10)	! - . -
.5 - . -	! - . -	3 - 3 -	4 - 4 - (15)
.5 - . -	! - . -	.5 .5 5 -	! - . -
.5 - . - (20)	4 - 4 3	2 - 5 -	! . 5 3 -
.5 - . -	! . 5 3 - (25)	.5 - 5 5	3 - 7 . 3
1 - . -	3 - 7 . 3	4 - . - (30)	3 - 2 -
6 - 5 -	fp mf mf	1=E (7 4 7 4)	5 - . -
! - . -	.5 - . -	mp 5 3 5 -	3 7 3 5 7 -
4 4 6 i - (40)	.5 - 4 -	1 . 1 1 -	.5 - . -
1 . 1 1 -	.5 . 5 1 - (45)	4 - 4 3	2 - 5 5
p $\text{rit} \dots$	6 - 0 0	2	Tempo I
0 0 .5 6 (55)	pp $\text{rit} \dots$	5 - 0	3

1=b^b Dr
poco agitato $\text{♩} = 90$

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Home

$\text{♩} = 108$ (10)

1=G(5252)

$\overline{5}$	$\overline{4}$	$\underline{1513} 00$	$\underline{6363} 00$	$\underline{2626} 00$
$\underline{3737} 00$	$\underline{6361} 00$	$\underline{55^b71} 00$	$\underline{4141} 00$	200
$\text{♩} = 90$ 1 - 7 -	6 - 5 -	4 - 3 -	2 - 1 7	1=C(2626) $\text{♩} = 100$ 4 1 6 -
5 2 5 -	$\overline{2}$	4 1 6 -	5 2 5 -	$\overline{2}$
6 - - - (30)	5 - 4 -	3 - 3 [#] 5	6 - 5 -	4 - 3 -
2 - 5 - (35)	1 - 7 -	6 - 1 -	$\underline{41456}$ -	$\underline{52525}$ -
1 - - - (40)	1 - 5 3 : ^{2.}	1 - 1 ^{>} 7 ^{>} _{mf}	$\underline{6167}$ i -	$\underline{41456}$ -
$\underline{262373}$	$\underline{6367100}$	$\underline{4145600}$	$\underline{2623400}$	$\underline{57}$ - - -
3 3 3 3 (50)	$\underline{662^{\#}4}$ _f poco rit.	1=D(1515) $\underline{41456}$ -	$\underline{52525}$ -	! - ! -
1 - 1 3 (55)	$\underline{41456}$ -	$\underline{52525}$ -	1 - 2 -	3 - 1 7
$\underline{03613163}$ (60)	5 - 4 -	3 - 3 [#] 5	6 - 5 -	$\underline{41413151}$
2 - 5 - (65)	1 - 7 -	6 - 3 -	$\overline{4}$	$\overline{6}$

1=C Dr (2.626)

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante $\text{♩} = 80$

$\text{♩} = 88$

$\text{f} \text{1f}$ 10 1 5 2 3	$\text{b}3$ mp rit... 20c	20c	$\text{b}5$ 20c	
5 - 5 (20)	10	poco rit. 2	f mp 1 - 2 -	3 - 4 -
5 - 6 (35)	7 - 1 7	6 - 2 -	3 - 4 -	5 - 6 -
7 - 6 (40)	1 - 2 -	3 - 4 -	5 - 6 -	7 - 1 7
6 - 2 (45)	3 - 4 -	6 1 3 3 7 3	$\text{b}7$ - - 0	6 - 6 -
$\text{b}6$ - 5 (50)	f 2	0 0 2.6v	sfz 6 - (55)	6 - - -
6 . 6 . 6 . 6 (65)	5 . 5 . 5 . 5	4 . 4 . 4 . 4	4 . 4 . 3 -	poco rit. 4 - 5 -
6 - 7 (70)	1 . 1 2 . 2	3 . 3 4 . 4	5 . 5 6 . 6	7 . 7 1 7
6 . 6 2 . 2 (75)	3 . 3 4 . 4	5 . 5 6 . 6	7 . 7 6 . 6	f 5 - 5 -
1 - 1 - 1 - (80)	3 - 4 -	2 - 1 -	6 . 7 1 2 . 2	3 . 2 3 4 4
6 - 3 (85)	$\text{b}7$ - $\text{b}7$ -	f 6 . 6 6 . 6	$\text{b}6$. 6 . 6 . 6	5 . 5 5 . 5
./ (90)	5 . 5 5 -	rit... 5 - -	5 5 - 5	f 5 - -
$\text{b}6$ - - (95)	5 - -	./	f 5 - -	0 0 0

1=D Dr (1515)

Beauty & The Beast



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lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace ♩ = 108

Finale

$\frac{4}{4}$ $\overbrace{1 \ 2}^7$	$\overline{\overline{1711}} \dots$ 4 - 5 - mf	6 - 7 -	1 - 2 -	(10)	3 - 4 -
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4 - 5 -	6 - 7 -	1 - 2 -	3 - 4 -	(15)	b_6 - b_7 -
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1 - 2 -	b_3 - 4 -	5 - b_6 -	5 - 6 -	(20)	7 - 1 -
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1 - 2 -	b_3 - 4 -	5 - 6 -	7 - 1 -	(25)	1 - 2 -
---------	-------------	---------	---------	------	---------

b_3 - 4 -	b_6 - b_7 -	1 - 2 -	$\overline{\overline{6}} \overline{\overline{3}} \overline{\overline{4}} \overline{\overline{5}} \overline{\overline{6}} \overline{\overline{4}} \overline{\overline{2}}$ ff	$\overline{\overline{3}} \overline{\overline{11}} \dots$
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$\frac{4}{4}$ $\overbrace{1 \ 2}$	0 0 0 $\underline{2 \ i}$	$\underline{7 \ 6}$	$\underline{7 \ 6}$
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$\underline{5} \dots \underline{5^\#} \underline{4}$ mp	$\underline{5} \underline{3} \underline{3} \underline{5} \underline{5} \underline{i} \underline{i}$	$\underline{0} \underline{3} \underline{3} \underline{5} \underline{5} \underline{i} \underline{i}$./.	> 0 c
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$\underline{0} \underline{b_6} \underline{2} \underline{4} \underline{b_6} \underline{0} \underline{0}$	$\underline{\underline{6}} \underline{5} \underline{6} \underline{7} \underline{i} \underline{6} \underline{4}$ ff	$\underline{0} \underline{3} \underline{4} \underline{4} \underline{5} \underline{5} \underline{0}$	$\underline{1} \underline{5} \underline{2} \underline{5} \underline{3} \underline{i} \underline{4} \underline{i} \underline{b_7} \underline{4} \underline{5} \underline{4}$
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$\underline{\underline{1111}}$ -----	$\frac{4}{4}$ $\overbrace{1 \ 6}$	5 - . -	./.	(55)	$\underline{\underline{1111}}$ - . -
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$\underline{\underline{5}} \dots \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{5}}$ mf	$\underline{1} \underline{0} \underline{0}$ fp	$\overbrace{1 \ 3}$	$\frac{3}{4}$ $\overbrace{1 \ 4}$	1 - -
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$\underline{\underline{5}} \dots$	$\underline{\underline{1111}}$./.	./.	(80)	./.
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Beauty & The Beast

Dr

Finale

6 - -	> 0 C	2 - - (85)	6 - -	2 - -
6 - -	<u>16</u>	$\overset{1=bB}{\underset{mf}{5}} - -$	$\overset{(105)}{5} - -$	$\underset{mf}{5} - -$
%	$\underset{mf}{5} - -$	%	$\overline{\overline{\overline{06i}}}$ (110)	7 6 5
0 5 3	5 i 3	0 7 5	7 2 - (115)	4 1 5
6 i -	5 6 i	... 7 7 0 0	$\overset{d=d}{\underset{mp}{\frac{4}{4} \underline{\underline{112345131}}}}$ (120)	<u>223425255</u>
<u>112345131</u>	<u>500</u> <u>11231</u>	<u>400</u> <u>4433</u>	<u>20000</u> (125)	$\overset{d=96}{\text{---} \overset{6}{\text{---}} \text{---}}$
3 - - -	6 - 5 -	$\overset{fp}{2} \overset{fp}{4} - - \overset{f}{1}$	$\overset{1=C}{\underset{mf}{5}} - \overset{d=100}{\underset{mf}{5} \underline{\underline{315}}}$	$\overset{>}{5} - \overset{>}{\underline{\underline{6426}}}$
$\overset{mf}{5} \overset{mf}{-} \overset{mf}{\underline{\underline{1531}}}$	$\overset{mf}{5} \overset{mf}{5} \overset{mf}{4} \overset{mf}{5}$	$\overset{1=bE}{\underset{mf}{5}} - - -$ (7*4*4*4)	$\overset{(140)}{1} - - -$	$\overset{mf}{5} - \overset{mf}{6} - -$
$\overset{mf}{7} - \overset{mf}{1} \overset{mf}{7}$	$\overset{mf}{6} \overset{mf}{7} \overset{mf}{2} \overset{mf}{12}$	$\overset{mf}{3} \overset{mf}{23} \overset{mf}{4} \overset{mf}{1}$	$\overset{mf}{6} - \overset{mf}{3} -$ (145)	<u>04</u> <u>72</u> <u>42</u> <u>74</u>
$\overset{mf}{6} - \overset{mf}{6} -$	$\overset{mf}{55} \overset{mf}{''} \overset{mf}{''} \overset{mf}{''}$	$\overset{mf}{5} - \overset{mf}{5} \overset{mf}{5}$	% (150)	1 - 1 1
$\overset{mf}{5} - 1 1$	<u>4146</u> <u>4133</u>	<u>2624</u> 5 5	$\overset{d=72}{\underline{\underline{0513}}} 1 7$ (155)	6 - $\overset{mf}{6} \overset{mf}{5}$
$\overset{mf}{f} - \overset{mf}{f} \overset{mf}{w}$	$\overset{mf}{2} - \overset{mf}{5} \overset{mf}{5}$	$\overset{mf}{6} - \overset{mf}{3} \overset{mf}{4}$	$\overset{mf}{1} - - -$ (160)	$\overset{mf}{10} 0 0 0$

1=D Gzh

Beauty and The Beast



music by Alan Menken

lyrics by Howard Ashman & Tim Rice

arranged for C.O. by Y.N. Lim

Belle

Andante

$\frac{4}{4}$ p wavy 5 N.V.T. - -	> o c	$\frac{2}{4}$ 0 .5 ..5	$\frac{4}{4}$ 1 0 0 0	$\frac{3}{4}$ |	0 0 0 } wavy
$\frac{3}{4}$ |	0 0 <u>15135135</u>	.5 - -	$\frac{2}{4}$ |	$\frac{3}{4}$ |	$\frac{2}{2}$ |
0 0 } wavy 0 0 } wavy (20)	$\frac{4}{4}$ |	0 0 } wavy - .5 .5 -	0 0 } wavy - .5 .5 -	0 0 } wavy - .5 .5 -	$\frac{4}{4}$ |
0 0 0 .5 / i 0 0 0	$\frac{3}{4}$ |	0 3 4 6	5 3 4 2	3 1 5 2	
%	(15) 0 1 2 4 3 1 2 6	.5 - - -	.5 - 0 0	$\frac{7}{4}$ |	
! wavy	i - - -	%	%	(30) 0 i 0 i	5 - - -
mp 0 6 i 6	%	0 i # i	wavy 5 N.F. - - -	0 7 3 7	
%	0 5 7 5	0 5 # i 5	0 5 i 5	0 # 4 i 4	0 4 i 4
%	} $\frac{2}{6}$ - - -	. 6 - - -	wavy N.V.T. - - -	0 0 0 0	wavy N.V.T. - - -
0 0 4 6	$\frac{2}{4}$ # 4 2 4	3 - .5 - 3	4 4 # 4	wavy N.V.T. - - -	6 - 6 6
0 0 4 6	7 7 7 7	- .5 - .5	2 4 # 4	0 0 - 2	6 0 0 0
- 4 5 - |	(45) 6 - 6 6	. 4 6 - 4 6	0 0 .5	%	%
- 4 5 - |	6 - 6 6	. 4 6 - 4 6	wavy N.V.T. - - -	1 - 1	6 - 1 - 1

1=D Gzh

Beauty and The Beast
Something There



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Allegretto ♩=124

1=D Gzh

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto

$\frac{4}{4}$ 4	$\frac{4}{4}$ 4	$\frac{i}{5}$ 6 5	(5) - 0 0	20	0 0 4
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$\frac{6}{4}$ 0 0 0 0	6	1=E 15	rit... 3
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Tempo I

4	rit...	5 2 3 5 i	2 3 5 i	(5)
	0	<u>2 3</u> <u>5 1</u> <u>2 3</u>	<u>5 i</u> <u>2 3</u>	i



1=b B Gzh

Home

poco agitato $\downarrow=90$

1=G $\downarrow=96$

$\downarrow=108$

5	4	4	3 6
3 6 5	rit... 2 6	5	$\downarrow=90$ 3 4 5 | 3
/	(20) 6 7 | 4 6 7 | 4	6 7 | 4 6 0	$\downarrow=100$ 5 2
7	i 6 3 0 0 0 (30)	2	0 0 !
7 0 0 0	3	7 0 0 0	4 7
(40) 7 2 5 7 | 5 3 | 7 3	2 6 1 1 1	7 0 0	8
poco rit. 2 0 c	D 2 6 1 1 1	/	0 5 | 2 6 | 4 6
(55) 7 2 5 7 | 5 3 | 7 3	2 6 1 1 1	/	5 | 3 5 7 | 2 5 2
3 1 3 5 5	i 0 0 0 (60)	6	0 0 5
2 0 0 0 0	2 0 c	rit... 2	2 0 c
0 0 0 5	i 0 0 0	3	

1=C Gzh II

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante ♩ = 80

<p>♯ ♯</p> <p>20c mp</p>	<p>3̣5̣ | 5̣ 2̣ 1̣ 7̣ |</p> <p>3̣5̣ | 5̣ 2̣ 1̣ 7̣ |</p>	<p>6̣ . 1̣ . 1̣</p> <p>6̣ . 1̣ . 1̣</p>	<p>5̣ 4 3 2</p> <p>7̣ 6 5 4</p>	<p>5̣ 1 1 1</p> <p>5̣ 1 1 1</p>	<p>(5)</p> <p>5̣ 1 1 1</p> <p>5̣ 1 1 1</p>	<p>20c</p>
<p>6̣ . 6̣ .</p>	<p>20c</p>	<p>5̣ . 5̣ .</p> <p>5̣ . 5̣ .</p>	<p>meno mosso (10)</p> <p>♯ 1 5̣ 1</p>	<p>♯ 5̣</p>	<p>rit...</p> <p>20c</p>	
<p>d=72</p> <p>2 2</p>	<p>6̣ 1 6̣ 1</p> <p>6̣ 1 6̣ 1</p>	<p>5̣ 1 5̣ 1</p> <p>5̣ 1 5̣ 1</p>	<p>0 0 6̣ 1</p> <p>♯ 1 0 0</p>	<p>0 4 6 2 1 1</p> <p>♯ 1 3 1</p>	<p>poco rit.</p> <p>♯ 1 5̣ 1</p> <p>♯ 1 5̣ 1</p>	<p>20c</p>
<p>4 5 4 5</p> <p>6 7 6 7</p>	<p>(25)</p> <p>3̣ 5̣ 7̣ 3̣ 6̣</p> <p>♯ 1 1 1</p>	<p>♯ 1 1 1</p> <p>♯ 1 1 1</p>	<p>6̣ 1 6̣ 1</p> <p>6̣ 1 6̣ 1</p>	<p>5̣ 1 5̣ 1</p> <p>5̣ 1 5̣ 1</p>	<p>0 0 6̣ 1</p> <p>♯ 1 0 0</p>	
<p>0 4 6 2 1 (30)</p> <p>♯ 1 3 1</p>	<p>poco rit.</p> <p>♯ 1 1 1</p> <p>♯ 1 1 1</p>	<p>♯ 1 1 1</p> <p>♯ 1 1 1</p>	<p>♯ 1 1 1</p> <p>♯ 1 1 1</p>	<p>♯ 1 1 1</p> <p>♯ 1 1 1</p>	<p>0 0 0 0</p> <p>♯ 1 3 1</p>	
<p>0</p>	<p>d=128</p> <p>4</p>	<p>(55)</p> <p>5̣ . 5̣ .</p> <p>5̣ . 5̣ .</p>	<p>2</p>	<p>5̣ 5̣ 5̣ 5̣</p>	<p>♯ 6 7 1</p>	
<p>2 2 (60)</p> <p>5̣ 1 1 1</p>	<p>5̣ 1 1 1</p> <p>5̣ 1 1 1</p>	<p>5̣ 1 1 1</p> <p>5̣ 1 1 1</p>	<p>d=114</p> <p>0 0 0 0</p> <p>0 0 0 0</p>	<p>7 7</p> <p>7 7</p>	<p>(78) d=108</p> <p>0 0 0 0</p> <p>0 0 0 0</p>	
<p>d=128</p> <p>7 7</p>	<p>d=128</p> <p>2 2</p>	<p>5̣ 4 3 2</p> <p>5̣ 4 3 2</p>	<p>0 0 0 0</p> <p>5̣ 4 3 2</p> <p>5̣ 4 3 2</p>	<p>0 0 0 0</p> <p>0 0 0 0</p>	<p>0 0 0 0</p> <p>0 0 0 0</p>	

I=D Gzh

Beauty & The Beast



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Finale

poco vivace ♩ = 108

$\frac{4}{4}$ 2 9 	$\frac{6}{4}$ 4 	$\frac{4}{4}$ 2 	0 0 0 2 1 <i>f</i> 	7 - - 7 6 <i>mf</i>
$\frac{5}{4}$ 5 - - 5# 4 <i>mp</i> 	1 0 0 0	$\frac{4}{4}$ 	$\frac{6}{4}$ 4 	$\frac{4}{4}$ 3
$\frac{0}{4}$ 1 6 1 5 - 	$\frac{0}{2}$ 2 1 4 0 3 1 	$\frac{0}{4}$ 1 4 6 0 3 6 1 		
	$\frac{1}{4}$ 0 0 0 0 <i>♩ = 100</i> 	$\frac{4}{4}$ 	$\frac{0}{4}$ 0 7 3 5 7 	$\frac{3}{4}$ 3 7 3 7 0 0
$\frac{0}{4}$ 0 1 4 6 1 	$\frac{5}{4}$ 2 1 4 4 0 	$\frac{0}{4}$ 5 2 2 1 1 	$\frac{0}{4}$ 6 5 4 4 	$\frac{1}{4}$ 1 1 1 1
$\frac{4}{4}$ 4 0 3 0 	$\frac{0}{4}$ 3 6 5 	$\frac{1}{4}$ 1 1 1 1 	$\frac{1}{4}$ 1 1 1 1 	2 0 1
$\frac{0}{4}$ 3 5 7 2 5 	$\frac{\#}{4}$ 1 1 1 	$\frac{1}{4}$ 1 6 	$\frac{0}{4}$ 1 2 2 1 1 	$\frac{0}{4}$ 1 1 1
$\frac{0}{4}$ 1 2 2 1 1 	$\frac{0}{4}$ 1 6 1 	$\frac{0}{4}$ 1 2 2 1 1 	$\frac{0}{4}$ 1 2 2 1 1 	$\frac{0}{4}$ 1 1 1

Finale

0 #5 -	0 .5-555 (100)	5135 135	0 #4 6 -	4124 #52
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F#B 16	F# d=d 5	d=96 10	f=c d=160 (135)	0624 6426
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0135 1531	6 f1 " " "	f=dE	0515 0514 (140)	0513 0414
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05253525	36134614	5715 6146	3671 7 3 (145)	b74724274
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5 - 5 - 4 -	rit... 0 0 0 4	d=86 70 0 0 0	f=D (150)	5515 5135
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b7672 6 5	414641 33	2624 5 5	d=72 (155)	5515 5245
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6 7 6	rit... 4614 3423	i - 0 0	(160)	10 0 0 0
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Timpani

Beauty and The Beast

Prologue



music by Alan Menken

lyrics by Howard Ashman & Tim Rice

arranged for C.O. by Y.N. Lim

(E #F A)

Moderato $\text{♩} = 96 - 104$

5

2

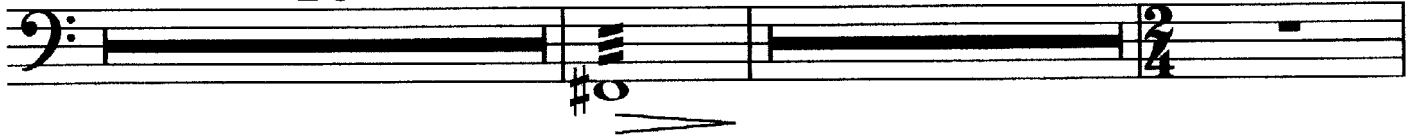


p < > *p* < >

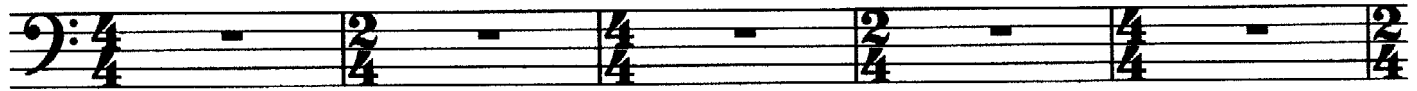
mp

12

5



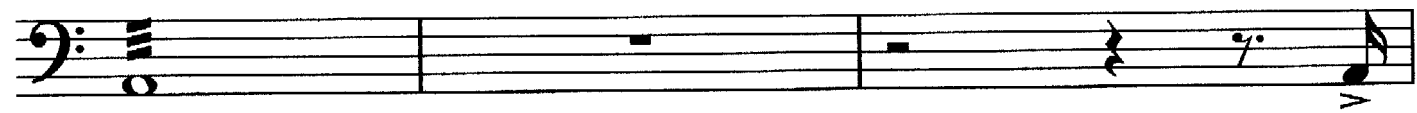
30



11



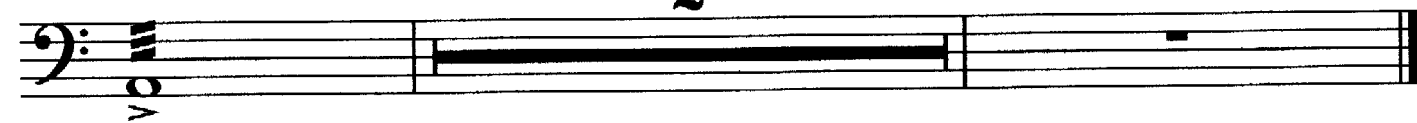
50



mp

rit. . . .

2



Vib. / Glock.

Beauty and The Beast

Belle



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante

The musical score for Belle on Vibraphone/Glockenspiel is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *p* and includes a fermata over the first measure. The second staff includes a tempo change to quarter note = 126-136 and a dynamic marking of *mf*. The third staff includes a dynamic marking of *mp*. The fourth staff includes a dynamic marking of *f* and 'Mark Tree' markings. The fifth staff includes a dynamic marking of *mf*. The sixth staff includes a dynamic marking of *mp*. The seventh staff includes a dynamic marking of *mp* and *mf*. The eighth staff includes a dynamic marking of *f*. The ninth staff includes a dynamic marking of *ff*. The tenth staff includes a dynamic marking of *ffz*. Measure numbers are indicated in boxes throughout the score: 6, 9, 25, 30, 33, 37, 40, 54, 57, 61, 64, 70, 73, 76, 82, 85, 91, 94, 100, 103, 109, 112, 118, 121, 127, 130, 136, 139, 145, 148, 154, 157, 163, 166, 172, 175, 181, 184, 190, 193, 199, 202, 208, 211, 217, 220, 226, 229, 235, 238, 244, 247, 253, 256, 262, 265, 271, 274, 280, 283, 289, 292, 298, 301, 307, 310, 316, 319, 325, 328, 334, 337, 343, 346, 352, 355, 361, 364, 370, 373, 379, 382, 388, 391, 397, 400, 406, 409, 415, 418, 424, 427, 433, 436, 442, 445, 451, 454, 460, 463, 469, 472, 478, 481, 487, 490, 496, 499, 505, 508, 514, 517, 523, 526, 532, 535, 541, 544, 550, 553, 559, 562, 568, 571, 577, 580, 586, 589, 595, 598, 604, 607, 613, 616, 622, 625, 631, 634, 640, 643, 649, 652, 658, 661, 667, 670, 676, 679, 685, 688, 694, 697, 703, 706, 712, 715, 721, 724, 730, 733, 739, 742, 748, 751, 757, 760, 766, 769, 775, 778, 784, 787, 793, 796, 802, 805, 811, 814, 820, 823, 829, 832, 838, 841, 847, 850, 856, 859, 865, 868, 874, 877, 883, 886, 892, 895, 901, 904, 910, 913, 919, 922, 928, 931, 937, 940, 946, 949, 955, 958, 964, 967, 973, 976, 982, 985, 991, 994, 1000. The score ends with a double bar line.

Timpani

Beauty and The Beast

Belle



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante

2 5 5 3

$\text{♩} = 126 - 136$
(EAD)

20 5

f *mf*

5 35 8 45

mf < *sfz* *mf*

5 7 55

sfz

14 15 80 (ACDF) 95

sfz *mp*

100 7 110

sfz

5 39

mf *mf*

14 160 2 175 23

sfz

(GACD) 205

mf

32 19 260 10

f

4 280

sfz *sfz*

285

f *sfz*

Belle



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Triangle & Tamb.

Andante

Musical notation for measures 1-5. Measure 1 has a fermata and a '2' above it. Measure 2 has a '2' above it. Measure 3 has a '4' above it. Measure 4 has a '5' above it. Measure 5 has a '3' above it. Dynamics: *p* at measure 3, *pp:* at measure 5.

$\text{♩} = 126 - 136$

Musical notation for measures 6-10. Measure 6 has a '32' above it. Measure 10 has a '10' above it. Dynamics: *mp* at measure 6, *sf* at measure 10.

Musical notation for measures 11-15. Measure 11 has a '47' above it. Measure 15 has a '2' above it. Dynamic: *p* at measure 11.

Musical notation for measures 16-20. Measure 16 has a '120' above it. Measure 17 has a '3' above it. Measure 18 has a '125' above it. Measure 20 has a '130' above it.

Musical notation for measures 21-25. Measure 21 has a '135' above it. Measure 25 has a '21' above it.

Musical notation for measures 26-30. Measure 26 has a '160' above it. Measure 29 has a '165' above it. Dynamic: *mp* at measure 29.

Musical notation for measures 31-35. Measure 31 has a '7' above it. Measure 32 has a '170' above it. Measure 35 has a '180' above it. Dynamics: *mp* at measure 31, *sfz p* at measure 32.

Musical notation for measures 36-40. Measure 36 has a '185' above it. Measure 40 has a '190' above it.

Musical notation for measures 41-45. Measure 41 has a '195' above it. Measure 45 has a '200' above it.

Musical notation for measures 46-50. Measure 46 has a '22' above it. Measure 49 has a '225' above it. Measure 50 has a '2' above it. Measure 51 has a '12' above it. Dynamic: *mp* at measure 50.

Musical notation for measures 52-56. Measure 52 has an '8' above it. Measure 55 has a '250' above it. Measure 56 has a '7' above it. Measure 57 has a '260' above it.

Musical notation for measures 58-62. Measure 58 has an '8' above it. Measure 61 has a '270' above it. Measure 62 has a '4' above it. Measure 63 has a '10' above it.

Percussion

Beauty and The Beast
Something There



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Allegretto ♩ = 124

Sleigh Bells

mp

5

mp

Triangle

mp

Cymbal

pp

4

40

45

Snare Drum

pp

7

7

55

Sleigh Bells

p

Snare Drum

p

4

4

2

rit.

Percussion

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto ♩ = 88

Glockenspiel

p

Detailed description: A musical staff for Glockenspiel in treble clef. It features two measures of music, each with a slur over a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The first measure starts with a sharp sign (F#) above the staff. The second measure also starts with a sharp sign (F#) above the staff. The dynamic marking *p* is placed below the first measure.

21 Mark Tree 5

gliss.

Detailed description: A musical staff for Mark Tree in treble clef. It consists of three measures. The first measure is a whole rest, with the number '21' above it. The second measure contains a glissando line starting on G4 and ending on F#4, with the word 'gliss.' written above it. The third measure is a whole rest, with the number '5' above it.

Cymbal 5

gliss.

Detailed description: A musical staff for Cymbal in treble clef. It consists of three measures. The first measure is a whole rest, with the number '5' above it. The second measure contains a glissando line starting on G4 and ending on F#4, with the word 'gliss.' written above it. The third measure is a whole rest, with the number '5' above it.

Cymbal 40 45

p *mp* *pp*

Detailed description: A musical staff for Cymbal in treble clef. It consists of six measures. The first measure is a whole rest, with the number '40' above it. The next five measures each contain a cymbal roll, represented by three vertical lines. The dynamic markings *p*, *mp*, and *pp* are placed below the staff, with arrows indicating a crescendo from *p* to *mp* and a decrescendo from *mp* to *pp*. The number '45' is above the final measure.

Glockenspiel rit. 2

Detailed description: A musical staff for Glockenspiel in treble clef. It consists of three measures. The first measure is a whole rest. The second measure contains a slur over a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The first measure starts with a sharp sign (F#) above the staff. The third measure is a whole rest, with the number '2' above it. The word 'rit.' is written above the staff.

Tempo I

4 rit. 2

Detailed description: A musical staff in treble clef. It consists of three measures. The first measure is a whole rest, with the number '4' above it. The second measure is a whole rest. The third measure contains a whole note G4 with a sharp sign (F#) above it, with the number '2' above it. The word 'rit.' is written above the staff.

Celesta

Beauty and The Beast

Home

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim



poco agitato $\text{♩} = 90$ **3** **2** molto rit. $\text{♩} = 96$ *p*

$\text{♩} = 108$ **6** rit. 10 **2** $\text{♩} = 90$ **3**

molto rit. Andante con molto $\text{♩} = 100$ **6** **11**

poco rit. Poco appassionata Cymbals *pp* *mf*

rit. **17** **2** 70 **2**

a tempo poco rit. 75 *p*

Timp

Beauty and The Beast

Home

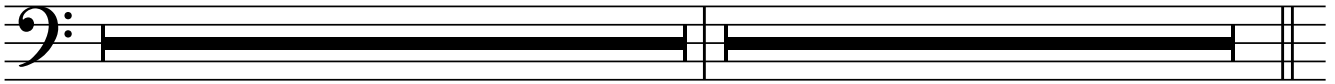


music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco agitato ♩ = 90
3

2

molto rit.



♩ = 96

4

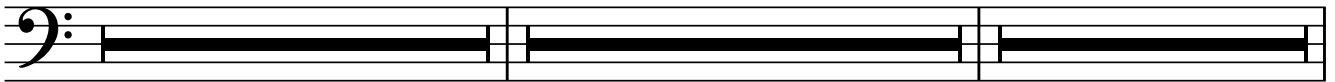
♩ = 108

6

10

rit.

2



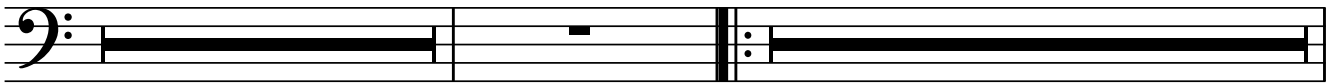
♩ = 90

3

molto rit.

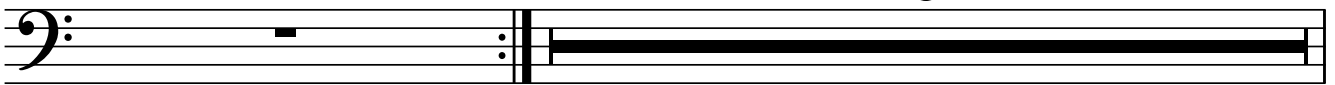
Andante con molto ♩ = 100

19



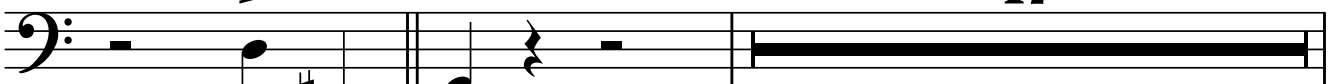
1.

9



poco rit. Poco appassionata

17



mf

rit.

70

Mark Tree

2



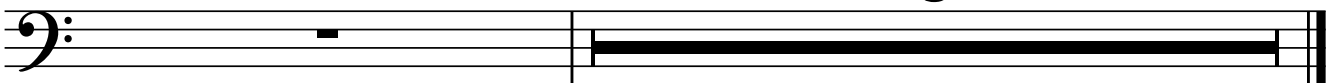
pp

a tempo

poco rit.

3

75



Bells
Chimes

Beauty and The Beast

If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante ♩ = 80 **meno mosso** **A tempo** **meno mosso**

3 5

♩ = 88 rit. ♩ = 72

5 11 Chimes 4

p

poco rit.

22 Bells Chimes 5

pp *mp*

poco rit. 2 31 ♩ = 80 18 Agitato ♩ = 128 12

Apassionato ♩ = 114 63 Poco rit... 2 Poco maestoso ♩ = 96 8

Poco piu mosso ♩ = 108

Chimes 79 2

f

2 85 Agitato ♩ = 128 5 rit. Poco maestoso ♩ = 98 2 6

Timp.

Beauty and The Beast If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante $\text{♩} = 80$
3

meno mosso

A tempo

5

5 meno mosso

10



$\text{♩} = 88$

5

rit.

$\text{♩} = 72$

5



poco rit.

(A bB C D)

5

2



mp

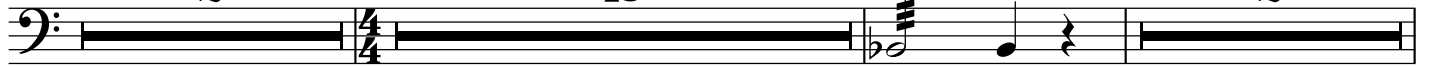
poco rit.

$\text{♩} = 80$

2

15

2



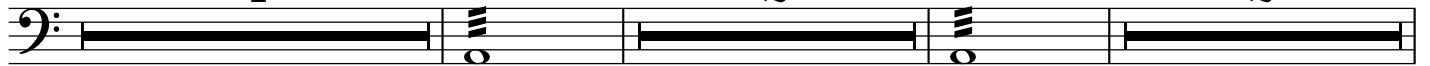
pp

Agitato $\text{♩} = 128$
4

55

2

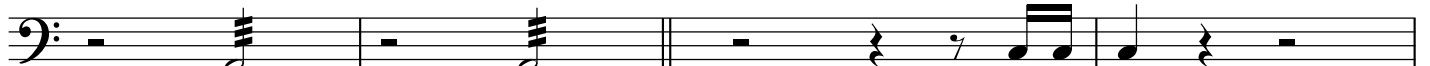
2



mf

mf

Apassionato $\text{♩} = 114$



fp

fp

ff

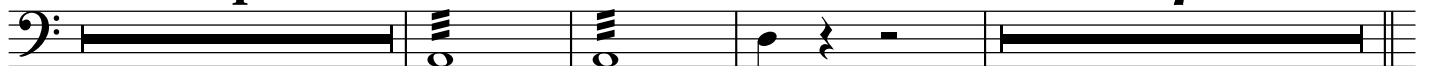
(bE A C D)

4

65 Poco rit...

70 Poco maestoso $\text{♩} = 96$

7



fp

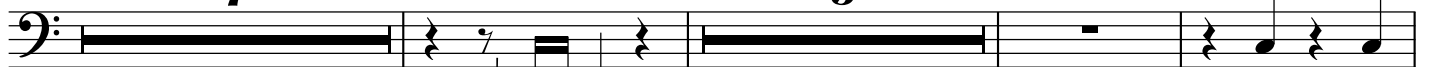
Poco piu mosso $\text{♩} = 108$

7

Agitato $\text{♩} = 128$

5

rit.
(F A C D)

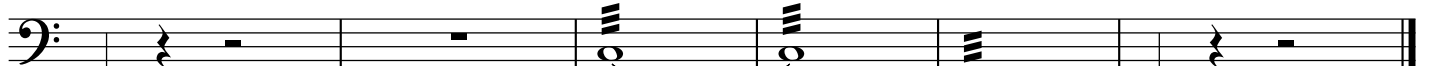


mf

f

Poco maestoso $\text{♩} = 98$

95



fp

sfzp

ff

Bells

Beauty and The Beast

Finale



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace $\text{♩} = 108$

7 10

mp

15 25

sfz

2 4 30 2 2

mf *p*

5 4 9 rit. $\text{♩} = 100$

60 4 3

mp

$\text{♩} = \text{♩}$ 4 15 *p*

95 100

4

105 110 8

f *mp*

$\text{♩} = \text{♩}$ 5 120 3 125 $\text{♩} = 96$ 130

p

3 $\text{♩} = 100$ 4 135 9 rit. $\text{♩} = 86$ 4

$\text{♩} = 72$ 155 rit. 160

f *ff* *fp*

Finale



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace $\text{♩} = 108$

15 **mf** 10 20 $\frac{6}{4}$

30 **f** 35 **mf** 3

40 **f** 45 **mp** 4 $\frac{6}{4}$ $\frac{4}{4}$

8 **p** rit. $\text{♩} = 100$ **mf** 13 $\frac{3}{4}$

$\text{♩} = \text{♩}$ Casaba 80 **pp**

85 90

95 100 4

16 $\text{♩} = \text{♩}$ 5 120 3 125 $\text{♩} = 96$ **mp**

130 3 **fp** 135 **fp** **fp** **fp**

9 rit. $\text{♩} = 86$ 5 150

p **f**

$\text{♩} = 72$ 3 155 rit. 160 Gran cassa 7

ff **fp**

Cymb.

Beauty and The Beast

Finale



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace ♩ = 108

23

Cymbals

mp *pp*

25

6/4

30

f *mf*

2 2 4

45

p *pp*

4 4

55

p *<mf*

rit. ♩ = 100

13 4 24

3/4

100

p *pp* *mp* *pp*

2 110

7 5 120

p *<mf* *mf* *p* *mf* *f*

♩ = ♩

♩ = ♩

135

fp *fp* *fp* *fp* *<fp* *fp*

140

rit. ♩ = 86

145

f *p* *mf-p* *<mf*

2

155

p *<mf* *f*

rit. 160

Belle

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante

2 **4** **Belle** **10**

Little town, it's a quiet vil lage. ev'ry

15 **Others**

day like the one be fore, lit tle town full of lit tle peo ple wa king up to say: Bon

20 **Belle**

jour! Bon jour! Bon jour!Bon jour!Bon jour! There goes the ba ker with his

25

tray like al ways, the same old bread and rolls to sell. Ev'ry mor ning just the

30 **Others** **35**

same since the mor ning that we came to this poor pro vin cial town Good mor ning belle

45

That's nice. Ma rie! The baguettes! Hurry up!

50

Look there she goes the girl is strange, no ques tion. Dazed and dis trac ted, can't you tell—

55

— Never part of a ny crowd, cause her head's up on some cloud. No de ny ing she's a

60 **65**

fun ny girl, that belle. Bon jour. Good day. How is your fam 'ly?

70

Bon jour. Good day. How is your wife? I need six eggs! That's too ex

Belle 75
pen sive. There must be more than this pro vin cial life!

31 80 **Others** 115
Look there she goes that girl is so pe cu liar. I won der

120
if she's fee ling well_____ With a dream y, far off look and her nose stuck in a

125 **Belle**
book, what a puzzle to the rest of us is Belle_____ Oh_____ i sn't
what a puzzle to the rest of us is Belle

130 135
this a ma zing?_____ It's my fav 'rite part be cause_____ you'll

140 145
see_____ Here's_____ where she meets PrinceChar

150 155
ming,_____ but she won't dis co ver that it's him 'til chap ther three_____

Others 160
Now it's no won der that her name means "beau ty" Her looks have

165 170
got no pa ral lel_____ But be hind that fair fa cade I'm a fraid she's ra ther odd. Very

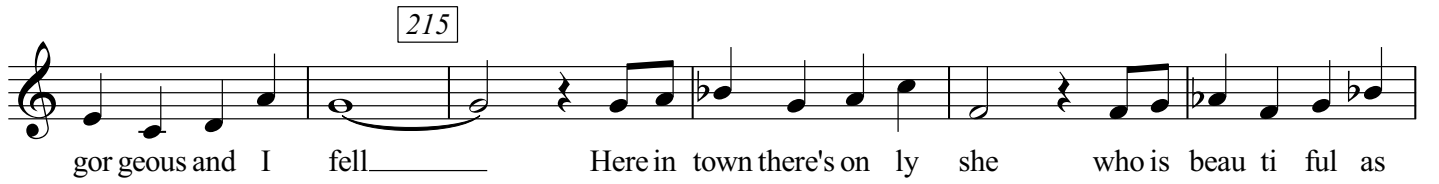
175
dif ferent from the rest of us She's no thing like the rest of us. Yes, dif ferent from the



rest of us is Belle



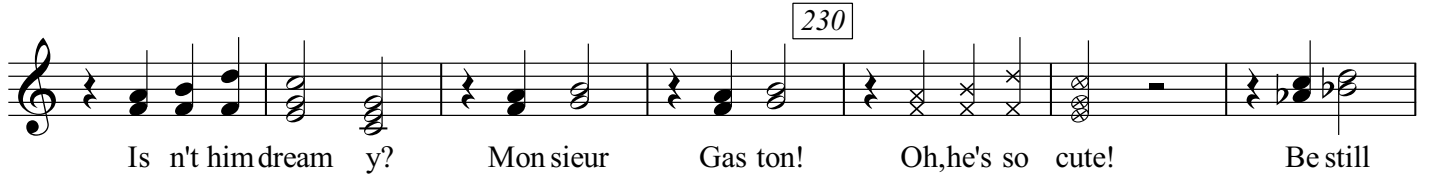
Right from the moment when I met her, saw her, I said she's



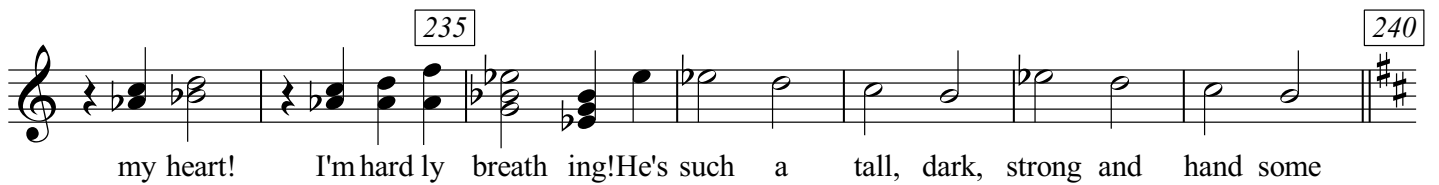
gorgeous and I fell Here in town there's only she who is beautiful as



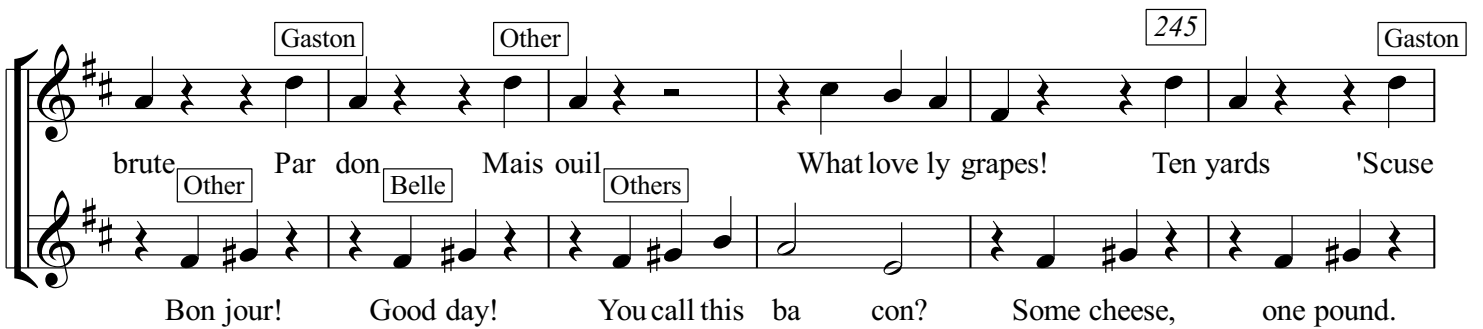
me, so I'm making plans to woo and marry Belle Look there he goes!



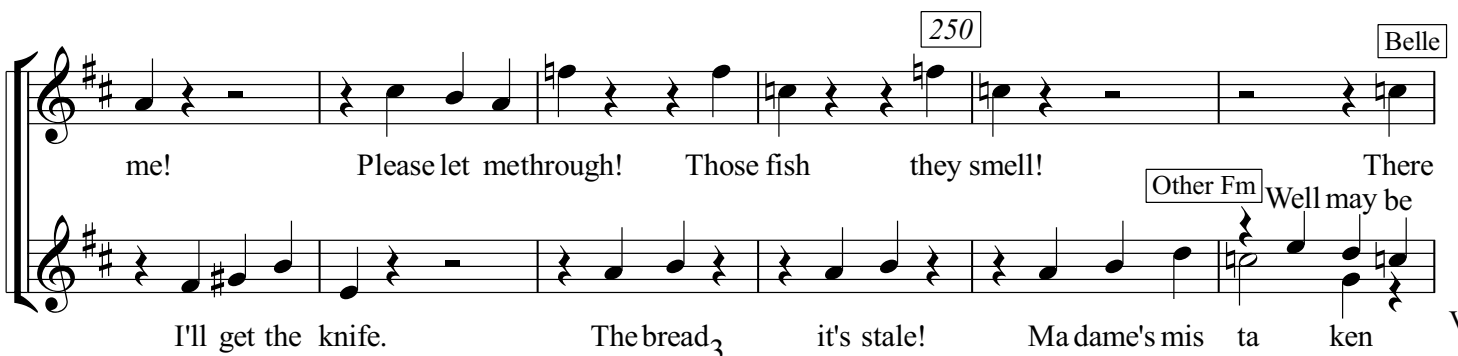
Isn't his dream y? Monsieur Gaston! Oh, he's so cute! Be still



my heart! I'm hardly breathing! He's such a tall, dark, strong and handsome



brute Par don Belle Mais ouil Others What lovely grapes! Ten yards 'Scuse
Bon jour! Good day! You call this bacon? Some cheese, one pound.



me! Please let me through! Those fish they smell! There Well may be
I'll get the knife. The bread it's stale! Madame's mistaken

255

Gaston

260

must be more than this pro vin cial life! Just watch, I'm go ing to make Belle my wife!

so. Others

Good mor ning oh, good mor ning.

Others

265

Look there she goes a girl who's strange but spe cial. A most pe cu liar mad'moi selle

Other Fm

Other F 270

Fm

It's a pi ty and a sin. She doe sn't quite fit in 'cause she real ly is a

M

'cause she real ly is a

275

fun ny girl A beau ty but a fun ny girl she real ly is a fun ny girl

fun ny girl A beau ty but a fun ny girl she real ly is a fun ny girl

280

285

that Belle

that Belle

Vocal

Beauty and The Beast

Something There

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Allegretto ♩ = 124

2 3 Belle

There's some things sweet and al most

10

kind But he was mean and he was coarse and un re fined And now he's dear And so un

15 6

sure I won der why i didn't see it the re be fore

The Beast

She glanced this way I thought I saw And when we

25

touched she didn't shud der at my paw No, it can't be I'll just ig nore But then, she's

30 Belle

ne ver looked at me that way be fore New and a bit a

35

larm ing Who'd have e ver thought that this could be? True

Vocal

40

45



— that he's no Prince Charming — But there's some thing in him that I simply did n't see —

Lumiere

Cogsworth

Lumiere

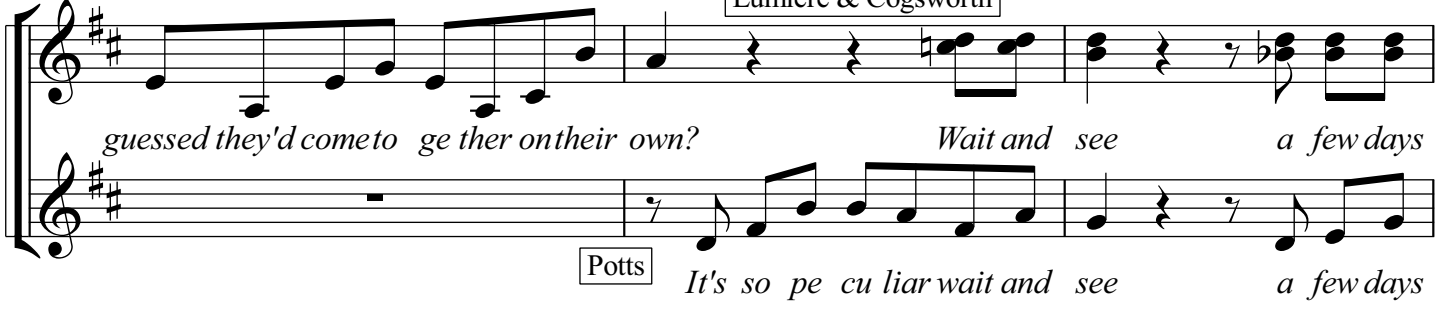


Well, who'd hav thought? Well, who'd hav known? And who have
Well, bless my soul Well, who in deed?

Mrs. Potts

Lumiere & Cogsworth

50

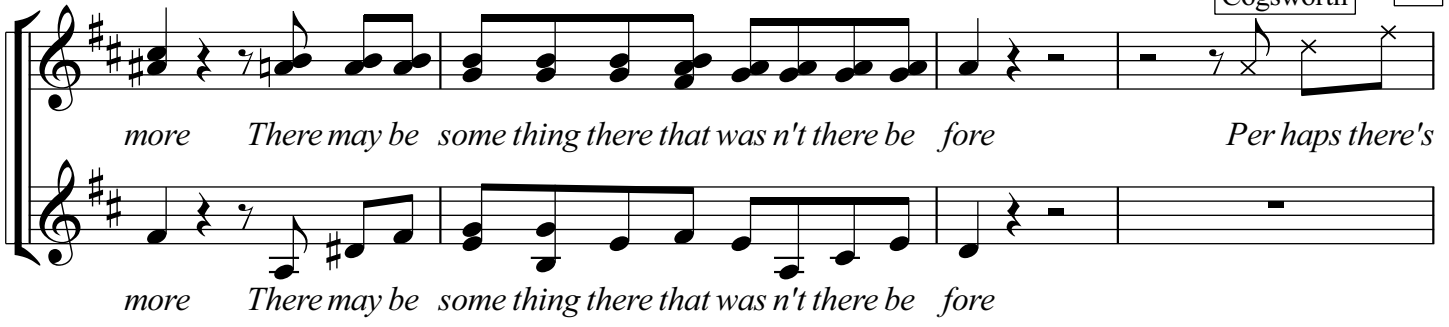


guessed they'd come to gether on their own? Wait and see a few days
It's so peculiar wait and see a few days

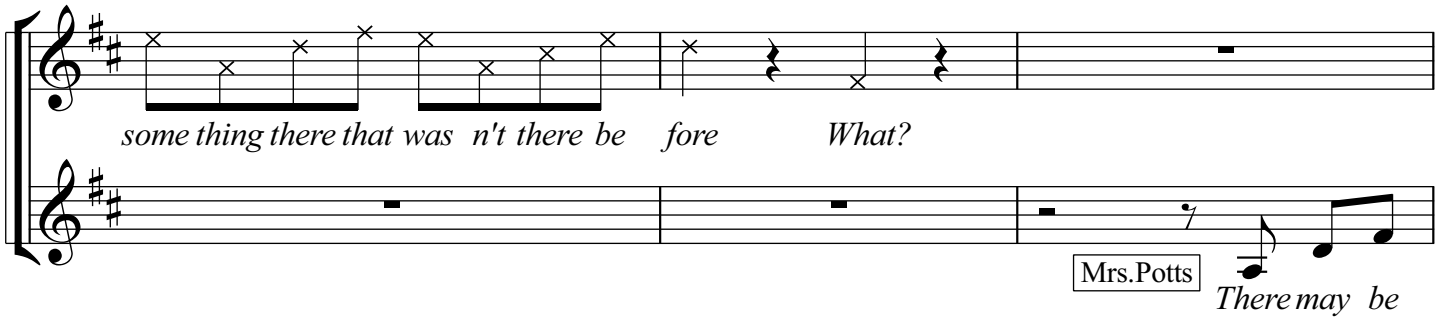
Potts

Cogsworth

55



more There may be some thing there that was n't there be fore Per haps there's
more There may be some thing there that was n't there be fore



some thing there that was n't there be fore What?
There may be

Mrs. Potts

60

2

rit.

2



some thing there that was n't there be fore. 2



Vocal

Beauty and The Beast

Andante con moto ♩ = 88
8

10

Tale as old as time True as it can be Bare ly e ven

15

friends Then some bo dy bends un ex pected ly Just a lit tle change Small to say the

20

least Both a lit tle scared Nei ther one prepared Beau ty and the Beast

2

30

E ver just the same E ver a sur prise E ver as be fore E ver just as

35

sure as the sun will rise Tale as old as time Tune as old as song

40

Bit ter sweet and strange Fin ding you can change Lear ning you were

45

wrong Certain as the sun Ri sing in the east Tale as old as rit. . . .

time Song as old as rhyme Beau ty and the Beast rit. Tale as old as

50

time Song as old as rhyme Beau ty and the Beast

Tempo I

3

2

Home



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco agitato ♩ = 90 **molto rit.** ♩ = 96

3 2

Yes I made the choice For Pa pa I will stay But I don't de serve to lose my

free dom in this way you mon ster 10 If you think that what done is right Well then 15 you're a

rit. ♩ = 90 **molto rit.** **Andante con molto** ♩ = 100

2

fool 25 Think a gain Is this home? Is this where I should learn to be

hap py? 30 Ne ver dreamed that a home could be dark and cold 35 I was told e very

day in my child hood e ven when we grow old Home should be where the heart is Ne ver were words so

40 true. My heart's far far a way Home is true 45 Is this true What I'd give to re turn to the

50 life that I knew late ly And to think I complained of that dull pro vin cial town

poco rit. **Poco appassionata** 55

Is this home? Am I here for a day or for e ver? Shut a way from the

60 world un til who knows when Oh, but then as my life has been al tered once, it can change a

65 gain Build high er walls a round me Change e very look and key No thing lasts No thing

rit. 70 **a tempo poco rit.**

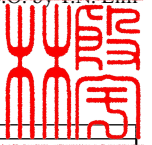
holds all of me 75 My heart's far, far a way home and free 80

Beauty and The Beast

Vocal

If I Can't Love Her

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim



Andante ♩ = 80 **3** **meno mosso** **A tempo** [5]

And in my twisted face____

meno mosso [10]

There's not the slightest trace____ of anything that even hints at kindness

♩ = 88

And from my tortured shape____ No comfort, no escape____

[15] **rit.**

♩ = 72 I see, but deep within is utter blindness

[20]

Hopeless____ **poco rit.** As my dream dies____ As the

[25]

time flies____ Love a lost illusion Helpless____ Unforgiven____

[30] **poco rit.**

Cold and driven____ to this sad conclusion

♩ = 80

No beauty could move me no goodness improve me

[35]

No power on earth if I can't love her No passion could

[40]

reach me No lesson could teach me How I could have

[45]

Vocal

If I Can't Love Her

50

loved her and make her loved me too If I can't love her then

Agitato ♩ = 128

55

who? Long a go I should have seen All the things I

60

could have been Careless and unthinking I moved on ward

Apassionato ♩ = 114 **Poco rit...**

Poco maestoso ♩ = 96

6

2

No pain could be deeper No life could be

75

cheaper No point any more if I can't love her

Poco piu mosso ♩ = 108

80

No spirit could win me No hope left with in me

85

Hope I could have loved her and that she'd set me

Agitato ♩ = 128

90

free But it's not to be If I can't love her

Poco maestoso ♩ = 98

95

Let the world be done with me.

SATB

Beauty and The Beast

Finale

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim



poco vivace $\text{♩} = 108$

29 30

Ha *ff* Ha

5 Beast 40

Belle, look in to my eyes Belle, don't you recognize

The beast with in the man who's here before you?

45

Ha Ha

9 rit. $\text{♩} = 100$ 14 $\text{♩} = \text{♩}$ 4

28 16 $\text{♩} = \text{♩}$ 120 5 125 10 $\text{♩} = 96$

$\text{♩} = 100$ 135 Beast 140

Ah *f* Belle *mf* Two lives have been gun now

f Ha *mf*

Finale

Two hearts be come one now One pas sion one dream One thing for

Ha Ha Ha

145 rit. $\text{♩} = 86$ 150

e ver true I love you! *f* Cer tain as the sun Ah

I love you! *f*

ri sing in the east Tale as old as time, Song as old as rhyme, Beau ty and the

$\text{♩} = 72$ 155

Beast Ah *ff* Tale as old as time, Song as old as

rit. 160

rhyme, Beau ty and the beast Ah

6=D Gh(26)

Beauty and The Beast



music by Alan Menken
by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

Moderato

Handwritten musical score for a flute part in 4/4 time, titled "Prologue". The score is written on ten staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato".

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mp, mf, pp, f). It also features several measure groupings indicated by numbers in parentheses: (5), (10), (15), (20), (30), and (50). There are also some boxed-in sections and a double bar line at the end of the piece.

Key features of the score include:

- Staff 1: Starts with a 4/4 time signature and a 2-measure rest. The first note is G4 (written as 7 with a dot).
- Staff 2: Continues the melodic line with notes G4, F4, G4, A4.
- Staff 3: Includes a measure group of 10 measures starting with G4, F4, G4, A4.
- Staff 4: Features a measure group of 15 measures, including a triplet of G4 notes.
- Staff 5: Shows a measure group of 20 measures, including a descending scale G4-F4-E4-D4.
- Staff 6: Contains a 5-measure rest followed by a 2-measure rest and a 4-measure rest.
- Staff 7: Includes a measure group of 30 measures, starting with a 4-measure rest.
- Staff 8: Features a 4-measure rest followed by a 4-measure rest and a 4-measure rest.
- Staff 9: Continues the melodic line with notes G4, F4, G4, A4.
- Staff 10: Ends with a 4-measure rest and a double bar line.

1=D Gh(4i)

Beauty and The Beast



music by Alan Menken

lyrics by Howard Ashman & Tim Rice

arranged for C.O. by Y.N. Lim

Belle

Andante

Handwritten musical score for the character Belle. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score consists of 15 measures, with measure numbers (5), (15), (20), (25), (30), (35), (40), (45), (50), (55), (60), (65), (70), (75), (80), (85), (90), (95), (100), (105), (110), (115), (120), (125), (130), (135), (140), (145), (150), and (155) indicated above the notes. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, mp, mf, f, sfz, pp, p, f, sfz, mp, mf, p, fp). There are also some handwritten annotations like 'd=126-136' and 'A. n.c.t.'.



Gh

Belle

$\dot{5} \dot{5} \dot{5} 0$	$\overset{2}{\rule{1.5cm}{0.4pt}}$	$0 \overset{\#}{\dot{5}} \parallel \parallel$	$\parallel \parallel \parallel \parallel$	$\overset{3}{\rule{1.5cm}{0.4pt}}$
$0 \overset{\#}{\dot{4}} \overset{\vee}{\dot{3}} 0$	$> 0 C$	$0 \overset{\vee}{\dot{3}} \overset{\vee}{\dot{b}\dot{2}} 0$	$\overset{6}{\rule{1.5cm}{0.4pt}}$	$\overset{(175)}{\dot{1}\dot{1}\dot{b}\dot{7}\dot{b}\dot{6}\dot{6}\dot{7}\dot{7}}$
$\dot{1}\dot{1}\dot{b}\dot{7}\dot{2}\dot{2}\dot{4}\dot{7}\dot{7}$	$\overset{\vee}{\dot{1}} 0 0 0$	$\overset{23}{\rule{1.5cm}{0.4pt}}$	$\overset{FC}{\rule{1.5cm}{0.4pt}}$	$0 0 \overset{\vee}{\dot{3}} \parallel$
$\overset{\vee}{\dot{2}} \parallel \overset{\vee}{\dot{6}} \parallel$	$\overset{2}{\rule{1.5cm}{0.4pt}}$	$0 0 \overset{\vee}{\dot{3}} \parallel$	$\overset{\vee}{\dot{2}} \parallel \overset{\vee}{\dot{6}} \parallel$	$\overset{14}{\rule{1.5cm}{0.4pt}}$
$0 0 \overset{\vee}{\dot{2}} \overset{\vee}{\dot{3}} 0$	$\overset{\vee}{\dot{1}\dot{4}} \overset{\vee}{\dot{5}} 0 \overset{\vee}{\dot{2}} \overset{\vee}{\dot{1}} 0$	$\overset{\vee}{\dot{2}} \overset{\vee}{\dot{4}} 0 0 0$	$> 0 C$	$0 \overset{\vee}{\dot{6}} \overset{\vee}{\dot{7}} 0 \overset{\vee}{\dot{7}} 0$
$\overset{\vee}{\dot{1}} \overset{tr}{\dot{1}} \overset{\vee}{\dot{5}} 0$	$\overset{2}{\rule{1.5cm}{0.4pt}}$	$0 6 7 5$	$\overset{\vee}{\dot{1}} 0 \overset{\vee}{\dot{5}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{1}} 0$	$\overset{4}{\rule{1.5cm}{0.4pt}}$
$\overset{\vee}{\dot{b}\dot{3}} \parallel \overset{\vee}{\dot{2}} \parallel$	$\overset{\vee}{\dot{1}} \parallel \overset{\vee}{\dot{7}} \parallel$	$\overset{mf}{\rule{1.5cm}{0.4pt}}$	$\parallel \parallel$	$\overset{(240)}{\overset{=D}{\rule{1.5cm}{0.4pt}}}$
$0 0 \overset{\vee}{\dot{b}\dot{7}} \overset{\vee}{\dot{2}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{6}}$	$\overset{\vee}{\dot{b}\dot{7}} \overset{\vee}{\dot{1}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{1}}$	$\overset{\vee}{\dot{5}} \overset{\vee}{\dot{\#}\dot{4}} \overset{\vee}{\dot{1}}$	$\overset{(255)}{\parallel \parallel}$	
$\overset{\vee}{\dot{1}} \overset{\vee}{\dot{7}} \overset{\vee}{\dot{1}}$	$\overset{\vee}{\dot{6}} \overset{\vee}{\dot{7}} \overset{\vee}{\dot{1}}$	$\overset{\vee}{\dot{1}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{1}}$	$\overset{\vee}{\dot{2}} 0 \overset{\vee}{\dot{5}} 0$	$0 \overset{\vee}{\dot{3}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{6}}$
$\overset{\vee}{\dot{5}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{3}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{2}} 0$	$\overset{\vee}{\dot{3}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{1}}$	$\cdot /$	$0 \overset{\vee}{\dot{1}} \overset{\vee}{\dot{2}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{1}}$	$\overset{\vee}{\dot{3}} \overset{\vee}{\dot{1}} \overset{\vee}{\dot{2}} \overset{\vee}{\dot{3}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{6}} 0$
$0 \overset{\vee}{\dot{5}} \parallel 0$	$\cdot /$	$\overset{\vee}{\dot{b}\dot{3}} \overset{\vee}{\dot{b}\dot{7}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{1}}$	$0 \overset{\vee}{\dot{3}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{b}\dot{7}} 0$	$\overset{\vee}{\dot{b}\dot{2}} \overset{\vee}{\dot{b}\dot{6}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{b}\dot{3}} \overset{\vee}{\dot{b}\dot{7}}$
$0 \overset{\vee}{\dot{b}\dot{7}} \overset{\vee}{\dot{6}} 0$	$\overset{4}{\rule{1.5cm}{0.4pt}}$	$\overset{\vee}{\dot{4}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{b}\dot{6}} \overset{\vee}{\dot{b}\dot{7}} \overset{\vee}{\dot{1}} \overset{\vee}{\dot{2}} \overset{\vee}{\dot{3}} \overset{\vee}{\dot{4}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{b}\dot{6}} \overset{\vee}{\dot{b}\dot{7}} \overset{\vee}{\dot{1}}$	$\overset{2}{\rule{1.5cm}{0.4pt}}$	$\overset{2}{\rule{1.5cm}{0.4pt}}$
$\cdot /$	$\cdot /$	$\overset{\vee}{\dot{2}} 0 \overset{\vee}{\dot{7}} 0$	$\overset{\vee}{\dot{1}} \overset{\vee}{\dot{7}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{\#}\dot{4}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{7}}$	$\cdot /$
$\cdot /$	$\overset{\vee}{\dot{1}} \overset{\vee}{\dot{1}} \overset{\vee}{\dot{2}} \overset{\vee}{\dot{3}} \overset{\vee}{\dot{\#}\dot{4}} \overset{\vee}{\dot{5}} \overset{\vee}{\dot{6}} \overset{\vee}{\dot{7}}$	$\overset{\vee}{\dot{1}} 0 0 0$	$> 0 C$	\parallel

Something There



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

1=D Gh (4i)

Allegretto $\text{♩} = 124$

Handwritten musical score for guitar, organized into a grid of staves and measures. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), articulation (accents, slurs), and performance instructions (trills, breath marks). Measure numbers (5, 10, 15, 20, 30, 35, 40, 45) are written above the staves. The notation uses a simplified system with numbers 1-7 and dots to represent fret positions and string numbers.

Key features of the notation include:

- Staff 1:** Starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It includes a trill instruction and a dynamic marking of *mp*.
- Staff 2:** Contains measure numbers (5), slurs, and notes with dots indicating fret positions.
- Staff 3:** Features a dynamic marking of *p* and notes with dots.
- Staff 4:** Includes a dynamic marking of *mf* and notes with dots.
- Staff 5:** Shows notes with dots and slurs, with measure numbers (30) and (35) indicated.
- Staff 6:** Contains notes with dots and slurs, with measure numbers (40) and (45) indicated.
- Staff 7:** Includes notes with dots and slurs, with measure numbers (45) and (50) indicated.
- Staff 8:** Shows notes with dots and slurs, with measure numbers (50) and (55) indicated.



Home

1=bB Gh
poco agitato $\text{♩} = 90$

1=G (15) $\text{♩} = 96$

$\text{♩} = 108$

$\frac{4}{4}$ 5	2	6 $\frac{111}{p}$. -	./.	4
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6.#567i mp	(15)	rit... 2	$\text{♩} = 90$ 3	molto rit. 200
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1=C (52) $\text{♩} = 100$ 2	0 0 3 5 4 mp	(25)	3	0 0 5 1 3 5
--------------------------------	--------------------------	------	---	-------------

6 - - 3 (30)	5 - - i	i - 6 7	3 - . -	7 6 5 -
--------------	---------	---------	---------	---------

5 4 - - (35)	200	0 0 i i	2 - . -	i - 7 -
--------------	-----	---------	---------	---------

i - . - (40)	12.	6 - 0 0 :	12.	6 - 0 0	3	0 0 0 3 2
--------------	-----	-----------	-----	---------	---	-----------

i - - i 7	6 - - 6 2 4 6	b 7 - . -	(50)	6#4#567567 ## ## ## ##	7# 2 2 1 6 f	poco rit.
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1=D (4i) 6 - 4 3 mf	2 - 5 -	5 . i 6 . i	7 . i i 7 (55)	6 - 4 3
------------------------------------	---------	-------------	----------------	---------

2 - 5 -	5 - . -	5 - 5 6 7 1 2 3 4 5 6 7	i - - i 2 (60)	3 - 4 -
---------	---------	-------------------------	----------------	---------

5 - 6 7	i - . -	7 6 5 -	5 4 - - (65)	4 3 2 -
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i - . -	2	7+... 2	2 - - 3 pp	2 - 3 2
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a tempo 200	poco rit. (75) 200	5 - . -	200	
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1=C Gh (26)

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante $\text{♩} = 80$

$\frac{4}{4}$ 3	meno mosso 200	A tempo 5	meno mosso 200	(10) $\text{♩} = 88$ 5
rit... 200	$\text{♩} = 72$ 5	200	poco rit. 4 - 5 - pp	6 - 7 - pp
6	poco rit. 2	$\text{♩} = 80$ 4 18	$\text{♩} = 128$ 2	3 2 3 4 pp
2 7 3 -	(55) 3 - . -	3 2 3 4	2 5 3 -	3 - . -
2 1 2 3 cresc...	(60) 4 3 4 5	6 3 2 2 || || || f	6 3 # 1 3 || || 6 # 1 3 f	(=D(4i)) $\text{♩} = 114$ 5 - 2 -
2 - 3 4	(65) 5 - 1 -	1 - 3 4	5 - 2 -	2 - 5 -
poco rit... 4 2 3 4 5 3 4 5	(70) 6 4 5 6 7 5 6 7	$\text{♩} = 96$ 1 - 1 7 6	5 - 6 -	5 - 5 4 3
2 - 3 -	(75) 3 - 4 -	5 - 5 4 3	3 - . -	2 - 1 2
1=F (26) $\text{♩} = 108$ 3 1 5 1 || 4 1 5 1 ||	(80) 3 1 5 1 || 4 1 6 1 ||	3 1 5 1 || 4 1 5 1 ||	2 7 5 7 || 3 1 5 1 2 7 5	1 - 1 7 6
5 1 5 4 3	(85) 3 - 5 -	2 - 2 0 0	$\text{♩} = 128$ 5	rit... 200
6 - 1 -	$\text{♩} = 98$ (94) 0 1 1 2 2 3 3	0 1 1 2 2 3 3 1	5 - . -	∕
5 - . -	ff	ff	ff	ff

Finale

4 _i - i	./.	7 i 2	6 - - ⁽⁹⁰⁾	6 0 7
7 - -	i - -	5 - -	3 # 2 ⁽⁹⁵⁾	7 - -
6 _i - -	i - -	6 6 3 2	2 i 7 ⁽¹⁰⁰⁾	i 2 i
3 2 # i	2 3 2	f v b B	15	d = d f 0 0 3 5 7 i
f 0 0 0	0 0 3 5 7 i	2 0 0 0	2 0 c	0 0 3 4 2 3 ⁽¹²⁵⁾
^{d=96} - - -	2 0 c	7 - - -	i - - -	7 - - -
i - 0 0	3	f p f c d=100 (135)	6 4 " " "	5 3 " 5 i 2 3
6 5 6 7 1 2 3 4	f = E (37)	5 - 6 - ⁽¹⁴⁰⁾	5 - 5 4 3	2 - 3 -
3 - 4 i 6	f	5 7 i 5 4 3	3 - - - ⁽¹⁴⁵⁾	0 0 5 4 2 6 7
5 6 1 2	f = D d=86	4 - - - ⁽¹⁵⁰⁾	0 0 3 5 7 i	2 - 6 5
i - 4 3	f	i - i 7 ⁽¹⁵⁵⁾	6 - 3 2 3 5	i - 1 7 1 3
f - 3 4 2 3	i - - -	f p	2 0 c	

6=D Eh (63)

Beauty and The Beast



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

moderato

Handwritten musical score for the Prologue of Beauty and the Beast. The score is written on ten staves, each representing a different instrument or voice part. The notation includes notes, rests, and dynamic markings such as *f*, *mp*, *pp*, and *f*. Measure numbers (5), (10), (15), (20), (25), (30), (35), (40), (50), and (55) are indicated at the end of various lines. The score begins with a treble clef and a 2/4 time signature. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *pp*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *pp*. The ninth staff has a dynamic marking of *mp*. The tenth staff has a dynamic marking of *f*. The score ends with a double bar line.



1=D Eh (15)

Belle

Andante

$\frac{4}{4}$ p 5 _{III} - - -	./.	$\frac{2}{4}$ 5 _{III} -	$\frac{4}{4}$ 5 _{III} - - -	./.	(5)	./.
./.	./.	$\frac{3}{4}$ p 2 ₆ - 4 ₃ | 2 ₁) (10)	2 ₆ - 4 ₂	./.	2 ₆ - 4 ₂	2 ₆ - 4 ₂
2 ₆ 2 ₆ 2 ₆ 2 ₆ p V - - -	$\frac{2}{4}$ p 2 ₆ 7 ₇) - - -	3 3 5 5 p - - -	3 3 5 5 p - - -	./.	$\frac{2}{4}$ p 2 ₆ 3 ₃ #4 ₄ 2 ₆) d=126-136 - - -	0 2 ₆ #4 ₄ 2 ₆) - - -
3 3 5 5 p - - -	0 3 3 3 p stacc... - - -	3 3 5 5 p - - -	./.	./.	0 3 3 3 p - - -	0 3 3 3 p - - -
3 3 5 5 p - - -	3 3 5 5 p - - -	0 4 ₄ 4 ₄ 0 p (30)	2 0 C	0 3 ₃ 3 ₃ 0 p - - -	5 0 4 0 p - - -	5 0 4 0 p - - -
3 3 5 5 p - - -	3 3 5 5 p - - -	3 3 5 5 p - - -	5 5 5 5 p - - -	./.	./.	5 5 5 5 p - - -
3 3 5 5 p - - -	0 #4 ₄ 3 ₃ 0 p - - -	0 #4 ₄ 2 ₆ 0 p - - -	4 p - - -	5 0 4 0 p - - -	3 0 2 0 p (60)	3 0 2 0 p - - -
2 0 C	$\frac{2}{4}$ p 2 ₆ 4 ₄ 5 ₅ 7 ₇) - - -	$\frac{2}{4}$ p 2 ₆ 4 ₄ 5 ₅ 7 ₇) - - -	0 6 ₆ 7 ₇ 5 ₅ 0 p - - -	0 4 ₄ 5 ₅ 5 ₅) p (65)	0 4 ₄ 5 ₅ 5 ₅) p (70)	0 4 ₄ 5 ₅ 5 ₅) p (75)
0 6 ₆ 7 ₇ 5 ₅ 0 p - - -	./.	0 4 ₄ 5 ₅ 5 ₅) p - - -	3 7 ₇ 5 ₅) p (80)	4 p - - -	3 _{III} 2 _{III}) p - - -	3 _{III} 2 _{III}) p - - -
i _{III} 7 _{III} - mf - - -	mf - - -	mf - - -	mf - - -	mf - - -	mf - - -	mf - - -
./.	5 5 5 5 p - - -	./.	5 5 5 5 p - - -	./.	5 5 5 5 p - - -	5 5 5 5 p - - -
./.	5 5 5 5 p - - -	./.	5 5 5 5 p - - -	./.	5 5 5 5 p - - -	5 5 5 5 p - - -



Eh

Belle

./.	⁽⁹⁵⁾ b7 5 | | |	./.	b7 b6 | | |	./.	b7 5 | | |
./.	⁽¹⁰⁰⁾ b7 b6 | | |	./.	5	./.	⁽⁶⁰⁵⁾ 5 | | |
./.	5 | | |	./.	0 0 5 0	⁽¹¹⁰⁾ 5 0 5 0	0 2 4 6 mf
5 3 4 2	3 0 ⁵ 5 6 5 4 5	3 - 5 -	0 ⁽¹¹⁵⁾ 6 7 1 0 1 2	⁵ 3 0 4 5 4 3 4	5 - . -
⁵ 5 - 5 0 0	2 0 C	0 ⁽¹²⁰⁾ 3 4 2 0	2 0 C	0 ⁽¹²⁰⁾ 2 3 1 0	5 0 2 0
b7 5 0 2 0	⁽¹²⁵⁾ 1 1 2 2 3 3 5 5	1 1 2 2 3 1 3 5	f. 6. - . -	./.	./.
./.	⁽¹³⁰⁾ 5. - . -	./.	./.	#. 5. - . -	⁽¹³⁵⁾ 5. - . -
#. 5. - . -	f. - . -	f. - . -	0 2 4 2	0 3 5 3	0 4 7 2
0 (3) i	f. 6. - . -	5. 6. - . -	f. 6. ⁽¹⁴⁵⁾ - . -	./.	5. 6. - . -
5. 6. - . -	./.	#. 5. ⁽¹⁵⁰⁾ - . -	5. - . -	5. - . -	5. 6. - . -
5. 6. - . -	5. ⁽¹⁵⁵⁾ - . -	./.	./.	5. 5. 5. 0	6
3 0 ⁽¹⁶⁵⁾ 2 1 0 0	0 ⁽¹⁶⁵⁾ # 4 3 0 0	4	5 0 2 0	5 0 2 0	5 0 4 0
b7 5 0 2 0	b7 5 0 2 0	b7 5 0 2 0	5 0 0	5 0 0	5 0 0
./.	⁽¹⁸⁰⁾ 5 | | |	./.	5 | | |	./.	5 | | |
			5 4 | | |		16



1=bB Eh (37)

Home

poco agitato d=90

<p>4/4</p> <p>0 0 0 3 6</p> <p>mp</p>	<p>7 - . -</p>	<p>2 - i -</p>	<p>7 - . -</p>	<p>molto rit. (5)</p>
<p>1=G d=96</p> <p>p</p>	<p>4 - . -</p>	<p>4 - . -</p>	<p>5 - . -</p>	<p>d=108 (10)</p>
<p>7 - 6 -</p>	<p>4 - . -</p>	<p>2 - . -</p>	<p>6 - . -</p>	<p>(15)</p>
<p>rit...</p> <p>2 - . -</p>	<p>4 - . -</p>	<p>d=90</p> <p>3 - . -</p>	<p>6 - . -</p>	<p>(20)</p>
<p>molto rit.</p> <p>6 - 0 0</p>	<p>1=C d=100</p> <p>20C</p>	<p>5 - . -</p>	<p>5 - . -</p>	<p>(25)</p>
<p>6 - - - | 0</p>	<p>4 - . -</p>	<p>5 - 7 -</p>	<p>5 - 0 0</p>	<p>(30)</p>
<p>0 0 0 i</p>	<p>5 - 6 7</p>	<p>i - b 7 -</p>	<p>5 4 2 i</p>	<p>(35)</p>
<p>0 5 2 3</p>	<p>i - 0 0</p>	<p>4 - . -</p>	<p>5 - 4 2</p>	<p>(40)</p>
<p>5 - . -</p>	<p>5 - . -</p>	<p>0 0 0 3 6 7</p>	<p>5 - 7 2 i -</p>	<p>(45)</p>
<p>2 i - 3 2</p>	<p>i - - - i 7</p>	<p>6 - - 6 2 4 6</p>	<p>5 7 - . -</p>	<p>(50)</p>
<p>poco rit</p> <p>7 # i 2 i 2 i 6</p>	<p>1=D</p> <p>6 - 4 3</p>	<p>2 - 5 -</p>	<p>5 - 6 -</p>	<p>(55)</p>
<p>6 - 4 3</p>	<p>2 - 5 -</p>	<p>5 - 4 -</p>	<p>5 - 2</p>	<p>(60)</p>
<p>3 - 4 -</p>	<p>5 - 6 7</p>	<p>i - . -</p>	<p>7 6 5 -</p>	<p>(65)</p>
<p>4 3 2 -</p>	<p>i - . -</p>	<p>2 - . -</p>	<p>2 - . -</p>	<p>(70)</p>
<p># i - . -</p>	<p>4 6 - . -</p>	<p>6 - 5 4 -</p>	<p>atempo poco rit.</p> <p>i - 7 - | 6 - 5 -</p>	<p>20C</p>

Eh

Finale

(2)

$\dot{1}$ $\dot{5}$ $\dot{1}$ $\dot{6}$ $\dot{1}$	$\dot{1}$ $\dot{1}$ $\dot{6}$ $\dot{1}$	$\dot{6}$ $\dot{4}$ $\dot{5}$ $\dot{3}$ $\dot{5}$ $\dot{5}$	$\dot{1}$ $\dot{6}$ $\dot{1}$ $\dot{1}$	$\dot{1}$ $\dot{1}$ $\dot{5}$ $\dot{1}$
$\dot{5}$ $\dot{4}$ $\dot{1}$ $\dot{3}$ $\dot{1}$	$\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{1}$	$\dot{0}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{7}$ $\dot{7}$ $\dot{1}$	$\dot{0}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{3}$	$\dot{0}$ $\dot{6}$ $\dot{4}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{7}$
$\dot{1}$ $\dot{2}$ $\dot{4}$ $\dot{1}$ $\dot{2}$ $\dot{1}$	$\dot{1}$ $\dot{2}$ $\dot{2}$ $\dot{1}$	$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$	$\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$	$\dot{1}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$
$\dot{5}$ $\dot{4}$ $\dot{1}$ $\dot{1}$	$\dot{1}$ $\dot{1}$ $\dot{1}$	$\dot{0}$ $\dot{0}$ $\dot{3}$ $\dot{6}$ $\dot{7}$	$\dot{0}$ $\dot{0}$ $\dot{1}$ $\dot{6}$ $\dot{5}$	
$\dot{1}$ $\dot{1}$ $\dot{5}$ $\dot{1}$	$\dot{1}$ $\dot{1}$ $\dot{4}$ $\dot{1}$	$\dot{5}$ $\dot{7}$ $\dot{1}$	$\dot{2}$ $\dot{2}$ $\dot{4}$ $\dot{2}$	
$\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{4}$	$\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{4}$	$\dot{1}$ $\dot{1}$	$\dot{1}$ $\dot{1}$	
$\dot{5}$ $\dot{1}$ $\dot{1}$	$\dot{6}$ $\dot{4}$ $\dot{1}$ $\dot{1}$	$\dot{1}$ $\dot{1}$	$\dot{1}$ $\dot{1}$	
$\dot{6}$ $\dot{4}$ $\dot{0}$ $\dot{0}$	$\dot{7}$ $\dot{1}$ $\dot{1}$	$\dot{6}$ $\dot{1}$ $\dot{1}$	$\dot{5}$ $\dot{1}$ $\dot{1}$	
$\dot{3}$ $\dot{2}$ $\dot{3}$	$\dot{7}$ $\dot{1}$ $\dot{1}$	$\dot{6}$ $\dot{7}$ $\dot{7}$	$\dot{4}$ $\dot{1}$ $\dot{1}$	

Eh

Finale

4̣ i	0	0	5̣ 3	-	-	(100)	∕	6̣ 4̣	-	-
6̣ 4̣	-	-	1=6̣ i	-	-	(105)	∕	7		
4̣ i 2 3 4			5̣	-	-	(115)	4̣ 5̣ 4̣ 3̣ 2̣	i	-	-
4̣ 4̣ 3̣ 2̣ i			5̣	-	-	> 0 C		d. = d 4̣ 0 0 3̣ 4̣ 5̣ 7̣ i		(120)
4̣ 4̣ 0	0	0	0	0	3̣ 5̣ 7̣ i	2̣ 0	0	0	0	> 0 C
0	0	3̣ 4̣ 2̣ 3̣	1=9̣ i	-	-	4		0	0	i 2 3 4 3 4 5 6
5̣ 7	-	5̣ 4 3 2 3 2 i 7	i	-	i 2 3 i 6 7 i 6	4 b7 fp	-	-	5̣ 5̣ 3̣	1=C d=100 (135)
6̣ 4̣	"	"	5̣ 3̣	"	5̣ i 2 3	6 5 6 7 i 2 3 4	fp	5̣ 5̣ 3̣	"	"
5̣ 2	-	-	3	-	4	5	-	3	5	2
5̣ 2	-	5 4 3 3 2 1	6	-	7	(145)	b7	-	-	-
6̣ 5̣	rit.	...	0	0	i i 7 i 5 5 5 5	i	-	3̣ i 2 7	(150)	
6̣ 7	-	3̣ 2 3 5 6 6 5 5	i	-	i 7 i 3̣ 4 6 5 5	6	-	i i 7 7 5 5 5 5	d=72	(155)
6̣ 3̣	-	i i 7 7 6 6 5 5	6	-	6 6 5 5 4 4 3 3	6	-	i i 7 i 6 6 5 5	b6 b3	b i b 2 6 6 7 7
5̣ 4̣	ff	(160)	10	0	0	0	ff			

6=D Zh(?)6)

Beauty and The Beast



music by Alan Menken
by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Prologue

Moderato

4/4 4 2	3 - . - mp	2 7 3 -	3 - . - (5)
3 - . -	2 7 3 -	3 - - 2 3	4 0 0 0
7 7	4 3 4 6 mp	5 3 4 -	4 3 4 1
7 5 6 4 (20)	3 - - 0	5	2/4 0 0
4/4 0 3 4 5 7 3 0 0 f	2/4 0 0	4/4 0 0 0 0 (30)	2/4 0 0
4/4 0 3 4 5 7 3 0 3 f	2/4 3 0 0	4/4 4 3 4 6 mp	3 2 3 5 (35)
2 - 2 -	2 5 4 2	6 3 7 3 || || ||	. / .
. / . (40)	6 . ||| - 1 . ||| -	4 . ||| - 6 . ||| - p	4
3 - 3 - pp	3 - . - mp	2 7 3 -	3 - . - (50)
3 - . -	2 7 3 -	3 - - 2 3	4 3 4 6
3 2 3 5 (55)	rit... 2 - 1 -	||	



Zh

Belle

1/2	0 0 5 0 sf	5 0 5 0 sf	0 3 4 6 mf	5 3 4 2	3 - 5 -
1/2	0 6 7 1 115	3 0 0 0	5 - - -	5 - 5 0 0	2 0 C
0 1 6 7 0 mf	2 0 C	0 6 7 6 0	6 0 7 0	5 0 7 0	0 0 0 0 mf
1 1 2 2 3 1 3 5	4 - - -	3 - - -	2 - - -	5 - - - 130	3 - - -
1/2	6 - - -	1/2	1 - - - 135	1/2	6 - - -
1/2	0 4 6 7 4 cresc...	0 5 1 5 140	0 6 7 2 7	0 1 3 1	0 0 1 - mf
5 - - 4 3	4 - - - 145	1/2	0 0 3 -	2 - - 3	2 - - -
# 1 - - - 150	1 - - -	1/2	# 4 - - - fp	1/2	0 2 1 0 155
1/2	0 4 1 0	0 5 5 0	7 - - -	0 2 1 mf	7 - - -
6 0 6 7 0 mf	5 0 4 0	6 0 6 7 0 mf	5 0 4 0	6 0 6 7 0 175	5 0 7 0
mf	stacc... 0 0 1 1 1 1 mp	1/2	7 7 7 7 180	1 1 1 1	1/2
1/2	7 7 7 7	0 0 0 1 185	6 7 - - 6	6 7 - - -	4 - - -
0 0 0 1	6 7 - - 6 190	6 7 - - -	4 - - -	7 - - -	0 0 3 1 1 2 1 1
mf	0 0 0 0	mf	0 0 0 0	0 0 0 0	0 0 0 0
mf	0 0 1 0 0 p	10 0 0 0 210	0 0 1 0 0	10 0 6 7 -	10 0 1 0 0
10 0 2 -	20 0 2 0 0 215	1/2	4 0 1 0	1 - 0 0	3 0 6 7 0



Belle

$\bar{b}7 - 0 0$ (220)	$\bar{b}6 0 \bar{b}7 0$	$\bar{1} 0 \bar{7} 0$	stacc... cresc...	$1 1 1 1$... 7
$\bar{1} 0 0 0$ (225) sfz	$\overbrace{2}$	$\bar{3} - \bar{3} -$	$\overbrace{3}$	$0 0 \bar{1} 0$ sfz
$\bar{b}6 - \bar{6} -$ fp fp	./.	./.	(235) $\bar{b}6 - - 0$	$\bar{b}7 - \bar{7} -$ mp cresc...
$\bar{b}7 - \bar{7} -$	$\bar{1} - \bar{1} -$ mf cresc...	$\bar{1} - \bar{7} -$	(240) $\bar{1} \bar{5} \bar{5} \bar{2} \bar{2} \bar{5} \bar{5}$./.
$\bar{1} \bar{5} \bar{5} \bar{2} \bar{2} \bar{6} \bar{6}$	$\bar{5} \bar{5} \bar{2} \bar{2} \bar{5} \bar{5} \bar{5} \bar{5}$	$\bar{1} \bar{5} \bar{5} \bar{2} \bar{2} \bar{5} \bar{5}$	./.	$\bar{1} \bar{5} \bar{5} \bar{2} \bar{2} \bar{6} \bar{6}$
$\bar{5} \bar{5} \bar{2} \bar{2} \bar{5} \bar{5} \bar{5} \bar{5}$	$\bar{b}3 \bar{b}7 \bar{7} \bar{3} \bar{3} \bar{7} \bar{7}$	./.	(250) $\bar{b}3 \bar{b}7 \bar{7} \bar{3} \bar{3} \bar{1} \bar{1}$	$\bar{b}7 \bar{2} \bar{4} \bar{6}$ //
$\bar{b}7 - \bar{7} -$	$\bar{5} - \bar{5} -$	$\bar{1} - \bar{1} -$	(255) ./.	$\bar{7} - \bar{1} -$ mf
$\bar{5} - \bar{1} -$	$\bar{4} - \bar{1} -$	$\bar{5} 0 \bar{5} 0$	(260) mf	$\bar{1} 0 \bar{2} \bar{2}$ $\bar{3} 0 \bar{5} 0 \bar{2} 0 \bar{5} 0$
$\bar{1} - \bar{2} -$	./.	$\bar{6} - \bar{7} \bar{7}$	(265)	$\bar{1} - \bar{2} 0 \bar{5} 0$ $0 \#4 \bar{2} \bar{3} \bar{1} 0$
./.	$\bar{5} \bar{4} 0 0 \bar{4} \bar{1} 0 0$	$\bar{3} \bar{1} 0 0 \bar{2} \bar{7} 0 0$	(270)	$\bar{4} \bar{3} 0 \bar{b}7 0$ $0 \bar{b}3 \bar{b}2 \bar{1} \bar{7} \bar{b}6 0$ sfz
$\bar{b}3 0 2 0$	$\bar{5} 0 2 0$	./.	(275)	$\bar{2} \bar{3} \bar{b}6 0 \bar{b}7 0 6$
$\bar{2} \bar{2} \bar{1} - \bar{1}$ fp	./.	./.	(280)	$\bar{5} 0 \bar{7} 0$ $0 \bar{f} \bar{1} \bar{2} 0$
./.	$0 \bar{1} \bar{2} \bar{1}$	$\bar{2} \bar{1} \bar{2} \bar{1}$	(285)	$\bar{3} 0 0 \bar{1} \bar{1}$ sfz
				$\bar{1} 0 0 0$



1=D Zh (4 1)

Something There

Allegretto 2=124

Stacc...
mf

5 0 0 0	5 0 0 0	5 0 0 0	5 0 0 0
mf	(5)	15 75	15
mf	(10)	10 70	#10
7	5 6 7 1 2 3 4 #4	5 6 7 1 2 0	0 0 c
0 0 5	3 - 5	4	0 5 1 2
3 5 i	(30) 1 -	mf	3 - #4 -
2 - #1	(35) 2 - 3	mf	6 - 6 -
mf	6 -	(40)	3 - 7 -
7 - #1	stacc... 0 5 5 5	0 4 4 4	0 4 5 0 0 1 1 0 (#5)
5 2 5 0	0 5 3 4 2 0	0 5 2 3 1 0	0 0 c
0 1 3 6 6 5 3 5	(50) 4 0 0 1 2 4	3 0 0 5 # 1 3	4 4 2 3 2 5 7 2
1 0 0 0	(55) 0 0 0 5 1 3	1 - 7 -	2
5 -	3	rit... > 0 c	5 -

Beauty and The Beast
Beauty and The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

1=D Zh (41)

Andante con moto

$\frac{4}{4}$ $\overbrace{13}$	7. - . - pp	1 - . - (15)	6. - 5. -
2 - 1 -	1 - 2 -	2 - 1 -	2 - 1 - (20)
1 - 0 0	0 0 2 7. pp	1 - . -)	∕.
(25) ∕.		7. - . -	1 - . -
∕.	(30) ∕.	$\overbrace{2}$	4. - - 5 fp

1=E (b3b7)

1 - . - f mp	1 - 7. - (35)	2 - 1 -	1 - 7. -
2 - 5. -	7. - 7. -	6. - 1 - (40)	1 - 7. -
5. - . -	$\overbrace{2}$	b7 - 2 1 (45) mp	6. - - 5.
4. - 5. - ∕.	2 - . - p	1 - 0 0 rit...	$\overbrace{2}$
Tempo I $\overbrace{4}$	rit... 0 0 0 0	0 0 0 0	

1=b₃ Zh (6.3)

Beauty & The Beast



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Home

poco agitato 1=90

$\frac{4}{4}$ 3 - - -	4 - 3 -	2 - - -	(5)
1=G (1.5) 1=96 1 - 7 -	6 - 5 -	4 - 3 -	2 - 5 -
6 - - -	6 - #5 -	1 - - -	3 - - - (15) rit...
1 - 5 -	1 - 7 -	6 - 5 -	2 - - - 3 5 (2x only) mf
2 3 [^] 4 3 2 [^] 3	2 1 - -	1 - 3 5 (25)	2 - - - 3 [^] 5 2 3 [^] 4 3 [^] 2
5 - - -	5 - 0 0	2 0 c (30) P	3 - 1 -
2 0 c	4 - 3 -	2 - 5 - (35)	1 - 7 -
6 - - -	6 - 5 -	5 - 6 7 (40)	1 - 3 5 (45)
6 . 7 . 1 [^] 3 6 7	1 . 7 2 1 -	6 2 4 0 7 2 # 5 0 (45)	6 - 5 3 2
6 - - (6 2 4 6)	4 2 3 3 2 7	3 2||| - - (50)	2 3 2 # 1 (50) poco rit
6 - - 5 0	5 - 1 6 -	2 7 - 3 3 (55)	1 6 - - -
5 ^v - 4 ^v -	5 ^v - 5 ^v - 7 ^v -	6 - - - (60)	1 - 2 -
1 - 6 ^v -	7 ^v 6 ^v 5 ^v -	1 . 5 ^v 5 ^v 5 ^v - (65)	5 - 5 # 5
2 - - -	6 - # 5 -	3 - - - (70) rit...	# 6 - - -
6 - 7 7	a tempo 20 c	3 - - -	6 - - - 7||| pp

1=C Zh(52)

Beauty & The Beast
If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante ♩ = 80

Handwritten musical score for voice and piano. The score is written in a system of six staves, each containing a line of music. The notation includes notes, rests, and various performance markings such as dynamics (p, mp, pp, ff), articulation (accents, slurs), and tempo changes (poco rit., meno mosso). The score is divided into measures, with some measures containing measure numbers in parentheses (e.g., (5), (10), (15), (20), (26), (30), (35), (40), (45), (50), (55), (60), (65), (70), (75), (80), (85), (90)). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a treble clef and a common time signature (C). The music is in the key of D major (1=C).

1=D Zh (41)

Beauty & The Beast



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Finale

poco vivace ♩ = 108

4/4 19 | 0 5 5 1 | i - - - | 0 1 i b6 | i - - - |	(20)		
5 - 6 - | 7 - 1 - | 1 - 2 - | b3 - 4 - |	(25)		
b7 - - - |	(30)		
6 5 6 i | i #6 i #2 | 7 - - 0 | 7 - - 0 | 5 - - 0 |	(35)		
3p			
3p	(40)		
6 5 6 i | i #6 i #2 | 7 - - 0 | 7 - - 0 | 5 - - 0 |	(45)		
3p			
1 7 6 - | 7 - 3 - | 5 4 3 1 0 | 4 3 4 5 1 0 | 6 5 6 i 1 0 |	(50)		
mp			
0 5 5 6 6 7 7 1 | 0 7 7 1 1 2 2 3 | 0 6 6 7 7 1 1 2 | 5 - - - | 0 1 3 2 1 |	(55)		
3p			
1 - 1 7 | 2 1 5 1 | 1 - 1 7 2 | 3 - 1 2 3 4 | 5 - 5 4 3 2 |	(60)		
1 - 4 3 2 1 | 5 - - - | 0 0 2 1 | ./. | ./. |	(65)		
0 b7 3 b7 | 0 1 6 5 | 4 - 1 7 | 3 0 2 3 | 2 - 3 |	(70)		
o o c | 0 #5 6 | #1 2 2 3 0 0 0 | 3 | #1 2 2 3 0 0 0 |	(75)	1=D (41)	(80)

Zh

Finale

2 0 C	$\frac{7}{\underline{\underline{C}}}$ 2 - -	# 1 - -	$\frac{2\#23}{\underline{\underline{C}}}$ 4 0 0 0	1 <u>3</u>
$\frac{2\#23}{\underline{\underline{C}}}$ 4 0 0 0	2 0 C	$\frac{6\#67}{\underline{\underline{C}}}$ 1 - - (90)	1 0 0	1 <u>7</u>
0 3 2	7 ... (100) 2 1 7	1 2 1	3 2 #1	2 3 2 \dots
1=bB (6.3) 5 - -	3 - - (105)	1 <u>7</u>	3 <u>4 5 6</u>	7 - -
$\frac{4}{\underline{\underline{C}}}$ 7 6 5 4 (115)	3 - -	6 <u>5 4 3</u>	5 - -	2 0 C
$\frac{4}{\underline{\underline{C}}}$ d. = d 5	0 0 1 7 (125)	5 - -	2 0 C	3 \dots pp
4 \dots	3 \dots (130)	4 \dots 3 <u>4 5 6</u>	2 - 5 <u>4 3 2</u>	1 - 1 <u>2 3 1</u>
2 \dots 3 \dots fp	1=C 1=100 (135)	4 6 - -	5 7 - -	4 2 4 5 7 2
1=2bE (3.7) 5 - 4 -	5 - 6 - (140)	5 - 6 -	6 5 5 -	1 - 6 -
5 - 6 -	6 <u>7 1</u> 7 3 (145)	2 - -	5 <u>5 4 3 2</u> 1 5	4 \dots fp
1=D 1=86 0 0 3 3 3 3	4 - 6 5 (150)	3 - 3 3 3 3	7 <u>6 7 2</u> 7	6 - 5
6 - 1 7	d=72 1 - 3 2 (155)	1 - 6 |	1 - 1 7	2 - 7 \dots
1 \dots 3 \dots 4 \dots	1 \dots (160)	1 0 0 0		

Vc

Beauty and The Beast
Prologue



music by Alan Menken
by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

arco Moderato $\text{♩} = 96 - 104$

p < > *p* < > *mp*

5

10

15

20

25

30

35

40

45

50

mp *mf* *mp* *mf* *p* *mf* *pp* *rit.*

Belle



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Vc

Andante

2

arco

mp

p

10

15

pizz

p

pp

f

arco

20

25

pizz

mp

arco

mf

30

pizz

arco

35

mf

40

trm

f

45

trm

50

55

60

mp

65

70

f

75

mp

80

3

2

mf

90

2

95

100

f

♩ = 126 - 136

Vc

Belle



105 110 *sfz*

115

pizz arco 120 pizz arco 125 *f*

130 135 *mp*

140 145 150 *mf* *p*

155 *fp* *mf*

160 165

170 arco *p* *mf*

175 180 *ff* *sfz* *mp*

185 190 *mp*

195 200

205 *mf*

Vc

Belle



210 *p* 215

220

225 *sfz* *mp* 230

pizz 235 *arco*
sfz *mf* *mp* *mf*

240 *f*

245 *f*

250 255 *f*

260 265 *mf*

270 *sfz*

275 280 *f*

285 *sfz* *sfz* *f* *sffz*

Vc

Beauty and The Beast

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Something There

Allegretto $\text{♩} = 124$
arco

5

10

15

20

25

30

35

40

45

50

55

60

rit.

Vc

Beauty and The Beast
Beauty and The Beast



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Andante con moto ♩ = 88

5

First musical staff, bass clef, key signature of two sharps (F# and C#). It begins with a dynamic marking of *p* and a breath mark. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

10

15

Second musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *mp* and a breath mark. The notes are: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

20

pp

Third musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *pp* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

25

mf

p

Fourth musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *mf* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

30

mf

p

fp

Fifth musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *mf* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

35

f > *mp*

mp

Sixth musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *f* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

40

45

Seventh musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *p* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

rit.

50

p

pp

p

Eighth musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *p* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Tempo I

55

rit.

Ninth musical staff, bass clef, key signature of two sharps. It begins with a dynamic marking of *p* and a breath mark. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Beauty and The Beast

Home



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arranged for C.O. by Y.N. Lim

Vc

poco agitato ♩ = 90

molto rit.

5 pizz = 96

First staff of music, bass clef, key signature of one sharp (F#), starting with a piano (*p*) dynamic and a *poco agitato* tempo of 90. It features a melodic line with a slur and a fermata over the first two measures, followed by a *molto rit.* section with a *pizzicato* (pizz) instruction and a tempo of 96.

♩ = 108

arco 10

rit. 15

Second staff of music, bass clef, key signature of one sharp, starting with an *arco* instruction and a tempo of 108. It includes a *rit.* (ritardando) instruction and a measure marker of 15.

♩ = 90

pizz 20

molto rit. 7

Andante con molto ♩ = 100

arco 30

Third staff of music, bass clef, key signature of one sharp, starting with a *pizzicato* (pizz) instruction and a tempo of 90. It features a *molto rit.* section with a measure marker of 7, followed by an *Andante con molto* section with a tempo of 100 and an *arco* instruction. A measure marker of 30 is present.

Fourth staff of music, bass clef, key signature of one sharp, continuing the melodic line with a measure marker of 35.

1.

2.

40

45

Fifth staff of music, bass clef, key signature of one sharp, featuring a first and second ending bracket. It includes a *mf* dynamic and a measure marker of 45.

50

poco rit.

Poco appassionata

Sixth staff of music, bass clef, key signature of one sharp, starting with a *poco rit.* instruction and a *f* dynamic. It includes a *Poco appassionata* instruction and a measure marker of 50.

55

Seventh staff of music, bass clef, key signature of one sharp, continuing the melodic line with a measure marker of 55.

60

Eighth staff of music, bass clef, key signature of one sharp, continuing the melodic line with a measure marker of 60.

65

rit. 70

Ninth staff of music, bass clef, key signature of one sharp, including a *rit.* instruction and a measure marker of 70.

a tempo

poco rit. 2

75 pizz

Tenth staff of music, bass clef, key signature of one sharp, starting with a *pp* dynamic and a *poco rit.* instruction. It includes a measure marker of 75 and a *pizzicato* (pizz) instruction.



Vc

If I Can't Love Her

Andante $\text{♩} = 80$

meno mosso A tempo

meno mosso 10

p

$\text{♩} = 88$

15 rit. $\text{♩} = 72$

mp

20

poco rit.

25

mp

30 poco rit.

$\text{♩} = 80$

35

pp *mp*

40

45

Agitato $\text{♩} = 128$

55

60

sfz *mp* *f*

Apassionato $\text{♩} = 114$

65

f

Poco rit...

70 Poco maestoso $\text{♩} = 96$

75

Poco piu mosso $\text{♩} = 108$

80

85

Agitato $\text{♩} = 128$

90

sfz *fp* *fp* *fp* *f*

rit.

Poco maestoso $\text{♩} = 98$

95

ff *fp* *sfz* *ff*

Vc

Beauty and The Beast

Finale

music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace $\text{♩} = 108$

5 10

15 20

25

30

35

40

45

50

55 *rit.* $\text{♩} = 100$

60

65

70

mp *f* *ff* *sfz* *mp* *mf* *mp* *pizz*

Finale

Vc

arco $\text{♩} = \text{♩}$

75 6 6

mp

90 95 100

105

mf

110 115

4 4 4

$\text{♩} = \text{♩}$ V

mp

$\text{♩} = 96$

pizz arco 125 V

f pp

130

$\text{♩} = 100$ p fp f

135

140 145

mf

$\text{♩} = 86$

rit. . . .

fp f 150

$\text{♩} = 72$

155

160

rit. . . .

fp fff

2

Cb

Beauty and The Beast

Prologue



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

arco
V

Moderato $\text{♩} = 96 - 104$
2 2

First staff of music in bass clef with a flat key signature. It begins with a whole note G2, followed by a whole rest, then a whole note G2, another whole rest, and finally a whole note G2. There are two '2' time signatures above the staff.

p < > *p* < > *mp*

Second staff of music. It starts with a whole rest, then a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a whole note G2. There are dynamic markings *p* and *mp*, and a '3' time signature above the staff.

Third staff of music. It begins with a whole note G2, followed by a whole rest, then a whole note G2, another whole rest, and finally a whole note G2. There are dynamic markings *mf* and a '4' time signature above the staff.

Fourth staff of music. It starts with a whole note G2, a whole rest, a whole note G2, a whole rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a whole note G2. There are dynamic markings *mp* and a '24' time signature above the staff.

Fifth staff of music. It begins with a whole note G2, followed by a whole rest, then a whole note G2, another whole rest, and finally a whole note G2. There are dynamic markings *mp*, a 'port.' marking, and a '30' time signature above the staff.

Sixth staff of music. It starts with a whole note G2, a whole rest, a whole note G2, a whole rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a whole note G2. There are dynamic markings *mp* and *mf*, and a '35' time signature above the staff.

Seventh staff of music. It begins with a whole note G2, followed by a whole rest, then a whole note G2, another whole rest, and finally a whole note G2. There are dynamic markings *mp* and a '39' time signature above the staff.

Eighth staff of music. It starts with a whole note G2, a whole rest, a whole note G2, a whole rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a whole note G2. There are dynamic markings *mp*, a 'rit.' marking, and a '50' time signature above the staff.



Cb

Belle

Andante

2 pizz 5 arco 10

3 arco $\text{♩} = 126 - 136$ 20

pizz 25 mf

arco 30 pizz arco

35 2 pizz 40 sfz

45 50 f

55 arco

60 70 mp

65 70 f

pizz 75 80 mp mf mp

3 3 3 3

Cb

Belle



95 100 110 arco 115

sfz

pizz arco 120 pizz arco

mp *mf*

125 10 140

f

145 150

mf *p*

155 160

pizz *fp* *mf*

165 4

arco *p* *mf* *ff* *sfz*

2 pizz 180 3 185 3

3 190 3 3

arco 205

mf 2

Cb

Belle



210

210 *p*

215

220

arco

225

225 *sfz* *mp*

230

pizz

230 *sfz* *mf*

235

arco

240

235 *mp* *mf*

245

245 *f*

250

255

260

260 *f*

265

270

275

275 *sfz*

280

280 *f* *sfz* *sfz* *f*

285

285 *sffz*

Cb

Beauty and The Beast



music by Alan Menken
Lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Something There

Allegretto $\text{♩} = 124$

pizz
mf

5

10

15

arco

20

mp

pizz

mf

25

30

arco

pizz

mf

35

arco

40

45

pizz

50

55

arco

4

rit. 2

Cb

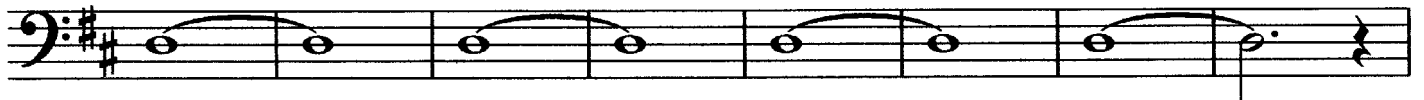
Beauty and The Beast
Beauty and The Beast



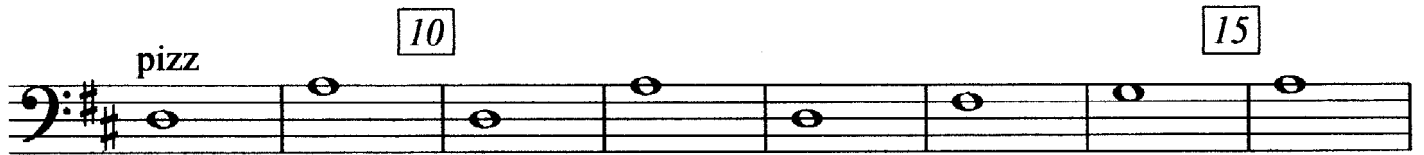
music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante con moto ♩ = 88

5



p



pizz

10

15



20



25

30



35

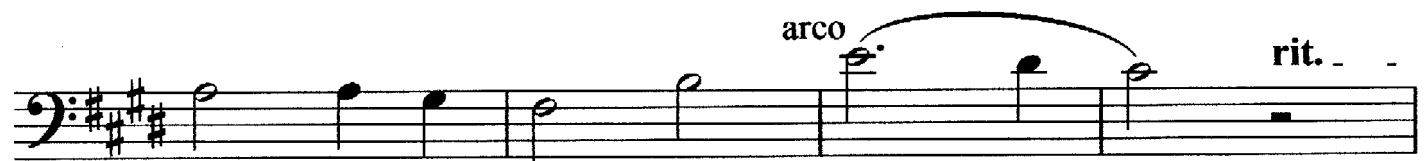
fp



40



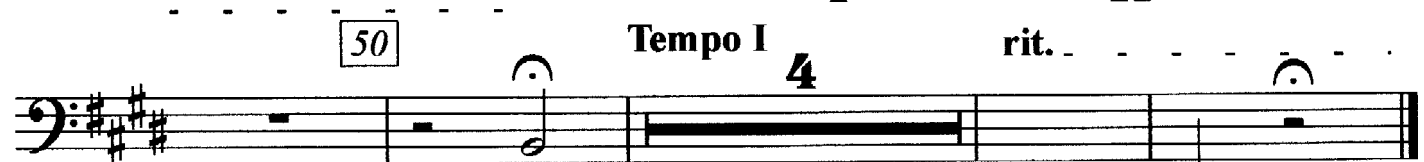
45



arco

rit. . .

p *pp*



50

Tempo I

4

rit. . .

p



Cb

Home

molto rit.

poco agitato ♩ = 90

5

p

♩ = 96 **4** pizz ♩ = 108

15 rit.

p

♩ = 90

20 molto rit.

Andante con molto ♩ = 100

25

30

mf

35

40

1.

2. arco

45

50

mf

poco rit. Poco appassionata

55

f

mf

60

65

rit.

mp

pizz

a tempo

poco rit. 2

75

pp

Cb

Beauty and The Beast

If I Can't Love Her



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

Andante ♩ = 80

meno mosso A tempo

meno mosso 10 ♩ = 88

First staff of music, bass clef, starting with a *p* dynamic and ending with *mp*.

Second staff of music, starting with a **rit.** marking and a tempo change to ♩ = 72. Includes *pizz* and *mp* dynamics.

Third staff of music, starting with a **poco rit.** marking. Includes *arco* and *pizz* markings.

Fourth staff of music, starting with a **poco rit.** marking and a tempo change to ♩ = 80. Includes *pp* and *mp* dynamics.

Fifth staff of music, continuing the melodic line with various dynamics.

Sixth staff of music, starting with a **Agitato** marking and a tempo change to ♩ = 128. Includes *arco*, *p*, *sfz*, and *f* dynamics.

Seventh staff of music, starting with a **Apassionato** marking and a tempo change to ♩ = 114. Includes *f* dynamic and **Poco rit...** marking.

Eighth staff of music, starting with a **Poco maestoso** marking and a tempo change to ♩ = 96. Includes *pizz* marking.

Ninth staff of music, starting with a **Poco piu mosso** marking and a tempo change to ♩ = 108. Includes *arco* marking.

Tenth staff of music, starting with a **pizz Agitato** marking and a tempo change to ♩ = 128. Includes *sfz* and *f* dynamics.

Eleventh staff of music, starting with a **rit.** marking and a tempo change to ♩ = 98. Includes *ff*, *fp*, *sfzp*, and *ff* dynamics.

Cb

Beauty and The Beast

Finale



music by Alan Menken
lyrics by Howard Ashman & Tim Rice
arranged for C.O. by Y.N. Lim

poco vivace ♩ = 108

5

10

15

20

25

30

35

40

45

50

55

rit. . . .

♩ = 100

pizz

60

65

70

♩ = ♩

p

Cb

Finale

75 80

85 90

95 100

105 110 arco

mf *mf*

115

p

J = *J* 5 120 arco 125 4 pizz

f *J* = 100 *mp* *p*

arco 135

fp *f*

140 145

mf *J* = 86

rit. 150

f *J* = 72

155

ff

rit. 160

mf *fff*

2