

# IF I CAN'T LOVE HER

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN  
Lyrics by TIM RICE

Freely

C Am

*pp*

F C/G G7 C

*Beast:* And in my twist-ed face \_\_\_\_\_

Am C/G

there's not the slight-est trace \_\_\_\_\_ of an - y - thing that e - ven

F Fmaj7/G G Eb<sup>3fr</sup>

hints of kind - ness. And from my tor-tured shape, \_\_\_\_\_

*mp*

Detailed description: This is a piano score for the song 'If I Can't Love Her' from the Broadway musical Beauty and the Beast. The score is in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The first system is marked 'Freely' and 'pp'. The second system features the vocal line starting with 'Beast: And in my twist-ed face'. The third system continues the vocal line with 'there's not the slight-est trace' and 'of an - y - thing that e - ven'. The fourth system continues with 'hints of kind - ness. And from my tor-tured shape,'. Chord diagrams are provided above the vocal line for each system. The piano accompaniment includes various dynamics like 'pp' and 'mp'.

no com-fort, no es - cape. — I see, but deep with-in is

*Cb* *Cm*<sup>3tr</sup>

ut - ter blind - ness. Hope - less, as my

*Fm* *Gsus* *G7* *Em* *Bb* *C/Bb*

*rall.*

dream dies. As the time flies, love a

*F/A* *C/G* *F6/9* *C/E*

lost il - lu - sion. Help - less, un - for -

*Dm/F* *Em/G* *F/A* *G/B* *Em* *Bb* *C/Bb*

*a tempo*

F/A C/G F6/9 C/E

giv - en. Cold and driv - en to this

Moderately

Dm/F Em/G F/A G/A C Dm7(add4)

sad con - clu - sion. No beau - ty could









*rit.* *dim.* *mp tenderly*

C/E Fmaj7 F6 C/G F/A G/B C G/B

move me, no good - ness im - prove me.

Am Dm7 C/E F Fmaj7/G Fmaj7/A

No pow - er on Earth, if I can't love

G/B  F/A  G7/B  C  Dm7(add4)  C/E  Fmaj7  F6 

her. No pas - sion could reach me,



C/G  F/A  G/B  C  G/B  Am  Dm7 

no les - son could teach me how I could have

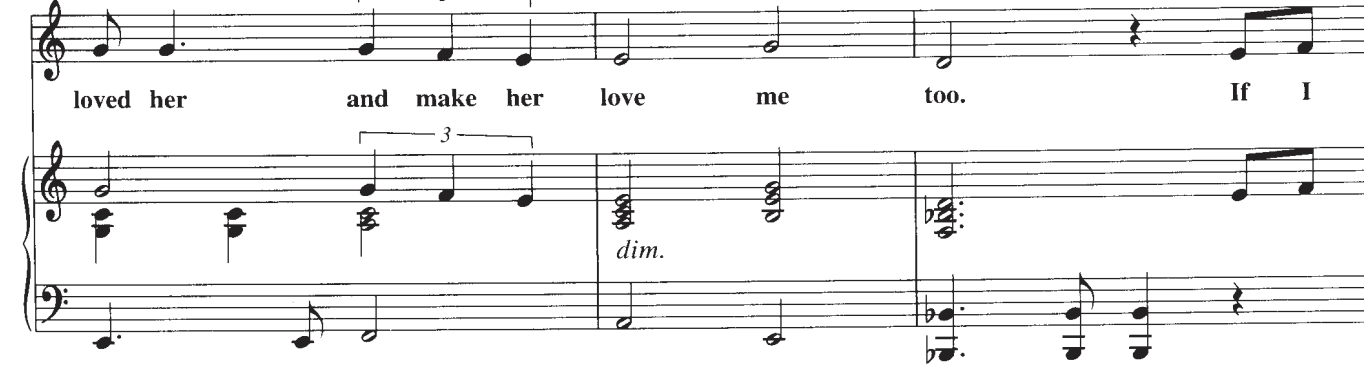
*poco cresc.*







C/E  F  Am  Em  Bb 

loved her and make her love me too. If I

*dim.*

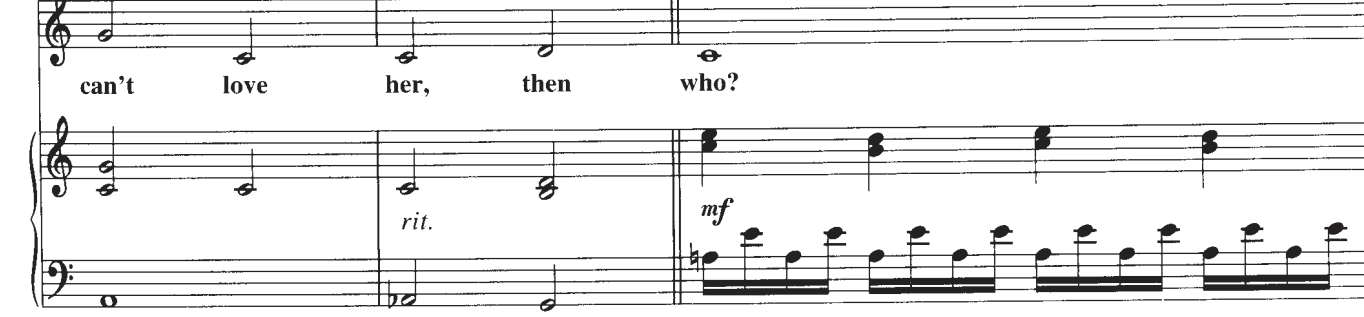


**Agitated**

F/A  Fm/Ab  G7  Am 

can't love her, then who?

*rit.* *mf*



Am Dm/A G Em Am

Long a - go, I should have seen

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for both the right and left hands. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The lyrics are "Long a - go, I should have seen".

Am Dm/A G Em Am

all the things I could have been.

*sfz* *sim.*

The second system continues the vocal line and piano accompaniment. The lyrics are "all the things I could have been.". The piano accompaniment includes dynamic markings *sfz* and *sim.*. The right hand continues with complex chordal textures, and the left hand maintains a rhythmic bass line.

Bb F/A Bb C/Bb Gm7

Care - less and un - think - ing, I moved

*sfz* *sim.*

The third system features a change in chord voicings: Bb, F/A, Bb, C/Bb, and Gm7. The lyrics are "Care - less and un - think - ing, I moved". The piano accompaniment includes dynamic markings *sfz* and *sim.*. The right hand continues with complex textures, and the left hand provides a bass line with some chromatic movement.

Asus A

on - ward!

*f* *rall.*

The fourth system concludes with the lyrics "on - ward!". The piano accompaniment includes dynamic markings *f* and *rall.*. The right hand features a series of chords and a melodic line, while the left hand provides a bass line. The system ends with a double bar line and a key signature change to two sharps.

F#m C D/C G/B

*ff a tempo*

Detailed description: This system shows the first four measures of the piece. The guitar part has chords F#m, C, D/C, and G/B. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first measure has a forte (*ff*) dynamic and a tempo marking of *a tempo*. There are some tied notes in the piano part.

D/A G6/9 D/F#

Detailed description: This system covers measures 5-7. The guitar chords are D/A, G6/9, and D/F#. The piano accompaniment continues with the melody and bass line. Measure 7 has a tied note in the piano part.

Em/G F#m/A G/B A/C# D Em7sus4

No pain could be

*rall.* *f a tempo*

Detailed description: This system contains measures 8-13. The guitar chords are Em/G, F#m/A, G/B, A/C#, D, and Em7sus4. The lyrics "No pain could be" are written under the vocal line. The piano accompaniment includes a *rall.* (ritardando) marking in measure 8 and a *f a tempo* marking in measure 11. There are triplets in the piano part in measures 12 and 13.

D/F# Gmaj7 G6 D/A G/B A/C# D A/C#

deep - er. No life could be cheap - er.

Detailed description: This system contains measures 14-19. The guitar chords are D/F#, Gmaj7, G6, D/A, G/B, A/C#, D, and A/C#. The lyrics "deep - er. No life could be cheap - er." are written under the vocal line. The piano accompaniment features triplets in measures 15 and 16.

Bm      Em7      D/F#      G      Gmaj7/A      Gmaj7/B

No point an - y - more, if I can't love

A/C#      G/B      A/C#      F      Gm7add4

her. No spir - it could

*8va* *ff*

F/A      Bb      F/C      Bb/D

win me. No hope left with -

*loco*

C/E      F      C/E      Dm      Gm7      F/A      Bb

in me, hope I could have loved her and that she'd

Dm Am Eb Bb/D  
 set me free. But it's not to

*mf moving ahead*

Bbm6/Db F/C C7sus C7 Bb/C C  
 be. If I can't love her,

Gm/C Am/C Bb/C Am/C Bb/C F Db  
 let the world be done with me.

*rall. e cresc.* *ff a tempo* *broadening*

F