

BEAUTY AND THE BEAST

(From Walt Disney's "BEAUTY AND THE BEAST")

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately slow

F(add9)



Bb/F



C/F



F(add9)



Female: Ooh. _____ Male: Ooh. _____

Bb/F



C/F



F(add9)



Bb/F



C/F



Female: Tale as old as _____ time, _____

F(add9)



Bb/F



C/F



F(add9)



true as it can be.

Bare-ly e - ven

Am7

Bb(add9)

C7sus

C

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

D

G/D

A/D

D(add9)

D

Male: Just a lit - tle change. —

Small, to say the

Am7/D

D7

Gmaj7

D(add9)/F#

Em7

D/A

A7



least. Both a lit - tle scared, nei - ther one pre - pared. Both: Beau - ty and

D




F#m7

the Beast. Ev - er just the same.

Sva - - - - -

G  F#m7  G(add9) 

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

F#m7  Bm  C 

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

G/A  Asus  A  D(add9)  G/D  A/D  D(add9) 

ale: Whoa, oh, oh. Woo oh.

cresc.

Em/D  F#7/A#  Bm  F#m7  G(add9) 

Asus



G/A



A7/G



F#m7



G(add9)



Both: Ev - er just the same.

Male: Yeah, yeah.

Ev - er a sur -

F#m7



G(add9)



F#m7



prise.

Both: Ev - er as be - fore,

Female: ev - er just - as

Bm



C



C7/Bb



F/A



C/D



sure Both: as the sun will rise.

Male: Oh, oh, oh.

G



C/G



D/G



G(add9)



Female: Tale as old as time,

tune as old

C/G



D/G



G



G/D



B7#9



as song. *Both:* Bit-ter sweet and strange, find-ing you can



Em



C



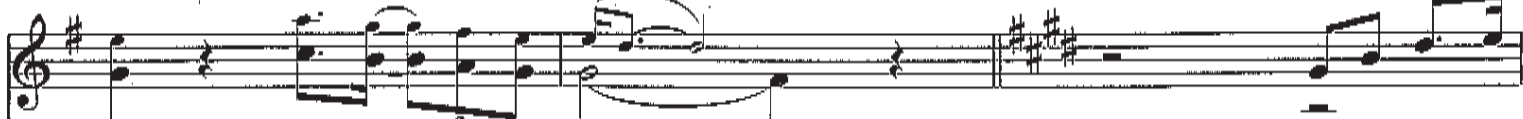
Dsus



D



E(add9)



change, learn - ing you were wrong. *Male:* Cer-tain as the



A/E



B/E



E(add9)



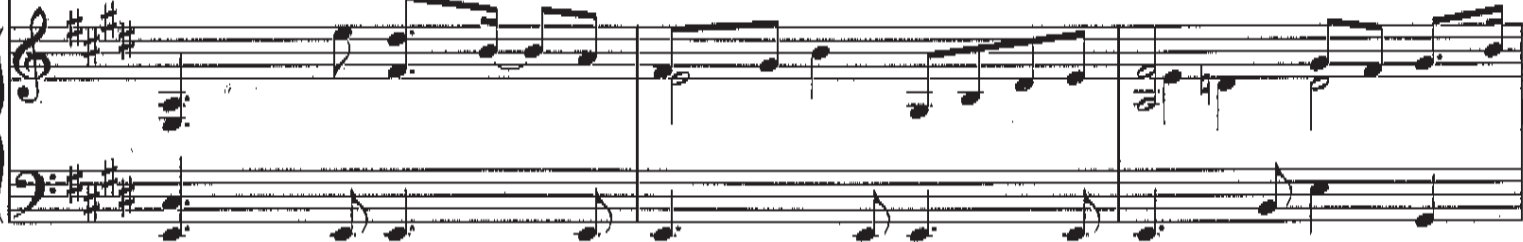
Bm7



E7



sun. *Female:* (Cer-tain as the sun.) *Male:* ris-ing in the East. *Female:* Tale as old as



Amaj7



C#m



F#m7



E/B



B7



E



time, *Both:* song as old as rhyme. Beau-ty and the Beast.



Female: Tale as old as — time, Male: song as old as — rhyme. Both: Beau-ty and the —

The first system of music features a vocal line in the treble clef and a guitar accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, followed by a triplet of eighth notes. The guitar accompaniment provides a rhythmic accompaniment. A *rit.* (ritardando) marking is present in the guitar part. The system concludes with a double bar line.

Four guitar chord diagrams are shown above the first system. From left to right, they are: E (open E), A/E (A major with E in the bass), B/E (B major with E in the bass), and E (open E).

Beast.

The second system of music continues the vocal and guitar parts. The vocal line has a melodic line with a *mp* (mezzo-piano) dynamic marking. The guitar accompaniment continues with a steady rhythm. The system ends with a double bar line.

A series of guitar chord diagrams are shown above the second system. From left to right, they are: A/E, B/E, Am/C, E/B, F#/A#, Am, E(add9)/G#, B/C#, and C#7b9.

The third system of music features a vocal line and guitar accompaniment. The vocal line has a melodic phrase that ends with a *rit.* (ritardando) marking. The guitar accompaniment follows. The system concludes with a double bar line.

Four guitar chord diagrams are shown above the third system. From left to right, they are: F#m7, E/B, B7, and E.

Beau-ty and the Beast.

The fourth system of music features a vocal line and guitar accompaniment. The vocal line has a melodic phrase that ends with a *rit.* (ritardando) marking. The guitar accompaniment follows. The system concludes with a double bar line.