

1998  
ACADEMY  
AWARD  
WINNER

FROM WALT DISNEY PICTURES®

# THE LITTLE MERMAID



*Music by  
Alan Menken*

*Lyrics by  
Howard Ashman*



# FATHOMS BELOW

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Brightly

C Am C Am

C Am C Am C

Am C Am C Am

C Am C Am C

Am C Am C Am

Musical notation for the first system, measures 1-5. The treble clef contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for Am, C, Am, C, and Am are shown above the staff.

C Am C Am C

Musical notation for the second system, measures 6-10. The treble clef contains a melody of quarter notes: C5, B4, A4, G4, F4, E4, D4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for C, Am, C, Am, and C are shown above the staff.

Am C F C/E Dm

Musical notation for the third system, measures 11-15. The treble clef contains a melody of quarter notes: C5, B4, A4, G4, F4, E4, D4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for Am, C, F, C/E, and Dm are shown above the staff.

C Am C G C

Musical notation for the fourth system, measures 16-20. The treble clef contains a melody of quarter notes: C5, B4, A4, G4, F4, E4, D4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for C, Am, C, G, and C are shown above the staff.

Fmaj9 C/E Dm C Gm

Musical notation for the fifth system, measures 21-25. The treble clef contains a melody of quarter notes: C5, B4, A4, G4, F4, E4, D4. The bass clef contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3. Chord diagrams for Fmaj9, C/E, Dm, C, and Gm are shown above the staff.

C Am C Am C

I'll tell you a

F C/E Dm C

tale of the bot - tom - less blue and it's hey to the

Am C G C F

star - board, heave ho. Look out, lad, a mer - maid be

C/E Dm C Gm C

wait - ing for you in mys - ter - i - ous fa - thoms be - low.

G Am Em Am G/B

Fa - thoms be - low, be - low. From

C C/E Dm G C

whence way - ward West - er - lies blow. Where Tri - ton is

Am Dm G Em Am Gm

king and his mer - peo - ple sing in mys - ter - i - ous fa - thoms be -

C Am C Am C

low. Heave, ho.

Am C Am C Am

Heave, ho.

This system contains the first five measures of music. It features guitar chords (Am, C, Am, C, Am) and vocal lines. The lyrics "Heave, ho." are written under the vocal line. The music is in a 4/4 time signature.

C F C Fmaj7 Em

This system contains the next five measures of music. It features guitar chords (C, F, C, Fmaj7, Em) and vocal lines. The music continues in a 4/4 time signature.

G C Am C G

This system contains the next five measures of music. It features guitar chords (G, C, Am, C, G) and vocal lines. The music continues in a 4/4 time signature.

C Fmaj7 Am G6

This system contains the final five measures of music on the page. It features guitar chords (C, Fmaj7, Am, G6) and vocal lines. The music continues in a 4/4 time signature.

F G6 F G6

Heave, ho. Heave, ho.

F G F/A G/B C

Heave, ho, in mys - ter - i - ous fa - thoms be - low.

Cmaj7 C6 C Dm C/E

Dm C

*rit.*

F G6 F G6

Heave, ho. Heave, ho.

F G F/A G/B C

Heave, ho, in mys - ter - i - ous fa - thoms be - low.

Cmaj7 C6 C Dm C/E

Dm C

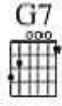
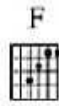
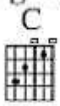
rit.



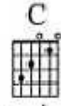
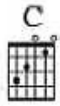
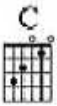
# DAUGHTERS OF TRITON

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

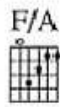
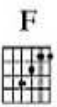
Brightly



mf



Ah, we are the daugh - ters of Tri - ton, great



fa - ther who loves us and named us well. A - qua - ta,



An - dri - na, A - ris - ta, A -

Em7

F

G7

ti - na, A - del - la, Al - la - na. *And*

then there is the young - est in her mu - si - cal de - but, our

G7/B

sev - enth lit - tle sis - ter, we're pre - sent - ing her to you to

G7/D

G7

sing a song Se - bas - tian wrote. Her voice is like a bell. She's our sis - ter, Ar - i.

## PART OF YOUR WORLD

Moderately bright

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

**B $\flat$**

**C/B $\flat$**

**B $\flat$**

**C/B $\flat$**

**B $\flat$**

**C/B $\flat$**

**B $\flat$**

**C/B $\flat$**

**B $\flat$**

**C/B $\flat$**

**Am7**

**Dm7**

**F/G**

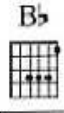
**G7**

L.H.

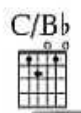
Look at this stuff... Is - n't it neat?...

Would-n't you think \_ my col - lec - tion's com - plete? Would-n't you think . I'm the girl, \_

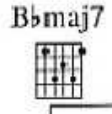
the girl who has ev - 'ry - thing...



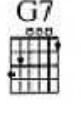
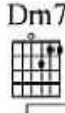
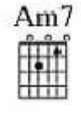
Look at this trove, \_ trea-sures un - told. \_ How man - y won - ders can



one ca - vern hold? Look-ing a - round. here you'd think, \_ sure, she's got



ev - 'ry - thing. \_ I've got gad - gets and giz - mos a -



plen - ty. I've got who - zits and what - zits ga - lore. You want

**B♭maj7** **Am7** **F/A** **Dm7**

thing-a - ma-bobs, I've got twen - ty. But who cares? No big

*rall.*

**F/G** **G7** **B♭/C** **Am/C** **B♭/C** **C7**

deal. I want more.

**F** **Am7** **B♭**

I wan - na be\_\_ where the peo - ple are. I wan - na see\_\_ wan - na

*a tempo*

**B♭/C** **C** **Dm** **Am**

see 'em dan - cin', walk - in' a - round\_ on those, what - d - ya call \_ 'em, oh

Bb/C

C

C7

F

feet. Flip-pin' your fins\_ you don't

F/A

Bb

Bb/C

C

get too far. Legs are re - quired for jump - in', danc - in'.

Dm

Am

F/A

Bb/C

Stroll - in' a - long down the, what's that word a - gain, street.

C7

F

F/Eb

Up where they walk, up where they run, up where they

Bb/D

Bbm/Db

F/C

stay all day in the sun. Wan - der - in' free, wish I could

Bb/C

C

F

be part of that world. What would I

Bb

C/Bb

Am

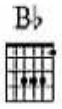
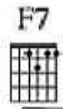
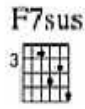
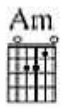
give if I could live out - ta these wa - ters.

Dm

Bb

C/Bb

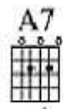
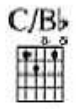
What would I pay to spend a day warm on the



sand.

Bet - cha on land

they un - der -

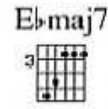
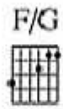
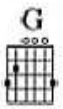


stand.

Bet they don't re - pri - mand - their daugh - ters,

Bright young

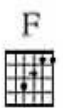
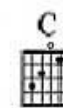
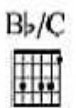
*rall.*



wom - en,

sick of swim - min', read - y to

stand.



And read - y to know - what the

peo - ple know.

*a tempo*



Bbmaj7



Bb/C



C7



Dm



Ask 'em my ques - tions and get some an - swers. What's a fire, \_\_\_\_\_ and

Am



F/A



Gm7



C7



why does it, what's the word, burn. When's \_ it my

F



F/Eb



Bb/D



turn? Would - n't I love, love to ex - plore that shore up a -

Bbm/Db



F



bove, \_\_\_\_\_ out of the sea.

*slower*

B $\flat$ /C C7

Wish I could be part of that

B $\flat$  C/B $\flat$  B $\flat$

world.

L.H. *a tempo*

C/B $\flat$  F

# UNDER THE SEA

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Brightly  
B $\flat$

F7

B $\flat$

*mf*

F7

B $\flat$

B $\flat$

F7

B $\flat$

The sea - weed is al - ways green - er  
Down here - all the fish is hap - py

F7

B $\flat$

in some - bod - y else - 's lake. You dream - a - bout  
as off - through the waves dey roll. The fish - on the

F7

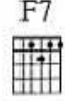
B $\flat$

F7

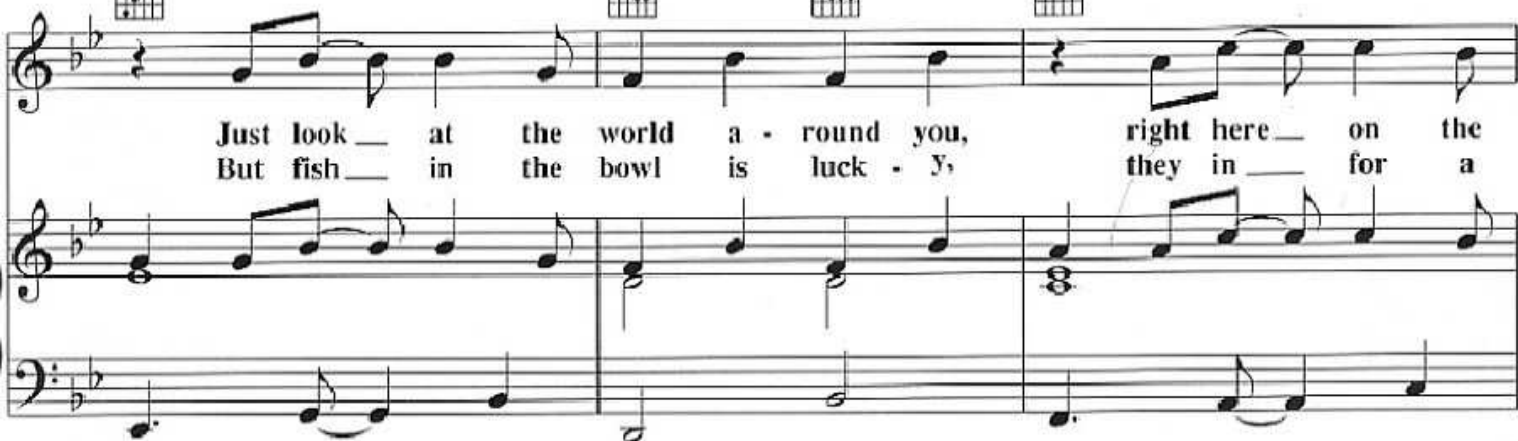
B $\flat$

go - ing up there. But that - is a big mis - take.  
land ain't hap - py. They sad - 'cause they in the bowl.



Just look — at the world a - round you, right here — on the  
 But fish — in the bowl is luck - y, they in — for a


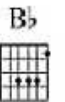




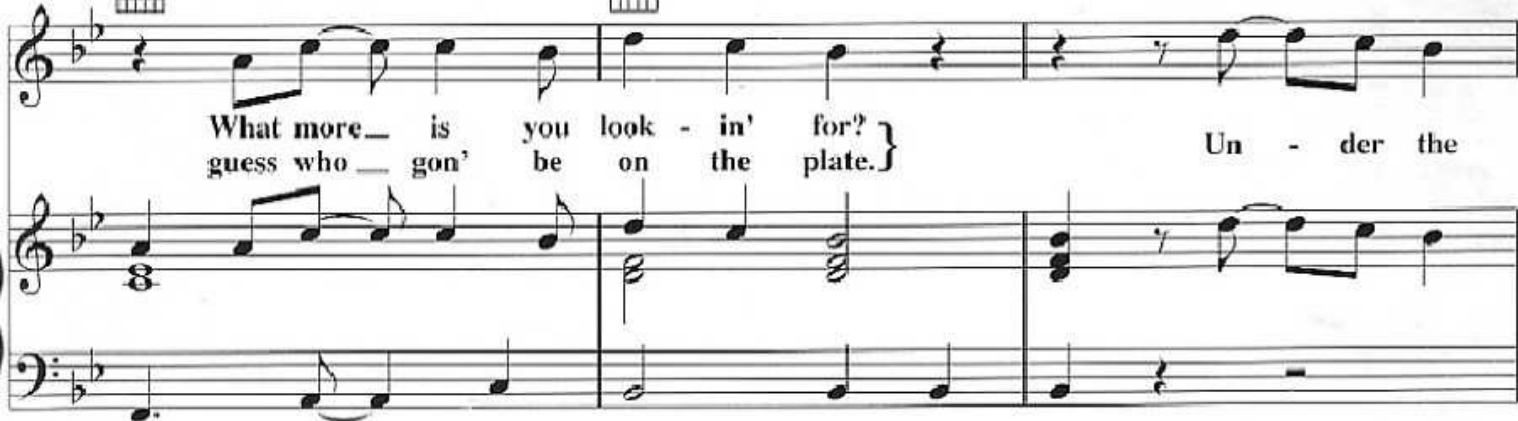




o - cean floor. Such won - der - ful things sur - round you.  
 wors - er fate. One day — when the boss get hun - gry



What more — is you look - in' for? } Un - der the  
 guess who — gon' be on the plate. }







sea, un - der the sea.



B $\flat$  E $\flat$  F

{ Dar - lin' it's bet - ter down - where it's wet - ter. Take - it from  
 No - bod - y beat us, fry - us and eat us in - fri - ca -

B $\flat$  B $\flat$ 7 E $\flat$

me. Up - on the shore they work - all day.  
 see. We - what the land folks loves - to cook.

F Gm C7

Out - in the sun they slave - a - way. While - we de -  
 Un - der the sea we off - the hook. We - got no

E $\flat$  F7 B $\flat$

vo - tin' full - time to float - in' un - der the sea.  
 trou - bles life - is the bub - bles un - der the

F7      Bb      F7      Bb

Musical notation for the first system, including guitar chord diagrams for F7 and Bb, and a vocal line with a melodic run.

2 Eb      Bb      F7

sea.      Un - der the      sea.

Musical notation for the second system, including guitar chord diagrams for Eb, Bb, and F7, and lyrics: sea. Un - der the sea.

Bb      Eb      F      F7

Since life is sweet here we got the beat here nat - u - ral -

Musical notation for the third system, including guitar chord diagrams for Bb, Eb, F, and F7, and lyrics: Since life is sweet here we got the beat here nat - u - ral -

Bb      Bb7      Eb

ly.      E - ven the      stur - geon an' the ray

Musical notation for the fourth system, including guitar chord diagrams for Bb, Bb7, and Eb, and lyrics: ly. E - ven the stur - geon an' the ray

F



Gm



C7



they — get the urge 'n start — to play.

We — got the



Eb

F7



Bb



spir - it, you — got to hear it un - der the sea.

F7



Bb



F



Bb



The newt — play the flute. The carp — play the harp. The plaice —

F



Bb



Eb



— play the bass. And they — sound - in' sharp. The bass — play the brass. The chub —

B $\flat$  F F7 B $\flat$

— play the tub. The fluke — is the duke of soul. The ray —

F F7 B $\flat$  F F7

— he can play. The lings — on the strings. The trout — rock - in' out. The black-

B $\flat$  B $\flat$ /D E $\flat$  B $\flat$

• fish she sings. The smelt — and the sprat they know — where it's at. An'

F F7 B $\flat$  E $\flat$  B $\flat$

Oh, that blow - fish blow.



F7



Bb



Eb



F7



Bb



Eb



F7



Gm



C7



Eb



F7sus



F7



Bb



F7

Bb

Bb

F7

Bb



Musical staff with treble clef, key signature of two flats, and a whole rest.

Musical staff with treble and bass clefs, containing a melodic line in the treble and a bass line in the bass.

C

G7

C



Musical staff with treble clef, containing a whole rest.

Musical staff with treble and bass clefs, containing a melodic line in the treble and a bass line in the bass.

F

C/E



Musical staff with treble clef, containing a melodic line.

Un - der the sea.

Un - der the

Musical staff with treble and bass clefs, containing a melodic line in the treble and a bass line in the bass.

G7

C

F



Musical staff with treble clef, containing a melodic line.

sea.

When\_ the sar - dine be - gin - the be -

Musical staff with treble and bass clefs, containing a melodic line in the treble and a bass line in the bass.

G7 C C7

guine it's mu - sic to me. What - do they

F G Am

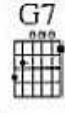
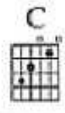
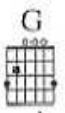
got, a lot - of sand. We - got a hot crus - ta - ce - an

D7 F G7

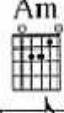
band. Each - lit - tle clam here know - how to jam - here un - der the

C G7 C/E F

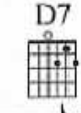
sea. Each lit - tle slug here cut - tin' a



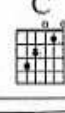
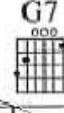
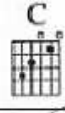
rug here un - der the sea. Each lit - tle



snail here know - how to wail here. That's - why it's hot - ter un - der the



wa - ter. Ya - we in luck here down - in the muck here un - der the



sea.

## PART OF YOUR WORLD (REPRISE)

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Expressively

F Dm7

Bbmaj7 F/A Gm C7sus C7 F

What would I give \_ to live

Am7 Bb C7sus C7

where you are. What would I pay \_ to stay here be - side \_ you.

Dm F/A Bb/C

What would I do \_ to see you smil - ing at me.

C7 F F/Eb

Where would we walk? Where would we run if we could

Bb/D Bbm/Db F/C

stay all day in the sun, Just you and me and I could

Bb/D C7/E F Bb C/Bb Am F

be part of your world.

Bb C/Bb Am7 F Bb C/Bb

Am



Dm



F/C



G



F/C



Musical notation for the first system, including treble and bass clefs, notes, and a "faster" tempo marking.

G/C



F/C



G/C



F/C



Musical notation for the second system, including treble and bass clefs, notes, and a "faster" tempo marking.

G/C



F/C



G/C



F/C



Musical notation for the third system, including treble and bass clefs, notes, and a "faster" tempo marking.

G/B



F/A



G



Musical notation for the fourth system, including treble and bass clefs, notes, and lyrics "I don't know" and "a tempo".

F F/Eb Bb/D

when, I don't know how, but I know some - thing start - ing right

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. A fermata is placed over the final notes of the first two measures. Guitar chord diagrams are provided for F, F/Eb, and Bb/D.

Bb m/Db F/C

now. Watch and you'll see,

Detailed description: This system contains the next three measures. The vocal line has a long note with a fermata, followed by a quarter rest and then eighth notes. The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final notes of the first two measures. Guitar chord diagrams are provided for Bb m/Db and F/C.

Bb/C C7sus C7 F

some - day I'll be part of your world.

Detailed description: This system contains the next four measures. The vocal line has a quarter rest, followed by eighth notes, and then a long note with a fermata. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. A fermata is placed over the final notes of the first two measures. Guitar chord diagrams are provided for Bb/C, C7sus, C7, and F.

F/A Bb Bb/C C F

L.H.

Detailed description: This system contains the final four measures. The vocal line has a long note with a fermata, followed by a quarter rest and then eighth notes. The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final notes of the first two measures. Guitar chord diagrams are provided for F/A, Bb, Bb/C, C, and F. The text 'L.H.' is written in the bass line of the final measure.



# POOR UNFORTUNATE SOULS

Moderately  
Cm(add9)

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN



Vamp till Ready

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

*mf*

Db



nas - ty. They weren't... kid-ding when they called me, well, a witch. But you'll

G7sus/D



G7



G7sus/D



G7



Ab



Db



find that now - a - days I've mend-ed all my ways, re - pent-ed, seen the light and made a

G7 Cm(add9)

switch, true? Yes, And I for - tu - nate - ly know a lit - tle mag - ic. It's a

*rall.* *a tempo*

fa - lent that I al - ways have pos - sessed. And here late - ly please don't laugh, I

G7sus/D G7 D $\flat$  G7sus/D G7

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

*rall.*

Cm(add9) G7 $\flat$ 9 Cm Dm7 $\flat$ 5 G7 Cm

poor un - for - tu - nate souls, in pain, in need. This one

*a tempo*

Dm7b5



G7



Cm(add9)



Cm/Eb



D7



long-ing to be thin-ner. That one wants to get the girl. And do I help them? Yes, in -

Dm7b5



G7



Cm(add9)



G7b9



Cm



Dm7b5



G7



deed.

Those poor un - for - tu - nate souls, so sad, so

Cm



Dm7b5



G7



Cm



true.

They come flock-ing to my cal-dron cry - ing spells, Ur - su - la, please! And I

D7



G7



Cm



Dm7b5



help them? Yes, I do.

Now it's hap-pened once or twice, some-on

Fm6



G7sus



G7



Cm



could-n't pay the price, and I'm a- afraid I had to rake 'em 'cross the coals. Yes, I've

D $\flat$



A $\flat$



D $\flat$



had the odd com-plaint. But on the whole I've been a saint, to those

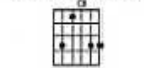
Cm/G



G7



Cm(add9)



Repeat as Necessary

poor un - for - tu - nate souls. (Dialogue)

Cm



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

Dm(add9)



(Spoken:) And Don't underestimate the importance of body language! The

men up there don't like a lot of blab - ber. They think a girl who gos - sips is a

bore. Yes, on land it's much pre-ferred for la - dies not to say a word. And af - ter

all, dear, what is i - dle prat - tle for? Come on! They're not all that im-pressed with con - ver -

E $\flat$



Musical staff with notes and rests.

sa - tion. True gen - tle - men a - void it when they can. But they

Musical staff with notes and rests.

Em7 $\flat$ 5

A7

Em7 $\flat$ 5

A7



Musical staff with notes and rests.

dote and swoon and fawn on a la - dy who's with - drawn. It's

Musical staff with notes and rests.

B $\flat$

E $\flat$

A7sus

G/A

A7



Musical staff with notes and rests.

she who holds her tongue who gets her man. Come on, you

Musical staff with notes and rests.

Dm

A7 $\flat$ 9

Dm

Em7 $\flat$ 5

A7



Musical staff with notes and rests.

poor un - for - tu - nate soul! Go a - head! Make your

Musical staff with notes and rests.

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

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

soul. It's sad but true. If you

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

**Dm** **Em7b5** **A7** **Dm** **Dm/F**

**E7** **A7** **Dm** **A7b9**

**Dm** **Em7b5** **A7** **Dm**

**Em7b5** **A7** **Dm** **Dm/F**

Em7b5

A7

Dm

Dm/F

gulp and take a breath and go a - head and sign the scroll. Flot - sam

Em7b5

A7

Dm

F/C

Dm/B

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

*rall.*

Bb9

A7#5

Dm

poor un - for - tu - nate soul.

*a tempo*

Dm



# LES POISSONS

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

## Bright Waltz

*mf*

G Gmaj7 G6 Gmaj7

G D G

Gmaj7 G6 G

G#dim7 Am7 D7 Am Am#7

Les Pois - sons, les pois - sons, how I love les pois - sons, love to chop and to serve lit - tle fish. First I cut off their heads, then I

The musical score is written in G major and 3/4 time. It consists of a piano introduction and four vocal lines. The piano part features a waltz-like rhythm with chords in the right hand and a simple bass line in the left hand. The vocal lines are in a soprano range. The lyrics are: "Les Poissons, les poissons, how I love les poissons, love to chop and to serve little fish. First I cut off their heads, then I".

Am D7 G

love lit - tle fish - es, don't you? Here's

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the bass line. Chords Am, D7, and G are indicated above the first three measures. The key signature changes from one sharp (F#) to two flats (Bb) at the end of the system.

E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

some - thing for tempt - ing the pal - ate, Pre - pared in the

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the bass line. Chords E $\flat$ , B $\flat$ 7, and E $\flat$  are indicated above the first three measures of the third staff. The key signature remains two flats (Bb).

B $\flat$ 7 E $\flat$ /G E $\flat$  Gm/D

clas - sic tech - nique. First you pound the fish flat with a

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the bass line. Chords B $\flat$ 7, E $\flat$ /G, E $\flat$ , and Gm/D are indicated above the first four measures of the fifth staff. The key signature remains two flats (Bb).

C7 B $\flat$ /F B $\flat$ + B $\flat$ 6

mal - let. Then you slash through the skin, give the bel - ly a

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the bass line. Chords C7, B $\flat$ /F, B $\flat$ +, and B $\flat$ 6 are indicated above the first four measures of the seventh staff. The key signature remains two flats (Bb).

Am7 D9 Am7 A#dim7 G/B

pull out their bones. Ah mais oui, ca c'est tou - jours de - lish.

D7 G Gmaj7 G6

Les pois - sons, les pois - sons, hee hee hee, — hah hah hah.

G G7 C

— With the clea - ver I hack them in two. I pull

C C#dim7 G/D E7

out what's in - side and I serve it up fried. God, I

B $\flat$ /A $\flat$ E $\flat$ /G

D7



slice, then you rub some salt in 'cause that makes it taste

*rit.*

nice. Sa - cre bleu! What is this? How on earth could I

G

Gmaj7

G6

miss such a sweet lit - tle sue - cu - lent crab. Quel dom -

Gmaj7

G

G $\sharp$ dim7

Am7

D7

mage. What a loss. Here we go in the sauce. Now some

Am

Am $\sharp$ 7

Am7

D7

Am7 A#dim7 G/B D7 G

fleur — I think, just a dab. Now I stuff you with

Detailed description: This system contains the first four measures of music. The top staff shows the vocal line with lyrics. The middle staff shows the guitar accompaniment with chords: Am7, A#dim7, G/B, D7, and G. The bottom staff shows the bass line.

Gmaj7 G6 G G7

bread. It don't hurt 'cause you're dead. And you're cer - tain - ly luck - y you

Detailed description: This system contains the next four measures. The top staff has the vocal line. The middle staff has guitar chords: Gmaj7, G6, G, and G7. The bottom staff has the bass line.

C C6 Cmaj7 C#dim7 G/B

are. 'Cause it's gon - na be hot in my big sil - ver

Detailed description: This system contains the next four measures. The top staff has the vocal line. The middle staff has guitar chords: C, C6, Cmaj7, C#dim7, and G/B. The bottom staff has the bass line.

E7 Am7 D7 G

pot. Too - dle loo, mon pois - son, au re - voir!

Detailed description: This system contains the final four measures. The top staff has the vocal line. The middle staff has guitar chords: E7, Am7, D7, and G. The bottom staff has the bass line.

# KISS THE GIRL

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Moderately

*mf*

C

There you see her

Gm F

sit - ting there a - cross the way. She don't got a lot to say,

C

but there's some-thing a - bout her. And you

G7  C 

don't know why, — but you're dy - ing to try. You wan - na kiss the girl.



Yes, you want — her.



Gm  F 

Look at her, you know you do. — Pos - si - ble she wants you, too. —



C 

— There is one — way to ask her. It don't



G7  C 

take a word, — not a sin - gle word, — go on and kiss the girl.



F 

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



C  G7  C 

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



F  G  C 

ain't that sad. — Ain't it a shame, too bad. — He gon - na miss the girl. —





The first system of music consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a grand staff with a treble clef, containing a melodic line of eighth notes and quarter notes. The bottom staff is a grand staff with a bass clef, containing a bass line with a quarter rest, a quarter note, and a quarter note.

Gm      F

Two guitar chord diagrams are shown. The first is for Gm (G minor), with the 2nd, 3rd, and 4th strings fretted at the 3rd fret. The second is for F (F major), with the 1st, 2nd, and 3rd strings fretted at the 1st fret.

The second system of music consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a grand staff with a treble clef, containing a melodic line with a triplet of eighth notes. The bottom staff is a grand staff with a bass clef, containing a bass line with a quarter rest, a quarter note, and a quarter note.

C

A guitar chord diagram for C (C major), with the 2nd, 3rd, and 4th strings fretted at the 1st fret.

The third system of music consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a grand staff with a treble clef, containing a melodic line with a triplet of eighth notes. The bottom staff is a grand staff with a bass clef, containing a bass line with a quarter rest, a quarter note, and a quarter note.

G

A guitar chord diagram for G (G major), with the 2nd, 3rd, and 4th strings fretted at the 3rd fret.

G7

A guitar chord diagram for G7 (G dominant seventh), with the 2nd, 3rd, and 4th strings fretted at the 3rd fret.

C

A guitar chord diagram for C (C major), with the 2nd, 3rd, and 4th strings fretted at the 1st fret.

The fourth system of music consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a grand staff with a treble clef, containing a melodic line with a triplet of eighth notes. The bottom staff is a grand staff with a bass clef, containing a bass line with a quarter rest, a quarter note, and a quarter note.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing a few notes with rests. The piano accompaniment is on two staves (treble and bass clefs), featuring a rhythmic pattern of eighth and quarter notes.

C

Now's your mo - ment, \_\_\_\_\_ float - ing in a blue la - goon.

The second system continues the vocal and piano parts. The vocal line has a guitar chord diagram for C major above it. The piano accompaniment continues with its rhythmic pattern.

Gm F

Boy, you bet - ter do it soon, — no time will be

The third system features the vocal line and piano accompaniment. The vocal line has guitar chord diagrams for G minor and F major above it. The piano accompaniment continues.

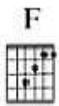
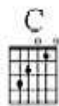
C G7

bet - ter. — She don't say a word\_ and she won't.

The fourth system concludes the vocal and piano parts. The vocal line has guitar chord diagrams for C major and G7 above it. The piano accompaniment continues.



— say a word un - til you kiss the girl.



Sha la la la la la, don't be scared. — You got the  
 Sha la la la la la, float a - long. — And lis - ten

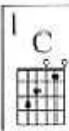


mood pre - pared, — go on and kiss the girl.  
 to the song, — the song say kiss the girl.



Sha la la la la la, don't stop now. — Don't try to  
 Sha la la la la the mu - sic play. — Do what the

G7



hide it how — You wan - na kiss the girl.  
 mu - sic say. — You got - ta kiss the girl.

You've got to kiss the girl. You wan - na

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

Go on and kiss the girl.