



## PROLOGUE: A Castle

(#1 ORCHESTRA TUNE-UP begins the show, followed immediately by #2 PROLOGUE. A young PRINCE stands in the doorway of a majestic castle. NARRATORS address the audience.)

### NARRATOR 1

Once upon a time in a faraway land, a young prince lived in a shining castle.

### NARRATOR 2

Although he had everything his heart desired, the Prince was spoiled, selfish and unkind.

(An OLD BEGGAR WOMAN enters.)

### NARRATOR 3

But then, one winter's night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold.

(The PRINCE and OLD BEGGAR WOMAN pantomime the following action.)

### NARRATOR 4

Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away.

### NARRATOR 1

But she warned him not to be deceived by appearances, for beauty is found within.

### NARRATOR 3

And when he dismissed her again, the old woman's ugliness melted away to reveal a beautiful enchantress.

## NARRATOR 4

The Prince tried to apologize, but it was too late, for she had seen that there was no love in his heart.

## NARRATOR 2

As punishment, she transformed him into a hideous beast and placed a powerful spell on the castle and all who lived there.

*(The ENCHANTRESS exits. The PRINCE has been transformed into the BEAST.)*

## NARRATOR 3

Ashamed of his monstrous form, the Beast concealed himself inside his castle with a magic mirror as his only window to the outside world.

*(The rose appears.)*

## NARRATOR 1

The rose she had offered him was truly an enchanted rose, which would bloom for many years.

*(The BEAST covers the rose with a glass dome for protection.)*

## NARRATOR 4

If he could learn to love another and earn her love in return by the time the last petal fell, then the spell would be broken.

## NARRATOR 2

If not... he would be doomed to remain a beast for all time.

*(The BEAST gazes at the rose... trapped, forlorn and hopeless.)*

## NARRATOR 1

As the years passed, he fell into despair and lost all hope.

## NARRATORS

For who could ever learn to love a beast?

*(The BEAST and the NARRATORS exit.)*

## SCENE 1: The Village

*(A charming, provincial French village. Sunrise. BELLE enters. #3 BELLE.)*

# Belle

**BELLE:**

7  
Little town, it's a quiet  
9  
village. Ev'ry day like the one be -  
11  
fore. Little town full of little people wakin'  
14  
up to say... //

(VILLAGERS enter and bustle about their daily business.)

**ARISTOCRATIC LADY:**      **FISH MAN:**      **EGG MAN:**

16  
Bon - jour!

19  
SAUSAGE CURL GIRL:  
BAKER:  
jour! Bon - jour! Bon - jour!

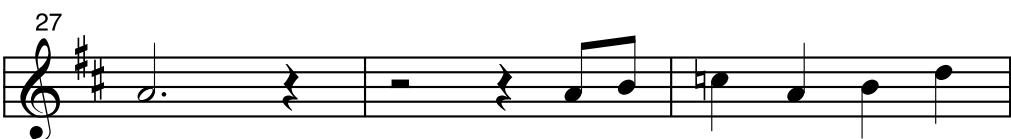
21 **BELLE:**



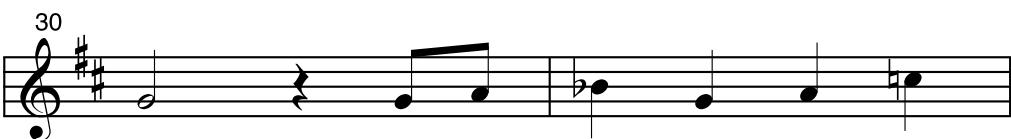
There goes the bak - er with his tray, like



al - ways, the same old bread and rolls to



sell. Ev-'ry morn-ing just the

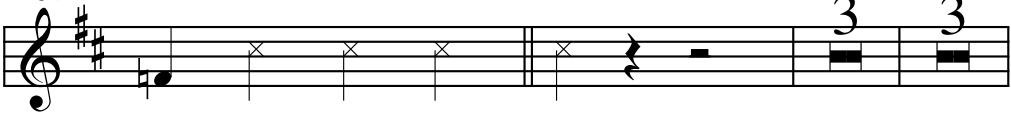


same since the morn - ing that we



came to this poor pro - vin - cial

34 **BAKER:**



town. Good morn - ing Belle!

3 3

**BELLE**

Morning, *monsieur*.

**BAKER**

Where you off to?

**BELLE**

The bookshop. I just finished the most wonderful story about a beanstalk and an ogre and—

42

**BAKER:**

That's nice. Ma - rie! The ba -

45

guettes! Hur - ry up!

(BELLE sighs "never mind" and continues on her way. Various VILLAGERS talk about her as she passes.)

47

**ARISTOCRATIC LADY,  
LADY WITH CANE:**

Look there she goes, the girl is strange, no

50

ques - tion. Dazed and dis - tract-ed, can't you

53

**LADY WITH BABY,  
SAUSAGE CURL GIRL:**

tell? Nev-er part of an - y

56

**CANDLE MAN,  
FISH MAN:**

crowd, 'cause her head's up on some

58  
**SOME  
VILLAGERS:**

Musical score for 'SOME VILLAGERS:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

cloud. No de - ny - ing she's a fun - ny girl, that

61  
**HAT SELLER:**

Musical score for 'HAT SELLER:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

Belle. ————— Bon - jour.

64  
**SAUSAGE  
 CURL GIRL:**

**HAT SELLER:**

Musical score for 'SAUSAGE CURL GIRL:' and 'HAT SELLER:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

Good-day. How is your fam - 'ly?

67  
**MILKMAID:**

**SHEPHERD  
BOY:**

**MILKMAID:**

Musical score for 'MILKMAID:', 'SHEPHERD BOY:', and 'MILKMAID:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

Bon - jour. Good-day. How is your

70  
**LADY  
WITH CANE:**

Musical score for 'LADY WITH CANE:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

wife? I need six eggs!

73  
**ARISTOCRATIC  
LADY:**

**BELLE:**

Musical score for 'ARISTOCRATIC LADY:' and 'BELLE:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

That's too ex - pen - sive. There must be

76

Musical score for 'BELLE:' in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

more than this pro - vin - cial life!

(*BELLE walks to the book shop.*)

**BOOKSELLER**

Ah, Belle!

**BELLE**

Good morning. I've come to return the book I borrowed.

**BOOKSELLER**

Finished already?

**BELLE**

Oh, I couldn't put it down. Have you got anything new?

**BOOKSELLER**

(chuckles)

Not since yesterday.

**BELLE**

That's all right.

(points to a book on the shelf)

I'll borrow this one!

**BOOKSELLER**

That one? But you've read it twice!

**BELLE**

Well, it's my favorite. Far-off places, daring sword fights, magic spells, a prince in disguise...

**BOOKSELLER**

If you like it all that much... it's yours.

**BELLE**

But sir!

**BOOKSELLER**

I insist.

**BELLE**

Well, thank you. Thank you very much!

112 VILLAGERS:



Look, there she goes. That girl is so pe -

115

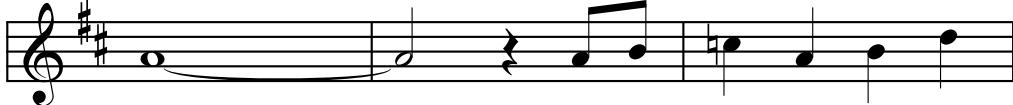


cul - iar. I won - der if she's feel - ing

FEMALE

VILLAGERS:

118



well. \_\_\_\_\_ With a dream-y, far - off

MALE

VILLAGERS:

121



look and her nose stuck in a

123

VILLAGERS:



book, what a puz - zle to the

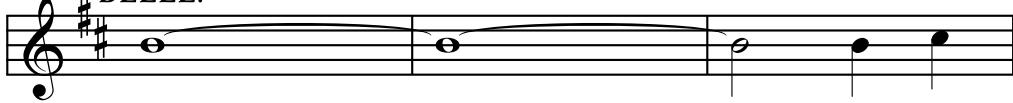
125



rest of us is Belle. \_\_\_\_\_

(BELLE reads her book.)

128 BELLE:



Oh... \_\_\_\_\_ is - n't



159

**ARISTOCRATIC LADY:**

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of six eighth notes followed by a short rest. The lyrics are "Now, it's no won-der that her".

Now, it's no won-der that her

162

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of six eighth notes followed by a short rest. The lyrics are "name means "beau - ty." Her looks have".

name means "beau - ty." Her looks have

165

**HAT SELLER:**

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of six eighth notes followed by a short rest. The lyrics are "got no par - al - lel.\_\_\_\_\_ But be -".

got no par - al - lel.\_\_\_\_\_ But be -

168

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of six eighth notes followed by a short rest. The lyrics are "hind that fair fa - çade I'm a - afraid she's rath - er".

hind that fair fa - çade I'm a - afraid she's rath - er

171

**EGG MAN:**

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of six eighth notes followed by a short rest. The lyrics are "odd. Ver-y dif-f'rent from the rest of us. She's".

odd. Ver-y dif-f'rent from the rest of us. She's

**MORE VILLAGERS:**

174 *mf*

**VILLAGERS:**

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of six eighth notes followed by a short rest. The lyrics are "noth - ing like the rest of us. Yes,".

noth - ing like the rest of us. Yes,

**VILLAGERS:**

Yes,

176

dif - f'rent from the rest of us is Belle.

*f*

8

dif - f'rent from the rest of us is Belle.

179

8

(GASTON enters carrying a rifle. He is a very handsome, rude, self-centered hunter who goes to great lengths to get what he wants. His dim-witted sidekick, LEFOU, follows carrying a sack of Gaston's game.)

**LEFOU**

You didn't miss a shot, Gaston. You're the greatest hunter in the whole world!

**GASTON**

I know.

**LEFOU**

No beast alive stands a chance against you! And no girl, for that matter.

**GASTON**

It's true, Lefou.

(points to BELLE)

And I've got my sights set on that one.

**LEFOU**

The inventor's daughter?

**GASTON**

She's the lucky girl I'm going to marry.

**LEFOU**

But, she's—

**GASTON**

The most beautiful girl in town.

**LEFOU**

I know, but—

**GASTON**

And don't I deserve the best?

**LEFOU**

Well, of course you do!

202 **GASTON:**



Right from the mo - ment when I met her,

205



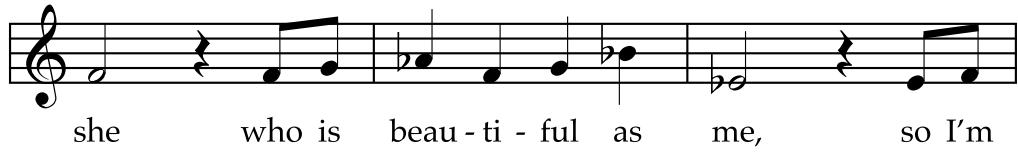
saw her, I said she's gor - geous and I

208



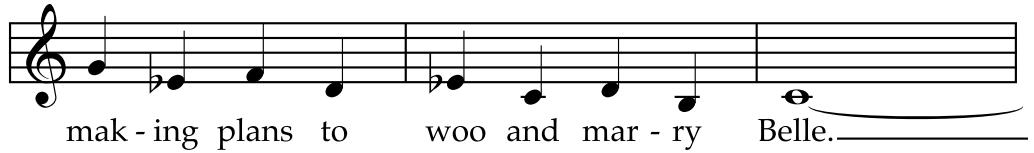
fell. Here in town there's on - ly

211



she who is beau - ti - ful as me, so I'm

214



mak - ing plans to woo and mar - ry Belle.

217

## SILLY GIRLS:

*mp* Look there he goes!

220

Is - n't he dream - y? Mon-sieur

223

Gas - ton! Oh, he's so cute!

226

Be still my heart! I'm hard - ly

229

breath - ing! He's such a tall, dark,

232

## GASTON:

strong and hand - some brute! Par -  
LADY WITH  
BABY:

*Bon - jour!*

235 LADY WITH  
CANNE:

don.

Mais

oui!

BELLE:

Good day.

ARISTOCRATIC  
LADY:

You call this

237 MILKMAID:

What love - ly

grapes!

Ten

BAKER:

ba - con?

Some cheese.

239 GASTON:

yards.

'Scuse

me!

FISH MAN:

One pound.

BUTCHER:

I'll get the

241 SAUSAGE  
CURL GIRL:

Please let me

through!

Those

LADY WITH  
BABY:

knife.

This bread...

243

**MALE VILLAGERS:**

fish... ...they smell! Ma - dame's mis -  
...it's stale!

245

**BELLE:**

ta - ken! There must be more than this pro -

**FEMALE VILLAGERS:**

Well may - be so.

**MALE VILLAGERS:**

Good

248

**GASTON:**

vin - cial life! Just watch, I'm

**VILLAGERS:**

morn - - - - ing, Oh,

251

go - ing to make Belle my wife!

good morn - - - - ing.

254

**ALL:**

Look there she goes, a girl who's strange but

257

spe - cial.

A most pe - cu - liar *mad-'moi -*

**FEMALE  
VILLAGERS:**

260

*selle.* \_\_\_\_\_

It's a pit - y and a

**MALE  
VILLAGERS:**

263

sin. She does - n't quite fit

**FEMALE  
VILLAGERS:**

265

in *p*, cause she real-ly is a fun-ny girl, a

**MALE  
VILLAGERS:**

*p* cause she real-ly is a fun-ny girl, a

268      *mf*

beau - ty    but    a    fun - ny    girl.    She

*mf*

beau - ty    but    a    fun - ny    girl.    She

270

real - ly    is    a    fun - ny    girl,

real - ly    is    a    fun - ny    girl,

273      *ff*

that    Belle!

*ff*

that    Belle!

277

(*Feeling the VILLAGERS' eyes on her, BELLE whirls around. They go back to their activities then exit. #4 **BELLE – PLAYOFF**. BELLE heads for home. GASTON runs in front of her and strikes a pose.*)

**GASTON**

Hello... Belle.

**BELLE**

*Bonjour, Gaston.*

(*GASTON blocks BELLE's way.*)

Excuse me.

(*GASTON snatches Belle's book.*)

Gaston. May I have my book, please?

**GASTON**

*(flipping through the book)*

How can you read this? There's no pictures.

**BELLE**

Well some people use their imagination!

**GASTON**

Belle, it's about time you got your head out of these books and paid attention to more important things.

(*GASTON strikes a handsome pose.*)

**LEFOU**

Hint... hint.

**BELLE**

Like you? Gaston, please! I have to get inside to help my father.

**LEFOU**

That crazy old fool. He needs all the help he can get!

(*GASTON and LEFOU laugh heartily.*)

**BELLE**

Don't talk about my father that way!

(*GASTON thunks LEFOU on the head.*)

**GASTON**

*(to LEFOU)*

Yeah! Don't talk about her father that way!

**BELLE**

My father's not crazy! He's a genius!

(#5 **MAURICE'S ENTRANCE.** *Belle's slightly addled genius father, MAURICE, brings his colorful and noisy invention onstage. As he waves merrily, part of the invention breaks. GASTON and LEFOU laugh and exit.)*

Papa! Papa, are you all right?

**MAURICE**

Oh, I'll never get this bone-headed contraption to work!

**BELLE**

Yes, you will! And you'll win first prize at the fair tomorrow.

**MAURICE**

Well... we'd better get cracking then! Now let me see, where did I put that dog-legged clencher?

**BELLE**

(*holds out a funny-looking tool*)

Papa...

**MAURICE**

Oh... thank you, dear!

(*takes the tool and starts tinkering*)

So... did you have a good time in town today?

**BELLE**

I got a new book.

**MAURICE**

You do love those books.

(*MAURICE ducks behind the invention.*)

**BELLE**

Papa... do you think I'm... odd?

**MAURICE**

My daughter! Odd?

(*re-appears with silly-looking goggles*)

Now where would you get an idea like that?

**BELLE**

I don't know. It's just... I'm not sure I fit in here. There's no one I can really talk to.

**MAURICE**

What about Gaston? He's a handsome fellow.

**BELLE**

He's handsome all right... and rude and conceited and— oh Papa, he's not for me!

**MAURICE**

Well, don't you worry, 'cause this invention's going to be the start of a new life for us.

(*MAURICE pulls a lever. The invention chugs to life.*)

**BELLE**

It works!

**MAURICE**

It does? It does!

**BELLE**

Papa, you did it! You really did it!

(*puts a scarf around MAURICE's neck*)

Here, I made you a scarf for good luck at the fair.

**MAURICE**

Now I know I'll win. And then, we'll get out of this town and travel to all those places you've read about in your books!

**BELLE**

Goodbye, Papa.

**MAURICE**

Bye bye, Belle.

**BELLE**

Be careful!

(**#6 INTO THE FOREST.** *MAURICE heads toward the forest.*  
*BELLE exits.*)

## **SCENE 2: The Forest**

(*The NARRATORS enter.*)

### **NARRATOR 1**

On his way to the fair to show off his new invention, Maurice entered a dark forest.

### **MAURICE**

Now let's see, is it this way... or this way...

(*MAURICE becomes nervous. He looks around, concerned. A wolf howls.*)

Oh, dear!

(*Another howl.*)

Wolves!

(*WOLVES enter and pantomime the following action with MAURICE.*)

### **NARRATOR 2**

Suddenly, a pack of hungry wolves appeared and began to circle Maurice.

### **MAURICE**

Stay back... back! Help! Someone help me! Get back! Help!

### **NARRATOR 3**

Fearing for his life, Maurice raced toward a nearby castle.

### **NARRATOR 4**

A wolf lunged for Maurice... and grabbed the scarf right off his neck!

(*MAURICE approaches and knocks on the castle door. The NARRATORS exit.*)

### **MAURICE**

Let me in! Let me in!

(*The door opens.*)

## SCENE 3: The Castle

(MAURICE steps inside. The castle appears hollow, lifeless and empty, like a deserted cathedral.)

**MAURICE**

Hello?

(his voice echoes in the vastness)

Hello!

(#7 **STRANGER IN THE HOUSE**. MAURICE proceeds cautiously, looking around. Two figures appear in the shadows. LUMIERE, a candelabra, is a charming, very French maître d'. COGSWORTH, a mantle clock, is an officious English major-domo. They stand side-by-side, motionless but whispering as MAURICE wanders past.)

**COGSWORTH**

What? Who is that?

**LUMIERE**

He must have lost his way in the woods.

**MAURICE**

(ventures further into the castle)

Is anyone home?

**COGSWORTH**

If we keep quiet, maybe he'll go away.

**MAURICE**

(hears something, moves to investigate)

I don't mean to intrude, but I'm lost and need a place to stay for the night.

**LUMIERE**

Poor fellow.

(pauses, weighs options)

Oh, Cogsworth, have a heart.

(steps out, to MAURICE)

Monsieur, you are welcome here!

**MAURICE**

(startled, jumps back)

Ah!

**COGSWORTH**

And good-bye!

(COGSWORTH pushes MAURICE toward the door.)

**MAURICE**

Wait... wait... wait! You're a clock!

(pokes and prods COGSWORTH curiously)

And you're talking!

**COGSWORTH**

Really sir... hee-hee... stop it, I say!

**MAURICE**

(stops poking and scratches his head)

I don't mean to be rude. It's just that I've never seen a... aaaachoo!

**LUMIERE**

You're chilled to the bone, Monsieur.

(leads MAURICE to a large chair)

Come... warm yourself by the fire.

**COGSWORTH**

Not the Master's chair! I'm not seeing this. I'm not seeing this!

(BABETTE, a feather duster, enters.)

**BABETTE**

Oooh la la... what have we here? Do my eyes deceive me or is this a man?

**MAURICE**

(embarrassed)

Oh! Well! Hello!

**COGSWORTH**

All right! This has gone far enough!

**MRS. POTTS**

(offstage)

Coming through!

(MRS. POTTS, a kind-hearted teapot, enters, followed by her son CHIP, a teacup.)

How would you like a nice spot of tea, sir? It will warm you up in no time.

**MAURICE**

Oh, yes please!

(*MRS. POTTS pours into CHIP. MAURICE gasps.*)

**CHIP**

I think I scared him, Mama.

**MAURICE**

Hey there, little fella! What's your name?

**CHIP**

Chip.

**BABETTE**

Care for a blanket, *monsieur*?

(*BABETTE throws a blanket over MAURICE's shoulders.*)

**COGSWORTH**

We've got to get him out of here! Do you have any idea what the Master will do if he finds out we let a stranger in—

**LUMIERE**

Calm yourself, Cogsworth. The Master will never have to know.

(*Suddenly, a loud roar echoes through the castle. EVERYONE gasps. The BEAST enters. #8 MAURICE AND THE BEAST.*)

**BEAST**

There's a stranger here!

**LUMIERE**

Master, allow me to explain—

**BEAST**

Who let him in?

**COGSWORTH**

(*quaking in fear*)

M— Master... May I take this opportunity to say, I was against it from the start!

**BEAST**

You have all betrayed me!

**MRS. POTTS**

Oh dear!

**BEAST**

(*to MAURICE*)

Who are you?

**MAURICE**

(*frozen with fear in the chair*)

M— Maurice.

**BEAST**

What are you doing in my castle?

**MAURICE**

I lost my way in the woods...

**BEAST**

You're not welcome here!

**MAURICE**

I'm sorry. I... I'll just be on my way.

(*MAURICE looks up and gets a good look at the BEAST's face.  
MAURICE gasps with horror.*)

**BEAST**

It's hideous, isn't it? You've come to stare at the Beast, haven't you?

**MAURICE**

No, no! I meant no harm! I was merely looking for a place to stay!

**BEAST**

I'll give you a place to stay.

(*The BEAST grabs MAURICE and exits. The SERVANTS follow.*)

## **SCENE 4: Belle's Cottage**

(*GASTON enters with three sobbing SILLY GIRLS.*)

**SILLY GIRL 1**

It can't be true! I don't believe it.

**SILLY GIRL 2**

Why would you go and do a thing like that?

**SILLY GIRL 3**

I simply can't bear it!

**SILLY GIRL 1**

Oh Gaston, say it isn't so.

**GASTON**

It's so.

**SILLY GIRLS**

Waaaaaaaahhhh!

**GASTON**

Girls... I'm just getting married. Don't tell me a little thing like that's going to change your feelings for me?

**SILLY GIRL 1**

Oh no!

**SILLY GIRL 2**

No!

**SILLY GIRL 3**

Never!

**GASTON**

Good. Well... if we're going to have a wedding, I guess I'd better propose to the bride!

**SILLY GIRLS**

Waaaaaaaahhhh!

*(The SILLY GIRLS go off sobbing. GASTON turns to BELLE's cottage. BELLE enters carrying a flowerpot and sees GASTON. There's nowhere to hide!)*

**BELLE**

*(plasters a fake smile on her face)*

Gaston? What a... pleasant surprise.

*(BELLE sets the flowerpot down.)*

**GASTON**

Isn't it, though? I'm just full of surprises.

*(With BELLE's back turned, GASTON plucks the flowers from the pot and hands them to her.)*

**(GASTON)**

For you... *mademoiselle*.

**BELLE**

*(taking the flowers)*

Oh, Gaston...

*(looks at the pot, sighs)*

... you shouldn't have.

**GASTON**

Don't mention it. Belle, this is the day your dreams come true!

**BELLE**

What could you possibly know about my dreams, Gaston?

**GASTON**

Plenty! Picture this. A rustic hunting lodge. My little wife massaging my feet while the strapping boys play on the floor with the dogs. We'll have six or seven.

**BELLE**

Dogs?

**GASTON**

No, boys!

**BELLE**

Imagine that!

**GASTON**

So Belle, what'll it be?

**BELLE**

I just don't deserve you.

**GASTON**

Who does?

**BELLE**

But thanks for asking!

*(BELLE enters the cottage. The SILLY GIRLS return. #9 **BELLE – REPRISE**.)*

**SILLY GIRL 1**

So... how'd it go?

## GASTON

You know that Belle... always playing hard-to-get.

## SILLY GIRLS

She turned you down?!

## GASTON

For now. But I'll have Belle for my wife. Make no mistake about that!

(GASTON exits. The SILLY GIRLS laugh at the idea.)

# Belle (Reprise)

8                   SILLY GIRLS:

"Ma-dame           Gas-ton!"

Can't you just

see       it?           "Ma-dame           Gas-ton!"

14                   SILLY  
                         GIRL #1:

His "lit - tle wife."

No, sir.

17                   SILLY  
                         GIRL #2:

Not her!

SILLY  
GIRL #3:

I guar-an - tee it! She

SILLY GIRLS:  
(mimicking BELLE)

wants "much more than this pro - vin - cial

20

23

life."

### SILLY GIRLS

*(pursuing Gaston offstage, variously)*

Oh, Gaston! Oh no, you don't! He's mine!

### BELLE

*(peeks out of the cottage, to herself)*

Is he gone? Can you imagine... he asked me to marry him! Me, the wife of that boorish, brainless...

32

**BELLE:**

I want ad - ven-ture in the great wide

35

some - where! I want it more than I can

38

*rit.*

tell! And for once it might be

41

grand to have some-one un-der - stand. I want

44

*rit.*

so much more than they've got planned.

*(LEFOU hurries in looking for Gaston. He wears Maurice's scarf.)*

**LEFOU**

Hey, Belle! Have you seen Gaston?

**BELLE**

You just missed him. Wait a minute, where did you get that scarf?

**LEFOU**

This? At the crossroads in the woods. Pretty nice, huh?

**BELLE**

It belongs to my father. Something must have happened to him!

**LEFOU**

Yeah, well, finders-keepers.

*(LEFOU runs off toward town.)*

**BELLE**

Oh, Papa!

*(#10 OH, PAPA! BELLE runs off toward the forest.)*

## SCENE 5: The Castle

*(COGSWORTH and LUMIERE enter.)*

**COGSWORTH**

Couldn't keep quiet... just had to invite him to stay—

**LUMIERE**

I was trying to be hospitable!

**COGSWORTH**

Rubbish!

**LUMIERE**

Ah, Cogsworth... can you blame me for trying to maintain what's left of our humanity? Look at us. Look at you!

**COGSWORTH**

What about me?

*(looks at pendulum)*

Oh... right.

**LUMIERE**

If the Master doesn't break the spell, slowly but surely we will all become... things.

**COGSWORTH**

(*pats LUMIERE on the back*)

Hold on, Lumiere. We've got to hold on.

(#11 **BELLE IN THE CASTLE.**)

**BELLE**

(*offstage*)

Hello? Is anyone here? Hello?

**LUMIERE, COGSWORTH**

It's a girl!!!

**LUMIERE**

This is the one! The girl we have been waiting for. She has come to break the spell!

(*LUMIERE hurries off.*)

**COGSWORTH**

Wait a minute... let's not be hasty!

(*COGSWORTH runs after LUMIERE. BELLE enters.*)

**BELLE**

Hello? Is anyone here? Please, I'm looking for my father.

(*MAURICE is revealed in a cell behind bars. A STATUE stands guard nearby.*)

**MAURICE**

Belle? Is that you?

**BELLE**

Papa!

(*BELLE rushes to MAURICE.*)

**MAURICE**

(*coughs from the chill*)

How did you find me?

**BELLE**

Your hands are like ice! Who has done this to you?

(*The BEAST appears in the shadows.*)

**MAURICE**

Belle, you must leave this place.

**BELLE**

I won't leave you here!

(*senses the BEAST*)

Who's there?

(*hears the BEAST panting*)

I know someone's there. Who are you?

**BEAST**

The master of this castle.

**BELLE**

Then, you're the one who's responsible for this! Release my father at once!

**BEAST**

I do not take orders from anyone. Get out!

**BELLE**

No! Wait! Forgive me. Please, let him out. Can't you see he's not well?

**BEAST**

Then he should not have trespassed here.

**BELLE**

But he's an old man. He could die!

**BEAST**

There's nothing you can do!

**BELLE**

Wait, please... take me instead!

**MAURICE**

No! Belle, you don't know what you're doing.

**BEAST**

You would do that? You would take his place?

**BELLE**

If I did, would you let him go?

**BEAST**

Yes. But you must promise to stay here... forever.

**MAURICE**

No!

**BELLE**

Come into the light.

(*The BEAST draws near. BELLE cringes.*)

**MAURICE**

Belle, listen to me. I'm old... I've lived my life.

**BELLE**

You have my word.

**BEAST**

Done.

(*pulls MAURICE from the cell; to the STATUE:*)  
Take him to the village.

(*The STATUE comes to life and grabs MAURICE.*)

**BELLE**

Wait! No, not yet!

(*The BEAST growls. The STATUE drags MAURICE away.*)

**MAURICE**

Let her go! Let her go! Belle! Belle!

**BELLE**

Papa!

(*BELLE collapses in tears. LUMIERE enters.*)

I'll never see him again... and I didn't even get to say good-bye.

**LUMIERE**

(*to the BEAST, carefully*)

Master... since the girl is going to be with us for quite some time... you might want to offer her a more comfortable room.

(LUMIERE exits.)

**BEAST**

(studies BELLE for a moment)

I'll... show you to your room.

(*The BEAST turns to go, but BELLE doesn't follow.*)

You follow me!

(#12 **YOU FOLLOW ME!** *The BEAST reaches for BELLE, who recoils but then follows him through the dark, dreary castle.*)

This is your home now. You're free to go anywhere you like... except the west wing.

**BELLE**

Why, what's in the west—?

**BEAST**

It's forbidden! You are never to set foot there... do you understand?!?

**BELLE**

Yes!

(*The BEAST and BELLE arrive at a bedroom.*)

**BEAST**

This is your room. If you need anything, my servants will attend you. And one more thing: you will join me for dinner.

(*BELLE turns away.*)

That is not a request!

(*The BEAST growls and exits. #13 HOME. As BELLE looks around, she sinks into despair.*)

# *Home*

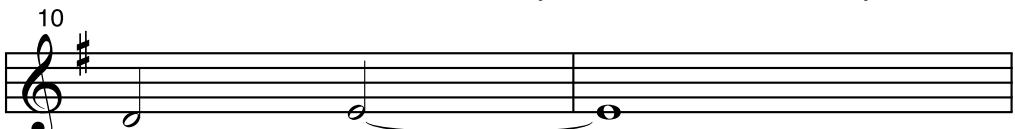
6 BELLE:



Yes, I made the choice. For Pa-pa I will stay.



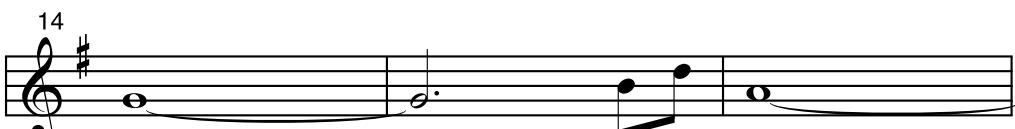
But I don't de-serve to lose my free-dom in this way, You



mon - ster!\_\_\_\_\_



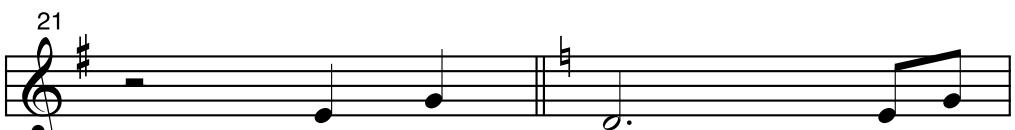
If you think that what you've done\_\_\_\_ is right, well



then\_\_\_\_\_ you're a fool!\_\_\_\_\_



— Think a - gain!



Is this home? Is this



where I should learn to be hap - py?\_\_\_\_\_

25

— Ne - ver dreamed that a  
home could be dark and cold.

27

I was told ev - 'ry -

29

day in my child - hood, e - ven when we grow old,

31

home should be where the heart is. Nev - er were words so true.

33

My heart's far, far a -  
way, home is too.

35

Nev - er were words so true.

37

My heart's far, far a -  
way, home is too.

39

My heart's far, far a -  
way, home is too.

41 More resolutely

Musical notation for measures 41-43. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics are: "What I'd give to re - turn to the". Measure 41 ends with a fermata over the first note of the next measure.

What I'd give to re - turn to the  
life that I knew late - ly. And to think I com -

47

Musical notation for measure 47. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics continue: "plained of that dull pro - vin - cial town...".

50

Musical notation for measure 50. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics continue: "Is this home? Am I here for a day or for -".

53

Musical notation for measure 53. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics continue: "e - ver? Shut a - way from the".

e - ver? Shut a - way from the

56

Musical notation for measure 56. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics continue: "world un - til who knows when... Oh, but".

world un - til who knows when... Oh, but

59

Musical notation for measure 59. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics continue: "then as my life has been al - tered".

then as my life has been al - tered

61

Musical notation for measure 61. Treble clef, common time. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics continue: "once, it can change a - gain.". The measure ends with a fermata over the last note.

once, it can change a - gain.

Build high - er walls a - round me,  
 change ev - 'ry lock and key.  
 No - thing  
 lasts.  
 No - thing holds all of me.  
 rit.  
 — My heart's far, far a - way, home and  
 free.

(MRS. POTTS enters.)

### MRS. POTTS

Nothing like a nice warm cup of tea to make the world seem a bit brighter.

### BELLE

(amazed at the sight)

But... you're... you're...

### MRS. POTTS

Mrs. Potts, dear. Very pleased to make your acquaintance.

(Stunned, BELLE backs up into a wardrobe.)

### MADAME DE LA GRANDE BOUCHE

Careful, darling!

(BELLE turns around to see MADAME DE LA GRANDE BOUCHE, a larger-than-life wardrobe. BELLE gasps.)

**BELLE**

Who... who are you?

**MADAME DE LA GRANDE BOUCHE**

Madame de la Grande Bouche.

**BELLE**

Wait. This is impossible!

**MADAME DE LA GRANDE BOUCHE**

Well now, what shall we dress you in for dinner? Let's see what I've got in my drawers...

**BELLE**

That's very kind of you. But I'm not going to dinner.

**MADAME DE LA GRANDE BOUCHE**

Oh, of course you are. You heard what the Master said.

**BELLE**

He may be your master... but he's not mine!

*(a beat)*

I'm sorry. This is just happening so fast.

**(#14 HOME – TAG.)**

**MRS. POTTS**

That was a very brave thing you did, my dear.

**MADAME DE LA GRANDE BOUCHE**

We all think so.

**BELLE**

I'm going to miss my papa so much!

**MRS. POTTS**

Cheer up, child. I know things may seem bleak right now, but you mustn't despair. We're here to see you through.

# *Home (Tag)*

MRS. POTTS:

7 I hope that we'll be friends, though

9 I don't know you well. If

10 an - y - one can make the most of

11 liv - ing here then Belle, it's you.—

MRS. POTTS,  
MADAME:

13 — And who knows, — You may

16 rit. find — home here too.

(MRS. POTTS and MADAME DE LA GRANDE BOUCHE lead BELLE off. #15 **GASTON**.)

## SCENE 6: The Tavern

(*GASTON, sullen and morose, enters. VILLAGERS look on. LEFOU approaches.*)

**GASTON**

Who does she think she is? That girl has tangled with the wrong man!

**LEFOU**

Darn right!

**GASTON**

No one says no to Gaston! Dismissed! Rejected! Publicly humiliated! It's more than I can bear.

**LEFOU**

Bear? Where?!?

(*LEFOU ducks behind GASTON and shudders.*)

**GASTON**

Oh, Lefou... I'm disgraced.

**LEFOU**

(emerges from behind GASTON)

Who, you? Never! Gaston, you've got to pull yourself together.

# Gaston

46      **LEFOU:**

Musical score for LeFou's first line of dialogue. The score consists of two staves. The top staff is in common time (indicated by '3/4') and has a treble clef. The bottom staff is also in common time and has a treble clef. The lyrics are: "Gosh it dis - turbs me to see you, Gas -". The music features eighth-note patterns.

Gosh it dis - turbs me to see you, Gas -

49

Musical score for LeFou's second line of dialogue. The score consists of two staves. The top staff has a treble clef and the bottom staff has a treble clef. The lyrics are: "ton, look - ing so down in the". The music features eighth-note patterns.

ton, look - ing so down in the

## 52 (LEFOU):

52 (LEFOU):

dumps.

Ev - 'ry guy

55

here'd like to be you, Gas - ton,

58

ev - en when tak - ing your lumps.

61

There's no man in town as ad -

64

mir - ed as you. You're ev - 'ry - one's

67

**SILLY GIRLS:**

fa - vor-ite guy. Ev - 'ry - one's

71

awed and in - spi - red by you and it's

74

not ver-y hard to see why.

**LEFOU:**

78

A tempo

No one's slick as Gas -  
ton, no one's quick as Gas - ton, no one's  
81  
84 neck's as in - cred - i - bly thick as Gas -

**SILLY GIRLS:**

87 ton. For there's no man in town half as  
90 man - ly. Per - fect! A  
93 LEFOU:

pure par - a - gon! You can  
96 ask an - y Tom, Dick or Stan - ley,

**LEFOU,  
SILLY GIRLS:**

and they'll tell you whose team they'd pre -

102 (LEFOU,  
SILLY GIRLS):

*rit.*

Musical score for LeFou and Silly Girls. Treble clef, key signature of one flat. The lyrics are: fer to be on! The tempo is indicated as *rit.* (ritardando).

(*The VILLAGERS and SILLY GIRLS try to cheer up their idol, GASTON.*)

104 ALL:

*A tempo*

Musical score for All. Treble clef, key signature of one flat. The lyrics are: No one's been like Gas - . The tempo is indicated as *A tempo*.

107

LEFOU:

Musical score for LeFou. Treble clef, key signature of one flat. The lyrics are: ton, a king - pin like Gas - ton. No one's

110

Musical score for All. Treble clef, key signature of one flat. The lyrics are: got a swell cleft in his chin like Gas - .

113 GASTON:

Musical score for Gaston. Treble clef, key signature of one flat. The lyrics are: ton! As a spec - i - men, yes I'm in - .

116

ALL:

Musical score for All. Treble clef, key signature of one flat. The lyrics are: tim - i - dat - ing! My, what a

119

Musical score for All. Treble clef, key signature of one flat. The lyrics are: guy that Gas - ton! Give

122

five      hur - rahs!      Give      twelve      hip -

125 **SILLY GIRLS:**

hips!      Gas - ton is the best and the

128 *rall.*

rest is all drips!

**ALL:**

130

No      one      fights like      Gas -

*A tempo*

133 **LEFOU:**

ton, dous - es      lights like      Gas - ton.      In a

136

wrest - ling match      no - bo - dy      bites like      Gas -

139 **SILLY GIRLS:**

ton!      For there's      no      one      as      bur - ly      and

142 **GASTON:**

brawn - y.      As you see      I've got

145 (GASTON):

Musical score for Gaston at measure 145. The vocal line consists of quarter notes and eighth notes. The lyrics are: bi - ceps to spare.

LEFOU:

Musical score for Lefou at measure 145. The vocal line consists of quarter notes and eighth notes. The lyrics are: Not a

148

GASTON:

Musical score for Gaston at measure 148. The vocal line consists of quarter notes and eighth notes. The lyrics are: bit of him's scrag - gly or scrawn - y. That's

151

Musical score for Gaston at measure 151. The vocal line consists of quarter notes and eighth notes. The lyrics are: right! And ev - 'ry last inch of me's

154

ALL:

Musical score for All at measure 154. The vocal line consists of quarter notes and eighth notes. The lyrics are: cov - ered with hair! No one hits like Gas -

157

LEFOU:

Musical score for Lefou at measure 157. The vocal line consists of quarter notes and eighth notes. The lyrics are: ton, match - es wits like Gas - ton. In a

160

Musical score for All at measure 160. The vocal line consists of quarter notes and eighth notes. The lyrics are: spit - ting match no - bo - dy spits like Gas -

163

GASTON:

Musical score for Gaston at measure 163. The vocal line consists of quarter notes and eighth notes. The lyrics are: ton. I'm es - pe - cial - ly good at ex -

166

ALL:

Musical score for All at measure 166. The vocal line consists of quarter notes and eighth notes. The lyrics are: pec - tor - a - ting! Ptoo-ey! Ten

169

points for Gas - ton! \_\_\_\_\_

(GASTON poses for the VILLAGERS.)

173 ALL:

Ooo! Ah!

181

Wow! My what a guy that Gas - ton! \_\_\_\_\_

185

\_\_\_\_\_

189 ALL:

Gas - ton! Hey!

198

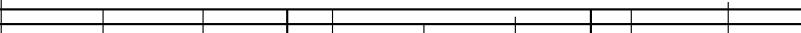
221

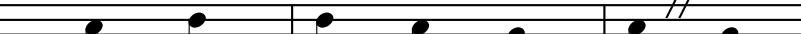
Let's Go!

234 (ALL:)

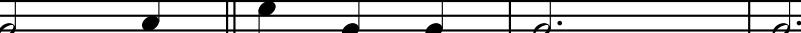
No \_\_\_\_\_ one \_\_\_\_\_

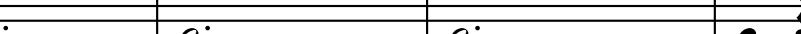
237 (ALL:)   
shoots like Gas - ton, makes those

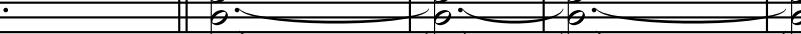
240 LEFOU:   
beauts like Gas - ton, then goes tromp-ing a -

243 // GASTON:   
round wear - ing boots like Gas - ton. I use

246   
ant - lers in all of my dec - o -

249 ALL:   
rat - ing! My what a guy! \_\_\_\_\_  
What a guy!

253   
Gas - ton! \_\_\_\_\_

257   
Gas - ton! \_\_\_\_\_

262   
Hey!

(*MAURICE enters, panicked.*)

**MAURICE**

Help! Help! Someone help me!

**GASTON**

Maurice?

**MAURICE**

Please, I need your help! He's got her! He's got her locked in a dungeon—

**VILLAGER 1**

Who?

**MAURICE**

Belle... we must go at once... not a minute to lose!

**GASTON**

Whoa. Slow down, Maurice. Who's got Belle locked in a dungeon?

**MAURICE**

A beast! A horrible, monstrous beast!

(*GASTON and the VILLAGERS stare at MAURICE with disbelief. Then, EVERYONE bursts into laughter, particularly GASTON.*)

All right then, I'll go back there and get her out myself!

(*MAURICE exits, followed by the laughing VILLAGERS.*)

**VILLAGER 2**

Crazy ol' Maurice.

**VILLAGER 3**

He's always good for a laugh.

(*GASTON and LEFOU are left alone. #16 GASTON – REPRISE.*)

**GASTON**

Crazy ol' Maurice...

(*the idea dawns*)

Hmmmmmm... crazy ol' Maurice!

# *Gaston (Reprise)*

**GASTON:**

8 Le - fou, I'm a - afraid I've been  
think - ing.

**LEFOU:**

11 A dan - ger - ous

**GASTON:**

14 pas - time... I know. But that

**GASTON:**

17 wack - y old coot is Belle's fath - er

**GASTON:**

20 and his san - i - ty's on - ly so -

**GASTON:**

23 so. Now the wheels in my

**GASTON:**

26 head have been turn - ing since I

29

looked at that loon - y old man.

32

See, I pro - mised my - self I'd be

35

mar - ried to Belle and right now I'm e -

38

volv - ing a plan! If I...

(GASTON whispers in LEFOU's ear.)

(GASTON whispers again.)

41

**LEFOU:** **GASTON:**

Yes? Then we...

44

**LEFOU:**

No! Would she...

(LEFOU whispers in GASTON's ear.)

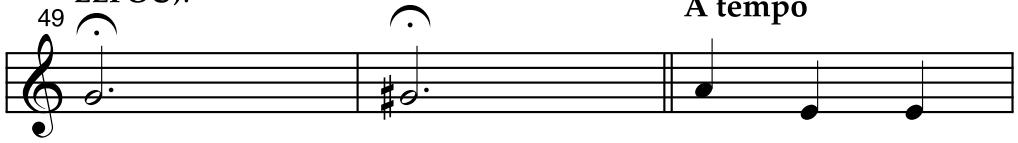
46

**GASTON:** **LEFOU:**

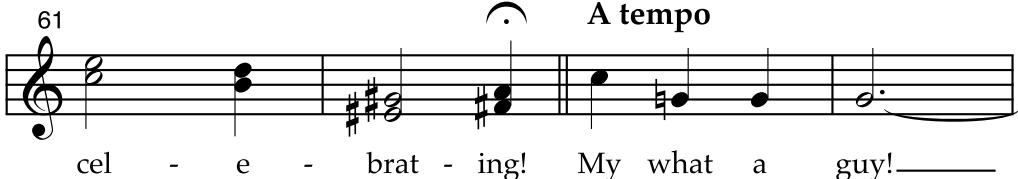
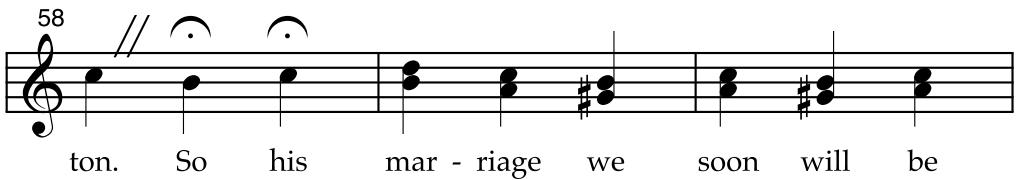
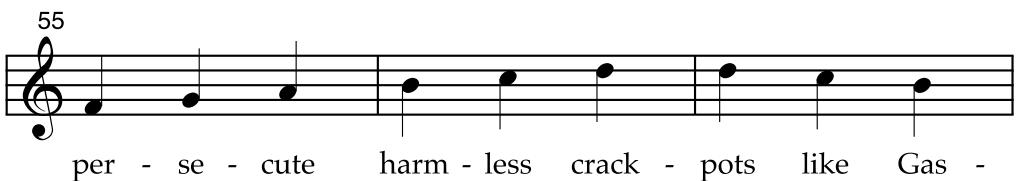
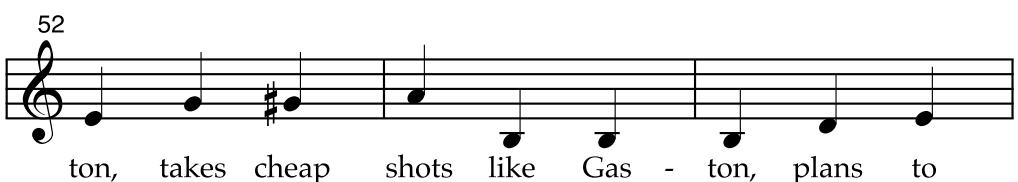
Guess! Now I get it! Let's go!

**GASTON,**  
**LEFOU:**

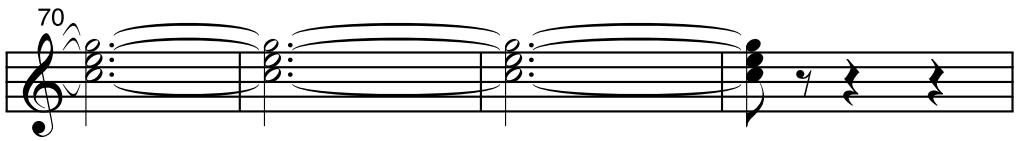
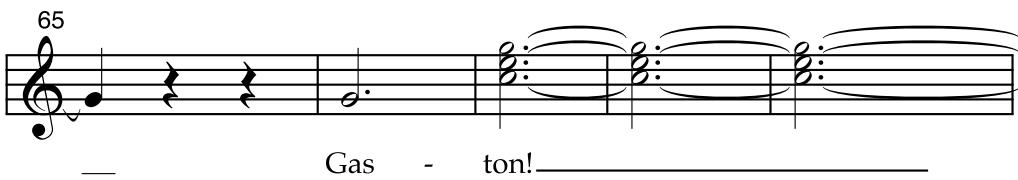
(GASTON,  
LEFOU):



A tempo



A tempo



(GASTON and LEFOU exit.)

## **SCENE 7: The Castle**

(COGSWORTH, LUMIERE, MRS. POTTS, BABETTE and MADAME DE LA GRANDE BOUCHE pace nervously. *The BEAST enters.*)

### **BEAST**

It's time for dinner. Where is she?

### **COGSWORTH**

I'll go check on her. Won't be a minute.

(COGSWORTH runs off.)

### **MRS. POTTS**

Try to be patient, sir. The girl has lost her father and her freedom all in one day.

### **LUMIERE**

Master... have you thought that perhaps this girl could be the one to break the spell?

### **BEAST**

Of course, I have! I'm not a fool.

### **LUMIERE**

Good! So... you fall in love with her, she falls in love with you and poof! The spell is broken! We'll be human again by midnight!

### **MRS. POTTS**

Lumiere, it's not that easy. These things take time.

### **LUMIERE**

But we don't have time! The rose has already begun to wilt!

### **BEAST**

It's no use. She's so beautiful and I'm... well, look at me!

### **MRS. POTTS**

Master, you must help her to see past all that.

### **BEAST**

I don't know how!

### **MRS. POTTS**

Well, you could start by trying to make yourself more presentable.

**LUMIERE**

Impress her with your rapier wit.

**MRS. POTTS**

But be gentle.

**BABETTE**

Shower her with compliments.

**MADAME DE LA GRANDE BOUCHE**

But be sincere.

**LUMIERE, MRS. POTTS**

And above all...

**BEAST**

What???

**LUMIERE, MRS. POTTS, BABETTE, MADAME**

You must control your temper!

(COGSWORTH enters, alone.)

**BEAST**

(growling impatiently)

Well? Where is she?

**COGSWORTH**

(a timid squeak)

She's not coming.

**BEAST**

What did you say?

**COGSWORTH**

(even squeakier)

She's not coming.

**BEAST**

We'll see about that!

(The BEAST storms to the door of Belle's room. LUMIERE, MRS. POTTS and COGSWORTH hurry along behind. BABETTE and MADAME DE LA GRANDE BOUCHE exit.)

**COGSWORTH**

Your Lordship! Your Grace! Your Eminence! Let's not be hasty!

**BEAST**

(*barges into Belle's room*)  
I thought I told you to come down to dinner!

**BELLE**

(*yelling back*)  
I'm not hungry!

**BEAST**

I am the master of this castle and I'm telling you to come to dinner!

**LUMIERE**

Master, that may not be the best way to win the girl's affections.

**COGSWORTH**

Please... attempt to be a gentleman.

**MRS. POTTS**

Deep breaths, Master... deep breaths.

**BEAST**

I'll give her one last chance.

(*to BELLE*)

Would you be so kind as to join me for dinner?

**COGSWORTH**

(*under his breath*)

Uhm... P... P...

**BEAST**

(*gritting his teeth*)

Please.

**BELLE**

No, thank you.

**BEAST**

Fine! Then starve!

**LUMIERE**

Master, please!

**BEAST**

If she doesn't eat with me... she doesn't eat at all!

(*The BEAST roars and storms off.*)

**LUMIERE**

What were we thinking? We will never be human again.

**MRS. POTTS**

Well, what would you have us do? Give up? I like this girl. I like her spunk.

**COGSWORTH**

Well, if you ask me, she was just being stubborn. After all, he did say "please."

**MRS. POTTS**

I think that may be the first time I've ever heard him use that word.

(*BELLE pokes her head out of her room.*)

Hello, dearie. I hope the Master didn't frighten you too much. He can be a little temperamental.

**BELLE**

A little?

**COGSWORTH**

I am Cogsworth, head of the household. And this is Lumiere...

**LUMIERE**

(*kisses BELLE's hand*)

*Enchanté, mademoiselle.*

**COGSWORTH**

If there is anything we can do to make your stay more comfortable. Anything... anything at all!

**BELLE**

I am a little hungry.

**COGSWORTH**

Except that.

**MRS. POTTS**

Cogsworth!

**COGSWORTH**

Well, you heard what the Master said!

**MRS. POTTS**

Oh, pish tosh! I'm not about to let the poor child go hungry!

## COGSWORTH

Fine. Glass of water, crust of bread and then—

## LUMIERE

Cogsworth! She's not a prisoner, she's our guest! We must make her feel welcome here!

## COGSWORTH

All right, dinner. But keep it down! If the Master finds out, it'll be our necks!

## LUMIERE

Of course... of course! But what is dinner without a little music?

## COGSWORTH

Music?

(#17 BE OUR GUEST.)

## LUMIERE

*Ma chère mademoiselle*, it is with deepest pride and greatest pleasure that we welcome you tonight. And now we invite you to relax. Let us pull up a chair as the dining room proudly presents... your dinner!

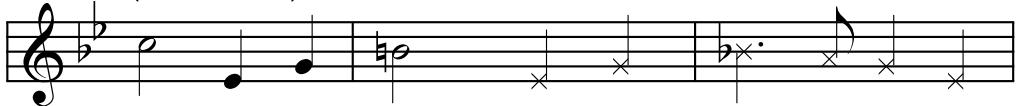
# Be Our Guest

### LUMIERE:

A musical score for 'Be Our Guest' in G clef, 12/8 time, and common time. The lyrics are written below the notes. The score consists of three staves of music.

12      LUMIERE:  
Be      our      guest!      Be      our      guest!      Put      our  
15  
ser - vice to the test.      Tie a nap - kin 'round your  
18  
neck cher - ie      and      we'll pro-vide the rest.      Soupe du

21 (LUMIERE):



jour! Hot hors d'oeuvres! Why, we on - ly live to

24

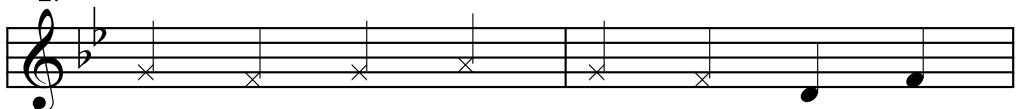
CHIP:

LUMIERE:



serve. Try the grey stuff... It's de - li-cious! Don't be -

27



lieve me? Ask the dish - es! They can

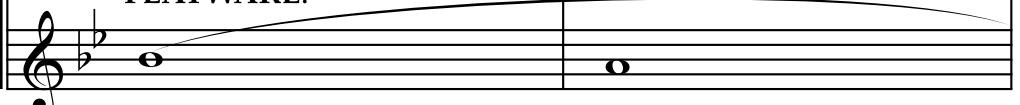
29

(LUMIERE):



sing, they can dance! Af - ter

FLATWARE:

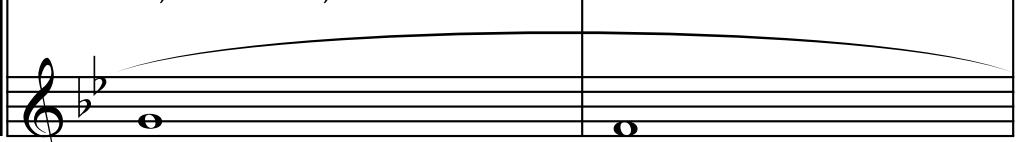


Ha \_\_\_\_\_

31



all, Miss, this is France! And a



33

din-ner here-is ne-ver se-cond best. Go on, un-

37 (LUMIERE):

fold your men - u, take a glance, and then—

40

you'll be our guest! Oui, our guest! Be our

43 FLATWARE: *mf*

guest! Beef ra - gout! Cheese souf -

46 LUMIERE:

flé! Pie and pud-ding en flam - bé! We'll pre -

49

pare and serve with flair a cul - i -

51

nar - y ca - ba - ret! You're a -

53

(LUMIERE):

lone and you're scared but the

**FLATWARE:**

Hoo-----

55

ban - quet's all pre - pared. No one's

57

(LUMIERE):

gloo - my or com - plain - ing while the

59

**FLATWARE:**

flat - ware's en - ter - tain - ing. We tell

61

**LUMIERE:**

jokes! I do tricks with my

63

**FLATWARE:**

fel - low can - dle - sticks. And it's

65

all in per - fect taste, that you can

67

bet! Come on and

69

lift your glass. You've won your

71

own free pass to be our

73

LUMIERE:  
guest! If you're stressed, it's fine

75

LUMIERE,  
FLATWARE:  
din - ing we sug - gest. Be our

77

guest! Be our guest! Be our

79

guest!

81

MRS. POTTS:

It's a guest, it's a

84

guest! Sakes a - live, well I'll be

86

blessed! Wine's been poured and thank the Lord I've had the

89

nap - kins fresh - ly pressed. With des -

91 (MRS. POTTS):

sert, she'll want tea. And my

**FLATWARE:**

Hoo

93

dear, that's fine with me. While the

While the

## 95 (MRS. POTTS):

Musical notation for Mrs. Potts' first line of dialogue. The melody consists of quarter notes and eighth notes in common time. The lyrics are: "cups do their soft - shoe - ing I'll be". The key signature is A major (no sharps or flats).

97

Musical notation for Mrs. Potts' second line of dialogue. The melody continues with quarter notes and eighth notes. The lyrics are: "bubb - ling! I'll be brew - ing! I'll get". The key signature changes to E major (one sharp).

## 99 (MRS. POTTS):

Musical notation for Mrs. Potts' third line of dialogue. The melody includes a dynamic change to forte (f) and a grace note. The lyrics are: "warm, pip - ing hot! Hea - ven's". Below this, there is a section for "FLATWARE" with the instruction "optional 8va". The lyrics for the flatware section are: "Ba da-bop ba Ba da-bop ba".

101

Musical notation for Mrs. Potts' fourth line of dialogue. The melody features grace notes and a melodic line. The lyrics are: "sakes! Is that a spot? Clean it up!". Below this, there is another section for "FLATWARE". The lyrics for the flatware section are: "Ba da-bop ba bop bop ba".

## 103 (MRS. POTTS):

Musical notation for Mrs. Potts' fifth line of dialogue. The melody includes grace notes and a melodic line. The lyrics are: "— We want the com - pan - y im -".

105

Musical notation for the ensemble's response. The section starts with "ALL:" followed by a forte dynamic (f). The lyrics are: "pressed! We've got a lot to do! —". The melody consists of eighth notes and sixteenth notes.

## 108 MRS. POTTS:



Is it one lump or two? \_\_\_\_\_ For you, our

ALL:

MRS. POTTS:

ALL:



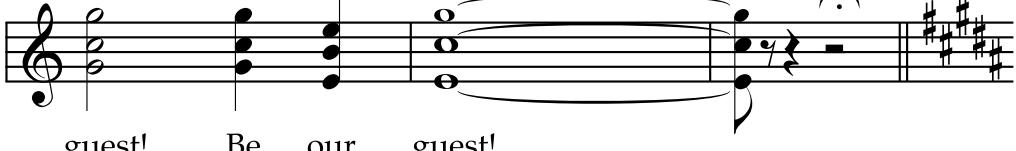
guest? She's our guest! She's our guest! She's our

114



guest! Be our guest! Be our

116



guest! Be our guest! \_\_\_\_\_

119

ALL:

Musical notation for the ensemble's fourth line. The melody consists of quarter notes and eighth notes on the G, A, and B strings. The vocal line continues from the previous measure.

Be our guest!

124

Musical notation for the ensemble's fifth line. The melody consists of quarter notes and eighth notes on the G, A, and B strings. The vocal line continues from the previous measure.

Be our guest! Our com -

127

mand is your re - quest.\_\_\_\_\_

mand is your re - quest.\_\_\_\_\_

130

It's been years since we've had

It's been years since we've had

133

an - y - bod - y here and

an - y - bod - y here and

136

we're ob - sessed.\_\_\_\_\_ With your

we're ob - sessed.\_\_\_\_\_ With your

139

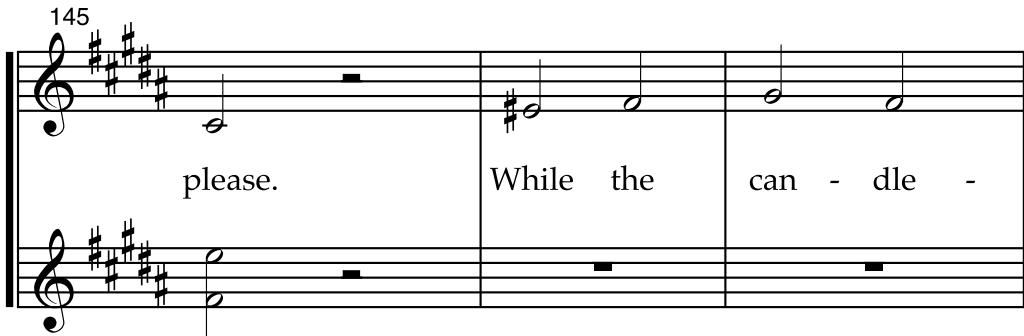
meal, with your ease,  
meal, with your ease,

142



yes, in - deed, we aim to  
yes, in - deed, we aim to

145



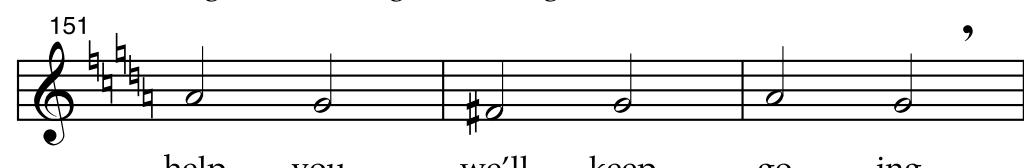
please. While the can - dle -  
please.

148



light's still glow - ing let us

151



help you, we'll keep go - ing.

154

Course by course, one by one! 'Til you

157

shout, "E-nough I'm done!" Then we'll

159

sing you off to sleep as you di -  
*optional 8va*

Ha\_\_\_\_\_ ha\_\_\_\_\_ ha\_\_\_\_\_ ha\_\_\_\_\_ ha

161

gest. To - night you'll

Ha\_\_\_\_\_

163

prop your feet. up! But for

165

now, let's eat\_\_\_\_ up! Be our guest!\_\_\_\_\_

168

170

171

172

173

174

175

176

177

178

### **COGSWORTH**

Good show, everyone! Good show! Off to your cupboards now...

*(The SERVANTS exit, muttering excitedly about the new guest, leaving BELLE alone with COGSWORTH and LUMIERE.)*

### **BELLE**

Oh, Lumiere, thank you for dinner. It was delicious!

### **COGSWORTH**

Oh my goodness, look at the time. Off to bed!

### **BELLE**

Oh, I couldn't possibly go to bed now. It's my first time in an enchanted castle.

### **LUMIERE**

Perhaps you would like a tour?

**COGSWORTH**

I'm not sure that's such a good idea.

**BELLE**

(to COGSWORTH)

Perhaps you'd like to take me. I'm sure you know everything there is to know about the castle.

**COGSWORTH**

(*flattered*)

Well... actually, I do! Right this way...

(COGSWORTH exits with BELLE and LUMIERE. The BEAST enters carrying a tray of food for Belle.)

**BEAST**

Okay. I can do this. Act like a gentleman... act like a gentleman... This'll be good.

(COGSWORTH re-enters with BELLE and LUMIERE. The BEAST hides.)

**COGSWORTH**

(points offstage)

Now that is yet another example of the late neo-classic baroque period. And, as I always say, if it's not baroque, don't fix it!

(COGSWORTH laughs heartily. BELLE and LUMIERE are silent. COGSWORTH continues the tour as he exits.)

May I draw your attention to the flying buttresses above the aviary...?

**BELLE**

Oh, Lumiere, it's all so beautiful! I had no idea. If only he weren't here!

(LUMIERE and BELLE follow COGSWORTH off. The BEAST comes out from hiding.)

**BEAST**

Act like a gentleman... I am nothing but a fool!

(The BEAST exits. COGSWORTH re-enters with BELLE and LUMIERE trailing behind.)

**COGSWORTH**

(at the end of a self-serving story)

... and thanks to some quick thinking on my part the disaster was averted!

**BELLE**

(points to the west wing)

What's over there?

**LUMIERE, COGSWORTH**

Nothing!

**COGSWORTH**

Nothing at all of any interest in the west wing!

**BELLE**

Ah. So that's the west wing...

**LUMIERE**

(to COGSWORTH)

Nice going.

**BELLE**

I wonder what he's hiding there.

**COGSWORTH**

Um... perhaps *mademoiselle* would like to see something else. Over here we have exquisite tapestries dating all the way back...

(COGSWORTH and LUMIERE toddle off. #18 **BELLE IN THE WEST WING**. BELLE walks the other direction toward the west wing. The rose catches her eye. She moves closer... awestruck. The BEAST enters.)

**BEAST**

Don't touch that!

**BELLE**

I'm sorry!

**BEAST**

What are you doing here?

**BELLE**

I—

**BEAST**

I told you never to come here!

**BELLE**

I know but—

**BEAST**

Do you realize what you could have done? Get out!

(Frightened, BELLE runs past the BEAST toward the door. He tries to stop her so he can apologize but accidentally grabs her arm, causing her to stumble.)

**BELLE**

Ouch. Don't touch me!

**BEAST**

No, I—

**BELLE**

Promise or no promise. I won't stay in this castle!

(BELLE runs out, leaving the BEAST alone.)

**BEAST**

I'm sorry! I didn't mean to frighten you. You don't understand. There's so little left of me... So little left...

(Distraught, the BEAST gazes into his magic mirror.)

## SCENE 8: The Forest

(The NARRATORS enter. #19 **WOLF ATTACK**. BELLE, WOLVES and the BEAST pantomime the following:)

**NARRATOR 1**

Belle ran into the forest as fast as she could.

**NARRATOR 2**

Night was falling, a storm was approaching and it was getting hard to see.

**NARRATOR 3**

When she stopped to catch her breath, Belle heard the low and menacing growling of wolves!

**NARRATOR 4**

One wolf charged Belle head-on, and she grabbed a branch to defend herself.

(As *WOLVES* enter and lunge at *BELLE*, she desperately wields the branch. Then, a roar.)

**NARRATOR 3**

Suddenly, the Beast leaped out of nowhere and pulled the wolves off of Belle.

**NARRATOR 1**

Belle took cover as the wolves turned and attacked the Beast.

**NARRATOR 4**

One grabbed hold of the Beast's forearm, wounding him.

**NARRATOR 2**

The Beast struggled to stay on his feet.

(*The BEAST battles with the WOLVES.*)

**NARRATOR 3**

Once the Beast hurled the last wolf away... he collapsed, exhausted and in pain.

(*BELLE emerges from cover and stares at the BEAST.*)

**NARRATOR 1**

Belle knew that this was her chance to get away... to go home.

**NARRATOR 4**

But as she looked at the Beast, that hideous creature... who saved her life, she could not leave.

**NARRATOR 3**

Belle approached the Beast and helped him to his feet.

**NARRATOR 2**

Then Belle and the Beast slowly made their way back to the castle.

(*BELLE and the BEAST exit, followed by the NARRATORS.*)

## SCENE 9: The Castle

(*BELLE helps the BEAST to his chair. He holds one arm painfully. MRS. POTTS, LUMIERE and COGSWORTH enter and observe from a distance. BELLE dips a clean cloth into a bowl with hot water and wrings it out. She reaches for the BEAST's wounded arm, but he growls and pulls away.*)

**BELLE**

Let me see. Just hold still.

(*BELLE reaches for him again and gently dabs at the wound. The BEAST cringes and howls in pain.*)

**BEAST**

Ow! That hurts!

**BELLE**

If you'd hold still, it wouldn't hurt as much.

**BEAST**

If you hadn't run away, this wouldn't have happened.

**BELLE**

If you hadn't frightened me, I wouldn't have run away!

**BEAST**

Well, you shouldn't have been in the west wing!

**BELLE**

And you should learn to control your temper!

(*The BEAST doesn't have an answer for that. He and BELLE glare at each other in a silent battle of wills. The BEAST looks to MRS. POTTS and LUMIERE, who avert their eyes. BELLE dips the cloth in hot water again and wrings it out.*)

Now hold still, this may sting a little.

(*BELLE dabs gently at the wound on the BEAST's arm. He winces but doesn't pull away.*)

By the way... thank you for saving my life.

**BEAST**

You're welcome.

(MRS. POTTS, LUMIERE and COGSWORTH look at each other with happy surprise.)

## MRS. POTTS

Well, that's more like it. I knew they could get along if they tried.

LUMIERE

So, the ice is broken... at last.

COGSWORTH

And not a moment too soon either. The rose is losing petals at an alarming rate!

## MRS. POTTS

And I can hardly bend over at all any more.

LUMIERE

Clearly, it's time for us to give them a little push.

## MRS. POTTS

I have just the thing!

(to the BEAST and BELLE)

How about we warm you two up a bit with a nice bowl of soup?

(MRS. POTTS exits. COGSWORTH escorts BELLE and the BEAST to a small table. CHIP is perched on top. #20 SOMETHING THERE.)

# *Something There*

8

mean and he was coarse and un - re -

fined. But now he's dear and so un -

sure. I won-der why I did-n't see it there be -

fore.

14

(LUMIERE points to the chair. Taking the prompt, the BEAST lifts the chair as BELLE crosses to it. He clumsily slides the chair beneath her and she falls into it. The BEAST crosses to his chair and perches, unable to sit. MRS. POTTS returns with two bowls of soup. BELLE raises her bowl... the BEAST follows suit.)

### CHIP

Cheers!

(BELLE and the BEAST drink their soup.)

### MRS. POTTS

(to BELLE)

Come along, dearie. Let's get you cleaned up.

(MRS. POTTS leads BELLE off. BELLE looks back and indicates that the BEAST should wipe his mouth. He does so.)

**BEAST:**

28 She glanced this way, I thought I

30 saw. And when we

31 touched she did - n't shud - der at my

32 paw. No, it can't be... I'll just ig -

34 nore... But then, she's

35 nev - er looked at me that way be - fore.

(COGSWORTH and LUMIERE approach.)

BEAST

When she smiles at me... I get all choked up. My heart starts pounding and I can't breathe!

## COGSWORTH

Good!

BEAST

That's good?

**LUMIERE**

Excellent!

**BEAST**

I've never felt this way about anyone.

(*impulsively*)

I want to give her something... but what?

**LUMIERE**

It has to be something special. Something that sparks her interest...

(*LUMIERE whispers into the BEAST's ear. BELLE comes back cleaned up, with a bright bow in her hair.*)

**COGSWORTH**

Look who's back!

**LUMIERE**

(*under his breath to the BEAST*)

Say something about her hair.

**BEAST**

(*confused*)

It's brown?

**LUMIERE**

A compliment!

**BEAST**

Oh.

(*to BELLE*)

What a... nice bow.

**BELLE**

Thank you!

(*The BEAST looks at LUMIERE and COGSWORTH: "How'd I do?" They nod and make "go on" motions...*)

**BEAST**

Uh... Belle... I uh... have something to show you. But first you have to close your eyes. It's a surprise.

(*BELLE closes her eyes. The BEAST leads BELLE through the halls of the castle.*)

**BELLE**

Can I open them?

**BEAST**

All right... now!

(*A beautiful library with stacks and stacks of books is revealed. BELLE opens her eyes and gasps with wonder.*)

**BELLE**

I can't believe it! I've never seen so many books in my whole life!

**BEAST**

You... like it?

**BELLE**

It's wonderful!

**BEAST**

Then... it's yours!

(*BELLE runs giddily to look at the books.*)

77      **BELLE:**

New \_\_\_\_\_ and a bit a - larm - ing.

80

Who'd have ev - er thought that

82

this could be? \_\_\_\_\_

85

True \_\_\_\_\_ that he's no Prince

87

Charm-ing, but there's some - thing  
in him that I sim - ply did - n't  
see.

### BELLE

*(showing a book to the BEAST)*

This is one of my favorites. King Arthur. Have you ever read it?

### BEAST

No!

*(pushes the book back, then confesses)*

I can't...

### BELLE

You never learned to read?

### BEAST

Only a little... and long ago.

### BELLE

Well, it just so happens, this is the perfect book to read aloud. Come here, sit by me.

*(The BEAST and BELLE sit down to read. LUMIERE, COGSWORTH, MRS. POTTS, CHIP, BABETTE and MADAME DE LA GRANDE BOUCHE enter.)*

**LUMIERE:**  
 Well, who'd have  
**COGSWORTH:**  
 thought? Well, who'd have  
**MRS. POTTS:**  
 Well, bless my soul.  
**MADAME:**  
 known? And who'd have  
**BABETTE:**  
 Well, who in - deed?  
**107**  
 guessed they'd come to - geth - er on their  
**LUMIERE, COGSWORTH,  
BABETTE, MADAME:**  
 own? Wait and see, a few days  
**MRS.  
POTTS:**  
 It's so pe-cul-i-ar. Wait and

The musical score consists of five staves of music. The top staff features LUMIERE's part, starting at measure 104. The second staff shows COGSWORTH's part. The third staff contains MRS. POTTS' part. The fourth staff is for MADAME. The fifth staff is for BABETTE. The piano accompaniment is provided by the bottom staff. The music is in common time, with a key signature of two sharps. Measures 104 through 107 are shown, followed by a repeat sign and measures 108 through 111.

110

more, there may be

111

some - thing there that was - n't there be -

112

**COGSWORTH:**

fore. Per -haps there's

114

some - thing there that was - n't there be -

115

**CHIP:**

fore. What?

**MRS. POTTS:**

There may be

117

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

**CHIP**

What's there, Mama?

**MRS. POTTS**

Shh. I'll tell you when you're older.

(*The SERVANTS exit, leaving BELLE and the BEAST alone.*)

**BELLE**

(reading)

"Then, for the third time, Arthur drew forth the sword..."

**BEAST**

(excited)

So that must mean that he's the king!

**BELLE**

Wait and see.

**BEAST**

(shakes his head with wonder)

I never knew books could do that.

**BELLE**

Do what?

**BEAST**

Take me away from this place and make me forget... for a little while.

**BELLE**

Forget?

**BEAST**

Who I...

(correcting himself)

...what I am.

(BELLE looks at the BEAST. He has touched her heart. LUMIERE enters and watches them from afar.)

**BELLE**

We have something in common, you know.

**BEAST**

What?

**BELLE**

In the town where I come from, the people think I'm odd.

**BEAST**

You?

**BELLE**

So I know how it feels to be... different. And I know how lonely that can be.

*(A beat. A bond has formed between BELLE and the BEAST. COGSWORTH, BABETTE, MADAME DE LA GRANDE BOUCHE, MRS. POTTS and CHIP enter quietly.)*

**MRS. POTTS**

They're still in there?

**LUMIERE**

Yes, and so far he has been a perfect gentleman.

**CHIP**

Mama, I have a funny feeling inside. I don't know what it is, but it makes me feel kind of bubbly.

**MRS. POTTS**

It's hope, son. I've been feeling it too.

(#21 **HUMAN AGAIN.**)

**LUMIERE**

*Ah, oui...* my little friend, the day we have waited for may be at hand!

**MRS. POTTS**

If only that were true, Lumiere.

**LUMIERE**

Ah, human again.

**MRS. POTTS**

Human again.

**LUMIERE**

Yes. Think what that means!

# *Human Again*

LUMIERE:

I'll be cook-ing a - gain,  
be good look-ing a - gain, with a  
ma - de - moi - selle on each arm. When I'm  
hu-man a - gain, on - ly hu-man a - gain,  
poised and pol - ished and gleam-ing with  
charm. I'll be court-ing a - gain,

MRS. POTTS:

chic and sport-ing a - gain. Which should  
cause sev - 'ral hus - bands a - larm.

40 CHIP: LUMIERE:

I'll hop down off this shelf. And toute

43 CHIP:

suite, be my - self. I can't wait to be hu-man a -  
47 gain.

50 MRS. POTTS, BABETTE,  
MADAME:

When we're hu-man a - gain, on - ly

53 hu-man a - gain. When we're knick-knacks and  
56 CHIP:

what - nots no more. Lit - tle

59 push, lit - tle shove, they could, whoosh, fall in

62 MADAME:

love! Ah, che - rie, won't it all be top

65

**BABETTE:**

drawer? I'll wear lip - stick and rouge—

68

**MADAME:**

and I won't be so huge.— Why, I'll

71

eas - i - ly fit through that door.\_\_\_\_\_

74

**BABETTE:****MADAME:**

I'll ex - ude *sa - voir faire*, I'll wear

**MADAME, MRS. POTTS,****CHIP, LUMIERE, BABETTE:**

77

gowns, I'll have hair. It's my prayer to be

80

hu-man a - gain!\_\_\_\_\_

84

**COGSWORTH:**

When I'm hu-man a - gain \_\_\_\_ on - ly

87

hu-man a - gain,\_\_\_\_ when the world once more

90

starts mak - ing sense. I'll un -

93 LUMIERE:

wind for a change. Real-ly, that-'d be strange.—

96 COGSWORTH:

Can I help it if I'm t - t -

99

tense? In a shack by the sea—

102

I'll sit back sip-ping tea.— Let my

105

ear - ly re - tire - ment com - mence.——

108

Far from fools made of wax, I'll get

111

down to brass tacks and re -

**COGSWORTH, LUMIERE,  
MADAME, MRS. POTTS,  
CHIP, BABETTE:**

113

lax when I'm hu - man a - gain! \_\_\_\_\_

116

120

(*The SERVANTS run off to spread the good news through the rest of the castle. Back in the library, BELLE finishes reading.*)

**BELLE**

“... when Guinevere heard that Arthur was slain, she stole away to a convent. And no one could ever make her smile again.”

*(closing the book)*

That's the end.

**BEAST**

*(swallows the lump in his throat)*

What a beautiful story.

**BELLE**

I knew you'd like it. I'd like to ask you for something.

**BEAST**

What's that?

**BELLE**

A second chance. Would you have dinner with me tonight?

**BEAST**

Dinner? Me? With you? That'd be... I mean... oh yes!

*(BELLE and the BEAST exit the library. All of the castle's SERVANTS enter, ecstatic.)*

143 ALL: DESCANT:

We'll be Ha

danc-ing a - gain!

We'll be twirl-ing a - gain! We'll be

whirl-ing a - round with such ease.

Ha

When we're hu-man a - gain, on - ly

155

hu-man a - gain, — we'll go waltz - ing those

158

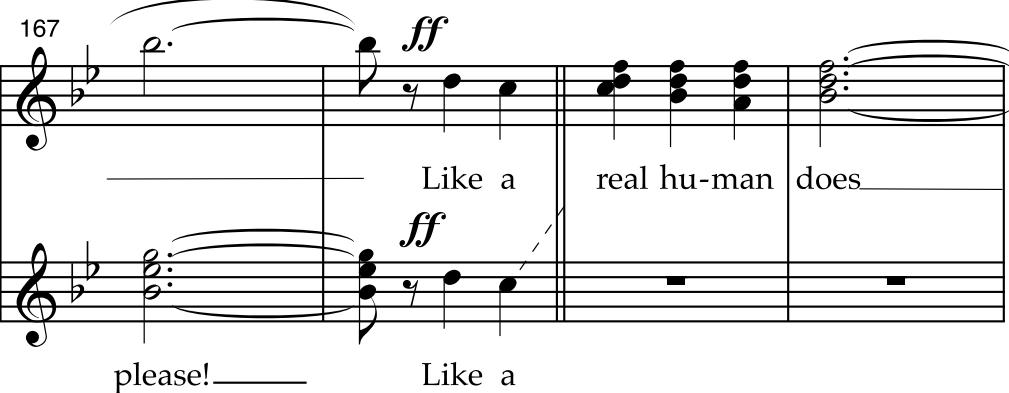
old one - two - threes. — We'll be

161

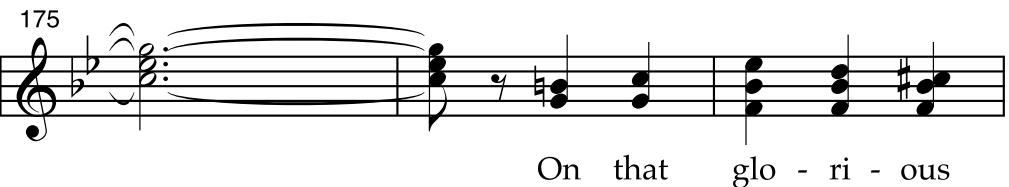
Ha — float-ing a - gain, we'll be glid-ing a - gain,

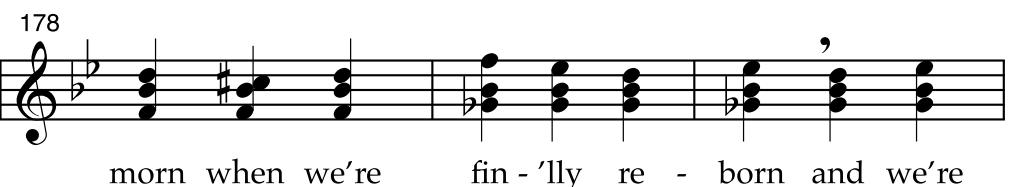
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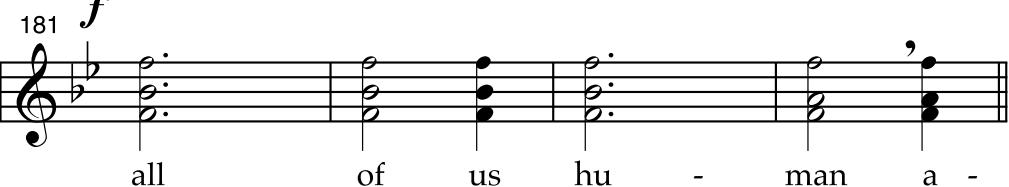
step - ping strid - ing as fine as you

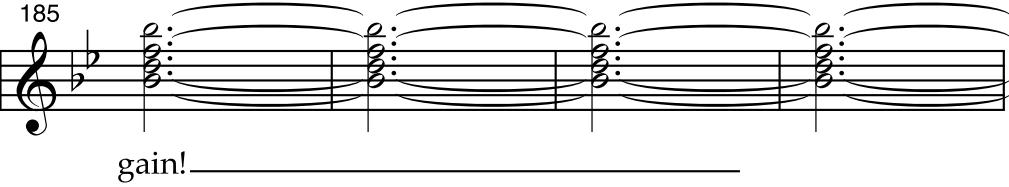
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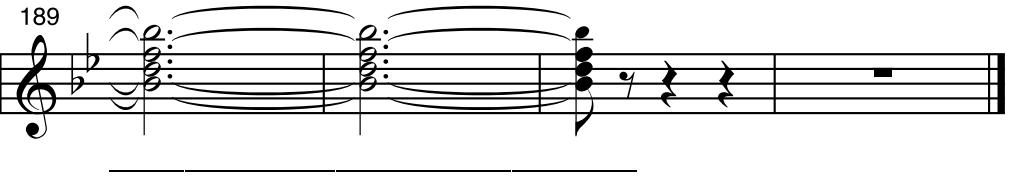
171 

175 

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181 

185 

189 

*(ALL exit, full of hope.)*

## **SCENE 10: The Village**

(*Night. A NARRATOR enters. #22 D'ARQUE PLAN.*)

### **NARRATOR 3**

Meanwhile, back in a dark alley of the village, Gaston held a secret meeting.

(*GASTON and LEFOU enter with an unfamiliar man all dressed in black, MONSIEUR D'ARQUE, the proprietor of the local lunatic asylum. The NARRATOR exits.*)

### **GASTON**

Thank you for coming on such short notice, Monsieur d'Arque.

### **MONSIEUR D'ARQUE**

I don't usually leave the asylum in the middle of the night. But this fellow said you'd make it worth my while.

### **GASTON**

Look, I've got my heart set on marrying Belle, but she needs a little... persuasion.

### **LEFOU**

Turned him down flat!

### **GASTON**

It's like this, see...

(*GASTON and LEFOU whisper to MONSIEUR D'ARQUE as they exit.*)

## **SCENE 11: The Castle**

(*Dinner table. The BEAST prepares for dinner with the help of LUMIERE and COGSWORTH. The BEAST is dressed elegantly with his hair tied back in a ponytail. He actually looks good!*)

### **LUMIERE**

Tonight is the night... the night to confess your love.

### **BEAST**

I'm not sure I can do that.

### **COGSWORTH**

You must!

**BEAST**

How will I know when the moment is right?

**LUMIERE**

You will know because you will feel it here...

(points to his heart)

... and you must speak from the heart.

**BEAST**

I must speak from the... I can't!

**COGSWORTH, LUMIERE**

You must!

**LUMIERE**

What are you afraid of?

**BEAST**

I'm afraid she might...

**COGSWORTH**

She might what?

**BEAST**

Laugh at me.

**LUMIERE**

Somehow, my prince, you must find the courage to take that chance.

**COGSWORTH**

Master... look at the rose! There's so little time left!

**BEAST**

I really don't think I can do this.

**LUMIERE**

You can do it, Master. I know you can.

(#23 **BEAUTY AND THE BEAST**. BELLE enters dressed in a stunning golden gown, accompanied by BABETTE and MADAME DE LA GRANDE BOUCHE. The BEAST, now incredibly nervous, stands across the room with COGSWORTH and LUMIERE. MRS. POTTS enters with CHIP and smiles at the budding couple.)

# *Beauty and the Beast*

MRS. POTTS:

Tale as old as time, true as it can be.

Bare-ly e - ven friends, then some-bod - y

bends un-ex-pect-ed - ly. Just a lit-tle

change, small, to say the  
*pochiss. rit.*

least. Both a lit - tle scared, nei - ther one pre -

pared, Beau-ty and the Beast.

(BELLE crosses to the BEAST and holds out her hand.)

BELLE

Dance with me.

BEAST

No... I—

## LUMIERE, COGSWORTH

Dance with her!

(The BEAST takes BELLE's hand and they dance.)

26 (MRS. POTTS):



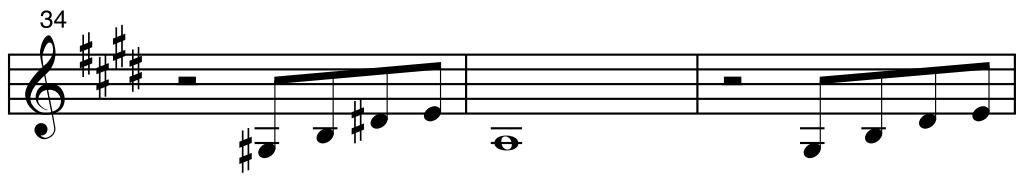
Ev - er just the same, ev - er a sur -



prise. Ev - er as be - fore, ev - er just as



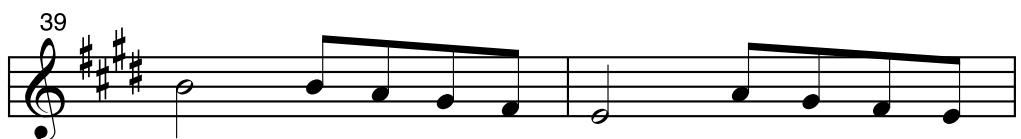
sure as the sun will rise.



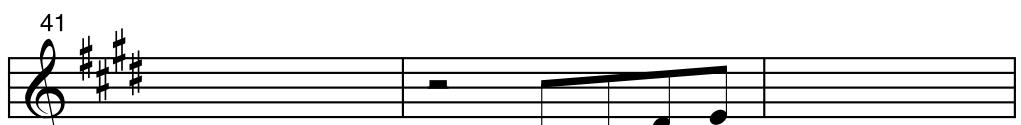
Tale as old as time, tune as old as



song. Bit - ter - sweet and



strange, find-ing you can change, learn-ing you were



wrong. Cer-tain as the sun



ris - ing in the east. Tale as old as

Musical score for 'Be Our Guest' in G major, 4/4 time. The vocal line consists of two parts: the first part is 'time, song as old as rhyme, Beau - ty and the Beast.' followed by a repeat sign and 'Tale as old as time, song as old as'; the second part continues with 'rhyme, Beau - ty and the Beast.' The score includes lyrics, measure numbers (46, 48, 51), and a key signature of four sharps.

### **MRS. POTTS**

Off to the cupboard with you now, Chip. It's past your bedtime.  
Goodnight, luv.

(*MRS. POTTS exits with CHIP. BABETTE, MADAME DE LA GRANDE BOUCHE, LUMIERE and COGSWORTH follow.*)

### **BEAST**

Belle, I...

### **BELLE**

Yes?

### **BEAST**

Belle, are you happy here?

### **BELLE**

Oh, yes... everyone's so kind. Mrs. Potts, Lumiere...

### **BEAST**

With me?

### **BELLE**

Yes.

(There's a long, uncomfortable pause. COGSWORTH and LUMIERE peek in on BELLE and the BEAST.)

**BEAST**

I must speak from...

**LUMIERE, COGSWORTH**

... the heart!

(COGSWORTH and LUMIERE exit. BELLE looks away.)

**BEAST**

Is something wrong?

**BELLE**

I was just thinking about my father. I miss him so much. I wish I could see him again.

**BEAST**

There is a way.

(holds out the magic mirror)

This mirror will show you anything... anything you wish to see.

**BELLE**

I'd like to see my father, please.

(looks into the mirror)

Papa? Oh, no... Papa! Something's wrong! He's in the woods. I think he's lost. I should— I should—

**BEAST**

(with difficulty)

Go to him.

**BELLE**

What?

**BEAST**

You should go to him.

**BELLE**

But what about—

**BEAST**

You're not my prisoner, Belle. You haven't been for a long time. Take the mirror with you. So you'll always have a way to look back... and remember me.

**BELLE**

(briefly takes the BEAST's hand)

I could never forget you.

**BEAST**

Belle, I...

**BELLE**

Yes?

**BEAST**

Go... Go.

(*BELLE turns and runs out.*)

I'll never see her again.

(*LUMIERE, COGSWORTH and MRS. POTTS enter.*)

**COGSWORTH**

Well, Sire, I must say... everything is going just swimmingly. I knew you had it in you!

**BEAST**

I let her go.

**COGSWORTH**

You what?

**LUMIERE**

How could you do that?

**BEAST**

I had to.

**COGSWORTH**

But why?

(*The BEAST doesn't answer, then looks to MRS. POTTS.*)

**MRS. POTTS**

After all this time, he's finally learned to love.

**LUMIERE**

That's it then! That should break the spell!

**MRS. POTTS**

It's not enough. She has to love him in return.

**COGSWORTH**

And now it's too late.

(#24 **BELLE TAKES MAURICE HOME**. MRS. POTTS,  
COGSWORTH and LUMIERE exit, leaving the BEAST alone.)

## SCENE 12: Belle's Cottage

(*BELLE and MAURICE enter.*)

**BELLE**

We're finally home.

**MAURICE**

I don't know what happened. The last thing I remember I was falling—

**BELLE**

You were in the woods, Papa. I thought I'd never find you—

**MAURICE**

But the Beast? How did you escape?

**BELLE**

I didn't escape. He let me go.

**MAURICE**

He let you go? That terrible beast?

**BELLE**

He's not terrible. In the beginning I was so frightened. I thought it was the end of everything. But somehow... things changed.

(*MONSIEUR D'ARQUE enters with a mob of VILLAGERS.*)

**MONSIEUR D'ARQUE**

Good afternoon.

**BELLE**

Monsieur D'Arque!

**MONSIEUR D'ARQUE**

I've come to collect your father.

**BELLE**

What?

**MONSIEUR D'ARQUE**

Don't worry. We'll take good care of him.

**BELLE**

My father's not crazy!

**LEFOU**

He was raving like a lunatic about a beast. We all heard him.

(*to the VILLAGERS*)

Didn't we?

(*The VILLAGERS murmur their agreement. GASTON appears out of the shadows.*)

**GASTON**

Poor Belle. It's a shame about your father.

**BELLE**

Gaston, you know he's not crazy!

**GASTON**

I might be able to clear up this little misunderstanding if...

**BELLE**

If what?

**GASTON**

If you'll marry me!

**BELLE**

What?!?

**GASTON**

One little word, Belle... that's all it takes...

**BELLE**

Never!

**GASTON**

Have it your way!

(*to MONSIEUR D'ARQUE*)

Take the old man!

(*Two VILLAGERS grab MAURICE.*)

**MAURICE**

Let go of me! Belle!

**BELLE**

Wait! I can prove my father's not crazy!  
(pulls out the magic mirror)  
Show me the Beast!

(#25 **THE MOB SONG**. *The image of the BEAST appears in the mirror.*)

**MAURICE**

That's him! That's him!

(*The VILLAGERS gasp, terrified.*)

**A MOTHER**

Is he dangerous?

**BELLE**

Oh no, he'd never hurt anyone. I know he looks frightful... but he's really kind and gentle. He's my friend.

**GASTON**

If I didn't know better, I'd say you have feelings for this monster.

**BELLE**

He's not the monster, Gaston! You are!

**GASTON**

She's as crazy as the old man! She says this creature is her friend. Well, I've hunted wild beasts and I've seen what they can do!

(*GASTON whips the VILLAGERS into a frenzy, transforming them into a wild, angry mob.*)

The Beast will make off with your children. He'll come after them in the night!

**BELLE**

He would never do that!

**GASTON**

Forget the old man! I say... we kill the Beast!

**VILLAGERS**

Kill him!

# *The Mob Song*

19 MALE VILLAGER:

Musical notation for Male Villager, measure 19. The key signature is common time (no sharps or flats). The melody consists of eighth and sixteenth notes. The lyrics are: "We're not safe un - til he's dead. He'll come".

21 FEMALE  
VILLAGER:

Musical notation for Female Villager, measure 21. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "stalk-ing us at night. Set to sac-ri-fice our chil-dren to his".

MONSIEUR D'ARQUE:

Musical notation for Monsieur d'Arque, measure 23. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "mon - strous ap - pe - tite. He'll wreak".

GASTON:

Musical notation for Gaston, measure 24. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "ha-voc on our vil-lage if we let him wan-der free. So it's".

26

Musical notation for Gaston, measure 26. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "time to take some ac - tion, boys, it's time to".

29

Musical notation for Gaston, measure 29. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "fol - low me... Through the".

32

Musical notation for Gaston, measure 32. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "mist, through the wood, through the".

33

dark - ness and the sha - dows, it's a

34

night-mare but it's one ex - cit - ing ride. Say a

36

prayer, then we're there at the

37

draw - bridge of a cas - tle and there's

38

SOME VILLAGERS:

some-thing tru - ly ter - ri - ble in - side. It's a

40

OTHER VILLAGERS:

beast, he's got fangs, ra - zor sharp ones. Mas-sive

42

GASTON:

paws, kil - ler claws for the feast. Hear him

44

**ALL VILLAGERS:**

roar! See him foam! But we're not com-ing home 'til he's

46

dead! Good and dead! Kill the Beast!

**BELLE**

I won't let you do this!

**GASTON**

Try and stop us!

**BELLE**

Oh, Papa... this is all my fault! I have to go back and warn him!

**MAURICE**

I'm coming with you!

**BELLE**

No!

**MAURICE**

I lost you once. I'm not going to lose you again!

(MAURICE and BELLE exit.)

**GASTON**

We'll rid the village of this Beast. Who's with me?

56

**SOME LEFOU: VILLAGERS: ALL VILLAGERS:**

I am! I am! I am! Hearts a -

58

blaze, ban - ners high, we go

59

march - ing in - to bat - tle un - a -

60

fraid, al - though the dan - ger's just in -

61

creased! Raise the flag! Sing the song! Here we  
Raise the flag! Sing the song! Here we

63

come, we're fif - ty strong! And fif - ty  
come, we're fif - ty strong! And fif - ty

64

French-men can't be wrong! Let's kill the  
French - men can't be wrong! Let's kill the

The musical score consists of six staves of music for a solo voice and piano. The vocal line follows a specific rhythm pattern throughout the piece. The piano accompaniment provides harmonic support with various chords and rhythmic patterns.

66

Beast! Kill the Beast! Kill the  
Beast! Kill the Beast! Kill the  
Beast! Kill the Beast! Kill the  
Beast!

68

Beast! Kill the Beast! Beast!  
Beast! Kill the Beast! Beast!

*(The VILLAGERS storm off.)*

## SCENE 13: The Castle

*(Two NARRATORS enters.)*

### NARRATOR 1

The angry mob of villagers marched through the forest, waving torches and weapons.

### NARRATOR 2

Once gathered in front of the Beast's castle, they carefully made their way inside.

*(The NARRATORS exit. All is quiet inside the Castle. GASTON and the MOB don't notice anything as they pass through the foyer, which is filled with silent SERVANTS. #26 THE BATTLE.)*

### LEFOU

Gaston, this place gives me the creeps.

**GASTON**

Shhhh!

**CHIP**

Charge!

*(The whole castle seems to come alive as the SERVANTS descend on the unsuspecting VILLAGERS. BABETTE corners a VILLAGER.)*

**BABETTE**

Say, you're cute.

**VILLAGER**

*(shyly)*

Naaah...

**BABETTE**

Oooooooh.

*(BABETTE backs the VILLAGER into LUMIERE, who lights the VILLAGER's pants on fire. The VILLAGER runs off. LUMIERE exits. COGSWORTH appears chasing another VILLAGER.)*

**COGSWORTH**

Tally ho! Tally ho!!!

*(MRS. POTTS enters with CHIP in the teacart. LEFOU sees them and crosses.)*

**MRS. POTTS**

You look like you could use a nice cup of tea!

**LEFOU**

Tea? Oh, thank you!

**CHIP**

Here ya go!

*(CHIP spits tea in LEFOU's face.)*

**MRS. POTTS**

Take that, you scurvy scum!

*(MRS. POTTS swings her spout, hitting LEFOU. LEFOU stumbles blindly as MRS. POTTS exits with CHIP.)*

**LEFOU**

Where did everybody go?

(*LEFOU crosses into MADAME DE LA GRANDE BOUCHE, dressed as Brunhilde. She stuns LEFOU with a high note. LEFOU turns and runs. Various VILLAGERS and SERVANTS enter and exit as the battle increases in intensity. At the climax of the music, the battle shifts offstage. #27 FIGHT IN THE WEST WING. A NARRATOR enters.*)

**NARRATOR 4**

While the Beast's servants battled the villagers, Gaston made his way to the west wing.

(*The NARRATOR exits. GASTON enters the west wing and sees the BEAST.*)

**GASTON**

Ha! You're even uglier in the flesh!

(*The BEAST looks at GASTON then turns away. GASTON strides across the room and kicks him down. The BEAST groans but doesn't fight back.*)

Did you really think a girl like Belle would want a thing like you? She despises you, Beast!

**BEAST**

No.

**GASTON**

It's over, Beast. Belle is mine!

(*GASTON stabs the BEAST in the back as BELLE enters.*)

**BELLE**

No!

(*The BEAST turns and grabs GASTON, ready to kill him.*)

**GASTON**

(desperate)

Let me go! Let me go! I'm begging you!

(*The BEAST roars, but can't hurt GASTON... he's too human now. He releases GASTON.*)

**BEAST**

(to GASTON)

Get out.

(GASTON sags... gasping for breath. Seeing that BELLE has truly given her heart to the BEAST and ashamed at his own cowardice, GASTON runs away. The BEAST turns towards BELLE.)

Belle.

**BELLE**

I'm sorry...

(The BEAST staggers toward BELLE and collapses. BELLE holds the BEAST in her arms. #28 HOME – REPRISE.)

**BEAST**

You came back.

**BELLE**

(struggling with the tears)

Of course I came back. I couldn't let them— If only I'd come sooner...

**BEAST**

Maybe it's better this way.

**BELLE**

Shhh... We're together now. You'll see.

**BEAST**

At least I got to see you one last—

# *Home (Reprise)*

8

BELLE:

Musical notation for the first line of the song. It consists of two measures in common time (indicated by the '4' below the clef). The first measure starts with a quarter note followed by a dash, then a dotted half note and a dotted quarter note. The second measure starts with a dotted half note, followed by a dotted quarter note and a dotted half note. The lyrics "We are home. We are where we shall be" are written below the notes.

We are home. We are where we shall be for -

11

Musical notation for the second line of the song. It consists of three measures in common time. The first measure starts with a dotted half note and a dotted quarter note. The second measure starts with a dotted half note and a dotted quarter note. The third measure starts with a dotted half note and a dotted quarter note. The lyrics "ev - er." are written below the notes, with a curved line under "er." connecting to the beginning of the next measure. The lyrics "Trust in me, for you" are written below the notes of the third measure.

ev - er. Trust in me, for you

14

know I won't run a - way. From to -

17

day this is all that I need and all that I need to

20

say. Home should be where the heart is. I'm

23

cer - tain as I can be. I found

home. You're my home. Stay with...

### BEAST

(gasps)  
Belle... I...

### BELLE

(sobbing)  
Yes?

(*The BEAST dies.*)

No... No! Please! Don't leave me. Please, I love you.

(*BELLE collapses on the BEAST's chest. And the last rose petal falls.*  
**#29 TRANSFORMATION.** Then, the BEAST transforms. The PRINCE turns to BELLE and holds out his hand.)

### PRINCE

Belle, look into my eyes. Don't you recognize me?

**BELLE**

(looks closer)  
It is you!

(*BELLE and the PRINCE embrace. MRS. POTTS, LUMIERE and COGSWORTH enter. They have transformed into people!*)

**MRS. POTTS**

Oh my! Oh goodness me!

**LUMIERE**

The spell is broken!

**COGSWORTH**

We're human again!

(*The PRINCE runs to them.*)

**PRINCE**

Mrs. Potts!

**LUMIERE**

Master!

**PRINCE**

Lumiere! Cogsworth! Oh, my Cogsworth!

(*BELLE takes the PRINCE's hand.*)

Belle, let's go find your father!

(*The PRINCE and BELLE exit.*)

**COGSWORTH**

Who was that young man?

**LUMIERE**

The Prince!

**COGSWORTH**

No it wasn't!

**LUMIERE**

It most certainly was!

(*BABETTE enters. She's back to her voluptuous self.*)

**BABETTE**

Yoo-hoo! *Bonjour*, handsome.

**LUMIERE**

Babette! You look so... much better!

**BABETTE**

Oh, Lumiere... I like you better this way too.

(*MADAME DE LA GRANDE BOUCHE* enters, back to a diva.)

**COGSWORTH**

*Madame*, may I say that you look ravishing!

**MADAME DE LA GRANDE BOUCHE**

Thank you, Cogsworth. I simply can't believe this gown fits me again after all these years!

(#30 **FINALE.**)

**CHIP**

(*offstage*)

Mama! Mama!

**MRS. POTTS**

Chip!

(*tearfully*)

Oh my boy... my boy!

(*CHIP, the little boy, runs to greet his mother.*)

**CHIP**

Are they gonna live happily ever after, Mama?

**MRS. POTTS**

Of course, my dear. Of course.

**CHIP**

Do I still have to sleep in the cupboard?

(*The rest of the castle SERVANTS enter, all finally human again. BELLE and the PRINCE enter with MAURICE. MAURICE greets CHIP and MRS. POTTS as BELLE and the PRINCE dance.*)

# *Finale*

**ALL:**

11                    **BELLE, PRINCE:**

Two        lives have be - gun        now.

13

Two hearts be - come        one now.        One pas-sion, one

16

dream, one thing for        ev - er        true:

Ah                    Ah

19

I love you!

I love you!

21 ALL:

Cer - tain as the sun Ah

23

ris - ing in the east. Tale as old as

25

time, song as old as rhyme, Beau-ty and the

27

Beast. Ah Tale as old as time, song as old as

30

rhyme, Beau-ty and the Beast. Ah

(END OF PLAY. #31 BOWS. #32 EXIT MUSIC.)



# Theater Glossary



<b>actor:</b>	A person who performs as a character in a play or musical.
<b>author:</b>	A writer of a play (also known as a playwright) or amusical. A musical's authors include the book writer, the composer and the lyricist.
<b>blocking:</b>	The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.
<b>book writer:</b>	One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.
<b>cast:</b>	The performers in a show.
<b>cheating out:</b>	Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.
<b>choreographer:</b>	A person who creates and teaches the dance numbers in a musical.
<b>composer:</b>	A person who writes the music for a musical.
<b>creative team:</b>	The author(s), director, choreographer, music director and designers for a play or musical.
<b>cross:</b>	An actor's movement to a new position on the stage.
<b>dialogue:</b>	A conversation between two or more characters.
<b>director:</b>	A person who provides the artistic vision, coordinates the creative elements, and stages the play.
<b>downstage:</b>	The portion of the stage closest to the audience. The opposite of upstage.
<b>house:</b>	The area of the theater where the audience sits to watch the show.
<b>house left:</b>	The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.
<b>house right:</b>	The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

<b>lines:</b>	The dialogue spoken by the actors.
<b>lyricist:</b>	A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.
<b>lyrics:</b>	The words of a song.
<b>monologue:</b>	A large block of lines spoken by a single character. When spoken alone onstage or directly to an audience, a monologue reveals the inner thoughts of a character.
<b>music director:</b>	A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.
<b>musical:</b>	A play with songs that are used to tell a story.
<b>off-book:</b>	The actor's ability to perform his or her memorized lines without holding the script.
<b>offstage:</b>	Any area out of view of the audience.
<b>onstage:</b>	Anything on the stage and within view of the audience.
<b>opening night:</b>	The first official performance of a production, after which the show is frozen, meaning no further changes are made.
<b>play:</b>	A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.
<b>protagonist:</b>	The main character or hero of a play.
<b>raked stage:</b>	A stage that is raised slightly upstage so that it slants towards the audience.
<b>rehearsal:</b>	A meeting during which the cast learns and practices the show.
<b>script:</b>	1) The written words that make up a show, including dialogue, stage directions and lyrics. 2) The book that contains those words.
<b>stage directions:</b>	Words in the script that describe the actions for the characters.
<b>stage left:</b>	The left side of the stage, from the actor's perspective. The same side of the theater as house right.

<b>stage manager:</b>	A person responsible for keeping all rehearsals and performances organized and on schedule, and for calling sound and light cues during the show.
<b>stage right:</b>	The right side of the stage, from the actor's perspective. The same side of the theater as house left.
<b>upstage:</b>	The part of the stage furthest from the audience.
<b>warm-up:</b>	Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.