

# Audition Central: Disney's Beauty And The Beast JR.

Score: Mrs. Potts

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BIG THINGS  
IS NOW  
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A powerful,  
uplifting new  
musical about  
resilience,  
family, and  
finding joy in  
life's smallest  
moments.

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## Beauty and the Beast

MRS. POTTS:

9 Tale as old as time True as it can

10

11

12 be Bare-ly e-ven friends Then some-bod-y

13

14

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

16

17

18 change Small to say the least Both a lit-tle

19

20

21 *pochiss. rit.* scared Nei-ther one pre-pared Beau-ty and the  
*(BELLE crosses to the BEAST and holds out her hand.)*

22

**BELLE:** Dance with me. **BEAST** No... I--  
**LUMIERE, COGSWORTH:** Dance with her!  
*(The BEAST takes BELLE's hand and they dance.)*

23 Beast Ev-er just the

24

25

26

27 same 28 Ev-er a sur - prise 29 Ev-er as be - 30

31 fore 32 Ev-er just as sure 33 as the sun will rise

34 Tale as old as time 35 36 Tune as old as

37 song 38 Bit - ter sweet and 39 strange Find-ing you can

40 change 41 Learn-ing you were 42 wrong Cer-tain as the

43 sun 44 Ris-ing in the east 45 Tale as old as

46 time 47 *rit.* Song as old as rhyme 48 *molto rit.* Beau-ty and the Beast

49 Tale as old as time 50 Song as old as rhyme 51 Beau-ty and the

*A tempo, più dolce* **MRS. POTTS:** Off to the cupboard with you now, Chip.  
It's past your bedtime. Goodnight, luv.

52 Beast. 53 *molto rit.* 4

## Human Again

13 3 16 **LUMIERE:** I'll be

**Charming, gently** ♩ = 54

17 18 19 cook - ing a - gain Be good look - ing a - gain



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Head down the Rabbit Hole...

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**CATCH ME IF YOU CAN RELEASED**

**FLY, FLY**

(LUMIERE:)

20 21 22  
With a ma - de - moi - selle on each

23 24 25  
arm When I'm hu - man a - gain

26 27 28  
on - ly hu - man a - gain Poised and

*pochiss. accel.*  
29 30 31 32  
pol - ished and gleam - ing with charm I'll be

**Gathering momentum**  $\text{♩} = 60$   
33 34 35  
court - ing a - gain chic and sport - ing a - gain

MRS. POTTS:  
36 37 38  
Which should cause sev - 'ral hus - bands a -

CHIP:  
39 40 41  
larm I'll hop down off this

LUMIERE: CHIP:  
42 43 44  
shelf And toute suite, be my - self I can't

45 46 47  
wait to be hu - man a - gain

MRS. POTTS, BABETTE, MADAME:  
48 49 50  
— When we're

**A Tempo**  $\text{♩} = 68$   
51 52 53  
hu - man a - gain on - ly hu - man a - gain

54 55 56 57  
When we're knick-knacks and what-nots no more

CHIP:  
58 59 60 61  
Lit - tle push lit - tle shove They could whoosh fall in

MADAME: **Still gathering momentum**  $\text{♩} = 70-72$   
62 63 64  
love! Ah, che - rie won't it all be top

**AWAY:  
CATCH ME IF  
YOU CAN IS  
NOW  
AVAILABLE  
FOR  
LICENSING**



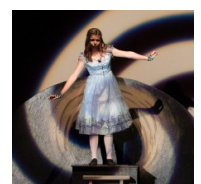
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Based on the hit DreamWorks film and the incredible true story that inspired it, Catch Me If You can is the high-flying, splashy musical for all.

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**FREE READ**

**DISNEY'S  
ALICE IN  
WONDERLAND  
JR. RETURNS  
TO  
LICENSING!**



(/news/disneys-

**BABETTE:**



65 66 67  
drawer? I'll wear lip - stick and rouge—

**MADAME:**



68 69 70  
— and I won't be so huge— Why I'll



71 72 73  
eas - i - ly fit through that door—

**BABETTE:** *pochiss. accel. poco a poco* **MADAME:**



74 75 76 77  
— I'll ex - ude sa - voir - faire I'll wear gowns, I'll have

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



78 79 80  
hair It's my prayer to be hu - man a -

**Poco pi mosso** **(COGSWORTH:)**



81 82 83 84  
gain— When I'm

**A Tempo**  $\text{♩} = 74-76$



85 86 87  
hu - man a - gain— on - ly hu - man a - gain—



88 89 90  
When the world once more starts mak - ing




91 92 93  
sense I'll un - wind for a change

**(COGSWORTH:)**



94 **LUMIERE:** 95 96  
Real - ly that - 'd be strange— Can I




97 98 99  
help it if I'm t - t - tense?



100 101 102  
In a shack by the sea— I'll sit



103 104 105  
back sip - ping tea— Let my ear - ly re -



106 107 108 *crusc.*  
tire - ment com - mence— Far from



109 110 111  
fools made of wax I'll get down to brass

alice-in-wonderland-jr-returns-to-licensing-0)

The classic tale returns in a fresh, updated version!

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

112 113 114

tacks and re - lax when I'm hu - man a -

A bit easier  $\text{♩} = 72$

115 116 117 118

gain \_\_\_\_\_

A Tempo  $\text{♩} = 72-74$

139 4 143 144

We'll be

A tempo-Grand Waltz  $\text{♩} = 74-76$

DESCANT:

145 146 147

Ha \_\_\_\_\_

ALL:

danc - ing a - gain \_\_\_\_\_ We'll be twirl - ing a - gain \_\_\_\_\_

148 149 150

— We'll be whirl - ing a - round with such

151 152 153

ease \_\_\_\_\_ When we're hu - man a - gain \_\_\_\_\_

Ha \_\_\_\_\_

154 155 156

— On - ly hu - man a - gain \_\_\_\_\_ We'll go

157 158 159

waltz - ing those old one - two - threes

Detailed description: This system contains measures 157, 158, and 159. The vocal line features a melodic line with a dotted quarter note in measure 157, a half note in 158, and a quarter note in 159. The piano accompaniment consists of block chords in the left hand and a simple rhythmic pattern in the right hand.

160 161 162

Ha

We'll be float - ing a - gain We'll be

Detailed description: This system contains measures 160, 161, and 162. Measure 160 has a whole rest for the voice. Measure 161 begins with a vocal line starting on 'Ha' and continues through measure 162. The piano accompaniment features a more active rhythmic pattern with eighth notes.

163 164 165

glid - ing a - gain Step - ping strid - ing as

Detailed description: This system contains measures 163, 164, and 165. The vocal line has a melodic line with a dotted quarter note in 163, a half note in 164, and a quarter note in 165. The piano accompaniment continues with block chords and a rhythmic pattern.

166 167 168 *ff*

*ff* Like a

fine as you please Like a

Detailed description: This system contains measures 166, 167, and 168. The vocal line has a melodic line with a dotted quarter note in 166, a half note in 167, and a quarter note in 168. The piano accompaniment features a more active rhythmic pattern. A forte (*ff*) dynamic marking is present in both the vocal and piano parts.

169 170 171 172

real hu - man does I'll be

Detailed description: This system contains measures 169, 170, 171, and 172. The vocal line has a melodic line with a dotted quarter note in 169, a half note in 170, and a quarter note in 172. The piano accompaniment features a more active rhythmic pattern.

173 174 175

all that I was

Detailed description: This system contains measures 173, 174, and 175. The vocal line has a melodic line with a dotted quarter note in 173, a half note in 174, and a quarter note in 175. The piano accompaniment features a more active rhythmic pattern.

176 177 178

— On that glo - ri - ous morn when we're

Detailed description: This system contains measures 176, 177, and 178. The vocal line has a melodic line with a dotted quarter note in 176, a half note in 177, and a quarter note in 178. The piano accompaniment features a more active rhythmic pattern.

179 180

fin - 'ly re - born and we're

Detailed description: This system contains measures 179 and 180. The vocal line has a melodic line with a dotted quarter note in 179, a half note in 180, and a quarter note in 180. The piano accompaniment features a more active rhythmic pattern.

*f* **A tempo-meno mosso**

181 182 183 184

all of us hu - - - man a -

Detailed description: This system contains measures 181, 182, 183, and 184. The vocal line has a melodic line with a dotted quarter note in 181, a half note in 182, and a quarter note in 184. The piano accompaniment features a more active rhythmic pattern. A forte (*f*) dynamic marking and the tempo instruction 'A tempo-meno mosso' are present.

185 186 187 188

*accel. poco a poco*

gain.

Detailed description: This system contains measures 185, 186, 187, and 188. The vocal line has a melodic line with a dotted quarter note in 185, a half note in 186, and a quarter note in 188. The piano accompaniment features a more active rhythmic pattern. An acceleration instruction 'accel. poco a poco' is present.

189 190 191 192

Detailed description: This system contains measures 189, 190, 191, and 192. The vocal line has a melodic line with a dotted quarter note in 189, a half note in 190, and a quarter note in 192. The piano accompaniment features a more active rhythmic pattern.

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