

IF I CAN'T LOVE HER

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely

Chord Diagrams:

- C:
- Am:
- F:
- C/G:
- G7:
- Am:
- C/G:
- F:
- Fmaj7/G:
- G:
- E^b:

Lyrics:


pp

Beast: And in my twist-ed face _____

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







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

mp

Cb  **Cm** 

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



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

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

rall.



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

dream dies. — As the time flies, — love a



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

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

a tempo



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

giv - en. Cold and driv - en to this

Moderately

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

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

rit. *dim.* *mp tenderly*

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

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

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

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



Dm7(add4)



her.

No

pas - sion could reach

me,



no

les - son could teach

me

how

I could have

poco cresc.

loved her

and make her

love

me

too.

If I

*dim.***Agitated**

can't

love

her,

then

who?

*rit.**mf*

Am Dm/A G Em Am

Long a - go, I should have seen

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by the lyrics "Long a - go, I should have seen". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A *sim.* (simile) marking is placed above the right-hand piano part in the second measure.

Am Dm/A G Em Am

all the things I could have been.

The second system continues the vocal and piano parts. The vocal line has a whole rest followed by the lyrics "all the things I could have been.". The piano accompaniment maintains the same rhythmic patterns. A *sfz* (sforzando) marking is placed below the left-hand piano part in the first measure, and a *sim.* marking is placed above the right-hand piano part in the second measure.

Bb F/A Bb C/Bb Gm7

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

The third system features the vocal line and piano accompaniment. The vocal line has a whole rest followed by the lyrics "Care - less and un - think - ing, I moved". The piano accompaniment continues with the established patterns. A *sfz* marking is placed below the left-hand piano part in the first measure, and a *sim.* marking is placed above the right-hand piano part in the second measure.

Asus A

on - ward!

The fourth system shows the vocal line and piano accompaniment. The vocal line has a whole rest followed by the lyrics "on - ward!". The piano accompaniment features a *f* (forte) dynamic and a *rall.* (rallentando) marking in the first measure. The system concludes with a key signature change to two sharps (D major) indicated by a double sharp sign at the end of the staff.

F#m C D/C G/B

ff a tempo

Detailed description: This system contains the first two measures of music. It features guitar chords F#m, C, D/C, and G/B. The piano accompaniment includes a treble clef with a forte dynamic marking and a bass clef with a steady eighth-note bass line.

D/A G6/9 D/F#

Detailed description: This system contains the next two measures. Guitar chords are D/A, G6/9, and D/F#. The piano accompaniment continues with similar textures, including a treble clef with chords and a bass clef with a bass line.

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

Detailed description: This system contains the next two measures. Guitar chords are Em/G, F#m/A, G/B, A/C#, D, and Em7sus4. The piano accompaniment features a treble clef with a triplet of notes and a bass clef with a bass line.

No pain could be

rall. *f a tempo*

Detailed description: This system contains the next two measures. The lyrics "No pain could be" are written below the treble clef. The piano accompaniment includes a treble clef with a triplet and a bass clef with a bass line. Dynamics change from *rall.* to *f a tempo*.

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

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

Detailed description: This system contains the next two measures. The lyrics "deep - er. No life could be cheap - er." are written below the treble clef. Guitar chords are D/F#, Gmaj7, G6, D/A, G/B, A/C#, D, and A/C#. The piano accompaniment includes a treble clef with a triplet and a bass clef with a bass line.

Detailed description: This system contains the final two measures of the page. The piano accompaniment continues with a treble clef and a bass clef, featuring a triplet in the treble and a bass line.

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

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

her. No spir - it could

win me. No hope left with -

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

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

F/A Bb F/C Bb/D

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

8va *ff* *loco*

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

mf moving ahead

Bb m6/Db F/C C7sus C7 Bb/C C
 be. If I can't love her,

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

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

F

MAISON DES LUNES

Music by ALAN MENKEN
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Mysteriously
no chord

p

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G major, F major, E major, D major, C major, Bb major, and Ab major. The left hand plays a simple bass line of whole notes: G2, F2, E2, D2, C2, Bb1, and Ab1.

Slowly and deliberately

Gm



rit. *mp*

Gaston: When a man like me is thwart - ed and de -
strap - ping up an in - mate. **LeFou:** Ver - y

sempre staccato

The vocal line for Gaston and LeFou is written on a single staff. The piano accompaniment is on two staves. The piano part features a steady bass line and chords in the right hand, with a *rit.* marking at the start and *mp* later. The *sempre staccato* instruction applies to the piano accompaniment.



nied his hon - ey - moon... **LeFou:** When the pret - ty thing he's
tight - ly. **Gaston:** Ver - y soon. **Both:** But we won't bring him

The vocal line continues with Gaston, LeFou, and Both. The piano accompaniment continues with the same chordal structure.

Gm



court - ed re - fus - es to swoon, **Gaston:** then the
in late. **LeFou:** "Your check - in time's noon!" **D'Argue:** How

accel. poco a poco

The vocal line concludes with Gaston, LeFou, and D'Argue. The piano accompaniment features an *accel. poco a poco* marking, indicating a gradual increase in tempo.