

# IF I CAN'T LOVE HER

from Walt Disney's *Beauty and the Beast*:  
*The Broadway Musical*

Music by ALAN MENKEN  
Lyrics by TIM RICE

Freely

C Am

Piano introduction in 4/4 time, marked *pp*. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a steady bass line with quarter notes. The key signature is one flat (B-flat major/C minor).

F C/G G7 C

Beast: And in my twist-ed face \_\_\_\_\_

First line of the song. The vocal line (treble clef) begins with the lyrics "And in my twist-ed face". The piano accompaniment (grand staff) continues from the introduction. The key signature changes to two flats (B-flat major/C minor).

Am C/G

there's not the slight-est trace \_\_\_\_\_

of an - y - thing that e - ven

Second line of the song. The vocal line continues with "there's not the slight-est trace" and "of an - y - thing that e - ven". The piano accompaniment features a more active bass line with eighth notes and chords.

F Fmaj7/G G Eb

hints of kind - ness.

And from my tor-tured shape, \_\_\_\_\_

Third line of the song. The vocal line continues with "And from my tor-tured shape". The piano accompaniment includes a dynamic marking of *mp* and features a more complex bass line with chords and a melodic line.

*Cb* *Cm*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord markings *Cb* and *Cm* are placed above the vocal staff.

**With more motion**

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

ut - ter blind - ness. Hope - less, \_\_\_\_\_ as my

*rall.*

The second system continues the piece with a tempo change to "With more motion". The vocal line has a double bar line and then continues with a melodic line. The piano accompaniment features a *rall.* (rallentando) marking. Chord markings *Fm*, *Gsus*, *G7*, *Em*, *Bb*, and *C/Bb* are placed above the vocal staff.

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

dream dies. \_\_\_\_\_ As the time flies, \_\_\_\_\_ love a

The third system continues the vocal and piano parts. The vocal line has a double bar line and then continues. The piano accompaniment features a *rall.* marking. Chord markings *F/A*, *C/G*, *F6/9*, and *C/E* are placed above the vocal staff.

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

lost il - lu - sion. Help - less, \_\_\_\_\_ un - for -

*a tempo*

The fourth system concludes the piece. The vocal line has a double bar line and then continues. The piano accompaniment features a *a tempo* marking. Chord markings *Dm/F*, *Em/G*, *F/A*, *G/B*, *Em*, *Bb*, and *C/Bb* are placed above the vocal staff.

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

G/B F/A G7/B C Dm7(add4)<sub>3</sub> C/E Fmaj7 F6

her. No pas - sion could reach me,

C/G F/A G/B C G/B Am Dm7<sub>3</sub>

no les - son could teach me how I could have

*poco cresc.*

C/E F Am Em Bb

loved her and make her love me too. If I

*dim.*

F/A Fm/Ab G7 Agitated Am

can't love her, then who?

*rit.* *mf*

Am Dm/A G Em Am

Long a - go, I should have seen

Am Dm/A G Em Am

all the things I could have been.

B $\flat$  F/A B $\flat$  C/B $\flat$  Gm7

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

Asus A

on - ward!

F#m C D/C G/B

*ff a tempo*

D/A G6/9 D/F#

Em/G F#m/A G/B A/C# D Em7sus

No pain could be

*rall.* *f a tempo*

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

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

Bm Em7 3 D/F# G 3 Gmaj7/A Gmaj7/B

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

A/C# G/B A/C# F Gm7sus 3

her. No spir - it could

8va-----

*ff*

F/A Bb F/C Bb/D 3

win me. No hope left with -

*loco*

C/E F C/E Dm Gm7 3 F/A Bb 3

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

Dm Am Eb Bb/D

set me free. But it's not to

*mf* moving ahead

Bbm6/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