

## 7. BEAUTY

Lyrics by  
SARAH UNDERWOOD

Music by  
JOSH FREILICH

**Sweet 'n sappy**

**PRILLA:** (very hopefully) Yes?

**MATTAN:** Water my flowers for me while I'm gone, 'k?

**PRILLA:**

Come

5

back to me, my love With - out you, I'm in - com - plete. I

8

don't know how to live With out you, so dar - ling and sweet...

## 12 A sudden soul injection! ♩ = 147

12 A sudden soul injection! ♩ = 147

16

I know that boy is a big hot mess.

19

I know he's got his flaws. He's a brat, he's a villain When his

22

tem-per's a gril - lin', Pop pop! Out come the claws.\_\_\_\_

25

My ma ma said "With a boy\_\_\_\_ like that, - Oh\_\_\_\_ girl, don't e - ven start."

28

Oh ma-ma, why did - n't I lis-ten. Mat-tan's done got my heart.

32

Beau - ty is all he can see.

35

Beau - ty, no room for me B. E. A. U. T. Why

38

do I love him? B. E. A. U. T. Why do I feel the way I do? I keep

41

ho-ping and wi-shing And dream-ing that some- day\_\_\_\_\_ He'll think

44

I have B. E. A. U. T. Y. Too.\_\_\_\_\_

48 *riff ad lib*

I know you're thin-kin' Why do\_\_\_\_\_

51

— these girls — Al-ways go for the lout? — Think

54

— I fol-low dum-bly Be-cause he's so come-ly? That's not what it's a- bout!

57

— I'm not so dumb. Ev' ry day — that boy — Drives

60

me com-plete-ly mad! But can a boy

63

who loves flo-wers Real - ly be all bad?

66

Beau - ty's not the on - ly thing that makes my heart sing.

69 *riff it out!*

B. E. A. U. T. Why do I love him?

72

B. E. A. U. T. Why do I feel the way I do? I keep ho-ping and wi-shing And

75

dream-ing that some day He'll think I have B. E. A.

78

U. T. Y. Too. May-be he can't see past his own

81

face. But he real ly wants to make the world A more beau-ti-ful place.

84

Yes, he spends too much time on his hair. That's clear.

87

But the world would be much dar - ker, Oh the

This system contains measures 87, 88, and 89. The vocal line begins with a whole rest in measure 87, followed by the lyrics "But the world would be much dar - ker, Oh the" across measures 88 and 89. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

90

world would be more wretch - ed, Yes the world would be so ug -

This system contains measures 90, 91, and 92. The vocal line continues with the lyrics "world would be more wretch - ed, Yes the world would be so ug -" across these measures. The piano accompaniment continues with dense sixteenth-note patterns in the right hand and a steady bass line in the left hand.

93

- ly If Mat - tan was-n't there. If Mat -

This system contains measures 93, 94, and 95. The vocal line starts with the lyrics "- ly If Mat - tan was-n't there. If Mat -" across these measures. The piano accompaniment maintains the same complex texture of sixteenth-note figures in the right hand and a rhythmic bass line in the left hand.

96

tan was - n't here. — Yeah, — yeah, — yeah... —

98

B. — E. A. U. T. Y. — do I love — him? B. E. A. U. T. Y. do I feel

101

— the way I do? — I keep ho-ping and wi-shing And dream-ing that some-day —

104

Slower

Musical score for measures 104-105. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "You'll think I have B. E." The piano accompaniment features a complex texture with many beamed notes in the right hand and simpler chords in the left hand.

106

*v* *riff ad lib*

Musical score for measures 106-109. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "A. U. T. Y. too." The piano accompaniment features a complex texture with many beamed notes in the right hand and simpler chords in the left hand. A triplet of eighth notes is marked with a '3' above it in measure 106. The piece concludes with a double bar line in measure 109.