



MUSIC THEATRE INTERNATIONAL
**BROADWAY
JUNIOR™**
60 MINUTES

Disney
THE LION KING ©Disney



MUSIC & LYRICS BY
ELTON JOHN & TIM RICE

ADDITIONAL MUSIC & LYRICS BY
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BOOK BY
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BASED ON THE BROADWAY PRODUCTION DIRECTED BY
JULIE TAYMOR

NAME: _____

CHARACTER: _____

PART OF
Disney
THE LION KING
EXPERIENCE

ACTOR'S SCRIPT



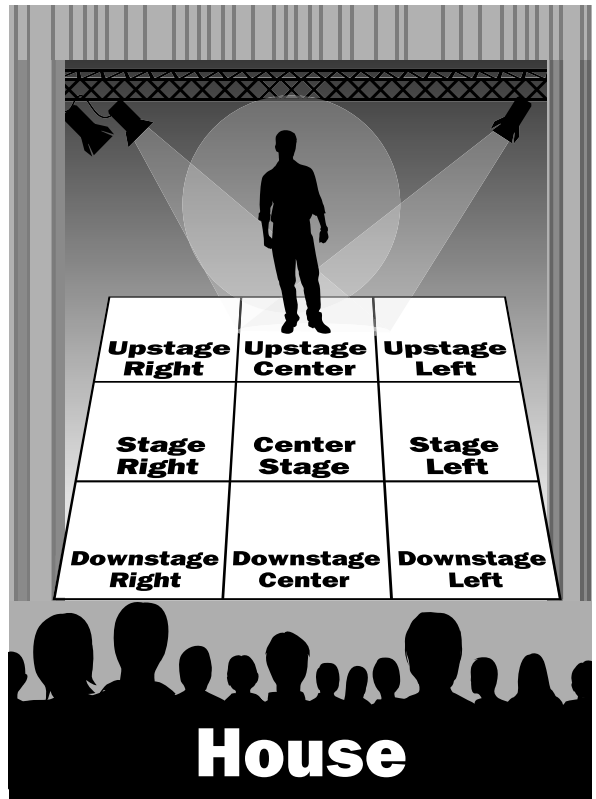
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WELCOME TO THE THEATER

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your Actor's Script contains additional information about this musical, like this introduction and several glossaries. You can look up any bold words in the Theater Glossary at the back of this book. Be sure to take good care of your script, and take notes with a pencil, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since many indoor stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows the nine different parts of the stage.



WHAT TO EXPECT DURING REHEARSALS

You will be performing a musical, a type of **play** that tells a story through songs, dances, and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the lyrics, or words, to the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night**! Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

Music

Since you're performing a musical, it is important to learn the music in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

Choreography

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

Blocking & Scene Work

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your parts of the stage (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

MARKING YOUR SCRIPT

1 Always write your name legibly in the space provided on the cover of your script. Scripts have a way of getting lost or changing hands during rehearsals!

2 Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads “I practically gift-wrapped those cubs for you!” and your director wants you to stress the phrase “gift-wrapped,” underline it in your script.

3 Save time and space by using the following standard abbreviations:

ON: onstage

OFF: offstage

US: upstage

DS: downstage

SL: stage left

SR: stage right

CS: center stage

X: cross

You may use these abbreviations to modify other instructions (example: you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (example: you could write “XDSR” to remind yourself to cross downstage right).

4 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

5 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

6 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around Shenzi, Banzai, and Ed, you might draw a large “H” to represent the three hyenas, then draw an arrow around the “H” indicating the direction in which you are supposed to walk.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!

1

Actor's Script

Name: Sadie Abramson

Character: Scar

2

SCAR

I don't think you really deserve this. I practically gift-wrapped those cubs for you!

(SCAR tosses his carrion to the HYENAS, who dive in and eat voraciously, speaking with their mouths full.)

SHENZI

Well, ya know, it wasn't like they were exactly alone, Scar.

BANZAI

XDSR

3

Yeah, what were we supposed to do, kill Mufasa?

SCAR

4

Precisely.

(#11 BE PREPARED. SCAR approaches ED, SHENZI, and BANZAI. During the song, more HYENAS enter.)

BE PREPARED

5 Freely SCAR:

I ne - ver thought hy - e - nas es -

6

sen-tial; you're crude and un-speak-a-bly plain. But

7

may - be you've a glim-mer of po - ten - tial if

8

DICTION

al-ied with my vi-sion and brain.

A Tempo

SYNOPSIS

RAFIKI gathers the **ANIMALS** of the Pridelands to welcome the newborn cub of King **MUFASA** and Queen **SARABI** (*Circle of Life with Nants' Ingonyama*). The king's jealous brother **SCAR**, no longer heir to the throne, skips the ceremony, upsetting Mufasa. Time passes (*Grasslands Chant*) and **YOUNG SIMBA** grows into a curious young lion. Mufasa explains the circle of life and that Young Simba will one day be king of the Pridelands. Young Simba shares this news with Scar, who encourages his nephew to visit the forbidden Elephant Graveyard. Young Simba finds his best friend **YOUNG NALA** hunting with **SARAFINA** and the **LIONESSES** (*The Lioness Hunt*) and invites her on his adventure. Once they ditch their overbearing babysitter **ZAZU** (*I Just Can't Wait to Be King*), the cubs encounter the ravenous **SHENZI**, **BANZAI**, and **ED** in the graveyard. Mufasa arrives and pummels the hyenas then takes the cubs home. Scar emerges from the darkness to recruit the **HYENAS** in his murderous plan to become king (*Be Prepared*). Back in the Pridelands, Mufasa reprimands Young Simba then shares the guidance of their ancestors, up among the stars (*They Live in You*).

Enacting his plan, Scar leaves Young Simba alone in the gorge and signals the hyenas to scare a herd of wildebeest (*The Stampede*). Scar alerts Mufasa, who leaps into the stampede to save his son. Mufasa rescues Young Simba, but Scar pushes his brother back into the gorge, where he is trampled. Scar blames Young Simba for the king's death and tells him to run away and never return. As Sarabi, Young Nala, Rafiki, and the lionesses mourn the loss of Mufasa and Young Simba (*The Mourning*), Scar assumes the throne, uniting lions and hyenas under his dark reign. Lost in the desert, Young Simba meets **TIMON** and **PUMBAA**, who take him to their "worry-free" jungle home (*Hakuna Matata*).

Under Scar's reign, the Pridelands are nearly destroyed. Now grown, **NALA** decides to leave and seek help (*Shadowland*). To her delight, she finds **SIMBA** alive in the jungle (*Can You Feel the Love Tonight*). Nala urges him to take his rightful place as king, but still ashamed, Simba refuses. Rafiki appears and helps Simba remember his father (*He Lives in You*). With newfound courage, Simba agrees to return to the Pridelands. Timon and Pumbaa distract the hyenas (*Luau Hawaiian Treat*) while Nala rallies the lionesses. Simba confronts his uncle, the truth of Mufasa's murder is revealed, and Scar runs away, pursued by angry hyenas. With peace restored in the Pridelands, Simba takes his place as king and the circle of life continues (*Finale*).

THEATER TIPS

- It takes an ensemble to make a show; everyone's part is important.
 - Be respectful of others at all times.
 - Always arrive at rehearsal on time and ready to begin.
 - Bring your script and a pencil to every rehearsal.
 - Be specific! Make clear choices about your character's background and motivation for each line and action.
 - Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
 - To help memorize your lines, try writing them down or speaking them aloud to yourself in a mirror.
 - Remember to thank your director and fellow cast and crew often.
 - Before each performance, wish everyone "break a leg" – which is theater talk for "good luck!"
 - Be quiet backstage. If you can see audience members, they can see you, so stay out of sight.
 - If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
 - **HAVE FUN!**
-

CHARACTERS

RAFIKI – a mysterious and wise mandrill

ENSEMBLE – the animal inhabitants of the Pridelands, including the wildebeest; also transform into the jungle and desert

MUFASA – a lion, king of the Pridelands, and Simba's father

SARABI – a lioness, queen of the Pridelands, and Simba's mother

ZAZU – a hornbill, Mufasa's loyal yet fretful attendant

SCAR – a lion, Mufasa's jealous brother

YOUNG SIMBA / SIMBA – a curious, eager lion who will one day be king

LIONESSES – the female lions who care for the Pridelands

YOUNG NALA / NALA – a spunky, brave lioness and Simba's best friend

SARAFINA – a lioness, Nala's mother

BANZAI – a scruffy male hyena who serves Scar

SHENZI – a tough female hyena who serves Scar

ED – a dimwitted male hyena who serves Scar

HYENAS – stinking, mangy animals who live outside the Pridelands

TIMON – a sarcastic, outgoing meerkat who lives in the jungle

PUMBAA – a gentle, kind-hearted warthog and Timon's best friend



(#1 ORCHESTRA TUNE-UP.)

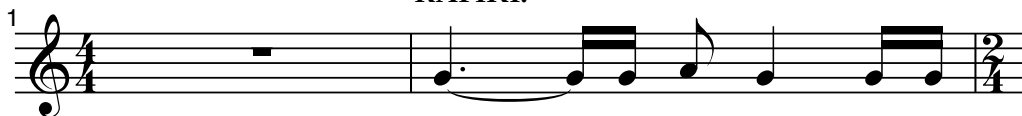
SCENE 1: PRIDE ROCK

(Before the dawn, an old mandrill, RAFIKI, enters and calls out.
VOICES respond as the sun rises. #2 CIRCLE OF LIFE WITH
NANTS' INGONYAMA.)

CIRCLE OF LIFE

WITH NANTS' INGONYAMA

RAFIKI:



Nan ——— ts'in-go - nya - ma, ba -



ENSEMBLE 1:



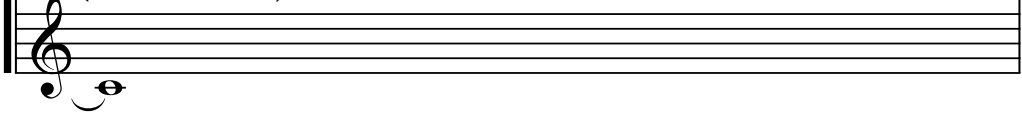
ENSEMBLE 2:



(ENSEMBLE 1):



(ENSEMBLE 2):



6 **RAFIKI:**



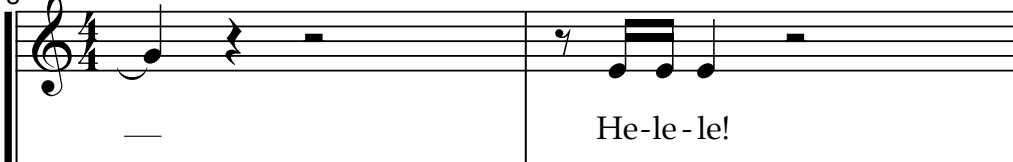
Nan—— ts'in-go - nya - ma, ba-ki - thi ba-bo.——

ALL:

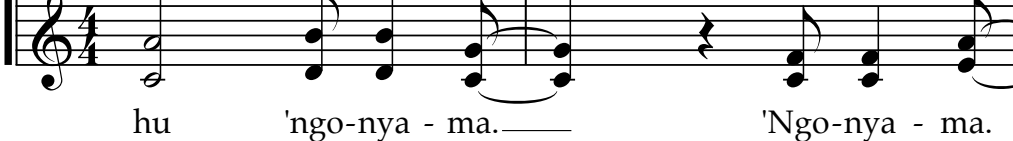


Si-thi

8




— He-le-le!

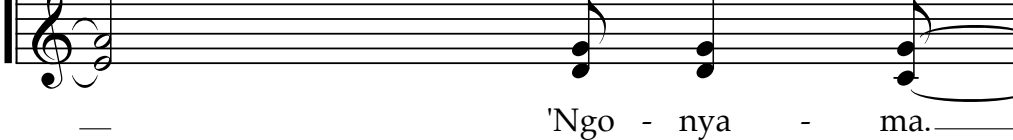


hu 'ngo-nya - ma.—— 'Ngo-nya - ma.

10



Si - zo nqo'!



— 'Ngo - nya - ma.——

11



He-le-le!



— 'Ngo-nya - ma.—— 'Ngo-nya - ma.

13

I - ngo-nya - ma neng - we 'na - ma - ba - la.

14 **ALL:**

I - ngo-nya - ma neng - we 'na - ma ba - la.

15

I - ngo-nya - ma neng - we 'na - ma ba - la.

16

I - ngo-nya - ma neng - we 'na - ma ba - la.

17 **RAFIKI:**

p From the

I - ngo-nya - ma neng - we 'na - ma ba - la.

(RAFIKI):

18

day we ar - rive — on the

(ALL):

I - ngo-nya - ma neng - we 'na - ma - ba - la.

19

pla - net and

I - ngo-nya - ma neng - we 'na - ma - ba - la.

20

blink - ing step in - to the sun,

I - ngo-nya - ma neng - we 'na - ma - ba - la.

21

— there is

I - ngo-nya - ma neng - we 'na - ma - ba - la.

22

more to see_____ than can

I - ngo-nya - ma neng - we 'na - ma - ba - la.

23

e - ver be seen,_____ more to

I - ngo-nya - ma neng - we 'na - ma - ba - la.

24

do than can e - ver_____ be

I - ngo-nya - ma neng - we 'na - ma - ba - la.

25

done._____ There is

I - ngo-nya - ma neng - we 'na - ma - ba - la.

26 (RAFIKI):

27

— here. More to find

I - ngo-nya - ma neng - we 'na-ma-ba - la.

28

— than can e - ver be

I - ngo-nya - ma neng - we 'na-ma-ba - la.

29

found. But the

I - ngo-nya - ma neng - we 'na-ma-ba - la.

30

sun roll - ing high — through the

I - ngo - nya - ma neng - we 'na - ma - ba - la.

31

sap - phi - re sky — keeps great and

I - ngo - nya - ma neng - we 'na - ma - ba - la.

32

small on the end - less

I - ngo - nya - ma neng - we 'na - ma - ba - la.

33

ENSEMBLE 1:

round. It's the cir - cle of

ENSEMBLE 2:

I - ngo - nya - ma neng - we 'na - ma - ba - la.

(Pride Rock comes into view above the gathering menagerie. A hornbill, ZAZU, reverently bows to a regal lion, MUFASA, and his mate, SARABI. RAFIKI hobbles through the crowd, climbs to the promontory, and embraces MUFASA, who carries a royal symbol. SARABI nestles her newborn cub in her paws. RAFIKI rattles gourds over the cub and smears nectar on his forehead.)

34 (ENSEMBLE 1):



life

(ENSEMBLE 2):



mf I - ngo-nya - ma neng - we we-ma.

35



and it moves us all——

I - ngo-nya - ma neng - we we-ma.

36



I - ngo-nya - ma neng - we we-ma.

37

through des - pair and

I - ngo-nya - ma neng - we we-ma.

38

hope,

I - ngo-nya - ma neng - we we-ma.

39

through faith and

I - ngo-nya - ma neng - we we-ma.

40

love.

I - ngo-nya - ma neng - we we-ma.

41 (ENSEMBLE 1):



'Til we find our

(ENSEMBLE 2):



I - ngo-nya - ma neng - we we-ma.

42

place_____

I - ngo-nya - ma neng - we we-ma.

Detailed description: This is a musical score for a song. It consists of two staves. The top staff is a treble clef with a melody line. The bottom staff is a treble clef with a bass line. The melody line starts with a quarter note, followed by a half note, and then a quarter note. The bass line starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 'I - ngo-nya - ma neng - we we-ma.' are written below the bass line. The word 'place' is written below the melody line with a long horizontal line underneath it.

43

on the path un - win -

I - ngo-nya - ma neng - we we-ma.

44



ding

I - ngo-nya - ma neng - we we-ma.

45

in the

I - ngo-nya - ma neng - we we-ma.

46

cir - cle,

I - ngo-nya - ma neng - we we-ma.

47

the cir - cle of

I - ngo-nya - ma neng - we we-ma.

48

life.

I - ngo-nya - ma neng - we 'na-ma-ba - la.

(RAFIKI gently lifts and presents baby Simba to his SUBJECTS, who react with jubilation.)

49

It's the cir - cle of

I - ngo-nya - ma neng - we 'na-ma-ba - la.

50 (ENSEMBLE 1):

life

A FEW VOICES:

f Ba - le - k'in-gon-ya-m'i ya ga -

(ENSEMBLE 2):

I - ngo-nya - ma neng - we we-ma.

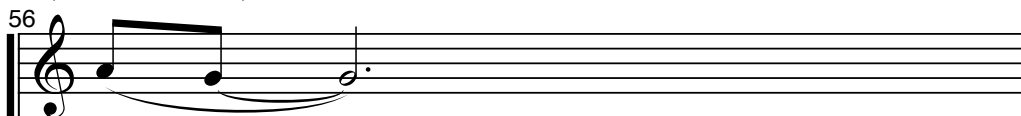
51

and it moves us all

le!

I - ngo-nya - ma neng - we we-ma.

(ENSEMBLE 1):



love.

(ENSEMBLE 2):



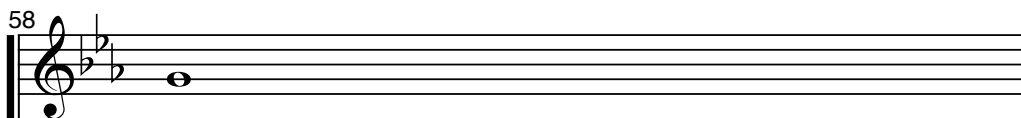
I - ngo-nya - ma neng - we we-ma.



'Til we find our



I - ngo-nya - ma neng - we we-ma.



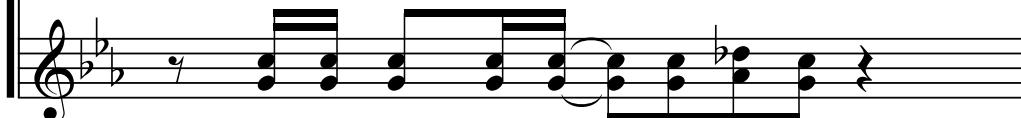
place



I - ngo-nya - ma neng - we we-ma.



on the path un - win -



I - ngo-nya - ma neng - we we-ma.

60

The musical score consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a single melodic line starting with a half rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The bottom staff is also in treble clef with the same key signature. It begins with a quarter rest, followed by a series of chords: a half note chord of G4 and B-flat4, a half note chord of F#4 and A-flat4, a half note chord of E4 and G4, a half note chord of D4 and F#4, a half note chord of C4 and E-flat4, and a final quarter rest. The lyrics 'I - ngo-nya - ma neng - we we-ma.' are written below the bottom staff, aligned with the chords.

- ding

I - ngo-nya - ma neng - we we-ma.

61

The musical score consists of two staves. The top staff is a vocal line in G minor (one flat) with a treble clef. It begins with a whole rest, followed by a half note G4, and another whole rest. Below the staff are the lyrics "in" and "the". The bottom staff is a piano accompaniment in G minor with a treble clef. It starts with a quarter rest, followed by eighth-note chords: F4-A4, E4-G4, D4-F4, C4-E4, B3-D4, A3-C4, and F3-A3. There is a fermata over the fifth chord (B3-D4). The piece ends with a double bar line.

in the

I - ngo-nya - ma neng - we we-ma.

62

cir - cle,

I - ngo-nya - ma neng - we we-ma.

63 **ALL:** 3

The cir - cle of life! _____

(ALL exit. #3 INTO SCAR'S CAVE.)

SCENE 2: SCAR'S CAVE

(A field mouse scampers across the stage. SCAR enters and captures it.)

SCAR

(holding the mouse by the tail)

Life's not fair, is it? You see, I shall never be king. And you...

(laughs)

You shall never see another day. *Adieu.*

(SCAR is about to dine when ZAZU enters.)

ZAZU

Didn't your mother ever tell you not to play with your food?

(The mouse scampers offstage to see another day!)

SCAR

(mock sad)

Now look, Zazu – you've made me lose my lunch.

ZAZU

You'll lose more than that when the king gets through with you!

(SCAR, licking his chops, advances on ZAZU, who backs away. MUFASA enters.)

MUFASA

Scar!

ZAZU

Impeccable timing, Your Majesty.

MUFASA

Sarabi and I didn't see you at the presentation of Simba.

SCAR

(insincere)

That was today? Oh, I feel simply awful. Must have slipped my mind.

ZAZU

As the king's brother, you should have been first in line.

SCAR

I was first in line... until the little hairball was born.

MUFASA

That hairball is my son and your future king.

SCAR

Oh, I shall practice my curtsy.

(SCAR turns to walk away.)

MUFASA

Don't turn your back on me, Scar!

SCAR

Oh, no, Mufasa. Perhaps you shouldn't turn your back on me!

(SCAR and MUFASA aggressively face off. ZAZU takes cover.)

MUFASA

Is that a challenge?

SCAR

(backing off)

Temper, temper. I wouldn't dream of challenging you.

ZAZU

Pity. Why not?

SCAR

Well, I got the lion's share of brains... but when it comes to brute strength, I'm afraid I'm in the shallow end of the gene pool...

(SCAR slinks away and exits. MUFASA paces.)

MUFASA

What am I going to do with him?

ZAZU

Well, sire...

(gestures to the ground)

... he'd make a very handsome throw rug.

MUFASA

Zazu!

ZAZU

And just think. Whenever he gets dirty, you can take him out and beat him!

(MUFASA laughs as he exits with ZAZU.)

SCENE 3: THE PRIDELANDS

(#4 GRASSLANDS CHANT. Time has passed. RAFIKI enters and looks off in the distance. The ENSEMBLE forms the grass of the Pridelands. Something exciting approaches.)

GRASSLANDS CHANT

Flowing Like The Wind

1 3 ENSEMBLE 3:
Zm zm

5 zmm zmm zmm

8 ENSEMBLE 2:
Ma-ma ye ma-ma ye
(ENSEMBLE 3):
zmm. Zm zm zmm zmm

11 ma-ma ye— ma-ma ye. Ma-ma ye
zmm zmm. Zm zm zmm

14

ma-ma ye ma-ma ye— ma-ma ye.

zmm zmm zmm. Zm zm

ENSEMBLE 1:

17

Wo - za'm - fan'. Oh,— wo - za!

(ENSEMBLE 2):

Ma-ma ye ma-ma ye

(ENSEMBLE 3):

zmm zmm

19

Wo - za'm-fan-a. Oh,— wo - za!

ma-ma ye— ma-ma ye.

zmm zmm. Zm zm

(ENSEMBLE 1):

21

Wo - za'm - fan'. Oh, — wo - za!

(ENSEMBLE 2):

Ma-ma ye ma-ma ye.

(ENSEMBLE 3):

zmm zmm.

ENSEMBLE 1, 2:

23

Wo-za'm-fan-a. Oh, wo - za! Ma -ma ye!

ENSEMBLE 3:

Wo-za'm-fan-a. Oh, wo - za! Ma -ma ye!

(YOUNG SIMBA, now a headstrong young cub, and MUFASA enter and move through the grass. RAFIKI exits.)

25

Bu - sa le li - zwe bo! Bu - sa le li - zwe bo!

Bu - sa le li - zwe bo! Bu - sa le li - zwe bo!

YOUNG SIMBA: Where're we going?

27

Bu - sa le li - zwe bo! Bu - sa lom - hla-ba!

Bu - sa le li - zwe bo! Bu - sa lom - hla-ba!

29

Bu - sa ngo than-do bo! Bu - sa ngo than-do bo!

Bu - sa ngo than-do bo! Bu - sa ngo than-do bo!

YOUNG SIMBA: Why'd we get up so early?

31

Bu - sa ngo than-do bo! Bu - sa lom - hla-ba!

Bu - sa ngo than-do bo! Bu - sa lom - hla-ba!

33

Bu - sa le li - zwe bo! Bu - sa le li - zwe bo!

Bu - sa le li - zwe bo! Bu - sa le li - zwe bo!

(MUFASA climbs Pride Rock. YOUNG SIMBA follows him up to the summit.)

(ENSEMBLE 1, 2): YOUNG SIMBA: Are we there yet?

35 Bu - sa le li - zwe bo! Bu - sa lom - hla - ba! He

(ENSEMBLE 3):

Bu - sa le li - zwe bo! Bu - sa lom - hla - ba! He

37 um hem. He um hem. Ya

um hem. He um hem. Ya

39 oh ha. He um hem.

oh ha. He um hem.

MUFASA

(chuckling)
 Sit by me.
 (gazes out over the Pridelands)
 Look, Simba: Everything the light touches is our kingdom.

YOUNG SIMBA

Wow...

MUFASA

A king's time as ruler rises and falls like the sun. One day, Simba, the sun will set on my time here and will rise with you as the new king.

YOUNG SIMBA

And this'll all be mine?

MUFASA

Everything.

YOUNG SIMBA

(in awe)

Everything the light touches...

(looks off in the distance)

What about that shadowy place over there?

MUFASA

That's beyond our borders. You must never go there, Simba.

YOUNG SIMBA

But I thought a king can do whatever he wants.

MUFASA

Well, there's a lot more to being king than getting your way all the time.

YOUNG SIMBA

(pointing in the distance)

Dad, what are those birds over there?

MUFASA

They're buzzards.

YOUNG SIMBA

They're scary. Why don't you chase 'em away?

MUFASA

I don't have to. They're doing what they're supposed to do. You see, Simba, everything exists in a delicate balance. As king, you need to understand that balance and respect all creatures – from the crawling ant to the leaping antelope.

YOUNG SIMBA

But Dad, don't we eat the antelope?

MUFASA

Yes, but when we die, our bodies become the grass, and the antelope eat the grass. Everything is connected in the great circle of life.

(ZAZU flaps in.)

ZAZU

Siiiiire! Where are you? Siiiiire!

(MUFASA and YOUNG SIMBA descend from Pride Rock.)

MUFASA

Good morning, Zazu.

ZAZU

Sire, there you are. Urgent news!! Hyenas! In the Pridelands!

MUFASA

Zazu, take Simba home.

YOUNG SIMBA

Aw, Dad, can't I come?

MUFASA

No, Son.

(MUFASA exits.)

YOUNG SIMBA

I never get to go anywhere.

ZAZU

Oh, young Master, one day you will be king. Then you can chase away those slobbering, mangy, stupid poachers from dawn until dusk.

(YOUNG SIMBA and ZAZU exit. #5 RETURN TO SCAR'S CAVE.)

SCENE 4: SCAR'S CAVE

(SCAR lounges in the shade. YOUNG SIMBA, pumped up by Zazu's speech, enters.)

YOUNG SIMBA

Hey, Uncle Scar! Guess what? I'm gonna be king of Pride Rock!

SCAR

Oh, goodie. Well, forgive me for not leaping for joy. Bad back, you know.

YOUNG SIMBA

My dad just showed me the whole kingdom! And I'm gonna rule it all!

SCAR

(scheming)

Really? He didn't show you what's beyond that rise at the northern border, did he?

YOUNG SIMBA

Well, no. He said I can't go there.

SCAR

And he's absolutely right! It's far too dangerous. Only the bravest of lions go there.

YOUNG SIMBA

Well, I'm brave. What's out there?

SCAR

I'm sorry, Simba... I just can't tell you.

YOUNG SIMBA

Why not?

SCAR

An elephant graveyard is no place for a young prince.

YOUNG SIMBA

An elephant what?

SCAR

Oops.

YOUNG SIMBA

Whoa!

SCAR

Oh dear, I've said too much. Well, I suppose you'd have found out sooner or later – you being so clever and all. Just promise me you'll never visit that dreadful place.

YOUNG SIMBA

No problem, Uncle Scar.

SCAR

There's a good lad. You run along now and have fun. And remember: It's our little secret.

(YOUNG SIMBA scampers off. SCAR laughs and exits. #6 OUR LITTLE SECRET.)

SCENE 5: THE PRIDELANDS

(LIONESSES enter to hunt. RAFIKI enters and watches.)

THE LIONESS HUNT

LIONESSES:

Ah ha— hayi— (ya) hayi— (ya) hayi

— (ya) hayi. We ba - ba. Zin-ge - la, si - yo

zin-ge - la, ba-ba. Ah ha hayi— (ya) hayi (ya) hayi

— (ya) hayi. We ba - ba. Zin-ge - la, si - yo

zin - ge - la, ba - ba. We ba - ba.

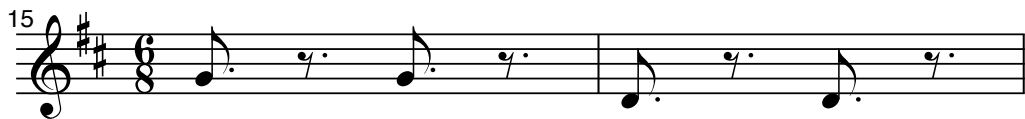
Zin-ge - la, si - yo zin-ge - la, ba - ba. We ba - ba.

Zi-ngel - la, si - yo zin-ge - la, ba - ba. Hi ba - ba.

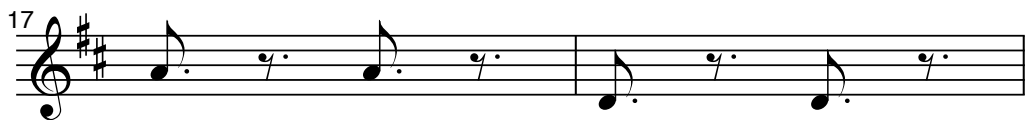


S'qhu-be - ke - ni si - yo zin - ge - la.

(#7 **THE LIONESS HUNT.** *The LIONESSES hunt and attack a gazelle.*)



Hem! Hem! Hem! Hem!



Hem! Hem! Hem! Hem!



Hem! Hem! Hem! Hem!



Hem! Hem! Ah ha hayi



— (ya) hayi (ya) hayi — (ya) hayi. We ba - ba.



Zin-ge - la, si - yo zin - ge - la, ba - ba.

(*RAFIKI exits as YOUNG SIMBA enters. He weaves in and out of the LIONESSES, in search of his friend YOUNG NALA.*)

YOUNG SIMBA

Hey, Nala!

YOUNG NALA

Hi, Simba.

YOUNG SIMBA

I just heard about this great place. Come on!

YOUNG NALA

Simba – I’m going hunting with my mother.

YOUNG SIMBA

This is a place your mother would never go.

YOUNG NALA

So where is it? Better not be any place lame!

YOUNG SIMBA

No. It’s really cool.

LIONESSES

So, where is this “really cool” place?

SARABI

Simba?

YOUNG SIMBA

Oh... hi, Mom.

(lying)

It’s... around the waterhole.

YOUNG NALA

The waterhole? What’s so great about the waterhole?

YOUNG SIMBA

(through teeth)

I’ll show you when we get there.

YOUNG NALA

Ohhhh!

(to SARAFINA)

Uh, Mom, can I go with Simba?

SARAFINA

(checking in with a fellow mother)

Sarabi?

YOUNG SIMBA, YOUNG NALA

Pleeeez?

SARABI

It's all right with me...

YOUNG SIMBA, YOUNG NALA

Yay!!!

(YOUNG SIMBA and YOUNG NALA make a break for it as ZAZU flaps in.)

SARABI

... as long as Zazu goes with you to the waterhole.

(YOUNG SIMBA and YOUNG NALA freeze in their tracks, miffed.)

YOUNG SIMBA

No! Not Zazu.

(The LIONESSES exit. ZAZU flaps ahead of YOUNG SIMBA and YOUNG NALA as they travel.)

ZAZU

Step lively! The sooner we get to the waterhole, the sooner we can leave!

(SIMBA and NALA whisper conspiratorially.)

YOUNG NALA

So where're we really goin'?

YOUNG SIMBA

An elephant graveyard.

YOUNG NALA

(loudly)

Wow!

YOUNG SIMBA

Shhhh! Zazu...

YOUNG NALA

Right. So how're we gonna ditch the dodo?

(YOUNG SIMBA and YOUNG NALA huddle. ZAZU, thrilled, flies to them.)

ZAZU

Oh, just look! Little seeds of romance blossoming in the savanna! And one day you two will be married!

YOUNG SIMBA, YOUNG NALA

Yuck!/Eewwww!

YOUNG SIMBA

I can't marry her. She's my friend.

YOUNG NALA

Yeah. It'd be too weird.

ZAZU

Well, sorry to burst your bubble, but you two turtle doves have no choice. It's a tradition going back generations.

YOUNG SIMBA

Well, when I'm king, that'll be the first thing to go.

ZAZU

Not so long as I'm around.

YOUNG SIMBA

In that case, you're fired.

ZAZU

Nice try. But only the king can do that.

YOUNG NALA

Well, he is the future king.

YOUNG SIMBA

Yeah! So you have to do what I tell you!

ZAZU

Not yet, I don't! And with an attitude like that, I'm afraid you will be a pretty pathetic king, indeed!

YOUNG SIMBA

Not the way I see it!

(#8 I JUST CAN'T WAIT TO BE KING. YOUNG SIMBA and YOUNG NALA exit and ZAZU freaks out as we enter Young Simba's imagination.)

I JUST CAN'T
WAIT TO BE KING

Spirited Fun!

ENSEMBLE:

1 2 **ENSEMBLE:**



The musical notation for the Ensemble section is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The notation consists of a whole rest on the first line (F5), followed by a double bar line, then a half note on the first line (F5), and finally a whole rest on the first line (F5).


Hem!

ZAZU

(realizing the cubs are gone)

Simba?... Nala? Where are you hiding?! If you don't come out this instant— This isn't funny. I'm not laughing.

5



Hem!

Hem!

(YOUNG SIMBA and YOUNG NALA enter in fabulous costumes.)

YOUNG SIMBA:

9

YOUNG SIMBA:

I'm

Hem!

11

gon-na be a migh - ty king so

The musical score is written on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody for the lyrics 'gon-na be a migh - ty king so'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), and G4 (quarter). The bottom staff is also in treble clef with the same key signature. It contains a bass line with a single G3 note at the beginning, followed by two whole rests.

Hem!

13 (YOUNG SIMBA): ZAZU:

e - ne - mies be - ware! I've

(ENSEMBLE):

Hem!

15

ne-ver seen a king of beasts with

Hem!

17 YOUNG SIMBA:

quite so lit - tle hair! I'm

Hem!

19

gon-na be the mane e - vent like

Hem!

21

no king was— be - fore. I'm

Hem!

23

brush-ing up— on look-ing down. I'm

Hem!

25

ZAZU:

work-ing on— my roar! Thus

Hem!

27

far a ra - ther un - in - spir - ing

29 (ZAZU): YOUNG SIMBA:

thing. Oh, I

ENSEMBLE:

Ha ha ha ha ha!

31

just can't— wait to be king!

ZAZU: You've rather a long way to go, young master, if you think—

34 YOUNG SIMBA,
ENSEMBLE 2:

No one say-ing do this.

ZAZU: When I said that I—

38 YOUNG NALA,
ENSEMBLE 1:

No one say - ing be there.

ZAZU: What I meant was that the—

40 YOUNG SIMBA,
ENSEMBLE 2:

No one say - ing stop that.

ZAZU: What you don't realize is that sometimes—

42 **ZAZU:**

Now see here!

No one say-ing see here!

No one say-ing see here!

45 **ALL:** **ZAZU:** That's definitely out!

Free to run a - round all— day.

48 **YOUNG SIMBA:**

Free to do it all my—

51

way!

ENSEMBLE:

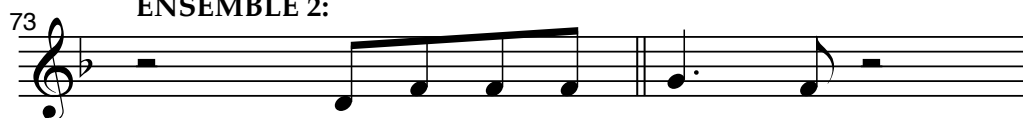
Hem! Hem!

55

Hem! Hem!

15

**YOUNG SIMBA,
ENSEMBLE 2:**



Ev - 'ry - bo - dy look left!

**YOUNG NALA,
ENSEMBLE 1:**

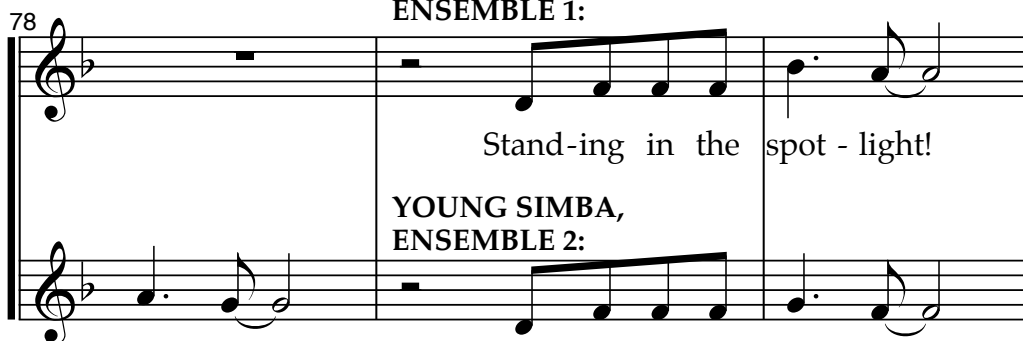
YOUNG SIMBA:



Ev-'ry-bo-dy look right!

Ev-'ry-where you

**YOUNG NALA,
ENSEMBLE 1:**



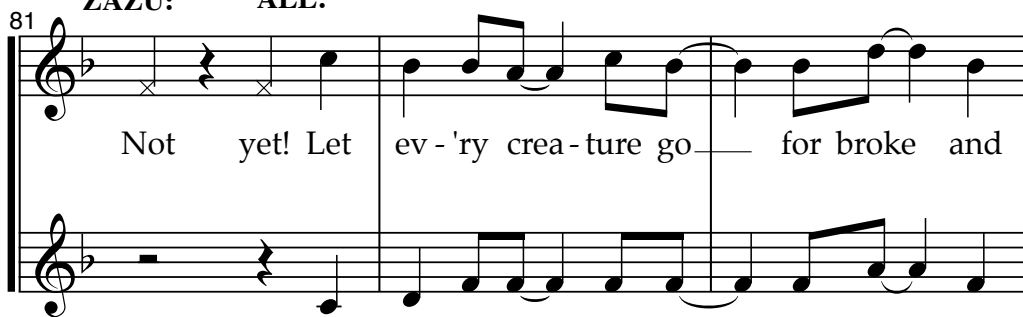
Stand-ing in the spot - light!

**YOUNG SIMBA,
ENSEMBLE 2:**

look I'm—

stand-ing in the spot - light!

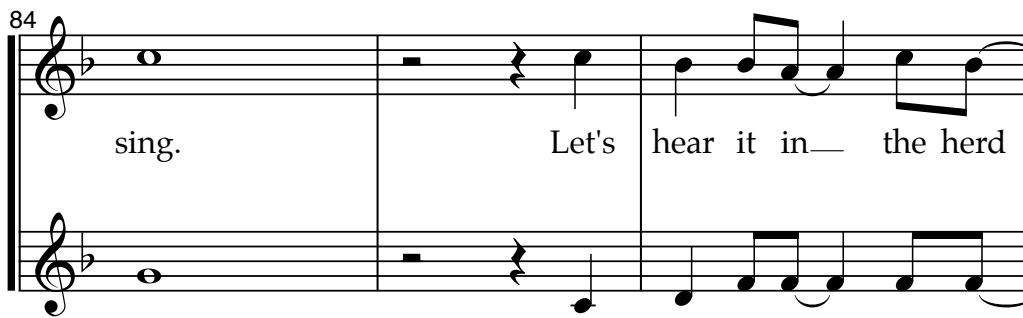
ZAZU: ALL:



Not yet! Let

ev - 'ry crea - ture go — for broke and

Let ev - 'ry crea - ture go — for broke and



sing.

Let's hear it in — the herd

sing.

Let's hear it in — the herd

87

— and on— the wing. It's

— and on— the wing. It's

90

gon - na be— King Sim - ba's fin - est fling!

gon - na be— King Sim - ba's fin - est fling!

93 **YOUNG SIMBA:**

Oh, I just can't— wait to be

96 **ALL:**

king! Oh, he just can't—

99 **YOUNG SIMBA:**

Oh, I

wait to be king!

(YOUNG SIMBA):

102

just can't— wait

ALL:

Just can't— wait

106

ALL:

to be king!_____

(YOUNG SIMBA and YOUNG NALA escape as the ENSEMBLE exits, leaving ZAZU alone onstage.)

ZAZU

Simba! Nala! Oh, you're a royal pain in the tail feathers!
(flies into a tree, then exits dizzily)
Nimba! Sala!

SCENE 6: THE ELEPHANT GRAVEYARD

(YOUNG SIMBA and YOUNG NALA enter laughing. This is a creepy place, but they don't notice.)

YOUNG SIMBA

All right! We lost him! I am a genius!

YOUNG NALA

Hey, genius – it was my idea!

YOUNG SIMBA

Yeah, but I pulled it off!

YOUNG NALA

Oh yeah?!

(YOUNG SIMBA playfully leaps for YOUNG NALA and they tussle. She flips him. He lands on his back with a thud and tries to get up, but YOUNG NALA holds him there.)

YOUNG NALA

Pinned ya!

YOUNG SIMBA

Hey, let me up!

(YOUNG NALA does but then flips YOUNG SIMBA again!)

YOUNG NALA

Pinned ya again!

(#9 ELEPHANT GRAVEYARD.)

YOUNG SIMBA

(finally noticing their surroundings)

This is it! We made it!

(A pile of huge, terrifying bones comes into view. The CUBS love it!)

YOUNG NALA

It's really creepy.

YOUNG SIMBA

Yeah. Isn't it great?!

YOUNG NALA

We could get in big trouble!

(ZAZU swoops in.)

ZAZU

I know! That's where I come in.

YOUNG SIMBA, YOUNG NALA

Zazu...

ZAZU

This is waaaay beyond the boundary of the Pridelands. Very dangerous!

YOUNG SIMBA

Danger? Ha! I walk on the wild side. I laugh in the face of danger.
Ha-ha-ha-ha-ha!

HYENA VOICES

Hee-hee-hee-hee-hee!!!

*(YOUNG SIMBA is startled as three HYENAS slink out of hiding:
BANZAI, SHENZI, and ED.)*

SHENZI

Well, well, well, Banzai. What have we got here?

BANZAI

Hmmm... I don't know, Shenzi. What do you think, Ed?

ED

Hee-hee-hee!

BANZAI

Just what I was thinkin'. A trio of trespassers.

ZAZU

A simple navigational error, let me assure you. We'll be leaving now.

SHENZI

Whoa! Wait...

(sniffs)

I know you. You're Mufasa's little stooge.

ZAZU

I, madam, am the king's majordomo!

SHENZI

Looks more like the king's major dumbo.

(The HYENAS cackle with laughter. BANZAI approaches YOUNG SIMBA.)

BANZAI

And that would make you...

YOUNG SIMBA

The future king!

SHENZI

Do you know what we do to kings who step out of their kingdom?

YOUNG SIMBA

Huh. You can't do anything to me!

ZAZU

Er... technically, they can. We are on their land.

YOUNG SIMBA

But Zazu, you told me hyenas are nothing but slobbering, mangy, stupid poachers!

BANZAI

Slobbering?

SHENZI

Mangy?

BANZAI, SHENZI

And stupid?!?

ED

Huh?

ZAZU

Oh, my, my, my. Look at the sun. It's time to go!

BANZAI

(grabs ZAZU)

Not so fast, food.

SHENZI

How about some take out?

(grabs YOUNG NALA)

Make mine a club sandwich!

BANZAI

Time to chow down.

SHENZI

Heads or tails?

ED

Yum yum yum yum yum...

YOUNG NALA

Simba!

(Trying to protect YOUNG NALA, YOUNG SIMBA musters all his courage and tries to roar.)

YOUNG SIMBA

Rr-rr...

(All that comes out is a pathetic squeak.)

SHENZI

That was it?!? Ah-ha-ha-ha!!! Come on, do it again!

(The HYENAS laugh menacingly.)

YOUNG SIMBA

Rr-rr...

(takes a deep breath, then)

Rr-rr!

(YOUNG SIMBA's tiny attempt is replaced by a deafening roar as MUFASA enters and pummels the HYENAS.)

MUFASA

Roar! Roar!!!

SHENZI, BANZAI

(variously)

Ow! Hey! Ouch! Stop! Please! Uncle! We're sorry!

MUFASA

Silence! If you ever go near my son again—

SHENZI

Son? Son? That was your son?

(laughs nervously, to BANZAI)

Did you know that?

BANZAI

Me? No! Did you?

SHENZI

No! Of course not!

BANZAI, SHENZI

Ed?

(ED laughs and nods "yes.")

MUFASA

Roar!

(The HYENAS scamper into the shadows, yipping. YOUNG SIMBA steps forward.)

YOUNG SIMBA

Dad, I—

MUFASA

You deliberately disobeyed me!

YOUNG SIMBA

Dad, I'm... I'm sorry.

MUFASA

Let's go home.

(MUFASA leads the way, ZAZU flapping behind him. YOUNG SIMBA follows, embarrassed.)

YOUNG NALA

(to YOUNG SIMBA)

I thought you were very brave.

(SHENZI, BANZAI, and ED emerge, licking their wounds.)

BANZAI

That lousy Mufasa. I won't be able to sit for a week!

SHENZI

If it weren't for those pushy lions, we'd be running the joint!

ED

Hee-hee-hee....

(#10 SCAR ENTERS. SCAR emerges from the shadows with a scrap of carrion.)

SCAR

Oh, surely we lions are not all that bad.

(The HYENAS gasp... until they recognize SCAR and heave sighs of relief.)

BANZAI

Oh, Scar. It's just you.

SHENZI

Yeah, we were afraid it was somebody important.

BANZAI

Yeah, you know – like Mufasa.

SHENZI

Oh, I just hear that name and I shudder.

BANZAI

Mufasa Mufasa Mufasa Mufasa...

(SHENZI shudders as BANZAI and ED laugh uncontrollably.)

SCAR

I'm surrounded by idiots.

BANZAI

Hey, did'ja bring us anything to eat, Scar old buddy, old pal? Huh?

SHENZI, BANZAI

Did'ja-did'ja-did'ja?

SCAR

I don't think you really deserve this. I practically gift-wrapped those cubs for you!

(SCAR tosses his carrion to the HYENAS, who dive in and eat voraciously, speaking with their mouths full.)

SHENZI

Well, ya know, it wasn't like they were exactly alone, Scar.

BANZAI

Yeah, what were we supposed to do, kill Mufasa?

SCAR

Precisely.

(#11 BE PREPARED. SCAR approaches ED, SHENZI, and BANZAI. During the song, more HYENAS enter.)

BE PREPARED

Freely **SCAR:**

1 I ne - ver thought hy - e - nas es -

3 sen-tial; you're crude and un-speak-a-bly plain. But

6 may - be you've a glim-mer of po - ten - tial if

8 **A Tempo**

al-ied with my vi-sion and brain.

11 **SCAR:**

HYENAS:

Hem— hem— hem— hem.

15 know that your pow'rs of re - ten - tion are as

17 wet as a wart-hog's back - side. But

19 thick as you are,— pay at - ten-tion! My

21 words are a mat - ter of pride. It's

23 clear from your va - cant ex - pres-sions the

HYENAS:

fp Ooo— hah hah hah.

(SCAR):

25

lights are not all on up - stairs. But

(HYENAS):

fp Ooo— hah hah hah.

27

we're talk-ing kings and suc - ces-sions; e - ven

Hah hah hah hah hah hah

29

you can't be caught un - a - wares! SCAR, HYENAS:

hah! Let's pre -

31

pare for the chance of a life - time. Be pre -

33

pared for sen - sa - tion - al news. A

SHENZI:

35

shin-ing new e - ra is tip-toe-ing near - er.

And

SCAR:

37

where do we fea - ture? Just lis-ten to teach - er! I

39

know it sounds sor - did, but

HYENAS:

Hah hah hah hah

40

you'll be re - ward - ed when at last I am giv - en my

hah hah hah hah hah hah hah hah

42 (SCAR):

dues and in - jus-tice de - li - cious - ly

(HYENAS):

hah hah hah hah hah hah hah hah

44

squared. Be pre - pared!

hah! Be pre - pared!

BANZAI

Yeah! Be prepared. We'll be prepared!

(confused)

For what?

SCAR

For the death of the king.

BANZAI

Is he sick?

SCAR

No, fool! We are going to kill him. And Simba, too.

SHENZI

Great idea! Who needs a king?

SHENZI, BANZAI

(chanting)

No king, no king! La la la la la la!

SCAR

Idiots! There will be a king!

BANZAI

But you said—

SCAR

I will be king! Stick with me and you'll never go hungry again!

SHENZI

All right!

BANZAI, SHENZI

Long live the king!

HYENAS

Long live the king!!

58 **SCAR, HYENAS:**

So pre - pare for the coup of the cen -

60 **SCAR:**

t'ry. Be pre - pared for the mur - ki - est

HYENAS:

Ooo

62

scam. Me - ti - cu - lous plan - ning, te -

la la la. We'll have

(SCAR):

64

na - ci - ty span - ning, de - cades of de - ni - al is

(HYENAS):

food, lots of food! We re -

66

sim - ply why I'll be king un - dis - put - ed, re -

peat: end - less meat!

68

spec - ted, sa - lut - ed, and seen for the won - der I

70

am. Yes, my teeth and am - bi - tions are

Hah hah hah hah hah hah

72

bared. Be pre - pared!

hah. Be pre - pared!

74

Yes, our teeth and am - bi - tions are

Yes, our teeth and am - bi - tions are

76

rall.

bared. Be pre - pared!

bared. Be pre - pared!

(A cacophony of HYENA laughter as ALL exit. #12 NIGHTFALL.)

SCENE 7: THE PRIDELANDS

(Night has fallen. MUFASA walks ahead of ZAZU, YOUNG NALA, and a dejected YOUNG SIMBA.)

MUFASA

Zazu!

ZAZU

Yes, sire?

MUFASA

Take Nala home. I've got to teach my son a lesson.

ZAZU

Come, Nala.

YOUNG NALA

Simba... Good luck.

(ZAZU and YOUNG NALA exit. RAFIKI enters and watches from a distance.)

MUFASA

Simba, I'm very disappointed in you.

YOUNG SIMBA

I know.

MUFASA

I told you not to go there. You and Nala could have been killed!

YOUNG SIMBA

I was just trying to be brave, like you.

MUFASA

I'm only brave when I have to be.

YOUNG SIMBA

But you're not scared of anything.

MUFASA

I was today.

YOUNG SIMBA

You were?

MUFASA

Yes. I thought I might lose you.

YOUNG SIMBA

Oh. I guess even kings get scared, huh?
(*confiding*)
But you know what?

MUFASA

What?

YOUNG SIMBA

I bet those hyenas were even scarer!

MUFASA

That's 'cause nobody messes with your dad! C'mere, you!

(*MUFASA and YOUNG SIMBA tussle playfully. #13 THEY LIVE IN YOU.*)

YOUNG SIMBA

Dad?

MUFASA

What?

YOUNG SIMBA

We're pals, right?

MUFASA

Right.

YOUNG SIMBA

And we'll always be together. Right?

THEY LIVE IN YOU

1 **ENSEMBLE:**

I - ngo-nya - ma

6

ne-ngwe 'na - ma - ba - la. I - ngo-nya - ma

8 **(ENSEMBLE):**

ne - ngwe 'na - ma - ba - la.

9 **MUFASA:**

Night and the spi - rit of life

12

call - ing, ma-me-la.

ENSEMBLE:

Oh oh i - yo.

15

Oh oh i - yo.

And a voice

18

with the fear of a child ask - ing,

21

oh, — ma-me-la.—

Oh oh i - yo.

23

Oh oh i - yo.

MUFASA

Simba, let me tell you something my father told me. Look at the stars.
The great kings of the past look down on us from those stars.

29 **MUFASA:**

Wait, there's no

ENSEMBLE:

Wait, wait, wait, wait...

31

moun-tain too great. Hear these

33

words and have faith. Oh oh oh,

Oh oh i - yo. Oh oh i - yo.

36 (MUFASA):

have faith.

MUFASA

So whenever you feel alone, just remember that those kings will always be there to guide you. And so will I.

41 ENSEMBLE 1:

He-la, hem ma-me - la.

ENSEMBLE 2:

He-la, hem ma-me - la.

43 MUFASA: 3

They live in you.

He-la, hem ma-me - la. He-la.

He-la, hem ma-me - la. He-la.

45

MUFASA: 3

They live in me.

He-la, hem ma-me - la. He-la.

47

They're watch-ing o-

He-la, hem ma-me - la. He-la.

49

- ver

ev - 'ry thing we see.

He-la, hem ma-me - la. He-la.

51

In ev - 'ry crea-

He-la, hem ma-me - la. He-la.

(MUFASA):

53

- ture, in ev - 'ry star,

(ENSEMBLE):

He - la, hem ma-me - la. He-la.

55

in your re-flec-

He - la, hem ma-me - la. He-la.

57

- tion, they live in you.

(YOUNG SIMBA hugs MUFASA as they exit. RAFIKI exits in the other direction.)

ENSEMBLE:

59

I - ngo-nya - ma ne-ngwe 'na - ma - ba - la.

61

I - ngo-nya - ma ne-ngwe 'na - ma - ba - la.

(vocal dim. to end)

63

I - ngo-nya - ma ne-ngwe 'na - ma - ba - la.



SCENE 8: THE GORGE

(#14 INTO THE GORGE. Daytime. YOUNG SIMBA enters behind SCAR.)

YOUNG SIMBA

Where're we going, Uncle Scar?

SCAR

Your father has a marvelous surprise for you in the gorge.

YOUNG SIMBA

What is it?

SCAR

If I told you, it wouldn't be a surprise now, would it?

YOUNG SIMBA

Come on, Uncle Scar...

SCAR

No, no, no. This is just for you and your dad. You know, a sort of father-son... thing. Now, you sit here. I'll go get him.

YOUNG SIMBA

I'll go with you!

SCAR

No!

(sweetly)

No, no. Just stay on this ledge. You wouldn't want to end up in another mess like you did with those hyenas.

YOUNG SIMBA

You know about that?

SCAR

Simba – everyone knows about that.

YOUNG SIMBA

Really?!?

SCAR

Mmm-hmm. Lucky “Daddy” was there to save you. So you might want to work on that little roar of yours.

YOUNG SIMBA

Oh... okay... Hey, Uncle Scar – will I like the surprise?

SCAR

Simba, it’s to die for.

(SCAR exits.)

YOUNG SIMBA

“Little roar.” Huh. Rrrr... RRrr... RRRr...

(SHENZI, BANZAI, and ED enter further away and survey the situation.)

BANZAI

Look at all those wildebeest! I’m so hungry. I gotta have one!

SHENZI

No! Not yet.

BANZAI

Can’t I just pick off one of the little sick ones?

SHENZI

You know the plan. We wait for the signal from Scar.

(noticing SCAR offstage)

There he is! Let’s go.

(The HYENAS slink away. YOUNG SIMBA continues to practice.)

YOUNG SIMBA

Rrroarr!

(louder)

Rrroarrrrrrrr!

(#15 THE STAMPEDE. YOUNG SIMBA’s roar echoes off the canyon walls. He hears a rumbling – the thundering of hundreds of wildebeest hooves.)

THE STAMPEDE

ENSEMBLE: *cresc. poco a poco*

1 Ee

5 *f*

8 *p* *f* *fp*

hoo wuh ah

(WILDEBEEEST enter the gorge, running directly toward YOUNG SIMBA. He runs for his life.)

A Hard Groove

ENSEMBLE 1:

ENSEMBLE 2:

11 Yo-na

15 yo - na yo - na! Yo-na yo - na yo - na! Yo-na

(ENSEMBLE 1):

17

yo - na yo - na yo - na yo - na yo - na! Yo-na

(ENSEMBLE 2):

yo - na yo - na yo - na yo - na yo - na! Yo-na

19

yo - na yo - na! Yo-na yo - na yo - na! Yo-na

yo - na yo - na! Yo-na yo - na yo - na! Yo-na

21

yo - na yo - na yo - na yo - na yo - na!

23

Yo yo yo yo yo! Yo yo yo yo yo!

portamento

3

25

Yo! Oh wah!

Yo! Oh wah!

27

Yo! Oh wah!

(Above the gorge, ZAZU and MUFASA enter and hear the sound of the stampede.)

ZAZU

Oh, look, sire! The herd is on the move.

MUFASA

That's odd...

(SCAR emerges.)

SCAR

Mufasa! Quick! Stampede! In the gorge! Simba's down there!

MUFASA

Simba?

(leaps into the gorge and battles his way through the WILDEBEEST to get to YOUNG SIMBA)

Simba!

ENSEMBLE 1:

35


Yo - na yo - na yo - na! Yo - na yo - na yo - na!

ENSEMBLE 2:

Yo - na yo - na yo - na! Yo - na yo - na yo - na!


(Battered by the stream of WILDEBEEEST, MUFASA manages to get to YOUNG SIMBA and place him out of harm's way before getting knocked back into the flow.)

37 (ENSEMBLE 1):



Yo - na yo - na yo - na! Yo - na yo - na yo - na!

(ENSEMBLE 2):



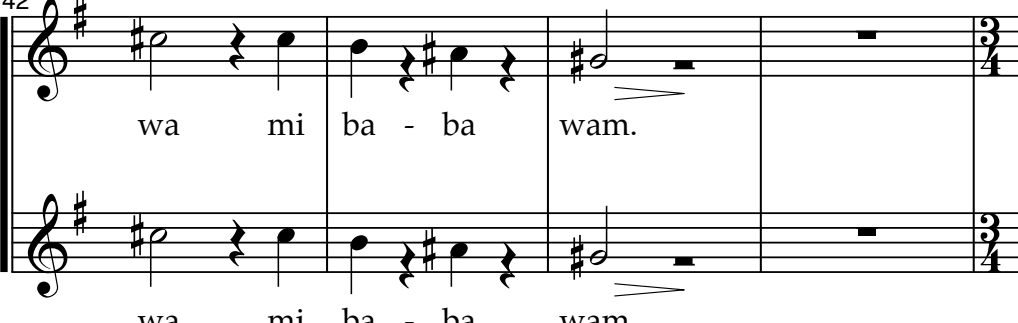
Yo - na yo - na yo - na! Yo - na yo - na yo - na!

39



Ba - ba wa mi ba - ba Ba - ba wa mi ba - ba

42



wa mi ba - ba wam. wa mi ba - ba wam.

(Out of YOUNG SIMBA's view, MUFASA makes a valiant leap up to a ledge and digs in his claws. SCAR enters and looks down at MUFASA, who clings for his life.)

MUFASA

Scar! Brother – help me!

(SCAR digs his claws into MUFASA's forelegs.)

SCAR

(whispers)
Long live the king.

(SCAR releases his grip. MUFASA falls, disappearing beneath the river of WILDEBEEEST.)

MUFASA

Aaaaaaah!

(The gorge is now empty of WILDEBEEEST. YOUNG SIMBA runs in and searches for his father.)

YOUNG SIMBA

Dad!

(Dust clears, revealing Mufasa's royal symbol on the ground.)

Dad.

(rushes to the royal symbol and tries to be playful)

Dad...? Come on. Dad.

(panic at no response)

Come on, Dad. You gotta get up. Please. Help! Somebody!
Anybody? Please! Help me!

(YOUNG SIMBA starts to sob and lies down beside the royal symbol. SCAR enters.)

SCAR

Simba. What have you done?

YOUNG SIMBA

There were wildebeest... And he tried to save me... It was an accident. I didn't mean for—

SCAR

Of course. Of course you didn't. No one ever means for these things to happen. But the king is dead. And if it weren't for you, he'd still be alive. Oh, what will your mother think?

YOUNG SIMBA

(guilty panic)

What am I gonna do?

SCAR

Run! Run away, Simba. Run away and never return.

(YOUNG SIMBA looks one last time at the royal symbol, then runs off. SHENZI, BANZAI, and ED enter.)

(SCAR)

Kill him.

(SCAR exits. The HYENAS look out in the distance toward YOUNG SIMBA.)

SHENZI

Hey! There he goes!

BANZAI

So go get him.

SHENZI

I ain't going out there. You go out there!

BANZAI

I ain't going out there! Ed?

ED

Hah!

BANZAI

Yeah... he's as good as dead out there, anyway.

SHENZI

And if he comes back, we'll kill him.

BANZAI

Right...

(yelling to YOUNG SIMBA in the distance)

You hear that? If you ever come back – she'll kill you!

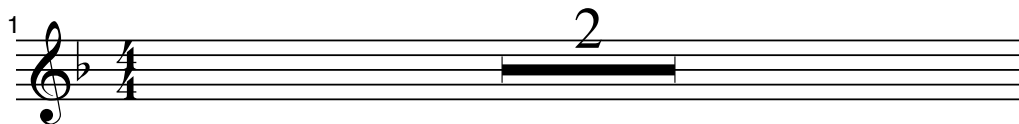
SHENZI

What Scar don't know won't hurt him.

(The HYENAS exit. #16 THE MOURNING. RAFIKI appears. The LIONESSES enter to mourn the loss of their king. During the following, SARABI mourns her lost child and mate and YOUNG NALA mourns her friend. RAFIKI attempts to comfort them.)

THE MOURNING

Slow And Filled With Sorrow



SARABI,
NALA:



SARABI, NALA,
RAFIKI:



RAFIKI, LIONESSES:

7

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

(LIONESSES: optional unpitched chant)

Huh, huh, huh, huh, huh, huh.

8

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

Huh, huh, huh, huh, huh, huh.

9

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

Huh, huh, huh, huh, huh, huh.

10

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

Huh, huh, huh, huh, huh, huh.

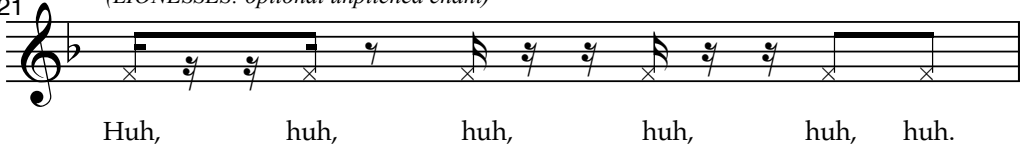
(SCAR enters, picks up the royal symbol and ascends Pride Rock with SHENZI, BANZAI, and ED at his side. HYENAS enter and surround Pride Rock and the mourning LIONESSES.)

SCAR

Mufasa's death is a terrible tragedy. But to lose Simba, too...? For me, it is a deep, personal loss. So it is with a heavy heart that I assume the throne. Yet out of the ashes of this tragedy, we shall rise to greet the dawning of a new era – in which lion and hyena come together in a great and glorious future!

(A cacophony of HYENA laughter as SCAR exits.)

21 *(LIONESSES: optional unpitched chant)*



23 **LIONESSES 1:**

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

HYENAS:

LIONESSES 2:

Huh, huh, huh, huh, huh, huh.

Hem! _____

24

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

HYENAS:

LIONESSES 2:

Huh, huh, huh, huh, huh, huh.

Hem! _____

25 (LIONESSES 1):

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

(HYENAS):

Hem!_____

(LIONESSES 2):

Huh, huh, huh, huh, huh, huh.

26

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.

(HYENAS):

Hem!_____

(LIONESSES 2):

Huh, huh, huh, huh, huh, huh.

(The LIONESSES and HYENAS exit, followed by RAFIKI.)

SCENE 9: THE DESERT & THE JUNGLE

(#17 INTO THE DESERT. YOUNG SIMBA enters and collapses on the ground. Buzzards circle and swoop down to dine on the cub when:)

TIMON, PUMBAA

(offstage, war-whooping)

Eeeee-yaaaaa!

(PUMBAA and TIMON enter and charge at the birds, which scatter.)

TIMON

Get out! Get out! Get out of here!

PUMBAA

I love this! Bowlin' for buzzards!

(sniffs YOUNG SIMBA)

Uh-oh. Hey, Timon, ya better come look. I think it's still alive.

TIMON

All righty... what have we got here?

(realizing)

Yikes, it's a lion! Run, Pumbaa! Move it!

PUMBAA

Aw, Timon – look at him. He's so cute and all alone. Can we keep him?

TIMON

Pumbaa, are you nuts? You're talking about a lion! Lions eat guys like us!

PUMBAA

But he's so little.

TIMON

He's gonna get bigger!

PUMBAA

Maybe he'll be on our side!

TIMON

That's the stupidest thing I ever heard.

(light bulb)

Hey! I've got it! What if he's on our side? Ya know, havin' a lion around might not be such a bad idea!

(gently pats YOUNG SIMBA)

You okay, kid?

YOUNG SIMBA

(disoriented, getting up)

I... guess so.

(A dejected YOUNG SIMBA starts to leave.)

TIMON

Hey, where ya goin'?

YOUNG SIMBA

Nowhere.

TIMON

Gee. He looks blue.

PUMBAA

I'd say brownish-gold.

TIMON

No, no, no. I mean he's depressed.

PUMBAA

Oh.

(to YOUNG SIMBA)

So what's eatin' ya?

TIMON

Nothin'! He's at the top of the food chain. Ha-ha-ha...

(no response)

So! Where ya from?

YOUNG SIMBA

Doesn't matter. I can't go back.

TIMON

Ah, you're an outcast! That's great! So're we!

PUMBAA

Whad'ja do, kid?

YOUNG SIMBA

Something terrible. But I don't want to talk about it.

PUMBAA

Anything we can do?

YOUNG SIMBA

Not unless you can change the past.

PUMBAA

Ya know, in times like this, my buddy Timon here says: You gotta put your behind in your past.

TIMON

No, no, no! It's: You gotta put your past behind you.

PUMBAA

Oh.

TIMON

Look, kid, bad things happen, and you can't do anything about it. Right?

YOUNG SIMBA

Right.

TIMON

Wrong! When the world turns its back on you, you turn your back on the world. Repeat after me: *Hakuna matata*.

YOUNG SIMBA

What?

PUMBAA

Ha-ku-na ma-ta-ta.
(explaining)

It means "no worries."

(#18 HAKUNA MATATA – PART 1.)

HAKUNA MATATA

1 TIMON:



Ha - ku - na ma - ta - ta,

3



what a won-der-ful phrase!

PUMBAA:



Ha - ku-na ma-

6 A Tempo



ta - ta, ain't no pass - ing craze!

9 TIMON:



It means no wor - ries—

11 **BOTH:**

for the rest of your days.—— It's our

14

pro-blem free—— phi - los - o-phy:

17 **TIMON:**

Ha-ku - na ma - ta-ta.—

YOUNG SIMBA

Hakuna matata?

PUMBAA

Yeah. It's our motto!

YOUNG SIMBA

What's a motto?

TIMON

Nothin'! What's-a-motto with you?!

(The desert transforms into a verdant, lush jungle.)

PUMBAA

Hakuna matata: These two words will solve all your problems.

TIMON

That's right. Take Pumbaa here...

28 **TIMON:** **rit.**

Why, when he was a young wart - hog.

PUMBAA:
operatically

When



I was a young wart - hog!

33 **TIMON:**

Ve - ry nice.

PUMBAA:

Thanks.

A Tempo

34

35


36

clear the sa - van - na af - ter ev - 'ry meal!

PUMBAA:

38

(PUMBAA): **rall.**

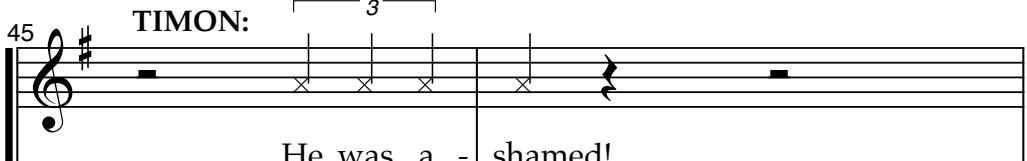
40

 skinned. And it hurt that my

42

 friends ne - ver stood down - wind!


44

 And, oh, the

45
TIMON:

 He was a - shamed!

(PUMBAA):

 shame! Thought of chang - in' my

ENSEMBLE:

 Ah!

(Pumbaa's aroma causes plants to wilt.)

47

Oh, what's in a name?

name! And I got down

Ah!

49

How did you feel?

heart-ed, ev-ry time that I...

Ah!

PUMBAA: Oh. Sorry.

51

Pum - baa, not in front of the pa-rents!

53 **ALL:**

Ha - ku - na ma -

54

ta - ta, what a won - der - ful

56

phrase! Ha - ku - na ma -

58

ta - ta, ain't no pass - ing

(As the plants recuperate, more green descends – they are now deep in the jungle. YOUNG SIMBA joins in the song... his first step toward accepting their lifestyle.)

60 **YOUNG SIMBA:**

craze. It means no

62

wor - ries for the rest— of your days!

TIMON: Sing it, kid!

ALL:

64 ————— It's our

66 pro - blem free ————— phi -

68 los - o - phy: ————— Ha - ku - na ma -

70 ta-ta! ————— 3

TIMON

Welcome to our humble abode!

PUMBAA

Gee, I'm starved!

YOUNG SIMBA

I'm so hungry, I could eat a whole zebra!

TIMON

Uh... we're fresh out of zebra.

YOUNG SIMBA

Any antelope?

TIMON

No.

YOUNG SIMBA

Hippo?

TIMON

Nuh-uh. Listen kid, if you're gonna live with us, you gotta eat like us. Hey! This looks like a good spot to rustle up some grub.

(TIMON picks up a big grub.)

YOUNG SIMBA

Ew. What's that?

TIMON

A grub. What's it look like?

YOUNG SIMBA

Ew. Gross.

(TIMON pops the grub in his mouth. YOUNG SIMBA is disgusted.)

TIMON

Tastes like chicken.

PUMBAA

(slurps a big worm)

Slimy, yet satisfying.

TIMON

I'm tellin' ya, kid – this is the great life. No rules, no responsibilities...
And best of all, no worries!

(offers a bug to the reluctant cub)

Well, kid? Enjoy.

YOUNG SIMBA

(thinks a moment, then taking the plump grub, eating it and reacting)

Okay, here goes... *Hakuna matata...* Slimy, yet satisfying!

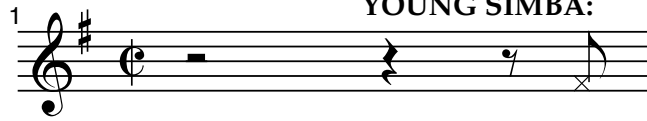
TIMON

That's it!

(#19 HAKUNA MATATA – PART 2.)

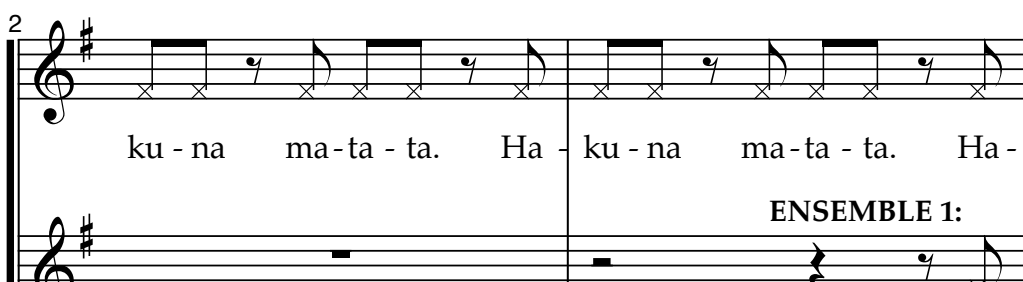
**TIMON, PUMBAA,
YOUNG SIMBA:**

1



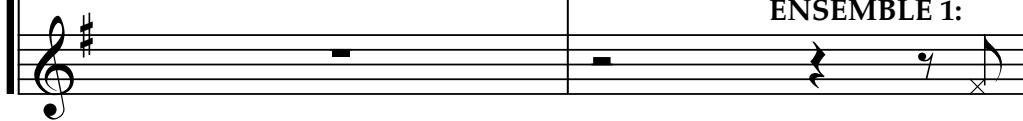
Ha -

2



ku - na ma - ta - ta. Ha -

ENSEMBLE 1:



Ha -

**TIMON,
PUMBAA:**

4

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

ENSEMBLE 2:

Ha -

(YOUNG SIMBA exits.)

6

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

(Time passes. An older SIMBA enters.)

8 **(TIMON, PUMBAA):** **SIMBA:**

ku - na ma - ta - ta. Ha - ku - na! It means no

(ENSEMBLE 1):

ku - na ma - ta - ta. Ha - ku - na!

(ENSEMBLE 2):

ku - na ma - ta - ta. Ha - ku - na!

10

wor-ries— for the rest of your days!—

13 **ALL:**

It's our pro-blem free— phi -

**TIMON, PUMBAA,
ENSEMBLE 1:**

16

los - o - phy:—

Ha - ku - na ma -

**SIMBA,
ENSEMBLE 2:**

Ha -

18

ta - ta! —

Ha - ku - na ma -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

20

ta - ta! —

Ha - ku - na ma -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

22

ta - ta! —

Ha - ku - na ma -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

24

ta - ta! —

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta.

(TIMON, PUMBAA,
ENSEMBLE 1):

26

We say "ha-ku-na"! Ha -

(SIMBA,
ENSEMBLE 2):

We say "ma-ta-ta"!

28

ku - na! Ha - ku - na!

Ma ta - ta! Ma ta - ta!

30 ALL:

Ha-ku-na ma-ta... ta!

(PUMBAA, TIMON, and SIMBA exit.)

SCENE 10: SCAR'S CAVE

(#20 KING SCAR. SCAR reclines, gnawing on a bone. A bedraggled ZAZU perches nearby and sings pathetically.)

ZAZU

(as a blues singer)

NOBODY KNOWS THE TROUBLE I'VE SEEN
NOBODY KNOWS MY SORROW—

SCAR

Oh, Zazu – do lighten up. Sing something with a little bounce in it!

ZAZU

(with cheery gusto)

IT'S A SMALL WORLD AFTER ALL! IT'S A SMA—

SCAR

No! No! No! Anything but that!

(sighs deeply)

Oh, Zazu... here I am at the pinnacle... yet the view is bleak. What is wrong with this picture?

ZAZU

You're in it, sire.

(SCARS scowls. SHENZI, BANZAI, and ED enter.)

BANZAI

Hey, boss!

SCAR

Oh, what is it?

BANZAI

We got a bone to pick with you.

SHENZI

There's no food, no water—

BANZAI

Yeah. It's dinner time, and there ain't no stinkin' entrees!

ED

(indicates empty stomach)

Uuuuuhhhhhh....

SCAR

Are you blaming me?!?

BANZAI, SHENZI

Oh no, it's the lionesses!

(An older NALA enters.)

NALA

Scar.

SCAR

Ah, Nala... your timing couldn't be more perfect. My, how you've grown...

(SCAR becomes distracted and doesn't listen to what NALA is saying.)

NALA

Scar, you have to do something. We're being forced to overhunt.

SCAR

You've just given me a brilliant idea.

NALA

You're the king. Control the hyenas.

SCAR

The solution to my despair...

NALA

(stares resentfully at SHENZI, BANZAI, and ED)

They're destroying the Pridelands.

SCAR

... is an heir!

NALA

If we stop now, there's a chance for things to be all right again— Are you listening to me?

SCAR

It's time this king had a queen.

(SCAR takes NALA's paw.)

NALA

What are you talking about? Get away from me!

(NALA scratches SCAR and backs away.)

SCAR

(puts a paw to the wound and responds in his sweet, threatening way)

Oh, Nala... you know how I loathe violence... But one way or another, you will be mine!

NALA

Never, Scar. Never!

(NALA runs out, followed by the HYENAS. Trying to calm his nerves, SCAR takes a deep breath.)

SCAR

Nobody loved me. Not even as a cub. Ah, there's the rub... What did my brother have that I don't have?

ZAZU

Do you want the short list or the long?

(SCAR growls and exits, followed by ZAZU.)

SCENE 11: THE PRIDELANDS

(#21 SHADOWLAND. Forced to leave, NALA bids farewell to the LIONESSES.)

SHADOWLAND

Emotionally **4** **LIONESSES:**

1 
Fa - tshe le - so—

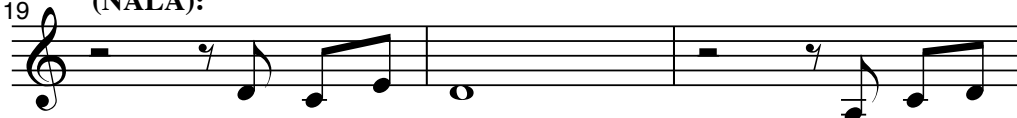
7 
le - a— ha-la-le-la— Fa - tshe

10 
le - so— le - a— ha-la-le-la—

13 **NALA:** 
Sha-dow - land, the leaves have

16 
fal - len.— This— sha-dowed land,

19 (NALA):



this was our home.

The riv-er's



dry,

the ground has bro - ken. —



— So I must go,

now I —



must go. —

And where the jour-ney — may



lead me, — let your prayers be my guide. I can-not



stay here, my fa-mi-ly, —

but I'll re -



mem - ber my pride.

LIONESSES:



Pride - land,

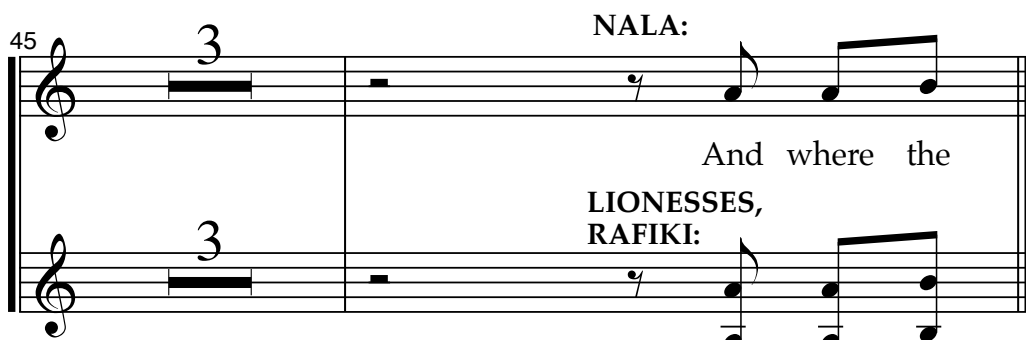
my land,



tear - stained, dry land. Take this—



with you, fa - tshe le - so.—

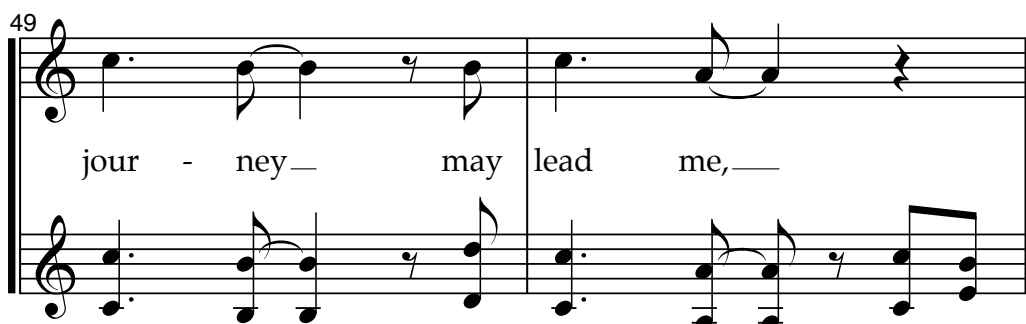


NALA:

And where the

LIONESSES,
RAFIKI:

And where the



jour - ney— may lead me,—



jour - ney— may lead you,— let this

let— this prayer be my guide.—

prayer— be your guide. Though it may

53 (NALA):

Though it may take me so far a-way,

(LIONESSES):

take you— so far a-way, al-ways re-

55

I'll re-mem-ber my pride.

mem - ber your... And where the

(RAFIKI enters. As NALA begins her journey, RAFIKI blesses her.)

57

Ngi - zo bu-ya-bo.

Ngi - zo bu-ya-bo.

jour - ney— may lead you, let this

59

I will re-turn, I— will re-turn. Be - so bo.

prayer— be your guide. Though it may

61

Ngi - zo bu-ya-bo, I will re-turn.

take you — so far a-way, al-ways re -

63

Ngi - zo bu - ya-bo.

mem - ber your pride.

(The LIONESSES disperse.)

65

Oh, ngi - zo bu - ya - bo.

67

Be-so bo, my peo-ple. Be - so bo.

(NALA exits. RAFIKI exits in the other direction.)

SCENE 12: THE JUNGLE

(#22 PLAYING AND POUNCING. PUMBAA and TIMON enter. SIMBA playfully stalks then pounces on TIMON.)

TIMON

Ahh! Ya big hairball! What is it with you lately? All this stalking and pouncing!

PUMBAA

Aw, Timon. Ease up on the kid. He can't help himself. He's got all that "youthful energy" ... if you catch my drift.

TIMON

I'm always catching your drift, Pumbaa. Whew!
(to SIMBA)

And you! Relax, will ya! It's time to bed down.

PUMBAA

Yeah! We're in the jungle – the mighty jungle. So, lion, sleep tonight!

SIMBA

(restless)

No... Sorry, guys. We gotta move on. Something's not right here.

TIMON

I'll tell ya' what's not right! Us traipsing around this jungle night after night in search of the "perfect spot!" If it's all the same to you, we're gonna stay. Right, Pumbaa?

PUMBAA

Huh? Oh. Right!

SIMBA

Okay, then. Fine!

(SIMBA pouts and tries to make himself comfortable in this place. Fireflies drift through the thick jungle air. TIMON, PUMBAA, and SIMBA lie on their backs and look up at the twinkling stars. They are silent for a moment. Then out of the blue:)

PUMBAA

Timon?

TIMON

Yeah?

PUMBAA

Ever wonder what those sparkly dots up there are?

(#23 UNDER THE STARS.)

TIMON

Pumbaa, I don't wonder. I know.

PUMBAA

Oh. What are they?

TIMON

They're fireflies. Fireflies that got stuck up on that big bluish black thing.

PUMBAA

Oh, gee... I always thought they were balls of gas, burning billions of miles away.

TIMON

Pumbaa, with you everything's gas.

PUMBAA

Simba, what do you think?

SIMBA

Well... I always thought – I mean – Never mind.

PUMBAA

Aw, c'mon. We told you ours.

SIMBA

Well... somebody once told me the great kings of the past are up there... watching over us.

PUMBAA

Really?

TIMON

(laughing it off)

Who told ya something like that?

SIMBA

(laughing sheepishly)

Pretty dumb, huh?

TIMON

Aw, you're killin' me!

(TIMON and PUMBAA keep laughing. SIMBA gets up and wanders off.)

Was it something I said?

(PUMBAA and TIMON hear loud jungle night sounds.)

(TIMON)

You hear that?

PUMBAA

What?

(TIMON and PUMBAA stand, move closer together and quiver with fear.)

TIMON

C-c-c-carnivore sounds! Ya know, I bet Simba isn't too safe out there.

PUMBAA

We better go protect him.

TIMON

Yeah.

TIMON, PUMBAA

Yeah! Simba! Wait up!

(TIMON and PUMBAA exit. #24 SHE'S GONNA EAT ME. PUMBAA and TIMON run back on, pursued by NALA.)

She's gonna eeeeeeat meeeeeeeeeeeeeeee!!!

(SIMBA enters from the other direction and intercepts NALA. They tussle.)

TIMON

Don't worry, buddy. I'm here for you. Everything's gonna be okay. Get her! Bite her head!

(NALA pins SIMBA to the ground – the way she did when they were cubs. SIMBA recognizes her.)

SIMBA

Nala? Is it really you?

NALA

(standing up and backing away)

Who are you?

SIMBA

It's me – Simba.

NALA

Simba...? Simba!

SIMBA

What are you doing here?

NALA

What do you mean what am I doing here? What are you doing here?

TIMON

Hey!!! What's goin' on here?!?

SIMBA

Timon, this is Nala. She's my friend.

TIMON

Friend?

SIMBA

Yeah. Nala, this is Pumbaa.

PUMBAA

Pleased to make your acquaintance!

NALA

The pleasure's all mine.

TIMON

Whoa, whoa, whoa! Time out! Let me get this straight. You know her. She knows you. But she wants to eat us. And everybody's okay with this?!?

SIMBA

Relax, Timon!

NALA

I can't believe this! Everybody thinks you're dead.

SIMBA

They do?

NALA

Yes. Scar told us about the stampede.

SIMBA

He did? What else did he tell you?

NALA

What else matters? You're alive! And that means... you're the king!

(NALA bows in reverence. SIMBA is taken aback.)

TIMON

“King”? Pffff! Lady, have you got your lions crossed!

NALA

No, he is the rightful king.

PUMBAA

The king!

(moves respectfully toward SIMBA and bows reverently)

Your Majesty...

SIMBA

Pumbaa, stop it.

TIMON

He’s not the king.
(to SIMBA)

Are ya?

SIMBA

No.

NALA

Simba!

SIMBA

Maybe I was going to be... but that was a long time ago.

NALA

(to TIMON and PUMBAA)

I’m sorry, could you excuse us for a bit?

TIMON

(throws up his arms)

It starts. Ya think ya know a guy...

(TIMON and PUMBAA step away.)

NALA

It’s like you’re back from the dead.

SIMBA

Hey, it’s okay. I’m fine. And you – you even pinned me again!

NALA

I’ve really missed you.

SIMBA

I've missed you, too.

(TIMON and PUMBAA spy on SIMBA and NALA, who exit.)

TIMON

I tell ya, Pumbaa, this stinks.

PUMBAA

(embarrassed)

Oh. Sorry.

TIMON

Not you. Them. Him... her... alooone.

PUMBAA

What's wrong with that?

(#25 CAN YOU FEEL THE LOVE TONIGHT.)

CAN YOU FEEL THE LOVE TONIGHT

1 **Freely** **TIMON:**

I can see what's hap - p'ning, and

PUMBAA:

What?

3

they don't have a clue. They'll

Who?

4 (TIMON): *rall.*

fall in love and here's the bot-tom line:

5

Our tri - o's down to two. The

PUMBAA:

Oh.

6 *Freely*

sweet ca - ress of twi - light; there's

7

ma - gic ev - 'ry - where. And with all this ro -

rall.

9

man - tic at - mos - phere, dis - as - ter's in the

11 *A Tempo*

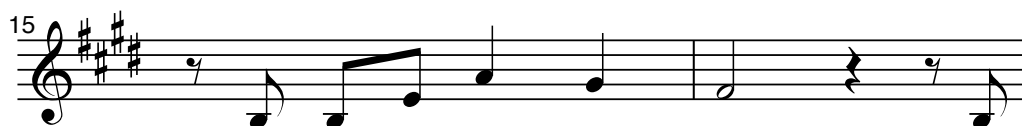
air.

(The jungle comes alive. TIMON and PUMBAA exit.)

ENSEMBLE:



Can you feel— the love— to-night,



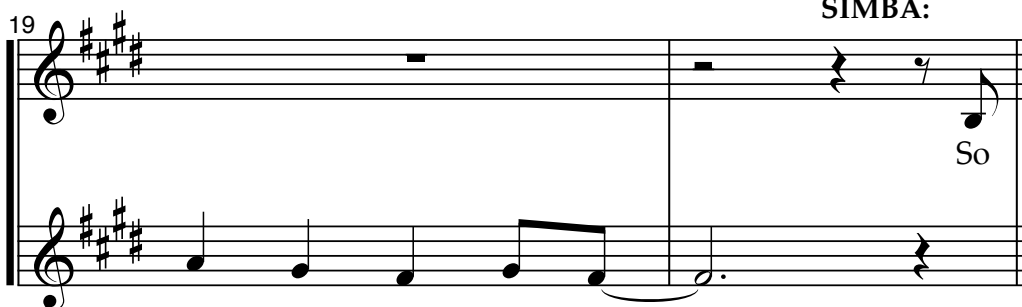
the peace the eve - 'ning brings? The



world, for once, in per - fect har-mo-ny with

(SIMBA and NALA re-enter separately.)

SIMBA:



So

all its liv - ing things.—

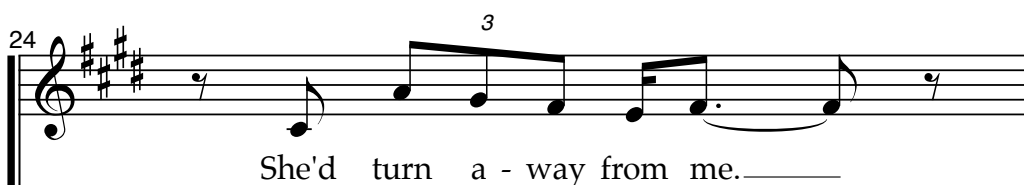
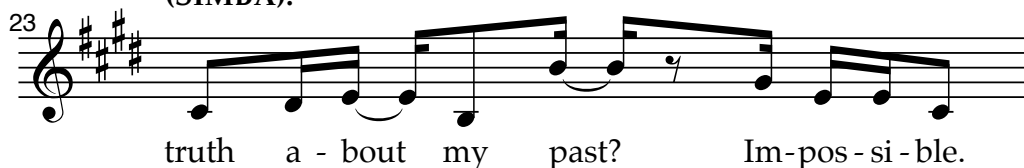


ma - ny things to tell— her, but

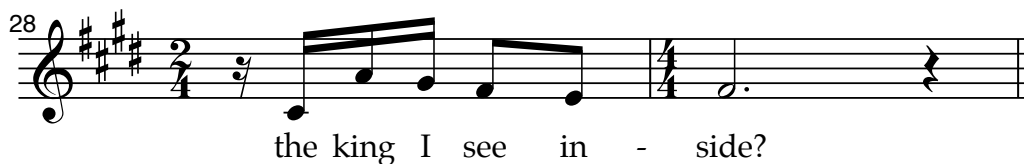
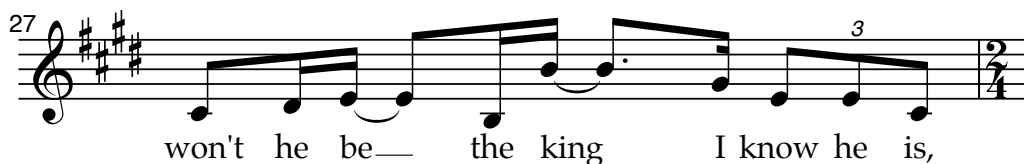
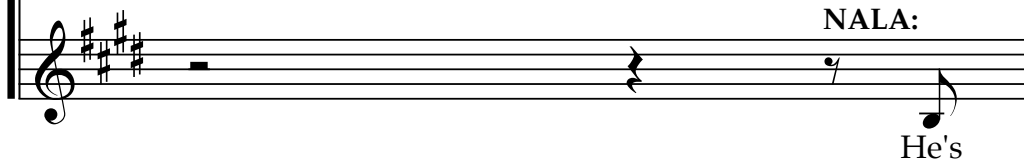


how— to make her— see the

(SIMBA):




NALA:




ENSEMBLE:




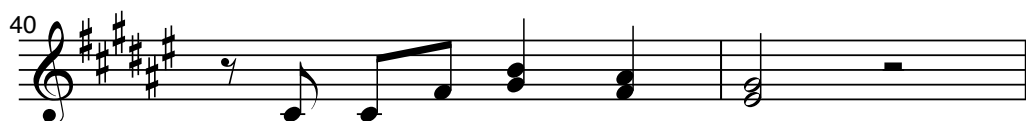
32 
the peace the eve - 'ning brings? The

34 
world, for once, in per - fect har-mo-ny with

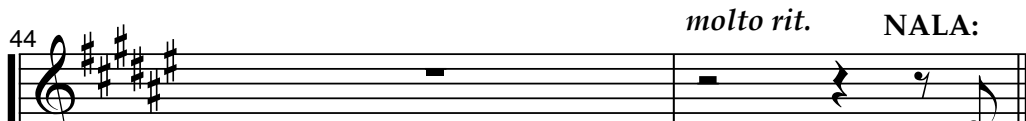

36 
all its liv - ing things. 

(From the Pridelands, RAFIKI enters and cups her ear to hear a far-off melody.)

38 
Can you feel— the love— to-night?

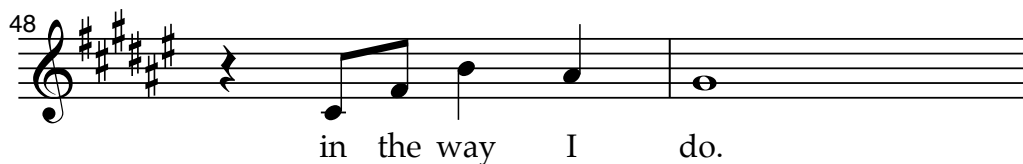
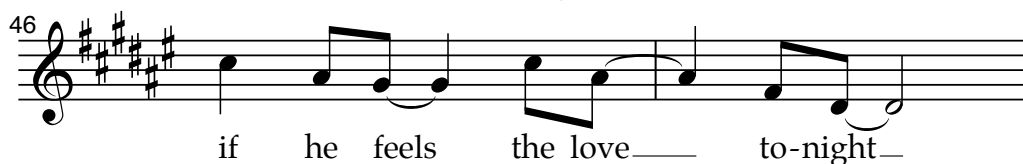
40 
You need - n't look too far.

42 
Steal-ing through the night's un - cer-tain-ties,

44 
love is where we are! 

molto rit. NALA:
And

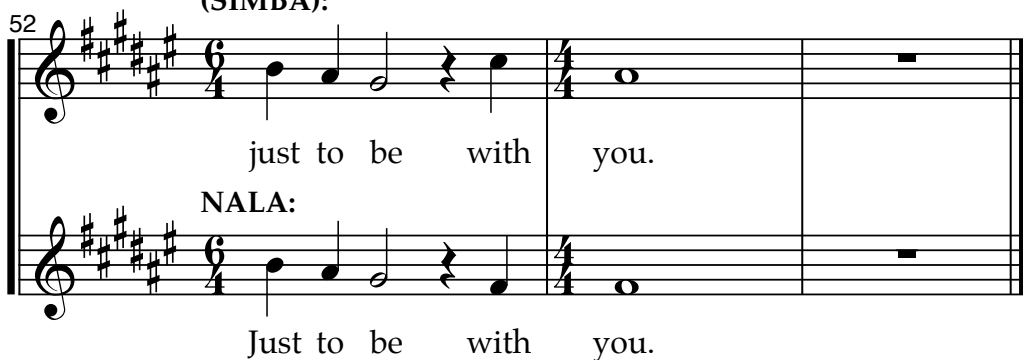
(NALA): Slowly



SIMBA:



(SIMBA):



(SIMBA and NALA hold paws. RAFIKI smiles and exits. SIMBA breaks away, energized.)

SIMBA

Isn't this a great place?

NALA

It is beautiful.

SIMBA

And there's lots more you haven't even seen yet.

NALA

Simba, I don't understand. You've been alive all this time. Why didn't you come back to Pride Rock?

SIMBA

And leave paradise?

NALA

Simba, Scar let the hyenas take over the Pridelands!

SIMBA

What?!?

NALA

Everything's destroyed. There's no food, no water. If we go back together, we can do something about it.

SIMBA

I can't go back.

NALA

Why?

SIMBA

It doesn't matter. *Hakuna matata.*

NALA

What?

SIMBA

Hakuna matata. It's something I learned out here. Look, sometimes bad things happen and there's nothing you can do about it. So why worry?

NALA

What's happened to you? You're not the Simba I remember.

SIMBA

You're right. I'm not. Are you satisfied?!?

NALA

No. Just disappointed.

SIMBA

You know, you're beginning to sound like my father.

NALA

Good! At least one of us does!

(NALA exits. SIMBA paces.)

SIMBA

She's wrong. I can't go back. What would it prove, anyway? It won't change anything.

(SIMBA sits. The silence is interrupted by an odd little tune.)

RAFIKI

(offstage)

TAMATISO, A SO, A HELELE MA...

(dances on and taunts SIMBA)

TAMATISO, A SO, A HELELE MA...

SIMBA

Will ya cut it out?

RAFIKI

Can't cut it out. It'll grow right back!

(SIMBA walks away. RAFIKI follows.)

TAMATISO, A SO, A HELELE MA...

TAMATISO, A SO—

SIMBA

Who are you?

RAFIKI

The question is: Who are you?

SIMBA

I thought I knew. Now I'm not so sure.

RAFIKI

I know who you are. You're Mufasa's boy.

SIMBA

You knew my father?

RAFIKI

Correction. I know your father.

SIMBA

I hate to tell you this, but my father died a long time ago.

RAFIKI

Nope. Wrong again! He's alive! I'll show him to you. Shhhh... Look down there.

(SIMBA anxiously, cautiously approaches a pool of water. He looks in and sees the reflection of a lion.)

SIMBA

That's not my father. It's just my reflection.

RAFIKI

No... Look harder...

(SIMBA looks deeply into the pool. #26 HE LIVES IN YOU.)

HE LIVES IN YOU

ENSEMBLE:



I - ngo-nya - ma



ne-ngwe 'na - ma-ba - la.

I - ngo-nya - ma



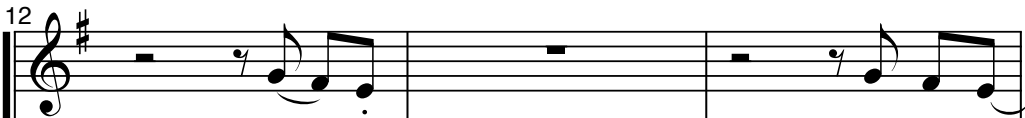
ne - ngwe 'na - ma - ba - la.

RAFIKI:



Night

and the spi - rit of life



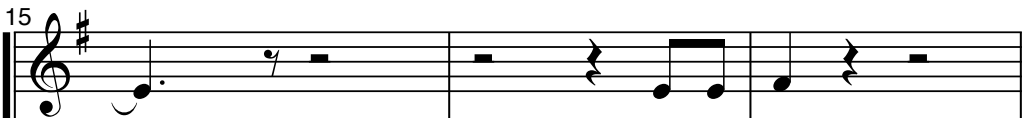
call - ing,

ma-me-la.

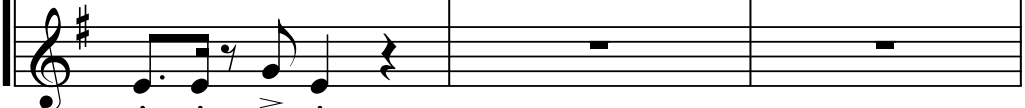
ENSEMBLE:



Oh oh i - yo.



And a voice



Oh oh i - yo.

(RAFIKI):

18

with the fear of a child ans - wers,

21

— ai - ya, — ma-me-la. —

ENSEMBLE:

Oh oh i - yo.

23

Oh oh i - yo.

RAFIKI:

25

U - bu-kho - si bo kho - kho! —

ENSEMBLE:

26

We ndo - da - na ye si - zwe sonke!

27 **RAFIKI:**

Wait, there's no moun-tain too great.

ENSEMBLE:

Wait, wait, wait, wait...

30

Hear these words and have faith. Oh oh

Oh oh i - yo.

33

oh, have faith.

Oh oh i - yo.

ENSEMBLE 1:

35

He - la, hem ma-me - la.

(ENSEMBLE 1):

36

He - la, hem ma-me - la.

ENSEMBLE 2:

He - la, hem ma-me - la.

37

RAFIKI: 3

He lives in you.

(ENSEMBLE 1):

He-la, hem ma-me - la. He-la.

(ENSEMBLE 2):

He-la, hem ma-me - la. He-la.

39

3

He lives in me.

ENSEMBLE:

He-la, hem ma-me - la. He-la.

41

He watch-es o -

He-là, hēm ma-me - la. He-là.

43

- ver

ev - 'ry thing we see.

He-là, hēm ma-me - la. He-là.

45

In - to the wat-

He-là, hēm ma-me - la. He-là.

47

- er,

in - to the truth,

He-là, hēm ma-me - la. He-là.

49 (RAFIKI):

(ENSEMBLE):

He - là, hēm ma-me - la. He-là.

in your re-flec-

51 - tion, he lives in you.

13 7Xs 2 3

(A vision of MUFASA appears.)

MUFASA

Simba...

SIMBA

Father?

MUFASA

Simba, you have forgotten me.

SIMBA

No! How could I?

MUFASA

You have forgotten who you are, and so, have forgotten me. Look inside yourself, Simba. You must take your place in the circle of life.

SIMBA

How can I go back? I'm not who I used to be.

MUFASA

Remember who you are... You are my son and the one true king.

(The vision of MUFASA fades.)

SIMBA

No! Wait! Don't leave me! Please! Don't leave me!

(The vision is gone. SIMBA is alone. RAFIKI approaches.)

RAFIKI

Hey bo! What was that? The weather. Most peculiar, eh?

SIMBA

Yeah. Looks like the winds are changing.

RAFIKI

Ah... change is good.

SIMBA

But it's not easy. I know what I have to do. But it means facing my past.

(RAFIKI bonks SIMBA with her stick.)

Ow! Sheesh! What was that for?

RAFIKI

It doesn't matter. It's in the past.

SIMBA

Yeah, but it still hurts.

RAFIKI

Oh, yes... the past can hurt. But the way I see it, you can either run from it... or you can learn from it.

(RAFIKI again swings her stick at SIMBA, but this time he ducks.)

You see? So what are you going to do now?

SIMBA

(exiting)

I'm going back!

RAFIKI

Good! Get out of here!

ENSEMBLE 1:

72

He lives in you.

73

RAFIKI:

Ai - yo.

ENSEMBLE 1:

He lives in me.

ENSEMBLE 2:

He-la, hem ma-me - la. He-la.

75

Hi-ya, hi-ya, hi - yo.

ENSEMBLE 1:

He watch-es o-

ENSEMBLE 2:

He - la, hem ma-me - la. He-la.

77

He watch - es o - ver...

- ver

ev - 'ry thing we see.

He-la, hem ma-me - la. He-la.

79

Hi-ya, hi-ya, hi - yo.

In - to the wat-

He - la, hem ma-me - la. He-la.

81

In - to the wat-er...

- er,

in - to the truth,

He-la, hem ma-me - la. He-la.

83 (RAFIKI):

Hi-ya, hi-ya, hi - yo.

(ENSEMBLE 1):

in your re-flec-

(ENSEMBLE 2):

He - la, hem ma-me - la. He-la.

85

In— your re - flection...

- tion,

he lives in you.—

He-la, hem ma-me - la. He lives in you.—

(RAFIKI does a little victory dance as TIMON and PUMBAA enter, followed by NALA.)

NALA

Hey, guys.

PUMBAA, TIMON

(startled)

Aaaaaaaaaaaaaaaaaaaaaaaaaaaaaa!!!

NALA

It's okay. It's me, it's me... Have you seen Simba?

PUMBAA

We thought he was with you.

NALA

He was. But now I can't find him. Where is he?

(RAFIKI steps forward.)

RAFIKI

Ha, ha. You won't find him here. The king has returned.

(RAFIKI exits.)

TIMON

Who's the monkey?

NALA

I can't believe it. Simba's gone back to challenge Scar!

PUMBAA

Who's got a scar?

NALA

No. Simba's gone back to challenge his uncle and take his place as king!

TIMON, PUMBAA

(realizing)

Ohh-hhh...

NALA

Come on!

(#27 RETURN TO THE PRIDELANDS. NALA, TIMON, and PUMBAA exit.)

SCENE 13: PRIDE ROCK

(Gray, parched, bleak, silent. SHENZI, BANZAI, and ED climb Pride Rock, lie down, and fall asleep. SIMBA enters and surveys the situation. NALA enters and joins him.)

NALA

Simba!

SIMBA

Nala...

NALA

What made you come back?

SIMBA

I finally got some sense knocked into me. This is my kingdom. If I don't fight for it, who will?

NALA

I will.

(TIMON and PUMBAA enter.)

TIMON

Count us in, too.

PUMBAA

At your service, my liege.

ED

(rousing)

Huh?

SIMBA

(to PUMBAA, TIMON, and NALA)

Shhh! Follow me.

(TIMON, PUMBAA, NALA, and SIMBA press themselves against Pride Rock to keep hidden.)

TIMON

We're gonna fight your uncle for this?!?

SIMBA

Yes, Timon. This is my home.

TIMON

Talk about your fixer-upper! And hyenas! I hate hyenas! So what's the plan for getting past those guys?

SIMBA

Nala, rally the lionesses. You guys, create a distraction. I'll deal with Scar.

NALA

Be careful.

(NALA exits as SIMBA sneaks around Pride Rock.)

TIMON

Create a distraction? What does he want me to do – put on a dress and dance the hula?

(ED, SHENZI, and BANZAI rouse and approach. PUMBAA pulls out a grass skirt and hands it to TIMON.)

PUMBAA

Here!

(#28 LUAU HAWAIIAN TREAT. As TIMON and PUMBAA perform, the HYENAS stare, transfixed.)

LUAU HAWAIIAN TREAT

1 **Putting On A Show!** **TIMON, PUMBAA:**

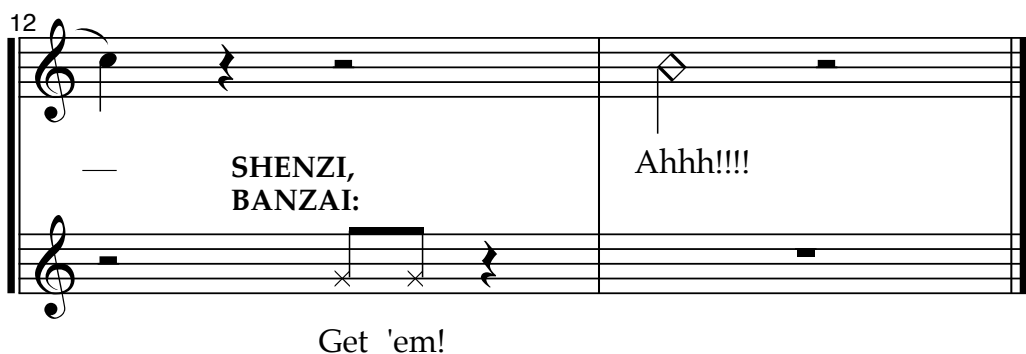
Are you

ti - red of feel - ing beat? Are you

cra - ving some-thing to eat? Come



(SHENZI and BANZAI snap out of their trance.)



*(SHENZI, BANZAI, and ED chase TIMON and PUMBAA offstage.
SCAR enters with a pack of other HYENAS and climbs Pride Rock.)*

SCAR

Sarabi!!!

*(SARABI enters with head held high and walks the gauntlet of hostile
HYENAS.)*

Where is your hunting party? They're not doing their job.

SARABI

Scar, there is no food. The herds have moved on. We must leave Pride Rock.

SCAR

We're not going anywhere.

SARABI

Then you are sentencing us to death.

SCAR

So be it.

(#29 SCAR'S LAST STAND – Part 1.)

SARABI

If you were half the king Mufasa was—

SCAR

I am ten times the king Mufasa was!

(SCAR lunges at SARABI and she cowers to the ground. SHENZI, BANZAI, and ED return as SIMBA emerges.)

SIMBA

No, Scar!

SARABI

Mufasa?

SCAR

Mufasa...? No! It can't be. You're dead!

SIMBA

No. It's me, Mom.

SARABI

Simba...? You're alive! How can that be?

SIMBA

(helping SARABI up)

It doesn't matter. I'm home.

SCAR

(nervous laugh)

Simba! I'm a little surprised to see you...

(glares at HYENAS)

... alive.

(SHENZI, BANZAI, and ED skulk away.)

SIMBA

(approaches SCAR)

Give me one good reason why I shouldn't rip you apart.

SCAR

Simba, Simba, Simba, you must understand. The pressures of ruling a kingdom—

SIMBA

Are no longer yours. Step down, Scar.

SCAR

Oh... well I would, naturally. But there is one little problem.
(*gestures to the ranks of HYENAS*)

You see them? They think I'm king.

(*The HYENAS sneer and laugh. NALA enters with PUMBAA, TIMON, and the LIONESSES.*)

NALA

Well, we don't. Simba is the rightful king.

SCAR

Oh look... the cat came back.

SIMBA

The choice is yours, Scar. Either step down or fight.

SCAR

Must this all end in violence? I'd hate to be responsible for the death of a family member. Wouldn't you agree, Simba?

NALA

(*to SIMBA*)

What is he talking about?

SCAR

So you haven't told them, your faithful subjects, your little secret? Well, Simba, now's your chance. Tell them who's responsible for Mufasa's death.

SIMBA

(*pause, then*)

I am.

SARABI

Tell me it's not true!

SIMBA

It's true.

SCAR

He admits it! Murderer!

SIMBA

No! It was an accident.

SCAR

If it weren't for you, Mufasa would still be alive. It's your fault he's dead. Do you deny it?

SIMBA

No.

SCAR

Then you're guilty!

SIMBA

No! I'm not a murderer.

*(SCAR backs SIMBA into the crowd of HYENAS. #30 SCAR'S
LAST STAND–PART 2.)*

SCAR

Simba, you're in trouble again. But this time, Daddy isn't here to save you. And now everybody knows why.

(whispers)

But here's my little secret: I killed Mufasa.

SIMBA

Noooooooo!

(SIMBA leaps up and puts his paws to his uncle's throat.)

SCAR

No! Simba – please.

SIMBA

Tell them the truth.

(SIMBA tightens his grasp as SCAR gasps.)

SCAR

I killed Mufasa!

SIMBA

You're the murderer!

SCAR

Have mercy. Please. I beg you.

SIMBA

You don't deserve to live.

(SIMBA slowly raises his paw and stares down his uncle – a moment of truth.)

SCAR

But, Simba – I am family. The hyenas are the real enemy. It was their idea. You wouldn't kill your old uncle, would you?

(The HYENAS react to Scar's sell-out. SIMBA releases SCAR.)

SIMBA

No, Scar. I'm not like you.

SCAR

Oh, Simba, thank you. How can I make it up to you? Tell me. Anything.

SIMBA

Run. Run away, Scar. Run away and never return.

SCAR

Yes. Of course. As you wish... Your Majesty.

(SCAR hands over the royal symbol to SIMBA. As he exits, limping, he is surrounded by SHENZI, BANZAI, and ED.)

Ah, my friends, help me...

SHENZI

Friends? Friends?
(to BANZAI)

I thought he said we were the enemy.

BANZAI

Yeah. That's what I heard.

SHENZI, BANZAI

Ed?

(ED laughs maniacally. The HYENAS chase SCAR offstage, gnashing their teeth.)

SCAR

No! Let me explain! Noooooooooo!!!

(#31 FINALE. SARABI runs to SIMBA and embraces him. TIMON and PUMBAA enter and greet SIMBA and SARABI ceremonially. SARABI steps aside as NALA approaches; the new king and queen embrace. RAFIKI enters and honors SIMBA. ZAZU approaches.)

ZAZU

(bows)
Your Majesty...

RAFIKI

It is time.

(SIMBA climbs Pride Rock as king; ALL bow to him.)

MUFASA'S VOICE



Remember...

(SIMBA looks up at the sky and roars. Herds of ANIMALS arrive.)

FINALE

1  18  Lively ALL: 


Bu - sa le li - zwe bo!

21    


Bu - sa le li - zwe bo! Bu - sa le li - zwe bo!

23    

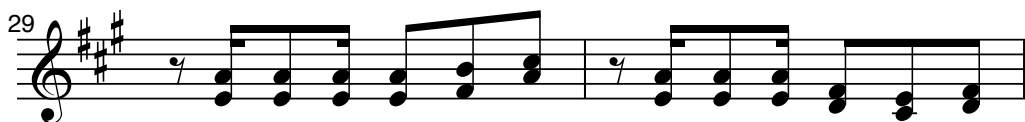
Bu - sa lom - hla-ba! Bu - sa ngo than-do bo!

25    

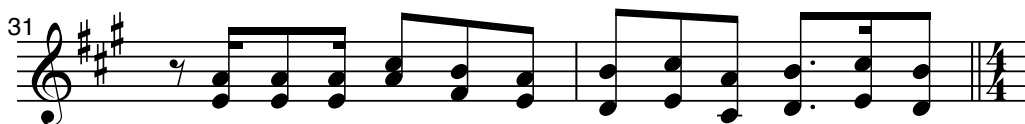
Bu - sa ngo than-do bo! Bu - sa ngo than-do bo!

27    

Bu - sa lom - hla-ba! Oh, bu - sa Sim - ba iyo!



Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo!



Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo!

(NALA joins SIMBA atop Pride Rock.)



I - ngo-nya - ma neng - we 'na-ma-ba - la.

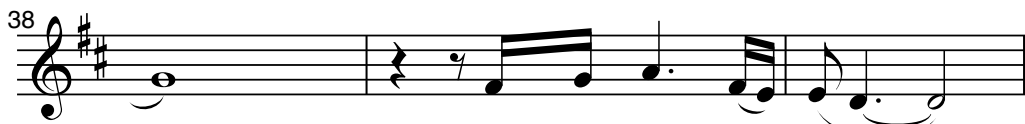


I - ngo-nya - ma neng - we 'na-ma-ba - la.

(RAFIKI joins them for the presentation of their newborn cub. RAFIKI holds up the newborn cub for all to see.)



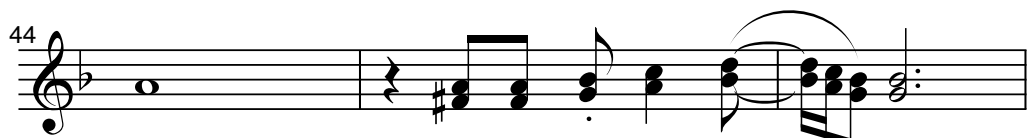
It's the cir-cle of life and it moves us all



— through de-spair and hope,—



through faith and love.—— 'Til we find our



place on the path un - win - ding



in the cir - cle,— the cir - cle of



life.—— Cir-cle of life!

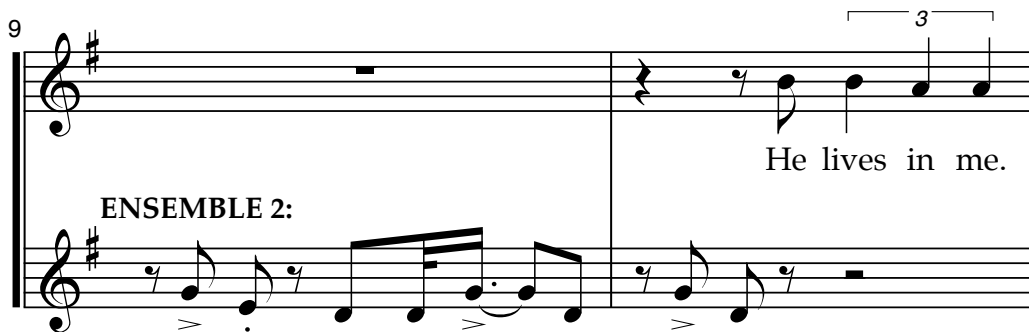
(#32 BOWS.)

BOWS

Pure Excitement!



He lives in you.



He lives in me.

ENSEMBLE 2:

He - la, hem ma-me - la. He - la.

(ENSEMBLE 1):

11

He watch-es o -

(ENSEMBLE 2):

He-la, hem ma-me - la. He-la.

Detailed description: This block contains the first system of the musical score, measures 11 and 12. It features two staves. The top staff is for Ensemble 1, and the bottom staff is for Ensemble 2. Both staves are in treble clef with a key signature of one sharp (F#). Ensemble 1 has a whole rest in measure 11 and a half note in measure 12. Ensemble 2 has a series of eighth and sixteenth notes with accents in measure 11 and a half note in measure 12. The lyrics 'He watch-es o -' are under the top staff, and 'He-la, hem ma-me - la. He-la.' are under the bottom staff.

13

- ver

ev - 'ry thing we see.

He-la, hem ma-me - la. He-la.

Detailed description: This block contains the second system of the musical score, measures 13 and 14. The top staff for Ensemble 1 has a half note in measure 13 and a triplet of eighth notes in measure 14. The bottom staff for Ensemble 2 continues with eighth and sixteenth notes with accents in measure 13 and a half note in measure 14. The lyrics '- ver' are under the top staff, and 'ev - 'ry thing we see.' are under the top staff. 'He-la, hem ma-me - la. He-la.' are under the bottom staff.

15

In - to the wat-

He-la, hem ma-me - la. He-la.

Detailed description: This block contains the third system of the musical score, measures 15 and 16. The top staff for Ensemble 1 has a half note in measure 15 and a half note in measure 16. The bottom staff for Ensemble 2 continues with eighth and sixteenth notes with accents in measure 15 and a half note in measure 16. The lyrics 'In - to the wat-' are under the top staff, and 'He-la, hem ma-me - la. He-la.' are under the bottom staff.

17

- er,

in - to the truth,

He-la, hem ma-me - la. He-la.

Detailed description: This block contains the fourth system of the musical score, measures 17 and 18. The top staff for Ensemble 1 has a half note in measure 17 and a half note in measure 18. The bottom staff for Ensemble 2 continues with eighth and sixteenth notes with accents in measure 17 and a half note in measure 18. The lyrics '- er,' are under the top staff, and 'in - to the truth,' are under the top staff. 'He-la, hem ma-me - la. He-la.' are under the bottom staff.

19

in your re-flec-

He-la, hem ma-me - la. He-la.

21

- tion, he lives in you!—

He-la, hem ma-me - la. He lives in you!—

(#33 EXIT MUSIC.)

THEATER GLOSSARY

actor: A person who performs as a character in a play or musical.

antagonist: The enemy of the protagonist in a musical.

author: A writer of a play or musical, also known as a playwright. A musical's authors include a book writer, composer, and lyricist.

blocking: The actors' movements in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director, and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective.

house right: The right side of the theater from the audience's perspective.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

musical: A play with songs that are used to tell a story.

objective: What a character wants in a particular scene.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage within view of the audience.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers on this character.

raked stage: A stage that is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting where the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.

speed-through: To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances orderly and on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage furthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

SHOW GLOSSARY

abode: Home.

adieu: A French word meaning "goodbye."

allied: Joined together in agreement.

aroma: Smell.

bleak: Depressing or dreary.

carrion: The meat from a dead animal.

coup: An impressive victory that is difficult or unexpected.

crude: Simple or rude.

djembe: A West African drum made of wood and rawhide and played with bare hands.

hornbill: An African bird with a long, curved bill that is often brightly colored.

impeccable: Flawless or perfect.

IsiXhosa (Xhosa): A South African language with click consonants on "c," "x," and "q."

IsiZulu (Zulu): The language of the Zulu people, an ethnic group in South Africa.

kente cloth: Silk and cotton fabric made of interwoven textile strips, native to the Ashanti region in South Ghana. Known for its bold, multi-colored patterns, it was once a royal fabric worn by kings.

Kiswahili (Swahili): The language spoken by the Swahili people in Southeast Africa.

majordomo: A steward or butler who makes arrangements for another person.

mandrill: A monkey with a red and blue face and a yellow beard that is closely related to the baboon.

meerkat: A small, yellowish-brown or gray African mammal with light black markings.

meticulous: Very detailed and exact.

motto: A short sentence expressing a rule guiding the behavior of a person or group.

murky: Dark or unclear.

outcast: A person who is rejected from his home or community.

pinnacle: A high point or peak.

retention: The ability to keep or remember something.

sangoma: A highly revered and respected healer of physical, emotional, and spiritual illnesses in South Africa; seen as having mystical, fortune-telling abilities. Rafiki is a sangoma, helping Simba make his journey from cub to courageous king.

Serengeti: An ecosystem in Africa with diverse habitats ranging from forests, swamps, grasslands, and woodlands. Home to over 70 large mammal species.

Setswana: A South African language spoken primarily in Botswana.

sordid: Evil.

stooge: An assistant.

suppression: An act of being excluded.

trespasser: An intruder or someone who is in a location she is not allowed to be.

tenacious: Stubborn or forceful.

turtle doves: Medium-sized birds thought to be very affectionate and therefore used as symbols for people in love.

warthog: A wild African pig with two pairs of tusks.

AFRICAN LANGUAGES GLOSSARY

Circle of Life with Nants' Ingonyama (Xhosa)

Nants' ingonyama, bakithi, baba (NANTS een-GON-yah-mah bah-KEE-tee bah-BAH): Here comes the lion, my people, the father (of our nation).

Sithi hu 'ngonyama (SEE-tee WHOO gon-YAH-mah): We hail this coming of the lion.

'Ngonyama nengwe bo (GON-yah-mah NEN-gway boh): The lion and the leopard.

Nants' ingonyama, bakithi babo (NANTS een-GON-yah-mah bah-KEE-tee bah-BOH): Here comes the lion, my dear people.

Sizo nqo' (SEE-zoh N<click> OH): We will have victory!

Ingonyama nengwe 'namabala (een-gon-YAH-mah NEN-gweh nah-mah-BAH-lah): The lion wears the leopard spots. (*connotes royalty*)

Ingonyama nengwe wema (een-gon-YAH-mah NEN-gweh WEH-mah): The lion and the leopard, oh what a sight!

Balek' ingonyam'i ya gale' (BAH-lek een-gon-YAH-mee YAH gah-LEH): Run, the lion will attack!

Grasslands Chant (Zulu)

Zm zm zmm: (*sounds of wind in the grass*)

Mama ye (mah-mah YEH): Mother Earth/Wow...

Woza, 'mfana. Oh, woza! (WO-zah MFAN-ah oh WO-zah): Come, son. Oh, come!

Oh, woza! (Oh WO-zah): Oh, come.

Busa le lizwe bo (BOO-sah leh LEEZ-weh boh): Rule this precious land!

Busa lomhlaba (BOO-sah LOM-hhla-bah): Rule this earth.

Busa ngo thando bo (BOO-san GO TAN-doh boh): Rule with love.

He um hem, ya oh ha: (*imitation of animal sounds – bull, donkey, horse – to connect with animal spirits*)

The Lioness Hunt (Zulu)

Ah ha hayi (ya): (*roaring sounds*)

We baba (WEH bah-bah): Oh, father.

Zingela, siyo zingela, baba (zeen-GEH-lah see-YO zeen-GEH-lah bah-bah): Hunt – let's go hunt, father.

Hi baba (HAI bah-bah): Oh, father.

S'qhubekeni, siyo zingela (S<click>OO-beh-KEH-nee see-YO zeen-GEH-lah): Let's proceed – let's go hunt.

They Live in You (Zulu)

Ingonyama nengwe 'namabala (een-gon-YA-mah NEN-gweh nah-mah-BA-lah): The lion wears the leopard spots. (*connotes royalty*)

Oh oh iyo (OH OH ee-YOH): (*ancestral echoes that imply "This is it!"*)

Mamela (MAH-meh-lah): Listen.

Hela, hem mamela (HAY-lah HEM mah-MEH-lah): Pay attention and experience this.

The Stampede (Zulu)

Yona yona yona (YOH-nah YOH-nah YOH-nah): Here it comes!

Baba, wa mi baba (BAH-bah WAH MEE BAH-bah): Father, oh my father!

The Mourning

Hamela, hamela, hamela (HAH-meh-lah): (*breathy expression of grief*)

Hakuna Matata (Swahili)

Hakuna matata (hah-KOO-nah mah-TAH-tah): No worries.

Shadowland (Setswana, Zulu)

Fatshe leso lea halalela (FAT-SEE LEH-SOO LEE-AH HAH-lah-LEH-lah): This land of our ancestors is holy. (Setswana)

Ngizo buyabo (GEE-zoh BOO-yah-boh): I will return. (Zulu)

Beso bo (BEH-soo boh): My people. (Setswana)

Tamatiso (Zulu)

Tamatiso, a so, a helele ma (tah-mah-tee-SOH ah SOH ah HEH-leh-leh MAH): (*A popular South African nursery rhyme underscoring children's fondness for ketchup/tomato sauce*)

He Lives in You (Zulu)

Ingonyama nengwe 'namabala (een-gon-YAH-mah NEN-gweh nah-mah-BAH-lah): The lion wears the leopard spots. (*connotes royalty*)

Oh oh iyo (OH OH ee-YOH): (*ancestral echoes that imply "This is it!"*)

Mamela (MAH-meh-lah): Listen.

Ubukhosi bokhokho (OO-boo-KHOH-see boh-KHOH-khoh): This is the throne of our ancestors!

We ndodana ye sizwe sonke (WEN doh-DAH-nah yeh SEEZ-we SOHNk): Oh, this son of our nation!

Hela, hem mamela (HEH-lah HEM mah-MEH-lah): Pay attention and experience this.

Finale (Zulu)

Busa le lizwe bo (BOO-sah leh LEEZ-weh boh): Rule this precious land.

Busa lomhlaba (BOO-sah LOM-hhlah-bah): Rule this earth.

Busa ngo thando bo (BOO-san GO TAN-do boh): Rule with love.

Oh, busa Simba iyo (oh BOO-sah SEEM-bah YOH): Oh, rule, Simba.

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