MUSIC THEATRE INTERNATIONAL
BROADWAY JUNIOR™
60 MINUTES

Disney

THE LION KING JR

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PART OF
Disney THE LION KING EXPERIENCE

PIANO/VOCAL SCORE

PIANO/VOCAL SCORE
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TO THE MUSIC DIRECTOR

As the music director of *The Lion King JR.*, you are responsible for all musical aspects of your production. These may include teaching the music to the cast, serving as rehearsal accompanist, vocal coaching, securing and running a sound system, and ensuring that the show's music is dynamic, well-balanced, and serves the story. There are as many approaches to music directing as there are music directors, but below are some widely successful techniques to get your cast singing!

Warm-Ups

Begin each rehearsal with a vocal and physical warm-up. These warm-ups can include techniques for relaxation, posture, diction, breath control, vowel placement, and register development. Exercises will focus your cast right at the beginning of each rehearsal and ensure that young voices and bodies remain healthy throughout the process. You can also use warm-ups to introduce rhythms and melodies you will be teaching that day. (See the Resources Disc for sample vocal warm-ups.)

Diction

At the heart of musical theater is storytelling. If song lyrics cannot be heard, the story will be sacrificed. Therefore, emphasize diction early and often and include tongue twisters in your warm-ups. The key to clear diction is enunciating consonants, especially plosive consonants at the beginning and end of lyrics, such as "k," "d," "b," and "p." Tell your students to enunciate in an over-the-top manner so they can be understood from the back row. If they feel silly, they are probably doing it right!

Dynamics

The volume at which a song is sung has great impact on performance and meaning. Singing softly can evoke tenderness (like singing a baby to sleep), whereas singing loudly can conjure excitement (like singing your favorite song at the top of your lungs in the car). Varying the dynamics of the music is a great way to enhance storytelling by adding color and nuance. The dynamics intended by the composer are marked in the score. Pay attention to these markings and also consider adding your own. But be sure to maintain correct tempo throughout, since students will naturally slow down when they sing softly or speed up as they sing louder.

Character

It's never too early to get performers thinking about how their characters might sing a song. What's the character's point of view? What is she trying to say or accomplish? Sometimes it's easier to understand meaning when the music has been stripped away. During vocal rehearsal, have each student read her lyrics aloud as a monologue. Then have her sing the song. How does the texture of the music reinforce what she has discovered in reading the lyrics? Does it change her perception of what's happening in the scene? Remind your students to always think of the music as a tool to help them tell the story.

Rehearsal & Accompaniment CDs

Your ShowKit® includes a Rehearsal CD (with guide vocals) and an Accompaniment CD (no vocals) for use in performance. Before you teach a new song, play the Rehearsal CD for the cast. Identify techniques that these particular singers employed to tell the story, such as diction and dynamics. Play the song again and encourage your cast to sing along. Incorporate the Accompaniment CD as soon as possible to get the cast comfortable singing on its own. Alternate CDs to reinforce techniques and build confidence. (See page D6-D7 of the Director's Guide for more information on using your CDs.)

Using a Piano

Keeping a piano or keyboard nearby will help you teach the music. If you don't play, ask a student or community member to assist you. Reinforce vocal lines by playing the melody along with the Rehearsal CD. For challenging numbers, play the melody slower without the CD and have students repeat the notes correctly until they can do it at tempo.

Changing Voices

Your students' voices may be in the process of changing, which can affect vocal ranges. To meet this challenge, consider changing the octave of a note or stripping away harmonies. Just keep the integrity of the score in mind while you accommodate the abilities of your cast.

With these techniques as a foundation, we know you'll be successful and have a great time music directing this show. As you gain confidence in your role as music director, seek opportunities to improve your techniques and keep your craft sharp!

NOTES ON THE LION KING JR. SCORE

by Will Van Dyke, Angela Jamieson, and Lori Casteel

Welcome to the wonderful world of *The Lion King JR.* With the abundance of fantastic music that this show has to offer, you may be feeling overwhelmed right now, but hang in there! We promise the experience will be incredibly rewarding for both you and your students. This score has been adapted for young performers from the hit Broadway show, *The Lion King*, which is based on the Oscar®-winning score from the 1994 Disney film and the music of composer Lebo M. It also draws from the rich historical traditions of the South African people.

In addition to English, lyrics of *The Lion King JR.* are written in Xhosa, Zulu, Swahili, and Setswana. This show will likely be your students' first encounters with these languages. There are several resources available within your ShowKit, including a Context & Pronunciation chapter on the Demonstration DVD, an African Languages Guide on pages G14-G16 of the Director's Guide, and a glossary in each of the Actor's Scripts. Use these tools in conjunction with the notes listed below to help your cast create an authentic sound.

Pronunciation

While these basic rules apply to all of the songs in the show, examples in this section are taken from "Circle of Life with Nants' Ingonyama," so it may be helpful to listen to this track while you practice.

- Sing all vowels with a round and constant sound. This is different from traditional Western choral music, for which singers create different mouth shapes for each vowel. Apply this style to both African and English lyrics to better evoke the aural setting of the play.
- There are no diphthongs in *The Lion King JR.* Each vowel should be pure. For example, on the Rehearsal CD you will hear the cast sing "circle of laaaaahhhhhf" instead of "circle of laaaaaeeeeeeef."
- "K" should be treated as a hard "g" sound (e.g., *bakithi baba* should become "bah-KEE-tee bah-BAH").
- Many lyrics begin with the letters "ng" as in *'ngonyama nengwe bo*. This sound is created by pressing the tongue to the roof of the mouth and then vocalizing the "g" sound. Be careful that the "n" does not come before the beat, as if it were a preparation. The "g" sound should always land right on the beat.
- Remove all final "r" sounds (e.g.,"There is more to see than can ev-ah be seen").
- All "h" sounds should be treated like a rapid exhale, coming directly from the diaphragm (e.g., "sithi hhhhhu 'ngonyama").

Warm-Ups

African music requires dynamic inflection more than changes in volume. To help your students visualize this concept, spend a few minutes at the top of rehearsals and ask them to shoot their voices over a mountain. Have them close their eyes and picture their mountain. Instruct them to send their voices (using any open vowel) all the way up and over, and then let them drop to the base on the other side. Experiment with how high or how far their voices need to travel to get up and over to the other side. Help students connect that they may not need to sing as loudly to deliver a chant in full voice.

Rehearsals

The best way to teach your students how to sing in the African languages is through call and response, layering in each element of the song in chunks. First, speak the line slowly to ensure all students are using the proper pronunciation and vowel shape. Once they feel secure, add in rhythms. Many of the lines may actually become easier to say once the rhythm is in place, as the accented syllables are more pronounced. Build intensity and character with your call and have students rise to your level with their response. Take a few moments to discuss the definitions of each phrase and how it fits in the context of the song. The very last step is to add in pitches, carefully making sure you do not lose any of the intensity, technique, or emotion you created while speaking.

Think of the music as percussive. It needs to communicate the struggles, perseverance, and ultimate triumph of Simba, a surrogate for the South African people, and by extension, all of humanity, when it overcomes adversity. No *vibrato* should be used, whether students are singing in English or the various African languages. Most of the score is an exclamation. Instruct your students to avoid shouting, but help them expand their range of inflection to get the message across.

Lastly, and most importantly, the cast of *The Lion King JR.* has to sing as a synchronized ensemble. This means that all vowels, consonants and cut-offs must happen in complete unison. Help your students reach this goal by drawing attention to the way they stand and how they breathe. You can use clapping, stomping, inhaling, exhaling or even pitch-matching exercises to get the group to sing together. All of this hard work will result in a beautiful performance with a constant and connected feel.

Now on to the specifics of *The Lion King JR.* score. The notes below are broken down by song and then measure numbers.

#2 – *Circle of Life with Nants' Ingonyama*

- m. 2 – Work with Rafiki to make this the most grounded and supported sound she has ever sung. Her voice needs to reach across the savanna! As with the rest of the show, there should be no *vibrato* here.
- m. 3 – Students will naturally *decrescendo* over a long phrase, such as *sithi hu 'ngonyama*. Have students fight this tendency so their sound grows until Rafiki interrupts at m. 6.
- m. 13 – Spend some time chanting this pattern in rhythm, with the following accents: **I**ngo**N**yama **N**engwe '**N**ama**B**ala. Try it as a whisper and at full voice. The accents should come through with a constant intensity, regardless of volume.
- m. 17 – Rafiki's melody is most important here. Make sure the ensemble does not drown her out.
- m. 50 – This is definitely a mouthful! Teach it slowly and work up to tempo. Your students will be very excited when they get this chant down.

#4 – *Grasslands Chant*

Ensemble 3 represents the breeze blowing through blades of grass. It has a subtle, but constant drive. Students should immediately close to the "m" and sing on a hum. Work with this ensemble to ensure that the "zmm" they sing in m. 21 has the same clarity of pitch and excitement as the one in m. 5.

Ensemble 2 has the call to Mother Africa, her land, and spirits. Grow from *piano* to *mezzo piano* with each measure so that the change is quick and smooth. This rhythm is particularly tricky. Make sure the 16th notes land directly on the beat. Think of *mama* as two grace notes for the *ye*.

Ensemble 1 is a call to the fellow animals. Help students to feel this in 4/4 Time, with a distinct accent on *woza* each time.

- m. 25 – The mood of the song becomes joyous here. Discuss the definitions with your students and have them keep an eye out for repetitions later in the show.
- m. 25 – On the Rehearsal CD, you'll notice a slight lift after the third eighth note and an accent with a *tenuto* on the fourth beat. This will create the following stresses: Busa **Le Li**zwebo.
- m. 28 – The consonant cluster "hl" may prove challenging for students. Have them place the tip of their tongue behind their front teeth. Then have them exhale with a nice "ha" from the back of the throat. Once they've practiced this a few times, have them add in a "la" sound by dropping the tongue while smiling.
- m 36. – The "h" is aspirated in "he" and students should immediately close to the "m" in "um" and "hem."

#7 – *The Lioness Hunt*

Before you begin, tell your students that this song represents the fierce lionesses going out to hunt. They should think of their sound as a war cry. Challenge them to sing through the nose and the front of the face. The sound should be guttural and ugly. While singing "Hi(ya)," have students claw on the "ya" as if they were attacking their prey. Once the music is taught, rehearse a few times standing in a circle. Encourage singers to claw, stomp, and scowl to find their characters.

- m. 1 – Most of this song will be sung *a cappella*. Performers will be given a cue note at the end of #6 "Our Little Secret," and then they're on their own. Allow enough rehearsal time to let students feel comfortable staying in tune and in rhythm (your Rehearsal CD will help with both of these).
- m. 14 – Start the Accompaniment CD at this measure. It will cut out again at m. 22 and the rest of the song will be sung *a cappella*.

#8 – *I Just Can't Wait to Be King*

- m. 3 – The ensemble's "hem" is explosive on the "h" and tightly closed on the "m." It should take a lot of energy to do this right! Try to have as little "eh" sound as possible.

#11 – *Be Prepared*

- m. 11 – Use exercises during warm-ups to teach the syncopated rhythm to the hyenas. They are on the verge of losing control, so their dynamics are exaggerated. The "h" should be explosive.
- m. 14 – Scar's part sits low in the register. If this section is difficult for your actor to sing, have him speak the lyrics in rhythm.
- m. 23 – This "ooooo" is a very pure sound. Again, the change in dynamics should be dramatic.
- m. 39 – Ensure the hyenas' part does not drown out Scar's melody.

#13 – *They Live in You*

- m. 5 – The pronunciation and accents are the same as in "Circle of Life with Nants' Ingonyama." In this version, keep the sound very breathy.
- m. 9 – Sing the English lyrics *legato* to contrast with the *staccato* "oh oh iyo." However, keep a consistent placement of the vowels between the two languages.
- m. 9 – Be aware that Mufasa is singing an F# and the accompaniment is playing a G. The dissonance is key to setting the mood of the song, but it can be challenging for a young performer.
- m. 41 – Add a big *crescendo* every time the cast sings the phrase *Hela hem mamela*. Each phrase should have an explosive "h." It might be helpful to think of *hela* expanding vertically and *mela* expanding horizontally.

#15 – *The Stampede*

- m. 1 – Play the Rehearsal CD to clarify how this notation works in practice. Begin with a round "e" that feels like "ih." Coach students to stagger their breaths so that m. 1-7 feel like one long, undulating phrase. Rather than a measured change in pitch, create a slight, messy dip within each measure. Keep pushing the sound further into the front of the face through the *crescendo* in m. 7.
- m. 9 – Ask your students to create their own individual siren sound. Give different examples of pitched sirens versus unpitched. Ask them what thoughts come to mind when they hear these sounds. One by one, each student should call out his warning, while the rest of the group echos a response. This is a great way to lose inhibitions and vary the texture of the sound. Gently remind your cast that this cry is different than a "horror" scream – it should represent how an animal might warn others of impending danger. Note: A siren sound is a great way to warm-up before rehearsals as it reaches the entire range without pushing.
- m. 14 – *Yona* can be translated as an "it," but the worse "it" imaginable. "It" means the stampede – "it" means

what has happened, is happening, or will happen. Make the consonants quick and percussive, with steady vowels in between.

- m. 44 – Close quickly to the "m" sound.

#16 – *The Mourning*

- m. 3 – Use as much breath as possible on the "h" sounds. Your cast might feel a little lightheaded after trying this for the first time! The lionesses are distraught over Mufasa's death and their pain is expressed through this "h." Allow them to take deep, audible breaths through the entire song.
- m. 3 – The "a" vowel in "hamela" is dark and open. It should be closer to the "u" sound in the word "hum" than the "a" sound in the word "ham."
- m. 23 – The hyenas' "hem" is dark and menacing. It is completely different than the sorrowful sound of the lionesses.

#18 – *Hakuna Matata (Part 1)*

- m. 1 – Use a hard "g" to replace the "k" in *hakuna* and a bright "t" for *matata*.
- m. 13 – If Timon and Pumbaa are struggling with this harmony, have them both sing the lower note.
- m. 30 – Pumbaa's line "When I was a young warthog!" is meant to be very silly. Don't worry about singing these very high notes in full voice.
- m. 61 – If this line is too high for Young Simba, have him sing it down an octave.
- m. 75 – Ideally, this sloppy cut-off on the CD should happen right after Simba says "zebra." Practice with the Rehearsal CD so your performers can time this correctly.

#19 – *Hakuna Matata (Part 2)*

- m. 7 – Work with your director to ensure the actor playing grown Simba has enough time to enter before he sings in m. 9. If this line is too high, have him sing it down an octave.

#21 – *Shadowland*

- m. 5-13 – Add a small volume swell on each word.
- m. 13 – Give Nala the freedom either to hold notes for their full value or cut off when it feels natural.
- m. 57-58 – This is an intense section for a young performer. Have Nala stomp on the rests to help her ground her sound. Also, make sure no diphthongs sneak in.

#26 – *He Lives in You*

- m. 9 – Just like in "They Live in You," Rafiki is singing an F# and the accompaniment is playing a G. Give an extra listen to ensure your actor is singing the correct note.
- m. 25 – Have Rafiki speak her line slowly at first, then add rhythm. Ask her to call the ensemble with different inflections and have them match her in their response. Once everyone has this call and response down pat, begin to introduce pitches. The notes should just be a focused way of speaking the lines – don't think of these lines as "sung." Movement or gesture might help to open the sound. Rafiki is the voice of reason for Simba and she MUST be heard. Exclaim, rejoice, and have no fear.
- m. 46 – Use bright "t's" and no "r's" in the English lyrics. (e.g., "into the waTah")

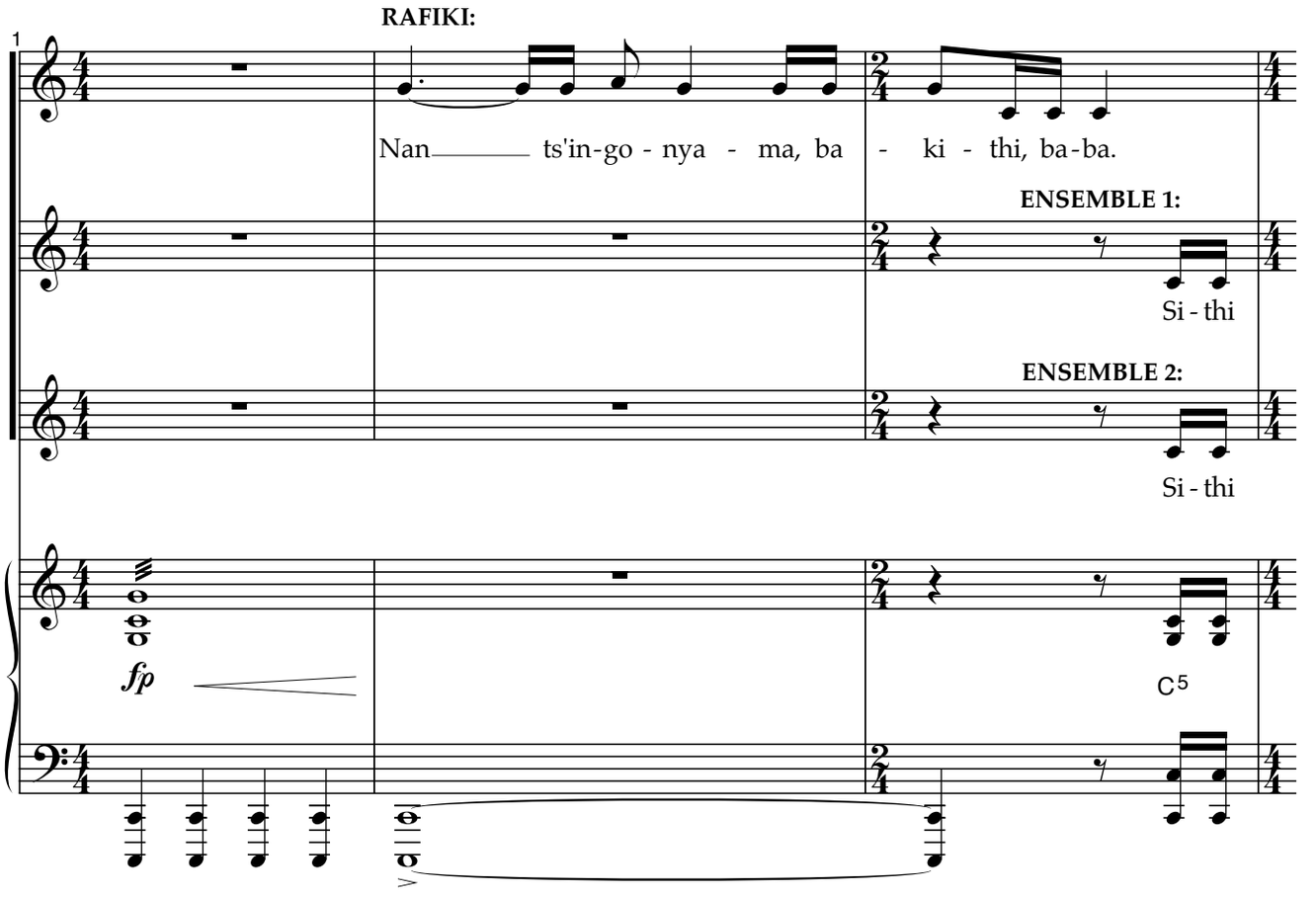
#29 – *Scar's Last Stand* (Part 1)

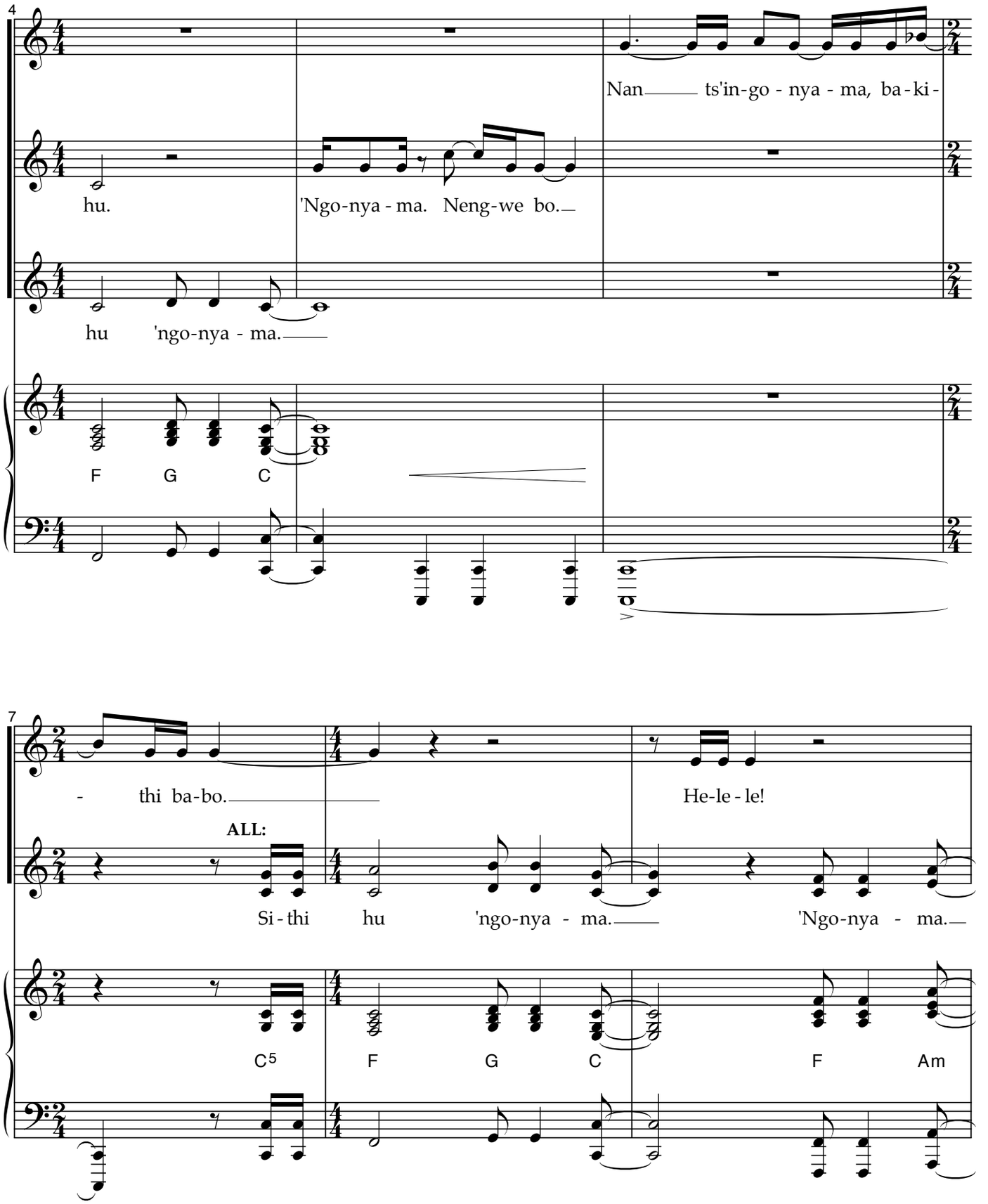
Both parts 1 and 2 of "Scar's Last Stand" contain several lines of dialogue with underscoring. Using the Accompaniment CD in performance, it is easy for actors to fall behind. Use the Rehearsal CD as a resource and let the intensity of the music influence the way the actors deliver their lines.

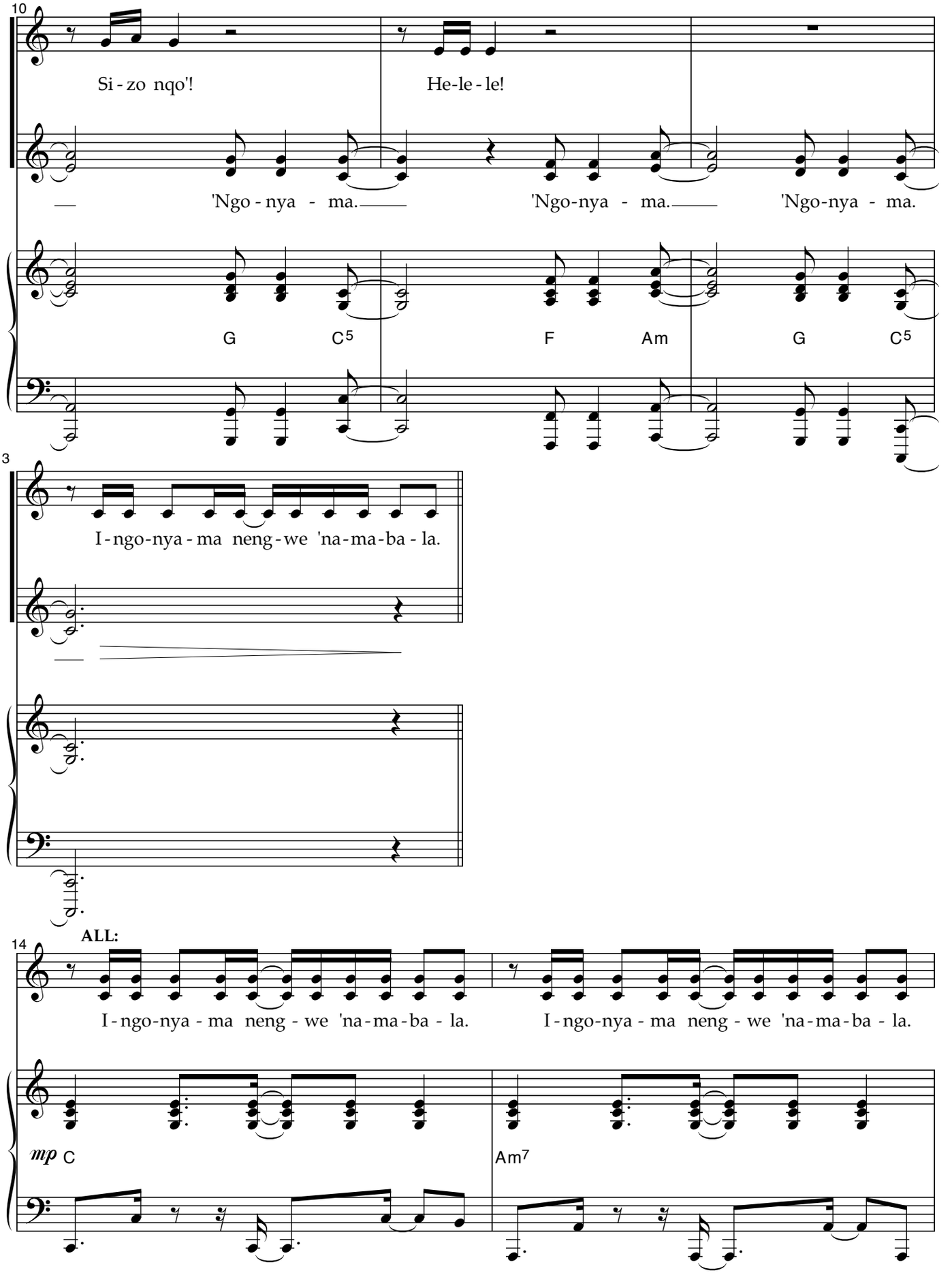
CIRCLE OF LIFE
WITH NANTS' INGONYAMA

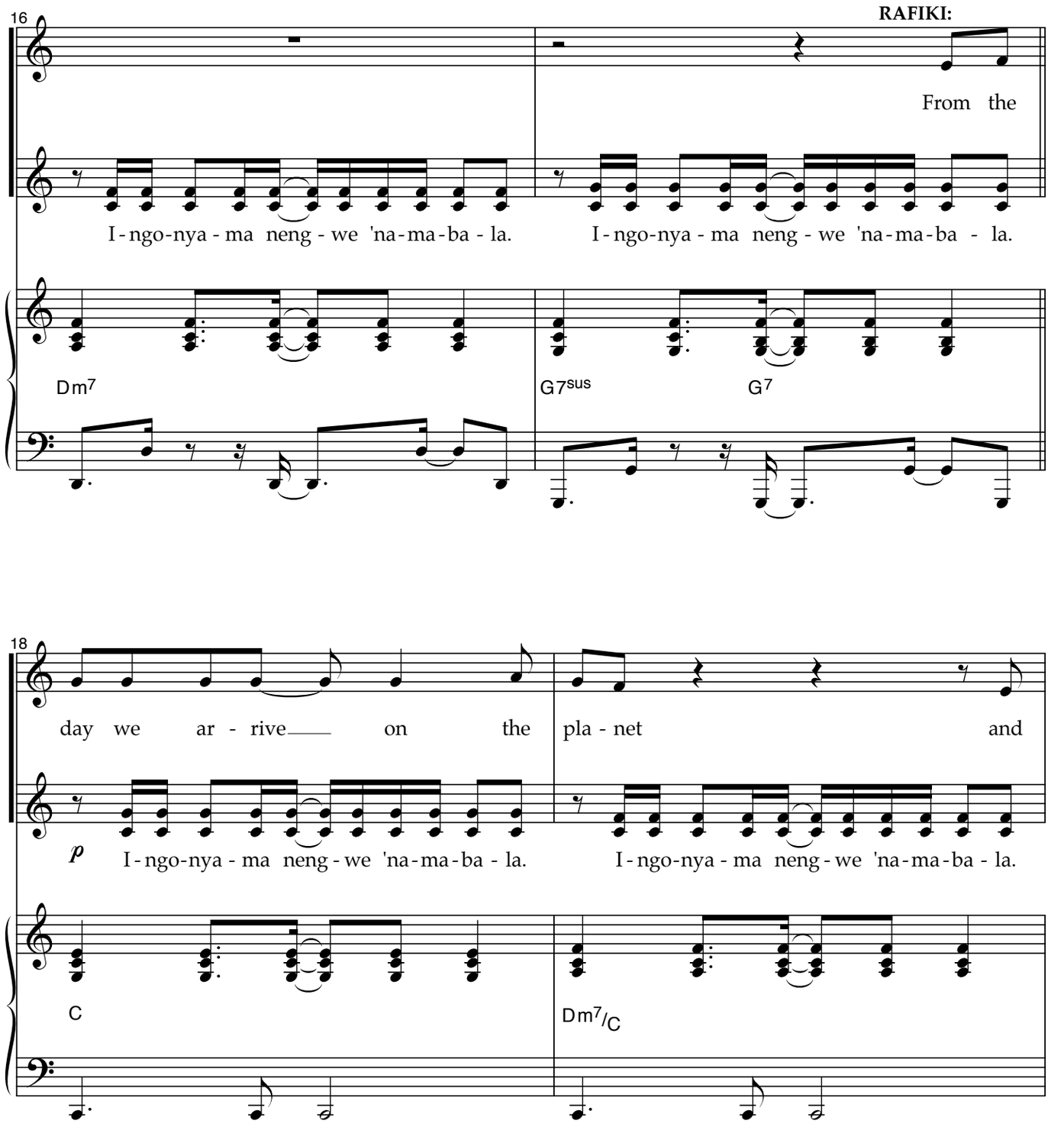
CUE:

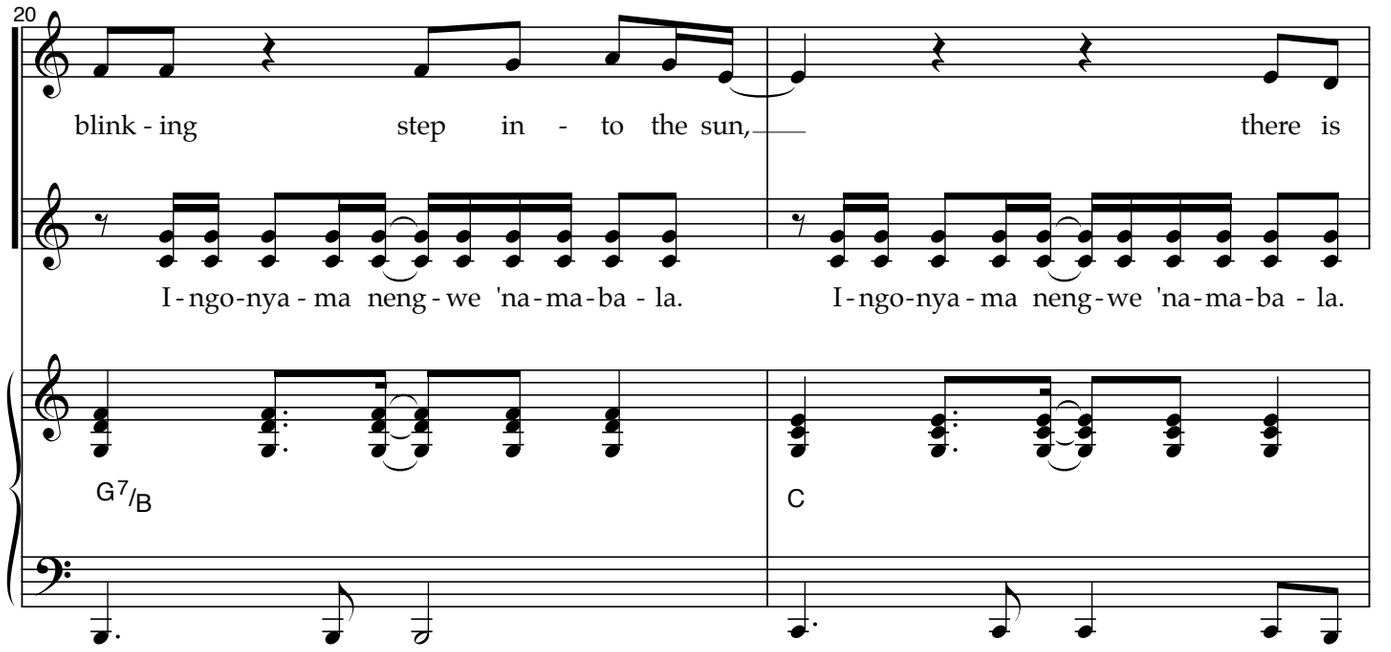
House lights **dim.**

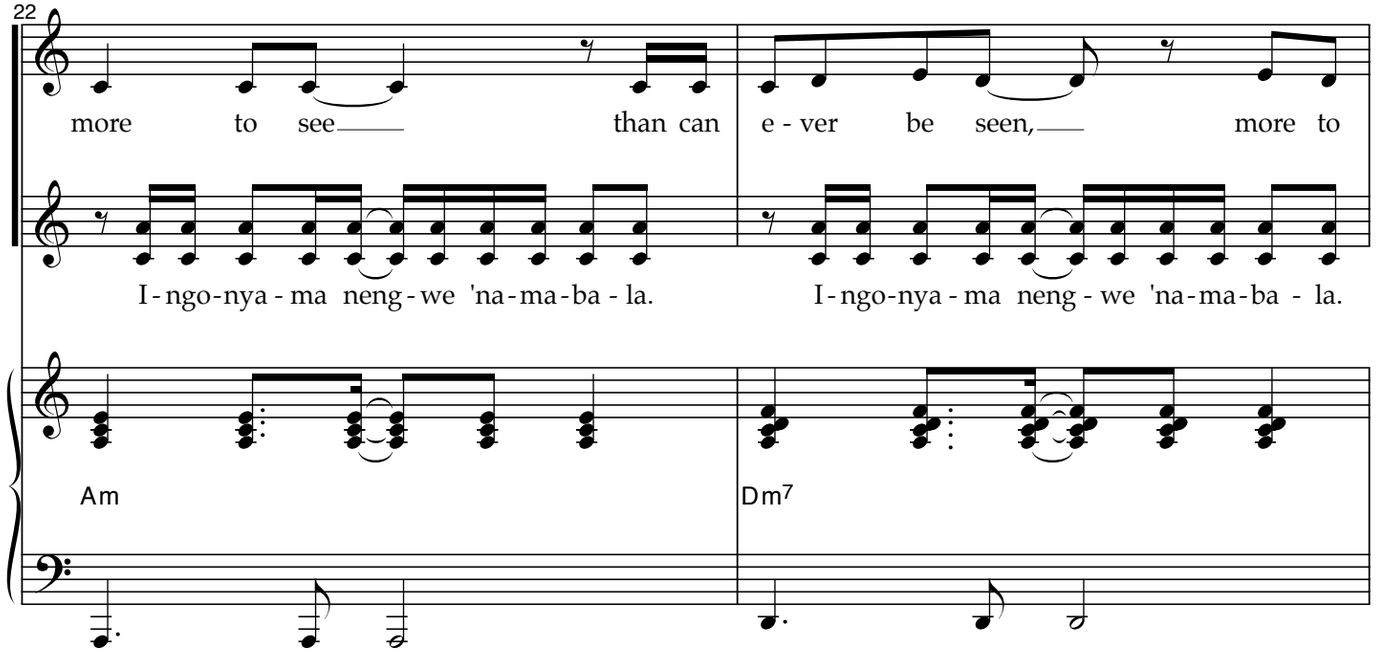


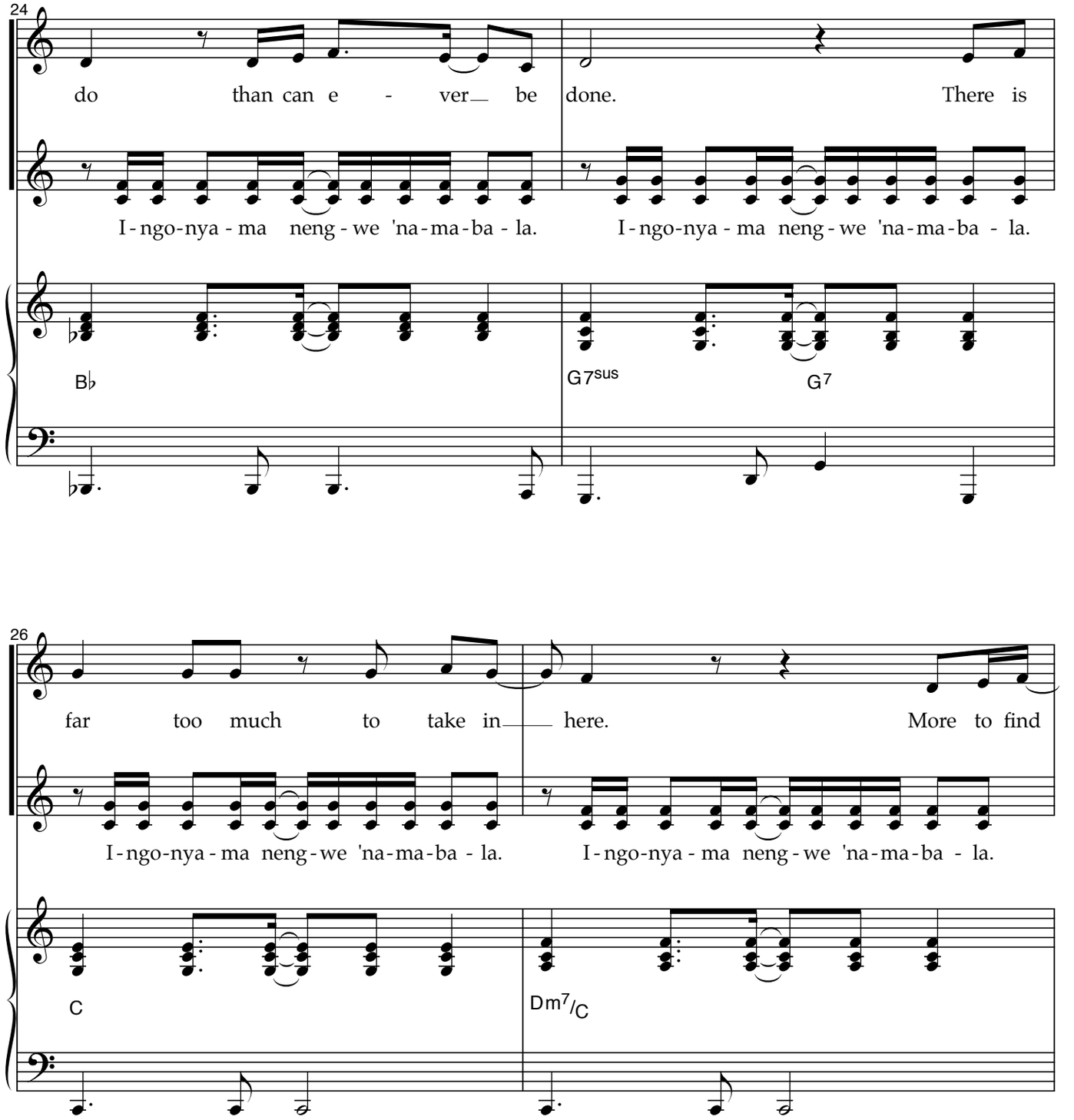

4
Nan ts'in-go - nya - ma, ba-ki-
hu.
'Ngo-nya - ma. Neng-we bo.
hu 'ngo-nya - ma.
F G C
7
- thi ba-bo.
He-le - le!
ALL:
Si - thi hu 'ngo-nya - ma.
'Ngo-nya - ma.
C5 F G C F Am

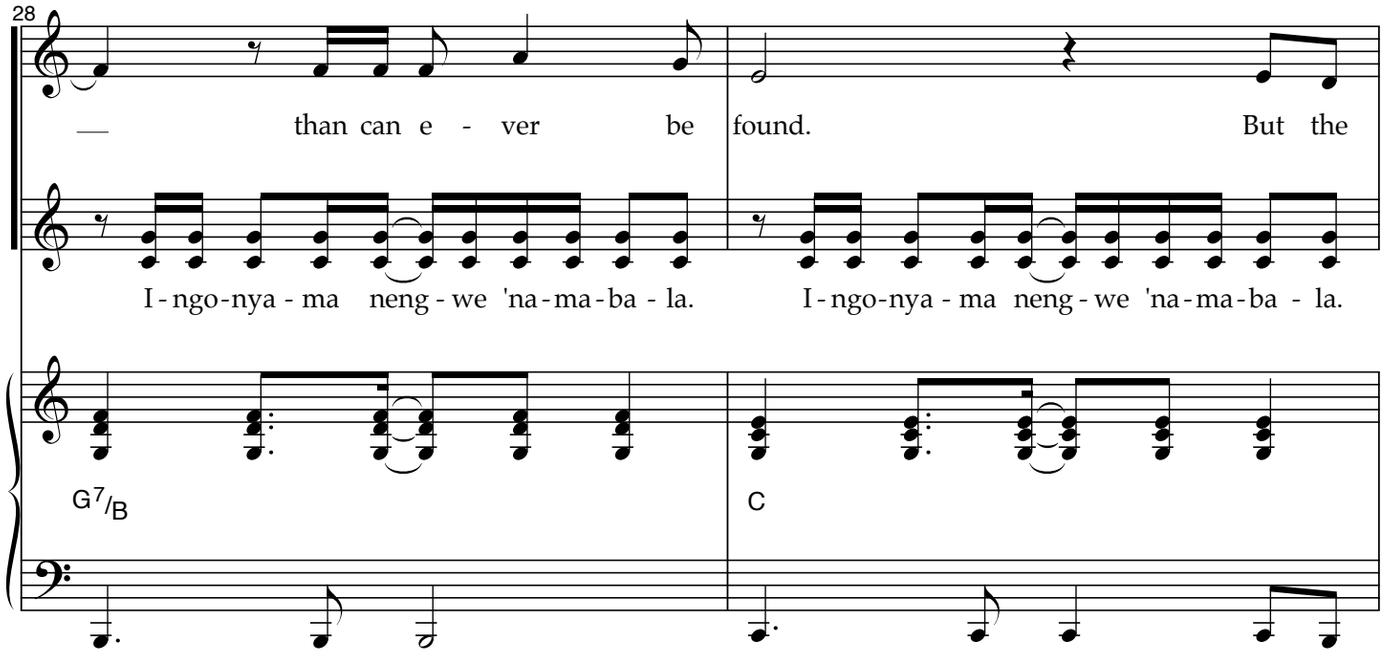

10
Si - zo nqo'!
He-le - le!
'Ngo - nya - ma.
'Ngo-nya - ma.
'Ngo-nya - ma.
G
C5
F
Am
G
C5
13
I - ngo-nya - ma neng - we 'na - ma - ba - la.
14
ALL:
I - ngo-nya - ma neng - we 'na - ma - ba - la.
I - ngo-nya - ma neng - we 'na - ma - ba - la.
mp
C
Am7

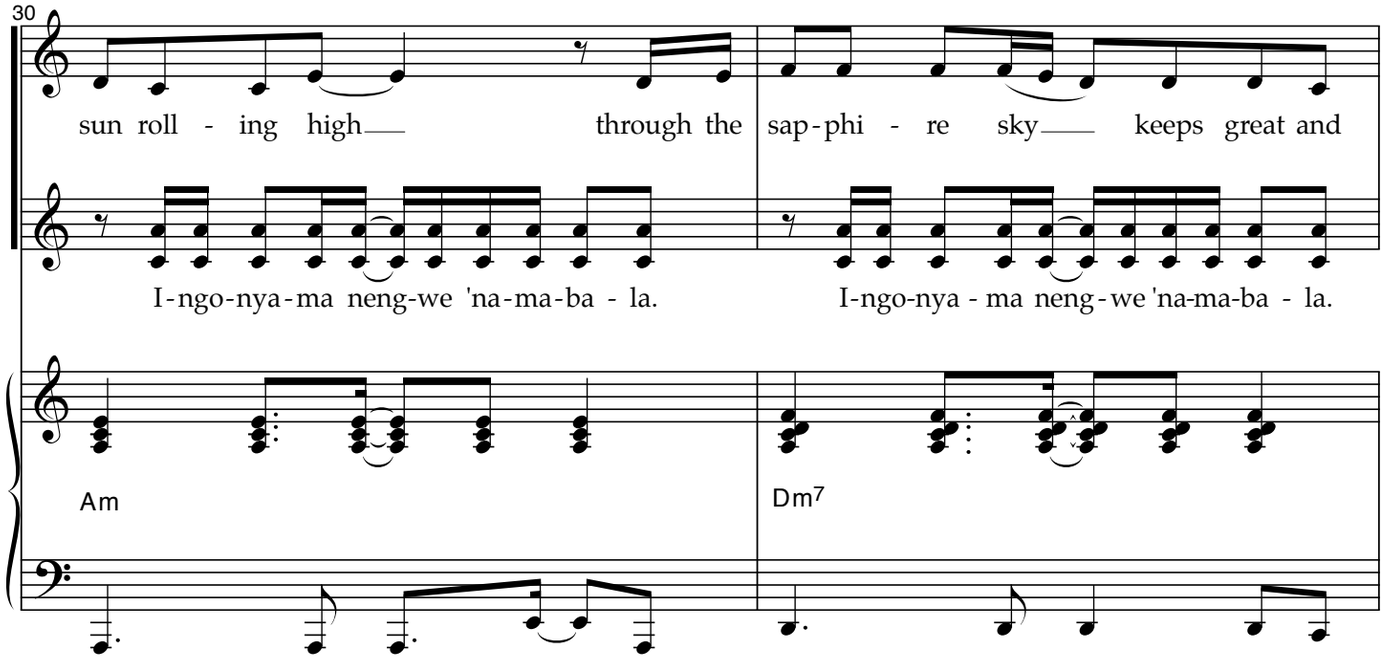

16
RAFIKI:
From the
I - ngo-nya - ma neng - we 'na-ma-ba - la.
I - ngo-nya - ma neng - we 'na-ma-ba - la.
Dm7
G7sus
G7
18
day we ar - rive on the
pla - net and
p
I - ngo-nya - ma neng - we 'na-ma-ba - la.
I - ngo-nya - ma neng - we 'na-ma-ba - la.
C
Dm7/C

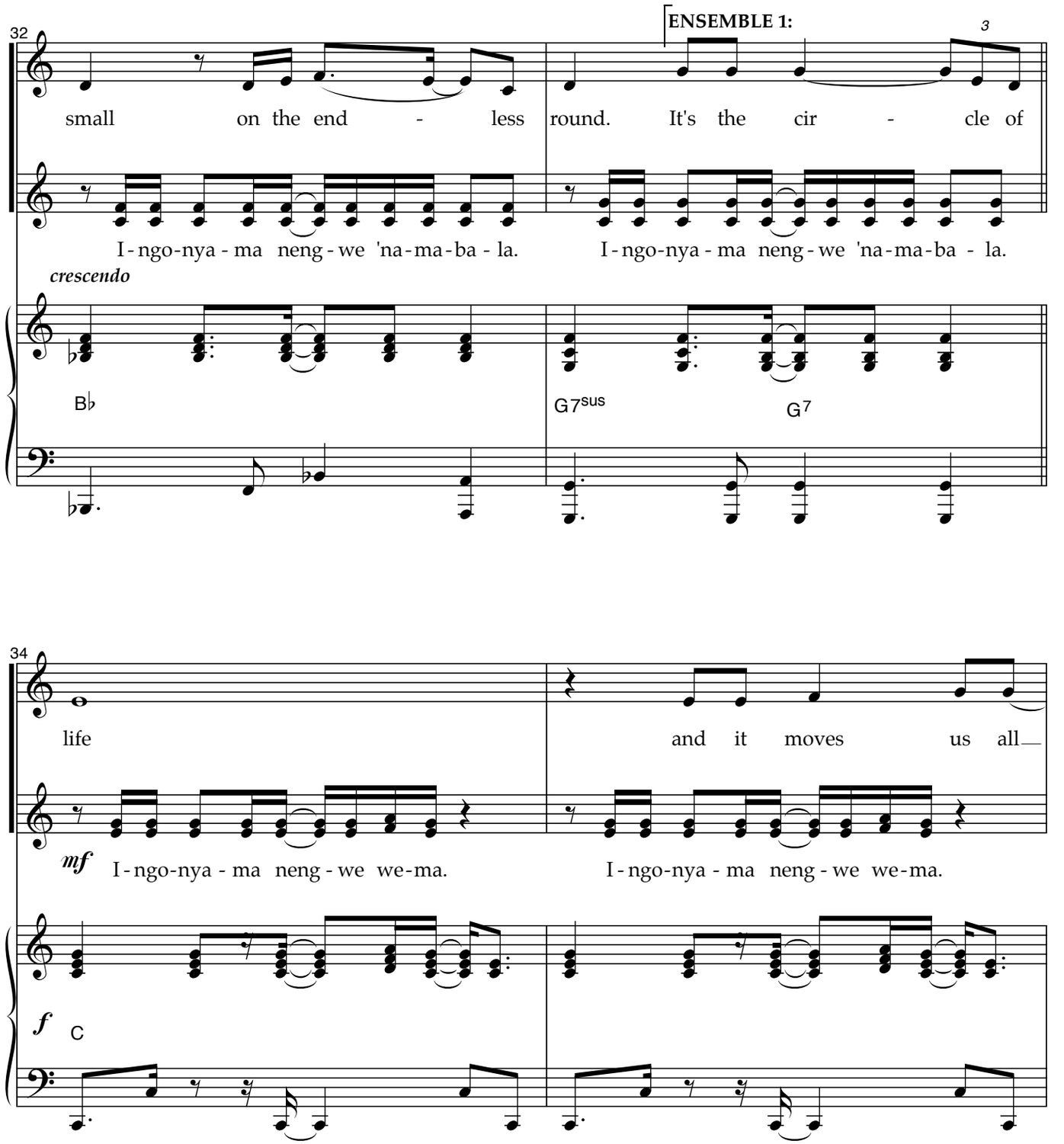

20
blink - ing step in - to the sun, there is
I - ngo-nya - ma neng - we 'na - ma - ba - la.
I - ngo-nya - ma neng - we 'na - ma - ba - la.
G7/B
C

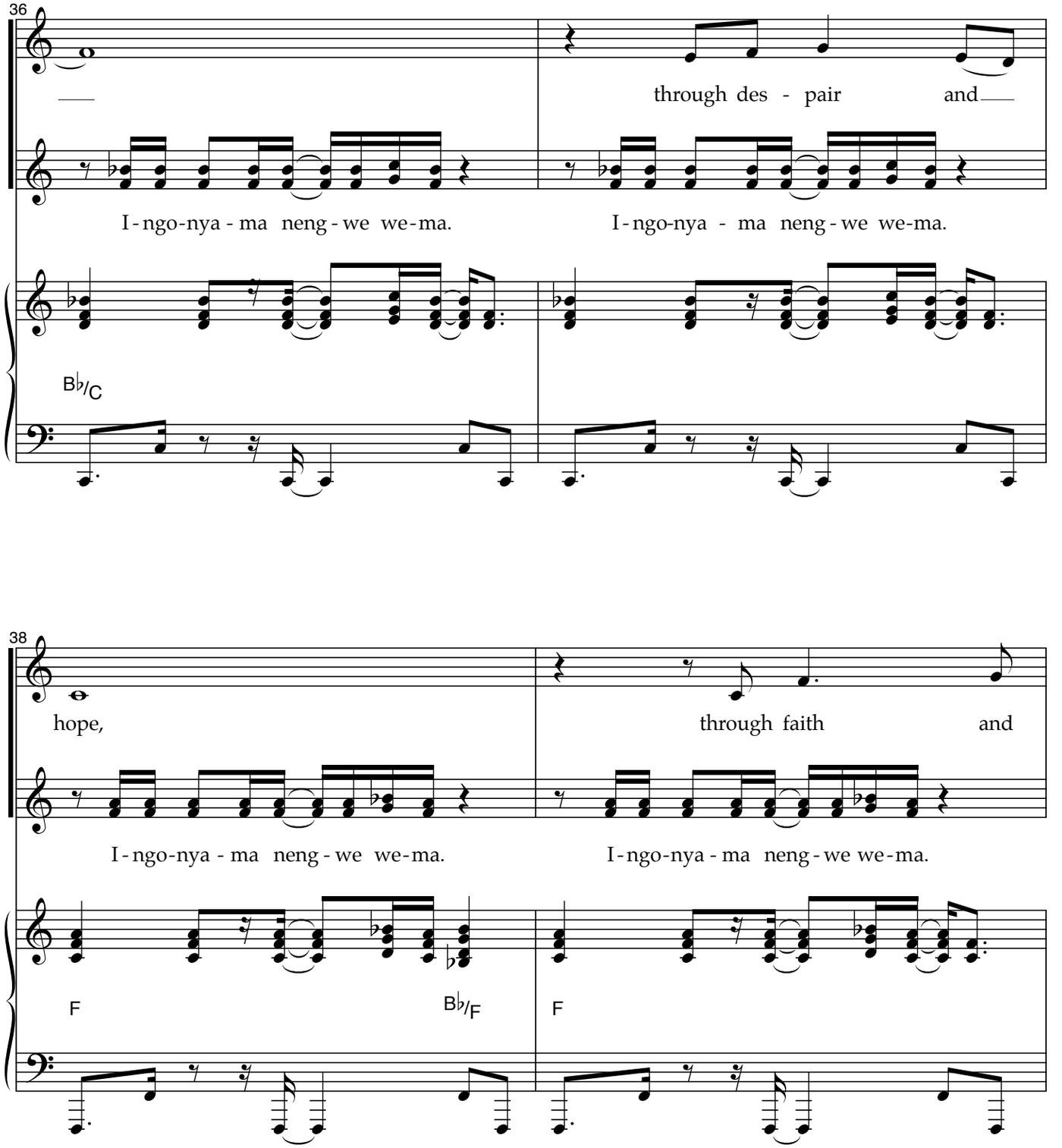

22
more to see than can e - ver be seen, more to
I - ngo-nya - ma neng - we 'na - ma - ba - la.
I - ngo-nya - ma neng - we 'na - ma - ba - la.
Am
Dm7

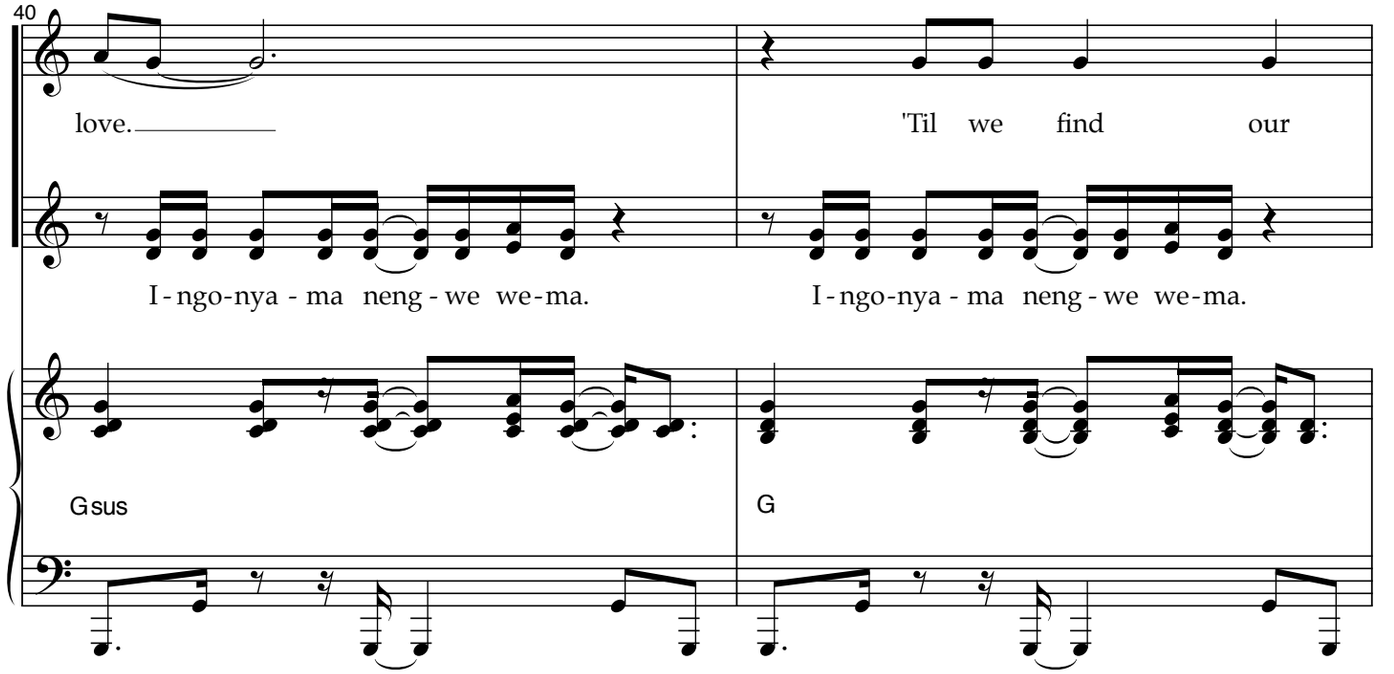

24
do than can e - ver be done. There is
I-ngo-nya-ma neng-we 'na-ma-ba-la. I-ngo-nya-ma neng-we 'na-ma-ba-la.
B♭
G7sus
G7
26
far too much to take in here. More to find
I-ngo-nya-ma neng-we 'na-ma-ba-la. I-ngo-nya-ma neng-we 'na-ma-ba-la.
C
Dm7/C

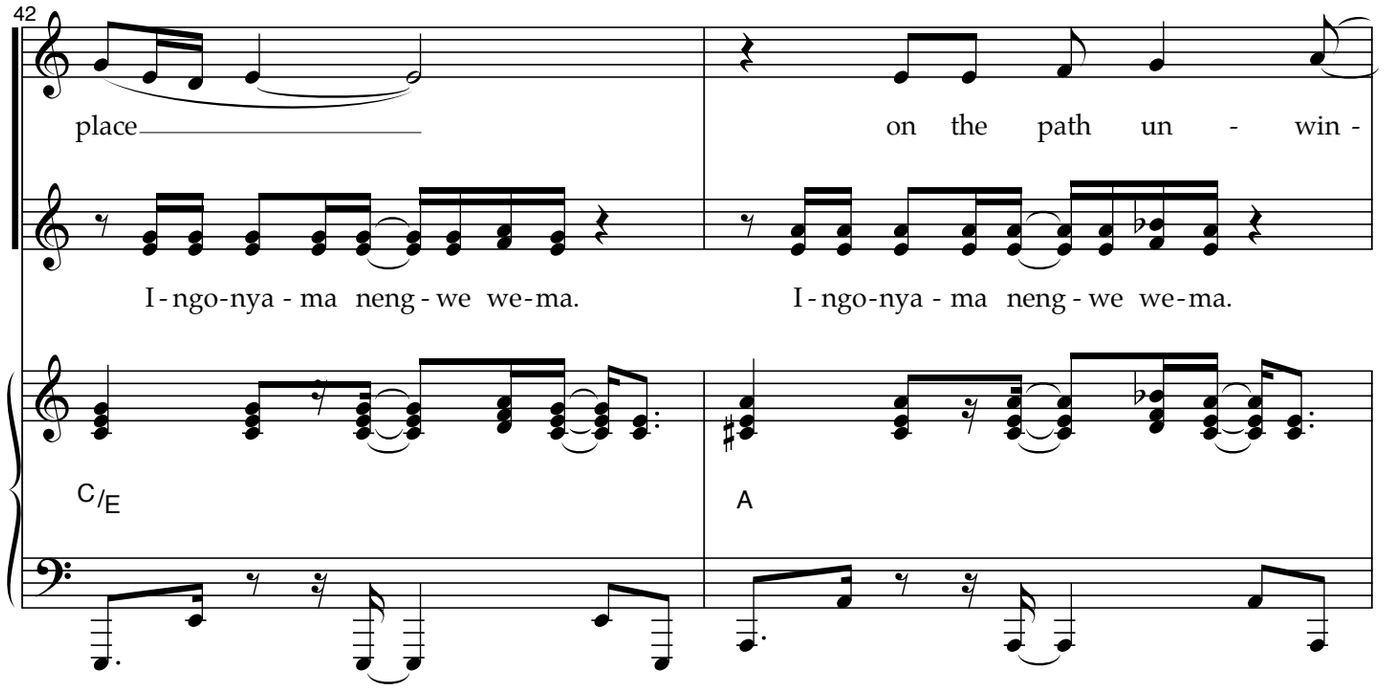

28
than can e - ver be found. But the
I-ngo-nya-ma neng-we 'na-ma-ba-la. I-ngo-nya-ma neng-we 'na-ma-ba - la.
G7/B
C

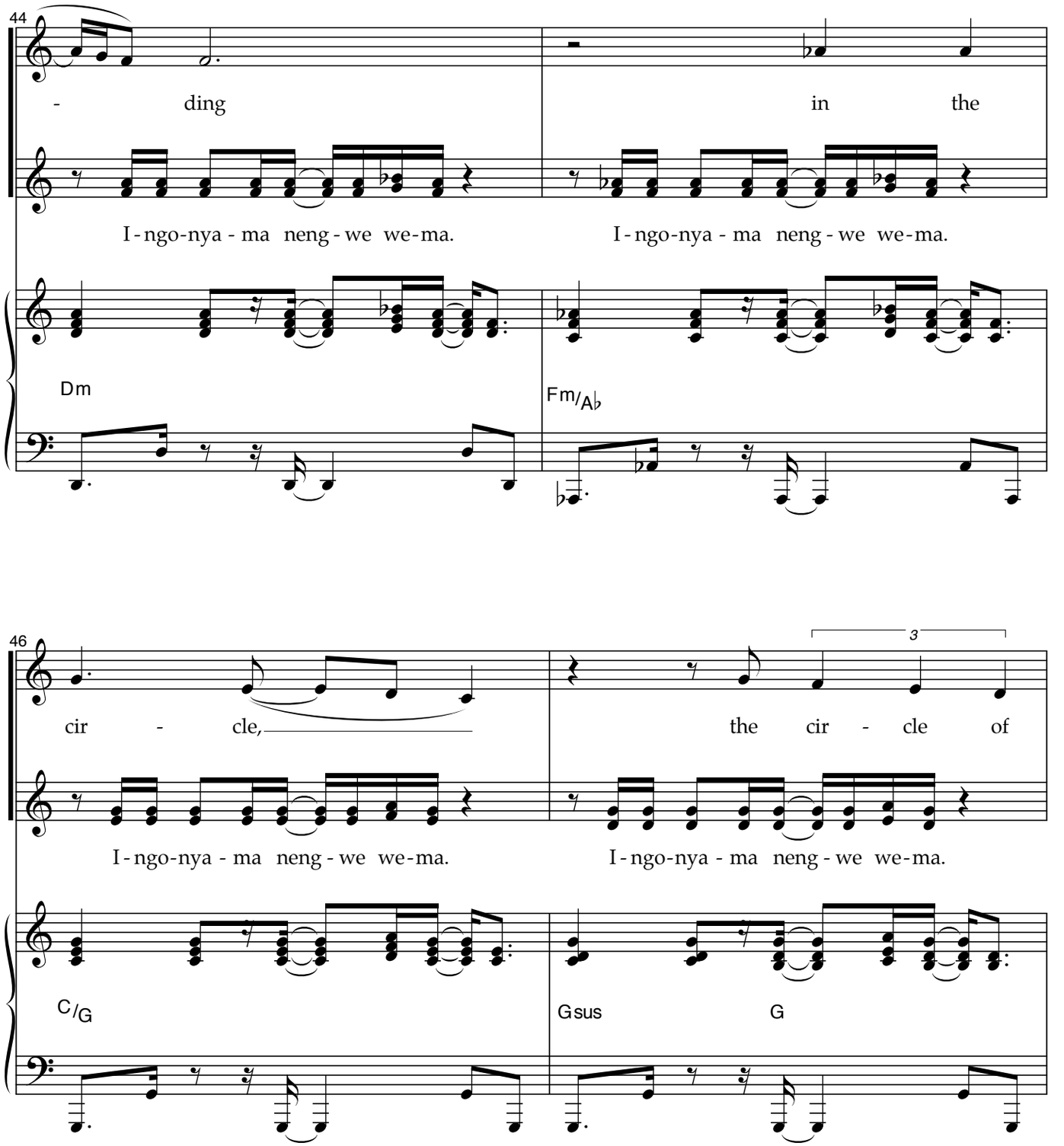

30
sun roll - ing high through the sap-phi - re sky keeps great and
I-ngo-nya-ma neng-we 'na-ma-ba - la. I-ngo-nya - ma neng-we 'na-ma-ba - la.
Am
Dm7

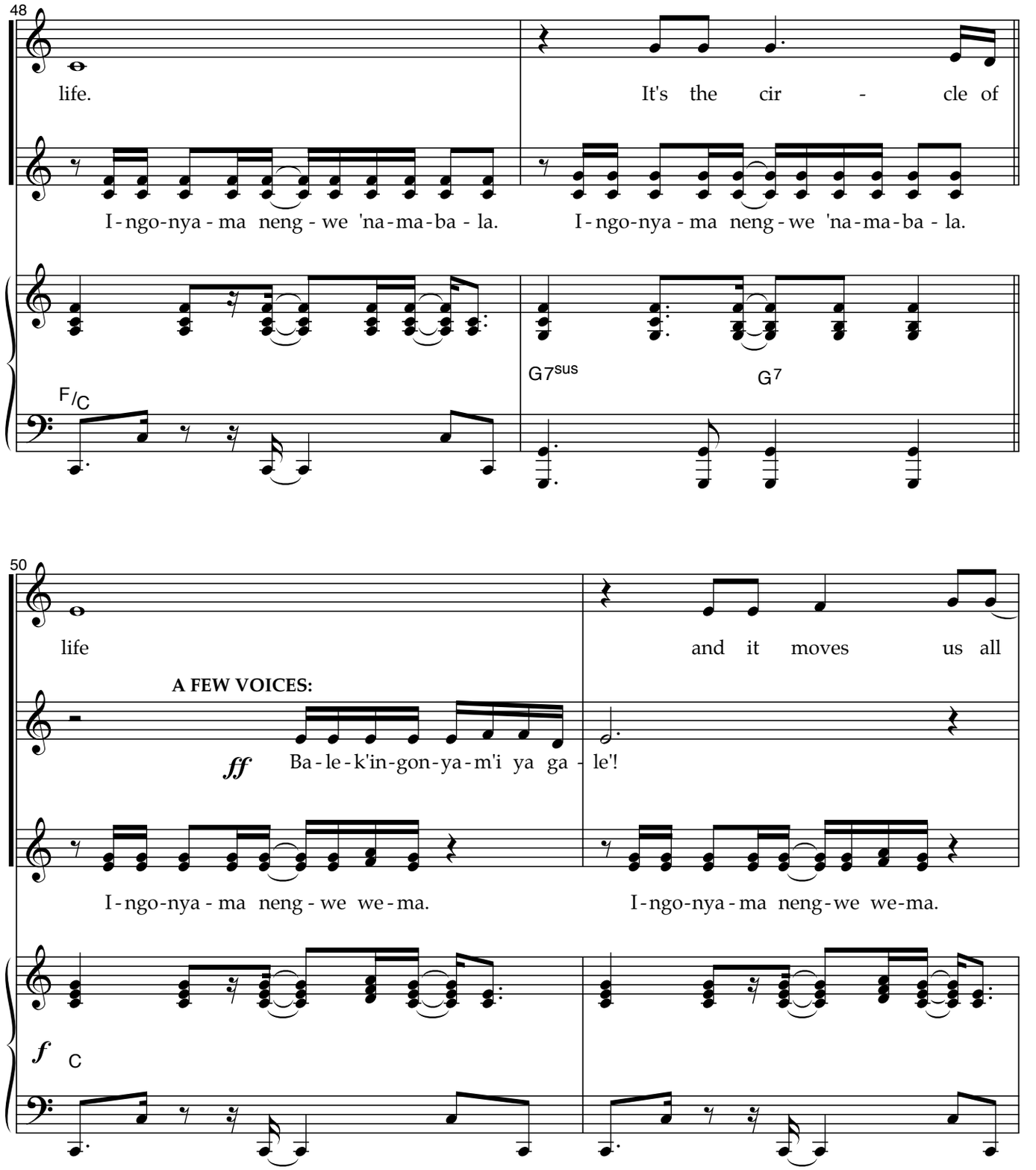

32
ENSEMBLE 1:
3
small on the end - less round. It's the cir - cle of
I - ngo-nya - ma neng - we 'na - ma - ba - la.
I - ngo-nya - ma neng - we 'na - ma - ba - la.
crescendo
B♭
G7sus
G7
34
life and it moves us all
mf
I - ngo-nya - ma neng - we we - ma.
I - ngo-nya - ma neng - we we - ma.
f
C

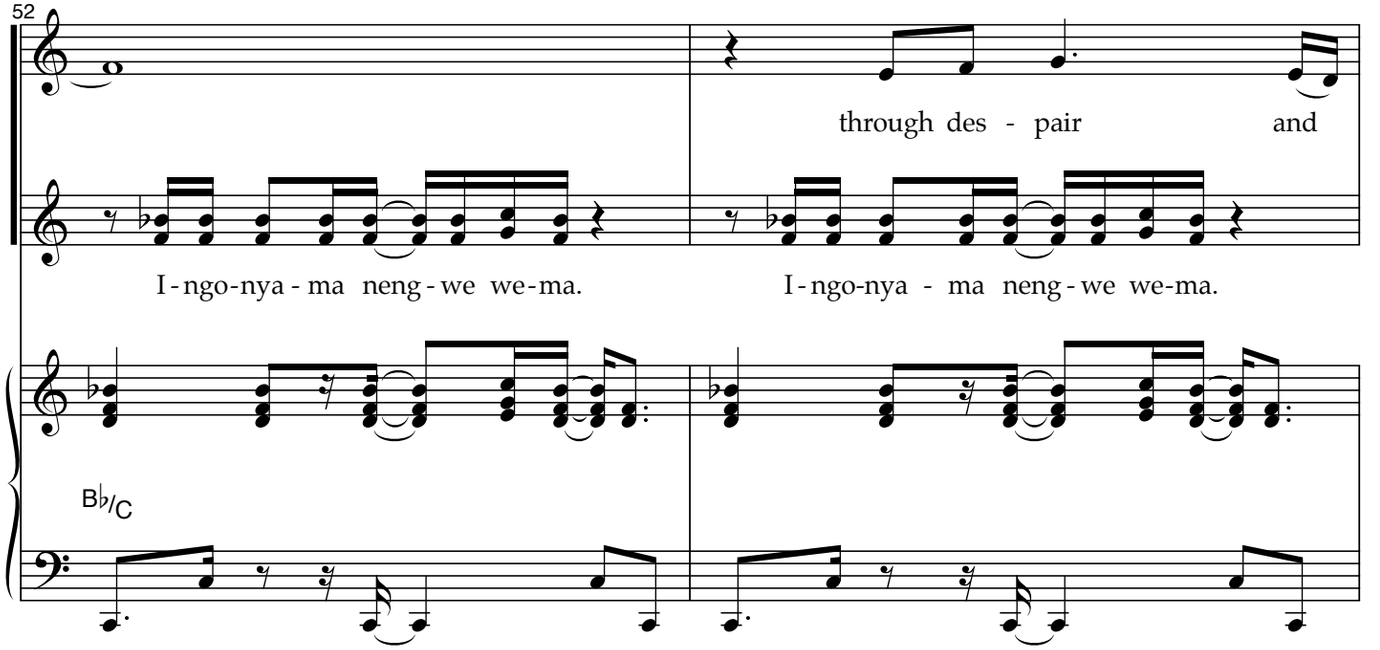

36
through des - pair and
I - ngo-nya - ma neng - we we-ma.
I - ngo-nya - ma neng - we we-ma.
B♭/C
38
hope,
through faith and
I - ngo-nya - ma neng - we we-ma.
I - ngo-nya - ma neng - we we-ma.
F
B♭/F
F

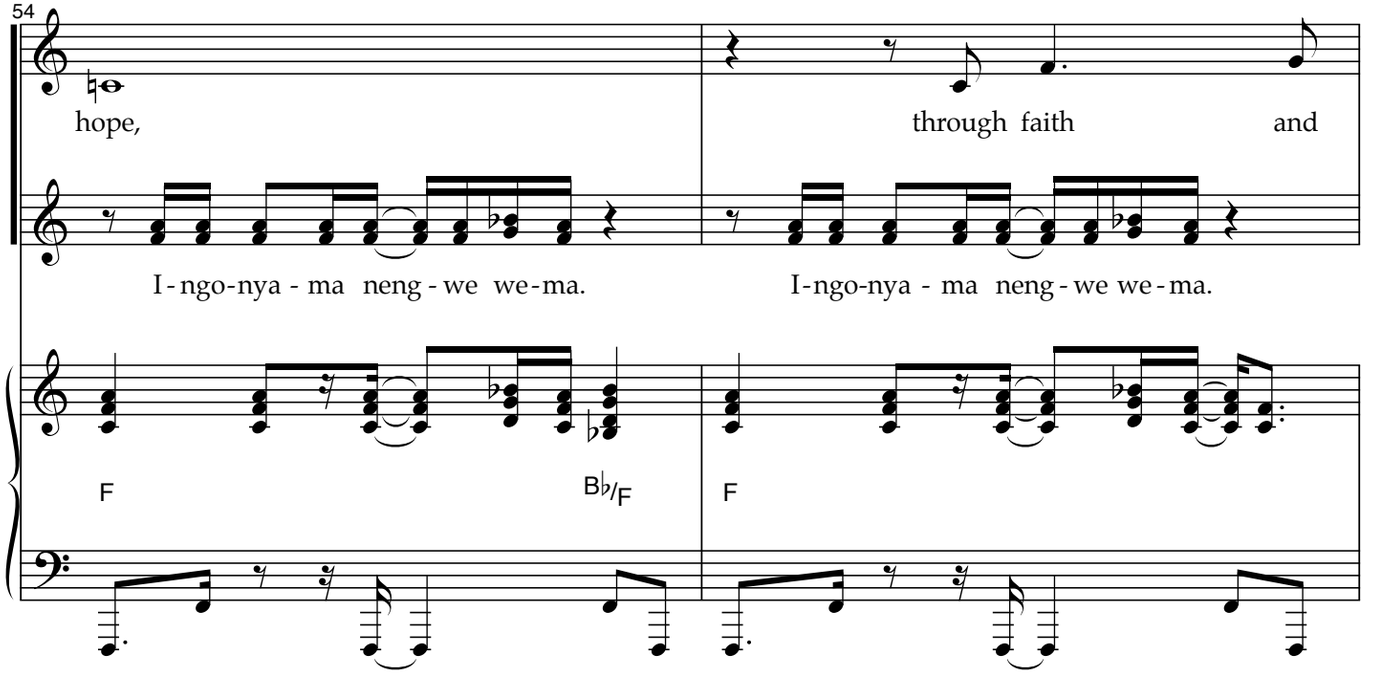

40
love.
'Til we find our
I-ngo-nya-ma neng-we we-ma.
I-ngo-nya-ma neng-we we-ma.
Gsus
G

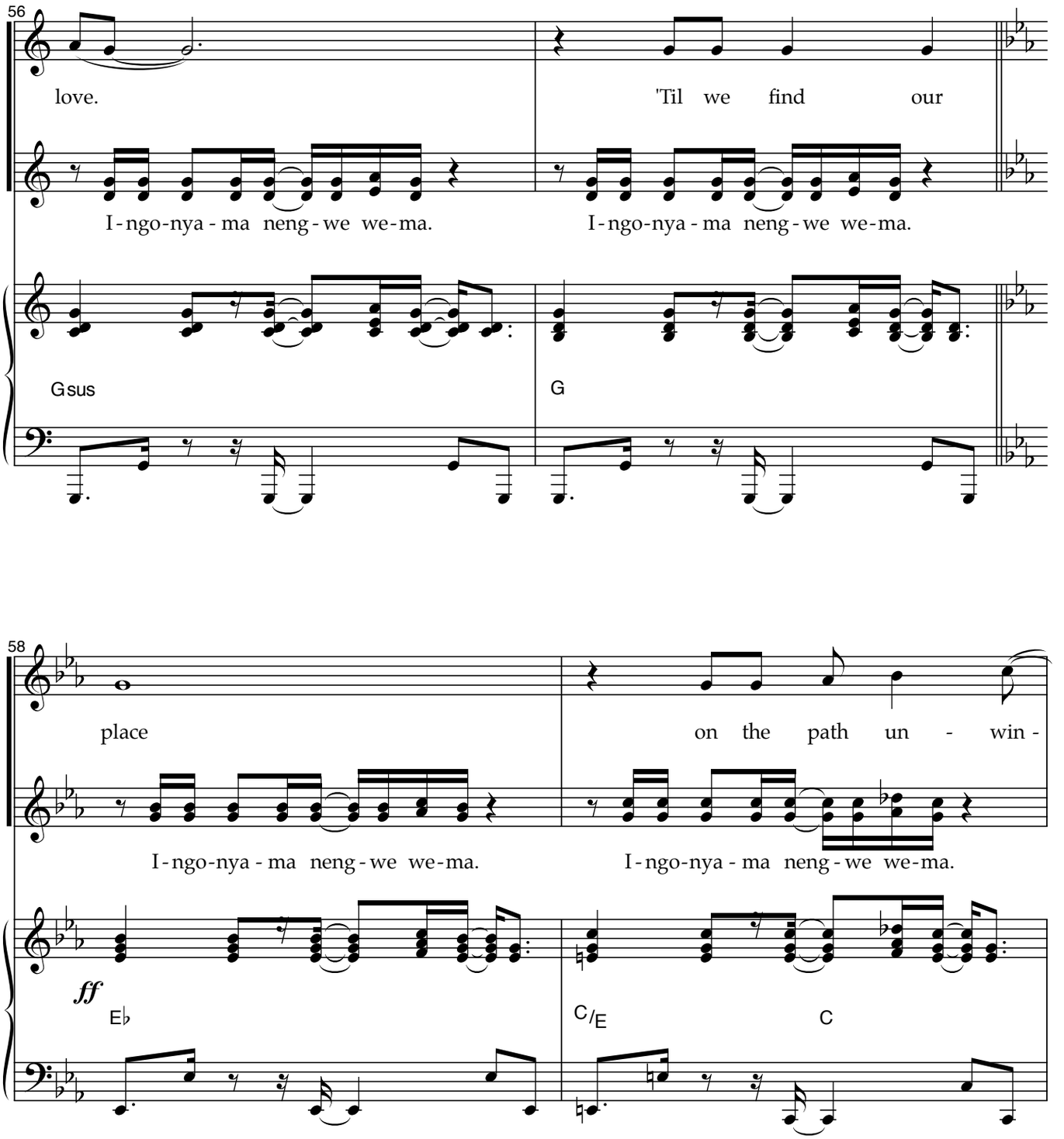

42
place
on the path un-win-
I-ngo-nya-ma neng-we we-ma.
I-ngo-nya-ma neng-we we-ma.
C/E
A

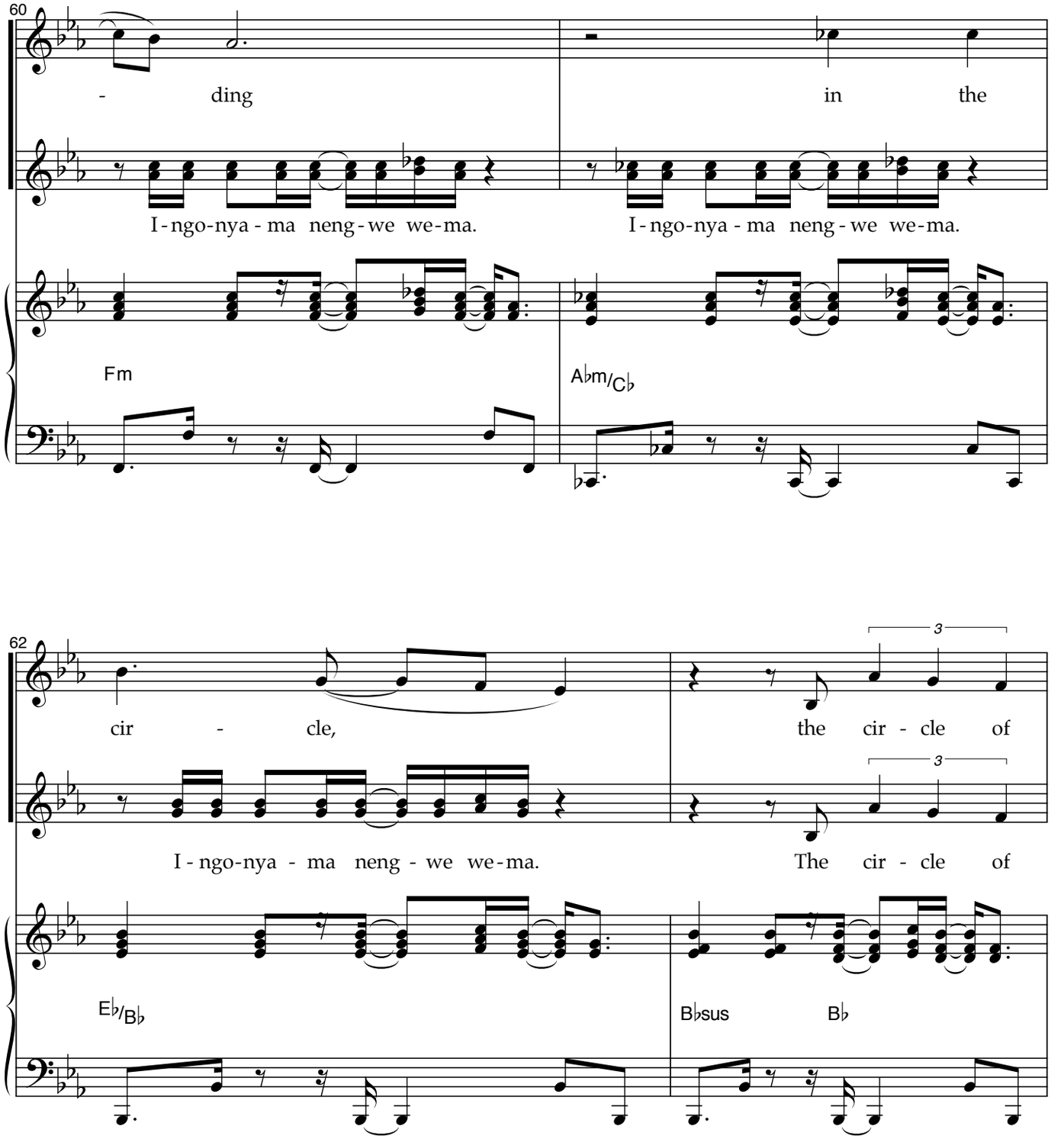

44
- ding
in the
I - ngo-nya - ma neng - we we-ma.
I - ngo-nya - ma neng - we we-ma.
Dm
Fm/A♭
46
cir - cle,
the cir - cle of
I - ngo-nya - ma neng - we we-ma.
I - ngo-nya - ma neng - we we-ma.
3
C/G
Gsus
G

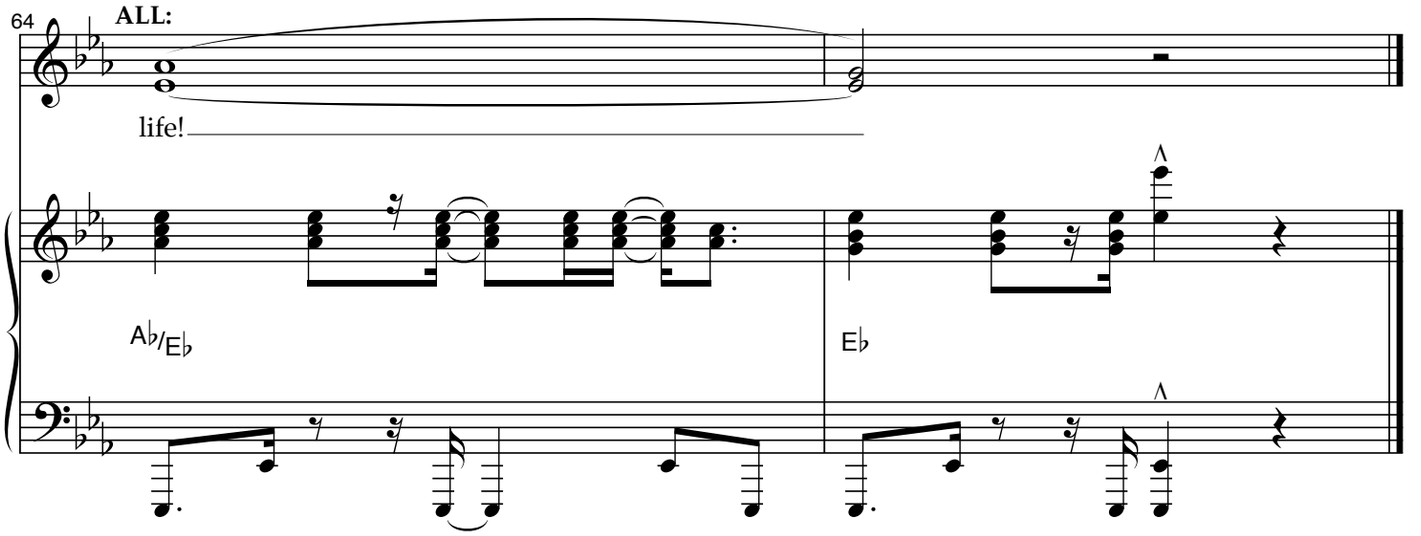

48
life.
It's the cir - cle of
I-ngo-nya-ma neng-we 'na-ma-ba-la.
I-ngo-nya-ma neng-we 'na-ma-ba-la.
F/C
G7sus
G7
50
life
and it moves us all
A FEW VOICES:
ff
Ba-le-k'in-gon-ya-m'i ya ga-le'!
I-ngo-nya-ma neng-we we-ma.
I-ngo-nya-ma neng-we we-ma.
f
C


52
through des - pair and
I - ngo-nya - ma neng - we we-ma.
I - ngo-nya - ma neng - we we-ma.
B♭/C


54
hope,
through faith and
I - ngo-nya - ma neng - we we - ma.
I-ngo-nya - ma neng - we we - ma.
F
B♭/F
F


56
love.
'Til we find our
I-ngo-nya-ma neng-we we-ma.
I-ngo-nya-ma neng-we we-ma.
Gsus
G
58
place
on the path un - win -
I-ngo-nya-ma neng-we we-ma.
I-ngo-nya-ma neng-we we-ma.
ff
E♭
C/E
C


60
- ding
in the
I - ngo-nya - ma neng - we we - ma.
I - ngo-nya - ma neng - we we - ma.
Fm
A♭m/C♭
62
cir - cle,
the cir - cle of
I - ngo-nya - ma neng - we we - ma.
The cir - cle of
3
3
E♭/B♭
B♭sus
B♭

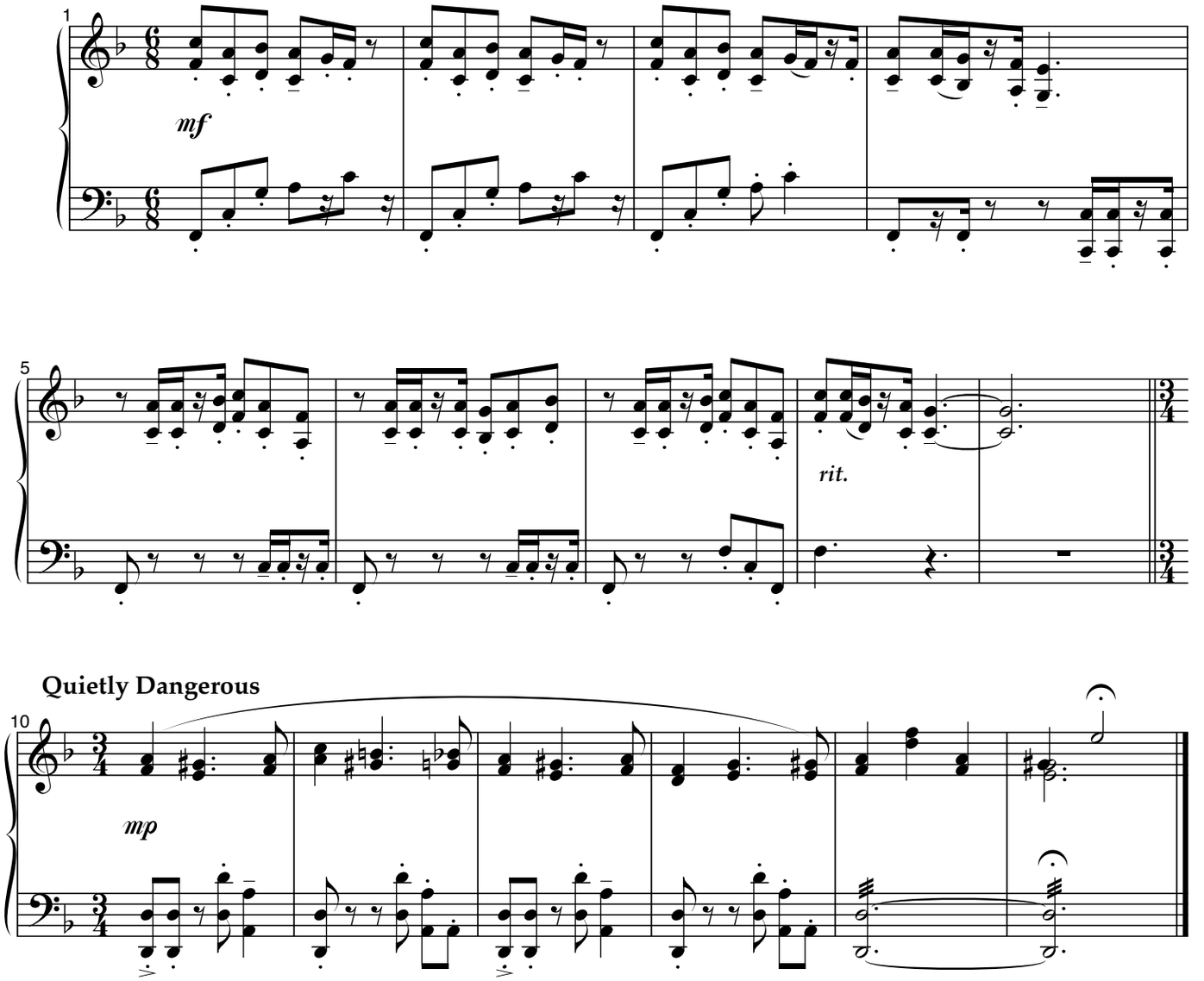

64
ALL:
life!
A♭/E♭
E♭

INTO SCAR'S CAVE

CUE:

Segue on applause from ***#2 "Circle Of Life with Nants' Ingonyama"***

Bouncy and Playful



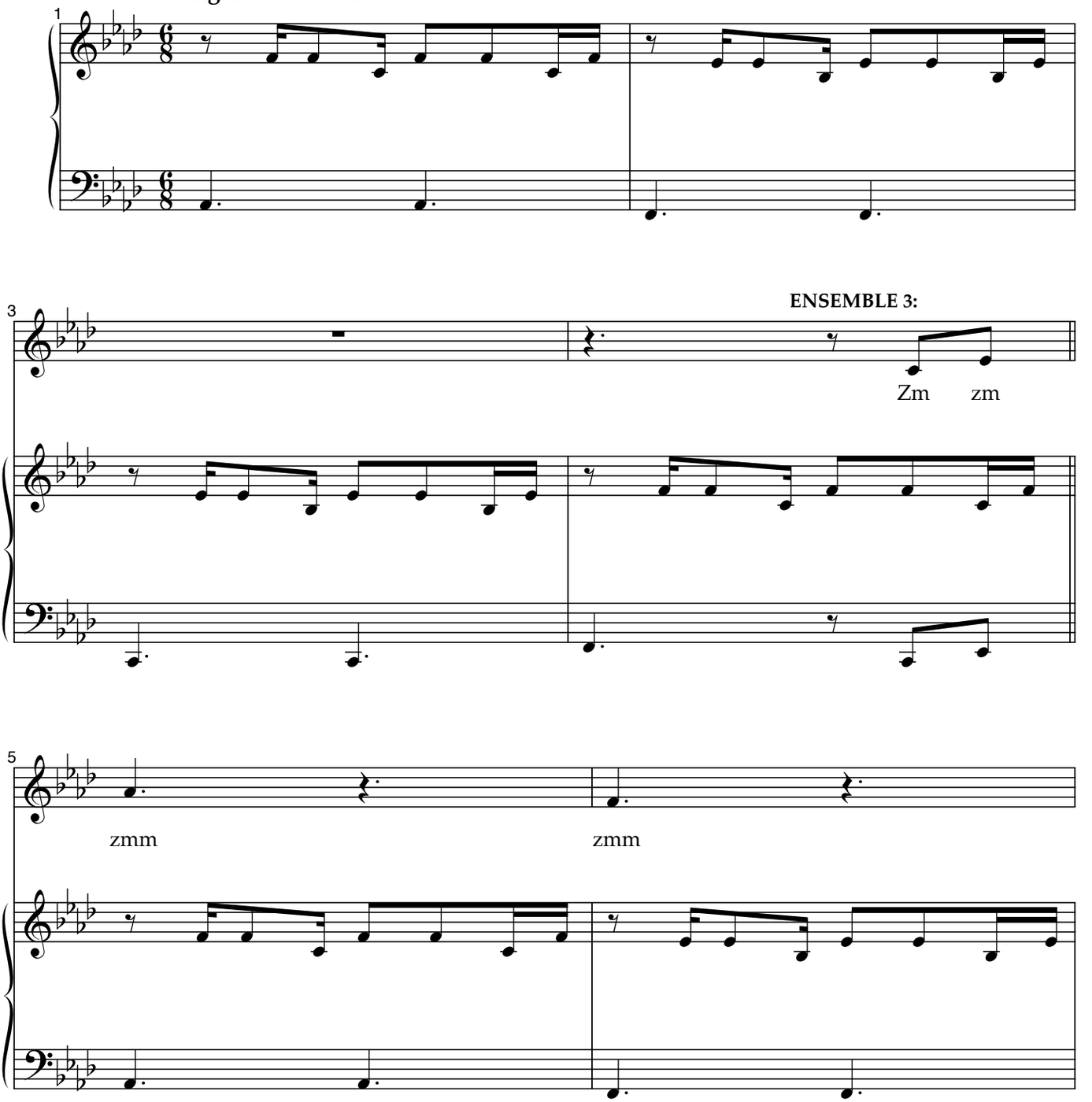
4

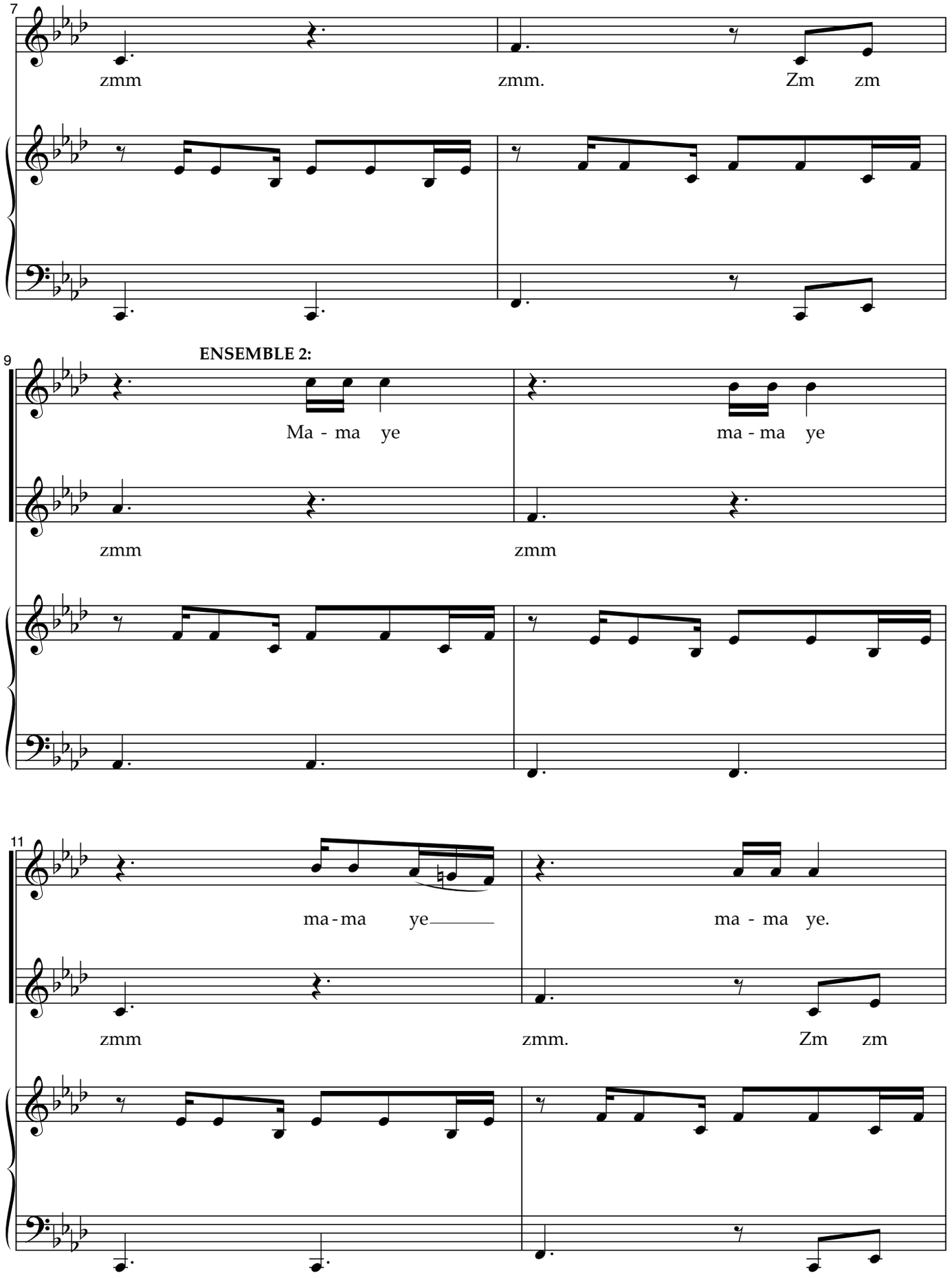
GRASSLANDS CHANT

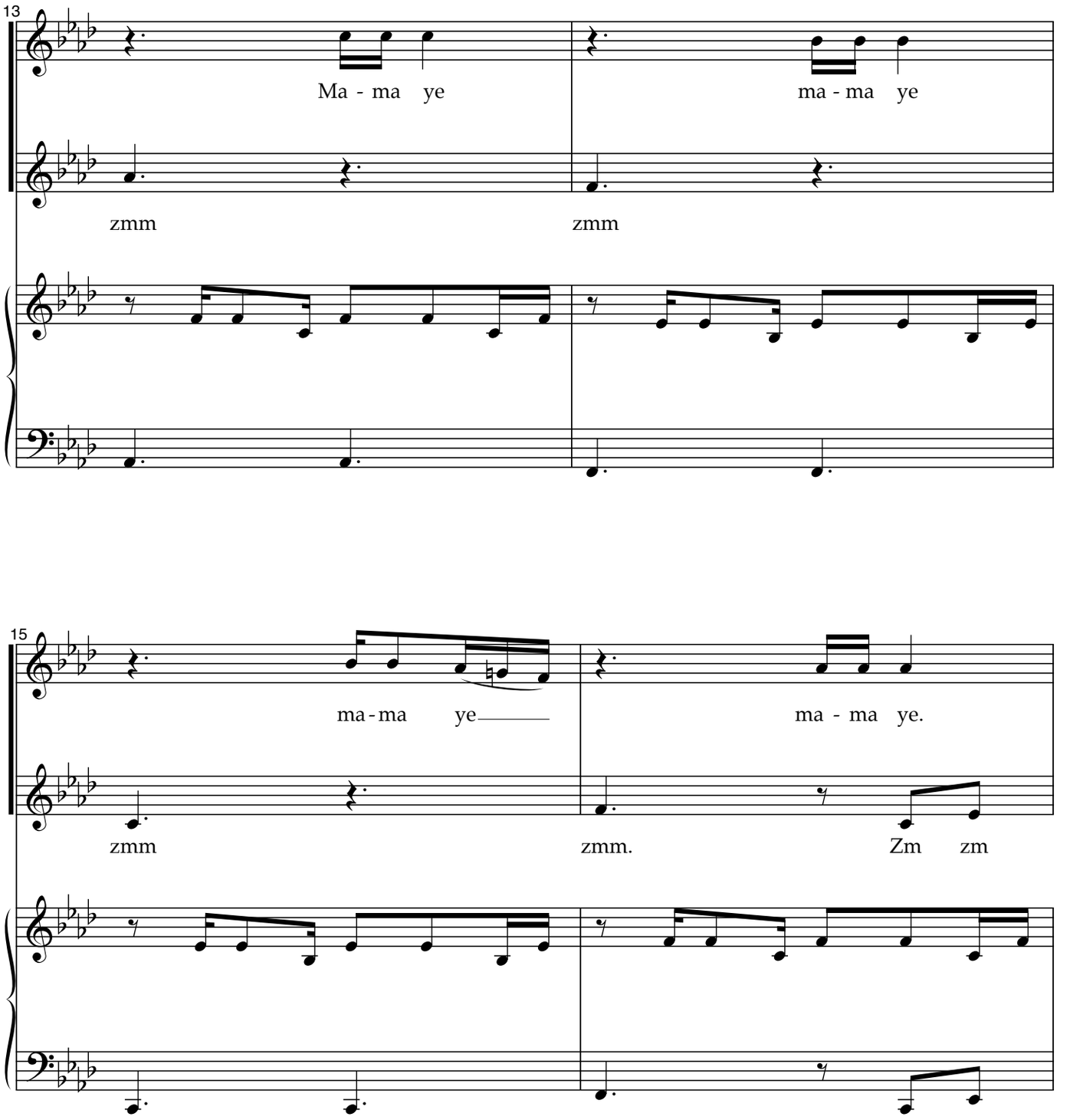
CUE:

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

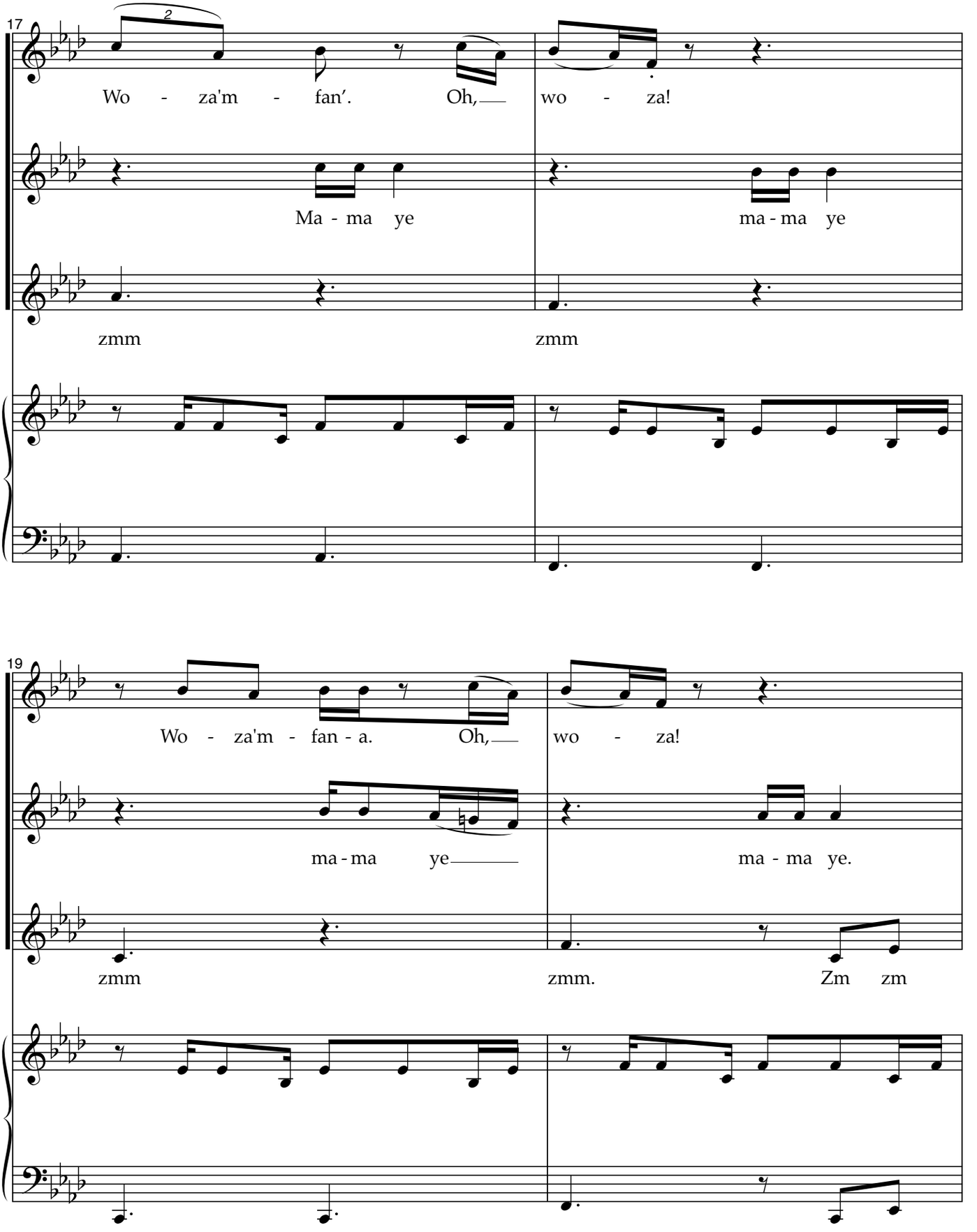
Flowing Like The Wind

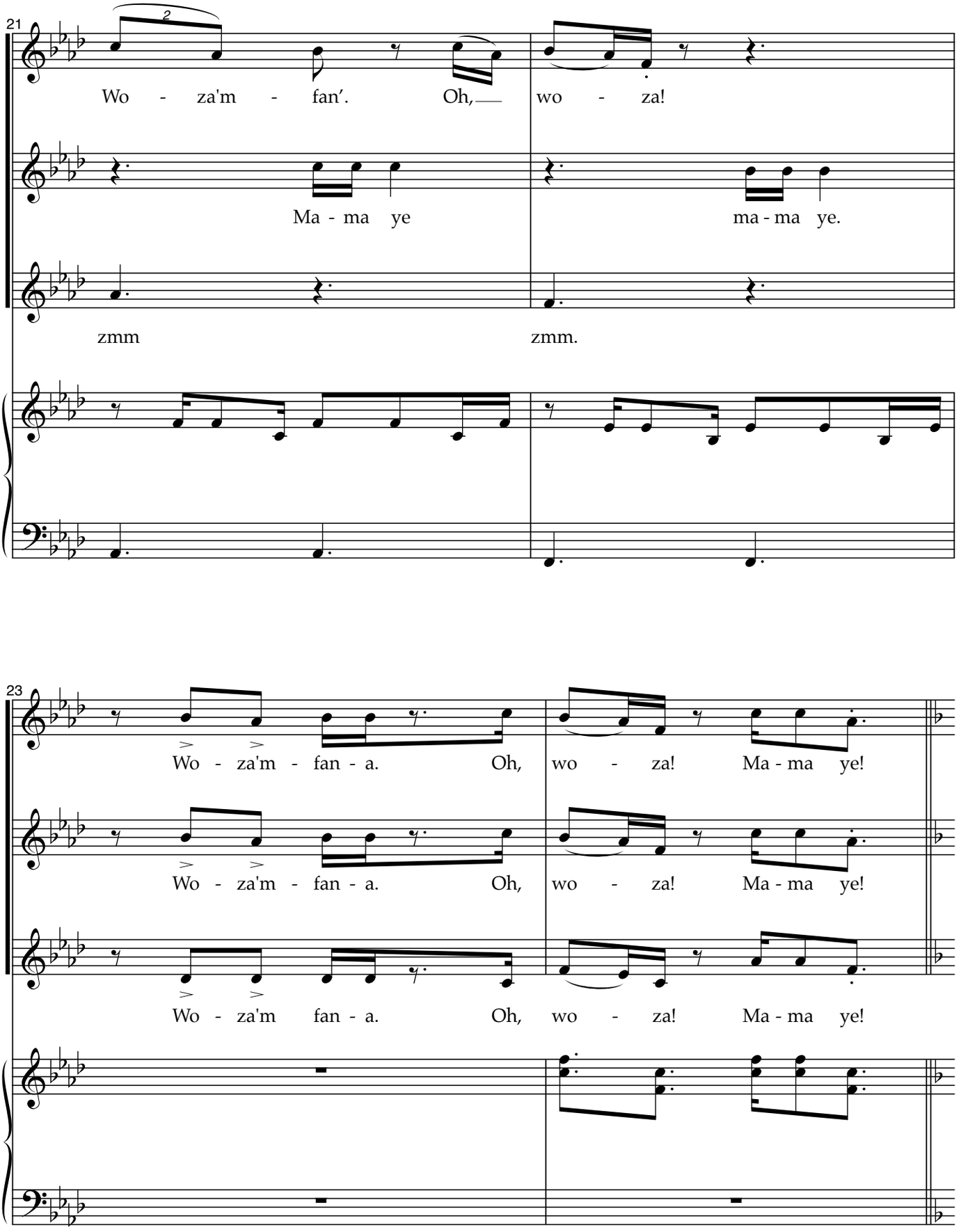



7
zmm
zmm.
Zm zm
9
ENSEMBLE 2:
Ma - ma ye
ma - ma ye
zmm
zmm
11
ma - ma ye
ma - ma ye.
zmm
zmm.
Zm zm


13
Ma - ma ye
ma - ma ye
zmm
zmm
15
ma-ma ye
ma - ma ye.
zmm
zmm.
Zm zm

ENSEMBLE 1:


17
Wo - za'm - fan'. Oh, wo - za!
Ma - ma ye ma - ma ye
zmm zmm
19
Wo - za'm - fan - a. Oh, wo - za!
ma - ma ye ma - ma ye.
zmm zmm. Zm zm


21
Wo - za'm - fan'. Oh, wo - za!
Ma - ma ye ma - ma ye.
zmm zmm.
23
Wo - za'm - fan - a. Oh, wo - za! Ma - ma ye!
Wo - za'm - fan - a. Oh, wo - za! Ma - ma ye!
Wo - za'm fan - a. Oh, wo - za! Ma - ma ye!

YOUNG SIMBA:
Where're we going?

ENSEMBLE 1 & 2:

25

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

ENSEMBLE 3:

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

mp

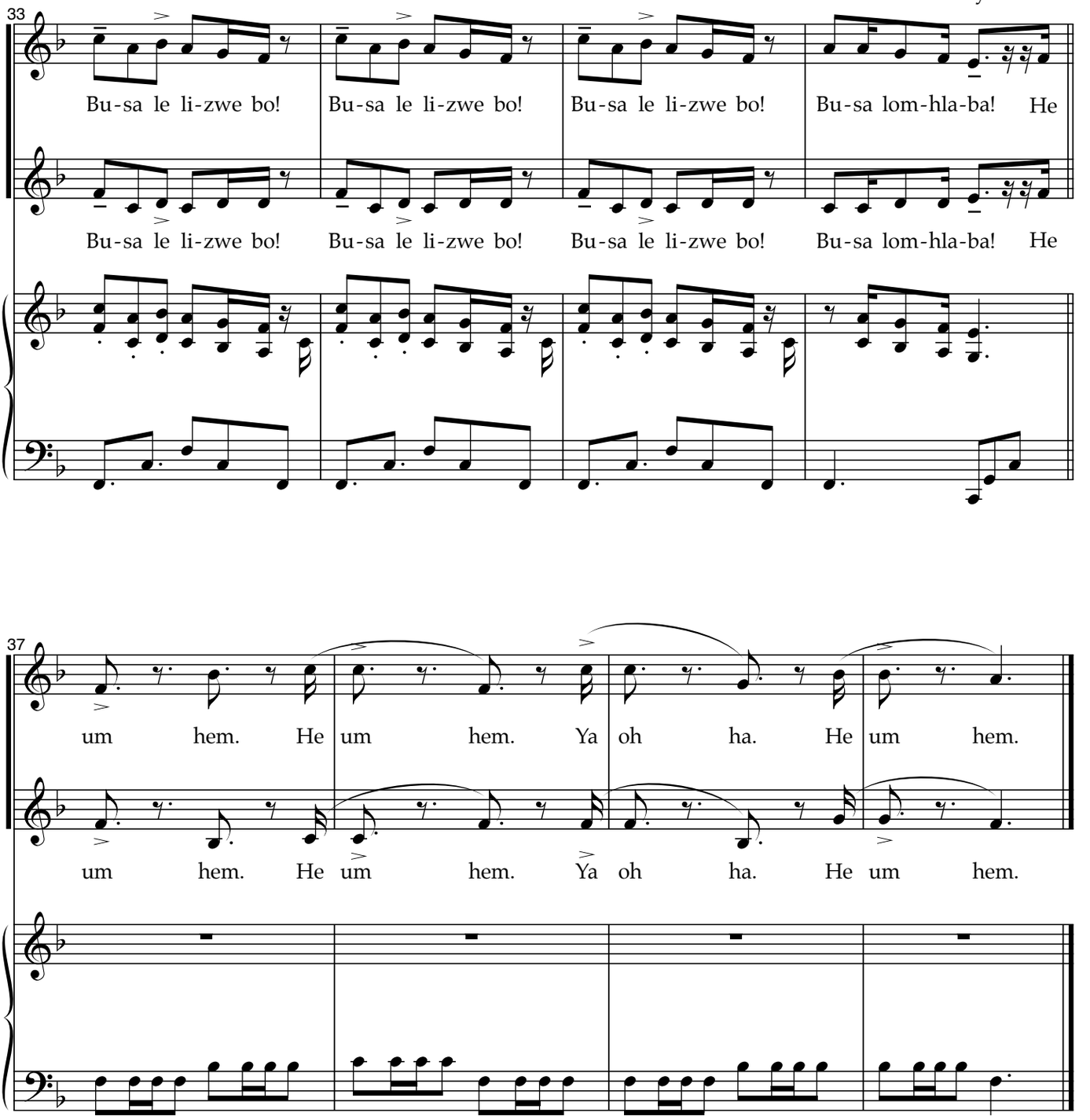
YOUNG SIMBA:
Why'd we get up so early?

29

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

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

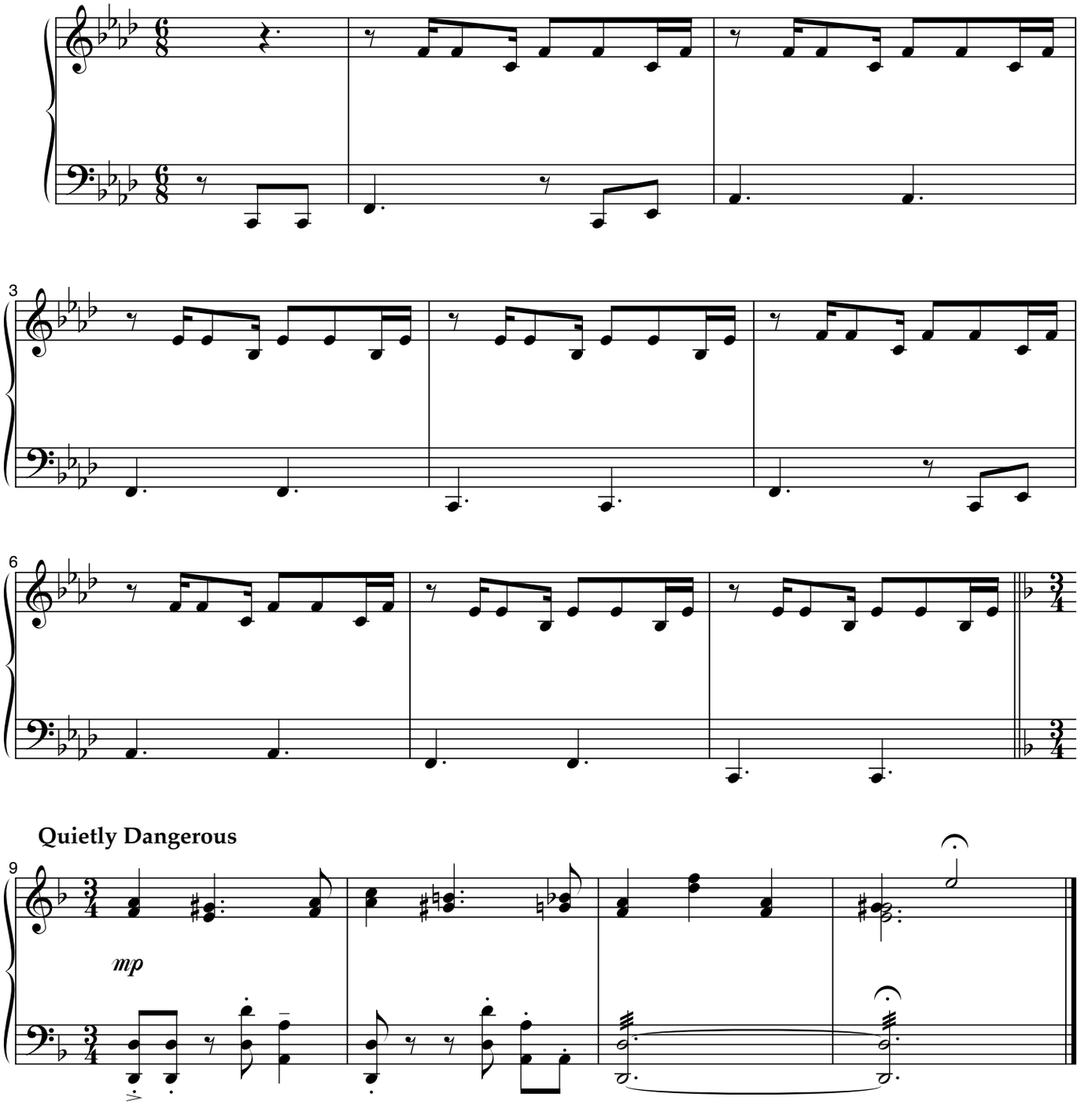
YOUNG SIMBA:
Are we there yet?



RETURN TO SCAR'S CAVE

CUE:

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

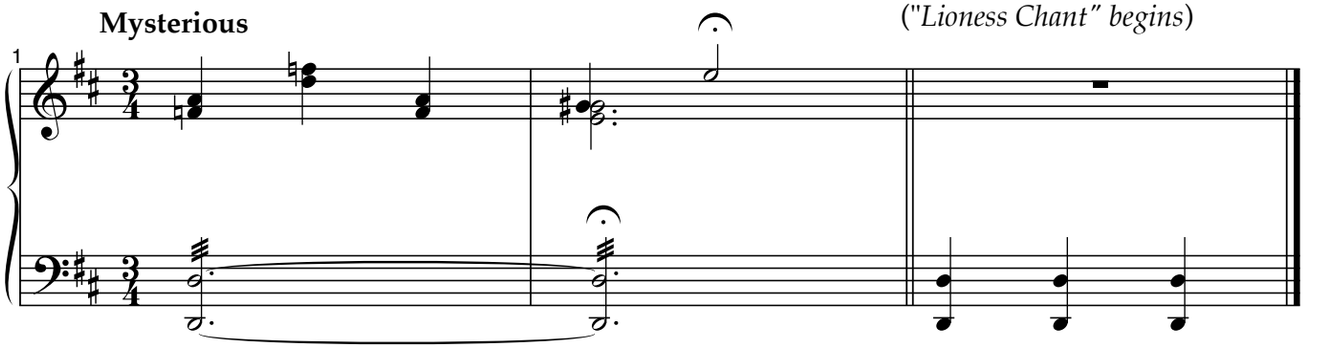


6

OUR LITTLE SECRET

CUE:

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

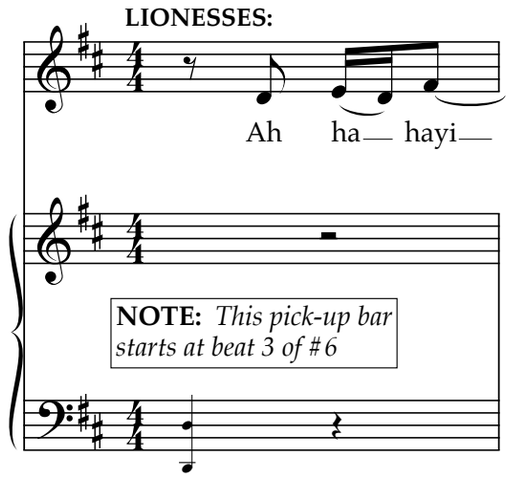


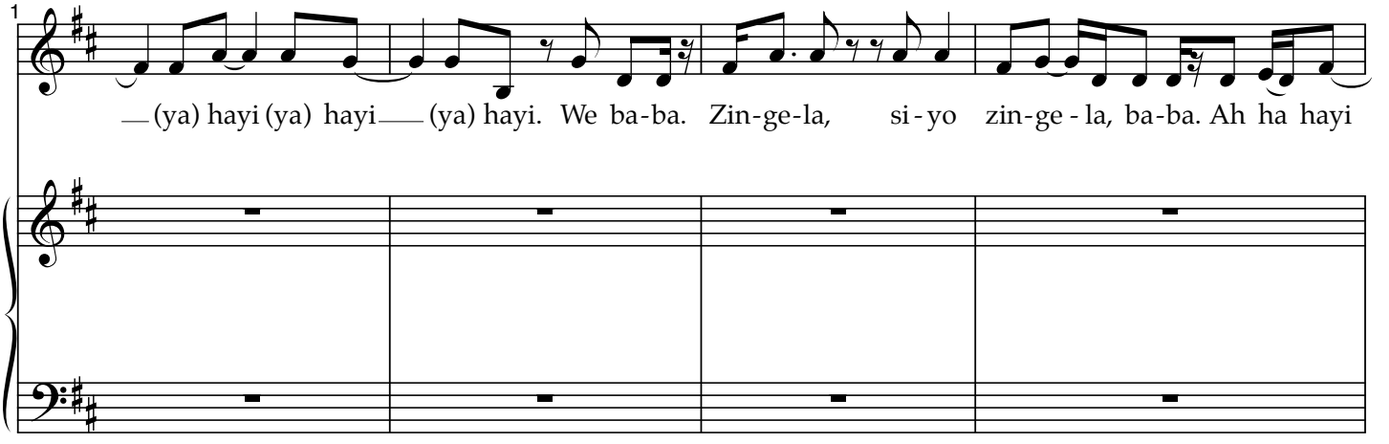
THE LIONESS HUNT

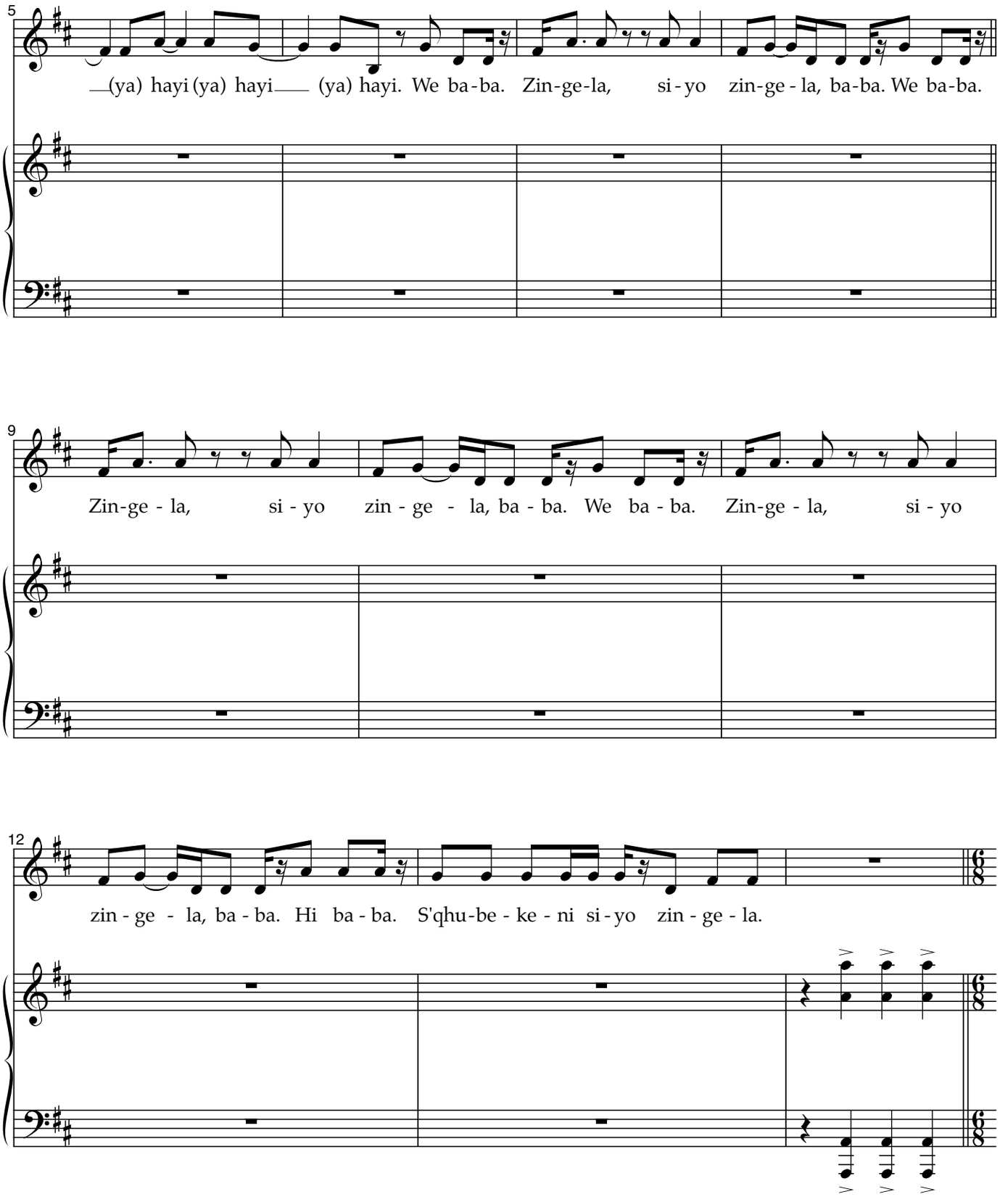
NOTE: The accompanimnet track only includes m. 14-22 as the rest is to be sung *a cappella*

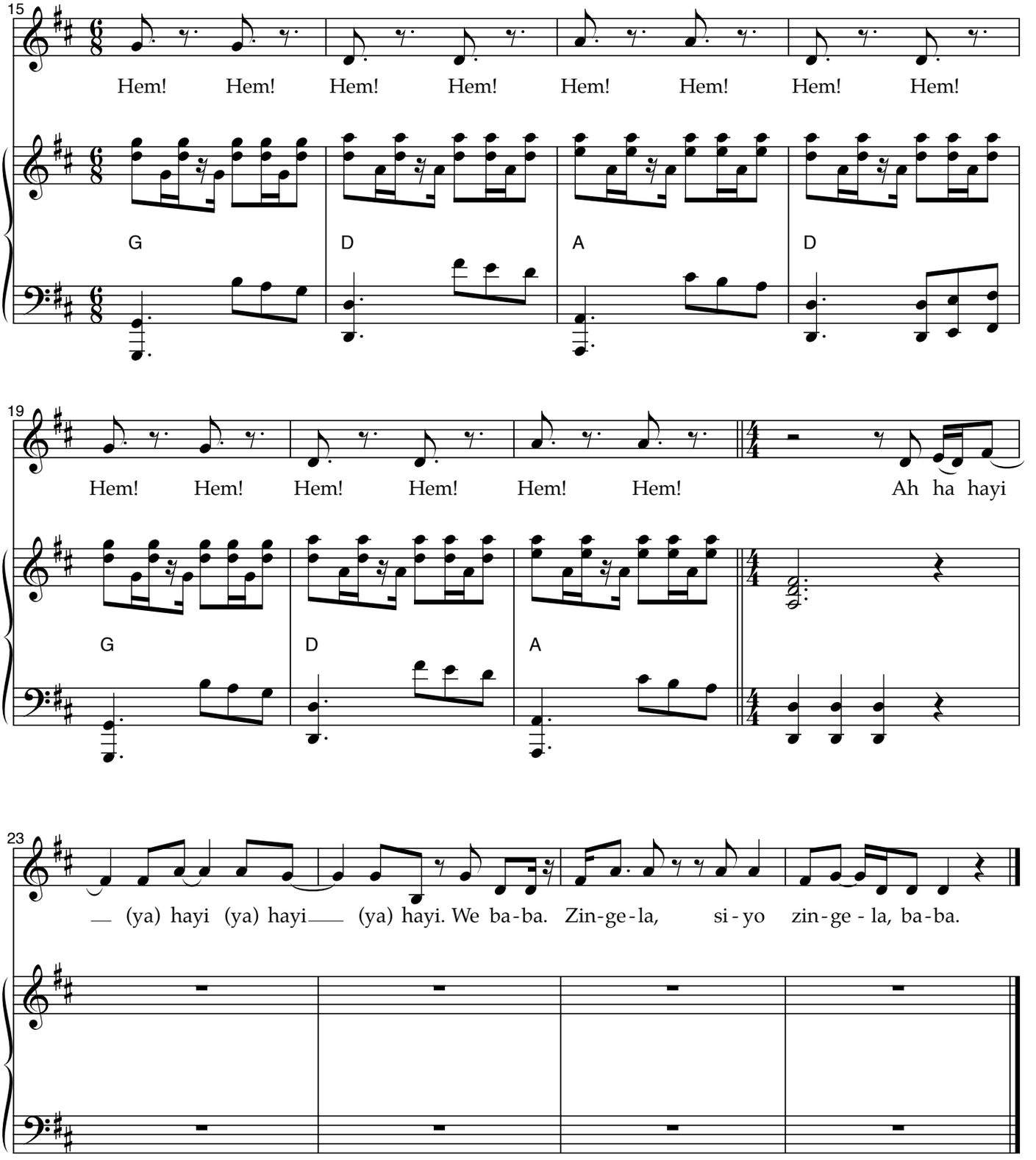
CUE:

Segue from ***#6 "Our Little Secret"***






5
(ya) hayi (ya) hayi (ya) hayi. We ba-ba. Zin-ge-la, si-yo zin-ge-la, ba-ba. We ba-ba.
9
Zin-ge-la, si-yo zin-ge-la, ba-ba. We ba-ba. Zin-ge-la, si-yo
12
zin-ge-la, ba-ba. Hi ba-ba. S'qhu-be-ke-ni si-yo zin-ge-la.


15
Hem! Hem! Hem! Hem! Hem! Hem! Hem! Hem!
G D A D
19
Hem! Hem! Hem! Hem! Hem! Hem! Ah ha hayi
G D A
23
— (ya) hayi (ya) hayi— (ya) hayi. We ba-ba. Zin-ge-la, si-yo zin-ge-la, ba-ba.

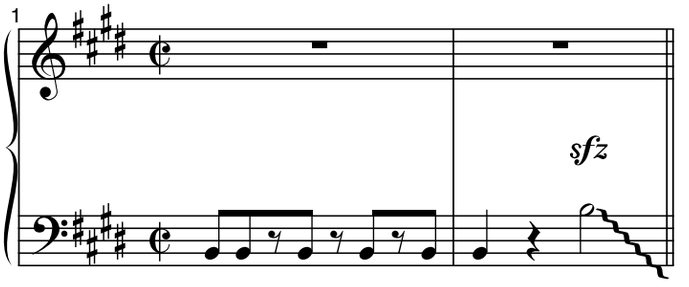
8

I JUST CAN'T WAIT TO BE KING

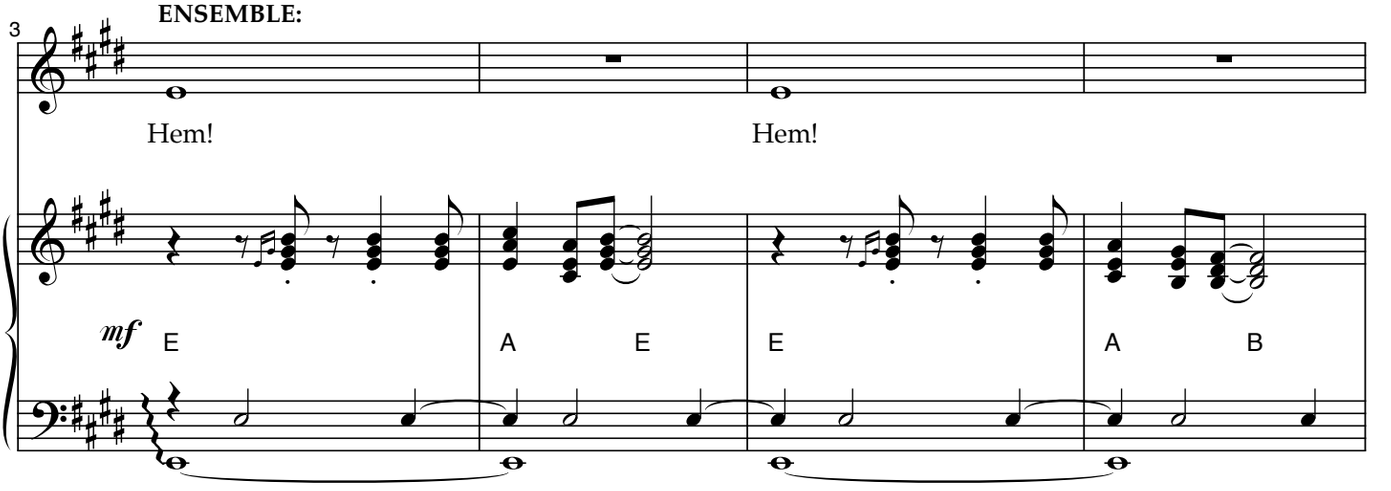
CUE:

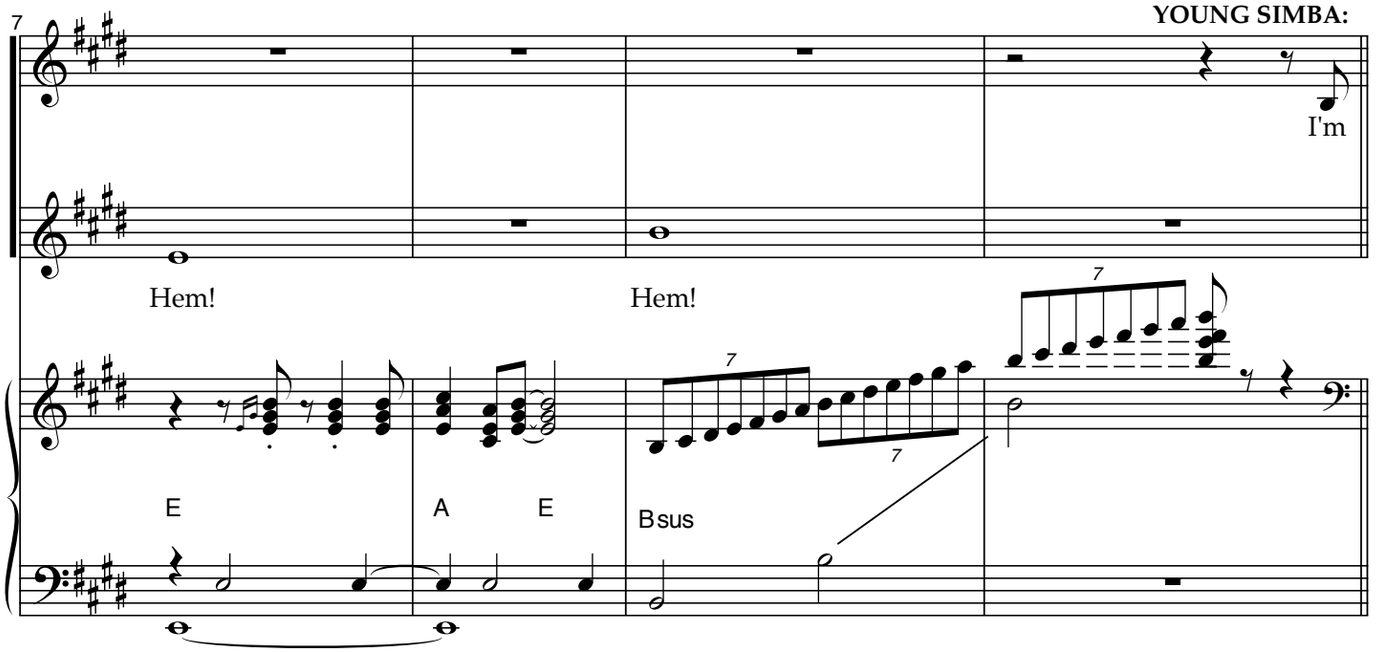
YOUNG SIMBA: Not the way I see **it!**

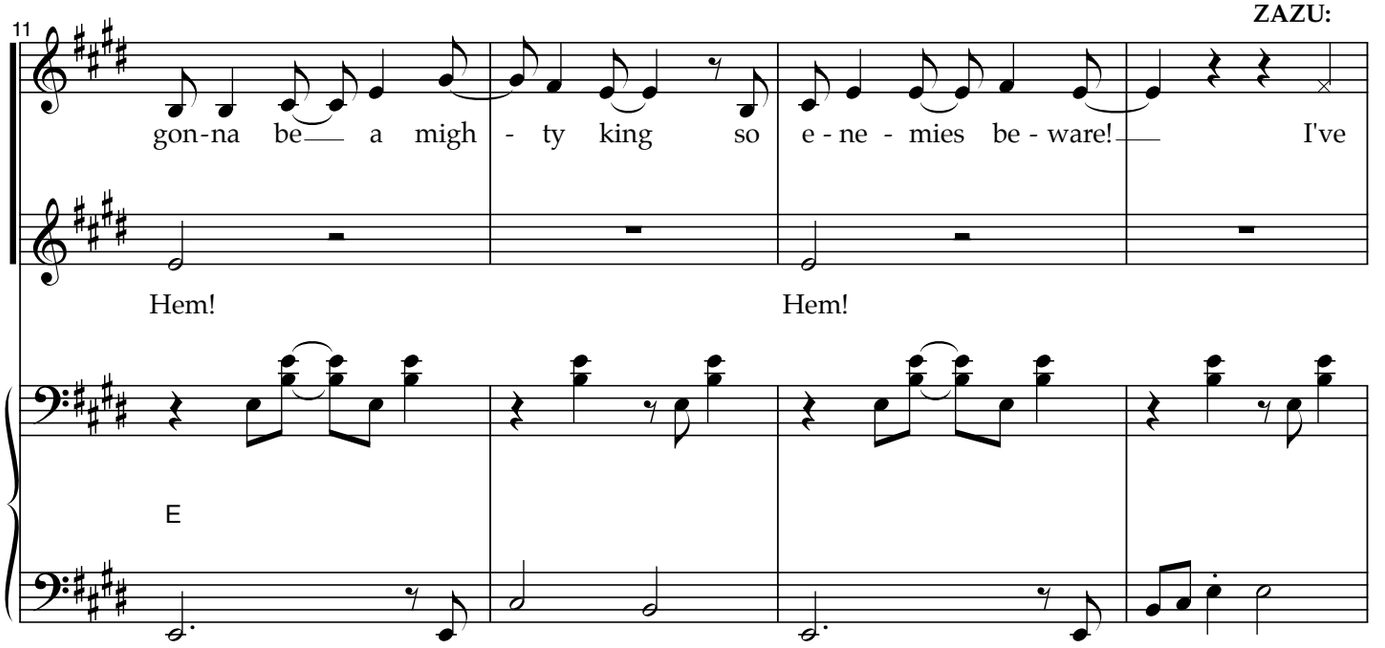
Spirited Fun!

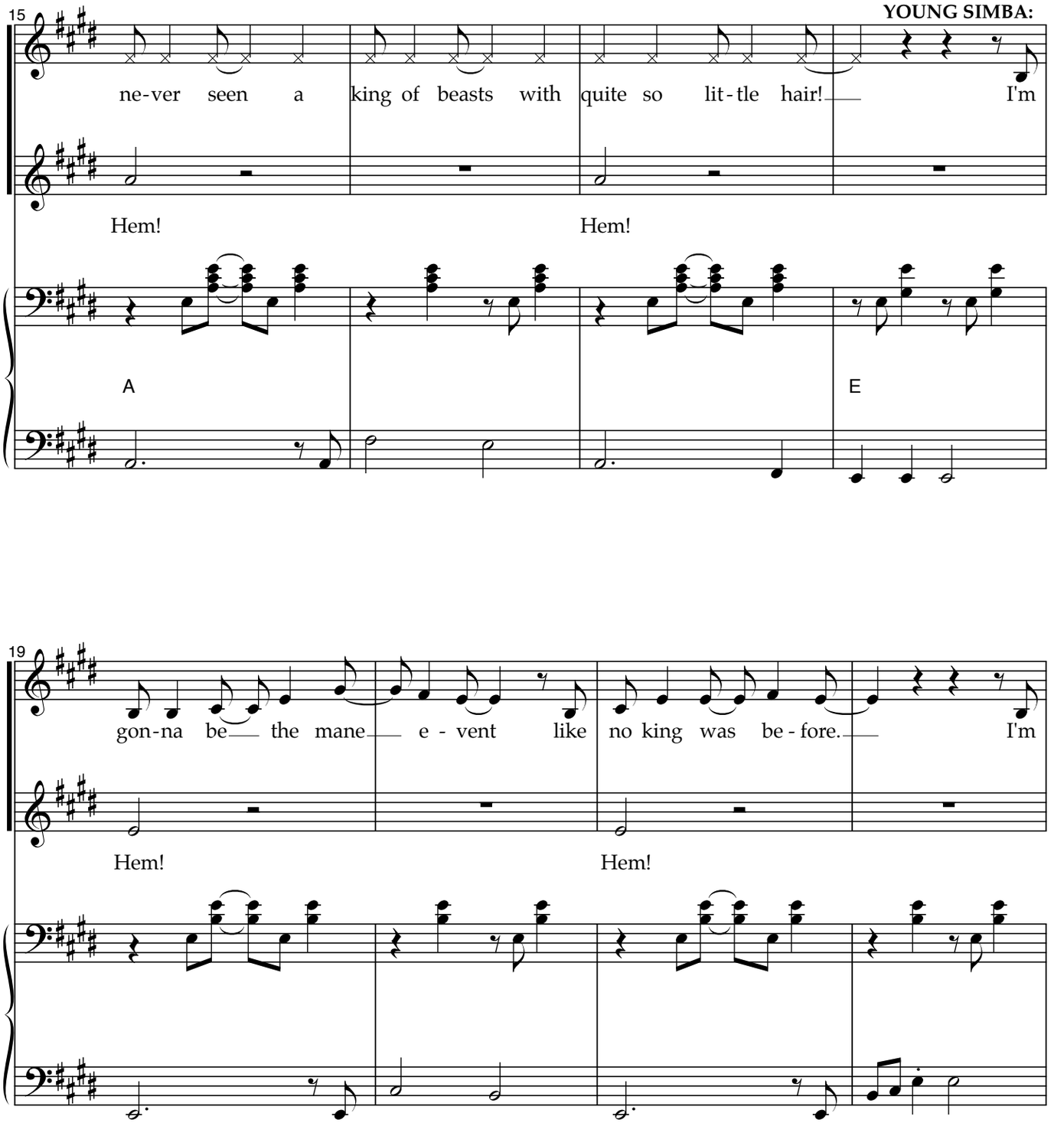


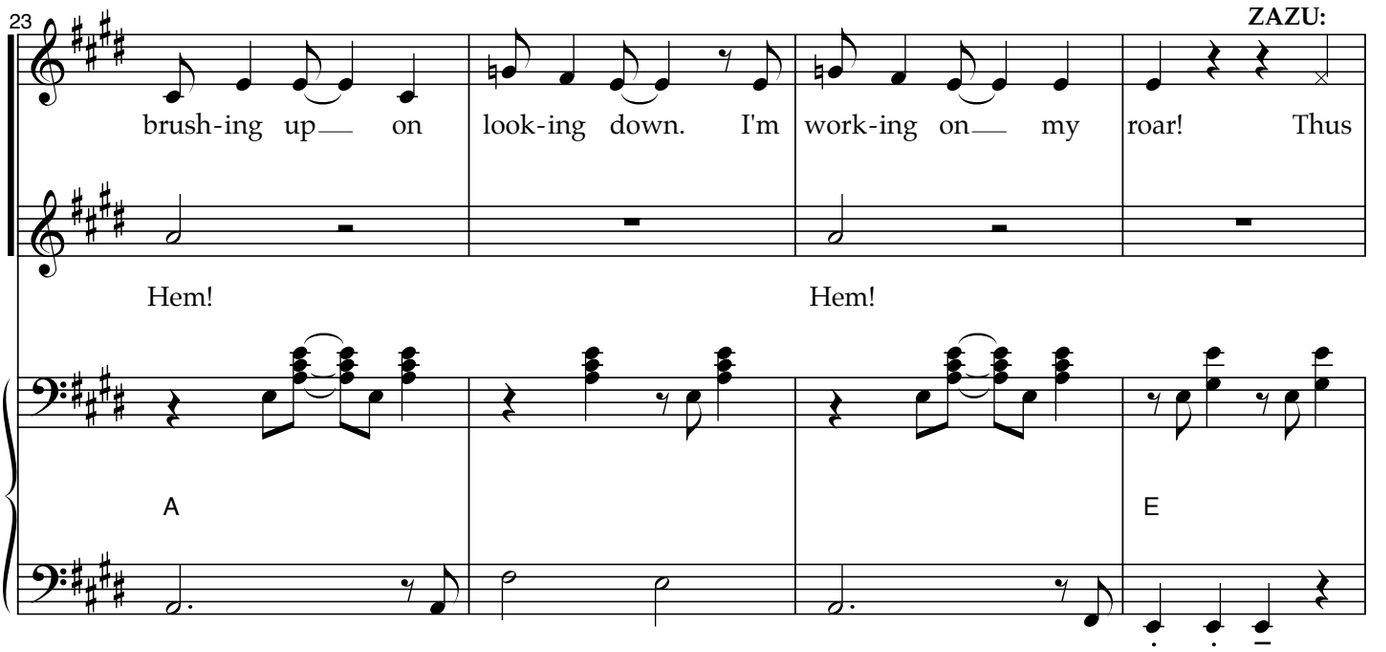
ZAZU: Simba?... Nala? Where are you hiding?! If you don't come out this instant – This isn't funny. I'm not laughing.

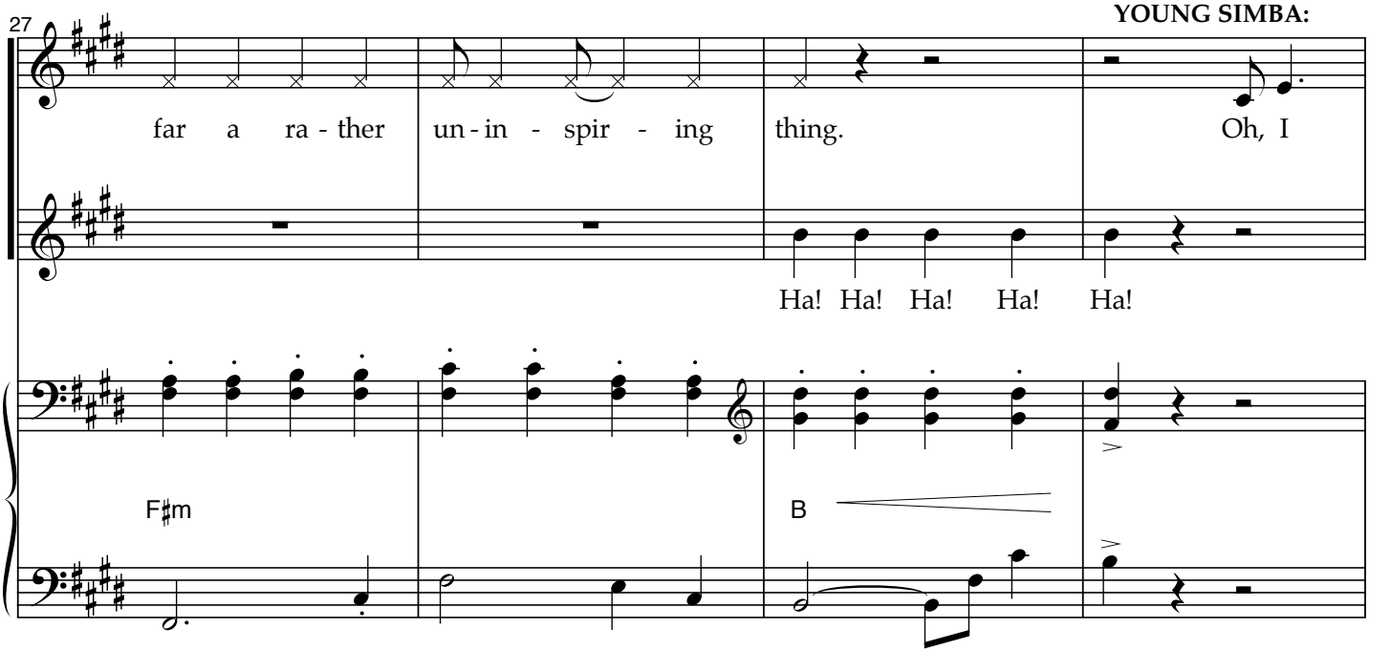


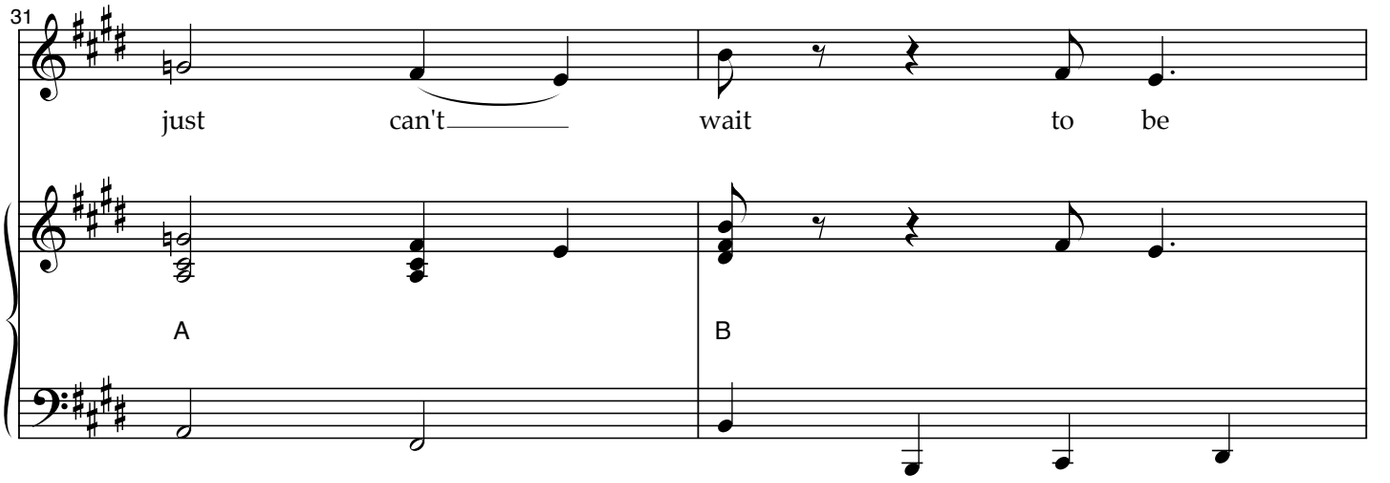

7
YOUNG SIMBA:
I'm
Hem!
Hem!
E
A
E
Bsus


11
ZAZU:
gon-na be a migh - ty king so e - ne - mies be - ware! I've
Hem!
Hem!
E

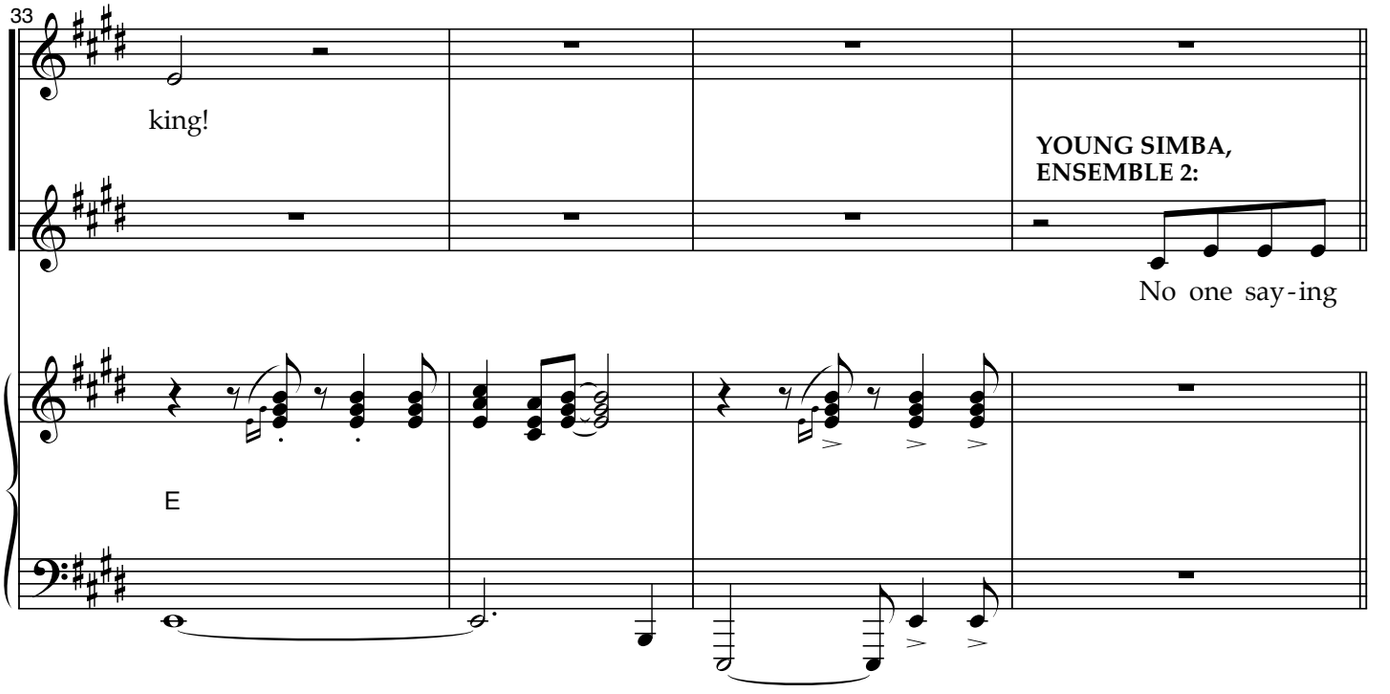

15
YOUNG SIMBA:
ne-ver seen a king of beasts with quite so lit-tle hair! I'm
Hem! Hem!
A
E
19
gon-na be the mane e - vent like no king was be - fore. I'm
Hem! Hem!

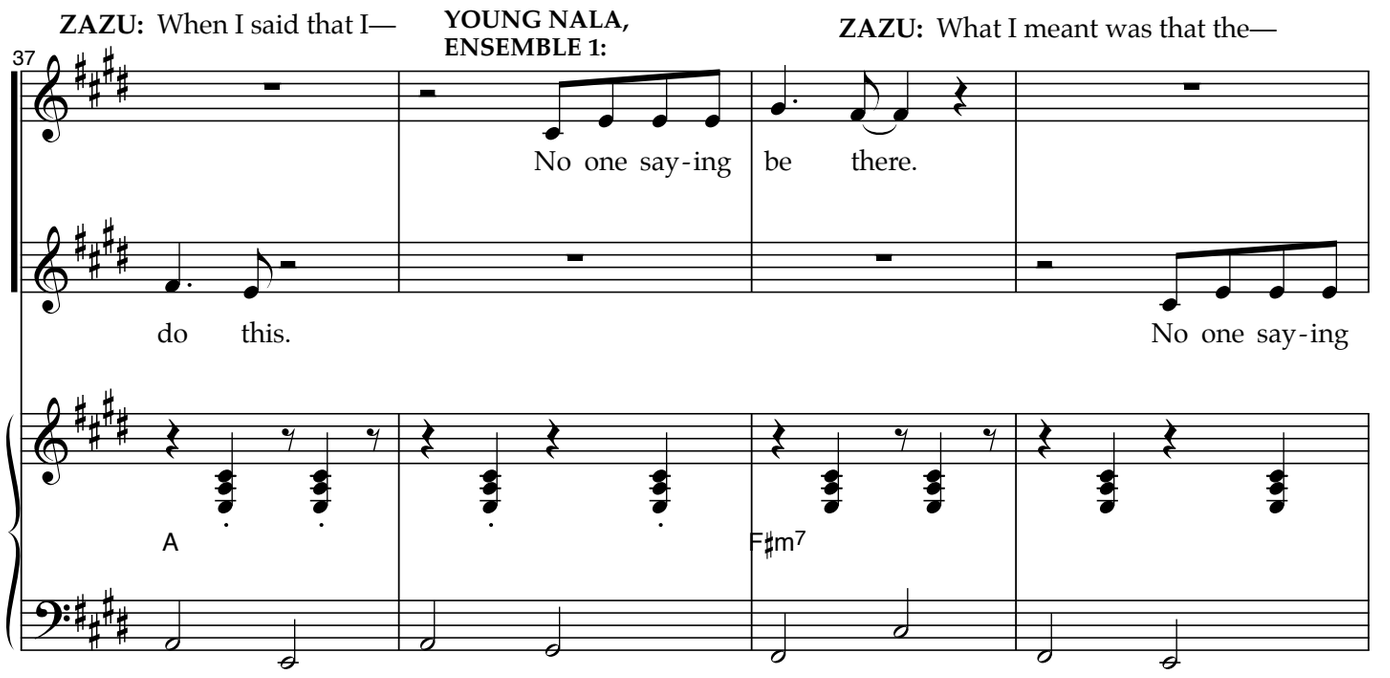

23
ZAZU:
brush-ing up on look-ing down. I'm work-ing on my roar! Thus
Hem! Hem!
A
E

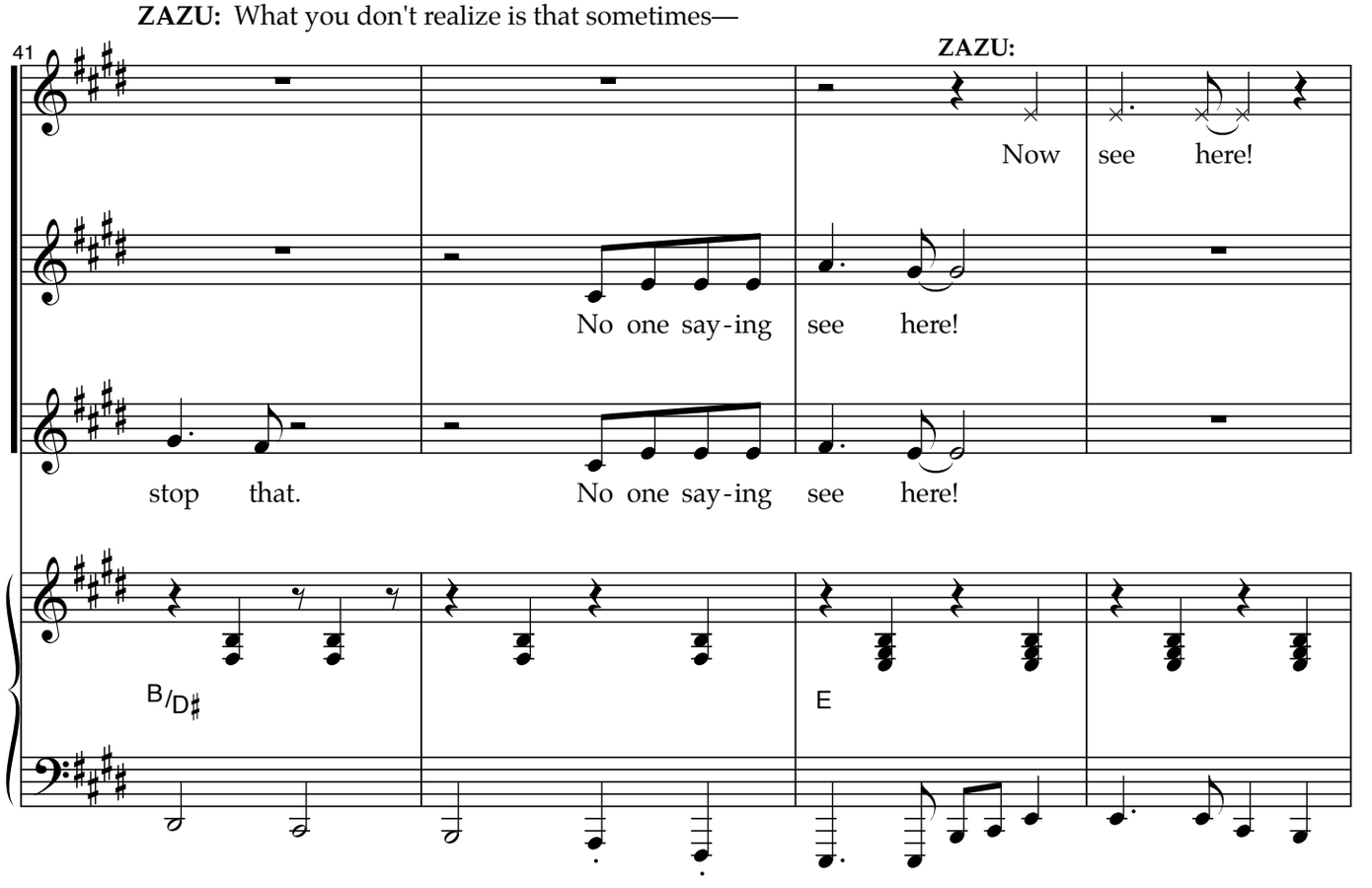

27
YOUNG SIMBA:
far a ra - ther un - in - spir - ing thing. Oh, I
Ha! Ha! Ha! Ha! Ha!
F♯m
B

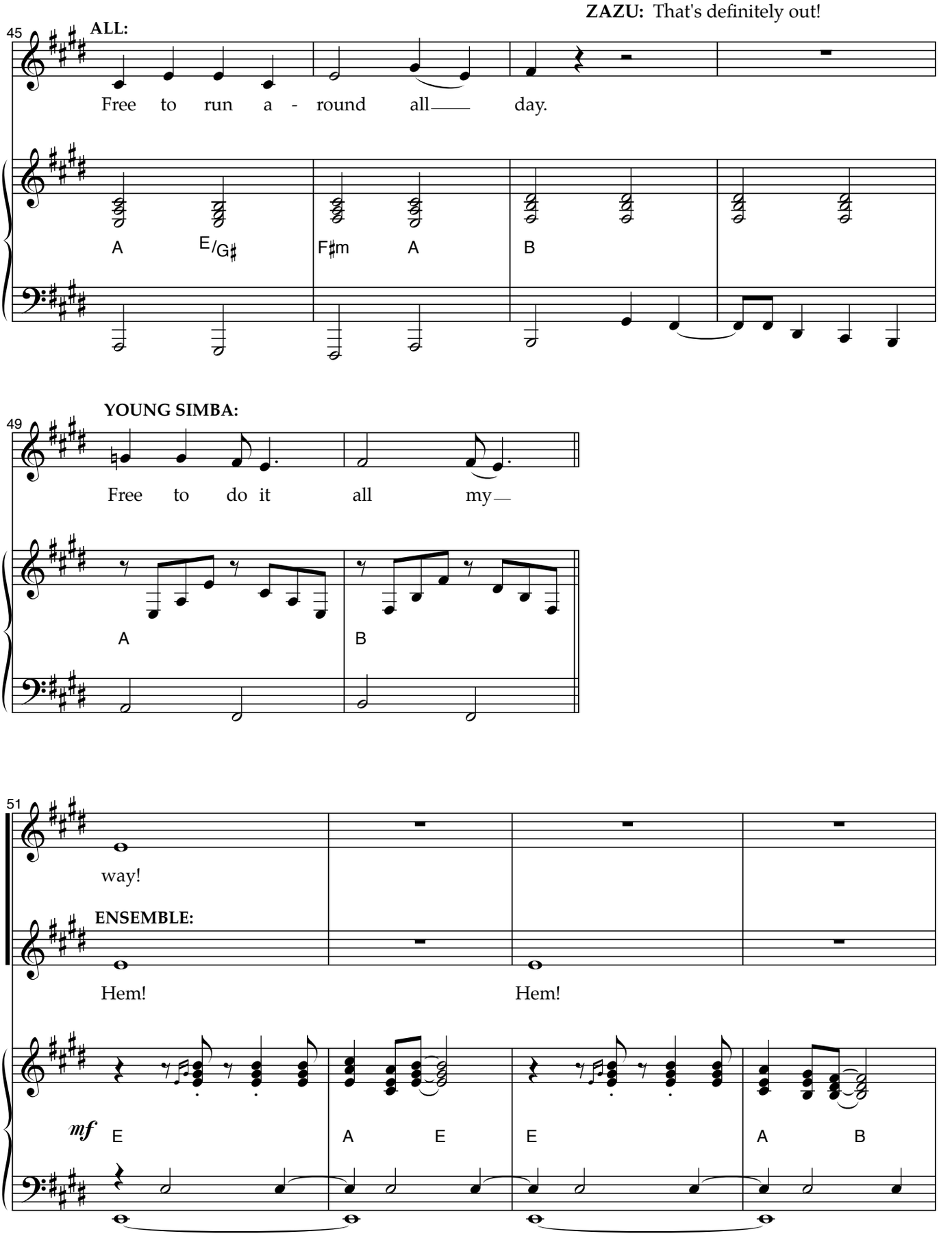


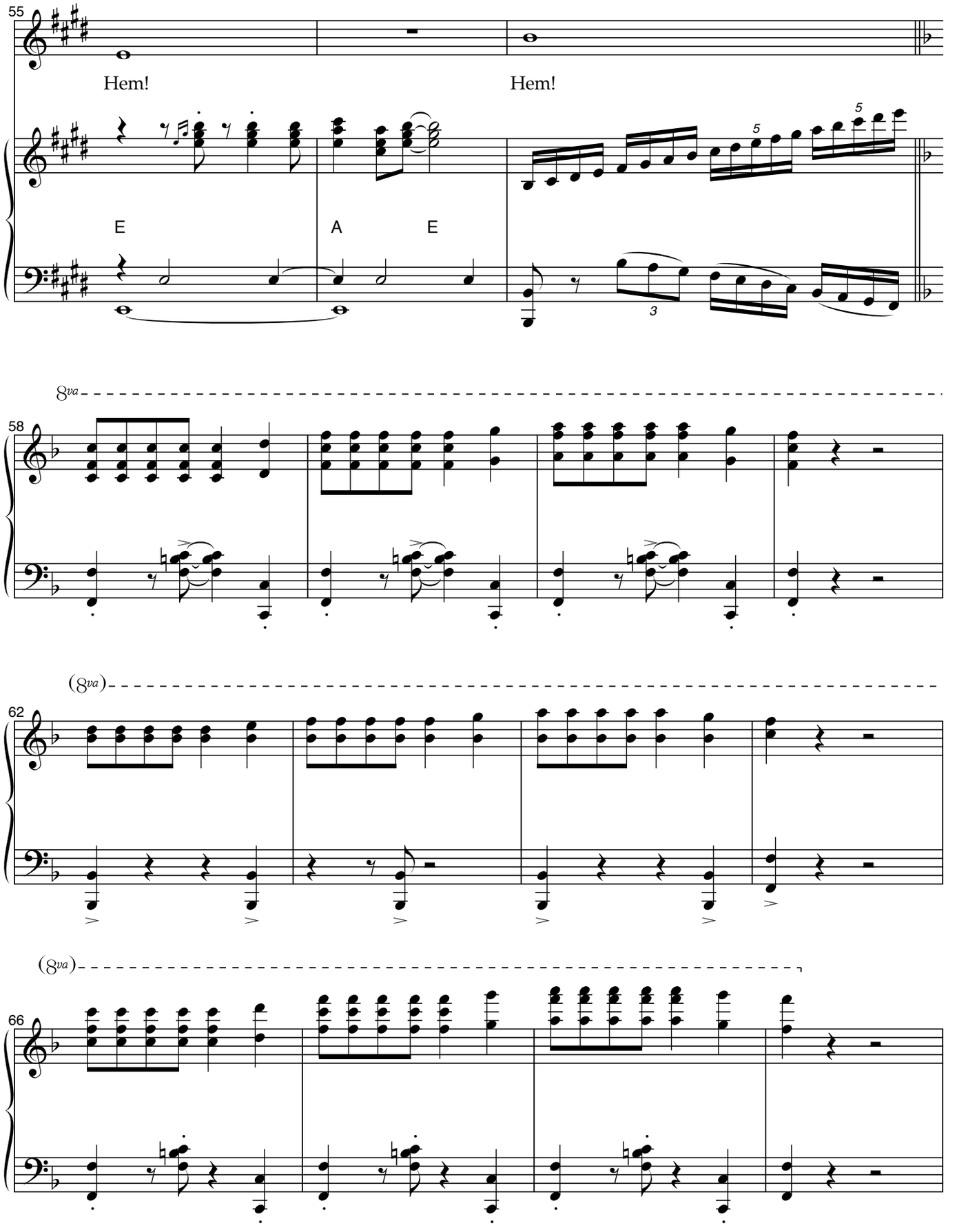
ZAZU: You've rather a long way to go, young master, if you think—

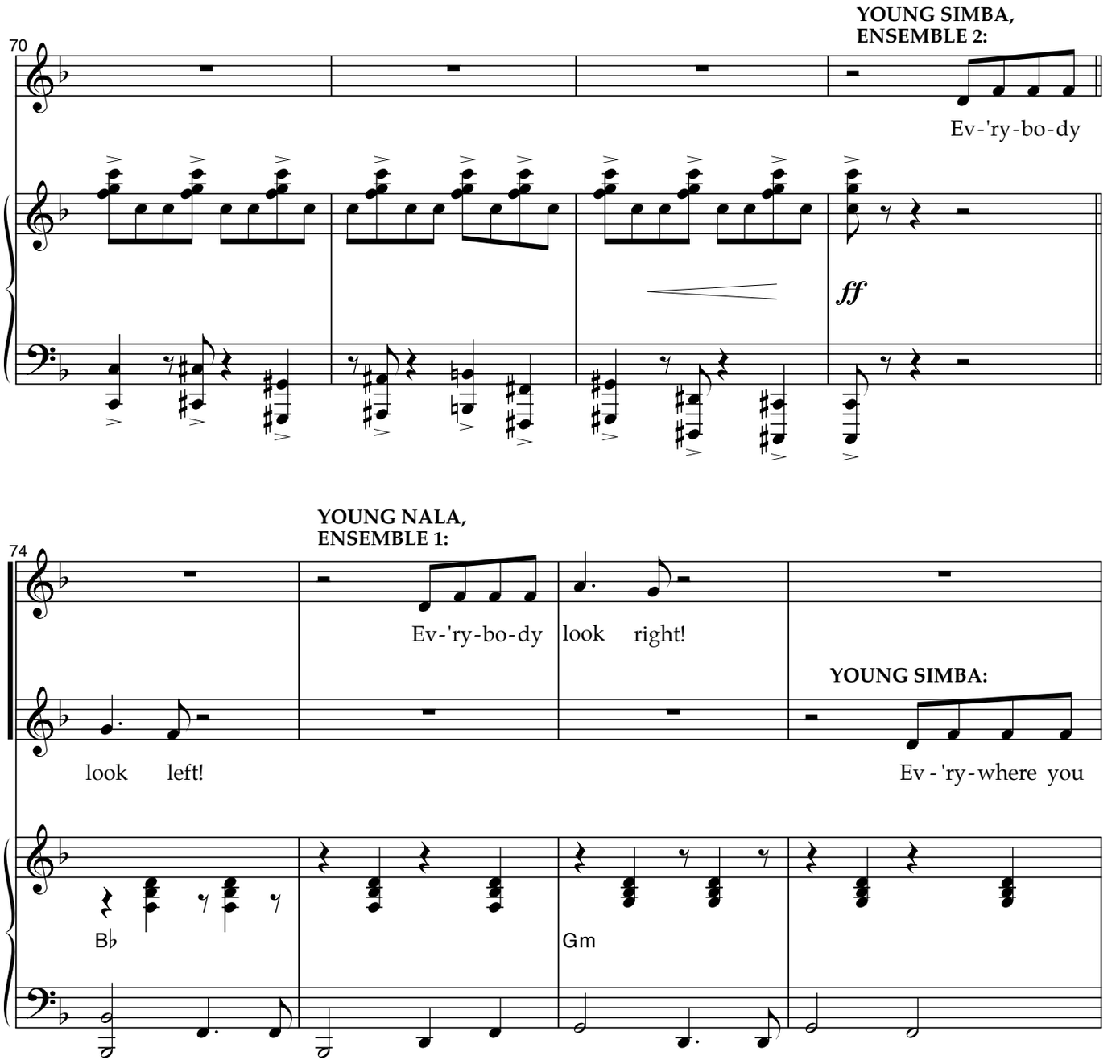


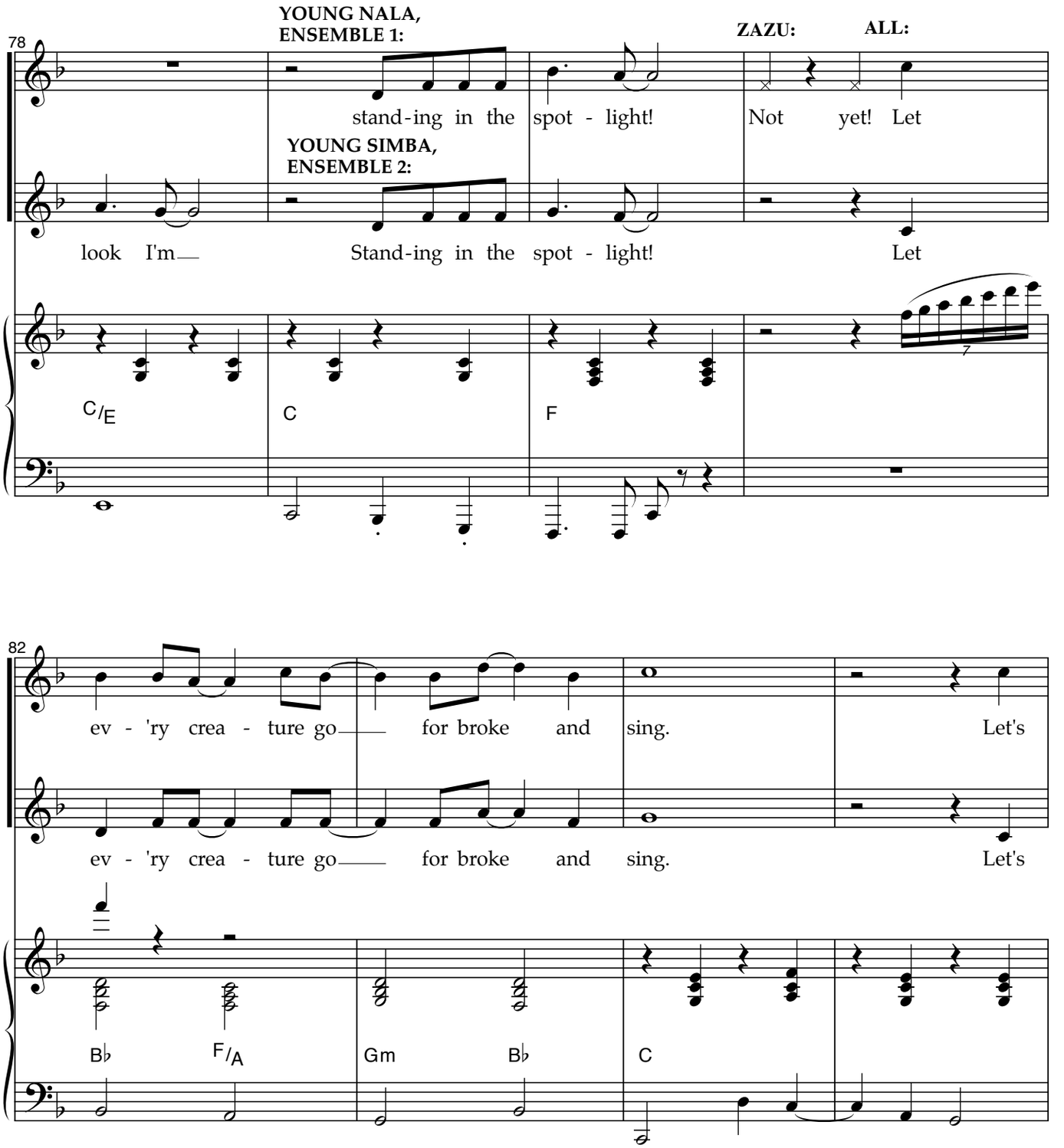

ZAZU: When I said that I—
YOUNG NALA, ENSEMBLE 1:
ZAZU: What I meant was that the—
37
No one say-ing be there.
do this.
No one say-ing
A
F♯m7

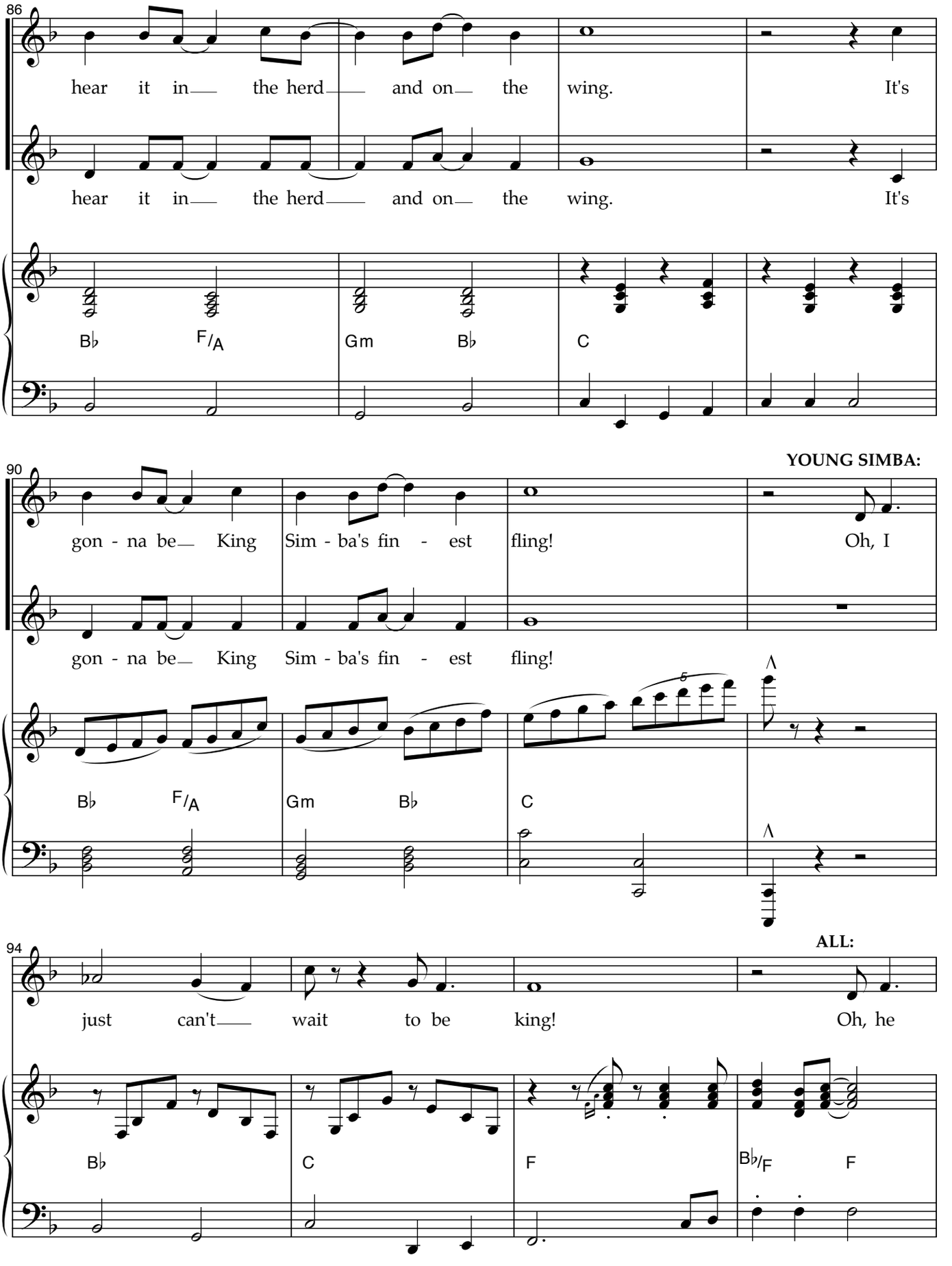

ZAZU: What you don't realize is that sometimes—
41
ZAZU:
Now see here!
No one say-ing see here!
stop that.
No one say-ing see here!
B/D♯
E

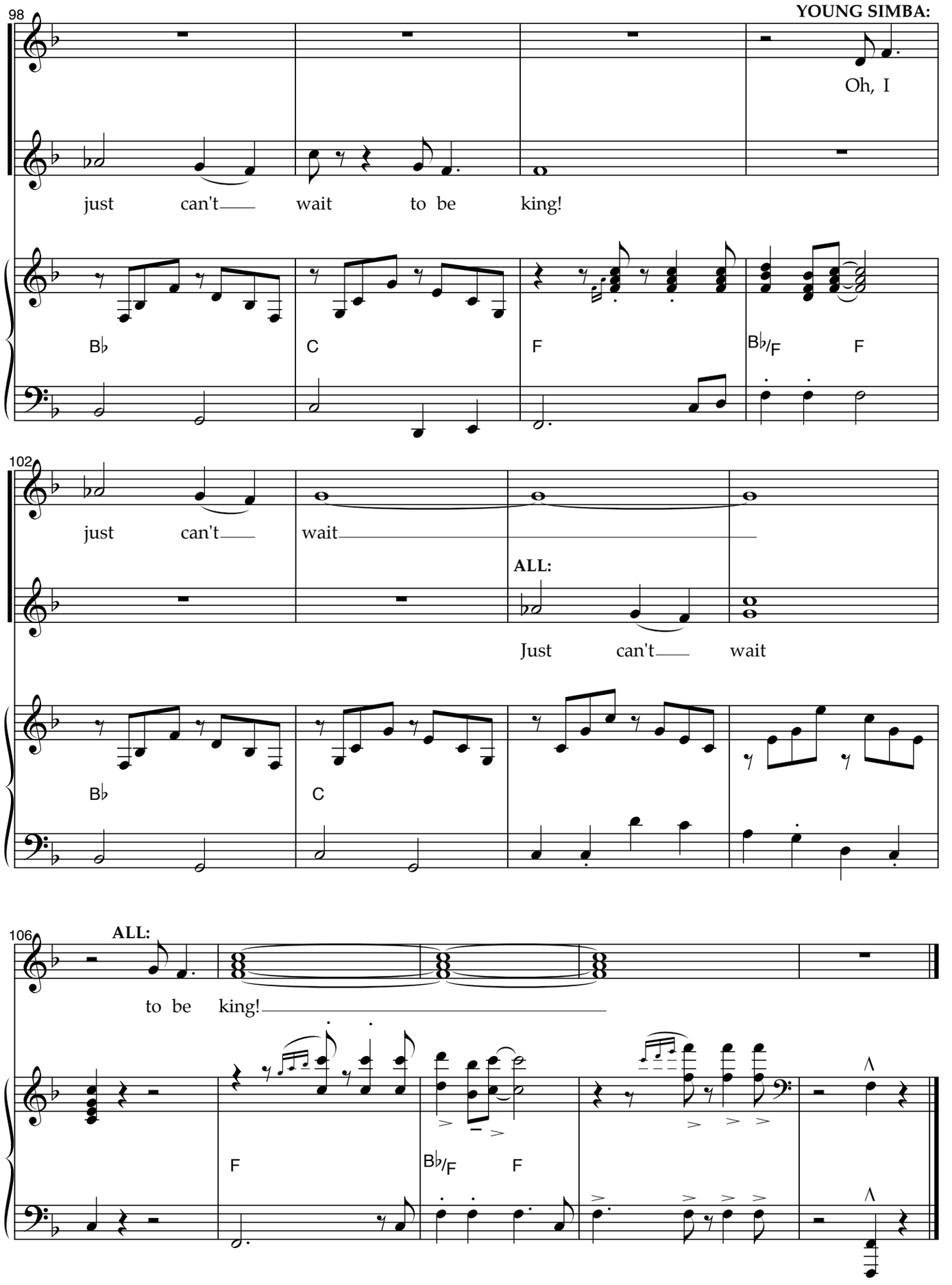

ZAZU: That's definitely out!
45
ALL:
Free to run a - round all day.
A E/G♯ F♯m A B
49
YOUNG SIMBA:
Free to do it all my
A B
51
way!
ENSEMBLE:
Hem! Hem!
mf
E A E E A B


55
Hem!
Hem!
E
A
E
8va
58
(8va)
62
(8va)
66


YOUNG SIMBA,
ENSEMBLE 2:
70
Ev-'ry-bo-dy
ff
YOUNG NALA,
ENSEMBLE 1:
74
Ev-'ry-bo-dy look right!
look left!
YOUNG SIMBA:
Ev-'ry-where you
B♭
Gm


78
YOUNG NALA,
ENSEMBLE 1:
ZAZU:
ALL:
stand-ing in the spot - light!
Not yet! Let
YOUNG SIMBA,
ENSEMBLE 2:
look I'm
Stand-ing in the spot - light!
Let
C/E
C
F
82
ev - 'ry crea - ture go
for broke and sing.
Let's
ev - 'ry crea - ture go
for broke and sing.
Let's
B♭
F/A
Gm
B♭
C


86
hear it in the herd and on the wing. It's
hear it in the herd and on the wing. It's
B♭ F/A Gm B♭ C
90
YOUNG SIMBA:
gon - na be King Sim - ba's fin - est fling! Oh, I
gon - na be King Sim - ba's fin - est fling!
B♭ F/A Gm B♭ C
94
ALL:
just can't wait to be king! Oh, he
B♭ C F B♭/F F


98
YOUNG SIMBA:
Oh, I
just can't wait to be king!
B♭
C
F
B♭/F
F
102
just can't wait
ALL:
Just can't wait
B♭
C
106
ALL:
to be king!
F
B♭/F
F

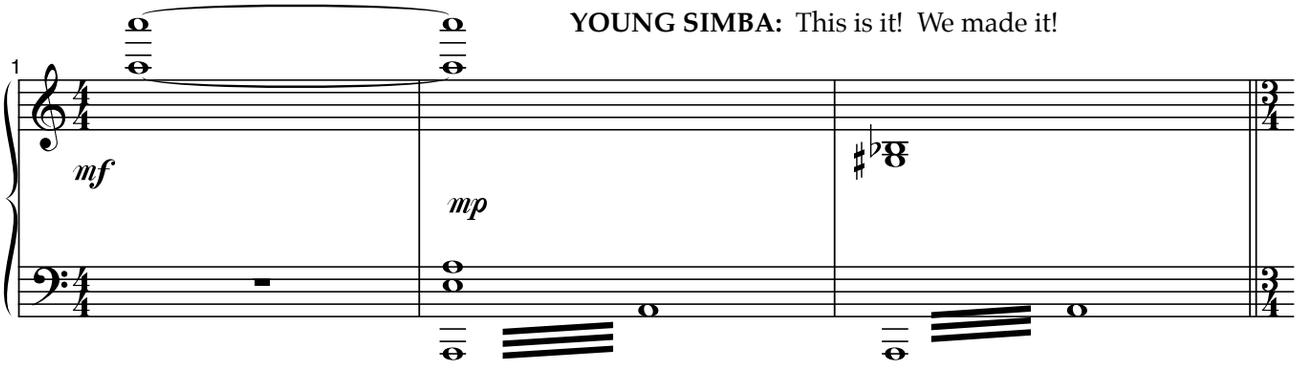
9

ELEPHANT GRAVEYARD

CUE:

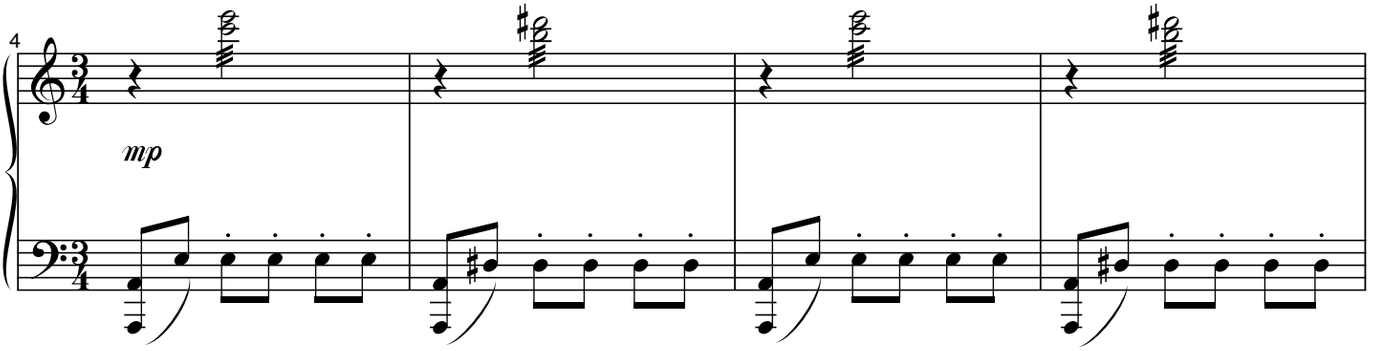
YOUNG NALA: Pinned ya **again!**

YOUNG SIMBA: This is it! We made it!

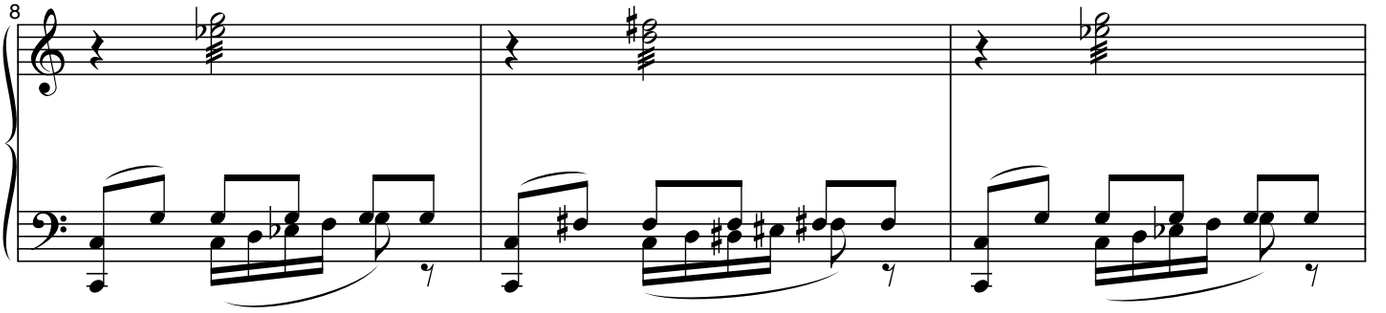


YOUNG NALA: It's really creepy.
YOUNG SIMBA: Yeah. Isn't it great?!
YOUNG NALA: We could get in big trouble!
YOUNG ZAZU: I know! That's where I come in.

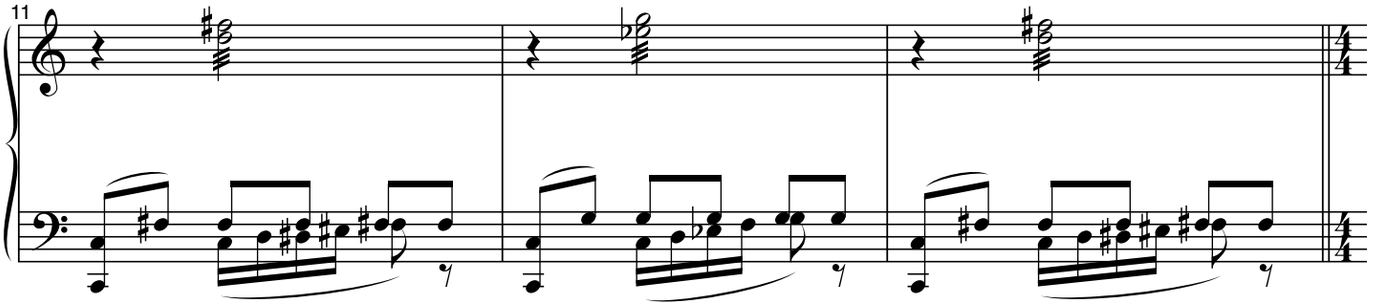
Scarily



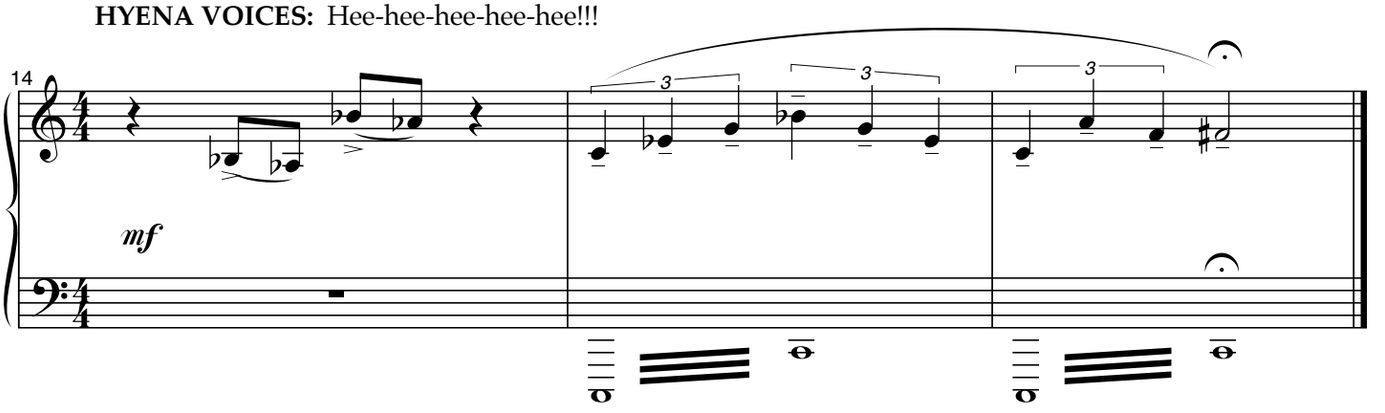
YOUNG SIMBA, YOUNG NALA: Zazu...
ZAZU: This is waaay beyond the boundary of the Pridelands. Very dangerous!



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!!!

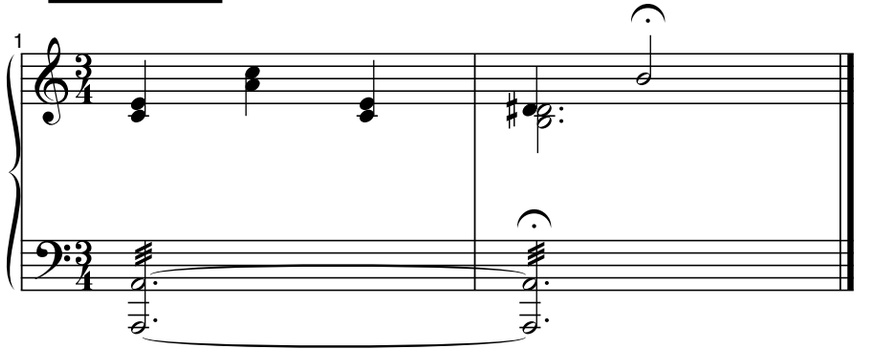


10

SCAR ENTERS

CUE:

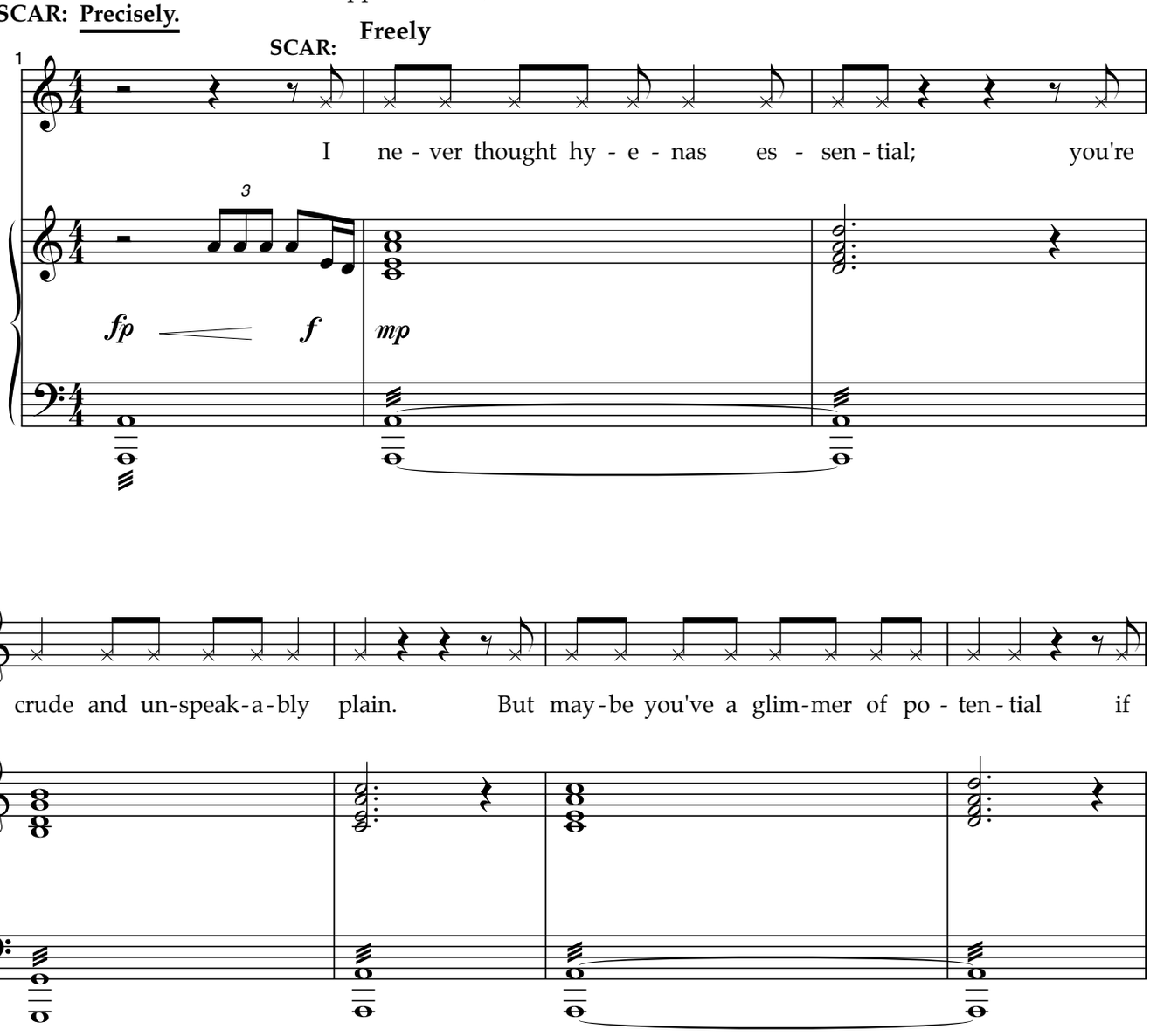
SHENZI: If it weren't for those pushy lions, we'd be running the joint!
ED: **Hee-hee-hee...**

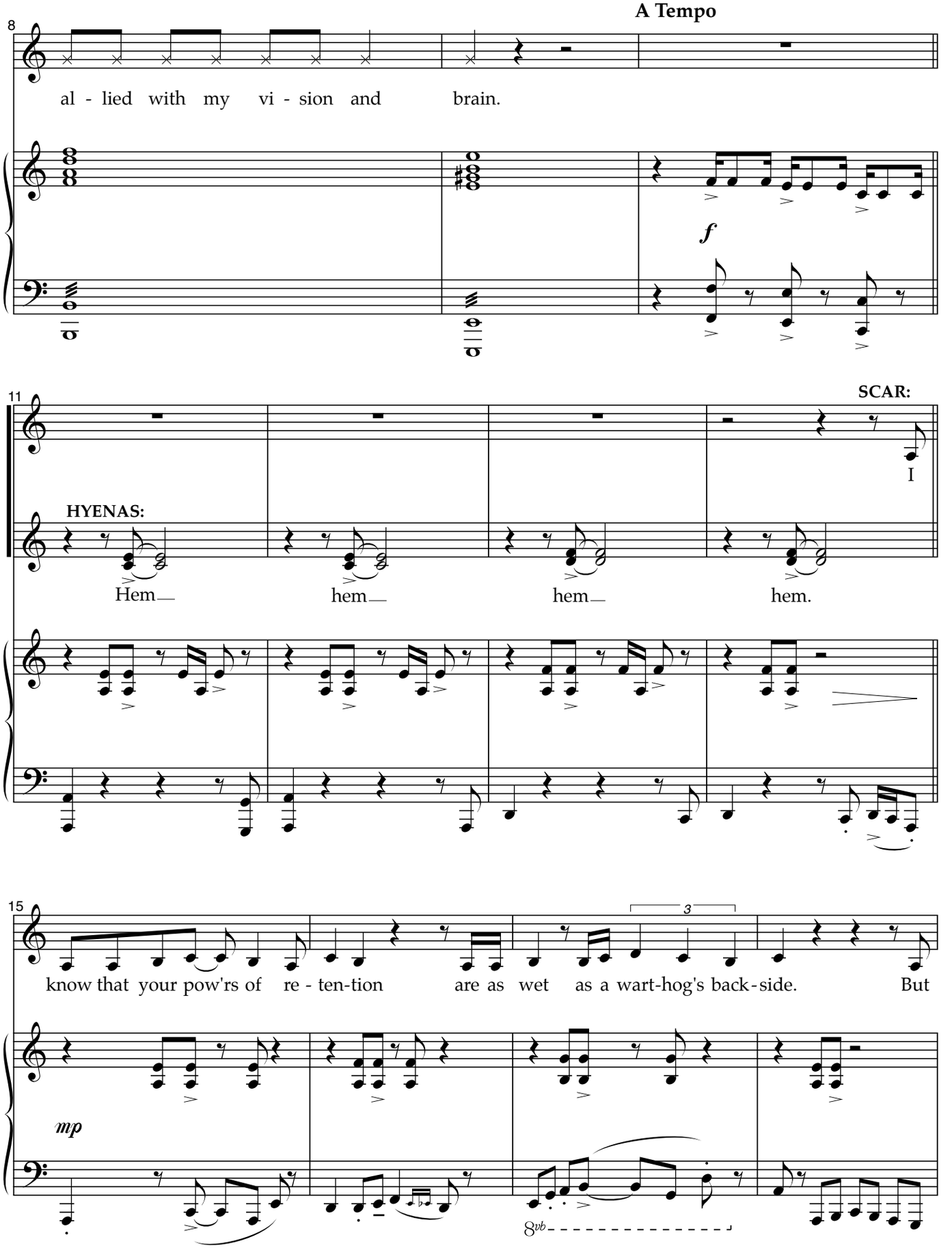


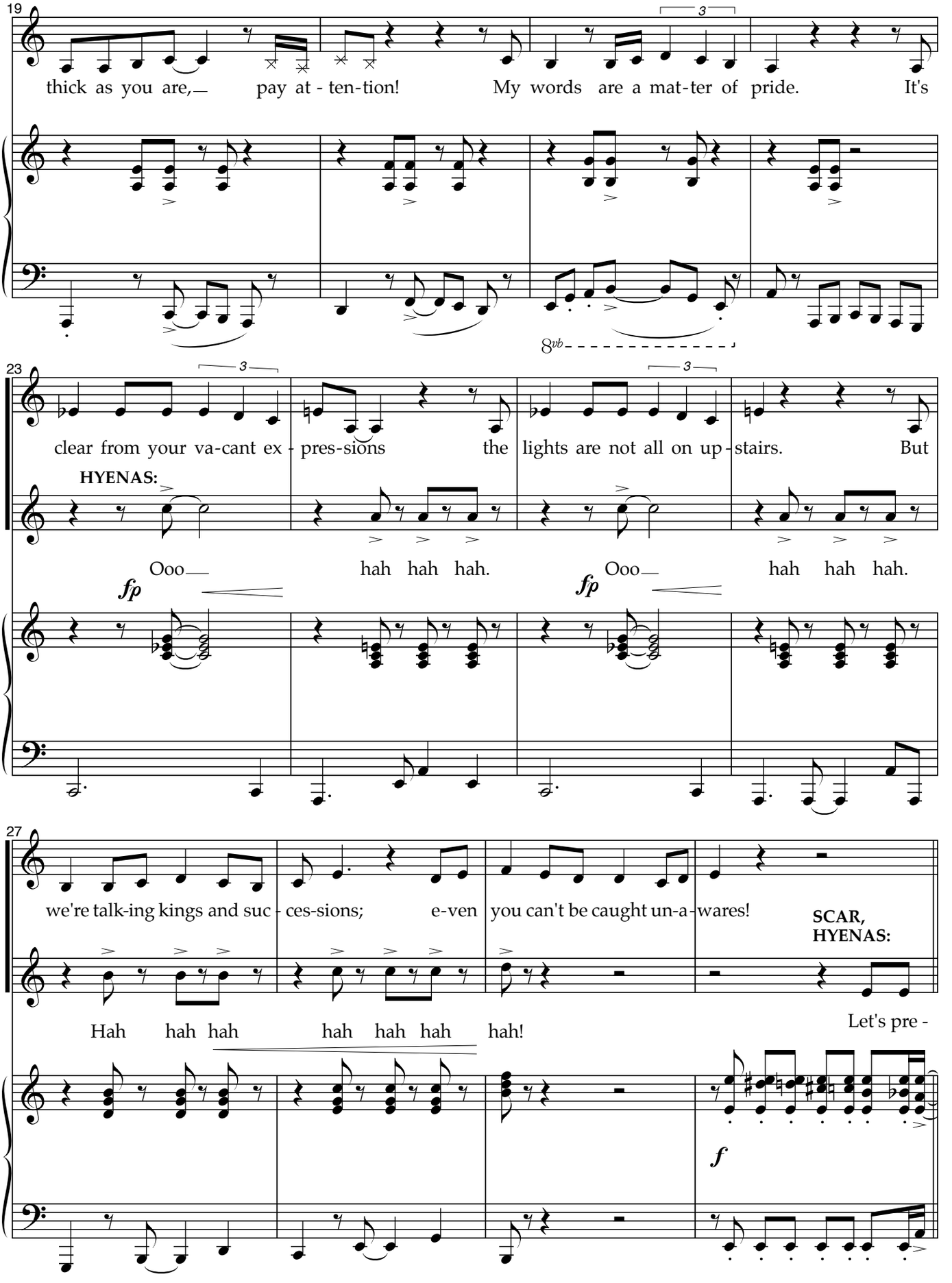
BE PREPARED

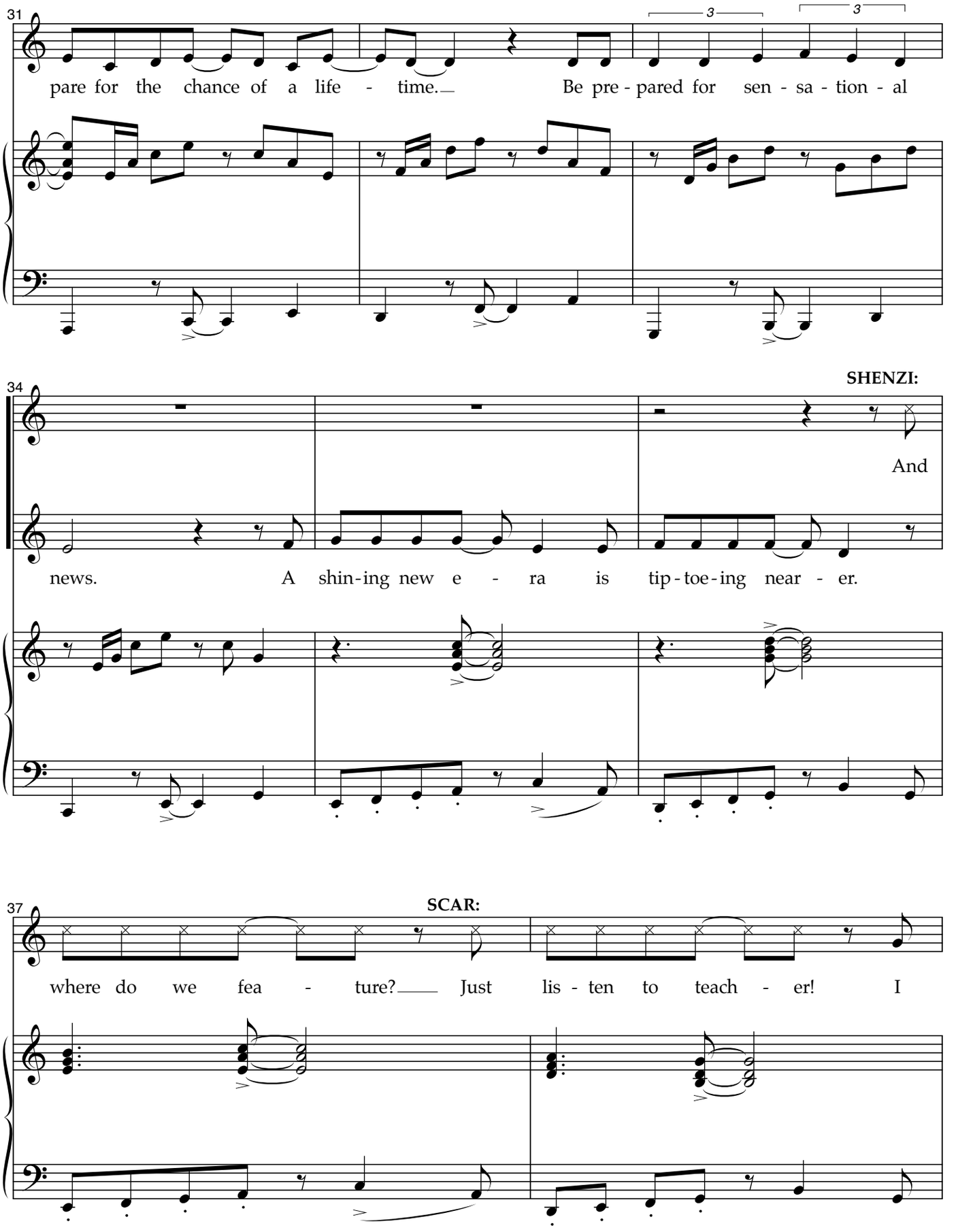
CUE:

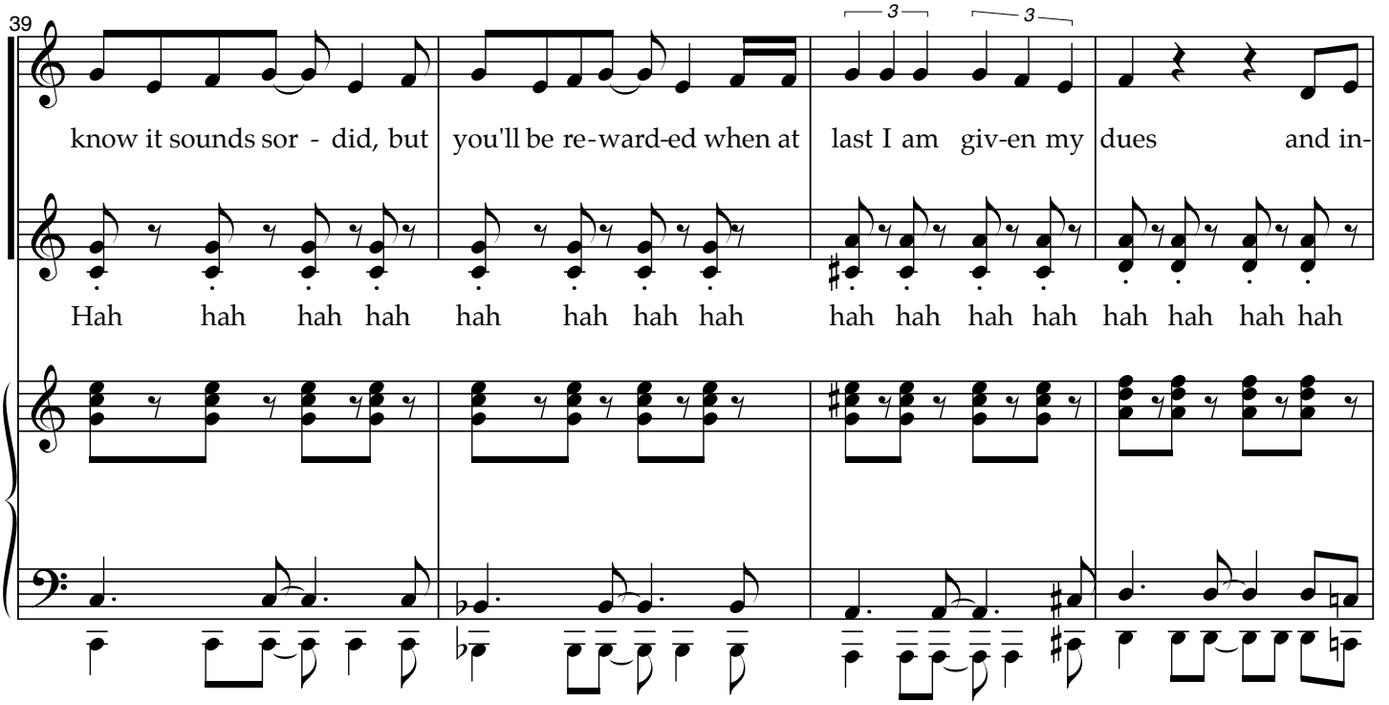
BANZAI: Yeah, what were we supposed to do, kill Mufasa?
SCAR: **Precisely.**

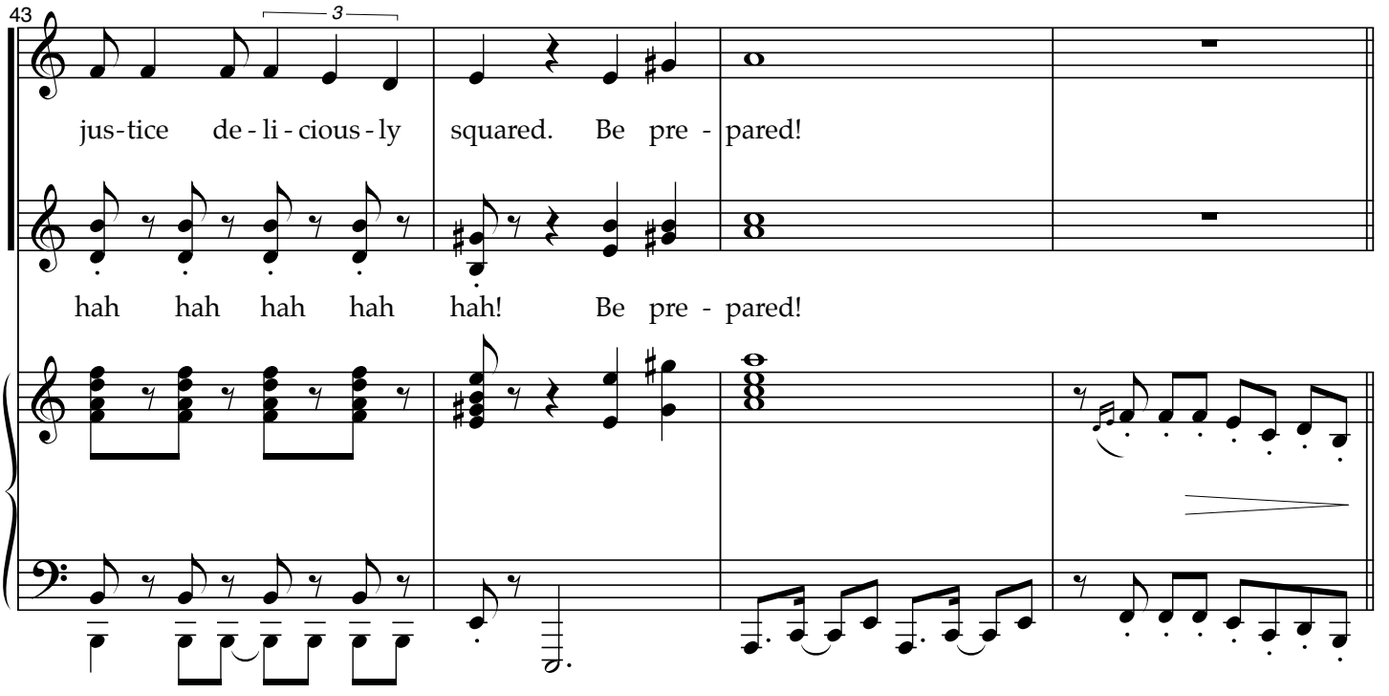



A Tempo
8
al - lied with my vi - sion and brain.
f
11
SCAR:
I
HYENAS:
Hem— hem— hem— hem.
15
know that your pow'rs of re - ten-tion are as wet as a wart-hog's back-side. But
3
mp
8vb

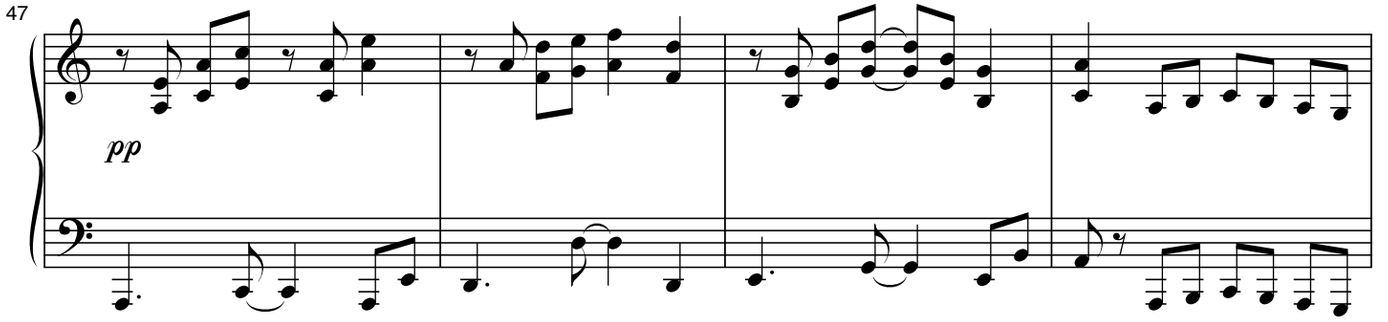

19
thick as you are,— pay at - ten-tion! My words are a mat-ter of pride. It's
8vb
23
clear from your va-cant ex - pres-sions the lights are not all on up - stairs. But
HYENAS:
Ooo— hah hah hah. Ooo— hah hah hah.
fp
fp
27
we're talk-ing kings and suc - ces-sions; e-ven you can't be caught un-a-wares!
SCAR, HYENAS:
Hah hah hah hah hah hah hah!
Let's pre -
f


31
3
3
pare for the chance of a life - time. Be pre - pared for sen - sa - tion - al
34
SHENZI:
And
news. A shin-ing new e - ra is tip-toe-ing near - er.
37
SCAR:
where do we fea - ture? Just lis - ten to teach - er! I

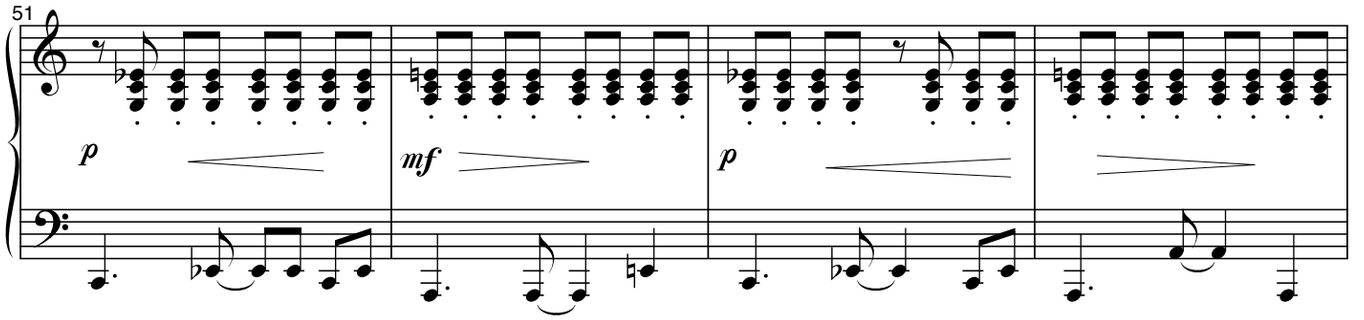

39
know it sounds sor - did, but you'll be re-ward-ed when at last I am giv-en my dues and in-
Hah hah hah hah hah hah hah hah hah hah hah hah hah hah hah hah


43
jus-tice de - li - cious - ly squared. Be pre - pared!
hah hah hah hah hah! Be pre - pared!

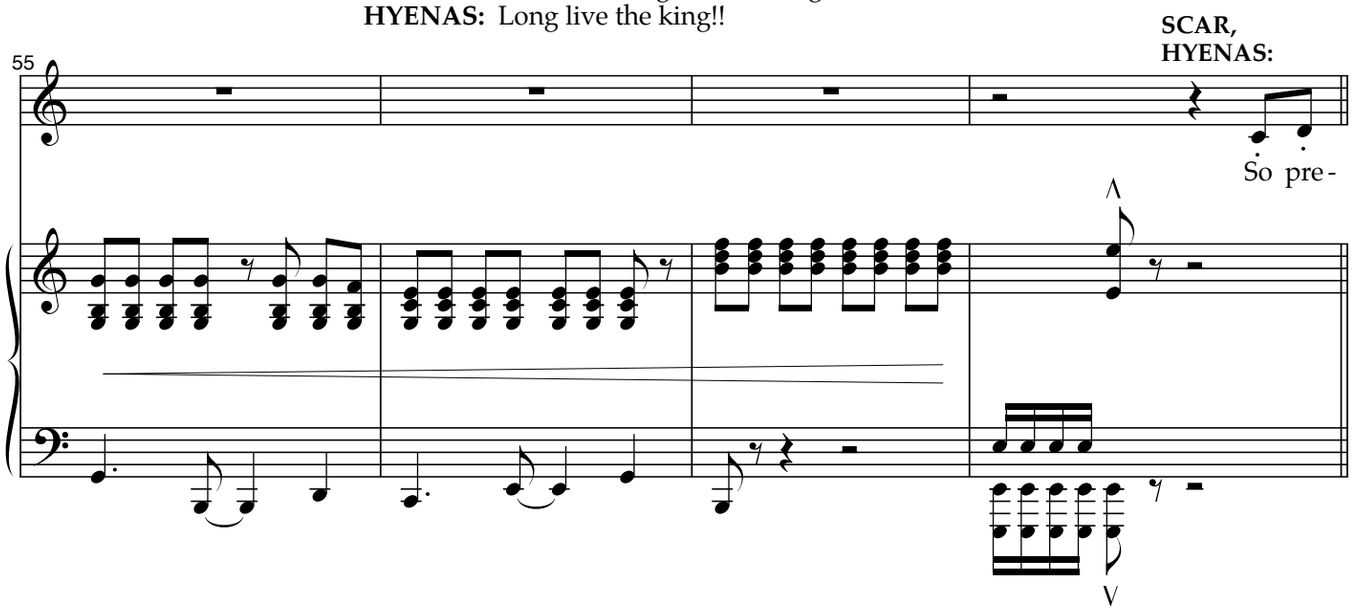
BANZAI: Yeah! Be prepared. We'll be prepared! For what?
SCAR: For the death of the king.
BANZAI: Is he sick?
SCAR: No, fool! We are going to kill him. And Simba, too.

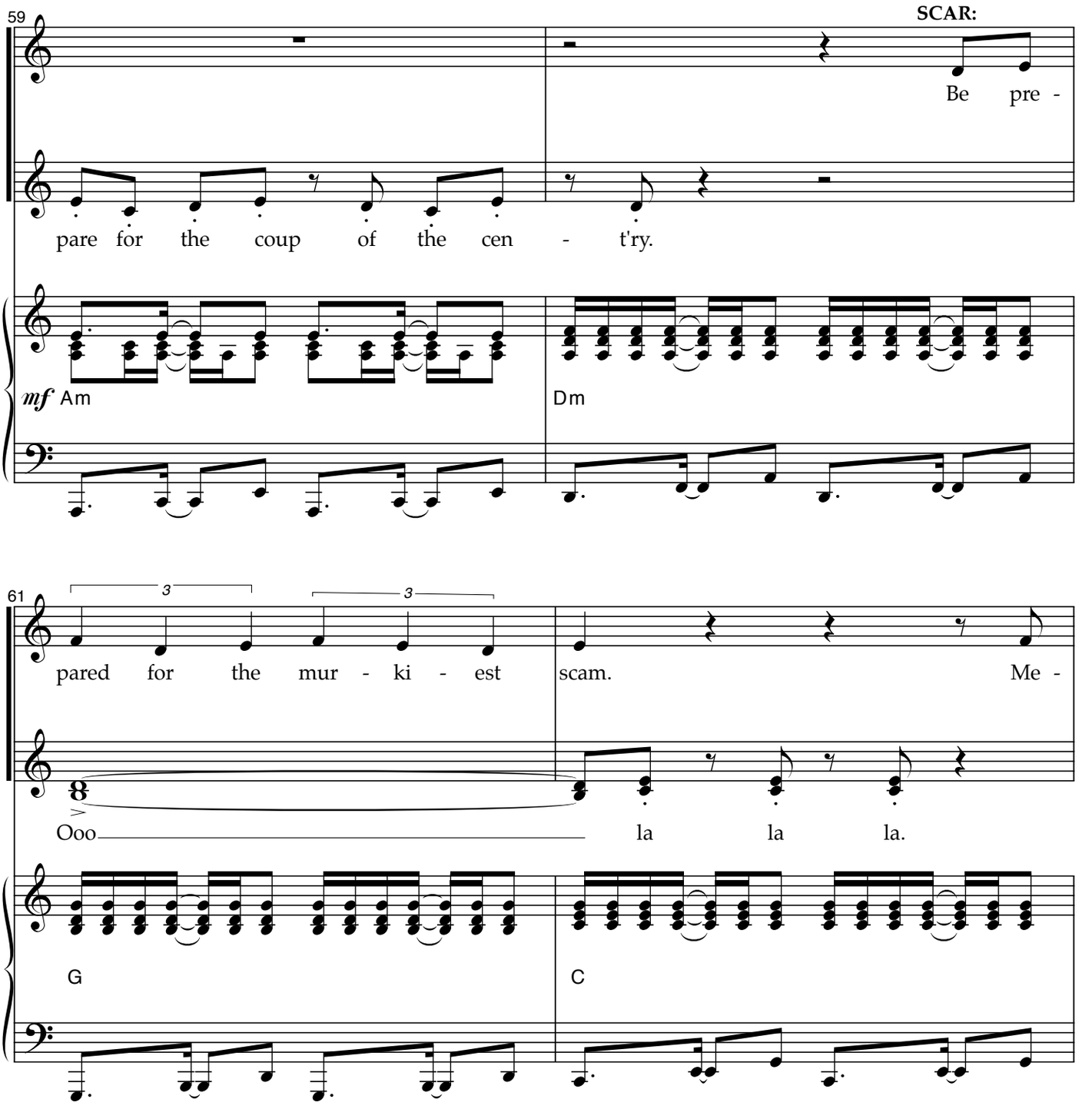


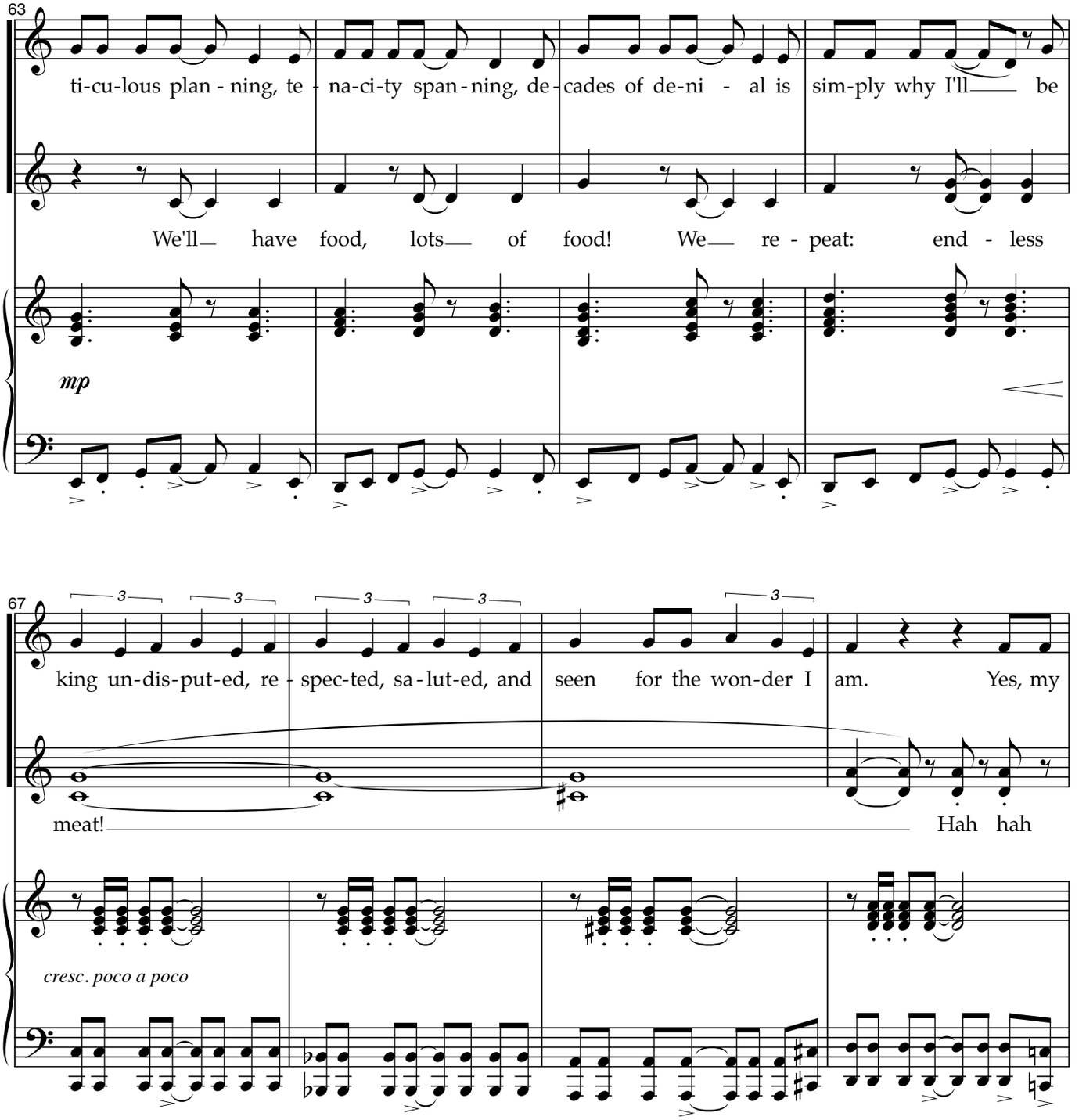
SHENZI: Great idea! Who needs a king?
SHENZI, BANZAI: No king, no king! La la la la la la!
SCAR: Idiots! There will be a king!
BANZAI: But you said...

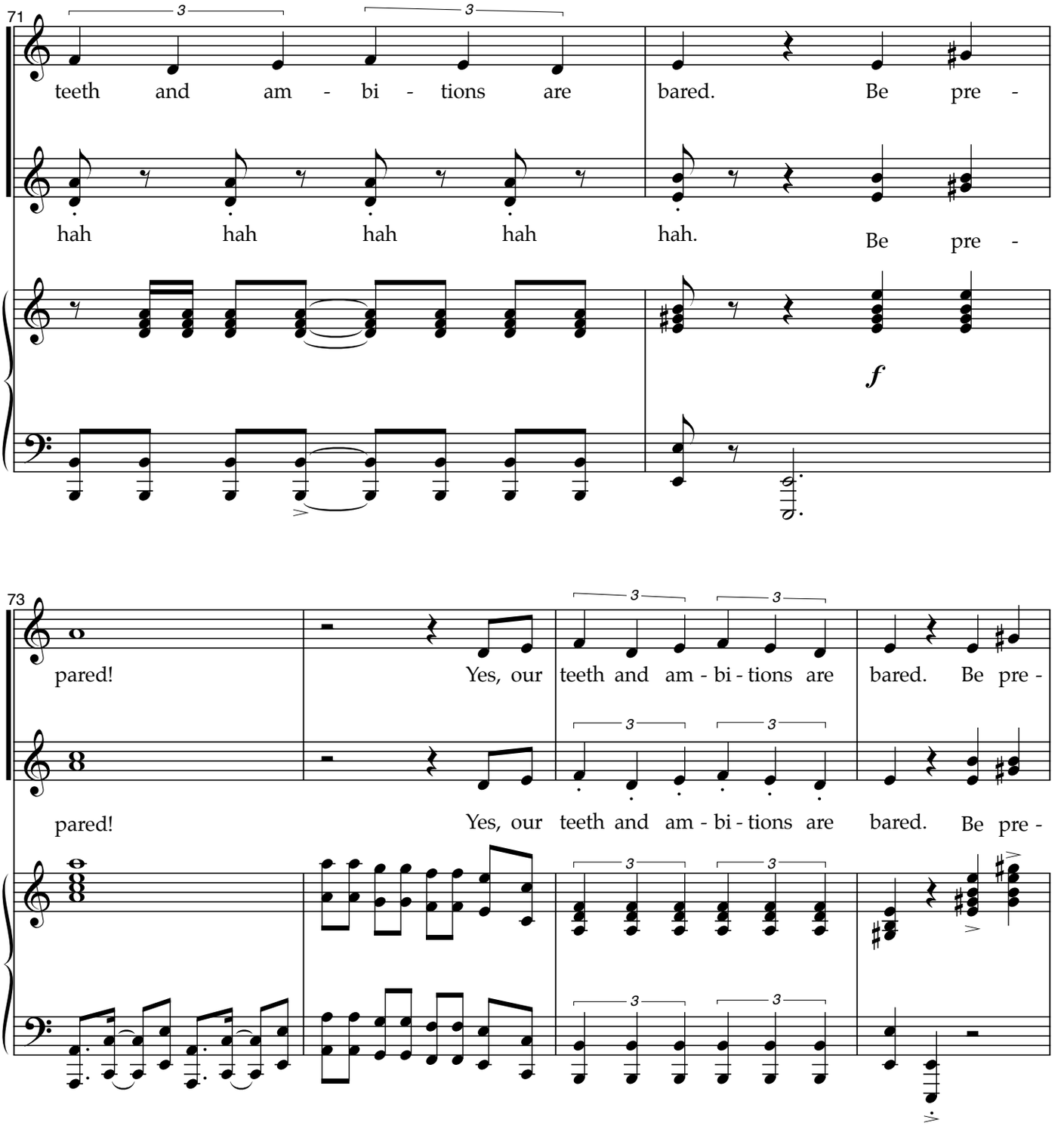


SCAR: I will be king! Stick with me and you'll never go hungry again!
SHENZI: All right!
BANZAI, SHENZI: Long live the king!
HYENAS: Long live the king!!

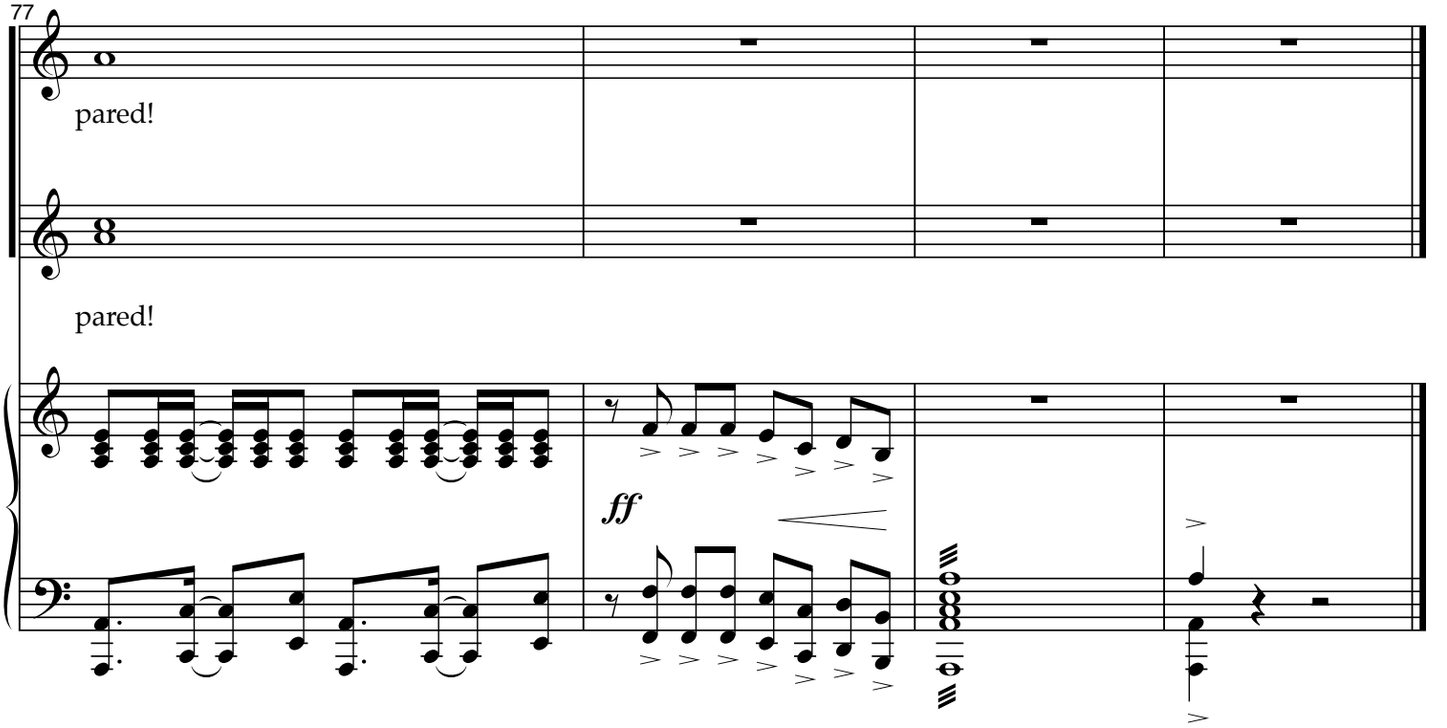



59
SCAR:
Be pre -
pare for the coup of the cen - t'ry.
mf Am
Dm
61
3
3
pared for the mur - ki - est
scam.
Me -
Ooo
la la la.
G
C


63
ti-cu-lous plan - ning, te - na-ci-ty span - ning, de - cades of de-ni - al is sim-ply why I'll be
We'll have food, lots of food! We re - peat: end - less
mp
67
king un-dis-put-ed, re - spec-ted, sa - lut-ed, and seen for the won-der I am. Yes, my
meat! Hah hah
cresc. poco a poco


71
teeth and am - bi - tions are bared. Be pre -
hah hah hah hah hah. Be pre -
f
73
pared! Yes, our teeth and am - bi - tions are bared. Be pre -
pared! Yes, our teeth and am - bi - tions are bared. Be pre -

rall.

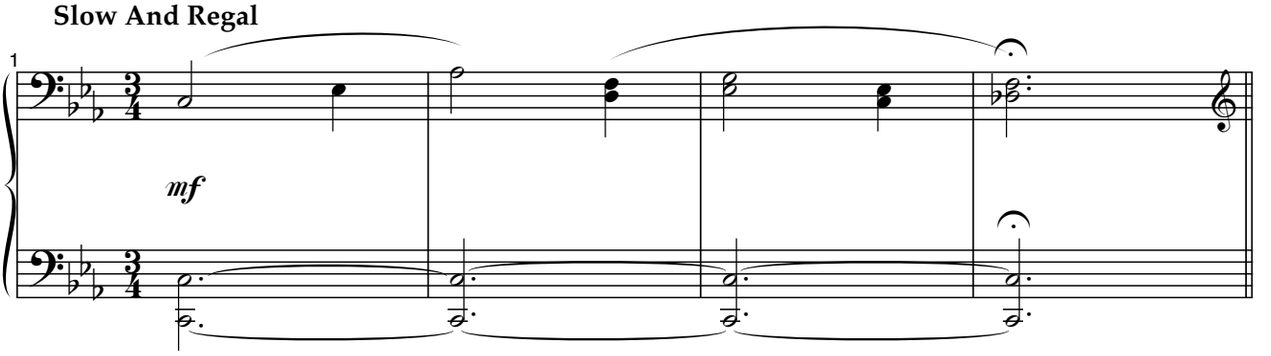


NIGHTFALL

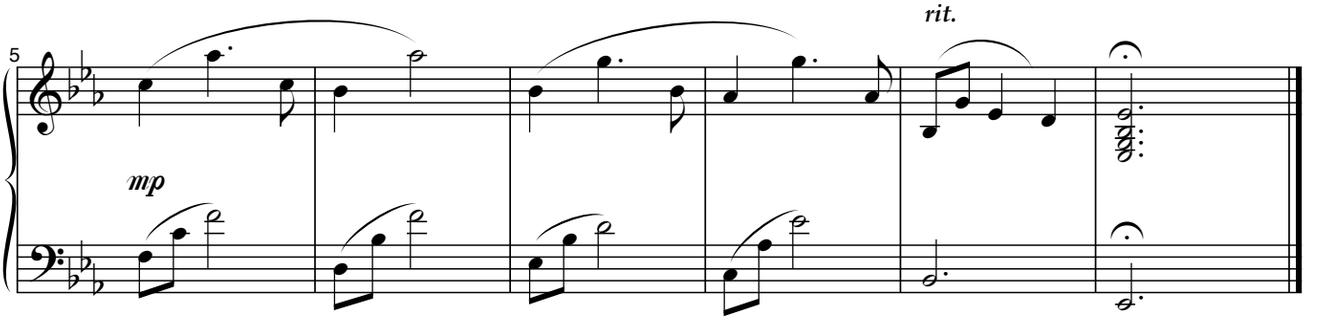
CUE:

*Segue on applause from **#11 "Be Prepared"***

Slow And Regal



MUFASA: Zazu!
ZAZU: Yes, Sire?
MUFASA: Take Nala home. I've got to teach my son a lesson.
ZAZU: Come, Nala.
NALA: Simba... Good luck.



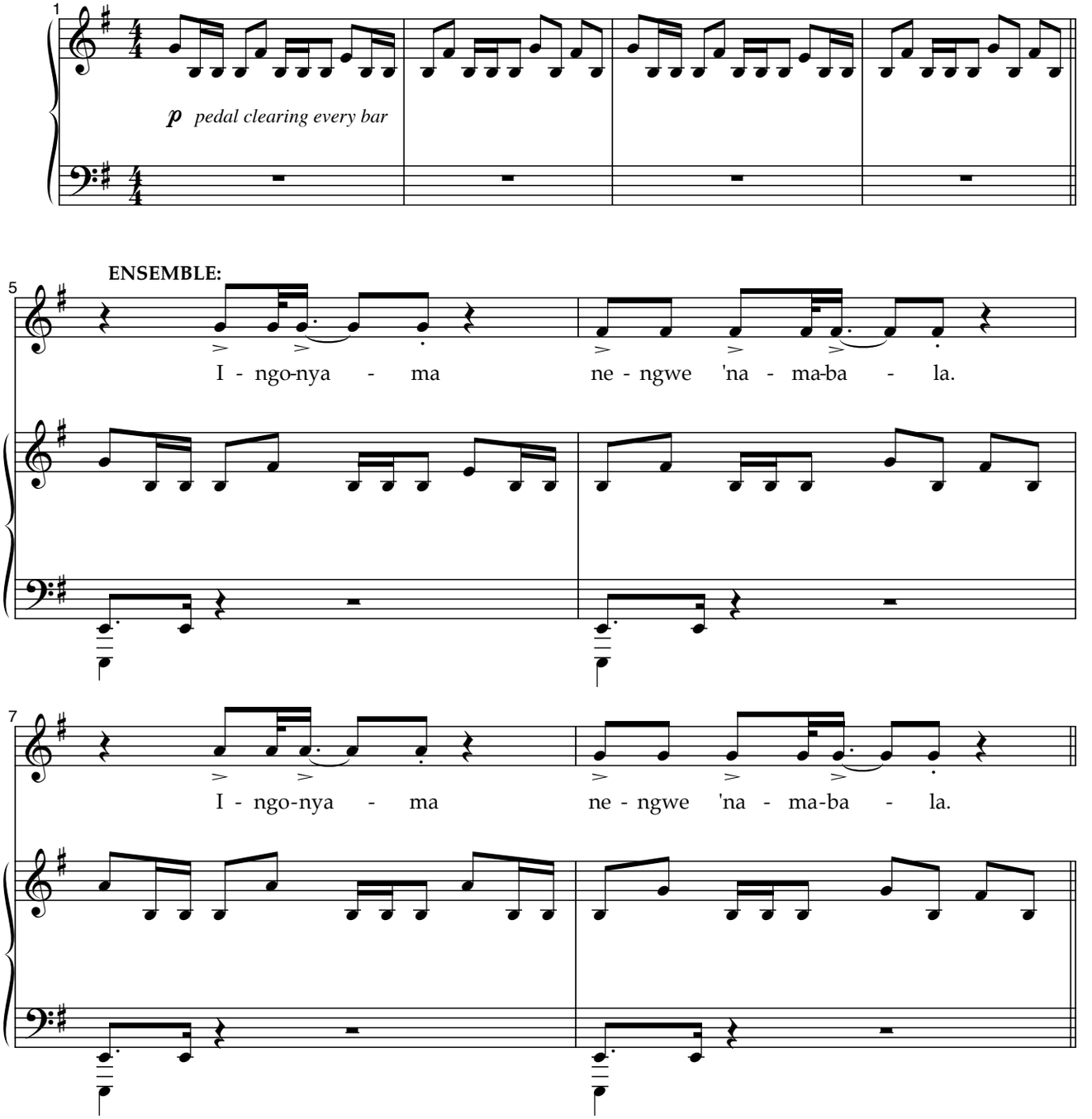
13

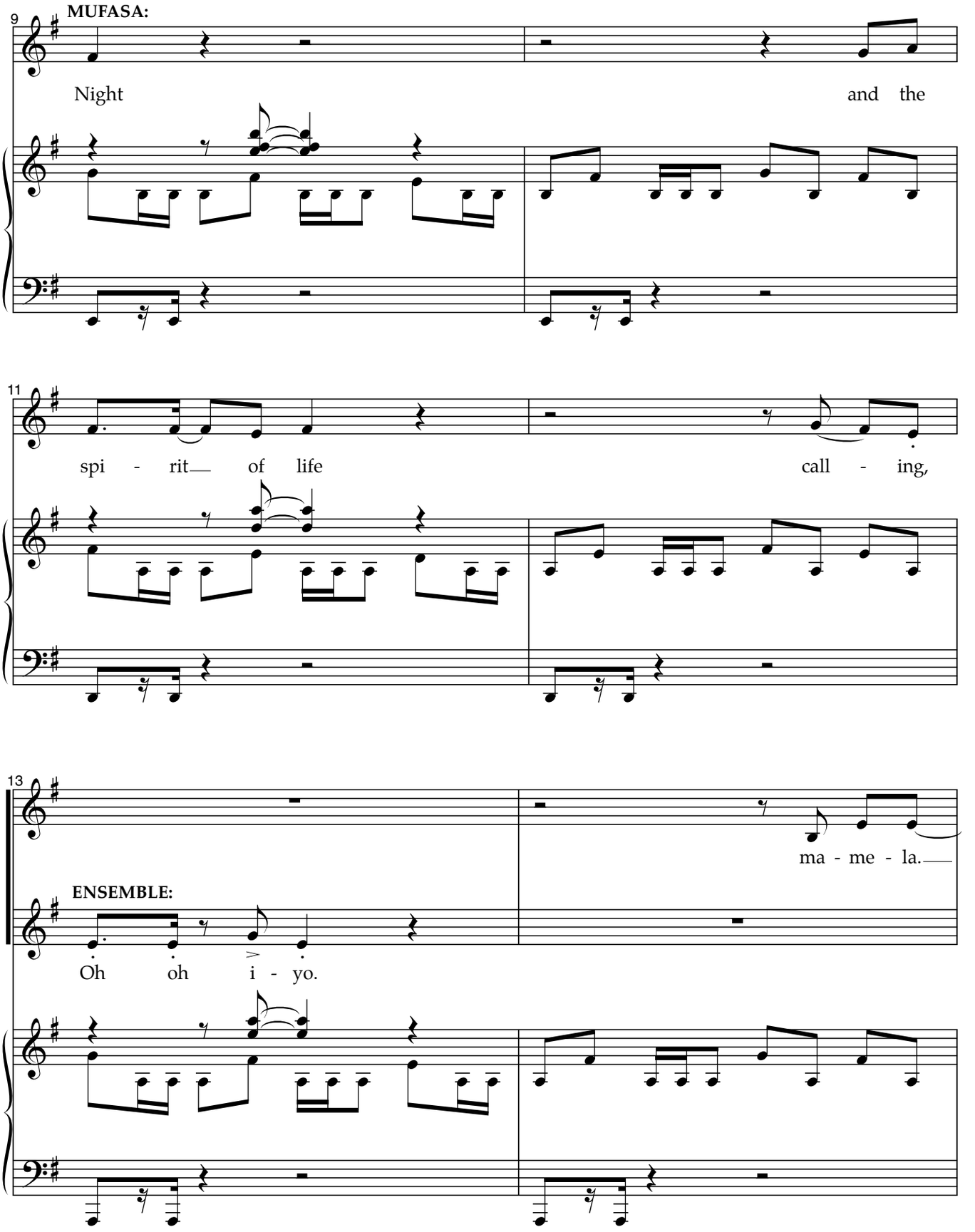
THEY LIVE IN YOU

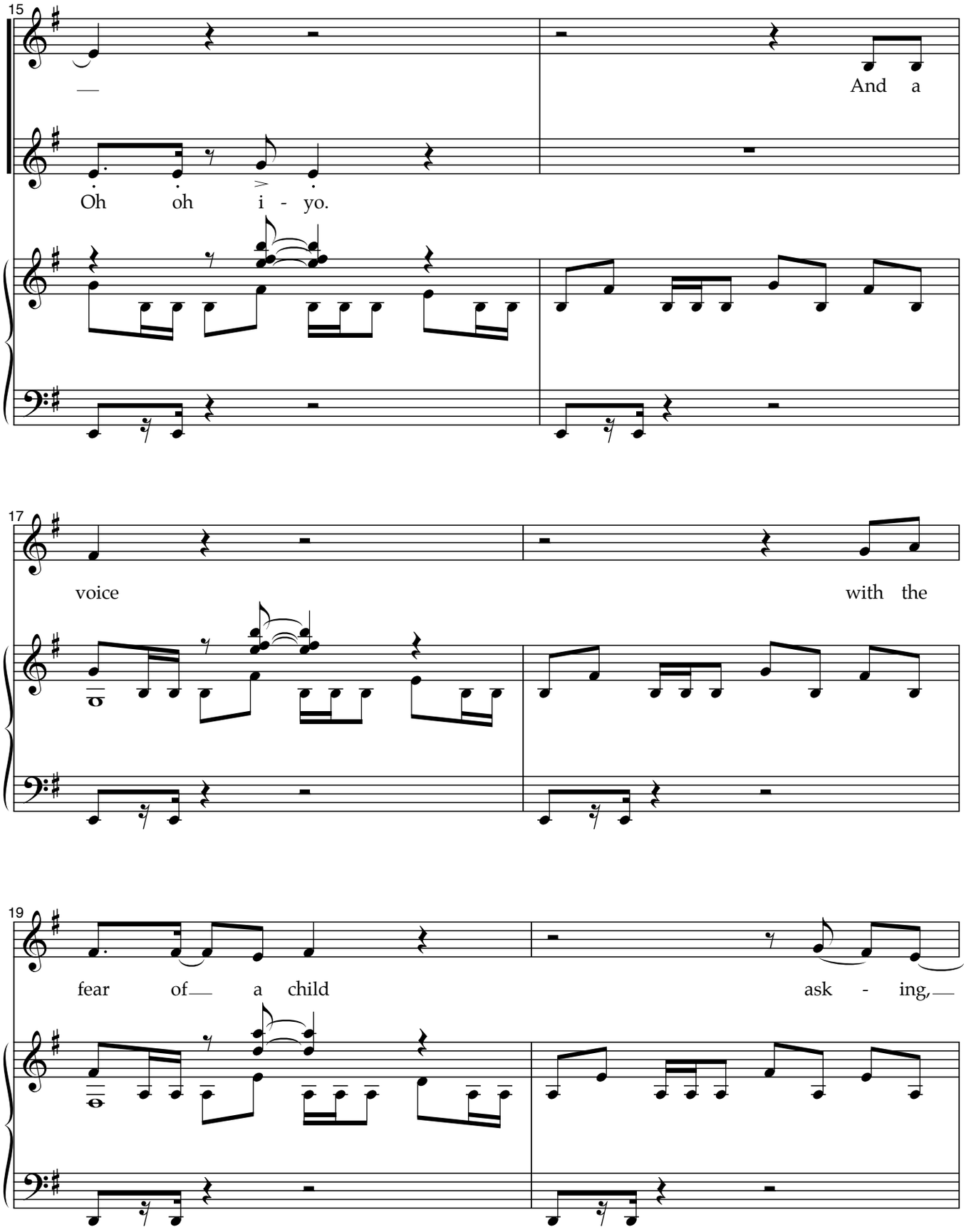
CUE:

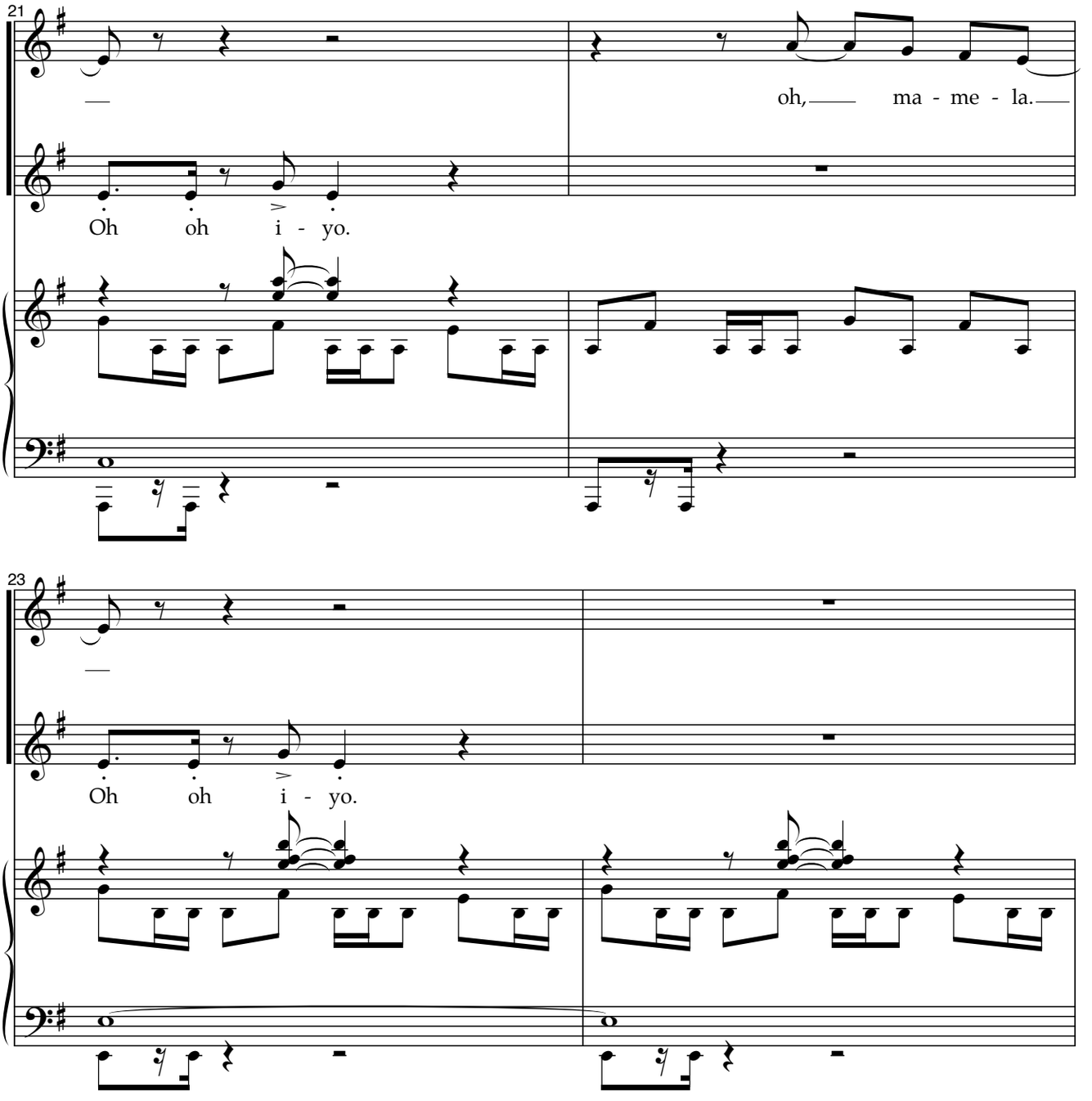
MUFASA: That's 'cause nobody messes with your dad! C'mere **you!**

YOUNG SIMBA: Dad?
MUFASA: What?
YOUNG SIMBA: We're pals, right?
MUFASA: Right.
YOUNG SIMBA: And we'll always be together. Right?

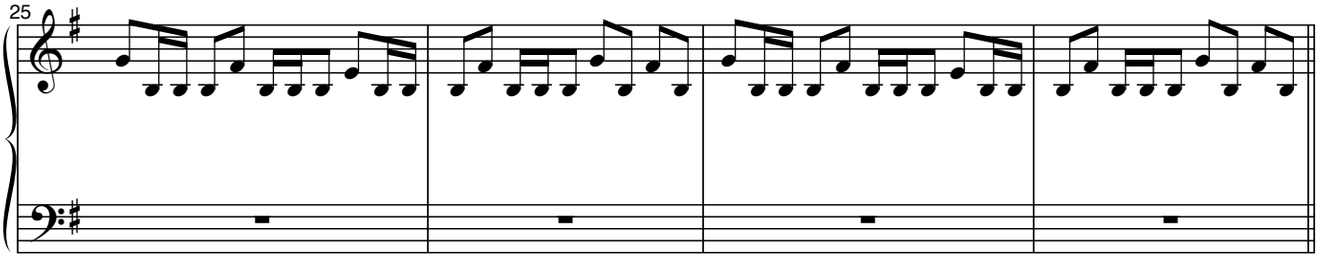


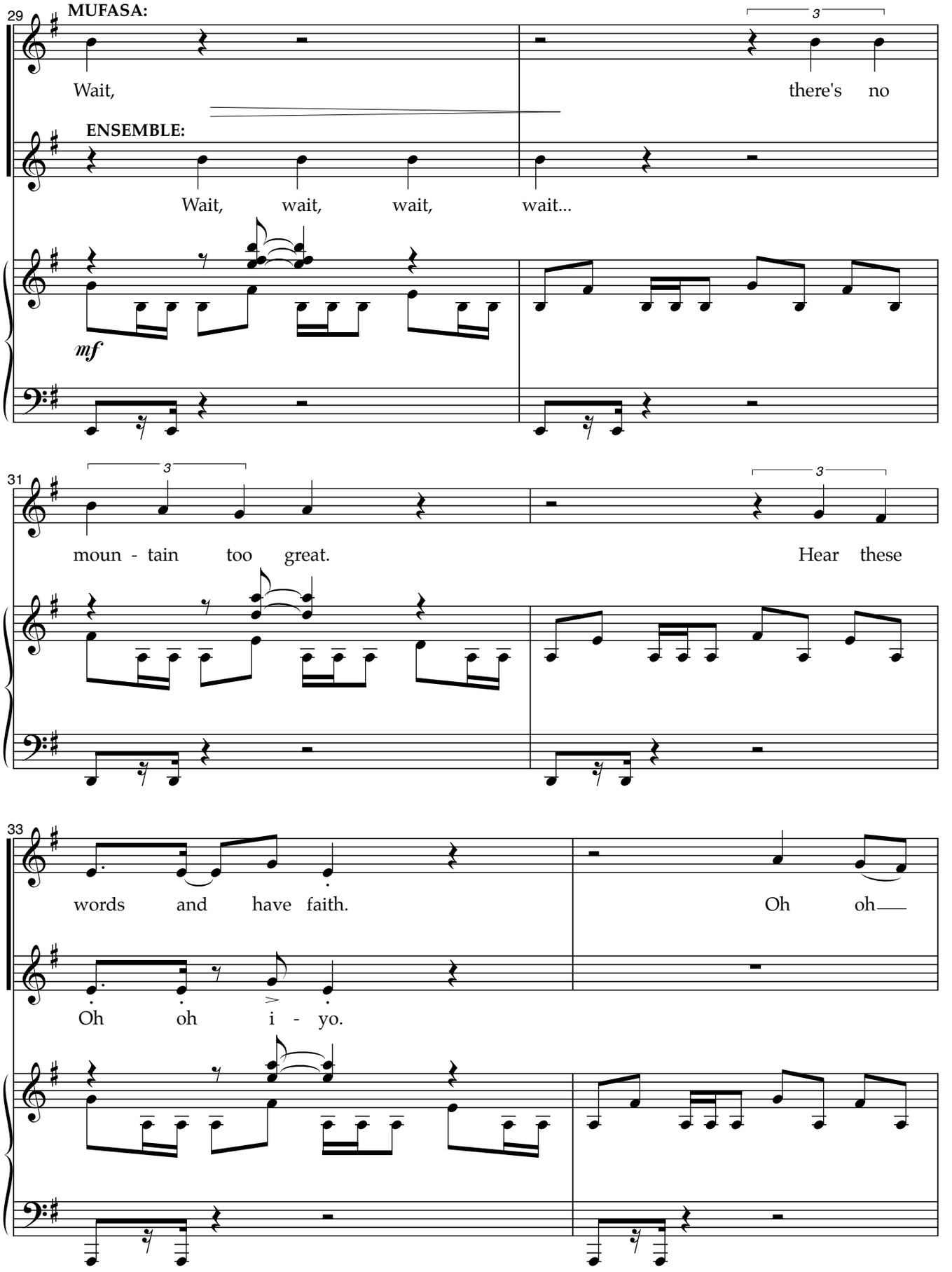

9
MUFASA:
Night
and the
11
spi - rit of life
call - ing,
13
ma - me - la.
ENSEMBLE:
Oh oh i - yo.

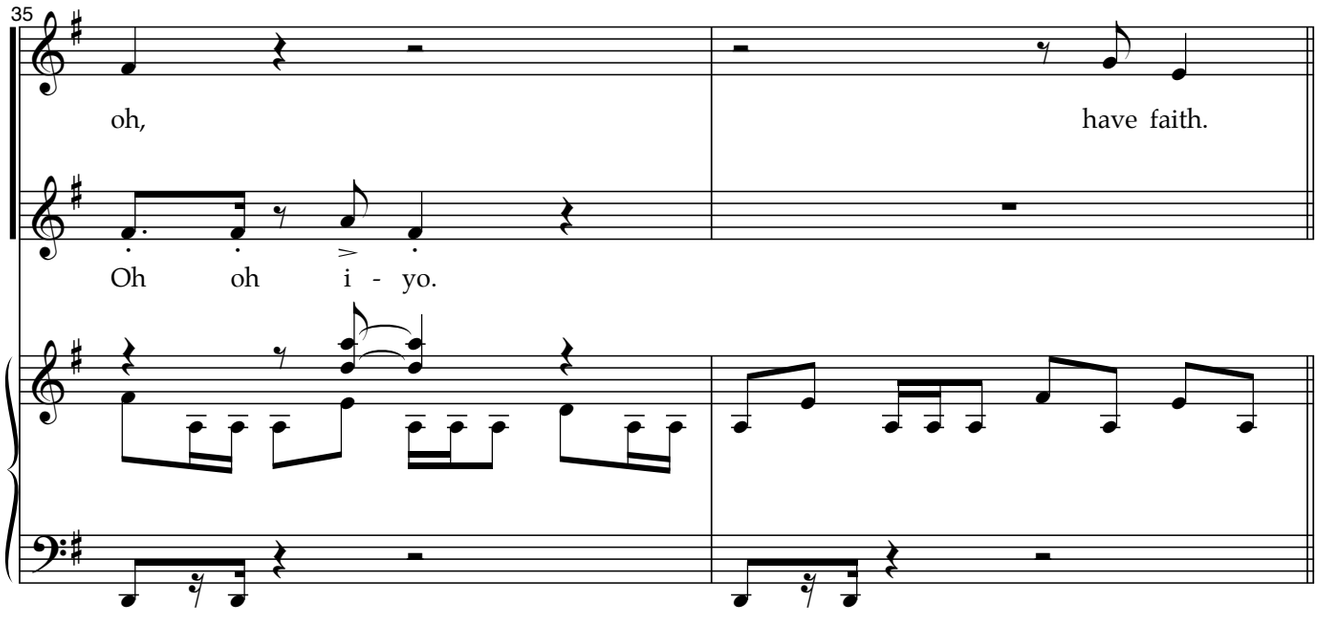

15
Oh oh i - yo.
And a
17
voice
with the
19
fear of a child
ask - ing,



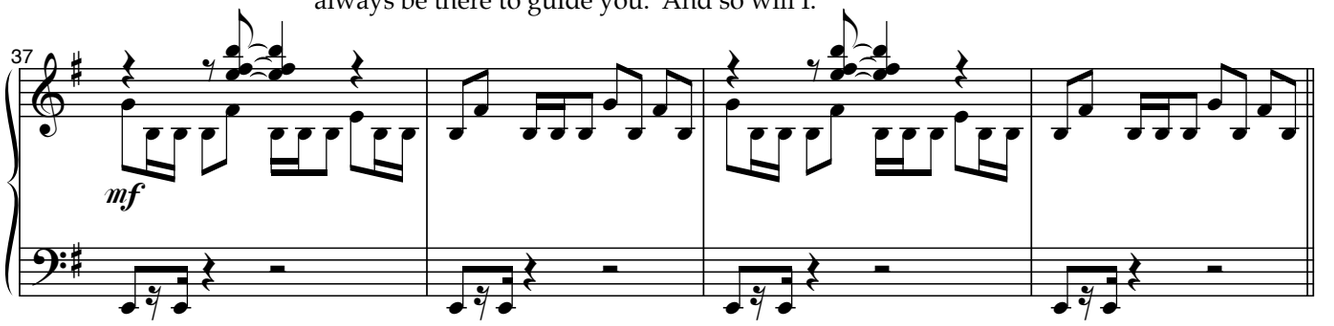
MUFASA: Simba, let me tell you something my father told me. Look at the stars. The great kings of the past look down on us from those stars.

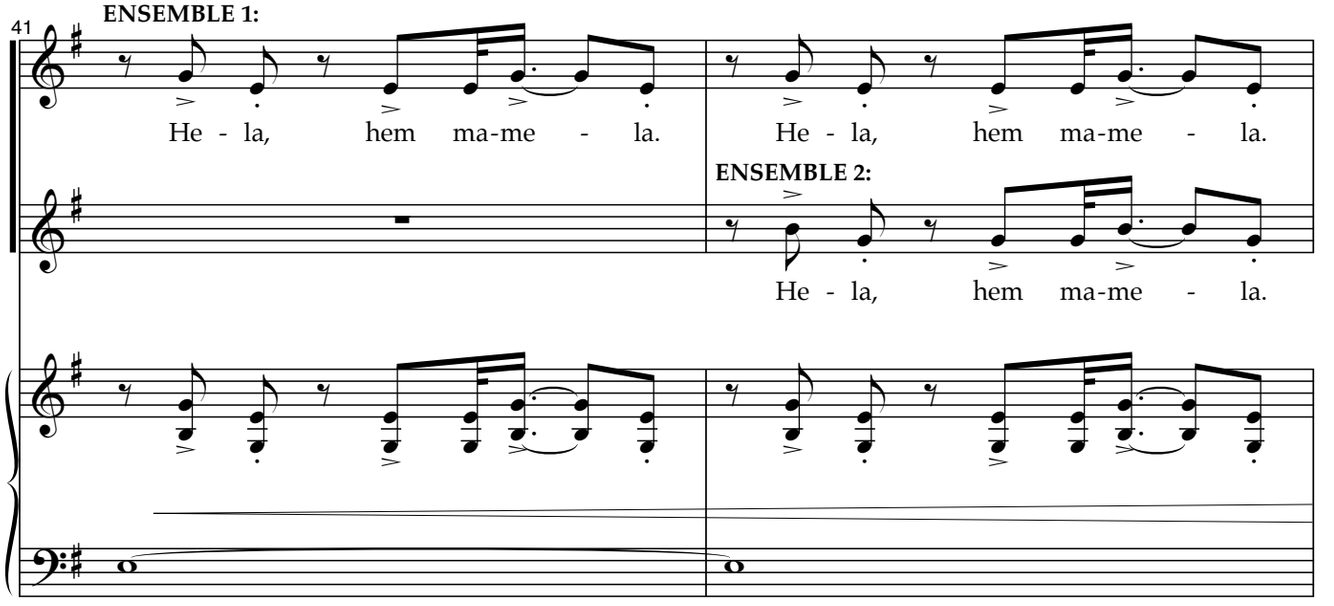


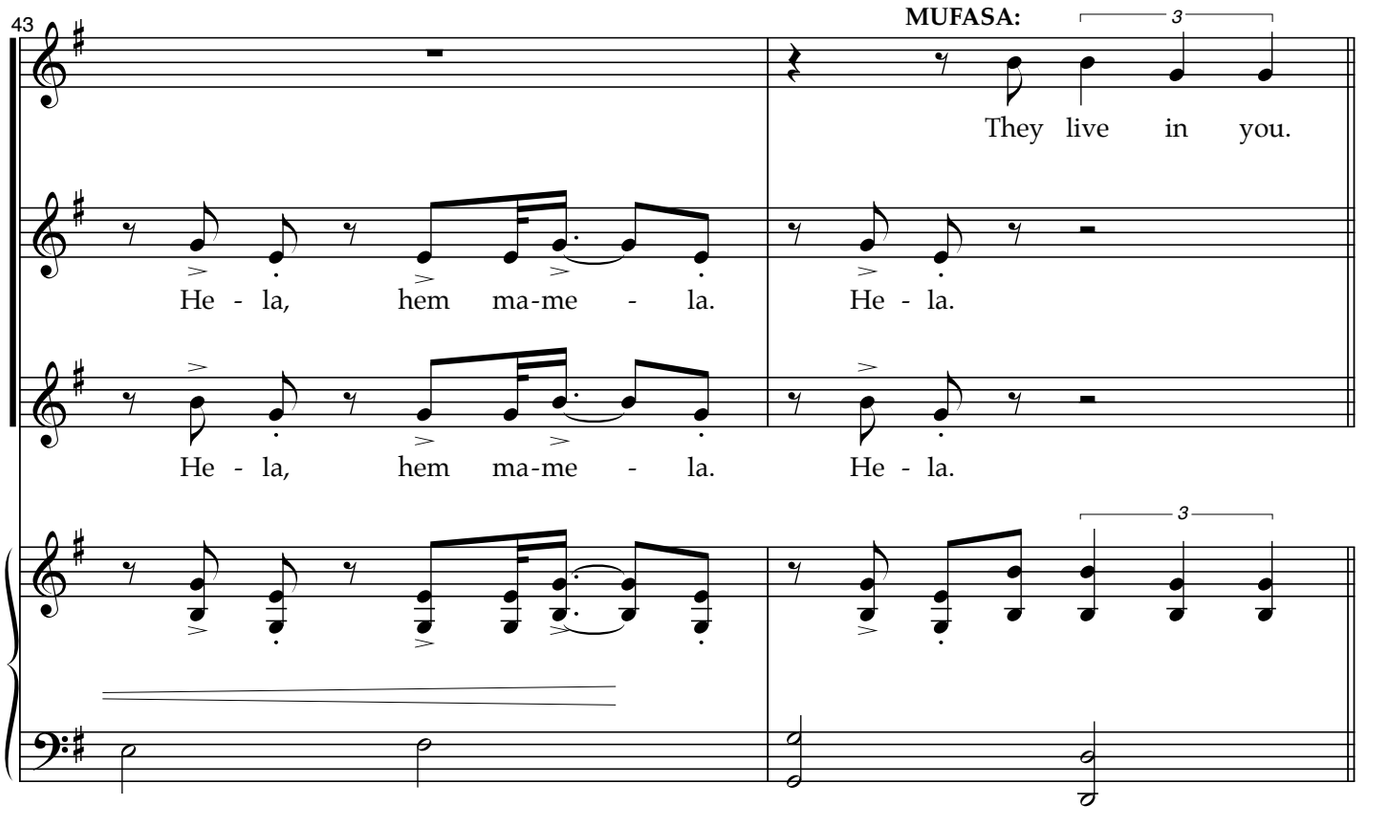

29
MUFASA:
Wait,
there's no
ENSEMBLE:
Wait, wait, wait, wait...
mf
31
moun - tain too great.
Hear these
33
words and have faith.
Oh oh
Oh oh i - yo.

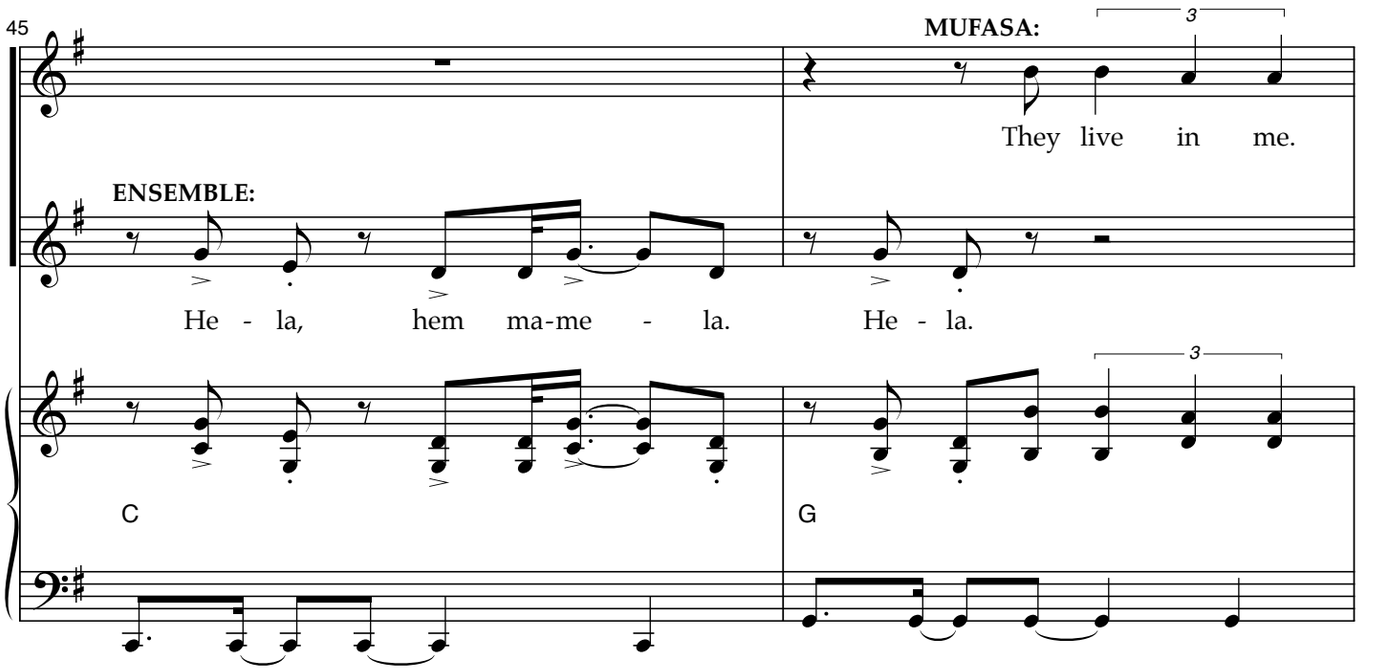


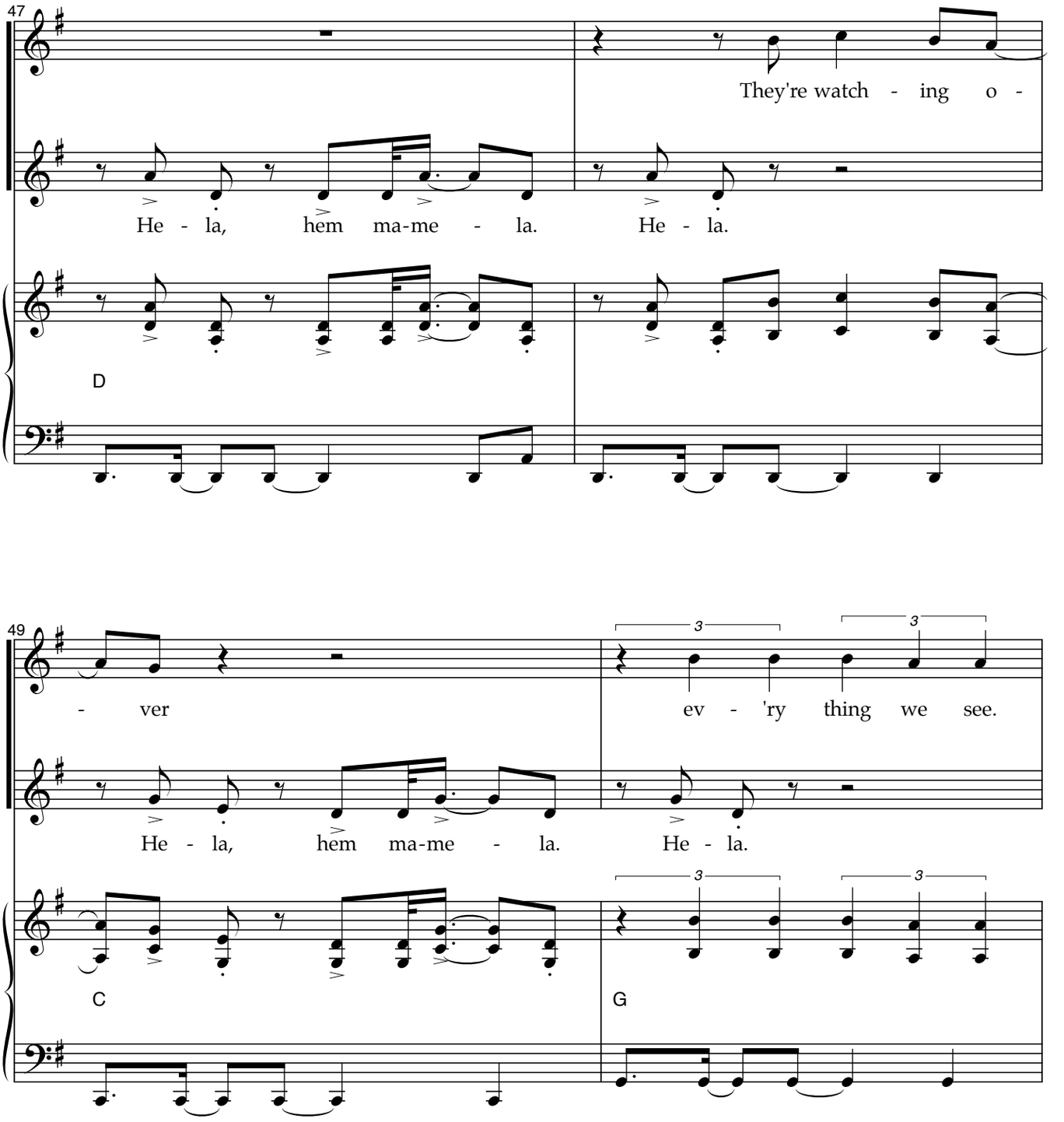
MUFASA: So whenever you feel alone, just remember that those kings will always be there to guide you. And so will I.

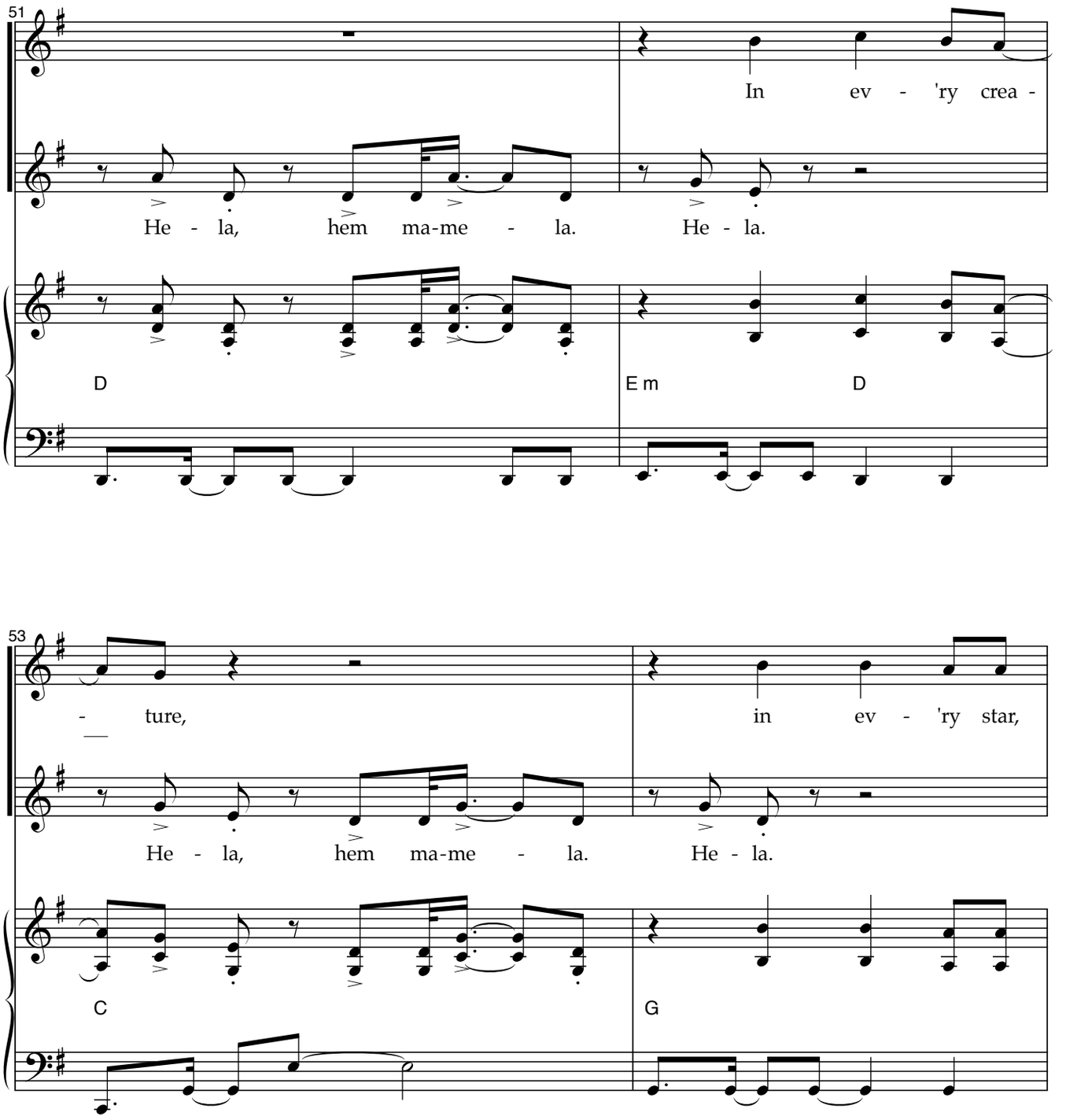


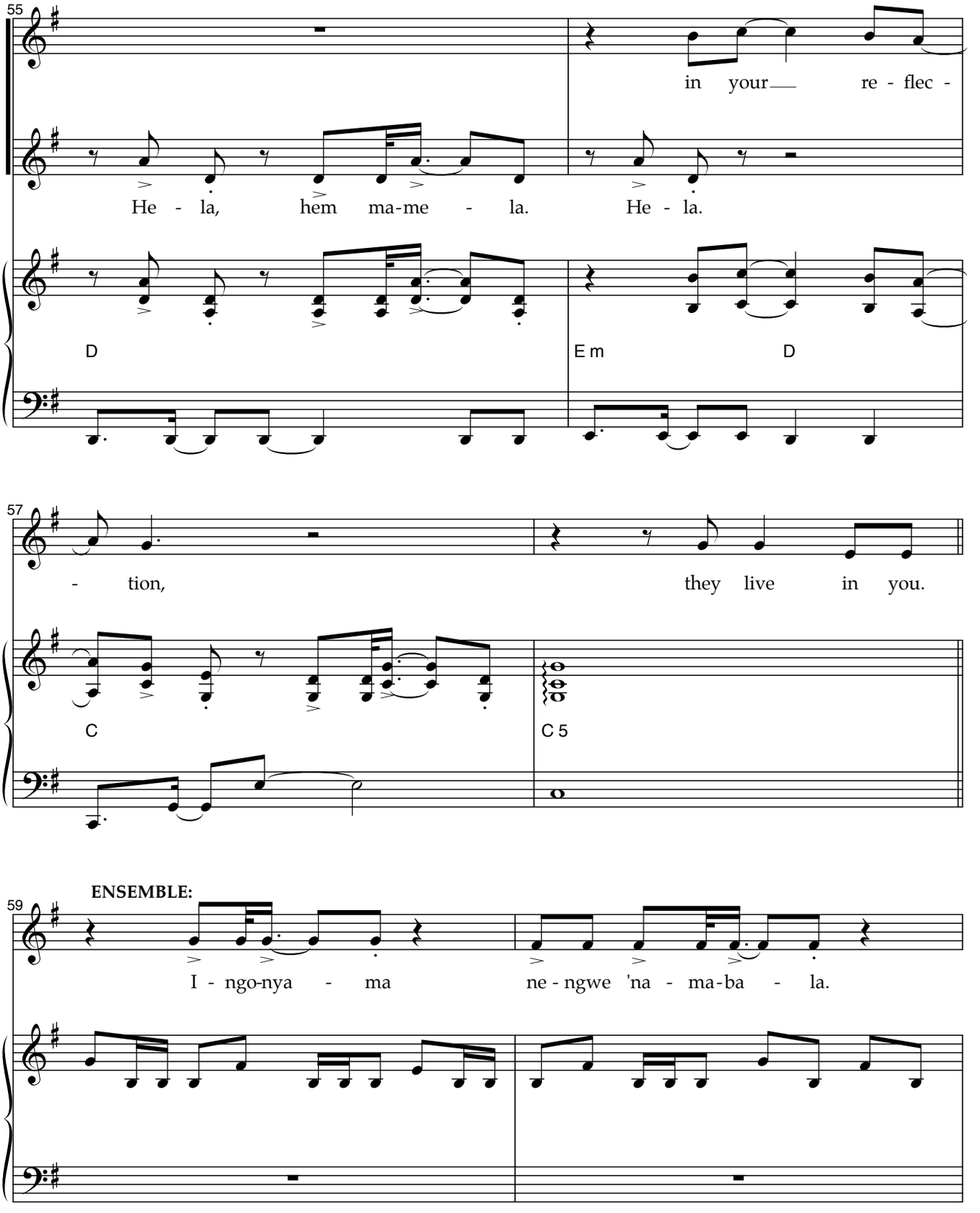


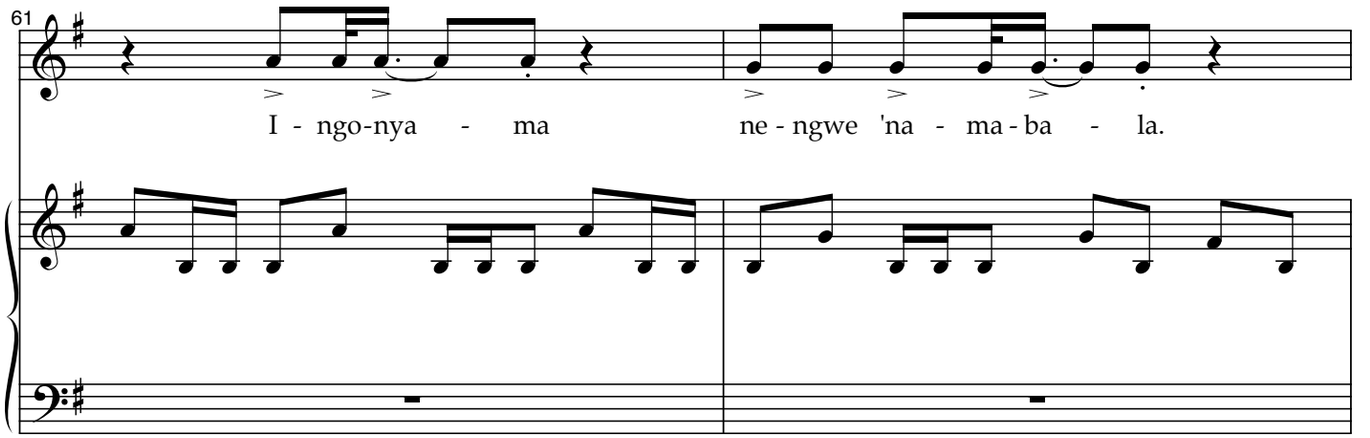

43
MUFASA:
3
They live in you.
He - la, hem ma-me - la.
He - la.
He - la, hem ma-me - la.
He - la.
3

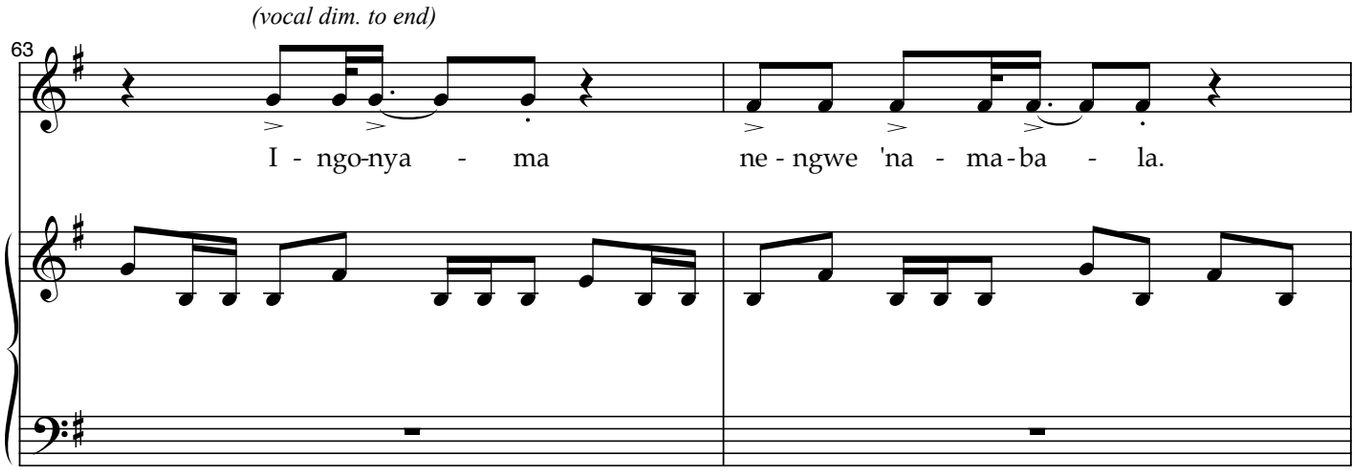

45
MUFASA:
3
They live in me.
ENSEMBLE:
He - la, hem ma-me - la.
He - la.
3
C
G

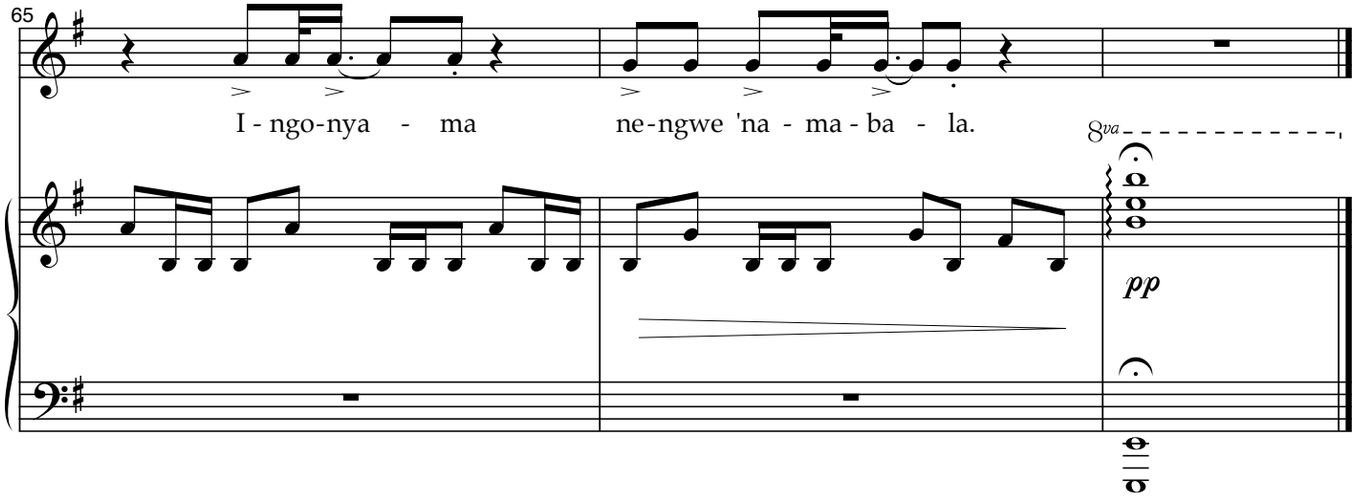

47
They're watch - ing o -
He - la, hem ma-me - la. He - la.
D
49
- ver
ev - 'ry thing we see.
He - la, hem ma-me - la. He - la.
C
G


51
In ev - 'ry crea -
He - la, hem ma-me - la. He - la.
D
E m
D
53
- ture,
in ev - 'ry star,
He - la, hem ma-me - la. He - la.
C
G


55
in your re - flec -
He - la, hem ma-me - la. He - la.
D
E m
D
57
- tion,
they live in you.
C
C 5
ENSEMBLE:
59
I - ngo-nya - ma
ne - ngwe 'na - ma-ba - la.


61
I - ngo-nya - ma
ne - ngwe 'na - ma - ba - la.

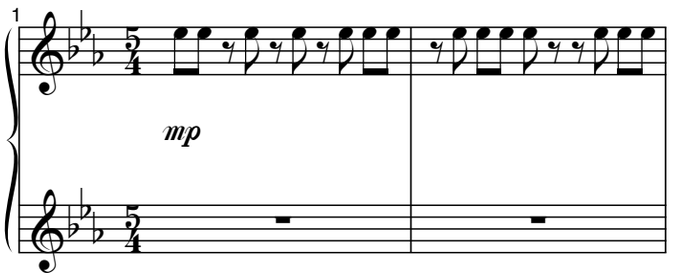

(vocal dim. to end)
63
I - ngo-nya - ma
ne - ngwe 'na - ma - ba - la.


65
I - ngo-nya - ma
ne-ngwe 'na - ma - ba - la.
8va
pp

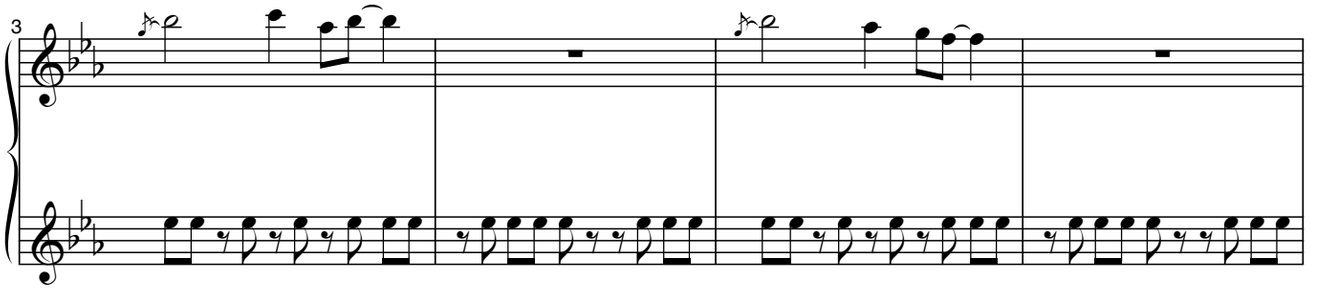
INTO THE GORGE

CUE:

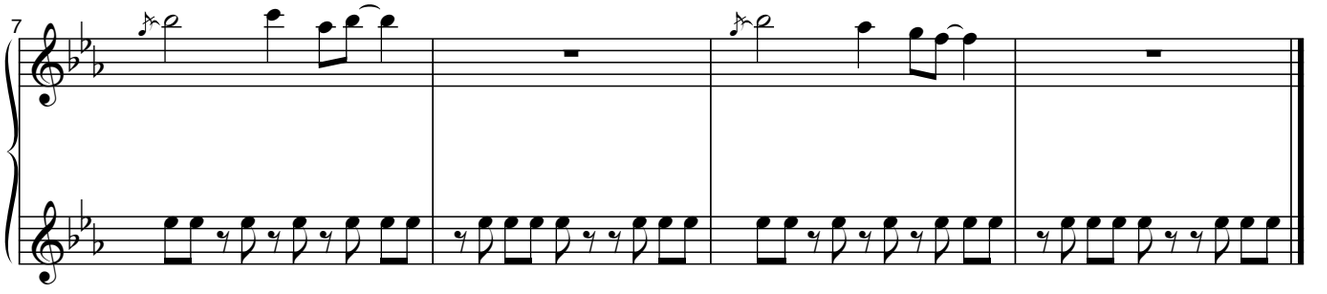
Segue on applause from ***#13 "They Live In You"***



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

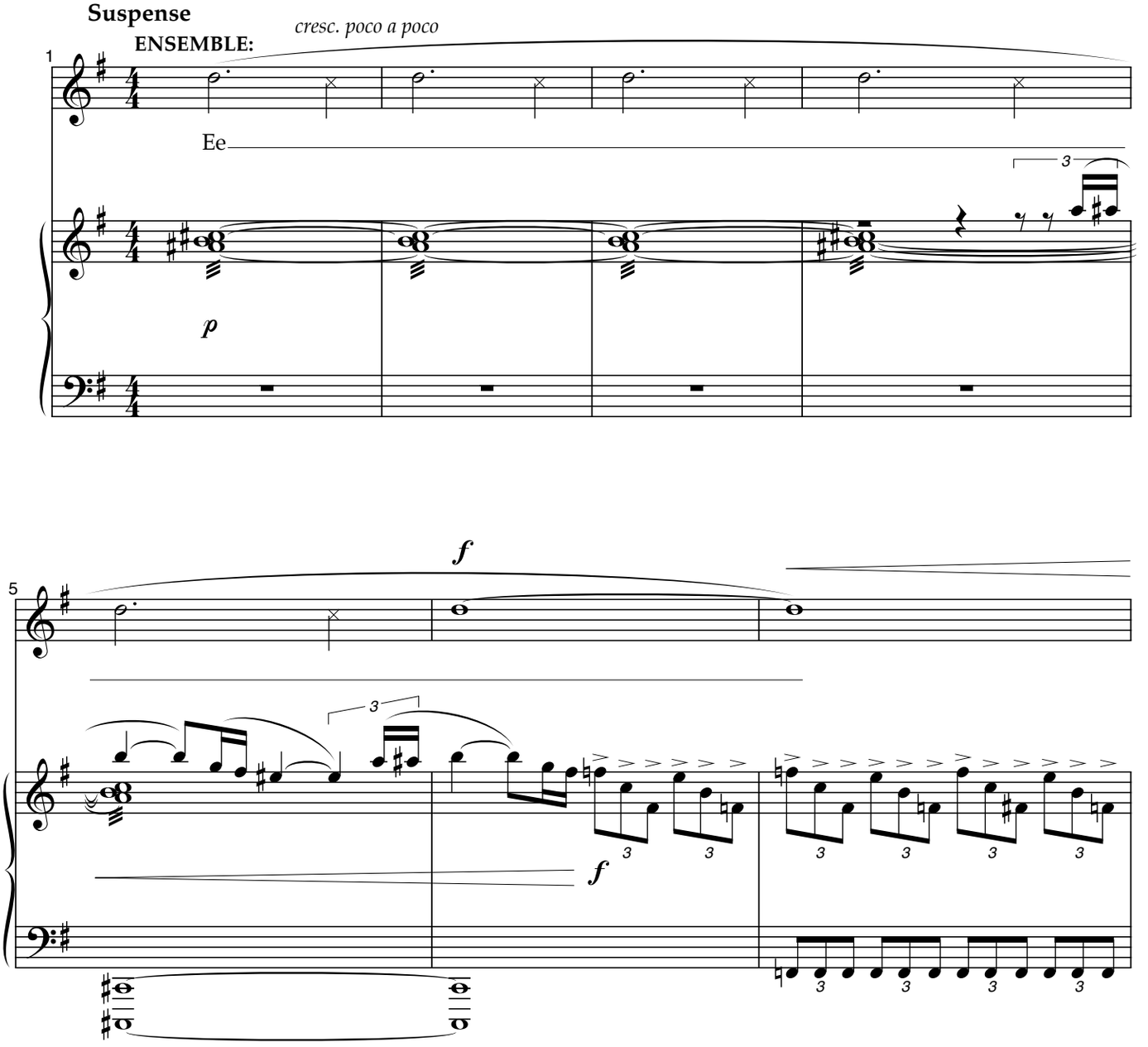


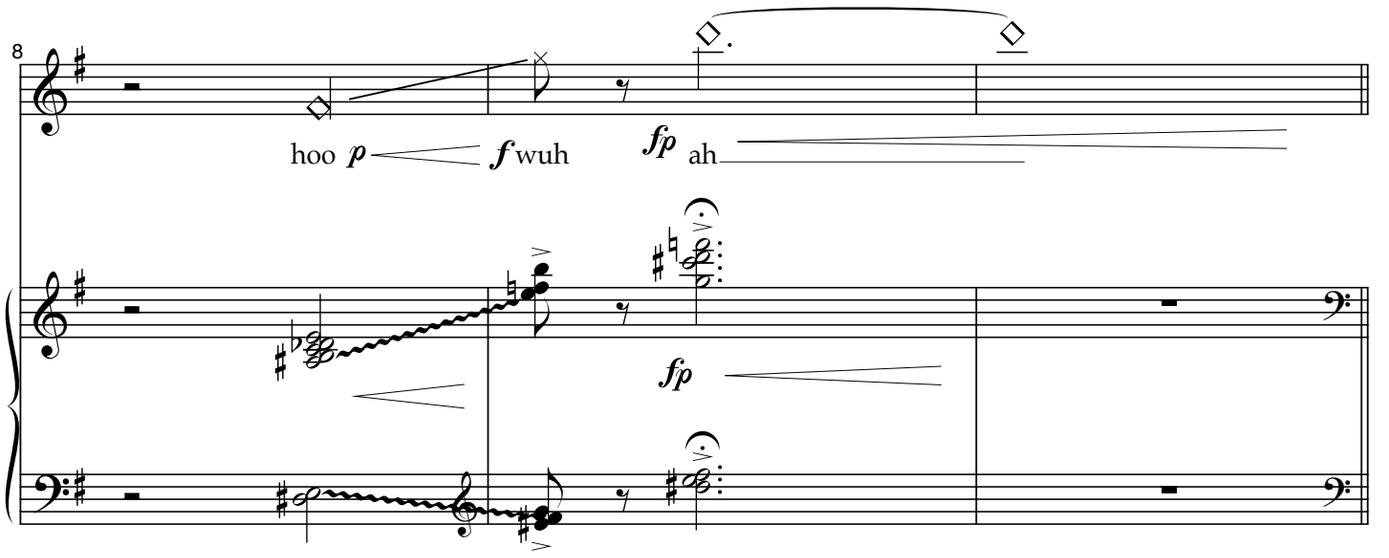
15

THE STAMPEDE

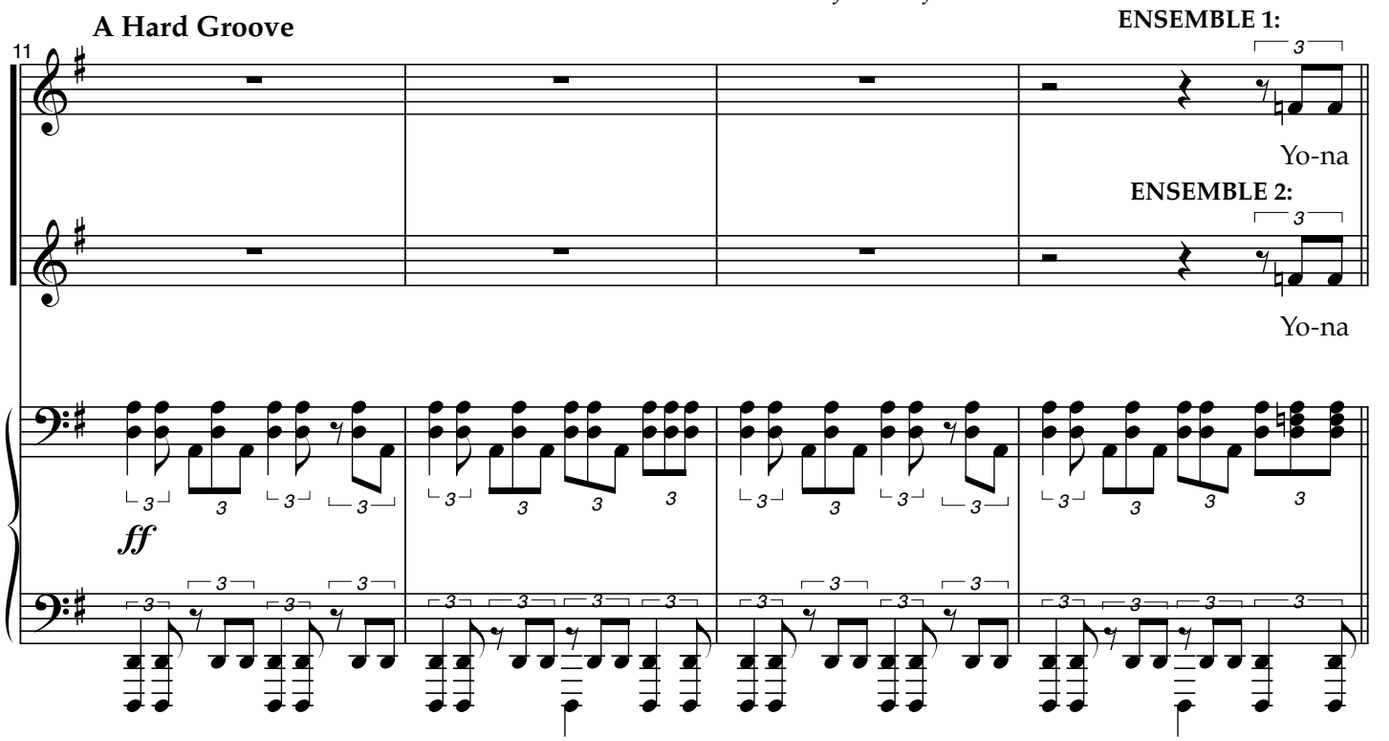
CUE:

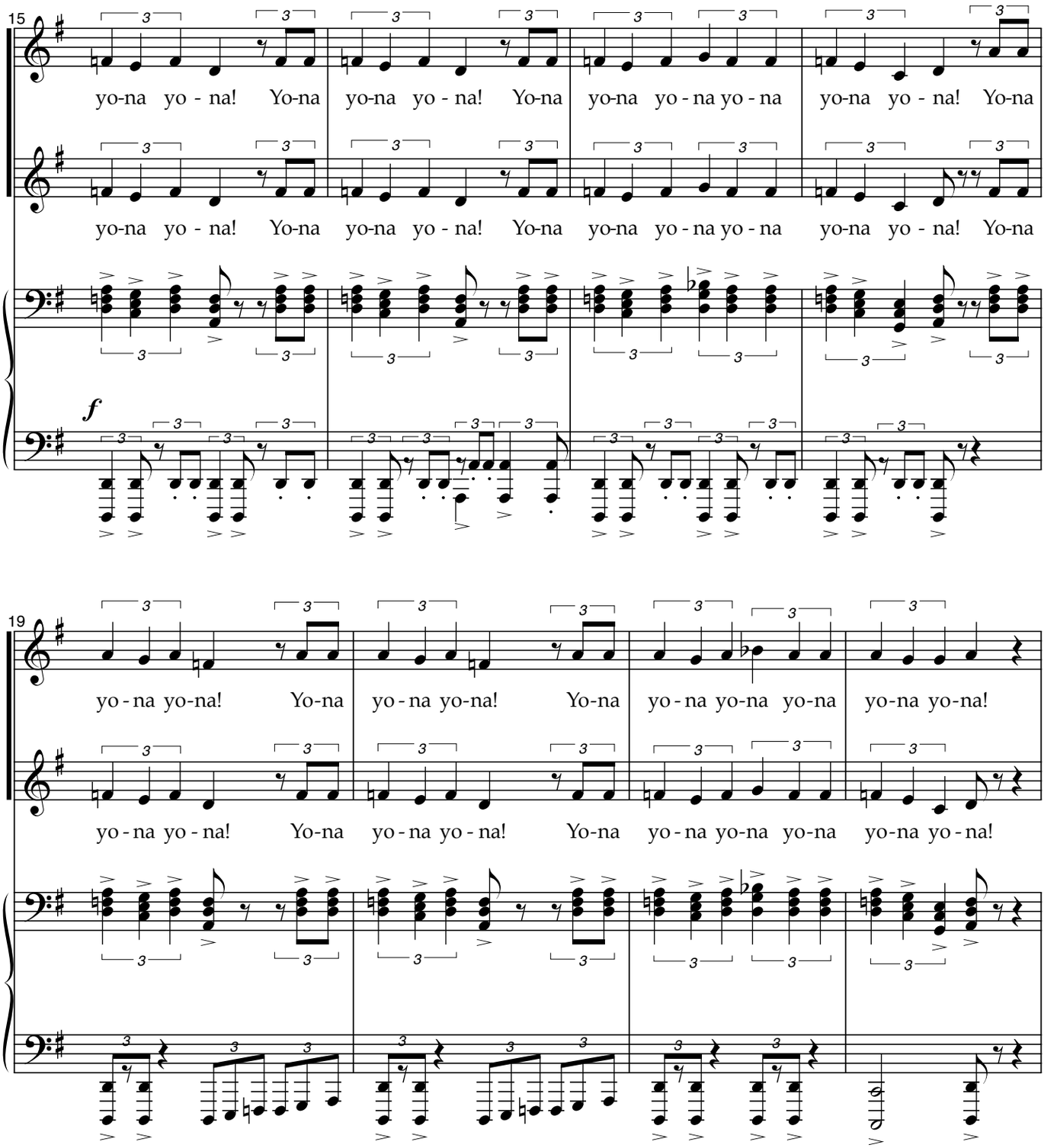
SHENZI: You know the plan. We wait for the signal from Scar. There he is! Let's go.
YOUNG SIMBA: Rrroarr! **Rrroarrrrrrr!**

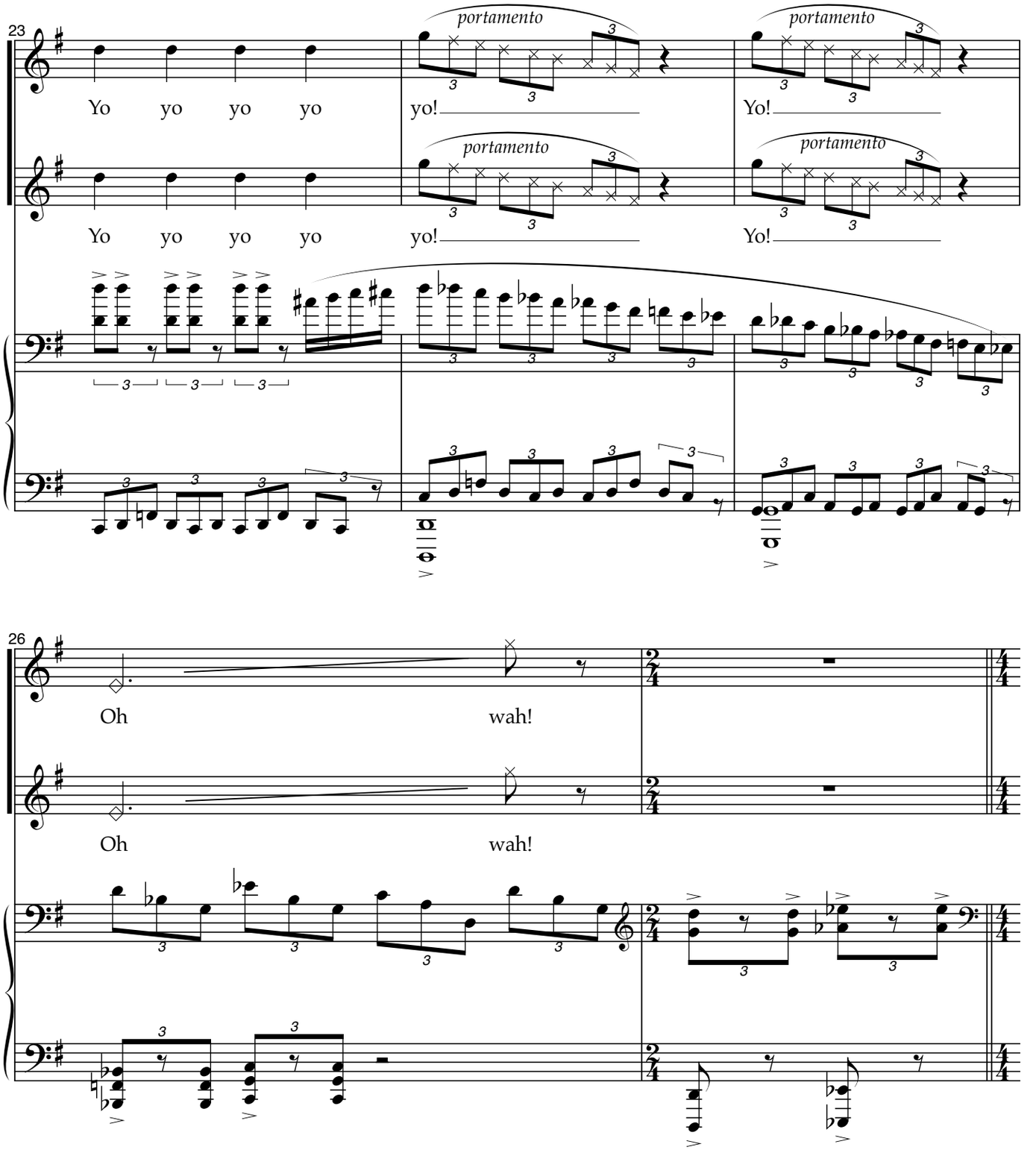




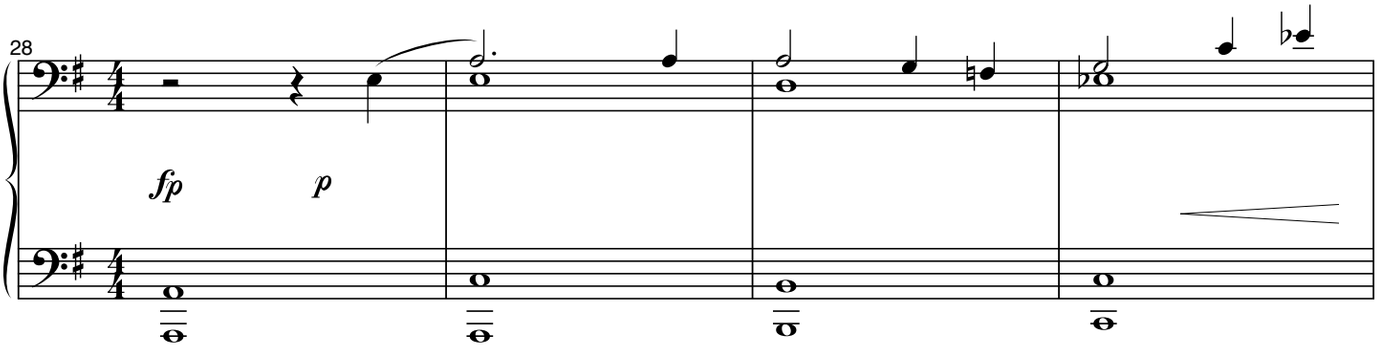
(WILDEBEEST enter the gorge, running directly toward YOUNG SIMBA. He runs for his life.)



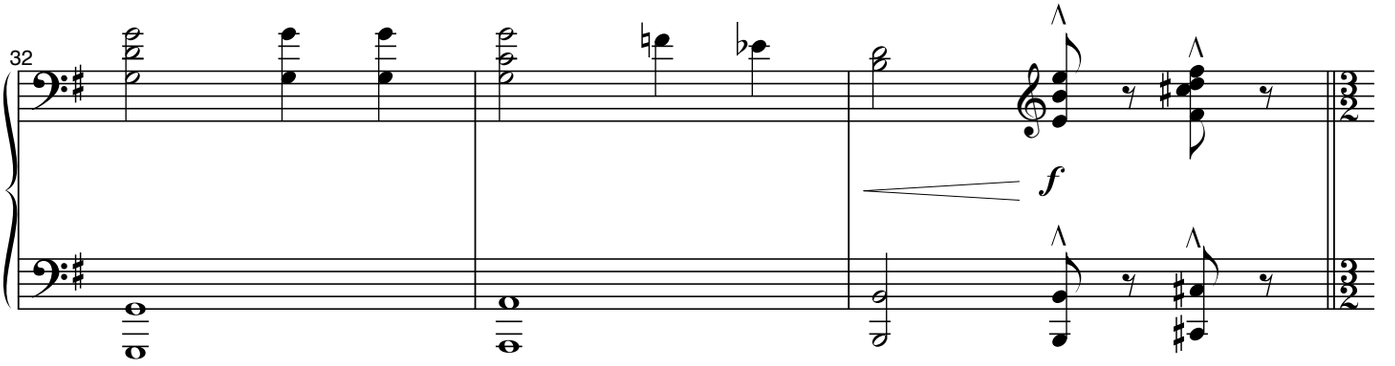

15
yo-na yo - na! Yo-na yo-na yo - na! Yo-na yo-na yo - na yo - na yo-na yo - na! Yo-na
yo-na yo - na! Yo-na yo-na yo - na! Yo-na yo-na yo - na yo - na yo-na yo - na! Yo-na
f
19
yo - na yo-na! Yo-na yo - na yo-na! Yo-na yo - na yo-na yo-na yo-na yo-na!
yo - na yo - na! Yo-na yo - na yo - na! Yo-na yo - na yo-na yo-na yo-na yo - na!


23
portamento
portamento
Yo yo yo yo
yo!
Yo!
portamento
portamento
Yo yo yo yo
yo!
Yo!
26
Oh
wah!
Oh
wah!

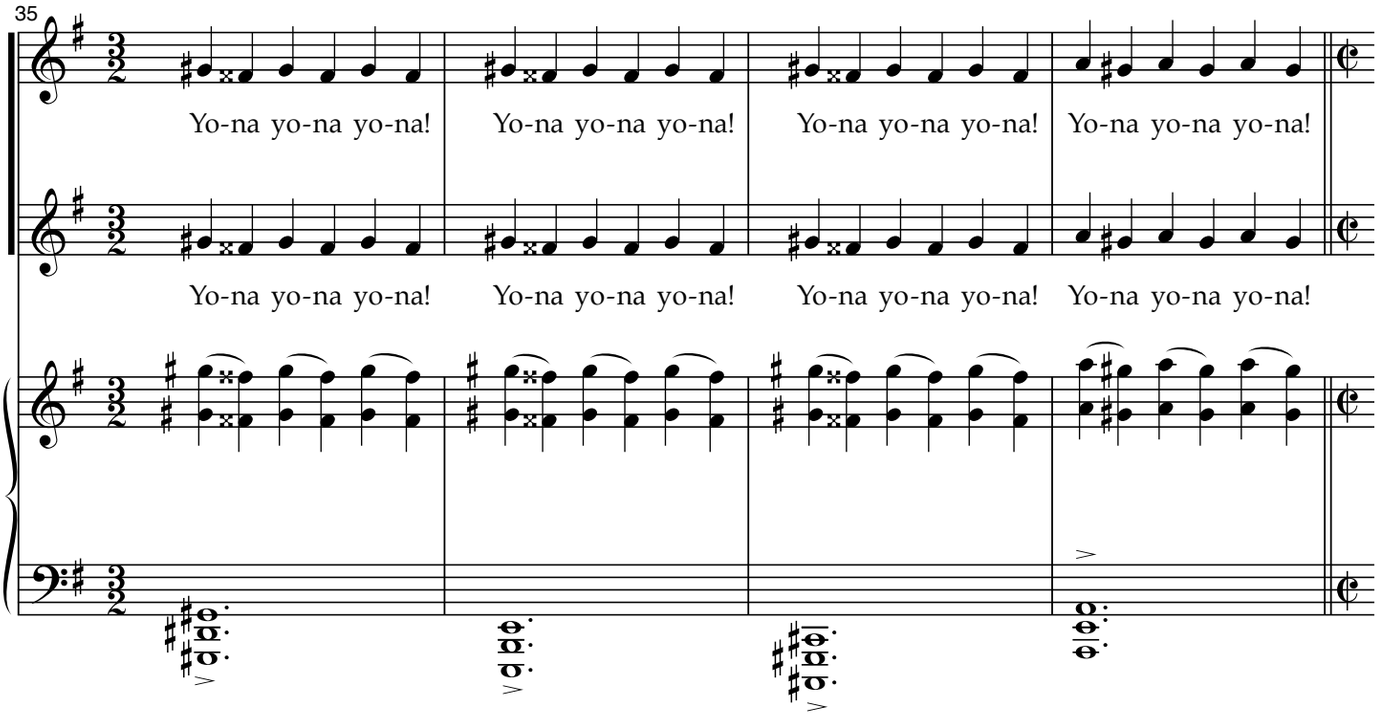
ZAZU: Oh, look, sire! The herd is on the move.
MUFASA: That's odd...



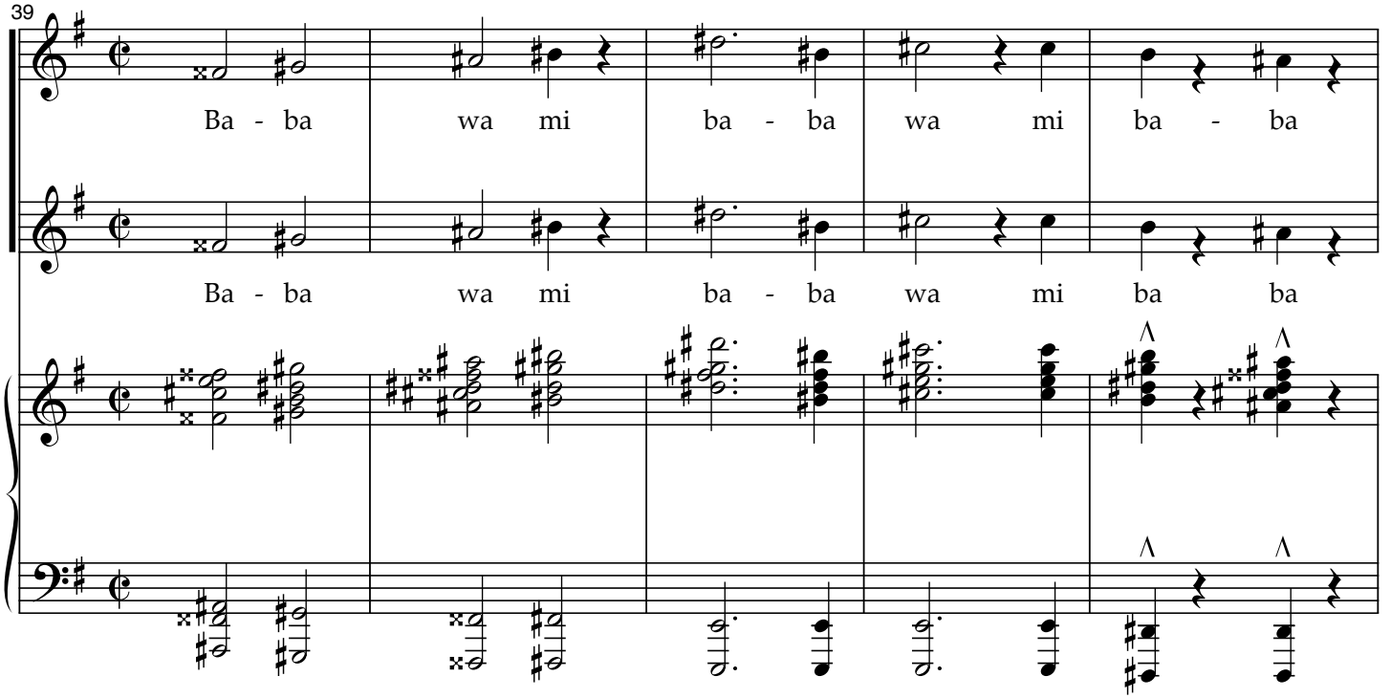
SCAR: Mufasa! Quick! Stampede! In the gorge! Simba's down there!
MUFASA: Simba? Simba!



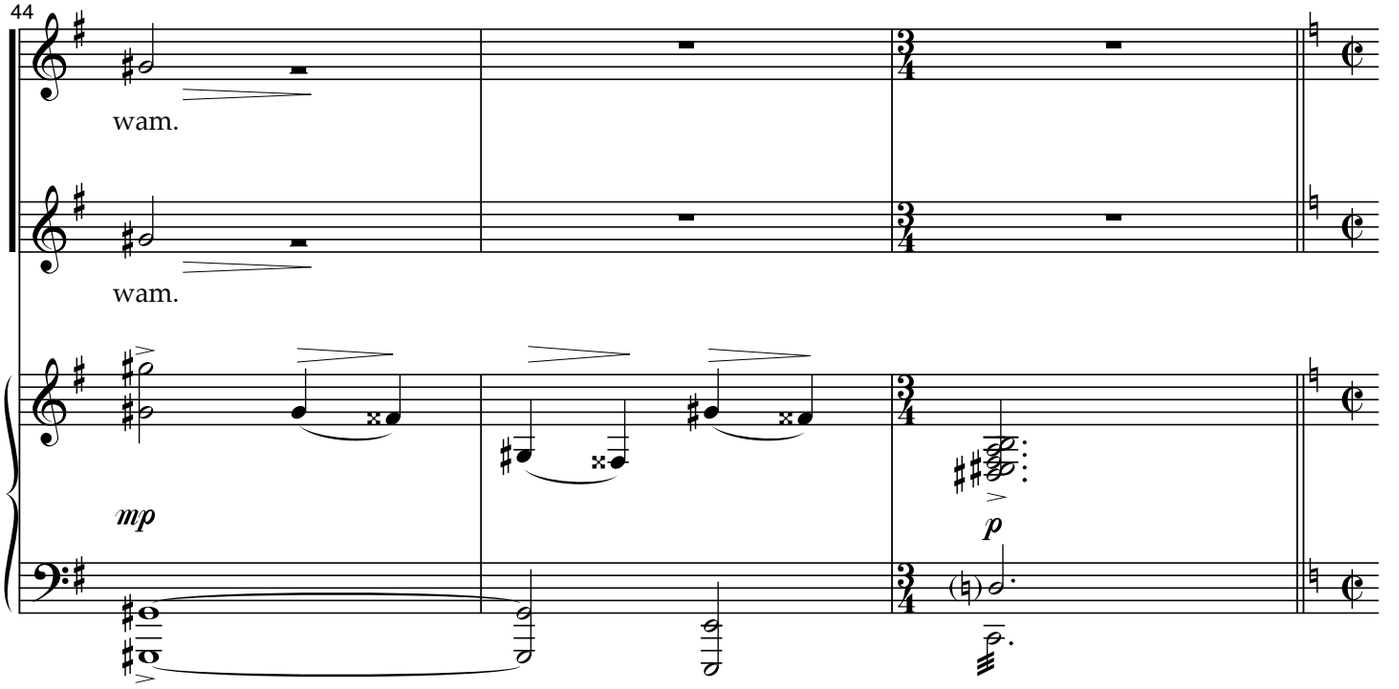
(Battered by the stream of WILDEBEEST, MUFASA manages to get to YOUNG SIMBA and place him out of harm's way before getting knocked back into the flow.)



(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: Long live the king.



MUFASA: Aaaaaaah!

Forceful

47

fff

sub p

YOUNG SIMBA: Dad! Dad.

Mournful

52

mp

p

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

Slower

55

mp

rit.

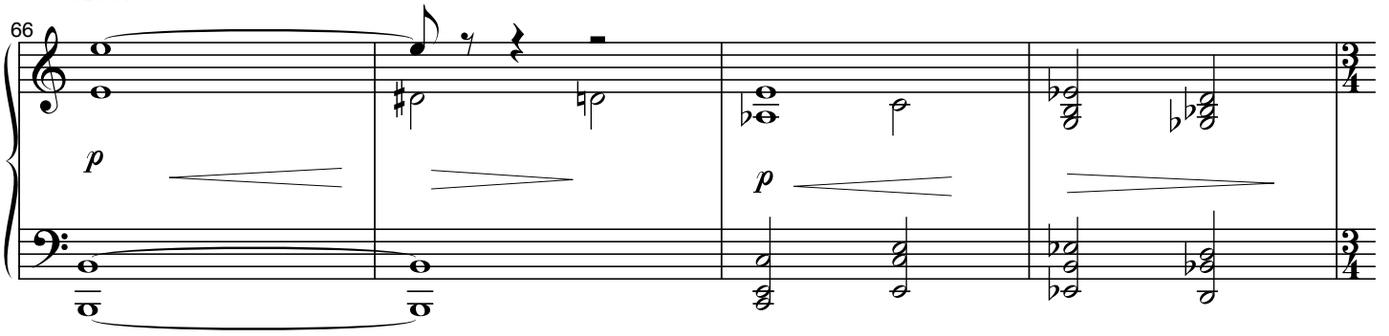
SCAR: Simba. What have you done?
YOUNG SIMBA: There were wildebeest... And he tried to save me...
It was an accident. I didn't mean for—

A Tempo

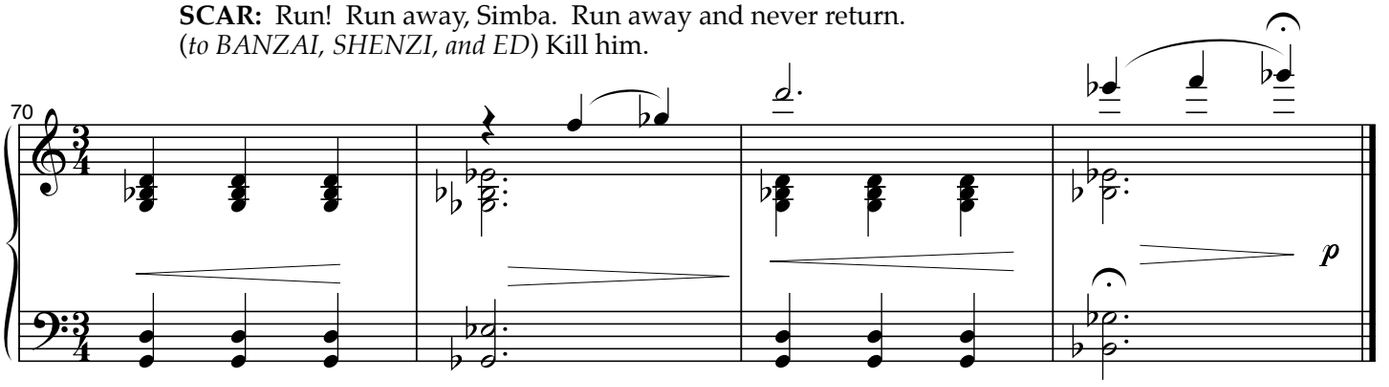
61

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: What am I gonna do?

Slow



SCAR: Run! Run away, Simba. Run away and never return.
(*to BANZAI, SHENZI, and ED*) Kill him.



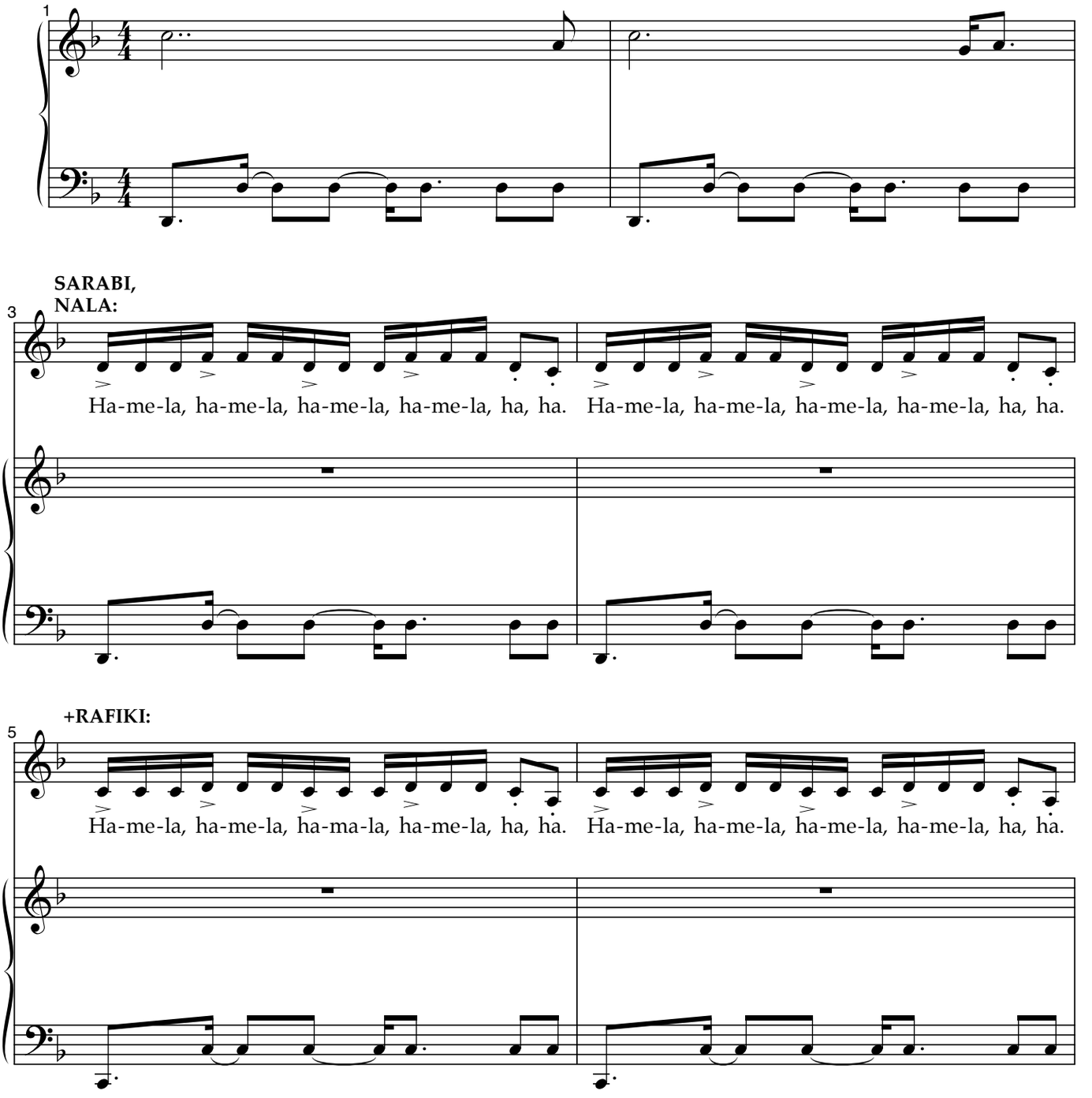
16

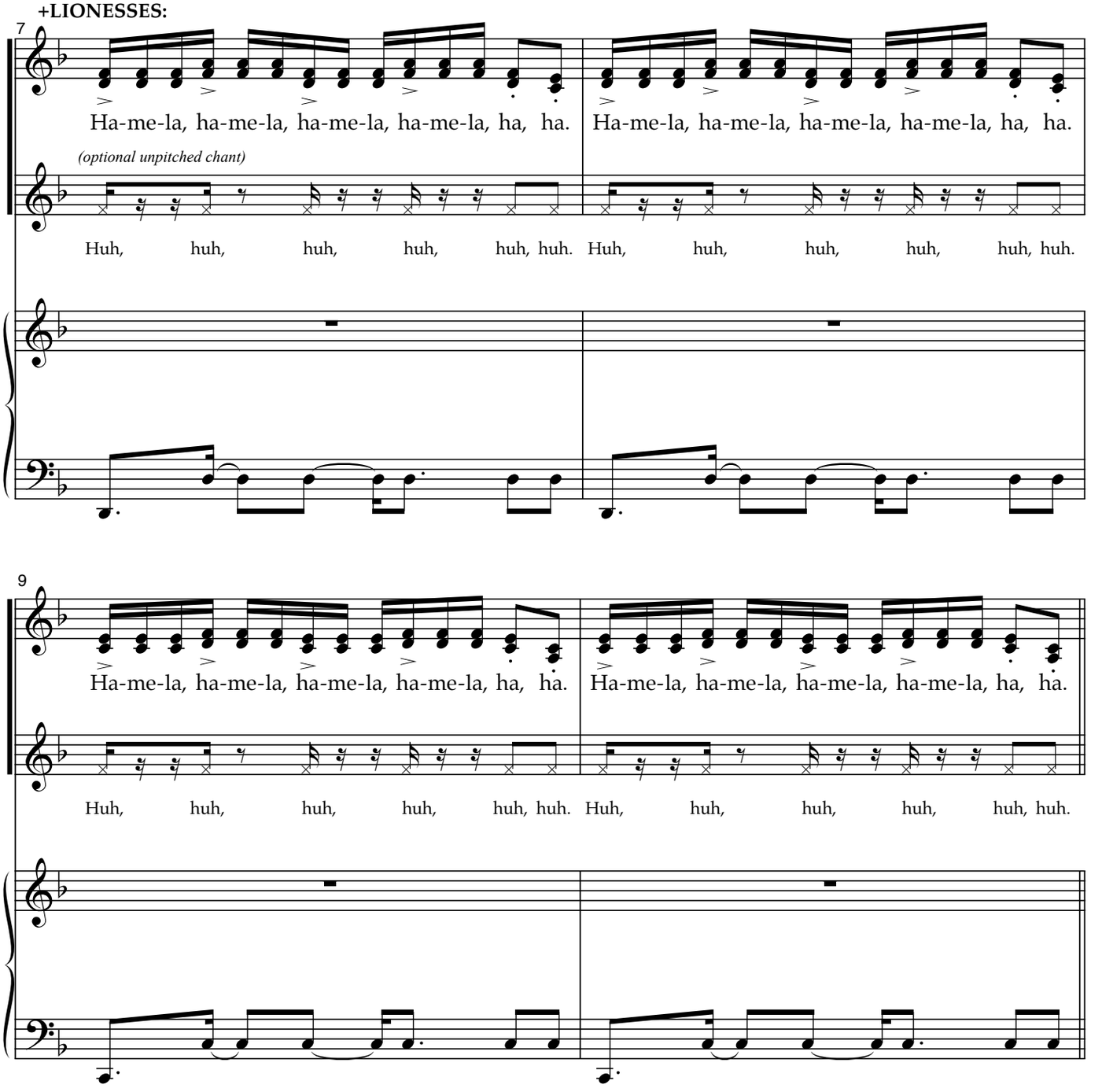
THE MOURNING

CUE:

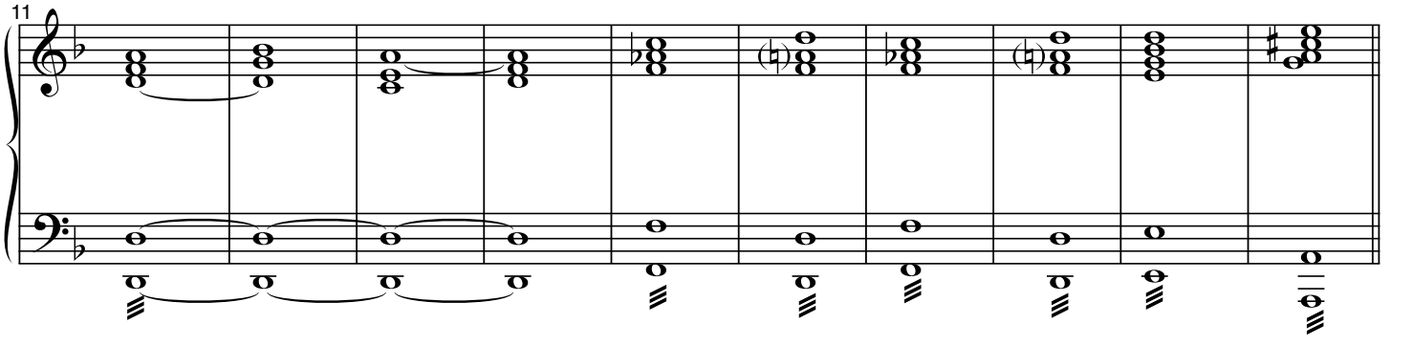
SHENZI: What Scar don't know won't hurt **him.**

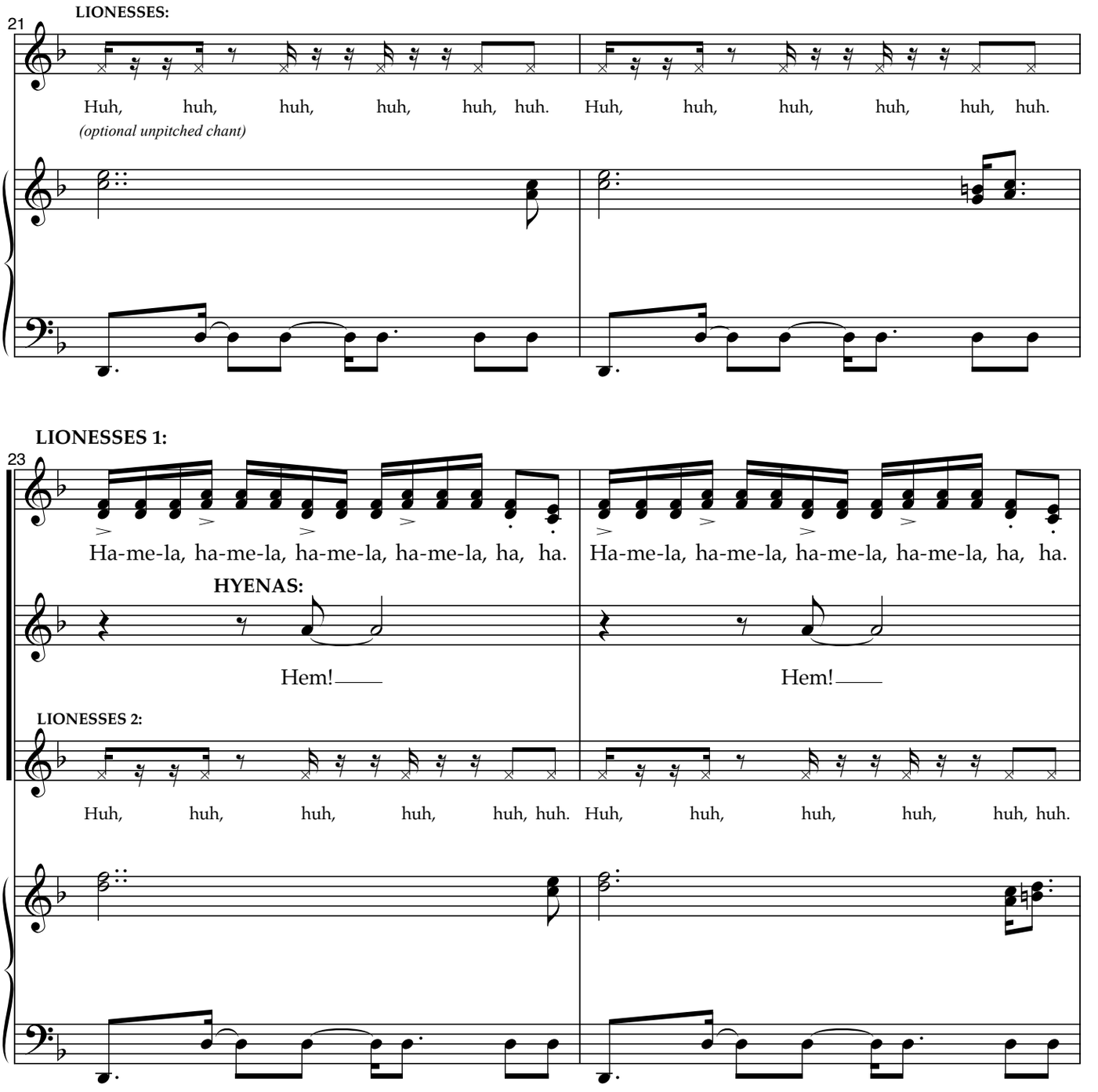
Slow And Filled With Sorrow

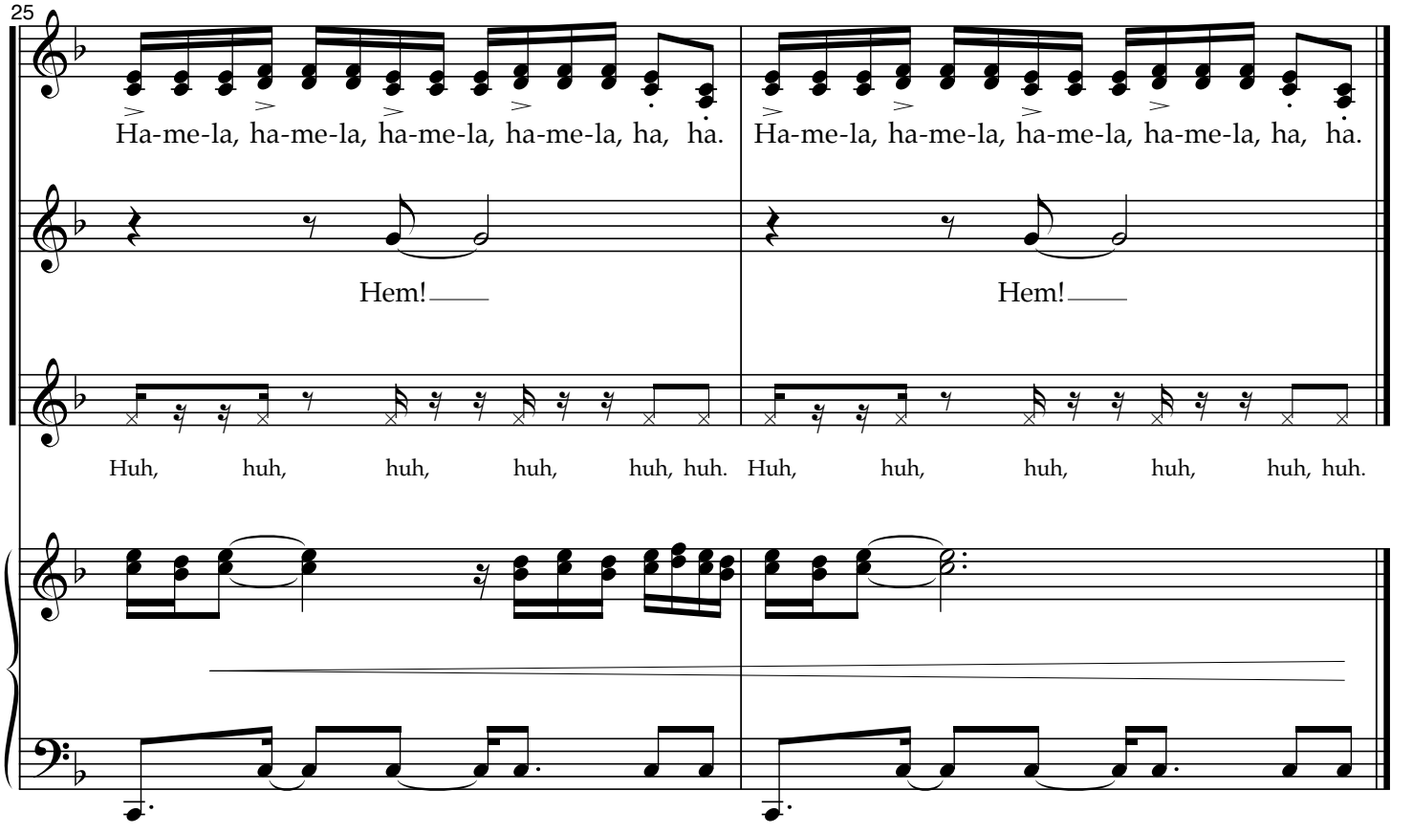




SCAR: Mufasa's death is a terrible tragedy. But to lose Simba, too...? For me, it is a deep, personal loss. So it is with a heavy heart that I assume the throne. Yet out of the ashes of this tragedy, we shall rise to greet the dawning of a new era – in which lion and hyena come together in a great and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




21
LIONESSES:
Huh, huh, huh, huh, huh, huh. Huh, huh, huh, huh, huh, huh.
(optional unpitched chant)
LIONESSES 1:
23
Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha. Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.
HYENAS:
Hem! Hem!
LIONESSES 2:
Huh, huh, huh, huh, huh, huh. Huh, huh, huh, huh, huh, huh.


25
Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.
Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.
Hem!
Hem!
Huh, huh, huh, huh, huh, huh.
Huh, huh, huh, huh, huh, huh.

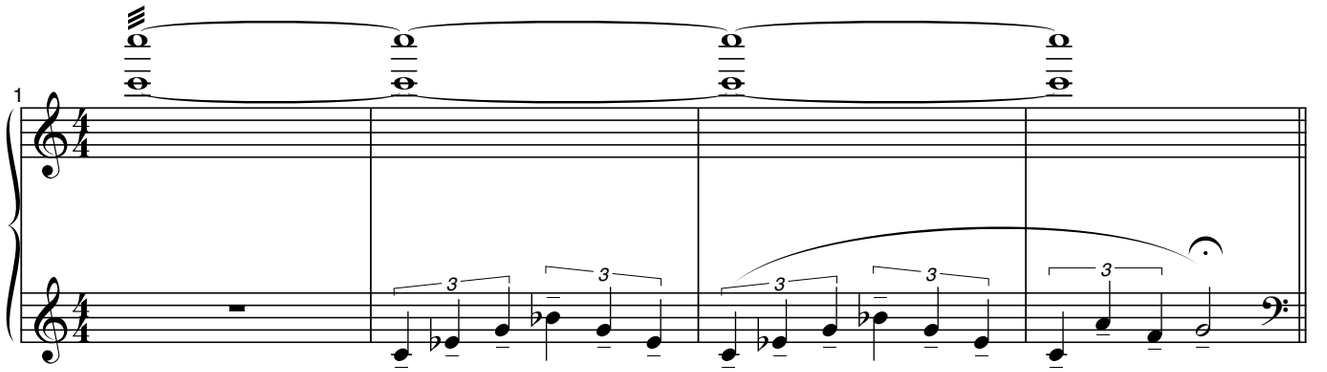
17

INTO THE DESERT

CUE:

Segue from ***#16 "The Mourning"***

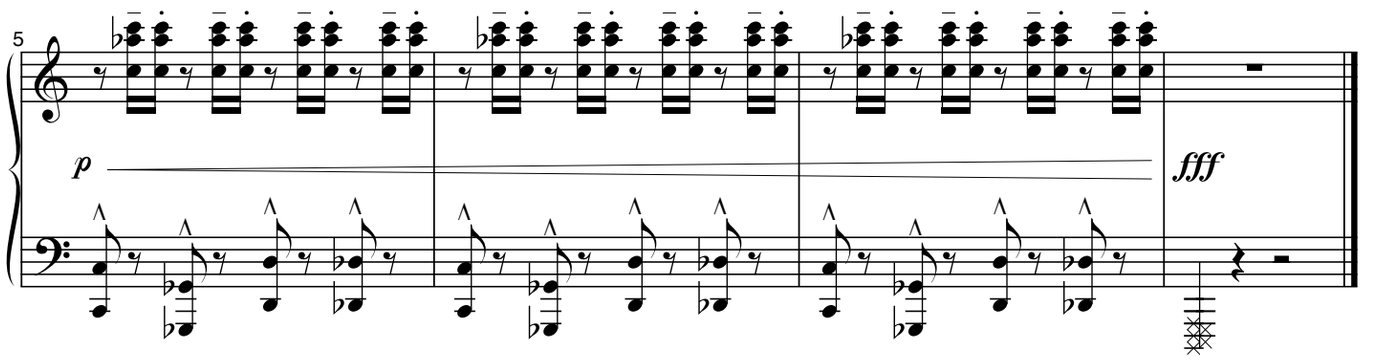
Slow and Dry



Raucous and Insane!

TIMON, PUMBAA: Eeeee-yaaaaa!

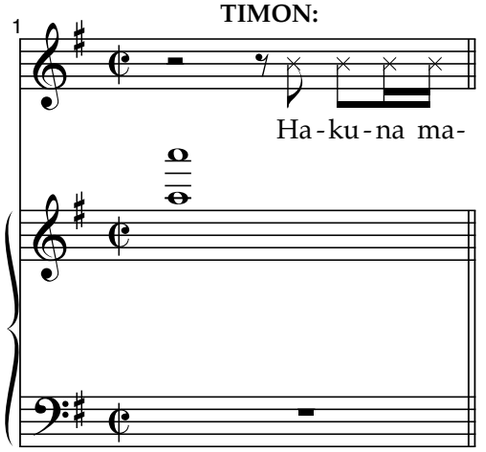
TIMON: Get out! Get out! Get out of here!

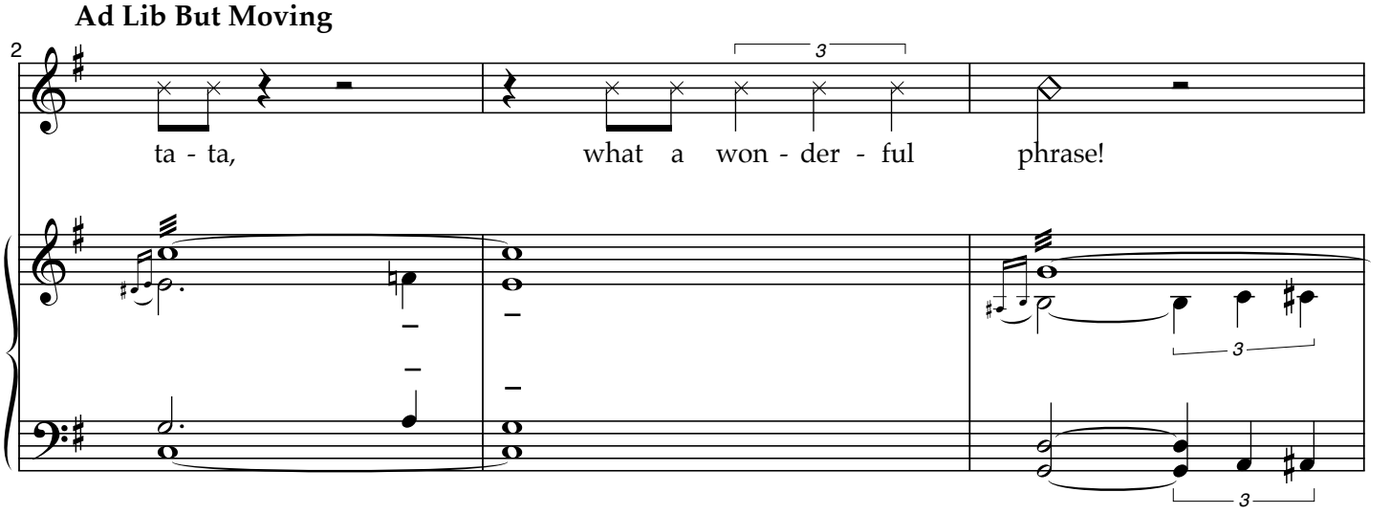


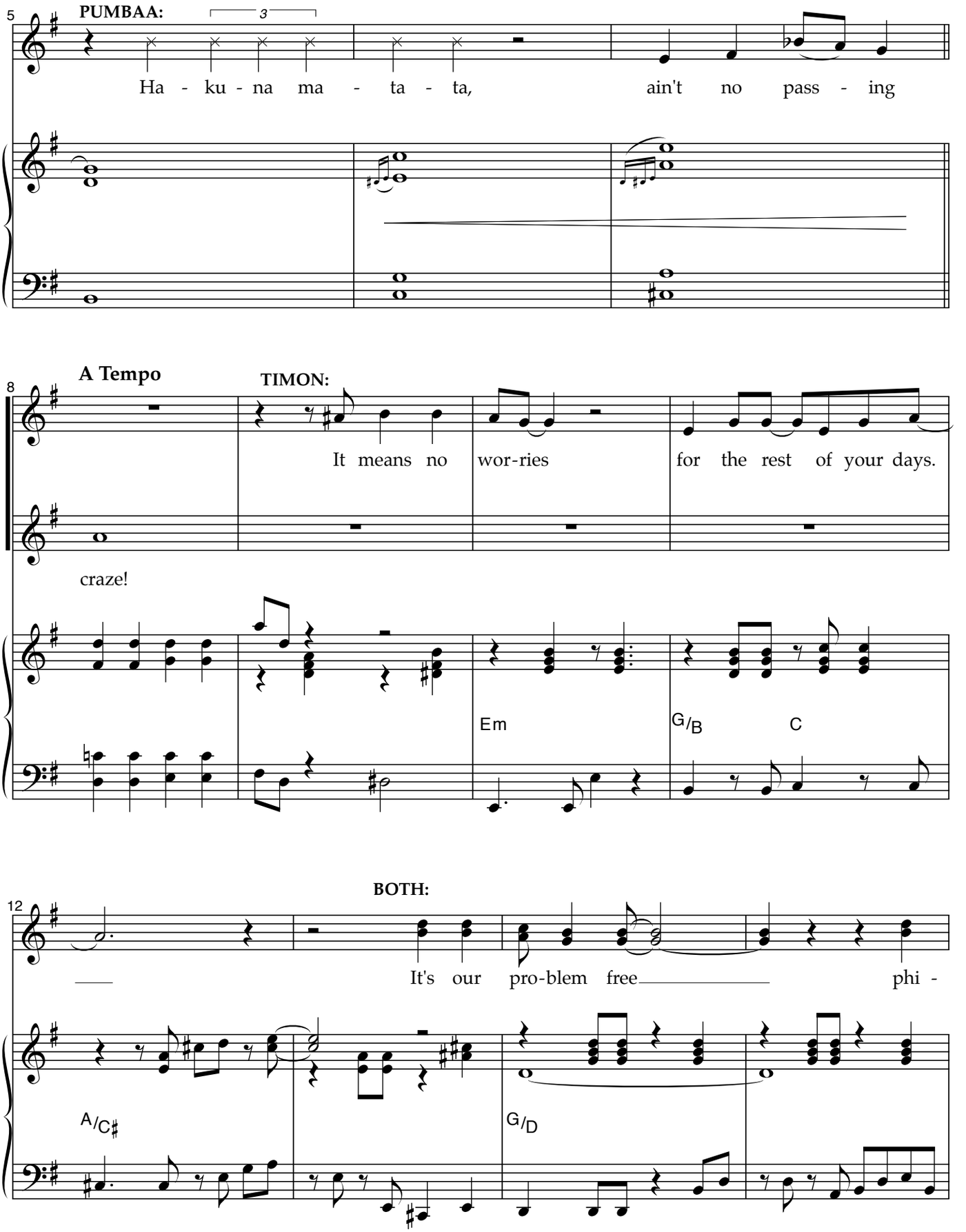
HAKUNA MATATA (PART 1)

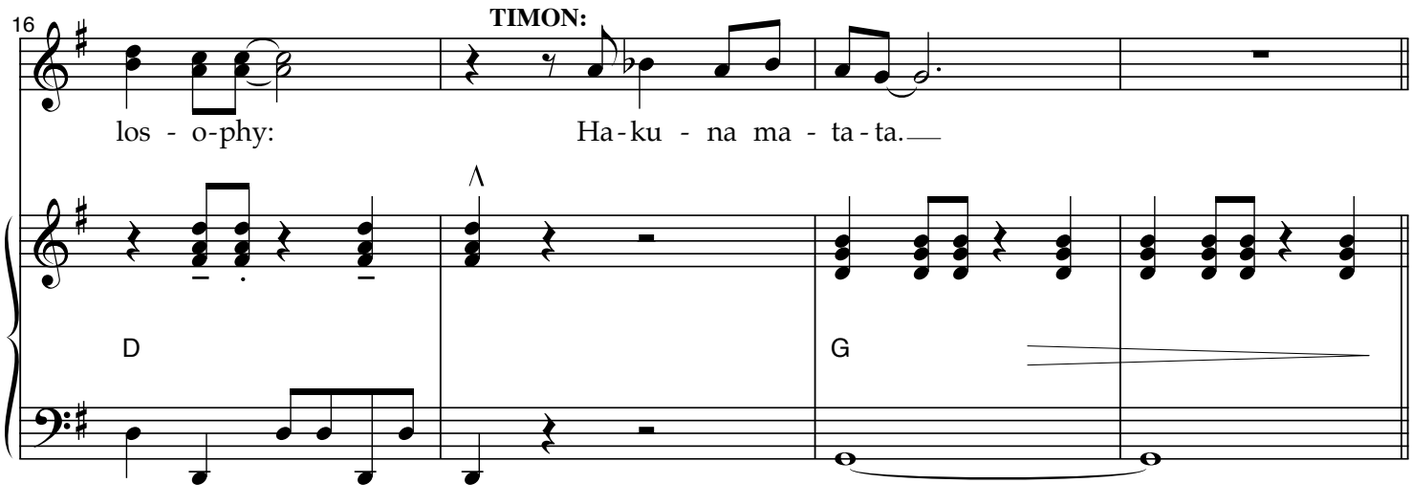
CUE:

YOUNG SIMBA: What?
PUMBAA: *Ha-ku-na ma-ta-ta.* **It means "no worries."**

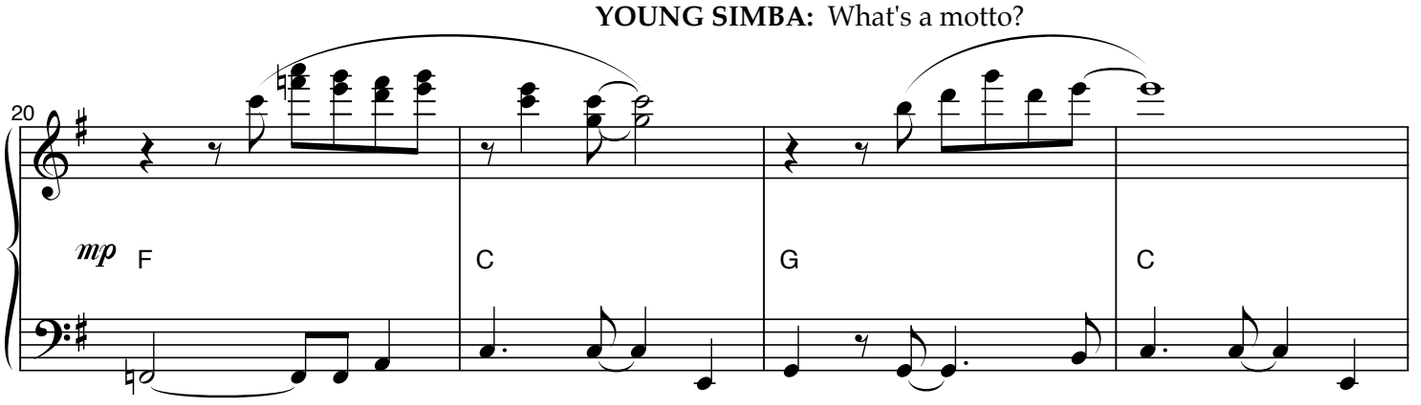




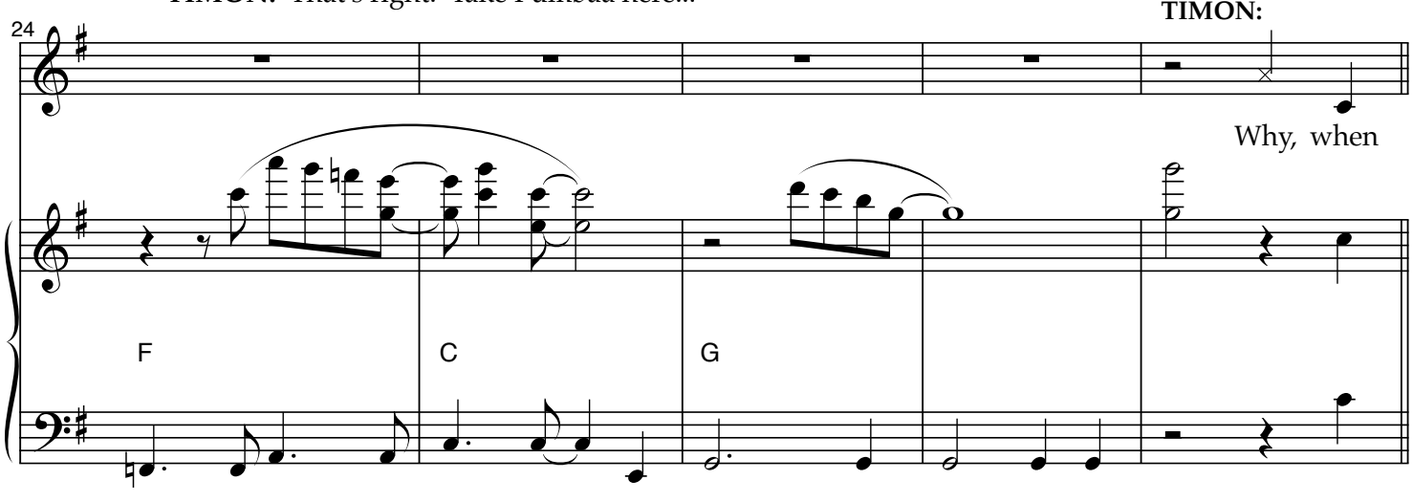

5
PUMBAA:
3
Ha - ku - na ma - ta - ta, ain't no pass - ing
8
A Tempo
TIMON:
It means no wor-ries for the rest of your days.
craze!
Em
G/B
C
12
BOTH:
It's our pro-blem free phi -
A/C♯
G/D

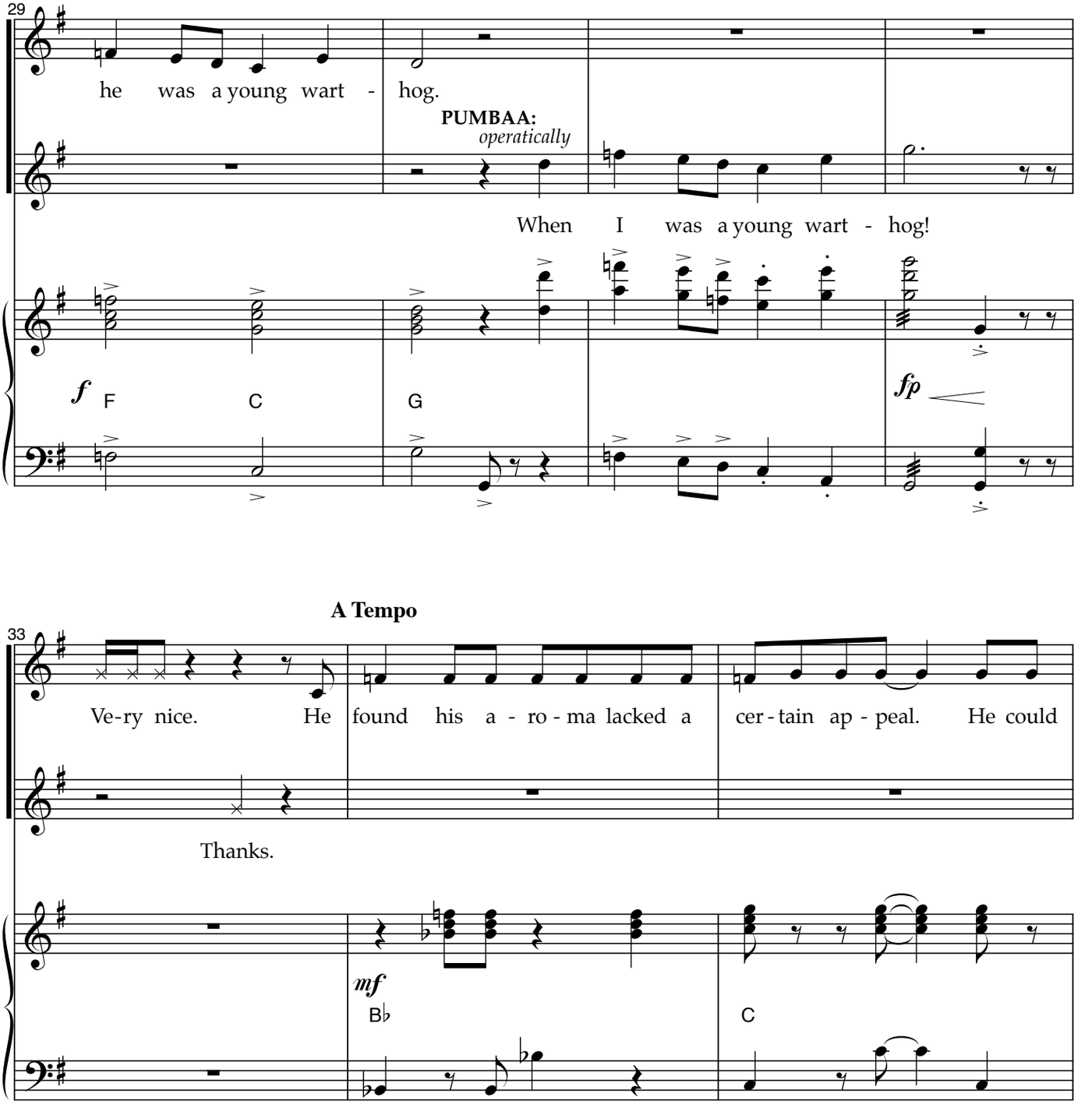


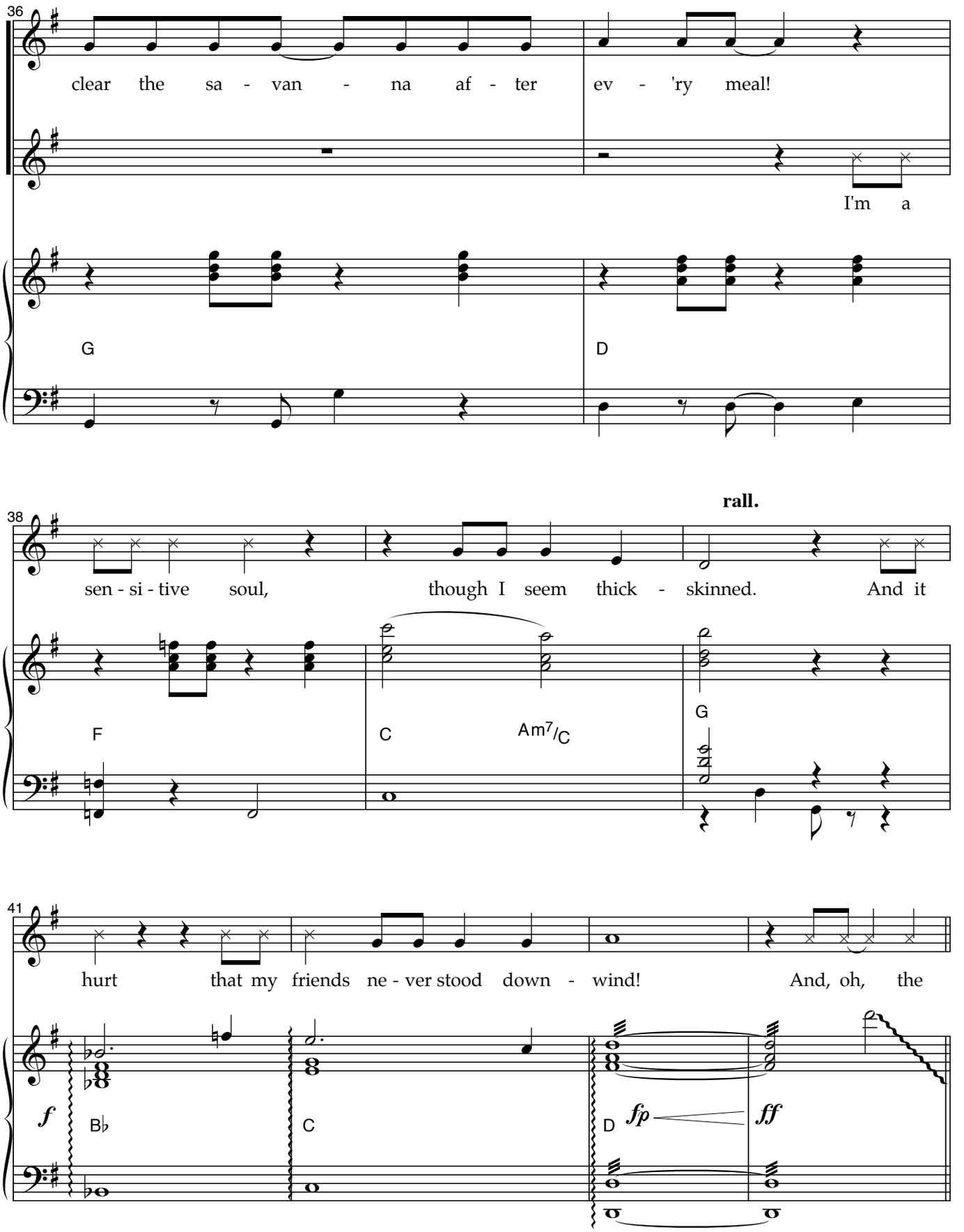
YOUNG SIMBA: *Hakuna matata*?
PUMBAA: Yeah. It's our motto!
YOUNG SIMBA: What's a motto?

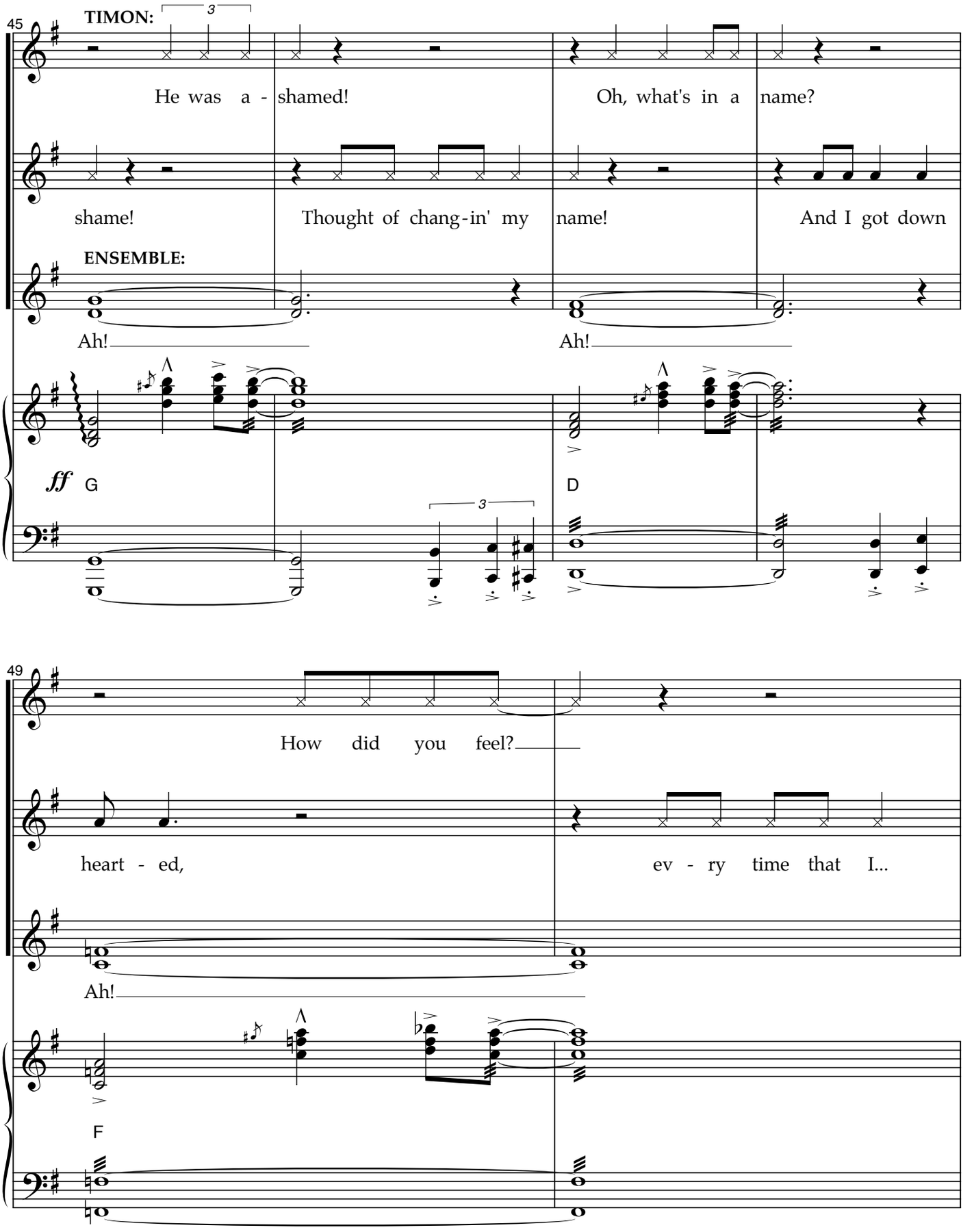


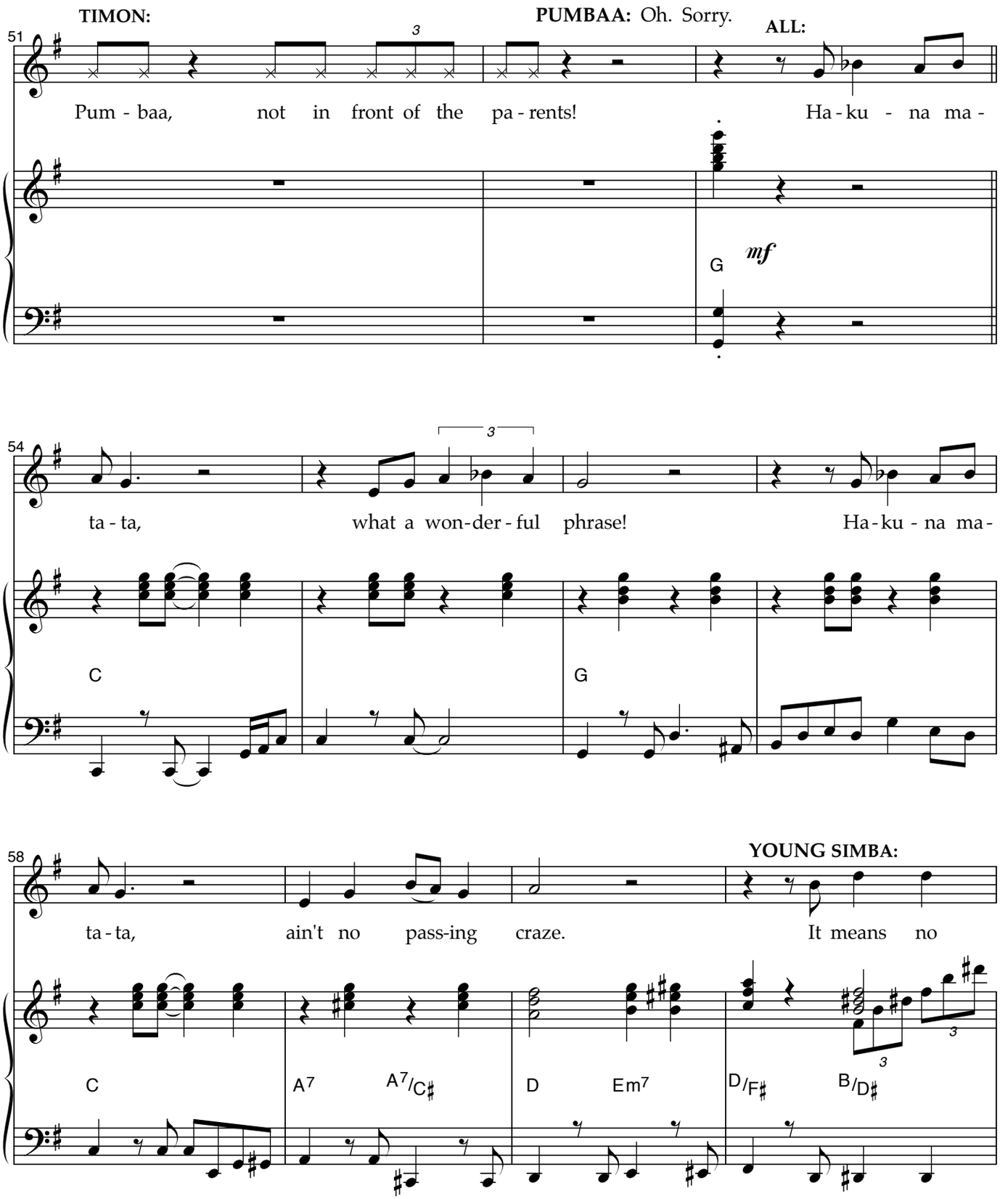
TIMON: Nothin'! What's-a-motto with you?!
PUMBAA: *Hakuna matata*: These two words will solve all your problems.
TIMON: That's right. Take Pumbaa here...

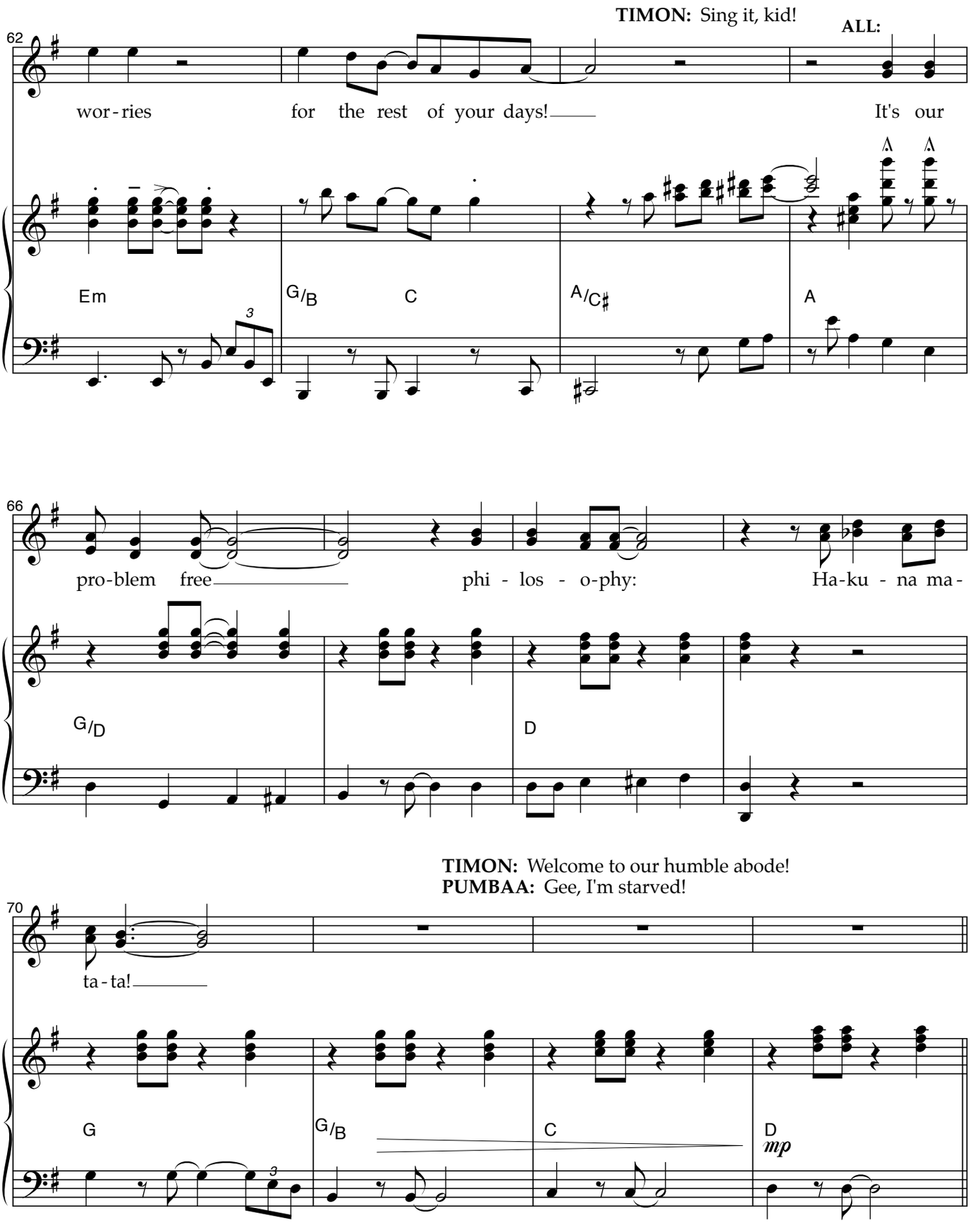



29
he was a young wart - hog.
PUMBAA:
operatically
When I was a young wart - hog!
f
F
C
G
fp
A Tempo
33
Ve-ry nice. He found his a - ro - ma lacked a cer - tain ap - peal. He could
Thanks.
mf
B♭
C

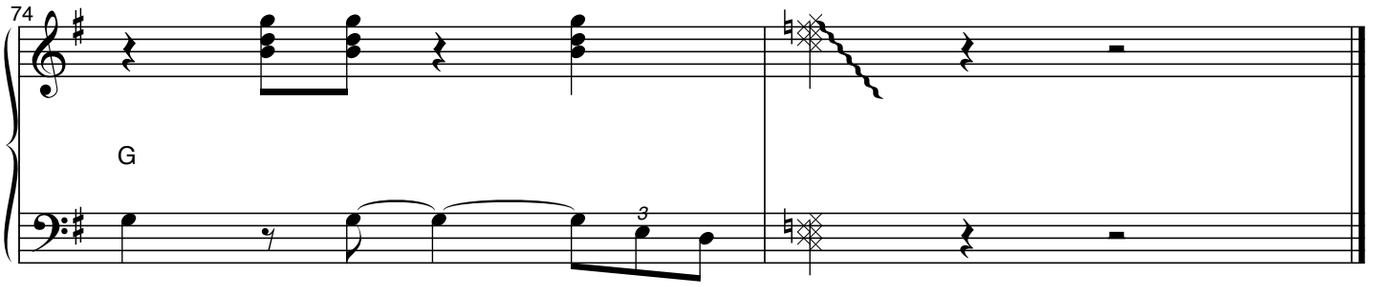

36
clear the sa - van - na af - ter ev - 'ry meal!
I'm a
G
D
38
rall.
sen - si - tive soul, though I seem thick - skinned. And it
F
C
Am7/C
G
41
hurt that my friends ne - ver stood down - wind! And, oh, the
f
B♭
C
D
fp
ff


45
TIMON:
3
He was a - shamed!
Oh, what's in a name?
shame!
Thought of chang-in' my name!
And I got down
ENSEMBLE:
Ah!
Ah!
ff
G
D
3
49
How did you feel?
heart - ed,
ev - ry time that I...
Ah!
F


TIMON:
PUMBAA: Oh. Sorry.
ALL:
51
Pum - baa, not in front of the pa - rents!
Ha - ku - na ma -
mf
G
54
ta - ta, what a won - der - ful phrase!
Ha - ku - na ma -
C
G
58
YOUNG SIMBA:
ta - ta, ain't no pass-ing craze.
It means no
C
A7
A7/C♯
D
Em7
D/F♯
B/D♯


TIMON: Sing it, kid!
ALL:
62
wor - ries for the rest of your days! It's our
Em
G/B
C
A/C♯
A
66
pro-blem free phi - los - o-phy: Ha-ku - na ma -
G/D
D
TIMON: Welcome to our humble abode!
PUMBAA: Gee, I'm starved!
70
ta - ta!
G
G/B
C
D
mp

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

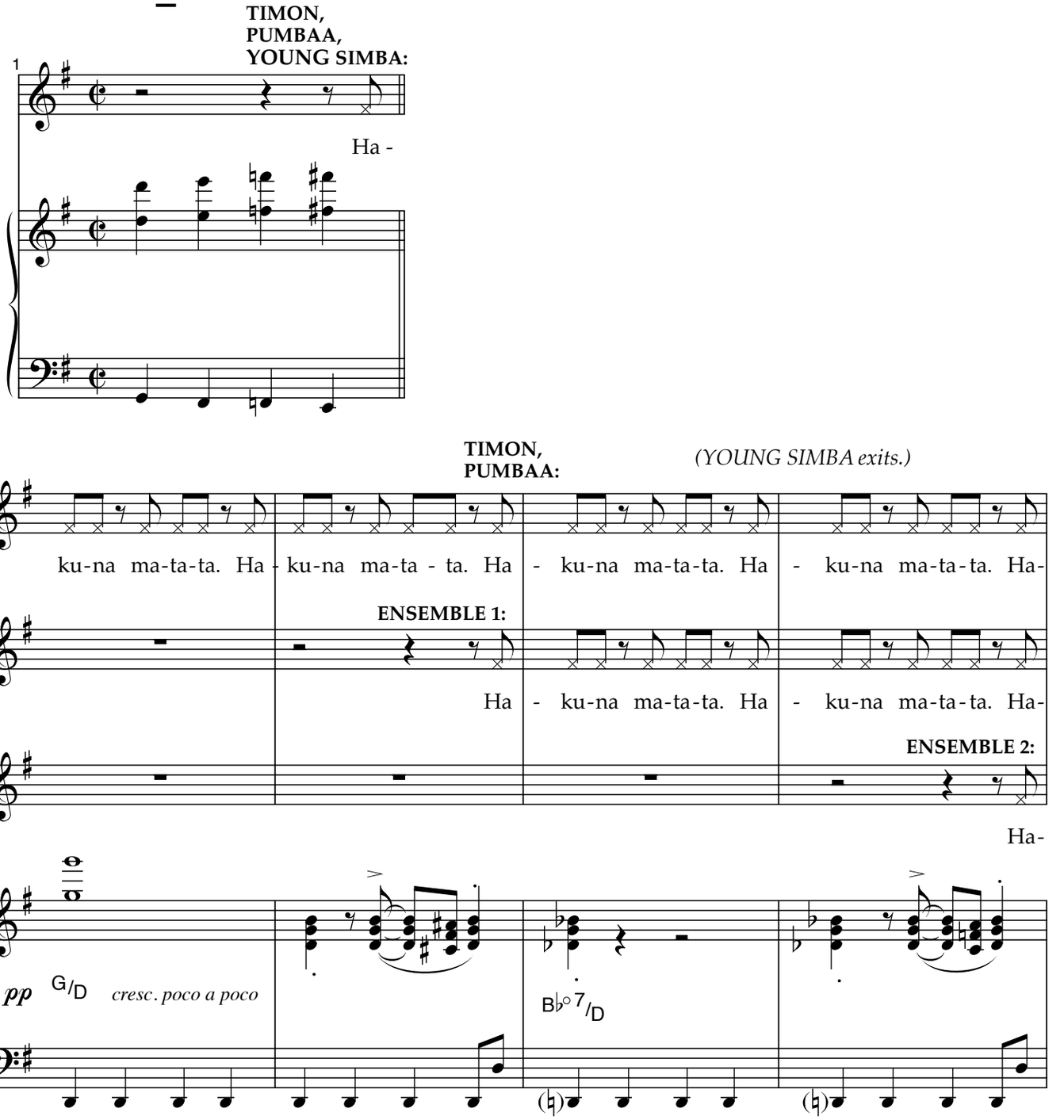


19

HAKUNA MATATA (PART 2)

CUE:

YOUNG SIMBA: Okay, here goes... *Hakuna matata*... Slimy, yet satisfying!
TIMON: That's **it!**



(Time passes. An older SIMBA enters.)

6

SIMBA:

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

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

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

Am7/D D7 *sfz* *mf* B/D♯

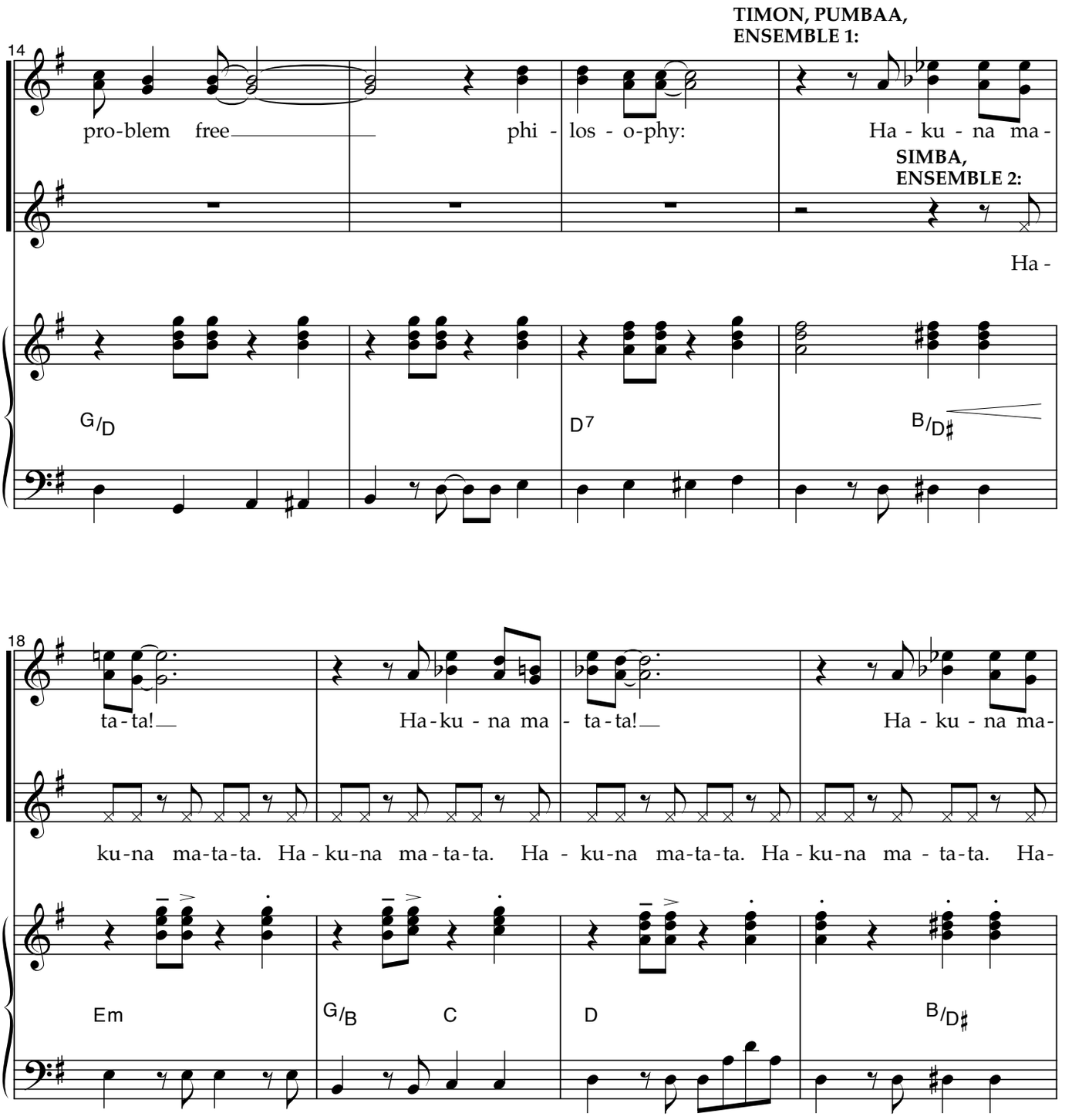
10

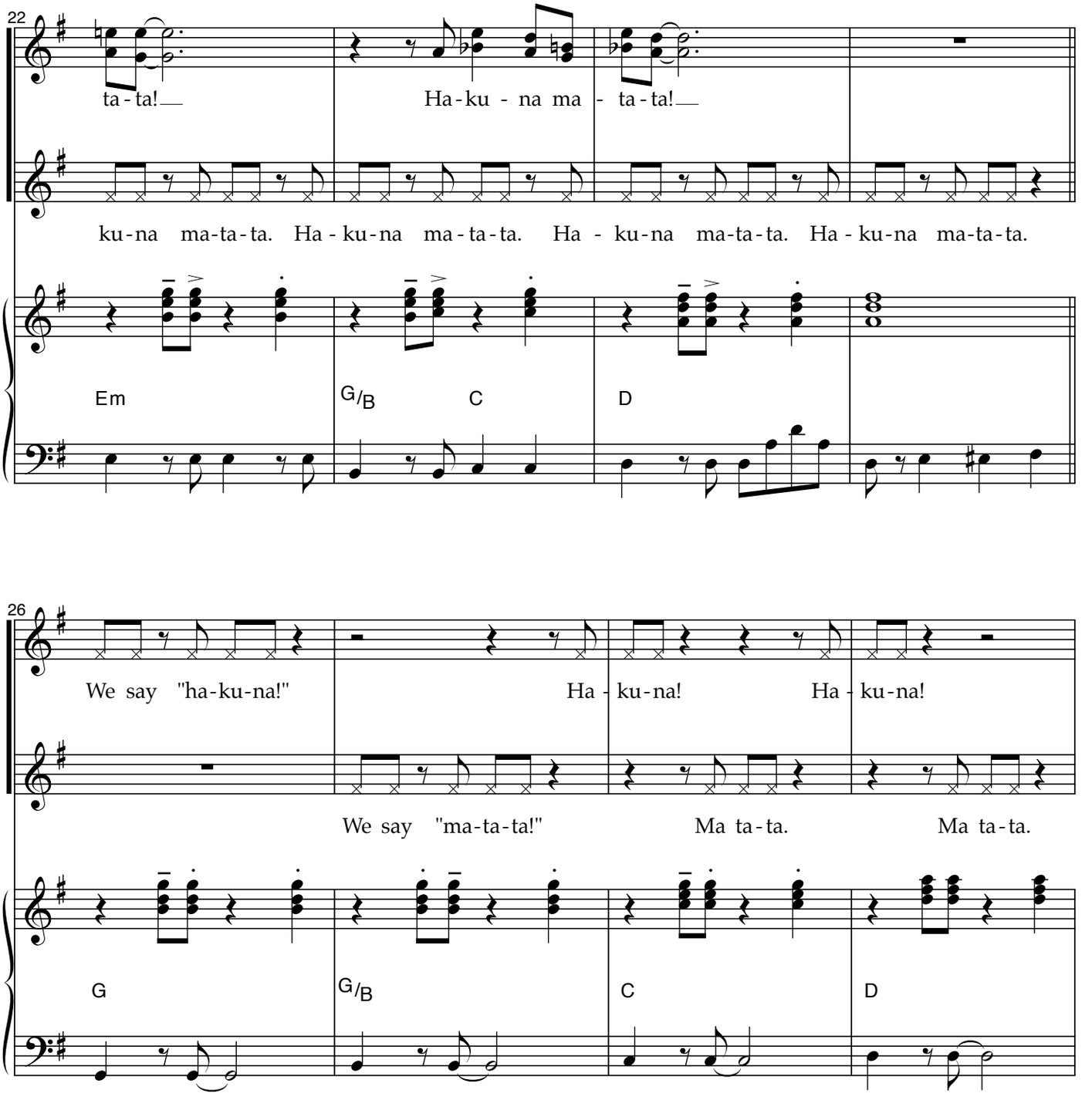
wor-ries for the rest of your days!

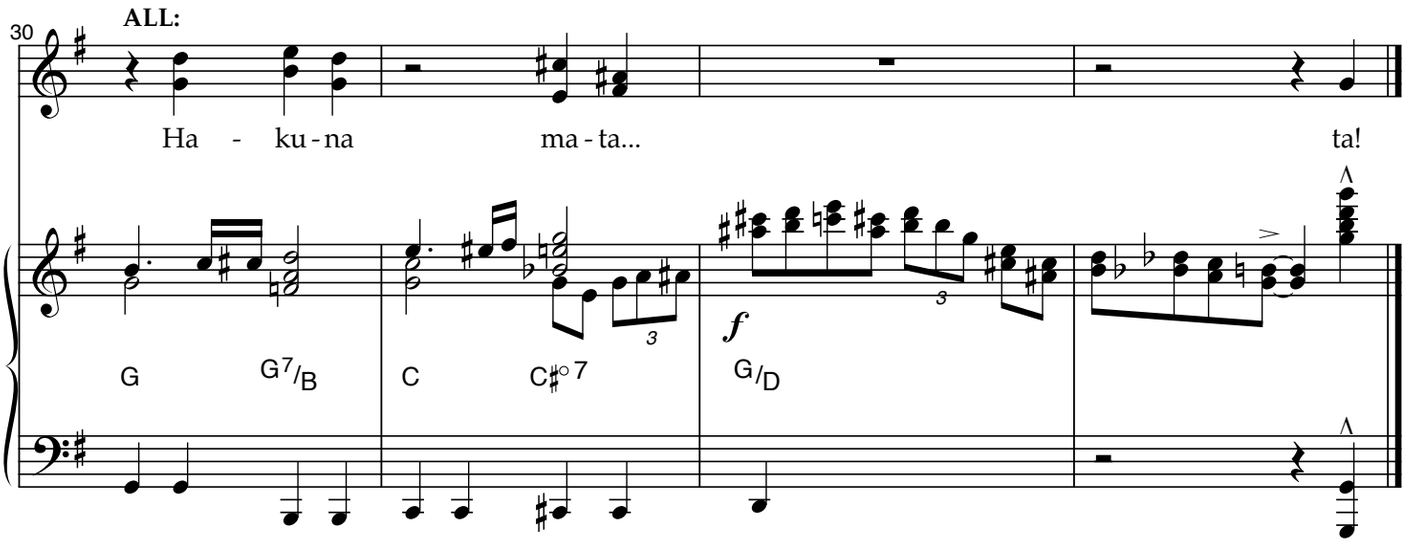
ALL:

It's our

Em G/B C A/C♯ A


TIMON, PUMBAA, ENSEMBLE 1:
14
pro-blem free phi - los - o-phy: Ha - ku - na ma-
SIMBA, ENSEMBLE 2:
Ha -
G/D
D7
B/D♯
18
ta-ta! Ha-ku - na ma - ta-ta! Ha - ku - na ma-
ku-na ma-ta-ta. Ha - ku-na ma - ta-ta. Ha - ku-na ma-ta-ta. Ha - ku-na ma - ta-ta. Ha-
Em
G/B
C
D
B/D♯


22
ta-ta!
Ha-ku-na ma-ta-ta!
ku-na ma-ta-ta. Ha-ku-na ma-ta-ta. Ha-ku-na ma-ta-ta. Ha-ku-na ma-ta-ta.
Em
G/B
C
D
26
We say "ha-ku-na!"
Ha-ku-na!
Ha-ku-na!
We say "ma-ta-ta!"
Ma ta-ta.
Ma ta-ta.
G
G/B
C
D

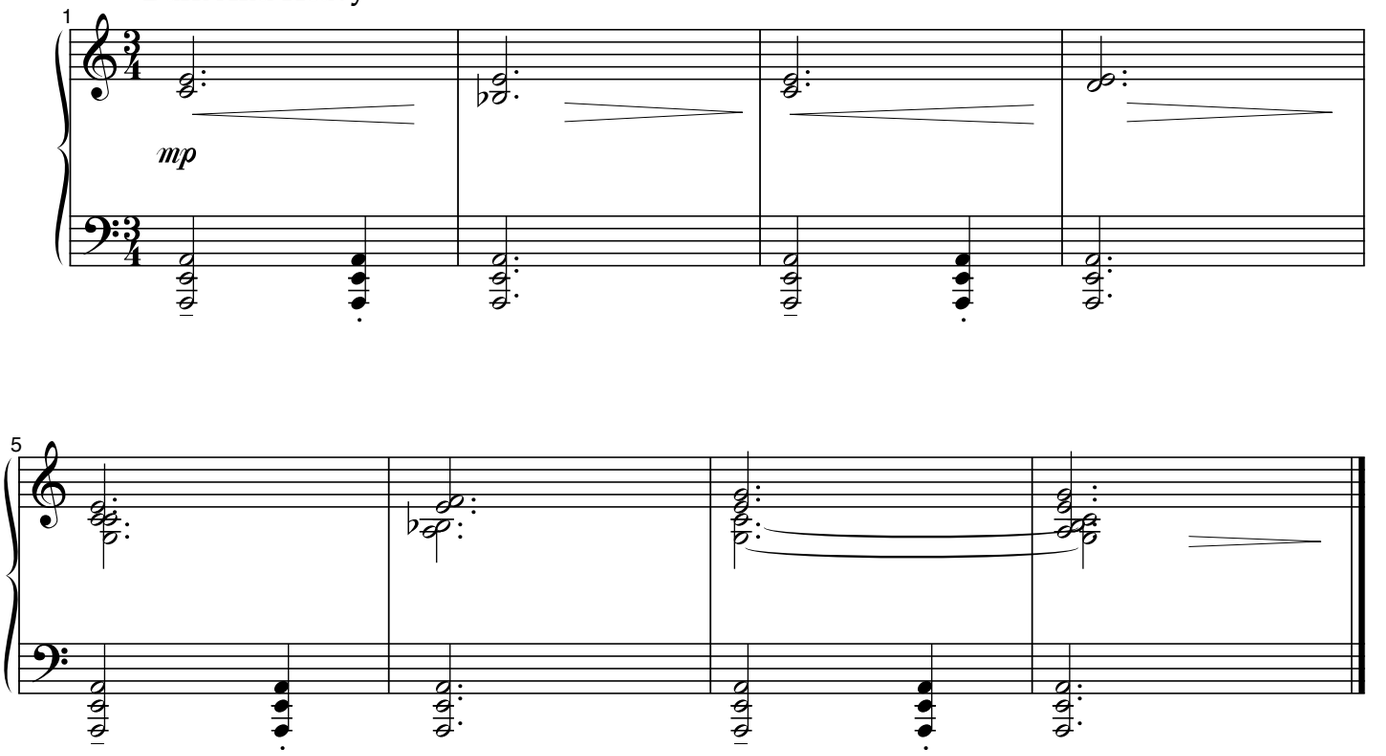

30
ALL:
Ha - ku - na
ma - ta...
ta!
G
G7/B
C
C♯°7
G/D
f

KING SCAR

CUE:

Segue on applause from ***#19 "Hakuna Matata (Part 2)"***

Dark And Heavy

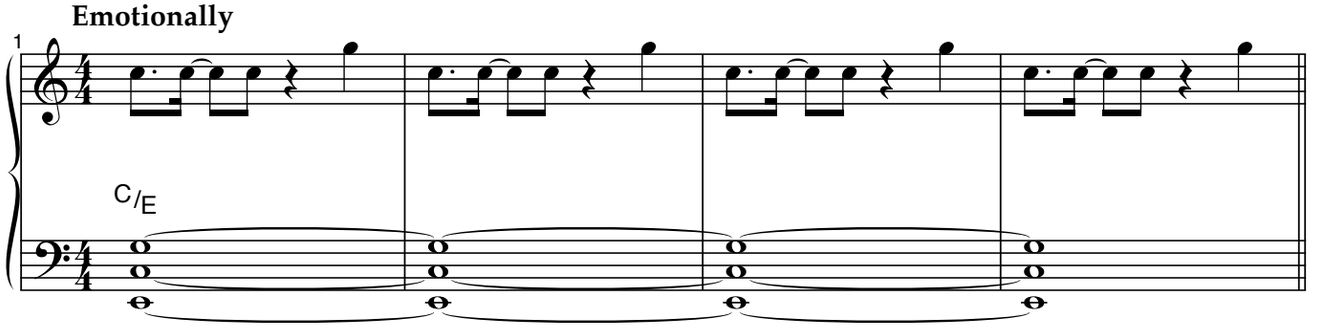


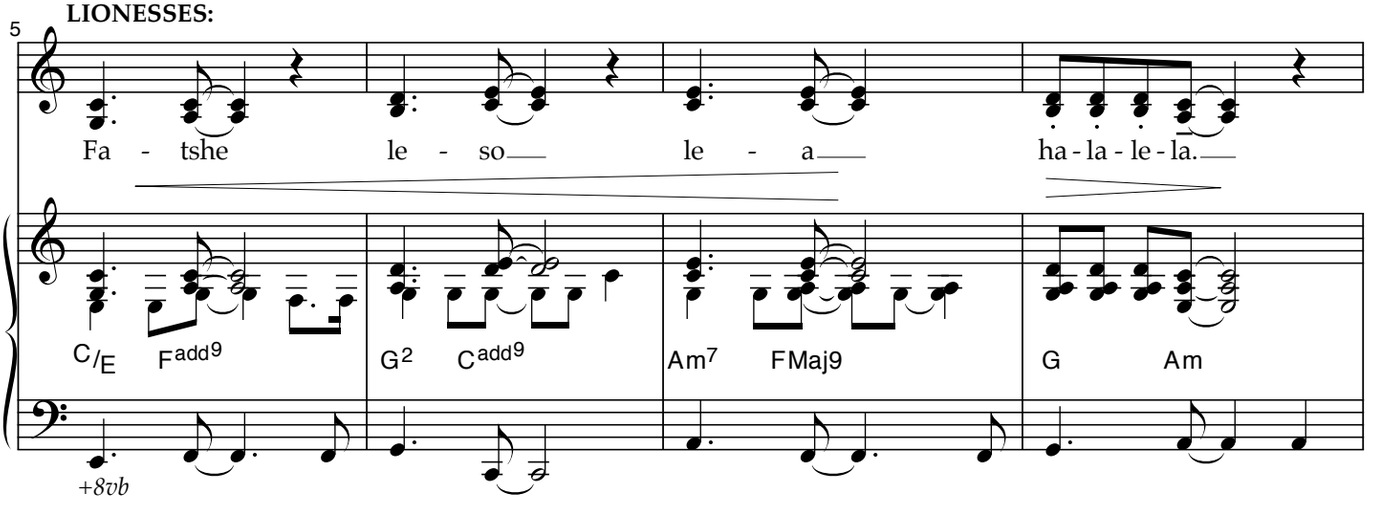
21

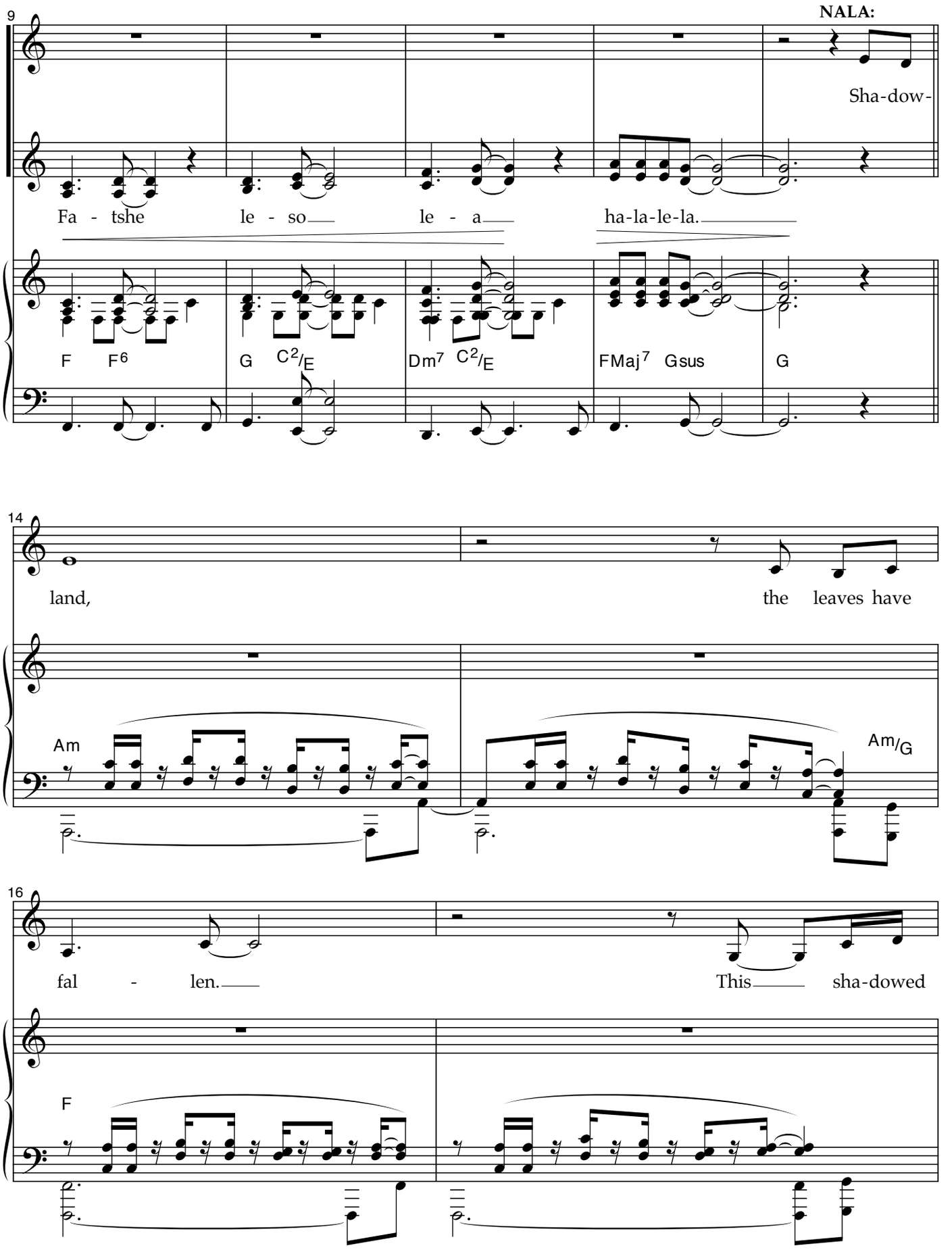
SHADOWLAND

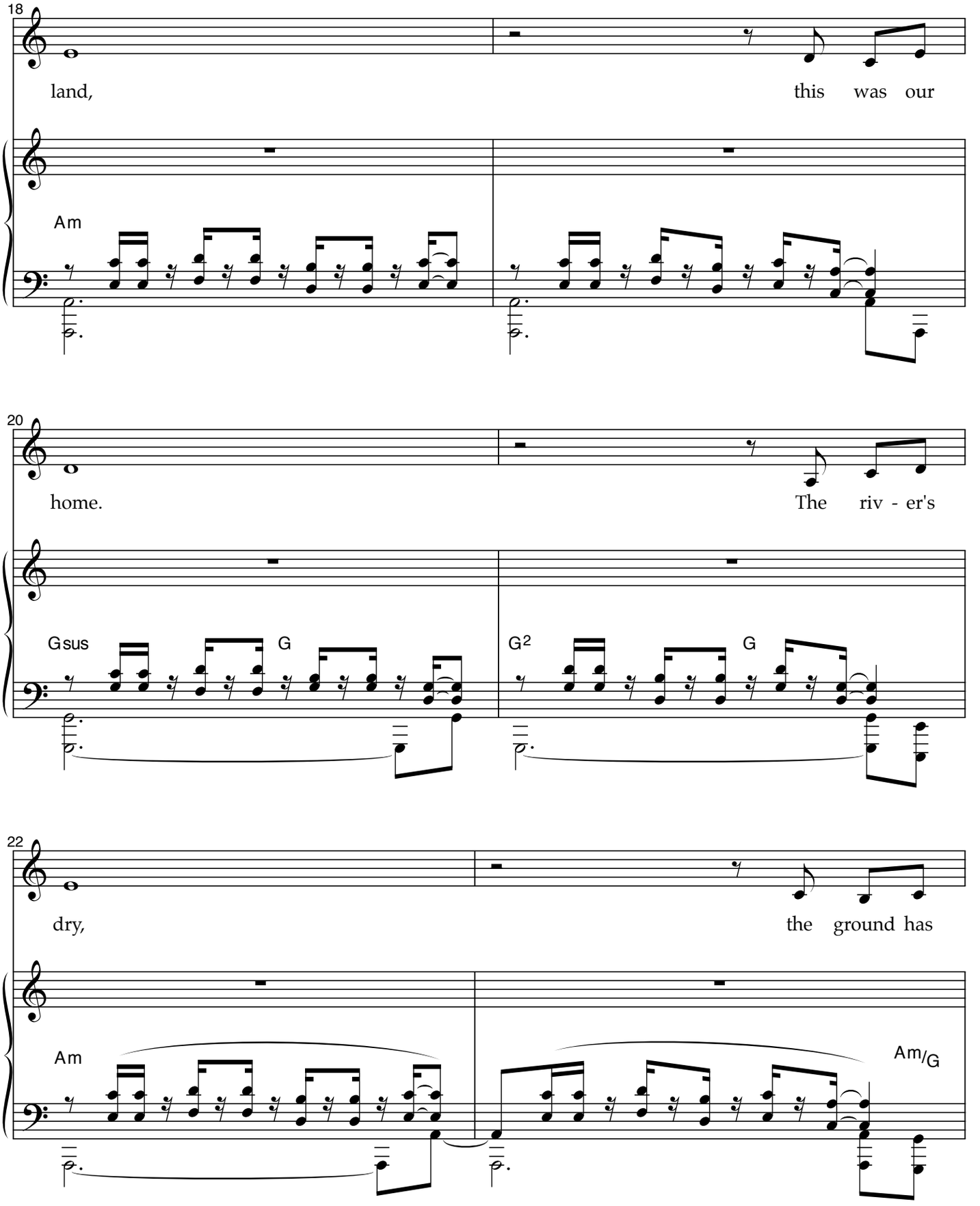
CUE:

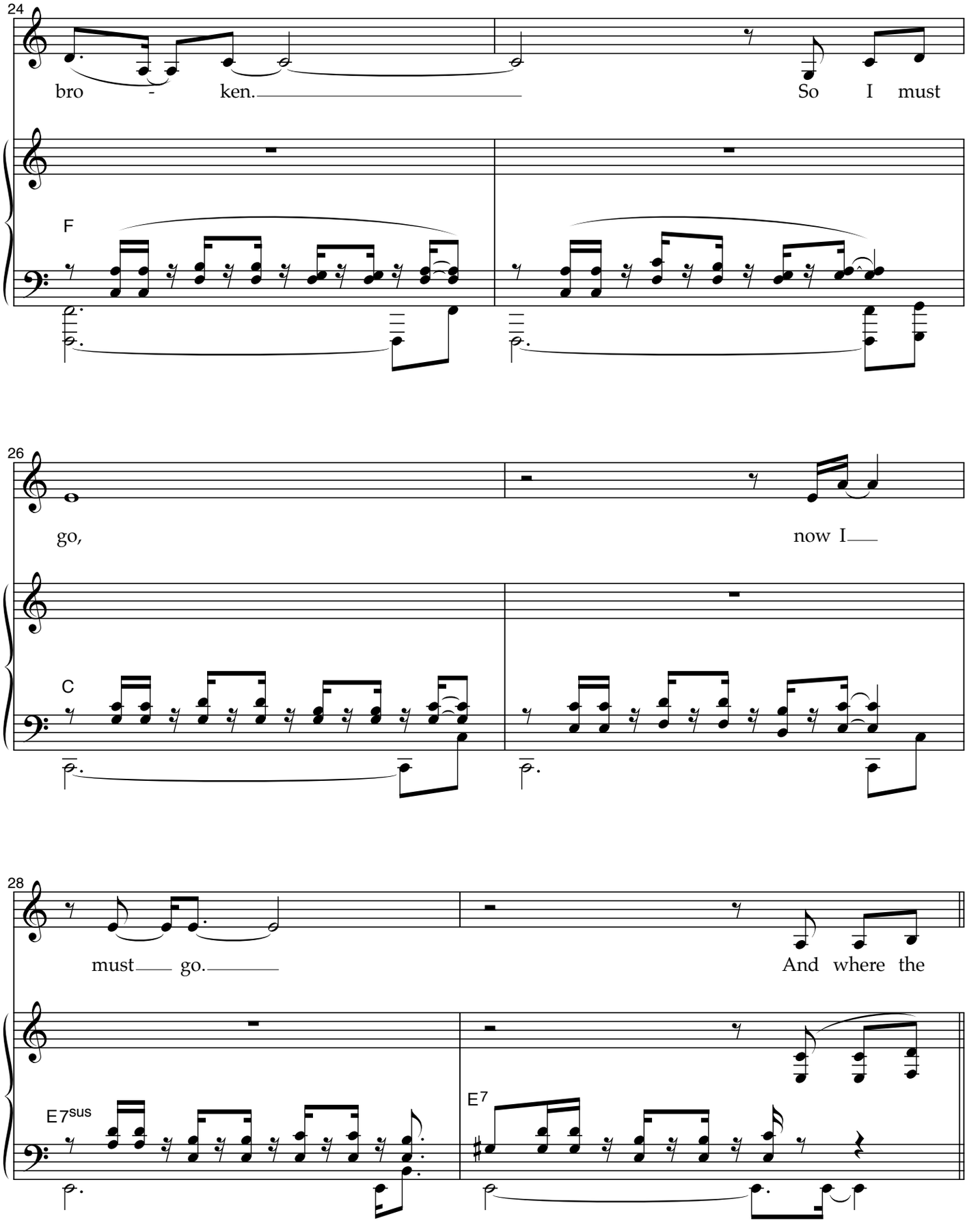
SCAR: Nobody loved me. Not even as a cub. Ah, there's the rub...
What did my brother have that I don't have?
ZAZU: Do you want the short list or the **long?**

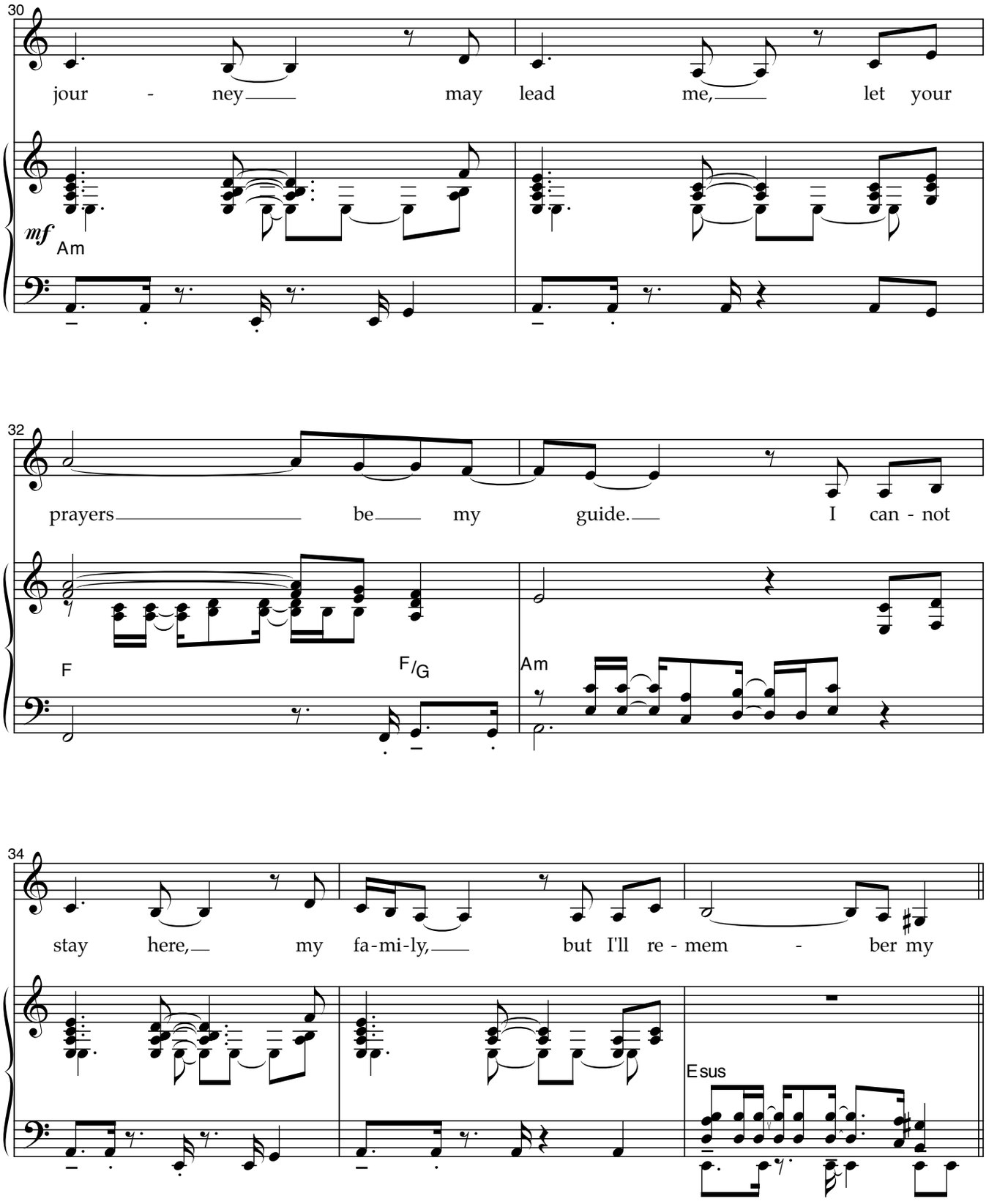


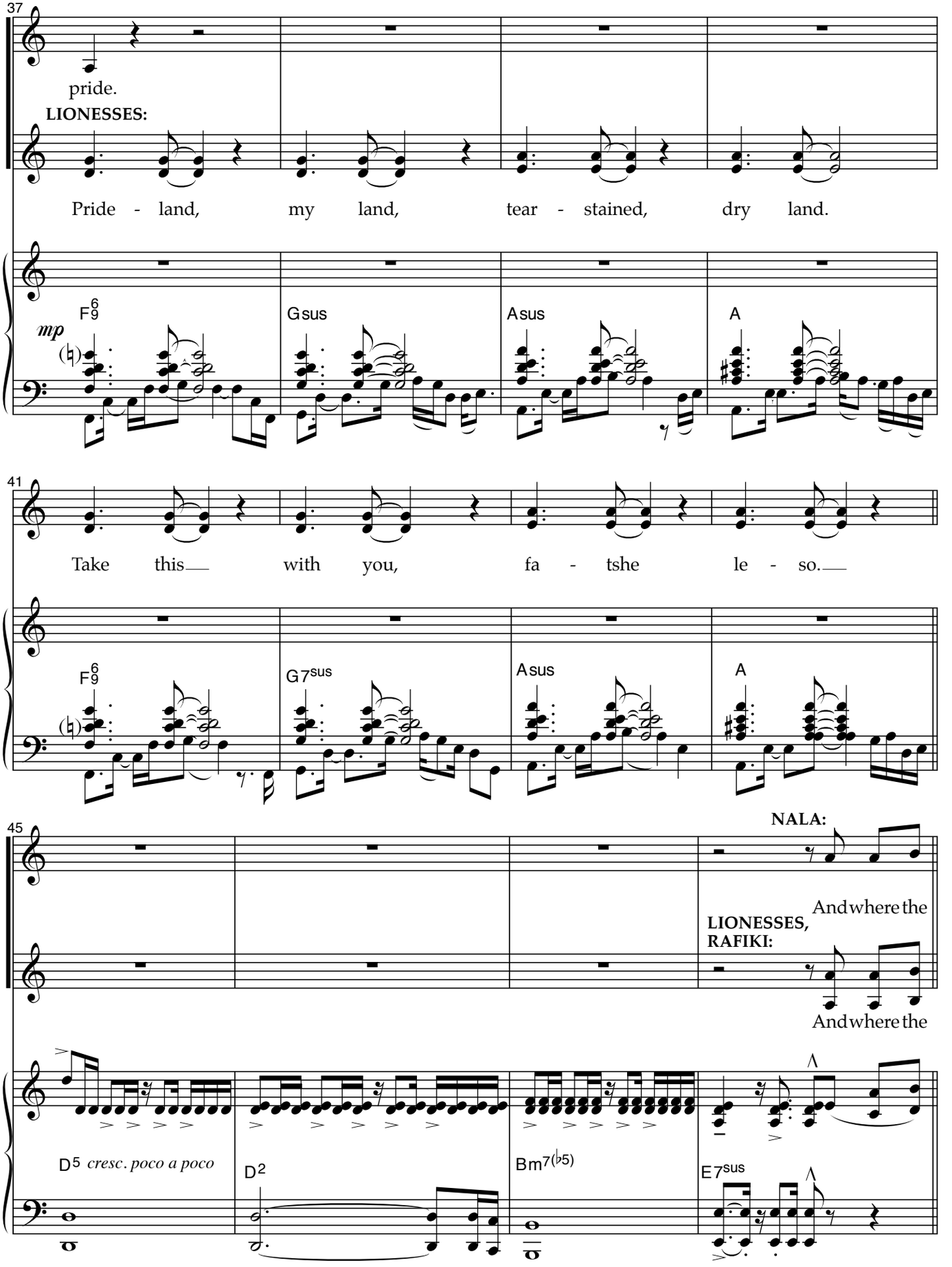


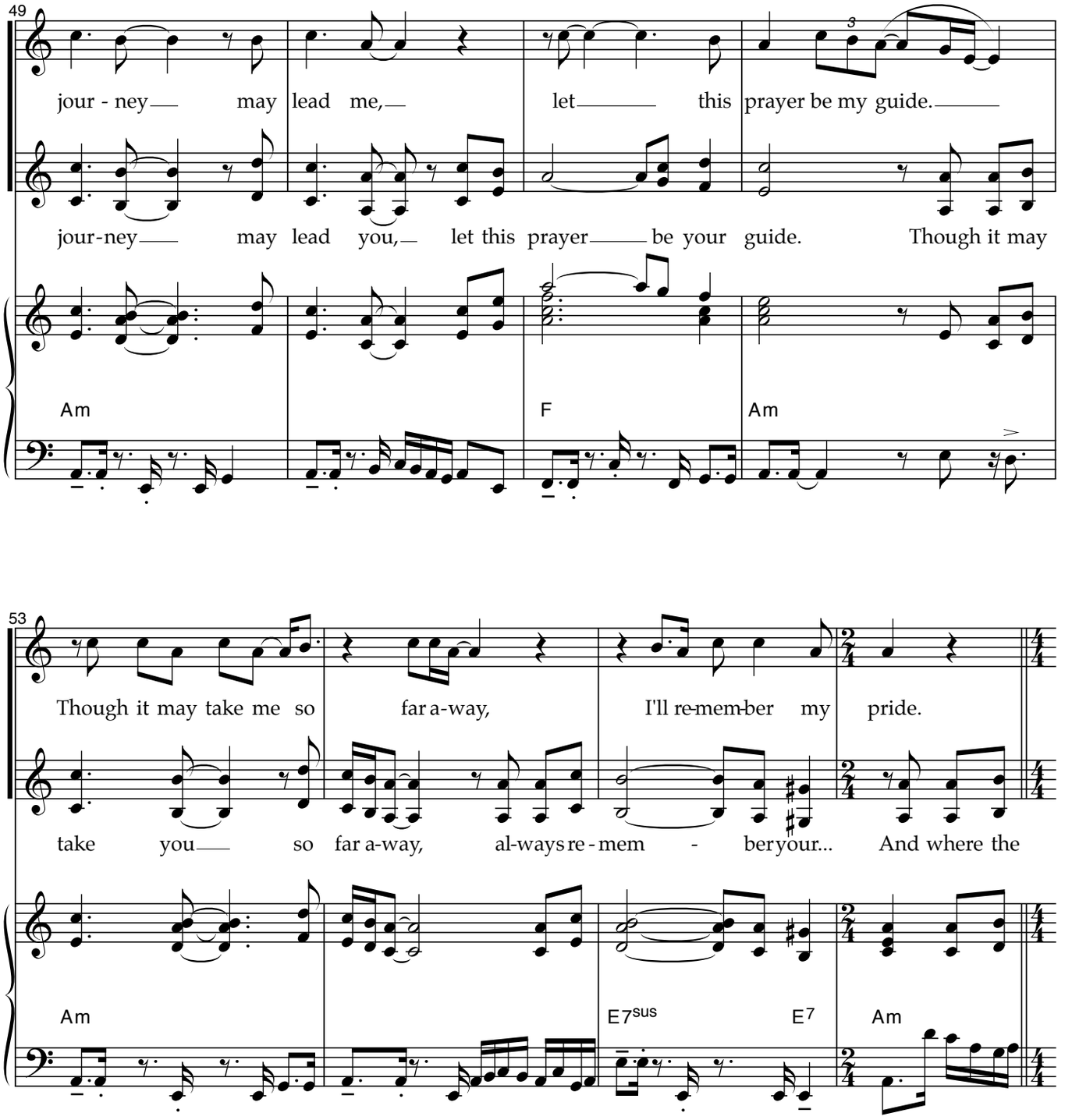

9
NALA:
Sha-dow-
Fa - tshe le - so le - a ha-la-le-la.
F F6 G C2/E Dm7 C2/E FMaj7 Gsus G
14
land, the leaves have
Am Am/G
16
fal - len. This sha-dowed
F

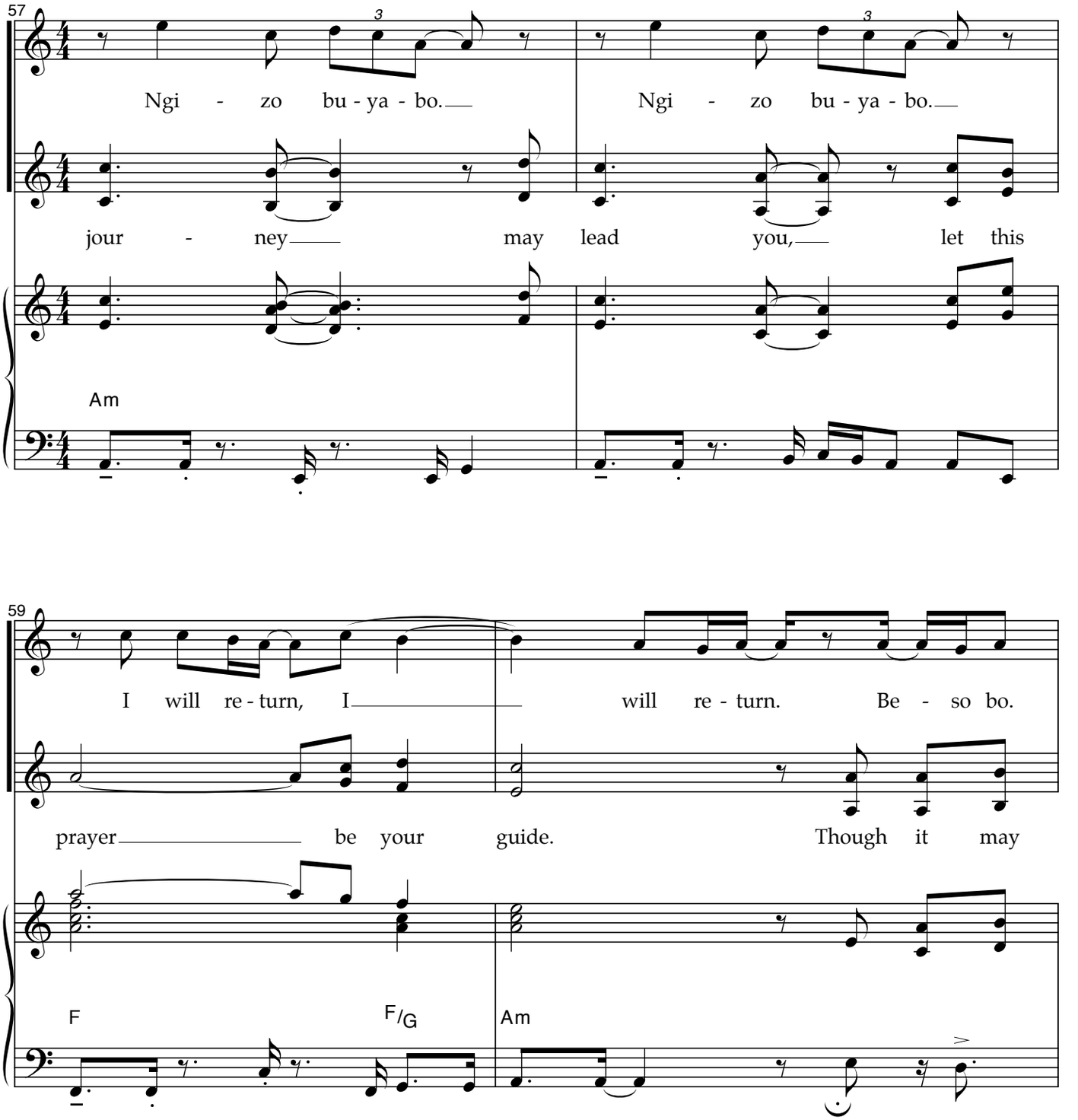

18
land,
this was our
Am
20
home.
The riv - er's
Gsus
G
G2
G
22
dry,
the ground has
Am
Am/G

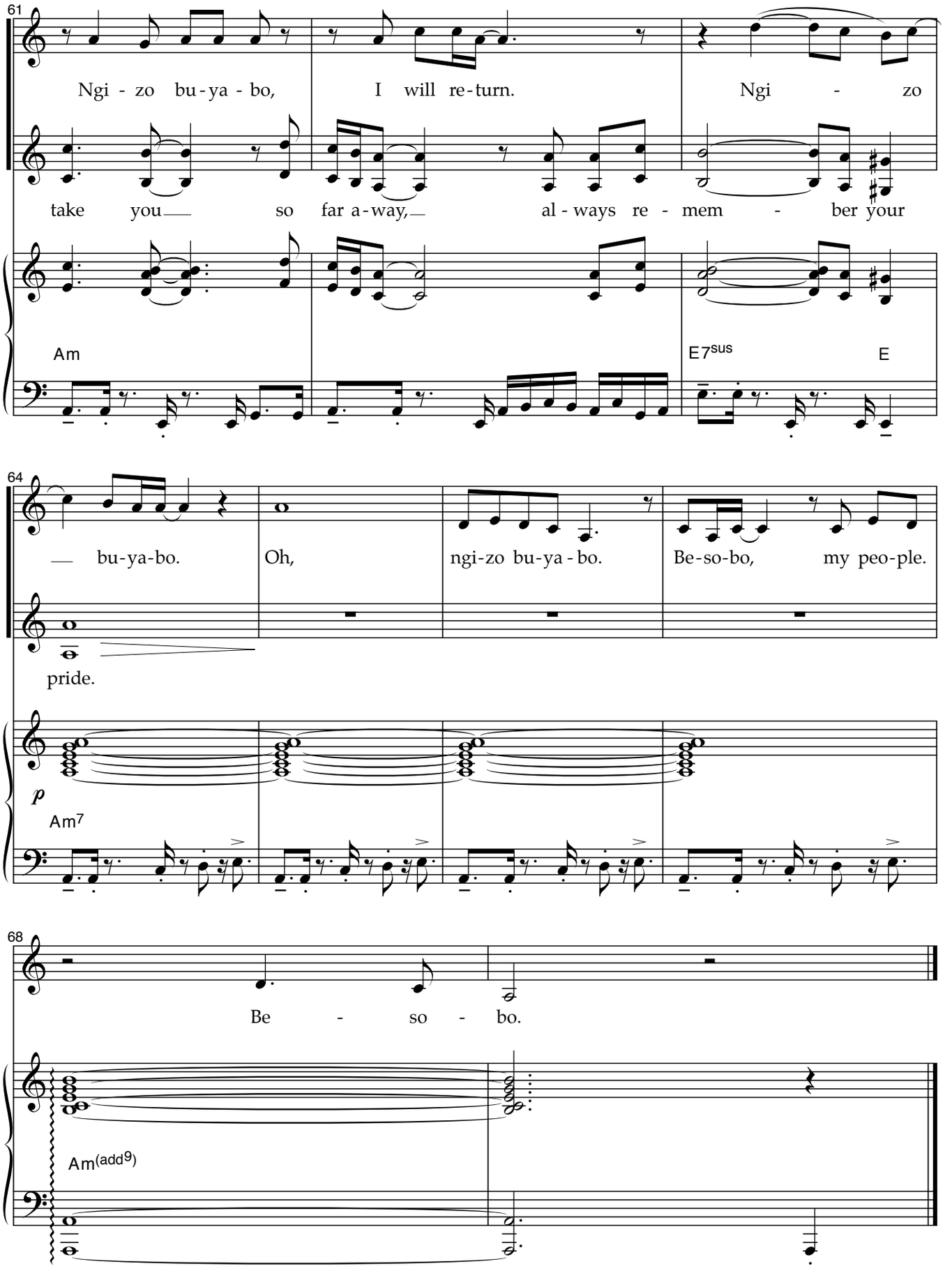

24
bro - ken.
So I must
F
26
go,
now I
C
28
must go.
And where the
E7sus
E7


30
jour - ney may lead me, let your
mf
Am
32
prayers be my guide. I can - not
F
F/G
Am
34
stay here, my fa-mi-ly, but I'll re - mem - ber my
Esus


37
pride.
LIONESSES:
Pride - land, my land, tear - stained, dry land.
F9 6
mp
Gsus
Asus
A
41
Take this with you, fa - tshe le - so.
F9 6
G7sus
Asus
A
45
NALA:
And where the
LIONESSES,
RAFIKI:
And where the
D5 cresc. poco a poco
D2
Bm7(♭5)
E7sus


49
jour - ney may lead me, let this prayer be my guide.
jour-ney may lead you, let this prayer be your guide. Though it may
Am
F
Am
53
Though it may take me so far a-way, I'll re-mem-ber my pride.
take you so far a-way, al-ways re - mem - ber your... And where the
Am
E7sus
E7
Am


57
Ngi - zo bu - ya - bo.
Ngi - zo bu - ya - bo.
jour - ney may lead you, let this
Am
59
I will re - turn, I will re - turn. Be - so bo.
prayer be your guide. Though it may
F
F/G
Am

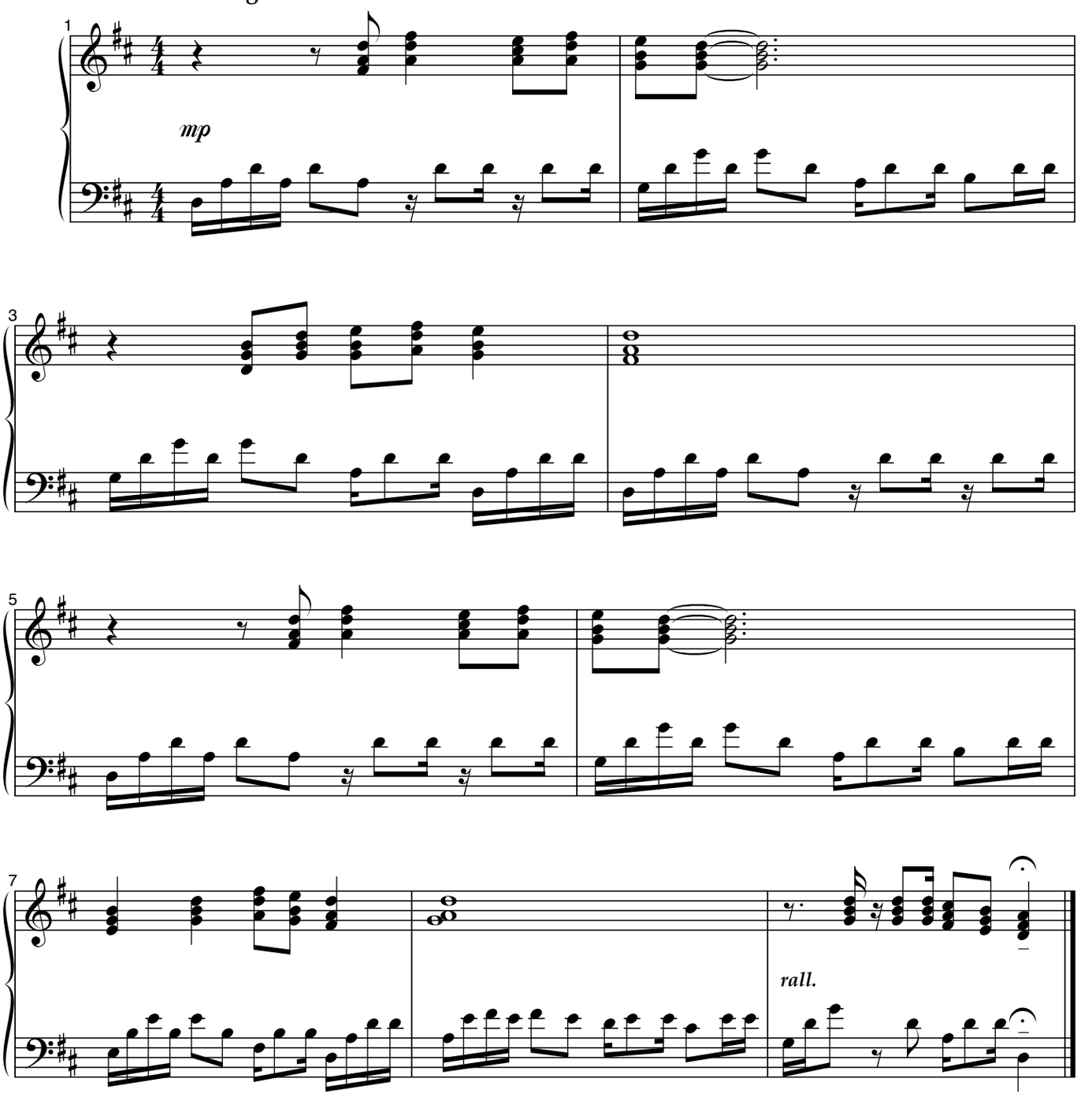

61
Ngi - zo bu - ya - bo, I will re - turn. Ngi - zo
take you so far a - way, al - ways re - mem - ber your
Am
E7sus
E
64
bu - ya - bo. Oh, ngi - zo bu - ya - bo. Be - so - bo, my peo - ple.
pride.
p
Am7
68
Be - so - bo.
Am(add9)

PLAYING AND POUNCING

CUE:

Segue on applause from ***#21 "Shadowland"***

Fun And Light



23

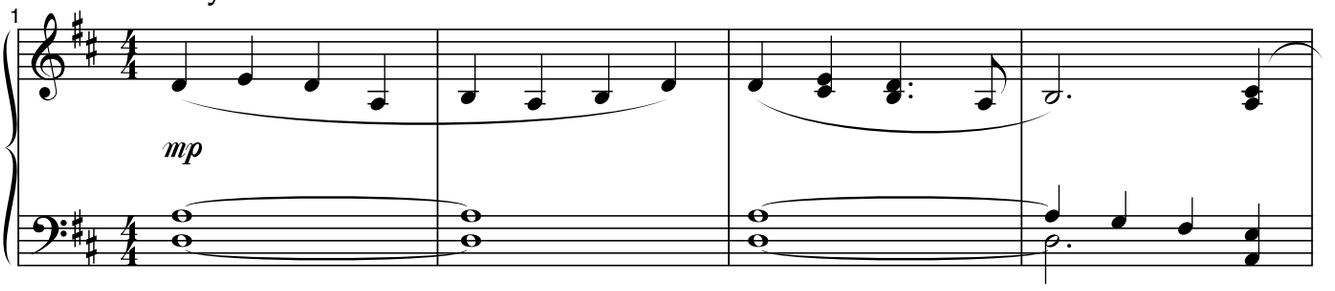
UNDER THE STARS

CUE:

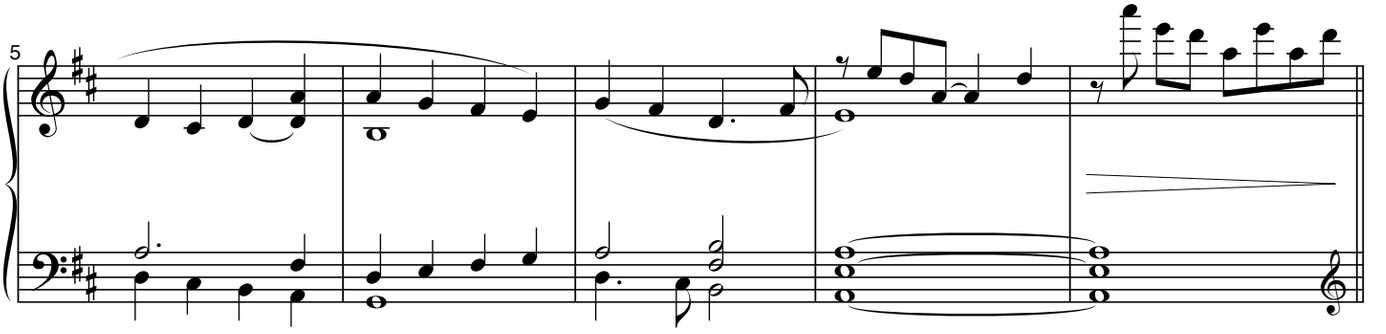
PUMBAA: Timon?
TIMON: Yeah?
PUMBAA: Ever wonder what those sparkly dots up there **are?**

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.

Calmly

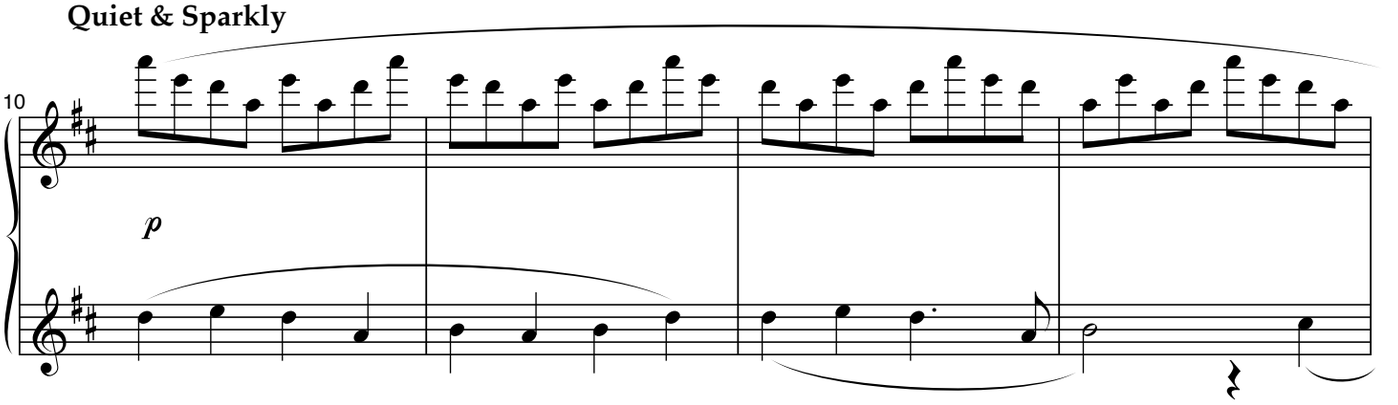


PUMBAA: Oh, gee... I always thought they were balls of gas, burning billions of miles away.
TIMON: Pumbaa, with you everything's gas.
PUMBAA: Simba, what do you think?

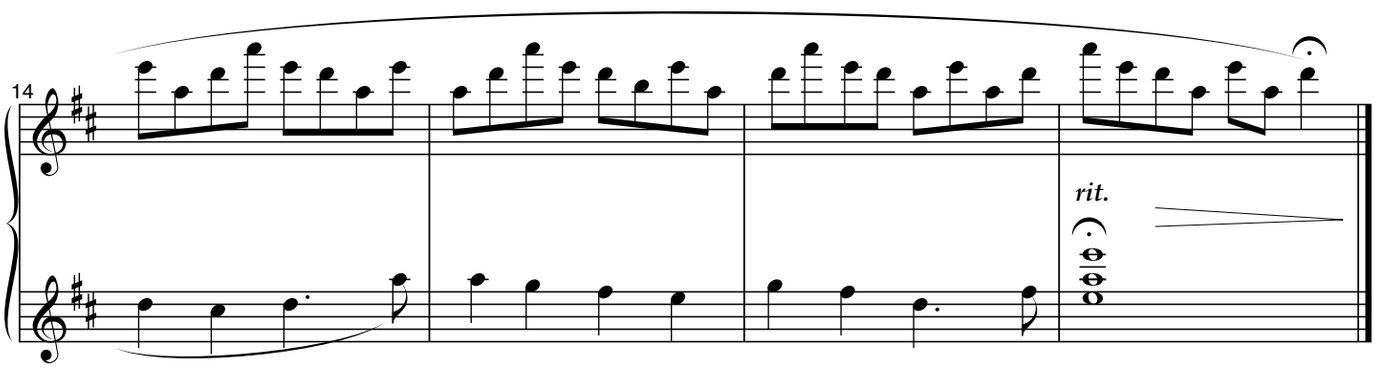


SIMBA: Well, I always thought – I mean – nevermind.
PUMBAA: Aw, c'mon. We told you ours.
SIMBA: Well... somebody once told me the great kings of the past are up there... watching over us.
PUMBAA: Really?

Quiet & Sparkly



TIMON: Who told you something like that?
SIMBA: Pretty dumb, huh?
TIMON: Aw, you're killin' me!
(TIMON and PUMBAA keep laughing. SIMBA gets up and wanders off.)
TIMON: Was it something I said?



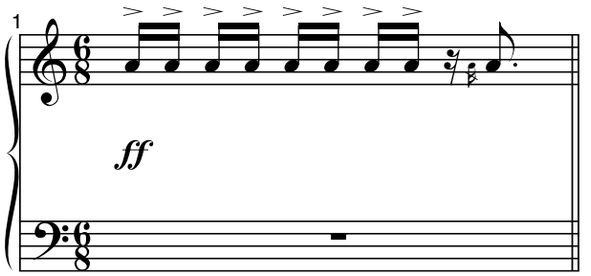
24

SHE'S GONNA EAT ME

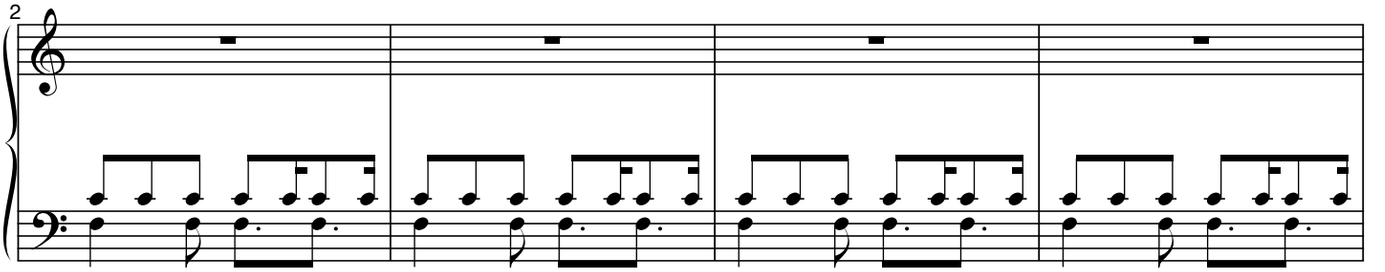
NOTE: *The following cue is a drum cue. The rhythms have been put into a piano format for reheasal timing. There is no pitched sound on the Accompaniment CD.*

CUE:

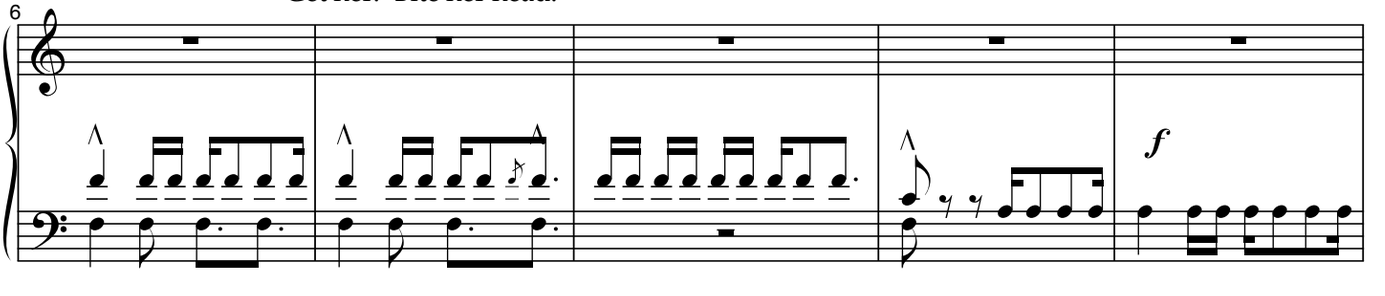
TIMON, PUMBAA: Yeah! Simba! Wait **up!**

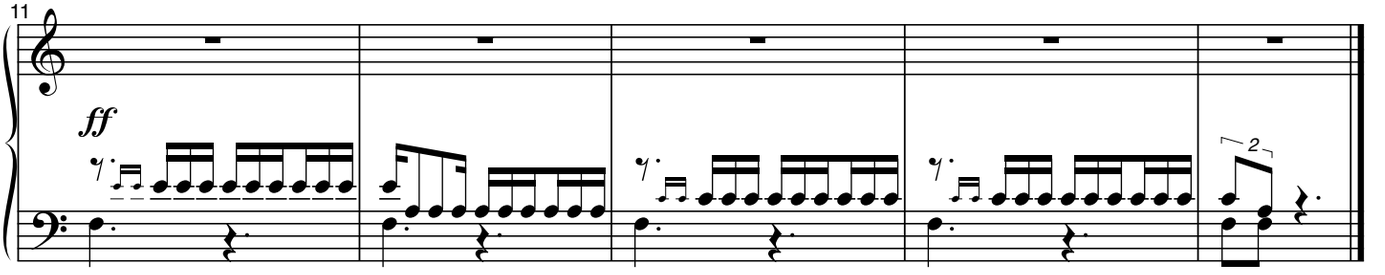


TIMON, PUMBAA : She's gonna eeeeeeat meeeeeeeeeeeeee!!!!!!



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

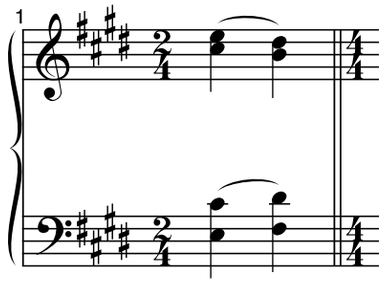




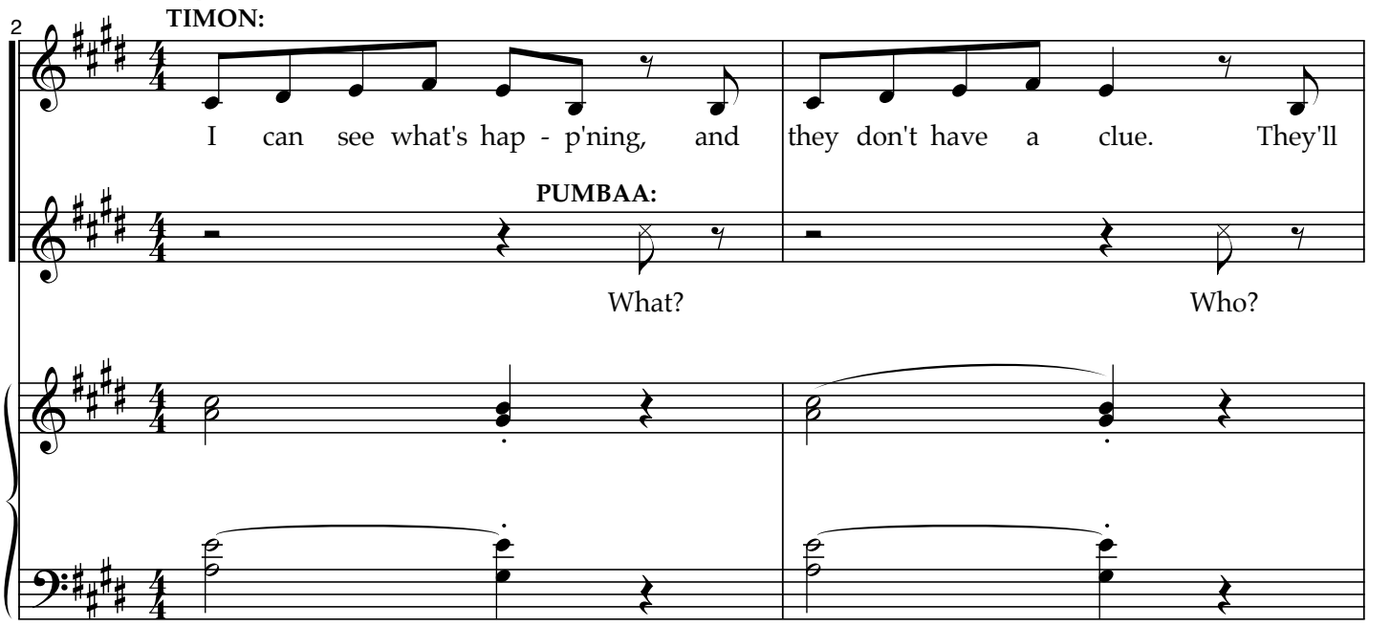
CAN YOU FEEL THE LOVE TONIGHT

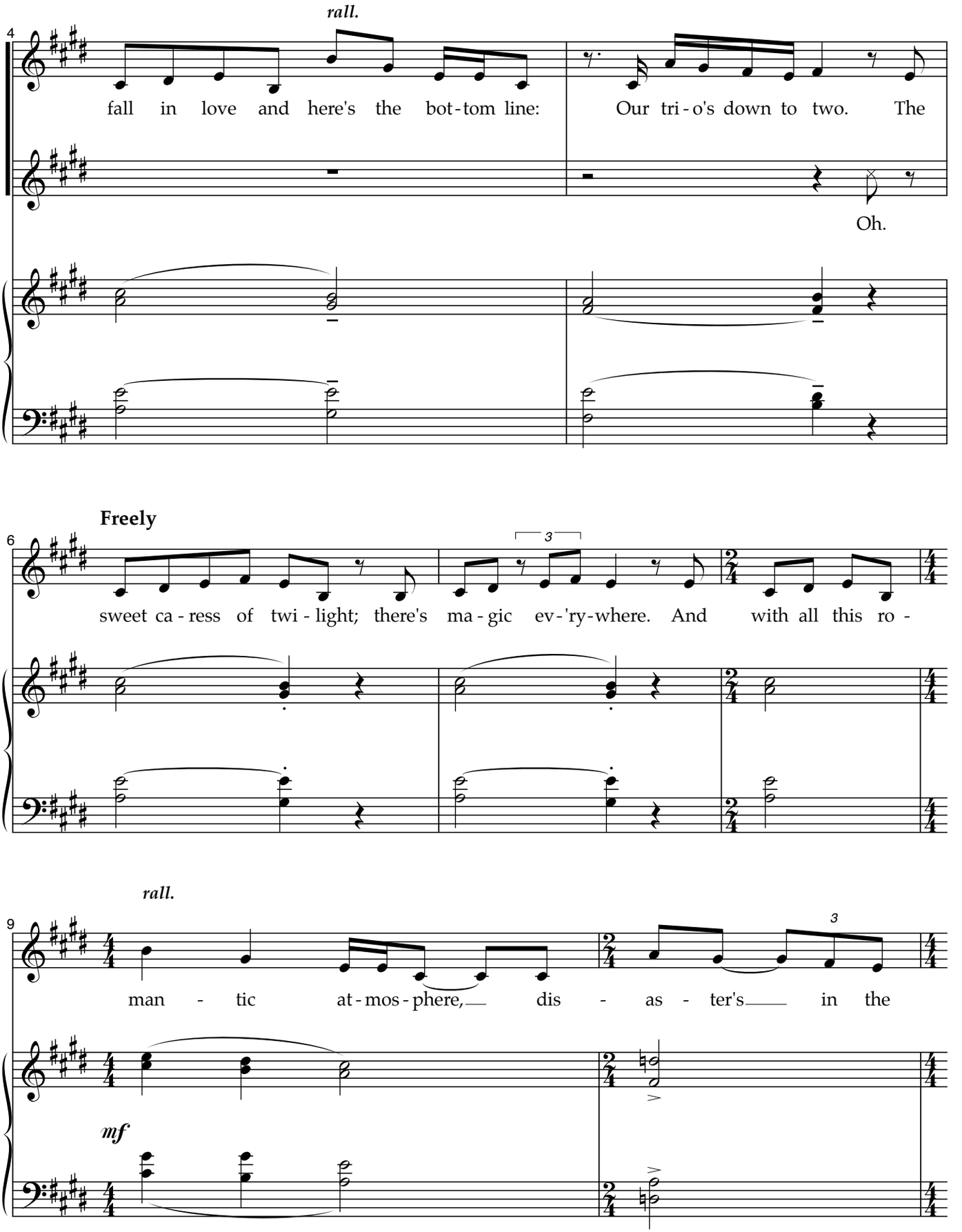
CUE:

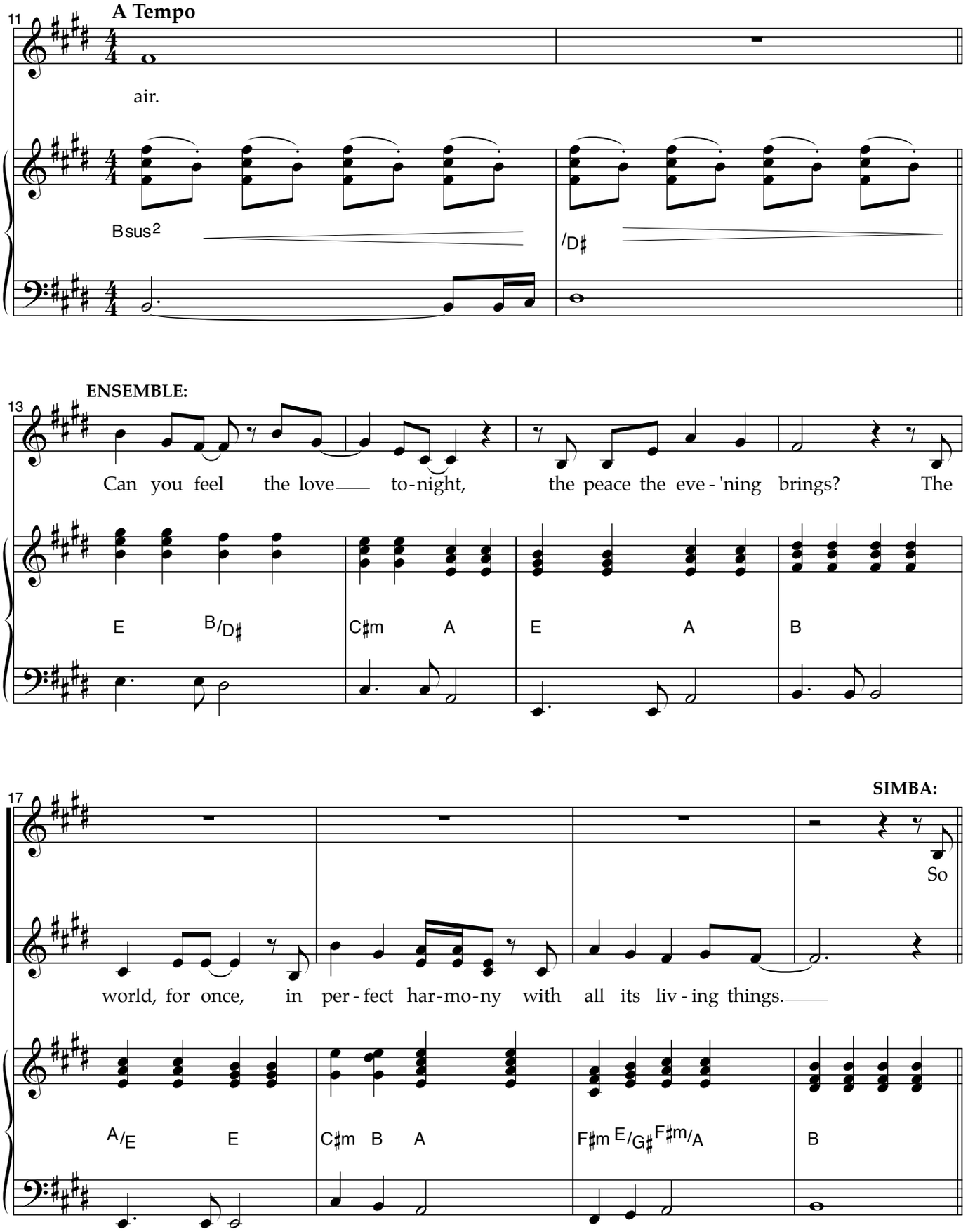
TIMON: Not you. Them. Him... her... alooone.
PUMBAA: What's wrong with **that?**

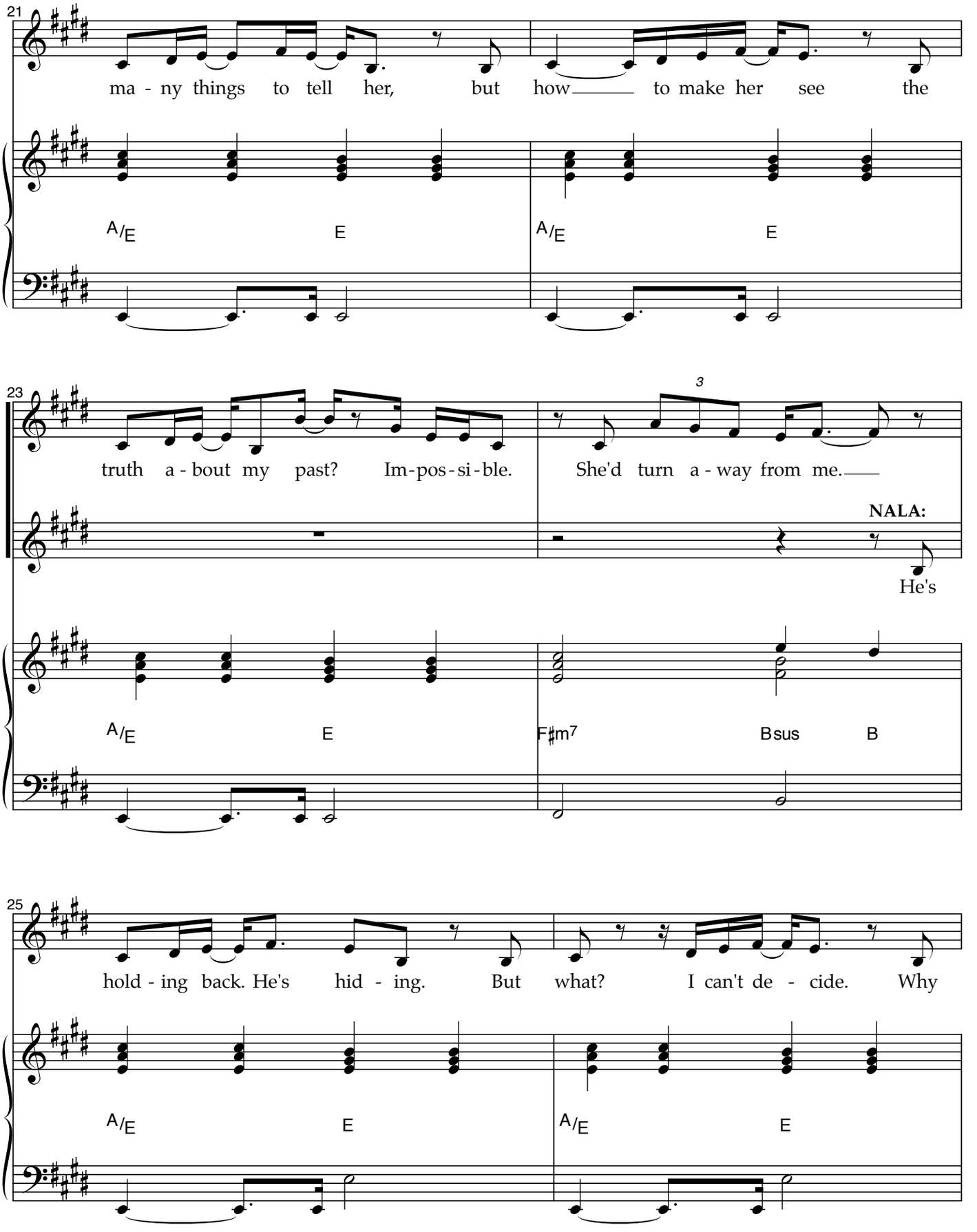


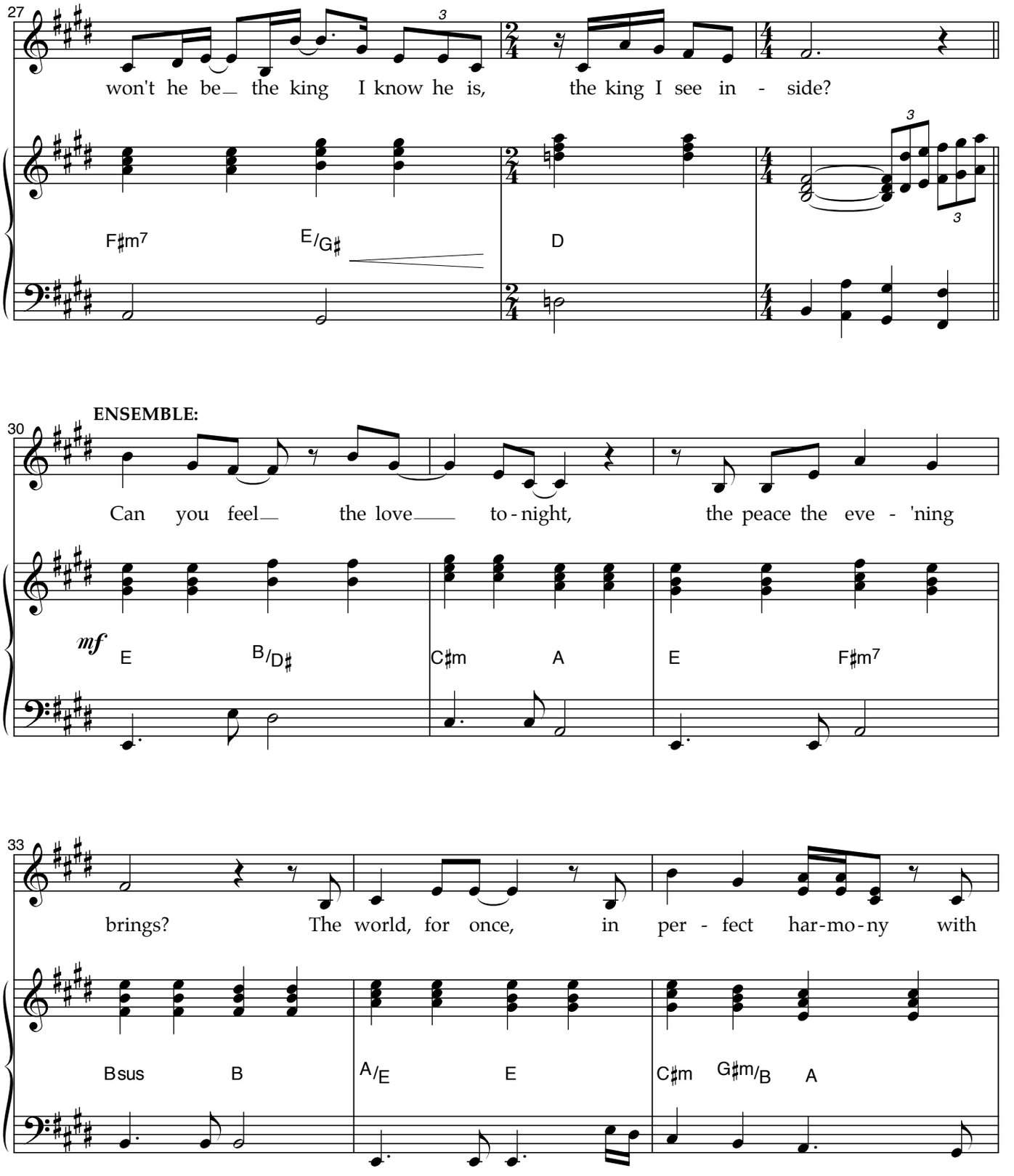
Freely

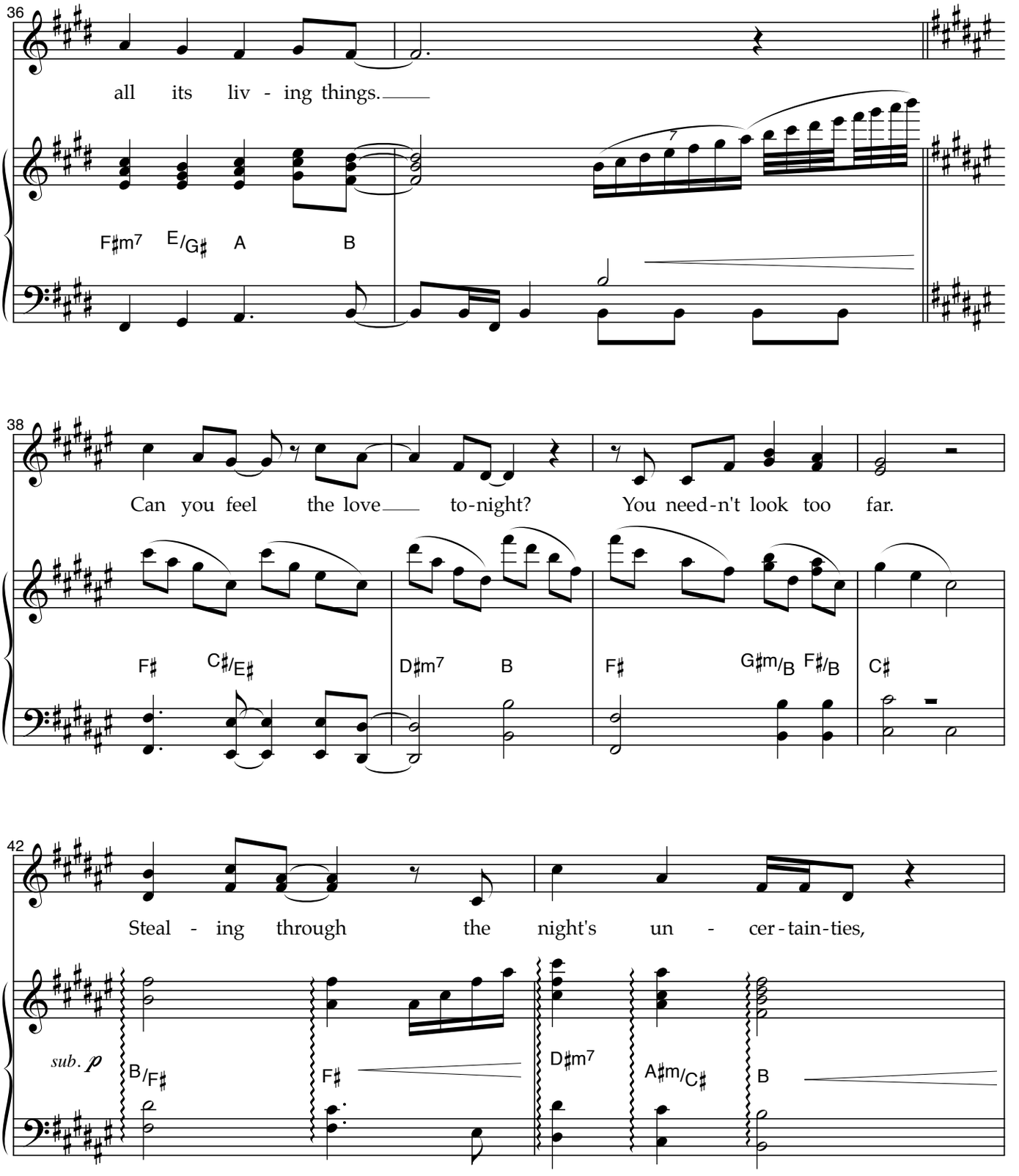


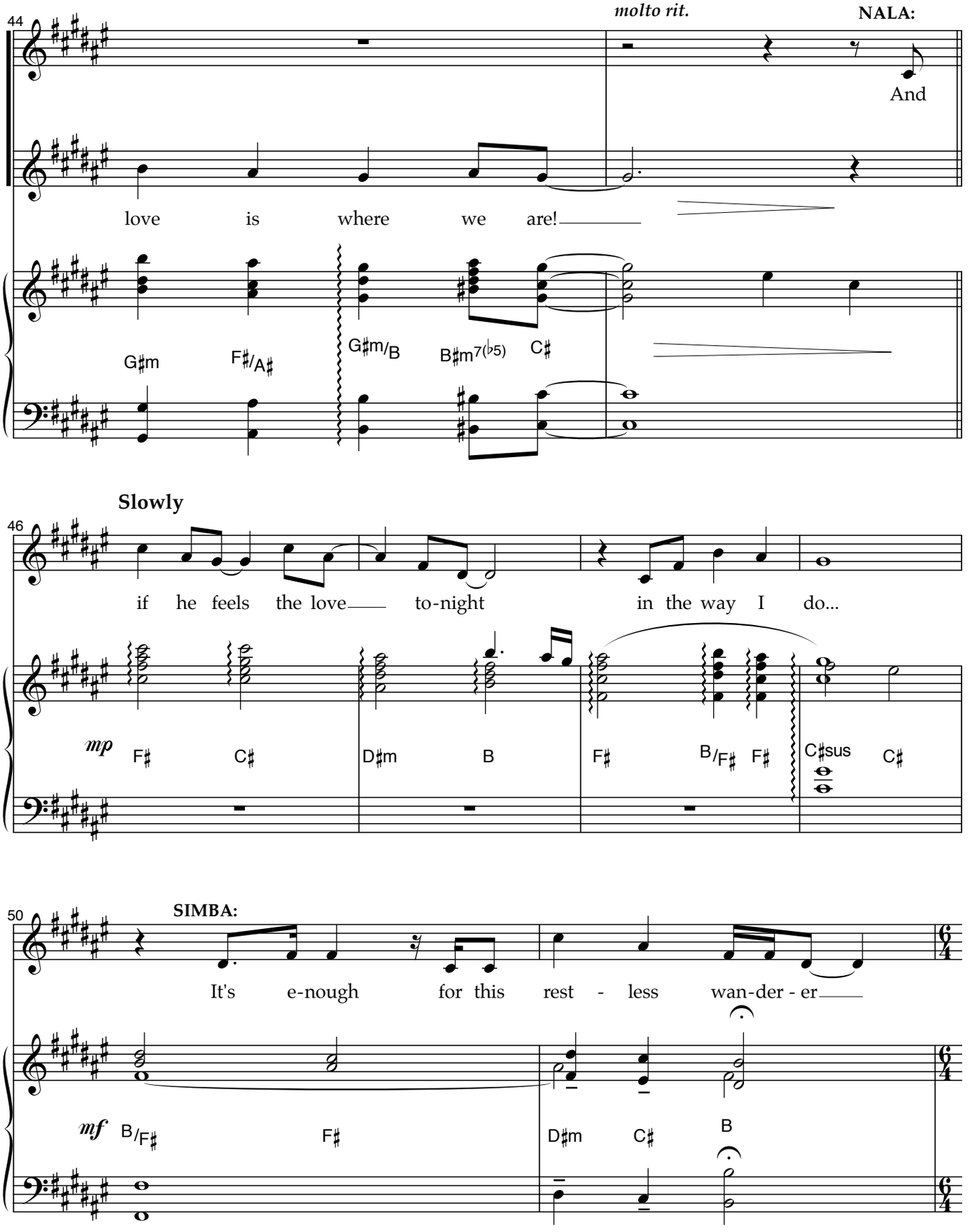

rall.
4
fall in love and here's the bot-tom line: Our tri-o's down to two. The
Oh.
Freely
6
3
sweet ca-ress of twi-light; there's ma-gic ev-'ry-where. And with all this ro-
rall.
9
3
man - tic at-mos-phere, dis - as - ter's in the
mf

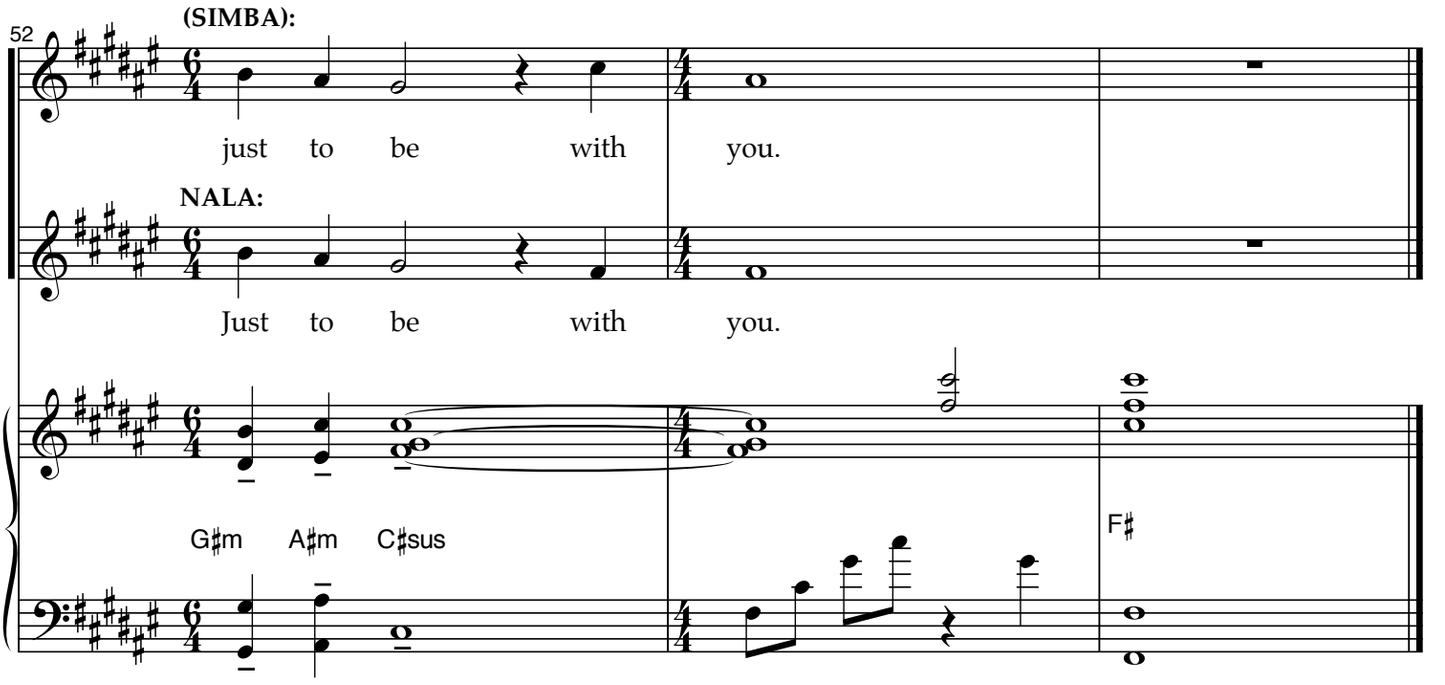

11
A Tempo
air.
Bsus2
/D♯
13
ENSEMBLE:
Can you feel the love to-night, the peace the eve-'ning brings? The
E
B/D♯
C♯m
A
E
A
B
17
SIMBA:
So
world, for once, in per-fect har-mo-ny with all its liv-ing things.
A/E
E
C♯m
B
A
F♯m
E/G♯
F♯m/A
B


21
ma - ny things to tell her, but how to make her see the
A/E E A/E E
23
truth a - bout my past? Im-pos-si-ble. She'd turn a - way from me.
NALA:
He's
A/E E F♯m7 Bsus B
25
hold - ing back. He's hid - ing. But what? I can't de - cide. Why
A/E E A/E E


27
won't he be the king I know he is, the king I see in - side?
F♯m7
E/G♯
D
30
ENSEMBLE:
Can you feel the love to - night, the peace the eve - 'ning
mf
E
B/D♯
C♯m
A
E
F♯m7
33
brings? The world, for once, in per - fect har-mo-ny with
Bsus
B
A/E
E
C♯m
G♯m/B
A


36
all its liv - ing things.
F♯m7 E/G♯ A B
38
Can you feel the love to-night? You need-n't look too far.
F♯ C♯/E♯ D♯m7 B F♯ G♯m/B F♯/B C♯
42
Steal - ing through the night's un - cer-tain-ties,
sub. p
B/F♯ F♯ D♯m7 A♯m/C♯ B

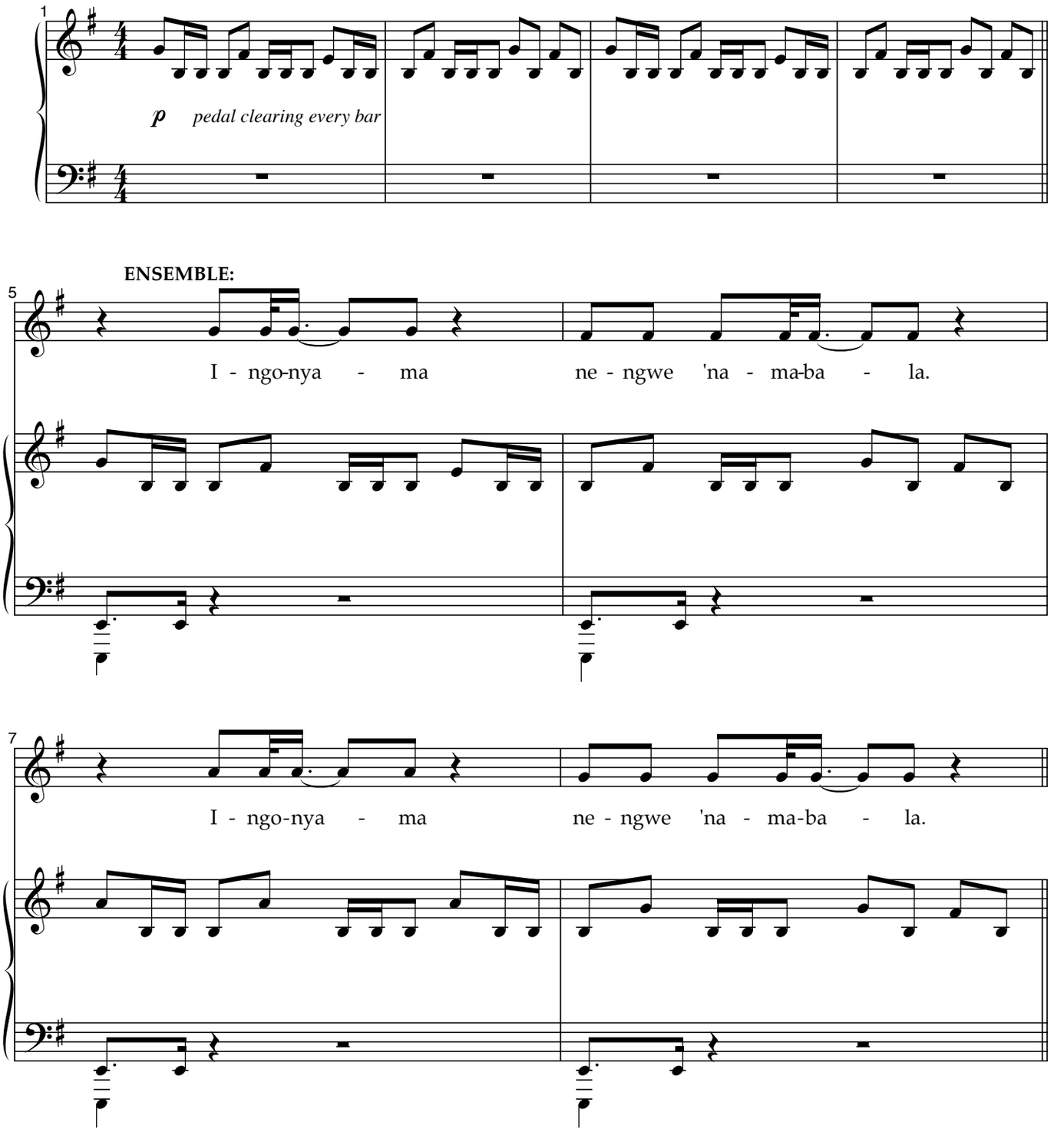

44
molto rit.
NALA:
And
love is where we are!
G♯m
F♯/A♯
G♯m/B
B♯m7(♭5)
C♯
Slowly
46
if he feels the love to-night in the way I do...
mp
F♯
C♯
D♯m
B
F♯
B/F♯
F♯
C♯sus
C♯
50
SIMBA:
It's e-nough for this rest - less wan-der - er
mf
B/F♯
F♯
D♯m
C♯
B

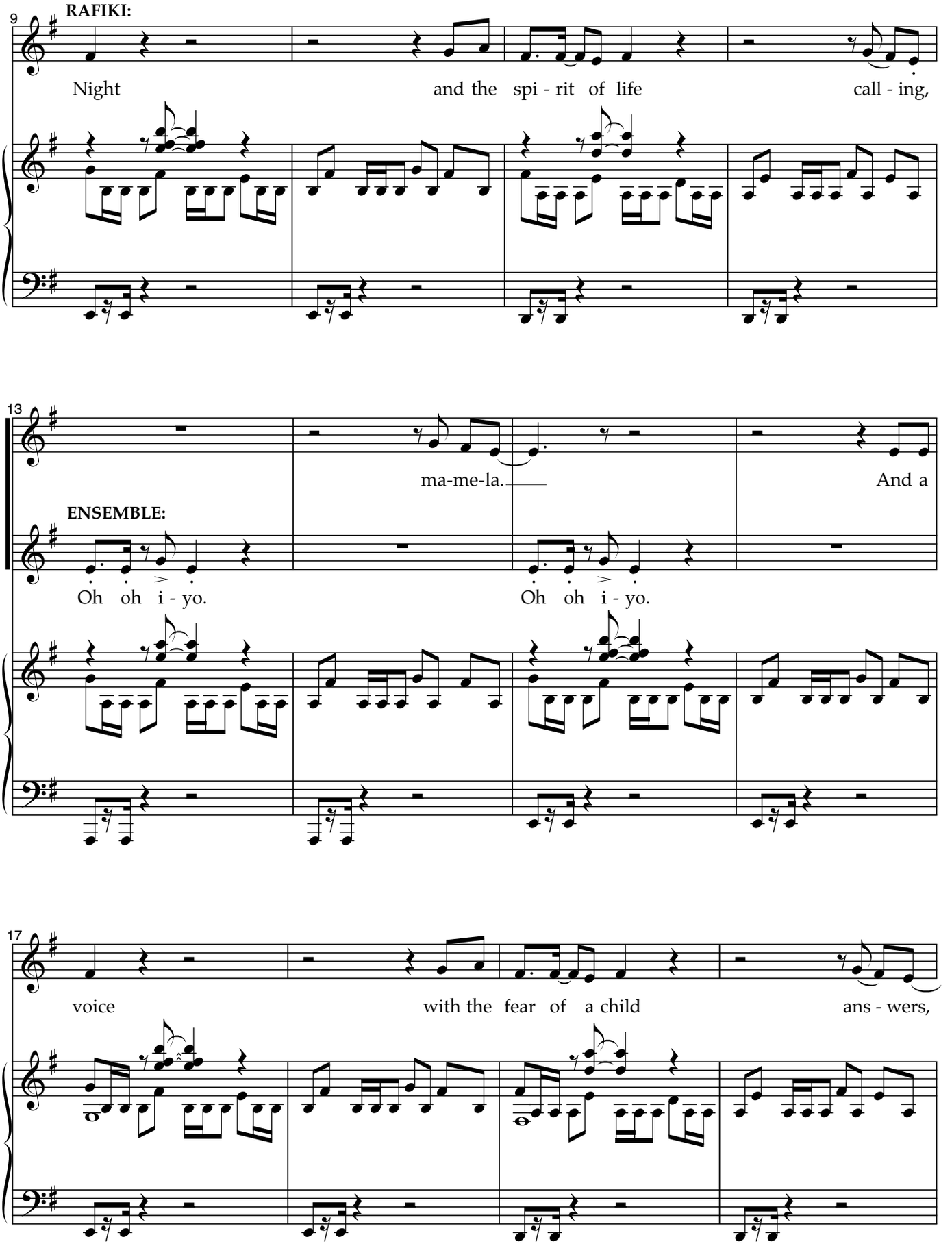

52
(SIMBA):
just to be with you.
NALA:
Just to be with you.
G♯m A♯m C♯sus
F♯

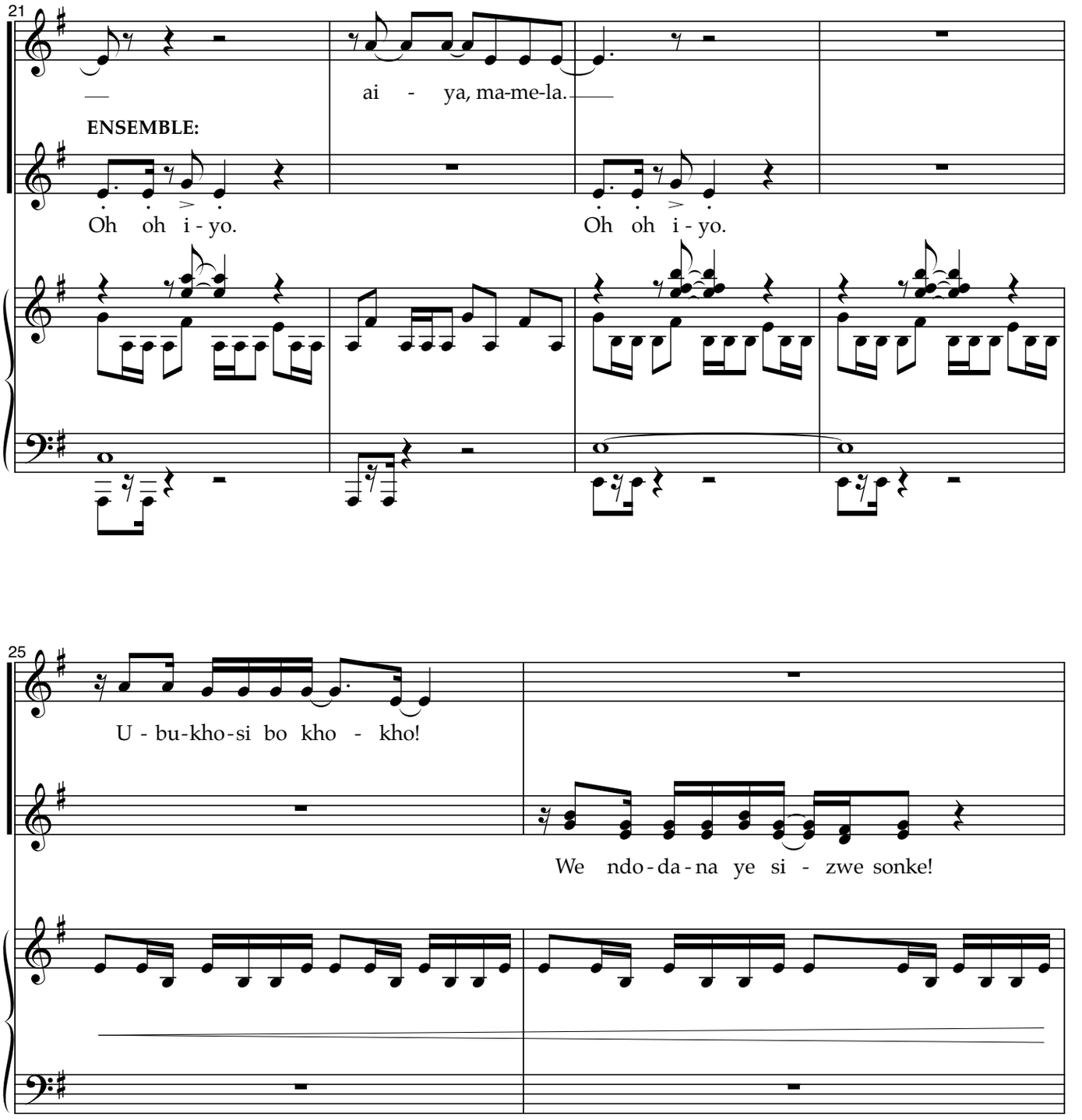
HE LIVES IN YOU

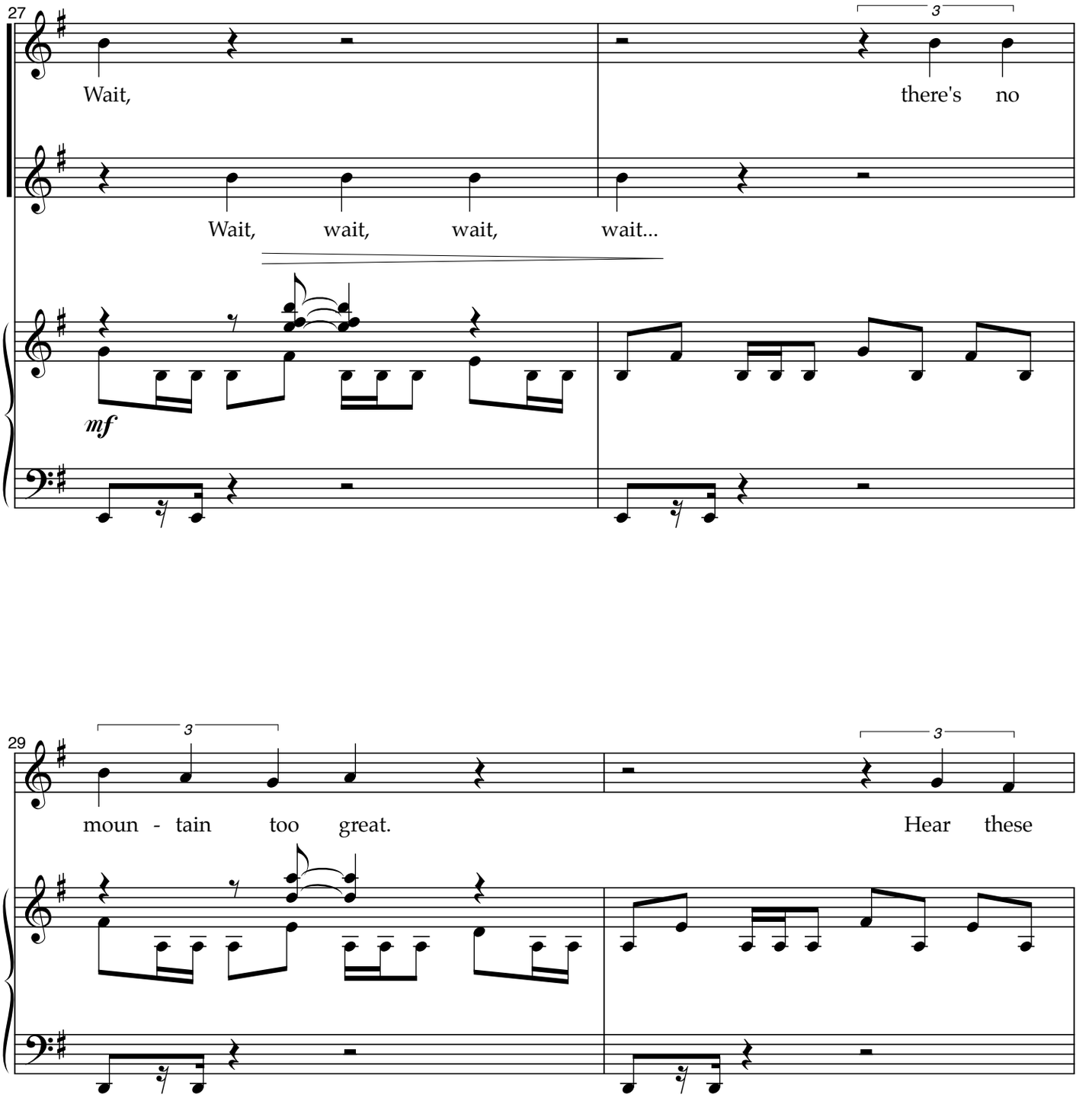
CUE:

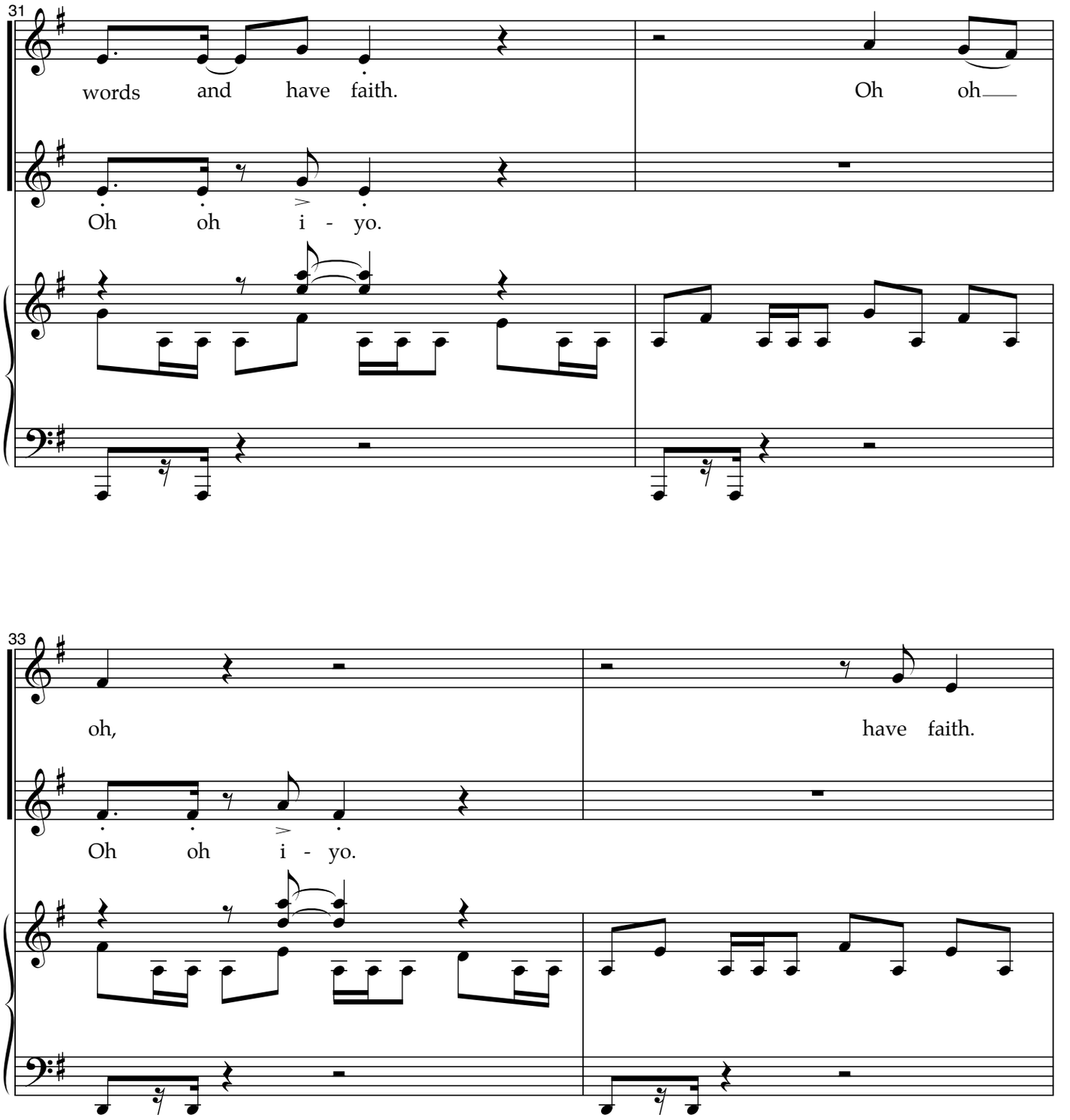
SIMBA: That's not my father. It's just my reflection.
RAFIKI: No... Look **harder...**

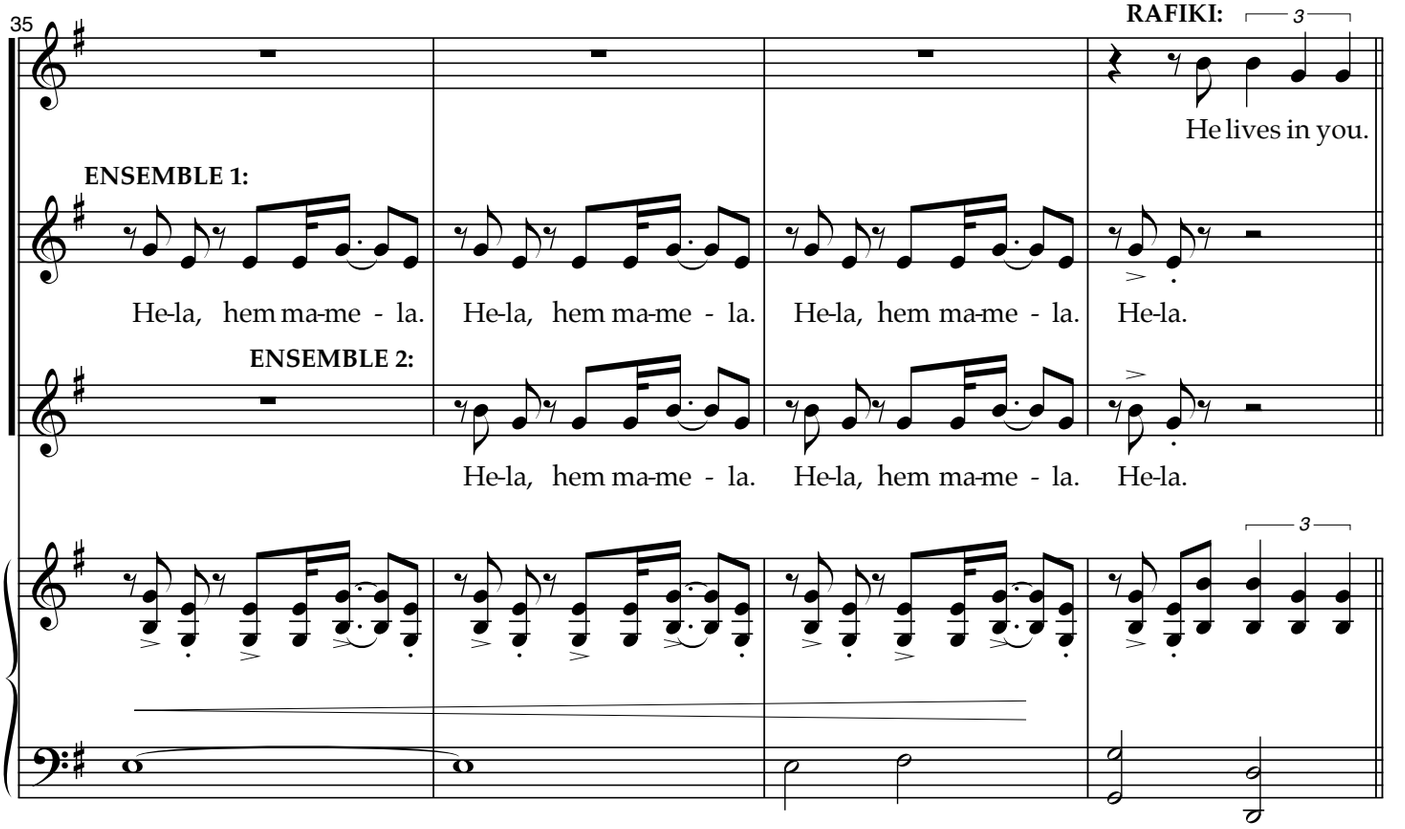


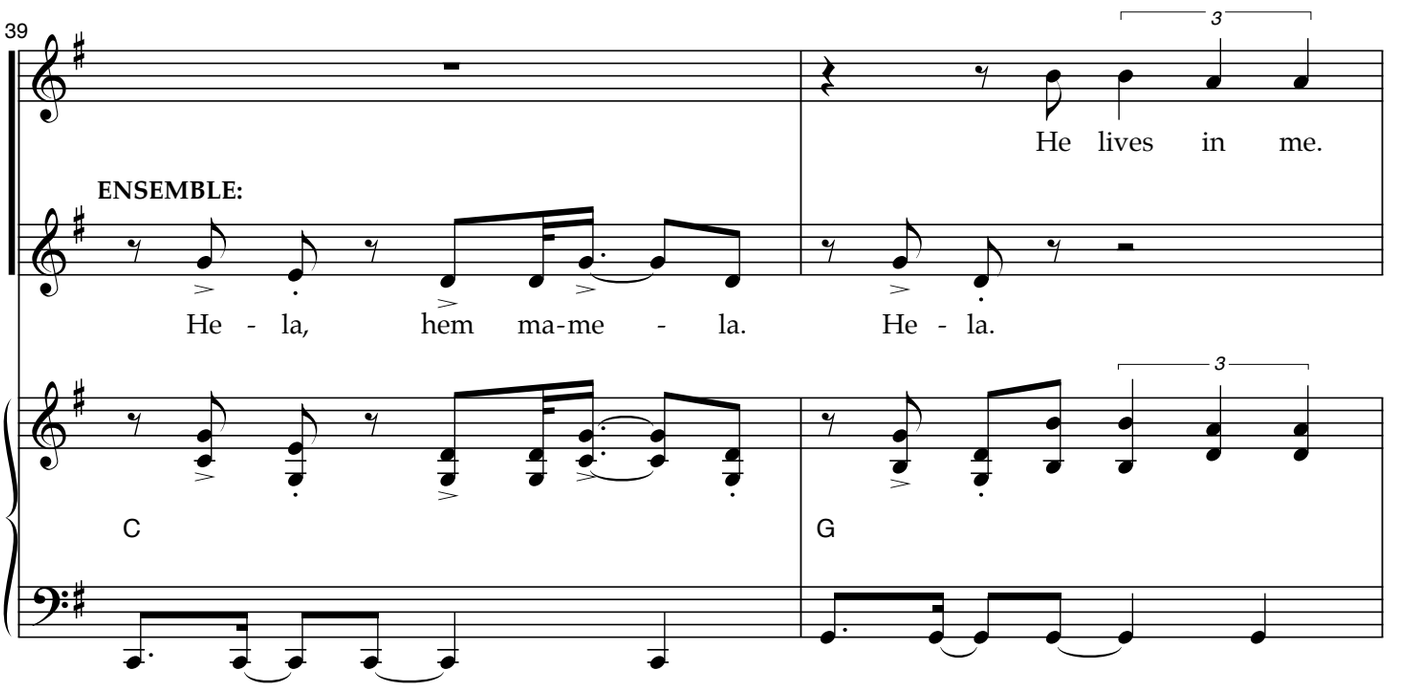

9
RAFIKI:
Night and the spi - rit of life call - ing,
13
ma-me-la.
And a
ENSEMBLE:
Oh oh i - yo.
Oh oh i - yo.
17
voice with the fear of a child ans - wers,

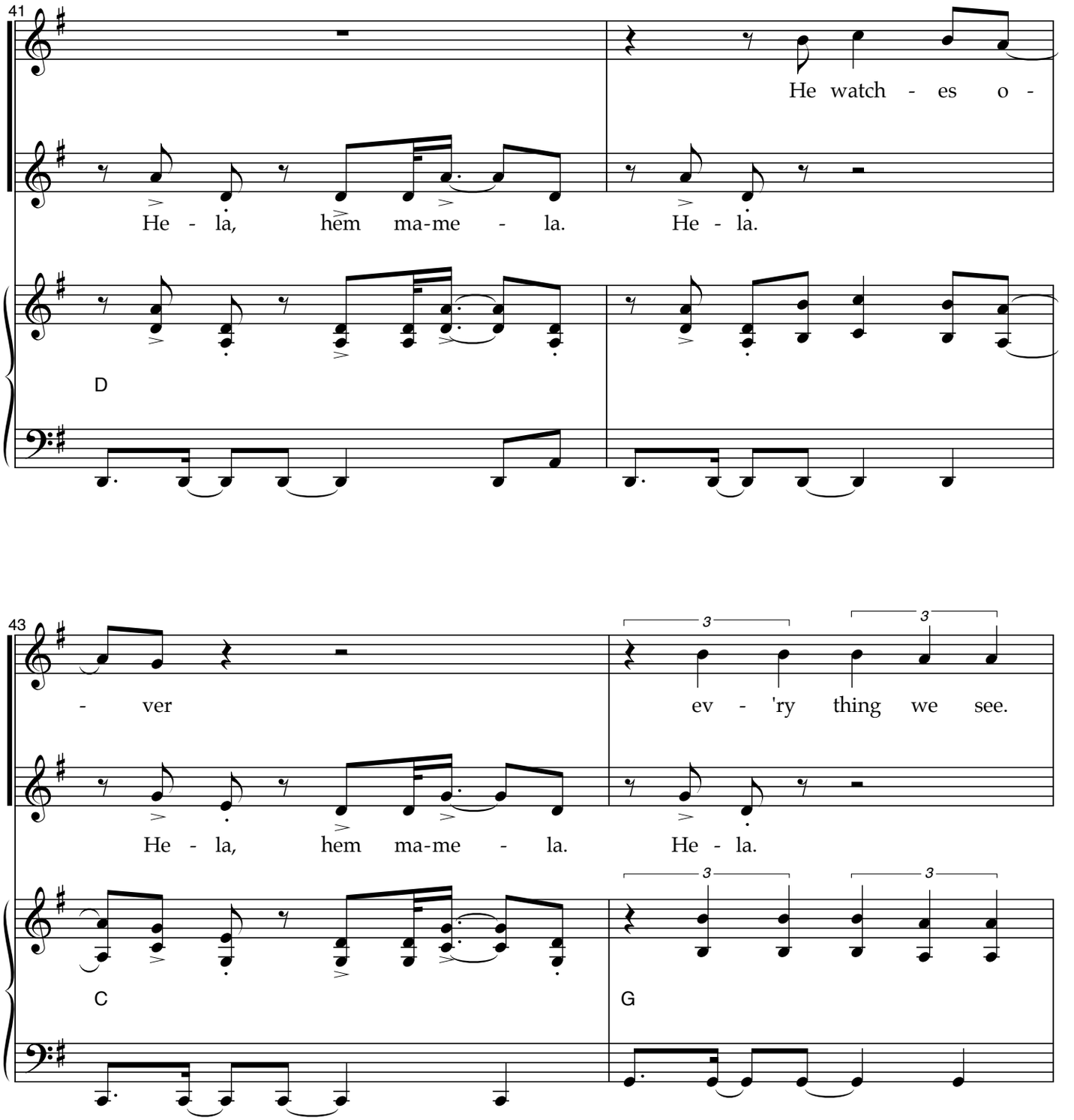

21
ai - ya, ma-me-la.
ENSEMBLE:
Oh oh i - yo.
Oh oh i - yo.
25
U - bu-kho-si bo kho - kho!
We ndo - da - na ye si - zwe sonke!

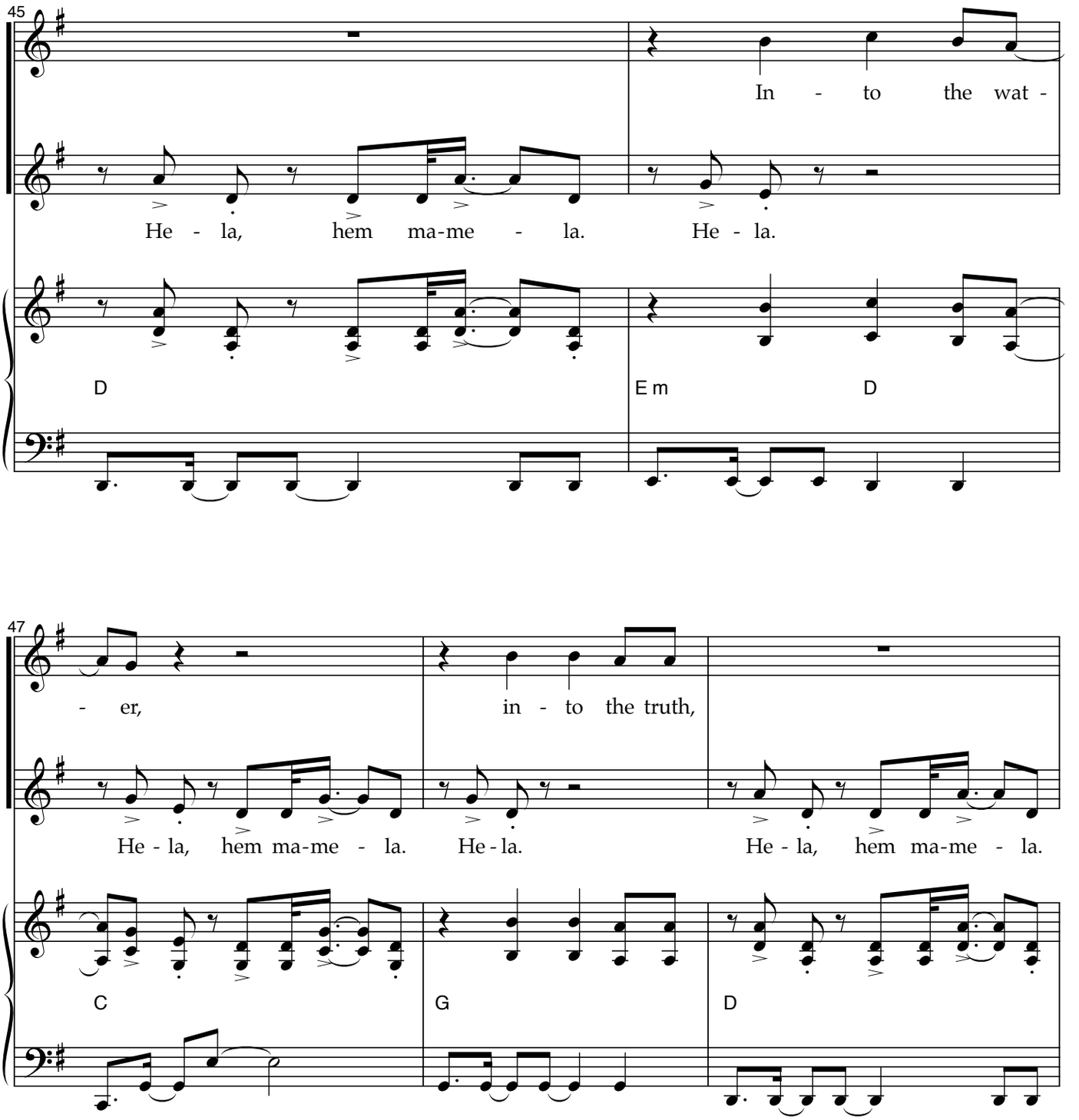

27
3
Wait,
there's no
Wait, wait, wait, wait...
mf
29
3
3
moun - tain too great.
Hear these

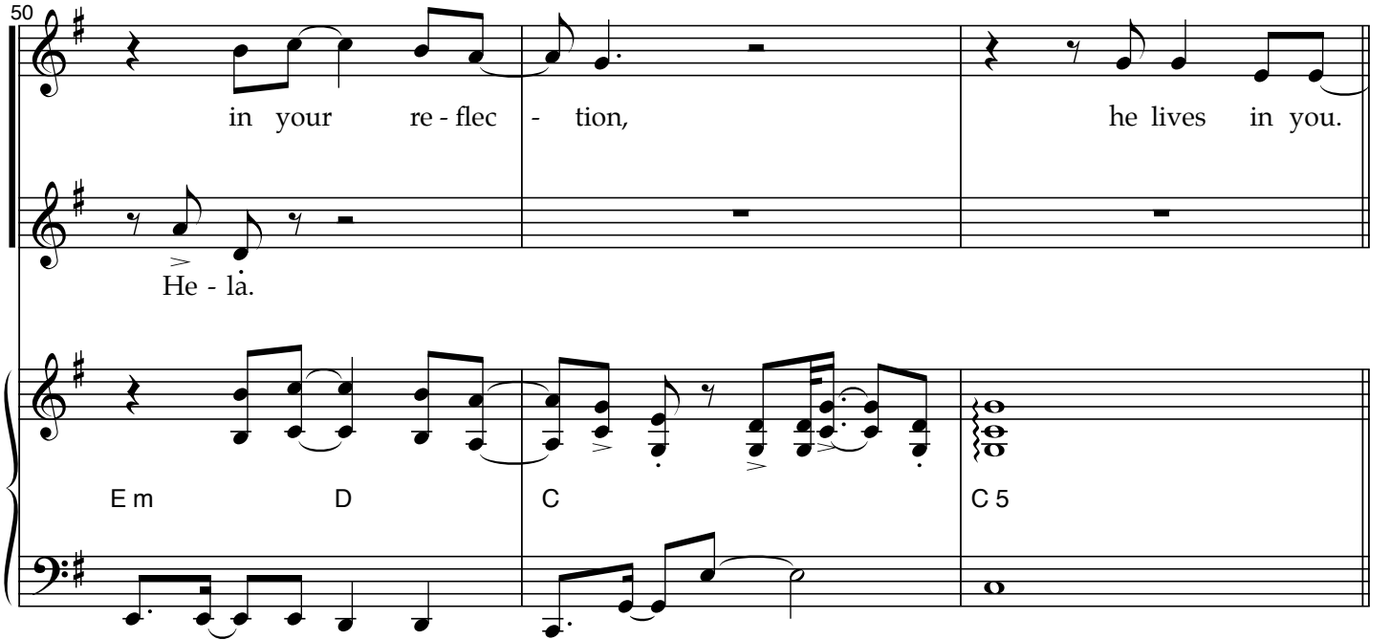

31
words and have faith.
Oh oh
Oh oh i - yo.
33
oh,
have faith.
Oh oh i - yo.


35
RAFIKI:
3
He lives in you.
ENSEMBLE 1:
He-la, hem ma-me - la. He-la, hem ma-me - la. He-la, hem ma-me - la. He-la.
ENSEMBLE 2:
He-la, hem ma-me - la. He-la, hem ma-me - la. He-la.
3

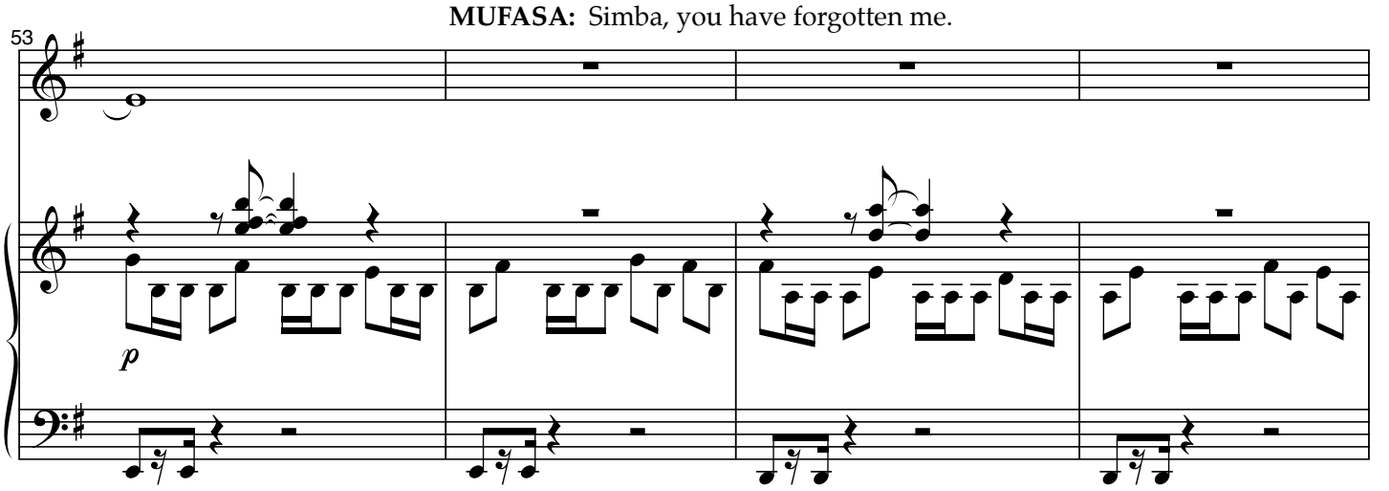

39
3
He lives in me.
ENSEMBLE:
He - la, hem ma-me - la. He - la.
3
C
G


41
He watch - es o -
He - la, hem ma-me - la. He - la.
D
43
- ver
ev - 'ry thing we see.
He - la, hem ma-me - la. He - la.
C
G

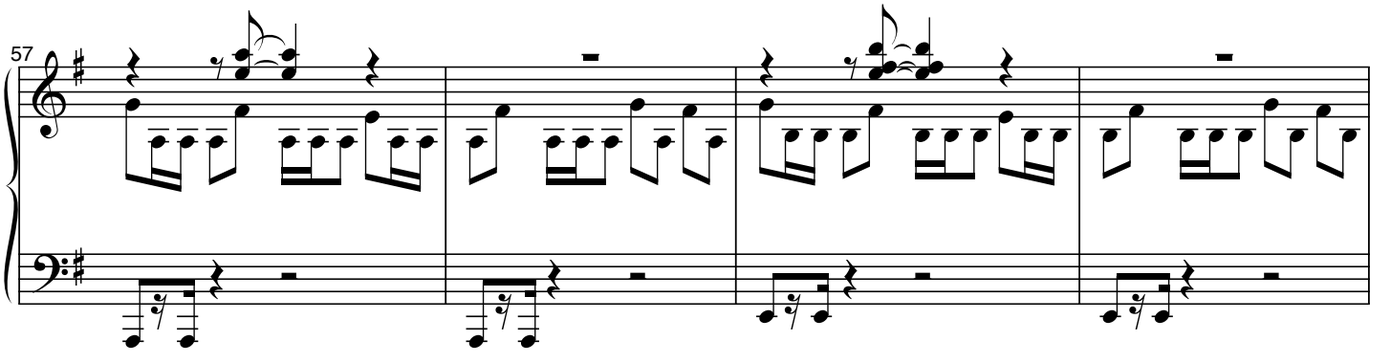

45
In - to the wat -
He - la, hem ma-me - la. He - la.
D
E m
D
47
- er,
in - to the truth,
He - la, hem ma-me - la. He - la. He - la, hem ma-me - la.
C
G
D



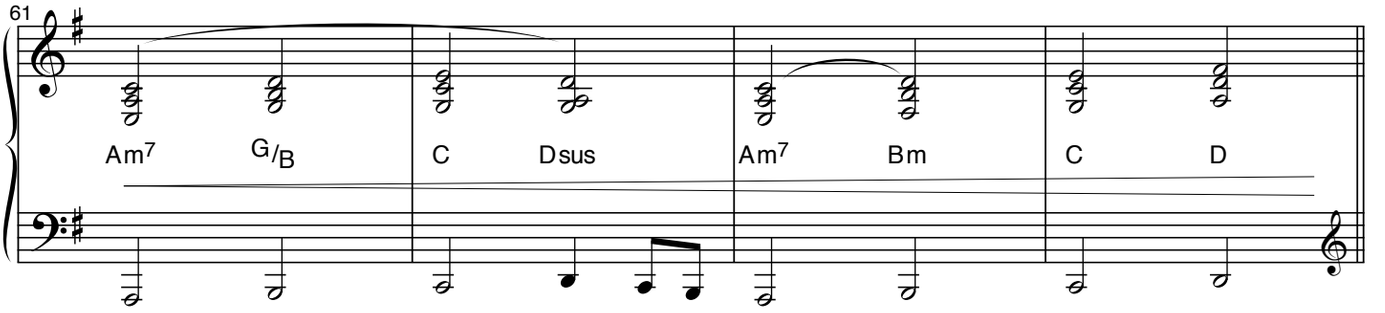
MUFASA: Simba...
SIMBA: Father?
MUFASA: Simba, you have forgotten me.



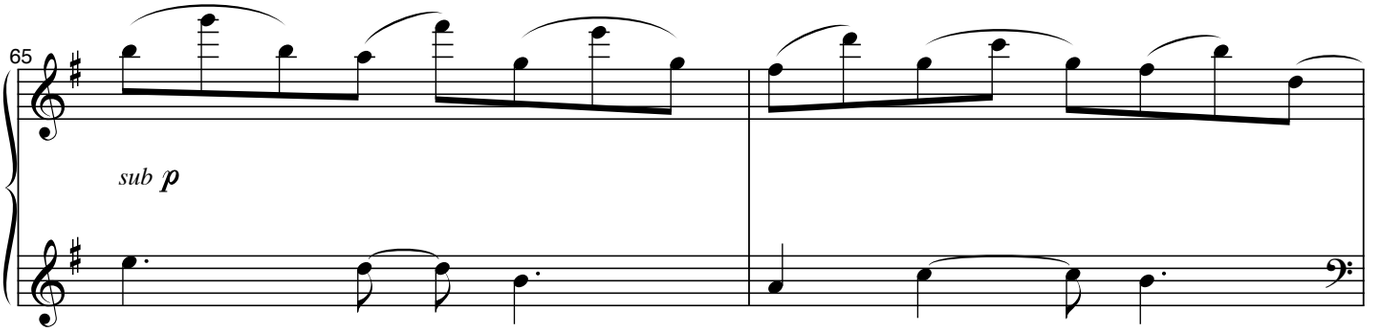
SIMBA: No! How could I?
MUFASA: You have forgotten who you are, and so, have forgotten me. Look inside yourself, Simba. You must take your place in the circle of life.



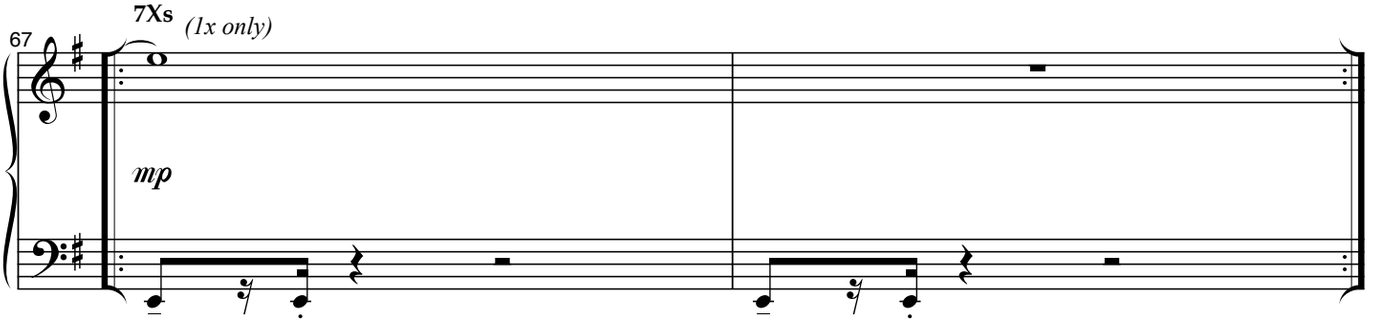
SIMBA: How can I go back? I'm not who I used to be.
MUFASA: Remember who you are... You are my son and the one true king.



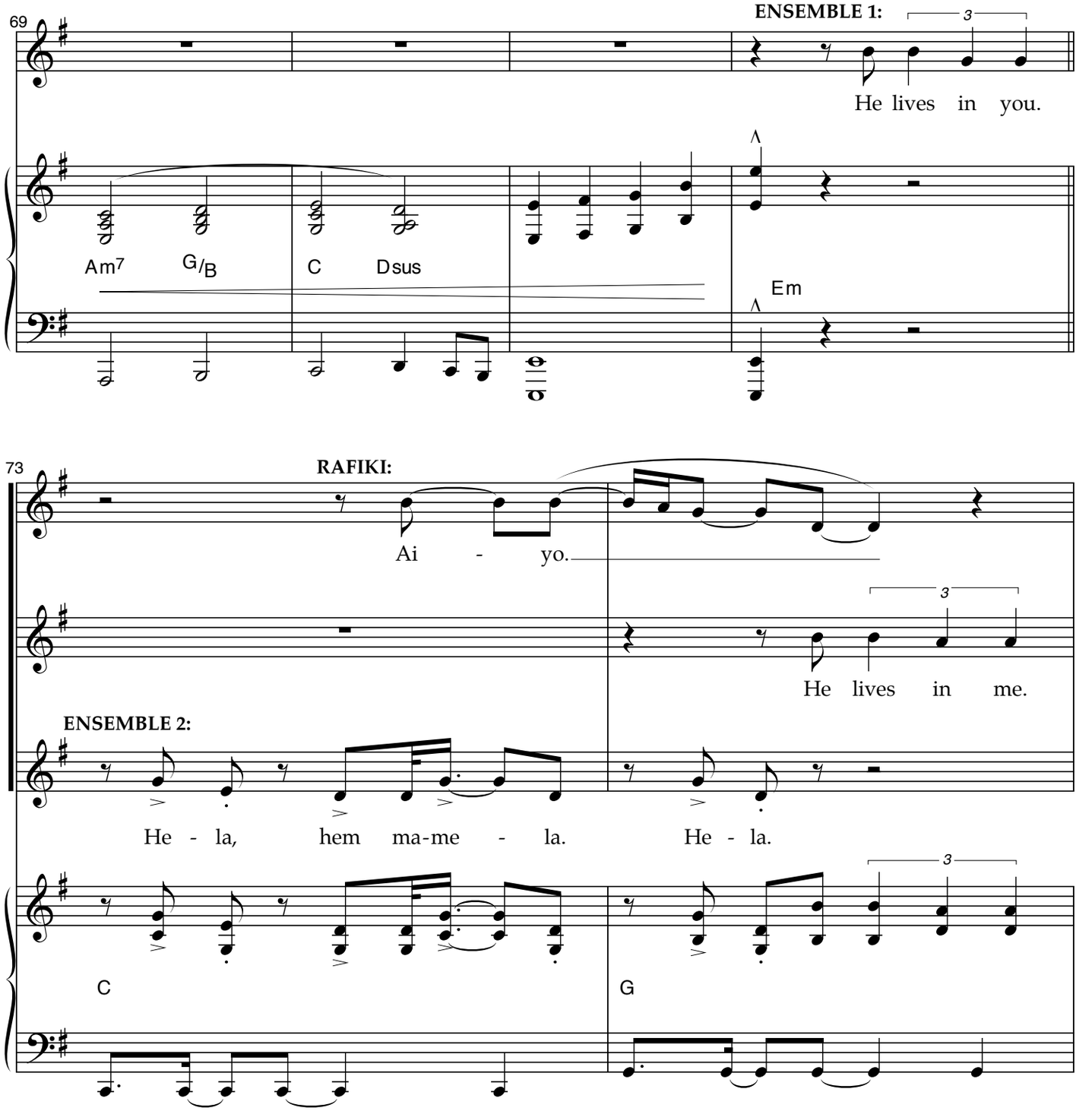
SIMBA: No! Wait! Don't leave me! Please! Don't leave me!

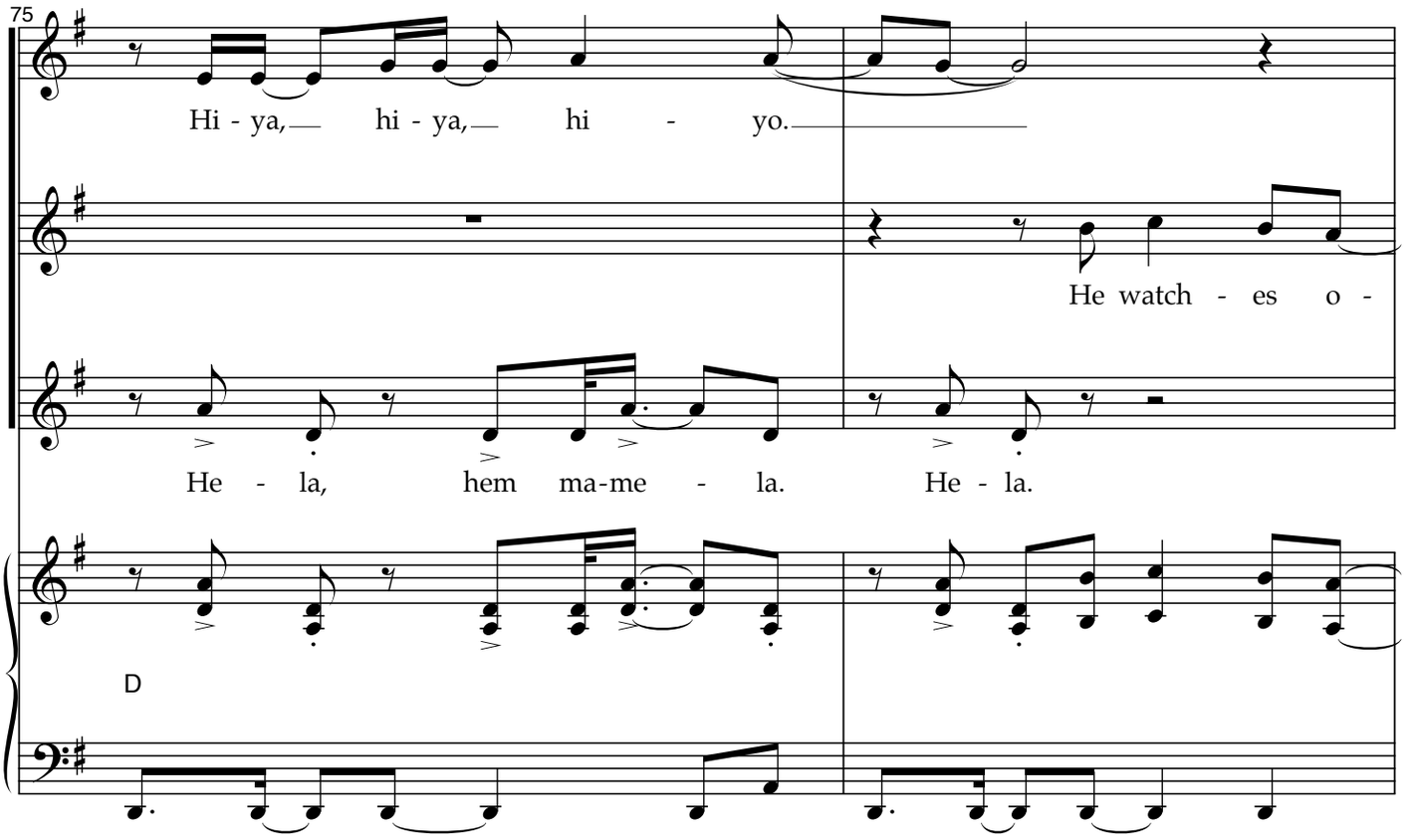


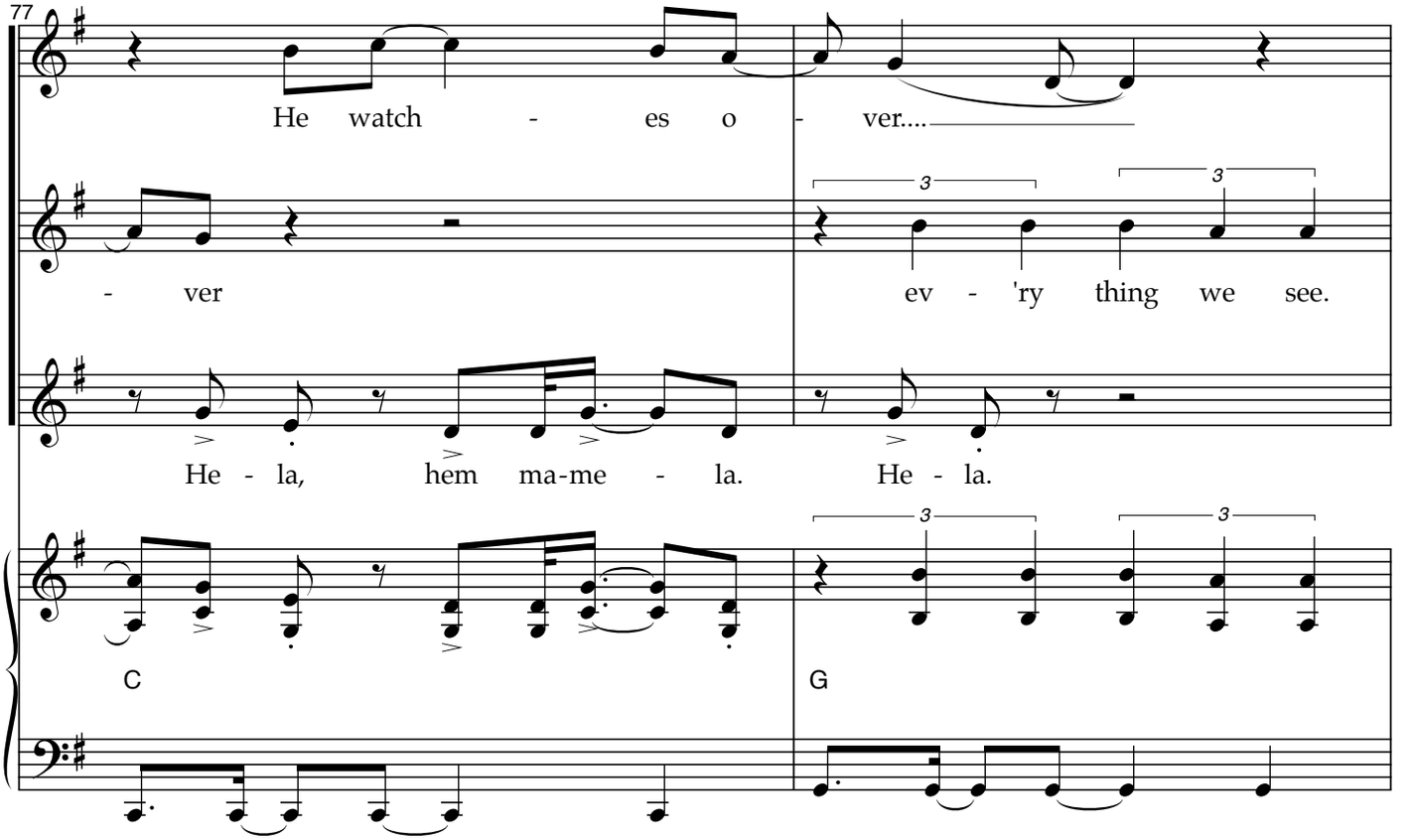
RAFIKI: Hey bo! What was that? The weather. Most peculiar, eh?
SIMBA: Yeah. Looks like the winds are changing.
RAFIKI: Ah... change is good.
SIMBA: But it's not easy. I know what I have to do. But it means facing my past.
Ow! Sheesh! What was that for?
RAFIKI: It doesn't matter. It's in the past.
SIMBA: 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.

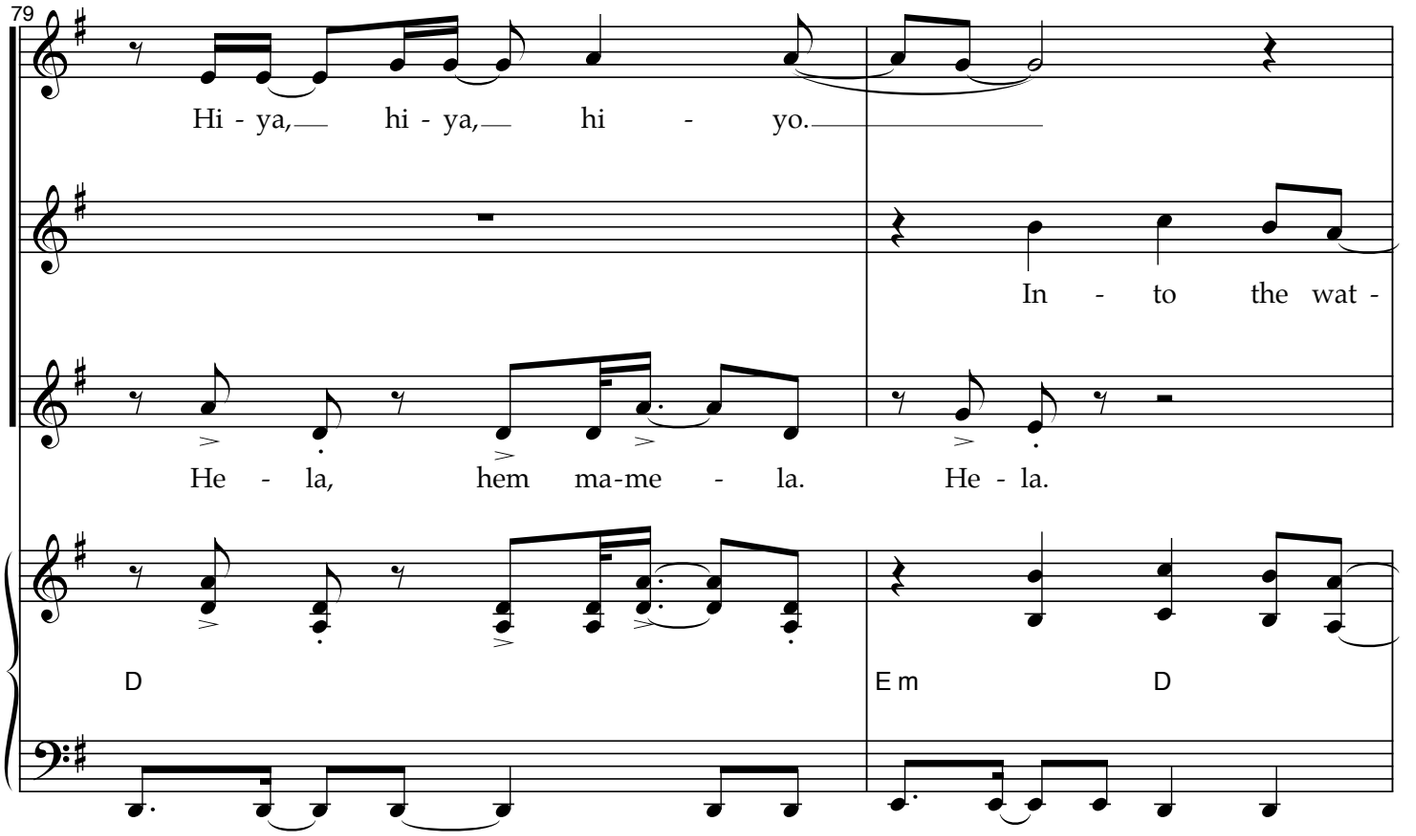


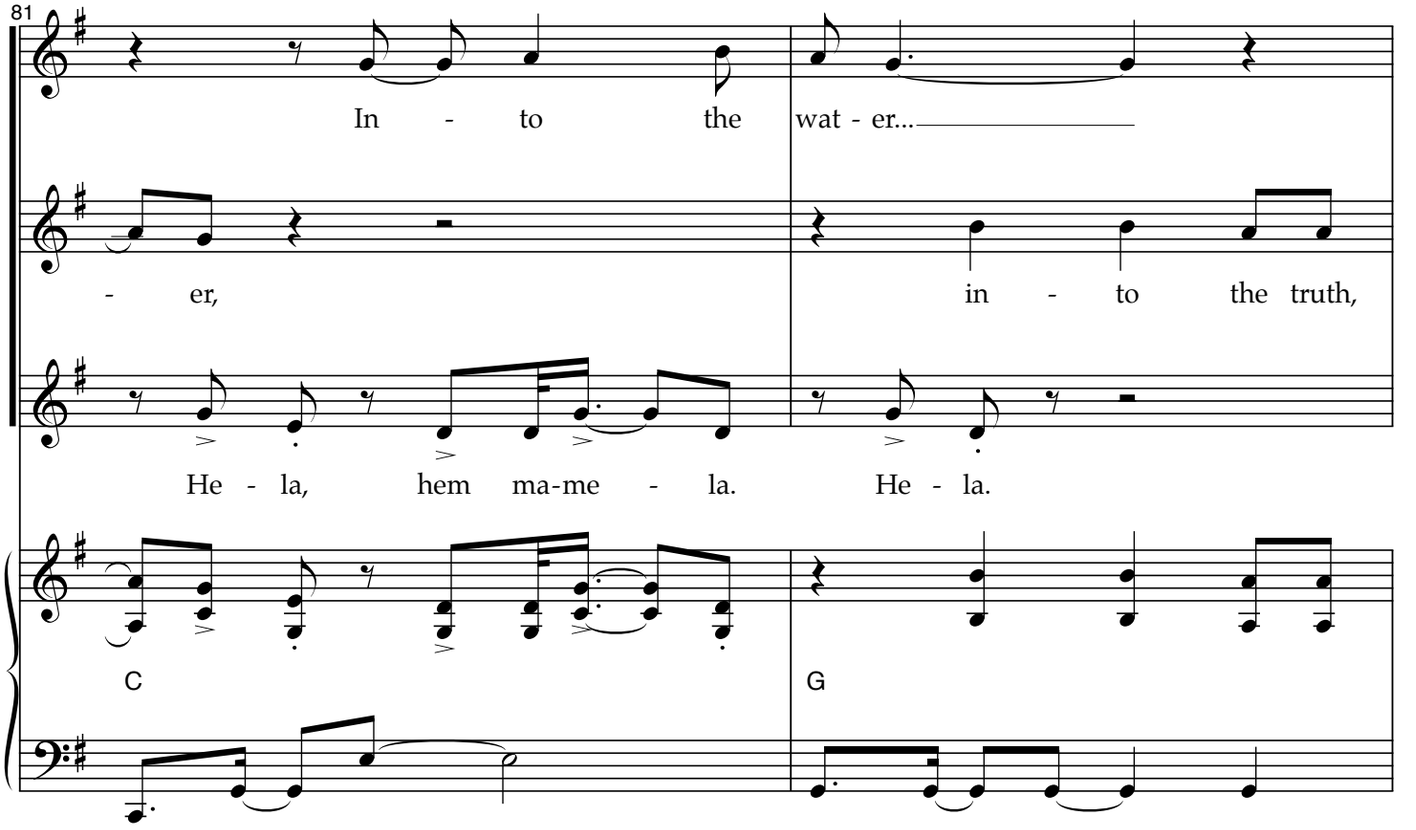
RAFIKI: ...You see? So what are you going to do now?
SIMBA: I'm going back!
RAFIKI: Good! Get out of here!

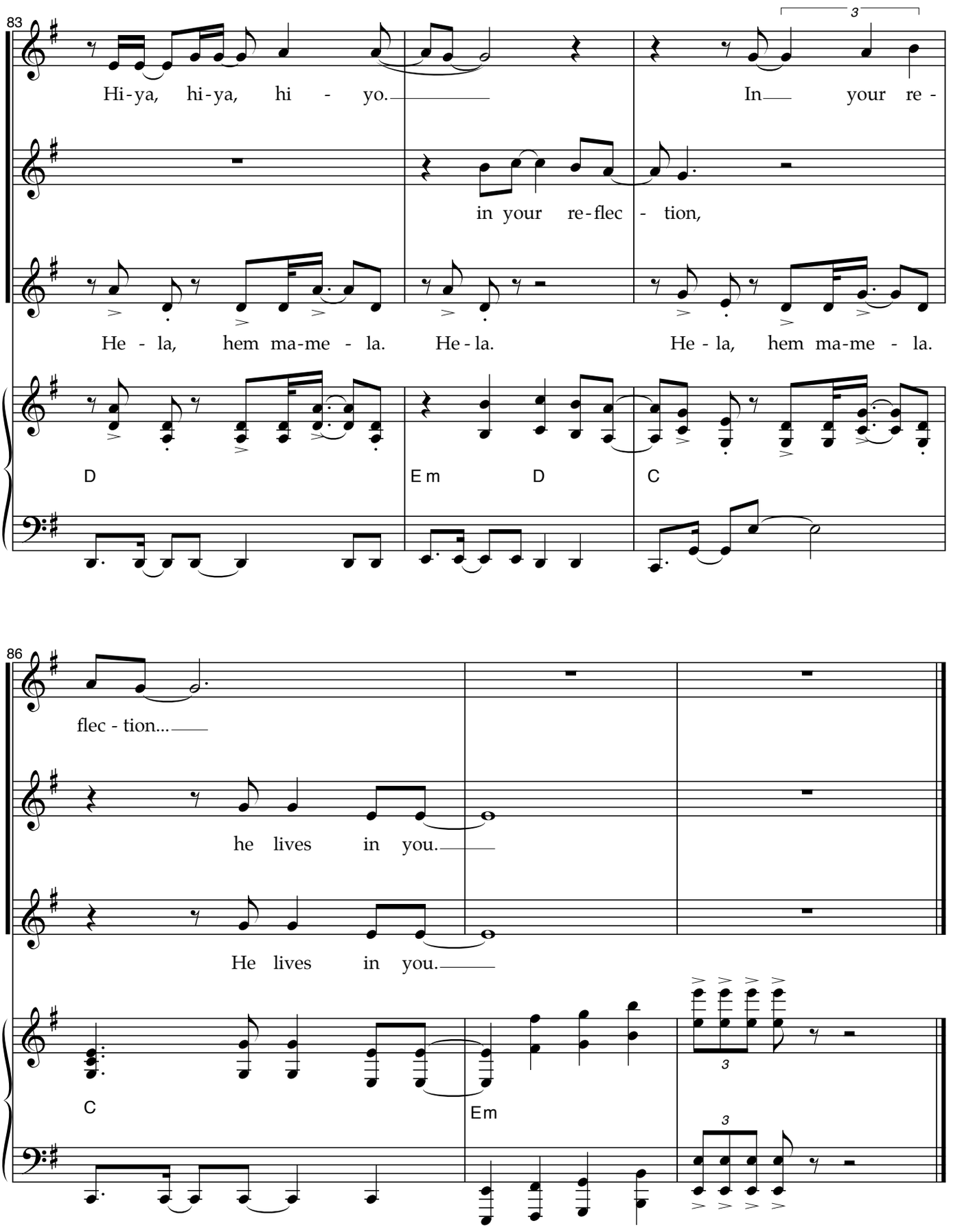



75
Hi - ya, hi - ya, hi - yo.
He watch - es o -
He - la, hem ma-me - la. He - la.
D


77
He watch - es o - ver....
- ver
ev - 'ry thing we see.
He - la, hem ma-me - la. He - la.
C
G


79
Hi - ya, hi - ya, hi - yo.
In - to the wat -
He - la, hem ma-me - la. He - la.
D
E m
D

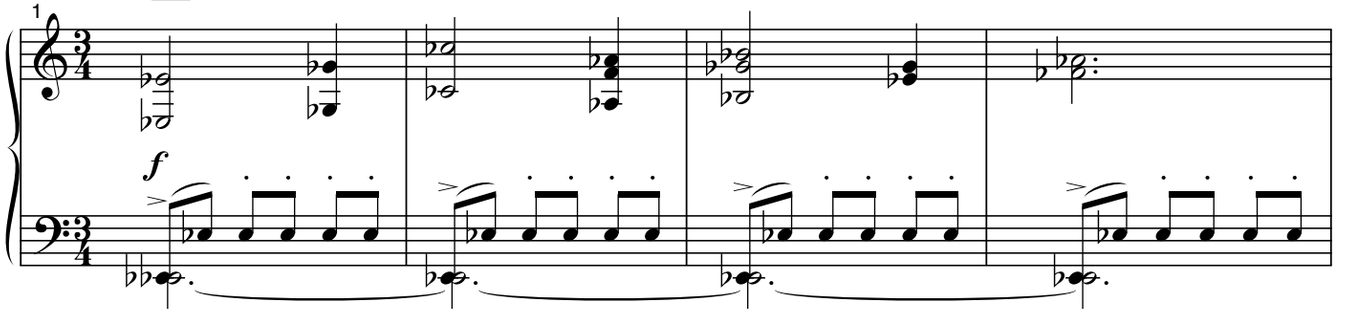

81
In - to the wat - er...
- er,
in - to the truth,
He - la, hem ma-me - la. He - la.
C
G


83
Hi-ya, hi-ya, hi - yo.
In your re -
in your re-flec - tion,
He - la, hem ma-me - la.
He - la.
He - la, hem ma-me - la.
D
E m
D
C
86
flec - tion...
he lives in you.
He lives in you.
C
Em

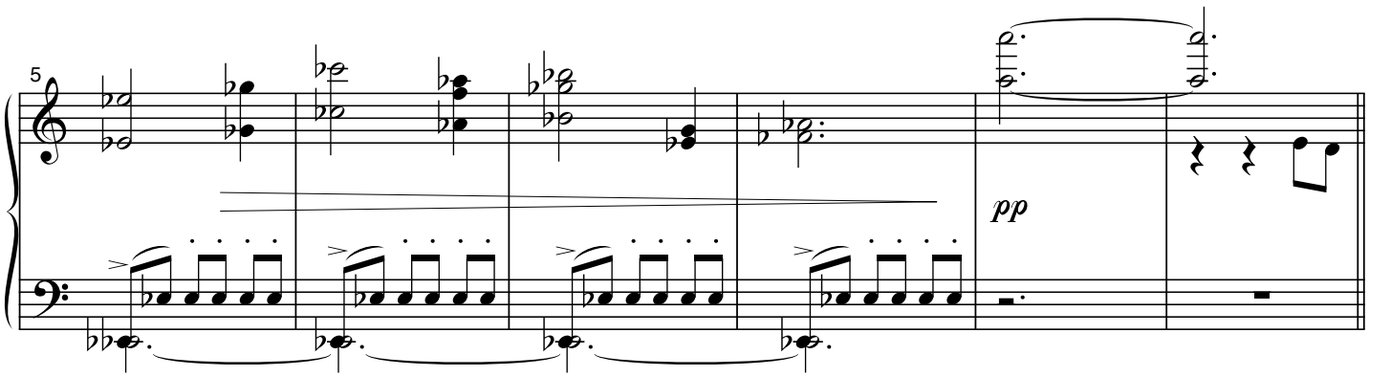
RETURN TO THE PRIDELANDS

CUE:

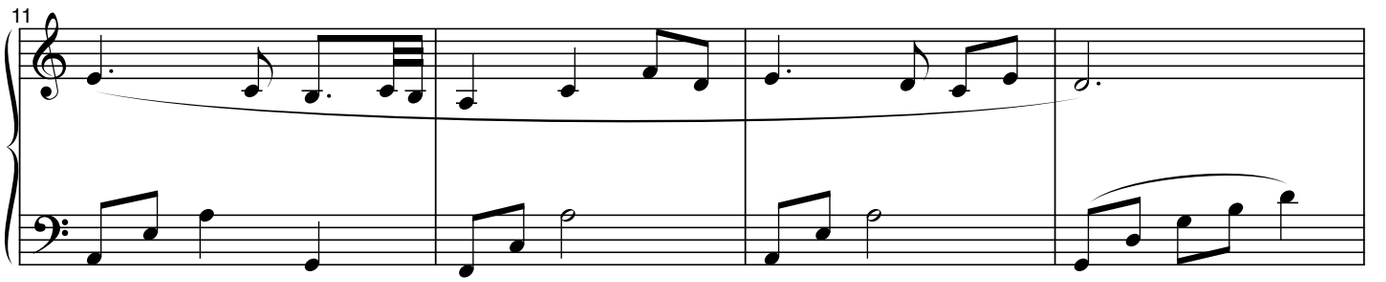
TIMON, PUMBAA: Ohh-hhh...
NALA: Come **on!**



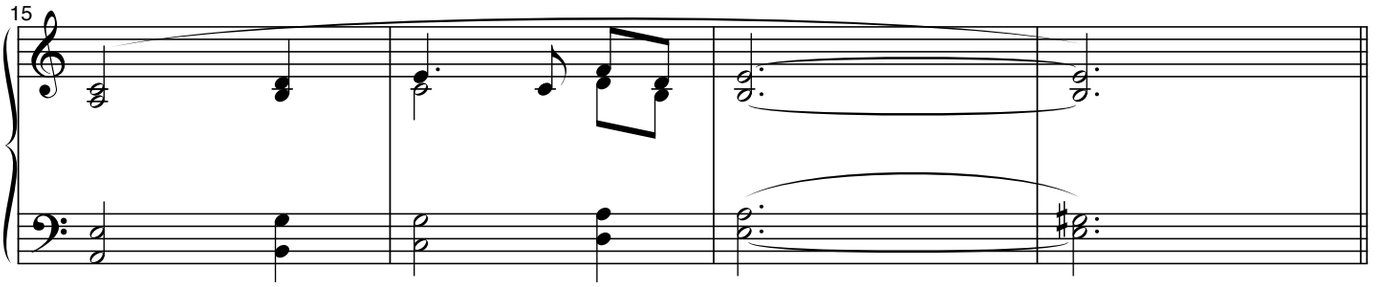
NALA: Simba!
SIMBA: Nala...
NALA: What made you come back?



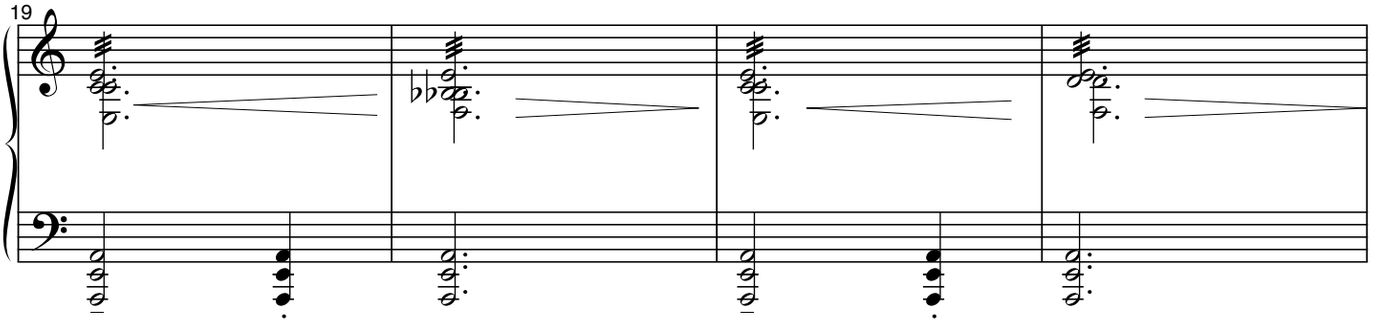
SIMBA: I finally got some sense knocked into me. This is my kingdom.
If I don't fight for it, who will?
NALA: I will.



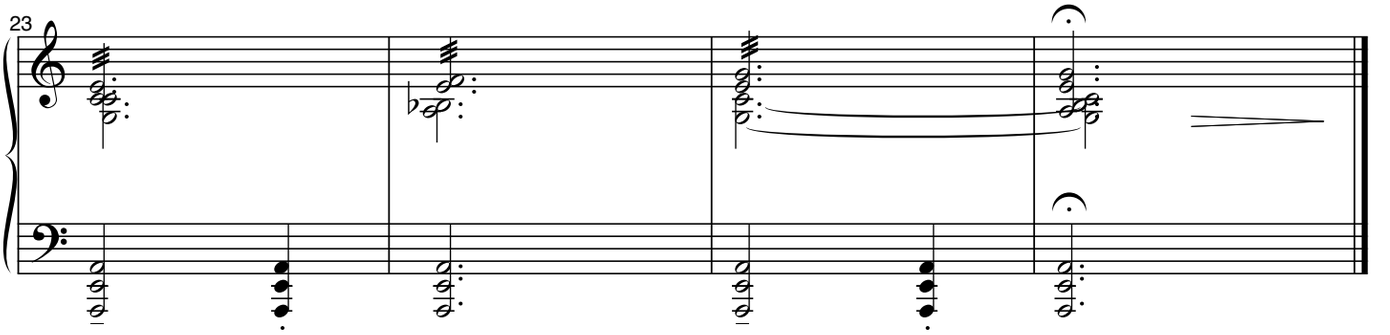
TIMON: Count us in, too.
PUMBAA: At your service, my liege.
ED: Huh?
SIMBA: Shhh! Follow me.



TIMON: We're gonna fight your uncle for this?!?
SIMBA: Yes, Timon. This is my home.



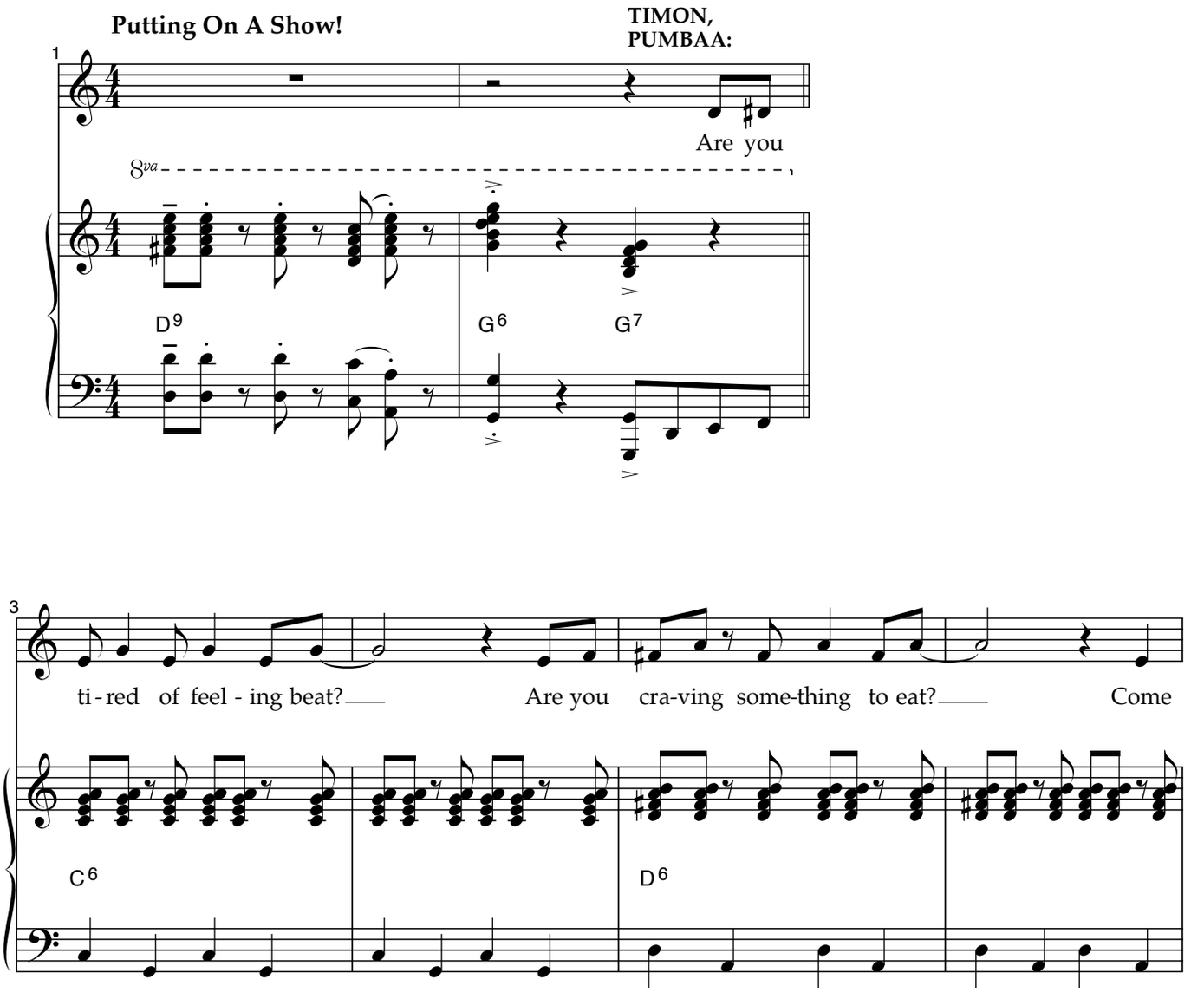
TIMON: Talk about your fixer-upper! And hyenas! I hate hyenas! So what's the plan for getting past those guys?
SIMBA: Nala, rally the lionesses. You guys, create a distraction. I'll deal with Scar.

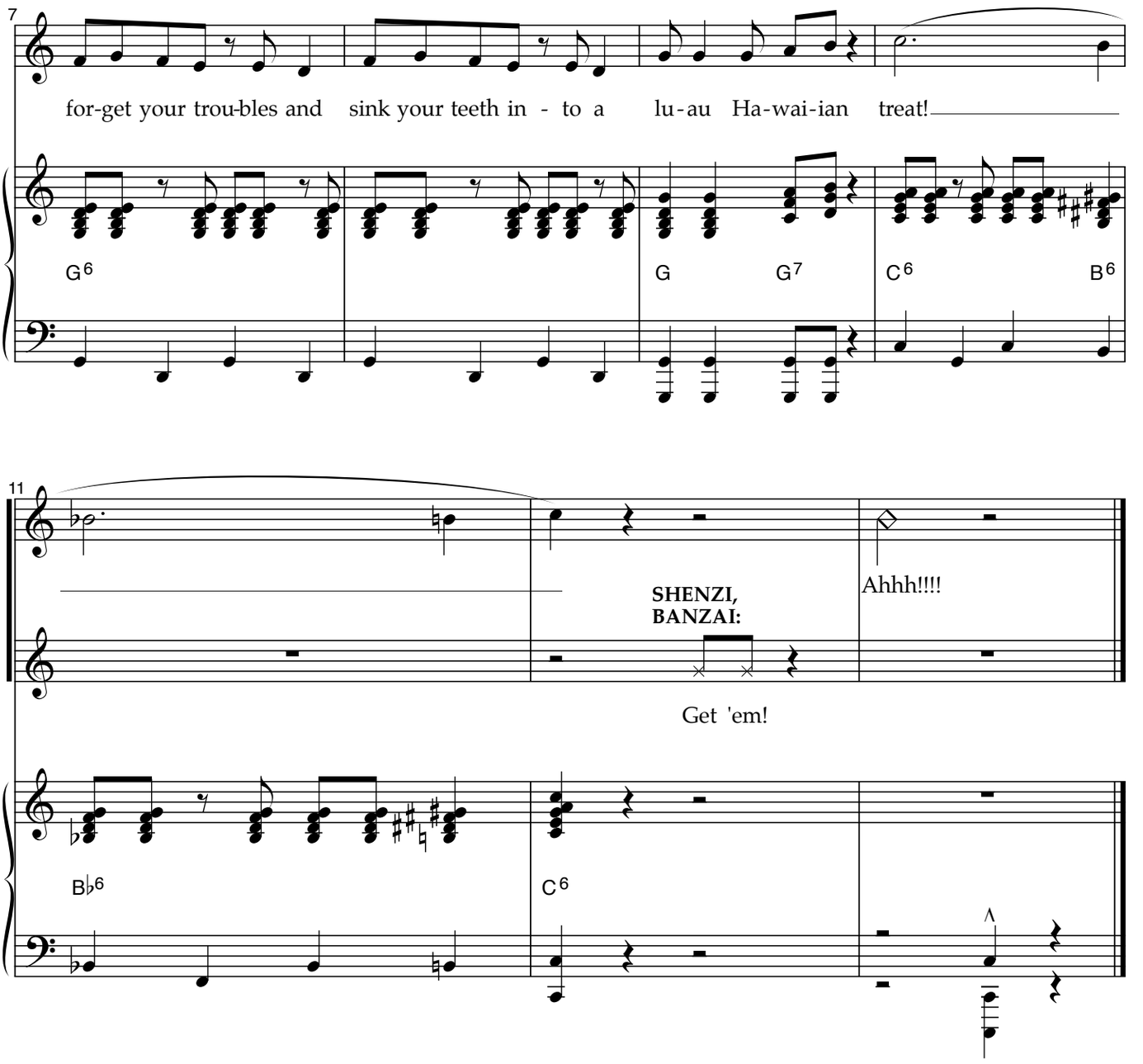


LUAU HAWAIIAN TREAT

CUE:

TIMON: Create a distraction? What does he want me to do – put on a dress and dance the hula?
PUMBAA: **Here!**



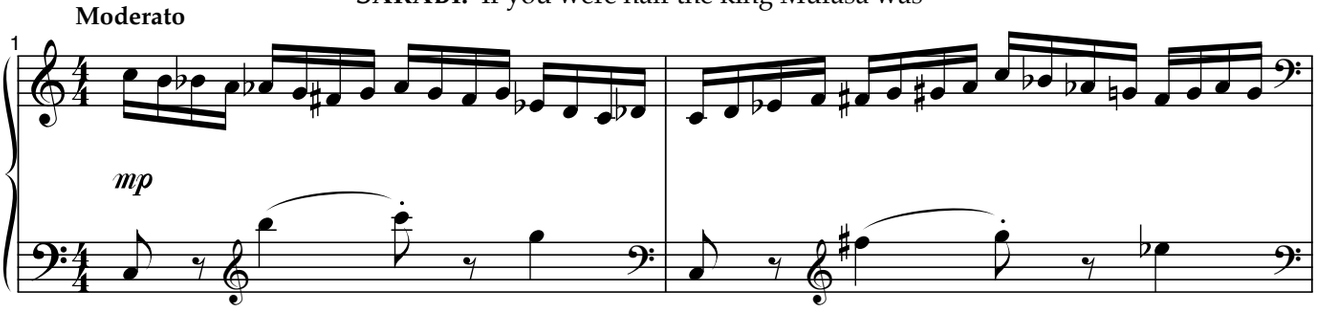

7
for-get your trou-bles and sink your teeth in - to a lu-au Ha-wai-ian treat!
G6
G
G7
C6
B6
11
SHENZI,
BANZAI:
Ahhh!!!!
Get 'em!
B♭6
C6

SCAR'S LAST STAND (PART 1)

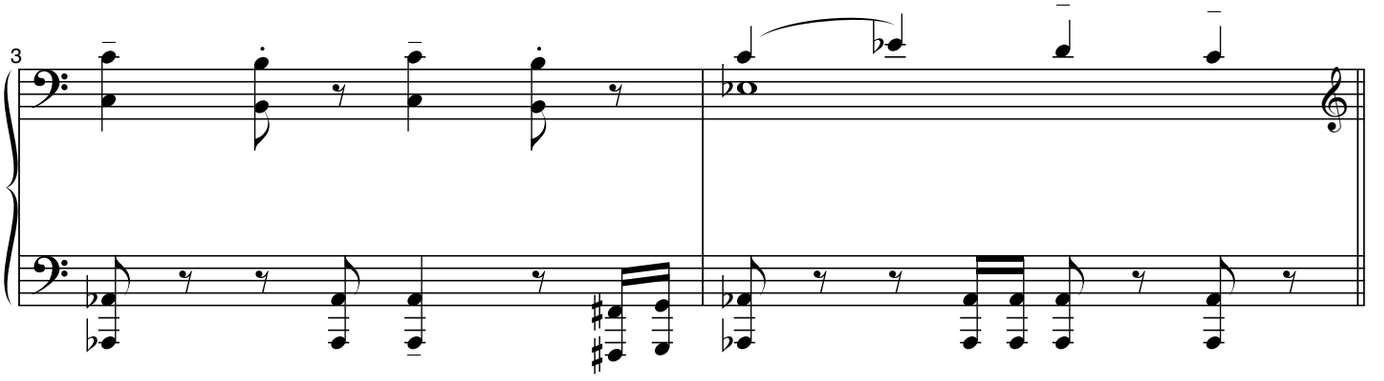
CUE:

SCAR: We're not going anywhere.
SARABI: Then you are sentencing us to death.
SCAR: So be **it.**

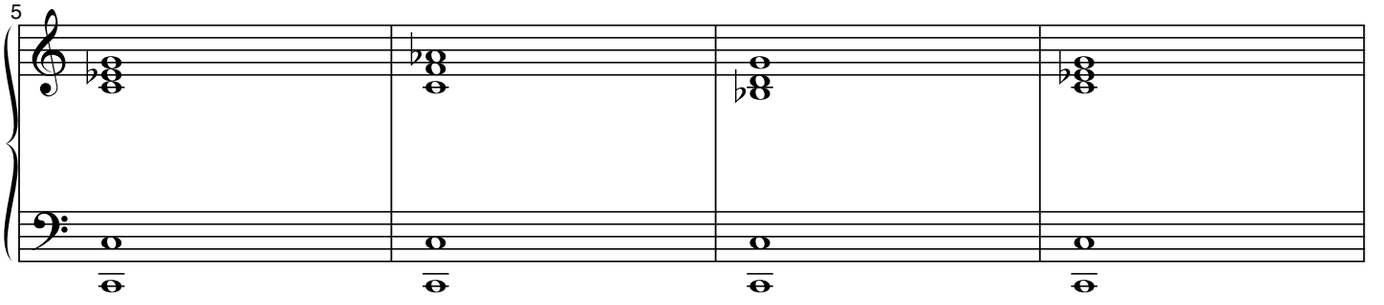
SARABI: If you were half the king Mufasa was—



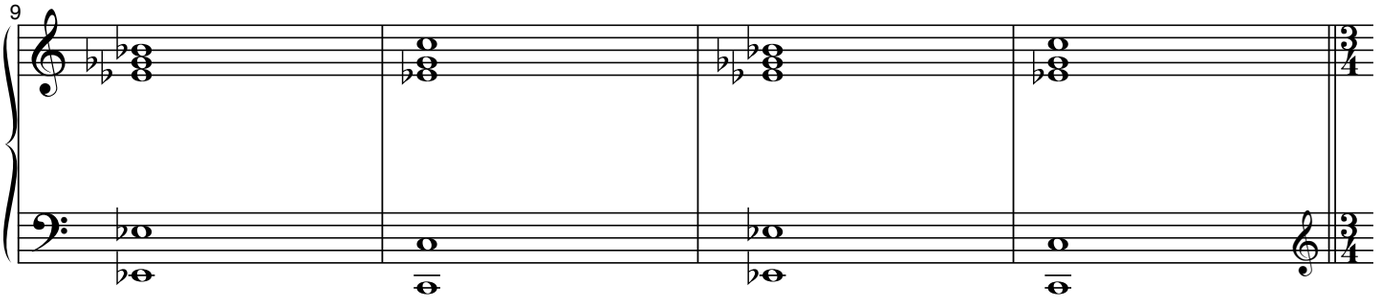
SCAR: I am ten times the king Mufasa was!



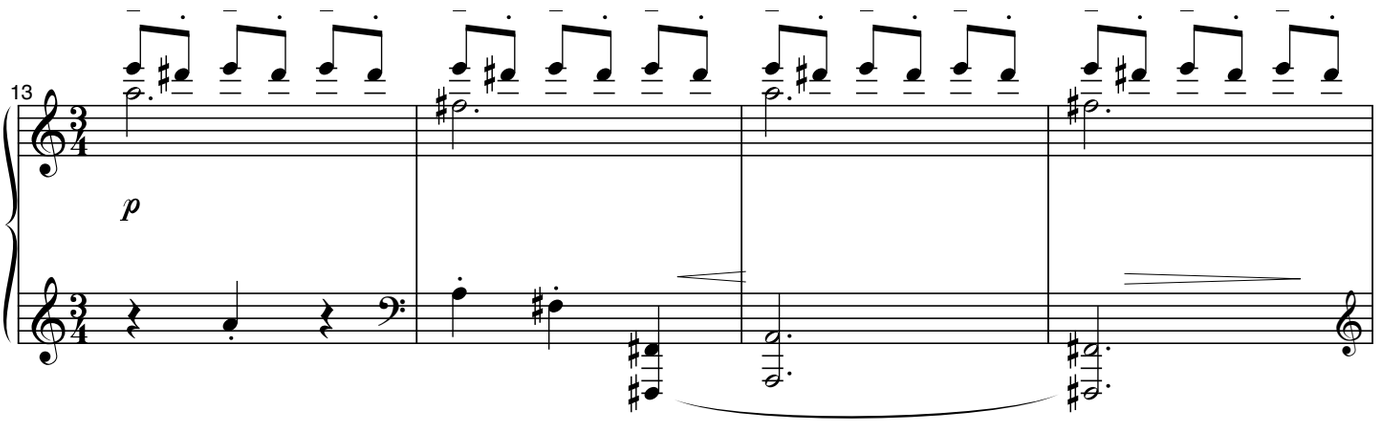
SIMBA: No, Scar!
SARABI: Mufasa?
SCAR: Mufasa...? No! It can't be. You're dead!
SIMBA: No. It's me, Mom.



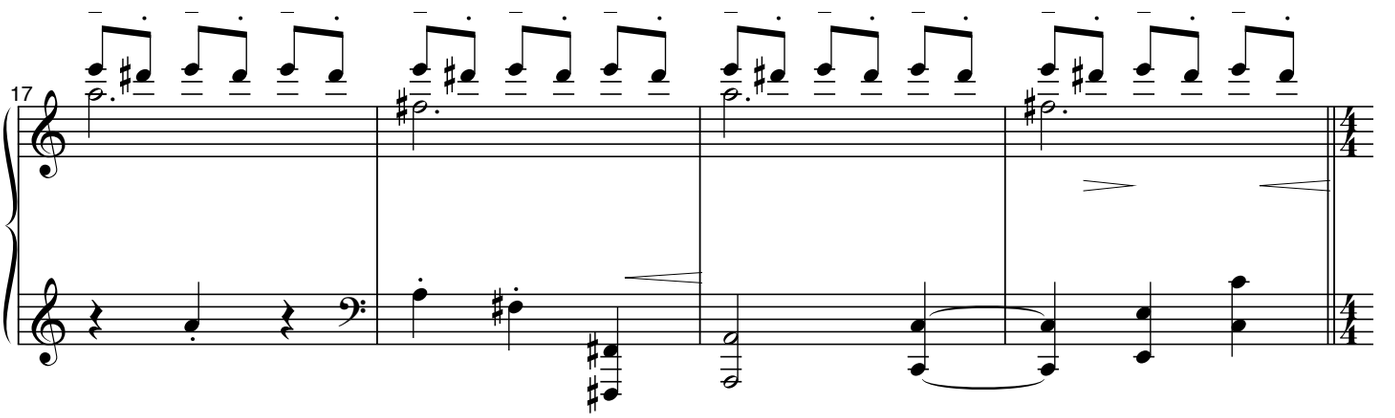
SARABI: Simba...? You're alive! How can that be?
SIMBA: It doesn't matter. I'm home.
SCAR: Simba! I'm a little surprised to see you... alive.



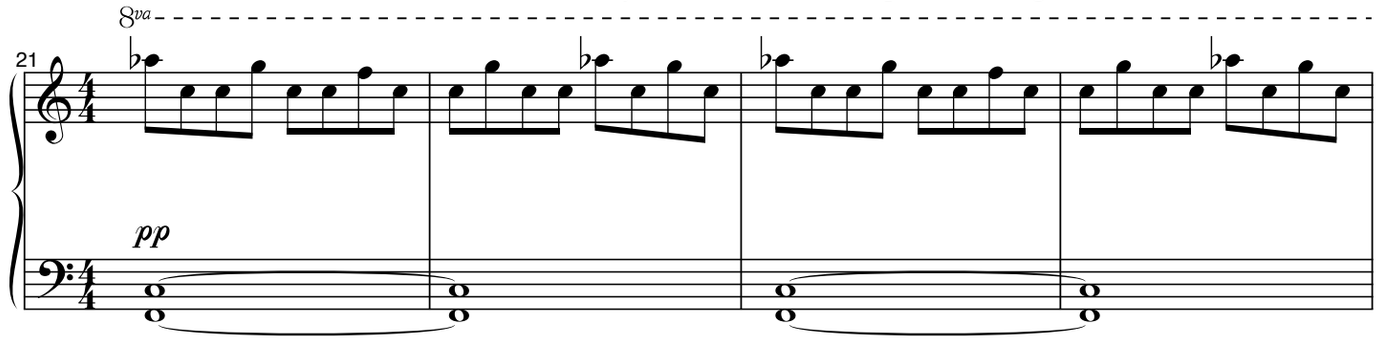
SIMBA: Give me one good reason why I shouldn't rip you apart.
SCAR: Simba, Simba, Simba, you must understand. The pressures of ruling a kingdom—



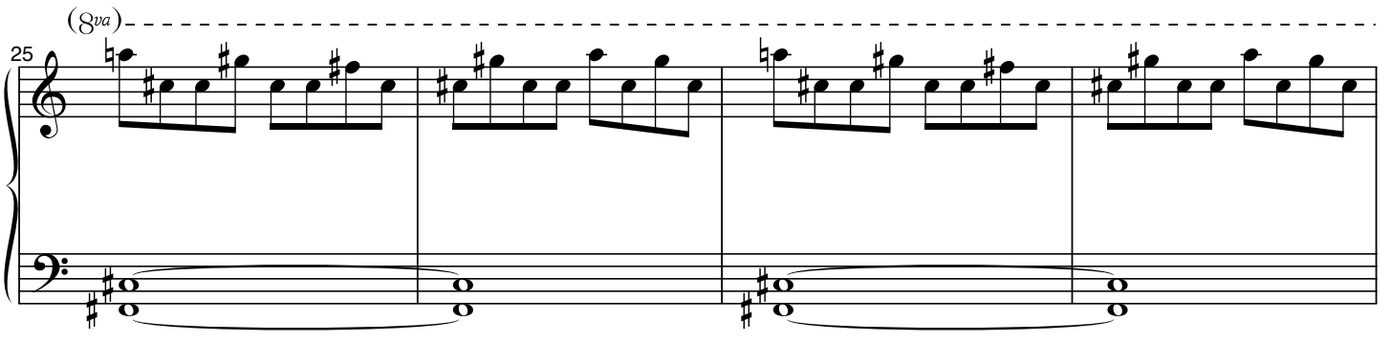
SIMBA: Are no longer yours. Step down, Scar.
SCAR: Oh... well I would, naturally. But there is one little problem. You see them? They think I'm king.



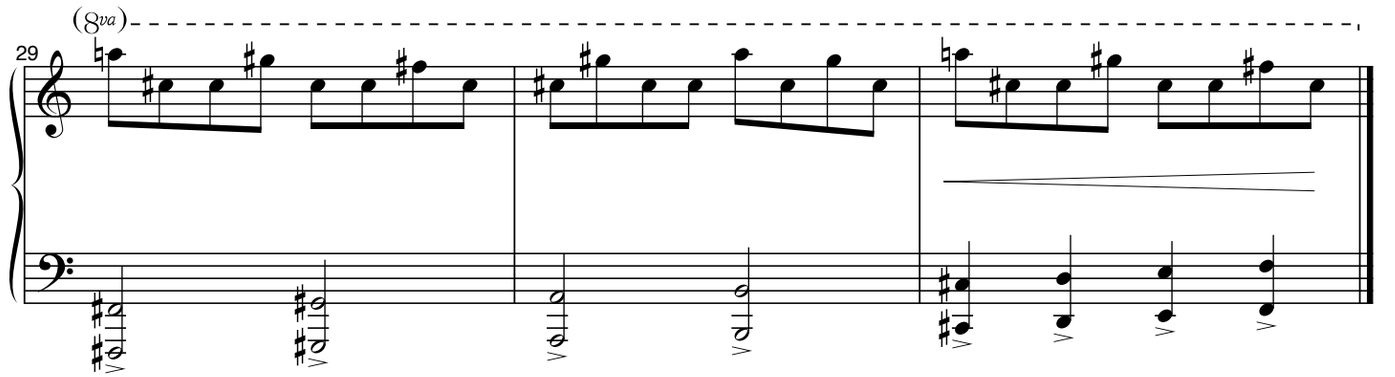
NALA: Well, we don't. Simba is the rightful king.
SCAR: Oh look... the cat came back.
SIMBA: The choice is yours, Scar. Either step down or fight.



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: 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.



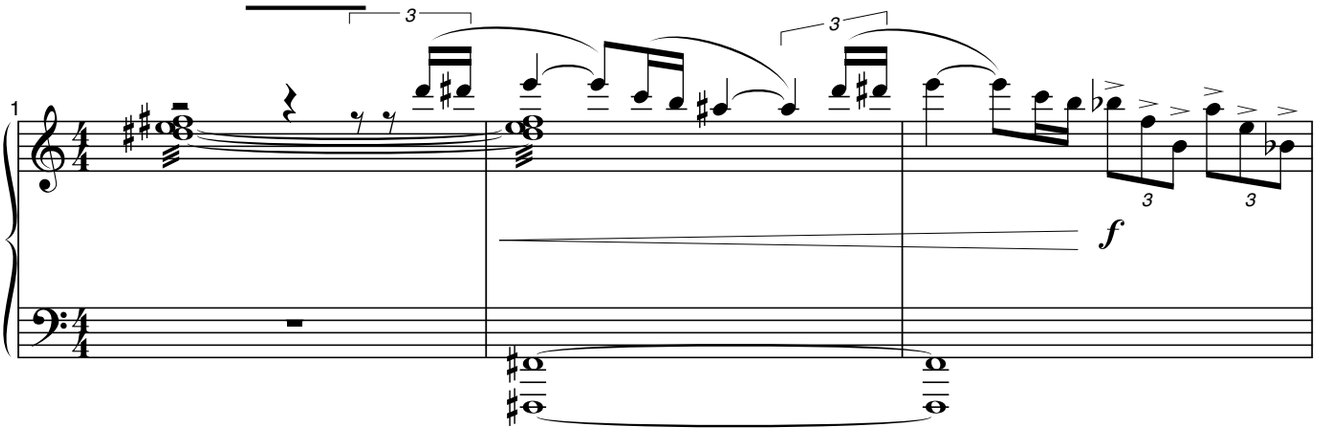
30

SCAR'S LAST STAND (PART 2)

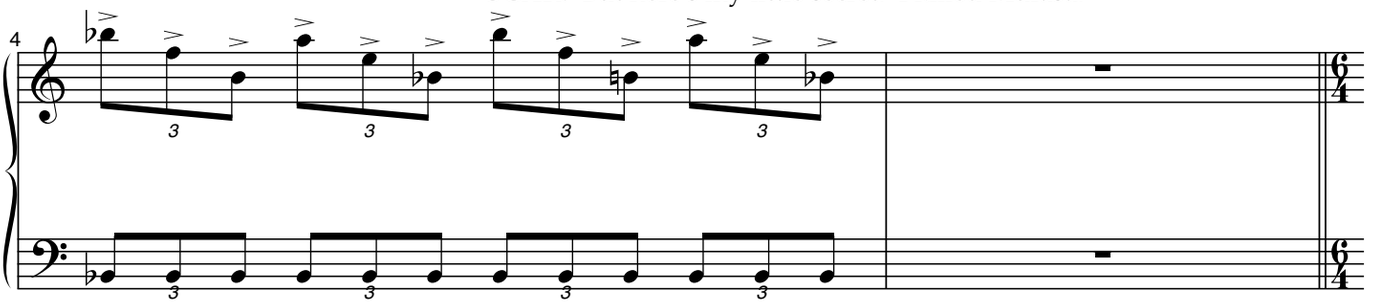
CUE:

SIMBA: No.
SCAR: Then you're guilty!
SIMBA: No! I'm not a **murderer.**

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

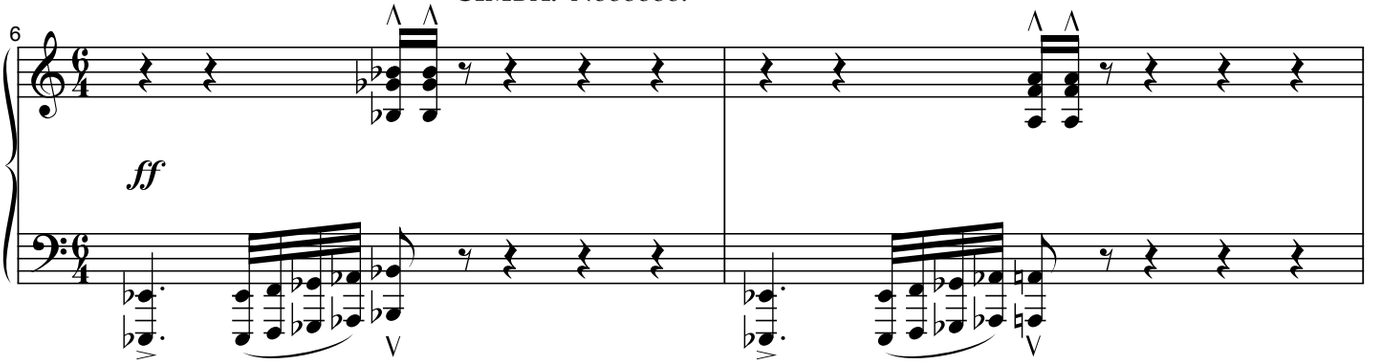


SCAR: But here's my little secret: I killed Mufasa.



SIMBA: Noooooo!

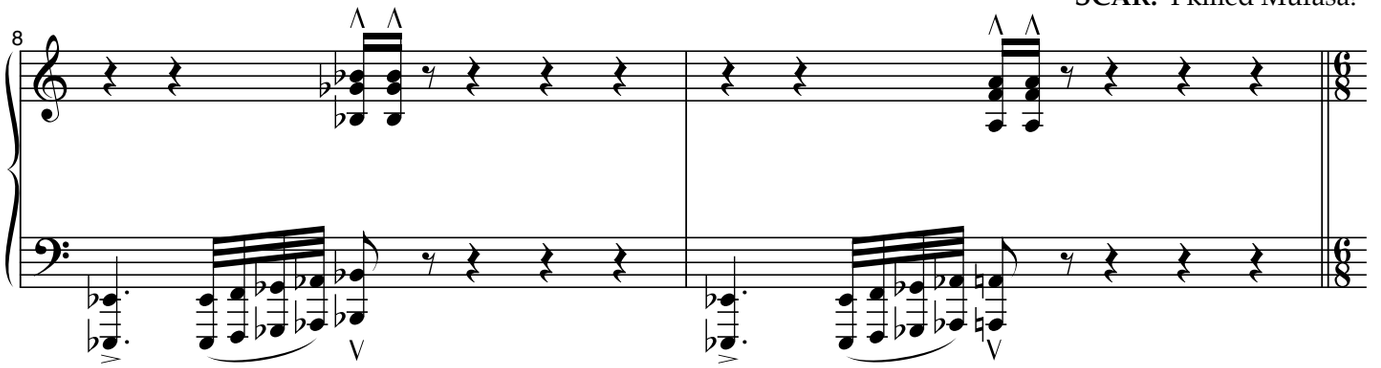
SCAR: No! Simba – please.



SIMBA: Tell them the truth.

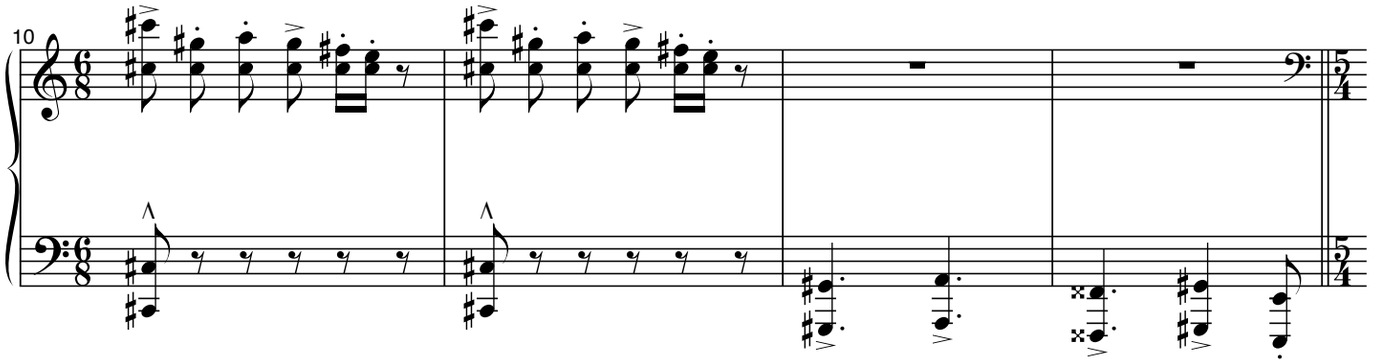
SCAR: I killed Mufasa!

8



SIMBA: You're the murderer!
SCAR: Have mercy. Please. I beg you.
SIMBA: You don't deserve to live.

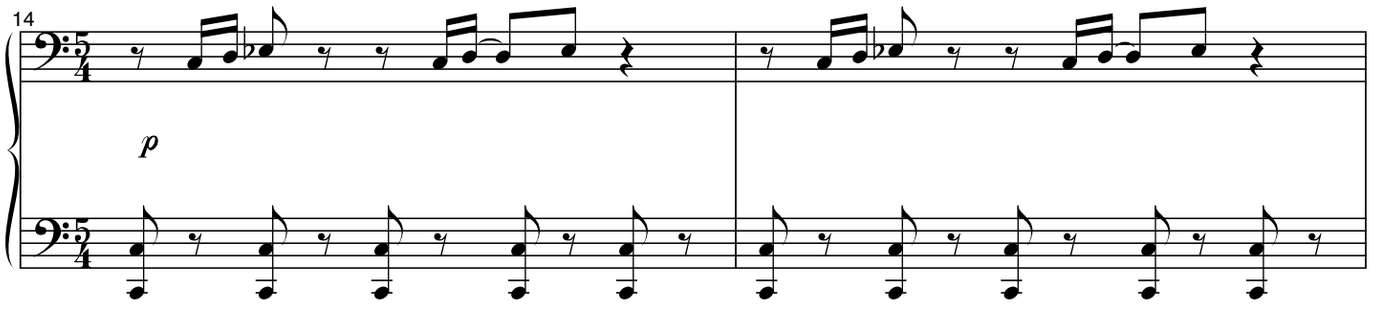
10



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?

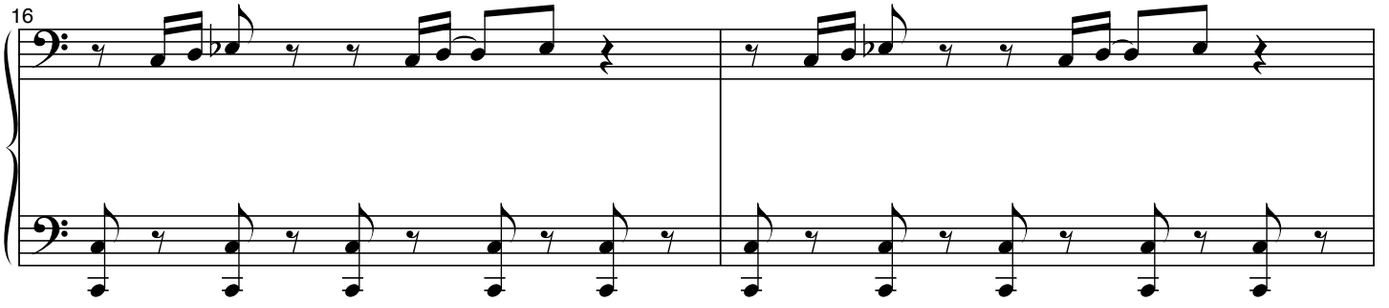
14

p

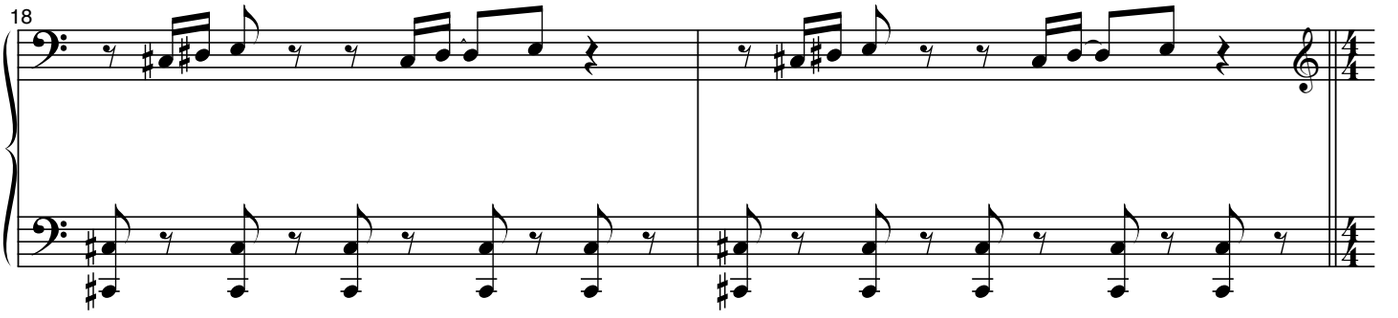


SIMBA: No, Scar. I'm not like you.

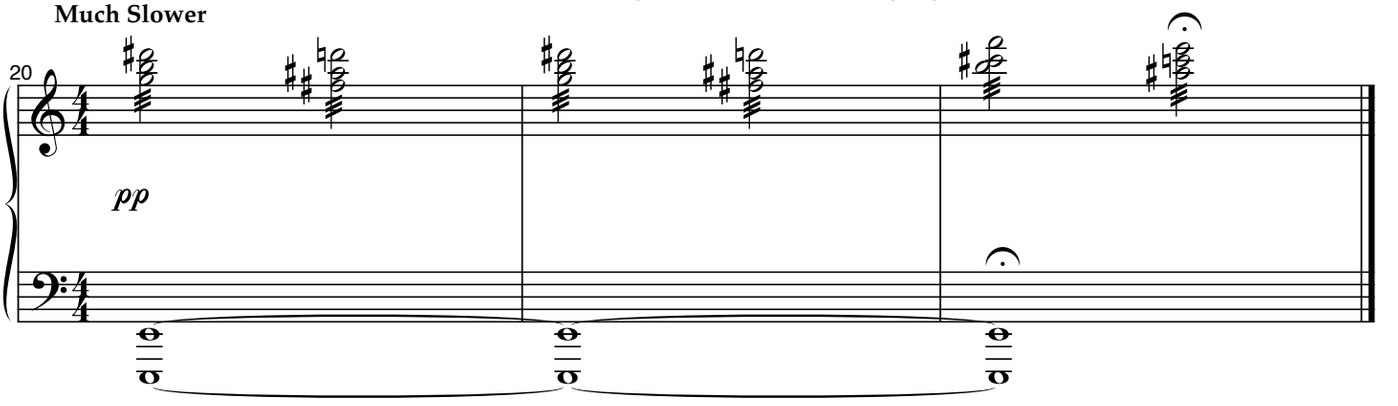
16



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



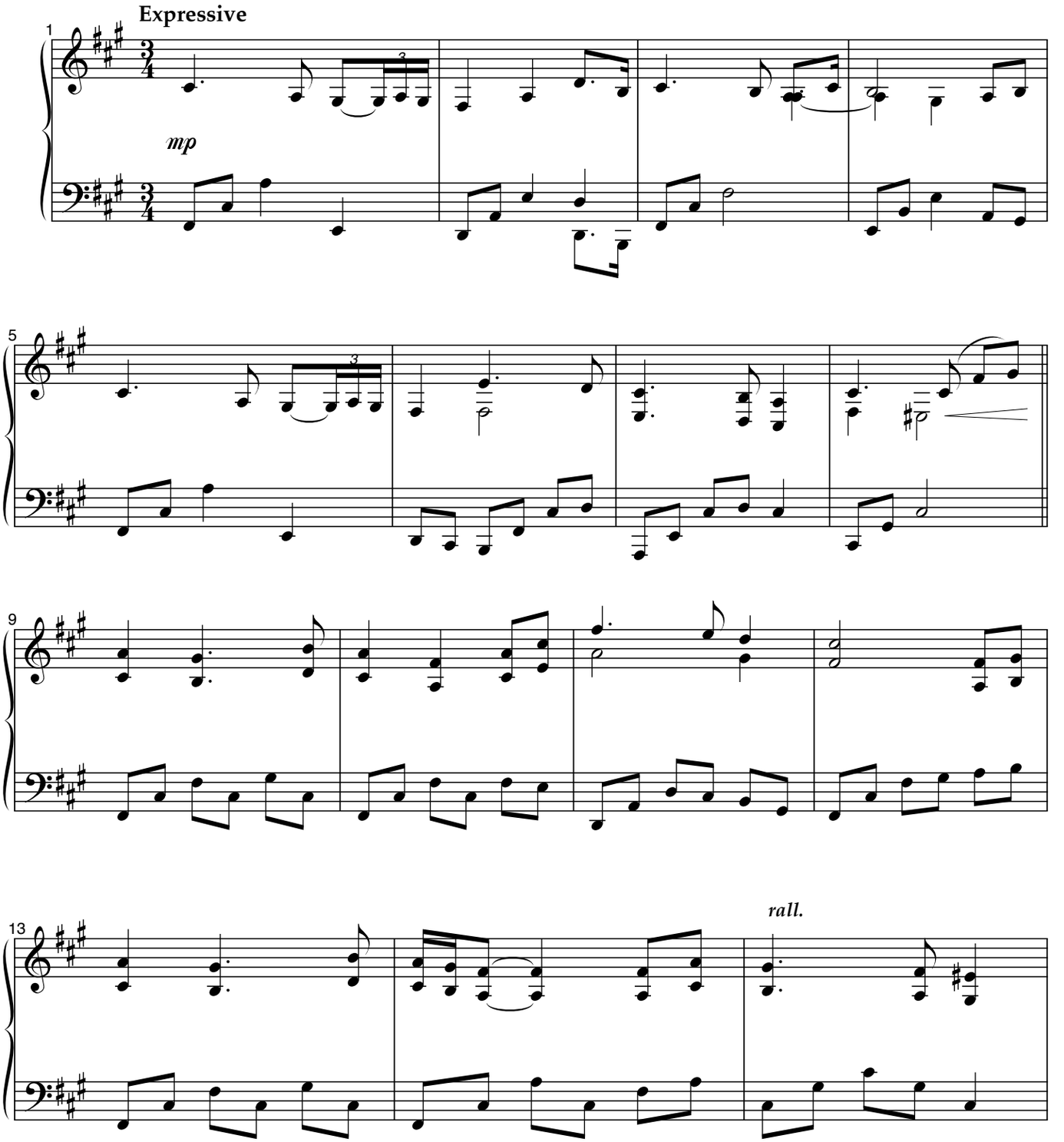
SIMBA: Run. Run away, Scar. Run away and never return.
SCAR: Yes. Of course. As you wish... Your... Majesty.

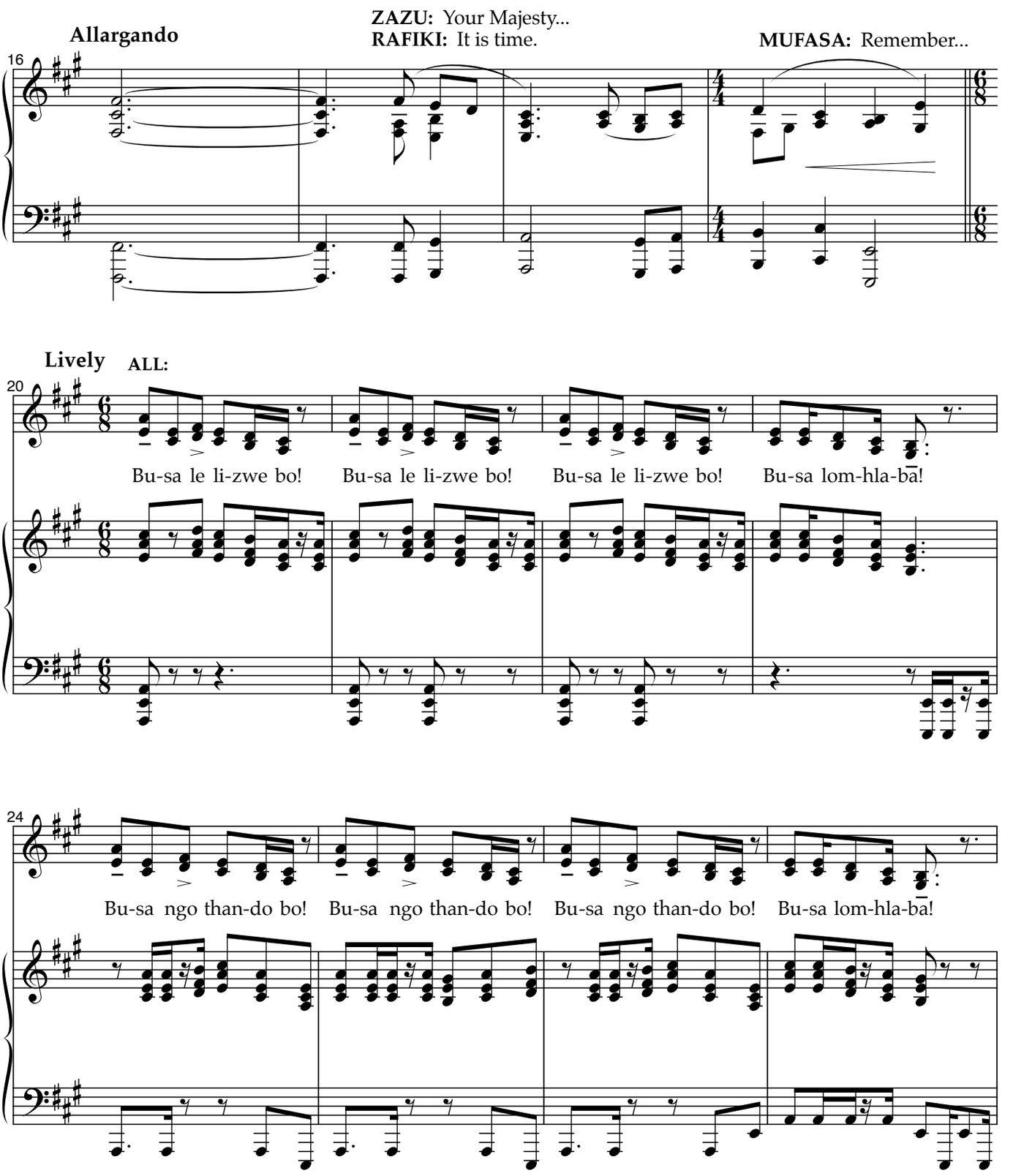


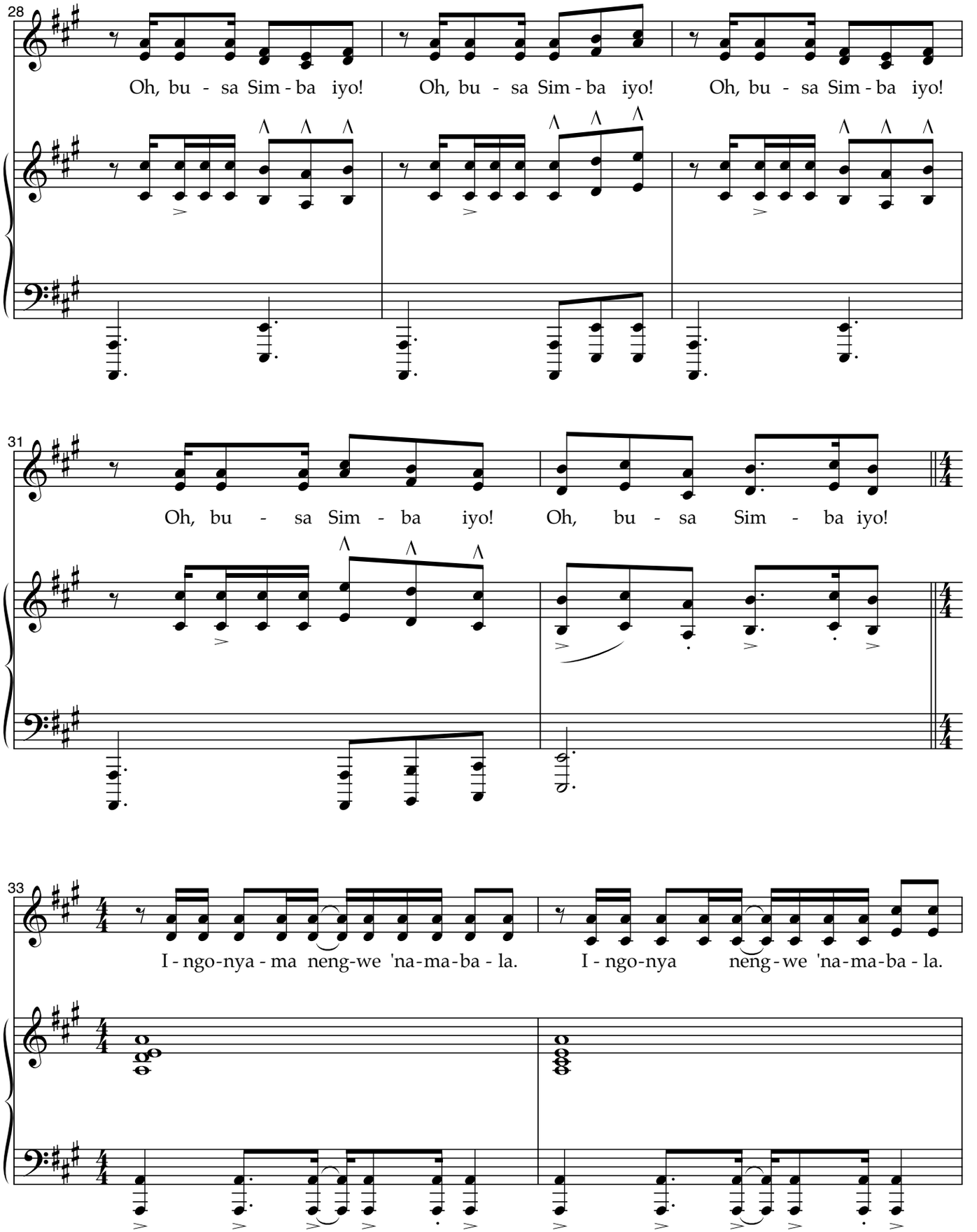
FINALE

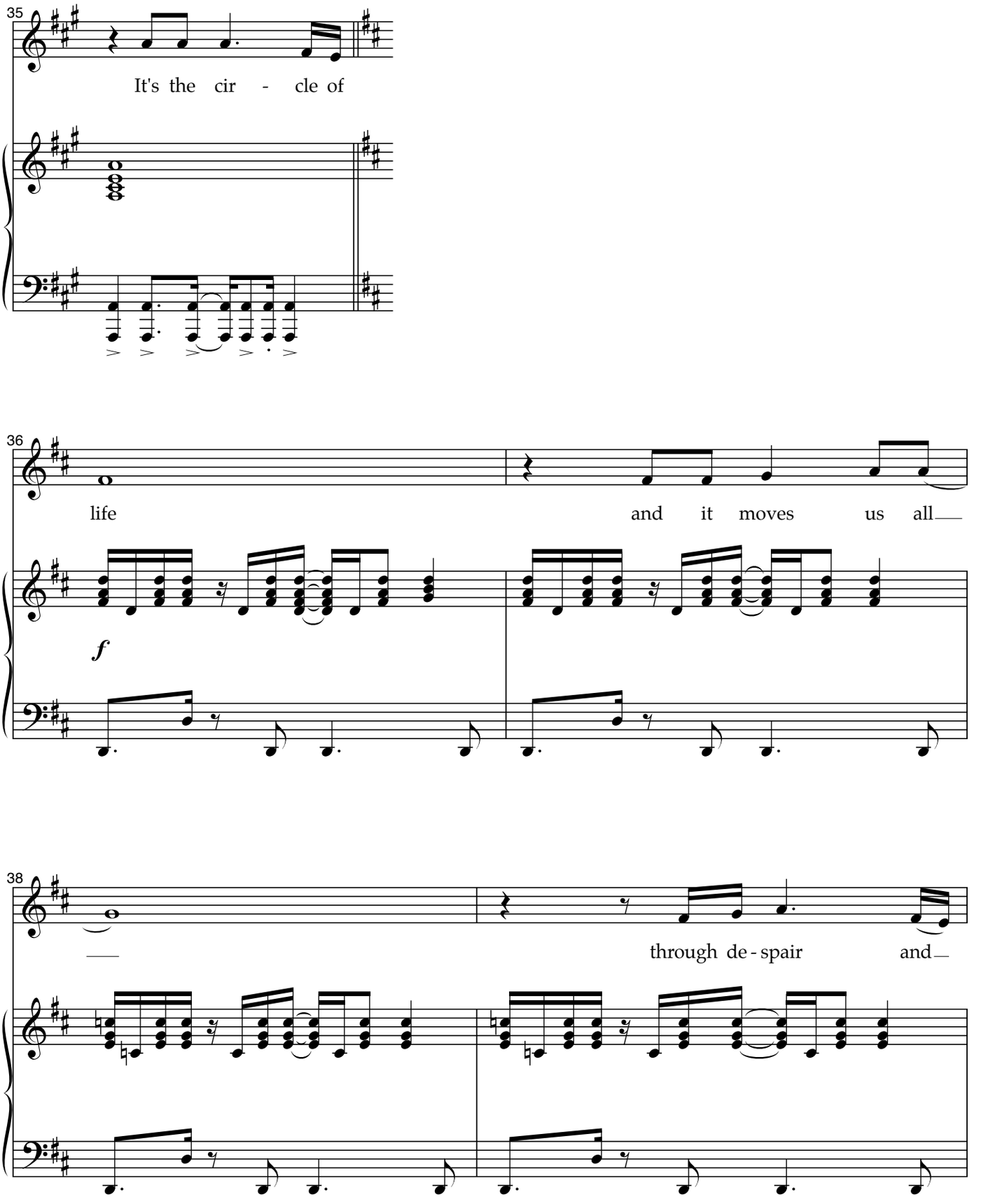
CUE:

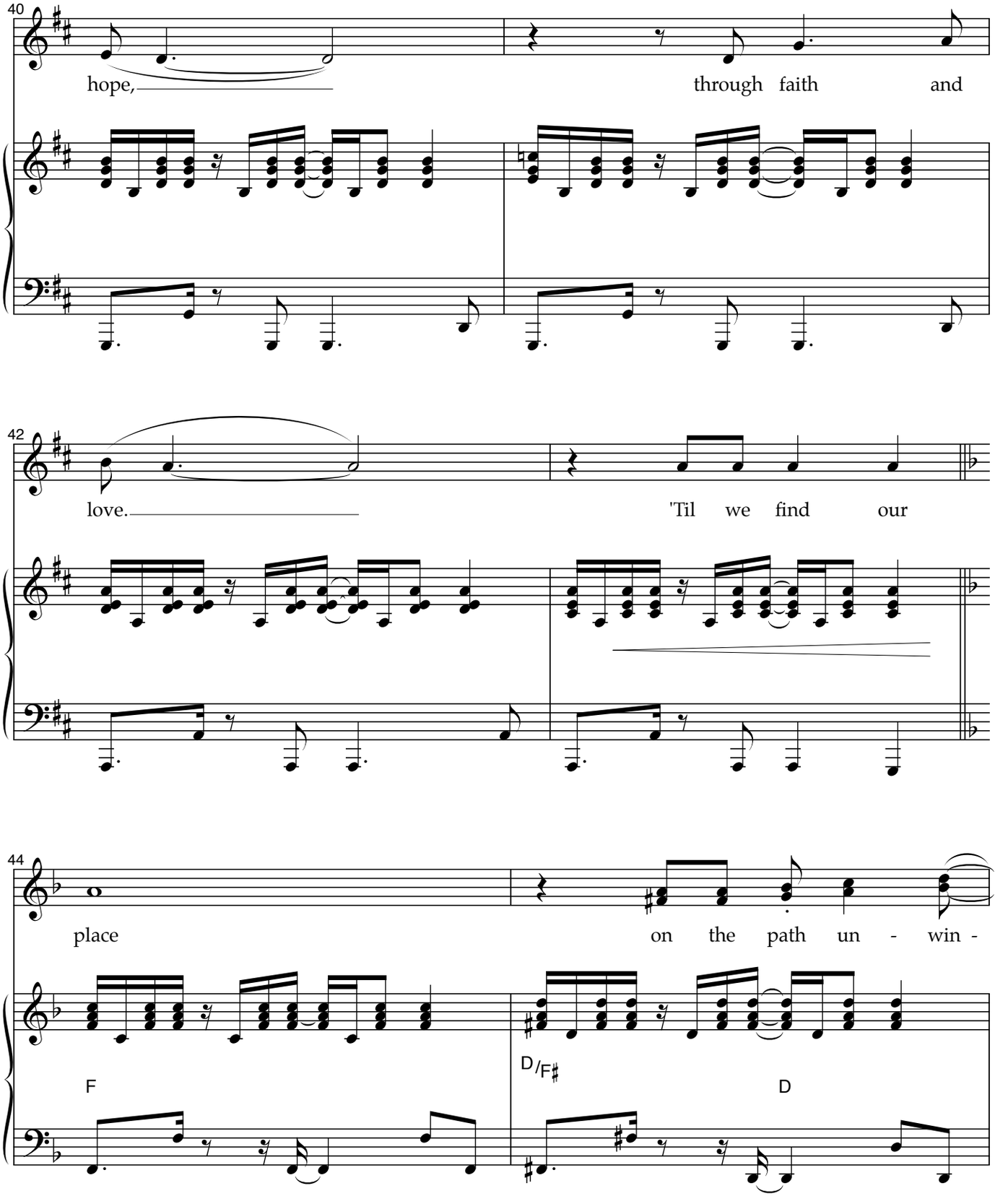
SCAR: No! Let me explain! **Noooooooooo!!!**

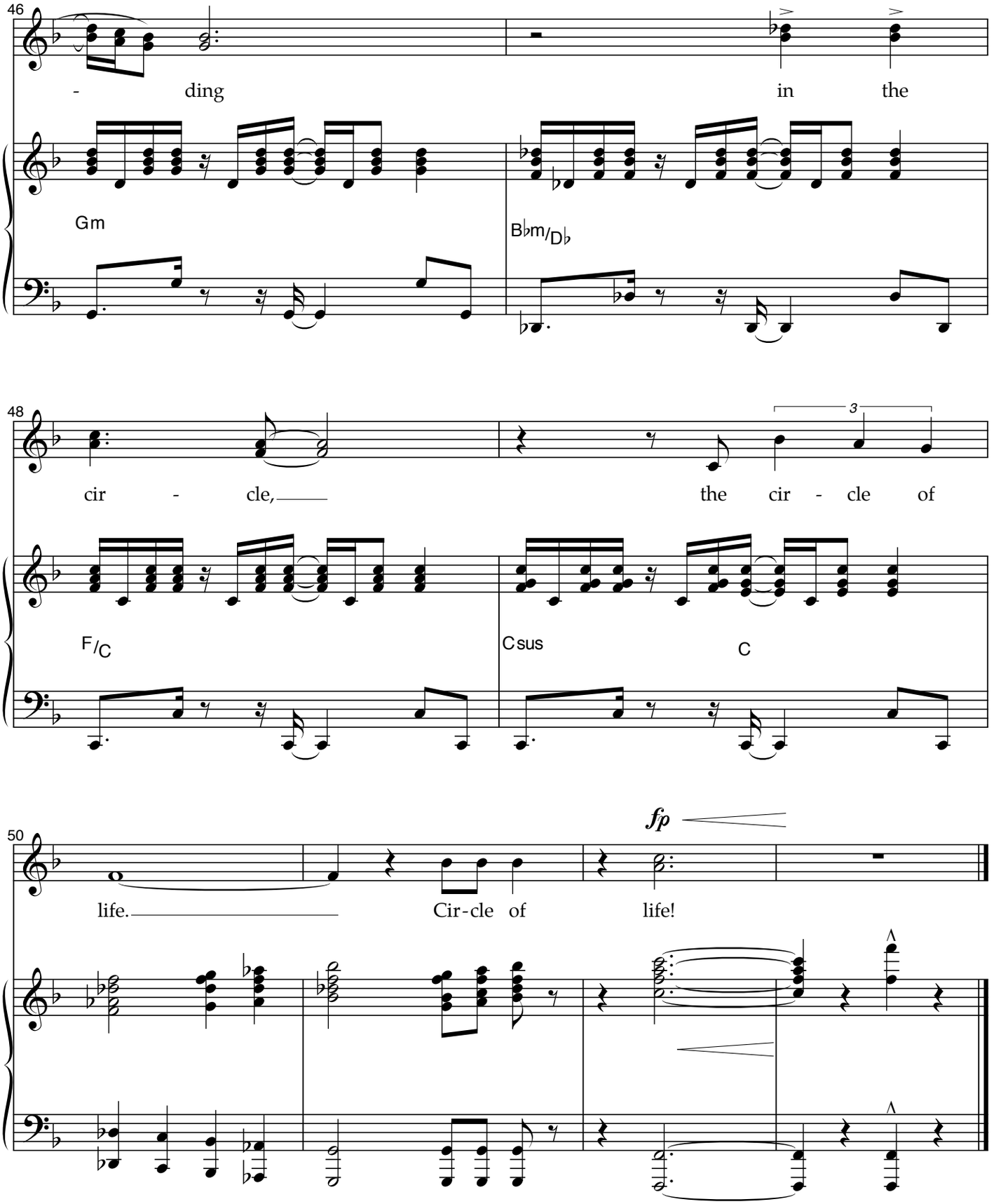



Allargando
ZAZU: Your Majesty...
RAFIKI: It is time.
MUFASA: Remember...
16
Lively
ALL:
20
Bu-sa le li-zwe bo!
Bu-sa le li-zwe bo!
Bu-sa le li-zwe bo!
Bu-sa lom-hla-bā!
24
Bu-sa ngo than-do bo!
Bu-sa ngo than-do bo!
Bu-sa ngo than-do bo!
Bu-sa lom-hla-bā!


28
Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo!
31
Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo!
33
I - ngo-nya - ma neng-we 'na-ma-ba - la. I - ngo-nya neng - we 'na-ma-ba - la.


35
It's the cir - cle of
36
life
and it moves us all
f
38
through de - spair and


40
hope,
through faith and
42
love.
'Til we find our
44
place
on the path un - win -
F
D/F♯
D

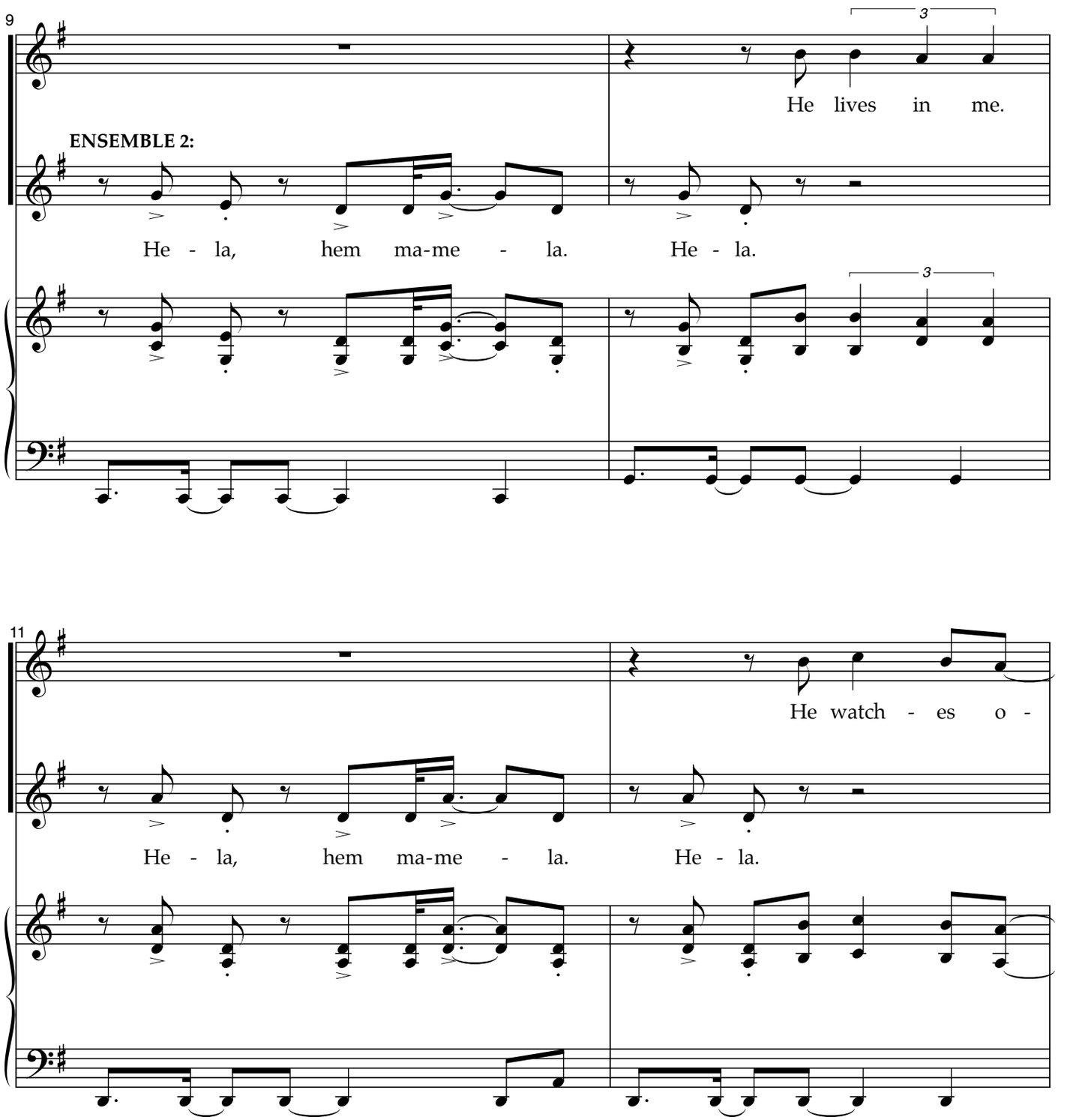

46
- ding in the
Gm
B♭m/D♭
48
cir - cle, the cir - cle of
3
F/C
Csus
C
50
fp
life. Cir-cle of life!

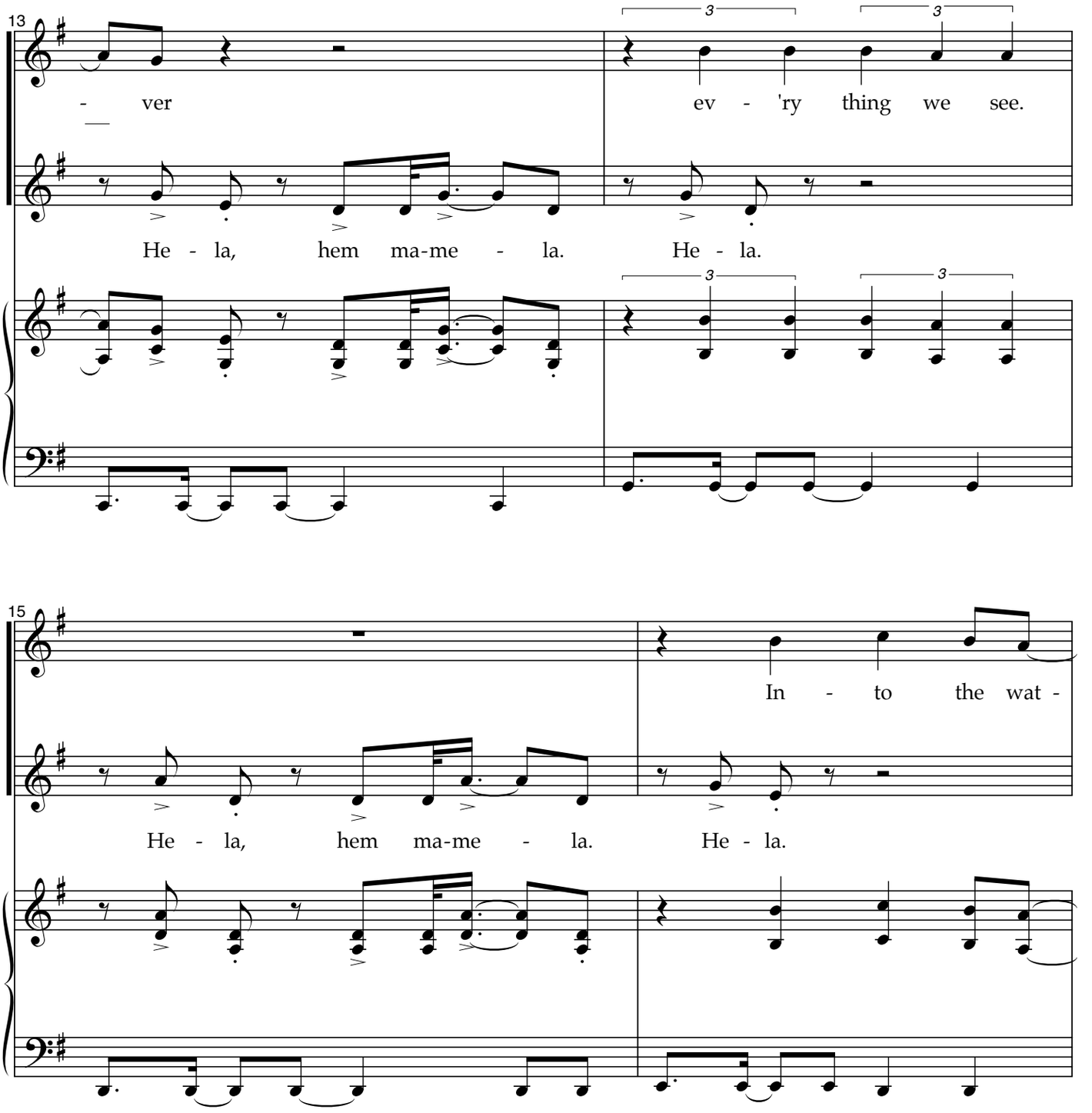
BOWS

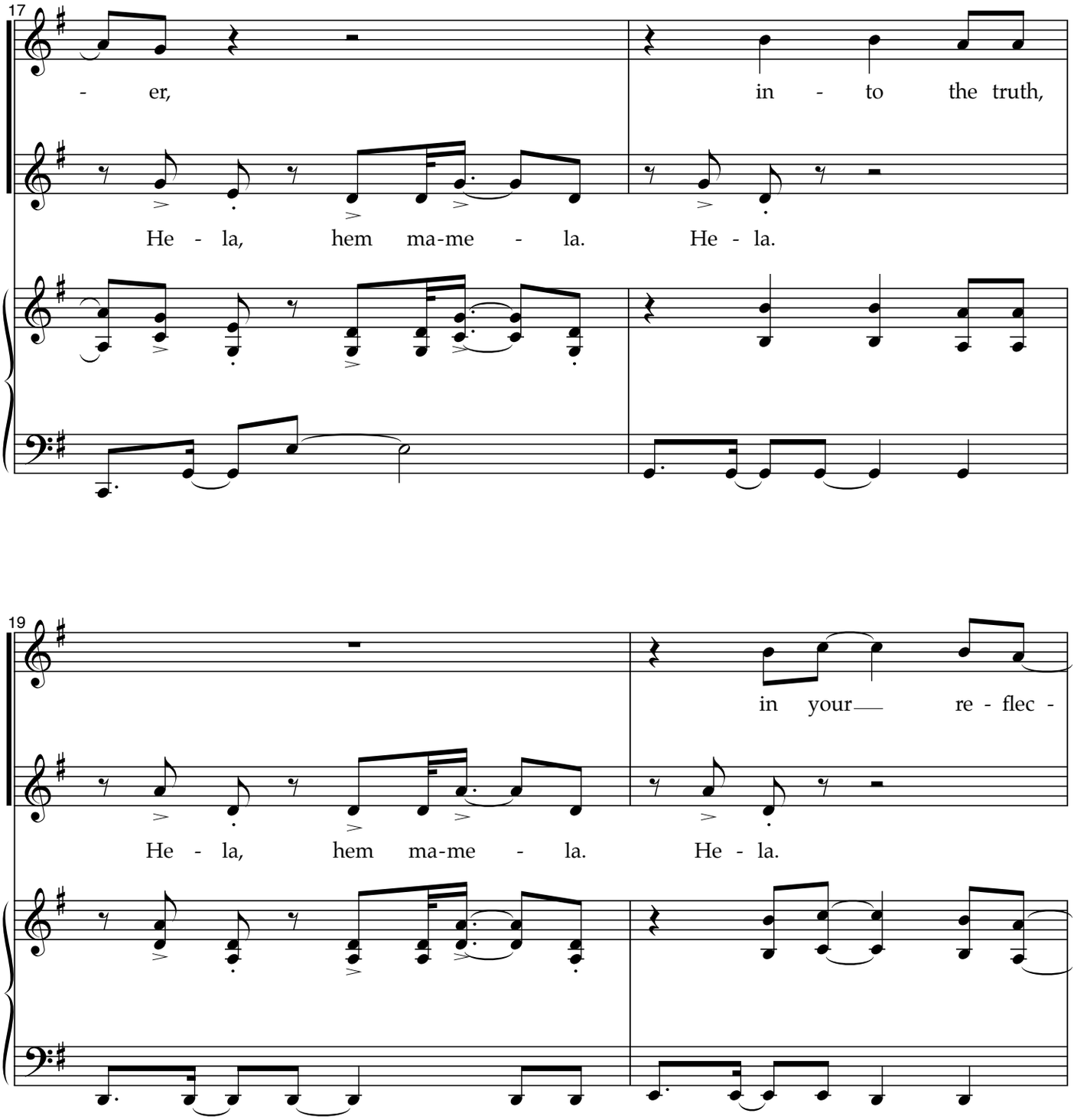
CUE:

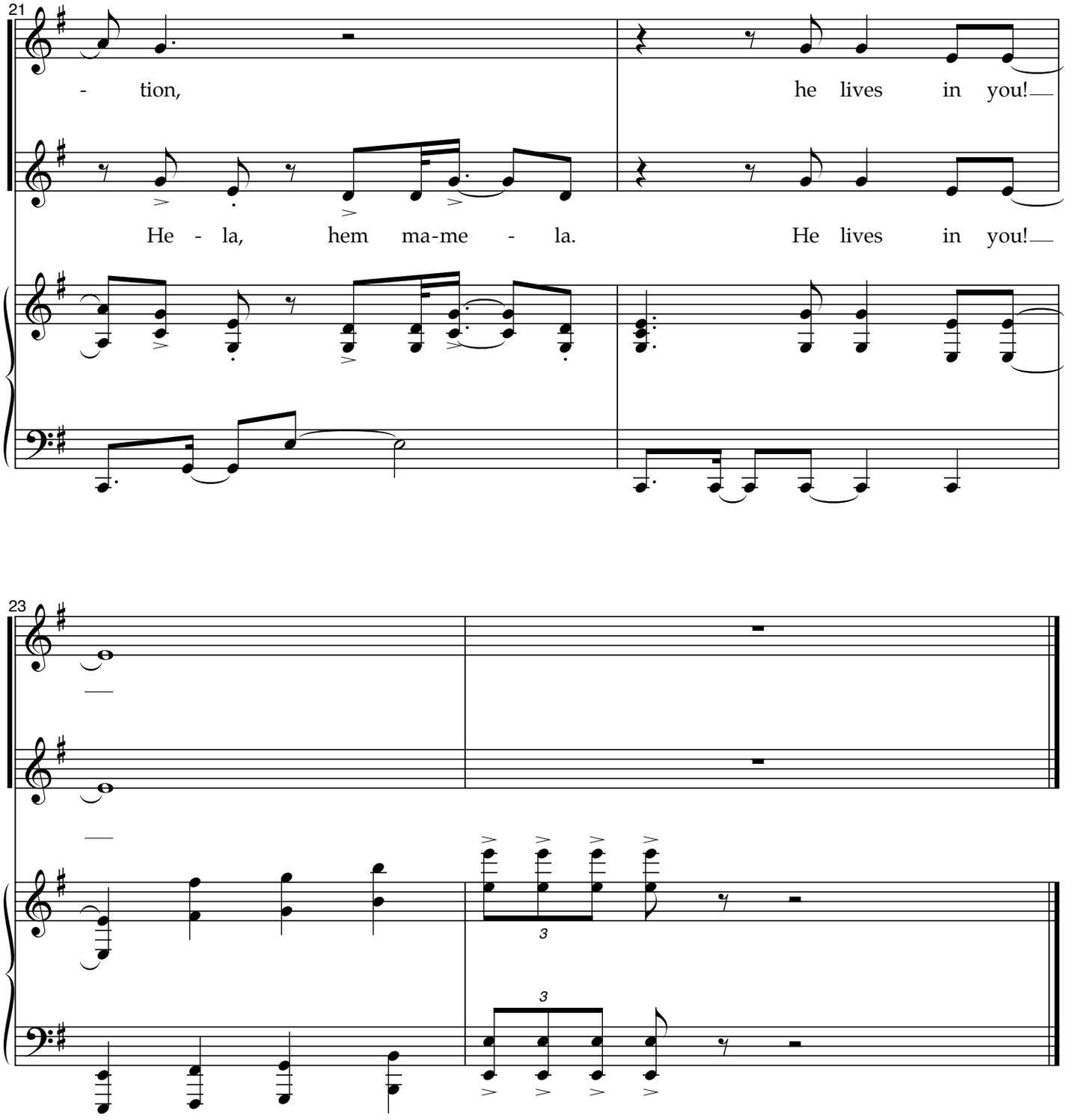
Segue on applause from ***#31 "Finale"***

Pure Excitement!


9
3
He lives in me.
ENSEMBLE 2:
He - la, hem ma-me - la. He - la.
3
11
He watch - es o -
He - la, hem ma-me - la. He - la.


13
- ver
ev - 'ry thing we see.
He - la, hem ma-me - la.
He - la.
15
In - to the wat -
He - la, hem ma-me - la.
He - la.


17
- er,
in - to the truth,
He - la, hem ma-me - la. He - la.
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!
23
3
3

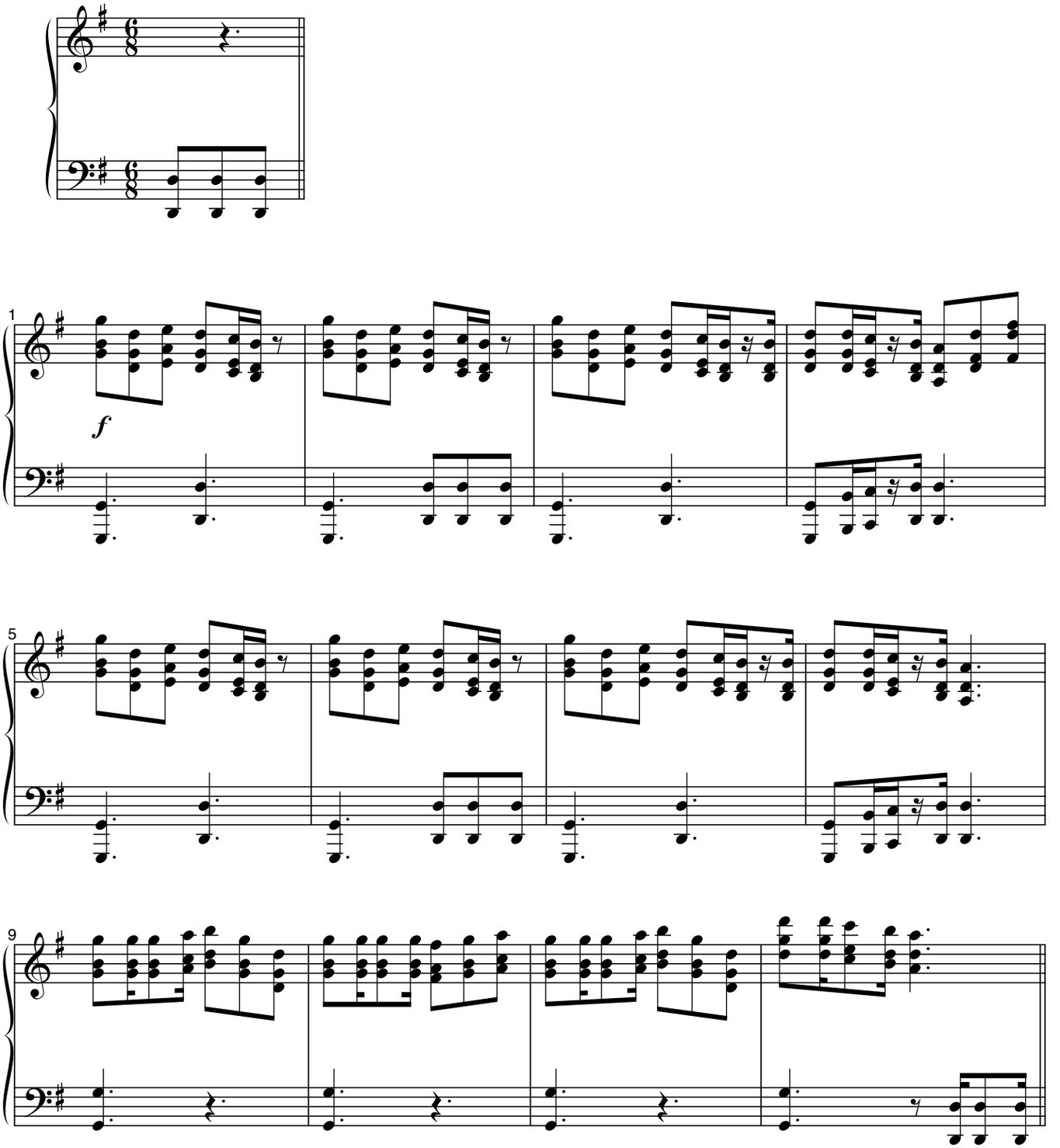
33

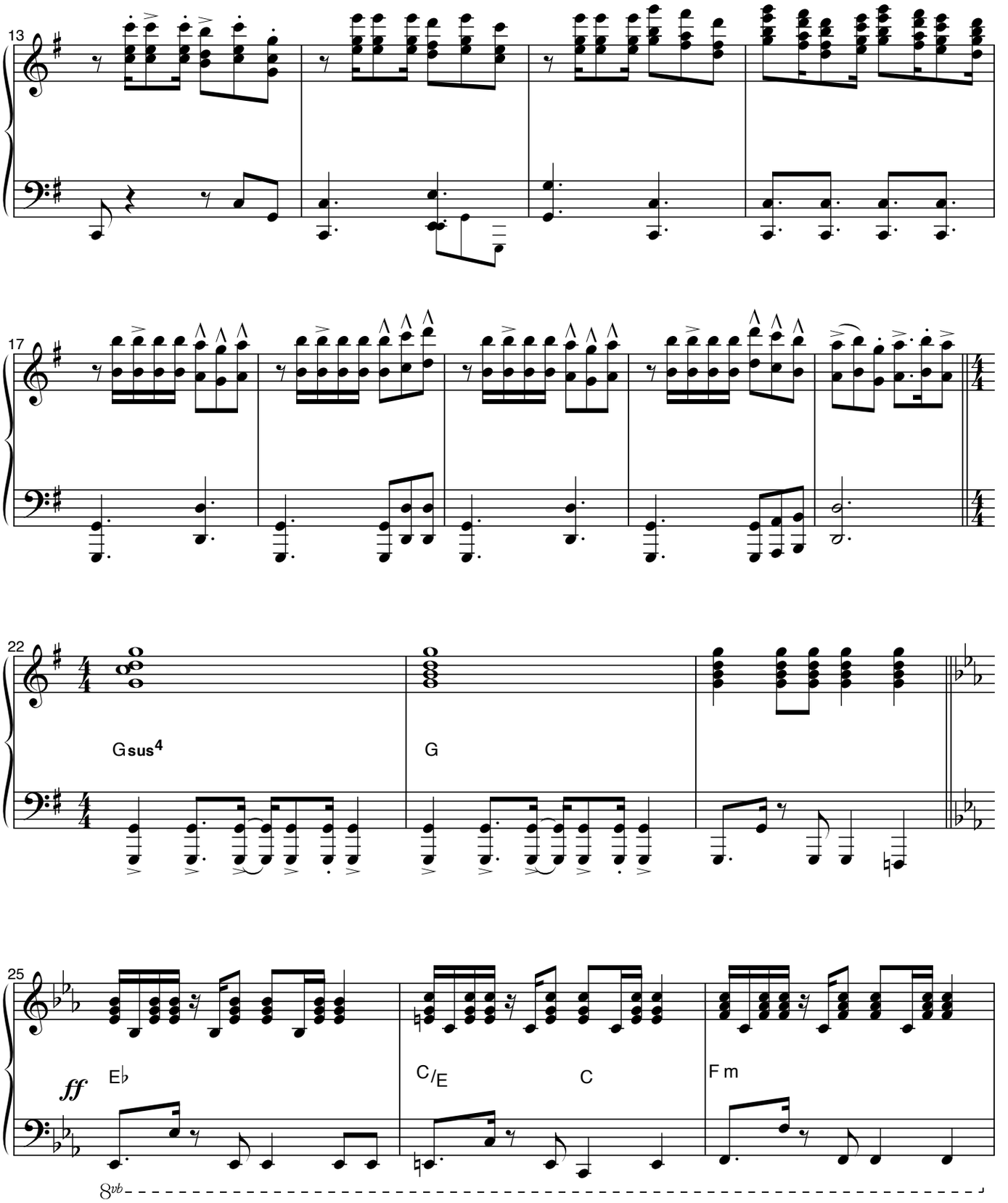
EXIT MUSIC

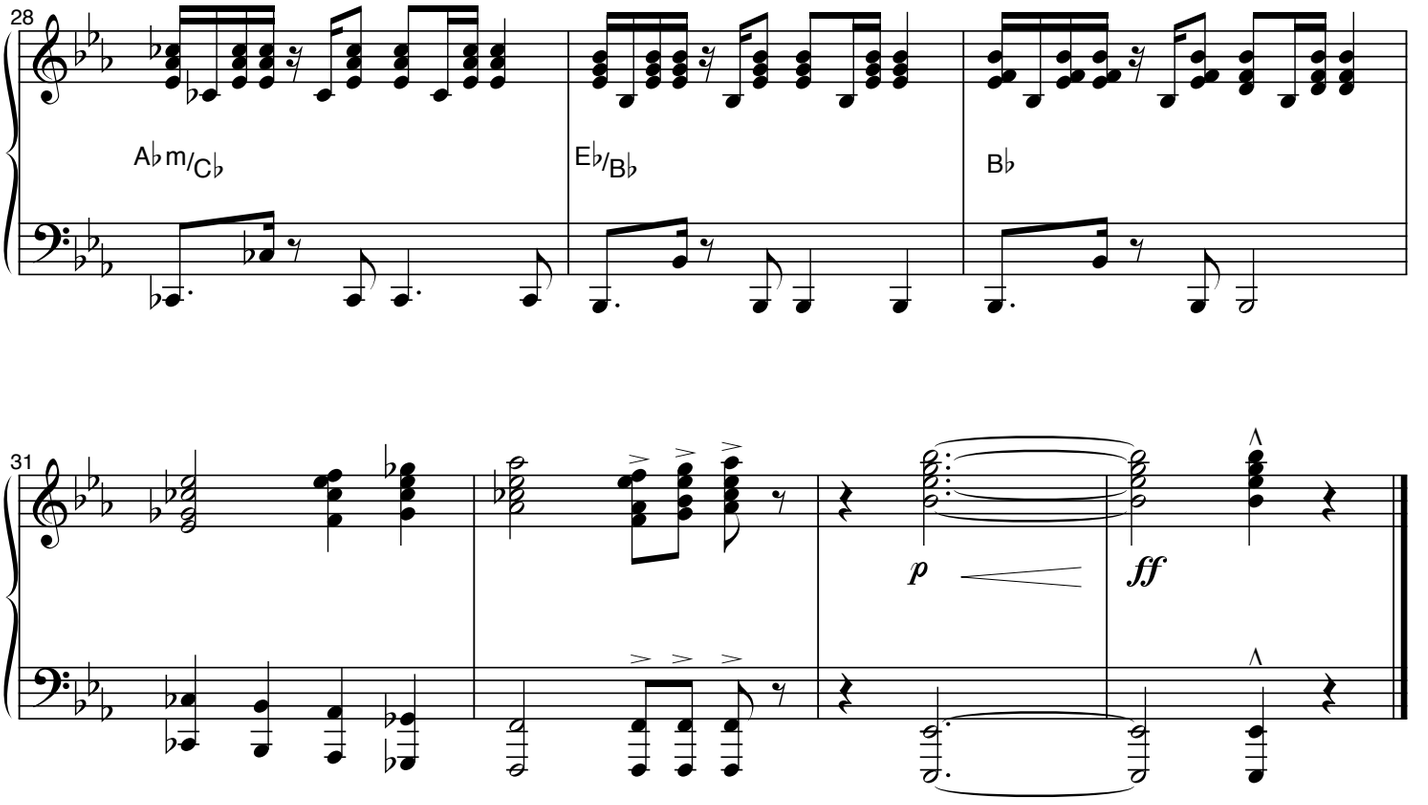
CUE:

*Segue on applause from **#32 "Bows"***

Joyfully




13
17
22
Gsus4
G
25
ff
E♭
C/E
C
F m
8vb


28
A♭m/C♭
E♭/B♭
B♭
31
p
ff

MUSIC CREDITS

The Circle of Life with Nants' Ingonyama – "Circle of Life," music by Elton John and lyrics by Tim Rice; "Nants' Ingonyama" by Hans Zimmer and Lebo M

Grasslands Chant – Music and vocal score by Lebo M

The Lioness Hunt – Music and vocal score by Lebo M

I Just Can't Wait to Be King – Music by Elton John, lyrics by Tim Rice

Be Prepared – Music by Elton John, lyrics by Tim Rice

They Live in You – Music and lyrics by Mark Mancina, Jay Rifkin, and Lebo M

The Stampede – Music by Hans Zimmer, vocal score by Lebo M

Hakuna Matata (Part 1-2) – Music by Elton John, lyrics by Tim Rice

Shadowland – Music by Hans Zimmer and Lebo M, lyrics by Mark Mancina and Lebo M

Can You Feel the Love Tonight – Music by Elton John, lyrics by Tim Rice

He Lives in You – Music and lyrics by Mark Mancina, Jay Rifkin, and Lebo M

Luau Hawaiian Treat – Music and Lyrics by Will Van Dyke

Finale – "King of Pride Rock," music by Hans Zimmer, lyrics by Lebo M; "Circle of Life" (Reprise), music by Elton John, lyrics by Tim Rice; "Nants' Ingonyama" by Hans Zimmer and Lebo M

Bows – Music and lyrics by Mark Mancina, Jay Rifkin, and Lebo M

All other music is derived from the original Broadway score of *The Lion King*, with music and lyrics by Elton John and Tim Rice and additional music and lyrics by Lebo M, Mark Mancina, Jay Rifkin, Julie Taymor, and Hans Zimmer.

All music is adapted and arranged by Will Van Dyke.

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junior theater Festival

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MTI Show Support

MTI SHOW SUPPORT

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