



MUSIC THEATRE INTERNATIONAL  
BROADWAY  
**JUNIOR**<sup>TM</sup>  
60 MINUTES

Disney

# THE LION KING

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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 laaaaahhhhf" instead of "circle of laaaaaeeeef."
- "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: **B**usa **L**e **L**izwebo.
- 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.

## RAFIKI:

1

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

RAFIKI:

ENSEMBLE 1:  
Si - thi

ENSEMBLE 2:  
Si - thi

*fp*

C<sup>5</sup>

#2 Circle of Life with Nants' Ingonyama

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

This musical score page contains two systems of music. The top system (measures 4-6) features three vocal staves in treble clef and common time. The lyrics include "Nan ts'in-go - nya - ma, ba - ki -", "hu. 'Ngo-nya - ma. Neng-we bo.\_", and "hu 'ngo-nya - ma.\_". The bottom system (measure 7) features a piano/organ part with bass and treble staves, and a vocal staff in treble clef. The lyrics for the piano part are "- thi ba-bo. He-le - le!", followed by "ALL: Si - thi hu 'ngo-nya - ma. 'Ngo-nya - ma.\_". The piano/organ part includes chords labeled C5, F, G, C, F, and Am.

10

Si - zo nqo!

He-le - le!

'Ngo - nya - ma.

'Ngo - nya - ma.

'Ngo - nya - ma.

G      C<sup>5</sup>

F      Am

G      C<sup>5</sup>

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

ALL:

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

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

*mp* C

Am<sup>7</sup>

#2 Circle of Life with Nants' Ingonyama

16

RAFIKI:

From the

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

Dm<sup>7</sup> G7<sup>sus</sup> G<sup>7</sup>

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 Dm<sup>7</sup>/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.

G<sup>7</sup>/B C

22

more to see than can ever 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 Dm<sup>7</sup>

#2 Circle of Life with Nants' Ingonyama

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♭ G7<sup>sus</sup> 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 Dm<sup>7</sup>/C

28

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

G<sup>7</sup>/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      Dm<sup>7</sup>

#2 Circle of Life with Nants' Ingonyama

32

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♭ G7<sup>sus</sup> 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.

B♭/C

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

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

#2 Circle of Life with Nants' Ingonyama

40

love. \_\_\_\_\_ 'Til we find our  
 I-ngo-nya - ma neng - we we-ma. I-ngo-nya - ma neng - we we-ma.

Gsus G

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

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 40 starts with a melodic line in the treble clef staff, followed by a harmonic progression in the bass staff. Measure 41 continues with the same patterns. Measure 42 begins with a new melodic line in the treble clef staff, followed by another harmonic progression in the bass staff. The lyrics are written below the notes, and the chords are indicated by Roman numerals (Gsus, G, C/E, A) with corresponding bass lines.

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.

C/G Gsus G

#2 Circle of Life with Nants' Ingonyama

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 G7<sup>sus</sup> 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<sub>b</sub>/C

54

hope, through faith and

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

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

F B<sub>b</sub>/F F

#2 Circle of Life with Nants' Ingonyama

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

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

E♭/B♭

B♭sus

B♭

#2 Circle of Life with Nants' Ingonyama

64 ALL:

The musical score consists of three staves. The top staff is soprano clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is A-flat major (two flats). The tempo is 64. The vocal part starts with a sustained note followed by a melodic line with the lyrics "life!". The piano accompaniment features chords in the treble and bass staves. Measure 64 ends with a fermata over the vocal line.

life!

A♭/E♭

E♭

# INTO SCAR'S CAVE

CUE:

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

Bouncy and Playful

Quietly Dangerous

# GRASSLANDS CHANT

CUE:

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

Flowing Like The Wind

ENSEMBLE 3:

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

#4 Grasslands Chant

Musical score for "Grasslands Chant" featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three flats. Measure 13 consists of two measures of music followed by lyrics: "Ma - ma ye" and "ma - ma ye". Measure 15 consists of three measures of music followed by lyrics: "ma - ma ye", "zmm", "zmm.", and "Zm zm". The music includes various note values such as eighth and sixteenth notes, and rests. Measures 13 and 15 begin with a dotted quarter note.

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

zmm

zmm

19

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

ma - ma ye

zmm

zmm.

Zm zm

#4 Grasslands Chant

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!

## ENSEMBLE 1 &amp; 2:

25

YOUNG SIMBA:  
Where're we going?

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?

33

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

37

um hem. He um hem. Ya oh ha. He um hem.  
 um hem. He um hem. Ya oh ha. He um hem.

# 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.

3

6

Quietly Dangerous

*mp*

# OUR LITTLE SECRET

CUE:

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

Mysterious

(*"Lioness Chant" begins*)

A musical score for two voices. The top staff is in treble clef, 3/4 time, and A major (two sharps). The bottom staff is in bass clef, 3/4 time, and A major (two sharps). The vocal parts begin with eighth-note chords. The first measure ends with a vertical bar line. The second measure begins with a bass note followed by a sustained note. The third measure begins with a bass note followed by a sustained note. The fourth measure consists of three vertical bar lines. The vocal parts end at the beginning of the fourth measure.

# THE LIONESS HUNT

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

CUE:

Segue from #6 "Our Little Secret"

LIONESSES:

Ah ha— hayi—

**NOTE:** This pick-up bar starts at beat 3 of #6

1

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

#7 *The Lioness Hunt*

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!

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.

# I JUST CAN'T WAIT TO BE KING

CUE:

YOUNG SIMBA: Not the way I see it!

Spirited Fun!

Musical score for Young Simba's cue. The score consists of two staves. The top staff is treble clef, common time, with a key signature of four sharps. The bottom staff is bass clef, common time, with a key signature of four sharps. The first measure shows a single note on the G line. The second measure is empty. The third measure starts with a bass note followed by a series of eighth notes. The fourth measure ends with a fermata over the bass note. The dynamic instruction 'sfz' is placed above the bass note in the third measure.

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

ENSEMBLE:

Musical score for the Ensemble's cue. The score consists of three staves. The top staff is treble clef, common time, with a key signature of four sharps. The middle staff is also treble clef, common time, with a key signature of four sharps. The bottom staff is bass clef, common time, with a key signature of four sharps. The first measure shows a single note on the G line. The second measure is empty. The third measure starts with a bass note followed by a series of eighth notes. The fourth measure ends with a fermata over the bass note. The dynamic instruction 'mf' is placed above the bass note in the third measure. The lyrics 'Hem!' are written below the vocal parts in the first two measures. The lyrics 'E', 'A', 'E', 'E', 'A', 'B' are written below the vocal parts in the third measure.

## YOUNG SIMBA:

7

Hem!

I'm

E A E Bsus

## ZAZU:

11

gon-na be a migh - ty king so e - ne - mies be - ware! I've

Hem!

Hem!

E

#8 I Just Can't Wait to Be King

15 YOUNG SIMBA:

ne-ver seen a king of beasts with quite so lit-tle hair! I'm  
Hem!

A E

19

gon-na be—the mane e—vent like no king was be—fore. I'm  
Hem!

A E

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

V

#8 I Just Can't Wait to Be King

Musical score for "I Just Can't Wait to Be King". The vocal line starts with "just can't wait to be" followed by a fermata over the word "be". The piano accompaniment consists of chords labeled A and B.

31 just can't wait to be

A B

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

Musical score for "I Just Can't Wait to Be King". The vocal line continues with "king!". The piano accompaniment includes a section labeled E. The vocal line concludes with "No one say-ing".

33 king!

YOUNG SIMBA,  
ENSEMBLE 2:  
No one say-ing

E

ZAZU: When I said that I— YOUNG NALA,  
ENSEMBLE 1:

37

No one say-ing be there.

do this.

A

F#m<sup>7</sup>

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

ZAZU:

41

Now see here!

stop that.

No one say-ing see here!

B/D#

E

#8 I Just Can't Wait to Be King

ZAZU: That's definitely out!

**ALL:**

45 Free to run a - round all day.

**YOUNG SIMBA:**

49 Free to do it all my—

**ENSEMBLE:**

51 way!

Hem! Hem!

*mf* E A E E A B

55

Hem! Hem!

E A E

58

(8va)

62

v v v v

(8va)

66

The musical score consists of five staves of music. The top staff is treble clef, the second is bass clef, and the bottom three are bass clef. Measure 55 starts with a single note, followed by a rest, then two more notes. The lyrics 'Hem!' appear twice with slurs. The bass staff has notes labeled 'E', 'A', and 'E'. Measures 58 and 62 show chords being played. Measure 66 continues the harmonic pattern. The score includes dynamic markings like '8va' (octave up) and 'v' (volume).

#8 I Just Can't Wait to Be King

YOUNG SIMBA,  
ENSEMBLE 2:

70

Ev-'ry-bo-dy

ff

This musical score page shows three staves of music. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Measure 70 begins with four measures of rests. The vocal line starts with "Ev-'ry-bo-dy" on the fifth measure. The middle staff features a continuous eighth-note pattern with vertical slurs. The bass staff has sustained notes with vertical stems. A dynamic marking "ff" (fortissimo) is placed above the bass staff.

YOUNG NALA,  
ENSEMBLE 1:

Ev-'ry-bo-dy look right!

YOUNG SIMBA:

look left! Ev - 'ry - where you

B♭ Gm

74

This musical score page shows three staves of music. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The vocal line "Ev-'ry-bo-dy look right!" is on the first two measures. The vocal line "look left! Ev - 'ry - where you" is on the third measure. The bass staff shows harmonic changes with labels "B♭" and "Gm".

78

**YOUNG NALA,  
ENSEMBLE 1:**

stand-ing in the spot - light!

**YOUNG SIMBA,  
ENSEMBLE 2:**

look I'm— Stand-ing in the spot - light!

**ZAZU:**

Not yet! Let

**ALL:**

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<sub>b</sub>      F/A      Gm      B<sub>b</sub>      C

#8 I Just Can't Wait to Be King

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:

just can't wait to be king!

B♭ C F B♭/F F

102

ALL:

just can't wait

ALL:

Just can't wait

B♭ C F

106

ALL:

to be king!

F B♭/F F

# ELEPHANT GRAVEYARD

CUE:

YOUNG NALA: Pinned ya again!

YOUNG SIMBA: This is it! We made it!

Musical score for measure 1. The piano part (left) starts with a dynamic *mf*, followed by a measure of rests. The vocal part (right) begins with a dynamic *mp*. The piano part continues with a dynamic *#8*. The vocal part ends with a dynamic *3/4*.

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

Musical score for measure 4. The piano part (left) starts with a dynamic *mp*, followed by a series of eighth-note chords. The vocal part (right) consists of sustained notes with vertical stems.

YOUNG SIMBA, YOUNG NALA: Zazu...

ZAZU: This is waaay beyond the boundary of the Pridelands. Very dangerous!

Musical score for measure 8. The piano part (left) features eighth-note chords. The vocal part (right) consists of sustained notes with vertical stems.

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

Musical score for Young Simba's solo. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature changes from E major (two sharps) to B-flat major (one flat). The time signature is 4/4. The music features eighth-note patterns and rests.

**HYENA VOICES:** Hee-hee-hee-hee-hee!!!

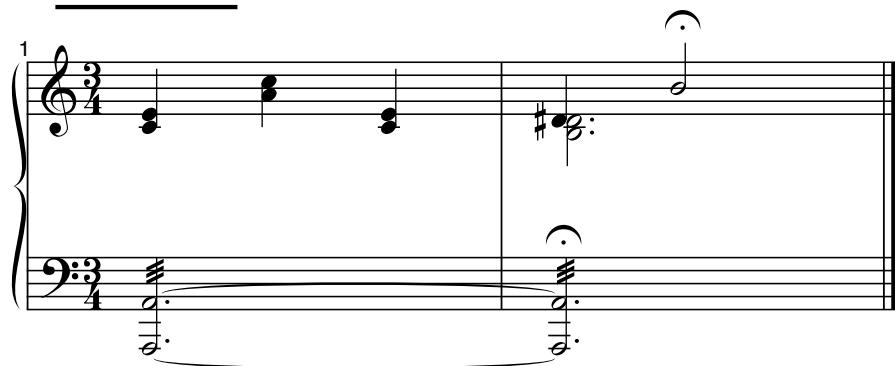
Musical score for the Hyena Voices. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is F major (one sharp). The time signature is 4/4. The music includes eighth-note patterns, dynamic markings like *mf*, and three measures of silence indicated by three horizontal bars. The vocal line ends with a melodic flourish.

# 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.

SCAR: **Freely**

1

I ne - ver thought hy - e - nas es - sen - tial; you're

*fp*      *f*      *mp*

4

crude and un-speak-a-bly plain. But may-be you've a glim-mer of po - ten - tial if

## #11 Be Prepared

A Tempo

8

al - lied with my vi - sion and brain.

**f**

SCAR:

HYENAS:

Hem— hem— hem— hem.

11

15

3

know that your pow'r's of re - ten-tion are as wet as a wart-hog's back-side. But

mp

8vb

19

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

clear from your va-cant ex - pres-sions the lights are not all on up-stairs. But

**HYENAS:**

Hah hah hah. Ooo—

*fp*

8vb

23

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!

*f*

Let's pre -

#11 Be Prepared

31

pare for the chance of a life - time.  
Be pre - pared for sen - sa - tion - al

34 SHENZI:

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

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

43

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

hah hah hah hah hah! Be pre - pared!

#11 Be Prepared

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.

47

*pp*

SHENZI: Great idea! Who needs a king?

SHENZI, BANZAI: No king, no king! La la la la la!

SCAR: Idiots! There will be a king!

BANZAI: But you said...

51

*p*

*mf*

*p*

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!!

SCAR,  
HYENAS:

55

*p*

So pre-

v

59

SCAR:

The musical score consists of two systems of music. The top system, labeled 'SCAR:', begins at measure 59. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line includes lyrics: 'pare for the coup of the cen - t'ry.' The piano accompaniment consists of a bass line and a treble line, both featuring eighth-note patterns. Measure 60 starts with a dynamic 'mf' and chords in Am and Dm. The bottom system begins at measure 61, indicated by a bracket over the first two measures of the top system. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line continues with 'pared for the mur - ki - est scam.' The piano accompaniment includes a bass line and a treble line. Measure 62 starts with a dynamic 'g' and a '3' overline, followed by three 'la' vocalizations. The piano accompaniment consists of a bass line and a treble line.

pare for the coup of the cen - t'ry.

*mf* Am Dm

61 3 3

pared for the mur - ki - est scam. Me -

*g* > Ooo la la la.

G C

#11 Be Prepared

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.

77

pared!

pared!

*ff*

≡

# 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.

*rit.*

# 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?

1

p pedal clearing every bar

5

ENSEMBLE:

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

7

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

9 MUFASA:

Night and the

11

spirit—of life call - ing,

13 ENSEMBLE:

Oh oh i - yo.

ma - me - la.

#13 They Live in You

The musical score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The time signature is common time.

**Measure 15:** The vocal line begins with a dotted quarter note followed by a rest. The piano accompaniment has eighth-note chords. The lyrics are "Oh oh i - yo." The vocal line continues with a sixteenth-note cluster and eighth-note chords.

**Measure 17:** The vocal line starts with a dotted quarter note. The piano accompaniment has eighth-note chords. The lyrics are "voice with the".

**Measure 19:** The vocal line starts with a dotted quarter note. The piano accompaniment has eighth-note chords. The lyrics are "fear of a child ask - ing,".

21

oh, ma - me - la.  
Oh oh i - yo.

23

Oh oh i - yo.

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

25

29 MUFASA:

Wait, there's no

ENSEMBLE:

Wait, wait, wait, wait...

*mf*

moun - tain too great.

31 Hear these

words and have faith.

Oh oh—

Oh oh i - yo.

35

oh,  
have faith.

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.

37

41

**ENSEMBLE 1:**

He - la, hem ma-me - la.

**ENSEMBLE 2:**

He - la, hem ma-me - la.

#13 *They Live in You*

43

MUFASA:

They live in you.

He - la, hem ma-me - la.

He - la.

He - la, hem ma-me - la.

He - la.

45

MUFASA:

They live in me.

He - la, hem ma-me - la.

He - la.

ENSEMBLE:

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

#13 *They Live in You*

51

This musical score page contains two staves of music. The top staff is for a vocal part, starting with a rest followed by a melodic line. The lyrics are: "In ev - 'ry crea -", "He - la," "hem ma-me - la.", and "He - la.". The bottom staff consists of a bass line and a piano accompaniment. The bass line is labeled 'D'. The piano accompaniment has two chords labeled 'E m' and 'D'.

53

This musical score page contains two staves of music. The top staff is for a vocal part, starting with a rest followed by a melodic line. The lyrics are: "ture," "in ev - 'ry star," and "He - la," "hem ma-me - la.", "He - la.". The bottom staff consists of a bass line and a piano accompaniment. The bass line is labeled 'C'. The piano accompaniment has two chords labeled 'G'.

55

in your re - flec -

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

D E m D

tion, they live in you.

C C 5

**ENSEMBLE:**

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

#13 They Live in You

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.

# THE STAMPEDE

CUE:

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

YOUNG SIMBA: Rroarr! Rroarrrrrr!

Suspense  
ENSEMBLE: *cresc. poco a poco*

1

Ee—

*p*

5

*f*

8

hoo *p*      *f* wuh      *fp* ah

*fp*

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

A Hard Groove

ENSEMBLE 1:

3

Yo-na

ENSEMBLE 2:

3

Yo-na

*ff*

#15 *The Stampede*

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 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 yo-na yo-na yo-na

23

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

portamento  
portamento  
portamento  
portamento

>v >v >v >  
>v >v >v >  
>v >v >v >

3 3 3  
3 3 3  
3 3 3  
3 3 3

26

Oh wah!  
Oh wah!

>  
>  
3 3 3  
3 3 3  
3 3 3  
3 3 3

3 3 3  
3 3 3  
3 3 3  
3 3 3

#15 *The Stampede*

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

28

*fp*      *p*

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

32

*f*

(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.)

35

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!

>

*(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.)*

39

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

MUFASA: Scar! Brother – help me!  
SCAR: Long live the king.

44

wam.  
wam.

*mp*

*p*

#15 *The Stampede*

**Forceful**

MUFASA: Aaaaaah!

47

*ffff*

*sub p*

**Mournful**

YOUNG SIMBA: Dad! Dad.

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

*o*

*>*

**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**

66

p

3 4

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

70

3

p

# THE MOURNING

CUE:

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

**Slow And Filled With Sorrow**

Musical score for the cue section, measures 1-2. The score consists of two staves: treble and bass. The treble staff has a single note followed by a fermata. The bass staff has a continuous eighth-note pattern.

**SARABI,  
NALA:**

Musical score for Sarabi and Nala's vocal part, measures 3-4. The treble staff shows a melodic line with eighth-note patterns and slurs. The bass staff shows a continuous eighth-note pattern. The lyrics "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." are written below the staff.

**+RAFIKI:**

Musical score for Rafiki's vocal part, measures 5-6. The treble staff shows a melodic line with eighth-note patterns and slurs. The bass staff shows a continuous eighth-note pattern. The lyrics "Ha-me-la, ha-me-la, ha-ma-la, ha-me-la, ha, ha. Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha." are written below the staff.

+LIONESSES:

7

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.  
(optional unpitched chant)  
Huh, huh, huh, huh, huh, huh, huh, huh, huh, huh.

9

Ha-me-la, ha-me-la, ha-me-la, ha-me-la, ha, ha.  
Huh, huh, huh, huh, huh, huh, huh, huh, huh, huh.

**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!

11

#16 *The Mourning*

21 LIONESSES:

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.

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! —

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

ff

# INTO THE DESERT

CUE:

*Segue from #16 "The Mourning"*

**Slow and Dry**

Musical score for 'Slow and Dry' section. The score consists of two staves. The top staff is treble clef, 4/4 time, and the bottom staff is bass clef, 4/4 time. The top staff features sustained notes with fermatas and a long melodic line. The bottom staff has eighth-note patterns with grace notes and slurs.

**Raucous and Insane!**

TIMON, PUMBAA: Eeeee-yaaaaa!

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

Musical score for 'Raucous and Insane!' section. The score consists of two staves. The top staff is treble clef, 4/4 time, dynamic 'p', and the bottom staff is bass clef, 4/4 time. Both staves feature eighth-note patterns with grace notes and slurs. The dynamic changes from 'p' to 'fff' at the end of the section.

# HAKUNA MATATA (PART 1)

CUE:

**YOUNG SIMBA:** What?

**PUMBAA:** *Ha-ku-na ma-ta-ta.* It means "no worries."

TIMON:

**Ad Lib But Moving**

#18 *Hakuna Matata* (Part 1)

5 PUMBAA:

Ha - ku - na ma - ta - ta,  
ain't no pass - ing

A Tempo

TIMON:

It means no wor-ries for the rest of your days.  
craze!

Em G/B C

BOTH:

It's our pro-blème free phi -  
A/C# G/D

16

**TIMON:**

los - o-phy: Ha-ku - na ma - ta - ta. —

D G

**YOUNG SIMBA:** *Hakuna matata?*

**PUMBAA:** Yeah. It's our motto!

**YOUNG SIMBA:** What's a motto?

20

mp F C G C

**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...

**TIMON:**

24

Why, when

F C G

#18 *Hakuna Matata (Part 1)*

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 Am<sup>7</sup>/C G

41

hurt that my friends ne - ver stood down - wind! And, oh, the

f B<sub>b</sub> C D fp ff

#18 *Hakuna Matata (Part 1)*

45 TIMON:

He was a - shamed!  
shame!

Oh, what's in a name?

Thought of chang-in' my name!

And I got down

ENSEMBLE:

Ah!

Ah!

*ff* G

D

49

How did you feel?

heart - ed,

ev - ry time that I...

Ah!

F

**TIMON:**

51 PUMBAA: Oh. Sorry. ALL:

Pum - baa, not in front of the pa - rents! Ha - ku - na ma -

54 ta - ta, what a won - der - ful phrase! Ha - ku - na ma -

YOUNG SIMBA:

58 ta - ta, ain't no pass-ing craze. It means no

C A<sup>7</sup> A<sup>7</sup>/C# D E<sup>m7</sup> D/F# B/D#

#18 *Hakuna Matata* (Part 1)

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-blème 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!

74

G

# HAKUNA MATATA (PART 2)

CUE:

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

TIMON: That's it!

TIMON,  
PUMBAA,  
YOUNG SIMBA:

1

Ha -

TIMON,  
PUMBAA:

(YOUNG SIMBA exits.)

2

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

ENSEMBLE 1:

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

ENSEMBLE 2:

Ha -

pp G/D cresc. poco a poco

B $\flat$ 7/D

(Time passes. An older SIMBA enters.)

SIMBA:

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!

*Am<sup>7</sup>/D*

D<sup>7</sup>  
*sfsz*  
mf B/D<sup>#</sup>

10

wor-ries \_\_\_\_\_ for the rest of your days!

ALL:

It's our

Em G/B C A/C# A

#19 *Hakuna Matata (Part 2)*TIMON, PUMBAA,  
ENSEMBLE 1:

14

pro-blème free phi - los - o-phy: Ha - ku - na ma -  
SIMBA,  
ENSEMBLE 2:  
Ha -

G/D D<sup>7</sup> 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

#19 *Hakuna Matata* (Part 2)

30 ALL:

Ha - ku - na      ma - ta...      ta!

G      G<sup>7</sup>/B      C      C<sup>7</sup>      G/D

# KING SCAR

CUE:

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

**Dark And Heavy**

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and measures 1 through 4. It features a dynamic marking 'mp' and includes slurs and grace notes. The bottom staff is in bass clef, 3/4 time, and measures 1 through 4. The score continues to measure 5, where a melodic line is introduced in the treble clef staff, accompanied by chords in the bass clef staff.

# 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?

Emotionally

A musical score for a piano or keyboard. The top staff is in treble clef, 4/4 time, and C major (C/E). It consists of four measures of eighth-note patterns. The bottom staff is in bass clef, 4/4 time, and C major (C/E), featuring sustained notes with grace notes. A brace groups the two staves.

5 LIONESSES:

A musical score for a vocal part. The top staff shows lyrics: "Fa - tshe", "le - so—", "le - a—", and "ha - la - le - la—". The bottom staff shows chords: C/E, Fadd9, G2, Cadd9, Am7, FMaj9, G, and Am. The bass staff has the instruction "+8vb". The vocal part consists of eighth-note patterns with grace notes, corresponding to the chords below.

9

NALA:  
Sha-dow-

F F<sup>6</sup> G C<sup>2</sup>/E Dm<sup>7</sup> C<sup>2</sup>/E FMaj<sup>7</sup> Gsus G

14

land,  
the leaves have

Am Am/G

16

fal - len.— This sha-dowed

F

F

#21 Shadowland

The musical score consists of three systems of music, each with two staves: treble and bass. Measure 18 starts with a single note on the treble staff, followed by a rest. The bass staff has a bass clef, a common time signature, and a dynamic marking of  $p.$ . The lyrics "land," and "this was our" are written below the staff. The treble staff begins with a note at measure 19. Measure 20 starts with a single note on the treble staff, followed by a rest. The bass staff has a bass clef, a common time signature, and a dynamic marking of  $p.$ . The lyrics "home." and "The riv - er's" are written below the staff. The treble staff begins with a note at measure 21. Measure 22 starts with a single note on the treble staff, followed by a rest. The bass staff has a bass clef, a common time signature, and a dynamic marking of  $p.$ . The lyrics "dry," and "the ground has" are written below the staff. The treble staff begins with a note at measure 23. The bass staff has a bass clef, a common time signature, and a dynamic marking of  $p.$ . The lyrics "Am" and "Am/G" are written below the staff. The bass staff features a sustained note from measure 22, indicated by a brace and a horizontal line, which continues through measure 23.

18

land, this was our

Am

20

home. The riv - er's

Gsus G<sup>2</sup> 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

#21 *Shadowland*

30

jour - ney — may lead me,

prayers be my guide. I can - not

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.

*mp* F<sup>6</sup> Gsus Asus A

41

Take this with you, fa - tshe le - so.

F<sup>6</sup> G<sub>7</sub>sus Asus A

45 NALA:  
And where the  
LIONESSES,  
RAFIKI:  
And where the

> > > > > > > > > >

D5 *cresc. poco a poco* D2 Bm<sup>7</sup>(<sup>b5</sup>) E7sus

This musical score page contains four systems of music. System 1 (measures 37-40) features vocal entries for 'LIONESSES' and 'NALA' with corresponding lyrics. The piano part includes chords for F<sup>6</sup>, Gsus, Asus, and A. System 2 (measures 41-44) continues with the piano part and lyrics for 'Take this with you'. System 3 (measures 45-48) introduces 'RAFIKI' with a vocal line and piano chords for D5, D2, Bm<sup>7</sup>(<sup>b5</sup>), and E7sus. The score uses standard musical notation with treble and bass staves, dynamic markings like *mp* and *cresc. poco a poco*, and performance instructions like '>' and '^'.

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 - beryour... 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

## #21 Shadowland

61

Ngi - zo bu-ya - bo, I will re-turn.  
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 Am<sup>7</sup>

68

Be - so - bo.

Am(add9)

# PLAYING AND POUNCING

CUE:

*Segue on applause from #21 "Shadowland"*

**Fun And Light**

A piano/vocal score for a musical number. The music is in 4/4 time, key signature is one sharp (F#). The vocal part consists of a single melodic line on the treble clef staff. The piano part provides harmonic support, featuring bass notes and chords on the bass clef staff. The score includes four staves of music, numbered 1 through 7 vertically on the left side. Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic of *mp*. Measures 3 and 5 show a continuation of the melodic line with eighth-note patterns. Measure 7 concludes with a dynamic of *rall.* (rallentando).

# 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**

10

*p*

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?

14

*rit.*

# SHE'S GONNA EAT ME

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

CUE:

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

**TIMON, PUMBAA :** She's gonna eeeeeeat meeeeeeeeeeeeeeee!!!!!!

**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**

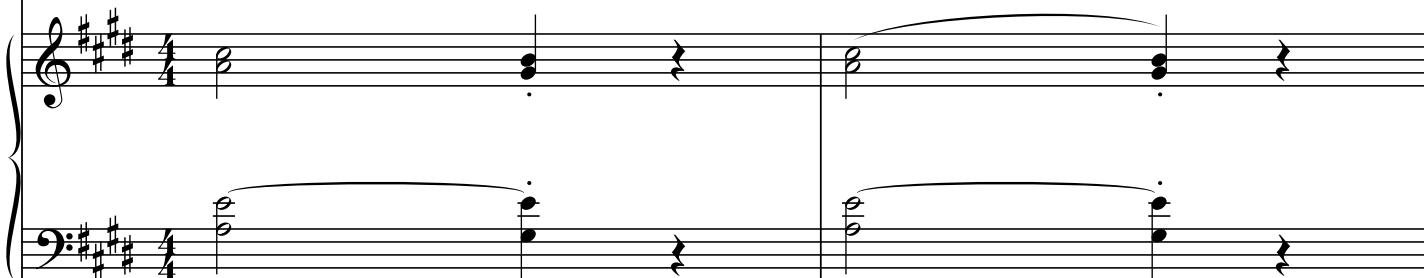
TIMON:

I can see what's hap - p'ning, and they don't have a clue. They'll

PUMBAA:

What?

Who?



#25 *Can You Feel the Love Tonight*

rall.

fall in love and here's the bot-tom line:  
Our tri-o's down to two. The  
Oh.

**Freely**

sweet ca - ress of twi - light; there's ma - gic ev-'ry-where. And with all this ro -

rall.

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

*mf*

11 **A Tempo**

air.

Bsus<sup>2</sup> /D#

**ENSEMBLE:**

13

Can you feel the love— to-night, the peace the eve -'ning brings? The

E B/D# C#m A E A B

**SIMBA:**

17

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

#25 *Can You Feel the Love Tonight*

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#m<sup>7</sup>                    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#m<sup>7</sup>      E/G#      D

ENSEMBLE:

30

Can you feel— the love— to - night, the peace the eve - 'ning

*mf*      E      B/D#      C#m      A      E      F#m<sup>7</sup>

33

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

Bsus      B      A/E      E      C#m      G#m/B      A

#25 Can You Feel the Love Tonight

36

all its liv - ing things.

F#m<sup>7</sup> E/G# A B

38

Can you feel the love to-night? You need-n't look too far.

F# C#/E# D#m<sup>7</sup> 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#m<sup>7</sup> A#m/C# B

44

molto rit.

NALA:

love is where we are! \_\_\_\_\_

G#m F#/A# G#m/B B#m<sup>7</sup>(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

#25 *Can You Feel the Love Tonight*

52 (SIMBA):

just to be with you.

NALA:

Just to be with you.

G♯m A♯m C♯sus F♯

The musical score consists of three staves. The top staff is for Simba, starting with a quarter note followed by a dotted half note. The middle staff is for Nala, also starting with a quarter note followed by a dotted half note. The bottom staff is a piano/vocal staff, showing chords G♯m, A♯m, and C♯sus, followed by a bass line with notes D, E, and F♯. The vocal line for both Simba and Nala continues with a dotted half note and a rest. The piano/vocal staff ends with a bass note F♯.

# HE LIVES IN YOU

CUE:

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

RAFIKI: No... Look harder...

1

*p* pedal clearing every bar

**ENSEMBLE:**

5

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

RAFIKI:

Night and the spirit of life calling,

ma-me-la.

ENSEMBLE:

Oh oh i - yo.      Oh oh i - yo.

voice with the fear of a child ans - wers,

21

ENSEMBLE:

ai - ya, ma-me-la.

Oh oh i - yo.

Oh oh i - yo.

25

U - bu-kho-si bo kho - kho!

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

#26 *He Lives in You*

27

Wait, there's no  
Wait, wait, wait, wait...

*mf*

29

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.

39

3

He lives in me.

ENSEMBLE:

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

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

#26 *He Lives in You*

45

In - to the wat -  
He - la,  
hem ma-me - la.  
He - la.

D                      Em                      D

47

- er,  
in - to the truth,  
He - la,  
hem ma-me - la.  
He - la.

C                      G                      D

50

in your re - flec - tion, he lives in you.  
He - la.

E m D C C 5

**MUFASA:** Simba...

**SIMBA:** Father?

**MUFASA:** Simba, you have forgotten me.

53

*p*

**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.

57

**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.

61

Am<sup>7</sup> G/B C Dsus Am<sup>7</sup> Bm C D

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

65

sub *p*

**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.

67

7Xs (1x only)

*mp*

**RAFIKI:** ...You see? So what are you going to do now?

**SIMBA:** I'm going back!

**RAFIKI:** Good! Get out of here!

69

ENSEMBLE 1: *3*

He lives in you.

Am<sup>7</sup>      G/B      C      Dsus      Em

73

**RAFIKI:**

Ai - yo. *3*

He lives in me.

**ENSEMBLE 2:**

He - la, hem ma-me - la. He - la. *3*

C      G

#26 He Lives in You

75

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

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                              Em                              D

81

In - to the wat - er...

in - to the truth,

He - la, hem ma-me - la.

He - la.

C                              G

#26 *He Lives in You*

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 Em D C

86

flec - tion...

he lives in you.

He lives in you.

C Em C

# RETURN TO THE PRIDELANDS

CUE:

TIMON, PUMBAA: Ohh-hhh...

NALA: Come on!

Musical score for measures 1-4. The score consists of two staves: treble clef for the piano and bass clef for the bass. The key signature is one flat. Measure 1 starts with a piano dynamic *f*. Measures 2-4 show a repeating pattern of eighth-note chords and bass notes. Measure 4 ends with a piano dynamic *p*.

NALA: Simba!

SIMBA: Nala...

NALA: What made you come back?

Musical score for measures 5-8. The piano part continues with eighth-note chords and bass notes. Measure 6 features a dynamic *pp*. Measures 7-8 show a continuation of the pattern.

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.

Musical score for measures 11-14. The piano part features eighth-note chords and bass notes. Measure 12 has a dynamic *p*. Measures 13-14 show a continuation of the pattern.

#27 Return to the Pridelands

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

Musical score for measures 15-18. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 15 starts with a half note in the bass, followed by a quarter note in the treble. Measures 16-18 show rhythmic patterns involving eighth and sixteenth notes in both staves, with measure 18 concluding with a sharp sign above the staff.

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

Musical score for measures 19-22. The treble staff has a key signature of three sharps (G major) and the bass staff has a key signature of one flat (B-flat). Measures 19-22 feature sustained notes with grace notes above them, primarily in the treble staff, while the bass staff provides harmonic support with sustained notes.

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.

Musical score for measures 23-26. The treble staff has a key signature of three sharps (G major) and the bass staff has a key signature of one flat (B-flat). Measures 23-26 continue the pattern of sustained notes with grace notes, maintaining the G major key signature throughout.

# 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!

**Putting On A Show!**

**TIMON,  
PUMBAA:**

Musical score for the first section of "Putting On A Show!". The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a dotted half note. The bottom staff is in bass clef and 4/4 time. The vocal line begins with "Are you" followed by a dashed line. The piano accompaniment features chords D⁹, G⁶, and G⁷. The vocal line continues with "v" below the staff.

Musical score for the second section of "Putting On A Show!". The score consists of two staves. The top staff is in treble clef and 4/4 time, with a vocal line that includes lyrics like "ti-red of feel-ing beat?" and "Are you cra-ving some-thing to eat?". The piano accompaniment features chords C⁶ and D⁶. The bottom staff is in bass clef and 4/4 time, providing harmonic support.

#28 Luau Hawaiian Treat

7

for-get your trou-bles and sink your teeth in - to a lu-au Ha-wai-ian treat!

G<sup>6</sup> G G<sup>7</sup> C<sup>6</sup> B<sup>6</sup>

11

SHENZI,  
BANZAI:

Ahhh!!!!

Get 'em!

B<sup>6</sup> C<sup>6</sup>

# 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—

Moderato

**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.

#29 Scar's Last Stand (Part 1)

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.

Musical score for measures 9-12. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/4 time. The bottom staff is in bass clef, B-flat major, and 3/4 time. The vocal parts are represented by eighth-note chords. Measure 9: Treble staff has a B-flat major chord (B-flat, D, F); Bass staff has a B-flat major chord (B-flat, D, F). Measure 10: Treble staff has an A major chord (A, C-sharp, E); Bass staff has an A major chord (A, C-sharp, E). Measure 11: Treble staff has a B-flat major chord (B-flat, D, F); Bass staff has a B-flat major chord (B-flat, D, F). Measure 12: Treble staff has an A major chord (A, C-sharp, E); Bass staff has an A major chord (A, C-sharp, E).

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—

Musical score for measures 13-16. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/4 time. The bottom staff is in bass clef, B-flat major, and 3/4 time. Measure 13: Treble staff has eighth-note chords with grace notes (indicated by dots above the stems). Bass staff has eighth-note chords with grace notes. Measure 14: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 15: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 16: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 17: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 18: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 19: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 20: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes.

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.

Musical score for measures 17-20. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/4 time. The bottom staff is in bass clef, B-flat major, and 3/4 time. Measure 17: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 18: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 19: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes. Measure 20: Treble staff has eighth-note chords with grace notes. Bass staff has eighth-note chords with grace notes.

**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.

8va-----

21

*pp*

**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?

(8va)-----

25

**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.

(8va)-----

29

# 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!

SIMBA: You're the murderer!

SCAR: Have mercy. Please. I beg you.

SIMBA: You don't deserve to live.

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?

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

#30 Scar's Last Stand (Part 2)

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

Musical score for Scar's Last Stand (Part 2). The score consists of two staves. The top staff is in bass clef and the bottom staff is in bass clef. Measure 18 starts with a bass note followed by eighth-note pairs. Measure 19 continues with eighth-note pairs. The key signature changes from one sharp to four sharps at the end of measure 19.

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

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

Much Slower

Musical score for Scar's Last Stand (Part 2). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 20 starts with a bass note followed by sustained notes. Measure 21 continues with sustained notes. The dynamic is marked *pp*. The key signature changes from one sharp to four sharps at the beginning of measure 21.

# FINALE

CUE:

SCAR: No! Let me explain! Nooooooooo!!!

**Expressive**

The musical score consists of four staves of music for piano/vocal. The top two staves are for the treble clef voice, and the bottom two are for the bass clef piano. The key signature is A major (three sharps). The time signature changes between common time and 3/4. Measure 1 starts with a dynamic of *mp*. Measure 2 features a melodic line with eighth-note pairs. Measures 3-4 show a continuation of the melodic line with eighth-note pairs. Measures 5-6 show a more complex harmonic progression with chords and eighth-note pairs. Measures 7-8 show a continuation of the melodic line with eighth-note pairs. Measures 9-10 show a continuation of the melodic line with eighth-note pairs. Measures 11-12 show a continuation of the melodic line with eighth-note pairs. Measure 13 concludes with a dynamic of *rall.*

**Allargando**ZAZU: Your Majesty...  
RAFIKI: It is time.

MUFASA: Remember...

Musical score for measures 16-19. The score consists of two staves: treble and bass. Measure 16 starts with a dynamic piano. Measure 17 begins with a forte dynamic. Measure 18 shows a transition to a new section. Measure 19 concludes the section with a forte dynamic.

**Lively ALL:**

Musical score for measures 20-23. The score consists of two staves: treble and bass. The vocal line "Bu-sa le li-zwe bo!" is repeated three times, followed by "Bu-sa lom-hla-ba!". The bass line provides harmonic support throughout the section.

Musical score for measures 24-27. The score consists of two staves: treble and bass. The vocal line "Bu-sa ngo than-do bo!" is repeated three times, followed by "Bu-sa lom-hla-ba!". The bass line continues to provide harmonic support.

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—

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

#31 *Finale*

46

- ding in the  
Gm Bbm/Db

cir - cle, \_\_\_\_\_ the cir - cle of  
F/C Csus C

life. \_\_\_\_\_ Cir - cle of life!

*fp*

48

50

# BOWS

CUE:

*Segue on applause from #31 "Finale"*

Pure Excitement!

Musical score for a drum solo. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The first measure shows a series of sixteenth-note patterns on the top staff, followed by a single eighth note. The second measure contains a bracket labeled "[DRUM SOLO]". The third measure shows a series of eighth-note patterns on the bottom staff. The fourth measure contains a bracket labeled "[DRUM SOLO]". The fifth measure shows a series of eighth-note patterns on the bottom staff.

Musical score for Ensemble 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 5 starts with three measures of rests. Measure 6 begins with a dynamic of *f*. Measure 7 starts with a dynamic of *ff*. The vocal line includes lyrics: "He lives in you." Measure 8 ends with a dynamic of *ff*.

9

**ENSEMBLE 2:**

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

He lives in me.

11

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

He watch - es o -

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

# EXIT MUSIC

CUE:

*Segue on applause from #32 "Bows"*

Joyfully

The musical score consists of four staves of music for piano, arranged vertically. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a single note followed by a rest. The second staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a continuous eighth-note pattern. The third staff continues the eighth-note pattern. The fourth staff begins with a forte dynamic (f) and continues the eighth-note pattern. The fifth staff continues the eighth-note pattern. The ninth staff concludes the piece with a final chord.

A musical score for piano/vocal score, featuring two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature changes throughout the piece, indicated by various sharps and flats.

The score consists of four systems of music:

- System 1 (Measures 13-16):** Treble and bass staves. The treble staff has sixteenth-note patterns with grace marks. The bass staff has eighth-note patterns.
- System 2 (Measures 17-20):** Treble and bass staves. The treble staff features eighth-note patterns with grace marks. The bass staff has eighth-note patterns.
- System 3 (Measures 22-25):** Treble and bass staves. The treble staff shows chords: Gsus<sup>4</sup>, G, and F major. The bass staff shows eighth-note patterns.
- System 4 (Measures 25-28):** Treble and bass staves. The treble staff shows chords: E♭, C/E, C, and F major. The bass staff shows eighth-note patterns. A dynamic instruction "ff" (fortissimo) is present.

Below the bass staff in System 4, there is a dashed line with the text "8vb" written above it.

#33 Exit Music

Musical score for piano and voice, measures 28-31.

**Measure 28:** Treble clef, two flats (A♭ major/C♭). Bass line consists of eighth-note chords. Chords labeled: A♭ m/C♭, E♭/B♭, B♭.

**Measure 31:** Treble clef, two flats. Dynamics: *p*, *ff*. Articulation marks: >>>, ^, ^.

# 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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