

# THE LION KING

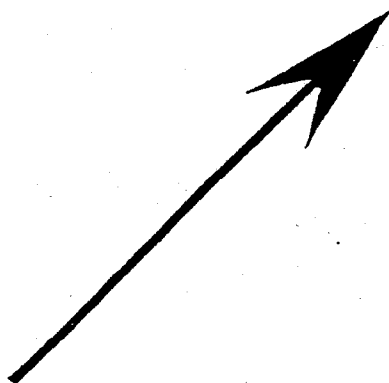
## Musical Numbers

1. Circle of Life
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- 3A. Rafiki Paints Simba
4. Grasslands
- 4A. Circle Underscore
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6. Lioness Chant
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- 9A. Before "They Live In You"
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25. He Lives In You
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27. Finale - Part 1
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**NO. 1      CIRCLE OF LIFE**

[Rev. 8/26/99]



Ad lib.

RAFIKI:

Measures 1-3 of Rafiki's first vocal line. The vocal line starts with a forte (*f*) dynamic. The lyrics are: Nan ts'n - go - nya ma ba - ki - thi ba - ba. The piano accompaniment is in the right hand of the grand staff. Chords A, B, and C are marked above the vocal line. Dynamics include *f* and *S/A: f*.

Measures 4-7 of Rafiki's second vocal line and Lebo's entry. The vocal line starts with a forte (*f*) dynamic. The lyrics are: -ya le - la. The piano accompaniment is in the right hand of the grand staff. Chords D, E, F, and G are marked above the vocal line. Dynamics include *f* and *Kbd 1 only (if necessary)*. The lyrics for the second part are: Ngo-nya-ma, Neng - we-bo, Ma baba hi - ngo - nya-ma ba ba.

First system of musical notation. It includes a vocal line with lyrics: "Nan ts'n - go - nya ma ba - ki - thi ba - bo - oh". A piano part is also present. A section labeled "LEBO:" begins with the lyrics "the tha ba bo". The system concludes with a piano part marked with a forte *f* dynamic and the lyrics "Si - thi".

Second system of musical notation. The vocal line continues with lyrics: "o - yehn ha la la". A section labeled "FACA:" begins with the lyrics "Hoi ngo-nya-ma Ngo-nya-ma Neng - we-bo". The piano part continues with lyrics: "hu ngo-nya-ma Ngo-nya - ma". The system concludes with the lyrics "Haa khu - za-ni bo - bhek' - iya ga - l".

Nan ————— ts'n - go - nya ————— ma ba - ki ————— thi ba-bo —————

ha ————— Hi-ba bo —————

Si - thi

ha

hi

hi - ya ————— hi ————— ya la la ————— hoi yo ————— si - zo ngo ————— ba - ba - ba - hi

Hoi ngo - nya - ma —————

hu ngo - nya - ma ngo - nya - ma ngo - nya - ma

hu

hi

RAFIKI:

1 Conducted

hi-ya-ya si-zo ngco ba - ay I-ngo-nya - ma neng - we na-ma ba - la I - ngo - n' LEBO:

ngo-nya - ma ngo - nya - ma

The first system of the score features Rafiki's vocal line on a single staff with lyrics. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes chords and melodic lines that support the vocal melody.

2 *Engon yamah* 3

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

ma E na - ma ba - la - bab' on

*mf* I - ngo - nya - ma neng - we na - ma ba - la I - ngo - nya - ma neng - we na - ma ba - la

The second system continues the vocal line with a handwritten annotation "Engon yamah" above the first measure. It includes two vocal phrases and a piano accompaniment. The piano part features a prominent bass line with repeated rhythmic patterns.

Brass

- orch

Marimba

The third system contains instrumental parts. The Brass section is represented by a single staff with notes. The Marimba part is shown on a grand staff (treble and bass clef) with rhythmic patterns. There is also a section labeled "- orch" (orchestra) with notes on a grand staff.

4 5

I - ngo-nya-ma neng - w'e na-ma ba - la I - ngo-nya - ma neng - w'e na-ma ba - la

ngo-nya-ma-bab' E-na-ma-ba - la

FACA: Tha-na

I - ngo-nya-ma neng - w'e na-ma ba - la I - ngo-nya - ma neng - w'e na-ma ba - la

(sim.)

The musical score consists of several staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with the lyrics 'FACA: Tha-na'. The fourth and fifth staves are piano accompaniment. The sixth staff is a grand staff (treble and bass clef) for piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like '(sim.)'. Measure numbers 4 and 5 are indicated at the top.



6 7

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

Tha-na - na - na-na-na Tha-na - na - na-na-na

na - na - na - na - na Tha-na - na - na - na - na Tha-na

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

Horn

Tr: Tr:

8 9

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

Tha - na - na - na - na Tha - na - na - na - na

na - na - na - na - na Tha - na - na - na Tha - na - na - na - na

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

A2: A1:

mp

mf

pp

The musical score is written for Piano, Vocal, and Conductor. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems, labeled 8 and 9. The lyrics are: "I - ngo - nya - ma neng - w'e na - ma ba - la" and "Tha - na - na - na - na". The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics markings include mp, mf, and pp. There are also performance instructions like "A2:" and "A1:".

9A 9B

I - ngo - nya - ma neng - we na - ma ba - la I - ngo - nya - ma neng - we na - ma ba - la  
*(LEBO & FACA continue African ad lib thru bar 9D)*

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

9C 9D RAFIKI:

I - ngo - nya - ma neng - we na - ma ba - la *mp* From t

I - ngo - nya - ma neng - we na - ma ba - la A2: A1: I - ngo - nya - ma neng - we na - ma ba - l

10

day we ar - rive on this plan et and

*p*

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

*p*

*p* D Em<sup>7</sup>/D

12

13

blink - ing step in - to the sun. there is

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

A<sup>7</sup>/C<sub>2</sub> D

14 15

more to see than can ev - er be seen, more

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

Bm Em<sup>7</sup>

16 17

do than can ev - er be done. *Mm* There

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

C A<sup>7</sup> sus<sup>4</sup> A<sup>7</sup>

18 19

far too much to take in here, more to

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

Stgs  $\text{D}$   $\text{D}$

$\text{D}$   $\text{Em}^7/\text{D}$

20 21

find than can ev - er be found. But the

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

$\text{A}^7/\text{C}\sharp$   $\text{D}$

22 *cresc.* 23

sun roll - ing high through the sap - phire sky keeps great and

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

*cresc.*

Bm Em<sup>7</sup>

24 25

small on the end - less round. It's the cir - cle

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

*cresc.*

C A<sup>7</sup> sus<sup>4</sup> A<sup>7</sup>

The musical score is arranged in four systems. Each system contains a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and lyrics. The first system covers measures 22-23, with lyrics 'sun roll - ing high through the sap - phire sky keeps great and' and 'I - ngo - nya - ma neng - w'e na - ma ba - la'. The second system covers measures 24-25, with lyrics 'small on the end - less round. It's the cir - cle' and 'I - ngo - nya - ma neng - w'e na - ma ba - la'. The piano accompaniment includes dynamic markings like 'cresc.' and chord symbols such as Bm, Em<sup>7</sup>, C, A<sup>7</sup> sus<sup>4</sup>, and A<sup>7</sup>. There are also performance instructions like 'p' (piano) and 'f' (forte) in the piano part.

25 *f* 27

life S, A, T (soli): *f* and it moves us all-

Ba-le-k'in - gon-ya-m'iya ga le

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

*f* D



28 29

through des - pair and

I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e na - ma ba - la

I - ngo - nya - ma neng - w'e na - ma ba - la

C/D

30 31

hope through faith and

I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e na - ma ba - la

I - ngo - nya - ma neng - w'e na - ma ba - la

G C/G G

32 33

love, \_\_\_\_\_ till we find our

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

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

Asus<sup>4</sup> A

34 35

place \_\_\_\_\_ on the path un - wind

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

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

D/F# B

36 37

ing in the

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Em Gm/B $\flat$

38 39

cir - cle. the cir - cle.

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

D/A Asus<sup>4</sup> A

40 41

of life.

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Pan Flute

G/D D

Detailed description: This is a page of a musical score for the song 'Circle of Life'. It features five staves. The top staff is a vocal line with lyrics 'of life.' and 'I-ngo-nya - ma neng - w'e na - ma ba - la'. The second and third staves are piano accompaniment, with the second staff having lyrics 'I-ngo-nya - ma neng - w'e na - ma ba - la'. The fourth staff is for Pan Flute. The fifth staff is the piano accompaniment for the piano part, with chords G/D and D indicated. The score is divided into two systems, with measures 40 and 41 marked at the beginning of the first system.

42

*p*

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

*p*

43

7

5

2

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a conductor's part. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands. The conductor's part shows a melodic line with some rests. Measure numbers 42 and 43 are indicated at the top of the vocal staff.

44

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

45

Detailed description: This system contains the next two measures of the piece. It continues the vocal line with lyrics, piano accompaniment, and conductor's part. The vocal line repeats the same phrase as in the previous system. Measure numbers 44 and 45 are indicated at the top of the vocal staff.

46 47

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

This block contains the musical notation for measures 46 and 47. It features a vocal line with lyrics, a piano accompaniment, and a conductor's part. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The conductor's part is a single line with notes indicating the tempo and dynamics.

48 49

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

This block contains the musical notation for measures 48 and 49. It features a vocal line with lyrics, a piano accompaniment, and a conductor's part. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The conductor's part is a single line with notes indicating the tempo and dynamics.

50 51

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

(+ Strings)

52 53

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

54 55

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

+ Brass  
cresc.



56 57

RAFIKI & SINGERS:

*f* It's the cir - cle of

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la





58

59

life

and it moves us all—

Ba-le - k'in-gon-ya-m'i ya ga le (1)

I - ngo-nya - ma neng - w'e - w'e - ma

I - ngo-nya - ma neng - w'e - w'e - ma

I - ngo-nya - ma neng - w'e na - ma ba - la

I - ngo-nya - ma neng - w'e na - ma ba - la

Strings

Brass

(etc.)

f

D

60

61

through des - pair and—

I - ngo-nya - ma neng - w'e - w'e - ma

I - ngo-nya - ma neng - w'e - w'e - ma

I - ngo-nya - ma neng - w'e na - ma ba - la

I - ngo-nya - ma neng - w'e na - ma ba - la

C/D

62 63

hope through faith and

I-ngo-nya - ma neng - w'e-w'e-ma I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

G

64 65

love, till we find our

I-ngo-nya - ma neng - w'e-w'e-ma I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Asus<sup>4</sup> A

66

place

67

on the path un - wind

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

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

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

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

*ff* F D/F# D

68

ing

69

in the

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

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

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

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

Gm Bbm/Db

70 | 71

cir - cle. the cir - cle of

I - ngo - nya - ma neng - w'e - w'e - ma I - ngo - nya - ma neng - w'e - w'e - ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

F/C C

72 | 73

life.

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma

B $\flat$ /F F

Kbd 2 [Door: Siam] *ffz*

Bass Drum

NO. 2

MOUSE MUSIC / SCAR UNDERScore

[Rev. 6/1/99]

Moderato

Snake ad-lib (w/stage)

Repeat Ad Lib-Cut On Cue

(SCAR spears mouse)

SCAR: "Life's not fair, is it?"

Slow and languid

NO. 3

# PRIDELANDS

[Rev. 4/7/98]

CUE: ZAZU: "Whenever he gets dirty you can take him out and beat him. Ha ha ha ha ..."

Musical score for measures 1-4. The score is written for Ethnic Flute and Gtr. Horn. The Ethnic Flute part is marked *mp* and features a melodic line with a slur over measures 1-4. The Gtr. Horn part provides harmonic support with chords and some melodic fragments. The key signature has one flat and the time signature is 4/4.

Musical score for measures 5-8. The score continues the Ethnic Flute and Gtr. Horn parts. The Ethnic Flute part has a slur over measures 5-8. The Gtr. Horn part continues with chords and melodic fragments. The key signature has one flat and the time signature is 4/4. The instruction *Poco Rit.* is written above measure 8.

# NO. 3A RAFIKI PAINTS SIMBA

[Rev 6/1/99]

CUE: RAFIKI: "... Do you understand?" (*Turns upstage*)

Slow

Kbd 1 [Harp]

Kbd 2 [Vox]

This system contains the first two staves of music. The top staff is for Kbd 1 [Harp], starting with a treble clef and a key signature of two flats. It begins with a whole note chord on G2 and has a fermata over it. The second staff is for Kbd 2 [Vox], with a grand staff (treble and bass clefs) and a key signature of two flats. It begins with a whole note chord on G2 and has a fermata over it. The tempo marking 'Slow' is placed above the first staff.

Kbd 1 [Harp-8vb]

Wood Flute

mp

p

Flute

This system contains the next two staves of music. The top staff is for Kbd 1 [Harp-8vb], with a treble clef and a key signature of two flats. It begins with a whole note chord on G2 and has a fermata over it. The second staff is for Wood Flute, with a treble clef and a key signature of two flats. It begins with a whole note chord on G2 and has a fermata over it. The piano part is in a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a whole note chord on G2 and has a fermata over it. The tempo marking 'Slow' is implied from the previous system. The dynamic marking 'mp' is placed above the wood flute staff, and 'p' is placed below the piano staff.

ATTACCA

# NO. 4

# GRASSLANDS

[Rev. 6/1/99]

CUE: RAFIKI: "... Simba!"

3x

1 2 3 4

BASS: (Last x only)  
Zum zur

Flute (1st x only)

3rd x + perc.  
Kbd 2

Mba 1, Kbd 3, Gtr [Kalimba], Berimbau  
Kbd 1, Mba 2

(3rd x only) (enter: 2nd x)

3x

5 SOP/ALTO: 6 7 8

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

TENOR:  
Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(BS:)

zum zum zum zum Zum zum



\* 3x

5A (SOP.): Wo - za mfan oh - wo - za Wo - za mfan - a oh - wo - za

(S/A:)

Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

(T:)

Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

(B:)

zum zum zum zum Zum zum

\* NOTE: In the orchestra score and pit parts bars 5A through 5C do not exist as separate measures. They are incorporated into repeats of bars 5 through 8.

(SOP.:) 5B 6B 7B 8B

Wo - za mfan oh - wo - za Wo - za mfan - a oh - wo - za

(S/A:)

Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

(TEN.:)

Wo - za wo - za mfan - a mfan - a wo -

(T:)

Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

(BARI:)

zum zum zum zum Zum zu

(BS:)

zum zum zum zum Zum

(SOP.:

5C 6C 7C 8C

Wo - za mfan oh - wo - za Wo - za mfan-a oh - wo - za

(S/A:)

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(TEN.:

la Wo-za wo-za mfan-a mfan-a wo-za

(T:)

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(BARI:)

zum Wo-za wo-za mfan-a mfan-a wo-za

(BS:)

zum zum zum zum Zum zum

9. (SOP.:

10 11 12

Wo - za mfan oh - wo - za Wo-za mfan-a oh - wo - za ma-ma ye

(S/A:)

Ma-ma ye ma-ma ye Wo-za mfan-a oh wo - za ma-ma ye

(TEN.:

(TENOR SOLI:)

la Wo-za wo-za Wo-za mfan-a oh wo - za ma-ma ye

(T:)

Ma-ma ye ma-ma ye Wo-za mfan-a oh wo - za ma-ma ye

(BARI:)

la Wo-za wo-za Wo-za mfan-a oh wo - za ma-ma

(BS:)

zum zum Wo-za mfan-a oh wo - za ma-ma ye

+ Kbd 2 [Harp]

**SOP/ALTO:**  
13 Bu - sa le li - zwe - bo 14 Bu - sa le li - zwe - bo 15 Bu - sa le li - zwe - bo 16 Bu - sa lom - hla - ba

**TENOR:**  
Bu - sa le li - zwe - bo Bu - sa le li - zwe - bo Bu - sa le li - zwe - bo Bu - sa lom - hla - ba

**BARI/BASS:**  
um He um He um Bu - sa lom - hla - ba He

*sim.*

**(S/A:)**  
\* 13A Bu - sa ngo - tha - ndo - bo 14A Bu - sa ngo - tha - ndo - bo 15A Bu - sa ngo - tha - ndo - bo 16A Bu - sa lom - hla - ba

**(T:)**  
Bu - sa ngo - tha - ndo - bo Bu - sa ngo - tha - ndo - bo Bu - sa ngo - tha - ndo - bo Bu - sa lom - hla - ba

**(BS:)**  
um He um He um Bu - sa lom - hla - ba He

\* NOTE: In the orchestra score and pit parts bars 13A through 16B do not exist as separate measures. They are incorporated into repeats of bars 13 through 16.

(S/A:) 13B 14B 15B 16B 17

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

(T:)  
Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

(BARI/BS.:)  
um He um He um Bu-sa lom-hla-ba He um Hem ie

Shakers

(S/A:) 18 19 20 21 22 23 24

He um Hem He um Hem He um Hem He um Hem

(T:)  
He um Hem He um Hem He um Hem He um Hem

(BARI/BS.:)  
um Hem ya oh Ha He um Hem He um Hem He um Hem ya oh Ha He um Hem

# NO. 4A CIRCLE UNDERSCORE

[Rev. 6/1/99]

CUE: MUFASA: "Look, Simba ..." (in clear)

Slowly

Flute

Guitar

*p*

Measures 1-4

Strgs. Kbd 3

Vln, Vla

(Gtr cont. sim)

Fl. Cl

*p* *mp*

Measures 5-8

Celli

Violin

Kbd 2 [Harp]

*mf*

Measures 9-12

Hrs. Vla, Vc

Guitar

*mp*

Measures 13-16

17

18 19 20 WOMEN:  
MEN: Oo—  
Oo—  
Gtr, Vln, Vla, Vc

Kbd 1&3, Bs

21 22 23 24 -Pan Fl 8v  
Zo -  
Zo -  
Oo—  
Zo -

Kbd 2 [Harp]

25 26 27 28  
bu - sa le li - hi - zwe Le - li - zwe i zwe  
bu - sa - le li - hi - zwe Le - li - zwe

Kbd 1 [TLK Graveyard]



29 *Vin. sul E*

30 31 32

Log Drum

Kbd 2 [TLK Graveyard]

+ Pop Boxes (ad lib) *pp mp pp*

B $\flat$  Pan Fl *p mp p* Har. Vc

Kbd 1 [TLK Graveyard]

32 32B 32C

33 34 35

I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba

+Percussion

Flute

Drums etc.

Strings *p*

36 37 38

I-ngo-nyama neng - w'e na-ma ba-la I-ngo-nyama neng - w'e na-ma ba-la I-ngo-nyama neng - w'e na-ma ba-la

39 40

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

41 42 43

I-ngo-nyamaneng - w'e na-ma ba-la I-ngo-nyamaneng - w'e na-ma ba-la I-ngo-nyamaneng - w'e na-ma ba-

44 45 46

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

47 48

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

*pp*  
Vins

*pp*

49<sup>p</sup> 50

Horn | *mf*

*mp*

# NO. 5 THE MORNING REPORT

[Rev. 8/26/99]

CUE: MUFASA: "Fire away!"

### Recitative

ZAZU:

*mp* It's an hon-or and a priv-lege, a du-ry I per-form with due sense of de-cor-um and w

The first line of the recitative features a vocal line on a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is marked with measure numbers 1 through 4. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a dynamic marking of *f* (forte).

Brass, Stgs

Brass

The piano accompaniment for the first line includes parts for Brass and Strings. The brass part is marked with a dynamic of *f* and consists of several chords. The strings part provides a harmonic foundation with sustained notes.

pride.

With de - fer - ence and great res - pect

ve - ry much the norm Plus a

The second line of the recitative continues the vocal melody and piano accompaniment. The vocal line is marked with measure numbers 5 through 7. The piano accompaniment continues with the same instrumentation and dynamics.

+ WWs

The piano accompaniment for the second line includes parts for Woodwinds (WWs). The woodwind part enters with a dynamic of *f* and provides a melodic line that complements the vocal melody.

MUFASA:  
"Yes, Zazu"

8

hint of sy - co - phan - cy on the side. To lay be - fore my ru - ler all the

Violin solo

+ Piano

10

MUFASA: "Yes, yes,  
Zazu, get on with it!"

11

facts a - bout his realm. To fill him in on all the beast - ly news In

12

13

MUFASA: "Zazu!  
The morning report

Presto

14

or - der that his ma - jes - ty stands stur - dy at the helm A - ware of all the fau - na's lat - est views.

15

Strings pizz.

ZAZU: "Yes sire  
(business)  
the morning report

16 Allegro a la Gilbert & Sullivan

18 ZAZU:

17

*mf* Chimps are go-ing ape, gir-afes re

Kordl (Accordion)

*mf*

*siml.*

19 20 21

main a-bove it all, E - le-phants re-mem-ber but just what I can't re-call,

A<sup>b</sup> D<sup>b</sup>

22 23

Croc - o - diles are snap - ping up fresh of - fers from the banks, Sh

B<sup>b</sup>

24 25

in - trest in my nest egg but I quick - ly said, "no thanks!" We

26 27 28

hav - en't paid the horn - bills and the vul - tures have a hunch not ev - 'ry - one in - vi - ted will be

29 30 31

com - ing back from lunch. This is the

Horns

32

33 34 35

morn - ing - re - port, — gives you the long and the short. b. ry

*With a Cajun Feel*

*f* E $\flat$  A $\natural$

36 37 38

grunt, roar, — and snort, — not a tale I — dis - tort

E $\flat$  F $\natural$  (E)

39 40 41

on the morn - ing re -

G $\flat$



42

(Dialogue)

43

44

45

ZAZU:

port.

*P* The

A<sup>7</sup>

*mp*

46

47

48

buf-fa-lo have got a beef a - bout this sea - son's grass,

Wart-hogs have been thwart-ed in at -

MUFASA:

*mp*

Stay

low

to the ground.

G&S again

A<sup>b</sup>

*p*

sneakily

D<sup>7</sup>

49 50 51

tempts to save their gas. Flam - in-goes in the pink and chas-ing sec-re-ta-ry birds,

SIMBA: MUFASA:

Yeah, stay low! Shh, no: a

52 53 54

saf-ron is this sea-son's col-or seen in 'all the herds. Mov-ing down the rank and fil t

sound. Take it slow,



60

61 62 63

morn - ing - re - port, — gives you the long and — the short. Ev -

*With a Cajun Feel*

*f* Eb Ab

64 65 66 67

grunt, roar, — and snort, — not a tale I dis - tort on f :

Eb Fb

68 69 70 71 MUFASA:  
ZAZU: This is

morn - ing — re - port. —

Gb Cb/Gb Gb

72

morn - ing - re - port, — gives you the long and — the short. Ev - ry

Clar

*f* Eb Ab

76

grunt, roar, — and snort, — not a tale I — dis - tort —

Horns, Trns

7 7 7

Eb F#

79 80 81

On the morn ing re pe

Brass

(Rip)

*fp* *fp* *fp*

G<sup>b</sup> C<sup>b</sup> C<sup>b</sup> G<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

82 83 84

Tutti

*ff*

Kbd 2. Clar

(A<sup>b</sup>) *f*

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 5A

# SCAR'S CAVE

[Rev. 6/24/98]

CUE: ZAZU: "... Then you can chase those slobbering, mangy, stupid poachers from dawn until dusk."

The musical score is arranged in two systems. The first system includes a Horn part with a melodic line and a Tbn part with a rhythmic accompaniment. The piano accompaniment consists of Cellos, Bass Clarinet, and Keyboard 2 in the upper staves, and Keyboard 1 in the lower staves. The second system continues the same instrumentation, with the Horn and Tbn parts concluding their phrases. The piano accompaniment continues with a steady rhythmic pattern. The score is written in a key signature of one flat and a 4/4 time signature.

# NO. 6 LIONESS CHANT

[Rev. 8/26/99]

CUE: SCAR: "... And remember: it's our little secret."

Tempo

SOPRANOS/ALTOS:

♩ = 105

A B

Ah Ha Hayi

Kbd 2

(S/A:)

1 2 3 4

— (ya) Hayi — (ya) Hayi — (ya) Hayi — we ba-ba zi-nge-la - si-yo zi-nge - la-ba-ba, ah ha-

TENORS:

zi-nge-la - si-yo zi-nge - la-ba-ba,

Shakers



(S/A:)

5 6 7 8

(ya) Hayi — (ya) Hayi — (ya) Hayi — we ba-ba zi-nge-la - si - yo zi - nge - la-ba-ba, ah ha hayi —

ALTO:

zi-nge-la - si - yo zi - nge - la-ba-ba.

(T:)

zi-nge-la - si - yo zi - nge - la-ba-ba.

(S/A:)

9 10 11 12

(ya) Hayi — (ya) Hayi — (ya) Hayi — we ba-ba zi-nge-la - si - yo zi - nge - la-ba-ba, ah ha hayi —

(A:)

Hum oh Hayi (ya) Hayi — (ya) Hayi — zi-nge-la - si - yo zi - nge - la-ba-ba.

(T:)

Hum oh Hayi (ya) Hayi — (ya) Hayi — zi-nge-la - si - yo zi - nge - la-ba-ba.

(S/A:) 13 14 15 16

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si-yo zi-nge - la-ba-ba, we na-t

(A:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge - la - bba zi-nge - la-ba-ba,

(T:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge - la-ba-ba

BARITONES:

Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge - la-ba-ba

17 18 19 20

zi-nge - la - si-yo zi-nge - laba-ba, we ba-ba zi-nge-la - si-yo zi-nge - laba-ba we b

zi-nge - la - si-yo zi-nge - laba-ba, we ba-ba zi-nge-la - si-yo zi-nge - laba-ba, w b

zi-nge - la - si-yo zi-nge - laba-ba zi-nge-la - si-yo zi-nge - laba-ba

zi-nge - la - si-yo zi-nge - laba-ba zi-nge-la - si-yo zi-nge - laba-ba

21 > 22 23 >

zi - nge - la - si - yo    zi - nge - la - ba - ba we ba - ba    zi - nge - la - si - yo

zi - nge - la - si - yo    zi - nge - la - ba - ba we ba - ba    zi - nge - la - si - yo

zi - nge - la - si - yo    zi - nge - la - ba - ba    zi - nge - la - si - yo

zi - nge - la - si - yo    zi - nge - la - ba - ba    zi - nge - la - si - yo

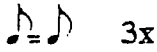
24 25 26

zi - nge - la - ba - ba Hi ba - ba s'qhu - be - ke - ni - si - yo    zi - nge - la —    Tha    Tha    Tha

zi - nge - la - ba - ba Hi ba - ba s'qhu - be - ke - ni - si - yo    zi - nge - la —    Tha    Tha    Tha

zi - nge - la - ba - ba    s'qhu - be - ke - ni - si - yo    zi - nge - la —

zi - nge - la - ba - ba    s'qhu - be - ke - ni - si - yo    zi - nge - la —

 3x

SOPRANO:

27 Tha - tha ma - ma we - le 28 tha - tha 29 tha - tha ma - ma we - le 30 zi - nge - la - ba -

Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba - ba

ALTO:

we - lel' - le we - lel' - le we - le zi - nge - la - ba - ba

TENOR:

we - lel' - le we - lel' - le zi - nge - la - ba - ba

BARI/BASS: (2nd and 3rd x only)

(Enter 1st X)

hem hem hem hem - ay hem hem hem hem - ay

Shakers

Djembe

2 SOPRANOS:

27A 28A 29A 30A

(SOPRANOS:) Tha - tha ma - ma we - le    tha - tha    tha - tha ma - ma we - le    zi - nge - la - ba - ba

Tha - tha ma - ma we - le    tha - tha    tha - tha ma - ma we - le    zi - nge - la - ba - ba

(A:) we - lel' - le    we - lel' - le    we - le    zi - nge - la - ba - ba

(F:) we - lel' - le    we - lel' - le    zi - nge - la - ba - ba

(B:) hem    hem    hem    hem - ay    hem    hem    hem    hem - ay

(2 SOPS:) 31 | 32 | 33 | 34

ye \_\_\_\_\_ ni-bo u-ye

(S/A:)

Hem Hem Hem Hem Hem Hem Hayi Hayi Hayi

(2 TENS:)

u-ye - ye \_\_\_\_\_ ni-bo

(T:)

Hem Hem Hem Hem Hem Hem Hem Hem

(B:)

hem hem hem hem-ay hem hem hem hem-ay

(2 SOPS:) 35 36 37 38 2

ye ————— woa u-ye — ye ni-bo Hayi Hayi Hayi u-ye -

(S/A:) 2

Hem Hem Hem Hem Hem Hem Hayi Hayi Hayi

(2 TENS:)

u-ye - ye ————— woa u-ye — ye ni-bo

(T:)

Hem Hem Hem Hem Hem Hem Hem Hem

(B:)

hem hem hem hem - ay hem hem hem hem - ay

X X X

(2 SOPS:)

39 40 41 42

ye ————— ni-bo

(S/A:)

Tha-tha ma-ma we-le tha-ta Tha-tha ma-ma we-le zi-nge-la-ba-ba

(2 TENS:)

Tha-tha ma-ma we-le tha-ta Tha-tha ma-ma we-le zi-nge-la-ba-ba

SINGER TEN:

Tha-tha ma-ma we-le tha-ta Tha-tha ma-ma we-le zi-nge-la-ba-ba

(T:)

Hem Hem Hem Hem Hem Hem Hem Hem

(B:)

hem hem hem hem - ay hem hem hem hem - ay



(2 SOPS:) 43 44 45

ye \_\_\_\_\_ woa u-ye ye ni-bo

(S/A:)

Tha - tha ma-ma we - le woa u-ye ye ni-bo

(2 TENS:)

u - ye - ye \_\_\_\_\_ woa u-ye ye ni-bo

(SINGER TEN:)

Tha - tha ma-ma we - le Hem woa u-ye ye ni-bo

(T:)

Hem Hem Hem woa u-ye ye - ni-bo

(BARI:)

Hem Hem Hem woa u-ye ye ni-bo

(BS:)

hem hem hem hem hem hem

"The Kill" [& LIONESSES—High African ululating]

46 (SOLO TEN:) 47 (sound) 48 49 50

Ho lo-lo mam' ee Ho-lo-lo - mam' ah he, ah he, ah he Ho-lo-lo - mam' he-lel'-le he el

(S/A:)  
Hem Hem Hem Hem Hem Hem Hem Hem

(T:)  
Hem Hem Hem Hem Hem Hem Hem Hem

(B:)  
hem hem hem hem hem hem hem hem

Tutti Perc.  
*ff ad lib*

(SOLO TEN:)  
47A 48A 49A 50A

(S/A:)  
leh-eh-eh - eh Ho - lo-lo - mam' ah-ha ah - hayi ah-hayi ah hayi ah Ha

(T:)  
Hem Hem Hem Hem Hem Hem Hem Hem

(B:)  
hem hem hem hem hem hem hem hem

(SOLO TEN:) [Bulal' - um - tha - ka (thi)] *short*

51 hayi ah hayi Ho - lo - lo - mam' ah - hem ah - hem ah - hem ah - hem *short*

(S/A:) *short*

Hem Hem Hem Hem Hem Hem Hem *short* ah ha hayi

(T:) *short*

Hem Hem Hem Hem Hem Hem Hem *short*

hem hem hem hem hem hem hem

(S/A:) 55 (ya) Hayi (ya) Hayi (ya) Hayi we ba - ba zi - nge - la si - yo zi - nge - la ba - ba, ah ha hayi

(T:) Hum oh Hayi (ya) Hayi (ya) Hayi zin - ge - la si - yo zin - ge - la ba - ba

(B:) Hum oh Hayi (ya) Hayi (ya) Hayi zi - nge - la - si - yo zi - nge - la - ba - ba

Percussion tacet to end

(S/A:) 59 60 61 62

-(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la si-yo zi-nge - la ba-ba, we a

(S/A:) Repeat until cut under dialogue 63 64 65 66

zi-nge-la si-yo zi-nge - la ba-ba, we ba-ba zi-nge-la si-yo zi-nge - la ba-ba, we ba-

ON CUE FROM CONDUCTOR:

Slower

SARABI & LIONESSES:

67 (turn) 68

So, where is this "real-ly cool" place?

PIANO / VOCAL / CONDUCTOR

THE LION KING

# NO. 6A BUSA UNDERScore

[Rev. 4/1/98]

CUE: YOUNG SIMBA: "No! Not Zazu."

Joyfully

WW, Kbd 1

*mf*  
Stgs pizz  
*mp*

Cut on cue

5 6 7 8

9 10 11 12

2 Vtrs soli, Kbd 1

13 14 15

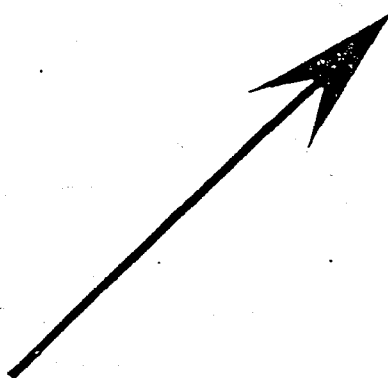
WW, Kbd 1

16 17 18 19

NO. 7

I JUST CAN'T WAIT  
TO BE KING

[Rev. 6/1/99]



CUE: SIMBA: "Not the way I see it."

(♩ = 108) Kbd 2 [Kalimba]

Musical score for measures 1-6. Includes staves for Piano (A), Bass, Drums, and Vc. Kbd 3. Tempo is 108 bpm. Measure 1 starts with a dynamic marking of *sfz*.

Musical score for measures 7-12. Includes vocal parts for WOMEN and MEN with *Hem.* markings. Includes piano accompaniment for Kbd 1 [Accordion], Flute and Vc. Kbd 3.

Musical score for measures 13-16. Includes piano accompaniment for Kbd 1 [Accordion], Flute and Vc. Kbd 3. Chords F, B $\flat$ , F, B $\flat$ , C are indicated.

Musical score for measures 13-16. Includes vocal parts for SIMBA with the lyrics "I'm". Includes piano accompaniment for Kbd 1 [Accordion], Flute and Vc. Kbd 3. Chords F, B $\flat$ , F, Csus4 are indicated.

17

gon-na be— a might - y king— so e - ne - mies— be - ware!—

18 19 20

ZAZU

MEN:

Hem.

ive

F

21

22

23

24

SIMB

nev - er seen— a king of beasts— with quite so lit - tle hair.—

Hem.

Hem.

B $\flat$  F



25

gon-na be— the mane— ev - ent— like no king was— be - fore.— I'm

Hem.

F

29

brush - ing up— on look - ing down,— I'm work - ing on— my roar!

ZAZU:

Thus

Hem.

Hem.

B $\flat$  F

33 34 35 36

Oh I

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

WOMEN:

*mp* Ha! Ha! Ha! Ha! *f* Ha!

MEN:

Ha! Ha! Ha! Ha! Ha!

Gm C

37 38 39 40 41 42

just can't — wait to be king! No one say

MEN: !

Hem. Hem.

B $\flat$  C F

43

ZASU: "When I said that I -- "

ZASU: "What I meant was that the-- "

do this, no one say-ing

NALA:

No one say-ing be there,---

Hoo - oo - wah. Hoo - oo - wah.

Hoo - oo - wah. Hoo - oo - wah.

Hoo - oo - wah. Hoo - oo - wah.

B $\flat$  Gm7

ZASU: "What you don't realize is that sometimes -- "

ZASU: "Now see here!"

stop that, no one say-ing see here.---

no one say-ing see here.---

Hoo - oo - wah. Hoo - oo - wah.

Hoo - oo - wah. Hoo - oo - wah.

C/E F

Violins

51 BOTH: 52 53 ZASU: "That's definitely out!" 54 SIMBA: 55 56

Free to run a-round all day. Free to do it all my-

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

57 58 58A 58B

way.

MEN:

Hem. Hem.

Fl. Cl

59 60 60A

MEN:

Hem.

gliss.

TRICKSTERS

61 WW, Kbd 2 (cont.) 62

Violins

8va

65 64

(8va)

(Temple Block Fill)

65 66

(8va)

67 68

(8va)

(Conga Fill)

(8<sup>va</sup>)

Musical notation for measures 69-72. The system includes a grand staff with piano accompaniment and a vocal line. Measure numbers 69, 70, 71, and 72 are indicated above the vocal staff. A dashed line above the vocal staff indicates an octave extension. The piano part features chords and arpeggios.

Musical notation for measures 73-76. The system includes a grand staff with piano accompaniment and a vocal line. Measure numbers 73, 74, 75, and 76 are indicated above the vocal staff. The piano part includes a section marked "lacc" (lacci) with triplets and a section marked "ww. Kod:" (woodwind keyboard). A "Flexatone" instruction is present in the piano part.

Musical notation for measures 77-80. The system includes a grand staff with piano accompaniment and a vocal line. Measure numbers 77, 78, 79, and 80 are indicated above the vocal staff. The piano part features a section marked "ff" (fortissimo) with chords and arpeggios. The vocal line includes the syllable "ZAZ".

Musical notation for measures 81-83. The system includes a grand staff with piano accompaniment and a vocal line. Measure numbers 81, 82, and 83 are indicated above the vocal staff. The vocal line contains the lyrics: "think it's time that you and I arranged a heart to heart." The piano part includes a section marked "mp" (mezzo-piano) and "Kod 1" (Kodály 1).

### Swing 8ths

85 NALA: 86 87 88

Kings don't need ad - vice — from lit - tle horn - bills for a start. —

ZAZU: If

*f* C $\flat$  C $\flat$ /G $\flat$  G $\flat$ /D $\flat$  G $\flat$

### Straight 8ths

89 90 91 92

this is where the mon - ar - chy — is head - ed, count me out! Out of

*mp*

93 94 95 96

ser - vice out of Af - ri - ca, — I would - n't hang a - bout! This

97 98 99 100 SIMBA:  
O I

child is get - ting wild - ly out of wing.

WOMEN:  
Ha! Ha! Ha! Ha! Ha!

MEN:  
Ha! Ha! Ha! Ha! Ha!

WW, Vlns

Swing 8ths

101 102 103 104  
just can't — wait to be king.

105 106 107 108  
Percussion

Detailed description: This page of a musical score contains measures 97 through 108. It features vocal lines for Simba, a group of women, and a group of men, all performing a 'Ha!' sound effect. The piano accompaniment includes a section with a 'Swing 8ths' instruction and dynamic markings like 'f'. Percussion is indicated in measures 105-108. The score is written for piano, vocal, and conductor.



109

WOMEN:

110

111

112

Ay - ay ee - oh Ay - ay ee - oh

MEN:

Hem.

Hem.

C/G

G

G

C/G

D/G

G

113

114

115

116

SIMBA:

Ev-'ry-bo-dy

Ay - ay ee - oh Ay - ay

Hem.

Hem

wah

G

C/G

G

G

117 (SIMBA:)

118 119 120

look left. NALA: Ev-'ry-where

Ev-'ry-bo-dy look right

Orch. Am

(SIMBA:)

121 122 123 124

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

(NALA:) stand-ing in the spot - light! Let

ZAZU: Not yet!

CHORUS: Let

BASS OPT. thru m.135

D/F# D G

Musical score for measures 125-128. Includes vocal lines and piano accompaniment with lyrics: "ev - 'ry crea - ture go for broke and sing, let's".

125 126 127 128

ev - 'ry crea - ture go for broke and sing, let's

ev - 'ry crea - ture go for broke and sing, let's

(+Brass)

ev - 'ry crea - ture go for broke and sing, let's

C G/B Am C D

Musical score for measures 129-132. Includes vocal lines and piano accompaniment with lyrics: "hear it in the herd and on the wing, it's".

129 130 131 132

hear it in the herd and on the wing, it's

hear it in the herd and on the wing, it's

hear it in the herd and on the wing, it's

C G/B Am C D

133 134 135 136

gon - na be — king Sim - ba's fin - est fling! Oh I

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

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

C G/B Am C D

137 138 139 140

just can't — wait to be king.

NALA:

Oh he

C D G C/G G

141 142 143 144 SIMBA:

Oh I

just can't wait to be king!

C D G C/G G

145 146 147 148 149

just can't wait... to be

NALA:

just can't wait... to be

to be

to be

C D

Musical score for piano/vocal/conductor, measures 150-153. The score is written for four vocal parts and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are labeled with the lyrics "king!". The piano accompaniment includes chord symbols: G, C/G, and G. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal parts are arranged in four staves, with the first three staves having lyrics "king!" and the fourth staff having a blank line for lyrics. The piano part is written in a grand staff format.

# NO. 8 ELEPHANT GRAVEYARD

[Rev. 6/1/99]

CUE: NALA: "Pinned ya again."

(w/ geyser) (Lights up)

SIMBA:  
"This is it.  
We made it."

SIMBA &  
NALA:  
"Wnoaaa .."

Slowly

misterioso

Safety

Elec. Gr.

pp

(Fade Under HYENA Laughter)

# NO. 9 CHOW DOWN

[Rev. 11/4/98]

CUE: SHENZI: "Hey! Who you callin' 'oopid-stay?'"

Freely

1 BANZAI: 2 SHENZI: 3 BANZAI: ED: Hun!

He called us slob-ber-ing! Said we were man-gy! Did I hear stu-pid

4 B & S: 5 BANZAI: 6 SHENZI:

Tell us a-gain-gee It's so in-cre-di-ble That you're so rude

7 BANZAI: 8 B, S, & ED: 9 ZAZU: "Oh my-r  
Look at t...  
It's time to

When you're so e-di-ble When you are food.



Piano / Vocal / Conductor

-2-

YOUNG SIMBA: "Zazu!" [Rev. 11/4/98] Chow Down

BANZAI: "Not so fast, food."

SHENZI: "How about some take out?"

BANZAI: "How about the birdy broiler?"

ZAZU: "Oh no! Not the birdy broiler!"

SHENZI: "What's the hurry?"

Stick around for dinner." Safety  
(Dialogue continues)

Measures 10-14. Includes vocal lines for Banzai, Shenzi, and Zazu, piano accompaniment, and guitar parts. Includes performance instructions like "slow gliss" and "cresc. on cue".

CUE TO CONTINUE:

BANZAI: "Time to chow down."

Measures 15-17. Includes vocal line for Banzai and piano accompaniment. Includes performance instructions like "Accel.", "Ritard", and "ALL 3: whistling".

Measures 15-17. Includes piano accompaniment and guitar part. Includes performance instructions like "Kbd 1 (Grungeroni)" and "Chow down".

Measures 15-17. Includes electric guitar part. Includes performance instructions like "mp" and "cresc.".

Measures 18-20. Includes vocal line for Shenzi and piano accompaniment. Includes performance instructions like "Rock and Roll Tempo" and "ED: (Rock 'n Roll screech)".

Measures 18-20. Includes piano accompaniment and guitar part. Includes performance instructions like "Dms" and "Ow!".

Measures 18-20. Includes piano accompaniment and guitar part. Includes performance instructions like "f".

21

SHENZI:

BANZAI:

Musical notation for vocal line, measures 21-23. The melody is in treble clef with a key signature of one sharp (F#). Measure 21 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 22 continues with quarter notes D5, E5, and F#5. Measure 23 starts with a quarter note G5, followed by quarter notes A5, B5, and C6.

I'm chomp-in' at the bit, ba - by. My sto-mach's on a

Kbd 3 & Stgs

*sub p*

Piano accompaniment for measures 21-23. The right hand plays a series of chords, primarily triads and dyads, in a rhythmic pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *sub p* and *8va*.

Musical notation for vocal line, measures 24-26. Measure 24 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 25 continues with quarter notes D5, E5, and F#5. Measure 26 starts with a quarter note G5, followed by quarter notes A5, B5, and C6.

growl, son— Chow down! Heh! Heh! Heh! Heh! Heh! Heh! Chow down!

Kbd 1 [Hammond]

(8va)

*loco*

Kbd 1 [Hammond]

Piano accompaniment for measures 24-26. The right hand features a Hammond organ-style line with a *loco* section. The left hand continues with a steady accompaniment. Dynamics include *ff* and *8va*.

ED: Hoo Hah Hah Hoo Hah Hah Hoo Hah Hah Hah Hoo!

Musical notation for vocal line, measures 27-29. Measure 27 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 28 continues with quarter notes D5, E5, and F#5. Measure 29 starts with a quarter note G5, followed by quarter notes A5, B5, and C6.

B & S: You both been in - vi - ted on

Vc

Kbd 3 & Stgs *8va*

*sub p*

Piano accompaniment for measures 27-29. The right hand features a Hammond organ-style line with a *loco* section. The left hand continues with a steady accompaniment. Dynamics include *sub p* and *8va*.

The musical score is arranged in three systems. Each system includes a vocal line with lyrics and piano accompaniment for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1 (Measures 30-32):**  
 - Measure 30: *8va* (8va) - a date.  
 - Measure 31: Two cours - es hand-ed to us  
 - Measure 32: on a plate, We'll

**System 2 (Measures 33-35):**  
 - Measure 33: have you raw, won't be long to wait  
 - Measure 34: ED: huh - huh - huh -  
 - Measure 35: B, S: See - ing you're al - read -

**System 3 (Measures 36-38):**  
 - Measure 36: y toast - y brown  
 - Measure 37: huh - huh -  
 - Measure 38: Yeah! Chow down!  
 - **ALL 3:** (B & E on top note, S on lower)

**Instrumentation and Performance Markings:**  
 - **Kbd 1 (Hammond):** *loco*  
 - **Horns, WW:** *f*

(B & E on top  
note, S on lower)

ED: (Rock 'n Roll screech)

39 40 41 42

Ch-ch-ch-ch-ch-chow down

Hems

43 Straight Rock & Roll  
BANZAI:

SHENZI:

44 45

Your ribs are look-ing so tast - y Such chew - y lit - tie

(G= fill) - Tons

ED sings the riff ad lib

SHENZI:

46 47 (to 50) 50

chops. chums— Eat up! Wa— Wa— ow!— No

B & S:

f

Tons

51 B & S: 53

was - n't it her mom who ate — your dad? — And hav - ing par - ents eat - en

Horns

Toms

*p*

rip

54 55 56

makes us mad. — We're gon - na set - tle up the score — a tad We've nev -

*sff*

Hins. Marimba

Strs (trem.)

Rem shot

57 58

er had — a snack — of such — re - nown —

ED:

huh — ow!



82 Allegro Diabolico

Musical score for measures 82-85. The system includes a vocal line and a piano accompaniment. The piano part features a forte (f) dynamic and a complex rhythmic pattern. The vocal line has a melodic line with some rests. Measure numbers 82, 83, and 85 are indicated. A fermata is present over measure 83.

Musical score for measures 84-85. The system includes a vocal line and a piano accompaniment. The piano part continues with a complex rhythmic pattern. The vocal line has a melodic line. Measure numbers 84, 85, and (To 89) are indicated. A fermata is present over measure 85.

Musical score for measures 89-90. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many beamed notes. The vocal line has a melodic line with some rests. Measure numbers 89 and 90 are indicated. A fermata is present over measure 90.

Musical score for measures 91-92. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many beamed notes. The vocal line has a melodic line with some rests. Measure numbers 91 and 92 are indicated. A fermata is present over measure 92.

93 94 (to 97) 97

Cl. Kbd [Clav]

This system contains measures 93 through 97. It features a vocal line at the top and a piano accompaniment below. The piano part includes a section for Clavichord (Cl. Kbd [Clav]) with a '4' marking. The piano part consists of chords and moving lines in both hands.

98 99

This system contains measures 98 and 99. The piano part features a series of chords, some of which are boxed and have a '7' marking below them. The bass line continues with a steady accompaniment.

100 101

This system contains measures 100 and 101. Similar to the previous system, it shows piano accompaniment with boxed chords and a '7' marking. The vocal line is present but mostly blank.

102 103

+Fl. Cl Bva

*mf*

This system contains measures 102 and 103. The piano part continues with chords and moving lines. The dynamic marking *mf* is present. The vocal line has some notes and rests.





Freely

116 117

think we should be - gin the meal from scratch. so

*p* Am

118 119 120

ma - ny jui - cy seg - ments to de - tach. Be good as gold for you're -

SHENZI: "Here kitty, kitty."

(MUFASA's entrance)

121 122 123 124

as good as carved we're starved!

(+ Tom roll)

*C7*

Gtr. fill ad lib, then  
Pno. fill ad lib

**ON CUE:**  
Ad lib - Bass Drum &  
Percussion (Opera Gongs)

# NO.9A "BEFORE THEY LIVE IN YOU"

[Rev. 6/1/99]

CUE: NALA: "I thought you were very brave."

**Freely**

Bass drum on cue      Bass Pan Flute on cue *ad lib*      Bs Clar Solo

Kbcs *p*

Horn

Gong scrape

**Slow March**

6 Viola      7      8      9

Kbd 1 [Harp] (+Marimba)

-Cello, Bs

10      Vln solo      11      12

(b)

13 Gtr. Cl & vb 14 15 16

Kbd 1 [Harp]

16A Rall. 16B 16C

Viola

A Tempo

Wood Flute 17 18 19 20

Horns

Gtr. Viola

Cello

Poco Rit.

21 22

# NO. 10 THEY LIVE IN YOU

[Rev. 6/1/99]

CUE: MUFASA: "Come here, son."

Spiritually (♩ = 112)

Musical score for Mufasa's cue, measures 1-4. The score is written for piano and includes a vocal line. The tempo is marked "Spiritually" with a quarter note equal to 112 beats per minute. The music is in 4/4 time and G major. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melodic phrase.

YOUNG SIMBA: "Dad? ..."

Musical score for Young Simba's cue, measures 5-8. The score is written for piano and includes a vocal line. The tempo is marked "Spiritually" with a quarter note equal to 112 beats per minute. The music is in 4/4 time and G major. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melodic phrase.

CHORUS:

Musical score for the chorus, measures 9-12. The score is written for piano and includes a vocal line. The tempo is marked "Spiritually" with a quarter note equal to 112 beats per minute. The music is in 4/4 time and G major. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melodic phrase.

I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la

13

MUFASA:

14

15

16

Night

and the spir - it — of life

cal - ling

17

18

19

20

ma-me-la.

And a

WOMEN:

Oh Oh I - yo

Oh Oh I - yo

21

22

23

24

voice,

with the fear of a child —

ask - ing

Cl, Vla, Vc, Kb2

25 26 27 28

Oh—ma-me-la

**WOMEN:**

Oh Oh I-yo Oh Oh I-yo

29 30 31 32

(Dialogue)

Cl, Kbd 2

+ Fl 8va

33 34 35 36

Wait, there's no moun-tain too great, hear these

**FULL ENSEMBLE:**  
*echo*

Wait. wait, wait, wait...

Brass

*mf*

37 38 39 40

words and have faith, oh have faith.

**WOMEN:**

Oh Oh I - yo Oh Oh I - yo

Congas



41 42 43

They live in yo

WOMEN:

He - la hey ma me - la He-la hey ma me - la He - la hey ma me - la He-la

+ MEN:

*cresc.*

45 46 47 48

they live in me, they're watch-ing

He-la hey ma me la He-la He-la hey ma me la He-la

Stgs

*mf* D A E

49 50 51 52

er ev - 'ry thing we see, in ev-'ry crea -

He-la hey ma me la He-la He-la hey ma me la He-la

D A E F:m E

53 54 55

ture in ev - 'ry star

He - la hey ma me la He - la He - la hey ma me la

D A E

56 57 58

in your re - flec - tion they live in you.

He - la

Cym  
p

Aadd<sup>9</sup>/C# D

59 60 61 62

mf

They live

p

63

64 65 66

you, — they live in me, — they're watch-ing ov

He-la hey ma me — la He-la He-la hey ma me — la He-la

*mf*

*f* D A E

67 68 69 70

er ev - 'ry thing we see, — in ev - 'ry crea -

He-la hey ma me — la He-la He-la hey ma me — la He-la

D A E F#m E

71 72 73

ture in ev - 'ry star

He - la hey ma me - la He - la He - la hey ma me - la

D A E

74 75 76

in your re - flec - tion they live in yo

He - la

Aadd<sup>9</sup>/C: D

4 Times - Fade out

The musical score consists of three systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system features flute parts for the first, second, and third flutes. The third system continues the piano accompaniment. The score is marked with a piano (*p*) dynamic and includes measure numbers 77, 78, 79, and 80. The lyrics are: "I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la". The flute parts include specific markings for "Flute 1st & 2nd x's" and "Flute 3rd x", with some notes marked with a '3' indicating a triplet.

# NO. 10A BACK TO GRAVEYARD

[Rev. 6/1/99]

Kod 2. Strings  
Safety (Out on either bar)

1 2 3 4 5

Wood Flute  
Horn  
(+Bs Clar)

Brass  
Gtr (Feedback FX)  
Wood Flute  
(+Str's)  
(+Trem Str's)  
(+Brass)

*p*

NO. 11

BE PREPARED

[Rev. 6/1/99]

CUE: SCAR: Precisely.

1 SCAR: 2 3 4 5

I nev-er thought hy-e-nas es-sen-tial; they're crude and un-speak-ab-ly plain.

S/A:

T/B:

Ee Ee

Bs. Pan Flute & Log Drum

*sfp* *f* *mp*

6 7 8 9 10

May-be they've a glimmer of po-ten-tial if al-lied to my vision and brain.

Ee Ee

Ee Ee

(- Violins)



11 12 13 14

Hem— Hem— Hem— Hem—

Hem— Hem— Hem— Hem—

15 16 17 18

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

*mp*  
Bs Clar. Xcl (Bsn)

19 20 21 22

thick as you are— pay at - ten-tion! My words are a mat-ter of pride. It

23 24 25 26

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

Oo — Huh huh huh Oo — Huh huh huh

Oo — Huh huh huh Oo — Huh huh huh

27 28 29 30

we're talk-ing kings and suc - ces-sions; e - ven you can't be caught un - a - wares! So pi

S/A: Huh huh huh Huh huh huh Huh Ee ee ee ee ee ee ee

T: Huh huh huh Huh huh huh Huh Ee ee e

B: Huh huh huh Huh huh huh Huh

31 32 33 34

pare for the chance of a life-time, be pre-pared for sen-sa-tion-al news. A

S/A:

T/B:

Ah

Ah

*p*

35 36 37 38

SHENZI: SCAR:

shin-ing new e-ra is tip-toe-ing near-er. And where do we fea-ture? Just lis-ten to teach-er! I

Ah

Ah

Hem

Hem

Hem

Hem

39 40 41 3 3 42

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

Huh huh huh huh huh huh huh huh huh huh huh huh huh huh

Ah

*mp*

43 3 44 45 46

jus - tice de - li - cious - ly squared, be pre - pared!

huh huh huh huh huh Be Pre - pared!

Ah Be Pre - pared!

*f*

Kbd 3

47 48 49 50

*pp* (Dialogue)

51 52 53 54

55 56 57 58

Ooh— ha ha ha Ooh— ha ha ha

*p* *mf* *p*

59 60 61 62 HYENAS:

ha ha ha ha ha ha ha It's

*f*

It's

63 64 65 66

great that we'll soon be con-nec - ted with a king who'll be all time a-dored.

great that we'll soon be con-nec - ted with a king who'll be all time a-dored.

*mf*

Detailed description: This block contains the musical notation for measures 63 through 66. It features a vocal line with lyrics, a piano accompaniment, and a conductor's part. The lyrics are: "great that we'll soon be con-nec - ted with a king who'll be all time a-dored." The piano part includes a dynamic marking of *mf*.

67 68 69 70

course, Quid Pro Quo, you're ex - pec-ted to take cer-tain du-ties on board.

Hem— Hem— Hem— Hem—

Hem— Hem— Hem— Hem—

*p*

Detailed description: This block contains the musical notation for measures 67 through 70. It features a vocal line with lyrics, a piano accompaniment, and a conductor's part. The lyrics are: "course, Quid Pro Quo, you're ex - pec-ted to take cer-tain du-ties on board." The piano part includes a dynamic marking of *p*. The conductor's part includes the word "Hem—" repeated four times.

71 3 3 72 73 74

fu - ture is lit - tered with priz - es, and though I'm the main ad - dres - see, the

Oo Oo Oo Oo

Gtr., Tbn., Vc

75 76 77

point: that I must em - pha - size is: you won't get a sniff with - out me!

Oo Wah Oo Wah

(HYENAS cackle)

Poco accel.

78 79

**DANCE**

*Più mosso*

80 (+Hi offbeat: Bsns) 81 82 (Toms & Timbales) 83

(+Smash the mirror)

*fff*

(Jungle Screams)

84 Agogo (+Drum/Bongo/Conza wild groove) 85 continues 86 87

Timbales (Jungle Screams)

Kodj & Sigs Scratches

Grunge metal perc.

85 89 90 91

*ff* Mar. Gtr, Pno, Syn Bs, Bs

(+WW, Hns, Toms)

92 (Tbns. Vc) 93

(+ Guitar solo)



94 WW, Sigs (+Hn)

95

96 Marmba

97

98 Piccolo

99 *sfp* *molto*

100 *fff* Tutti

101

102

103

Detailed description: This page of a musical score contains measures 94 through 103. It features five systems of staves. The first system (measures 94-95) includes a vocal line for 'WW, Sigs' with a long note and a piano accompaniment. The second system (measures 96-97) features a 'Marmba' part with complex rhythmic patterns and triplets. The third system (measures 98-99) includes a 'Piccolo' part with accents and dynamic markings of *sfp* and *molto*. The fourth system (measures 100-103) begins with a 'Tutti' section marked *fff* and includes various rhythmic figures and accents. The score is written for Piano, Vocal, and Conductor.

Perc 1 (Timbales) 104 Perc 2 (Djembe) 105

This system contains two staves for Percussion 1 (Timbales) and Percussion 2 (Djembe). The top staff shows rhythmic patterns with accents. The middle staff is a grand staff with treble and bass clefs, featuring eighth-note patterns with accents. The bottom staff shows a bass line with quarter notes and rests.

Perc 1 (Timbales) 106 Perc 2 (Djembe) 107 Crasher

This system continues the percussion parts. It includes staves for Perc 1 (Timbales), Perc 2 (Djembe), and a Crasher. The middle grand staff continues with eighth-note patterns. The bottom staff shows a bass line with quarter notes and rests.

Cl. Hr. 108 109 110

This system features a staff for Clarinet and Horn (Cl. Hr.) with a trill marking. Below it are two grand staves (treble and bass clefs) with rhythmic patterns and accents. The bottom staff shows a bass line with quarter notes and rests.

111 112 (To 128)

So pre -

So pre -

So pre -

128 129 130 131

pare for the coup of the cen - try, be pre - pared for the mur - ki - est scam. Me -

pare for the coup of the cen - try Oo ——— La la la

pare for the coup of the cen - try Oo ——— La la la

Strings

Marimba (Marimba sim.)

*mf* Am Dm G C

132 133 134 135

ti-cu-lous plan - ning, te - na-ci-ty span - ning, de - cades of de-ni - al is sim-ply why I'll

We'll have food, lots of food. We re - peat, end - les

We'll have food, lots of food. We re - peat, end - s

Marimba

*mp*

136 137 138

king un - dis - put - ed, re - spec - ted, sa - lut - ed, and seen for the won - der I

meat.

meat.

Marimba

Brass

*cresc. poco a poco*

139 140 3 3 141

am. Yes, my teeth and am - bi - tions are bared, be pre -

Huh huh huh huh huh huh huh Be pre -

Huh huh huh huh huh huh huh Be pre -

142 143 144 3 3 145

pared. Yes, our teeth and am - bi - tions are bared, be pre -

pared! Yes, our teeth and am - bi - tions are bared, be pre -

pared! Yes, our teeth and am - bi - tions are bared, be pre -

W.W. Sax

8<sup>va</sup>

ORCH: Huh!

146 147 Rall. 148 149

pared!

pared!

pared!

Rall.

*ff*

# NO. 11A SCAR AND SIMBA

(GIRAFFIC PARK)

[Rev. 8/26/99]

CUE: ZAZU: "Oh, Sire, I remember a certain cub -- a certain *headstrong* cub ... "

Tempo Andante Con Moto

A Via. C

B

C

D

Horn Solo

mp

Strings

E Brass

F

G

H Rall.

Strings

**A**

Marimba 2 (Gyl)

Repeat Ad Lib

mf

Continue Pattern ad lib

Marimba 1 [Chrom. Gyl]

Repeat Ad Lib

**B**

(Mba 2)

(Mba 1)

Pizz Violins

Fl. Picc Sva

*mf*

(Mba 2)

(Mba 1)

(Vlns, Fl, Picc)

(Mba 2)

(Mba 1)

Drums [Triangle]

Repeat Ad Lib

**C**

(Mba 2)

(Mba 1)

(Triangle cont. to end)

Horns

Repeat Ad Lib

*mp*



**D**

(Mba 2)

(Mba 1)

Pizz Violins

*mp*

(Hns)

(Mba 2)

(Mba 1)

Wooder. Fl (sounds Sva)

(Pizz. Violins)

(Hns) (Out any time on Conductor cue)

Out on any downbea

(Mba 2)

(Mba 1)

# NO. 12 STAMPEDE - PART 1

[Rev. 6/1/99]

CUE: SIMBA: "Rrrrr!"

(♩=134) *all voices bend pitch up and down freely (No vibrato)*

The musical score consists of several staves. The top three staves are vocal parts, each starting with a *pp* dynamic and a *cresc.* marking. The notes are connected by long, sweeping lines indicating pitch bending. The fourth staff is a piano accompaniment part, also starting with *pp* and *cresc.*. The bottom two staves are for a piano, with the right hand part starting with a *p* dynamic. The piano part includes a triplet of notes marked with a *f* dynamic and a *3* above it. The tempo is marked as  $\text{♩} = 134$ . The key signature has two sharps (F# and C#). The time signature is 4/4.

Musical score for strings and woodwinds, measures 5-7. The score consists of five staves. Measures 5 and 6 are marked with a fermata. Measure 7 is marked with a fermata and the dynamic *ff*. The instruments are not explicitly named but are represented by standard staves.

Musical score for piano and woodwinds, measures 5-7. The piano part is on the left, and woodwinds are on the right. The piano part includes markings for "Tons, Dms, Bs" and "Hns. Kbd 1". The woodwind part includes markings for "+ Vn, Via" and "Tbn, Gtr, Bs". The dynamic *f* is indicated at the end of measure 7.

Musical score for vocal parts and piano, measures 8-9. The vocal parts are on the left, and the piano part is on the right. The vocal parts include lyrics: "Hoo", "low cluster:", "Wuh", and "Ah". The piano part includes markings for "low cluster:", "Hoo", and "Wuh". The dynamic *p* is indicated for the vocal parts, and *ff* and *sfp* are indicated for the piano part. The score ends with a fermata in measure 9.

10 11 (vocal 2nd x) 12

*ff* Yo - na yo - na yo na yo na  
*ff* Yo - na yo - na yo na yo na

Mpas, Kbd 2 Stems up 2nd x only

hem hem hey  
 1st roller

*ff* + Perc (Bs Drs and Toms) *f*

Vc. Bs Vc. Bs

13 14 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

hem hem hey hem hem yo - na

Piano / Vocal / Conductor

[Rev. 6/1/99]

Stampede — Part 1

16 17 18

yo - na yo na Yo - na ye - na yo na Yo - na yo - na yo - na

hem hem hey hem hem hey hem hem

2nd roller

19 20 21

yo - na yo - na Yo yo ye yo Yo yo ye yo Yo (portamento)

(MEN enter (elevator up))

Pizz. Hrs. Strgs Pizz. Vlins Mba 2, Vla, Vc Tons. Bs

(portamento)

22 23 24

lyc. Oh wah

lyc. Oh wah

lyc. Oh wah

lyc. Oh wah

Mar. WW, Hrs. Mar. Stgs

Oh wah

25 26 27

yo na

yo na

yo na

yo na

yo na

Picc. Vins Brass. Vins. Vla

El Bs. Tbn 2

yo na

28 29 30

Musical score for measures 28, 29, and 30. It features five staves: two vocal staves (Soprano and Alto), two piano staves (Right and Left Hand), and a Percussion staff (Perc BVA). The piano accompaniment includes triplets and dynamic markings like *ff*.

Perc BVA

- 5va

*ff*

Musical score for measures 31, 32, 33, and 34. It features five staves: two vocal staves (Soprano and Alto), two piano staves (Right and Left Hand), and a Percussion staff (Perc BVA). The piano accompaniment includes triplets and dynamic markings like *ff*.

(MUFASA & ZAZU enter)

ZAZU: "Oh, look, sire. The herd is on the move."

31 32 33 34

*mp* Oh — — — — — *p* Oh - ngwa - na

*mp* Oh — — — — — *p* Oh - ngwa - na

*mp* Oh — — — — — Oh — — — — —

*mp* Oh — — — — — Oh — — — — —

Vocal staves for measures 31, 32, 33, and 34. The lyrics are: "Oh, look, sire. The herd is on the move." and "Oh - ngwa - na". Dynamics include *mp* and *p*.

(dialogue)

*fp* *p espr.* Lo Brass, Strgs

Er. Gtr. Bs

Musical score for measures 35, 36, 37, and 38. It features five staves: two piano staves (Right and Left Hand), a Percussion staff (Perc BVA), and two dialogue staves. Dynamics include *fp* and *p espr.*. The dialogue is marked "Lo Brass, Strgs".

35 36 37 38

ke yo - na yo yo - na Oh

ke yo - na yo yo - na Oh

Oh Oh Oh

Oh Oh Oh

... Simba's down there!" MUFASA: "Simba??"

39 40 41 42

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

hem hem hey hem hem hey hem hem yo - na



43 | 44 | 45 | 46

Yo yo yo yo | lyo | Yo - na o yo - na

Yo yo yo yo | lyo | Yo - na o yo - na

Yo yo yo yo | lyo | Yo - na o yo - na

Yo yo yo yo | lyo | Yo - na o yo - na

SIMBA: "Zazu! Help me!!"

Picc. Sva. Fl

Hrs. Srgrs

*mp*

Ten. Gtr, Kbds, Vc, Bs

47 | 48 | 49

yo - na c | yo - na yo - na | yo - na o -

yo - na c | yo - na yo - na | yo - na o -

yo - na c | yo - na yo - na | yo - na o -

yo - na yo - na | yo - na o -

50 51 52

yo - na yo - na yo - na o yo - na yo

yo - na yo - na yo - na yo

yo - na yo

yo - na yo

53 54 55 56

VOCAL - OPT.

mp Oh yo-na ff Oh yo-na mp Oh yo-na ff scream

mp Oh yo-na ff Oh yo-na mp Oh yo-na ff scream

mp Oh yo-na ff Oh yo-na ff scream

mp Oh yo-na ff Oh yo-na ff scream

ff Ton. Gtr. Kbd.s. Vc. Bs

(SIMBA falls into MUFASA's arm...)

57

58

59

60

yo - we      yo - na      yo - we      yo - na

yo - we      yo - na      yo - we      yo

yo - we      yo - na      yo - we      yo - na

yo - we      Yo - na      yo      yo

(MUFASA threading through)

C. Hns. Kcs. Sgs

- Fl

61

62

63

yo - (Oh) we      yo yo yo - na      yo yo yo - na yo

yo we      yo - na      yo - we      yo na

yo (Oh)      yo yo - na      yo yo yo - na yo

yo we yo      yo na

64 65 66 67

Ba ba wa mi *ff* Or. *slides*

Ba ba wa mi *ff* Or. *slides*

Ba ba wa mi *ff* Or. *slides*

Ba ba wa mi *ff* Or. *slides*

Ciac → Flava → Flaco

68 69 70 71

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 yo - na

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

WW, Mar. Stgs

Br. Cor. Bs

72

73

74

75

76

Ba ba wa hi ba ba wa mi ba ba  
 Ba ba wa hi ba ba wa mi ba ba  
 Ba ba wa hi ba ba wa mi ba ba  
 Ba ba wa hi ba ba wa mi ba ba

Hu

Musical notation for piano accompaniment, including chords and melodic lines.

77

78

79

*fp*<sup>80</sup>

wam wam wam wam  
 wam wam wam wam  
 wam wam wam wam  
 wam wam wam wam

Yo Yo Yo Yo  
 Yo Yo Yo Yo  
 Yo Yo Yo Yo  
 Yo Yo Yo Yo

(SCAR digs his claws)  
SCAR: "Long live the king."

Cl, Br, Kod 1

*mp* *fp*  
 Musical notation for piano accompaniment, including chords and melodic lines.

- Gr. Kods 2 & 3, Stgs



# NO. 13 STAMPEDE - PART 2

[Rev. 6/1/99]

Violins (Vlrs) *pp* *mp*

+ Kbd 2 [Voices]

Vc

Flute *mp*

Rit. Slower

A Tempo

Brass

*dp*

20 Hrs. Tons

21 Clar. Stgs *espress*

*p*

22 23 24 25 - Flute

mp

26 27 28

Molto Rit

mf

29 30 31 32

Slow

Emergency Safety

p

Vc. Bs (trem)

Brass, Vln, Via

+ Tuba

33 34 35 36

WW Sva, Marimba, Guitar

Violins

Vla, Vc

p



NO. 14

EULOGY

[Rev. 6/1/99]

Freely

**A** RAFIKI:

Ma - di-a-o - ha le - ka - se-be-te chiya ho - we - le se-bath(a) (+)

Kbd 1 cue

8va

Mo le - ka - qe-meo tsa - ba ho wa - Le-bo ha-leng ha-o bu - e ka - le - ha

niente

(8va)

Le - bo ha-leng ha - o bu - e ka - le - ha ha ha oh oh

**B** A Tempo  
RAFIKI:

Ha - la - la - hum - ba gee - gee - he - ya hee - ya - ha Ha - la - la hum - ba hoi - ya he - la he - la.

Ha - la - la - hum - ba gee - gee - he - ya hee - ya - ha Ha - la - la hum - ba hoi - wa hoi - ya hee - ya - ha.

LIONESSES: (*breathy, staccato*)

Ha ha ha ha ha ha Ha ha ha ha ha ha

(RAFIKI continues ad lib)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

(RAFIKI:)

(wail)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

**Repeat ad lib**

(*ad lib wails over chant*)

Ah Ah Ah

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

Ah Ah Ah Ah

(LIONESSES:)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

C (LIONESSES:)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

Kbd2, Strings, Bs. Clar.

pp

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

(breathy, staccato)

Ha ha ha ha ha ha

Rehearsal Piano

[Rev. 6/1/99]

-- Eulogy

ON CUE: SCAR rises up.

SCAR: "Mufasa's death is a terrible tragedy. But to lose Simba -- who had barely begun to live?"

Quasi Recit.

1 Horns, Trns, Kbd 1 & 2      2      3      4

For me, it is a deep, personal loss. So it is with a heavy heart that I assume the throne.

5      6      7      8

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!"

9      10      11      12      13

Deliberately

SCAR:

14      15      16      17      18

It's time you were all in-tro - duced to your ru-ler's ex-ec-u-tive staff. Per

HYENAS (Chorus):

Ha ha

Ha ha ha ha Ha ha

Kbd 2 Am      Dm      Em/A      Am

19 20 21 3

haps not the kind you've been used to. But cer-tain-ly game for a

ha ha ha ha ha ha ha ha Ah.

ha ha ha ha ha ha ha ha Ah.

Vins

Am Am/G Dm/F Bm7(♯5)

Bs, Vc, Kbd 3

A Piacere

22 23

laugh. be laugh. pre-pared!

E A p Am f p

# NO. 14A RAFIKI MOURNS

(A Cappella)

1 RAFIKI: 2 3 4 5

Mi - leh - leh mbya - ni mpo - ka ya ni - ka ku - mu - yi - ni

Orchestra

YOUNG NALA: ku - mu - yi - ni

6 7 8 9 10

Kam - be nsem - be - le mbiya - ni mpo - ka lun - di - la mwa - na Ho - san - na

SARABI: ee ah Ho - san - na

YOUNG NALA: Ho - san - na

11 12 13

Oh Ma - ma na wu det - sa kam - be

SARABI: na wu det - sa kam - be kont - sa - ri.

14 15 16 17 18

De - la ma ma mbya - ri mbya - ri

SARABI: De - la ma - ma ka - bant - sa - ka - ri mbya - ri mbya - ri

YOUNG NALA: mbya - ri mbya - ri

NO. 15

# BOWLING FOR BUZZARDS

[Rev. 6/1/99]

*long*

**Fast and Furious**

Percussion soli

*ff*

Ac Lib Rattle, China Cym, Superball on Conga,  
Bass/Vc col legno behind bridge, CUED TO STAGE ACTION

Tuba

**Safety (Out on any beat)**

3 - Kbd 2 [Vulture Screams]

4

lowest poss note

The musical score is divided into two systems. The first system, 'Fast and Furious', begins with a piano accompaniment in 4/4 time, marked 'long' and 'ff'. The piano part includes a 'Cued to Stage Action' section. Percussion includes 'Ac Lib Rattle, China Cym, Superball on Conga'. A tuba part enters with a 'Percussion soli' section. The second system, 'Safety (Out on any beat)', features a keyboard part for 'Kbd 2 [Vulture Screams]' and a tuba part with a 'lowest poss note' instruction.

# NO. 16 HAKUNA MATATA

[Rev. 8/26/99]

CUE: PUMBAA: "Ha-ku-na Ma-ta-ta. It means 'no worries.'"

Ad lib.

TIMON:

Ha - ku - na ma - ta - ta      What a won-der-ful phrase!

Gtr, Marimbas, Kbd 1

A Tempo

4 PUMBAA:

Ha - ku - na ma - ta - ta      Ain't no pass - ing



7 TIMON: 8 9 10

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

WW (8va)

G7 G°7 G/B Drums Am C/E F

11 BOTH: 12 13 14

days It's our prob-lem free phi -

Kbd 2 [Accord.] WW

D/F# C/G

15 TIMON: 16 17 18

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

G C

19

20 21 22

WW, Gtr

B $\flat$  Strings pizz.

WW, Gtr  
1st x only

23 24 25 25B

1. 2. Vamp Cut on

26 TIMON:

PUMBAA:

Rall.

off-key

TIMON:  
"Very nice."  
PUMBAA:  
"Thanks." T.

Why, when he was a young wart - hog — When I was a young wart - hog!

32 In Tempo

PUMBAA:

33 34 35

found his a - ro-ma lacked a cer-tain ap-peal— He could clear the Sa-van - nah af-ter ev - 'ry meal!— I'm a

Clarinet

E<sub>b</sub> F C G

36

37

38

sen - si - tive soul Though I seem thick - skinned And it

B<sub>b</sub> F Dm<sup>7</sup>/F C

Tuba

Poco ad lib

39

40

41

42

hurt that my friends nev - er stood down - wind! And, oh. — the

Vin solo - schmaltzy

E<sub>b</sub> F G

gliss.

ff

43 **A Tempo**  
**TIMON:** **PUMBAA:** **TIMON:** **PUMBAA:**  
 shame! Hewas a - shamed! Thought of chang-in' my name! Oh, what's in a narne? And I got down

**S/A: Gospel**  
 Ah

**T/B:**  
 (Gospel)  
 C G

**TIMON:** **PUMBAA:** **BOTH:**  
 heart-ed How did you feel? — Ev-'ry time that I... Ha-ku - na ma

Ah

**B:** **C**

**TIMON:** "Hey! Pumba!  
 Not in front of the kids!"  
**PUMBAA:** "Oh. Sorry."

51

52 53 54

ta - ta What a won - der - ful phrase Ha - ku - na ma -

55 56 57 58 SIMBA:

ta - ta Ain't no pass - ing craze It means no

59 60 61 62 TIMON: "Sing it, kid!" T: S: P:

wor - ries for the rest of your days It's our

65 64 65 66 SIMBA:  
 prob-lem free Phi - los - o - phy T & P: Ha - ku - na m

67 68 69 70  
 ta - ta  
 Kod 1 [Accord.]

71 Vamp (ad lib) under dialogue + Clarinet improv. on cue CUT ON CUE: SIMBA: "Here goes. Hakuna Matata."  
 72 73 74

Clarinet: *slow gliss* 75 76 77  
 SIMBA: "Slimy, yet sati  
 TIMON: "That's it!"  
 mf Bass solo

78

79

80

81

SOPRANOS & ALTOS:

Ah  
TENORS & BASSES:

Ah

Ah

Ah

Pan Flute

F/C

TIMON & PUMBAA:

82

83

84

Ha -

Ah

pp

G/B

G

F

85

86

87

88

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

85  
86  
87  
88

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

Strings  
*pp*  
C/G

*cresc. poco a poco*

Horns, Tbrns >

E $\flat$ 7/G

89

90

91

(BIG) SIMBA:

92

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

89  
90  
91  
92

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

Dm7/G

*mf*  
E/G

*sfz* G7



73

94 95 96

SIMBA & TIMON:

worries \_\_\_\_\_ for the rest \_\_\_\_\_ of your days \_\_\_\_\_ PUMBAA: It's our

S:  
A: Ha Ha Ha  
T:

Am C/E F D/F# D

Tbn 1  
Tbn 2

97 98 99 100

TIMON:

prob-lem free \_\_\_\_\_ Phi - los - o - phy \_\_\_\_\_ Ha - ku - na ma -

PUMBAA:

Ha -

SIMBA:

Ha - ku - na ma -

C/G G7 E/G#

101 (TIMON:) 102 103 104

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma -

(PUMBAA:) + OFFSTAGE VOICES:

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

(SIMBA:)

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma -

Am C/E F G E/G<sub>7</sub>

105 106 107 108

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 H

ad lib.

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma

Clarinete solo - Ten 15vb

Am C/E F G

109 PUMBAA: TIMON: 110 111 *THEY continue ad lib.* 112

Musical staff for vocal line 109-112, showing notes and rests.

I say Ha - ku - na I say Ma - ta - ta.

(ALL:)

Musical staff for vocal line 110-112, showing notes and rests.

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

(SIMBA:) *continues ad lib.*

Musical staff for vocal line 112, showing notes and rests.

ta - ta

Ha - ku - na ma -

Piano accompaniment for Marimba, including chord symbols (C, C/E, F, G) and rhythmic notation.

On Cue

Musical staff for vocal line 113-117, showing notes and rests.

(ALL:)

Musical staff for vocal line 113-117, showing notes and rests.

ku - na

(SIMBA:)

Musical staff for vocal line 113-117, showing notes and rests.

ta - ta

Musical staff for Clarinet, showing notes and rests.

Musical staff for Kbd. I solo fill, showing notes and rests.

Piano accompaniment for Kbd. I solo fill, including chord symbols (C, C7/E, F, F#7, C/G) and rhythmic notation.

NO. 17

ONE BY ONE

[Rev. 6/1/99]

A cappella through bar 19

LEAD TENOR:

The musical score consists of six staves. The top five staves are for vocal parts: LEAD TENOR, SOPRANO, ALTO, TENOR, and BARITONE. The bottom staff is for piano accompaniment. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are: 'I - I - I - I - I - I - bam - be ni nja - lo - ba - ki - thi ni - nga di - nwa Ni - nga - phe - le - lwa nga Ni - nga - phe - le - lwa nga Ni - nga - phe - le - lwa nga Ni - nga - phe - le - lwa nga'. The score includes various musical notations such as notes, rests, and dynamic markings.

(LD TEN:)

Si-ya ba-bo na be-be fu-nu-ku-si

qe-da

Nge-ke-ba

lun-ge

Si-zo

(S:)

One by one

Nge-ke-ba

lun-ge

si-zo

ma-ndla

One by one

*small notes optional*

One by one

(A:)

ma-ndla

One by one

Nge-ke-ba

lun-ge

si-zo

(T:)

ma-ndla

Nge-ke-ba

lun-ge

si-zo

(BAR:)

ma-ndla Si-ya ba-bo na be-be fu-nu-ku-si

qe-da

One by one

One by one

BASS:

Si-ya ba-bo na be-be fu-nu-ku-si

qe-da

One by one

One by one

(LD TEN:)

nqo-ba

Nge-ke-ba

lun-ge

I - bam-be

ni nja - lo-ba-ki - thi ni - nga

(S:)

nqo-ba

Nge-ke-ba

lun-ge

One by one

One by one

(A:)

nqo-ba

Nge-ke-ba

lun-ge

I - bam-be

ni nja - lo-ba-ki - thi ni - nga

(T:)

nqo-ba

Nge-ke-ba

lun-ge

(BAR/BS:)

One by one

One by one

10 11 12

di-nwa — Si-ya ba-bo — na be-be fu-nu-ku-si qe-da Nge-ke-ba  
One by one Nge-ke-ba

Nin-ga phe-lel-wa — nga mand-la — One by one

di-nwa Nin-ga phe-lel-wa — nga mand-la — One by one Nge-ke-ba

Ni-nga-phe-le-lwa — nga ma-ndla — Nge-ke-ba

Si-ya ba-bo — na be-be fu-nu-ku-si qe-da One by one

13 14 15

lun - ge — Si - zo nqo - ba — Nge - ke-ba lun - ge — Si -  
lun - ge — si - zo nqo - ba — Nge - ke-ba lun - ge — si -

One by one One by one One by one

lun - ge — si - zo nqo - ba — Nge - ke-ba lun - ge — si -

lun - ge — si - zo nqo - ba — Nge - ke-ba lun - ge — si -

One by one One by one One by one

(LD TEN:)

16 17

nqo - ba Ngo ba - thi - na Ngo ba - thi - na  
 nqo - ba Si - ya za - (z')

(S:) Ngo ba - thi - na Si - ya za (z') Si - ya za -

(A:) nqc - ba Si - ya za - (z') Si - ya za -

(T:) nqo - ba Si - ya za - (z') Si - ya za -

(BAR:) Ngo - ba - thi - na Si - ya za - (z') Ngo - ba - thi - na Si - ya za -

(BS:) Ngo - ba - thi - na Ngo - ba - thi - na

18 19

Ngo - ba - thi - na Ngo ba - thi - na

(z') Si - ya za - (z') Si - ya za -

(z') Si - ya za - (z') Si - ya za -

(z') Si - ya za - (z') Si - ya za -

(z') Ngo - ba - thi - na Si - ya za - (z') Ngo - ba - thi - na Si - ya za -

20

(LD TEN:)

21

22

Zo - bo - na ba - ya - ba - le - ka

Zo - bo - (n')

Zo - bo - (n')

(S:)

(z')

Zo - bo - na

zo - bo - na

zo - bo

(A:)

(z')

Zo - bo - na

zo - bo - na

zo - bo

(T1:)

(z')

Zo - bo - na

zo - bo - na

zo - bo

(T2:)

*soli*

ALL:

Zo - bo - na ba - ya - ba - le - ka

zo - bo - (n')

zo - bo - (n')

(BAR:)

(z')

zo - bo - na

Hee-ee zo - bo - na

Hee-ee zo - bo

(BS:)

zo - bo - na

Hee-ee zo - bo - na

Hee-ee zo - bo

Kbd 1 [Claps]

Percussion 1 & 2 (Puilis)



(LD TEN:) *solo ad lib*

23 24 25

Zo - bo - (n') He'y ba - thi zo - bo - na ba - ya - ba - le - ka Zo - bo - (n')

(S:)  
na zo - bo - (n') Zo - bo - na zo - bo -

(A:)  
na zo - bo - (n') Zo - bo - na zo - bo -

(T1:)  
na zo - bo - (n') Zo - bo - na zo - bo -

(T2:)  
zo - bo - (n') ba - ya - ba - le - ka

(BAR/BS:)  
na Hee - ee zo - bo - (n') zo - bo - na Hee - ee zo - bo -

26 27 28

Zo - bo - (n') zo-bon - na a-ma-gwa-la Whoa

na zo-bo - na zo-bo - (n') a-ma-gwa-la

na zo-bo - na zo-bo - (n') a-ma-gwa-la

na zo-bo - na zo-bo - (n') a-ma-gwa-la

na zo-bo - na zo-bo - (n') a-ma-gwa-la

ba-ya-ba-le - ka ba-ya-ba-le - ka zo-bo - (n') a-ma-gwa-la

na Hee-ee zo-bo - na Hee-ee zo-bo - (n') a-ma-gwa-la

*you C the cowards*

(LD TEN:)

29 30 31

Ah - we - mo lo - bo

(S:)  
ba - la la - mi e - lim - nya - ma ndi - ya zi -

(A:)  
ba - la la - mi e - lim - nya - ma ndi - ya zi -

(T:)  
ba - la la - mi e - lim - nya - ma ndi - ya zi -

(BAR/BS:)  
ba - la la - mi e - lim - nya - ma ndi - ya zi -

32 oh mo - lo - bab' he - ba - thi' ba - la la - mi E - lim - nya - ma

33 dla nga - lo I - ba - la la - mi e - lim - nya

34 dla nga - lo I - ba - la la - mi e - lim - nya

dla nga - lo I - ba - la la - mi e - lim - nya

dla nga - lo I - ba - la la - mi e - lim - nya

dla nga - lo I - ba - la la - mi e - lim - nya

The musical score consists of six staves. The top five staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'oh mo - lo - bab' he - ba - thi' ba - la la - mi E - lim - nya - ma' (measures 32-33), 'dla nga - lo I - ba - la la - mi e - lim - nya' (measures 33-34), and 'dla nga - lo I - ba - la la - mi e - lim - nya' (measures 34-35). The piano part features chords marked with asterisks.

SOP. SOLO: 3-

35 36

(LD TEN:) I - ba - la - la I -

ndi - za ku - fa oh mayi - ba - bo

(S:) ma ndi - za ku - fa na - lo I - ba - la la -

(A:) ma ndi - za ku - fa na - lo I - ba - la la -

(T:) ma ndi - za ku - fa na - lo I - ba - la la -

(BAR/BS:) ma ndi - za ku - fa na - lo I - ba - la la -

38 39 40

ba - la - la I - ba - la - la I

Oh mo - lo - bo hai Oh mo - lo - bo he - ba - t

mi E - lim - nya ma ndi - ya zi dia nga - lo

mi E - lim - nya ma ndi - ya zi dia nga - lo

mi E - lim - nya ma ndi - ya zi dia nga - lo

mi E - lim - nya ma ndi - ya zi dia nga - lo

41 42 43

ba - la - la I - ba - la - la I - ba - la - la

ba - la - la (m') e - lim - nya - ma ndi - za ku - fa

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

Freely

44 (SOP SOLO:) 45 46 47

na - lo

(LD TEN:) Oh mo-lo-bo Hayi-ee' He Kum-nan-di ba-k - thi-bo

(S:) fa na - lo He

(A:) fa na - lo He

(T:) fa na - lo He

(BAR:) fa na - lo He

(BS:) fa na - lo He



48 (LD TEN:) 49 50 51

Kum - nan - di kwe - la kith' E - a - fri - ca.

(S1:) (S2:) (S1:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(A:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(T:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(BAR:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(BS:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

PIANO / VOCAL / CONDUCTOR

THE LION KING

# NO. 17A BLEAK CLUSTERS

[Rev. 6/25/98]

Strings, Kbd

1 2 3 4

(- ad lib Elec Gtr, Key Clix, Bowed Cym, etc)  
Bs Dr, Wind Gong

Bass Drum

Horns *p*

4A Trem. Stgs. Tons

4B+ Stopped Hrs

4C

4D - G=ix

4E

4F

4G

4H

4I

4J

4K

4L - Horns

Safety Strings, Kbd

5 6 7 8

+ Gtr, Key Clix, Bowed Cym, etc as before  
Brass

Fade and Cut on Cu

NO. 18

# THE MADNESS OF KING SCAR

[Rev. 8/26/99]

CUE: SCAR: "Zazu, why am I not loved?"

Freely

SCAR:

1 2

I am that rare and awe-some thing— I'm ev-'ry inch a king—

*colla voce*

*f* Brass, Pno, Stgs

BANZAI: "Hey, boss!"

3 4 (To 17)

Yet I feel a twinge of doubt— As I go walk - a - bout—

*mp* Fl. Bs Clar, Pno, Stgs, Mar

A Tempo - Moderately Slow

17 18 19

When my name is whis-pered thru the pride Is this talk of love or re-gi-

Flute

Hrs, Mar, Pno +Vlns, Vla Hrs, Mar, Pno

Bs Clar, Vc

Piano / Vocal / Conductor  
Poco Accel.

SHENZI:  
"Reggie who?"

-2-

[Rev. 6/1/99]

The Madness of King

Freely

20

cide

Tell me I'm a - dored Please tell me I'm a

-Vlns, Vla

(- G= Wa-Wa)

22

Moderato Buffo  $\text{♩} = 78-80$

dored

BANZAI: "Hey, Boss! SCAR: "What is it?  
BANZAI: "We got a bone to pick with you." (Dialogue continues)

mp  
Orch

Tor.

Still in Tempo

SCAR:

28 29 30 31

You and your pet-ty com-plaints You don't know what real hun-ger is Day af-ter day it gna  
(dark, brooding)

mf

p

32 33 34 BANZAI! 35

— at the ve-ry core — of my be-ing I had that once It was worms!

36

A Tempo  
SCAR:

37

38

39

40

No No No It's like an itch Deep Per-sis-tent Pro - found  
BANZAI:

That's it

*ff*

*mp*

*p*

Rall.

Worms

When they

get

real - ly bad

all you gotta  
do is hunker scoot!  
down and

Più Mosso (in 2)

SCAR: "Thanks for the tip. (*Exploding*) Ingrates! If it weren't for me, you'd be beating off buzzards for your next bite!"

Mar. Bongos

45

46 2X

47

lightly

Last X, Toms

Tbn, Vc

Bs Clar. Gr

Bs Clar. Gr

BANZAI:

48

49

50

Yeah you're our sav-ior Thanks — a bunch But how a - bout some lun-

SHENZI:

Yeah you're our sav-ior Thanks — a bunch But how a - bout some lunc

ED: (Opera)

*mp*

Ah —

Ah —

Ten. Vc

51

52

53

It does-n't mat-ter if — it's fresh

It does-n't mat-ter if — it's fresh

Ah —

Bs Clar, Gtr

54 55

I need a fix of flesh My

I need a fix of flesh My

Ah La la la la la la

Bs Clar

56 57 58

bones have moved to where they've nev - er been

bones have moved to where they've nev - er been

La la - la la la la

OPT.

Ton. Mar

Gz. Vir. Via

Pno, Bs

59 60 BANZAI: 61

They are on the out - side look - ing

SHENZI:

They are on the out - side look - ing

la la la la la la la la la Ah \_\_\_\_\_

Fl. Ten. Mar

Gr. Vir. Via

SCAR: "Are you blaming me?"  
 BANZAI & SHENZI: "Oh no, it's the lionesses."

62 63 64

in \_\_\_\_\_ You are so a -

in \_\_\_\_\_ You are so a -

Ha ha ha ha ha Ha ha ha ha ha ha

Fl. Mar

-Tons



65

ZAZU:

66

67

(BANZAI:) You You you you you You

dored

You

are

so

a

dored

Oh

(SHENZI:)

OPT. 5vb

dored You You You You You Oh

ED:

OPT. Ah

Fl

Mar

Pno, Kod 3 (Pizz), Hrs, Vln, Vla

mp

Vc

Bs+Cb Cl, Vc, Bs

SCAR: "That's more like it."

68

69

70

You

you are so a dored

you are so a dored

Bs+Cb Cl, Hr, Tbn, Gr, Fnc, Vc, Bs

Bs Cl

f

71

Double X Vaudeville Feel (in 4)

BANZAI:

But what I'd give for one more hit Of wild-e-beast kiel-ba

SHENZI:

But what I'd give for one more hit Of wild-e-beast kiel-ba

ED: (Ad lib rhythmic laughing)

Picc. Mar. Kod 2 [Fl]. Vlns

Trp  
(-Vibrasiap)

Pno, Mar

Tbn

Tbn, Cb Cl, Vc, Bs

74

75

75

sa Or may-be horn-bill on a spit

sa Or may-be horn-bill on a spit

(-Vibrasiap)

Dictated

77 78 79

SCAR: Mu-fa-sa?! Mu-fa-sa?! SCAR: "How dare you! I told you never to mention that name!" ZAZU: "Not taken. I shall never mention 'M-m-m' again."

ZAZU: (loudly)

Oh how I miss Mu - fa - sa

*sfz* *sfz*

Low cluster Low cluster

SCAR: "Even in death ..." (MUSIC)

Senza misura In Tempo

80 81 82

SCAR: "...his shadow looms over me. There he is! No! There he is! And there!" I am per - fect - ly fine!

ZAZU: "Calm yourself, Sire, or you'll get another one of your splitting headaches!" (continue)

*p* *accel. e cresc.*  
Fin (5vb) slow 1/4 tone bends

*f* Brass, Mar

*gliss.*

Dms, Pno, Vc, Bs

Tbn, Toms, Vc

Presto Psychotico (in 1)

83 (+Gtr glass)  
Fls (8va)

84 85 - Random perc objects 86

Mar

Mar. Sigs

Mar. Pnc.  
Kbd 2 [pizz]

Ton. Bs

87 SCAR:

88 89 90

I'm bet - ter than Mu - fa - sa was

F. (Mar)

Sigs

p Gtr

Ton. Mar. Vc. Bs

91 92 93 94

I'm re - vered; I am re - viled

(h)

f

95 96 97 98

I'm i - do - lized I am des - pised

F. (Mar)

Vn. Vla

p

99 100 101

I'm keep - ing calm I'm go - ing wild

Fis. Gong (-Gm. Strg gliss)

Hrs. Kbd 2 (Choir Scream), Kbd 3 (Trem)

*sff*

*f*

102 (To 117) 117 118

I tell my - self I'm

VIII

119 In 1 120 121 122

fine Yes I am No you're not Yes I am No you're

*F. Strgs leggiero*

Hrn, Pno *p*

Tbns, Mar, Stgs

123 124 125 126

not I tell my self I'm

*cresc.* *sub f* *ff*

Gr *Gr* *+Ton*

Ked 2 [Timp]

127 128 129 130

fine No you're not Yes I am No you're not Yes

*F. Cl*

*(+Gr glisses)*

Hrn, Stgs

131 132 133 134

No Yes No Fine Not Am

135 136 137

Accel. Molto Repeat ad lib Breakdown on cue Dictated

Not

ZAZU: "Oh, pull yourself together. Sire."  
 SCAR: "Oh, very well." (TBN GROWL) (continue)

Hn *tr'* *tr'* *tr'* *tr'*

Tbn w/plunger

138 Slowly, Quasi Recitativo 139 140 141

SCAR (cont.): "Zazu...?"  
 ZAZU: "Yes, Sire?" (continue) SCAR: "Nobody loved me, there's the rub, not even as a cub. What did my brother have that I don't have?"

Fl, Cl, Hn, Kbd 1 [Harpsi] Vln (scio)

*mp* Vln<sub>5</sub> Vc

Rubato

A Tempo

Rit.

142

143

144

ZAZU: "Do you want the short list or the long?"

ZAZU: "Well, he had adoring subjects ... a loving family ... a devoted queen ..."

SCAR:  
"Whatever!"

A Tempo, with determination

Rall.

145

146

147

148

SCAR: "That's it! I need a queen!" ZAZU: "A what?"

SCAR: "A queen, man! A queen! Without a queen what am I? -- A dead end, no line, no descendants, no future.

With a queen, ... I'll have ... *cub.*

Brass, Strgs. Harpsi

Fl. Cl

Kbd 3 (Cele)

*mp*

*p*

SCAR: (Continuing)

"Immortality will be mine! ...

...Immortality will be mine!!"

NALA: "Scar."

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

NALA: "Scar, you've got to do something. We're being forced to overhunt."

Più Mosso (in 4)

Bright Tango

149

150

151

152

153

Fl. Cl

Sigs

Pno, Orch

Castanets

vd

vlt

vlt

vlt



NALA: "You're the king.  
Control the hyenas."

154

155

156

She's got those as - sets fe - min - ine — I have to make her mine

Cl, Accordion: 3  
+Fins

*mp*

Tuba, B♭

NALA: "You're destroying the Pridelands."

NALA: "If we stop now ...  
Don't you see ..."

157

158

159

No - bil - i - ty in ev - 'ry gene

160

161

She has to be my queen

NALA: "... there's a chance for  
things to be all right again ..."

**Suddenly Intense**

NALA: "What are you doing?! Are you listening to me?"

162

163

164

165

Come sweet Na-la It's writ - ten in the stars.

*Sigs*

*mf*

Orch

176

A Tempo (in 4), Più Allegro

177

me

Picc. Fl

- Fno ad lib arpeg

Mar. Stgs

Firs. Ten

*f*

178

179

You all be - long to

Sig

*fp*

180

181

182

183

me

Picc

Orch

*ff*

*fff*

*gliss.*

Rrrah!

NALA: "What are you talking about?"

166 167 168

We'll cre - ate a host of lit - tle scars

Rall.

NALA: "Get away from me."

(NALA scratches SCAR)

169 170 171 172

Tell me I'm a - dored tell me I'm a do... -

Rammet, Washboard

173

Much Slower

174

175

SCAR:

SCAR: "Oh, Nala ... you know how I loathe violence ... One way or another, you will be mine."

NALA: "Never, Scar! Never!" (NALA runs out)

You be - long to

Kbds [Pno], [Hns], [Stgs] p + Tam Tam, BD

Orch sfz

# NO. 19 SHADOWLAND

[Rev. 8/26/99]

Emotionally ♩ = 74

Contra Bass      Claves      Congas      Claves

C/E  
P

Kod 2 [Mute Stgs]

1      2      3      4

Fat - she      le - so      le - a      ha - la - le - la.

C/E Fadd<sup>9</sup>      G<sup>2</sup> Cadd<sup>9</sup>      Am<sup>7</sup> FMaj<sup>9</sup>      G      Am

5      6      7      8      9      NALA:

Fat - she      le - so      le - a      ha - la - le - la.

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<sup>4</sup>      G

10 11 12

land the leaves have fal - len.

Marimba  
Am Am/G F

13 14 15

This sha-dowed land. this was our

Am

16 17 3

home. The riv - er's

Gsus<sup>4</sup> G G<sup>2</sup> G

18 19 20

dry. the ground has bro - ken.

Am Am/G Fadd<sup>9</sup>

21 22 23

So I must go, now I must

24 25

go. And where the

*mp*

E7 sus4 E7

26 27 28

(-Wood flute)

*mf* jour - ney may lead me let your prayers be my

*mf* Am F F/G

29 30

guide. I can - not stay here my

Am

31 32

fa - mi - ly, but I'll re - mem ber my

Esus<sup>4</sup> E

33 34 *ad lib.* 35 36

pride. I have no choice. I will find my way, le - a ha - ia - le - la.

*mp* Pride - land. my land. tear - stained dry land.

*mp* Pride - land. my land. tear - stained dry land.

*Vlns. Kbd. (Strs.)*

*mp* F<sup>6</sup><sub>9</sub> Gsus<sup>4</sup> Asus<sup>4</sup> A

37 38 39 40

Take this prayer, what lies out there, — le - a ha - la - le - la.

Take this with you, — fat - she — le - so. —

42 43 44

TENORS & BASSES:

*pp*

Mda - li - warn Mda - li - warn Mda - li - warn nu - bo Mda - li - warn

(my creator)

(+Wd Flute 15ma)



45 45 47 (To 52)

Mda - li - wam Mda - li - wam nu-bo

Dm Asus<sup>4</sup> A<sup>7</sup>

52 53 54 55 S/A:

And where the

TEN:

And where the

B:

Violins

*mf* *cresc.*

Dno<sup>3</sup> D<sup>2</sup> Bm<sup>7</sup>/<sub>5</sub> / 7 sus<sup>4</sup>

56 | 57 | 58 | 59

jour - ney— may lead you— let this prayer— be your guide. . . Though it may

jour - ney— may lead you— let this prayer— be your guide. . . Though it may

(+Stgs, Kbd2 [Stgs])

Am

Mando

F/G

Am

60 | 61 | 62 | 63

RAFIKI:

Oh—

take you— so far a-way— al - ways re - mem - ber your pride.

take you— so far a-way— al - ways re - mem - ber your pride.

E7

Am

Piano / Vocal / Conductor:

NALA: *poco ad lib.*  
*sotto voce*

-8-

[Rev. 1/12/00] Shadowland

64

65

(RAFIKI:)

Fa: - she le - so — fat - she le - so —

wa na ka un ka tsee la kee ya how — hoi-ho —

*mp* (-Stgs, Kod2 [Stgs])

Fa she le so —

*p* C/E Fadd<sup>9</sup> G2 C/G

66

67

ha - la - le - la — be - su bo —

le fa: she kee la how — gow fa — la un ka tsee-la kee ya how — wa na ka bo —

le ha - la - le - la —

Am<sup>7</sup> FMaj<sup>9</sup> G Am

68 69

*mf* fat - she le - so le - a

(RAFIKI:)

tsee-la swa yoo— tsee la swa yoo— tsee la swa yoo— tsee la kee ya how— wa na ka bo

Fat she le so

F F6 G C2/E

70 71

+ SOPRANOS:

le - a ha - la - le - la And where the (SOP:)

oh.

ALTO:

ha - la - le - la And where the

TEN:

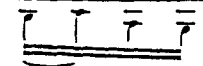
ha - la - le - la And where the

BARI/BS:

le - a

*cresc.*

n7 C2/E FMaj7 Esus4 (+Fls, Strgs)



72

(NALA continues ad lib)

73 74 75

jour - ney - may lead me - let this prayer be my guide

RAFIKI:

ngi-za bu - ya-bo u - so bu-ya-bo

jour - ney - may lead you - let this prayer - be your guide. Though it may

jour - ney - may lead you - let this prayer - be your guide. Though it may

Hins. Cons

(Kbd 1 - ad lib comping)

Am F Am

(NALA continues ad lib)

76 77 78 79

take you — so far a-way al-ways re - mem - ber your pride. And where the

*Eh.*

*soli*

take you — so far a-way al-ways re - mem - ber your pride.

*fp*

Am E7sus4 E7 Am

Detailed description: This page of a musical score contains measures 76 through 79. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "take you — so far a-way al-ways re - mem - ber your pride. And where the". There are performance markings such as "Eh.", "soli", and "fp". The piano part includes chord markings: Am, E7sus4, E7, and Am. The score is written in 4/4 time and includes a grand staff with vocal staves and piano staves.

80 (NALA continues ad lib)

81 82 83

*ff*

jour - ney — may lead you — let this prayer — be your guide. Though it may

jour - ney — may lead you — let this prayer — be your guide. Though it may

Vins (+5va), Vc (5vb)

(Fin. Ton continue as before)

Am F F/G Am

(NALA continues ad lib)

86 (NALA:)

84 85 86 87

Ngi — za bu-ya - bo

take you — so far a-way — al-ways re - mem - ber your pride.

take you — so far a-way — al-ways re - mem - ber your pride.

Am E7 sus4 E7 p Am7



88 88A \* 88B 89 90

oo woa oh ngi zabu - yabo be-so-bo my people be-su-bo.

Am(add<sup>9</sup>)

\* NOTE: In the orchestra score and pit parts bar 88 is played 3x then goes directly to bar 89. Bars 88A and 88B do not exist as separate measures.

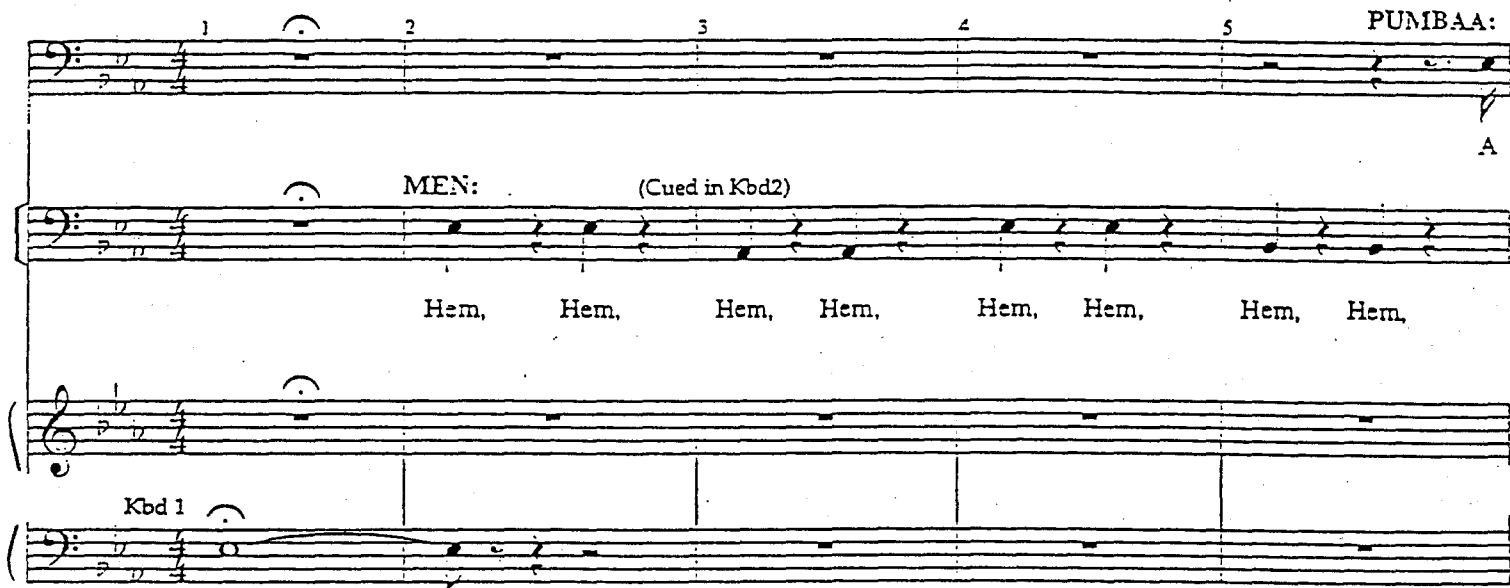
NO. 19A

# WEEM-A-WEP

[Rev. 6/1/99]

With A Lilt 

1 2 3 4 5 PUMBAA:



MEN: (Cued in Kbd2)

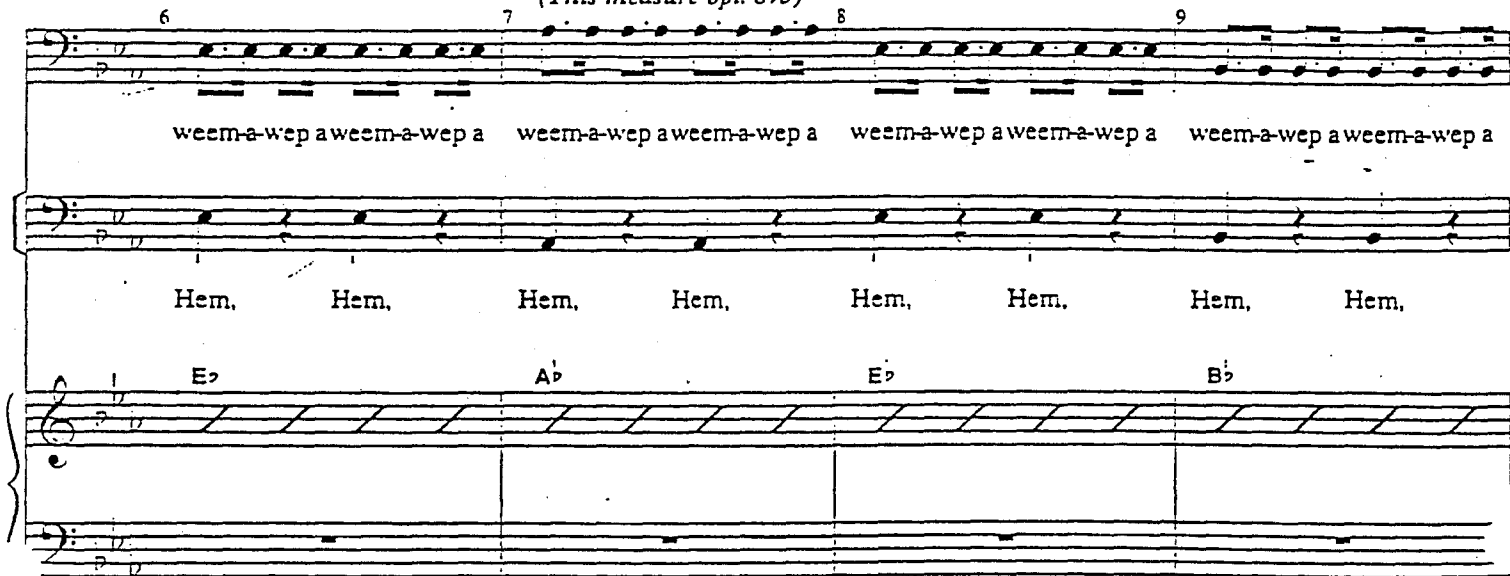
Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

Kbd 1

Background Vocals and Ukelele CUT when SIMBA pounces on PUMBAA

(This measure opt. 8vb)

6 7 8 9



weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a

Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

E<sup>7</sup> A<sup>7</sup> E<sup>7</sup> B<sup>7</sup>

TIMON:

10 11 12 13 14 15

In the jun - gle, the might - y jun - gle, the li - on sleeps - to-night.

(This measure opt. 8vb)

weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep

Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

E♭ A♭ E♭ B♭

TIMON: "I can hear you, bud Back me up!"

14 15 16 17

In the jun - gle. the might - y jun - gle. the li - on sleeps - to-night.

CUT ON CUE

weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a

CUT ON CUE

Hem, Hem, Hem,

E♭ A♭ E♭

CUT as SIMBA jumps TIMON

1 18 19 20 21

wee... a Pum - baa - bum - ba-way... A

NO. 20

# WATERFALL

[Rev. 6/1/99]

The musical score is arranged in five systems. The first system includes a vocal line for Kbd 3 [Trem. Sgts] with sections A, B, and C, and a 'cor.' marking. The second system features Marimba 1, Kbd 1, Vlns, and Violins. The third system includes a 'Safety' marking and a '-WW' marking. The fourth system features Kbd 1 [Harp] and Strings. The fifth system features 'Safety' markings and continues the harp and string parts. The score is written in 4/4 time and includes various musical notations such as dynamics (mf), articulation (>), and phrasing slurs.

Play 3X

Flutes - enter with fish

Musical score for measures 5 and 6. The top staff is for Flutes, with a dynamic marking of *mf*. The middle staff is for Violins, and the bottom staff is for Basses. The music features a melodic line with triplets and a bass line with sustained notes.

Musical score for measures 7 and 8. The top staff is for Flutes, with a dynamic marking of *mf*. The middle staff is for Violins, and the bottom staff is for Basses. The music continues with the melodic and bass lines.

Musical score for measures 9 and 10. The top staff is for Flutes, with a dynamic marking of *mf*. The middle staff is for Violins, and the bottom staff is for Basses. The music continues with the melodic and bass lines.

TIMON: "Drum roll, please."

"I h

Safety

+Snare roll on cue

Cut off on cue:  
"... death-defying leap."

Kbd 1 [Harp]

Musical score for measures 11, 12, and 13. The top staff is for Kbd 1 [Harp], with a dynamic marking of *mf*. The middle staff is for Flute (Fis. Vlns (trem.)), with a dynamic marking of *mf*. The bottom staff is for Violins (Vc. Bs), with a dynamic marking of *f*. The music features a harp accompaniment and a melodic line with triplets.

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14 15 Horns 16 (to 18)

19 Flute 20

Vlns. Via Hns. Ton, Kbd's, Stgs Sva

MEASURE 21 IS CUT

21 22 23

Safety PUMBAA: "Oh no! Timon!" Safety  
 TIMON: "Help! Help me, buddy!" 15ma Hold thru safety. cont.

Hold thru safety

Kbd 2 [Stampede Vocal etc]

sub. p

(Canyon turns red)

24 25

-WW Sva  
 Horns

Vln. Vc - Vln Sva

cresc. p

26 27 *con.*

28 29 30 31 *ff* Tutti

32 34 35

Strings

(TIMON falls)

Vins (harm.)

*mp*

BD

Safety CUE TO CONTINUE:  
(8<sup>th</sup>) (Canyon flies off)

Safety CUE TO CONTINUE:  
PUMBAA: "Simba,  
do something!" (TIMON's hand appears)

36 37 38 39

Clar. Kbd 1 [Harp]

Vc. Bs



# NO. 21 UNDER THE STARS

[Rev. 6/25/98]

CUE: PUMBA: "I could go for a June Bug sandwich."  
TIMON: "And a side of flies!"

Calmly

1 Horn solo 2 3 Viola 4 Cello

*mp*

5 Clarinet 6 7 8 Kbd 1 [Hp] 9 Kbd 2 [Rama Bells]

- Brass

Quiet & Sparkly

10 11 12 13

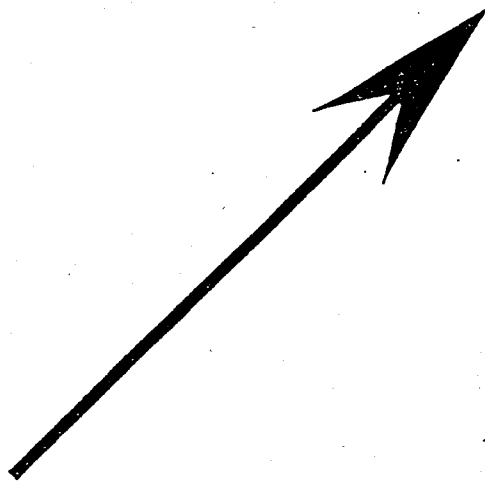
*p*

Flute solo

14 Kbd 3 [Glass Voices] 15 16 17 Rit.

NO. 22 **ENDLESS NIGHT**

[Rev. 8/26/99]



# NO. 22A ENDLESS NIGHT TAG

[Rev. 6/1/99]

Lightly

Kbds, Kalimba, Gtr, Perc

Musical score for measures 1-3. The score is written for piano (Kbds) and includes parts for Kalimba, Guitar (Gtr), and Percussion (Perc). The tempo is marked 'Lightly' and the dynamics are 'mp'. The music is in 4/4 time and features a steady, rhythmic accompaniment with a melodic line in the right hand.

RAFIKI: "It is time."

- Strings

Musical score for measures 4-6. The score is written for piano (Kbds) and includes parts for Strings. The tempo is 'Lightly' and the dynamics are 'mp'. The music continues the rhythmic accompaniment from the previous section.

FAST SEGUE

CUE: TIMON: "Aw, you're killin' me! Was it something I said?"

Freely

CHORUS:

S/A: 2

1 2 3

S: Hem Hem Hem

A: Hem Hem Hem

T: Hem Hem Hem

B: Hem Hem Hem

*p*

4 5 6

4A 4B

S: Hem Hem We-ba - ba ngi-ve - le lwe

A: Hem Hem We-ba - ba ngi-ve - le lwe

T: Hem Hem We-ba - ba ngi-ve - le lwe

B: Hem Hem We-ba - ba ngi-ve - le lwe

5 Freely-Colla Voce

SIMBA:

6 7 8

Where has the star - light gone? Dark is the day

D G/D D D/C: Bm D/A G D/F#

Kbd 3

9 10 11 12

How can I find my way home?

D Em7 D/F# A G/A

- Pan Fl. Kbd 3

13 14 15 16

Home is an emp - ty dream Lost to the night

D Em/D D D/C: Bm D/A G D/F#

Gtr. Bass

Kbd 3

17 18 19

Fath - er I feel so a - lone.

D Em7 D/F# D A

Drums

20 In Tempo

You pro - mised you'd be there— When - ev - er I need - ed you When - ev - er I call your name

*mf* Em<sup>7</sup> D A/C<sup>#</sup>

You're not an - y - where I'm try - ing to hold on— Just wait - ing to hear your voice

A Em<sup>7</sup> D

Poco Rit.

One word. — Just a word will do To end — this night - mare

A/C<sup>#</sup> A Cymbal swell

28 A Tempo

29 30 31

When will the dawn - ing break? Oh, end - less night

*Gentle folk-rock feel* Pan Flute

*mp* - Strings  
 D Em/D D D/C: Bm D/A G D/F:

32 33 34

Sleep - less I dream of the day

D Em<sup>7</sup> D/F: Em<sup>7</sup> D A

35 36 37 38

When you were by my side Guid - ing my path—

*mf* D Em/D D D/C: Bm D/A G D/F:

39 40 41

Fath - er I can't find the way

D Em<sup>7</sup> D/F: Em<sup>7</sup> D A + Horns

42 43 44

You pro - mised you'd be there— When-ev - er I need-ed you When-ev - er I call your name

*f* Em<sup>7</sup> D A/C:  
+ Ironbones

45 46 47

You're not— an - y - where I'm try - ing to hold on— Just wait - ing to hear your voice

A Em<sup>7</sup> D

48 49

One word.— Just a word will do To end— this night - mare

A/C: A



50

CHORUS:

S/A:

*pp*

I know that the night must end— And—that the sun will rise And—that the sun will rise

T:

And—that the sun will rise And—that the sun will rise

B:

*pp* Hoo

Kbd 2 [Harp]

*p*

("D" Pedal)

53 54 55

I know that the clouds must clear— And—that the sun will shine And—that the sun will shine

And—that the sun will shine And—that the sun will shine.

Hoo

56

STIMBA:

57

58

I know—that the night must end— And—that the sun will rise And—that the sun will rise

I know that the night must end— And—that the sun will rise And—that the sun will rise

*poco - - - a* - - *poco - - - cresc.*

And—that the sun will rise And—that the sun will rise

And—that the sun will rise And—that the sun will rise

1st x Vlns. 2nd x Hins

*poco a poco cresc.*

D

G

A

Bm

G

A

D

59 60 61

I know — that the clouds must clear — And — that the sun will shine I know

I know that the clouds must clear — And — that the sun will shine And that the sun will shine.  
*poco* - - - *a* - - - *poco* - - - *cresc.*

And — that the sun will shine And that the sun will shine.

And — that the sun will shine And — that the sun will shine

D G A Bm G A D

Detailed description: This is a page of a musical score for 'Endless Night', page 9. It features a vocal line at the top and piano accompaniment below. The vocal line starts at measure 59 with the lyrics 'I know — that the clouds must clear — And — that the sun will shine I know'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Chords are labeled as D, G, A, Bm, G, A, D. Performance markings include 'poco', 'a', 'poco', and 'cresc.'. Measure numbers 59, 60, and 61 are indicated at the top of the vocal staff.



59A

60A

61A

I know the clouds must clear

I know that the clouds must clear

And that the sun will shine

And that the sun will shine.

And that the sun will shine

And that the sun will shine.

Ho

And that the sun will shine

And that the sun will shine

D G A Bm G A D

62

I know that the night—must end— I know that the sun— will rise And I'll hear your voice deep in

I know that the night must end— And— that the sun will rise And— that the sun will rise

And— that the sun will rise And— that the sun will rise

(breathy)

Ho Ho Ho And— that the sun will rise And— that the sun will rise

- Pan Fl.

D

G

A

B m

G

A

D

side. I know that the night must end.

I know that the clouds must clear. And that the sun will shine. And that the sun will shine.

And that the sun will shine. And that the sun will shine.

Ho And that the sun will shine. And that the sun will shine.

D G A Bm G A D

Vamp 'til Quick Cut-Off on Conductor's Cue

68 And— that the clouds— must clear— Oh— the sun, — the sun — wil.

*f* I know— that the night must end— And— that the sun will rise And— that the sun will rise

*f* And— that the sun will rise And— that the sun will rise

Ho ho ho And— that the sun will rise And— that the sun will rise

+ Flute

D *f* G A Bm G A D

Detailed description: This is a page of a musical score for 'Endless Night'. It features a vocal line at the top and piano accompaniment below. The score is divided into measures 68, 69, and 70. The vocal line includes lyrics such as 'And that the clouds must clear' and 'Oh the sun, the sun will'. The piano accompaniment includes a flute part and chord markings (D, G, A, Bm, G, A, D). Dynamics like 'f' (forte) are indicated. The score concludes with a 'Vamp 'til Quick Cut-Off on Conductor's Cue' instruction.





# NO. 23 NALA CHASES PUMBAA

[Rev. 6/1/99]

CUE: PUMBAA: "She's gonna eat me!!!!"

**#1**

Diembe, Congas, Kpanlogo

**System 1 (Measures 1-4):**

- Marimba 1:** Measure 1: *f* Diun-Diun
- Marimba 2:** Measure 1: *f* Diembe
- Percussion 1:** Measure 1: Diembe solo
- Percussion 2:** Measure 1: *ff* (Call)
- Drums:** Measure 1: *f* Low Bell

**System 2 (Measures 5-10):**

- Mba 1:** Measure 5: *mf* (Call)
- Mba 2:** Measure 5: *mf* (Call)
- Perc 1:** Measure 5: *mf* (Call)
- Perc 2:** Measure 5: *mf* (Call)
- Dms:** Measure 5: *mf* (Call)

#2

Cartwheels

Mba 1 11 12 13 14 2 14

Metal beater on Metal Pipe

Perc 1

Rim of Djun-Djun w/ Timbale sticks

Perc 2

Dms

Detailed description: This musical score block covers measures 11 through 14. It features five staves: Mba 1, Mba 2, Perc 1, Perc 2, and Dms. Mba 1 has a rhythmic line with a double bar line at measure 14 and a '2' above it. Mba 2 has a rhythmic line with a double bar line at measure 14 and a '2' above it. Perc 1 has a rhythmic line with a double bar line at measure 14 and a '2' above it. Perc 2 has a rhythmic line with a double bar line at measure 14 and a '2' above it. Dms has a rhythmic line with a double bar line at measure 14 and a '2' above it. The title 'Cartwheels' is centered above the staves.

#3

Samba - Women

15 16 17 18

Bongoes

Mba 1

Agogo

Mba 2

Cuica - ad lib wacky - Samba Whistle ad lib

Perc 1

High Timbale solo - start sparse then build improvise ad-lib

Perc 2

Toms - Samba Style

Dms

Detailed description: This musical score block covers measures 15 through 18. It features five staves: Mba 1, Mba 2, Perc 1, Perc 2, and Dms. Mba 1 has a rhythmic line with a double bar line at measure 18 and a '2' above it. Mba 2 has a rhythmic line with a double bar line at measure 18 and a '2' above it. Perc 1 has a rhythmic line with a double bar line at measure 18 and a '2' above it. Perc 2 has a rhythmic line with a double bar line at measure 18 and a '2' above it. Dms has a rhythmic line with a double bar line at measure 18 and a '2' above it. The title 'Samba - Women' is centered above the staves. The word 'Bongoes' is written above measure 17.

19 20 21 22 23 24

Mba 1

Mba 2

Perc 1 (keep whistle going)

To Djembe

To Diembe

Perc 2

Dms

Detailed description: This musical score block covers measures 19 through 24. It features five staves: Mba 1, Mba 2, Perc 1, Perc 2, and Dms. Mba 1 has a rhythmic line with a double bar line at measure 24 and a '2' above it. Mba 2 has a rhythmic line with a double bar line at measure 24 and a '2' above it. Perc 1 has a rhythmic line with a double bar line at measure 24 and a '2' above it. Perc 2 has a rhythmic line with a double bar line at measure 24 and a '2' above it. Dms has a rhythmic line with a double bar line at measure 24 and a '2' above it. The title 'Samba - Women' is centered above the staves. The instruction '(keep whistle going)' is written above measure 23. The instruction 'To Djembe' is written above measure 23. The instruction 'To Diembe' is written above measure 24.

#4 African - Men

Diembe, Congas, Kpanlogo

25 26 27 28

oa 1

Diun-Diun

Mba 2

Diembe

Perc 1

Diembe (reac. as before)

Perc 2

Bell & Bs Dr as before

Dms

29 30 31 32

Mba 1

Mba 2

Perc 1

Perc 2

High Tom

Sn Dr

Floor Tom

Dms

#5 SAFETY #6 FIGHT

33 34 35 36 37

Out on either beat

Sacks on Kpanlogo

Out on either beat

Mba 1

(f) sub. p on cue ff

Mba 2

(f) sub. p on cue ff Conch ad lib

Perc 1

(f) sub. p on cue ff

Mark Stage

Perc 2

Dms

Toms

(f) sub. p on cue ff

Cowbell!

Kbd 1

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 23A

# NALA/SIMBA REUNION

[Rev. 4/9/98]

CUE: SIMBA: "It's me -- Simba."  
NALA: "... Simba?"

Joyfully

WW, Kbs

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and dynamics. The bass staff contains a piano accompaniment. The score is marked with a forte 'f' dynamic at the beginning, which then transitions to a mezzo-piano 'mp' dynamic. The tempo is indicated as 'Joyfully'. There are also performance instructions for woodwinds and keyboards ('WW, Kbs') and strings ('Stgs pizz').

Stgs pizz

Vamp - Out on cue

The second system of the musical score continues the piano accompaniment from the first system. It features a 'Vamp - Out on cue' instruction, indicating a specific rhythmic pattern for the piano. The score includes measures numbered 5 through 8. The dynamics and tempo remain consistent with the first system.

\* NOTE: Orchestra score has only 4 bars with a repeat.

NO. 24

# CAN YOU FEEL THE LOVE TONIGHT

[Rev. 8/26/99]

CUE: PUMBAA: "What's wrong with that?"

Freely

*very short*

TIMON:

TIMON:

PUMBAA:

TIMON

PUMBAA:

Musical staff for vocal line 1, featuring a treble clef and a 7/8 time signature. It contains a vocal line with lyrics and a 'very short' cue mark above the first measure.

I can see what's hap-p'ning (What?) And they don't have a clue. (Who?) They'll

*very short*

Swings

Piano accompaniment for the first system, including treble and bass clefs. It features a 'Swings' section with a 'very short' cue mark above the first measure.

TIMON

PUMBAA:

Musical staff for vocal line 2, continuing the vocal line with lyrics and measure numbers 3 and 4.

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

Piano accompaniment for the second system, including treble and bass clefs.

Musical staff for vocal line 3, continuing the vocal line with lyrics and measure numbers 5, 6, 7, and 8.

sweet ca-ress of twi-light; There's mag-ic ev-'ry-where And with all this ro -

Flute

Kodi [Harp]

Piano accompaniment for the third system, including treble and bass clefs. It features parts for Flute and Kodi [Harp].

Rall.

A Tempo - Moderately slow

man - tic at - mos - phere. Dis - as - ter's in the

Viola Solo  
*mf*

*mp*

Measures 8-10 of the score. The vocal line is in treble clef with lyrics. The Viola Solo is in treble clef with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in grand staff with a mezzo-piano (*mp*) dynamic.

air

Kod5 (Harp)  
*mp*

Wood Flute

Drum fill

Strs, Kod1, Bsn

Measures 10-11 of the score. Measure 10 includes the vocal line and piano accompaniment. Measure 11 features a Harp part (Kod5) with a mezzo-piano (*mp*) dynamic, a Wood Flute part, and a Drum fill. The piano accompaniment continues with strings, Kod1, and Bsn.

12

13

14

15

WOMEN: - Wood Flute/Stgs (doubling melody)

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

TENOR/BASS:

Bo

le-ra-to weh

ma-me-la

Ma-me-la

le-ra-to-weh

OPT. BASS:

Bo

U-ta le-ra-to weh ma-me-la

Ma-me-la u-ta le-ra-to-weh

Clarinet:

16

17

18

19

SIMBA:

world, for once in per-fect har-mo-ny with all its liv-ing things

OPT.

Ma-me-la le-ra - to-weh

all its liv-ing things Ma-me-la le-ra - to weh

OPT. BAR/BASS:

Ma-me-la le-ra - to-weh

all its liv-ing things Ma-me-la le-ra - to weh



20 21 22

man-y things— to tell— her But how— to make her see The truth a-bout— my past?— Im-pos-si-ble

Guitar

Strings

23 24 25

She'd turn a-way from me He's hold-ing back— He's hid-ing But: what? I can't de-cide Why

- WW' (sust)

26 27 28

won't he be— the king— I know he is, the king I— see in . . side?

- Brass

SIMBA & NALA: (SIMBA sings top line)  
- Wood Flute/Stgs (doubling melody)

29

30 | 31 | 32

Can you feel the love to-night. The peace the evening brings? The

S/A:

Ma-me-la, ma-me-la, ma-me-la, le-ra-to-weh ma-me-la Ma-me-la le-ra-to-weh

T/B:

Ma-me-la, ma-me-la, ma-me-la, le-ra-to-weh ma-me-la Ma-me-la le-ra-to-weh

OPT. BASS:

Clarinet

*mf*

33 | 34 | 35 | 36

world, for once. in perfect harmony with all its living things.

ma-me-la le-ra-to-weh ma-me-la le-ra-to-weh

ma-me-la le-ra-to-weh ma-me-la le-ra-to-weh

37

Musical score for piano/vocal/conductor, measures 37-40. The score is written for piano (p), vocal, and conductor. The piano part features a melody in the right hand and accompaniment in the left hand. The vocal line is written in a single staff. The conductor's part is indicated by a large bracket on the left side of the piano part.

Poco Rit.

Musical score for piano/vocal/conductor, measures 41-43. The score is written for piano (p), vocal, and conductor. The piano part features a melody in the right hand and accompaniment in the left hand. The vocal line is written in a single staff. The conductor's part is indicated by a large bracket on the left side of the piano part. The tempo marking *mp* is present at measure 41, and *mf* is present at measure 43.

44

Più Mosso

Musical score for piano/vocal/conductor, measures 44-47. The score is written for piano (p), vocal, and conductor. The piano part features a melody in the right hand and accompaniment in the left hand. The vocal line is written in a single staff. The conductor's part is indicated by a large bracket on the left side of the piano part. The tempo marking *Più Mosso* is present at measure 44. The instrument labels *Vlns, Vlas*, *Kodl [Harp]*, and *Cello* are present at measures 45, 46, and 47 respectively.

Musical score for piano/vocal/conductor, measures 48-51. The score is written for piano (p), vocal, and conductor. The piano part features a melody in the right hand and accompaniment in the left hand. The vocal line is written in a single staff. The conductor's part is indicated by a large bracket on the left side of the piano part. The instrument label *Vlns, Vlas* is present at measure 48.

Flute

52 53 54 55

Celli, Bass, Clar.

52 53 54 55

Rall.

56 57 58 59

Hrn. Ten.

56 57 58 59

60

A Tempo - Poco Mosso

Mandolin

60 61 62 63

Flute solo

62 63

64 65 66 67

68 69 70 71

+ Trombone

68 69 70 71

Musical score for measures 72-75. The system includes a vocal line and a piano accompaniment. Measure numbers 72, 73, 74, and 75 are indicated above the vocal staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 76-78. The system includes a vocal line and a piano accompaniment. Measure numbers 76, 77, and 78 are indicated above the vocal staff. The tempo marking "Poco Rall." is placed above the vocal staff. The piano accompaniment continues with a steady eighth-note pattern.

Musical score for measures 79-82. The system includes a vocal line and a piano accompaniment. Measure numbers 79, 80, 81, and 82 are indicated above the vocal staff. The tempo marking "A Tempo" is placed above the vocal staff. The instrument label "Flute/Horn (5vb)" is placed above the vocal staff. The piano accompaniment continues with a steady eighth-note pattern.

Musical score for measures 83-87. The system includes a vocal line and a piano accompaniment. Measure numbers 83, 84, 85, 86, and 87 are indicated above the vocal staff. The piano accompaniment continues with a steady eighth-note pattern.

Rall.

Musical score for measures 88-92. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A 'Rall.' (Ritardando) marking is placed above the system.

Poco a poco accel.

Più Mosso

Musical score for measures 93-96. This system includes parts for Flute and Cello. The Flute part has a melodic line with trills. The Cello part provides a rhythmic accompaniment. The tempo is marked 'Più Mosso' and 'Poco a poco accel.' (Poco a poco accelerando).

Musical score for measures 96A-96D. This system continues the piano accompaniment from the previous system, with measures 96A, 96B, 96C, and 96D. The piano part maintains its eighth-note accompaniment.

Musical score for measures 97-99. This system includes parts for Bass and Keyboard 2 (Harp). The Bass part has a melodic line, and the Harp part provides a rhythmic accompaniment. The tempo remains 'Più Mosso'.

Rall.

Musical score for measures 100-101. This system includes parts for Bass and Keyboard 2 (Harp). The tempo is marked 'Rall.' (Ritardando). The piano part features a melodic line in the right hand and a bass line in the left hand.

102 **SIMBA & NALA: (in unison - octaves)** 103 104 (SIMBA 8vb) 105

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

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

T1/T2: Ma-me-la. ma-me-la, ma-me-la, u-ta le-ra-to-weh ma-me-la Ma-me-la u-ta le-ra-to-weh

B: OPT. BARI/BASS: Ma-me-la. ma-me-la, ma-me-la, u-ta le-ra-to-weh ma-me-la Ma-me-la u-ta le-ra-to-weh

Steal - ing through - the night's un - cer - tain - ties Love is where we are -

Steal - ing through - the night's un - cer - tain - ties Love is where we are -

ma - me - la le - ra - to weh - Love is where we are - Ma - me - la le - ra - to weh -

Strings

sub. p mf f molto

+WW

NA

Detailed description: This page of a musical score covers measures 106 through 109. It features a vocal line with lyrics in English and Spanish, a piano accompaniment, and a string section. The piano part includes dynamic markings: *sub. p*, *mf*, *f*, and *molto*. The string section is marked 'Strings' and includes a 'trill' (tr) marking. The vocal line has lyrics: 'Steal - ing through - the night's un - cer - tain - ties Love is where we are -' in English, and 'ma - me - la le - ra - to weh - Love is where we are - Ma - me - la le - ra - to weh -' in Spanish. Measure numbers 106, 107, 108, and 109 are indicated above the vocal staff. The page number '-11-' is at the top center, and the title '[Rev. 6/1/99] Can You Feel The Love To' is at the top right. The publisher information 'Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656' is at the bottom.



**Colla voce**

110 111 112 113

if he feels — the love — to-night — In the way I do

*p* Stgs. Kod [Hip]

**Molto Rall.**

114 115 116

**SIMBA:** It's e-nough for this rest - less wan-der - er — **BOTH:** just to be with

- Cl, Brass

**Slowly**

117 118

you.

Guitar *mf*

PIANO / VOCAL / CONDUCTOR

THE LION KING

# NO. 24A POOL REVEAL

[Rev. 6/25/98]

Ad Lib

(RAFIKI points stick towards pool)

1 Tam-Tam 2 3 (L.v.)

Kbd 1 *pp* *mf*

The musical score consists of three staves. The top staff is for a Tam-Tam instrument, marked with '1 Tam-Tam', '2', and '3'. The middle staff is for Keyboard 1, marked with 'Kbd 1', 'pp', and 'mf'. The bottom staff is a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The score includes performance instructions such as 'Ad Lib' and '(RAFIKI points stick towards pool)'. There are also dynamic markings like 'pp' and 'mf', and a '(L.v.)' marking. The score is written in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

# NO. 25 HE LIVES IN YOU

[Rev. 8/26/99]

CUE: RAFIKI: "Look down there."

(♩ = 120)

1 Kalimba 2 3 4 (to 9)

Marimba

*p*

9 ENSEMBLE (MEN 8vb): 10 11 12

In - gon - ya - ma neng - w'e na - ma ba - la In - gon - ya - ma neng - w'e na - ma ba - la

13 RAFIKI: 14 15 16

Night and the spir - it of life cal - ling

17 18 19 20

ma-me-la i-yo. And a

WOMEN: Oh Oh I-yo + MEN: Oh Oh I-yo

21 22 23 24

voice, with the fear of a child ans-wers

Cl./Viola/Kbds 2 & 3

25 26 27 28

WOMEN: Oh Oh I-yo + MEN: Oh Oh I-yo

a - ya. ma-me-la.

29 **RAFIKI:** 30

U - bu kho - si bo kho - kho -

**6 SOLOISTS:**

S.  
A.  
T.

We ndo - da - na ye si - zwe son - ke

**Kalimba**

31

32 33 34

Wait, there's no moun-tain too great, hear these

**ALL SINGERS (MEN 8vb):**

*echo*

Wait Wait Wait Wait

**Cellos, Kbd 3**

*mf*

35 36 37 38

words and have — faith, oh — wo wo — have faith.

**WOMEN:**  
Oh Oh I - yo Oh Oh I - yo

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a specific instruction for women's voices. Measure 35 has a triplet of eighth notes. Measure 38 ends with a fermata over the final note.

39 40 41 42

He lives in you,

He - la hey ma-me - la He - la hey ma-me - la He - la hey ma-me - la He - la

**TENOR/BASS:**

*cresc.*

This system contains measures 39 through 42. It features a vocal line with lyrics, a piano accompaniment, and a specific instruction for tenor/bass voices. Measure 42 has a triplet of eighth notes. The piano accompaniment includes a *cresc.* (crescendo) marking in measure 39.

43

he lives in me, he watch-es ov -

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

(Strings sust.)

D A E

47

er ev - ry thing we see. In - to the wat

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

D A E F:m E

51 52 53 54

— er in - to the truth in your — re - fle

He - la hey ma - me - la He - la He - la hey ma - me - la He - la

D A E A/C#

55 56

tion he lives in you.

D



Safety

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

57

(1st x only)

58

59

60

61

62

63

64

65

66

67

68

MUFASA: "... you are my son and the one true king."

69

70

71

72

73

RAFIKI:

3

He lives in you,

Horns

cresc.

Bm7 A/C#

D Esus4

Bm7 C:m

F:m

74

75 RAFIKI: — 3 — 76

77

ENSEMBLE 1 (at pitch):  
(MEN 8vb on chant only)

he lives in me,

he watch-es ov -

He - la hey ma-me - la

S:  
B:  
BS:

He - la hey ma-me - la

he lives in me,

he watch-es ov -

ENSEMBLE 2 (MEN 8vb):

*sim.*

He - la hey ma-me - la

He - la

He - la hey ma-me - la

He - la

Strings

*f*

D

A

E

78

79

80

81

er

ev-'ry thing we see.

In - to the wat -

er hey ma-me - la

ev-'ry thing we see.

He - la hey ma-me - la

In - to the wat -

He - la hey ma-me - la

He - la

He - la hey ma-me - la

He - la

D

A

E

F:m

E

82 83 84

er in - to the truth

er hey ma-me - la in - to the truth He - la hey ma-me - l

He - la hey ma-me - la He - la He - la hey ma-me - l

D A E

85 86 87

in your re - flec - tion he lives in yo

in your re - flec - tion

He - la

A/C# D

88 (1st x only) 89 90 91

FULL ENSEMBLE (MEN 8vb):

(2nd x only)

He lives in you, — He lives in you, —

Kalimba

*p* Marimba

Fade out

92 93

94 (to 99)

(Dialogue)

G.P.

CUE: SIMBA: "... first I'm gonna take that stick."

With Drive & Determination

99

Safety

100

E Flute

101

etc. ad lib

102

(out on 1 or 3)

Percussion

*fp*

*sub. f*

#103

104

105

106

107

108

109

110

RAFIKI:

He lives in you.

FULL ENSEMBLE:

He lives in you

Strings

Kbds, Hns, Tons

*f*

*sf*

*ff*

111

112 RAFIKI: 113

114

He lives in me.

He watch - es ov -

(He-la hey ma-me - la

He-la) He lives in me

(He-la hey ma-me - la

He-la) He watch - es ov -

groove

f

D

A

E

115

116

117

118

er

ev - ry thing we see.

In - to the wat -

(S/A:)

(T/B:)

er (Hey ma-me - la)

ev - ry - thing we see

(He-la hey ma-me - la)

In - to the wa -

D

A

E

F#m

E

er In - to the truth In your re-flec

(S/A:)

ter (Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re-flec

(T/B:)

Hns. Tbn1

D A E A/C#

tion He lives in you. He lives in you

(S/A:)

tion (Hey ma-me - la) He lives in you. He lives in you

(T/B:)

+TEN. 1:

D F#m F#m/E

127

128 SIMBA:

(SIMBA continues ad lib)

129

130 RAFIKI:

He lives in me.

He watch-es ov-

(S/A/T:)

(He-la hey ma-me - la

He-la)

(He-la hey ma-me - la

He-la) He watch-es ov-

(T/B:)

Strgs. Fl

Brass

ff

D

A

E

131

132

133

134

er

ev-ry thing we see.

In - to the wat -

(S/A/T:)

er (Hey ma-me - la)

ev - ry - thing we see

(He-la hey ma-me - la)

In - to the wa -

(T/B:)

D

A

E

F#m

E



135 136 137 138

er In - to the truth In your re-flec

(S/A/T:)

ter (Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re-flec

(T/B:)

D A E A/C:

139 140 141 142

tion He lives in you.

(S/A/T:)

tion (Hey ma-me - la) He lives in you.

(T/B:)

*pp* *Tutti*

D F:m *fff*<sub>3</sub>

Celli

The image shows a page of a musical score for piano, vocal, and conductor. It consists of several systems of staves. The top system includes vocal lines for Soprano/Alto/Tenors (S/A/T) and Tenors/Bass (T/B), with lyrics: "er In - to the truth In your re-flec". Below this are piano accompaniment staves, including a grand staff with chords labeled D, A, E, and A/C. The second system continues the vocal lines with lyrics: "tion He lives in you." and includes dynamic markings like *pp* and *Tutti*. The piano part includes a *fff* marking and a *F:m* chord. The page number -15- is at the top, and the title 'He Lives In You' is partially visible at the top right.

# NO. 25A HE LIVES IN YOU - PLAYOFF

[Rev. 8/26/99]

L'istesso

1 2 3 4

Kbd 1

Marimbas, Drums, Percussion 1 & 2 (continue ad lib)

F:m *decresc. poco a poco*

Vamp and Stop On Cue

5 6 7 8

PIANO / VOCAL / CONDUCTOR

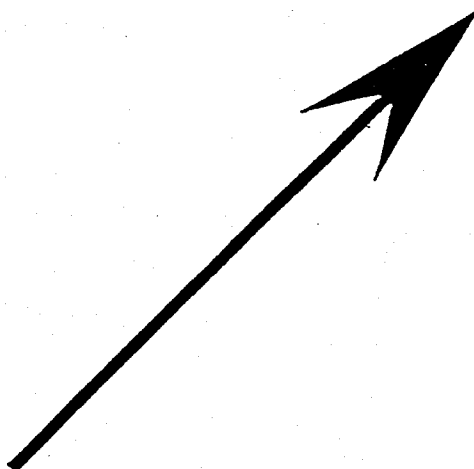
-1-

THE LION KING

NO. 26

# TRANSITION TO FINAL SCENE

[Rev. 8/11/98]



PIANO / VOCAL / CONDUCTOR

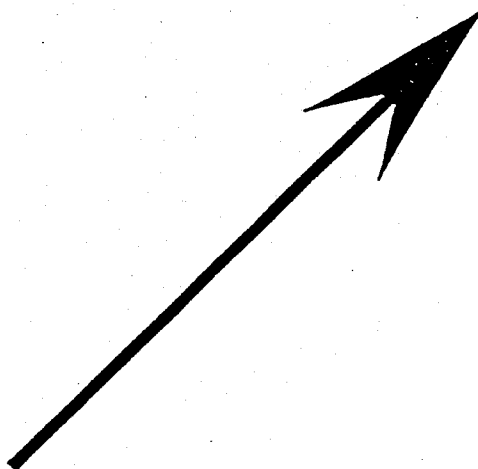
-1-

THE LION KING

NO. 26

# TRANSITION TO FINAL SCENE

[Rev. 8/11/98]



# NO. 27 FINALE - PART 1

[Rev. 8/26/99]

CUE: NALA: "What made you come back?"

Andante

(Dialogue continues)

Cl. 1 2 3 4

p

Gtr - Stgs

PUMBAA: "A: your service, my liege."

CUE TO CONTINU  
(ALL hide again  
Pride Ro

5 6 7 8

Brass + Stgs

(Pride Rock turns)

9 10 11 12 13 14

Stgs Trem + Tons sus! - Stopped Hns

+ Gtr fx  
+ Stopped Hns

(Tons - bottom 2 notes)

SIMBA: "...  
guys have to cr  
a diversio

+ Horns  
(Vin & Via cont. trem)

15 16 17 18 19 20

CUE: TIMON: "What does he want me to do? Dress in drag and do the charleston?"

10A

20B 20C 20D 20E

Drum roll

TIMON:

20F 20G 20H 20I

Six foot two,-- lots to chew,-- come and get your wart-hog stew.-- Has

D F#7/C# B

20J 20K 20L 20M

an - y - bod - y seen my pig? "He's such a ham!"

PUMBAA:

3 3  
Doodle-e - at - n doodle-e - at - n zoot zot za - dot

E7 A7 D D#07 Em A7

20N 20O 20P 20Q

Pur - ple toes,-- hold your nose,-- don't get near him 'case he blows!.

D F#7/C# B B

20R 20S 20T 20U

Don't you want a piece of... how a - bout a bite of...

E7 A7 E7 A7

20V 20W 20X 20Y P:

sink your teeth in - to my pig! How 'bout them hocks! Oink!

E7 A7 D

Safety

CUE TO CONTINUE:  
SCAR: "Sarabi!"

21 22

OUT ANY TIME

Bass Drum on Cue

8vc  
Strings/Kod1

f

Bs Dr. continues. ignoring conductor

(SARABI walks the gauntlet)

23 **Adagio**  
(BD continues)

CUT

SCAR: "Where is your hunting party"

24 (etc.) 25 26 (etc.)

Hn Solo

*p* Lo Stgs + Fno

CUI

*mp*

27 - Stgs pont: & Br 28 29 30 - Stgs pont & Br

(SIMBA enters)

SCAR: "I am TEN TIMES the king Mufasa was!"

SIMBA: "No, Scar!"

SCAR: "Mufasa! -- No! -- It can't be. You're de... Go away!"

31 CUT 32 On Cue 33 34

Stgs + WWs

*ff*

Gran Cassa

*sfp*

Very Slow (SIMBA kneels by SARABI)

SARABI: "Simba ... you're alive! How can that be?"

SIMBA: "It doesn't matter. I'm home."

SCAR: "Simba? ..."

35 36 37 38 39

Brass + Stgs



Moderato

"... I'm a little surprised to see you."

40 Via. Mba 1

*mp* Fl. Vins

Vc

41

Fl. Vins

Vc

42

Accel. if necessary

Hns 1 & 2, Gr

Vc, Bs

43

44

SIMBA: "Are no longer yours. ..."

- Vrs. Vc

45

Poco Rall.

"... Step down. Scar."

46

*mf*

47

SCAR: "Oh, well I would, naturally. ..."

Fl. Vin 1. Via

*mp*

48

49

50

51

Safety CUE TO CONT

"... You see the

Vcl

52

SCAR: (Gestures to Hyenas) "They think I'm king."

53

Bs Cl. Gr. Via. Vcl

54

55

56

57

NALA: "Well we don't. Simba's the rightful king."

SCAR: "Oh look. The cat came back. Hello, I

*f*

*fp*

B.D.

+Tbns

SIMBA: "The choice is yours, Scar. ..."

58 59 60 61

Vln (harm)  
Gt. Vla. Vc

*mp*

Bs Cl, Tbn, Vc, Bs

SCAR: "Must this all end in violence? ..."

62 63 64 65

"... I'd hate to be responsible ..."

"... Wouldn't you agree, Simba?"

66 67 68 69

SIMBA: "That's not going to work, Scar. ..."

70 71 72 73

Vlins

*pp*

Tbn, Low Strgs

NALA: "What is he talking about?"

74 75 76 77

Rall as necessary

SCAR: "... tell them who's responsible for Musafa's death."

SIMBA: "I am."

Slow

SARABI: "It's not true. Tell them it's not true."

SIMBA: "It's true."

SCAR: "He admits it! Murderer!"

Deliberate

SIMBA: "No! It was an accident."  
(SCAR steps on stairs)

SCAR: "If it weren't for you,  
Mufasa would still be alive. It's your fault he's dead...."

SIMBA: "No! I  
not a murderer"

SCAR: "Simba, you're in trouble again. ..."

(SCAR pus  
SIMBA do)

SCAR: "Now this looks familiar. ... "

"... Oh, yes! I remember! ... "

8<sup>va</sup>  
Stgs  
p

"... This is just the way your father looked before he died. (Claws) And here's my little secret: I killed Mufasa."

3 x's

98 99  
Perc

SIMBA: "No! Murderer!"  
SCAR: "No! Simba - please."  
SIMBA: "Tell them the truth."

SCAR: "Truth? Truth is in the eye of the beho-

100 (SCAR on his back) 101  
Gtr, Mar, WW & Hi Stgs (8va)  
ff  
Br, Perc, Low Stgs

(SIMBA chokes SCAR)

SIMBA: "Tell them!"

SCAR: "I did it."  
SIMBA: "So they can hear you."  
SCAR: "I killed Mufasa"

102 103  
sffz  
(Thunder)  
(To 10<sup>va</sup>)

105 (Lights up)

106 107 108 108A

*ff* Perc. soli - Mangani Groove

109 Horns, Strings, Kbd 3, Mpa 2 110 + Clarinet, Guitar

111 112

Tbrs. Kbds 1 & 2, Bs

113 +Fl 114 115 116 Strings

(Banner comes out)

- Hn 1

117 118 119 120

121 122 123 124 +WW

(Shadow Puppets)

WW, Stgs

126 127 128

Tons, Low Stgs

(SIMBA and HYENAS)

129 -WW 130 133 134

Hns, Stgs

Cl, Hns, Stgs

135 136 136A

137 138 139 CUT 140

CUT

141 Hrs 1 & 2, Gr 142 143 144

3 Horns CUT 145 146 147 148

(SCAR and SIMBA fight) Tutti 149 150 151 152

(NALA and HYENAS) 153 154 155 156

Musical score for Piano/Vocal/Conductor, measures 158-160. The score consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line features a melodic line with various ornaments and rests. The piano accompaniment provides a rhythmic and harmonic foundation. Measure numbers 158, 159, and 160 are clearly marked.

Musical score for Horns 1 & 2, measures 162-164. The score consists of two staves: a horn line in the upper staff and a piano accompaniment line in the lower staff. The horn line features a melodic line with various ornaments and rests. The piano accompaniment provides a rhythmic and harmonic foundation. Measure numbers 162, 163, and 164 are clearly marked.

Musical score for Horn 2, Gtr, Kbd 3, measures 165-168. The score consists of two staves: a horn line in the upper staff and a piano accompaniment line in the lower staff. The horn line features a melodic line with various ornaments and rests. The piano accompaniment provides a rhythmic and harmonic foundation. Measure numbers 165, 166, 167, and 168 are clearly marked.

**Broadly**  
169 | *(ALL PUPPETS fight)*  
*fff*  
Musical score for Broadly (ALL PUPPETS fight), measures 169-172. The score consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line features a melodic line with various ornaments and rests. The piano accompaniment provides a rhythmic and harmonic foundation. Measure numbers 169, 170, 171, and 172 are clearly marked. The dynamic marking *fff* is present.

173 | *(HYENA chases ZAZU)*  
*ff* Horns  
Musical score for (HYENA chases ZAZU), measures 173-176. The score consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line features a melodic line with various ornaments and rests. The piano accompaniment provides a rhythmic and harmonic foundation. Measure numbers 173, 174, 175, and 176 are clearly marked. The dynamic marking *ff* is present.



177b 178b 179b 180b - WW run

181: (RAFIKI and HYENAS)

182 183 184

Perc. solo - rims

CUT

(PUMBAA enters)

184A 184B 184C 184CC (PUMBAA F\*rts)

184-D 184E 184F 184-G 184H 184I

(Screen goes off. TIMON & PUMBAA fight the HYENAS))

Molto Rall.

185. 185 187 188 189 190 191

ffz

Not too Fast

SIMBA: "Murderer!"

SCAR: "Have mercy. Please. I beg you."

SIMBA: "You don't deserve to live."

Musical score for measures 193-194. The top staff shows vocal lines for SIMBA and SCAR. The piano accompaniment is in 4/4 time, marked *p*. The right hand part is labeled "Via, Clar, Gtr" and the left hand part is labeled "Mar, Vc, Bs".

Musical score for measures 195-197. The piano accompaniment continues. A section for "Vlrs Strc" (Violins and String Ensemble) is indicated with a dashed line above the staff. A "CUT" mark is present in measure 197.

Musical score for measures 199-201. The piano accompaniment is marked *mf*. The right hand part is labeled "Hns, Trm, Mar" (Horns, Trombones, and Maracas). A "CUT" mark is present in measure 200.

Musical score for measures 202-205. The piano accompaniment continues with a *p* dynamic marking. The right hand part features a melodic line with a *p* dynamic marking.

Musical score for measures 206-208. The piano accompaniment continues. The right hand part features a melodic line with a *p* dynamic marking. A "CUT" mark is present in measure 208.

SCAR: "... How can I prove myself to you? Tell me? Anything."

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

(SIMBA grabs SCAR's stick)

Ad lib.

210

Stgs *pp*

CRESC. ON CUE  
Gr Cassa,  
Tam Tam

*sfp*

211 212 213

214

Picc. Tbn 1,  
Hn 2, Gtr

(SCAR falls)

Dictated  
(SCAR lands)

Tbn, Gtr, Mar, Vln, Vla

215 216

Hns 1 & 3, Ton 2

Stgs (- bva)

+ Bs Cl, Bs Svb

*sffz*

Bs Cl, Trn, Vc, Bs

Slowly

SCAR: "Ah. my friends ... " SHENZI: "Friends? Friends? I thought he said we're the enemy."

217

Hns 1 & 2, Gtr 218

219 Vlns

220

Tbn

Hns, Mar 1, Vla, Vc

*mp*

B.Cl. Bass

BANZAI: "Yeah. That's what I heard. ... "

SHENZI & BANZAI: "Ed? (ED laughs) SCAR: " ... I didn't mean ... No!"

Allargando

221

222

223

224 (HYENAS jump on SCAR)

*fp*

*fp*

*ff*

225 **Slow**

CONDUCTOR CUT  
HORNS ON C1

227 Brass

228 *long*

229

230 +WW

231

Vln

Segue As One to "Finale" t

# NO. 27A FINALE - PART 2

[Rev. 8/26/99]

The musical score is arranged in four systems, each with a vocal line and piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs).  
- **System 1:** Measures 1-4. Labeled "Guitar".  
- **System 2:** Measures 5-8. Labeled "(+8vb)" and "Flute".  
- **System 3:** Measures 9-12. Labeled "Strings".  
- **System 4:** Measures 13-16. Labeled "Horn sol" and "mp".  
The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

16 16B 16C 16D

17 18 19 20

21 22 23

24 27 28 29

Annotations: Strings, + Marimba, Clarinet, + Ethnic Flute, + Horns

The musical score is written for Piano/Vocal/Conductor. It consists of four systems of staves. Each system has a vocal line at the top and a piano accompaniment below. The piano accompaniment is split into two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into measures 16 through 29. Measure 16 is the start of a section. Measures 16B, 16C, and 16D are sub-measures within measure 16. Measures 17, 18, 19, and 20 are full measures. Measures 21, 22, and 23 are full measures. Measures 24, 27, 28, and 29 are full measures. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like 'p' (piano) and 'f' (forte). Instrument annotations are placed above or below the piano staff: 'Strings' above measure 16, '+ Marimba' above measure 17, 'Clarinet' above measure 18, '+ Ethnic Flute' above measure 20, and '+ Horns' above measure 27.

31 S/A: 32 33 34

T: Nda - be zi - tna nko - si ye - thu mho - li we - zwe le - thu le

B: Nda - be zi - tna nko - si ye - thu mho - li we - zwe le - thu le

Nda - be zi - tna nko - si ye - thu mho - li we - zwe le - thu le

LEBO: Shwe - le ba - ba ah - nko - si ye thu Fat - she leh -

35 36 37 38

VOICE OF MUFASA  
38A "Remember."

fa - tshé la - bon ta - ta - ro - na le - a ha - la - le - la

fa - tshé la - bon ta - ta - ro - na le - a ha - la - le - la

fa - tshé la - bon - ta - ta - ro - na le - a ha - la - le - la

na le - a ha - la - le - la Schway - le - ba - ba Ah - nko - si ye thu

39 **Lively**  
S/A:

40 41 42

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thu bu-sa ngo xo-lo

T:  
Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thu bu-sa ngo xo-lo

BARI:  
Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thu bu-sa ngo xo-lo

BASS:  
He-um He-um He-um Le - thu bu-sa ngo xo-lo

LEBO:  
Shwe le-ba (ba) bu-sa le - li - zwe Oh xo - lo-ba

Strings



43 44 45 46

Is-kha-thi si-fi-ki-le      Is-kha-thi bu-sa-iyo      Is-kha-thi si-fi-ki-le      Bu-sa lom-hla-ba

Is-kha-thi si-fi-ki-le      Is-kha-thi bu-sa-iyo      Is-kha-thi si-fi-ki-le      Bu-sa lom-hla-ba

Is-kha-thi si-fi-ki-le      Is-kha-thi bu-sa-iyo      Is-kha-thi si-fi-ki-le      Bu-sa lom-hla-ba

He-um \_\_\_\_\_      He-um \_\_\_\_\_      He-um \_\_\_\_\_      Bu-sa lom-hla-ba

(ba)      si-fi-ke - le      nda be zi - tha      Bo      mi ba-bo \_\_\_\_\_      wo-za

The musical score consists of seven staves. The first three staves are vocal parts with lyrics. The fourth staff is a vocal line with lyrics and a long note. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are piano accompaniment.

47 48 49

Is-kha-thi si-fi-ki-le Is-kha-thi si-fi-ki-le Bu-sa Sim-ba Bu-sa Sim-ba

Is-kha-thi si-fi-ki-le Is-kha-thi si-fi-ki-le Bu-sa Sim-ba Bu-sa Sim-ba

Is-kha-thi si-fi-ki-le Is-kha-thi si-fi-ki-le Bu-sa Sim-ba Bu-sa Sim-ba

He-um He-um He-um bu-sa-ryo

(ba) si-fi-ki-le hi-bo hey

- Elec. Bass

50 S/A: | 51 | 52 | 53 |

Hem— na iyo Hem— na iyo Hem— na nko-si bo Bu - sa Sim-ba iyo

T: Hem— na iyo Hem— na iyo Hem— na nko-si bo Bu - sa Sim-ba iyo

BARIT/BASS: Hem hem He-um hem Ya oh - ha Bu - sa Sim-ba iyo

(LEBO:) hem - na - iyo hi - bo Shwe le ba - ba bu-sa Sim-b

54 ~ 55 ~ 56 ~ 57 ~

Oh bu-sa Sim-ba iyo Oh bu-sa nko-si bo Oh bu-sa Sim-ba iyo Bu-sa Sim-ba iyo

Hem- na iyo Hem naiyo Hem- na nko - si bo Bu-sa Sim-ba iyo

He-um hem He-um hem Ya oh - ha Bu-sa Sim-ba iyo

yo Shwe-leh ba-ba hi - bo Shwe le ba - ba a-ha, a-

58 S: U - bu - se ngo than - do 59 U - bu - se ngo than - do 60 U - bu - se ngo xo - lo 61 Bu - sa Sim - ba bu - sa Sim - ba

A: U - bu - se ngo than - do Na - la He - um Hi - o

T: U - bu - se ngo than - do U - bu - se ngo than - do U - bu - se ngo xo - lo Bu - sa Sim - ba bu - sa Sim - ba

BARI/BASS: He - um Na - la He - um Hi - o

(LEBO:) ha ngo than - do no xo - lo ba - ba ba ye the ba - b:

*sfp* Horns *fp* *fp* Clarinet



+ SIMBA / NALA / ZAZU /  
PUMBAA / TIMON / SARABI:

S/A: 67 67A 68

T: It's the cir - cle of

T: It's the cir - cle of

BAR/BASS: I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la It's the cir - cle of

(LEBO:) I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la It's the cir - cle of

ba he ye ni bo e-na ma ba la ba

68A

S/A:

68B

life

and it moves us all—

S/A:

life

Ba - le - kin - gon - ya - mi ya ga le

(I')we ba - ba

T:

life

Ba - le - kin - gon - ya - mi ya ga le

(I')we ba - ba

T:

life

and it moves us all—

BAR/BASS:

life

and it moves us all—

*f*



68C

68D

through des - pair and

In - gwe na-ma-ba - la

In - gwe na-ma-ba - la

through des - pair and

through des - pair and

68E 68F

hope through faith and

OPT. ALTO: through faith and

I - ngo - nya - ma neng - w'e w'e - ma I - ngo - nya - ma faith and

I - ngo - nya - ma neng - w'e w'e - ma I - ngo - nya - ma faith and

I - ngo - nya - ma neng - w'e w'e - ma I - ngo - nya - ma neng - w'e w'e - ma

hope through faith and

hope through faith and

hope through faith and

6SG 65

love, till we find our

love, till we find our

love, till we find our

I - ngo-nya - ma neng - we we-ma till we find our

love, till we find our

love, till we find our

love, till we find our

70

(S/A:) place on the path un-wind - ing in the

(A:) place on the path un-wind - ing in the

(T:) place on the path un-wind - ing in the

(B:) place on the path un-wind - ing in the

place on the path un-wind - ing in the

*ff* D<sup>b</sup> B<sup>7</sup>/D B<sup>b</sup> E<sup>o</sup>m G<sup>o</sup>m/B<sup>o</sup>

8<sup>va</sup>

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "cir - cle. the cir - cle of". The piano accompaniment is in bass clef. Measure 74 contains the lyrics "cir - cle." and measure 75 contains "the cir - cle of". The piano part features chords  $D^9/A^9$  and  $A^9$ . There are also some rests and dynamics markings like  $ff$  and  $mf$ .

76 77 78 79

life. cir-cle of life!

life. cir-cle of life!

life. cir-cle of life!

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma cir-cle of life!

Celios

*p* *Dec: Slam* *fff*

Detailed description: This page of a musical score contains measures 76 through 79. It features three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range, with lyrics: "life. cir-cle of life!". The piano part includes a bass line with a melodic motif and a right hand with chords and arpeggios. Dynamics include piano (*p*) and fortissimo (*fff*), with a "Dec: Slam" marking. Measure numbers 76, 77, 78, and 79 are indicated at the top of the vocal staves.

NO. 28

BOWS

[Rev. 6/1/99]

Joyfully

1 Horns

2

3

4

Strings, WW, Kbd2 [Harp]

f

Toms, Bass

5

6

7

8

9

10

11

12

Detailed description: This is a musical score for a section titled 'BOWS'. It is marked 'Joyfully' and includes a dynamic marking of 'f'. The score is arranged for three parts: Horns (1), Strings (WW, Kbd2 [Harp]), and Toms/Bass. The music is written in 7/8 time and consists of 12 measures. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The Horns part features a melodic line with some slurs. The Strings part provides a rhythmic accompaniment with chords and moving lines. The Toms/Bass part provides a steady bass line.

13

14

15

Strings

WW, Kbd 2 [Harp]

- Brass

16

20

21

22

23

*fp*

*fp*



24

Vamp

1st, 2nd, 3rd X - Flute solo  
4th, 5th, 6th X - Marimba solo (ON CONDUCTOR'S CUE)

MOVE ON CONDUCTOR'S CUE

Musical staff with measure numbers 25, 26, and 27.

Mba 1, Gtr, Kbd 1, Kbd 2

Musical staff with Chord symbols: F, Bb, F, Bb, F, Bb, C, F. Includes parts for Cello and Bass.

Vamp

Musical staff with measure numbers 28, 29, and 30. Includes part for Strings.

WW, Kbd 2 [Harp]

Musical staff with measure numbers 28, 29, and 30. Includes parts for Woodwinds and Brass.

31

Vamp

1st, 2nd, 3rd X - Guitar solo  
4th, 5th, 6th X - Keyboard 1 solo (ON CONDUCTOR'S CUE)

MOVE ON CONDUCTOR'S CUE

Musical staff with measure numbers 32, 33, and 34.

Mba 1, Gtr, Kbd 1, Kbd 2

Musical staff with Chord symbols: F, Bb, F, Bb, F, Bb, C, F. Includes parts for Cello and Bass.

35

Horns

Musical staff with measure numbers 36, 37, and 38. Includes part for Horns.

Strings, WW, Kbd2 [Harp]

Musical staff with measure numbers 36, 37, and 38. Includes parts for Strings and Woodwinds.

39 40 41 42 F. Clar

43 44 45 46 Clarinet

*sfp* Horns *fp* *fp*

63 64 65 66 Piccolo

67 68 69

Fsus<sup>4</sup> F

Violins

70

Kbd 2, Cl, Picc (5va)

*ff* D<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup> E<sup>b</sup> G<sup>b</sup>m/B<sup>b</sup>

71 72 73

74 75 76

Db/A<sup>b</sup> A<sup>b</sup> Celli

77 78

Shor. Drum solo ad lib

*p* *ff*

