THE LION KING
Musical Numbers

1. Circle of Life
2. Mouse Music/Scar US
3. Pridelands
3A. Rafiki Paints Simba
4. Grasslands
4A. Circle Underscore
5. The Morning Report
5A. Scar’s Cave
6. Lioness Chant
6A. Busa Underscore
7. I Just Can’t Wait to Be King
8. Elephant Graveyard
9. Chow Down
9A. Before “They Live In You”
10. They Live In You
10A. Back to Graveyard
11. Be Prepared
11A. Scar and Simba
12. Stampede - Part 1
13. Stampede - Part 2
14. Eulogy
14A. Rafiki Mourns
15. Bowling for Buzzards
16. Hakuna Matata

17. One By One
17A. Bleak Clusters
18. The Madness of King Scar
19. Shadowland
19A. Weem-a-wep
20. Waterfall
21. Under the Stars
22. Endless Night
22A. Endless Night Tag
23. Nala Chases Pumbaa
23A. Nala/Simba Reunion
24. Can You Feel The Love Tonight
24A. Pool Reveal
25. He Lives In You
25A. He Lives In You Playoff
26. Transition to Final Scene
27. Finale - Part 1
27A. Finale - Part 2
NO. 1  CIRCLE OF LIFE

[Rev. 8/26/99]
I-ngo-nya-ma neng we na-ma ba-la I-ngo-nya-ma neng we na-ma ba-la
ngo-nya-ma-bab' E-na-ma-ba-la

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

(sim.)
I-ngo-nya-ma neng - we na-ma ba-la

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

Tha-na-na-nan-na

Tha-na-na-nan-na

na-na-na-na-na-na

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

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

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

9C

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

9D

RAFIKI:

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

From t
day we arrive on this planet and

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

P D
Em7/D

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

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

A7/C♯
D
more to see, than can ever be seen, more

ingo-nya-ma neng- we na-ma ba-la  ingo-nya-ma neng- we na-ma ba-la

Bm

Em7

16

do than can ever be done. Mm---- There

ingo-nya-ma neng- we na-ma ba-la  ingo-nya-ma neng- we na-ma ba-la

C

A7 sus4  A7
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

D
Em7/D

find than can ever be found. But the

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

A7/G♯
D
sun rolling high through the sapphire sky keeps great and

Ingo-nya ma neng we na ma ba la Ingo-nya ma neng we na ma ba la

small on the endless round. It's the circle

Ingo-nya ma neng we na ma ba la Ingo-nya ma neng we na ma ba la

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life S, A, T (soli):

and it moves us all.

Ba-le-k'in-gon-ya-mi-ya ga le

I-n-go-nya-ma neng - we we ma

I-n-go-nya-ma neng - we we ma

I-n-go-nya-ma neng - we na ma ba la

I-n-go-nya-ma neng - we na ma ba la
through despair

Ingo-nya-ma neng we we ma
Ingo-nya-ma neng we we ma

Ingo-nya-ma neng we na-ma ba-la
Ingo-nya-ma neng we na-ma ba-la

C/D

hope

through faith and

Ingo-nya-ma neng we we ma
Ingo-nya-ma neng we we ma

Ingo-nya-ma neng we na-ma ba-la
Ingo-nya-ma neng we na-ma ba-la

G

C/G G
Piano / Vocal / Conductor

54

Ingo-nya-ma neng - we na-ma ba-la Ingo-nya-ma neng - we na-ma ba-la

Brass

Cresc.

56

RAFIKI & SINGERS:

f

It’s the cir-cle of

Ingo-nya-ma neng - we na-ma ba-la Ingo-nya-ma neng - we na-ma ba-la

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Circle of Life

and it moves us all

Ba-le-k'ing-nyo-mi'ya-gal

I-n-go-nya-ma neng - w'e-we-ma

Strings

through despair

I-n-go-nya-ma neng - w'e-we-ma
ho\p e

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

G

lo\v e,

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

I ng\n o-\n y a \- ma \ n e g-\n w e-\n w e-\n ma

Asus\d

A

Circle of Love

[Rev. 6/1/99]
Circle of Life

F/C

Circle of Life

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Bass Drum
NO. 2

MOUSE MUSIC / SCAR UNDERSCORE

[Rev. 6/1/99]

Moderato

Shaker ad-lib (w/stage)

Vs (pizz)

Repeat Ad Lib-Cut On Cue

(SCAR spear mouse) SCAR:
"Life's not fair, is it?"

+Cyl figures

Crash cyn roll (Drums)

Slow and languid

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

ATTACCA

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NO. 4  GRASSLANDS

[Rev: 6/1/99]

CUE: RAFIKI: "...Simba!"

3x

BASS: (Last x only)

Flute (1st x only)

3rd x + perc.

Kdd 2

Moa 1, Kdd 3, Grt [Kalimba], Berimbau

Kdd 1, Moa 2

(3rd x only)

3x

SOP./ALTO:

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

(zum zum zum zum Zum zum)

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

um He um He um Bu-sa lom-hla-ba He um Hem le

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

um Hem ya oh Ha He um Hem He um Hem He um Hem ya oh Ha He um Hem
CUE: MUFASA: "Look. Simba ..." (in clear)

Slowly

Cue: MUFASA: "Look. Simba ..." (in clear)

Slowly

Flute

Guitar

Signs: Kbd 3

Violin, Viola

(Gtr cont. sim)

Celli

Kbd 2 [Harp]

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NO. 5 THE MORNING REPORT

[Rev. 8/25/99]

CUE: MUFASA: "Fire away!"

Recitative

ZAZU:

mp It's an honor and a privilege, a duty I perform with due sense of decorum and pride. With deference and great respect very much the norm. Plus a

Brass, Sigs

Brass

WWs
MUFASA: "Yes, Zazu"

hint of sycophancy on the side. To lay before my ruler all the

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

facts about his realm. To fill him in on all the beastly news

Presto

or-der that his ma-jes-ty stands sturdy at the helm A-ware of all the fau-na's latest views.

ZAZU: "Yes sire (business) the morning rep:

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Allegro a la Gilbert & Sullivan

ZAZU:

Chimps are going a-pe, giraffes re-

main a-bove it all, Elephants re-

Croc-o-diles are snap-ping up fresh of-

Sh
interest in my nest egg but I quickly said, "no thanks!" We haven't paid the horn-bills and the vultures have a hunch not everyone invited will be coming back from lunch.

This is the

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The Morning Report

With a Cajun Feel

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

With a Cajun Feel

grunt, roar, and snort, not a tale I distort.

on the morn-ing re-

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Zazu:

port.

The

buf-fe-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

Ab p sneakily D♭
temps to save their gas. Flamingoes in the pink and chasing secretary birds,

SIMBA: MUFASA:

Yeah, stay low! Shh, no:

saffron is this season's color seen in all the herds. Moving down the rank and fill sound.

Take it slow,

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near the bottom rung, far too many beetles are quite frankly in the
one more step then

Accel. MUFASA: "Ha ha ha." Faster
dung. AWK!!!
SIMBA: pounce!
This is the
gliss.
morning report, gives you the long and the short.

With a Cajun Feel

grunt, roar, and snort, not a tale I distort on:

MUFASA:

morning report.

Zazu:

This is
morning report gives you the long and the short.

Every grunt, roar, and snort not a tale I distort.
CUE: Zazu: "...Then you can chase those slobbering, mangy, stupid poachers from dawn until dusk."
NO. 6 LIONESS CHANT

[Rev. 8/26/99]

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

Tempo

\[ \text{Tempo} \]

\[ \text{SOPRANOS/ALTOS:} \]

\[ \text{Ah Ha Hayi} \]

\[ \text{Kbd 2} \]

\[ \text{(S/A):} \]

\[ \text{(ya) Hayi (ya) Hayi (ya) Hayi we ba-ba zi-nga-la-si-yo zi-nga-la-ba-ba, ah ha} \]

\[ \text{TENORS:} \]

\[ \text{zi-nga-la-si-yo zi-nga-la-ba-ba,} \]

\[ \text{Shakers} \]

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SOPRANO:

Tha-tha ma-ma we-le th-tha th-tha ma-ma we-le zinge-la-ba-

ALTO:

we-lel'-le we-lel'-le we-le zinge-la-ba-ba

TENOR:

we-lel'-le we-lel'-le zinge-la-ba-ba

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


Shakers

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

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

we-lel'-le we-lel'-le we-le zinge-la-ba-ba

we-lel'-le we-lel'-le

zi-nge-la-ba-ba

hem hem hem hem ay hem hem
hem hem hem hem ay
Piano / Vocal / Conductor

(2 SOPs):

y
ni-bo

(2 TENs):

u-ye-ye
ni-bo

SINGER TEN:

Tha-tha ma-ma we-le, tha-tha
Tha-tha ma-ma we-le zinge-la-ba-ba

Hem Hem Hem Hem Hem Hem Hem Hem

(SOPs)

ye

woa u-ye ye ni-bo

(SAt)

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

(bari)

Hem Hem Hem

(u-ye ye ni-bo)

Hem Hem Hem

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

(SOLO TEN:)

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

(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:)

leh-eh eh Eh Ho-lo-lo mam' ah-ha ah-hayi ah-hayi ah hayi ah Ha

(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

(SOLO TEN:)

hayi ah hayi Ho-lo-lo-mam' ah-hem ah-hem ah-hem ah-hem

(short)

(S/A:)

Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem

(T:)

Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem Hem

Hum oh Hayi (ya) Hayi (ya) Hayi zinga-la si-yo zinga-la ba-ba, ah hayi-

(B:)

Hum oh Hayi (ya) Hayi (ya) Hayi zinga-la si-yo zinga-la ba-ba

Percussion tacet to end

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(S/A:
(ya) Hayi (ya) Hayi (ya) Hayi we ba-ba zi-ge-la si-yo zi-ge-la ba-ba, we a-

(S/A:) Repeat until cut
under dialogue
zi-ge-la si-yo zi-ge-la ba-ba, we ba-ba zi-ge-la si-yo zi-ge-la ba-ba, we ba-

ON CUE FROM CONDUCTOR:
Slower
SARABI & LIONESSES:

So, where is this "real-ly cool" place?
CUE: YOUNG SIMBA: "No! Not Zazu."

 Joyfully

\( \text{WV, Kbd} \)

**mf**

Sigs pizz.

Cut on cue

\( \text{Vlns soli, Kbd 1} \)

\( \text{WW, Kbd 1} \)

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I JUST CAN'T WAIT TO BE KING

[Rev. 6/1/99]
Piano / Vocal / Conductor

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

(Rev. 6/1/99) I Just Can't Wait To Be King

Kbd 2 [Kalimba]

Bass

Drums

Ve. Kbd 5

WOMEN:

Hem.

MEN:

Hem.

Kbd 1 [Accordion], Flute

F B F B C

SIMBA:

I'm

Hem.

F B F C sus

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

MEN:

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

Hem.
gon-na be the man-e ev-ent like no king was be-fore

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

Thus
far a rather un-inspiring thing.

WOMEN:

Ha! Ha! Ha! Ha! Ha! Ha!

MEN:

Ha! Ha! Ha! Ha! Ha!

Gm

C

just can't wait to be king!

No one say

MEN:

Hem.

Hem.

Bb

C

F
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.
think it's time that you and I arranged a heart to heart.
Swing 8ths

NALA:

Kings don't need advice from little horn-bills for a start.

ZAZU:

If

Straight 8ths

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

Out of

mp

service out of Af- ri-ca, I wouldn't hang a-bout!

This
child is getting wildly out of wing.

**WOMEN:**

Ha! Ha! Ha! Ha! Ha! Ha!

**MEN:**

Ha! Ha! Ha! Ha! Ha! Ha!

**WW, Vins**

Swing 8ths

just can't wait to be king.

**Percussion**
look left.

NALA:

Ev'-ry-where no.

Ev'-ry-bo-dy look right

(SIMBA:)

look I'm standing in the spot-light!

Let

(NALA:)

standing in the spot-light!

Let

ZAZU:

Not yet!

CHORUS:

Let

D/F: D G
ev-ry crea-ture go—for broke and sing. let's

(+Brass)

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

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

C G/B Am C D

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gonna be king Simba's finest fling! On I

just can't wait to be king.

NALA:

Oh he
Oh I just can't wait to be king!

just can't wait... to be

just can't wait... to be

Nuerta
CUE: NALA: "Pinned ya again."

(Lights up)

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

SIMBA & NALA: "Wooaaa..."

Slowly

misterioso

Safety

(Fade Under HYENA Laughter)
NO. 9  CHOW DOWN

[Rev. 11/4/98]

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

Freely

BANZAI:

SHENZI:

BANZAI:  ED: Huh!

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

B & S:

BANZAI:

SHENZI:

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

BANZAI:

B & S:

B, S, & ED:

"ZAZU: "Oh my! Look at you. It's time to"

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

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Piano / Vocal / Conductor

BANZAI: "Not so fast, food."
SHENZI: "How about some take out?"
BANZAI: "How about the biry biry broiler?"
ZAZU: "Oh no! Not the biry biry broiler!"

YOUNG SIMBA: "Zazu!"
SHENZI: "What's the hurry? Stuck around for dinner."

Dialogue continues

CUE TO CONTINUE:
BANZAI: "Time to chow down."

Accel. Ritard ALL 3: Accel.

Chow down

Electric Guitar

Rock and Roll Tempo ED: (Rock 'n Roll screech)

Ch - ch - ch - ch - chow down

Ow!
SHENZI:

I'm chomp-in' at the bit, baby.

BANZAI:

My stomach's on a

Kbd 3 & Sigs

sub p

B & S:

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

Kbd 1 [Hammond]

(8va)  loco

Kbd 1 [Hammond]

-B & S: Hoo Hah Hah  Hoo Hah Hah  Hoo Hah Hah Hah  Hoo!

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

Kbd 3 & Sigs

sub p

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a date. Two courses handed to us on a plate,

We'll

(chorus)

Kbd 1 [Hammond]

laco

ED: huh  huh  huh

have you rau, won't be long to wait B: "Seeing you're already

B: "Seeing you're already

huh  huh  huh

y toasty brown"

Yeah!

ALL 3: (B & E on top note, S on lower)

Chow down!

Horns, WW

Chow Down
Ch-ch-ch-ch-chow down

Straight Rock & Roll
BANZAI:

Your ribs are looking so tasty
Such chewy little (G fill) - Tons

chops, chums - Eat up! Wa - Wa - ow!

ED sings the riff ad lib

SHENZI:
wasn't it her mom who ate your dad?
And having parents eaten

makes us mad.
We're gonna settle up the score a tad.
We've never

er had a snack of such renown.

ED:

huh

ow!
(screetch)

Chow down!

Aah!

Ow - ow!

Ch - ch - ch - ch-chow down!

(ED interrupts)

ED: (laughter ad lib)

Uhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhuhu

ED: (laughter cont.) "Uh-uh-uh-uh-uh-" SHENZI: "What, Ed??? What is it?"

BANZAI: "Hey, did we order this dinner to go?"

SHENZI: "No, Why?" BANZAI: "Well there it goes!"
think we should begin the meal from scratch.

many juicy segments to detach.

SHENZI: "Here kitty, kitty."

(MUFASA's entrance)

as good as carved—we're starved!

ON CUE:
Ad lib – Bass Drum & Percussion (Opera Gongs)
CUE: NALA: "I thought you were very brave."

---

**NO. 9A**

**"THEY LIVE IN YOU"**

[Rev. 6/1/99]
CUE: MUFASA: "Come here, son."

Spiritually \( \text{\textdoubleslash}} = 112 \)

YOUNG SIMBA: "Dad? ..."

CHORUS:

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

Night and the spirit—of life calling

WOMEN:

Oh Oh 1-yo

Oh Oh 1-yo

voice, with the fear of a child... asking
WOMEN:

Oh Oh I-yo
Oh Oh I-yo

(Disclogue)

Cl, Kbd 2
Wait. 

FULL ENSEMBLE: 

Wait, wait, wait, wait...

there's no mountain too great, hear these

words and have faith, oh have faith.

WOMEN:

Oh Oh I-yo

Oh Oh I-yo

The album of music is titled "They Live In Your Mind."
WOMEN:

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

**MEN:**

They live in me,

they're watching

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

Sings

mf

D  A  E

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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

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

D A E Fm E

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They Live In You

They live

He-la

in your reflection

they live in you.
you, they live in me, they're watching over.

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

mf

D A E

every thing we see, in every crea-

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

D A E

F#m E

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 581-8656
Sure in every star

He, la, he, la, he, la, he, la

Hey ma me, la, he, la, he, la, he, la

Sure in your reflection they live in you

He, la

A add 9/C;
NO. 10A BACK TO GRAVEYARD

[Rev. 6/1/99]

Kod 1: Strings

Safety

(Out on either bar)

Wood Flute (+Str's) (+Trem Str's)

Brass (F's) Wood Flute

Horn (+Brass)

(+Bs Clar)

(+)
NO. 11  BE PREPARED

[Rev. 6/1/99]

CUE: SCAR: Precisely.

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

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

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know that your pow'rs of re-tention are as wet as a wart-hog's back-side.

thick as you are—pay at-tention! My words are a mat-ter of pride.
clear from your vacant expressions

the lights are not all on up stairs.

we're talking kings and successions;

even you can't be caught unaware!

So pi
pare for the chance of a lifetime, be prepared for sensational news.

S/A:

T/B:

p

SHENZI:

SCAR:

shining new era is tiptoeing nearer. And where do we feature? Just listen to teacher! I

Hem—

Hem—

Hem—

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

Ah.

just - ice de - li - cious - ly squared, be pre - pared!

Ah.

Be Pre - pared!
great that we'll soon be connected with a king who'll be all time adored.

course, Quid Pro Quo, you're expected to take certain duties on board.
future is littered with prizes, and though I'm the main addressee, the point that I must emphasize is: you won't get a sniff without me!

(HYENAS cackle)
Be Prepared

So pre-

pare for the coup of the cen-
tr-y.

So pre-

pare for the coup of the cen-
tr-y,

be pre-

pared for the mur-
ki-est scam.

Me-

pare for the coup of the cen-
tr-y-

String

Ma-

Mani-

(Marimba

tune)

mf

Dm

G

C

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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-pet, en-dles

We'll have food, lots of food. We re-pet, en-dles

king un-dis-pit-ed, re-spe-cit-ed, sa-lut-ed, and seen for the won-der I

mea...

mea...

Brass
cresc.'poco a poco

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Yes, my teeth and ambitions are bared, be prepared.

Huh huh huh huh Be prepared!

Yes, our teeth and ambitions are bared, be prepared!

ORCH: Huh!

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

Tempo Andante Con Moto

Horn Solo

Strings

Brass

Rall.

Marimba 2 (Gyil)

Repeat Ad Lib

Continue Pattern ad lib

Marimba 1 [Chrom. Gyil]

Repeat Ad Lib
NO. 12 STAMPEDE - PART 1

CUE: SIMBA: "Rrrrr!"

\( \text{[Rev. 6/1/99]} \)

\( \text{all voices bend pitch up and down freely (No vibrato)} \)

\( \text{Ee.} \)

\( \text{pp cresc.} \)

\( \text{Ee.} \)

\( \text{pp cresc.} \)

\( \text{Ee.} \)

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\( \text{Ee.} \)

\( \text{pp cresc.} \)

\( \text{Ee.} \)

\( \text{pp cresc.} \)
(MUFASA & ZAZU enter)

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

(dialogue)
... Simba's down there!

MUFASA: "Simba??"

hem hem hey hem hem hey hem hem yo na
Stampede —

[Rev. 6/1/99]

VOCAL - OPT.

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

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NO. 13 STAMPEDE – PART 2

[Rev. 6/1/99]
NO. 14

EULOGY

Freely

RAFIKI:

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

Kodi cue

Mo le-ka qe-meo us-ba ho wa Le-bo haleng ha-o bu-e ka-le-ha

niente

Le-bo haleng ha-o bu-e ka-le-ha ha ha oh oh
Rehearsal Piano
A Tempo

RAFIKI:

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

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

LIONNESSES: (breathy, staccato)

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

(RAFIKI continues ad lib)

LIONNESSES:

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

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

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

(RAFIKI:)

(wail)

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

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Rehearsal Piano

Ah Ah Ah Ah

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

(LIONESSES:)

Hum-a-la Hum-a-la Hum-a-la Ha Ha Ha Ha
Hum-a-la Hum-a-la Hum-a-la Ha Ha Ha Ha
Kbd: Strings, Bc, Clar.

(breathy, staccato)

Ha ha ha ha ha ha ha
Rehearsal Piano

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.

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

Yet out of the ashes of this tragedy, we shall rise to greet the dawning of a new era-- in which lion and hyena come together in a great and glorious future!"

Deliberately

SCAR: It's time you were all introduced to your ruler's executive staff.

HYENAS (Chorus):

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

Kbd 2 Am

Dm Em/A Am
haps not the kind you've been used to. But certainly game for a

Ah.

Ah.

A Piacere

laugh. be prepared!

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PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 14A RAFFIKI MOURNS
(A Cappella)

RAFFIKI:

1
2
3
4
5

Mibileh mbyani mpo ka ye nika ku mu yini
Orchestra

YOUNG NALA:

6
7
8
9
10

Kambe nsem be le mbyani mpo ka lun di la mwa na Ho san na

SARABI:

ee ah

YOUNG NALA:

Ho san na

11
12
13

Oh Mama na wu det sa kam be

SARABI:

na wu det sa kam be konta ri

14
15
16
17
18

De la ma ma mbya ri mbya ri

SARABI:

De la ma ma bani sa ka ri

YOUNG NALA:

mbya ri mbya ri

mbya ri mbya ri

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NO. 15

BOWLING FOR BUZZARDS

[Rev. 6/1/99]

Fast and Furious

Percussion soli

Ad Lib Rattle, China Cym, Superball on Congo.
Bass/Vc col legno behind bridge, CUED TO STAGE ACTION

Tuba

Safety  (Out on any beat)

Kbd 2 [Vulture Screams]

lowest pass note
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

PUMBAA: Ain't no passing

Ha - ku - na ma - ta - ta C/E

F

D/F♯
TIMON:

It means no worries for the rest of your

BOTH:

days It's our problem free phi

TIMON:

losophy Hakuna Matata

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26

TIMON:

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

PUMBAA:

found his aroma lacked a certain appeal. He could clear the Savannah after every meal! I'm a

sensitive soul Though I seem thick-skinned And it

hurt that my friends never stood downwind! And, oh,...
Piano / Vocal / Conductor

[Rev. 8/26/99] Hakuna Matata

A Tempo

TIMON: 45
PUMBA: 45

shame!  He was a - shamed! Thought of chang-in' my name! Oh, what's in a name? And I got down

S/A: Gospel

Ah

T/B: 6

(Gospel)

C

G

TIMON: "Hey! Pumbaa!
Not in front of the kids!"
PUMBA: "Oh. Sorry."

heart-ed How did you feel?— Ev-ry time that I...

Ah

Bb

Ha-ku-na ma

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What a wonderful phrase

Ain't no passing craze

It means no worries

for the rest of your days

It's our

Sing it, kid!
Vamp (ad lib) under dialogue

CUT ON CUE: SIMBA: "Here goes. Hakuna Mataa."

SIMBA: "Slimy, yet sati
TIMON: "That's it!"
Hakuna Mata

kun-a ma-ta-ta Hakuna ma-ta-ta Hakuna ma-ta-ta Hakuna ma-ta-ta

Strings

pp cresc. poco a poco

C/G Horrs, Toms

Eb7/G

(BIG) SIMBA:

kun-a ma-ta-ta Hakuna ma-ta-ta Hakuna ma-ta-ta Hakuna ma-ta-ta

Dm7/G

G7 m7

E/G7

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SIMBA & TIMON:
worries for the rest of your days

PUMBAA: It's our

Timon:
problem free Philosophy
Hakuna matata

PUMBAA:

Simba:
Hakuna matata

C/G G7 E/G:

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[Rev. 6/1/99] Hakuna Matata
PUMBAA: | TIMON:  
---|---
109 | THEY continue ad lib.

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

(DID.)

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:) continues ad lib.

On Cue

A LL.:

ku-na

(ST. B A:)

ta-ta

Clarinet:

Kbd. solo fill

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NO. 17  ONE BY ONE

[Rev. 6/1/99]

A cappella through bar 19

LEAD TENOR:

I - I - I - I - I-bam-be

INJA-LO-BA-KI-THI NI-NGA DI-NWA-

SOPRANO:

NI-NGA-PHE-LE-IWA-

NGA

ALTO:

NI-NGA-PHE-LE-IWA-

TENOR:

NI-NGA-PHE-LE-IWA-

NGA

BARITONE:

NI-NGA-PHE-LE-IWA-

NGA
Zo-bo-(n') Zo-bon-na a-magwa-la Whos

na zo-bo-na zo-bo-(n') a-magwa-la

na zo-bo-na zo-bo-(n') a-magwa-la

na zo-bo-na zo-bo-(n') a-magwa-la

b-a-y-a-ba-le-ka zo-bo-(n') a-magwa-la

na Hee-ee zo-bo-na Hee-ee zo-bo-(n') a-magwa-la
oh mo-lo-bab' he-ba-thi' ba-la la-mi E- lim-nya-

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

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

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

dia nga-lo I-ba-la la-mi e-lim-nya
Oh mo-lo-bo hai
Oh mo-lo-bo he-ba-

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-

mi E-lim-nya ma ndi-ya zi dia nga - lo-
Kum - nan - di kwe - la kith' E - a - fri - ca.

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

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

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

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

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

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

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.

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

Bass Drum

Horn

Trem. Sng. Tns

4B Stopped Hns

4C

4D - Gz fx

4E

4F

4G

4H

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

Fade and Cut on Cu

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

Freely

SCAR:

I am that rare and awesome thing—
I'm every inch a king—

By BANZAI: "Hey, boss!"

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

A Tempo – Moderately Slow

When my name is whispered thru the pride
Is this talk of love or regi-

Chor: Mar, Pno

Hn, Mar, Pno

Fl, Bb Clar, Pno, Stgs, Mar

Bn, Mar, Pno

Flute

Bb Clar, Vc

Hn, Mar, Pno
Piano / Vocal / Conductor  
Poco Accel.  

SHENZI:  
"Reggie who?"  

-2- [Rev. 6/1/99]  
The Madness of King  
Freely  

(R = Wa-Wa)  

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

Moderato Buffo  
\[ j = 78-80 \]  

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

Still in Tempo  
SCAR:  

You and your petty complaints  
You don't know what real hunger is  
Day after day it gnaw (dark, brooding)  

mf  

BANZAI:  

at the very core of my being  
I had that once  
It was worms!
A Tempo

**SCAR:**

36

No No No It's like an itch Deep Persistent Profound

**BANZAI:**

That's it

40

41

42

43

Rall.

Worms When they get really bad all you gonna do is hunker down and scoot!

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!"

Last X, Toms

lightly

Bees Clar. Gr.

Bees Clar. Gr.
BANZAI:

Yeah you're our savior

Thanks a bunch

But how about some lunch?

SHENZI:

Yeah you're our savior

Thanks a bunch

But how about some lunch?

ED: (Opera)

Ah

Ah

It doesn't matter if it's fresh

It doesn't matter if it's fresh

Ah

Bass Clar, Gtr
I need a fix of flesh
My

I need a fix of flesh
My

Ah
La la la la la

bones have moved to where they've never been

bones have moved to where they've never been

La la la la la

T. M. R.

B. S.
They are on the outside looking

SHENZI:

They are on the outside looking

la la la la la la la la la

Ah

SCAR: "Are you blaming me?"

BANZAI & SHENZI: "Oh no, it's the lionesses."

You are so a

in

You are so a

Ha ha ha ha Ha ha ha ha ha ha

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The Madness of King Scar

Zazu:

Banzai:

dored You are so adored

Shenzi:

dored You You You You You

ED:

Opt. Ah

Pho, Kbd 3 [Pizz], Hns, Vln, Vla

SCAR: "That's more like it."

You

you are so adored

you are so adored

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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)


Pno, Mar

Tbn. Cb Cl. Vc. Bs

sa
Or may-be horn-bill on a spit

sa
Or may-be horn-bill on a spit

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

Senza misura

In Tempo

SCAR: (continuing) "...his shadow looms over me. There he is! No! There he is! And there!... I am perfectly fine!"

Zazu: "Calm yourself. Sure, or you'll get another one of your splitting headaches!" (continue)
Piano / Vocal / Conductor

Presto Psychotico (in 1)

[Music notation with lyrics in the middle of the page]

I'm better than Mufasa was

I'm reviled, I am reviled

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I'm idolized
I am despised

I'm keeping calm
I'm going wild

Fa, Gong (~Gm. Sig. gliss.

Hns, Kbb 2, Choon Scream, Kbb 3 [Drum]

I tell myself I'm
The Madness of King Scar

Accel. Molto  Repeat ad lib  Dictated
Breakdown on cue

No:

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

Ton w/plunger

Slowly, Quasi Recitative

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 [Harpsil]  Vln (adagio)

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A Tempo, with determination

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 ..."

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
She's got those as sets feminine

NALA: "You're destroying the Pridelands."

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

Nobility in every gene

She has to be my queen

Suddenly Intense

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

Come sweet Na-la It's written in the stars.
A Tempo (in 4), Più Allegro

You all belong to

Rrah!
We'll create a host of little scars.

Rall.

NALA: "Get away from me."

Tell me I'm adored, tell me I'm a do...

Much Slower

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 belong to
NO. 19  SHADOWLAND

[Rev. 8/26/99]

Emotionally  \( \frac{1}{2} = 74 \)

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the leaves have fallen.

This shadowed land.

this was our home.

The river's dry.

the ground has broken.

Am/G
Piano / Vocal / Conductor

21. So I must go, now I must.

24. And where the

26. (-Wood flute)

27. my lead may let your prayers be my


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Take this prayer, what lies out there...

Take this with you, fat she le so.

Take this with you, fat she le so.

TENORS & BASSES:

Mda-li-wam

Mda-li-wam mubw Mda-li-wam

("Wd Flute 15ma")

Dm B7 Dm
7. journey may lead you let this prayer be your guide. Though it may

(Stgs, Kbd2 [Stgs])

Am

60
61
62
63

RAFIKI:

Oh

take you so far away always remember your pride.

take you so far away always remember your pride.

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Piano / Vocal / Conductor

NALA: poco ad lib.

sotto voce

(RAFIKI)

fat she le so

fat she le so

wa na ka un ka see la kee ya how

hoi-ho-

mp (Stgs. Kod) [Stgs]

Fat she le so

le so

C/E

Fadd°

G2

C/G

66

ha la le la

be su bo

le fat she kee la how
gow fa la un ka see la kee ya how

wa na ka bo

Am7

FMaj9

G

Am

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journey may lead me let this prayer be my guide

RAFIKI:

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

journey may lead you let this prayer be your guide. Though it may

journey may lead you let this prayer be your guide. Though it may

(Kbd 1 - ad lib comping)
(NALA continues ad lib)

take you so far away always remember your pride. And where the

Eh.

sol:

take you so far away always remember your pride.
journey may lead you let this prayer be your guide. Though it may

Vocs (-Sva), Vc (Svb)

(Hrn, Ten continue as before)

Am

F

F/G

Am
(NALA continues ad lib)

Ngä bu-ya-bo

take you so far a-way always remem ber your pride.

take you so far a-way always remem ber your pride.

Am E7sus4 E7 p Am7
* 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-WEPE

[Rev. 6/1/99]

With A Lilt

MEN:  (Cued in Kbd2)
Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

Kbd 1

Background Vocals and Ukulele CUT
when SIMBA pounces on PUMBA

weem-a-weep a weem-a-weep a weem-a-weep a weem-a-weep a weem-a-weep a weem-a-weep a
Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

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TIMON:

In the jungle, the mighty jungle, the lion 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

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

E♭ A♭ E♭ B♭

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

In the jungle, the mighty jungle, the lion 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

wet. a Pum-baa. bum-ba-way... A
Play 3X

Flutes - enter with fast

TIMON: "Drum roll, please."

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

Kbd 1 [Harp]

Fis. Vlns (treble)

Vc, Bs

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Waterfall

(TIMON falls)

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

 Clar. Kbd 1 [Harp]

Vc. Brs

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

Calmly

Quiet & Sparkly

Rit.
NO. 22 ENDLESS NIGHT

[Rev. 8/26/99]
NO. 22A ENDLESS NIGHT TAG

[Rev. 6/1/99]

Lightly

Kbds, Kalimba, Gtr, Perc

RAFIKI: "It is time."

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

Freely

CHORUS:

S/A: 2

Hem

Hem Hem

T:

Hem

Hem

B:

Hem

Hem Hem

We- ba - ba ngi - ve - le

Iwe

Hem Hem

Hem

Hem Hem

Hem

Hem

Hem Hem

Hem

Hem
Where has the starlight gone? Dark is the day.

How can I find my way home?

Home is an empty dream Lost to the night.

Father I feel so alone.
In Tempo

You promised you'd be there wherever I needed you wherever I call your name

mf

Em7
D
A/C

You're not anywhere I'm trying to hold on just waiting to hear your voice

A
Em7
D

Poco Rit.

One word just a word will do To end this nightmare

A/C
A

Cymbal swell
When will the dawn ing break? Oh, endless night

Gentle folk-rock feel

Sleep less I dream of the day

When you were by my side Guid ing my path

Father I can' t find the way

Cheslea Music Service, Inc.  511 West 43rd Street NYC 10036  212 541-8656
You promised you'd be there—
When-ever I need-ed you
When-ever I call your name

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

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

S/A:  

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:  

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

Hoo

Kod 2 [Harp]

("D" Pedal)
SIMBA:

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. 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.

And that the sun will rise. And that the sun will rise.

1st x Vlns, 2nd x Hns

\[\text{poco a poco cresc.}\]

\[\text{D G A Bm G A D}\]
I know that the clouds must clear— And that the sun will shine

I know that the clouds must clear— 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.

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

D
G A Bm G A D
* NOTE: In the orchestra score and pit parts bars 56A through 61A do not exist as separate measures. They are incorporated into repeats of bars 56 through 61.
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.
I know that the night must end— I know that the sun will rise And I'll hear your voice deep in
And— that the sun will rise And— that the sun will rise
And— that the sun will rise And— that the sun will rise
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

Piano / Vocal / Conductor

[Rev. 6/1/99] Endless Night
Vamp 'til Quick Cut-Off on Conductor's Cue

And— that the clouds— must clear— Oh— the sun— the sun— will.
rise... The sun... the sun... will rise...

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
CUE: PUMBAA: "She's gonna eat me!!!!"

[Rev. 6/1/99]
Piano / Vocal / Conductor

Nala Chases Pumbaa

#2: Cartwheels
Mba 1
Metal beater on Metal Pipe
Mba 2
Perc 1
Perc 2

Dms

#3: Samba - Women

Mba 1
Agogo
Mba 2
Cuica - ad lib wacky - Samba Whistle ad lib
Perc 1
High Timba solo - start sparse then build
Perc 2
Toms - Samba Style
Dms

Bongoes

20 21 22 23 24
Mba 1
1 1
Mba 2
Perc 1
Perc 2
Dms
(keep whistle going)
To Djembe
To Djembe
CUE: SIMBA: "It's me -- Simba."
NALA: "... Simba?"

Joyfully

Vamp - Out on cue

* NOTE: Orchestra score has only 4 bars with a repeat.
CUE: PUMBAA: "What's wrong with that?"

Freely

TIMON:

PUMBAA:

TIMON:

I can see what's hap-p'ning (What?) And they don't have a clue. (Who?) They'll

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

sweet ca-ress of twi-light; There's mag-ic ev-ry-where And with all this ro -
Rall.

A Tempo - Moderately slow

man - tic at - mos - phere. Dis - as - ter's in the

Violin Solo

mf

mp

air

Kbd3 [Harp]

mp

Wood Flute

Drum fill

Skr. Kbd1, Bsn
WOMEN: Wood Flute/Sigs (doubling melody)

Can you feel the love to-night?

TENOR/BASS:

The peace the evening brings?

OPT. BASS:

Bo le-ra-to weh ma-me-la

Ma-me-la le-ra-to-weh

Clarinet:

U-ta le-ra-to weh ma-me-la

Ma-me-la u-ta le-ra-to-weh

SIMBA:

So

world. for once— in perfect harmony with all its living things

OPT.

Ma-me-la le-ra-to weh—

all its living things— Ma-me-la le-ra-to weh—

OPT. BARI/BASS:

Ma-me-la le-ra-to weh—

all its living things— Ma-me-la le-ra-to weh—

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many things to tell her But how to make her see The truth about my past? Impossible

She’d turn away from me He’s holding back—He’s hiding But: what? I can’t decide Why

won’t he be the king I know he is, the king I see inside?
Can you feel the love tonight?

The peace the evening brings?

Mame-la, mame-la, mame-la, le-ra-to-weh mame-la, mame-la, le-ra-to weh, mame-la, mame-la, le-ra-to weh, mame-la, mame-la, le-ra-to weh, mame-la, mame-la, le-ra-to weh.

Clarinet

m f

World, for once, in perfect harmony— with all its living things.

Mame-la le-ra-to weh— Mame-la le-ra-to weh—

Mame-la le-ra-to weh— Mame-la le-ra-to weh—
Can You Feel The Love Tonight?

Poco Rit.

Piu Mosso

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Piano / Vocal / Conductor

Can You Feel The Love Tonight

Poco Rall.

A Tempo

Flute/Horn (solo)

Swings

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Can you feel the love tonight?
You needn't look too far

Ma-me-la, ma-me-la, ma-me-la, u-ta le-ra-to-weh
Ma-me-la, ma-me-la, ma-me-la, u-ta le-ra-to-weh
Stealing through the night's uncertainties
Love is where we are

Stealing through the night's uncertainties
Love is where we are

ma-me-la le-ra-to weh
Love is where we are Ma-me-la le-ra-to weh

Swings

sub. p
mf
f
molto
Colla voce

if he feels the love tonight In the way I do

Sung. Kind [Hsp]

SIMBA:

It's enough for... restless wanderer... just to be with

- Cl, Brass

SLOWLY

you.

Guitar

mf

Molto Rall.
NO. 24A  POOL REVEAL

[Rev. 6/25/98]

Ad Lib
(RAFIKI points stick towards pool)
Tam-Tam

Kbd 1: pp  -> mf
NO. 25 HE LIVES IN YOU
[Rev. 8/26/99]

CUE: RAFIKI: "Look down there."

(to 9)

ENSEMBLE (MEN 8vb):

In-gon-ya-ma neng-we na-ma ba-la In-gon-ya-ma neng-we na-ma ba-la

RAFIKI:

Night and the spirit...of life calling
WOMEN:
Oh Oh I-yo

MEN:
Oh Oh I-yo

voice,

with the fear of a child

answers

WOMEN:
aya ma-me-la

MEN:
Oh Oh I-yo

And a ma-me-la__i-yo.
RAFIKI:

U bu kho si bo kho kho

6 SOLOISTS:

We ndo da na ye si zwe son ke

Wait, there's no mountain too great. hear these:

ALL SINGERS (MEN 8vb):

echo

Wait Wait Wait Wait

Cellos, Kbd 3

mf
words and have faith, oh wo wo have faith.

WOMEN:
Oh Oh I-yo
Oh Oh I-yo

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.
he lives in me.

he watches over every thing we see.

In to the water
He Lives In You.

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

He lives in you.
Safety

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

MUFASA: "... you are my son and the one true king."

RAFIKI: He lives in you.
He Lives In You

ENSEMBLE 1 (at pitch):
(MEN 8vb on chant only)

He-la hey ma-mel-la
he lives in me,
he watches ovr

ENSEMBLE 2 (MEN 8vb):

He-la hey ma-mel-la
he lives in me,
he watches ovr

He-la hey ma-mel-la
He-la
He-la hey ma-mel-la
He-la

He-la hey ma-mel-la
He-la
He-la hey ma-mel-la
He-la

Ev-ry thing we see.
In-to the wa-

He-la hey ma-mel-la
Ev-ry thing we see.
He-la hey ma-mel-la
In-to the wa-

He-la hey ma-mel-la
He-la
He-la hey ma-mel-la
He-la

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er in - to the truth

He - la hey ma-me - la in - to the truth He - la hey ma-me - la

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

D A E

in your re-flec - tion he lives in yo

in your re-flec - tion

He - la

A/C\textsubscript{7} D
FULL ENSEMBLE (MEN 8vb):

Kalimba

He lives in you.

Marimba

Fade out

(Dialogue)

G.P.
He lives in me.
He watches over everything we see.

(He-la hey ma-me-la He-la) He lives in me
(He-la hey ma-me-la He-la) He watches over everything we see.

into the water

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He lives in me.

He watches over every thing we see.

In to the water

(SIMBA continues ad lib)

(S/A/T)

(T/B)
NO. 25A  HE LIVES IN YOU – PLAYOFF

[Rev. 8/26/99]

L’istesso

Marimbas, Drums, Percussion 1 & 2 (continue ad lib)

F: m  decresc. poco a poco

Vamp and Stop On Cue
NO. 26

TRANSITION TO FINAL SCENE

[Rev. 8/11/98]
NO. 26

TRANSITION TO FINAL SCENE

[Rev. 8/11/98]
CUE: NALA: "What made you come back?"

Andante

(Dialogue continues)

PUMBAA: "At your service, my liege."

CUE TO CONTINUE

(ALL hide again
Pride Rock)

(Pride Rock turns)

Sigs Trem - Tons sust
- Stopped Hn's
- Gr fx
- Stopped Hn's
(Tons - bottom 2 notes)

SIMBA: "...guys have to create a diversity
(Vin & Vla cont. trem)"
CUE: TIMON: "What does he want me to do? Dress in drag and do the charleston?"

TIMON:

Six foot two, lots to chew, come and get your wart-hog stew. Has any body seen my pig?

"He's such a ham!"

PUMBAA:

Doodle-eat-n doodle-eat-n zoot zot za-dot

Purple toes, hold your nose, don't get near him 'case he blows!
Don't you want a piece of... how about a bite of...

E7    A7    E7    A7

sink your teeth into my pig! How 'bout them hocks! Oink!

E7    A7

CUE TO CONTINUE:
SCAR: "Sarabi!"

OUT ANY TIME

Bass Drum on Cue

Bass Drum continues, ignoring conductor
Piano / Vocal / Conductor

(Rev. 8/26/99) Finale: Part 1

SARABI walks the gauntlet

Adagio

(SCAR: "Where is your hunting party"

On Cue

SIMBA enters

SIMBA: "Mufasa! No! It can't be. You're dead!"

SIMBA: "I am TEN TIMES the king Mufasa was!"

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?..."
"... I'm a little surprised to see you."

Accel. if necessary

SIMBA: "Are no longer yours..."

Poco Rall.

SCAR: "Oh, well I would, naturally..."

SCAR: (Gestures to Hyenas) "They think I'm king."

NALA: "Well we don't. Simba's the rightful king."

SCAR: "Oh look. The cat came back. Hello, I..."
Piano / Vocal / Conductor

SIMBA: "The choice is yours, Scar..."

SCAR: "Must this all end in violence?"

"... I'd hate to be responsible ...

SIMBA: "That's not going to work, Scar..."

NALA: "What is he talking about?"
Rall as necessary

SCAR: "... tell them who's responsible for Musafa's death.

Slow

SIMBA: "I am."
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)
SIMBA: "No! I not a murderer
SCAR: "If it weren't for you,
Mufasa would still be alive. It's your fault he's dead...."

SCAR: "Simba, you're in trouble again...."
SCAR: "Now this looks familiar. . . ."

"... Oh, yes! I remember! . . ."

"... This is just the way your father looked before he died. (Claus) And here's my little secret: I killed Mufasa." 3 x's

SIMBA: "No! Murderer!"

SCAR: "No! Simba—please."

SIMBA: "Tell them the truth."

SIMBA: "Tell them!"

SCAR: "I did it."

SIMBA: "So they can hear you."

SCAR: "I killed Mufasa."

(Thunder)
(RAFIKI and HYENAS)

181.

Perz. solo - rims

182

183

184

CUT

(PUMBA enters)

184A

184B

184C

184D

184E

184F

184G

184H

184I

(PUMBAFA F**rts)

(Screen goes off. TIMON & PUMBA fight the HYENAS))

Molto Rall.

185

186

187

188

189

190

191
SIMBA: "Murderer!"
SCAR: "Have mercy. Please. I beg you."
SIMBA: "You don't deserve to live."

SCAR: "... How can I prove myself to you? Tell me? Anything."
Piano / Vocal / Conductor

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

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

(SIMBA grabs SCAR's stick)

Ad lib.

Slowly

SCAR: "Ah, my friends..."

SHENZI: "Friends? Friends? I thought he said we're the enemy."

BANZAI: "Yeah. That's what I heard..."

SCAR: "... I didn't mean... No!"

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Segue As One to "Finale"
Ndabe zi-tha nkosi ye-thu mholi we-zwe le-thu le

Shwe le-ba ba ah nkosi ye-thu Fat she leh

fa-tshe la-bon tata-ro-na le-a ha-la-le le

fa-tshe la-bon tata-ro-na le-a ha-la-le le

fa-tshe la-bon tata-ro-na le-a ha-la-le le

na le-a ha-la-le la Schway le-ba ba Ah nkosi ye-thu

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It's the circle of

I-n-go-nya-ma neng-w'e na-ma ba-la
I-n-go-nya-ma neng-w'e na-ma ba-la
It's the circle of

BARI/BASS:

I-n-go-nya-ma neng-w'e na-ma ba-la
I-n-go-nya-ma neng-w'e na-ma ba-la
It's the circle of

(LEBO:)

ba
he ye
ni bo
e-na ma ba laba
through despair and

In gwe na-ma-ba-la

through despair and

In gwe na-ma-ba-la

through despair and
love.

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

love.

love.

love.

love.

love.

love.
place on the path un-winding in the
place on the path un-winding in the
place on the path un-winding in the
place on the path un-winding in the

D♭  B♭/D  B♭  E♭m  G♭m/B♭m
life

circle of life!

life

circle of life!

life

circle of life!

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

I-ngo-nya-ma circle of life!

Celios

Door Slam
No. 28

Bows

[Rev. 6/1/99]

Joyfully

1. Horns

Strings, WW, Kbd2 [Harp]

Toms, Bass