

The Lion King

Scene: The Pride Lands, a vast savannah. The sun rises over the horizon, casting a warm glow over the land. Animals gather around Pride Rock.

Narrator 1: In the heart of the African savannah lies the majestic Pride Lands, ruled by a powerful lion king named Mufasa.

Narrator 2: Mufasa and his queen, Sarabi, proudly present their newborn cub, Simba, to the gathered animals.

Mufasa and Sarabi stand on Pride Rock with Simba held high above them. The animals bow in respect.

Narrator 3: Simba, the future king, is destined to inherit the throne and lead the Pride Lands into a prosperous future.

Narrator 4: But not everyone in the Pride Lands is content with Simba's birth. Mufasa's brother, Scar, harbors jealousy and resentment towards his nephew.

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

SCAR – That was today? Oh dear I feel simply awful, it must have... slipped my mind.

ZAZU – As the Kings brother, you should have been first in line.

SCAR – I was first in line until that little hairball was born!

MUFASA – That hairball is my son and your future King!

SCAR – Oh, perhaps I shall practise my curtsy. (turns away)

MUFASA – Don't turn your back on me Scar!

SCAR – Oh no Mufasa, perhaps it is you who shouldn't turn your back on me!

MUFASA – Is that a threat? (*tuning aggressively*)

SCAR – (*backing off*) Temper, temper. I wouldn't dream of threatening you. I got the Lion share of brains, but when it comes to brute strength, I'm in the shallow end of the gene pool. (*walks away and exits*)

Narrator 5: Scar decided to seize power for himself, plotting to eliminate both Mufasa and Simba.

Young Simba - Hey, Uncle Scar, guess what? I'm gonna be king of Pride Rock.

SCAR – Oh goodie, well forgive me for not jumping for joy. Bad back, you know.

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

SCAR – Really? He even showed you what’s beyond the boundary, did he?

Young Simba – Well no, he said I can’t go there.

SCAR – And he’s *absolutely* right! It’s *far* too dangerous. Only the bravest of lions go there.

Young Simba – Well I’m brave. What’s out there?

SCAR – I’m sorry Simba I just can’t tell you. An elephant graveyard is no place for a young prince.

Young Simba – Woaah, an elephant what?

SCAR – Oooops I’ve said too much. Well, I suppose you’d have found out sooner or later – you being so clever and all. There’s a good lad, run along now and have fun. And remember, it’s our little secret.

Narrator 6: Scar knew that curiosity would get the best of Simba- so the trap had been set. Simba was all too excited to share details about the Elephant Graveyard with his friend Nala.

Young Simba – Hey Nala!

Young Nala – Hey Simba.

Young Simba - I just heard about this great place, Come On!

Young Nala - So where is it? It better not be a lame place.

Young Simba – No it’s really cool!

Lioness 1 – So where is this really cool place?

SARABI – Simba?

Young Simba – Oh hi mum.... Ehhh It’s just around the watering hole.

Young Nala – The waterhole? What’s so great about the waterhole?

Young Simba – (through gritted teeth) I’ll show you when we get there.

Young Nala – oohhhh, Hey mum can I go with Simba?

SARAFINA – Sarabi what do you think?

Young Simba and Young Nala - Pllleeeeeeeasse

SARABI – It’s all right with me.

Young Simba and Young Nala – Yaaay!

SARAFINA – As long as Zazu goes with you to the watering hole.

(Zazu flaps in and Simba and Nala freeze in their tracks)

Young Nala – Not Zazu!

Lioness exit. Zazu flaps ahead as young Simba and Nala travel

ZAZU – Step lively! The sooner we get to the watering hole the sooner we can leave!

Young Nala – So where are we really going?

Young Simba – An elephant graveyard!

Young Nala – (loudly) An elephant graveyard!

Young Simba – Shhhhhh! Zazu.

Young Nala – Right. So how are we gonna ditch the dodo? *(Simba and Nala huddle)*

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

Young Simba and Young Nala - Ewwwwww

Young Simba – I can't marry her! She's my friend, that would be weird!

Zazu – Well sorry to burst your bubble but you have no choice, it is a tradition that goes back generations.

Young Simba – Well, when I'm king getting rid of *that* tradition is the first thing I'll do.

ZAZU – Not as long as I'm around.

Young Simba – In that case, you're fired!

ZAZU - Nice try, but only the king can do that.

Young Nala – Well he is the future king!

Young Simba – Yeah so you have to do what I tell you!

I JUST CAN'T WAIT TO BE KING

Spirited Fun!

ENSEMBLE:

1 2

Hem! Hem!

6

Hem! Hem!

YOUNG SIMBA:

10 I'm gon-na be— a migh - ty king so



13 e - ne - mies be-ware! —

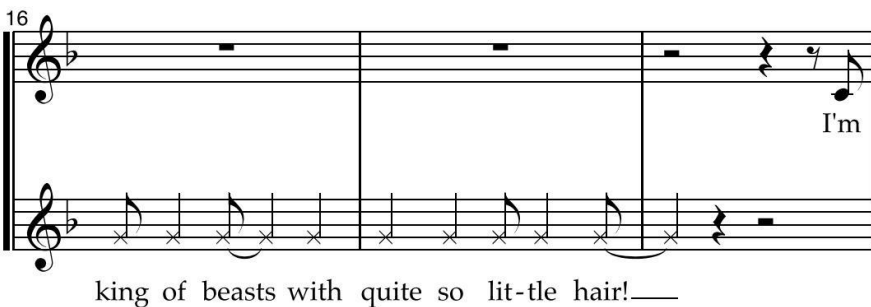
ZAZU:

I've ne-ver seen a

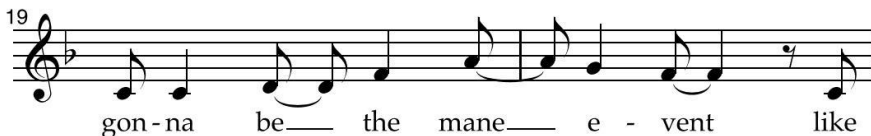


16 I'm

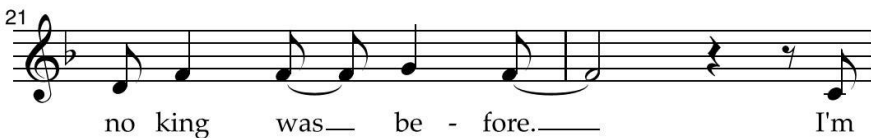
king of beasts with quite so lit-tle hair! —



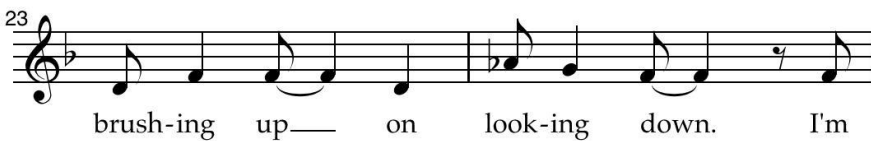
19 gon-na be— the mane— e - vent like



21 no king was— be - fore. — I'm



23 brush-ing up— on look-ing down. I'm



(YOUNG SIMBA):

25

work-ing on— my roar!

ZAZU:

Thus far a ra-ther

ENSEMBLE:

YOUNG SIMBA:

28

Ha ha ha ha ha! Oh, I

un-in - spir - ing thing.

31

just can't— wait to be king!

YOUNG SIMBA,
ENSEMBLE 1:

36

No one say - ing "do this."

YOUNG NALA,
ENSEMBLE 2:

38

No one say - ing "be there."

YOUNG SIMBA,
ENSEMBLE 1:

40

No one say - ing "stop that."

YOUNG SIMBA,
ENSEMBLE 1:

ZAZU:

42

No one say-ing "see here!" Now see here!
YOUNG NALA,
ENSEMBLE 2:
No one say-ing "see here!"

ALL:

45

Free to run a - round all— day.

YOUNG SIMBA:

49

Free to do it all my—

51

way!
ENSEMBLE:
Hem! Hem!
15 15

YOUNG SIMBA,
ENSEMBLE 1:

YOUNG NALA,
ENSEMBLE 2:

69

Ev-'ry-bo-dy look left!
Ev-'ry-bo-dy

72 **YOUNG SIMBA:**

(YOUNG NALA, ENSEMBLE 2):

Ev-'ry-where you look I'm—

look right!

75 **YOUNG SIMBA, ENSEMBLE 1:** **ALL:**

stand-ing in the spot-light! Let

ENSEMBLE 2: **ZAZU:**

Stand-ing in the spot-light! Not yet!

78

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

81

Let's hear it in— the herd— and on the

84

wing. It's gon-na be— King

87 **YOUNG SIMBA:**

Sim-ba's fin - est fling! Oh, I

90

just can't— wait to be king!

93 ALL:

Oh, he just can't— wait to be

96 YOUNG SIMBA:

king! Oh, I just can't—

99

wait— to be

ALL:
Just can't— wait to be

103

king!—

king!—

Young Simba – Alright we lost him I'm a genius!

Young Nala – This is it, we made it! It's *really* creepy.

Young Simba – Yeah, Isn't it great?

Young Nala – We could get in big trouble.

ZAZU – Yes, big trouble!

Simba & Nala – ZAZU!

ZAZU – This is *waaay* beyond the boundary of the pridelands, it's very dangerous we must leave!

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

HYENAS – heee-heeeee-heeee-heeeeee-heeee-heee

Hyenas creep in circling

SHENZI – Well, well, well, what do we have here?

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

ED – Hee-hee-hee

BANZAI – Just what I was thinkin' a trio of trespassers!

ZAZU – Oh a simple navigational error, let me assure you. We'll be leaving now!

SHENZI – Wooow wait! I know you, your Mufasa's little stooge.

Hyena 4 – And that would make you...

Young Simba – The future king!

Hyena 5 – Do you know what we do to kings who step out of their kingdom?

Young Simba – You can't do anything to me!

ZAZU – Ehhh *technically* they can, we *are* on their land.

Young Simba – But Zazu, you told me hyenas were nothing but slobbering, mangy poachers!

Hyena 6 – Slobbering?

Hyena 7 – Mangy?

All Hyenas – poachers?

ED – HUH?

ZAZU – Oh my my, look at the sun, it's time to go. (*Shenzi grabs zazu*)

Hyena 8 – Not so fast food. Time to chow down!

Hyena 4 – How about some take out?

BANZAI – Make mine a CUB sandwich (*grabs Nala*)

Young Simba – Rrrrrrrrr

SHENZI – That was it? Hahahahaha! Come on do it again!

Young Simba – Rrrrrrrrr

All Hyenas – laughing

Young Simba – Rooooooar

Mufasa enters

MUFASA - ROOOOOAR

BANZAI/ SHENZI – Ow, Hey, Ouch, Stop, please, we're sorry!

MUFASA – If you ever go near my son again...

SHENZI – Son? Oh that's your son? Did you know that?

Hyenas – no, no, no, no

Ed – (nods head) – Yes.

MUFASA – ROOOOOAR

Hyenas scatter

Young Simba – Dad, I...

MUFASA – You deliberately disobeyed me!

Young Simba – Dad, I'm...I'm, I'm sorry!

MUFASA – Let's go home.

They exit Simba looking ashamed

BANZAI – That lousy Mufasa, if it weren't for those pushy lions we'd be runnin' the joint!

ED – Heeee-heee-hee

Scar enter

SCAR – Oh, Surely we lions are not all *that* bad.

SHENZI – Oh Scar, it's just you, we were scared it was Mufasa.

BANZAI –Oh, I just hear the name and I shudder.

SHENZI – Mu-fa-sa

Hyenas – Mufasa, mufasa, mufasa, mufasa

SCAR – I'm surrounded by imbeciles!

BANZAI – Hey Scar did ya bring us something to eat, old buddy old pal?

SCAR – I don't think you deserve this. I practically gift wrapped those cubs for you.
(tosses a leg)

SHENZI – (full mouth) Well, we weren't exactly alone.

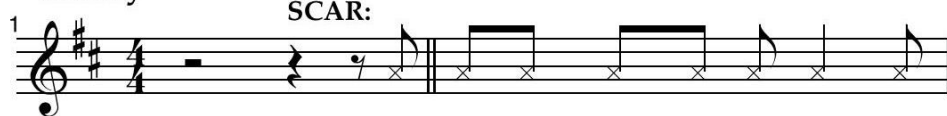
BANZAI I mean what did you want us to do... kill Mufasa? (hyenas laugh)

SCAR – Precisely.

BE PREPARED


Slowly

1 SCAR:



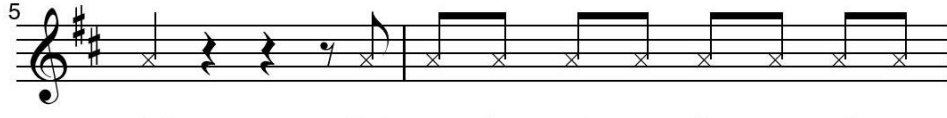
I ne - ver thought hy - e - nas es -

3




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

5



plain. But may - be you've a glim - mer of po -

7



ten - tial if al - lied with my vi - sion and brain.

10 **A Tempo** **HYENAS:**

Hem— hem—

13 **SCAR:**

hem— hem—

1

15

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

17

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

19

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

21

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

23

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

HYENAS:

fp Ooo— hah hah hah.

25

lights are not all on up-stairs. But

fp Ooo— hah hah hah.

27

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

Hah hah hah hah hah hah


29

you can't be caught un-a-ware!

ALL:

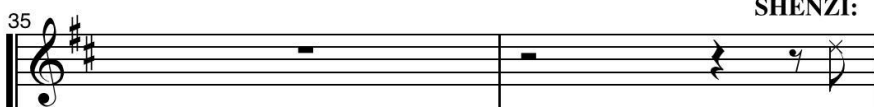
hah! Let's pre-

(ALL):

31 
pare for the chance of a life - time. Be pre -

33 
pared for sen - sa - tion - al news. A


SHENZI:

35 
shin-ing new e - ra is tip-toe-ing near - er.


SCAR:

37 
where do we fea-ture? Just lis-ten to teach-er! I

(SCAR):

39 
know it sounds sor - did, but

(HYENAS):

mp 
Hah hah hah hah

40

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

hah hah hah hah hah hah hah hah

42

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

hah! And in - jus - tice de - li - cious - ly

44

squared. Be pre - pared!

squared. Be pre - pared!

Young Simba: Where are we going, Uncle Scar?

SCAR – Your father has a surprise for you down in the gorge.

Young Simba – What is it?

SCAR – Well if I told you it wouldn't be a surprise now, would it? This is, you know, a sort of... father - son thing. You wait here and I'll go get him.

Young Simba: Okay uncle Scar, will I like the surprise?

SCAR – Oh Simba, it's to die for!

Narrator 7: With that Scar alerts Mufasa that Simba is in immediate danger. Mufasa rushes to Simba's rescue, risking his own life to save his son.

Narrator 8: Mufasa leaps into the stampede, grabbing Simba and pulling him to safety. But as Mufasa tries to climb the gorge, Scar betrays him.

MUFASA – Scar, Brother help me

SCAR – (whispers) Long live the king!

MUFASA – (falling) Ahhhhhh

Young Simba – Dad?

SCAR – Oh Simba what have you done?

Young Simba – There were wildebeest....and he tried to save me... it was an accident. I didn't mean it.

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

Young Simba- What am I gonna do?

SCAR – Run! Run away and never return!

SCAR - (Addressing the pride.) Mufasa's death is a terrible tragedy but to lose Simba too. So it is with a heavy heart that I assume the throne. Let's greet the dawning of a new era – in which lion and hyena come together in a great and glorious future!

Narrator 1: Heartbroken and filled with guilt, Simba leaves his home behind, unaware of Scar's treachery.

Narrator 2: Simba runs away into the wilderness, leaving behind his family and everything he's ever known.

Scene: The jungle. Simba, now a young adult, wanders through the dense foliage, feeling lost and alone.

TIMON & PUMBAA – (Enter war whooping birds scatter.)

TIMON – Get out, get out, get out of here!

PUMBAA – Oh! Hey Timon. You better come and have a look at this, I think it's still alive!

TIMON- YIKES! It's a lion! Run Pumbaa! Move it!

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

TIMON – Are you nuts? You're talking about a LION! Lions eat guys like us!

PUMBAA – But he's so little.

TIMON – But he'll get bigger!

PUMBAA – Maybe he'll be on our side?

TIMON – That's the stupidest thing I ever heard. (light bulb) Hey I've got it, what if he was on our side? Ya know, having a lion around may not be such a bad idea. – You okay kid? (poking simba)

Young Simba – I...I guess so.

TIMON – Gee. He looks blue.

PUMBAA – I'd say more a brownish gold.

TIMON – No,no no, I mean he's sad!

PUMBAA – Oh, sooo what's eatin ya kid?

TIMON - Nothin, coz he's at the top of the food chain, ha-ha-ha. So... where ya from?

Young Simba – It doesn't matter because I can't go back.

TIMON – Ah, you're an outcast? Well that's great so are we!

PUMBAA – Whad'ya do kid?

Young Simba – Something terrible, I don't wanna talk about it.

PUMBAA – Anything we can do?

Young Simba – Not unless you can change the past.

PUMBAA – You know in times like this, my buddy Timon here says: You gotta put your behind in the past

TIMON - No, no, no! It's: You gotta put the past behind you!

PUMBAA - Oh!

TIMON – Look kid, when the world turns it's back on you, you turn your back on the world! Repeat after me: *Hakuna Matata*.

Young Simba – What?

PUMBAA – Ha-ku-na Ma-ta-ta. It means no worries.

HAKUNA MATATA

Slowly

TIMON:

1 Ha - ku - na ma - ta - ta,

3 what a won - der - ful phrase!

PUMBAA:

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

A Tempo

TIMON:

8 It means no wor - ries

craze!

BOTH:

11 for the rest of your days. It's our

14 pro - blem free — phi - los - o - phy:

17 Ha - ku - na ma - ta - ta. — 8

(As TIMON and PUMBAA take YOUNG SIMBA for a walk, the VILLAGERS transform the desert into a lush jungle.)

YOUNG SIMBA

Hakuna matata?

PUMBAA

Yeah. It's our motto!

YOUNG SIMBA

What's a motto?

TIMON

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

PUMBAA

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

TIMON

That's right. Take Pumbaa here...

28 **TIMON:**

Why, when he was a young wart -

30

hog.

PUMBAA:
operatically

When I was a young wart - hog!

33 **SOLO 1:**

Ve-ry nice. He found his a-ro-ma lacked a

Thanks.

35 **SOLO 2:**

cer-tain ap-peal. He could clear the sa-van-na af-ter

37 **PUMBAA:**

ev - 'ry meal! I'm a sen - si - tive soul,

39 **rall.**

though I seem thick-skinned. And it hurt that my

42

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

(Pumbaa's aroma causes plants to wilt.)

45 **SOLO 3:** **PUMBAA:**

shame! He was a - shamed! Thought of chang-in' my

ENSEMBLE:

Ah! _____

47 **SOLO 4:** **PUMBAA:**

name! Oh, what's in a name? And I got down

Ah! _____

49 **SOLO 5:** **PUMBAA:**

heart-ed, How did you feel? ev-ry time that I...

(ENSEMBLE):
Ah!

51 **TIMON:** **PUMBAA:**

Pum-baa, not in front of the pa-rents. Oh. Sor-ry.

53 **ALL:**

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

56

phrase! Ha-ku - na ma - ta - ta,

59

ain't no pass - ing craze.

(As the plants recuperate and the jungle grows more lush, YOUNG SIMBA begins to accept this new lifestyle.)

61 **YOUNG SIMBA:**

It means no wor - ries

63 

for the rest— of your days!—

65 **ALL:** 

It's our pro-blem free— phi -

68 

los - o-phy:— Ha-ku - na ma - ta-ta!—

Narrator 3: Years pass, and Simba grows into a carefree young lion, living a worry-free life in the jungle with his new friends, Timon and Pumbaa.

Narrator 4: Together, they embrace the philosophy of "Hakuna Matata," as they enjoy a life of leisure and pleasure.

Narrator 5: Despite his carefree existence, Simba cannot escape the ghosts of his past. The memory of his father and his duty to his kingdom weighs heavily on his heart.

Narrator 6: One night, under the twinkling stars, Simba's childhood friend, Nala, finds him in the jungle.

NALA – Simba you're alive! Do you know what this means, you're the King! (Nala bows)

TIMON – The Kiiiing???

PUMBAA – Yooour Majesty (*bowing*)

TIMON – He's not the king Pumbaa. Are ya?

SIMBA – No!

NALA – Simba!! I'm sorry can you excuse us (*move away talking*)

NALA – I've missed you, you have to come back.

SIMBA - And I've missed you

PUMBAA – Uch, and it starts. Ya think ya know a guy. (*Spying on them*)

TIMON – I tell ya pumbaa this STINKS!

PUMBAA – (EMBARRASSED) Oh sorry!

TIMON – No not you....them....her....alooone

PUMBAA – What’s wrong with that?

SIMBA – This is a great place and there’s so much more you haven’t seen yet.

NALA - Simba! Scar and his Hyenas have taken over the pridelands, there is no food, no water!

SIMBA – what?

NALA – If we go back together we can do something about it.

SIMBA – I can’t go back!

NALA - What’s happened to you? You’re not the Simba I remember!

SIMBA - Nala give me a break you’re beginning to sound like my father!

NALA – Well at least one of us does! (*Nala exits*)

SIMBA – She’s wrong I can’t go back, what would it prove anyway? It won’t change anything.

SIMBA – Will ya cut it out? Who are you?

RAFIKI – The question is... who are you?

SIMBA – I thought I knew who I was but now I’m not so sure.

RAFIKI - I know who you are, you’re Mufasa’s boy!

SIMBA – *You knew my father?*

RAFIKI – Correction my friend, I know your father!

SIMBA – I hate to tell you this but my father is dead. He died a long time ago.

RAFIKI – NOPE! Wrong again! He’s alive! I’ll show him to you. Shhhh Look down there.

SIMBA - That’s not my father, that’s just my reflection.

RAFIKI- No.... look harder...

Simba peers into the water at his reflection. Then looks thoughtfully at Rafiki.

Narrator 8: Reluctant at first, Simba is inspired by Nala's and Rafiki's words and embarks on a journey of self-discovery and redemption.

Narrator 1: Scar's tyrannical rule has brought devastation to the Pride Lands, driving its inhabitants to the brink of extinction.

SCAR – Sarabi where are your hunting party? They are not doing their job.

SARABI – Scar there is no food

Lioness 1 – The herds have moved on

Lioness2 – We must leave pride rock.

SCAR – We are not going anywhere.

Lioness 3 – Well then we will all die!

SCAR – Then so be it!

Lioness 4 – If only you were half the king Mufasa was!

SCAR – I am ten times the king Mufasa was!

SIMBA – No you are not Scar!

SARABI – Mufasa?

SCAR - Mufasa? No it can't be you! I killed you!

SIMBA – No mom, it's me!

SARABI – Simba? You're alive but how can that be?

SIMBA – It doesn't matter now, I'm home!

SCAR – Simba (nervous laugh) Oh my boy, I'm very happy to see you... alive and well.

SIMBA – Give me one good reason why I shouldn't pounce on you scar?

SCAR – Simba, Simba there's one little problem. You see them? (*pointing to hyenas*) They think I am king!

SIMBA – You have one chance Scar, step down or fight!

SCAR – Oh I'd hate to be responsible for the death of another family member.

SARABI – So you admit it, you killed Mufasa. Get him! (*hyenas scatter lionesses grab scar*)

SCAR – Oh Simba, it was all the hyenas idea. You wouldn't kill your own uncle would you?

SIMBA – No, I am not like you. Run away Scar. Run away and never return!

****Scar runs away hyenas chasing him****

ZAZU – (*Bows*) Your Majesty

RAFIKI - It is time.

Narrator 5: With Simba as their rightful king, the Pride Lands flourish, and the circle of life is restored to its natural balance.

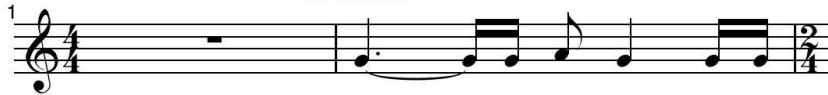
Narrator 6: Simba's journey has come full circle, from a young cub fleeing his destiny to a wise and courageous ruler embracing his legacy.

Simba stands proudly on Pride Rock, overlooking his kingdom with reverence and pride.

CIRCLE OF LIFE

WITH NANTS' INGONYAMA

RAFIKIS:



Nan——— ts'in-go - nya - ma, ba -

Musical notation for the ensemble part. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. It starts with a 3-measure rest, followed by a quarter note, an eighth note, and a quarter note. The bottom staff has a treble clef and a 2/4 time signature. It starts with a quarter rest, followed by a quarter note, an eighth note, and a quarter note. The two staves are connected by a brace on the left.

ki-thi, ba-ba.

ENSEMBLE:

Si-thi hu 'ngo-nya-ma.

(As the sun rises, VILLAGERS transform into ANIMALS and respond.)


RAFIKIS:


6 
 Nan ————— ts'in-go - nya — ma, ba - ki -

7 
 - thi ba - bo.


ENSEMBLE:


 Si - thi hu 'ngo-nya - ma.—

9 
 — 'Ngo-nya - ma. — 'Ngo-nya - ma.—

11 
 — 'Ngo-nya - ma. 'Ngo-nya - ma.

RAFIKIS:

13 
 I - ngo-nya - ma neng - we 'na - ma - ba - la.

ALL:

14 
 I - ngo-nya - ma neng - we 'na - ma - ba - la.

15 (ALL):

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

(ANIMALS journey to Pride Rock from far and wide.)

16 RAFIKI 1:

From the

ENSEMBLE:

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

17

day we ar - rive — on the


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

18


pla - net and

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

19



blink - ing step in - to the sun.

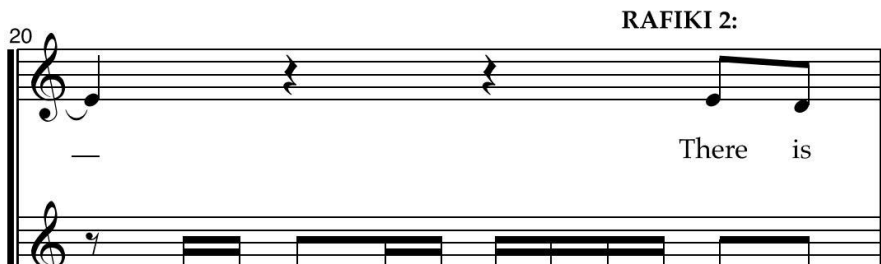


I - ngo-nya - ma neng - we 'na - ma - ba - la.


Detailed description: This block contains musical notation for measure 19. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a quarter note G4, followed by a quarter rest, then quarter notes A4, B4, and C5. The piano accompaniment is in 7/8 time and consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

20

RAFIKI 2:



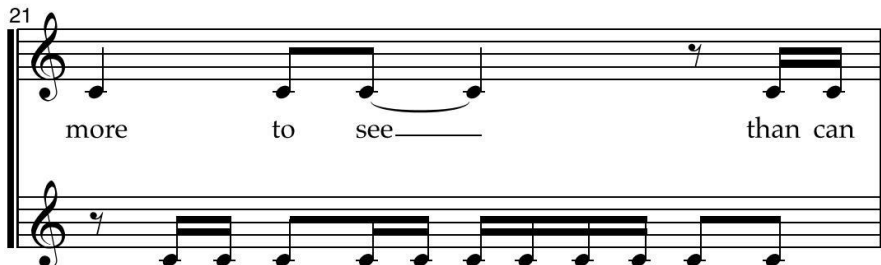
— There is




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

Detailed description: This block contains musical notation for measure 20. It includes a section header 'RAFIKI 2:' centered above the staff. The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4.

21



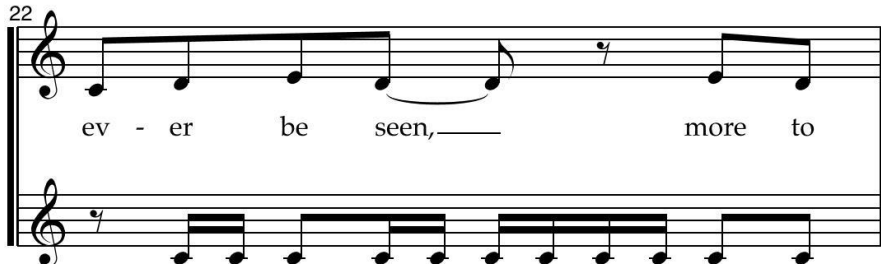
more to see — than can




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

Detailed description: This block contains musical notation for measure 21. The vocal line has quarter notes G4, A4, and B4, followed by a quarter rest, then quarter notes C5 and B4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4.

22



ev - er be seen, — more to



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

Detailed description: This block contains musical notation for measure 22. The vocal line has quarter notes G4, A4, and B4, followed by a quarter note C5 with a slur over it, then a quarter rest, then quarter notes B4 and A4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4.

23 (RAFIKI 2):
do than can ev - er — be
(ENSEMBLE):
I - ngo-nya - ma neng - we 'na - ma - ba - la.

24 RAFIKI 3:
done. There is
I - ngo-nya - ma neng - we 'na - ma - ba - la.

25
far too much to take in —
I - ngo-nya - ma neng - we 'na - ma - ba - la.

26
— here, more to find
I - ngo-nya - ma neng - we 'na - ma - ba - la.

27

— than can ev - er be

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

28

RAFIKI 4:

found. But the

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

29

sun roll - ing high — through the

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

30

RAFIKI 5:

sap - phi - re sky — keeps great and

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

31 (RAFIKI 5):

small on the end - less

(ENSEMBLE):

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

32 RAFIKIS:

round. It's the cir - cle of

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

33

life

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

34

and it moves us all—

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

35

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

36

through des - pair and—

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

37

hope,

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

38 (RAFIKIS):
through faith and
(ENSEMBLE):
I - ngo-nya - ma neng - we we-ma.

39
love.
I - ngo-nya - ma neng - we we-ma.

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

41
place
I - ngo-nya - ma neng - we we-ma.

42

on the path un - wind -

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

43

- ing

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

44

in the

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

45

cir - cle,

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

46 (RAFIKIS):

the cir - cle of

(ENSEMBLE):

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

47

life!

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

48 ENSEMBLE 1:

It's the cir - cle of

ENSEMBLE 2:

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

49 (ENSEMBLE 1):

life

(ENSEMBLE 2):

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

SEVERAL VOICES:

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

50

and it moves us all

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

le!

51

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

52 (ENSEMBLE 1):
through des - pair and

(ENSEMBLE 2):
I - ngo-nya - ma neng - we we-ma.

53
hope,
I - ngo-nya - ma neng - we we-ma.

54
through faith and
I - ngo-nya - ma neng - we we-ma.

55
love.
I - ngo-nya - ma neng - we we-ma.

56

'Til we find our

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

Detailed description: This block contains the musical notation for measure 56. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by four quarter notes: G4, A4, B-flat4, and C5. The lower staff is a piano accompaniment line in treble clef, starting with a quarter rest, followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, and ending with a quarter rest. The lyrics "'Til we find our" are aligned with the vocal line. Below the staves, the text "I - ngo-nya - ma neng - we we-ma." is written.

57

place

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

Detailed description: This block contains the musical notation for measure 57. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It contains a single whole note: G4. The lower staff is a piano accompaniment line in treble clef, starting with a quarter rest, followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, and ending with a quarter rest. The lyrics "place" are aligned with the vocal line. Below the staves, the text "I - ngo-nya - ma neng - we we-ma." is written.

58

on the path un - wind -

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

Detailed description: This block contains the musical notation for measure 58. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It begins with a quarter rest, followed by four quarter notes: G4, A4, B-flat4, and C5. The lower staff is a piano accompaniment line in treble clef, starting with a quarter rest, followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, and ending with a quarter rest. The lyrics "on the path un - wind -" are aligned with the vocal line. Below the staves, the text "I - ngo-nya - ma neng - we we-ma." is written.

59

- ing

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

Detailed description: This block contains the musical notation for measure 59. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It begins with a quarter rest, followed by two quarter notes: G4 and A4. The lower staff is a piano accompaniment line in treble clef, starting with a quarter rest, followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, and ending with a quarter rest. The lyrics "- ing" are aligned with the vocal line. Below the staves, the text "I - ngo-nya - ma neng - we we-ma." is written.

60 (ENSEMBLE 1):

in the

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

61

cir - cle,

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

62

the cir-cle of life!

The cir-cle of life!