

Score

SIMBA CONFRONTS SCAR

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music by Mark Mancina
& Robert Elhai
Arranged By Jim DePriest

4

This musical score is for the piece "Simba Confronts Scar" from the Broadway musical "The Lion King". It is arranged by Jim DePriest and features music by Mark Mancina and Robert Elhai. The score is written for a large ensemble and is divided into four measures. The instruments and parts include:

- Woodwinds:** Piccolo, Flute, Clarinet in Bb, Alto Sax, Tenor Sax, Horn in F, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trombone 1, Trombone 2, Baritone (B.C.), and Tuba.
- String Section:** Bass Guitar.
- Percussion:** Glockenspiel, Xylophone, Vibraphone, Marimba (with separate treble and bass staves), Timpani, Chimes, Cymbal Line, Snare, Tenors, Basses, Cowbell, Percussion 1, Percussion 2, Beaded Gord, Drum Set, Bongo Drums, Timbales, Conga Drums, and Ethnic.

The score includes various musical notations such as rests, notes, stems, and dynamic markings. Specific performance instructions for the percussion section are provided at the bottom:

- Conga Drums:** "Toomba-Low Slap" and "Sticks on rim of drum".
- Ethnic:** "(Low Note Hit center with Fist)" and "Slap with Both Hands".

SIMBA CONFRONTS SCAR PG. 2

This musical score is for the second page of 'Simba Confronts Scar'. It features a full orchestral and percussion ensemble. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl.
- B♭ Cl.
- A. Sax.
- T. Sax.
- Hr.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Bar.
- Tuba
- Bass
- Glk.
- Xyl.
- Vib.
- Mrb. (Grand Staff)
- Timp.
- Chm.
- C. L.
- S. D.
- Tn.
- B. D.
- Perc. 1
- Perc. 2
- E. Perc.
- D. S.
- Bgo. Dr.
- Timb.
- C. Dr.
- Drum Set (bottom staff)

The score is written in a key signature of three flats (B♭ major / D♭ minor) and a 4/4 time signature. It begins at measure 5 and ends at measure 8. The percussion section includes a variety of instruments such as congas, toms, and a drum set, providing a complex rhythmic foundation for the orchestral parts.

SIMBA CONFRONTS SCAR PG. 3

9 12

Picc. Fl. B♭ Cl. A. Sx. T. Sx. Hn. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Tbn. 1 Tbn. 2 Bar. Tuba Bass Glk. Xyl. Vib. Mrb. Timp. Chm. C. L. S. D. Tn. B. D. Perc. 1 Perc. 2 E. Perc. D. S. Bgo. Dr. Timb. C. Dr.

SIMBA CONFRONTS SCAR PG. 4

This musical score page, titled "SIMBA CONFRONTS SCAR PG. 4", contains 28 staves of music. The instruments and parts are as follows:

- Picc.** (Piccolo): Treble clef, starting at measure 13 with a melodic line.
- Fl.** (Flute): Treble clef, mirroring the Piccolo part.
- B♭ Cl.** (B♭ Clarinet): Treble clef, playing a similar melodic line.
- A. Sx.** (Alto Saxophone): Treble clef, playing a rhythmic accompaniment.
- T. Sx.** (Tenor Saxophone): Treble clef, playing a rhythmic accompaniment.
- Hn.** (Horn): Treble clef, playing a rhythmic accompaniment.
- B♭ Tpt. 1, 2, 3** (B♭ Trumpets): Treble clef, playing a rhythmic accompaniment.
- Tbn. 1, 2** (Tenor Trombones): Bass clef, playing a rhythmic accompaniment.
- Bar.** (Baritone): Bass clef, playing a rhythmic accompaniment.
- Tuba**: Bass clef, playing a rhythmic accompaniment.
- Bass**: Bass clef, playing a rhythmic accompaniment.
- Glk.** (Glockenspiel): Treble clef, playing a rhythmic accompaniment.
- Xyl.** (Xylophone): Treble clef, playing a rhythmic accompaniment.
- Vib.** (Vibraphone): Treble clef, playing a rhythmic accompaniment.
- Mrb.** (Maracas): Treble and Bass clefs, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment.
- Chm.** (Chimes): Treble clef, playing a rhythmic accompaniment.
- C. L.** (Cymbal): Percussion, playing a rhythmic accompaniment.
- S. D.** (Snare Drum): Percussion, playing a rhythmic accompaniment with a "paraparadiddle" pattern and a "Choke" effect.
- Tn.** (Tom-tom): Percussion, playing a rhythmic accompaniment.
- B. D.** (Bass Drum): Percussion, playing a rhythmic accompaniment.
- Perc. 1, 2** (Percussion 1 & 2): Percussion, playing a rhythmic accompaniment.
- E. Perc.** (Electronic Percussion): Percussion, playing a rhythmic accompaniment.
- D. S.** (Drum Set): Percussion, playing a rhythmic accompaniment.
- Bgo. Dr.** (Bongos): Percussion, playing a rhythmic accompaniment.
- Timb.** (Tambourine): Percussion, playing a rhythmic accompaniment.
- C. Dr.** (Congas): Percussion, playing a rhythmic accompaniment.

The score is written in a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. It begins at measure 13 and continues through measure 16. The notation includes various rhythmic values, accidentals, and performance instructions such as "paraparadiddle" and "Choke".

SIMBA CONFRONTS SCAR PG. 5

18

This page of a musical score contains measures 17 through 20. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 6/8. A rehearsal mark '18' is placed above the Piccolo staff at the beginning of measure 18. The score is divided into four measures. Measure 17 begins with a 6/8 time signature. At the start of measure 18, the time signature changes to 12/8. The woodwind section (Piccolo, Flute, Clarinet, Saxophones, Horns, Trumpets, Trombones, Baritone, and Tuba) plays melodic lines. The brass section (Trumpets, Trombones, Baritone, and Tuba) provides harmonic support. The string section (Violins, Violas, Cellos, and Double Basses) plays a steady accompaniment. The percussion section (Glockenspiel, Xylophone, Vibraphone, Maracas, Snare Drum, Tom-toms, Congas, and Drums) provides rhythmic texture. The score concludes with measure 20.

SIMBA CONFRONTS SCAR PG. 6

21 22

Picc.

Fl.

B♭ Cl.

A. Sax.

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Tuba

Bass

Glk.

Xyl.

Vib.

Mrb.

Timp.

Chm.

C. L.

S. D.

Tn.

B. D.

Perc. 1

Perc. 2

E. Perc.

D. S.

Bgo. Dr.

Timb.

C. Dr.

Cymbals/ Bass Drum

Quinto-High

SIMBA CONFRONTS SCAR PG. 7

This musical score is for the piece "Simba Confronts Scar" on page 7. It is a full orchestral score with a percussion ensemble. The score is divided into three systems, each containing multiple staves for different instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 25. The first system includes Piccolo, Flute, Clarinet in B-flat, Alto Saxophone, Tenor Saxophone, Horn, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone, Tuba, Bass, Glockenspiel, Xylophone, Vibraphone, and Maracas. The second system includes Cymbal, Snare Drum, Tom-tom, Bass Drum, Percussion 1, Percussion 2, Electric Percussion, and Djembe. The third system includes Bongos, Drums, and Congas. The score features various dynamics such as *sfz* (sforzando) and *ff* (fortissimo). There are also performance markings like *Choke* for the Cymbal and *ff* for the Maracas. The score is marked with measure numbers 25, 28, and 31. The percussion parts are highly rhythmic, with many sixteenth and thirty-second notes. The woodwinds and strings provide harmonic support and melodic lines. The overall texture is dense and rhythmic, typical of a dramatic orchestral score.

SIMBA CONFRONTS SCAR PG. 8

This page of the musical score, titled "SIMBA CONFRONTS SCAR PG. 8", contains 29 measures of music for a large ensemble. The instruments and their parts are as follows:

- Picc.** and **Fl.**: Both play a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- B♭ Cl.**: Remains silent for the first two measures, then plays a simple harmonic accompaniment.
- A. Sax.** and **T. Sax.**: Both play a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Hn.**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- B♭ Tpt. 1, 2, 3**: All three trumpets play a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures. The first two measures are marked with a *p* (piano) dynamic.
- Tbn. 1, 2**: Both trombones play a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Bar.**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Tuba**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Bass**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Glk.** and **Xyl.**: Both play a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- Vib.**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Mrb.**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- Timp.**: Remains silent throughout the page.
- Chm.**: Plays a melodic line with eighth-note patterns in the first two measures, followed by a more complex melodic phrase in the last two measures.
- C. L.**: Remains silent throughout the page.
- S. D.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- Tn.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- B. D.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- Perc. 1** and **Perc. 2**: Both play a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- E. Perc.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- D. S.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- Bgo. Dr.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- Timb.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.
- C. Dr.**: Plays a rhythmic pattern of eighth notes in the first two measures, followed by a more complex rhythmic pattern in the last two measures.

SIMBA CONFRONTS SCAR PG. 9

35

33

Picc.

Fl.

B♭ Cl.

A. Sax.

T. Sax.

Hr.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Tuba

Bass

Glk.

Xyl.

Vib.

Mrb.

Timp.

Chm.

C. L.

S. D.

Tn.

B. D.

Perc. 1

Perc. 2

E. Perc.

D. S.

Bgo. Dr.

Timb.

C. Dr.

33

Choke

SIMBA CONFRONTS SCAR PG. 10

This page of the musical score, titled "SIMBA CONFRONTS SCAR PG. 10", contains 37 measures of music. The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), Bassoon (B♭ Tpt. 1), Bassoon (B♭ Tpt. 2), Bassoon (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), and Tuba.
- Strings:** Bass.
- Percussion:** Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Maracas (Mrb.), Tom-tom (Timp.), Chimes (Chm.), Conga (C. L.), Snare Drum (S. D.), Tom-tom (Tn.), Bass Drum (B. D.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electronic Percussion (E. Perc.), Bongos (Bgo. Dr.), Timbales (Timb.), and Conga (C. Dr.).

The score begins at measure 37. The woodwinds and strings play a melodic line with doublets (marked with a '2'). The percussion section features a complex rhythmic pattern, including a snare drum roll with accents (>) and a tom-tom pattern with accents (>). The electronic percussion part includes a section labeled "Sticks on rim of drum". The score concludes at measure 40.

SIMBA CONFRONTS SCAR PG. 11

41 *rit.*

Picc.

Fl.

B♭ Cl.

A. Sax.

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Tuba

Bass

Glk.

Xyl.

Vib.

Mrb.

Timp.

Chm.

C. L.

S. D.

Tn.

B. D.

Perc. 1

Perc. 2

E. Perc.

D. S.

Bgo. Dr.

Timb.

C. Dr.