

## NO. 19 SHADOWLAND

[Rev. 8/26/99]

Emotionally ♩ = 74

Piano introduction for Shadowland. The score shows a grand staff with a treble clef and a bass clef. The right hand plays a series of chords: C/E, Fadd9, G2, Cadd9, Am7, FMaj9, G, and Am. The left hand plays a bass line. Above the staff, there are markings for Congas and Claves. The tempo is marked as Emotionally ♩ = 74.

Kod 2 [Mute Stgs]

Vocal line 1 for Shadowland. The score shows a grand staff with a treble clef and a bass clef. The right hand plays a series of chords: C/E, Fadd9, G2, Cadd9, Am7, FMaj9, G, and Am. The left hand plays a bass line. The vocal line is written in the treble clef and includes the lyrics: Fat - she - le - so - le - a - ha - la - le - la. The tempo is marked as Emotionally ♩ = 74.

Piano accompaniment 1 for Shadowland. The score shows a grand staff with a treble clef and a bass clef. The right hand plays a series of chords: C/E, Fadd9, G2, Cadd9, Am7, FMaj9, G, and Am. The left hand plays a bass line. The tempo is marked as Emotionally ♩ = 74.

Vocal line 2 for Shadowland. The score shows a grand staff with a treble clef and a bass clef. The right hand plays a series of chords: F, F6, G, C2/E, Dm7, C2/E, FMaj7, Gsus4, and G. The left hand plays a bass line. The vocal line is written in the treble clef and includes the lyrics: Fat - she - le - so - le - a - ha - la - le - la. The tempo is marked as Emotionally ♩ = 74.

Piano accompaniment 2 for Shadowland. The score shows a grand staff with a treble clef and a bass clef. The right hand plays a series of chords: F, F6, G, C2/E, Dm7, C2/E, FMaj7, Gsus4, and G. The left hand plays a bass line. The tempo is marked as Emotionally ♩ = 74.

Piano accompaniment 3 for Shadowland. The score shows a grand staff with a treble clef and a bass clef. The right hand plays a series of chords: F, F6, G, C2/E, Dm7, C2/E, FMaj7, Gsus4, and G. The left hand plays a bass line. The tempo is marked as Emotionally ♩ = 74.

10 11 12

land the leaves have fal - len.

Marimba  
Am Am/G F

13 14 15

This sha-dowed land, this was our

Am

16 17 18

home. The riv - er's

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

19 20

dry. the ground has bro - ken.

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

21 22 23

So I must go. now I must

24 25

go. And where the

*mp*

E7 sus4 E7

26 (-Wood flute) 27 28

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

*mf* Am- F F/G

29 30

guide. I can - not stay here. my

Am



31 32

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

Esus<sup>4</sup> E

33 34 *ad lib.* 35 36

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

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

Pride - land. my land, tear - stained, dry land.

*Vlns. Knt. (Srgs.)*

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

37 38 39 40

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

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

42 43 44

TENORS & BASSES:

*pp*

Mda - li-wam Mda - li-wam Mda - li-wam mi-bo Mda - li-wam

(my creator)

(+Wd Flute 15ma)

45 46 47 (To 52)

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

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

52 53 54 55 S/A: TEN: B:

And where the And where the

*f* *f*

Violins

*mf* *cresc.*

Dno<sup>3</sup> D<sup>2</sup> B $\Pi$ <sup>7</sup><sup>5</sup> E<sup>7</sup> sus<sup>4</sup>



56 | 57 | 58 | 59 |

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

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

(+Stgs, Kbd2 [Stgs])

Am

MAZUNDA

F

F/G

Am

60 | 61 | 62 | 63

RAFIKI:

Oh—

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

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

E7

Am

64 65

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

(RAFIKI:)

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

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

Fat she le so

*p* C/E Fadd<sup>9</sup> G<sup>2</sup> C/G

66 67

ha - la - le la be - su bo

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

le ha - la - le - la

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



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

(RAFIKI:) tsee-la swa yoo— tsee la swa yoo— tsee la swa yoo— tsee la kee ya how— wa na ka bo

Fat she le so

F F6 G C2/E

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

ALTO: ha - la - le - la. And where the  
TEN: ha - la - le - la. And where the  
BARI/BS: ha - la - le - la. And where the

.n7 C2/E FMaj7 Esus4 (+Fls. Srgs)

72

(NALA continues ad lib)

73

74

75

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

RAFIKI:

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

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

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

Hrs. Tons

(Kbd 1 - ad lib comping)

Am

F

Am

(NALA continues ad lib)

76 77 78 79

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

*En*

*soli*

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

*sp*

Am E7sus4 E7 Am

Detailed description: This is a page of musical notation for measures 76 through 79. It features a vocal line with lyrics and a piano accompaniment. The vocal line includes a 'soliloquy' section marked 'En soli' and a 'piano' section marked 'sp'. The piano accompaniment includes a grand staff with a bass line and a treble line, with chord symbols (Am, E7sus4, E7, Am) written below the bass line. The score is in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.



80 (NALA continues ad lib)

81

82

83

*ff*

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

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

Vins (+Sva), Vc (Svb)

(Fin. Ton continue as before)

Am F F/G Am

(NALA continues ad lib)

86 (NALA:)

84 85 86 87

Ngizabu-ya-bo

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

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

Am E7sus4 E7 p Am7

88 88A \* 88B 89 90

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

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

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