

SIMBA

I've missed you, too.

(TIMON and PUMBAA spy on SIMBA and NALA, who exit.)

TIMON

I tell ya, Pumbaa, this stinks.

PUMBAA

(embarrassed)

Oh. Sorry.

TIMON

Not you. Them. Him... her... alooone.

PUMBAA

What's wrong with that?

(#25 CAN YOU FEEL THE LOVE TONIGHT.)

# CAN YOU FEEL THE LOVE TONIGHT

1 Freely TIMON:

I can see what's hap - p'ning, and

PUMBAA:  
What?

3

they don't have a clue. They'll

Who?

SCRIPT

NOTES



4 (TIMON): *rall.*  
 fall in love and here's the bot-tom line:

5 Our tri - o's down to two. The  
 PUMBAA:  
 Oh.

6 *Freely*  
 sweet ca - ress of twi - light; there's

7 ma - gic ev-'ry-where. And with all this ro -  
*rall.*

9 man - tic at-mos-phere, dis - as - ter's in the

11 *A Tempo*  
 air.

*(The jungle comes alive. TIMON and PUMBAA exit.)*

## NOTES

**SET TIP**

The jungle should feel very different from the desert and the Pridelands. Consider hanging a rope or string adorned with fake leaves from one side of the stage to the other, high above your cast, or green and brown streamers. For more ideas, refer to page E2 of this guide.

**BLOCKING TIP**

Place Simba and Nala on opposite sides of the stage. This will allow them to reveal these "inner thoughts" without the other hearing.

ENSEMBLE:

13 

Can you feel— the love— to-night,

15 

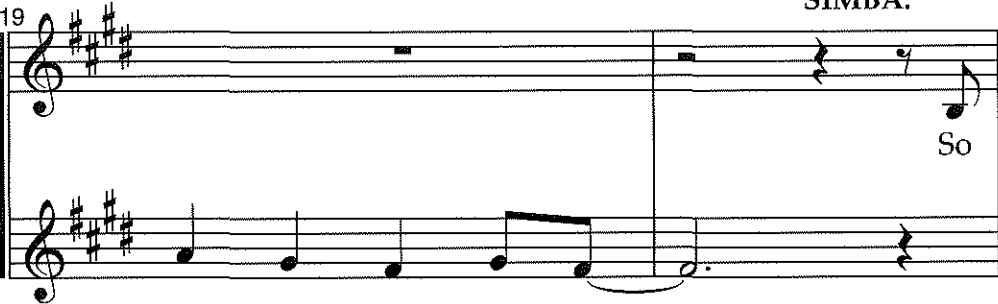
the peace the eve - 'ning brings? The

17 

world, for once, in per - fect har-mo-ny with

*(SIMBA and NALA re-enter separately.)*

SIMBA:

19 

So

all its liv - ing things.—

21 

ma - ny things to tell— her, but

22 

how— to make her— see the

**NOTES**

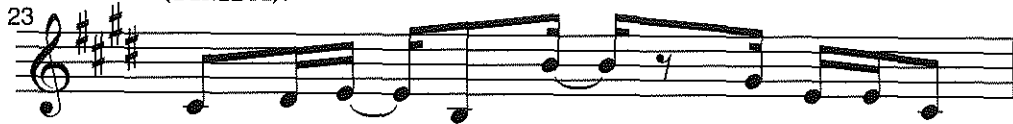
**SCRIPT**

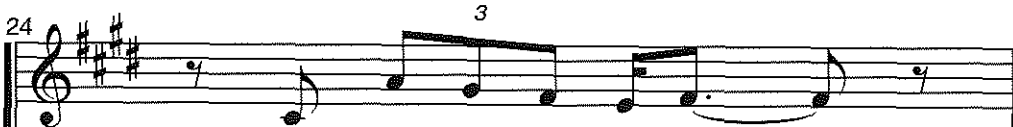


**CHOREOGRAPHY TIP**

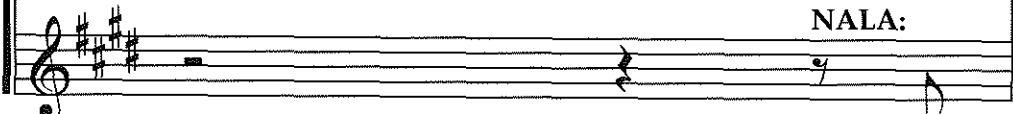
The dramatic key change of this final chorus presents the perfect opportunity to showcase any talented dancers in your jungle ensemble.


(SIMBA):

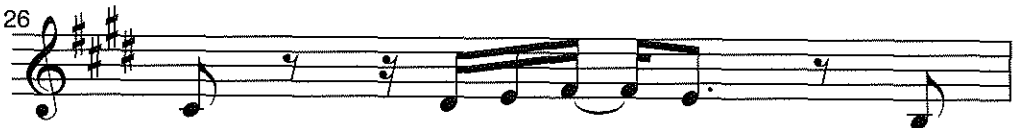
23  truth a - bout my past? Im-pos - si - ble.


24  She'd turn a - way from me. <sup>3</sup>


NALA:

 He's


25  hold - ing back. He's hid - ing. But

26  what? I can't de - cide. Why

27  won't he be the king I know he is, <sup>3</sup>

28  the king I see in - side?

ENSEMBLE:

30  Can you feel the love to - night,

## NOTES

SCRIPT



### LIGHTING TIP

During the *crescendo* into the final chorus, use bright, colorful lights to make the space even more vibrant and alive.



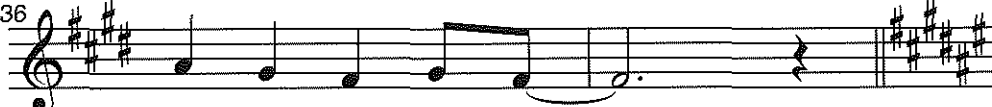
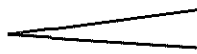
### ACTING TIP

Ensure that Nala and Simba's final lyrics are sung as asides or inner thoughts rather than projected at others onstage.




32  the peace the eve - 'ning brings? The


34  world, for once, in per - fect har-mo-ny with

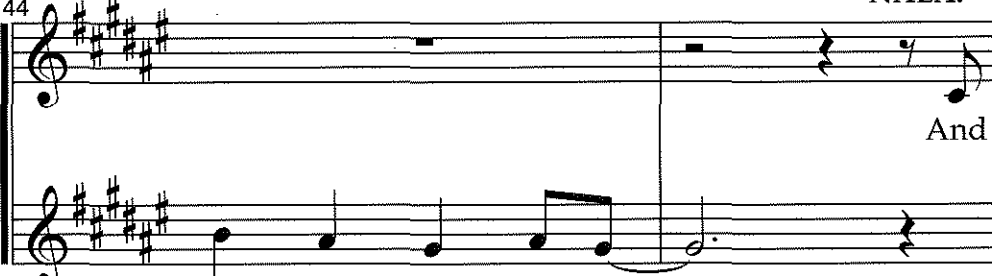
36  all its liv - ing things. 

(From the Pridelands, RAFIKI enters and cups her ear to hear a far-off melody.)

38  Can you feel the love to-night?

40  You need - n't look too far.

42  Steal - ing through the night's un - cer - tain - ties,

44  *molto rit.* NALA:  
And  
love is where we are! 

NOTES

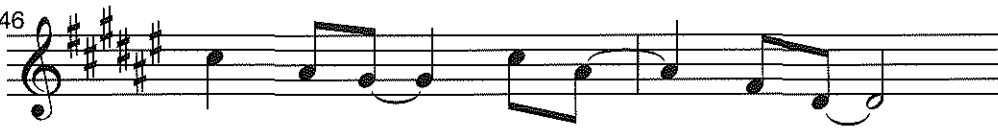
SCRIPT



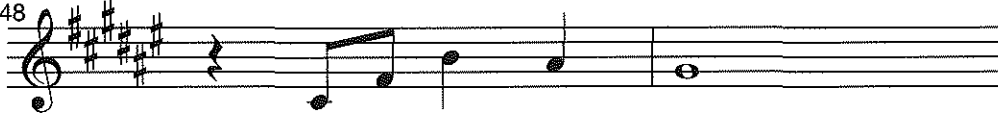
**ACTING TIP**

Simba and Nala should hold paws or embrace rather than kiss.

(NALA): Slowly


46 

if he feels the love— to-night—

48 


in the way I do.

SIMBA:

50 


It's e-nough for this rest-less wan-der-er—

(SIMBA):

52 

just to be with you.

NALA:



Just to be with you.

*(SIMBA and NALA hold paws. RAFIKI smiles and exits. SIMBA breaks away, energized.)*

**SIMBA**  
Isn't this a great place?

**NALA**  
It is beautiful.

**SIMBA**  
And there's lots more you haven't even seen yet.

**NALA**  
Simba, I don't understand. You've been alive all this time. Why didn't you come back to Pride Rock?

## NOTES

SCRIPT



### ACTING TIP

Scar taking over the Pridelands is the worst thing that Simba can imagine. His reaction should be shock; he has to let this sink in.