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The Barbershop Harmony Society
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THE LION SLEEPS TONIGHT

as sung by Metropolis

Words and Music by GEORGE DAVID WEISS
LUIGI CREATORE and HUGO PERETTI

Arrangement by SCOTT TURNBULL

A Wee dee dee— dee dee dee dee— dee duh wee um bum— bah weh—

1 2 3 4

Tenor Lead

Bari Bass

wee dee dee— dee dee dee dee— dee duh wee um bum— bah weh—

5 6 7 8

bm bm bm bm

B

9 10

Wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh a -

The Lion Sleeps Tonight

11 wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh 12

In the jun - gle, the might-y jun - gle, the li - on sleeps — to-night. —
 C Near the vil - lage, the peace-ful vil - lage, the li - on sleeps — to-night. —

13 14 15 16 ah ah ah ah

In the jun - gle, the qui - et jun - gle, the li - on sleeps — to-night. —
 Near the vil - lage, the qui - et vil - lage, the li - on sleeps — to-night. —

17 oo wah wah oo wah wah oo to - night. 18 19 20

Wee ———— dee dee ———— dee

D 21 Wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh a - 22

wee um bum bah weh

23 24^x

wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh

wee dee dee dee

25 26

wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh a -

wee um bum bah weh

27 28^x

wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh

E

29 30 31 32

Wah wim - o - weh a - wim - o -

wah wah wah wah wah wah wah

Bm ba bm ba bm ba wah bm ba bm ba bm ba wah

The Lion Sleeps Tonight

33 34 35 36

weh a - wim - o - weh a - weh
wah wah wah wah wah wah

bm ba bm ba bm ba wah bm ba bm ba bm ba wah

F Hush, my dar - ling, don't fear, my dar - ling, the li - on sleeps — to - night. —

37 38 39 40

Bah bop bah bop bah bop ah

ah

ah

Hush, my dar - ling, don't fear, my dar - ling, the li - on sleeps — to - night. —

41 42 43 44

oo wah wah oo wah wah oo to - night.

G Whoa — whoa — whoa —

45 46

Wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh a -

wim - o - weh _____ wee dee dee dee _____

47 48^x

wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh

_____ dee dee _____

49 50

wim - o - weh a - wim - o - weh a - wim - o - weh a - wim - o - weh a -

wee um bum _____ bah weh _____

51 52^x

wim - o - weh a - wim - o - weh a - wim - o - weh _____

H

53 54 55 56

Bop doo _____ wop doo _____ wah wah _____ wah oo _____

The musical score is presented in two systems. The first system covers measures 57 to 60. The vocal line (treble clef) has lyrics: "bop doo— wop doo— wah wah— The li - on sleeps— to -". The piano accompaniment (bass clef) features a rhythmic pattern of eighth and sixteenth notes. The second system covers measures 61 to 64. The vocal line has lyrics: "night! all night!". The piano accompaniment features sustained chords, with a sharp sign (#) above measure 62, indicating a key change.

Performance Notes

This is the story of an African doo-wop song. Its original title was "Mbube" (pronounced EM-boo-beh), which means "Lion," and it was sung with a haunting Zulu refrain that sounded, to English-speaking people, like "wimoweh." "Mbube" was a big hit in what is now Swaziland, selling nearly 100,000 copies in the 1940s as sung by its originator, South African Solomon Linda. Linda had written it based on a boyhood experience chasing lions that were stalking the family's cattle, and recorded the tune in 1939 with his group the Evening Birds.

The Weavers adapted it into a Top 20 hit in 1952, as "Wimoweh." It was basically an instrumental piece, with the group singing "wimoweh" over and over, with other vocal flourishes. The tune really took off in the Weavers' live version at Carnegie Hall in 1957. Linda was not credited as the writer. That honor went to "Paul Campbell," a pseudonym for the group.

However, when the Kingston Trio released their version, in 1959, the writer credit was listed as "Traditional; adapted and arranged by Campbell-Linda." Meanwhile, Linda died with only \$25 in his bank account. His heirs are still pursuing royalties from the song, perhaps one of the best-known worldwide hits ever.

Arranger Scott Turnbull discovered barbershop harmony as a high school student in Detroit, Michigan. After attending a local chapter show, he and three friends organized their own quartet, with Scott singing the lead part. In college at Eastern Michigan University, Scott formed another quartet, the **Ivy League**, which would go on to win the 1985 Pioneer District quartet championship and perform on over 200 chapter shows during its 11-year career. He has directed several choruses in Michigan, Hawaii and, most recently, Florida. Scott's arrangements have been sung by many top quartets and choruses in the Barbershop Harmony Society.

As a final note: Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.