

# BE PREPARED

Music by ELTON JOHN  
Lyrics by TIM RICE

Steadily, rhythmically



Scar: I know that your powers of re - ten - tion are as



wet as a wart-hog's back - side. But, thick as you are, pay at -



ten - tion: my words are a mat - ter of pride. It's

Cm Am Cm

clear from your va - cant ex - pres - sions the lights are not all on up -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and moving lines. Chord diagrams for Cm, Am, and Cm are shown above the staff. A page number '31r' is in the top left corner.

Am G C

stairs. But we're talk - ing kings and suc - ces - sions. E - ven

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chord diagrams for Am, G, and C are shown above the staff. A dynamic marking 'mf' is present in the piano part.

Bm7b5 E7 Am

you can't be caught un - a - wares. So pre - pare for the chance - of a

Detailed description: This system contains the third two lines of music. The vocal line continues with the lyrics. The piano accompaniment has a right-hand part with chords and a left-hand part with a moving bass line. Chord diagrams for Bm7b5, E7, and Am are shown above the staff. A dynamic marking 'f' is present in the piano part.

Dm G C

life - time. Be pre - pared for sen - sa - tion - al news. A

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics. The piano accompaniment features a right-hand part with chords and a left-hand part with a moving bass line. Chord diagrams for Dm, G, and C are shown above the staff.



shin-ing new e - ra is tip - toe-ing near - er. And where do we fea-ture? Just

*Shenzi:* *Scar:*



lis - ten to teach - er! I know it sounds sor - did, but you'll be re-ward - ed when at

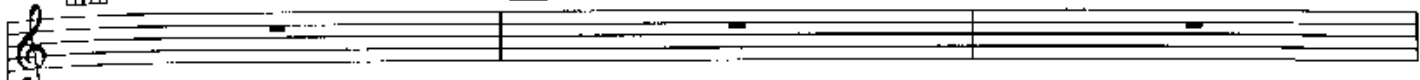


last I am giv - en my dues - and in - jus-tice de - li - cious - ly

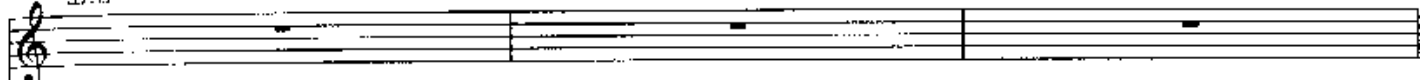


squared. +Chorus: Be pre - pared! *Banzai:* *(Spoken:) Yeah, be prepared, heh*

*ff*



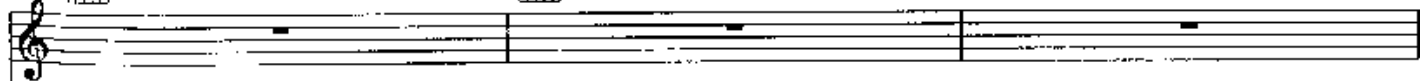
heh. We'll be prepared, heh. For what? Scar: For the death of the king. Banzai: Why, is he sick? Scar: No, fool, we're gonna



kill him. And Simba, too. Shenzi: Hey, big deal! Who needs a king? Shenzi & Banzai: No king, no king! La la la la



la la. Scar: Idiots! There will be a king! Banzai: Hey, but you said, er... Scar: I will be king!



Stick with me and you'll never go hungry again! Shenzi: Yay!...





*Banzai: Yeah, alright! Shenzì: Alright! Long live the King! Other Hyenas: Long live the King! Ha ha ha!*



*Chorus: It's great that we'll soon be connect - ed with a*



*king who'll be all - time a - dored...*

*Scar: Of course, quid pro quo, you're ex-*



*pect - ed*

*to take cer - tain du - ties on board...*

*The*

Cm



Am



Cm



fu - ture is lit - tered with priz - es.

And though I'm the main ad - dress -

Am



G



G7



C



ee,

the point that I must em - pha - size is you

Bm7b5



E



won't get a sniff with - out me!

So pre -

Am



Dm



pare

for the coup

of the cen - t'ry.

Be pre -

G C

pared for the murk - i - est scam. Me -

Em Am Dm G

tie - u - lous plan - ning, te - nac - i - ty span - ning, de -

Em Am Dm G

cades of de - ni - al is sim - ply why I'll be

C C/Bb

king un - dis - put - ed, re - spect - ed, sa - lut - ed and

A7



Dm



Bm7b5



seen for the won - der I am. Yes, my teeth and am - bi - tions are

bared. Be pre - pared! +Chorus: Yes, our

teeth and am - bi - tions are bared. Be pre -

pared!

*Wild laughter*

*molto rit.*



# CAN YOU FEEL THE LOVE TONIGHT

(as performed by ELTON JOHN)

Music by ELTON JOHN

Lyrics by TIM RICE

Pop Ballad

Bb



F/A



Eb/G



Bb/F



Eb



Bb/D



*mp legato*

With pedal

F/A



Bb



Cm7



Bb/D



Eb



Bb/D



There's a calm sur-render  
There's a time for ev-'ry-one,

Eb



Bb/D



Eb



Bb/D



to the rush of day,  
if they on-ly learn  
when the heat of the roll-ing world  
that the twist-ing ka-lei-do-scope

Cm7



F/A



Eb



Bb/D



can be turned a-way,  
moves us all in turn.  
An en-chant-ed mo-ment,  
There's a rhyme and rea-son

# CAN YOU FEEL THE LOVE TONIGHT

Music by ELTON JOHN  
Lyrics by TIM RICE

Freely

Bb



F/A



Pumbaa: What?

Bb



F/A



Who?

*Timon:* I can see what's hap-p'ning. And they don't have a clue. They'll

*mp*

Bb



F/A



Gm



C



Oh.

Bb



F/A



fall in love and here's the bot-tom line: Our tri-o's down to two. The sweet ca-ress of twi-light; there's

Bb



F/A



Bb



Dm



Am/C



Bb(add9)



Bb



mag-ic ev-'ry-where. And with all this ro-man-tic at-mos-phere, dis-

*rall.*

Eb

Bb/D

Eb

Gm



and it sees me through,  
to the wild out - doors

It's e - nough for this rest - less war - rior  
when the heart of this star - crossed voy - ag - er

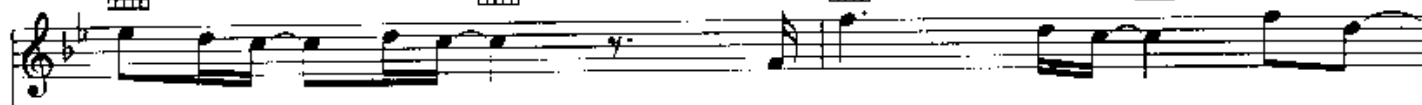


Ab

F

Bb

F/A



just to be with you,  
beats in time with yours.

And can you feel the love



*poco cresc.*

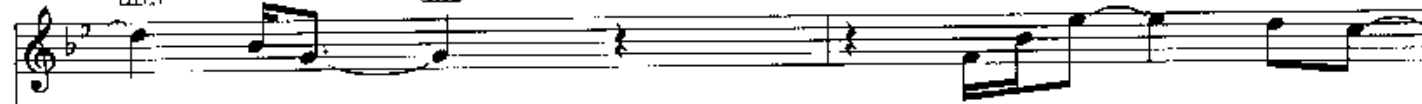
Gm

Eb

Bb

Eb

C/E



to - night?

It is where we are



F

Eb

Bb/D



It's e - nough for this



Moderately slow

E $\flat$



C



C/ $\flat$ B $\flat$



C/A



C/G



F



C/E



as-ter's in the air.

Chorus: Can you feel the love

*a tempo*

*cresc.*

*mf*

D $\flat$ m



B $\flat$



F



B $\flat$



C



to night,

the peace the evening brings?

The

B $\flat$



F



D $\flat$ m/ Am/C



B $\flat$



G $\flat$ m



F/A



B $\flat$



D $\flat$ m



world, for once, in perfect harmony with all its living things.

C



B $\flat$



F



B $\flat$



F



Simba: So many things to tell her, but how to make her see the

*dim.*

*mp*

Gm



Gm/F



Eb



Cm



Bb/D



Eb



C/E



wide eyed wan-der - er that we got this far.

F



Bb



F/A



And can you feel the love

Gm



Eb



Bb



Eb



C/E



to - night, how it's laid to rest?

F



Eb



Bb/D



It's e - nough to make

Bb F Gm Csus C

truth a - bout \_ my past? \_ Im - pos - si - ble. She'd turn a - way from me. *Nata:* He's

Bb F Bb F

hold - ing back, he's hid - ing. But what? I can't \_ de - cide, \_ Why

Bb Dm/A Eb/G

won't he be \_ the king \_ I know he is, the king I see in -

*cresc.*

C F C/E Dm Bb

side? *Chorus:* Can you feel \_ the love \_ to - night, \_

*mf*



kings and vag-a-bonds be-lieve the ver-y best.

musical accompaniment for the first system.



*poco dim.*



2



It's e-nough to make



kings and vag-a-bonds be-lieve the ver-y best.

*rall.* *molto rit.*

F Bb C Bb F

the peace the eve - ning brings? The world, for once, in

Dm7 Am/C Bb Gm F/A Bb Dm C

per - fect har - mo - ny with all it's liv - ing things.

G D/F# Fm C G C

Can you feel the love to - night? You need - n't look too

D C/G G Em Bm/D C

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



Am7 G/B C D

love is where they are. — *Timon: And*

*dim.*

G D:F# Em C

if he falls in love — to - night, —

*mp*

G/B C D C G/B

it can be as - sumed *Pumbaa: his care-free days with*

Em7 Bm/D C Am G/B Dsus D C G/B Am7 G

us are his - tory. *Timon & Pumbaa:* In short, our pal is doomed.

*rall.* *molto rit.*

# CIRCLE OF LIFE

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately, with an African beat

**Bb5** **Eb** **F**

*African chant*

*mf*

**Bb** **Bb5** **Bb**

**Bb** **Bb5** **Bb**

**Eb** **F** **Gm** **Cm/Eb** **Gm** **F** **Bb**

**Eb** **F** **Gm** **Cm/Eb** **Gm** **F** **Bb**

*dim.*

Same tempo, gently rhythmic

(African chant continues)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of a rhythmic melody in a minor key. The piano accompaniment includes a bass line and a right-hand part with chords and arpeggiated figures. A dynamic marking of *mp* is present in the right-hand part.

Gm

Cm7/G

The second system continues the musical piece. It includes guitar chord diagrams for Gm and Cm7/G. The piano accompaniment features a bass line and a right-hand part with chords and arpeggiated figures. A dynamic marking of *mp* is present in the right-hand part.

F7sus

F

Bb

The third system continues the musical piece. It includes guitar chord diagrams for F7sus, F, and Bb. The piano accompaniment features a bass line and a right-hand part with chords and arpeggiated figures. A dynamic marking of *mp* is present in the right-hand part.

Gm

Cm7/G

The fourth system continues the musical piece. It includes guitar chord diagrams for Gm and Cm7/G. The piano accompaniment features a bass line and a right-hand part with chords and arpeggiated figures. A dynamic marking of *mp* is present in the right-hand part.

F7sus

F7

Bb

Cm7/Bb

From the day we ar - rive ... on the plan - et and

F/A

Bb

Gm

blink-ing, step in - to the sun, — there's more to see than can

Cm

Ab

ev - er be seen, — more to do than can ev - er be

*crusc.*

F7sus

F

Bb

Cm7/Bb

done. There's far too much \_ to take in ... here, more to

F/A

Bb

find than can ev - er be found. But the

Gm

Cm7

sun roll - ing high — through the sap - phi - re sky — keeps great and

Ab

Fsus

F

small on the end - less round. — It's the cir - cle — of

Bb

Eb/Bb

Bb

Ab/Bb

life, and it moves us all —

**E<sub>b</sub>** **A<sub>b</sub>/E<sub>b</sub>** **E<sub>b</sub>**

through de - spair and hope, \_\_\_\_\_ through faith and \_

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest, followed by a half note 'through', a quarter note 'de - spair', a quarter note 'and', a half note 'hope,' with a long underline. This is followed by a quarter rest, a quarter note 'through', a quarter note 'faith', and a quarter note 'and' with a long underline. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

**F<sub>sus</sub>** **F** **B<sub>b</sub>/D**

love, 'til we find our place \_\_\_\_\_

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a whole rest, then a half note 'love,', a quarter rest, a quarter note ''til', a quarter note 'we', a quarter note 'find', a quarter note 'our', a quarter note 'place' with a long underline. The piano accompaniment continues with a consistent rhythmic pattern, featuring chords in the treble and a moving bass line.

**G7** **Cm** **E<sub>b</sub>m6/G<sub>b</sub>**

on the path un - wind - ing \_\_\_\_\_ in the

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a whole rest, then a half note 'on', a quarter note 'the', a quarter note 'path', a quarter note 'un - wind - ing' with a long underline. This is followed by a quarter rest, a quarter note 'in', and a quarter note 'the'. A triplet of eighth notes is indicated above the final two notes. The piano accompaniment features a bass line with some rests and a treble line with chords.

**B<sub>b</sub>/F** **F<sub>sus</sub>** **F7** **E<sub>b</sub>/B<sub>b</sub>**

cir - cle, \_\_\_\_\_ the cir - cle \_\_\_\_\_ of life.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a whole rest, then a half note 'cir - cle,', a quarter rest, a quarter note 'the', a quarter note 'cir - cle' with a long underline, a quarter rest, a quarter note 'of', and a quarter note 'life.'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords. A circled '8' is present in the piano part.

Bb

Cm7/Bb

First system of musical notation. It includes a guitar staff with two chord diagrams: Bb and Cm7/Bb. Below are three staves of piano accompaniment. The first staff has a *dim.* dynamic marking. The second staff has a *p sweetly* dynamic marking and features a triplet of eighth notes. The third staff contains the bass line.

F/A

Bb

Gm

Second system of musical notation. It includes a guitar staff with three chord diagrams: F/A, Bb, and Gm. Below are three staves of piano accompaniment. The first staff has a triplet of eighth notes. The second staff has a slur over a group of notes. The third staff contains the bass line.

Cm7

Ab

Fsus

F

Third system of musical notation. It includes a guitar staff with four chord diagrams: Cm7, Ab, Fsus, and F. Below are three staves of piano accompaniment. The first staff has a slur over a group of notes. The second staff has a slur over a group of notes. The third staff contains the bass line.

Bb

Cm7/Bb

F/A

Fourth system of musical notation. It includes a guitar staff with three chord diagrams: Bb, Cm7/Bb, and F/A. Below are three staves of piano accompaniment. The first staff has a slur over a group of notes. The second staff has a slur over a group of notes. The third staff contains the bass line.

Bb Gm Cm7

increasing

Ab Cm/G Fsus F Bb Eb/Bb

It's the cir - cle - of life,

Bb Ab/Bb

and it moves us all

Eb Ab/Eb

through de - spair and - hope,



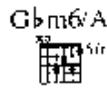


through faith and love, 'til we find our



place on the path un-

*ff*



wind - ing in the cir - cle,



the cir - cle of life.

# CIRCLE OF LIFE

(as performed by ELTON JOHN)

Music by ELTON JOHN

Lyrics by TIM RICE

Relaxed Pop beat

Bb



Gm



Cm



Fsus



F



Bb



Gm



Cm7



Fsus



F



From the

Bb

Cm/Bb



day we ar-rive on the plan - et and  
Some of us fall by the way - side, and

F7/A

Bb

F/A



blink - ing, step in to the sun, — there's  
some of us soar — to the stars. — And

Gm

Cm



more to be seen — than can ev - er be seen, — more to do —  
some of us sail — through our trou - bles, — and some —

Ab

F

F7/A



— than can ev - er be done. — There's  
— have to live with the scars. —

B5



Cm/Bb



Some say, "Eat or be eat - en." Some say, -  
 far too much\_ to take in here, more to

F7/A



Bb



F/A



find "Live and let live." But  
 than can ev - er be found. But the

Gm7



Cm



all are a - greed as they join the stam - pede, you should  
 sun roll - ing high through the sap - phi - re sky keeps great and

*cresc.*

Ab



F



nev - er take more than you give in the cir - cle of life -  
 small on the end less round in the cir - cle of life -

Bb



Eb/Bb



Bb



It's the wheel of for .

Ab/Bb



tune.

It's the leap of faith.

Eb



Ab/Eb



Eb



It's the band of hope

F/Eb



'til we find our place

Bb/D



G7



Cm



on the path un-wind - ing

Gb(add2)



Bb/F



To Coda

in the cir - cle,

1



Eb/Bb



Bb



the cir - cle of life.

D.S. al Coda

2



Bb



Eb/Bb



the cir - cle of life!

CODA

F

E $\flat$ /B $\flat$

B $\flat$

C $\flat$ /B $\flat$

the cir - cle of life. —

*dim.*

B $\flat$

G/B

C $\flat$

On the path un - wind - ing

*mp*

G $\flat$ (add2)

B $\flat$ /D

Fsus

F

in the cir - cle, — the cir - cle of life. —

E $\flat$ /B $\flat$

G $\flat$ /B $\flat$

B $\flat$

*rall.*

# HAKUNA MATATA

Music by ELTON JOHN  
Lyrics by TIM RICE

Freely



Timon:  
Ha - ku - na ma - ta - ta... what a won - der - ful

*mf*



phrase!  
Pumbaa: Ha - ku - na ma - ta - ta...

Bouncy Shuffle (♩ - ♪♩)



ain't no pass - ing craze. Timon: It means no





wor - ries

for the rest of your

days.

C/G



— *Timon & Pumbaa:* It's

our prob - lem - free

phi -



los - o - phy.

*Timon:* Ha - ku - na ma - ta - ta.

rall.

Dm



C



freely

G Dm Am

G no chord D

Why, when

*f*

Bb F C Bb F

he was a young wart hog... *Pumbaa:* When I was a young wart

*moving along ff dramatically*

C (off key) no chord Eb

hog! *Timon:* Very nice. *Pumbaa:* Thanks. *Timon:* He found his a - ro - ma lacked a

*rit. mf quickly*

F C G

cer-tain up - peal. \_ He could clear the sa - van - nah af - ter ev - 'ry meal! \_ *Pumbaa:* I'm a

B7 F/A F C

sen si - tive soul, though I seem thick - skinned. And it

Eb F G

hurt that my friends nev - er stood down - wind!

G7sus C F/C C

And, oh, \_ the shame! *Timon:* He was a - shamed! *Pumbaa:* Thought of chang-in' my

G C/G G F/A Bb Eb/Bb Bb

*Timon:* name! Oh, what's in a name? *Pumbaa:* And I got down - heart - ed... *Timon:* How did you feel?

no chord C

*Pumbaa:* ...ev - 'ry time that *Timon:* L... *Pumbaa:* Hey, Pumbaa, not in front of the kids. *Timon & Pumbaa:* Oh, sorry. Ha - ku - na ma -

*a tempo* *f*

F C

ta - ta... what a won - der - ful phrase,

F D/F#

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



craze. *Simba:* It means no wor - ries



for the rest of your days. *Timon & Simba:* It's our

*Timon:* Yeah, sing it kid!



prob - lem - free *Pumbaa:* phi - los - o - phy.



*Timon & Simba:*  
Ha - ku - na ma - ta - ta.

*dim.* *p*

F G C C/E

(vamp ad lib. under dialogue)

F G C

vamp last time

All: Ha - ku - na ma - ta - ta. Ha.

cresc. poco a poco

F/C G/B F/A

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

C/G G

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -



*Timon:*  
ku na... It means no wor - ries for the rest of your days.



*All:* It's our prob - lem - free



phi - los - o - phy. *Timon:* Ha - ku - na ma -   
 *Pumbaa:* Ha -



ta - ta. Ha - ku - na ma -   
 ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

G E/G#

ta - ta. \_\_\_\_\_  
 ku - na ma - ta - ta. Ha - ku - na Ha - ku - na ma -  
 ma - ta - ta.

Am C/E F G

ta - ta. \_\_\_\_\_ Ha - ku \_\_\_\_\_ na ma - ta -  
 3

C

ta. Ha - ku - na ma - ta - ta.

C/E F G

Ha - ku - na ma - ta - ta. \_\_\_\_\_ Ha - ku - na ma -

**Repeat ad lib. and Fade**



# I JUST CAN'T WAIT TO BE KING

(as performed by ELTON JOHN)

Music by ELTON JOHN  
Lyrics by TIM RICE

Bright rock shuffle (  )



*f*




Way — be — yond — the wa —  
gon — na be — a no —  
time — has come — as some —

ter hole — a lit — tle down — the line, — the  
ble king — so en — e — mics — be — ware! — I  
one said — to talk of man — y things. — This

# I JUST CAN'T WAIT TO BE KING

Music by ELTON JOHN  
Lyrics by TIM RICE

Happily, rhythmically



*mf*

2

*Simba: I'm*

gon-na be — a might - y king, so en - e - mies — be - ware! *Zazu: Well, I've*

nev - er seen a king of beasts — with quite so lit - tle hair. *Simba: I'm*



jun - gle and the plains and peaks are  
 on - ly need a lit - tle time, per -  
 may be true, but I would rath - er



sched - uled to be mine. I'm gon - na be the rul -  
 haps a lit - tle hair. I'm gon - na be the mane -  
 stick to talk - ing Kings. It's eas - y to be roy -

- er of most ev - 'ry - thing a - round,  
 - e - vent like no king was be - fore.  
 - al if you're al - read - y le - o -



\_\_\_\_\_ from the grand - est of the moun -  
 nine. I'm brush - ing up on look -  
 It is n't just my right


gon-na be the mane e-vent, like no king was be-fore. I'm

brush-ing up on look-ing down. I'm work-ing on my roar! Zazu: Thus

far, a rath-er un-in-spir-ing thing. Sinba: Oh, I


just can't wait to be king! Zazu: (Spoken:) You've rather a long way to go, young

D




- tains to the hum - ble com - mon ground. — My  
 - ing down, I'm work - ing on — my roar. — The  
 e - ven if my left will be di - vine. — The


Em7



G




A




reign will be — a su - per - awe - some thing.  
 fau - na and — the flo - ra gon - na swing.  
 mon - ar - chy — is wait - ing to go zing.

To Coda II


G



A



A7



Oh, I just can't wait to be king.

1

D



no chord C

Master! If you think... Simba: No one say-ing "do this," no one say-ing  
Zazu: Now when I said that I...

Am D/F# D

"be there," no one say-ing "stop that," no one say-ing  
What I meant was that the... But what you don't re-al-ize...

G C G/B Am C

"see here." Now see here! Free to run a-round all

D C D D7

day, Well, that's def-i-nite-ly out. free to do it all my

2



I'm \_\_\_\_\_ No one say-ing



"do this," \_\_\_\_\_ no one say-ing "be there." \_\_\_\_\_



no one say-ing "stop that," \_\_\_\_\_ no one say-ing



"see here!" \_\_\_\_\_ Free to run a-round \_\_\_\_\_



(Quasi spoken:)

way! Zazu: I

think it's time that you and I — ar-ranged a heart - to - heart.



(Sung:)



(Quasi spoken:)

Simba: Kings don't need ad - vice — from lit - tle horn - bills, for a start. — Zazu: If

this is where the mon-ar - chy — is head-ed, count me out! — Out of



G A D/A A

all day. I'll be free

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics 'all day. I'll be free'. Above the staff are four guitar chord diagrams: G, A, D/A, and A. Below the staff are piano accompaniment staves in treble and bass clefs. The piano part includes chords and melodic lines.

G D/A A7 D

to do it my way.

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics 'to do it my way.'. Above the staff are four guitar chord diagrams: G, D/A, A7, and D. Below the staff are piano accompaniment staves in treble and bass clefs. The piano part includes chords and melodic lines.

To Coda ⊕

Detailed description: This system is the Coda section, indicated by the text 'To Coda' and a circled cross symbol. It consists of three staves: a vocal line in treble clef (mostly rests), and piano accompaniment in treble and bass clefs. The piano part features a rhythmic accompaniment.

D7 Em/D D G/D D D7

Detailed description: This system contains the final line of music. It features a vocal line in treble clef (mostly rests) and piano accompaniment in treble and bass clefs. Above the staff are six guitar chord diagrams: D7, Em/D, D, G/D, D, and D7. The piano part includes chords and melodic lines.

C G (Sung:)

ser - vice, out of Af - ri - ca. — I would - n't hang a - bout. — This

Am D no chord

child is get - ting wild ly out of wing! *Simba: Oh, I*

C D G

just can't wait to be king!

*mp*

A $\flat$  D $\flat$ /A $\flat$  A $\flat$  E $\flat$ /A $\flat$  A $\flat$  D $\flat$ /A $\flat$  A $\flat$

Chord diagrams: G, C/G, G, C/G

Chord diagrams: D7, Em/D, D, D7, G/D, D, D7

Chord diagrams: Em/D, D7, D, D7

Chord diagrams: G, C/G, A, G/A, D, G/D, D

Db



Simba: Ev-'ry-bod-y look left, ev-'ry-bod-y

Bbm



Eb/G



Eb



look right. Ev-'ry-where you look, I'm stand-ing in the

Ab



Db



Ab/C



Bbm



Db



spot - light. *Zazu:* Not yel! *Simba & Chorus:* Let ev-'ry crea - ture go for broke and

Eb



Db



Ab/C



Bbm



Db



sing. Let's hear it in the herd and on the

D.S. al Coda

CODA

D.S.S. al Coda II

No one say-ing

The

CODA II

G

A

A7

just can't wait to be king!

D

G/D

D

G

Oh, oh.

Em

Repeat and Fade

Oh, oh. Oh, I

F<sup>b</sup> Db Ab/C Bbm Db Eb no chord  
 wing. It's gon-na be \_ King Sim-ba's fin - est fling. *Simba*: Oh, I

Db Eb Ab Db Eb  
 just can't wait to be king. Oh, I just can't wait to be

Ab Db Eb  
 king. Oh, I just can't wait

Ab  
 to be king!