

# CIRCLE OF LIFE

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately, with an African beat

Bb 5 Eb F

*African chant*

*mf*

Bb Bb 5 Bb

Eb F Gm Cm Eb Gm F Bb

*dim.*

Same tempo, gently rhythmic

*(African chant continues)*

The musical score is written for guitar and voice. It consists of 16 measures, divided into four systems of four measures each. The key signature has one flat (Bb), and the time signature is 3/4. The tempo and mood are indicated as "Same tempo, gently rhythmic".

The vocal line (top staff) contains the lyrics: "The African continent is a continent of life and hope, of peace and justice, of freedom and dignity." The lyrics are written in a stylized font, with some words in italics. The vocal melody is a simple, rhythmic line that follows the natural inflection of the African chant.

The guitar accompaniment (bottom staff) is a rhythmic pattern of eighth and sixteenth notes, with a steady bass line. Chord diagrams and fret numbers are provided for the guitar parts. The chords used are Gm, Cm7/G, F7sus, F, and Bb.

Chord diagrams and fret numbers are shown above the guitar staff:

- Gm:
- Cm7/G:
- F7sus:
- F:
- Bb:

The score includes various musical notations such as slurs, ties, and dynamic markings like *mp* (mezzo-piano).

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

*cresc.*

Fsus 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

*cresc.*

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 —

*f*

through de - spair and hope, through faith and -

Chord diagrams: Eb, Ab Eb Eb

Chord diagrams: Fsus, F, Bb D

love, 'til we find our place

Chord diagrams: G7, Cm, Ebm6 Gb

Chord diagrams: Bb F, Fsus, F7, Eb Bb

on the path un - wind - ing in the

Chord diagrams: Bb F, Fsus, F7, Eb Bb

Chord diagrams: Bb F, Fsus, F7, Eb Bb

cir - cle, the cir - cle of life.

Chord diagrams: Bb F, Fsus, F7, Eb Bb

Chord diagrams: Bb F, Fsus, F7, Eb Bb

Bb

Cm7/Bb

First system of musical notation. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with piano accompaniment, and a bass clef staff with piano accompaniment. The grand staff has a *dim.* marking in the first measure and a *p sweetly* marking in the second measure. A triplet of eighth notes is marked with a '3' above it in the second measure. A long slur covers the final two measures of the system.

F/A

Bb

Gm

Second system of musical notation. It consists of three staves. The grand staff features a triplet of eighth notes in the second measure. A long slur covers the final two measures of the system.

Cm7

Ab

Fsus

F

Third system of musical notation. It consists of three staves. A long slur covers the first two measures of the system.

Bb

Cm7/Bb

F/A

Fourth system of musical notation. It consists of three staves. A long slur covers the first two measures of the system.

B♭ Gm Cm7

increasing

A♭ Cm G Fsus F B♭ E♭/B♭

It's the cir - cle of life,

*f*

B♭ A♭ B♭

and it moves us all

E♭ A♭ E♭

through de - spair and hope,

Eb  Fsus  F  Ab Eb 

through faith and love, 'til we find our

place on the path un-

wind - ing in the cir - cle,

the cir - cle of life.

Db  Bb7 

ff

Ebm7  Gbm6 A  Db/Ab 

3

3

3

Ab sus  Ab7  Gb Db  Db 

C

C

C

8vb ---





# I JUST CAN'T WAIT TO BE KING

Music by ELTON JOHN  
Lyrics by TIM RICE

Happily, rhythmically

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment and a vocal line. The piano part consists of a rhythmic melody in the right hand and a bass line in the left hand. The vocal line includes lyrics and is accompanied by guitar chords.

**Chords:** G, C/G, G, D/G, G, C/G, G, D/G, D/G, D/G, G, C, G.

**Lyrics:**
  
 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

*mf*

1 2

*Simba:* I'm

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. Simba: Oh, I

no chord

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

no chord



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 \_

(Quasi spoken:)

way!

Zazu: I

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

*C*  
*(Sung:)*

*G*

(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

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*

Ab Db/Ab Ab Eb/Ab Ab Db/Ab Ab

*f*

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 yet! *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

E $\flat$



D $\flat$



A $\flat$ /C



B $\flat$ m



D $\flat$



E $\flat$



no chord

wing.

It's gon-na be \_ King Sim-ba's fin - est fling.

Simba: Oh, I

just can't wait to be king.

Oh, I just can't wait to be

king.

Oh, I just can't \_ wait \_

to be king!

# BE PREPARED

Music by ELTON JOHN  
Lyrics by TIM RICE

Steadily, rhythmically

Am Dm

*mf*

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

Em Am

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

Dm Em Am

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



Cm *mf* 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 vocal line (top staff) features a melody with triplet markings over the words 'clear from your va - cant ex - pres - sions' and 'the lights are not all on up -'. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines in both hands.

Am G C

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

*mf*

Detailed description: This system contains the second and third lines of music. The vocal line continues with the words 'stairs. But we're talk - ing kings and suc - ces - sions. E - ven'. The piano accompaniment includes a dynamic marking of *mf* and features sustained chords in the right hand.

Bm7b5 E7 Am

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

*f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'you can't be caught un - a - wares. So pre - pare for the chance \_ of a'. The piano accompaniment features a dynamic marking of *f* and includes a complex chord progression in the right hand.

Dm G C

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

Detailed description: This system contains the fourth and fifth lines of music. The vocal line concludes with 'life - time. Be pre - pared for sen - sa - tion - al news. A'. The piano accompaniment continues with harmonic support, including triplet markings in the right hand.

Em Am Dm G Em Am

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

Dm G C/Bb

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

A7 Dm Bm7b5

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

E Esus E Am F E7

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

*mp*



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!...

G C Bm7b5

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

*sfp*

E Am Dm

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




*mf*

Em Am


*king who'll be all - time a - dored... Scar: Of course, quid pro quo, you're ex-*





Dm Em Am

*pect - ed to take cer - tain du - ties on board. \_ The*


Cm  3fr 3 3 Am  Cm  3fr



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 -

Detailed description: This system contains the first two measures of music. The vocal line starts with a quarter note 'p' (pare) on a G4, followed by a quarter rest, then eighth notes 'd' (d) and 'i' (i) on G4 and A4, a quarter note 'e' (e) on B4, and a quarter note 's' (s) on A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Em Am Dm G

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

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes 't' (t) and 'i' (i) on G4 and A4, a quarter note 'c' (c) on B4, eighth notes 'u' (u) and 'l' (l) on G4 and A4, a quarter note 'o' (o) on B4, eighth notes 'u' (u) and 's' (s) on G4 and A4, a quarter note 'p' (p) on B4, eighth notes 'l' (l) and 'a' (a) on G4 and A4, a quarter note 'n' (n) on B4, eighth notes 'n' (n) and 'g' (g) on G4 and A4, a quarter note 't' (t) on B4, eighth notes 'e' (e) and 'n' (n) on G4 and A4, a quarter note 'a' (a) on B4, eighth notes 'c' (c) and 'i' (i) on G4 and A4, a quarter note 't' (t) on B4, eighth notes 'y' (y) and 's' (s) on G4 and A4, a quarter note 'p' (p) on B4, eighth notes 'a' (a) and 'n' (n) on G4 and A4, a quarter note 'n' (n) on B4, eighth notes 'i' (i) and 'n' (n) on G4 and A4, a quarter note 'g' (g) on B4, eighth notes 'd' (d) and 'e' (e) on G4 and A4, and a quarter note 'd' (d) on B4.

Em Am Dm G

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

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes 'a' (a) and 'd' (d) on G4 and A4, a quarter note 'e' (e) on B4, eighth notes 's' (s) and 'o' (o) on G4 and A4, a quarter note 'f' (f) on B4, eighth notes 'o' (o) and 'f' (f) on G4 and A4, a quarter note 'd' (d) on B4, eighth notes 'e' (e) and 'n' (n) on G4 and A4, a quarter note 'i' (i) on B4, eighth notes 'a' (a) and 'l' (l) on G4 and A4, a quarter note 'i' (i) on B4, eighth notes 's' (s) and 'i' (i) on G4 and A4, a quarter note 'm' (m) on B4, eighth notes 'p' (p) and 'l' (l) on G4 and A4, a quarter note 'y' (y) on B4, eighth notes 'w' (w) and 'h' (h) on G4 and A4, a quarter note 'y' (y) on B4, eighth notes 'I' (I) and 'l' (l) on G4 and A4, a quarter note 'l' (l) on B4, eighth notes 'b' (b) and 'e' (e) on G4 and A4, and a quarter note 'b' (b) on B4.

C C/Bb

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

Detailed description: This system contains the final two measures. The vocal line continues with eighth notes 'k' (k) and 'i' (i) on G4 and A4, a quarter note 'n' (n) on B4, eighth notes 'u' (u) and 'n' (n) on G4 and A4, a quarter note 'd' (d) on B4, eighth notes 'i' (i) and 's' (s) on G4 and A4, a quarter note 'p' (p) on B4, eighth notes 'u' (u) and 't' (t) on G4 and A4, a quarter note 'e' (e) on B4, eighth notes 'r' (r) and 'e' (e) on G4 and A4, a quarter note 's' (s) on B4, eighth notes 'p' (p) and 'e' (e) on G4 and A4, a quarter note 'c' (c) on B4, eighth notes 't' (t) and 'e' (e) on G4 and A4, a quarter note 'd' (d) on B4, eighth notes 's' (s) and 'a' (a) on G4 and A4, a quarter note 'l' (l) on B4, eighth notes 'u' (u) and 't' (t) on G4 and A4, a quarter note 'e' (e) on B4, eighth notes 'a' (a) and 'n' (n) on G4 and A4, and a quarter note 'a' (a) on B4. The piano accompaniment features triplets in both hands.

A7 Dm Bm7b5

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

E Esus E Am

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

Bm7b5 E

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

Am F E Am

pared! *Wild laughter*

*molto rit.*

# HAKUNA MATATA

Music by ELTON JOHN  
Lyrics by TIM RICE

Freely

F

Bb/F

F

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

*mf*

C

C/E

F

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

Bouncy Shuffle (♩ = ♪<sup>3</sup>)

D/F#

G7

E/G#

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



Am



C/E



F



D/F#



wor - ries

for

the rest

of your

days.

— Timon & Pumbaa: It's

our

prob - lem - free

phi -

G



C



los - o - phy.

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

rall.

Dm



C



freely

G Dm Am

G no chord

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 no chord Eb

(off key)

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

*rit.* *mf* *quickly*

F C G

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

*Pumbaa:*

Bb F/A F C

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

*rall.*

Eb F G

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

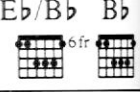
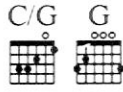
*accel.*

G7sus C F/C C

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

*Timon:* *Pumbaa:*

*rit.* *a tempo*



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

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

no chord

*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

G



E/G#



Am



craze.

Simba: It means no wor - ries

C/E



F



D/F#



for the rest — of your days. \_\_\_\_\_

Timon: Yeah, sing it kid!

Timon & Simba: It's our

C/G



G



prob - lem - free \_\_\_\_\_

Pumbaa: phi - los - o - phy. \_\_\_\_\_

C



C/E



Timon & Simba:

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

dim.

p

F G C C/E

(vamp ad lib. under dialogue)

F G 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 -

E/G#



Am



C/E



F

*Timon:*

ku - na... It means no wor - ries \_\_\_\_\_ for the rest \_ of your days. \_

*f*

D/F#



C/G



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

phi - los - o - phy. \_

*Timon:* Ha - ku - na ma -

*Pumbaa:* Ha -

Am



C/E



F



ta - ta. \_\_\_\_\_

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

ma - ta - ta. Ha -

G E/G#

ta - ta. —  
kū - na ma - ta - ta. Ha - ku - na Ha - ku - na ma - ta - ta.

Am C/E F G

ta - ta. — Ha - ku — na — ma - ta -

C

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

C/E F G Repeat ad lib. and Fade

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



# CAN YOU FEEL THE LOVE TONIGHT

Music by ELTON JOHN  
Lyrics by TIM RICE

Freely



Pumbaa: What?

Who?

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

*mp*



Oh.

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



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

*rall.*

Moderately slow



as-ter's in the air.

Chorus: Can you feel the love

*a tempo*

*cresc.*

*mf*



to - night,

the peace the eve - ning brings?

The



world, for once, in per - fect har - mo - ny with all its liv - ing things.



Simba: So man - y things to tell her, but how to make her see the

*dim.*

*mp*

Bb F Gm Csus C

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

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.

*cresc.*

G

D F#

Em

C

G

C

Can you feel the love to - night?

You need - n't look too

*f*

far.

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

*dim.*

*mf*

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.*

# CAN YOU FEEL THE LOVE TONIGHT

(as performed by ELTON JOHN)

Music by ELTON JOHN  
Lyrics by TIM RICE

Pop Ballad

B $\flat$  F/A E $\flat$ /G B $\flat$ /F E $\flat$  B $\flat$ /D

*mp legato*  
*With pedal*

F/A B $\flat$  Cm7 B $\flat$ /D E $\flat$  B $\flat$ /D

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

E $\flat$  B $\flat$ /D E $\flat$  B $\flat$ /D

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

Cm7 F/A E $\flat$  B $\flat$ /D

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



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



just to be with you. — }  
beats in time with yours. — }

And can you feel the love —

*poco cresc.*



to - night? —

It is where we are. —



It's e - nough for this

Gm Gm/F Eb Cm Bb/D Eb C/E

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics. Above it are seven guitar chord diagrams: Gm (3fr), Gm/F, Eb (3fr), Cm (3fr), Bb/D, Eb (3fr), and C/E. The second line shows piano accompaniment for the vocal line. The bass line is also present.

F Bb F/A

— And can you feel — the love —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: F, Bb, and F/A. The second line shows piano accompaniment for the vocal line. The bass line is also present.

Gm Eb Bb Eb C/E

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: Gm (3fr), Eb (3fr), Bb, Eb (3fr), and C/E. The second line shows piano accompaniment for the vocal line. The bass line is also present.

F Eb Bb/D

— It's e - nough — to make

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: F, Eb (3fr), and Bb/D. The second line shows piano accompaniment for the vocal line. The bass line is also present.



Gm Gm/F Eb Cm Bb/D Eb F7sus

kings and vag-a-bonds believe the very best.

1 Eb/Bb Bb F/A Eb/G Bb/F

*poco dim.*

2 Eb Bb/D

It's e-nough to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb

kings and vag-a-bonds believe the very best.

*rall.* *molto rit.*