



4

5

(stagger breathing)

Life is like a run - way, and you're the de - sign - er. —

7

Wings of a but - ter - fly, eyes of a ti - ger. —

Dm Cm7 C F

9

*cresc.*

What-ev - er you want, ba - by, choose your fight - er. —

*cresc.*

B♭maj7 A(sus4) A7 N.C.

*mp*

PART I only

12

*mf*

I know this world can be a lit-tle

Dm

Gm<sup>9</sup>

C

F

*mf*

14

*mf*

*mf*

con - fus - ing, no walk in the park,

B<sup>b</sup>maj<sup>9</sup>

A<sup>7</sup>(sus4)

A<sup>7</sup>

16

but I can help you solve the rid - dle: You are

Dm

Gm<sup>9</sup>

C

F

18 You're per - fect as you are.

per - fect as you are. If you wan - na break

B♭maj7

A7

A(sus4)

20 %

*mel.*  
out - ta the box, wan - na call all - a the shots, if you wan - na be

% Dm

Gm9

F/C

F

22

*mel.*  
sweet or be soft, then go off! If you wan - na go

B♭maj7

A7

A(sus4)

24

*mel.*  
six - inch or flat, wan-na wear hot pink or black, don't let no-bod - y

Dm Gm<sup>9</sup> F/C F

26

*mel. cresc.*  
tell you you can't, 'cause you can't You can be a

*cresc.* *f*

B $\flat$ maj7 A $\sharp$ 9 A7

*cresc.*

28

lov - er or a fight - er, what - ev - er you de - si - re.

Dm Gm<sup>7</sup> C F

*f*

30

Life is like a run - way, and you're the de - sign - er. \_\_\_\_\_

B♭maj7 A7(sus4) A7

32

Wings of a but - ter - fly, eyes of a ti - ger. \_\_\_\_\_

Dm Cm7 C F

34

What - ev - er you want, ba - by, choose your fight - er. \_\_\_\_\_

B♭maj7 A(sus4) A7

36

PART I

Oh, \_\_\_\_\_

PART II

Come on, choose your fight - er, ba - by. Come on, choose your fight - er, ba - by.

PART III

Oh, ba - by, choose your fight - er.

Dm Gm7 C p(add9)

Add cue notes on the D.S. (3rd and 4th times only)

4th time to CODA (p. 11, m. 48)

38

oh, \_\_\_\_\_ choose your fight - er. \_\_\_\_\_

Choose your fight - er, ba - by, choose your fight - er. \_\_\_\_\_

Choose your fight - er, ba - by, choose your fight - er. \_\_\_\_\_

Bbmaj7 A7(sus4) A7

4th time to CODA (p. 11, m. 48)



40

PART I only

PART I

*mf*

Musical notation for measures 40-41, Part I only. The vocal line (PART I) is marked *mf* and contains the lyrics: "A pret - ty knight in shin - in' dia-monds,". The piano accompaniment (PART II and PART III) is shown in a grand staff.

N.C.

*mf*

Musical notation for measures 40-41, N.C. (No Chords). The piano accompaniment is marked *mf* and is shown in a grand staff.

42

*mf**mf*

a beau - ty queen in cam - ou - flage

Musical notation for measures 42-43. The vocal line (PART I) is marked *mf* and contains the lyrics: "a beau - ty queen in cam - ou - flage". The piano accompaniment (PART II and PART III) is shown in a grand staff.

B $\flat$ maj $\flat$ A $\flat$ (sus $\flat$ )A $\flat$ 

Musical notation for measures 42-43, piano accompaniment. The grand staff includes chord symbols: B $\flat$ maj $\flat$ , A $\flat$ (sus $\flat$ ), and A $\flat$ .

44

is giv - in' thun - der and light - nin' when you

Musical notation for measures 44-45. The vocal line (PART I) is marked *mf* and contains the lyrics: "is giv - in' thun - der and light - nin' when you". The piano accompaniment (PART II and PART III) is shown in a grand staff.

Dm

Gm $\flat$  $\flat$ 

C

F

Musical notation for measures 44-45, piano accompaniment. The grand staff includes chord symbols: Dm, Gm $\flat$  $\flat$ , C, and F.



46 when you give it all you got. D.S. al CODA  
(p. 6, m. 20)

give it all you got. If you wan-na break

D.S. al CODA  
(p. 6, m. 20)

B $\flat$  A $^7$  A(sus4)

48  $\text{CODA}$   
*sub. mp*

Wings of a but - ter - fly, eyes of a ti - ger. —

*sub. mp*

$\text{CODA}$

Dm Gm $^7$  C F

*sub. mp*

50 *f*

What - ev - er you want, ba - by, choose your fight - er. —

*f*

*f* N.C.

B $\flat$ maj $^7$  A $^7$ (sus4) A $^7$

*f*