

KILLER INSTINCT

from *Bring It On*

Music by Tom Kitt
Lyrics by Amanda Green

Freely

A/C# F#m11 Bm7 E13 EVA: A C#m7

Dear God up in heav - en, a prayer for Camp - bell: Once

mp < *poco rit.* > *colla voce*

D Esus E A(add2)

she was my he - ro now she's a dis - grace. I'm here on top and she's

C#m7 Bm11 E7sus E7

less than ze - ro, drag - ging me down — — to save face. She

More emotion

D C#7sus C# F#m7 B7sus B7

al - ways worked hard, - she was trust - ing and fair, - and Lord, that's the crux of her prob -

Pop/White Girl R&B (♩ = 94)

Bm9 E7 *a tempo* Dsus2

- lem right there. You need that kill - er in - stinct to give -

A Asus2 A Esus E

- you the nerve. - To grab ev - 'ry - thing - you want - in life - but

Asus A Dsus2

may not de - serve. Like, if some girl's in your way there's on - ly

C#m7

F#m

Bm7(add4)

one thing to do: — You black-mail your moth-er who sits on the school board to

drums continue

D(add2)/E

get Camp-bell trans-ferred and ripped from the life that she knew... And your dreams come —

A

C#m7

Bm7

F#m/E

E

true! And your dreams come — true! And your dreams come —

simile

A

C#m7

Bm7

D/E

A

(Like Britney Spears!)

true! And your dreams come — true ooh - ooh it takes that

D

Asus

A

kill - er in - stinct that kill - er de - sire — Are

The first system of music features a vocal line in treble clef with lyrics "kill - er in - stinct that kill - er de - sire — Are". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has three sharps (F#, C#, G#).

Esus

E

Asus

A

you the lit - tle ant? — Or do you set the ants — on fire? And if there's

simile

The second system continues the vocal line with lyrics "you the lit - tle ant? — Or do you set the ants — on fire? And if there's". The piano accompaniment includes a *simile* marking. The key signature remains three sharps.

D

C#m7

F#m

two girls in line to lead the team be - fore — you — Then you

The third system features the vocal line with lyrics "two girls in line to lead the team be - fore — you — Then you". The piano accompaniment includes chords C#m7 and F#m. The key signature is three sharps.

Bm7(add4)

hack the school's sys - tem and change Sky - lar's grade from a "D" to an "F" then you hi - re some sick guy to

drums continue

The fourth system contains the vocal line with lyrics "hack the school's sys - tem and change Sky - lar's grade from a "D" to an "F" then you hi - re some sick guy to". The piano accompaniment features a *Bm7(add4)* chord and includes a *drums continue* marking. The key signature is three sharps.

lick Ky-lar's tooth-brush so she con-tracts mon-o, now no one is left to be cap-tain so they turn to

D(add2)/E A

you! And your dreams come true!

Sweetly

D C#m7

Do I sound aw - ful? What have I be - come? Who's that

Bm D/E A

girl in the mir - ror I see? Some

G#m7b5 C#sus C# F#m

back stab - bing wack — job I'd run — scream - ing from — Oh

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'back', followed by a quarter note 'stab - bing', a quarter rest, a quarter note 'wack', a quarter note 'job', a quarter note 'I'd', a quarter note 'run', a quarter note 'scream - ing', a quarter note 'from', and a quarter rest. The piano accompaniment features a treble clef with a melody of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment.

B7sus B7/D# E7sus E7

God! I just love be - ing me! Would - n't all —

mf cresc.

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note 'God!', a quarter note 'I just', a quarter note 'love', a quarter note 'be - ing', a quarter note 'me!', a quarter rest, a quarter note 'Would - n't', and a quarter note 'all'. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment. A dynamic marking of *mf* and a *cresc.* hairpin are present.

F9sus

— of you kill — to be me?! — You need that

f

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note 'of you', a quarter note 'kill', a quarter rest, a quarter note 'to be me?!', a quarter rest, a quarter note 'You need that', and a quarter rest. The piano accompaniment features a treble clef with a more active melody and a bass clef accompaniment. A dynamic marking of *f* is present.

Eb Bb

kill - er in - stinct since time — first be - gan. — From Gen - ghis Kahn —

Detailed description: This system contains the final two measures. The vocal line begins with a quarter rest, followed by a quarter note 'kill - er', a quarter note 'in - stinct', a quarter note 'since time', a quarter rest, a quarter note 'first be - gan.', a quarter rest, a quarter note 'From Gen - ghis', a quarter note 'Kahn', and a quarter rest. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment.

Fsus

F

Eb(add2)/Bb

Bb

to Bris-tol Pal - in you need a kill - er plan. You need to

simile

Eb

Dm7

Gm

reach the top, — if it's the last thing you do! — I'm the

Cm7

girl to beat, the High School Queen! Sen-iors kiss my ass and I'm just fif - teen! And

Bb/D

(à la Ke\$ha)

soon the world will know my name. I'm rais - in' hell an' I'm a fel-on in a four-foot frame! — I just

E \flat (add2) *E \flat maj7/F* *E \flat m(maj7)/F*

use my kill - er in - stinct and my dreams come

mf *f*

B \flat *B \flat sus2/D* *B \flat /D* *E \flat sus2* *E \flat sus2/F* *E \flat /F*

true!

2/4 *2/4*

Wickedly

re-attack note *B \flat* *N.C.*

(Ooh!)

L.H. *R.H.*

B \flat

Whoa, ... yeah!

L.H. *fp* *f* *ff*