

Beyoncé

B'DAY

PIANO • VOCAL • GUIT



 HAL • LEONARD®

Beyoncé

B'DAY

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DÉJÀ VU

Words and Music by MAKEBA RIDDICK,
 RODNEY JERKINS, SHAWN CARTER, JOHN WEBB JR.,
 BEYONCÉ KNOWLES, JOHN WEBB, DELISHA THOMAS and KELLY PRICE

Moderate Hip-Hop groove

N.C.

Bass, uhh, hi hat,

mf

uhh, eight-o-eight, uhh,

Jay, uh - huh, _ read - y? _ Uh - huh, _ let's go

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems, each with a vocal line on a single staff and piano accompaniment on a grand staff (treble and bass clefs). The piano part features a consistent groove of eighth notes in the bass and chords in the treble. The vocal lines contain lyrics and rhythmic notations such as 'N.C.', 'Bass', 'uhh', 'hi hat', and 'eight-o-eight'. Dynamics like '*mf*' are indicated in the piano part.

Gm9



Musical staff with rhythmic notation (x's) and rests.

get 'em, uh - huh, come on. — Rap 1: (See additional lyrics)

First system of piano accompaniment with treble and bass staves.

Second system of piano accompaniment with treble and bass staves.

Third system of piano accompaniment with treble and bass staves.

Fourth system of piano accompaniment with treble and bass staves.

Ba -

Fifth system of piano accompaniment with treble and bass staves.

Sixth system of piano accompaniment with treble and bass staves.

- by, — seems — like ev - 'ry - where — I go — I see —

Seventh system of piano accompaniment with treble and bass staves.

you. — From — your eyes, — a smile, — it's like — I breathe —

you. — Help - less - ly — I rem - i - nisce. — Don't want —

to — com - pare — no - bod - y to you. — Boy, —

Abmaj7

§

I try to catch — my - self, — but, I'm — out of con - trol. — Your sex -

Gmaj7

Abmaj7



- i - ness is so ap - peal - ing, I can't let it go. Know that I can't

get o - ver you 'cause ev - 'ry - thing I see is you. And, I don't want no sub - sti - tute. Ba - by, I swear

it's dé - jà vu. Know that I can't get o - ver you 'cause ev - 'ry - thing I see is you. And, I don't want

To Coda \oplus

N.C.



no sub - sti - tute. Ba - by, I swear it's dé - jà vu. See - ing things

— that I — know can't — be. Am — I dream — ing? — When I saw —

— you walk - ing past — me, al - most called — your name, — got —

— a bet - ter glimpse — and then — I looked — a - way. — It's like —

D.S. al Coda

A♭maj7

— I'm los - in' it. — Boy, —

CODA

— it's — dé - ja — vu. —

Rap 2: (See additional lyrics)

The first system of the musical score consists of three staves. The top staff is a vocal line in G minor, starting with a whole note G4, followed by a quarter rest, and then two measures of whole rests. The middle staff is the piano accompaniment, featuring a complex rhythmic pattern of chords and eighth notes. The bottom staff is the bass line, which follows a similar rhythmic pattern with eighth notes and quarter notes.

The second system of the musical score consists of three staves. The top staff is a vocal line in G minor, containing two measures of whole rests. The middle staff is the piano accompaniment, continuing the complex rhythmic pattern of chords and eighth notes. The bottom staff is the bass line, continuing the rhythmic pattern with eighth notes and quarter notes.

The third system of the musical score consists of three staves. The top staff is a vocal line in G minor, containing two measures of whole rests. The middle staff is the piano accompaniment, continuing the complex rhythmic pattern of chords and eighth notes. The bottom staff is the bass line, continuing the rhythmic pattern with eighth notes and quarter notes.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G minor, containing two measures of whole rests. The middle staff is the piano accompaniment, continuing the complex rhythmic pattern of chords and eighth notes. The bottom staff is the bass line, continuing the rhythmic pattern with eighth notes and quarter notes.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

Abmaj7



Gmaj7



Ba - by, I can't — go an - y - where with - out think -

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Abmaj7



Gmaj7



- in' that you're there. Seems like you're ev - 'ry - where, it's true. Got - ta be hav -

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Abmaj7



Gmaj7



- in' dé - jà vu, 'cause in my mind — I want you here. Get on the next —

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Abmaj7

Gmaj7



— plane, I don't care. — Is it be - cause — I'm miss - in' you that I'm hav -

Abmaj7

Gmaj7



- in' dé - jà vu? Boy, — I try to catch — my - self — but I'm —

Abmaj7

Gmaj7



— out of con - trol. — Your sex - i - ness — is so — ap - peal - ing I —

Gm9



— can't let it go. — Know that I can't — get o - ver you, 'cause ev - 'ry - thing —

— I see is you. And, I don't want — no sub-sti-tute. Ba-by, I swear — it's dé - jà vu. Know that I can't —



— get o - ver you, 'cause ev-'ry-thing — I see is you. And, I don't want — no sub-sti-tute. Ba-by, I swear —


1
— it's — dé - jà — Know that I vu. — get o - ver you, 'cause ev - 'ry - thing —

2
— it's — dé - jà — vu. —

$A\flat maj7$

$Gmaj7$

A \flat maj7  Gmaj7 



Additional Lyrics

Rap 1: I used to run base like Juan Pierre, now I run the bass, hi hat and the snare.
 I used to bag girls like Birkin Bags, now I bag B. Boy you hurtin' that.
 Brooklyn Bay, where they birthed me at. Now I be everywhere, the nerve of rap.
 The audacity to have me whippin' curtains back.
 Me and B., she about to sting, stand back.

Rap 2: Yes, Hova's flow, so unusual. Baby girl, you should already know.
 It's H-O, light up the strobe 'cause you gon' need help tryin' to study my bounce.
 Flow, blow, what's the difference. One you take in vein while the other you sniffin'.
 It's still dough. Po-po try to convict him, that's a no go.
 My dough keep the scales tippin' like four fours.
 Like I'm from the H-O-U-S-T-O-N.
 Blow wind, so Chicago of him. Is he the best ever?
 That's the argue-a-ment. I don't make the list, don't be mad at me.
 I just make the hits like a factory. I'm just one to one, nothin' after me.
 No déjà vu, just me and my, oh.

GET ME BODIED

Words and Music by MAKEBA RIDDICK, BEYONCÉ KNOWLES, KASSEEM "SWIZZ BEATZ" DEAN, SEAN GARRETT, ANGELA BEYINCE and SOLANGE KNOWLES

Moderate R&B

N.C.

(Hey, hey, hey, hey, hey, hey, hey, hey. Jump, jump, jump, jump,

mf

jump, jump, jump, jump.) Mis-sion one: I'm - a put this on. — When he
Mis-sion five: skip to the front of line. Let me

see me in a dress, I'm - a get me some, — hey. Mis-sion two: got - ta make that call. — Tell him
fix — my — hair 'fore I go in - side, — hey. Mis-sion six: got - ta check these chicks — 'cause you

Gm

get the bot-tles pop - pin' when they play my song, - hey. Mis-sion three: got my three best friends. - Like we
 know they gon' - block - when I take these flicks, - hey. Mis-sion sev-en: got-ta make my rounds. - Giv-in'

do it all the time, we gon' do it a - gain, - hey. Mis-sion four: drop the vin-tage rolls. - Drop a
 eyes - to the guys, now I think I found one, - hey. Mis-sion eight: while we con-ver - sat - in', we can

cou-ple hun-dred, tell him leave it at the door. } I ain't wor - ried, do - in' me to-night. A lit - tle sweat
 skip - small - talk, let's cut right to the chase. }

ain't nev - er hurt no - bod - y. While you're stand - in' on the wall, - I'm the one -

— to-night get - tin' bod - ied, get - tin' bod - ied, get - tin' bod - ied, get - tin' bod -

- ied, get - tin' bod - ied. Want my bod - y? Won't you get me bod - ied? You want my bod -

1
- y. Won't you get me bod - ied? Hey. Ev-'ry-bod- y, I wan-na be my-self to-night. Can you

N.C.

get me bod - ied? I wan-na be my-self to-night. Don't you see my bod - y? I wan-na let it out to-night. Wan-na


Gm
3fr

par- ty, wan-na dance, wan-na be my-self to-night. - y. Won't you get me bod - ied? You should

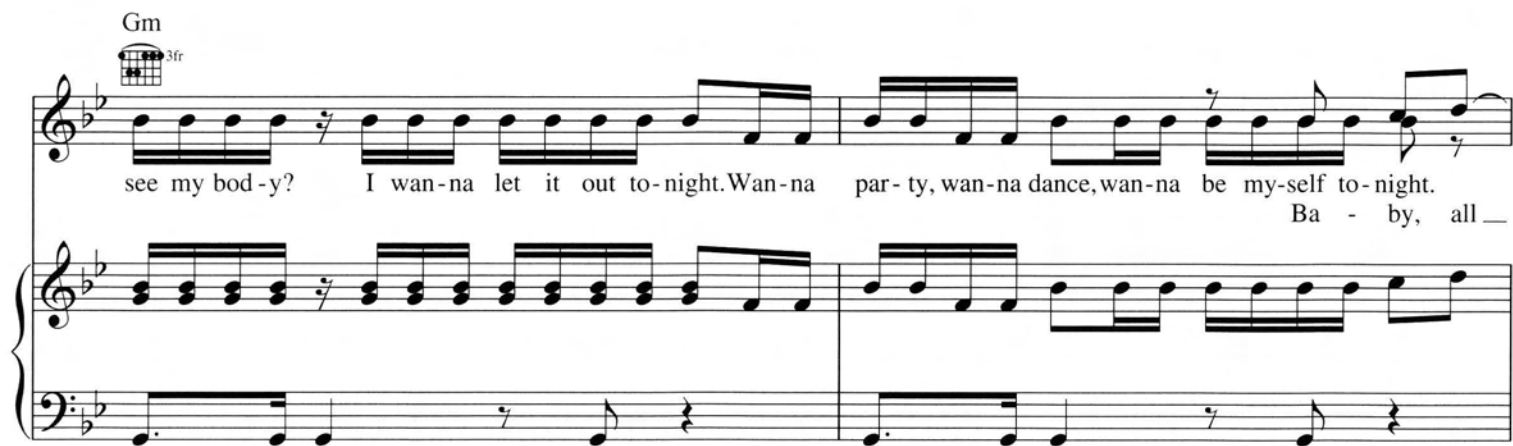
see my bod-y, I got-ta know e-nough to know if you can get me bod-ied. I'm kind-a tight, I'm feel-in'right e-nough to




see some bod-y. I wan-na let it off to-night. Wan-na dance, wan-na par-ty, wan-na be my-self to-night. Can you

get me bod-ied? I wan-na be my self to-night. Can you get me bod-ied? I wan-na be my-self to-night. Don't you

Gm 




see my bod-y? I wan-na let it out to-night. Wan-na par-ty, wan-na dance, wan-na be my-self to-night. Ba-by, all _



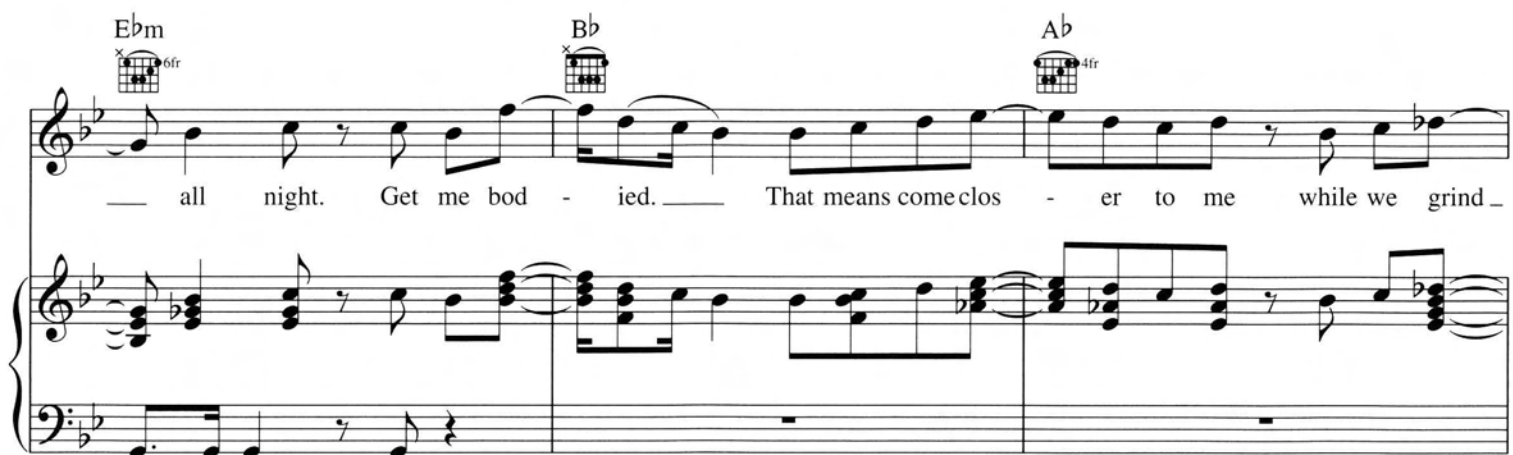
Bb  Ab  Eb 

_ I want _ is to let _ it go. _ Ain't no wor - ries, no. _ We can dance _



Ebm  Bb  Ab 

_ all night. Get me bod - ied. _ That means come clos - er to me while we grind _



Eb7  Eb7  Bb 

_ to the beat and your bod - y _ is touch-in' me. All _ I _ need _ is to let _







it be. Ain't no wor - ries, no. Boy, dance with me. Feel my bod -







- y. Don't stop, just come clos - er to me while we grind to the beat and your bod -






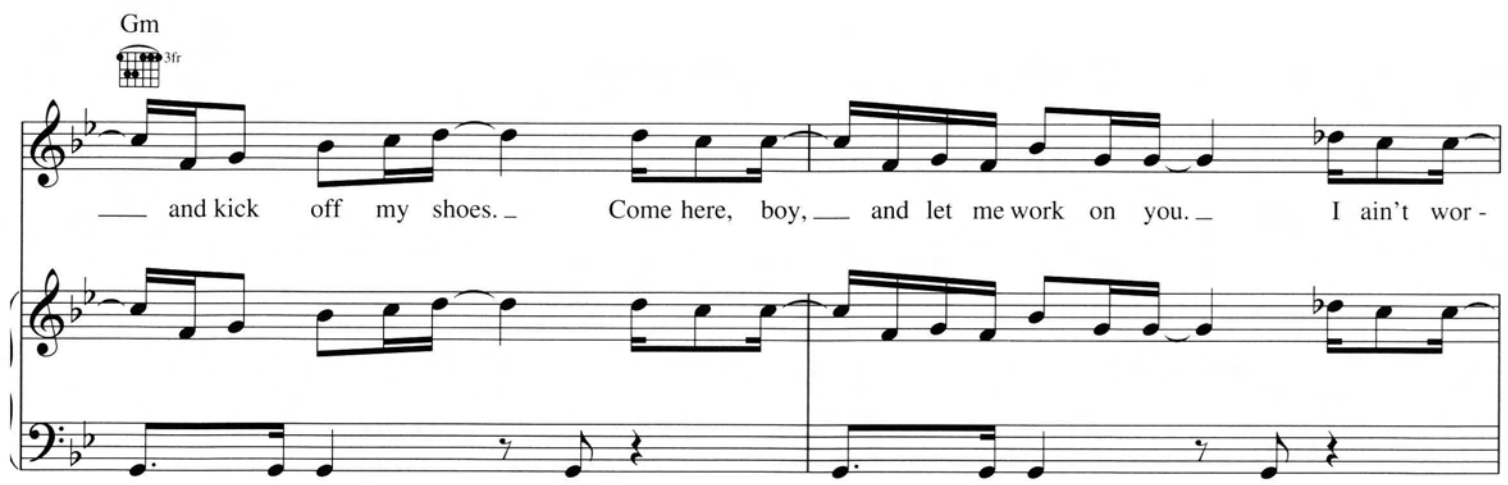


- y touch-in' my bod - y. Ain't no shame 'cause I got-ta get mine. I swing my hair -





and kick off my shoes. Come here, boy, and let me work on you. I ain't wor -



- ried, do - in' me to-night. A lit - tle sweat ain't nev - er hurt no - bod - y. While you're stand -

- in' on the wall, — I'm the one — to-night get - tin' bod - ied, get - tin' bod -

- ied, get - tin' bod - ied, get - tin' bod - ied, get - tin' bod - ied. Want my bod -

- y? Won't you get me bod - ied? You want my bod - y. Won't you get me bod - ied? Hey.

SUGA MAMA

Words and Music by BEYONCÉ KNOWLES, RICH HARRISON,
MAKEBA RIDDICK and CHUCK MIDDLETON

Moderate R&B

G7#9

mf

(Hey!)

(Hey!)

§

I'm - a be ___ like a Jol - ly Ranch - er that you get from the cor - ner store. _
It's so good _ to the point that I'd ___ do _ an - y - thing to keep you home. _

* Recorded a half step higher.

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- contains a sample of "Searching Your Soul" by Chuck Middleton

I'm a be___like a waf - fle cone_ that's drip - pin' down to the floor. _
Ba - by, what_ you want me to buy? My ac - coun-tant's wait - in' on the phone. _

The way you do it for me I can't lie, ___ a - bout to be up in the mall all night. ___
Just the thought of mak - in' love to you, ___ drop - pin' ev - 'ry - thing, that's what I'll do. ___

What - ev - er I get you're put - tin' it on. ___ Don't give me no lip, let ma - ma do it all. ___ }
What - ev - er I get you're put - tin' it on. ___ Now take it off while I watch you per - form. _ }

(Let me be, I wants_ to be, gots to be ___ your su - ga. Give ma - ma some su - ga ma -

B \flat C

G7#9



ma, su - ga ma - ma - ma - ma. I'm your su - ga ma - ma.

Bb



C



Let me be, I want to be, gots to be your new whip, new heav - y on the wrist 'cause I'm

G7#9



To Coda

a su - ga ma - ma - ma - ma. I'm your su - ga ma - ma, hey,

hey. Sit on ma - ma lap, hey, hey. Come sit on ma - ma lap, hey.

D.S. al Coda

Come sit on ma - ma lap, hey, hey. Come sit on ma - ma lap, hey.)

CODA

— your — su - ga ma - ma. 'Cause I'm — a su - ga ma - ma - ma - ma. I'm —

— your — su - ga ma - ma, hey, hey. Sit on ma - ma lap, hey,

hey. Come sit on ma - ma lap, hey. Come sit on ma - ma lap, hey,

hey. Come sit on ma - ma lap.) I've _____ al - ways been the type -
 (And hey.)

_____ to take care of mine. _____ (I know just what I'm do - in', don't you wor - ry, it's cool and ev - ry - thing -

_____ is stead - y put - tin' you on my tax - es al - read - y, yeah, yeah, yeah. I prom - ise I _____ won't let _____ no bills -

_____ get be - hind. _____ ('Cause ev - 'ry touch, ev - 'ry kiss and hug.) you best be -

D+ Bb

lieve it - 'll be on time, — su - ga ma - ma. *Lead vocal ad lib.*
(Let me be, I wants — to be, gots to be —

C G7#9

— your su - ga. Give ma - ma some su - ga ma - ma, su - ga ma - ma - ma - ma. I'm —

Bb

— your — su - ga ma - ma. Let. me be, I wants — to be, gots to be —

C G7#9

— your new whip, new heav - y on the wrist 'cause I'm — a su - ga ma - ma - ma - ma. I'm —

— your — su - ga ma - ma, hey, hey. Sit on ma - ma lap, hey,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of one flat (B-flat major). The lyrics are: "— your — su - ga ma - ma, hey, hey. Sit on ma - ma lap, hey,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

hey. Come sit on ma - ma lap, hey. Come sit on ma - ma lap, hey,

The second system continues the vocal and piano parts. The lyrics are: "hey. Come sit on ma - ma lap, hey. Come sit on ma - ma lap, hey,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

hey. Come sit on ma - ma lap, hey,)

The third system includes guitar chord diagrams for Bb and C. The lyrics are: "hey. Come sit on ma - ma lap, hey,)". The piano accompaniment continues with the same rhythmic pattern.

G7#9

The fourth system features a G7#9 chord diagram. The piano accompaniment concludes with a final cadence. The lyrics are not explicitly shown for this system.

UPGRADE U

Words and Music by WILLIE CLARKE, CLARENCE REID, SHAWN CARTER, MAKEBA RIDDICK, ANGELA BEYINCE, BEYONCÉ KNOWLES, SEAN GARRETT and SOLANGE KNOWLES

Moderately

Chord diagrams: Dm, Am, C, Dm, Am. *mf*

(Part-ner, let me up - grade U.) (Spoken:) How you gonna upgrade me?

What's higher than number one? You know I used to beat that block, now I be's the block.

N.C. (Part-ner, let me up - grade U.) I hear you be the block, but I'm the lights that keep the streets on. I can do for you what Mar-tin did for the peo - ple,

No - ticed you the type that like to keep 'em on a leash, though. I'm
 ran _____ by the man _____ but the wom - en keep the tem - po.

known to walk a - lone, but I'm a - lone for a rea - son.
 It's ver - y sel - dom that you're blessed to find your e - qual still

Send-in' me a drink ain't ap-peas - in', be-lieve me. Come hard - er, this won't be eas - y.
 play my part and let you take the lead role, be-lieve me. I'll fol - low, this could be eas - y.

Don't doubt your-self. Trust me, you need me. _ This ain't a shoul-der with a chip or a e - go, but
 I'll be the help whenev - er you need me. _ I see your hus - tle with my hus - tle I can keep you _

C Dm Am

what you think they all mad at me for? } You need a real wom-an in your life (that's a good look) tak-in'care of
fo-cused on your fo-cus. I can feed you. }

C Dm Am

home and still fly (that's a good look.) And I'm - a help you build up your ac-count, (that's a good look, bet-ter yet a

C Dm Am

hood look,) be-lieve me. When you're in them big meet-ings for the mills (that's a good look) you take me just to


C Dm Am

com-pli-ment the deal, (that's a good look.) And an - y-thing you cop I'll split the bill, (that's a good look, bet-ter yet a





 hood look,) be - lieve me. Part - ner let me up - grade U. Au - de - mars Pi - guet you.







 Switch your neck - tie to Pur - ple La - bels. Up - grade U. I can up, can I up, let me up -



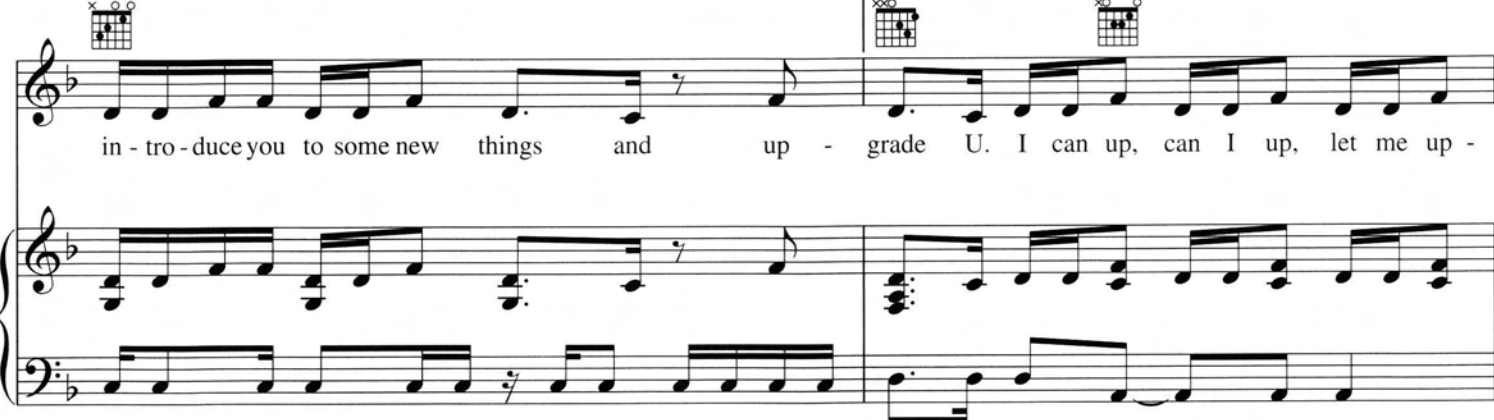




 grade U. (Part - ner let me up - grade U) Part - ner let me up - grade U, flip a new page,



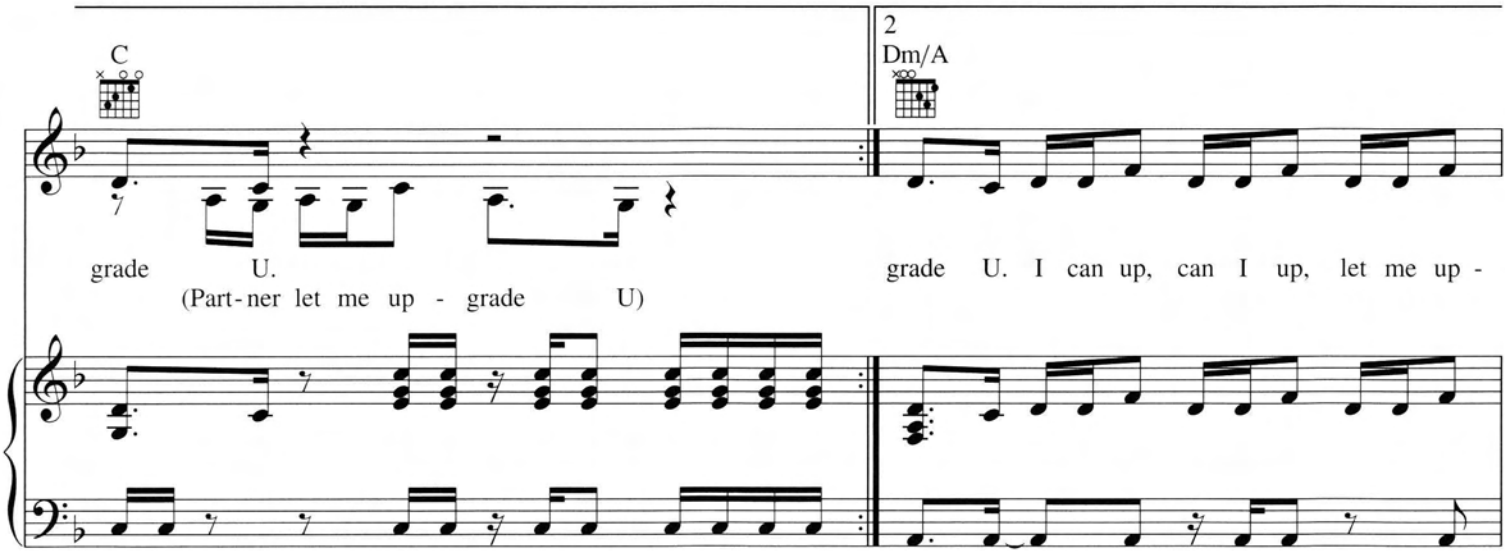


 in - tro - duce you to some new things and up - grade U. I can up, can I up, let me up -



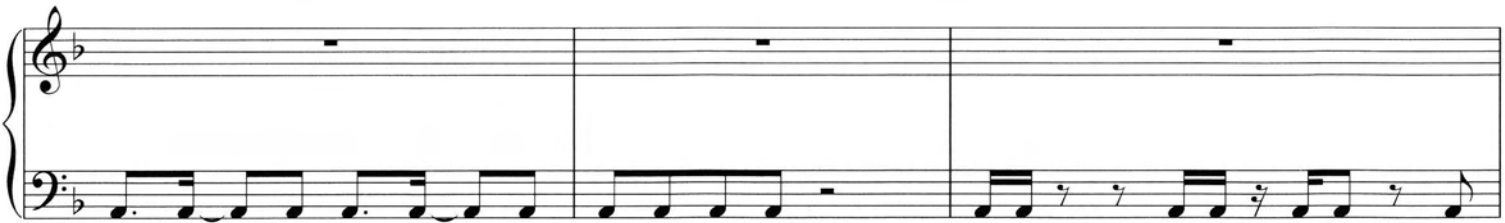
C  2 Dm/A 

grade U. (Part-ner let me up - grade U) grade U. I can up, can I up, let me up -



C  N.C.

grade U. (Part -ner let me up - grade U) Rap: (See rap lyrics)

C 



Play 3 times

Dm Am C

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains chords and melodic lines, while the bass clef contains a bass line. Above the treble clef, guitar chord diagrams are provided for Dm, Am, and C. The Dm diagram shows a barre on the first fret with notes on strings 2, 3, and 4. The Am diagram shows notes on strings 2, 3, and 4. The C diagram shows a barre on the first fret with notes on strings 2, 3, 4, and 5. The music consists of two measures of piano accompaniment.

N.C. C

The second system of music features a piano accompaniment with a treble and bass clef. The treble clef contains chords and melodic lines, while the bass clef contains a bass line. Above the treble clef, guitar chord diagrams are provided for N.C. and C. The N.C. diagram shows an empty guitar fretboard. The C diagram shows a barre on the first fret with notes on strings 2, 3, 4, and 5. The music consists of two measures of piano accompaniment.

Dm/A C/A

Just when_ you think you had it all: big ends, _ con - dos, col - lect - in' cars.

The third system of music features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Above the vocal line, guitar chord diagrams are provided for Dm/A and C/A. The Dm/A diagram shows a barre on the first fret with notes on strings 2, 3, 4, and 5. The C/A diagram shows a barre on the first fret with notes on strings 2, 3, 4, and 5. The lyrics are: "Just when_ you think you had it all: big ends, _ con - dos, col - lect - in' cars."

Dm/A C/A

Pic - ture your life el - e - vat - ed with me. _ Now you my proj - ect ce - leb - ri - ty. I keep your name hot in them streets.
I miss that lit - tle glimpse of

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Above the vocal line, guitar chord diagrams are provided for Dm/A and C/A. The Dm/A diagram shows a barre on the first fret with notes on strings 2, 3, 4, and 5. The C/A diagram shows a barre on the first fret with notes on strings 2, 3, 4, and 5. The lyrics are: "Pic - ture your life el - e - vat - ed with me. _ Now you my proj - ect ce - leb - ri - ty. I keep your name hot in them streets. I miss that lit - tle glimpse of"

Dm/A C/A

light _____ that makes _ a dia - mond real - ly shine. _____ And you al - read - y is a

Dm/A Am C/A

star, but un - less you flaw - less then your dy - nas - ty _____ ain't com - plete with - out a chief like
Part - ner

Dm Am C

me.
let me up - grade U. Au - de - mars Pi - guet you. Switch your neck - tie to Pur - ple La - bels. Up -

Dm Am C N.C.

grade U. I can up, can I up, let me up - grade U. Part - ner
(Part - ner let me up - grade U)

Dm Am C

let me up - grade U, flip a new page, in - tro - duce you to some new things and up -

Dm Am C N.C.

grade U. I can up, can I up, let me up - grade U. Part-ner
(Part-ner let me up - grade U)

Dm Am C

Au - de - mars Pi - guet watch, dim - ples in your neck - tie, Her - mes brief - case, Car - ti - er tie clips,

Dm Am C

silk - lined blaz - ers, dia - mond cream fa - cials, V V S cuff links, six - star pent suites.

Dm Am C

Part-ner let me up - grade - U, grade - U. Part-ner, part-ner let me up - grade - U, grade - U. Let me,

Dm Am C N.C.

let me, let me up - grade - U, grade - U. Part-ner, part-ner, part-ner let me up - grade - U.

Rap Lyrics

I be the d-boy who infiltrated all the corporate dudes.
 They call shots, I call audibles.
 Jacob the jeweler, baubles, Lorraine, Schwartz oughta do.
 It's big ballin', baby, when I'm courtin' you.
 I'm talkin' spy bags and fly pads and rooms at the Bloomberg
 And rumors you on the verge of a new merge,
 'Cause that rock on your finger's like a tumor.
 You can't fit your hand in your new purse.
 It's humorous to me they watchin',
 And we just yachtin', island hoppin', off the Amalfi Coast.
 Mafioso, oh baby, you ever seen Saturn?
 No, not the car, but everywhere we are you sure to see stars.
 This is high level not eye level.
 My bezel courtesy of Audemars.
 I'll order yours tomorrow, now look at the time I saved ya.
 Mama, let me upgrade U.

RING THE ALARM

Words and Music by BEYONCÉ KNOWLES,
KASSEMM "SWIZZ BEATZ" DEAN and SEAN GARRETT

Moderately slow

N.C.

Ring the a- larm, I been through this too long. But, I'll be damned if I see an- oth- er chick on your arm. Won't you

ring the a- larm? I been through this too long, but I'll be damned if I see an- oth- er chick on your arm. She gon' be rock-

in' chin- chil- la coats if I let — you go. — Get in the house off the coast if I let — you go. — She gon' take

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ev-'ry-thing I own if I let__ you go. ____ I can't let you go. _ Damn if I let__ you go. _ She gon' work them

V V S stones if I let__ you go. _ Get in the 'Bach or the Rolls if I let__ you go. _ She gon' prof-it

To Coda ⊕

ev-'ry-thing I taught if I let__ you go. _ I can't let you go. _ Damn if I let__ you go. ____ Tell me,

N.C.

how should I feel when I know what I know and my fe-male in - tu - i - tion tell - in' me you a dog? Peo - ple

told me 'bout the flames; I could - n't see through the smoke. When I need

an - swered ac - cu - sa - tions, what you mean you gon' choke? Oh. _____

You can't stay, - you got - ta go. Ain't no oth - er chicks - spend-ing your dough. This is

N.C. D.S. al Coda
 tak - ing a toll, the way the sto - ry un - folds, not the pic - ture per - fect mov - ie ev - 'ry - one would - 've saw. She gon' be rock -

CODA

you go. — Damn if I let — you go. — Ring the a-larm, I been through this too long, but I'll be

damned if I see an-oth-er chick on your arm. Won't you ring the a-larm? I been through this too long, but I'll be

damned if I see an-oth-er chick on your arm. Tell me, how should I feel when you made me be-long and the

thought of you just touch-in' her is what I hate most. I don't want you but I want it and I can't let it go: to know you



give it to her like you gave it to me, come on. _____ He's so ar - ro - gant and bold.

N.C.

But she gon' love _ that shit, I know. I done put in a call, time to ring the a - larm 'cause you ain't



nev-er seen a fire _ like the one I'm gon' cause. She gon' be rock - in' chin-chil-la coats if I let _ you go. _ Get in the

house off the coast if I let _ 'cha go. _ She gon' take ev-'ry-thing I own if I let _ you go. _ I can't let

you go. — Damn if I let — you go. — She gon' work them V V S stones if I let — you go. — Get in the

'Bach or the Rolls if I let — you go. — She gon' prof-it ev-'ry-thing I taught if I let — you go. — I can't let

N.C.
you go. — Damn if I let — you go. — (Ooh.) — How can you look — at me — and not

see all the things — that I kept on-ly just — for you? — Why would you risk — it, babe? — Is that the
(Ooh.) —

price that I pay? _ But this is my show and I won't let you go. All has

Am

been paid for and it's mine. _____ How can you look _ at me _ and not

N.C.

see all the things?(See all the things,see all the things?)She gon' be rock - in'chin-chil-la coatsif I let _ you go. _ Get in the

Am

house off the coast if I let _ you go. _ She gon'take ev-'ry-thing I own if I let _ you go. _ I can't let

you go. — Damn if I let — you go. — She gon' work them V V S stones if I let — you go. — Get in the

'Bach or the Rolls if I let — you go. — She gon' prof-it ev-'ry-thing I taught if I let — you go. — I can't let

you go. — Damn if I let — you go. —

N.C.


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
KITTY KAT

Words and Music by BEYONCÉ KNOWLES,
PHARRELL WILLIAMS and SEAN GARRETT

Moderately slow

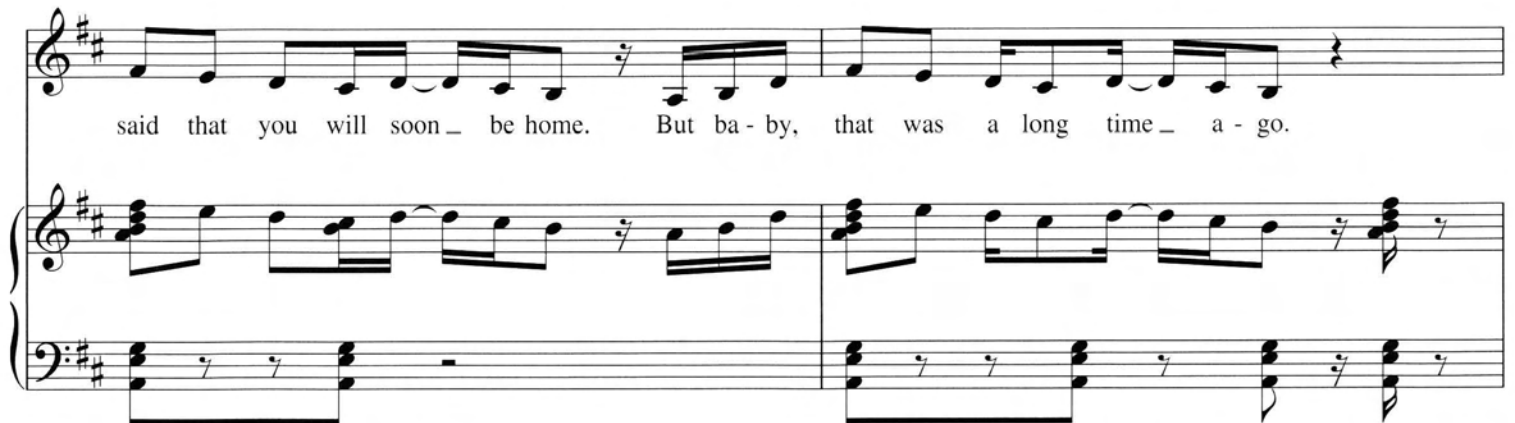
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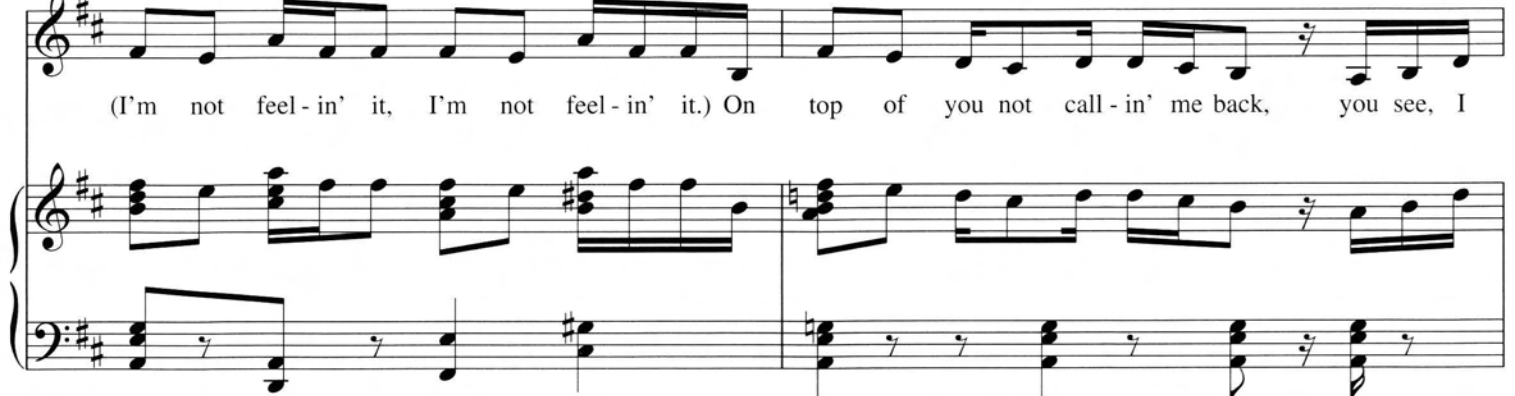






You know I hate sleep-in' — a-lone, but you



said that you will soon — be home. But ba-by, that was a long time — a-go.

Dmaj9 F#m7 G#m7/C# A13



(I'm not feel-in' it, I'm not feel-in' it.) On top of you not call-in' me back, you see, I

* Recorded a half step lower.

bet you think it's all ___ on track and you act - in' like it's all ___ of that.

Dmaj9 F#m7 G#m7/C# A13

(I'm not feel - in' it, I'm not feel - in' it.) (Let's go, lit - tle kit - ty kat.)
Let's go. I think it's time to

go. (Let's go lit - tle kit - ty kat.) He don't want no more, (Let's go, lit - tle kit - ty kat.) quite frank - ly.

1, 2

Dmaj9 F#m7 G#m7/C# A13

(No more giv - in' it, I'm not feel - in' it.)

{ It's like we at two plac - es but dif - f'rentpac - es.
Take a left to com - pas - sion, (lights will be flash - in'.)

We in trou - ble, but you won't meet me at the bridge. — It hurts, it feels de - sert - ed.
 Keep - straight - and you'll see the - sun right there. — Af - fec - tion, (You're in the wrong di - rec - tion.)

Dmaj9 F#m7 G#m7/C# A13

Did you for - get where joy — lives? — } (What a - bout my bod - y, bod - y? You don't want my bod - y, bod - y.)
 If I get caught, see, it just seems that you don't care. — }

Act - in' like I'm like no - bod - y. You gon' make me call some - bod - y. What a - bout my bod - y, bod - y? What a - bout my bod - y, bod - y?

Dmaj9 F#m7 G#m7/C# 3 Dmaj9 F#m7 G#m7/C#

You would rath - er go and par - ty. Some - how, some - where I'll be naugh - ty. (No more giv - in' it, I'm not feel - in' it. I'm
 You

A13



tak - in' back the things I got _ from you, you, and that in-cludes my sweet lit-tle nook - y,

Dmaj9

F#m7 G#m7/C#

A13



too, too. Let's go. (Let's go, let's go, lit tle kit-ty kat.) Kit-ty kat. He don't want you an-y-

1

Dmaj9

F#m7

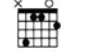
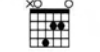
G#m7/C#

2

Dmaj9

Gbm7

Abm7/Db



more, _ no.) Uh, uh, uh. Let's _

Gbm7

Gmaj9

Gbm7

Gmaj9



Rap: (See rap lyrics)

Gbm7 Gmaj9 Em9 Cmaj9#11

Let's

A13

go. (Let's go, lit - tle kit - ty kat.) I think it's time to go. (Let's go, lit - tle kit - ty kat.) He don't want no

Dmaj9 F#m7 G#m7/C#

march. Let's go, lit - tle kit - ty kat.) (No more giv - in' it, I'm not feel - in' it.)

Rap Lyrics

Got diamonds on my neck, got diamonds on my records.
 Since sixteen, I was comin' down ridin' Lexus.
 How you gon' neglect this? You is just a hot mess.
 You can call Tyrone. You ain't got to lie, Craig.
 What about my body, body? What about my body, body?
 I'm in the house all alone. You'd rather go and party.
 What about my body, body? You don't want my body, body.
 Actin' like I'm nobody. You gon' make me call somebody.

FREAKUM DRESS

Words and Music by MAKEBA RIDDICK,
RICH HARRISON and BEYONCÉ KNOWLES

With a steady beat

System 1:

Guitar: F# (first measure), C (second measure)

Vocal: (Spoken:) To be or not to be? Not!

Piano: *f* (first measure)

System 2:

Guitar: F# C (first measure), F# C (second measure), F# C (third measure)

Vocal: Hold up. Bring the beat back. Stop! I ain't read-y yet.

Piano: (Continues accompaniment)

System 3:

Guitar: F# C (first measure), F# (second measure), C (third measure)

Vocal: Wait, let me fix my hair. Yes, yes. Yes,

Piano: (Continues accompaniment)

F# C F# C

ma'm, yes, ma'am. Now, pass me my — dress. Yes. I think I'm read - y.
Soon as he saw — me,

F# C F# C

Been locked _ up in the house way too long. It's time _ to get it
turned on _ by how the dress was fit - tin' right. Short _ and back - less.

F# C F# C

'cause once _ a - gain he's out do - in' wrong. And my girls _ are so real. _____
See _ my sil - hou - ette in the moon - light. Such an at - trac - tion! _____

F# C F# C

Said it's been _ a min - ute since I had some. He's been act - in' up, _____
Keep tell - in' me how my out - fit's so nice. Lit - tle did he _ know.

F# C Db

but he ___ won't be the on - ly one. } Cause when he acts wrong, that's when you put it
 My man_ gon' take it off to - night. }

D Eb E F

on. Pin 'em up tight. This is your song. Poke out your back. Time to im -

F# G F#5 F# C

press! Pull out your freak - um dress. (Oh.) _____ Put your freak-um dress on. (Oh.) _

F# C F# C

Put your freak-um dress on. (Oh.) _____ Put your freak-um dress on. (Oh.) _

Put your freak - um dress on. (Oh.) Ev - 'ry wom - an got one. (Oh.)

Shut it down when the time comes, (Oh.) pull out the big gun (Oh.)

To Coda

1 and put your freak - um dress on. 2 and put your freak - um dress on. All the

la - dies who wait, get all dressed up in your dress - es, in your

F#m7 C#/F# F#5

best - est — with no rea - son, — get read - y — to freak - um, freak - um!

F# C F# C

When you put it on, — } it's a in - vi - ta - tion. When they play your song, — get on up and shake — it.
When you put it on, — }

F# C I F# C

Poke it out your back. — You don't have to waste — it. Spin it all a - round, then take it to the ground. — And

2 F# C

Spin it all a - round, then take it to the ground. — And

D.S. al Coda

CODA

F# C F# C

and put your freak - um dress on. *(Spoken:) Ladies, looky here!*

F# C F# C

(Oh.) _____

When you been with your man for a long time, every now and then you got to go to the back of that closet

F# C F# C F# C F# C

and pull out that freakum dress. (Oh.) _____ I got my freak - um dress on. I got myfreak - um dress on. (Oh.) _____

F# C F# C N.C.

I got myfreak-um dress on. I got myfreak-um dress on. (Oh.) _____

GREEN LIGHT

Words and Music by BEYONCÉ KNOWLES,
PHARRELL WILLIAMS and SEAN GARRETT

With rhythmic energy

System 1:

Chords: Fm, Gb, Fm, Gb

Vocal: Give it to Ma-ma. (Give it, give it. Give it to Ma - ma - ma.

Piano: *mf*

System 2:

Chords: Bbm7, Fm, Gb

Vocal: Give it, give it to Ma - ma - ma.) For some strange rea-son you're done pleas-in'

System 3:

Chords: Fm, Gb, Fm, Gb

Vocal: me, like it's O - K. Like a perm that's been left too long, the re -

Fm Gb Fm Gb

sult is it just won't take. (Now it's all com-in' so ___ clear to me now.

Fm Gb Bbm7

Mis-in-ter-pret-ed all ___ my na-ive-ness.) Was just think-in' if I had no you, _ then I can't _ do. My

Fm Gbmaj7

So if you want to, you got the
stock just went up o - ver two mil - lion. (Uh uh huh uh huh)

Fm Gbmaj7 Fm Gbmaj7

green light. So if you want to, you got the
Uh uh huh uh uh. Uh uh huh uh huh

Fm



Gbmaj7



Fm



Gbmaj7



green light.

So if you want to,

you got the

Uh uh huh uh uh.

Uh uh huh uh uh.

Fm



Gbmaj7



Bbm7(add4)



green light.

So if you want to,

you got the

Uh uh huh uh uh.

Uh uh huh uh uh.

green light.

Fm



F



Bb



Uh uh huh uh uh.)

(Go! Go!

Ab



Gbmaj7



F



Go! Go! Go! Go! Go! Go!

Fm7/Bb Db(add2)/Ab Gbmaj7 Fm7/Bb

Go! Go! Go! Go! Go! Go!

F Gb Fm Gb

To Coda

Red light! Green light!) Some sil - lies say I should be tro - phied'cause it gets no strong - er.

Fm Gb Fm Gb

La - dies.ya'll know (yeah girl, y'all know) this pimp - ish gets no old - er. Is that a

Fm Gb Fm Gb

threat? (What's an - oth - er threat?) Yep! (That's an - oth - er threat.) From you, you can get no cold - er. You got the

Bbm7 **Fm**

green light. You can't ride? You're hold-in' up traf - fic, green means go!

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, another quarter rest, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line's rhythm.

F **Bb** **Ab** **Gbmaj7**

(Go! Go! Go! Go! Go! Go!

Detailed description: This system covers measures 3 through 6. The vocal line has a quarter rest for the first two measures, then a quarter note G4, a quarter rest, and a quarter note Bb4. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords and moving lines.

F **Fm7/Bb**

Go! Go! Go! Go!

Detailed description: This system covers measures 7 through 10. The vocal line has a quarter rest for the first measure, then a quarter note G4, a quarter rest, and a quarter note Bb4. The piano accompaniment maintains the eighth-note bass line and the melodic accompaniment in the right hand.

Db(add2)/Ab **Gbmaj7** **F** **D.S. al Coda**

Go! Go! Go! Go! Red light! Green Go! So if you

Detailed description: This system covers measures 11 through 14. The vocal line has a quarter rest for the first measure, then a quarter note G4, a quarter rest, and a quarter note Bb4. The piano accompaniment concludes with a final chord in the right hand. The piece ends with a double bar line and a Coda symbol.

CODA

F7

E♭(add2)

D♭maj9

C7

I gave all I could give, _____ my love, my

F7

E♭(add2)

D♭maj9

heart. Now we're fac - ing the end _____ of what you

C7

Fm

G♭

did from the start, _____ my _____ love.
Trombone solo

Fm

G♭

Fm

G♭

Fm

G♭



You're

Solo ends

Musical notation for the first system, including vocal line and piano accompaniment.



hold-in' up traf - fic, green means go! So if you want to, you got the

(Uh uh huh uh uh.)

Musical notation for the second system, including vocal line and piano accompaniment.



green light. So if you want to, you got the

Uh uh huh uh uh.

Uh uh huh uh uh.

Musical notation for the third system, including vocal line and piano accompaniment.



green light. So if you want to, you got the

Uh uh huh uh uh.

Uh uh huh uh uh.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Fm Gbmaj7 Bbm7(add4)

green light. Uh uh huh uh uh. So if you want to, Uh uh huh uh uh. you got the

Bbm7(add4) Fm F Bb Ab Gbmaj7

green light. Uh uh huh uh uh.) (Go! Go! Go! Go!)

F Fm7/Bb

Go! Go! Go! Go! Go! Go!

Db(add2)/Ab Gbmaj7 Fm

Go! Go! Go! Go! Red light! Green light!

IRREPLACEABLE

Words and Music by SHAFFER SMITH,
BEYONCÉ KNOWLES, TOR HERMANSEN,
MIKKEL ERIKSEN, ESPEN LIND and ARMUND BJORKLUND

Moderate Pop

B \flat 5 F5

To the left, to the left.

mf

Cm7(add4) Eb6/9

To the left, to the left. Mmm.

B \flat 5 F5

To the left, to the left. So go a-head and get gone, and Ev-'ry-thing you own_ in the box to the left. call up_ that_ chick_ and see if she's home.

Cm7(add4)

Eb6/9

F5

In the clos - et, that's my stuff. Yes, if I bought _ it, ba - by, please don't touch!
 Oops! I bet _ you thought that I did - n't know. What did you think _ I was put - tin' you out _ for?

Bb5

F5

And keep talk - in' that mess, that's fine, _ but could you walk and talk at _ the same time? _ And
 Be - cause you was un - true! _ Roll - in' her a - round in the car that I bought _ you.

Cm7(add4)

Eb6/9

F5

it's my _ name _ that's on that Jag, so re - move your bags. Let me call you a cab. }
 Ba - by, you drop them keys! _ Hur - ry up be - fore your tax - i _ leaves. }

Ebmaj9

Gm7(add4)

Stand - in' in the front _ yard tell - in' me how I'm such a fool, _ talk - in' 'bout

E \flat maj7 **Dm7** **Cm7(add4)** **F5**

how I'll nev - er, ev - er find a man — like you. ————— You got me twist - ed. —

B \flat **F**

— You must not know 'bout — me, — you must not know 'bout — me. — I could have an -

Cm7(add4) **E \flat 6**

oth - er you — in a min - ute. Mat - ter of fact, he'll be here — in a min - ute, ba - by. —

B \flat **F**

— You must not know 'bout — me, — you must not know 'bout — me. — I can have an -

Cm7(add4)

1
Ebm
6fr

oth - er you — by to - mor - row, so don't you ev - er for a sec - ond get to think -

2
Ebm
6fr

- in' — you're ir - re - place - a - ble. ev - er for a sec - ond get to think -

F

- in' — you're ir - re - place - a - ble. —

Ebmaj7
3fr

F

So since I'm not your ev - 'ry - thing, — how a - bout I'll — be

B \flat F/A Gm F

noth - ing, noth - ing at all to you? Ba - by, I won't shed a

C E \flat 6

tear for you. Oh, won't lose a wink of sleep

F

'cause the truth of the mat - ter is, re - plac - ing you is so eas - y.

B \flat 5 F5

(To the left, to the left.)

Cm7(add4)

Ebm(add2)

To the left, to the left. Mmm.

Bb5

F

To the left, to the left. Ev - 'ry - thing you own — in the box to the left.

Cm7(add4)

Ebm(add2)

To the left, to the left.) Don't you ev - er for a sec - ond get to think -

Bb

- in' — you're ir - re - place - a - ble. (You must not know 'bout — me, — you

F Cm7(add4)

must not know 'bout me.) I could have an - oth - er you in a min - ute. Mat - ter of fact,

Eb6 Bb

he'll be here in a min - ute, ba - by. (You must not know 'bout me, you

F Cm7(add4)

must not know 'bout me.) I can have an - oth - er you by to - mor - row, so don't you

Ebm Bb

ev - er for a sec - ond get to think - in' (You must not know 'bout me, you

F Cm7(add4)

must not know 'bout me.) I can have an - oth - er you in a min - ute. Mat - ter of fact,

Eb6 Bb

he'll be here in a min - ute. You can pack all your bags. We fin - ished! 'Cause you
(You must not know 'bout me, you

F Eb6

made your bed, now lay in it. I could have an - oth - er you by to - mor - row. Don't you
must not know 'bout me.)

F5 Bb

ev - er for a sec - ond get to think - in' you're ir - re - place - a - ble.

RESENTMENT

Words and Music by WALTER MILSAP, BEYONCÉ KNOWLES,
CANDICE NELSON and CURTIS MAYFIELD

Passionately

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features prominent triplet patterns in both hands. The vocal line includes lyrics and is supported by guitar chord diagrams for E, C#7, F#m, E/B, F#m, A/E, and D/A F#m7. The lyrics are: "I wish I could be-lieve you, then I'll be al - right. — But now ev - 'ry-thing you told — me real - ly don't ap - ply to the way I feel in -".

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- contains elements of "Think" by Curtis Mayfield

E/B C#7 F#m

side. Lov-in' you was eas - y once up - on a time, but now my sus - pi-cions of

E/B F#m A/B

you have mul - ti - plied, and it's all be-cause you

Bm7/E A F#m

lied. I on - ly give you a hard time 'cause I can't go on and pre -

A/B Bm7/E A E

tend like I have-n't tried to for - get this,

F#m A/B

but I'm much too full of re - sent - ment.

E C#7

Just can't seem to get o - ver the way you hurt me.

F#m C#m7

Don't know how you gave an - oth - er who did - n't mean a

F#m A/B E

thing, no, the ver - y thing you gave to me. I thought I could for-give you

C#7 F#m

and I know you've changed. — As much as I wan - na trust —

C#m7 F#m



— you, I know it ain't the same, and it's

A/B Bm7/E

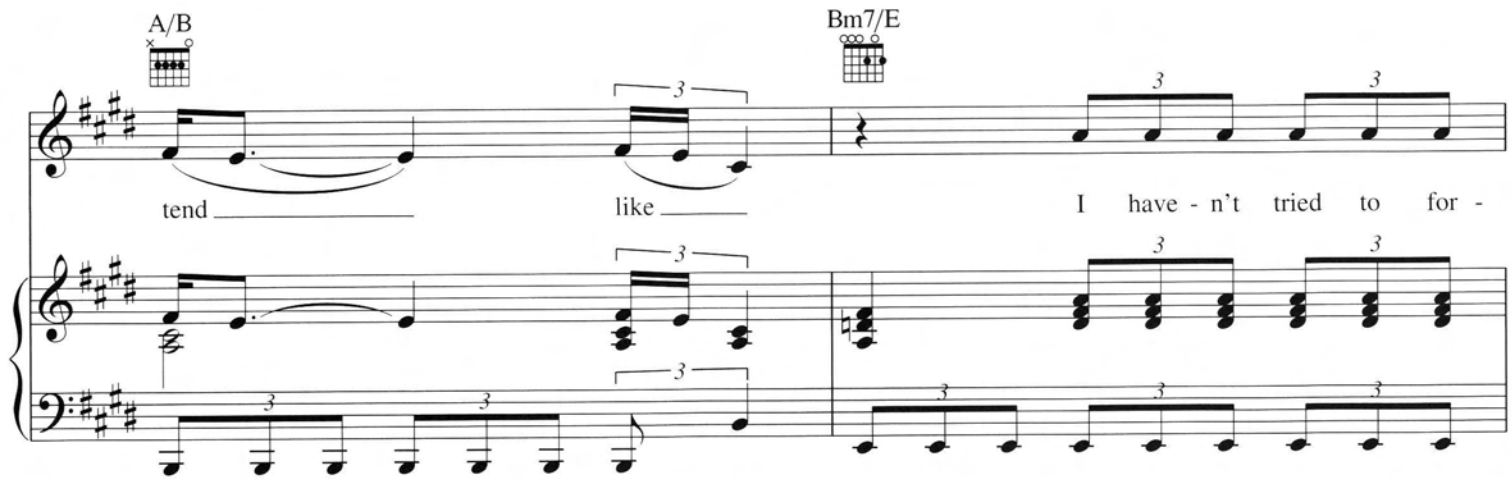
all — be - cause you lied. I on - ly give you a

A E/G# F#m

hard time — 'cause I can't go on and pre -

A/B  Bm7/E 

tend _____ like _____ I have - n't tried to for -



A  E/G#  F#m 

get _____ this, _____ but I'm much too full of re -



A/B  Cm7/F  str

sent _____ ment. _____ I may nev - er un - der -



Bb  F/A  Gm7 

stand _____ why. _____ I'm do - in' the best that I



Bb/C Cm7/F

can _____ and I, _____ I tried and I tried to for -

Bb F/A Gm7

get _____ this, _____ but I'm much too full of re -

Bb/C F

sent - ment. _____ I'll al - ways re - mem - ber feel - in' _____

D7 Gm

like I was no good, like I could - n't do it for _____



you like your mis - tress could, and it's



all be - cause you lied. Loved you more than ev - er,



more than my own life. The best part of me I gave



you, it was sac - ri - ficed, and it's

Bb/C Cm7/F

all be - cause you lied. I on - ly give you a

Bb F/A Gm7

hard time _____ 'cause I can't go on and pre -

Bb/C Cm7/F

tend like _____ I tried and I tried to for -

Bb F/A Gm7

get _____ this, _____ but I'm too damn full of re -

Bb/C  F 



sent - ment! I know she was at - trac - tive,




D7  Gm 





but I was here first. Been rid - in' with you for six —




F/C  Gm 

— years. — Why did I de - serve — to be



Bb/F  Eb/Bb  Gm7  F 



treat - ed this way — by you, — you? — I know you're prob - 'ly think - in',




D7  **Gm** 





“What’s up with B?” I been cry - in’ for too




F/C  **Gm** 

long. What did you do to me?



Bb/F  **Eb/Bb**  **Gm7**  **F** 

I used to be so strong, but now you took



D7  **Gm**  **F/C** 




my soul. I’m cry - in’. Can’t stop cry - in’, can’t stop



Gm  B♭/F  E♭/B♭  Gm7  F 






cry - in'. You could-'ve told me that you was-n't



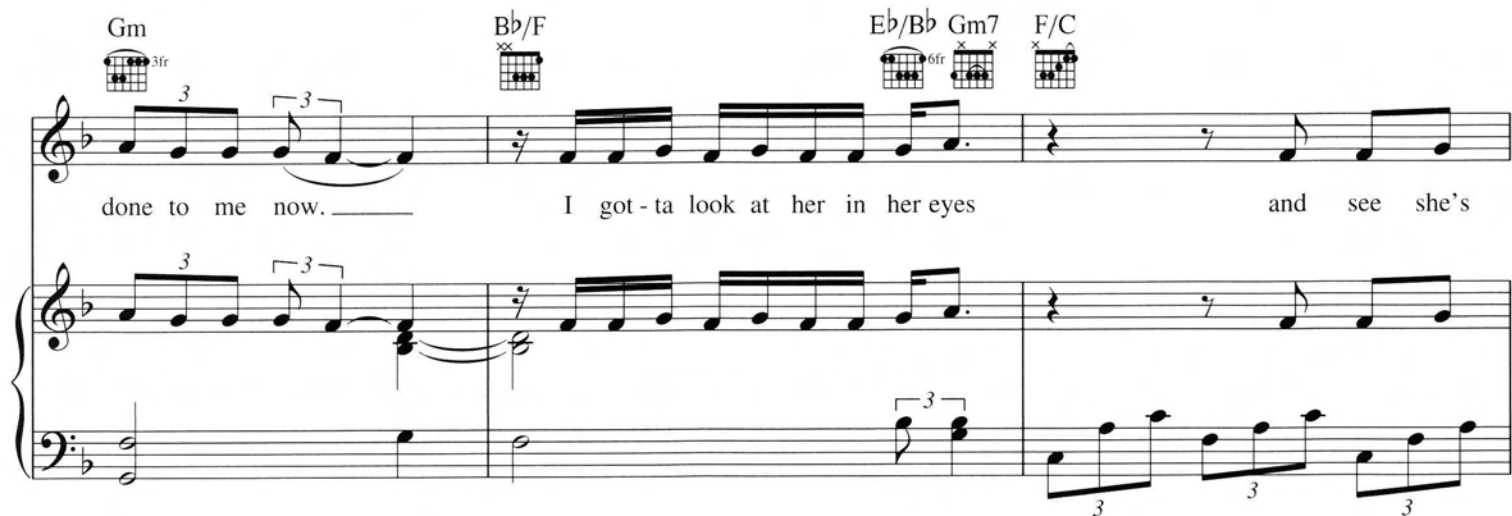
D7  Gm  F/C 

hap - py. I know you did-n't wan-na hurt me, but look what you



Gm  B♭/F  E♭/B♭  Gm7  F/C 

done to me now. I got-ta look at her in her eyes and see she's



D7  Gm  F/C 

half of me! How could you lie? (You lied.)



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