

1 + 1

1

Words and Music by BEYONCÉ KNOWLES,
CHRISTOPHER STEWART and TERIUS NASH

Slowly, with feeling

* N.C.

mp

G

If I _____ ain't got noth - in', _____

C

I got you.

G

If I _____ ain't got some-thing, I _____ don't give a damn

* Recorded a half step lower.

'cause I got it with you. But I don't know much a-bout al - ge-bra _ but I

know _ one plus one e-quals two. And it's me _ and you, _

that's all we'll have when the world is through. 'Cause ba - by,

we _ ain't got _ noth - in', _ we've got love. _ Dar - ling

G C Bm7 Am7 C Bm7 Am7

you've got e - nough for the both of us. So come on ba-by, make

G C

love to me. When my days look low, pull me in close and don't let me go. Make

G

love to me. When the world's at war let our

C

love heal us all. { Help me Right now ba - by, make
my guard. Make

G C

To Coda

love to me, } me, me, me, me. Oh, — oh, — make
love to me,

G C

love to me. —

G C

Hey, I don't know much a - bout guns — but I, — I've been shot by you.

G C

Hey, — and I don't know when I'm gon' die but I hope — that I'm gon' die by you.

G C

Hey, — I don't know much a - bout fight - ing — but I, I know I will fight for — you.

G C

Hey, — just when I — ball up my fist I re - al - ize — I'm lay - ing right next to you. Ba - by

G C



we — ain't got — noth - in' — but love. — And dar - ling

G C Bm7 Am7 C Bm7 Am7



you've — got — e - nough — for — the both of us. — Ooh, — make

D.S. al Coda



CODA






love to me, — me, me, me, — me. —

(Guitar solo ad lib.) **Play 4 times**

I CARE

1

Words and Music by BEYONCÉ KNOWLES,
CHAD HUGO and JEFF BHASKER

Moderate groove

Chord Diagrams:

- C:** x o o o (Fret 1: x, 2: o, 3: o, 4: o)
- Em:** o o o o (Fret 1: o, 2: o, 3: o, 4: o)

Lyrics:

I
told you how you hurt me, ba - by, but you don't care. —
Ev - er since you knew your pow - er, you made me cry. —
Now I'm cry - in' and de - sert - ed, ba -
And now ev - 'ry time our love goes sour —

by, but you don't care. _____
 you won't sym - pa - thize. _____

Em

Ain't no - bod - y tell me this is love, _____
 You see these tears fall - in' down to my ears, _____

C

boy, you're im - mune to all my pain. _____
 I swear you like when I'm in pain. _____

Em

I need you to tell me this is love, _____
 I try to tell you all my fears, _____

C

Em

you don't care, but that's o - kay.
 you still don't care, that's o - kay.

G F

Well, I care. I know you don't care too much, but I still care.

Em F Dm Em F Dm G

La, la, la, la, la. Oh, I care. I know you don't care too

F Em F Dm Em F Dm

much, but I still care. La, la, la, la, la. La, la, la, la, la.

A/C# C6

Boy, may - be if you cared e - nough I would - n't have to care so

D/F# F

much. What hap - pened to our trust? Now you're just giv - in'

E/G# A

up. You used to be so in love, now you don't care no

F C/E Dm C G/B Am G

more. Ooh,

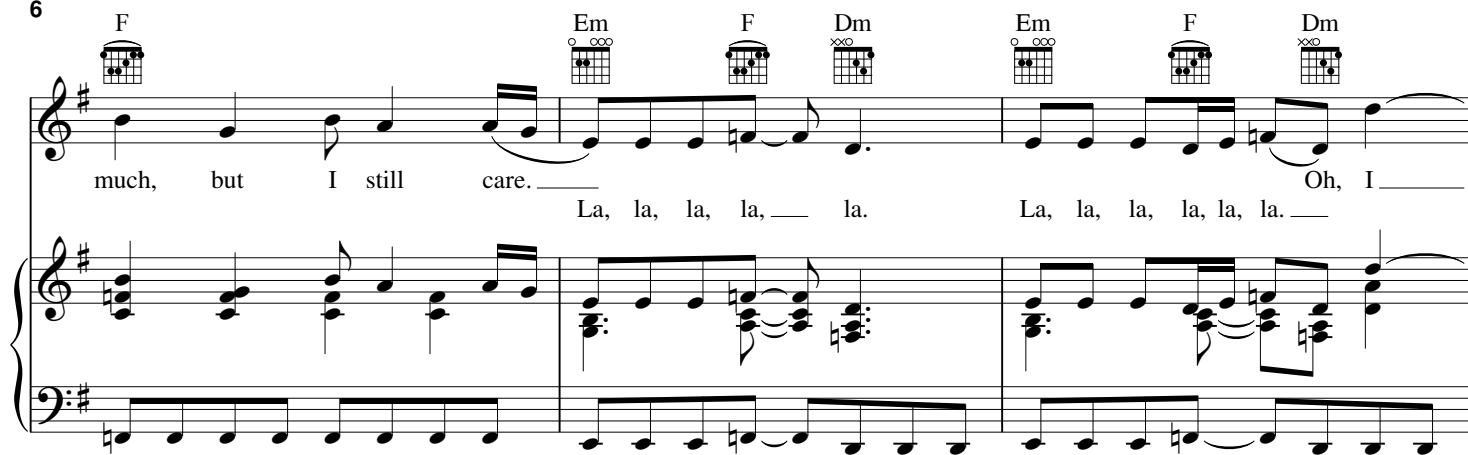
Chord diagrams: F, Em, F, Dm, Em, F, Dm, G, F, Em, F, Dm, Em, F, Dm, G.

Vocal lines: ooh, ooh, ooh, ooh, ooh, ooh, ooh, oh. Well, I care. I know you don't care too.

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment. The vocal lines are marked with "ooh," and "oh. Well, I care. I know you don't care too." The piano accompaniment features a steady bass line and a more melodic upper line. Chord diagrams are provided for the guitar part, indicating the chords to be played at various points in the score.

Chords: F, Em, F, Dm, Em, F, Dm

much, but I still care. _____ La, la, la, la, _____ la. La, la, la, la, la, la. _____ Oh, I _____



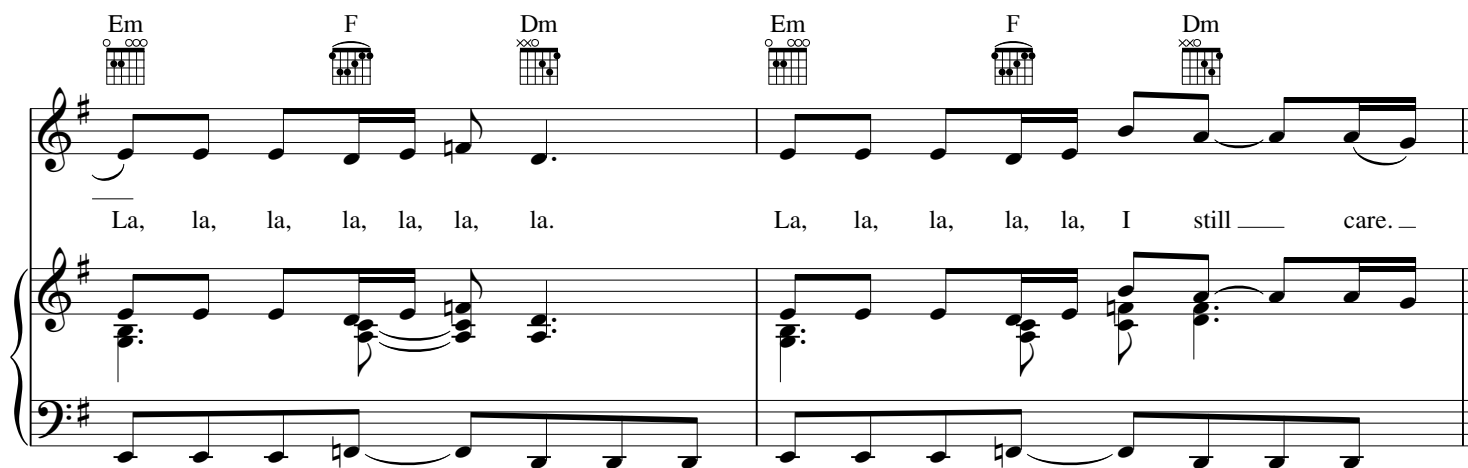
Chords: G, F

_____ care. _____ I know you don't care too much, but I still care. _____



Chords: Em, F, Dm, Em, F, Dm

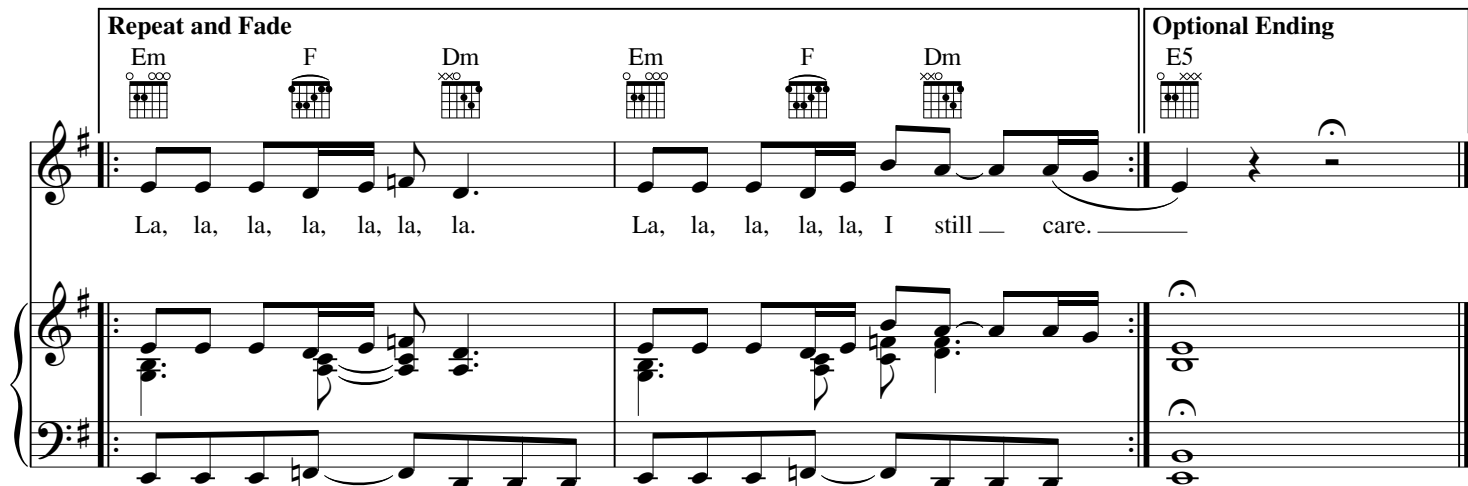
La, la, la, la, la, la, la. La, la, la, la, la, I still _____ care. _____



Repeat and Fade Chords: Em, F, Dm, Em, F, Dm

La, la, la, la, la, la, la. La, la, la, la, la, I still _____ care. _____

Optional Ending Chord: E5



I MISS YOU

1

Words and Music by BEYONCÉ KNOWLES,
FRANK OCEAN and SHEA TAYLOR

Moderate groove

Chords: B \flat , F, Dm, Am7, B \flat , F, Csus

Lyrics:

I thought that things like this get bet - ter with time, but I still need you.
words don't ev - er seem to come out right, but I still mean them.

Why is that?
Why is that?

You're the on - ly im - age in my mind,
It hurts my pride to tell you how I feel,

so I still see you
but I still need to.

Why is that?

* Recorded a half step higher.

This musical score is written for guitar and piano. It features a vocal melody line with lyrics, a piano accompaniment, and guitar-specific notation including chords and fret markers.

Chords and Fret Markers:

- C:** Standard C major chord.
- Am:** A minor chord.
- Dm:** D minor chord.
- Gm7:** G minor 7 chord, with a 3rd fret marker on the B string.
- A:** A major chord, appearing in the final system.

Lyrics:

I miss you — like ev - 'ry day. — Wan - na — be
wit' you but you're — a - way. I said I
miss you, miss - ing you — in - sane, but if I — got —
wit' you, — could it feel — the same? The

The score is divided into four systems, each with a vocal line and a piano/guitar accompaniment. The piano part features a steady eighth-note bass line and a more melodic treble line. The guitar part provides harmonic support with the specified chords and fret markers.

2

A

Bb

same? It _____ don't mat - ter who _ you are, _

F

Dm

To Coda

it is so sim - ple. _ I feel it, _

Am7

Bb

but it's _ ev - 'ry - thing. No mat - ter who _ you love, _

F

Csus

it is so sim - ple. _ I feel it, _

D.S. al Coda
(Take 2nd ending)

C

but it's ___ ev - 'ry-thing. I

CODA

C

but it's ___ ev - 'ry-thing. No

Bb

mat - ter who ___ you love, _____

F

it is so sim - ple. _____

Dm

I feel it ___

C

but it's ___ ev - 'ry-thing.

Am7

Dm

Gm

C

Optional Ending

Dm

Repeat and Fade

BEST THING I NEVER HAD

1

Words and Music by BEYONCÉ KNOWLES,
LARRY GRIFFIN, JR., ANTONIO DIXON,
KENNETH EDMONDS, PATRICK SMITH,
ROBERT SHEA TAYLOR and CALEB MCCAMPBELL

Moderate groove

* Recorded a half step higher.








a time — I thought — that you did
 you're hurt, — boo - hoo. — Oh, — did you ex -








ev - 'ry - thing right. — No lies, — no wrong. — Boy, I —
 pect me to care? — You don't — de - serve — my tears. —








must - 've — been out - ta my mind. — So when I
 I guess — that's why they ain't there. — When I think that















think of the time — } that I al - most loved — you, — you showed your ass — and I,
 there was a time —

Bbm6  **Gm7** 







I saw the real — you. — Thank God, you blew — it. I thank

F/A  **Bb**  **C** 

God I dodged a bul-let. I'm so o - ver you; — so, ba-by, good look-in' out. — I want-ed you bad, —

F  **Bb**  **Dm**  **C**  **F**  **Bb** 

— I'm so through with that. — 'Cause hon-est - ly, you — turned out to be — the —

Dm  **C**  **F**  **Bb**  **Dm**  **C** 

(best thing I nev - er had.) — You — turned out to be — the — (best thing I nev - er had.) —
 { And I'm —
 And I'll —










— gon' al - ways be — the — (best thing you'll nev - er have.) — }
 — nev - er — be — the — (best thing you nev - er had.) — } I bet it

1





sucks to be you — right now. So sad, —

2

sucks to be you — right now. I know you want me back.

It's time to face the facts that I'm the one that's got a - way. 3

Bm7^b5 **B^b**

Lord knows _ that it would take _____ an - oth - er place, _____ an - oth - er time, _____ an - oth - er

F/A **Gm7** **F/A**





world, _____ an - oth - er life. _____ Thank God, I found the good in good - bye. _

B^b **F** **B^b**





_____ I used to want you so _____ bad, _____ I'm so through with that. _

Dm **C** **F** **B^b**




_____ 'Cause hon - est - ly, you _____ turned out to be _____ the _____

(best thing I nev - er had.) _____
 You _____ turned out to be _____ the _____


(best thing I nev - er had.) _____
 { And I _____ will al - ways be _____ the _____ }
 { And I _____ will nev - er be _____ the _____ }







(best thing you nev - er had.) _____ I used to want you so bad, _










I bet it sucks to be you _____ right now. _____











What goes a - round comes back a - round.
Bet it

sucks to be you — right What goes a - round comes back a - round.
Bet it sucks to be you — right What now.



goes a - round comes back a - round.
Bet it sucks to be you — right now. —

PARTY

1

Words and Music by BEYONCÉ KNOWLES,
KANYE WEST, ANDRE BENJAMIN,
JEFF BHASKER, RICKY WALTERS,
DEXTER MILLS and DOUGLAS DAVIS

Slow Hip-Hop groove



Rap 1: (See additional lyrics)

Cm7 Dm7 Cm7 Dm7

F7sus G9sus

I may be young but I'm rea - dy _____ to give _____

Cm9 Dm7 Cm7 Dm7

you all my love.

F7sus G9sus

I told my girls you can get it. Don't slow

Cm9 Dm7 Cm7 Dm7

it down, just let it go. So in

F7sus G9sus

love, I'll give it all a - way.

Cm9 **Dm7** **Cm7** **Dm7**

Just don't tell no - bod - y to - mor - row. So to -

F7sus **G9sus**

night I'll do it ev - 'ry way. Speak - ers

Cm9 **Dm7** **Cm7** **Dm7**

knock - in' 'til the morn - in' light. 'Cause we like to par - ty, —

F7sus **G9sus**

eh, eh, eh, eh,

Cm9 **Dm7** **Cm7** **Dm7**

eh, — eh. — 'Cause we like to par - ty, —

F7sus **G9sus**

eh, — eh, — eh, — eh, —

Cm9 **Dm7** **Cm7** **Dm7** **To Coda**

eh, — eh. — 'Cause we like to par - ty.

F7sus **G9sus**

Your touch is driv - in' me cra - zy. — I can't —

Cm9 **Dm7**

ex - plain — the way — I feel. —

Sheet music for the first system, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes a bass line with a key signature change to one sharp (F#) in the second measure.

F7sus **G9sus**

Top down with the ra - di - o on and the night be - longs - to us. — Just hold —

Sheet music for the second system, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

Cm9 **Dm7** **Cm7** **Dm7**

— me close, — don't let — me go. — So — in

Sheet music for the third system. The piano part includes a key signature change to one sharp (F#) in the second measure.

F7sus **G9sus**

love, — I don't care what they — say. — I

Sheet music for the fourth system, concluding the page. The piano part includes a key signature change to one sharp (F#) in the second measure.

Cm9 Dm7 Cm7 Dm7

don't care if they talk - in' to - mor - row. 'Cause to -

F7sus G9sus

night's the night, oh, oh, oh, oh, that I give you ev - ry - thing. Mu - sic

Cm9 Dm7 Cm7 Dm7

knock - in' 'til the morn - in' light 'cause we like to par - ty.

N.C.

Rap 2: (See additional lyrics)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system also consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The score is written in a simple, clear style, suitable for a children's songbook.

G9sus



Cm9



Dm7



Cm7



Dm7



F7sus



So _____ in love, _____ I'll

G9sus



Cm9



give it all _____ a - way. _____ Just don't tell no - bod - y to - mor -

Dm7



Cm7



Dm7



F7sus



- row. _____ 'Cause _____ to - night's the night, _____ oh, oh, oh, oh, _____ that I

give you ev - 'ry - thing. — Mu - sic knock - in' 'til the morn - in' light —

'cause we like to par - ty, —

Rap 3: (See additional lyrics)

Additional Lyrics

Rap 1 & 3: You a bad girl and your friend's bad too, ooh.
 Oh, you got the swag sauce, you drippin' swag goo.
 You a bad girl and your friend's bad too, ooh.
 Oh, you got the swag sauce, you dripping swag goo, ooh.

Rap 2: Set the scene, 3000 degrees, Ain't worried 'bout them fuckin' niggas over there but they worried 'bout me.
 I got a homeboy name butter and another homeboy, that nigga name cheese.
 Fuck with me, baby, I'll make it milk 'til it drip down your knees. Spit that shit for real o, brain real o.
 Kiddo says he looks up to me; this just makes me feel old. Never thought that we could become someone else's hero.
 Man, we were just in the food court eating our gyros. Yesterday that's the way. Every single morning I try to pray.
 Grandmom and them they never forgot. Nothing else really mean nothing to me. I ain't stunting to be. Talking to me?
 Girl, why you fucking with me? Move on, ain't nothing to see. Shhh, always something to song.
 I'm the raw off the rip. 'Cause of him all of them will remember the min that they fell in love with rap.
 Black like having your cousin back. Blue like when that rent is due. Cream like when I'm loving you. Yeeaaaah!

RATHER DIE YOUNG

1

Words and Music by BEYONCÉ KNOWLES,
JEFF BHASKER and LUKE STEELE

Slow R&B

B♭maj7 *E♭m11/B♭*

*  

Boy, you'll be the death of me.

mp

A♭maj13♭5 *A♭7sus* *A♭7*

You're my James — Dean. ——— You make me feel like I'm sev - en - teen. ——— You

B♭maj7 *E♭m11/B♭*

drive too fast, ——— you smoke too much ——— but

* Recorded a half step higher.

Amaj13b5

Ab7sus

Ab7

that don't mean a thing _____ 'cause I'm ad - dict - ed to the rush. _ 'Cause I'd

Musical score for the song "I'd rather die young than live my life without you." The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score consists of two systems. The first system contains the first line of the vocal melody and the corresponding piano accompaniment. The second system contains the second line of the vocal melody and the corresponding piano accompaniment. The lyrics are: "I'd rather die young than live my life without you. I'd rather not live at".

The score includes guitar chord diagrams for the following chords: E♭maj7, Dm7, Cm7, B♭maj7, Cm7, Dm7, and E♭maj7. The lyrics are: "I'd rather die young than live my life without you. I'd rather not live at".

Musical score for the song "I'd rather die young than live my life without you." The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is in the voice part, and the piano accompaniment is in the piano part. The lyrics are: "I'd rather die young than live my life without you. I'd rather not live at".

The score includes guitar chord diagrams for the following chords: E♭maj7, Dm7, Cm7, B♭maj7, Cm7, Dm7, and E♭maj7. The piano accompaniment features a steady bass line and chords that support the melody.

Fm7 Gbmaj7 Fm7 Ebm7

all than live my life with - out you.

Bbmaj7 Ebm11/Bb

You know I've been in love be - fore, you're the

Amaj13b5 Ab7sus Ab7

first one I ev - er seen that burns like gas - o - line. So

Bbmaj7 Ebm11/Bb

light a match, turn off the lights. I'm

Amaj13b5 Ab7sus Ab7

Ebmaj7 Dm7 Cm7 Bbmaj7 Cm7 Dm7 Ebmaj7

Fm7 Gbmaj7 Fm7 Ebm7

Ebmaj7 Dm7 Cm7 Bbmaj7 Cm7 Dm7 Ebmaj7

Fm7 Gbmaj7 Fm7 Ebm7 To Coda

all than live my life with - out you.

Fm7 Gm7 Dm7 Gm7






What I'm tell-ing you, I'm giv-ing you my life, it's in your hands. And what I'm gon -

Ebm7 Fm7 Ab/Bb Cm7








na do is be a wom-an and you can be a man. And I wan -

Fm7 Gm7 Dm7 Gm7








- na say no-bod-y un-der-stands what we been through. I'd rath-er give up









ev - 'ry - thing than to live my, live my life with -

out _____ you. _____

Oh, ooh. _____ Ooh, ooh. _____

Oh, ooh. _____

D.S. al Coda

'Cause I'd

CODA \emptyset $E\flat maj7$ $Dm7$ $Cm7$

$B\flat maj7$ $Cm7$ $Dm7$ $E\flat maj7$ $Fm7$ $G\flat maj7$ $Fm7$ $E\flat m7$

$E\flat maj7$ $Dm7$ $Cm7$ $B\flat maj7$ $Cm7$ $Dm7$ $E\flat maj7$

$Fm7$ $G\flat maj7$ $Fm7$ $E\flat m7$ F

START OVER

1

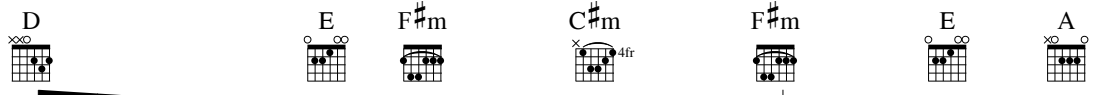
Words and Music by BEYONCÉ KNOWLES,
ESTHER DEAN and SHEA TAYLOR

Moderate R&B Ballad


Chords: F#m, E, A, D, F#m, C#m, F#m, E, A, D, F#m, C#m, F#m, E, A, D, E, F#m, C#m, F#m, E, A, D, E, F#m, C#m, F#m, E, A.

Lyrics:

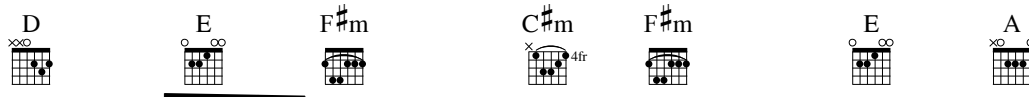
I feel weak, see that
I can see that
we've been here be - fore. _ 'Cause I feel we
we're not hap - py here. _ So why would we keep pre -
keep go - ing back and forth. _ May - be it's o - ver, _
tend - ing when there's noth - ing there. _ May - be you like it, _




may - be we're through. But I hon - est - ly can say, _____
 well, _____ I don't. And may - be you'll set - tle, _____










I still love you. } May-be we reached the moun - tain peak and there's
 well, I won't. }









no more left to climb. _____ And may-be we lost the ma - gic piece and we're










both too blind to find. _____ Let's start o - ver, _____




let's give love — their wings. Let's start — o — ver, — and stop




fight-ing 'bout the same — old thing. Let's start — o — ver, — we can't








let — our — good — love — die. — May — be we — can — start — all o — ver, —

1   

give love an - oth - er life.

2   

give — love an - oth - er life.

I know that this will hurt — you, — I know you'll cry.























I know I called you self-ish, but that's a lie. I feel I know what's best

for — us. Let's —

— start o - ver, — and









let's give love — their wings. Let's start — o — ver, — I'm tired of








fight - ing 'bout the same old things. Let's — start o — ver, — yeah. — We both









know — that this love — won't — die. — May - be we — can start all o - ver —





and give love an - oth - er life. —

LOVE ON TOP

1

Words and Music by BEYONCÉ KNOWLES,
TERIUS NASH and SHEA TAYLOR

Funk Shuffle (♩ = $\frac{3}{4}$)

Chord diagrams: Cmaj7, F#7#11, Fmaj7, F/G, Fm/Ab, G7sus

Ba ba ba da ____ ba ba ba da ____ ba ba ba da ____

ba ba ba da ____ ba ba ba. Bring the beat in.

Hon - ey,

Cmaj7 **F#7#11**

hon - ey, I can see the stars all the way from here, —

Fmaj7 **Abmaj7** **F/G**

— can't you see — the glow — on the win -

Cmaj7 **F#7#11**

dow pane? I can feel the sun when - ev - er you're near, —

Fmaj7 **F/G**

— ev - 'ry time you touch me, I just melt a - way. Now

Dm **G** **G/F** **Em**

ev - 'ry - bod - y asks me why I'm smil - ing out from ear to ear. _____ But I know, -

A7b9 **Dm**

_____ oh, _____ noth - ing's per - fect, but it's worth it

F/G **G** **G/F** **Em**

af - ter fight - ing through my _____ fears, _____ and fi - nal - ly you

N.C. **F/G** **C**

put me first. Ba - by, it's you, you're _____ the one I

love, you're the one I need, you're the on - ly one I

see. Come on, ba - by, it's you, you're the one that gives your

all, you're the one I can al - ways call. When I need, you make ev - 'ry - thing

stop, fi - nal - ly, you put my love on top. Ooh! Come on, -




— ba - by, you put my love on top, top, top, top, top. —




— You put my love on top. Ooh, — come —




— on ba - by, you put my love — on top, top, top, top,

To Coda 





top, put my love on top, — my love on top. —
 Come on, ba - by, — I can feel the

F#7#11

Fmaj7

wind whip - ping past my face as we dance -

Abmaj7

F/G

Cmaj7

F#7#11

the night a - way. And boy, your lips taste like a night of cham -

Fmaj7

F/G

D.S. al Coda

pagne as I kiss you a - gain and a - gain and a - gain and a - gain. Now,

CODA

Abmaj7

G7sus

Db

top, put my love on top, my love on top. Ba - by, it's you, you're the one I

G7#11 Gb

love, you're the one I need, you're the on - ly thing I

Gb/Ab Db

see. Come on, ba - by, it's you. You're the one that gives your

G7#11 Gb

all, you're the one that al - ways calls. When I need you ba - by, ev - ry - thing

Amaj7 Gb/Ab D

stops, fi - nal - ly, you put my love on top. Ba - by, you're the one that I




love, ba - by, you're all I need. You're the on - ly one I




see, come on, ba - by, it's you. You're the one that gives your




all, you're the one I al - ways call. When I need you, ev - 'ry - thing





stops, fi - nal - ly, you put my love on top. Ba - by, 'cause you're the one that I

love, ba - by, you're the one that I need. You're the on - ly one I

see, ba - by, ba - by, it's you. You're the one that gives your

all, you're the one I al - ways call. When I need you, ev - 'ry - thing

stops, fi - nal - ly, you put my love on top. Ba - by, 'cause you're the one that I

A7#11  **A^b** 

A^b/B^b  **E^b** 

A7#11  **A^b** 

C^bmaj7  **A^b/B^b**  **E** 

A \sharp 7 \sharp 11

A



love, ba - by, you're the one that I need. You're the on - ly one I

A/B



E



see, ba - by, ba - by, it's you. You're the one that gives your

A \sharp 7 \sharp 11

A



all, you're the one I al - ways call. When I need you, ev - 'ry - thing

Cmaj7



A/B



E



stops, fi - nal - ly, you put my love on top.

COUNTDOWN

1

Words and Music by BEYONCÉ KNOWLES,
CAINON LAMB, JULIE FROST, MICHAEL BIVINS,
ESTHER DEAN, TERIUS NASH, SHEA TAYLOR,
NATHAN MORRIS and WANYA MORRIS

Moderate Electro-Pop

N.C.

Boy. Oh, kill - ing me soft -

ly, and I'm still fall - ing, still the one I

need, I'll al - ways be with you. Oh, you got me all

Chords: N.C., Dm, Gm, F, C/E, Dm, Gm, F, C/E, Dm, Dm, Gm, F

Dynamics: mf

© 2011 EMI APRIL MUSIC INC., B-DAY PUBLISHING, CAINON'S LAND MUSIC PUBLISHING, TOTALLY FAMOUS MUSIC, UNIVERSAL MUSIC CORP., BIV TEN PUBLISHING, PEERMUSIC III, LTD., DAT DAMN DEAN MUSIC, 2412 LLC, 2082 MUSIC PUBLISHING, DLJ SONGS and MIKE TEN PUBLISHING, INC.
All Rights for B-DAY PUBLISHING, CAINON'S LAND MUSIC PUBLISHING and TOTALLY FAMOUS MUSIC Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for BIV TEN PUBLISHING Controlled and Administered by UNIVERSAL MUSIC CORP.
All Rights for DAT DAMN DEAN MUSIC and 2412 LLC Administered by PEERMUSIC III, LTD.
All Rights for 2082 MUSIC PUBLISHING Administered by WB MUSIC CORP.
All Rights Reserved International Copyright Secured Used by Permission
- contains sample of "Uhh Ahh"

C/E Dm Gm F

gone, don't ev - er let me go. Say it real loud if you

C/E Dm Em7 E♭m7 N.C. N.C.

fly, if you leave me you're out of your mind. _
My ba - by is a ten, we dressed up to the nines. He pick me up in

Dm7 D♭m7 Cm7 Bm7

N.C. N.C. N.C. N.C.

eight, make me feel so luck - y sev - en. He kiss me in his six, we be mak - ing love in five. Still the one I go to,

To Coda

B♭m7 Am7 A♭m7

N.C. N.C.

four, I'm try'n' to make us three from that two, still the one. There's ups and downs in this love. _

Got a lot to — learn in this love. — Through the good and the bad, still got love. —

De - di - cat - ed to the one I love. Still love the way he talks, still love the way I sing, still

love the way he rock them black dia-monds in that chain. Still all up on each oth - er, ain't a damn thing change. My

girls can't tell me noth - ing, I'm gone in the brain. I'm all up un - der him like it's cold, win - ter time.

C/E Dm Gm F

All up in the kitch-en in my heels, _ din-ner time. Do what-ev - er that it takes, he got a win-ner's mind.

C/E Dm F

Give it all _ to him and meet him at the fin-ish line. Me and my boo in my boo coupe rid-ing.

All up in that black with his chick right be-side him. La-dies, if you love your man, show him you're the fly - est.

1 2 D.S. al Coda

Grind up on it, girl, show him how you ride it. Grind up on it, girl, show him how you ride it.

CODA

Dm

Gm

F

one.
Yep, I put it on him, it ain't noth - ing that I can't do.

C/E

Dm

Yep, I buy my own, if he de - serves it, buy his shit too.

Gm

F

All up in the store, shor - ty, trick - ing if I want to.

C/E

Dm

N.C.

All up in the store, shor - ty, fly ___ as we want to.

Damn, I think I love that boy, do an - y - thing for that boy. Ooh, ___ ooh, ___ ooh, ___ ooh. ___

The first system of the musical score. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a rhythmic pattern in the right hand and a simple bass line in the left hand.

Now I'll nev - er be the same with you and me un - til the end. Me and my boo in my boo coupe rid - ing.

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment includes a chord symbol 'F' above the staff. The bass line in the left hand has some rests.

All up in that black with his chick right be-side him. La-dies, if you love your man, show him you're the fly - est.

The third system of the musical score. The vocal line and piano accompaniment continue with the same rhythmic and melodic motifs.

Grind up on it, girl, show him how you ride it. Me and my boo and my boo lip lock-ing,





The fourth system of the musical score. The vocal line and piano accompaniment conclude the phrase with the same musical style.

all up in the back 'cause the chicks keep flock-ing. All that gos-sip in ten years, stop it.

Lon - don, speed it up, Hous - ton, rock it. Oh, _____ kill - ing me soft -

- ly, _____ and I'm still fal - ing, _____ still the one I

need, I'll al-ways be with you. _____ Oh, _____ you got me all _____








— gone, — don't ev - er let — me go. — Say it real loud if you








 N.C.
 
 N.C.

fly, if you leave me you're out of your mind. —
 My ba - by is a ten, we dressed up to the nines. He pick me up in


 N.C.
 
 N.C.
 
 N.C.
 
 N.C.

eight, make me feel so luck - y sev-en. He kiss me in his six, we be mak-ing love in five. Still the one I go to,


 N.C.
 



four, I'm try'n' to make us three from that two, still the one.

END OF TIME

1

Words and Music by BEYONCÉ KNOWLES,
DAVE TAYLOR, THOMAS WESLEY PENTZ,
SHEA TAYLOR and TERIUS NASH

Moderately

Chord diagrams for guitar:

- E:
- F#m:
- D:
- E/A:
- E/F#:
- F#m:
- D/E:
- E/F#:
- E:
- F#m/B:
- D:
- E/A:
- E/F#:
- F#m:
- D/E:
- E:

Lyrics:

Come, take my hand, I won't let you go. I'll be your friend,
I will love you so deep - ly. I will be the one to kiss you — at night.
I will — love you 'til the end of time. I'll be your ba - by and I

prom - ise not to let you go. Love you like cra - zy, now say you'll nev - er let me go.

Say you'll nev - er let me go, say, say you'll nev - er let me go. Say you'll nev - er let me go, say,

say you'll nev - er let me go. Take you a - way from —

here. — It's noth - ing — be-tween us — but space and —

D/F#

time. _____ I'll be your own lit - tle star that be shin-ing you up — or your

E7

E

F#m

own lit - tle u - ni - verse mak - ing your girl. — Come, take my hand,

D

E/A

E/F#

F#m

D/E

E/F#

I won't let you go. I'll be your friend, I will love you so deep - ly.

E

F#m/B

D

E/A

E/F#

F#m

I will be the one to kiss you — at night. I will — love you 'til the

D/E E

end of time. I'll be your ba - by and I prom - ise not to let you go.

Love you like cra - zy, now say you'll nev - er let me go. Say you'll nev - er let me go, say,

To Coda Φ

say you'll nev - er let me go. Say you'll nev - er let me go, say,





say you'll nev - er let me go. Ba - by, come on, get up on it, show me how you real - ly want it.

I want to be the one to love you, ba-by, let's go. Whoa, _____


whoa. _____ I want to provide this loving that you're giving, I ain't front-ing

in this love but can you let me love you from your head to toe. Whoa, _____



whoa. _____ Boy, come to me, _____

let me turn your rain in - to sun.



You don't have to wor - ry, ba - by, I prom - ise I'll set your heart free.

Let my love in - to your soul, you go, I go, we go, that's all she wrote.

Say you'll, say, say, say you'll nev - nev - er. Say you'll, say, say, say you'll nev - nev - er.

Say you'll, say, say, — say — you'll nev - nev - er. Say you'll, say, say, — say — you'll nev - nev - er.
Can't you — see, —

babe? I just want to

love you. Can't you feel

me, babe? I just want to

Em

Bm/E

be with you, I just want to

C/E

Bm/E

live for you. I'll nev - er let you go,

D.S. al Coda

C/E

D

C/D

free your love to me.

CODA

Φ

Say you'll nev - er let me go, say, say you'll nev - er let me go.

RUN THE WORLD

(Girls)

1

Words and Music by BEYONCÉ KNOWLES,
DAVE TAYLOR, THOMAS WESLEY PENTZ,
NICK VAN DE WALL, ADIDJA PALMER
and TERIUS NASH

Electro Pop

N.C.



Girls, we run this moth - er, yeah. Girls, we

run this moth - er, yeah. run this moth - er, girls. Who run the world? _ Girls, girls. Who

run the world? _ Girls, girls. Who run the world? _ Girls, girls. Who run the world? _ Girls, girls. Who

mf

run this moth - er? Girls! Who run this moth - er? Girls! Who run this moth - er? Girls! Who

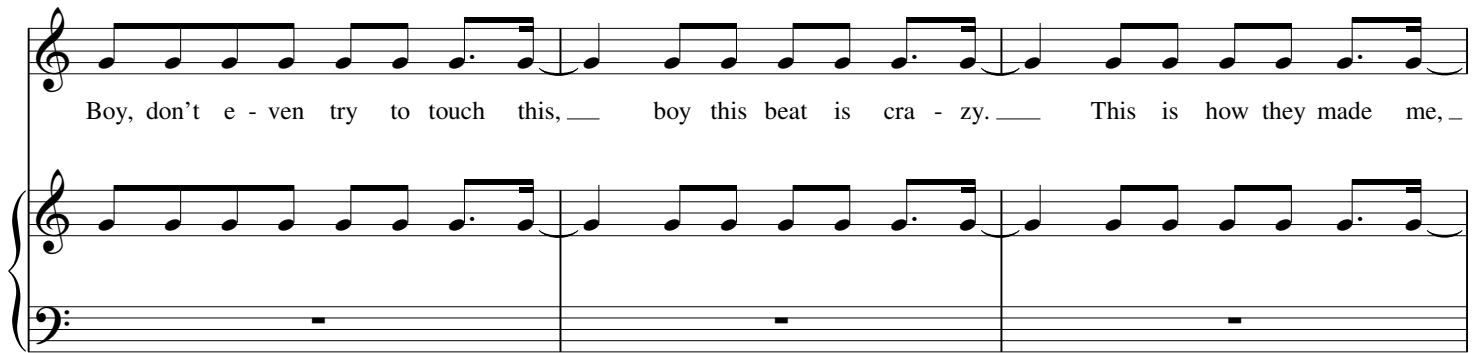
run this moth - er? Girls! Who run the world? _ Girls, girls. Who run the world? — Girls, girls. Who

run the world? — Girls, girls. Who run the world? — { Girls, girls. It's
Girls, girls.

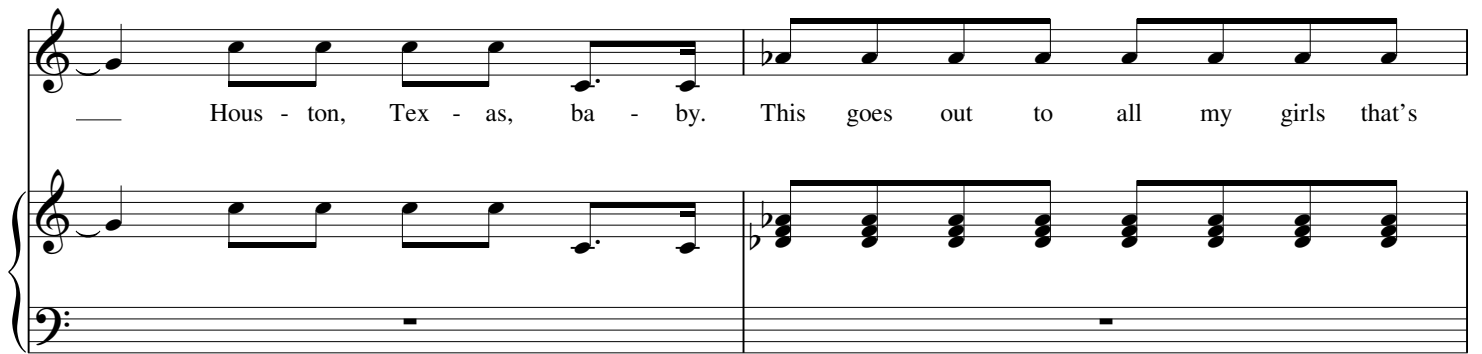
Some of them men think they freak this like we do but, no, they don't.
hot up in here, D. J. don't be scared to run this, run this back. I'm

To Coda 


Make your check come at the neck, dis - re - spect us, no, they won't.
 rep-ping for the girls who tak - ing o - ver the world, help me raise a glass for the col - lege grads.



Boy, don't e - ven try to touch this, — boy this beat is cra - zy. — This is how they made me, —



— Hous - ton, Tex - as, ba - by. This goes out to all my girls that's



in the club rock - ing the lat - est. Who will buy it for them -


selves and get more mo - ney lat - er. I think I need a bar - ber, _

none of these nig - gas can fade me. I'm so good with this, I re -

mind you, I'm so hood with this. Boy, I'm just play - ing, come here, ba -

by, hope you still like me, F. you, pay me. My per -

A^b



sua - sion can build a na - tion,



end - less pow - er, with our love we can de -

N.C.

vo - ur. You'll do an - y - thing for

D.S. al Coda

me. Who run the world? Girls, girls. Who

CODA

An - y - one roll - ing, I'll let you know what time it is, check.

The first system of the CODA section features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

You can't hold me, I work my nine - to - five and I cut my check. This goes out to all the wom - en

The second system continues the vocal melody and piano accompaniment. The vocal line includes a quarter rest before the first note. The piano accompaniment maintains the same harmonic structure.

get - ting it in, get on your grind. To oth - er men that res - pect what I do, please ac - cept my shine.

The third system continues the vocal melody and piano accompaniment. The vocal line includes a quarter rest before the first note. The piano accompaniment maintains the same harmonic structure.

Boy, I know you love it, how we're smart e - nough to make these mil - lions,

The fourth system continues the vocal melody and piano accompaniment. The vocal line includes a quarter rest before the first note. The piano accompaniment maintains the same harmonic structure.

strong e - nough to bear the chil - dren, chil - dren, then get back to busi - ness.

See, you bet - ter not play me, don't come here ba -

by. Hope you still like me, F. you, pay me. My per -

sua - sion can build a na - tion,

Ab 4fr

C/G

end - less pow - er, with our love we can de -

N.C.

vo - ur. You'll do an - y - thing for

me. Who run the world? - Girls, girls. Who run the world? - Girls, girls. Who

run the world? - Girls, girls. Who run the world? - Girls, girls. Who run the world? - Girls, girls. Who

run this moth - er? Girls! Who run this moth - er? Girls! Who run this moth - er? Girls! Who

run this moth - er? Girls! Who run the world? — Girls, girls. Who run the world? — Girls, girls. Who

run the world? — Girls, girls. Who run the world? — Girls! Who are we? — What we run? —

Ab

— The world! — Who run this moth - er? Who are we? —

C/G

Ab  4fr

C/G 



What we run? — The world! — Who



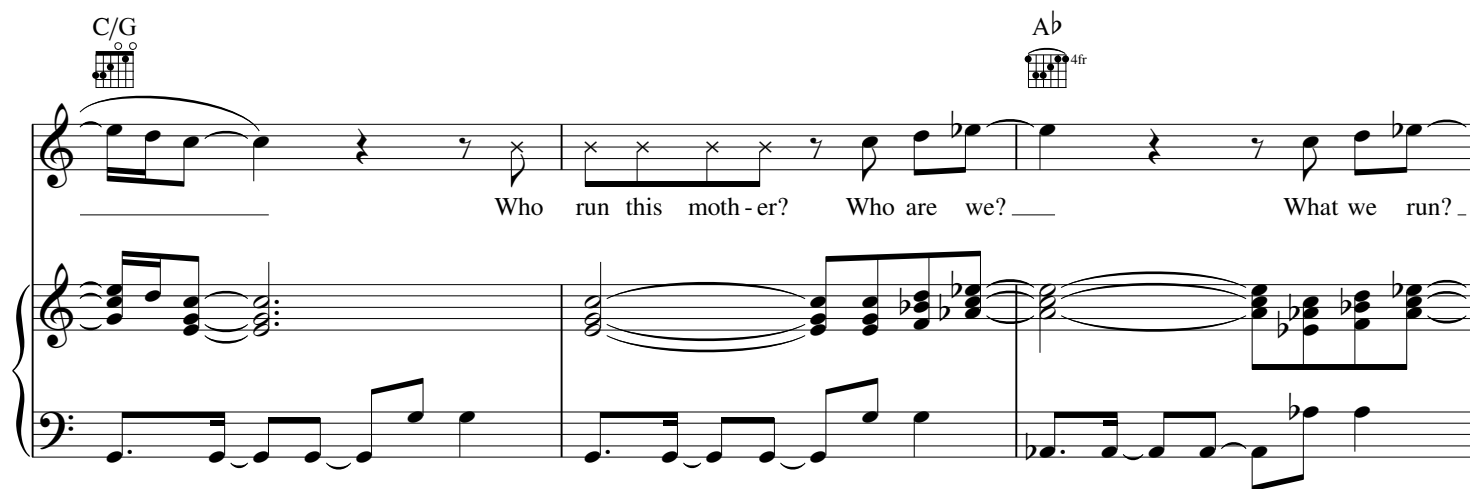
Ab  4fr


run this moth-er? Who are we? — What we run? — We run the world! _



C/G  Ab  4fr

Who run this moth-er? Who are we? — What we run? _



C/G  N.C.

We run the world! — Who run the world? — Girls, girls.

