

HAUNTED

Words and Music by BEYONCÉ KNOWLES
and BOOTS

Half-time feel $\text{♩} = 73$

The Rose Tree

120

mp

With pedal

F

G⁶

The musical score for "The Rap" consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each lasting 4 bars, for a total of 16 bars. The first measure contains the lyrics "The Rap" and "The Rap". The second measure contains the lyrics "The Rap" and "The Rap". The third measure contains the lyrics "The Rap" and "The Rap". The fourth measure contains the lyrics "The Rap" and "The Rap". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a bass line that includes a walking bass pattern. The vocal line is a simple melody that follows the lyrics. The score is marked with a repeat sign at the beginning and end of each 4-measure section.

Instrumentation: Vocal (Soprano), Piano (Grand Staff)

Key Signature: B-flat major (one flat)

Time Signature: 4/4

Lyrics:

The Rap
The Rap
The Rap
The Rap

Performance Instructions:

Rap (See Additional Lyrics)

Play 4 times

* Recorded a half step lower.

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Rap continues



N.C.

Rap ends

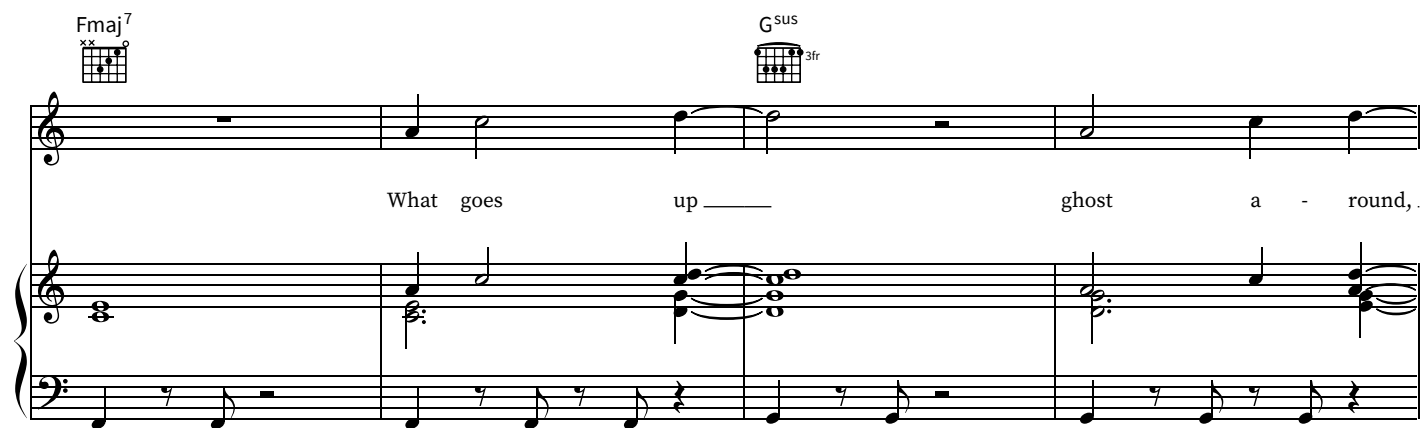
What goes up _____ ghost a - round, .



Am⁷⁽⁴⁾ C⁶₉

ghost a - round. _____

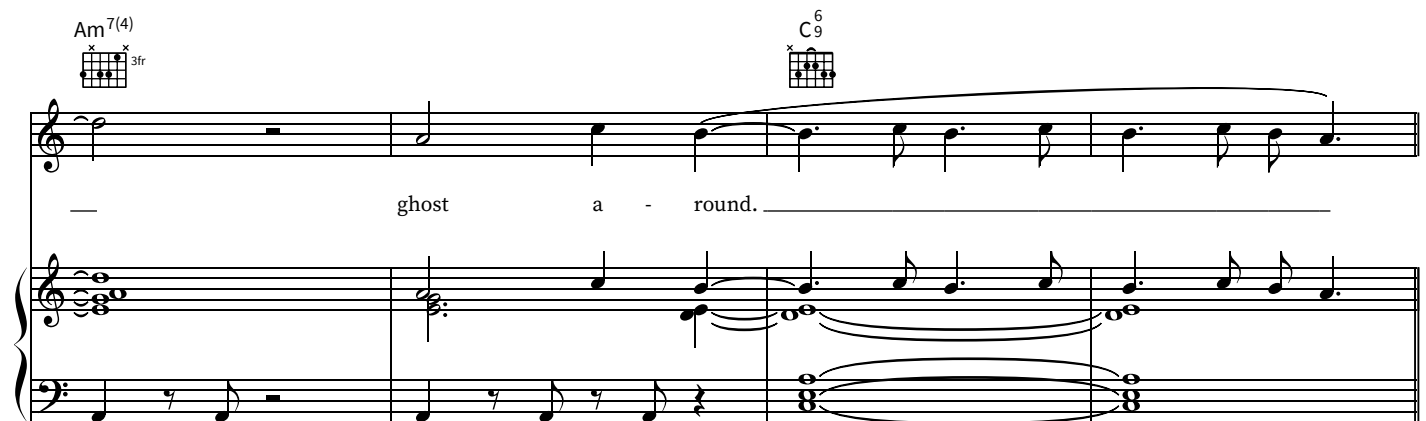
Fmaj⁷  **G^{sus}** 


What goes up ——— ghost a - round,



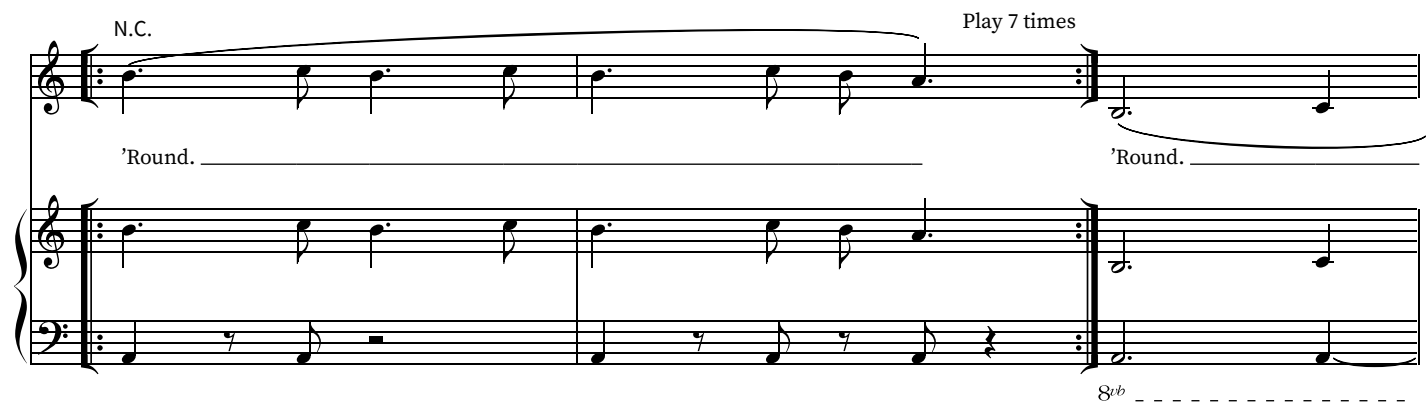
Am⁷⁽⁴⁾  **C⁶₉** 

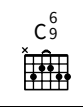
— ghost a - round. ———



N.C.  **Play 7 times**

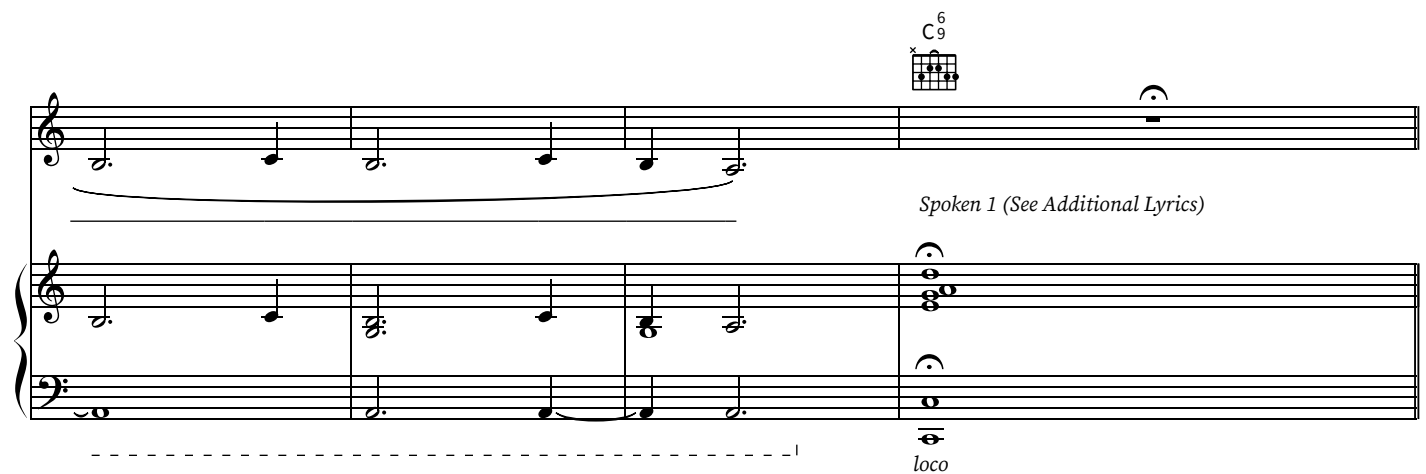
'Round. ——— 'Round. ———



C⁶₉ 

Spoken 1 (See Additional Lyrics)

loco



Slower $\text{♩} = 62$ Am⁷⁽⁴⁾

N.C.

It's what you do, _____ it's what you see; —

Fmaj¹³

— I know if I'm haunt - ing you, — you must —

Am⁷⁽⁴⁾

— be haunt - ing me. — It's where we go, —

— it's where we'll be. —

Fmaj¹³

I know if I'm on - to you. ___ I'm on - to you, ___

 The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "I know if I'm on - to you. ___ I'm on - to you, ___". The piano accompaniment is in grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic line in the left hand.
B \flat ^{#4}Am⁷⁽⁴⁾

on - to you. ___ You must ___ be on - to me. ___

 The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line contains the lyrics "on - to you. ___ You must ___ be on - to me. ___". The piano accompaniment continues with the same melodic and harmonic patterns.

My haunt - ed lungs, ___

 The third system of the musical score. The vocal line contains the lyrics "My haunt - ed lungs, ___". The piano accompaniment features a long, sustained chord in the right hand, indicated by a large oval, while the left hand continues with a melodic line.

ghost in the sheets. ___ I know if I'm

 The fourth system of the musical score. The vocal line contains the lyrics "ghost in the sheets. ___ I know if I'm". The piano accompaniment features another long, sustained chord in the right hand, indicated by a large oval, while the left hand continues with a melodic line.

Fmaj¹³Am⁷⁽⁴⁾

haunt - ing you, — you must — be haunt - ing me. —

 The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef and contains the lyrics "haunt - ing you, — you must — be haunt - ing me. —". The piano accompaniment is in the grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

My wick - ed tongue, — where will it be? —

 The second system of the musical score. The vocal line continues with the lyrics "My wick - ed tongue, — where will it be? —". The piano accompaniment features a long, sustained chord in the right hand, indicated by a large oval, while the left hand continues with eighth notes.
Fmaj¹³

— I know if I'm on - to you, — I'm on -

 The third system of the musical score. The vocal line begins with a rest followed by the lyrics "I know if I'm on - to you, — I'm on -". The piano accompaniment features a long, sustained chord in the right hand, indicated by a large oval, while the left hand continues with eighth notes.
B^b #4

- to you, — on - to you, — I'm on - to you, —

 The fourth system of the musical score. The vocal line continues with the lyrics "- to you, — on - to you, — I'm on - to you, —". The piano accompaniment features a long, sustained chord in the right hand, indicated by a large oval, while the left hand continues with eighth notes.

Fmaj¹³Am⁷⁽⁴⁾

on - to you, — you must — be on - to me. —

 The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "on - to you, — you must — be on - to me. —". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note bass line and a melody in the right hand.

The second system of the musical score, continuing the piano accompaniment from the first system. It consists of a grand staff with a steady eighth-note bass line and a melody in the right hand.

1.

Spoken 2: (See Additional Lyrics)

 The third system of the musical score. It begins with a double bar line and a repeat sign. The vocal line is empty, and the piano accompaniment continues with the same eighth-note bass line and melody.

2.

N.C.

My haunt - ed lungs, — ghost in the sheets. —
Spoken lyric ends

 The fourth system of the musical score. It begins with a double bar line and a repeat sign. The vocal line contains the lyrics "My haunt - ed lungs, — ghost in the sheets. —" and ends with "Spoken lyric ends". The piano accompaniment continues with the same eighth-note bass line and melody.

I know if I'm haunt - ing you, _ you must _ be haunt - ing me. _

My wick - ed tongue, _ where will it be? _

I know if I'm on - to you, _ you must _ be on - to me. _

Am⁷⁽⁴⁾

It's what we see; _

N.C.

I know if I'm haunt - ing you, ___ you must ___ be haunt - ing me. ___

Am⁷⁽⁴⁾

It's where we go, ___ it's where we'll be. ___

Fmaj¹³

I know if I'm on - to you. ___ I'm on -


B \flat ^{#4}

- to you, ___ on - to you. ___ I'm on - to you, ___

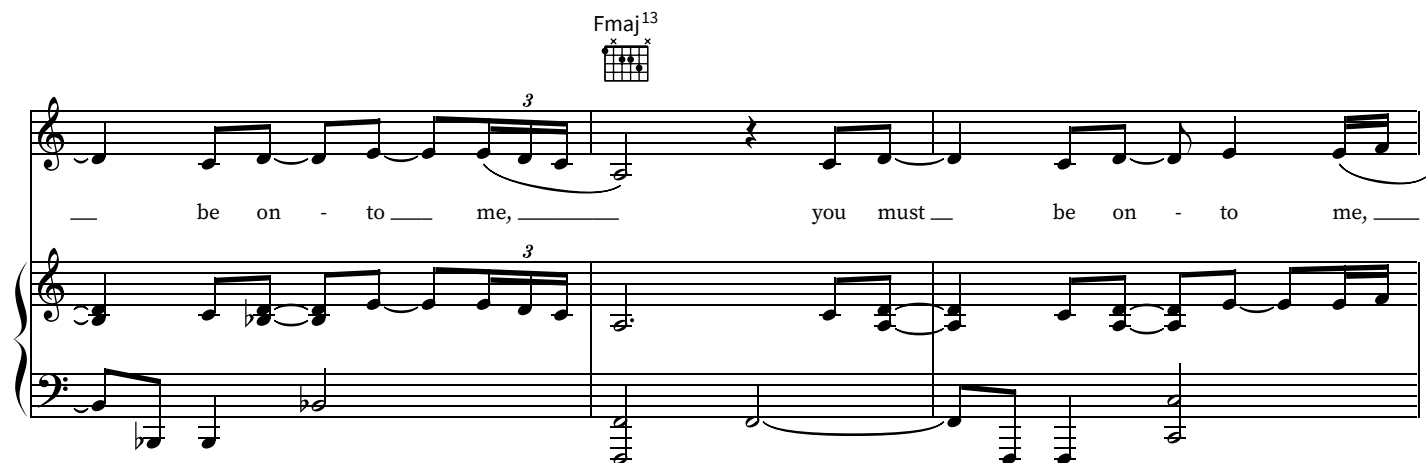
Fmaj¹³  B \flat ^{#4} 

on - to you, — you must — be on - to me, — you must —



Fmaj¹³ 

— be on - to — me, — you must — be on - to me, —



B \flat ^{#4}  Fmaj¹³ 

— you must — be on - to me. — (On - to you, — I'm on -



B \flat #4

to you, — on - to you, — I'm on - to you.) —

N.C.

Additional Lyrics

Rap: And I've been drifting off on knowledge.
 Cat-calls on cat-walks, man,
 These women getting solemn.
 I could sing a song for a Solomon or Salamander.
 We took a flight at midnight,
 And now my mind can't help but wander.
 How come?
 Spoon-fed pluralized eyes to find
 The beaches in the forest.
 When I'm looking off the edge, I preach my gut,
 And can't help ignore it.
 I'm climbing up the walls
 'Cause all this shit I hear is boring.
 All the shit I do is boring.
 All these record labels, boring.

(Rap continues:) I don't trust these record labels, I'm torn.
 All these people on the planet
 Working 9 to 5, just to stay alive,
 Then 9 to 5 just to stay alive,
 Then 9 to 5 just to stay alive,
 Then 9 to 5 just to stay alive,
 And then 9 to 5 just to stay alive,
 Then 9 to 5 just to stay alive,
 Then 9 to 5 just to stay alive.
 All the people on the planet
 Working 9 to 5 just to stay alive.
 How come?

Spoken 1: Soul not for sale.
 Probably won't make no money off this...
 Oh well.
 Reap what you sow.
 Perfection is so... Mm.

Spoken 2: You want me?
 I walk down the hallway.
 You're lucky;
 The bedroom's our runway.
 Slap me!
 I'm pinned to the doorway.
 Kiss, bite...
 Foreplay.