

BE MY BABY

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Moderately, in 2

Em⁷



E/G#



Am⁹



Cmaj⁷



B⁷(#9)



mf

Em⁷



Dm⁹



G



C



F#m⁷+5



B⁷#5



If

Em⁷



E/G#



Am⁹



Cmaj⁷



B⁷(#9)



you know how to be my lov - er, ba - by, you can be my ba - by.

Em⁷ Dm⁹ G Cmaj⁷ F#m^{7b5} B^{7b5}

Hold me close un - der the cov - ers, kiss me, boy, and drive me cra - zy.

Em⁷ E/G# Am⁹

Be my, be my, be my, — be my,

Cmaj⁷ B^{7(#9)} Em⁷ Dm⁹ G

be my ba - by. Be my, be my, be my —

Cmaj⁷ F#m^{7b5} B^{7b5} Em⁷

ba - by and drive me cra - zy. If you know how to treat me, you

E/G# Am⁹

know how to touch me, ba - by, then — you'll get your chance, — the

Cmaj⁷ B⁷(4⁹) Em⁷

chance to love — me. It's ob - vi - ous I want to — be

Dm⁹ G Cmaj⁷

in - to — you, — but it all de - pends on all — the

F#m⁷5 B⁷45 Em⁷ E/G#

things you — do. — 'Cause, babe, I prom - ise, I prom - ise, if you keep it real with me, be

Am⁹ Cmaj⁷ B⁷(#9) Em⁷

hon - est, be hon - est: you can get an - y - thing you want, that you want, babe.

Dm⁹ G Cmaj⁷ F#m⁷b⁵ B⁷4⁵

Just show me ev - 'ry - thing I need to see; I'll give you an - y - thing, - boy. - If

Em⁷ E/G# Am⁹

you know how to be my lov - er, ba - by, you can

Cmaj⁷ B⁷(#9) Em⁷ Dm⁹ G

be my ba - by. Hold me close un - der the cov - ers,

Cmaj7 F#m7b5 B7b5 Em7

kiss me, boy, and drive me cra - zy. Be my, be my,

E/G# Am9 Cmaj7 B7(49)

be my, — be my, be my ba - by.

Em7 Dm9 G Cmaj7

Be my, be my, be my — ba - by and

F#m7b5 B7b5 Em7 E/G#

drive me cra - zy. I'll give you all of my trust if you don't mess this _ up, you ain't

Am⁹ Cmaj⁷ B7(♯9)

try - in' to get ___ no oth - er girls ___ when you in the ___ club, all you

Em⁷ Dm⁹ G C

got is eyes for me, ___ I'm the on - ly girl you see. ___

B7(♯9) Em⁷ E/G♯

N.C.

So if you treat me right, just the way that I want to, oh, ba - by

Am⁹ Cmaj⁷ B7(♯9) Em⁷

boy, I prom - ise that I'll be on you, oh, oh, oh, oh, oh, oh, on ___

— you night in - to the mo - oh - oh - oh - oh - or - ning. If

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you know how to be my lov - er, ba - by, you can

be my ba - by. Hold me close un - der the cov - ers,

kiss me, boy, and drive me cra - zy. Be my, be my,



be my, — be my, be my ba - by.



Be my, be my, be my — ba - by and

To Coda ⊕



N.C.

drive me cra - zy.



F#m7b5 B7(#9) Em7 E/G#

I'll give you all of my_ trust if you don't mess this_ up, you ain't

Am9 Cmaj7 B7(#9) Em7

try-in' to get_ no oth-er girls_ when you in the club, all you got is eyes for me,_

Dm9 G C F#m7b5 N.C.

D.S. al Coda

I'm the on-ly girl you see. If

Em9 E/G# Am11 Cmaj9 B7

Em⁹ Dm⁹ G¹³ Cmaj⁷ F#m⁷ B⁷ Em⁹

The image shows a musical score for guitar. At the top, seven chord diagrams are displayed, each with its name above it: Em⁹, Dm⁹, G¹³, Cmaj⁷, F#m⁷, B⁷, and Em⁹. Below the diagrams is a piano accompaniment consisting of two staves (treble and bass clef). The treble staff contains chords and some melodic lines, while the bass staff contains a simple bass line. The score is divided into seven measures, each corresponding to one of the chords listed above. The key signature has one sharp (F#).