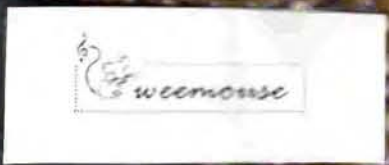
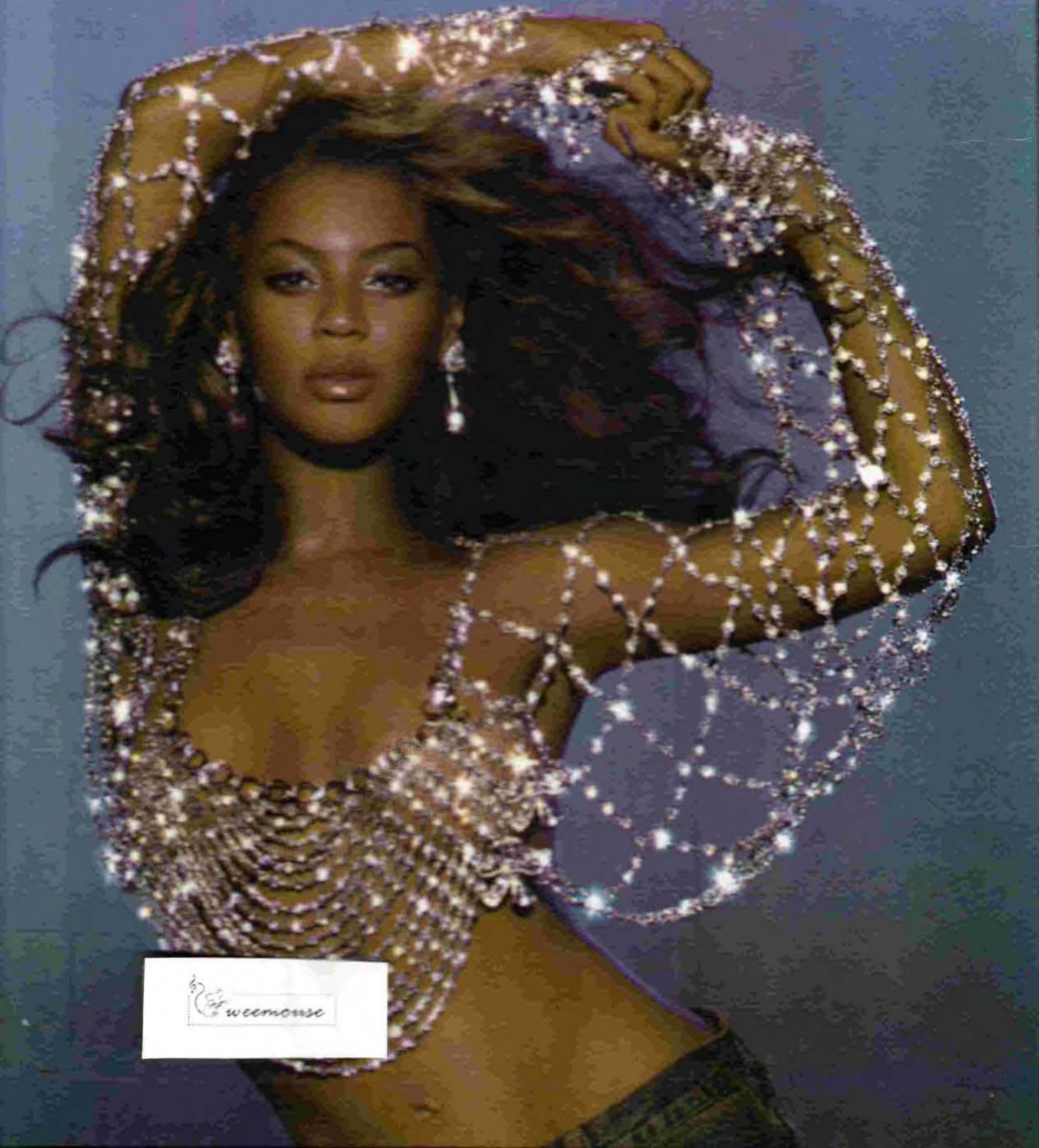


PIANO · VOCAL · CHORDS

# Beyoncé

dangerously in love



# Beyoncé

dangerously in love



[www.beyonceonles.com](http://www.beyonceonles.com)

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All Other Photography: Markus Klinko & Inbar

Album Artwork: ©2003 Sony Music Entertainment Inc.

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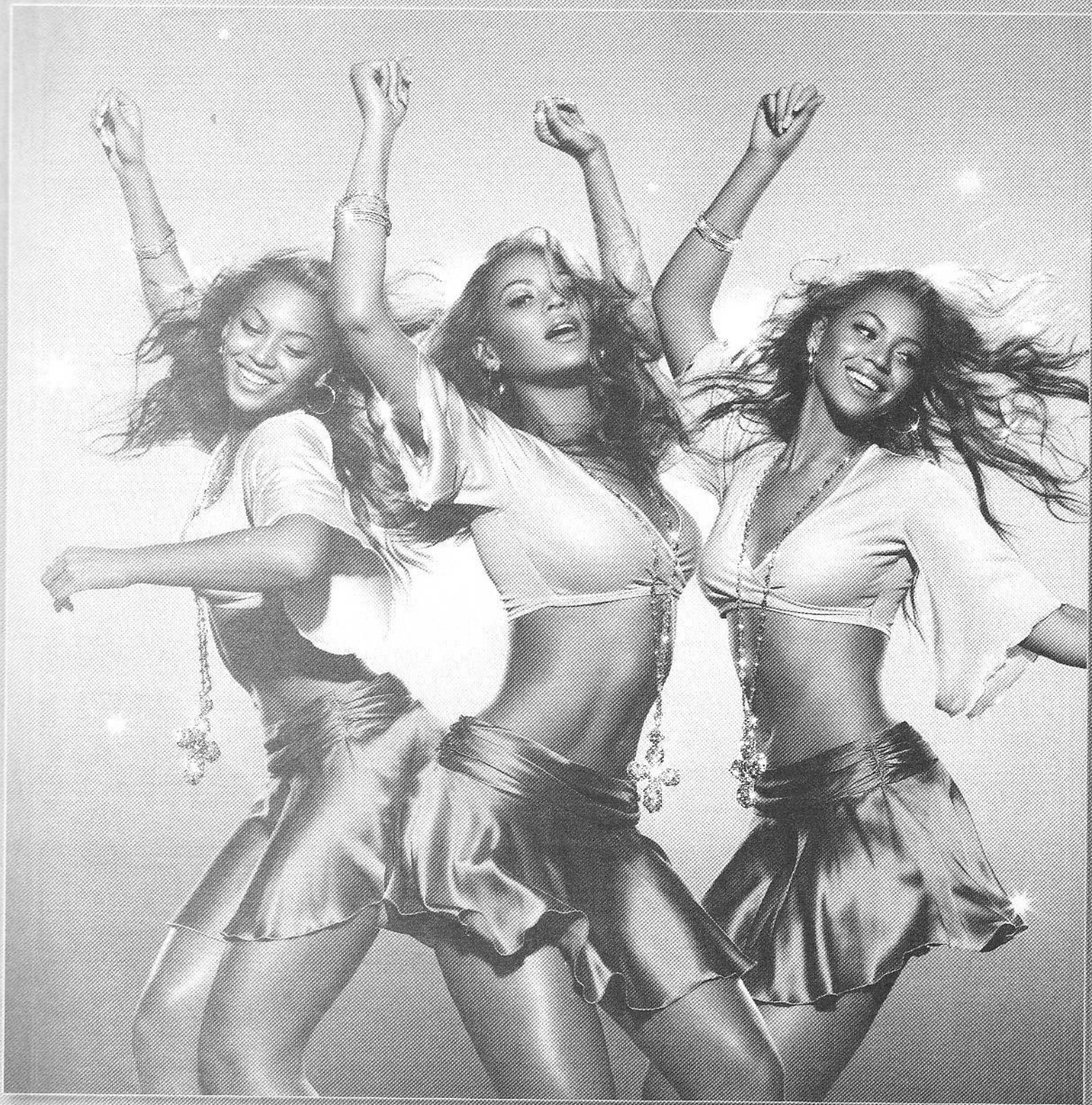




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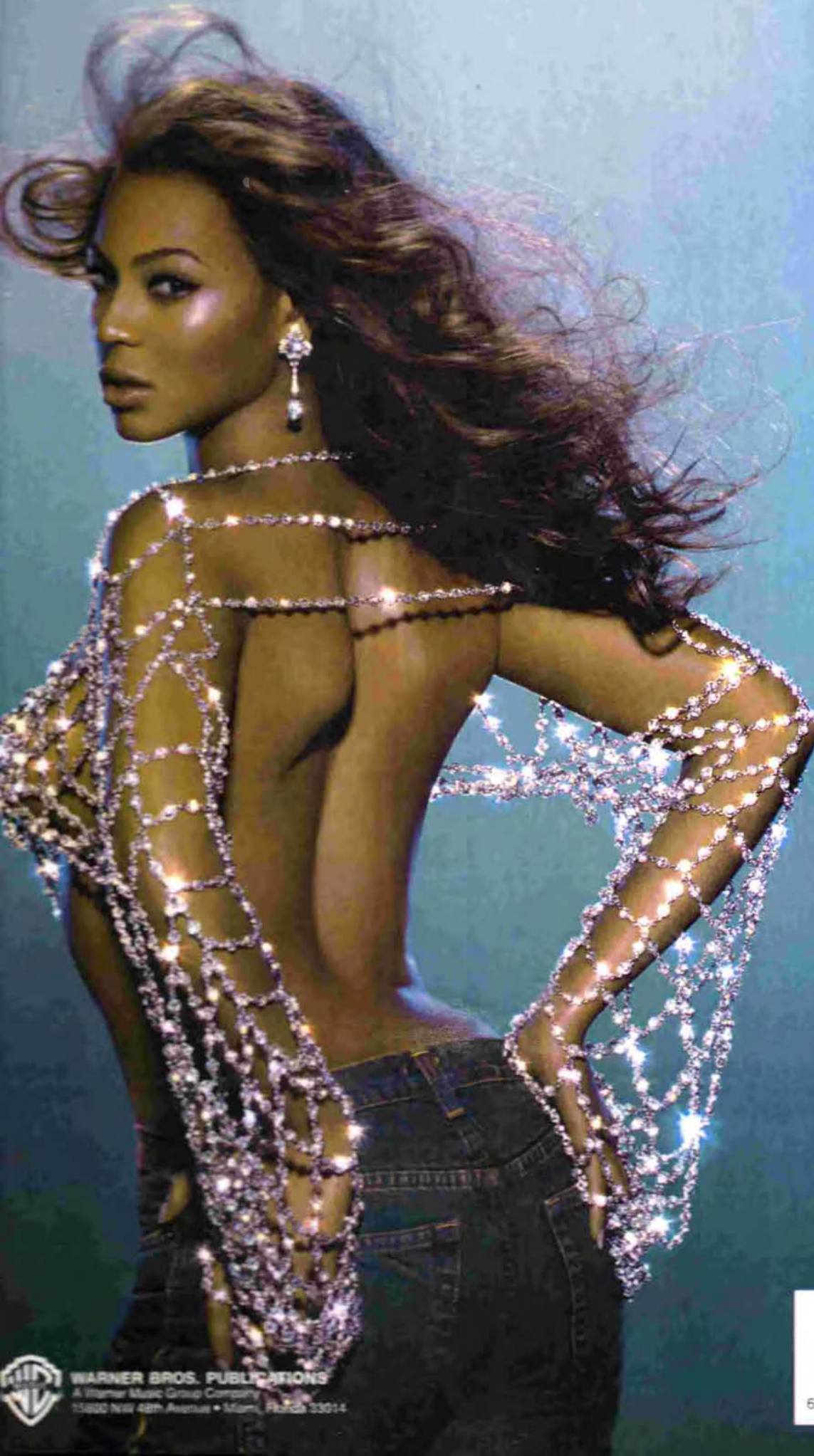
*Flavores*



ISBN 0-7579-1649-X



9 780757 916496



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Printed in USA



WARNER BROS. PUBLICATIONS  
A Warner Music Group Company  
11600 NW 42nd Avenue • Miami, Florida 33014



6 54979 06701 6

\$19.95  
in USA

PFM0318



# CRAZY IN LOVE

Words and Music by  
BEYONCÉ KNOWLES, RICH HARRISON,  
SHAWN CARTER and EUGENE RECORD

Moderately ♩ = 100

*B $\flat$*  *Gm7* *B $\flat$*

(Jay Z): Yes! So crazy right now. Most incredibly,

*mf*

*Gm7* *B $\flat$*  *Gm7*

it's your girl, B. It's your boy, Young. (Beyoncé): You ready?

*Dm/F* *NC.*

Uh oh, uh oh, uh oh, oh no no. Uh oh, uh oh, uh oh, oh no no.

Dm/F

N.C.



Uh oh, uh oh, uh oh, oh no no. Uh oh, uh oh, uh oh, oh no no.



*(Jay Z): Yeah, history in the making. Part two, it's so crazy right now.*

Verses 1 & 2 (Beyoncé):

Dm/F

N.C.



1. I look\_ and stare so deep in your eyes. I touch\_ on you more and more ev-'ry time.  
2. See additional lyrics

Dm/F

N.C.



When you leave, I'm beg-ging you not to go. Call your name, two, three times in a row.



Dm/F

N.C.



Such a fun - ny thing for me to try to ex - plain      how I'm feel - ing, and my pride is the one to blame.

Dm/F

N.C.



'Cause I know I don't un - der - stand      just how\_ your love can do what no one else can.

Chorus:



Got me look - ing so cra - zy right now. Your love's\_ got me look - ing so cra - zy right now.



Got me look - ing so cra - zy right now. Your touch's\_ got me look - ing so cra - zy right now.

B $\flat$  Gm7

Got me hop-ing you page\_\_ me right now. Your kiss'\_\_ got me hop-ing you save\_\_ me right now.

B $\flat$  Gm7

Look-ing so cra-zy, your love's\_\_ got me look-ing, got me look-ing so cra-zy, your love\_\_

1. Dm/F N.C.

Uh oh, uh oh, uh oh,\_\_ oh no no. Uh oh, uh oh, uh oh,\_\_ oh no no.

Dm/F N.C.

Uh oh, uh oh, uh oh,\_\_ oh no no. Uh oh, uh oh, uh oh,\_\_ oh no no.

2.



Gm7



Look-ing so cra-zy, your love's\_ got me look-ing, got me look-ing so cra-zy in love.\_  
I'm warmed up now. Let's go!

Verses 3 &amp; 4 (Jay Z):

Dm/F

N.C.



3. Young Hov', y'all know when the flow\_\_ is lo-co. Young B. and the R. O. C.,\_\_ uh oh.  
4. See additional lyrics

Dm/F

N.C.



O. G. big hom-ie, the one\_\_ and on-ly, stick bo-ny, but the pock-et is fat\_\_ like To-ny

Dm/F

N.C.



So-pran-o. the ROC han-dle like Van Ex-el I shake phon-ies, man, you can't get next to

Dm/F

N.C.

1.

a gen - u - ine ar - ti - cle. I do not sing, though, I sling, though, if an - y - thing, I bling, yo.

Bb

Gm7

Star like Ringo, war like a Green Beret. Is you crazy? Bring your whole set.

Bridge:

2.

Bb

ver to plat - 'num, the game's been a wrap. One! Got me look - ing so

Gm7

Bb

cra - zy, my ba - by, I'm not my - self late - ly, I'm





fool - ish, I don't do this. I've been play - ing my - self. Ba - by,



N.C.

I don't care, 'cause your love's got the best of me and, ba - by, you're mak-

ing a fool of me. You got me sprung and I don't care who sees, 'cause, ba - by, you got

*Chorus:*



me. (You got me) You got me so cra - zy, ba - by. Got me look - ing so cra - zy right now. Your love's

Gm7

Bb

— got me look - ing so cra - zy right now. Got me look - ing so cra - zy right now. Your touch's—

Gm7

Bb

— got me look - ing so cra - zy right now. Got me hop - ing you page\_ me right now. Your kiss'—

Gm7

Bb

— got me hop - ing you save\_ me right now. Look - ing so cra - zy, your love's. got me look - ing, got me

1.

2.

Gm7

Gm7

look - ing so cra - zy in love. look - ing so cra - zy in love.

*Repeat ad lib. and fade*

The musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat (Bb) and a common time signature. It contains two measures of whole notes, each with a repeat sign. Above the first measure is a guitar chord diagram for Bb (x212023) and above the second is a guitar chord diagram for Gm7 (x32033). The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some slurs and accents.

*Verse 2:*

When I talk to my friends so quietly,  
 "(Who he think he is?)"  
 Look at what you've done to me.  
 Tennis shoes, don't even need to buy a new dress.  
 If you ain't there, ain't nobody else to impress.  
 It's the way that you know what I thought I knew.  
 It's the beat that my heart skips when I'm with you.  
 But I still don't understand  
 Just how your love can do what no one else can.  
 (To Chorus:)

*Verse 4:*

*Jay-Z in the range, crazy and deranged.*  
*They can't figure him out, they're like, "Hey, is he insane?"*  
*Yes, sir, I'm cut from a different cloth.*  
*My texture is the best fur, I'm chinchilla.*  
*I've been ill of the chain smokers.*  
*How you think I got the name Hova?*  
*I've been reala, the game's over.*  
*Fall back, Young.*  
*Ever since I made you change over to platinum,*  
*The game's been a wrap. One!*  
 (To Bridge:)



# NAUGHTY GIRL

Words and Music by BEYONCÉ KNOWLES,  
SCOTT STORCH, ROBERT WALLER, ANGELA BEYNICE,  
PETE BELLOTTE, GIORGIO MORODER and DONNA SUMMER

Moderately ♩ = 102







1. I'm feel-ing

Verse:



sex - y. I wan-na hear you say - my  
sex - y. To-night, I am - all



name, boy. If you can  
yours, boy. The way your



reach me, you can feel my burn - ing  
bod - y moves a - cross the



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

flame.  
floor.

Feel-ing kind of N - A - S - T - Y, I might just take you home with

Piano accompaniment for the first system, featuring a bass line with eighth notes and a treble line with chords.



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

me.

Ba - by, the min-ute I feel your en - er - gy, the vibe is just tak - in'

Piano accompaniment for the second system, featuring a bass line with eighth notes and a treble line with chords.



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

o - ver me, start feel - in' so cra - zy, babe.

Piano accompaniment for the third system, featuring a bass line with eighth notes and a treble line with chords.



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

Late - ly, I feel the funk com - in' o - ver me, I don't know what's got - ten

Piano accompaniment for the fourth system, featuring a bass line with eighth notes and a treble line with chords.





in - to me, the rhy - thm's got me feel - in' so cra - zy, babe. To -

Chorus:



night I'll be your naugh - ty girl, I'm call - in' all my girls,



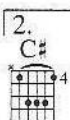
we're gon - na turn this par - ty out. I know you want my bod - y. To -



night I'll be your naugh - ty girl, I'm call - in' all my girls.



1. I see you look me up and down, and I came to par - ty. 2. You're so



N.C.

2. and I came to par - ty. I

love to love you, ba - by. I

1.

2.

love to love you, ba - by. love to love you, ba - by. To -

C# Bm C# Bm

night I'll be your naugh - ty girl, I'm call - in' all my girls,

C# Bm C# Bm

we're gon - na turn this par - ty out. I know you want my bod - y. To -

C# Bm C# Bm

night I'll be your naugh - ty girl, I'm call - in' all my girls.

C# Bm C# Bm *Repeat ad lib. and fade*

I see you look me up and down, and I came to par - ty. To -



# BABY BOY

Words and Music by BEYONCÉ KNOWLES,  
SCOTT STORCH, SEAN PAUL HENRIQUES,  
ROBERT WALLER and SHAWN CARTER

Moderately ♩ = 92



(Rap intro, feat. Sean Paul - See additional lyrics)



Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.



I think a - bout you all the time, I see you in — my dreams. —



Ba - by boy, not a day goes by with - out my fan - ta - sics. —



I think a - bout you all the time, I see you in — my dreams. —

Verse 1:



1. Ahh, oh, my ba-by's fly ba-by, oh. Yes, no,



hurt me so good, ba-by, oh. I'm so wrapped up in your love, let me go.



Let me breathe, stay out of my fan - ta - sies.



Rap (featuring Sean Paul):

1.2. See additional lyrics down.





## Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies. —



I think a - bout you all the time, I see you in — my dreams. —



Ba - by boy, not a day goes by with - out my fan - ta - sies. —



To Coda ◊



I think a - bout you all the time, I see you in — my dreams. —



Musical staff with treble clef and lyrics: 2. Pic-ture us danc-in' real close in a dark, dark cor-ner of a base-ment par - ty.

2. Pic-ture us danc-in' real close in a dark, dark cor-ner of a base-ment par - ty.

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and lyrics: Ev-'ry time I close my eyes, it's like ev-'ry-one left but you and me. In our

Ev-'ry time I close my eyes, it's like ev-'ry-one left but you and me. In our

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and lyrics: own lit - tle world, the mu - sic is the sun, the dance floor be-comes the sea.

own lit - tle world, the mu - sic is the sun, the dance floor be-comes the sea.

Piano accompaniment for the third system, including treble and bass staves.



N.C.

Musical staff with treble clef and lyrics: Feels like true pa - ra - dise to me.

Feels like true pa - ra - dise to me.

Piano accompaniment for the fourth system, including treble and bass staves.

## Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.



I think a - bout you all the time, I see you in my dreams.



Ba - by boy, not a day goes by with - out my fan - ta - sies.



I think a - bout you all the time, I see you in my dreams.



Chorus:



Ba - by boy, you stay on my mind. Ba - by boy, you are so damn fine.



Ba - by boy, won't you be mine. Ba - by boy, let's con - sid - er lay - ing



down. Ba - by boy, you stay on my mind. Ba - by boy, you are so damn fine.



*D.S. al Coda*

Ba - by boy, won't you be mine. Ba - by boy, let's con - sid - er lay - ing

Coda

see you in my dreams.

Repeat ad lib. and fade

**Rap Intro (Sean Paul):**

Certified quality.  
 A dat da girl dem need and dem not stop cry without apology.  
 Buck dem da right way, dat my policy.  
 Sean Paul alongside Beyoncé.  
 Now hear what da man say.  
 Dutty Ya, Dutty Ya, Dutty Ya  
 Beyoncé, sing it now, ya.  
 (To Verse 1:)

**Rap Verse 1 (Sean Paul):**

Ya ready gimme da ting dat ya ready get ya live.  
 And tell me all about da tings that you will fantasize.  
 I know you dig da way me step da way me make my stride.  
 Follow your feelings, baby girl, because they cannot be denied.  
 Come check me in-a night and make we get it amplified.  
 Me have da ting to run da ship cause I'm go slip and I'm go slide.  
 And in the words of love I got ta get it certified.  
 But I give you da toughest longest kinda ride, girl.  
 (To Chorus:)

**Rap Verse 2 (Sean Paul):**

Top top, girl  
 Me and you together is a wrap, dat girl.  
 Driving around da town in your drop top, girl.  
 You no stop shock, girl.  
 Little more da Dutty, we'll rock dat world.  
 Top top, girl.  
 Me and you together is a wrap, dat girl.  
 Driving around da town in your drop top, girl.  
 You no stop shock, girl.  
 Little more da Dutty, we'll rock dat world.  
 (To Chorus:)

# HIP HOP STAR

Words and Music by  
 BEYONCÉ KNOWLES, BRYCE WILSON,  
 MAKEDA DAVIS, ANTWAN PATTON and SHAWN CARTER

Moderately fast ♩ = 116 (♩=♩<sup>-3</sup>)

A<sup>b</sup>7(no3)



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of three flats (Bb, Eb, Ab). It contains four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains four measures of whole rests. The bottom staff is a bass clef staff with a 4/4 time signature and a key signature of three flats. It contains a rhythmic pattern: four measures of eighth notes (G2, F2, E2, D2), followed by two measures of eighth notes (C2, B1), and two measures of eighth notes (A1, G1). The word "(drums)" is written below the bottom staff.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of three flats. It contains four measures of whole rests, with the text "(Rap intro - See additional lyrics)" written below the first measure. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains four measures of whole rests. The bottom staff is a bass clef staff with a 4/4 time signature and a key signature of three flats. It contains a rhythmic pattern: four measures of eighth notes (G2, F2, E2, D2), followed by two measures of eighth notes (C2, B1), and two measures of eighth notes (A1, G1).

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of three flats. It contains four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains four measures of whole rests. The bottom staff is a bass clef staff with a 4/4 time signature and a key signature of three flats. It contains a rhythmic pattern: four measures of eighth notes (G2, F2, E2, D2), followed by two measures of eighth notes (C2, B1), and two measures of eighth notes (A1, G1).



## Verse:

1. Are you in - fat - u - at - ed with me? I could end your cur - i - os - i -  
 2. Do I blow you a - way? Do I stim - u -

(drums cont. throughout)

ty if you don't think I'm too rude. Here's your chance to make your  
 late your mind? Would you taste my love if I kick it

move. I sit and wait for no - bod - y. Peo - ple say that my,  
 tight? I have none to waste with you. I guess you can say }

my style is so cra - zy. I think you like it, ba - by.

Do you want to get nas - ty. I dare you to un - dress me.

*Chorus:*

Ba - by, let me know if you wan - na roll with this hip hop star.

Babe, ooh some place down low, I'm a pop star. Ba - by, let me know if you wan - na ride.

To Coda  $\oplus$  | 1. | 2.

with this hip hop star. I'm a rock star. a rock star.

Un - dress me, un - dress me. (You can come.) Come, ba - by, un - dress me.

This system contains the first two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. There are triplets and eighth notes throughout.

1.2. (Rap - see additional lyrics)

This system contains the third line of music. It features a rap section. The top line is a vocal melody with a double bar line and repeat sign. The middle and bottom lines are piano accompaniment. The key signature and time signature remain the same as in the first system.

1. 2. *D.S. al Coda*

This system contains the fourth line of music. It features two endings for the rap section. The first ending is marked '1.' and the second ending is marked '2.' and includes the instruction 'D.S. al Coda'. The piano accompaniment continues. The key signature and time signature remain the same.

This system contains the fifth line of music, which is the piano accompaniment for the second ending of the rap section. It continues the musical texture established in the previous systems. The key signature and time signature remain the same.



Coda

a rock star.

*Repeat ad lib. and fade*
*Intro (Big Boi):**Pure Playas, Pure Playas.**Slowly as Sir Luscious step up like a Q-Dawg,**A-town's up, deuces down, it's the new call.**And you can dial 1-888-CUT-SOMETHING.**I'm your kinky operator when you wanna f\*\*\* something.**Ain't no dial tones, just milestones of pleasure to reach.**To each, his own. I'm a stone cold Aquarian freak.**Humanitarian, barbarian, but under the sheets,**It's the player from the Point**And your girl from the D.**(To Verse 1:)**Rap:**Take off that tank top and pull off them drawers.**The girls all pause, got them drippin down they sugar walls.**Aw naw! Getting to the nappy root,**Knocking boots and stilettos, damn I keep it ghetto!**A cool type of fellow, mellow got the gold medal.**Never settle for less, my rose petal**Tooeey, tooeey, tooeey, tooeey! Spit game!**Venom to get it up in 'em, let me "p" pop that thang.**First check her brain to see if she's sane,**Deranged or strange or crazy as hell.**You never can tell these days.**Everybody got a little Rick James in they veins, man!**(To Chorus:)*



# BE WITH YOU

Words and Music by BEYONCÉ KNOWLES,  
RICH HARRISON, ANGELA BEYINCE, SHUGGIE OTIS,  
GEORGE CLINTON, JR., WILLIAM COLLINS and GARY COOPER

Slowly ♩ = 76



*mf*



Verse 1:



1. I love the way you make me feel, it slows down time.

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Come in my bed - room and turn off the lights.



You wis - per soft - ly in my ear, makes me un - wind.



The way you touch me lets me know you're mine. I'd rath - er be with

Chorus:



you, 'cause I love the way you scream my name, and there's no oth - er

Cm9



Fm9



Gm7



man that gives me what I want\_ and makes me feel this way.\_\_\_\_\_ I'd rath-er be with

Cm9



Fm9



Gm7



you, 'cause you hus - tle hard\_ to take care of me.\_\_\_\_\_ I'd rath-er be with

Cm9



To Coda ⊕

Fm9



Gm7



you,\_\_\_\_\_ you know I'd rath-er be with you. Boy, I'd rath - er be\_\_\_\_\_ with\_\_\_\_\_

(Boy, I'd rath - er be with you.)

Verse 2:

Cm9



Fm9

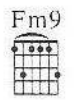
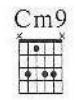


Gm7

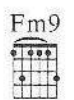


you.

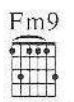
2. I love the way you look\_ at me, stare in - to my eyes.\_\_\_\_\_



What do they say to you? Boy, don't be shy.



To - night's the night your fan - ta - sies will all \_\_\_\_\_ come true. \_\_\_\_\_



I am your wom - an, I be - long to you.

Bridge:



There is noth - ing I won't do \_\_\_\_\_ for you. I know my





soul con - nect - ed me to you. I feel so safe when I'm a - lone with you. I'm



hold - ing back noth - ing, sav - ing it all for you. Ba - by, I



*D.S. al Coda*

love mak - ing love to you. It's like a high, I can't come down from you. I'd rath - er be with

*Coda*



you. Boy, I'd rath - er be with you.

(you.)

Fm9



Gm7



Cm9



I'd rath - er be with you, oh yeah.

Fm9



Gm7



Cm9



Boy, I'd rath - er be with

1.



2.



you. you. I'd rath - er be with

Chorus:



you, 'cause I love the way you scream my name, and there's no oth - er



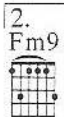
man that gives me what I want\_ and makes me feel this way.\_\_\_\_\_ I'd rath-er be with



you, 'cause you hus - tle hard\_ to take care of me.\_\_\_\_\_ I'd rath-er be with



you, you know I'd rath-er be with you. Boy, I'd rath - er be\_\_\_ with  
 (Boy, I'd rath - er be with you.) I'd rath-er be with



you. Boy, I'd rath - er be\_\_\_ with\_\_\_ you.

*Repeat ad lib. and fade*

# ME, MYSELF AND I

Words and Music by BEYONCÉ KNOWLES,  
SCOTT STORCH and ROBERT WALLER

Moderately slow  $\text{♩} = 84$

N.C.



All the lad-ies. if you feel me, help me sing it out.

*mf*




1. I can't be -



Verse:



lieve I be - lieved\_\_\_ ev - 'ry - thing\_\_\_ we had would last. So young and na -

2.3.4. See additional lyrics



ive for me\_\_\_ to think she\_\_\_ was from your past. Sil - ly of



me to dream\_\_\_ of one day\_\_\_ hav - ing your kids, Love is so blind it feels right\_\_\_ when it's wrong.

1.3.

2.4.

2. I can't be - \_\_\_ Be-cause I re - al - ized I've got...\_\_\_

Chorus:



Me, my - self and I, \_\_\_ that's all I got in the end. That's what I found\_ out. And it



ain't no need to cry. \_\_\_ I took a vow that from now on, I'm gon' be my own best friend.



Me, my - self and I, \_\_\_ that's all I got in the end. That's what I found\_ out. And it



1. D.S. %

ain't no need to cry. \_\_\_ I took a vow that from now on, I'm gon' be my own best friend.  
 2. You're so con -

2.



now on, I'm gon' be my own best friend.  
Now I've got me, my - self and I. I must have



cried a thou - sand times. I can't re - gret time spent with you.

*Repeat ad lib. and fade*

It's how I learned how to make it through. Now I've got

**Verse 2:**

I can't believe I fell for your schemes,  
I'm smarter than that.  
So dumb and naive to believe that with me  
You're a changed man.  
Foolish of me to compete  
When you cheat with loose women.  
It took me some time, but now I've moved on.  
Because I realized I've got...

*(To Chorus:)***Verse 3:**

You're so controlling, you said that you love me,  
But you don't.  
Your family told me one day  
I would see it on my own.  
Next thing I know I'm dealing  
With your three kids in my home.  
Love is so blind,  
It feels right when it's wrong.

**Verse 4:**

Now that it's over,  
Stop calling me.  
Come pick up your clothes.  
Ain't no need to front like you're still with me.  
All your homies know.  
Even your very best friend  
Tried to warn me on the low.  
It took me some time  
But now I am strong.  
Because I realized I've got...

*(To Chorus:)*

# YES

Words and Music by BEYONCÉ KNOWLES, BERNARD EDWARDS, JR. and SHAWN CARTER

Slowly ♩ = 58

C#7 F#m7 Bm7 Bm7/E C#7 F#m7

1. Bm7 Bm7/E 2. Bm7 Bm7/E

I said

Chorus:

C#7 F#m7 Bm7 Bm7/E

yes to your num-ber and yes to you dat-ing me. Yes, we can be to-geth-er, but you got-ta wait for me. The

C#7 F#m7 Bm7 Bm7/E

first time I say no, it's like I nev-er said yes. I said





yes, we can be to-geth-er, yes, you can stay with me, but when I say no, not to-night, you act-in' so un-grate-ful-ly. The



first time I say no, it's like I nev-er said yes. 1. You was on the

*Verse:*



wall, I was with my crew. You was watch-in' me, ba-by. I was watch-in' you. Slow-ly, you walked  
2. See additional lyrics



o-ver. I main-tained my cool. You said hel-lo to me, I said hel-lo to you. You asked me where I'm

C#7      F#m7      Bm7      Bm7/E

from. I asked you what you do. You some-how in-trigued me. I thought you were so cool. \_\_\_\_\_  
 Some-where\_ be-tween hi

C#7      F#m7      *To Coda* ⊕ Bm7      Bm7/E

and good-bye, I felt so com-f'ta-ble. I \_\_\_ felt\_\_\_ like we could talk all night, so I gave my num-ber to you. \_\_\_ I said

*Chorus:*

C#7      F#m7      Bm7      Bm7/E

yes to your num-ber and yes to you dat-ing me. Yes, we can be to-geth-er, but you got-ta wait for me. The

C#7      F#m7      Bm7      Bm7/E

first time I say no, \_\_\_ it's like I nev-er said yes. I said



yes, we can be to-gether, yes, you can stay with me, but when I say no, not to-night, you act-in' so un-grate-ful-ly. The



first time I say no, it's like I nev-er said yes.

*Bridge:*



Cer-tain-ly, you can call me, ba-by. I love to hear from you.



Yes, of course, you can come and see me, boy. I wan-na get to know you more. Sure, I'm feel-in' you.

Cmaj7 Bm7 Am7 Am7/D Am7 Am7/D G

No, ba - by, not yet. We can't take that next \_\_\_ step. Why you get - ting so up - set, boy, you

Dmaj7 C#m7 Bm7 Bm7/E Amaj7 D.S. al Coda

act as though I nev - er told you yes be - fore. You are so un - grate - ful. 2. You was at my

Ø Bm7 Bm7/E C#7 F#m7 *Chorus:*

*Coda* first time I said no. I said yes to your num - ber and yes to you dat - ing me.

Bm7 Bm7/E C#7 F#m7

Yes, we can be to - geth - er, but you got - ta wait for me. The first time I say no, — it's like I nev - er said





yes. I said yes, we can be to- geth- er, yes, you can stay with me, but



when I say no, not to - night, you act - in' so un - grate - ful - ly. The



first time I say no, it's like I nev - er said yes. I said

*Repeat ad lib. and fade*

*Verse 2:*

You was at my house,  
 I was sittin' on my couch.  
 You was really buggin',  
 So I told you to get out.  
 I had been misjudging you.  
 You had a lotta nerve.  
 You too damn old to be so immature.  
 I hope you learn.  
 You said I move too slow.  
 I showed you to the door.  
 You said you'd call me later.  
 I said don't call no more.  
 It is cool if you can't wait for me.  
 I'm glad you let me know.  
 'Cause you showed me your true face, baby,  
 The first time I said no.  
 (To Chorus:)

# SIGNS

Words and Music by  
MISSY ELLIOTT, NISAN STEWART  
and CRAIG BROCKMAN

Slowly ♩ = 76



(Spoken:) *In December, every sign has its own mode.*



*I was in love with a Sagittarius, see the emotions he put me through.* *From Capricorns to Aquarius,*



*they all got their different minds.* *The affection of a Virgo, which sign matches good with mine?*

## Verse:



1. I was in love with a Sag - it - tar - i - us. He blew my  
2.3. See additional lyrics



mind. He al - so had a flip side \_\_\_\_\_ too much like a Gem - i - ni. \_\_\_\_\_



\_\_\_\_\_ He was freak - y like a Tau - rus, the way he han - dled me. \_\_\_\_\_

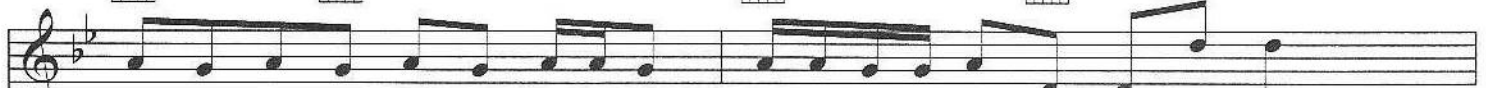
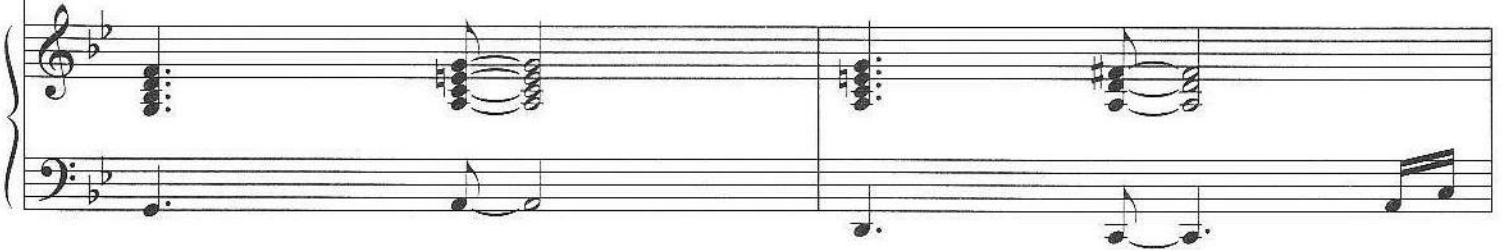


Flir - ta - tious like an Ar - ies. Which sign is best for me?

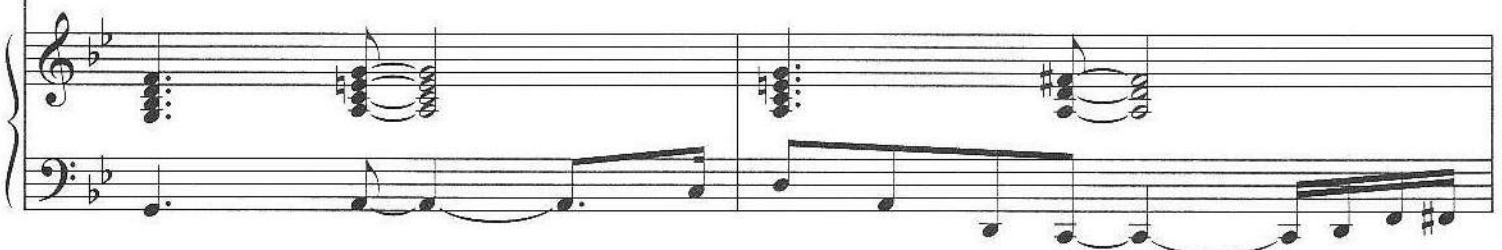
Chorus:



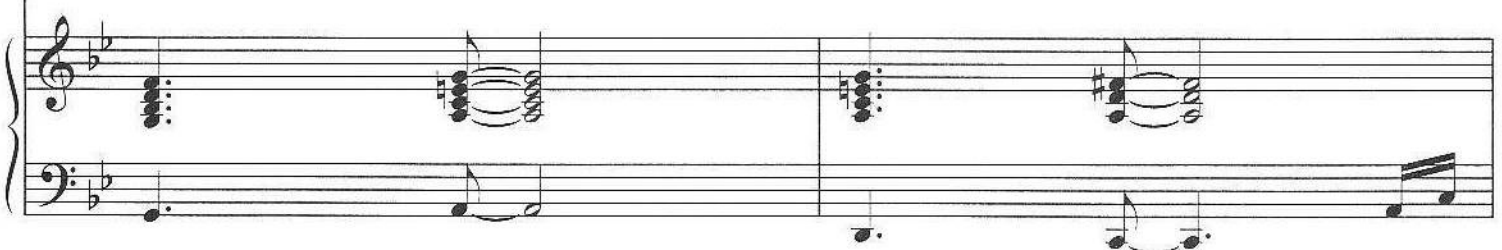
Cap - ri - corn, A - quar - i - us, Pi - sces, Ar - ies, Tau - rus, Gem - i - ni, Can - cer, oh!



Le - o, Vir - go, Li - bra, Scor - pi - o, Sag - it - tar - i - us, I love all y'all.



Cap - ri - corn, A - quar - i - us, Pi - sces, Ar - ies, Tau - rus, Gem - i - ni, Can - cer, oh!



Le - o, Vir - go, Li - bra, Scor - pi - o, Sag - it - tar - i - us, I love all y'all. Sag - it - tar - i - us, I love all y'all.





## Bridge:



1. Ev - c - ry sign, \_\_\_\_\_ from the first to the last, \_\_\_\_\_ ev - 'ry  
 2. *Capricorn, Aquarius, Pisces, Aries, Taurus, Gemini, Cancer, oh!*



day of the month \_\_\_\_\_ has its good and its bad, \_\_\_\_\_  
*Capricorn, Aquarius, Pisces, Aries, Taurus, Gemini, Cancer, oh!*



I love you all, \_\_\_\_\_ All twelve \_\_\_\_\_ signs. \_\_\_\_\_  
*(Missy Elliot:) Every one of these signs, you know you blowin' me away.*



1. Cap - ri - corn, A - quar - i - us, Pi - sces, Ar - ies, Tau - rus, Gem - i - ni, Can - cer, oh!  
*No matter when you're born, for sure, with me you're okay.*

2. C/D D/C Gm7 Am7 Em9 F#dim7

*I love every one of y'all, no matter what sign you are.*

Gm7 Am7 C/D D/C

*January to December, here's my open arms.*

Gm9 Am7 D Gm9 1. Am7 D

*(Beyoncé:) I was in love with a Sagittarius.*

*I was in love with a Sagittarius.*

2. Am7 D Ebmaj9 C/D F#m7 Gm7



The musical score consists of three staves. The top staff is a single treble clef line, likely for guitar, showing a whole note chord in the first measure and a half note chord in the second measure. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. The piano part features chords in the first measure, followed by a melodic line in the second measure that spans across both the middle and bottom staves.

*Verse 2:*

I wish he was a Virgo, the same sign as me,  
And know how to show me love,  
'Cause I've been hurt by a Pisces.

(Rewind)

I wish he was a Virgo, the same sign as me,  
And know how to show me love,  
'Cause I've been hurt by a Pisces.

I want him sexy like a Scorpio,  
The way he holds me close, yeah.  
Sensitive as a Cancer,

Every sign from coast to coast.

(To Chorus:)

*Verse 3:*

I can't explain why I love him.  
Bossy like Leo's do,  
Got game like an Aquarius,  
Switch moves after he's been with you.

Fun like a Libra,

He stays on my mind.

He's so unpredictable,

He reminds me of every sign.

(To Chorus:)

# SPEECHLESS

Words and Music by  
 BEYONCÉ KNOWLES, ANDREA HEARD,  
 SHERROD BARNES and ANGELA BEYINCE

Slowly ♩ = 40

Chorus:



You've got me, \_\_\_\_\_ you've got me, \_\_\_\_\_



you've got me, \_\_\_\_\_ you've got me \_\_\_\_\_ speech - less.



(Guitar solo...)



## Verse:



...end solo) 1. Where you been, ba - by.\_\_\_\_ Wait-ed for you all day.\_\_\_\_  
2. See additional lyrics



Wait-ed for you to use the key\_\_\_\_\_ that o - pens




my place.\_\_\_\_ My heart starts trem - bl - ing\_\_\_\_




as I hear your foot - steps pace.\_\_\_\_ Lock o - pened,

Dm7




door-knob turned, \_\_\_\_\_ there ap - pears your face. \_\_\_\_\_



*Pre-chorus:*

Ebmaj7



Dm7



Go - in' out - ta my head, I think I'm los - ing all my mind. \_\_\_\_\_



Ab9



Gm7




F




Drive me craz - y, burn - ing can - dles, mak - ing love all night.



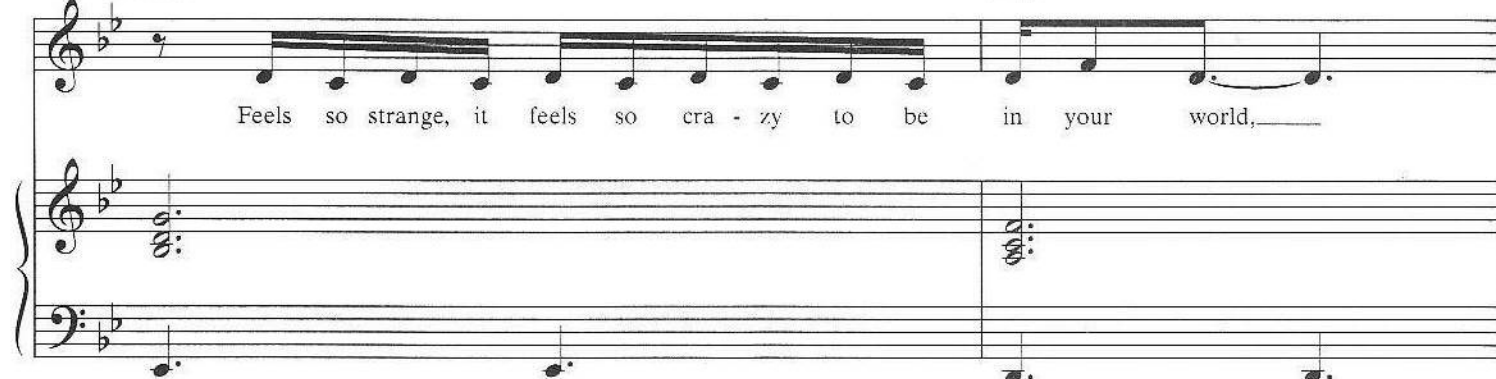
Ebmaj7



Dm7



Feels so strange, it feels so cra - zy to be in your world, \_\_\_\_\_





N.C.

in your arms, lost for words. You've got me.

Chorus:



You've got me, you've got me,



you've got me,



1. 2.

you've got me speech - less. speech - less.

Cm7  Dm7 

(Guitar solo...)

Cm7  Dm7 

Yes, \_\_\_\_\_ yes, \_\_\_\_\_ yes, \_\_\_\_\_ All I can say \_\_\_\_\_ is...

*Repeat ad lib. and fade*



*Verse 2:*  
 Laying so closely,  
 I feel your skin rubbing and touching me.  
 Only sweat between us.  
 Feeling you kissing and pleasing me.  
 I rub your back.  
 I kiss your neck.  
 I know that you love when we touch like that.  
 I can feel you need me.  
 Feels so good to me,  
 Feels so good to me.  
 (To Pre-chorus:)



# THAT'S HOW YOU LIKE IT

Words and Music by  
 ELDR A DeBARGE, WILLIAM DeBARGE,  
 ETTERLENE JORDAN, SHAWN CARTER,  
 DELROY ANDREWS and BRIAN BRIDGEMAN

Moderately ♩ = 69

Chorus:



— That's how you like it, huh? That's how you like it, huh?

*mf*

B $\flat$ /F



1.2.3.

C/F



4.

C/F



That's how you like it, huh? That's how I like it, ba - by. — That's how I like it, Ba - by. —  
 1. I need a

Verse:

F



C/F



B $\flat$ /F



thug that - 'll have my back, Do - rag, Nike Airs to match. Ain't noth - ing wrong with that. —  
 2. See additional lyrics



Where my thugs at? White T - shirt, I love that. Tim - ber-land boots, you



does that, it's a fact. I like the way you walk, the way you






talk, the way you dress, the way you smile. I like the way you are, the way you






ain't. I like your hon - est - y, in - teg - rit - y. It lev - els me, so please don't ev - er




## Chorus:

change. That's how you like it, huh? That's how you like it, huh? That's how you like it, huh?










That's how I like it, ba - by. — That's how you like it, huh? That's how you like it, huh?

1.3. | 2. D.S.  $\%$

That's how you like it, huh? That's how I like it, ba - by. — That's how I like it, ba - by. —

4. | 1.2.3.4.5. C/F

That's how I like it, ba - by. —

*Jay-Z's rap - See additional lyrics*

6.

C/F

F

C/F

That's how you like it, huh? That's how you like it, huh?

B $\flat$ /F

C/F Repeat ad lib. and fade

That's how you like it, huh? That's how I like it, ba - by.

*Verse 2:*

I like the way you brush your hair,  
 I like the stylish clothes you wear.  
 It's just the real things you do,  
 That's why I wanna stick with you.  
 Where my girls at?  
 Let them know we love that.  
 Sexy way they does that (you did that).  
 That's how I like it, baby.  
 I hope you like my style,  
 The way I dress,  
 The way I flirt.  
 Say yes.  
 I hope you like my mind,  
 The things I say.  
 If I'm with you, then I'm with only you,  
 My loyalty will never, ever change.  
 (To Chorus:)

*Rap (Jay-Z:)*

*I know you've heard I'm a gangsta.  
 They say, "Stay away from them gangstaz,  
 They never change up, or pull they pants up."  
 Well, baby girl, put ya foot down.  
 Don't let 'em push you around, you know what you like.  
 Baby thug, you know wrong from right.  
 You done felt grown before.  
 This can't be what it feel like.  
 And they don't really know whatcha feel like.  
 For instance...  
 They don't know the difference between real life  
 And the music videos and the raggedy magazines.  
 They have it badder than he seems.  
 All they see is my baggy jeans, my attitude.  
 I ain't mad at you, it's just my Clyde.  
 The way I wear my hat to the side  
 The way I lean real low when I ride  
 That's why my minds, they like my walk,  
 My accent from New York,  
 My way of thinking is slightly off.  
 They like the way he floss.  
 Leave the block on a bike, he come back on a Porsche,  
 But of course.  
 Most of all, they like my honesty, integrity, my loyalty.  
 Young H.O.V.A. and the letter B.  
 How you like that, huh?  
 (To Chorus:)*



# THE CLOSER I GET TO YOU

Words and Music by  
JAMES MTUME and REGGIE LUCAS

Slowly ♩ = 58  
N.C.



Verse 1:




Abmaj9

Gm7

Cm7

Ebmaj9

N.C.

Gm7

Cm7



(Beyoncé:) Tell me more.

(L:) your love has cap - tured me.

Chorus:

Abmaj9

Gm7

Bbm7



(B:) O - ver and o - ver a - gain, I try to tell my - self that we

Abmaj9

Gm7

Bbm7/Eb



could nev - er be more than friends and all the while in - side I

Abmaj9

Bb/C

Fm7

Fm7/Bb



knew it was real, the way you make me feel.



(Both - Vocal ad lib....)

Verse 2:



... end vocal ad lib.) (L:) 2. Ly - ing here next to you,

oh hon - ey,

time just seems to fly.



Yeah, need - ing you more and more, more and more,

Ebmaj9



Abmaj9



Gm7



Cm7



let's give love a try.

Chorus:

Abmaj9



Gm7



Bbm9



Bbm7/Eb



(B:) Sweet-er and sweet - er love grows, and heav - en's there for those

Abmaj9



Gm7



Dbmaj7/Eb



who fool the tricks of time, with hearts of love will find

Fm9

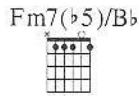


Bb/C



true love in a





spe - cial way.

Verse 3:



(L:) The clos - er I get... (B:) Clos - er I get (Both: to



you, ba - by. (L:) the more you make me see (B:) more you make me see



by giv - ing me what you've got,

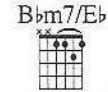


(Both: Your \_\_\_\_\_ love (L:) cap-tured me. \_\_\_\_\_

Chorus:



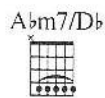
(B:) O - ver and o - ver a - gain, \_\_\_\_\_ I try to tell my-self \_\_\_\_\_ that we \_\_\_\_\_



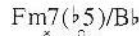
\_\_\_\_\_ could nev - er be more \_\_\_\_\_ than friends \_\_\_\_\_ and all the while in - side \_\_\_\_\_ I \_\_\_\_\_



knew it was \_\_\_\_\_ real, \_\_\_\_\_ the way you \_\_\_\_\_



make me feel. (L:) You know, you know, you know...



My ba-by, my ba-by, my ba-by, my love, my love, my love,  
 (B:) My ba-by, my ba-by, my ba-by, my love,



ooh... ooh...



(Both:) (Come closer, love.)

Abmaj9



B7/C



Come a lit - tle clos - er so that we can see in - to the eyes of love.

Abmaj9



B7/C



Fm7



F/G



(B:) I wan-na see in - to those eyes of love. (Both:) (Come clos - er, love.)

Abmaj9



B7/C



Just a lit tle clos - er, let me speak to you. I wan - na soft - ly tell you some-thing.

Abmaj9



B7/C



Fm7



F/G



(L:) Here I am and here's my love. I just want you to... (Both:) (Come clos - er, love.)



A $\flat$ maj9B $\flat$ /C

Come a lit - tle clos - er, let me whis - per in\_\_\_ your ear. 'Cause I wan - na tell you some - thing.

A $\flat$ maj9B $\flat$ /C

Fm7



F/G



(B:) I wan - na whis - per in your ear\_\_\_ so soft. So, come clos - er, love.  
(Both:) (Come clos - er, love.)

A $\flat$ maj9B $\flat$ /C

Move on in real close so we can cel - e - brate\_\_\_ the way we feel a - bout each oth - er's lov - in'.

A $\flat$ maj9B $\flat$ /C

Fm7



F/G

*Repeat ad lib. and fade*

(L:) Wan - na tell you words,\_\_\_ words\_\_\_ of love.\_\_\_\_\_

# DANGEROUSLY IN LOVE 2

Words and Music by  
BEYONCÉ KNOWLES and ERROL McCALLA, JR.

Moderately ♩ = 100

Ebm7



D<sub>7</sub>



C<sub>b</sub>



1.

B<sub>b</sub>7



The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with triplets. The piano accompaniment is in 4/4 time and features a bass line with eighth notes and a treble line with chords and triplets. The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute. The key signature has three flats (Bb, Eb, Ab).

2.



Verse:



The second system of the score includes a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with lyrics. The piano accompaniment is in 4/4 time and features a bass line with eighth notes and a treble line with chords. The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute. The key signature has three flats (Bb, Eb, Ab).

1. Ba - by, I love you. You are my  
2. See additional lyrics

B<sub>b</sub>m7



The third system of the score includes a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with lyrics. The piano accompaniment is in 4/4 time and features a bass line with eighth notes and a treble line with chords. The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute. The key signature has three flats (Bb, Eb, Ab).

life. My hap - pi - est mo - ments were - n't com - plete if you were - n't by my



side. You're my re - la - tion, my con - nec - tion to the

*(simile)*



sun. With you next to me, there's no dark - ness I can't o - ver -



come. You are the rain - drops, I am the



sea. With you and God, who's my sun - light, I bloom and grow so beau - ti -

**C<sub>7</sub>** **A<sub>b</sub>m7**

I'llly. Ba - by, I'm so proud, proud to be your

**B<sub>b</sub>m7**

girl. You make the con - fu - sion go all a - way from this cold and messed up

**Chorus:**

**E<sub>b</sub>m7** **D<sub>b</sub>** **C<sub>b</sub>/G<sub>b</sub>**

world. I in love. am in love with you. You set me free. I can't do this thing called

**B<sub>b</sub>7/F** **E<sub>b</sub>m/G<sub>b</sub>** **E<sub>b</sub>m7**

life with - out you here with me. 'Cause I'm dan - ger - ous - ly in love with you.





I'll nev - er leave. Just keep lov - in' me, the way I love\_ you lov - in' me. 'Cause



I am in love with\_ you. You set\_ me free. I can't do\_ this thing called



life with - out\_ you here\_ with me. 'Cause I'm dan - ger - ous - ly in love with\_ you.



To Coda ⊕



I'll nev - er leave. Just keep lov - in' me, the way I love\_ you lov - in' me.

2.

B $\flat$ 7/G $\flat$



B $\flat$ 7



E $\flat$ m7



C $\sharp$ m7



F $\sharp$ m7



E $\flat$ m7



way I love\_\_ you lov - in' me.

Bridge:

E $\flat$ m7



B $\flat$ m7



A $\flat$ m7



Ev - 'ry - time\_\_ I see\_\_ your face, my heart\_\_ smiles. Ev - 'ry time\_\_ it feels\_\_ so

B $\flat$ m7



E $\flat$ m7



good, it hurts\_\_ some - times. Cre - at - ed in this world to love,\_\_

D $\sharp$ /F



C $\flat$



D $\sharp$



Dmaj7

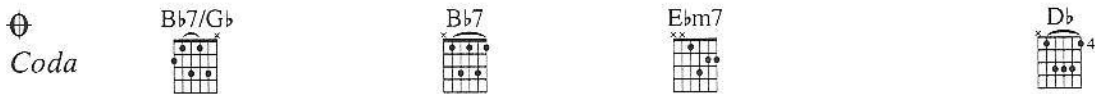


C $\sharp$ m7



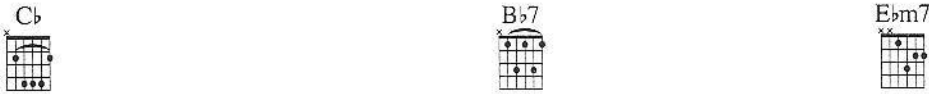
*D.S. al Coda*

\_\_ to hold, to feel, to breathe, to live\_\_ dan - ger - ous - ly\_\_



Coda

way I love\_ you lov - in' me.



Repeat as desired  
(vocal ad lib.)

Last time



## Verse 2:

And I know you love me,  
 Love me for who I am.  
 'Cause years before I became who I am,  
 Baby, you were my man.  
 I know it ain't easy,  
 Easy loving me.  
 I appreciate the love and dedication  
 From you to me.  
 Later on in my destiny,  
 I see myself having your child,  
 I see myself being your wife,  
 And I see my whole future in your eyes.  
 Thought of all my love for you,  
 Sometimes make me wanna cry.  
 Realize all my blessings,  
 I'm grateful to have you by my side.  
 (To Chorus:)

# GIFT FROM VIRGO

Words and Music by  
BEYONCÉ KNOWLES and SHUGGIE OTIS

Jazz waltz ♩ = 96 (♩ = ♩<sup>3</sup>)

N.C.

A gift from vir

go. Ah. I wish I could

look in your eyes and tell you how I





feel \_\_\_\_\_ right now in - side. \_\_\_\_\_ Ba - by, I



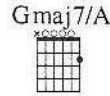
know \_\_\_\_\_ that it's \_\_\_\_\_ real, \_\_\_\_\_ so



real, \_\_\_\_\_ so \_\_\_\_\_ real, \_\_\_\_\_ so \_\_\_\_\_ real. \_\_\_\_\_ (I



miss \_\_\_\_\_ you. \_\_\_\_\_) How I wish I could be with you!



(I miss you.) How I



wish, how I wish, how I wish I could be with you right now!



Ev - er - y morn - ing, ev - 'ry af - ter - noon, ev - 'ry night, I



wan - na be with you. It don't mat - ter if we go to the park or watch a play,



stay in the ho - tel room all day. I just wan - na be with you.



I love ev - er - y - thing a - bout you from your old school ten - nis shoes to the



way you move when you're danc - ing with me. Do you re - mem - ber our



first kiss? And it was - n't long e - nough. Re - mem - ber the first

F#7

Gmaj9

time we spent those weeks to- geth - er? They were not long e - nough.

F#7

All of our con-ver-sa - tions, all of your sweet pag - es, they're nev - er long

Fmaj7

e - nough. When it's time for me to leave,

E7(#9)

Fmaj7

it's so hard to say, "Good - bye." I nev - er want to

E7(b9)



say, "Good - bye." I nev - er, ev - er want to say, "Good - bye." One

Bm7



day, we'll make

F#m7



C#m7



love. Fi - nal - ly,

G#m7



I'll be yours. On - ly



Bm7



E13



you, on - ly you, I could love

E9



Gmaj9



you. But it's too late, I al - read - y

F#7



Gmaj9



love you. I love you. I

N.C.

love you. I love you. (I love you.)

# DADDY

Words and Music by  
 BEYONCÉ KNOWLES  
 and MARK CHRISTOPHER BATSON

Slowly ♩ = 60

*mp*  
 (with pedal)

**E** **B/D#**

**B/C#** **C#m** **F#7sus(b9)**

1. I re -

*Verse:*  
**B** **E6/B** **Em6/B**

mem - ber when you used to take me on a bike ride ev - 'ry day on the  
 2. See additional lyrics

**Bsus** **B** **E6/B** **Em6/B**

bay - ou. You re - mem - ber that? We were in - sep - 'ra - ble. And I re -



mem - ber when you could do no wrong, you'd come home from work and I jumped in your arms when I



saw you. I was so hap - py to see you. *I was so ex-cit-ed. So hap - py to see you, so hap - py to see you.*



Be-cause you loved me, I o - ver - come. yeah.



And I'm so proud of what you've be - come. yeah.



You've giv - en me such se - cu - ri - ty. No mat - ter what mis - takes I make, you're there for me. You

F#7sus(b9)



kill my dis - ap - point - ments and you heal my pain. You

B/F#



un - der - stood my fears and you pro - tect - ed me. I

F#7sus(b9)



trea - sure ev - 'ry ir - re - place - a - ble mem - o - ry. And that's

Chorus:



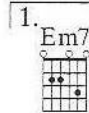
why I want my un - born son to be like my



dad - dy. I want my hus - band to be like my



dad - dy. There is no one else like my



dad - dy. And I thank you for lov - ing



B E6/B Em6/B B sus B

me.

E6/B Em6/B 2. Em7 F#m7

2. I still re - thank you \_\_\_\_\_ for lov - ing

Bridge:

G#m

me. E - ven if my man broke my heart to - day, \_\_\_\_\_

D#m7

no mat - ter how much pain I'm in, \_\_\_\_\_ I will be o - kay. \_\_\_\_\_



'Cause I got a man in my life that can't be re - placed.



For this love is un - con - di - tion - al, it won't go a - way.



Now, I know I'm luck - y, know it ain't eas - y for



men who take care of their re - spon - si - bil - i - ties.



Love is o - ver - whelm - ing, Lord, why did you care\_\_\_ for me? Can't

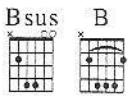


stop my tears from fall - ing. I love you\_\_\_ so much,

Chorus:



Dad - dy. (My un - born son *Thank you!* to be like my



dad - dy. *You've done so much for me.* And my hus - band *I love you,* to be *Dad - dy.* like my

Bsus B E6/B Em6/B

I get so e-mo-tion-al, Dad - dy, ev - 'ry time I think of you.  
 dad - dy. There is no one else like my

G#sus2 G#sus4 G#m Em7 F#m7

I get so c-mo-tion-al, Dad - dy, ev - 'ry time I think of you.  
 dad - dy. And I thank you for lov - ing

Bsus B E6/B Em6/B Repeat ad lib. and fade

There is no one else like my dad - dy. No one else re - place my dad - dy.  
 me.) (There is no one else like my

Verse 2:  
 I still remember the expression on your face  
 When you found out I'd been on a date and had a boyfriend.  
 (My first boyfriend, you should have seen your face.)  
 I still remember I caught you crying 'cause of my tattoo.  
 Could have said, "Beyonce, I told you so."  
 Instead, you said you'd get one too.  
 (Even my mama said y'all get one just like mine.)  
 Words can't express my boundless gratitude for you,  
 I appreciate what you do.  
 You've given me such security.  
 No matter what mistakes, I know you're there for me.  
 You kill my disappointments and you heal my pain.  
 You understand my fears and you protected me.  
 I treasure every extraordinary memory and that's why...  
 (To Chorus:)