

Words and Music by
PRINCE

Moderately, with a beat ♩ = 120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and is marked with dynamics such as *mf* and *f*. Chord diagrams for F/C, Gm/C, F, and Gm/F are provided above the piano part. The lyrics are: "1. I was dream-in' when I wrote this; for-give me if it goes a-stray, 2.3. (See additional lyrics) but when I woke up this morn-ing, could-'ve".

mf *f*

Bass 8va bassa

1. I was dream-in' when I wrote this; for-give me if it goes a-stray,
2.3. (See additional lyrics)

mf

but when I woke up this morn-ing, could-'ve









sworn it was judge - ment day. — The










sky was all pur - ple. There were peo - ple run - nin' ev - 'ry - where try - in' to










run from the de - struc - tion. You know, I did - n't e - ven care. ('Cause) They say two

Chorus:









thou - sand, ze - ro, ze - ro, par - ty o - ver; oops, out of time. So to -

f

B \flat Dm7 F Gm/F

night I'm gon-na par - ty like it's nine - teen nine -ty nine. 2. I was

2. F Gm/F F D.S.S. 3. F Gm/F F 4. F Gm/F F

Yeah. Two Nine - teen nine - ty nine..

Gm/F F Gm/F F Repeat ad lib and fade

Don't you wan - na go? Nine - teen nine - ty nine.

Verse 2:
 I was dreamin' when I wrote this,
 So sue me if I go too fast;
 But life is just a party,
 And parties weren't meant to last.
 War is all around us,
 My mind says prepare to fight.
 So if I gotta die I'm gonna
 Listen to my body tonight.
 (To Chorus:)

Verse 3:
 If you didn't come to party,
 Don't bother knockin' on the door.
 I've got a lion in my pocket,
 And, baby, he's ready to roar.
 Ev'rybody's got a bomb,
 We could all die any day;
 But before I'll let that happen,
 I'll dance my life away.

319

Composed by



"319 please"
"Arret un je vous connect."
Knock knock

Moderately slow ♩=96

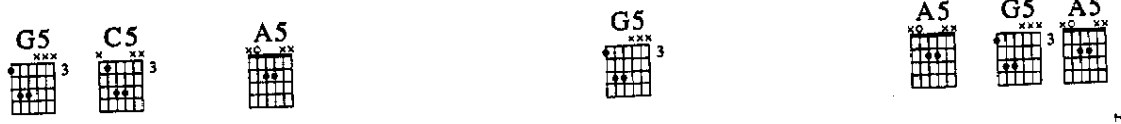
A5 G5 C5 A5 G5

mf "Bout time,"

A5 G5 A5 G5 C5

"Come in."

A5 G5 A5 G5 A5 A5



Piano introduction for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The bass line consists of a steady eighth-note accompaniment.

Verse:

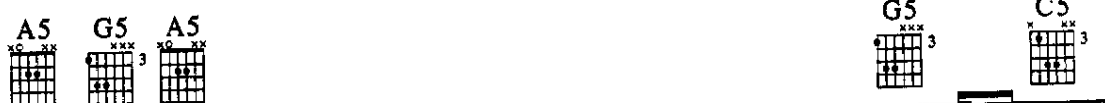
N.C.

1. Take off your clothes,
 2.3. See additional lyrics

3 1 9. —



Musical notation for the first verse system, including vocal lines and piano accompaniment. The vocal line starts with a whole note rest followed by a half note, then a quarter note, and a quarter rest.



Bet u got a bod-y by God, — come on, let me

Musical notation for the second verse system, including vocal lines and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line.



see, u ought - a. My cam-'ra's gon - na get u when u

Musical notation for the third verse system, including vocal lines and piano accompaniment. The piano accompaniment continues with the eighth-note bass line.

D7



get it good and wet u ought - a let me come and pet u so it lasts ba - by, 3 1 9. —

A5



G5



C5



A5



G5



1.2.

A5



G5



A5



3.

A5



G5



A5



G5



C5



A5



G5



A5



G5



A5



3 1 9. —

A5 G5 C5 A5 G5

3 1 9.

A5 G5 A5 A5 G5 C5


3 1 9. ain't got 2 tell u cuz u al - read - y know,

A5 G5 A5 G5 A5




girl, u in the house, so run that show. U go on girl.

G5 C5 A5 G5 A5 G5 A5

3 1 9. 3 1 9.

A5  G5  C5  A5  G5 

3 1 9. —

A5  G5  A5 

3 1 9. —

Verse 2:

👁 got a good shot, so put your leg on the chair.
 U know u're 2 hot when u play with your hair.
 👁 like it, 👁 just wanna holler, scream and shout
 When u let your fingers do the walking in and out
 And all about 319.

*Verse 3:**Instrumental*

Lock the door and kill the phone,
 My camera, u and me alone
 Will make a picture all will see and go "Ooh, 319!"

3 CHAINS O' GOLD

Composed by
PRINCE




Moderately fast










If  don't think a - bout the fact that she left me, if  don't see the pearls

mf

fall from the sky, if  don't hear the ac - cu - sa - tions of blas - phe - my,

if  don't feel the tears in my eyes, this is the

A Bm Em7 A7

best day of my— life.

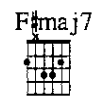
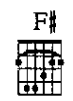
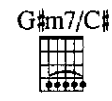
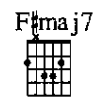
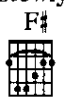
Bm Em7 A7sus4 A7 Bm Em7

A7 Bm Em7 Bm A7sus4 A7

Half time (♩ = ♩)

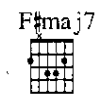
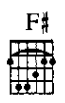
E♭m B♭/D A♭/C G♯m7/C♯

Slowly



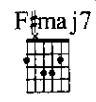
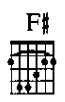
musical notation system 1: treble and bass clefs, piano accompaniment with *smoothly* and *with pedal* markings, and a trill (*tr~*) in the right hand.

G#m7(addC#)



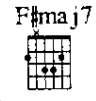
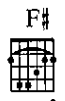
musical notation system 2: vocal line with lyrics "U say— u'll call me— and" and piano accompaniment.

G#m7(addC#)



musical notation system 3: vocal line with lyrics "then u don't, _____ eye 'll want— 2 kiss u— and" and piano accompaniment.

G#m7(addC#)



musical notation system 4: vocal line with lyrics "then eye won't. _____ We both— do noth - ing— and" and piano accompaniment.

G#m7(addC#)



F#



Am7-5



call it love. _____ Is this love? _____

F7-5



F#



Am7-5



Is this love? _____

F7-5



Bb



Cb/Eb



Ebm7



Abm





Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment.

Double time (♩ = ♪)



Musical notation for the third system, including treble and bass staves with piano accompaniment.



Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

This morn - ing  want - ed a

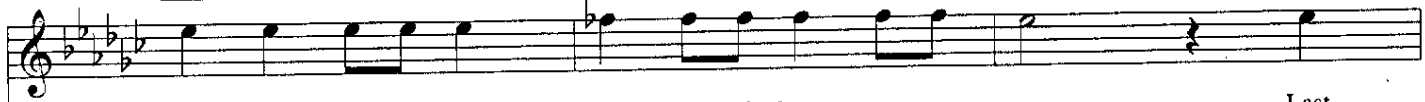
Ebm




Cb/Eb



Ebm



cup of cof - fee but  did - n't have an - y cream. Last



Cb/Eb





Ebm



Cb/Eb



night  want - ed some in - spir - a - tion but  did - n't have an - y



Ebm



Asus4/G



Absus4/Gb



dreams. Dou - ble with the thought that u be - long 2 an - oth - er whose



Gsus4/F



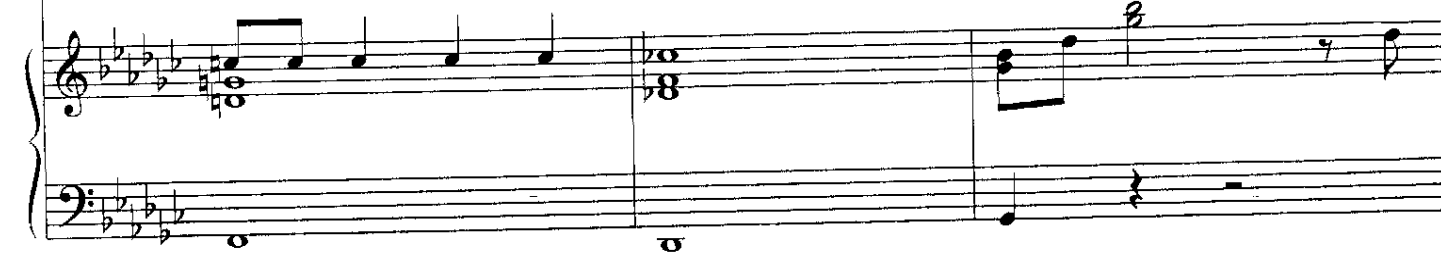
Db7



Gb



name is self - right - eous - ness. E - vil girl, if



A^b 4fr. G^b

one of us has a date with the un - der - tak - er, which one will it be?

G A

U can cry 4 ev - er but u'll get no sym - path - y. This is the best day of my -

Bm Em7 A7 Bm Em7

life.

A7 B^b No Chord

've got —

Moderate slow






3 chains o' gold— and they will shine 4 ev - er. They are the






nu - cle - us of my soul,— melt down—no they will nev - er.  've got







3 chains o' gold— and they will shine 4 ev - er. They are the
Instrumental
 3 chains o' gold— and they will shine 4 ev - er. If one of






nu - cle - us of my soul,— melt down—no they will nev - er. *Instrumental*—
 've got
 us has got 2 go,—

3. C^b7 B^b7-9 E^bm7

A^bm7-5 3fr.

C^b

u will go be-fore me. I've got 3 chains o' gold... and they will shine

B^b7 N.C.

E^bm

freely

4 ev - er. They will shine.

B^b7

E^bm/B^b 6fr.

B^b7

4 they _____ will

E^bm

A^bm7-5 3fr.

C^b7

B^b7-9

E^bm

shine. They will.

7

Composed by
PRINCE
with LOWELL FULSOM and
JIMMY McCracklin

Moderately
No Chord

All 7 and we will watch them— fall.— They

mf

stand in the way of love and we will smoke them— all— with an in - tel - lect and a

sav - oir - faire.— No one in the whole un - i - verse will ev - er com - pare.—

I am yours now— and u— are mine and— 2

geth - er we will love thru— all space... and time. So— don't cry— one

day all 7— will die.—

And I saw the an - gel come down un - to me—
 And we lay down on the sand of the sea, and be -
 And we will see a plague and a riv - er— of blood, and ev - e -
 There will be a new ci - ty with streets of gold, the



A A7sus2 A A7sus2

in her hand she holds the ver - y key. —
 fore us an - i - mos - i - ty will stand and de - cree
 e - vil soul will sure - ly die in spite of that
 young so ed - u - ca - ted — they will nev - er grow old. And

G

Words of com - pas - sion — and words of peace. —
 we speak not of love on - ly blas - phe - my. —
 7 there will be no death 4 but do not fear. —
 with ev - ery breath. —

A A7sus2 A A7sus2

And in the dis - tance an ar - my's march - ing feet, but be -
 And in the dis - tance 6 oth - ers will curse me, but that's al -
 4 in the dis - tance 12 souls from now, u and
 the voice of man - y col - ors sings a song, that's so

E7

N.C.

1. 3. A A7sus2

hold, right, me bold. 4 we will watch them fall. —
 will watch them fall. —
 will still be here. —
 Sing it while we watch them fall. —

2. 4. A A7sus2 A A7sus2

A A7sus2 A A7sus2

"All 7 and we will watch them— fall.— They

A A7sus2 A A7sus2

stand in the way of love and we will smoke them— all— with an



in - tel - lect and a sav - oir - faire... No



one in the whole un - i - verse will ev - er com - pare...



am yours now... and u... are mine and... 2

geth - er we will love thru... all space... and time. So... don't

C#7 4fr. N.C. To Coda ⊕

cry ————— one day all 7 ————— will die." —

Detailed description: This system contains the first two systems of music. The top system is for guitar, starting with a C#7 4fr. chord diagram and a melodic line. The piano accompaniment is in the second system, with treble and bass staves. The lyrics 'cry ————— one day all 7 ————— will die.'" are written below the guitar staff. The first system ends with 'N.C.' and 'To Coda ⊕'.

D.S. § (with repeat) al Coda ⊕

A A7sus2 A A7sus2

Detailed description: This system contains the third and fourth systems of music. The guitar part in the third system shows four chords: A, A7sus2, A, and A7sus2. The piano accompaniment continues in the fourth system. The instruction 'D.S. § (with repeat) al Coda ⊕' is placed at the end of the second system.

Repeat and fade

Coda ⊕ A A A7sus2

Detailed description: This system contains the fifth and sixth systems of music. The guitar part in the fifth system shows three chords: A, A, and A7sus2. The piano accompaniment continues in the sixth system. The instruction 'Repeat and fade' is centered above the guitar staff, and 'Coda ⊕' is at the beginning of the fifth system.

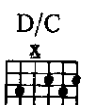
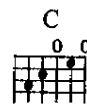
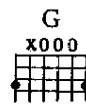
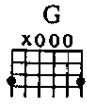
A A7sus2 A A7sus2 A A7sus2

Detailed description: This system contains the seventh and eighth systems of music. The guitar part in the seventh system shows six chords: A, A7sus2, A, A7sus2, A, and A7sus2. The piano accompaniment continues in the eighth system.

ADORE

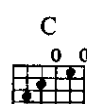
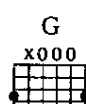
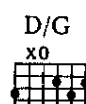
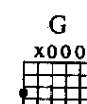
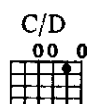
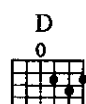
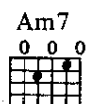
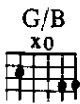
Words and Music by
PRINCE

Slow, Bluesy

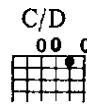
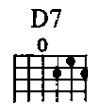
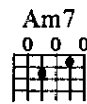
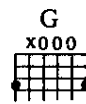
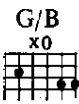


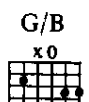
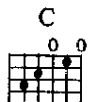
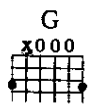
Oo, oo,

mp

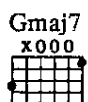
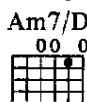
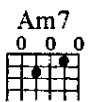


ba - by. Yeah, u. oh.

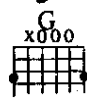
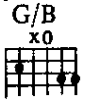
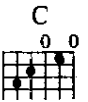




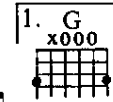
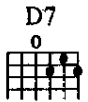
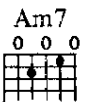
That's why Un - til_ the end of time, I'll be there 4 u. U own_ my




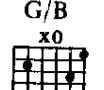
heart and mind, I tru - ly a - dore u. If God one_ day



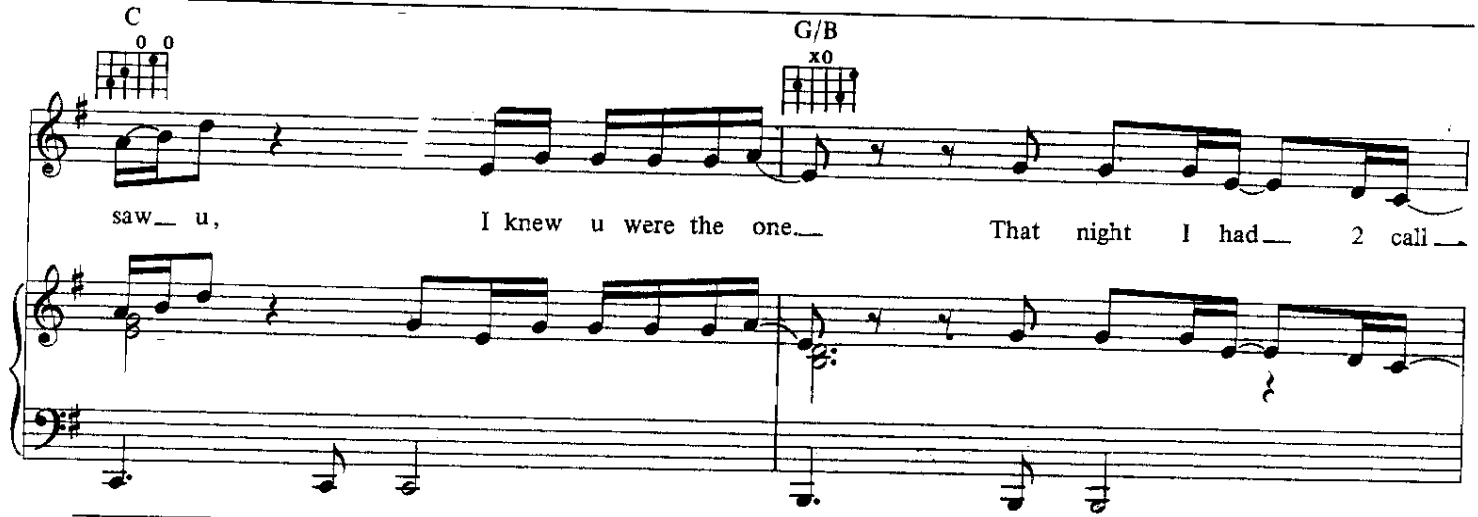
struck me blind, your beau - ty I'd still see. Love is 2_ weak

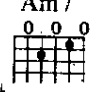
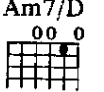
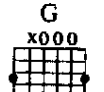


2 de - fine just what u mean_ 2 me. From the first mo - ment I

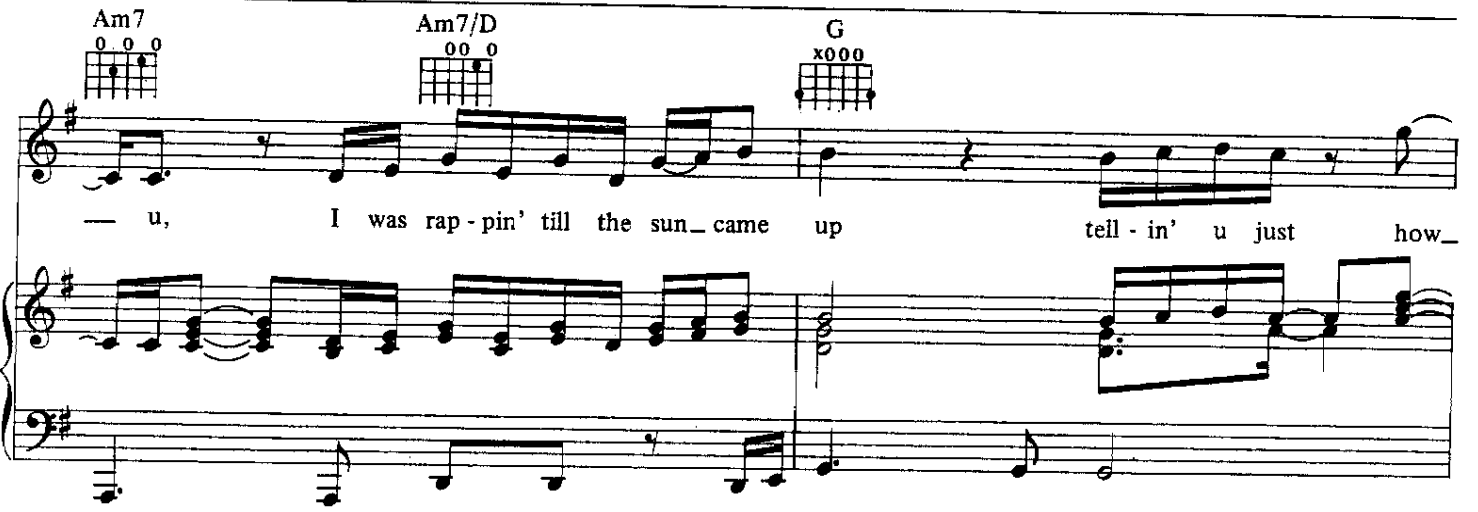
C  G/B 

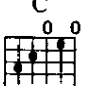
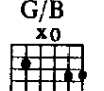
saw_ u, I knew u were the one_ That night I had_ 2 call_



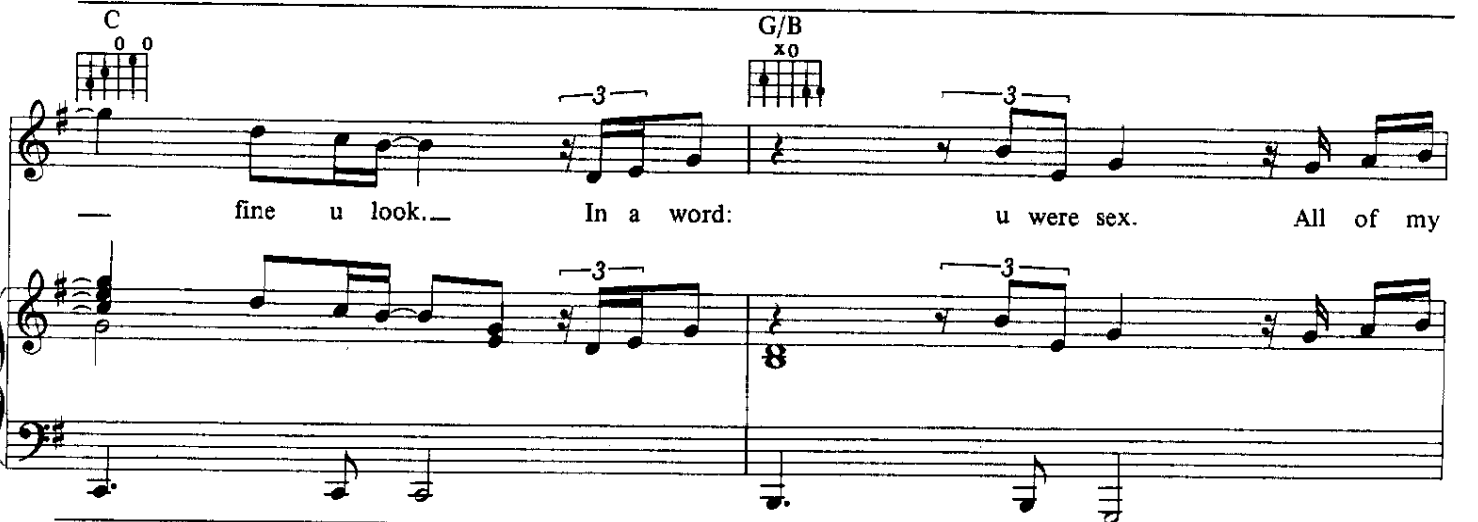
Am7  Am7/D  G 

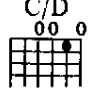
— u, I was rap-pin' till the sun_ came up tell-in' u just how_



C  G/B 


— fine u look_ In a word: u were sex. All of my






Am7  C/D  G 

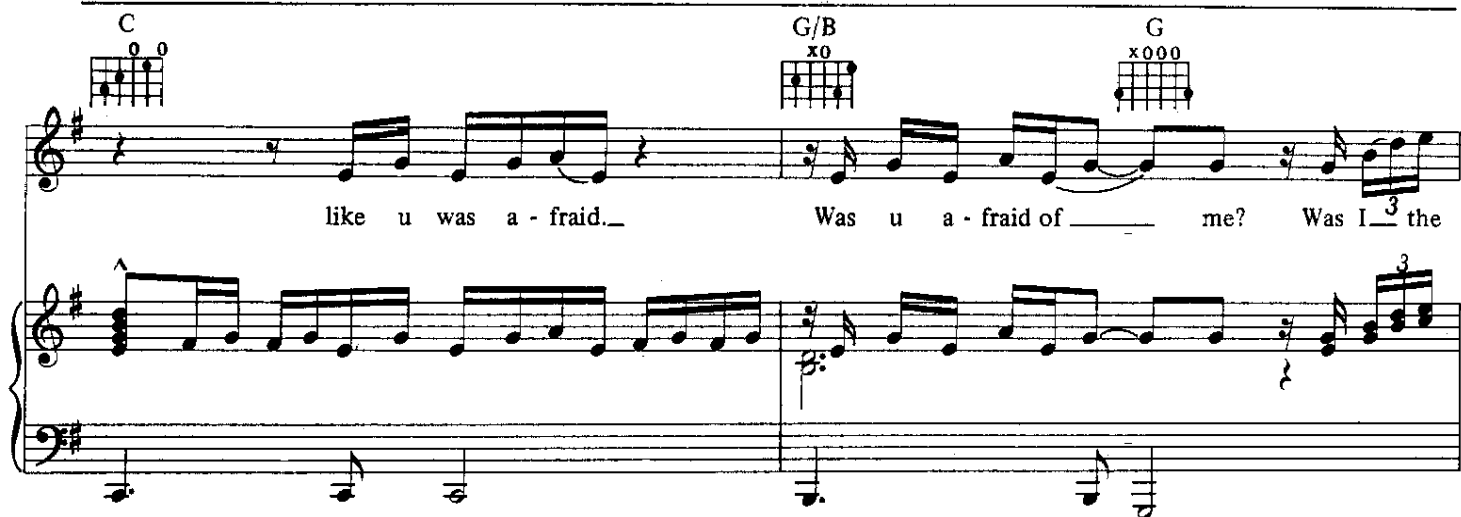
cool_ at-ti-tude_ u took, my bod-y was next. U made love_ 2 me,




U made love_ 3 2 me,)



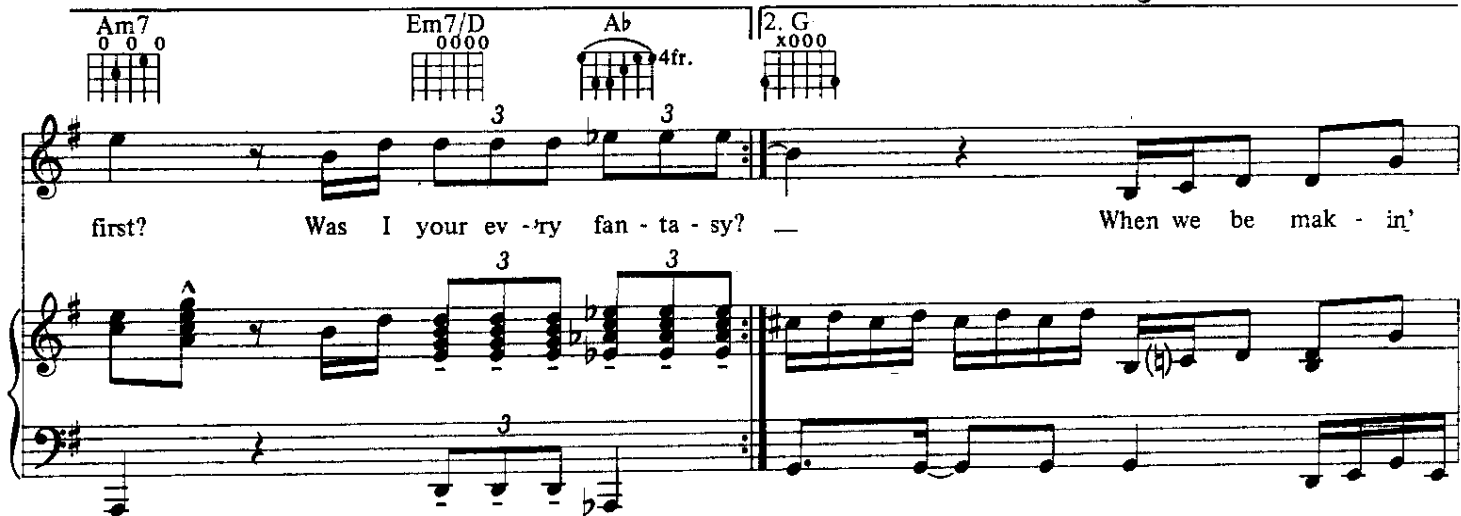
C  G/B  G 



like u was a - fraid... Was u a - fraid of _____ me? Was I ³ the



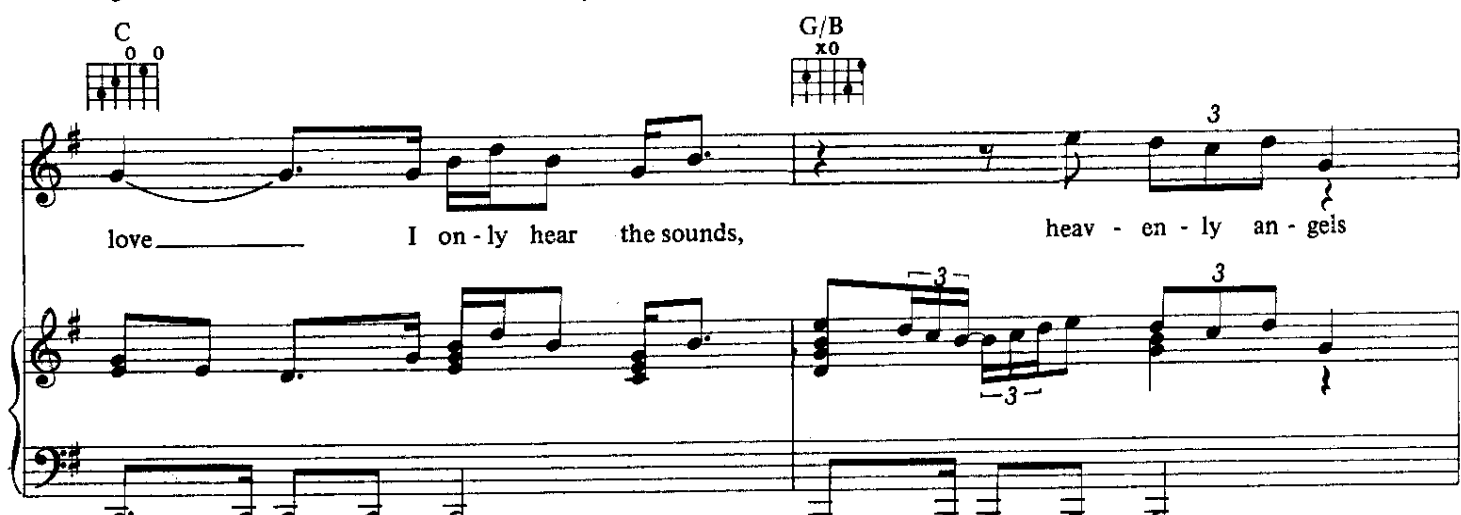
Am7  Em7/D  Ab  2. G 


first? Was I your ev - ry fan - ta - sy? — When we be mak - in'



C  G/B 

love _____ I on - ly hear the sounds, heav - en - ly an - gels



Am7  C/D  G  F6 

cry - in' up a - bove, tears of joy pour - in' down on us. They know we need each oth - er.

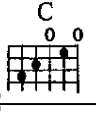
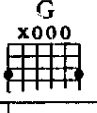
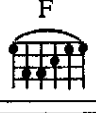
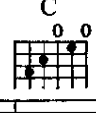


Ad lib Vocal


C  E  F6 

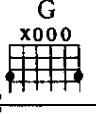

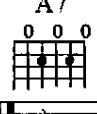
They know u are my fix, *I know, u know that I ain't cheatin', baby.*
ride, (but I got 2 have your face all up in the place.



C  G  F  C 

They know this is serious, this ain't just for kicks, no. This condition I got is crucial. U could say that I'm a terminal case, I'd like 2 think that I'm a man of exquisite taste, a hundred percent Italian silk imported Egyptian lace. But nothin', baby, I said



G  F  C  A7 

u could burn up my clothes, smash up my ride, (Well, maybe not the nothin', baby, could compare 2 your lovely face. *I'm just tryin' 2 say that un-*

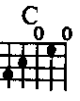
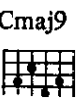
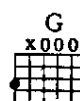


C/D  G  Em  G/D 

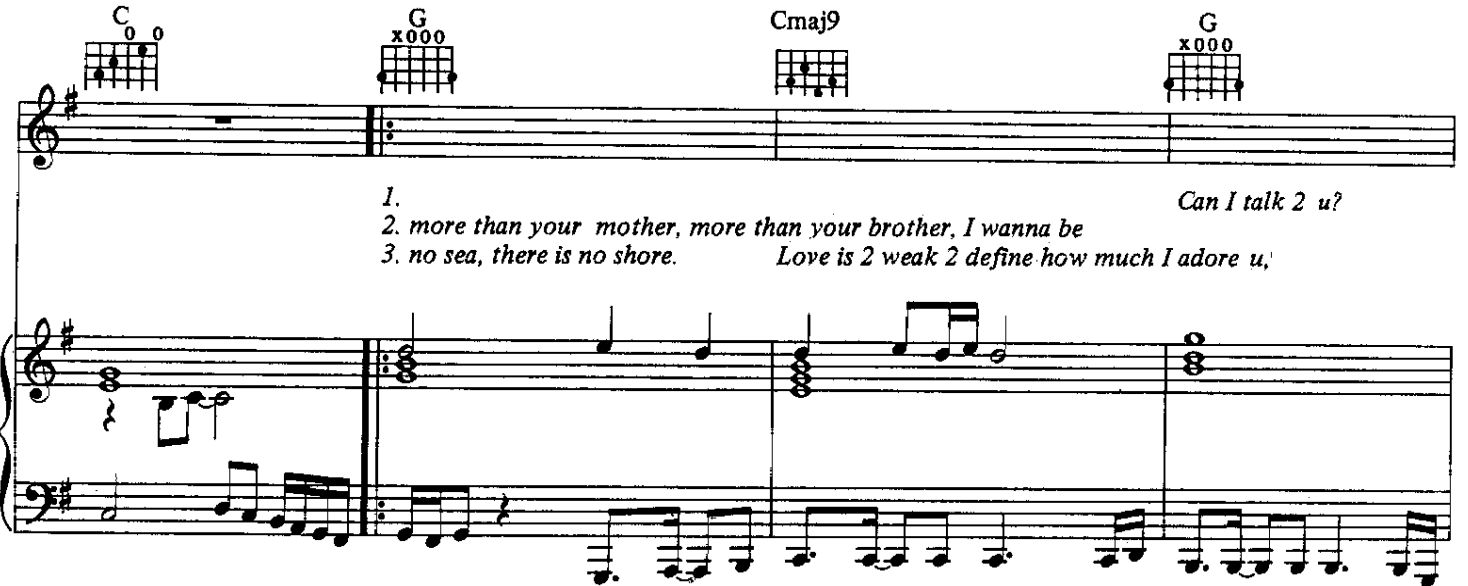
til, un - til the end of time, I'll be there_ 4 u_



Ad lib Vocal

C  G  Cmaj9  G 

1. *Can I talk 2 u?*
 2. *more than your mother, more than your brother, I wanna be*
 3. *no sea, there is no shore. Love is 2 weak 2 define how much I adore u,*



Am7  Am7/D  G  C 

Tell u' what u mean 2 me. Everytime u wander like no other. If u need me, I'll never leave. the last words u hear

I'll be your eyes so u can see, I know, that u know, without u



Ad lib vocal continues

G/B x0
Am7 0 0 0
Am7/D 0 0 0
Gmaj7 x000
G⁶₉ x0 00

I wanna show u things there is no me, there is
that I show no other, I wanna be no me. Without u there is
Ah _____
Be with me darlin' 'til the end of all time. I'll give u my

Gmaj7/B 000
G⁶₉/B
Am7 0 0 0
D7-9(sus4)
Gmaj7 x000
G⁶₉ x0 00

heart, ah - ha ah
I'll give u my mind, I'll give u my body, I'll give u my time.

C 0 0
Gmaj7/B 000
G⁶₉/B
Am7 0 0 0
C/D 00 0
G x000

ah ah ah
4 all time I am with u, u are with me...

D 0
G6 x000

rit.

AMERICA

Words and Music by
PRINCE AND THE REVOLUTION

Moderately fast

Cm9

mf

1.

2.

Cm9

A - ris - to - crats on a moun - tain climb;
Lit - tle sis - ter mak - ing min - i - mum wage,

mak - ing mon - ey, los - ing time. Com - mu - ni - sm is just a
liv - ing in a 1 - room jun - gle mon - key cage. - Can't get o - ver, she's al - most

word, dead; but if the gov-ern - ment_ turn o - ver, it - 'll be the she may not be in the_ black, but_ she's hap - py she airt

No chord

on - ly word_ that's heard... } A - mer - i - ca, A - mer - i - ca, God in the red._

shed his grace _ on thee. A - mer - i - ca, A - mer - i - ca,

1. Cm7 3fr. 2. Cm7 3fr.

keep the chil - dren free. free.

C7+9



Free-dom!
Joy!

1.

2.

Cm9



Love! Peace! Jim-my Noth - ing nev - er went 2 school.

They made him pledge al - leg - iance, he said it was - n't cool.

Nothing made Jim-my proud. Now Jim - my lives on a

N.C.

mush - room cloud. A - mer - i - ca, A - mer - i - ca, God

shed his grace - on thee. A - mer - i - ca, A -

mer - i - ca, keep the chil - dren free. A -

free. **Freedom!**
Joy!

C7+9



1. Love! 2. Peace!

C7+9

Boom! Boom! Boom!

Repeat and fade

C7+9

Boom! The bomb goes Boom!

AND GOD CREATED WOMAN

Composed by
PRINCE

Moderately
No Chord

mf

E^bm7



D^b(addE^b)



E^bm7



D^b(addE^b)



In a

E^bm7



D^b(addE^b)



E^bm7



D^b(addE^b)



deep sleep and fell, and the mus - ic starts 2 swell...
 nak - ed and did not care, there's a time 2 take and a time 2...
 ta - tion sweet and so - much, sure - ly die if neith - er one of us

Ebm7

Db(addEb)



share.
— shall ye touch.

One of my ribs He took and it— shall be bone of my bones,—
2 in love, all a - round and all a - ware. Flesh of my flesh,—
Then a - gain we could die from the rush. Heart of my heart,—

1.2.

Cbmaj9

Abm7(addDb)

Cbmaj9

Abm7(addDb)

—
—
—

and God cre - a - ted wom - an.—
and God cre - a - ted wom - an.—
and God cre - a - ted

3.

Cbmaj9

Abm7(addDb)



And we were wom - an.—
Tem -

Ebm

D°7

Fm7-5

Bb7

Ebm7



Bb7sus4



Bb7-9



Cbmaj9



Abm7(addDb)



Musical notation for the first system, including treble and bass staves with piano accompaniment.

Cbmaj9



Abm9



In my

Musical notation for the second system, including treble and bass staves with piano accompaniment.

Ebm7



Db(addEb)



Ebm7



Db(addEb)



dark - est hour - nev - er see - u find a - gain,

man - y ser - pents who have lied - it's al - right 4 am guil - ty of no

Musical notation for the third system, including treble and bass staves with piano accompaniment and lyrics.

Ebm7



Db(addEb)



sin.

Giv - en half the chance but 'll have your love in the end. They can have u but 'll have your love in the end.

Musical notation for the fourth system, including treble and bass staves with piano accompaniment and lyrics.

Cmaj9



A^bm7(addD^b)



Love of my love,—
Soul of my soul,—

and God cre - a - ted
and God cre - a - ted

1. Cmaj9



A^bm7(addD^b)




2. Cmaj9



A^bm7(addD^b)



wom - an. —

And if  wom - an. —

Repeat as desired (Vocal ad lib.)

Cmaj9



A^bm7(addD^b)



Cmaj9



A^bm7(addD^b)



D6



ANNA STEZIA

Words and Music by
PRINCE

Medium Funk

Cmsus2 Fm Cmsus2 Bb Ab

mp

This system contains the first five measures of the piece. It features a guitar part with five chord diagrams: Cmsus2, Fm, Cmsus2, Bb, and Ab. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The melody is written in the treble clef, and the bass line is in the bass clef.

Cmsus2 Fm Cmsus2

Have U ev - er been so lone - ly that U felt like U were the on -

This system contains measures 6-8. The guitar part has three chord diagrams: Cmsus2, Fm, and Cmsus2. The vocal line continues with the lyrics "Have U ev - er been so lone - ly that U felt like U were the on -". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Bb Ab Cmsus2 Fm

ly one in this world?_ Have U ev - er want - ed 2 play

This system contains measures 9-12. The guitar part has four chord diagrams: Bb, Ab, Cmsus2, and Fm. The vocal line concludes with "ly one in this world?_" and begins a new phrase "Have U ev - er want - ed 2 play". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Cmsus2



Bb



Ab



Musical staff with treble clef and key signature of two flats, containing a melodic line.

with some-one so much U'd take an - y - one boy or girl? —

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

Cmsus2



Fm



Cmsus2



Musical staff with treble clef and key signature of two flats, containing a melodic line.

An - na Ste - sia come 2 me, talk 2 me, ra - vish me, lib - er - ate my mind —

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

f

Bb



Ab/Bb



4fr.

Cmsus2



Fm



Musical staff with treble clef and key signature of two flats, containing a melodic line.

Tell me what U think of me, praise me, craze me,

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

Cmsus2



Bb



Ab/Bb



4fr.

Cmsus2



Musical staff with treble clef and key signature of two flats, containing a melodic line.

out this space and time —

Be-tween white and black, night and day

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



No Chord



Black night seemed like the on-ly way... So I danced... Mu-sic



Cmsus2

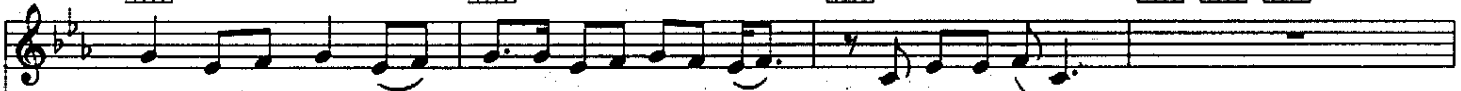
Fm

Cmsus2

Fm7

Eb/F

Fm7

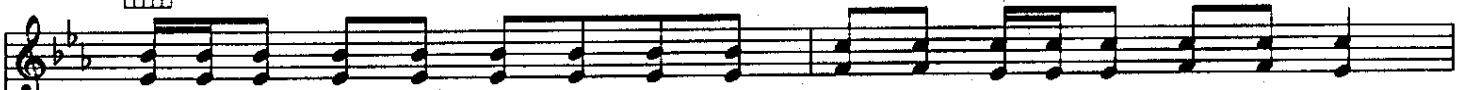


late, noth-ing great No way 2 dif-fer-en-ti-ate I took a chance



Cmsus2

Fm



Greg-o-ry looks just like a ghost And then a beau-ti-ful girl the most,

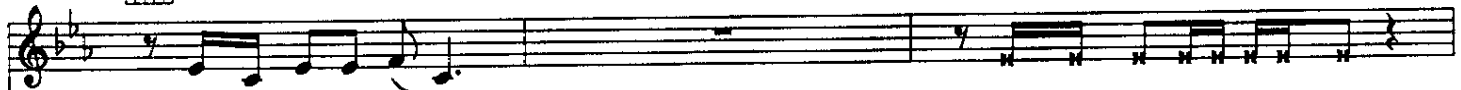


Cmsus2

Cm(addD)



N.C.



wets her lips 2 say

"We could live 4 a lit-tle while,



Fm7



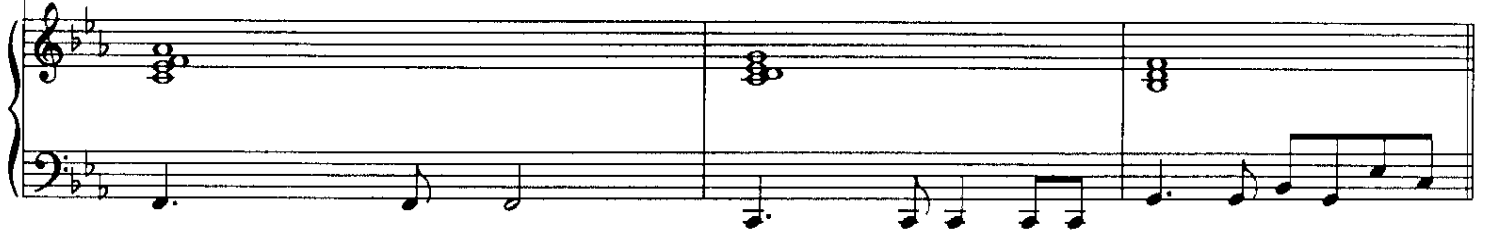
Cm(addD)



Gm7



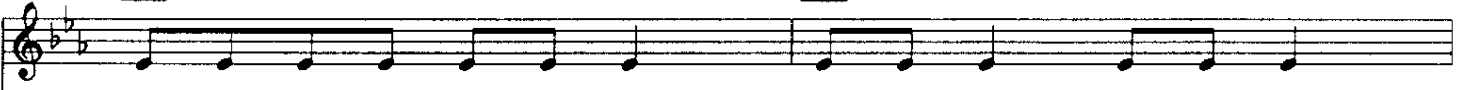
If U could just learn 2 smile, U and I could fly a - way."



Cmsus2



Fm



An - na Ste - sia come 2 me, talk 2 me, ra - vish me,



Cmsus2



Bb



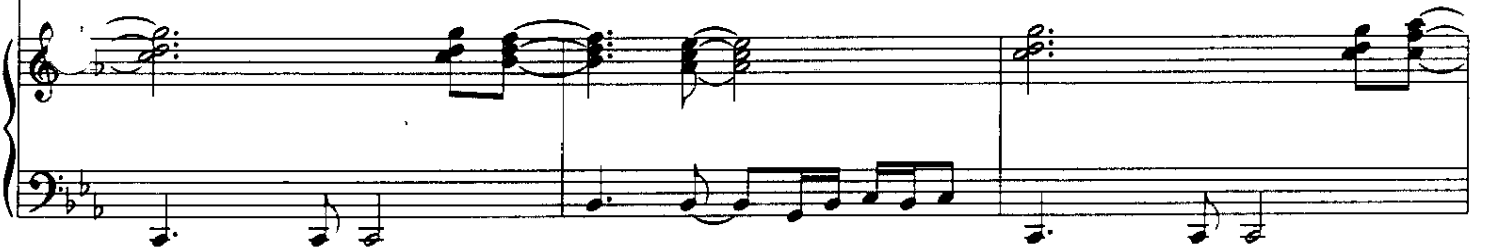
Ab/Bb



Cmsus2



lib - er - ate my mind _ Tell me what U think of me, _



Fm



Cmsus2



Bb



Ab/G



praise me, craze me, out this space and time. _

Spoken:



Cmsus2



Fm



Cmsus2



Bb



Maybe I could learn 2 love, the right way, the only way. Perhaps U

A^b/G



Cmsus2



Fm7



could show me, baby. An - na Ste - sia come 2 me, talk 2 me, ra - vish me,

Cm(addD)



N.C.

Cmsus2



lib - er - ate my mind —

May-be I could learn 2 love

Fm



Cmsus2



B^b/F



— if I was just clos-er 2 some-thin', Clos-er 2 my high-er self, —

Cmsus2



Fm



Cmsus2



Bb/F



clos-er 2 heav-en... clos-er 2 God. —

N.C.

Save me Je - sus, I've been a fool How could I for - get — that You are — the rule. You

are my God, I am Your child. From now on, 4 You, - I shall be wild I shall be quick. I

shall be strong. I'll tell Your stor-y No mat-ter how long

N.C.



We're just a play_in Your Mas-ter plan__

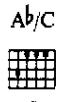


Now my Lord_I un-der-stand__

Repeat as necessary
Cm(addD)



Love is God__ God is love__ Girls and boys__ love God a - bove.__



ANOTHER LOVER HOLE NYO HEAD

Words and Music by
PRINCE AND THE REVOLUTION

Moderately

Am C D Am C D C#7 4fr.

mf

F#m E/G# A Bm E D

I gave my love, I gave my life, I gave my bod - y and mind. —
We were broth - ers and sis - ters u - nit - ed all for love.

F#m E/G# A Bm E D

We were in - sep - 'ra - ble. I guess I gave u all of my time. —
Now all of a sud - den u try 2 fight it. U say you've had e - nough.

F#m E/G# A Bm E D

And now u plead in - san - i - ty and u don't e - ven know the score.
E - ven though we had big fun u want an - oth - er some - one 4 yo hap - p'y ev - er af - ter be.

F#m E/G# A Bm E D

Why can't u learn 2 play the game ba - by don't u know that u need — more..
 Sure as there's a sun, I'm gon - na be the 1 and if

E Am C D

U need an - oth - er lov - er like u need a — hole..

Am C D Am C

— in yo head. (Ba - by, ba - by.) U know there ain't no oth - er

D Am C 1. D C#7 4fr. 2. E D.S. and fade

that can do the du - ty in — your bed..

ARROGANCE

Composed by
PRINCE

Moderately fast

No Chord

The reporter has a question in the form of

an answer: "What do u believe in? Who is your God? Is this reality or just

Am Bbm Am

another facade?" Answer in the form of a question:

Bbm Am Bbm Am Bbm Am

Am Bbm Am Bbm Am

What makes a man wan-na rule the world?
 What makes a man wan-na play gui - tar?

Bbm Am Bbm Am

Make him man e-nough 2 say he's 50 - 50 - girl.
 Same thing that makes him wan-na be a star.

Bbm Am Bbm Am

What makes a man wan-na curse and swear?
 What makes him wan-na see his name in lights? *Then*

Bbm Am N.C.

blame it on heav-en cuz he's al-read-y there
 think it was the same thing that made Eve take the 1st bite.

Pimp -
 Pimp -

E \flat 7-5



rag, toot-sie pop and a cane. _____
 rag, toot-sie pop and a cane. _____

Last time to Coda \oplus 1. | 2. D.S. S (with repeat) at Coda \oplus

Coda



N.C.

BABY I'M A STAR

Words and Music by
PRINCE

Bright Rock beat

Chord diagrams: C/D (0 3fr.), Bm/D (0), Dsus2 (0 0), Am7 (0 0 0), G/A (0 3fr.), Dsus2 (0 0), C/D (0 3fr.), Bm/D (0), Dsus2 (0 0), Am7 (0 0 0), G/A (0 3fr.), Am7 (0 0 0), G/A (0 3fr.), G (x000), D/G (x0), A (0 0).

D(no3rd)



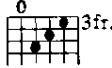
Am7



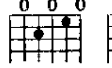
Hey, look me o - ver... Tell me, do_ u like what.you
Hey, take a lis - ten... Tell me, do_ u like what.you



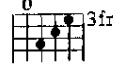
G/A



Am7



G/A



D(no3rd)



see? hear? If Hey, I ain't got_ no just
it don't turn u on, _



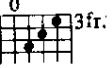
Am7



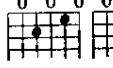
mon - ey, but hon - ey, I'm rich on per - son - al - i - ty_
say the word_ and I'm gone, but hon - ey, I know ain't noth - ing wrong with your



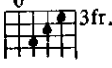
G/A



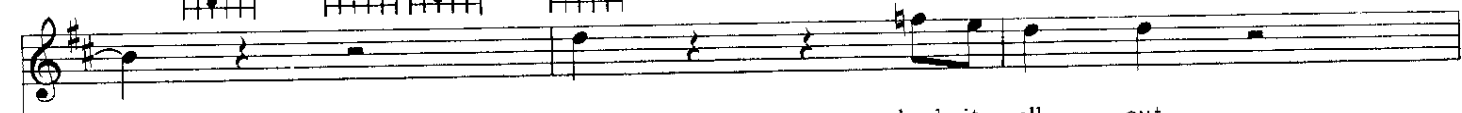
Am7



G/A



D(no3rd)



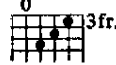
ears. Hey, check it all out.
Hey, check it all out.



Am7



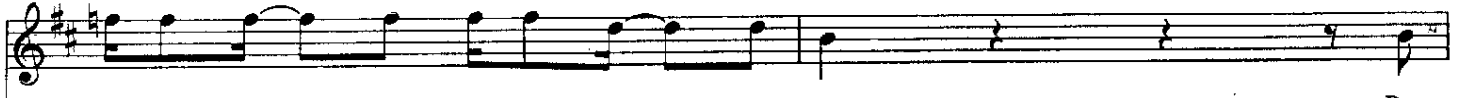
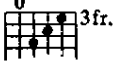
G/A



Am7



G/A



Ba - by, I know what it's all a - bout.
Bet - ter look now or it just might be late.

Be - My



D(no 3rd)



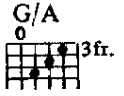
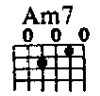
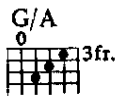
fore the night is through
luck's gon - na change to - night.

u will see my point of view,
There's got - ta be a bet - ter life.

Take a



Am7

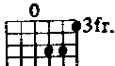


e - ven if I have 2 scream and shout.
pic - ture, sweet-ie; I ain't got time 2 waste.

Oh, Ba - by, I'm a
ba - by, I'm a



C/D



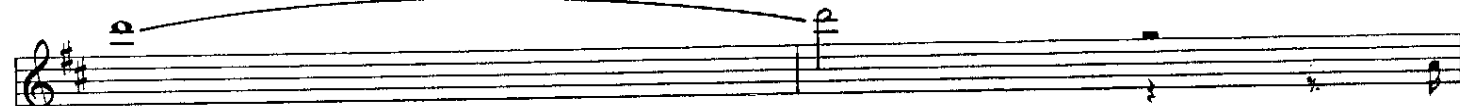
Bm/D



Dsus2



N.C.



star.
star.

U



Am7 G/A Am7 G/A

Might not know it now, - ba - by, but I r, I'm a
 might not know it now, - ba - by, but I r, I'm a

Dsus2 C/D Bm/D Dsus2 Am7

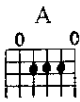
star. } I don't wan - na stop
 star. }

G/A Am7 G/A G D/G A

'til I reach... the top. (We r all a star.)

C Bm7

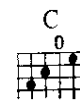
Ev - 'ry - bod - y say noth - ing comes... 2 eas - y. But when you



got it, ba - by, noth - ing comes... 2 hard. — You'll



see what I'm all a - bout, — if I got - ta scream and shout. —



Ba - by, — ba - by, — ba - by, — ba - by. —

N.C.

F/G G F/G Am/G G F/G G D/G A

This system contains the first two measures of the piece. The guitar part features a sequence of chords: F/G, G, F/G, Am/G, G, F/G, G, D/G, and A. The bass line consists of a steady eighth-note pattern. The treble clef part has a complex, rhythmic accompaniment.

G D/G A

This system contains the next two measures. The guitar part continues with G, D/G, and A chords. The bass line maintains the eighth-note pattern. The treble clef part continues with its rhythmic accompaniment.

G D/G A G D/G A

This system contains the next two measures. The guitar part features G, D/G, and A chords. The bass line continues with the eighth-note pattern. The treble clef part continues with its rhythmic accompaniment.

G D/G A/G G D/G A/G G D/G A D

This system contains the final two measures of the piece. The guitar part features G, D/G, A/G, G, D/G, A/G, G, D/G, A, and D chords. The bass line concludes with a final eighth-note pattern. The treble clef part concludes with its rhythmic accompaniment.

billy jack bitch

Composed by

♣ and MICHAEL B. NELSON

Moderately ♩=102

N.C.

Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic.

Dm7



Musical notation for the second system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The vocal line includes the word "Whoa,".

Gm7/D



Bb(9)/D



Musical notation for the third system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment. The vocal line includes the word "whoa,".

Dm7



whoa. 1. What if  called u sil - ly

Verse:

Dm7



Gm7/D



names, just like the ones that u call me?
 worth on - ly half of what u be?
 groove, come let me fly u 2 the moon.

B^b(9)/D



What if  filled your eyes with tears, so man - y that u can - not
 Would u come forth and tell no lies, would u come forth and talk 2
 Then u can see how love will bloom. Joy - it's in the dic - tion - ar - y,

Chorus:

Dm7



Dm7



see? me? see "y". } Bil-ly Jack Bitch, do u ev-er real - ly cry?

Gm7/D



Bil-ly Jack Bitch, do u ev-er real - ly try? Bil-ly Jack

Bb(9)/D



Dm7



Bitch, do u ev-er won-der why?_ Bil-ly Jack Bitch, Bil-ly Jack Bitch.

Dm7



Whoa, _____

Gm7/D



Bb(9)/D



whoa,


Dm7



To Coda ⊕

1.

whoa.

2. What if  told u that u're

2.

Bridge:

N.C.

What dis - tor - tion could u let your pen for - get 2 day? What mis -

for - tune left your heart so bro - ken u on - ly say words in - tend - ed 2 be - lit - tle

or dis - may? What if  say u lie? Bil - ly Jack

Dm7



Gm7/D



Bitch.

B \flat (9)/D

Dm7



Verse:

3. O - pen let - ters aren't the

Gm7/D



on - ly things that o - penwounds. Long hard shin - y rock - et

Bb(9)/D



Bbm6



Dm7



ships can fly u 2 the

D.S. $\frac{3}{8}$ al Coda

moon. 4. When - ev - er e - vil wants 2

Coda

Dm7



Inst. solo ad lib....

Gm7/D



Bb(9)/D



Bbm6



Dm7



1.-3.

4.

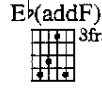
N.C.

Bil - ly Jack Bitch.

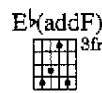
BLUE LIGHT

Composed by
PRINCE

Medium Reggae



mf



Oh well, here we are a - gain - look-in' 4 some - thing 2 get us in - the mood.
U say u wish was shy, - al-ways take a sim-ple thing and push it way- 2 far.
 'll be a 117 - teen, and u'll be still say - ing - "Ba - by not - 2 night."



But tell each and ev - ery one of my friends that the
It's ba - by, that's the prob - lem with u and U
ea - sy 2 see us - on the cov - er of a mag - a - zine - "Dou - ble

E^b(addF)

B^b

love we make— is real - ly pret - ty rude. But they don't be -
 say not in pub - lic but say in— the car. We need to get
 heart at - tack— cou-ple both die in— a fight." don't wan-na

Gm7 Cm7/G F^{sus4}

E^bsus2

lieve— me— cuz it's writ - ten all o - ver my face— Like Ev - i - an and the
 wild a - gain— like it was when we first met. Close your eyes— and
 cross that road— cuz love u 2. much. 'd do an - y -

Gm7 Cm7/G F^{sus4}

No Chord

deep blue sea, — u and me got— dif - ferent taste. U like it in the dark but like a..
 count 2 ten— and when u o - pen 'em— 'll be stand - ing nak - ed with noth - ing but a smile on. ☺
 thing 2 heat— up your cold touch, — an - y - thing would do, but up un - til u tell me 2..

B \flat F

Blue light, can u turn on a blue light? Then cud-dle up 2 me so-

E \flat (addF) 3fr. F $\text{sus}4$ F

— tight, just u and me all night, al - right.

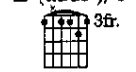
B \flat F

Blue light, can u turn on a blue light? Then ev-ery-thing will be al-

E \flat (addF) 3fr. To Coda 1. Cm7/G 3fr. B \flat 2. Cm7/G 3fr. B \flat

right. Oh, blue light. Blue light.

A^b6


E^b(addF)/G


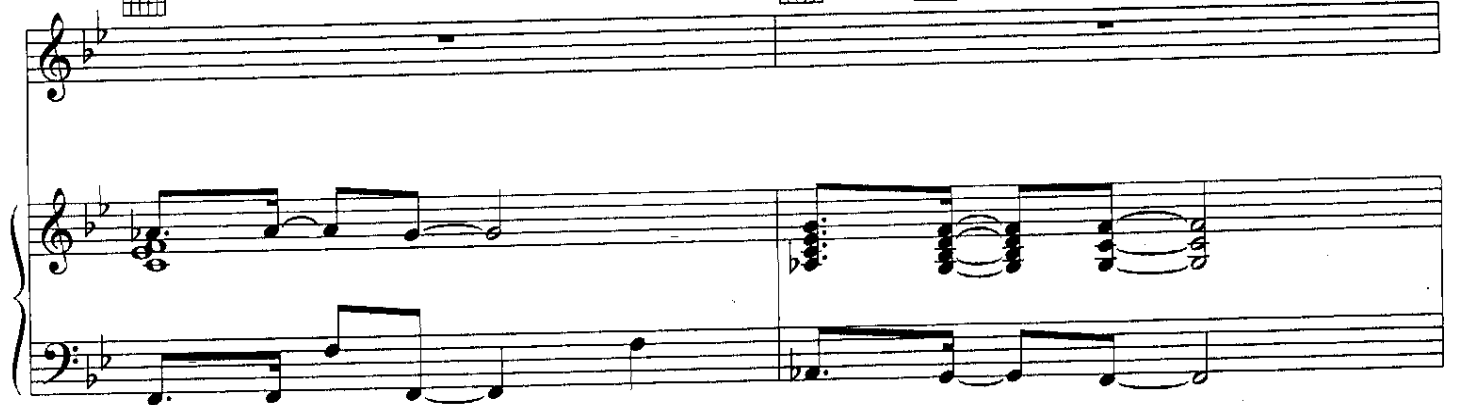



Fm7



A^bmaj7



Gm7



Fsus2






A^bmaj7


Gm7




Fsus2


A^bmaj7



Gm7



Fsus2



Cm7/F



D.S.  al Coda 




Coda 


Cm7/G



B^b



Cm7/G



B^b


Repeat and fade

Cm7/G


B^b


Cm7/G


B^b


Blue light,

blue light.

Blue light,

blue light.




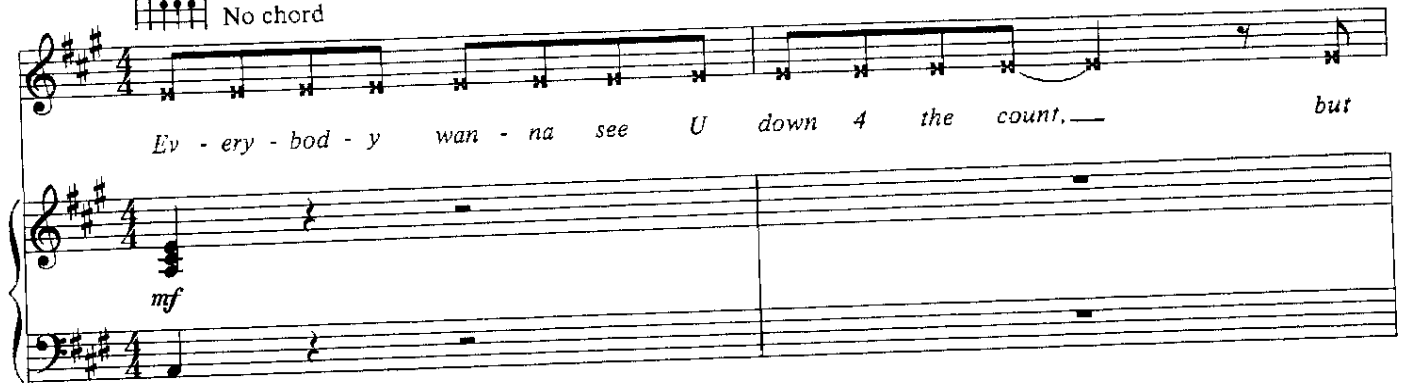
Can't stop this feeling I got

Words and Music by
PRINCE


*Dear Dad - Things didn't turn out quite like I wanted
Them 2. Sometimes I feel like I'm gonna explode.*

Lively Rock

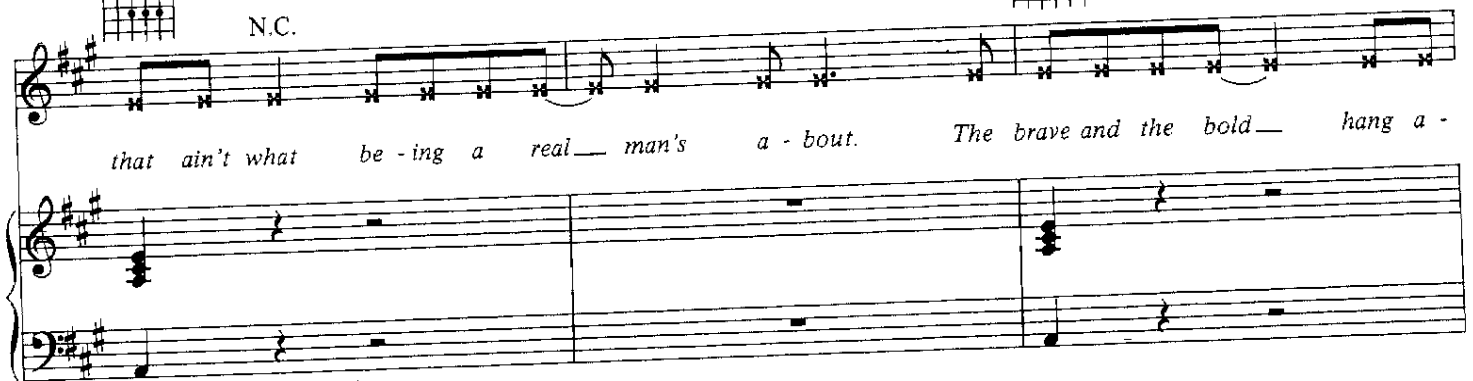
A
 No chord




Ev - ery - bod - y wan - na see U down 4 the count, — but

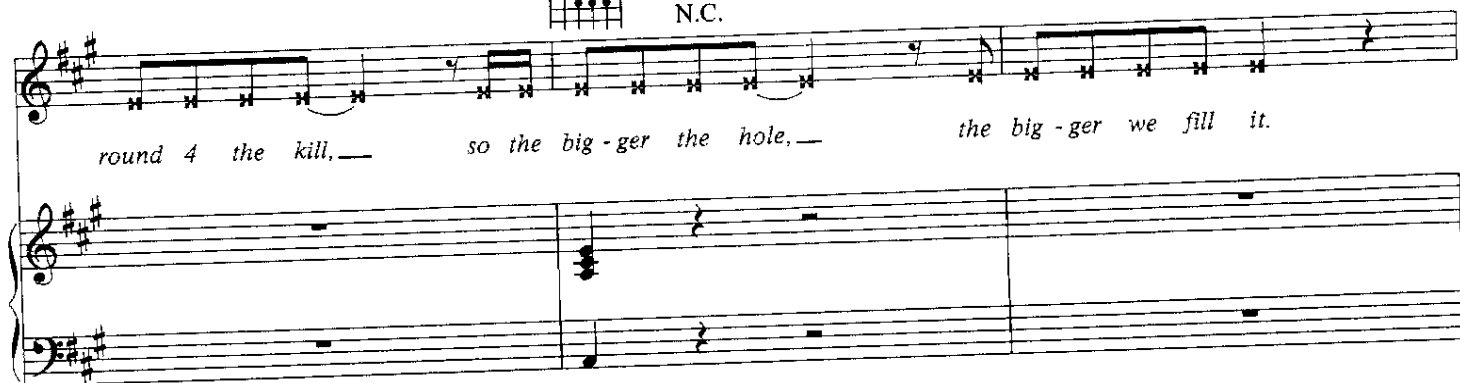
A
 N.C.

A
 N.C.



that ain't what be - ing a real — man's a - bout. The brave and the bold — hang a -

A
 N.C.



round 4 the kill, — so the big - ger the hole, — the big - ger we fill it.

E Esus4 E Esus4

They can hit us with all — they got, but cha know what? I can't

A A7 A



stop this feel - ing I got, — I feel it right down 2 my toes. —
 stop this feel - ing I got, — U know I can't sleep at night. —

A7 A A7

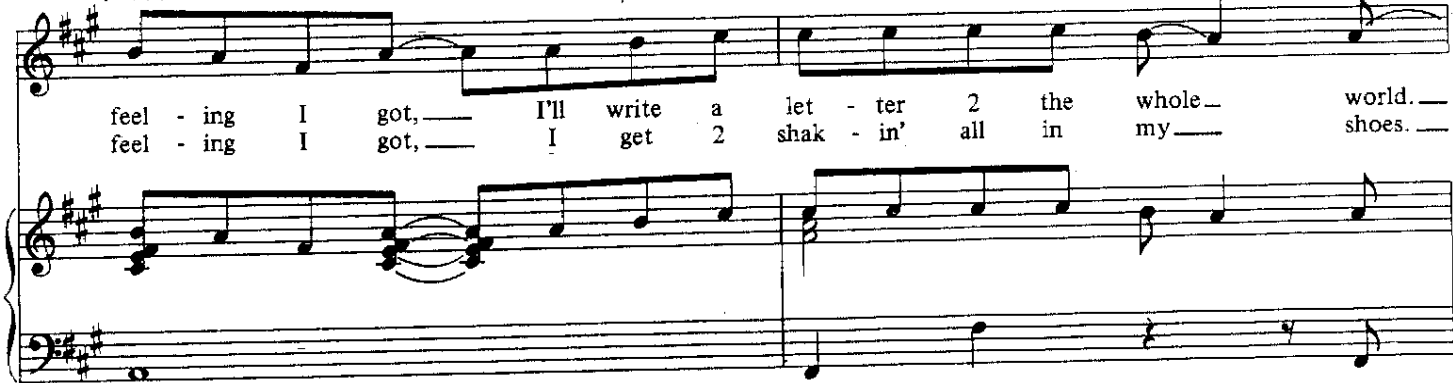
I can't stop this feel - ing I got, — my
 I can't stop, U know I love it a lot — I'm




A A7 F#m

bo - dy got 2 have it, U know. — I can't stop this
 talk - ing a - bout an ev - er - last - ing light. — I can't stop this

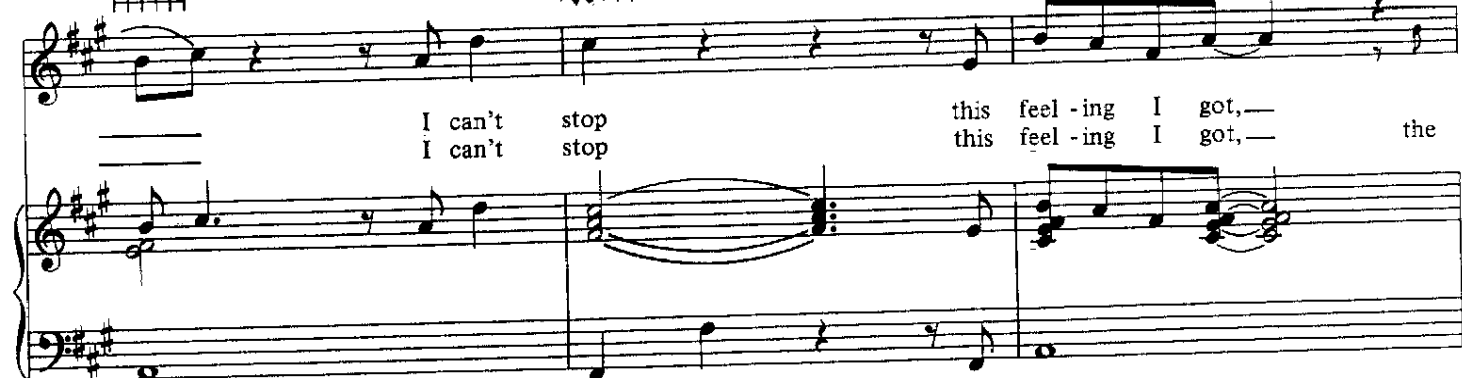
A6  F#m 


feel - ing I got, — I'll write a let - ter 2 the whole — world. —
 feel - ing I got, — I get 2 shak - in' all in my — shoes. —




A6  F#m  A6 




I can't stop stop this feel - ing I got, —
 I can't stop stop this feel - ing I got, — the



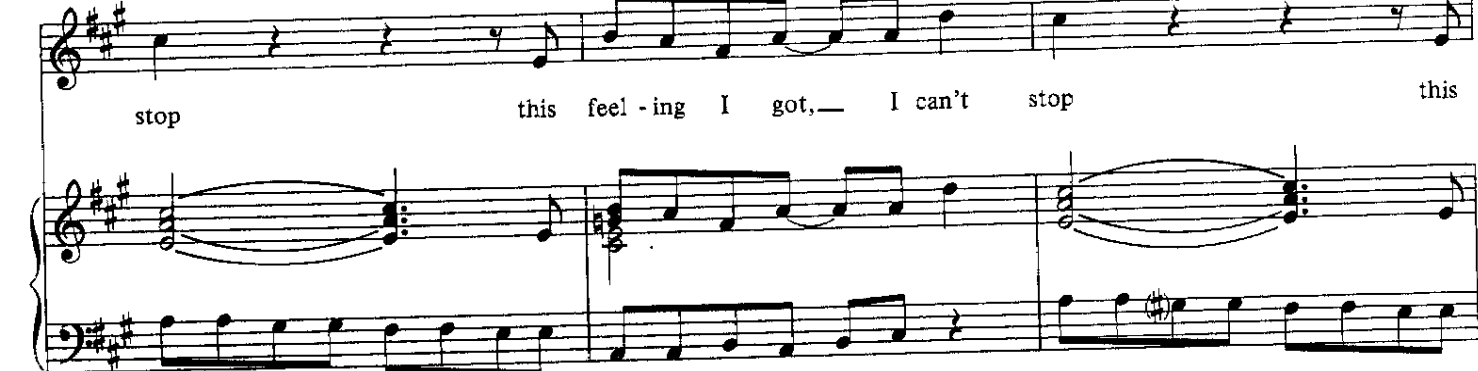
E 

ev - ery man, wom - an, boy — and girl. — } I can't
 doc - tor says there's noth - in' that he can do. — }



A  A7  A 

stop this feel - ing I got, — I can't stop this



A7 0 0 0 A 0 0 0 A7 0 0 0

feel - ing I got. — I can't stop this feel - ing I got. — I can't —

A 0 0 0 1. A7 0 0 0 2. A7 0 0 0

To Coda

— stop this feel - ing I got. — I can't feel - ing I got. —

A 0 0 0 A7 0 0 0 A 0 0 0 A7 0 0 0

A 0 0 0 A7 0 0 0 A 0 0 0 A7 0 0 0

I can't

Bb Bb7 Bb

stop. Try 2 tell me how 2 paint my pal - ace, that ain't where it's at.

Bb7 Ab 4fr. A 0 0 Bb





That's like trying 2 tell Co - lum - bus that the world is flat.

Bb sus2 sus4 Bb


If the song we're sing - ing tru - ly is the best, then that, my broth - ers, — is the

Bb/Eb E 0 0 0 0

ul - ti - mate test. All in fa - vor, say aye.

A  D  A/C#  D/A 





I, I, I




E7  A  A7 

can't stop. I can't stop, I can't



F#m  A6  F#m  A6 

stop, I can't stop this feel-ing I got...








E 

D.S. al Coda 

I can't



Coda    





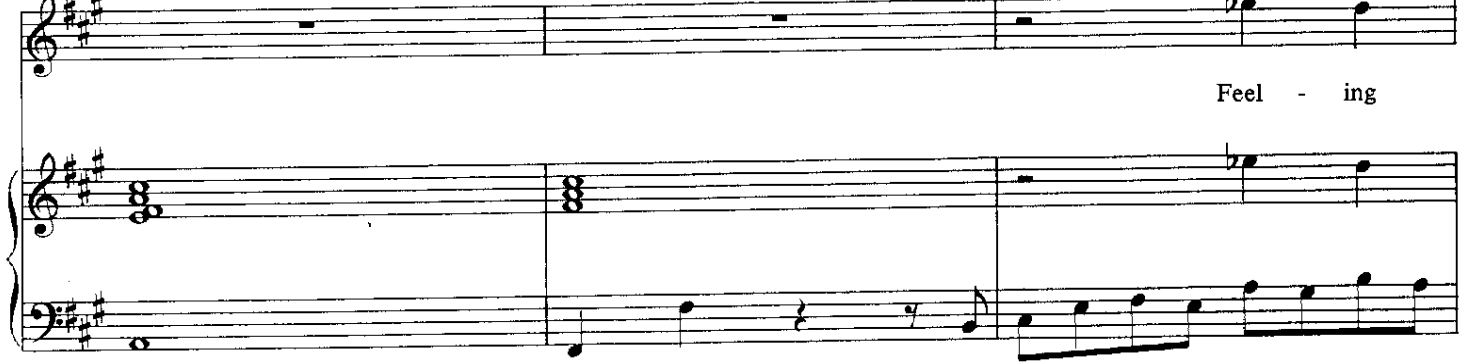
feel - ing I got. — I can't stop this feel - ing I got, — I can't

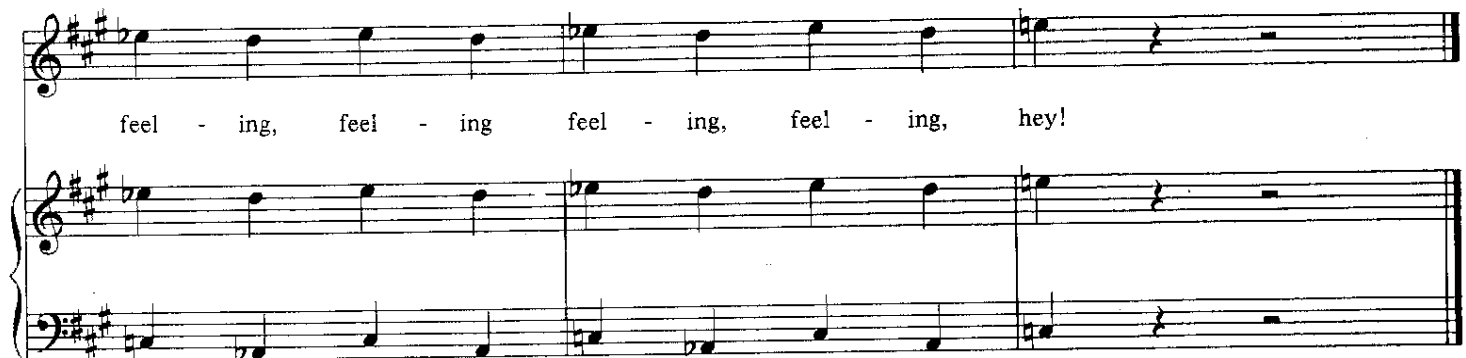


stop this feel - ing I got. — I can't stop.

  N.C.



Feel - ing



feel - ing, feel - ing feel - ing, feel - ing, hey!

CHRISTOPHER TRACY'S PARADE

Words and Music by
JOHN L. NELSON and PRINCE

March tempo

f

F/G *x*  G *x000*  A/G *x*  B/G *x*  2fr. E *0*  *00*

3 3 3 3 3

mf

E *0*  A7 *0*  *000*

Ev - 'ry - one, ——— come — be - hold ——— Chris - to - pher Tra - cy's pa - rade. —

F/G *x*  G *x000*  F/G *x*  G *x000* 

The show will pro - ceed, — un - less it should rain —

3 3 3

E

straw-ber-ry lem - on - ade. Hope-ful - ly, that will not.

A7

oc - cur; the man a - bove has been paid.

F/G G F/G G E

Give what u can, all u can stand, and all of your life will be

(March samba)
Db6

made.

Ah, ah, ah.

G \flat 6

Ah, ah, ah.

E \flat m7/A \flat 11fr.

A9

Ah, ah, ah.





E \flat m7/A \flat 11fr. B \flat m7 E \flat m7 A9 C \sharp 4fr. C 0 0 B

Ah, ah, ah, ah, ah, ah, ah.

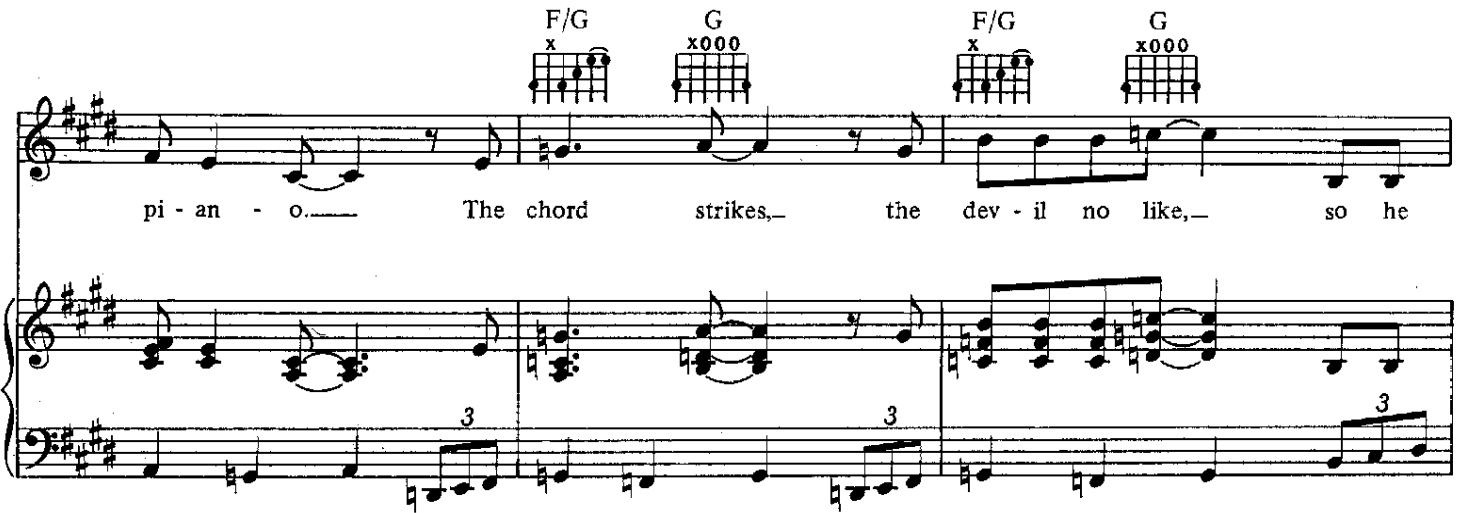
E  A7 


Ev - 'ry - one— should come— and dig— Chris - to - pher Tra - cy's



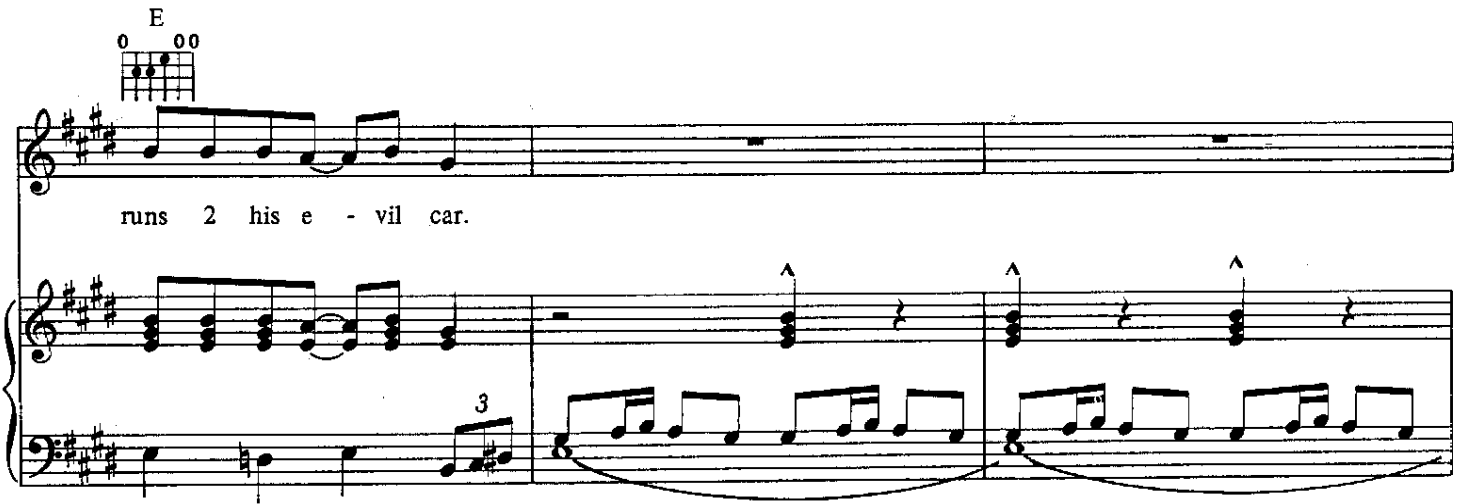
F/G  G  F/G  G 

pi - an - o— The chord strikes,— the dev - il no like,— so he



E 

runs 2 his e - vil car.



E throughout 

Ev - 'ry - one— come— be - hold—



Chris - to - pher Tra - cy's pa - rade. Good-ness will guide us, if

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Chris - to - pher Tra - cy's pa - rade. Good-ness will guide us, if". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand. There are three triplet markings in the bass line, each labeled with the number "3".

love is in - side us; Chris - to - pher Tra - cy's pa - rade,

The second system continues the musical score. The vocal line lyrics are "love is in - side us; Chris - to - pher Tra - cy's pa - rade,". The piano accompaniment continues with similar harmonic support and includes three triplet markings in the bass line, each labeled with the number "3".

Chris - to - pher Tra - cy's pa - rade;-

The third system shows the vocal line with the lyrics "Chris - to - pher Tra - cy's pa - rade;-". The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system, and continues the bass line with triplet markings in the first half.

Chris - to - pher Tra - cy's pa - rade.

The final system of the page shows the vocal line with the lyrics "Chris - to - pher Tra - cy's pa - rade." and a fermata over the final note. The piano accompaniment concludes with a "rit." (ritardando) marking and a long, sustained chord in the right hand.

COMPUTER BLUE

Words and Music by
PRINCE, WENDY MELVOIN,
LISA COLEMAN and JOHN L. NELSON

Bright Rock beat

No chord

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass clef starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The dynamic marking *mf* is placed in the first measure. The system contains four measures in total.

The second system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass clef starts with a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The system contains four measures in total.

Eb7

The third system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is one flat (Bb) and the time signature is 4/4. The treble clef features a guitar chord diagram for Eb7 in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass clef features a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The system contains four measures in total.

E \flat 7



Where is my love life?

Where can it be?—

There must be some - thing wrong-

with the ma - chin - er - y.

Where is my love life?—

Where has it gone?—
(Tell me, tell me.)

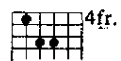
Some - bod - y please, please, tell me what the hell is wrong.

Cb(no3rd)



Un - til I find that right-eous 1,

Db(no3rd)



Eb7

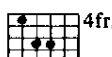


com - put - er blue. Un -

Cb(no3rd)



Db(no3rd)



til I find that right-eous 1, com - put - er blue.

E \flat 7

Musical notation for the first system. It features a treble clef staff with a melodic line and a bass clef staff. Above the treble staff, there is a chord diagram for E \flat 7 and a flat sign. The treble staff contains a melodic line with a flat sign. The bass staff contains a bass line.

Bmaj7(addG \sharp)

6fr.

A9



Musical notation for the second system. It features a treble clef staff with a melodic line and a bass clef staff. Above the treble staff, there are two chord diagrams: Bmaj7(addG \sharp) 6fr. and A9. The treble staff contains a melodic line. The bass staff contains a bass line.

C \sharp m(no 3rd)

4fr.



Musical notation for the third system. It features a treble clef staff with a melodic line and a bass clef staff. Above the treble staff, there is a chord diagram for C \sharp m(no 3rd) 4fr. The treble staff contains a melodic line. The bass staff contains a bass line.

E \flat 9

5fr.



Musical notation for the fourth system. It features a treble clef staff with a melodic line and a bass clef staff. Above the treble staff, there is a chord diagram for E \flat 9 5fr. The treble staff contains a melodic line. The bass staff contains a bass line.

Gm(no 3rd)

3fr.



Musical notation for the fifth system. It features a treble clef staff with a melodic line and a bass clef staff. Above the treble staff, there is a chord diagram for Gm(no 3rd) 3fr. The treble staff contains a melodic line. The bass staff contains a bass line.

Db(addEb)



N.C.

Bm

Bm/A

A(addB)

Bm

Bm/A

A(addB)



2.

A(addB)

Bm

Bm/A



A(addB) Bm Bm/A A(addB)

Musical notation for the first system, measures 1-4. The treble clef contains a melodic line with a long slur over measures 2 and 3. The bass clef contains a bass line with chords. Chord diagrams are provided above the staff for A(addB), Bm, Bm/A, and A(addB).

Bm/A Bm Bm/A

Musical notation for the second system, measures 5-8. The treble clef contains a melodic line with a long slur over measures 6 and 7. The bass clef contains a bass line with chords. Chord diagrams are provided above the staff for Bm/A, Bm, and Bm/A.

A(addB) Gsus+4 F#7

Musical notation for the third system, measures 9-12. The treble clef contains a melodic line with a long slur over measures 9 and 10. The bass clef contains a bass line with chords. Chord diagrams are provided above the staff for A(addB), Gsus+4, and F#7.

Gsus+4 F#7 Gsus+4

Musical notation for the fourth system, measures 13-16. The treble clef contains a melodic line with a long slur over measures 13 and 14. The bass clef contains a bass line with chords. Chord diagrams are provided above the staff for Gsus+4, F#7, and Gsus+4.

F#7 Eb

Musical notation for the fifth system, measures 17-20. The treble clef contains a melodic line with a long slur over measures 17 and 18. The bass clef contains a bass line with chords. Chord diagrams are provided above the staff for F#7 and Eb.

Ebsus4



Eb



Ebsus4



N.C.

1.

2.

The Righteous 1:
 "Poor lonely computer,
 It's time someone programmed u.
 It's time u learned love and lust.
 They both have 4 letters,
 But they r entirely different words.
 Poor lonely computer,
 Poor, poor lonely computer,
 Do u really know what love is?"

Condition Of The Heart

Words and Music by
PRINCE AND THE REVOLUTION

Moderately slow

mf

Bmaj7 D#m7/A# A G#m




Emaj7 F# D#m7 Emaj7 *sva.* C#7

F#7 Bmaj7 C#7

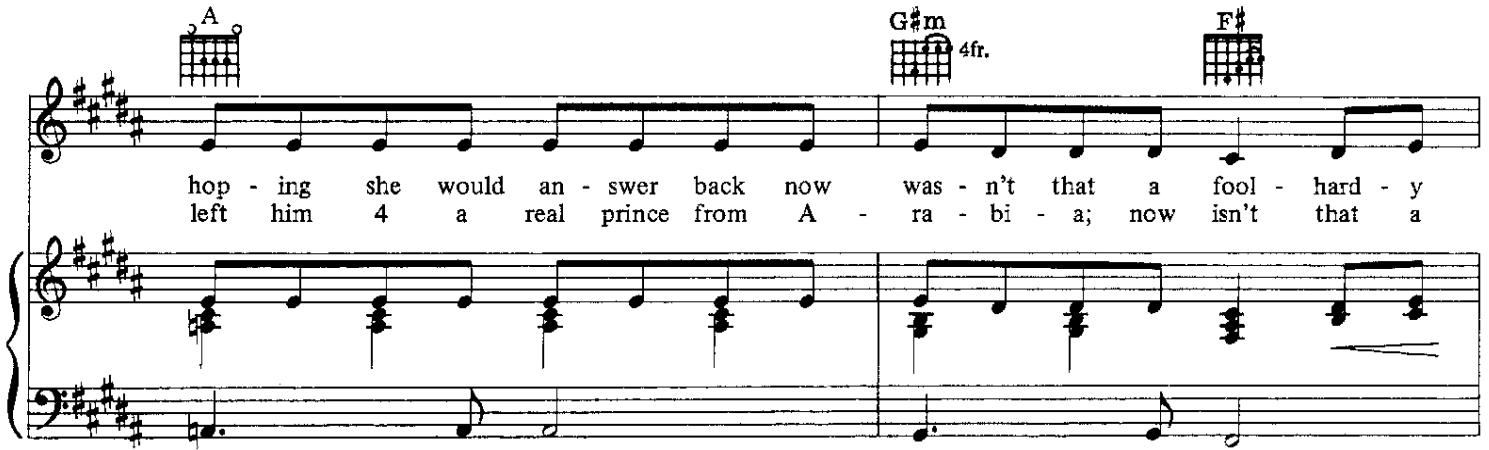
Bmaj7 D#m7/A#




There _____

was a girl in Par - is whom he sent a let - ter 2;
was a dame from Lon - don who in - sist - ed that he love her, then

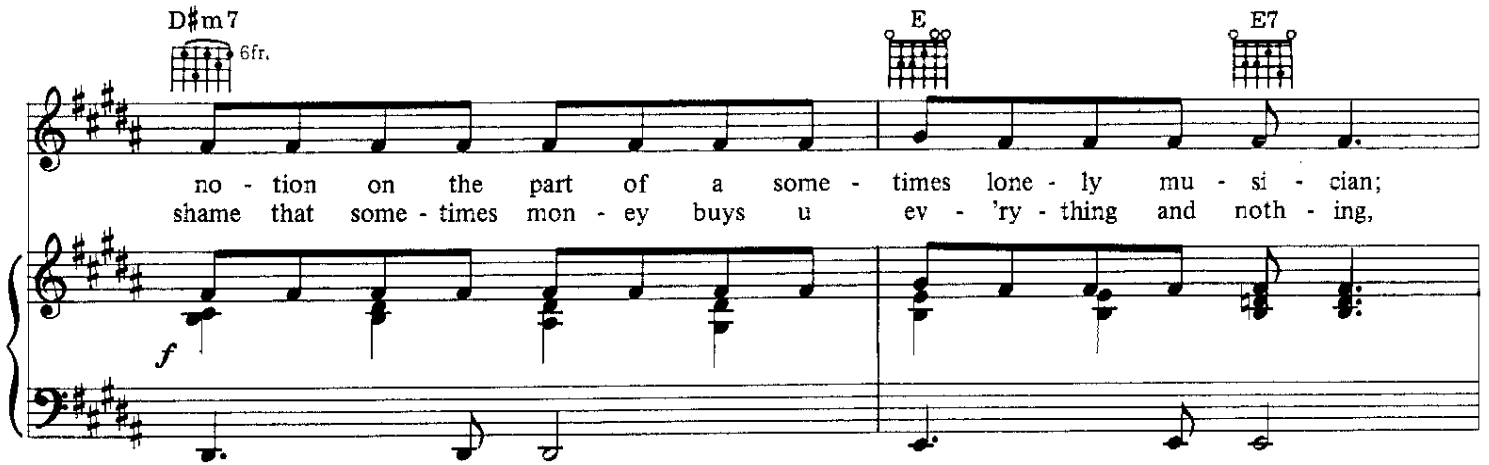
A  G#m 4fr.  F# 





hop - ing she would an - swer back now was - n't that a fool - hard - y
left him 4 a real prince from A - ra - bi - a; now isn't that a



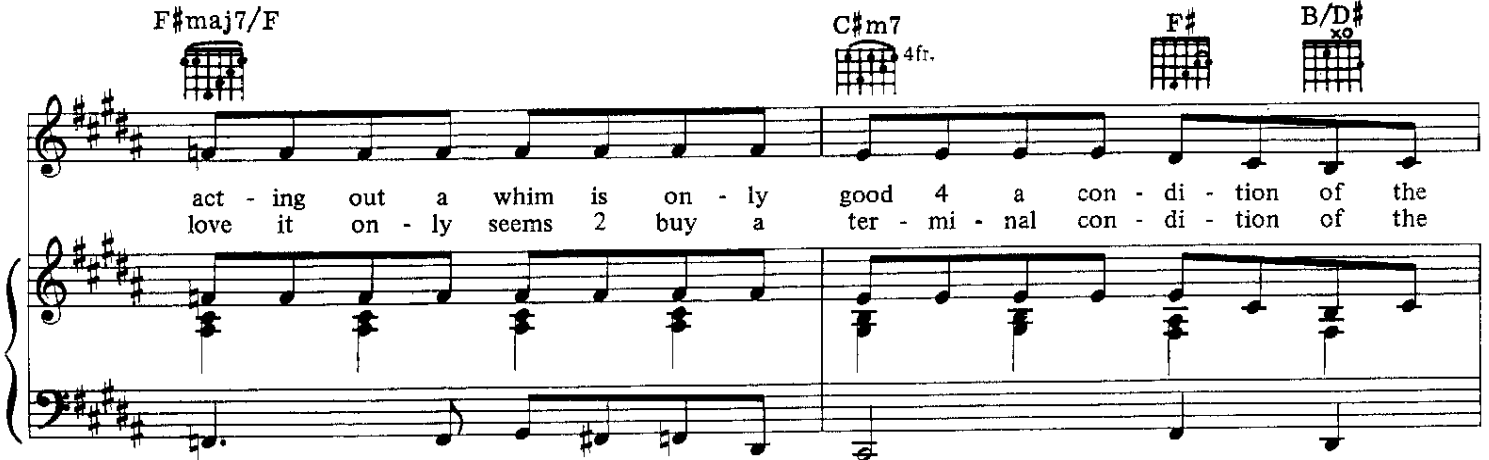
D#m7 6fr.  E  E7 




no - tion on the part of a some - times lone - ly mu - si - cian;
shame that some - times mon - ey buys u ev - 'ry - thing and noth - ing,



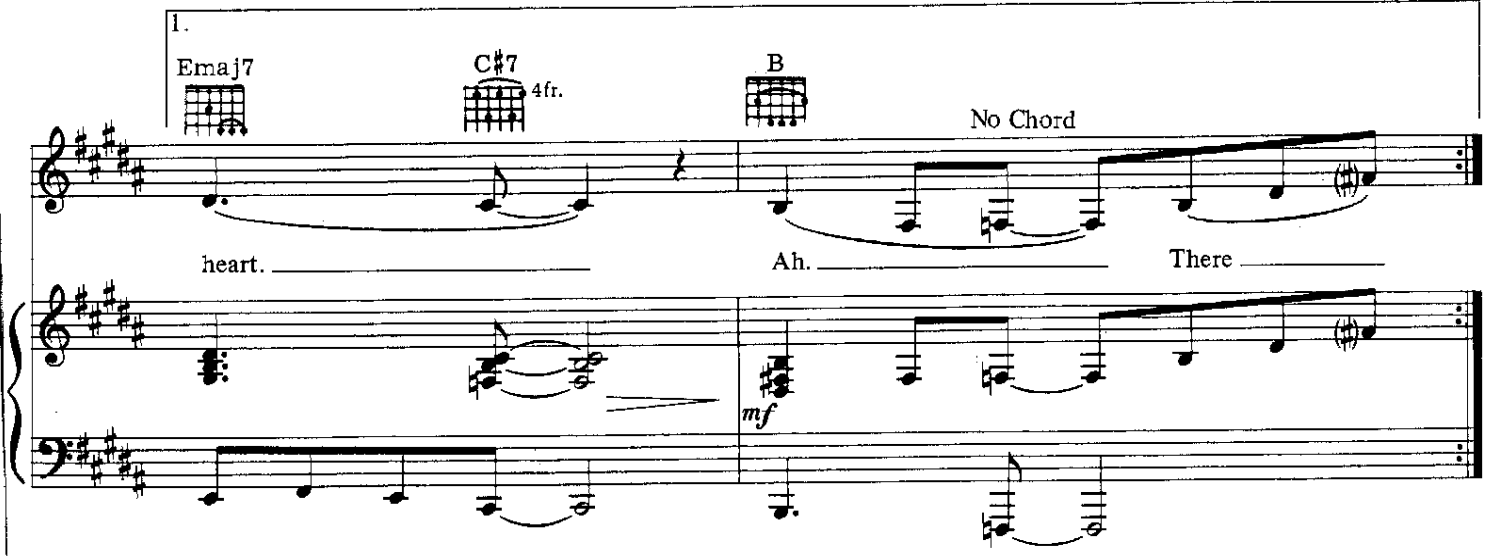
F#maj7/F  C#m7 4fr.  F#  B/D# 

act - ing out a whim is on - ly good 4 a con - di - tion of the
love it on - ly seems 2 buy a ter - mi - nal con - di - tion of the



1.  C#7 4fr.  B  No Chord

heart. _____ Ah. _____ There _____



2.

Bmaj7

C#7/B

Bmaj7

C#7/B

heart. _____ Oh. _____

F#

B/F#

G#m 4fr.

F#

B/F#

Oh, oh. — Think-ing a - bout u driv-ing me cra - zy. Oh, oh. — My

G#m 4fr.

F#

B/F#

G#m 4fr.

To Coda

friends all say it's just a phase, but — oh, oh. — Ev - 'ry day is a yel-low day; I'm

D/A

E9sus4

Bmaj7

blind - ed by the dai - sies in your yard. _____ There was a

Bmaj7



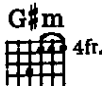
D#m7/A#



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

wom - an from the ghet - to who made fun - ny fac - es just like Clar - a Bow,

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



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

how was I 2 know that she would wear the same co -

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

D#m7



E



E7



F#maj7/F



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

logne as u and gig-gle the same gig-gle that u do. When - ev - er I would act a fool, the

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

C#m7



D.S. $\frac{3}{4}$ al Coda

Musical staff with treble clef and key signature of two sharps. The melody concludes with a long note.

fool with a con - di - tion of the heart, heart.

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

Coda

Bm/F#

N.C.

blind - ed by the dai - sies in your yard.

ff

Bmaj7

There was a girl in Par - is whom he sent a

mf

D#m7/A#



let - ter 2; hop - ing she would an - swer back, she nev - er an - swered back e - nough,

C#7



F#maj7



fool - hard - y he's;

molto rit.

Spoken: Got a condition of the heart.

CONTROVERSY

Moderate funk

Composed by
PRINCE




I just can't be-lieve — all the things peo-ple
I can't un-der stand — hum-an cur-i-os-i-

say. Con - tro - ver - sy. Am I black or white, _
 ty. Con - tro - ver - sy. Was it good for u, _

am I straight or gay? _ Con - tro - ver - sy.
 was I what u want - ed me to be? Con - tro - ver - sy

D#m7



C#



B



Do I be - lieve in God? _ Do I be - lieve in me? _
 Do u get high? _ Does your dad - dy cry? _

F#7



Con - tro - ver - sy.
 Con - tro - ver - sy.

Con - tro - ver - sy.

1.

Con - tro - ver - sy.

2.

Con-tro-ver-sy. Do I be-lieve in God? Do I be-lieve in me?

B

D#m7

Some peo - ple wan - na die

D#m7 6fr

C# 4fr

B

D#m7 6fr

C#



B



so they can be free.

D#m7



C#



B



So life is just a game, we're all just the same. *(Don't you wanna play?)*

F#7



Con - tro - ver - sy.

1. *To Coda* ⊕ 2. *D.S. al Coda* ⊕

Con - tro - ver - sy. Con - tro - ver - sy.

Repeat and fade

Coda ⊕

Con - tro - ver - sy.

Con - tro - ver - sy.

opt. Rap lyrics

Our Father who art in heaven, hallowed be thy name
 Thy kingdom come, thy will be done on earth as it is in heaven.
 Give us this day our daily bread and forgive us our trespasses
 As we forgive those who trespass against us.
 Lead us not into temptation but deliver us from evil,
 For thine is the kingdom and the power and the glory forever and ever.
 Controversy.
 People call me rude, I wish we all were nude.
 I wish there were no black and white,
 I wish there were no rules.
 Controversy.

CREAM

Composed by PRINCE

Moderate beat

B \flat E \flat 

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It contains two measures of whole rests, followed by two measures of a whole note chord. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The bass line features a steady eighth-note pattern, while the treble line plays chords.

B \flat 

The second system of musical notation continues the vocal and piano parts. The vocal line has two measures of whole rests, followed by two measures of a whole note chord. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

E \flat B \flat 

The third system of musical notation concludes the vocal and piano parts. The vocal line has two measures of whole rests, followed by two measures of a whole note chord. The piano accompaniment continues with the same rhythmic and harmonic patterns. The lyrics "This is it,..." are written below the vocal line.

This is it,...

B \flat Eb B \flat

It's time 4 u 2 go 2 the wi - re.
 ba - by there ain't no - bod - y bet - ter.
 why should u wait an - y lon - ger?

Eb

U will hit, — cuz u got the burn - in' de - si -
 So u should. nev - er, ev - er go by the let -
 Take a chance, — it could on - ly make u strong -

B \flat

re. It's your time, — u
 ter. U're so cool, —
 er. It's your time, — u

E \flat



B \flat



got the horn so why don't u blow it!
ev - ery - thing u do is suc - cess.
got the horn so why don't u blow it!

U are fine,
Make the rules,
U are fine,

E \flat



B \flat



u're fil - thy cute and ba - by, u know it.)
then break 'em all cuz u are the best.
u're fil - thy cute and ba - by, u know it.)

B \flat 7



F7



Cream — get on top,

Bb7

F7

Bb7

cream

and u will

cop.---

Cream

F7

Eb9

Gm7

To Coda

1. Bb

don't u ev-er stop,--

cream - sh-boog-ie

bop.---

U're so good,--

2.

Bb

Bb

Eb

Look --

up in the air. -- It's your gui-

Bb

D.S. $\frac{3}{4}$ al Coda

tar.

Do your dance,--

Repeat and fade

Coda

— Cream — get on top, —

cream and u will cop. — Cream —

don't u ev - er stop, — cream sh - boog - ie bop. —

DADDY POP

Composed by PRINCE

Moderate Funk

E7+9



No Chord

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system shows a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The piano part begins with a *mf* dynamic. The second system continues the piano part with more complex chordal textures. The third system features a guitar part with a treble clef and a piano part with a grand staff. Chord diagrams are provided for E7, A/E, and E7+9 throughout the score.

♩ N.C.

See my broth-er talk-in' plen - ty head, stead - y wish - in' he could
 See all the peo - ple won - der why, u set your goals high -
 See all my cri - tics wast - in' time, wor-ry - in' a - bout the Dad - dy while he

sleep in your bed. Stead - y wish - in' he was in your car,
 high as the sky! See the peo - ple run - nin' from the truth,
 beat — u blind! Get your life 2 geth - er - stop your cryin', when -

just a stead - y wish - in' that he was who — u are. —
 liv - in' in the past when they need 2 be liv - in' the new. —
 ev - er u say that u can't — that's when u need 2 be tryin'. —



Pop Dad - dy — Dad - dy Pop, broth - er stead - y talk - in' while the



To Coda

girl - ies stead - y hop. Pop Dad - dy — Dad - dy Pop, punch - in' in the rock and roll

1.



2.



clock. clock. Pop!



Dad - dy Pop! Pop!

N.C.

Punch - in' in the rock and roll clock. Talk, gui - tar, talk.—

N.C.

Dad - dy Pop... is the writ - er and

D.S. al Coda ♩
 E^o7 A6

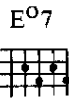


love is the book... U bet - ter look... it o - ver be - fore u o - ver - look...

Coda



clock. *What kind of fool is this, that thinks Dad-dy will miss? What kind of*



N.C.

boy would dis, a list, as long as his - tor - y it - self? I got

E°7



grooves and grooves up on the shelf. Deep pur-ple con - cord jams, this par - ty I

N.C.

— will slam. I don't think u un - der-stand, what - ev - er u — can't do, — Dad-dy can. — The one and

on - ly Dad - dy Pop.. Dad - dy Pop!

Pop Dad - dy — Dad - dy Pop, broth - er stead - y talk - in' while the
Oh no, — my broth - er,

girl - ies stead - y hop. Pop Dad - dy — Dad - dy Pop,
there ain't — no stop - pin'. Check the re - cord, yeah!

punch - in' in the rock and roll clock. Pop - pa Dad - dy's com - in'. (Ring di di ding) some-



bod-y's call - ing. "The jest - er's on the phone!" *Oh yeah? Ros - ie, tell him I ain't*

home. *He just one in a long - line that wan-na see me! Dad - dy Pop!*

Repeat as desired

E7+9



E7+9



Dad - dy Pop!



N.C.

Dad - dy Pop!

DAMN U

Composed by
PRINCE

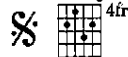
Slowly, with feeling

Bm9/E



No Chord

Dmaj9



Damn _____ u, this kook-y
Instrumental _____
damn me,

Amaj9



Dmaj9



u're so fine.— Seems 2 hap - pen 2 me each and
love af - fair, all ev - er want 2 do is
damn u.— When 'm in your arms it's all that

Amaj9



F#m7



B9



ev - ery— time— we make love, — can't hold— back.— It's like
play in your hair.— 2 peo - ple — cra - zy in love.—
can— do.— When we're mak - ing— love, — can't hold— back.— It's like

F#m7



B9



hav - in' a hun - dred mil - lion lit - tle heart at - tacks. — Damn —
 in - to 1 an - oth - er like a hand in a glove. Damn —
 hav - in' a hun - dred mil - lion lit - tle heart at - tacks. — Damn —

Bm7



B7maj9



To Coda ⊕ 1. Amaj9



u. _____ ba - by, u're _____ so fine. _____
 this _____ kook - y _____ love af - fair. _____
 u. _____ ba - by, u're _____ so fine. _____

Bm9/E



N.C.

2. Amaj9



Bm7/E



Damn

3. Amaj9



G#7 4fr.



C#m7 4fr.



Like an - i - mals — just born - 2 breed. —

G7 4fr. C#m7 4fr. Bm7

Come 2 think a- bout cha, ba- by—u're my on- ly need.— 'm on fire— 'til— u

C#m7 4fr. Bm7/E N.C. D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

come and- put me out. All 'm trying to say is that my psy - che - de - lic shouts when u

Coda $\text{\textcircled{C}}$ Amaj9 B9

Damn—

Bm7 Bmaj9 Amaj9

u,— ba - by, u're— so fine.—

ritard.

Dark

Composed
PRINCE

Moderately slow ♩ = 76

F(9) B♭ F6/C F(9) B♭ F6/C F(9)

mf

Verses 1 & 2:

F(9) B♭ F6/C F(9)

1. In - side look - ing out my win - dow,
 took my sex and my mon - ey,

B♭ F6/C F(9)

don't see noth - in' but rain. ———
 took all my self - es - teem, ——— yes, u did. U had th

Dark - 6 - 1
VF2173

B \flat F6/C F(9)

Sun up in the sky just a - shin - in', (just a - shin - in') still 'm lost -
 nerve 2 think it was fun - ny. (fun - ny) nev - er -

B \flat F6/C F(9)

_____ in my sha-dow of pain. _____
 knew a bitch so mean. _____

Bridge:
 D \flat maj9

G \flat maj9

D \flat maj9

Like an in - no - cent man that's on _____ death row, don't un - der - stand what made -
 U ab - so - lute - ly drove a man _____ 2 tears. All real - ly know is that

Ebmaj9 F9 Bb F6/C F9

u go and want 2 leave me, ba-by, leave me here in the
 u sin-cere ly wan-na hurt me, ba-by, u wan-na hurt me in

1. Bb F6/C F9 2. Bb F6/C F9

dark. Won't u tell me, tell me. 2. U
 dark.

F7 Cm7/F F7 Cm7/F

Some-bod - y make the sun shine...



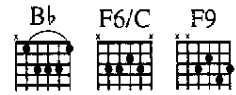
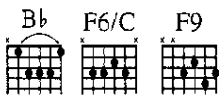
Some-bod - y take this dark cloud a - way.



Just as sure as No - ah built the ark, — that's how sure  am u



broke my heart. — How could u, ba - by,



leave me here in the dark?

Repeat as needed

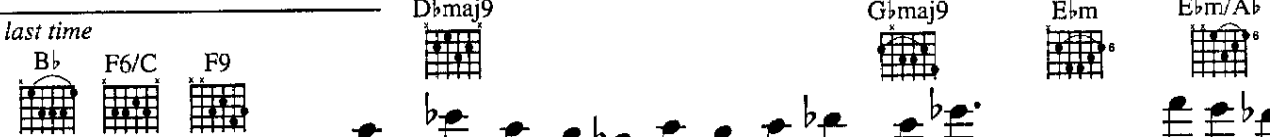
F B \flat F6/C F9





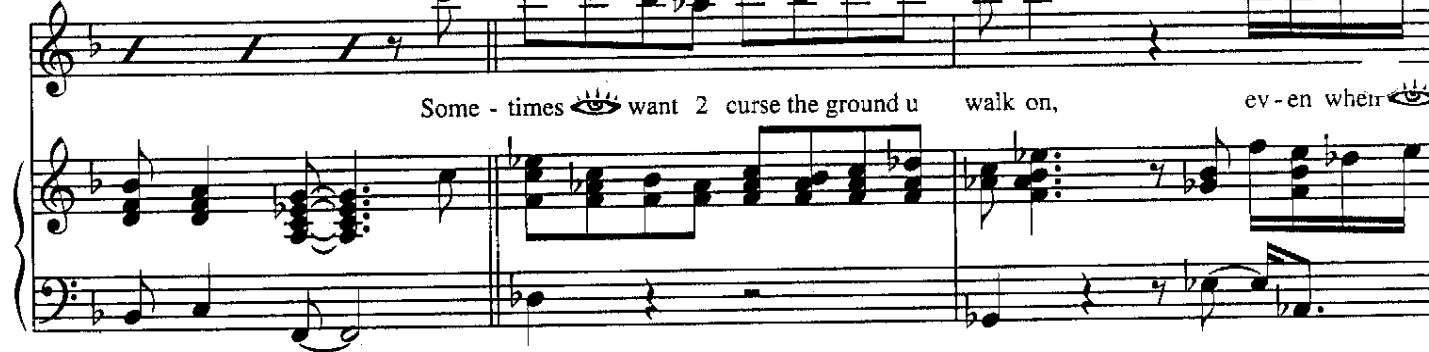

vocal ad lib.



last time D \flat maj9 G \flat maj9 E \flat m E \flat m/A \flat



Some - times  want 2 curse the ground u walk on, ev - en when 



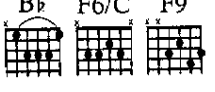
D \flat maj9 E \flat 2 F9



know that ev-ery-thing u feel- feel it 2.  wan-na curse u, ba - by,

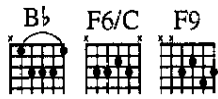


B \flat F6/C F9 B \flat F6/C F9

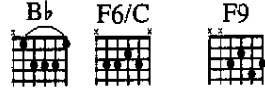
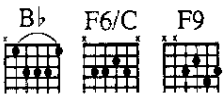



curse u in the dark.  wan-





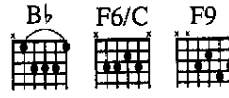
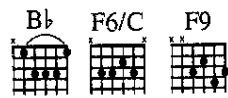
curse u, ba - by, curse u in the dark.



vocal ad lib.

Repeat as needed

last time



In the dark. —

DARLING NIKKI

Words and Music by
PRINCE

Moderately slow

No chord

The first system of music consists of a treble clef staff with a double bar line and a piano accompaniment. The piano part is in 4/4 time and features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

The second system of music includes a first ending bracket labeled '1.' and a second ending bracket labeled '2. N.C.'. The lyrics for the second ending are "I knew a girl named Nik - ki. I guess u could". The piano accompaniment continues with the same melodic and bass lines.

The third system of music includes a treble clef staff with the lyrics "say she was_ a sex fiend. I met her in a ho - tel lob - by mas - tur - bat-". The piano accompaniment continues with the same melodic and bass lines.

ing with a mag - a - zine... She said, "How'd u like 2 waste some time?" And I could

B(no 3rd) D(no 3rd) B(no 3rd) D(no 3rd) B(no 3rd) D6

not re - sist_ when I saw lit - tle Nik - ki grind._

E/D B(no 3rd) D(no 3rd) B(no 3rd) D(no 3rd) B(no 3rd)

Tacet

N.C.

She took me 2 her cas - tle and I just

could-n't be - lieve my eyes. She had so man - y de - vic - es, ev - 'ry - thing—

— that mon - ey could buy. — She said, "Sign your name_ on the dot - ted line." — The

B(no 3rd) D(no 3rd)B(no 3rd) D(no 3rd)B(no 3rd) D6

lights went out_ and Nik - ki start - ed to grind. —

E/D B(no 3rd) D(no 3rd)B(no 3rd) D(no 3rd)B(no 3rd)

Tacet

N.C.

The cas - tle start - ed spin - ning, or may - be it

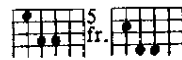
was my brain... I can't tell_ you what she did to me,_ but me bod - y will nev - er be the same...

Her lov - in'_____ will_ kick your_ be - hind...

— She'll show u no mer - cy, but she'll sho' - nuff, sho' - nuff show u how_

B(no 3rd) D(no 3rd)B(no 3rd)

D(no 3rd)B(no 3rd) D6



f

E/D B(no 3rd) D(no 3rd) B(no 3rd) D(no 3rd) B(no 3rd) A(no 3rd)

— 2 grind.

Tacet N.C.

I woke up — the next morn - ing.

mf

Nik - ki was - n't there. I looked all o - ver; all I found — was a

phone num - ber on the stairs... It said, "Thank u for a funk - y time..

B(no 3rd) D(no 3rd)B(no 3rd) D(no 3rd)B(no 3rd) D6

Call me up when - ev - er u want 2 grind."

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note bass line and chords in the right hand. Chord diagrams for B(no 3rd), D(no 3rd)B(no 3rd), and D6 are shown above the staff. A dynamic marking of *f* is present.

E/D B(no 3rd) D(no 3rd)B(no 3rd) D(no 3rd)B(no 3rd)

The second system continues the piano accompaniment. It includes chord diagrams for E/D, B(no 3rd), D(no 3rd)B(no 3rd), and D(no 3rd)B(no 3rd). The piano part maintains the eighth-note bass line and chordal accompaniment.

Tacet B(no 3rd) D(no 3rd) B(no 3rd) D(no 3rd) B(no 3rd) D6

The third system begins with a *Tacet* instruction for the vocal line. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for B(no 3rd), D(no 3rd) B(no 3rd), D(no 3rd) B(no 3rd), and D6 are provided. A dynamic marking of *f* is present.

E/D B(no 3rd) D(no 3rd) B(no 3rd) D(no 3rd) B(no 3rd)

Come back, Nik - ki, come_ back. Your dar - ling lit - tle

The fourth system features a vocal line with lyrics: "Come back, Nik - ki, come_ back. Your dar - ling lit - tle". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for E/D, B(no 3rd), D(no 3rd) B(no 3rd), and D(no 3rd) B(no 3rd) are shown. A dynamic marking of *f* is present.

Tacet

Prince wan - na grind, grind, grind, - grind, - grind, grind, grind, - grind, - grind.

mf

Five times

B9

E11/D
x 2fr.

f

B9

E11/D
x 2fr.

B9

B9

Sometimes the world's a storm.
 One day soon the storm will pass
 And all will be bright and peaceful.
 No more tears or pain.
 If u believe, look 2 the dawn and
 Fearlessly bathe in the . . .
 Purple Rain.

DELIRIOUS

Composed by
PRINCE

Fast

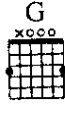




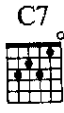
I get de - lir - i - ous — when - ev - er u're
 lir - i - ous — when u hold my
 lir - i - ous — when - ev - er u're



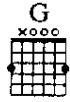
near, I lose all self - con -
 hand, my bo - dy gets so
 near, girl, 'u got - ta take con -



trol, ba - by just can't steer. — My
 weak I can hard - ly stand. — My
 trol 'cause I just can't steer. — U're



wheels get locked in place, — I get a stu - pid look on my
 temp - era - ture's run - in' hot, — ba - by, u got 2
 just 2 much 2 take, — I can't stop, I ain't got no



face, stop, brakes. 'cuz when it comes 2 mak-in' a pass, pret-ty ma-ma, I
 cause if u don't I'm gon - na ex-plode and,
 Girl, u got - ta take me for a lit - tle ride up and down and

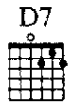
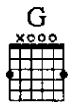


To Coda ⊕

just can't win the race. ___ 'Cause } I get de - lir - i - ous, ___
 girl, I got a - lot. ___ }
 in and out a - round your lake. _



de - lir - i - ous, _



de - lir - i - ous. _

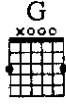


1. 2.

3. *D.S. al Coda* ⊕

I get de - I get de -

Repeat and fade



Coda

I get de - lir - i - ous, —

de - lir - i - ous. —

I get de -

DIAMONDS AND PEARLS

Composed by PRINCE



Slowly



The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part begins with a whole rest, followed by a half note G. The piano part starts with a piano (*p*) dynamic, playing a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



The second system continues the musical piece. The guitar part has whole rests for the first two measures, then plays a half note G. The piano part features a melodic line in the right hand and a steady bass line in the left hand. A dynamic marking of *Mm,* is present.



The third system concludes the piece. The guitar part has whole rests for the first two measures, then plays a half note G. The piano part continues with its melodic and bass lines. A dynamic marking of *mm,* is present.

G x000 Fmaj7 G/D

This will be the day that u will hear me say that
 one of us is right, if we al - ways fight? Why
 There will come a time when love will blow your mind and

mp

Dm7 G/B G F/G G

I will nev - er run a - way.
 can't we just let love de - cide?
 ev - ery - thing u'll look 4, u'll find.

I am here 4 u,
 Am I the weak - er man, be -
 That will be the time that

Fmaj7 G/D Dm7 G/B G F/G G

love is meant 4 2,
 cause I un - der - stand
 ev - ery - thing will shine

now tell me what u're gon - na do.
 that love must be the mas - ter plan?
 so bright it makes u coi - or - blind.

If I gave u

G x000 Cmaj9 G x000 Cmaj9

dia - monds and pearls, - would u be a hap - py boy or a girl? _____

mf

G x000 Em7 0 0 0

If I could, I would give u the world. _____

Bm7/E 0 A7 0 0 0 To Coda 1. Am7 0 0 0 G x000

But all I can do is just of - fer u my love. _____

Fmaj7 0 G/D Dm7 G/B x0 G x000 F/G G x000

Fmaj7
x 0 0 0 0 0

G/D
0 0 0 0 0 0

Dm7
0 0 0 0 0 0

G/B
x 0 0 0 0 0

G
x 0 0 0 0 0

Mm, _____ mm. _____

F/G
x 0 0 0 0 0

G
x 0 0 0 0 0

||2.

Am7
0 0 0 0 0 0

G
x 0 0 0 0 0

No Chord

Which fer u_ my_ love. _____

E_b

D_bmaj7
x 0 0 0 0 0

E_b/B_b
x 0 0 0 0 0

B_bm7
x 0 0 0 0 0

E_b/G
x 0 0 0 0 0

E_b

Db Eb Dbmaj7 Eb/Bb Bbm7 Eb/G Eb

D 2 the I 2 the A 2 the M, O 2 the N 2 the D 2 the pearls of love.—

Db Eb Dbmaj7 Eb/Bb

D 2 the I 2 the A 2 the M,—

Bbm7 Eb/G Eb

O 2 the N 2 the D 2 the pearls of love.—

N.C.

G Fmaj7 G/D Dm7 Em7/B G

D.S. al Coda

Coda

Am7
0 0 0

G
x000

fer you— my— love.—— If I gave— u

Repeat and fade (vocal ad lib)

G
x000

Cmaj9

G
x000

Cmaj9

dia - monds and pearls,— would u be a hap - py boy or a girl?—

G
x000

Em7
0 0 0

If I could, I would give u the world.——

Bm7/E
0

A7
0 0 0

Am7 G
0 0 0 x000

But all I— can do— is just of - fer u— my— love.—— If I gave— u

DIRTY MIND

Moderately fast

Composed by
PRINCE
with DR. FINK

No Chord

mf

G/C



F/C



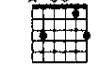
Csus4



G/C



Gsus4/C



G/C



F/C



Csus4



E \flat /G



A \flat



F/A



B \flat



G/B



G/C



F/C



Csus4



G/C



Gsus4/C



G/C



F/C



Csus4



§

G/C



F/C



Csus4



There's some -thin' a - bout u ba - by, it
 lay u down.
 lit - tle while.
 Lay u down. *Instrumental*
 (See additional lyrics)

G/C



Gsus4/C



G/C



F/C



Csus4



G/C



hap-pens ev - ery time, when - ev - er I'm a - round u ba - by,
 In my dad-dy's car, it's u I real - ly wan - na drive,
 If u got the time, I'll give u some mon - ey

F/C



Csus4



G/C



Gsus4/C



G/C



F/C



Csus4



I get a dir - ty mind. I
 but u nev - er go 2 far.
 2 buy a dir - ty mind.

G/C



F/C



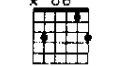
Csus4



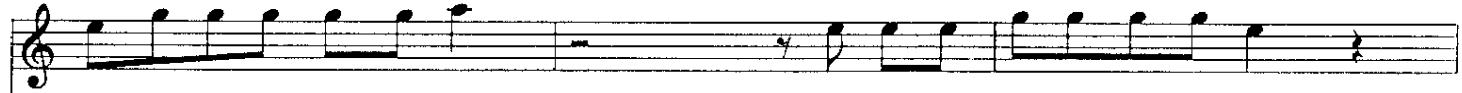
G/C



Gsus4/C



G/C



Does - n't mat - ter where we are,
may not be your kind of man,
Don't mis - un - der - stand me,

it does - n't mat - ter who's a - round.
I may not be your style,
I nev - er fool a - round



To Coda ⊕

1. 2. 3.

F/C



Csus4



Eb/G



Ab



F/A



Bb



G/B



but hon - ey, Does - n't mat - ter, I just wan - na
but hon u all I wan - na do is just love u 4 a
got me on my knees won't u please let me



4.

Bb



G/B



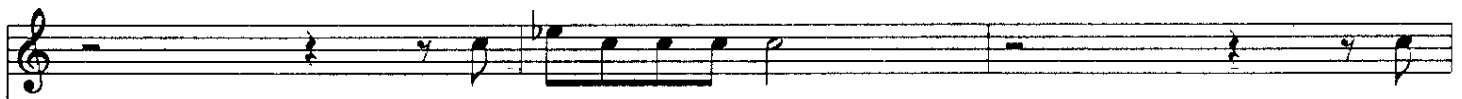
Bb



I real - ly get a dir - ty mind



F/A



when - ev - er u're a - round. It



Abmaj7



C/G



F/G



hap-pens to me ev - ery time, u just got 2 let me lay, u

D.S. al Coda ⊕

C/G



F/G



got 2 let me lay u lay u, u just got 2 let me lay, u got 2 let me lay u down.

Coda

⊕ N.C.

C5



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

Repeat and fade

G/C

A guitar chord diagram for G/C, showing the G major chord with the C string muted (indicated by an 'x' above the string).

The second system of music continues the vocal and piano parts. It includes a repeat sign in the vocal line and a double bar line in the piano accompaniment, indicating a section to be repeated and faded.

F/C

A guitar chord diagram for F/C, showing the F major chord with the C string muted.

Csus4

A guitar chord diagram for Csus4, showing the C major chord with the 4th string suspended.

G/C

A guitar chord diagram for G/C, showing the G major chord with the C string muted.

Gsus4/C

A guitar chord diagram for Gsus4/C, showing the G major chord with the 4th string suspended and the C string muted.

G/C

A guitar chord diagram for G/C, showing the G major chord with the C string muted.

F/C

A guitar chord diagram for F/C, showing the F major chord with the C string muted.

Csus4

A guitar chord diagram for Csus4, showing the C major chord with the 4th string suspended.

The third system of music continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

Lyrics for D.S. al Fine

In my daddy's car, it's u I really want 2 drive.
 Underneath the stars, I really get a dirty mind,
 Whenever u're around
 (Spoken): I don't wanna hurt u baby,
 I only wanna lay u down.

dolphin

Composed by



Moderately ♩ = 112




Verse:








1. Howbeau - ti - ful ___ do the words_ have ___ 2 be
 2. Whydoes my broth - er have 2 ___ go ___ hun-gry

mf

be - fore they con - quer ev - ery heart?
 when u told him there ___ was food ___ 4 all? ___

How will u know -
 This is the man -

D C Bm

if 'm e ven in the right key
that stands next 2 the man

Am Bm C

if u make me stop be fore start?
that stands 2 catch u when u fall.

Chorus: D G F

If came back as a dol - phin would u lis -

C F

ten 2 me then? Would u let me be your friend,

C G/B Gsus

would u let me in? U can

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'would u let me in?' and 'U can'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Chord diagrams for C, G/B, and Gsus are shown above the staff.

G F

cut off all my fins but 2 your ways eye will not bend.

The second system continues the vocal and piano parts. The vocal line has lyrics 'cut off all my fins but 2 your ways eye will not bend.'. The piano accompaniment continues with chords and moving lines. Chord diagrams for G and F are shown above the staff.

C F C G/B

eye'll die be - fore eye let u tell me how

The third system continues the vocal and piano parts. The vocal line has lyrics 'eye'll die be - fore eye let u tell me how'. The piano accompaniment continues with chords and moving lines. Chord diagrams for C, F, C, and G/B are shown above the staff.

Gsus Dsus

2 swim. And eye'll come back a - gain

The fourth system continues the vocal and piano parts. The vocal line has lyrics '2 swim. And eye'll come back a - gain'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Gsus and Dsus are shown above the staff.

G F C G

as a dol - phin.

To Coda

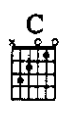
F C 1. G/B G F C

G/B G F C G

2. *Bridge:*



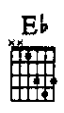
If I'm un - der - wa - ter will u find



me? Will u shine a light



and try 2 guide me? It's



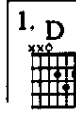
happened be - fore, I've knocked on your door, but u would-n't let me

Em7

D



in. (Guitar solo...



Verse:



...end solo)

1. How beau - ti - ful ___ do the words ___ have _

C Bm Am

2 be be - fore they con -

Bm C D

quer ev - ery heart? — If

D.S. al Coda

Coda

G F# G

dol - phin,

F# G

1-3. 4. F#

As a

DO U LIE?

Words and Music by
PRINCE AND THE REVOLUTION

Medium Swing $\frac{12}{8}$ Feel $\text{♩} = \text{♩} \text{♩}$

G $x000$ D 0 G $x000$

When I lie a- when
lie dear when

mf

Bbm7 Eb7 Abmaj7 4fr. Am7 0 0 0 D7 Gmaj7 $x000$

wake in my bou - doir I I think of u dear.
I say that I'm in love mama. I feel so good when you're near.

D7 0 G $x000$ C7 0 G $x000$

Do u think of me, or do u lie, do u lie? When I'm in a
Tell me do you feel it 2 or do u lie, do u lie? or do u cry

The musical score is written in 4/4 time with a 12/8 feel. It features a guitar part with various chords and a piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into three systems, each with a guitar chord chart above the vocal line and a piano accompaniment below. The first system includes chords G, D, and G. The second system includes Bbm7, Eb7, Abmaj7, Am7, D7, and Gmaj7. The third system includes D7, G, C7, and G. The lyrics are written below the vocal line, with some words underlined to indicate phrasing.

Bbm7 Eb7 Abmaj7 4fr.

sad and lone - ly mood dear, I cry 4 u dear.
 from the in - side out dear. Are they only art - i - ficial tears?

D7 G C7 G

Do you cry for me, do u cry, do u cry?
 Do you really mean it when u cry, when u cry, when u cry?


To Coda

C Gm/Bb C7 C7/Bb D7

When I need some - one 2 talk 2, you're not a - round.

C7 Gm/Bb C7 C7/Bb G D7

When I need an - oth - er hu - man's touch, I wear a frown - 'cause

C7  0


G  x000

D7  0

you're up - town, — go - ing down, go - ing down, go - ing



G  x000

Ab  4fr.


(second verse—sing freely)
D.S.  at Coda 

No chord 3


down. I - I - I don't



(Swing)

Coda Cm7  3fr.

Tell me a
Spoken: When I need





Gm7  3fr.

Dm7  0

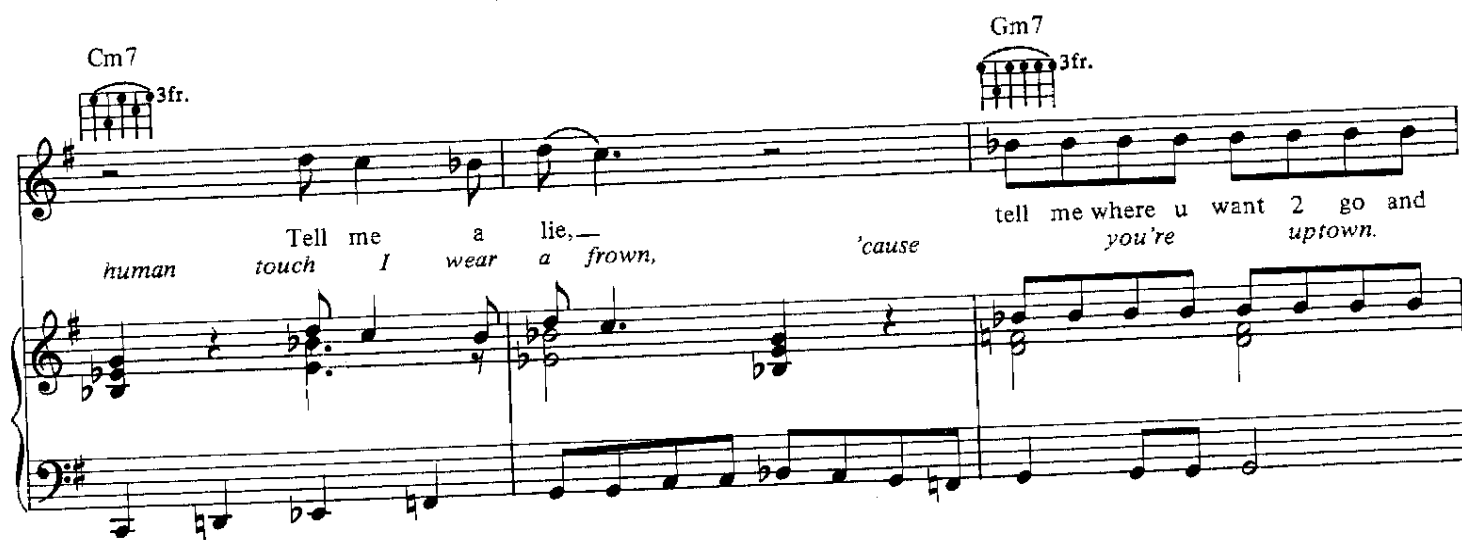
lie, — you're not a - round, I wear a frown.
someone to talk to, you're not around, you're not around. When I need another



Cm7  3fr.

Gm7  3fr.

human Tell me a lie, —
touch I wear a frown, 'cause tell me where u want 2 go and
uptown.



Dm7 0 Cm7 3fr.

lead me all a-lone. Go-ing down, go-ing down, go-ing down. Go-ing

Gm7 3fr. Cm7 3fr. Gm7 3fr. F#m7 Csus4/Ab N.C. xo

down, go-ing down, go-ing down. Go-ing down, go-ing down, go-ing down, down. When

Gmaj7 x000 Bbm7 Eb7 Abmaj7 x 4fr. Am7 0 0 0 D7 0

I lie a-wake in my bou-oir I think of

Gmaj7 x000 D7 0 G x000 C7 0 G x000

u dear. Do u think of me? Or do u lie, do u lie?

rit.

elephants & flowers

Words and Music by
PRINCE

Moderately slow

A(addB)



mf

A(addB)



Boy_ is lone - ly on a
(See additional lyrics)

burn - ing hot sum - mer night... He's look - in' 4_ some ac - tion,

he's look - in' 4_ a fight. He's look - in' 4_ a sav - iour

in a cit - y full_ of fools. May - be he just_ needs a good talk - er 2

give him a good_ talk - in' 2. *Can we talk, baby?*

1.

Strip down, _____ strip down. _____ I think I'm gon - na fall in love_ to - night.

El - e - phants_ and flow - ers.

2.

El - e - phants_ and flow - ers. Is ev - ery - bod - y read - y? *Here we go.*

A(addB)

Love_ the one_ who is_ love, the one who gives_ us the pow - er,

the one who made_ ev - ery - thing; el - e - phants_ and flow - ers.

The one who will lis - ten when all oth - ers will not.

No chord To Coda ♪

There will be peace 4 those who love God a lot.

A(addB)

El - e - phants and flow - ers. Strip down. I

N.C. F#m F+5

think I'm gon - na fall in love 2 night. And when I do - there won't be no more con -

A/E

D#m7-5



fu - sion. There won't be_ no more_ tears. There won't be_ no more_ en - e -

D

A/C#



mies, so that e - lim - i - nates_ all the fear. And there won't be_ no sor - row,

Bm7

E

A(addB)



and there won't be_ no pain_ There won't be_ no ball_ and no chain.

Strip down,_____ strip down._____

El - e - phants_ and flow - ers.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

N.C.

The second system continues the musical notation. Above the piano part, three guitar chord diagrams are provided: D (0 2 0 2 3 2), A (0 2 0 2 2 0), and Bm7 (2 1 2 3 4 2). The vocal line and piano accompaniment continue with the same rhythmic and harmonic patterns.

E 0 2 0 0 2

D.S. al Coda

Coda

Repeat and fade N.C.

— God_ a lot.—

The third system concludes the piece. It includes a guitar chord diagram for E (0 2 0 0 2). The vocal line has the lyrics "— God_ a lot.—" and is followed by a repeat sign and the instruction "Repeat and fade N.C.". The piano accompaniment continues until the end of the system.

Additional Lyrics

2. Hot sweaty light paints a picture red and gold,
 On a crowd of naked bodies, stripped down 2 their very soul.
 How can he find a shy angel in a city so bold,
 He can't even find a place 2 dance;
 This is Rock and Roll.
 Strip down, elephants and flowers.
 (To Chorus)

endorphinmachine

Composed by



Moderately ♩ = 102



The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains three measures of whole notes, corresponding to the chords Asus, E7, and B7. The middle and bottom staves are a grand staff (treble and bass clefs) containing piano accompaniment. The piano part begins with a forte (f) dynamic marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and notes held across measures.



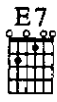
The second system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of three sharps and a 4/4 time signature. It contains three measures of whole notes, corresponding to the chords A and E7. The middle and bottom staves are a grand staff containing piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand, with some chords and notes held across measures.

To Coda



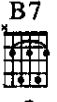
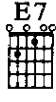
The third system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of three sharps and a 4/4 time signature. It contains three measures of whole notes, corresponding to the chords B7 and A. The middle and bottom staves are a grand staff containing piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand, with some chords and notes held across measures.

Verse 1:

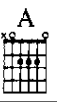


1. Would u please look at this muth-a next 2 me, —

front-in' mo' boot-y than Pe-ru got keys, and damn if don't get dat.



Wait right there and 'll be right back. Got a new trick in the back of my car, it's



kind-a like a mov-ie but u're the star. — Lights, cam - era, make a scene. —

Chorus:



The en - dor - phin - mach - ine, —



go, ba - by. En - dor - phin - mach - ine, —



go, ba - by.

Verse 2:



2. Tip - py tip - py - tin my friends or shall we be - gin.

A



Step right up and I'll strap u in. Don't be shy, this won't hurt a bit, un-



E7




B7



less, of - course_ u don't be - lieve in it. But as sho as the dip - py dip - py wave of my do,




F#




u'll be - lieve in some - thing 4 this night is thru. Press one 4 the mon - ey,



E7



press 2 4 the dream then get rea - dy 4 some - thing that u've nev - er seen...



Chorus:

B7



The en - dor - phin - mach - ine,



go, ba - by. En - dor - phin - mach - ine,



go, ba - by. Tom - my Bar - bar -



el - la, turn it on. *Inst. solo ad lib...*

G E7 G E7

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar part is indicated by four chord diagrams: G (x02320), E7 (022100), G (x02320), and E7 (022100). The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with eighth and quarter notes.

D7

The second system continues the musical piece. It includes a guitar chord diagram for D7 (xx0232). The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

B7 A

The third system introduces new guitar chords: B7 (xx0232) and A (x02020). The piano accompaniment continues with the established melodic and harmonic structure.

E7 B7

The fourth system features guitar chords E7 (022100) and B7 (xx0232). The piano accompaniment concludes the system with the same melodic and harmonic elements.



Hold

Bridge:

N.C.

up, wait a min-ute, ain't no good un-less some-bod-y else is in it.

U there with the cyn-i-cal dis-po-si-tion per-haps u'd like 2 join us in a mis-sion of fish-in' 4

log-ic in a think tank, un-less, of course u're feel-in' like a punk and take the bank. But

ev - ery now and then there comes a time u must de-fend your right 2 die and live a-gain, live a-gain, live a-gain.

E7

F#

D.S. al Coda

Get up, get up, get in the en-dor - phin - mach - ine.

Coda

E7

F#

B7

The en-dor - phin - mach - ine, _____

go, ba - by.

A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a vocal line with lyrics "go, ba - by." and a guitar chord diagram for the A chord. The bottom two staves are piano accompaniment in treble and bass clefs, showing a melodic line in the right hand and a bass line in the left hand.

En - dor - phin - mach - ine,

E7 B7

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "En - dor - phin - mach - ine," and guitar chord diagrams for E7 and B7. The bottom two staves are piano accompaniment, continuing the melodic and bass lines from the previous system.

go, ba - by.

A

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics "go, ba - by." and a guitar chord diagram for the A chord. The bottom two staves are piano accompaniment.

E7 B7

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with guitar chord diagrams for E7 and B7. The bottom two staves are piano accompaniment, concluding the piece with sustained chords.







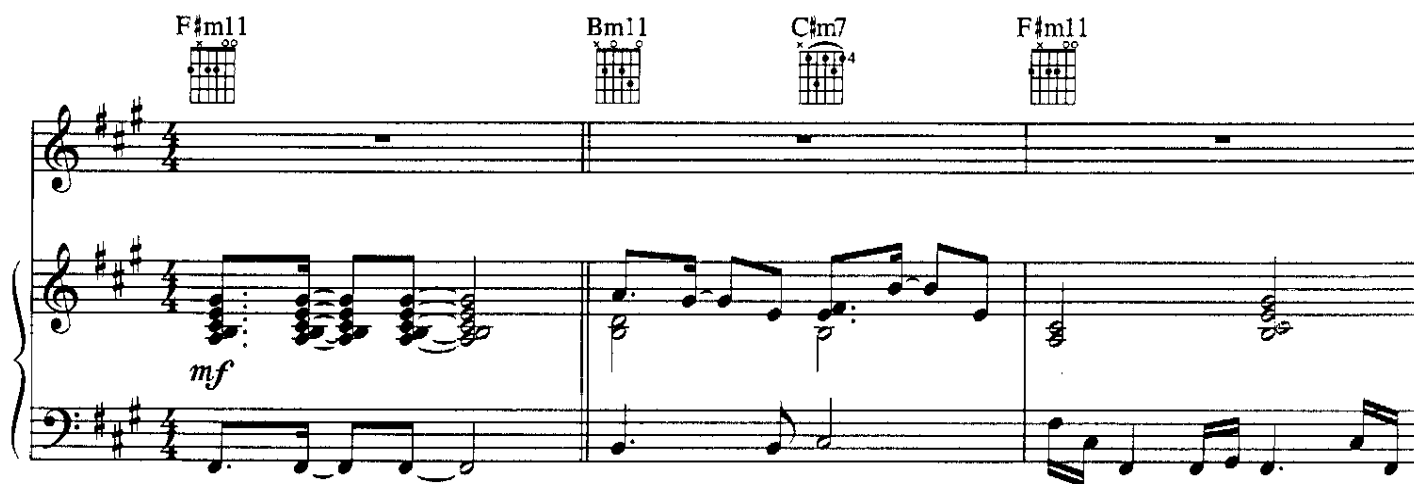
hate u

Composed by




Slowly ♩ = 76



mf




Verse:

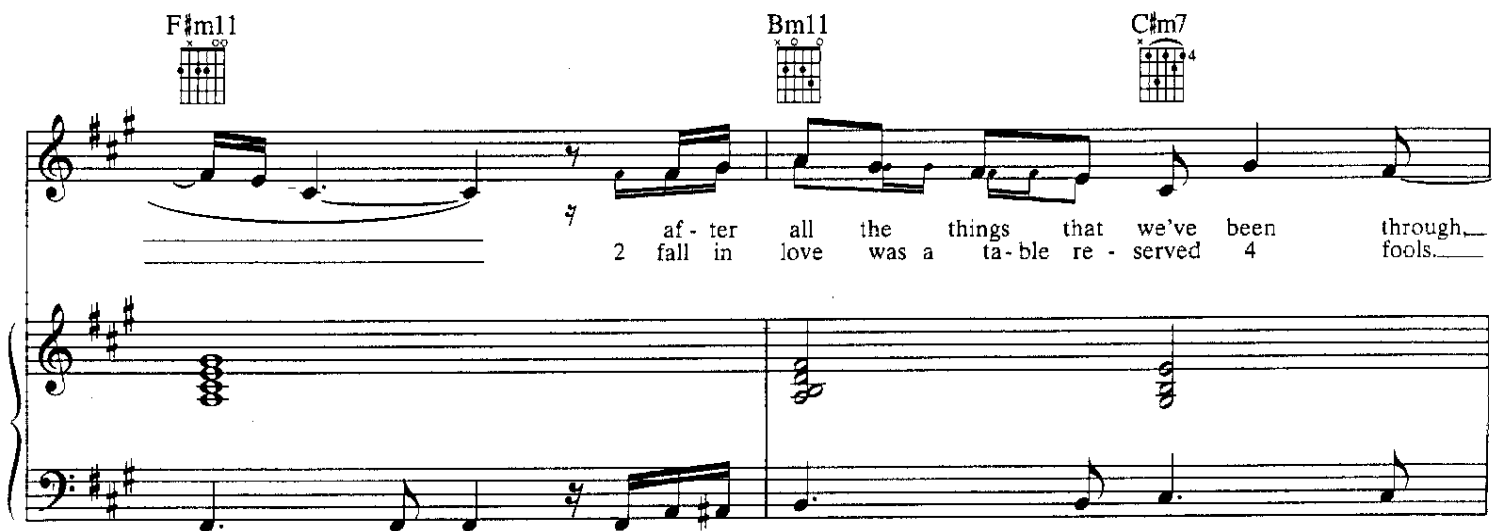










1.  nev-er thought that u would be the one...
 thought that  could feel this way...








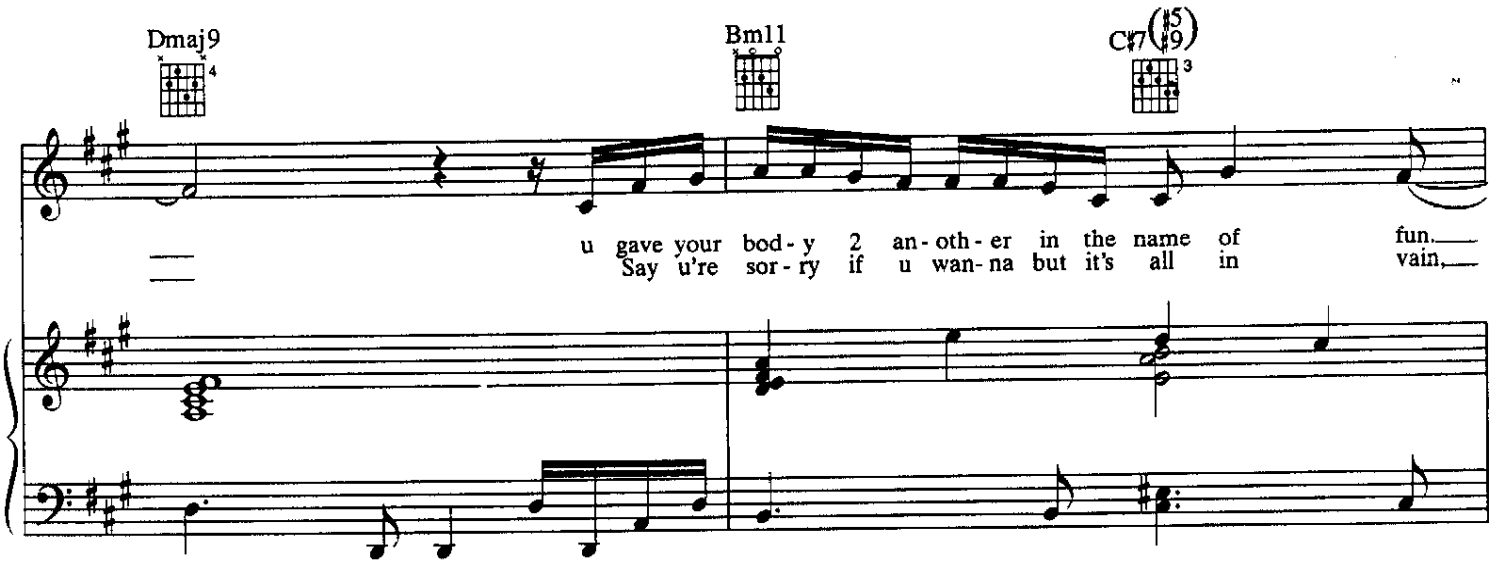
2 af-ter all the things that we've been through...
 fall in love was a ta-ble re-served 4 fools...

Dmaj9  4

Bm11 


cr7(#9)  3

u gave your bod-y 2 an-oth-er in the name of fun.____
 Say u're sor-ry if u wan-na but it's all in vain.____



F#m11  4

F#m6 

Bm11 

cr7(#9)  3

 hope u had some ba-by, if not,____ boo hoo.____
 'm out the door, sweet ba-by, that's right,____ we're through.____



Chorus:

F#m11  4

Amaj9  4

Dmaj9  4

C#m7  4

It's so sad but  ____ hate u,____ like a day with-out



Amaj9 Dmaj9 C#m7 Amaj9 Dmaj9 C#m7

sun - shine_____ It's so bad but hate u,_____ cuz u're all that's ev-er

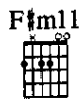
Amaj9 Dmaj9 C#m7 Amaj9 Dmaj9 C#m7

on my mind_____ Hon-ey, - hate u,_____ now, ev-ery day will be a

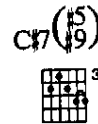
Amaj9 Dmaj9 C#m7 1. F#m11

waste of time_____ cuz_____ hate u,_____ 2. nev-er

2.

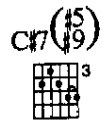


Verse:



hate u.

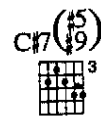
3. This court is now in
4. 6. See additional lyrics



ses- sion.

Will the de- fend- ant please rise?

State your name 4 the court...



nev- er- mind.

U're be- ing charged with one 2 man- y

F#m11



F#m6



Bm11



cr7(15)



counts of heart break-ing in the first de-gree. don't give a damn a-bout the oth-ers, my main con-cern is

1.-3.

F#m11



F#m13(maj7)



4.

F#m11



F#m13(maj7)



u and me. me.

Verse:

Bm11



cr7(15)



F#m11



7. Close your eyes. 'm gon-na cov-er your ass___ with this sheet.
8. 10. See additional lyrics

Bm11  cm7(⁵9)  F#m11 





and want u 2 pump your hips like u used 2, and ba-by, u bet-ter stay on_ the beat.



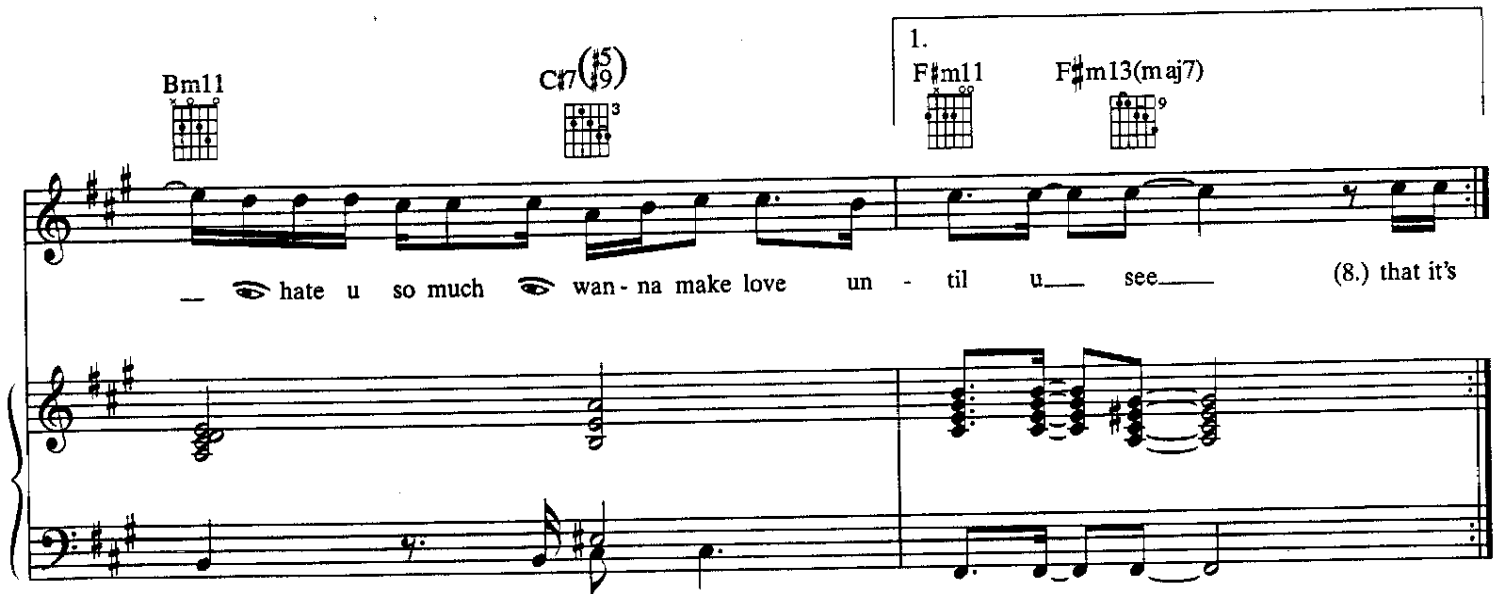
Bm11  cm7(⁵9)  F#m11 

Did u do 2 your oth-er man the same things that u did 2 me? Right now_



Bm11  cm7(⁵9)  1. F#m11  F#m13(maj7) 

_ hate u so much wan-na make love un - til u see_ (8.) that it's





2.3. F#m11 

4. F#m11 




hate u.
love u.




Verse 4:

Your Honor, may  call 2 the stand my one and only witness?
 A girl that knows damn well she didn't have no damn business.
 know what u did, how u did it and who u did it with.
 So u might as well plead guilty, cuz u sure can't plead the Fifth.







Verse 5:

Now raise your right hand, do u swear 2 tell the whole truth,
 Not the half truth like u used 2, so help u God.
 Nod your head one time if u hear me.
 If u don't,  'll have 2 use the rod.
 Anything 2 make u see that, uh, u're gonna miss me.
 Yeah, u're gonna miss me.

Verse 6:

If it pleases the court,  'd like 2 have the defendant
 Place her hands behind her back,
 So  can tie her up tight and get into the act,
 The act of showing her how good it used 2 be.
 want it 2 be so good she falls back in love with me.

Verse 8:

That it's killin' me baby, 2 be without u,
 Cuz all  ever wanted 2 do was 2 be with u.
 hate u because  love u but  can't love u
 Because  hate u...because  love u.

Verse 9:

Vocal ad lib.

Verse 10:

Instrumental

NO


Words and Music by
PRINCE

Medium





know_ there is a heav-en, know there is a hell_ lis - ten 2_ me peo - ple

got a stor - y 2 tell know_ there was con - fu - sion light - nin' all a - round_ me

That's when  called his name— don't U know— he found— me

Bb7

No! Is what Spook-y E - lec - tric say, it's— not O. K.— But 

no love is the on - ly way til my dy-ing day— Til my dy - ing

day I'll be O. K.—cuz Love - sex - y is the one— til my day is done Hun-da-la -

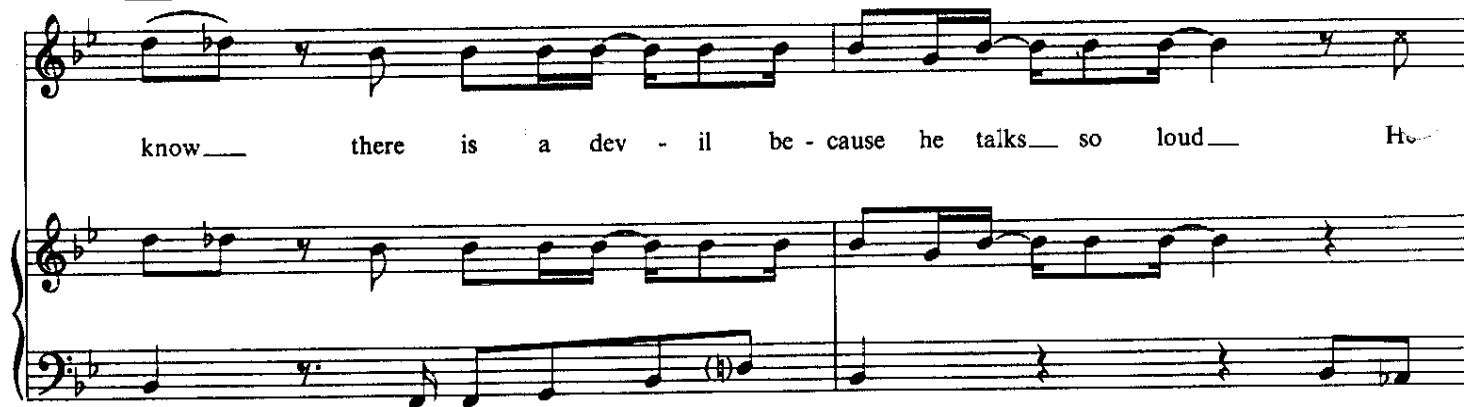
sil-i-ah



Bb7

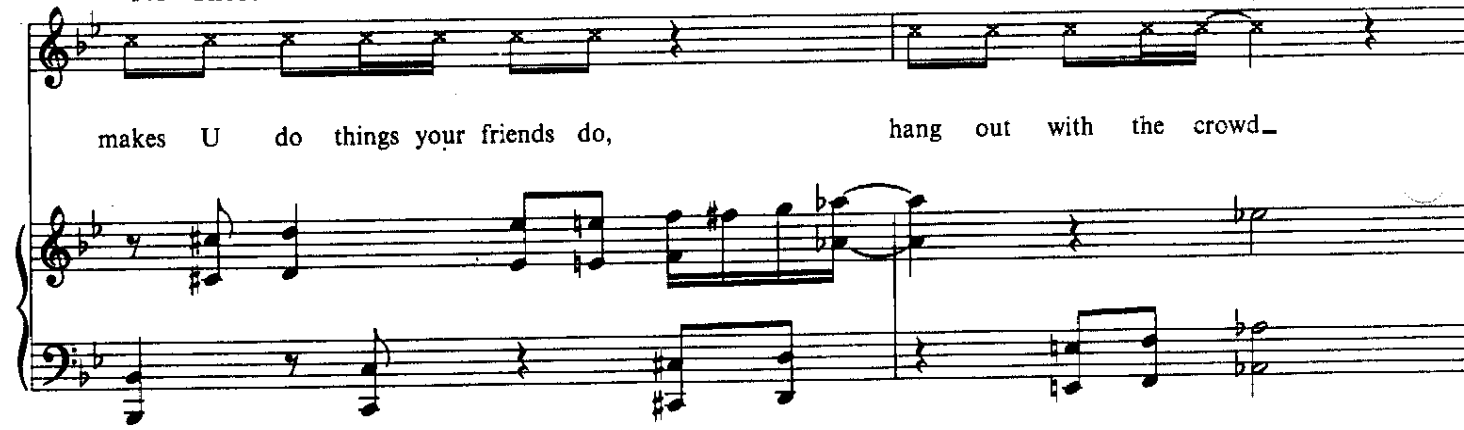


know — there is a dev - il be - cause he talks — so loud — He



No Chord

makes U do things your friends do, hang out with the crowd_



Gb



But my Lord_ He's so — qui-et when — He — calls your name_



N.C.



When U hear_ it your heart will thun - der - U will want 2 hear it ev - ery day



No! Is what Spook-y E-lec - tric say, it's not O. K._But eye no ' love is the on - ly








way til my dy-ing day_ Til my dy - ing day I'll be O. K._cuz Love -




sex - y is the one_ til my day is done Hun-da-la - sil - i - ah.



Bb/F 
 B/E 
 Bb/Eb 
 Ab/D 
 Bb9 



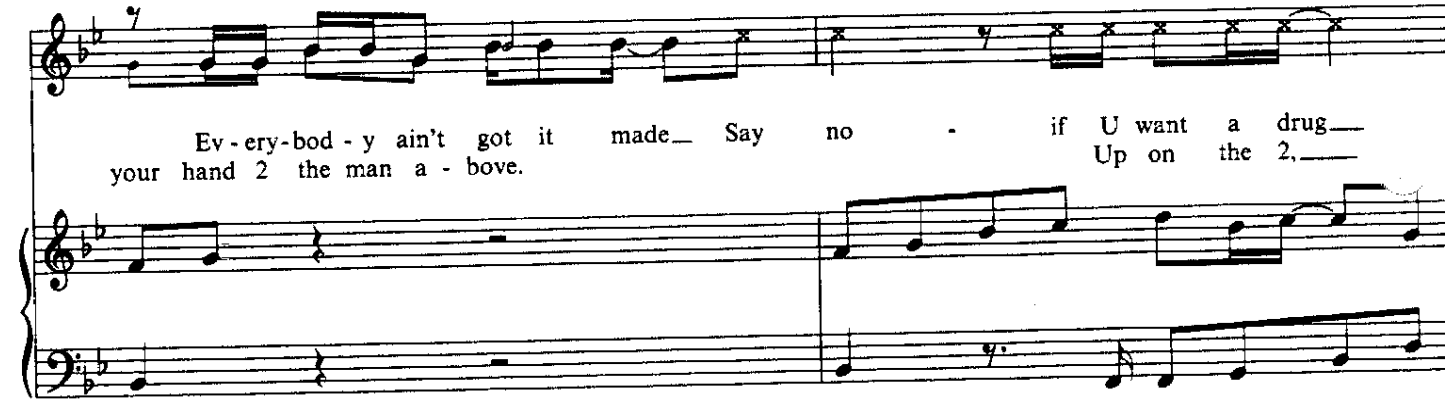
Spoken: No-everybody say

Bb7 



if U can't find your way_ No - don't be a - fraid._
 if U want this feel - ing_ called love._ Yes - if you want it_ now rais

7



Ev - ery - bod - y ain't got it made_ Say no - if U want a drug_
 your hand 2 the man a - bove. Up on the 2,

3



oth - er than the God a - bove_ No - if U need a drink_ ev
 swing right on the 4, We want ev - 'ry - bod - y_ 2

1.

Bb/F	B/E	Bb/Eb	Ab/D	Bb9

ery sing - le day... — Blow that dev - il a - way! — Say yes -
 op - en this door! —

2.

Bb/F	B/E	Bb/Eb	Ab/D	Bb9	Bb7

Say no - if U don't wan-na live_ life un-der the gun_

We no a bet - ter way_ 2 have some fun. Say no_ there is_ a hea -

C/Bb

N.C.

ven and_ a hell_ no - there is a hea - ven and_ a hell_



WANNA MELT WITH U

Composed by
PRINCE

Moderately
No Chord



mf

got 7- ho-urs, ba-by, so what-cha wan-na do?

This is safe

Am7



Bm7/A



Am7



Bm7/A



sex — New Power Gen-er-a-tion style. — A funk-y lit-tle stor-y a-bout u and me—



Am7



Bm7/A



Am7



Bm7/A



— get-tin' bu-sy for a-while. From the tip of my ty-phoon 2 the



Am7



Bm7/A



Am7



Bm7/A



bot-tom of your ank-le chains,— we gon-na shake and shake and shake un-til we're



Am7



Bm7/A



Am7



Bm7/A



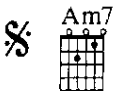
both de-ranged— with en-dor-phins. This is the ul-ti-mate rave.





N.C.

Ooh — wan-na melt with u. S 2 the S.



Slow and slip - 'ery, groov - y if — we bathe — in each oth - er's lips. —



— In oth - er words, get close e - nough - 2 stick. — And 'll



melt with u, — and u can melt with — me 2, — and we'll

Am7


Bm7/A

To Coda

Am7

Bm7/A

N.C.

groove, and groove un-til the earth moves.  want 2 melt with

I.

Am7

Bm7/A

Am7

Bm7/A


u. Don't look now, but there's a riv - er of blood.

Am7

Bm7/A

Am7

Bm7/A

U must have been a vir - gin - what am  guilt - y of? Oh

Am7

Bm7/A

Am7

Bm7/A

no!

Am7 Bm7/A N.C.

Are u a - fraid?... Then take me 2 — the next phase.

This system contains the first line of music. It features a guitar staff with a treble clef and a key signature of one sharp (F#). Above the staff, three guitar chords are indicated: Am7, Bm7/A, and N.C. (Natural Chord). The lyrics 'Are u a - fraid?... Then take me 2 — the next phase.' are written below the staff. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left.

2. Am7 Bm7/A

u. ——— 'm think - in' a - bout your quiv - er - y o - cean, and

This system contains the second line of music. It begins with a first ending bracket labeled '2.'. Above the guitar staff, two guitar chords are indicated: Am7 and Bm7/A. The lyrics 'u. ——— 'm think - in' a - bout your quiv - er - y o - cean, and' are written below the staff. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left.

Am7 Bm7/A Am7 Bm7/A

drip - pin' all o - ver your ev - er - y mo - tion, and think - in' a - bout the way that u kiss. — 'm

This system contains the third line of music. Above the guitar staff, four guitar chords are indicated: Am7, Bm7/A, Am7, and Bm7/A. The lyrics 'drip - pin' all o - ver your ev - er - y mo - tion, and think - in' a - bout the way that u kiss. — 'm' are written below the staff. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left.

Am7 Bm7/A

think - in' a - bout some of this and 'm think - in' a - bout some of that and then my

This system contains the fourth line of music. Above the guitar staff, two guitar chords are indicated: Am7 and Bm7/A. The lyrics 'think - in' a - bout some of this and 'm think - in' a - bout some of that and then my' are written below the staff. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left.

Am7



Bm7/A



Am7



Bm7/A



back-bone

slips,—

and then the hips just

whip—

and

Am7



Bm7/A



Am7



Bm7/A



whip

and whip

and

Am7



Bm7/A



Am7



Bm7/A



whip

and whip.

N.C.

Yeah, do that ba - by,

yeah, do that ba - by,

D.S. S al Coda C

just like a dog.— Yeah, do that ba - by.

Coda

Repeat and fade (Vocal 1st time only)

Am7

Bm7/A

Am7

Bm7/A

earth moves. eye got 7— ho - urs ba - by, — so what u

Am7

Bm7/A

wan - na do? — eye wan - na melt with u. So what u

Am7

Bm7/A

Am7

Bm7/A

wan - na do? — So what u wan - na do? —

FATHER'S SONG

By
JOHN L. NELSON

Moderately, gently

System 1: *mp* Bm, A/B, Bm

System 2: A/B, A7, A6

System 3: Bm, A/B, Gsus+4

System 4: F#, Gsus+4, F#

Gsus+4
x 0 0



To Coda F#



Bm



A/B
x 0



Bm



1. A/B
x 0



2. A/B
x 0



A7/C#



Bm



A7/C#



Bm

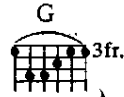
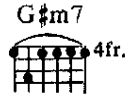


A7/C#

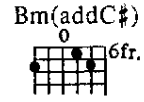
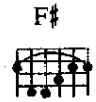
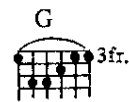
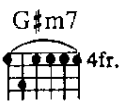
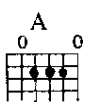
Bm



First system of musical notation, featuring treble and bass staves with notes and chords.



Second system of musical notation, featuring treble and bass staves with notes and chords.



No chord

Third system of musical notation, featuring treble and bass staves with notes and chords.

D.S. $\frac{3}{4}$ al Coda

Fourth system of musical notation, featuring treble and bass staves with notes and chords.



Coda

rit.

Fifth system of musical notation, featuring treble and bass staves with notes and chords.

FOREVER IN MY LIFE

Words and Music by
PRINCE

Moderately

No chord throughout

The first system of the musical score consists of two staves. The top staff is a vocal line in 4/4 time, starting with a whole rest for two measures, followed by a melodic line with lyrics "La da da da da da da". The bottom staff is a piano accompaniment in 4/4 time, starting with a whole rest for two measures, followed by a rhythmic pattern of eighth notes. A dynamic marking of *mf* is placed above the piano staff.

The second system of the musical score consists of two staves. The top staff is a vocal line in 4/4 time, starting with a whole note "da.", followed by a melodic line with lyrics "La da da da da da da.". The bottom staff is a piano accompaniment in 4/4 time, continuing the rhythmic pattern of eighth notes.

The third system of the musical score consists of two staves. The top staff is a vocal line in 4/4 time, consisting of three whole rests. The bottom staff is a piano accompaniment in 4/4 time, continuing the rhythmic pattern of eighth notes.

N.C.

There comes a time, — in ev - 'ry man's life when he gets tired — of

fool - in' a - round, — jug - gl - ing hearts — in a three - ring cir - cus.

Some day will drive a bod - y down 2 the ground. — I nev - er im - ag - ined that

love would rain on me and make me want 2 set - tle down. —

I think I do, and I just wan-na tell u that I

Ba - by, it's true, And ba - by, if u do 2.

wan - na with u. And ba - by, if u do 2, for -

Uh

ev - er, for - ev - er, ba - by, I want u for -

uh, ah,

ev - er. I wan - na keep u 4 the rest of my life.

ah, u can make right.

All that is wrong in my world_ u can make right. U_____ are my sav - ior,

U are my sav - ior, u are my light. For - ev - er I want_ u _

u are my light. For - ev - er I want_ u in_ my life. —

in_ my life. — La da da da da da

da.

La da da da da.

There comes a road_ in ev - 'ry man's jour - ney

In ev - 'ry man's jour - ney.

Don't be a -

that he's a - fraid 2 walk on his own, I'm here 2 tell_ u that

fraid. I'm at that road and I'd rath - er walk

I'm at that road, and I'd rath - er walk with u than walk it a - lone.

with u than walk it a - lone. U are my fu -

U are my he - ro, u are my fu - ture. When I am with u,

ture. I have no past

I have no past, oh, ba - by, my one and on - ly de - sire is

Make this feel - ing last.

find some way in this dog-gone world 2 make this feel - in' last. Oh, ba - by, it's true, -

Sug - ar, it's true, - I know I do -

I know I do, - and I just wan - na tell u that I want 2 with u, - and -

want with u. - Oo, -

ba - by, if u do 2, for - ev - er, - for -

oo, ah, -

ev - er, - I want u ba - by, ba-by, - for - ev - er. -

ah. U can make right. -

I wan-na keep__ u 4 the rest of my life... All that's wrong in my world

U are my sav - ior, u are my light... For - ev - er I want__ u,

u can make right. U are my sav - ior, u are my light, for -

U in my life. La da da da da da

ev - er I want u in my life...

da. La da da da da da da. La da da da da da da

Repeat and fade

da. La da da da da. (Guitar)

GETT OFF

Composed by PRINCE

Moderately, with a heavy beat

No Chord

mf

§ N.C.

How can I put this in a way so as not 2 of - fend or un - nerve,
I clocked the jizz from a friend of yours named Van-es - sa Bet...


But there's a ru - mor go - ing all 'round that u ain't been get - tin' served...
She said u told her a fan - ta - sy that got her all wet...

They say that u ain't u_ know what_ in ba - by who knows how long?
Some-thing a-bout a lit - tle box_ with a mir - ror and a tongue in - side._

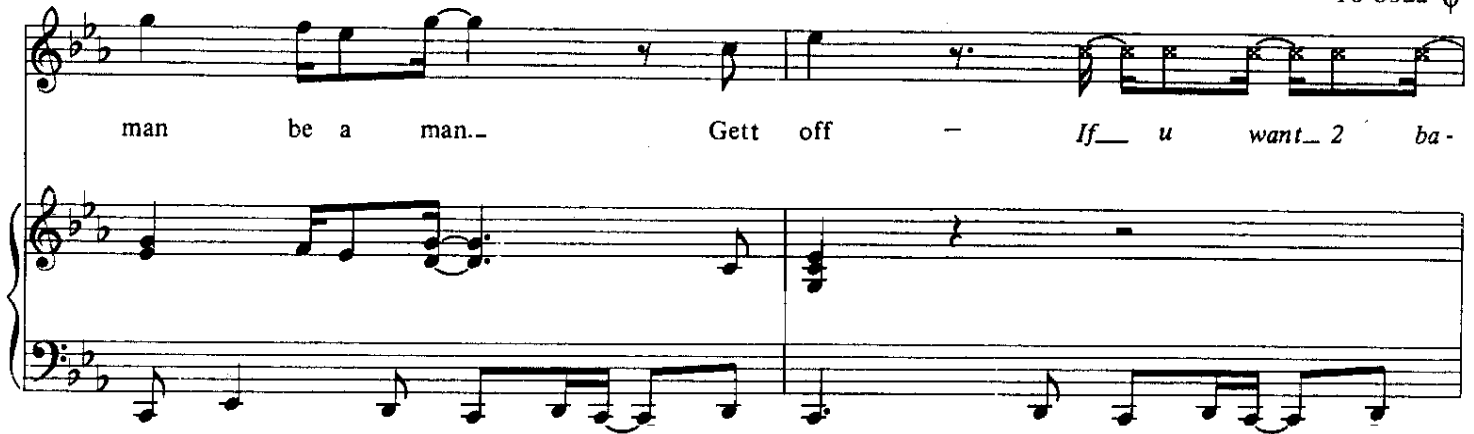
It's hard 4 me 2 say_ what's right_ when all_ I wan - na do is wrong_- } Gett
What she told me then_ got me_ so hot,_ I knew that we could slide._ }

N.C.
off - 2_ 3_ po - si - tions in a one - night stand, Gett off - I'll_ on - ly call u

af - ter, if u say I can... Gett off - let a wom-an be a wom-an and a

To Coda 

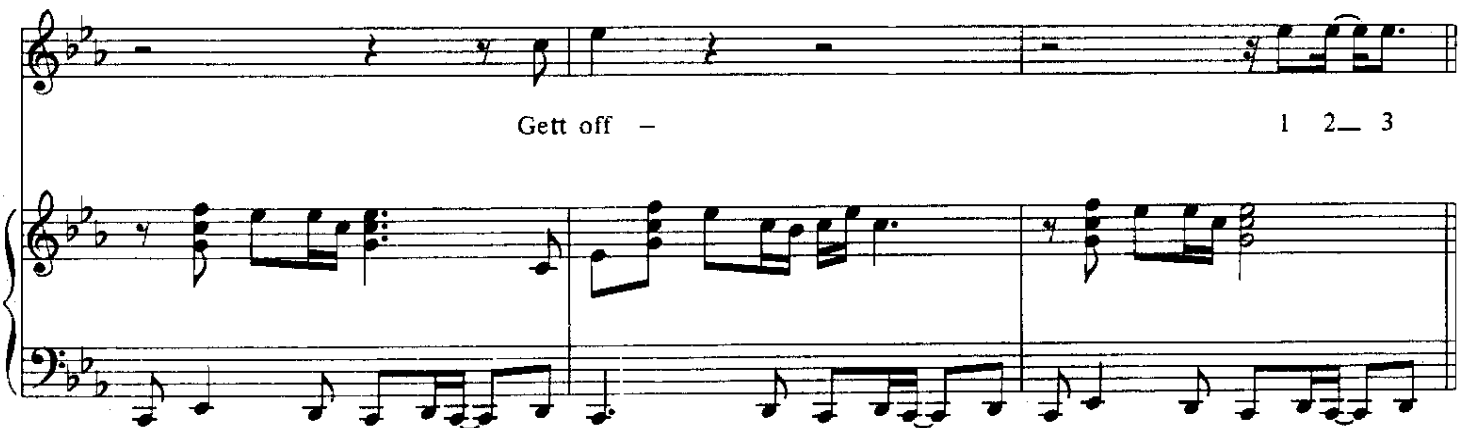
man be a man... Gett off - If u want 2 ba-



1. by... here I am... 2. by... here I am...



Gett off - 1 2 3



N.C. Naw, lit-tle cut-ie, I ain't drink-in', but scope this - I was just think-ing:



u + me - what a ride - - If u was think-ing the same_ we could con-tin-ue out -

side. Lay your pret - ty bod - y a - gainst a park-in' met - er. Slip yo dress down like I was strip - pin' a

Pet - er Paul's Al - mond Joy, lem - me show u ba - by, I'm a tal - ent - ed boy. -

Ev - ery - bod - y, grab a bod - y, pump it like u want some - bod - y.

Figure A

N.C.

repeat as needed

last time

D.S. $\frac{3}{4}$ (1st lyric)

al Coda Coda symbol

with **figure A**

Oooh I think I like it with the dress half on
 I'll zip it far enough 2 see the crack-o'-dawn
 Don't worry 'bout the bust, I'm gonna lock up every door
 Then we can do it in the kitchen on the floor
 In the bathroom standing on the tub and holding on the rod
 In the closet underneath the clothes and oh, my God
 In the bedroom on the dresser with your feet in the drawers
 In the pantry on the shelf I guarantee u won't be bored
 The pool table yeah, move the stix and put the 8-ball
 Where it's sure 2 stick
 Dudley do no wrong 2 night if Nell just let him kick it

Coda Coda symbol

Repeat and fade (instrumental ad lib.)

N.C.

GIRLS AND BOYS

Words and Music by
PRINCE AND THE REVOLUTION

"Funky" Blues beat

E \flat 7



B \flat m7



E \flat 7



Boys and girls. —

Dr. *mf*

B \flat m7



E \flat 7



B \flat m7



E \flat 7



B \flat m7



E \flat 7



Bbm7

Eb7

Bbm7



He on - ly knew her 4 a lit - tle while... but he had grown ac - cus-tomed

Eb7

Bbm7

Eb7



2 her smile... She had the cu - test ass he'd ev - er seen...
 He gave her all the love that an - y-one can...
 Life is pre - cious ba - by, love so rare...

Bbm7

Eb7

Bbm7



He did 2, they were meant 2 be... They loved 2 kiss on the
 but she was prom - ised 2 an - oth - er man... He tried so hard not 2
 I can take the break - up if u say that u care... He had 2 run a - way, his

Eb7 Bbm7 Eb7

steps of Ver-sailles... It looked like rain, ma - ma, birds do fly. }
 go in - sane. — Birds do fly, so like the rain. }
 pride was 2 strong.. It start - ed rain - ing, the birds were gone. }

Bbm7 Eb7 Bbm7

I love u ba - by, I love u so much.. may-be we can

Eb7 Bbm7 Eb7

stay — in touch.. Meet me in an - oth - er world, space and joy, —

Bbm7

Eb7

I.
Bbm7



Vous etes tres belle, ma - ma, girls and boys...

Eb7

Bbm7

Eb7



2. Bbm7

Eb7

Bbm7



Eb7

Bbm7

Eb7



Bbm7 Eb7 Bbm7

This system contains the first three measures of the piece. It features a guitar part with three chord diagrams: Bbm7 (x34323), Eb7 (x33323), and Bbm7 (x34323). The piano accompaniment consists of a treble clef staff with eighth-note patterns and a bass clef staff with a steady eighth-note bass line.

Eb7 Bbm7 Eb7

This system contains measures 4 through 6. The guitar part has three chord diagrams: Eb7 (x33323), Bbm7 (x34323), and Eb7 (x33323). The piano accompaniment continues with similar rhythmic patterns in both staves.

Bbm7 Eb7 Bbm7 Eb7

This system contains measures 7 through 10. The guitar part features four chord diagrams: Bbm7 (x34323), Eb7 (x33323), Bbm7 (x34323), and Eb7 (x33323). The piano accompaniment maintains the established rhythmic structure.

Bbm7 Eb7-5 Bbm7

I love u ba - by, I love u so much., may - be we can

This system contains the final three measures (11-13) of the piece. The guitar part has three chord diagrams: Bbm7 (x34323), Eb7-5 (x33323), and Bbm7 (x34323). The piano accompaniment includes vocal lines with the lyrics: "I love u ba - by, I love u so much., may - be we can".

Eb7

Bbm7

Eb7



stay— in touch.. Meet me in an - oth - er world, space and joy.—

Bbm7

Eb7



Vous etes tres belle, ma - ma, girls and boys.—

Bbm7

Eb7



Spoken (Rap style)

Happiness in it's uncut form is the feeling that I get in your warm, warm.

Bbm7

Eb7



Happy's what I get when we do what we do happiness mama is being with u, good

Bbm7



Eb7



Bbm7



Sing

Lord, *agh.* Meet me some - where

Eb7



Bbm7



Eb7



af - ter dawn.

Bbm7



Eb7



Bbm7



I love u ba - by, I love u so much, may - be we can

Eb7



Bbm7



Eb7



stay— in touch— I love u ba - by, I love u so much, -

Bbm7



Db/Ab



(Vocal) continues under talk

may - be we can... (Spoken) So like I saw u from across the

G
x000

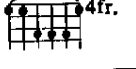


room. Well, u danced so hard I smelled your perfume,

Bbm7



Db/Ab



and the look on your lips said maybe we could talk some

G
x000



more, some more on the dance floor baby.

Bb m7



Db/Ab



Hear the words I'm saying, feel the sex I'm laying.

G



Naughty's what I wanna be with u tonight, tonight.

Bb m7



Db/Ab



Sing Meet me in an - oth - er world, space and joy. —

G



Sing Vous etes tres belle, ma - ma, girls and boys. —

Bbm7



Eb7



Vous etes tres belle, ma - ma, girls and boys.—

Bbm7



Eb7



Vous etes tres belle, ma - ma, girls and boys.—

Bbm7



Eb7



Vous etes tres belle, ma - ma, girls and boys.—

f

Bbm7



Girls and boys.

ff

GLAM SLAM

Words and Music by
PRINCE

Medium Rock

No Chord

This thing we got - it's a - liv
no I hold U 2 tig

mf

Bass plays verse 2nd time only

It seems 2 tran - scend the phys
but I just can't seem 2 get close

i - cal _____ One touch and I'm sat - is - fied _____
e - nough _____ I want 2 hold U _____ ev

— 'ry night — Must be a dream it's so mag - i - cal —
 I'm so horn - y and U're — the stuff — }

Chords: C, Db 4fr., Ebm7 6fr., Ab7, Db7 4fr., Gb

Glam Slam thank U ma'am — U real - ly make — my day —

Chords: C, Db 4fr., Ebm7 6fr., Ab7

— Glam Slam thank U ma'am — I

Chords: Db7 4fr., Gb

pray U'll al - ways stay. —

Chords: Db7 4fr., Gb

2.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note bass line and a more active treble line with some accents.

Funk groove



The second system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Heav - y feath - er, flick - a nip - ple Ba - by scam wa - ter". The piano accompaniment continues with a consistent groove.

The third system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "rip - ple *Spoken: If U don't understand it means I love U*". The piano accompaniment features some sustained chords in the treble clef.

The fourth system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Come a but - ter - fly straight on your skin. U go 4 me and I". The piano accompaniment maintains the funk groove.

— come_a-gain. Glam Slam, ———— thank U ma'am

Sun is ris - en, moon is gone So - da fiz - zin' on the

lawn Come a but - ter - fly ——— straight on your skin. ——— Glam Slam,

N.C.

D \flat 7 4fr. G \flat D \flat 4fr.

Ebm7



Ab7



Db7



Gb



N.C.

U real - ly make my day —

Gbs



This thing we got - it's a - live! —

It seems 2 transcend the ph

Ebs



Db5



Gbs



i - cal —

One touch and I'm sat - is - fied —

Tacet

Fbs









Ebs








Db5




Must be a dream it's so mag - i - cal —


 4fr.
  6fr.
 
 4fr.
 

Glam Slam, thank U ma'am U real - ly make my day —


 4fr.
  6fr.
 
 4fr.

Glam Slam thank U ma'am I pray U'll al - ways stay. —

 N.C.

GOD

Composed by
PRINCE

Slowly

Fsus2

G/F

Em7

Am7/E

Dm7sus4

Gsus4/D

C



L.H.
p

8va

No chord

(*p*) *mf*

mp *mf*

Repeat ad lib and fade

N.C.

3 3 3 3

8va

3 3 3 3

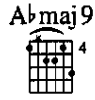
(8va)

Gold

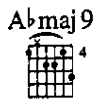
Composed by



Moderately slow ♩ = 88



f

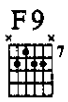
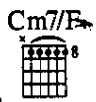
1. There's a moun-

Verse:



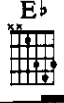
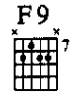
tain, — and it's might- y high, — u can-not see the top — un-less u

2.3. See additional lyrics

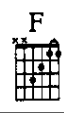
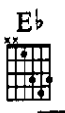


fly. There's a mole - hill of pro-ven ground, there ain't no -

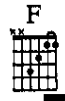
Bridge:



where 2 go - if u hang a - round. Ev-ery-bod - y wants 2 sell what's al - read - y been



sold. Ev - ery - bod - y wants 2 tell what's al - read - y been told.



What's the use of mon - ey if u ain't gon - na break the mold. E - ven at the

Cm7 B \flat (9)/D E \flat (9) A \flat maj9 N.C. B \flat

cen-ter of fire, there is cold, and all that glit- ters— ain't gold._____

A \flat maj9 E \flat Cm7/F F9

All that glit- ters ain't

B \flat A \flat maj9 E \flat

gold.

1.2. Cm7/F F9 3. Cm7/F F9 Bridge: B \flat /A \flat

2. There's an o - All — that glit- ters,
3. There's a la -

Cm7/F



N.C.

all that glit- ters, all that glit- ters ain't gold.

*Repeat ad lib. and fade*B \flat A \flat maj9E \flat 

Cm7/F

A \flat maj9

Na na na nana na na na na na.

Verse 2:

There's an ocean of despair,
 There are people livin' there.
 They're unhappy each and every day but
 Hell is not fashion,
 So whatcha tryin' 2 say?

*(To Bridge:)**Verse 3:*

There's a lady 99 years old,
 If she led a good life, heaven takes her soul.
 That's a theory, and if u don't want 2 know,
 Step aside and make a way 4 those who want 2 go.

(To Bridge:)

graffiti bridge

Words and Music by
PRINCE

Moderately

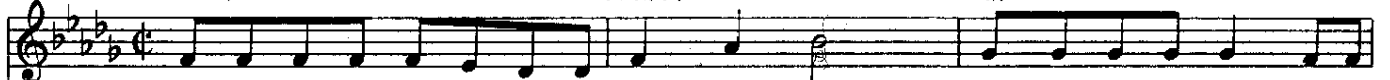
Db



Bbm7



Gb



Ev - ery - bod - y wants 2 find Graf - fi - ti Bridge; some - thing 2 be - lieve in, a



Ab7



Gb



Ab



Db



rea - son 2 be - lieve that there's a heav - en a - bove. — Ev - ery - bod - y wants 2 find Graf -



Bbm7



Gb



A7



fi - ti Bridge, ev - ery - bod - y's look - in' 4, ev - ery - bod - y's look - in' 4,



G \flat

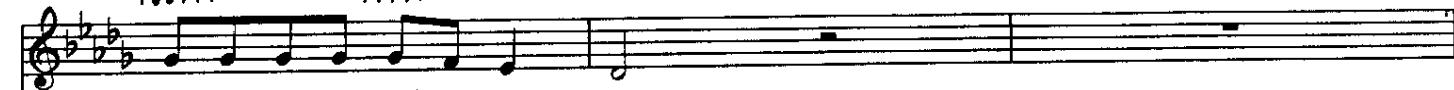
A \flat

D \flat

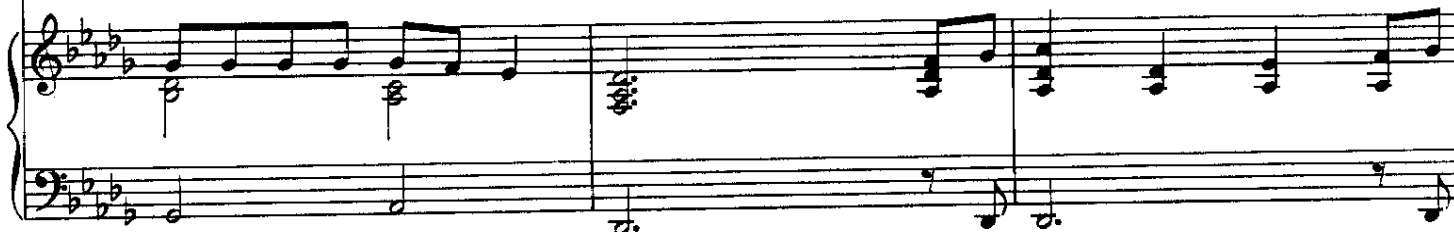


4fr.

4fr.



ev - ery - bod - y's look - in' 4 love.



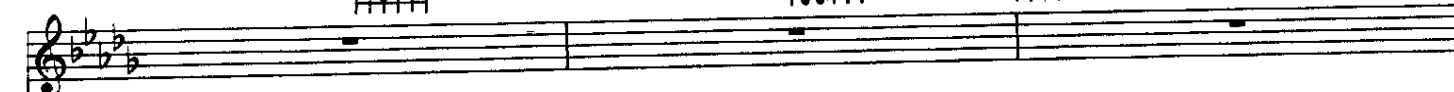
B \flat m7

G \flat

D \flat

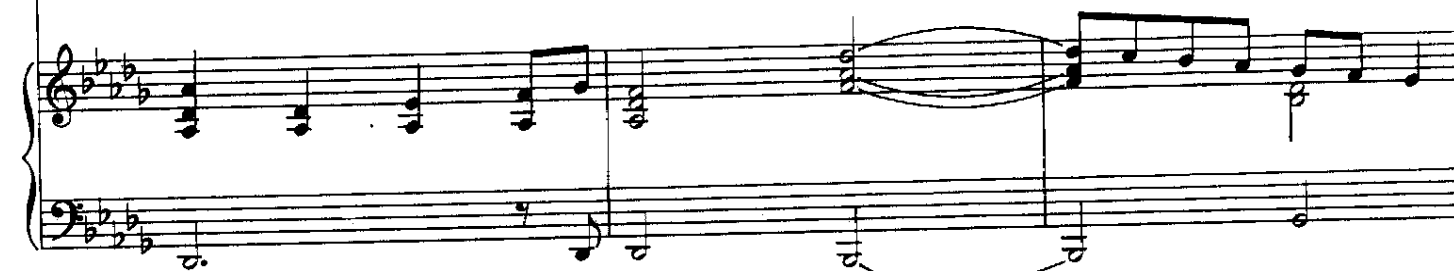
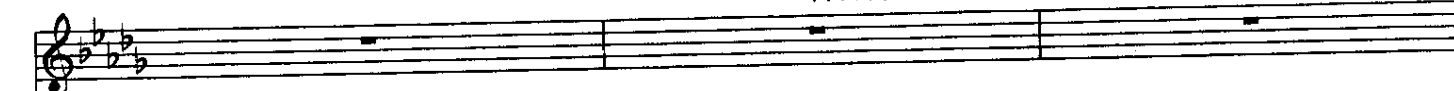


4fr.



B \flat m7

G \flat



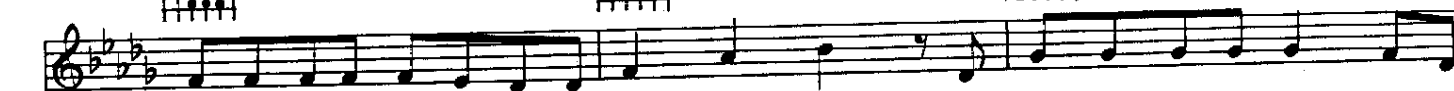
D \flat

B \flat m7

G \flat



4fr.



Ev - ery - bod - y wants 2 find the per - fect one. Some - one that makes U hap - py, some -
Ev - ery - bod - y wants 2 find Graf - fi - ti Bridge; a bridge of man - y col - ors, a



Gb/Ab



Ab7



4fr.

Gb



Ab



4fr.

Db



4fr.

one that makes U laugh when U want 2 cry. — Ev-ery-bod-y wants 2 find the
bridge that leads 2 a bet-ter land than real. — Ev-ery-bod-y wants 2 find Graf-

Bbm7



Gb



Ab7



4fr.

per - fect one. Ev - ery - bod - y's look - in' 4, ev - ery - bod - y's look - in' 4,
fi - ti Bridge. Ev - ery - bod - y's look - in' 4, ev - ery - bod - y's look - in' 4,

Gb



Ab



4fr.

Db



4fr.

ev - ery - bod - y's look - in' 4 love.
ev - ery - bod - y's look - in' 4 love.

Bbm7



Gb



Db



4fr.

Bbm7

Gb

To Coda

First system of musical notation. It features a vocal line and a piano accompaniment. Above the vocal line, there are guitar chord diagrams for Bbm7 and Gb. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Db 4fr.

Gb

Ab/Gb

The love of a boy, — the love of a girl. —

Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment continues with chords and moving lines.

Db 4fr.

Bbm7

The love — that comes — from a warm — heart in —

Third system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment continues with chords and moving lines.

Gb

Ab 4fr.

Ab7 4fr.

D.C. al Coda

— a cold, — cold world. —

Fourth system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment continues with chords and moving lines.

Coda

Db Bbm7 Gb

Ev - ery - bod - y wants 2 find Graf - fi - ti Bridge. Show_ U right, a fu - ture worth

Ab7 4fr. Gb Ab 4fr.

fight - in' 4. Ev - ery - bod - y wants 2 find Graf -

Bbm7 Gb Ab7 4fr.

fi - ti Bridge. Ev - ery - bod - y's look - in' 4, ev - ery - bod - y's look - in' 4,

Gb Ab 4fr. Db 4fr.

ev - ery - bod - y's look - in' 4 love.

Bbm7

Gb

Db



The first system of music features a guitar part with a treble clef and a key signature of three flats. It contains three measures of whole notes, each with a chord diagram above it: Bbm7, Gb, and Db (4fr.). The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth notes and a half note, while the left hand provides a simple bass line with quarter notes.

Bbm7

Gb



The second system continues the musical piece. The guitar part has two measures of whole notes with chord diagrams for Bbm7 and Gb. The piano accompaniment continues with a similar melodic and bass line structure.

Db 4fr.

Bbm7

Gb

Ab7 4fr.



The third system features a guitar part with four measures of whole notes and chord diagrams for Db (4fr.), Bbm7, Gb, and Ab7 (4fr.). The piano accompaniment continues with the established melodic and bass lines.

Gb

Ab 4fr.

Db 4fr.

Tacet



The fourth system includes a vocal line and piano accompaniment. The guitar part has three measures of whole notes with chord diagrams for Gb, Ab (4fr.), and Db (4fr.). The vocal line begins with the lyrics "Ev - ery - bod - y wants 2 find Graf - fi - ti Bridge." The piano accompaniment continues with the melodic and bass lines.

HOT THING

Words and Music by
PRINCE

Moderately

No chord throughout

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The middle and bottom staves are grand staff notation, with a treble clef on the middle staff and a bass clef on the bottom staff. The middle staff contains a dynamic marking of *mf* (mezzo-forte). The bottom staff contains a rhythmic pattern of eighth notes, starting with a quarter rest followed by a dotted quarter note, then a series of eighth notes.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a 4/4 time signature. The middle and bottom staves are grand staff notation. The middle staff contains the lyrics "Hot thing!" written below the staff. The bottom staff continues the rhythmic pattern from the first system.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a 4/4 time signature. The middle and bottom staves are grand staff notation. The bottom staff continues the rhythmic pattern from the first system.

Hot thing,- bare - ly 2 1. Hot thing,-
 Hot thing,- ba - by, u dance so good.. Hot thing,-

look-ing 4 big fun. Hot thing,- what's your fan - ta - sy,
 ba - by, I knew u would.. Hot thing,- tell me what u see.

1.
 when u do u wan-na play with me?

The first system of music consists of a vocal line and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system of music includes a vocal line with lyrics and piano accompaniment. A first ending bracket is above the vocal line, and a second ending bracket labeled "2." is above the piano accompaniment. The lyrics are "smile, when u smile, when u smile,". The piano accompaniment continues with the established rhythmic pattern.

The third system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are "are— your smiles,— 4 me?— No Vocal 2nd time". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests.

The fourth system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are "We hoo, we hoo..". The piano accompaniment continues with the established rhythmic pattern.

Hot thing,— may - be u should give your folks a call.—

tell them you're go - ing 2 the cry - stal ball.—

Tell them you're com - ing home late if you're com - ing home at all.—

Hot thing,— tell them u found a brand new— ba - by doll.—

I can't wait 2 get u home, — where we can be a-

lone. — Hot thing, — I could read u po - e - try — and then

we could make a sto - ry of our own.

Hot thing.

HOUSEQUAKE

Words and Music by
PRINCE

Rap style—medium funk

No chord

Shut up already. Damn. Tell me

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are "Shut up already. Damn. Tell me". The piano accompaniment is indicated by "No chord" and shows a simple bass line with a few notes in the right hand.

who in this house know about the quake? We do! I mean really, really. If u

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are "who in this house know about the quake? We do! I mean really, really. If u". The piano accompaniment remains simple, with a few notes in the right hand.

know how 2 rock, say yeah. Yeah! If u know how 2 party, say, oh yeah.

The third system of musical notation concludes the vocal line and piano accompaniment. The lyrics are "know how 2 rock, say yeah. Yeah! If u know how 2 party, say, oh yeah.". The piano accompaniment remains simple, with a few notes in the right hand.

Oh, yeah. *But if u ain't hip 2 the rare house-*

quake, shut up already, damn. Housequake. Every-

body jump up and down. Housequake. There's a brand new groove going round.

Fm11

In your funk - y town, housequake. And the kick drum is the

fault. U gotta rock this mother, say uh.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "fault. U gotta rock this mother, say uh." The piano accompaniment features a rhythmic bass line and a more complex melodic line in the right hand.

U gotta rock this mother, say uh, uh. We're gon-na

The second system continues the musical piece. The vocal line includes the lyrics "U gotta rock this mother, say uh, uh. We're gon-na". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

No chord

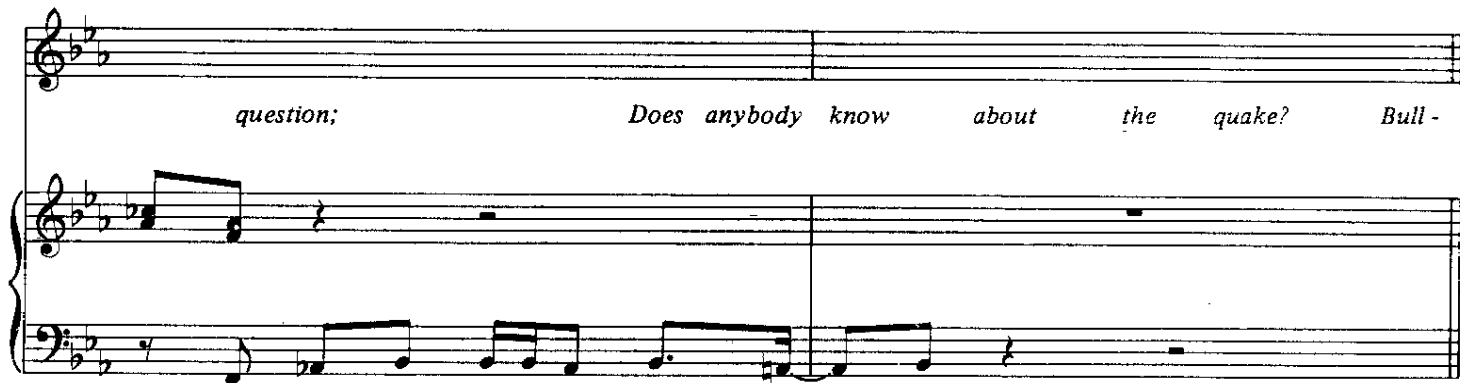
show u what 2 do. U put your foot down on the 2. U jump up-

The third system starts with the instruction "No chord" above the vocal line. The lyrics are "show u what 2 do. U put your foot down on the 2. U jump up-". The piano accompaniment continues with its established rhythmic and melodic structure.


— on the one, now you're hav-ing fun. You're doin' the house-quake,

The fourth system concludes the musical piece. The vocal line includes the lyrics "— on the one, now you're hav-ing fun. You're doin' the house-quake,". The piano accompaniment provides a final melodic and rhythmic flourish.


question; Does anybody know about the quake? Bull -



Fm11



shit! U can't get off un - til u make the house shake. Now

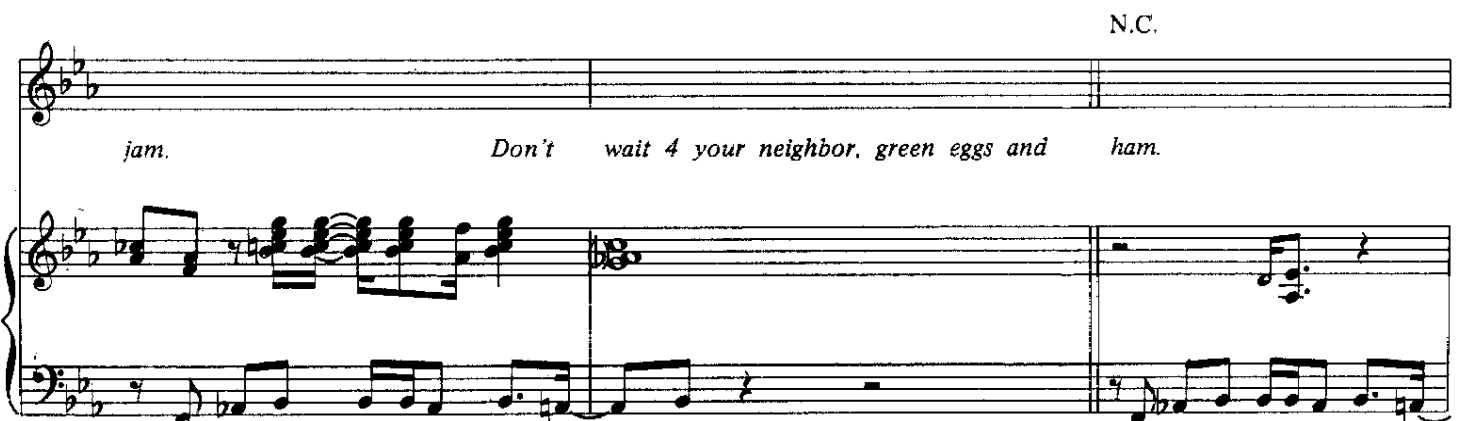


everybody clap your hands, come on. Let's jam, ya'll, let's



N.C.

jam. Don't wait 4 your neighbor, green eggs and ham.



Do - in' the house - quake. There's a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Do - in' the house - quake." and ends with "There's a". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a trill-like figure.

brand new groove go - ing round_ in your cit - y, in your town,_ house-quake... And the

The second system continues the vocal line with the lyrics "brand new groove go - ing round_ in your cit - y, in your town,_ house-quake... And the". The piano accompaniment continues with similar rhythmic patterns, featuring a bass line and a right-hand melody with some chromatic movement.

Fm11

kick drum is the fault,_ house-quake.

The third system includes a guitar chord diagram for Fm11 (F major 11th flat) above the vocal line. The lyrics "kick drum is the fault,_ house-quake." are written below the vocal staff. The piano accompaniment continues with a consistent bass line and right-hand accompaniment.

Housequake, u gotta rock this mother. U gotta rock this mother

The fourth system features the lyrics "Housequake, u gotta rock this mother. U gotta rock this mother" in italics. The piano accompaniment is more active, with a busy right-hand part featuring chords and a steady bass line in the left hand.

housequake, *Housequake,* *u gotta*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "housequake," "Housequake," and "u gotta". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

rock this mother down, come on.

The second system continues the musical piece. The vocal line has the lyrics "rock this mother down, come on." The piano accompaniment features a more active bass line with some syncopation and chords in the right hand. A guitar chord diagram for Fm6(addG) is shown above the staff.

Housequake,

The third system features the vocal line with the lyrics "Housequake,". The piano accompaniment includes a long, sustained chord in the right hand. Two guitar chord diagrams are provided: Fm11 and Fm6(addG).

housequake, *Now that u got it let's*

The fourth system concludes the page with the vocal line having the lyrics "housequake," and "Now that u got it let's". The piano accompaniment continues with a consistent bass line and chords in the right hand.

Fm7



do the twist a little bit harder than they did in '66, a little bit

 The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and a bass line.

faster than they did in '67. Twist little sister and go 2 heaven. Come on ya'll, we got 2 jam be-

 The second system continues the vocal line and piano accompaniment. The piano part features a more active bass line with eighth notes.

fore the po - lice come. A groove this funk - y is on the run, — hey, — yeah.

 The third system continues the vocal line and piano accompaniment. The piano part has a consistent rhythmic pattern.

Shake your body 'til your neighbor stares at

 The fourth system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic feel.

Fm11



quake, in this city, in this funky town. Housequake, and the saxophone is the fault,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

check it out. If u can't rock steady, shut up already,

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system.

damn, u got 2 get off! U know what I'm talk - ing a - bout? On the

The third system of music. The vocal line includes a melodic phrase that leads into the next system.

one ya'll say, housequake. Top of your body, let me hear u shout say,

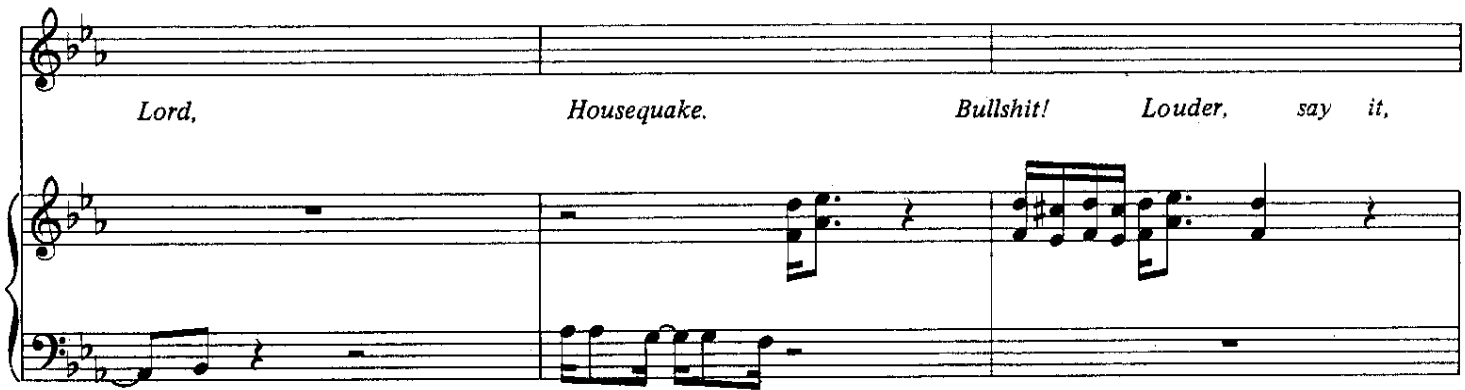
The fourth and final system on the page. The piano accompaniment concludes with a final chord in the right hand.

housequake. My Lord. Housequake. My



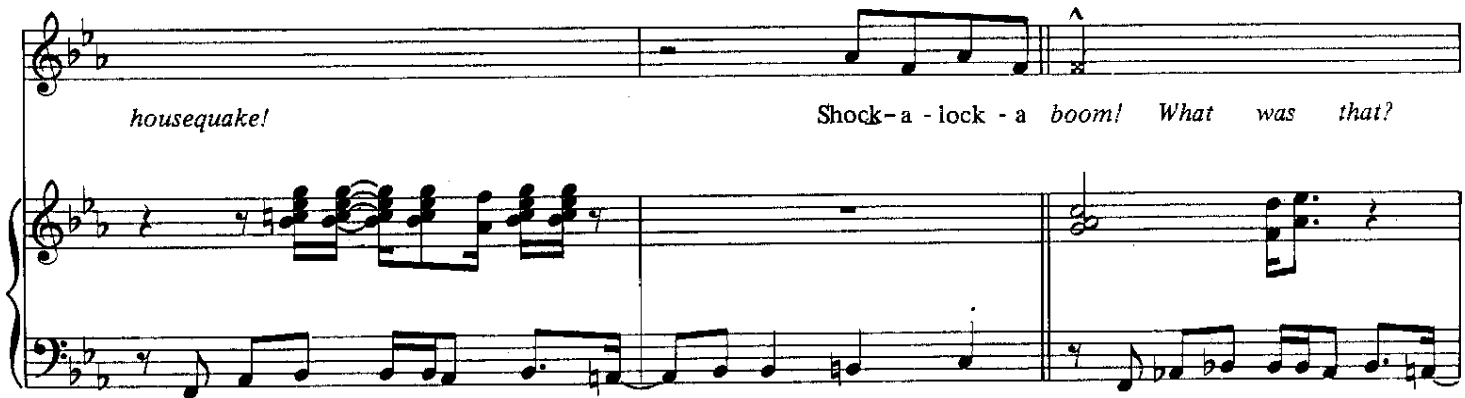
The first system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "housequake. My Lord. Housequake. My". The piano accompaniment consists of a treble and bass clef staff. The treble clef staff has a melodic line with some rests, while the bass clef staff has a rhythmic accompaniment of eighth notes.

Lord, Housequake. Bullshit! Louder, say it,



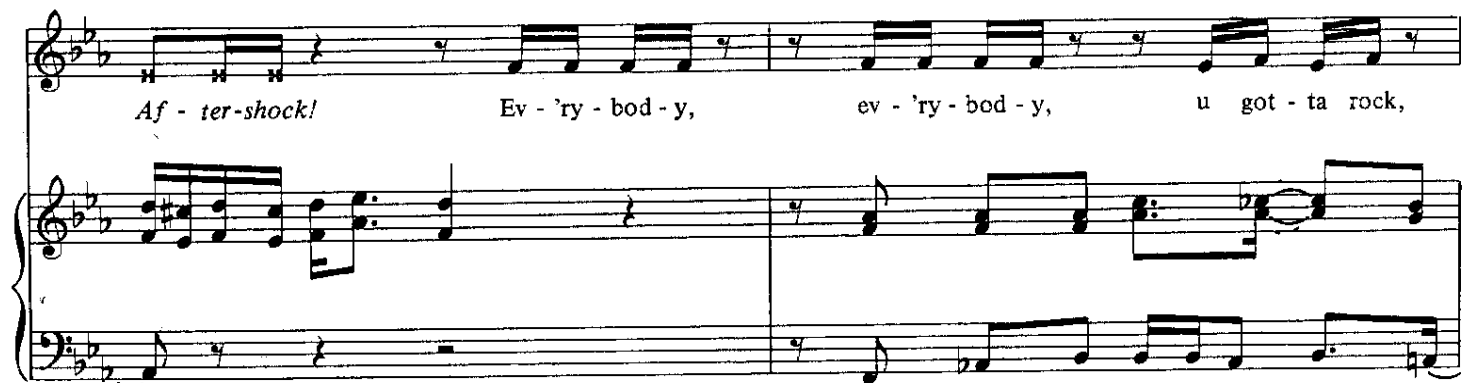
The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Lord, Housequake. Bullshit! Louder, say it,". The piano accompaniment continues with similar rhythmic patterns.

housequake! Shock-a - lock - a boom! What was that?



The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "housequake! Shock-a - lock - a boom! What was that?". The piano accompaniment continues with similar rhythmic patterns.

Af - ter-shock! Ev - 'ry - bod - y, ev - 'ry - bod - y, u got - ta rock,



The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Af - ter-shock! Ev - 'ry - bod - y, ev - 'ry - bod - y, u got - ta rock,". The piano accompaniment continues with similar rhythmic patterns.

U got - ta rock, come on.

We're gonna shake, we're gonna quake cuz u

Fm6(addG)



got the baddest groove that we could make. We on the 2, ya'll. The drummer's gonna tap.

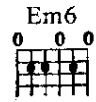
We gonna sing and rock this mother 2 the max, and that's a fact!

Housequake, come on, say it, U can't follow it.



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line contains the lyrics "Housequake, come on, say it," followed by a short rest, and then "U can't follow it." The piano accompaniment consists of chords and moving lines in both hands.

Em6
0 0 0



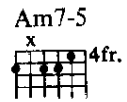
A guitar chord diagram for the Em6 chord. It shows the fretboard with the 2nd, 3rd, and 4th strings open (indicated by '0') and the 1st, 5th, and 6th strings fretted at the 2nd fret.

We got the bad-dest jam _____ in the land. _____ Everybody shut up, listen 2 the band.



The second system continues the musical piece. The vocal line has the lyrics "We got the bad-dest jam _____ in the land. _____ Everybody shut up, listen 2 the band." The piano accompaniment features a more active bass line and a melodic line in the right hand.

Am7-5
x
4fr.



A guitar chord diagram for the Am7-5 chord. It shows the 1st string muted (indicated by 'x') and the 2nd, 3rd, and 4th strings fretted at the 4th fret. The 5th and 6th strings are also fretted at the 4th fret.



The third system shows the piano accompaniment continuing. The vocal line is mostly silent, with some notes appearing in the upper staff. The piano accompaniment features a complex texture with many notes in both hands.

No chord

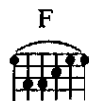
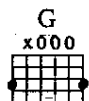
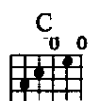


The fourth system shows the piano accompaniment continuing. The vocal line is mostly silent. The piano accompaniment features a complex texture with many notes in both hands.

I COULD NEVER TAKE THE PLACE OF YOUR MAN

Words and Music by
PRINCE

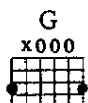
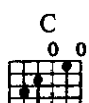
Medium Rock



mf



It was



F(addG)



on - ly last June when her old man ran a - way. —
hurt me so bad when she told me with tears in her eyes,

Fmaj7

F6

C

G



She could - n't stop cry - in' 'cause she knew he was gone
 he was all she ev - er had and now she want - ed

F(addG)

F

Fmaj7

F6

C



— stay.
 — die.

It was 10: 3 5 on a
 He left her with a ba - by and an-

G

F(addG)

F

Fmaj7

F6



lone - ly Fri - day night. — She was
 oth - er one on the way. — She

C

G



stand - in' by the bar, hmm, she was look - in' al -
 could - n't stop cry - in' 'cause she knew, he was gone 2

F C5

right,
— stay, I asked her if she want - ed 2 dance —
She asked me if we could be friends —

G5 F5

— and she said — that all — she want - ed was a good man and want - ed 2 know —
— and I said — oh hon - ey, ba - by, that's a dead end, u know, and I know —

C5 G5 F5

— — — — — if I thought I was qual - i - fied, — — — — —
— — — — — that we wouldn't be sat - is - fied, — — — — —

C/F G/D

And I said, ba - by, don't waste — — — — — your time — — — — —

F(addG)

F

Fmaj7

F6

C/F

G/D



I know what's on your mind

F(addG)

F

Fmaj7

F6

F

Fm



I may be qual - i - fied

Em7



4 a one night stand

D7

Dm7

G7






but I could nev - er take the place of your man.




I Feel For You


Words & Music Prince





Moderately bright

Fmaj7/G  G(addA) 




Fmaj7/G  G(addA)  Ebmaj7/F 



G(addA)  C(addD)  C(addF)/F  3fr. G(addA) 

Ba - by, ba - by, when I look at you, I get a warm feel - ing in - side. ___
Ba - by, ba - by, when I lay with you, there's no place I'd rath - er be. ___



Ebmaj7/F



G(addA)

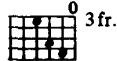


C(addD)



There's some - thing 'bout the
I can't be - lieve, _____ can't be -

C(addF)/F



G(addA)



things you do that keeps me sat - is - fied.
lieve it's true, the things that you do to me.

Ebmaj7/F



Fmaj7/G



G(addA)



I would - n't lie to you, ba - by. It's
I would - n't lie to you, ba - by. I'm

Cmaj7



Bm7



Am7



Am9



5 fr.

main - ly a phys - i - cal thing. This
phys - i - c'lly at - tract - ed to you. This

Fmaj7/G



G(addA)



Cmaj7



Bm7



Am7



feel - ing that I got for you, ba - by, it makes me wan - na sing. - }
feel - ing that I got for you, ba - by, there's noth - ing that I would - n't do. - }



Cmaj7/D



Fmaj7/G



G(addA)



I feel_ for you._ I think I



F7



Fmaj7/G



G(addA)



love _ you. _ I feel_ for you._



F7



I think I love _ you._



Fmaj7/G



G



Ab/G



Bb/G



1.

C/G



3 fr.

Oh,

oh,

feel

for you.

2.

C/G



3 fr.

G⁷₆sus4



G⁷₆



for you.

8va

Repeat and fade

F⁷₆sus4



F⁷₆



G⁷₆sus4



G⁷₆



(8va)

I feel for you.

F⁷₆sus4



F⁷₆



(8va)

I think I love you.

I

IF I WAS YOUR GIRLFRIEND

Words and Music by
PRINCE

Moderate

B♭m

Ab/B♭

B♭m Ab/B♭

Introduction for piano. The piece is in 4/4 time and B-flat minor. It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Chord diagrams are provided above the staff: B♭m (x33333), Ab/B♭ (x33333), and B♭m Ab/B♭ (x33333 and x33333).

B♭m

Ab/B♭

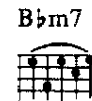
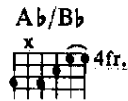
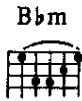
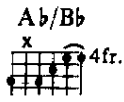
Vocal and piano accompaniment for the first line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "1. If I was your girl-friend would u re-mem-ber 2 tell me". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams are provided above the staff: B♭m (x33333) and Ab/B♭ (x33333) 4fr.

B♭m

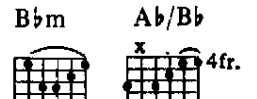
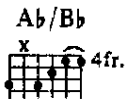
Ab/B♭

B♭m

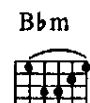
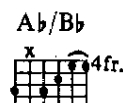
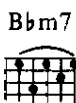
Vocal and piano accompaniment for the second line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "all the things u for-got when I was your man?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams are provided above the staff: B♭m (x33333), Ab/B♭ (x33333) 4fr., and B♭m (x33333).



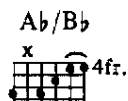
If I was your best friend, — would u



let me take care of u? — Do all the things — that on-ly a best friend



can? —



2. If I was your — girl-friend would u let me dress u? I mean, —

Bbm Ab/Bb Bbm

help u pick_ out your clothes be - fore we go out? Not that you're

Ab/Bb Bbm Ab/Bb

help - less, but some - time those are the things_ that be - in' in love's_ a -

Bbm Ab/Bb

bout. 3. (Spoken:) If I was your one and only friend, would u run 2 me if somebody
5. (Spoken:) Sugar, do u know what I'm saying 2 u this evening? Maybe u

Bbm Ab/Bb Bbm

hurt u even if that somebody was me?
think I'm being a little self - centered but

Ab/Bb



Bbm



Ab/Bb



sometime I trip on how happy we could be.
I want 2 be all of the things u are 2 me, surely u can see.

Bbm



Db5



4. (Spoken:) If I was your girlfriend would u let me wash your hair? Could I make

Ab



Bbm



Gb



No chord

u breakfast sometime, or could we just hang out? Go 2 the movies and cry

N.C.

D.S.^{al} and fade

together, 2 me, baby, that would be so fine.

INSATIABLE

Composed by PRINCE

Slowly and sung freely

Cmaj9



Bm7



Am7(addD)



First system of musical notation. The treble clef staff contains a single note (F#) in the first measure, followed by rests. The piano accompaniment is in 6/8 time, starting with a mezzo-forte (*mf*) dynamic. The bass clef staff features a rhythmic pattern of eighth notes and quarter notes. The piano part includes a large, sweeping melodic line in the right hand.

Cmaj9



Bm7



Am7(addD)



Cmaj9



Second system of musical notation. The treble clef staff contains rests. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

Bm7



Am7(addD)



Cmaj9



Bm7



Third system of musical notation. The treble clef staff contains rests. The piano accompaniment concludes with the same rhythmic and melodic patterns.

Am7(addD)



Cmaj9



Bm7



Turn the lights off, — strike a can - die.

Am7(addD)



Cmaj9



No one I've ev - er, knows how 2 han - die my bod-y — the

Bm7



Am7(addD)



way u tru - ly do.

In - sa - tia - ble's my name when it — comes 2 u.

Cmaj9



Bm7



Am7(addD)



I got a jones, Mar - tha,
Like a wild - cat
I give in 2 u




in a cel - i - bate rage,
u - pon com - mand,

oh yeah, — it be like this.
I want u a - lone
cuz if I don't —

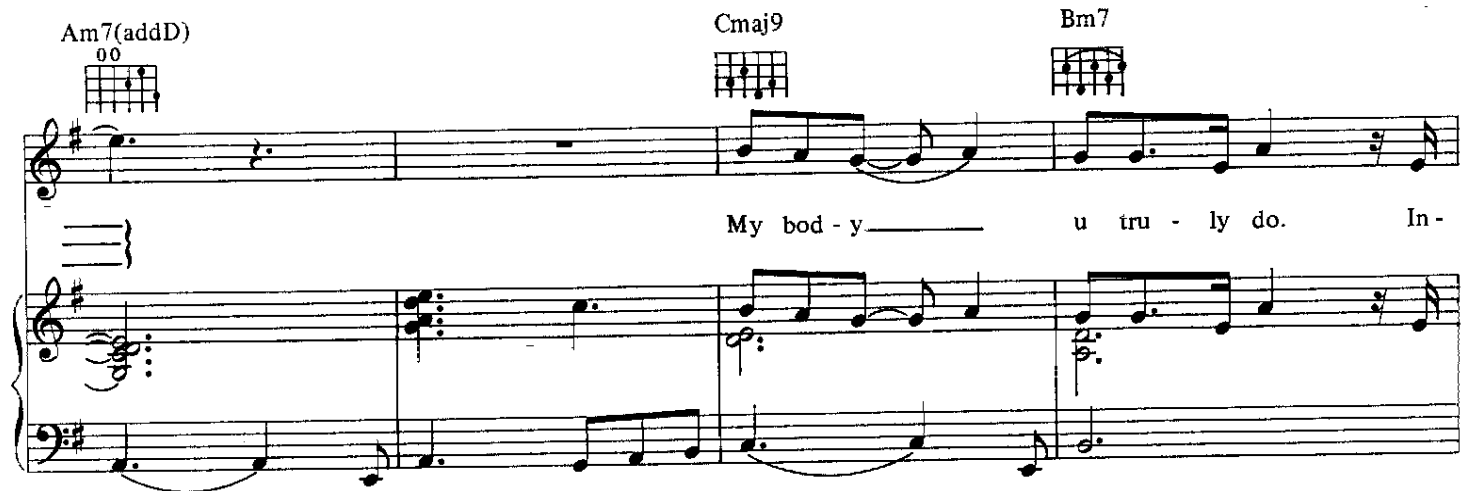
Cmaj9  Bm7 

in my dir-ty lit-tle cage. I can't have a hug— un-less I have a kiss.—
 my sat-is-fac-tion is damned, Do u un-der-stand?—
 and I can't stand it, ba-by.—




Am7(addD)  Cmaj9  Bm7 




My bod-y— u tru-ly do. In-



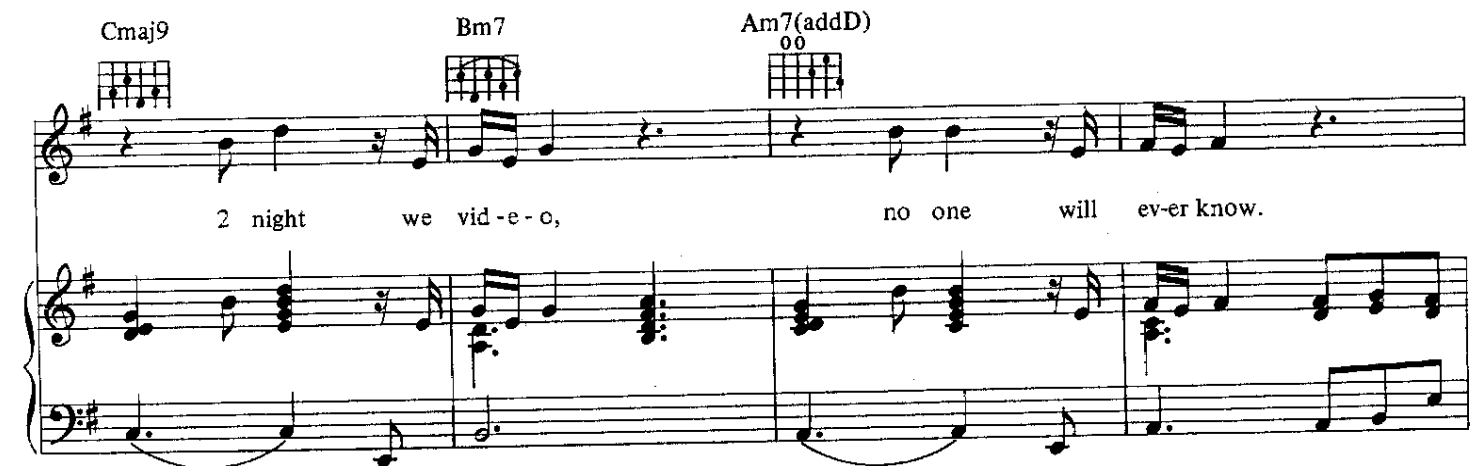
Am7(addD)  1.2. | 3.

sa - tia - ble's my name when it— comes 2 u. — comes 2 u.



Cmaj9  Bm7  Am7(addD) 

2 night we vid-e-o, no one will ev-er know.



Cmaj9 Bm7 Am7(addD)

We'll e - rase the naught-y bits, I'll show my..., if u show your...

Cmaj9 Bm7 Am7(addD)

I can't help it, Mar - tha, I can't help what u do 2

Cmaj9 Bm7 Am7(addD)

me... U are— my ev - ery fan - ta -

Cmaj9 Bm7

sy. There's no tell - ing how far I'll go,

Am7(addD)

Cmaj9

Bm7

00
cuz when it comes 2 u, I know— I'm in - sa - tia - ble and

Am7(addD)

B \flat 7

00
I just can't stop. Ev-en if I was-n't thirst -y, I would drink ev - ery drop.

Cmaj9

Bm7

N.C.

B \flat 7

Please, ba - by, don't say no, cuz I'll sure-ly go — cra - zy!

Repeat and fade

Cmaj9

Bm7

Am7(addD)

(Spoken): So all u do is push the little red button...

It

Words and Music by
PRINCE

Moderately fast

No chord

D7(no 3rd)/A



I think a - bout it, ba - by,

Gsus4

x00



all the time, - all - right.

Ab-5

0



Asus4

0 0



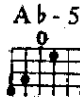
It feels so good, it must be a crime - all - right.

D7(no 3rd)/A



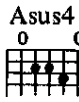
I wan - na do it, ba - by, ev - 'ry day, — all —

Piano accompaniment for the first system.



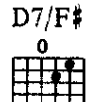
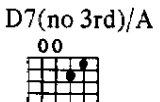
— right. In a bed, on the stairs,

Piano accompaniment for the second system.



an - y - where, — all right.

Piano accompaniment for the third system.



I wan - na do it, ba - by, all the time, — all — right.

Piano accompaniment for the fourth system.

Gsus4
x00



Cuz when we do it girl, it's so di - vine, — all —

Asus4
0 0



D7(no 3rd)/A
00



— right. I could be guilt - y 4 my

Gsus4
x00



hon - es - ty — all — right.

Ab-5
0



Asus4
0 0



I've got 2 tell u what u mean 2 me, — all — right.

D7(no 3rd)/A



With u I swear I'm a ma - ni - ac, -
I could be guilt - y 4 my hon - es - ty, - all

Gsus4



Ab-5



right. U see, it ain't no joke just a
But I've got 2 tell u what u

Asus4



nat - u - ral fact, - all - right -
mean 2 me, - all - right -

D7(no 3rd)/A



D7/F#



I wan - na do it, ba - by, all the time, - all - right.

Gsus4
x00



Cuz when we do it, girl, it's so di - vine, - all -

Asus4



To Coda \oplus

right. -

Do - in' it,

do - in' it,

do - in' it,

do - in' it.

(Guitar solo)

D7(no 3rd)/A



Gsus4



Ab-5



Asus4



D.S. al Coda

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

Coda D7(no 3rd)/A



D7/F#



I'm gon- na do it, ba - by, all the time, _ all _ right.

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

Gsus4



Cuz when we do it, girl, it's so di - vine, _ all -

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

Asus4



D7(no 3rd)/A



right..

Think a - bout it,

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

D7/F#
x0

think a - bout it, think a - bout it all the time.

Gsus4
x00

Asus4
0 0

Feels so good it must be a crime.

D7(no 3rd)/A
00

Do - in' it, do - in' it,
8va-----

do - in' it, do - in' it.
8va-----

Play 5 times
N.C.

8va-----

loco

ad lib

IT'S GONNA BE A BEAUTIFUL NIGHT

Words by
PRINCE
Music by
**PRINCE, ERIC LEEDS
and MATT FINK**

Medium Funk

D13



Sax Section

Gmaj9



The first system of musical notation consists of three staves. The top staff is for the Sax Section, starting with a D13 chord at the 7th fret. The middle staff is for the piano right hand, starting with a Gmaj9 chord at the 6th fret. The bottom staff is for the piano left hand. The music is in 4/4 time and D major.

D13



Gmaj9



D13



The second system of musical notation continues the piece with the same three-staff format. The saxophone part continues with eighth-note patterns. The piano accompaniment features a steady bass line and chords in the right hand.

Gmaj9



D13



Gmaj9



The third system of musical notation concludes the piece. The saxophone part ends with a final note. The piano accompaniment continues with the same rhythmic pattern. The word "It's" is written at the end of the saxophone staff.

It's

D13



Gmaj9



gon-na be a beau-ti-ful, it's gon-na be a beau-ti-ful night. U
 Lit-tle boy got the no-tion, get some love to-night. U bet-ter

D13



Gmaj9



got your world to-geth-er, ev-'ry-thing's look-in' al-right. To-
 get yo rap in mo-tion, 4 she out o' sight. Lit-

D13



Gmaj9



night there's no to-mor-row. This is gon-na be the one. To-
 tle girl at the par-ty, may-be she'd like 2 dance. Lit-

D13



Gmaj9



night we're gon-na loose our sor-row. To-night we're gon-na have some fun. }
 Ring a-round the ro-sie, pock-et full of chance. }

D13



Gmaj9



D13

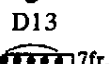


Oh we oh,

oooh.

It's gon-na be a beau-ti-ful,

it's



To Coda

gon-na be a beau-ti-ful night.

Oh we oh,

oooh.

It's

1. D13



gon - na be a beau - ti - ful,

it's gon - na be a beau - ti - ful night.

2. D13



Gmaj9



gon - na be a beau - ti - ful,

it's gon - na be a beau - ti - ful night.

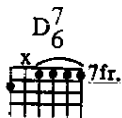
D⁷₆

They say that there's noth - ing bet - ter than

sleep - ing on a rain - y__ day.

We could spend the night to - geth - er,

and to - mor - row pray 4__ rain, come on ba - by, what u say? It's



gon-na be a beau-ti-ful, it's gon-na be a beau-ti-ful night, oh. It's

gon-na be a beau-ti-ful, it's gon-na be a beau-ti-ful night, oh. It's

gon-na be a beau-ti-ful, it's gon-na be a beau-ti-ful night, oh. It's

D.S. $\frac{3}{4}$ al Coda

gon-na be a beau-ti-ful, beau-ti-ful night.

Coda

D13



Gmaj9



gon-na be a beau-ti-ful,

it's gon-na be a beau-ti-ful night, oh.

D13



Gmaj9



We are beau-ti-ful,

it's gon-na be a beau-ti-ful night.

D13



Gmaj9



We are beau-ti-ful,

it's gon-na be a beau-ti-ful night.

D



D13

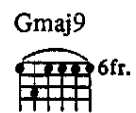
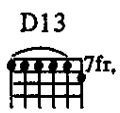
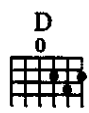


Gmaj9



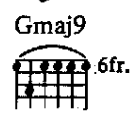
We are beau-ti-ful,

it's gon-na be a beau-ti-ful night.

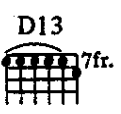


We are beau - ti - ful, it's gon - na be a beau - ti - ful night.

Repeat and fade



Oh we oh, ooh. It's



gon - na be a beau - ti - ful, it's gon - na be a beau - ti - ful night, oh.

3rd Verse:

No time 4 politics, no, we don't wanna fight.
 Everybody get up, it's gonna be a beautiful night.
 No time 4 sorrow, this is gonna be the one.
 Tonight there's no tomorrow. Tonight we're gonna have some fun.

I WANNA BE YOUR LOVER

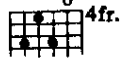
Words and Music by
PRINCE

Moderately bright

Emaj9



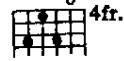
B(add C#)/D#



Emaj9



B(add C#)/D#



mf

Emaj9



B(add C#)/D#



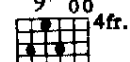
Emaj9



G#m7(add C#)



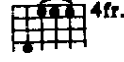
E⁶₉/D#



F#6/G#



Emaj9



B(add C#)/D#



Emaj9



B(add C#)/D#



Emaj9 B(add C#)/D# Emaj9 G#m7(add C#)

I ain't got no

Emaj9 B(add C#)/D# Emaj9 B(add C#)/D#

mon - ey. I ain't like those
broth - er. I wan - na be your

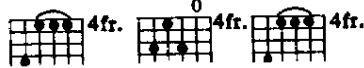
Emaj9 B(add C#)/D# Emaj9 G#m7(add C#) E9/D# F#6/G#

oth - er guys you hang a - round... It's kind of
moth - er and your sis - ter, too. There ain't no

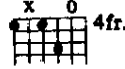
Emaj9 B(add C#)/D# Emaj9 B(add C#)/D#

fun - ny, but they
oth - er that can do the

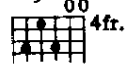
Emaj9 B(add C#)/D# Emaj9



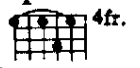
G#m7(add C#)



E9/D#



F#6/G#

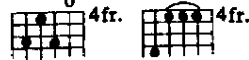


al - ways seem to let you down. — And I get dis -
things that I'll do to you. — And I get dis -

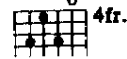
Emaj9



B(add C#)/D# Emaj9



B(add C#)/D#

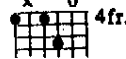


cour - aged, 'cause I
cour - aged, 'cause you

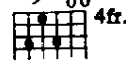
Emaj9 B(add C#)/D# Emaj9



G#m7(add C#)



E9/D#



F#6/G#

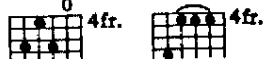


nev - er see you an - y - more. — I need your
treat - me just like a child. — They say I'm

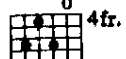
Emaj9



B(add C#)/D# Emaj9



B(add C#)/D#



love, ba - by. That's
so shy. — But with

Emaj9 B(add C#)/D# Emaj9

G#m7(add C#)

E/D#

G#m7

all I'm liv - in' for. }
you I'll just go wild. }

Emaj7

D#m7

I did - n't wan - na pres - sure you, ba - by. But

F#/G#

G#m7(add C#)

all I ev - er want - ed to do: — I wan - na be your

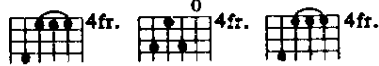
Emaj9

B(add C#)/D# Emaj9

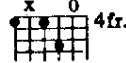
B(add C#)/D#

lov - er. I wan - na be the

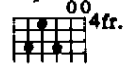
Emaj9 B(add C#)/D# Emaj9



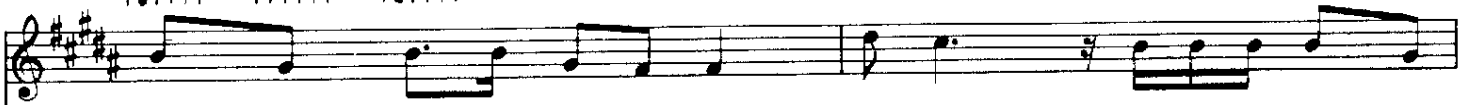
G#m7(add C#)



E9/D#



F#6/G#



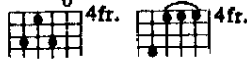
on - ly one that makes you come run - nin'. I wan - na be your



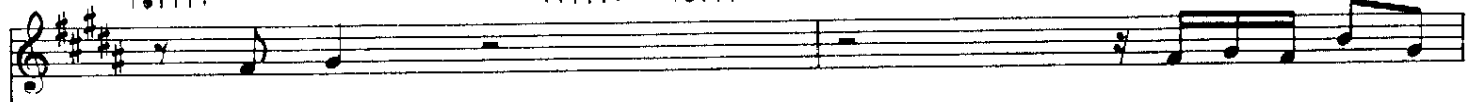
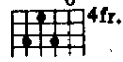
Emaj9



B(add C#)/D# Emaj9



B(add C#)/D#

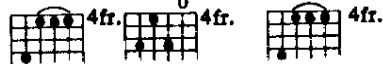


lov - er.

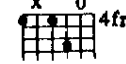
I wan - na turn you



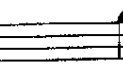
Emaj9 B(add C#)/D# Emaj9



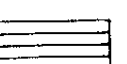
G#m7(add C#)



E9/D#



F#6/G#



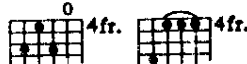
on, turn you out. All night long, make you shout. Oh,



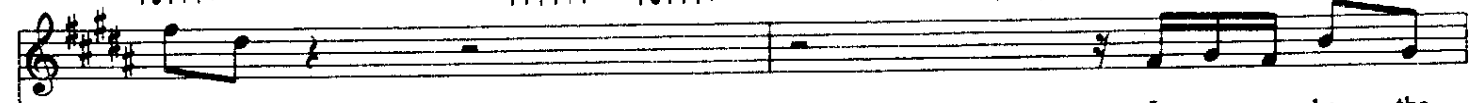
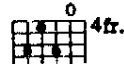
Emaj9



B(add C#)/D# Emaj9



B(add C#)/D#



lov - er.

I wan - na be the



Emaj9 B(add C#)/D# Emaj9

G#m7(add C#)

1.

on - ly one you come for. I wan - na be your

2.

F#6/G# G#m7(add C#) Repeat and fade

F#6/G# G#m7(add C#)

Repeat and fade

I WISH U HEAVEN

Words and Music by
PRINCE


Medium Rock

B \flat 5



Doubts of our con - vic - tion fol-low where we

mf

go. And when the world's com-pas-sion ceas-es still  no...

E \flat 5



C5

D5

E \flat 5




3fr.



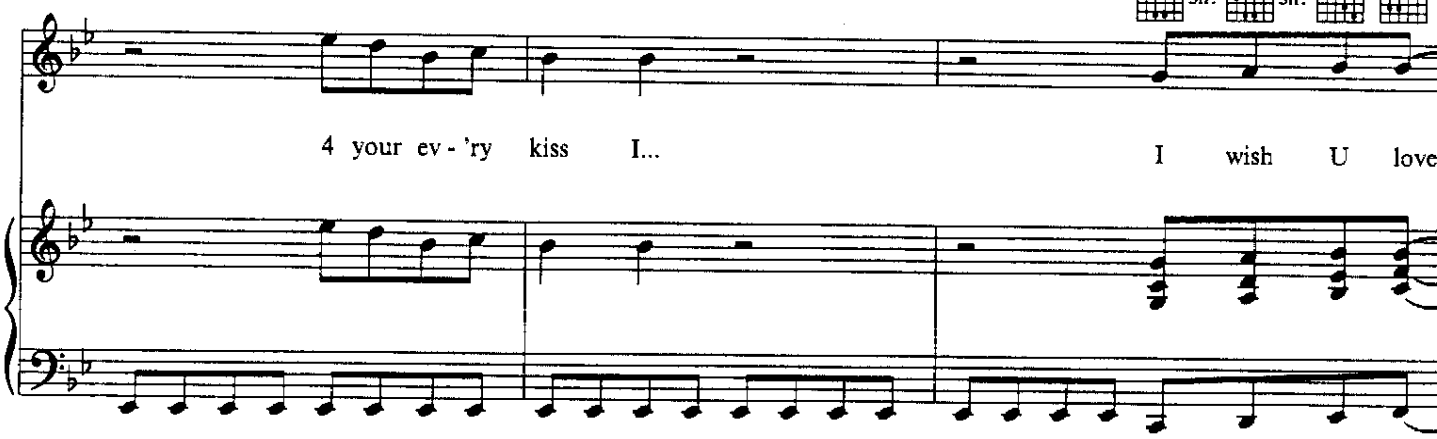
5fr.




4 your ev-'ry touch I Thank U so much...

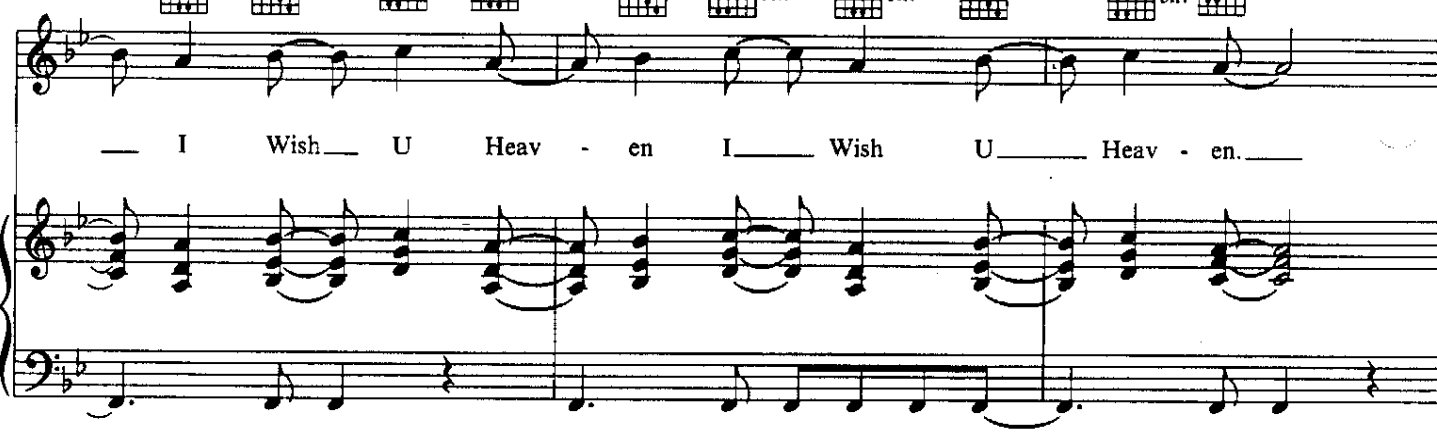
C5 D5 Eb5 F5


4 your ev - 'ry kiss I... I wish U love



D5 Eb5 G5 D5 Eb5 G5 D5 Eb5 G5 F



I Wish U Heav - en I Wish U Heav - en.



F5


If I see 11 (Instrumental) U can say it's 7. Still I Wish U



Eb5 C5 D5 Eb5 F5 D5 Eb5 G5 D5


Heav - en. I wish U love. I } Wish U Heav



Eb5 G5 D5 Eb5 G5 F

en I ___ Wish U ___ Heav - en. ___

Eb5

Eb5

I Wish U Heav -

C5 D5 Eb5 F5 D5 Eb5 G5 D5

en, I ___ Wish U ___ Heav - en. ___

Eb5 G5 D5 Eb5 G5 F5

I ___

Bb5



Eb5



—Wish U—Heav - en, — I Wish U Heav - en.

C5

D5

Eb5

F5

D5

Eb5

G5

D5



3fr.

5fr.

5fr.

3fr.

5fr.

Eb5

G5

D5

Eb5

G5

F5



3fr.

5fr.

3fr.

3fr.

No Chord

I Wish U Heav - en, I Wish U Heav - en.

Bb/Gb



Bb/F



I WONDER U

Words and Music by
PRINCE AND THE REVOLUTION

Moderately
No chord

mf

Gb

I, how u say, I won-der u, I
I, dream of u, all time, all time, 4 4

won-der u, I, how u say, I
all time.. Though, u are far, I

won - der u, I won - der u,
won - der u, you're on my mind..

Gb



I, how u say, I won-der u,— I

won-der u,— I, how u say, I

No chord

won-der u,— I won-der u,—

E7+9 E

I Would Die 4 U

Words and Music by
PRINCE

Brightly

Gmaj9  F#m7 D/F#  F#m7 D/F#  Asus4 



mf

A  No chord

I'm not a wom - an; I'm not a man.
I'm not your lov - er; I'm not your friend.



I am some - thing that you'll nev - er un - der - stand. I'll nev - er beat u;
I am some - thing that you'll nev - er com - pre - hend. No need to wor - ry;



I'll nev - er lie. If you're e - vil I'll for - give u by and by. }
 no need to cry. I'm your mes - si - ah and you're the rea - son why. }

Gmaj9 F#m7 D/F# F#m7 D/F# Asus4

U, I would_ die 4_ u,

A Gmaj9

dar - ling, if u want me 2. U,

F#m7 D/F# F#m7 D/F# Asus4 A

I would_ die 4_ u.

N.C.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a double bar line and a repeat sign, followed by four measures of whole rests. The middle and bottom staves are piano accompaniment. The piano part begins with a double bar line and a repeat sign, followed by four measures of music. The right hand plays chords and eighth notes, while the left hand plays a simple bass line with eighth notes.

N.C.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a double bar line and a repeat sign, followed by four measures of music. The lyrics "You're just a sin - ner, I__ am told. I'll be your fire when__ you're" are written below the notes. The middle and bottom staves are piano accompaniment, continuing from the first system with four measures of music.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a double bar line and a repeat sign, followed by four measures of music. The lyrics "cold. I'll make u hap - py when__you're sad. I'll make u good when u__ r" are written below the notes. The middle and bottom staves are piano accompaniment, continuing with four measures of music.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a double bar line and a repeat sign, followed by four measures of music. The lyrics "bad. I'm not a hu - man; I__ am a dove. I am your con - scious; I am" are written below the notes. The middle and bottom staves are piano accompaniment, continuing with four measures of music.

love. All I real-ly need— is 2 know that u be-lieve—

Gmaj9
x0 0

F#m7
xx 0

D/F#
xx

F#m7
xx 0

D/F#
xx

I would— die 4—

Repeat and fade

Asus4
0

A
0 0

Gmaj9
x0 0

u, dar-ling, if u want me 2. U,

F#m7 D/F#
xx 0 xx

F#m7 D/F#
xx 0 xx

Asus4
0 0

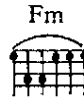
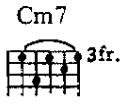
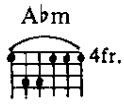
A
0 0

I would— die 4— u.

joy in repetition

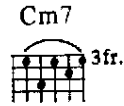
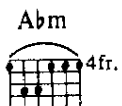
Words and Music by
PRINCE

Moderately

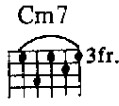
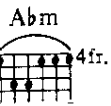


He liked 2 frequent this club up on 36th

mf



Pimps and thangs liked 2 hang outside and cuss 4 kicks.



Talk - in' 2 no one in par-ti - cu-lar they say, "the bad - dest

Fm Abm 4fr.

I am 2 night." 4 let - ter words_ are sel - dom heard _

Cm7 3fr. Fm

— with such dig - ni - ty and bite.

Abm/Db 4fr. Cm7 3fr. Fm

All the po - ets and the part - time sing - ers al - ways hang in - side.

Abm/Db 4fr. Cm7 3fr.

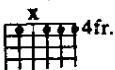
Live mus - ic from a band_ plays a song_ called

Fm



"Soul Psy - cho - del - i - cide." The

Abm/Db



Cm7

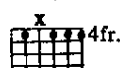


song is a year long — and had been play - in' 4 months — when he
(See additional lyrics)

Fm



Abm/Db



walked in - to the place. No one seemed 2 care — and in - tro -

Cm7



Fm



ver - ted "this is it" look on most of their fac - es.

Abm/Db



Cm7



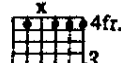
Fm



Up on the mic, re - peat - ing 2 words—

o - ver and o - ver a - gain,

Abm/Db



was this wom - an he had nev - er no - ticed be - fore he lost—

Cm7

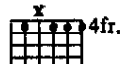


Fm



— him - self in the ar - ti - cu - la - ted man - ner in which she said them.

Abm/Db



These 2 words—

a lit - tle bit be - hind the beat—

Cm7



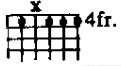
Fm



I mean, just e - nough - 2 turn - U on.

4

Abm/Db



Cm7



ev - ery time she said the words, - an - oth - er one - of his doubts were gone.

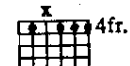
Fm



1. | 2.

I guess

Abm/Db



Cm7



hold - ing some - one is tru - ly be - liev - ing there's

Fm



Abm/Db



joy in rep - e - ti - tion. There's joy in rep - e - ti - tion,

Cm7

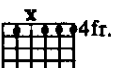


Fm



there's joy in rep - e - ti - tion. There's

Abm/Db



Cm7

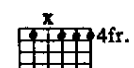


Fm



joy in rep - e - ti - tion, there's joy in rep - e - ti - tion.

Abm/Db



Cm7



Love me, —

Fm Abm/Db
 love me, — love me, —

Cm7 Fm
 love me. —

Repeat and fade
 Abm/Db Cm7 Fm

Additional Lyrics

3. Should he try 2 rap 2 her, should he stand and stare?
 No one else was watching her, she didn't seem 2 care.
 So over and over she said the words,
 Until he could take no more.
 He dragged her from the stage,
 And 2gether they ran through the back door.
 In the alley over by the curb he said,
 Tell me what's your name.
 She only said the words again and it started 2 rain,
 2 words falling between the drops and the moans of his condition.

JUGHEAD

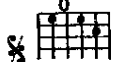
Composed by PRINCE with TONY M. and KIRK JOHNSON

Moderate Rap

Bbm 13



Bb7+9



Let me shed, it's eas- i - er said. code red, bust the new groove just hyped 4 the jug - head.
(See additional lyrics)

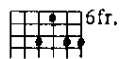
Bass thump-in', ev-ery-bod-y's do - ing' the bump-in'. Oops I slipped up on a move, I think it's time 2 bust

some - thin' slea - zy, but cool_ & ea - sy. "Is this the right ^{one?"} _{yeah_} } this is 4 the hood. Bet - ter keep it

To Coda \oplus

greas - y, bet - ter yet on a smooth tip, I don't wan - na sweat, I want my slim-mie 2 get_ with this.

Bbm13



Move your head_ & should-ers from side 2 side, take your back foot and then u let it

slide. Yo, in a fade mo-tion, lots of at-ti-tude, coast 2 coast then

u're float - in'. Home - boys boast - in' - u made his skeeze_ freeze, u've been cho - sen

P!!! Lad - ies and gen - tle - men, N. P. G. in - tro - duc - es the...

Bbm13
6fr.

Jug - head, yeah, — we get - tin' funk - y in the house 2 night... Do - in' the

jug - head, come on, — get stu - pid, get stu - pid. Kick - in' the

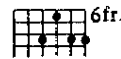
jug - head, oh — yeah, — we get - tin' funk - y in the house 2 night.. Do - in' the

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

jug - head. Mack Don't

Coda

Ebm13



she's on the dance. floor, next beat kick - in' the jug - head. Jug - head, Yeah, — we get - tin'

funk - y in the house 2 night.. Do - in' the jug - head, come on, - get stu - pid, get stu - pid. Kick - in' the

jug - head, oh - yeah, - we get - tin' funk - y in the house 2 night.. Do - in' the jug - head.

1. 2. **Bb7**
Do - in' the jug - head.

Bb7+9

Repeat and fade

Bbm13



Jug - head, yeah, — we get - tin' funk - y in the house 2 night... Do - in' the

jug - head, come on, — get stu - pid, get stu - pid. Kick - in' the jug - head, oh — yeah, — we get - tin'

funk - y in the house 2 night... Do - in' the jug - head.

Additional lyrics

2. Mack daddy in the house over there
 What u doin' dawg?
 "Gettin' busy G kickin' the jughead"
 Yeah, baby's gettin' busy in my face
 Cold housin' a future
 Everything has been well placed
 This daddy's 2 fly
 He bust the jughead as he floats 2 the other side
 U watch the rotation, there's a bit of hesitation
 This is some new hype stuff u're facin'
 U gotta come with a new git
 The J.U.G.H.E.A.D. and I'm flowin' with it
 U could say I'm on a roll
 N.P.G. in the house and we're gettin' bold, oh
 Yes - bold steps must be taken 2 bump a nation
 Their scrutiny is what I'm facin'
 As u pump the volume 2 what I'm sayin'
 U'd catch me dead before u'd catch me doin' anything but the
 Jughead

Don't worry if u're lookin' silly
 Look over here at me workin' 4 Willie
 Gettin' busy in the corner
 Holdin' my own - u think that I'm posin'
 Naw, I'm just frozen on a upbeat
 Clockin' a freak in a low pro
 U know - discreet
 Baby was laughing
 But before a "no" was even said
 She's on the dance floor
 Next beat kickin' the jughead

KISS

Words and Music by
PRINCE AND THE REVOLUTION

Medium Funk

E9sus4



Musical score for the first system, including guitar and piano parts. The guitar part features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piano part features a grand staff with treble and bass clefs, a key signature of two sharps, and a 4/4 time signature. The piano part includes a dynamic marking of *mf*.

Tacet

Musical score for the second system, including vocal and piano parts. The vocal part features a treble clef, a key signature of two sharps, and a 4/4 time signature. The piano part features a grand staff with treble and bass clefs, a key signature of two sharps, and a 4/4 time signature.

U don't have 2 be



Musical score for the third system, including vocal and piano parts. The vocal part features a treble clef, a key signature of two sharps, and a 4/4 time signature. The piano part features a grand staff with treble and bass clefs, a key signature of two sharps, and a 4/4 time signature.

beau - ti - ful — 2 turn me on. —
dirt - y, ba - by, if u wan-na im-press me. —


I just need your bod - y, ba - by, from dusk till
 U can't be 2 flirt - y, ma - ma. I know how 2 un - dress

dawn. — U don't need ex - pe - ri - ence —
 me. — I want 2 be your fan - ta - sy. —

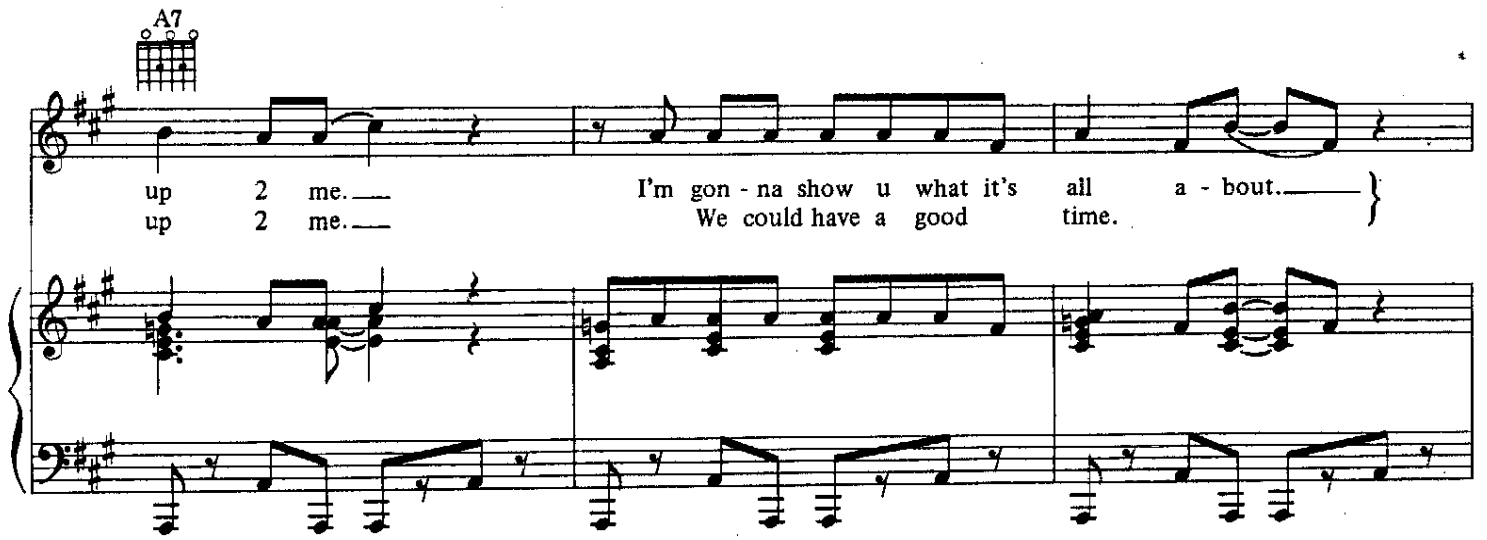
D7

May - be 2 turn me out. — U just — leave it all —
 u could be mine. — U just — leave it all —


A7



up 2 me. — I'm gon - na show u what it's all a - bout. — }
 up 2 me. — We could have a good time.



E7



U don't have 2 be — rich 2 be my girl. — U don't have 2 be cool.



D7



3 2 rule my world. — Ain't no par - ti - cu - lar sign — I'm more com - pat - i - ble with. —

E7




D7

E9sus4

To Coda

— I just want your ex - tra time — and your kiss. —

A7

1.

Tacet

2.

U got to not talk

A7+9 4fr.

1.

2.

Tacet

Wom-en, not _



girls, _ rule my world, _ I said they rule my world. _

Act your age, not your shoe size. May - be we could

D7



do the twirl. _ You don't have 2 watch Dy - nas - ty _

2 have an at - ti - tude. — U just leave it all

up 2 me. — My love — will be your food. —

D.S. al Coda

U don't have to be —

Coda E9sus4

kiss.

Repeat and fade

A7+9 4fr.

Letitgo

Composed by
PRINCE

Rock ♩ = 88
N.C.

Ebm7 Abm7/Eb Ebm7 Abm7/Eb Ebm7 Abm7/Eb

Ebm7 N.C. Verse: (Ebm7) (Abm7/Eb) (Ebm7) Db/Eb

1. All my life, I've kept my feel-ings deep in - side, —
2. All my life, this heart's been un - der lock and_ key, — my
3. 14 - teen years and tears I've longed 2 sing my_ song, — Bu

Ebm7

(Abm7/Eb)

(Ebm7)

nev - er was a rea - son 2 let some - bod - y know.
 cur - tains were drawn, there was - n't no - bod - y home.
 horse could - n't drag yo ass 2 put me on.

But

(Abm7/Eb)

(Ebm7)

Db/Eb

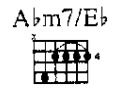
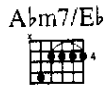
Lov - er here, lov - er there, who cried, who cared? Fool - ish pride...
 Trig - ger here, trig - ger there, ev - 'ry - bod - y's high ex - cept 4 me,
 now, I've got an ar - my and we're 3 mil - lion strong, the

Ebm7

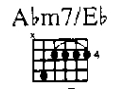
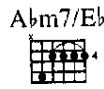
(Abm7/Eb)

(Ebm7)

nev - er was a good seat at an - y of this man's shows.)
 bet - ter off dead if I could - n't be a lone.
 song will ring in yo ears when we are gone.)

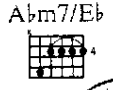
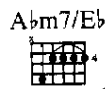


Un - til now, all I want-ed 2 do is do, do, do what I do and

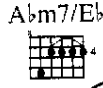
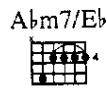


bang, bang, bang on a drum-mer and love so - and so. But now I got - ta

Chorus:



let - it - go, (Let - it - go.) lay back and let the vibe just flow.



I wan-na just let-it - go, (Let - it-go.) lay back and let m

Ebm7 Abm7/Eb *To Coda* ⊕ Ebm7 N.C. Ab/Eb Ebm N.C.

feel-ings_ show. _____ I'm read-y 4 the real_

1. *D.S.* ∞

Ab/Eb Ebm N.C. Ab/Eb Ebm N.C. Ab/Eb Ebm

give me some-thin' I can feel_

2.

Ab/Eb Ebm Ebm7 Abm7/Eb

(Ad lib. solo...)

Ebm7



1. Abm7/Eb



2. Abm7/Eb



...solo ends)

⊕ Coda

Ebm7



Ebm7



Abm7/Eb



Ebm7



Abm7/Eb



Let - it - go, lay back and let the

Ebm7



Abm7/Eb



Ebm7



Abm7/Eb



Ebm7



Abm7/Eb



vibe just flow.

Ebm7



Abm7/Eb



Ebm7



Abm7/Eb



Ebm7



LET'S GO CRAZY

Words and Music by
PRINCE

Slowly and freely

G \flat



(spoken) Dearly beloved, we r gathered here today 2 get through this thing called life.

mp

G \flat sus4



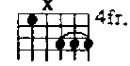
G \flat



E \flat m



B \flat m/D \flat



Electric word, "life"; it means forever, and that's a mighty long time. But I'm here 2

C \flat maj7



C \flat



tell u there's something else: the afterworld, a world of never-ending happiness; u can

Db7 4fr.

Db7sus4 4fr.

Gb

always see the sun, day or night. So when u call up that shrink in Beverly

Gbsus2

Hills, u know the one, Dr. Everything'll be alright, instead of asking him how much of your time

Gb

Gbsus4

Gb

is left, ask him how much of your mind, baby, 'cuz in this life things r much harder than in the

Fast Rock beat ()

Gb

afterworld, In this life you're on your own.

f

Cb

Gb

Cb



And if de el - e - va - tor tries 2 bring—

Gb

Cb

Gb



— u down, go cra - zy;—

Cb

Gb

Cb



punch a high - er floor.

R.H.

Gb

Cb



Chords: Gb, Cb, Gb

If u don't like all ex - cit - ed, the world you're liv - in' in, but we don't know why.

Chords: Cb, Gb, Cb

take a look a - round u; at
May - be it's 'cuz we're

Chords: Gb, Cb, Gb

least u got friends. U see, I called my old la - dy
all gon - na die. And when we do,

Chords: Cb, Gb, Cb

4 a friend - ly word. - She just
what's it all 4? U

Chord diagrams: Gb, Cb, Gb

picked up the phone, dropped it on the floor. Sex, sex is
 bet - ter live now be - fore the grim reap - er comes knock - ing sex on your

Chord diagrams: Cb, Db 4fr.

all I heard... } R we gon - na let de el - e - va - tor
 door... } Tell me, }

Chord diagrams: Ebm 6fr., Cb, Db 4fr. Tacet, Gb

bring us down? Oh no. Let's go! Let's go cra -

Chord diagrams: Cb, Gb, Cb

zy. Let's get nuts. Let's

G \flat

C \flat

G \flat

C \flat

To Coda Coda symbol

look 4 the pur - ple ba - nan - a 'til they put us in the truck... Let's... go!

G \flat

D \flat m7 4fr.

G \flat

8va

1. D \flat m7

4fr.

2. D \flat m7

4fr.

D.S. Coda symbol al Coda Coda symbol

We're

(8va)

(8va)

Coda Coda symbol

G \flat

C \flat

G \flat

Doc - tor Ev - 'ry - thing - 'll be al - right - 'll make ev - 'ry - thing go wrong...

Cb Gb Cb

Pills and thrills and daf - fo - dils

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a guitar line with chords (Cb, Gb, Cb) and fret diagrams, and a piano accompaniment with treble and bass staves.

Gb Cb Gb

— will kill. Hang tough, chil - dren.

8va

Detailed description: This system contains the next three measures. The guitar line has chords Gb, Cb, and Gb. The piano accompaniment continues with treble and bass staves. An 8va line is shown for the vocal part.

Dbm7 4fr. Gb Dbm7 4fr.

He's com - ing, he's

(8va)

Detailed description: This system contains the next three measures. The guitar line has chords Dbm7 (4fr.), Gb, and Dbm7 (4fr.). The piano accompaniment continues with treble and bass staves. An 8va line is shown for the vocal part.

Gb Dbm7 4fr. Gb

com - ing, he's com - ing.

(8va)

Detailed description: This system contains the final three measures. The guitar line has chords Gb, Dbm7 (4fr.), and Gb. The piano accompaniment continues with treble and bass staves. An 8va line is shown for the vocal part.

Dbm7 4fr. Gb Dbm7 4fr.

(8va)

1. Dbm7 2. Dbm7 Fb(no3rd)

(8va) (8va)-7 loco

Db(no3rd) 4fr.

Slowly No chord

R.H.

LIFE CAN BE SO NICE

Words and Music by
PRINCE AND THE REVOLUTION

Moderately

F

mf

F

This morn - ing - there was joy in my

heart 'cause I know that I loved u so. Scram - bled eggs - r so

bor - ing, - 'cause you're all, all that I want 2 know.

F

Kiss - es_ nev - er lie when de - liv - ered_ with milk from_ your

lips. Morn - ing_ glo - ries nev - er

cry. My love 4_ u, ba - by, drips.

F Eb G x000

Life can be_ so nice. A won - der - ful_ world, sweet Par - a -

G_b

F7

E_b

dise.

Kiss me_ once,

kiss me twice.

G

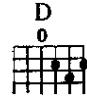
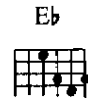
G_b

F

Life

can be_ so nice.

so nice._



No one plays the clar - i - net the way u play my heart... I

Db 4fr. C C B C

come a thou - sand dif - f'rent ways be - fore I e - ven start. — You're so — nice.

This system contains a vocal line and a piano accompaniment. The vocal line is in a key with one flat (Bb) and has a 4/4 time signature. The lyrics are: "come a thou - sand dif - f'rent ways be - fore I e - ven start. — You're so — nice." Above the vocal line are four guitar chord diagrams: Db (4fr.), C, B, and C. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

F

This system features a guitar chord diagram for F and a piano accompaniment. The right-hand part of the piano accompaniment has a rhythmic pattern of eighth notes, while the left-hand part has a simple bass line.

F Db 4fr.

This system includes guitar chord diagrams for F and Db (4fr.) and a piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line.

No chord

This system is labeled "No chord" and contains a piano accompaniment. The right-hand part of the piano accompaniment has a rhythmic pattern of eighth notes, while the left-hand part has a simple bass line.

Shiv -

er - ing mad - ly in your em - brace, is it bet - ter than_ a trip? Morn - ing glo - ries nev - er cry. My

love is just a drip - pin'. Scram - bled eggs are bor - ing, ma - ma, you're all I want to know. — This

N.C.

morn - ing there was joy_ in my heart, 'cause u know I loved u so, — yeah.

1. | 2. *D.S. $\frac{3}{8}$ and fade*

LITTLE RED CORVETTE

Words and Music by
PRINCE

Moderately ♩ = 120

Chord diagrams: Gb, Ab, Bbm7, Gb, Ab, Bbm7, Gb.

1. I

p

Detailed description: This system contains the first seven measures of the piece. It features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 120 beats per minute. Above the guitar staff, seven chord diagrams are provided for the notes Gb, Ab, Bbm7, Gb, Ab, Bbm7, and Gb. The piano accompaniment starts with a piano (*p*) dynamic. The first measure of the piano part is marked with a first ending bracket and the number '1. I'.

Verse: Gb Ab

guess I should have known — by the way you parked your car — side-ways —
2. (See additional lyrics)

mp

Detailed description: This system contains the eighth and ninth measures of the piece. It includes the vocal line with lyrics and the piano accompaniment. The key signature and time signature remain the same. Above the guitar staff, two chord diagrams are shown for Gb and Ab. The lyrics are: 'guess I should have known — by the way you parked your car — side-ways —'. Below the lyrics, it says '2. (See additional lyrics)'. The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic. The guitar part features a triplet of eighth notes in the eighth measure.

Bbm7 Gb

— that it would - n't last. See, you're the kind a per - son that be-

Detailed description: This system contains the tenth and eleventh measures of the piece. It includes the vocal line with lyrics and the piano accompaniment. The key signature and time signature remain the same. Above the guitar staff, two chord diagrams are shown for Bbm7 and Gb. The lyrics are: '— that it would - n't last. See, you're the kind a per - son that be-'. The piano accompaniment continues with the same dynamics. The guitar part features a triplet of eighth notes in the tenth measure.

Ab Bbm7 Gb

lieves in mak-in' out__ once;__ love 'em and leave 'em fast. I

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are three guitar chord diagrams: Ab (A-flat major), Bbm7 (B-flat minor 7), and Gb (G-flat major). The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Ab

guess I must be dumb,_'cause you had a poc - ket full of hor - ses,___

mf

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. A guitar chord diagram for Ab is positioned above the top staff. The piano part maintains the eighth-note accompaniment and block chords.

Bbm7 Gb

Tro - jan, and some_of them used._ But it was Sat - ur - day night, I guess that

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Above the top staff are two guitar chord diagrams: Bbm7 and Gb. The piano part continues with the eighth-note accompaniment and block chords.

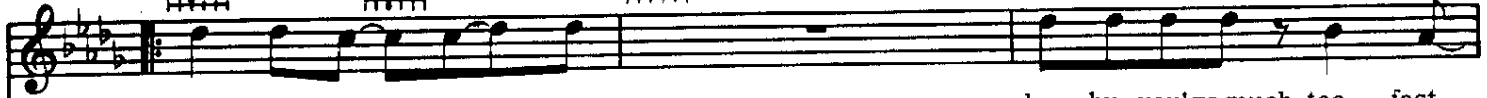
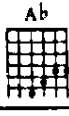
Ab Bbm7 Ab

makes it all__right; and you say, "What have I got to lose?" 1. 2. I say

cresc.

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Above the top staff are three guitar chord diagrams: Ab, Bbm7, and Ab. The piano part continues with the eighth-note accompaniment and block chords. The word 'cresc.' is written below the piano part in the final measure.

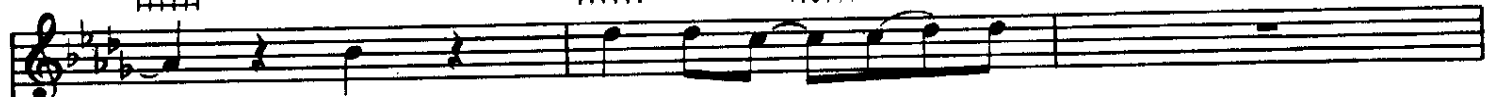
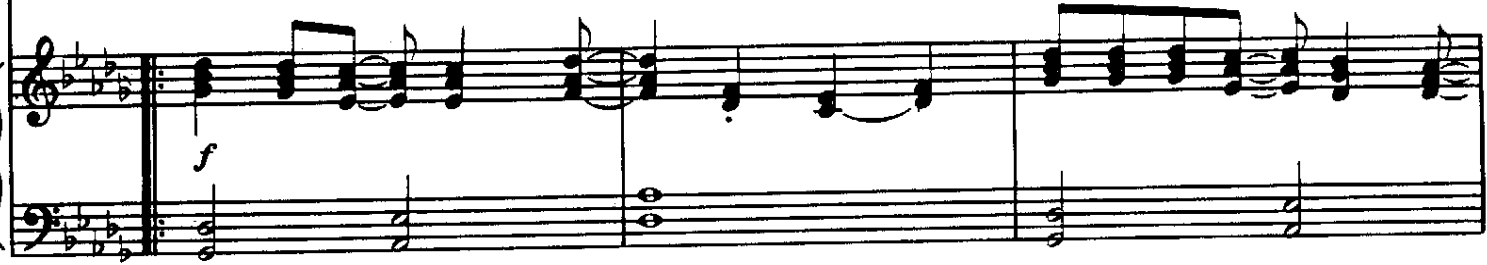
Chorus:



lit - tle red — Cor - vette;

ba - by, you're much too fast. —

3. (Instrumental solo, ad lib)
4. (See additional lyrics)



Ooh,

lit tle red — Cor - vette;

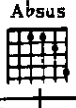
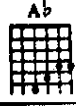
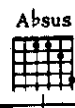


1.

D.S.

2. 4. 5. etc.

Repeat ad lib and fade



you need a love — that's gon - na last. —

gon - na last. —



3. Ab

Bbm7

A bod - y like yours ought to be in jail, — 'cause

(end solo)

mf

Gb

it's on the verge — of be-in' ob - scene. Move o - ver, ba - by,

cresc. poco a poco

Ab

Bbm7

Ab

give me the keys. — I'm gon - na try to tame your lit tle red love ma - chine. —

D.S.S.

Verse 2: Guess I should have closed my eyes
 When you drove me to the place
 Where your horses run free,
 'Cause I felt a little ill
 When I saw all the pictures of the
 Jockeys that were there before me.
 Believe it or not, I started to worry.
 I wondered if I had enough class,
 But it was Saturday night.
 I guess that makes it all right;
 And you say, "Baby, have you got enough gas?"
 Oh yeah.
 (To Chorus:)

Chorus 4:
 Little red Corvette; honey, you gotta slow down.
 Little red Corvette; 'cause if you don't you're
 Gonna run into the ground. . .

LIVE 4 LOVE (LAST WORDS FROM THE COCKPIT)



Composed by PRINCE
Rap Written by TONY M.

Moderately

E \flat 13

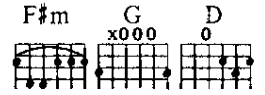
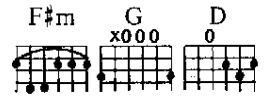


No Chord

mf



N.C.

E7sus4

0 0 0 0

F#m

G

D

x000 0



30, 0 0 0 feet and still - a - count - ing,
 Kicked out of my home at 17,
 May - be I was bet - ter off stay - ing in school,

the at -
 a
 but



Em7

0 0 0

F#m

G

D

x000 0



tack on my plane. is stead - i - ly mount - ing.
 real fam - i - ly, now what does that mean?
 ev - ery - bod - y said fly - ing planes was cool.

They
 Don't
 It's



Em7

0 0 0

F#m

G

D

x000 0



killed my bud - dy, but I'm sup - posed 2 feel noth - ing.
 no - bod - y know the trou - ble I've seen.
 so ea - sy 4 them 2 say, cuz they nev - er have 2 go through..



Em7
0 0 0

Em7
0 0 0

A7/E
0 0 0 0

How can I live 4 love? I'm call - ing.
 How can I live 4 love? I'm call - ing.
 How can I live 4 love? I'm call - ing. } Live 4 love,

Em7
0 0 0

live 4 love.

A7/E
0 0 0 0

Em7
0 0 0

To Coda ⊕

Live for love, live for love.

1. F#m G D | 2.

N.C.

Eb13
8 fr.

E7sus4
0 0 00

My mis-sion, so they said, was just 2 drop the bombs.

F#m G D Em7

F#m G D

just

Em7

F#m G D Em7

like I got no con-science, just like I got no qualms.

Now

F#m G D Em7

what does that mean?

The musical score is arranged in a system of four staves. The top staff is the vocal line, with lyrics written below it. The second and third staves are the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. The bottom staff is the guitar accompaniment, with chord diagrams and fingerings indicated above the staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as rests, notes, and slurs.

F#m G D Em7

So here, my tar-get is ap-proach-ing.- the

F#m G D Em7

an-gel on my should-er starts coach-ing - "Live 4 love,- with-out love- u don't live."

F#m G D Em7 E7sus4

I take a deep breath. Is it boom! Life,- is it boom! Death?

Eb13

8fr.

D.S. $\frac{3}{4}$ al Coda \oplus

N.C.

Coda

Em7



A7/E



Live 4 love,

Em7



live 4 love. Damn,

A7/E



I got hit, — but I still — complete the mis-sion. I flash up — on my own life just — a — stead-y wish — in'. The

Em7



N.C.

choice u make is vit - al so at the end of my re - cit - al I say, — u got 2 live 4 love.

E \flat 13



E \flat m7



Live

4

Musical notation for the first system, including piano accompaniment and guitar chord diagrams.

Musical notation for the second system, including piano accompaniment and the vocal line starting with the word "love."

E \flat m7



(Rap): Live 4 love, without love u don't live. And how you make it is based on what u're givin' back. In fact, only a few of us

Musical notation for the third system, including piano accompaniment and the rap lyrics.

Musical notation for the fourth system, including piano accompaniment and the rap lyrics.

cut the fuss. Believe me, unity is a must. Listen everybody-as I spread the word, everything is hazy when your vision's blurred. I'm

kickin' reality in the streets of the city. There's this mentality, what goes around comes around, and gangk any clown who ain't

down with the colors that u're sportin' 'round. Listen G, u are supposed 2 be strivin' 2 be the best that u can be, so stop tryin' 2

dominate and push and shove. C'mon ya'll we

got 2 live 4 love.

Em7
0 0 0

A7/E
0 0 0 0

dominate and push and shove. C'mon ya'll we

got 2 live 4 love.

Live 4 love.

Em7
0 0 0

A7/E
0 0 0 0

live 4 love. Live 4 love,

repeat as desired

Em7
0 0 0

F#m G D
x000 0

live 4 love.

last time

Em7
0 0 0

N.C.

Eb13 8fr.

Live 4 love.

Em1
0 0 0 0 0 0

Loose!

Composed by
PRINCE

Moderately fast ♩ = 112

N.C.

The first system of musical notation for 'Loose!' is presented in grand staff notation. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is 'Moderately fast' with a quarter note equal to 112 beats per minute. The instruction 'N.C.' (No Chords) is written above the staff. The dynamic marking 'mf' (mezzo-forte) is placed in the left hand. The right hand is mostly silent, with a few notes in the first measure. The left hand plays a rhythmic pattern of eighth notes.

The second system of musical notation continues the piece. The right hand remains mostly silent, while the left hand continues with a steady eighth-note pattern. The key signature and time signature remain consistent with the first system.

The third system of musical notation shows the right hand becoming more active. It features a series of chords and melodic lines, including some longer note values. The left hand continues its eighth-note accompaniment. The key signature and time signature are maintained.

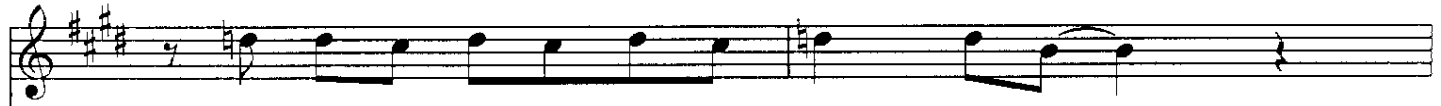
The fourth system of musical notation shows the right hand playing a melodic line with some rests. The left hand continues with the eighth-note accompaniment. The key signature and time signature are consistent with the previous systems.

Verse:

Em7



1. Ev - ery - bod - y wants 2 know what's wrong with u, ___
 2. Bang - in' gangs slang - in' wangs and rocks, 2 do? ___
 3. How the hell u gon - na tell me what 2 do? ___



they see u act - ing like a cra - zy fool. ___
 won't bring u noth - in' but an an - gry cop. ___
 I got the clothes, I got the bank and the crew.



When the mu - sic hits u don't know what 2 do, ___
 Get your ed - u - ca - tion first and buy a pair of shoes,
 And if u look real close I ev - en got your gar - den tool,



A G A G

push your way up 2 the front and shake yo moth - er * kin' do
 push your way up 2 the front and shake yo moth - er * kin' do
 push your way up 2 the front and shake yo moth - er * kin' do

N.C.

loose!
 loose!
 loose!

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a series of chords and melodic fragments, including a half note chord, a quarter note chord, and a half note chord, followed by a melodic line with eighth notes. The bass staff begins with a bass clef and contains a continuous eighth-note accompaniment pattern.

1.

The second system continues the piece. Above the first measure, there is a first ending bracket labeled "1." with two guitar chord diagrams: an A major chord (x02232) and a G major chord (x32033). The musical notation follows the same structure as the first system, with a treble staff containing chords and a bass staff with an eighth-note accompaniment.

2.3.

The third system features a second ending bracket labeled "2.3." with two guitar chord diagrams: an A major chord (x02232) and a G major chord (x32033). The treble staff includes a triplet of eighth notes marked with a "3" above the notes. The bass staff continues with the eighth-note accompaniment.

The fourth system continues the piece with a triplet of eighth notes in the treble staff, marked with a "3" above the notes. The bass staff maintains the eighth-note accompaniment.

The fifth system concludes the piece with another triplet of eighth notes in the treble staff, marked with a "3" above the notes. The bass staff continues with the eighth-note accompaniment.

A G

3

1. A G D.C. 2. A G

1. 2. D.C.

A G A G

A G A G

A G A G

A G A G

N.C.

N.C.

LOVE 2 THE 9'S

Composed by
PRINCE

Moderately fast

B \flat maj9

Gm7

F/A

F/B \flat

3 3

mf 3 3

B \flat maj9

Gm7 F/A F/B \flat

B \flat maj9

Gm7

F/A

F/B \flat

B \flat maj9

B \flat maj9

Gm7 F/A F/B \flat

Gm7

F/A

F/B \flat

B \flat maj9

Gm7

F/A

F/B \flat

Gm7 F/A F/B \flat

B \flat maj9

Gm7 F/A F/B \flat

U say that u love.

B \flat maj9

Gm7 F/A F/B \flat

B \flat maj9

B \flat maj9

Gm7

F/A

F/B \flat

B \flat maj9

B \flat maj9

Gm7 F/A F/B \flat

B \flat maj9

— me like a riv - er,
real good look at my face,

a riv - er u say - 'll nev - er run — dry.
cuz, hon - ey, it just — might be — the last — time.

B \flat maj9

Gm7 F/A F/B \flat

B \flat maj9

Gm7 F/A F/B^b

Bbmaj9

Gm7 F/A F/B^b

M 2 A G 2 A O 'd rath - er hear - u say 4 ev - er, in - stead of smil - in' -
 May - be u should - have played an ace, in - stead u played.

Bbmaj9

Gm7

F/A

F/B^b

- the 'd rath - er see u cry. - } Don't use -
 - the queen, - u'd be bet - ter off cheat - in' than try - in' 2 read my mind. -

F

Dm7

Cm7/E^b

Bbm7

- that mag - i - cal, - mys - ter - i - ous, - in - tox - i - cat - ing, joy - fan - tas -

B^b

Am7

Gm 3fr.

E^b9

tic, fas - ci - nat - ing word - called love - un - less - u love - me 2 - the 9's -

F Dm7 Cm7/Eb Bbm7

— This is— the on - ly kind— of love— that 've-been dream-ing of,— the kind—

Bb Am7 Gm Eb9 To Coda

— of love— that takes... o - ver— your bod - y, mind— and soul,— love 2— the 9's.—

Bbmaj9 Gm7 F/A F/Bb Bbmaj9

— (2 the— 9's.—) wan-na be— loved 2— the 9's.—

Gm7 F/A F/Bb Bbmaj9 Gm7 F/A F/Bb

(2 the— 9's.—) wan-na be— loved,— sug - ar, (2 the— 9's.—) wan - na be—

B♭maj9

1. Gm7 F/A F/B♭

2. Gm7 F/A F/B♭

loved 4 all time. (4 all time.) Ba-by, take a (4 all time.)

Repeat as needed for rap

Dm7 8fr.

(See additional lyrics)

Dm7 8fr.

Would u, could u, would u love me 2 the 9's? —

Would u, could u, will u love me 4 all time? —

D.S. ♩ (Instrumental) at Coda ♩

Coda B \flat maj9

Would u, could u, will u love me 2 the 9's...

Additional Lyrics

Stay awake 4 4teen hours
 Listen 2 the band play new power soul
 We got 2 get with this
 Dancing 2 the beat 'til we lose our mind control — PVAE
 Can E get a witness?
 E 'm looking 4 a lover with a body that says some mó
 E want to see the booty boom before E even let
 Her get close enough 2 smell perfume
 E 'm looking for a PH. D.
 Ass piled high and deep u see
 E can't help it — it's like a honey 2 a bee —
 If the booty boom she gonna go with me
 And then T, will whip out a 37 questionnaire and
 Machine gun a sister like he just don't care
 Machine gun a sister like he just got 2, just got 2 — hit it!

Name — "Arabia"
 Age — "Jailbait"
 Occupation, if any — "Sex symbol 2 many, but E really
 Got a beautiful mind" — fine, fine
 What sign u are — "Stop sign"
 What's your favorite car — "Green, Rólls Royce"
 How many kids you got — "Egad, E 'm shocked"
 How many books you read — "Is Hemingway dead?"
 Who's the President now — "Does it matter? Wow!"

Then how you gonna make that booty boom?
 "Then how am E gonna make that booty boom?
 Step back, give a girl some room!"

Dance girl — lemme see the booty boom!
 Dance girl — lemme see the booty boom!

Yo, check this out —
 Would you hug me on a crowded street?
 Could you keep your cool if E washed your feet your soul a bath —
 What if E gave it, your body E ask
 How long would u save it?
 Could u lie down on a bed of thorns
 While E drink your ocean dry?
 And if we said we loved each other
 Instead of smiling, would u cry?
 Could u kiss 3 times with your dress upside
 Downstroked and laughin'
 Would u stay awake 4 4teen hours
 Listenin' 2 the grass grow?
 E ask thee would u, could u, would u love me 2 the 9's

00000
 000000000
 000012000

Love Machine

Words and Music by
PRINCE, MORRIS DAY and
LEVI SEACER, JR.

Moderate beat

F#7/C#



I've got the toys_ 2 turn your bod-y out,_

mf

I've got the noise_ 2 make U scream and shout._ The love mach-ine_ will

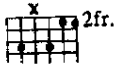
take your bod-y high - er, cuz if it don't,_ then I know U're a li - ar.

No chord

Don't lie - U want some love that-'ll make U cry, —
 (See additional lyrics)

17 tongues lick-ing from the neck down, mov-in' in a quick speed cir-cu-lar mo-tion,

F#sus4/C#



round and round. — I said it - round and round, — like U like it,

F#7/C#



I can lick it like U like it. I've got the toys. 2

turn your bod-y out, - I've got the noise - 2 make U scream and shout. -

The love mach-ine - will take your bod-y high - er,

1. - 2. -
cuz if it don't, - then I know U're a li - ar. I know U're a li - ar.

N.C.

N.C.

Shall we say we're in Paris? Shall we say we're in Rome? Shall we imagine a

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole note chord, followed by a half note melody. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand that mirrors the vocal melody.

menage a tois? Shall we imagine we're alone? Shall we dream

The second system continues the musical piece. The vocal line has a long note that spans across the bar line. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.

of each other naked? Shall we get undressed right here? Shall we do

The third system shows the vocal line with a long note that extends across the bar line. The piano accompaniment continues with the same rhythmic structure, providing harmonic support for the vocal line.

this thing by the books? Shall we give in 2 our biggest fears? Are U gonna

The fourth system concludes the page. The vocal line features a long note that spans across the bar line. The piano accompaniment remains consistent with the previous systems, ending with a final chord in the right hand and a half note in the left hand.

dance with me? Are U gonna let me spin U around? Are gonna kiss me quiet?

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The vocal line contains the lyrics: "dance with me? Are U gonna let me spin U around? Are gonna kiss me quiet?". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Are U gonna make love with sound? Are U playin'

The second system continues the musical notation. The vocal line contains the lyrics: "Are U gonna make love with sound? Are U playin'". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

the part of a shy one, or are your inhibitions gone? Are U afraid of the

The third system of music features the vocal line with the lyrics: "the part of a shy one, or are your inhibitions gone? Are U afraid of the". The piano accompaniment continues with the same accompaniment pattern.

love machine, or will U let it drink U 'til dawn,

The fourth system concludes the musical notation on this page. The vocal line contains the lyrics: "love machine, or will U let it drink U 'til dawn,". The piano accompaniment continues with the same accompaniment pattern.

F#7/C#



drink U 'til dawn? I've got the toys_ 2

turn your bod-y out... I've got the noise_ 2 make U scream and shout._

N.C. fade F#7/C# F#6/C# 4fr.

Additional Lyrics

2. Don't bathe - the love machine cleanses with a little faith,
 Like a car wash spittin' out soap and oil.
 There ain't never been a cleaner girl
 In the whole wide world.
 Tunin' into your body psyche,
 Dial a perfume that U like,
 The love machine will put it on U right.
 (To Chorus)

LOVE SEXY

"The feeling I get when I fall in love not with a girl or boy but with the heavens above."

Words and Music by
PRINCE

Medium Funk

F Eb Ab F F13 Eb Ab

The first system of music features a piano accompaniment in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a rhythmic bass line. Above the staff, guitar chord diagrams are provided for F, Eb, Ab, F, F13, Eb, and Ab. The first chord is F, and the subsequent chords are Eb, Ab, F, F13, Eb, and Ab. The Ab chord is marked as a 4-fingered chord.

F Eb Ab F

Ev - 'ry - bod - y on the block say it is the best.

The second system of music includes a vocal line and piano accompaniment. The vocal line is in 4/4 time and contains the lyrics "Ev - 'ry - bod - y on the block say it is the best." Above the vocal staff, guitar chord diagrams are provided for F, Eb, Ab, and F. The Ab chord is marked as a 4-fingered chord. The piano accompaniment continues with the same rhythmic pattern as the first system.

Eb Ab F Eb Ab

The most vi - tal is what they say,

The third system of music includes a vocal line and piano accompaniment. The vocal line is in 4/4 time and contains the lyrics "The most vi - tal is what they say,". Above the vocal staff, guitar chord diagrams are provided for Eb, Ab, F, Eb, and Ab. The Ab chord is marked as a 4-fingered chord. The piano accompaniment continues with the same rhythmic pattern as the previous systems.



4fr.

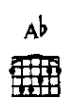
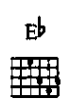
more or less. _____ It put my name up - on my thigh,



4fr.



It make me dance, It make me cry, And when I touch it race



4fr.



N.C.

cars burn rub - ber in my pants.



4fr.



This feel-ing's so good in ev - 'ry sin - gle way. I want it morn-ing, noon and

F13



E^b



A^b



4fr.

F



E^b



A^b



4fr.

night of ev - 'ry day.

And if by chance I can not have it - I can't say.

F



F13



E^b



A^b



4fr.

N.C.

But with it ~~no~~ no heav-en's just a kiss a - way kiss a - way - kiss a - way

Dig-me now.

F



E^b



A^b



4fr.

An - y - one that's ev - er touched it

they don't

F



E^b



A^b



4fr.

F



want noth-ing else.

And I got 2 tell the world I



Musical staff with treble clef and key signature of one flat, containing a melodic line.

just can't keep it 2 my - self.____

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



Musical staff with treble clef and key signature of one flat, containing a melodic line with triplets.

All____ in life be - comes eas - i - er, no question is un - re - solved____

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



N.C.

Musical staff with treble clef and key signature of one flat, containing a melodic line with triplets.

And I'm not a - fraid____ now.____

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




Musical staff with treble clef and key signature of one flat, containing a melodic line with triplets.

Come on and touch it,  no U will love it. With

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



N.C.


it  no heav-en's a but-ter-fly kiss a-way.

This feel-in's so good in ev-'ry sin-gie way.

I want it morn-ing, noon and night of ev-'ry day.

And if by chance I can not have it I can't say. But



with it  no heav-en's _____ just a kiss a - way kiss a - way. _____



N.C.




Rain is wet, _____ su-gar is sweet. _____ Clap your hands and stomp your feet. _____

F13



Eb



F



Ev - 'ry - bod - y, ev - 'ry - bod - y know —

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

Eb



Ab



4fr.

F



F13



Eb



Ab



4fr.

when love calls — U got 2 go. —

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

N.C.

Musical notation for the third system, including piano accompaniment with triplets.

Abmaj7/C



Amaj7/D Abmaj7/C



Musical notation for the fourth system, including piano accompaniment.

E \flat 6+5



E \flat maj7+5



E \flat maj9+5/F \flat maj7+5



N.C.

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



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

(Spoken:)

N.C.

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

2 night we make love with only words Girls first,

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

girls first. O.K. so like first I'll start by telling U how intelligent a curve

your behind has and then I can tell U that I just smell U, and race cars burn

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "your behind has and then I can tell U that I just smell U, and race cars burn". The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand.

rubber in my pants but I really dig trippin' on the thought of being

The second system of music continues the vocal line and piano accompaniment. The lyrics are "rubber in my pants but I really dig trippin' on the thought of being". The piano accompaniment maintains the same harmonic structure as the first system.

caught by someone with your beauty, style and grace. Baby I don't care I would rip out my

The third system of music continues the vocal line and piano accompaniment. The lyrics are "caught by someone with your beauty, style and grace. Baby I don't care I would rip out my". The piano accompaniment remains consistent with the previous systems.

hair 4 just 2 nights with your face. I don't want 2 make love 2 U

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "hair 4 just 2 nights with your face. I don't want 2 make love 2 U". The piano accompaniment ends with a final chord in the right hand and a bass note in the left hand.

I just want 2 look at U I just want 2 listen 2 U.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

The second system continues the piano accompaniment. Below the bass clef staff, there are guitar chord diagrams for F, Eb, Ab, and F. The text "Repeat as necessary" is written above the first diagram. The diagrams are: F (x332133), Eb (x332132), Ab (x442132) 4fr., and F (x332133). The 4fr. indicates a four-fret barre.

(Ad-lib rap)

The third system continues the piano accompaniment. Below the bass clef staff, there are guitar chord diagrams for F, Eb, Ab, and F. The diagrams are: F (x332133), Eb (x332132), Ab (x442132) 4fr., and F (x332133). The text "N.C." (No Chords) is written to the right of the diagrams.

The fourth system continues the piano accompaniment, showing the final measures of the piece. The bass clef staff maintains the eighth-note accompaniment, while the treble clef staff has a melodic line that concludes with a final chord.

MANIC MONDAY

Words and Music by
CHRISTOPHER

D G Em7 Dmaj7 G Em7

Musical notation for the first system, including guitar chords and piano accompaniment.

D D G





Six o'clock al - rea - dy, I was just in the mid - dle of a dream.
Have to catch an ear - ly train, got to be to work by nine...

Musical notation for the second system, including guitar chords and piano accompaniment.

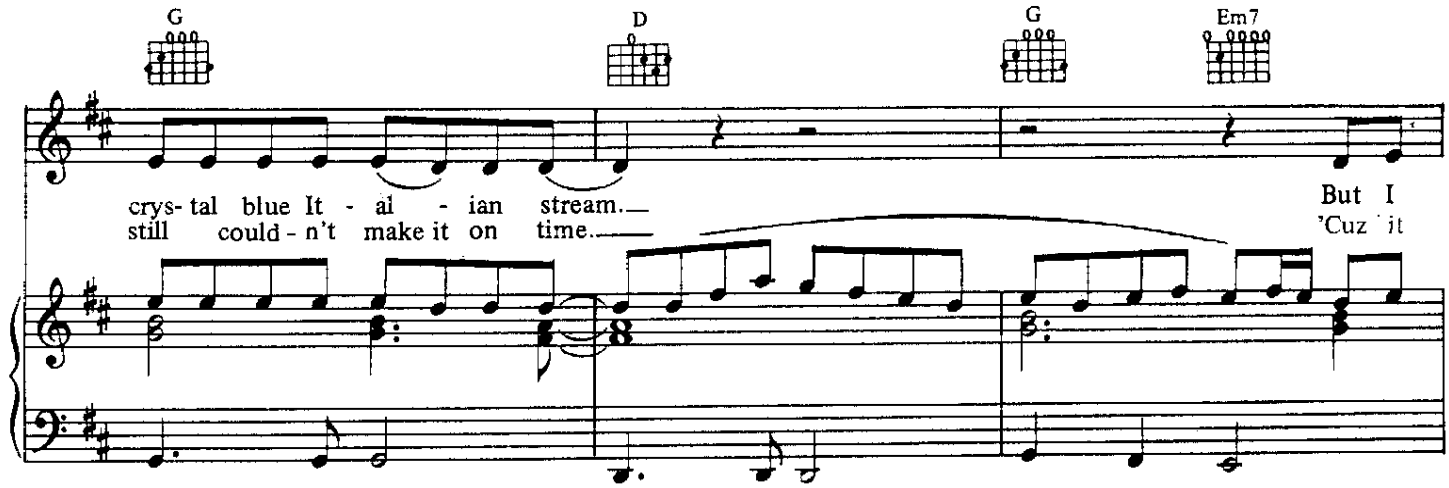
D G Em7 D

I was kiss - ing Val - en - ti - no by a
If I had an aer - o - plane I

Musical notation for the third system, including guitar chords and piano accompaniment.

G  D  G  Em7 





crys-tal blue It - ai - ian stream.— But I
still could - n't make it on time.— 'Cuz 'it



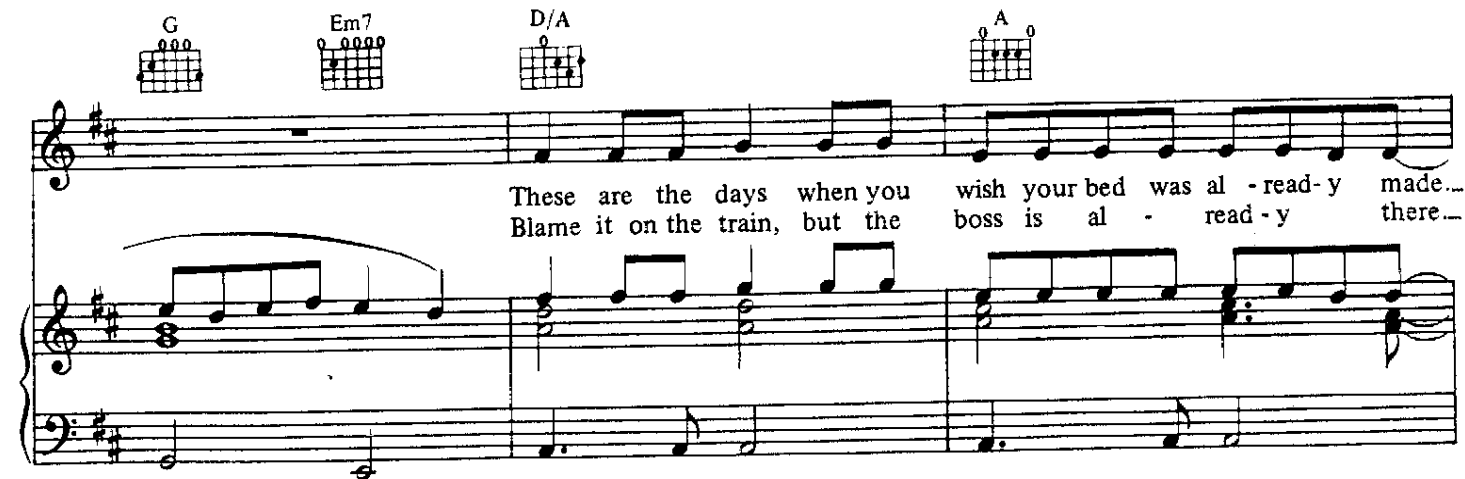
D  G  D 

can't be late— 'cuz then I guess I just won't get paid.—
takes me so long just to fig - ure out what I'm gonna wear.—



G  Em7  D/A  A 

These are the days when you wish your bed was al - read - y made...
Blame it on the train, but the boss is al - read - y there...



D  A  D 

It's just an - oth - er man - ic Mon - day,



G Em7 D G Em7 D

I wish it was Sun-day, 'cuz that's my fun day,

G Em7 D G *To Coda* D

my I don't have to run day, it's just an-oth-er man-ic Mon-day.

Bm E

Of all of the nights... why did my lov-er have to pick last night to get down, —

G A Bm

does-n't it mat-ter that I have to feed both of us, em-ploy-ment's down. —

G E A Asus4

But when he tells me in his bed-room_voice, "Come on hon-ey, let's go make some noise?"

A7 Bb° A

D.S. al Coda

(Spoken) I can't resist, time, it goes so fast (when you're having fun). It's just an - oth - er man - ic

⊕ CODA D G Em7 D G Em7

Mon - day, I wish it was Sun - day, 'cause that's my

D G A D

fun day, it's just an - oth - er man - ic Mon - day.

Melody Cool

Words and Music by
PRINCE

Moderately, with Blues feel

No chord

Fm7

They call me Mel-o-dy Cool, ——— I was here long be-fore—
(See additional lyrics)

mf

Dbmaj7 4fr.

— U. If U're good I will love U, but I'm no-bod-y's fool,—

Bbm7

N.C. Last time to Coda

I'm Mel-o-dy Cool... When I was born there were tid-

Ab

2.



Ev - ery - bod - y run - nin' round, talk - in' 'bout

Bbm9



Cm7



sav - in' souls, - when they know good and plen - ty well they

Dbmaj7



Cm



got e - nough trou - ble tryin' 2 save - their own. -

Fm7



D♭maj7 4fr. *B*♭m9 6fr. N.C. *D.S. al Coda* ♯

Ev - ery wom-an and ev -

Repeat and fade
Coda ♯ *F*m7

Mel - o - dy, Mel - o - dy Cool. Mel - o - dy, Mel - o - dy Cool.

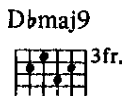
Additional Lyrics

2. When I was born there were tidal waves,
Whole town went under, nobody was saved.
At every funeral it rained,
Everytime I sang Melody Cool.
I have been here much longer than U,
I'm Melody Cool.
3. Every woman and every man, one day
They just got 2 understand that
If we play in the same key,
Everything could be Melody Cool.
4. They call me Melody Cool,
I was here long before U.
If U're good I will love U,
But I'm nobody's fool-
I'm Melody Cool.

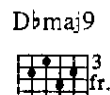
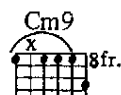
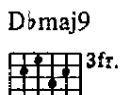
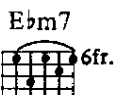
MONEY DON'T MATTER 2 NIGHT

Composed by PRINCE

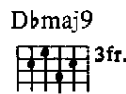
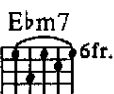
Moderately



First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part starts with a mezzo-forte (*mf*) dynamic. The vocal line begins with a whole note chord.



Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features various chords and rhythmic patterns. The vocal line has several notes with slurs and ties.



Third system of musical notation. It concludes the vocal and piano parts. The piano accompaniment ends with a final chord. The vocal line has a few final notes.

Cm9 8fr. D♭maj9 3fr. E♭m7 6fr. D♭maj9 3fr.

One more card and it's 22, — un - luck - y 4 him a -
 Look, here's a cool in - vest - ment, they're tell - in' him he just
 Hey now, may-be we can find a good rea - son 2 send a child off 2 —

Cm9 8fr. D♭maj9 3fr.

gain. He nev - er had re - spect 4 mon - ey, it's true, — that's
 can't lose. So he goes off and tries 2 find a part - ner, — but
 — war. So what if we're con - troll - in' all the oil, — is it

E♭m7 6fr. D♭maj9 3fr. Cm9 8fr. D♭maj9 3fr.

why he nev - er wins. — That's why he nev - er ev - er has — e - nough. 2
 all he finds are us - ers. All he finds are snakes in ev - ery col - or, ev - ery
 worth the child dy - ing 4? — If long life is what we all — live 4, — then.

Ebm7 6fr.

Dbmaj9 3fr.

Cm7 3fr.

Dbmaj9 3fr.

treat his la - dy right. —
 na - tion - al - i - ty and size. —
 long life will come to pass. —

He just push - es her a -
 Seems like the on - ly thing that
 An - y - thing is bet - ter than the

Ebm7 6fr.

Dbmaj9 3fr.

way in a huff — and says mon - ey don't — mat - ter 2 — night.
 he can do — is just roll his — eyes and say: —
 pic - ture of a child in a cloud of — gas. And u think u got it bad.)

Cm7 3fr.

Dbmaj9 3fr.

Ebm7 6fr.

Dbmaj9 3fr.

Mon - ey don't mat - ter 2 — night, it sure did - n't mat - ter yes - ter - day.

Cm9 8fr. Dbmaj9 3fr. Ebm7 6fr. Dbmaj9 3fr.

Just when u think u got more than e - nough, - that's when it all up and flies

Cm9 8fr. Dbmaj9 3fr.

a - way. That's when u find out that u're bet - ter off - mak - in'

Ebm7 6fr. Dbmaj9 3fr. Cm9 8fr. Dbmaj9 3fr.

sure your soul's - al - right. - Cuz mon - ey did - n't mat - ter yes - ter - day, and it

Ebm7 6fr. To Coda 1. Dbmaj9 3fr. 2. D.C. al Coda Coda

sure don't - mat - ter 2 - night. - night. - night.

MOUNTAINS

Words and Music by
PRINCE AND THE REVOLUTION

Moderately

G
x000

C/E
0

F

G
x000

Once up - on a time in a land called Fan - ta - sy,

mf

C/E
0

F

G
x000

sev - en - teen moun - tains stood so high.

C/E
0

F

G
x000

The sea sur - round - ed them and to - geth - er they would be

C/E 0 F G x000

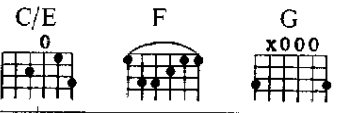
the on - ly thing that ev - er made u cry.

G x000 C/E 0 F G x000

U said the dev - il told u that an - oth - er moun - tain would ap - pear —
Once up - on a time — in a hay - stack of de - spair, —

C/E 0 F G x000

ev - 'ry time some - bod - y broke your heart.
hap - pi - ness some - times hard 2 find.



He said the sea would 1__ day o - ver - flow with all__ your tears,
 Af - ri - ca di - vid - ed, hi - jack in the air.

and love will al - ways leave__ u lone - ly. }
 It's e - nough 2 make u want to lose your mind. }

But

G F G F G F

I say__ it's on - ly__ moun - tains__ and the

G F G F

sea. Love will__ con - quer__

G F G C/E F G

x000 x000 0 x000

if u— just be-lieve. It's on - ly

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, 4/4 time. The lyrics are "if u— just be-lieve. It's on - ly". Above the vocal line are guitar chord diagrams for G (x000), F (x0232), G (x000), C/E (0), F (x0232), and G (x000). The piano accompaniment is in the bottom two staves, with the right hand playing chords and the left hand playing a rhythmic bass line.

C/E F G

0 x000

moun - tains_ and the sea.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "moun - tains_ and the sea.". Above the vocal line are guitar chord diagrams for C/E (0), F (x0232), and G (x000). The piano accompaniment continues with the same rhythmic pattern.

C/E F G C/E F G

0 x000 0 x000

There's noth - ing great - er... than u — and

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with "There's noth - ing great - er... than u — and". Above the vocal line are guitar chord diagrams for C/E (0), F (x0232), G (x000), C/E (0), F (x0232), and G (x000). The piano accompaniment continues.

C/E F G C/E F G

0 x000 0 x000

me. It's on - ly

1. 2. D.S. $\frac{3}{8}$ and fade

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with "me. It's on - ly". Above the vocal line are guitar chord diagrams for C/E (0), F (x0232), G (x000), C/E (0), F (x0232), and G (x000). The piano accompaniment includes first and second endings, marked "1." and "2.", and concludes with the instruction "D.S. $\frac{3}{8}$ and fade".

MY NAME IS PRINCE

Composed by
PRINCE
with TONY M.

Moderate Funk

No Chord

Musical notation for the first system. It features a vocal line in the upper staff with a melodic line and a breath mark 'Ah.' below it. The piano accompaniment is in the lower staves, starting with a *mf* dynamic. The key signature has three flats and the time signature is 4/4. The system is divided into two measures by a double bar line.

N.C.

Musical notation for the second system. It continues the vocal line with a breath mark 'Ah.' and the piano accompaniment. The key signature and time signature remain the same. The system is divided into two measures by a double bar line.

My name is

Musical notation for the third system. It shows the piano accompaniment for the third measure, which includes the vocal line 'My name is'. The piano part features a rhythmic pattern in the bass line. The system is divided into two measures by a double bar line.

N.C.

Prince and am funk - y, my name is Prince — the one and
 Prince — and am funk - y, when it come 2 funk, and am a
 Prince — don't wan- na be king cuz 've seen the top and it's just a

omit last time

on - ly. did not come 2 funk a - round. Til get your
 junk - y. know from right - eous, know from sin. got 2
 dream. Big cars and

daugh - ter, won't leave this town. In the be - gin - ning, God made the
 sides and they're both friends. Don't try 2 clock 'em cuz they're much 2
 wom - en and fan - cy

sea, but on the 7 th day He made me. He was trying 2
 fast. If u try 2 stop 'em they'll kick that ass. With - out a
 clothes will save your face but it won't save your soul. 'm here 2

rest ya'll, — when He heard the sound, sound like a gui-tar — cold get-tin'
 pis - tol, — with - out a gun, when u hear my music u'll be hav-in'
 tell u — that there's a bet-ter way. Would our Lord be hap-py if He came 2

down. tried 2 bust a high note — but bust a string. My God was
 fun. That's when got - cha, — that's when u're mine. 2 tell the
 day? ain't saying 'm bet - ter, — no bet-ter than u, but if u want 2

wor - ried 'til he heard me sing. My name is
 truth — tell me, what's my line? }
 play with me, u bet-ter learn the rules.

N.C.

Prince and am funk - y. My name is Prince — the one and

on - ly. — Hurt me! Do that, do that,— some - bod - y.

To Coda ⊕

Do that, do that,— some - bod - y. Do that, do that,— some - bod - y.

1. Do that, do that— some - bod - y. My name is
 2. Do that, do that.— some - bod - y. My name is

D.S. al Coda ⊕

N.C. Prince. My name is

Coda

N.C.

Do that, do that. — (Rap): The funkier be, the funkier get.

Lickety - split on the lyric, a new jack in the pulpit. Watch it deacon, your track is leakin'. What is this u're seekin'? The

syncopated rhymes are at their peak. When u jumped on, jumped on my - that's the one thing that don't play.

The jock strap was 2 big 4 u anyway. U're just a simpleton. 'll bust u like a pimple, son. My star is 2

bright. Boy, I'll sink u like the ship Poseidon Adventure. U're bumpin' dentures 2 be cocksure. There

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line contains the lyrics: "bright. Boy, I'll sink u like the ship Poseidon Adventure. U're bumpin' dentures 2 be cocksure. There". The piano accompaniment consists of a steady bass line in the left hand and a treble line with rests in the right hand.

must be more coming out your mouth than manure. So with a flow and a spray, I say, hey. U must be-

The second system continues the musical piece. The vocal line and piano accompaniment are similar to the first system. The lyrics are: "must be more coming out your mouth than manure. So with a flow and a spray, I say, hey. U must be-".

come a prince before u're a king anyway.

The third system shows the vocal line and piano accompaniment. The lyrics are: "come a prince before u're a king anyway.". The piano accompaniment in the right hand has some notes in the second measure.

My name is

The fourth system concludes the page with the vocal line and piano accompaniment. The lyrics are: "My name is". The piano accompaniment in the right hand has some notes in the second measure.

N.C.

Prince. My name is Prince. My name is Prince. My name is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line consists of four measures, each with a vocal line and a corresponding piano accompaniment. The lyrics are: "Prince. My name is Prince. My name is Prince. My name is".

Prince. My name is Prince. My name is

The second system of music continues the vocal line and piano accompaniment. The vocal line consists of two measures, each with a vocal line and a corresponding piano accompaniment. The lyrics are: "Prince. My name is Prince. My name is".

Prince. My name is Prince. My name is

The third system of music continues the vocal line and piano accompaniment. The vocal line consists of two measures, each with a vocal line and a corresponding piano accompaniment. The lyrics are: "Prince. My name is Prince. My name is".

Prince. My name is Prince. My name is Prince.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line consists of four measures, each with a vocal line and a corresponding piano accompaniment. The lyrics are: "Prince. My name is Prince. My name is Prince."

NEW POSITION

Words and Music by
PRINCE AND THE REVOLUTION

Moderately

The piano introduction consists of four measures in 4/4 time. The right hand features a rhythmic pattern of eighth notes with accents and slurs, while the left hand plays a simple bass line. The dynamic marking is *mf*.

Bb7

A guitar chord diagram for Bb7, showing the fretting for the 7th, 9th, 10th, 11th, and 12th frets on the strings.

The first line of the song features a vocal melody with lyrics: "Hon - ey, we've been to - geth - er, hon - ey, 4 2". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second line of the song features a vocal melody with lyrics: "long, Hon - ey, we've got 2 make it bet - ter, 2". The piano accompaniment continues with the same rhythmic pattern.

A guitar chord diagram for Db7, marked "4fr.", showing the fretting for the 4th, 5th, 6th, 7th, and 8th frets on the strings.

The third line of the song features a vocal melody with lyrics: "hon - ey, be - fore we go - wrong. Got 2 try a new po - si - tion,". The piano accompaniment continues with the same rhythmic pattern.

yeah! ————— Some-thing that will make it all right;—

New po - si - tion, yeah, ————— let's go fish - ing in the

Bb7

riv - er, the riv - er of life. Hon - ey, we can't last —

with-out a shot of new spunk. Hon - ey, ————— for-

get your past;— you've got 2 try my new funk. You've got 2 try a

Db7



new po - si - tion, yeah, — something that will make it all

Bb7



right... A new po - si - tion, yeah, yeah,

Bb7



Let's go fish - ing in the riv - er, the riv - er of life. Oh,

yeah,— oh, yeah,— oh, yeah,—

The first system of music features a vocal line with lyrics "yeah,— oh, yeah,— oh, yeah,—". The piano accompaniment consists of a right-hand part with chords and eighth-note patterns, and a left-hand part with a steady eighth-note bass line. There are accents (^) above the first notes of the piano accompaniment.

Db7



Oh, let me do ya, oh, let me do ya, do ya, come on let me do ya,

The second system of music features a vocal line with lyrics "Oh, let me do ya, oh, let me do ya, do ya, come on let me do ya,". The piano accompaniment continues with similar patterns to the first system.

Bb7



I want... I want 2 do ya, do ya. I can make u H. A. P. P. Y.—

The third system of music features a vocal line with lyrics "I want... I want 2 do ya, do ya. I can make u H. A. P. P. Y.—". The piano accompaniment continues with similar patterns.

— I can make it real good.— Hon - ey, I won't... be your pap - py,

The fourth system of music features a vocal line with lyrics "— I can make it real good.— Hon - ey, I won't... be your pap - py,". The piano accompaniment continues with similar patterns.

Bb7



but I'll do ya, I'll do ya, do ya, do ya, like a, do ya, do ya like a

ff

good man should, do ya, do ya like a good man should.

Hon - ey, let's try a new po - si - tion. Ah, ah, ah,

ah, ah, ah, ah, ah.

grad. slow up (like a wound down music box)

molto rit. — pp

new power generation (pt. II)

Words and Music by
PRINCE

Moderate funk

Repeat as desired (vocal ad lib)

Am $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & 0 \\ \hline \end{array}$ Dm7 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & \\ \hline \end{array}$ Fm $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ Am $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & 0 \\ \hline \end{array}$

Am $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & 0 \\ \hline \end{array}$ Dm7 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & \\ \hline \end{array}$ Fm $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ No Chord

Am $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & 0 \\ \hline \end{array}$ Freely
Asus2 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & 0 & 0 \\ \hline \end{array}$

new power generation

Words and Music by
PRINCE



Moderate Funk

No chord

mf

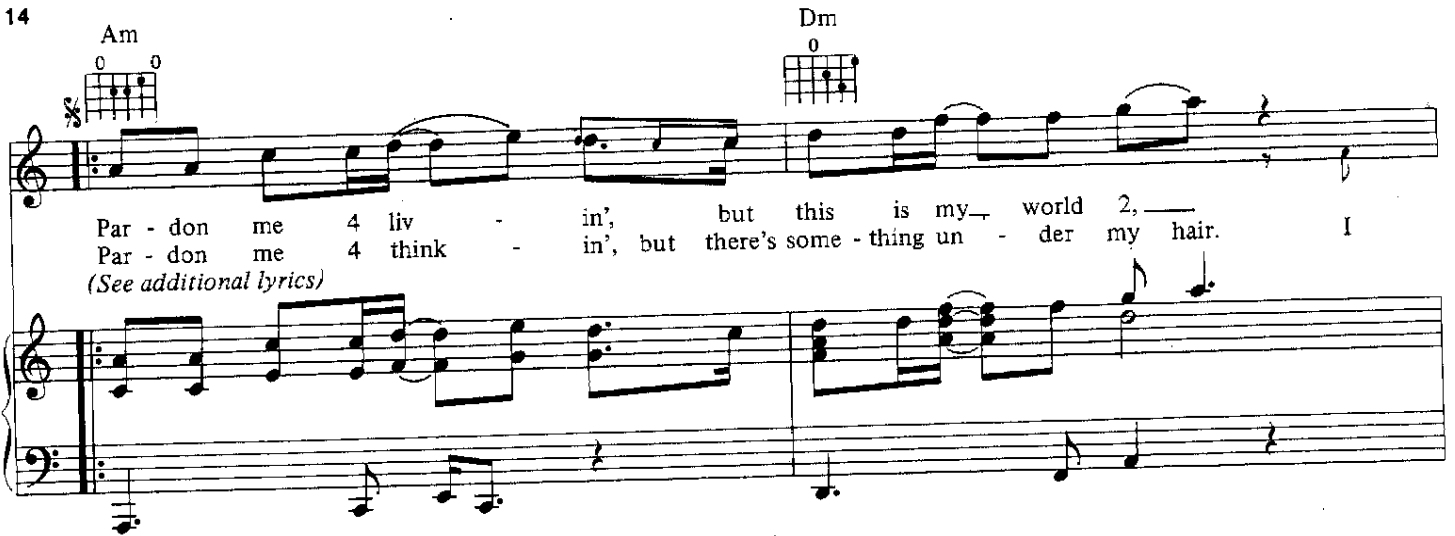
Chords: *a ec*, *d f a*, *Dm7 f a c dd*


Chord diagrams:
 Am: 0 2 0 0 0 0
 Dm7: 0 2 3 0 0 0
 Fm: 1 3 3 4 4 1
 Am: 0 2 0 0 0 0

Am  Dm 

Par - don me 4 liv - in', but this is my world 2, —
 Par - don me 4 think - in', but there's some - thing un - der my hair. I


(See additional lyrics)



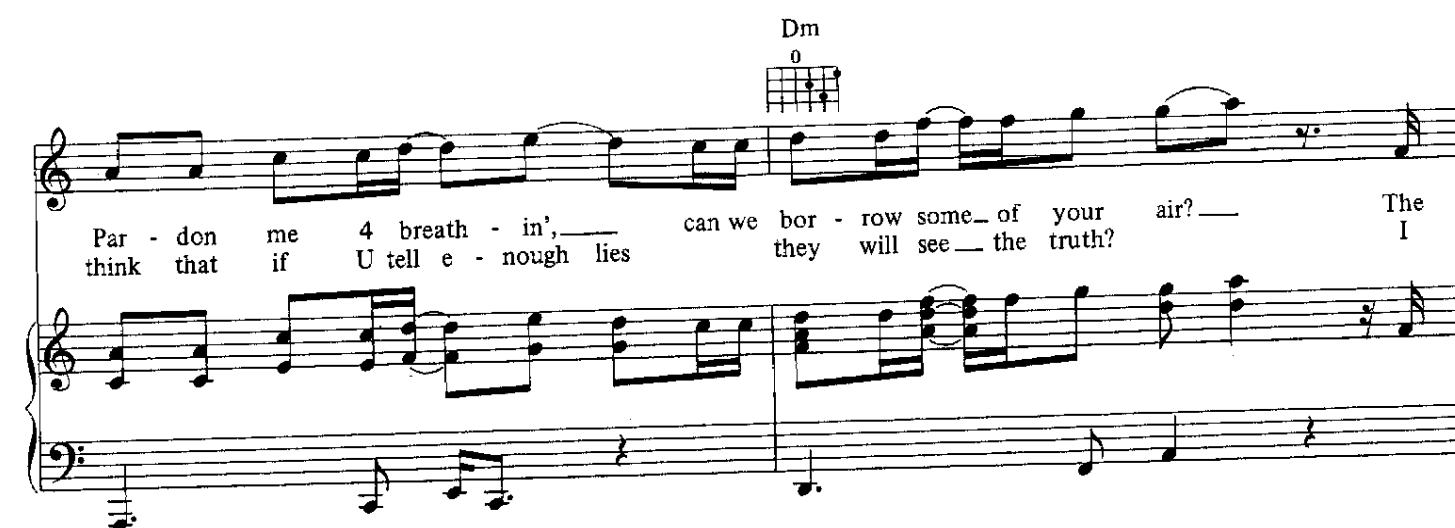
Fm  Am 


I can't help that what's cool 2 us might be strange 2 U.
 bet U thought the lights were on, but no one's liv - ing there. U



Dm 

Par - don me 4 breath - in', can we bor - row some of your air? — The
 think that if U tell e - nough lies they will see the truth? I



Fm  Am 

prob - lem with U and your kind is that U don't know love is there. — } Lay
 hope they bur - y your old i - deas the same time they bur - y U. — }



Dm7

G/D



down your fun - ky wea - pon, come join us on the floor. —

E

E7



mak - in' love and mus - ic's the on - ly things worth fight - in' 4. We are — the new

Am

Dm7



pow - er gen - er - a - tion, we want 2 change the world. The

Fm

Am



on - ly thing that's in our way — is U. Your

Dm7

Fm

To Coda

old - fash - ioned mus - ic and_ your old i - deas, we're sick and tired of U tell - in' us what 2 do_

1. Am

2. Am

Eb/Bb

We are_ the new,

we are_ the new, we are_ the new.

Eb7

F#o7

E

A

Asus4

D.S. al Coda

Dm

C

Dm

C

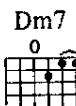
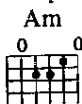
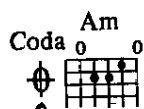
Fm

E

N.C.

Mak - in' love and mus - ic.

New pow - er, we stand.



We are_ the new pow-er gen-er-a - tion, we want 2 change the world. The

Fm



on - ly thing that's in our way_ is U. Your old - fash - ioned mus-ic and_ your

Dm7



Fm



Am



old i - deas, we're sick and tired of you tell-in' us what 2 do. — We are_ the new

Additional Lyrics

Pardon us 4 carin', we didn't know it was against the rules,
 If we only wanna love one another then
 Tell me now, who's the fool?
 No father, no mother, no sister, no brother,
 Nobody can make me stop.
 So if U didn't come 2 party, child,
 I think U better get up offa my block.

NOTHING COMPARES 2 U

Words and Music by
PRINCE

Slow beat

F



F



C/E



It's been se - ven hours_ and_ fif - teen days_

Dm7



F



Gm7/C



F



since you took your love a - way._ I go out eve - ry night_ and_

C/E



Dm7



F



Gm7/C



sleep all day,_ since you took your love a - way._

F C/E

Since you been gone I can do what-ev - er I want, _____

Dm7 F Gm7/C

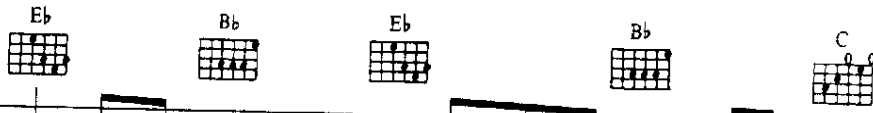
I can see whom - ev - er I choose. _

F C/E

I can eat my din-ner in a fan - cy rest - au - rant, _____ but _____

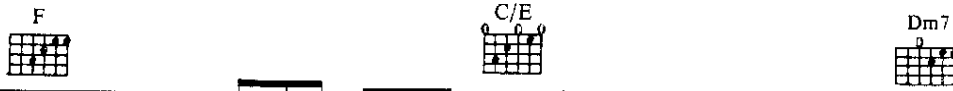
Dm7 A7

no - thing, I said no-thing can take a - way _____ these blues, _____ 'cause



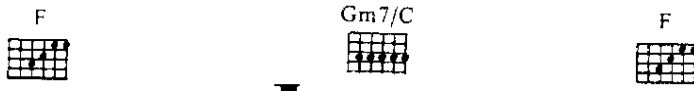
no - thing com-pares, no - thing com-pares 2 U. —

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



It's been so long — with - out you here — like a bird with-out a song. —

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



Ah — No-thing can stop these lone - ly —

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





tears from fall - ing, tell me ba - by, — where did I go

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


Bb  




wrong? I could put my arms a - round - ev - 'ry




C/E  Dm7 

boy I see, — it - 'd on - ly re - mind me of you —



F  Gm7/C  F 

Ah. I went to the doc - tor and guess what he



C/E  Dm7 

told me (guess what he told me,) he said girl, you'd bet-ter try to have fun no mat-ter



A7

E \flat

B \flat

what you do; but he's a fool,— 'cause no - thing com - pares,

Dm7

C

F

no - thing com - pares 2 U.

C/E

Dm7

F

Gm7/C

F

Oh.

C/E



Dm7

F

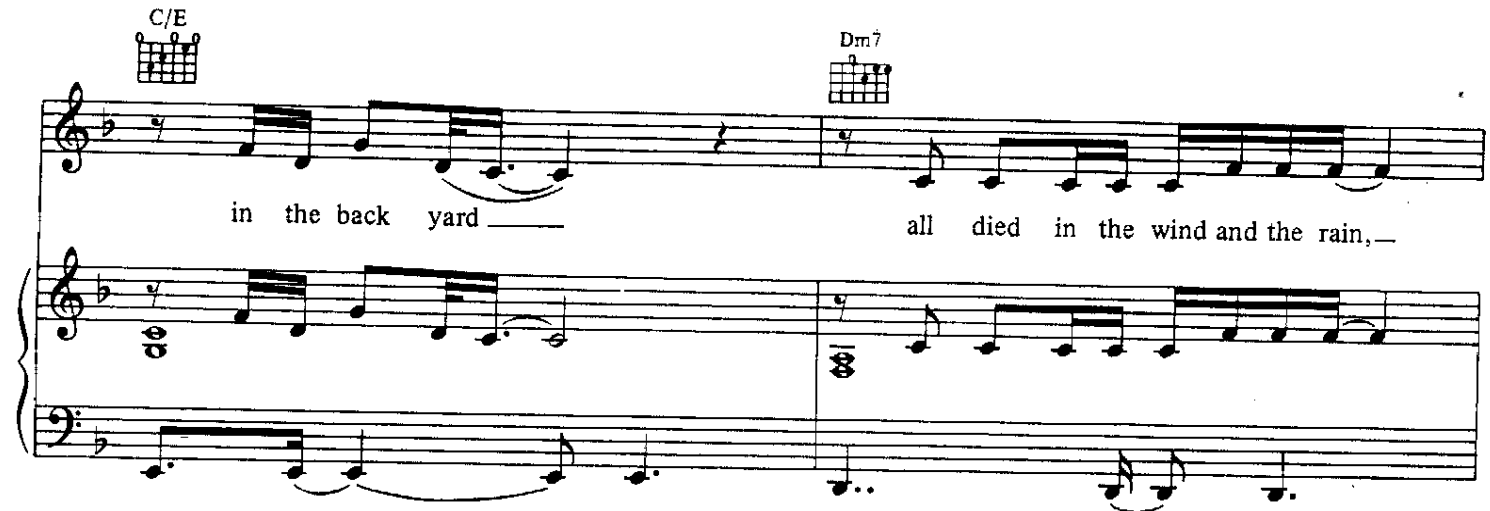
Gm7/C


F

All the flow-ers that you plant-ed mo-ther,

C/E  Dm7 



in the back yard — all died in the wind and the rain,—



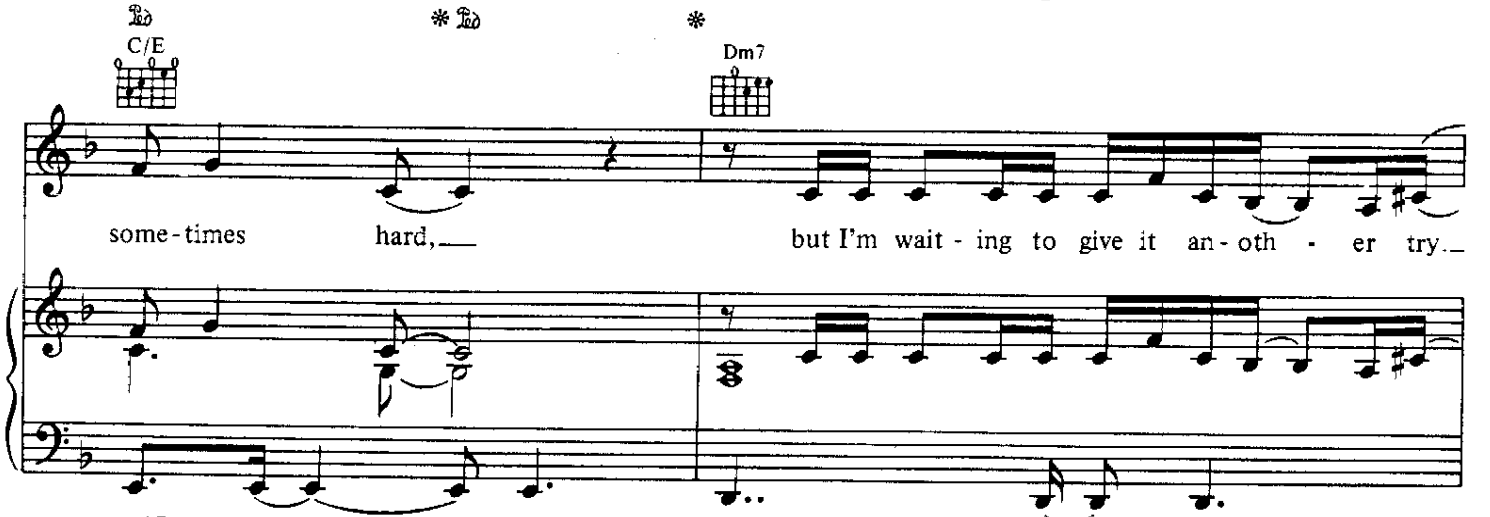
F  Gm7/C  F 

Ah — I know that liv - ing with you ba - by was



 * 

some-times hard,— but I'm wait - ing to give it an - oth - er try..



A7  Eb  Bb 

No - thing com - pares,



no - thing com-pares 2 U. no - thing com-pares,

no - thing com - pares 2 U. no - thing com - pares, —

no - thing com-pares 2 U.

Repeat to Fade

NOW

Composed by



Moderately slow $\text{♩} = 92$

N.C.

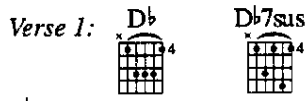
mf



Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The bass line features a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.



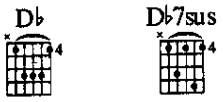
Piano accompaniment for the second system, continuing the musical texture from the first system.



Musical notation for the first line of the verse. The vocal line is written in a single treble clef with lyrics underneath. The piano accompaniment is in a grand staff. The lyrics are: "1. One two one two nine - ty-four, m on the set - freaks on the floor. Don't".



Musical notation for the second line of the verse. The vocal line continues with lyrics: "wor-ry 'bout my name, it's 2 long 2 re-mem-ber. could tell u now but we'd be here 'til next Sep -". The piano accompaniment continues with the same rhythmic pattern.



First system of musical notation. It includes a vocal line with lyrics: "tem-ber three, it be like that, see this ain't a-bout the trip-pers trip-ping like they know they be. This". Below the vocal line are piano accompaniment staves for the right and left hands.



Second system of musical notation. It includes a vocal line with lyrics: "ain't a-bout this, that, what, where or how, this a-bout the freaks do-ing ev-ery-thing they wan-na do". Below the vocal line are piano accompaniment staves for the right and left hands.



Third system of musical notation. It includes a vocal line with lyrics: "now.". Below the vocal line are piano accompaniment staves for the right and left hands.



Fourth system of musical notation. It includes a vocal line with lyrics: "Now. What cha gon - na say?". Below the vocal line are piano accompaniment staves for the right and left hands.

D^b7sus



D^b



Now.

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

D^b7sus



D^b



Now.

How u wan - na play?—

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

Verses 2-4:

D^b



D^b7sus



D^b



2. Three four three four, nine - ty nine, she — the new he - ro cuz she's — so di - vine.
3.4. See additional lyrics

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

D^b7sus



D^b



Un - af - fect - ed by the sys - tem, she'd rath - er die than write a rap 4 some big boot - y hef - fa, get - tin' by

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

D \flat 7susD \flat 

on that boot-y in- stead of do- in' du- ty. As - pi - re 2 be high- er, ad- mi- re so fi- re cuz it's

D \flat 7susD \flat 

fly- er 2 be hun- gry than phat. And take it from_ this sis- ter y'all take it from that, it's

D \flat 7sus

fly- er 2 be hun- gry than phat, the ride up front is bet- ter when u've_ been in the

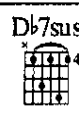
D \flat 7sus

1.

back, and that's a fact. This ain't a- bout this, _ y'all it ain't a- bout that, this



ain't a-bout the boot-y mov-in' pump-in' the max.— This ain't a-bout this, that, what, where or how,



2.3.

this a-bout the freaks do-ing ev-ery-thing they wan-na do ain't a-bout this, that, what, where or how,



Chorus:



this a-bout the freaks do-ing ev-ery-thing they wan-na do now.



Now.



What cha gon - na say? *Now.*



Now.



How u wan-na play?—

Inst. solo ad lib....



Db Db7sus

Db Db7sus

1.

D.S. %

2.-4

5.

Now!

Verse 3:

Forty forty five snakes alive,
 Say one thing - do another.
 It's time we chill on that. No.
 👁 don't need a gat
 👁 'd rather see your self- checkin' ass up 2 bat
 4 another swing, anybody can sing.
 There's more 2 genius than the word, my sister.
 Anything 👁 would bring or would u rather dine alone.
 Well, if u change your mind, u can reach me on my video phone.
 It's a dime, as in dollars and that's my 2 bloody cents.
 (To Chorus:)

Verse 4:

Sixty seven sixty seven freaks
 Dance like they're in heaven.
 DJ don't stop the music,
 DJ don't stop the music.
 Fill us with de dope track,
 Lick us, twist us, roll us in your mouth.
 Light us up and take a hit,
 Suck us till we're dry.
 And when we're lookin' like a roach, hit the lights.
 Before u say goodnight, though, let's make a toast, yo.
 (To Chorus:)

Paisley Park

Words and Music by
PRINCE AND THE REVOLUTION

Moderately (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

A

D/A

A

Bm7-5/A

3fr.

A

heart.

F#7

There is a park — that is known — 4 the face — it at - tracts. —
 There is a wom - an who sits — all a - lone — by the pier. —

D

Col - or - ful peo - ple whose hair — on 1 side — is swept back.
Her hus - band was naugh - ty and caused — his wife so — man - y tears.

E E7 A

The smile on their fa - ces, it speaks —
He died with - out know - ing for - give -

F#7

— of pro - found — in - ner peace. —
ness and now — she is sad. —

D F

Ask where they're go - ing, they'll tell u no - where, they've tak - en a life - time lease -
 May - be she'll come 2 the park and for - give him and life won't be so bad -

G A

on Pais - ley Park. }
 in Pais - ley Park. }

The girl on the see - saw is laugh - ing 4 love is the col -

D/A A

Pais - ley Park. -

or this place im - parts. Ad - mis - sion is eas - y, just say -

D

u be - lieve and come 2 this place in your heart.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. A guitar chord diagram for D major is shown above the vocal line. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Fmaj7 G G(add A) A

Pais - ley Park is in your. See the man cry as the cit -

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Four guitar chord diagrams are shown above the vocal line: Fmaj7, G, G(add A), and A. The piano accompaniment includes a triplet of eighth notes in the bass line.

G#m 4fr. G

y con - demns where he lives.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Two guitar chord diagrams are shown above the vocal line: G#m 4fr. and G. The piano accompaniment continues with chords and moving lines.

F# F-5

Mem - o - ries die, but

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Two guitar chord diagrams are shown above the vocal line: F# and F-5. The piano accompaniment continues with chords and moving lines.

E Dm

tax - es he'll still have 2 give.

Detailed description: This system contains the first two measures of the piece. The guitar part features a treble clef and a key signature of two sharps (F# and C#). The first measure has a chord diagram for E (x21220) and the second measure has a diagram for Dm (x21202). The vocal line is in a treble clef, with lyrics 'tax - es he'll still have 2 give.' The piano accompaniment is in a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

E+ A

Who ev - er said — that el - e -

Detailed description: This system contains the next two measures. The guitar part has a treble clef and the same key signature. The first measure has a chord diagram for E+ (x21220) and the second measure has a diagram for A (x02220). The vocal line continues with 'Who ev - er said — that el - e -'. The piano accompaniment continues with chords and a bass line.

F#7

phants were strong - er than mules? —

Detailed description: This system contains the next two measures. The guitar part has a treble clef and the same key signature. The first measure has a chord diagram for F#7 (x21220). The vocal line continues with 'phants were strong - er than mules? —'. The piano accompaniment continues with chords and a bass line.

D Fmaj7 G *D.S. $\frac{3}{4}$ and fade*
Pais - ley Park. —

Come 2 the park — and play — with us; there aren't an - y rules in The

Detailed description: This system contains the final two measures of the page. The guitar part has a treble clef and the same key signature. The first measure has a chord diagram for D (x02321), the second for Fmaj7 (x21220), and the third for G (x02321). The vocal line continues with 'Come 2 the park — and play — with us; there aren't an - y rules in The'. The piano accompaniment continues with chords and a bass line. The system ends with the instruction 'D.S. 3/4 and fade Pais - ley Park. —'.

Papa

Composed
PRINCE

Slowly ♩ = 69

B \flat 7



r.h.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B \flat and E \flat) and the time signature is 4/4. The right hand (r.h.) is indicated. The melody in the bass clef starts with a half note G \flat (2nd fret, 6th string), followed by quarter notes F (2nd fret, 4th string), E \flat (1st fret, 5th string), and D \flat (1st fret, 6th string). The treble clef staff is empty.

The second system of musical notation continues the piece. The bass clef melody continues with quarter notes C \flat (1st fret, 5th string), B \flat (1st fret, 4th string), A \flat (1st fret, 5th string), and G \flat (1st fret, 6th string). The treble clef staff remains empty.

E \flat D \flat B \flat 7

Three guitar chord diagrams are shown above the third system: E \flat (2nd fret, 4th string), D \flat (1st fret, 5th string), and B \flat 7 (2nd fret, 4th string). The musical notation shows the right hand playing chords in the treble clef and a bass line in the bass clef.

E \flat D \flat B \flat 7

Three guitar chord diagrams are shown above the fourth system: E \flat (2nd fret, 4th string), D \flat (1st fret, 5th string), and B \flat 7 (2nd fret, 4th string). The musical notation continues with chords and a bass line.

Verse:



(Spoken:) 1. There was one September day that Papa worked 2 hard.

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



First he crucified every dandelion out in the yard.

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



Then he screamed at Baby twice 4 throwin' rocks at passing cars.

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



Baby didn't listen, so like a priceless work of art,

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

Verse:

Bb7



Eb



Db



Bb7



he got snatched up by his papa who then opened the closet door
 2. As the door closes, Baby starts 2 cry.

Eb



Db



Bb7



and pushed the 4-year old down onto the closet floor.
 Please don't lock me up again without a reason why.

Eb



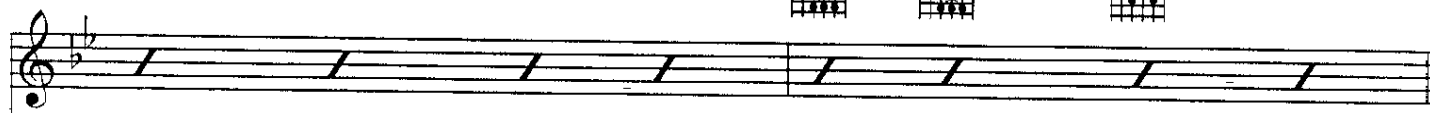
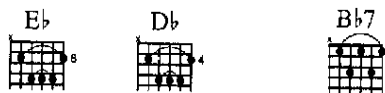
Db



Bb7



Baby cried, "I'm sorry... I won't do it no more!
 Papa just went outside and pointed a shotgun up in the sky.



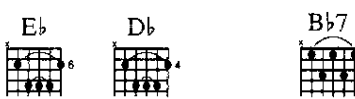
Papa say, "Yeah, I know, that's what this here is 4."
 He said how come I don't love my woman, and then he took aim and died.



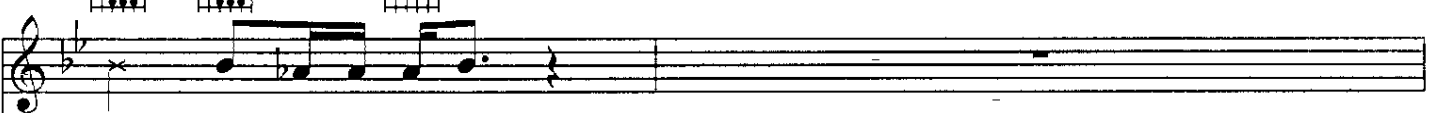
Chorus:



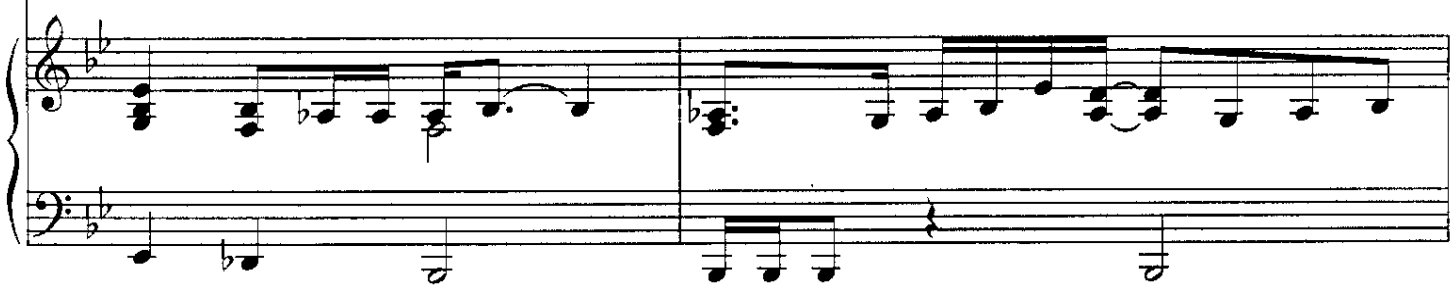
Smack! Ooh, Pa-pa. Smack, smack! Ooh, Pa-pa, Pa-pa. Smack! Ooh, Pa-pa. Smack,
 Boom! Pa-pa Boom. boom! Pa-pa, Pa-pa. Boom! Pa-pa. Boom,



1.



smack! Ooh, Pa - pa, Pa - pa.
 boom! Pa - pa, Pa - pa.



E \flat D \flat B \flat 7

E \flat D \flat B \flat 7 N.C.

Don't abuse child

Gm7 E \flat 7

or else they turn out like me. Fair 2 part - ly cra - zy, — deep

F7 B \flat 7 Gm7 E \flat 7

down we're all the same. — Ev - ery sin - gle one — of us

F7 Bb7 Gm7 Eb7

knows some kind of pain. — But in the mid-dle of all this cra - zy, —

F7 Bb7 Gm7 Eb7

one fact still re - mains — if u love some - bod - y, your life won't be in vain. —

F7 Eb7

And there's al - ways — a rain - bow

Ab N.C.

at the end of ev - ery rain. —

p control

Composed by



Moderately slow ♩=100

Good

mf

Prologue:



mf

morn - ing lad - ies and gen - tle - men, boys and muth - a - fuck - in' girls.

This is your cap - tain with no name speak - in' and  'm here 2 rock your world with a

tale that will soon be clas - sic a - bout a wom - an u al - read - y know. No

N.C.

pros - ti - tute, she but the may - or of your brain, Pus - sy Con - trol.

Chorus:

Ahh, Pus - sy Con - trol.

Oh.

Ahh, Pus - sy Con - trol,

Oh, 1. Our

Verses 1&2:

sto - ry be - gins in a school yard, a lit - tle girl skip - pin' rope with her friends. A
2. See additional lyrics

tis - ket - a - tas - ket, no lunch in her bas - ket just school books 4 the fight she would be in

one day o - ver this hood - ie. She got beat 4 some clothes and a rep. With her

chin up she scold - ed all y'all is mold - ed. When 'm rich on your neck will step and

step she did 2 the straight A's then col - lege, a Mas - ters de - gree. She

hi - red the heif - fers that jumped her and made ev - ery one of them work 4 free? No.

Why? So what if my sis - ters are trif - ling, they just don't know. She said,

"Ma-ma did-n't tell 'em what she told me Girl, u need Pus-sy Con-trol". Ahh,

Chorus:

Ab7(#9) Ab7

Pus-sy Con - trol. Oh. Ahh,

To Coda 1. 2.

Pus-sy Con - trol. Oh, 2. Verse Break-down.

N.C.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has two flats.

Verse 3:

The second system continues the music. The vocal line includes the lyrics: "3. With one more verse 2 the sto - ry, See additional lyrics". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the music. The vocal line includes the lyrics: "need an-oth-er piece of your ear. wan-na hip y'-all 2 the rea-son 'm known as the". The piano accompaniment continues with the same rhythmic pattern.

A^b7



The fourth system continues the music. The vocal line includes the lyrics: "play - er of the year. Cuz met this girl named Pus-sy at the club In-ter-na-tion-al Balls". The piano accompaniment continues with the same rhythmic pattern.


1.2.

3.

D.S. $\frac{3}{8}$ al Coda

A \flat 7(#9)



She was roll-in' 4 deep - 3 sis-tas and a weep-y-eyed white girl driv-in' a hog...  say it Pus-sy Con-trol.

Epilogue:

A \flat 7



 Coda

And the mor-al of this muth-a-fuck-a is...

A \flat 7(#9)




La-dies, make 'em act like they know, u are... was and al-ways will be Pus-sy Con-trol.

A \flat 7












Ahh... Pus-sy Con-trol... Oh...

Verse 2:

Verse two-Pussy got bank in her pockets,
 Before she got dick in her drawers.
 If brother didn't have good and plenty of his own,
 In love Pussy never did fall.
 This fool named Trick want 2 stick her,
 Talkin' more shit than a bit,
 'Bout how he's gonna make Pussy a star
 If she'd come and sing a lick on his hit.
 Pussy said nigga u're crazy if u don't know
 Every woman in the world ain't a freak.
 U could go platinum four times
 And still couldn't make what  make in a week.
 So push up on somebody wanna hear that,
 Cuz this somebody here don't wanna know.
 Boy, u better act like u understand
 When u roll with Pussy Control.
 (To Chorus:)

Verse 3 continued:

 pulled up right beside her
 And my electric top went down.
 said muthafucka  know your reputation
 And  'm astounded that u're here.
 fear u're lonely and u want 2 know
 A twelve o' -clock straight up nigga
 That don't give a shit that u're Pussy Control.
 Well  'm that nigga, at least  wanna be.
 But it's gonna be hard as hell
 2 keep my mind off a body that will
 Make every rich man want 2 sell, sell, sell.
 Can  tell u what  'm thinking that u already know,
 U need a muthafucka that respects your name,
 Now say it-Pussy Control.
 (To Chorus:)

PINK CASHMERE

Composed by
PRINCE

Moderately slow

Ebm7



6fr.

Dbmaj7



4fr.

Ab



4fr.

Ebm7



6fr.

Dbmaj7



4fr.

The first system of music features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part is marked with a mezzo-forte (*mf*) dynamic. The guitar part consists of a single line with a treble clef, showing a series of chords and melodic fragments.

Ab



4fr.

Ebm7



6fr.

Dbmaj7



4fr.

Ab



4fr.

The second system continues the musical notation from the first system, with guitar and piano parts. The piano part features a more active bass line with eighth notes.

Ebm7 Dbmaj7



6fr.



4fr.

Ab



4fr.

Ebm7



6fr.

Dbmaj7



4fr.

The third system includes the vocal line with lyrics. The piano accompaniment continues with a steady bass line. The guitar part has a treble clef and shows some melodic movement.

Oo, here I go — a - gain,
Girl, can u un - der - stand

Ab 4fr. Ebm7 6fr. Dbmaj7 4fr.

fall-in' in love— all o - ver. Oo, the cy - cle nev - er ends, — u just
I nev - er used 2 go danc - in'. I was a kind of man — who'd

Ab 4fr. Ebm7 6fr. Dbmaj7 4fr.

pray u don't — get burned. — Oo, this fi - re in - side — of me,
rath - er stay — at home. — When I — think a - bout —

Ab 4fr. Ebm7 6fr. Dbmaj7 4fr.

don't no - bod - y re - al - ize. Oo, what u are — 2 me, but
how much I miss — u, I want 2 jump 4 joy — and thank - him I'm not a - lone.

Ab 4fr. Ebm7 6fr. Dbmaj7 4fr.

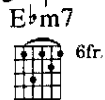
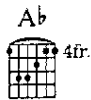
ba - by u got 2 learn. — } I'm mak - ing u a coat of pink — cash - mere. —



u got 2 know how I feel — a - bout cha, — I'll



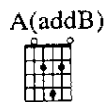
al - ways want — u near. — I'm mak - ing u a coat of pink — cash - mere, —



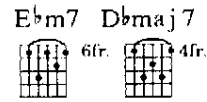
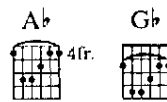
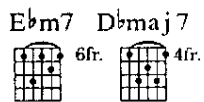
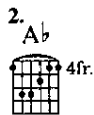
To Coda ⊕

I'm count - in' ev - ery min - ute of ev - ery hour — 'till

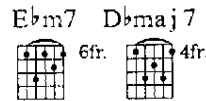
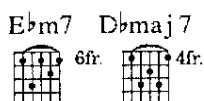
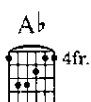
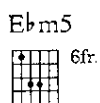
1.



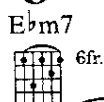
u are — here. —



u are — here. —

Here I go a - gain, — fall - in' in love — all o - ver.



D.S. al Coda

Oh, — the cy - cle nev - er ends — ya pray u don't get burned. I'm mak - ing u a

Coda

A^b



E^bm7



D^bmaj7



u are — here. — (Coat of pink — cash - mere. —

A^b



E^bm7 D^bmaj7



Repeat as desired (vocal ad lib)

A^b



)

Last time

A^b



E^bm7 D^bmaj7



A^b



E^bm7 D^bmaj7



Repeat as desired (instrumental)

A^b



Last time

A^b



E^bm7

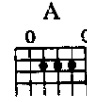
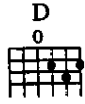


N.C.

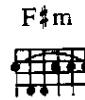
PLAY IN THE SUNSHINE

Words and Music by
PRINCE

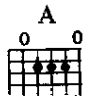
Moderately fast



The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure.



The second system continues the musical notation. The piano accompaniment features a melodic line in the bass clef and a harmonic accompaniment in the treble clef. The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure.



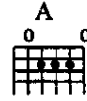
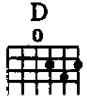
The third system includes the vocal line with lyrics: "Ooh, doggies! We wan-na play in the sun-". The piano accompaniment continues with a melodic line in the bass clef and a harmonic accompaniment in the treble clef. The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure.




shine, we wan - na be free with -

out the help— of a Mar - ga - ri - ta or ex - sta - cy.—

We wan - na kick like we used 2, sign up


on the dot - ted line.— We're gon - na dance ev - 'ry dance like it's



F#m  Em  A 


gon - na be the last time. We got 2



A 

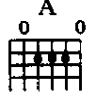
play in the sun - shine, turn all the lights up 2 10.

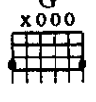


D 

I want 2 meet u, kiss u,



A 

G 

love u and miss u. Do it all o - ver a - gain,



F#m

Em

A



do it all o - ver a - gain. We're gon - na



play in the sun - shine, we're gon - na get o - ver.

D



Feel - in' kind of luck - y to - night, I'm gon - na find my

A



G



4 - leaf clo - ver. Be - fore my life is

F#m

Em

A



done, some way, some - how I'm gon - na have

fun.

Play in the sun - shine.

Gmaj7

A

A



We're gon - na love all our en -

em - ies till the go - ril - la falls off the wall. — We're gon - na

D
0

A
0 0

rock him, we're gon - na roll him, we're gon - na teach him that love will make —

G
x000

F#m

Em
0 000

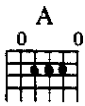
— him tall. —

A
0 0

G
x000

A
0 000

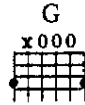
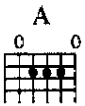
Aah,



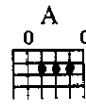
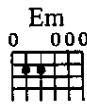
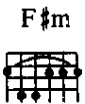
pop goes the mu - sic when the big white rab - bit be - gins



— 2 talk — and the col - or green will make your best friends leave ya.



It will make them do the walk, — but that's cool. Cuz



D.S. $\frac{3}{8}$ and fade

one day ev - 'ry day — will be a yel - low day. — Let's play.

Pop Life

Words and Music by
PRINCE and THE REVOLUTION

Moderately

mf

E/B Bmaj7 G#m/D# D#m7 4fr. 6fr.

Emaj7 F#/E G A/G G A/G

E/B Bmaj7 G#m/D# D#m7 4fr. 6fr.

Emaj7 F#/E

down? Is the mail - man jerk - ing u a - round? Did he
goes? The riv - er of ad - dic - tion flows, u think it's

What's the mat - ter with your life? Is the pov - er - ty bring - ing you
What u put - ting in your nose? Is that where all your money

G A/G G A/G To Coda

put your mil - lion dol - lar check in some - one el - se's box? Tell me.
 hot, but there won't be no wa - ter when the fire___ blows. Dig it.

E/B Bmaj7 G#m/D# D#m7

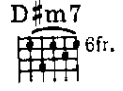
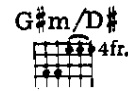
What's the mat - ter with your world? Was it a boy when u want - ed a girl?_
 What's that un - der - neath your hair? Is there any - bod - y liv - ing there?_

Emaj7 F#/E

Don't u know straight... hair ain't got no curl? (No curl?)
 U___ can't get ___ o - ver it, u say you just don't care.

G A/G G A/G

Life, it ain't real funk - y, ___ un - less it's got that pop. Dig it? }
 Show me a boy who stays in school and I'll show u a boy a - ware. Dig it? }



Pop life, ev - 'ry - bod - y needs a thrill. Pop life, we



all got a space 2 fill. Pop life, ev - 'ry -



bod - y can't be on top. But life, it ain't 2 funk - y, un -

1.




2.



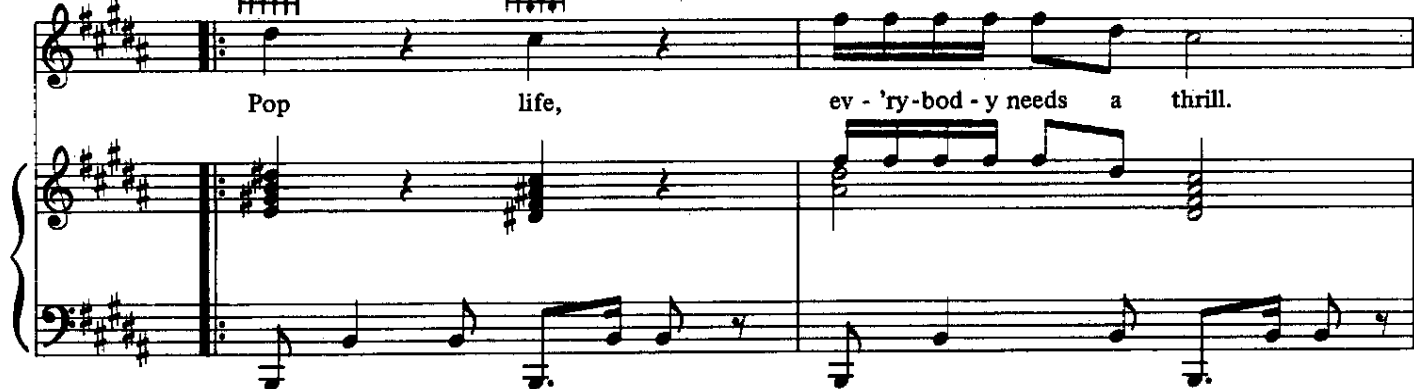
D.C. al Coda

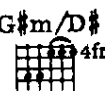

less it's got that pop. Dig it? less it's got that pop. Dig it?

Coda *Repeat and fade*


E/B  Bmaj7 



Pop life, ev - 'ry - bod - y needs a thrill.




G#m/D#  D#m7 





Pop life, we all got a space 2 fill.



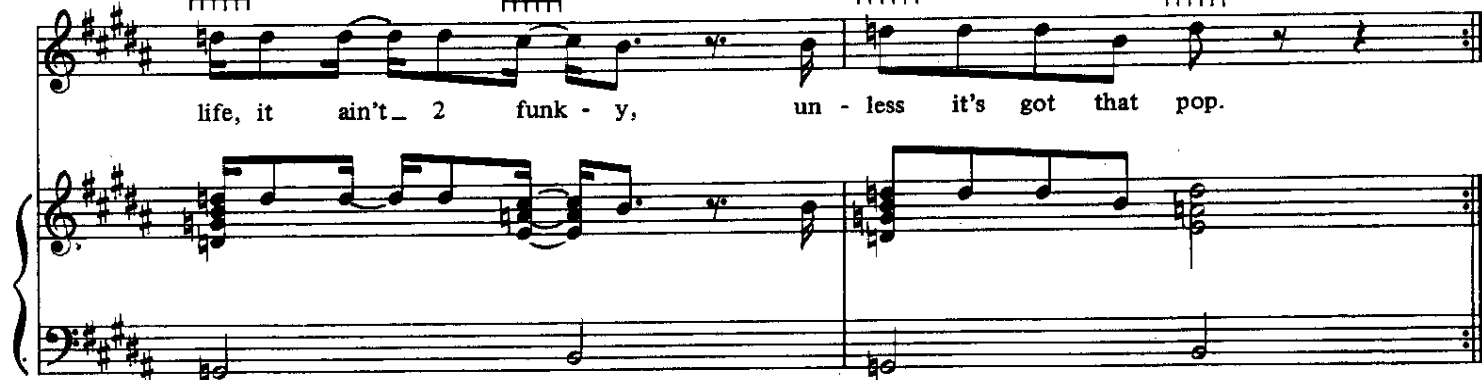
Ema7  F#/E 

Pop life, ev - 'ry - bod - y wants to be on top. But



G  A/B  G  A/B 

life, it ain't_ 2 funk - y, un - less it's got that pop.



POSITIVITY

Words and Music by
PRINCE

Medium Dance Groove

Bbm7

Bbm7/Eb



Pos-i - tiv-i - ty YES have U had yo plus sign 2 -

mp

Bbm7

Bbm7/Eb



day? Pos-i - tiv-i - ty YES do we mark U present or

Bbm7



do we mark U late? Is that a good man walk-ing down_the street with that

mon - ey In his hand is that a good man? Why do U dog — him,

if that was — yo fath - er, tell me Would U dog him then, would U dog — him? Pos -

tiv - i - ty YES have U had yo plus sign 2 - day? Pos

Bbm7/Eb

tiv - i - ty YES do we mark U pres - ent

Bbm7

Bbm7/Eb

Bbm7



do we mark U late? Is that all your gold? Where did it come from? What did U

have 2 do? Can U sleep nights? Do U

dream straight up or do U dream in W's? _____

Bbm7/Eb



Pos-i-tiv-i-ty _____ YES have U had yo plus sign 2 -

Bbm7



day? Pos - i - tiv - i - ty YES

Bbm7/Eb



Bbm

Cm

Bbm

Cm

Bbm

Am

Abm



do we mark U pres-ent or do we mark U late?

Bbm7



Bbm7



1.2.3.

Instrumental Solos - ad lib

Bbm

Cm

Bbm

Cm

Bbm

Am

Abm

Bbm7



4.

No Chord

Can a boy who drops out of school at 13 years of age

an - swer the Q of life and death when it slaps him in the face?

Bbm Cm Bbm Cm Bbm Am Abm Bbm7

Who's 2 blame when he's got no place 2 go

— & all he's got is the sense 2 know that a life of crime - 'll help him beat U in the race, —

— help him beat U in the race — Pos - i -

Bbm7



Bbm7/Eb



tiv - i - ty YES have U had yo plus sign 2 - day? Pos -

Bbm7



Bbm7/Eb



tiv - i - ty YES do we mark U pres - ent or do we mark U late?

Bbm



Cm



3fr.

Bbm



Cm



3fr.

Bbm



Am



Abm



1.

Bbm7



Pos - i -

2.

Bbm7

Bbm Cm Bbm Cm Bbm Am/E Abm

Bbm7

1. 2.

Spoken: Wave your hand 4 positivity!

Bbm7

1.2.

All the boys and all the girls U R the new kings of the world!

3.

Bbm7

Shall the court sing together - "In ev - 'ry man's life there will be a hang - up A

whirl - wind de-signed 2 slow U down It cuts like a knife an

tries 2 get in U This Spook - y E-lec - tric sound

up if U want 2 and all is lost Spook-y E-lec - tric will be your boss. Call

Bbm7

Peo-ple mag-a-zine, Roll-ing Stone Call your next of kin, cuz your ass is gone. He's got a

57 _____ mag with the price tag still on the side

Cuz-zin' when Spook - y say dead U bet-ter say died *Spoken: Or U can*

N.C.

fly high right by Spooky and all that he crawls 4 Spooky and all that he

crawls 4 *Bbm7*

Don't kiss the beast We need love & hon-es - ty, —

Pos - i - tiv - i - ty

peace & har-mo - ny — love & hon-es - ty, — peace & har-mo - ny —
Pos - i - tiv - i - ty

Hold on

2 your soul_

Spoken: Don't kiss the beast, be superior at least

Spoken: Hold on 2 your soul,

Bbm5



hold on

2 your soul_

we got a long way_ to go. —

Purple Rain

Words and Music by
PRINCE

Slowly

B \flat sus2

Gm7(addC)

The first system of music features a guitar part with two chords: B \flat sus2 and Gm7(addC). The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line starting with a half note G \flat 4, followed by quarter notes A \flat 4, B \flat 4, and C5. The bass clef has a bass line starting with a half note G \flat 2, followed by quarter notes A \flat 2, B \flat 2, and C3. A dynamic marking of *mp* is present in the piano part.

F

E \flat (addF)

3fr.

The second system continues the musical notation. The guitar part features chords F and E \flat (addF) with a 3rd fretting (3fr.) indicated. The piano accompaniment continues with a similar melodic and bass line structure.

B \flat sus2

Gm7(addC)

The third system includes the lyrics: "I nev - er meant 2 cause u an - y sor - row." The guitar part features chords B \flat sus2 and Gm7(addC). The piano accompaniment continues with the same melodic and bass line structure.

Ed

* Ed

*

F Eb(addF) 3fr.

I nev - er meant 2 cause u an - y pain.

sim. Bbsus2 Gm7(addC)

I on - ly want - ed 2 one time see u laugh - ing. I

F Bb Tacet

on - ly want to see u laugh - ing in the pur - ple_ rain. Pur - ple rain, pur - ple rain..

Eb(addF) 3fr. Bb sus2

Pur - ple rain, pur - ple rain..

Gm7(addC)



F



Pur - ple rain, pur - ple rain. —

1

The first system of music features a vocal line in G minor with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The lyrics are "Pur - ple rain, pur - ple rain. —".

on - ly want - ed 2 see u bath - ing in the pur - ple —

The second system continues the vocal line and piano accompaniment. The lyrics are "on - ly want - ed 2 see u bath - ing in the pur - ple —".

Bb



Tacet

Bbsus2



rain. I nev - er want - ed to be your — week - end lov - er.

The third system features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The lyrics are "rain. I nev - er want - ed to be your — week - end lov - er." The piano part includes a *mf* dynamic marking.

Gm7(addC)



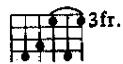
F



I on - ly want - ed 2 be some kind of friend. —

The fourth system continues the vocal line and piano accompaniment. The lyrics are "I on - ly want - ed 2 be some kind of friend. —".

E \flat (addF)



Bbsus2



Ba - by, I could nev - er steal u from an - oth - er.

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

Gm7(addC)



F



It's such a shame our

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

B \flat



Tacet

E \flat (addF)



friend - ship had 2 end. Pur - ple rain, pur - ple rain.

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

Bbsus2



Pur - ple rain, pur - ple rain.

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

Gm7(addC)

F



Pur - ple rain, pur - ple rain. —

I

on - ly want 2 see u un - der - neath the pur - ple —

Bb

Bbsus2



Tacet

rain. Hon-ey, I know, I know, I know times r chang - ing. —

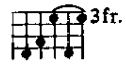
Gm7(addC)

F



It's time we all reach out 4 some-thing new. —

Eb(addF)



Bbsus2



U say u want a lead - er,

Gm7(addC)



F



but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

Bb



Tacet

Eb(addF)



2 the pur - ple rain. Pur - ple rain, pur - ple rain. —

Bbsus2



Gm7(addC)



Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

The first system of music features a guitar chord diagram for the F major chord (X23211) above the treble clef. The piano accompaniment consists of a single half note in the bass clef, followed by a whole rest.

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

The second system contains the vocal melody and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —".

Bb Tacet Bbsus2 Gm7(addC)

The third system shows guitar chord diagrams for Bb (X21232), Bbsus2 (X21232), and Gm7(addC) (X21232). The piano accompaniment continues with a similar eighth-note pattern. The word "Tacet" is written below the guitar chord diagram for Bb.

F Eb (addF) 3fr. Bbsus2

The fourth system features guitar chord diagrams for F (X23211), Eb (addF) 3fr. (X21232), and Bbsus2 (X21232). The piano accompaniment continues with the eighth-note accompaniment. The word "3fr." is written below the Eb (addF) chord diagram.

PUSH

Composed by PRINCE with ROSIE GAINES

Moderate Funk

Db6



mf

Db6

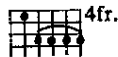


Ev - ery time_ u get_ some peo-plewan-na take it back,- they
 Did you ev - er stop 2 won - der why u put an - oth - er down?._
 Ev - ery time_ u get_ some peo-plewan-na take it back,- they

rath - er see_ u on_ the run than see u just get_ it like that. Ev-ery time_ they stop_ u
 No man should_ a - sun - der the joy that an-oth-er man found. May-be 'bout_ the bus-ness u was
 rath - er see_ u on_ the run than 2 see u just get it like that. Ev-ery time_ they stop_ u

change up like a sock... Ev - ery time_ they try_ 2 clock u, u got - ta
 wor - ried was-n't ev - er filed in your name. May-be_ the car - tridge u was play - in' don't fit
 change up like a sock... Ev - ery time_ they try_ 2 clock u, u got - ta

Db6



tick more than they can tock.
 in your vid - e - o game. } Push — don't let them pull u down...
 tick more than they can tock, *oh push!*

Push — un-til u get 2 high - er ground... Push — u're nev - er 2 young,-

To Coda ^{1.}

^{2.}

nev - er 2 old... Push — don't stop un - til u go. go.

Db6



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

D.S. $\frac{3}{4}$ al Coda

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

Repeat as desired (vocal ad lib.)

Db6

Coda



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

go.

Db6



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

Race

Moderately slow groove ♩ = 88

Composed by
PRINCE



Race - 7 - 1
VF2173

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Verses 1 & 2:

N.C.

air's a lit-tle thick in this room_ 2 - night,_ I reck-on it's the re-sult of an on - slaught of sep-'ra-tist
2. See additional lyrics

rook-ies o - ver come by this col - or - ful sight.

Talk-ing so fast_ that e - ven they, talk-ing so fast_ that e - ven they don't know what_ they mean.

Ebm/Bb



Of all the things to base a rhyme, how's_ it that u ev-ery time re-

Bbm



Gdim7/Bb



F#dim7/Bb



gur-gi-tate the ra-cist lines that keep us a-part?_

Thank God this ain't_ mon-o - po - ly,

Bbm



Chorus:

Bb7



u'd make us all go back 2 start._

Race — in the space — I'm_ a hu -

- man. (Face the mu - sic.____)

Race — face the mu - sic, we

all bones when we dead._

Race — in the space — I'm_ a hu -

N.C.

man. (face the mu - sic...) Cut me, cut u both the blood is red... Got-cha

Bb7

Race.

To Coda ⊕ 1.
N.C.

Race.

2. N.C. Bridge: N.C.

(Face the mu - sic...) Down with H I S T O R Y

Bb7



N.C.

and all its B. S. pro - pa - gan - di, keep - ing u - from me - and me -

Bb7



from u - as we grow. I don't want 2 know, I don't want 2 know why

those be - fore us hat - ed each o - ther. I wan - na be -

3

lieve they nev - er did. I wan - na rath - er be - lieve that there's

hope 4 a kid. And if he im - i - tates the best, I guess that's



what I'll try 2 be. And I will let the rest dis - solve with my gui - tar



un - der - neath the sea. Ya! Race.

D.S. al Coda

Face the mu - sic. (Face the mu - sic.) Face the mu - sic.

♩ Coda

Bb7



N.C.

repeat as desired (instrumental ad lib.) || last time

N.C.

Bb7



(Face the mu - sic.)

Race.

Verse 2:

Three seats over there's a lady-black,
 Entrusted 2 her care is a little white girl.
 And the fact of the matter is - before her mama
 Or another kid at school tells her 'bout the fallacy
 That one race rules over the other,
 She'll be much better off - left fool.
 If we never heard about the evils
 That those before us committed, then how my dear,
 Tell me now, how my dear, tell me now,
 How now would we know?
 (To Chorus:)

raspberry beret

Words and *Music* by
~~PRINCE~~ AND THE REVOLUTION

Moderately

1.

2.

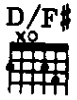
I was work - ing part time in a five and dime, — my
 Built like she was, she had the nerve 2 ask me If I

boss was Mis - ter Mc - Gee; — He told me sev - 'ral times that he
 planned 2 do her any harm, So I put her on the back of my bike and

did-n't like my kind — 'cause I was a bit 2 lie - sure - ly. — He
 we went rid - ing — down by old man John-son's farm.

seen that I was bus - y do - ing some - thing close 2 noth - ing but
 O - ver - cast days nev - er turned me on, but

dif - f'rent from the day be - fore. — That's when I saw her,
 some-thing about the clouds and her mixed. She was - n't 2 bright, but



Ow, I saw her she walked in through the out door, out door. } She wore a
 I could tell when she kissed me she knew how 2 get her kicks. }



rasp - ber - ry be - ret _____ of the kind u find _____ in a



sec - ond - hand store; rasp - ber - ry be - ret _____ And

G D A G

if it was warm, — she would - n't wear much more. Rasp - ber - ry be - ret; —

D/F# E A

— I think I love — her.

D A/C# D A/C# No chord

Spoken: The rain feels so cool when it hits the barn roof and the horses wonder who u are.


D A/C# D A/C#

Thunder drowns out what the lightning sees u

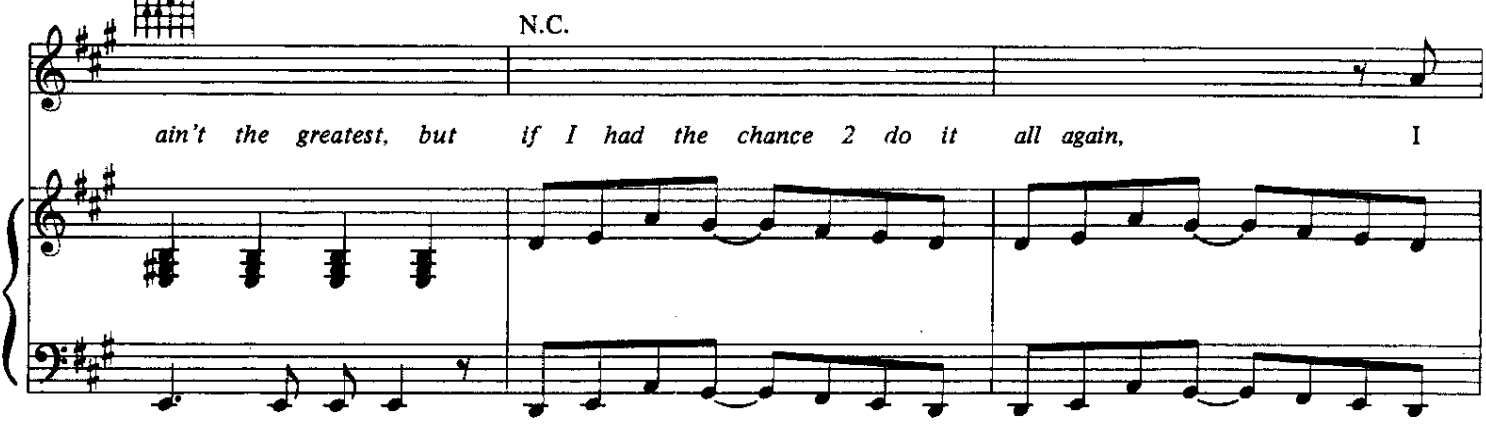
N.C. G  F#m 



feel like a movie star. They say the first time



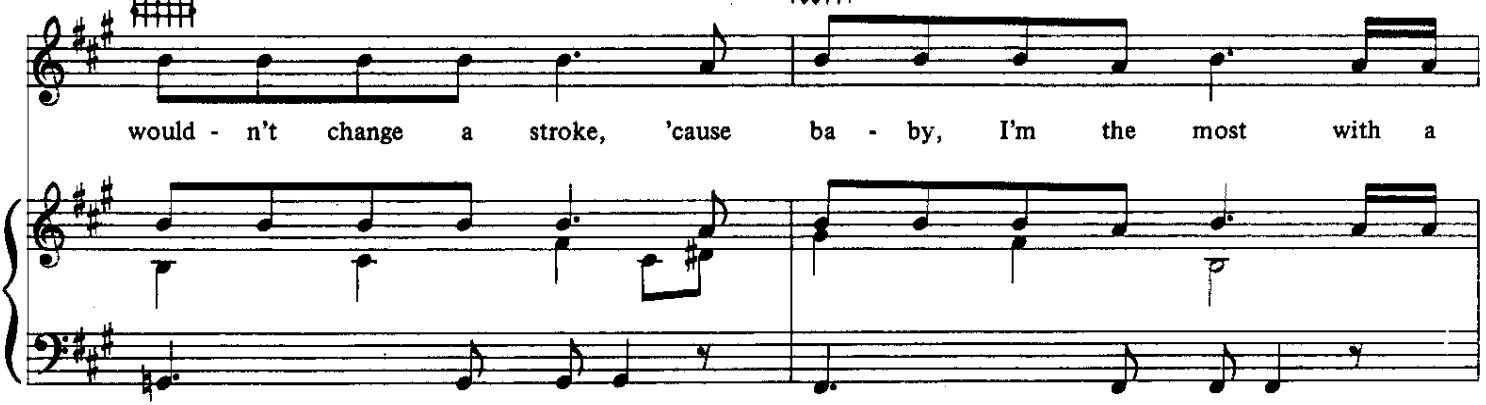
E  N.C.

ain't the greatest, but if I had the chance 2 do it all again, I




G  F#m 

would - n't change a stroke, 'cause ba - by, I'm the most with a



E  D.S. $\frac{3}{4}$ and fade

girl as fine as she was then. — She wore a



release it

Words and Music by
 PRINCE, MORRIS DAY and
 LEVI SEACER, JR.

*Yo Stella, if U think I'm afraid of U,
 Grace, if U so much as think I can't do the do,
 Girl, if U dream I came 2 jerk around,
 U better wake up, and release it.*

Moderate Funk

No chord

Par - ty peo - ple in the crib get hyped, let's get this par - ty funk - in' right, - come on, -

mf

come on. — Re-

lease it. — Lis - ten 2 me now, re - lease it.

Come on, come on, come on, re - lease it.

♩ N.C.

Who's _____ crib is this— My crib! Who's wine U drink - in'— mine! Who
See additional lyrics

asked your ug-ly ass what time it was —no -bod-y, cuz we do-in' fine.— Take it all off!— Bass -

I need the funk in_ my face. I can't stand tight ass -es in_ my place. Let's get hypedy'all, re - lease_ it!

Re - lease it. _____

What time it is! _____

N.C.

Oh Stel - la, - I know U came a-lone, - cuz ain't just an - y

Jerome: -

man qual - i - fied 2 take_ U home.Me? No, I'm not a man, Je-rome? ("He's an adventure") Oh, some-bod-y slap me,

I don't know... Par - ty peo - ple in the crib get hyped! Par - ty peo - ple in the crib get hyped!

The first system consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The music is in a 7/8 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with a circled 'b'.

Re - lease - it. Re - lease - it.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Re - lease - it.' followed by a rest. The piano accompaniment continues with a similar rhythmic pattern, including chords marked with a circled 'b'.

Je - rome, - yo,

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Je - rome, - yo,' followed by a rest. The piano accompaniment continues with a similar rhythmic pattern, including chords marked with a circled 'b'.

To Coda ♪

when the so - lo's thru, - find me a Stel - la 2 rap - 2.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'when the so - lo's thru, -' followed by a rest. The piano accompaniment continues with a similar rhythmic pattern, including chords marked with a circled 'b'.

D.S. al Coda

Coda

Repeat and fade N.C.

Who's

lease it.

Additional Lyrics

3. Who's beat is this - my beat!
 Who's horns are these blowin' - mine!
 Who asked your dumb ass how 2 catch a groove - nobody
 Cuz we doin' the do
 Jerome, who's Stella is this? Jerome: My Stella
 Then what's she doin' over here with me?
 Who told U that women like men with no money?
 Release it, boy
 Go on Stella, dance!
 Shake it like a peckerwood
 Release it

4. Over and over and over and over and over and over
 Your girlfriends told U that I'm the rover
 But I'm here 2 scold U
 That if U live alone
 Then we can bone
 Gimme a number 2 phone
 U grown and I am so
 If U say no -
 Instead of cryin' I'll keep tryin'
 Until U're dyin' 2 have me 4 your own
 So, peep Stella
 Peep Stella
 If U thinkin' I'm afraid of U
 If U thinkin' I can't do the do
 If U think that I came 2 jerk around
 U better wake up, Stella -
 This is my town!
 Release it

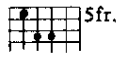
Round and Round

Words and Music by
PRINCE

Moderate beat

D5

D9/C



mf

D9

D5

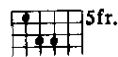
D5

No chord



Can U tell_ me where_ we're go - in'
(See additional lyrics)

D5 N.C.



2? Can U tell_ me what_ it is we real - ly want_ 2 find?_

D5 N.C.
5fr.



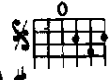
Is the truth_ real - ly there or is it right_ un - der_ our hair? 4

D5 N.C.
5fr.



all we know_ it's been_ there all the time. I say, —

D



noth - in' come_ from dream - ers but dreams. I say, —

sit - in' i - dle in_ our boat_ while ev - ery - one else_ is down_ the stream. —

Noth-in' comes_ from talk - ers but sound.

We can talk all_ we want_ 2, but the world still goes a - round and

D5

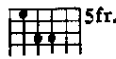


round, round and round...

D9



D5

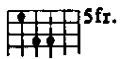


We go



round and — round and round, and

D5



To Coda

1.

what we're look - in' 4 — still is - n't found...

2.

Am7/C

Em/D

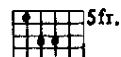
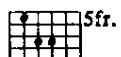


is - n't found... Stop talkin' and do something.

D5

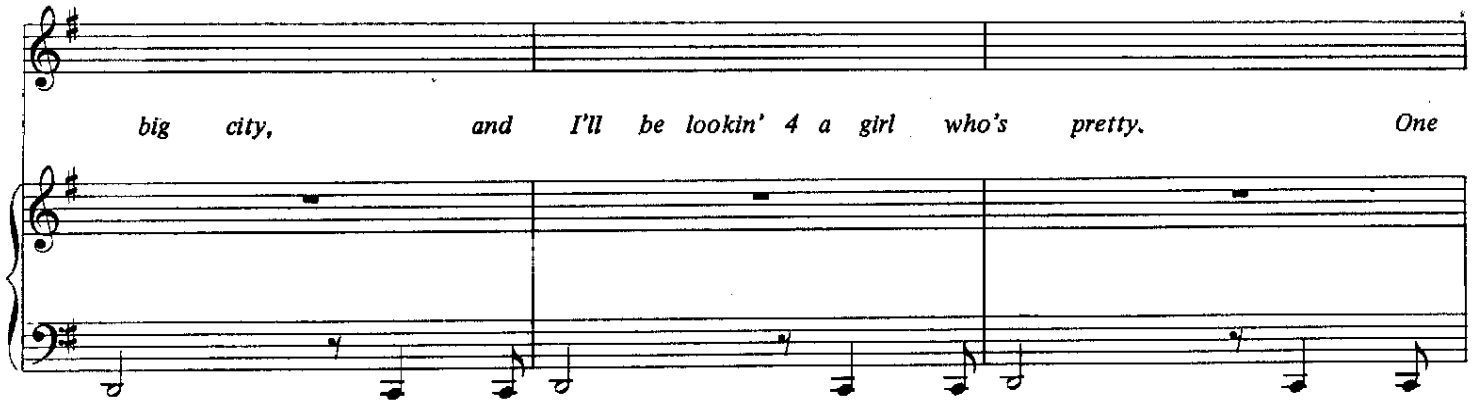
D5

N.C.

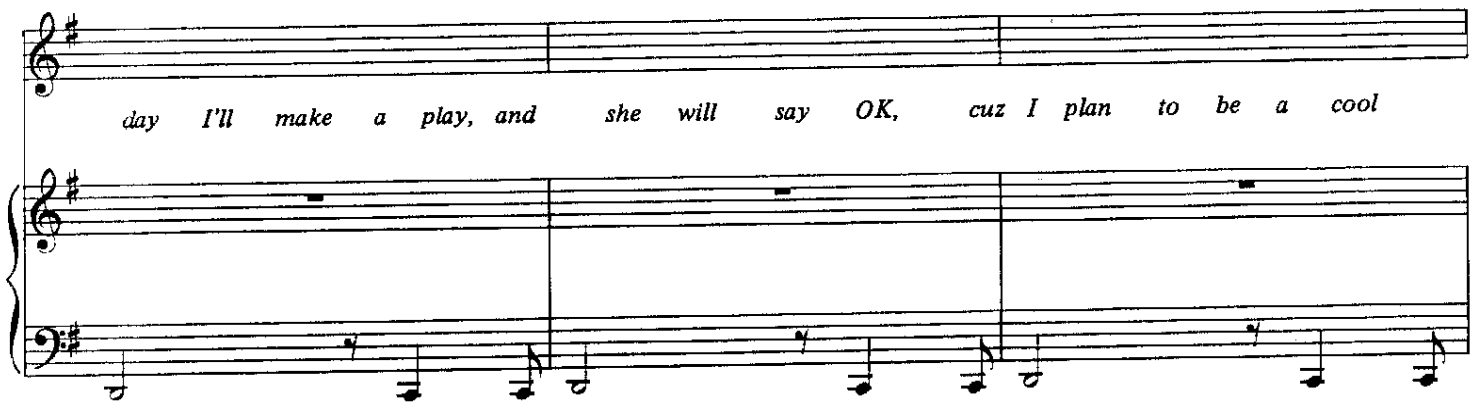


One day I'll make it in

big city, and I'll be lookin' 4 a girl who's pretty. One



day I'll make a play, and she will say OK, cuz I plan to be a cool



D5 N.C. Sfr.



kitty. Round and



D5 N.C. Sfr.



round. I say, —

D.S. al Coda Coda



Coda

D5 N.C. 5fr. D5 N.C. 5fr.

is - n't found... Round and round_ we go, round and round_ we go,

D5 N.C. 5fr.

round and round_ and round_ and round_ and round_ and round_ we go.

Repeat 3x (vocal ad lib)

D9 D5 N.C.

Round and round_ we go. Round and_ round_

Additional Lyrics

2. Can U tell me when we gonna get 2 it?
 I'm tired of foolin' around.
 I said, I want 2 do it,
 I learned my lesson young.
 I say, if U really want 2 have fun-go 4 it,
 And when U win, say "I knew it."
 (To Chorus)

SEXY M.F.

Composed by
PRINCE
with LEVI SEACER, JR. and TONY M.

Moderately slow

A7+9
4fr.




In a

mf

A7+9
4fr.




word or 2 — it's u —  wan-na do, no, — not cha bod-y, yo mind- u fool.

D9
4fr.



D \flat 9



C9



No Chord



Come here ba - by, yeah. U sex - y M — F —

A7+9
4fr.

We're all a -

A7+9
4fr.

lone in a vil-la on the Riv-i - er - a, that's in France on the south side, in case u cared.— Out of
2. See additional lyrics
3. Instrumental

all yo friends— wan-na be the clos - est. That's why tell u things so u'll be the most - est. When it

comes 2 life,— 2 be this man's wife, u got 2 be well ed - u - cat - ed on the sub - ject of fights.

mean the pre-ven-tion of.— In oth-erwords, the R. E. A. L. mean-ing of this thing called

love. Are u up on this?— If so, then u can get up off- a hug and a kiss.— Come

here ba - by, yeah. U sex - y M — F —

D9 4fr. Db9 C9 N.C.

Come

A7+9 4fr.

D9



D♭9



C9

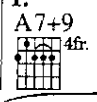


N.C.

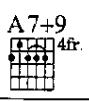
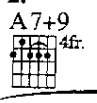
here ba - by, yeah.

U sex - y M F

1.



2.



The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is G major (one sharp). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

To Coda ⊕

D.S. $\text{\textcircled{S}}$ (no repeat) at Coda ⊕

The second system continues the piano accompaniment from the first system. It features a vocal line that is mostly silent, with some notes in the first measure. The piano part continues with its rhythmic pattern and chordal accompaniment.

Coda

The third system concludes the piece with a Coda. It features a vocal line and piano accompaniment. The piano part ends with a final chord and a few notes in the bass line.

Additional Lyrics

Verse 2: We need 2 talk about things
 Tell me what cha do, tell me what cha eat
 👁️ might cook 4 u
 See it really don't matter cuz it's all about me and u
 Ain't no one else around
 👁️ 'm even with the blindfold, gagged and bound
 👁️ don't mind
 See this ain't about sex
 It's all about love being in charge of this
 Life and the next...
 Why all the cosmic talk?
 👁️ just want you smarter than 👁️ 'll ever be
 When we take that walk
 Come here baby, yeah

shake!

Words and Music by
PRINCE and MORRIS DAY

Lively dance beat

F



First system of musical notation for the piano accompaniment. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamic marking *mf* is present in the grand staff. The melody in the right hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass line consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

F7sus4

Ebmaj7/F

F



Second system of musical notation for the piano accompaniment. It consists of three staves. The treble clef staff has whole rests. The grand staff continues the melody and bass line from the first system. The melody in the right hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass line consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

F7sus4

Ebmaj7/F

F7

F7sus4

Ebmaj7/F



Third system of musical notation for the piano accompaniment. It consists of three staves. The treble clef staff has whole rests. The grand staff continues the melody and bass line from the second system. The melody in the right hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass line consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

F7



Hey, hey peo-ple what you come here for?
 Come on pret - ty ba - by, now don't be shy,
 Rub-y stand - in' there with the bought hair on,



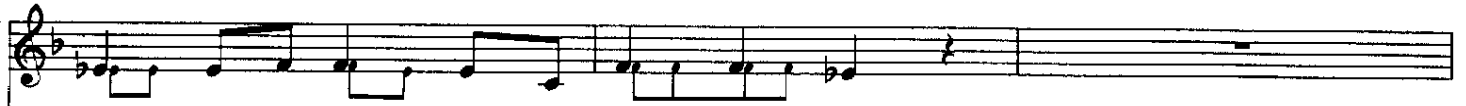
Come on ev - ery - bod - y, let's get out on the floor.
 new lib - er - at - ed girl ask the guy.
 don't shake it too hard or that hair be gone.



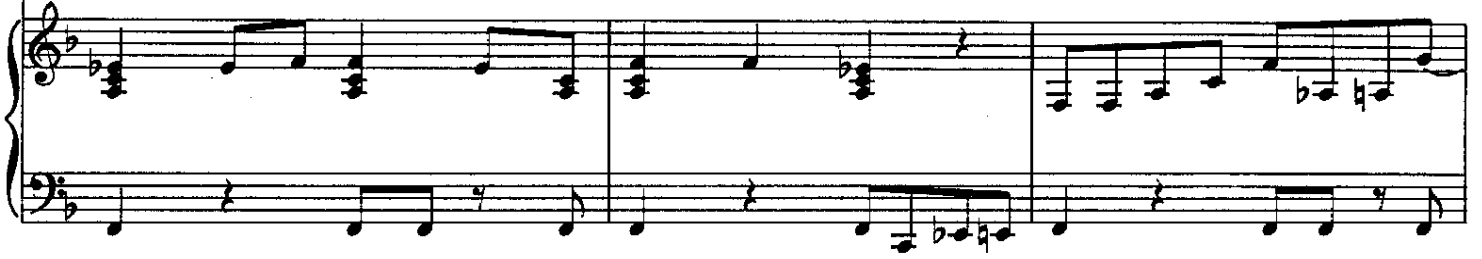
All the pret - ty girls shak - in' what they got,
 We can go danc - ing, ba - by ev - ery - night,
 Broth - er so wor - ried a - bout his two left feet,

the
 but you
 when he





boys .swear to God that they're all too hot.
got - ta shake that bod - y 'til the ear - ly, ear - ly light.
need to be wor-ried 'bout keep - in' on the beat. *That don't matter y'all c'mon...*



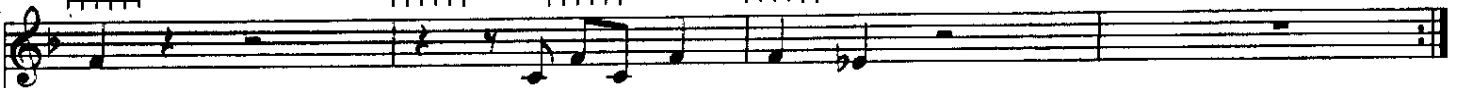
F F7sus4 Ebmaj7/F F F7sus4 Ebmaj7/F



Ev-ery - bod - y... } Shake-- you got 2 shake some - thing.
Ev-ery - bod - y... }
Ev-ery - bod - y... }



F F7sus4 Ebmaj7/F F 1. F7sus4 Ebmaj7/F



Shake-- you got 2 shake some - thing.



2.

F7sus4

Ebmaj7/F

No chord



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in G major with a key signature of one flat.

3.

F7sus4

Ebmaj7/F

F



Shake—

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

F7sus4

Ebmaj7/F

F

F7sus4

Ebmaj7/F



you got 2 shake some - thing.

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

F7



N.C.

Shake!

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

N.C.

Ev - ery, ev - ery - bod - y. Hey, hey peo - ple what you come here for?
(We wan - na shake

F

Ebmaj7/F

N.C.

some - thing.) Come on ev - ery - bod - y, let's

F

F7sus4

Ebmaj7/F

get out on the floor. You can
(you got 2 shake some - thing.)

F

F7sus4

Ebmaj7/F

F

shake it to the east, you can shake it to the west. You can shake it to the north, you can

F7sus4

Ebmaj7/F

F

F7sus4

Ebmaj7/F

shake it to the south.

If you come to par - ty now,

o pen up your mouth.

(You got 2 shake

some - thing.)

Everybody say it now—

Shake!

you got 2 shake some - thing.

Repeat and fade (vocal ad lib)

F

Shake!

Shake!

shhh

Composed by



Slowly ♩ = 69

C7sus



Gm7



ff

C7sus



Gm7



C7sus



Gm7



C7sus



Gm7



Chorus:



Shhh - break it down, don't want no - bod - y else to hear the sounds.



This love is a pri - vate af - fair, in - ter - rupt the flow, they bet - ter not dare.





Shhh - we got 2 break it on down. 1. In the


Verse 1:

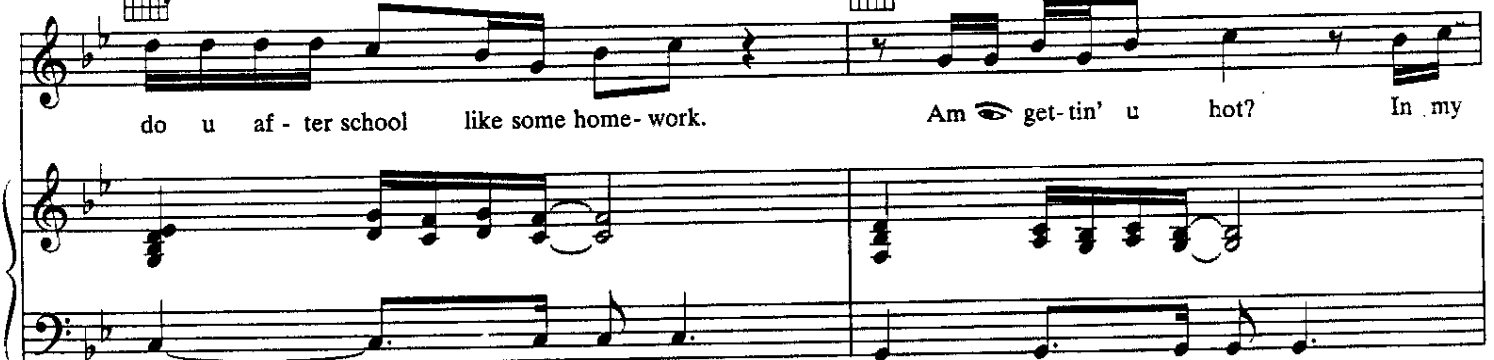


day time? — ha, think not. 'drath - er

Cm9  8

Gm7  3

do u af - ter school like some home - work. Am  get - tin' u hot? In my



Cm9  8

Gm7  3

bed - room? — no! Cuz then we'd have 2 stop.  'd rath - er





Cm9  8

Gm7  3

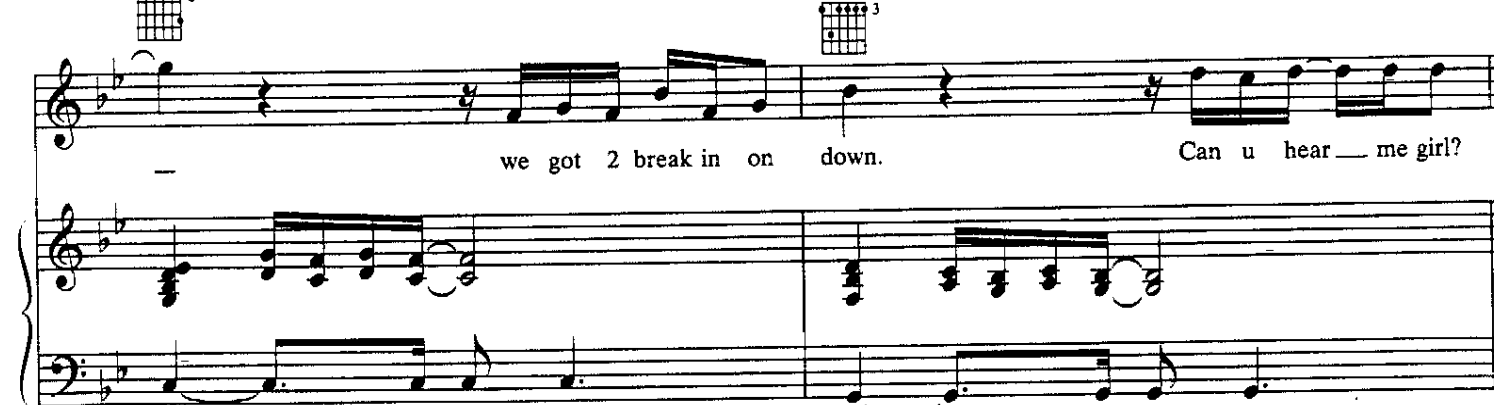
wait 'til ev - ery - one's fast a - sleep then do it in the kit - chen on the ta - ble top, oh, —



Cm9  8

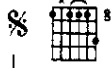
Gm7  3

— we got 2 break in on down. Can u hear — me girl?



Chorus:

Cm9



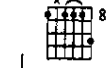
Gm7



Shhh - break it down, don't want no - bod - y else to hear the sounds.

(Inst. solo ad lib...)

Cm9

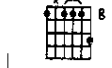


Gm7



This love is a pri - vate af - fair, in - ter - rupt the flow, they bet - ter not dare.

Cm9



Gm7



Shhh - we got 2 break it on down.

Cm9



Gm7



Shhh - we got 2 break it on down. ...end solo)

Verses 2&3:

Cm9



Gm7



2. Can - dle - light?
3. See additional lyrics

No,

👁️ don't think so.

Cm9



Gm7



The crack-le of the flame

will just spoil the flow. —

Cm9



Gm7



Be-sides,

👁️ can be your fi - re, ba - by, —

Cm9




Gm7



drip-pin' all o-ver u like a ball of wax, re-lax and let go.

Chorus:



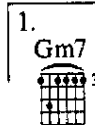
Shhh - break it down,  don't want no - bod - y else to hear the sounds.



This love is a pri - vate af - fair, in - ter - rupt the flow, they bet - ter not dare.



Shhh - we got 2 break it on down.



D.S.%

Shhh - we got 2 break it on down.

2. Gm7 C7sus Gm7

down.

C7sus Gm7 C7sus

Gm7 C7sus Gm7

Cm9 Gm7 Cm9 Gm7

(guitar solo)

Cm9 Gm7 Cm9 Gm7








rit.






N.C.

(Spoken:) Sex is not all  think about,



It's just all that  think about u.

Verse 3:

Can we groove 2night?
 Oh yeah, we got 2 break it on down.
 Ah, u say u want a slow jam? Then listen up, girl.
 wanna whisper music in your ear that'll
 Rock your, rock your, rock your world.
 Oh, what's my name, baby?  love u.
 Yeah, 2night  'll teach u baby, teach u baby
 2 scream it and scream it and scream it.
 (To Chorus:)

shy

Composed by



Slowly ♩ = 84

Verse:

Em9



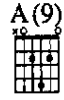
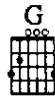
1. Af-ter a month_of just be-ing a - lone_ he said, " I won-der what L. A.'s think-

mf

ing?" Streets he roamed, in search of a poem, a -

mongst the wild and drink - ing, when he sees cool, dark skin in hot

vir - gin white. The search was o - ver, at least



4 2 night. — When she co - signed and told — him she was...

Chorus:



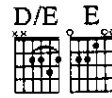
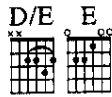
shy, — cool dark skin in hot vir - gin white. —



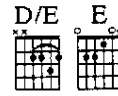
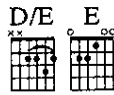
Shy, — lips say won't but her bod - y say might.



Shy, — looks like we're gon - na take the long way home 2 night. —



Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment.

Verse:



Musical notation for the verse section, including a vocal line with lyrics and piano accompaniment.

2. Af-ter a look_ much loud-er than words_ she said, " passed my in-i - ti - a -



Musical notation for the continuation of the verse, including a vocal line with lyrics and piano accompaniment.

tion. A friend of mine, he got killed,



and in re - tal - i - a - tion, 👁 shot the boy, — pop! pop!



twice in the head, — no re - grets, — no sor - row. 👁 'm



go - ing back to - mor - row 2 make sure he's dead, — cuz if 👁 don't, they'll call me a chick - en. But u can call me..."

Chorus:



shy, — cool dark skin in hot vir - gin white. —

A E

Shy, lips say won't but her bod - y say - might.

A 1. G A

To Coda

Shy, looks like we're gon - na take the long way home 2 night.

C D

C D

C A 2. G A

looks like we're gon - na take the long way home,

C D G A

looks like we're gon-na take the long way home, looks like we're gon-na take the long way home 2 night.—

E N.C. Verse: D/E E

3. The girl was rough— but he

D/E E D/E E

called her bluff— and he told— her not— 2 know— was bet -



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

ter.

Fact or fic - tion he won - dered.

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



D.S. al Coda

Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

That's when the rain and thun - der got wet - ter,

and at the top of the page he wrote...

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

Coda



N.C.

Musical staff with treble clef and key signature of two sharps. The melody consists of eighth notes.

looks like we're gon - na take the long way home, 2 night.

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



Musical staff with treble clef and key signature of two sharps. The melody consists of eighth notes.

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



Repeat ad lib. and fade

Musical staff with treble clef and key signature of two sharps. The melody consists of eighth notes.

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

SIGN "O" THE TIMES

Words and Music by
PRINCE

Moderate Funk

No chord

Oh, yeah...

mf

In France...

— a skin-ny man died — of a big dis-ease — with a lit-tle name. — By chance —

— his girl - friend came — a - cross a nee - dle and soon she did the same. — At home —

— there are sev - en - teen year — old boys — and their — i - de - a of fun — is

be - ing in a gang called — the Dis - ci - ples, high — on crack, — and tot - in' a ma - chine gun. —

—

Time, — time. —

Hur - ri-cane An-nie ripped the ceil-ing off a church and killed — ev-'ry-one in-side. — U

turn on the tel-ly and ev - 'ry oth-er sto-ry is tell - in' U some-bod-y died. — Sis -

ter killed her ba-by cuz she couldn't af - ford_ 2 feed — it and we're send-ing peo - ple 2 the moon.

In Sep - tem - ber my cous - in tried reef - er 4 the ver - y first time, now he's do - ing horse.

It's June...

Times, ———

times. ——— It's

Fm11



sil - ly, no? — When a rock - et ship — ex - plodes — and ev - 'ry -

bod - y still — wants 2 fly? —

Gm7(addC)



Some say — a man — ain't hap - py un - less — a man tru - ly

Fm11



Gm7(addC)



N. C.

dies, — oh, — why? — Time, —

time. _____ Ba -

This system contains a vocal line and piano accompaniment. The vocal line has a long rest followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

by make a speech, star_wars fly, _____ neigh - bors just shine it on. _____ But if a

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a melodic phrase. The piano accompaniment continues with the same eighth-note pattern.

night falls _____ and a bomb falls, _____ will an - y - bod - y see the dawn? _____ Time, _____

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a melodic phrase. The piano accompaniment continues with the same eighth-note pattern.

time. _____

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a melodic phrase. The piano accompaniment continues with the same eighth-note pattern.

Fm11



It's sil - ly, _____ when a rock - et blows, -

and ev - 'ry - bod - y still _____ wants _____ 2 fly? Some say man ain't hap - py, tru -

Gm7(addC)



ly, 'til man tru - ly dies. _____ Oh why, _____

Fm11



Gm7(addC)



Gm7sus4



oh why, _____ sign _____ ☺ the times.

N. C.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with some chords.

The second system continues the musical piece. The vocal line has a long note with a horizontal line underneath it, with the word "Time," written below. The piano accompaniment continues with similar rhythmic patterns.

The third system contains the lyrics "time. Sign ☺ the times— mess—with your mind,— hur-". The vocal line has a long note with a horizontal line underneath it. The piano accompaniment continues with eighth-note patterns.

The fourth system contains the lyrics "ry be - fore— it's 2 late.— Let's fall in love,— get married, have a ba - by." The vocal line has a long note with a horizontal line underneath it. The piano accompaniment continues with eighth-note patterns.

We'll call him Nate (if it's a boy.)

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a key with two flats and a 3/4 time signature.

This system continues the piano accompaniment from the first system. It features a melodic line in the treble clef and a bass line in the bass clef, with various rhythmic patterns and dynamics.

Repeat and fade--Guitar Solo

Time, — time.—
Time, — time.—

This system continues the piano accompaniment. It includes a double bar line and repeat signs. The lyrics "Time, — time.—" are written above the vocal line.

This system concludes the piano accompaniment. It features a melodic line in the treble clef and a bass line in the bass clef, ending with a double bar line.

SLOW LOVE




Words and Music by
PRINCE and CAROLE RAPHAELLE DAVIS

Slow 4 (Triplet feel)


Fmaj7  **Gm7**  **Bb** 



Young is the night. — It feels so right. —
It blows with ease. —




C  **Fmaj7**  **Gm7** 

Now that you're mine, —
Let's make it slow, —



Bb  **C7** 

Let's take our time. —
just like the wind blows. —



Dm7



C7



The man in the moon is smil - ing,
Let's make it last for - ev - er.

Dm7



Bb^o7



4 hun - dred times he knows what I'm dream - ing of.
would - n't be e - nough.

Fmaj7



C



Bb



To - night is the night 4 mak - ing - slow love.

No chord

1. Fmaj7



The gen - tle breeze

2.3. Last time fade

Fmaj7 Gm9 Bbmaj7

Slow love, so much bet - ter when we

Bb/C F Gm9

take it eas - y. Slow love.

Bbmaj7 Bb/C Fmaj7

so much bet - ter when we take our time... Love's in your eyes.

Additional Lyrics

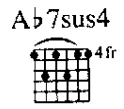
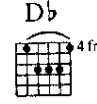
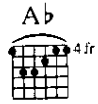
Love's in your eyes;
 Eyes never lie.
 Don't rush feelin';
 You've got me reelin'.
 U can see through race car drivers.
 Let me show u what I'm made of.
 Tonight is the night 4 makin' slow love.
 Slow love,
 So much better when we take it easy
 Slow love
 So much better when we take our time.

SOFT AND SILENT

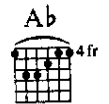
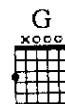
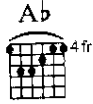
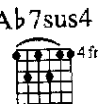
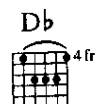
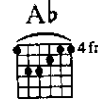
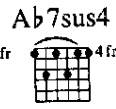
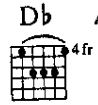
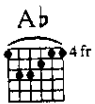
Music by
PRINCE

Lyrics by
PRINCE and C. MOON

Moderate funk



mf



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Ab Gb Cb C Db Ab7sus4

Hey, I've got a sug-ar cane —
 All I wan-na see is the love in your eyes, —
 Ev-ery-time I'm with u, u just love me 2 death, —

Instrumental

Ab Gb Cb C Db Ab7sus4

that I wan - na lose — in u ba-by, can u stand the pain?
 all I wan - na hear — is your sweet lov - in' songs.
 oo wee, ba - by, u leave me with - out breath.

Ab Gb Cb C Db Ab7sus4

Hey, I wan-na feel is your sug - ar don't u see? —
 All I wan-na feel is your burn-ing flame —
 U're just as soft as a li - on tamed, —

Ab Gb | 1. 3. G Ab

There's so man - y things — that u do — 2 me. —
 tell me, tell me, ba - by, that u
 u're just as wet — as the eve - ning rain. —

G \flat

C \flat

C

D \flat

A \flat 7sus4

A \flat

G \flat

G

A \flat

2. 4.

No Chord

G \flat

G

feel _____ the same. _____

A \flat

G \flat

C \flat

C

D \flat

A \flat 7sus4

Tell me that u feel the same way I do, —
I real-ly dig it when u call my name, —

A \flat

G \flat

To Coda



G

A \flat

Fm7

tell me that u love me, girl. _____
your love is driv-ing me in-sane.

If this is love,
Instrumental _____

Bb7



then I must _ con - fess I feel it ev - ery day.

Fm7



Bbm7



If this is wrong, _ then I long _ 2 be as far _ from_ right as I

Bbm7/Eb



Ab



Gb



Cb



C



Db



Ab7sus4



may.

1.

2.

D.S. (with repeat) at Coda

Ab



Gb



Gb



G



Ab



Gb



G



Ab



Coda

G_b G A_b A_b G_b

Soft and wet,

G A_b G_b G A_b

u are soft and wet. Your love is

A_b G_b G A_b G_b

soft and wet, soft and wet,

G A_b G_b G A_b

Solo

Composed by
PRINCE and
DAVID HENRY HWANG

Free tempo

N.C.

So low the curb looks like a sky-scrap-er. So high, the stars are un - der

me. So quiet I can hear the blood rush-in' thru my veins. So

low I feel like I'm go-ing in - sane. The an-gels, they watch in

G

mf arpeggio (harp-like)

Dmaj7(#11)

F#7(4)

Fmaj9(#11)

won-der when u made love 2 me. Thru the rain and the

Dmaj7

Gmaj13

F#7(4)

Bm

C(#11)

Bm

C(#11)

thun-der u cried in ec - sta-sy. U were so kind that I

Bm

C(#11)

Bm

A/C#

Gmaj7

F#7

felt sor - ry 4 all cre - a - tion be. Cuz at the

Em7 F#7 Em7 F#7 Em7 F#7sus F#7

time no one was luck-y, no one was luck-y, no one was luck-y as

Bm Gmaj7 Bm Gmaj7 Bm Gmaj7 Bm Gmaj7

me. And now you're gone and I

Bm Gmaj7 N.C. very free

just want 2 be still. So si-lent I just let my sen-ses

F#7 Bmaj9 D9(#11)

sleep. It's gon-na be so hard 2 hear my voice if I ev - er

F#5  Bm 



learn once more 2 speak. I'm so lost, no one can find _____




C#11  F# 


me. I've been look - ing 4 so long but now I'm done. I'm



N.C.  E 

so low, so



F#(4)  N.C.  Bm 

low, my name is no one.



SOMETIMES IT SNOWS IN APRIL

Words and Music by
PRINCE AND THE REVOLUTION

Moderately slow

E  F#m  A 

mp

E  F#m  A 

Tra - cy died_ soon af - ter a long_ fought civ - il war,
Spring - time was_ al - ways_ my fa - v'rite time of year,

E  F#m 

just af - ter_ I'd wiped_ a - way_ his last
a time 4 lov - ers hold - ing hands_ in the

A  E 

tear.
rain.

I guess he's bet - ter off
Now Spring - time on - ly re - minds.

F#m

A



— than he — was — be - fore, a
 — me of — Tra - cy's tears.

E

F#

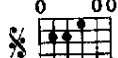
A



whole lot bet - ter off — than the fools — he left here.
 Al - ways cry 4 love, — nev - er — cry 4 pain.

E

F#m



I used 2 cry — 4 Tra - cy 'cause he was my
 He used 2 say — so strong un - a - fraid 2
 of - ten dream — of heav - en and I know that

A

E



on - ly friend... Those kind of cars — don't
 die; un - a - fraid of the death
 Tra - cy's there... I know that he — has

F#m

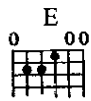


A



pass u — ev - 'ry day.
 that left me hyp - no - tized.
 found an oth - er friend.

I —
 Star -
 May -



F#m



— used 2 cry for Tra - cy 'cause I want 2 see him a - gain,
 ing at his pic - ture — I re - al - ized
 be he's found the an - swer 2 all the A - pril snow.



F#m

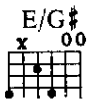
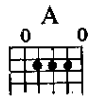
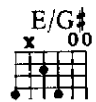


but some-times, some-times life ain't al - ways the
 no one could cry the way my Tra - cy
 May - be one day I'll see my Tra - cy a

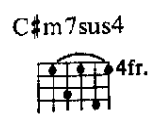
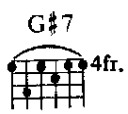
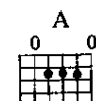


way.)
cried.)
gain.)

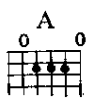
Some - times it snows...



in A - pril.



Some - times I feel _____ so bad. —



Some - times I wish that

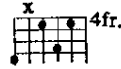
B(addC#)



F#

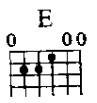


B(addC#)



To Coda

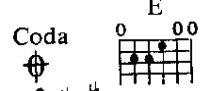
life was nev - er end - ing, and all good things, they say, nev - er last...



1.

2.

D.S. al Coda



Coda

F#



B(addC#)



E



And all good things, they say, nev - er last.

F#



B



E



And love, it is - n't love — un - til it's past.

Space

Composed by
PRINCE

N.C.

mf

Cmaj7

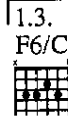
F6/C

Cmaj7

F6/C

Space - 6 - 1
VF2173

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I stare at it all the time. —
u are the rea - son I'm — high.



(Spoken:) If u and I were just ten feet closer,



then I'd make u understand, that everything I wanna do 2 your body,



baby, I would do 2 your hand. Then u'd be hip 2 the deep rush,

F6/C



Cmaj7



deeper than the boom of the bass. With every other flick of the pink plush, the

F6/C



Chorus:

Cmaj7



closer we get to... (The space,) (2nd x only) Go. (the

F6/C



Cmaj7



space.) (2nd x only) Flow (The space,) (2nd x only) Grow. (the

F6/C



Cmaj7



space.) (2nd x only) Go. (the space,) where the souls_ go. (the
 Don't u want_ 2 go?_

F6/C



Cmaj7



space.) where the tears_ flow_ (The space,) where the love_ grows_ (the

1.

D.S. § | 2.

F6/C





F6/C




Do u want_ 2 go?_ Do u want_ 2 go?_
space.) space.)




N.C.

The


Cmaj7  F6/C 

space, the space. The



Cmaj7  F6/C  Cmaj7 

space, the space. The space.



Verse 3:

I've never been one 4 this thing obsession,
 But just keep your eye on my hips.
 The circles they make will be my confession,
 Just say the word and I'll strip.

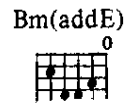
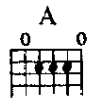
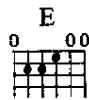
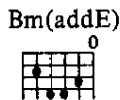
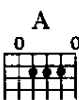
Verse 4:

I've had dreams of us cuddling on the planet Mars,
 Then when I wake up I'm all covered in sex.
 With eyes that fall somewhere between rubies and stars,
 Don't look at me baby or I'll flex.
 (To Chorus:)

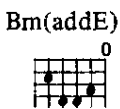
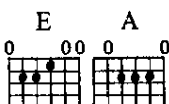
STARFISH AND COFFEE

Words by
PRINCE and SUSANNAH MELVOIN
Music by
PRINCE

Moderately



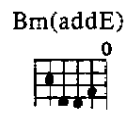
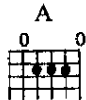
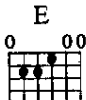
The first system of music features a guitar part with five chords: A, Bm(addE), E, A, and Bm(addE). The piano accompaniment is in 4/4 time, marked *mf*, and includes a right-hand (R.H.) part with a melodic line and a left-hand part with a bass line.



The second system continues the guitar and piano accompaniment. The guitar part includes chords E, A, A, Bm(addE), E, and A. The piano part continues with the melodic and bass lines.

It was 7: 4 5, we were all in line_ 2 greet the teach-er, Miss Kath-leen.

The third system shows the piano accompaniment for the second system, with the right-hand part playing the melody and the left-hand part providing harmonic support.



The fourth system continues the guitar and piano accompaniment. The guitar part includes chords F#m, Bm, E, A, and Bm(addE). The piano part continues with the melodic and bass lines.

First was Key-in, then came Lu-cy, third in line_ was me. All of us_were or-di-nar-y com-

The fifth system shows the piano accompaniment for the fourth system, with the right-hand part playing the melody and the left-hand part providing harmonic support.

F#m Bm E A

but-ter-scotch clouds, a tan - ger - ine and a side or - der of ham.

Bm(addE) E A F#m Bm

If u set your mind free, ba - by, may - be you'd un - der - stand. Star - fish and cof - fee,

E A A Bm(addE)

To Coda ↻

ma - ple syrup and jam. Cyn - thi - a wore the pret - ti - est dress with

E A F#m Bm

dif - frent col - or socks. Some - time I won - dered if the

Bm(addE)

mates were in her lunch-box. Me and Lu-cy o-pened it when Cyn-

thi-a was-n't a-round. Lu-cy cried, I al-most died.

U know what we found: Star-fish and cof-fee, ma-ple syrup and jam,

but-ter-scotch clouds, a tan-ger-ine and a side or-der of ham.

Chord diagrams shown above the vocal line:

- E:
- A:
- Bm(addE):
- F#m:
- Bm:
- E:
- A:
- A:
- Bm(addE):
- E:
- A:
- F#m:
- Bm:
- E:
- A:

Bm(addE)

E

A

F#m

Bm



If u set your mind free, ba - by, may - be you'd un - der-stand.

Star - fish_ and cof - fee,

E

A

A

Bm(addE)

E

A



ma - ple syrup and jam.

Bm(addE)

E

A

No chord



Star - fish_ and cof - fee.

Cyn - thi - a had_ a hap - py face, — just_ like the one she'd draw

on

ev - 'ry wall, — in ev - 'ry school, — but it's all — right. It's 4 a wor - thy cause. —

A Bm(addE) E A D.S. $\frac{3}{4}$ al Coda \oplus

(Spoken:) Go on, Cyn-thi - a, (Sung:) Keep sing - in'.

Coda A Bm(addE) E A

(Vocal ad lib)

F#m Bm 1. E A 2. E A

stiff would stand all time

Words and Music by
PRINCE

Moderate Gospel Ballad

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with the instruction "smoothly mp". The vocal line starts with a whole rest, followed by a quarter rest, and then a series of notes in the second measure.

The second system continues the musical notation. The vocal line has a whole rest in the first measure, followed by a quarter rest, and then a series of notes in the second measure. The piano accompaniment continues with various chords and melodic lines.

The third system shows the vocal line with a whole rest in the first measure, followed by a quarter rest, and then a series of notes in the second measure. The piano accompaniment continues with various chords and melodic lines. The word "It's" is written below the vocal line in the second measure.

Eb

Cm7

3fr.

just a - round the cor - ner, _____ just a - round the block. _____
not a thou - sand years a - way, it's not that far, my broth - er. When _____

Bbm7

Abmaj7

x 4fr.

Love that I've been wait - ing 4, a love sol - id as rock. _____ A _____
will men fight in - jus - tice in - stead of one an - oth - er? It's _____

Bb

love that re - af - firms _____ that _____ we are not a - lone. A
not that far _____ if we all say yes and on - ly try. Then

Eb

Db/Eb

Eb

B7

love so bright in - side U, it glows. And night and day would run 2 - geth - er and
heav - en on _____ earth we will find. No man will be rul - er, there - fore

Bbm7 A7
 0 0 0

all things would be fine. Still would stand all hate and love that
 love must rule us all. Dis - hon - est - y, an - ger, fear, jeal - ou -

Ab7 4fr. Eb(addF) 3fr. C7 0 1. F

still would stand all time. Still Love would stand all time.
 sy and greed must fall. Love can save us

2. F

It's all. 8va-----

With a slight swing. (♩ = ♪) Cm7 3fr.

Eb 3

Oh love, if U will, please just give us a sign, 3

loco

Eb/A \flat Ab6 Eb/A \flat Eb



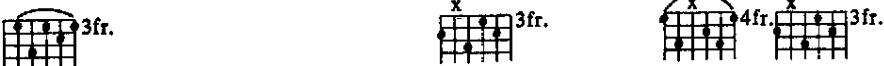
still will stand all time. Heav-en on- earth we-

Cm7 Eb/A \flat Ab6 Eb/A \flat Eb



all wan-na find- it, still would stand all time, we're not a-lone, peo-ple.

Cm7 Eb/A \flat Ab6 Eb/A \flat



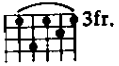
Tell me, can U see the light? If U just open your eyes, so much U will know,

Eb

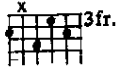


so much U will show. Not that far a-way if we all say yes and

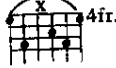
Cm7



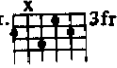
Eb/Ab



Ab6



Eb/Ab



Eb



give it a try,—

still would stand all time.

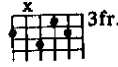
Eb



Cm7



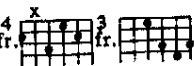
Eb/Ab



Ab6



Eb/Ab 1. Eb



Still would stand all time.

2. Eb



Ab6



Eb



time.

U bet-ter run 2 the light, leave your past be-hind. All things will be fine,

Ab



Eb



still would stand all time.

(b)
rit.

STRANGE RELATIONSHIP

Words and Music by
PRINCE

Medium Rock

Dm7



Gm7



Dm7




Gm7




Dm7




Dm7  Gm7 



guess u know_ me well, I don't like win - ter, but I
 came and took_ your love, I took your bod - y, I
 Is - n't it_ a shame this ain't a mov - ie.



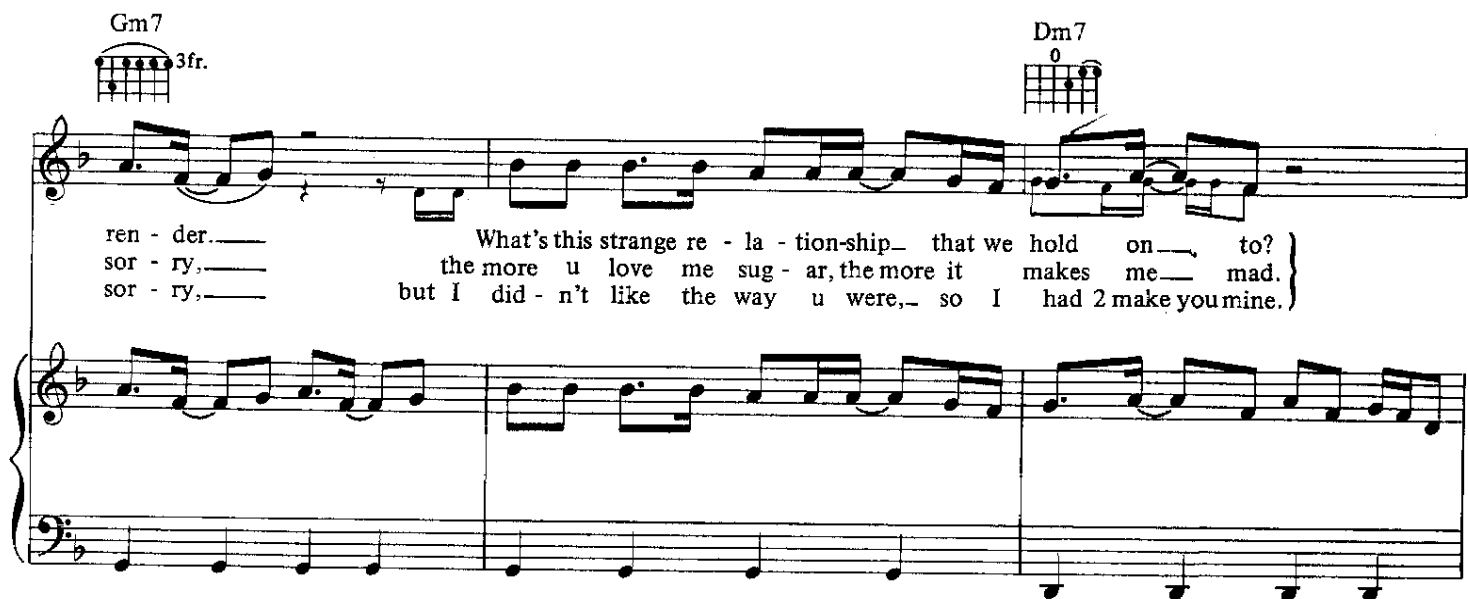
Dm7 

seem 2 get_ a kick_ out of do-ing u cold_ Oh, what_ the hell u al-ways sur-
 took all the self re - spect_ u had. I took u 4 a ride and ba-by, I'm
 then u could_ re - write _ my ev - er - y line_ I'll take all_ the blame, yo ba-by, I'm




Gm7  Dm7 


ren - der_ What's this strange re - la - tion-ship_ that we hold on_ to?
 sor - ry_ the more u love me sug - ar, the more it makes me_ mad.
 sor - ry_ but I did - n't like the way u were, - so I had 2 make you mine.



E_b **B_b** **A7**



Ba-by, I just can't stand 2 see u hap - py, more than that I hate 2 see u sad.




Dm7 **E_b** **B_b** *To Coda* 



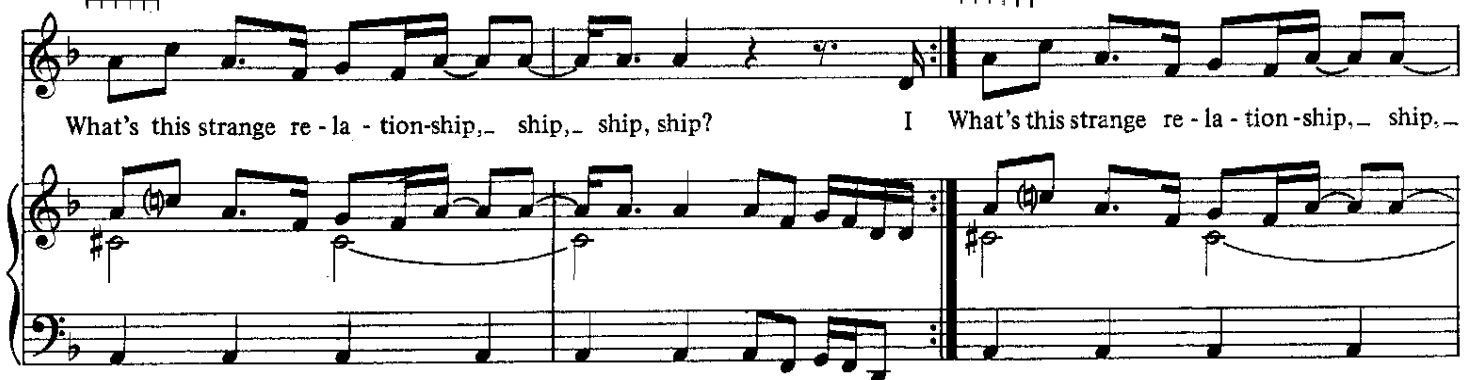
Hon - ey, if u left me I just might do some - thing rash.



1. A7 **2. A7**



What's this strange re - la - tion-ship, ship, ship, ship? I What's this strange re - la - tion-ship, ship,



Dm7 **Gm7**



— ship, ship? Do do do do do do do do do, oo,



Dm7



do do do— do do do do. Do do— do do do

Gm7



Dm7



D.S. al Coda

do do— do, do do do— do do do do.

Repeat and fade (vocal ad lib)

Coda A7

Dm7

What's this strange re - la - tion-ship, - ship, - ship, ship? Can't live with u,

Gm7



Dm7



can't live without u. I think u and I got a strange relationship.

STROLLIN'

Composed by PRINCE

Lively (♩ - ♩ - ♩ - ♩)

Gmaj9

A9

Gmaj9

A9

Gmaj9

Gmaj9

A9

Close the shop, let's take a drive, —
 Let's for - get a - bout the time, —
 See the man with the blue gui - tar, —

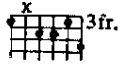
Gmaj9

Gmaj9

Cmaj9/G

take a break from 9 2 5. —	It's so great 2
let's re - lax and ease our mind. —	We de - serve 2
may - be one day he'll be a star. —	Give him your ice

Gmaj9



be a - live, — oh, — yeah. —
 just feel fine, — oh, — yeah. —
 cream and I'll give him the keys 2 my car.

A9



Gmaj9

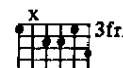


We could rent some rol - ler - skates, — we could skate a - round the lake. —
 We could stroll the mez - za - nine, — buy some dir - ty mag - a - zine. —
 There's so much hate go - in' 'round, — hard 2 not let it get u down. —


Cmaj9/G



Gmaj9





If we don't know how, we'll fake it, oh, — yeah. —
 Laugh be - hind it while we're eat - in' ice — cream. —
 Least we could do is make a joy - ful sound, oh, — yeah. —


Gmaj9
 3fr.

Stroll - in', stroll -

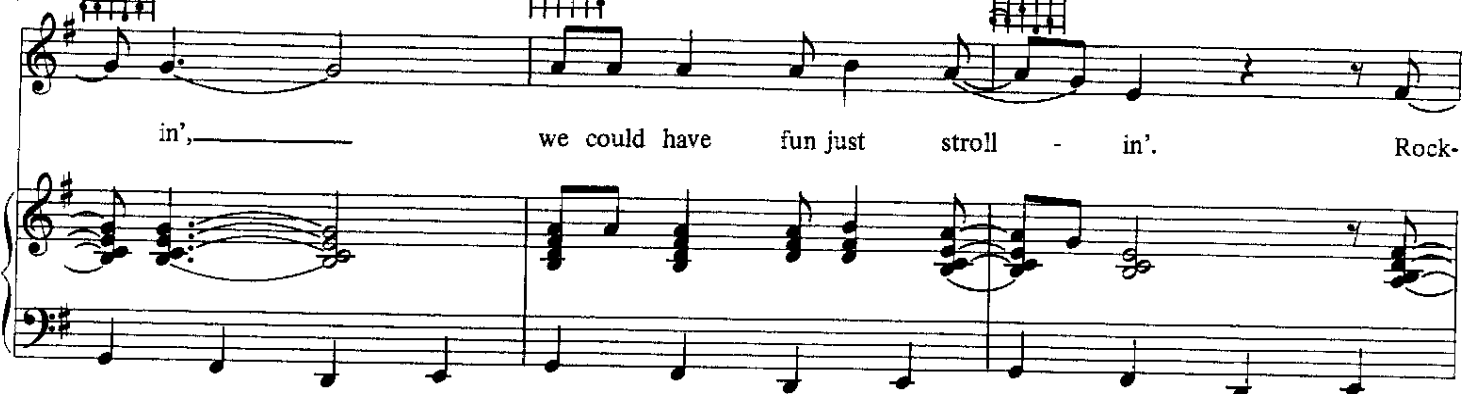



Cmaj9/G



Gmaj9
 3fr.

Cmaj9/G


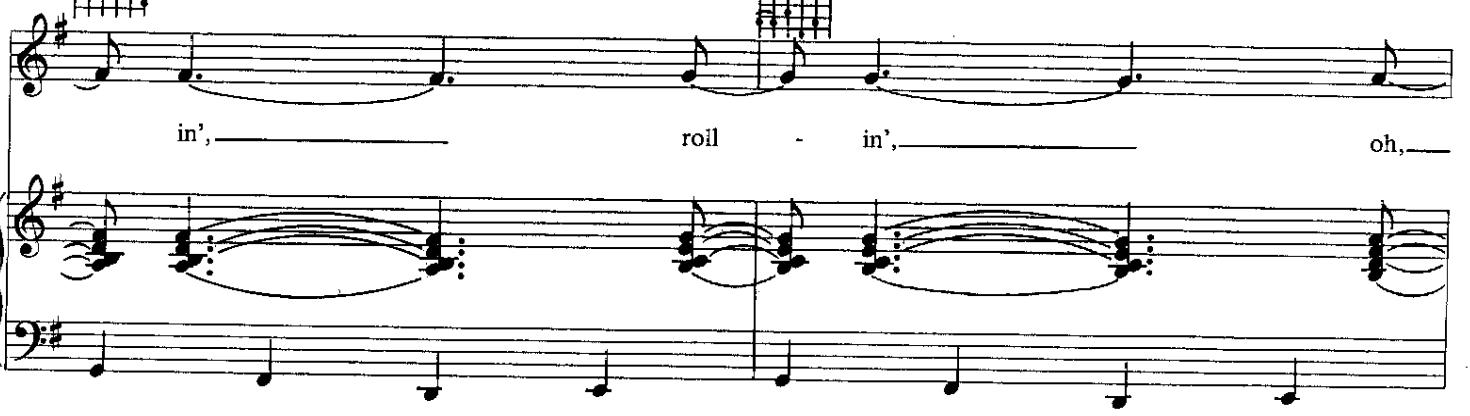
in', we could have fun just stroll - in'. Rock-




Gmaj9
 3fr.

Cmaj9/G



in', roil - in', oh,



Gmaj9
 3fr.

1.

To Coda

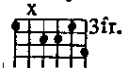
A9


2.

yeah.



Gmaj9



Musical staff with a treble clef and a key signature of one sharp (F#). The staff contains three measures of whole rests.

(Instrumental - ad lib)

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note bass line.

Cmaj9/G



Musical staff with a treble clef and a key signature of one sharp (F#). The staff contains three measures of whole rests.

Piano accompaniment for the second system, continuing the instrumental piece with chords and bass line.

Gmaj9



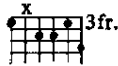
Musical staff with a treble clef and a key signature of one sharp (F#). The staff contains three measures of whole rests.


Piano accompaniment for the third system, continuing the instrumental piece with chords and bass line.

Cmaj9/G



Gmaj9



D.S. al Coda 



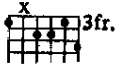
Musical staff with a treble clef and a key signature of one sharp (F#). The staff contains three measures of whole rests.

Piano accompaniment for the fourth system, concluding the piece with chords and bass line.

Coda



Gmaj9

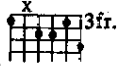


Cmaj9/G



Stroll - in', _____ stroll - in', _____

Gmaj9



Cmaj9/G



Gmaj9

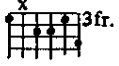


Cmaj9/G



we could have fun just stroll - in'. Rock - in', _____ roll - in', _____ oh, _____

Gmaj9



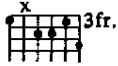
repeat as desired (vocal ad lib) | last time

yeah. _____ Stroll - Stroll - in', _____ stroll -

Cmaj9/G



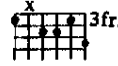
Gmaj9



Cmaj9/G



Gmaj9



in', _____ we could have fun just stroll - in', oh, _____ yeah.

SWEET BABY

Composed by
PRINCE

Moderately

F(addG)



C(addD)



F(addG)



Cmaj9



Fmaj9



C(addD)



Fmaj9



Gsus4



bod - y gets their heart broke, sweet ba - by, some - time.



Fmaj9



So he left — u 4 an - oth - er fool. Yes, a fool 4

C(addD)



Fmaj9



lov - in' him — from the start. — Ask your - self — what's more im - por - tant — him, —

Am7



Gsus4



— or the bro - ken piec - es of your heart, sweet — ba -

Fmaj9

Cmaj9

1.2.3.

by.

4.

Stand tall, —

Additional Lyrics

Verse 2: **Stand tall,** sweet baby, don't u fall
 U ain't the only one gettin' beat down
 It happens 2 us all
 The road u choose 2 walk in this life
 Is one that leads into the next
 So, baby, stand tall, stand tall
 Sweet baby, hold your tears back now
 Better days gonna come your way soon, oh yeah, sweet baby
 Someway, somehow

Verse 3: Walk faster, sweet baby
 Don't let those bad boys catch u now
 Those things that they will have u do
 U been done known better and how
 How can u sleep knowin' that u and a fool
 Sing in the same key
 Walk faster, sweet baby
 Strive 2 be the very best that u can be

Verse 4: And oh, sweet baby
 Hold your tears back now
 Better days gonna come your way soon
 Oh, yeah, sweet baby, someway somehow

take me with u

Words and Music by
PRINCE

Medium tempo

Fmaj7sus+4
00
3fr.

Fmaj7sus+4/D
00
3fr.

The first system of music features a guitar part with two chord diagrams: Fmaj7sus+4 (00 3fr.) and Fmaj7sus+4/D (00 3fr.). The piano accompaniment is in 4/4 time, marked *mf*, with a melodic line in the right hand and a bass line in the left hand. The bass line includes two long, curved lines indicating sustained notes.

Fmaj7sus+4/G

F#m7sus4/A

The second system continues the musical notation. The guitar part includes chord diagrams for Fmaj7sus+4/G (x 0) and F#m7sus4/A (0 0). The piano accompaniment continues with the same melodic and bass lines.

No chord
F#m/A G/A
0 0
3fr.

A G/A
0 0
3fr.

N.C.
F#m/A G/A
0 0
3fr.

N.C.

The third system concludes the piece. The guitar part includes chord diagrams for F#m/A (0 0 3fr.), G/A (0 0 3fr.), and N.C. (No Chords). The piano accompaniment features a final melodic flourish in the right hand and a steady bass line.

F#m/A G/A A G/A F#m/A G/A
 0 0 0 0 0 0
 N.C. 3fr. 3fr. 3fr.

I can't dis - guise the pound - ing of my heart. It beats so strong.
 Come on and touch the place in me that's call - ing out your name.
 2 be a - round you is so oh right. You're sheer per - fec - tion.

F#m/A G/A A G/A
 0 0 0 0
 N.C. 3fr. 3fr.

It's in your eyes. What can I say?
 We want each oth - er oh so much. Why
 Drive me cra - zy; drive me all night. Just don't










F#m/A G/A N.C. D(no3rd) E(no3rd)/D
 0 0 0 0
 N.C. 3fr. 4fr.

They turn me on. I don't care
 must we play this game? }
 break up the con - nec - tion.


D  E(no 3rd)/D  N.C.  D(no 3rd)/E  E(no 3rd)  E7  A/E 

where we go;— I don't care what we do.



N.C.  F#m/A  G/A  A  G/A  F#m7  G6  E6  A  *To Coda*







I don't care, pret - ty ba - by.— Just take me with u.



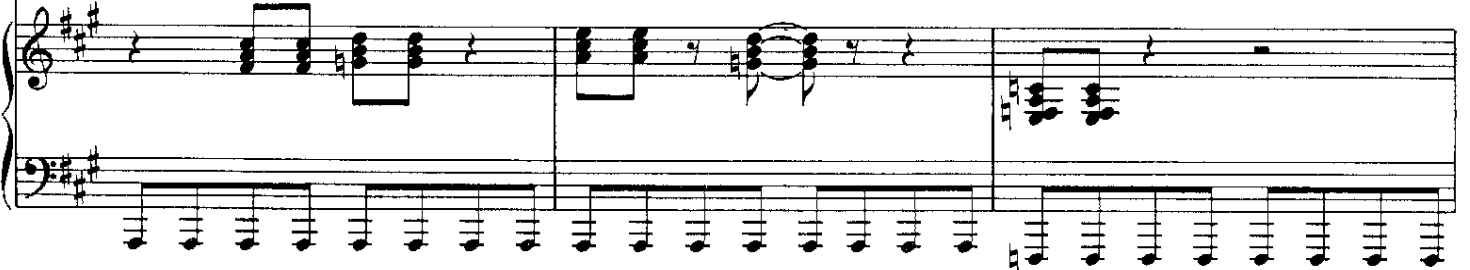
Fmaj7 

I don't care if we spend the night... at your man-



N.C.  F#m/A  G/A  A  G/A  Fmaj7 

sion. I don't care if we



spend the night_ on the town.

F#m/A G/A A G/A

All I want is 2 spend the night_ to - geth - er.

D7sus4 E7sus4 A(no3rd)/F# B(no3rd)/F#

All I want is 2 spend the night_ in your arms.

F#m E(no3rd)/F# F# G6

N.C. F#m/A G/A N.C. D.S. al Coda

Coda

F#m7 G8 E6 A

F#m7: x 0 2 3 4 5 0
G8: x 0 2 3 4 5 0
E6: 0 2 1 2 0 0
A: 0 2 3 4 5 0

Just take me with u.

Won't you

F#m7 G8 E6 A

F#m7 G8 E6 A

take me with u.

Hon-ey, take me with u.

Repeat and fade

N.C. F#m/A G/A A G/A

N.C. F#m/A G/A

N.C.

TAMBORINE

Words and Music by
PRINCE AND THE NEW POWER GENERATION

Moderately fast

Em



mf




Em



G/F



D#maj7



Oh my God, — here u are, — pret-ti - est thing in life I've ev - er seen. — (Whistle —



D



D7



Ebmaj7



Close my eyes, what's it like? What's it like in - side your tam - bo -



Em



rine? _____ Oh my God, - there I go, -

G/F



D#maj7



fall-ing in love with a face in a mag - a - zine. _____ (Whistle _____)

D



D7



Ebmaj7



Em



All a - lone by my - self, me and I play my tam - bo - rine. _____



Trou - ble - ing. Trou - ble -

ing. Trou - ble - ing. —



Trou - ble - ing. —

Long days_ and lone - ly nights. Trou - ble - ing. _

Long days_ and lone - ly nights.





Trou - ble - ing. _ I don't care 4

1 night stands with trol - ley cars that jug - gle sev - en -

E/D  D  D7  D#maj7 

teen. I just want 2 set - tle down and play a - round my ba - by's tam - bo -



Em/D  D  Em  G/F 




rine. Tam - bo - rine, what are u? Why are u the star of all my



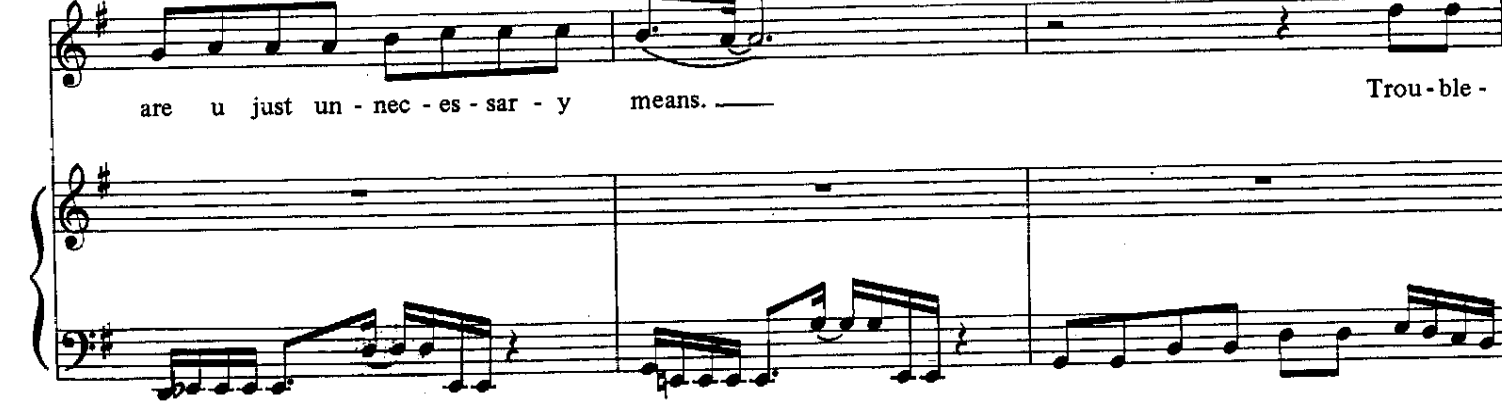
D#maj7  D  D7 

(Star of all my dreams, are u a good tam - bo - rine?)
dreams? Are u good, are u bad,



Ebmaj7  Em11  G 

are u just un - nec - es - sar - y means. Trou - ble -





ing. _____



Tam-bo - rine, - tam - bo - rine, _____

G6(addA)



No chord



trol - ley cars. _____ Long days, - lone - ly nights;



2 bad - we're not al - lowed 2 scream. _____ (Oh yeah, - too bad. -)

D D7 Ebmaj7 Em

Guess that I'll — stay at home, — all a - lone — and play my tam - bo - rine. —

Ah! Ah! Ah! Em11

Ah! — Tam - bo - rine. — Tam - bou -

Em/B D/A Em/D D/C

rine. — Tam - bo - rine. —

D G N.C.

The tam - bo - rine.

Temptation

Words and Music by
PRINCE AND THE NEW POWER GENERATION

Hard Rhythm 'N' Blues ♩ = ♩ ($\frac{12}{8}$ feel)

No chord

f

D7

Db7+9

Gb7

Db7+9

Gb7

Db7/F

Ev-'ry-bod-y on this earth has got a vice,
Ev-'ry-bod-y in this room has got an urge.

G \flat 7

Db7 4fr.

(Spoken) What's yours, ba-by? and mine, lit-tle dar-lin'
mine is temp-ta-tion, it

G \flat 7

mine is the op-po-site of ice; —
reigns at a par-ty where lov-ers splurge;

A7

Ab7 4fr.

mine is the run-ning hot wa-ter of the daugh-ter of mor - al - i - ty,
pop goes ma-ma when dad-dy gets a lit - tle too much,

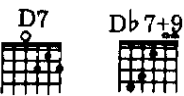


(Spoken) in other words, (Sung) this lit - tle prince thinks a lot a - bout u, see,
 pur - pl - ec - tric - i - ty when - ev - er our bod - ies

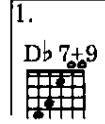


N.C.

ba - by, ba - by, ba - by, I'm guilt - y in the first de - gree. — }
 touch.



Temp - ta - tion; work - ing my bod - y with a



hot flash of an - i - mal lust; — temp - ta - tion, —

all my fin - gers in the pool, go splash we must. —

Chord: Gb7

2. ta - tion, — all my fin - gers in the

Chords: D7, Db7+9

pool, go splash we must. —

Chords: Gb7, A7

Chord: Ab7 4fr. N.C.

D.S. $\frac{3}{4}$ (instrumental) and fade

THE BALLAD OF DOROTHY PARKER

Words and Music by
PRINCE

Moderately

F#m7



Fmaj7-5



Em



The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of whole notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords, and the left hand plays a simple bass line. The first measure starts with a *mf* dynamic marking.

Am7/E



Ab-5/E



Em7



The second system of music continues the vocal and piano parts. The vocal line has three measures of whole notes. The piano accompaniment features a more active bass line with eighth notes and quarter notes. The right hand continues with chords. The first measure of the piano accompaniment has an accent (^) over the first note.

8va-----*(simile for entire song)*-----

F#m7/E



Fmaj7/E



B/E



The third system of music concludes the vocal and piano parts. The vocal line has three measures of whole notes. The piano accompaniment continues with eighth and quarter notes in the bass and chords in the right hand. The first measure of the piano accompaniment has an accent (^) over the first note.

Em



Am7/E



Dor-o - thy was a wait-ress

A \flat -5/E



Em7



on the Prom - e - nade. She worked the night

F#m7/E



Fmaj7/E



B/E



shift; dish - wa - ter blonde, - tall and fine. - She got a -

Em



Am7/E



lot of tips. Well, ear - li - er I'd been talk - in' stuff

A \flat 7-5/E



Em7



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

in a vio - lent room, -

fight - ing with lov - ers

Piano accompaniment for the first system.

F#m7/E



Fmaj7/E



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

past. _____

I need - ed some - one_

with a quick - er wit_

Piano accompaniment for the second system.

B/E



Em



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

_ than mine...

Dor-o-thy was_ fast. _____

Piano accompaniment for the third system.

Am7/E



A \flat -5/E



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

I or - dered, -

(Spoken:) Yeah. Let me get a fruit cocktail, I ain't 2 hungry.

Piano accompaniment for the fourth system.

Em7



F#m7/E



Dor - o - thy laughed _____ She said, _____ sounds _____

Fmaj7/E



B/E



_____ like a real _____ man _____ 2 me. _____ (Spoken:) Kinda cute,

Em



u wanna take a bath? I _____ said,

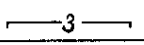
Am7/E



A \flat 5/E



"cool but I'm leav - ing my pants on cuz I'm



Em7
0 0 0

F#m7/E
0

kind of go - ing with some - one." She said,

Fmaj7/E
0x 0

B/E

sounds like a real man 2 me. Mind - if I - turn on -

Em
0 0 0 0

the ra - di - o? Oh,

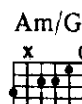
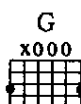
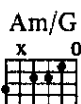
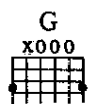
G
x000

Gsus4
x00

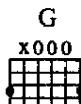
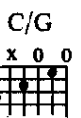
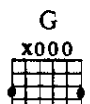
G
x000

Gsus4
x00

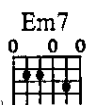
my fa - vor - ite song - she said. And it was Jo - ni sing - ing,



Help Me I Think I'm Fall - ing. (Ring~) The phone rang - and she - said

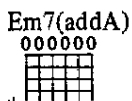


who - ev - er's call - ing can't be as cute as - u.




N.C.

Right then and there I knew, I was through. (Whispered:) (Dorothy Parker was cool.)

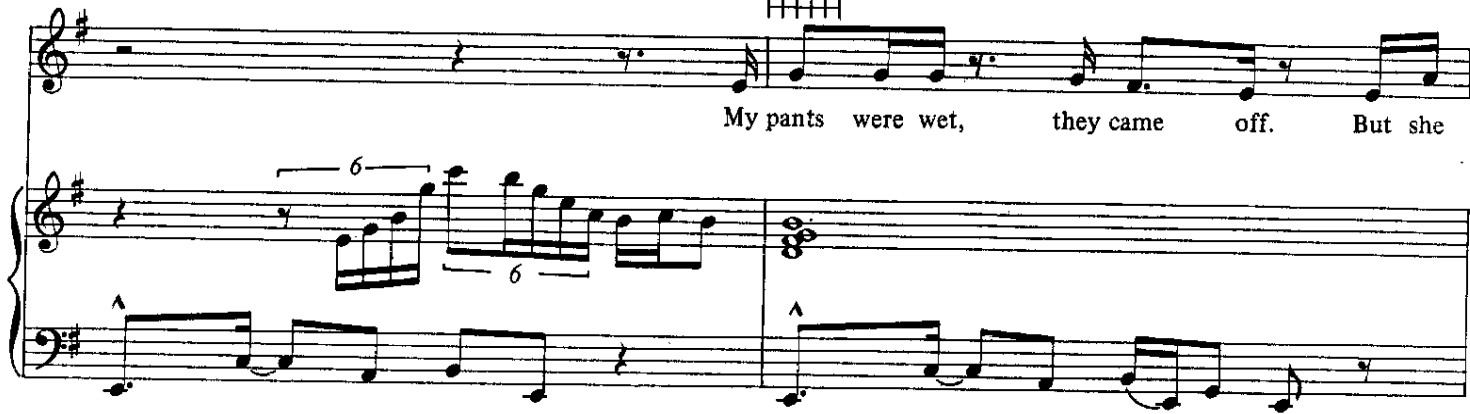


N.C.

Em9
0x000



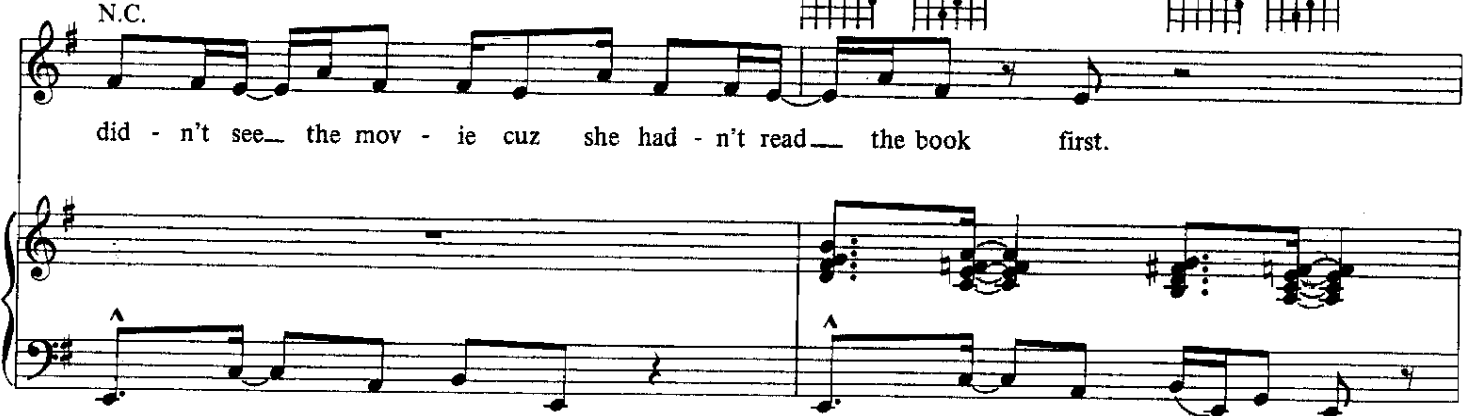
My pants were wet, they came off. But she




Em9 Fmaj7/E Em9 Fmaj7/E
0x000 0x 0 0x000 0x 0



N.C.
did - n't see the mov - ie cuz she had - n't read the book first.



Em7 Am7/E
0 0 0 0 0 0



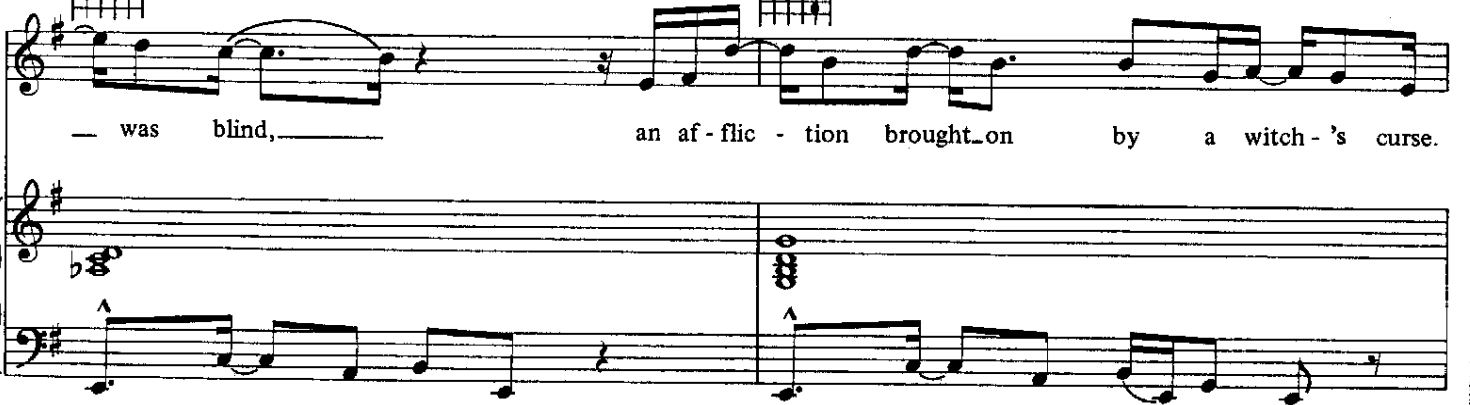
In - stead she pre - tend - ed she



Ab-5/E Em7
0x0 x 0 0 0 0



— was blind, an af - flic - tion brought on by a witch - 's curse.



F#m7/E



Fmaj7/E



(Ha ha ha ha.)

Doro- thy made me laugh I felt much bet- ter so I

B/E



Em



went back 2 the vio - lent room... (Spoken:) Let me tell u

G



Am/G



Gmaj7



what I did I took an- oth - er bub - ble bath

G



Am/G



Gmaj7



G



Am/G



Gmaj7



with my pants on. All the fight - ing stopped.

G x000 Am/G x0 Gmaj7 x000 G/A 0 A 0 0 Bm7(addE)/A 00000

Next time I'll do it sooner.

A 0 Bm/A 0 Am 0 Bm/A 0 B+/A 0 0

This is the Ballad of Dorothy Parker.

Repeat and fade

Am7/E Ab-5/E Em7 F#m7/E

(Vocal ad lib on "Dorothy Parker")

Fmaj7/E 0x0 B/E Em 0 000

The Beautiful Ones

Words and Music by
PRINCE

Moderately slow

The musical score is written in 4/4 time and consists of three systems. Each system includes a guitar part with chord diagrams, a piano accompaniment with treble and bass staves, and a vocal line. The tempo is marked 'Moderately slow'. The key signature has one flat (Bb).

System 1: Features guitar chords F⁶, Bb⁶, and F⁶. The piano accompaniment starts with a *mf* dynamic. The vocal line begins with a *sim.* (sostenuto) marking. The lyrics are: "Ba - by, ba - by, ba - by,"

System 2: Features guitar chords Bb⁶, F⁶, and Bb⁶. The piano accompaniment continues with a consistent chordal texture. The lyrics are: "Ba - by, ba - by, ba - by,"

System 3: Features guitar chords F⁶, Bb⁶, and F⁶. The piano accompaniment continues. The lyrics are: "what's it gon - na be? — Ba - by, ba - by, ba -"

Bb6 F9 Bb6

by, is it him_ or is it me?_

3

Ab(addBb)/C Eb Ab 4fr. Ab(addBb)/C Eb Ab 4fr.

Don't make me waste_ my time._ Don't make me lose_ my mind._

F9 Bb6

ba - by. Ba - by, ba - by, ba - by.

sim.

F9 Bb6 F9

can't u stay_ with me_ to-night? Oh, ba - by, ba -

Bb6 F#9 Bb6

by, ba - by, don't my kiss - es please you right?_

Ab(addBb)/C Eb Ab 4fr. Ab(addBb)/C Eb Ab 4fr.

U were so hard_ 2 find._ The beau - ti - ful ones,_ they hurt_

Ab(addBb)/C F#9 Bb6

_ u ev - 'ry time._ *sim.* Paint a per - fect pic - ture.

F#9 Bb6 F#9

Bring to life_ a vi - sion in one's mind._ The beau - ti - ful ones_

Bb6

F9

Bb6

al - ways smash the pic - ture, al - ways, ev - 'ry time.

Ab (addBb)/C

Eb

Ab 4fr.

Ab (addBb)/C

Eb

Ab 4fr.

Ab (addBb)/C

F9

Bb6

If I told_ you ba - by,

sim.

F9

Bb6

F9

that I was in love with u; oh, ba - by, ba -

Bb6

F6

Bb6



by, ba - by, if we got mar - ried, — would that be cool?

Ab(addBb)/C

Eb

Ab

Ab(addBb)/C

Eb

Ab



U make me so — con - fused. — The beau - ti - ful ones, — u al -

Ab(addBb)/C

F6

Bb6



Vocal ad lib till end

ways seem — 2 — lose. *sim.*

Bbm/Db

Eb

Repeat and fade

F

Bbm/Db


Eb





THE CONTINENTAL

Composed by
PRINCE

Moderate Funk
No Chord

(Spoken): "Alright cut! Fade 2 black. Now bring it up and lemme kick the facts:  'm gonna

do ya like u wanna,  'm gonna do ya like u wanna,  'm gonna do ya like u wanna be done."

E \flat 5
6fr.

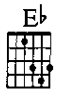
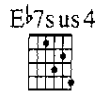
(Sung): Con - ti - nen - tal.



Musical staff with treble clef and key signature of two flats. The melody consists of a few notes: Gb, Ab, Bb, Cb.

Con - ti - nen - tal.

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

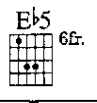


Musical staff with treble clef and key signature of two flats. The melody is mostly rests, with a few notes at the end: Bb, Ab, Gb.

WHEN IN SEARCH OF THE TRUTH

eyes can

Piano accompaniment for the second system, continuing the eighth-note bass line and chords.



Musical staff with treble clef and key signature of two flats. The melody includes notes: Gb, Ab, Bb, Cb, Dbb, Eb, Fb, Gb.

see u danc - in' 4 a pack of wolves eyes can
cut, dissolve 2 a purple floor.
kiss u ba - by yeah, eyes want your lips. eyes wan - na

Piano accompaniment for the third system, continuing the eighth-note bass line and chords.

Musical staff with treble clef and key signature of two flats. The melody includes notes: Gb, Ab, Bb, Cb, Dbb, Eb, Fb, Gb, Ab, Bb, Cb.

see them fight - ing 4 a chance 2 pull. But
U and me a - starring in a movie called "More". Three quarters
kiss u like u know like u wan - na be kissed.

Piano accompaniment for the fourth system, continuing the eighth-note bass line and chords.

D^b 4fr. E^b

they ain't got a shot be-cause the way 2 make you hot
 in a glass, see u smile and ask— hot
 (Spoken): All tongue yeah, that's right, want all of "If is 2 flip your germs.

A^b 4fr. N.C.

let u do your own thing in- stead of try - in' 2 make u stop. Go on a -
 'em on my stomach, will u marry my ass?" 'd be like, "Yeah,
 can be a heck - a- teacher if u wanna learn. am the

1st time only

E^b5 6fr.

head, my dear, and dance, this is the new ro - mance, what -

ev - er u want 2 do, 'll make it hap - pen fast. Cuz am the



con - ti - nen - tal, *man!*" Cuz am the } main thang. What - ev - er come 4 and af - ter that is
 con - ti - nen - tal, am the } want the }



ying yang. Why set - tle 4 a star, when u can have the sun? C' - mon lem - me



do ya like u wan - na be done.



(Spoken): Al - right

2.

C'-mon, lem - me

do ya like u wan-na be done, c'-mon, lem-me show u how a boy and girl sup -

posed 2 have fun. Hand 2 hand_ one 2 one, c'-mon, lem-me

do ya, do ya, do ya like u, like u wan-na be

E \flat 5 6fr.

done.

3. G \flat

wan - na

E \flat 7sus4

E \flat

A \flat maj7 4fr.

Ba - by, how u wan - na, how u wan - na be— done, Just

say the word and we can start from num - ber one and go the

dis - tance, ba - by, — un - til u tell me 2 stop. — e'd

lose my-self in-side u 'til u get all — e got. — Talk 2 me, ba - by, —



tell me how u wan - na be done. Shall e



Abmaj7
4fr.

go in a cir - cle like the mer - ry - go - round that
(See additional lyrics)

u and your girl - friends used 2 ride or up and down. Talk 2 me

Fm7

D^b
4fr.

ba - by — tell me how u wan - na be

To Coda ⊕

1. D^b/A^b
4fr.

2. D.S. (use repeats as needed for spoken lyrics) al Coda ⊕

A^b
4fr.

done. Shall write the

Coda

♯

$D\flat/A\flat$ 4fr.

N.C.

Additional Lyrics

Shall write the alphabet or shall just write my name
 U tell me — u're the ruler in this telephone game
 could be a slave when it comes down 2 u
 'll do anyandeverything u want me 2 do
 U know why? Cuz want u 2 have fun
 So how u wanna be done?
 Talk 2 me, baby, tell me how u wanna be done?
 And she says . . .

“. . . want u 2 imagine u're making angels, angels in the snow
 And kiss a hundred revolutions nice 'n' slow
 Then see u on the beat do a def strip tease
 No, no leave the Chanel around your neck
 Please, baby, please
 Now do something 've never seen before
 Crawl over 2 me on your stomach
 More, baby, more
 Now pull me down on top of u and grind really fast
 Take both hands and with all your might squeeze my . . . yeah!
 Roll me over until u're back on top
 Then want u 2 kiss me until make you stop
 That's how . . . that's how wanna be done
 Yeah, that's how . . . that's how wanna be done!”

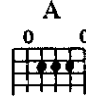
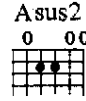
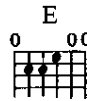
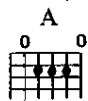
THE CROSS

Words and Music by
PRINCE

Medium




Black day, storm - y night. No love, no
Sweet song of sal - va - tion, a preg - nant moth -



— hope in sight. Don't cry, He is com - ing.
er sings. — She lives in star - va - tion, —

E Asus2 A E Asus2

Don't die with - out know - ing the cross.
 her chil - dren need all that she brings.

A E Asus2 A

E Asus2 A E Asus2

Ghet - tos all 2 the left of us, flow - ers 2
 We all have our prob - lems; some big, some

A E Asus2 A

the right. There'll be bread 4 all of us
 are small. Soon all of our prob - lems

E Asus2 A E Asus2

if we can just bear the cross.
will be tak-en by the cross.

A 1. E Asus2 A

2. E Asus2 A E Esus4 E Asus2

(Guitar)

A/E Asus2/E E Esus4 E Asus2/E A/E Asus2/E

E Asus2/E E Asus2/E

Black day, storm - y night. No love, no
Ghet - tos 2 the left of us, flow - ers 2

E Asus2/E

— hope in sight. Don't cry, He — is com - ing.
— the right. There'll be bread — 4 all of us

E Asus2/E E Asus2/E

Don't die with - out know - ing the cross.
if we can — just bear — the cross.

E Asus2/E A/E Asus2/E

Asus2/E 0 00 A/E 00 0 0 00 Asus2/E 0 0 00 E 0 00 Asus2/E 0 00

2. We all_ have our own_ prob-lem;

E 0 00 Asus2/E 0 00 E 0 00 Asus2/E 0 00

some are big, some_ are small. Soon all_ of_ our prob-lem;

E 0 00 Asus2/E 0 00 E 0 00 Asus2/E 0 00 E 0 00

will be tak - en by_ the cross. _____

Asus2/E 0 0000 A/E 0 0 00 Asus2/E 0 0 00 E 0 00 Asus2/E 0 00 Bm7 C#m7 4fr. Dmaj7 0

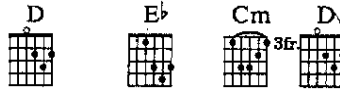
The cross.

THE FLOW

Composed by
PRINCE
with TONY M. and ROSIE GAINES

*The reporter is unimpressed
"Do u know that the princess is only 16 years old?"*

Moderate Funk

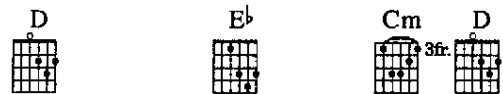


(Rap): Contradiction, my prediction is that — Is it really important where take my

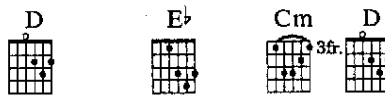
mf



naps or who sleep with? People with real minds will peep this out, oops, then there goes your clout.



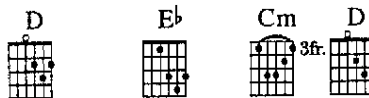
Another fool don't know what she's talkin' about. Like the woman who tried 2 approach and



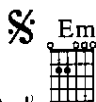
attempt 2 roast and even boast about how she know me when, Damn, here we go again.



Never went 2 school as far as I know. Now u're tryin' 2 say that u're writin' a bio about me?




Girl, I hate 2 say this — ni**a, please! I go places that u never go. Ask what I'm kickin', I'm kick-in' the



flow.


The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

To Coda ⊕
To Coda II ⊕⊕

The second system includes a vocal line with lyrics: "No,  ain't gonna kill u Tony, shoot that piece of...". The piano accompaniment continues with the same rhythmic pattern as the first system.

Repeat as needed for rap

Em

D.S.  al Coda ⊕

The third system shows a vocal line with repeat signs at the beginning and end, indicating a section for additional lyrics.

(See additional lyrics)

The fourth system features a piano accompaniment with repeat signs, corresponding to the lyrics section above.

Repeat as needed for trombone solo

Coda
⊕

Am

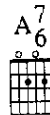
The fifth system shows a piano accompaniment with repeat signs, concluding the piece with a Coda symbol.



(Solo continues)











D.S. al Coda II

Coda II



No Chord

Additional Lyrics

Just give me the beat and something 2 flow on
 And before long  'll have 'em bobbin' their jugheads
 2 this funky song
 Yeah, we're watching people scatter 2 the dance floor
 Slammin' and shakin' their booties
 Screamin' yo T, give me more
 So more is what  give 'em
 N.P.G. rockin' the track
 Yo, tell me how we livin' ("Livin' large, T!")
 U damn right — that's how it be
 Gotta keep it that way
 So that 5-0 can't find me and  'm sneakin'
 Up the back of a pack of rats
 They thought  was asleep but  'm tellin' ya
 It ain't all that
 Not with a 9 fadin' my back
 don't hang with the hat pack
 'm running silent — solo black
 Sleek neat creepin' gangk peepin'
 Known 2 put a damn fool 2 sleep
 If he pulls a cheap one
 That's when  change my speed
 And flow on then  start
 Slippin' and skippin' and jumpin' around
 So much  say — bring it on

The Ladder

Words and MUSIC by
JOHN L. NELSON and PRINCE

Slow Gospel feeling

Db(add Eb)



Dbmaj7/F



Gb(addAb)



Spoken: *Once upon a time in the land of Sin a plenty* *there lived a king who didn't*

mf *smoothly*

Db/F Ebm7



F7



Gb(addAb)



Gb



deserve 2 be.

He knew not where he came from nor where he was going.



Db(add Eb)



He never once said thank u, never please.

Now this king, he had a subject

Dbmaj7/F



Gb(addAb)



D \flat /F



Ebm7



Db



6fr.

4fr.

named Electra,

who loved him with a passion uncontested.

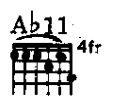


Gb(addAb)



4 him, each day she had a smile; but it didn't matter.

The king was looking 4 the ladder.



Chorus:


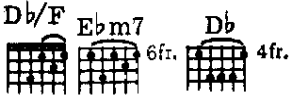
D \flat (add E \flat)




D \flat maj7/F



Ev - 'ry - bod - y's look - ing 4 the lad - der,



Ev - 'ry - bod - y wants sal - va - tion of the soul. The



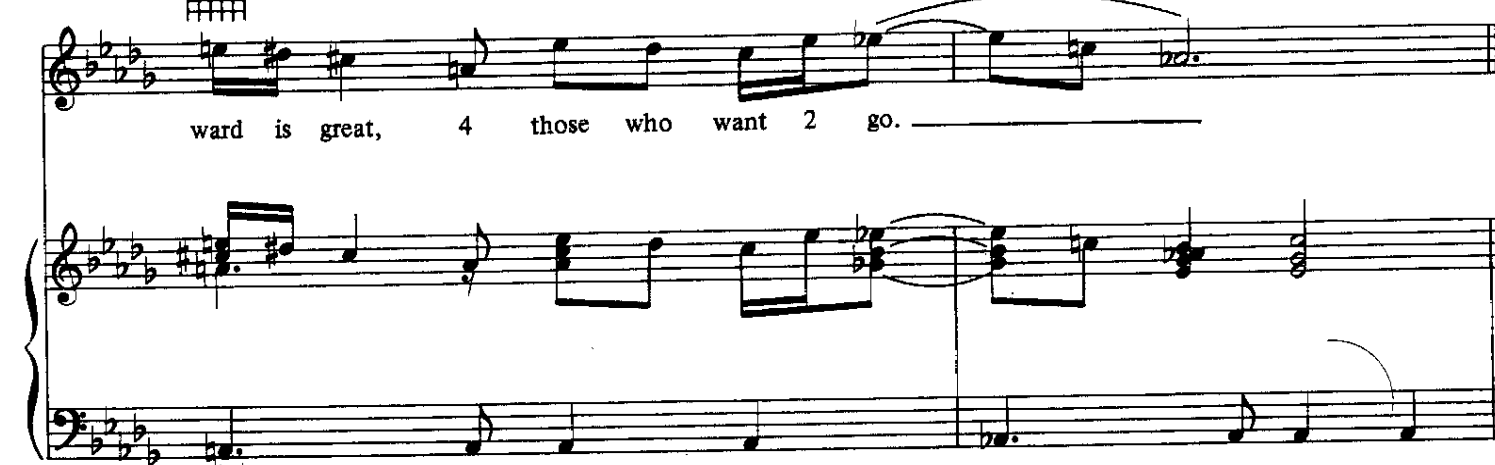



steps u take are no eas - y road, but the re -



ward is great, 4 those who want 2 go.



Db(add Eb)



Dbmaj7/F



Gb



Spoken: A feeling of self-worth will caress u,

the size of the whole wide world will

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

Db/F



Ebm7



Db 6fr.



Db 4fr.



F7



Gb(addAb)



Gb



decrease.

The love of God's creation will undress u,

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

Repeat and fade

Db(add Eb)



slide








and time, spent alone, my friend, will cease. Ah. _____

(Sung)

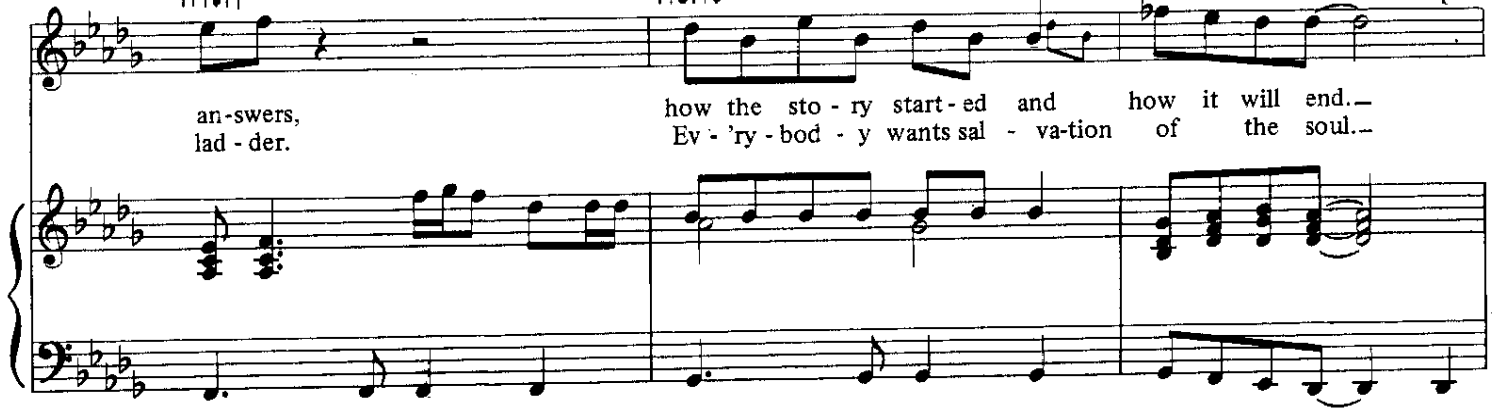
Ev - 'ry - bod - y's look - ing — for the



Ev - 'ry - bod - y's look - ing — for the

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

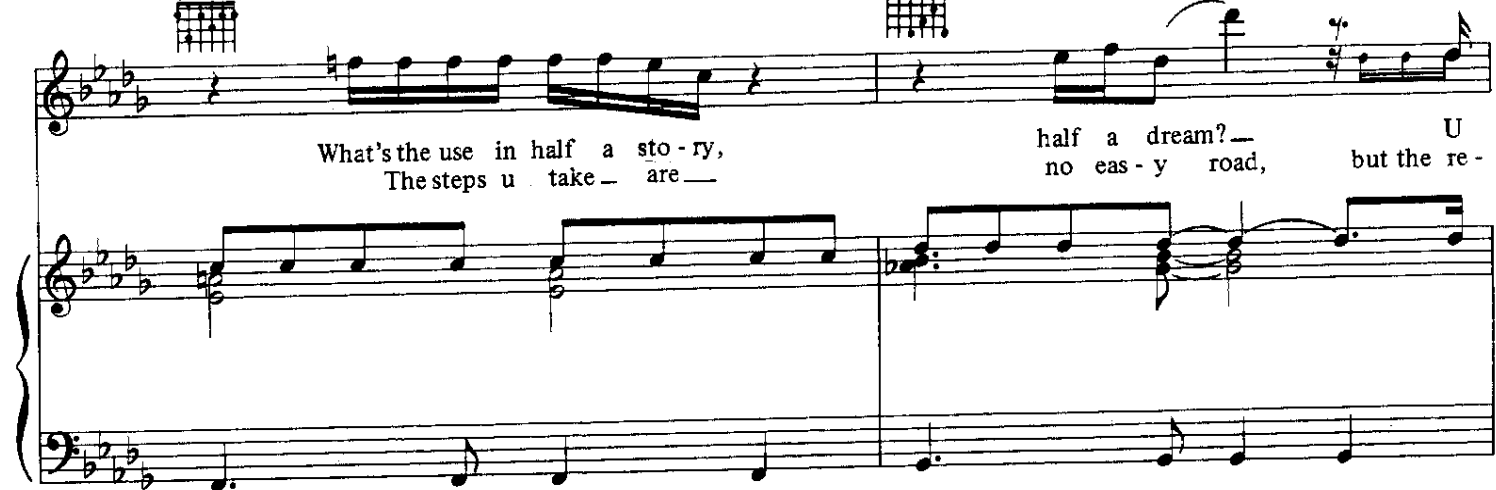
Dbmaj7/F  Gb(addAb)  Db/F  Ebm7  6fr. Db  4fr.



an-swers, how the sto - ry start - ed and how it will end. -
lad - der. Ev - 'ry - bod - y wants sal - va - tion of the soul. -



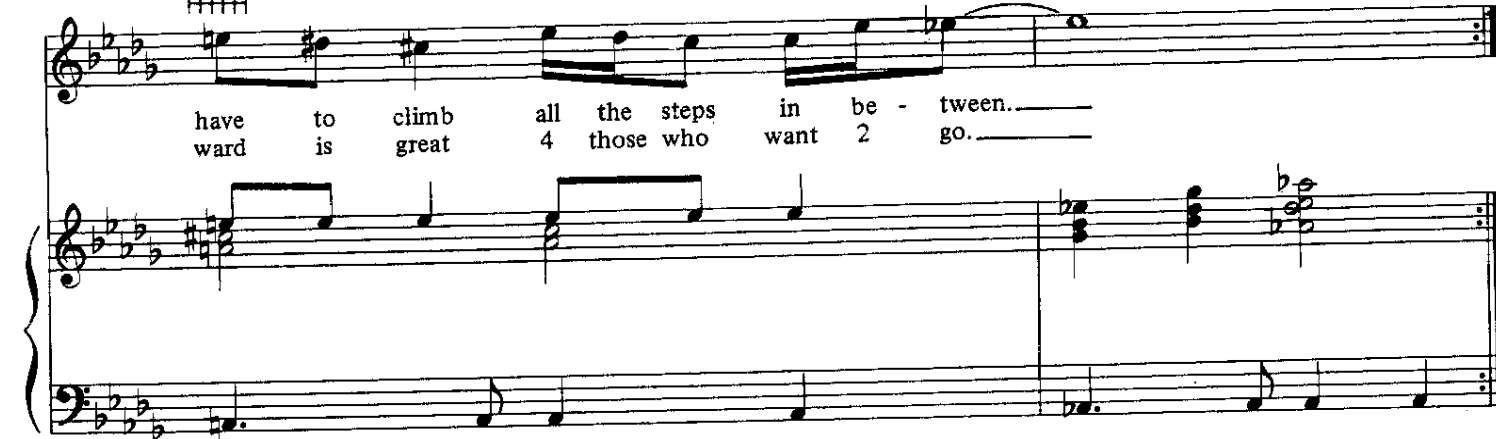
F7  Gb(addAb)  Gb  4fr.

What's the use in half a sto - ry, half a dream? - U
The steps u . take - are - no eas - y road, but the re -



A  Ab11  4fr.

have to climb all the steps in be - tween. -
ward is great 4 those who want 2 go. -



the Latest fashion

Words and Music by
PRINCE and MORRIS DAY

Moderate funk

The musical score is written for guitar, piano, and voice. It is in 4/4 time and the key of B-flat major. The tempo is 'Moderate funk'. The score is divided into three systems. The first system shows the guitar part with chords Ebm/Bb (6fr.), Bb, and Ebm/Bb (6fr.), and the piano accompaniment starting with a mezzo-forte (mf) dynamic. The second system features the vocal line with the lyrics 'The lat - est fash - ion.' and guitar chords Bb and Gm11 (3fr.). The piano accompaniment continues with a rhythmic bass line and chords. The third system shows the piano accompaniment continuing with a complex chordal texture.

Chord Diagrams:
 Ebm/Bb 6fr.: (6th fret, E, Bb, D, F, Ab)
 Bb: (1st fret, Bb, D, F, Ab)
 Ebm/Bb 6fr.: (6th fret, E, Bb, D, F, Ab)
 Bb: (1st fret, Bb, D, F, Ab)
 Gm11 3fr.: (3rd fret, G, Bb, D, F, Ab)

Lyrics:
 The lat - est fash - ion.

Gm11



(Morris 2 the crowd)

I know I said I loved you, I know I
 Peo - ple tell us what we want to hear, this time the

said I need - ed you. I know I said that I'd be here
 tab - les have turned. This time we're the one that's build - ing

Gm11



al - ways, but what I did - n't tell you is that ... This year — the
 fi - res, in - stead of get - ting burned.)

lat - est fash - ion is to lie in — the heat — of pas - sion.

This year — the lat - est fash - ion is to

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 3/4 time signature. The lyrics are "This year — the lat - est fash - ion is to". The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line of quarter notes.

lie in — the heat — of pas - sion.

The second system continues the vocal line with the lyrics "lie in — the heat — of pas - sion.". It includes a first ending bracket labeled "1." above the vocal line. The piano accompaniment continues with similar harmonic support.

sion.

The third system shows the vocal line ending with "sion.". It includes a second ending bracket labeled "2." above the vocal line. A guitar chord diagram is provided above the staff, labeled "Gm 1 1" and "3fr.", showing a barre on the first fret. The piano accompaniment concludes the system.

N.C.

Cow -

The fourth system shows the piano accompaniment continuing. The vocal line is silent, indicated by "N.C." (No Chords). The lyrics "Cow -" are written at the end of the system. The piano accompaniment features a final cadence.

Gm11



N.C.

boy— U're fired. Peo-ple tell

me what I want to hear, this time the tab-les have turned. Je-rome -

bod-y lan-guage. Now do the horse.

Oak tree - I like that.

Get read-y - chil-li sauce. This year the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Get read-y - chil-li sauce. This year the".

lat - est fash - ion is to lie in the heat of pas - sion.

The second system continues the vocal line and piano accompaniment. The lyrics are: "lat - est fash - ion is to lie in the heat of pas - sion.".

Gm11



Fel - las, don't U lag. Tell 'em what dance we do-in', it starts with an

The third system of music features a vocal line and piano accompaniment. The lyrics are: "Fel - las, don't U lag. Tell 'em what dance we do-in', it starts with an".

Gm7/F



C9/E



"M" - Murph Drag.

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "'M" - Murph Drag.".

Gm7/F



C9/E



F#m6



The first system of music features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The bass line consists of eighth notes in a descending pattern.

Gm11



The second system continues the piano accompaniment from the first system. The treble clef staff contains a melodic line with some rests and slurs.

N.C.

The third system features a treble clef staff with a rhythmic pattern of eighth notes marked with 'x' (N.C. - No Chords). Below it, the lyrics "Ev-ery-bod-y wan-na tell me how to play the game." are written. The piano accompaniment continues in the grand staff.

Ev-ery-bod-y wan-na tell me how to play the game.

The fourth system continues the piano accompaniment. The treble clef staff has a rhythmic pattern of eighth notes marked with 'x'. Below it, the lyrics "when I run it bet-ter than a ma-dame run-nin' dames. Tryin' to beat me, like play-in' pool with a rope, my" are written.

when I run it bet-ter than a ma-dame run-nin' dames. Tryin' to beat me, like play-in' pool with a rope, my

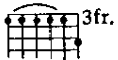
funk-'ll leave ya dead cuz it's good and plen-ty dope. All in all, I'm still the king and all ya 'll's the court. If U

preg - nant a-bout rul-in' me U bet - ter get an a - bor - tion. Yeah, it's 'jacked cuz I'm

back, bad-der than a heart at - tack. I'm the cure for an - y dis - ease, cuz ain't

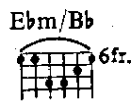
no - bod-y funk-y like me.

Gm 1 1

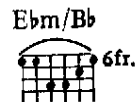
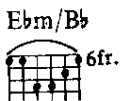


N.C.

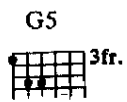
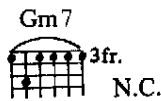
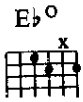
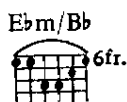
This year — the lat - est fash - ion is to



lie in the heat of pas - sion. The lat - est



fash - ion, the lat - est fash - ion.



The lat - est fash - ion, the lat - est fash - ion.

THE MAX

Composed by
PRINCE

Moderate Funk



mf

4/4

Two staves of piano accompaniment in 4/4 time, marked *mf*. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a rhythmic bass line with eighth notes.

When my back—

Two staves of piano accompaniment and a vocal line. The vocal line is on a single staff with a treble clef, showing a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

Am5

is so far back— it's on the oth - er side. of the wall, when half.
me 2— walk a straight line— put on crook - ed shoes, when they tell—

Two staves of piano accompaniment and a vocal line. The vocal line features a melodic line with a slur over a phrase. The piano accompaniment continues with the same rhythmic pattern.

— a chance. is all— get, — if get a chance. at all. — When the
— me that— can't. live 4 ev - er paysome o - ver - dues.— When they

Two staves of piano accompaniment and a vocal line. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.


go-ing gets tough - er than- the tough. can go, — grind- the axe, — that's when-
 start mak-in' up— a cra - zy rule— that's when— break— a back,— cuz when-

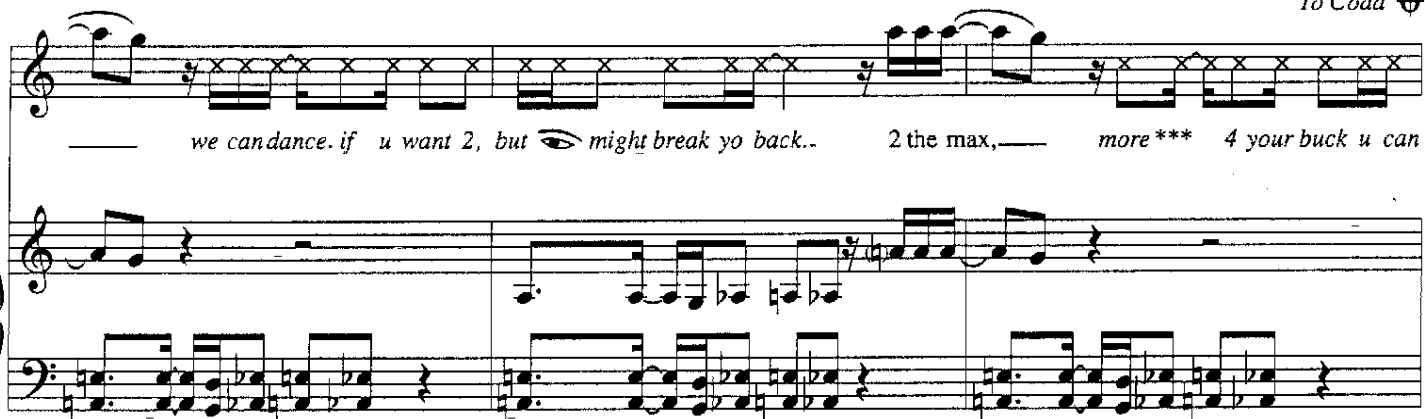
— go, — go, — go — 2 the max. — } go — 2 the max. —
 — go, — go, — go — 2 the max. — }

Am5

Yo ba - by, tell me where the par - ty's at. — 2 the max. —

Yo, ba - by, wan-na shuf- fle the cards— in that stack. 2 the max. —


— we candance. if u want 2, but  might break yo back.. 2 the max, — more*** 4 your buck u can



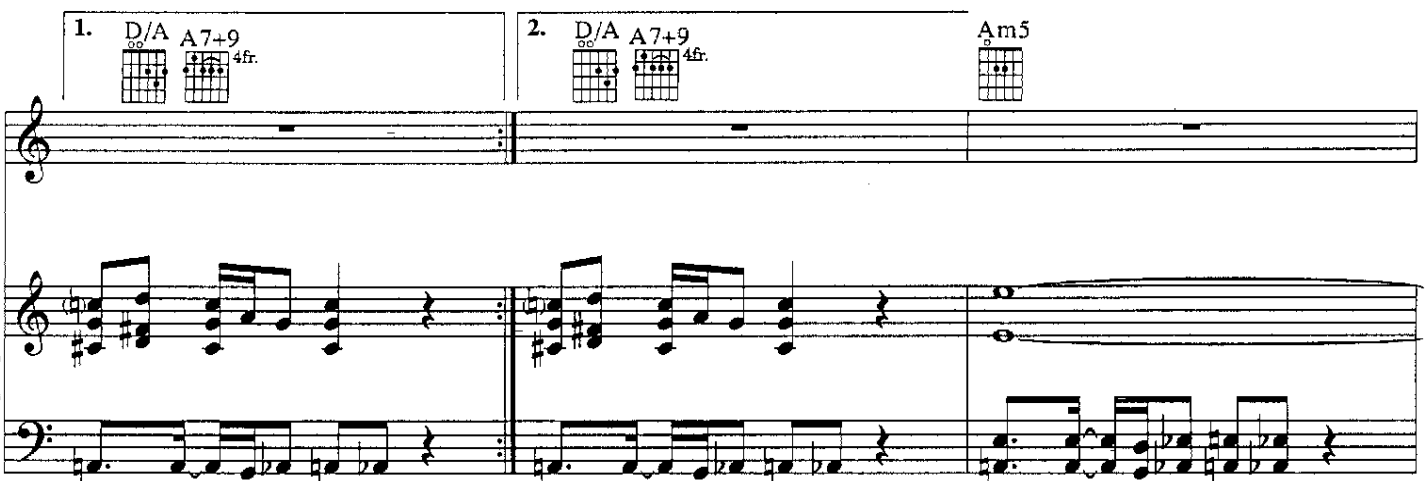
1. *bet on that.* — 2. *When they tell — bet on that.* —



A7+9 4fr. D/A A7+9 4fr. D/A A7+9 4fr. D/A A7+9 4fr. D/A A7+9 4fr. D/A A7+9 4fr.



1. D/A A7+9 4fr. 2. D/A A7+9 4fr. Am5



The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a whole rest. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with sharps.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a whole rest. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with some chords marked with sharps.

Fmaj9 Cmaj9

When my bod - y starts - 2 shiv - er from the chill - 'of the scar - let sweat, - when my lips -

The third system includes lyrics and guitar chord diagrams. The lyrics are: "When my bod - y starts - 2 shiv - er from the chill - 'of the scar - let sweat, - when my lips -". Above the lyrics, there are two guitar chord diagrams: Fmaj9 and Cmaj9. The musical notation includes a vocal line with lyrics, a piano accompaniment, and a bass line.

Fmaj9 Cmaj9

e - clipse the sun and the moon - re - flect - ing from the wet. When the blood -

The fourth system includes lyrics and guitar chord diagrams. The lyrics are: "e - clipse the sun and the moon - re - flect - ing from the wet. When the blood -". Above the lyrics, there are two guitar chord diagrams: Fmaj9 and Cmaj9. The musical notation includes a vocal line with lyrics, a piano accompaniment, and a bass line.

Fmaj9

Cmaj9

— of my love— out rac - es ev-ery one of the stal - lions in— your pack,—— that's— when—

Dm7

Am7

D.S. *al Coda*

— u go— u go— u go— 2 the max.— 2 the max,—

Coda

A7+9 4fr. D/A A7+9 4fr.

D/A A7+9 4fr.

D/A A7+9 4fr.

bet on that... 4 ever the max . . . it's deep inside of u, 4 ever the max . . . in-

D/A A7+9 4fr.

D/A A7+9 4fr.

D/A A7+9 4fr.

No Chord

side of u 4 ever the max . . . u 4 ever the max . . . u are the max.

THE MORNING PAPERS

Composed by
PRINCE

Slowly



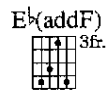
He real - ized — that she — was new — 2 love, — na - ive in ev - ery way. — Ev - ery school -
— a walk - down the o - cean - side — and make a wish on ev - ery wave. — They could find —
— more than — a num - ber — when it comes — 2 love? — Should we ask —

mf

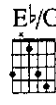
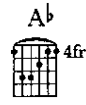
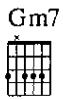
With pedal



boy's fan - tas - y — she was, — that's why he had — 2 wait. — If he poured.
— a car - ou - sel — and ride, — or kiss in ev - ery cave. — They could con -
— the ones — who spec - u - late, — when they don't know — what it's made — of? Or should we



— his heart— in - to— a glass— and of - fered it— like wine, — she could drink—
 — tem- plate— the en - tire un - i - verse— or— just— one star, — or just—
 ask the moon- light on— your face— or the rain- drops— in— your hair, — or should we



— and be back— in time— 4 the morn - ing pa - pers.
 — how far was— the walk— 4 the morn - ing pa - pers.
 ask the man who wrote it there— in the morn - ing pa - pers?

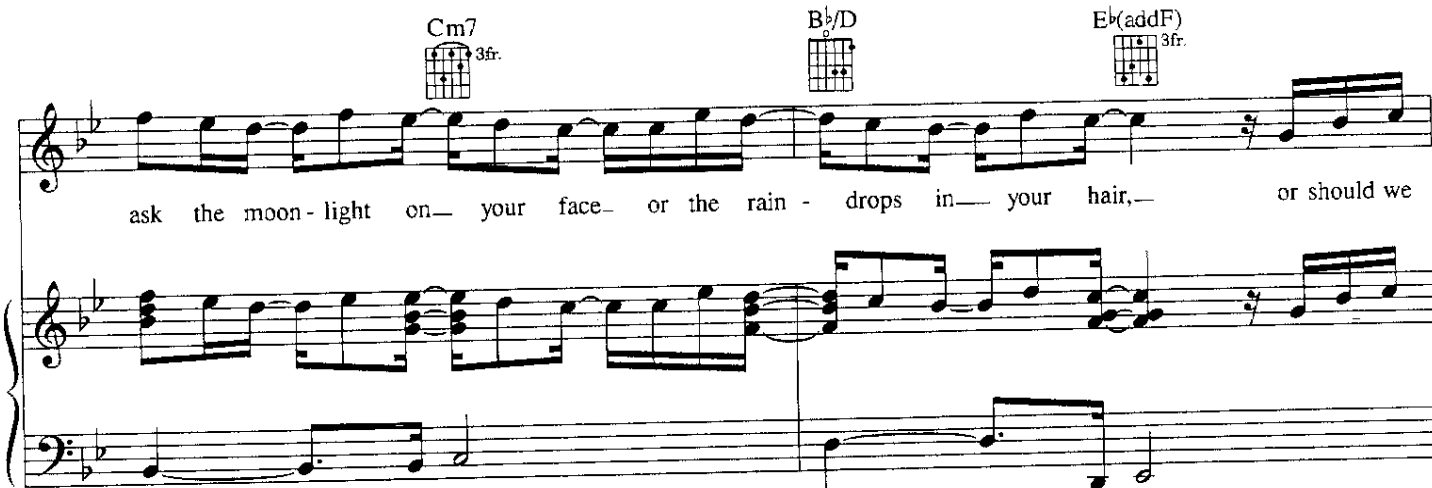
1.2.3.

4.

They could take— Or should we
Instrumental —
 Why is age—

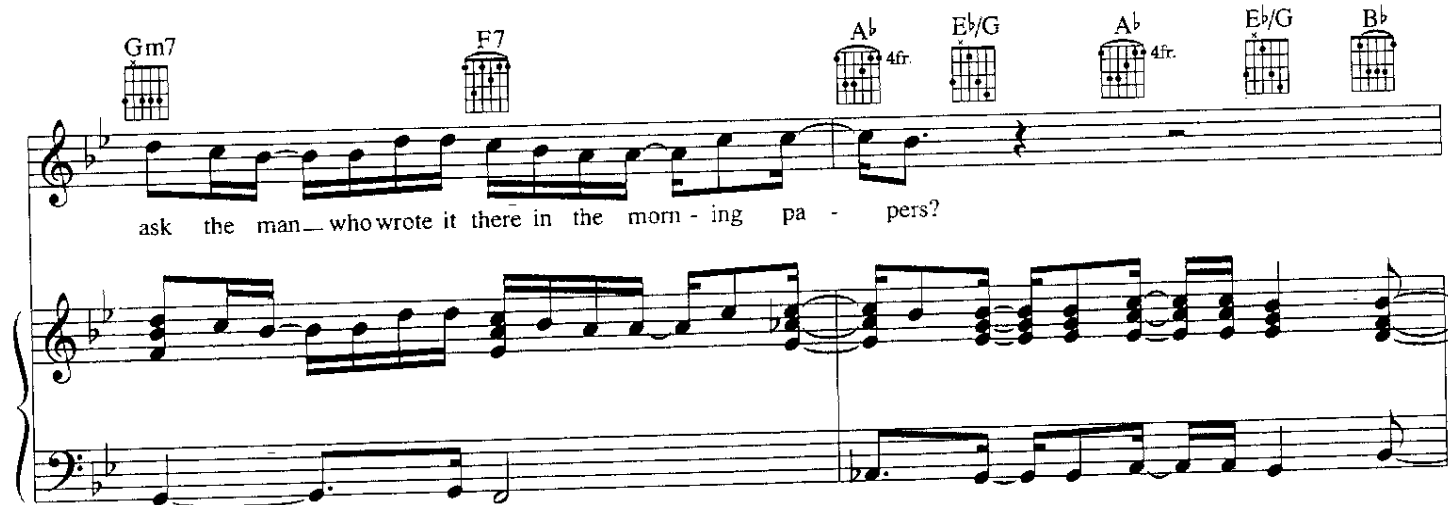
Cm7 3fr. B \flat /D Eb(addF) 3fr.

ask the moon-light on— your face— or the rain - drops in— your hair,— or should we

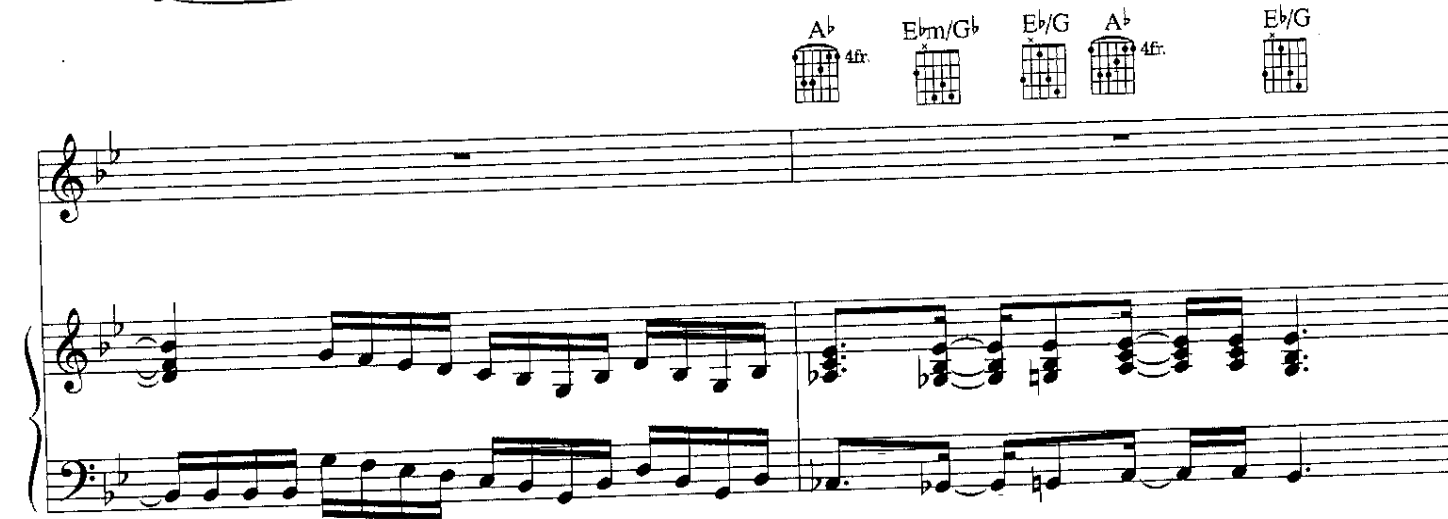


Gm7 F7 A \flat 4fr. Eb/G A \flat 4fr. Eb/G B \flat

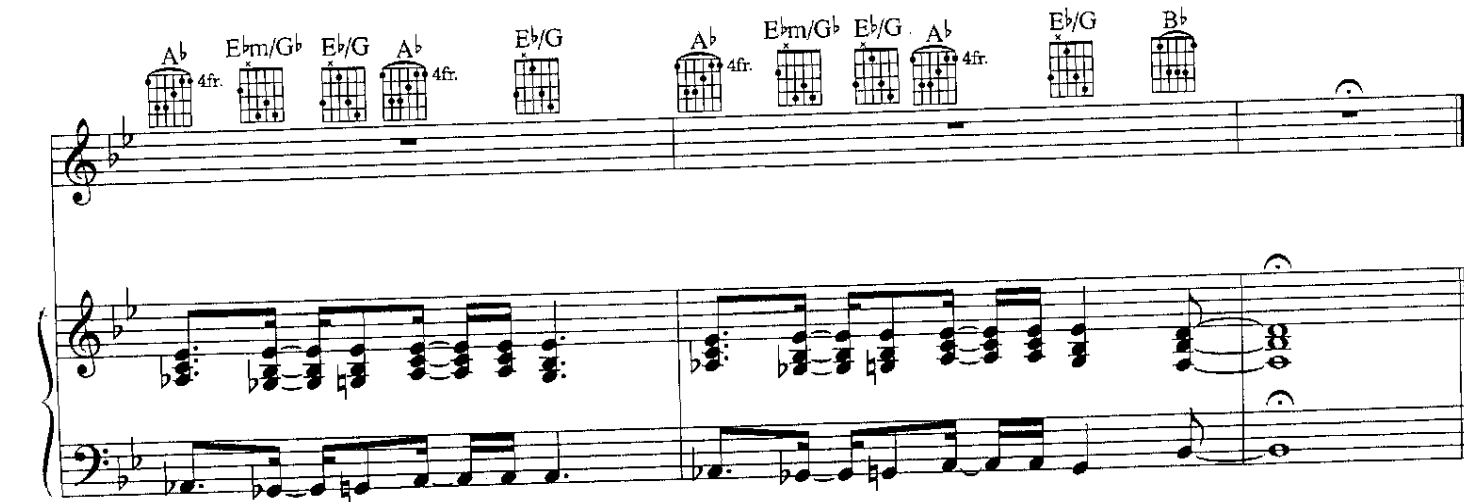
ask the man— who wrote it there in the morn - ing pa - pers?



A \flat 4fr. Ebm/G \flat Eb/G A \flat 4fr. Eb/G



A \flat 4fr. Ebm/G \flat Eb/G A \flat 4fr. Eb/G A \flat 4fr. Eb/G B \flat



the most beautiful girl in the world

Composed by.



Moderately ♩ = 92



Could u be —

mf



— the most beau - ti - ful girl — in the world? —



It's plain 2 see, — u're the rea - son that God - made a girl. —

F# C#/F# D#m7 C# Bmaj9 A#m7 G#m7/C#

F# C#/F#

When the day _____ turns in - to _____
get through days -

Bmaj9 D#m7 C#/D# Bmaj9 C#/B

_____ the last day _____ of all time, _____ can say -
_____ when _____ can't _____ get through hours, _____ oh no. _____ can try, -

F# C#/F# Bmaj9

_____ but when _____ hope u _____ are in these _____ arms of mine. _____
_____ do _____ see u _____ and _____ 'm de - voured. _____

F# C#/F# Bmaj9 C#/B

And when the night —
Who'd al - low —

F# C#/F# Bmaj9 D#m7 C#/D#

falls be - fore — that day — will cry, — 'll
a face — 2 be as soft — as a flower? —

Bmaj9 C#/B F# C#/F# Bmaj9

cry tears of joy, — cause af - ter u, — all one can - do is die. —
could bow — and feel proud — in the light — of this power. —

F# C#/F# D#m7 C# Bmaj9 A#m7 G#m7/C#

Could u be —

F# C#F# Bmaj9 F# C#F#

the most beau - ti - ful girl — in the world? —

Bmaj9 C# F# C#F# Bmaj9

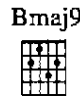
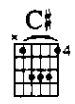
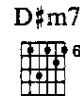
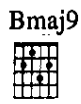
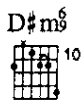
It's plain 2 see, — u're the rea - son that God — made a girl. —

F# C#F# D#m7 C# Bmaj9 A#m7 G#m7/C#

1. How can —

D#m9 D#m9 D#m9

2. (Spoken): And if the stars ever fell one by one from the sky, know Mars could not be 2 far behind. Cuz baby,



musical staff with treble clef and key signature of three sharps (F#, C#, G#).

this kind of beauty has got no reason 2 ever be shy, cuz honey this kind of beauty is the kind that comes from inside.

musical staff with piano accompaniment (treble and bass clefs).

N.C.

musical staff with treble clef and key signature of three sharps.

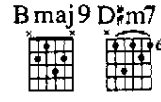
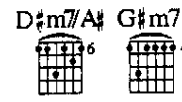
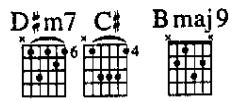
Could u be — the most beau - ti - ful girl — in the world? —

musical staff with piano accompaniment.

musical staff with treble clef and key signature of three sharps.

It's plain 2 see, — u're the rea -

musical staff with piano accompaniment.



musical staff with treble clef and key signature of three sharps.

son that God — made a girl. —

musical staff with piano accompaniment.

Bmaj9 D#m7/A# D#m7 G#m7/C# D#m7 E9 C#

F#m7/A# Bmaj9 F#m7/A# Bmaj9 D#m7 C# A#m7G#m7/C#

Gmaj9 Amaj9 Gmaj9 Amaj9

Gmaj9 Amaj9 Gmaj9 Amaj9 Gmaj9 Amaj9

Gmaj9 Amaj9 Gmaj9 Amaj9 Gmaj9

rit.

the question of U

Words and Music by
PRINCE

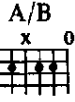
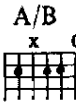
Moderately slow blues feel

Bm



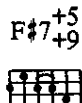
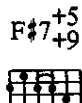
Musical notation for the first system, including piano accompaniment and guitar chord diagrams.

Bm

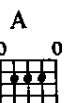


Musical notation for the second system, including lyrics: "So what is the an-swer? 2 the ques-tion of U? What do I"

Asus4/G



Bm



No chord

N.C.

Musical notation for the third system, including lyrics: "look 4? What shall I do? Which way do I"

Bm A/B Bm A/B

turn? When I'm feel - in' lost? If I sell my

N.C. Asus4/G F#7+5 Bm

soul? Now what will it cost? Must I be - come

Em9 Am9(addF#)/E Dmaj7 G#m7-5/D

nak - ed? No im - age at all? Should I re - main

Cmaj7 F#m7-5/C G

up - right? Or get down and crawl?_ All of the ques - tions in my life will be an - swered

Bm7

G#m7-5/B

C

F#



when I de - cide which road 2 choose. What is the an - swer 2 the ques - tion of



Bm



1.



U?

(Instrumental)



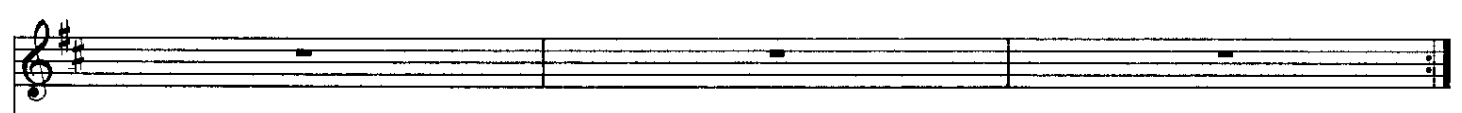
2.

Bm

Repeat and fade
Bm



(Instrumental)



THE SACRIFICE OF VICTOR

Composed by
PRINCE

Moderate Funk

No Chord

(Spoken): What is sacrifice? N.P.G. in mass attack.

mf

The first system of the score is in 4/4 time with a key signature of two flats. It features a vocal line with two spoken phrases and a piano accompaniment. The piano part begins with a melodic line in the right hand and a rhythmic bass line in the left hand, marked *mf*.

The second system continues the piano accompaniment from the first system. The right hand plays a steady eighth-note melody, while the left hand provides a consistent bass line with eighth notes.

Church, if u will, please turn to the book of Victor.

The third system features a vocal line with the spoken phrase "Church, if u will, please turn to the book of Victor." The piano accompaniment continues with the same rhythmic pattern as the previous systems.

We like 2 start at the top; if u don't mind.  was born-

— on a blood - stained - tab - le, — cord wrapped a - round my neck. —
(See additional lyrics)

— Ep - i - lep - tic 'til the age of - sev - en — **TRUE**  - was

sure heav - en — marked the deck. —

Cm 3fr. **Dm** **Cm** 3fr. **Dm** **Cm** 3fr. **Dm** **Gm** 3fr. **C**

C Dm Cm C Dm

know joy lives 'round the cor - ner. — One day 'll vis - it her, 'm gon-

Cm C Dm C Dm


na. — When she tell me ev - ery - thing, that's when the an - gels sing,

C Dm 1. Cm Am A7m

that's when the vic - tor - y is sho — 'nuff. —

Gm Cm Am A7m

Ma - ma held — 'nuff. —

Gm
 3fr. N.C.




4. Cm 3fr. Dm





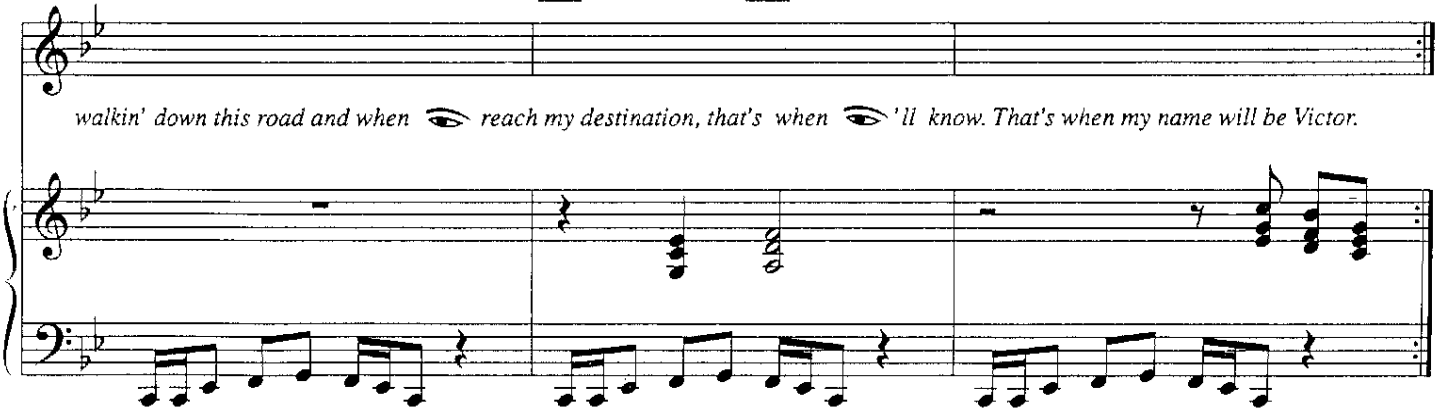
— 'nuff. — My feet might get tired but  'm gonna keep on



Cm 3fr. Dm Repeat as needed (Vocal ad lib.)



walkin' down this road and when  reach my destination, that's when  'll know. That's when my name will be Victor.



Last time

Slowly
N.C.

A - men.

FINISH SCHOOL-LEACH YOUR BABY THERE WILL BE ANOTHER WORLD
 MIRROR MESSAGE
 MIRROR MESSAGE

Additional Lyrics

Verse 2: Mama held up her baby 4 protection
 From a man with a strap in his hand —
 TNAW TAHW REMEMBER WNT
 Ask the Victor 'bout pain and rejection
 U think he don't when he do understand

(Chorus)

Verse 3: 1967 in a bus marked public schools
 Rode me and a group of unsuspecting political tools
 Our parents wondered what it was like 2 have another color near
 So they put their babies 2 gether 2 eliminate the fear
 We sacrifice — yes, we did
 Fighting one another, we sacrifice, yes we did
 All because of color
 The angel of hate — she taught me how 2 kick her
 If she called me anything but Victor — (LIKE NIGGER) (LIKE NIGGER)
 If the only thing that tells is father time
 Then sacrifice is the mutha sublime — We love it

Verse 4: Never understood my old friends laughing — MD & A
 They got high when everything else got wrong — JOOHC
 Dr. King was killed — YCARSIA — and the streets
 They started burnin' — HTUOMYJ
 When the smoke was cleared, their high was gone
 Education got important, so important 2 Victor
 A little more important than ripple and weed
 Bernadette the lady — U KNAHT — she told me
 "Whatever u do, son, a little discipline is what u need"

(Chorus)

THIEVES IN THE TEMPLE

Composed by
PRINCE

Moderate Funk

Dm7 0
Cm7 3fr.
Gm7 3fr.

mf

Gm7 3fr.

Love come_ quick, love come_ in a hur - ry: there are
They don't care_ where they kick, just as long_ as they hurt_ U; there are

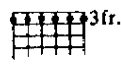
Dm7/C 3fr. Cm7 3fr. Gm7 3fr.

thieves _____ in the tem - ple 2 night.
thieves _____ in the tem - ple 2 night.

Cm7



Gm11



Love, if U're there come save me from all_ this cold des-pair._

Cm7



D7+5



D7



I can hang_ when U're a-round_ but I'll sure-ly die if U're not there._

Gm7



Love come_ quick, Love come_ in a

To Coda ⊕

hur-ry: there are thieves_ in the tem-ple 2 night.

No chord

I feel_ like they're look - in' 4 my

soul, _____ like a poor man look - in' 4 _____ gold; _____ there are

thieves in the tem - ple 2 night. _____

Gm7
3fr.

Voi - ces from the sky say re - ly on your best friend 2

Cm7
3fr.

Gm  3fr.

Cm7  3fr.

pull ya thru. _____ But e - ven if I want - ed 2, I



D  0 N.C.

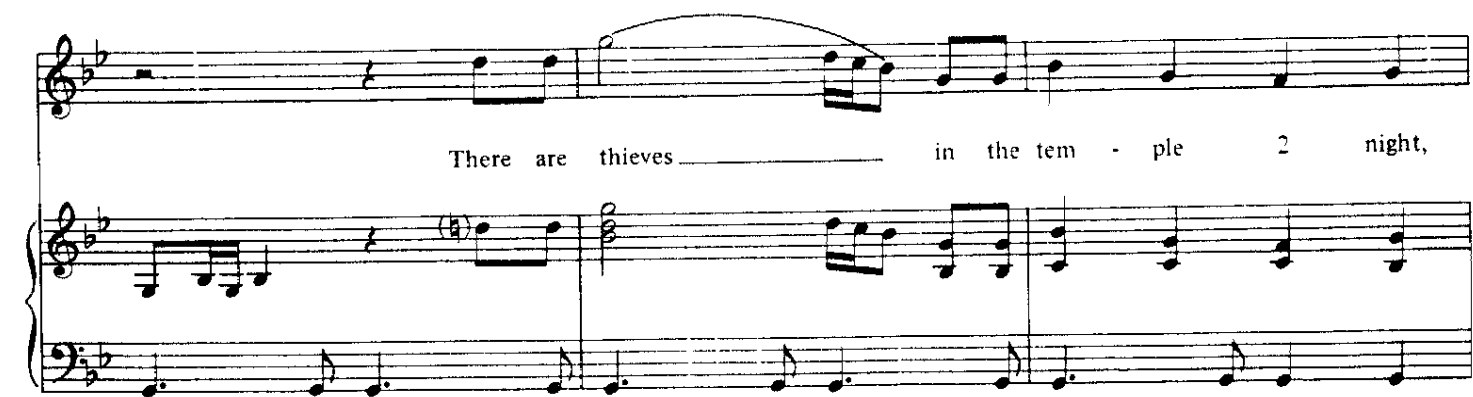
could - n't real - ly tru - ly cuz my on - ly friend is U, oo.



Gm7  3fr.



There are thieves _____ in the tem - ple 2 night,



N.C.

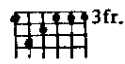
kick - in' me in my

heart, tear - in' me all a part,

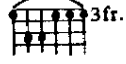
me and U could have been a work of art. (Thieves in the

tem - ple). Ba - by, don't U know I'm hold - in' on the best that I can, love, please.

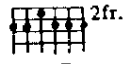
Gm(maj7)



Gm7



C9/G



Cm



D



— help me 2 be the bet - ter — man, — bet - ter than the thieves — in the tem - ple,

N.C.

Gm7



in the tem - ple 2 — night.

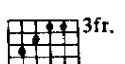
Cm7



Gm5



D+5



D.S. al Coda ⊕

Coda



tem - ple 2 night.

THUNDER

Composed by PRINCE

Moderately Fast

No Chord

'Twas like thun - der — all thru_ the night_ and a prom-ise 2 see Je - sus in the

mf

morn - ing light.. Love say—"Take my hand, it - 'll be al - right.. C'-mon save your soul 2 night."

N.C.

Bm

E7sus4/F#

Bm



G

F#

F

F#

Bm

F#7



Love — no - bod - y know just how it was born, — the
 kiss was run - ning all thru my veins, —
 rain fall - ing on a win - dow pane, —

Bm



love — 1st came 2 me with the ra - di - o on. — Jumped up in my bod - y with an
 bed start - ed shak - in', I don't know who 2 blame, me or this flow - er right in
 tears came 2 my eyes when I asked her name. — Made me hol - ler when it

at - ti - tude,
front of my eyes.
fin - al - ly came,

kissed me on the mouth and said, "Your lead - er take me 2."
Is this my sweet sav - ior or the dev - il in dis - guise?
say - in' - "On - ly the chil - dren born of me will re - main."

N.C.

Bm

F#7

thun - der - all thru the night, and a prom - ise 2 see Je - sus in the

Bm

F#7

morn - ing light. Love say - "Take my hand, it - 'll be al - right.

N.C.

'C - mon save your soul

2 night."

Love's

1. G x000 F# F F# 2.

System 1: Guitar chord diagrams for Bm and F#7. Piano accompaniment for the first system.

System 2: Guitar chord diagrams for Bm, E7sus4/F# (with fingering 0x 0), and Bm. Piano accompaniment for the second system.

System 3: Guitar chord diagrams for E7sus4/F# (with fingering 0x 0) and Bm. Piano accompaniment. Includes the instruction "D.S. (no repeat) at Coda" and "To Coda".

Coda section: Guitar chord diagrams for G (with fingering x000), F#, F, and F#. Piano accompaniment.

System 4: Guitar chord diagrams for Bm and F#7. Piano accompaniment. Includes the instruction "Repeat as desired".

Bm



D



The first system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). It contains two measures of whole rests, with chord diagrams for Bm and D above them. The middle and bottom staves are piano staves with treble and bass clefs, respectively. They contain a melodic line in the treble clef and a bass line in the bass clef, both spanning two measures.

A



Bm



The second system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps. It contains two measures of whole rests, with chord diagrams for A and Bm above them. The middle and bottom staves are piano staves with treble and bass clefs, respectively. They contain a melodic line in the treble clef and a bass line in the bass clef, both spanning two measures.

D/A



N.C.

The third system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps. It contains two measures of whole rests, with a chord diagram for D/A above the first measure and the text 'N.C.' above the second measure. The middle and bottom staves are piano staves with treble and bass clefs, respectively. They contain a melodic line in the treble clef and a bass line in the bass clef, both spanning two measures.

F#7



G



Bm



The fourth system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps. It contains two measures of whole rests, with chord diagrams for F#7, G, and Bm above them. The middle and bottom staves are piano staves with treble and bass clefs, respectively. They contain a melodic line in the treble clef and a bass line in the bass clef, both spanning two measures.

tick, tick, bang

Words and Music by
PRINCE

Moderate beat

D7



mf

D7



U're such a big tease, — U get me all ex-cit-ed, all ex-cit-ed and then U
(See additional lyrics)

go home. U're like ice - cream, — ooh, —

— I got 2 eat ya, got 2 eat ya 4 ya all gone.

U're such a bomb - shell— and

A7
0 0 0

G7
x000

if I ev - er get ya, ev - er get ya, there's no tell - in', no tell - in' how long I'd last,— 4 eyed

No chord

tick, tick, tick, tick, tick, bang.— all o - ver U. Tick, tick, tick, tick, tick, bang, bang, all o - ver U.

D7



Musical staff with notes and rests.

Tick, tick, tick, tick, tick, bang, bang, bang, tick, bang, bang.—

Piano accompaniment for the first system.

Musical staff with notes and rests.

Piano accompaniment for the second system.

Musical staff with first and second endings.

U ain't no

Piano accompaniment for the third system.

D7



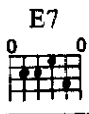
Musical staff with notes and rests.

Piano accompaniment for the fourth system.



N.C.

Ooh I can't hold it, ooh it's get-tin' all o - ver me. Ooh I can't hold it,

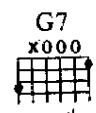
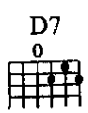


N.C.

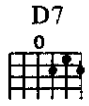
ooh it's get - tin' all o - ver me.

N.C. N.C.

Like this chain a - round my hip, I want a



24 k re - la - tion ship, so ba-by, don't spit me out.



N.C.

Musical staff with notes and a long slur over the first four measures.

Tick, tick, bang, _____ all o-ver U.

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



N.C.

Musical staff with notes and a long slur over the first four measures.

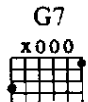
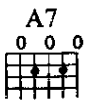
Tick, tick, tick, tick, tick, bang.

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

Musical staff with notes and a long slur over the first four measures.

Ooh I can't hold it, ooh it's get-tin' all o-ver me. U're such a

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



bomb - shell...

and if I ev-er get ya, ev-er get ya, there's no tell-in' no

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

N.C.

tell-in' how long I'd last,— 4 eyed tick, tick, tick, tick, tick, bang,— bang, bang.

D7



Bang, all o-ver U. All o-ver U, all o-ver U,

1.

2.
N.C.

all o-ver U. Bang!

Additional Lyrics

2. U ain't no cheap thrill;
 Everytime U tick, I'd rather U bang,
 But U leave me in a fire sweat.
 U're like a good pill;
 All I need is 2 and I'm so into U,
 U're the best stuff that I could get.

U GOT THE LOOK

Words and Music by
PRINCE

Medium Dance Groove

B
A/B⁰
B
A/B⁰
B
A/B⁰

B
E
E^{sus2}_{sus4}
D/E
E
E^{sus4}

(Whispered:) Here we are, folks, the dream we all dream of:

B
A/B⁰
B
A/B⁰
F#^{sus4}

boy versus girl,

F# sus2
sus4
x0
4fr.

Bsus4
2fr.

in the World Series of Love. *Tell me, have u got the look?* U walked

B

A/B

Bsus4

B5

in, I woke up { I've nev - er seen a pret - ty girl }
I nev - er seen such a pret - ty girl }

Bsus4

B5

E7

D/E

E

Esus4

look so tough, ba - by. U got that

A/B

Bsus4

B5

Bsus4

F#7sus4

look... Col - or u peach and black,

B

A/B



col - or me tak - en a - back. Cru - cial, - I think I want - cha.

A/B



You've got the look, - You've got the {hook...} U sho - 'nuf do be cook - in'

(Guitar solo)

Esus4



in my book. Your face is jam - min', your bod - y's heck - a - slam - min'!

B5



F#7sus4



If love is good, let's get 2 ram - min'. U got the look.



U got the look.

[1.3.

B5

A/B₀

B

A/B₀

B



U got the look. U must - a took a whole_ ho - ur just 2

A/B₀

Esus4



make up your face, ba - by. Clos - in' time, ug - ly lights,

B5

F#7sus4



ev - 'ry-bod-y's in-spect-ed. But u are a nat - 'ral beau-ty

Bsus4

B5

Bsus4



un - af - fect - ed. — *Did I say an hour? My face is red, I stand corrected.*

2.

No chord

Well, here we are, ladies and gentlemen, the dream we all dream of:

G+5

C6

B

B7

B^b0



boy versus girl in the World Series of Love, slammin'!

Am

G#+(add A#)

D.S. $\frac{3}{4}$ and fade on guitar solo

U walked

UNDER THE CHERRY MOON

Words and Music by
PRINCE and JOHN L. NELSON

Slowly, in 2
No chord

The musical score is written for piano solo in 2/4 time, marked 'Slowly, in 2' and 'No chord'. It consists of four systems of music. The first system begins with a 'Solo' instruction and a dynamic marking of 'mf'. The melody in the right hand features a series of chords, with the first chord being a triad of G4, B4, and D5. The bass line in the left hand is a simple eighth-note accompaniment. The second system continues the melody and bass line. The third system introduces a dynamic change to 'f' and includes a fermata over the final chord of the system. The fourth system concludes the piece with a dynamic marking of 'mf' and a fermata over the final chord.

B Em B Em

How can I stand 2 live life stay where I am?
2 the ul - ti - mate high.

B Em B Em

Poor But - ter - fly who don't un - der - stand.
May - be I'll die young like he - ros die.

A D A D

Why can't I fly a - way in a spe - cial sky?
May - be I'll kiss u some wild spe - cial way.
us, dear, are born to die.

C7 F

If I don't find my des - tin - y
 If no - bod - y kills me or thrills me
 If they don't find us what will we

Bm/E A F#/A F/A A7sus4

soon, soon, do?
 I'll die in your arms un - der the cher - ry
 I'll die in your arms un - der the cher - ry
 I guess we'll make love un - der the cher - ry

To Coda

1. D B 2. D Dmaj11 B

moon. I want to moon.

With a Jazz feel

Em

No chord

D.S.^{al} al Coda

A

Lov - ers like

Coda

A

F#

moon...

I'll die in your arms

F

A7sus4

D

Dmaj11

4fr.

un - der the cher - ry moon.

VENUS DE MILO

By
PRINCE AND THE REVOLUTION

Maestoso

The first system of musical notation is for the piece 'Venus de Milo'. It is marked 'Maestoso' and features a forte (*ff*) dynamic. The music is in 4/4 time and consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains whole notes, while the bass staff contains a complex rhythmic pattern of eighth and sixteenth notes with various articulations.

Moderately slow

The second system of musical notation is marked 'Moderately slow'. It continues the piece with two staves. The treble staff features a melodic line with a long, sweeping slur over several notes. The bass staff provides a steady accompaniment with a long slur at the end of the system.

The third system of musical notation continues the piece with two staves. The treble staff has a melodic line with various note values and rests. The bass staff has a simple accompaniment with a long slur at the end of the system.

The fourth system of musical notation is the final system on the page, consisting of two staves. The treble staff continues the melodic line, and the bass staff continues the accompaniment, both ending with a long slur.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and ties, and the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a prominent melodic line with slurs, and the bass staff provides a consistent accompaniment.

Fourth system of musical notation, marked with a forte (*ff*) dynamic. The treble staff features a complex melodic line with many slurs and ties, and the bass staff has a more active accompaniment with slurs.

Fifth system of musical notation, concluding the page. The treble staff continues with a melodic line, and the bass staff provides a final accompaniment with a long slur.

First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, including some beamed pairs. The bass clef staff provides a harmonic accompaniment with a steady eighth-note bass line.

Second system of musical notation. The treble clef staff continues the melodic line with a prominent slur over a sequence of notes. The bass clef staff maintains the accompaniment with some chordal textures.

Third system of musical notation. The treble clef staff shows a more active melodic line with sixteenth-note passages. The bass clef staff continues with a simple, rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line that concludes with a series of notes. The bass clef staff has a final accompaniment line. A dynamic marking *8va* is present above the final notes of the treble staff.

WALK DON'T WALK

Composed by PRINCE

Moderately
No Chord

Walk on their side of the street?. Don't walk where it feels the best?..

mf

Walk a-way from peo-ple u meet?. Don't talk 2 stran-gers un-less_ they walk the

A

way u want them 2? Don't walk un-

B E A

sim.

B E

less the oth-ers do? I said,

This system contains the first two lines of music. It features a vocal line and a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: a B major chord (x21232) and an E major chord (022100). The lyrics are: "less the oth-ers do? I said,"

E

walk like u could use a ride? Don't walk with a con-fi-dent stride, then

This system contains the third and fourth lines of music. It features a vocal line and a piano accompaniment. Above the vocal line, there is a guitar chord diagram for an E major chord (022100). The lyrics are: "walk like u could use a ride? Don't walk with a con-fi-dent stride, then"

peo - ple will walk all o - ver u. Don't talk un-til they tell u ? Don't

This system contains the fifth and sixth lines of music. It features a vocal line and a piano accompaniment. The lyrics are: "peo - ple will walk all o - ver u. Don't talk un-til they tell u ? Don't"

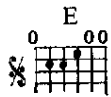
A B

talk if it's a - gainst the rules? Just walk a - way and be a fool?

This system contains the seventh and eighth lines of music. It features a vocal line and a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: an A major chord (022200) and a B major chord (x21232). The lyrics are: "talk if it's a - gainst the rules? Just walk a - way and be a fool?"



That's what they want cha 2 do.




Sha - na-na - na - na,


sha - na - na - na - na. Sha - na-na - na - na,



To Coda

sha - na-na - na - na. Don't

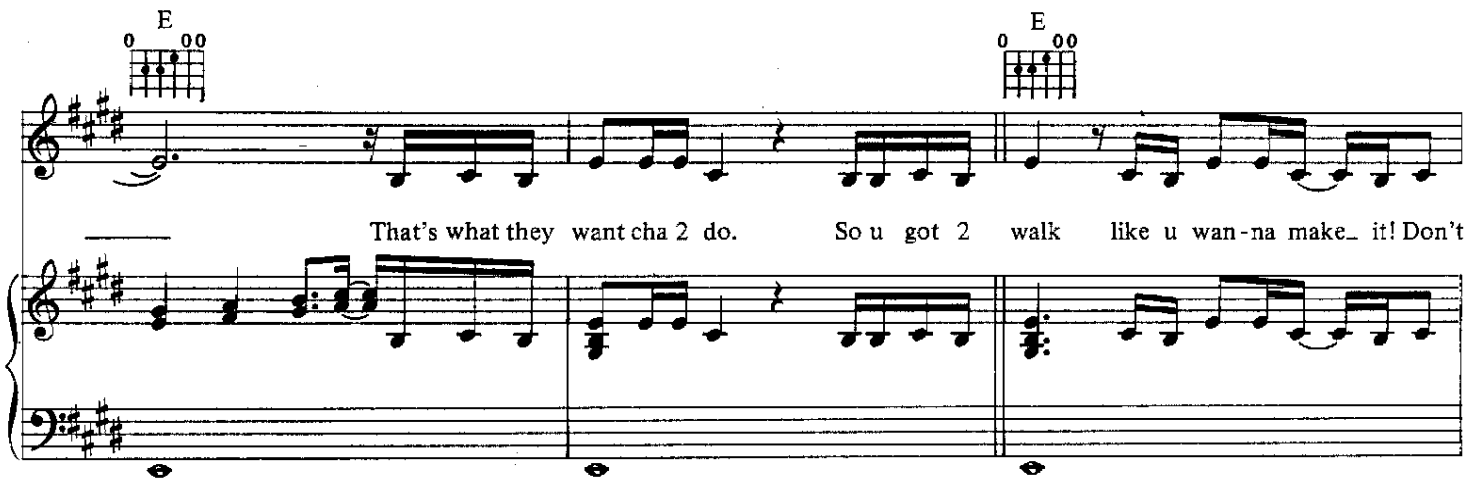
A  B 

talk if it's a - gainst the rules? Just walk a - way and be a fool?



E  E 

That's what they want cha 2 do. So u got 2 walk like u wan-na make it! Don't



A 

walk like u just can't take it. Go on and walk on an - y side u like! Don't



E  A 

walk wher - ev - er they tell u 2 - psyche! The sun will shine u - pon u one day if



F#m7/B

B

E 0 0 0



u're al - ways walk - ing your way. —

The



F#m7/B

B

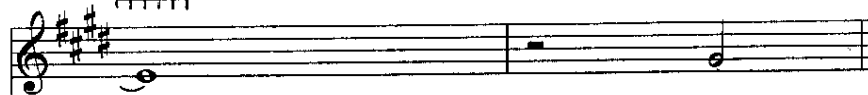


sun will shine_ u - pon_ u one day if u're al - ways walk - ing your way. —

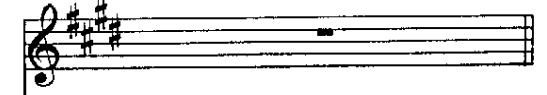


D.S. $\frac{3}{4}$ al Coda

Coda

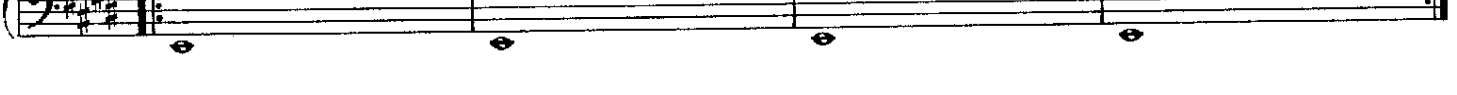
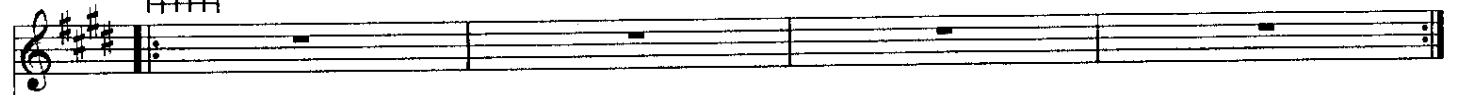


Yeah!



Repeat and fade

E



We Can Funk

Words and Music by
PRINCE and GEORGE CLINTON

Moderate Funk
No chord

mf

The piano introduction consists of a single melodic line in the right hand, starting with a quarter rest followed by a series of eighth and sixteenth notes. The left hand is silent.

F#m7

D6

0 0

I'm test - in' pos - i - tive 4 the funk,

The first system of the vocal melody is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a quarter rest, followed by eighth notes. The piano accompaniment in the bass clef features a steady eighth-note bass line and chords in the right hand.

F#m7

I'll glad - ly pee in an - y - bod - y's cup. And when your cup

The second system continues the vocal melody and piano accompaniment. The piano part includes chord diagrams for F#m7 and D6.

D6

F#m7

0 0

o - ver - flow, I'm test - in' pos - i - tive and I'll pee some more.

The third system concludes the vocal melody and piano accompaniment. It includes chord diagrams for D6 and F#m7.

F#m7



N.C.

I could tell U stor - ies 'til U get tir - ed, I could play with your mind. -
 I could tell U things 2 get U ex - cit - ed, things U've nev - er heard. -

But U'd prob - ably say that I was a li - ar,
 U know the ka - ma - su - tra? I could re - write it.

F#m7



so, I won't waste your time. - But I'm scared
 With half as man - y words. - But I'm scared

D6



Amaj9



D6



cuz though we just met, there's this en - er - gy be - tween us.
 cuz if I don't kiss ya I'm gon - na go mad, ba - by.

F#m7

D6

F#m7



Let's_ just go some-where== We can funk.
 Take_ off my clothes.- We can funk.

F#m7

D6



I'm test - in' pos - i - tive 4 the funk,

F#m7



I'll glad - ly pee in an - y - bod - y's cup. And when your cup

D6

F#m7



1.

o - ver - flow, I'm test - in' pos - i - tive and I'll pee some more.---

N.C.

Musical notation for the first system. The treble clef staff contains a whole rest. The grand staff below it contains piano accompaniment with eighth and sixteenth notes.

Everytime I could, I would compliment ya on the things, the things that U be. Honey doll, we should

Musical notation for the second system. The treble clef staff contains a whole rest. The grand staff below it contains piano accompaniment with eighth and sixteenth notes.

Repeat and fade (vocal ad lib)
F#m7

C#

2.

Guitar chord diagram for C# with 4 frets indicated.

Guitar chord diagram for F#m7.

make the real noise-just U and me! And I'll pee some more.

Musical notation for the third system. The treble clef staff contains a melodic line with eighth notes. The grand staff below it contains piano accompaniment.

D6

F#m7

Guitar chord diagram for D6.

Guitar chord diagram for F#m7.

Musical notation for the fourth system. The treble clef staff contains a melodic line with eighth notes. The grand staff below it contains piano accompaniment.

we march

Composed by
♣ and NONA GAYE

Moderately slow ♩ = 96

G7



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

Vocal line: March, we march.

Piano accompaniment: *mf*

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

Vocal line: March, we march. 1. If

Verse:

G7



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

Vocal line: this is the same av - e - nue my an - ces - tors fought 2 lib - er - ate how -
this is the same sis - ter that u can - not stop call - ing a bitch, it -

3. See additional lyrics

— come — can't buy — a piece — of it e - ven if — my cred - it is straight. And if
— will be — the same — one that — will leave your broke — ass in — a ditch. If

all the wa - ter's dir - ty and — wan - na lay — the pipe — my dam - my, the
u can - not find a bet - ter rea - son 2 call this wom - an oth - er - wise, — then

riv - er that — drink — from will — it be — the same — as — your mam - my?
don't cry, — u make — the bed — in which — u lie. — }

Bridge:



Now's the time — 2 find a rhyme — that's

G/D Em7 F C G G/A

got a rea - son and frees the mind_ from an - gry thoughts, - the

F C G/D Em7 N.C.

rac - ist kind. - If we all want a change then come on, get in line - the next time we march. -

Chorus:

G7

We're kick - in' down the door - the next time we march. -

To Coda ◊

1. 2. G7

All is what we're march - ing 4. - 2. If All is what we're march - ing 4. - March,

we march. March,

N.C.

D.S. $\frac{3}{4}$ al Coda

we march. 3. Now

\oplus
Coda N.C.

All is what we're march - ing 4. ...





N.C.

*freely*

know the next time we march — yeah. —

Verse 3: (Rap)

Now we clarify 4ever,
 In other words as long as it takes,
 That we ain't got no use 4 ice cream without the cake.
 And we ain't got no time 4 excuses,
 The promised land belongs 2 all.
 We can march in peace but u best watch yo back
 If another leader falls.

(To Bridge:)

WHEN 2 R IN LOVE

Words and Music by
PRINCE

Moderately



No Chord

When

mp smoothly

D^b(addE^b)



2 R In Love _____ they'll

G^bmaj7



whis - per se - crets on - ly they 2 can hear When

D \flat (addE \flat)



G \flat 7



2 R In Love.

A \flat 7



D \flat (addE \flat)



When 2 R In Love

G \flat maj7



stom - achs will pound ev - 'ry - time the oth - er comes near, When

D \flat (addE \flat)



G \flat 7



2 R In Love.

D \flat maj9



G \flat maj7



2 R In Love _____ fall - ing leaves will ap - pear -

(See additional lyrics)

D \flat maj9



2 them like slow mo - tion rain

G \flat 7



A \flat 7



D \flat maj9



When 2 R in Love _____ the

G \flat m(maj7)



speed of their hips Can be fas - ter than a run - a - way

D^bmaj9



G^b7



A^b7



train. _____ Come

D^b(addE^b)



bathe with me. _____ Let's

f

G^bmaj9



drown each oth - er in each oth - er's e - mo - tion.

D^b(addE^b)



Bathe with me. _____ Let's

Gbmaj9



cov - er each oth - er with per - fume and lo - tion.

D♭(addE♭)



Bathe with me.

Gbmaj9



Let me touch your bod - y 'til your riv - er's an o - cean.




D♭(addE♭)



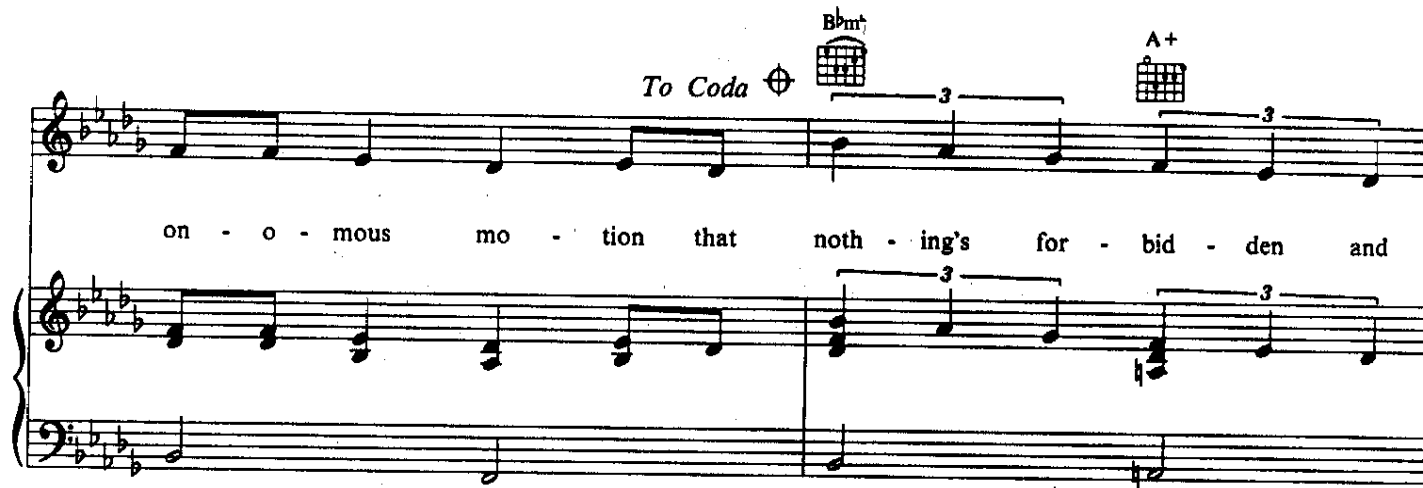
Gbmaj9









Bathe with me. Let's kiss with one syn -

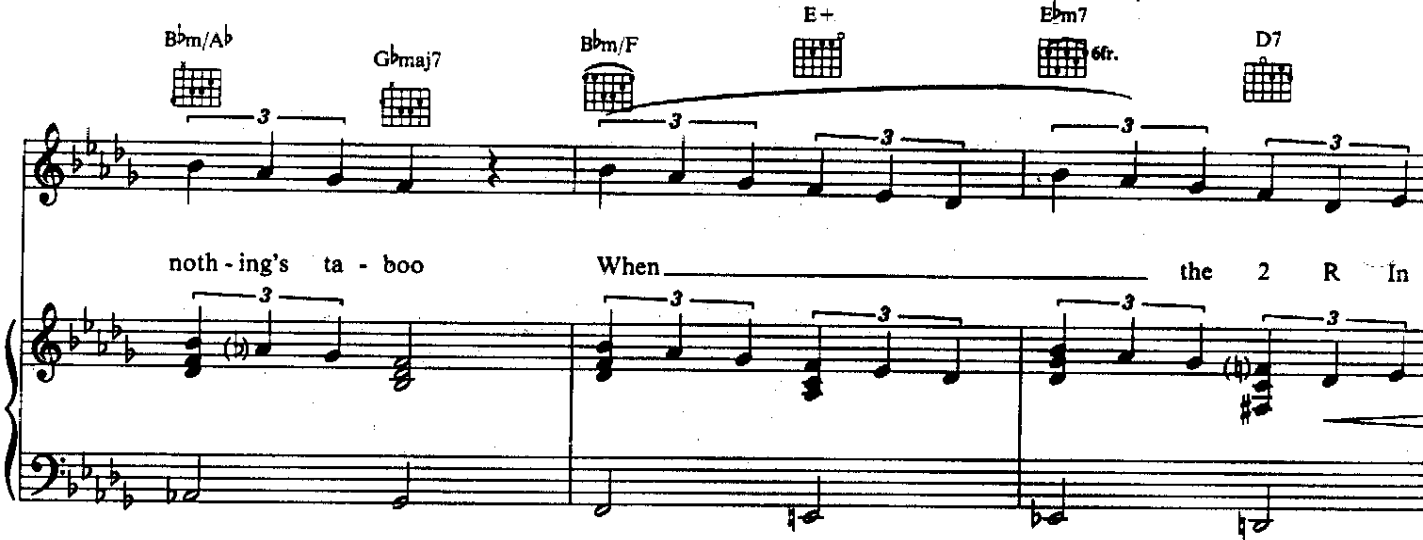
To Coda   

on - o - mous mo - tion that noth - ing's for - bid - den and



noth - ing's ta - boo When the 2 R In





L. O. V. E. - love (Spoken:) Can U hear me?

Love. *mp*





D.S.  al Coda 

When



Coda

Bbm A+ Bbm7/Ab Gbmaj7 Bbm/F E+

When noth-ing's for - bid - den, noth-ing's ta - boo When

Ebm 6fr. D7 Dbmaj9 4fr.

the 2 R In Love, in (Spoken:) Can U hear me?

Fbmaj9

Db6 4fr. Gbm7

Repeat and Fade

D^b(addE^b)



G^bmaj9



D^b(addE^b)



N.C.




Additional Lyrics:

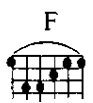
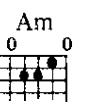
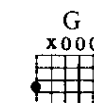
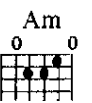

When 2 R In Love - their bodies shiver at the mere
contemplation of penetration, let alone the actual act.
When 2 R In Love
the thought of his tongue in the V of her love
in his mind, this thought, it leads the pack.

When Doves Cry

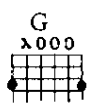
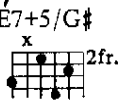

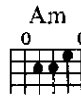
Words and Music by
PRINCE

Medium tempo

F: 
 Am: 
 G: 

F: 
 Am: 
 G: 
 Am: 
 Dm/A: 

Dig, if u will, the pic - ture of

G: 
 E7+5/G#: 
 E7/G#: 
 Am: 

u and I en - gaged in a kiss. The sweat of your bod - y cov -

Dm/A



G



E7+5/G#



E7/G#



ers me. Can u, my dar - ling, can u pic - ture this?_



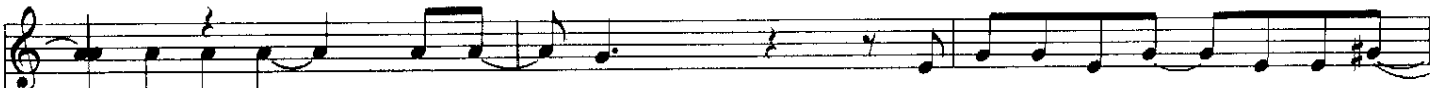
Am



Dm/A



G



Dream, if u can,— a court - yard, an o - cean of vi' - lets in bloom..



E7+5/G#



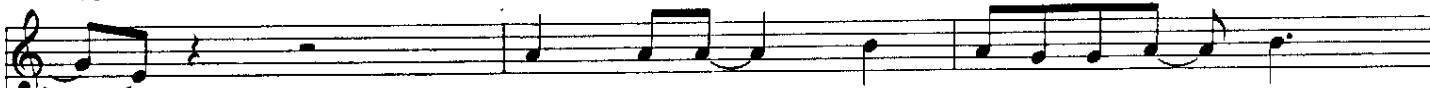
E7/G#



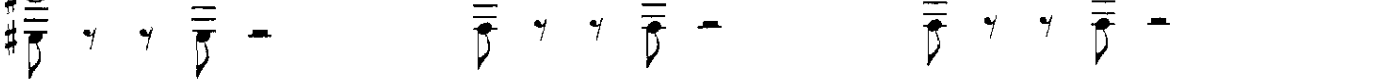
Am



Dm/A



An - i - mals— strike cu - ri - ous pos - es.



G x000 E7+5/G# x 2fr. E7/G# x Am 0 0

They feel the heat, the heat be-tween me and u.
How can u just— leave me stand-

Dm/A 0 G x000 E7+5/G# x 2fr. E7/G# x

ing a-lone in a world—that's so— cold?

Am 0 0 Dm/A 0 G x000

May-be I'm just— 2 de-mand-ing. May-be I'm just— like my

E7+5/G# E7/G# Am Dm/A

fa - ther: 2 bold. May - be you're just — like my moth - er.

G E7+5/G# E7/G# Am

She's nev - er sat - is - fied. — Why do we scream — at each oth -

Dm/A G E7+5/G# E7/G# To Coda ♯

er? This is what it sounds like when doves — cry.

F Am G F Am G F Am G

This system contains guitar chord diagrams for F, Am, and G, repeated three times. Below the diagrams is a musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains a sequence of chords and rests corresponding to the diagrams above. Below this staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

F Am G Am Dm/A

Touch, if u will, — my stom - ach.

This system features guitar chord diagrams for F, Am, G, Am, and Dm/A. The vocal melody is written in a treble clef staff with lyrics: "Touch, if u will, — my stom - ach." The piano accompaniment continues in the grand staff below, with a bass line and chords that support the vocal line.

G E7+5/G# E7/G# Am

Feei how it trem - bles in - side. You've got the but - ter - flies—

This system features guitar chord diagrams for G, E7+5/G# (2fr.), E7/G#, and Am. The vocal melody continues with lyrics: "Feei how it trem - bles in - side. You've got the but - ter - flies—". The piano accompaniment in the grand staff below includes a bass line and chords, with a piano (p) dynamic marking.

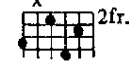
Dm/A



G



E7+5/G#



E7/G#



— all tied up. Don't make me chase u. E - ven doves_ have pride..

Am



Dm/A



D.S. al Coda

Coda

No chord

How can u just_ leave me stand - ing a -

WHEN YOU WERE MINE

Composed by
PRINCE

Moderately fast

E5



B5



First system of musical notation. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Below it is a grand staff with treble and bass clefs. A guitar staff is positioned above the grand staff, showing an E5 chord diagram. The piano part begins with a dynamic marking of *mf*.

Asus2



B5



C#5



B5



E5



B5



Second system of musical notation. It continues the piece with the same key signature and time signature. The guitar staff shows a sequence of chords: Asus2, B5, C#5 (4fr), B5, and E5. The piano part continues with melodic lines in both hands.

Asus2



B5



C#5



B5



Third system of musical notation. The guitar staff shows chords: Asus2, B5, C#5 (4fr), and B5. The piano part continues with melodic lines in both hands.

E5



B5



A5



B5



When u were mine, —

I gave u all —

C#5



B5



E5



B5



— of my mon - ey. —

Time af - ter time, —

A5



B5



E5



B5



u done me wrong. —

Cause just like a train, —
When u were mine, —

A5



B5



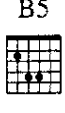
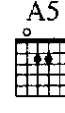
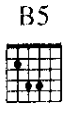
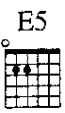
C#5



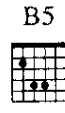
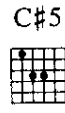
B5



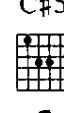
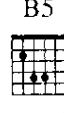
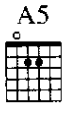
— u let all my friends come o - ver and
— u were kind - a - sort - a my best



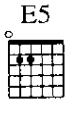
eat. friend. And u were so strange, — So I was blind, — u did - n't have the I let u fool a -



de - cen - cy 2 change the sheets. Oh girl, when u were mine, — round. I nev - er cared, — When u were mine, —



I used 2 let _____ u wear _____ all my _____ I nev - er was the kind 2 _____ make a _____ u were all _____ I ev - er want - ed 2



clothes. fuss do. U were so fine, — when he was there, — do. Now I spend my time

A5



B5



C#5



B5



may - be that's the rea - son that it hurt me
 sleep - in' in be - tween the 2 of
 fol - low - ing him when - ev - er he's with

A(add B)



B



E(addF#)/G#



so. } I know that u're go - in' with an - oth - er guy. —
 us. }
 u. }

A(add B)



B



But I don't care, cause I love u ba - by,

E(addF#)/G#



A(add B)



To Coda ⊕

that's no — lie, — love u more than I

1.

B5



E5



B5



did when u were mine. —

A(add B)



B5



C#5



B5



E5



B5



Asus2



B5



C#5



B5



2.

B5



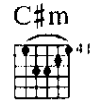
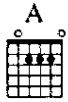
C#m



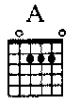
G#m7



did when u were mine.



Musical notation for the first system, including treble and bass staves with piano accompaniment.



D.S. al Coda \oplus

Musical notation for the second system, including treble and bass staves with piano accompaniment.

Repeat and fade

Coda \oplus

B5



E5



B5



Vocal line with lyrics: "did when u were mine." and piano accompaniment for the third system.

Asus2



B5



C#5



B5



Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

WHY YOU WANNA TREAT ME SO BAD?

Composed by
PRINCE

Moderately

Abm11



G♭maj9



mf

Abm11



G♭maj9



There's some

Abm11



G♭maj9



talk go - in' 'round _ town _ that u real-ly don't give a damn. _
U know_ I try _ so hard 2 keep u sat - is - fied. _

Abm11



They say u real-ly put me down,
Some-times u play the part,

Gbmaj9



Abm11



when I'm do-in' the best I can. — I gave u all of my love, —
some-times u're so full of pride. — And if it's still good 2 ya, —

Gbmaj9



I ev-en gave u my bod - y.
why u wan-na treat me so bad?

Abm11



Gbmaj9



Tell me, ba - by, ain't that e-nough? What more do u want me 2 do? —
U used 2 love it when I'd do u, u used 2 say I was the

Abm9



best u ev - er had. I play the fool - when we're to - geth -
I play the fool - when we're to - geth -

Cbsus2



Gb/Bb



Abm9



er, ___ but I cry ___ when we're a - part. -
er, ___ I give u ___ ev - ery - thing I

Cbsus2



Gb/Bb



Abm9



can. I could - n't do ___ u no bet -
And if it's still ___ good 2

Cbsus2



Gb/Bb



Abm9

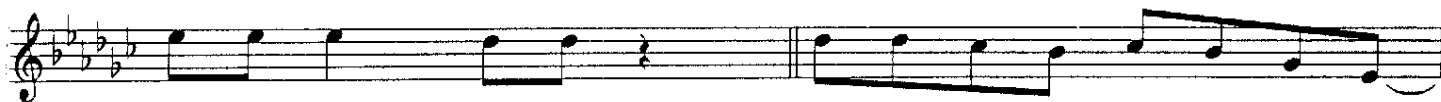


ter, ___ don't break what's left of my
u, ___ there's just some - thing I

Cm



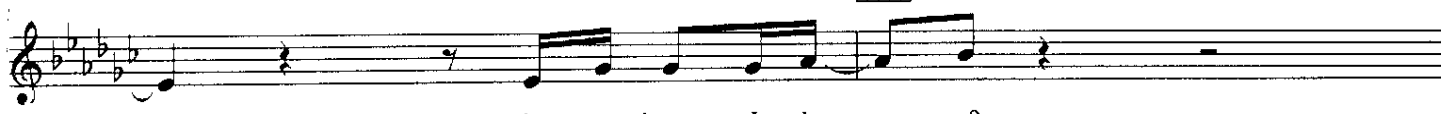
Abm11



bro - ken heart, ba - by. } Why u wan - na treat me so bad, -
can't un - der - stand.



Gb



when u know I love u?



Abm11



How can u do this 2 me when u know I



Gb



Abm11



care? Why u wan - na treat me so bad, -



Gb



— when u know I love — u?

Abm11



Gb



Repeat and fade

Abm11



1. | 2.

Gb



WILLING AND ABLE

Composed by PRINCE with LEVI SEACER, JR. and TONY M.

Moderately Fast

The musical score is presented in three systems. Each system includes a guitar chord chart at the top, a vocal line in the middle, and a piano accompaniment in the bottom. The guitar chords are E (0 2 2 0 0 0), D (0 0 2 2 3 3), and A7 (0 0 0 2 2 0). The piano accompaniment is in 4/4 time with a moderate tempo. The vocal line begins with the lyrics "Said I'm will -".

E D A7 E D A7

in' and I'm a - ble. I'm
 ing and I'm a - ble. I'm
 ing and I'm a - ble. I got

E D A7 E D A7

read - y 2 place_ my cards_ on the ta - ble.
 read - y 2 place_ my cards_ on the ta - ble.
 good and plen - ty cards 2 place_ on the ta - ble.

E D A7

I've been hold - ing back_ this feel - in' 4 far 2 long._
 There's some kings in my_ deck, and a queen or 2._
 Been hold - ing back_ this feel - ing 4 far 2 long._

E 0 0 0 D 0 A7 0 0 0 E 0 0 0 D 0 A7 0 0 0

Now... that I'm will - ing, this feel - ing, — it's a fact, —
 So — u know there ain't noth - ing, — noth -
 Now... that I'm will - ing, this feel - ing, — it's a fact, —

To Coda

E 0 0 0 D 0 A7 0 0 0

— is tru - ly migh - ty strong. —
 ing that I would - n't do. —
 — it's tru - ly migh - ty strong. —

G x000

C# 4fr.

Like a child, — lost — in the wil - der - ness, —
 'Twas a long time com - ing, but now that it's here, —

F#



till I reach_ my des - ti - na - tion,
all the non - be - liev - ers

B



1. | 2.

No Chord

N.C.

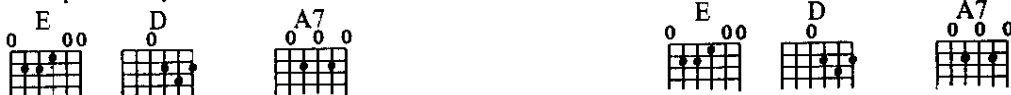
D.S. al Coda

Coda



I won't rest_ Cuz I'm will - _ me. Cuz I'm will -
bet - ter fear_

Repeat and fade (vocal ad lib - see additional lyrics)



Repeat and fade (vocal ad lib - see additional lyrics)

Additional Lyrics

I'm willing and able
My vision is all clear, I'm feeling kinda stable
U know I am, u know I am
Ready 2 whisper
Ready 2 shout
Ready 2 scream from the highest mountain top
I'm willing and able and
I wanna dance and sing, somebody watch me do my thing!