

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



2.

1. Love! 2. Peace!

C7+9

Boom! Boom! Boom!

Repeat and fade

C7+9

Boom! The bomb goes Boom!

Around The World In A Day

Words and Music by
DAVID COLEMAN, JOHN L. NELSON
and PRINCE

Moderately

C(add D)

F(add Bb)/C

The piano introduction consists of two systems of music. The first system is marked 'Moderately' and 'mf'. It features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Chord diagrams for C(add D) and F(add Bb)/C are shown above the staff. The second system continues the same musical texture.

C(add D)

F(add Bb)/C

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "O - pen your heart, - o - pen your mind, _____ a train is leav - ing all - Lone - li - ness al - read - y knows u, _____ there ain't no rea - son 2 -". Chord diagrams for C(add D) and F(add Bb)/C are provided above the vocal staff.

C(add D)

The second system of the vocal and piano accompaniment. The lyrics are: "_____ day. _____ A won - der - ful trip _____ through our _____ time _____ and _____ stay. _____ Take my hand, - I'll show _____ u; _____ I". Chord diagrams for C(add D) are provided above the vocal staff.

F(addBb)/C



Gm



laugh - ter is all u pay. } A - round the
 think I know a bet - ter way. }

F(no 3rd)



G(no 3rd)



world in a day.



F(no 3rd)



G(no 3rd)



A - round the world in a day.



Doo la la, doo la

mf

A E Am B E

la la la. Oo sha sha,

A G#m7+5

la la la sha - ba - loo sha - ba - loo. Loo la sha ba tee,

build

G(addE) F#7(addB) Fmaj9

lo lo sha ba tee.

No chord E D E C#9

No chord La la la la la la la. The

Fmaj7



A^b°7/F



B^b/F



lit - tle I will es - cort u 2 plac - es with -

mf

C7



Fmaj7



A^b°7/F



in your mind. The for - mer is red, white and blue, the

Repeat and fade

B^b7



C7



Gm



lat - ter is pur - ple climb, climb, climb. A - round the

f

F(no 3rd)



G(no 3rd)



world in a day.

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

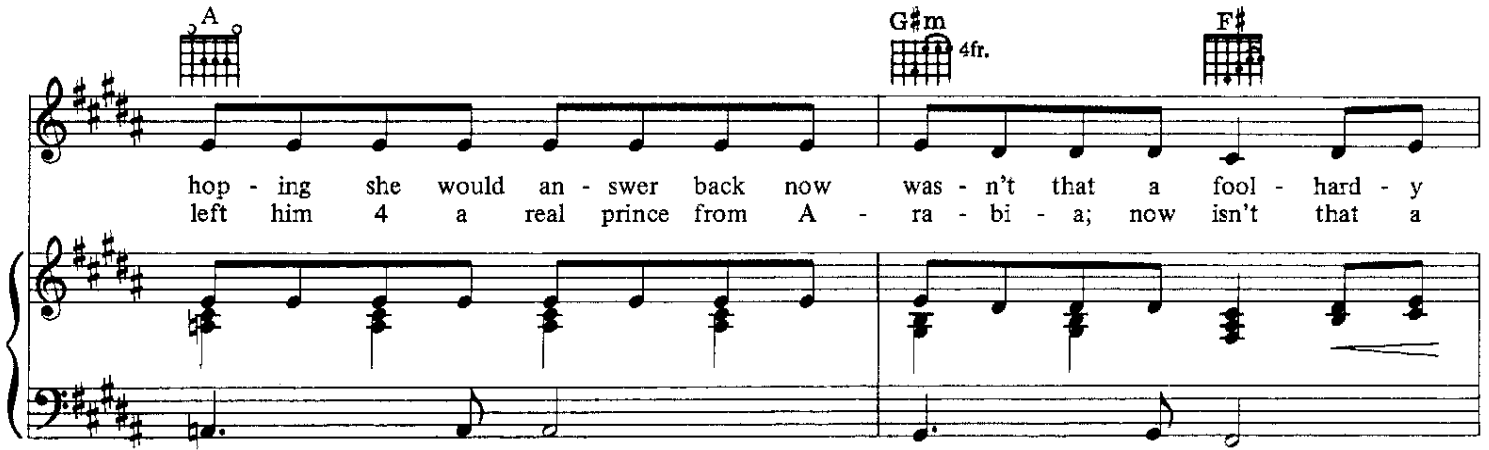
Bmaj7 D#m7/A#




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

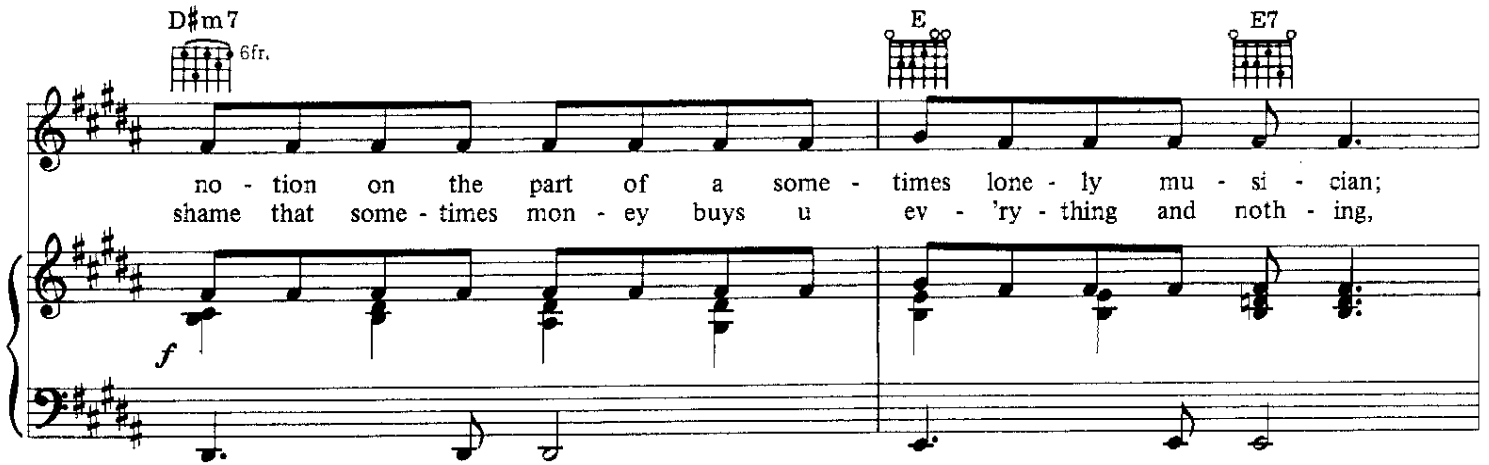
A  G#m 4fr.  F# 





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



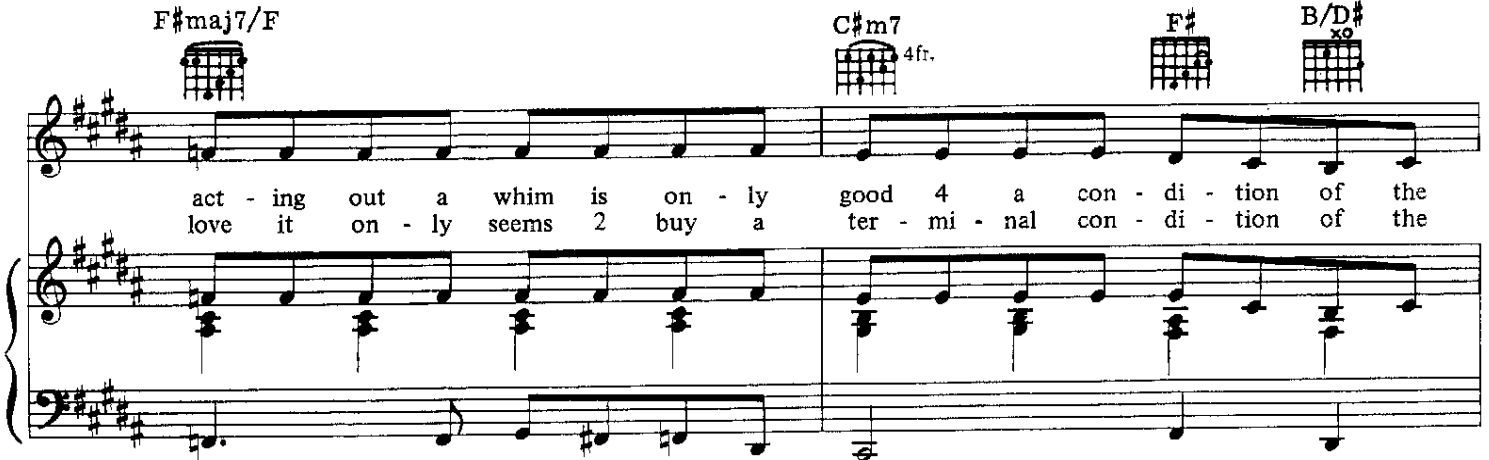
D#m7 6fr.  E  E7 




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,



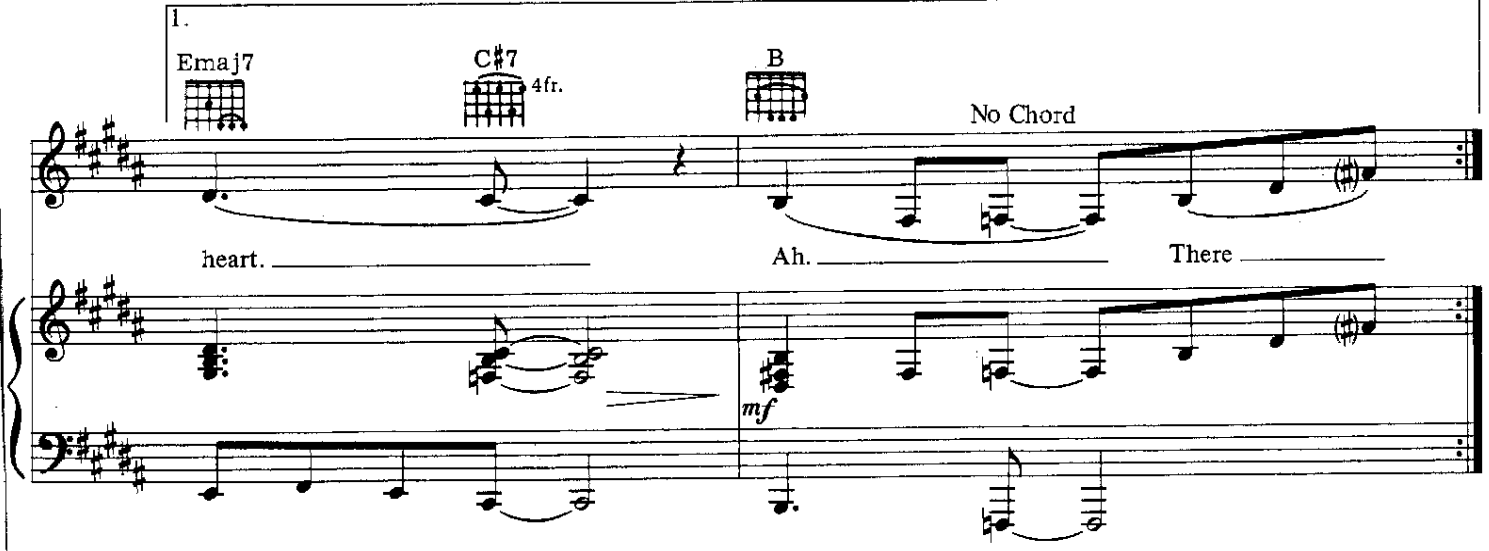
F#maj7/F  C#m7 4fr.  F#  B/D# 

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



F#



Bmaj7



C#7



B



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.



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 a vocal line and a piano accompaniment. A guitar chord diagram for D major is shown above the vocal line. The lyrics are "u be - lieve and come 2 this place in your heart." The piano accompaniment features a steady bass line and chords in the right hand.

Fmaj7 G G(add A) A

Pais - ley Park is in your. See the man cry as the cit -

This system continues the musical piece. It includes guitar chord diagrams for Fmaj7, G, G(add A), and A. The lyrics are "Pais - ley Park is in your. See the man cry as the cit -". 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 continues the musical piece. It includes guitar chord diagrams for G#m 4fr. and G. The lyrics are "y con - demns where he lives." The piano accompaniment continues with a consistent harmonic accompaniment.

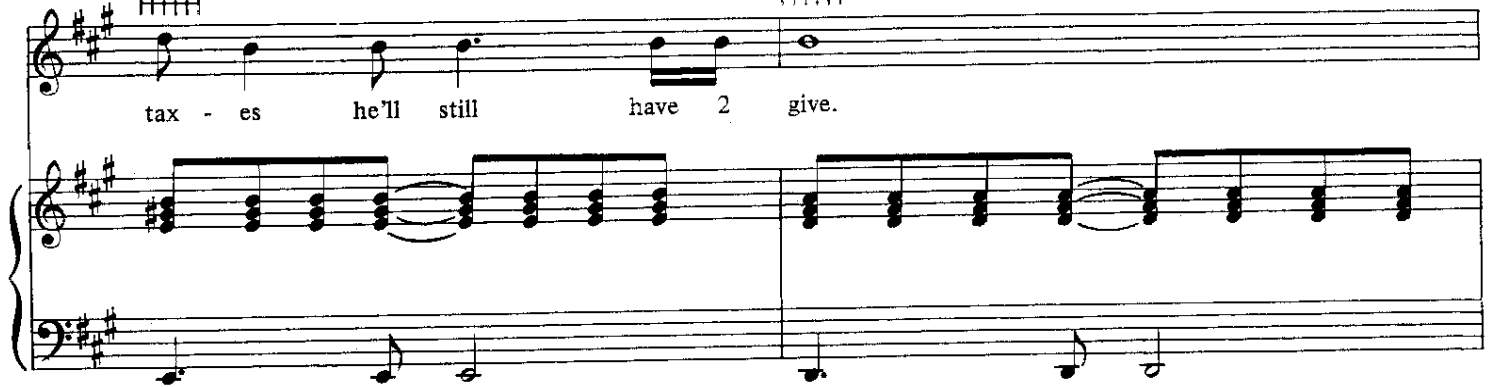
F# F-5


Mem - o - ries die, but

This system concludes the musical piece. It includes guitar chord diagrams for F# and F-5. The lyrics are "Mem - o - ries die, but". The piano accompaniment provides a final harmonic accompaniment.

E  Dm 

tax - es he'll still have 2 give.



E+  A 




Who ev - er said — that el - e -




F#7 

phants were strong - er than mules? —



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



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? }

E/B Bmaj7 G#m/D# 4fr. D#m7 6fr.

Pop life, ev - 'ry-bod - y needs a thrill. Pop life, we

Emaj7 F#/E

all got a space 2 fill. Pop life, ev - 'ry -

G A/B

bod - y can't be on top. But life, it ain't 2 funk - y, un -

1. 2. D.C. al Coda

G A/B G A/B

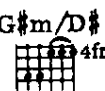

less it's got that pop. Dig it? less it's got that pop. Dig it?

Coda *Repeat and fade*

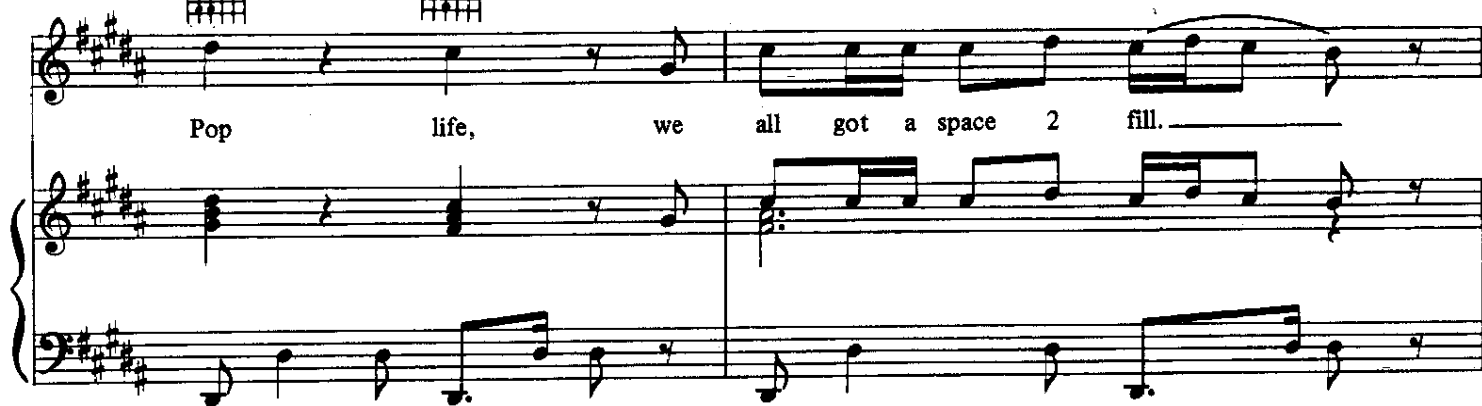
E/B  Bmaj7 



Pop life, ev - 'ry - bod - y needs a thrill.



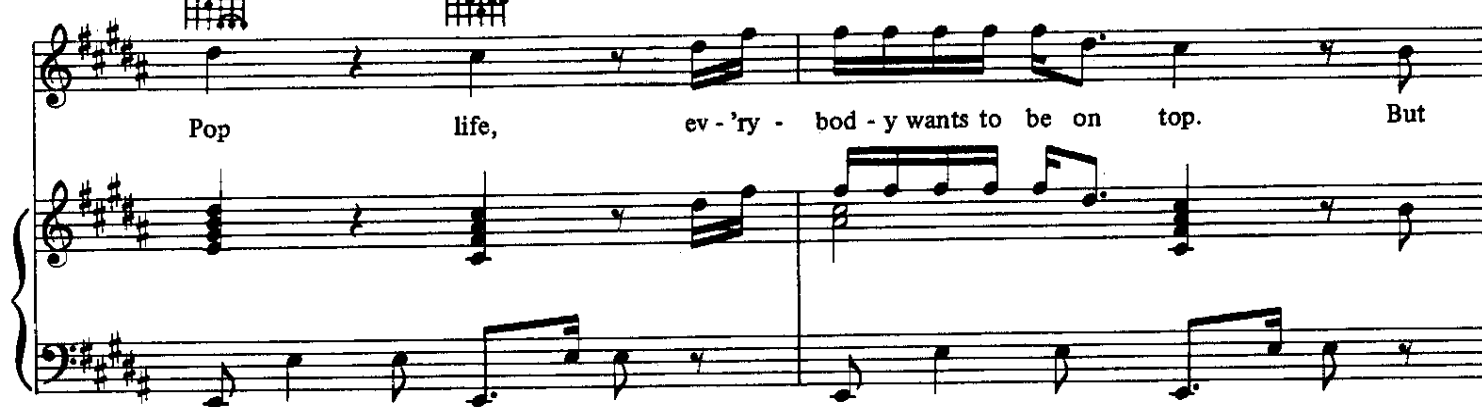
G#m/D#  D#m7 





Pop life, we all got a space 2 fill.



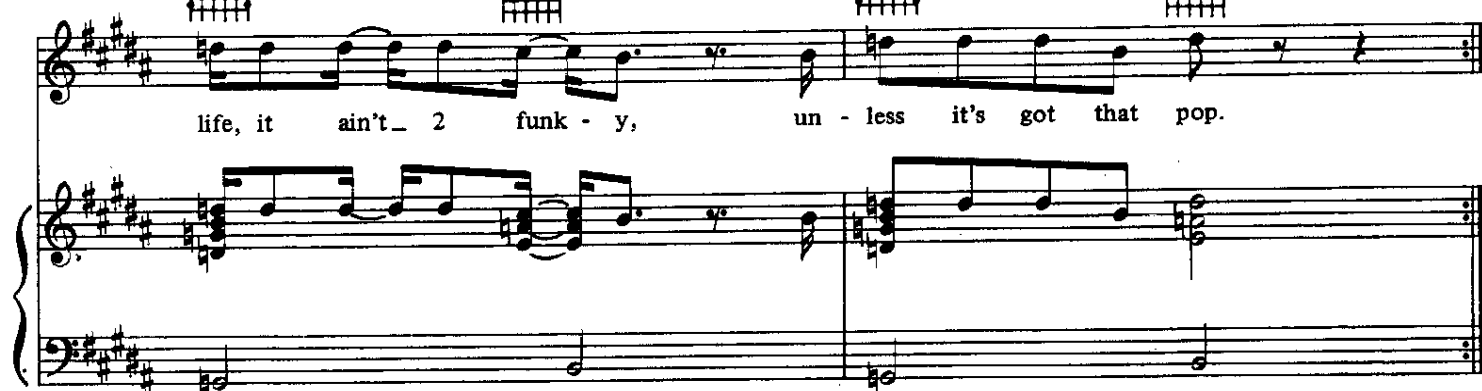
Ema7  F#/E 

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.



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

D/F# G D G A

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.

G D/F#

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

G D G A G

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

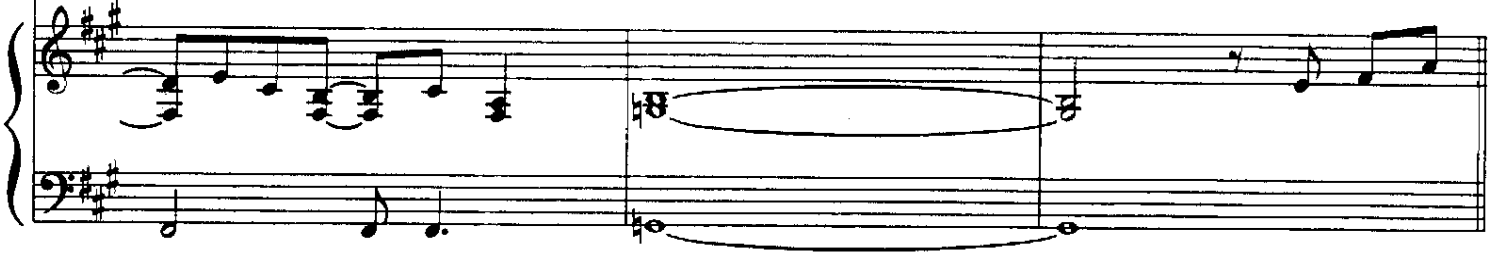
D/F#



G



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. }



A



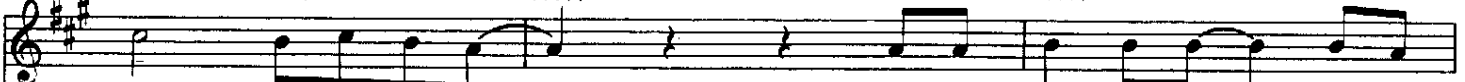
G



D/F#



G



rasp - ber - ry be - ret _____ of the kind u find _____ in a



D



G



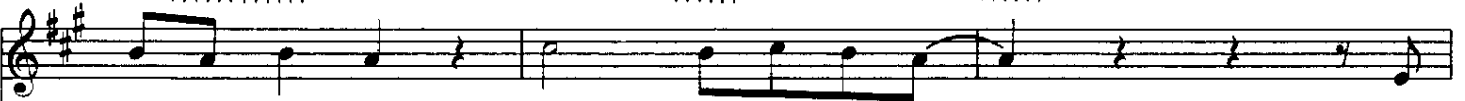
A



G



D/F#



sec - ond - hand store; rasp - ber - ry be - ret _____ And





if it was warm, — she would - n't wear much more. Rasp - ber - ry be - ret; —



I think I love — her.



No chord

Spoken: The rain feels so cool when it hits the barn roof and the horses wonder who u are.




Thunder drowns out what the lightning sees u

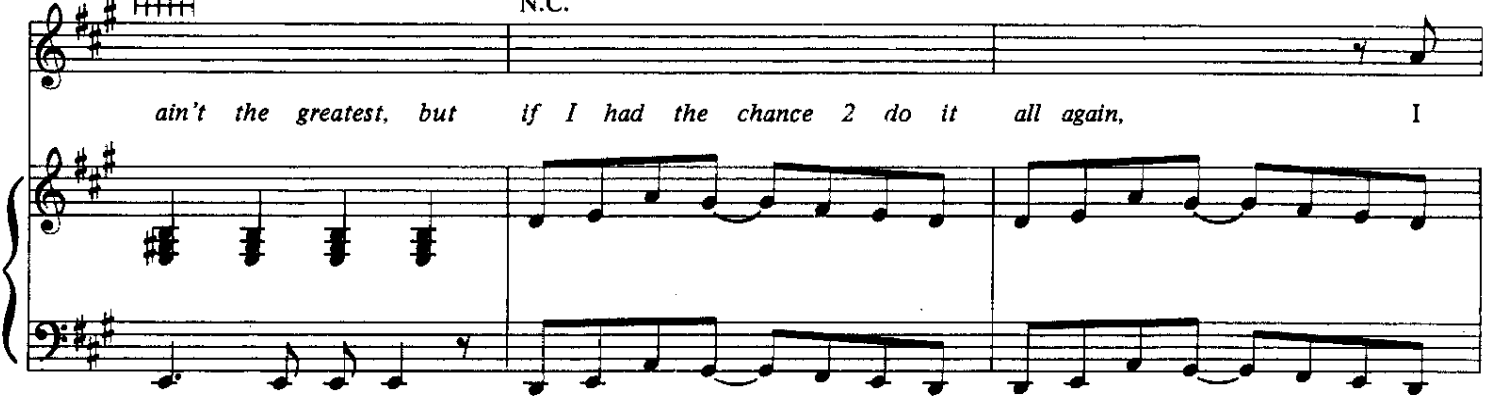
N.C. G  F#m 



feel like a movie star. They say the first time



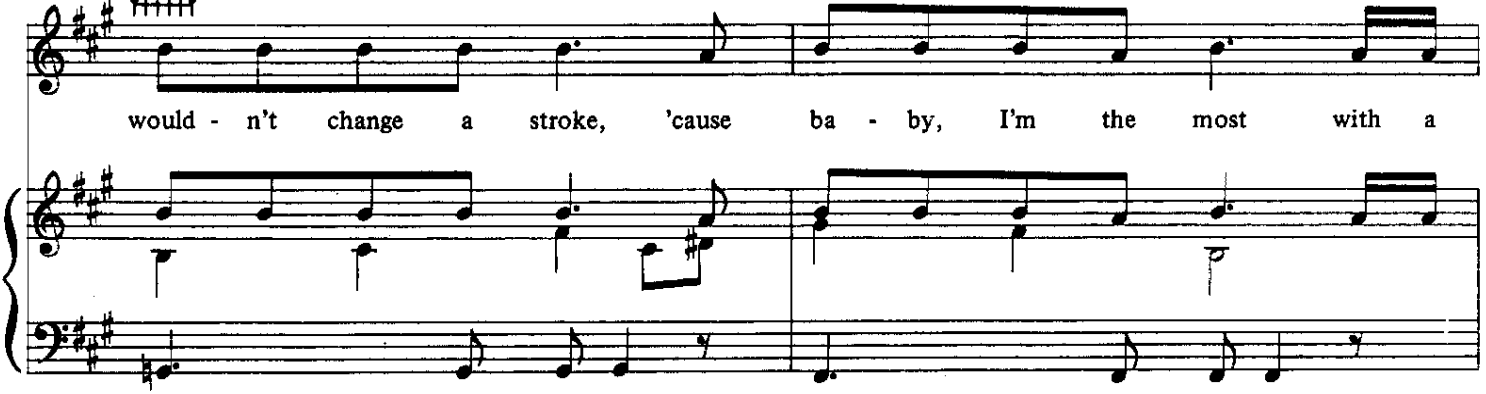
E  N.C.


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



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. _

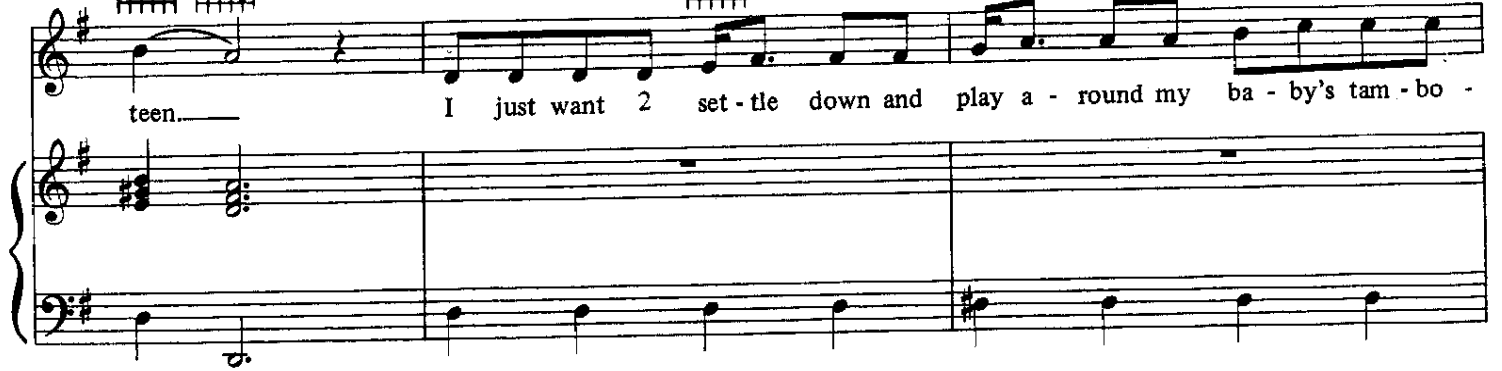
Long days_ and lone - ly nights.


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



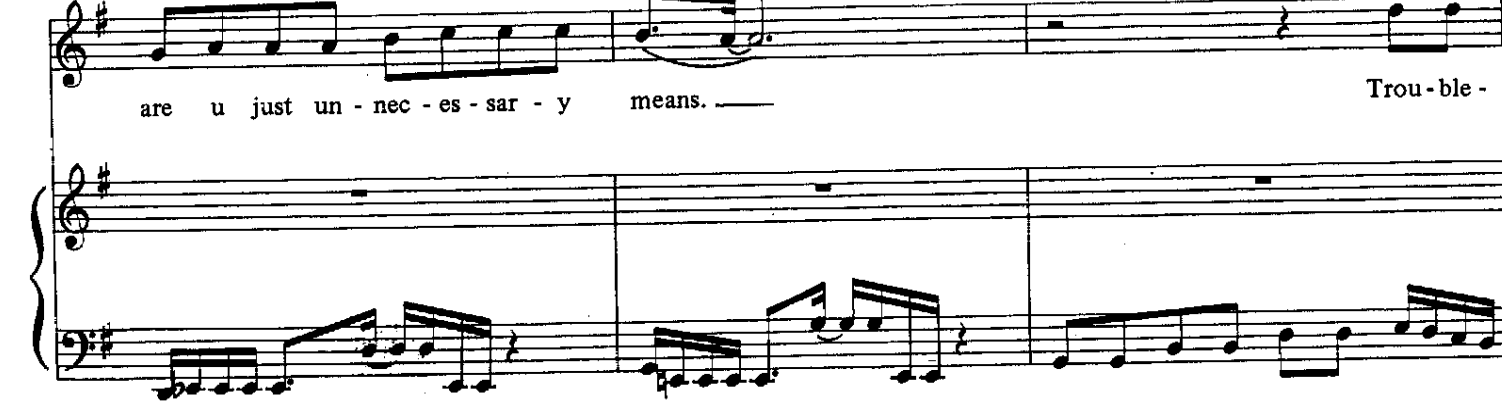
D#maj7  D  D7 

(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 -



G6 Am C Gmaj7

ing.

Fmaj7 F7

Tam-bo - rine, - tam - bo - rine,

G6(addA) No chord Em

trol - ley cars. - Long days, - lone - ly nights;

G/F D#maj7

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

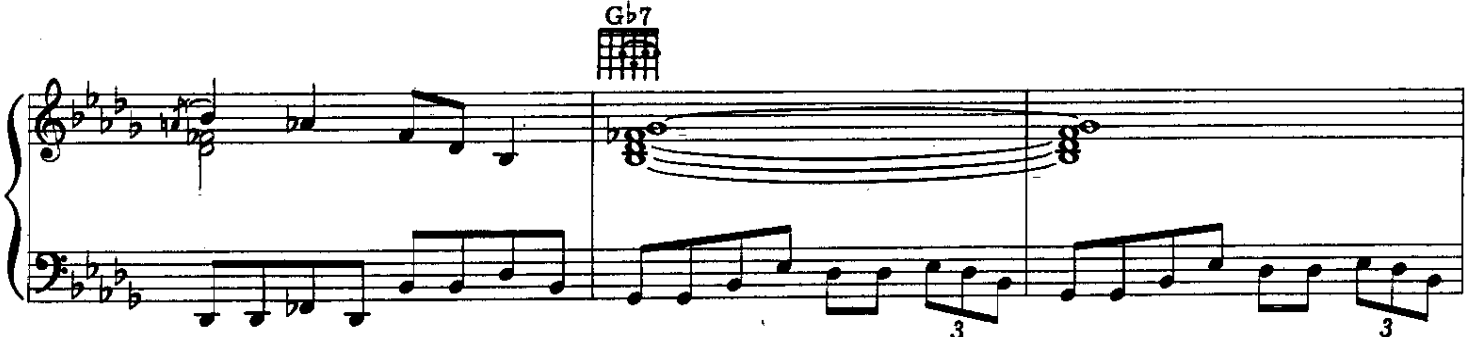
Hard Rhythm 'N' Blues ♩ = ♩ (12/8 feel)

D7  Db7+9 

No chord




Gb7 

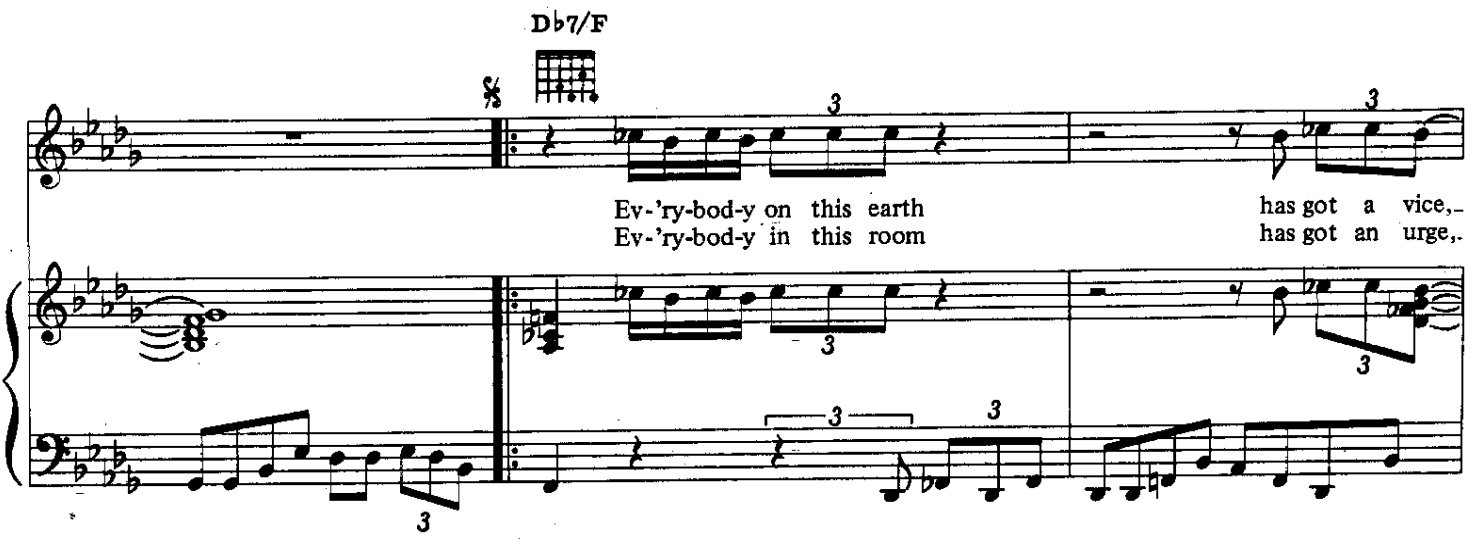


Db7+9  Gb7 



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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G \flat 4, and then a quarter note G \flat 4. The piano accompaniment features a bass line with eighth notes and a treble line with chords. A guitar chord diagram for G \flat 7 is shown above the first measure, and a diagram for Db7 4fr. is shown above the second measure. The lyrics are: "(Spoken) What's yours, ba-by?" and "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;

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G \flat 4, a quarter note G \flat 4, a quarter note G \flat 4, and a quarter note G \flat 4. The piano accompaniment continues with eighth notes and chords. A guitar chord diagram for G \flat 7 is shown above the first measure. The lyrics are: "mine is the op-po-site of ice; —" and "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,

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note G \flat 4, a quarter note G \flat 4, a quarter note G \flat 4, and a quarter note G \flat 4. The piano accompaniment continues with eighth notes and chords. A guitar chord diagram for A7 is shown above the first measure, and a diagram for Ab7 4fr. is shown above the second measure. The lyrics are: "mine is the run-ning hot wa-ter of the daugh-ter of mor - al - i - ty," and "pop goes ma-ma when dad-dy gets a lit - tle too much,".

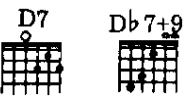


(Spoken) in other words, (Sung) this lit - tle prince thinks a lot a - bout u, see,
 pur - pl - ec - tric - i - ty when - ev - er our bod - ies

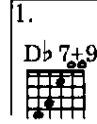


N.C.

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 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



6fr.



4fr.



Gb(addAb)



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:




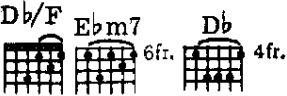
D \flat (add Eb)




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



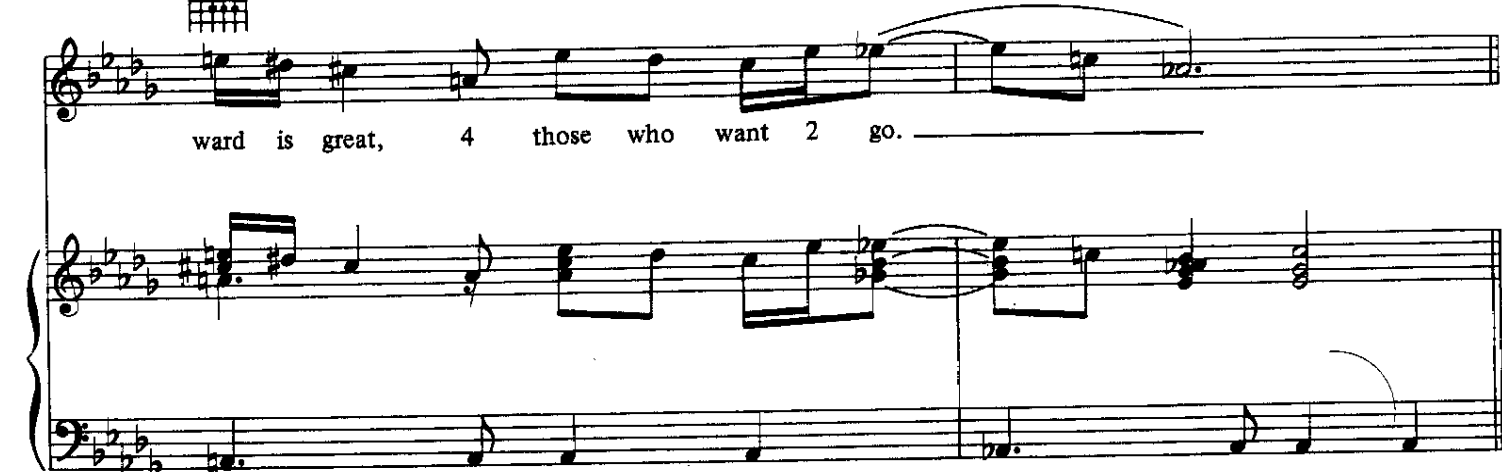



steps u take are no eas - y road, but the re -



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

Db/F



Ebm7



Db



F7



Gb(addAb)



Gb



decrease.

The love of God's creation will undress u,

Repeat and fade

Db(add Eb)



4fr.






slide



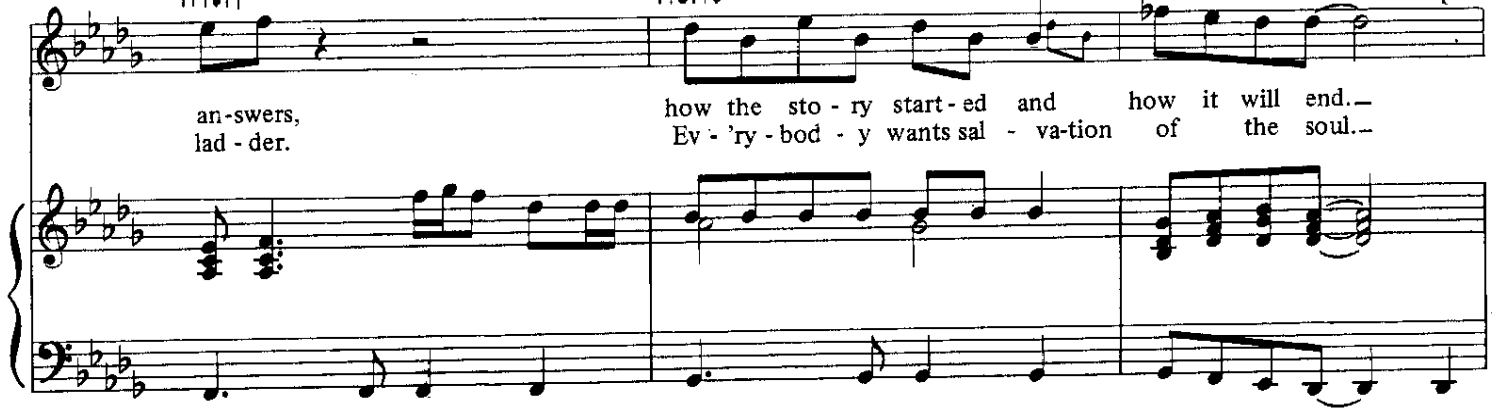
and time, spent alone, my friend, will cease.


Ah. (Sung)

Ev - 'ry - bod - y's look - ing — for the
Ev - 'ry - bod - y's look - ing — for the

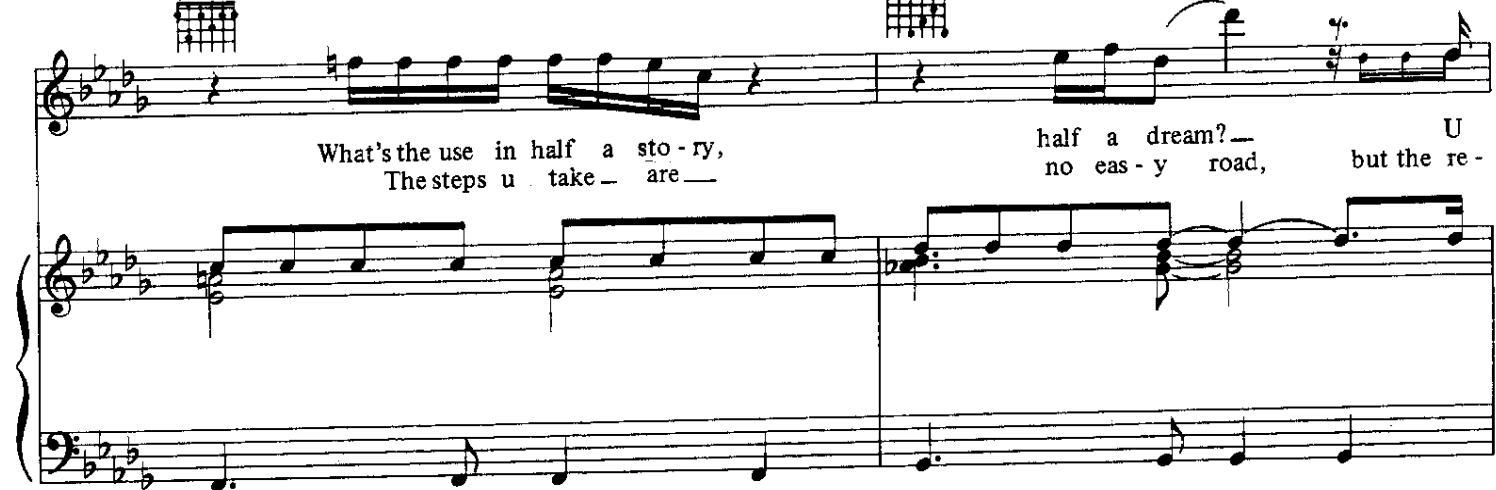
Dbmaj7/F  Gb(addAb)  Db/F  Ebm7  6fr. Db  4fr.

an-swers, lad-der. how the sto-ry start-ed and how it will end.-
 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.—

