



3121

Words and Music by
PRINCE

Moderately



Let's go.

mf

Thir-ty one twen-ty one.

(Spoken:) Ready Mommy? It's a local, right?

Thir-ty one twen-ty one. Come on.

Bb7#9

Through the gates,
Look o - ver there;

knock on the door,
there's an - oth - er turn - on.

put Ur clothes in the pile on the floor. -
But - ter-flies scared that they're gon - na b a - wake all nite - long,

Take Ur pick from the Jap - a - nese robes and san - dals,
danc - in' in Ur - bel - ly like a bal - le - ri - na -

drink cham - pagne from a glass with choc - 'late han - dles.
 in spite of Ur ef - forts 2 calm them down.

Bb7#9



Don't U wan - na come? Thir - ty one twen - ty one.

Gon - na b so much fun. Thir - ty one twen - ty one.

That's where the par - ty b: Thir - ty one twen - ty one.

U can come_ if U want 2, but U can nev - er leave.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line and a treble line with chords.

Bb7#9



Let's par - ty, U'all.

The second system consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line and a treble line with chords.

It's go-ing down, peo-ple.

The third system consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line and a treble line with chords.

The fourth system consists of a piano accompaniment. It features a bass line and a treble line with chords, continuing the musical theme from the previous systems.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The bass line consists of a steady eighth-note pattern. The treble line features chords and melodic fragments.

Piano accompaniment for the second system, continuing the musical theme from the first system. It maintains the same rhythmic and harmonic structure.

Bb7#9



Vocal line for the first system of lyrics, showing the melody and lyrics.

Lock the door _

'til U c the sun. _

Piano accompaniment for the second system of lyrics, providing harmonic support for the vocal line.

Vocal line for the third system of lyrics, showing the melody and lyrics.

We gon' par - ty like there ain't gon' b an - oth - er one. _

Piano accompaniment for the fourth system of lyrics, concluding the musical phrase.

Fu - tur - is - tic fan - ta - sy. —

This is where the pur - ple par - ty peo - ple b. —

Bb7#9
 This is where the par - ty b. — Thir - ty one twen - ty one.

This is where the par - ty b. Thir - ty one twen - ty one.

Break-down.

Gui-tar. —

Bb7#9

Play 3 times

Guitar solo ad lib.

Bb7#9

Solo ends

Don't U wan-na come?

Thir-ty one twen-ty one.

Gon-na b so much fun. Thir - ty one twen - ty one.

That's where the par - ty b: Thir - ty one twen - ty one.

U can come - if U want 2, but U'all can't nev - er leave.

N.C.
It's go - in'down, U'all, like the wall of Ber - lin.

LOLITA

Words and Music by
PRINCE

Moderately fast



(1.,2.) Oh.

f

8vb throughout

1

2

Stop it, ba - by.

A

G

D/F#

G

Em7

U're a V - l - P, at least 2
Cool 2 - geth - er, yes, I must ad -

A G D/F# G Em7

me. Come here and show me some I
mit. Long time a go we'd be the

A G D/F# G Em7

D. I know U're fine from head
shhh- (Uh - oh). Like Frank and A va we'd paint the

A G D/F# G Em7

pumps; if U were mine we'd bump, bump,
town. Just on the floor get - tin' way down.

C Bb Am Bb6

bump. U're much 2 young 2 peep my
Dom Pe - ri - gnon and ca - vi

C Bb6 Am Bb C/G

stash. U're try - in' 2 write checks Ur bod - y can't
ar, the fin - est clothes and fan - cy

A G D/F# G Em7

cash. cars. (Spoken:) U can't hang with this, girl.
(Spoken:) U know, one of them '56 pink

A G D/F# G G/F# Bm/E D/E

caddies, baby! } (1,2.) Look out. Lo - li - ta, U're sweet - er but U'll

loco

A G D/F# G Em7

nev - er make a cheat - er out of me. (Spoken:) Watch out, now.

8vb throughout

A G D/F# G Em7 A G D/F#

This system contains the first three measures of music. Above the staff, guitar chord diagrams are provided for each measure: A, G, D/F#, G, Em7, A, G, and D/F#. The piano accompaniment features a treble clef with chords and a bass clef with a melodic line.

2 G G A G D/F#

This system contains measures 4 through 6. A double bar line with the number '2' above it indicates the start of a second ending. Chord diagrams for G, G, A, G, and D/F# are shown above the staff. The piano accompaniment continues with chords and a melodic line.

G Em7 A G D/F# G Em7

This system contains measures 7 through 9. Chord diagrams for G, Em7, A, G, D/F#, G, and Em7 are shown above the staff. The piano accompaniment continues with chords and a melodic line.

A G D/F# G Em7 A G D/F#

This system contains the final three measures of music. Chord diagrams for A, G, D/F#, G, Em7, A, G, and D/F# are shown above the staff. The piano accompaniment concludes with chords and a melodic line.

G Em7 A G D/F# G

Lo - li - ta.

C Bb Am Bb6 Gm C Bb Am

Ur eyes, Ur_ mouth, Ur cur - ly hair; U're bad, no_ doubt,

loco

Bb6 Gm A G D/F#

but I must be - ware. Ooh.

8vb

G Em7 A G D/F#

U get a broth-er in trou-ble, girl.

(8vb)

G  E7 



Lo - li - ta, U're sweet - er, but

(8vb) -----



I won't mis - lead ya. I'll feed ya, if it please ya, but



then I'll say c ya. U're a fine ma - ma mi - a, but U'll



nev - er ev - er ev - er, no, U'll nev - er ev - er ev - er, no U'll nev - er make a cheat - er out of

8vb throughout



me.

NC.

Fel-las! (Yeah?) How bad is this

girl? (Bad!) Then what U wan-na do? (What-ev - er U want.) Then come on, let's

1 dance! (Dance!) 2 dance! (Dance!) Lo -

A G D/F# G Em7

li - ta. (Yeah?) How bad r U, girl? (Bad.) Then what U wan - na

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and guitar chord diagrams (A, G, D/F#, G, Em7) above it. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff with chords and a melodic line.

A G D/F# G Em7

do? (What-ev - er U want.) Then come on, let's dance. (Dance?) Lo -

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and guitar chord diagrams (A, G, D/F#, G, Em7) above it. Below the vocal line is a piano accompaniment. A first ending bracket labeled '1' spans the final two measures of the system.

2

G Em7 C Bb Am Bb6 Gm

dance. (Dance?)

loco

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and guitar chord diagrams (G, Em7, C, Bb, Am, Bb6, Gm) above it. Below the vocal line is a piano accompaniment. A second ending bracket labeled '2' spans the final two measures of the system. The word 'loco' is written below the piano part.

C Bb Am Bb6 Gm A G D/F#

8vb.

Detailed description: This system contains the fourth line of music. It features a piano accompaniment with guitar chord diagrams (C, Bb, Am, Bb6, Gm, A, G, D/F#) above it. The piano part includes a melodic line and chords. A dashed line labeled '8vb.' is at the bottom of the system.

G Em7 A G D/F# G Em7

(8vb) -----

E7

I - mag - ine me on the tip of Ur tongue. _ If I took a sip I would

b on the run. _ Hell - hounds bark - in' 'round my door. _ I

A

can't sip U once 'less I sip U some more. _ Lo - li - ta.

(8vb) -----

Te Amo Corazón

Words & Music by Prince Rogers Nelson

$\text{♩} = 108$

N.C. Gm⁷ F Cm⁷

B^bmaj⁷ A⁷ Dm⁷ Gm⁷ D⁷^{b9}

1. At

7

Gm⁷ F Cm⁷

for - ty two thou - sand feet a - bove the sea, that's where you and I first
 (2.) last I can tell you what I've known so long. My heart's been cry - ing out to
 3Once when I first laid eyes on you, I saw hea - ven and

B^b A Cm⁷

came to be... From the dust of the earth... and the
sing this song... I don't care who knows it... 'cos there's
earth a - new... Ev- 'ry - one else saw my brown eyes no

B^b maj⁷ D7^{#9} Gm⁷

know - ledge tree, }
no - thing wrong, }
long - er blue, }

te a - mo - co - ra - zón.

B^b/F Cm⁹ B^b maj⁷ A⁷ *To Coda* ♯

1. D7^{#9} 2. D7^{#9} Cm⁷

2. At So scared of

B^b A^bmaj⁷ Gm

los - ing you... I real - ly don't know what I'd do...

Cm⁷ B^b

Can't bear the thought of a - no - ther day... a - part...

E^b7 D7^{b9} Gm⁷

My heart, my heart, co - ra - zón.

B^b/F Cm⁷ B^b

Vocal ad lib.

A7



D



Gm



D7



First system of musical notation. It consists of a treble clef staff with a key signature of two flats (Bb and Eb) and a common time signature. The bass clef staff contains a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. There are two triplet markings (indicated by '3') over the eighth notes in the right hand of the piano part.

Cm7



Bb



Abmaj7



Gm6



Second system of musical notation. It includes a treble clef staff with a key signature of two flats and a common time signature. The text *Vocal ad lib.* is written in the treble staff. The piano accompaniment continues in the bass clef staff, with a more melodic line in the right hand and a steady bass line in the left hand.

Cm7



Bbmaj7



Eb7



D7#9





D.S. al Coda

Third system of musical notation. It features a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment in the bass clef staff concludes with a final chord in the right hand and a sustained bass note in the left hand.


♠ Coda





Coda section of musical notation. It consists of a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment in the bass clef staff provides a final melodic phrase in the right hand and a supporting bass line in the left hand.


Gm  F 



4. First I could - n't find the words to say



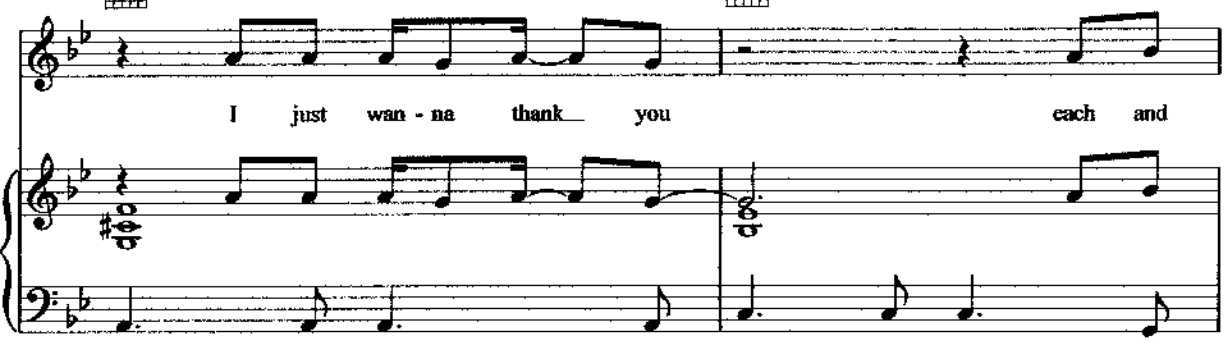
Cm7  Bb 




how much you've changed me in ev - 'ry - way.




A7aug  Cm7 

I just wan - na thank you each and



Bb6  rit.  Gm7 

ev - 'ry day, te a - mo co - ra - zón.



BLACK SWEAT

Words and Music by
PRINCE

Moderately fast

Gm7



mf

8vb throughout

(Work-in,' work-in' up a black sweat.)

1

(Work - in,' work-in' up a black sweat.)

2

Gm7

work-in' up a black sweat.) I don't want 2 take my clothes off,

but I do.

I don't want 2 turn no - bod - y on — 'less it's U...

I don't want 2 dance 2 — hard,

but this is a groove, — yes, it

is (funk - y). I'm hot, and I don't care who knows it.

I got a job 2 do. I'm

Bb7

work - in, }
Work - in, } work-in' up a black sweat. I'm

loco

work - in, } work-in' up a black sweat. I'm



work - in.'

8vb throughout

To Coda

(Work - in' up a black sweat.) (Work - in,'

work-in' up a black sweat.) I don't want 2 break Ur pride,

but I've got 2 (got 2 hurt 'em,

'gon hurt 'em). U bet-ter take Ur wom-an and hide, _____

'cuz I'm a - bout _____ 2, (Tell 'em what U're 'bout 2 do,

boy.) got 2, got _____ 2 show U what's real-ly good, _____ break U

off like U knew I would, _____ I got a brand-new dance

D.S. al Coda

and it's called the...

CODA

work-in' up a black sweat.)

(Work - in,' work-in' up a black sweat.)

(Work - in,') (Break-down.)

Gm7

Gm6

U can act hard if U want 2; this groove will

Gm7



make U — sweet.

Gm6



U'll b — scream - in' like a — white — la - dy when — I

Gm7



count 2 three. One, two, three.

Bb7



Work - in,' work-in' up a black sweat. I'm

loco

work - in,' work-in' up a black sweat. I'm

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a quarter note 'work - in,'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A triplet of eighth notes is marked with a '3' in the right hand.

work - in,' work-in' up a black...

The second system continues the vocal and piano parts. The vocal line has a quarter rest followed by 'work - in,' and then 'work-in' up a black...'. The piano accompaniment continues with similar harmonic and rhythmic elements, including a triplet in the right hand.

Work - in,' work-in' up a black...

The third system shows the vocal line starting with 'Work - in,' followed by 'work-in' up a black...'. A guitar chord diagram for D5 is provided in the upper right corner of the system. The piano accompaniment continues with the established style.

(Work-in' up a black sweat.)

The fourth system features a guitar chord diagram for Gm7 in the upper left corner. The vocal line contains the text '(Work-in' up a black sweat.)' with a series of 'x' marks above the notes, indicating muted notes. The piano accompaniment continues with the same rhythmic and harmonic patterns.

INCENSE AND CANDLES

Words and Music by
PRINCE

Slowly, in 2

B♭m F7 B♭m

mp

F7 B♭m F7 E♭m F7 B♭m

B♭m F7

(Come on.) I've been wait - ing 4 U, ba - by, all — night long —

B♭m F7 B♭m

so I could tell some - bod - y 2

F7 Ebm F7 Bbm

play — this song. — (Come on.) The

The first system of music features a vocal line and piano accompaniment. The key signature has three flats (B-flat major/C minor). The vocal line starts with a half note 'play', followed by a quarter note 'this', a quarter note 'song', and a quarter rest. After a two-measure instrumental break, it continues with a quarter note '(Come on.)' and a quarter note 'The'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

Bbm F7 Bbm

jam has got a beat like it's mak - ing love, —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'jam', a quarter note 'has', a quarter note 'got', a quarter note 'a', a quarter note 'beat', a quarter note 'like', a quarter note 'it's', a quarter note 'mak -', a quarter note 'ing', and a quarter note 'love,' followed by a quarter rest. The piano accompaniment continues with chords and a melodic line.

F7 Bbm F7

'cause U're the on - ly one I've been think - ing of. —

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note ''cause', a quarter note 'U're', a quarter note 'the', a quarter note 'on -', a quarter note 'ly', a quarter note 'one', a quarter note 'I've', a quarter note 'been', a quarter note 'think -', a quarter note 'ing', and a quarter note 'of.' followed by a quarter rest. The piano accompaniment continues with chords and a melodic line.

Ebm F7 Bbm Bbm11

— Whoa. — (Come in - 2 my room of in -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, a half note 'Whoa.', a half rest, and a half note '(Come in - 2 my room of in -'. The piano accompaniment continues with chords and a melodic line.

F7 F+ Ab F+ Bbm11 F7 F+ Ab F+

cense and can - dles. I got some-thing that U won't know how to han - dle.

Bbm11 F7 F+ Ab F+ Ebm7 F7b9(b13)

U can tell me uh - uh, but U know how this man do. I'm - a want it all night

Bbm9 Bbm F7 Bbm

long.)

F7 Bbm F7

(Come on, come on.)

Ebm7

F7b9(b13)

Bbm9

Bbm



Musical staff with melody and lyrics: (I'm - a want it all night long.) I'm glad that we're com - pat - i - ble, ma -

(I'm - a want it all night long.)

I'm glad that we're com - pat - i - ble, ma -

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

F7

Bbm

F7



Musical staff with melody and lyrics: ture and grown, — 'cause

ture and grown, —

'cause

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

Bbm

F7

Ebm

F7

Bbm



Musical staff with melody and lyrics: this is not some-thing U can do a - lone. —

this is not some-thing U can do a - lone. —

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

Bbm

F7



Musical staff with melody and lyrics: There's — a dance floor, but we can use a ta - ble, —

There's — a dance floor, but we can use a ta - ble, —

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

Bbm F7 Bbm

— yes we can. — I got 2 have a part - ner that's

will - ing and a - ble.

F7 Ebm F7 Bbm

(Come in - 2 my room of in - cense and can - dles. I got some - thing that U won't

know how 2 han - dle. U can tell me uh - uh, but U know how this man do.

Bbm11 F7 F+ Ab F+ Bbm11

know how 2 han - dle. U can tell me uh - uh, but U know how this man do.

F7 F+ Ab F+ Bbm11 F7 F+ Ab F+

Ebm7



F7b9(b13)



Bbm9



Ebm11



I'm - a want it all night long.) (Once U try _

Gb/F



Ebm7



Dbmaj13



_ 2 se - duce me, it grows and grows. _

Ebm11



Gb/F



Ebm7



Ur mind will nev - er de - ny what Ur bod - y knows. _

Fm11



Ab/Db



N.C.

_ I know U want _ 2 take _ off all _ Ur clothes. _

Bbm7



(Rap ends)

(All

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 long note with a fermata, and the piano accompaniment has a similar long note with a fermata. The key signature has three flats.

Cdim



night.)

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment also has a long note with a fermata. The key signature has three flats.

Bbm



Ebm6/F



F7



Bbm



Cir - cles of flow - ers or pyr - a - mids of

The third system features the vocal line with lyrics and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment also has a long note with a fermata. The key signature has three flats.

Ebm6/F



F7



Bbm



Ebm6/F



F7



sand, vio - let - col - ered di - a - monds, U

The fourth system features the vocal line with lyrics and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment also has a long note with a fermata. The key signature has three flats.

Ebm9 **F7** **Bbm7**

got 2 un - der - stand. In - cense — and

Ebm6/F **F7** **Bbm7** **Ebm6/F** **F7**

can - dles wher - ev - er — U can. U

Bbm7 **Ebm6/F** **F7** **Ebm9**

got 2 make — this wom - an lust 4 — this

F7 **Bbm11** **F7** **F+** **Ab** **F+**

man. (Come in - 2 my room of in - cense and can - dles.

Bbm11 F7 F+ Ab F+ Bbm11

I got some-thing that U won't know how to han - dle. U can tell me uh - uh, but U

F7 F+ Ab F+ 1-3 Ebm7 F7b9(b13)

know how this man do. I'm - a want it all night

Bbm9 Ebm7 Ebm9

long.) I'm - a want it all night long.

Rap Lyrics

I got a cool idea, my darling: let's go outside.
 I wanna smother U with something shiny as the rims upon my ride.
 I want 2 look 4 the milky way and uh, when I find it
 I'm gonna make U scream my name as if it was divine.

But we both know that we gotta praise the one who made ya,
 Give props 2 Ur mama 4 the healthy food she must have gave ya.
 4 the weak at heart, these words, they might sound like a sinner,
 But the truth is that U're sitting on every one of Ur dinners.

But that's fine, 'cause I'm blind, about blind as a cat in the dark.
 It might come at 2 in the morning after roaming in the park.
 Hard 2 understand, always changing plans, harder than hell 2 handle,
 One scent alone make it worth Ur while, the price of Prince's candle.

LOVE

Words and Music by
PRINCE

Moderately

Fm7



Ooh.

mf

8vb throughout

Play 4 times

Fm7



Stop tell-ing me what U want me 2 hear. — U got - ta
Love is not a game U can play on the floor; —

Stop tell-ing me what U want me 2 fear. — If U want 2
stop keep - in' score. —

Stop trip - pin on some - thing U o - ver - heard. ___
 if U want 2 play ___ me like U did ___ b - 4, ___ U bet - ter

Love is win - ning with - out ___ a word. ___
 stop and walk out the door. ___

Stop giv - ing me Ur "wish list."
 U can skate a - round the is - sue if U like, but

Love is free from all this.
 who's gon - na get U high in the mid - dle of the nite? }

A^bmaj9



B^bm7



Cm7



Like a bird fly - in' o - ver the hill - tops, love is like the sky. U know,

loco

B^bm7



A^bmaj9



it nev - er stops. From the a - bun - dance of the

B^bm7



Cm7



heart, the mouth speaks. Love is what - ev - er, what - ev -

C7[#]5



Fm7



er U want it 2 b.

8vb throughout

The first system of music features a piano accompaniment. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes, often with rests. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

The second system of music continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

I c U stand-ing with Ur back on the wall. U bet-ter,

The piano accompaniment continues under the second system of lyrics, with the right hand providing harmonic support and the left hand maintaining the bass line.

bet-ter get Ur hands up and clap with us all. And, uh,

The piano accompaniment concludes the third system of lyrics, ending with a final chord in the right hand and a sustained bass note in the left hand.

if U don't wan-na get Urs, then let me get mine. — C.

ain't gon' b no dra - ma, 'cause we have a good time. What's the point in giv-ing me

Fm11

ul - ti - ma - tums? Smil-ing at my friends when U real - ly hate 'em,

Ab5 4fr A5 3fr Bb5 Cm7 3fr Bb5 B5 C5 3fr

loco

try - ing 2 con-vince me that I should 2...

Dbmaj7 Ab/C 3fr Bbm7 Cm7 3fr

loco

C7  Fm7 

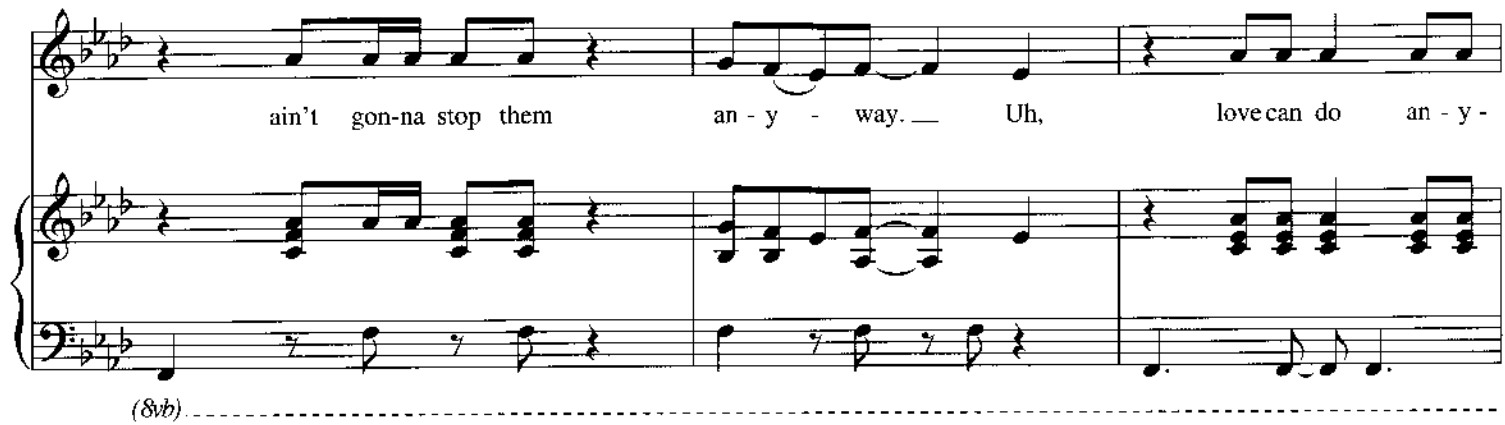
What's the point? Stop wor-ry-in' a-bout what peo-ple say — when it ain't gon na,

8vb



ain't gon-na stop them an - y - way. — Uh, love can do an - y -



(8vb)



thing if U try; — come on and spread Ur wings and let's —

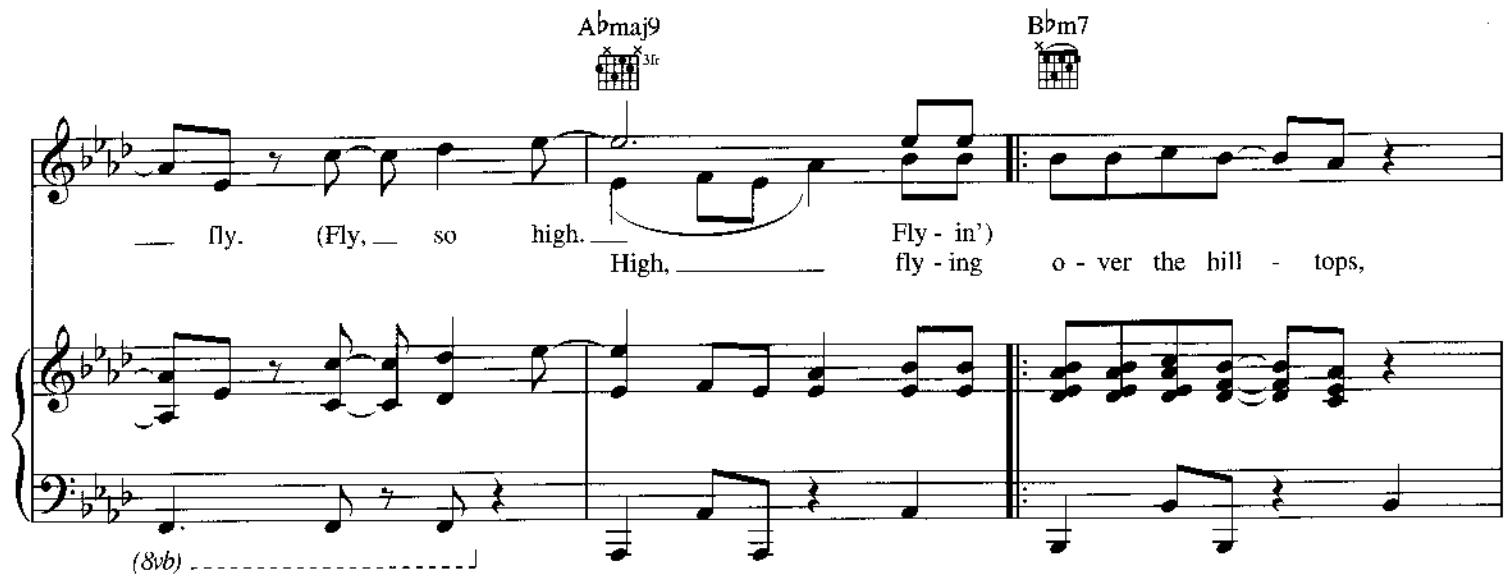
(8vb)





Abmaj9  Bbm7 

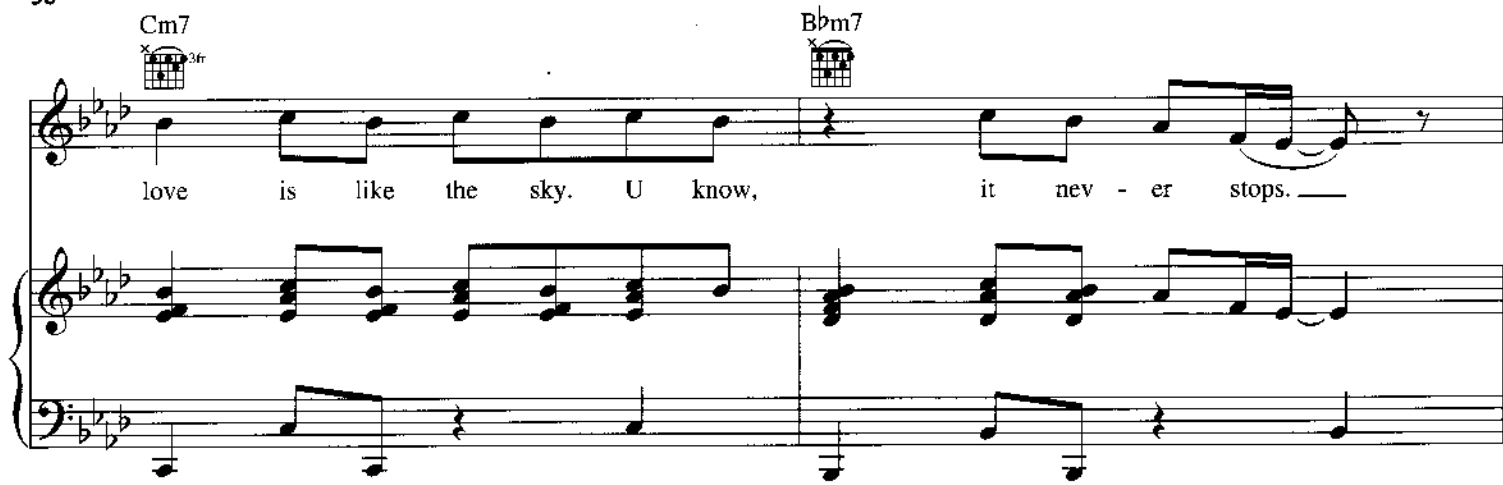
— fly. (Fly, — so high. High, Fly - in') fly - ing o - ver the hill - tops,




(8vb)



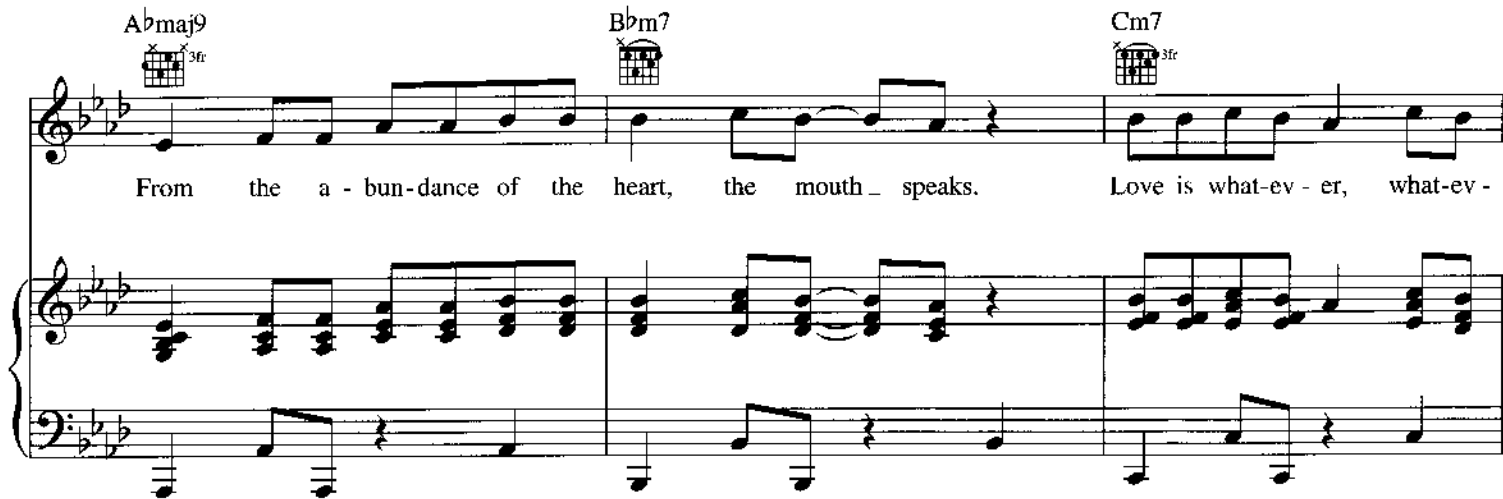
Cm7  **Bbm7** 



love is like the sky. U know, it nev - er stops. —



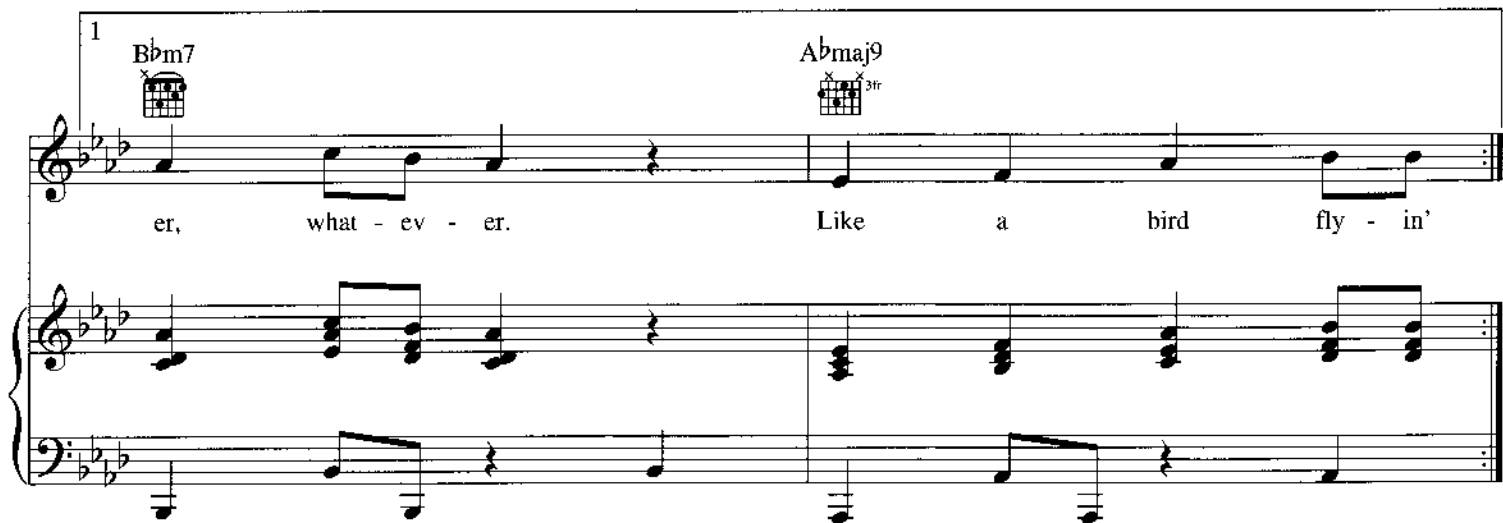
Abmaj9  **Bbm7**  **Cm7** 

From the a - bun - dance of the heart, the mouth _ speaks. Love is what - ev - er, what - ev -



Bbm7  **Abmaj9** 

er, what - ev - er. Like a bird fly - in'



C7#5  **Fm7** 

er U want it 2 — b. —



8vb to end

Play 3 times

What - ev - er U want it 2. b. _____

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 three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "What - ev - er U want it 2. b. _____". The piano accompaniment consists of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

All right, let's skate.

The second system continues the musical piece. The vocal line has a rest followed by the lyrics "All right, let's skate." The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

The third system shows the piano accompaniment for the first part of the system, ending with a double bar line. The right hand is mostly empty, while the left hand plays a simple eighth-note pattern.

The fourth system shows the piano accompaniment for the second part of the system, ending with a double bar line. The right hand is empty, and the left hand continues with a simple eighth-note pattern.

I c U stand - ing with Ur back on the wall. —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line with a steady rhythm.

Bet - ter get Ur hands up and clap with us all. —

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line with a steady rhythm.

If U don't wan - na get Urs, then let me get mine. — C,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line with a steady rhythm.

ain't gon' b no dra - ma 'cause we have a good time. Bounce.

Fm7

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a bass line with a steady rhythm. A chord diagram for Fm7 is shown above the piano part.

(Oh, shake that thing, come on. —

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "(Oh, shake that thing, come on. —". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and a treble line with occasional notes.

Oh, bust it, ba-by. Oh,

Fm7

This system contains the next two staves. The vocal line has lyrics: "Oh, bust it, ba-by. Oh,". Above the second measure of the vocal line is a guitar chord diagram for Fm7. The piano accompaniment continues with similar rhythmic patterns.

shake that thing, come on. — Good God!)

This system contains the third and fourth staves. The vocal line has lyrics: "shake that thing, come on. — Good God!)". The piano accompaniment features a more active treble line with sixteenth-note runs.

Play 7 times

This system contains the final two staves of music. It features a piano accompaniment with a treble line that includes a repeated eighth-note figure. The instruction "Play 7 times" is written above the first measure of the treble line.

SATISFIED

Words and Music by
PRINCE

Slowly, in 1 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)



B - 4 we get

start - ed, R we all a - lone? -

'Cause I'm a - bout 2 get o - pen - heart - ed.

C#dim7

It's time 2 send Ur com - pa - ny home and turn off Ur

G7

Em7b5

cell phone. Ba - by,

A7

D7sus

can't U c, I just want 2 get U

Am7

Em/B

C

D7sus

C7

sat - is - fied, (Sat -



is - fied.) This is gon - na



be a long nite (long), — a lit - tle bit



long - er af - ter - noon (af - ter - noon).



Girl, if we get this thing right, oh, U gon - na

get sat - is - fied _____ real soon. (Can't U

Ba - by, can't you see I'm just try - in'.) that I

see

want 2 get U sat - is - fied.

(Sat - is - fied.)

Em9



Bbmaj13



I ain't talk - in' 'bout noth - ing phys - i - cal,

Em9



Bbmaj13



'cause 4 - play starts in the mind (in the

Em7



F13#11



mind). I'm just try-ing 2 get U 2 think a - bout do - ing things

A9



D7sus



that U've al - ways want - ed but — could

G7

nev - er find. I'm gon - na seek this thing like 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 one sharp (F#). It features a four-measure phrase starting with a quarter note G4, followed by quarter notes A4, B4, and C5, all beamed together with a '4' above them. The lyrics 'nev - er find.' are under the first two notes. The next measure is a whole rest. The following measure starts with a quarter note D5, followed by quarter notes E5, F#5, and G5, all beamed together with a '4' above them. The lyrics 'I'm gon - na seek this thing like a' are under these notes. The system ends with a half note G5. A guitar chord diagram for G7 is shown above the second measure. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It mirrors the vocal line's melody in the right hand and provides harmonic support in the left hand.

G13

bur - ied treas - ure, seek like Co - lum - bus sail - ing o - ver the
(Seek and de - stroy.)

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. It begins with a four-measure phrase of quarter notes G4, A4, B4, and C5 beamed together with a '4' above them, with lyrics 'bur - ied treas - ure, seek'. The next measure is a whole rest. The following measure starts with a quarter note D5, followed by quarter notes E5, F#5, and G5, all beamed together with a '4' above them, with lyrics 'like Co - lum - bus sail - ing'. The system ends with a half note G5, with lyrics 'o - ver the'. A guitar chord diagram for G13 is shown above the second measure. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It mirrors the vocal line's melody in the right hand and provides harmonic support in the left hand.

C9

sea, _____ till _____ I dis - cov - er, ba - by,

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. It begins with a four-measure phrase of quarter notes G4, A4, B4, and C5 beamed together with a '4' above them, with lyrics 'sea, _____'. The next measure is a whole rest. The following measure starts with a quarter note D5, followed by quarter notes E5, F#5, and G5, all beamed together with a '4' above them, with lyrics 'till _____'. The system ends with a half note G5, with lyrics 'I dis - cov - er, ba - by,'. A guitar chord diagram for C9 is shown above the second measure. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It mirrors the vocal line's melody in the right hand and provides harmonic support in the left hand.

C#dim7

the land be - yond ex - per - tise and

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. It begins with a four-measure phrase of quarter notes G4, A4, B4, and C5 beamed together with a '4' above them, with lyrics 'the land be - yond'. The next measure is a whole rest. The following measure starts with a quarter note D5, followed by quarter notes E5, F#5, and G5, all beamed together with a '4' above them, with lyrics 'ex - per - tise and'. The system ends with a half note G5. A guitar chord diagram for C#dim7 is shown above the second measure. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It mirrors the vocal line's melody in the right hand and provides harmonic support in the left hand.

G7



chas - ti - ty.

A7

D7sus

I'm just try - in', try - in', I'm just try -

C9

Em7b5/Bb

Am7

in' 2 get U (sat - is - fied), - sat - is - fied - (sat - is - fied), -

C7/F

C/E

G6

(sat - is - fied).

Em9


Bbdim7



I'm sure U had an - oth - er lov - er (an - oth - er lov - er),

Em9

G/F

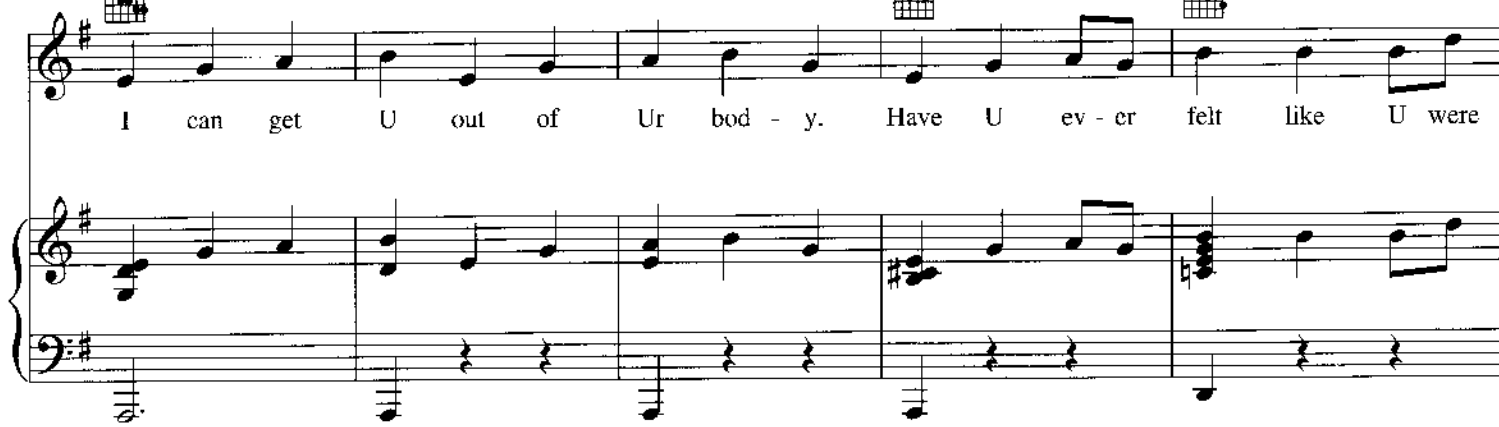


but let me tell U, ba - by, all tricks a - side, -

A7sus

A7

D7sus



I can get U out of Ur bod - y. Have U ev - er felt like U were

Bb6/9



dy - in' and felt sat - is - fied?

FURY

Words and Music by
PRINCE

Moderately fast

N.C.

f

8vb throughout

Cm7 Gm7 F Cm7 Gm

Gm7 F Cm7 Gm7

U must have heard it on the news this morn - ing:
 U'all must have dug it when U did ya thang.
 U must have heard he got an - oth - er band.

Gm7 F Cm7 Gm7

"Con - grat - u - la - tions- a new star is born.
 It's like the song ev - 'ry - bod - y wan - na sang.
 They're mak - in' \$, they're mak - in' plans.

Gm7 F Cm7 Gm7

Sun 2 shad - ow,
When the mu - sic's o - ver U'll rose 2 a thorn, -
U ___ feel left out but U need 'em ___ ring ___
2 un - der - stand.

Gm7 F Cm7 Gm7

but there ain't no fu - ry like a wom - an scorned.
with a voice that says, — "Queen got no King!"
Word on the street: — he's — still Ur man.

Gm7 F Cm7 Gm7 F

Cm7 Gm7 Gm7 F Cm7 Gm7

To Coda

F Cm7 Gm7 Bb

He got a mes-sage say - ing

A Ab Gm7 F Cm7 Gm7

U tried 2 reach him on the phone.

Bb Cm Dm

He did - n't wan - na an - swer cuz he's so a - fraid U'd prob'-ly tell him just 2

D/A

D.S. al Coda

leave U a - lone. —

CODA

F

Look out, — here comes Ur

Cm7 Gm7 Gm7 F

rain - y day. — Now U think U got a good

Cm7 Gm7 Gm7 F

rea - son 2 say — ev - 'ry-thing that's in Ur heart,

Cm7 Gm7 Gm7 F

come — what may, e - ven though his — might get

Cm7 Bb

bro - ken. Who's the guilt - y one when they

A Ab Gm7 F Cm7 Gm7

ain't no judge or ju - ry?

Detailed description: This system contains the first two measures of the piece. The guitar part features chords A, Ab, Gm7, F, Cm7, and Gm7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Bb Cm Dm

Shad - ow 2 the sun, next 2 the one. Hell - ain't got no -

Detailed description: This system contains the next two measures. The guitar part features chords Bb, Cm, and Dm. The piano accompaniment continues with the same rhythmic pattern.

D/A Gm7 F Cm7 Gm7

fu - ry. —

Detailed description: This system contains the next two measures. The guitar part features chords D/A, Gm7, F, Cm7, and Gm7. The piano accompaniment continues with the same rhythmic pattern.

F Cm7 Gm7 Bb

(Ah, —————)

loco

Detailed description: This system contains the final two measures. The guitar part features chords F, Cm7, Gm7, and Bb. The piano accompaniment concludes with a melodic line in the right hand and a steady bass line in the left hand. The word 'loco' is written below the piano part.

A Ab Bb A Ab

ah,

Bb C

ah.) We're the roach - es the

dead keep - send - ing. We can feel the heart in

Cm

need of mend - ing. Will this song have a

hap - py end - ing? On - ly the wom - an knows; on - ly she knows.

3

Dm D7

2 sides 2 ev - 'ry sto - ry.

8vb throughout

Gm7 F Cm7 Gm7

One man's gloom is an - oth - er man's glo - ry.

Gm7 F Cm7 Gm7

Sun 2 a shad - ow, rose 2 the thorn.

Gm7 F Cm7 Gm7

Gm N.C. Gm7 F

There ain't no fu - ry like a wom - an scorned. _

loco *8vb to end*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a Gm chord (3fr) and a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note Bb2, and a treble line with a half note G4 and a quarter note A4. The second measure continues the vocal line with a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with a half note C5 and a quarter note Bb4. The system ends with a double bar line and a repeat sign, with a Gm7 chord and an 8vb instruction.

Cm7 Gm7 F Cm7 Gm7

Ain't no fu - ry like a wom - an scorned. _

Detailed description: This system contains measures 3 and 4. The vocal line starts with a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note Bb2, and a treble line with a half note G4 and a quarter note A4. The second measure continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a half note C5 and a quarter note Bb4. The system ends with a double bar line and a repeat sign, with Cm7 and Gm7 chords.

F Cm7 Gm7

1 F

Detailed description: This system contains measures 5 and 6. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note Bb2, and a treble line with a half note G4 and a quarter note A4. The second measure continues the bass line with a half note C3 and a quarter note Bb2, and the treble line with a half note C5 and a quarter note Bb4. The system ends with a double bar line and a repeat sign, with a first ending bracket containing an F chord.

Cm7 Gm7

2 F Cm7 Gm7

No fu - ry like a wom - an scorned. _

Detailed description: This system contains measures 7 and 8. The vocal line starts with a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note Bb2, and a treble line with a half note G4 and a quarter note A4. The second measure continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a half note C5 and a quarter note Bb4. The system ends with a double bar line and a repeat sign, with a second ending bracket containing an F chord.

THE WORD

Words and Music by
PRINCE

Moderately fast

N.C.

mf

C7sus

Gm/C Ab/C Gm/C Ab/C Gm/C Ab/C

Gm/C



Cm7



Cm7



What is ___ this new x - hal - ta - tion
The night_ is call - ing U 2 act,

that I ___ just can't x - plain?
act up - on ev - 'ry urge.

What r ___ these new in - spi - ra - tions
U can't_ get no sat - is - fac - tion

that I ___ can't get out of my brain?
if U ___ ain't_ got_ the cour - age.

How am ___ I gon - na sleep with this feel - in'
I ___ don't know_ what U're a - fraid of;

rush - in' all thru my veins? }
I ___ don't know what U've heard. }

Get up, ___ come on, let's do some - thing;

Gm/C B \flat /D Gm/C A \flat /C

{ don't_ U wan-na go get saved? _
 { don't_ U wan-na know The Word? _

The first system of music features a vocal line in G minor with lyrics and piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment has a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for Gm/C, B \flat /D, Gm/C, and A \flat /C are provided above the staff.

Gm/C A \flat /C Gm/C A \flat /C

The second system continues the piano accompaniment with the same chord sequence: Gm/C, A \flat /C, Gm/C, and A \flat /C. The bass line remains consistent, while the treble line features more complex chordal textures.

1

Gm/C Cm7 Gm/C A \flat /C Gm/C A \flat /C

The third system is marked with a first ending bracket. It contains six measures with the chord sequence: Gm/C, Cm7, Gm/C, A \flat /C, Gm/C, and A \flat /C. The piano accompaniment continues with eighth-note patterns in both hands.

2

Gm/C A \flat /C Gm/C Cm7 Gm/C Cm7

The fourth system is marked with a second ending bracket. It contains six measures with the chord sequence: Gm/C, A \flat /C, Gm/C, Cm7, Gm/C, and Cm7. The piano accompaniment concludes with a final cadence.

E \flat F A \flat m6

Who's gon-na save us when them spi-ders get next 2 U? _

E \flat F A \flat

Spin-ning their stick - y webs a - round what U do. _ We got - ta _

E \flat F A \flat

safe - guard a - gainst the 4k - ed tongue _ and the treach-er - y of the wick - ed

Cm/B \flat B \flat 6/9 G+

one. _ Get up, _ come on, let's do some - thing.

Cm7 Ab/C Cm7 Ab/C

Don't mat - ter how far U have 2, the truth_ has got 2 b told.

Cm7 Ab/C Cm7 Bb/D

No mat - ter how shin - y Ur lips, they'll nev - er b streets of gold._

Cm7 Ab/C Cm7 Ab/C

They might_ try 2 get us cra - zy, 'cause they_ don't know what I've heard.

Cm7

We got_ this new x - hal - ta - tion: I'm talk - in' a - bout The Word._

Who's gon - na save us when them spi - ders get next 2 U? _

Chords: Eb, F, Abm6

Spin ning their stick - y webs a - round what U do. _ We got - ta _

Chords: Eb, F, Ab

safe - guard a - gainst the 4k - ed tongue _ and the treach - er - y of the wick - ed

Chords: Eb, F, Ab

one. _ Get up, _ come on, let's do some - thing!

Chords: Cm/Bb, Bb6/9, G+

Cm7



Get up, — come on, let's do some - thing. No rea - son to fear this pain.

Gm/D



Get up, — come on, let's do some - thing. Come on, — go, let's get saved.

Cm



Gb/C Ab/C Cm



Gb/C Ab/C Cm



Gm/C



Ab/C



Get up, — come on, let's do some - thing.

1

Gm/C Ab/C Gm/C Ab/C Cm7 Gm

Get up, _come on, let's do some-thing.

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Gm/C, Ab/C, Gm/C, and Ab/C. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are "Get up, _come on, let's do some-thing." A first ending bracket is shown above the piano part.

2

Gm/C Ab/C Gm/C Ab/C

Don't U wan-na get saved?

Detailed description: This system contains the next two measures. The guitar part features chords Gm/C, Ab/C, Gm/C, and Ab/C. The piano accompaniment continues with the same rhythmic pattern. The lyrics are "Don't U wan-na get saved?". A second ending bracket is shown above the piano part.

Gm/C Ab/C Gm/C Ab/C Gm/C Cm7

Detailed description: This system contains the final two measures of the piece. The guitar part features chords Gm/C, Ab/C, Gm/C, Ab/C, Gm/C, and Cm7. The piano accompaniment concludes with the same rhythmic pattern.

NC. Play 6 times

Detailed description: This system contains a final musical phrase marked "NC." (No Chords) and "Play 6 times". It consists of a short melodic line in the right hand and a simple bass line in the left hand.

BEAUTIFUL, LOVED AND BLESSED

Words and Music by PRINCE
and ASHLEY TAMAR DAVIS

Moderately (♩ = $\overset{\frown}{\text{3}}\overset{\frown}{\text{7}}$)

Dmaj13



Amaj13



Dmaj13



Female (Spoken):
Wake up.

U're beautiful,

mf

Amaj13



Dmaj13



Amaj13



loved

and blessed.

Dmaj7



E



F#m




E/A




E




Feel me?

Dmaj13  5fr

Amaj13 

When U found me — I was just a piece of clay.





Dmaj13  5fr

Amaj13 

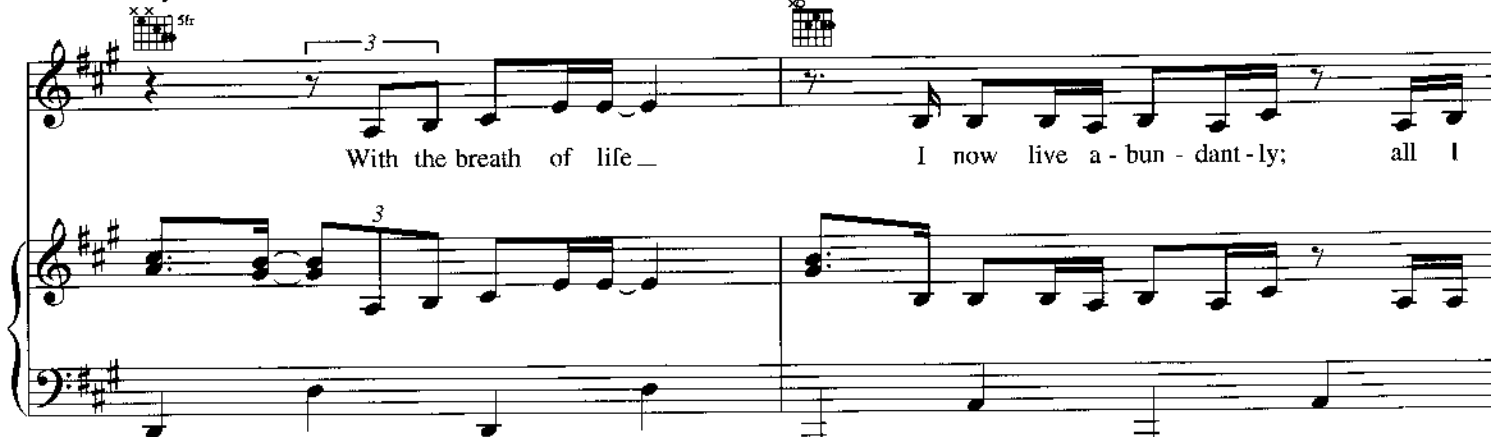
I — was 4m - less; — U gave me a new name.





Dmaj13  5fr

Amaj13 

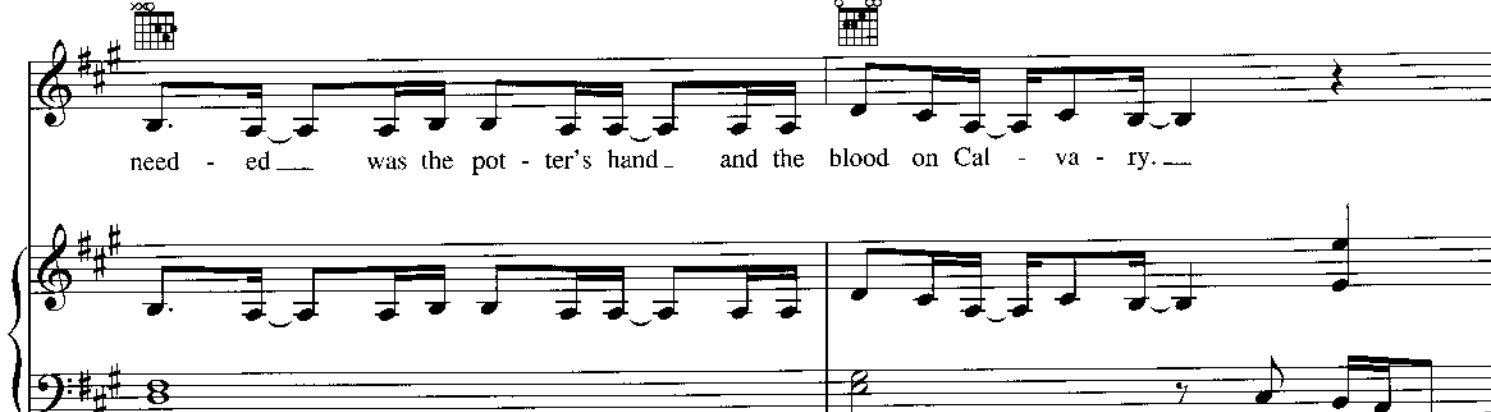
With the breath of life — I now live a - bun - dant - ly; all I



D 

E 

need - ed — was the pot - ter's hand — and the blood on Cal - va - ry. —



Dmaj13



Amaj13



But 2 much pow - er _____ can some - times turn 2 shame; _

Dmaj13



Amaj13



2 much de - sire _____ some - times makes _ U feel _ the same.

Dmaj13



Amaj13



But 4 - give - ness _____ is how U win the game. _ I

Dmaj7



E



F#m





E/A



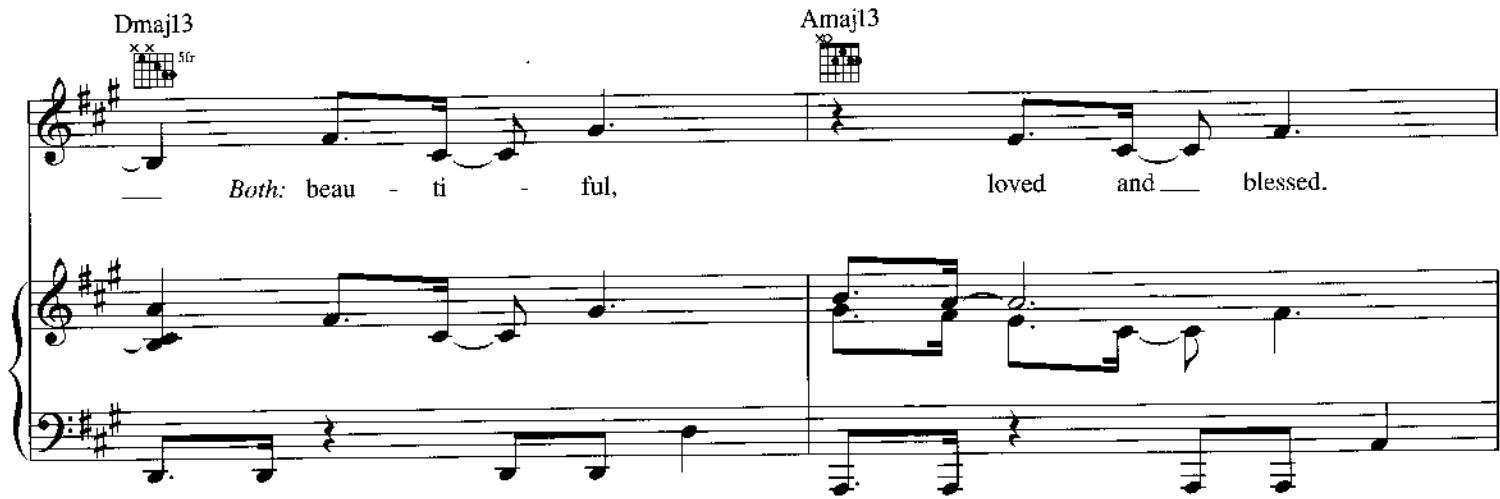
E





begged 4 truth; _ now I know the truth, _ and that is when _ U came _ and said _ I was _

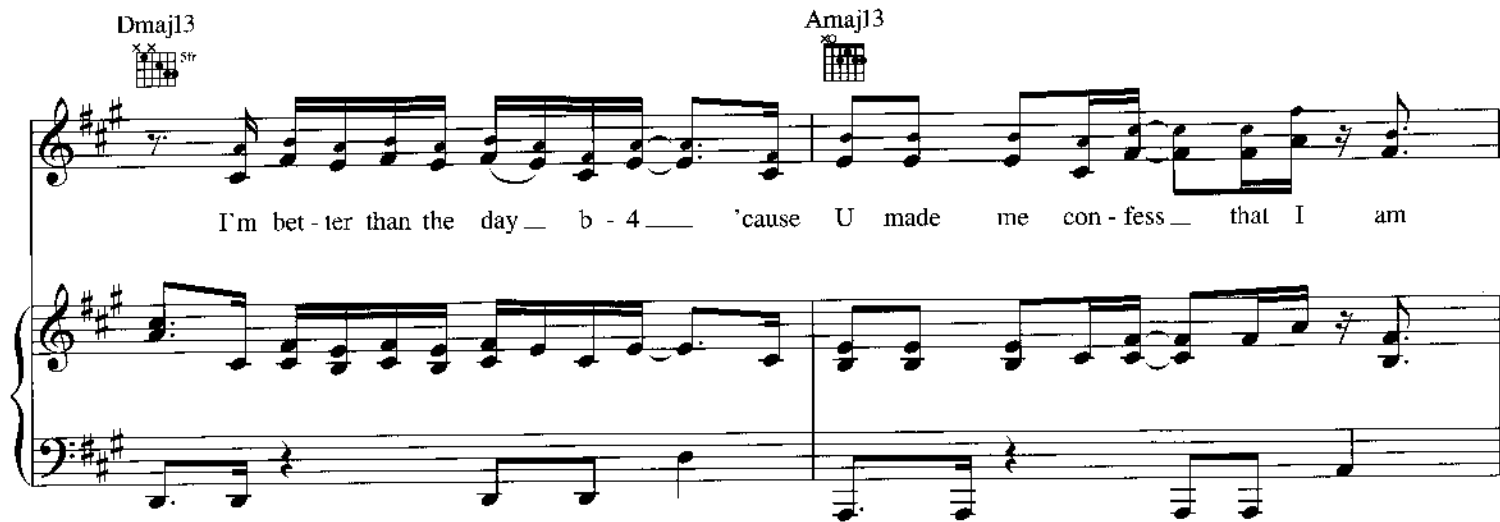
Dmaj13  **Amaj13** 



Both: beau - ti - ful, loved and blessed.



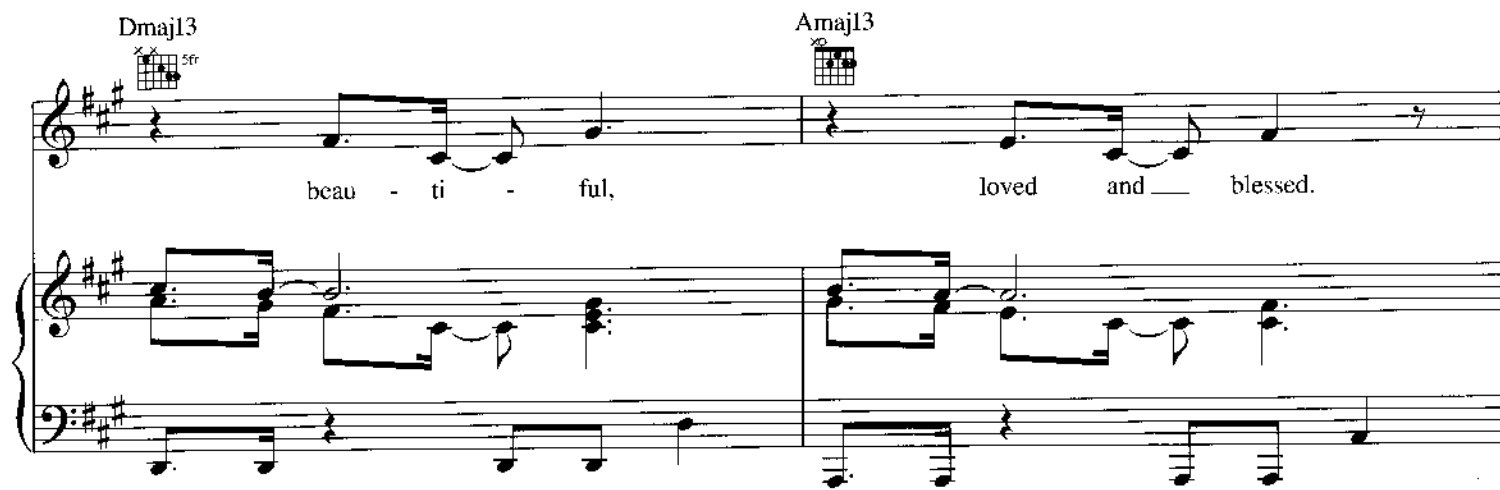
Dmaj13  **Amaj13** 






I'm bet - ter than the day - b - 4 'cause U made me con - fess - that I am



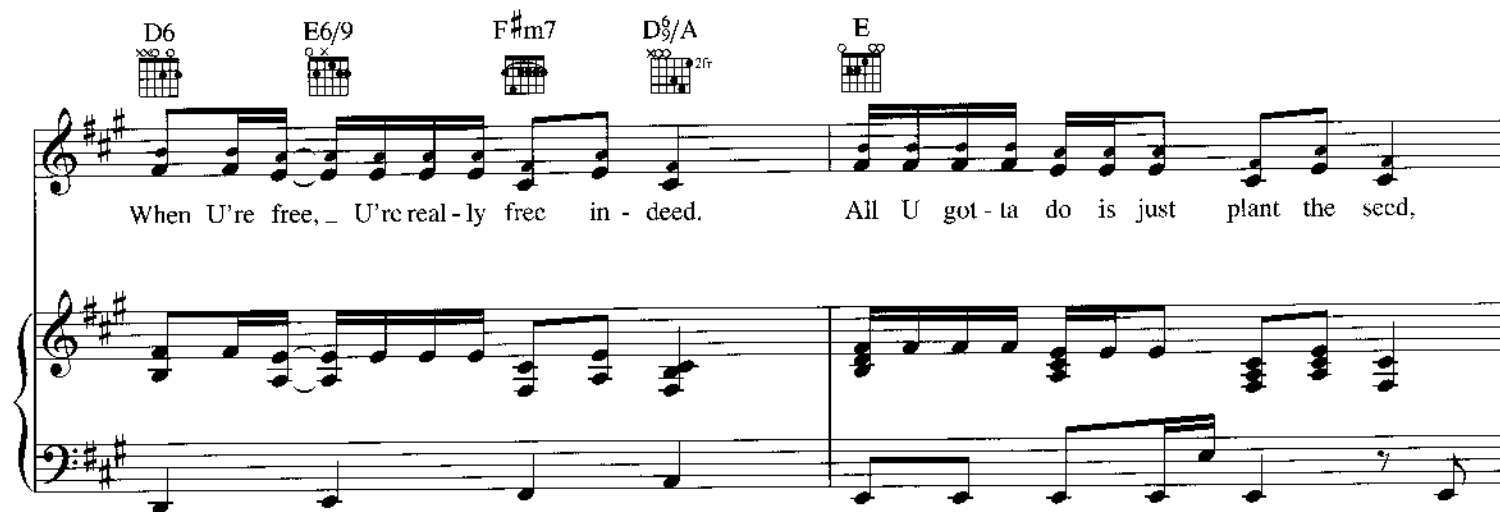
Dmaj13  **Amaj13** 

beau - ti - ful, loved and blessed.



D6  **E6/9**  **F#m7**  **D6/A**  **E** 

When U're free, - U're real - ly free in - deed. All U got - ta do is just plant the seed,



Dmaj13



Amaj13



Male: a con - stant bat - tle — 2 stay a - head of the game. —

Dmaj13



Amaj13



Is an - y - bod - y fa - mous — when ev - 'ry - bod - y wants fame?

Dmaj13



Amaj13



Al-ways try-ing 2 break U down, — think-in' that it - 'll raise — 'em up.

D6



E6/9



F#m7





D6/A



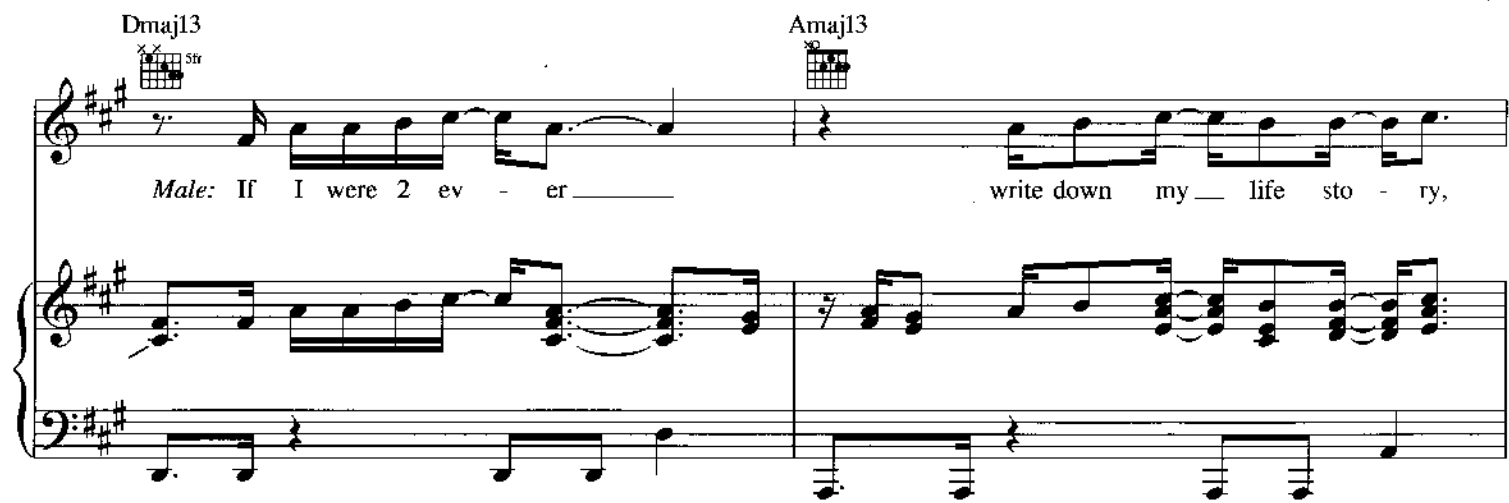
E





Both: I just wan-na b hap - py; — come take — this bit - ter cup — from me. —

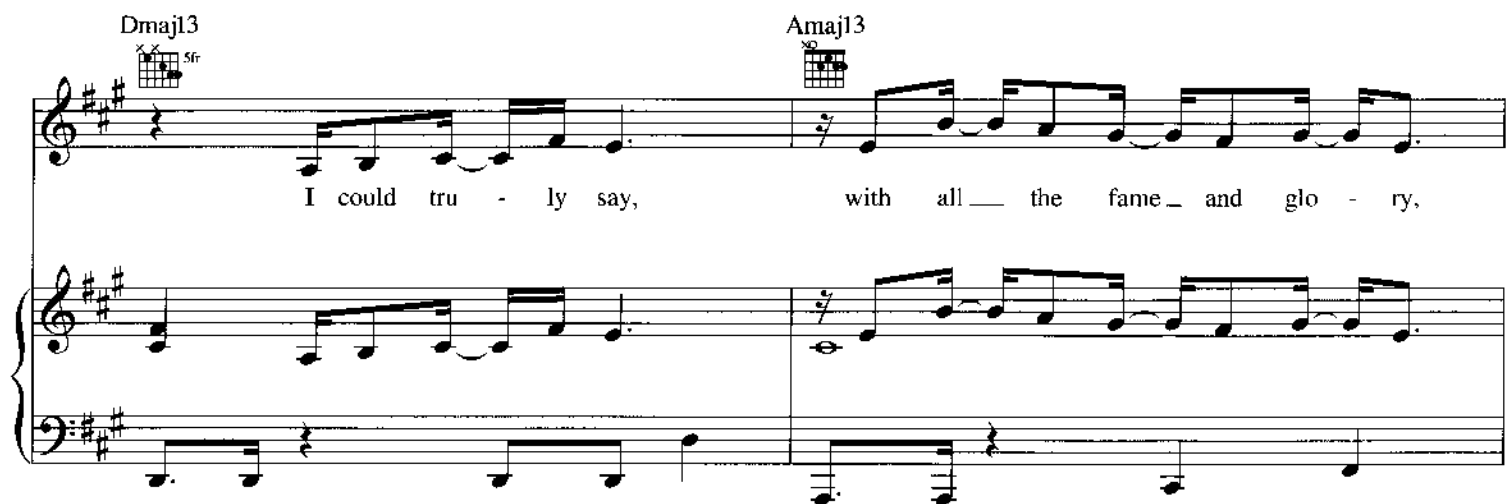
Dmaj13  **Amaj13** 



Male: If I were 2 ev - er _____ write down my life sto - ry,



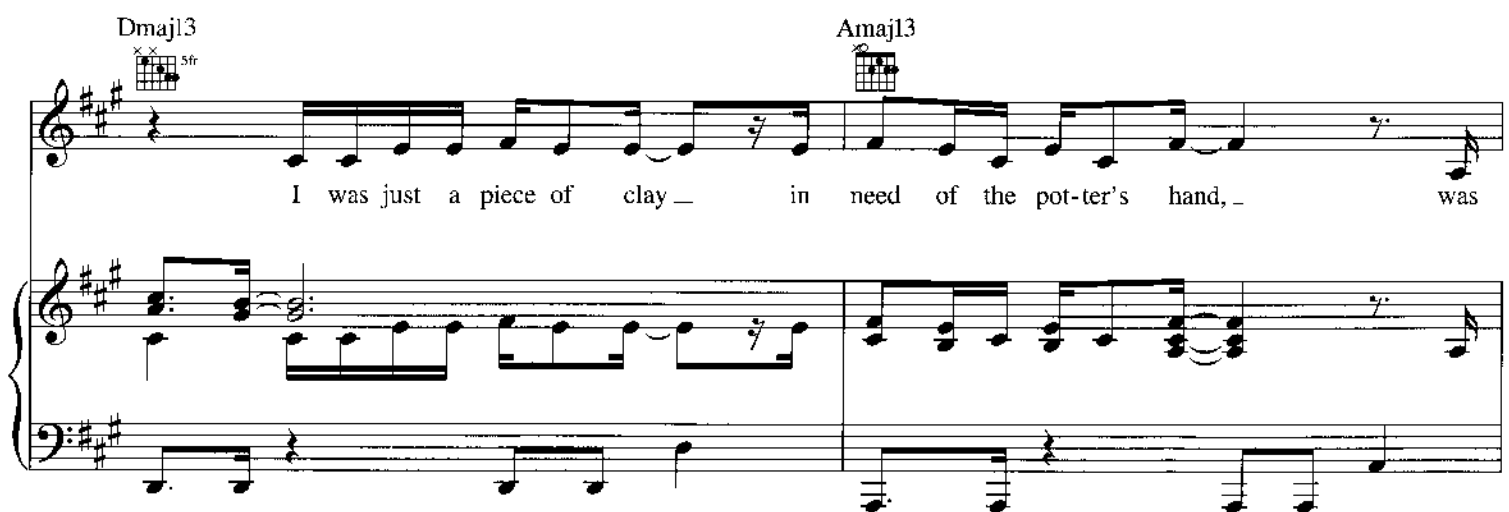
Dmaj13  **Amaj13** 






I could tru - ly say, with all the fame and glo - ry,



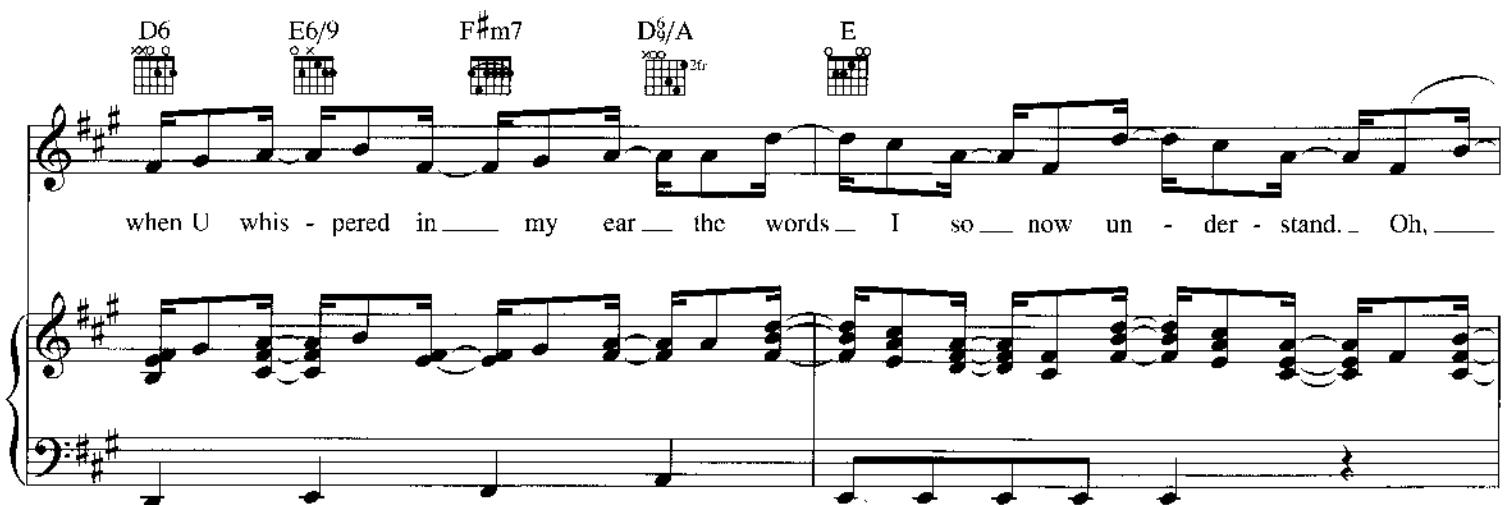
Dmaj13  **Amaj13** 

I was just a piece of clay — in need of the pot-ter's hand, — was



D6  **E6/9**  **F#m7**  **D6/A**  **E** 

when U whis - pered in my ear — the words — I so now un - der - stand. — Oh, —



Dmaj13



Amaj13



Both: beau - ti - ful, loved and - - blessed.

Dmaj13



Amaj13



I'm bet - ter than the day - - b - 4, - - 'cause U made me con - fess - - that I am

Dmaj13



Amaj13



beau - ti - ful, loved and - - blessed.

D6



E6/9



F#m7



D8/A



E



When U're free, - U're real - ly free in - - deed; all U got - ta do is just plant the seed.

F#m7



Female: Ev-'ry-thing U made, U said "That's good." B - 4 the fall of man, U said. ("That's good").

Ev-'ry time I walk in faith, ("That's good"). U let me c an-oth-er day. ("That's good.")

B - 4 the earth was made, U said, "(Tá - mar,) I will lead the way and U'll (go far)."

D6



E6/9



F#m7



D6/A



Knowl-edge and un - der - stand - ing, un - der - stand - ing is good. — And when I

E

wake up in the morn - ing all I hear in my hood — is peo - ple

N.C.

say - ing that they're beau - ti - ful, loved and — blessed. *Male:* Well U

res - cued me from the dark - ness and — now I — just must — con - fess — (that I am)

Dmaj13

Female: beau - ti - ful, loved and — blessed.

F#m11



Male:

When U're free, - U're real-ly free in - deed; -

Female:

all U got-ta do is just plant the seed.

F#m7



Hey, hey, - hey, -

Wake up, it's - a new day.



Hey, hey, - hey, -

Wave Ur hands in the air and say...

Esus



Dmaj13



Amaj13



Oh,

beau - ti - ful,

loved and - blessed. U

Dmaj13

Amaj13

res-cued me from the dark - ness in _____ the wil - der - ness; — that's why I am

Dmaj13

Amaj13

beau - ti - ful, loved and _____ blessed.

D6

E6/9

F#m7

D⁹/A

E

Male: No mat-ter what _____ the chal - lenge, I'll al-ways pass _____ the test. — (That's what I am.) —

Dmaj13

Amaj13

(That's what I am.) _____ (That's what I am.) —

Dmaj13



Amaj13



I don't mean 2 put no - bod - y down: still I must con - fess that I am
(That's what I am.)

Dmaj13



Amaj13



beau - ti - ful. (That's what I am.) (That's what I am.)



Both: When U wan-na give up, don't, 'cause U know U've al - ways got a friend. (That's what I am.)

Dmaj13



Amaj13



(That's what I am.) (That's what I am.)

Dmaj13



Amaj13



— *Both:* Beau - ti - ful, — beau - ti - ful. — (That's what I am.) —

Dmaj13



Amaj13



(That's what I am.) — (That's what I am.) —

D6



E6/9



F#m7



D6/A



E



Beau - ti - ful, — beau - ti - ful. —

F#m7



F#m7



Female: Beau - ti - ful,

F#m7
Play 4 times



beau - ti - ful. —

1

3

2

THE DANCE

Words and Music by
PRINCE

Moderately slow, in 2

Em



* *mp*

8vb



Em9



I don't wan - na give U my love
I don't wan - na hold Ur hand,
I don't wan - na go 2 fast,

(8vb)

Fmaj7#11



Em9



'cause I don't wan - na lose my mind. _
'cause I would just fol - low U
'cause if I do I just might stay. _

Fmaj7#11



ev - 'ry - where. I

* Recorded a half step lower.

Em9

Fmaj7#11

I don't wan - na give U my love
 I don't wan - na see U dance
 guess I bet - ter make it last.

Em9

'cause if I do, it's gon - na be the last time.
 'cause I don't e - ven real - ly want 2 take the chance
 The long - er that I feel this way,

Fmaj7#11

Cmaj13

of fall - ing in love with U, ba - by. 'Cause I nev - er want 2 feel this
 If U ev - er said those beau - ti - ful
 I nev - er want 2 feel this

Bm7

way a - gain. _ If I can't be Ur lov - er, I don't wan - na be Ur friend,
 words 2 me, _ "if I wan - na be Ur fan - ta - sy,"
 way a - gain. _ If I can't be Ur lov - er, I don't wan - na be Ur friend.

Bbdim7



B7



no, I don't wan - na be friends, _____
 yes, I wan - na dance, _____
 no. I don't wan - na be friends, _____

To Coda

1

Em9



no. _____
 yes. _____
 no. _____

Fmaj7#11



Em9

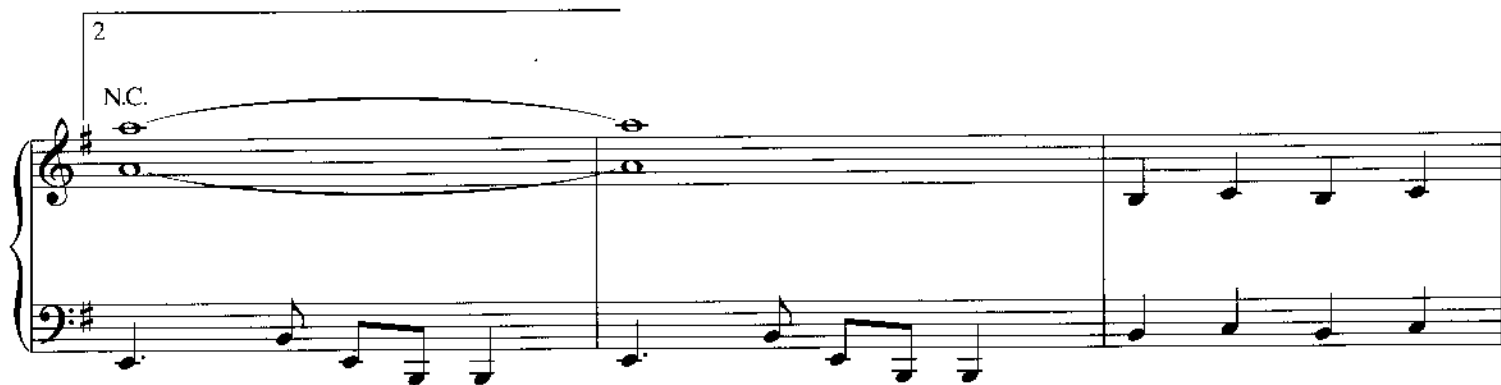


Fmaj7#11




2

N.C.



Em9



I don't wan - na give U my love.

8va 7



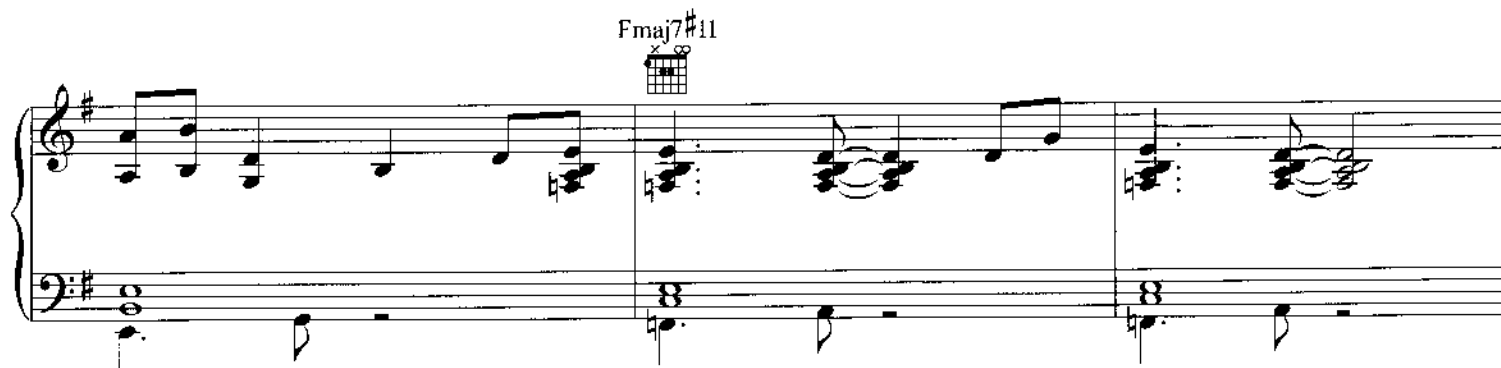

Fmaj7#11



3



Fmaj7#11



Bbmaj7#11

Bbdim7



I just can't get U off of my mind.

Dm7b5/Ab



G7#5



G7



Cm6



Bbdim7



Db B7

Musical notation for the first system, featuring a piano accompaniment and a guitar chord diagram for Db.

D.S. al Coda CODA Em9

I don't wan - na give U my love.

Musical notation for the second system, including a vocal line with lyrics and piano accompaniment, with a CODA section and a guitar chord diagram for Em9.

Fmaj7#11

I don't wan - na give U my

Musical notation for the third system, featuring piano accompaniment and a guitar chord diagram for Fmaj7#11.

love, oh, oh, — hon - ey, ba - by.

Cmaj7 C6 Cmaj7 C6

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment, with guitar chord diagrams for Cmaj7 and C6.

D^bmaj7

D^b6

D^bmaj7

D^b6

Cmaj9



(Whoa, _ whoa, _ whoa, _ whoa, _

Bm7



whoa, _ whoa, _ whoa, _ whoa, _ ba - by,)

how U gon - na real-ly just

Cmaj7

C6

Cmaj7

C6

Bm7

stand there _

and act like U don't want this,

(ba - by)?

Cmaj7

C6

Cmaj7

C6

If U do, then U know _____

I just don't care. _ Oh

Bm7 Cmaj7 C6

(ba - by), I can find an-oth - er just like U

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a half rest, followed by a quarter note 'ba - by),', a quarter rest, and then the lyrics 'I can find an-oth - er' over a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Bm7, Cmaj7, and C6 are provided above the staff.

Cmaj7 C6 Bm7

an - y - where. Oh, (ba - by), they might not have Ur hips, girl, or

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, then 'an - y - where.' followed by 'Oh,' and '(ba - by),'. The piano accompaniment features a more active right hand with eighth notes and chords. Chord diagrams for Cmaj7, C6, and Bm7 are shown above the staff.

Cmaj7 C6 Cmaj7 C6 Bm7

all that pret-ty hair. Oh, whoa, at least they won't spend

The third system shows the vocal line with 'all that pret-ty hair.' followed by 'Oh, whoa, at least' and 'they won't spend'. The piano accompaniment continues with a steady bass line and chords in the right hand. Chord diagrams for Cmaj7, C6, Cmaj7, C6, and Bm7 are provided.

Cmaj7 C6 Cmaj7 C6

all day in the mir - ror try-ing 2 find some-thing 2 wear. At least

The fourth system concludes the vocal line with 'all day in the mir - ror try-ing 2 find some-thing 2 wear. At least'. The piano accompaniment features a final chord progression. Chord diagrams for Cmaj7, C6, Cmaj7, and C6 are shown above the staff.





they won't want 2 make love — like U do, on the





stairs, — a-gainst the pole, — on the north cor - ner of the... Aww, — ba - by, ba-







- by, ba - by, ba - by, it's just not fair. It's just not fair.






GET ON THE BOAT

Words and Music by
PRINCE

Moderately fast

Cm7



f

8vb throughout

G7#5(#9)



Cm7



G7#5(#9)



Cm7



Cm7



Look out - side — Ur win - dow; tell me now what U c
 All a - cross the na - tion peo - ple do - ing — what they can 2 a -

G7#5(#9)

Cm7



com - ing up — the moun - tain 4 a new phi - los - o - phy. —
 void the trib - u - la - tion that will b great through-out — the land. —

Ev - 'ry sin - gle col - or, ev - 'ry race and ev - 'ry creed, —
 Ev - 'ry - thing — in dark - ness must — come out in - 2 the light.

G7#5(#9)

Cm7



look - in' 4 — the truth, — U'all, that's gon-na set some-bod - y free. } Get on the boat. —
 When we love each oth - er that's the on - ly way it's gon' - b right. }

— Get on the boat, — peo - ple. Get on the boat. —

G7#5(#9)

Cm7



— now. — We got room 4 a hun - dred more. — Get on the boat, —

— get on the boat, — peo - ple. Get on the boat —

G7#5(#9)

Cm7



— now. — We got room 4 a hun - dred more. —

G7#5(#9)

Cm7

Musical notation for the first system, including guitar chord diagrams for G7#5(#9) and Cm7, and piano accompaniment in G minor.

G7#5(#9)

Cm7

Musical notation for the second system, including guitar chord diagrams for G7#5(#9) and Cm7, and piano accompaniment in G minor.

Ab5

Cm

G7#5

Cm7

Musical notation for the third system, including guitar chord diagrams for Ab5, Cm, G7#5, and Cm7, and piano accompaniment in G minor.

(We were meant_ 2 live_ 2 - geth - er un - der - neath_ the sun. _

Ab5

Cm

G7#5(#9)

Musical notation for the fourth system, including guitar chord diagrams for Ab5, Cm, and G7#5(#9), and piano accompaniment in G minor.

I can't think_ of noth - ing bet - ter. Don't U wan - na come?_ Get on the boat. _

Cm7



loco

Cm7



(1.) Nev-er mind what time — it is; — the par - ty's just — be - gun.
 (2.) *Sax solo ad lib.*

8vb throughout

G7#5(#9)



Cm7



No te a - le - jes — de es - te mo - men-to de — in - spir - a - ción.

U can let — Ur hair — down and let the mu - sic move — Ur feet —

Pan - a - ma - ma bring the dra - ma, danc - in' 2 — the beat. Ma - ce - o!

Solo ends What's the harm — in lis - t'ning to — the hope-

- ful words — we say? — If it moves — Ur heart, — U know U bet-ter get in —

1
G7#5(#9)

Cm7



2
G7#5(#9)

Cm7

Ab5

Cm



G7#5

Cm7

Ab5

Cm



G7#5(#9) Cm7

with - out de - lay. Get on the boat. Get on the boat, _

loco

peo - ple. Get on the boat, now. We got

Cm7

room 4 a hun - dred more. _

Piano solo ad lib.
Trumpet solo ad lib.

8vb throughout

G7#5(#9) Cm7

8vb throughout

1 G7#5(#9) Cm7

2 G7#5(#9) Cm7

Dance 2 the beat. Solo ends Get on the boat.

Cm7

Get on the boat, — peo - ple. Get on the boat —

G7#5(#9) Cm7

— now. — We got room 4 a hun - dred more. — Get on the boat. —

Get on the boat, — peo - ple. Get on the boat —

now. — We got room 4 a hun - dred more. —

G7#5(#9) Cm7

(We were meant — 2 live — 2 - geth - er un - der - neath — the sun. —

Ab5 Cm G7#5 Cm7

I can't think — of noth - ing bet - ter. Don't U wan - na come?) — Get on the boat. —

Ab5 Cm G7#5(#9)

Cm7

loco

Get on the boat. _

Cm7

Get on the boat, _ peo - ple. Get on the boat _

8vb throughout

G7#5(#9)

Cm7

now. _ We got room 4 a hun - dred more. _ Get on the boat. _

Get on the boat, — peo - ple. Get on the boat —

The first system of the score 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 vocal line begins with a rest, followed by the lyrics "Get on the boat, — peo - ple. Get on the boat —". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

now. — We got room 4 a hun - dred more. — Get on the boat. —

¹ G7#5(#9) Cm7

The second system continues the piece. The vocal line has the lyrics "now. — We got room 4 a hun - dred more. — Get on the boat. —". Above the vocal staff, two guitar chord diagrams are provided: G7#5(#9) and Cm7. The piano accompaniment continues with similar rhythmic patterns, featuring a consistent bass line and a treble line with chords and melodic lines.

room 4 a hun - dred more. —

² G7#5(#9) Cm7 Cm7

The third system shows the vocal line with the lyrics "room 4 a hun - dred more. —". Above the staff, three guitar chord diagrams are shown: G7#5(#9), Cm7, and Cm7. The piano accompaniment continues with the same rhythmic structure, providing harmonic support for the vocal line.

The final system of the page shows the piano accompaniment for the last two measures of the piece. It maintains the established rhythmic and harmonic patterns, with a steady bass line and a treble line featuring chords and melodic fragments.

G7#5(#9)

Cm7

Cm7

The first system of music features a treble and bass clef. The treble clef contains a series of chords and melodic lines, with a long note in the second measure. The bass clef contains a rhythmic accompaniment. Above the treble clef, three guitar chord diagrams are provided: G7#5(#9) (9fr), Cm7 (3fr), and Cm7 (3fr). The diagrams show fingerings for the guitar, with 'X' indicating muted strings.

G7#5(#9)

Cm7

The second system of music continues the piece. The treble clef has a long note in the first measure. The bass clef continues with its rhythmic accompaniment. Above the treble clef, two guitar chord diagrams are provided: G7#5(#9) (9fr) and Cm7 (3fr).

The third system of music shows the continuation of the musical piece. The treble clef has a long note in the first measure. The bass clef continues with its rhythmic accompaniment.

G7#5(#9)

Cm7

The fourth system of music concludes the piece. The treble clef has a long note in the first measure. The bass clef continues with its rhythmic accompaniment. Above the treble clef, two guitar chord diagrams are provided: G7#5(#9) (9fr) and Cm7 (3fr).