

BE MY NUMBER TWO

Moderately

Words and Music by
JOE JACKSON



Verse:

Won't you be my

Cmaj7

D

G

Cmaj7

D



num - ber two?

Me and num - ber one are through.



There won't be too much

to do, just smile when I feel



blue.

And there's not much left of me.



What you get is what you see.

Is it worth the

Am7

Bm7

Em

D



en - er - gy? I leave it up to you.

Bridge:

E \flat

B \flat /D

F/C

B \flat /D

E \flat

B \flat /D



And if you got some-thing to say to me, don't try to lay

F/C

B \flat /D

E \flat

B \flat /D

F/C

B \flat /D



your fun - ny ways on me. I know that it's real - ly not fair of me.

E \flat

D7sus

Verse:

G



But my heart's seen too much ac - tion. And ev - ry time I

rit.

a tempo

Cmaj7

D

G

Cmaj7

D



look at you, you'll be who I want you to.

Em

Am7

Bm7

Em



And I'll do what I can do to make a dream or

D

C

D7sus

To Coda



two come true, (If you'd be my) if you'd be my number

G

Cmaj7

D

G

Cmaj7

D



two.



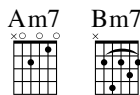
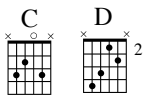


D.S. al Coda

Coda



be my num - ber two.



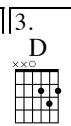
First system of musical notation with treble and bass staves.



Second system of musical notation with treble and bass staves.



Third system of musical notation with treble and bass staves.



Fourth system of musical notation with treble and bass staves, including a 'rit.' marking.

BREAKING US IN TWO

Moderately slow ♩ = 100

Words and Music by
JOE JACKSON

Verse:

F#

C#m7/F#

F#

1. Don't you feel ___ like try - ing some - thing ___ new?
2. You and I ___ could nev - er live a - lone.

mf

D

E

F#

C#m7/F#

Don't you feel ___ like break - ing ___ out or
But don't you feel ___ like break - ing ___ out just

Bm7

A

B/A

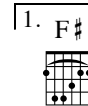
D

break - ing ___ us in ___ two?
one day ___ on your ___ own?

You don't do ___ the
Why does what ___ I'm



things that I do. You wan - na do things I can't do.
 say - ing hurt you? I did - n't say that we were through.



Al - ways some - thing break - ing us in two.
 Al - ways some - thing break - ing us in



two.

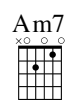
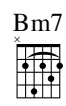
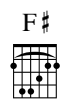
§ Chorus:



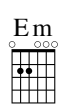
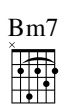
They say two hearts should beat as one for us.



We'll _____ fight it out to see it



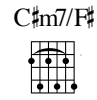
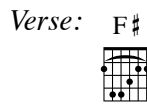
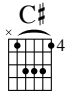
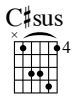
through. I say that



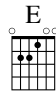
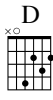
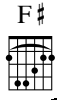
won't be _____ too much fun _____ for us. _____ Though it's



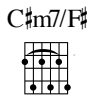
oh, so nice to get ad - vice, it's oh, so hard to



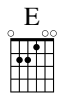
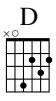
do. 3.4. Could we be much clos - er if we



tried? We could stay at



home and stare in - to each oth - er's eyes.



May - be we could last an ho - ur. May - be then we'd



To Coda \oplus

see right through. Al - ways some - thing break - ing us in



two.






Musical notation for the first system, measures 1-3. The key signature has two sharps (F# and C#). The first measure contains a whole note chord in the treble clef and a half note in the bass clef. The second measure contains a half note in the treble clef and a half note in the bass clef. The third measure contains a half note in the treble clef and a half note in the bass clef.



Musical notation for the second system, measures 4-6. The first measure contains a half note in the treble clef and a half note in the bass clef. The second measure contains a half note in the treble clef and a half note in the bass clef. The third measure contains a half note in the treble clef and a half note in the bass clef.



D.S. al Coda

Musical notation for the third system, measures 7-9. The first measure contains a half note in the treble clef and a half note in the bass clef. The second measure contains a half note in the treble clef and a half note in the bass clef. The third measure contains a half note in the treble clef and a half note in the bass clef.

Coda



Musical notation for the Coda section, measures 10-12. The first measure contains a whole note chord in the treble clef and a whole note in the bass clef. The second measure contains a whole note chord in the treble clef and a whole note in the bass clef. The third measure contains a whole note chord in the treble clef and a whole note in the bass clef.

two.

Al - ways some - thing

E F#

break - ing us in two. *8va*-----

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the first measure, guitar chord diagrams for E and F# are provided. The piano part consists of a treble and bass clef staff. The vocal line has a melodic line with lyrics and a dashed line indicating an octave register change.

(*8va*)-----

D E F#

This system contains measures 3-5. It continues the vocal and piano parts. Above the third measure, guitar chord diagrams for D, E, and F# are provided. The piano part continues with its melodic and harmonic accompaniment. The vocal line includes a melodic line and a dashed line for the octave register.

8va-----

D E

This system contains measures 6-8. It continues the vocal and piano parts. Above the seventh measure, guitar chord diagrams for D and E are provided. The piano part continues with its melodic and harmonic accompaniment. The vocal line includes a melodic line and a dashed line for the octave register.

Repeat ad lib. and fade

F# D E

This system contains measures 9-11, which conclude the piece. It includes the instruction "Repeat ad lib. and fade". Above the ninth measure, guitar chord diagrams for F#, D, and E are provided. The piano part continues with its melodic and harmonic accompaniment. The vocal line includes a melodic line and a dashed line for the octave register.

FOOLS IN LOVE

Medium Reggae shuffle

Words and Music by
JOE JACKSON

Em G C A

mf

3

Em G C A

Verse: Em G C A

1. Fools in love, _____ well, are there an - y oth - er kind _____
 2. Fools in love, _____ are there an - y crea - tures more _____
 3. Fools in love, _____ gen - tly hold each oth - er's hands _____



of lov - ers?
path - e - tic?
for - ev - er.



Fools in love, _____ is there an - y oth - er kind _____
Fools in love, _____ nev - er know - ing when they've lost _____
Fools in love, _____ gent - ly tear each oth - er limb _____



of pain? _____
the game. _____
from limb. _____



1.2.Ev - 'ry - thing you do, ev - 'ry - where you go now, ev - 'ry - thing you touch,
3.Ev - 'ry - thing you do, ev - 'ry - where you go now, ev - 'ry thing you touch,

A Em G

ev - 'ry - thing you feel, ev - 'ry - thing you see, ev - 'ry - thing you know now,
 ev - 'ry - thing you feel, ev - 'ry - thing you do ev - en your Rock 'n' Roll now,

C A E5 D5

ev - 'ry - thing you do, you do it for your la - dy love, your la - dy love,
 noth - ing mean a thing ex - cept you and your la - dy love, your la - dy love,

E5 D5 E5 D5 1. E5

- your la - dy love, your la - dy love,
 - your la - dy love, your la - dy love,

2.3. Chorus: E5 C D C

Fools in love, they think they're her - oes, 'cause they get to feel

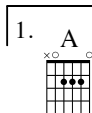


— more pain. — I say fools in love — are zer - oes. I should know.

N.C.

To Coda

I should know — be - cause — this fool's in love a - gain. —



D.S. %



1. 2.



3 3 3

Em G C A

Em G C A

Em G C A D.S.S. % al Coda

⊕ Coda Em

Freely

I'M THE MAN

Fast ♩ = 168

Words and Music by
JOE JACKSON

E A D A E A D A

f

E A D A D A D A

E

mf

1. Pret-ty
2. Kung

Verse:

A/E E

soon now, _____ you know I'm gon - na make a come - back. _____
Fu, oh, that was one of my good _____ ones. _____



And like the birds and the bees in the trees, it's a sure - fire
Well, what's a few bro - ken bones when we all know it's good, clean



smash. I'll speak
fun? Skate - boards,



I've to the mass - es through the me - di - a. And if you
al - most made them re - spect - a - ble. You see, I



got an - y - thing to say to me, you can say it with cash.
can't al - ways get through to you so I go for your son.

C#m A C#m A

1. 'Cause I got the trash and you got the cash, so,
2. I had a gi - ant rub - ber shark and it real - ly made a mark. Did - ja

E B5 C#m A

ba - by, we should get a - long fine. So, give me all your mon - ey, 'cause I
look - a, look - a, look - it all - a blood?

C#m A B5 D

know you think I'm fun - ny. Can't you hear me laugh - ing? Can't you see me smile? I'm the

Chorus:

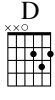
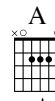
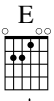
E A D A E A

man. I'm the man who gave you the
I'm the man, I'm the man, I'm the man. I'm the man, I'm the man, I'm the



Hu - la - Hoop. I'm the man. I'm the

man, I'm the man. I'm the man, I'm the man, I'm the man, I'm the man, I'm the



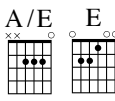
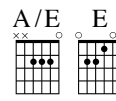
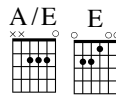
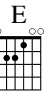
To Coda Φ 1.

2.

man, who gave you the Yo - Yo.

man, I'm the man.

Guitar solo:




E A/E E A/E E A/E E D/E

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 bass clef staff contains a steady eighth-note accompaniment. The treble staff contains a melody of eighth notes. Above the treble staff, guitar chord diagrams are provided for E, A/E, E, A/E, E, A/E, E, and D/E. The E chord diagrams show the open strings and fretted notes on the 2nd, 4th, and 5th strings. The A/E and D/E diagrams show the open strings and fretted notes on the 2nd, 4th, and 5th strings, with the 6th string muted (indicated by 'x').

E D/E

The second system continues the musical notation from the first system. It includes guitar chord diagrams for E and D/E. The treble staff continues with the melody, and the bass staff continues with the accompaniment. The D/E chord diagram shows the open strings and fretted notes on the 2nd, 4th, and 5th strings, with the 6th string muted.

E D/E

The third system continues the musical notation. It includes guitar chord diagrams for E and D/E. The treble staff continues with the melody, and the bass staff continues with the accompaniment. The E chord diagram shows the open strings and fretted notes on the 2nd, 4th, and 5th strings. The D/E chord diagram shows the open strings and fretted notes on the 2nd, 4th, and 5th strings, with the 6th string muted.

E7sus

The fourth system continues the musical notation. It includes a guitar chord diagram for E7sus, which shows the open strings and fretted notes on the 2nd, 4th, and 5th strings, with the 6th string muted. The treble staff continues with the melody, and the bass staff continues with the accompaniment.

3.Right

The fifth system concludes the musical notation. The treble staff has a whole rest for the first three measures, followed by a quarter note in the fourth measure. The bass staff continues with the accompaniment. The annotation '3.Right' is placed above the treble staff in the fourth measure, indicating a triplet of eighth notes.

Verse:



now, I think I'm gon - na plan a new trend. —



Be-cause the line on the graph's get - ting low and we can't have



that. And you think you're im - mune,



but I can sell you an - y - thing, — an - y -



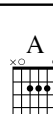
thing from a thin safe-ty pin to a pork - pie hat. 'Cause

♩ Coda



I'm the man. I'm the man.

man. I'm the man, I'm the man, I'm the man. I'm the



1.2.3.

lead vocal ad lib.

4.

man. I'm the

man, I'm the man, I'm the man, I'm the man. I'm the man, I'm the man.




IS SHE REALLY GOING OUT WITH HIM?

Moderately ♩ = 104

Words and Music by
JOE JACKSON

Guitar capo 1: C#m7



D



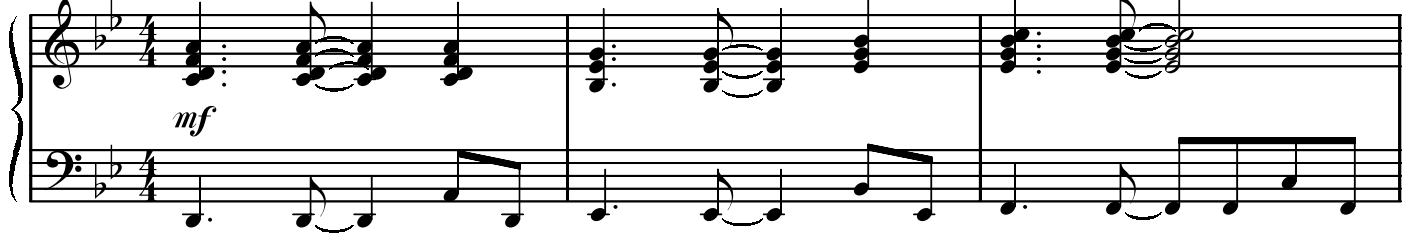
Bm7/E



Piano: Dm7

E♭

Cm7/F



A



E



G



D

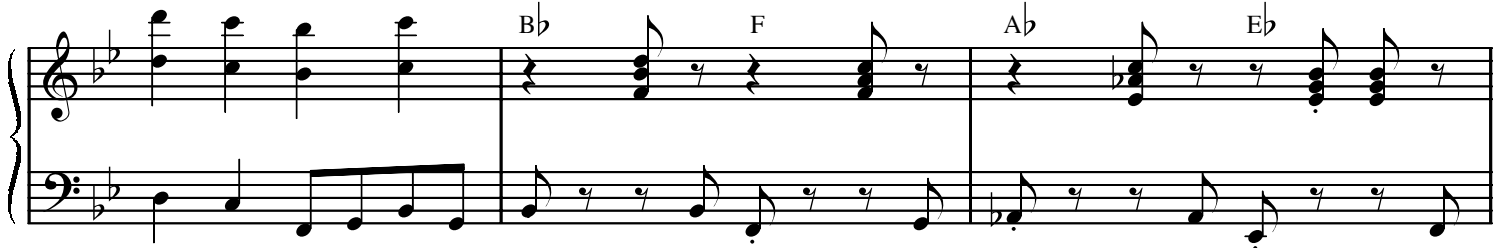


B♭

F

A♭

E♭



Verse:

A



E



G



D



A



E



B♭

F

A♭

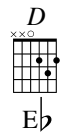
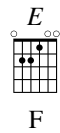
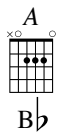
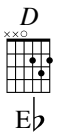
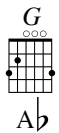
E♭

B♭

F



1. Pret - ty wom - en out walk -
2. To - night's the night when I go



A \flat

E \flat

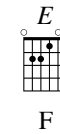
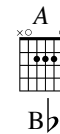
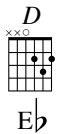
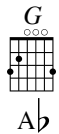
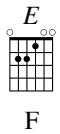
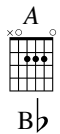
B \flat

F

A \flat

E \flat

ing with gor - il - las down my street.
to all the par - ties down my street.



B \flat

F

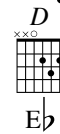
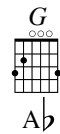
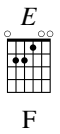
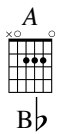
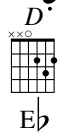
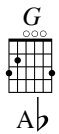
A \flat

E \flat

B \flat

F

From my win - dow, I'm star - ing while my cof - fee goes cold.
I wash my hair and I kid my - self I look real smooth.



A \flat

E \flat

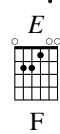
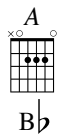
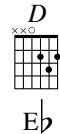
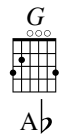
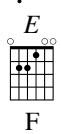
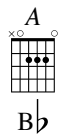
B \flat

F

A \flat

E \flat

Look o - ver there. (Where?) There, there's a la - dy that I
Look o - ver there. (Where?) There, here comes Jean - nie with her



B \flat

F

A \flat

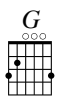
E \flat

B \flat

F

used to know.
new boy - friend.

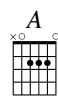
She's mar - ried now, or en - gaged.
They say that looks don't count for



G



D



A



E



G



D

— or some-thing, so I'm told. —
 much. If so, there goes your proof. —

Chorus: Eb F/Bb Bb D Eb

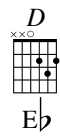
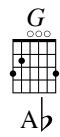
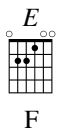
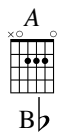
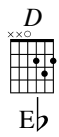
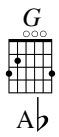
Is she real - ly go - ing out with him? Is she real - ly gon - na

C#m7 F#m E D E/F# F#m
 Dm7 Gm F Eb F/G Gm

take him home to - night? — Is she real - ly go - ing out with him? 'Cause if my

To Coda D E A E
 Eb F Bb F

eyes don't de - ceive me, there's some - thing go - ing wrong a - round here. —



A \flat

E \flat

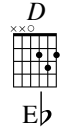
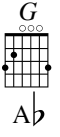
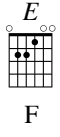
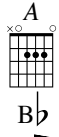
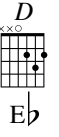
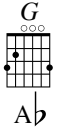
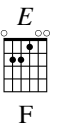
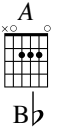
B \flat

F

A \flat

E \flat

2.



B \flat

F

A \flat

E \flat

B \flat

F

A \flat

E \flat

here, — a - round here, —



Bridge:

Dm7

E \flat

Cm7/F

But if looks could kill, — there's — a man — there — who's



F/G



Dm7



E \flat

more down — as — dead. 'Cause I've had my fill. — Lis - ten, you, —

Bm7/E



Cm7/F

E/F#



F/G

C#m7



Dm7

take your hands from her head. I get so mean



E♭

Bm7/E



Cm7/F

E/F#



F/G

a - round this scene. Hey, hey,

Bm7/E



Cm7/F

E/F#



F/G

Bm7/E



Cm7/F

hey.

D.S. al Coda



B♭



F



A♭



E♭



B♭



F



A♭



E♭

Coda



B \flat



F



A \flat



E \flat



B \flat



F

here, — a - round here, —



A \flat



E \flat



B \flat



F



A \flat



E \flat

some - thing go - ing wrong a - round here, — some - thing go - ing wrong a - round



B \flat



F



A \flat



E \flat

here, — some - thing go - ing wrong a - round



B \flat



F



A \flat



E \flat


N.C.

here, — some - thing go - ing wrong a - round...

IT'S DIFFERENT FOR GIRLS

Moderately

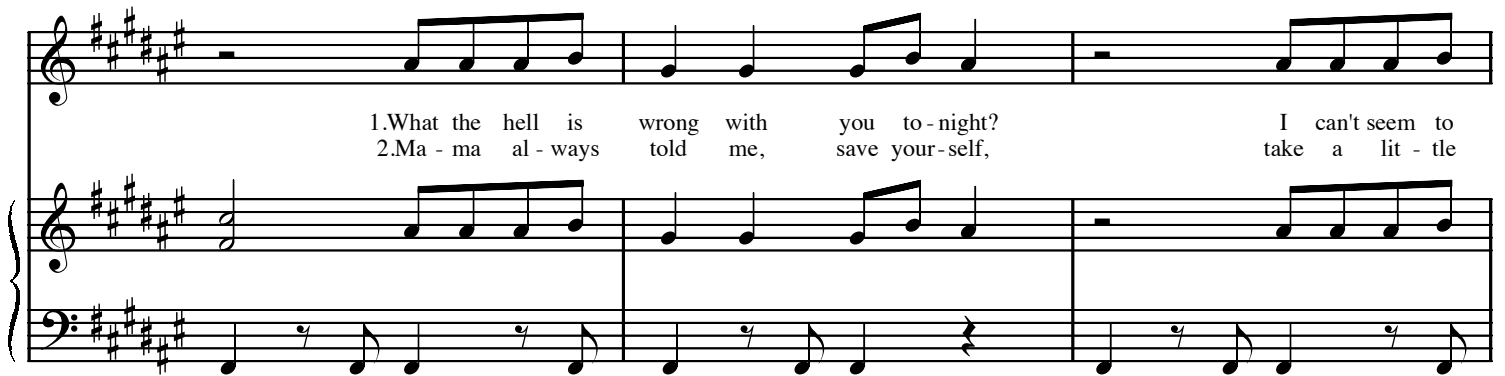
Words and Music by
JOE JACKSON

Guitar capo 2:  E5
Piano: F#5





mf


Verse:



1. What the hell is wrong with you to-night? I can't seem to
2. Ma - ma al - ways told me, save your - self, take a lit - tle

 C#m
D#m

 B
C#



say or do the right thing.
time and find the right girl.

E5



F#5

Want - ed to be sure you're feel - ing right. Want - ed to be
Then a - gain, don't end up on the shelf. Log - i - cal ad -

C#m



B



D#m

C#

sure we want the same thing.
vice gets you in a whirl.



A



E



A



E



C#m



G#m

She said, I can't be - lieve it, you can't
I know a lot of things that you don't.



C#m



G#m



A



E



A



E

pos - si - bly mean it. Don't we said, all want the same thing?
You wan - na hear some? She said, just give me some - thing.

D#m

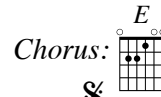
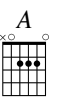
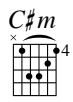
A#m

B

F#

B

F#



Chorus:



D#m

A#m

E

B

F#

G#m/F#

Don't we? Well, who said an - y - thing a - bout love?
An - y - thing, well, give me all you got but not love.

E maj7

F#m/E

G

A/G

G maj7

A/G

F#maj7

G#m/F#

A

B/A

A maj7

B/A

No, not love, she said. Don't you know that it's dif - frent for girls. Don't give me

E

F#m/E

E maj7

F#m/E

G

A/G

F#

G#m/F#

F#maj7

G#m/F#

A

B/A

love. No, not love, she said. Don't you know that it's

G maj7

A/G

G

A/G

To Coda

1. G

A maj7


B/A


A

B/A

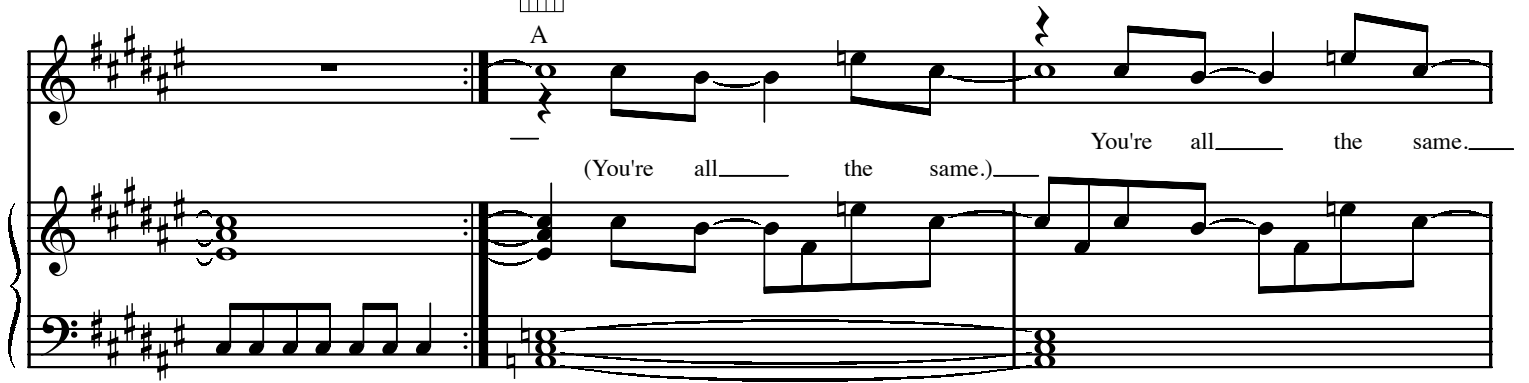
A




dif - frent for girls. You're all the same.

2. 

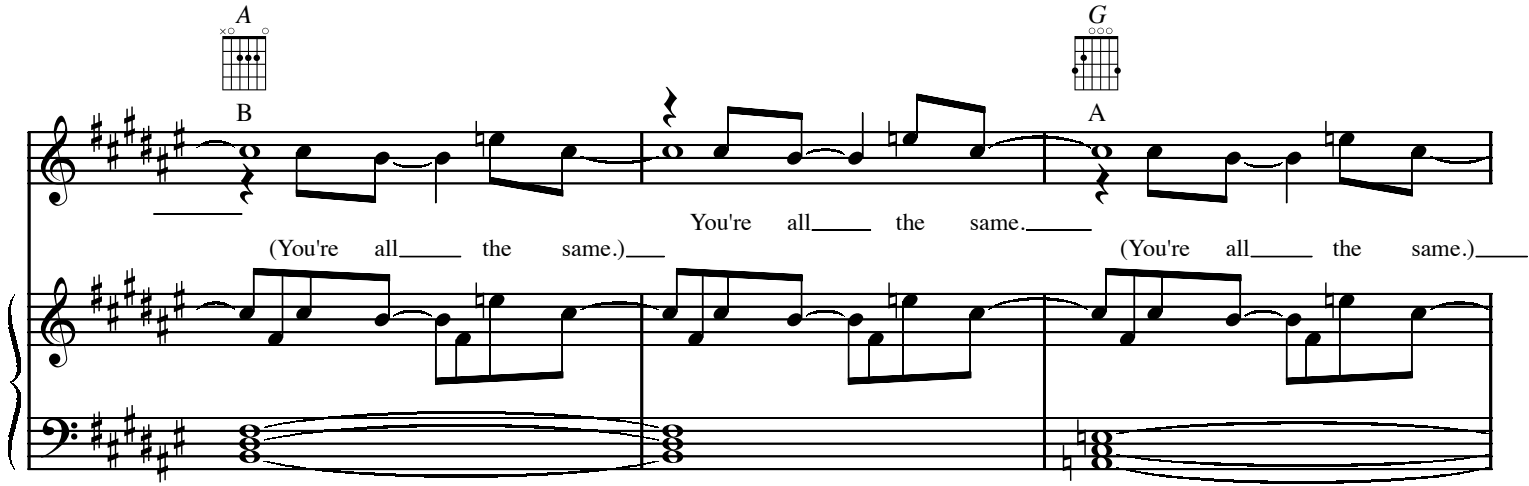
 A



(You're all the same.) You're all the same.



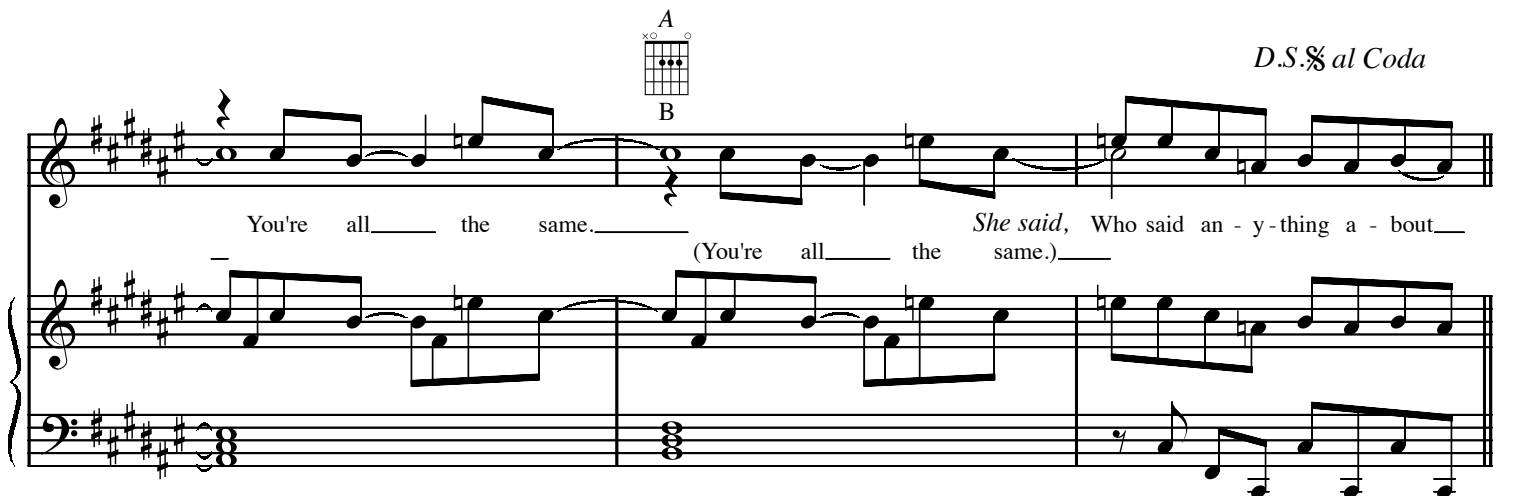
 A  B  A

(You're all the same.) You're all the same. (You're all the same.)



 A  B *D.S. al Coda*

You're all the same. She said, Who said an - y - thing a - bout -
(You're all the same.)



 Coda 

 A

You're all the same.

rit.



ONE MORE TIME

Words and Music by
JOE JACKSON

Fast



Musical notation for the first system, including a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a melody and accompaniment, and a bass clef staff with a whole rest. The tempo marking *mf* is present.



Musical notation for the second system, including a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a melody and accompaniment, and a bass clef staff with a whole rest.



Musical notation for the third system, including a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a melody and accompaniment, and a bass clef staff with a whole rest.

B \flat F/A Dm

Shout it to me and I'll shout it to the skies
Tell me I should know you nev - er were my kind

E \flat F Gm F

- a - bove me, that there was noth - ing af - ter all
- of wom - an, and tell me we were fools to fall

Pre-chorus:
Dm E \flat F B \flat

Ba - by,

E \flat /B \flat B \flat F

ba - by, tell me that you nev - er want - ed my lov - ing.

B \flat Eb/B \flat B \flat F

Ba - by, ba - by, tell me that you nev - er, tell

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line, four guitar chord diagrams are provided: B \flat , Eb/B \flat , B \flat , and F. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Dm Gm Chorus: Dm

- me, tell me one more time, one more

Detailed description: This system contains measures 5-7. It includes a double bar line at the start of measure 6. Above the vocal line, three guitar chord diagrams are shown: Dm, Gm (with a triplet '3' over the 3rd fret), and Dm. The piano accompaniment continues with chords and a bass line.

Gm F

time, say you're leav - ing,

Detailed description: This system contains measures 8-10. It features two guitar chord diagrams: Gm (with a triplet '3' over the 3rd fret) and F. The piano accompaniment continues with chords and a bass line.

Dm7

say good - bye. One more

Detailed description: This system contains measures 11-13. It features one guitar chord diagram: Dm7. The piano accompaniment continues with chords and a bass line.



time, one more time, say you're leav -



To Coda ♯ 1.

ing, say good - bye. —

2.



Verse:



3. Tell me one more time — your tears —



are on - ly sad con - fu - sion. And tell me



it's just been so long and that is all.



Tell me one more time that love was on - ly my



il - lu - sion. You nev - er an - swered to my call.

D.S. al Coda

Dm



E♭



F



The first system of music features a vocal line with a melodic phrase and piano accompaniment. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

♩

Coda

Dm7



Gm



Dm



The second system includes the vocal line with lyrics "One more time, one more" and piano accompaniment. The piano part features sustained chords in the right hand and a steady bass line in the left hand.

Gm



F



The third system continues the vocal line with lyrics "time, say you're leaving," and piano accompaniment. The piano part maintains the harmonic structure with chords and a consistent bass line.

Dm7



Gm



The fourth system concludes the piece with the vocal line saying "say good - bye. One more time!" and piano accompaniment. The piano part ends with sustained chords and a final bass line.

REAL MEN

Words and Music by
JOE JACKSON

Freely

Em D G D/F# Em7

mf

Moderately ♩ = 112

D D/C C D C D C D

Verse:

Em D G D/F# Em7

1. Take your mind back, I don't know_ when, some-time when it al - ways seemed to be_
2.3. See additional lyrics



— just us and them. — Girls that wore pink, and boys that wore — blue,



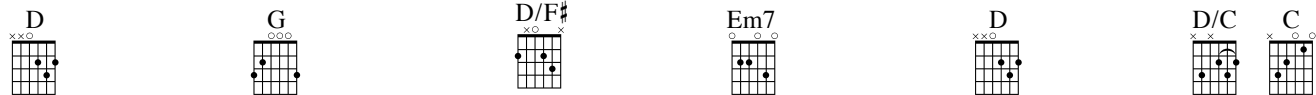
boys that al - ways grew up bet - ter men than me and you. —



What's a man now, what's a man — mean? Is he



rough or is he rug - ged, is he cul - tur - al and clean? — Now it's all changed, it's



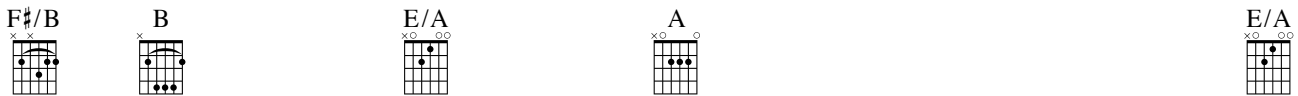
got to change___ more. 'Cause we think it's get - ting bet - ter, but no - bod - y's real - ly sure.____



And so it goes, go 'round a - gain. But now and then we won - der who the



real men are. Whoa_____



oh_____ whoa_____ Whoa_____

F \sharp /B

B

F \sharp /B

B

E/A

A

oh _____ whoa. _____

G

B m

Ah. _____

C

D

C

1.2.

D

C

D

3.

D

C

D

rit.

Verse 2:

See the nice boys dancing in pairs,
 Golden earring, golden tan and blow wave in the hair.
 Sure they're all straight, straight as a line,
 All the gays are macho, can't you see their leather shine?
 You don't want to sound dumb, don't want to offend,
 So don't call me a faggot, not unless you are a friend.
 Then, if you're tall, and handsome and strong,
 You can wear the uniform and I could play along.
 And so it goes, go 'round again,
 But now and then, we wonder who the real men are.
 (To Chorus:)

Verse 3:

Time to get scared, time to change plan,
 Don't know how to treat a lady, don't know how to be a man.
 Time to admit what you call defeat,
 'Cause there's women running past you now and you just drag your feet.
 Man makes a gun, man goes to war,
 Man can kill and man can drink, and man can take a whore.
 Kill all the blacks, kill all the reds,
 And if there's war between the sexes, then there'll be no people left.
 And so it goes, go 'round again,
 But now and then, we wonder who the real men are.
 (To Chorus:)

RIGHT AND WRONG

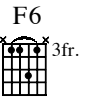
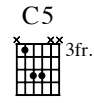
Moderately ♩ = 116

Words and Music by
JOE JACKSON

N.C.

mf

1. || 2.



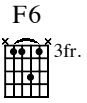
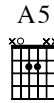
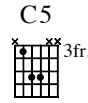
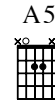
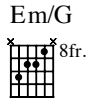
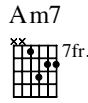


1. Stop ev - 'ry - thing. I think I hear the pres - i - dent.

2. See additional lyrics



The pied pi - per of the T V screen is



gon - na make it sim - ple. And he's got it all mapped out



and il - lus - tra - ted with car - toons,

A5 C5 3fr. A5 F6 3fr.

too hard for clever folks to understand.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: A5, C5 3fr., A5, and F6 3fr. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

Am7 7fr. Em/G 8fr. A5 C5 3fr. A5 F6 3fr.

Yeah, they're more used to words like ideology. But they

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are six guitar chord diagrams: Am7 7fr., Em/G 8fr., A5, C5 3fr., A5, and F6 3fr. Below the vocal line is a piano accompaniment consisting of two staves.

Am7 7fr. Em/G 8fr. A5 C5 3fr. A5 F6 3fr.

say it's not the issue. Ideology.

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are six guitar chord diagrams: Am7 7fr., Em/G 8fr., A5, C5 3fr., A5, and F6 3fr. Below the vocal line is a piano accompaniment consisting of two staves.

They're not talkin' 'bout right or left.

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Below it is a piano accompaniment consisting of two staves.

Chorus: A5 C5 3fr. A5 F⁶₉ 3fr.

They're talk - in' 'bout, t - t - talk - in' 'bout right and wrong.

Am7 5fr. G 3fr.

Do you know the dif - fer - ence?

A5 C5 3fr. A5 F⁶₉ 3fr.

Right and wrong, do you know the diff - 'rence

Am7 5fr. G 3fr. F⁶₉ 3fr. G 3fr. Am7 5fr. G 3fr.

'tween the right and the left and the east and the west, what you know and the

To Coda Φ

1.

F6



G



Gbmaj7/Ab



Ab13



Gbmaj7/Ab



Ab13



things that you'll nev - er see?_____

Am7



F6



Am7



Em/G



A5



C5



A5



F6



Am7



Em/G



A5



C5



A5



F6



Am7



Em/G



2.

G♭maj7/A♭

A♭13

G♭maj7/A♭

A♭13

G♭maj7/A♭

A♭13

G♭maj7/A♭

A♭13



Where are we? _____

Amaj7/B

B13

Amaj7/B

B13

Cmaj7/D

D13

Cmaj7/D

D13



E♭maj7/F

F13

E♭maj7/F

F13



D.S. al Coda

⊕ *Coda*

G♭maj7/A♭

A♭13

G♭maj7/A♭

A♭13

G♭maj7/A♭

A♭13



$G\flat$ maj7/ $A\flat$ 3fr. $A\flat$ 13 4fr. B sus(\flat 5) 14fr.

rit. (*ad lib.*)

Verse 2:

So what you think,
 You like the Yankees or the Mets this year?
 And what about this latest war of words,
 And what about the Commies?
 I saw the news last night
 All illustrated with cartoons.
 So when they come with that opinion poll
 They better not use words like
 Ideology,
 Or try to tell me 'bout the issues.
 Ideology.
 Whose side are you on?
 We're talkin' 'bout,
 T-t-talkin' 'bout...
 (*To Chorus:*)

SUNDAY PAPERS

Moderately slow ♩ = 96

Words and Music by
JOE JACKSON

E A D A E A D A

E A D A E A D A E A D A

E A D A E A D A E A D A

Verse: % E A D A E A D A

1. Moth - er does - n't go out an - y - more. _____
 2. Moth - er's wheel - chair stays out in the hall. _____
 3. Bro - ther's head - ing that way now, guess. _____



Just sits at home and rolls her spas - tic eyes.
 Why should she go out when the T - V's on?
 He just read some - thing, made his face turn blue.



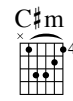
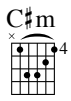
But ev - 'ry week - end through the door
 What - ev - er moves be - yond these walls,
 Well I got noth - ing 'gainst the press.



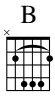
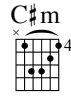
come words of wis - dom from the world out - side.
 she'll know the facts when Sun - day comes a - long.
 They would - n't print it if it was - n't true.



If you wan - na know 'bout the bish - op and the ac - tress,
 If you wan - na know 'bout the mad punk rock - ers,
 If you wan - na know 'bout the gay pol - i - ti - cian,

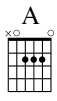
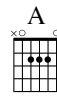
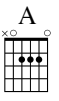
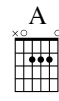
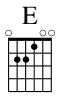
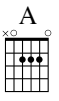
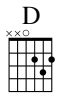
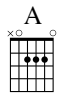
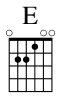


if you wan - na know how to be a star,
 if you wan - na know how to play gui - tar,
 if you wan - na know how to drive your car,



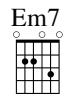
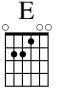
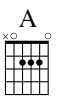
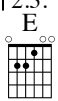
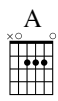
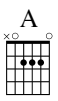
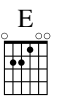
if you wan - na know 'bout the stains on the mat-tress, you can read it in the
 if you wan - na know 'bout an - y oth - er suck-ers,
 if you wan - na know 'bout the new sex pos - i - tion,

Chorus:



Sun - day pa - pers. Sun - day pa - pers.

1.



Don't ask no ques-tions,
 (Sun-day pa - pers.)

E E6 E Em7 E E6

don't get no lies. Don't raise ob - jec-tions. Ain't got no eyes.
 (Sun-day pa - pers.) (Sunday pa - pers.) (Sun-day pa - pers.)

simile

B5 E A D A

D.S. al Coda

E A D A E A D A E A D A

Θ Coda

B5 E A D A

(Instrumental solo)

E A D A E A D A E A D A

E A D A E A D A E A D A

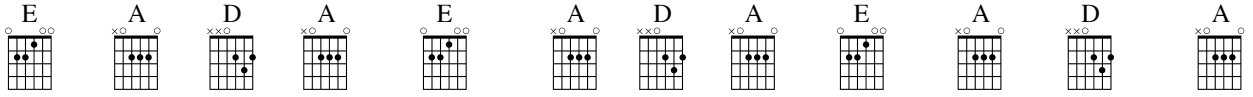
E A D A E Em7 E E6

Don't ask no ques-tions, don't get no lies.
 (Sun-day pa - pers.)_____ (Sun-day pa - pers.)_____

E Em7 E E6

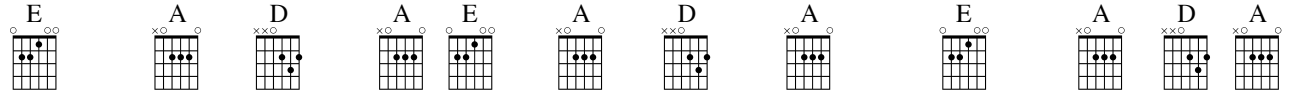
Don't raise ob - jec - tions. Ain't got no eyes.
 (Sun - day pa - pers.)_____ (Sun - day pa - pers.)_____

B5 E A D A



Read___ all a-bout it.

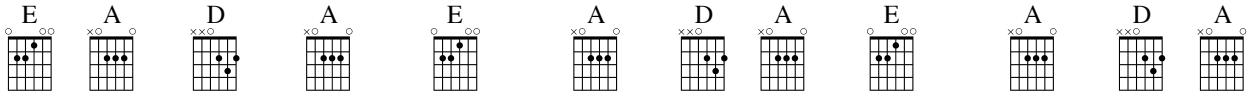
The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



Sun - day pa - pers.____ Read___ all a-bout it. Sun - day pa - pers.____

The second system continues the musical piece. It includes a vocal line with lyrics and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment in the right hand.

Repeat ad lib. and fade



Read___ all a-bout it. Sun - day pa - pers.____ Sun - day pa - pers.____

The third system concludes the piece with a final vocal line and piano accompaniment. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment throughout.

YOU CAN'T GET WHAT YOU WANT

(Till You Know What You Want)

Moderately fast

Words and Music by
JOE JACKSON



mf



Last Time To Coda ◊



Verse:

Dm7



F/Eb



Eb



Bb/Eb



1. Some - times you start _____ feel - in' so _____ lost and lone - ly. _____
 2. Some - times you keep _____ bus - y reach - ing out for some - thing. _____

Eb



F



Bbmaj7



Am7



Dm7



Gm7



then you find _____ it's all been in _____ your mind. _____
 You don't care, _____ there's al - ways some - thing there. _____

Fm7



Eb7



Dm7



(1.) Some - times you think _____
 (2.3.) Some - times you can't _____

F/Eb



Eb



Bb/Eb



Eb



F



some - one is the one and _____ on - ly. _____ Can't you
 see that all you need is _____ one _____ thing. _____ If it's

B♭maj7



Am7



Dm7



Gm7



see, _____ it could be you _____ and me? _____ But
 right, _____ you could sleep _____ at night. _____ But

Fm7



Fm7/B♭



B♭



E♭



F/E♭



if there's an - y _____ doubt, _____ then I think I'll
 it can take _____ some _____ time, _____ but at least I'm

Chorus:

E♭



N.C.

E♭



F



Gm7



Dm7



leave here it out. 'Cause I'll tell you one thing you can't get _____ what you _____ want _____
 in line.

E♭maj7



Cm7



F



- till you know what you _____ want. _____ Said you can't get



what you want till you know what you want.

1.3.



2.



(Inst. solo ad lib. . . .)



1.



2.

D.S. al Coda



Coda

E dim7 F F# dim7 Gm7 Dm7

Tell you one thing, you can't get what you want.

Ebmaj7 Cm7 F Gm7 Dm7

Ebmaj7 1. Cm7 F

Tell you one thing, you can't get

2. E dim7 F F# dim7 Gm7 Dm7