

BE MY NUMBER TWO

Moderately

Words and Music by
JOE JACKSON



Verse:

Won't you be my

C maj7

D

G

C maj7

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.



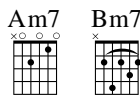
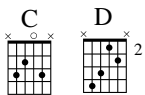


D.S. al Coda

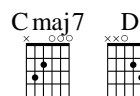
Coda



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?

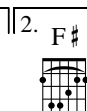
You don't do ___ the
Why does what ___ I'm



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.

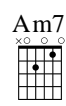
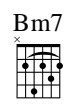
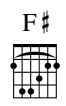
Chorus:



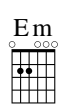
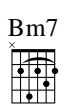
They say two hearts should beat as one for us.



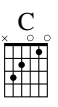
We'll _____ fight it out to see it



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

C#sus



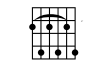
C#



Verse: F#



C#m7/F#



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

F#



D



E



F#



tried? We could stay at

C#m7/F#



Bm7



A



B/A



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

D



E



D



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 three sharps (F#, C#, G#). 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 whole note chord 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 triplet of eighth notes in the treble clef and a half note in the bass clef. The second measure contains a triplet of eighth notes in the treble clef and a triplet of eighth notes 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 whole note chord 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-----

(8va)-----

D E F#

8va-----

D E

Repeat ad lib. and fade

F#

8va-----

D E

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

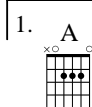


— more pain. — I say fools in love — are zer - oes. I should know.

N.C.

To Coda

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



D.S. %



1. 2.



3 3 3



First system of musical notation with guitar chord diagrams (Em, G, C, A) above the staff.

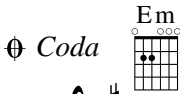


Second system of musical notation with guitar chord diagrams (Em, G, C, A) above the staff.



D.S.S. $\text{\textcircled{S}}$ al Coda

Third system of musical notation, featuring triplets and an 8va (octave) marking.



Fourth system of musical notation, starting with a Coda symbol and the instruction 'Freely', including an 8va marking.

I'M THE MAN

Fast ♩ = 168

Words and Music by
JOE JACKSON

E A D A E A D A

E A D A D A D A

E

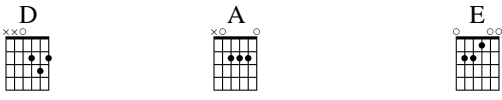
1. Pret-ty
2. Kung

Verse:

A/E E

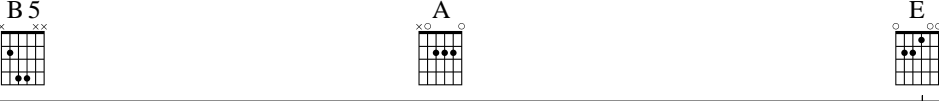
soon now, Fu, you know I'm gon - na make a come - back. oh, that was one of my good ones.

D A E




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, - fire clean

B 5 A E



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

A/E E



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

D A E B 5



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

D A E A D A

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 man.

E A D

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

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 melodic line with eighth notes and chords. 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 standard open E major shape (022110). The A/E diagrams show the A major chord with the E string open. The D/E diagram shows the D major chord with the E string open.

E D/E

The second system continues the musical piece. It features the same treble and bass clef staves. Above the treble staff, guitar chord diagrams for E and D/E are shown. The E chord diagram is the standard open E major shape. The D/E diagram is the D major chord with the E string open.

E D/E

The third system continues the musical piece. It features the same treble and bass clef staves. Above the treble staff, guitar chord diagrams for E and D/E are shown. The E chord diagram is the standard open E major shape. The D/E diagram is the D major chord with the E string open.

E7sus

The fourth system continues the musical piece. It features the same treble and bass clef staves. Above the treble staff, a guitar chord diagram for E7sus is shown, which is the E7 chord with the 7th fretted (022110). The treble staff contains a series of chords, and the bass staff continues with its eighth-note accompaniment.

3.Right

The fifth system concludes the musical piece. It features the same treble and bass clef staves. The treble staff has a final melodic phrase. The bass staff continues with its eighth-note accompaniment. The annotation '3.Right' is placed above the treble staff, indicating a right-hand triplet.

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 -



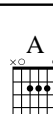
thing from a thin safe-ty pin to a pork - pie hat. 'Cause

♩ Coda



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

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



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.

1.2.3. *lead vocal ad lib.* 4.



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

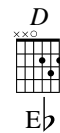
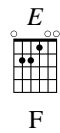
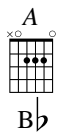
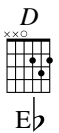
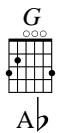
A♭

E♭

B♭

F

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



A \flat

E \flat

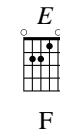
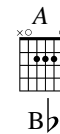
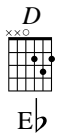
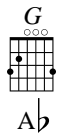
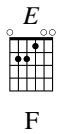
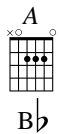
B \flat

F

A \flat

E \flat

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



B \flat

F

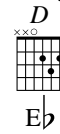
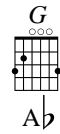
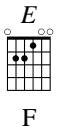
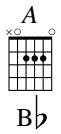
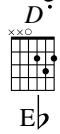
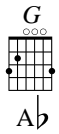
A \flat

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

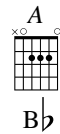
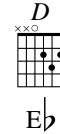
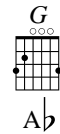
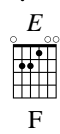
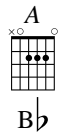
B \flat

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

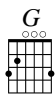
E \flat

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: E♭ F/B♭ B♭ E♭

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

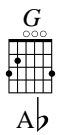
C#m7 F#m E D E/F# F#m
 Dm7 Gm F E♭ F/G Gm

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

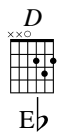
To Coda 1. A E

E♭ F B♭ F

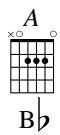
eyes don't de - ceive me, there's some - thing go - ing wrong a - round here. —



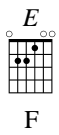
A \flat



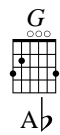
E \flat



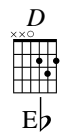
B \flat



F

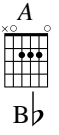


A \flat

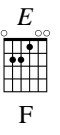


E \flat

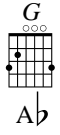
2.



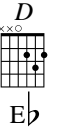
B \flat



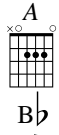
F



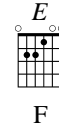
A \flat



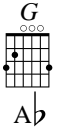
E \flat



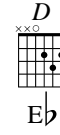
B \flat



F



A \flat



E \flat

here, — a - round here, —



Dm7



E \flat



Cm7/F

Bridge:

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




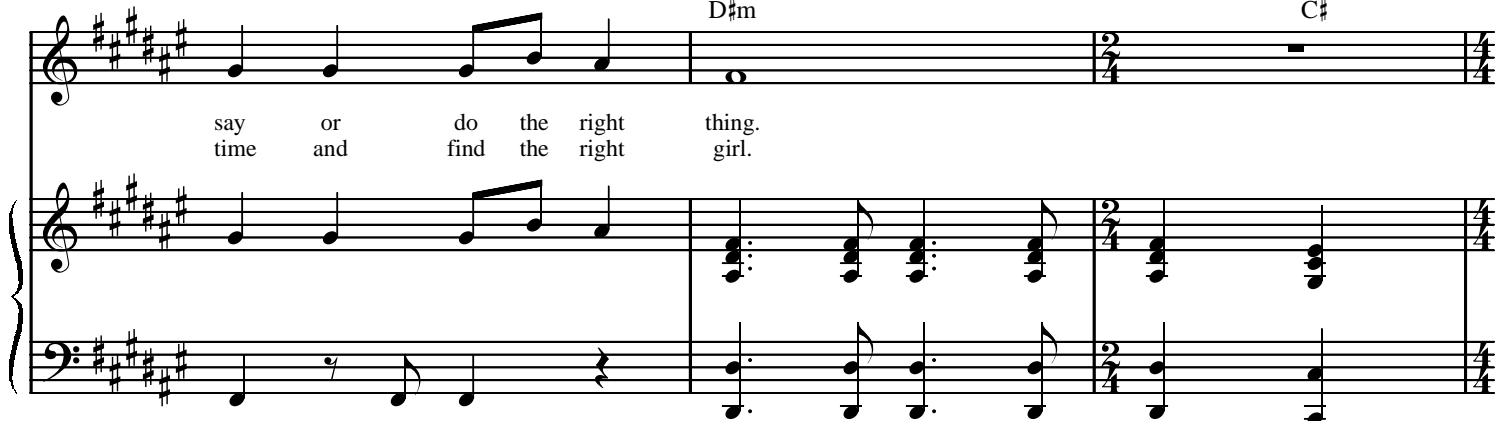
Verse:



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



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

D#m

C#



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:



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.



F#maj7

G#m/F#

A

B/A

Amaj7

B/A

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



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



To Coda



Amaj7


B/A


A

B/A

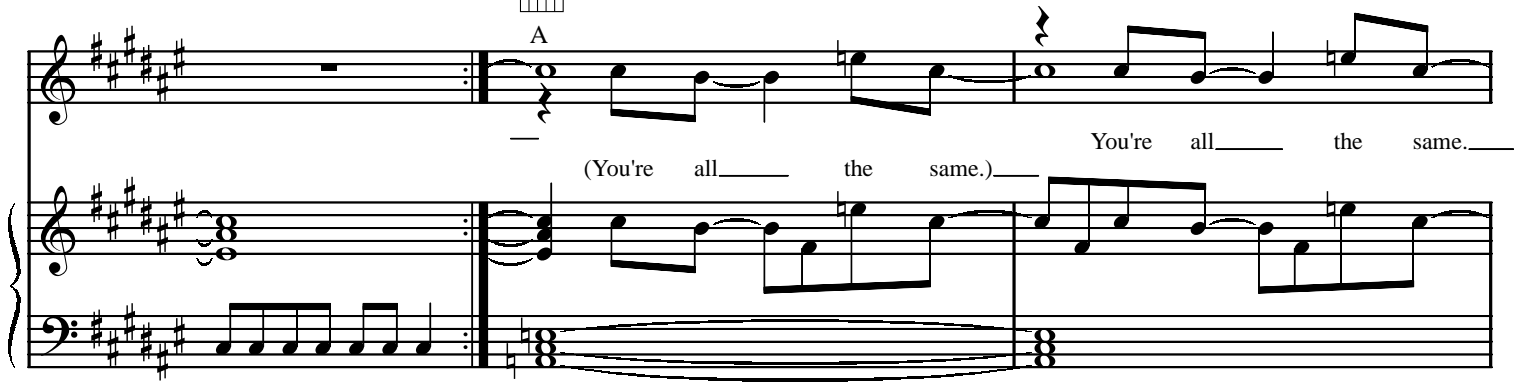
A




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

2. 

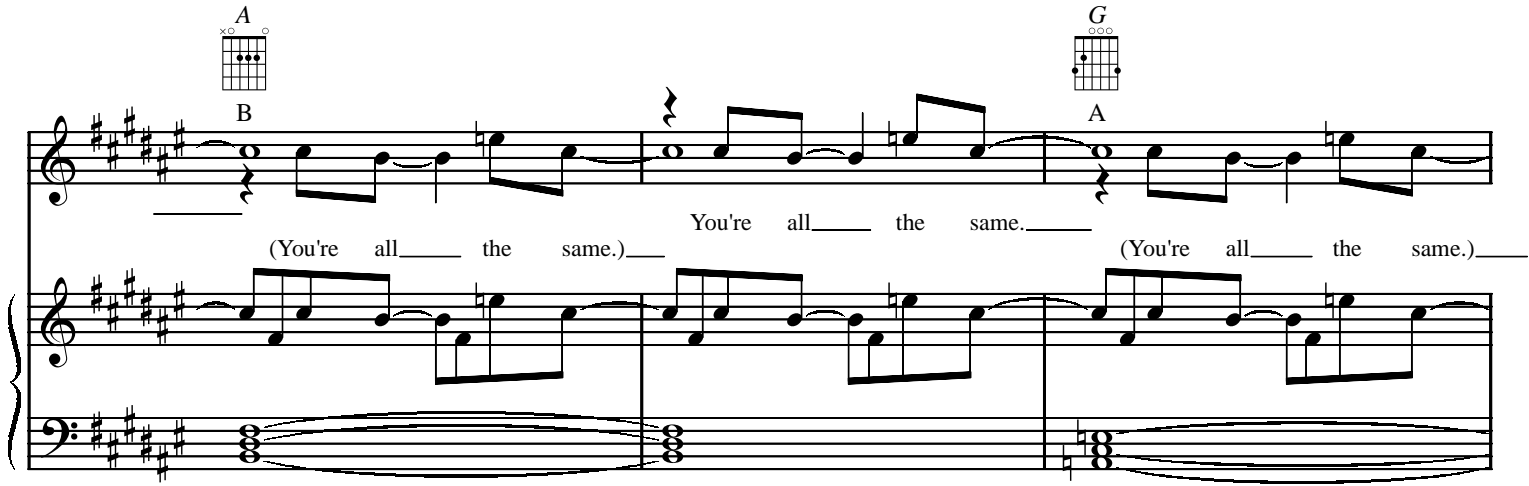
 A


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



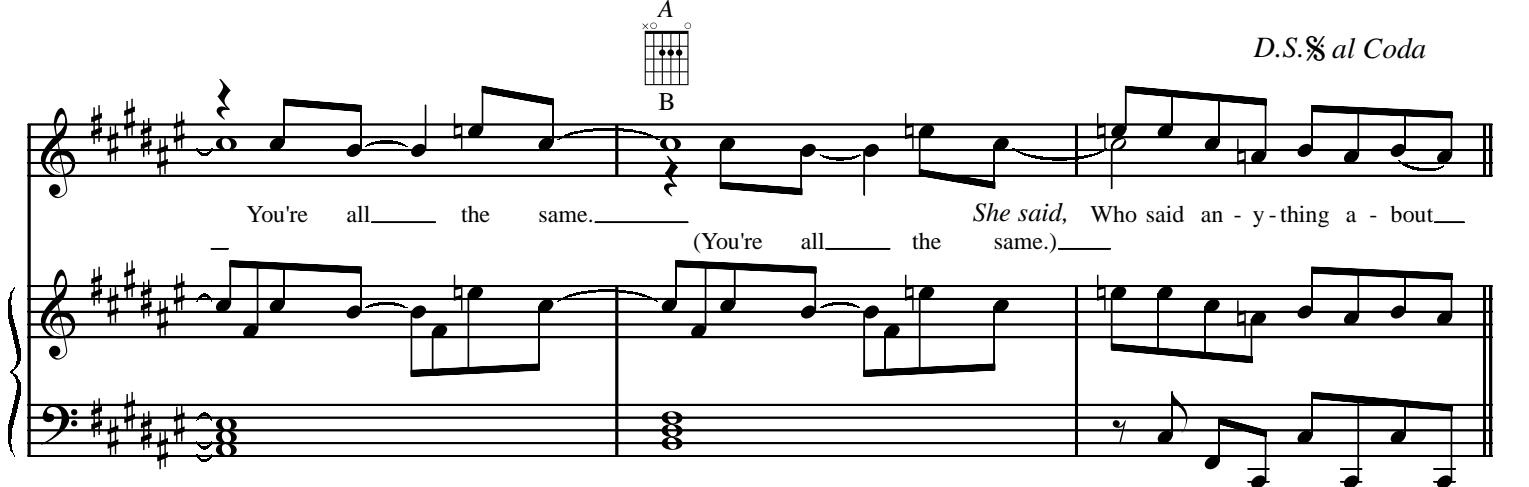
 A  B  A

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



 A *D.S. al Coda*

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



Coda  G  A

You're all the same.

rit.



ONE MORE TIME

Words and Music by
JOE JACKSON

Fast



Musical notation for the first system. It consists of a grand staff with three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is marked *mf*. The grand staff contains a melodic line with eighth and sixteenth notes and a bass line with chords. The bass clef staff contains a simple bass line.



Musical notation for the second system. It consists of a grand staff with three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is marked *mf*. The grand staff contains a melodic line with eighth and sixteenth notes and a bass line with chords. The bass clef staff contains a simple bass line.



Musical notation for the third system. It consists of a grand staff with three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is marked *mf*. The grand staff contains a melodic line with eighth and sixteenth notes and a bass line with chords. The bass clef staff contains a simple bass line.

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

Dm E \flat F B \flat

Pre-chorus:
 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

Dm Gm Chorus: Dm

- me, tell me one more time, one more

Gm F

time, say you're leav - ing,

Dm7

say good - bye. One more



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 _____

Dm



E♭



Gm



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

F



Dm



E♭



F



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

B♭



F/A



Dm



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

E♭



F



Gm



F



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

D.S. al Coda

Dm



E♭



F



Musical notation for the first system, including treble and bass staves with chords and lyrics.

♩
Coda

Dm7



Gm



Dm



Musical notation for the second system, including treble and bass staves with chords and lyrics: "One more time, one more".

Gm



F



Musical notation for the third system, including treble and bass staves with chords and lyrics: "time, say you're leav - ing,".

Dm7



Gm



Musical notation for the fourth system, including treble and bass staves with chords and lyrics: "say good - bye. — One more time!".

REAL MEN

Words and Music by
JOE JACKSON

Freely

Em D G D/F# Em7

mf

This system contains the first five measures of the piece. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef accompaniment is in the same key and time. The guitar chords are Em, D, G, D/F#, and Em7. The dynamics are marked *mf*.

Moderately ♩ = 112

D D/C C D C D C D

This system contains the next five measures. The guitar chords are D, D/C, C, D, C, D, C, and D. The tempo is marked Moderately with a quarter note equal to 112 beats per minute.

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

This system contains the verse section. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef accompaniment is in the same key and time. The guitar chords are Em, D, G, D/F#, and Em7. The lyrics are: "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



Chorus:



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.

A5

C5 3fr.

A5

F6 3fr.

Am7 7fr.

Em/G 8fr.

A5

C5 3fr.

A5

F6 3fr.

Am7 7fr.

Em/G 8fr.

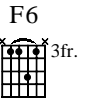
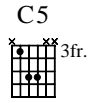
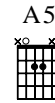
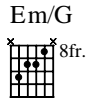
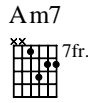


1. Stop ev - 'ry - thing, I think I hear the pres - i - dent.

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 clev - er folks to un - der - stand.____

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

Yeah, they're more used to words__ like i - de - o - lo - gy.____ But they

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

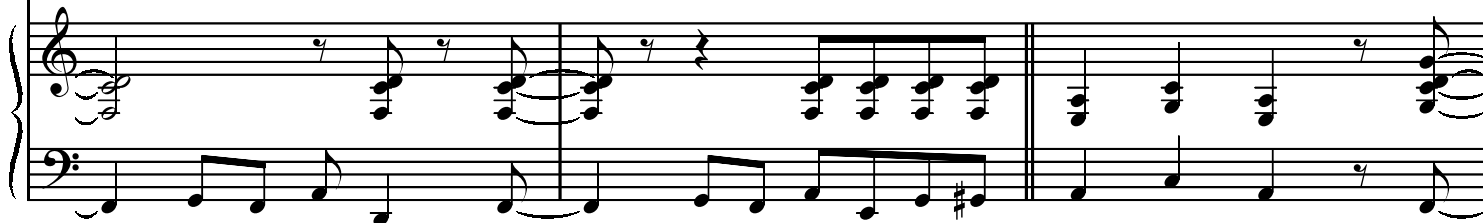
say it's not the is - sue.____ I - de - o - lo - gy.____

They're not talk - in' 'bout__ right or left.____

Chorus: A5 C5 3fr. A5 F6 9 3fr.



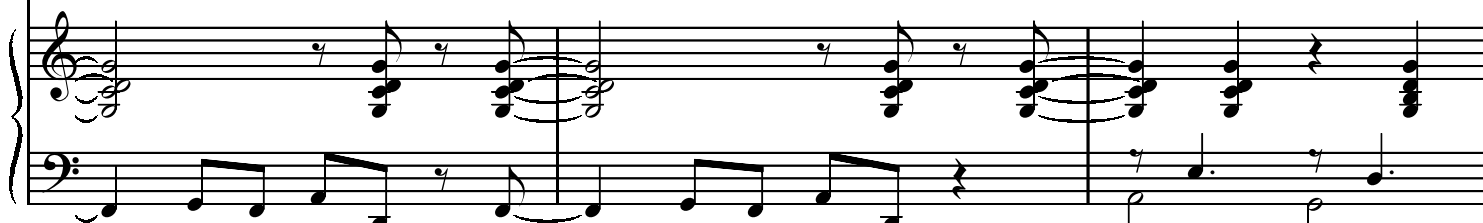
They're talk - in' 'bout, t - t - talk - in' 'bout right and wrong.



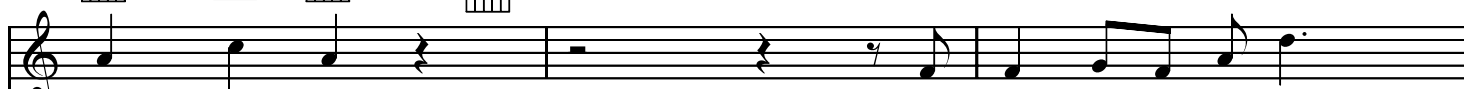
Am7 5fr. G 3fr.



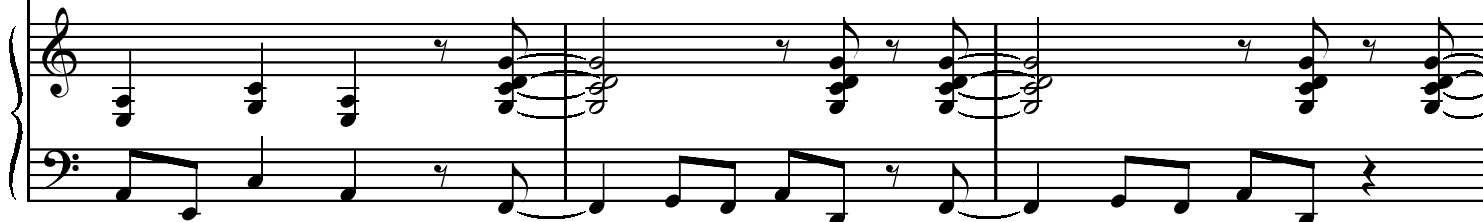
Do you know the dif - fer - ence?



A5 C5 3fr. A5 F6 9 3fr.



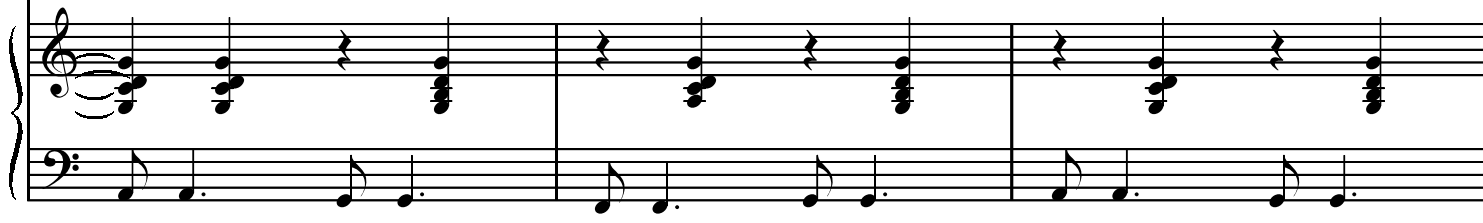
Right and wrong, do you know the diff - 'rence



Am7 5fr. G 3fr. F6 9 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

1.

F6



G



Gbmaj7/Ab



Ab13



Gbmaj7/Ab



Ab13



things that you'll nev - er see?_____

Musical notation for the first system, including a vocal line and piano accompaniment.

Am7



F6



Am7



Em/G



Musical notation for the second system, including piano accompaniment.

A5



C5



A5



F6



Am7



Em/G



Musical notation for the third system, including piano accompaniment.

A5



C5



A5



F6



Am7



Em/G



Musical notation for the fourth system, including piano accompaniment.

2.

G♭maj7/A♭ 3fr. A♭13 4fr. G♭maj7/A♭ 3fr. A♭13 4fr. G♭maj7/A♭ 3fr. A♭13 4fr. G♭maj7/A♭ 3fr. A♭13 4fr.

Where are we? _____

Detailed description: This system contains the first system of music. It features a vocal line at the top with a melodic line and lyrics "Where are we?". Below it is a piano accompaniment with a treble and bass clef. Above the piano part are guitar chord diagrams for G♭maj7/A♭ (3fr) and A♭13 (4fr), repeated four times. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, including a triplet in the final measure.

Amaj7/B 5fr. B13 6fr. Amaj7/B 5fr. B13 6fr. Cmaj7/D 5fr. D13 5fr. Cmaj7/D 5fr. D13 5fr.

Detailed description: This system contains the second system of music. It features a piano accompaniment with a treble and bass clef. Above the piano part are guitar chord diagrams for Amaj7/B (5fr), B13 (6fr), Cmaj7/D (5fr), and D13 (5fr), repeated twice. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, including a triplet in the final measure.

E♭maj7/F 8fr. F13 8fr. E♭maj7/F 8fr. F13 8fr.

D.S. al Coda

Detailed description: This system contains the third system of music. It features a piano accompaniment with a treble and bass clef. Above the piano part are guitar chord diagrams for E♭maj7/F (8fr) and F13 (8fr), repeated twice. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, including a triplet in the final measure. The system ends with the instruction "D.S. al Coda".

⊕ Coda

G♭maj7/A♭ 3fr. A♭13 4fr. G♭maj7/A♭ 3fr. A♭13 4fr. G♭maj7/A♭ 3fr. A♭13 4fr.

Detailed description: This system contains the Coda section. It features a piano accompaniment with a treble and bass clef. Above the piano part are guitar chord diagrams for G♭maj7/A♭ (3fr) and A♭13 (4fr), repeated three times. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

$G\flat$ 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

mf

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.



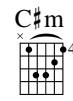
But ev - 'ry week - end through the door
 What - ev - er moves be - yond these walls,
 Well I got noth - ing 'gainst the press.



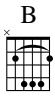
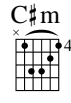
come words of wis - dom from the world out - side.
 she'll know the facts when Sun - day comes a - long.
 They would - n't print it if it was - n't true.



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

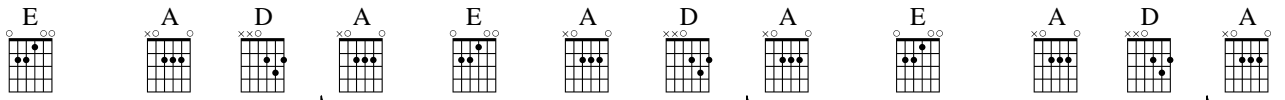
E A D A E A D A E A D A

D.S. al Coda

Θ Coda B5 E A D A

(Instrumental solo)

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

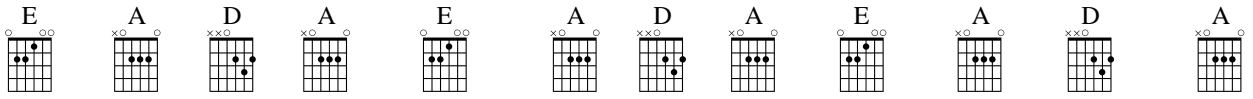



Don't ask no ques-tions, don't get no lies.
(Sun-day pa - pers.) (Sun-day pa - pers.)

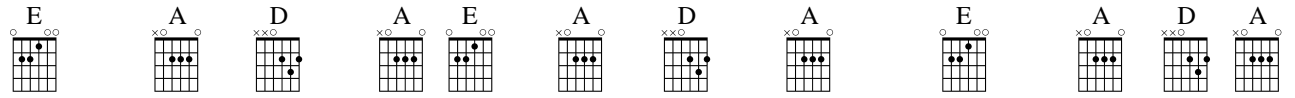


Don't raise ob - jec - tions. Ain't got no eyes.
(Sun - day pa - pers.) (Sun - day pa - pers.)



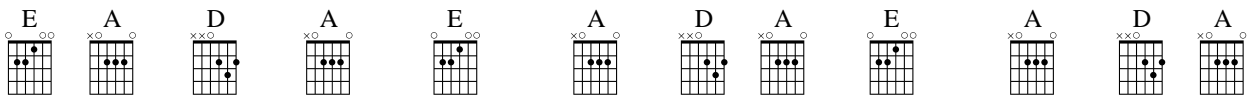


The first system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a quarter rest, and then the lyrics "Read all a-bout it." The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the bass and chords in the treble.



The second system of musical notation. The vocal line (treble clef) has lyrics "Sun - day pa - pers." and "Read all a-bout it. Sun - day pa - pers." The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

Repeat ad lib. and fade



The third system of musical notation. The vocal line (treble clef) has lyrics "Read all a-bout it. Sun - day pa - pers." and "Sun - day pa - pers." The piano accompaniment (grand staff) concludes with the same rhythmic pattern as the previous systems.

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. 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. _____

E♭maj7 Cm7 F Gm7 Dm7

E♭maj7 1. Cm7 F

Tell you one thing, you can't get

2. E dim7 F F#dim7 Gm7 Dm7