

*Joe Jackson
Collection*





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A SLOW SONG

Slowly ♩. = 58

Words and Music by
JOE JACKSON

C Am C Am C Am

mp

Verse:

C Am C Am C Am

1. Mu - sic has charms, they say.
2. It's late, I'm wind - ing down.

C Am Gm Gm7/C

But in some peo - ple's hands,
Am I the on - ly one.

Fm

D^b

Fm

D^b

E^b



it be-comes a sav-age beast.
to want a strong and si-lent sound

A^b

B^b

A^b

B^b



Can't they con-trol it?
to pick me up and un-dress me,
Why don't they hold it
lay me down and ca-ress me?

C

Am

C

Am



back. You see, my friend and me
I feel you touch my hand

C

Am

Gm

Gm7/C



don't have an ea-sy day.
and whis-per in my ear,



And at night, we dance, not fight.
ask me how I'm feel - ing now.



And we need the en - er gy, if not the sym - path - y.
And I want to get near - you, but I can't ev - en hear you.



But I'm bru - tal - ized by bass and ter - ror - ized by tre - ble.
But this is a fine ro - mance, if we have to be so de - mand - ing.

(Solo continues...)

mf



I'm o - pen to change my mood but I al - ways get caught in the mid - dle.
We need just one more dance to leave here with an un - der - stand - ing.

... end solo

Bridge:

Dm7/G



And I get ti - red of D. J.'s. Why's it al - ways what he plays.

1.2.

To Next Strain

I'm gon-na push right through. I'm gon-na tell him to, tell him to play us, play us a

3.

I'm gon-na push right through, I'm gon-na tell him to,

tell him to play us, play us, play us, play us, play us a,

Chorus: C Am Fm

play us, play us, play us a slow _____ song. _____ Play us a


slow _____ song. _____ Play us a slow _____ song. _____

Play us a slow _____ song. _____

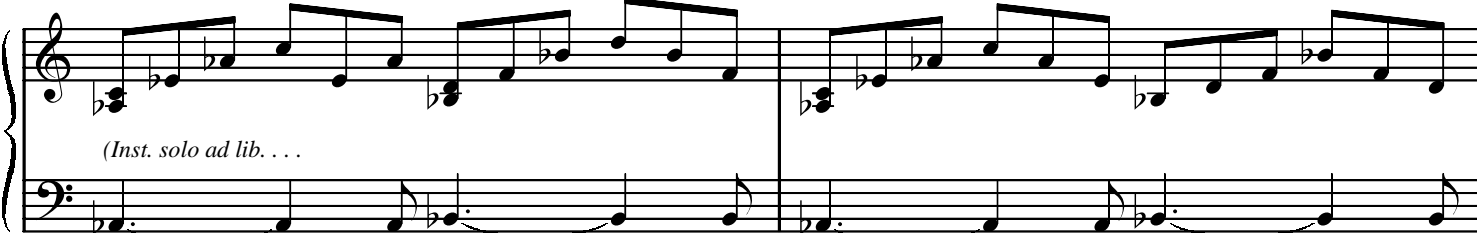
To Coda Θ 1. Fm


2.

mp





(Inst. solo ad lib. ...)



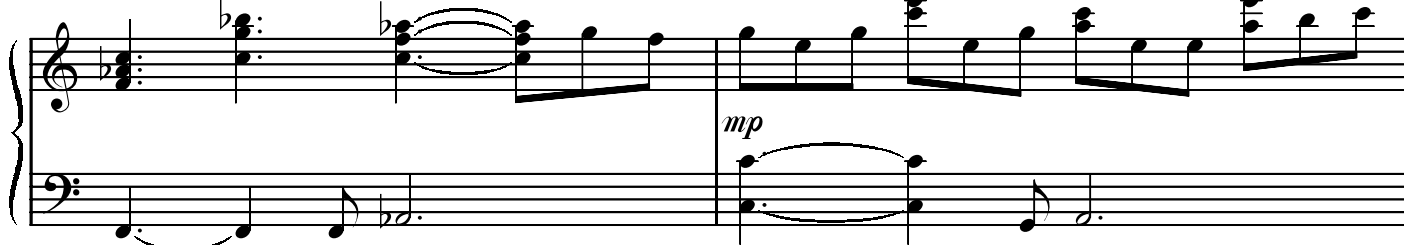


D.S. al Coda




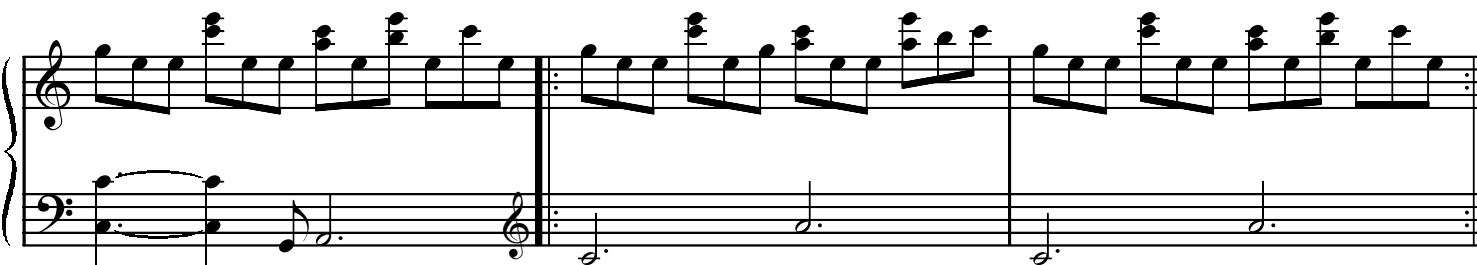


Coda



Repeat ad lib. and fade





ANOTHER WORLD

Moderately

Words and Music by
JOE JACKSON

C G/B Am7 G D C G D G

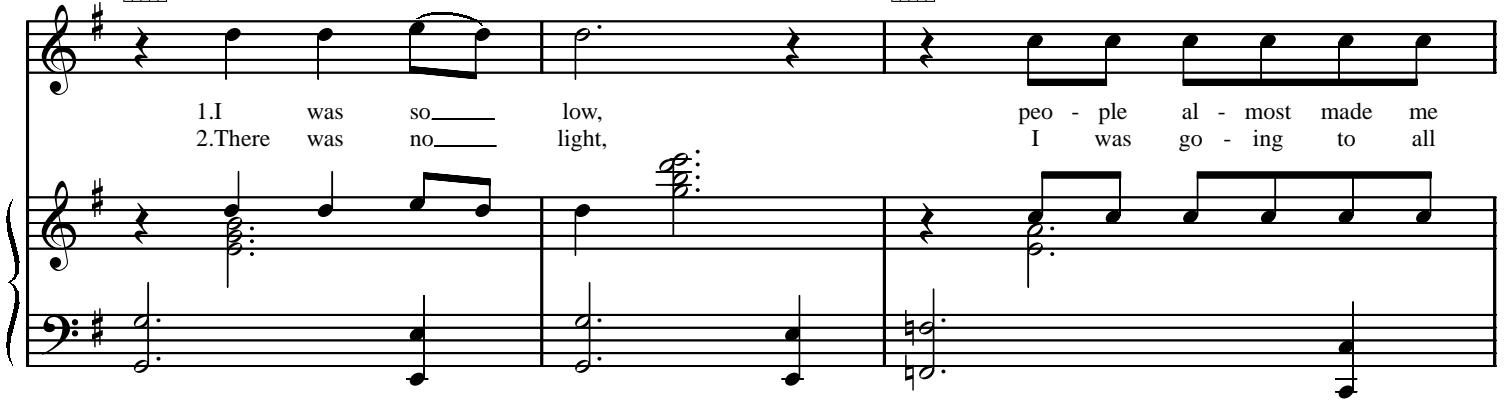
mf

C G/B Am7 G D C G D G

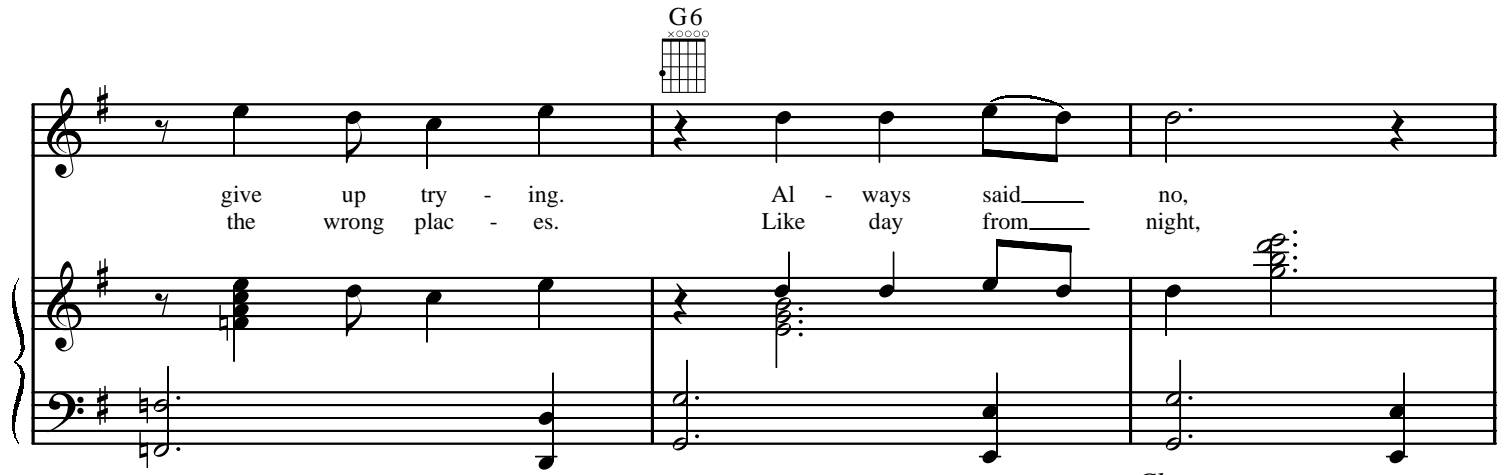
G6 Fmaj7

2 Verse:  

1. I was so low, peo - ple al - most made me
2. There was no light, I was go - ing to all

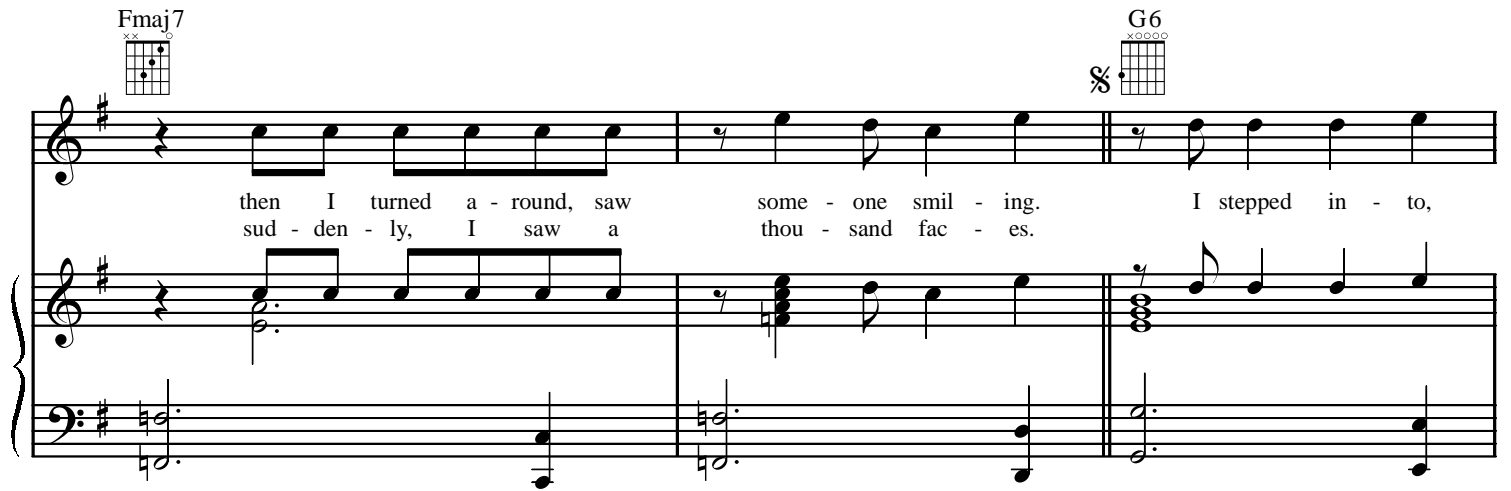


give up try - ing. Al - ways said no,
the wrong plac - es. Like day from night,

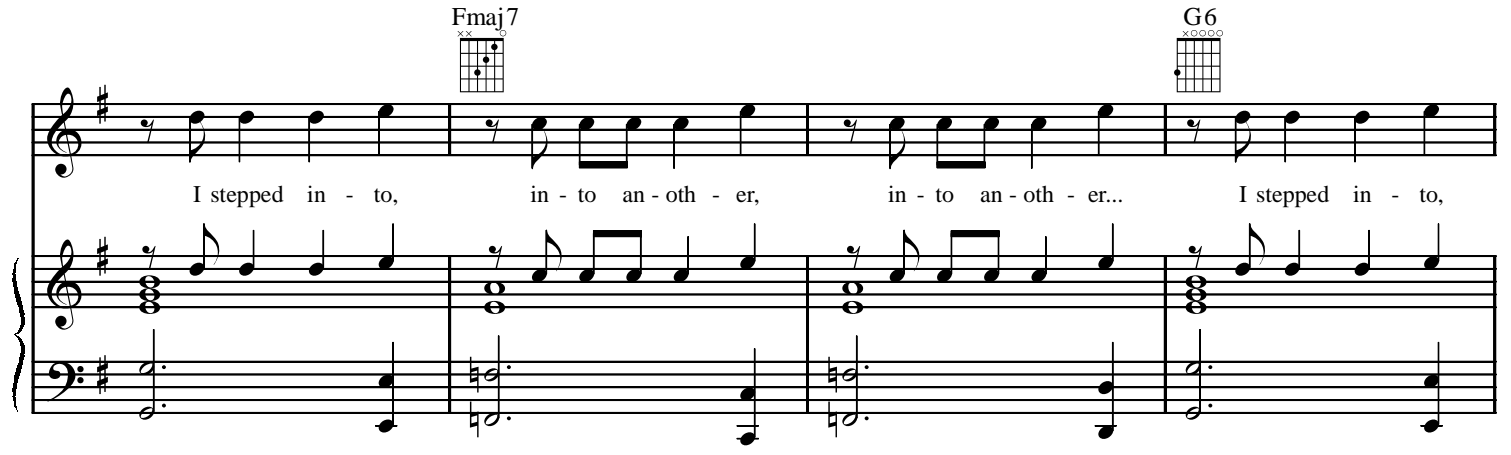


Chorus:

then I turned a - round, saw some - one smil - ing. I stepped in - to,
sud - den - ly, I saw a thou - sand fac - es.



I stepped in - to, in - to an - oth - er, in - to an - oth - er... I stepped in - to,



Fmaj7



G6



I stepped in - to, in - to an - oth - er, in - to an - oth - er world.

8va

Fmaj7



(8va)

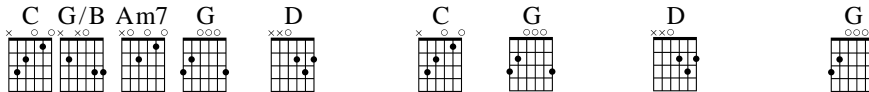
G6



Fmaj7



1.



(8va)

C G/B Am7 G D C G D G

8^{va}

This system contains the first system of music. At the top, there are guitar chord diagrams for C, G/B, Am7, G, D, C, G, D, and G. Below these are three staves: a single treble clef staff, and a grand staff (treble and bass clefs). The piano accompaniment features a melody in the treble clef and a bass line in the bass clef. A dashed line labeled '8^{va}' indicates an octave transposition for the melody in the second measure.

2. C G/B Am7 G D C G/B D/A D G C G/B Am7 G D

This system contains the second system of music. It begins with a measure rest labeled '2.'. Above the staff are guitar chord diagrams for C, G/B, Am7, G, D, C, G/B, D/A, D, G, C, G/B, Am7, G, and D. The piano accompaniment continues with a melody and bass line.

D.S. 3. C G/B Am7 G D

D.S. 3. C G/B Am7 G D

This system contains the third system of music. It starts with a double bar line and the instruction 'D.S.' (Da Capo). Above the staff are guitar chord diagrams for C, G/B, D/A, D/F#, G, C, G/B, Am7, G, and D. The piano accompaniment continues with a melody and bass line.

BE MY NUMBER TWO

Moderately

Words and Music by
JOE JACKSON



Verse:

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.



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



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



D.S. al Coda

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

Coda



be my num - ber two.

Musical notation for the Coda section, including lyrics and piano accompaniment.



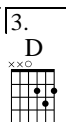
First system of musical notation, including treble and bass staves with notes and chords.



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



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



Fourth system of musical notation, including treble and bass staves with notes and chords, ending with a double bar line.

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.

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 things that we were through.



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



two.

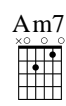
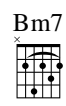
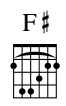
§ Chorus:



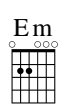
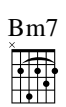
They say two hearts should beat as one for us.



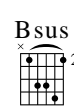
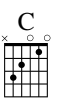
We'll _____ fight it out to see it



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



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 and a half note in the bass. The second measure contains a half note in the treble and a half note in the bass. The third measure contains a half note in the treble and a half note in the bass.



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



D.S. al Coda

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

Coda



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

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 shift.

(*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 a treble and bass clef staff. The vocal line includes a melodic line and an octave shift indicator.

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 a treble and bass clef staff. The vocal line includes a melodic line and an octave shift indicator.

Repeat ad lib. and fade

F# D E

This system contains measures 9-11, which serve as the ending. 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 a treble and bass clef staff. The vocal line includes a melodic line and an octave shift indicator.

DOWN TO LONDON

Moderately fast

Words and Music by
JOE JACKSON

Bm7 E/B Bm7 E/B Bm7 E/B Bm7

The first system of music features a guitar part with a treble clef and a key signature of two sharps (D major). The chords are Bm7, E/B, Bm7, E/B, Bm7, E/B, and Bm7. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Verse:

E/B Bm7 E Bm7 E

The second system continues the music with guitar chords E/B, Bm7, E, Bm7, and E. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "1. Stop! Hey! What's that sound? Hey! What's my line?"

1. Stop! Hey! What's that sound? Hey! What's my line?

2. See additional lyrics

Bm7 E Bm7 E Bm7 E

The third system features guitar chords Bm7, E, Bm7, E, Bm7, and E. The piano accompaniment continues. The lyrics are: "It's the death rat - tle of this rus - ty old town. Do I have to stay here till the end of time? Stop! I'm good -"

It's the death rat - tle of this rus - ty old town. Do I have to stay here till the end of time? Stop! I'm good -

Bm7

E

Bm7

E

Bm7

E

Lis - ten a - gain.
look - in' and bright.

It's the sound of laugh-ter all a - long the Thames.
I wan - na see life af - ter ten at night.

1.3.

E5

F#5

E5

F#5

E5

F#5

E5

F#5

E5

F#5

E5

2.4.

E5

F#5

E5

F#5

E5

F#5

%% Chorus:

E5

F#5

E5

F#5

E5

D

G

A

G

A

G

So, if they ask you where I am,

2.3. See additional lyrics

D

G

A

G

A

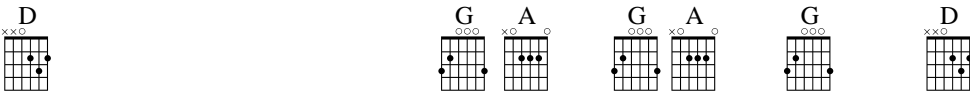
G

D

I'm in the back of a Tran - sit Van, in a squat on the



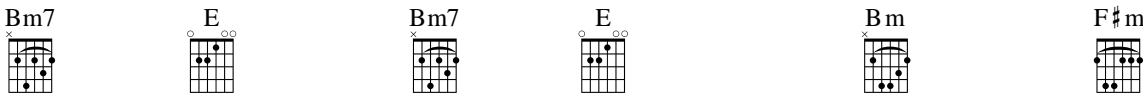
Earls Court Road, gone down to Lon - don, turn - ing coal in - to gold.



Down to Lon - don,



down to Lon - don. Gone down to Lon - don to be the



King. Gone down to Lon - don to



be the King.



To Coda

1.

D.S. %

2.

D.S. %% al Coda



3. So I

Coda



Bm7 E E5 F#5 E5 F#5 E5 F#5

E5 F#5 E5 F#5 E5 D E D E

Verse 2:

Hey! What's your name?
 The boys back home all seem to look the same.
 You should stick with me,
 And one of us will make it, just you see.
 Stop! What's that sound?
 Seems like the sixties are still swingin' around.
 Hey! Can you hear me back there,
 Or is there anybody left to care?

Chorus 2:

So if you ask me where they are,
 They're hangin' tough in a Soho bar,
 Playin' guitars on the Underground,
 Gone down to London tryin' to chase that sound.
 Down to London, down to London
 Gone down to London to be the King.
 Gone down to London to be the King.

Chorus 3:

So I ask you should I cry or laugh?
 Drinking tea in a Kings Cross Caff,
 A leather jacket against the cold,
 Gone down to London turning coal into gold.
 Down to London, down to London.
 Gone down to London to be the King.
 Gone down to London to be the King.

GLAMOUR AND PAIN

Moderate disco feel ♩ = 127

Words and Music by
JOE JACKSON

B \flat A \flat /B \flat A \flat m/C \flat C \flat maj7

B \flat A \flat /B \flat A \flat m/C \flat C \flat maj7

Verse:

B \flat A \flat /B \flat A \flat m/C \flat

1. I've had that dream a - gain where I'm fly -
2. Do you re - mem - ber me? Or just the shin -
lip - stick re - flec - tion there. And be - hind

C^bmaj7B^bA^b/B^b

ing thir - ty feet a - bove the street a - gain,
 y, shin - y shoes I had you kiss for me?
 - it such a pre - cious son et lu - mi - ere

A^bm/C^bC^bmaj7B^b

look - ing through win - dows, there you are. Sit down to eat
 And my legs as smooth as chrome. Were you in ec -
 of all the nor - mal stuff a - bout which I'm sup - posed

A^b/B^bA^bm/C^bC^bmaj7

- a - gain, it's the u - sual egg foo yung.
 sta - cy as you were pump - ing out a flood
 - to care. I'd like to smash right through and

B^bA^b/B^bA^bm/C^b

- You watch T V and then put the kids
 - of dol - lar bills for me? I'd cry mas - ca -
 help my - self to your sil - ver - ware to cut your throat

C^bmaj7



B^b



A^b/B^b



to bed, and then I see you reach - ing for my num -
 ra tears if on - ly I could give a fuck a - bout
 and run. Or may - be I'd just laugh at your ex - pres -

C^bmaj9



Cm11



ber. Then I hate you e -
 it. And though you can't
 sion. Hoo - ray for su -

Dm7



ven more. I see it all. But no one
 re - call,
 per - whore.

E^bmaj7



Dm7



Chorus:

sees me fly, no one feels my pain.

E♭maj7



- No one hears me cry, _____ no one

Dm7



Cm9



knows my name _____ is Glam - our and Pain,

Cm7/F



1.

Glam - our and Pain. _____

B♭



A♭/B♭



A♭m/C♭



C♭maj7



Bridge:

2.3.

D \flat maj7



C \flat maj7/D \flat B \flat m7/D \flat



Cmaj7



B \flat maj7



E \flat maj7



Dm7



E \flat maj7



Dm7



Cm9



Cm7/F



1.

Verse: B \flat



A \flat /B \flat



3. I'm hang - ing in the air.

A \flat m/C \flat



C \flat maj7



D.S. $\text{\textcircled{S}}$ 2.

I look in your win - dow at my own

E \flat maj7



Dm7



See me fly. Feel my pain.

E \flat maj7



Dm7



Hear me cry. Know my name. 3

E♭maj7



Glam - our and

8va

This system contains the first four measures of the piece. The vocal line (top staff) has a treble clef and a key signature of two flats. It features a triplet of eighth notes in the final measure. The piano accompaniment (bottom staves) has a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with a sustained chord in the final measure. A dashed line labeled '8va' indicates the octave for the piano's right hand.

Repeat and fade

Pain.


(8va)

This system contains the final two measures of the piece. The vocal line (top staff) has a treble clef and a key signature of two flats, ending with a double bar line. The piano accompaniment (bottom staves) has a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with a sustained chord in the final measure. A dashed line labeled '(8va)' indicates the octave for the piano's right hand.

IT'S DIFFERENT FOR GIRLS

Moderately

Words and Music by
JOE JACKSON

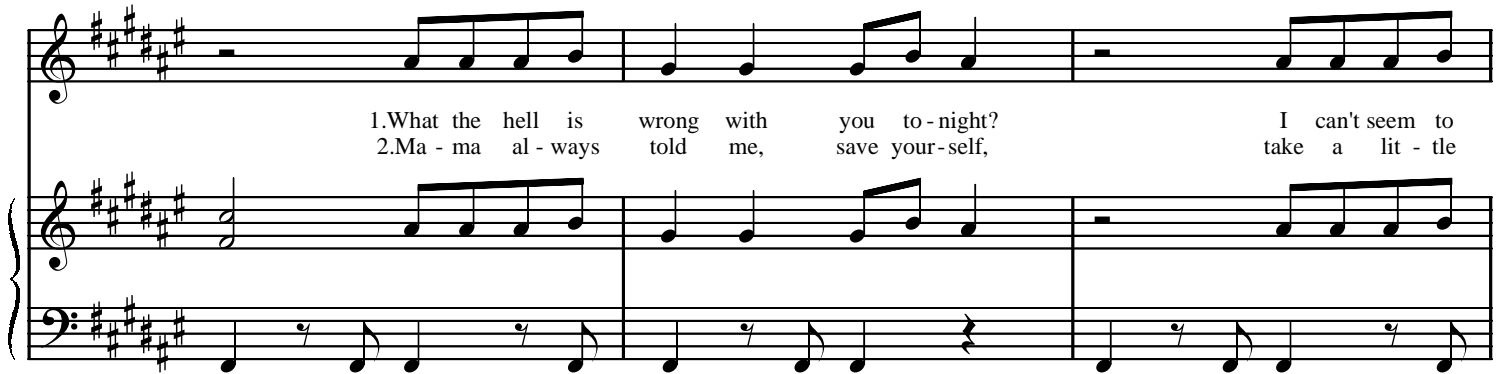
Guitar capo 2:  E5

Piano: F#5





mf

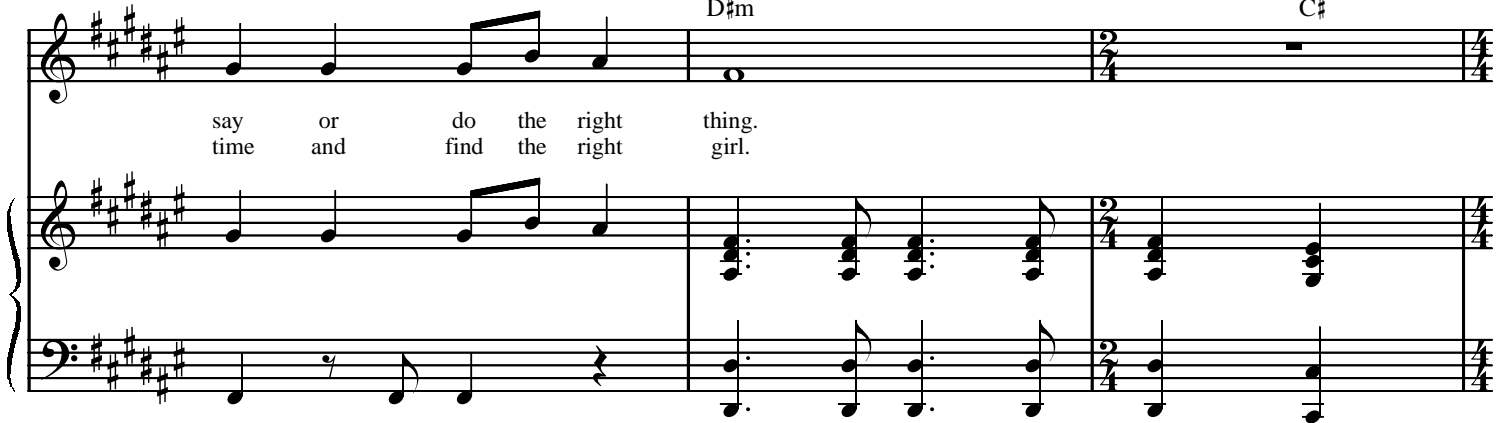
Verse:



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

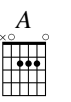
A#m

B

F#

B

F#



Chorus:



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

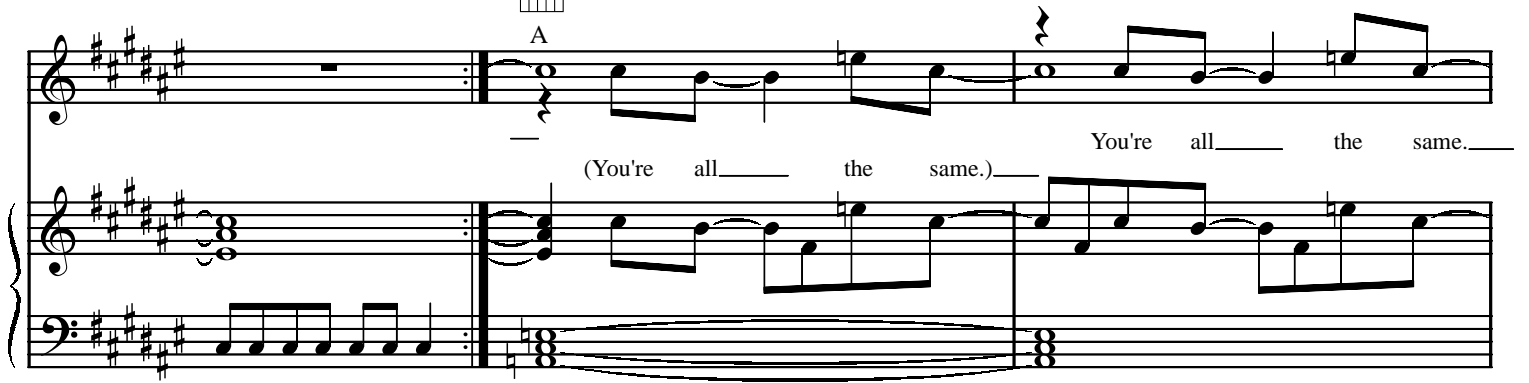
A

B/A

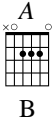
A

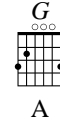
dif - frent for girls. You're all the same.

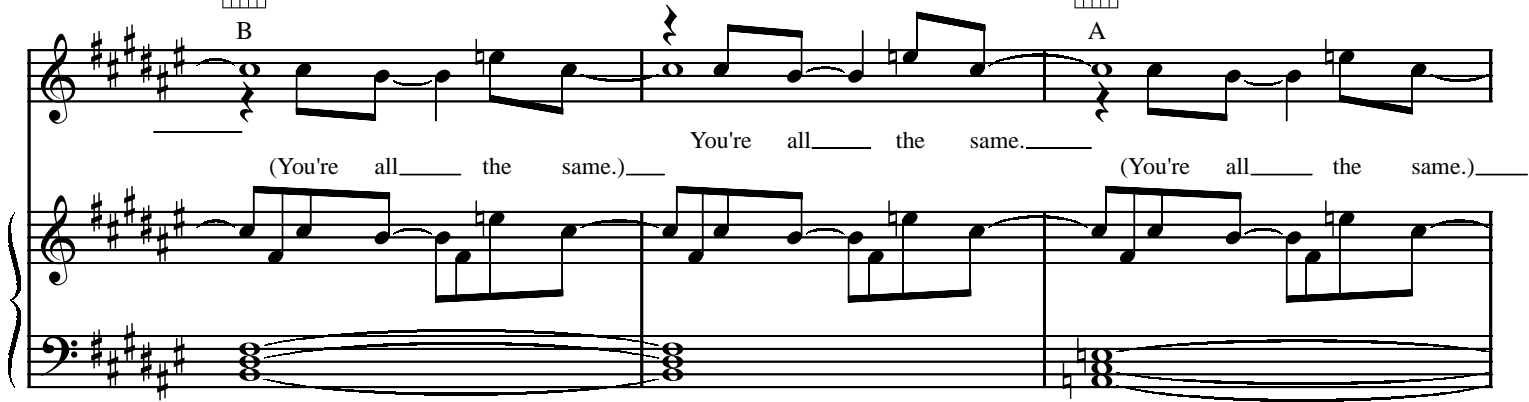
2. 



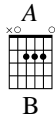
(You're all the same.) You're all the same.



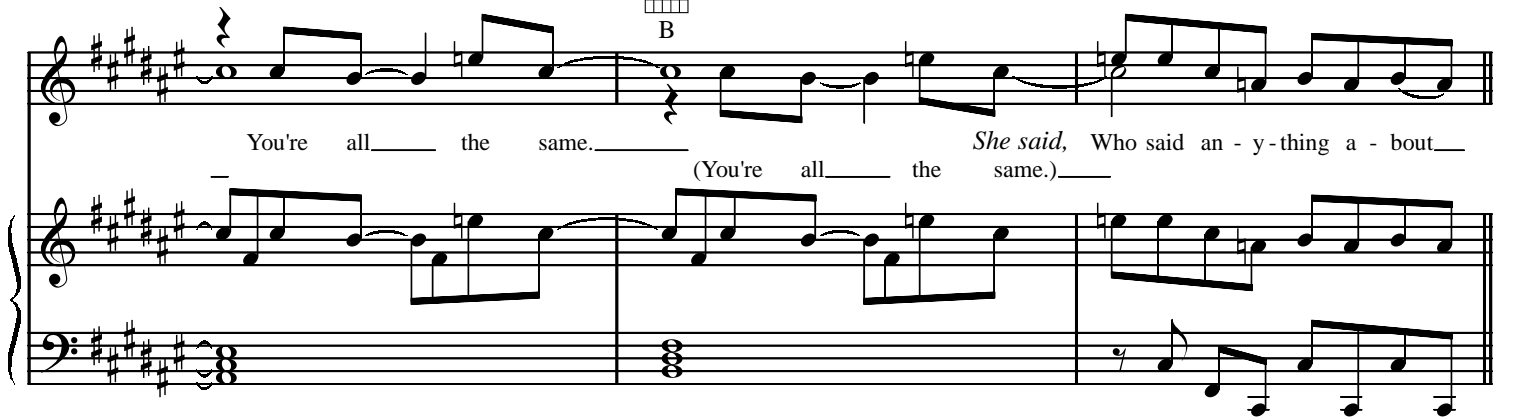




(You're all the same.) You're all the same. (You're all the same.)



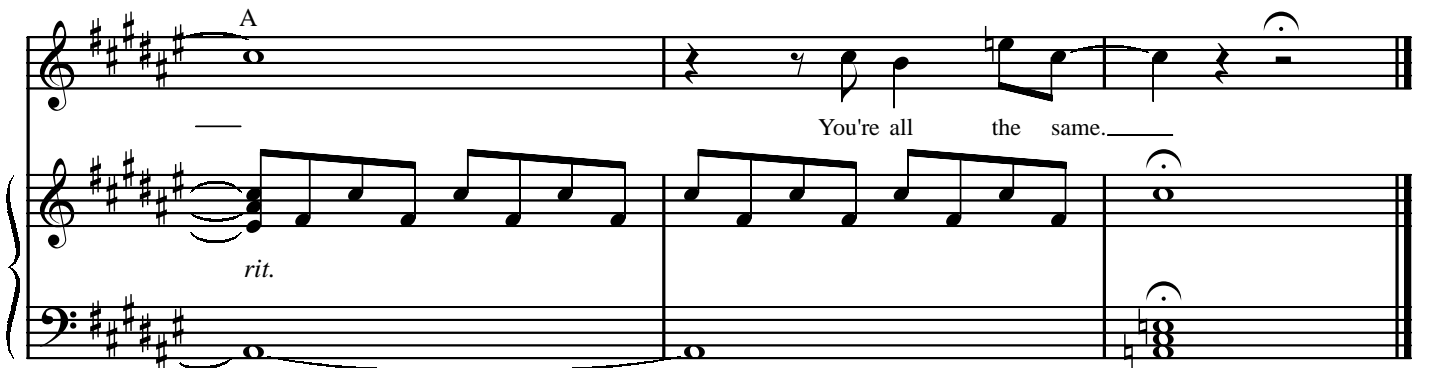
D.S. al Coda



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

Coda





You're all the same.

rit.

OBVIOUS SONG

Fast

Words and Music by
JOE JACKSON

A2 C2 D2 G2 A2 C2 D2 G2

mf

A2 C2 D2 G2 A2

Verse:

C2 D2 G2 A2 N.C.

1. There was a man in the jun - gle try'n' to
kid in the cit - y sell - ing

make ends meet, found him - self one day with an axe in his hand, when a
crack to get by. Got caught one day with a gun in his hand, when a

voice said, "Bud - dy, can you spare that tree? We got - ta save this world start - ing
voice said, "O - kay, get 'em up in the air. You're too young to live like this but you ain't

with your land." It was a Rock and Roll mil - lion - naire from the U. S. A., do - ing
too fast to die." Just an - oth - er foot - sol - dier in a stu - pid lit - tle war, an -

3. See additional lyrics

three to the gal - lon in a big white car. And he sang and he sang till he pol -
oth - er sound - bite on the A - mer - i - can scene caught be - tween the sup - pli - er on - ly

G2 A2 C2 D2 G2 A2

lut - ed the air. And he blew a lot of smoke from a Cu - ban ci - gar.
 dream-ing of mon-ey and the de - mand of the man with mon-ey who needs a lit - tle help to dream.

Chorus: C2/E D/E C2/E

And the stars are look - ing down through a hole
 So we starve all the teach - ers and re - cruit

D/E C2/E D/E

- in the sky. And if they can see, they'd cry. That's ob -
 - more Ma-rines. How come we don't ev - en know what that means? It's ob -

C G C G C2/E

vi - ous. And the walls
 vi - ous.

D/E



C2/E



D/E



are com-ing down _____ be-tween the West _____ and the East. You don't

C2/E



D/E



C



G



C



have to be a hip-pie to be - lieve in peace, that's ob - vi - ous.

G



A



D



A



It's ob - vi - ous,

D



A



A2



C2



D2



ob - vi - ous.

G2 A2 C2 D2 G2 A2

This system contains the first six measures of the piece. It features guitar chord diagrams for G2, A2, C2, D2, G2, and A2. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

C2 D2 G2 A2 C2 D2 G2

This system contains the next six measures. It features guitar chord diagrams for C2, D2, G2, A2, C2, D2, and G2. The piano accompaniment continues with chords in the treble and a bass line in the bass.

1. A2 2. A2 C2/E

Bridge:

2. There was a

This system contains the bridge section, starting with a first ending (1.) and a second ending (2.). It features guitar chord diagrams for A2, A2, and C2/E. The piano accompaniment includes the vocal line with lyrics "2. There was a" and the piano accompaniment.

D/E C2/E D/E

This system contains the final three measures of the piece. It features guitar chord diagrams for D/E, C2/E, and D/E. The piano accompaniment concludes with chords in the treble and a bass line in the bass.

D2/F#



E/F#



D2/F#



E/F#



E2/G#



F#/G#



Sva ↘

F#2/A#



G#/B#



D2/F#



Sva ----- ↘

Sva ↘

Gmaj7



A2



C2



D2



G2



A2



C2



D2



G2



A2

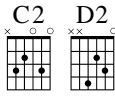


D.S. al Coda

3.And the walls



lieve in love. It's ob - vi - ous.



Repeat as desired

Last time



It's ob -



Verse 3:

The walls are coming down between the West and the East,
 You don't have to be a hippie to believe in peace.
 The walls are coming down between the eagle and the dove,
 You don't have to be a hippie to believe in love.

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. The guitar chords are Em, D, G, D/F#, and Em7. The music is in 4/4 time with a key signature of one sharp (F#). The dynamic marking is *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 music continues in 4/4 time with a key signature of one sharp.

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. 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". The music is in 4/4 time with a key signature of one sharp.



— 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

D



G



D/F#



Em7



D



D/C



C



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

D



C



D



C



D



C



D



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

G



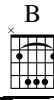
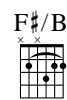
A



B



Chorus:



real men are. Whoa_____

F#/B



B



E/A



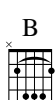
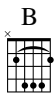
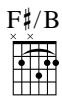
A



E/A



oh_____ whoa._____ Whoa_____



oh whoa.



Ah.



1.2.



3.



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

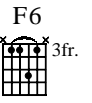
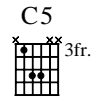
Moderately ♩ = 116

Words and Music by
JOE JACKSON

N.C.

mf

1. || 2.



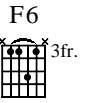
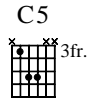
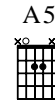
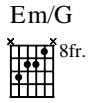
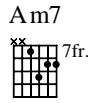


1. Stop ev - 'ry - thing, I think I hear the pres - i - dent.

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,



too hard for clev - er folks to un - der - stand.____



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



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.



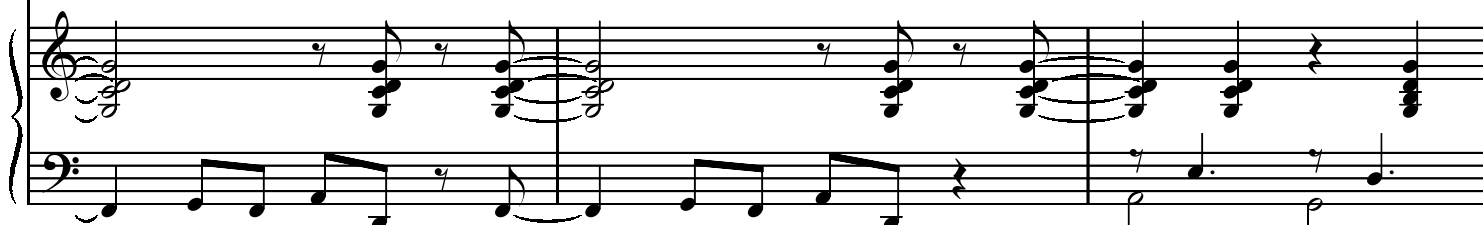
They're talk - in' 'bout, t - t - talk - in' 'bout right and wrong.



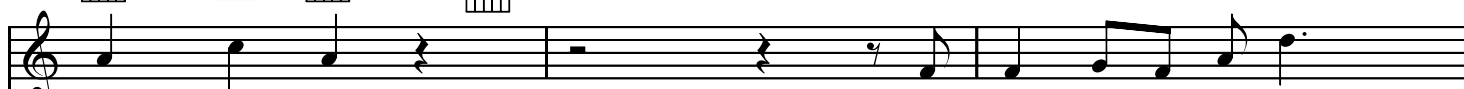
Am7 5fr. G 3fr.



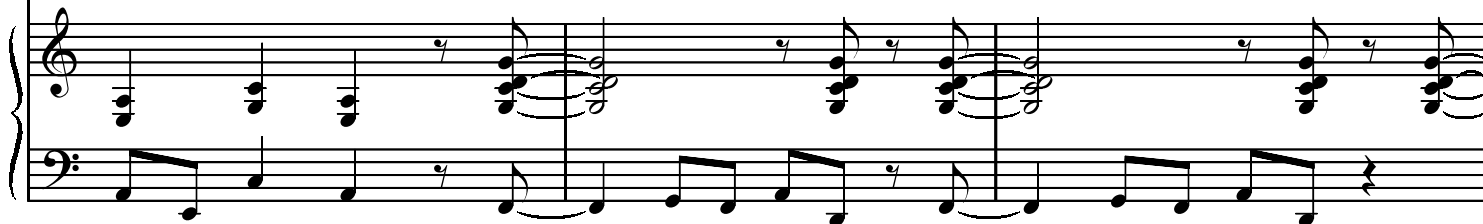
Do you know the dif - fer - ence?



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 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.

Gbmaj7/Ab

Ab13

Gbmaj7/Ab

Ab13

Gbmaj7/Ab

Ab13

Gbmaj7/Ab

Ab13



Where are we? _____

Amaj7/B

B13

Amaj7/B

B13

Cmaj7/D

D13

Cmaj7/D

D13



Ebmaj7/F

F13

Ebmaj7/F

F13



D.S. al Coda

⊕ *Coda*

Gbmaj7/Ab

Ab13

Gbmaj7/Ab

Ab13

Gbmaj7/Ab

Ab13



G \flat maj7/A \flat 3fr. A \flat 13 4fr. Bsus(\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:*)

YOU CAN'T GET WHAT YOU WANT

(Till You Know What You Want)

Moderately fast

Words and Music by
JOE JACKSON



Last Time To Coda ◊



Verse:



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. ___



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



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



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. _____

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