

# CAPTAIN JACK

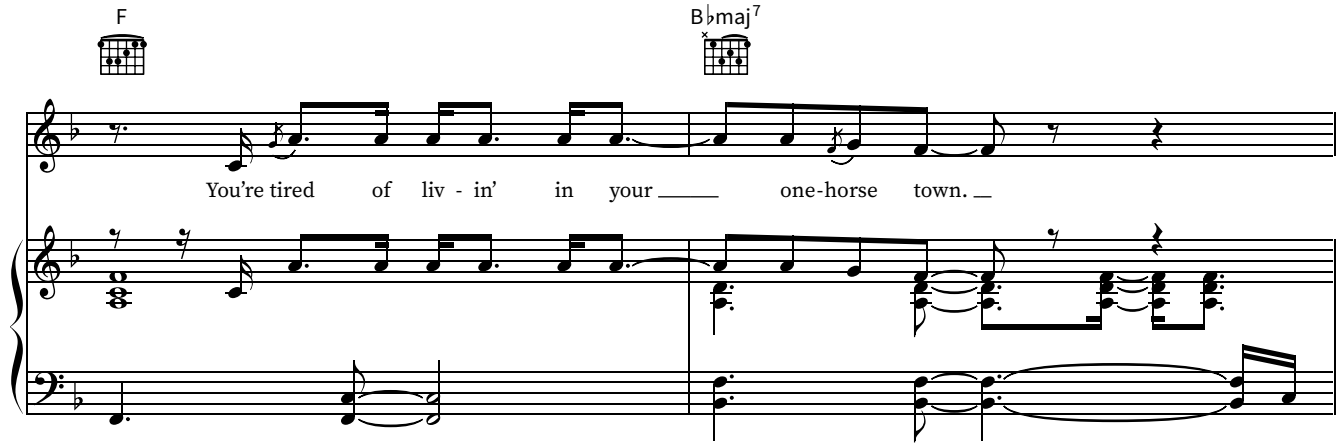
Words and Music by  
BILLY JOEL

Slow, steadily



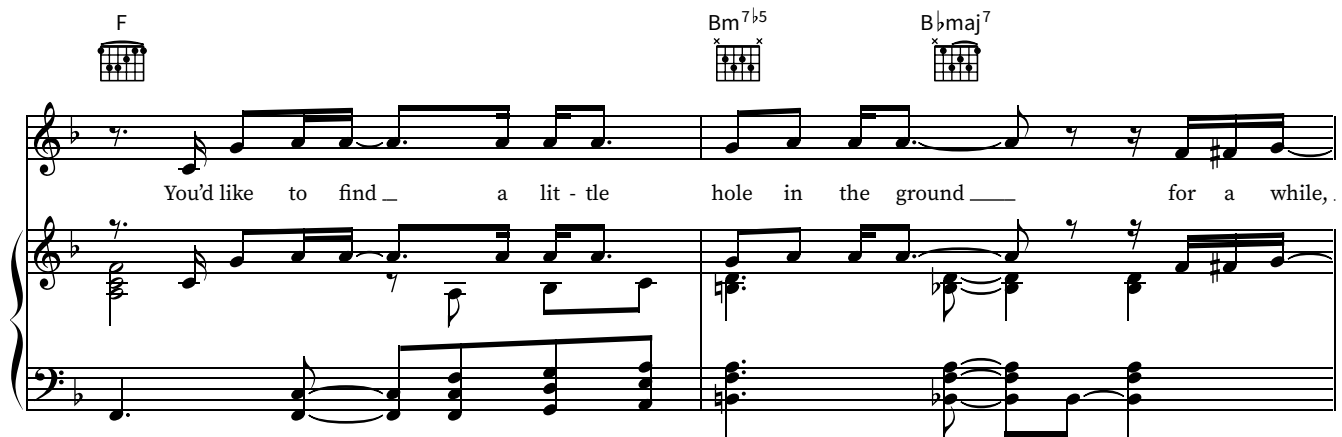
© 1971, 1974 (Renewed 1999, 2002) IMPULSIVE MUSIC  
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F B♭maj<sup>7</sup>



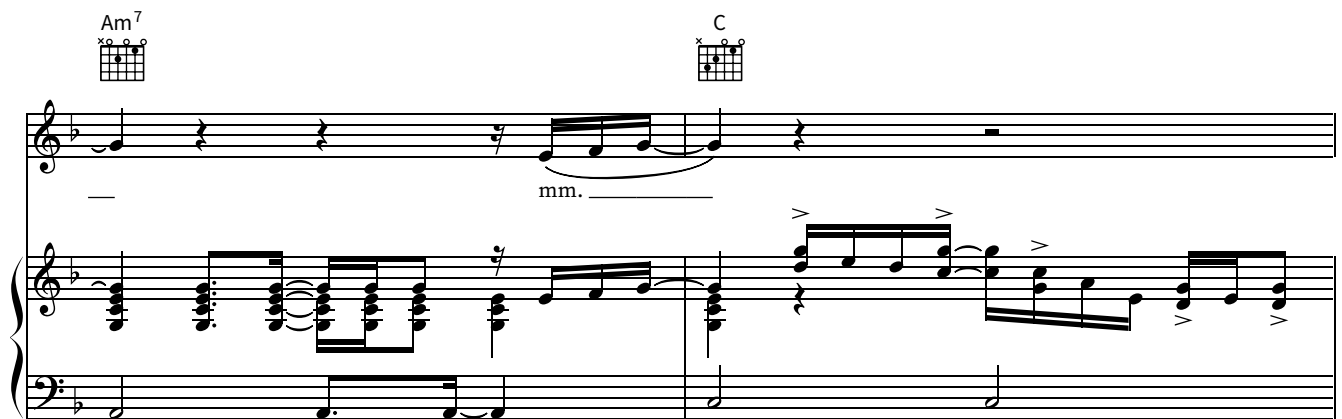
You're tired of liv - in' in your one-horse town.

F Bm<sup>7</sup>♭<sup>5</sup> B♭maj<sup>7</sup>



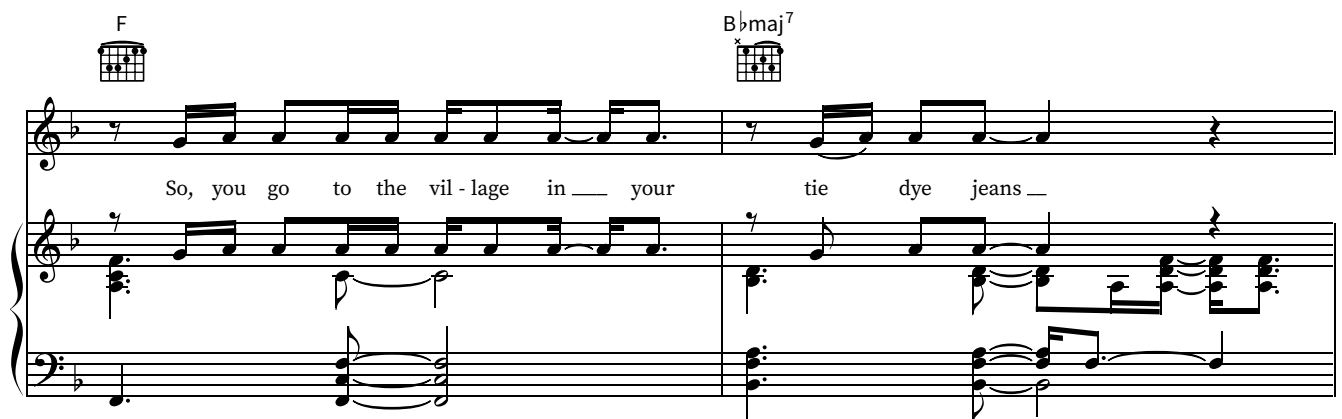
You'd like to find a lit - tle hole in the ground for a while.

Am<sup>7</sup> C





mm.


F B♭maj<sup>7</sup>





So, you go to the vil - lage in your tie dye jeans.


F  Bbmaj7 




and you stare at the junk - ies and the clos - et queens. \_




F  Bb(add9)  6fr

It's like some por - no - graph - ic mag - a - zine, \_ and you smile. \_



Am7  D9sus  5fr D 

mm. \_\_\_\_\_









♩

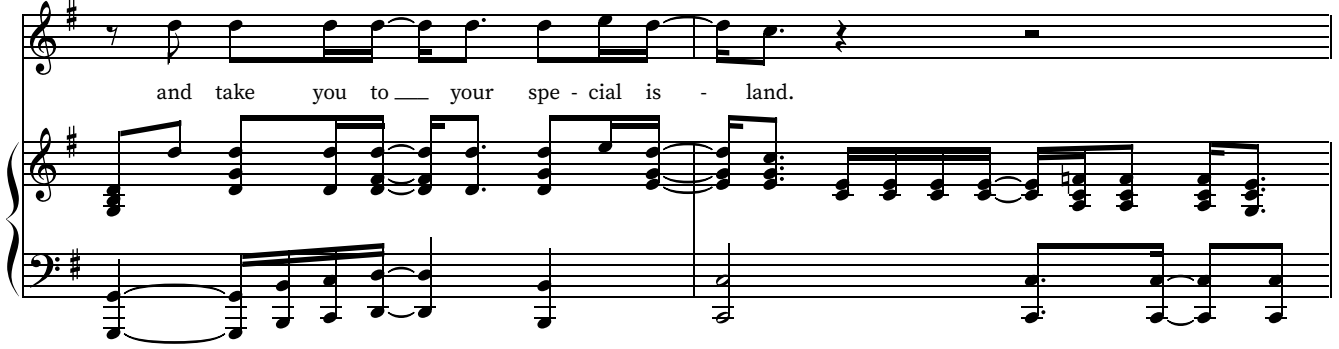
G  D  G/B  C  D 






But Cap - tain Jack \_ will get you high \_ to - night, \_



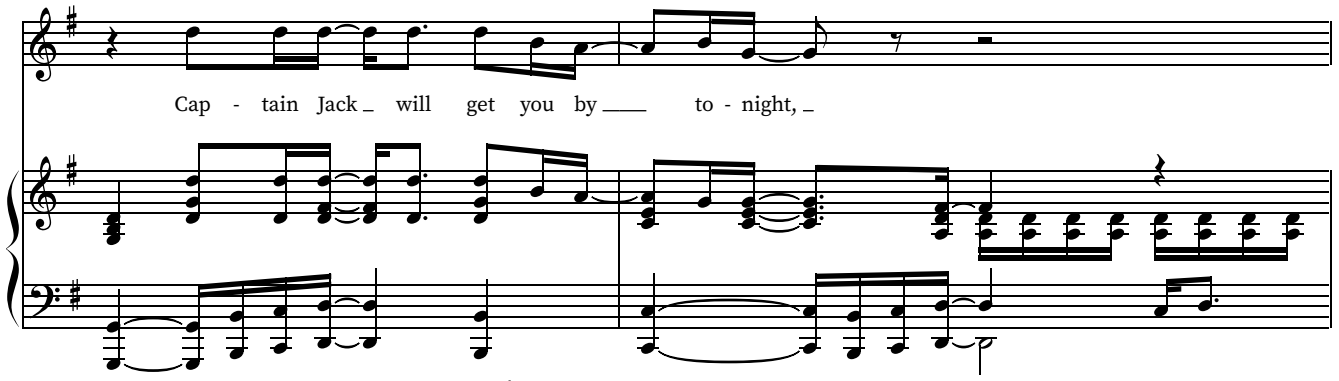
G  D  G/B  C  F/C  C 







and take you to — your spe - cial is - land.



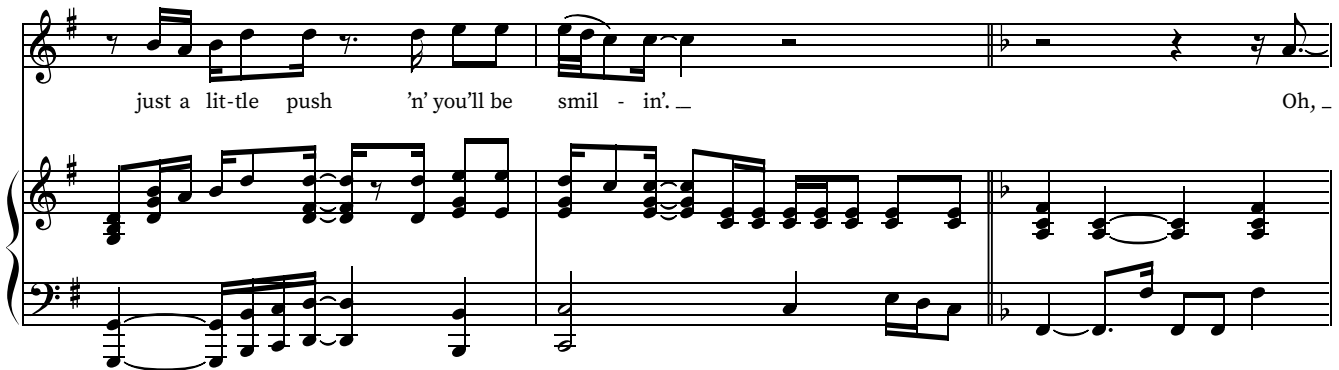
G  D  G/B  C  D 




Cap - tain Jack \_ will get you by — to - night, \_



To Coda   
 G  D  G/B  C  F 



just a lit-tle push 'n' you'll be smil - in'. — Oh, \_



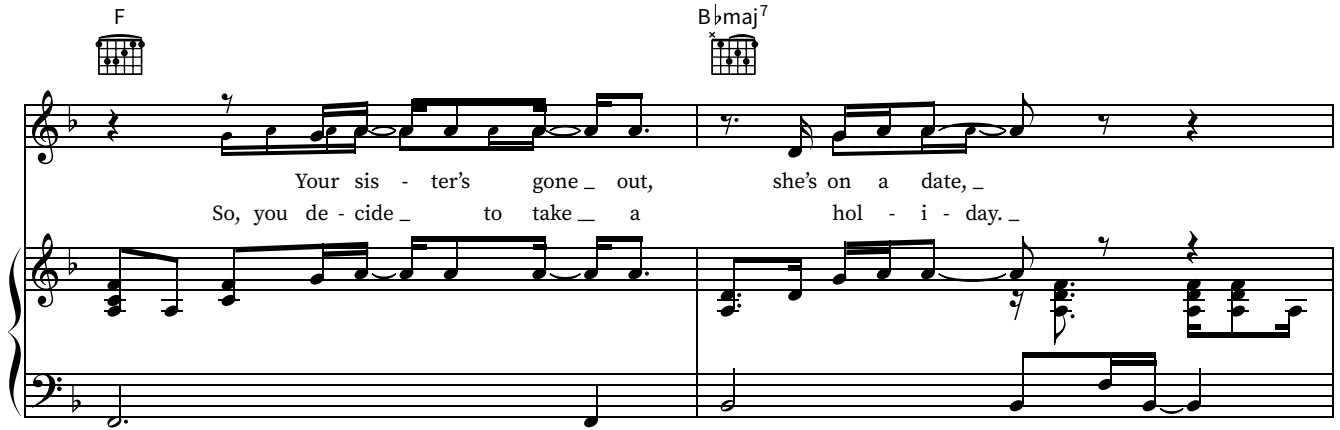
Bbmaj<sup>7</sup>  F  Bbmaj<sup>7</sup> 



— yeah, \_ yeah.



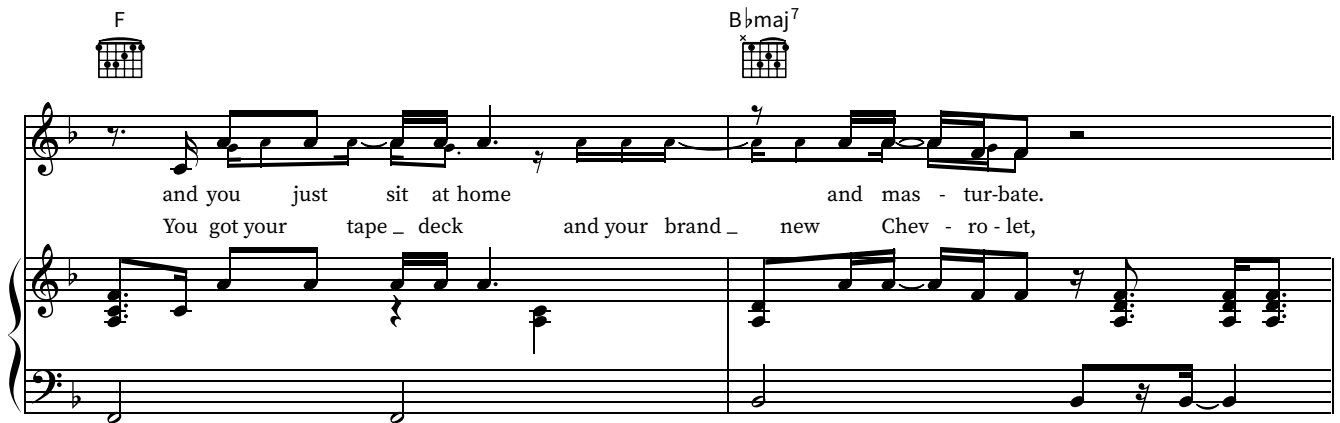
F  B♭maj<sup>7</sup> 



Your sis - ter's gone \_ out, she's on a date, \_  
So, you de - cide \_ to take \_ a hol - i - day. \_



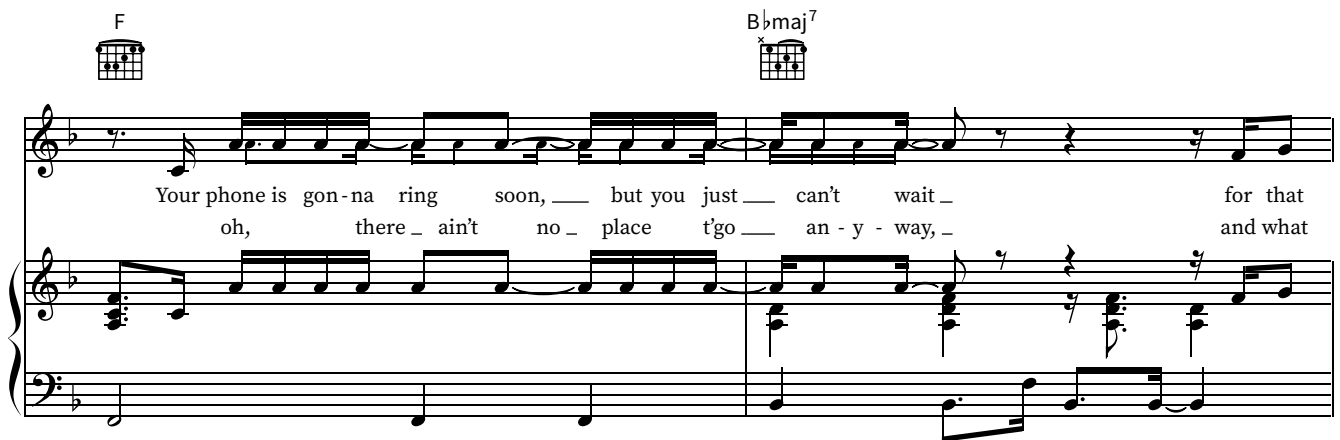
F  B♭maj<sup>7</sup> 



and you just sit at home and mas - tur-bate.  
You got your tape \_ deck and your brand \_ new Chev - ro - let,



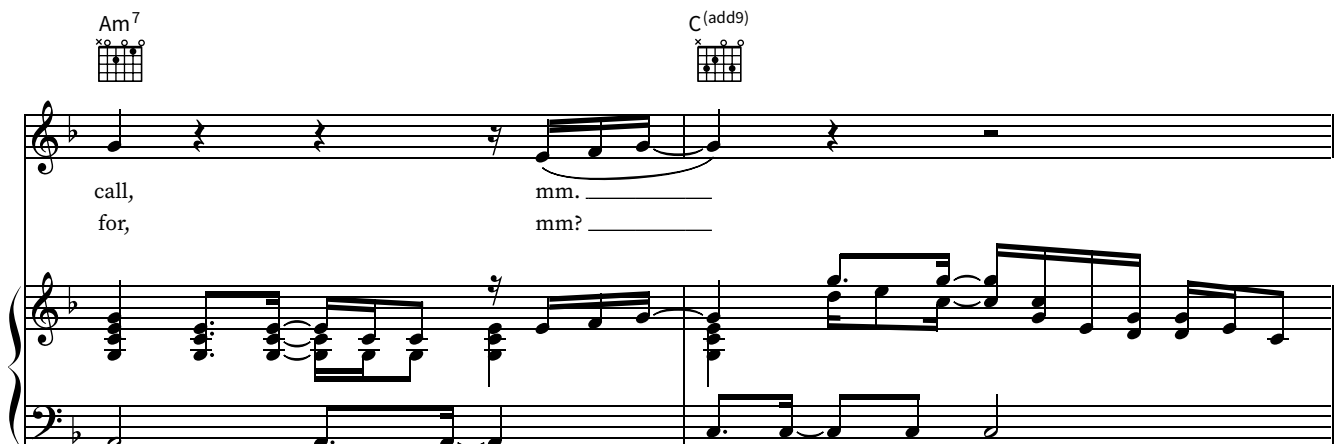
F  B♭maj<sup>7</sup> 

Your phone is gon-na ring soon, \_ but you just \_ can't wait \_ for that  
oh, there \_ ain't no \_ place t'go \_ an - y - way, \_ and what



Am<sup>7</sup>  C(add9) 

call, mm. \_\_\_\_\_  
for, mm? \_\_\_\_\_



F B♭maj<sup>7</sup>

So, you stand on the corn - er in — your new Eng - lish clothes,  
So, you got ev - 'ry - thing, — oh, but noth - in's cool.

F B♭maj<sup>7</sup>

and you look so pol - ished from your hair — down to — your toes, —  
They've just found — your fa - ther in the swim - in' pool,

F B♭maj<sup>7</sup>

oh, — but still your fin - ger's — gon - na pick — your nose af - ter  
and you guess you won't — be go - in' back to school — an - y - more.

1.

Am<sup>7</sup> D<sup>sus</sup>(add9) str D

all, mm, yeah.

D.S. al Coda

2.



mm.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. A 'mm.' (molto moderato) marking is placed below the vocal line.



smil - in' \_\_\_\_\_ la, \_\_\_\_\_ la, \_\_\_\_\_ oh, \_\_\_\_\_

The second system continues the vocal line with the lyrics 'smil - in' \_\_\_\_\_ la, \_\_\_\_\_ la, \_\_\_\_\_ oh, \_\_\_\_\_'. The piano accompaniment provides harmonic support with chords and melodic lines.

B♭maj7



F



— yeah, — yeah. —

The third system features the vocal line with the lyrics '— yeah, — yeah. —'. The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

B♭maj7



F



So, you play your al - bums

The fourth system concludes with the vocal line lyrics 'So, you play your al - bums'. The piano accompaniment provides the final harmonic context for this section.

B♭maj<sup>7</sup> F

and you smoke \_ your pot. And you meet your girl - friend \_ in the park

B♭maj<sup>7</sup> F

- in' lot, oh, \_ but still you're ach - ing \_ for the things \_ you

B♭maj<sup>7</sup> Am<sup>7</sup>

have - n't got. What went wrong, mm?

C F

And if you can't un - der - stand \_ why your



Bbmaj<sup>7</sup>



F



world is so dead, and why you've got to keep in style \_

Bbmaj<sup>7</sup>



F



and feed your head, \_ well, you're twen - ty - one and still your moth - er makes.

Bbmaj<sup>7</sup>



Am<sup>7</sup>



\_ your bed. And that's too \_ long, \_ oh, \_

D<sup>9sus</sup>



D



G



D



G/B



\_ whoa, \_ whoa, \_ yeah, yeah, \_ yeah. But Cap - tain Jack \_ will get you high.

C D G D G/B

— to - night \_ and take you to — your spe - cial is -

Detailed description: This system contains the first two measures of the song. It features a guitar chord chart at the top with chords C, D, G, D, and G/B. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#).

C G D G/B

- land. Well, — now, Cap - tain Jack will get you by —

Detailed description: This system contains the next two measures. The guitar chord chart shows C, G, D, and G/B. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

C D G D G/B

— to - night, \_ just a lit - tle push and you'll \_ be

Detailed description: This system contains the next two measures. The guitar chord chart shows C, D, G, D, and G/B. The vocal line continues with the lyrics. The piano accompaniment continues with the same accompaniment.

1. C 2. C

smil - in'. \_ Oh, \_ smil - in'. \_ Yeah, \_

Detailed description: This system contains the final two measures of the page. It features two first endings for the guitar, both in the C chord. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord and a double bar line.