

G

O

G

O

'S



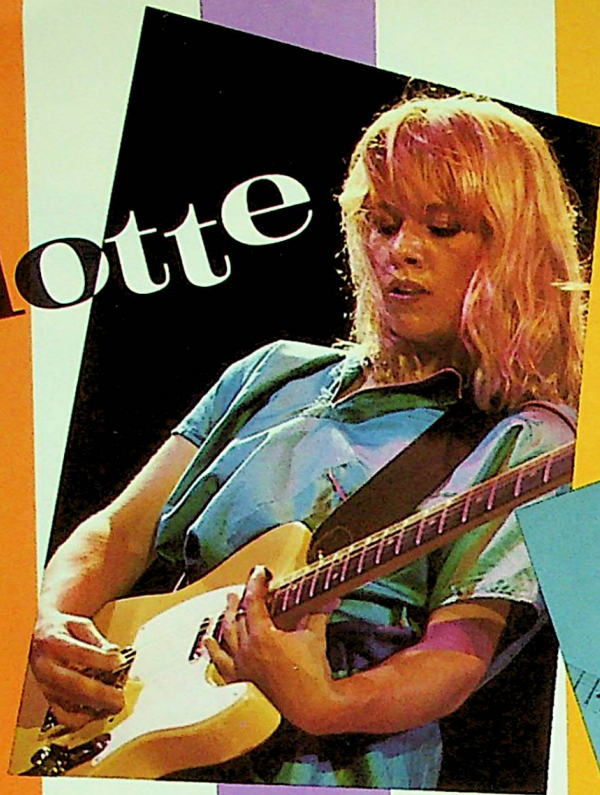
Vacation

GO GO'S

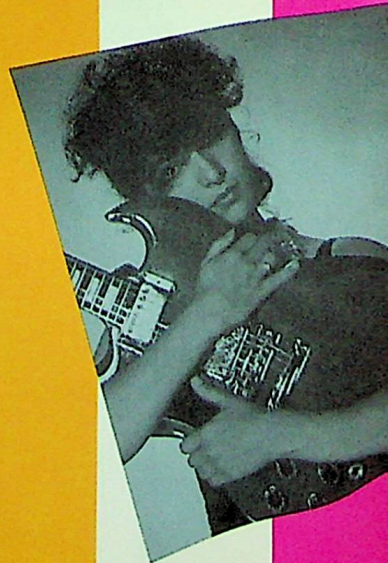
Vacation



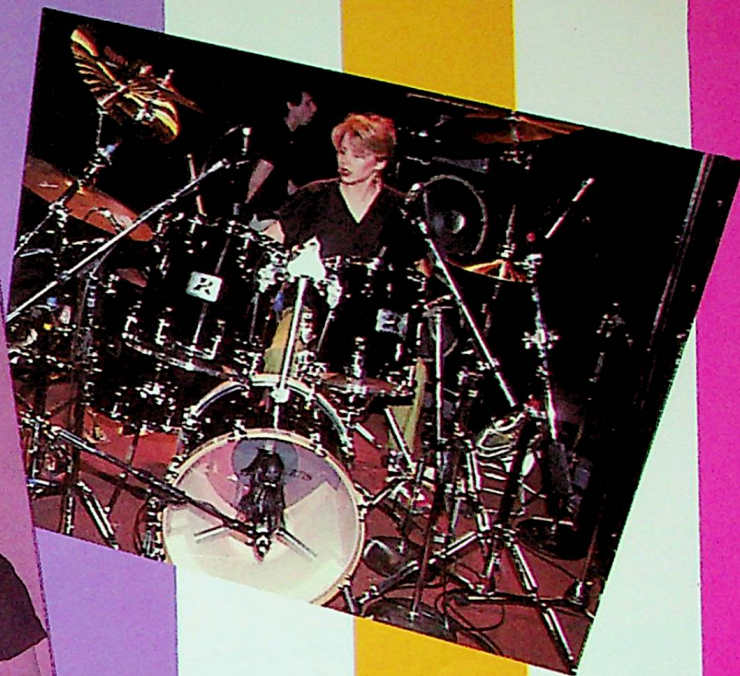
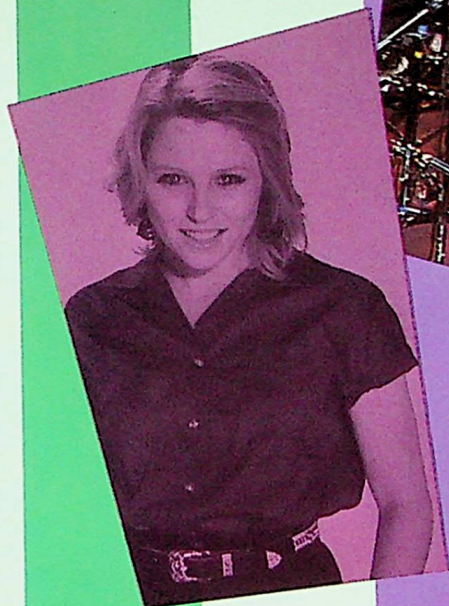
Charlotte



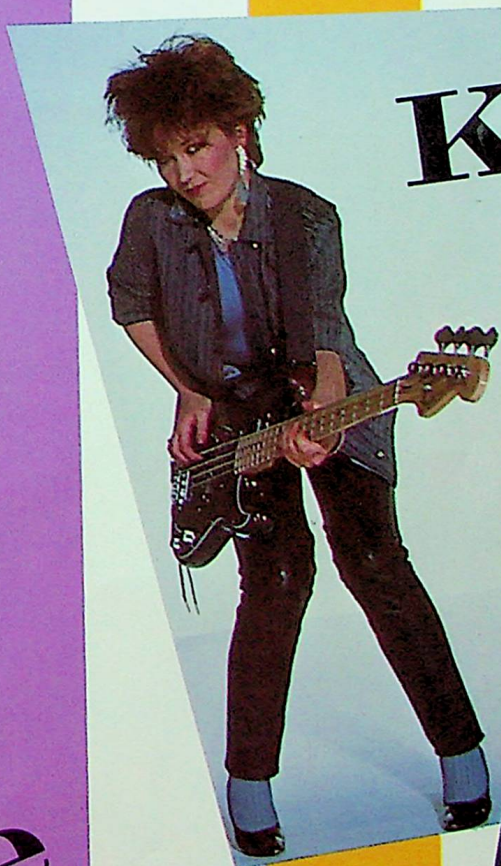
Belinda



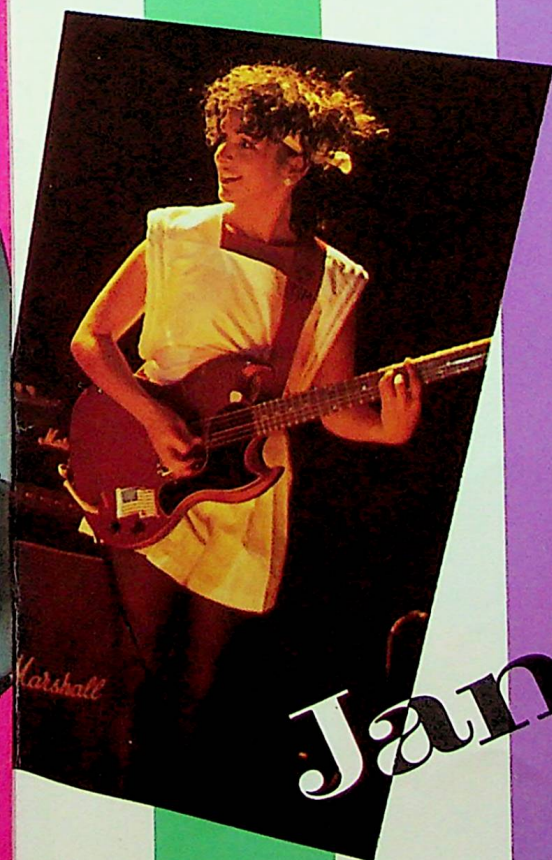
Gina

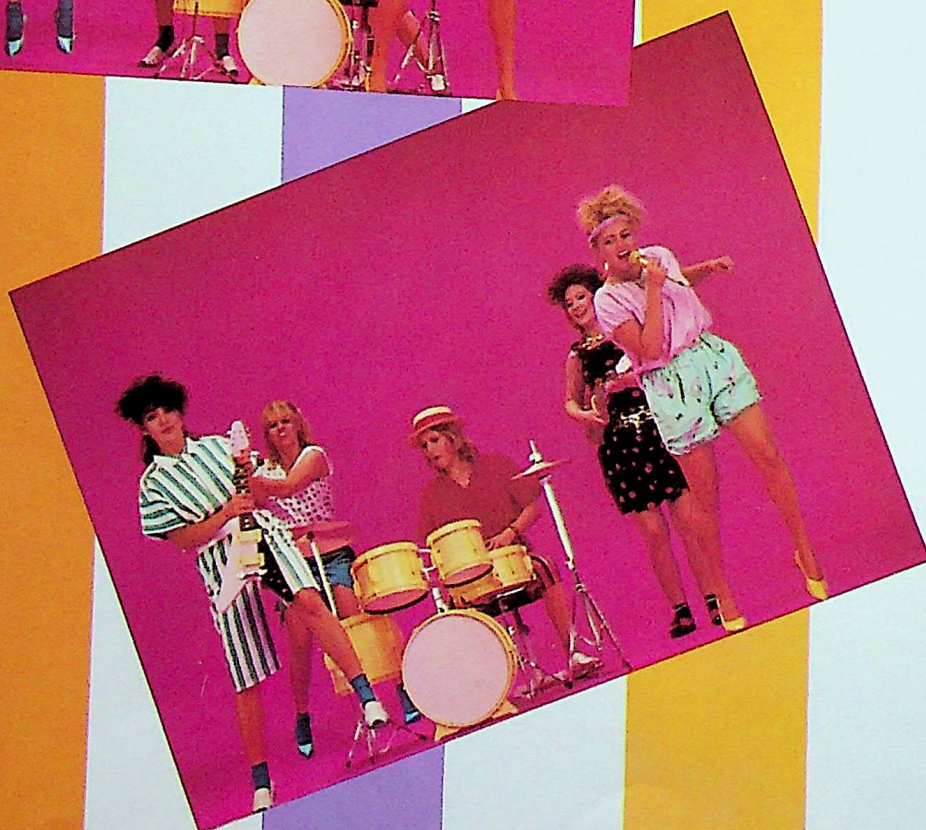


Kathy



Jane





- 6 · VACATION
- 12 · THIS OLD FEELING
- 19 · HE'S SO STRANGE
- 24 · GIRL OF 100 LISTS
- 28 · IT'S EVERYTHING BUT PARTYTIME
- 33 · GET UP AND GO
- 38 · BEATNIK BEACH
- 42 · I THINK IT'S ME
- 46 · THE WAY YOU DANCE
- 52 · WE DON'T GET ALONG
- 56 · WORLDS AWAY
- 62 · COOL JERK

Vacation

VACATION

Lyrics by K. VALENTINE, C. CAFFEY and J. WIEDLIN
Music by K. VALENTINE and C. CAFFEY

Very Fast Rock ♩ = 160

Piano introduction in 4/4 time, marked *f* (forte). The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line.

Piano accompaniment for the first line of the verse. The right hand continues the melodic line, and the left hand plays a consistent eighth-note bass line.



E



A

Can't seem to get my mind off of

Piano accompaniment for the second line of the verse, marked *mf* (mezzo-forte). The bass line continues with eighth notes, and the right hand features a melodic line with some ties.



B



C



C(add9)



C



F



E

you.

Back here at

Piano accompaniment for the third line of the verse. The right hand features a melodic line, and the left hand continues the eighth-note bass line.

 *A*
 *B*




home there's noth - in' to _____ do. _____

 *A*
 *B*
 *A*

Now that I'm a - way _____ I wish I'd _____ stayed. _____

 *B*
 *A*
 *B*

_____ To - mor - row's a day _____ of mine that

 *C#m*
 *A* *b*
 *BE*

you _____ won't _____ be in. When you looked at me _____

 **A**
 **B**
 **C**
 **C(add9)**
 **C**

I — should 've — run,

 **F**
 **A**
 **B**
 **C**

but I thought it was just for fun.

 **C(add9)**
 **C**
 **A**
 **B**

I see I was wrong,—

 **A**
 **B**
 **A**

and I'm not so strong.— I should 've known—



B



C#m



Gm(add 9)



all a - long that time would tell.



B



C#m



B

A week with - out you; thought I'd for - get.



A



B



C#m

Two weeks with - out you and I



A



B

still have - n't got - ten o - ver you yet.

Chorus:



E



B



A



B



E



Va-ca-tion, all__ I ev-er want-ed; va-ca-tion had__ to get__ a-way. Va-ca-tion meant__



B

To Coda
(2nd time)



C#m



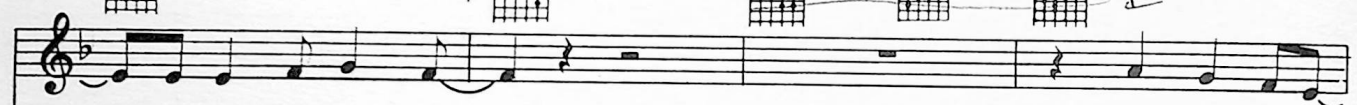
A



B



E



__ to be spent a-lone.__

Va-ca-tion, all__



B



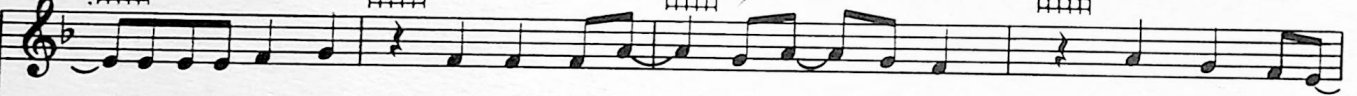
A



B



E



__ I ev-er want-ed; va-ca-tion had__ to get__ a-way.

Va-ca-tion meant__



B



C#m

To next strain



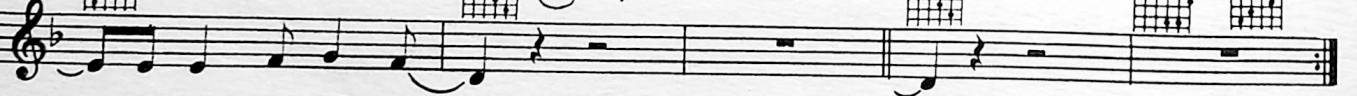
2.



Dm



C



__ to be spent a-lone.__



F
 C B \flat Dm B \flat C F
 C B \flat Dm B \flat C F *D.S. al Coda*
 (after repeat) Coda
 Dm C \sharp m B \flat A B C Dm C \sharp m B \flat A B C F
 Coda

THIS OLD FEELING

Lyrics by
JANE WIEDLIN

Music by
CHARLOTTE CAFFEY

$\text{♩} = 132$ Moderate Rock



1st time no chord



2. (See additional lyrics)



This Old Feeling - 7 - 1

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too my vow —

for — all to see —



to — prove how much

you —



mean to me. —

A — mil - lion times said in as



man - y songs, —

but be - fore you

I could nev - er sing a -





1. long. ————— 2. This old — (Lead) I love you, I do. —
 (Bckgrd.) Oh, yes I do. —




I love you Oh, yes I do. — I love






you, Oh, yes I do, — yes I do. —
 yes I do. —

To next strain

2.   To Coda

I love

(Instrumental Solo)

The first system of musical notation for the instrumental solo. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and melodic lines, with guitar fretboard diagrams for A major, D major, A major, and F# minor. The bass staff contains a continuous eighth-note bass line.



The second system of musical notation. It continues the instrumental solo with similar chordal and melodic patterns in the treble and a steady bass line in the bass. Guitar fretboard diagrams for A major and D major are shown above the treble staff.

The third system of musical notation. The instrumental solo continues, featuring a mix of chords and moving lines. Guitar fretboard diagrams for A major, F# minor, and A major are provided for the treble staff.


The fourth system of musical notation. The treble staff has rests for the first two measures, followed by a melodic phrase in the third measure. Guitar fretboard diagrams for B major and E major are shown. The bass staff continues with its eighth-note pattern.

This old



The fifth system of musical notation. The treble staff features a series of chords, while the bass staff continues with the eighth-note bass line. The system concludes the instrumental section.


feel - ing — What a feel - ing that I'm got me up. — ing.



My head I is can't be - lieve
 reel - ing. My heart you're

my good luck. — I'd wait at your door —
 steal - ing. I'll be



stand - ing till e - ter - ni - ty — un - til the end — be -
 by your side of



cause
time

you

mean

Now that

you'll —

that —
be



much
mine.

to me. —

Well, a

D.S. al Co

Coda



you,

Oh,

yes

I

do. —

I love



you,

Oh,

yes

I

do. —

I love



The musical score is written for guitar and voice. The guitar part is in the key of B major (indicated by two sharps) and 7/7 time. It features two main chord diagrams: B major (x2 4 4 2 1) and F# major (x2 4 4 2 1). The vocal melody is written in the treble clef, with lyrics underneath. The piano accompaniment is in the bass clef, providing harmonic support with chords and a steady bass line.

Chord Diagrams:

- B:** x2 4 4 2 1
- F#:** x2 4 4 2 1

Vocal Lyrics:

you, Oh, yes I do, yes I do.

Verse 2:
 This old feeling
 It's got me up.
 I can't believe
 My good luck.
 I'd wait at your door
 Till eternity
 Because you mean
 So much to me.

HE'S SO STRANGE

Lyrics by JANE WIEDLIN

Music by CHARLOTTE CAFFEY,
LEONARD PHILLIPS and GLEN CUSTIS

$\text{♩} = 138$ Moderately



mf

Verse:



1. He's com - ing out to - night, — he'll walk out -
2. (See additional lyrics)



side the light. — You'll feel him ver - y near, —



con - fu - sion noth - ing's clear. — His pres - ence

He's So Strange - 5 - 1



cause time you mean Now that you'll — that — be



much mine. to me, — Well, a

D.S. al Coda

Coda



you, Oh, yes I do. — I love



you, Oh, yes I do. — I love





cold and stark, — like a shad - ow in the dark. —





You're scared but you won't run, — you al - most wish it was






o - ver — and done.

Chorus:




You can't es - cape the thought — of him. —

Chord diagrams: C (0 0 0), B, Em (0 0 0 0)

Do you won - der why? (Background) He's — so strange. (Lead) And if he

Chord diagrams: D, C (0 0 0), B

brought you down — to your knees would — you cry? (Background) He's — so strange. —

Chord diagrams: D, C (0 0 0), A (0 0 0)

(Lead) He fright - tens you — so much, — he could burn you

Chord diagrams: G (0 0 0), Em (0 0 0 0), B

with his touch. — Ev - ery - thing has changed. He's — so

1. *D* *To next strain*

strange. strange.

2. *D*

3. *D* *Em* *Fine*

strange.

Em *C* *G/B* *D* *N.C.*

Guitar Solo

Am *C* *E*

D.S. al Fine

Verse 2:

You've lost all track of time,
 The victim of a crime.
 He's stolen heart and soul,
 He's taken all control.
 Is this some crazy dream?
 Obsession the main theme.
 Though you can't see the chains,
 You're the prisoner of a love so strange.

GIRL OF 100 LISTS

Lyrics and Music by
JANE WIEDLIN

$\text{♩} = 152$ Rock feel

Verse:

1. Ghet-to blast-ers,, pho-ny jewels,— ca-the-drals, cas-tles, mak-
2. 3. (See additional lyrics)

- ing up rules, trash-y nov-els, and leath-er gloves;—



this is a list of things — that I — love.

Chorus: (3rd time repeat Chorus)



I am the girl of a hun - dred lists; from "What shall I wear?" to



who I have kissed. Check i - tems off, let noth - ing be missed. Sing



1. To Coda

"I," to my - self and my one hun-dred lists.

This musical score is for the piece "Girl Of 100 Lists" and is divided into two systems. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

First System:

- Guitar:** The first staff shows a "N.C." (Natural Chord) instruction, followed by an E major chord diagram (E4, F#4, G#4, A4, B4, C#5).
- Piano:** The second and third staves show a melodic line in the right hand and a bass line in the left hand. The left hand features a long, sustained chord in the second measure.

Second System:

- Guitar:** The first staff begins with a "2." (second ending) bracket, followed by an E major chord diagram, then "N.C.", an E minor chord diagram (E4, F#4, G4, A4, B4, C#5), and finally an A major chord diagram (A4, B4, C#5, F#5, G#5, A5).
- Piano:** The second and third staves continue the piano accompaniment. The second measure of the piano part is labeled "(Keyboard Solo)".

Third System:

- Guitar:** The first staff shows D major and A major chord diagrams, followed by D major and A major, and finally a B major chord diagram (B4, C#5, D5, E5, F#5, G#5).
- Piano:** The second and third staves continue the piano accompaniment.

Fourth System:

- Guitar:** The first staff shows a C major chord diagram (C4, D4, E4, F#4, G#4, A4), followed by B major and A major chord diagrams.
- Piano:** The second and third staves continue the piano accompaniment.



N.C.



N.C.

D.S. al Coda

Coda



"I" to my - self and my



one hun-dred lists. Sing "I" to my - self and my one hun-dred _lists.

Verse 2:

Pick up your laundry, doctor's at ten,
 We're out of toothpaste, rehearsal (again),
 Stop by the bank and cash my pay;
 These are the things I must get done today.

*(To Chours)**Verse 3:*

Ricky and Danny and Terry and Jim,
 Dean lasted six months, don't forget him.
 Perhaps someday this list will end.
 Till then I tally my gentlemen friends.

(To Chorus)

IT'S EVERYTHING BUT PARTYTIME

Lyrics by
JANE WIEDLIN

Music by
JANE WIEDLIN and
GINA SCHOCK

$\text{♩} = 120$ Moderately



mf

Chords: Dm, F, G, Dm, Dm, F, G, Dm, F

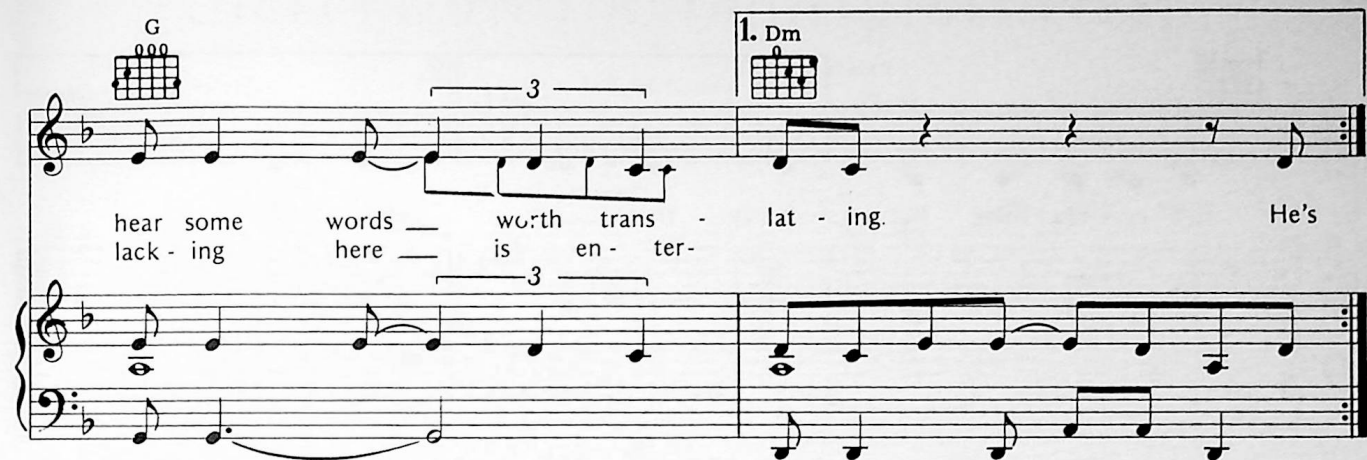
1. This is the place — for cel - e - brat - ing.
 2. rap - ping 'bout — his med - i - tat - ing. She's
 3. (See additional lyrics)

This is the crowd — that's fas - ci - nat - ing.
 dy - ing for — some med - i - cat - ing. And

This is the time — for con - cen - trat - ing, to
 though I should - n't be com - plain - ing, what's

G  1. Dm 

hear some words — worth trans — lat — ing. He's
lack - ing here — is en - ter -



2. 3. 

tain ing.



Chorus:

G  A  D 

We're all look - ing for a — good time — but what we get is emp -



E  G  A 

-ty rhyme. When ev - ery - thing's right but noth - ing's fine, —



E

1. it's ev - ery - thing but par - ty time. — 2. par - ty time. — *To next strain*

3. par - ty time. — 4. par - ty time. — *To Coda* Bm (Instr. solo)

G D A

Bm G D

The musical score is written for guitar, piano, and voice. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four numbered sections. Section 1 contains the first vocal line with lyrics 'it's ev - ery - thing but par - ty time. —'. Section 2 contains the second vocal line with lyrics 'par - ty time. —' and a 'D.C.' (Da Capo) instruction. Section 3 contains the third vocal line with lyrics 'par - ty time. —'. Section 4 contains the fourth vocal line with lyrics 'par - ty time. —' and a 'To Coda' instruction. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The guitar part includes a solo section marked '(Instr. solo)' and a 'Coda' section. Chord diagrams for E, Bm, G, D, and A are provided above the guitar staff.



D.S. al Coda

Coda

It's ev-ery - thing but

par - ty time. —

It's ev - ery - thing but

par - ty time. —



It's ev - ery - thing but par - ty time. —

(Instr. solo)

F

G

Dm

Chord diagrams for measures 1-6:

- Measure 1: F (F major)
- Measure 2: G (G major)
- Measure 3: Dm (D minor)
- Measure 4: F (F major)
- Measure 5: G (G major)
- Measure 6: Dm (D minor)

Verse 3:
 Talk about redecorating
 A room that needs sophisticating.
 When conversations become straining
 No one's good at interest feigning.

(To Chorus)

GET UP AND GO

Lyrics by
JANE WIEDLIN and
CHARLOTTE CAFFEY

Music by
CHARLOTTE CAFFEY

$\text{♩} = 96$ Double time feel

N.C. *Tacet 1st and 2nd time only* N.C.

Play 6 times *Hey.* *Play 4 times* 1. If

Drum Solo

Verse:

N.C.

you get up — and walk a - way, — leave the past — be - hind,

3. (See additional lyrics)

go a - head — and take a ride, — no tell - ing what you'll find. — 2. The

words you say — don't mean a thing; — they fly right by — my eyes. Look

4. (See additional lyrics)

in the mirror, — don't look at me, — may-be then you'll real - ize. —

Bridge:

Oh, — oh, —

G D A G D

Chorus:

N.C.

So get up and go if you're tired — of mov-ing slow, —

B

oh, if you're tired of mov- ing slow. Oh, get up and

1. B 2. B N.C.

go. go. Play 4 times Hey.

G D A

(Instrumental Solo)

A G D

words you say — don't mean a thing; — they fly right by — my eyes. Look

4. (See additional lyrics)

in the mirror, — don't look at me, — may-be then you'll real - ize. —

Bridge:

Oh, — oh, —

Chorus:

So get up and go if you're tired — of mov-ing slow, —

oh, _____ if you're tired _ of mov- ing slow. _ Oh, get up and

go. _____ go. *Play 4 times* Hey,

(Instrumental Solo)

Get Up And Go - 5 - 3

The musical score is written for guitar, voice, and piano. It begins with a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The first system includes the lyrics 'oh, _____ if you're tired _ of mov- ing slow. _ Oh, get up and'. The second system continues the vocal line with 'go. _____ go.' and includes guitar chord diagrams for B and B. The third system features a piano solo section with the instruction 'Play 4 times' and the word 'Hey,'. This is followed by an instrumental solo section for guitar, indicated by '(Instrumental Solo)', with guitar chord diagrams for G, D, A, G, and D. The score concludes with a final piano accompaniment section and guitar chord diagrams for A, G, D, and A.

G D B

N.C.
Repeat 4 times

Go, get up and go, get up and

A Cappella 1st and 2nd time

N.C.

go. If you're tired — of mov-ing slow. —

Oh,

Oh, — if you're tired — of mov-ing slow. —

Go, get up and go.

Go!

Verse 3:

I was on the inside
Looking out for you.
But you're the one to make a change;
There's nothing I can do.

(To Verse 4)

Verse 4:

Now's the time for you to move;
Actions shout out loud.
So cut the talk and move your feet
Cuz words get lost in crowds.

Bridge:

Quit talking,
Start walking now.
Quit talking,
Start walking now.

(To Chorus)

BEATNIK BEACH

Lyrics by
CHARLOTTE CAFFEY and
BELINDA CARLISLE

Music by
CHARLOTTE CAFFEY

♩ = 168 Driving Rock feel

(Drum Solo)

The musical score is written for piano, guitar, and voice. It begins with a piano introduction in 4/4 time, marked with a tempo of 168 beats per minute and a 'Driving Rock feel'. The key signature has three sharps (F#, C#, G#). The piano part features a driving bass line. The guitar part includes a 'Drum Solo' section and later provides harmonic support with chords A, G, and E. The vocal part enters with the lyrics 'One two one two three four'.

Instrumentation and Parts:


- Piano:** Features a continuous bass line and harmonic accompaniment. The right hand has rests in the first two measures, then enters with chords in the third measure.
- Guitar:** Includes a 'Drum Solo' section (measures 1-2) and later provides harmonic support with chords A, G, and E (measures 3-4).
- Vocal:** Enters in measure 3 with the lyrics 'One two one two three four'.

Chord Diagrams:


- A:** Major triad (F#, A, C#)
- G:** Major triad (B, D, F#)
- E:** Major triad (G#, B, D#)

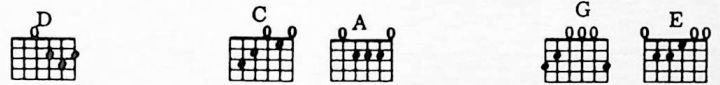
Lyrics:


One two one two three four



(Instrumental Solo)






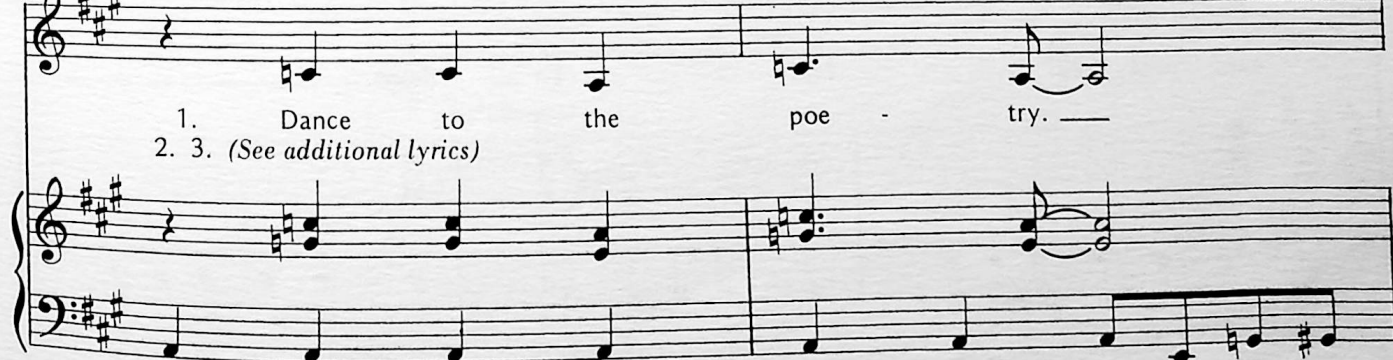








1. Dance to the poe - try. —
2. 3. (See additional lyrics)



It's gon-na be just you and me. — We'll groove on that

groov - y beat. — It' - ll be — boss, keen, neat, — yeah.

Chorus:
1st time

Yeah, yeah,

2nd time only Beat - nik — beach, yeah, yeah is real - ly

yeah, yeah,

neat, yeah, yeah. Lim - bo — down, —

Guitar Chords:

- B: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Vocal Lyrics:

ah ——— yeah.

hit the ground.

(Instrumental Solo)

(Drum Solo)

(gliss.)

D.S.al 2nd ending

Verse 2:

The gang; they'll all be there.
 Join the fun, don't be a square.
 We'll lip-sync a go-go
 Just like "The Lloyd Thaxton Show," yeah.

(To Chorus)

Verse 3:

Put on your paisleys.
 Put on your black beret too.
 Join all us beatniks;
 Nothing better could happen to you, yeah.

(To Chorus)

I THINK IT'S ME

Lyrics by
BELINDA CARLISLE and
CHARLOTTE CAFFEY

Music by
CHARLOTTE CAFFEY

$\text{♩} = 152$ Rock Feel

Chords: C, Am, C, Am, C, Am, F, G

Lyrics:

1. Can't take an - y - more, my head's spin - ning 'round. —
 2. 3. (See additional lyrics)

— Go - in' back and forth, — go - in' up and — down.

Don't know where I stand; some - one al - ways loves a

F C Am

lit - tle more, — and I think it's me. —

C Am 1. C D.S. 2. C

To Coda

2. Some -

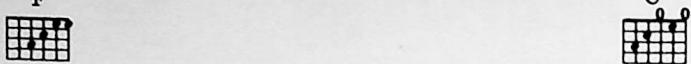
F

Won - derin' why I feel this way. — Could it
Then I see you pass me by — with that


C G

be some - thing that you said? — Or
cer - tain look — in your eye. — And


F **C**




is it just — some day — dream — when I
now I'm back — where I be - gan — not




G



think of you — and me? —
know - in' where — I stand. —



F **C** **Am** **C**



I think it's me. —



C **Am** **C** **Am**



(Instrumental solo)



1. G

2. G F D.C. al Coda

Coda F C Am

I think it's me.

C F C

I know it's me.

Verse 2:

Sometimes I think you care
And then you don't.
Then I think you will
And then you won't.
Don't know where I stand.
Someone always loves a little more,
And I think it's me.

(To Instrumental Solo)

Verse 3:

Go ahead now
Take a chance.
Won't worry 'bout losin' in another romance.
Don't know where I stand.
Someone always loves a little more,
And I think it's me.

(To Coda)

THE WAY YOU DANCE

Lyrics by
JANE WIEDLIN and
KATHY VALENTINE

Music by
CHARLOTTE CAFFEY

$\text{♩} = 168$ Rock Feel





The

Chorus:



way you dance you move in self ro-mance,



and you don't see me watch the way you dance.

The Way You Dance - 5 - 1

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Your eyes close in a trance so you don't



To Coda II

1.

To Next strain

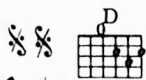
2.

To Coda I

see { me } watch - ing. watch - ing,

{ it's }

Verse:



1. Peo - ple in — this place just seem to stand a - round.

2. (See additional lyrics)



Flash- ing cash — they eye each oth - er

up and down. — You're all a - lone out on the

floor, the mu - sic spins you 'round; it's

all you came here for. — The — The

1. *D.S. al Coda I* 2. *D.S. al Coda II*

Coda I

yeah.
(Instrumental Solo)

First system of musical notation. The treble clef staff contains a melody with a half note rest, followed by quarter notes G4, A4, B4, and a half note G4. The bass clef staff contains a whole note chord of A2, C3, and E3. Above the treble staff, a guitar fretboard diagram for the A major chord is shown. Above the bass staff, a guitar fretboard diagram for the D major chord is shown.

Second system of musical notation. The treble clef staff contains a melody with a half note rest, followed by quarter notes G4, A4, B4, and a half note G4. The bass clef staff contains a whole note chord of A2, C3, and E3. Above the treble staff, a guitar fretboard diagram for the A major chord is shown. Above the bass staff, a guitar fretboard diagram for the C major chord is shown.

Third system of musical notation. The treble clef staff contains a melody with a half note rest, followed by quarter notes G4, A4, B4, and a half note G4. The bass clef staff contains a whole note chord of A2, C3, and E3. Above the treble staff, a guitar fretboard diagram for the A major chord is shown. Above the bass staff, a guitar fretboard diagram for the C major chord is shown.

Fourth system of musical notation. The treble clef staff contains a melody with a half note rest, followed by quarter notes G4, A4, B4, and a half note G4. The bass clef staff contains a whole note chord of A2, C3, and E3. Above the treble staff, a guitar fretboard diagram for the A major chord is shown. The system ends with a double bar line and the instruction "D.S.S. % %".

2.1

Fifth system of musical notation. The treble clef staff contains a melody with a half note rest, followed by quarter notes G4, A4, B4, and a half note G4. The bass clef staff contains a whole note chord of A2, C3, and E3. Above the treble staff, a guitar fretboard diagram for the A major chord is shown.

Coda II

me; the way you dance,

Play 3 times

I love the way you dance.
I'll watch the way you dance.
Don't stop the way you dance.

(Instrumental Solo play 4 times)

Verse 2:

I see the night, it's slipping by and every song
Takes me closer to the time when you'll be gone.
How can I get through?
Don't wanna break the spell.
I just want to dance with you. *(To Chorus)*

Vacation



GO-GO'S

WE DON'T GET ALONG

Lyrics and Music by
KATHY VALENTINE

♩ = 168 Driving Rock feel

Chord diagrams for guitar are provided above the staff lines.

First System: Chords E, A/E, E, A/E, E, A/E, E, A/E, E. The bass line starts with a forte (*f*) dynamic.

Second System: Chords E, A/E, E, A/E, E, A/E, E, A/E, E. The bass line features a long, sustained note.

Third System: Chords C#m₀ and A. The melody line includes the lyrics: "1. I'm not ver - y se - ri - ous; you want me to be straight..." and "2. 3. (See additional lyrics)".

Fourth System: Chords B and C#m₀. The melody line includes the lyrics: "I'm not out of time; — but".

you think I'm too late. — I'm not feel - ing des -

- p'rate; you think I can't wait. — Well, —

Chorus: some-how you al - ways get me wrong. —

Some-how you al - ways take things wrong. —

Some - how you al - ways get me wrong. —

A B C#m

Well, — I guess we just don't get a - long. —

A B E(add6)

1.

2. E To next strain F 3.

Fine

F# *B* *Play 3 times* *N.C.*

(Guitar solo)

E *D.S. al fine* $\text{\textcircled{X}}$

Verse 2:

You always go to sleep
 When I stay up all night.
 You say I'm wrong
 When I'm thinkin' you're alright.
 I just wanna talk things over;
 You just wanna fight.

(To Chorus)

Verse 3:

You leave me broken
 And you don't realize.
 Everything is o.k.
 And then you apologize.
 The things that really matter to me,
 They just pass you by.

(To Chorus)

WORLDS AWAY

$\text{♩} = 108$ Moderately Slow

Lyrics and Music by
JANE WIEDLIN and
KATHY VALENTINE

Chord diagrams: D, A, Bb

mf Bass 2nd time only

Verse:

Chord diagrams: D, A

1. Walk - ing a - round — it's clear — I'm




Chord diagrams: Bb, D

worlds a - way, — think - ing with on -

Chord diagrams: A, Bb

- ly half my mind. —

F C Bb




Found my-self want - ing to be sleep - ing, to be dream -

D C






- ing, to be worlds — a - way.

F G D






Slip in - to bed; —

A Bb

— the sheets — are cold and smooth. —


My ten - sion melts — to a qui - et warm. —




Find my-self wait - ing to be




sleep - ing, to be dream - ing, to be worlds a - way.





I wan - na be

C G

worlds a - way, — a - part — from the day to day. —

F

I know I'll be o - kay — when I get worlds — a -

E Am

way, worlds a - way, —

F

— worlds a - way, — worlds a -

C G

way, _____ worlds a - way. _____

To Coda

D C F

(Instrumental)

1. 2. G G

D.S. al Coda

Coda

Worlds a -

Am F

way, _____ worlds a - way, _____

(Background:) On _____ a qui-et night, _____ have - n't



 I the right — worlds a - way, — to — leave off the lights — and

1. way, — slip a - way.

2. And 3rd 

 worlds a - way.

Verse 3:

Slipping away to somewhere in my heart.
 Go to a world where no one's been before.
 That's when I find myself not quite sleeping,
 But still dreaming;
 And I'm worlds away.

COOL JERK

Bright Rock Tempo

Words and Music by
DONALD STORBALL

mp

Cool jerk, cool jerk.

mf


I know a cat who can real - ly do the cool jerk.

I know a cat who can real - ly do the cool jerk. Well, _____

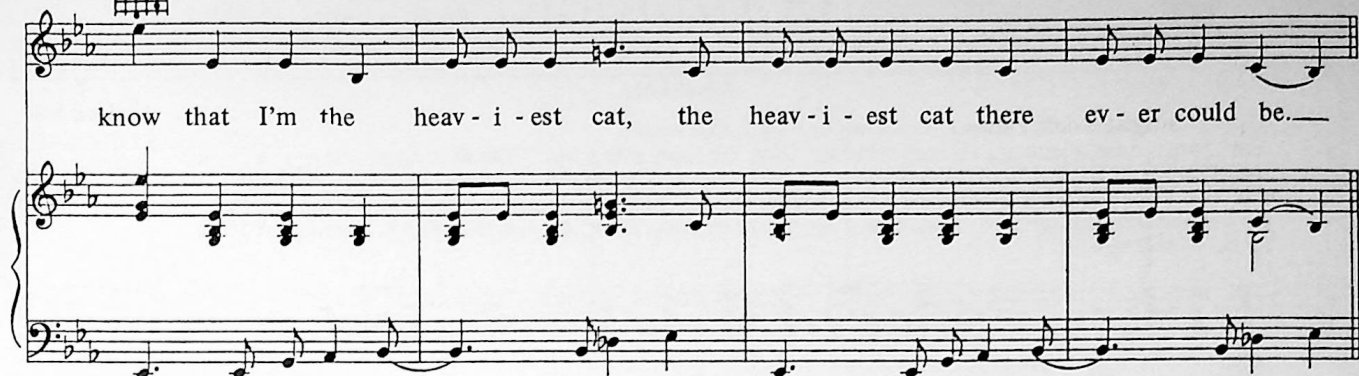
this cat they're talk - ing a - bout I won - der who could it be, _____ 'cause I

Cool Jerk - 3 - 1


E \flat



know that I'm the heav-i-est cat, the heav-i-est cat there ev-er could be.—




Gm




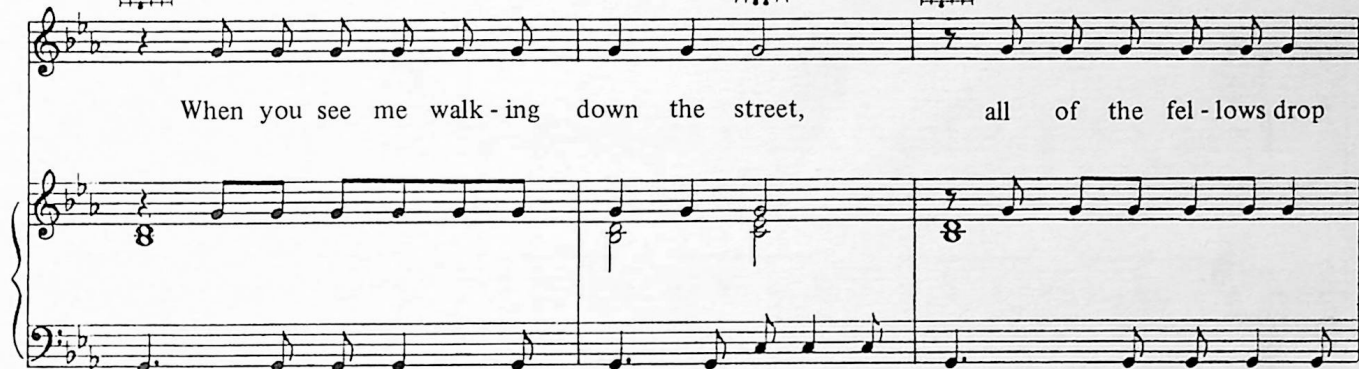
When you see me walk-ing down the street,

Cm




all of the fel-lows drop

Gm





Cm

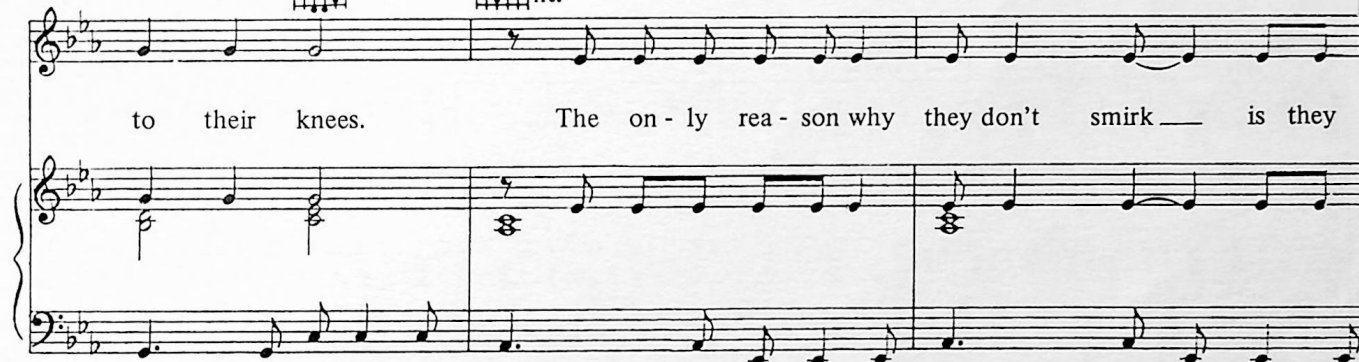


to their knees.


A \flat



The on-ly rea-son why they don't smirk — is they




B \flat




know I'm the queen of the cool — jerk! Whoh!


Fm




Gm




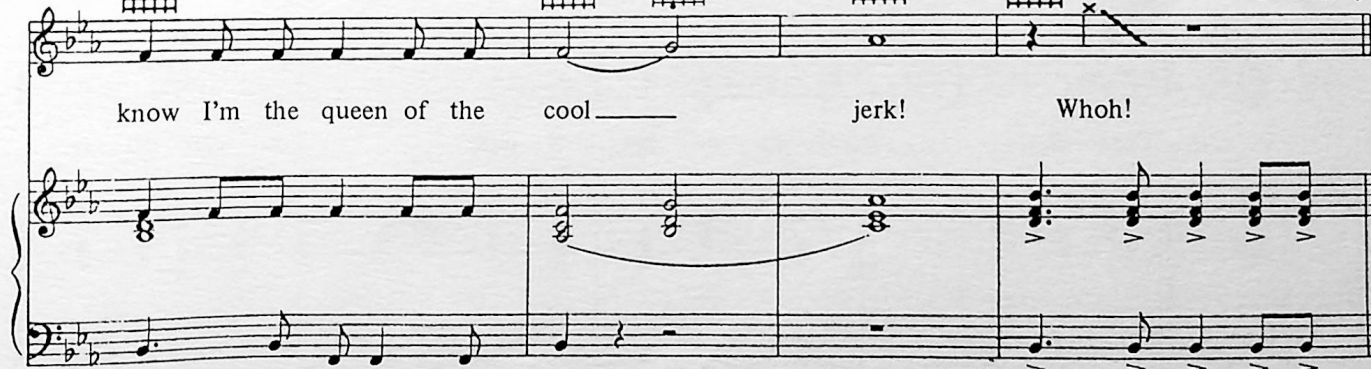
A \flat



B \flat



To Coda 



E \flat

Repeat as needed | Ahead

(Cool Jerk) (Cool Jerk) Can you

Okay girls, bring it down. Bring it down real low. Well, that's right.
 Now I know a lot of you out there are thinkin' "Man, are those girls fools?" Way deep down inside, you know we're cool.
 Now Gina, hon, she beat that drum, oh man, she beat it mean. That mighty sound's gonna shake the ground.
 C'mon and do your thing right now. Oh, that sounds good. Kathy, hon, I want to hear some of that bad, bad
 bass. A-one, a-two, a-one, two, three, four... Ah, you're cooking, baby; Ah, you're smoking. C'mon everybody,
 I want to hear you all.

E \flat A \flat 9 E \flat

do it, can you do it, can you do it, can you do it, can you do it, can you do it, can you

A \flat 9 E \flat B \flat D.S. al Coda A \flat 4th fret

do it, can you do it, can you cool jerk? Come on peo-ple, cool jerk. Hey! Hey!

Coda

E \flat

Repeat and fade out

Cool jerk, come on peo-ple, cool jerk. You can do it.



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