

WEST COAST

Words and Music by ELIZABETH GRANT
and RICK NOWELS

Moderate Rock



First system of piano accompaniment. Treble clef, key of F# major (two sharps), 4/4 time. The melody starts with a half note F#4, followed by a half note A4, and then a half note C#5. The bass line consists of a steady eighth-note pattern: F#2, A2, C#3, E3, F#3, A3, C#4, E4.

Second system of piano accompaniment. Treble clef, key of F# major (two sharps), 4/4 time. The melody continues with a half note D#5, followed by a half note F#5, and then a half note A5. The bass line continues with the same eighth-note pattern.

Third system of piano accompaniment. Treble clef, key of F# major (two sharps), 4/4 time. The melody has a whole rest for the first two measures, then a half note G#5, followed by a half note A5. The bass line continues with the same eighth-note pattern.

Fourth system of piano accompaniment. Treble clef, key of F# major (two sharps), 4/4 time. The melody continues with a half note B5, followed by a half note C#6, and then a half note D#6. The bass line continues with the same eighth-note pattern.

Down on the West Coast, _____
Down on the West Coast, _____

— they got a say - in', "If you're not drink - in', then you're not play - in'." But you —
— they got their i - cons, their sil - ver star - lets, their Queens of Sai - gon. And you —




got the mu - sic, you've got the mu - sic in you, don't you? —
 got the mu - sic, you've got the mu - sic in you, don't you? —



Down on the West Coast, I get this feel - in' like
 Down on the West Coast, they love their mov - ies,



it all could hap - pen. That's why I'm leav - in' you for the mo - ment, you
 their gold - en gods and rock and roll group - ies. And you got the mu - sic, you've



for the mo - ment, Boy Blue, yeah, you. You're fly - in'
 got the mu - sic in you, don't you? You push it

F#m

E

high at the show, _ I'm feel - in' hot to the touch. _ You say you'll miss me the most, _ I say I'll
hard, I pull a - way. I'm feel - in' hot - ter than fire. _ I guess that no one ev - er real - ly made me

D

E

miss you so much. _ But some-thing keeps me real qui - et, I'm a - live, I'm a lush. _ Your love, _
feel like a child. _ Te de - se - o ca - ri - ño, boy, it's you I de - sire. _

Slower, spacier

F#m

Bm

your love, _ I love. _

I can see my





rit.

D





F#m

C#m⁷




ba - by swing - in', his Par - lia - ment's on fire and his hands _ are up. _






On the bal - co - ny and I'm sing - in' ooh ba - by, ooh ba - by,


I'm in love. — I can see my sweet boy sway - in'.

He's cra - zy y Cu - ba - no co - mo yo, — my love. — On the bal - co -

-ny and I'm say - in' move ba - by, move ba - by, I'm in love. —

To Coda 

Original tempo

F#5

♩ = 120



I'm in love. _ I'm in love. _ I'm in love. _

I'm in love. _

D.S. al Coda

Bm



D



I can see my ba - by swing-in',

F#m



C#m7

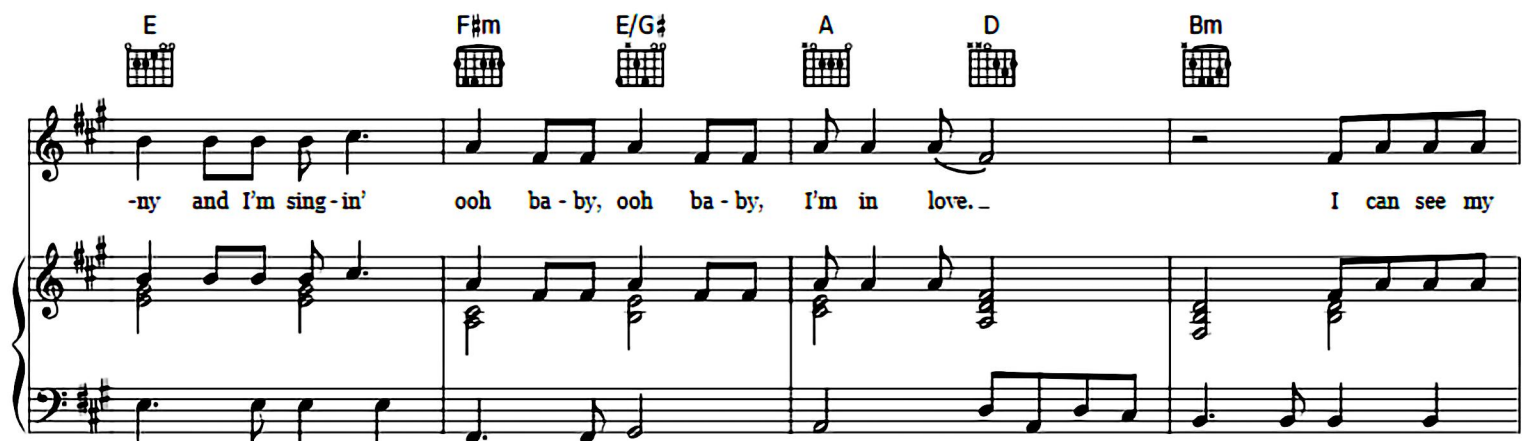


D



his Par - lia - ment's on fire and his hands _ are up. _ On the bal - co -

E F#m E/G# A D Bm



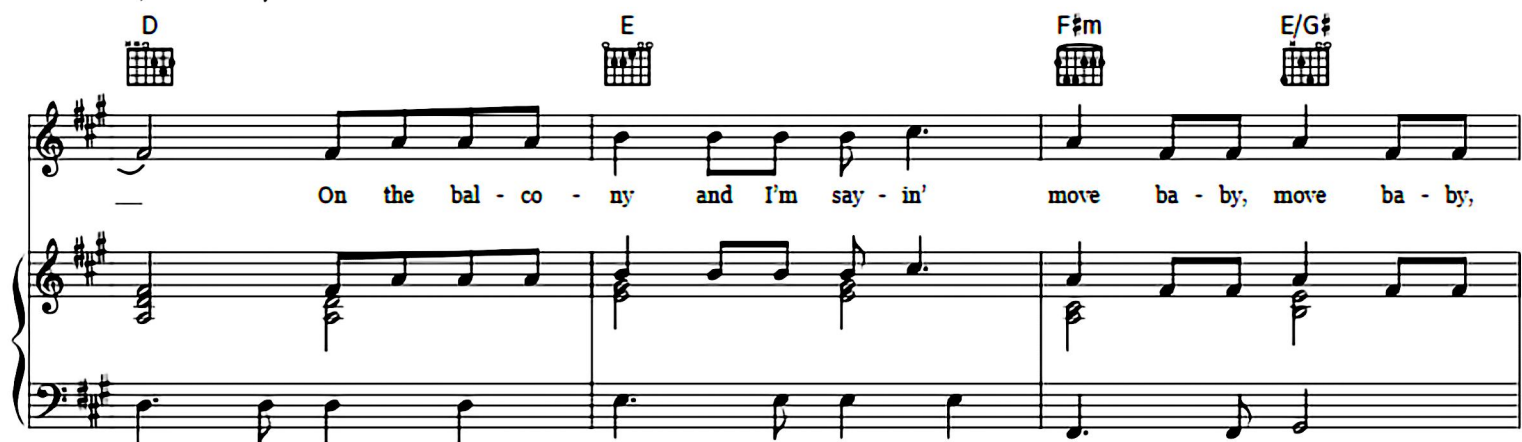
-ny and I'm sing-in' ooh ba-by, ooh ba-by, I'm in love. I can see my

D F#m C#m⁷



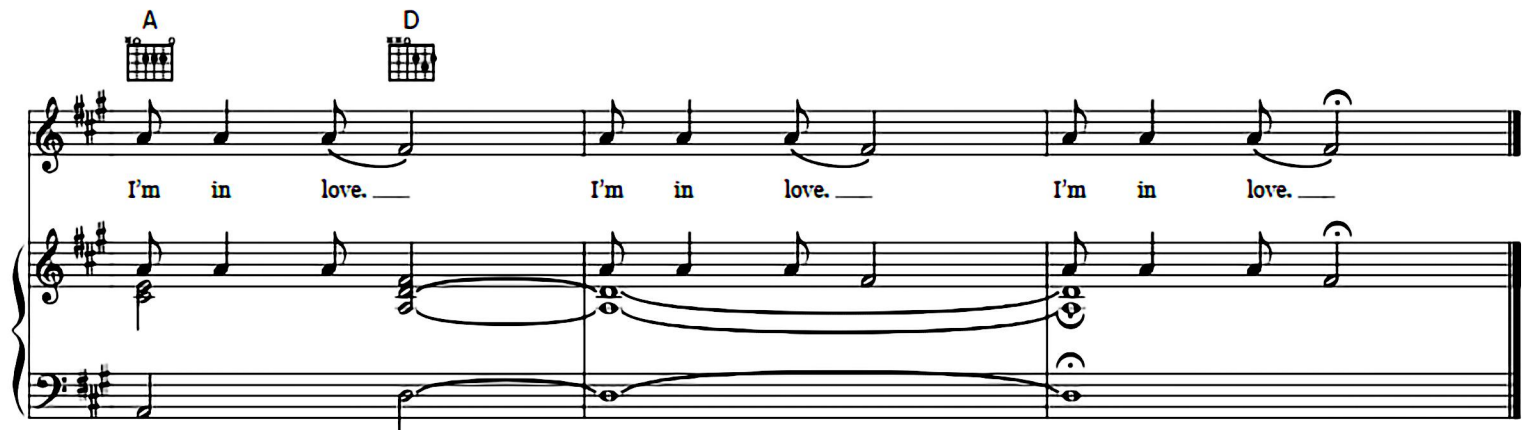
sweet boy sway-in'. He's cra-zy y Cu-ba-no co-mo yo, my love.

D E F#m E/G#



On the bal-co-ny and I'm say-in' move ba-by, move ba-by,

A D



I'm in love. I'm in love. I'm in love.