

TRAVELING WILBURYS

VOL 1



LUCKY

OTIS

CHARLIE T. JNR

NELSON

LEFTY

HANDLE WITH CARE

BY THE TRAVELING WILBURYS

Moderate rock ♩ = 120

D D/C G/B G D D/C G/B G

mf

Verse:

§ D D/C G/B G D D/C

1. Been beat up and bat - tered 'round
2. Rep - u - ta-tions change - a - ble

Been sent up, and I've been
sit - u - a-tions tol -

G/B G C G/B Em

— shot down —
er - a - ble —

You're the best thing that
Ba - by, you're a -

I've ev - er found —
dor - a - ble —

1.3.5.6. etc. Repeat ad. lib. and fade 2.4.

C D7 G C D

Han - dle me with care —

Han - dle me with care —

Handle With Care - 2 - 1



Chorus:

G G+ C D G G+ C D

I'm so tired of be-ing lone - ly I still have some love_ to give_

G G+ C D G

Won't you show me that_you_real-ly care_ Ev-ery bod-

Bridge:

C G

y's got some-bod - y to lean on Put your bod-

C D

y next to mine and dream on

D.S. al Fine

Verse 3:

I've been fobbed off, and I've been fooled
I've been robbed and ridiculed
In day care centers and night schools
Handle me with care

Verse 4:

Been stuck in airports, terrorized
Sent to meetings, hypnotized
Overexposed, commercialized
Handle me with care

Verse 5:

I've been uptight and made a mess
But I'll clean it up myself, I guess
Oh, the sweet smell of success
Handle me with care

Verse 6, 7, etc.

(Instrumental solo ad.lib.)

HANDLE WITH CARE

VERSE 1:

BEEN BEAT UP AND BATTERED 'ROUND
BEEN SENT UP, AND I'VE BEEN SHOT DOWN
YOU'RE THE BEST THING THAT I'VE EVER FOUND
HANDLE ME WITH CARE

VERSE 2:

REPUTATIONS CHANGEABLE
SITUATIONS TOLERABLE
BABY, YOU'RE ADORABLE
HANDLE ME WITH CARE

CHORUS:

I'M SO TIRED OF BEING LONELY
I STILL HAVE SOME LOVE TO GIVE
WON'T YOU SHOW ME THAT YOU REALLY CARE

BRIDGE:

EVERYBODY'S GOT SOMEBODY TO LEAN ON
PUT YOUR BODY NEXT TO MINE, AND DREAM ON

VERSE 3:

I'VE BEEN FOBBED OFF, AND I'VE BEEN FOOLED
I'VE BEEN ROBBED AND RIDICULED
IN DAY CARE CENTERS AND NIGHT SCHOOLS
HANDLE ME WITH CARE

VERSE 4:

BEEN STUCK IN AIRPORTS, TERRORIZED
SENT TO MEETINGS, HYPNOTIZED
OVEREXPOSED, COMMERCIALIZED
HANDLE ME WITH CARE

(TO CHORUS:)

(TO BRIDGE:)

VERSE 5:

I'VE BEEN UPTIGHT AND MADE A MESS
BUT I'LL CLEAN IT UP MYSELF, I GUESS
OH, THE SWEET SMELL OF SUCCESS
HANDLE ME WITH CARE

VERSE 6: ETC.

(INTRUMENTAL SOLO AD.LIB.)

DIRTY WORLD

VERSE 1:

HE LOVES YOUR SEXY BODY, HE LOVES YOUR DIRTY MIND
HE LOVES THE WAY YOU HOLD HIM WHEN YOU GRAB HIM FROM BEHIND
OH BABY, YOU'RE SUCH A PRETTY THING
I CAN'T WAIT TO INTRODUCE YOU TO THE OTHER MEMBERS OF MY GANG

VERSE 2:

YOU DON'T NEED NO WAX JOB, YOU'RE SMOOTH ENOUGH FOR ME
IF YOU NEED YOUR OIL CHANGED I'LL DO IT FOR YOU FREE
OH BABY, THE PLEASURE WOULD BE ALL MINE
IF YOU LET ME DRIVE YOUR PICKUP TRUCK AND PARK IT WHERE THE
SUN DON'T SHINE

VERSE 3:

EVERY TIME HE TOUCHES YOU HIS HAIR STANDS UP ON END
HIS LEGS BEGIN TO QUIVER AND HIS MIND BEGINS TO BEND
OH BABY, YOU'RE SUCH A TASTY TREAT
BUT I'M UNDER DOCTOR'S ORDERS, I'M AFRAID TO OVEREAT

VERSE 4:

HE LOVES YOUR SENSE OF HUMOUR, YOUR DISPOSITION TOO
THERE'S ABSOLUTELY NOTHING THAT HE DON'T LOVE ABOUT YOU
OH BABY, I'M ON MY HANDS AND KNEES
LIFE WOULD BE SO SIMPLE IF I ONLY HAD YOU TO PLEASE

CODA:

OH BABY, TURN AROUND AND SAY GOODBYE
YOU GO TO THE AIRPORT NOW AND I'M GOING HOME TO CRY

(CHORUS:)

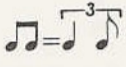
HE LOVES YOUR . . .
ELECTRIC DUMPLINGS
RED BELL PEPPERS
FUEL INJECTION
SERVICE CHARGE
FIVE-SPEED GEARBOX
LONG ENDURANCE
QUEST FOR JUNK FOOD
BIG REFRIGERATOR
TREMBLING WILBURY
MARBLE EARRINGS
PORKY CURTAINS
POWER STEERING
BOTTLED WATER
PARTS AND SERVICES

BRIDGE:

DIRTY WORLD, A DIRTY WORLD, IT'S A . . . ING DIRTY WORLD

DIRTY WORLD

BY THE TRAVELING WILBURYS

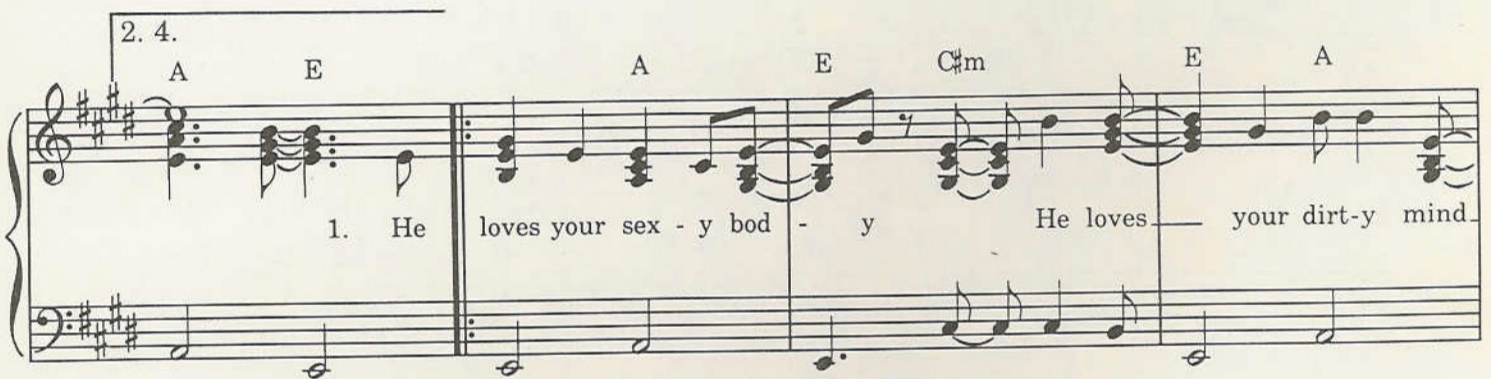
Moderate rock. $\text{♩} = 88$ 

E D A E D A E



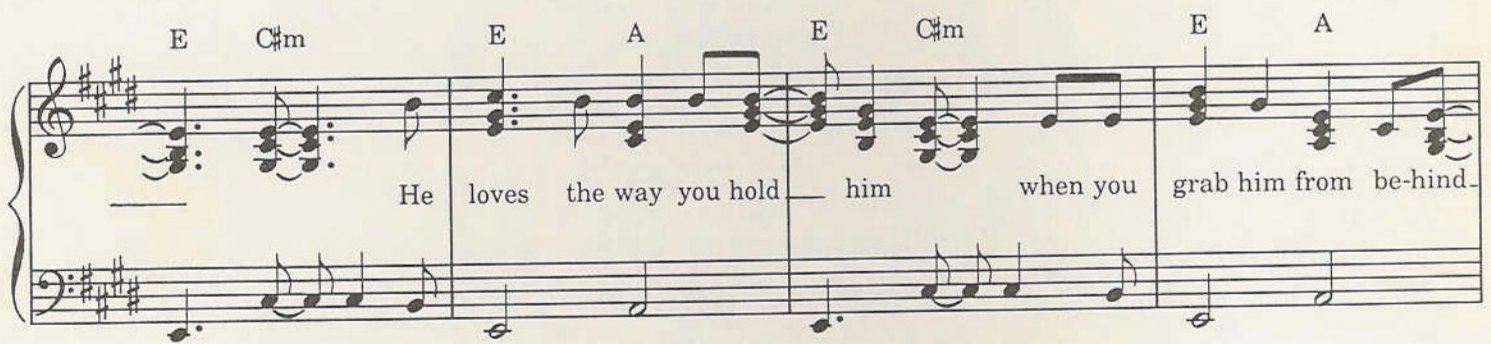
2. 4. A E A E C#m E A

1. He loves your sex - y bod - y He loves your dirt-y mind.



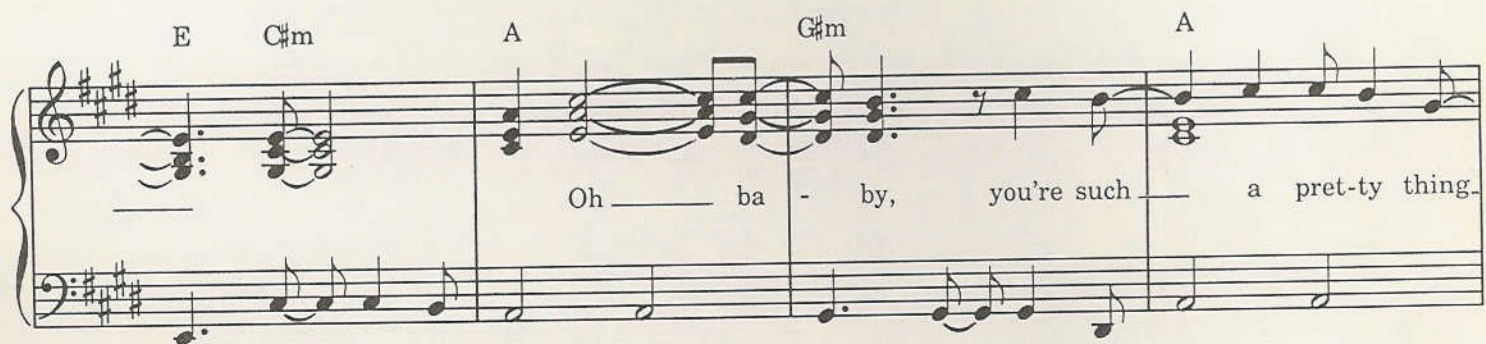
E C#m E A E C#m E A

He loves the way you hold him when you grab him from be-hind.



E C#m A C#m A

Oh ba - by, you're such a pret-ty thing.



G#m A G#m B

I can't wait to in-tro-duce you to the oth-er mem-bers of my gang-

1. 3. 2. D.C. 4. A

Oh ba -

G#m A G#m A

- by, turn a-round and say good-bye - You go to the air -

G#m B E D

- port now, and I'm go - in' home and cry -

A E D E D

Chorus:

1. (He loves your) e - lec - tric

A E D A E A

dump - lings_ (He loves your) red bell pep - pers_ He ser - vice. _

E A E C#m E A E C#m

Dirt - y world, a dirt - y world, it's a - ing dirt - y world

E A E C#m E A E C#m

Dirt - y world, a dirt - y world, it's a - ing dirt - y world

Repeat ad lib. and fade

Verse 2:

You don't need no wax job; you're smooth enough for me
 If you need your oil changed I'll do it for you free
 Oh baby, the pleasure would be all mine
 If you let me drive your pickup truck and park it where
 The sun don't shine

Verse 3:

Every time he touches you his hair stands up on end
 His legs begin to quiver and his mind begins to bend
 Oh baby, you're such a tasty treat
 But I'm under doctor's orders, I'm afraid to overeat

Verse 4:

He loves your sense of humour, your disposition too
 There's absolutely nothing that he don't love about you
 Oh baby, I'm on my hands and knees
 Life would be so simple if I only had you to please

Additional Chorus:

(He loves your) fuel injection
 (He loves your) service charge
 (He loves your) five-speed gearbox
 (He loves your) long endurance
 (He loves your) quest for junk food
 (He loves your) big refrigerator
 (He loves your) Trembling Wilbury
 (He loves your) marble earrings
 (He loves your) porky curtains
 (He loves your) power steering
 (He loves your) bottled water
 (He loves your) parts and service

RATTLED

VERSE 1:

I GET RATTLED EVERY TIME WE MEET
I GET RATTLED EVEN IN MY SLEEP
I GET RATTLED, BABY, OVER YOU

VERSE 2:

I GET TWISTED, I GET TURNED AROUND
I GET TWISTED, AND I'M UP THEN I'M DOWN
I GET TWISTED, BABY, OVER YOU

CHORUS:

WELL, BABY, BABY, BABY WON'T YOU SAVE ONE NIGHT FOR ME
BABY, BABY, BABY IS THERE SOMETHING WRONG WITH YOU
BABY, BABY, BABY THIS IS OUT OF MY CONTROL
IT MAY LOOK LIKE NOTHING'S WRONG BUT DEEP DOWN IN MY SOUL
I'M TWISTED - SHAKEN - RATTLED
I GET RATTLED, BABY, OVER YOU

INSTRUMENTAL INTERLUDE:

(TO CHORUS:)

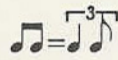
VERSE 3:

I GET SHAKEN, I'M TORN UP BY THE ROOTS
YEAH, I'M SHAKIN', WAY DOWN IN MY BOOTS
I GET RATTLED, BABY, OVER YOU
I GET RATTLED, BABY, OVER YOU
RATTLED, BABY, OVER YOU

RATTLED

BY THE TRAVELING WILBURYS

Bright swing rock $\text{♩} = 96$



E

mf

Verse:

1. I get — rat - tled ev - ery time we meet

I get — rat - tled e - ven in my sleep I get

A B

rat - tled, ba - by, — o — ver you —

To Coda ⊕ 1.

E

Musical notation for the first system, featuring piano accompaniment in E major with treble and bass staves.

2. 3.

Bridge:

A

Musical notation for the second system, including vocal lines and piano accompaniment.

Well, ba - by, ba - by, ba - by won't you save one night for me—

Musical notation for the third system, including vocal lines and piano accompaniment.

ba - by, ba - by, ba - by is there some-thing wrong with you—

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Ba - by, ba - by, ba - by this is out of my con -

B

A

Musical notation for the fifth system, including vocal lines and piano accompaniment.

trol It looks like noth-ing's wrong, but deep down in my soul—

E

I'm twist-ed,

sha - ken, rat - tled I get

A B
 { rat - tled }
 { twist - ed } ba - by, — o - ver you

1st time D.S. $\text{\$}$
2nd time D.S. $\text{\$}$ al Coda

E

⊕
Coda

A B

Yeah, I get rat - tled ba - by, - o -

E

ver you Yeah, I'm

A B

rat - tled ba - by o ver you

E N.C. E6

Verse 2:

I get twisted, I get turned around
I get twisted, and I'm up then I'm down
I get twisted baby, over you

Verse 3:

(1-8 Instrumental solo ad lib.)
Rattled baby, over you
(To Bridge:)

Verse 4:

I get shaken, I'm torn up by the roots
Yeah, I'm shakin', way down in my boots
I get rattled baby, over you
(To Coda:)

LAST NIGHT

VERSE 1:

SHE WAS THERE AT THE BAR, SHE HEARD MY GUITAR
SHE WAS LONG AND TALL, SHE WAS THE QUEEN OF THEM ALL
LAST NIGHT, THINKING ABOUT LAST NIGHT
LAST NIGHT, THINKING ABOUT LAST NIGHT

VERSE 2:

SHE WAS DARK AND DISCREET, SHE WAS LIGHT ON HER FEET
WE WENT UP TO HER ROOM AND SHE LOWERED THE BOOM
LAST NIGHT, THINKING ABOUT LAST NIGHT
LAST NIGHT, THINKING ABOUT LAST NIGHT

BRIDGE:

DOWN BELOW THEY DANCED AND SANG IN THE STREET
WHILE UP ABOVE THE WALLS WERE STEAMING WITH HEAT
LAST NIGHT, THINKING ABOUT LAST NIGHT
LAST NIGHT, THINKING ABOUT LAST NIGHT

VERSE 3:

I WAS FEELING NO PAIN, FEELING GOOD IN MY BRAIN
I LOOKED IN HER EYES, THEY WERE FULL OF SURPRISE
LAST NIGHT, TALKING ABOUT LAST NIGHT
LAST NIGHT, TALKING ABOUT LAST NIGHT

BRIDGE 2:

I ASKED HER TO MARRY ME SHE SMILED AND PULLED OUT A KNIFE
THE PARTY'S JUST BEGINNING SHE SAID, IT'S YOUR MONEY OR YOUR LIFE
LAST NIGHT, TALKING ABOUT LAST NIGHT
LAST NIGHT, TALKING ABOUT LAST NIGHT

VERSE 4:

NOW I'M BACK AT THE BAR, SHE WENT A LITTLE TOO FAR
SHE DONE ME WRONG, ALL I GOT IS THIS SONG
LAST NIGHT, THINKING ABOUT LAST NIGHT
LAST NIGHT, THINKING ABOUT LAST NIGHT

LAST NIGHT

BY THE TRAVELING WILBURYS

Moderate reggae ♩=120

C F C G C F

mf

Detailed description: This block shows the piano introduction for the song. It consists of two staves, treble and bass clef, in 4/4 time. The melody in the treble clef features a series of chords: C, F, C, G, C, F. The bass clef provides a steady reggae rhythm with eighth notes. A dynamic marking of *mf* is present.

Verse:

C G § C F C G

1. She was there at the bar,— she heard my gui-tar—

Detailed description: This block contains the first line of the verse. It features a key signature change to one sharp (F#) indicated by a § symbol. The melody in the treble clef is: C, G, C, F, C, G. The lyrics are: "1. She was there at the bar,— she heard my gui-tar—".

C F C G C F

— She was long and tall,—

Detailed description: This block contains the second line of the verse. The melody in the treble clef is: C, F, C, G, C, F. The lyrics are: "— She was long and tall,—".

C G C F C G

she was the queen of them all —

Detailed description: This block contains the third line of the verse. The melody in the treble clef is: C, G, C, F, C, G. The lyrics are: "she was the queen of them all —".

Chorus:

C F C/E G/D C F

f Last night, — think-ing about last night —

C/E G/D C F C/E G/D

Last night, — think - ing about

C F	1. C/E G/D	D.S. S	2. 3. C/E G/D	To Next Strain
-----	------------	-----------------	---------------	----------------

last night — 2. She was *dim.*

4. 5. etc. Repeat ad lib. and fade	Bridge:
------------------------------------	---------

C/E G/D Am

Down be-low they danced and sang — in the street.

while up a-bove the walls.

— were steam-ing with heat — Last night,—

think - ing about last night— Last night,—

think - ing about last night — 3. I was
dim.

D.S. al Fine

Verse 2:

She was dark and discreet, she was light on her feet
 We went up to her room and she lowered the boom
 Last night, thinking about last night
 Last night, thinking about last night
 (To Bridge:)

Verse 3:

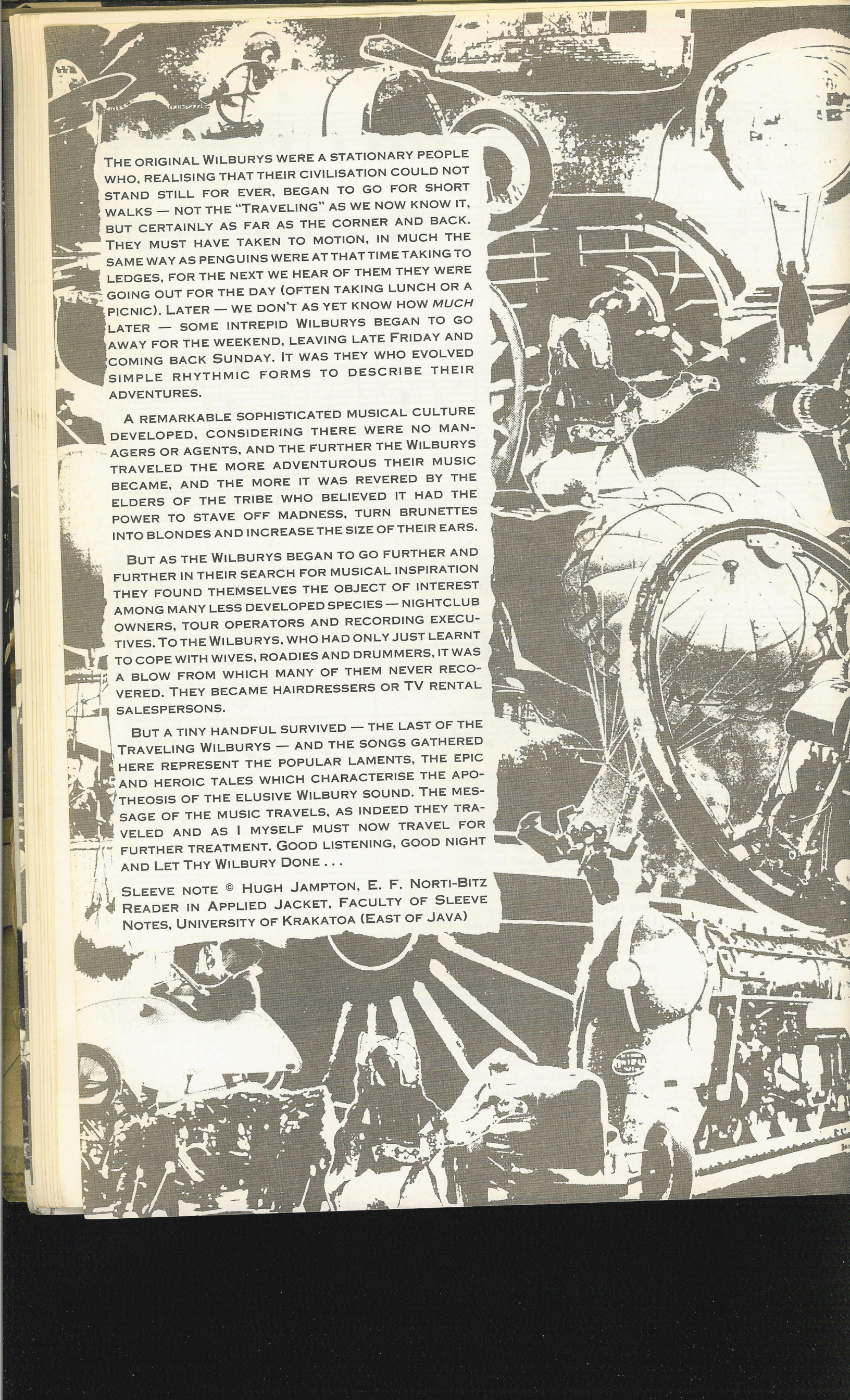
I was feeling no pain, feeling good in my brain
 I looked in her eyes, they were full of surprise
 Last night, thinking about last night
 Last night, thinking about last night

Bridge 2:

I asked her to marry me she smiled and pulled out a knife
 The party's just beginning she said, it's your money or your life
 Last night, thinking about last night
 Last night, thinking about last night

Verse 4:

Now I'm back at the bar, she went a little too far
 She done me wrong, all I got is this song
 Last night, talking about last night
 Last night, talking about last night



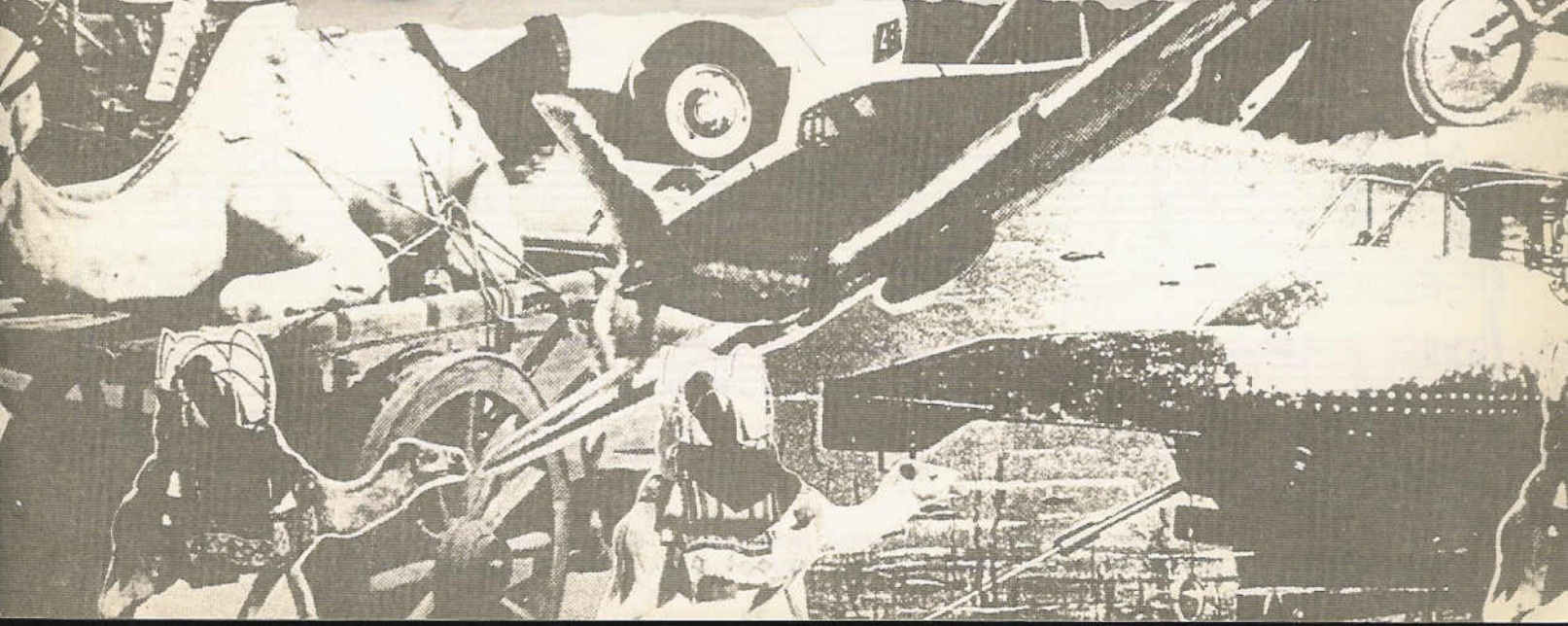
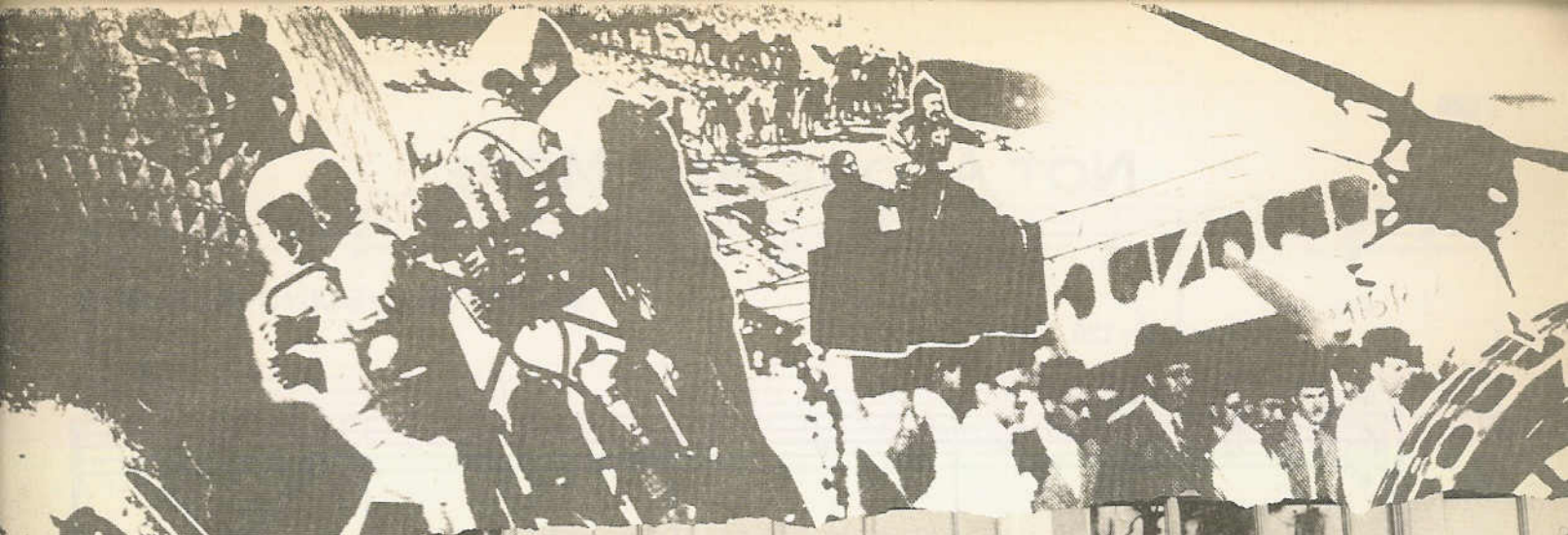
THE ORIGINAL WILBURYS WERE A STATIONARY PEOPLE WHO, REALISING THAT THEIR CIVILISATION COULD NOT STAND STILL FOR EVER, BEGAN TO GO FOR SHORT WALKS — NOT THE “TRAVELING” AS WE NOW KNOW IT, BUT CERTAINLY AS FAR AS THE CORNER AND BACK. THEY MUST HAVE TAKEN TO MOTION, IN MUCH THE SAME WAY AS PENGUINS WERE AT THAT TIME TAKING TO LEDGES, FOR THE NEXT WE HEAR OF THEM THEY WERE GOING OUT FOR THE DAY (OFTEN TAKING LUNCH OR A PICNIC). LATER — WE DON’T AS YET KNOW HOW MUCH LATER — SOME INTREPID WILBURYS BEGAN TO GO AWAY FOR THE WEEKEND, LEAVING LATE FRIDAY AND COMING BACK SUNDAY. IT WAS THEY WHO EVOLVED SIMPLE RHYTHMIC FORMS TO DESCRIBE THEIR ADVENTURES.

A REMARKABLE SOPHISTICATED MUSICAL CULTURE DEVELOPED, CONSIDERING THERE WERE NO MANAGERS OR AGENTS, AND THE FURTHER THE WILBURYS TRAVELED THE MORE ADVENTUROUS THEIR MUSIC BECAME, AND THE MORE IT WAS REVERED BY THE ELDERS OF THE TRIBE WHO BELIEVED IT HAD THE POWER TO STAVE OFF MADNESS, TURN BRUNETTES INTO BLONDES AND INCREASE THE SIZE OF THEIR EARS.

BUT AS THE WILBURYS BEGAN TO GO FURTHER AND FURTHER IN THEIR SEARCH FOR MUSICAL INSPIRATION THEY FOUND THEMSELVES THE OBJECT OF INTEREST AMONG MANY LESS DEVELOPED SPECIES — NIGHTCLUB OWNERS, TOUR OPERATORS AND RECORDING EXECUTIVES. TO THE WILBURYS, WHO HAD ONLY JUST LEARNT TO COPE WITH WIVES, ROADIES AND DRUMMERS, IT WAS A BLOW FROM WHICH MANY OF THEM NEVER RECOVERED. THEY BECAME HAIRDRESSERS OR TV RENTAL SALESPERSONS.

BUT A TINY HANDFUL SURVIVED — THE LAST OF THE TRAVELING WILBURYS — AND THE SONGS GATHERED HERE REPRESENT THE POPULAR LAMENTS, THE EPIC AND HEROIC TALES WHICH CHARACTERISE THE APOTHEOSIS OF THE ELUSIVE WILBURY SOUND. THE MESSAGE OF THE MUSIC TRAVELS, AS INDEED THEY TRAVELED AND AS I MYSELF MUST NOW TRAVEL FOR FURTHER TREATMENT. GOOD LISTENING, GOOD NIGHT AND LET THY WILBURY DONE . . .

SLEEVE NOTE © HUGH JAMPTON, E. F. NORTI-BITZ READER IN APPLIED JACKET, FACULTY OF SLEEVE NOTES, UNIVERSITY OF KRAKATOA (EAST OF JAVA)



NOT ALONE ANY MORE

BY THE TRAVELING WILBURYS

Moderate ♩ = 120

p

mf

1. You al - ways said that I'd — be back a - gain

that I'd come run - ning to you

in the end I thought that

Not Alone Any More - 4 - 1

COPYRIGHT © 1988 SBK/APRIL MUSIC INC. USED BY PERMISSION
INTERNATIONAL COPYRIGHT SECURED MADE IN U.S.A. ALL RIGHTS RESERVED

Gsus Em G

you were on your own— And now I

Gsus Em F#m

find you're not a - lone— I'll see you through the

G A F# G A

rain — through the heart-ache and pain —

F#m G A Bm

It hurts like nev - er be - fore —

To Coda ⊕ A

You're not a - lone an - y -

1. D.S. % 2.

D C D C D

more — more —

Verse 3:

F#m

3. I nev - er knew I could

G Asus G/B A/C# D

feel this way — I nev - er

F#m G Asus A

could see past yes - ter - day

D.S.S. % al Coda

⊕
Coda

A D

lone, You're not a -

Bm G A

lone, you're not a - lone an - y -

D C D

more, an - y - more,

C D C D

more

Verse 2:

You always said that I would know someday
 Just how it feels when your love walks away
 I let you down I let you go
 I lost you, how was I to know
 I'll see you through the rain
 Through the heartache and pain
 It hurts like never before
 You're not alone anymore

D.S.S. S S

You feel that everything is gone
 I feel it too, you're not alone
 I'll see you through the rain
 Every heartache and pain
 It hurts like never before
 You're not alone
 You're not alone
 You're not alone anymore

NOT ALONE ANY MORE

VERSE 1:

YOU ALWAYS SAID THAT I'D BE BACK AGAIN
THAT I'D COME RUNNING TO YOU IN THE END
I THOUGHT THAT YOU WERE ON YOUR OWN
AND NOW I FIND YOU'RE NOT ALONE

CHORUS:

I'LL SEE YOU THROUGH THE RAIN
THROUGH THE HEARTACHE AND PAIN
IT HURTS LIKE NEVER BEFORE
YOU'RE NOT ALONE ANY MORE

VERSE 2:

YOU ALWAYS SAID THAT I WOULD KNOW SOMEDAY
JUST HOW IT FEELS WHEN YOUR LOVE WALKS AWAY
I LET YOU DOWN I LET YOU GO
I LOST YOU, HOW WAS I TO KNOW

(TO CHORUS:)

VERSE 3:

I NEVER KNEW I COULD FEEL THIS WAY
I NEVER COULD SEE PAST YESTERDAY
YOU FEEL THAT EVERYTHING IS GONE
I FEEL IT TOO, YOU'RE NOT ALONE

(TO CHORUS:)

CONGRATULATIONS

CHORUS 1:

CONGRATULATIONS FOR BREAKING MY HEART
CONGRATULATIONS FOR TEARING IT ALL APART
CONGRATULATIONS YOU FINALLY DID SUCCEED
CONGRATULATIONS FOR LEAVING ME IN NEED

VERSE 1:

THIS MORNING I LOOKED OUT MY WINDOW AND FOUND
A BLUEBIRD SINGING BUT THERE WAS NO ONE AROUND
AT NIGHT I LAY ALONE IN MY BED
WITH AN IMAGE OF YOU GOIN' AROUND IN MY HEAD

CHORUS 2:

CONGRATULATIONS FOR BRINGING ME DOWN
CONGRATULATIONS NOW I'M SORROW BOUND
CONGRATULATIONS YOU GOT A GOOD DEAL
CONGRATULATIONS HOW GOOD YOU MUST FEEL

VERSE 2:

I GUESS I MUST HAVE LOVED YOU MORE THAN I EVER KNEW
MY WORLD IS EMPTY NOW CAUSE IT DON'T HAVE YOU
AND IF I HAD JUST ONE MORE CHANCE TO WIN YOUR HEART AGAIN
I WOULD DO THINGS DIFFERENTLY BUT WHAT'S THE USE TO PRETEND

CHORUS 3:

CONGRATULATIONS FOR MAKING ME WAIT
CONGRATULATIONS NOW IT'S TOO LATE
CONGRATULATIONS YOU CAME OUT ON TOP
CONGRATULATIONS YOU NEVER DID KNOW WHEN TO STOP

TAG:

CONGRATULATIONS

CONGRATULATIONS

BY THE TRAVELING WILBURYS

Moderately slow $\text{♩} = 72$

G Dm Em/G F/G F C

mf 1. Con-grat-u -

§ Chorus: F G

la-tions for break-in' my heart_ Con-grat-u-la - tions_ for

F C F To Coda ⊕

tear-ing it all_ a-part_ Con-grat-u - la - tions, - you fi-n'lly did_ suc-ceed_ Con-grat-u -

G F C Verse: G Dm

la-tions, - for leav-ing me in_ need - 1. This morn-ing I looked out my win-dow and found a

Em/G Dm/G F C G Dm

blue-bird sing-ing, but there was no one a-round - At night I lay a-lone - in my bed, - with an

Em/G Dm/G | 1. F C D.S. $\frac{3}{4}$ | 2. F G D.S. $\frac{3}{4}$ al Coda

im-age of you - go - in' - a - round in my head. Con-grat-u - the use to pre-tend

⊕ Coda

G F C

la-tions, You nev-er did know when to stop - Con-grat-u - la-tions

F G F C

Con-grat - u - la-tions

G D Em/G Dm/G F C

Con-grat - u - la-tions

Chorus 2:

Congratulations for bringing me down
 Congratulations now I'm sorrow bound
 Congratulations you got a good deal
 Congratulations how good you must feel

Verse 2:

I guess I must have loved you more than I ever knew
 My world is empty now 'cause it don't have you
 And if I had just one more chance to win your heart again
 I would do things differently but what's the use to pretend

Chorus 3:

Congratulations for making me wait
 Congratulations now it's too late
 Congratulations you came out on top
 Congratulations you never did know when to stop

HEADING FOR THE LIGHT

BY THE TRAVELING WILBURYS

Moderately bright shuffle rock ♩ = 126 $\text{♩} = \overset{\text{3}}{\text{♩}}$

B C# Em F#sus

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand plays a steady bass line. Chords B, C#, Em, and F#sus are indicated above the staff.

Verse:

B C#

1. I've wan-dered a-round with noth-ing more than time — on my hands I was lost.

The first line of the verse features a melody with triplets and a bass line. Chords B and C# are indicated above the staff.

Em F# Em F#

— in the night with no sight — of you And at times — it was so blue — and lone - ly head-ing for the light.

The second line of the verse continues the melody and bass line. Chords Em and F# are indicated above the staff.

To Coda ⊕

B Em F#sus G#m

1. 3. 2. 4. Bridge:
1. Oh, — I

The coda section consists of a single chord B. The bridge section features a melody with triplets and a bass line. Chords Em, F#sus, and G#m are indicated above the staff.

F# E B G#m

did-n't see — that big — black cloud hang-ing o - ver me And when the

The final line of the verse features a melody with triplets and a bass line. Chords F#, E, B, and G#m are indicated above the staff.

MARGARITA

MARGARITA, AH
MARGARITA, AH
OOH

VERSE 1:

IT WAS IN PITTSBURGH LATE ONE NIGHT
I LOST MY HAT, GOT INTO A FIGHT
I ROLLED AND TUMBLED TILL I SAW THE LIGHT
WENT TO THE BIG APPLE, TOOK A BITE

VERSE 2:

STILL THE SUN WENT DOWN YOUR WAY
DOWN FROM THE BLUE INTO THE GRAY
WHERE I STOOD I SAW YOU WALK AWAY
YOU DANCED AWAY

CODA:

I ASKED HER WHAT WE'RE GONNA DO TONIGHT
SHE SAID "CAHUENGA LANGA-LANGA-SHOE BOX SOUP"
WE BETTER KEEP TRYIN' TILL WE GET IT RIGHT
TALA MALA SHEELA JAIPUR DHOOP

VERSE 3:

SHE WROTE A LONG LETTER ON A SHORT PIECE OF PAPER
OH MARGARITA DON'T STAY AWAY TOO LONG
COME ON HOME
OH MARGARITA DON'T SAY YOU WILL WHEN YOU WON'T
MARGARITA

MARGARITA

BY THE TRAVELING WILBURYS

Bright Rock ♩ = 168

C

Mar
mf

ga

ri

ta

Ah

ah

ah

C G C G C G

Margarita- 5 - 1

C F

Mar
Still

the sun— went down— your way

ga
down from the blue in - to— the grey— ri
where I stood I saw—

— you walk a - way— ta— you danced a -

C G C G

Ah
way. ah—

C G C

ah—

G To Coda ⊕ C Cm

ah _____ (Ooh _____)

Fm Cm Gm Fm Cm

It was in Pitts - burgh late one night

Fm Cm

(Ooh _____) I lost my hat Got

Gm Fm Cm Cm Fm Cm

in - to a fight (Ooh _____) I rolled and tum - bled

Gm Fm Cm

till I saw the light — ooh _____

D.S. al Coda

Fm Cm Gm Fm Cm

Went to the Big Ap - ple Took a bite—

⊕ C
Coda

I asked her what— we're gon - na do to - night She said

F C

G C

"Cahuen-ga lang - a - lang - a shoe box soup" We bet - ter keep try - in' till we

F C G F C

get it right — Tal - a mal - a shee - la jai - pur dhoop

1.

2.

She wrote a long letter

on a short piece of

pa-per

Mar-ga

ri-ta

TWEETER AND THE MONKEY MAN

BY THE TRAVELING WILBURYS

Moderate rock $\text{♩} = 100$
Am

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature is one flat (Am).

Verse:

1. Tweet-er and the mon-key man were hard up for cash— They stayed up all night— sell-ing

The first line of the verse features a treble clef with a key signature of one flat. The melody is written in eighth notes. Chords G and F are indicated above the staff. The bass line continues with eighth notes.

co-caine and hash— to an un-der-cov-er cop who had a sis-ter named Jan— For

The second line of the verse continues the melody and bass line. Chords Am and G are indicated above the staff.

rea-sons un-ex-plained she loved— the mon-key man Tweet-er was a boy scout be-fore she

The third line of the verse concludes the melody and bass line. Chords F and Am are indicated above the staff.

Tweeter And The Monkey Man - 3 - 1

COPYRIGHT © 1988 SPECIAL RIDER MUSIC USED BY PERMISSION
INTERNATIONAL COPYRIGHT SECURED MADE IN U.S.A. ALL RIGHTS RESERVED

1st time D.S. ‰
 2nd time D.S. ‰ al Coda

rain came down_I was near - ly drowned_I did- n't know the mess_I was in

Now there's noth -

ing in the way_ to stop_ me head- ing for the light

Verse 2:

Been close to the edge, hanging by my fingernails
 I've rolled and I've tumbled through the roses and the thorns
 And I couldn't see the sign that warned me, I'm
 Heading for the light

Verses 3 & 5:

My shoes are wearing out from walking down this same highway
 I don't see nothing new but I feel a lot of change
 And I get the strangest feeling as I'm heading for the light

Verse 4:

(Instrumental solo ad lib.)

Heading For The Light - 2 - 2

Bridge 2:

Ooh - my hands were tied
 Jokers and fools on either side
 But still I kept on till the worst had gone
 Now I see the hole I was in

Verse 6:

I see the sun ahead, I ain't never looking back
 All the dreams are coming true as I think of you
 Now there's nothing in the way to stop me
 Heading for the light

HEADING FOR THE LIGHT

VERSE 1:

I'VE WANDERED AROUND WITH NOTHING MORE THAN TIME ON MY HANDS
I WAS LOST IN THE NIGHT WITH NO SIGHT OF YOU
AND AT TIMES IT WAS SO BLUE AND LONELY
HEADING FOR THE LIGHT

VERSE 2:

BEEN CLOSE TO THE EDGE, HANGING BY MY FINGERNAILS
I'VE ROLLED AND I'VE TUMBLED THROUGH THE ROSES AND THE THORNS
AND I COULDN'T SEE THE SIGN THAT WARNED ME, I'M
HEADING FOR THE LIGHT

BRIDGE 1:

OOH — I DIDN'T SEE THAT BIG BLACK CLOUD HANGING OVER ME
AND WHEN THE RAIN CAME DOWN I WAS NEARLY DROWNED
I DIDN'T KNOW THE MESS I WAS IN

VERSE 3:

MY SHOES ARE WEARING OUT FROM WALKING DOWN THIS SAME HIGHWAY
I DON'T SEE NOTHING NEW BUT I FEEL A LOT OF CHANGE
AND I GET THE STRANGEST FEELING, AS I'M
HEADING FOR THE LIGHT

VERSE 4:

(INSTRUMENTAL SOLO AND AD. LIB.)

BRIDGE 2:

OOH — MY HANDS WERE TIED
JOKERS AND FOOLS ON EITHER SIDE
BUT STILL I KEPT ON TILL THE WORST HAD GONE
NOW I SEE THE HOLE I WAS IN

(REPEAT VERSE 3)

VERSE 6:

I SEE THE SUN AHEAD, I AIN'T NEVER LOOKING BACK
ALL THE DREAMS ARE COMING TRUE AS I THINK OF YOU
NOW THERE'S NOTHING IN THE WAY TO STOP ME
HEADING FOR THE LIGHT

TAG:

NOW THERE'S NOTHING IN THE WAY TO STOP ME
HEADING FOR THE LIGHT

G F Am

went to Vi-et-nam and found out the hard way— no - bod-y gives a damn — They

G F

knew that they found free-dom just a - cross the Jer-sey line, so they hopped in -to a stol-en car, took

Am Chorus: Em

high-way nine-ty-nine And the walls came down all the way to hell

D7 1. Am D.S. §

Nev-er saw them when they're stand-ing, nev-er saw them when they fell

NEXT DAY THE UNDERCOVER COP WAS HOT IN PURSUIT
HE WAS TAKING THE WHOLE THING PERSONAL
HE DIDN'T CARE ABOUT THE LOOT
JAN HAD TOLD HIM MANY TIMES IT WAS YOU TO ME WHO TAUGHT
IN JERSEY ANYTHING'S LEGAL AS LONG AS YOU DON'T GET CAUGHT

(TO CHORUS:)

VERSE 4:

SOMEPLACE BY RAHWAY PRISON THEY RAN OUT OF GAS
THE UNDERCOVER COP HAD CORNERED THEM SAID "BOY, YOU DIDN'T
THINK THAT THIS COULD LAST"

JAN JUMPED OUT OF BED SAID "THERE'S SOMEPLACE I GOTTA GO"
SHE TOOK A GUN OUT OF THE DRAWER AND SAID "IT'S BEST IF YOU DON'T KNOW"

THE UNDERCOVER COP WAS FOUND FACE DOWN IN A FIELD
THE MONKEY MAN WAS ON THE RIVER BRIDGE USING TWEETER AS A SHIELD
JAN SAID TO THE MONKEY MAN "I'M NOT FOOLED BY TWEETER'S CURL
I KNEW HIM LONG BEFORE HE EVER BECAME A JERSEY GIRL"

(TO CHORUS:)

VERSE 5:

NOW THE TOWN OF JERSEY CITY IS QUIETING DOWN AGAIN
I'M SITTING IN A GAMBLING CLUB CALLED THE LION'S DEN
THE TV SET BEEN BLOWN UP, EVERY BIT OF IT IS GONE
EVER SINCE THE NIGHTLY NEWS SHOW THAT THE MONKEY MAN WAS ON

I GUESS I'LL GO TO FLORIDA AND GET MYSELF SOME SUN
THERE AIN'T NO MORE OPPORTUNITY HERE, EVERYTHING'S BEEN DONE
SOMETIME I THINK OF TWEETER, SOMETIME I THINK OF JAN
SOMETIME I DON'T THINK ABOUT NOTHING BUT THE MONKEY MAN

(TO CHORUS:)

END OF THE LINE

CHORUS 1:

WELL IT'S ALL RIGHT, RIDING AROUND IN THE BREEZE
WELL IT'S ALL RIGHT, IF YOU LIVE THE LIFE YOU PLEASE
WELL IT'S ALL RIGHT, DOING THE BEST YOU CAN
WELL IT'S ALL RIGHT, AS LONG AS YOU LEND A HAND

VERSE 1:

YOU CAN SIT AROUND AND WAIT FOR THE PHONE TO RING
WAITING FOR SOMEONE TO TELL YOU EVERYTHING
SIT AROUND AND WONDER WHAT TOMORROW WILL BRING
MAYBE A DIAMOND RING

CHORUS 2:

WELL IT'S ALL RIGHT, EVEN IF THEY SAY YOU'RE WRONG
WELL IT'S ALL RIGHT, SOMETIMES YOU GOTTA BE STRONG
WELL IT'S ALL RIGHT, AS LONG AS YOU GOT SOMEWHERE TO LAY
WELL IT'S ALL RIGHT, EVERYDAY IS JUDGEMENT DAY

VERSE 2:

MAYBE SOMEWHERE DOWN THE ROAD AWAYS
YOU'LL THINK OF ME, WONDER WHERE I AM THESE DAYS
MAYBE SOMEWHERE DOWN THE ROAD WHEN SOMEBODY PLAYS
PURPLE HAZE

CHORUS 3:

WELL IT'S ALL RIGHT, EVEN WHEN PUSH COMES TO SHOVE
WELL IT'S ALL RIGHT, IF YOU GOT SOMEONE TO LOVE
WELL IT'S ALL RIGHT, EVERYTHING'LL WORK OUT FINE
WELL IT'S ALL RIGHT, WE'RE GOING TO THE END OF THE LINE

VERSE 3:

DON'T HAVE TO BE ASHAMED OF THE CAR I DRIVE
I'M GLAD TO BE HERE, HAPPY TO BE ALIVE
IT DON'T MATTER IF YOU'RE BY MY SIDE
I'M SATISFIED

CHORUS 4:

WELL IT'S ALL RIGHT, EVEN IF YOU'RE OLD AND GREY
WELL IT'S ALL RIGHT, YOU STILL GOT SOMETHING TO SAY
WELL IT'S ALL RIGHT, REMEMBER TO LIVE AND LET LIVE
WELL IT'S ALL RIGHT, THE BEST YOU CAN DO IS FORGIVE

CHORUS 5:

WELL IT'S ALL RIGHT, RIDING AROUND IN THE BREEZE
WELL IT'S ALL RIGHT, IF YOU LIVE THE LIFE YOU PLEASE
WELL IT'S ALL RIGHT, EVEN IF THE SUN DON'T SHINE
WELL IT'S ALL RIGHT, WE'RE GOING TO THE END OF THE LINE

END OF THE LINE

BY THE TRAVELING WILBURYS

Moderately bright swing rock $\text{♩} = \text{♩} = \text{♩} \text{ } \overset{\text{3}}{\text{♩}}$

G/D D G/D A/D D

mf

G/D A/D G/D A/D D

1. Well, it's all—

Chorus:

right rid-ing a-round in the breeze Well, it's

A G

all right if you live the life you please Well, it's

D A D

all right do-ing the best you can Well, it's

A G

To Coda ⊕

all right as long as you lend a hand

D A D

1. 2. 3.

To Next Strain

4. D.S. al Coda Verse:

D G

5. Well, it's 1. You can sit a-round and wait for the phone.

to ring wait-ing for some - one to tell you

D G

ev-ery-thing Sit a-round and won - der what to - mor-

D G

row will bring_ May-be a dia - mond ring 2. Well it's all_

go-ing to the end of the line_

Chorus 2:

Well it's all right, even if they say you're wrong
 Well it's all right, sometimes you gotta be strong
 Well it's all right, as long as you got somewhere to lay
 Well it's all right, every day is Judgement Day

Verse 2:

Maybe somewhere down the road aways
 You'll think of me, wonder where I am these days
 Maybe somewhere down the road when somebody plays Purple Haze
 (To Chorus:)

Chorus 3:

Well it's all right, even when push comes to shove
 Well it's all right, if you got someone to love
 Well it's all right, everything'll work out fine
 Well it's all right, we're going to the end of the line

Verse 3:

Don't have to be ashamed of the car I drive
 I'm glad to be here, happy to be alive
 It don't matter if you're by my side, I'm satisfied
 (To Chorus:)

Chorus 4:

Well it's all right, even if you're old and grey
 Well it's all right, you still got something to say
 Well it's all right, remember to live and let live
 Well it's all right, the best you can do is forgive

Chorus 5:

Well, it's all right riding around in the breeze
 Well, it's all right, if you live the life you please
 Well it's all right, even if the sun don't shine
 Well it's all right, we're going to the end of the line

2. 3. 4.
Am

D Am

saw them when they fell

D Am D.S. 5. Am 6. Am

3. An saw them when they fell And the saw them when they fell

Repeat ad lib. and fade

D Am D Am

Verse 2:
The undercover cop never liked the monkey man
Even back in childhood he wanted to see him in the can
Jan got married at fourteen to a racketeer named Bill
She made secret calls to the monkey man from a mansion on the hill
It was out on Thunder Road - Tweeter at the wheel
They crashed into paradise - they could hear them tires squeal
The undercover cop pulled up and said "Everyone of you's a liar,
If you don't surrender now it's gonna go down to the wire."

Verse 3:
An ambulance rolled up - a state trooper close behind
Tweeter took his gun away and messed up his mind
The undercover cop was left tied up to a tree
Near the souvenir stand by the old abandoned factory
Next day the undercover cop was in hot pursuit
He was taking the whole thing personal - he didn't care about the loot
Jan had told him many times it was you to me who taught
In Jersey anything's legal as long as you don't get caught

Verse 4:
Someplace by Rahway prison they ran out of gas
The undercover cop had cornered them said "Boy, you didn't think that this could last."
Jan jumped out of bed said "There's someplace I gotta go."
She took a gun out of the drawer and said "It's best if you don't know."
The undercover cop was found face down in a field
The monkey man was on the river bridge using Tweeter as a shield
Jan said to the monkey man "I'm not fooled by Tweeter's curl
I knew him long before he ever became a Jersey girl."

Verse 5:
Now the town of Jersey City is quieting down again
I'm sitting in a gambling club called the Lion's Den
The TV set been blown up, every bit of it is gone
Ever since the nightly news show that the monkey man was on
I guess I'll go to Florida and get myself some sun
There ain't no more opportunity here, everything's been done
Sometime I think of Tweeter, sometime I think of Jan
Sometime I don't think about nothing but the monkey man

TWEETER AND THE MONKEY MAN

VERSE 1:

TWEETER AND THE MONKEY MAN WERE HARD UP FOR CASH
THEY STAYED UP ALL NIGHT SELLING COCAINE AND HASH
TO AN UNDERCOVER COP WHO HAD A SISTER NAMED JAN
FOR REASONS UNEXPLAINED SHE LOVED THE MONKEY MAN
TWEETER WAS A BOY SCOUT BEFORE SHE WENT TO VIETNAM
AND FOUND OUT THE HARD WAY NOBODY GIVES A DAMN
THEY KNEW THAT THEY FOUND FREEDOM JUST ACROSS THE JERSEY LINE
SO THEY HOPPED INTO A STOLEN CAR TOOK HIGHWAY 99

CHORUS:

AND THE WALLS CAME DOWN ALL THE WAY TO HELL
NEVER SAW THEM WHEN THEY'RE STANDING
NEVER SAW THEM WHEN THEY FELL

VERSE 2:

THE UNDERCOVER COP NEVER LIKED THE MONKEY MAN
EVEN BACK IN CHILDHOOD HE WANTED TO SEE HIM IN THE CAN
JAN GOT MARRIED AT FOURTEEN TO A RACKATEER NAMED BILL
SHE MADE SECRET CALLS TO THE MONKEY MAN FROM A MANSION ON THE HILL

IT WAS OUT ON THUNDER ROAD — TWEETER AT THE WHEEL
THEY CRASHED INTO PARADISE — THEY COULD HEAR THEM TIRES SQUEAL
THE UNDERCOVER COP PULLED UP AND SAID "EVERYONE OF YOU'S A LIAR
IF YOU DON'T SURRENDER NOW IT'S GONNA GO DOWN TO THE WIRE

(TO CHORUS:)

VERSE 3:

AN AMBULANCE ROLLED UP — A STATE TROOPER CLOSE BEHIND
TWEETER TOOK HIS GUN AWAY AND MESSED UP HIS MIND
THE UNDERCOVER COP WAS LEFT TIED UP TO A TREE
NEAR THE SOUVENIR STAND BY THE OLD ABANDONED FACTORY