

PIANO . VOCAL . GUITAR

THE ROCKY HORROR **glee** SHOW

THE ROCKY
HORROR

glee SHOW

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SCIENCE FICTION DOUBLE FEATURE

Words and Music by
RICHARD O'BRIEN

Moderately

Chord diagrams: Eb (3fr), Db, Ab (4fr), Eb (3fr), Db, Ab (4fr). Dynamics: *mf*. Time signature: 4/4.

Chord diagrams: Eb (3fr), Db. Lyrics: Mi - chael Ren - nie was ill the day the earth stood still, but he Le - o G. Car - roll was o - ver a bar - rel when Ta -

Chord diagrams: Cb, Bb, Eb (3fr). Lyrics: told us where we stand, and Flash Gor - don was there in sil - ver ran - tu - la took to the hills. And I real - ly got hot when I saw

Chord diagrams: Db, Cb, Bb. Lyrics: un - der - wear. Claude Rains was the In - vis - i - ble Man, then Jean - nette Scott fight a trif - fid that spits poi - son and kills. Da - na

E_b **D_b** **C_b**

some-thing went wrong — for Fay Wray and King Kong, — they got caught in a cel - lu - loid
 An - drews said "Prunes" — gave him the runes — and pass - ing them used lots of

B_b **E_b** **D_b**

jam. Then at a dead - ly pace, — it came from out - er space and
 skills. And when worlds col - lide, — said George Pal to his bride, — "I'm gon - na

C_b **B_b** **A_b**

this is how the mes - sage ran: } Sci - ence
 give you some ter - ri - ble thrills." }

B_b **E_b** **C_m**

fic - tion dou - ble fea - ture.

Ab 4fr Bb 3fr Eb 3fr

Doc - tor X will build a

Cm 3fr Ab 4fr Bb 3fr

crea - ture, see an - droids fight - ing, —

Eb 3fr Cm 3fr Ab 4fr Bb 3fr

Brad and Jan - et, Anne Fran - cis stars — in —

Eb 3fr Cm 3fr Ab 4fr

“For - bid - den Plan - et.” Oh, oh, oh, oh, oh, oh, oh, —

at the late night, dou - ble fea - ture pic - ture

1

show. I knew

2

show. I wan - na go, oh, oh, oh, oh, oh,

to the late night, dou - ble fea - ture pic - ture

E_b Cm A_b

show. By R - K - O, oh, oh, oh, oh, oh,

B_b

to the late night, dou - ble fea - ture pic - ture

E_b Cm A_b

show. In the back row, oh, oh, oh, oh, oh,

B_b E_b

to the late night, dou - ble fea - ture pic - ture show.

rit.

DAMN IT, JANET

Words and Music by
RICHARD O'BRIEN

Freely

Bright Rock beat



Hey Janet, I got something to say. I really loved the skillful way you beat the oth - er girls to the

mf

(Optional)



bride's bou - quet. The riv - er was deep, but I swam it, (Jan - et.) The
road was long but I ran it, (Jan - et.) There's a



fu - ture is ours, so let's plan it, (Jan - et.) So please don't tell me to can -
fire in my heart, and you fan it, (Jan - et.) If there's one fool for you, then I am -

Gm



Bb



Dm



Gm



Eb



it, (Jan - et.) } I've one thing to say, — and that's damn it, Jan - et,
 it, (Jan - et.) }

Ab



F



1

I love you.

The

2

Eb



F7



Here's a ring to prove that I'm no

Bb



Bb7



Eb



jok - er.

There's three ways that

Gm



Bb



Dm



Gm



— had, (oh, Brad.) Now we're en - gaged_ and I'm so — glad, (oh, Brad.)
 — it, (Jan - et.) When we met in his sci - ence ex - am, — it, (Jan - et.) made me

Bb



Dm



Gm



Bb



Dm



To Coda

that you met Mom_ and you know — Dad, (oh, Brad.) } I've one thing to say, — and that's,
 give you the eye — and then pan - ic, (Jan - et.) }

Gm



Eb



Ab



F



Brad, I'm mad for you, too.

E



Eb



F



Oh,



Brad,

oh,

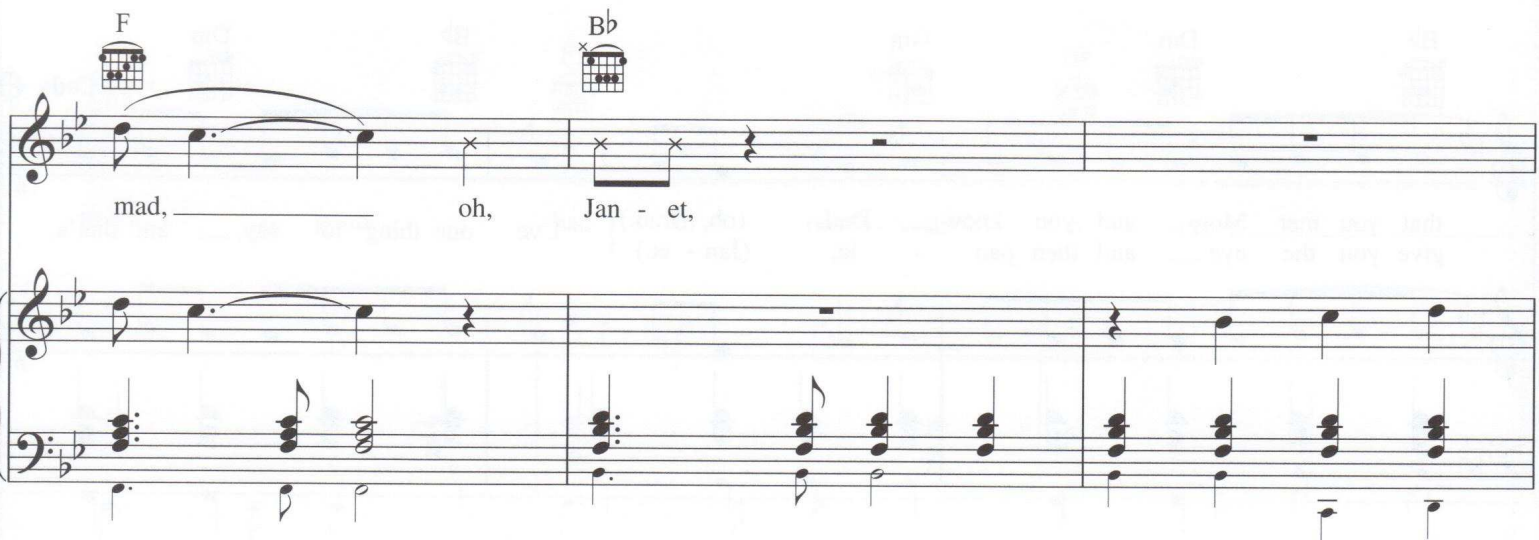
B♭  

damn it, I'm



F  B♭ 

mad, oh, Jan - et,



E♭  F  B♭ 

for you. I love you, too oo.



Gm  E♭ 

There's one thing left to



F7

D.S. al Coda

CODA

Gm

Eb

do, _____ and that's

damn it, Jan - et,

Ab 4fr

F

E

I love you. _____

Eb 3fr

F

Eb 3fr

Damn it, _____ Jan - et. _____ Oh, Brad, _____ I'm

F

Eb 3fr

F

Bb

mad. _____ Damn it, _____ Jan - et, I love you.

molto rit.

WHATEVER HAPPENED TO SATURDAY NIGHT?

Words and Music by
RICHARD O'BRIEN

Bright Rock

G **Em**

What - ev - er hap - pened to Sat - ur - day night, _____
head used to swim from the per - fume I smelt, _____ my

f *2nd time* *2nd time* *2nd time*

G **Em**

when you dressed up sharp and you felt al - right? _____ It
hands kind of fum - bled with her white plas - tic belt. _____ I'd taste her

C **D**

don't _____ seem the same since cos - mic light _____ came
ba - by pink lip - stick, and that's when I'd melt. _____ And she'd

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system includes a vocal line with lyrics, a piano accompaniment with a forte (f) dynamic, and an optional bass line. The second system continues the vocal and piano parts. The third system concludes the piece with a final vocal line and piano accompaniment. Chord diagrams for G, Em, C, and D are provided above the corresponding musical staves.



in - to my life and I thought I was di - vine. —
 whis - per in my ear to - night she real - ly was mine.



I used to go for a ride with a chick who'd go —
 Get back in front and ride put some hair oil on, — and



lis - ten to the mu - sic on the ra - di - o. — A
 Bud - dy Hol - ly was sing - ing his ver - y last song. — With your

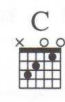


sax - o - phone was blow - ing on a rock and roll show, — and you
 arm — 'round your girl you try to sing a - long. — You



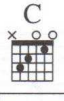
To Coda

climbed_ in the back and you real - ly had a good time. _____
 felt _____ pret - ty good 'cause you real - ly had a good time. _____



Hot pa - too - tie, bless my soul, _ I real - ly love that rock and roll. _____

CHORUS:



Hot pa - too - tie, bless my soul, _ I real - ly love that

EDDIE:

Hot pa - too - tie, bless my soul, _ I real - ly love that

G  A 

Hot pa - too - tie, _____

rock and roll. _____ Hot pa - too - tie, bless my soul, _____

rock and roll. _____ Hot pa - too - tie, bless my soul, _____



C  G 


bless my soul. Hot pa -

I real - ly love that rock and roll. _____ Hot pa - too - tie,

I real - ly love that rock and roll. _____ Hot pa - too - tie,



20

A  C  G 

too - tie, — bless my soul,

bless my soul, — I real - ly love that rock and roll. —

bless my soul, — I real - ly love that rock and roll. —



Em 

D.S. al Coda

My



CODA 

Hot pa - too - tie,


Hot pa - too - tie,



A  C  G 

bless my soul, — I real - ly love that rock and roll. —

bless my soul, — I real - ly love that rock and roll. —



SWEET TRANSVESTITE

Words and Music by
RICHARD O'BRIEN

Steady beat, in 4



How d'ya do? I see you've met my

ff

gliss.

(Optional)



faith - ful hand - y - man. — He's a lit - tle brought down - be - cause,



when you knocked, he thought you were the can - dy - man. — Don't get —

G A

strung out by the way that I look. Don't judge a book by its

E G

cov - er. I'm not much of a man by the light of the day, but by

A E B

night I am one hell of a lov - er. I'm just a sweet trans - ves - tite

A

from Trans - sex - ual, Tran-syl - va - ni - a -

SWIFT TRANSYESTITE

E D E

a - a. Let me show you a - round, - may - be

G A E

play you a sound, - you look like you're both pret - ty groov - y. But if you

G A

want some-thing vis - ual that's not too a - bys - mal, we could take in an old Steve Reeves

E G

mov - ie. I'm glad we caught you at home. Could we use your phone? We're



both in a bit of a hur - ry. We'll just say where we are, then go



back to the car. We don't want to be an - y wor - ry. You got



caught with a flat? Well, how a - bout that? _____



Well, ba - bies, don't you pan - ic. By the light of the night, it - 'll



all seem al - right. _ I'll get you a sa - tan - ic me - chan - ic. I'm just a



sweet trans - ves - tite _____ from Trans - sex - ual,



Tran - syl - va - ni - a - a - a. _____ Why don't you



stay for the night or may - be a bite; I could show you my fa - v'rite ob - ses -

E

D#

E

F#

G

G#



First system of musical notation with lyrics: - sion. I've been mak - ing a man with blonde hair and a tan, — and he's

Second system of musical notation (piano accompaniment) for the first system.

A

D#

E

B



Third system of musical notation with lyrics: good for re - liev - ing my ten - sion. I'm just a sweet trans - ves - tite —

Fourth system of musical notation (piano accompaniment) for the third system.

A



Fifth system of musical notation with lyrics: from Trans - sex - ual, Tran - syl - va - ni - a -

Sixth system of musical notation (piano accompaniment) for the fifth system.

E

D

E

B



Seventh system of musical notation with lyrics: a - a. — I'm just a sweet trans - ves - tite —

Eighth system of musical notation (piano accompaniment) for the seventh system.



from Trans - sex - ual, Tran - syl - va - ni - a -



Freely

a - a. *(Spoken:) So come up to the lab*



and see what's on the slab. I see you shiver with antici... ..pation. But maybe the rain



is really to blame, so I'll remove the cause, but not the symptom.

TOUCH A TOUCH A TOUCH A TOUCH ME

Words and Music by
RICHARD O'BRIEN

Freely

Bbm



Ab



I was feel - ing done in, _____ could - n't win, _____

(Optional)

Db



Ebm



I'd on - ly ev - er kissed be - fore. _____

Ab



Db



You mean you'd only ever kissed? I thought there's no use get - ting in - to

F7



heav - y pet - ting. It on - ly leads to trou - ble and seat

Moderate Rock

Bbm



wet - ting. Now all I want — to know —
Then if an - y - thing grows —

Ab



Db



is how to go. — I've tast - ed blood and I want
when you pose, — I'll oil you up and rub you

Ebm



Ab



more. — (More, more) I'll put up no —
down. — (Down, down) And that's just one —

Db



re - sist - ance, I want to stay the dis - tance,
 small frac - tion of the main at - trac - tion.

F7



I've got an itch to scratch, I need as -
 You need a friend - ly hand, and I need

Bb



C



sist - ance. } Touch - a - touch - a - touch - a - touch me,
 ac - tion. }

Eb



Bb



I want to be dirt - y. Thrill me, chill me, ful - fill -

1

C Eb Bbm

me, crea-ture of the night.

2

Bb C

Touch - a - touch - a - touch - a - touch me,

3

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2



Touch - a - touch - a - touch - a - touch me, _____



I want _ to be dirt - y.

Thrill me, chill me, ful - fill _



me, _____ crea - ture of _____ the night, _____



crea - ture of _____ the night. _____



Ah.

(There's a Light)

OVER AT THE FRANKENSTEIN PLACE

Words and Music by
RICHARD O'BRIEN

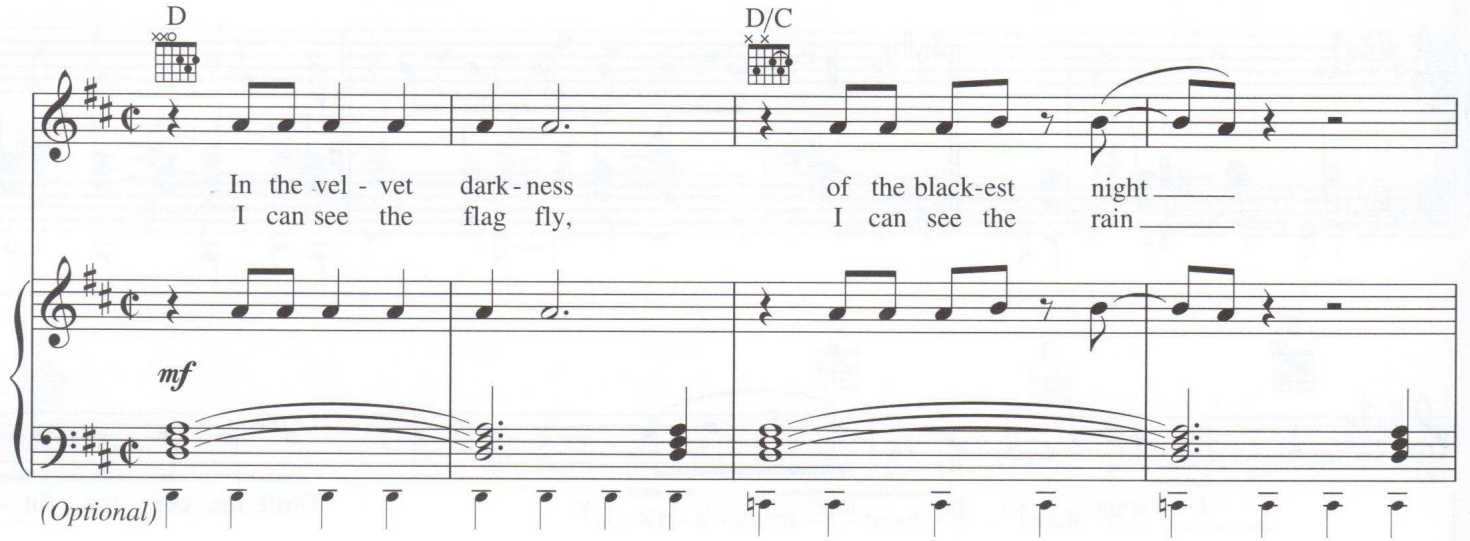
Bright beat

D  D/C 

In the vel - vet dark - ness of the black - est night
I can see the flag fly, I can see the rain

mf

(Optional)



G  Gm 

burn - ing bright,
just the same.

there's a guid - ing
There has got to



D  B 

star.
be

No mat - ter
some - thing bet - ter





what or
here for

who you
you and



are.
me.

There's a



light

o - ver at the Frank - en - stein



place.

There's a li ight

Gm



burn - ing in the fi - re - place.

D



B



To Coda

There's a light, li - ight in the

E



A



dark - ness of ev - 'ry - bod - y's

D



G/D



D




1

G/D

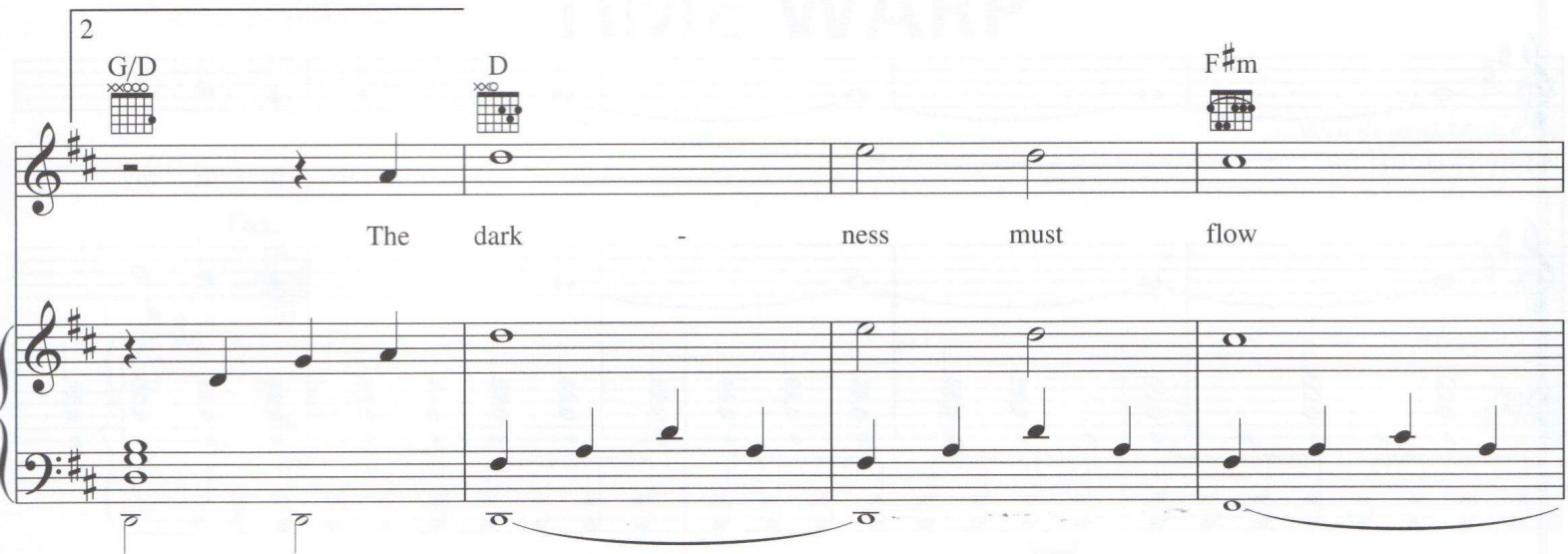



life.

2

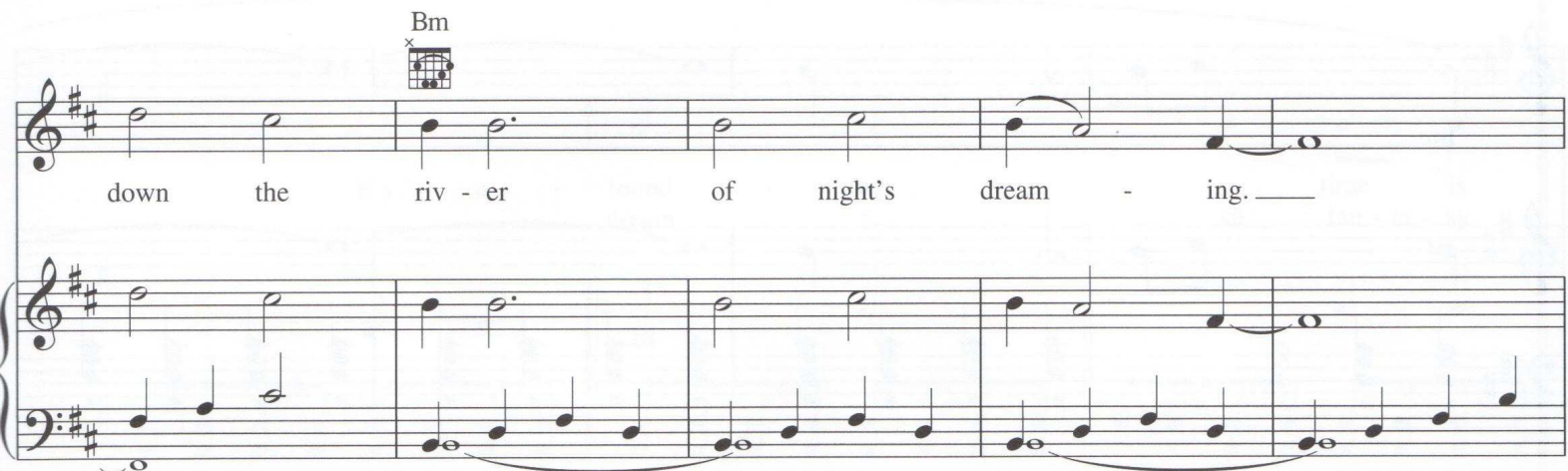
G/D  D  F#m 




The dark - ness must flow



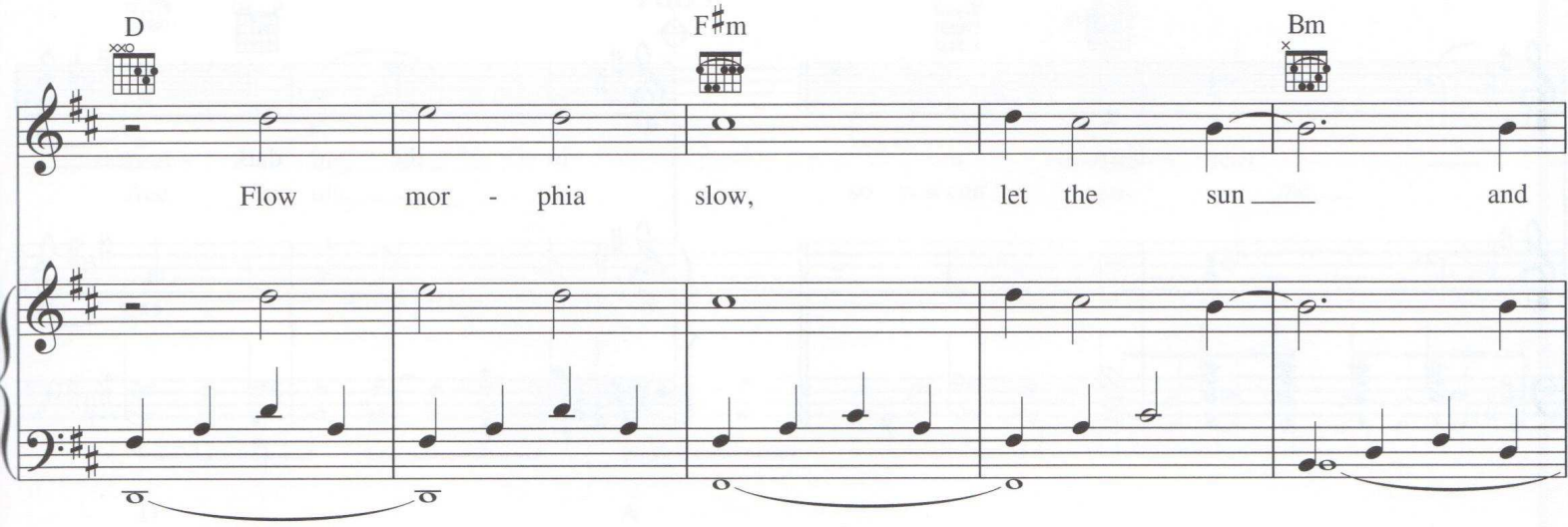
Bm 


down the riv - er of night's dream - ing. —



D  F#m  Bm 

Flow mor - phia slow, let the sun — and



G 

light come stream - ing in - to my life, —



in - to my

A

life.

D.S. al Coda

G/A

3fr

A

There's a

CODA

E

in the dark - ness

A7

D

of ev - 'ry bod - y's life.

molto rit.

TIME WARP

Words and Music by
RICHARD O'BRIEN

Fast



f

It's as - tound - ing, so time is
dream - y, so fan - ta - sy

B



G



fleet - ing, mad - ness
free - me, so you can't see me,

D



A



takes its toll. Lis - ten
no, not at all. In an - oth - er di -

TIME WARP

close ly, not for ver - y much long
men - sion, with voy - eur - is - tic in - ten

B

er, I've got to keep con -
tion, well se - clud - ed, I'll see

G D

trol. I re - mem - ber
all. With a bit of a mind flip

A

you're do - ing the Time Warp,
in - to the time slip.

B



drink - ing those — mo - ments when
 Noth - ing can ev - er be the same.

the black - ness hit me — and the void would be
 You're spaced out on sen - sa - tion — like you're un - der se -



call da - ing. } Let's do the
 da - tion. }



Time Warp a - gain. —

F C G D A

Let's do the Time Warp a - gain.

1 N.C. E7

It's just a jump to the left and then a step to the right.

A N.C. E7

With your hands on your hips,

A

you bring your knees in tight. But it's the pel - vic

D  A 

thrusts, _____ that real - ly drive you in - sane. _____



F  C  G  D  A 

Let's do the Time Warp a - gain. _____



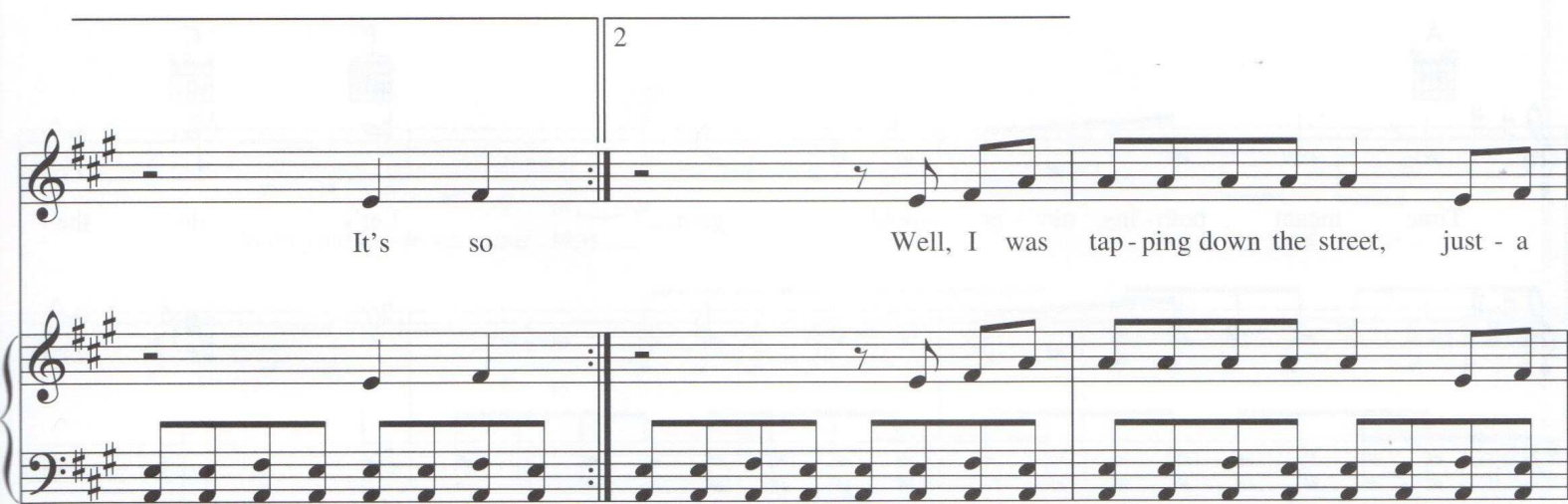
F  C  G  D  A 

Let's do the Time Warp a - gain. _____



2

It's so _____ Well, I was tap - ping down the street, just - a



hav - ing a think, - when a snake of a guy - gave me an e - vil wink. - It

shook me up, - it took me by sur - prise, - had a pick - up truck - and the

dev - il's eyes. - He stared at me, - and I felt a change. -

Time meant noth - ing; nev - er would a - gain. - Let's do the

G D A F C

Time Warp a - gain. _____ Let's do the

G D A N.C.



Time Warp a - gain. _____ It's just a jump to the left

E7 A

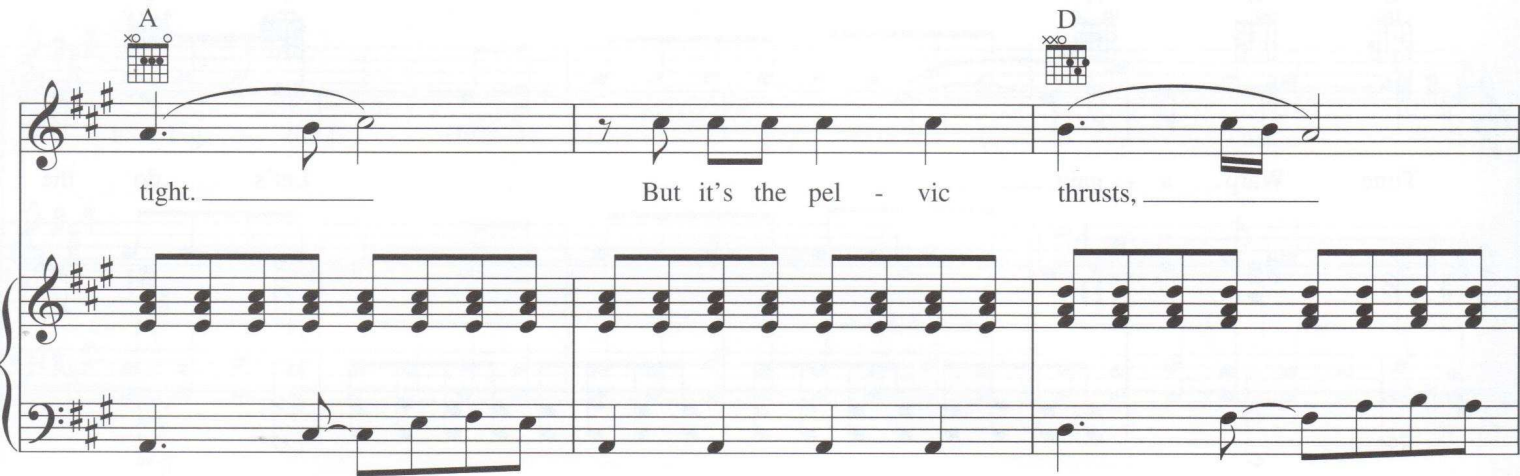
_____ and then a step to the right. _____


N.C. E7

With your hands on your hips, _____ you bring your knees in

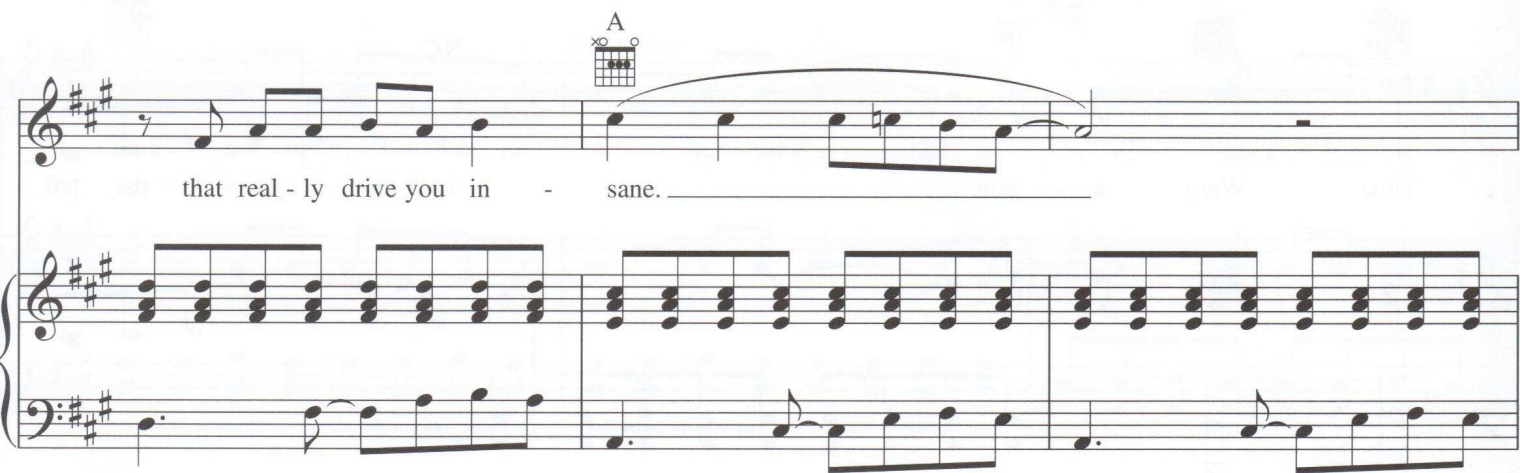
A  D 






tight. _____ But it's the pel - vic thrusts, _____



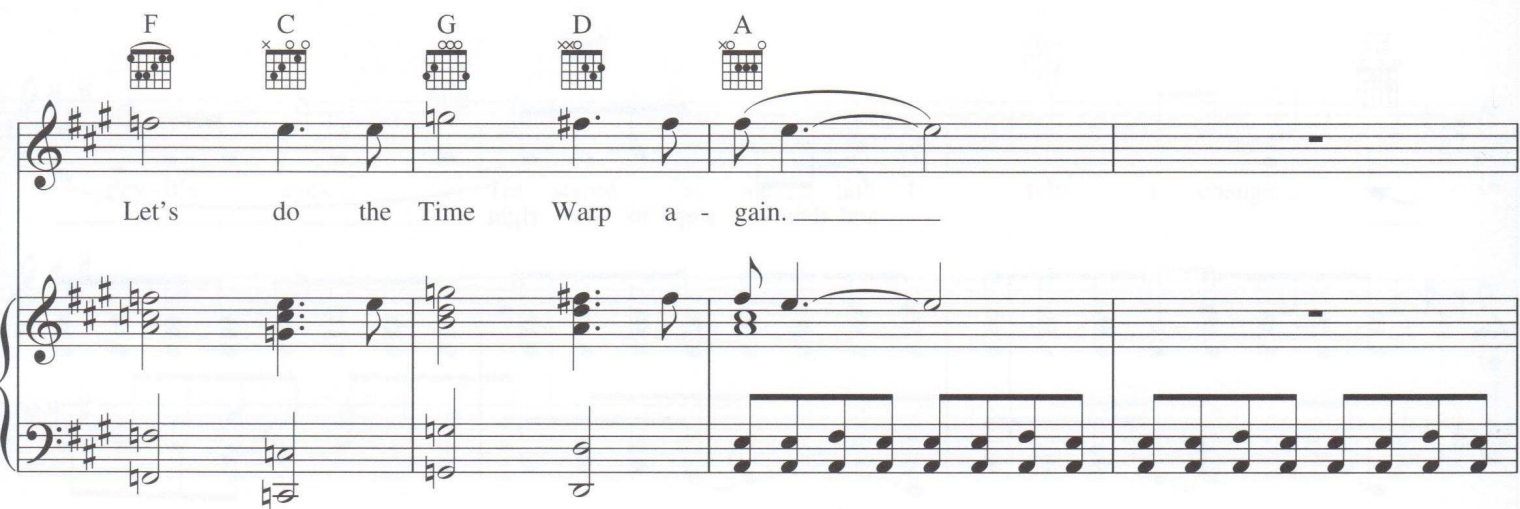
A 







that real - ly drive you in - sane. _____



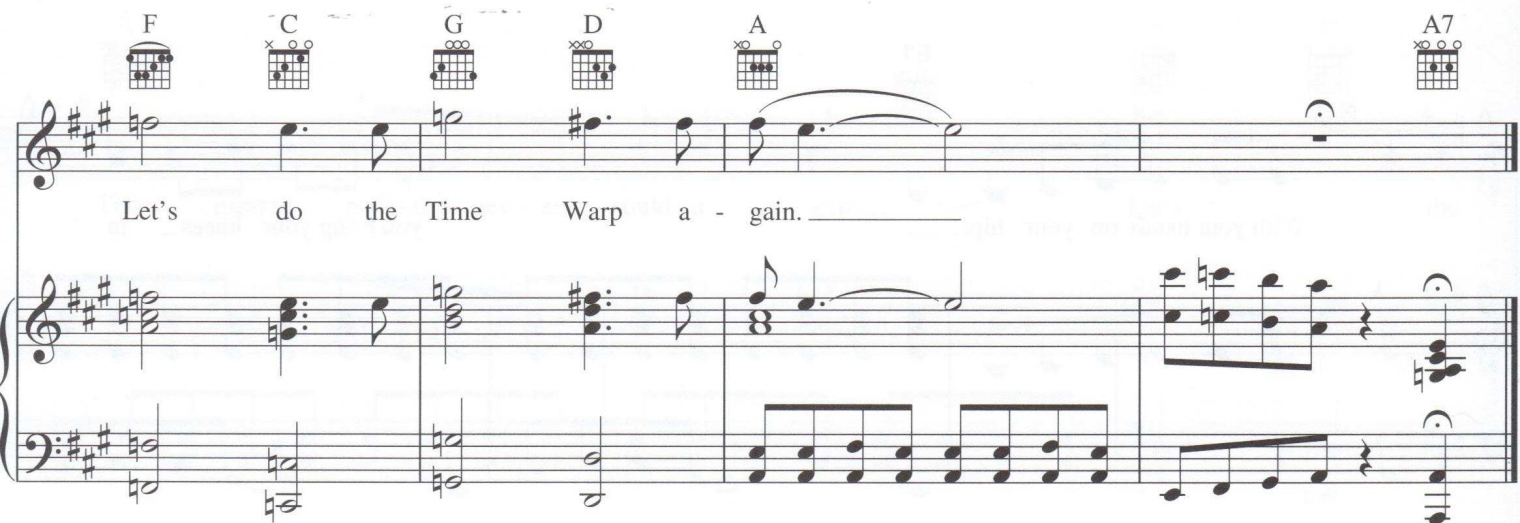
F  C  G  D  A 

Let's do the Time Warp a - gain. _____



F  C  G  D  A  A7 

Let's do the Time Warp a - gain. _____



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DOUBLE FEATURE**

DAMN IT, JANET

**WHATEVER HAPPENED TO
SATURDAY NIGHT?**

SWEET TRANSVESTITE

**TOUCH A TOUCH A TOUCHA A
TOUCH ME**

**(THERE'S A LIGHT) OVER AT THE
FRANKENSTEIN PLACE**

TIME WARP

U.S. \$12.99



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