

RICHARD O'BRIEN'S

THE ROCKY HORROR SHOW

VOCAL SELECTIONS

The songs from the show arranged for piano (or keyboard), voice and guitar.

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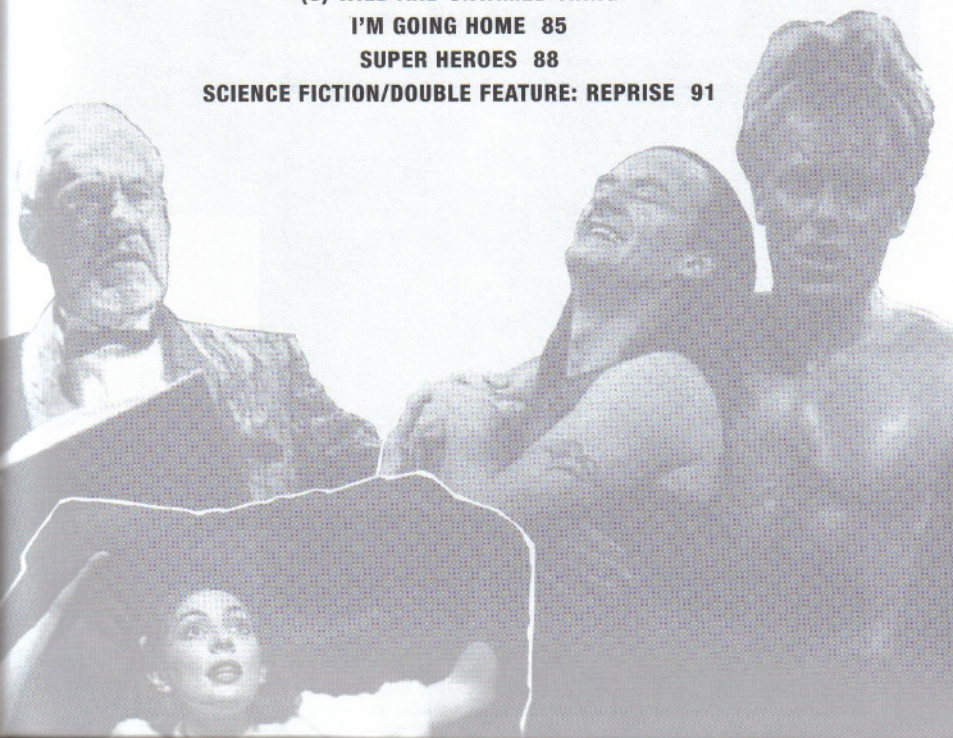
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SCIENCE FICTION – DOUBLE FEATURE

♩ = 120



USHERETTE: 1. Mich - ael

E^7 D^7 C^7

1. Ren - nie was ill — the day the earth stood still, — but he told us where we stand.
 (Verse 2 see block lyric)

B^7 E^7 D^7

— and Flash Gor - don was there — in sil - ver un - der - wear. Claude

Rains was the in - vis - ib - le man, — then some - thing went wrong, — for Fay

Wray and King Kong, — they got caught in a cell - u - loid jam. Then at a

dead - ly pace, — it came from out - er space and this is how the mes - sage ran.

Sci - ence fic - tion, dou - ble fea - ture.

Doc - tor X — will build a crea - ture,

see an - droids fight - ing, — Brad and Jan - et,

Anne Fran - cis stars — in — "For - bid - den

Plan - et". Oh, oh, oh, oh, oh, oh, oh, — at the

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

B^b E^b D^b A^b

2. I knew show. I wan-na

E^b D^b A^b E^b

go, oh, oh, oh, oh, oh, to the late night, dou-ble

C^m A^b

fea-ture pic-ture show. By R. K. O. oh, oh, oh, oh, oh.

B^b E^b C^m A^b

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

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

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

Verse 2:

I knew Leo G. Carroll was over a barrel
 When Tarantula took to the hills
 And I really got hot when I saw Janette Scott
 Fight a Triffid that spits poison and kills
 Dana Andrews said "Prunes", gave him the runes
 And passing them used lots of skills
 And when worlds collide said George Pal to his bride
 "I'm gonna give you some terrible thrills."

Science fiction *etc.*

DAMN IT, JANET

Freely

♩ = 160

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves.

System 1:

- Chords:** Bb, Dm, Eb
- Lyrics:** BRAD: Hey Janet, I got something to say. I really loved the skilful way... you beat the oth - er girls to the

System 2:

- Chords:** F, Bb, Dm, Gm
- Lyrics:** bride's bou - quet. — 1. The riv - er was deep, — but I swam it, (Jan - et) the
- Note:** (Verse 2 see block lyric)

System 3:

- Chords:** Bb, Dm, Gm, Bb, Dm
- Lyrics:** fu - ture is ours, — so let's plan it, (Jan - et) so please don't tell — me to

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

1. you. 2. The Here's a ring to

prove that I'm— no jok-er. There's three ways that

love can grow, that's good,

F B^b Dm/A Gm

bad or med-i-o-cre. Oh

E^b F

JANET:

J. A. N. E. T. I love you so. Oh it's

B^b Dm Gm B^b Dm Gm

nic-er than Bet-ty Mun-ro had, (Oh Brad) now we're en-gaged— and I'm so glad, (oh Brad)

(Verse 4 see block lyric)

B^b Dm Gm B^b Dm Gm E^b

that you met mum and you know—dad, (Oh Brad) I've one thing to say— and that's Brad I'm mad

To Coda ⊕



for you too. Oh



Brad, BRAD: Oh damn it, JANET: I'm



mad, BRAD: Oh damn it, JANET: For



BRAD:
you I love you too, there's one

thing left to do, and that's

⊕ Coda

damn it, Jan - et. JANET: Oh Brad I'm

mad. BOTH: Damn it, Jan - et I love you.

Verse 2:

The road was long but I ran it
 There's a fire in my heart and you fan it
 If there's one fool for you then I am it
 I've something to say and that's
 Damn it, Janet, I love you.

Verse 4:

And that's go see the man that began it
 When we met in his science exam
 It made me give you the eye and then panic
 I've one thing to say and that's
 Damn it, Janet, I love you.

OVER AT THE FRANKENSTEIN PLACE

♩ 100

N.C.

The first system of music consists of three staves. The top staff is a treble clef with a 2/2 time signature. The middle and bottom staves are grouped by a brace and represent the piano accompaniment, with a bass clef on the bottom staff. The music begins with a whole rest in the treble clef and a series of eighth notes in the bass clef.

The second system of music includes a vocal line and piano accompaniment. Above the vocal line are two guitar chord diagrams: E^b (first fret) and $E^b/D^\#$ (first fret). The lyrics are: "JANET: 1. In the vel - vet dark - ness of the black - est night, —". Below the lyrics is the instruction "(Verse 2 see block lyric)". The piano accompaniment features a bass line with eighth notes and a treble line with sustained chords.

The third system of music continues the vocal line and piano accompaniment. Above the vocal line are two guitar chord diagrams: $A^\#$ (first fret) and $A^\#m$ (first fret). The lyrics are: "burn - ing bright, there's a guid - ing". The piano accompaniment continues with a bass line of eighth notes and a treble line of sustained chords.

E^b **C**

star, no mat - ter

F

what or who you

B^b **B^b11** **B^b**

are. **BRAD & JANET: There's** a

E^b

light ov - er at the Fran - ken - stein



place. There's a light



burn - ing in the fi - re place.



there's a light, light

To Coda ⊕



in the dark - ness of

B^bE^bA^b/E^b

ev - ery - - - - bo - dy's life.

1.

2.

E^bA^b/E^bA^b/E^bE^b

The dark - - -

Gm

Cm

- ness must go down the riv - er

E^b

of night's dream - - - ing, flow

Gm Cm

mor - phia flow, let the sun and

B^b A^b

light come stream - ing in - to my life,

B^b

in - to my life,

D. §. al Coda

B^b B^b B^b B^b B^b B^b B^b

There's a

⊕ Coda

C⁷ **rit.**
F

in the dark - ness of

B⁷ **A⁷/E^b** **E^b**
ff *ff*

ev - ery - - - bo - dy's life.

Verse 2:

I can see the flag fly
I can see the rain
Just the same
There has got to be
Something better there
For you and me.

There's a light *etc.*

THE TIME WARP

♩ 192



1. It's a -



- stound - ing, time is fleet - ing,

(Verse 2 see block lyric)



mad - ness takes its toll, lis - ten

close - ly, not for ve - ry much long - - - er,

B

I've got to keep con - trol, I re -

G D A

- mem - ber do - ing the Time Warp,

B

drink - ing those mo - ments, when the black - ness

G D A

B

hit me and the void would be call

F C G D A

- ing, let's do the Time Warp a - gain,

F C G D A

let's do the Time Warp a - gain.

I.

E7 A

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

E7 A

with your hands on your hips, — you bring your knees in tight, —

D A

but it's the pel - vic thrust, — that real - ly drives 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, — It's so

2.

Well I was tap-ping down the street, just - a hav-ing a think,- when a

snake of a guy- gave me an ev - il wink,- it shook me up,- it took me

D

by sur - prise- had a pick-up truck- and the de - vil's eyes.- He

A

stared at me- and I felt a change, time meant no-thing, ne-ver would a - gain.-

E D A

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. — It's just a jump to the left,

E7 A

and then a step to the right, — with your hands on your hips,

E7 A

you bring your knees in tight, — but it's the pel - vic

D



A



thrust, _____ that real-ly drives 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. _____

Verse 2:

It's so dreamy, oh fantasy free me
 So you can't see me, no, not at all
 In another dimension with voyeuristic intention
 Well secluded, I'll see all
 With a bit of a mind flip
 You're into the time slip
 Nothing can ever be the same
 You're spaced out on sensation
 Like you're under sedation.

THE SWORD OF DAMOCLES

J-168



I. Oh the



D



G



D



sword of Dam - o - cles is hang - ing ov - er my head, —
(Verses 2 & 3 see block lyric)



G



D



G

and I've got the feel - ing some - one's gon - na be cut - ting the thread.

D G F#

Oh,

G A D

woe is me, — my life — is a mis - er - y, —

F# G A

oh can't you see — that I'm at the start of a

1.

pret - ty big down - er. 2. 1

2. 3.



Sha la la la, that ain't no crime.



Sha la la la, that ain't no crime. Sha la la la, that ain't





To Coda ⊕


no crime, that ain't no crime.





Rock - y Hor - ror you need peace of mind.

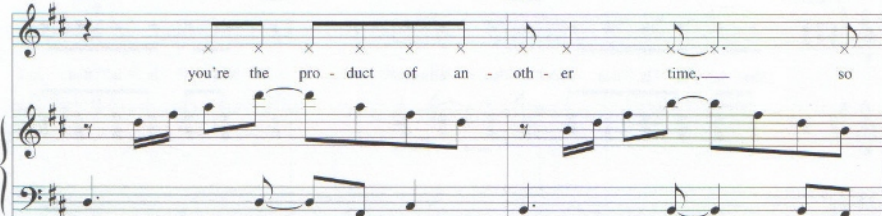
G  A 

I wan - na tell you that you're do - ing just fine, —



D  Bm 

you're the pro - duct of an - oth - er time, — so



G  A 

feel - ing low, — well that's no crime,



A7 

that ain't no crime. — 3. The

D.S. al Coda



⊕ Coda

D G
 Sha la la la, that ain't no crime. — no crime. —
 Sha la la la, that ain't no crime. — Sha la la la, that ain't no crime. —
 — no crime. — that ain't no crime. Sha la la.
 Sha la la la, that ain't no crime. — Sha la la la, that ain't no crime. — Sha la la.

Verse 2:

I woke up this morning with a start when I fell out of bed
 And left from my dreaming was a feeling of unnamable dread
 My high is low, I'm dressed up with no place to go
 And all I know is I'm at the start of a pretty big downer.

Verse 3:

The sword of Damocles is hanging over my head
 And I've got the feeling someone's gonna be cutting the thread
 Oh woe is me, my life is a mystery
 Oh can't you see that I'm at the start of a pretty big downer.

SWEET TRANSVESTITE

J-104



1. How d'ya do I see you've met my faith-ful han - dy - man,
(Verse 2 see block lyric)

E

G

he's a lit - tle brought down, — be - cause when you knocked he

A

E

E7

thought you were the can - dy - man. — Don't get strung out

G⁶ A⁷ E⁷

by the way that I look, don't judge a book by its cov-er,— I'm not

G⁶ A⁷ E⁷

much of a man by the light of the day, but by night I'm one hell— of a lov-er. I'm just a

B A

sweet trans- ves-ite, from Trans - sex-ual Tran-syl-van - i - a.

E D E E⁷ G⁶

Let me show you round may-be, play you a sound,— you



look like you're both pret-ty groo-vy, but if you want some-thing vis-ual that's



not too a-bys-mal, we could take in an old Steve Reeves mov-ie. ten-sion. I'm just a



sweet trans- ves-tite from Trans- sex-ual, Tran-syl- van- i- a-



I'm just a sweet trans- ves-tite, from

A E D E

Trans - - - sex - ual Tran - syl - van - i - a.

E G E

Spoken: So come up to the lab and see what's on the slab, I see you shiver with anticipation, but maybe the rain

G A E7

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

Verse 2:

I'm glad we caught you at home
 Could we use your phone?
 We're both in a bit of a hurry
 We'll just say where we are
 Then go back to the car
 We don't want to be any worry.

You got caught with a flat
 Well, how about that?
 Well, babies, don't you panic
 By the light of the night
 It'll all seem alright
 I'll get you a satanic mechanic.

I'm just a sweet transvestite
 From Transsexual Transylvania.

Why don't you stay for the night?
 Or maybe a bite?
 I could show you my favourite obsession
 I've been making a man
 With blonde hair and a tan
 And he's good for relieving my tension.

I CAN MAKE YOU A MAN

Freely



A weak - ling weigh - ing nine - ty eight pounds, gets



sand in his face when kicked to the ground, his girl splits on him and



soon in the gym, the sweat from his pores as he works for his cause, will make him

D⁷ G

glis - ten and gleam and with mas - sage and steam he'll be

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a 2/2 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. Chord diagrams for D7 and G are shown above the vocal line.

$\text{♩} = 100$
F C

pink, and quite clean. He'd be a

Detailed description: This system contains the next two measures. The tempo is marked as quarter note = 100. The key signature changes to one flat (Bb). Chord diagrams for F and C are shown above the vocal line.

G⁷(9) G⁷ F

strong man, but the

Detailed description: This system contains the next two measures. Chord diagrams for G7(9), G7, and F are shown above the vocal line.

C⁷(9) C⁷ G⁷

wrong man. 1. He'll eat nu -

Detailed description: This system contains the final two measures. Chord diagrams for C7(9), C7, and G7 are shown above the vocal line. The piece concludes with a final chord in the piano accompaniment.

C E/B Am

- tric - ious high pro - tein and swal - low raw eggs, —
 (Verse 2 see block lyric)

C7 F

try to build up his shoul ders, his

D C

chest, arms and legs, — such an ef - fort,

A7

if he on - ly knew of my plan: — that in

D G7

just seven days, I can

F Am/E Dm7

make you a man.

1. C G | 2. C

He'd do

Verse 2:

He'd do press-up and chin-ups
 Do the snatch, clean and jerk
 I think dynamic tension
 Must be awfully hard work.
 Such strenuous living
 I just don't understand
 When in just seven days
 I can make you a man!

HOT PATOOTIE – BLESS MY SOUL

♩ 160



1. What - ev - er hap - pened to
(Verse 2 see block lyric)

F#m



Sat - ur - day night, when you dressed up sharp and you

F#m





felt al - right, it don't seem the same since

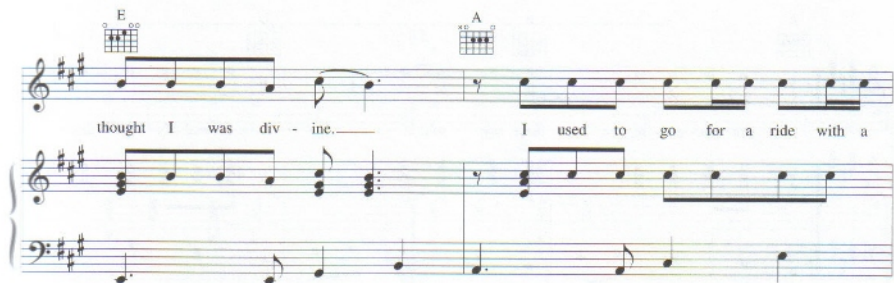
E  D 



cos - mic light — came in - to my life — and I



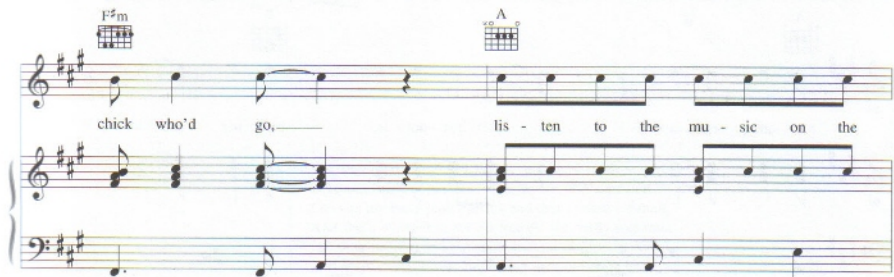
E  A 



thought I was div - ine. — I used to go for a ride with a



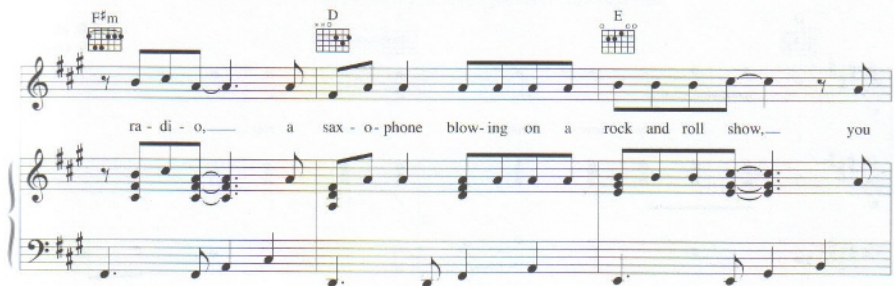
F#m  A 

chick who'd go, — lis - ten to the mu - sic on the



F#m  D  E 

ra - di - o, — a sax - o - phone blow - ing on a rock and roll show, — you



D  E 

climbed in the back— and you real - ly had a good time, yeah.



A  B  D 

Hot pat - oot - ie, bless my soul, — I real - ly love that



A  B 

rock and roll. — Hot pat - oot - ie, bless my soul, —



D  A 

I real - ly love that rock and roll. —

D.S. al Coda
To Coda ©



A B D

Hot pat - oot - ie bless my soul,— I real - ly love that

1. A 2. A

rock and roll.— rock and roll.—

Verse 2:

My head used to swim from the perfume I smelt
 My hands kind of fumbled with her white plastic belt
 I'd taste her baby pink lipstick and that's when I'd melt
 And she'd whisper in my ear tonight she really was mine.
 Get back in front and put some hair oil on
 And Buddy Holly was singing his very last song
 With your arm round your girl you try to sing along
 You felt pretty good 'cause you really had a good time.

Hot patootie etc.

I CAN MAKE YOU A MAN: REPRISE

♩.88

B^b

F



But a del - toid and a

E^b

F

E^b



bi - cep. a hot groin and a tri - cep makes me

F

E^b

B^b

shake, makes me wan - na take Charles At - las by the

G⁷ C

hand, in just se - ven days

F E^b Gm/D C⁷ B^b

I can make you a man.

F E^b

I don't want no dis - sen - sion.

F E^b

just dy - na - mic ten - sion.

B⁷ G⁷

I'm a mus - cle fan, in

C F E^b Gm/D C⁷

just se - ven days I can make you a man.

B⁷ G⁷ C

Dig it if you can, in just se - ven days,

F E^b Gm/D C⁷ B^b

I can make you a man.

TOUCH-A TOUCH-A TOUCH-A TOUCH ME

Freely



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



I'd on - ly ev - er kissed be - fore,



I thought there's no use get - ting in - to hea - vy pett - ing.



it on - ly leads to trou - ble and seat wet - ting.



1. Now all I want to know, — is how to go, —
(Verse 2 see block lyric)



I've tast - ed blood and I want more, — (more, more).



I'll put up no res - ist - ance, I want to stay the dis - tance,

E7 D E7

I've got an itch — to scratch, — I need as - sist - ance.

A B D

Touch - a, touch - a, touch - a, touch me, — I want — to be

A B

dir - ty, — thrill me, chill me, ful - fil me, —

1. D Am 2. A

crea-ture of — the night. night.

B D A

Touch a-touch a-touch a - touch me,— I want— to be dir - ty.—

B D A F7

thrill me, chill me, ful - fil me,— crea-ture of— the night.

B^b C E^b

Touch a - touch a - touch a - touch me,— I want— to be

B^b C

dir - ty,— thrill me, chill me, ful - fil me,—

crea - ture of the night, crea - ture of the

night, crea - ture of the night,

crea - ture of the night.

Verse 2:
 Then if anything grows when you pose
 I'll oil you up and rub you down
 And that's just one small fraction
 Of the main attraction
 You need a friendly hand
 And I need action.

Touch-a-touch-a-touch-a *etc.*

ONCE IN A WHILE

J. 116



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures of whole rests. The piano accompaniment is on two staves (treble and bass clefs) and contains four measures of music. The first two measures feature a steady bass line with chords in the right hand. The last two measures feature a more active bass line with eighth notes and chords in the right hand.



The second system of music includes a guitar part, a piano accompaniment, and lyrics. The guitar part is on a single staff in treble clef, with a key signature of three sharps and a 4/4 time signature. It contains four measures of music. The first measure has a whole note chord (A major). The second measure has a quarter rest followed by a quarter note. The third measure has a triplet of eighth notes. The fourth measure has a whole note chord (B minor). The piano accompaniment is on two staves and contains four measures of music. The lyrics are: "1. Once in a while— she don't want to call—". A note "(Verse 2 see block lyric)" is written below the first measure. A "3" with a bracket is placed above the triplet in the third measure.



The third system of music includes a guitar part, a piano accompaniment, and lyrics. The guitar part is on a single staff in treble clef, with a key signature of three sharps and a 4/4 time signature. It contains four measures of music. The first measure has a whole note chord (E major). The second measure has a quarter rest followed by a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The piano accompaniment is on two staves and contains four measures of music. The lyrics are: "you, speak - ing on the te - le -".



-phone. For once in your life,—



she won't want to know— you,



you look a - round,— the one you found.



1. 2.

— has gone a - way. 2. And that's all the so ba - by don't



cry, like there's no to - mor - - -



- row. Af - ter the night — there's a brand new



day, and there'll be no pain,



and no more sor - - - row

C#m D

so wash your face, and phone

E

my place, it - ll be al - right, and that's all the

A Bm

time that it takes

E

for a heart to



beat a - gain. So give me a sign,



that a lov - er makes,



you look a - round, — the one you found



— is back a - gain, — is back a - gain.

E D E D

is back a - gain,

A/C# Bm7 A

is back a - gain.

Verse 2:

And that's all the time that it takes
 For a heart to turn to stone
 The sweeter the wine, the harder to make the break
 You hear something about someone you thought you'd known.

EDDIE'S TEDDY

Freely



From the day he was born, he was



trou - ble, he was a thorn



in his — mo - ther's side, she tried in

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vain, but he nev - er caused her no - thing but pain.

$\text{♩} = 160$



He left home the day she died. From the day she was gone,



all he want - ed

(Verse 2 see block lyric)



was rock and roll porn— and a mot - or

D D7 G

bike, shoot-ing up junk.

A D Bm

He was a low down cheap lit-tle punk,

G A

tak-ing ev-ery-one for a ride.

D G

When Ed-die said he did - n't like his ted-dy, you knew

A D G D

— he was a no good kid. — But when he threat-ened your life — with a

G A To Coda ⊕ D

switch-blade knife, what a guy makes you cry and I did.

E7 Asus4 A E7

Ev - ery - bo - dy shoved him, — I ve - ry near - ly

Asus4 A D D7

loved him, — I said, "Hey list - en to me, stay



sane in - side in - san - i - ty," — but he locked the door — and



N.C.

D.♯. al Coda

threw a - way the key. — 2. But he must have been drawn

⊕ *Coda*

N.C.



did. When Ed - die said he did - n't like his ted - dy you knew



— he was a no good kid. — But when he threat - ened your life — with a

G A D Bm

switch-blade knife, what a guy makes you cry and I did, whoah, whoah, whoah, what a

A D Bm A

guy makes you cry and I did, hey, hey, hey. What a guy makes you cry and I

rit. D Bm A7 A11 D C# D

did, yeah, yeah, yeah. What a guy makes you cry and I did Ed-die.

Verse 2:

But he must have been drawn
 Into something making him warn me
 In a note which reads "I'm out of my head
 Oh hurry or I may be dead
 They mustn't carry out their evil deeds"

When Eddie said *etc.*

PLANET SCHMANET

♩ 126
N.C.



Pla - net! Schma-net! Ja - net! I'll... tell you






once won't... tell you twice,





you'd — bet - ter wise up — Ja - net



Weiss. Your — ap - ple pie
(Verse 2 see block lyric)







don't taste too nice, you'd — bet - ter







wise up — Ja - net Weiss.



Dm

C

I've laid the seed, it

F

Dm

should be all you need. You're as sensual

1.

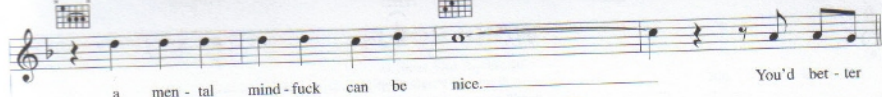
B^b

as a pen - cil wound up like an E or a first string, when we made it

C

did ya hear a bell ring? You got a

2.



F

Dm

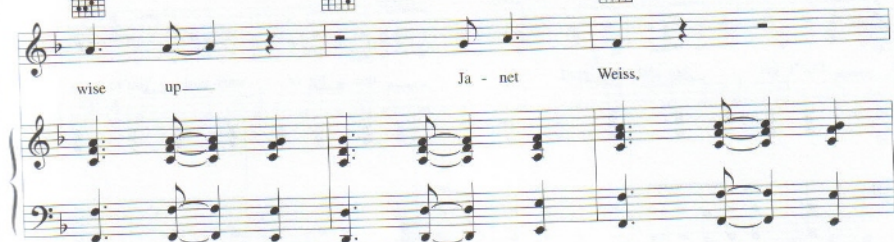
F

wise

up —

Ja - net

Weiss,



Dm

F

Dm

you'd — bet - ter

wise

up. —

build your



F

Dm

F

Dm

thighs

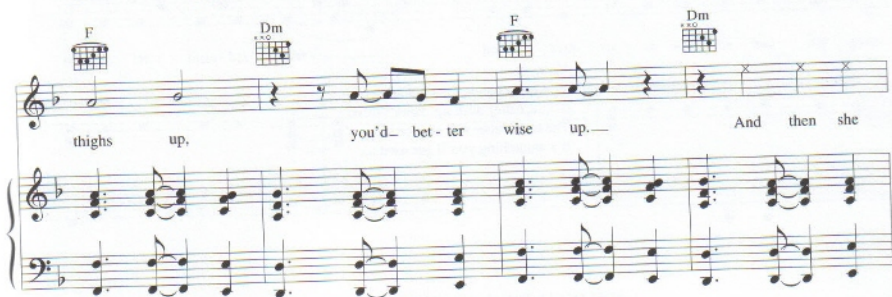
up,

you'd — bet - ter

wise

up. —

And then she



F Dm C

cries out stop!

♩.84 B^b C¹¹ C⁷ F

Don't get hot and flust-cred, use a bit of mus-tard. You're a

B^b C⁷ F *Repeat to fade*

hot dog but you'd bet-ter not try to hurt her, Frank - fur-ter. You're a

Verse 2:
 You got a block, take my advice
 You'd better wise up, Janet Weiss.
 The transducer will seduce ya
 It's something you'll get used to.

FLOOR SHOW

- a) Rose Tint My World
- b) Don't Dream It
- c) Wild And Untamed Thing

♩ = 108



The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. The second system shows a grand staff with a treble clef staff containing a sequence of chords and a bass clef staff with a rhythmic pattern of eighth notes.



The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The line ends with a quarter note G4.

It was great when it all be - gan, I was a
(Verse 2 see block lyric)

The piano accompaniment for the first vocal line consists of two systems. The first system shows a grand staff with a treble clef staff containing a sequence of chords and a bass clef staff with a rhythmic pattern of eighth notes. The second system shows a grand staff with a treble clef staff containing a sequence of chords and a bass clef staff with a rhythmic pattern of eighth notes.

F



The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. A repeat sign follows, with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The line ends with a quarter note G4.

re - gu - lar Fran - kie fan, but it was ov - er when he had the plan -

The piano accompaniment for the second vocal line consists of two systems. The first system shows a grand staff with a treble clef staff containing a sequence of chords and a bass clef staff with a rhythmic pattern of eighth notes. The second system shows a grand staff with a treble clef staff containing a sequence of chords and a bass clef staff with a rhythmic pattern of eighth notes.

D G

to start work - ing on a mus - cle man. — Now the

C F

on - ly thing that gives me hope — is my love of a cer - tain dope —

C G

rose tints my world, keeps me safe from my trou - ble and pain. —

F C F

2. I'm It's be - - -

Fm/A^b A^b

yond me, help me mom - my, —

C

I'll be good you'll see — now take this dream a - way. —

F

What's this? let's see.

Fm/A^b C

I feel — sex - y. — What's come

G

ov - er me? — Here it comes a - gain, —

E⁷/sus⁴ E⁷ D

yeah. — Whoah — whoah. — I feel re - leased,

F A

bad times de - ceased, my con - fi - dence — has in - creased, re -

D

a - li - ty — is here. — The game has been dis - band - ed, — my

F A

mind has been - ex - pand - ed, — it's a gas that Frank - y's land - ed, — his

3

E A E C

lust is so sin - cere.

Fm/C C

L.H. loco

F C/E Dm C

G C

rit.

Slow
N.C.

Am F G

What - ev - er hap - pened to Fay Wray, that de - li - cate sa - tin draped frame as it

F G C Am F

clung to her thigh, - how I start - ed to cry, - 'cause I want - ed to be dressed just the

♩ = 69

G F Fm C C7

same. — Give your - self ov - er to ab - so - lute plea - sure,

F Fm C C7 F Fm

swim the warm wa - ters of sins of the flesh, e - ro - tic night - mares - be -

C C7 F Fm C G

yond an - y mea - sure and sen - sual day - dreams to trea - sure - for - ev - er.

3

Can't you just see it, ————— whoah whoah whoah.

C Am F G C Am F G

Play 4 times

Don't dream it, be — it, don't dream it, be — it.

And my life will be lived for the thrills.

It's beyond me, help me mom - my, God bless Li - ly St. Cyr.

♩ = 200

My my my my my my my, my my my my my. I'm a

wild and an un-tamed thing, I'm a bee with a dead - ly sting. Get a

hit and your mind goes ping! Your heart-'ll thump and your blood will sing so let the

par - ty and the sounds rock on. I'm gon - na shake it till the life has gone, -

rose tint my world, keep me safe from my trou - ble and pain. —

1. I'm a — I'm a

3. Slower

F B^b B^bm
 Frank - n - fur - ter, it's all ov - er, your

F F⁷ B^b
 mis-sion is a fail - ure, your life - style's too ex - treme. — I'm your new com - mand - er,

B^bm F C
 you are now my pri - son - er, we re - turn to Tran - syl - va - nia, pre - pare the tran - sit beam.

Verse 2:

I'm just seven hours old
 And truly beautiful to behold
 And somebody should be told
 My libido hasn't been controlled.
 Now the only thing I've come to trust
 Is an orgasmic rush of lust
 Rose tints my world
 Keeps me safe from my trouble and pain.

I'M GOING HOME

♩.66



1. On the day
(Verse 2 see block lyric)

I went a-way, good - bye

was all I had to



say,

now I,

I want to come a- gain and stay

oh my,

F Gm7 C7

my — smile — and that will mean I may —

B \flat

'Cos I've seen, I've seen blue skies — through the

C

tears — in my eyes, — in my eyes, — and I

B \flat

re - al - ise I'm go - ing

F Gm B^b
 home, I'm go - ing

1. 2.
 F Gm B^b Gm B^b
 home. I'm go - ing

F Gm B^b F
 rit.
 home, I'm go - ing home.

Verse 2:

Everywhere I went it's been the same
 Feeling like I'm outside in the rain
 Wheeling free to try to find a game
 Dealing cards for sorrow, cards for pain.

'Cos I've seen etc.

SUPER HEROS

♩ = 69



The first system of musical notation for 'SUPER HEROS' consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The melody in the grand staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The bass line starts with a quarter note G2, a half note Bb2, and a quarter note D3.



The second system of musical notation continues the piece. The top staff has whole rests. The grand staff continues the melody and bass line. The melody in the grand staff has a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The bass line continues with a quarter note G2, a half note Bb2, and a quarter note D3.



The third system of musical notation concludes the piece. The top staff has whole rests. The grand staff continues the melody and bass line. The melody in the grand staff has a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The bass line continues with a quarter note G2, a half note Bb2, and a quarter note D3.



1. I've done a - lot, God knows I've tried, — to find the truth, I've

(Verse 2 see block lyric)



ev - en lied, — but all I know — is down in - side I'm



bleed - ing. — Ooh —



Ooh — Ooh —

D Gm D/F#

And crawl - ing on the plan - et's face,

B7/F Em7(9) Ebmaj7

some in - sects called the hu - man race, — lost in time

D7 Gm

and lost in space and — mean - ing, — mean - ing.

Verse 2:

And super heroes come to feast
 To taste the flesh not yet deceased
 And all I know is still the beast is feeding.

SCIENCE FICTION/DOUBLE FEATURE: REPRISE

♩ = 116



First system of the score. The vocal line consists of four whole notes: a whole rest, a whole rest, a whole rest, and a whole rest. The piano accompaniment features a steady bass line and chords in the right hand.



Second system of the score. The vocal line contains the lyrics: "Sci - ence fic - tion, dou - ble fea -". The piano accompaniment continues with a consistent bass line and harmonic support.



Third system of the score. The vocal line contains the lyrics: "ture, Frank has built and". The piano accompaniment maintains the same rhythmic and harmonic pattern.

lost his crea - ture. Dark - ness has

con - quered Brad and Ja - net,

the ser - vant's gone to a dis - tant

plan - et, oh, oh, oh, oh. At the

B^b

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

E^b Cm A^b

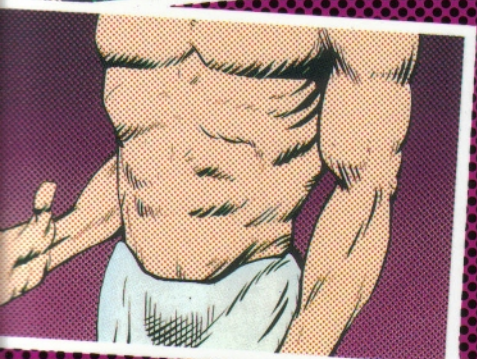
show, I wan - na go, oh, oh,

rit. B^b

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

E^b

show. Doo lang, doo lang.



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SCIENCE FICTION - DOUBLE FEATURE

DAMN IT, JANET

OVER AT THE FRANKENSTEIN PLACE

THE TIME WARP

SWEET TRANSVESTITE

THE SWORD OF DAMOCLES

I CAN MAKE YOU A MAN

HOT PATOOTIE - BLESS MY SOUL

I CAN MAKE YOU A MAN: REPRISE

TOUCH-A TOUCH-A TOUCH-A TOUCH ME

ONCE IN A WHILE

EDDIE'S TEDDY

PLANET SCHMANET

FLOOR SHOW

(A) ROSE TINT MY WORLD

(B) DON'T DREAM IT

(C) WILD AND UNTAMED THING

I'M GOING HOME

SUPER HEROES

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