

SCISSOR SISTERS

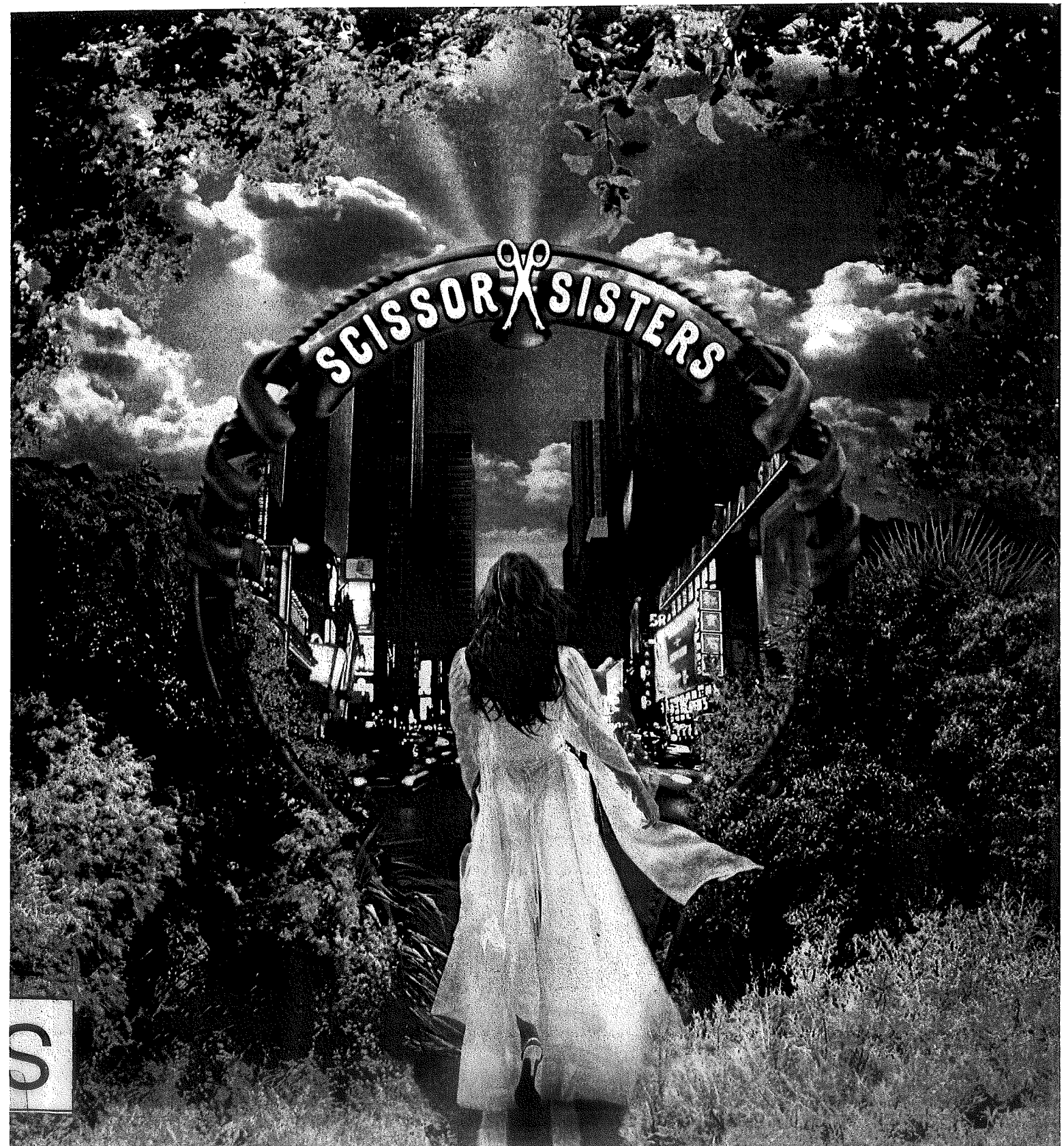
All the songs from the album arranged for piano vocal guitar



S

SCISSOR SISTERS

All the songs from the album arranged for piano vocal guitar



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112.01

LAURA

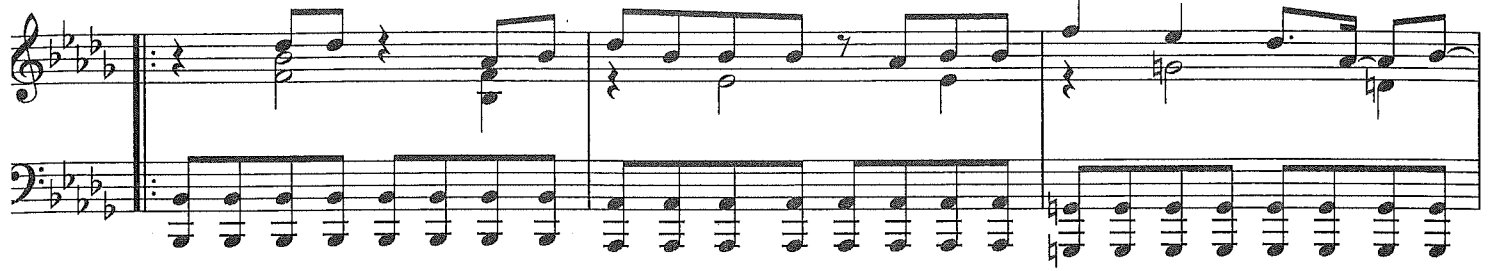
Words and Music by Scott Hoffman and Jason Sellards

♩ = 90

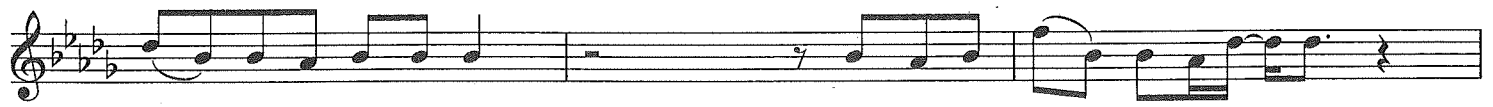
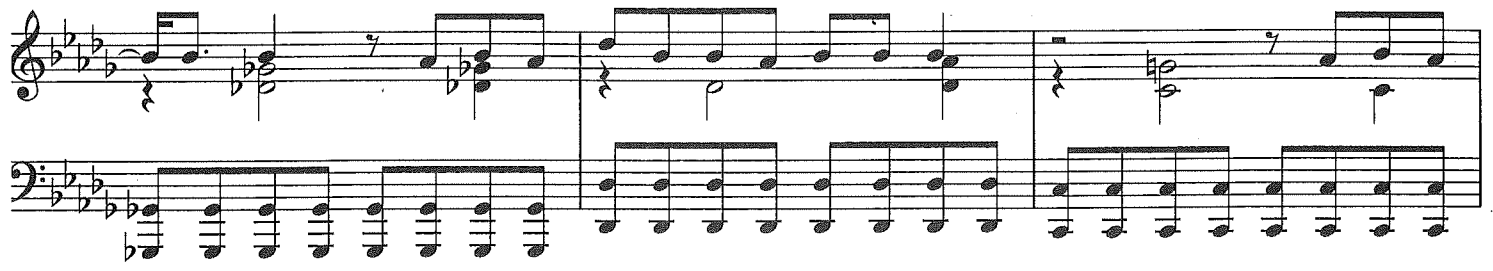
N.C.



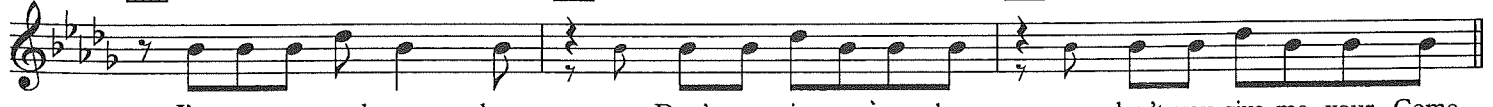
1. Lau - ra, can't you give me some time? I've got to give my - self _____ one
2. Frei - da, can't you spare me a dime? I've got to give my - self _____ one



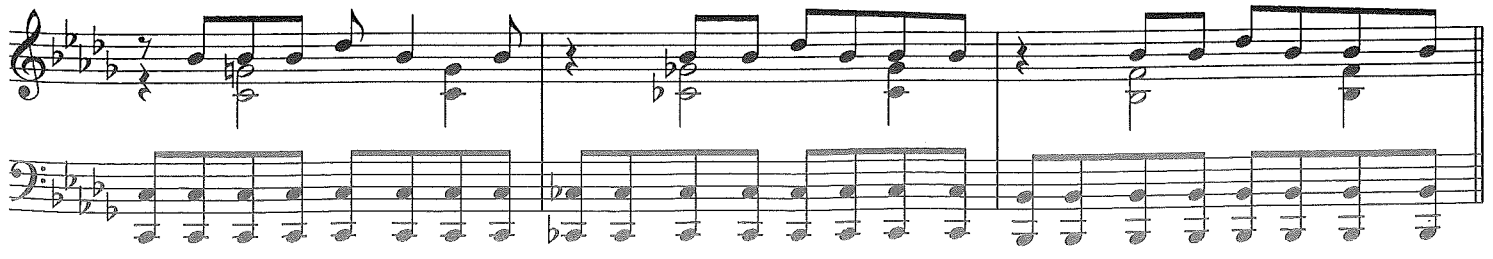
_____ more chance to be the man_ that I know I am. To be the
_____ more chance to ring the band_ that I know I'm in. To ring the



man_ that I know I am. Won't you just tell_ Cin - cin - na - ti
band_ that I know I'm in. Won't you just tell_ Ba - by - dad - dy






I'm gon - na need your love. Don't you give me your love, don't you give me your. Come
I'm gon - na need his love. Why don't he give me he love, Why don't he give me he? Come



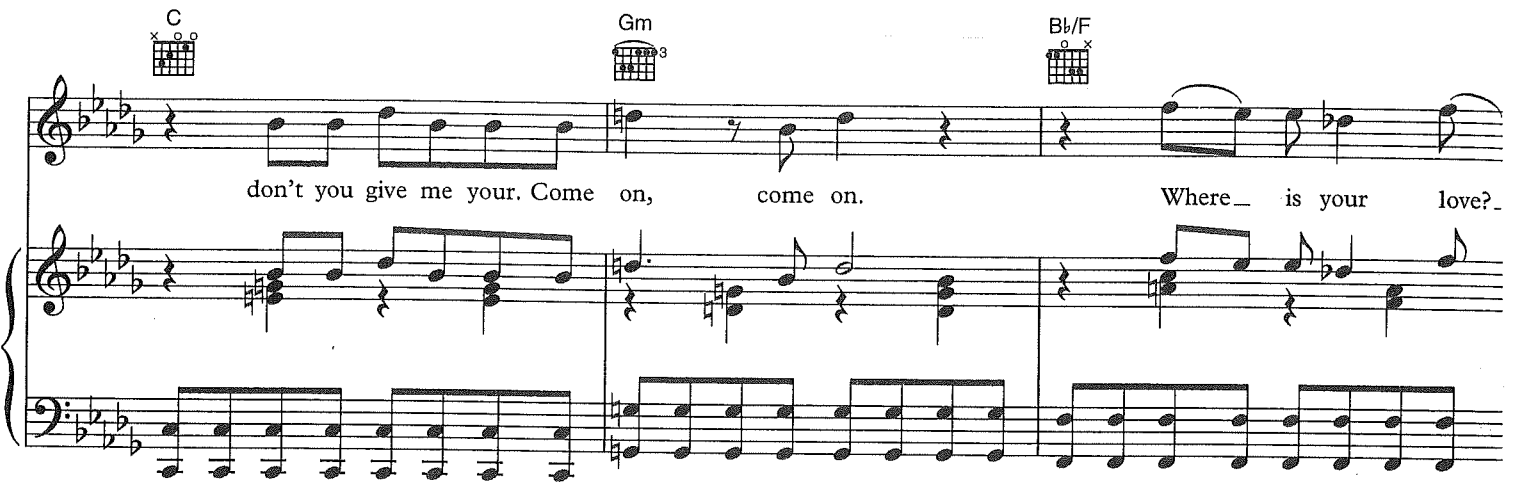
Gm  Bb/F  Eb 

on, come on. Where_ is your love?_ Don't you give me your love,



C  Gm  Bb/F 


don't you give me your. Come on, come on. Where_ is your love?_




1. Eb  C  Bb5 

Don't you give me your love, don't you give me your.



Ab5  Eb7/G  Gb5 



Chord diagrams: $D\flat^5$ (x0xx4) and C^5 (x0xx3)

Chord diagrams: $C\flat^5$ (x0xx) and $B\flat^5$ (x0xx)

Chord diagrams: $D\flat^5$ (x0xx4) and C^5 (x0xx3)

Chord diagrams: $C\flat^5$ (x0xx) and $B\flat^5$ (x0xx)

2. C (x0232) N.C. Gm (32033)

don't you give me your. This -'ll be the last time—



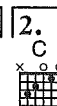
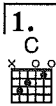
I e - ver do your hair. Tired of this shit, swear I'm gon - na quit. Can't seem to



make e-nough dough, but my cut-tin's on a roll. One face a - mong the ma - ny,



I ne - ver thought you cared. Seen e-nough stuff, thought I got rough. Now I know it



N.C.

ain't so, I got - ta live my own. ain't so, I got - ta live my own.

TAKE YOUR MAMA

Words and Music by Scott Hoffman and Jason Sellards

♩ = 80



1. When you grow up liv - in' like a good boy
2. It's a strug - gle, liv - in' like a good boy



ought-a and your ma - ma takes a shine to her best son, some thing
ought-a in the sum - mer, watch in' all the girls pass by. When your



diff-'rent, all the girls they seem to like you 'cause you're
 ma - ma heard the way that you'd been talk - ing. I tried to



hand - some, like to talk and a whole lot of fun. But now your
 tell you that all she'd wan-na do is cry. Now we

1.



girl is gone a miss-in' and your house has got an emp-ty bed. The folks-'ll



won-der 'bout the wed-ding, they won't listen to a word you said. We're gon-na

B \flat A \flat 

take your ma-ma out all night, yeah, we'll show her what it's all a - bout. We'll get her

E \flat 7B \flat 

jacked up on some cheap cham - pagne, we'll let the good times all roll out. And if the

mu-sic ain't good, well it's just too bad, we're gon-na sing a long no mat-ter what, be-cause the

A \flat E \flat 7B \flat 

N.C.

dan-cers don't mind at the New Or - leans if you tip 'em and they make a cut.

B \flat A \flat E \flat 7

Do it! Take your ma-ma out all night, so she'll have no doubt that we're doing on the best we

B \flat A \flat

can. N.C. We're gon-na do it! Take your ma-ma out all night. You can stay-

E \flat 7 B \flat N.C.

— up late 'cause ba - by you're a full grown man.

2. Cm Cm/B \flat F/A F

end up tak-in' the long way home, look-in' o-ver-dressed, wear ing buck-ets of stale co - logne.

B \flat Cm Cm/B \flat

It's so hard to see streets on a coun-try road, when your

F/A F B \flat

glass-es in the gar-bage and your Con - ti - nent - al's just been towed. — We're gon - na

B \flat A \flat

take your ma - ma out — all night, yeah, we'll show her what it's all a - bout. We'll get her

E \flat 7 B \flat

jacked up on some cheap cham - pagne, — we'll let the good times all — roll out. — And if the



mu-sic ain't good, well it's just too bad, we're gon-na sing a-long no mat-ter what, be-cause the



N.C.

dan-cers don't mind at the New Or - leans if you tip 'em and they make a cut.



Do it! Take your ma - ma out all night, so she'll have



N.C.

no doubt that we're do - ing oh the best we can... We're gon-na

B \flat A \flat

do it! Take your ma - ma out all night. You can stay

Detailed description: This system contains the first two measures of the piece. The guitar part starts with a B-flat chord (x123211) and an A-flat chord (x123211) with a 4th fret marker. The piano part features a bass line with eighth notes and chords in the right hand. The lyrics are: "do it! Take your ma - ma out all night. You can stay".

E \flat 7 B \flat N.C. 1. B \flat

— up late 'cause ba - by you're a full grown man.

Guitar and piano solo ad lib.

Detailed description: This system contains measures 3-5. The guitar part has an E-flat 7 chord (x123211) with a 6th fret marker, a B-flat chord (x123211), and a measure with no capo (N.C.). The piano part continues with a bass line and chords. The lyrics are: "— up late 'cause ba - by you're a full grown man." A section for "Guitar and piano solo ad lib." begins at the end of the system.

A \flat E \flat 7 B \flat

Detailed description: This system contains measures 6-8. The guitar part has an A-flat chord (x123211) with a 4th fret marker, an E-flat 7 chord (x123211) with a 6th fret marker, and a B-flat chord (x123211). The piano part continues with a bass line and chords.

A \flat E \flat 7 B \flat N.C. 2. B \flat

Detailed description: This system contains measures 9-11. The guitar part has an A-flat chord (x123211) with a 4th fret marker, an E-flat 7 chord (x123211) with a 6th fret marker, a B-flat chord (x123211), and a measure with no capo (N.C.). The piano part continues with a bass line and chords. A second ending for the guitar and piano solo begins at the end of the system.

COMFORTABLY NUMB

Words and Music by George Roger Waters and David Gilmour

♩ = 108

N.C.

Play three times

Bm



Hel - lo (hel - lo, hel - lo, hel - lo), is there a - ny - bo - dy in

A



G



Em



Bm



— there? Just nod if you can hear — me.



Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melody line with notes and rests.

Is there a - ny - bo - dy home?

Musical staff with bass clef, containing a bass line with notes and rests.



Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melody line with notes and rests.

Come on now, - I hear you're feel-ing down. Well

Musical staff with bass clef, containing a bass line with notes and rests.



Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melody line with notes and rests.

I can ease your pain, - and get you on your feet a-gain. - Re

Musical staff with bass clef, containing a bass line with notes and rests.



Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melody line with notes and rests.

-lax, I need some in-for-ma - tion first. Re - lax.

Musical staff with bass clef, containing a bass line with notes and rests.

Bm A G Em

Just the ba-sic facts. _ Can you show me where it hurts? _

Bm -A

G Em Bm7 F#m7

There is no pain, you are re - ced - ing.

Bm7 F#m7 A/G Am7 C/D

A dis - tant ship floats on_ the ho - ri - zon. You're on - ly com - ing through in waves.

Gmaj7 Am7 C/D Gmaj7 A7

Your lips move, — but I can't hear — what you're say — ing. When
(2.) When

D Bm7 F#m7 Em7 G/A

I — was a child, — I — caught a fe — ver. My hands felt — like — two bal — loons.
I — was a child, — I — caught a fleeting glimpse Out of the cor — ner of my eye. —

A6/B Am7 C/D Gmaj7

Now I've got that fe — ver once a — gain, — I can't ex — plain, you would not un —
I turned to look, but it was gone, — I can — not put — my fin — ger on,

Am7 C/D Gmaj7 E7

— der stand, this is — n't how. I am. — I, I, have be —
— the child is gone, the dream is gone.

Fmaj7

D/E

1.

A9



-come com - fort - ably numb. ___

Musical notation for the first system, including vocal line and piano accompaniment.

Bm

A

G

Em



O-

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

Bm

A

G

Em



-kay,

it's just a lit - tle pin - prick.

There'll be no more

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

Bm

A

G

Em



Ah,

ah,

ah,

but you may feel a lit - tle sick.

Can you

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

Bm A G Em

stand up, no! I do be-lieve it's work - ing, uh-huh.

This system contains the first four measures of the piece. It features a guitar part with chords Bm, A, G, and Em. The vocal line starts with the lyrics 'stand up, no!' and 'I do be-lieve it's work - ing, uh-huh.' The piano accompaniment is in the bass clef.

Bm

Got - ta keep it go - ing through the show, come on, — it's time to go.

This system contains measures 5 through 8. The guitar part continues with the Bm chord. The vocal line repeats the lyrics 'Got - ta keep it go - ing through the show, come on, — it's time to go.' The piano accompaniment continues in the bass clef.

A G Em

Got - ta keep it go - ing through the show, come on, — it's time to go.

This system contains measures 9 through 12. The guitar part features chords A, G, and Em. The vocal line repeats the lyrics 'Got - ta keep it go - ing through the show, come on, — it's time to go.' The piano accompaniment continues in the bass clef.

Bm

Got - ta keep it go - ing through the show, come on, — it's time to go.

This system contains measures 13 through 16. The guitar part continues with the Bm chord. The vocal line repeats the lyrics 'Got - ta keep it go - ing through the show, come on, — it's time to go.' The piano accompaniment continues in the bass clef.

A G Em A

Got-ta keep it go-ing through the show, come on, — it's time to go.

This system contains the first system of music. It features a vocal line with lyrics, a guitar line with four chords (A, G, Em, A), and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#).

E7 Fmaj7 D/E A9

I, I, have be - come com - fort - ably numb. —

This system contains the second system of music. It features a vocal line with lyrics, a guitar line with four chords (E7, Fmaj7, D/E, A9), and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#).

Bm A G Em

This system contains the third system of music. It features a guitar line with four chords (Bm, A, G, Em) and a piano accompaniment with treble and bass staves. The vocal line is blank. The key signature has two sharps (F# and C#).

Bm7 A

This system contains the fourth system of music. It features a guitar line with two chords (Bm7, A) and a piano accompaniment with treble and bass staves. The vocal line is blank. The key signature has two sharps (F# and C#).

G Em Bm7

Uh-huh, uh-huh, uh -

E(9) Fmaj7 D/E E(9)

-huh. Uh - huh, uh - huh, uh - huh.

Fmaj7 D/E E(9) Fmaj7 D/E

Uh - huh, uh - huh, uh - huh. Uh - huh, uh - huh, uh -

E(9) Fmaj7 D/E A9

I, I, have be - come com - fort - ably numb. —

MARY

Words and Music by Scott Hoffman and Jason Sellards

$\text{♩} = 72$

Bmaj7



F#m7



D



C#m7



B



First system of musical notation for the song 'Mary'. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 72. The system consists of four measures. The piano accompaniment provides harmonic support with chords and a bass line.

Bmaj7



F#m7



Second system of musical notation. It includes a vocal line with two verses of lyrics and piano accompaniment. The lyrics are: "1. I love the tone that's in your laugh, gasp - ing for an ex -" and "2. I've had it ea - sy now, you see. When I'm down you're al -". The piano accompaniment continues with chords and a bass line.

D



C#m7



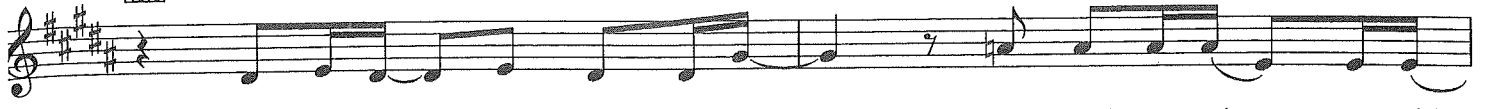
B



Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "- tra breath, wait - ing for the time to pass." and "- ways there, stand - ing by to com - fort me.". The piano accompaniment concludes the piece with sustained chords and a final bass note.

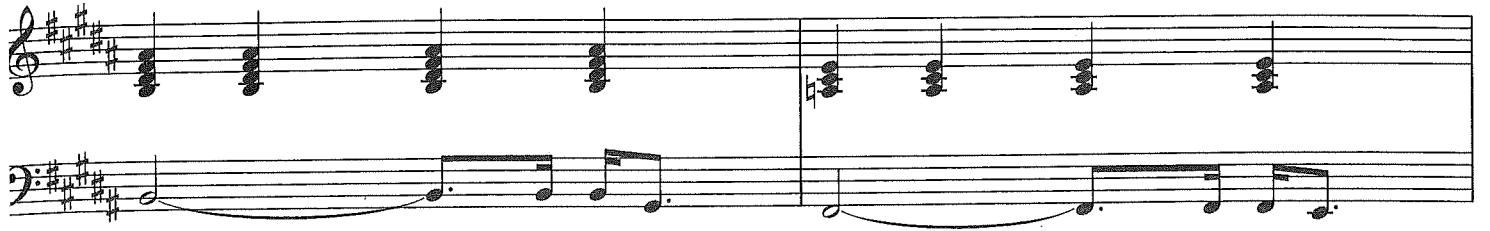
Bmaj7

F#m7



I be - lieve in days a - head. Some - day we'll go round the world,

Don't spend an - oth - er night. I'll make the jour - ney so



D

C#m7

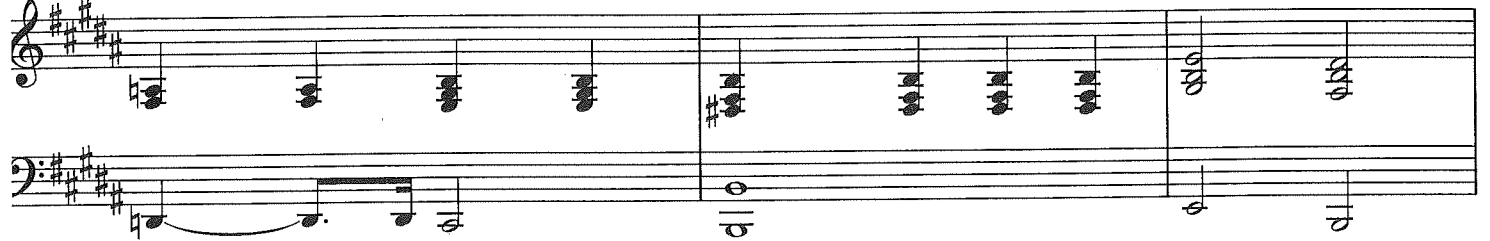
B

E

B



a - lone, cross and wish - ing you were dead. sub - lime. I know you're not a tra - velling girl.



D

A

G#m

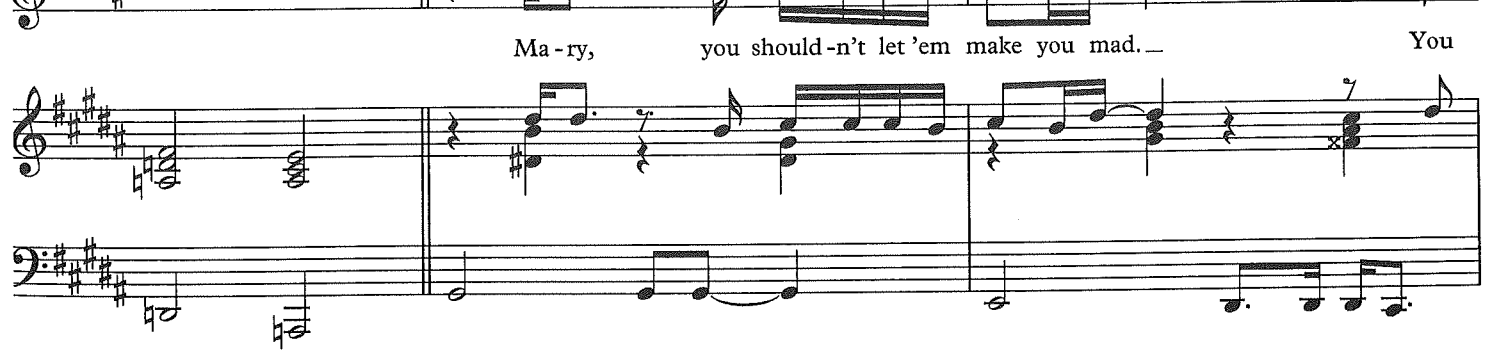
E

D#7



Ma - ry, you should - n't let 'em make you mad.

You



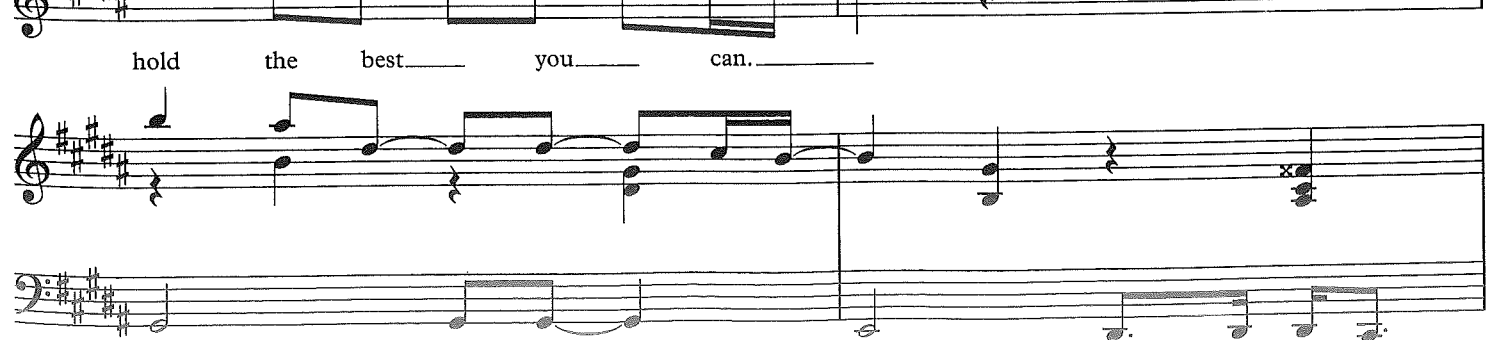
G#m




E

D#7

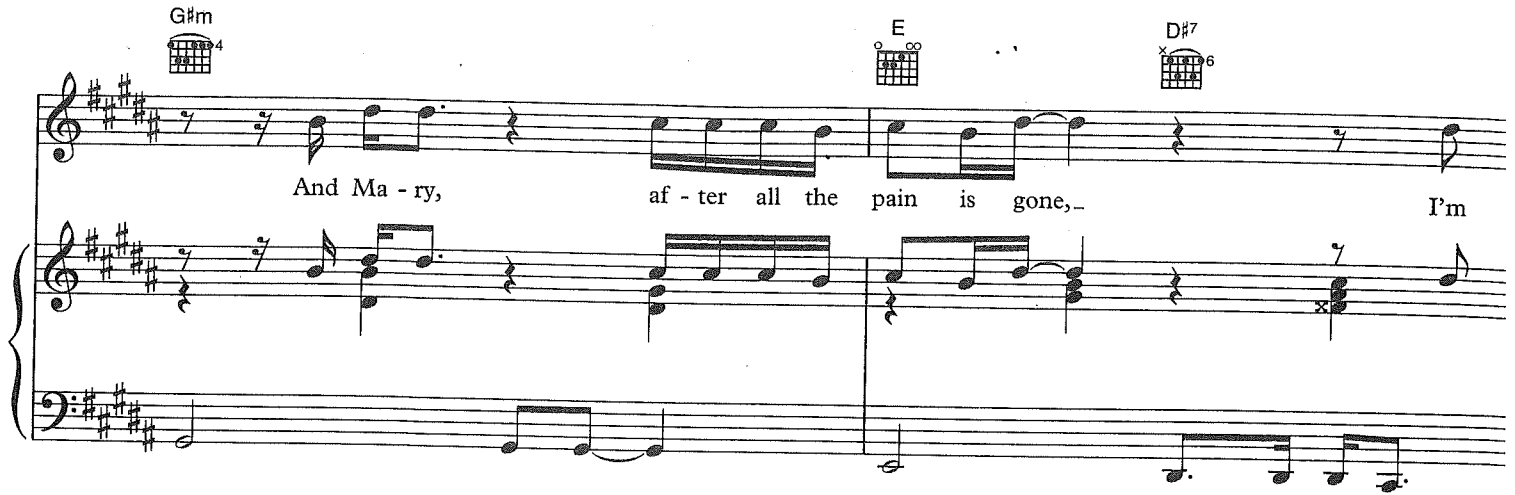


hold the best you can.



G#m  E  D#7 




And Ma - ry, af - ter all the pain is gone, I'm



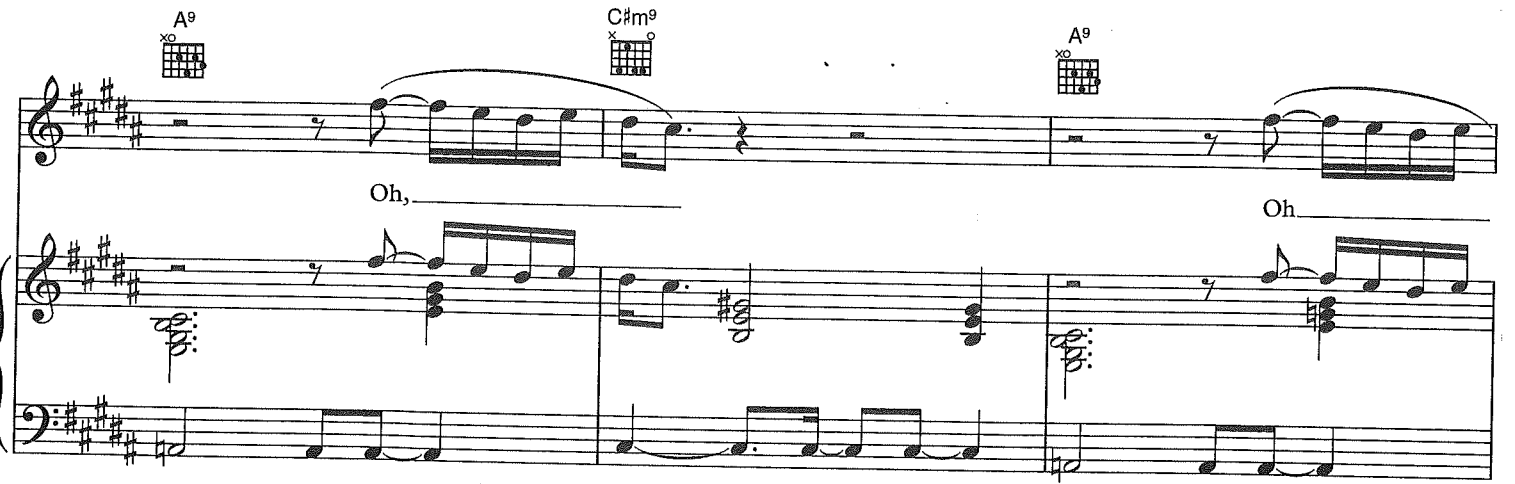
G#m  E  D#7  C#m9 






al - ways gon - na live to be your man.

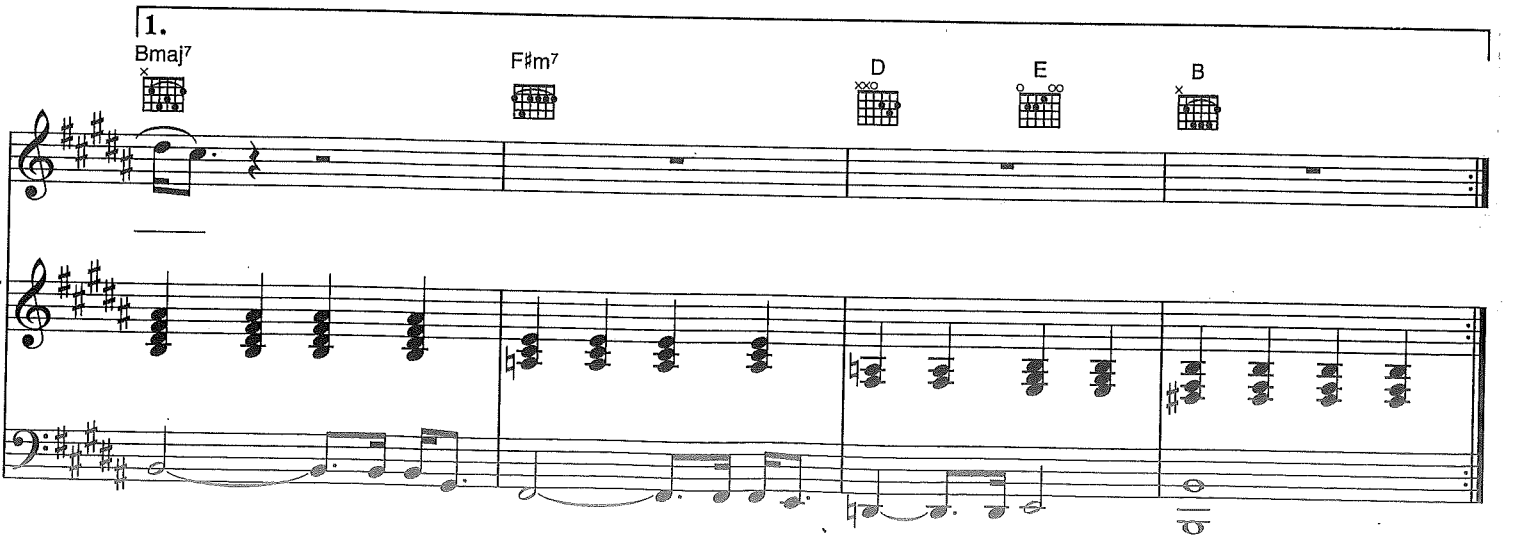


A9  C#m9  A9 

Oh, Oh



1. Bmaj7  F#m7  D  E  B 



2.



'Cause I'd give ev - 'ry - thing I have, — for - get all the things that bring —

Emaj⁹/G#



E



C#m7



— me joy, if you could have one day, — pure — and sim - ple hap -



- pi - ness. Un - til that mo - ment ' comes, — I'll be here where I've

E/G#



E



C#m7



Gdim



al - ways been. — Gon - na be your friend un - til — the day — I die..

G#m



E



D#7



G#m



Ma-ry, you should-n't let 'em make you mad._

You hold the best_ you_ can._

E



D#7



G#m



E



D#7



And Ma-ry, af-ter all the pain is gone,_ I'm

G#m



E



D#7



C#m7



A9



al-ways gon-na live to be_ your man._

Oh,

C#m9



A9



C#m9



A9



Oh

Oh

Repeat to fade

TITS ON THE RADIO

Words and Music by Scott Hoffman, Jason Sellards and Ana Lynch

$\text{♩} = 112$

N.C.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat (B-flat). It contains four measures of whole rests. The lower staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes across four measures.

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat. It contains four measures of music, including a repeat sign at the beginning. The lower staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat, continuing the rhythmic pattern from the first system.

1. Cream - si - cle sky, while the sun sets in the West.
2. Dark room Danny can't see with the lights turned out.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat. It contains four measures of music, including a repeat sign at the beginning. The lower staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat, continuing the rhythmic pattern.

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat. It contains four measures of music, including a repeat sign at the beginning. The lower staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat, continuing the rhythmic pattern.

Where are the queers on the piers? Heard they gave it their best.
Black-haired tranny counts sheep with her bed turned down.

But the

The fifth system of music consists of two staves. The upper staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat. It contains four measures of music, including a repeat sign at the beginning. The lower staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat, continuing the rhythmic pattern.

Now they got jobs at a lo - cal fast food chain.
bed's in Jersey and the sheep's on a farm. Dark room Dan - ny hears

po - lice a - larm. Flip - pin' tricks for the bur - ger since La - dy M jacked their
Dark room_ Dan - ny can't see with the lights turned

fame.
out. Flip - pin' tricks for the bur - ger since
Dark room_ Dan - ny can't

La - day M jacked their fame.
see with the lights turned out. 'Cause you

Am C G

can't see tits on the ra - di - o. I'll give you five fin - gers for a

F Am C

one man show. Fast - en those pants for the lap dance.

G F Am

Take a shot now this may be your last chance. There ain't no tits on the ra -

C G F

- di - o. Oh no, there ain't no tits on the ra - di - o. Oh no,



— there ain't no tits on the ra - di - o. — Oh no, — there ain't no tits on the ra -

1.



N.C.

- di - o, — no, no. —

2.



- di - o, — no, no. — There ain't no tits on the ra - di - o. — Oh no, —

'Cause you can't see tits on the ra - di - o. I'll



— there ain't no tits on the ra - di - o. — Oh no, —

give you five fin - gers for a one man show.



— there ain't no tits on the ra - di - o. — Oh no, —

Fast - en those pants for the lap dance.



N.C.

— there ain't no tits on the ra - di - o, — no, no. —

Take a shot now this may be your last chance.

LOVERS IN THE BACKSEAT

Words and Music by Scott Hoffman and Jason Sellards

♩ = 120

N.C.

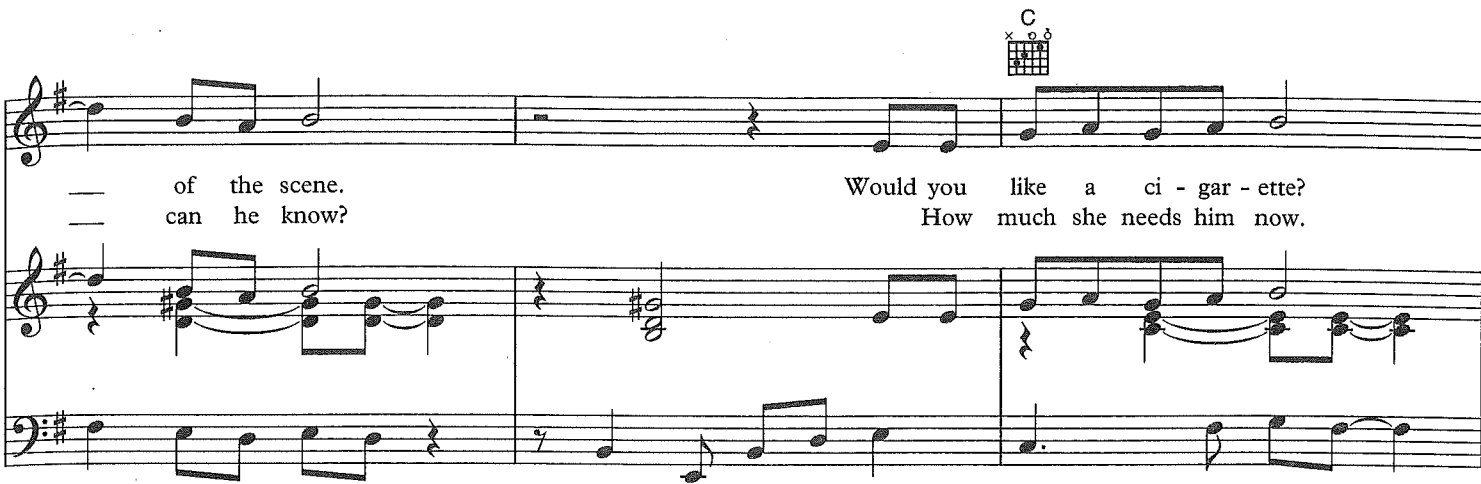
With sound effects ad lib. She's

E7

(1.) qui - et when she's down. Stran - gers — from o - ther towns,
 (2.) hap - py when she's proud. At - ten - tion well de - served.

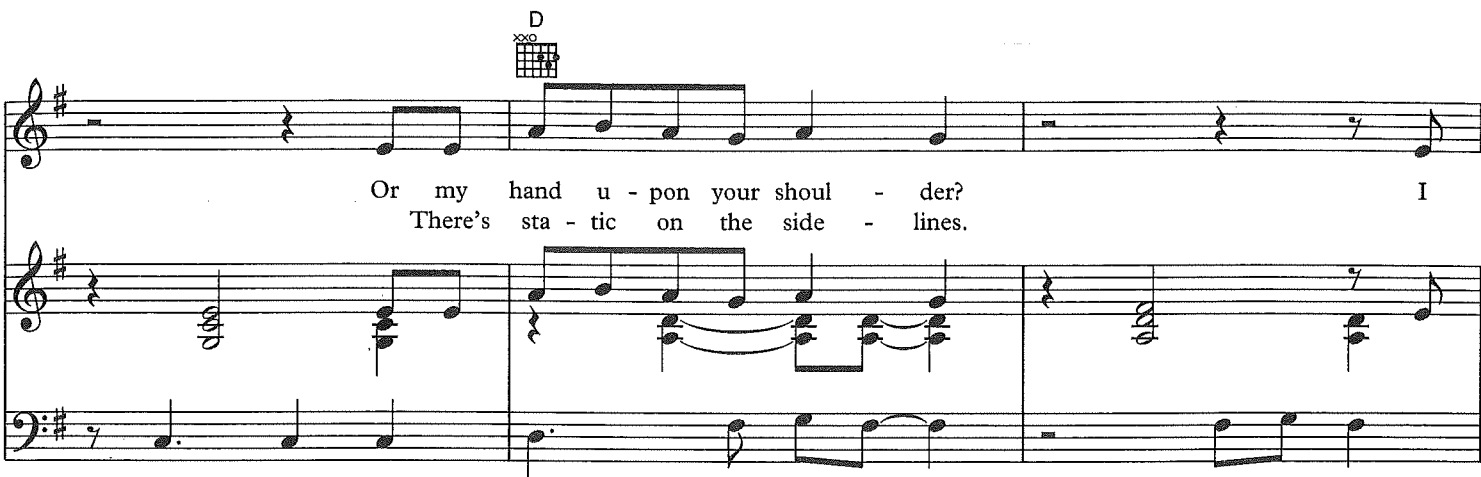
No-where to be found on this side —
 Ex - u - ber - ant and loud. A dis - guise, —

C



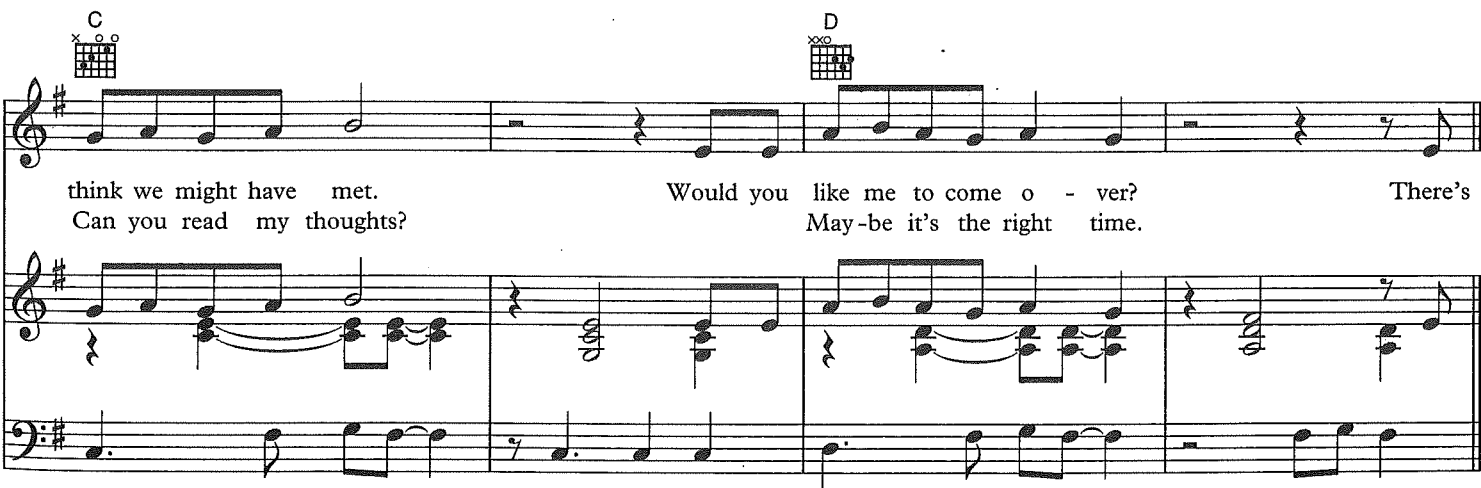
— of the scene. Would you like a ci - gar - ette?
 — can he know? How much she needs him now.

D



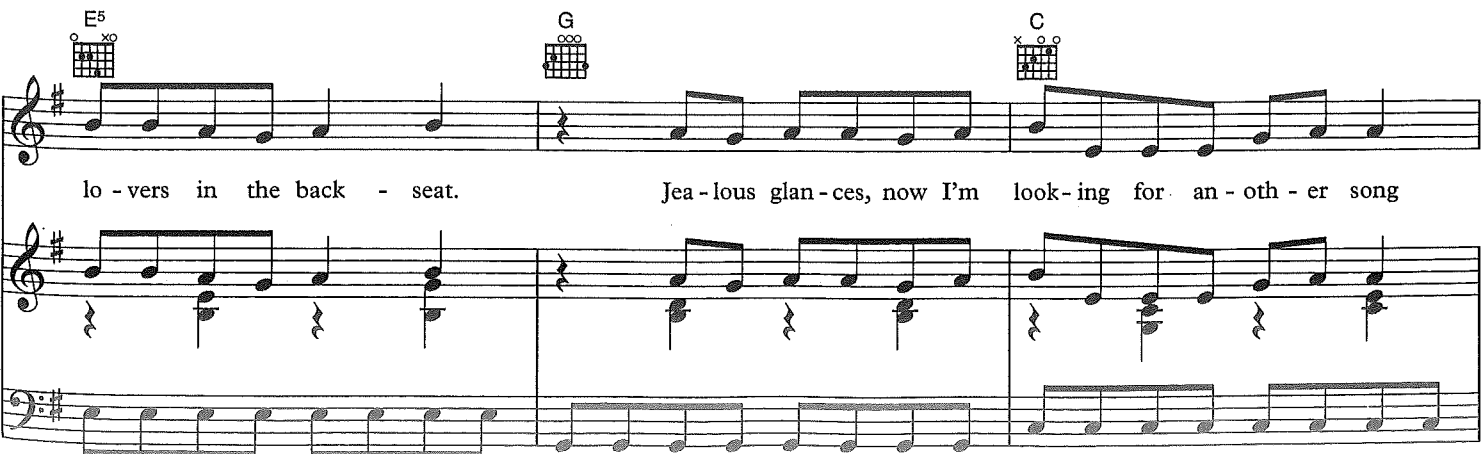
Or my hand u - pon your shoul - der? I
 There's sta - tic on the side - lines.

C D



think we might have met. Would you like me to come o - ver? There's
 Can you read my thoughts? May-be it's the right time.

E⁵ G C



lo - vers in the back - seat. Jea - lous glan - ces, now I'm look - ing for an - oth - er song

B7 E5 G C

on the ra-di-o. I'll take you to a side street, in the sha-dows. You can touch one an-oth-er now,

B7 E7 1.

and I'll just watch the show.

2. E5 G C

She's Lo-vers in the back-seat. Jea-lous glan-ces, now I'm look-ing for an-oth-er song

B7 E5 G

on the ra - di - o. I'll take you to a side street, in the sha - dows. You can

C B7 E7

touch one an-oth-er now, and I'll just watch the show. Lo-vers in the back - seat.

Lo-vers in the back - seat.

1. 2. N.C.

On the ra - di - o. On the ra - di - o.

FILTHY/GORGEOUS

Words and Music by Scott Hoffman, Jason Sellards and Ana Lynch

♩ = 140

N.C.

Spoken: Oh you're so gorgeous.

The first system consists of a vocal line and piano accompaniment. The vocal line is in 4/4 time and contains the spoken phrase "Oh you're so gorgeous." The piano accompaniment is in 4/4 time and features a bass line with eighth notes and a treble line with chords.

C5
x 0 0 3

The second system continues the musical notation. It includes a guitar chord diagram for C5 (x 0 0 3) and a vocal line with a melodic phrase. The piano accompaniment continues with a consistent bass line and treble accompaniment.

1, 2.

3.

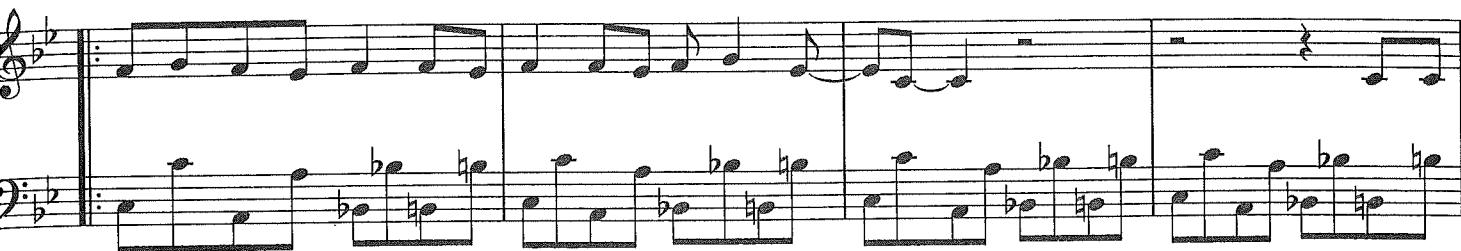
When you're

The third system features a vocal line with the lyrics "When you're" and a piano accompaniment. The system includes first, second, and third endings for the piano part.

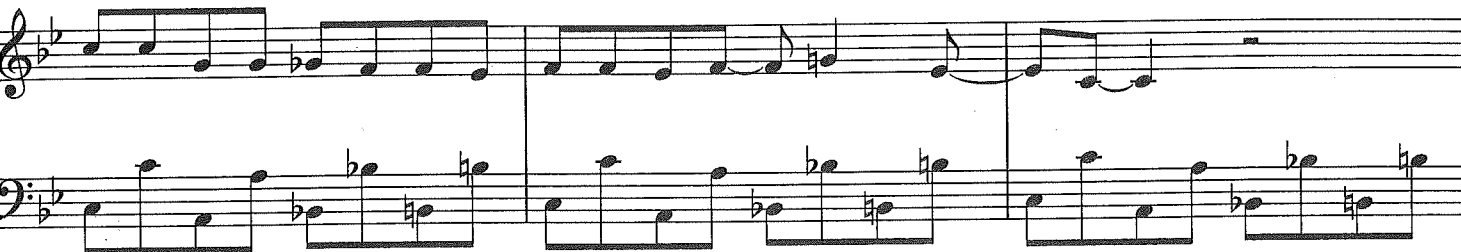
C5



walk-ing down the street, and a man tries to get your busi - ness, — and the
 (2.) run-ning from a trick, and you trip on a hit of a - cid, — you gotta



peo - ple that you meet — want to o - pen you up — like Christ - mas, —
 work — for the man, — but your big - gest mo - ney mak - er's flac - cid. —



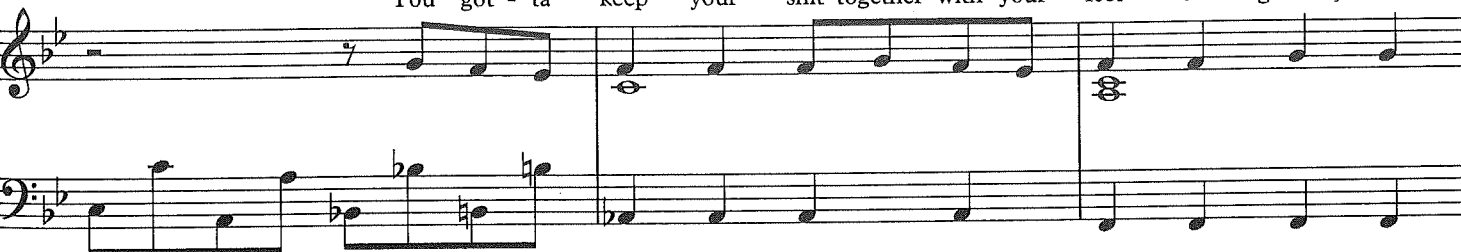
Ab



Fm



you got - ta wrap your fuz - zy with a big red bow. Ain't
 You got - ta keep your shit together with your feet on the ground, ain't



C5



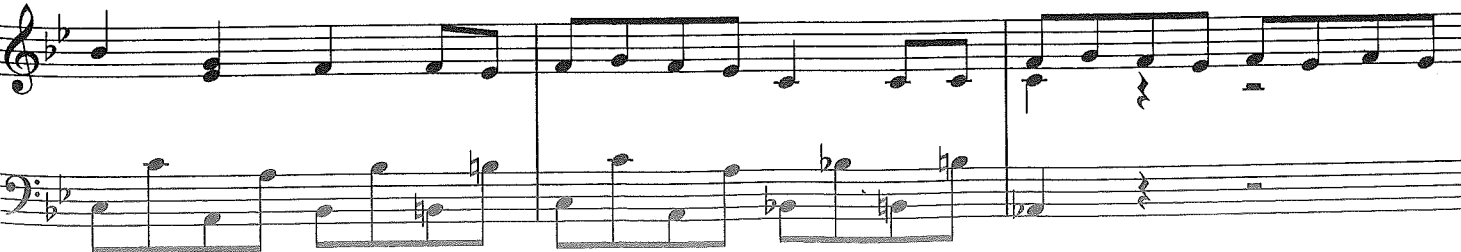
Ab



N.C.



no sum bitch gon - na treat me like a ho, I'm a clas - sy, hon - ey, kis - sy, hug - gy,
 no-one gonna listen if you have - n't made a sound. You're an a - cid junk - ie, col - lege flunk - y,



Fm

C5

N.C.

N.C.

lov - ey, dov - ey ghet - to prin - cess. }
dirt - y pup - py dad - dy bas - tard. }

'Cause you're.

C5

fil - thy, ooh, - and I'm - gor - geous. 'Cause you're

fil - thy, ooh, - and I'm - gor - geous. You're dis -

C5

Bb5

Ab5

F5

C5

Bb5

Ab5

F5

-gust - ing, ooh - and you're nas - ty. And you can

C5 Bb5 Ab5 F5 C5 Bb5 Ab5 F5

grab me, ooh, 'cause you're nas - ty.

1. N.C.

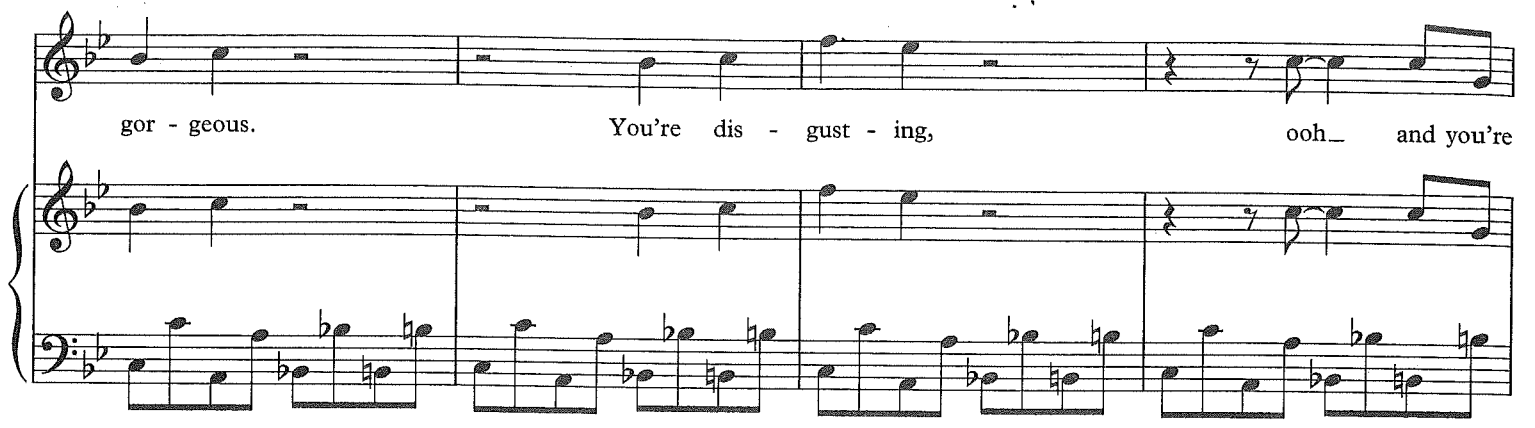
When you're

2. N.C. C5

'Cause you're fil - thy, ooh, and I'm

gor - geous. 'Cause you're fil - thy, ooh, and I'm

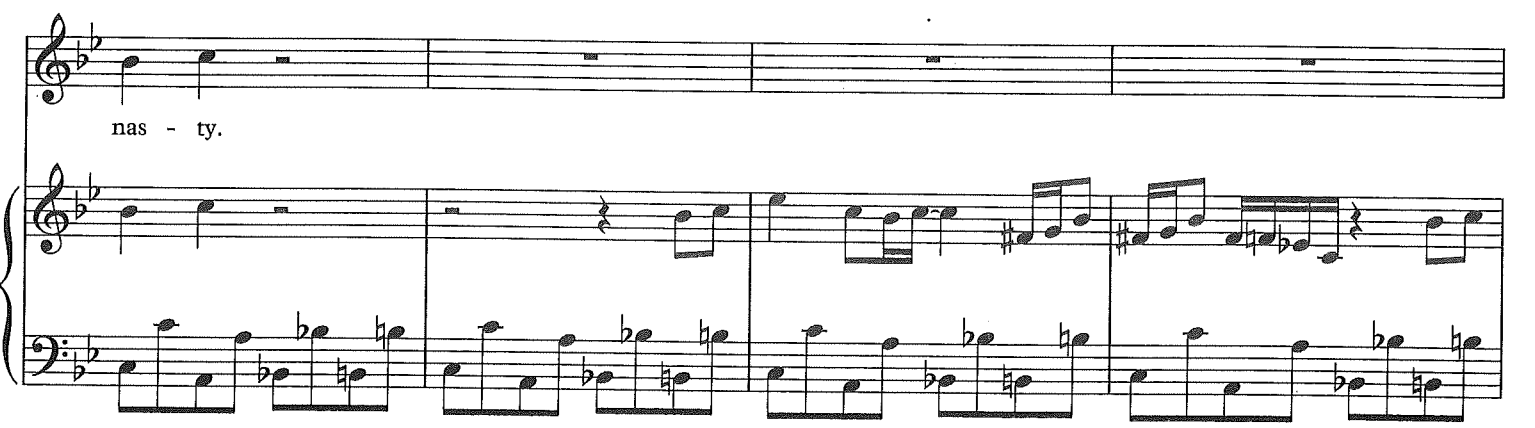
gor - geous. You're dis - gust - ing, ooh... and you're




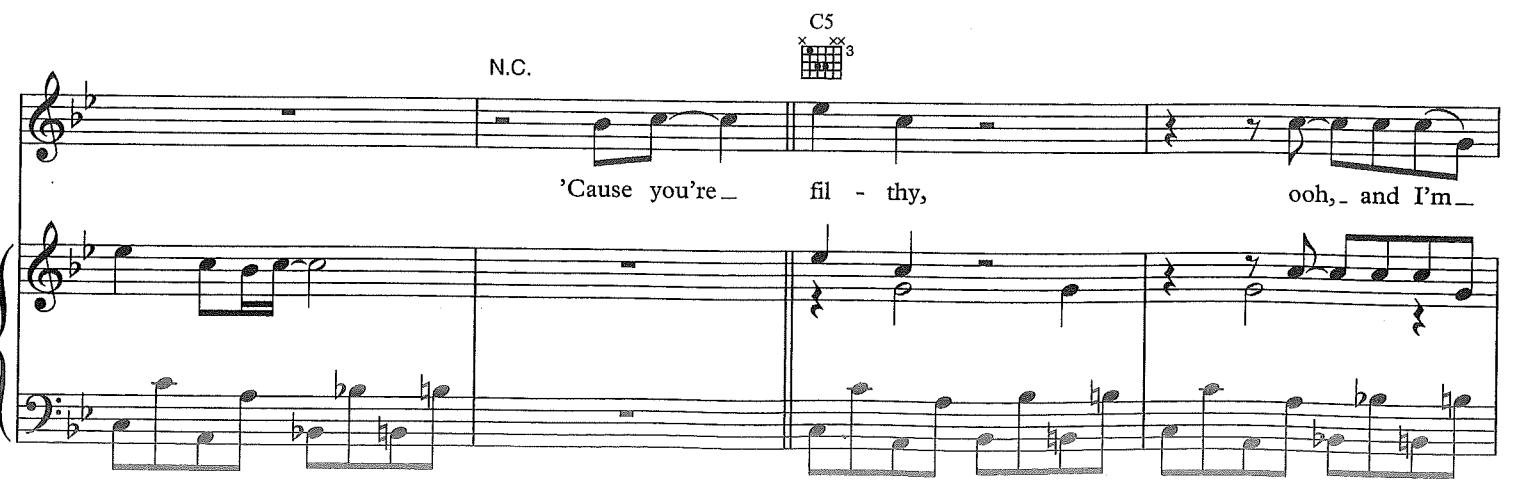
nas - ty. And you can grab me, ooh, 'cause you're



nas - ty.



N.C.  'Cause you're... fil - thy, ooh... and I'm...



gor - geous. 'Cause you're fil - thy, ooh, and I'm

gor - geous. You're dis - gust - ing, ooh... and you're

nas - ty. And you can grab me, ooh, 'cause you're

nas - ty.

C5 Bb5 Ab5 F5

C5 Bb5 Ab5 F5 C5 Bb5 Ab5 F5

C5 Bb5 Ab5 F5 N.C.

MUSIC IS THE VICTIM

Words and Music by Scott Hoffman, Jason Sellards and Derek Gruen

♩ = 160



1, 2.

The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part consists of whole rests for the first two measures, followed by a whole note chord in the third measure. The piano part has a steady eighth-note bass line in the bass clef and a corresponding eighth-note melody in the treble clef.

3.

N.C.



The second system includes lyrics for the first two lines of the song. The guitar part has a single treble clef staff with a melody line. The piano part continues with a grand staff. The lyrics are: "1. I left my heart in San Fran - cis - co. It's at some mo - ther - fuck - ing (2.) - de - na, where all them girls was do - in'".

B \flat 5



The third system continues the song with lyrics for the next two lines. The guitar part has a single treble clef staff with a melody line. The piano part continues with a grand staff. The lyrics are: "dis - co. The peo - ple there was dan - cin' on it, Ti - na. Them bit - ches sure was cranked up on it."

F5



and that's in - clud - ing Ms. Ma - tron - ic. Hell, if mu -

I said I'd ra - ther smoke some chro - nic.

C7

Bb7

C7

- sic is the vic - tim then so am I, of lov - in' and a - cheat - in', the snake -

Bb7

C7

Bb7

gon' bite. I beg and I scream and I cuss and I cry. If mu -

C7

Bb7

F

N.C.

- sic is the vic - tim than so am I, of your bad fun. Mo -

B \flat 7 F5 B \flat 7

N.C.

- ney's all gone but you need some. Lov - er's on the phone but they

F B \flat 7 F5 N.C.

got none. Dad - dy ain't home from the dog run. And you're rid -

1. 2.

B \flat 7 F N.C. F5

- ing through the ci - ty with a shot - gun. I left my bag in Pa - sa - shot - gun.

B \flat 5

Guitar solo ad lib.



N.C.

I left my man in Hous-ton,

Tex - as,

just be-fore he fin-ish-ed break - fast.

He said, "Oh, ba-by, fry some

more eggs," but I was run-nin' on my own two legs...

Yeah if Je - sus has the pow - er than so do I to rise...

up from the dead and take up to the sky. I'm bust - in' for the mo - ney so I...

get by, and if mu - sic is the vic - tim than so am I, of your...

F N.C. Bb7 F5 Bb7

bad fun. Mo - ney's all gone but you need some. Lov - er's on the phone but they

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for F, N.C., Bb7, F5, and Bb7. The middle staff shows the vocal line with notes and rests. The bottom staff is the bass line.

F N.C. Bb7 F5 Bb7

got none. Dad - dy ain't home from the dog run. And you're rid - ing through the ci - ty with a

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for F, N.C., Bb7, F5, and Bb7. The middle staff shows the vocal line with notes and rests. The bottom staff is the bass line.

F5 N.C. Bb7 F5 N.C.

shot - gun. rid - ing through the ci - ty with a shot - gun. rid -

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for F5, N.C., Bb7, F5, and N.C. The middle staff shows the vocal line with notes and rests. The bottom staff is the bass line.

Bb7 F5 Bb7sus4 F

- ing through the ci - ty with a shot - gun.

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for Bb7, F5, Bb7sus4, and F. The middle staff shows the vocal line with notes and rests. The bottom staff is the bass line.

BETTER LUCK

Words and Music by Scott Hoffman, Jason Sellards and Derek Gruen

♩ = 100

1. I know I'm in - to you. I don't know what to do. When we talk I feel
 2. You tell me that you're mine, are you just be - ing kind? Let's not stretch our i -

like I've died twice. Box - ers use their fist, hock - ey play - ers break their wrist. You
 - ma - gi - na - tion. When you look in my eyes, al - ways get them but - ter - flies. My

C7 C7/Eb C7/E Bb F/A

break my heart when you try to play nice. Like a de-tec - tive with-out a case, I'll mag-ni-
 knees get weak with an - ti - ci - pa - tion. And if I might have a slip of the tongue, Will the fun

Ab Eb Bb

- fy what you say and test the im - pli - ca - tions. It could be you, or it could
 dis - ap - pear, is the bind - ing com - ing un - done? You leave me wait - ing with - in

F/A Ab Eb

be through be - fore it e - ven be - gins. I'm a fish swim - ming with - out fins.
 your grasp, but I can't tell what you feel, and I'm too a - fraid to ask you.

C F Bb C

Bet - ter luck next time may - be we could have a go with an - oth - er kind of

F B \flat C F B \flat

love, one that car - ries on. Bet - ter luck next time. — Guess I've on - ly one re -

C F B \flat 1. Dm

-gret, that I did - n't get to know you bet - ter than I did.

B \flat D \flat C

Dm B \flat D \flat

C 2. C F Bb

Bet-ter luck next time_ may-be we could have a

C F Bb C F Bb

go with an-oth-er kind of love, one that car-ries on. Bet-ter luck next time. Guess I've on-ly one re-

C F Bb Dm

-gret, that I did-n't get to know you bet-ter than I did.

Bb Db C

Repeat to fade

IT CAN'T COME QUICKLY ENOUGH

Words and Music by Scott Hoffman and Jason Sellards

$\text{♩} = 100$





Sail - ing through the tun - nels in the morn - ing by your - self,
 scrap - ers rise be - tween us, keep - ing me from find - ing you.



— there's a ve - ry spe - cial feel - ing, true sen - sa -
 — If the con - crete arch - i - tect - ure dis - ap - peared.



- tion all is well. If you stand and reach your arms
there'd be so few of us left to na - vi - gate



out wide, close your eyes and try to fly, it's an un-
and de - fend our - selves from the tide. It's an un-



- der - ground il - lu - sion_ trick - ing you_ from side_ to side._
- der - ground il - lu - sion_ trick - ing you_ from side_ to side._



We knew all the an - swers and we shout - ed them like an - thems._
There's no in - di - ca - tion of what we were meant to be.

Cm



Bb



Gm



Ab



An-xious and sus - pi - cious that God knew how much we'd cheat - ed. It can't
Suck-ing up to stran - gers, throw-ing wish - es to the sea.

1.

D \flat 

Fm

E \flat 

come quick-ly e - nough. And now you've spent your life wait -

B \flat mD \flat 

Fm



- ing for this mo-ment. And when you fin - ally saw it come it passed

E \flat B \flat m

N.C.

you by and left you so de - feat - ed.

B \flat C/B \flat

Sky -

2. D \flat Fm E \flat

come quick-ly e-nough. And now you've spent your life wait

B \flat m D \flat Fm

- ing for this mo-ment. And when you fin-ally saw it come it passed

E \flat B \flat m D \flat Fm

you by and left you so de-feat-ed. It can't come quick-ly e-nough. And now you've spent

E♭

B♭m

D♭

Fm

— your life — wait - ing for this mo - ment. And when — you fin - ally saw — it come it passed.

E♭

B♭m

D♭

Fm

— you by — and left — you so de - feat - ed. — Ooh, _____

E♭

B♭m

D♭

Fm

ooh. _____ Ooh, _____

1.

E♭

B♭m

2.

E♭

B♭m

ooh. _____ It can't — ooh. _____

RETURN TO OZ

Words and Music by Scott Hoffman and Jason Sellards

$\text{♩} = 72$



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The guitar part consists of a series of eighth notes in a 4/4 time signature. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.



The second system of music includes lyrics for the vocal line. The guitar part continues with eighth-note patterns. The piano accompaniment features a consistent rhythmic pattern with some variations in the bass line.

1. Once there was a man... who had a lit - tle too much time on his hands.
2. See block lyrics



The third system of music continues the vocal line and accompaniment. The guitar part maintains its eighth-note motif. The piano accompaniment provides a steady accompaniment.

— He ne-ver stopped to think that he was get - ting old - er. When his



night came to an end_ he tried to grasp for his last friend_ and pre - tend_



_ that he could wish him-self health on a four leaf clo - ver. He said is



this the re - turn to Oz?_ The grass_ is dead,_ the gold is brown_ and the sky has



claws.

There's a wind - up man walk - ing round_ and round. What

F7

Ab7

C



once was Eme - rald Ci - ty's now a crys - tal town.

C

B

Bb

Gsus4

G



C

B

Bb

F7

Ab7

C



The

C#m

E

B



wheel-ies are cut-ting pave - ment and the Skek - sis at the rave - meant to hide -

G# A

— deep in - side — their sunk - en fa - ces and their wild roll - ing eyes.

C#m C G Bm7

— But their cal - lous words re - veal — that they can no long - er feel — love or sex ap - peal. The

A C F7 Ab7

patch-work girl has come to cinch the deal — to re - turn. to Oz. — We've fled the world with smiles and clench - ing

C F7 Ab7

jaws. Please help me friend from com - ing down, I've lost my place and now it can't be

C F7 Ab7

found. Is this the re-turn to Oz?_ The grass is dead, the gold is brown and the sky has

C



claws._ There's a wind - up man walk - ing round_ and round. What


F7 Ab7 C




once was Emer - ald Ci - ty's now a crys - tal town._


C#m C G Bm7 A

Play three times

C#m  C 



G  Bm  A9 


Verse 2:

It's three o'clock in the morning.
 You get a phone call from the queen
 With a hundred heads.
 She says they're all dead.
 She tried the last one on.
 It couldn't speak, fell off.
 And now she just wanders the halls
 Thinking nothing, nothing at all.

She says is this the return to Oz?
 The grass is dead, the gold is brown
 And the sky has claws.
 There's a wind-up man
 Walking round and round.
 What once was Emerald City's
 Now a crystal town.

SCISSOR SISTERS

LAURA

TAKE YOUR MAMA
COMFORTABLY NUMB

MARY

LOVERS IN THE BACK SEAT

TITS ON THE RADIO

FILTHY/GORGEOUS

MUSIC IS THE VICTIM

BETTER LUCK

IT CAN'T COME QUICKLY ENOUGH

RETURN TO OZ

