SCISSOR SISTERS

All the songs from the album arranged for piano vocal guitar

S

SCISSOR SISTERS

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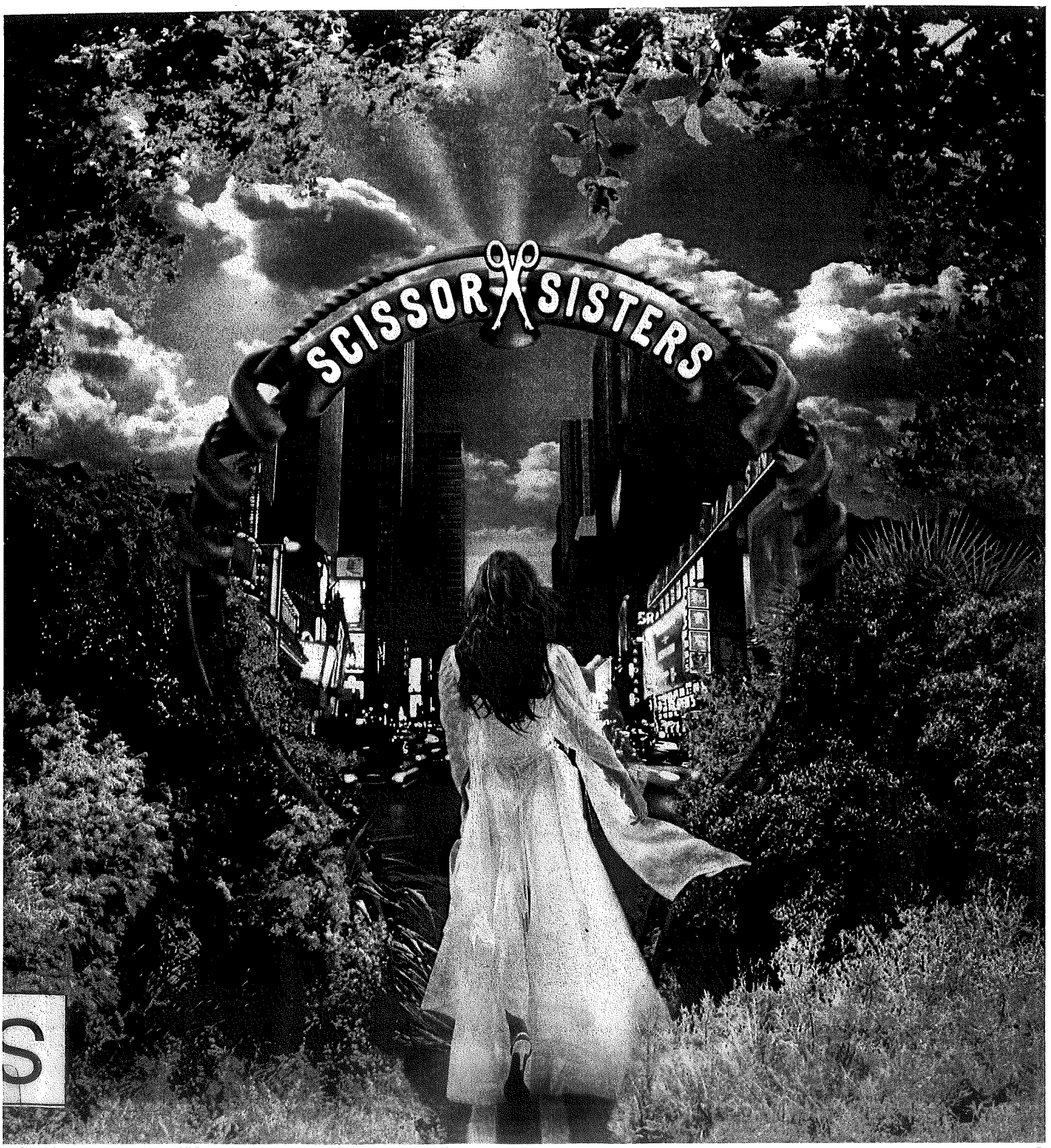

SCISSOR SISTERS

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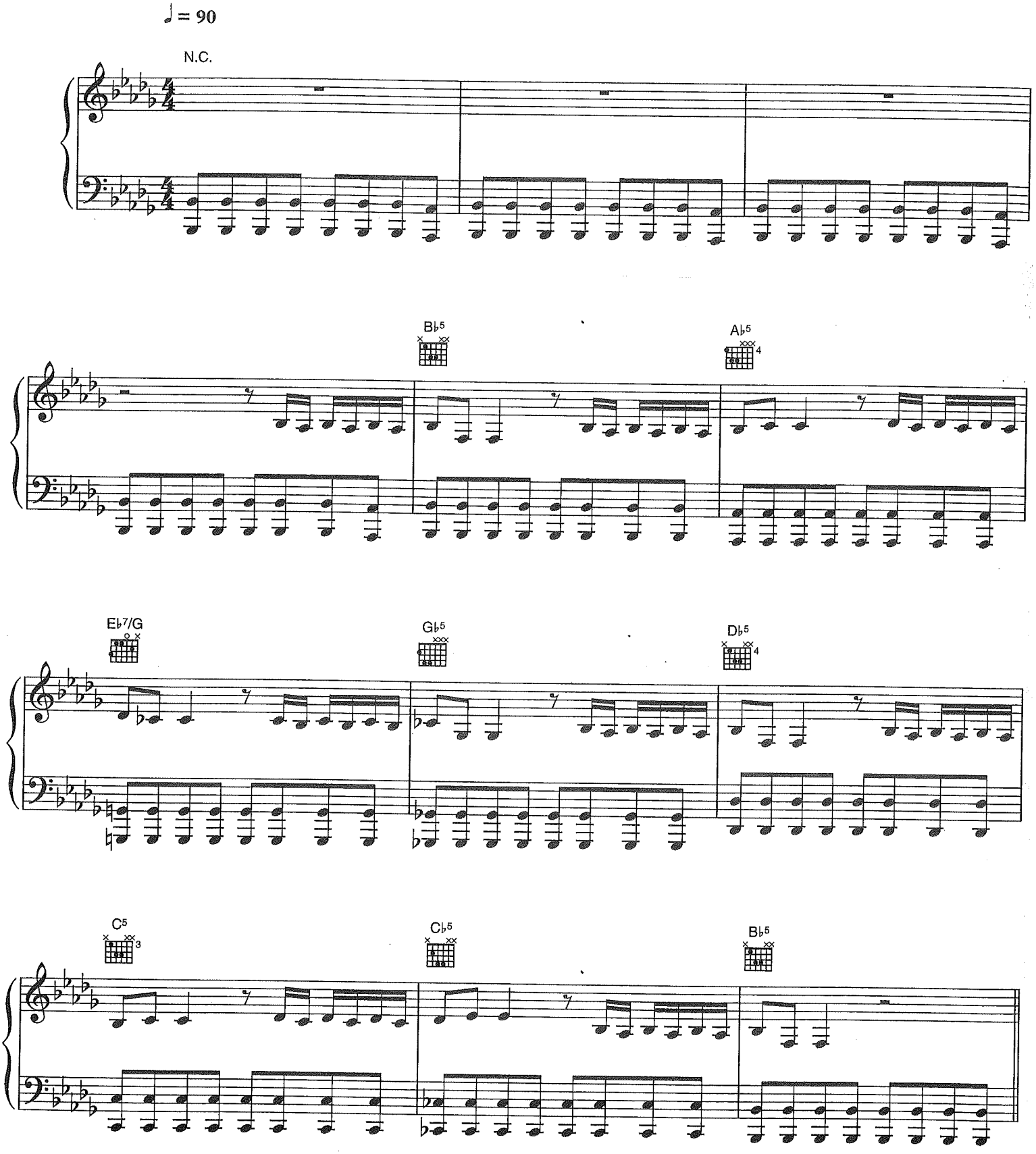
LAURA

Words and Music by Scott Hoffman and Jason Sellards



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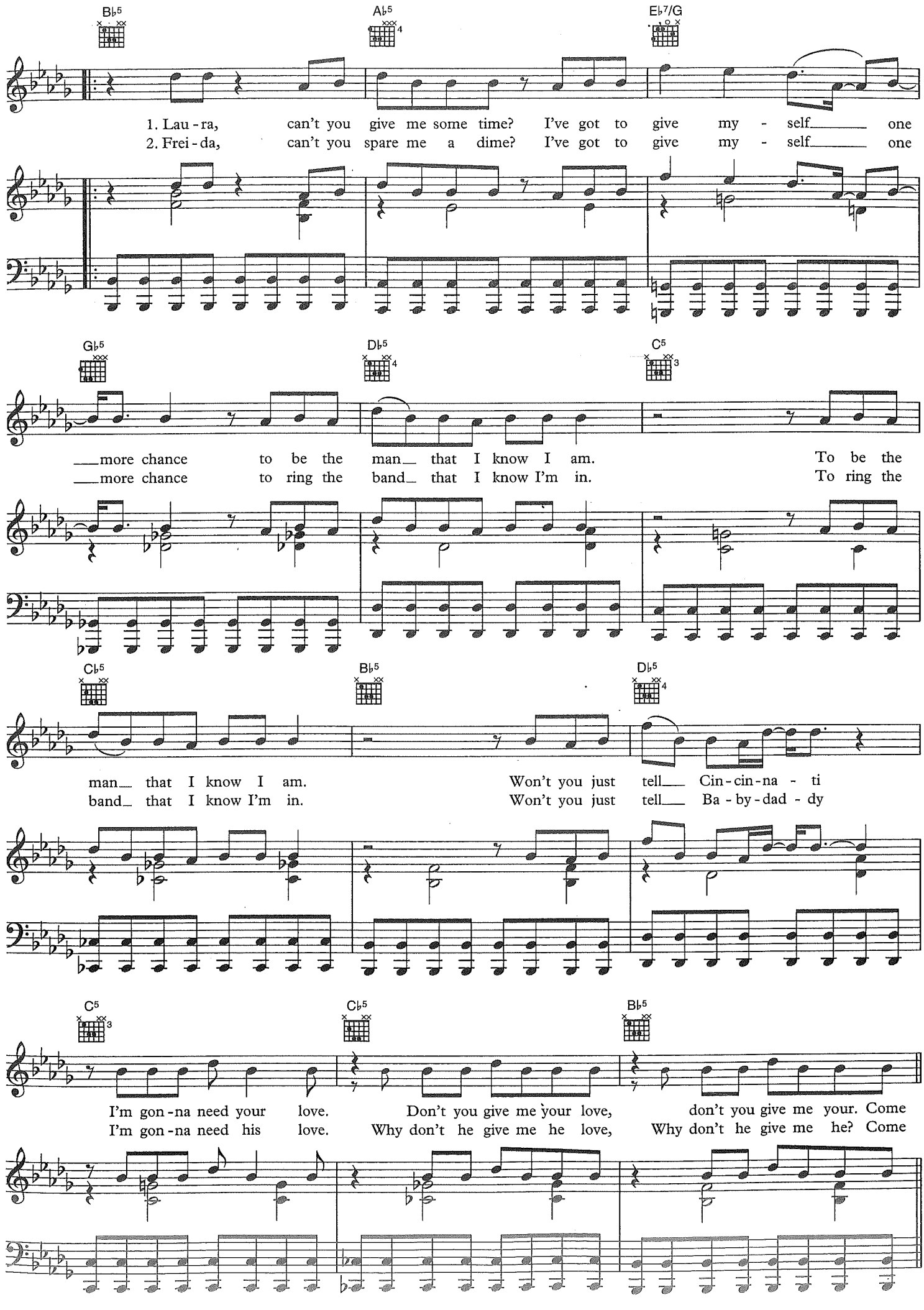
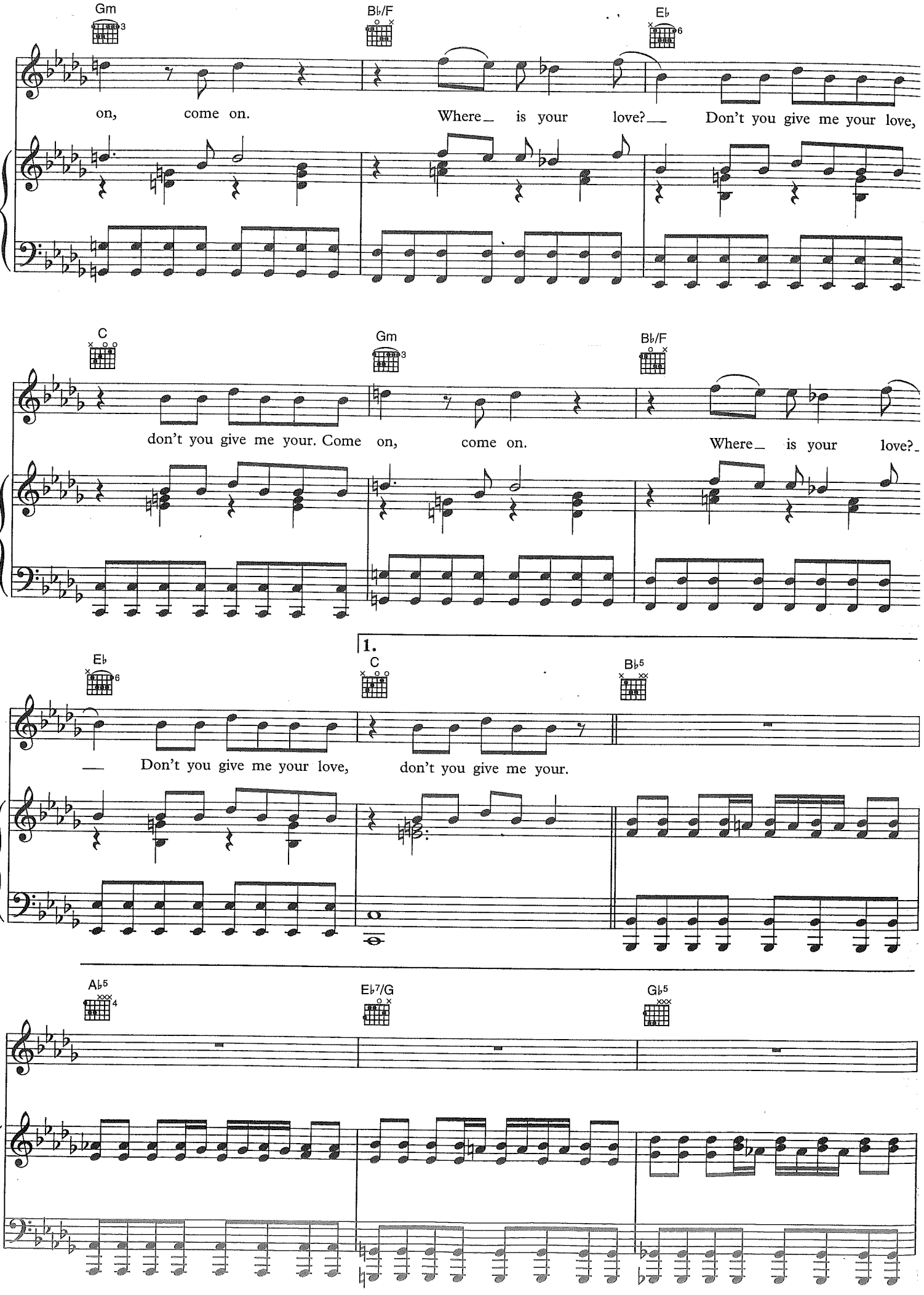
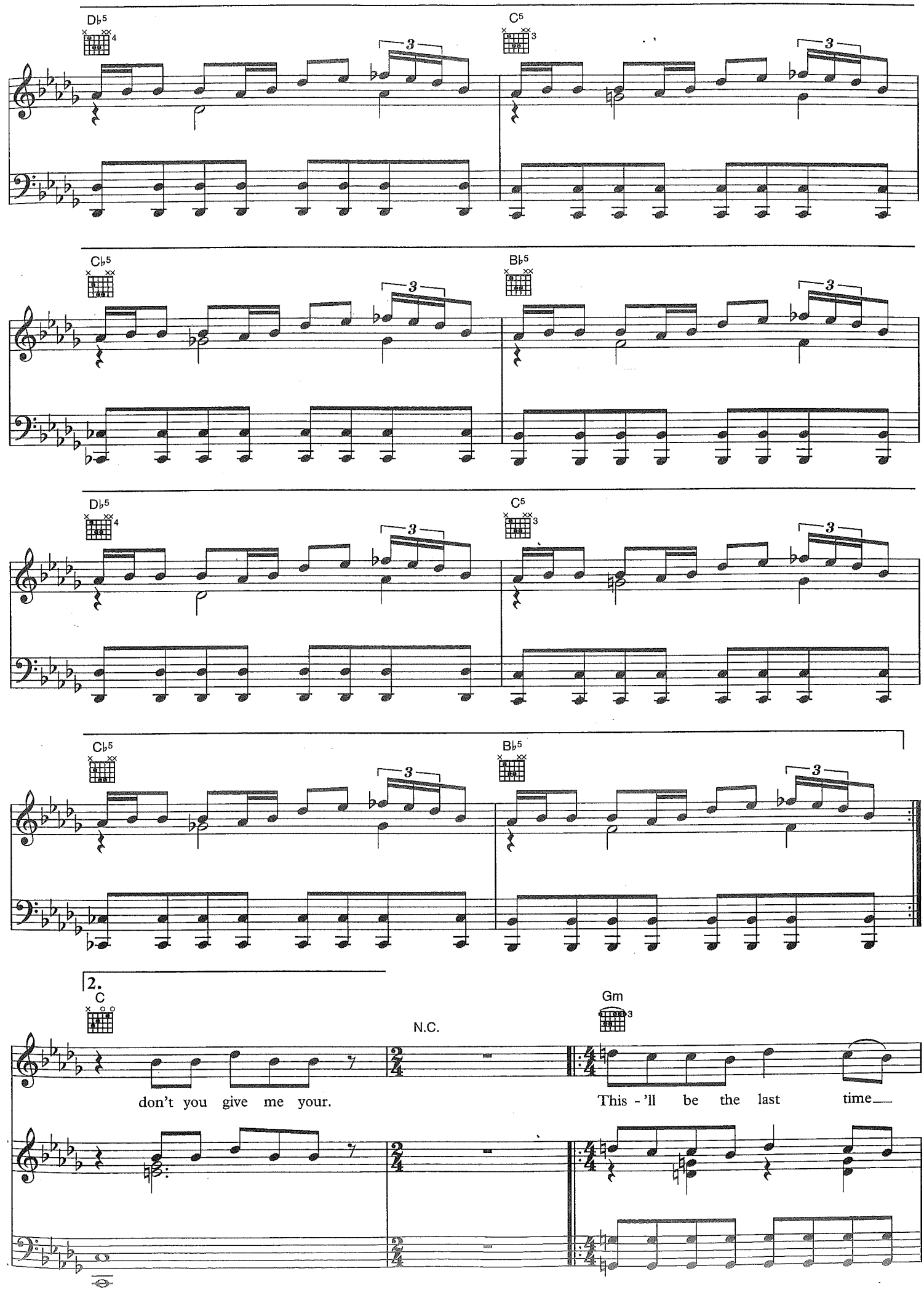
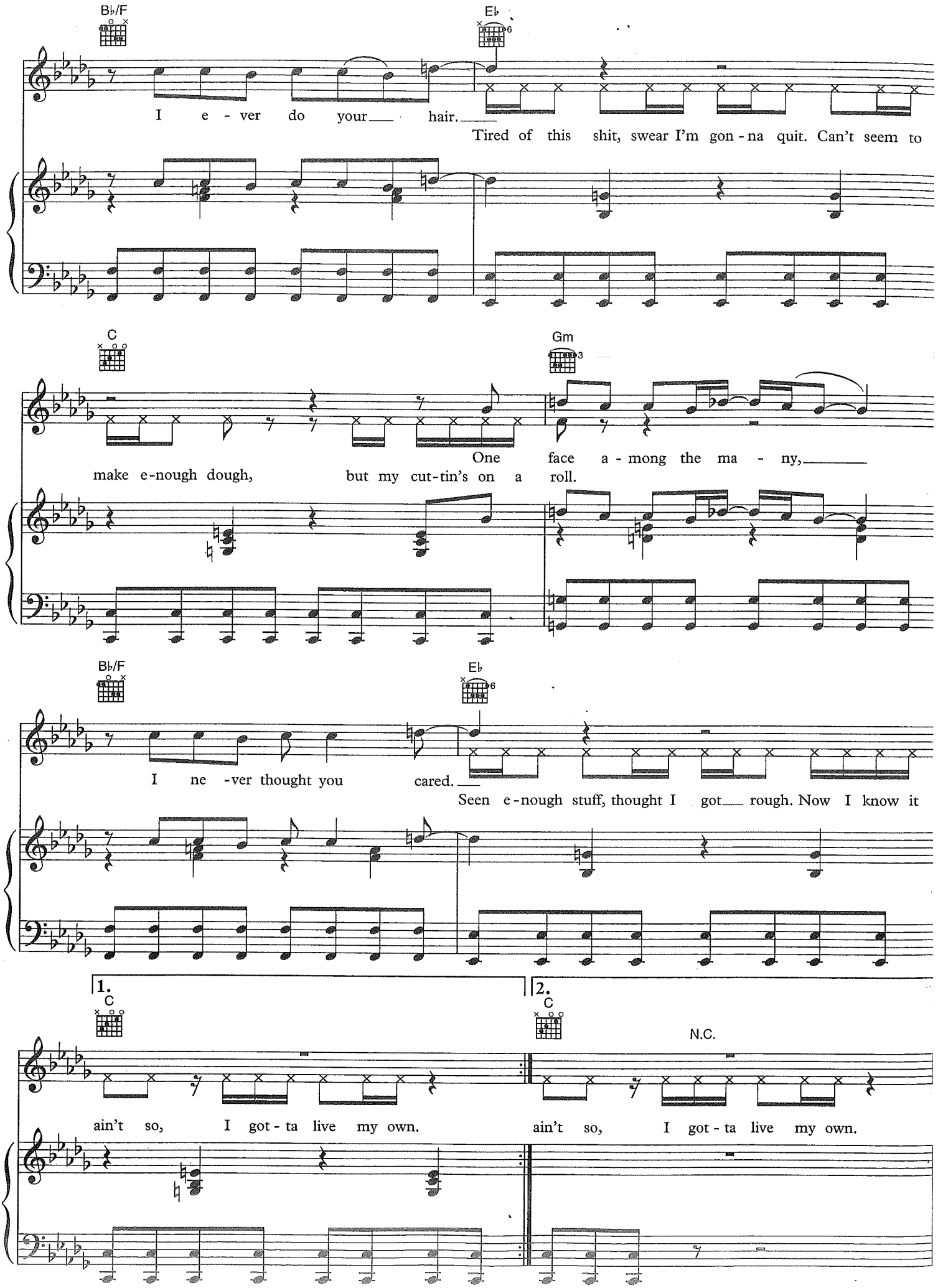

B♭5
A♭5
E♭7/G
1. Lau - ra, can't you give me some time? I've got to give my - self one
2. Frei - da, can't you spare me a dime? I've got to give my - self one
G♭5
D♭5
C5
more chance to be the man that I know I am. To be the
more chance to ring the band that I know I'm in. To ring the
C♭5
B♭5
D♭5
man 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
C5
C♭5
B♭5
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

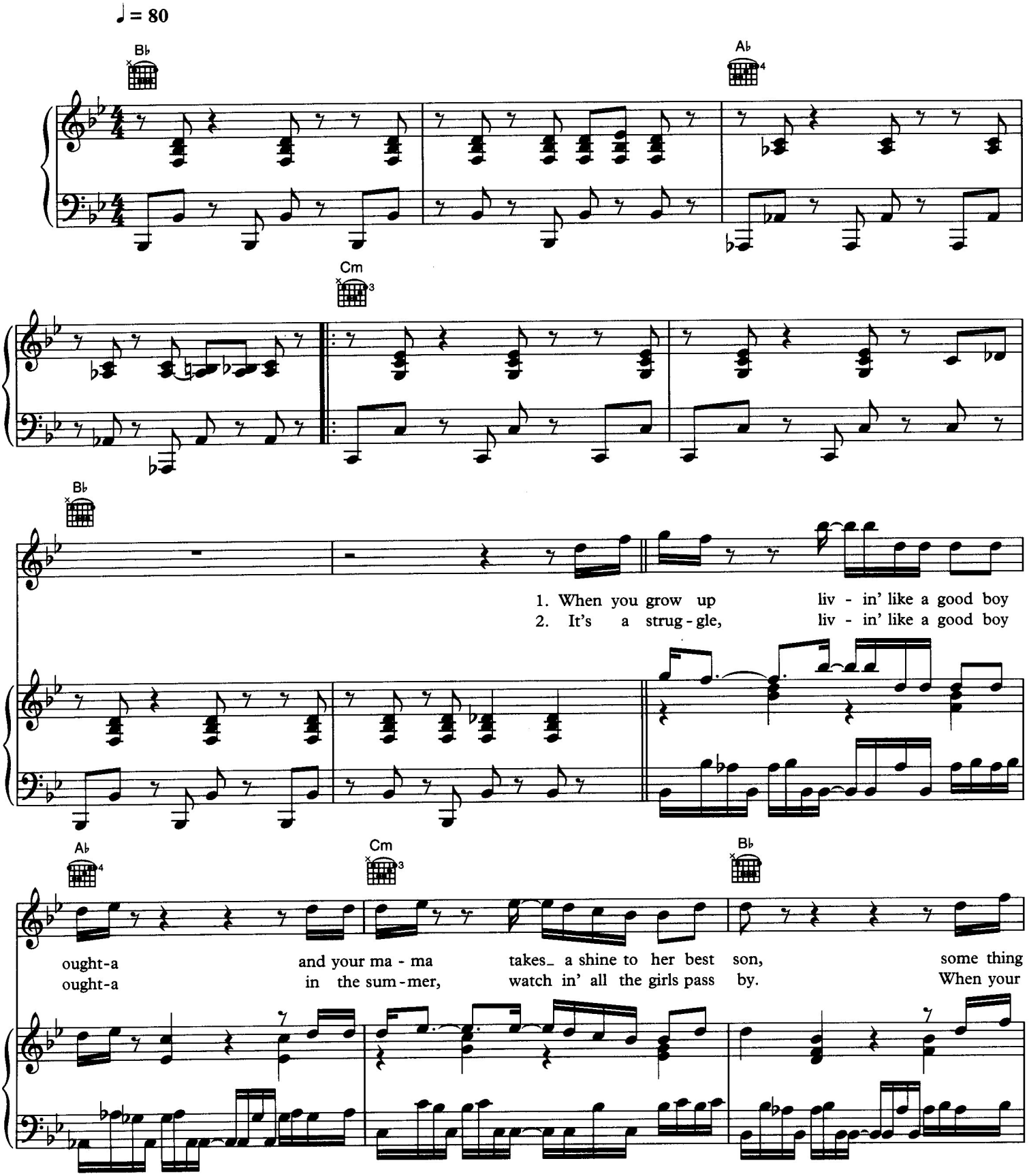

Gm
B♭/F
E♭
on, come on. Where_ is your love?_ Don't you give me your love,
C
Gm
B♭/F
don't you give me your. Come on, come on. Where_ is your love?_
1.
E♭
C
B♭5
_ Don't you give me your love, don't you give me your.
A♭5
E♭7/G
G♭5


D♭5
C5
C♭5
B♭5
D♭5
C5
C♭5
B♭5
2.
C
N.C.
Gm
don't you give me your.
This - 'll be the last time


B♭/F
E♭
I e - ver do your hair.
Tired of this shit, swear I'm gon - na quit. Can't seem to
C
Gm
make e-nough dough,
but my cut-tin's on a roll.
One face a - mong the ma - ny,
B♭/F
E♭
I ne - ver thought you cared.
Seen e-nough stuff, thought I got rough. Now I know it
1.
C
2.
C
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



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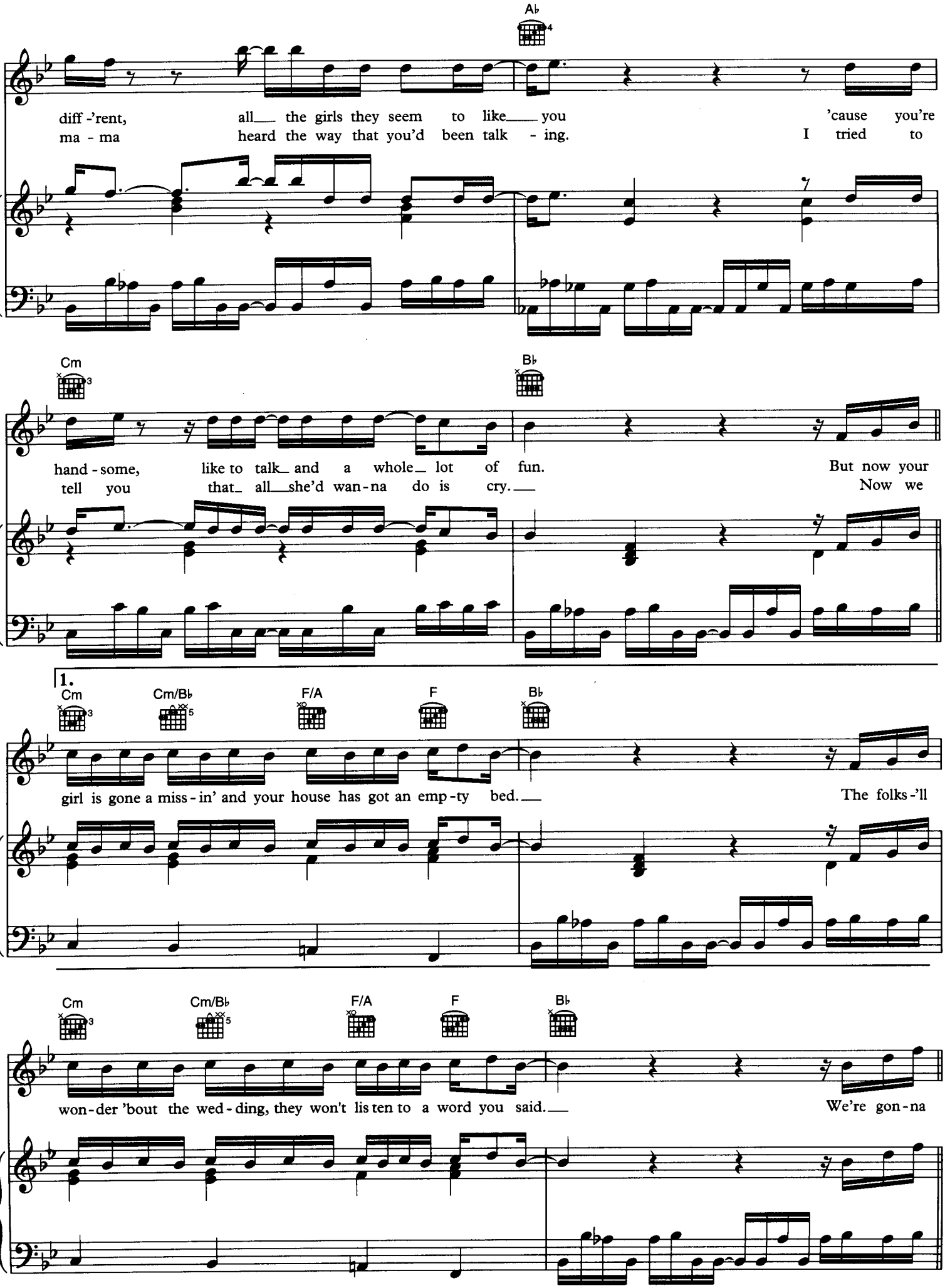
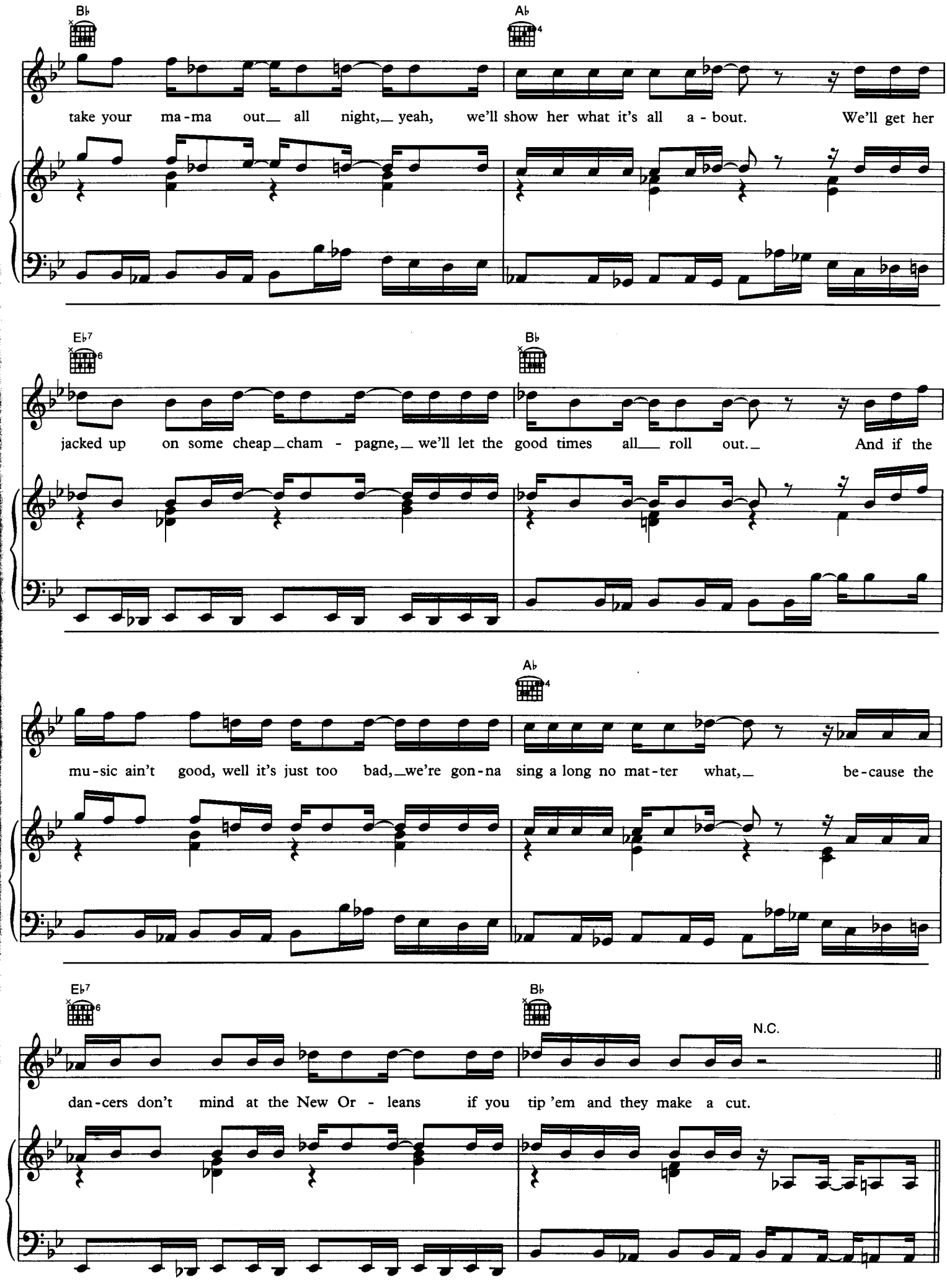
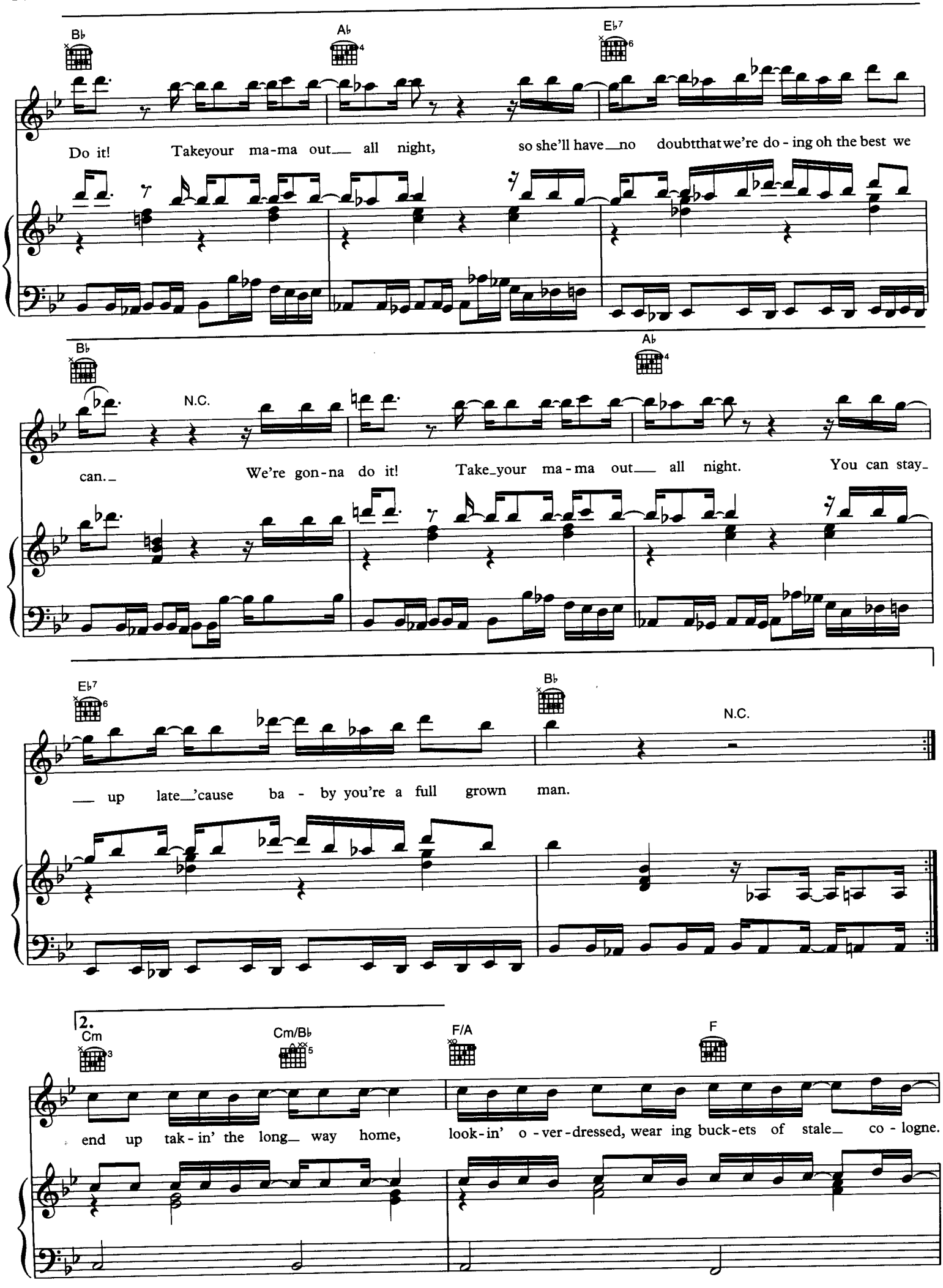
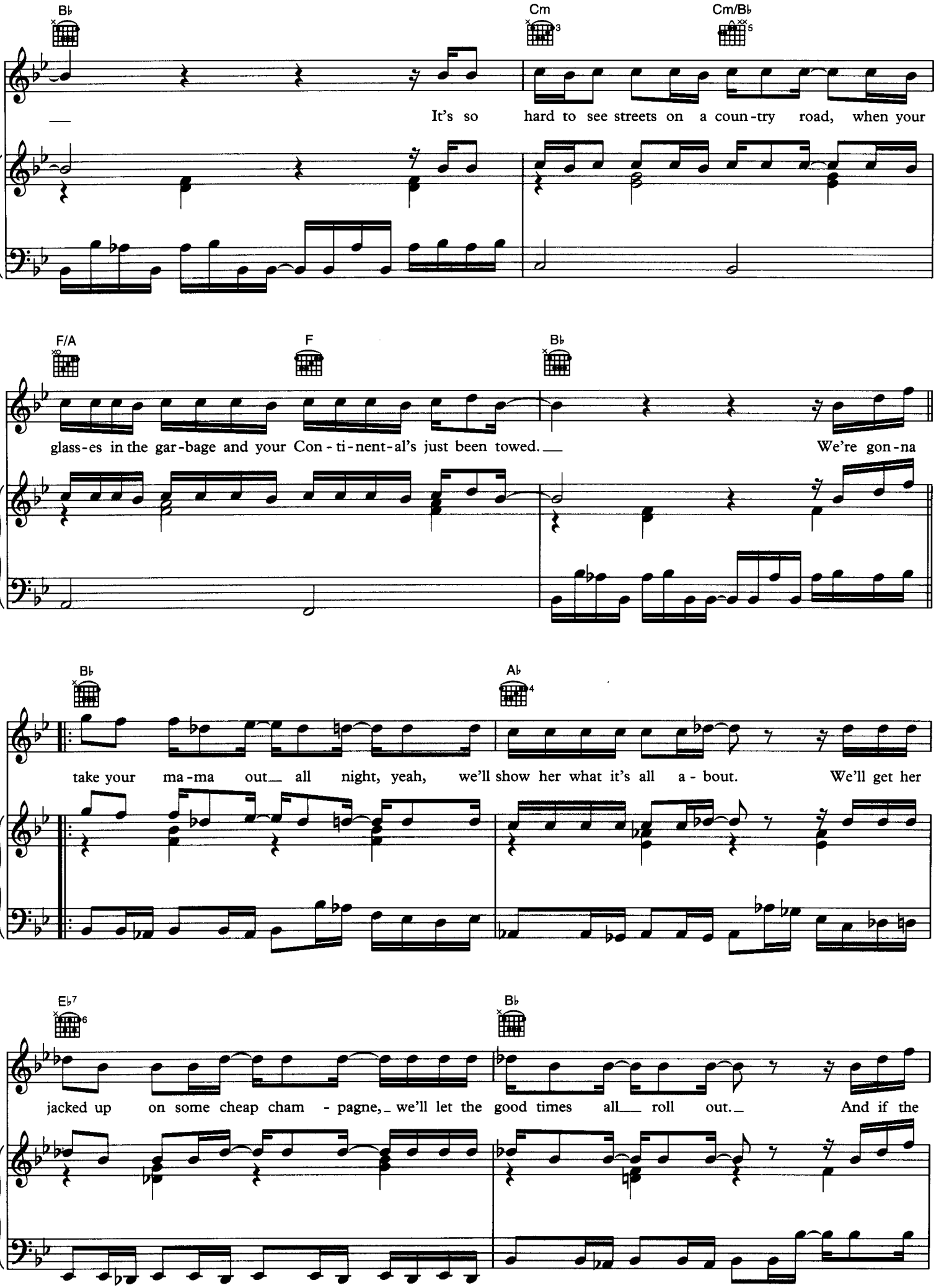
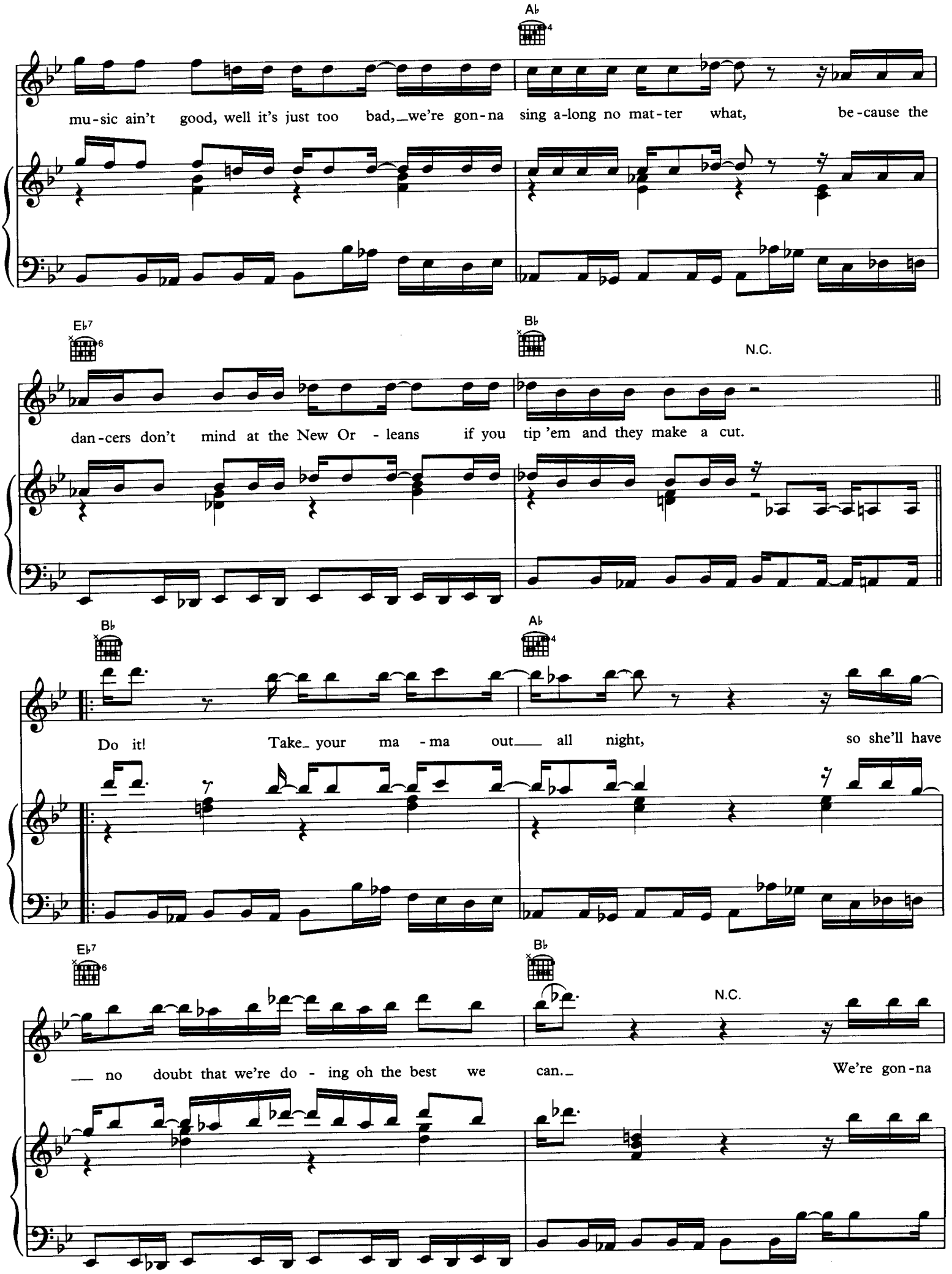
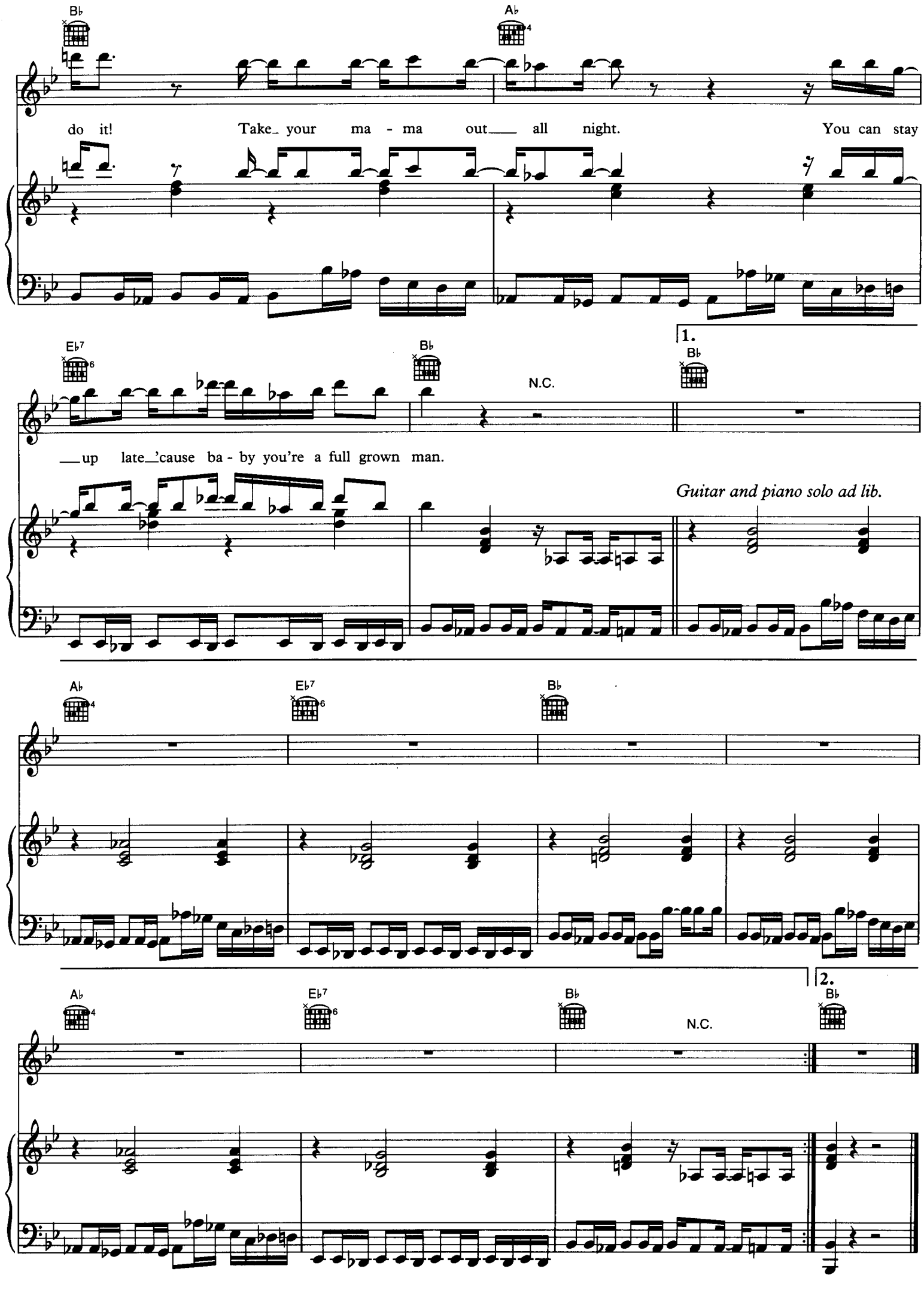

Ab
diff-'rent, all the girls they seem to like you 'cause you're
ma - ma heard the way that you'd been talk - ing. I tried to
Cm
Bb
hand-some, like to talk and a whole lot of fun. But now your
tell you that all she'd wan-na do is cry. Now we
1.
Cm
Cm/Bb
F/A
F
Bb
girl is gone a miss-in' and your house has got an emp-ty bed. The folks-'ll
Cm
Cm/Bb
F/A
F
Bb
won-der 'bout the wed-ding, they won't lis ten to a word you said. We're gon-na


B♭
A♭
take your ma-ma out all night, yeah, we'll show her what it's all a-bout. We'll get her
E♭7
B♭
jacked up on some cheap cham-pagne, we'll let the good times all roll out. And if the
A♭
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
E♭7
B♭
N.C.
dan-cers don't mind at the New Or-leans if you tip 'em and they make a cut.


B♭
A♭
E♭7
Do it! Takeyour ma-ma out all night, so she'll have no doubtthat we're do-ing oh the best we
B♭
N.C.
A♭
can. We're gon-na do it! Take your ma-ma out all night. You can stay
E♭7
B♭
N.C.
up late 'cause ba-by you're a full grown man.
2.
Cm
Cm/B♭
F/A
F
end up tak-in' the long way home, look-in' o-ver-dressed, wear ing buck-ets of stale co-logne.

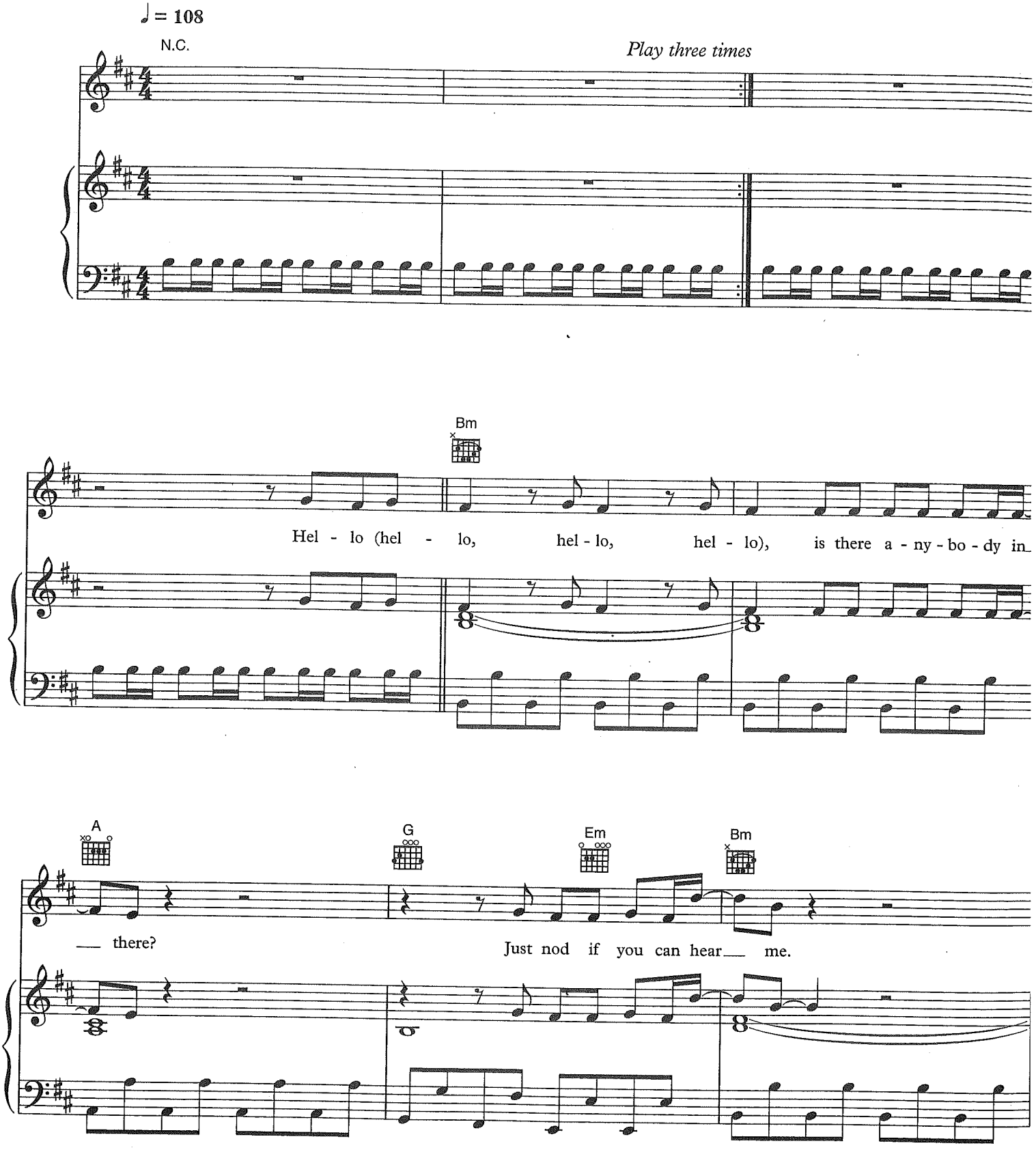

B♭
Cm
Cm/B♭
It's so hard to see streets on a coun-try road, when your
F/A
F
B♭
glass-es in the gar-bage and your Con-ti-nent-al's just been towed. We're gon-na
B♭
A♭
take your ma-ma out all night, yeah, we'll show her what it's all a-bout. We'll get her
E♭7
B♭
jacked up on some cheap cham-pagne, we'll let the good times all roll out. And if the


A♭
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
E♭7
B♭
N.C.
dan-cers don't mind at the New Or - leans if you tip 'em and they make a cut.
B♭
A♭
Do it! Take your ma - ma out all night, so she'll have
E♭7
B♭
N.C.
no doubt that we're do - ing oh the best we can. We're gon-na


B♭
A♭
do it! Take your ma - ma out all night. You can stay
E♭7
B♭
N.C.
1.
B♭
up late 'cause ba - by you're a full grown man.
Guitar and piano solo ad lib.
A♭
E♭7
B♭
A♭
E♭7
B♭
N.C.
2.
B♭

COMFORTABLY NUMB

Words and Music by George Roger Waters and David Gilmour



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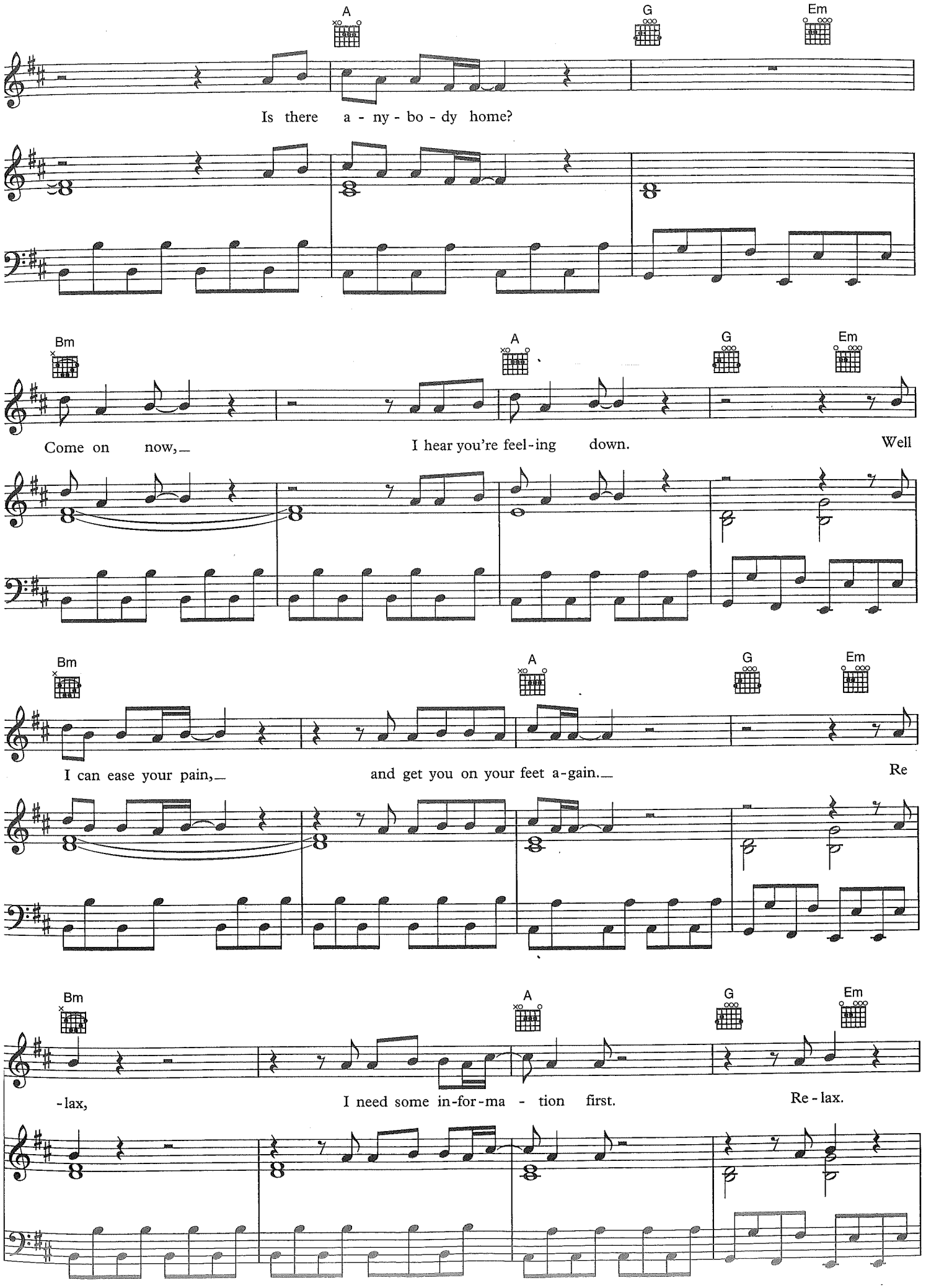
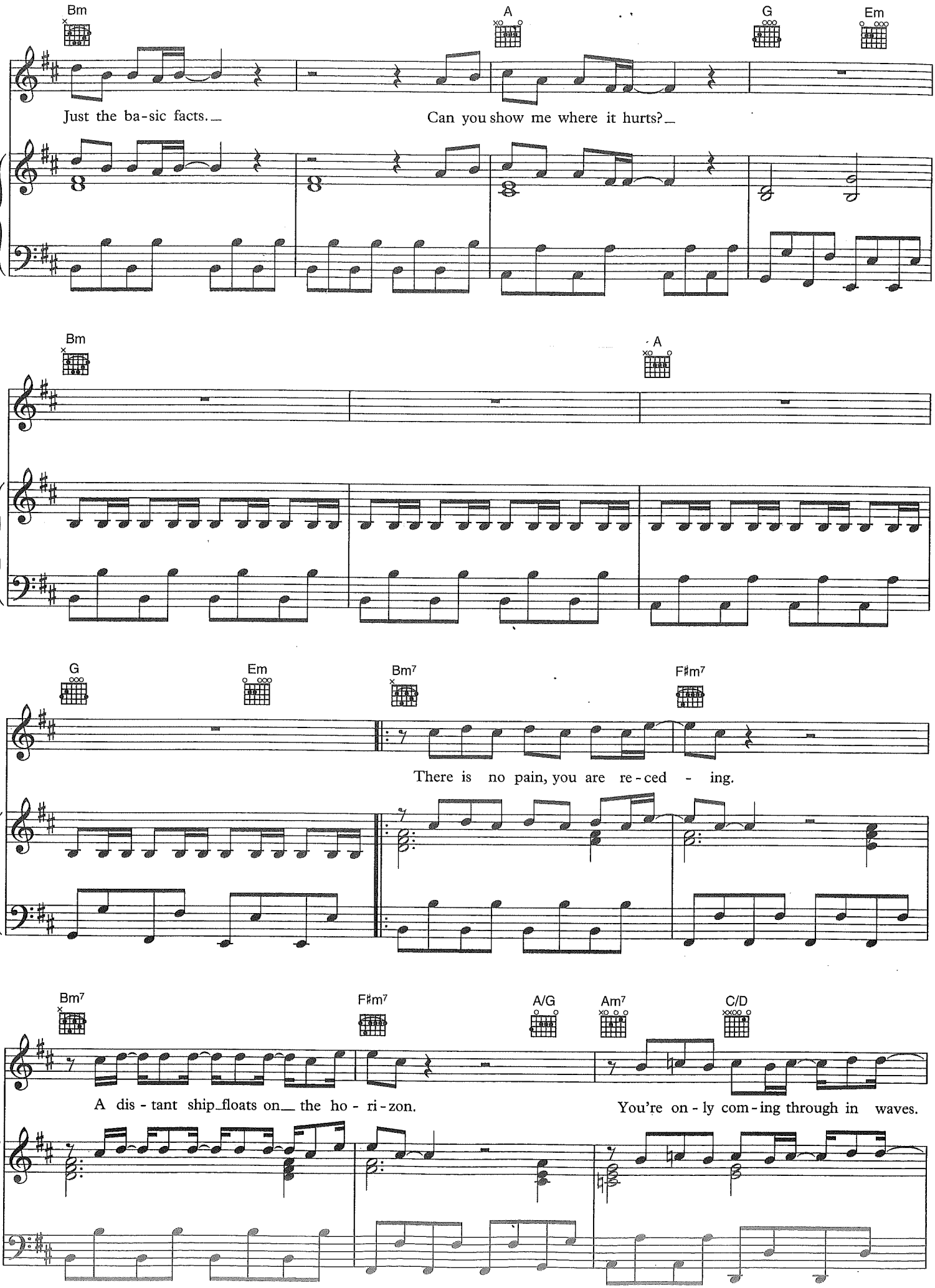
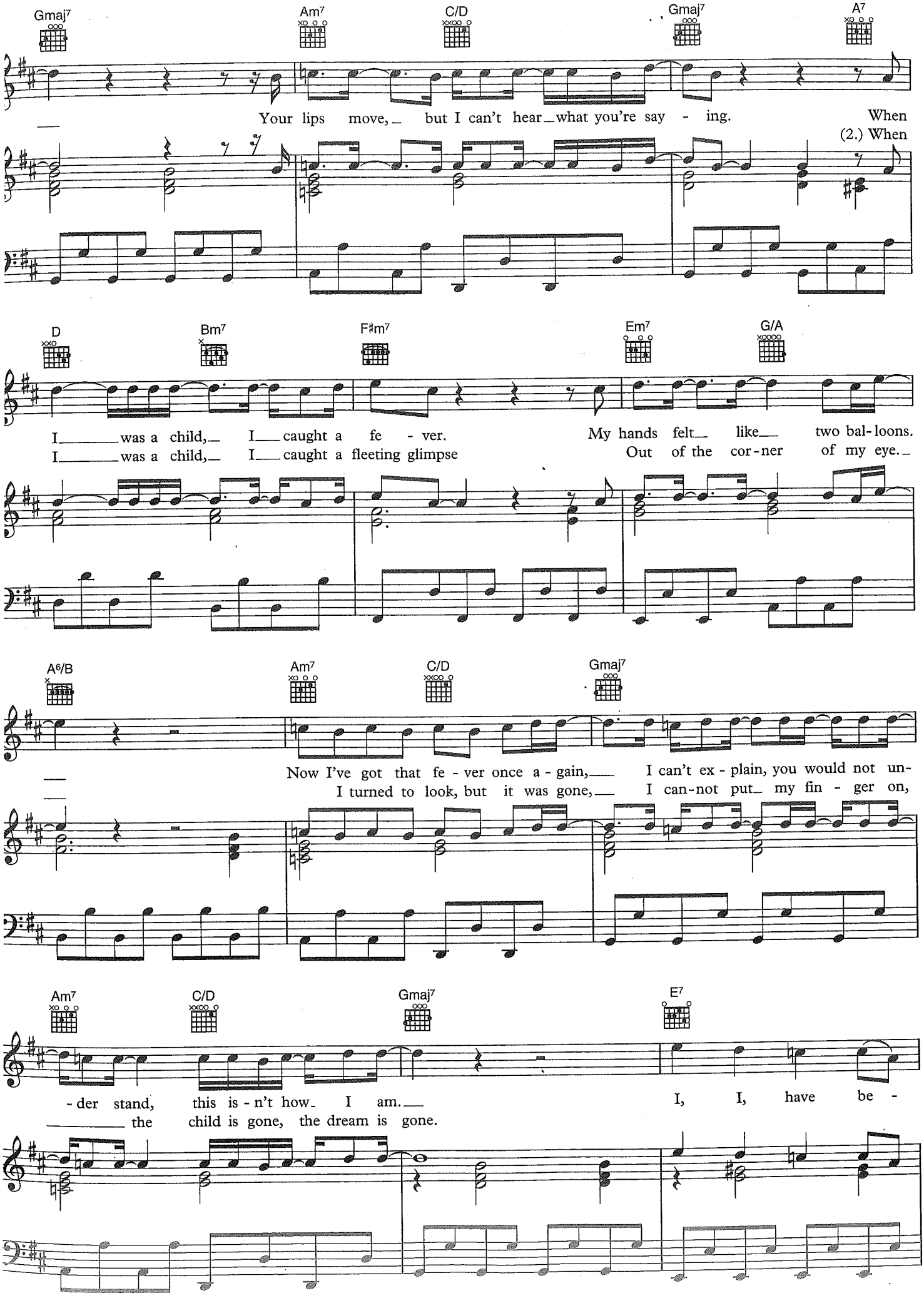
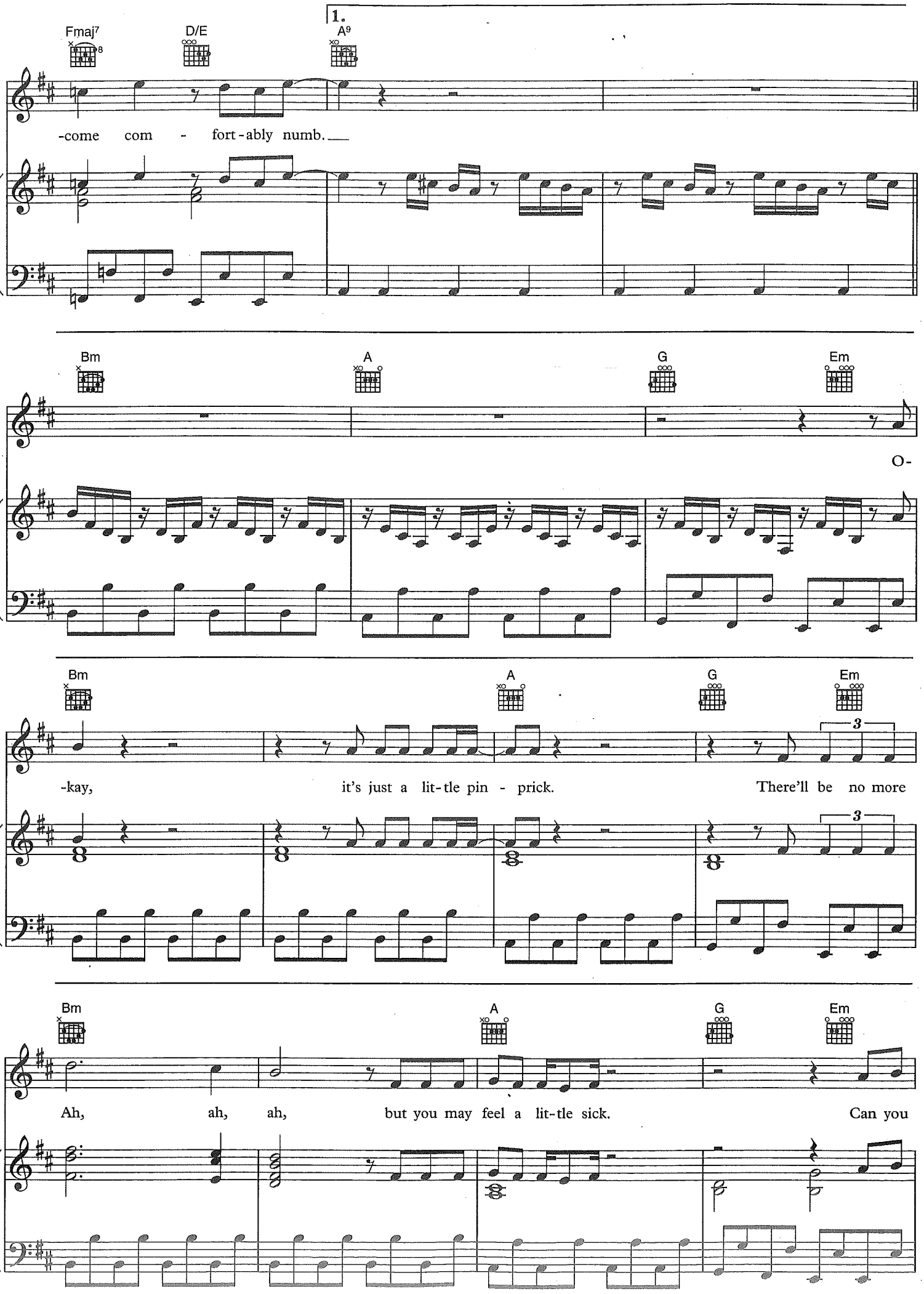
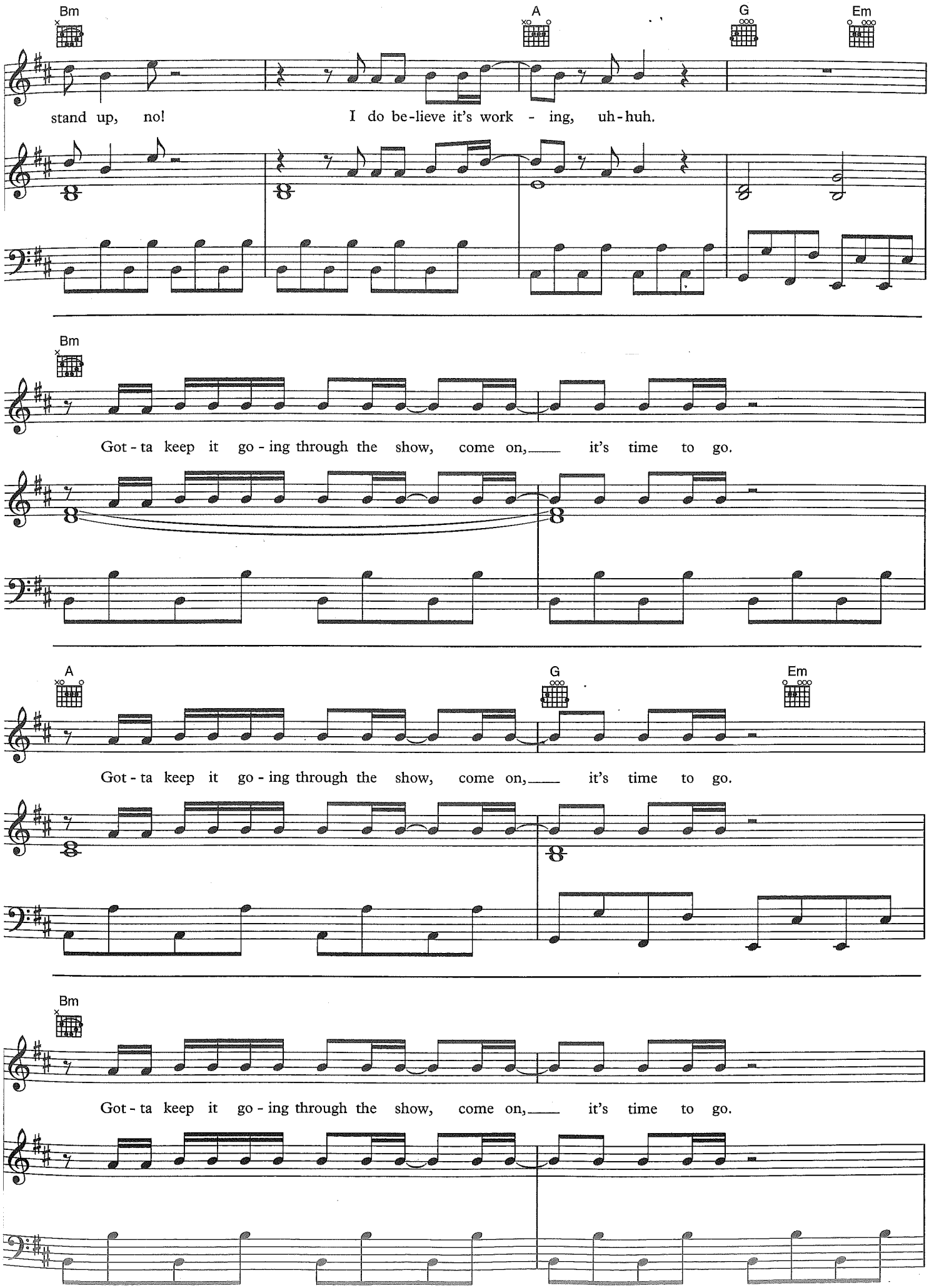
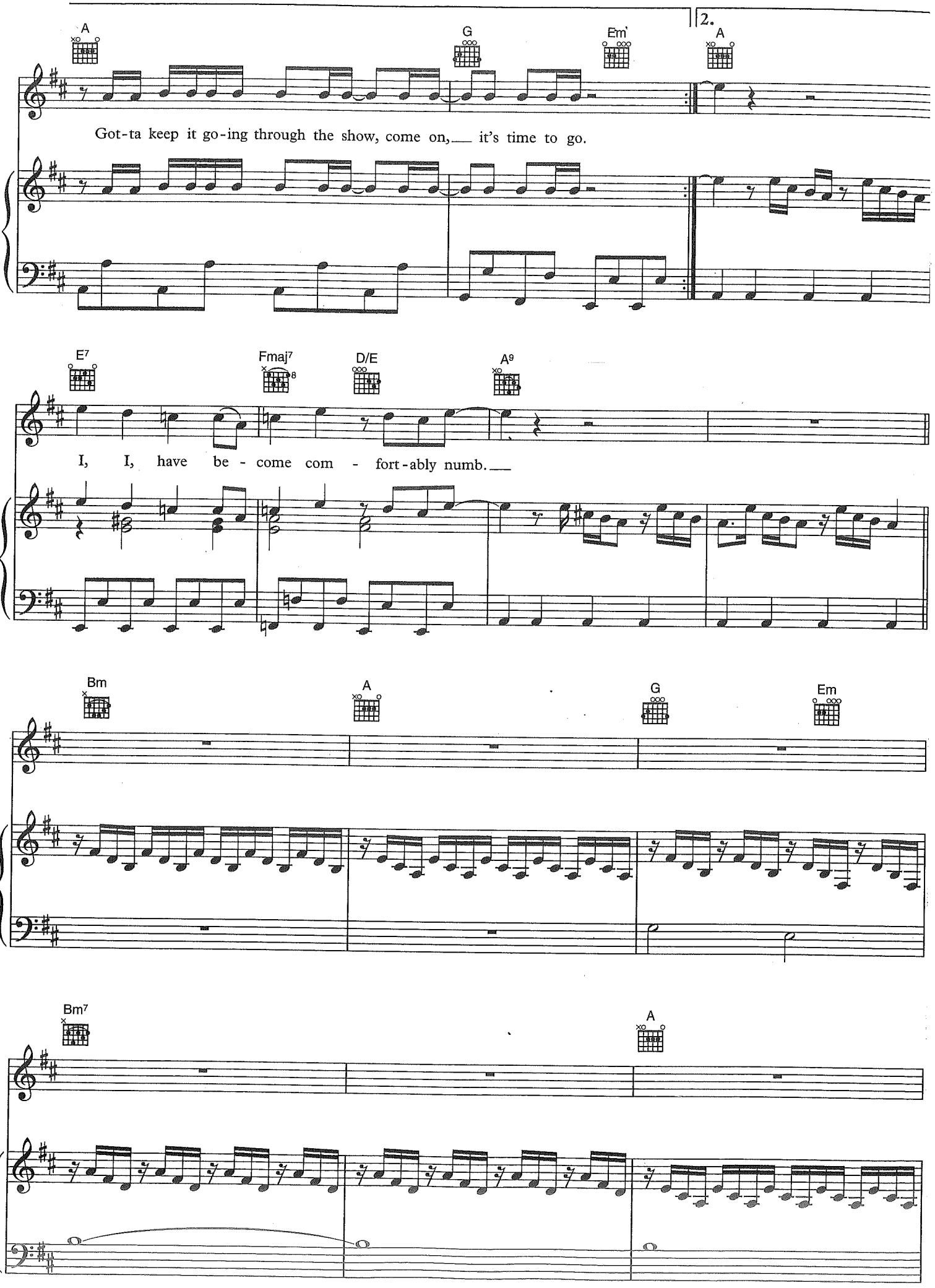

A
G
Em
Is there a - ny - bo - dy home?
Bm
A
G
Em
Come on now, I hear you're feel-ing down. Well
Bm
A
G
Em
I can ease your pain, and get you on your feet a-gain. Re
Bm
A
G
Em
-lax, I need some in-for-ma - tion first. Re - lax.

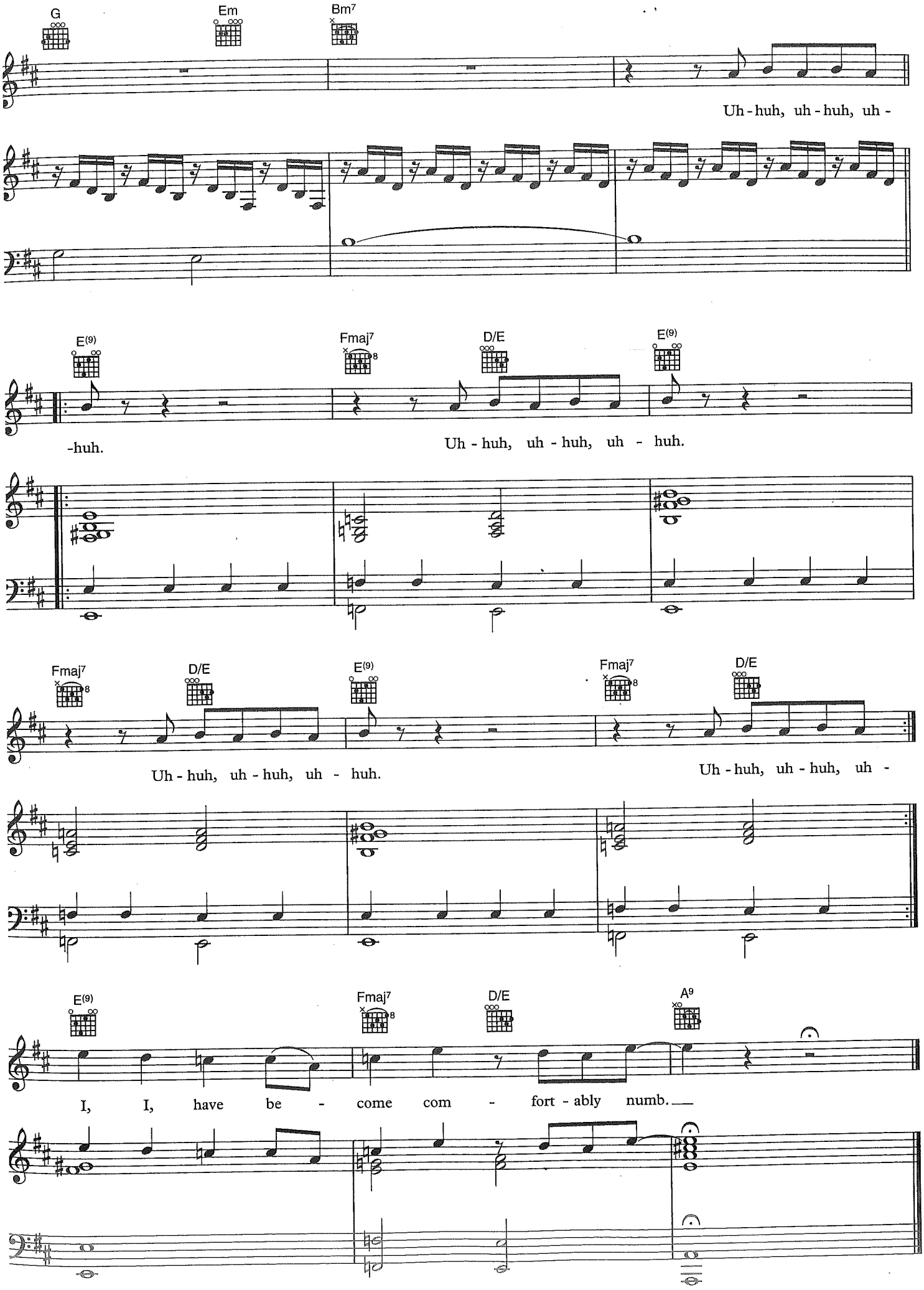

Bm
A
G
Em
Just the ba-sic facts.
Can you show me where it hurts?
Bm
A
G
Em
Bm7
F♯m7
There is no pain, you are re-ced - ing.
Bm7
F♯m7
A/G
Am7
C/D
A dis-tant ship floats on the ho-ri-zon.
You're on-ly com-ing through in waves.


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.
I was a child, I caught a fleeting glimpse
My hands felt like two bal-loons.
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 turned to look, but it was gone,
I can't ex - plain, you would not un-
I can-not put my fin - ger on,
Am7
C/D
Gmaj7
E7
- der stand, this is - n't how I am.
the child is gone, the dream is gone.
I, I, have be -


1.
Fmaj7
D/E
A9
-come com - fort-ably numb.
Bm
A
G
Em
O-
Bm
A
G
Em
-kay, it's just a lit-tle pin - prick. There'll be no more
Bm
A
G
Em
Ah, ah, ah, but you may feel a lit-tle sick. Can you

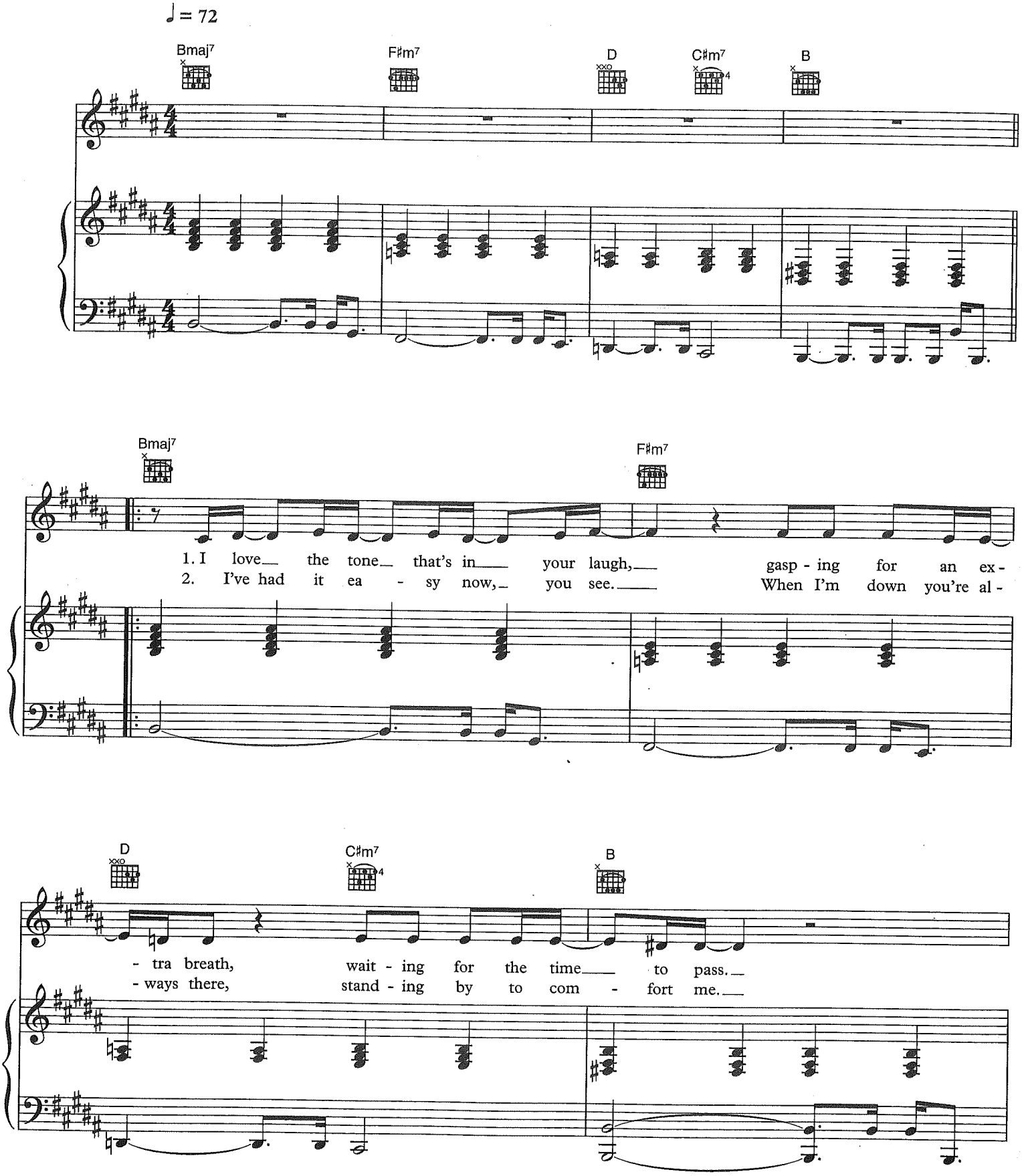

Bm
A
G
Em
stand up, no!
I do be-lieve it's work - ing, uh-huh.
Bm
Got - ta keep it go - ing through the show, come on, ___ it's time to go.
A
G
Em
Got - ta keep it go - ing through the show, come on, ___ it's time to go.
Bm
Got - ta keep it go - ing through the show, come on, ___ it's time to go.


A
G
Em'
2.
A
Got-ta keep it go-ing through the show, come on, it's time to go.
E7
Fmaj7
D/E
A9
I, I, have be - come com - fort-ably numb.
Bm
A
G
Em
Bm7
A


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



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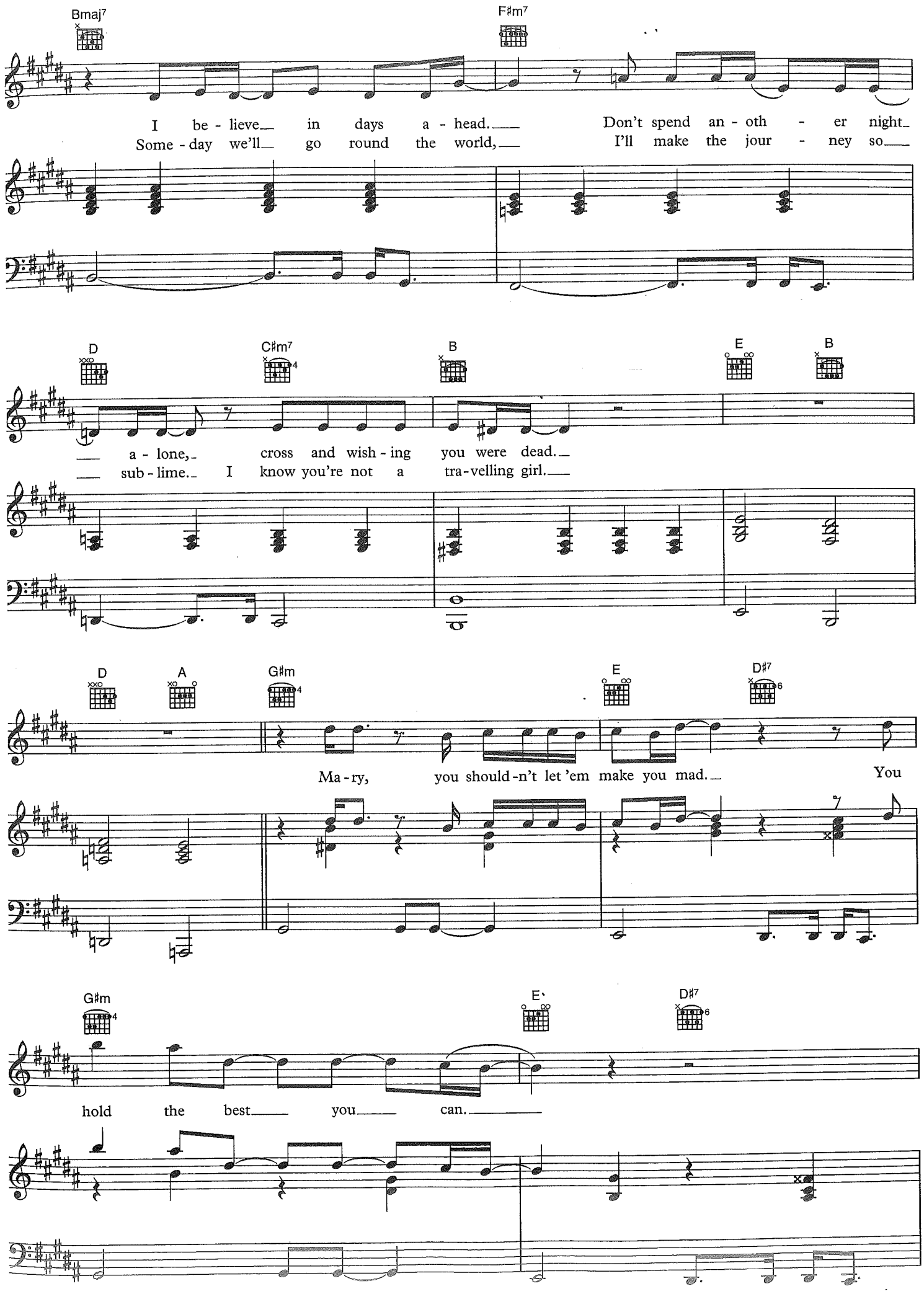
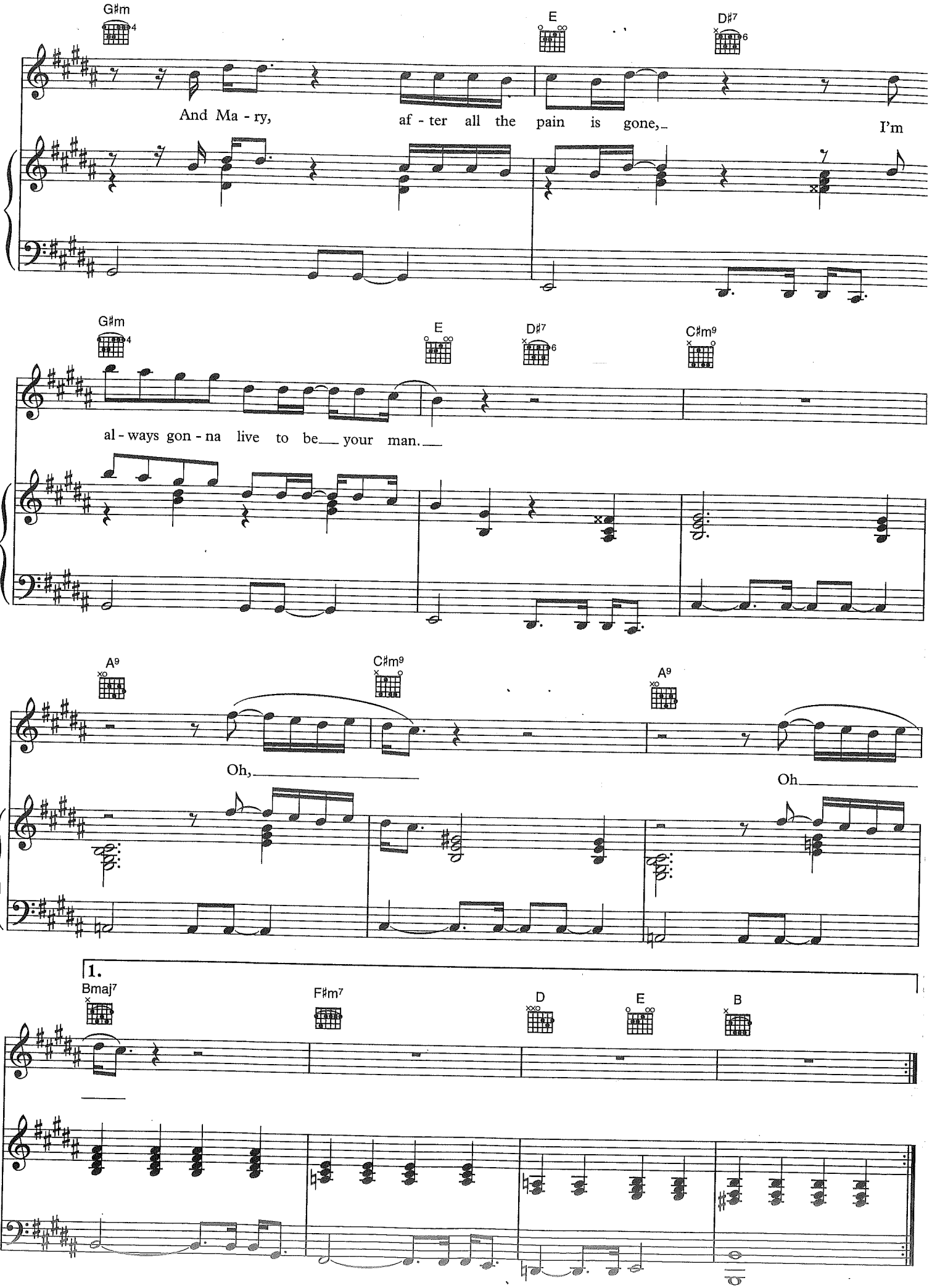
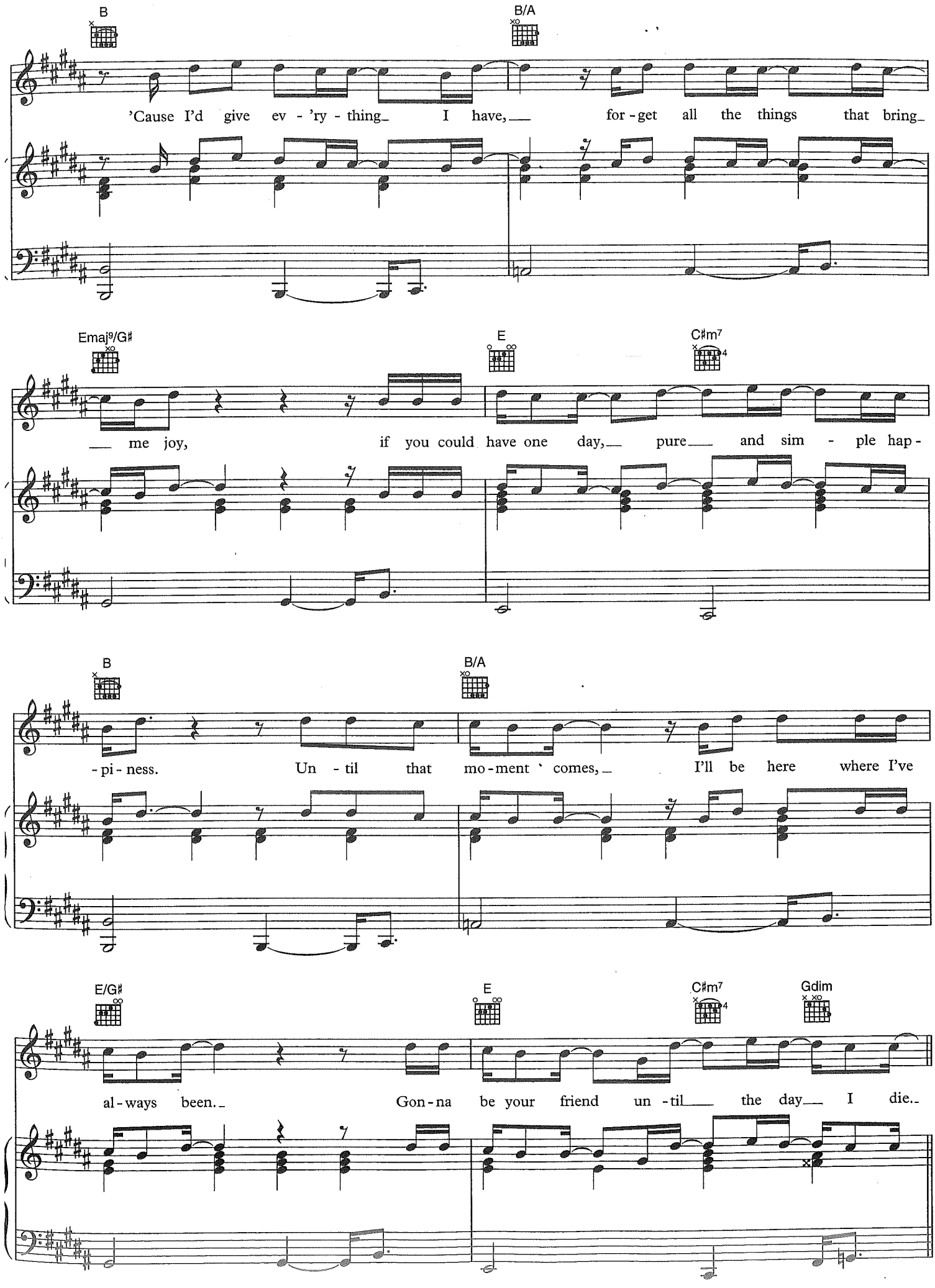
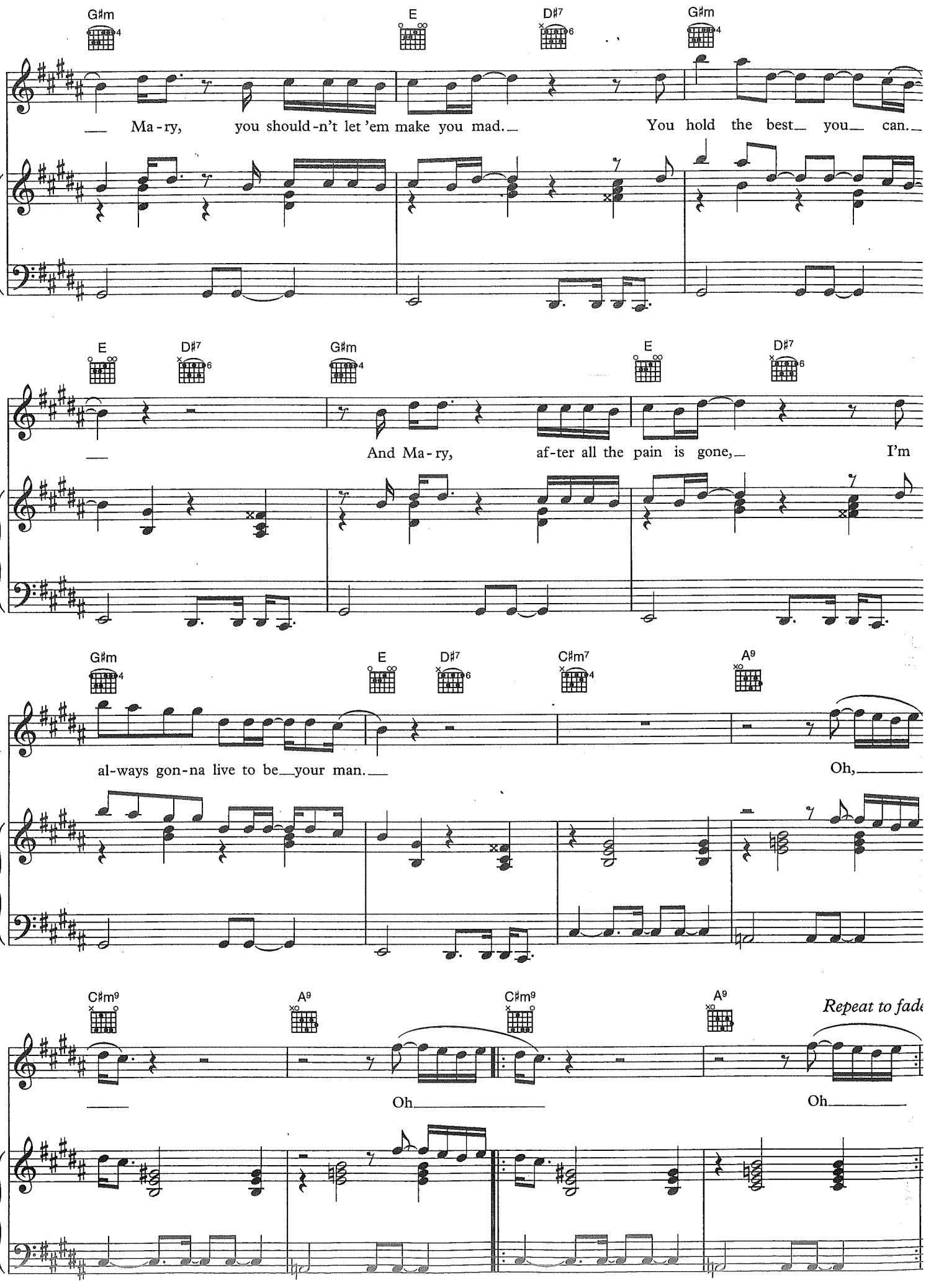

Bmaj7
F♯m7
I be - lieve in days a - head. Don't spend an - oth - er night
Some - day we'll go round the world, I'll make the jour - ney so
D
C♯m7
B
E
B
a - lone, cross and wish - ing you were dead.
sub - lime. I know you're not a tra - velling girl.
D
A
G♯m
E
D♯7
Ma - ry, you should - n't let 'em make 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.


B
B/A
'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 -
B
B/A
- 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.

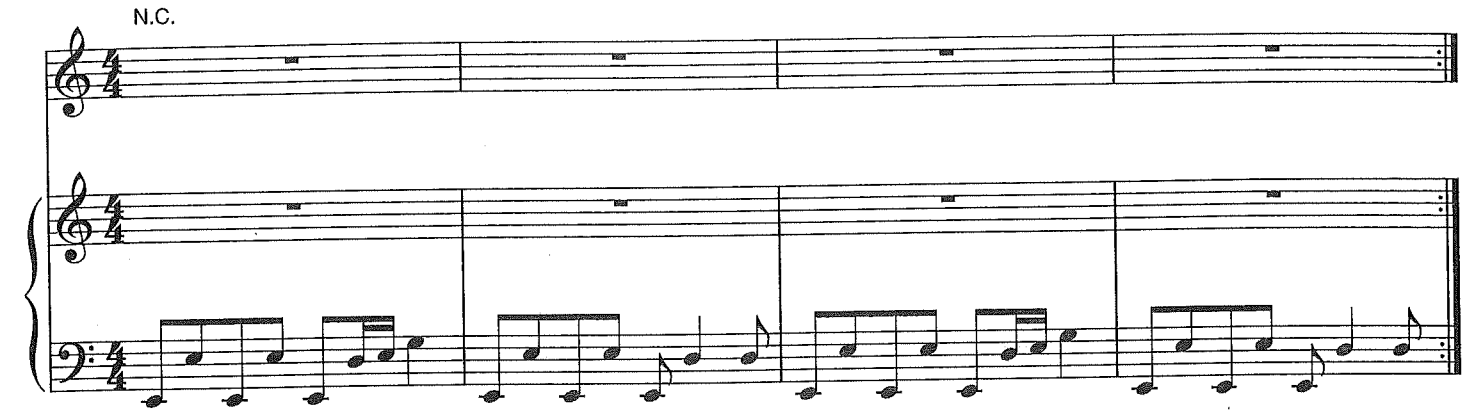

G♯m
E
D♯7
G♯m
Ma-ry, you should-n't let 'em make you mad. You hold the best you can.
E
D♯7
G♯m
E
D♯7
And Ma-ry, af-ter all the pain is gone, I'm
G♯m
E
D♯7
C♯m7
A9
al-ways gon-na live to be your man. Oh,
C♯m9
A9
C♯m9
A9
Repeat to fade
Oh
Oh

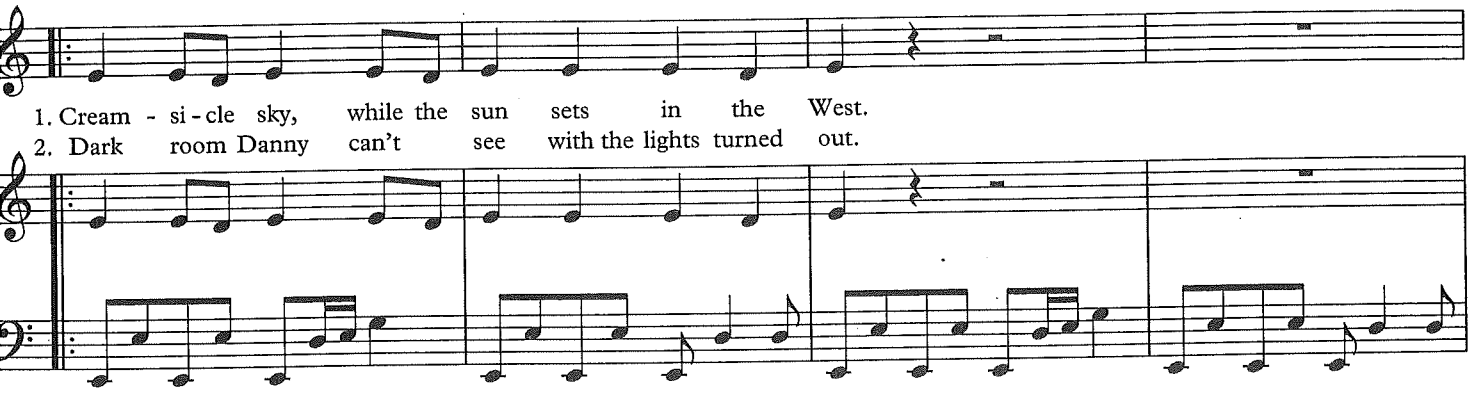
TITS ON THE RADIO

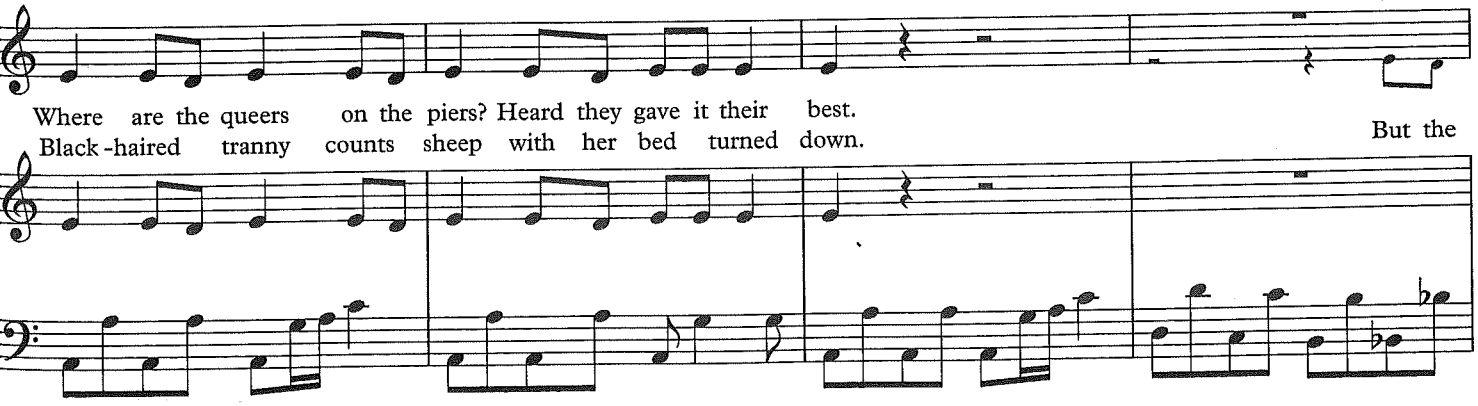
Words and Music by Scott Hoffman, Jason Sellards and Ana Lynch

♩ = 112

N.C.







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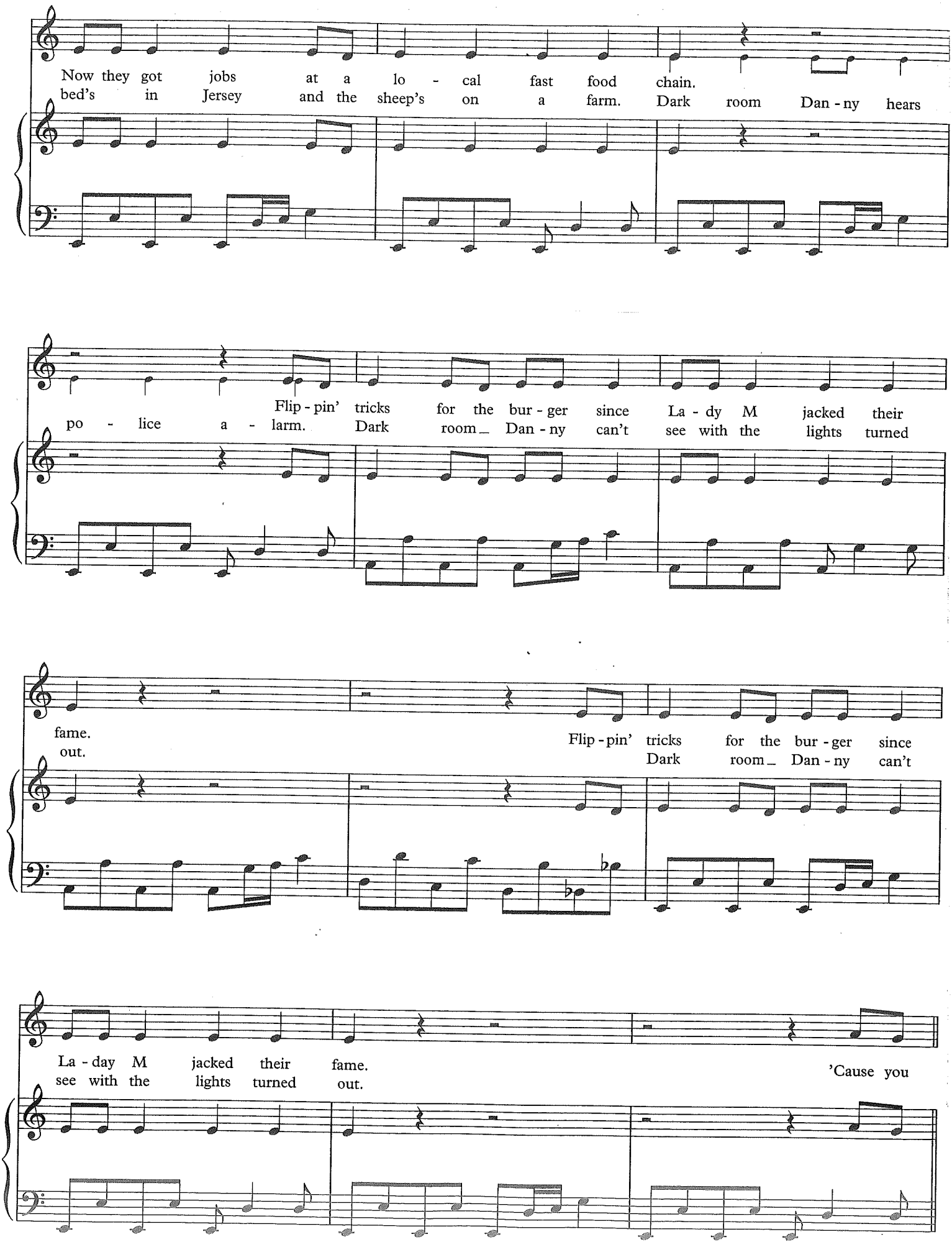
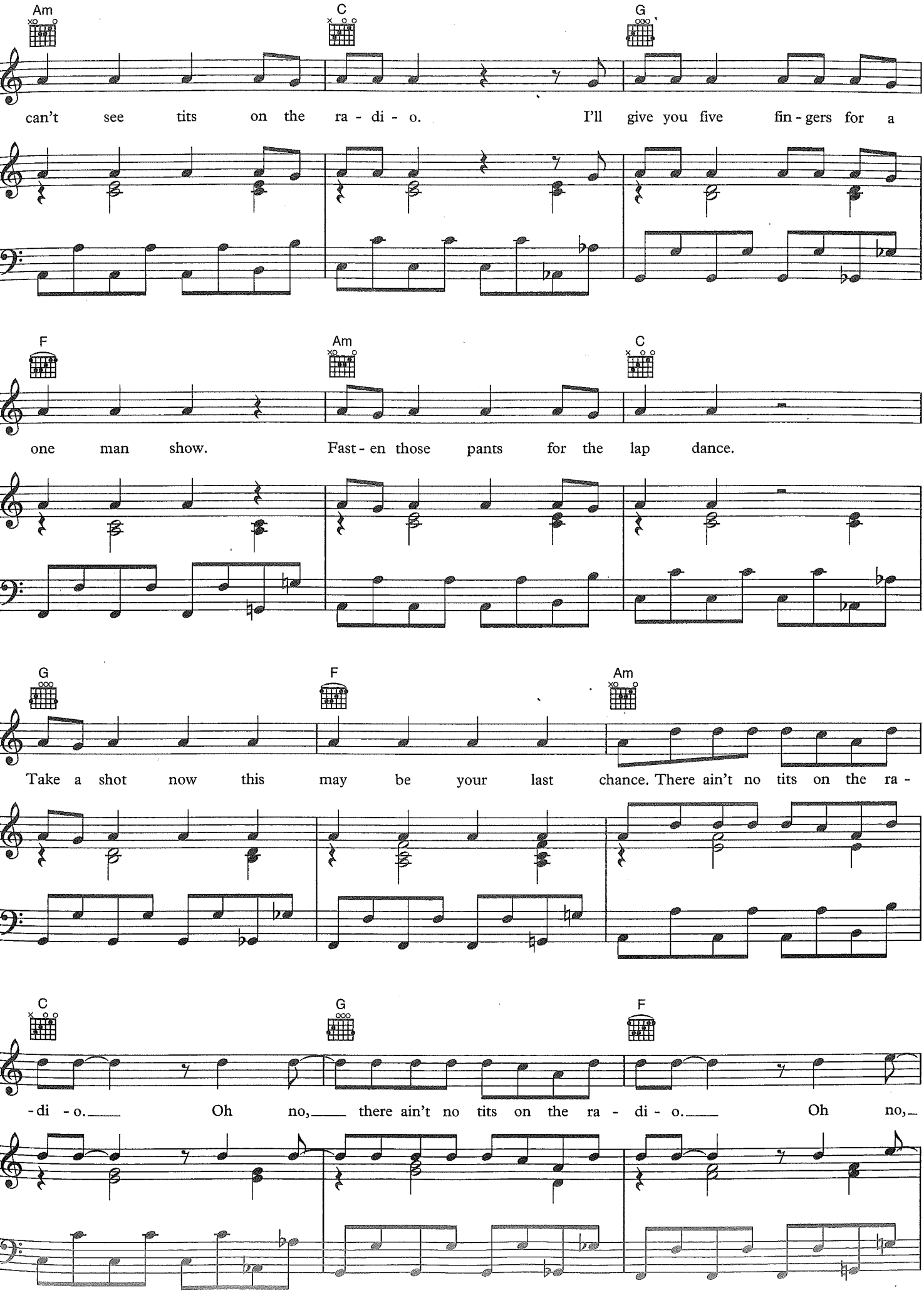
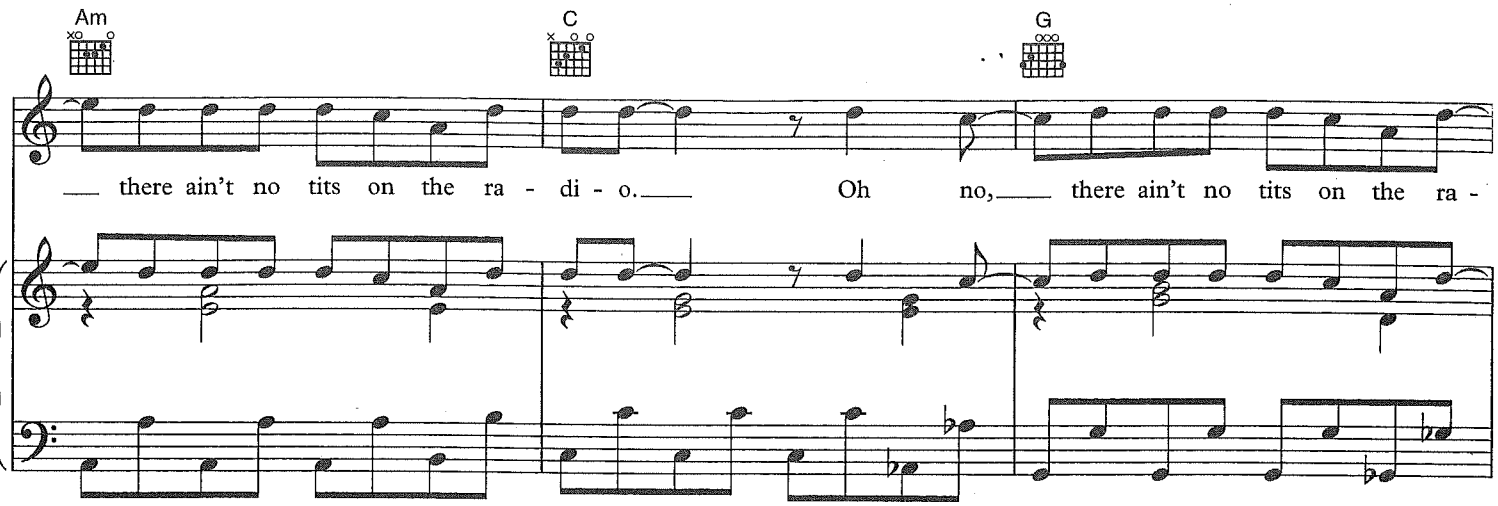
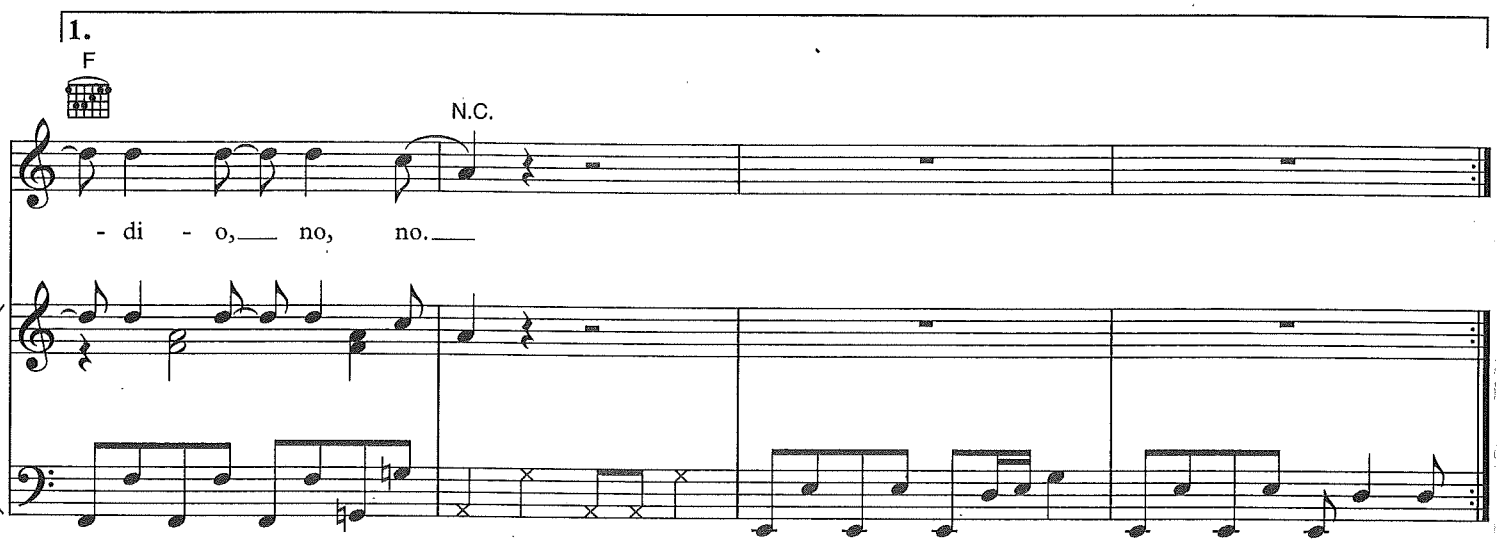
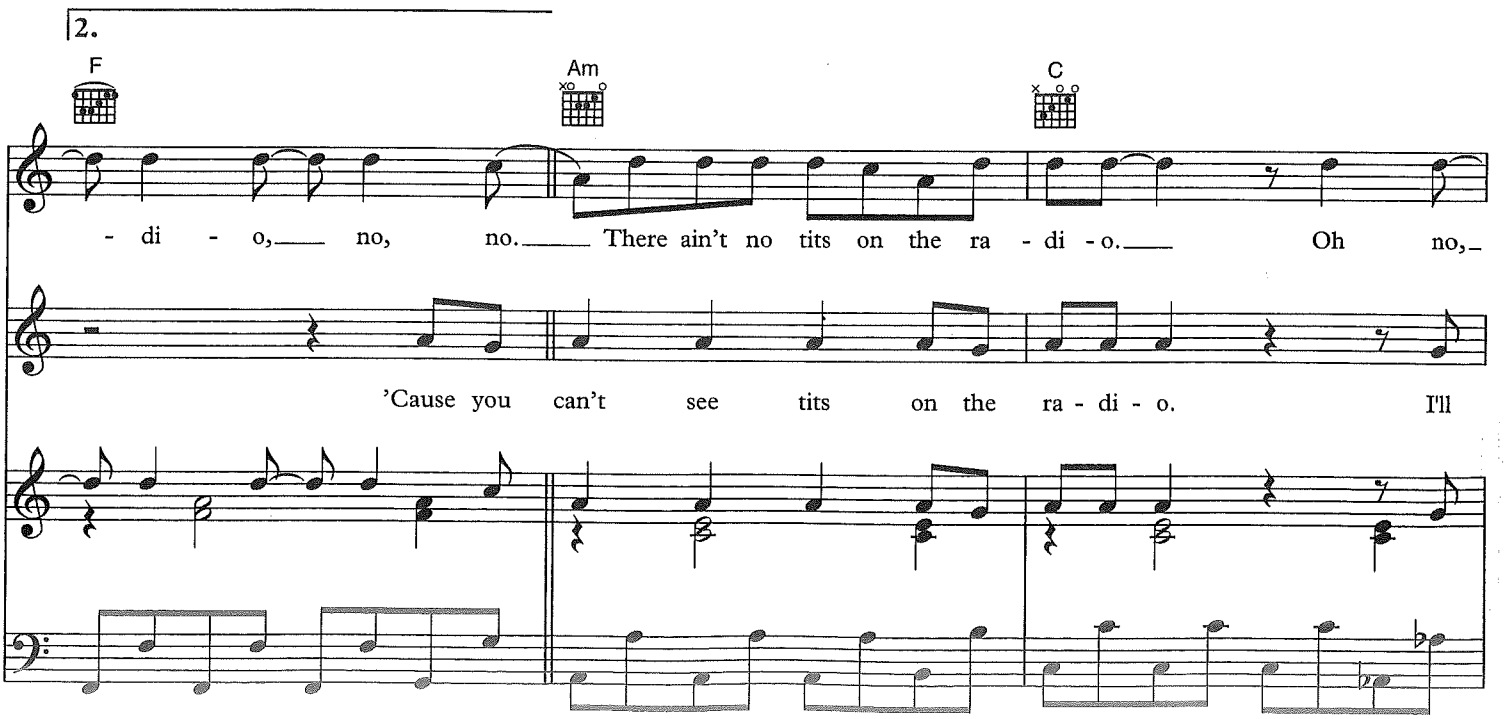
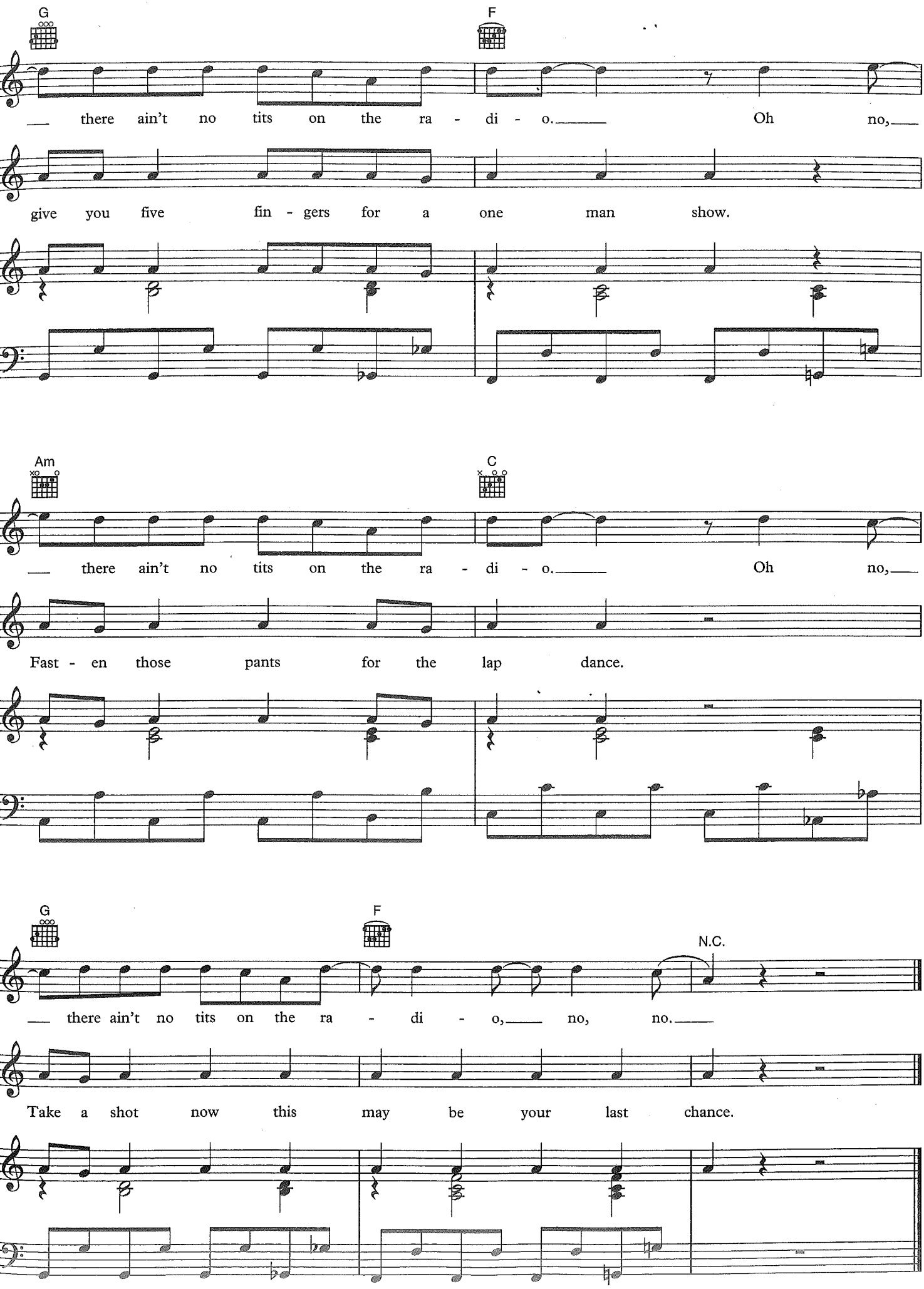

Now they got jobs at a lo - cal fast food chain.
bed's in Jersey and the sheep's on a farm. Dark room Dan - ny hears
Flip - pin' tricks for the bur - ger since La - dy M jacked their
po - lice a - larm. Dark room_ Dan - ny can't see with the lights turned
fame.
out.
Flip - pin' tricks for the bur - ger 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,


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

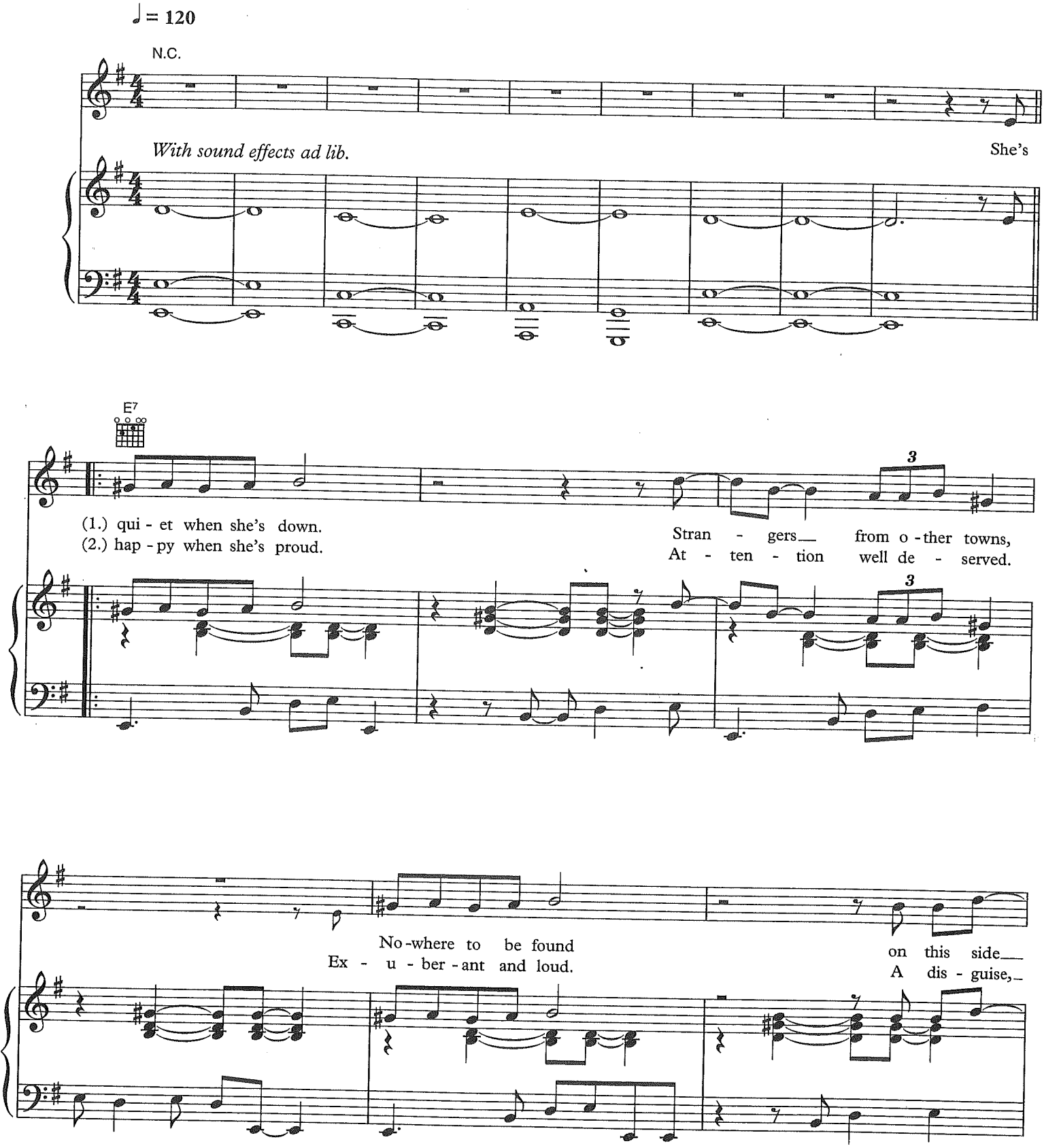

1.
F
N.C.
- di - o, no, no.


2.
F
Am
C
- 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


G
F
there ain't no tits on the ra - di - o. Oh no,
give you five fin - gers for a one man show.
Am
C
there ain't no tits on the ra - di - o. Oh no,
Fast - en those pants for the lap dance.
G
F
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



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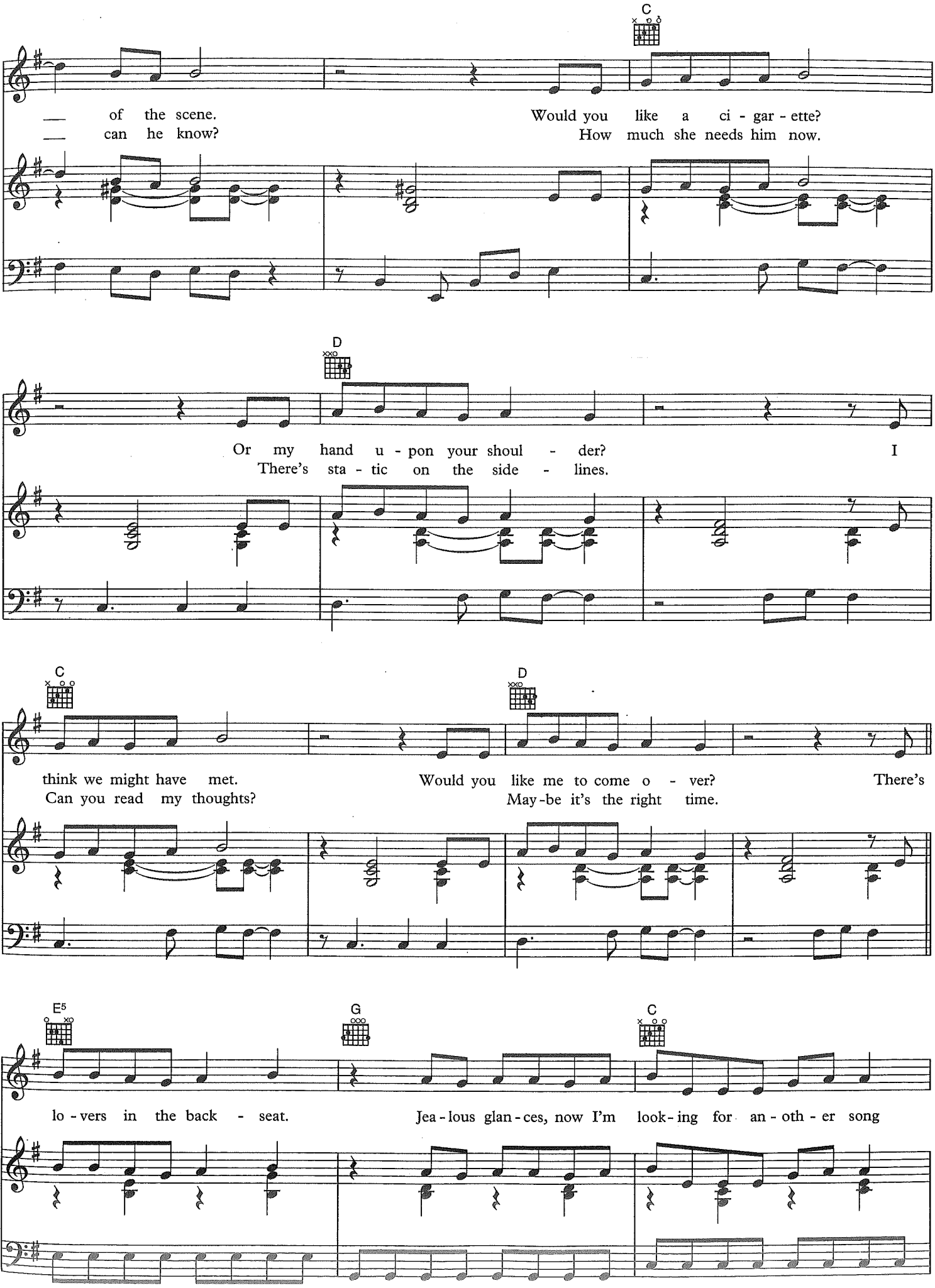
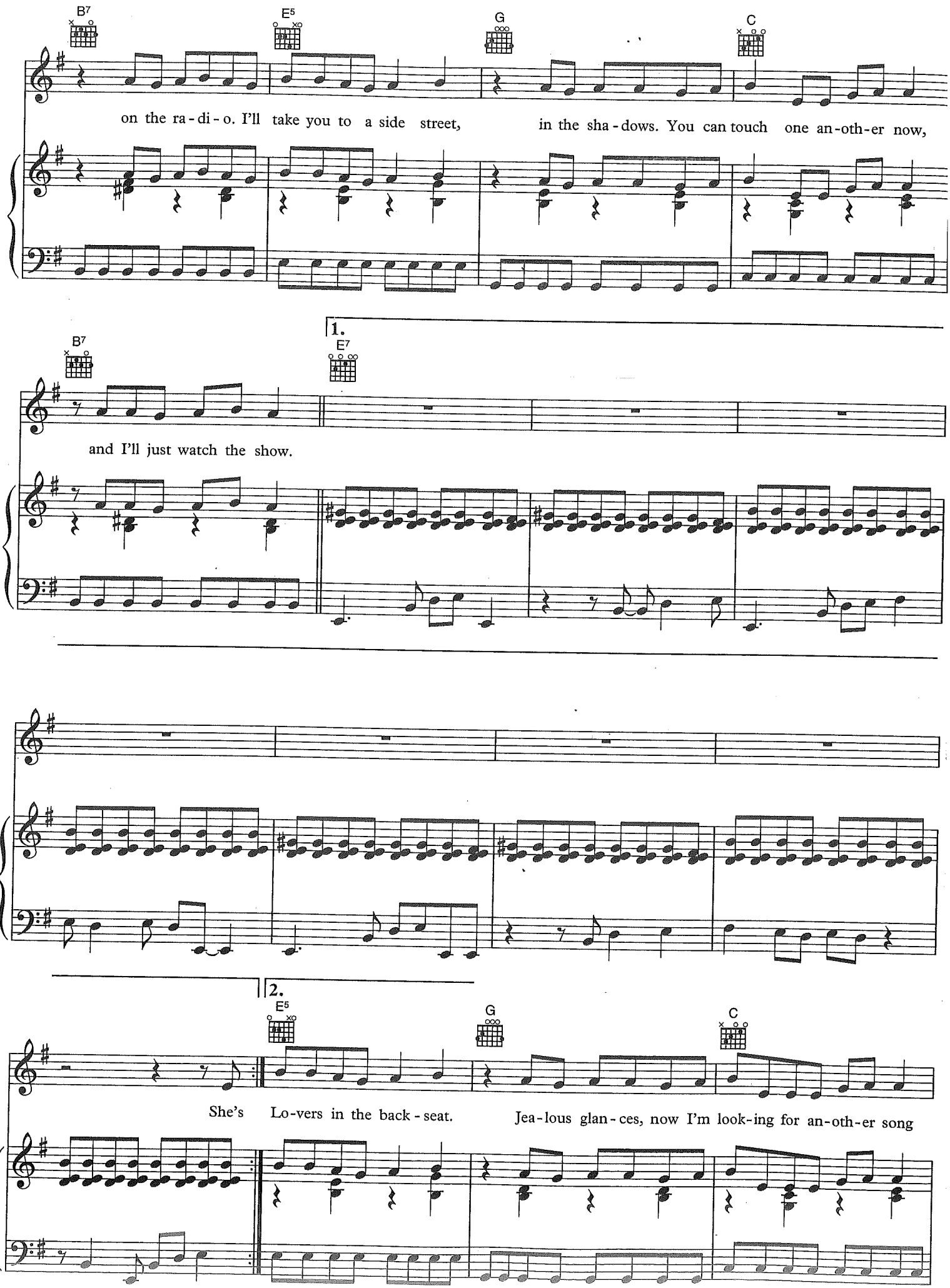
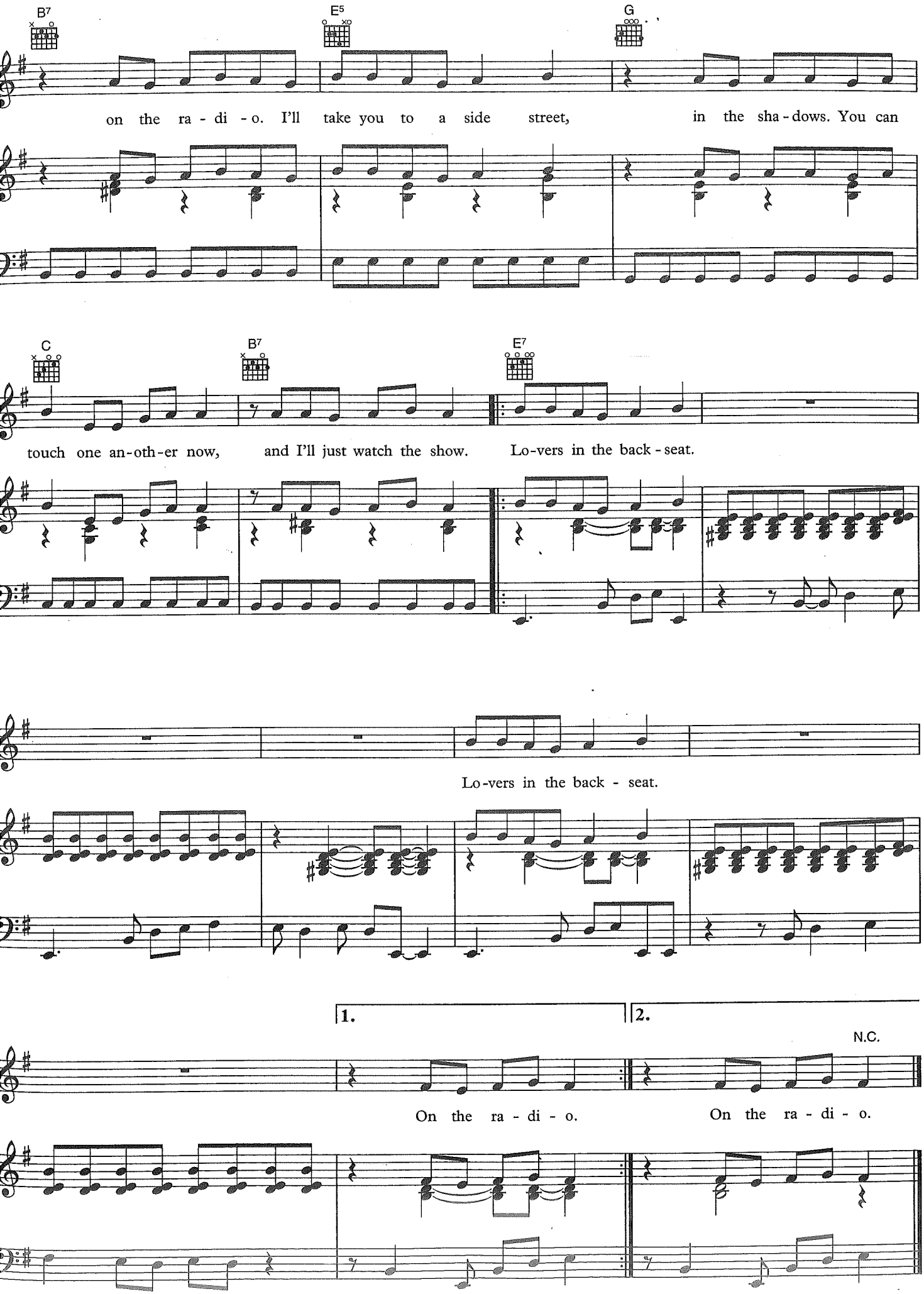
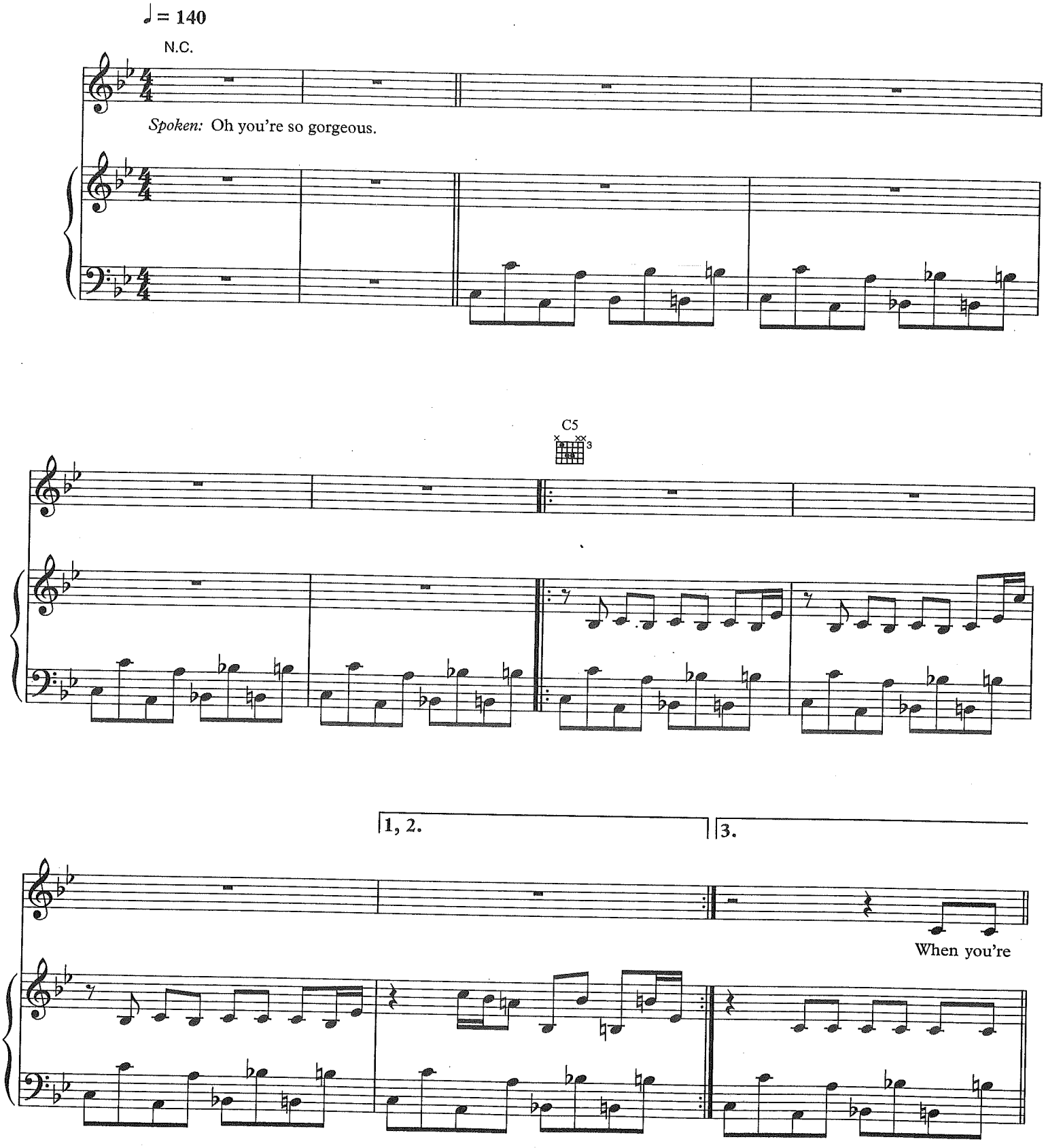

C
— of the scene. Would you like a ci - gar - ette?
— can he know? How much she needs him now.
D
Or my hand u - pon your shoul - der? I
There's sta - tic on the side - lines.
C
D
think we might have met. Would you like me to come o - ver? There's
Can you read my thoughts? May-be it's the right time.
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,
1.
B7
E7
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



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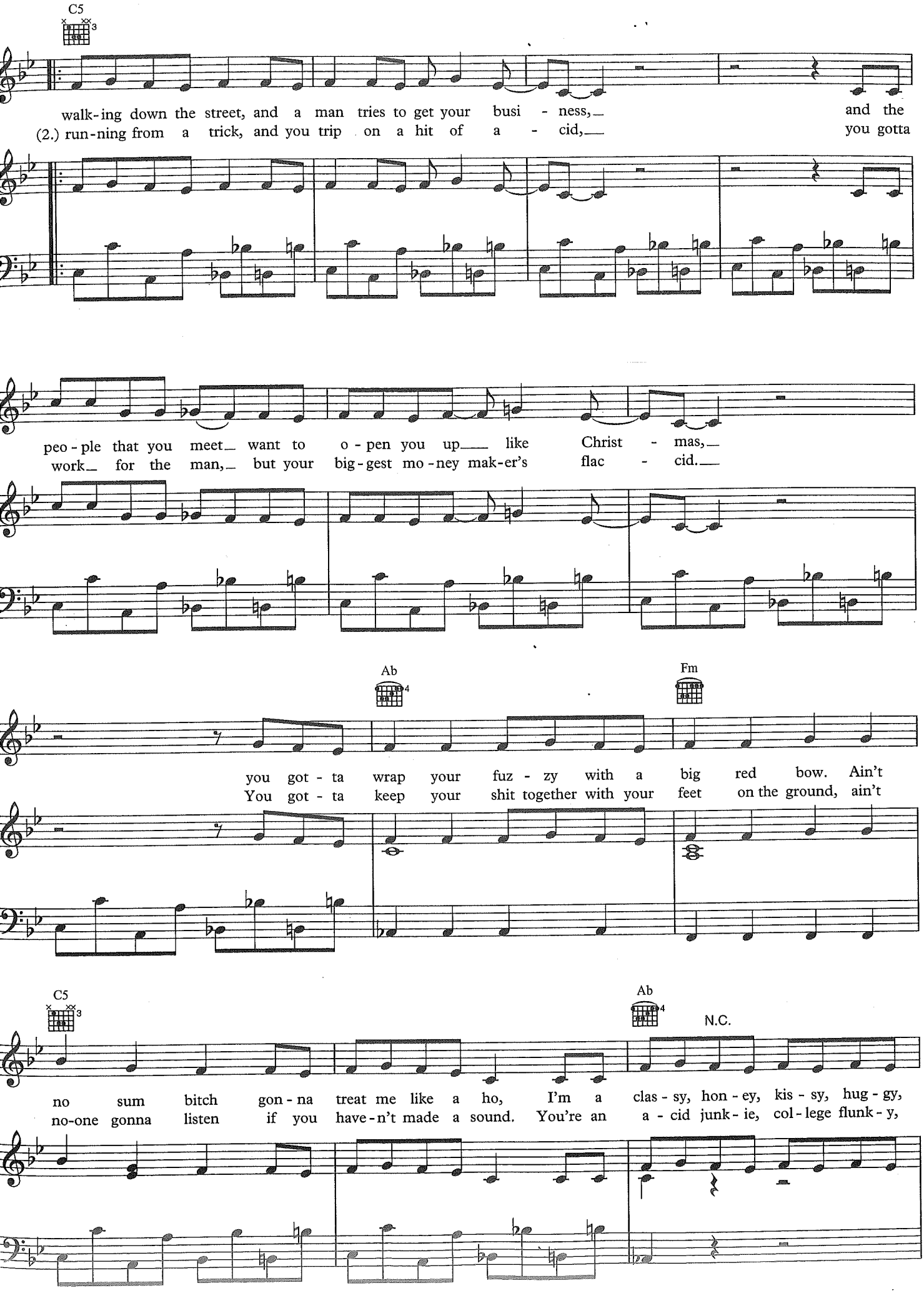
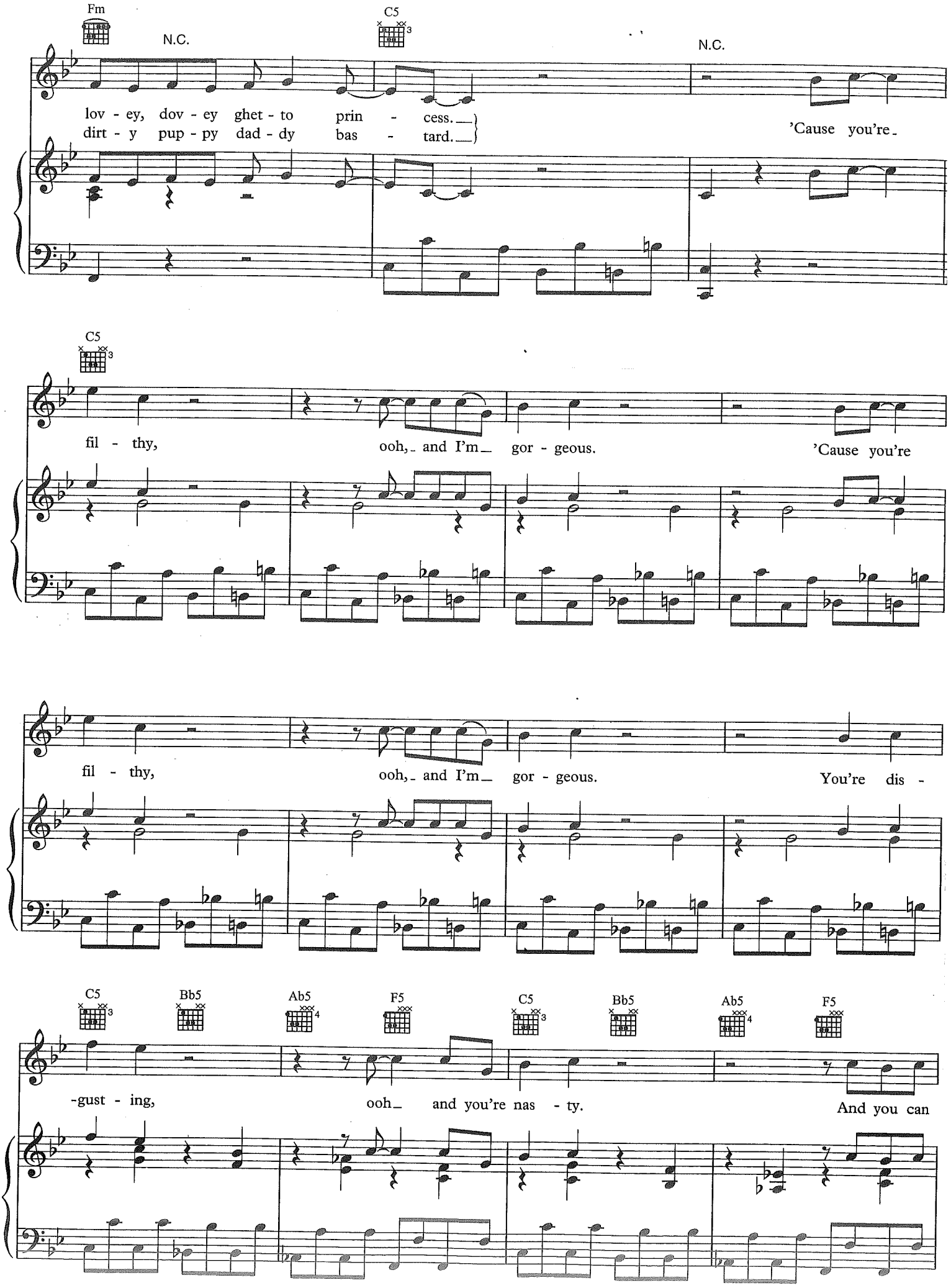
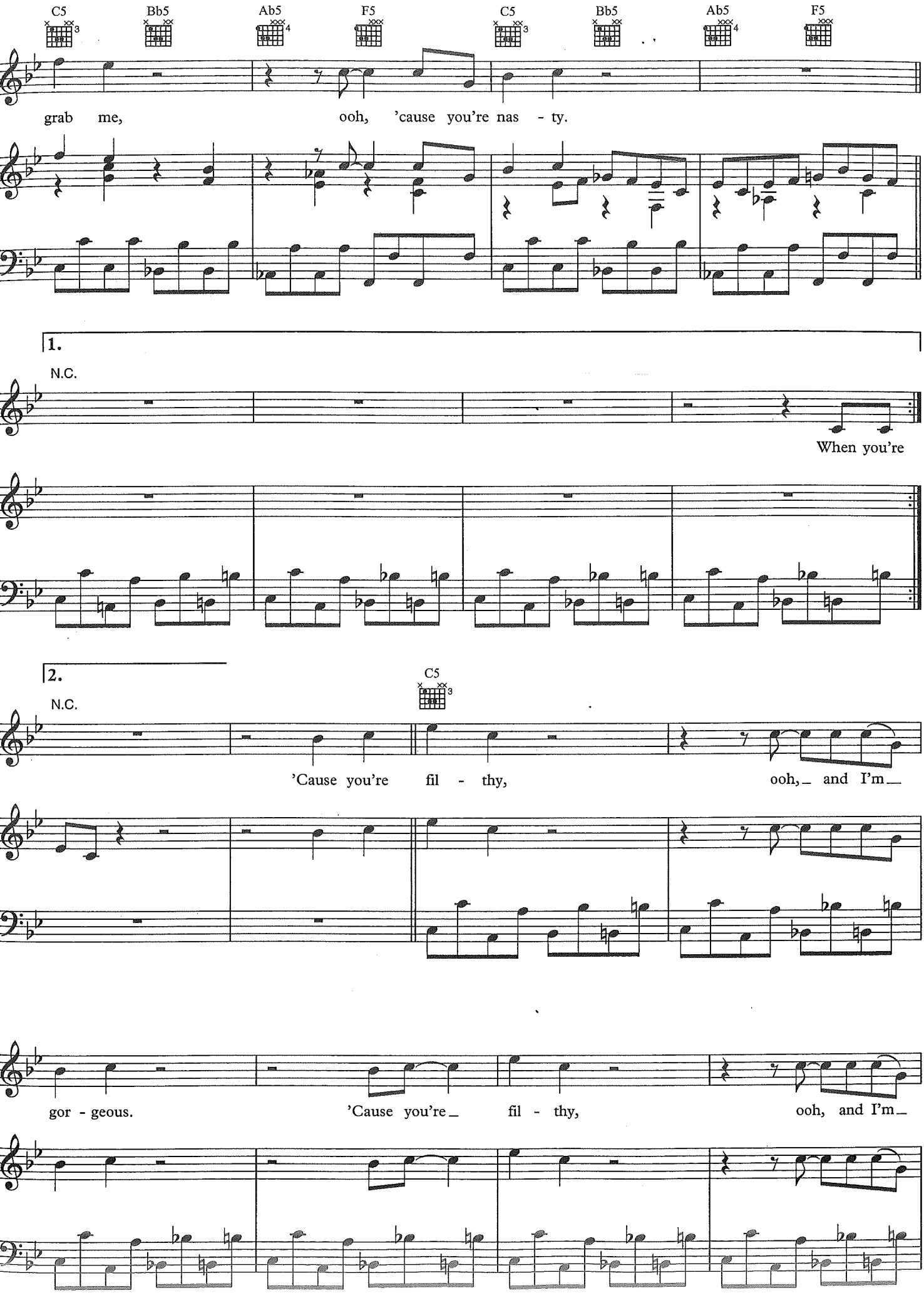
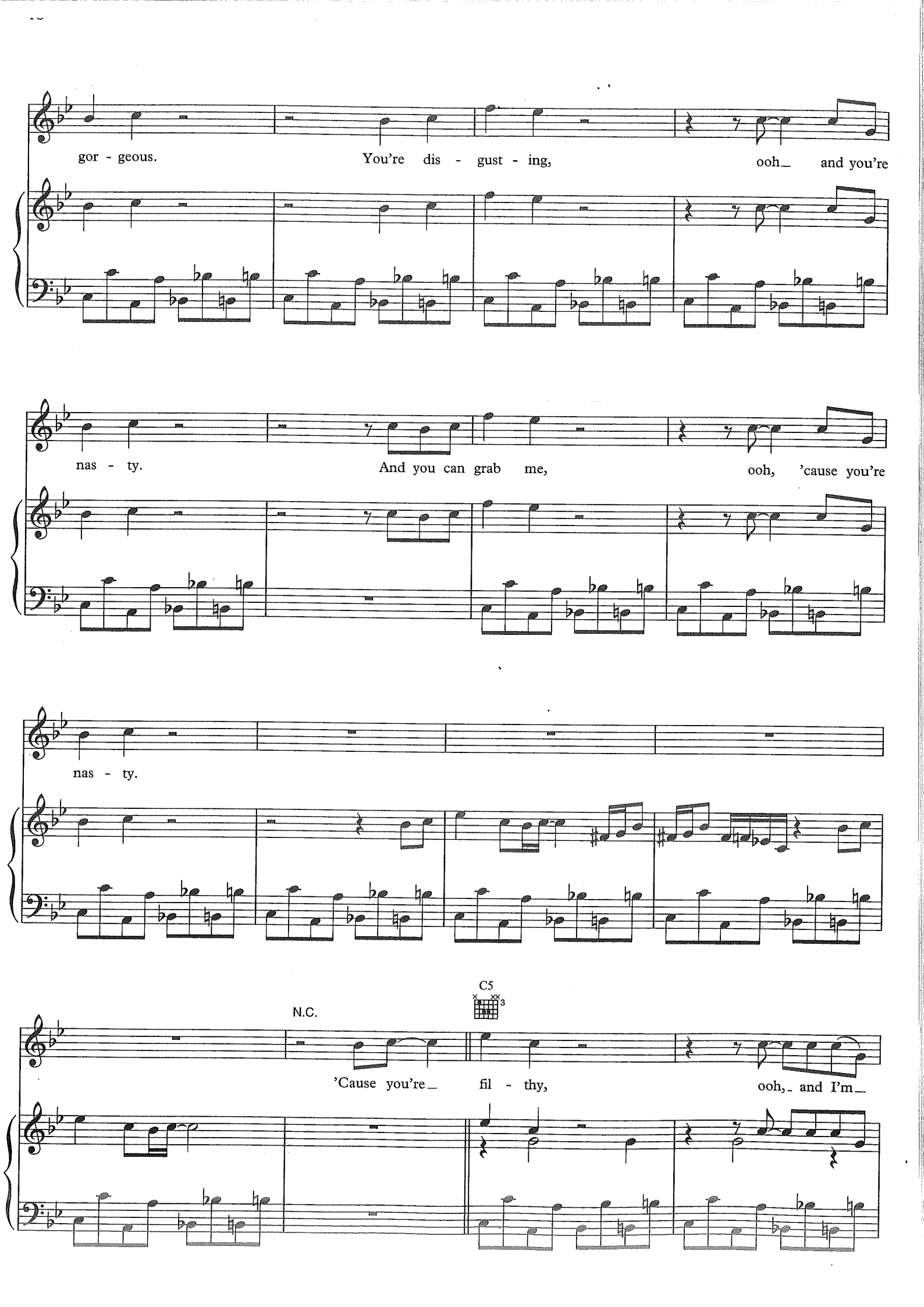
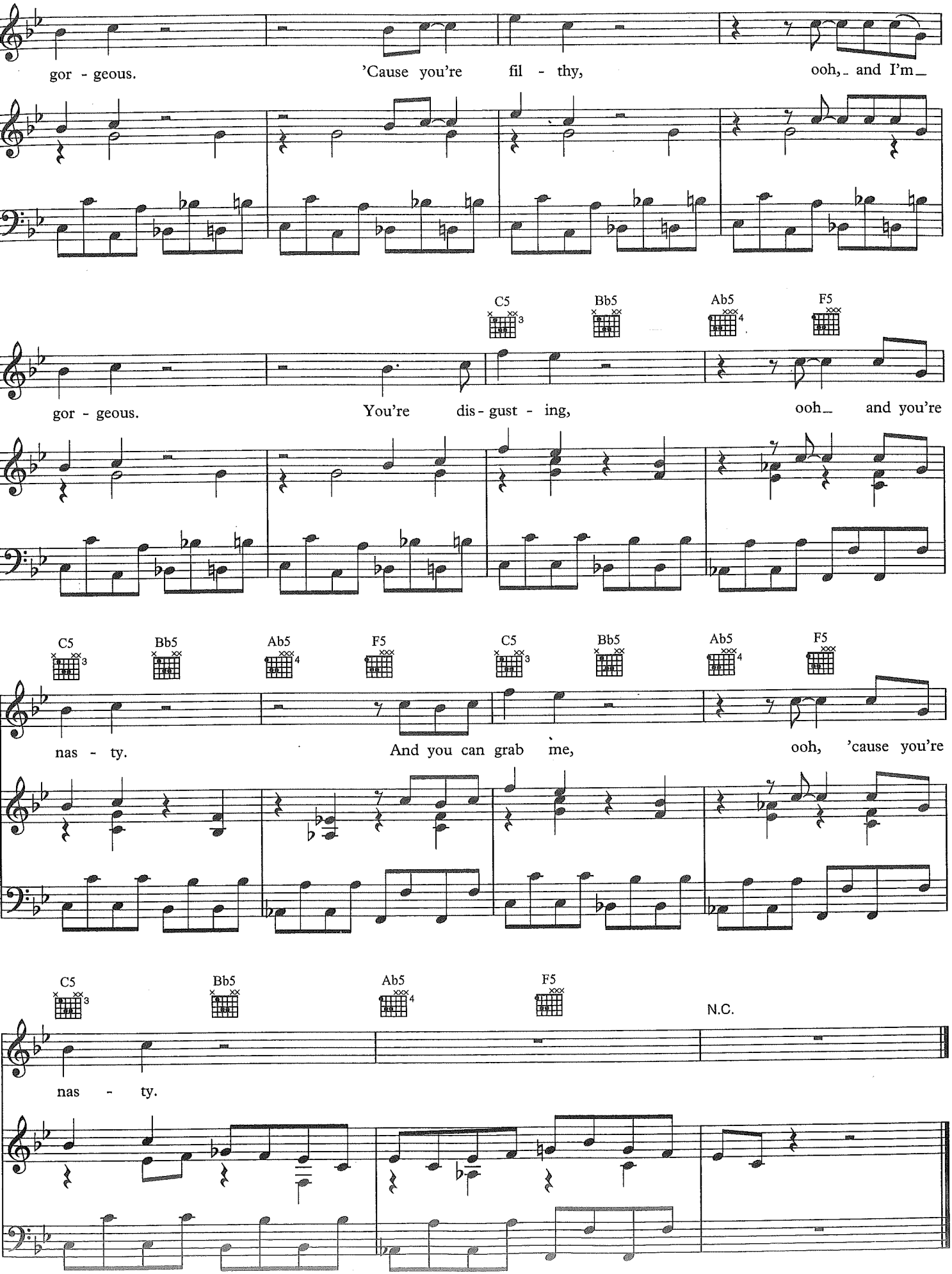

C5
walk-ing down the street, and a man tries to get your busi - ness, and the
(2.) run-ning from a trick, and you trip on a hit of a - cid, you gotta
peo - ple that you meet want to o - pen you up like Christ - mas,
work for the man, but your big - gest mo - ney mak-er's flac - cid.
Ab
Fm
you got - ta 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
N.C.
C5
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

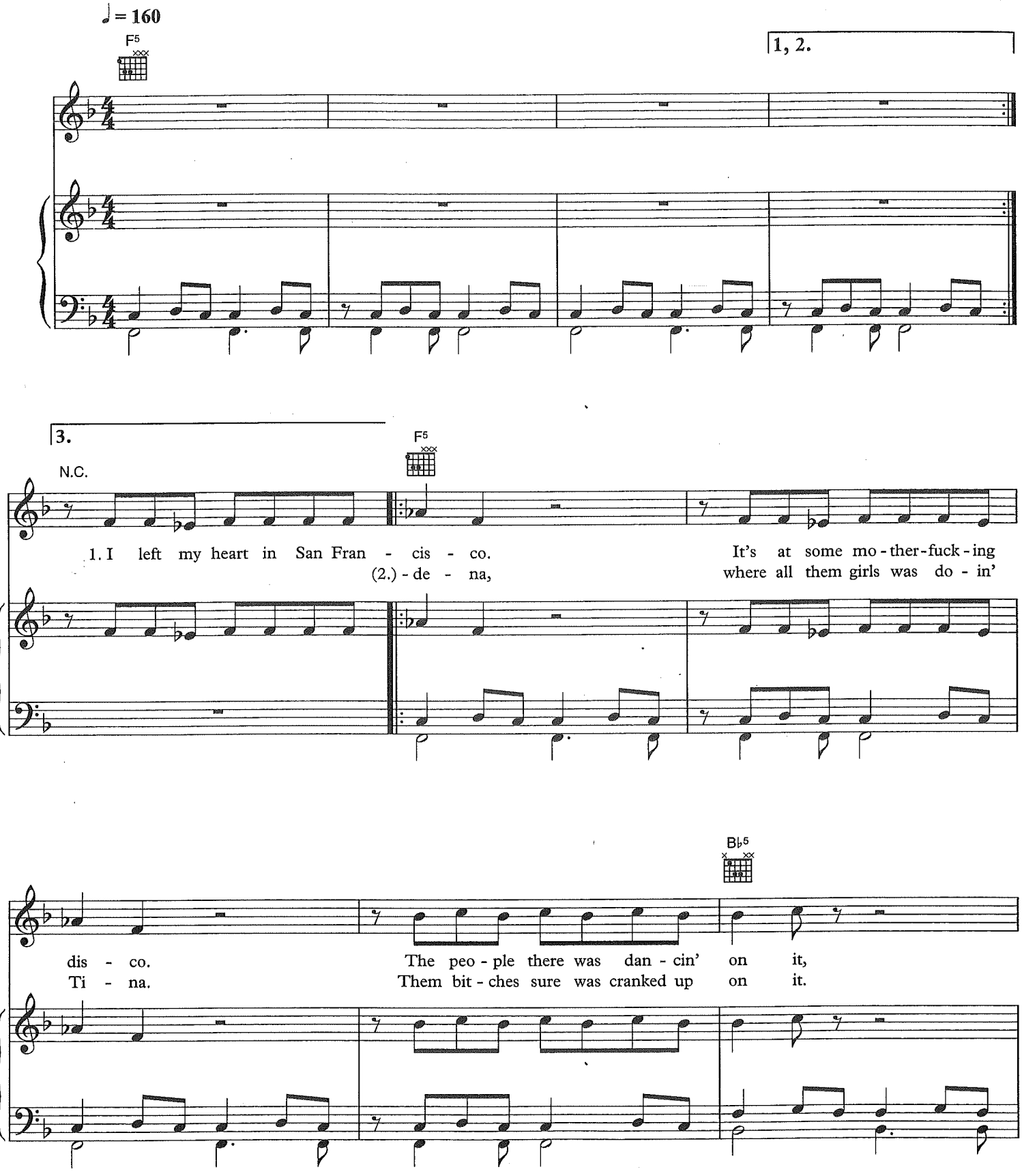

C5
Bb5
Ab5
F5
C5
Bb5
Ab5
F5
grab me, ooh, 'cause you're nas - ty.
1.
N.C.
When you're
2.
N.C.
C5
'Cause you're fil - thy, ooh, and I'm
gor - geous. 'Cause you're fil - thy, ooh, and I'm


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.
C5
'Cause you're_ fil - thy,
ooh,_ and I'm_


gor - geous. 'Cause you're fil - thy, ooh, and I'm
C5 Bb5 Ab5 F5
gor - geous. You're dis - gust - ing, ooh and you're
C5 Bb5 Ab5 F5 C5 Bb5 Ab5 F5
nas - ty. And you can grab me, ooh, 'cause you're
C5 Bb5 Ab5 F5 N.C.
nas - ty.

MUSIC IS THE VICTIM

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



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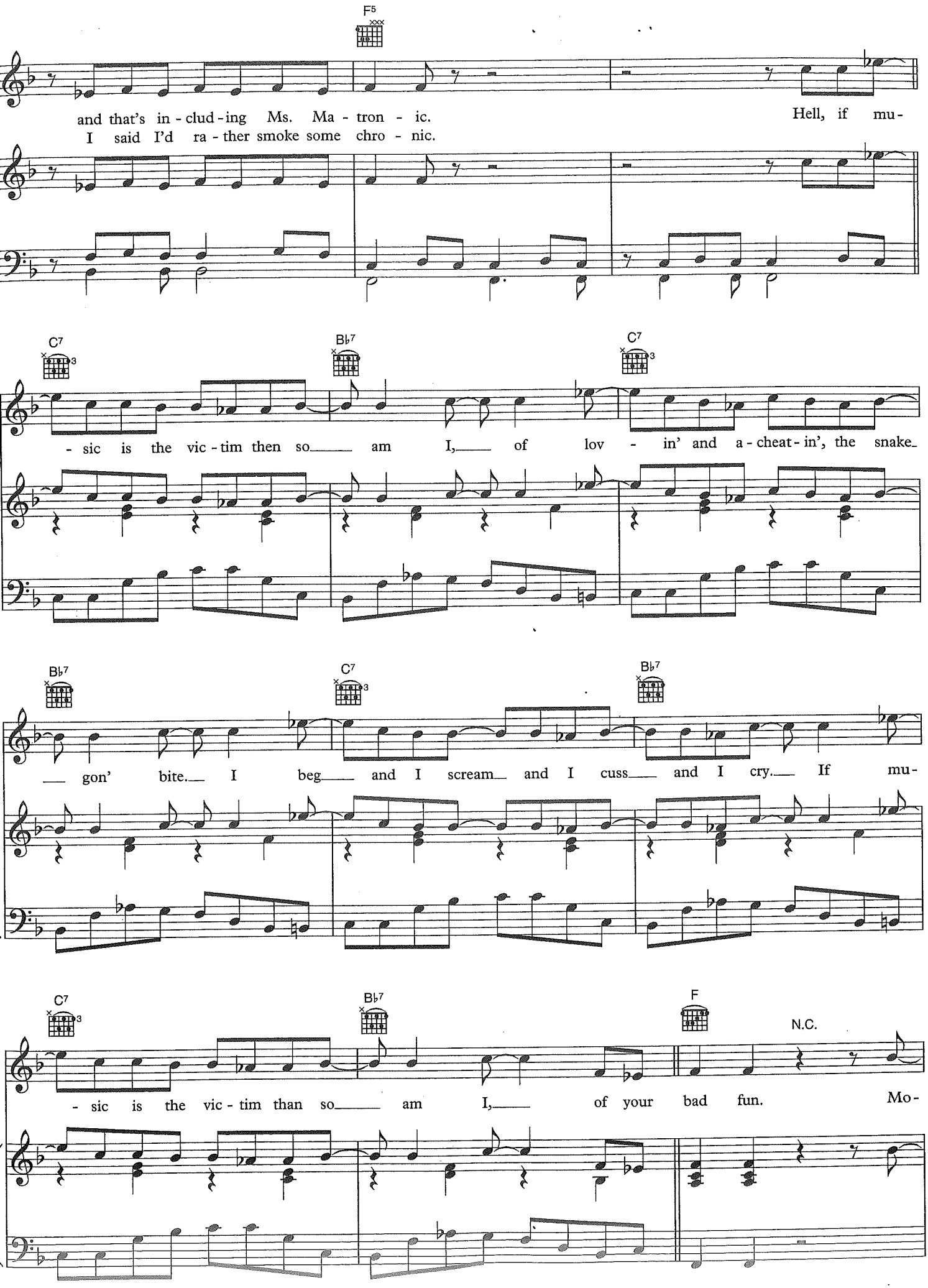
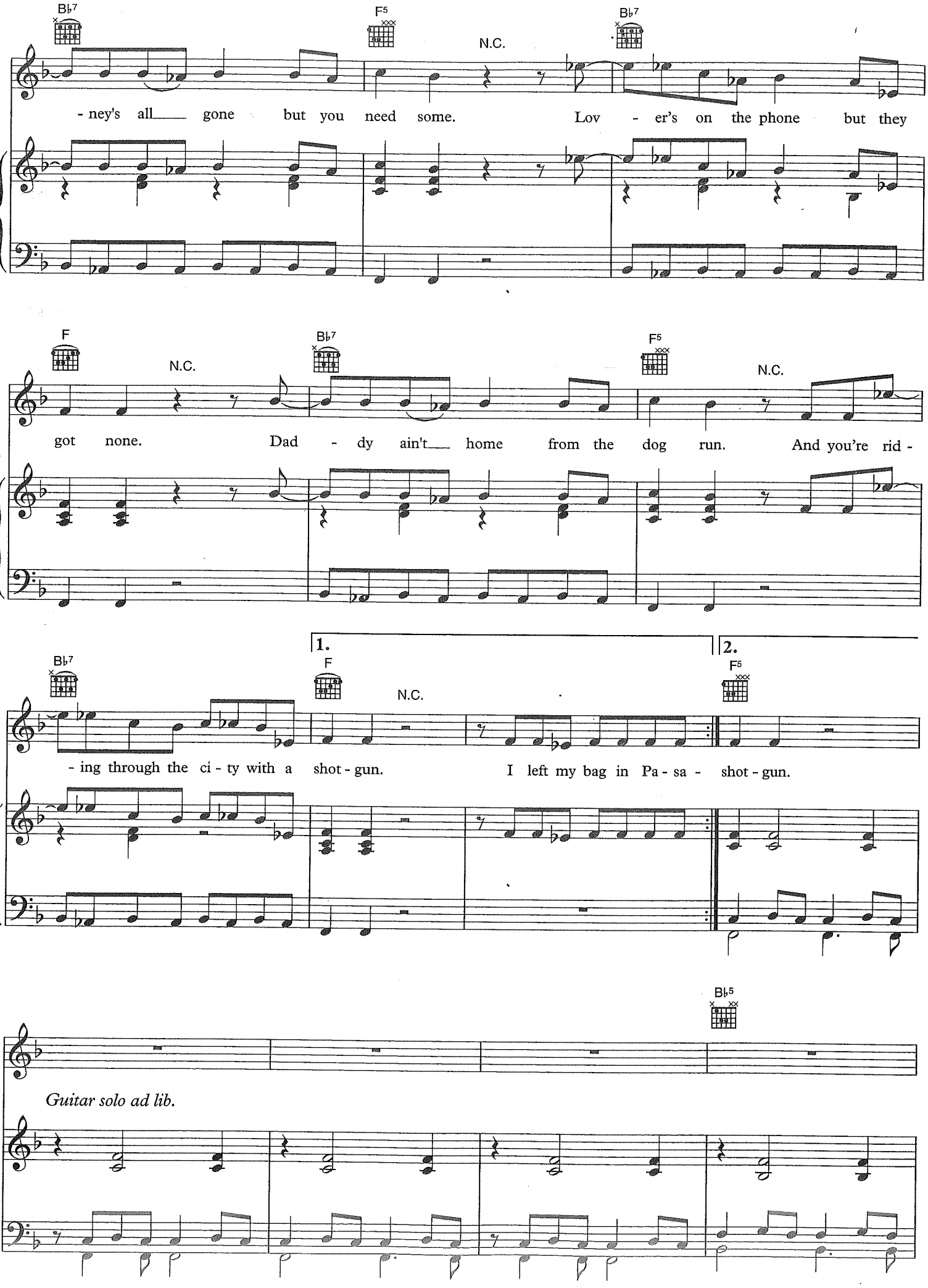
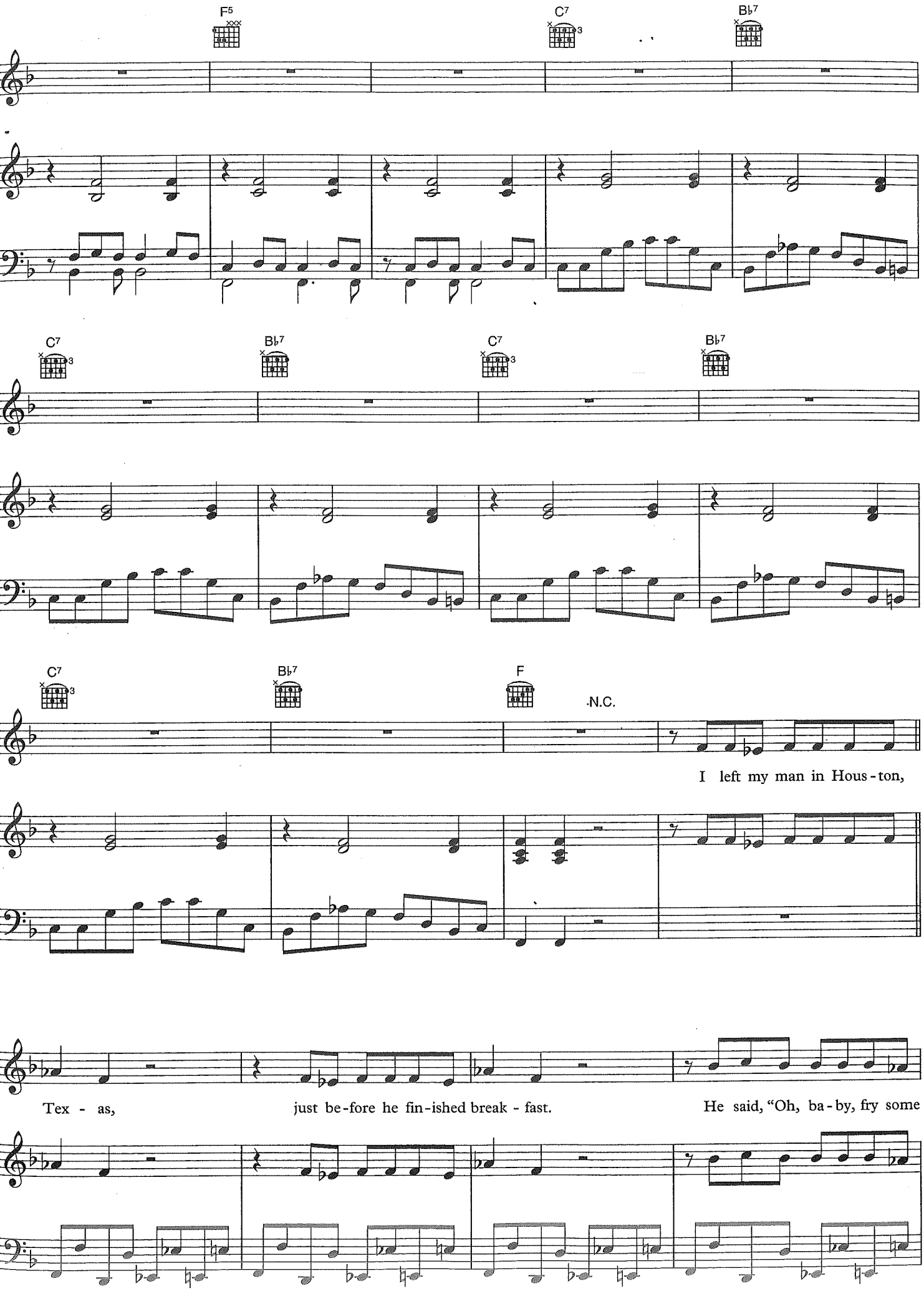
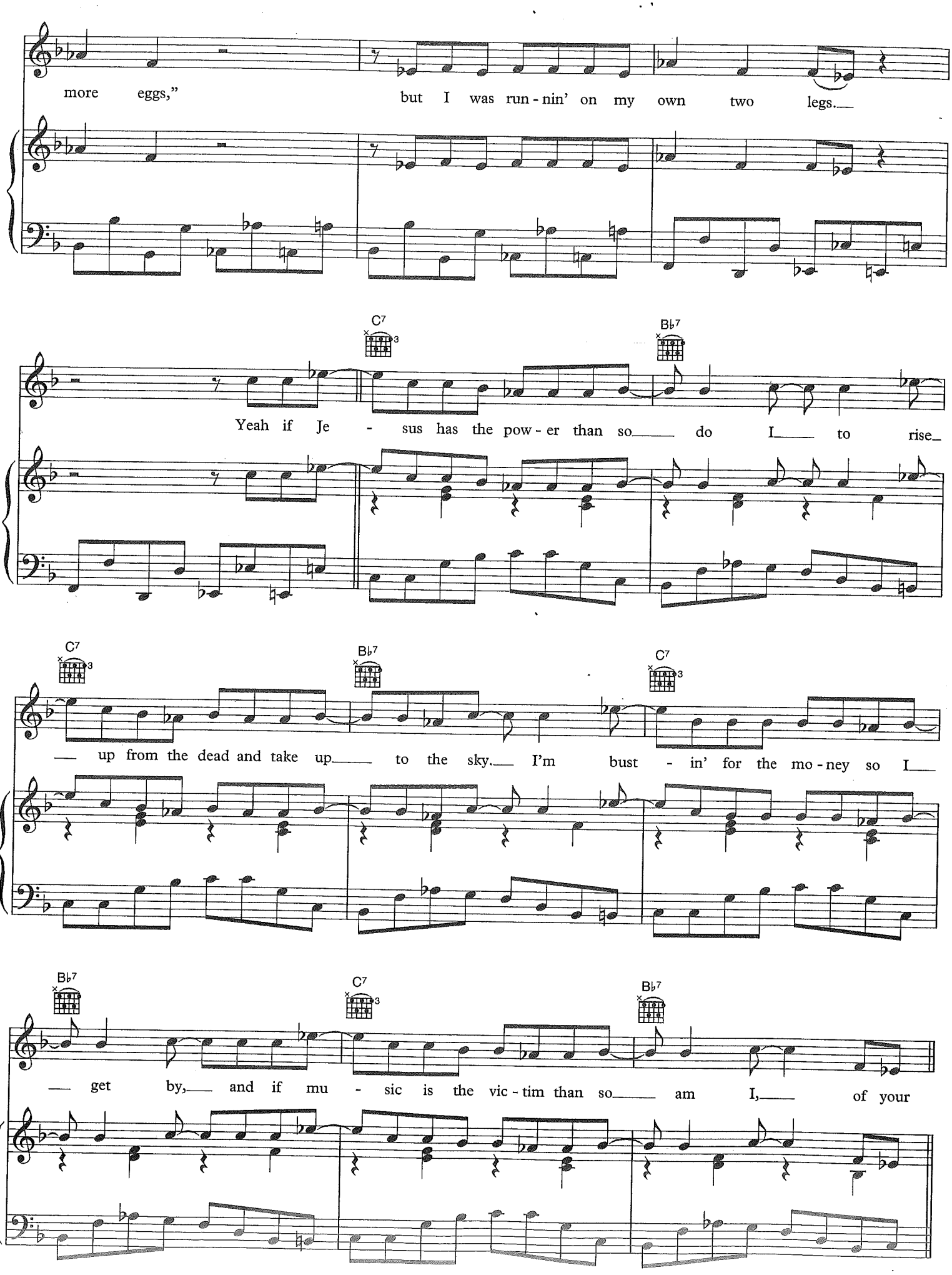
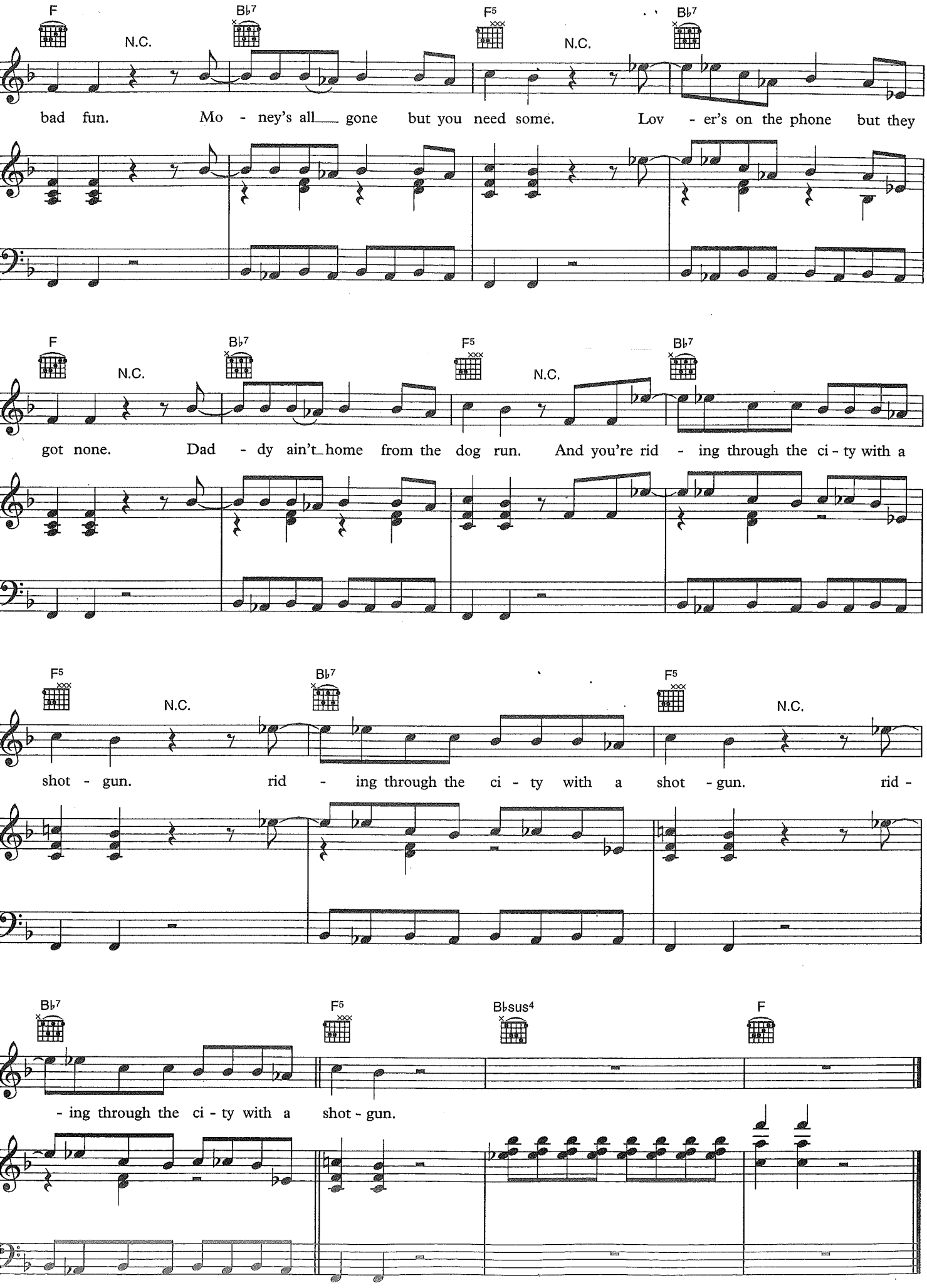

F5
and that's in - clud - ing Ms. Ma - tron - ic.
I said I'd ra - ther smoke some chro - nic.
Hell, if mu-
C7
B♭7
C7
- sic is the vic - tim then so_____ am I,_____ of lov - in' and a - cheat - in', the snake_
B♭7
C7
B♭7
_____ gon' bite._____ I beg_____ and I scream_____ and I cuss_____ and I cry._____ If mu-
C7
B♭7
F
N.C.
- sic is the vic - tim than so_____ am I,_____ of your bad fun. Mo-


B♭7
F5
N.C.
B♭7
- ney's all gone but you need some. Lov - er's on the phone but they
F
N.C.
B♭7
F5
N.C.
got none. Dad - dy ain't home from the dog run. And you're rid -
1.
2.
B♭7
F
N.C.
F5
- ing through the ci - ty with a shot - gun. I left my bag in Pa - sa - shot - gun.
B♭5
Guitar solo ad lib.

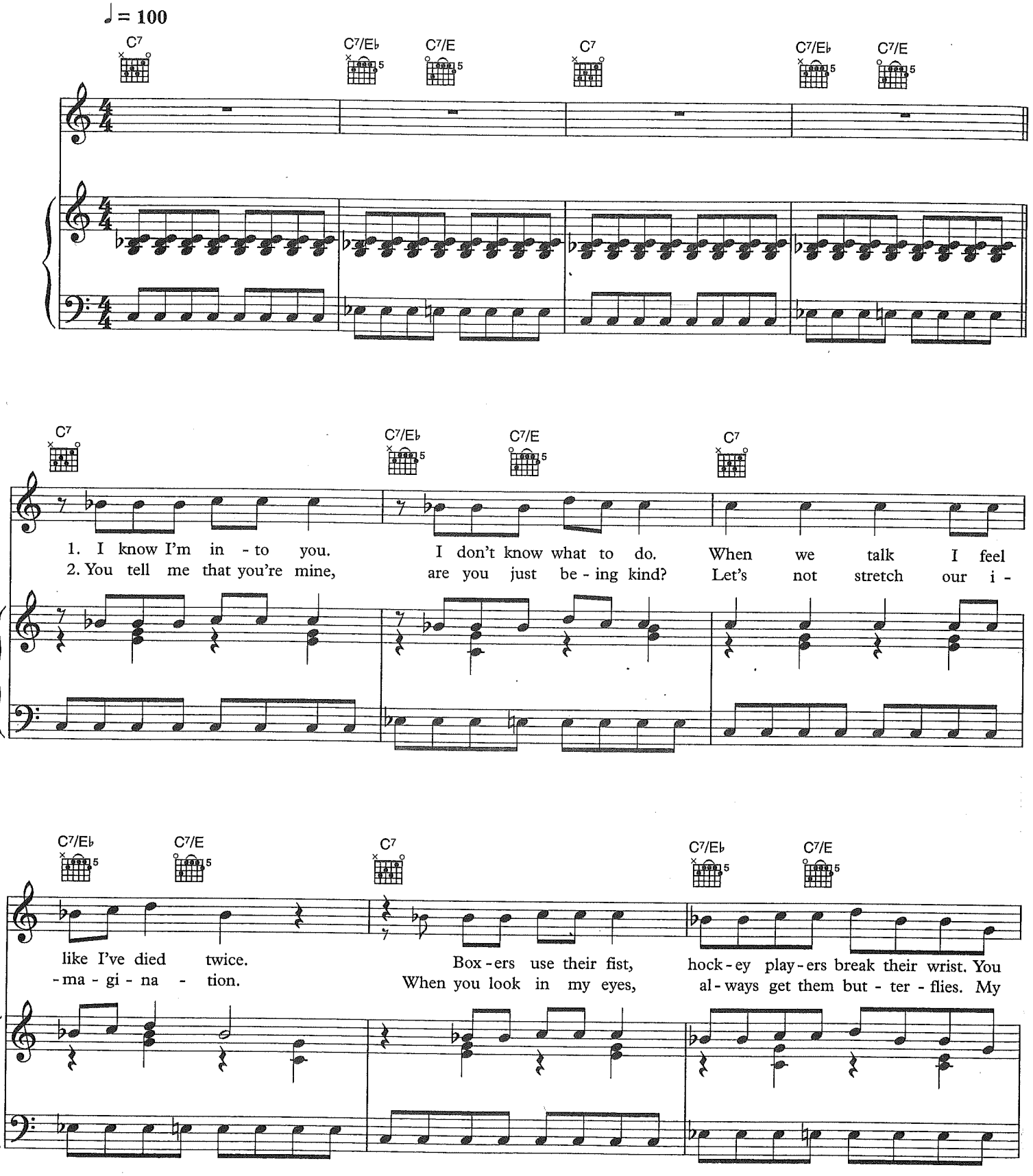

F5
C7
B♭7
C7
B♭7
C7
B♭7
C7
B♭7
F
N.C.
I left my man in Hous - ton,
Tex - as,
just be - fore he fin - ished break - fast.
He said, "Oh, ba - by, fry some


more eggs," but I was run - nin' on my own two legs.
C7
B♭7
Yeah if Je - sus has the pow - er than so do I to rise
C7
B♭7
C7
up from the dead and take up to the sky. I'm bust - in' for the mo - ney so I
B♭7
C7
B♭7
get by, and if mu - sic is the vic - tim than so am I, of your


F
N.C.
B♭7
F5
N.C.
B♭7
bad fun. Mo - ney's all gone but you need some. Lov - er's on the phone but they
F
N.C.
B♭7
F5
N.C.
B♭7
got none. Dad - dy ain't home from the dog run. And you're rid - ing through the ci - ty with a
F5
N.C.
B♭7
F5
N.C.
shot - gun. rid - ing through the ci - ty with a shot - gun. rid -
B♭7
F5
B♭sus4
F
- ing through the ci - ty with a shot - gun.

BETTER LUCK

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



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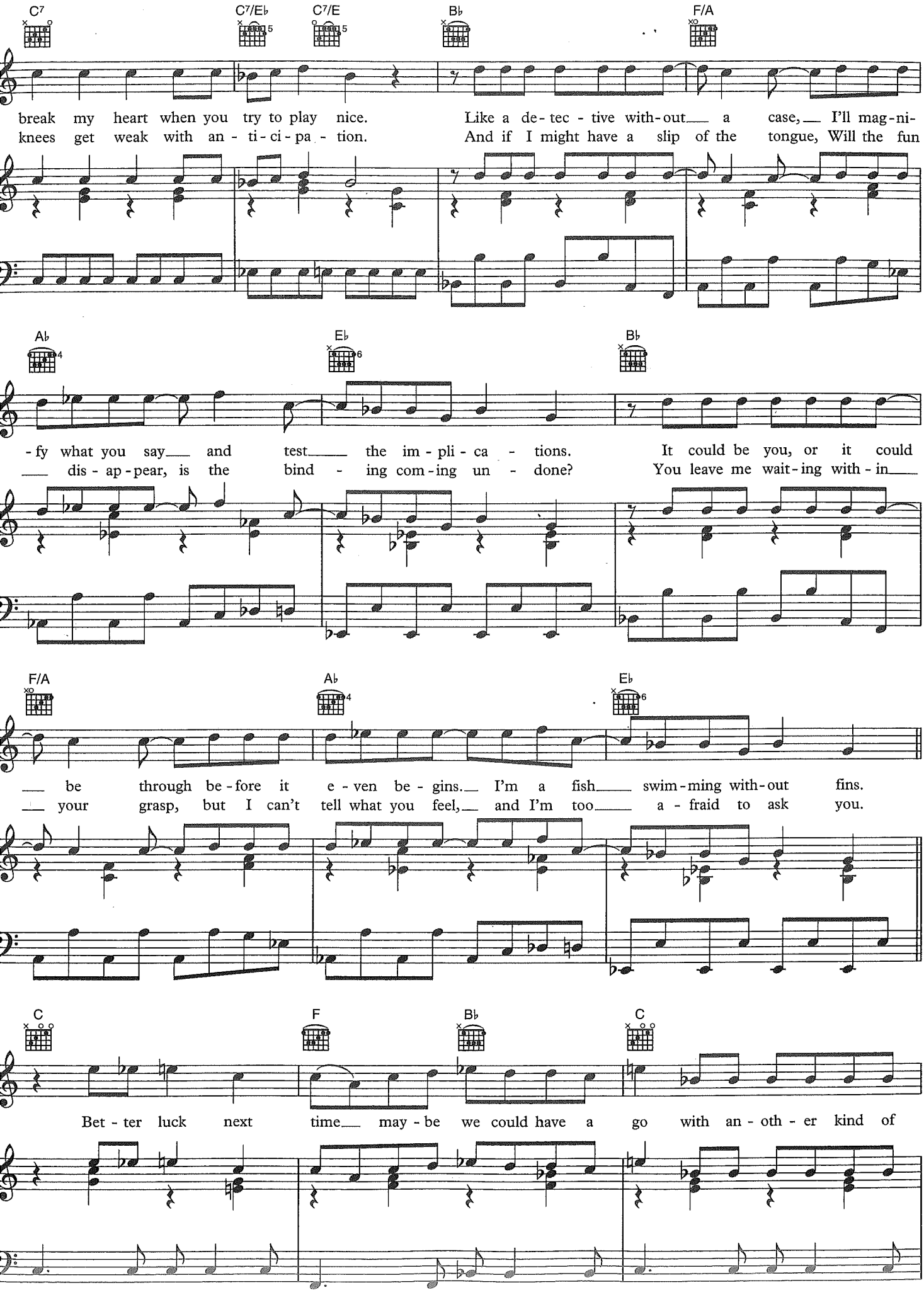
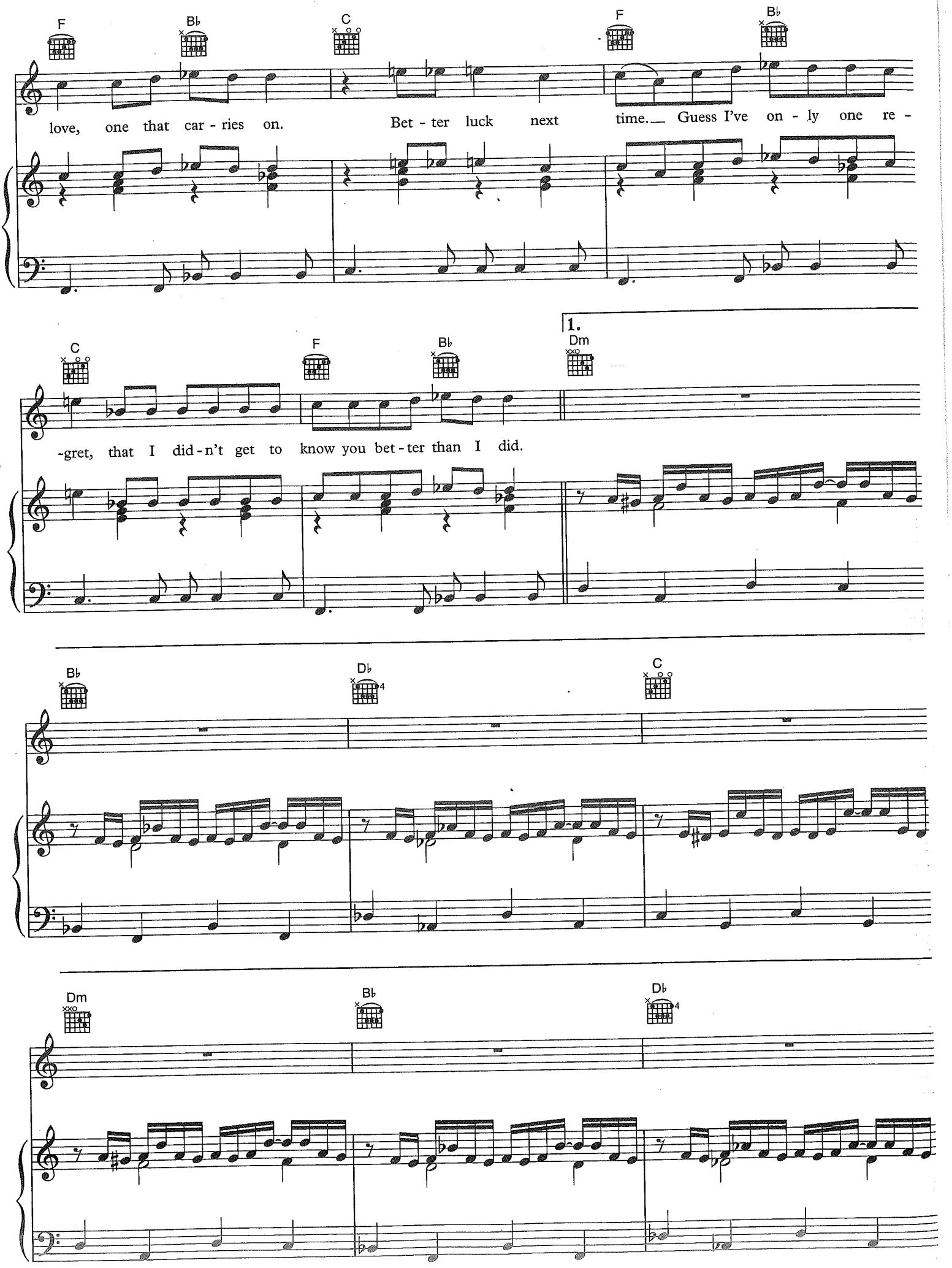
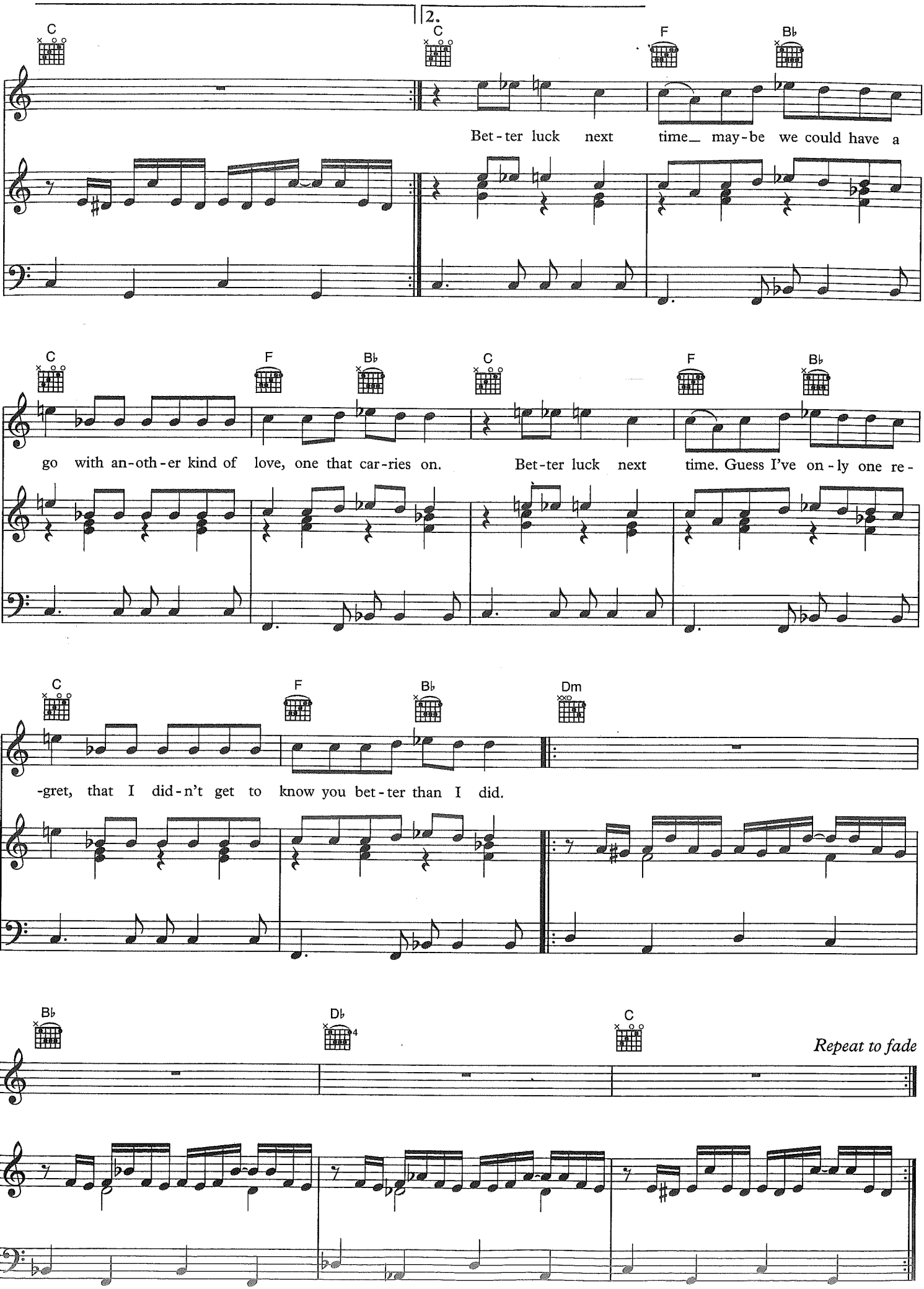
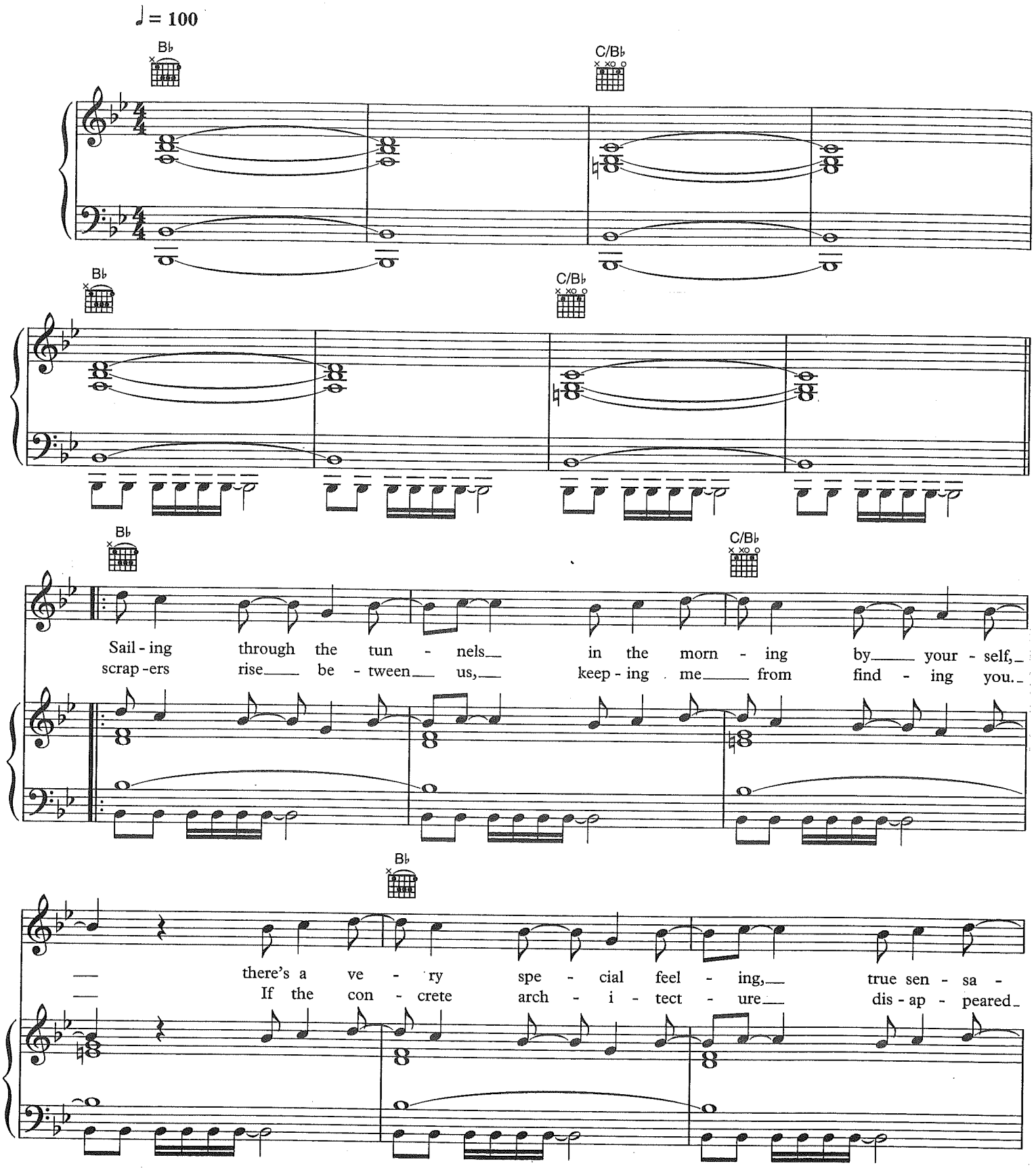

C7
C7/E♭
C7/E
B♭
F/A
break my heart when you try to play nice. Like a de-tec-tive with-out a case, I'll mag-ni-
knees get weak with an-ti-ci-pa-tion. And if I might have a slip of the tongue, Will the fun
A♭
E♭
B♭
-fy what you say and test the im-pli-ca-tions. It could be you, or it could
dis-ap-pear, is the bind-ing com-ing un-done? You leave me wait-ing with-in
F/A
A♭
E♭
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
B♭
C
Bet-ter luck next time may-be we could have a go with an-oth-er kind of


F
B♭
C
F
B♭
love, one that car - ries on. Bet - ter luck next time. Guess I've on - ly one re -
C
F
B♭
1.
Dm
-gret, that I did - n't get to know you bet - ter than I did.
B♭
D♭
C
Dm
B♭
D♭


2.
C
C
F
B♭
Bet-ter luck next time_ may-be we could have a
C
F
B♭
C
F
B♭
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
B♭
Dm
-gret, that I did-n't get to know you bet-ter than I did.
B♭
D♭
4
C
Repeat to fade

IT CAN'T COME QUICKLY ENOUGH

Words and Music by Scott Hoffman and Jason Sellards



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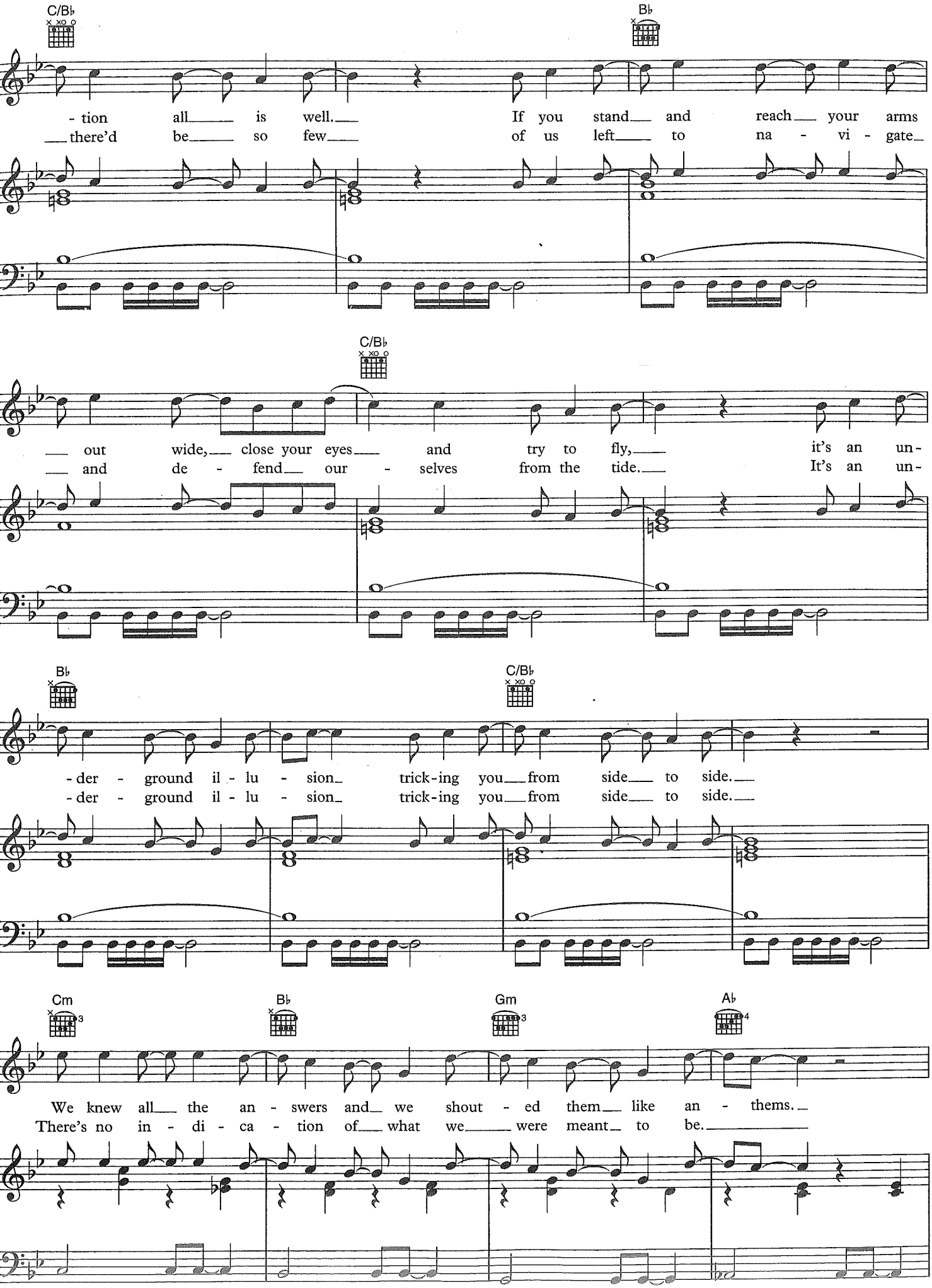
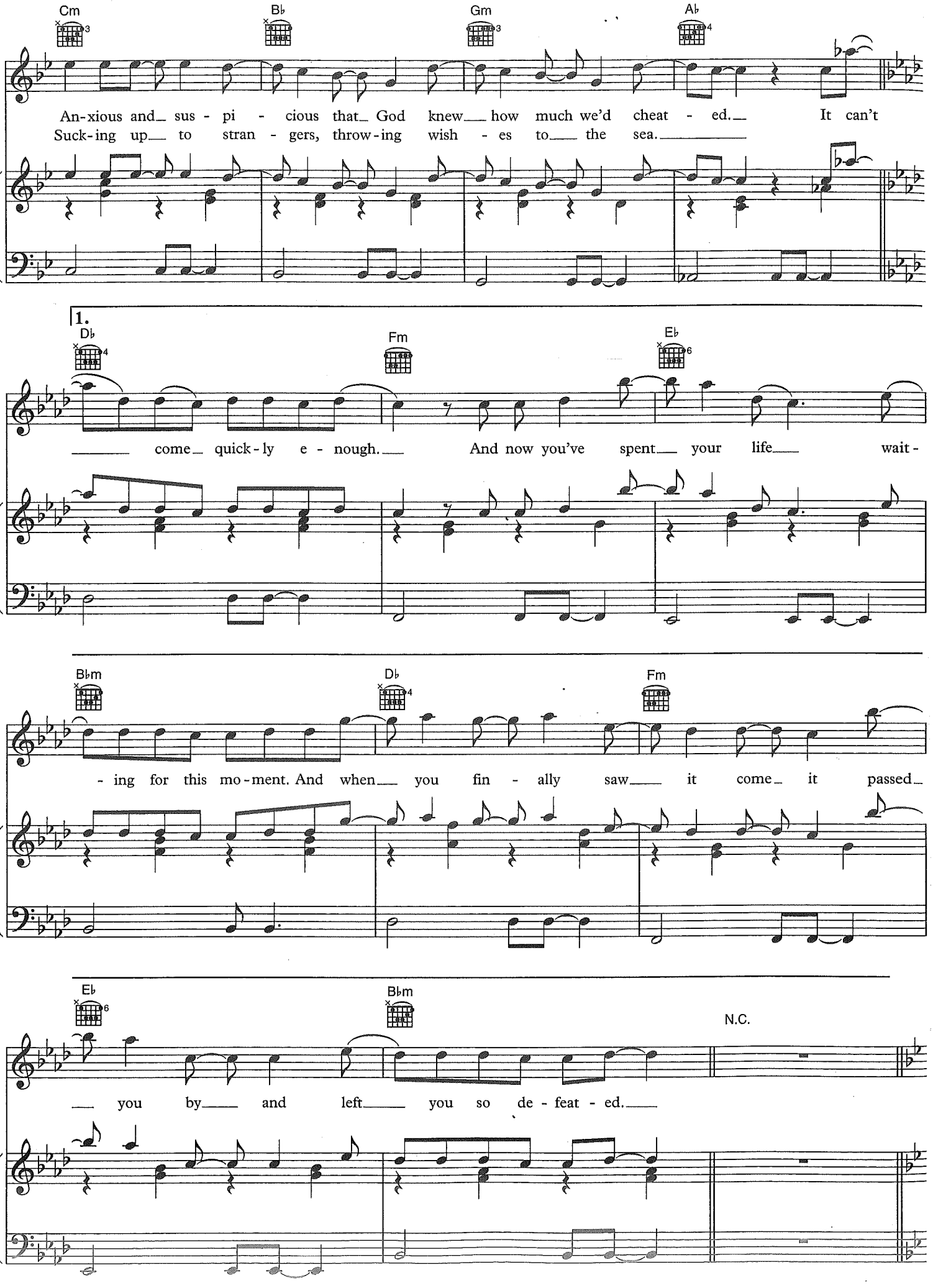
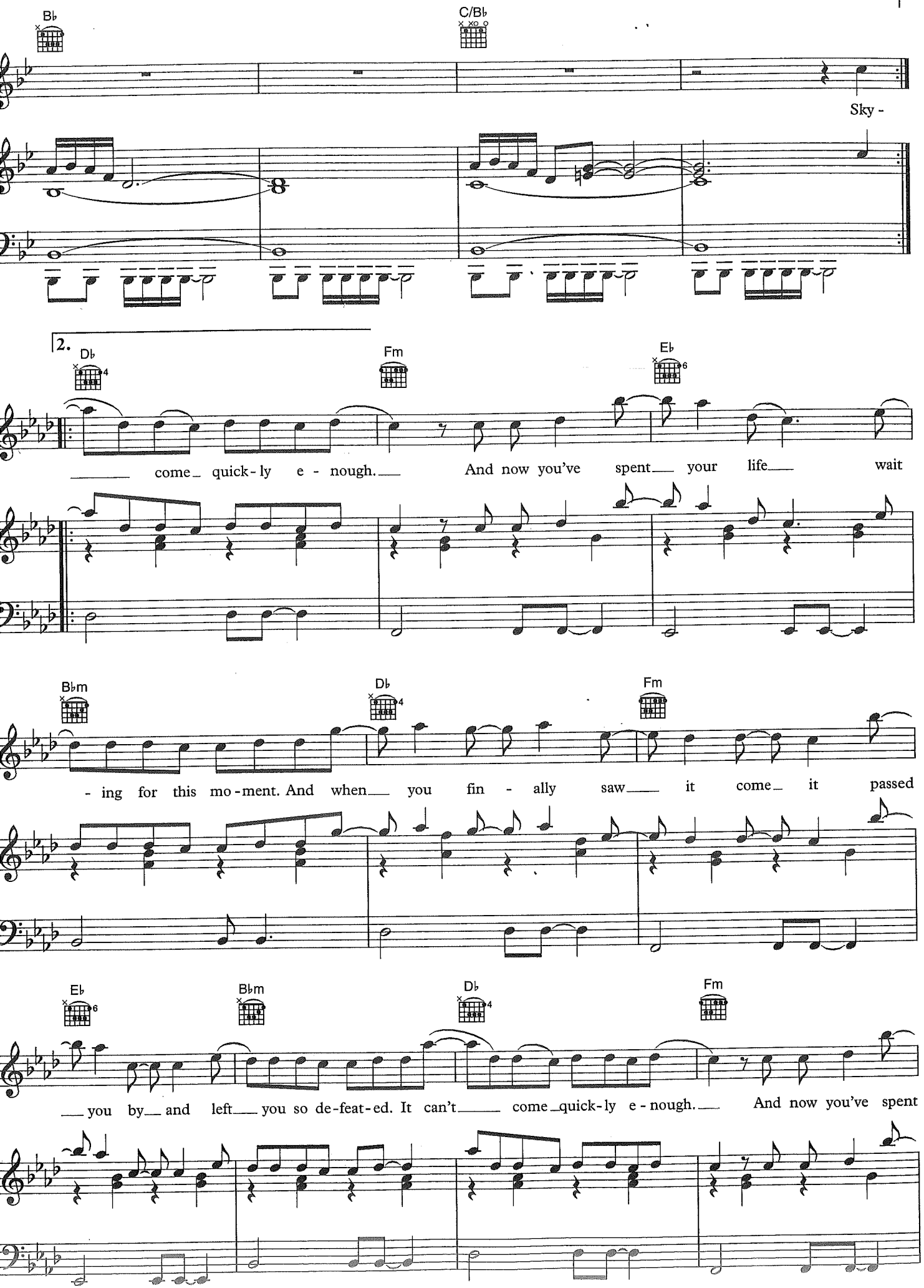
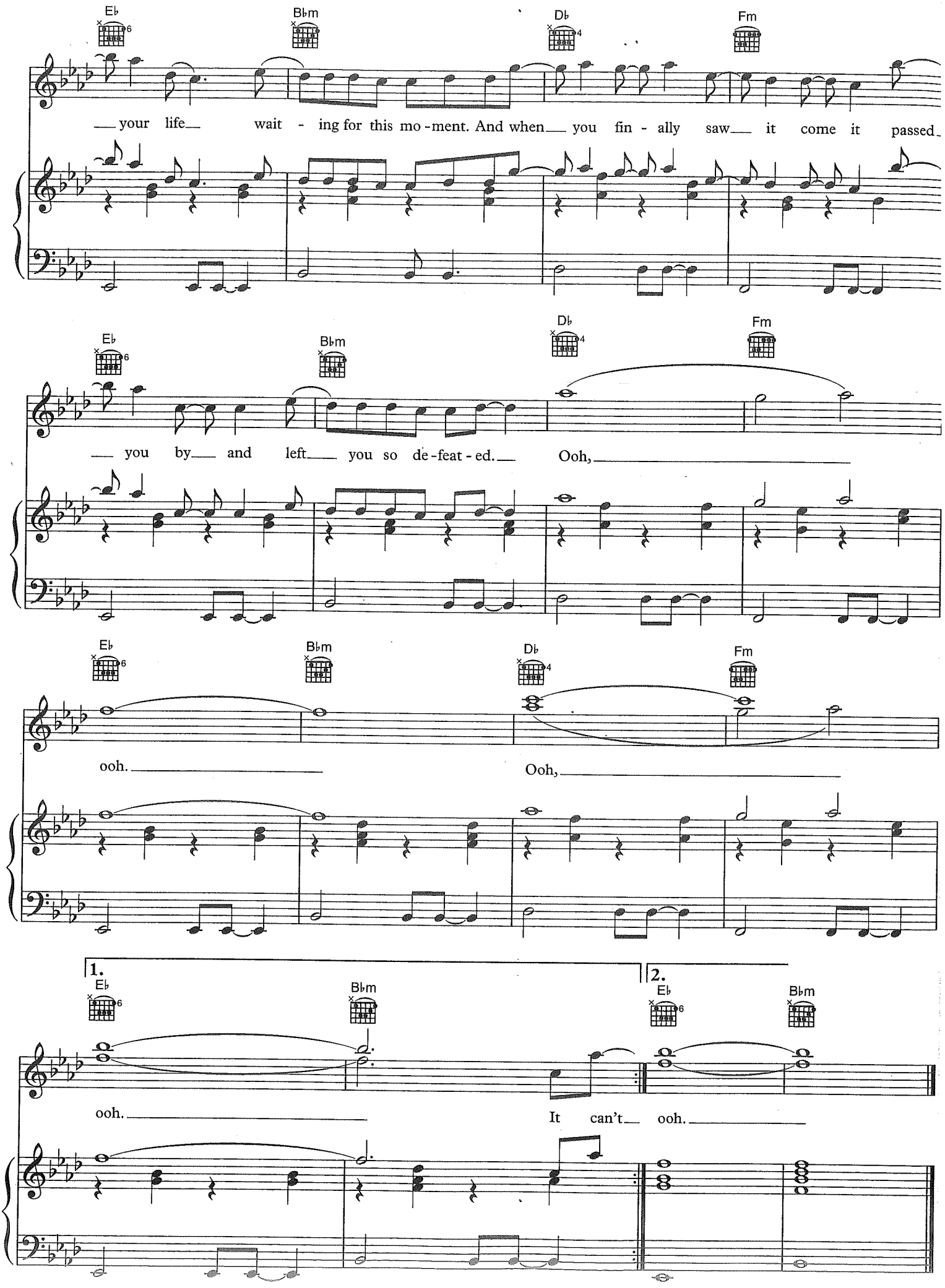

C/B♭
B♭
- tion all is well. If you stand and reach your arms
there'd be so few of us left to na - vi - gate
C/B♭
out wide, close your eyes and try to fly, it's an un-
and de - fend our - selves from the tide. It's an un-
B♭
C/B♭
- der - ground il - lu - sion trick-ing you from side to side.
- der - ground il - lu - sion trick-ing you from side to side.
Cm
B♭
Gm
A♭
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.

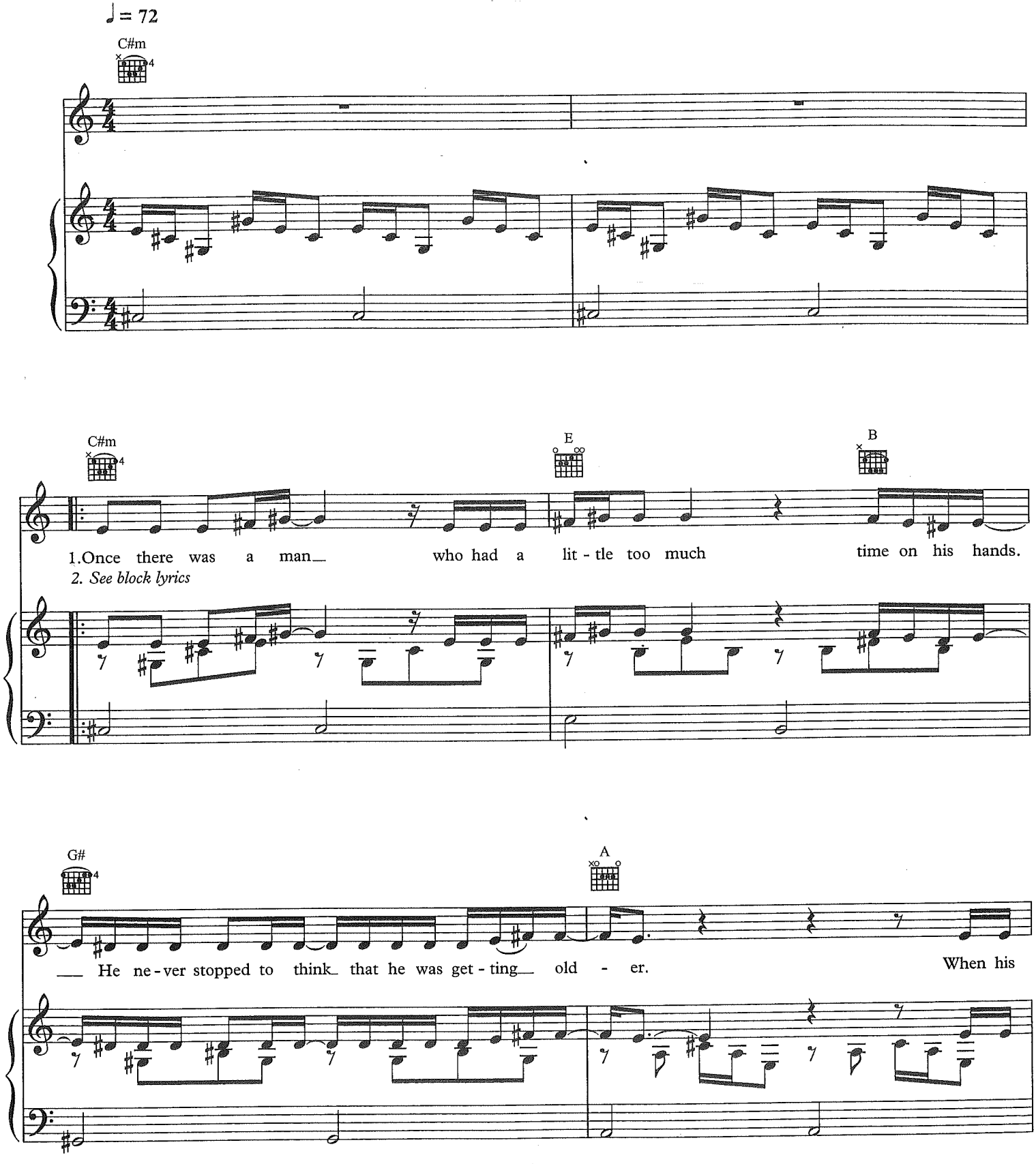

Cm
B♭
Gm
A♭
An-xious and sus - pi - cious that God knew how much we'd cheat - ed. It can't
Suck-ing up to stran - gers, throw-ing wish - es to the sea.
1.
D♭
Fm
E♭
come quick-ly e - nough. And now you've spent your life wait-
B♭m
D♭
Fm
- ing for this mo-ment. And when you fin - ally saw it come it passed
E♭
B♭m
N.C.
you by and left you so de - feat - ed.


B♭
C/B♭
Sky -
2.
D♭
Fm
E♭
come quick-ly e - nough. And now you've spent your life wait
B♭m
D♭
Fm
- 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. 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
you by and left you so de - feat - ed. Ooh,
ooh. Ooh,
1.
2.
ooh. It can't ooh.

RETURN TO OZ

Words and Music by Scott Hoffman and Jason Sellards



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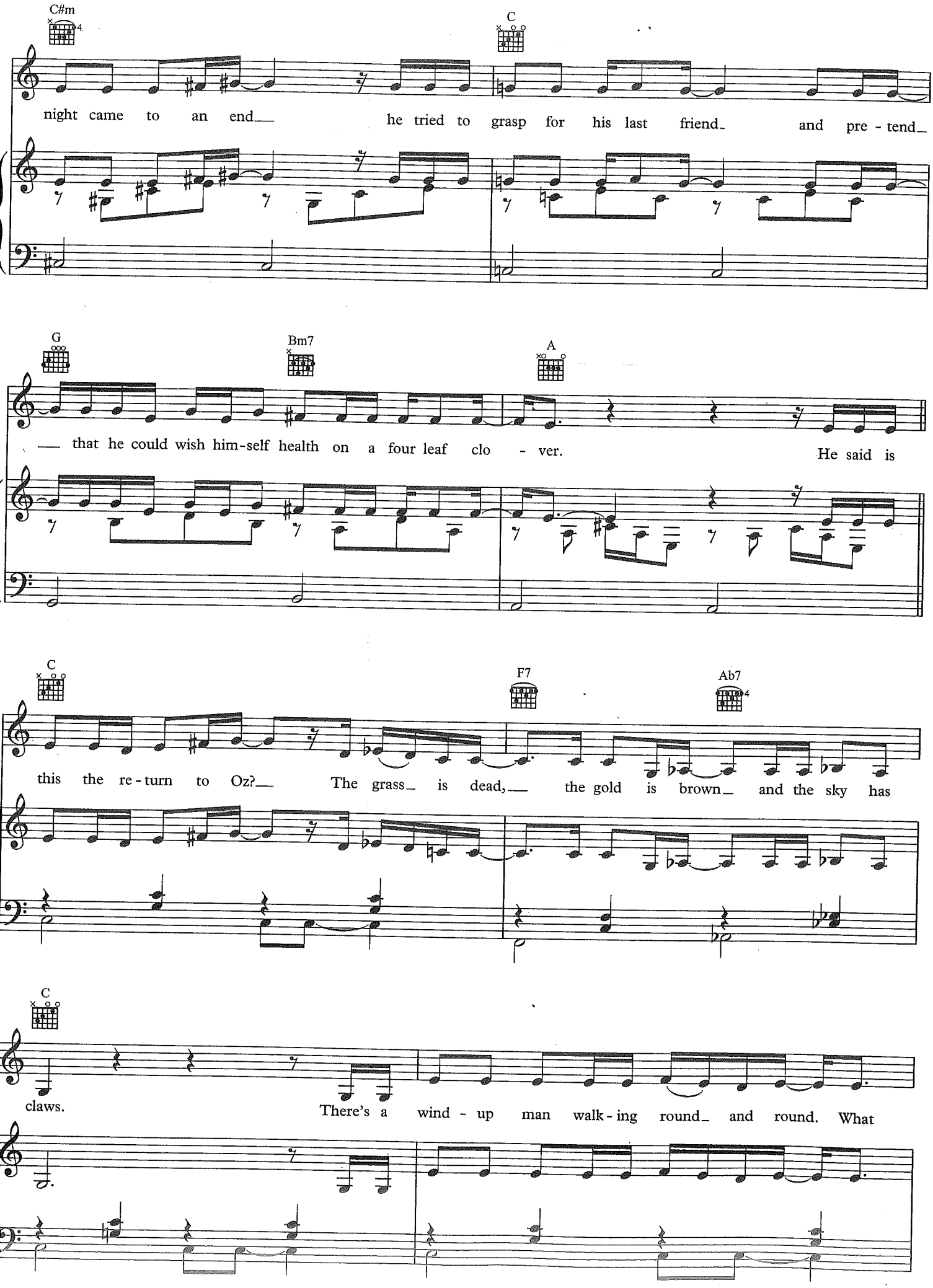
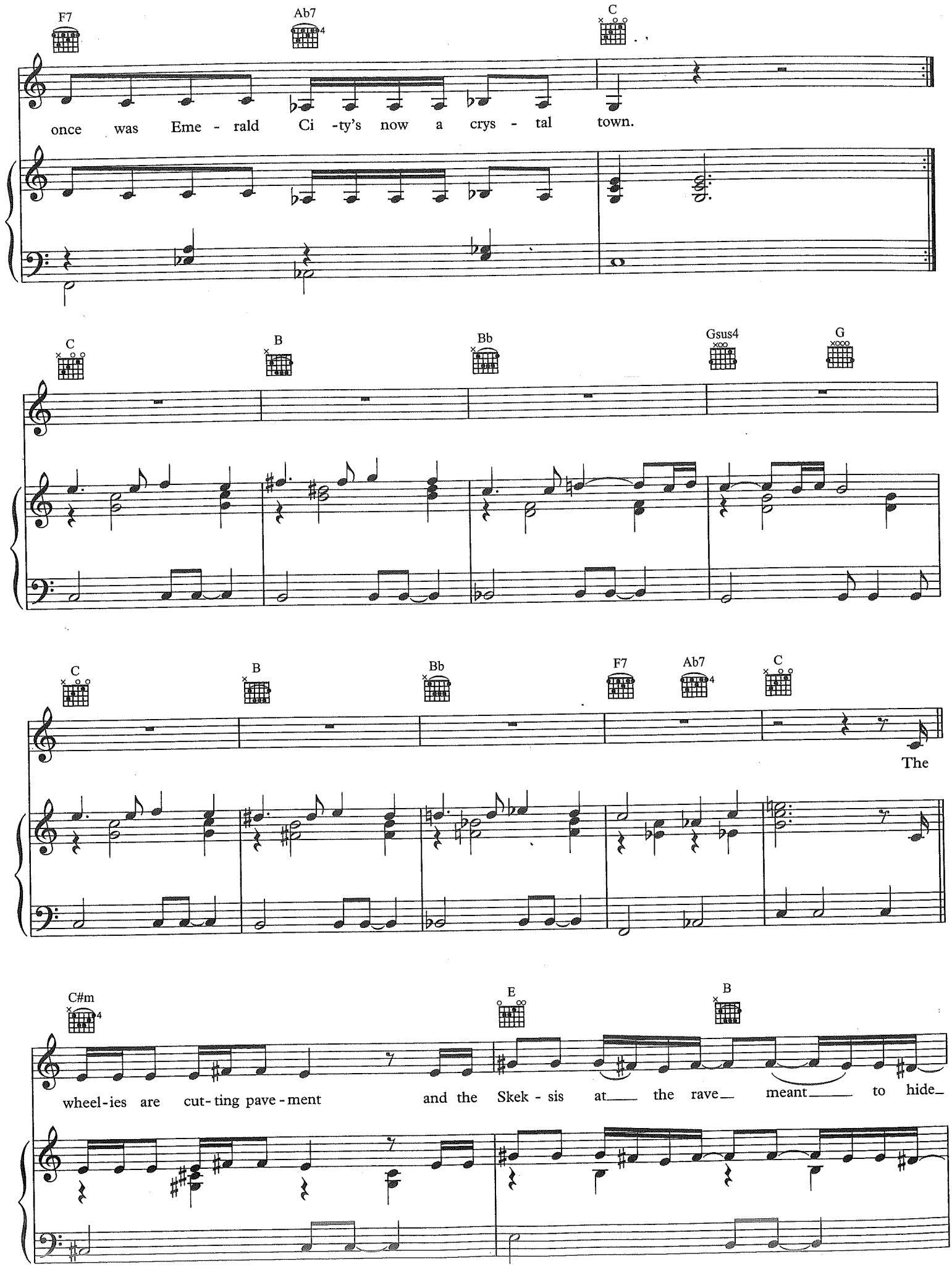
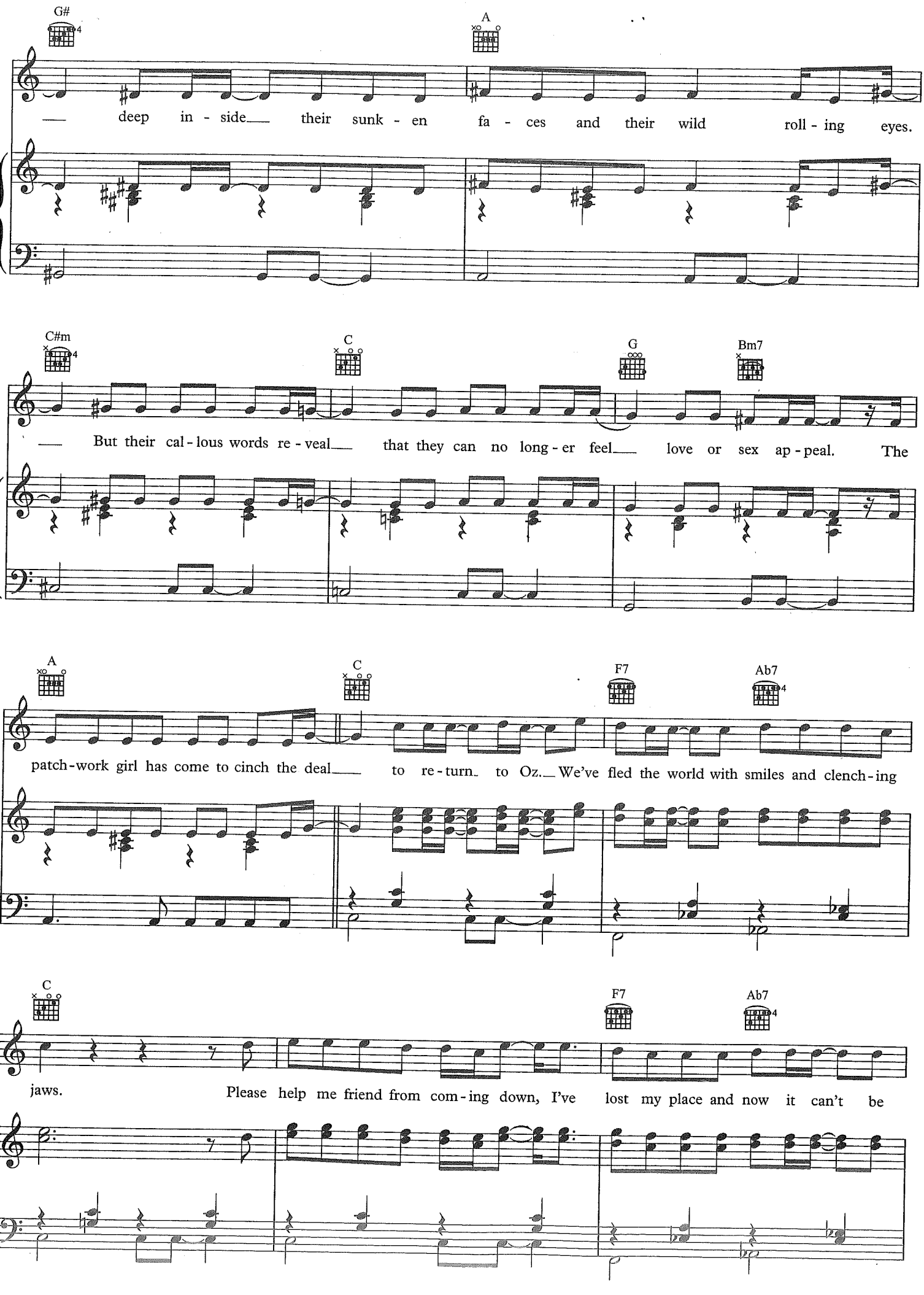
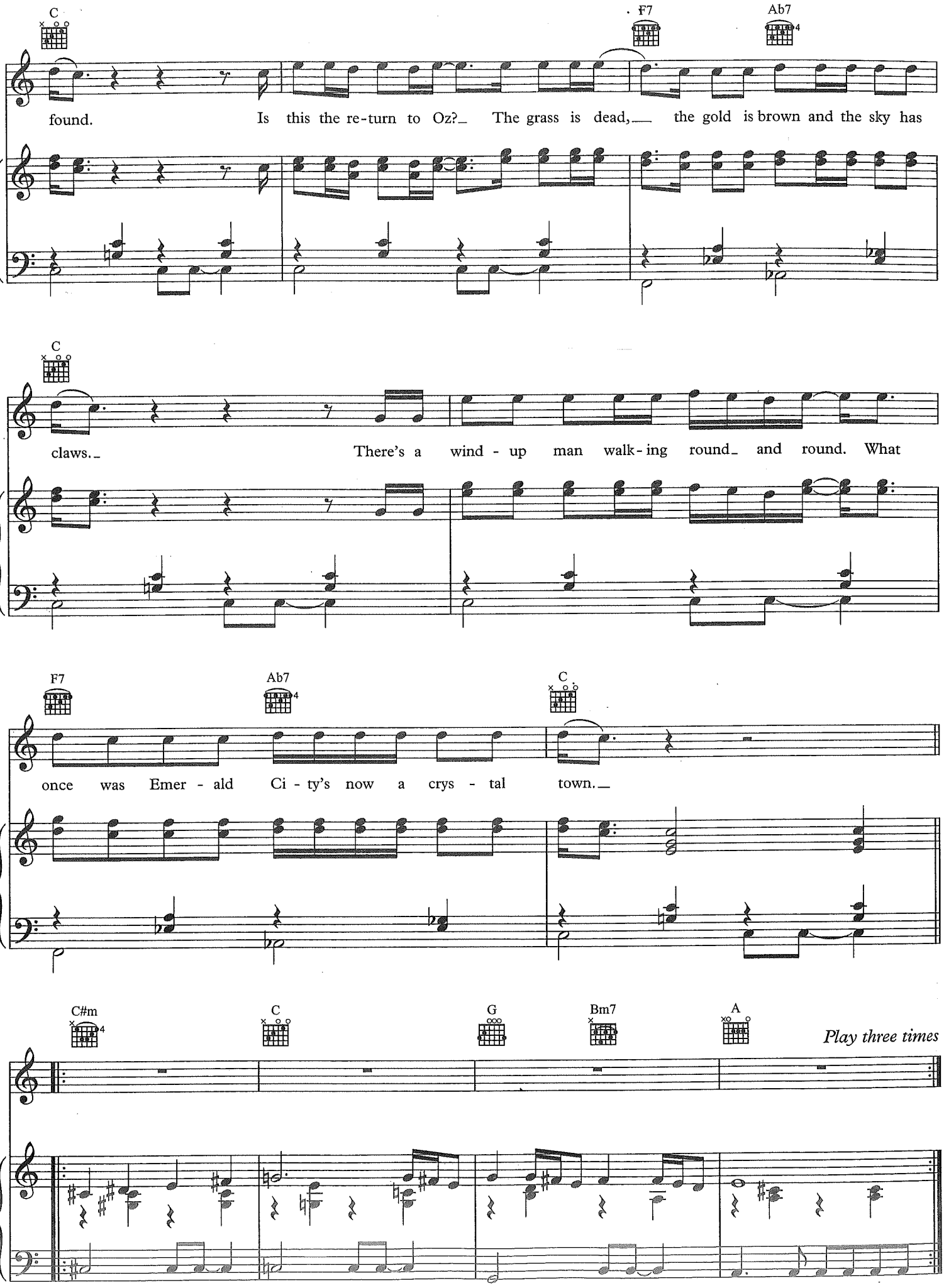
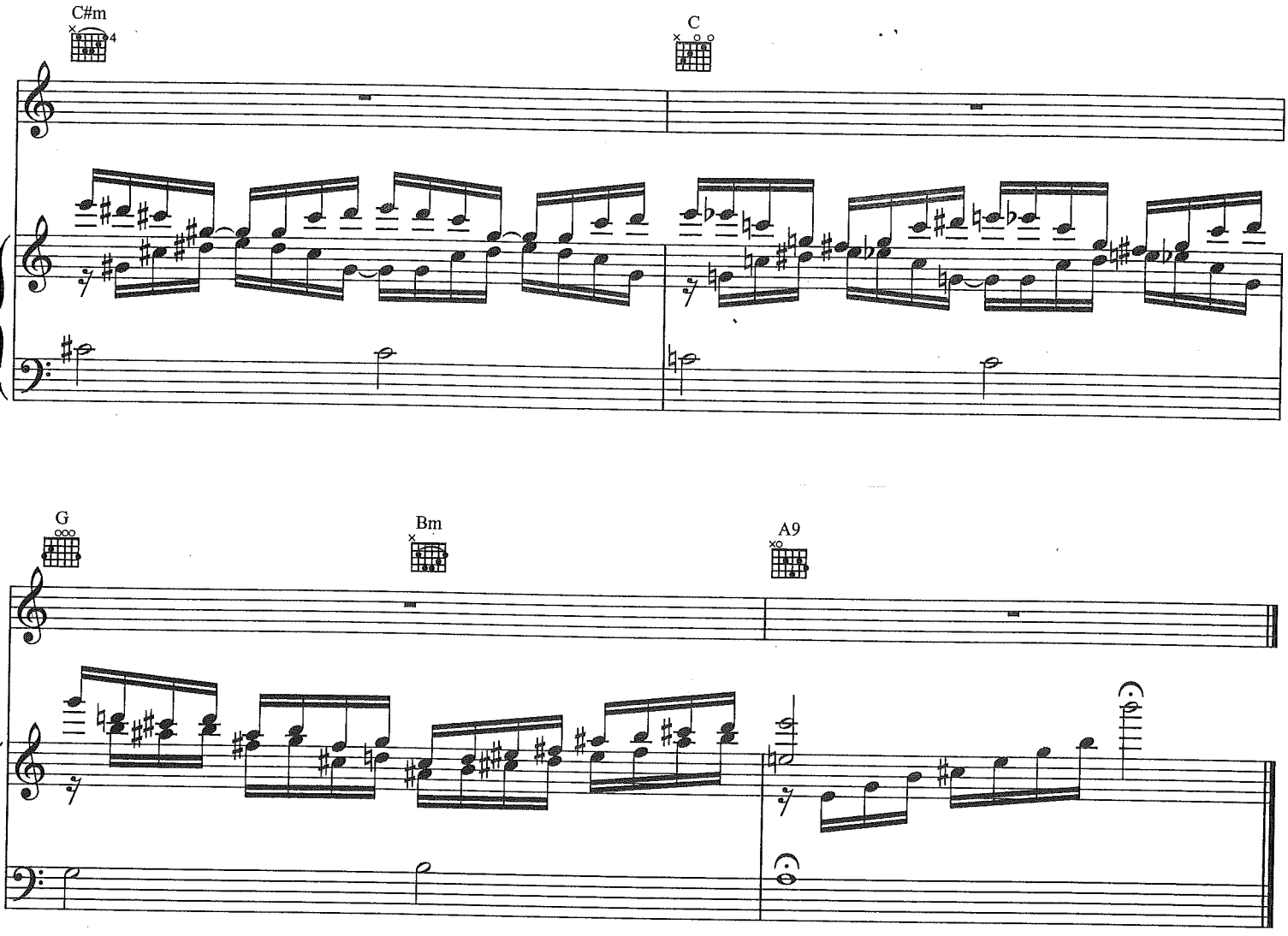

C#m
C
night came to an end he tried to grasp for his last friend and pre - tend
G
Bm7
A
that he could wish him-self health on a four leaf clo - ver. He said is
C
F7
Ab7
this the re - turn to Oz? The grass is dead, the gold is brown and the sky has
C
claws. There's a wind - up man walk - ing round and round. What


F7
Ab7
C
once was 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



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

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