

THE TIME WARP

(from *The Rocky Horror Picture Show*)

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
ANDY BECK

Words and Music by
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Rock (♩ = ca. 168)

PIANO

ff *decesc.*

4 SOPRANO

ALTO

TENOR

BASS

SOLO *mf*

It's a - stound - ing, time is

fleet - ing, mad - ness

B G

* Also available for 3-part mixed (35785) and 2-part/S.S.A. (35786).
SoundTrax CD available (35787). SoundPax available (35788) - includes score and set of parts for Tenor Saxophone,
2 Trumpets, Trombone, Synthesizer, Guitar, Bass, and Drumset.

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10

takes its toll. But lis - ten

D A

13

SOLO *mf* (end solo)

Not for ver - y much long - er.

close - ly.

B

I've got to keep con-

G D

19 *mf* 21

(end solo) *mf*

I re - mem - ber —

trol.
A

gliss. *gliss.*

22

do - in' the Time — Warp,

25

drink ing those mo - ments when

G D A

28 29

the black - ness would hit me

30

and the void would be call in'

B

33

f Let's do the Time Warp a - gain!

F C G D A

f

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36

Let's do the Time Warp a -

F C G D

Accompanying piano chords and bass line for measures 36-38.

39

gain! It's just a jump to the left. *SOLO mf* (end solo)

Accompanying piano chords and bass line for measures 39-40.

And then a step to the right. *mf*

Accompanying piano chords and bass line for measures 41-43, including *E7* and *A* chord markings.



44

Put your hands on your hips. And bring your knees in

SOLO (end solo)

E7

(8^{vb})

47

tight. But it's the pel - vic thrust

A D

(8^{vb})

50

that really drives you in - sane.

A

53 (add optional ad lib. solo voice to the end, 2nd time only)

f

Let's do the Time Warp a - gain!

f

F C G D A

f

56

Let's do the Time Warp a -

2nd time to CODA ⊕
(p. 15, m. 117)

2nd time to CODA ⊕
(p. 15, m. 117)

F C G D

59

mf 61

gain! It's so dream - y, —

A

mf *sva--*

62

oh, fan - ta - sy free me, so you can't

(8va) B (8va)

65

see me, no, not at all.

G D A (8va)

68

69

In an-oth-er di - men - sion with voy-eur - is - tic in -

(8va) (8va)

71

Musical notation for measures 71-73. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#).

ten - tions, — well se - clud - ed, — oh, —

Musical notation for measures 74-76. The piano accompaniment is in the grand staff. Chord labels B, G, and D are placed above the treble staff. An 8va marking is present above the treble staff in measure 75.

74

Musical notation for measures 77-79. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. A SOLO mf marking is placed above the vocal line in measure 78.

— I'll see — it all. With a bit of a mind.

Musical notation for measures 80-82. The piano accompaniment is in the grand staff. 8va markings are present above the treble staff in measures 80 and 82.

77

Musical notation for measures 83-85. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. A SOLO mf marking is placed above the vocal line in measure 83, and an (end solo) marking is placed above the vocal line in measure 85.

you're do - in' the time — slip.

— flip,

Musical notation for measures 86-88. The piano accompaniment is in the grand staff. A chord label B is placed above the treble staff in measure 87.

80

And noth-ing can ev-er be the same...

G D

83

mf

(end solo) *mf*

You're spaced-out on sen-sa-tion—

A

86

mf

like you're un-der se-da-tion.

B

gliss. *gliss.*

89

f

Let's do the Time Warp a - gain!

f

F C G D A

f

92

Let's do the Time Warp a -

F C G D

95

gain!

mf

Well, I was tap - pin' down the street, just - a

mf

97

A

mf

98

hav - in' a think, — when a snake of a guy — gave me an

100

e - vil wink. — It shook-a me up, it took me by sur-prise, had a

103

pick - up truck and the dev - il's eyes. — He

A

105

stared at me ___ and I felt a change, ___

E⁷

D⁷

107

cresc.

time meant noth - in', nev - er would a - gain. ___

A

gliss.

gliss.

cresc.

109

Let's do the Time Warp a - gain!

F

C

G

D

A

112

Let's do the Time Warp a -

F C G D

115

gain! It's just a jump to the left.

SOLO *mf* (end solo)

A D.S. al CODA (p. 6, m. 41)

117

CODA *cresc. to end*

gain! *cresc. to end*

CODA A *cresc. to end* *ff*