

THE TIME WARP

(from *The Rocky Horror Picture Show*)

for 3-part mixed voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
ANDY BECK

Words and Music by
RICHARD O'BRIEN

Rock (♩ = ca. 168)

PIANO

ff *decrsc.*

The piano introduction consists of two staves in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays a steady eighth-note accompaniment of chords, while the left hand plays a simple eighth-note bass line. The dynamic is marked *ff* (fortissimo) and *decrsc.* (decrescendo).

4 PART I

PART II

PART III SOLO *mf*

It's a - stound - ing, time is —

Measures 4-6 show the vocal parts and piano accompaniment. Part I (Tenor) has a whole rest. Part II (Soprano) has a whole rest. Part III (Bass) has a solo line starting with a quarter note G4, followed by a quarter rest, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with the same eighth-note pattern as the introduction.

7

fleet - ing, mad - ness —

B G

Measures 7-9 continue the vocal and piano parts. Part I has a whole rest. Part II has a whole rest. Part III has a solo line starting with a quarter note D4, followed by a quarter rest, a quarter note C4, and a quarter note B3. The piano accompaniment continues with the same eighth-note pattern.

* Also available for S.A.T.B. (35784) 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

21

mf I re - mem - ber

mf

(end solo)

trol.

A

gliss.

gliss.

22

do - in' the Time — Warp,

drum

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

36

Let's do the Time Warp a -

F C G D

39

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

SOLO mf (end solo)

A

mf

And then a step to the right.

mf

E7 A

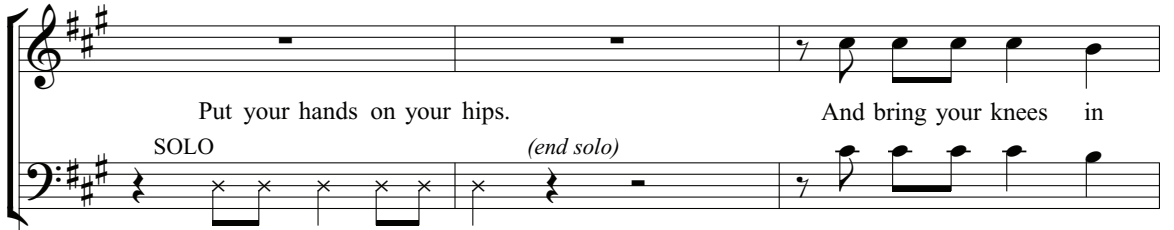
mf



44

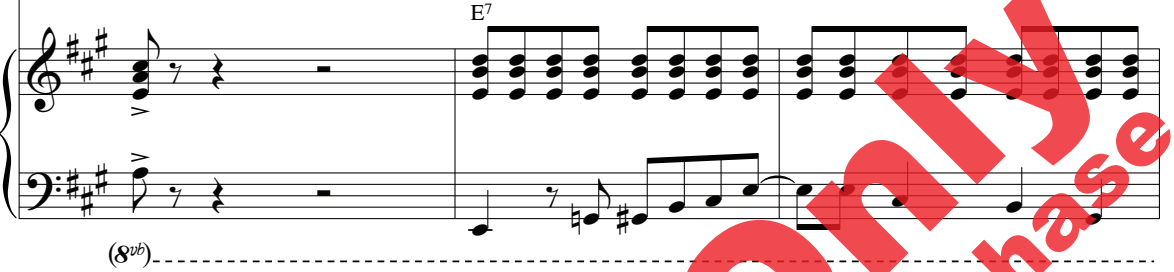
Put your hands on your hips. And bring your knees in

SOLO (end solo)



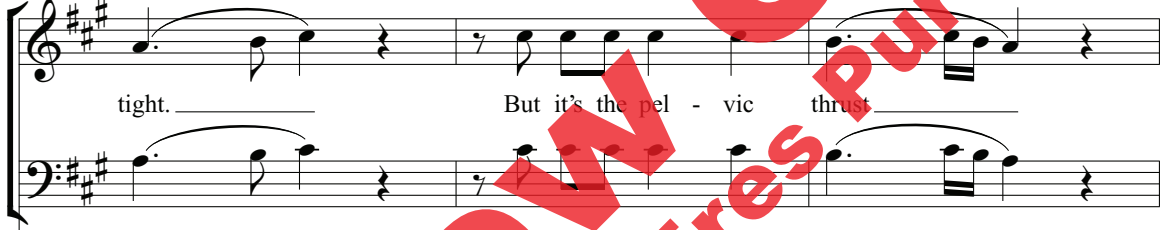
E7

(8^{vb})



47

tight. But it's the pel - vic thrust



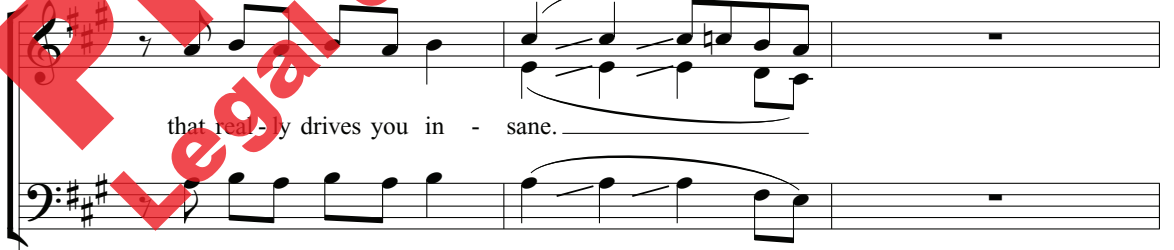
A D

(8^{vb})

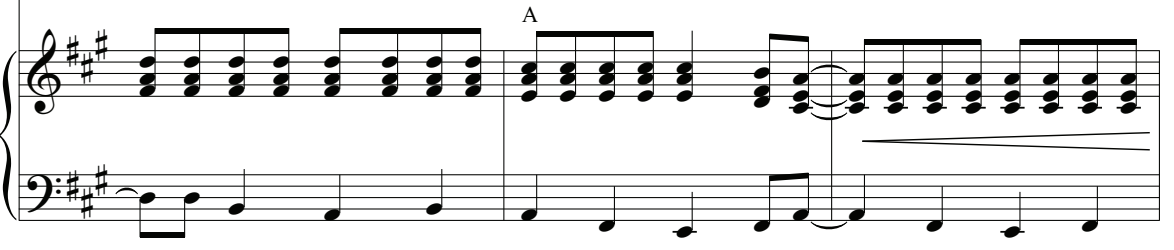


50

that real-ly 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

56

2nd time to CODA Φ
(p. 15, m. 117)

Let's do the Time Warp a -

2nd time to CODA Φ
(p. 15, m. 117)

F C G D

59

61

mf gain! It's so dream - y, —

A *mf* *sva--*

62

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

65

see me, no, not at all.

68

69

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

71

Musical notation for measures 71-73. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a bass clef with the same key signature. The lyrics are: "ten - tions, — well se - clud - ed, — oh, —".

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

Piano accompaniment for measures 71-73. The right hand has chord markings B, G, and D. The left hand has a steady eighth-note bass line. There are dynamic markings *8va* and *8va* with dashed lines above the right hand.

74

Musical notation for measures 74-76. The vocal line is in a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "— I'll see it all — With a bit of a mind —".

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

Piano accompaniment for measures 74-76. The right hand has a dynamic marking *SOLO mf*. The left hand continues with the eighth-note bass line. There are dynamic markings *8va* and *8va* with dashed lines above the right hand.

77

Musical notation for measures 77-79. The vocal line is in a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "you're do - in' the time — slip. — flip,".

— flip,

Piano accompaniment for measures 77-79. The right hand has a chord marking B. The left hand continues with the eighth-note bass line.

80

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

G D

83

mf

(end solo) You're spaced-out on sen-sa-tion

mf

85

A

86

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

mf **97** *mf*

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. ___

cresc.

A

cresc.

gliss. *gliss.*

109

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

f

F C G D A

f

112

Let's do the Time Warp a -

Vocal line for measures 112-114. The melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Let's do the Time Warp a -".

F C G D

Piano accompaniment for measures 112-114. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. Chords F, C, G, and D are indicated above the staff.

115

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

SOLO *mf*

Vocal line for measures 115-116. The lyrics are "gain! It's just a jump to the left. (end solo)". A "SOLO *mf*" marking is present above the staff.

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

A

Piano accompaniment for measures 115-116. The right hand plays a rhythmic pattern of eighth notes. A chord marking "A" is present above the staff.

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

117

gain! *cresc. to end*

Vocal line for measure 117. The lyrics are "gain!". The instruction "*cresc. to end*" is written below the staff.

A *cresc. to end* **ff**

Piano accompaniment for measure 117. The right hand plays a rhythmic pattern of eighth notes. The instruction "*cresc. to end*" is written below the staff, and "**ff**" is written at the end of the measure.

8^{vb}