

**Plan 9 From Outer Space
The Musical**

a tribute by David Jacklin to
“the worst movie of all time”,
Plan Nine From Outer Space

Original movie written, produced and directed by Ed Wood

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DRUMS SCORE
(reconciled with 9th draught of script)

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MUSICAL NUMBERS

Act One

#	Page	Title	Performers
1	1	Science Fiction Overture	Instrumental
2	2	Plan 9 From Outer Space	Company/Danny/Jeff/Edith
3	6	The Shadows Of Grief/A Time To Live	Criswell, The Mourners
4	8	A Time To Live, Reprise	Rev. Lynn Lemon, Company
5	9	Space Love	Tanna, Company
6	12	Plan 9 From Outer Space, Reprise	Company
7	13	It's A Saucer	Company
8	17	Your Pillow By My Side	Paula, Jeff
9	20	Near The Cemetery	Company (Teens)
9a	23	Near The Cemetery, Transition	Instrumental
10	24	The Lost Roses of Her Cheeks	Jeff, Paula
10a	26	It's A Saucer, Underscore	Instrumental
10b	27	It's A Saucer, Transition	Instrumental
11	28	Eros Calling Earth	Eros
12	32	The Bell Has Rung	Ruler, Eros, Tanna

Act Two

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13	35	Entr' Acte	Instrumental
14	38	That's Why I Hold You (In My Arms)	Danny, Edith, Teens
15	40	There's Something Out There	Jeff, Paula, Col. Edwards, Lt. Harper
15a	43	The Zombie Walk, Preparatory	Instrumental
16	44	The Zombie Walk	Vampira, Company
17	47	The Zombie Walk, Reprise	Vamira, Company
18	48	I? A Fiend?	Eros
18a	51	The Zombie Walk, Underscore	Instrumental
19	52	Everything's On Fire	Tanna, Eros
20	54	God Help Us In The Future/Plan 9, reprise	Criswell, Company
21	57	Bows & Finale Ultimo	Company
22	59	Audience Payout	Instrumental

No 1 The Science Fiction Overture

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The musical score is written for drums on a single staff in bass clef. It begins in 6/8 time and changes to 4/4 time at measure 17. The score includes various drum parts: ride cymbal (measures 1-8), toms (measures 8-16), snare (measures 17-50), crash hi (measures 17-20), and bass drum (measures 21-50). Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). A 'sizzle' effect is indicated at measure 52. The score concludes with a 'segue in tempo to No. 2'.

ride cymbal 3 4 5 6 7 8 toms

9 10 11 12 13 14 15 16 snare

17 crash hi 18 19 20

21 bass drum 22 23

24 25 26

27 28 29 30

31 32 33 34

35 36 37 38 *p*

39 40 41 42

43 44 45 46

47 48 49 50

51 52 53 sizzle

ff *mf* *segue in tempo to No. 2*

No. 2: Plan 9 From Outer Space

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♩=155

Sticks *f* Snare B.D. Crash 2 3 4 5

7 8 9 10

11 12 13 14 Hi-hat 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

The drum score is written on a single staff in bass clef with a 4/4 time signature. It consists of 43 measures. Measures 1-5 are marked with a forte (f) dynamic. Measures 14-15 are marked with a Hi-hat. The score includes various drum notations: eighth notes, quarter notes, and rests for the Sticks; eighth notes and quarter notes for the Snare; eighth notes and quarter notes for the B.D. (Bass Drum); and a single crash cymbal in measure 2. The measures are numbered 1 through 43 at the top of the staff.

No. 2: Plan 9 From Outer Space

Toms + B.D.

ff

44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80

f *mp* *f*

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81 82 83 84

mp *f* *mp*

This musical staff contains measures 81 through 84. It features a bass clef and a series of eighth notes with stems pointing down. Dynamic markings *mp* (mezzo-piano) and *f* (forte) are placed below the staff at measures 81, 83, and 84 respectively.

85 86 87 88

f

This musical staff contains measures 85 through 88. It continues the pattern of eighth notes with stems pointing down. A dynamic marking *f* (forte) is placed below the staff at measure 86.

89 90 91 92

This musical staff contains measures 89 through 92. It continues the pattern of eighth notes with stems pointing down. There is a double bar line between measures 90 and 91.

93 94 95 96

This musical staff contains measures 93 through 96. It continues the pattern of eighth notes with stems pointing down.

97 98 99 100

mp *f*

This musical staff contains measures 97 through 100. It continues the pattern of eighth notes with stems pointing down. Dynamic markings *mp* (mezzo-piano) and *f* (forte) are placed below the staff at measures 98 and 100 respectively.

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101 102 103 104

mp *f* *mp*

This musical staff contains measures 101 through 104. It continues the pattern of eighth notes with stems pointing down. Dynamic markings *mp* (mezzo-piano), *f* (forte), and *mp* are placed below the staff at measures 101, 103, and 104 respectively.

105 106 107 108

f *mp*

This musical staff contains measures 105 through 108. It continues the pattern of eighth notes with stems pointing down. Dynamic markings *f* (forte) and *mp* (mezzo-piano) are placed below the staff at measures 106 and 107 respectively.

109 110 111 112

f

This musical staff contains measures 109 through 112. It continues the pattern of eighth notes with stems pointing down. A dynamic marking *f* (forte) is placed below the staff at measure 109.

113 114 115 116

This musical staff contains measures 113 through 116. It continues the pattern of eighth notes with stems pointing down.

117 118 119 120

This musical staff contains measures 117 through 120. It continues the pattern of eighth notes with stems pointing down.

No. 2: Plan 9 From Outer Space

121 122 123 124

125 126 127 128 129

130 131 132 133 134

135 136 137 138

139 140 141 142 143

144 145

No. 3: The Shadows of Grief/A Time to Live

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♩=85

24 24 25 26

H.H.
Snare
B.D.
p

27 28

29 30

31 32

33 34 35 36

Toms

Cross
Stick

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

No. 3: The Shadows of Grief/A Time to Live

57 58

p

59 60

61 62

63 64

65 66 67 68

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69 70 71 72

73 74 75 76

mp

77 78 79 80

81 82 83

84 85 86

The image displays a musical score for a piece titled 'No. 3: The Shadows of Grief/A Time to Live'. The score is written for a single melodic line in bass clef, spanning 86 measures. It is divided into nine systems, each containing two staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The fifth system contains a large blue watermark that reads 'PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS'. The seventh system introduces a mezzo-piano (*mp*) dynamic. The score concludes with a double bar line at the end of measure 86.

No. 4: A Time to Live, reprise

♩=120

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mf

This musical score is written for a single melodic line in bass clef, 4/4 time, with a tempo of 120 beats per minute. The piece consists of 41 measures, organized into 11 systems of four measures each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. The score concludes with a final double bar line at measure 41.

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No. 5: Space Love

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♩=115

mf

shaker? 2

ride
Snare
B.D.

3

3

3

3

3

3

3

3

4

5

6 Hi-hat

3

3

3

3

7

8

9

3

3

3

3

3

3

3

3

10

11

12

3

3

3

3

3

3

3

3

13

14

15

3

3

3

3

3

3

3

3

16

17

3

3

3

3

3

3

3

18

19

3

3

3

3

3

3

3

20

21

3

3

3

3

3

3

3

3

No. 5: Space Love

22 23

24 25 26

27 28 29

30 31 32 33

34 35 36

37 38

39 40

41 42 43

44 45

No. 5: Space Love

Measures 46-48 of the piece. Measure 46 features a bass clef and a series of eighth notes with various accidentals (flats and naturals) and a triplet of eighth notes. Measure 47 continues the melody with more eighth notes and a triplet. Measure 48 shows a continuation of the melody with a triplet of eighth notes and a final triplet of eighth notes.

49 50 51

Bass line musical notation for measures 49-51. Measure 49 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 50 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 51 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4).

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55 3 3 3 3 56 3 3 3 3 57 3 3 3 3 58 3 3 3 3

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The score is divided into measures by bar lines, with measure numbers 55, 56, 57, and 58 indicated above the staff. The final measure of the excerpt ends with a double bar line.

59 60 61 62

The musical score for the bass line of "The Sound of Silence" is shown. It consists of a single staff with a bass clef. The melody is written in eighth notes, with some measures containing triplets. The lyrics "The sound of silence" are written below the staff, aligned with the notes. The measure numbers 59, 60, 61, and 62 are indicated at the top of the staff.

Measures 63-65, bass clef. Measure 63 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 64 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 65 contains a whole note (G4) and a final double bar line.



No. 6: Plan 9 From Outer Space, Reprise
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♩=155

Drums

sidestick
count-in

f

snare
bass drum

crash cymbal

2 3 4 5

7 8 9

10 11 12 13

14 15 16 17

18 19

A drum score for a piece titled 'No. 6: Plan 9 From Outer Space, Reprise' by David Jacklin. The score is written on a single staff in bass clef with a 4/4 time signature. The tempo is marked as 155 beats per minute. The score is divided into measures, with measure numbers 2 through 19 indicated above the staff. The notation includes various drum symbols: triangles for snare and bass drums, 'x' marks for cymbals, and a 'sidestick' symbol for the first measure. Dynamics include a forte 'f' marking. The score ends with a double bar line at measure 19.

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No. 7: It's A Saucer

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♩=205

Drums

Drum score for "No. 7: It's A Saucer". The score is written in 4/4 time with a tempo of 205 BPM. It consists of 32 measures, divided into four systems of eight measures each. The notation includes various drum symbols: Bell cymbal, Crash, Med. Crash, Closed H.H., Snare, and B.D. (Bass Drum). The score is marked with measure numbers 1 through 32. A large blue watermark reading "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.



33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

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49 50 51

52 53 54 55 56

57 58 59 60

No. 7: It's A Saucer

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

76 77 78 79

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80 81 82 83

84 85 86 87

88 89 90 91 92

93 94 95 96

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131

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No. 8: Your Pillow By My Side

♩.=60

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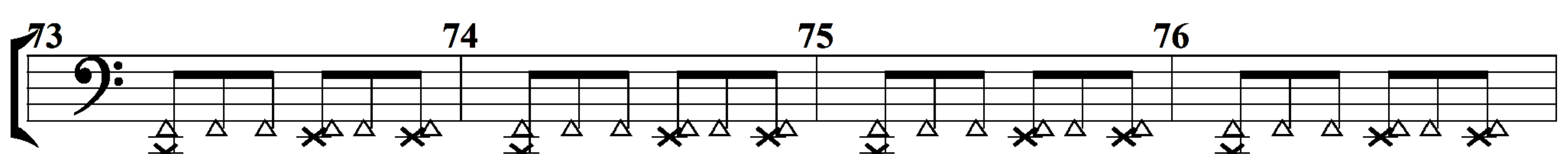
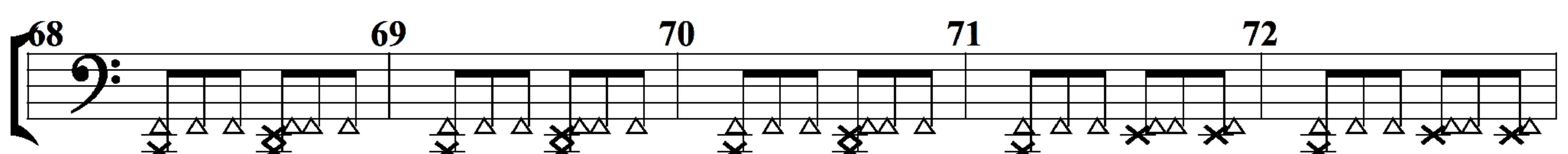
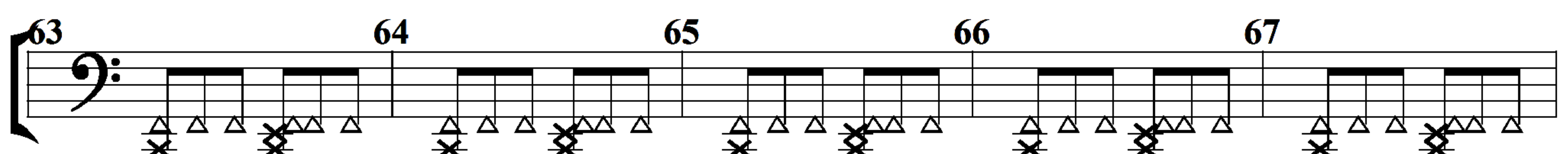
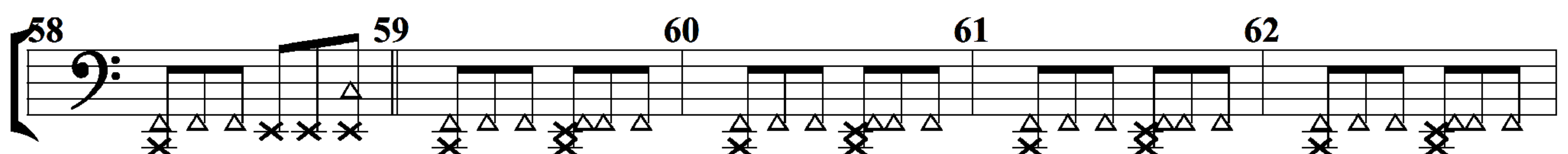
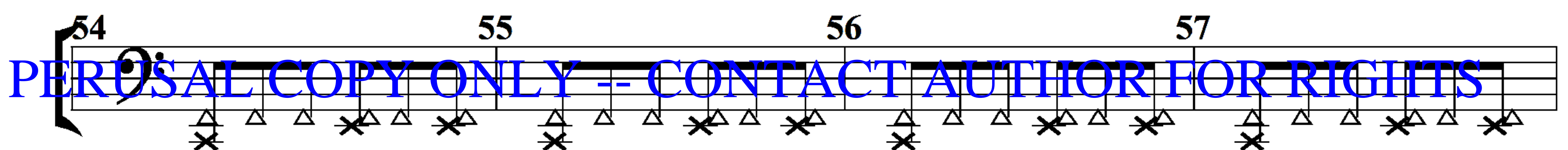
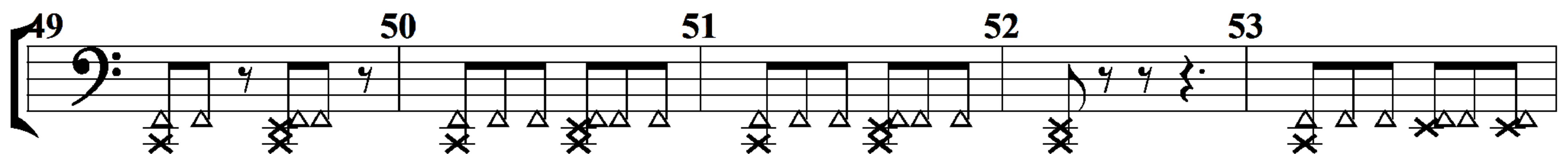
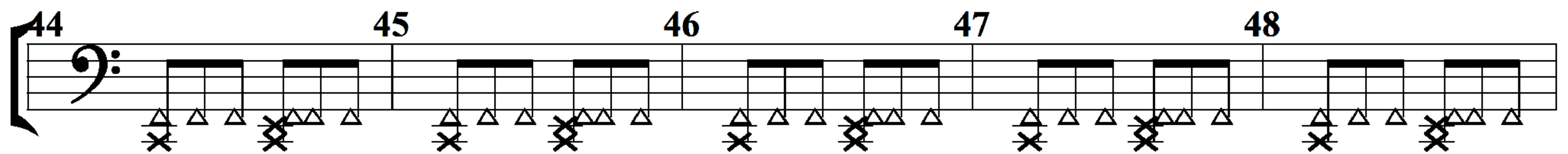
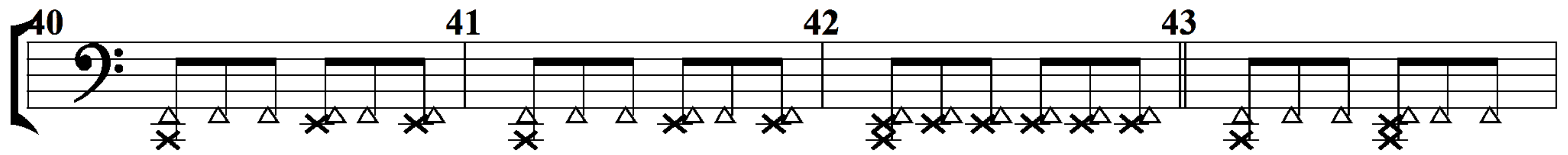
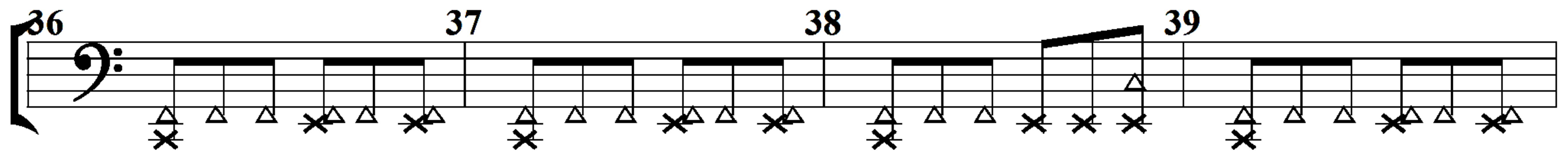
Drums

The drum score is written on a single staff in bass clef with a 6/8 time signature. It consists of 35 measures, grouped into seven systems of five measures each. The notation uses triangles to represent snare and tom patterns, and 'x' marks to represent cymbal patterns. Measure numbers 2 through 35 are placed above the staff. A dynamic marking of *mp* is present below the first measure. A large blue watermark reading 'PERUSAL COPY ONLY--CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the score.

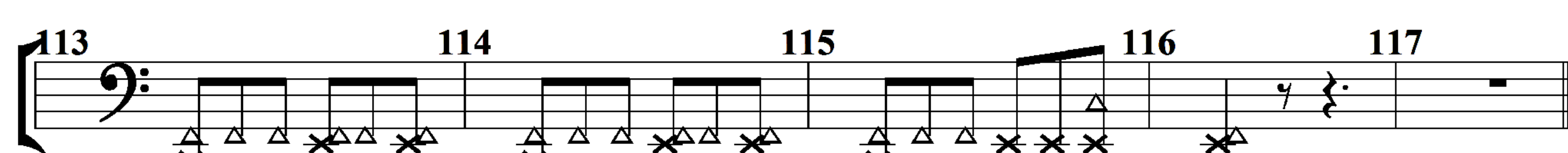
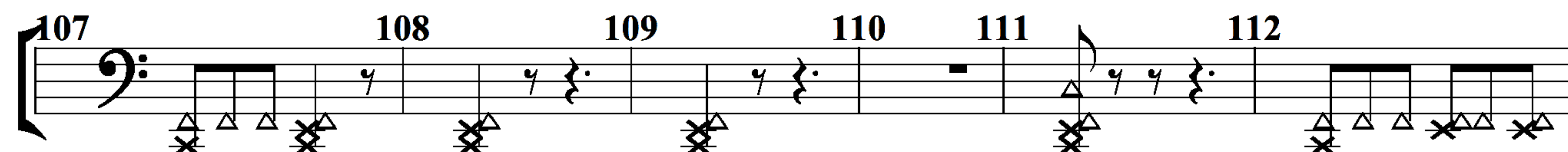
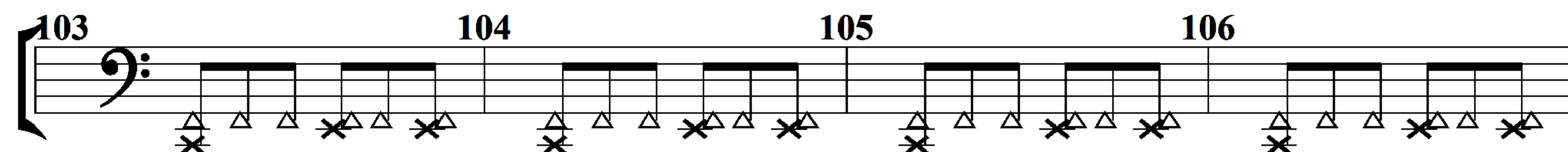
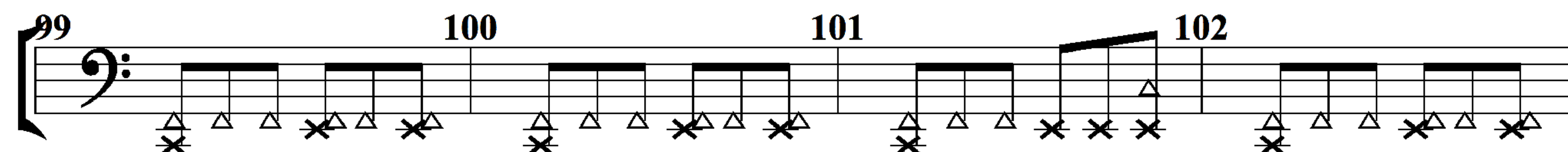
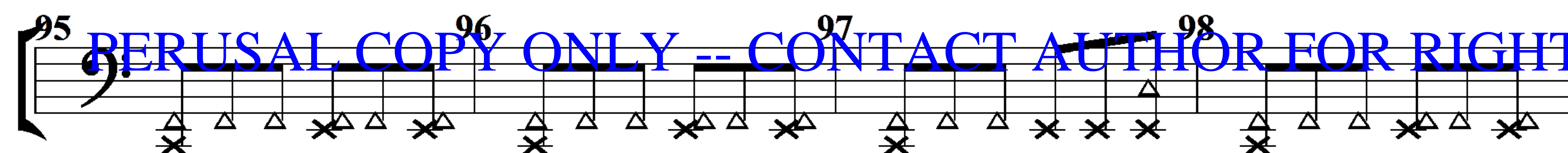
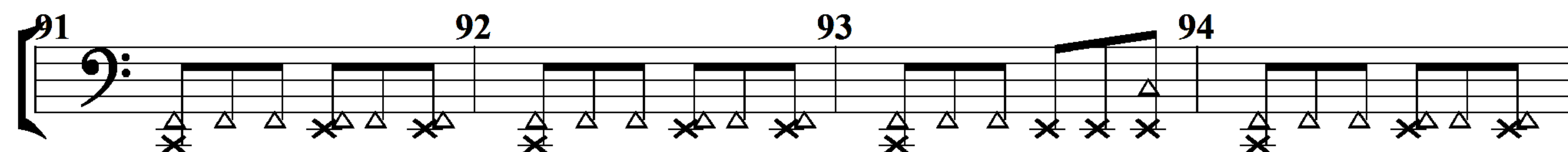
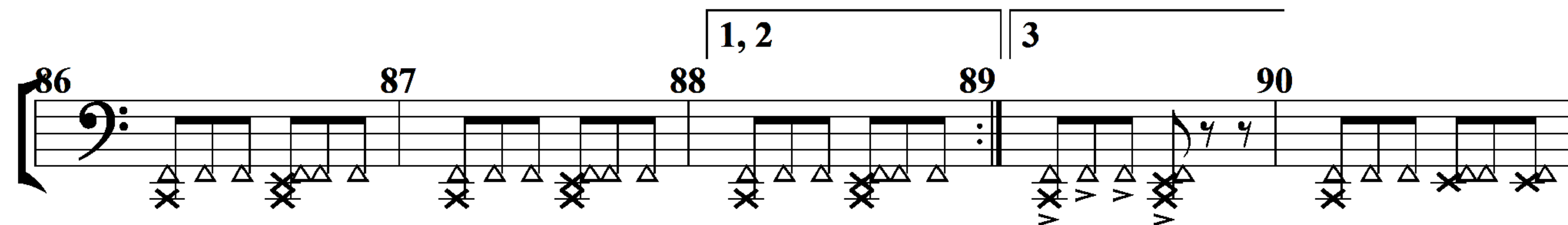
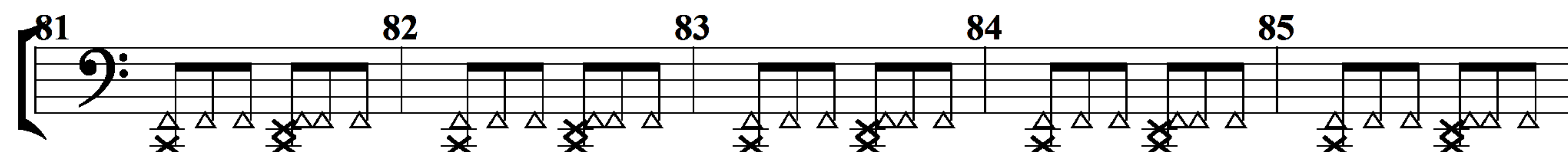
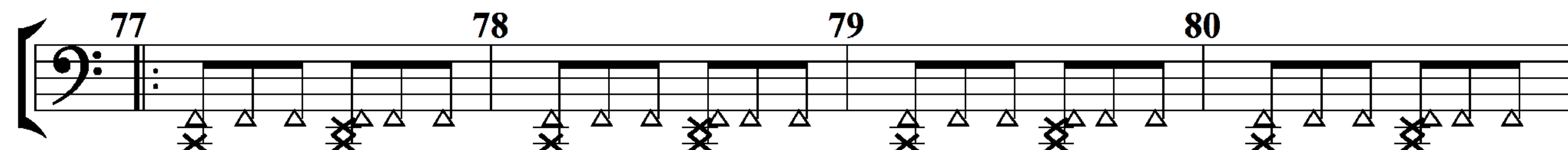
mp

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No. 8: Your Pillow By My Side



No. 8: Your Pillow By My Side



No. 9: Near The Cemetery

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Drums

115

various cymbals

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

mf

f

hi-hat

snare

bass drum

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No. 9: Near The Cemetery

36 37 38 39

mf

40 41 42 43

44 45 46 47

48 49 50 51

f

52 53 54

55 56 57

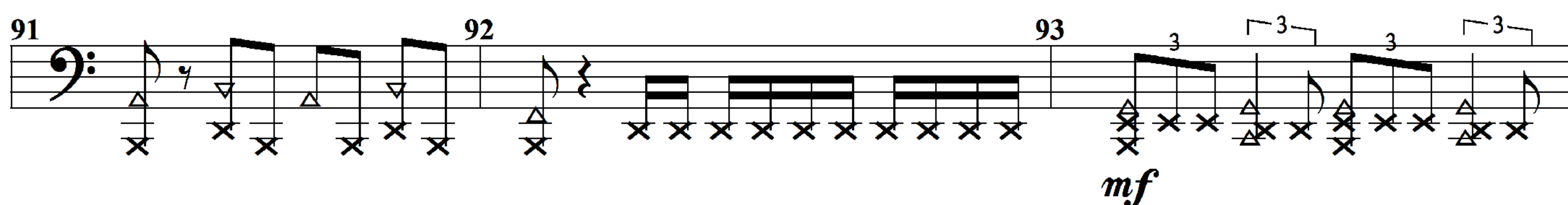
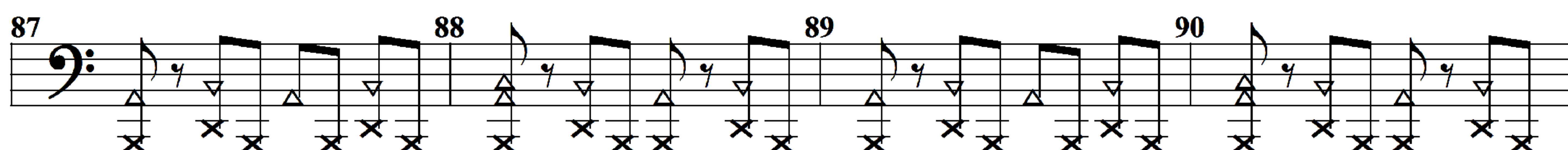
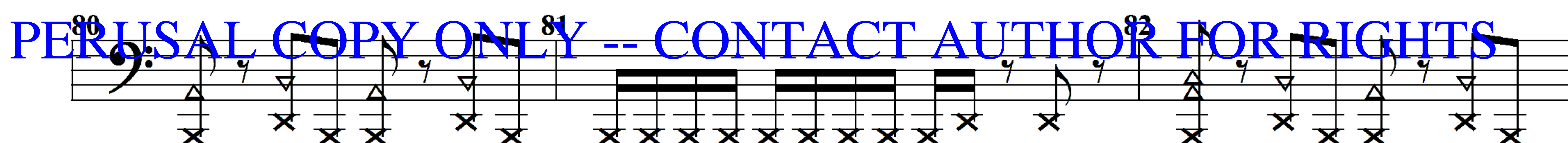
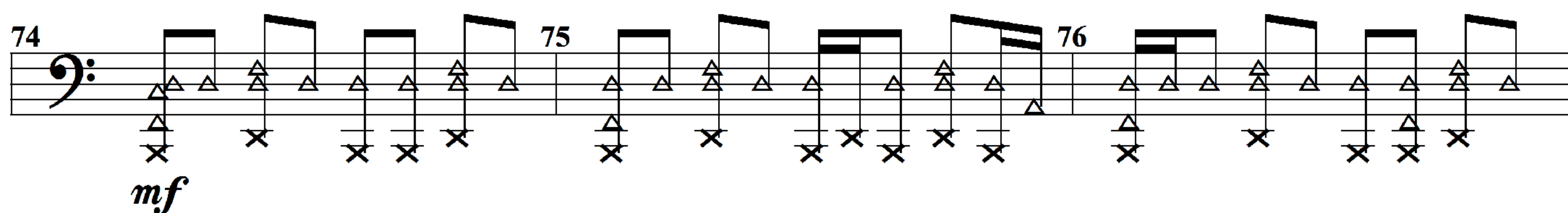
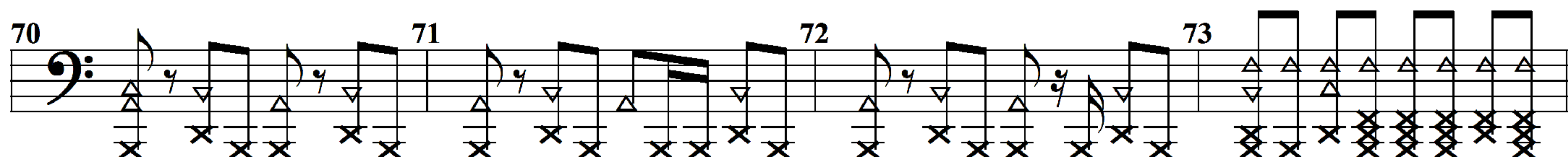
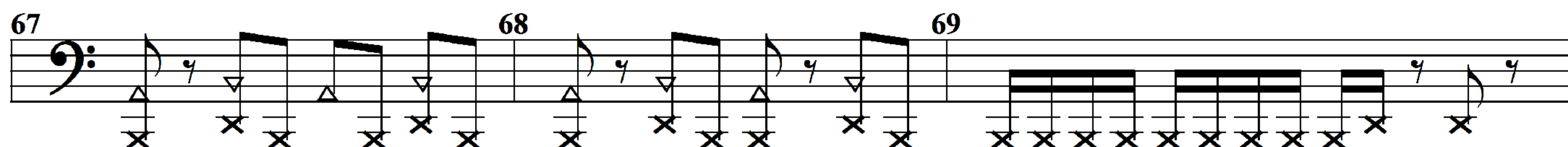
ff

58 59 60 61

62 63 64 65

66


The musical score is written for a single melodic line on a bass clef staff. It consists of nine staves of music. The first staff (measures 36-39) is marked *mf*. The second staff (measures 40-43) continues the melody. The third staff (measures 44-47) continues. The fourth staff (measures 48-51) is marked *f*. The fifth staff (measures 52-54) contains a large blue watermark reading "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS". The sixth staff (measures 55-57) is marked *ff*. The seventh staff (measures 58-61) features triplet markings (indicated by a '3' and a bracket) over groups of three notes. The eighth staff (measures 62-65) also features triplet markings. The ninth staff (measure 66) shows a final melodic phrase with a fermata over the last note.



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No 9a: Near The Cemetery, Transition

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 = 120

Drums

4/4

hi-hat
snare
bass

ff

2 *crash*

4 5 6 7

8 9 10

1 2

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No. 10: The Lost Roses Of Her Cheeks

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$\text{♩} = 70$

Drums

2 3 3 3 3 3 3 3 3 3 3 3

crash cym.
hi-hat
side-stick
snare
bass drum *mp*

4 3 3 3 5 3 3 3 6 3 3 3 3

7 3 3 3 8 3 3 3 9 3 3 3 3

10 3 3 3 11 3 3 3 12 3 3 3 3

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13 3 3 3 14 3 3 3 15 3 3 3 3

16 3 3 3 17 3 3 3 18 3 3 3 3

19 3 3 3 20 3 3 3 21 3 3 3 3

22 3 3 3 23 3 3 3 24 3 3 3 3

No. 10: The Lost Roses Of Her Cheeks

25 3 3 3 3 26 3 3 3 3 27 3 3 3 3

28 3 3 3 29 3 3 3 30 3 3 3 3

31 3 3 3 32 3 3 3 33 3 3 3 3

34 3 3 3 35 3 3 3 36 3 3 3 3

37 3 3 3 38 3 3 3 39 3 3 3 40 3 3 3 3

41 3 3 3 42 3 3 3 43 3 3 3 44 3 3 3 3

45 3 3 3 46 3 3 3 47 3 3 3 3

48 3 3 3 49 3 3 3 50 3 3 3 3

51 3 3 3 52 3 3 3 53 3 3 3 3

54 3 3 3 55 2 4 4 56 57 3 3 3 3

58 3 59

p

No. 10a: It's A Saucer, Underscore

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♩=205

Drums

Bell cymbal
Crash
3 Med. Crash

Closed H.H.
Snare
B.D.

f

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A drum score for a piece titled 'No. 10a: It's A Saucer, Underscore'. The score is written on a single staff in bass clef with a 4/4 time signature. It consists of 24 measures. The notation includes various drum symbols: 'x' for cymbals, triangles for snare and closed hi-hat, and vertical lines for bass drum. Above the staff, there are markings for 'Bell cymbal', 'Crash', and '3 Med. Crash' at measures 3, 4, and 5 respectively. Below the staff, there are markings for 'Closed H.H.', 'Snare', and 'B.D.' at measures 3, 4, and 5 respectively. A dynamic marking 'f' (forte) is placed below the staff at measure 4. The score is divided into four systems of six measures each. A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the score.

No. 10b: It's A Saucer, Transition

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= 205

Drums

crashes

hi-hat

snare

bass

5

6

7

8

9

10

11

12

13

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No. 11: Eros Calling Earth

♩=140

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Drums

double cross-sticks

mp

6 *crash* *snare* *mf* *hi-hat* *bass drum*

10

13

14

15

16 *rides*

17

18

19

20

21

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The drum score is written on a single staff in bass clef with a 4/4 time signature. It consists of 21 measures. Measures 1-5 feature a pattern of eighth notes on the staff, with 'double cross-sticks' written above and 'mp' below. Measures 6-9 introduce a more complex pattern with 'crash', 'snare', 'hi-hat', and 'bass drum' notations. Measures 10-15 continue with various rhythmic patterns, including triplets and eighth notes. Measures 16-19 feature a 'rides' pattern with a series of 'x' marks above the staff and eighth notes below. Measures 20-21 conclude with a final rhythmic pattern, including triplets and eighth notes.

No. 11: Eros Calling Earth

22 23 24 25

mp

26 27 28 29

f

30 31 32

33 34 35

36 37

38 39

40 41

42 43 44 45

mp

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46 *f* 47 48 49

50 51 52 53

54 *toms* 55

56 57

58 59 60

61 62 63 64 *mp*

65 *f* 66 67 68

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No. 11: Eros Calling Earth

69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95

mp *f*

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The image displays a musical score for a piece titled 'No. 11: Eros Calling Earth'. The score is written for a single melodic line in bass clef, spanning measures 69 to 95. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings (indicated by a '3' over a bracket) are used throughout. The score is divided into systems, with measure numbers 69, 72, 75, 77, 79, 82, 86, 90, and 95 marking the beginning of new systems. A large blue watermark reading 'PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS' is centered across the middle of the page. Dynamic markings include 'mp' (mezzo-piano) at measure 82 and 'f' (forte) at measure 93. The notation includes various accidentals and articulation marks such as slurs and accents.

No. 12: The Bell Has Rung

♩=100

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Drums

mf *hi-hat*
bass drum *X-stick*

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27

28 29 30

31 32 33

34 35 36

snare

crash

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No. 12: The Bell Has Rung

37 38 39

40 41 42 43

44 45 46 47

48 49 50

51 52 53 54

55 56 57

58 59 60

61 62 63

64 65 66

67 68 69

f

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3

3

3

No. 12: The Bell Has Rung

73 *ff* 74 75

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a double bar line and a key signature of one flat (B-flat). The first measure (73) is marked *ff* (fortissimo) and contains a half note G2, a quarter note A2, and a quarter note Bb2. The second measure (74) contains a half note C3, a quarter note D3, and a quarter note E3. The third measure (75) contains a half note F3, a quarter note G3, and a quarter note A3. The fourth measure (76) contains a half note Bb3, a quarter note C4, and a quarter note D4. The fifth measure (77) contains a half note E4, a quarter note F4, and a quarter note G4. The sixth measure (78) contains a half note A4, a quarter note Bb4, and a quarter note C5. The seventh measure (79) contains a half note D5, a quarter note E5, and a quarter note F5. The eighth measure (80) contains a half note G5, a quarter note A5, and a quarter note Bb5. The ninth measure (81) contains a half note C6, a quarter note D6, and a quarter note E6. The tenth measure (82) contains a half note F6, a quarter note G6, and a quarter note A6. The eleventh measure (83) contains a half note Bb6, a quarter note C7, and a quarter note D7. The twelfth measure (84) contains a half note E7, a quarter note F7, and a quarter note G7. The thirteenth measure (85) contains a half note A7, a quarter note Bb7, and a quarter note C8. The fourteenth measure (86) contains a half note D8, a quarter note E8, and a quarter note F8. The fifteenth measure (87) contains a half note G8, a quarter note A8, and a quarter note Bb8. The sixteenth measure (88) contains a half note C9, a quarter note D9, and a quarter note E9. The seventeenth measure (89) contains a half note F9, a quarter note G9, and a quarter note A9. The eighteenth measure (90) contains a half note Bb9, a quarter note C10, and a quarter note D10. The nineteenth measure (91) contains a half note E10, a quarter note F10, and a quarter note G10. The twentieth measure (92) contains a half note A10, a quarter note Bb10, and a quarter note C11. The twenty-first measure (93) contains a half note D11, a quarter note E11, and a quarter note F11. The twenty-second measure (94) contains a half note G11, a quarter note A11, and a quarter note Bb11. The twenty-third measure (95) contains a half note C12, a quarter note D12, and a quarter note E12. The twenty-fourth measure (96) contains a half note F12, a quarter note G12, and a quarter note A12. The twenty-fifth measure (97) contains a half note Bb12, a quarter note C13, and a quarter note D13. The twenty-sixth measure (98) contains a half note E13, a quarter note F13, and a quarter note G13. The twenty-seventh measure (99) contains a half note A13, a quarter note Bb13, and a quarter note C14. The twenty-eighth measure (100) contains a half note D14, a quarter note E14, and a quarter note F14. The twenty-ninth measure (101) contains a half note G14, a quarter note A14, and a quarter note Bb14. The thirtieth measure (102) contains a half note C15, a quarter note D15, and a quarter note E15. The thirty-first measure (103) contains a half note F15, a quarter note G15, and a quarter note A15. The thirty-second measure (104) contains a half note Bb15, a quarter note C16, and a quarter note D16. The thirty-third measure (105) contains a half note E16, a quarter note F16, and a quarter note G16. The thirty-fourth measure (106) contains a half note A16, a quarter note Bb16, and a quarter note C17. The thirty-fifth measure (107) contains a half note D17, a quarter note E17, and a quarter note F17. The thirty-sixth measure (108) contains a half note G17, a quarter note A17, and a quarter note Bb17. The thirty-seventh measure (109) contains a half note C18, a quarter note D18, and a quarter note E18. The thirty-eighth measure (110) contains a half note F18, a quarter note G18, and a quarter note A18. The thirty-ninth measure (111) contains a half note Bb18, a quarter note C19, and a quarter note D19. The fortieth measure (112) contains a half note E19, a quarter note F19, and a quarter note G19. The forty-first measure (113) contains a half note A19, a quarter note Bb19, and a quarter note C20. The forty-second measure (114) contains a half note D20, a quarter note E20, and a quarter note F20. The forty-third measure (115) contains a half note G20, a quarter note A20, and a quarter note Bb20. The forty-fourth measure (116) contains a half note C21, a quarter note D21, and a quarter note E21. The forty-fifth measure (117) contains a half note F21, a quarter note G21, and a quarter note A21. The forty-sixth measure (118) contains a half note Bb21, a quarter note C22, and a quarter note D22. The forty-seventh measure (119) contains a half note E22, a quarter note F22, and a quarter note G22. The forty-eighth measure (120) contains a half note A22, a quarter note Bb22, and a quarter note C23. The forty-ninth measure (121) contains a half note D23, a quarter note E23, and a quarter note F23. The fiftieth measure (122) contains a half note G23, a quarter note A23, and a quarter note Bb23. The fifty-first measure (123) contains a half note C24, a quarter note D24, and a quarter note E24. The fifty-second measure (124) contains a half note F24, a quarter note G24, and a quarter note A24. The fifty-third measure (125) contains a half note Bb24, a quarter note C25, and a quarter note D25. The fifty-fourth measure (126) contains a half note E25, a quarter note F25, and a quarter note G25. The fifty-fifth measure (127) contains a half note A25, a quarter note Bb25, and a quarter note C26. The fifty-sixth measure (128) contains a half note D26, a quarter note E26, and a quarter note F26. The fifty-seventh measure (129) contains a half note G26, a quarter note A26, and a quarter note Bb26. The fifty-eighth measure (130) contains a half note C27, a quarter note D27, and a quarter note E27. The fifty-ninth measure (131) contains a half note F27, a quarter note G27, and a quarter note A27. The sixtieth measure (132) contains a half note Bb27, a quarter note C28, and a quarter note D28. The sixty-first measure (133) contains a half note E28, a quarter note F28, and a quarter note G28. The sixty-second measure (134) contains a half note A28, a quarter note Bb28, and a quarter note C29. The sixty-third measure (135) contains a half note D29, a quarter note E29, and a quarter note F29. The sixty-fourth measure (136) contains a half note G29, a quarter note A29, and a quarter note Bb29. The sixty-fifth measure (137) contains a half note C30, a quarter note D30, and a quarter note E30. The sixty-sixth measure (138) contains a half note F30, a quarter note G30, and a quarter note A30. The sixty-seventh measure (139) contains a half note Bb30, a quarter note C31, and a quarter note D31. The sixty-eighth measure (140) contains a half note E31, a quarter note F31, and a quarter note G31. The sixty-ninth measure (141) contains a half note A31, a quarter note Bb31, and a quarter note C32. The seventieth measure (142) contains a half note D32, a quarter note E32, and a quarter note F32. The seventy-first measure (143) contains a half note G32, a quarter note A32, and a quarter note Bb32. The seventy-second measure (144) contains a half note C33, a quarter note D33, and a quarter note E33. The seventy-third measure (145) contains a half note F33, a quarter note G33, and a quarter note A33. The seventy-fourth measure (146) contains a half note Bb33, a quarter note C34, and a quarter note D34. The seventy-fifth measure (147) contains a half note E34, a quarter note F34, and a quarter note G34. The seventy-sixth measure (148) contains a half note A34, a quarter note Bb34, and a quarter note C35. The seventy-seventh measure (149) contains a half note D35, a quarter note E35, and a quarter note F35. The seventy-eighth measure (150) contains a half note G35, a quarter note A35, and a quarter note Bb35. The seventy-ninth measure (151) contains a half note C36, a quarter note D36, and a quarter note E36. The eightieth measure (152) contains a half note F36, a quarter note G36, and a quarter note A36. The eighty-first measure (153) contains a half note Bb36, a quarter note C37, and a quarter note D37. The eighty-second measure (154) contains a half note E37, a quarter note F37, and a quarter note G37. The eighty-third measure (155) contains a half note A37, a quarter note Bb37, and a quarter note C38. The eighty-fourth measure (156) contains a half note D38, a quarter note E38, and a quarter note F38. The eighty-fifth measure (157) contains a half note G38, a quarter note A38, and a quarter note Bb38. The eighty-sixth measure (158) contains a half note C39, a quarter note D39, and a quarter note E39. The eighty-seventh measure (159) contains a half note F39, a quarter note G39, and a quarter note A39. The eighty-eighth measure (160) contains a half note Bb39, a quarter note C40, and a quarter note D40. The eighty-ninth measure (161) contains a half note E40, a quarter note F40, and a quarter note G40. The ninetieth measure (162) contains a half note A40, a quarter note Bb40, and a quarter note C41. The hundredth measure (163) contains a half note D41, a quarter note E41, and a quarter note F41. The hundred-first measure (164) contains a half note G41, a quarter note A41, and a quarter note Bb41. The hundred-second measure (165) contains a half note C42, a quarter note D42, and a quarter note E42. The hundred-third measure (166) contains a half note F42, a quarter note G42, and a quarter note A42. The hundred-fourth measure (167) contains a half note Bb42, a quarter note C43, and a quarter note D43. The hundred-fifth measure (168) contains a half note E43, a quarter note F43, and a quarter note G43. The hundred-sixth measure (169) contains a half note A43, a quarter note Bb43, and a quarter note C44. The hundred-seventh measure (170) contains a half note D44, a quarter note E44, and a quarter note F44. The hundred-eighth measure (171) contains a half note G44, a quarter note A44, and a quarter note Bb44. The hundred-ninth measure (172) contains a half note C45, a quarter note D45, and a quarter note E45. The hundred-tieth measure (173) contains a half note F45, a quarter note G45, and a quarter note A45. The hundred-first measure (174) contains a half note Bb45, a quarter note C46, and a quarter note D46. The hundred-second measure (175) contains a half note E46, a quarter note F46, and a quarter note G46. The hundred-third measure (176) contains a half note A46, a quarter note Bb46, and a quarter note C47. The hundred-fourth measure (177) contains a half note D47, a quarter note E47, and a quarter note F47. The hundred-fifth measure (178) contains a half note G47, a quarter note A47, and a quarter note Bb47. The hundred-sixth measure (179) contains a half note C48, a quarter note D48, and a quarter note E48. The hundred-seventh measure (180) contains a half note F48, a quarter note G48, and a quarter note A48. The hundred-eighth measure (181) contains a half note Bb48, a quarter note C49, and a quarter note D49. The hundred-ninth measure (182) contains a half note E49, a quarter note F49, and a quarter note G49. The hundred-tieth measure (183) contains a half note A49, a quarter note Bb49, and a quarter note C50. The hundred-first measure (184) contains a half note D50, a quarter note E50, and a quarter note F50. The hundred-second measure (185) contains a half note G50, a quarter note A50, and a quarter note Bb50. The hundred-third measure (186) contains a half note C51, a quarter note D51, and a quarter note E51. The hundred-fourth measure (187) contains a half note F51, a quarter note G51, and a quarter note A51. The hundred-fifth measure (188) contains a half note Bb51, a quarter note C52, and a quarter note D52. The hundred-sixth measure (189) contains a half note E52, a quarter note F52, and a quarter note G52. The hundred-seventh measure (190) contains a half note A52, a quarter note Bb52, and a quarter note C53. The hundred-eighth measure (191) contains a half note D53, a quarter note E53, and a quarter note F53. The hundred-ninth measure (192) contains a half note G53, a quarter note A53, and a quarter note Bb53. The hundred-tieth measure (193) contains a half note C54, a quarter note D54, and a quarter note E54. The hundred-first measure (194) contains a half note F54, a quarter note G54, and a quarter note A54. The hundred-second measure (195) contains a half note Bb54, a quarter note C55, and a quarter note D55. The hundred-third measure (196) contains a half note E55, a quarter note F55, and a quarter note G55. The hundred-four

Measures 76 and 77 of the piece. Measure 76 contains a bass clef, a whole note chord (F, A, C), and a triplet of eighth notes (F, A, C). Measure 77 contains a whole note chord (F, A, C) and a triplet of eighth notes (F, A, C).

80 81 82

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85 86 87

Musical notation for measures 85-87, bass clef. Measure 85 contains two triplet groups of eighth notes. Measure 86 contains two triplet groups of eighth notes. Measure 87 contains a quarter note, a quarter rest, and a whole note.

90 91

mp

**END OF
ACT ONE**

No. 13: Entr'Acte

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$\text{♩} = 205$

Drums

The drum score is written on a single staff in bass clef with a 4/4 time signature. It consists of 46 measures, numbered 4 through 46. The notation includes various drum symbols: a triangle for hi-hat, an 'x' for snare, and a dot for bass. Dynamics include *f* (forte) at measure 5 and *mp* (mezzo-piano) at measure 29. A tempo change to *slower* is indicated above measure 29, and the time signature changes to 6/8. The score is divided into systems of five measures each. A large blue watermark is overlaid across measures 23 to 26.

4 5 6 7 8

9 10 11 12

13 14 15 16 17

18 19 20 21 22

23 24 25 26

27 28 29 30 31

32 33 34 35 36

37 38 39 40 41

42 43 44 45 46

hi-hat
snare
bass

f

slower

mp

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47 48 49 50 51

52 53 54 55 56 57

a little faster

58 59 60

61 62 63

64 65 66

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67 68 69 70

71 72 73 74 75

double X-sticks

x-stick

bass

76 77 78 79

tempo 2

80 81 82 83 84

No. 13: Entr'Acte

85 86 87

88 89 90

91 92 93

94 95 96 97

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98 99 100

101 102 103 104

105 106 107 108

109 110 111

No. 14: That's Why I Hold You (In My Arms)

♩=76

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Drums

mp

ride cymbal

snare drum

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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19

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21

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23

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28

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31

32

33

34

35

36

37

38

39

No. 14: That's Why I Hold You (In My Arms)

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54

mf

55 56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

The image displays a musical score for a piece titled "No. 14: That's Why I Hold You (In My Arms)". The score is written in bass clef and consists of nine staves of music. The first staff (measures 40-43) features a rhythmic pattern of eighth notes and quarter notes. The second staff (measures 44-47) includes a triplet of eighth notes in measure 44. The third staff (measures 48-51) continues the rhythmic pattern. The fourth staff (measures 52-54) features a triplet of eighth notes in measure 52, followed by a double bar line. The fifth staff (measures 55-59) includes a double bar line and a 2/4 time signature change. The sixth staff (measures 60-63) continues the rhythmic pattern. The seventh staff (measures 64-67) continues the rhythmic pattern. The eighth staff (measures 68-71) includes a double bar line and a 2/4 time signature change. The ninth staff (measures 72-75) includes a double bar line and a 2/4 time signature change. The score is marked with "mf" (mezzo-forte) in the fourth staff. A large blue watermark reading "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the score.

No. 15: There's Something Out There

♩=180

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Drums

crash

snare

bass

ff

sfz

f

hi-hat

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

sfz

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No. 15: There's Something Out There

43 44 45 46

47 48 49 50

51 52 53 54

55 56 57 58

59 60 61 62

63 64 65 66

67 68 69 70

71 72 73 74

75 76 77 78

79 80 81 82

83 84 85 86

87 88 89 90 91

92 93

sfz

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The image displays a musical score for a piece titled 'No. 15: There's Something Out There'. The score is written for a single melodic line on a bass clef staff. It consists of 93 measures, organized into 13 systems of four measures each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. A dynamic marking of 'sfz' (sforzando) is present in measure 53. A large, semi-transparent blue watermark reading 'PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS' is superimposed across the middle of the page, specifically over measures 67 through 70.

94 95 96 97 98

99 100 101 102

103 104 105 106

107 108 109 110

111 112 113 114

115 116 117 118

119 120 121 122 123 8

131 132 133 134

135

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The musical score is written for a single melodic line in bass clef. It consists of 135 measures, divided into groups of five measures each, labeled 94 through 135. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. A large blue watermark reading 'PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS' is superimposed across the middle of the page, spanning measures 111 to 114.

No. 15a: The Zombie Walk, Preparatory

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♩=120

Drums

hi-hat
snare
bass

The image shows a musical score for the bass line of 'The Rhythm of the Night'. The notation is written on a single staff with a 4/4 time signature. The bass line consists of a series of eighth and sixteenth notes, often beamed together in groups of three (trios). Above the staff, there are numerous 'x' marks indicating the placement of hi-hats and snare drums. The bass line is characterized by a steady, rhythmic pattern that follows the overall tempo of the song.

5

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure contains a triplet of eighth notes (G, A, B) followed by a quarter note (C). The second measure contains a triplet of eighth notes (D, E, F) followed by a quarter note (G). The third measure contains a triplet of eighth notes (A, B, C) followed by a quarter note (D). The fourth measure contains a triplet of eighth notes (E, F, G) followed by a quarter note (A). The notes are marked with 'x' for the first two measures and 'x' for the last two measures. The notes are connected by a line, indicating a triplet.

The bass line is written on a single staff with a bass clef. It consists of four measures. The first measure contains a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2). The second measure contains a triplet of eighth notes (C2, B1, A1) followed by a quarter note (G1). The third measure contains a triplet of eighth notes (F1, E1, D1) followed by a quarter note (C1). The fourth measure contains a triplet of eighth notes (B1, A1, G1) followed by a quarter note (F1). The notes are marked with 'x' symbols, indicating they are to be played on a xylophone.

The first staff of music is in bass clef and 13/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a quarter note G2, followed by a triplet of eighth notes (F2, E2, D2), and then a quarter note C2. The lyrics 'PERUSAL COP' are written below the staff, with the first syllable 'PERUSAL' aligned under the first two measures and 'COP' under the third measure.

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No. 16: The Zombie Walk

♩=120

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Drums

hi-hat
snare
bass *mf*

5

9 *crash*

13

17

22

26

30

34 *ride* *ff*

38

The drum score is written in 4/4 time with a tempo of 120 beats per minute. It features a bass line in the left hand and hi-hat, snare, and crash in the right hand. The score is divided into measures, with measure numbers 5, 9, 13, 17, 22, 26, 30, 34, and 38 marked at the beginning of their respective lines. The bass line consists of eighth notes, often beamed in groups of three. The hi-hat and snare play a steady eighth-note pattern. The crash is used for emphasis at measure 9. The ride is introduced at measure 34, and the dynamics shift from mezzo-forte (mf) to fortissimo (ff) at measure 34.

No. 16: The Zombie Walk

41

3 3 3 3 3 3 3 3 3 3 3 3

44

toms 3 3 3 3 3 3 3 3 3 3 3 3

ride 3 3 3 3 3 3 3 3 3 3 3 3

snare

bass

47

51

55

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59

63

mf

67

71

75

No. 16: The Zombie Walk

78 *ff*

82

85

88

91

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95

99

103

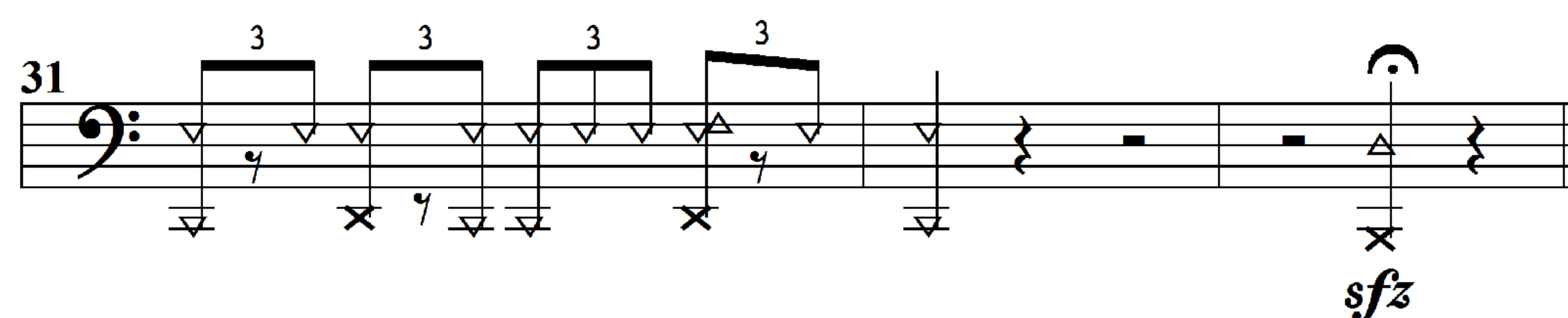
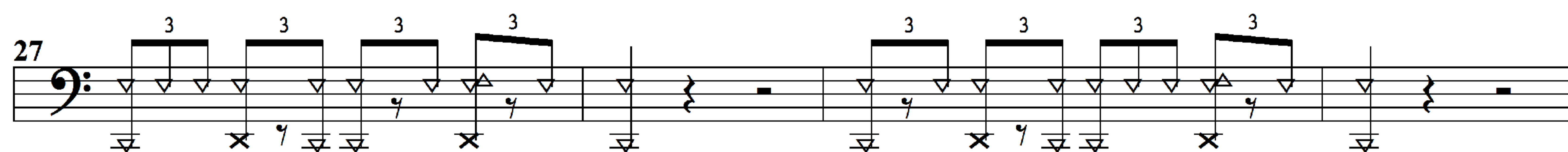
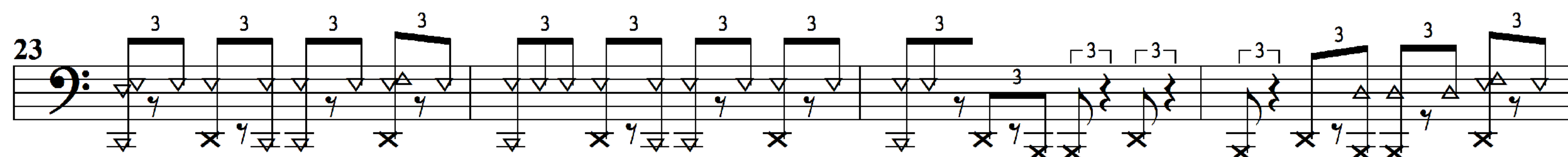
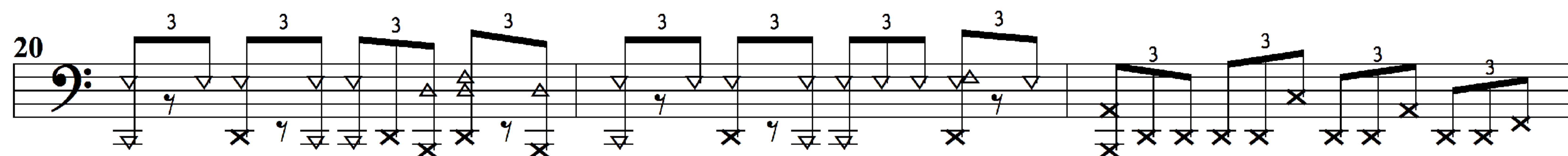
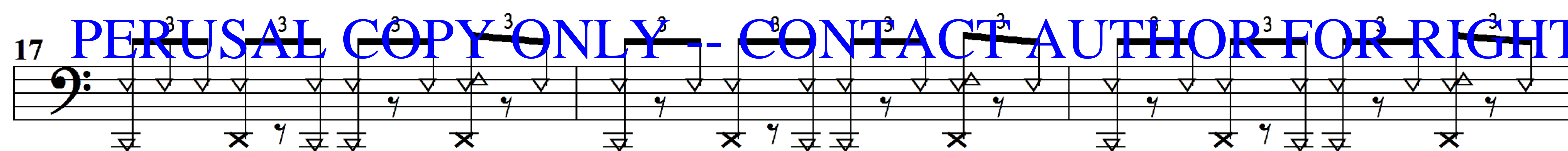
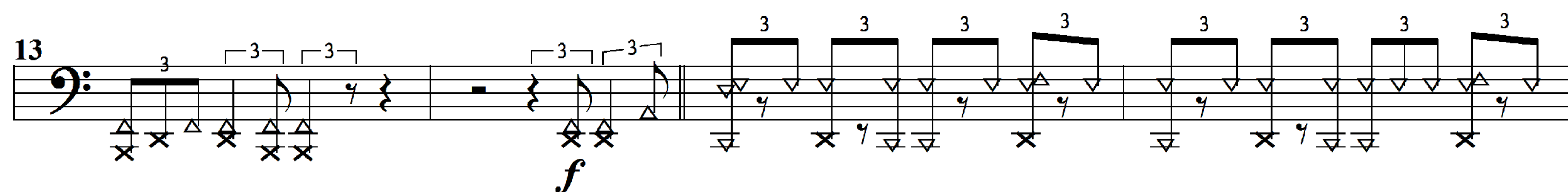
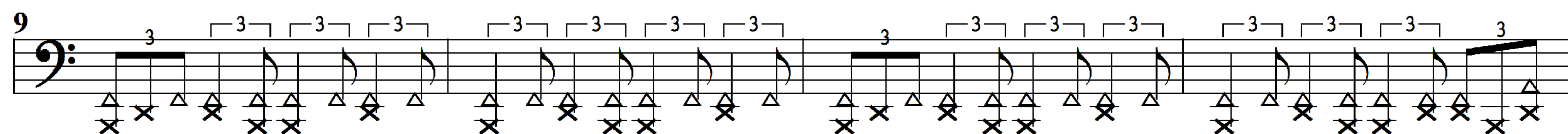
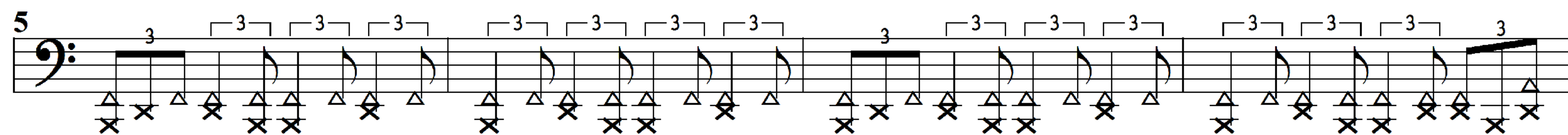
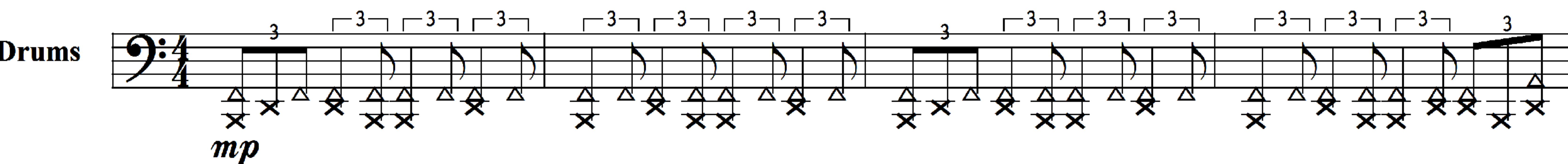
107

No. 17: The Zombie Walk, Reprise

♩=120

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Drums



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No. 18: I? A Fiend?

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♩=160

Drums

crash
hi-hat
bass

f

snare

toms

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

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27

28

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39

40

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The drum score is written on ten staves, each representing a 4-measure phrase. The notation uses various symbols: triangles for crash and hi-hat, 'x' for bass, and vertical lines for snare. Toms are indicated by diagonal lines. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings (indicated by '2' or '3' above a group of notes). A dynamic marking of *f* (forte) is present at the beginning. A large blue watermark is centered across the middle of the page.

No. 18: I? A Fiend?

41 42 43

44 45 46

47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

62 63 64 65

66 67 68 69

70 71 72 73

74 75 76 77

78 79

The image displays a musical score for a piece titled "No. 18: I? A Fiend?". The score is written in bass clef and consists of ten staves, each containing a sequence of notes and rests. The notes are marked with 'x' symbols, indicating specific rhythmic values. The staves are numbered 41 through 79, with some numbers appearing at the beginning of a staff and others at the end. A large, semi-transparent blue watermark is overlaid across the middle of the score, reading "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS".

80 81 82

83 84 85 86

87 88 89

90 91 92

93 94 95

96 97 98 99

100 101 102

103 104 105 106

107 108 109 110

111 112 113

114 115 116

No. 18a: The Zombie Walk, Underscore

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♩=120

Drums

Drum notation for measures 1-4. The notation is in bass clef with a 4/4 time signature. It features a repeating pattern of eighth notes and triplets, with dynamic markings *mp* and *ff*.

as per
No. 16

Drum notation for measures 5-8. The notation continues the pattern from the previous section, with dynamic markings *mp* and *ff*.

Drum notation for measures 9-12. The notation continues the pattern from the previous section, with dynamic markings *mp* and *ff*.

Drum notation for measures 13-14. The notation continues the pattern from the previous section, with dynamic markings *mp* and *ff*.

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No. 19: Everything's On Fire

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Drums $\text{♩} = 120$

4 4 5 6 7

f *crash* *hi-hat* *snare* *bass*

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

mf

36 37 38 39

A drum score for a piece titled 'No. 19: Everything's On Fire' by David Jacklin. The score is written for drums in 4/4 time at 120 beats per minute. It consists of 39 measures, divided into nine systems of four measures each. The notation uses a bass clef and includes various drum symbols: a solid black rectangle for the bass drum, an open triangle for the snare drum, and a small 'x' for the hi-hat. Dynamics include 'f' (forte) at the beginning and 'mf' (mezzo-forte) at measure 34. A large blue watermark reading 'PERISAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the page.

No. 19: Everything's On Fire

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59 60

61 62 63 64

65 66 67 68

69 70

crash tom

ride 3 3 3 3

double X-sticks

snare

mp

bass

ride 3 3 3 3

snare

bass

f

mp

SFX: a huge explosion

No. 20: God Help Us In The Future - Plan Nine From Outer Space, reprise

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Drums $\text{♩} = 78$

2 3 4 *tom* 5 6

crash
hi-hat
snare
bass *mp* *X-stick*

7 8 9 10

11 12 13 14

15 16 *tom* 17

18 19 20 21

22 23 24 25

26 *toms* 27 *crash* 28

snare
bass *mf*

29 30 31 32 33 34

ff

35 36 37 38

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No. 20: God Help Us In The Future

39 40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

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open h.h.

closed h.h.

The image displays a musical score for a piece titled 'No. 20: God Help Us In The Future'. The score is written for a single melodic line on a five-line staff, using a bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into measures, with measure numbers 39 through 75 indicated at the top of each line. A large, semi-transparent blue watermark reading 'PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the score. At the bottom of the score, there are two annotations: 'open h.h.' and 'closed h.h.', which likely refer to different playing techniques or articulations for the instrument. The overall layout is clean and professional, typical of a printed musical score.

76 77 78 79

Measures 76-79: Bass clef, 4/4 time. Measure 76: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 77: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 78: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 79: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

80 81 82 83

Measures 80-83: Bass clef, 4/4 time. Measure 80: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 81: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 82: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 83: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.

84 85 86 87

Measures 84-87: Bass clef, 4/4 time. Measure 84: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 85: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 86: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 87: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

88 89 90 91

Measures 88-91: Bass clef, 4/4 time. Measure 88: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 89: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 90: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 91: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.

92 93 94 95

Measures 92-95: Bass clef, 4/4 time. Measure 92: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 93: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 94: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 95: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.

96 97 98 99

Measures 96-99: Bass clef, 4/4 time. Measure 96: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 97: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 98: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 99: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.

100 101 102 103

Measures 100-103: Bass clef, 4/4 time. Measure 100: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 101: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 102: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 103: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.

104 105 106 107 108

Measures 104-108: Bass clef, 4/4 time. Measure 104: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 105: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 106: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 107: Dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Measure 108: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

109

Measure 109: Bass clef, 4/4 time. Measure 109: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

No. 21: Bows and Finale Ultimo

♩=120

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Drums

hi-hat
snare
bass

f

4

7

10

13

16

19

22

25

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1

2

ride

ff

The image shows a drum score for a piece titled 'No. 21: Bows and Finale Ultimo' by David Jacklin, 2019. The score is written for drums in 4/4 time with a tempo of 120 beats per minute. It consists of nine staves of music, each starting with a measure number (4, 7, 10, 13, 16, 19, 22, 25). The notation uses a bass clef and includes various drum symbols: triangles for hi-hats, 'x' marks for snare, and solid black shapes for bass. The score is heavily characterized by triplet patterns, indicated by a '3' over groups of notes. Dynamics include a forte 'f' at the beginning and fortissimo 'ff' later on. A 'ride' section is marked at measure 22. The score is divided into two main sections by a double bar line with first and second endings. A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the page.

No. 21: Bows and Finale Ultimo

28

31

34

37

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40

43

46

49

No. 22: Audience Playout

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♩=205

Drums

4 5 6 7 8

f *crash* *hi-hat* *snare* *bass*

9 10 11 12

13 14 15 16

17 18 19 20 21

22 23 24 25

26 27 28 29

ride *mp*

30 31 32 33

34 35 36 37

lots of cymbals *pp* *mp*

38 39 40 41

42 43 44

45 46 47

lots of thump *ff* *sfz*

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48 *crash*
ff

49 50 51

52 53 54 55

56 57 58 59

60 61 62 63 *mp*

64 65 66 67 68

69 70 71 72

73 74 75 76

77 78 79 80

ff

sfz sfz sfz

81 82 83 84 85

The musical score is written for a single staff in bass clef. It consists of 85 measures. Measures 48-51 feature a 'crash' and 'ff' dynamic. Measures 52-55 continue the pattern. Measures 56-59 continue the pattern. Measures 60-63 feature a 'mp' dynamic. Measures 64-68 feature a 'low of rymbal' dynamic. Measures 69-72 continue the pattern. Measures 73-76 continue the pattern. Measures 77-80 feature a 'ff' dynamic. Measures 81-85 feature 'sfz' dynamics. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings and a 'crash' instruction.

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END OF
MUSICAL