

**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

**PIANO/VOCAL SCORE**  
**(reconciled with 9<sup>th</sup> draught of script)**

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## MUSICAL NUMBERS

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# No. 1: The Science Fiction Overture

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The musical score is written for piano and features a variety of musical elements. It begins in 6/8 time with a tempo of 60 beats per minute. The first system (measures 1-7) is marked *p* (piano). The second system (measures 8-14) continues the melody. The third system (measures 15-18) changes to 4/4 time and is marked *ff* (fortissimo) with a tempo of 135 beats per minute. The fourth system (measures 19-21) continues the 4/4 rhythm. The fifth system (measures 22-25) features a more complex melody with triplets. The sixth system (measures 26-28) includes a triplet in the right hand. The seventh system (measures 29-32) concludes the piece with a final note marked with a fermata.

1. = 60

*p*

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18

1. = 135

*ff*

19 20 21

22 23 24 25

26 27 28

29 30 31 32



# No. 1: The Science Fiction Overture

33 34 35 36

*pp*

$\text{♩} = 111$

37 38 39 40

41 42 43 44

45 46 47

*sfz sfz*

*segue in tempo to No. 2*



# No. 2: Plan 9 From Outer Space

$\text{♩} = 155$

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2 3 4

***f*** Plan Nine From Out- er Space! Ghosts and mon- sters all

6 7

ov- er the place. Plan Nine From Out- er Space!

8 9 10

Night- mare dreams you just can't e- rase. If Plan Nine was so

11 12 13

freak- in' great, tell me how bad were the oth- er eight?

14 15 16

***mf***



17 18 19

Quar-ter to four, yup, right on time. There's the

20 21 22

old San Fer-nan-do Val-ley look-in' fine.

Ra-di-o in for

23 24 25

land-ing in- struc-tions, Dan-ny.

26 27 28

Bur-bank Tow'r, A-mer-i-can 8-1-2! Ov-er. Bur-bank Tow'r, A-mer-i-can

29 30 31

8-1-2. Ov-er. Would-n't sur-prise me he was sleep-ing this time in the



32 33 34

'Mer- i- can 8- 1- 2, this is

mor- ning.

35 36 37

Bur- bank Tow'r. If I was a- sleep you'd nev- er get on the ground. The

38 39 40

way you fly, you might be stuck up there for good. Ov- er!

41 42 43

Bur- bank Tow'r, A- mer- i- can 8- 1- 2! Re- quest- ing...

44

*ff*



45

46

*mf*

47

48

49

50

*f*

51

52

53

Plan Nine From Out- er Space! End of time for the

Plan Nine From Out- er Space! End of time for the

Plan Nine From Out- er Space! End of time for the



No. 2: Plan 9 From Outer Space

54 55 56

hu- man race. Plan Nine From Out- er Space!

hu- man race. Plan Nine From Out- er Space!

hu- man race. Plan Nine From Out- er Space!

hu- man race. Plan Nine From Out- er Space!

57 58 59

Big- gest threat that we'll ev- er face. Wait 'til you hear Plan

Big- gest threat that we'll ev- er face. Wait 'til you hear Plan

Big- gest threat that we'll ev- er face. Wait 'til you hear Plan

60 61 62

Nine From Out- \_ er Space!

Nine From Out- \_ er Space!

Nine From Out- \_ er Space!



63 64 65

Eight- one- two, this is Bur- bank Tow'r! Ov- er! Eight- one- two, this is

66 67 68

Bur- bank Tow'r. Ov- er! Eight- one- two! Are you in troub- le?

69 70 71

Ov- er! It's com- ing near! Plan

It's com- ing near! Plan

It's com- ing near! Plan



No. 2: Plan 9 From Outer Space

72 73 74

Nine From Out- \_ er Space!

Nine From Out- \_ er Space!

Nine From Out- \_ er Space!

75 76 77 78 79 80

EDITH enters. EDITH: Trouble?

DANNY: Take a look for yourself.

81 82 83 84 85 86

EDITH: What in the world?

DANNY: That's nothing from this world.

87 88 89 90

Eight- one- two, this is

*mf*



91 92 93

Bur- bank Tow'r! Ov- er! Eight- one- two, this is Bur- bank Tow'r. Ov- er!

94 95 96 97

Eight-one-two!

Stand by, Bur-bank Tow-er.

98 99 100 101 102 103

JEFF: Do you suppose the passengers saw it? EDITH: Most of them are asleep but it was quite a jolt, Jeff.

104 105 106 107 108 109

JEFF: Get them ready for landing. EDITH: Right. JEFF: Okay, Danny. Do we call this thing in? DANNY: Yeah, but they'll think we're nuts.

Keep it quiet until we get instructions.

110 111 112

JEFF: I think we're nuts.



No. 2: Plan 9 From Outer Space

113 114 115

Bur- bank Tow'r, A- mer- can 8- 1- 2! Bur- bank Tow'r, A- mer- can

116 117 118

8- 1- 2. May- day! May- day! May- day, Bur- bank

119 120 121

Tow'r. It's com- ing near— Plan

It's com- ing near— Plan

It's com- ing near— Plan



122 123 124

Nine From Out- \_ er Space!

Nine From Out- \_ er Space!

Nine From Out- \_ er Space!

125 126 127

Plan Nine From Out- er Space! Ghosts and mon- sters all

128 129 130

ov- er the place. Plan Nine From Out- er Space!

131 132 133

Night- mare dreams you just can't e- raise. If Plan Nine was so



No. 2: Plan 9 From Outer Space

134 135 136

freak- in' great, tell me how bad were the oth- er eight?

137 138 139

Wait 'til you hear Plan Nine From Out-\_\_ er Space!

140 141 142

Plan Nine From Out-\_\_ er \_\_

143 144 145

Space!

The image displays a piano/vocal score for the song 'Plan 9 From Outer Space'. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The vocal line is written in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: 'freak- in' great, tell me how bad were the oth- er eight? Wait 'til you hear Plan Nine From Out-\_\_ er Space! Plan Nine From Out-\_\_ er \_\_ Space!'. The score includes measure numbers 134 through 145. The piano accompaniment features various chords, arpeggios, and melodic lines that complement the vocal melody.



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

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♩=85

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 85. The piano part features a Rhodes sound, indicated by the text 'Rhodes sound' and a piano dynamic marking 'p'. The score is divided into measures, with measure numbers 2 through 8 on the first system, 9 through 13 on the second, 14 through 17 on the third, and 18 through 21 on the fourth. The lyrics are: 'Ev- 'ry- one on Earth shares the mark of grief. Qui- et a- gon- y binds us in the shad- ow of grief. Ev- 'ry- one on Earth knows a time will come;'. The piano part includes various chords and melodic lines, while the vocal part consists of a single melodic line with lyrics.

2 3 4 5 6 7 8

Rhodes sound *p*

9 10 11 12 13

Ev- 'ry- one on Earth shares the mark of grief.

14 15 16 17

Qui- et a- gon- y binds us in the shad- ow of grief.

18 19 20 21

Ev- 'ry- one on Earth knows a time will come;



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

22 23 24 25

There's a time for death and yet there's still a time to live.

26 27 28

Time we so long shared be- comes a shroud of gloom. Em-pty mo-ments paired with

29 30 31

si-lence in our room. Days locked in-side with the shad-ows of grief shut us

32 33 34 35 36

off from the thought that there's still time to live!

37 38 39 40 41 42

Sun- down of the



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

43 44 45 46 47

day. Sun- down of a heart. Shad- ows of his grief ech- o

48 49 50 51

where spir- its must part. Grief of end- less loss,

52 53 54 55

end- less a- gon- y. There's a time for death and yet

56 57 58 59

there's still a time to live. Skies, which once were blue, are end- less days of grey.

60 61 62

Flow'rs she loved and grew, now fad- ing where they lay. Shat- tered by loss, the old



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

63 64 65

man's an- guish burned; closed the door to their home, nev- er more to re- turn.

66 67 68 69 70 71 72

73 74 75 76 77

Ev- 'ry- one on Earth knows a time will

*mp*

78 79 80 81

come; There's a time for death and yet there's still a time to

82 83 84 85 86

live. There's still a time to live.

*fp*



No. 4: A Time to Live, reprise

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♩=120

Gunshots

2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17

♩=85

18 19 20

Great- er love hath no man than he should

21 22 23

lay down his life. Lay him to his rest and end his Earth- ly strife.

24 25 26

Words can- not end each one's grief for a friend, when we think that we nev- er will



♩=120

27 28 29 30 31

see him a- gain.

32 33 34 35

Ev- 'ry- one on Earth knows a time will come;

36 37 38

There's a time for death and yet there's still a time

39 40 41

there's still a time There's still a time to live.



# No. 5: Space Love

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♩=115

2 TANNA:

Ooh, wah- ooh! Wah- ooh! Wah- ooh! Wah- ooh- ooh- ooh! Wah- ooh! Wah-

*mf*

ALIENS:

Ooh, ooh, ooh, wah! Ooh, ooh,

*mf*

6 ooh! Space love! It's the hard- est love of all. Space love.

wah!

3

10 Up in or- bit, he can't fall— Space love! --for the un- i- ver- sal call: Space

3



No. 5: Space Love

13 love. 14 I'm in free- fall: Space 15 love! Space love. Ooh,

16 Up here, be- yond the ooh, wah. Mmm. Mmm. Mmm. Mmm.

19 sky, my tears won't fall down from my eyes. They float and Mmm. Mmm.

22 will not dry Space Mmm. Mmm. Mmm. won't dry! Space



25 love! Leaves me sigh- ing to the stars. Space love. Keeps me sail- ing off so

26 27 28

love. Space love.

29 far. Space love! Takes me out where plan- ets are Space love.

30 31 32

Space love. Space love.

33 Up in or- bit— Space love! I know I

34 35 36

Space love. Ooh, ooh, wah! Mmm. Mmm.

37 love him so, but he's in ap- o- gee to me. I can't find,

38 39 40

Mmm. Mmm. Mmm. Mmm. Mmm.



No. 5: Space Love

41 find my per- i- gee. Ooh, wah- ooh! Wah-

Mmm. Mmm. per- i- gee. Ooh, ooh,

45 ooh! Wah- ooh! Wah- ooh- ooh- ooh! Wah- ooh! Wah- ooh! Space love! All my

ooh, wah! Ooh, ooh, wah! Space love.

49 rock- ets are a- blaze Space love. --to put our boos- ters in- to phase. Space

Rock- ets are a- blaze Space love Mmm, mmm, mmm Space



53 love! All my space- guns send love rays—Space — — love.

love. Ooo, wah! Space love.

56 Up in or- bit— Space love! I'm in free- fall— Space love!

Ooo, wah! Space love. Ooo, wah! Space love.

60 Leaves me float- ing— Space love! Space love!

Ooo, wah! Space love. Space Love.

64 Ooo, wah!

65



# No. 6: Plan 9 From Outer Space, Reprise

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**♩=155**

The musical score is written for piano and voice in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 155 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics and is marked with measure numbers 2 through 14. The lyrics are: 'Plan Nine From Out- er Space! Plan Nine From Out- er Space If Plan Nine was so freak- in' great, tell me how bad were the oth- er eight? It's com- ing near— Plan Nine From Out- \_\_ er Space! Wait 'til you hear Plan'.

Plan Nine From Out- er Space! Plan Nine From

Out- er Space If Plan Nine was so freak- in' great, tell me how bad were the

oth- er eight? It's com- ing near— Plan Nine From Out- \_\_ er Space!

Wait 'til you hear Plan



15 16 17

Nine From Out- \_\_\_\_ er Space!

Detailed description: This block contains the first system of the musical score, measures 15 through 17. The vocal line (treble clef) begins in measure 15 with the lyrics "Nine From Out- \_\_\_\_ er Space!". The piano accompaniment consists of two staves (treble and bass clef). In measure 15, the piano plays a series of eighth notes in the bass clef and a series of eighth notes in the treble clef. In measure 16, the piano plays a series of eighth notes in the bass clef and a series of eighth notes in the treble clef. In measure 17, the piano plays a series of eighth notes in the bass clef and a series of eighth notes in the treble clef.

18 19

Detailed description: This block contains the second system of the musical score, measures 18 through 19. The vocal line (treble clef) is silent in measure 18 and measure 19. The piano accompaniment consists of two staves (treble and bass clef). In measure 18, the piano plays a series of eighth notes in the bass clef and a series of eighth notes in the treble clef. In measure 19, the piano plays a series of eighth notes in the bass clef and a series of eighth notes in the treble clef.



# No. 7: It's A Saucer

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$\text{♩} = 205$

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as quarter note = 205. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The vocal line includes lyrics and musical notation. The lyrics are: "Com- ing home, it's a mess on the One- oh- one. Fri- day traf- fic. just the same for \_\_\_ ev- 'ry- one. South to Hol- ly- wood, my old neigh- bour- hood home. Think- in' Friday night. Think- in' of what's at home. Back to you and us, just you and no tel- e- phone."

1 *f*

2 3 4

5 6 7 8 9

Com- ing home, it's a mess on the One- oh- one. Fri- day traf- fic. just the

10 11 12 13 14

same for \_\_\_ ev- 'ry- one. South to Hol- ly- wood, my old neigh- bour- hood

15 16 17 18

home. Think- in' Friday night. Think- in' of what's at

19 20 21 22 23

home. Back to you and us, just you and no tel- e- phone.



# No. 7: It's A Saucer

24 25 26 27 28

You and me and no one to make three all alone.

29 30 31 32 33

What's that! It's a saucer! Fly in saucers are fly in over us!

34 35 36 37

Bug-eyed monsters like drive-in movies! Oh! Bugs over Hollywood! Won't make it home to-

38 39 40 41 42

night. Beltway traffic, moving in just like a snail parade.

43 44 45 46 47

Nose to tail, catching beams as the sunlight fades.



No. 7: It's A Saucer

48 South to An- nan- dale, 49 rid- in' the four- nine- 50 five. 51 52 What's that!

53 It's a sauc- er! 54 55 Fly- in' sauc- ers are 56 fly- in' ov- er us! 57 Bug- eyed mon- sters like

58 drive- in movi- ies! Oh! 59 Bugs ov- er Wash- ing- ton! 60 Won't make it home to- 61 night.

62 There comes a 63 time in each man's 64 life, 65 he can't be- lieve in his own

66 eyes. 67 Fly- ing sauc- ers ov- er Hol- ly- wood; sauc- 68 ers ov- er Wash- ing- 69 ton.



# No. 7: It's A Saucer

70 71 72 73 74

D. C.! What's that? What's what? Up there? Up where?

75 76 77 78 79

It's a sauc- er! Fly- in' sauc- ers are fly- in' ov- er us! Bug- eyed mon- sters like

80 81 82 83 84

drive- in movi- ies! Oh! Bugs in the sky and I won't make it home to- night.

85 86 87 88 89 90

91 92 93 94

Ar- my con- voys take to the field and



## No. 7: It's A Saucer

95 96 97 98

roc- kets quick- ly fly through the night, but the things from the heav- ens streak on and out of

The musical score for measures 95-98 of 'The Rocket' by John Williams. The score is in 2/4 time and D major. The vocal line (soprano) has lyrics: 'roc- kets quick- ly fly through the night, but the things from the heav- ens streak on and out of'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

99 100 101 102

sight. What do they want? Where are they from? Where are they from?

The musical score is for a vocal melody and piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'Moderato'. The lyrics are: 'sight. What do they want? Where are they from? Where are they from?'. The score is divided into four measures, numbered 99, 100, 101, and 102. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

103 104 105

go'n'? What have they done? Is it a War of the Worlds with the

106 107 108 109 110

Bo- dy Snatch- ers like Them? What's that! What's what? Up there!

The image shows a musical score for a song. It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Bo- dy Snatch- ers like Them? What's that! What's what? Up there!". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with the same key signature. The right hand plays chords and single notes, while the left hand plays a simple bass line. The score is divided into measures, with measure numbers 106 through 110 indicated above the vocal line.

111 112 113 114 115

Up where? What's that! It's a sauc- er! Fly- in' sauc- ers are



# No. 7: It's A Saucer

116 117 118 119

fly- in' ov- er us! Bug- eyed mon- sters like drive- in movi- ies! Oh! Bugs in the sky and I

120 121 122 123

won't make it home to- night. Fly- in' sauc- ers in the

124 125 126 127

sky! Out- er space mon- sters! Oh, my! Fly- in' sauc- ers! I

128 129 130 131

won't be home to- night! What's that!



# No. 8: Your Pillow By My Side

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♩.=60

The piano introduction consists of seven measures. The right hand features a melodic line with eighth-note triplets and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 6/8.

Measures 8-13: The vocal line begins at measure 8 with a rest, followed by the lyrics "When I'm so lone- ly, need- ing you on- ly, dream- ing of". The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic marking *mp* is placed below measure 9.

Measures 14-18: The vocal line continues with the lyrics "you while you take to the skies. And lost in the mid- night,". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Measures 19-23: The vocal line concludes with the lyrics "washed in the moon- light, I sleep with your pil- low by my side \_\_\_\_". The piano accompaniment continues with chords in the right hand and single notes in the left hand, ending with a final melodic flourish in the right hand.



24 25 26 27 28 29

When I need some- thing more than just

30 31 32 33 34

dream- ing, more than a dream can — ev- er pro- vide. Your

35 36 37 38 39

warmth, still be- side me, seems to pro- vide me. I sleep with your

40 41 42 43

pil- low by my side — — — — —. When I'm a- lone in the



No. 8: Your Pillow By My Side

44 45 46

night- time chill, when I'm a- lone I can feel you still \_\_\_\_.

47 48 49 50

When I'm a- wake with my eyes shut wide, I sleep with your pil- low by my

51 52 53 54

side. \_\_\_\_\_ I sleep with your pil- low by my

55 56 57 58 59

side \_\_\_\_ Stay in- side \_\_\_\_ and



60 lock the door and I'll see you Thurs- day mor- ning. Be sure to keep the

64 yard- light on to keep the gob- lins at bay. Check un- der the bed so the

68 mon- sters can't ev- er creep in- to your dreams. And sleep with my

72 pil- low by your side. So sleep with my pil- low by your

(I) (your) (my)



No. 8: Your Pillow By My Side

77 78 79 80 81

side.  
(1st X only)

82 83 84 85 86

87 88 89 90 91

When I'm so lone- ly,

92 93 94 95 96

need- ing you on- ly, dream- ing of you while you take to the  
(I)

97 98 99 100 101

skies. A- sleep in the mid- night, washed in the moon- light,  
(A- wake)



102 103 104 105

I sleep with your pil- low by my side \_\_\_\_.

(Please) (my) (your)

106 107 108

So, I sleep

(So, please sleep)

109 110 111 112 113

with your pil- low by \_\_\_\_ my side.

(my) (your)

114 115 116 117



# No. 9: Near The Cemetery

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$\text{♩} = 115$

The score is written for piano and voice. The piano part consists of a right-hand melody with chords and a left-hand bass line. The vocal parts are for girls and boys. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 115 beats per minute. The score is divided into systems, with measures numbered 1 through 19. The lyrics are written below the vocal staves.

**The Girls:**

Near the cem- e- ter- y, the boys all like to go. Ma- ma says be war- y, but

how does Ma- ma know? Near the cem- e- ter- y, late on Fri- day night,

It's feels kind of scar- y, But it feels so right!

**The Boys:** Near the cem- e- ter- y,



20 parked there out of sight. 21 Play- in' back- seat bin- go. 22 It's my luck- y night.

23 Near the cem- e- ter- y, 24 just us two a- lone. 25 It's all nice and scar- y, 26 But what could go

27 The Girls 28 Stop! 29 What is that creep- ing,

wrong?

30 creep- ing past my knee, where it 31 ough- n't to be? 32 Wait! You real- ly

33 love me? 34 If you say you do, then I 35 guess it's all right.

The musical score is written for piano and voice. It features a treble and bass clef for the piano part, and a single treble clef for the vocal line. The key signature is one sharp (F#). The score is divided into systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes chords and melodic lines. The score is numbered 20 through 35.



No. 9: Near The Cemetery

36 37 38 39

40 41 42

Near the cem- e- ter- y, where ghosts and gob- lins prowl. Not a sound to car- ry; it's

43 44 45

just some lone- ly owl. Near the cem- e- ter- y, no one near to see.

46 47 48 49

Nice and sol- i- tar- y; just my boy and me! Stop! What is that

50 51 52

creep- ing, creep- ing 'round my wheels! What's the big frack- in' deal?



53 Wait! You said you love me? 54 55 Who cares what's out there? Yeah, I

56 guess it's all right. 57 58

59 60 61

62 63 64 65

66 Stop! There's some- thing creep- ing! 67 68 Some- thing I can't see; some- thing

Stop! There's some- thing creep- ing! Some- thing I can't see; some- thing

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The vocal part is written on a single staff with a treble clef. The lyrics are in English and are placed below the vocal staff. The score is divided into measures, with measure numbers 53 through 68 indicated at the beginning of each line. The piano part features a variety of musical textures, including chords, triplets, and arpeggiated figures. The vocal part has lyrics that are placed below the notes. The overall style is contemporary and expressive.



No. 9: Near The Cemetery

69 70 71

that should- n't be! Wait! It's get- ting clos- er!

that should- n't be! Wait! It's get- ting clos- er!

72 73 74 75

Some- thing from the fog creep- ing up si- len- tly.

Some- thing from the fog creep- ing up si- len- tly.

76 77 78

Stop! There's some- thing

Stop! There's some- thing

79 80 81

creep- ing! Some- thing I can't see; some- thing that should- n't be!

creep- ing! Some- thing I can't see; some- thing that should- n't be!



82 Wait! It's get- ting clos- er! Some- thing from the fog creep- ing

83

84

85 up si- len- tly. Stop! Stop! What is that creep- ing,

86

87

88 Stop! What is that creep- ing, Stop! Stop! What is that

89

90

91 creep- ing, Stop!

92

93

94

95



# No 9a: Near The Cemetery, Transition

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**♩=120**

This musical score is for a piano piece in 4/4 time, marked at 120 beats per minute. It consists of three systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The piece is characterized by frequent triplet patterns in both hands. The first system (measures 1-3) features a continuous triplet in the right hand and a triplet in the bass line. The second system (measures 4-6) continues this pattern with some melodic movement in the bass line. The third system (measures 7-10) includes a repeat sign at the end of measure 9, indicating a first and second ending. The notation includes various triplet markings (groups of three notes with a '3' above or below) and rests.



# No. 10: The Lost Roses Of Her Cheeks

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$\text{♩} = 70$

2 3 4 JEFF:

*mp* Though the years are pas- sing,

marked with mo- ments flash- ing, I still know to- mor- row's where I'll find my peace.

Though I've found my com- fort, though I've lost my sor- row, still I can re- mem- ber the lost

ros- es of her cheeks. Years a- go, I found her. Years a- go, I lost her.

How could I have loved her and lock my heart a- way? Time can heal the ach- ing;

The musical score is written for piano and voice. It features a treble and bass clef for the piano part, and a single staff for the voice. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 70. The score is divided into systems, with measures numbered 2 through 16. The lyrics are written below the vocal staff. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like *mp* (mezzo-piano). The voice part includes a vocal line with lyrics and a piano accompaniment line. The score is for a piece titled 'No. 10: The Lost Roses Of Her Cheeks' by David Jacklin, copyrighted in 2019.



No. 10: The Lost Roses Of Her Cheeks

17 stop my soul from break- ing, 18 still I can re- mem- ber the 19 lost ros- es 20 of her cheeks.

21 While the tears were fal- ling, 22 while the loss was cal- ling, 23 I still knew that, some day, I'd

24 find what my heart seeks. 25 Though the hurt has fad- ed, 26 grief for love is trad- ed,

27 still I can re- mem- ber the 28 lost ros- es of her cheeks. 29 Years a- go, I found her.

30 Years a- go, I lost her. 31 How could I have loved her and 32 lock my heart a- way?



33 Time can heal the ach- ing; 34 stop my soul from break- ing, 35 still I can re- mem- ber the lost

36 ros- es of her cheeks. 37 I know 38 life is mov- ing for- ward. 39

PAULA: Life is mov- ing for- ward.

40 I know 41 love has found its day 42 We know 43 what we have to- geth- er

Love has found its day We know what we have to- geth- er

44 fills us in so man- y ways. 45 46 Years a- go. I found her.

fills us in so man- y ways.



No. 10: The Lost Roses Of Her Cheeks

47 Years a- go, I lost her. 48 How could I have loved her and 49 lock my heart a- way?

50 Time can heal the ach- ing; 51 stop my soul from break- ing, 52 still I can re-

53 mem- ber the lost 54 ros- es of her 55 cheeks. 56 The lost

57 ros- es of her 58 cheeks. 59

The musical score is written for voice and piano. It consists of four systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#). The tempo and style are not explicitly marked. The lyrics are written below the vocal line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets and slurs indicated. The piece ends with a double bar line at measure 59.



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

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$\text{♩} = 205$

This musical score is for a piano piece in 4/4 time, marked with a tempo of 205 beats per minute. The key signature consists of four sharps (F#, C#, G#, D#). The score is divided into four systems, each containing two staves (treble and bass clef). The first system (measures 1-6) features a melodic line in the bass clef and a chordal accompaniment in the treble clef. The second system (measures 7-12) continues the melodic line in the bass clef and the chordal accompaniment in the treble clef. The third system (measures 13-18) features a melodic line in the treble clef and a chordal accompaniment in the bass clef. The fourth system (measures 19-24) features a melodic line in the treble clef and a chordal accompaniment in the bass clef. The score concludes with a double bar line at measure 24.

1 2 3 4 5 6

7 8 9 10 11 12


13 14 15 16 17 18

19 20 21 22 23 24



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

Copyright 2019 David Jacklin

 = 205

Musical notation for measures 1 through 6. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a steady eighth-note accompaniment, while the left hand provides a rhythmic bass line with occasional rests.

Musical notation for measures 7 through 12. Measures 7-9 continue the established pattern. Measure 10 introduces a change in the right-hand accompaniment. Measure 11 returns to the original pattern. Measure 12 concludes the section with a final chord in both hands.

Musical notation for measure 13. This measure serves as a transition, featuring a sustained chord in the right hand and a single note in the left hand.



# No. 11: Eros Calling Earth

♩=140

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This musical score is for a piano and vocal piece. It is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 140. The score consists of 28 measures, divided into four systems of two staves each (vocal and piano). The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The lyrics are: "This is Er- os, call- ing Earth, A space sol- dier from your gal- ax- y. You are hear- ing me through the dic- to- rob- i- t'ry. You now un- der- stand that which I now speak. Er- os cal- ling Earth! This is Er- os, call- ing". The piano accompaniment features various musical techniques, including triplets, arpeggios, and sustained chords. The dynamic marking *mf* (mezzo-forte) is used in measures 7, 27, and 28.

2 3 4 5 6 7 8

This is Er- os, call- ing  
*mf*

9 10 11 12 13

Earth, A space sol- dier from your gal- ax- y.

14 15 16 17

You are hear- ing me through the dic- to- rob- i- t'ry.

18 19 20 21

You now un- der- stand that which I now speak.

22 23 24 25 26 27 28

Er- os cal- ling Earth! This is Er- os, call- ing  
*mf*



# No. 11: Eros Calling Earth

29 Earth. 30 Since long be- fore \_ your \_ time be- gan, 31 32 33

34 we've been far be- yond 35 36 what you still don't 37 un- der- stand.

38 E- ons long since past, 39 40 we knew what you now grasp. 41

42 Er- os cal- ling Earth! 43 44 45 46 47 Do you still be- lieve we can't ex- 48 *f*

49 ist? 50 51 Though we're here as proof, you still in- sist 52 53

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The score is divided into five systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features various musical notations, including eighth notes, quarter notes, half notes, and rests, as well as triplets and slurs. The dynamics include a forte (*f*) marking at measure 48.



54 that you're the 55 on- ly peo- ple in the 56 u- ni- verse— 57 how can you still be

58 so per- verse? 59 60 Er- os cal- ling 61 Er- os cal- ling 62 Earth!

63 64 65 66 We have come to 67 warn you but you 68 greet us with your 69 guns.

70 We have no al- 71 ter- na- tive for you've de- 72 stroyed the 73 peace- ful ones

The musical score is written for voice and piano. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The score is divided into systems, each containing a vocal line and a piano accompaniment. Measure numbers 54 through 73 are indicated above the vocal line. The lyrics are: "that you're the only people in the universe— how can you still be so per- verse? Er- os cal- ling Er- os cal- ling Earth! We have come to warn you but you greet us with your guns. We have no al- ter- na- tive for you've de- stroyed the peace- ful ones". The piano accompaniment features various musical notations including triplets, slurs, and rests.



# No. 11: Eros Calling Earth

74 You are on the verge of kil- ling ev- 'ry- one and

75

76

77 ev- 'ry- thing This will be your fi- nal war- ning! Er- os cal- ling

78

79

80

81 Er- os cal- ling Earth! Er- os cal- ling Er- os cal- ling Er- os cal- ling

82

83

84

85

86

*mp*

87 Earth! Er- os cal- ling Earth!

88

89

90

91

92

93

94

95

*slower* *a tempo*



# No. 12: The Bell Has Rung

♩=100

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The musical score is written for piano and voice in 4/4 time. It consists of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one sharp (F#). The tempo is marked as quarter note = 100. The score includes lyrics for the vocal line. The piano accompaniment features various chords and melodic lines, including some with octaves marked '8'. The lyrics are: 'The bell has rung The time has come. The end is now. The end for some. The bell has rung, and, come what may, we'll break their hearts and hopes to-day. The bell has rung'.

2 3 4 5 6

7 8 9 10 11

*mf* The bell has rung The time has

12 13 14 15 16

come. The end is now. The end for some.

17 18 19 20 21

The bell has rung, and, come what may, we'll break their

22 23 24 25 26

hearts and hopes to-day. The bell has rung



No. 12: The Bell Has Rung

27 We must not fail. 28 A- gainst the end, 30 the risk must 31

32 pale. 33 The bell has rung. 34 There is no time. 35 36

37 We've heard the call. 38 39 The an- them's chime. 40 *f* The 41

42 Earth is ed- ging near 43 to that we fear; 44 our path is clear. 45 We'll

46 force them to be- lieve 47 and to ob- ey! 48 The bell has rung; 49 50



No. 12: The Bell Has Rung

51 we must suc- 52 ceed 53 or death a- 54 waits— 55 we'll burn and

56 bleed. 57 The bell has 58 rung. 59 The end's be- 60 gun.

61 We'll con- 62 quer all, 63 or life is 64 done. 65 We'll

66 march 67 a- gainst the Earth, 68 with hor- 69 rid leg- ions of the dead. Their

70 dead 71 will make them 72 dread 73 the com- ing hor- ror. *ff* The bell has



No. 12: The Bell Has Rung

74 75 76 77 78

rung! The time has come The end is now!

79 80 81 82 83

The end for some. The bell has rung, the cord is

84 85 86 87 88

strung, their song is sung! The bell has rung!

*fff*

89 90 91

END OF  
ACT ONE



# No. 13: Entr'Acte

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$\text{♩} = 205$

The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 205. The score consists of 26 measures, organized into five systems of five measures each. The first system (measures 1-5) begins with a forte (*f*) dynamic. Measures 1-4 contain whole rests in the treble and eighth-note patterns in the bass. Measure 5 features a complex texture with sixteenth-note runs in both hands. The second system (measures 6-9) continues with similar textures, including chords and sixteenth-note patterns. The third system (measures 10-15) features a more active treble part with eighth-note chords and a steady bass line. The fourth system (measures 16-21) includes a measure of rest (measure 18) and dense chordal textures. The fifth system (measures 22-26) concludes with sustained chords and moving bass lines.



No. 13: Entr'Acte

27 28 29 30 31 32

*mp*

33 34 35 36 37 38 39

40 41 42 43 44 45 46

47 48 49 50 51 52

53 54 55 56 57

The musical score is written for piano and features a key signature of three sharps (F#, C#, G#). It is divided into five systems, each with a treble and bass staff. The first system (measures 27-32) includes a tempo marking of quarter note = 60 and a dynamic marking of *mp*. Measures 29-32 show a change to 6/8 time. The second system (measures 33-39) continues the melodic and harmonic development. The third system (measures 40-46) features more complex rhythmic patterns in the treble. The fourth system (measures 47-52) includes a triplet in measure 47 and a descending melodic line in measure 50. The fifth system (measures 53-57) concludes with a rapid ascending scale in measure 55 and a final melodic phrase in measure 57.



No. 13: Entr'Acte

58  $\text{♩} = 115$  *f* 59 60 61

62 63 64 65

66 67 68 69 70  $\text{♩} = 140$  *mp*

71 72 73 74 75 76 77

78 79 80 81 82  $\text{♩} = 120$  *slower* *a tempo* *f* 83



# No. 13: Entr'Acte

This musical score is for a piece titled "No. 13: Entr'Acte". It is written for piano and voice, featuring a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 84 through 111 indicated at the top of each system. The music includes various musical notations such as notes, rests, and dynamic markings. A piano (p) marking is present at the end of measure 88. There are also triplet markings (3) in measures 87, 93, 99, and 100. The score concludes with a double bar line at measure 111.

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

p

3

3

3

3



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

♩=76

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The musical score is written for piano and voice. It consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 76. The score includes lyrics for the vocal line. The piano accompaniment features a steady bass line and a more melodic upper line. The lyrics are: 'At the end of the day, when the dawn's far a- way, and I want you to stay won't you stay in my arms. When the skies start to grey, and the stars come to play, stay right here, stay right here in my arms. Don't you know, One day, it could all be \_ gone. One day, when the world has moved on. One day, it could'.

2 3 4 5

6 7 8 9

10 11 12

13 14 15 16

17 18 19 20

At the end of the day, when the dawn's far a- way, and I want you to stay won't you

stay in my arms. When the skies start to grey, and the stars come to play, stay right

here, stay right here in my arms. Don't you know, One day, it could

all be \_ gone. One day, when the world has moved on. One day, it could



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

21 all be \_ gone. 22 That's why I 23 hold you in my 24 arms.

25 When the 26 last glim- mers fade, 27 and the stars are ar- rayed, like the

28 ev- 'ning's pa- rade, 29 I'll be here in your arms. 30 All the plans that we've laid and the

31 hopes that we've prayed, 32 I'll have stayed, 33 I'll have stayed in your arms.

34 Don't you know, 35 One day, it could all be \_ gone. 36 One day, when the 37 world has moved on. 38



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

39 40 41 42

One day, it could all be \_ gone. That's why I hold you in my

43 44 45 46

arms. The stars, the sky, the moon could

47 48 49 50

all dis- ap- pear. It all could van- ish so soon,

51 52 53

I'll be safe in your arms. At the end of the day, when the

54 55 56

dawn's far a- way, and I want you to stay won't you stay in my arms. When the



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

57  
skies start to grey, and the stars come to play, don't you know, One day, it could

58 59 60

61  
all be \_ gone. One day, when the world has moved on.

62 63

64  
One day, it could all be \_ gone. That's why I hold you in my

65 66 67

68  
arms. That's why I hold you in my arms.

69 70 71 72

73 74 75

The image displays a musical score for a piano and vocal performance. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is numbered 57 through 75. The lyrics are: "skies start to grey, and the stars come to play, don't you know, One day, it could all be \_ gone. One day, when the world has moved on. One day, it could all be \_ gone. That's why I hold you in my arms. That's why I hold you in my arms." The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. There are some rests and dynamic markings throughout the score.



# No. 15: There's Something Out There

$\text{♩} = 180$

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The musical score is written for piano and voice. It begins with a drum intro in the bass clef, marked 'drum intro', consisting of a series of eighth notes. The piano accompaniment is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef. The score is divided into measures, with measure numbers 2, 3, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 indicated. The lyrics are: 'Mis- ter and Mis- sus Trent, this is Colon- el Ed wards . He's come down from Wash- ing- ton to ask you folks some ques- tions. Pleased to meet you, Mis- ter and Mis- sus Trent. Tell me, Mis- sus Trent, of your strange ex- per- i- ence the'. The score includes dynamic markings such as *f* (forte) and *sfz* (sforzando). The piano part features a consistent eighth-note accompaniment pattern in the right hand and a more varied bass line in the left hand.

2 3

drum intro

*sfz*

*f*

Mis- ter and Mis- sus Trent, this is Colon- el Ed wards .

*f*

9 10 11

He's come down from Wash- ing- ton to ask you folks some ques- tions.

12 13 14 15

Pleased to meet you, Mis- ter and Mis- sus Trent.

16 17 18 19

Tell me, Mis- sus Trent, of your strange ex- per- i- ence the



No. 15: There's Something Out There

20 night you saw your mon- sters and your fly- ing sau- cer.

21 22 23

24 In your own words, would you, Mis- sus Trent?

25 26 27

28 I hope I nev- er see such a sight a- gain.

29 30 Please con- tin- ue,

31 Mis- sus Trent.

32 33 34 I looked up to see this thing ap- proach- ing me in

35 36 37 38 my own bed- room. What it was... I just know there's some- thing out there—



No. 15: There's Something Out There

39 40 41 42

some- thing out there, all right! I ran off blind- ly, wan- d'ring in- to the

43 44 45 46

It's a cau- tion, Mis- sus Trent \_\_\_. night. I looked back and saw this mon- ster

47 48 49 50

com- ing through the fog and mist \_\_\_. It's out there. I just know there's

51 52 53 54

some- thing out there— some- thing out there, all right! Could it have been an



No. 15: There's Something Out There

55 56 57 58

an- i- mal?

Could it have been some

Could it have been some

No, it was hu- man shape.

59 60 61 62

swamp- gas va- pour?

swamp- gas va- pour?

What shape does swamp- gas take?

Don't you know there's

Don't you know there's

63 64 65 66

some- thing out there— some- thing out there, to- night!

some- thing out there— some- thing out there, to- night!

67 68 69

She would- n't make this up!



No. 15: There's Something Out There

70 71 72 73

Lis- ten, Colon- el Ed \_\_ wards \_\_. May- be up in Wash- ing- ton \_\_

74 75 76 77

No! I be- lieve you, Mis- ter and Mis- sus

you can sit and laugh at us.

78 79 80 81

Trent.

I re- \_\_ por- ted one my- self, you

82 83 84

Why did- n't I know that?

know. Ar- my brass \_\_ put a



No. 15: There's Something Out There

85 86 87

And the Air Force gets noth- ing back.

lid on it \_\_\_\_.

88 89 90

What did you see? It's hard to ex- plain. It en- Well, hu- mour me.

91 92 93 94

com- passed the plane. It was- n't hot. It was- n't cold It's like a force had tak- en

95 96 97 98

hold. We veered off course and we were pulled down to the ground

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter and eighth notes. The vocal line is written in a single staff with lyrics. The score is divided into measures, with measure numbers 85 through 98 indicated at the top of each system. The lyrics are: "And the Air Force gets noth- ing back." (measures 85-87), "lid on it \_\_\_\_." (measure 85), "What did you see?" (measure 88), "It's hard to ex- plain." (measures 89-90), "It en- Well, hu- mour me." (measures 89-90), "com- passed the plane. It was- n't hot. It was- n't cold It's like a force had tak- en" (measures 91-94), "hold. We veered off course and we were pulled down to the ground" (measures 95-98).



No. 15: There's Something Out There

99 100 101 102

! We bar- ly made it out a live! I just know there's

103 104 105

some- thing out there, to- night!

106 107 108

When the glare left us, we saw a glow- ing ball, dis- ap- pear- ing!

Well, af- ter your des- crip- tion I don't want to see it my- self!

Light blind- ed me so bad- ly, I could- n't see a \_ thing \_!

We on- ly felt the pres- sure push- ing us to- ward the ground!



No. 15: There's Something Out There

109 110 111 112

To the cem- e- ter- y. There's been lots of strange things

Where'd it go?

To the cem- e- ter- y. There's been lots of strange things

To the cem- e- ter- y. There's been lots of strange things

113 114 115 116

hap- p'ning there! So, I don't know just what it was \_\_\_\_, I just know there's

Well, I don't know just what it was \_\_\_\_, I just know there's

hap- p'ning there! Now, I don't know just what it was \_\_\_\_, I just know there's

hap- p'ning there! While I don't know just what it was \_\_\_\_, I just know there's

117 118 119

I just know there's some- thing out there, there's some- thing out there, there's

I just know there's some- thing out there, there's some- thing out there, there's

I just know there's some- thing out there, there's some- thing out there, there's

I just know there's some- thing out there, there's some- thing out there, there's

I just know there's some- thing out there, there's some- thing out there, there's



No. 15: There's Something Out There

120 121 122 123 8 131

some- thing out there, to- night! there's

some- thing out there, to- night! there's

some- thing out there, to- night! there's

some- thing out there, to- night! there's

some- thing out there, to- night! there's

8 8 8 8

132 133 134 135

some- thing out there, to- night!

some- thing out there, to- night!

some- thing out there, to- night!

some- thing out there, to- night!



No. 15a: The Zombie Walk, Preparatory

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♩=120

First system of musical notation (measures 1-4). The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a sustained triad of F#, C#, and G# in the first and third measures, with rests in the second and fourth. The left hand plays a rhythmic pattern of eighth notes: F#4, E4, D4, C#4, B3, A3, G#3, F#3, with a triplet of the last three notes in each measure.

Second system of musical notation (measures 5-8). The notation continues the pattern from the first system, with the right hand maintaining the sustained triad and the left hand continuing the eighth-note sequence with triplets.

Third system of musical notation (measures 9-12). The notation continues the pattern from the first system, with the right hand maintaining the sustained triad and the left hand continuing the eighth-note sequence with triplets.

Fourth system of musical notation (measures 13-14). Measure 13 shows the right hand playing a half-note chord of F#4 and C#5, and the left hand continuing the eighth-note sequence. Measure 14 shows the right hand with a whole rest and the left hand concluding the eighth-note sequence with a final quarter note F#3.



# No. 16: The Zombie Walk

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♩=120

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩=120. The piano accompaniment features a steady eighth-note bass line with triplets and a treble staff with sustained chords and occasional melodic fragments. The vocal line is written on a single staff with a treble clef, following the same key signature and time signature. The lyrics are written below the vocal staff. The score is divided into systems, with measures 11, 14, and 17 marked at the beginning of their respective systems. The lyrics are: "When the night is dark and cold and when the stor- my clouds have rolled a- cross the moon and blot- ted out the sky. When the mists come rol- ling in and when the ic- y bit- ter wind comes moan- ing from the grave- yard, so will I! What else can you do when the spooks are af- ter you? Take a glass- y stare, wave your arms up in the air."

When the night is dark and cold and when the stor- my clouds have rolled a- cross the moon and blot- ted out the

sky. When the mists come rol- ling in and when the ic- y bit- ter wind comes

moan- ing from the grave- yard, so will I! What else can you do when the

spooks are af- ter you? Take a glass- y stare, wave your arms up in the air.



# No. 16: The Zombie Walk

Do the Zom- bie Walk!

Com- ing through the grave- yard dank,

shuf- fling, moan- ing, comes the stank: the scent of zom- bie com- ing from the grave.

There's the sound of stum- bling feet, slow- ly mov- ing to the beat, slow- ly reach- ing for the thing they

crave! What else can you do but be- come a zom- bie, too?



No. 16: The Zombie Walk

33 Liv- ing dead re- mains, hun- gry for de- li- cious brains! Do the Zom- bie

36 Walk! *ff* Do the Zom- bie! It's the dance that's kill- in' ev- 'ry-

*ff* Do the Zom- bie!

40 one! Do the Zom- bie!

Mwaa- ha- ha- ha- ha! Do the Zom- bie!

43 Slow- ly sham- ble, stum- ble; nev- er run! Shuf- fle to your left, then

Mwaa- ha- ha! Shuf- fle to your left, then



# No. 16: The Zombie Walk

46

shuf- fle to your right. Don't for- get to snarl and give them all a fright!

49

Rise up from your grave and then do the Zom- bie Walk!

53

*dance break*

56

59



No. 16: The Zombie Walk

62

When the night is dark and cold and when the stor- my clouds have rolled a-

When the night is dark and cold and when the stor- my clouds have rolled a-

65

cross the moon and blot- ted out the sky. When the mists come rol- ling in and

cross the moon and blot- ted out the sky. When the mists come rol- ling in and

67

when the ic- y bit- ter wind comes moan- ing from the grave- yard, so will I!

when the ic- y bit- ter wind comes moan- ing from the grave- yard, so will I!

70



# No. 16: The Zombie Walk

73

What else can you do when the spooks are af- ter you? Take a glas- sy stare; wave your

What else can you do when the spooks are af- ter you? Take a glas- sy stare; wave your

76

arms up in the air! Do the Zom- bie Walk! *ff* Do the Zom-

arms up in the air! Do the Zom- bie Walk! *ff* Do the Zom-

80

bie! It's the dance that's kill- in' ev- 'ry- one! Mwaa- ha- ha- ha- ha!

bie!

83

Do the Zom- bie! Slow- ly sham- ble, stum- ble; nev- er

Do the Zom- bie!



No. 16: The Zombie Walk

86

run!

Mwaa- ha- ha!

Shuf- fle to your left, then shuf- fle to your right.

Shuf- fle to your left, then shuf- fle to your right.

89

Don't for- get to snarl and give them all a fright. Rise up from your grave and then do the Zom- bie

Don't for- get to snarl and give them all a fright! Rise up from your grave and then do the Zom- bie

93

Walk!

Walk!

do the Zom- bie

do the Zom- bie

Walk!

Walk!

97

do the Zom- bie

do the Zom- bie

Walk!

Walk!



No. 16: The Zombie Walk

101

do the Zom- bie Walk! do the Zom- bie

do the Zom- bie Walk! do the Zom- bie

105

Walk! do the Zom- bie Walk! do the Zom- bie Walk!



# No. 17: The Zombie Walk, Reprise

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$\text{♩} = 120$

The musical score is written for piano and voice. It begins with a piano introduction consisting of three systems of four measures each. The piano part features a steady eighth-note bass line with triplets, while the right hand plays sustained chords. The vocal part enters at measure 13 with the lyrics "Do the Zom- bie Walk!". The score includes dynamic markings such as *f* (forte) and *fz* (forzando). The vocal melody includes triplets and a final phrase "one!". The piano accompaniment continues with triplets and chords. The score concludes with a final system of four measures, including the lyrics "It's the dance that's kill- in' ev- 'ry- one!" and "Mwaa- ha- ha- ha- ha!".

Do the Zom- bie Walk! *f* Do the Zom- bie! *fz* Do the Zom- bie! (Do the Zom- bie!)

It's the dance that's kill- in' ev- 'ry- one! Mwaa- ha- ha- ha- ha! Do the Zom-



No. 17: The Zombie Walk, Reprise

20

bie!

Slow- ly sham- ble, stum- ble; nev- er run!

bie! (Do the Zom- bie!)

Mwaa- ha- ha!

23

Shuf- fle to your left, then shuf- fle to your right. Don't for- get to snarl and

Shuf- fle to your left, then shuf- fle to your right. Don't for- get to snarl and

26

give them all a fright! Rise up from your grave and then do the Zom- bie Walk!

give them all a fright! Rise up from your grave and then do the Zom- bie Walk!

30

do the Zom- bie Walk! do the Zom- bie Walk!

do the Zom- bie Walk! do the Zom- bie Walk!



# No. 18: I? A Fiend?

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**♩=160**

**f**

1 2 3 4

5 6 7 8

I? A fiend? I'm a sol- dier of our plan- et! I? A fiend? We are not your en- e- my!

9 10 11 12

We came here with on- ly good in- ten- tions. We came here to talk- to ask your aid!

13 14 15

Yes! Your aid, for the whole \_ u- ni- verse \_! Why would we ev- er wish you

16 17 18

harm? But your gov- ern- ments of Earth re- fused to e- ven lis- ten. All the



No. 18: I? A Fiend?

19 gov- ern- ments of Earth won't ad- mit to our ex- is- tence. Ev- 'ry gov- ern- ment on Earth won't ad-

22 mit they heard our mes- sage. Though you've seen us you still re- fuse— Though you've

25 heard us, you still re- fuse— to lis- ten to the war- \_ - ning

28 call.

32 Id- i- ots! All you of Earth are id- i- ots! Id- i- ots! All you of Earth are fools!

33 34 35



36 First there was a harm- less fire- \_\_\_\_ crack- er. Then you made your

39 stu- pid hand- gre- nades! Then your bombs, rain- ing down from aer- o- planes \_\_,

42 but still you were not sat- is- fied! Next, you made the a- tom bomb; split

45 the ver- y at- oms! Then you add- ed hy- dro- gen— set the air it- self on fire \_\_. Stu- pid

48 id- i- ots of Earth, the next step's so- lar- on- ite! And when you find it, you'll seal yur

49 50



No. 18: I? A Fiend?

51 fate! 52 'cause when you find it, 53 it's much too late to

54 lis- ten to the war- \_ - ning call. 55 56 57

58 8va 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

It's men like you who have forced this ac- tion on us!

Men like you mean that all men soon must die! Use your minds— the

ones that your God gave you! Use your minds and try to think it through!

If you find the sol- ar- on- ite ex- plo- sion, it's go- ing to de- stroy — your world. But so-



# No. 18: I? A Fiend?

87 lar- on- ite will cause the 88 fi- nal chain re- ac- tion; leap- ing 89 back- ward ev- 'ry- where that the

90 light is shin- ing from. And first your 91 so- lar sys- tem goes, burn- ing 92 in a vast ex- plo- sion, then it

93 flash- es out to the 94 stars where the 95 crad- les of all life 96 are. It's the de-

97 struc- tion of the u- \_- ni- 98 verse! 99 Though you

100 seen us 101 you still re- fuse— 102 Though you've heard us, you still re-



103 fuse— to lis- ten to the war-\_\_- ning call! 104 105 106

107 Lis- ten to the war-\_\_- ning call! 108 109

110 Lis- ten to the war-\_\_- ning call! 111 112 113

114 115 116



# No. 18a: The Zombie Walk, Underscore

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$\text{♩} = 120$

Measures 1-4 of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The right hand (treble clef) plays a sustained chord of F#, C#, and G# in the first and third measures, with rests in the second and fourth. The left hand (bass clef) plays a rhythmic pattern of eighth notes: F# (quarter), C# (quarter), G# (quarter), and a triplet of F#, C#, G# (eighth notes) in each measure.

Measures 5-8 of the piece. The notation continues the pattern from measures 1-4. The right hand has sustained chords of F#, C#, and G# in measures 5 and 7, and rests in measures 6 and 8. The left hand continues the eighth-note rhythmic pattern with the triplet in each measure.

Measures 9-12 of the piece. The notation continues the pattern from measures 1-4. The right hand has sustained chords of F#, C#, and G# in measures 9, 10, 11, and 12. The left hand continues the eighth-note rhythmic pattern with the triplet in each measure.

Measures 13-14 of the piece. In measure 13, the right hand has a sustained chord of F#, C#, and G#, while the left hand plays the eighth-note pattern. In measure 14, the right hand has a sustained chord of F#, C#, and G# with a fermata, and the left hand has a single eighth note F# with a fermata. The piece ends with a double bar line.



# No. 19: Everything's On Fire

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**♩=120**

The musical score is written for piano and voice in 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords and eighth-note patterns. The vocal line enters at measure 6 with the lyrics 'TANNA: Ev- 'ry- thing's on fire! Ev- 'ry- thing will burn! Ev- 'ry- thing will per- ish in the all- con- sum- ing pyre \_\_\_! Ev- 'ry- thing will fry! Ev- 'ry- thing must die. Ev'- ry- thing is ris- ing to the burn- ing point and'. The score is divided into measures 1 through 15, with measure numbers placed above the vocal staff. The key signature has one sharp (F#) and the time signature is 4/4.

6 *f* TANNA: Ev- 'ry- thing's on fire! Ev- 'ry- thing will

10 burn! Ev- 'ry- thing will per- ish in the all- con- sum- ing pyre \_\_\_! Ev- 'ry- thing will

13 fry! Ev- 'ry- thing must die. Ev'- ry- thing is ris- ing to the burn- ing point and



No. 19: Everything's On Fire

16 high- er! Er- os, help me, help me take off to- night! Er- os, wake up, help me

20 get this in flight! Ev- 'ry- thing's on fire! Ev- 'ry- thing will burn! Ev- 'ry- thing will  
COL. EDWARDS: Ev' 'ry- thing's on fire! Ev' 'ry- thing will burn! I'm \_ going to

23 per- ish in the all- con- sum- ing pyre \_! Ev- 'ry- thing will fry! Ev- 'ry- thing must  
smash this mind- ray, break this space- ship fli- er! Got to stop this guy... tak- ing to the

26 die. Ev'- ry- thing is ris- ing to the burn- ing point and high- er! Er- os, help me, help me  
sky! Ev'- ry- thing is ris- ing to the burn- ing point and high- er!



# No. 19: Everything's On Fire

30 take off to- night! Er- os, wake up, help me get this in flight! Ev- 'ry- thing's on fire!

31 32 33

34 35 36 37 38

39 40 41 42 43

44 45 *slower* 46 47 48 49 50

EROS: Er- os cal- ling Earth! Er- os cal- ling Earth!

*mp*

51 52 53 TANNA: 54

Er- os cal- ling Earth! EROS: *f* It's the end of the world, oh, can't you

3 3

3 3



No. 19: Everything's On Fire

55 see? 56 It's the end of the world for you and me. 57 We can't fight it an- y- 58

59 more. 60 We can't fight it an- y- more. 61 We can't 62

63 fight it an- y- more. *tempo primo* 64 *mp* Er- os cal- ling Earth! 65 66

67 Er- os cal- ling Earth! 68 Er- os cal- ling... 69 70

*SFX:*  
*huge*  
*explosion*



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

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$\text{♩} = 78$

*p*

*mp*

6 7 8 9 10 11 12 13 14 15 16 17 18

*mp*

My friends, you've heard the stor- y, now. Are you so sure it is not

true? On your way home, you'll pass some- one. You'll nev- er know it—

but they'll be from out- er space.

*mf*



No. 20: God Help Us In The Future

19 Man- y be- lieve they're watch- ing, now. 20 Can you as- sume we are a-

22 lone? 23 Some of us laugh at out- er space. 24 But, they're still watch- ing.

25 God help us in the fu- 26 ture! 27

28 29 30  $\text{♩} = 155$  Plan Nine From

31 Out- er Space! 32 Ghosts and mon- sters all 33 ov- er the place!



# No. 20: God Help Us In The Future

34 Plan Nine From Out- er Space! 35 36 Night- mare dreams you just

37 can't e- rase. 38 If Plan Nine was so 39 freak- in' great, then tell me

40 how bad were the 41 oth- er eight? 42

43 44 45

46 47 48

49 THE TEENS: 50 Watch in the sky. Watch 51 all a- round. There are

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are written below the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes measure numbers 34 through 51. The lyrics are: 'Plan Nine From Out- er Space! Night- mare dreams you just can't e- rase. If Plan Nine was so freak- in' great, then tell me how bad were the oth- er eight? THE TEENS: Watch in the sky. Watch all a- round. There are'.



No. 20: God Help Us In The Future

52 things that you nev- er dreamed of 53 to be found. 54 You could find true love.

55 find it in a dark cem- e- 56 ter- y! 57 Or

58 may- be you'll find 59 Plan Nine From Out- 60 er Space!

61 THE ADULTS: 62 'Round the world, hear the 63 voice of doom! There are

64 rag- ing wars; 65 there's a- tom- ic booms! 66 But the gap- ing tombs



# No. 20: God Help Us In The Future

67 warn us we must be 68 war- y! 69

70 It's com- ing near! 71 Plan Nine From Out- er Space! 72

73 74 75 *mf* The bell has

76 77 78 *f* rung! It's a sauc- er! Won't make it home

79 to- night. 80 81 Space love! All my

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The lyrics are: 'warn us we must be war- y!', 'It's com- ing near! Plan Nine From Out- er Space!', 'The bell has rung!', 'It's a sauc- er! Won't make it home', and 'to- night. Space love! All my'. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs.



No. 20: God Help Us In The Future

82 83 84

rock- ets are a- blaze— *mf* the lost ros- es of her

85 86 87

cheeks.

88 89 90

THE COMPANY: *ff* We once laughed at the aer- o- plane; at the

91 92 93

au- to- mo- bile; at the choo- choo train. If we dare laugh, now

94 95 96

God help the hu- man race —!

The musical score is written for piano and voice. It features a treble and bass clef for the piano accompaniment and a single treble clef for the vocal line. The key signature is one sharp (F#). The score is divided into systems, each containing a vocal line and a piano accompaniment. The piano accompaniment consists of a treble and bass staff. The vocal line is a single staff. The lyrics are written below the vocal line. The score includes dynamic markings such as *mf* and *ff*. The tempo is not specified. The score is for a piece titled 'No. 20: God Help Us In The Future'.



# No. 20: God Help Us In The Future

97 Now that we've heard 98 Plan 99 Nine From Out- \_ er Space!

100 Now that you've heard 101 D 102 Plan Nine From Out- \_ er Space!

103 104 105 Plan Nine

106 From Out- \_ er \_ Space! 107 108 109



# No. 21: Bows and Finale Ultimo

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♩=120

Measures 1-4 of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The right hand features sustained chords with a tremolo effect. The left hand plays a rhythmic pattern of eighth notes with triplet markings.

Measures 5-8. The musical notation continues with the same structure as the first system, featuring sustained chords in the right hand and eighth-note triplets in the left hand.

Measures 9-12. The musical notation continues with the same structure as the first system, featuring sustained chords in the right hand and eighth-note triplets in the left hand.

Measures 13-16. The musical notation continues with the same structure as the first system, featuring sustained chords in the right hand and eighth-note triplets in the left hand.

Measures 17-20. This system includes a first ending bracket labeled '1' above measures 17 and 18. The musical notation continues with the same structure as the first system, featuring sustained chords in the right hand and eighth-note triplets in the left hand.

Measures 21-24. This system includes a second ending bracket labeled '2' above measures 21 and 22. Measures 23 and 24 contain vocal entries with the lyrics "Do the Zom-". The piano accompaniment continues with sustained chords and eighth-note triplets. Dynamics include *ff* (fortissimo).



No. 21: Bows and Finale Ultimo

25

bie!

It's the dance that's kill- in' ev- 'ry-

one!

bie! (Do the Zom- bie!)

Mwaa- ha- ha- ha- ha!

28

Do the Zom- bie!

Slow- ly sham- ble, stum- ble; nev- er

Do the Zom- bie! (Do the Zom- bie!)

31

run!

Shuf- fle to your left, then shuf- fle to your right.

Mwaa- ha- ha!

Shuf- fle to your left, then shuf- fle to your right.

34

Don't for- get to snarl and give them all a fright!

Rise up from your grave and then do the Zom- bie

Don't for- get to snarl and give them all a fright!

Rise up from your grave and then do the Zom- bie



# No. 21: Bows and Finale Ultimo

38

Walk! do the Zom- bie Walk!

Walk! do the Zom- bie Walk!

42

do the Zom- bie Walk!

do the Zom- bie Walk!

46

do the Zom- bie Walk!

do the Zom- bie Walk!

do the Zom- bie

50

Walk! do the Zom- bie Walk!

Walk! do the Zom- bie Walk!



# No. 22: Audience Payout

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**♩=205**

*ff*

2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18

19 20 21

22 23 24 25

**♩=75**

*mp*  
*much slower!*

26 27 28 29



No. 22: Audience Payout

30 31 32 33

34 35 36 *slowly*

37 38 39 40 *a tempo*  
*mf*

41 42 43 44

45 46 *drum break*

47 48 49 50 *sfz* *ff*



51 52 53 54

Musical notation for measures 51-54. The system consists of a grand staff with a treble and bass clef. Measures 51-54 contain complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 51 has a treble clef, while measures 52-54 have a bass clef. Measure 54 ends with a repeat sign.

55 56 57 58

Musical notation for measures 55-58. The system consists of a grand staff with a treble and bass clef. Measures 55-58 contain complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 55 has a treble clef, while measures 56-58 have a bass clef. Measure 58 ends with a repeat sign.

59 60 61 62

Musical notation for measures 59-62. The system consists of a grand staff with a treble and bass clef. Measures 59-62 contain complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 59 has a treble clef, while measures 60-62 have a bass clef. Measure 62 ends with a repeat sign.

63 64 65 66

*slowly*

*a tempo*

*mf*

Musical notation for measures 63-66. The system consists of a grand staff with a treble and bass clef. Measures 63-66 contain complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 63 has a treble clef, while measures 64-66 have a bass clef. Measure 66 ends with a repeat sign. The tempo marking *slowly* is above measure 63, *a tempo* is below measure 64, and *mf* is below measure 65.

67 68 69 70

Musical notation for measures 67-70. The system consists of a grand staff with a treble and bass clef. Measures 67-70 contain complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 67 has a treble clef, while measures 68-70 have a bass clef. Measure 70 ends with a repeat sign.



No. 22: Audience Playout

The musical score is divided into four systems, each containing a grand staff (treble and bass clefs). The first system (measures 71-75) is in B-flat major and 4/4 time. The second system (measures 76-79) features a key change to D major and a time signature change to 2/4, with a forte (ff) dynamic marking. The third system (measures 80-83) continues in D major and 2/4 time. The fourth system (measures 84-85) concludes the piece. The score includes various musical notations such as chords, single notes, rests, and articulation marks.