

**Plan 9 From Outer Space
The Musical**

by David Jacklin
a tribute to
“the worst movie of all time”,
Plan Nine From Outer Space
Originally written, produced and directed by Ed Wood

VOCAL 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	5	The Shadows Of Grief/A Time To Live	Criswell, The Mourners
4	7	A Time To Live, Reprise	Rev. Lynn Lemon, Company
5	8	Space Love	Tanna, Company
6	10	Plan 9 From Outer Space, Reprise	Company
7	11	It's A Saucer	Company
8	14	Your Pillow By My Side	Paula, Jeff
9	16	Near The Cemetery	Company (Teens)
9a	19	Near The Cemetery, Transition	Instrumental
10	20	The Lost Roses of Her Cheeks	Jeff, Paula
10a	22	It's A Saucer, Underscore	Instrumental
10b	23	It's A Saucer, Transition	Instrumental
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Act Two

13	28	Entr'Acte	Instrumental
14	29	That's Why I Hold You (In My Arms)	Danny, Edith, Teens
15	31	There's Something Out There	Jeff, Paula, Col. Edwards, Lt. Harper
15a	35	The Zombie Walk, Preparatory	Instrumental
16	36	The Zombie Walk	Company
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18	41	I? A Fiend?	Eros
18a	44	The Zombie Walk, Underscore	Instrumental
19	45	Everything's On Fire	Tanna, Eros
20	47	God Help Us In The Future/Plan 9, reprise	Criswell, Company
21	50	Bows & Finale Ultimo	Company
22	52	Audience Payout	Instrumental

No. 1: The Science Fiction Overture

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No. 2: Plan 9 From Outer Space

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$\text{♩} = 155$

Plan Nine From Out- er Space! Ghosts and mon- sters all ov- er the place.

Plan Nine From Out- er Space! Night- mare dreams you just can't e- rase.

If Plan Nine was so freak- in' great, tell me how bad were the oth- er eight?

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

old San Fer- nan- do Val- ley look- in' fine. Ra- di- o in for land- ing in- struc- tions,

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

Bur- bank Tow'r, A- mer- i- can 8- 1- 2. Ov- er. Would- n't sur- prise me he was

sleep- ing this time in the mor- ning. 'Mer- i- can 8- 1- 2, this is

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

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

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

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

No. 2: Plan 9 From Outer Space

54 hu- man race. 55 Plan Nine From 56 Out- er Space! 57 Big- gest threat that we'll

58 ev- er face. 59 Wait 'til you hear 60 Plan 61 Nine From Out- ___ er Space!

62 63 Eight- one- two, this is 64 Bur- bank Tow'r! 65 Ov- er! 66 Eight- one- two, this is

67 Bur- bank Tow'r. 68 Ov- er! 69 Eight- one- two! 70 Are you in troub- le? 71 Ov- er!

72 It's com- ing near! 73 Plan 74 Nine From Out- ___ er Space!

75 76 77 78 79 80 81 82 83 84

EDITH enters. EDITH: Trouble? DANNY: Take a look for yourself.

85 86 87 88 89 90

Eight- one- two, this is

91 92 93

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

94 95 96

Eight- one- two! Stand by, Bur- bank Tow- er.

97 98 99 100 101

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

102 103 104 105 106

JEFF: Get them ready for landing. EDITH: Right.
Keep it quiet until we get instructions.

No. 2: Plan 9 From Outer Space

107 108 109 110 111 112 113

JEFF: Okay, Danny. Do we call this thing in?

Bur- bank Tow'r, A- mer- i- can

DANNY: Yeah, but they'll think we're nuts.

JEFF: I think we're nuts.

114 115 116 117

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

118 119 120 121

May- day, Bur- bank Tow'r. It's com- ing near— Plan

122 123 124 125

Nine From Out- ___ er Space! Plan Nine From

126 127 128 129

Out- er Space! Ghosts and mon- sters all ov- er the place. Plan Nine From

130 131 132

Out- er Space! Night- mare dreams you just can't e- rase.

133 134 135 136

If Plan Nine was so freak- in' great, tell me how bad were the oth- er eight?

137 138 139 140

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

141 142 143 144 145

Plan Nine From Out- ___ er ___ Space!

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

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85

2 3 4 5 6 7 8 9

10 11 12 13 14

Ev- 'ry- one on Earth shares the mark of grief. Qui- et a- gon-

15 16 17 18 19

y binds us in the shad- ow of grief. Ev- 'ry- one on Earth

20 21 22 23 24

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

25 26 27 28

live. 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 37 38

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

39 40 41 42 43 44 45

Sun- down of the day. Sun- down of a heart.

46 47 48 49

Shad- ows of his grief ech- o — where spir- its must part.

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

50 Grief of end- less loss, 51 52 end- less a- gon- y. 53 54 There's a time for

55 death and yet 56 there's still a time to live. 57 58 Skies, which once were blue, are

59 end- less days of grey. 60 Flow'rs she loved and grew, now 61 fad- ting where they lay.

62 Shat- tered by loss, the old 63 man's an- guish burned; closed the 64 door to their home, nev- er

65 more to re- turn. 66 67 68 69 70 71 72 73

74 75 Ev- 'ry- one on Earth 76 knows a time will come; 77 78 *mp*

79 There's a time for death and yet 80 there's still a time to live. 81 82

83 There's still a time to live. 84 85 86

No. 4: A Time to Live, reprise

♩=120

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2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19

Great- er

20 21 22

love hath no man than he should lay down his life. Lay him to his rest and

23 24 25

end his Earth- ly strife. Words can- not end each one's grief for a friend, when we

26 27 28 29 30 31

think that we nev- er will see him a- gain.

32 33 34 35 36

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

37 38 39 40

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

41

live.

No. 5: Space Love

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$\text{♩} = 115$

2 TANNA:
Ooh, wah- ooh! Wah- ooh! Wah- ooh! Wah- ooh- ooh- ooh! Wah- ooh! Wah- ooh! Space
mf

3 4 5

ALIENS:
Ooh, ooh, ooh, wah! Ooh, ooh, wah!
mf

6 love! It's the hard- est love of all. Space love. Up in or- bit, he can't fall- Space love! --for the

12 un- i- ver- sal call: Space love. I'm in free- fall: Space love! Up here, be-
Space love. Ooh, ooh, wah. Mmm. Mmm.

18 yond the sky, my tears won't fall down from my eyes. They float and will not
Mmm. Mmm. Mmm. Mmm. Mmm. Mmm.

23 dry- Space love! Leaves me sigh- ing to the stars. Space love.
Mmm. won't dry! Space love. Space love.

28 Keeps me sail- ing off so far. Space love! Takes me out where plan- ets are Space love.
Space love. Space love.

33 Up in or- bit- Space love! I know I love him so, but he's in
Space love. Ooh, ooh, wah! Mmm. Mmm. Mmm. Mmm. Mmm.

39 ap- o- gee to me. I 40 can't find, 41 find my 42 per- i- 43 gee. 44 Ooh, wah- ooh! Wah-

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

45 ooh! Wah- ooh! Wah- ooh- ooh- 46 ooh! Wah- ooh! Wah- 47 ooh! Space 48 love! All my

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

49 rock- ets are a- blaze Space 50 love. --to 51 put our boos- ters in- to 52 phase. Space

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

53 love! All my 54 space- guns send love rays Space 55 love. 56 Up in or- bit Space 57 love!

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

ritardando a tempo

58 I'm in free- fall Space 59 love! 60 Leaves me float- ing Space 61 love! 62 Space 63 love!

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

64 65

Ooo, wah!

No. 6: Plan 9 From Outer Space, Reprise

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[illegible]

6 7 8 9

If Plan Nine was so freak- in' great, tell me how bad were the oth- er eight?

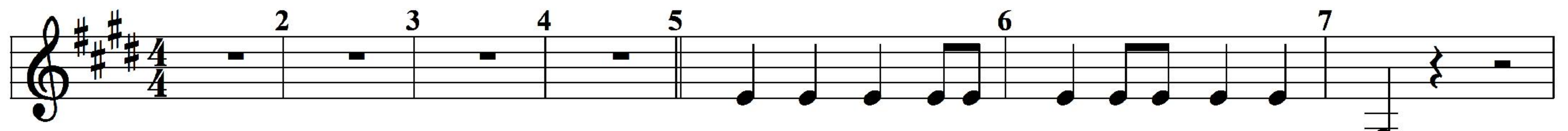
It's com- ing near— Plan Nine From Out- ____ er Space!

Musical notation for the lyrics: "Wait 'til you hear Plan Nine From Outer Space!". The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staff, with "Wait 'til you hear" under measures 14-15, "Plan" under measure 15, "Nine From Out-" under measure 16, and "er Space!" under measure 17. Measure 18 is empty. The staff is numbered 14 through 18 at the top.

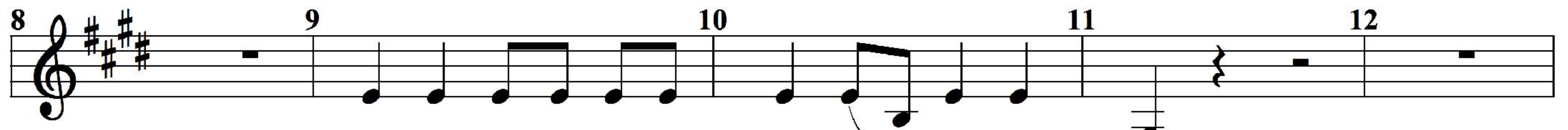
No. 7: It's A Saucer

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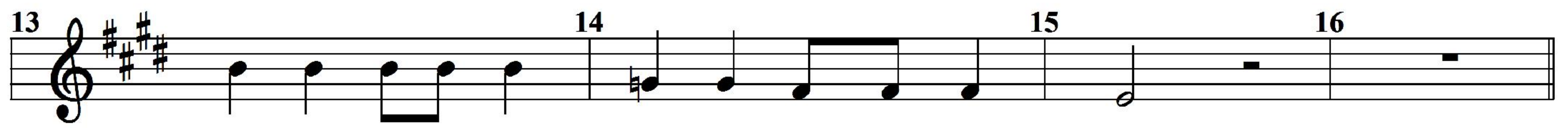
$\text{♩} = 205$



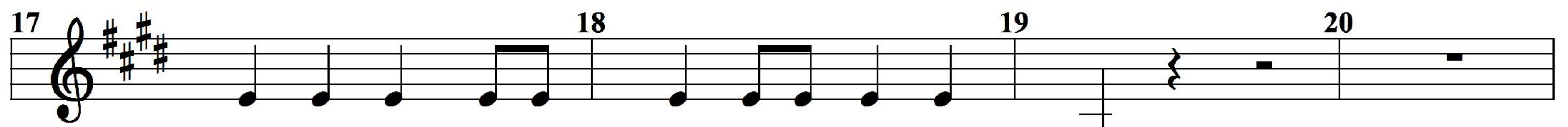
Com- ing home, it's a mess on the One- oh- one.



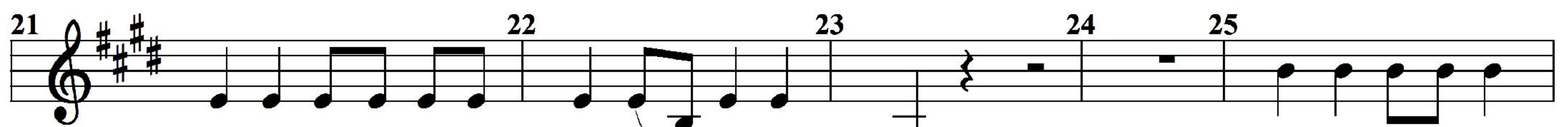
Fri- day traf- fic. just the same for ___ ev- 'ry- one.



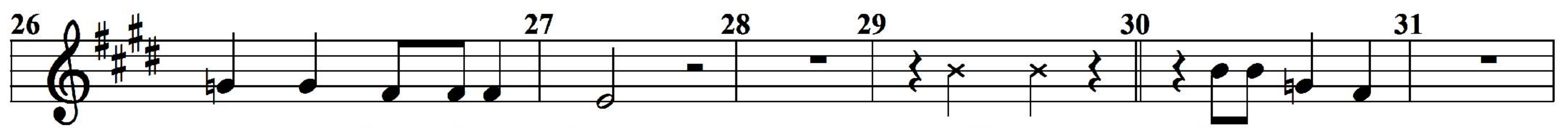
South to Hol- ly- wood, my old neigh- bour- hood home.



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



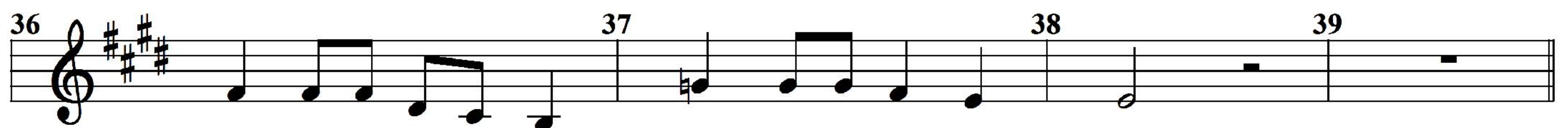
Back to you and us, just you and no tel- e- phone. You and me and no



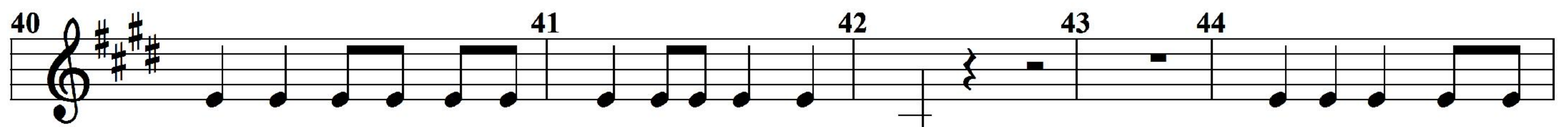
one_ to make three_ all a- lone. What's that! It's a sauc- er!



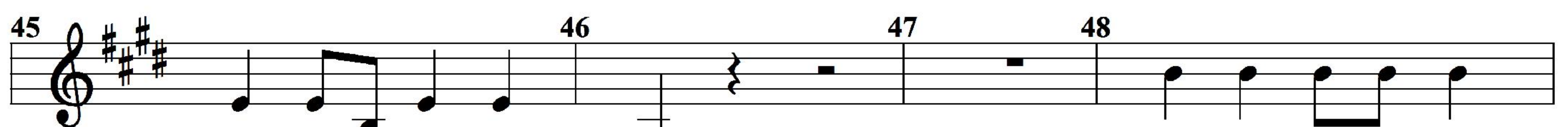
Fly- in' sau- cers are fly- in' ov- er us! Bug- eyed mon- sters like drive- in mov- ies! Oh!



Bugs ov- er Hol- ly- wood! Won't make it home to- night.



Belt- way traf- fic, mov- in' just like a snail par- ade. Nose to tail, catch- ing



beams as the sun- light fades. South to An- nan- dale,

No. 7: It's A Saucer

49 50 51 52 53 54

rid- in' the four- nine- five. What's that! It's a sauc- er!

55 56 57 58

Fly- in' sauc- ers are fly- in' ov- er us! Bug- eyed mon- sters like drive- in movi- ies! Oh!

59 60 61 62

Bugs ov- er Wash- ing- ton! Won't make it home to- night. There comes a

63 64 65 66

time in each man's life, he can't be- lieve in his own eyes. Fly- ing

67 68 69 70

sauc- ers ov- er Hol- ly- wood; sauc- ers ov- er Wash- ing- ton. D. C.!

71 72 73 74 75

What's that! What's what? Up there! Up where? It's a sauc- er!

76 77 78 79

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 95 96

Ar- my con- voys take to the field and roc- kets quick- ly fly through the night, but the

No. 7: It's A Saucer

97 things from the heav- ens streak 98 on and out of sight. 99 What do they 100

101 want? 102 Where are they from? 103 Where are they go'n'? 104 What have they 105

106 done? 107 Is it a War of the Worlds with the Bo- dy Snatch- ers like Them?

108 What's that! 109 What's what? 110 Up there! 111 Up where? 112 What's that!

113 It's a sauc- er! 114 Fly- in' sauc- ers are 115 fly- in' ov- er us! 116

117 Bug- eyed mon- sters like 118 drive- in movi- ies! Oh! 119 Bugs in the sky and I

120 won't make it home to- 121 night. 122 Fly- in' sauc- ers in the 123 sky! 124

125 Out- er space mon- sters! Oh, 126 my! 127 Fly- in' sauc- ers! I 128 won't be home to-

129 night! 130 What's that! 131

No. 8: Your Pillow By My Side

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$\text{♩} = 60$

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 6/8 time. It consists of 59 measures. Measures 1-10 are mostly whole rests, with the melody starting in measure 9. Measures 11-15 contain the first line of lyrics. Measures 16-20 contain the second line. Measures 21-26 contain the third line. Measures 27-31 contain the fourth line. Measures 32-36 contain the fifth line. Measures 37-40 contain the sixth line. Measures 41-44 contain the seventh line, with a triplet of eighth notes in measure 41. Measures 45-48 contain the eighth line. Measures 49-53 contain the ninth line. Measures 54-59 contain the tenth line, with a final whole note in measure 59.

mp When I'm so lone- ly,
need- ing you on- ly, dream- ing of you while you take to the
skies. And lost in the mid- night, washed in the moon- light,
I sleep with your pil- low by my side ____.
When I need some- thing more than just dream- ing, more than a
dream can ____ ev- er pro- vide. Your warmth, still be- side me,
seems to pro- vide me. I sleep with your pil- low by my
side _____. When I'm a- lone in the night- time chill,
when I'm a- lone I can feel you still _____. When I'm a- wake with my eyes shut wide,
I sleep with your pil- low by my side. I sleep with your
pil- low by my 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 side.
(I) (your) (my)

78 79 80 81 82 83 84 85 86 87 88 89 1, 2 3

90 When I'm so lone- ly, need- ing you on- ly, dream- ing of you while you (I)

96 take to the skies. A- sleep in the mid- night, washed in the
(A- wake)

101 moon- light, I sleep with your pil- low by my side ____.
(Please) (my) (your)

106 So, I sleep with your pil- low by ____ my
(So, please sleep) (my) (your)

112 side.

No. 9: Near The Cemetery

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♩=115

The Girls:

mf

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, parked there out of sight.

Play- in' back- seat bin- go. It's my luck- y night. Near the cem- e- ter- y,

just us two a- lone. It's all nice and scar- y, But what could go wrong?

The Girls:

f

Stop! What is that creep- ing, creep- ing past my knee, where it

No. 9: Near The Cemetery

31 32 33 34

ought- n't to be? Wait! You real- ly love me? If you say you do, then I

35 36 40 41

guess it's all right. Near the cem- e- ter- y, where ghosts and gob- lins prow. The

Near the cem- e- ter- y, where ghosts and gob- lins prow.

42 43 44

boy I'm go- ing to mar- ry. Near the cem- e- ter- y,

The girl I love for now. Near the cem- e- ter- y,

45 46 47 48

no one near to see. Nice and sol- i- tar- y; just my boy and me!

no one near to see. Nice and sol- i- tar- y; just my girl and me!

49 50 51

Stop! What is that creep- ing, creep- ing 'round my wheels! What's the

f

52 53 54

big frack- in' deal? Wait! You said you love me?

55 56 57 9 66

Who cares what's out there? Yeah, I guess it's all right. Stop! There's some- thing

Bridge 9

Stop! There's some- thing

No. 9: Near The Cemetery

67 68 69

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!

70 71 72 73 74 4

Wait! It's get- ting clos- er! Some- thing from the fog creep- ing up si- len- tly. *ff*

Wait! It's get- ting clos- er! Some- thing from the fog creep- ing up si- len- tly. *ff*

78 79 80

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

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

81 82 83

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

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

84 85 86

Some- thing from the fog creep- ing up si- len- tly. Stop! Stop! What is that

Some- thing from the fog creep- ing up si- len- tly. Stop! What is that

87 88 89 90

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

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

91 92 93 3

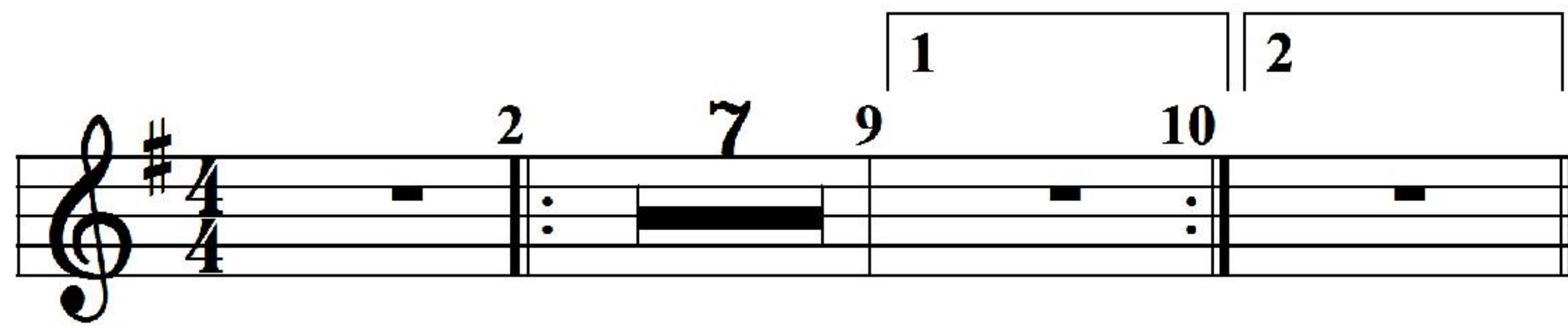
creep- ing, Stop!

creep- ing, Stop!

No 9a: Near The Cemetery, Transition

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♩=120



VOCAL TACET

No. 10: The Lost Roses Of Her Cheeks

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$\text{♩} = 70$

2 3 4 **JEFF:** 5

mp Though the years are pas- sing, marked with mo- ments flash- ing,

6 7 8

I still know to- mor- row's where I'll find my peace. Though I've found my com- fort,

10 11

though I've lost my sor- row, still I can re- mem- ber the lost ros- es of her cheeks.

12 13 14

Years a- go, I found her. Years a- go, I lost her. How could I have loved her and

15 16 17

lock my heart a- way? Time can heal the ach- ing; stop my soul from break- ing,

18 19 20 21

still I can re- mem- ber the lost ros- es of her cheeks. While the tears were fal- ling,

22 23 24

while the loss was cal- ling, I still knew that, some day, I'd find what my heart seeks.

25 26 27

Though the hurt has fad- ed, grief for love is trad- ed, still I can re- mem- ber the lost

28 29 30

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

31 32 33

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

34 35 36 37

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

No. 10: The Lost Roses Of Her Cheeks

38 39 40 41 42

I know life is mov- ing for- ward. I know love has found its day We know

PAULA: Life is mov- ing for- ward. Love has found its day We know

43 44 45 46

what we have to- geth- er fills us in so man- y ways. Years a- go. I found her.

what we have to- geth- er fills us in so man- y ways.

47 48 49

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

50 51 52 53

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

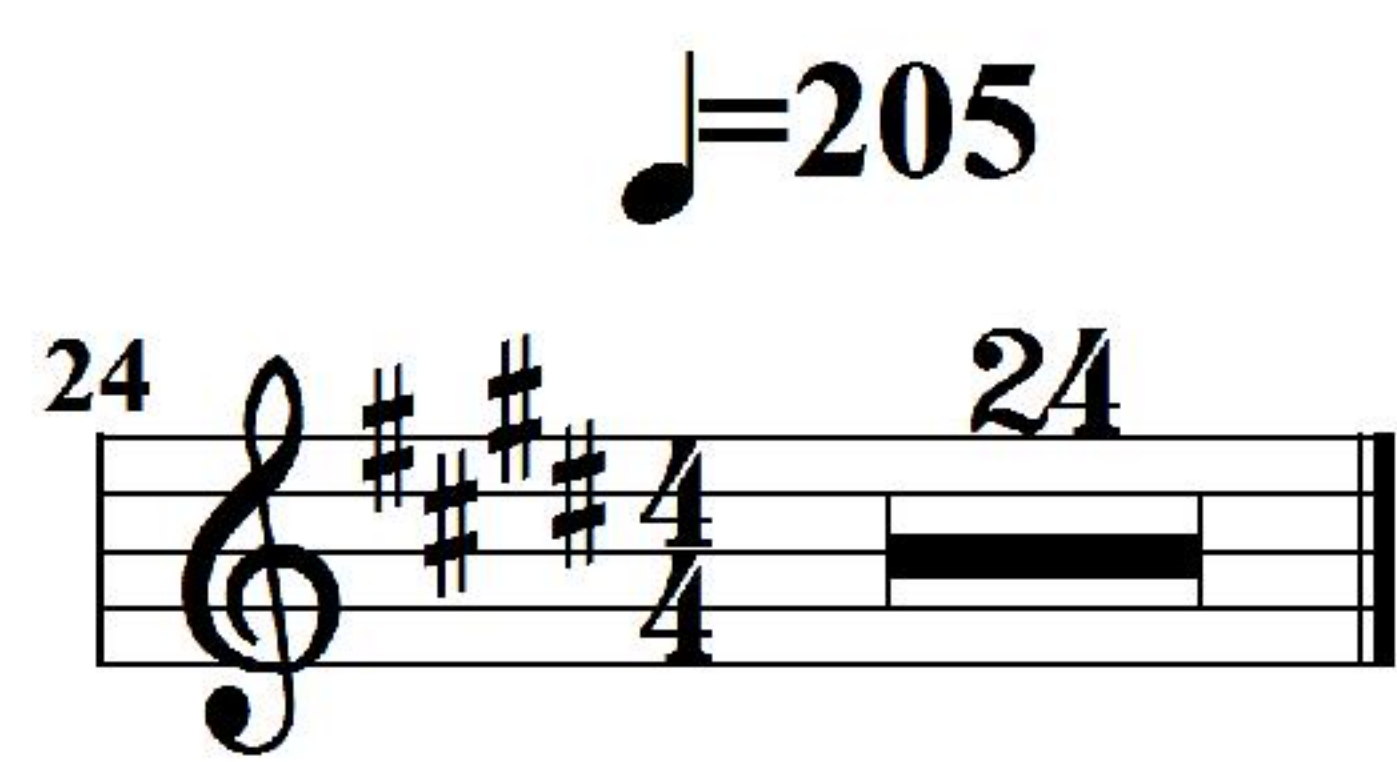
54 55 56 57 58 59

ros- es of her cheeks. The lost ros- es of her cheeks.

The lost ros- es of her cheeks.

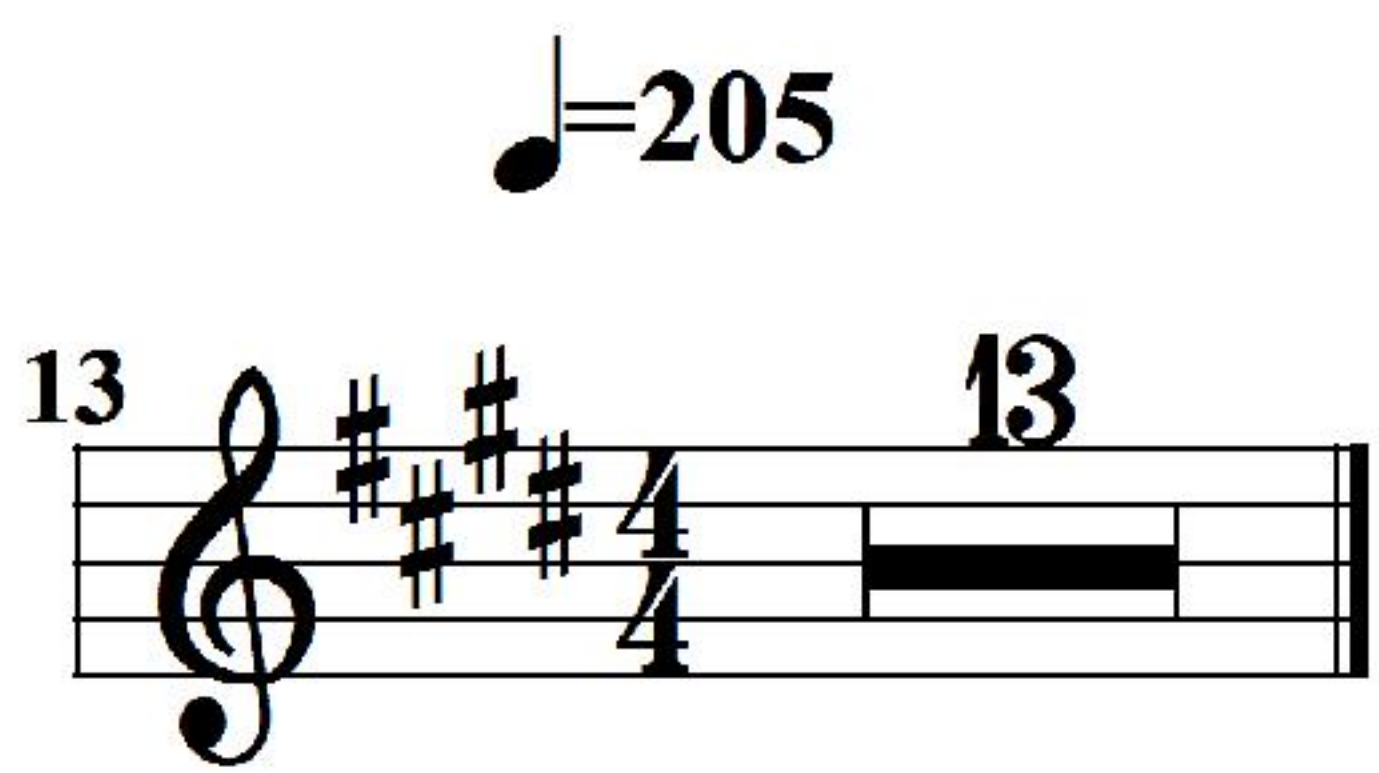
No. 10a: It's A Saucer, Underscore

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

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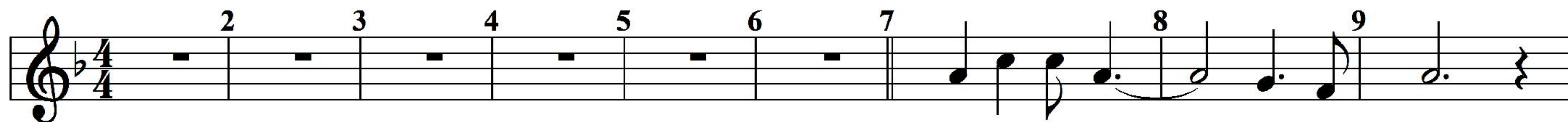


VOCAL TACET

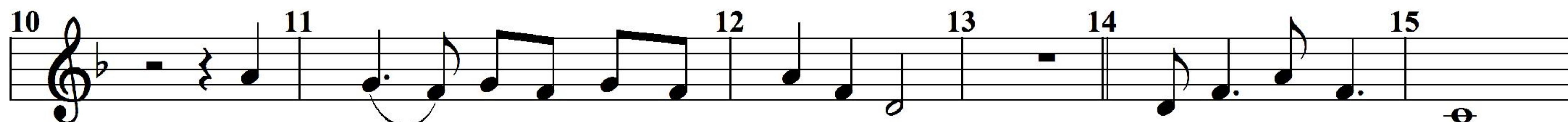
No. 11: Eros Calling Earth

♩=140

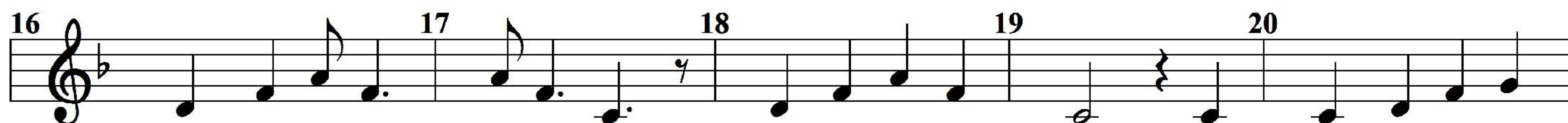
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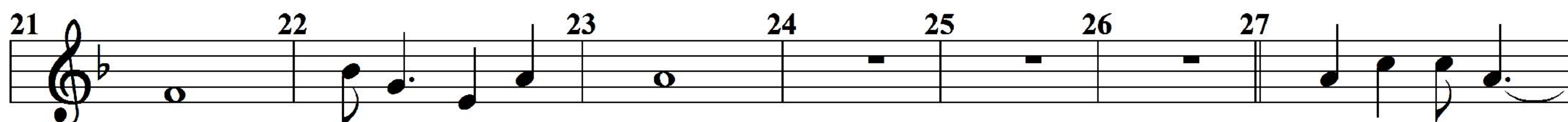
This is Er- os, call- ing Earth,
mf



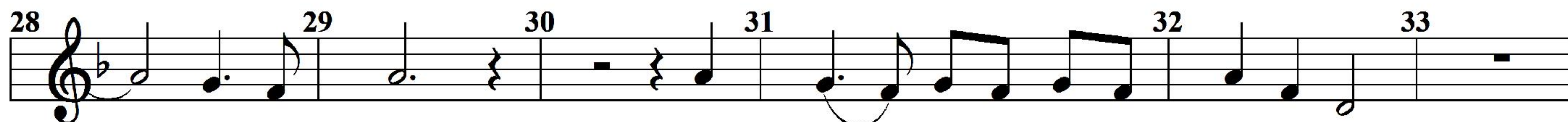
A space ___ sol- dier from your gal- ax- y. You are hear- ing me



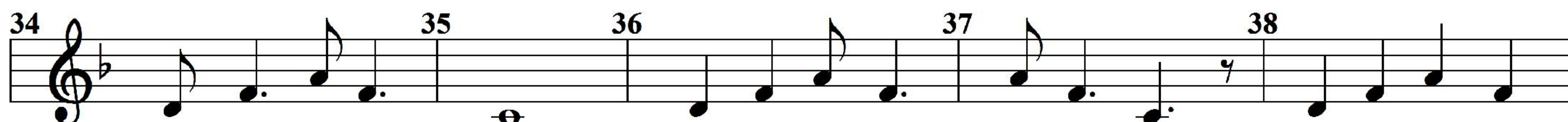
through the dic- to- rob- i- t'ry. You now un- der- stand ___ that which I now



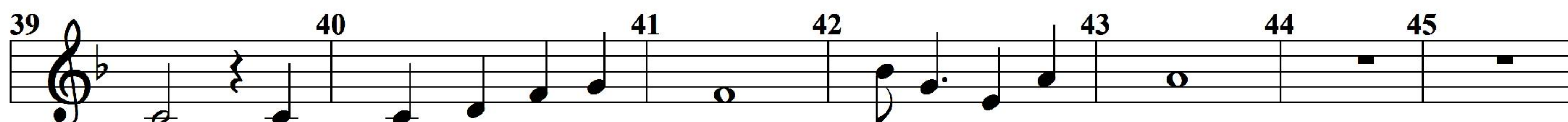
speak. Er- os cal- ling Earth! This is Er- os,
mf



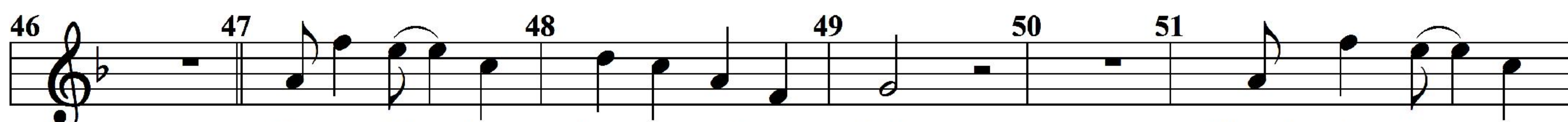
call- ing Earth. Since long be- fore ___ your ___ time be- gan,



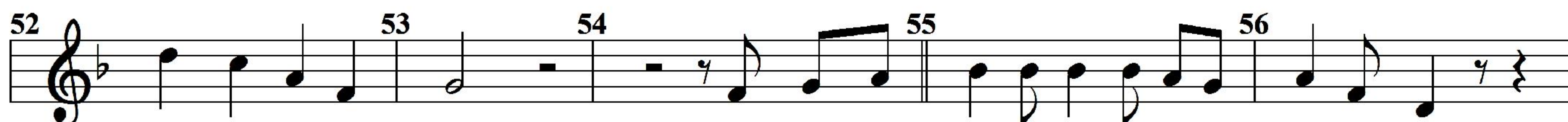
we've been far be- yond what you still don't un- der- stand. E- ons long since



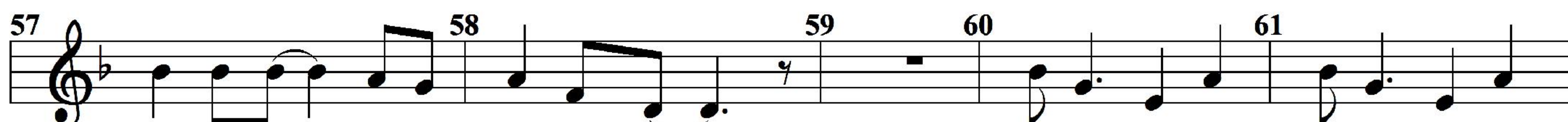
past, we knew what you now grasp. Er- os cal- ling Earth!



Do you still be- lieve we can't ex- ist? Though we're here as
f



proof, you still in- sist that you're the on- ly peo- ple in the u- ni- verse—



how can you still be so per- verse? Er- os cal- ling Er- os cal- ling

62 63 64 65 66 67 68

Earth! We have come to warn you but you greet us with your

Detailed description: This block contains the first line of the musical score, measures 62 through 68. The staff is in treble clef with a key signature of one flat (Bb). Measure 62 has a whole note G4. Measures 63-65 contain whole rests. Measure 66 has a whole note G4. Measures 67-68 contain eighth and quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

69 70 71 72 73

guns. We have no al- ter- na- tive for you've de- stroyed the peace- ful ones

Detailed description: This block contains the second line of the musical score, measures 69 through 73. Measure 69 has a half note G4. Measure 70 has a whole rest. Measures 71-73 contain eighth and quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

74 75 76 77

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

Detailed description: This block contains the third line of the musical score, measures 74 through 77. Measure 74 has a half note G4. Measure 75 has a half note A4. Measure 76 has a half note Bb4. Measure 77 has a half note C5.

78 79 80 81 82 83

This will be your fi- nal war- ning! Er- os cal- ling Er- os cal- ling Earth!

Detailed description: This block contains the fourth line of the musical score, measures 78 through 83. Measure 78 has a half note G4. Measure 79 has a half note A4. Measure 80 has a half note Bb4. Measure 81 has a half note C5. Measure 82 has a whole note G4. Measure 83 has a whole rest.

84 85 86 87 88 89

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

mp *slower*

Detailed description: This block contains the fifth line of the musical score, measures 84 through 89. Measure 84 has a half note G4. Measure 85 has a half note A4. Measure 86 has a half note Bb4. Measure 87 has a half note C5. Measure 88 has a whole note G4. Measure 89 has a half note A4.

90 91 92 93 94 95

Earth!

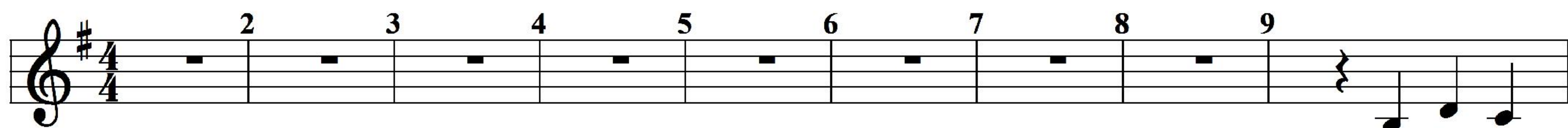
a tempo

Detailed description: This block contains the sixth line of the musical score, measures 90 through 95. Measure 90 has a whole note G4. Measures 91-95 contain whole rests.

No. 12: The Bell Has Rung

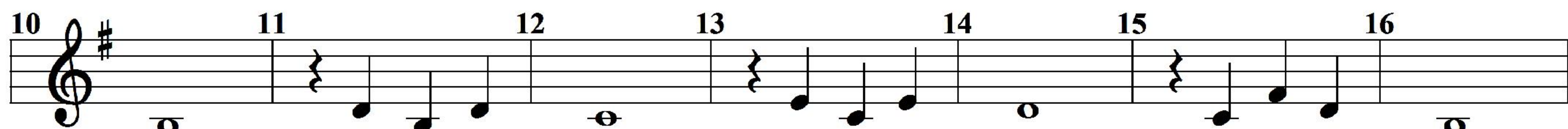
$\text{♩}=100$

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The bell has

mf



rung

The time has

come.

The end is

now.

The end for

some.



The bell has

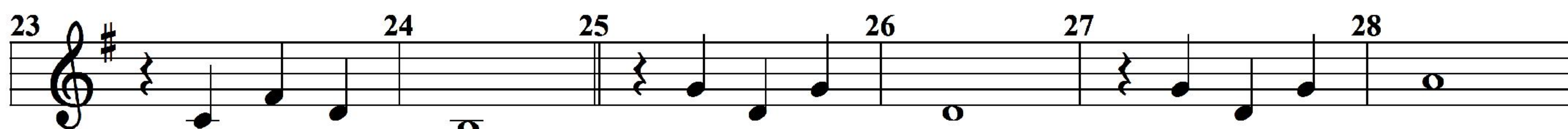
rung,

and, come what

may,

we'll break their

hearts



and hopes to-

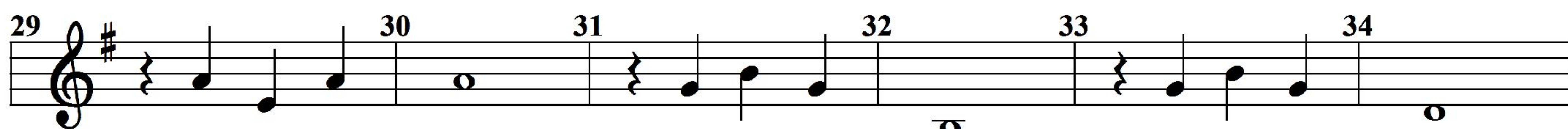
day.

The bell has

rung

We must not

fail.



A- gainst the

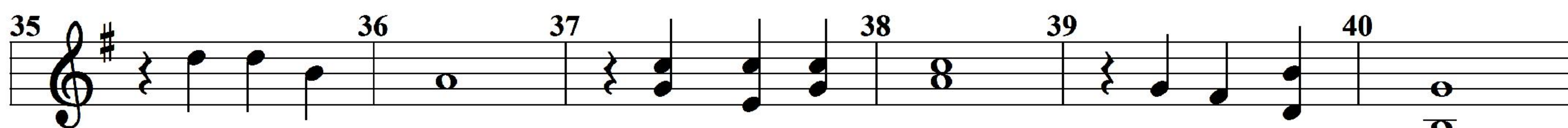
end,

the risk must

pale.

The bell has

rung.



There is no

time.

We've heard the

call.

The an- them's

chime.



f

The

Earth is

ed- ging

near

to that we

fear; our path is

clear.

We'll



force

them to be-

lieve

and to ob-

ey! —

The bell has

rung;



we must suc-

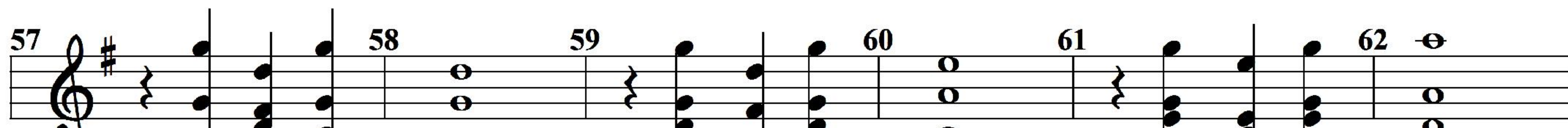
ceed

or death a-

waits—

we'll burn and

bleed.



The bell has

rung.

The end's be-

gun.

We'll con- quer

all,

No. 12: The Bell Has Rung

63 or life is done. 64 65 We'll 66 march a- gainst the 67 Earth, with hor- rid

68 leg- 69 ions of the dead. 70 Their dead will make them 71 dread the com- ing

72 hor- 73 ror. 74 *ff* The bell has rung! 75 The time has 76 come 77 The end is

78 now! 79 The end for 80 some. 81 The bell has 82 rung, 83 the cord is 84 strung,


85 their song is 86 sung! 87 The bell has 88 rung! 89 90 91 *fff*

No. 13: Entr'Acte

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♩=205

Vocal

28  28 29 29 58 54

VOCAL TACET

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

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$\text{♩} = 76$

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked as quarter note = 76. The score consists of 46 measures, numbered 1 through 46. Measures 1-5 are whole rests. Measures 6-7 are quarter notes. Measures 8-10 are eighth notes. Measures 11-13 are eighth notes. Measures 14-15 are quarter notes. Measures 16-18 are eighth notes. Measures 19-22 are quarter notes. Measures 23-25 are quarter notes. Measures 26-28 are eighth notes. Measures 29-32 are eighth notes. Measures 33-35 are quarter notes. Measures 36-38 are quarter notes. Measures 39-41 are quarter notes. Measures 42-44 are quarter notes. Measures 45-46 are quarter notes. The lyrics are written below the staff, aligned with the notes. The dynamic marking *mp* is placed below measure 6. There are three smiley face icons (☺) above measures 15, 34, and 35. The score ends with a double bar line after measure 46.

mp 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 all be _ gone. That's why I

hold you in my arms. When the last glim- mers fade, and the

stars are ar- rayed, like the ev- 'ning's pa- rade, I'll be here in your arms. All the

plans that we've laid and the hopes that we've prayed, I'll have stayed, I'll have stayed in your

arms. ☺ 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. The stars, the sky, the moon could

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

47 all dis- ap- pear. 48 49 It all could van- ish so 50 soon, 51 I'll be safe in your

52 arms. At the 53 end of the day, when the 54 dawn's far a- way, and I

mf

55 want you to stay won't you 56 stay in my arms. When the 57 skies start to grey, and the

58 stars come to play, 59 don't you know, 60 One day, it could 61 all be _ gone.

62 One day, when the 63 world has moved on. 64 One day, it could 65 all be _ gone.

66 That's why I 67 hold you in my 68 arms. 69 70 That's why I 71 hold you in my

72 arms. 73 74 75

No. 15: There's Something Out There

$\text{♩} = 180$

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f *f*

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

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

I hope I nev- er see such a sight a-

Please con- tin- ue, Mis- sus Trent __.

gain. I looked up to see this thing ap- proach- ing me in

my own bed- room. What it was... I just know there's some- thing out there— some- thing out there, all right!

I ran off blind- ly, wan- d'ring in- to the night.

I looked back and saw this mon- ster com- ing through the fog and mist __. It's out there.

I just know there's some- thing out there— some- thing out there, all right!

No. 15: There's Something Out There

54 55 56 57 58

Could it have been an an- i- mal? Could it have been some

No, it was hu- man shape.

59 60 61 62

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 2 68

some- thing out there— some- thing out there, to- night! She would- n't make this

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

69 70 71 72 73

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

74 75 76 77 78 79

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

you can sit and laugh at us.

80 81 82 83 84

Why did- n't I know that?

I re- ___ por- ted one my- self, you know. Ar- my brass ___ put a

85 86 87 88 89

And the Air Force gets noth- ing back. What did you see?

lid on it ___. It's hard to ex- plain.

No. 15: There's Something Out There

90 Well, hu- mour me.

91

92

93

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

94

95

96

97

force had tak- en hold. We veered off course and we were pulled down to the

98

99

100

101

102

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

103

104

105

106

107

When the glare left us, we saw a glow- ing

Well, af- ter your des- crip- tion I don't

Light blind- ed me so bad- ly, I could- n't

some- thing out there, to- night! We on- ly felt the pres- sure push- ing

108

109

110

111

ball, dis- ap- pear- ing!

want to see it my- self! Where'd it go?

see a ____ thing ____!

us to- ward the ground!

To the cem- e- ter- y. There's been

To the cem- e- ter- y. There's been

To the cem- e- ter- y. There's been

112

113

114

115

116

lots of strange things 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

lots of strange things hap- p'ning there! Now, I don't know just what it was ____, I just know there's

lots of strange things hap- p'ning there! While I don't know just what it was ____, I just know there's

No. 15: There's Something Out There

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

120 121 122 9 131 132

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

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

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

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

133 134 2

2

2

2

2

No. 15a: The Zombie Walk, Preparatory

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♩=120



VOCAL TACET

No. 16: The Zombie Walk

♩=120

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The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked as 120 beats per minute. The score consists of 34 measures, with lyrics written below the notes. The lyrics are: "When the night is dark and cold and when the stormy clouds have rolled across the moon and blotted out the sky. When the mists come rolling in and when the icy bitter wind comes moaning from the graveyard, so will I! What else can you do when the spooks are after you? Take a glassy stare, wave your arms up in the air. Do the Zombie Walk! Coming through the graveyard dank, shuffling, moaning, comes the stank: the scent of zombie coming from the grave. There's the sound of stumbling feet, slowly moving to the beat, slowly reaching for the thing they crave! What else can you do but become a zombie, too? Living dead remains, hungry for delicious brains! Do the Zombie Walk! Do the Zombie! Do the Zombie!" The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *ff* (fortissimo) at the end, and a repeat sign at the end of the piece. The melody is characterized by a steady, slow-moving rhythm, with many notes beamed in groups of three, suggesting a "zombie walk" feel. The lyrics are written in a simple, sans-serif font, and the overall layout is clean and professional.

mf 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.
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? Liv- ing dead re- mains, hun- gry
for de- li- cious brains! Do the Zom- bie Walk! *ff* Do the Zom- bie!
ff Do the Zom- bie!

No. 16: The Zombie Walk

39

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

46

shuf- fle to your right.

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

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!

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

55

mf

65

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-

67

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

No. 16: The Zombie Walk

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

73 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- bie!

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

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

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

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

No. 16: The Zombie Walk

96

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

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

Detailed description: This system contains measures 96 through 101. It features two staves in a grand staff format. The key signature has four sharps (F#, C#, G#, D#). The melody in the upper staff consists of quarter notes and rests, with lyrics 'Walk!' and 'do the Zom- bie' alternating. The accompaniment in the lower staff features a triplet of eighth notes followed by a quarter note, with the same lyrics. Measure numbers 96, 100, and 104 are indicated at the start of their respective measures.

102

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

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

Detailed description: This system contains measures 102 through 107. It follows the same musical structure as the previous system, with two staves and lyrics 'Walk!' and 'do the Zom- bie'. Measure numbers 102, 106, and 110 are indicated at the start of their respective measures.

108

Walk!

Walk!

Detailed description: This system contains measures 108 and 109. It consists of two staves. Both staves end with a whole note and a fermata. The lyrics 'Walk!' are written below each staff. Measure numbers 108 and 112 are indicated at the start of their respective measures.

No. 17: The Zombie Walk, Reprise

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♩=120

The musical score is written for a vocal soloist and piano accompaniment. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as 120 beats per minute. The score consists of seven systems of music, each with a vocal line and a piano line. The lyrics are: "Do the Zom- bie Walk! Do the Zom- bie! Do the Zom- bie! (Do the Zom- bie!) It's the dance that's kill- in' ev- 'ry- one! Do the Zom- Mwaa- ha- ha- ha- ha! Do the Zom- bie! Slow- ly sham- ble, stum- ble; nev- er run! Mwaa- ha- ha! 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 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! do the Zom- bie Walk! do the Zom- bie Walk! do the Zom- bie Walk! do the Zom- bie Walk!". The score includes various musical notations such as treble and bass staves, key signatures, time signatures, tempo markings, dynamics (f), articulation (accents), and performance instructions (e.g., "Do the Zom- bie", "Walk!", "Mwaa- ha- ha- ha- ha!", "Shuf- fle to your left, then shuf- fle to your right.", "Don't for- get to snarl and", "give them all a fright!", "Rise up from your grave and", "then do the Zom- bie", "Walk!").

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

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

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

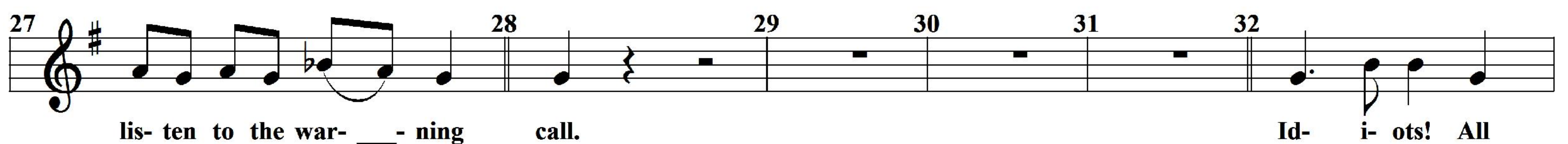
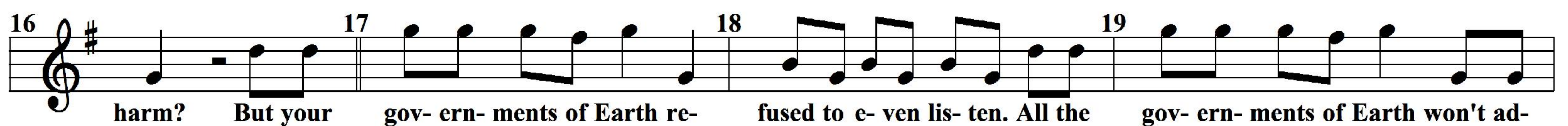
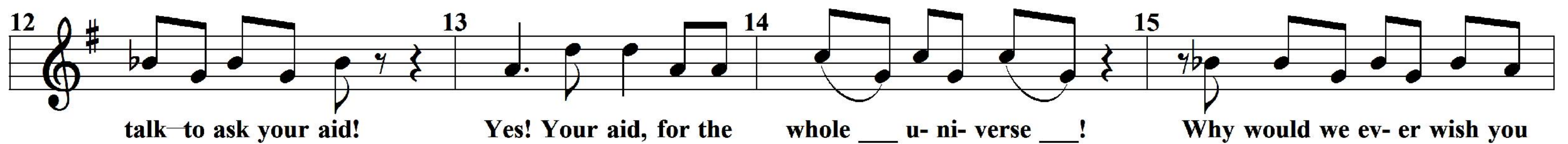
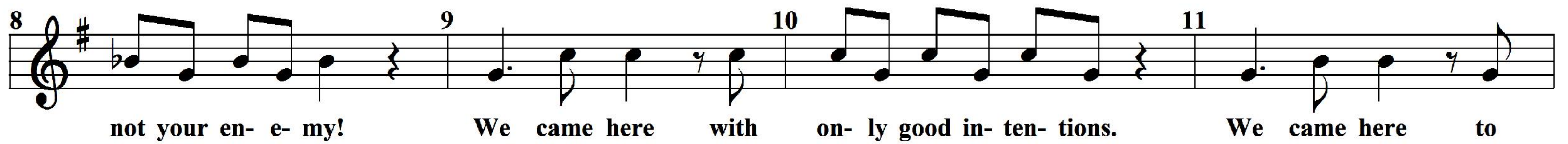
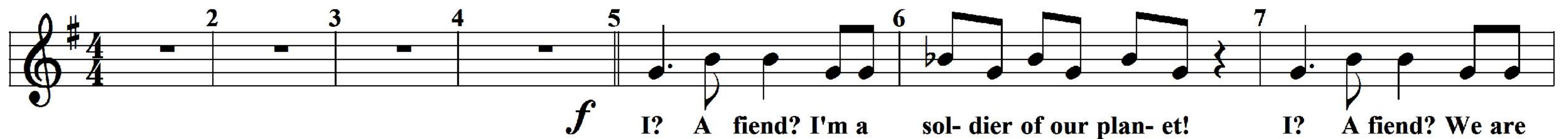
26 give them all a fright! Rise up from your grave and then do the Zom- bie Walk! give them all a fright! Rise up from your grave and then do the Zom- bie Walk!

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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$\text{♩}=160$



No. 18: I? A Fiend?

41 down from aer- o- planes ___, 42 but still you were not sat- is- 43 fied! 44 Next, you made the a- tom bomb; split

45 the ver- y at- oms! Then you 46 add- ed hy- dro- gen—set the 47 air it- self on fire ___. Stu- pid

48 id- i- ots of Earth, the next 49 step's so- lar- on- ite! And when you 50 find it, 51 you'll seal yur fate! 'cause when you

52 find it, 53 it's much too late 54 to lis- ten to the war- __- ning 55 call. 56 57

58 59 60 61 62 63 64 65 66 67 68 69

70 71 72 73 74 75 76 It's men like you who have forced this ac- tion on us!

77 Men like you mean that 78 all men soon must die! 79 Use your minds— the 80 ones that your God gave you!

81 Use your minds and 82 try to think it through! 83 If you find the sol- 84 ar- on- ite ex- plo- sion, it's

85 go- ing to de- stroy __ your 86 world. 87 But so- lar- on- ite will cause the

88  89 90
fi- nal chain re- ac- tion; leap- ing back- ward ev- 'ry- where that the light is shin- ing from. And first your

91  92 93 94
so- lar sys- tem goes, burn- ing in a vast ex- plo- sion, then it flash- es out to the stars where the

95  96 97 98 99
crad- les of all life are. It's the de- struc- tion of the u- _ - ni- verse! Though you

100  101 102 103
seen us you still re- fuse— Though you've heard us, you still re- fuse— to


104  105 106 107 108 109
lis- ten to the war- _ - ning call! Lis- ten to the war- _ - ning call!

110  111 112 113 114 115 116
Lis- ten to the war- _ - ning call!

No. 18a: The Zombie Walk, Underscore

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♩=120



VOCAL TACET

No. 19: Everything's On Fire

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♩=120

2 3 4 5 6 7 8

f TANNA: Ev- 'ry- thing's on

9 10 11

fire! Ev- 'ry- thing will burn! Ev- 'ry- thing will per- ish in the all- con- sum- ing

12 13 14

pyre ___! Ev- 'ry- thing will fry! Ev- 'ry- thing must die. Ev'- ry- thing is

15 16 17 18

ris- ing to the burn- ing point and high- er! Er- os, help me, help me take off to- night!

19 20 21

Er- os, wake up, help me get this in flight! Ev- 'ry- thing's on fire! Ev- 'ry- thing will

COL. EDWARDS: Ev' 'ry- thing's on fire! Ev' 'ry- thing will

22 23

burn! burn! Ev- 'ry- thing will per- ish in the all- con- sum- ing
I'm ___ going to smash this mind- ray, break this space- ship

24 25 26

pyre ___! Ev- 'ry- thing will fry! Ev- 'ry- thing must die. Ev'- ry- thing is
fli- er! Got to stop this guy... tak- ing to the sky! Ev'- ry- thing is

27 28 29 30

ris- ing to the burn- ing point and high- er! Er- os, help me, help me take off to- night!
ris- ing to the burn- ing point and high- er!

31 32 33 34 35

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

36 37 38 39 40 41 42 43 44

No. 19: Everything's On Fire

slower

45 *mp* EROS: Er- os cal- ling Earth! 46 47 48 Er- os cal- ling Earth! 49 50 51 Er- os cal- ling

52 Earth! 53 TANNA: 54 EROS: *f* It's the end of the world, oh, can't you see? 55 It's the end of the

56 world for you and me. 57 We can't fight it an- y- more. 58 We can't fight it an- y- 59 more. 60

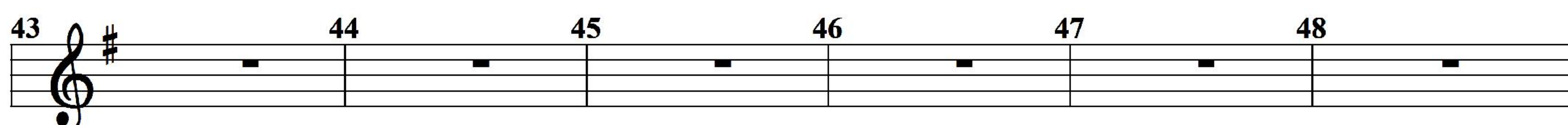
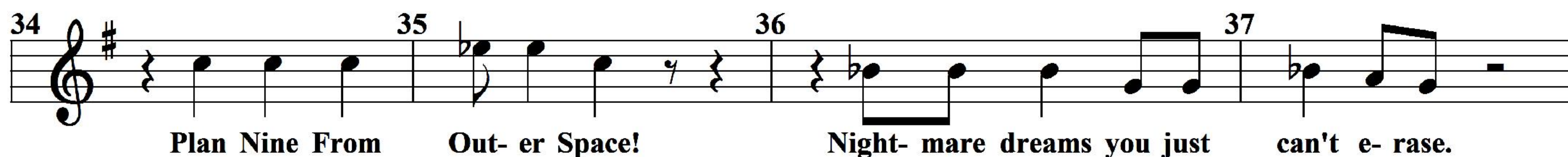
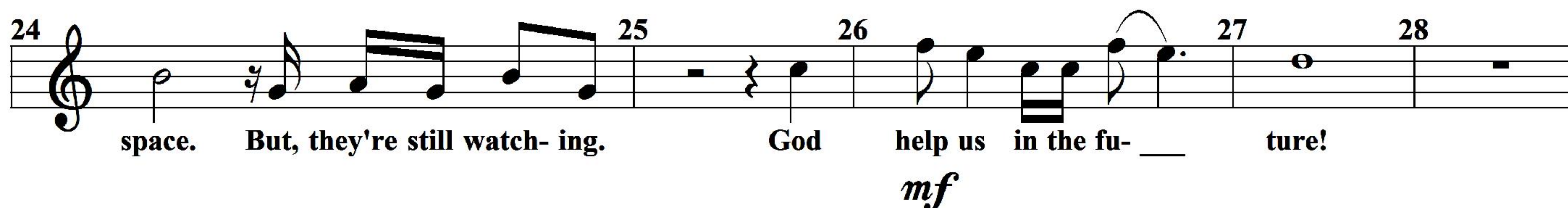
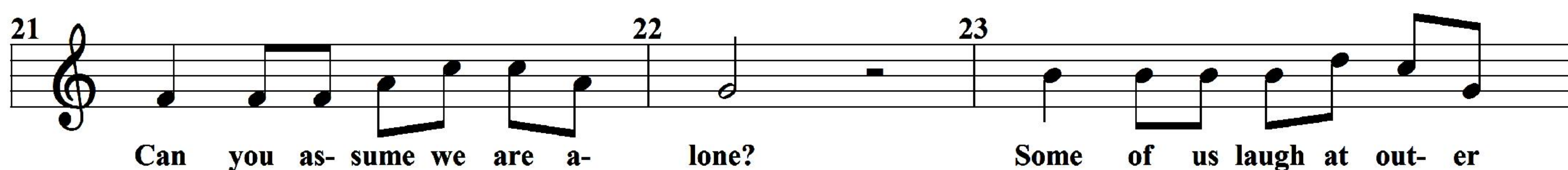
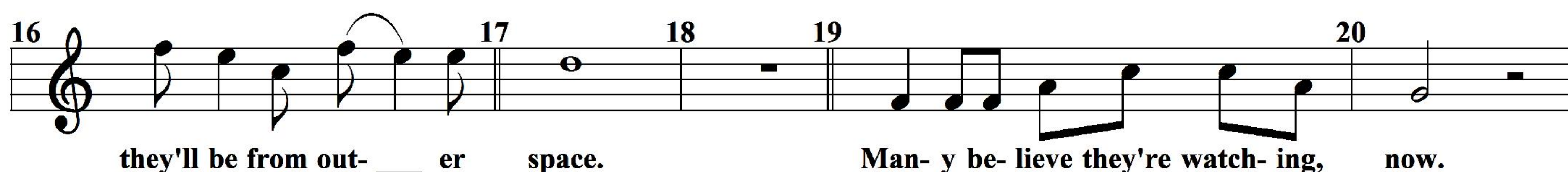
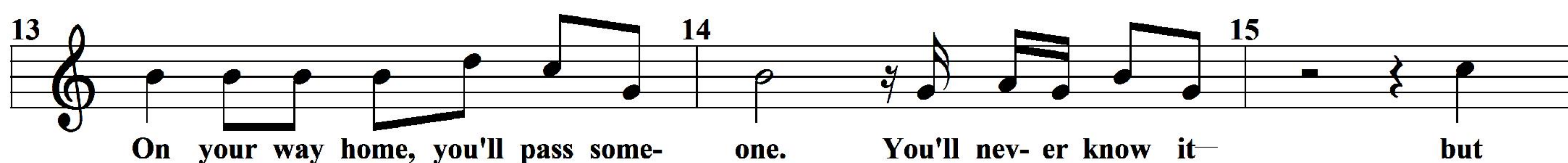
tempo primo

61 more. 62 We can't fight it an- y- more. *mp* 63 Er- os cal- ling 64 Earth! 65 66

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

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

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No. 20: God Help Us In The Future

49 50 51 52

THE TEENS: Watch in the sky. Watch all a- round. There are things that you nev- er dreamed of

53 54 55 56

to be found. You could find true love. find it in a dark cem- e- ter- y!

57 58 59 60

Or may- be you'll find Plan Nine From Out- ___ er Space!

61 62 63 64

THE ADULTS: Round the world, hear the voice of doom! There are rag- ing wars; there's a-

65 66 67 68 69

tom- ic booms! But the gap- ing tombs warn us we must be war- y!

70 71 72 73 74

It's com- ing near! Plan Nine From Out- ___ er Space! The *mf*

75 76 77 78 79

bell has rung! *f* It's a sauc- er! Won't make it home to- night.

80 81 82 83 84

Space ___ love! All my rock- ets are a- blaze— the lost ros- es of her *mf*

85 86 87 88 89 90

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

91 92

au- to- mo- bile; at the choo- choo train. If we

93 94 95 96

dare laugh, now God help the hu- man race ___!

This musical staff contains measures 93 through 96. Measure 93 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Measure 94 continues the melody with a quarter rest. Measure 95 features a half note followed by a quarter rest. Measure 96 ends with a half note. The lyrics are: "dare laugh, now God help the hu- man race ___!"

97 98 99 100

Now that we've heard Plan Nine From Out- ___ er Space!

This musical staff contains measures 97 through 100. Measure 97 starts with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Measure 98 includes a quarter rest. Measure 99 has a half note followed by a quarter rest. Measure 100 ends with a half note. The lyrics are: "Now that we've heard Plan Nine From Out- ___ er Space!"

101 102 103 104

D
Now that you've heard Plan Nine From Out- ___ er Space!

This musical staff contains measures 101 through 104. Measure 101 begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'D'. The melody consists of eighth and quarter notes. Measure 102 includes a quarter rest. Measure 103 has a half note followed by a quarter rest. Measure 104 ends with a half note. The lyrics are: "Now that you've heard Plan Nine From Out- ___ er Space!"

105 106 107 108 109

Plan Nine From Out- ___ er ___ Space!

This musical staff contains measures 105 through 109. Measure 105 starts with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Measure 106 includes a quarter rest. Measure 107 has a half note followed by a quarter rest. Measure 108 ends with a half note. Measure 109 ends with a half note. The lyrics are: "Plan Nine From Out- ___ er ___ Space!"

No. 21: Bows and Finale Ultimo

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$\text{♩} = 120$

4 13 5 1 2

PLAYED UNDER BOWS *ff*

Do the Zom- bie!

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

26

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

Mwaa- ha- ha- ha- ha!

Do the Zom-

29

bie!

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

bie! (Do the Zom- bie!)

Mwaa- ha- ha!

32

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

35

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!

No. 21: Bows and Finale Ultimo

39

do the Zom- bie Walk!

do the Zom- bie Walk!

45

do the Zom- bie Walk!

do the Zom- bie Walk!

51

do the Zom- bie Walk!

No. 22: Audience Payout

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The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 205. The system contains four measures. The first measure is marked with a large '35' above it and contains a whole note. The second measure is marked with a large '36' above it and contains a whole note. The third measure is marked with a large '37' above it and contains a whole note. The fourth measure is marked with a large '64' above it and contains a whole note. The system ends with a double bar line.

VOCAL TACET