

**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

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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
11	24	Eros Calling Earth	Eros
12	26	The Bell Has Rung	Ruler, Eros, Tanna

Act Two

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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
17	40	The Zombie Walk, Reprise	Company
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

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No. 1: The Science Fiction Overture

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32

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18

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12

63

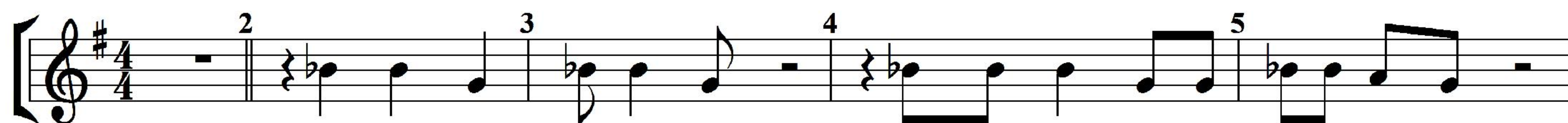
VOCAL TACET

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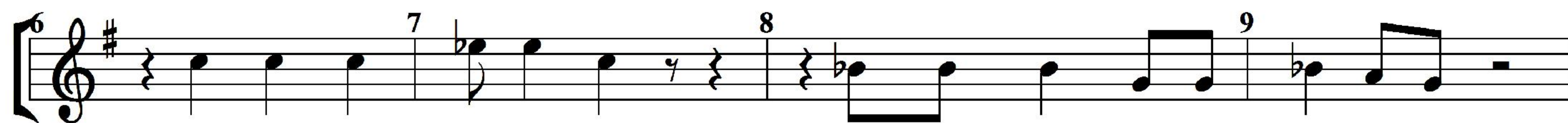
No. 2: Plan 9 From Outer Space

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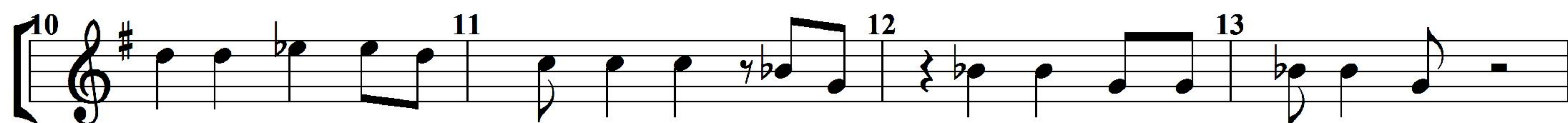
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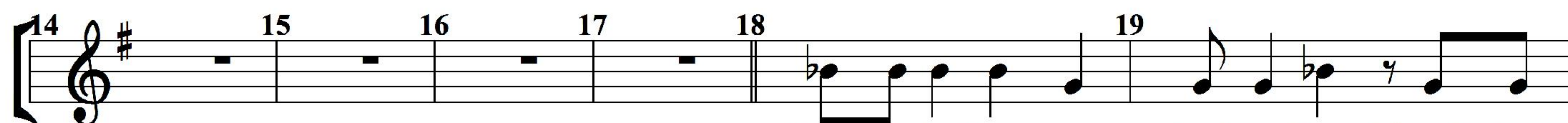
Plan Nine From Out-er Space! Ghosts and mon-sters all ov-er the place.



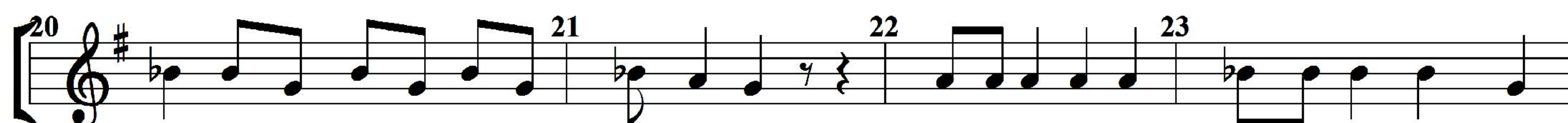
Plan Nine From Out-er Space! Night-mare dreams you just can't e-rase.



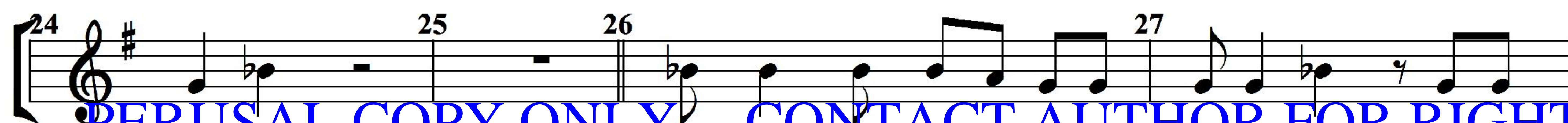
If Plan Nine was so freak-in' great, tell me how bad were the oth-er eight?



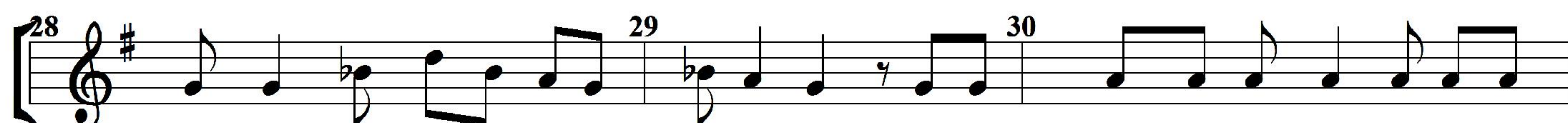
Quar-ter to four, yup, right on time. There's the



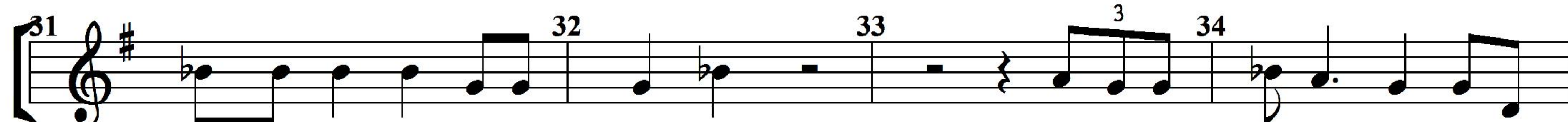
old San Fer-nan-do Val-ley look-in' fine. Ra-di-o in for land-ing in-struc-tions,



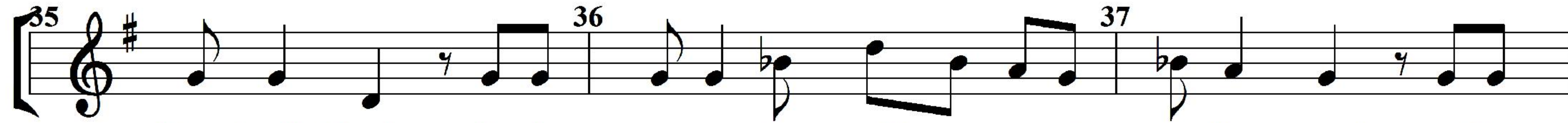
Dan-ny. Bur-bank Tow'r, A-mer-i-can 8-1-2! Ov-er.



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



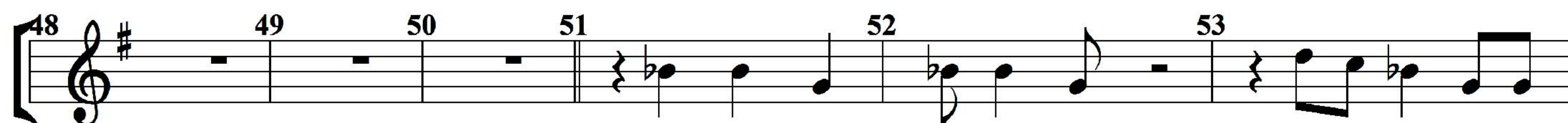
Bur-bank Tow'r. If I was a-sleep you'd nev-er get on the ground. The



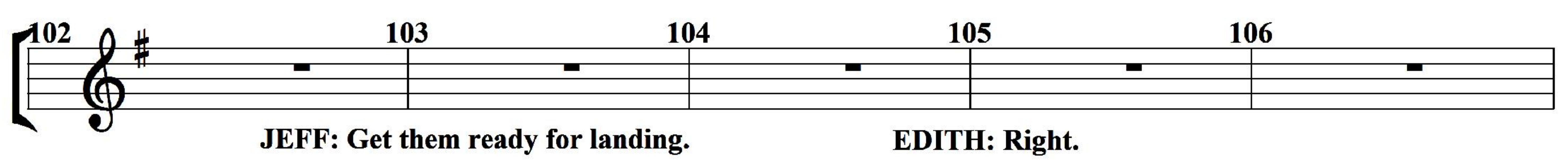
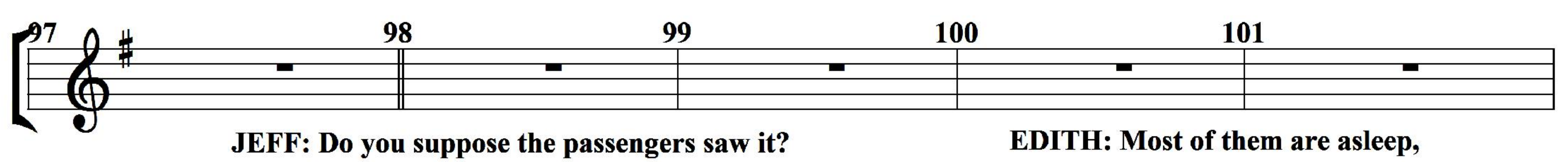
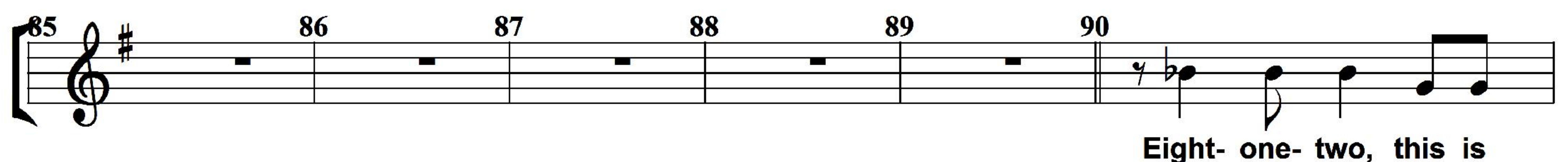
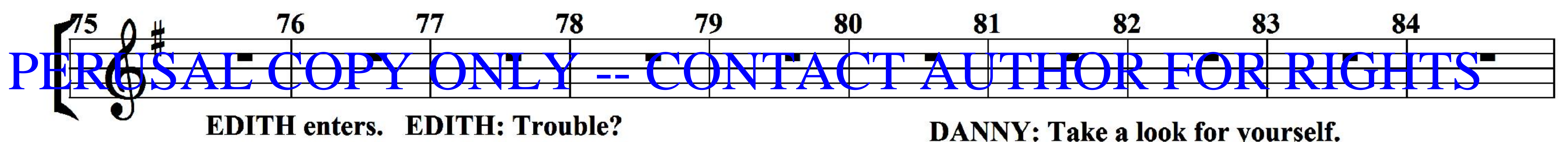
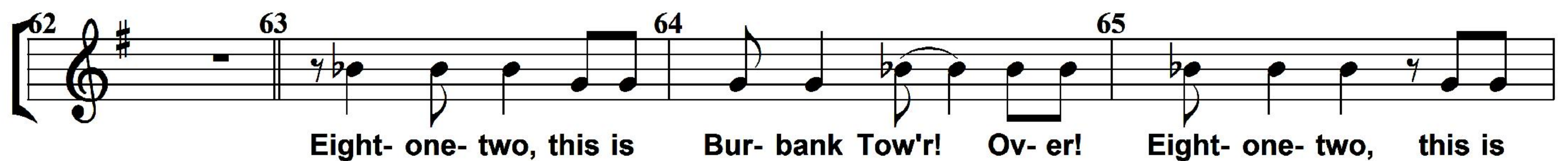
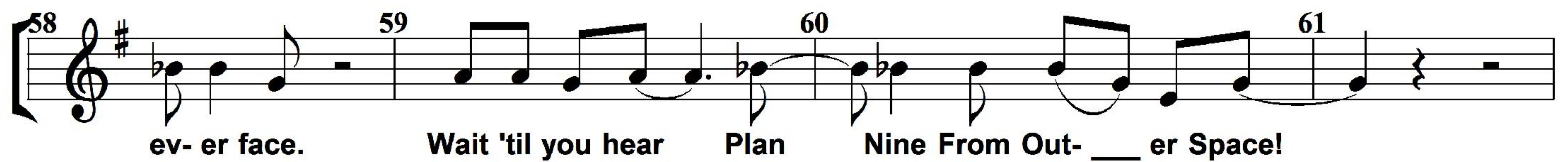
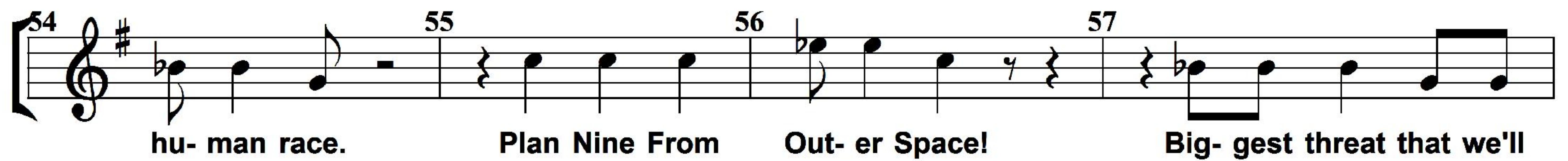
way you fly, you might be stuck up there for good. Ov-er!



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

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

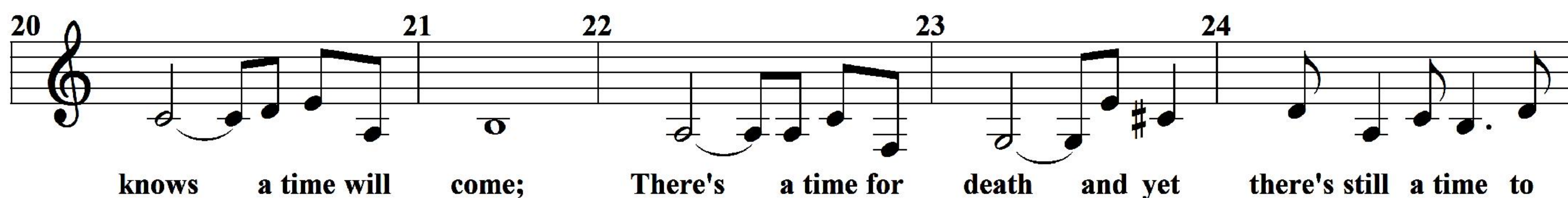
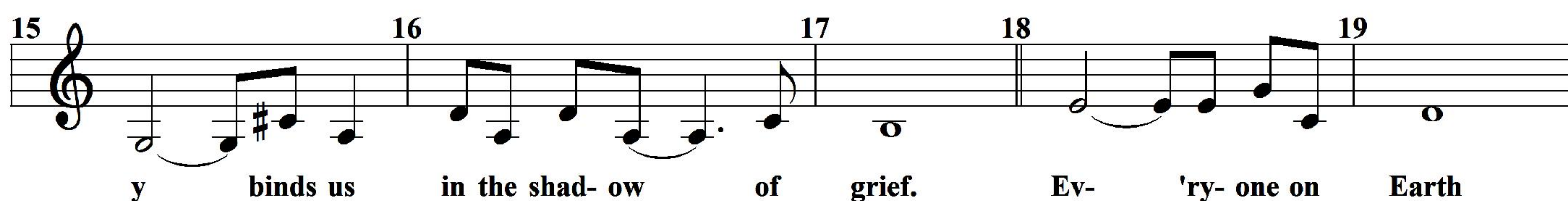
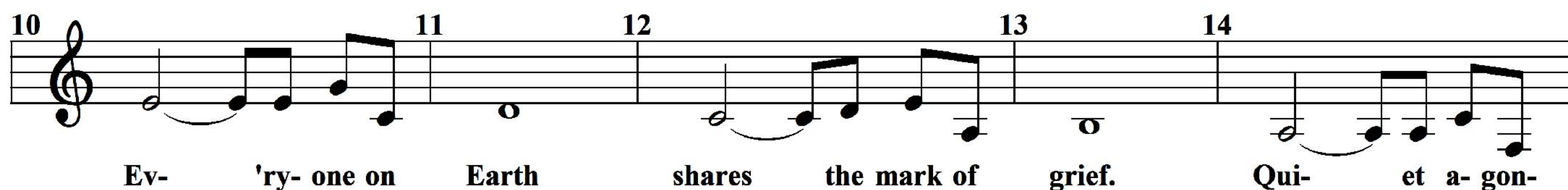
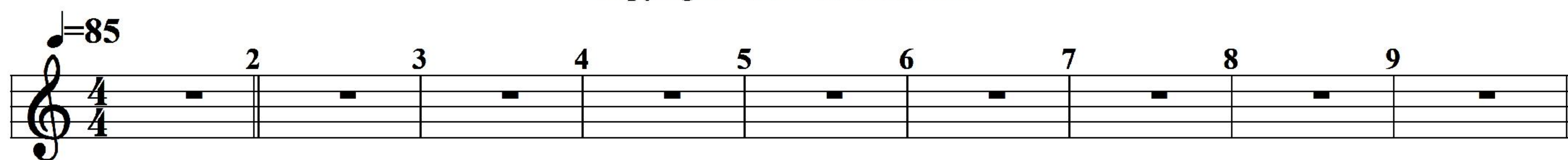
Wait 'til you hear Plan Nine From Out- ___ er Space!

141 142 143 144 145

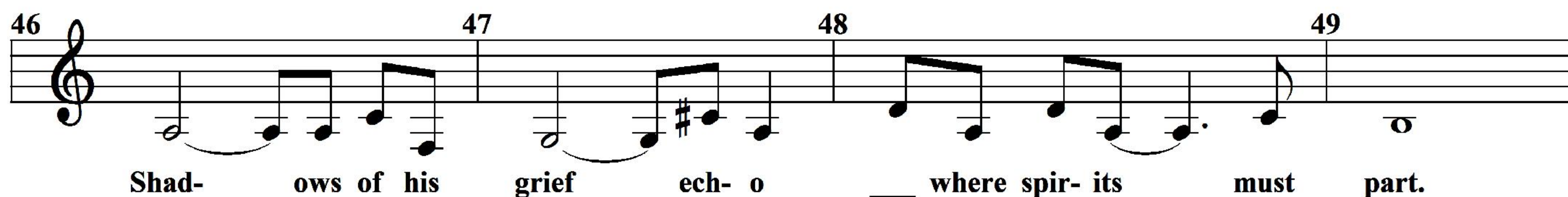
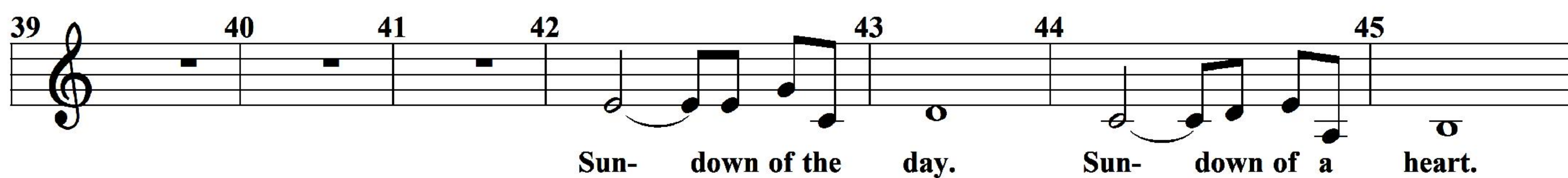
Plan Nine From Out- ___ er ___ Space!

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

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

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

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

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

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

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

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

No. 4: A Time to Live, reprise

♩=120 Copyright 2019 David Jacklin

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

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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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♩=115

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

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-

18 yond the sky, my tears won't fall down from my eyes. They float and will not
Space love. Ooh, ooh, wah. Mmm. Mmm.
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 40 41 42 43 44

ap- o- gee to me. I can't find, find my per- i- gee. Ooh, wah- ooh! Wah-

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

45 46 47 48

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

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

49 50 51 52

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

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53 54 55 56 57

love! All my space- guns send love rays Space love. Up in or- bit Space love!

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

58 59 60 61 62 63

I'm in free- fall Space love! Leaves me float- ing Space love! Space 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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$\text{♩} = 155$

f 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!

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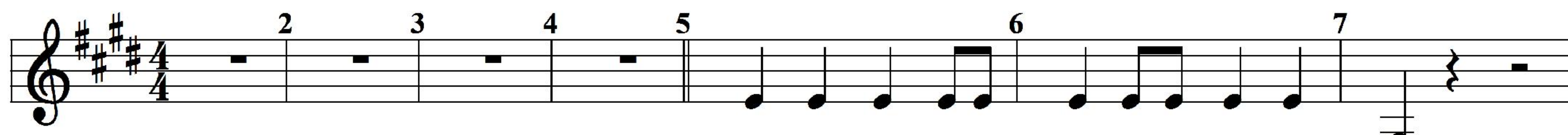
Wait 'til you hear Plan Nine From Out- ___ er Space!

19

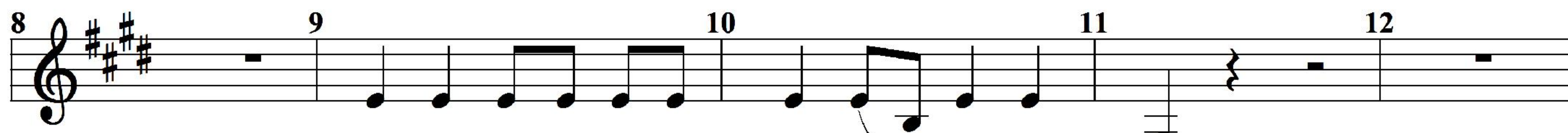
No. 7: It's A Saucer

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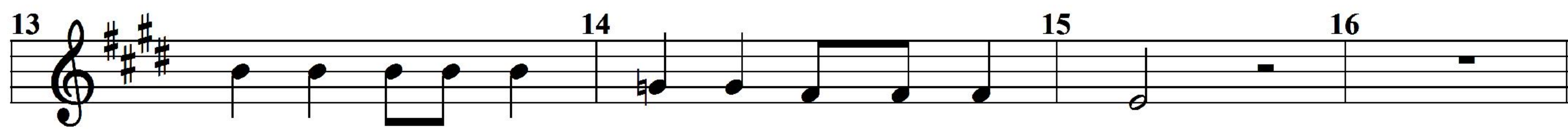
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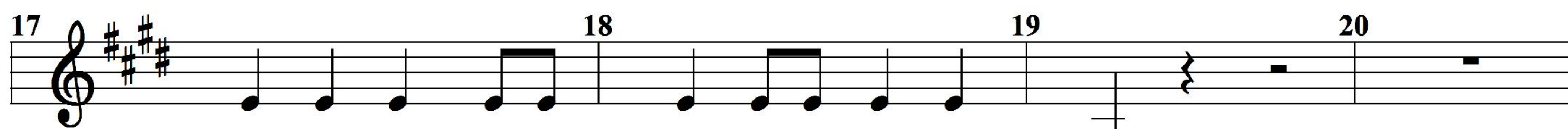
Com- ing home, it's a mess on the One- oh- one.



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



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

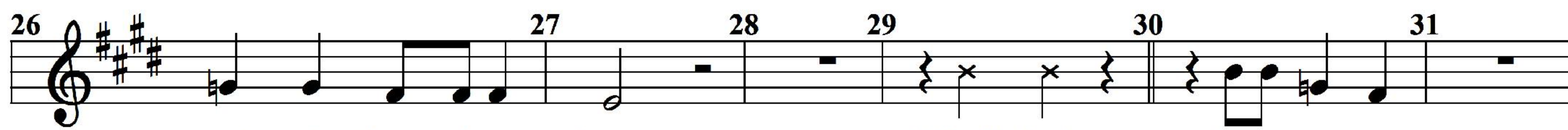


Think- in' Friday night. Think- in' of what's at home.

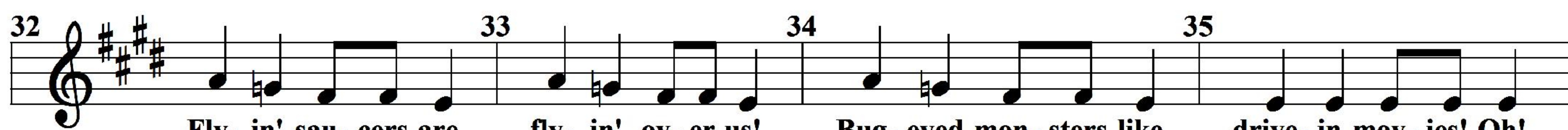


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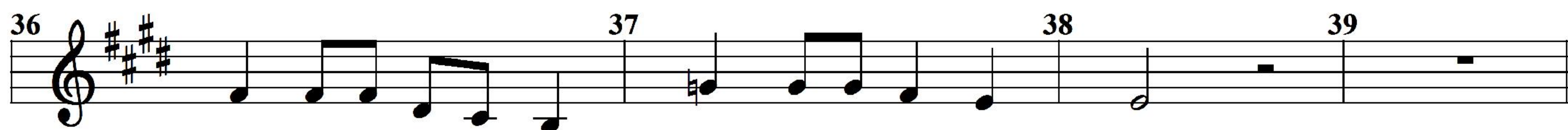
Back to you and us, just you and no tel- e- phone. You and me and no



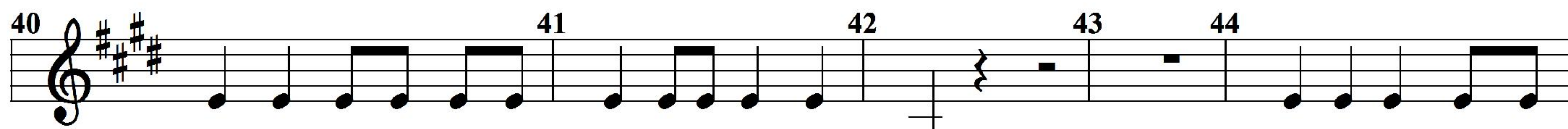
one_ to make three all a- lone. What's that! It's a sauc- er!



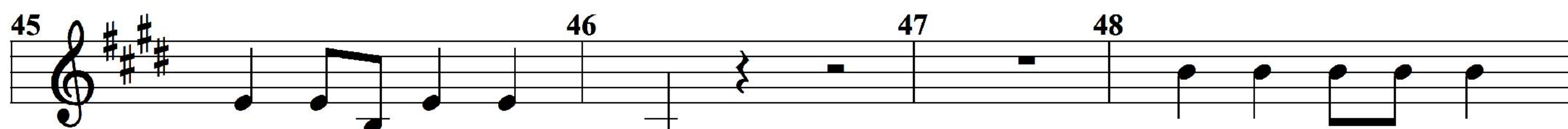
Fly- in' sau- cers are fly- in' ov- er us! Bug- eyed mon- sters like drive- in mov- ies! Oh!



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 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, he can't be- 65 lieve in his own 66 eyes. Fly- ing

67 sauc- ers ov- er Hol- ly- wood; sauc- 68 ers ov- er Wash- ing- ton 69 D. C. 70

71 What's that! 72 What's what? 73 Up there! 74 Up where? 75 It's a sauc- er!

76 Fly- in' sauc- ers are 77 fly- in' ov- er us! 78 Bug- eyed mon- sters like 79

80 drive- in movi- ies! Oh! 81 Bugs in the sky and I 82 won't make it home to- 83 night. 84

85 86 87 88 89 90 91 92

93 Ar- my con- voys take 94 to the field and 95 roc- kets quick- ly fly 96 through the night, but the

97 98 99 100

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

101 102 103

want? Where are they from? Where are they go'n'? What have they

104 105 106 107

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

108 109 110 111 112

What's that? What's what? Up there! Up where? What's that!

113 114 115 116

It's a sauc- er! Fly- in' sauc- ers are fly- in' ov- er us!

117 118 119

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

120 121 122 123 124

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

125 126 127 128

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

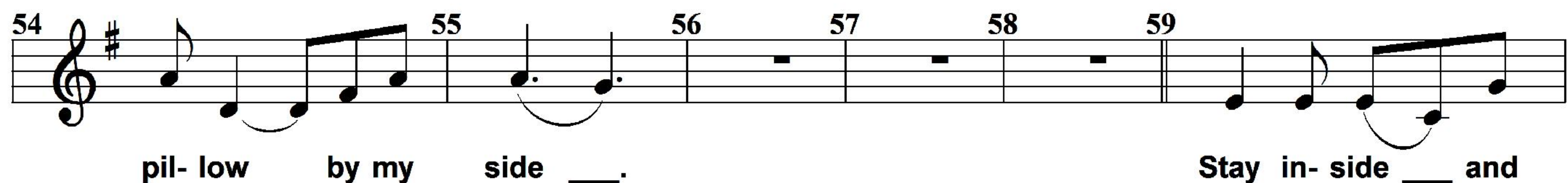
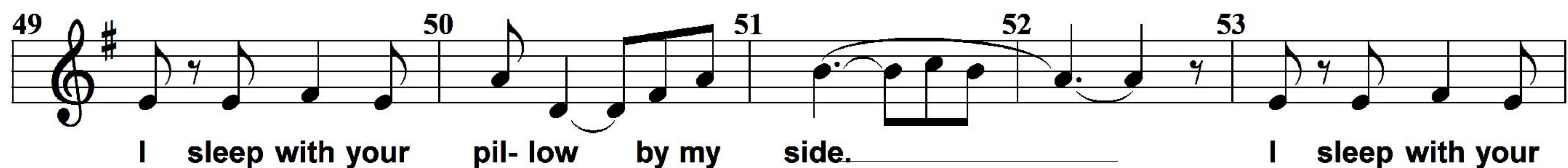
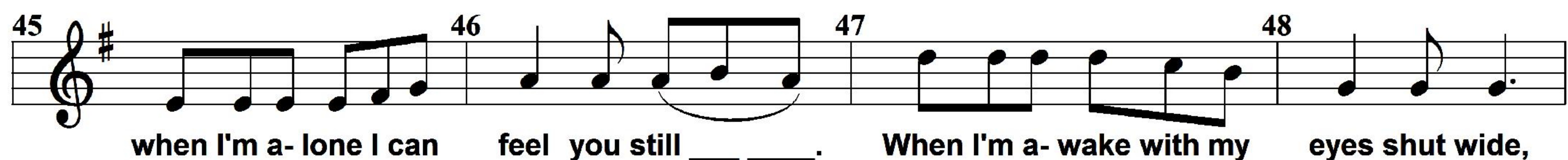
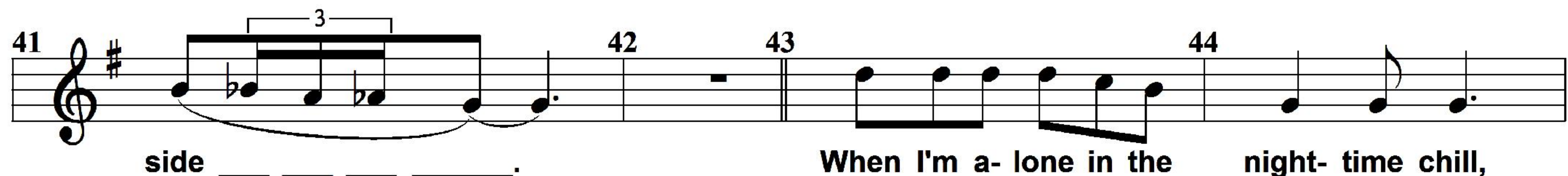
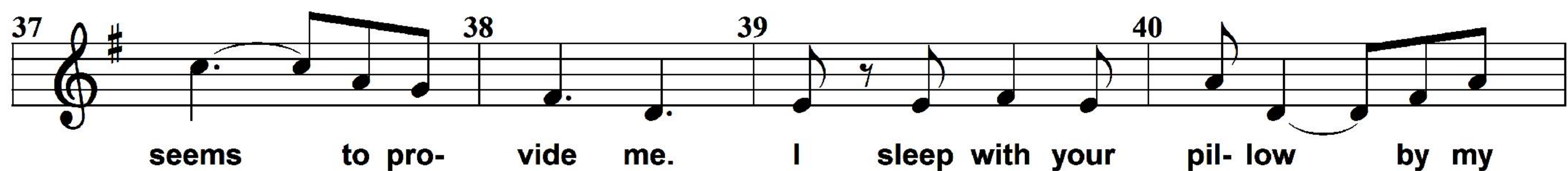
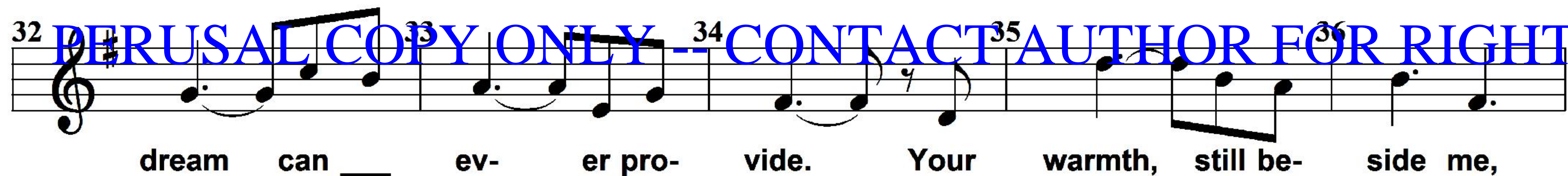
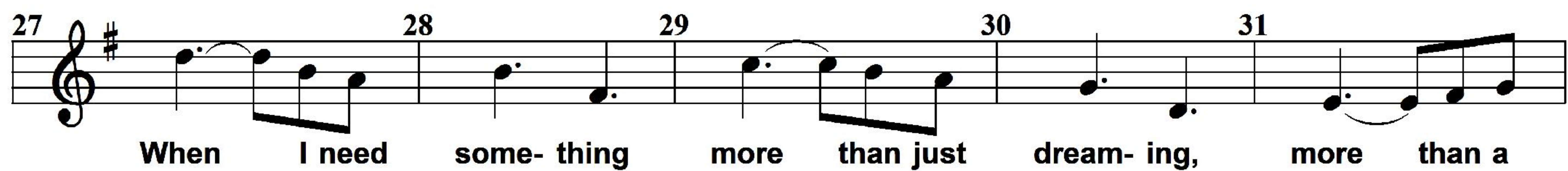
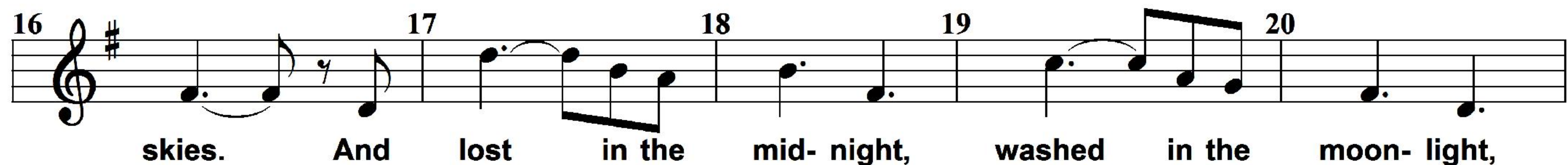
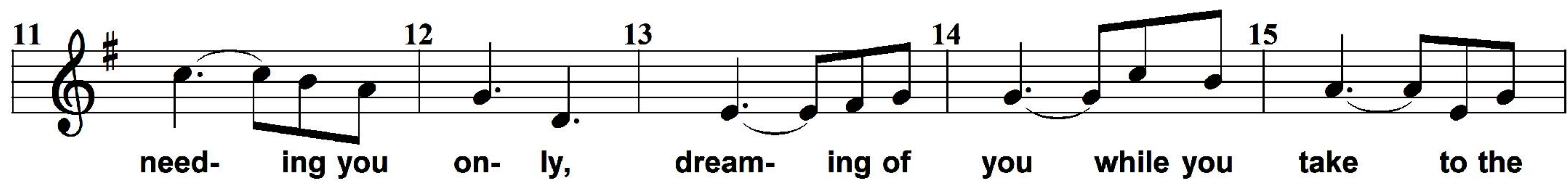
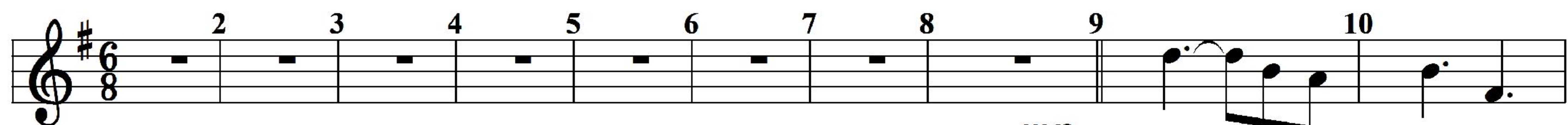
129 130 131

night! What's that!

No. 8: Your Pillow By My Side

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♩.=60



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

5 6

Near the cem- e- ter- y, the

8 9

boys all like to go. Ma- ma says be war- y, but how does Ma- ma know?

10 11 12 13

Near the cem- e- ter- y, late on Fri- day night, It's feels kind of scar- y, But it feels so

14 15 19 20

right!

The Boys: Near the cem- e- ter- y, parked there out of sight.

21 22 23

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

24 25 26 27

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

The Girls:

28 29 30

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

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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

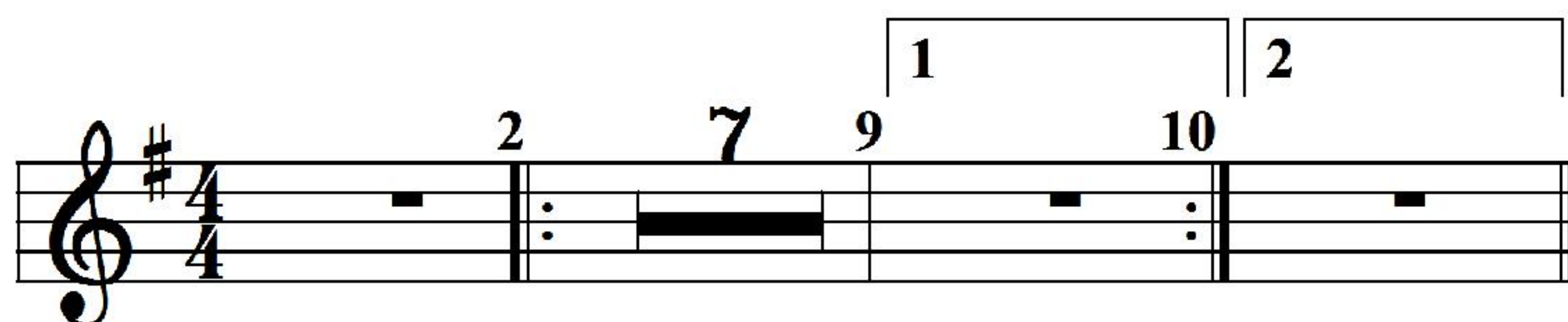
creep- ing, Stop!

creep- ing, Stop!

No 9a: Near The Cemetery, Transition

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♩=120



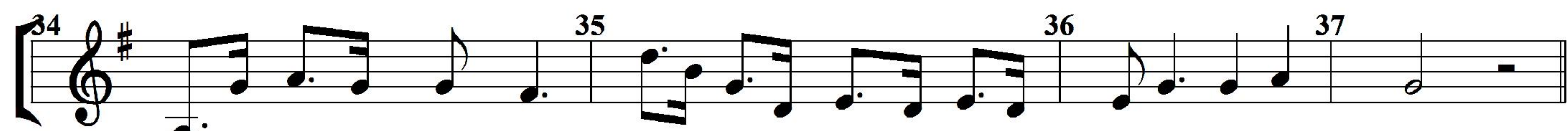
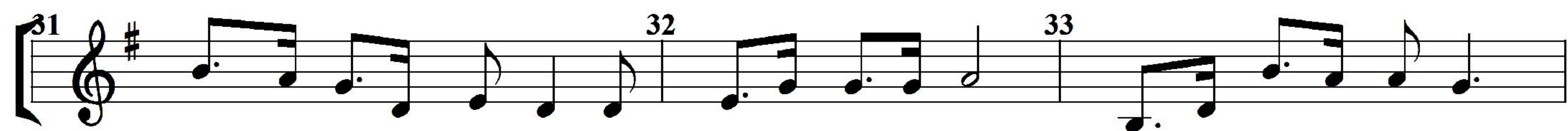
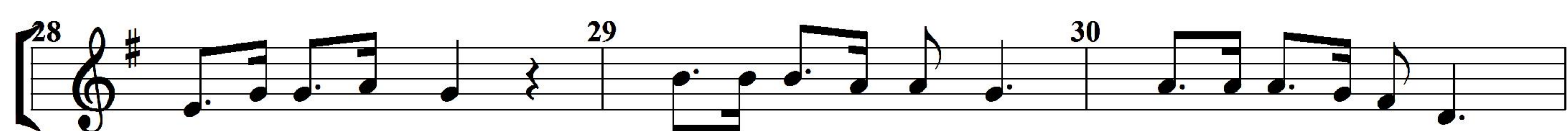
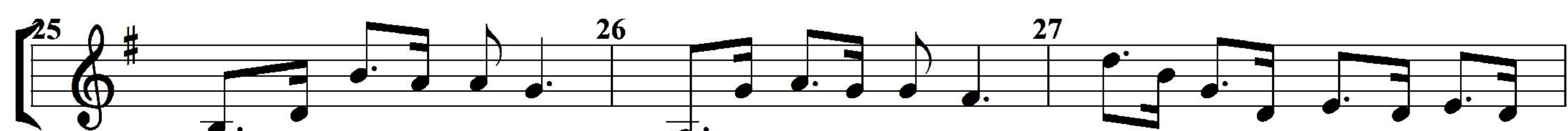
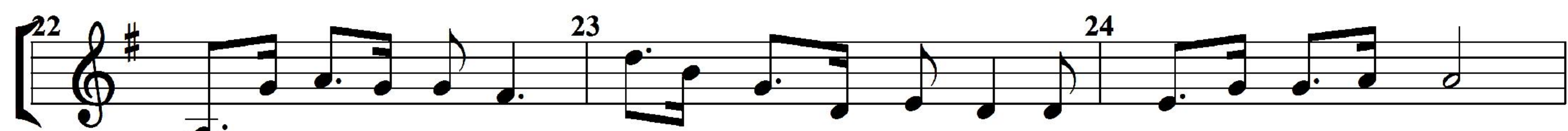
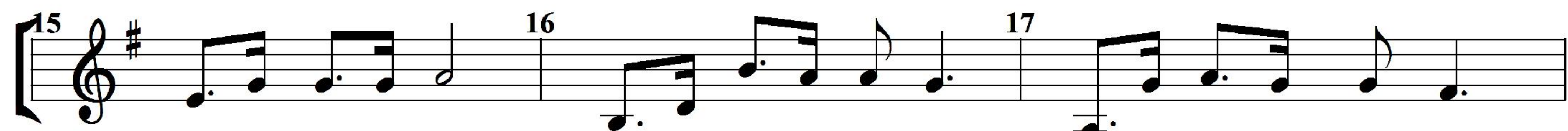
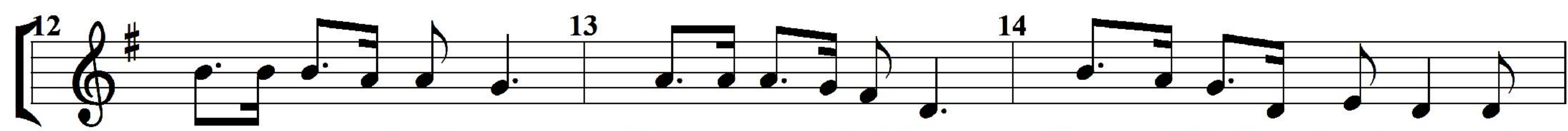
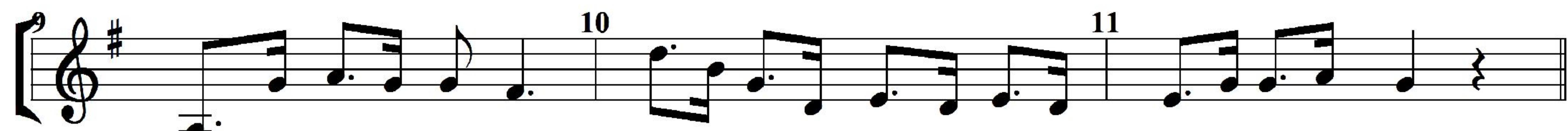
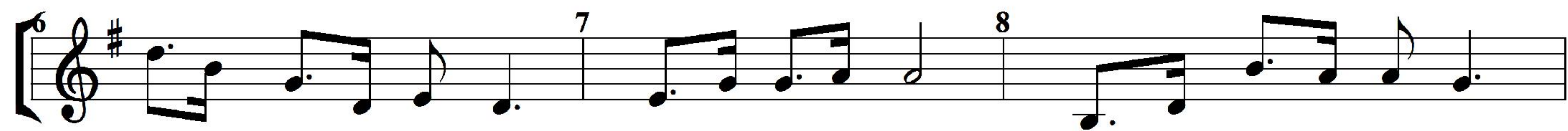
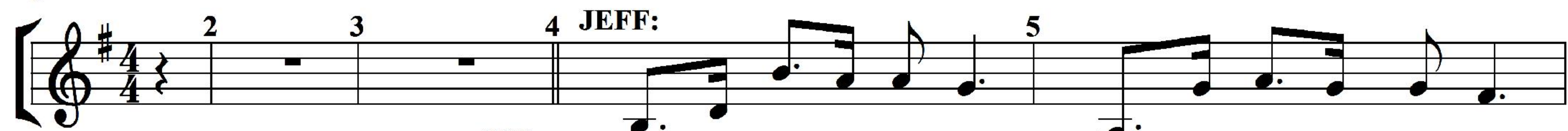
VOCAL TACET

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No. 10: The Lost Roses Of Her Cheeks

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$\text{♩} = 70$



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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.

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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

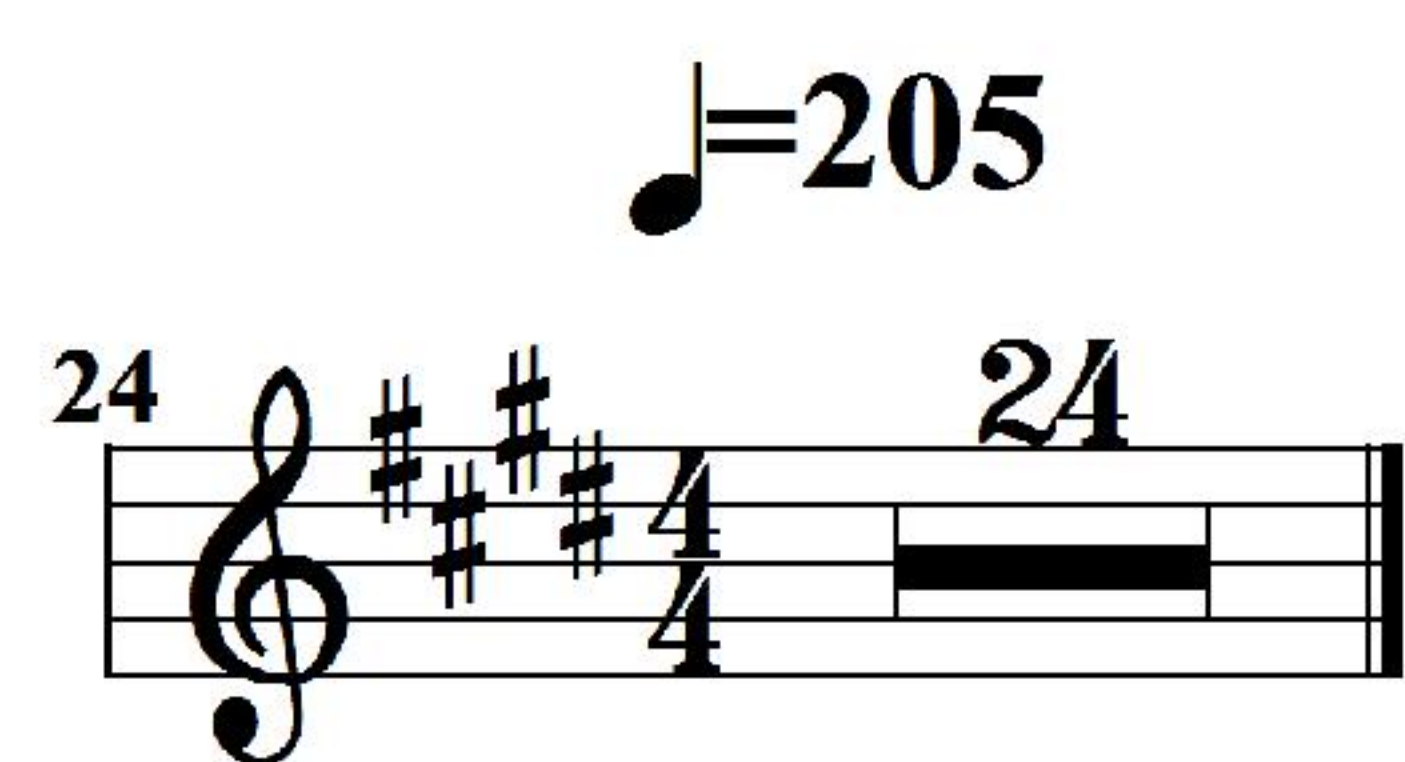
54 55 56 57 58 59

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

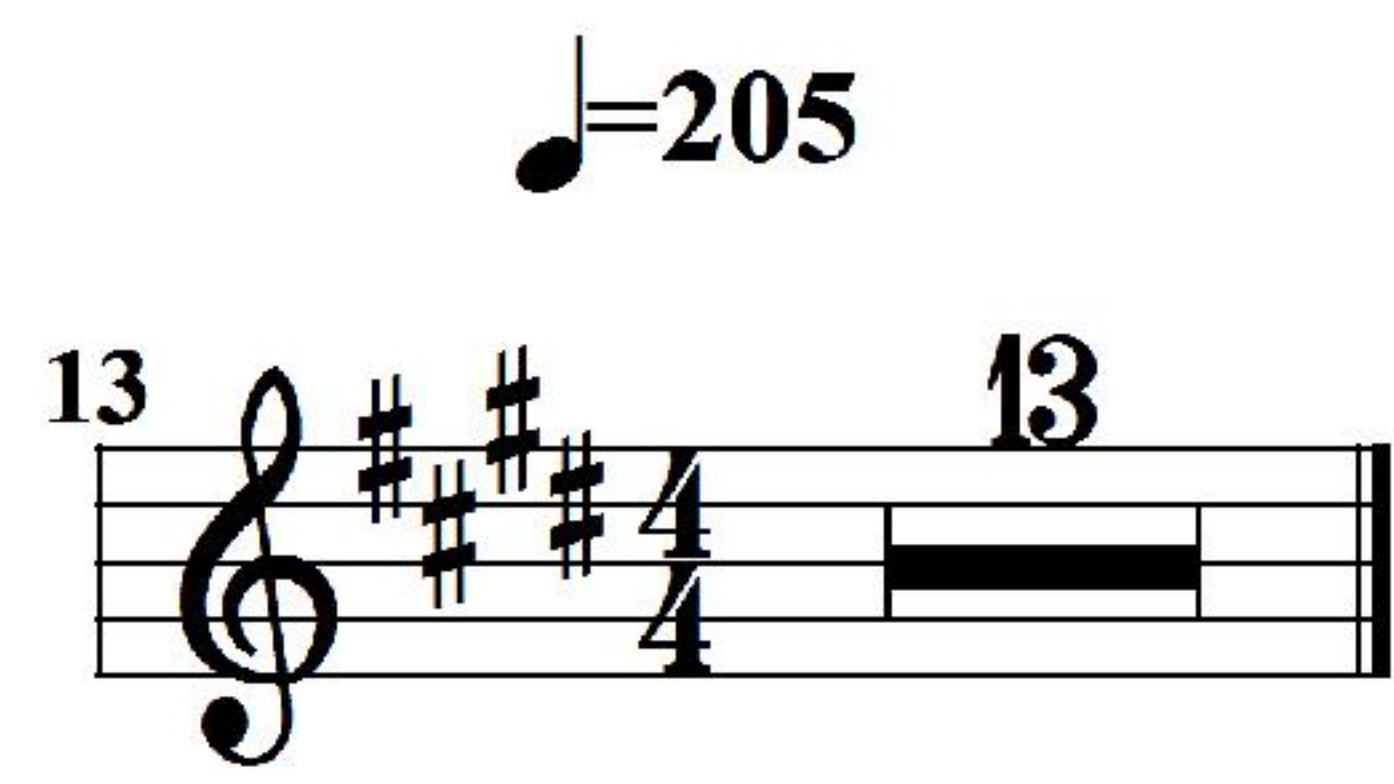
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No. 10b: It's A Saucer, Transition

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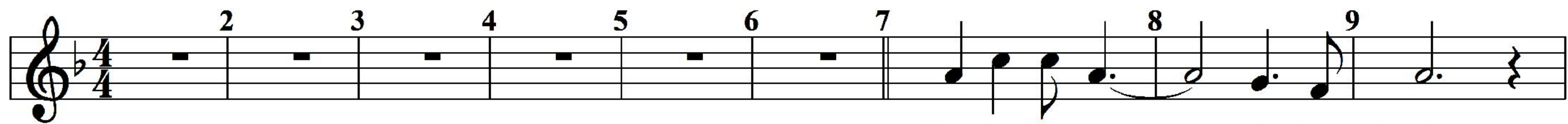
VOCAL TACET

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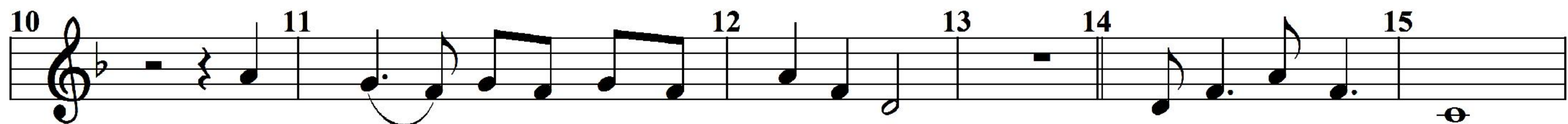
No. 11: Eros Calling Earth

♩=140

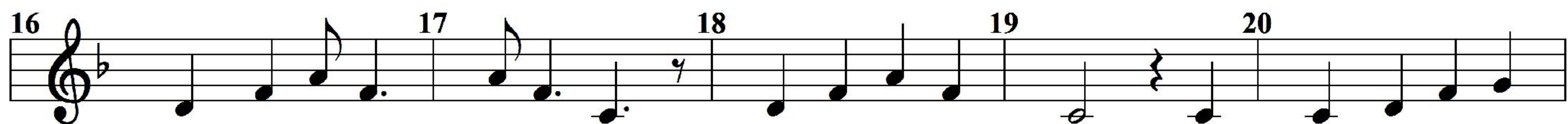
Copyright 2019 David Jacklin



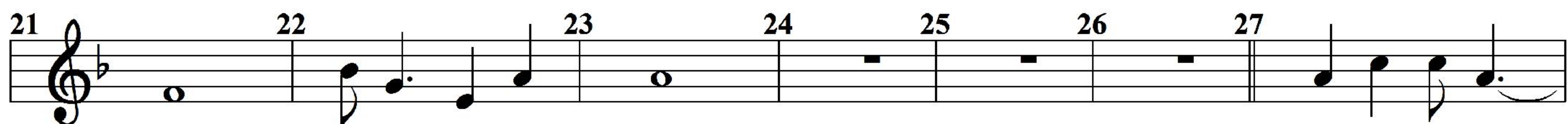
This is Er- os, call- ing Earth,
mf



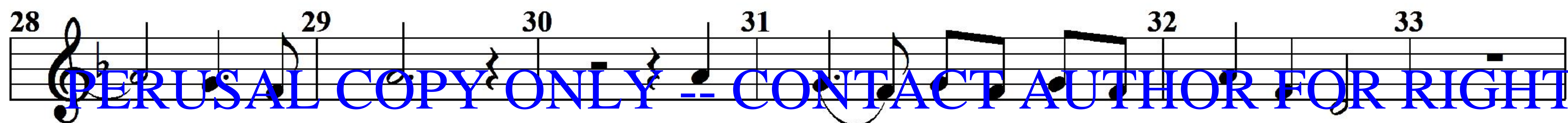
A space ___ sol- dier from your gal- ax- y. You are hear- ing me



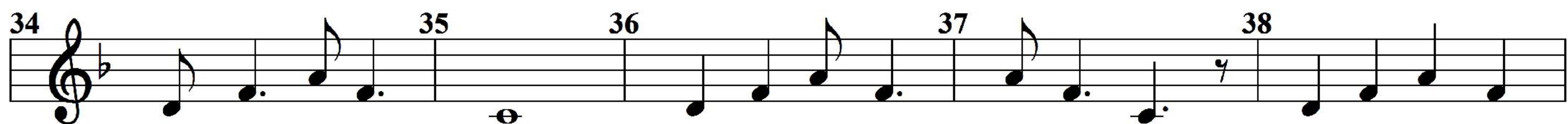
through the dic- to- rob- i- t'ry. You now un- der- stand ___ that which I now



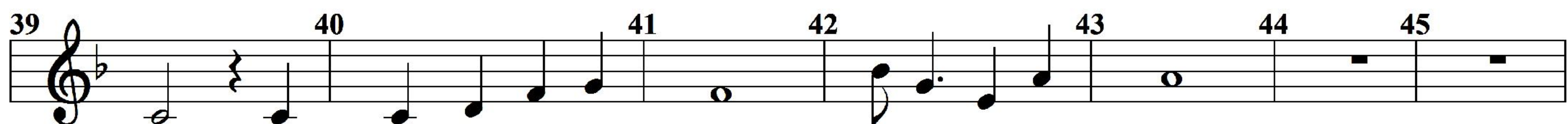
speak. Er- os cal- ling Earth! This is Er- os,
mf



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



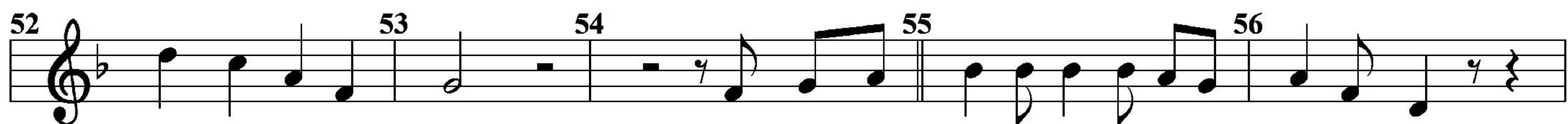
we've been far be- yond what you still don't un- der- stand. E- ons long since



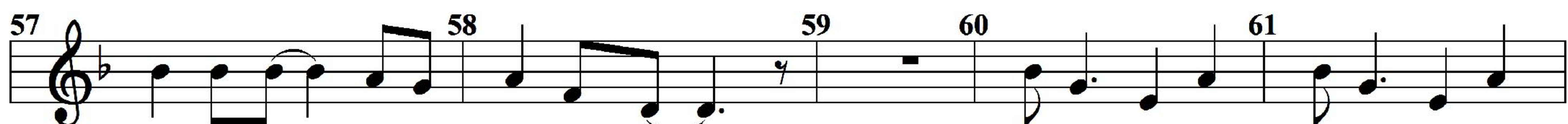
past, we knew what you now grasp. Er- os cal- ling Earth!



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

69 70 71 72 73

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

74 75 76 77

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

78 79 80 81 82 83

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

84 85 86 87 88 89

slower

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

mp

90 91 92 93 94 95

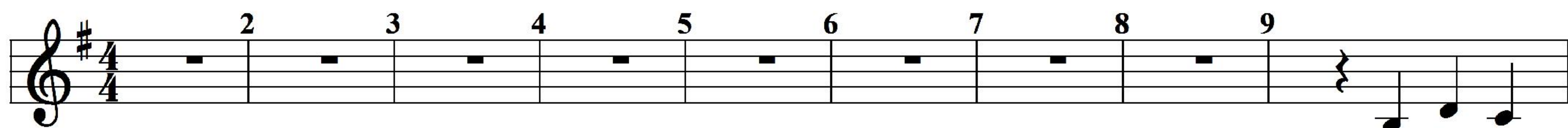
a tempo

Earth!

No. 12: The Bell Has Rung

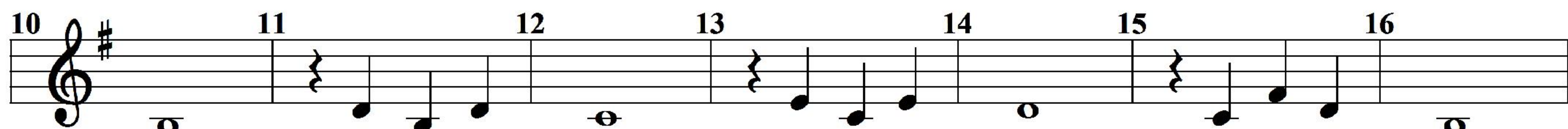
$\text{♩}=100$

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The bell has

mf



rung

The time has

come.

The end is

now.

The end for

some.



The bell has

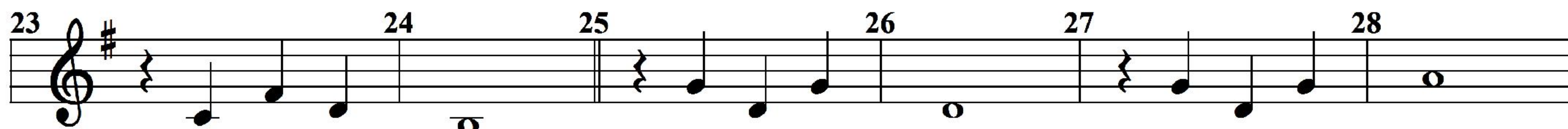
rung,

and, come what

may,

we'll break their

hearts



and hopes to-

day.

The bell has

rung

We must not

fail.



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A- gainst the

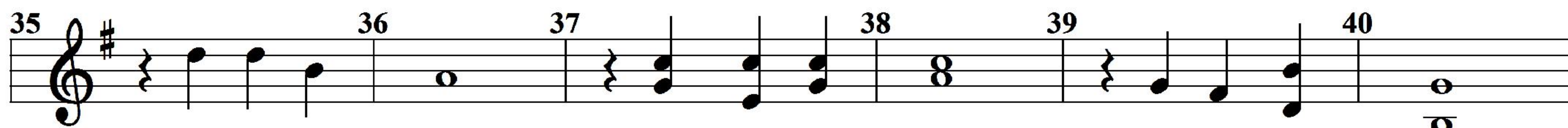
end,

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-

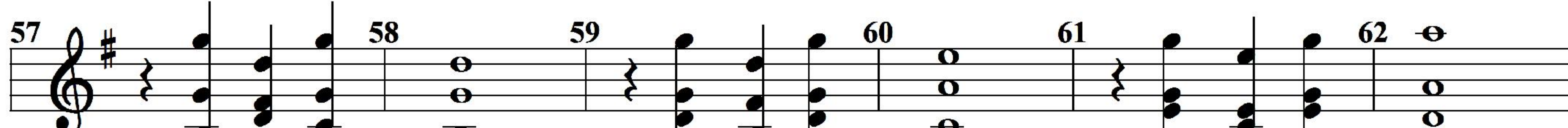
ceed

or death a-

waits—

we'll burn and

bleed.



The bell has

rung.

The end's be-

gun.

We'll con- quer

all,

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

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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 *fff* The bell has 88 rung! 89 90 91

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Vocal

VOCAL TACET

Plan 9 From Outer Space Vocal Score Page 28

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

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$\text{♩} = 76$

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 48 49 50 51

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

Detailed description: This block contains the first line of musical notation, measures 47 through 51. The key signature has two sharps (F# and C#). Measure 47 starts with a treble clef and a key signature change to two sharps. The melody consists of eighth and quarter notes. The lyrics are: "all dis- ap- pear. It all could van- ish so soon, I'll be safe in your".

52 53 54

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

mf

Detailed description: This block contains the second line of musical notation, measures 52 through 54. The melody continues with eighth and quarter notes. The lyrics are: "arms. At the end of the day, when the dawn's far a- way, and I". A dynamic marking of *mf* (mezzo-forte) is placed below measure 53.

55 56 57

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

Detailed description: This block contains the third line of musical notation, measures 55 through 57. The melody continues with eighth and quarter notes. The lyrics are: "want you to stay won't you stay in my arms. When the skies start to grey, and the".

58 59 60 61

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

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Detailed description: This block contains the fourth line of musical notation, measures 58 through 61. The melody continues with eighth and quarter notes. The lyrics are: "stars come to play, don't you know, One day, it could all be _ gone." A large blue watermark reading "PERUSAL COPY ONLY-- CONTACT AUTHOR FOR RIGHTS" is overlaid across the entire block.

62 63 64 65

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

Detailed description: This block contains the fifth line of musical notation, measures 62 through 65. The melody continues with eighth and quarter notes. The lyrics are: "One day, when the world has moved on. One day, it could all be _ gone.".

66 67 68 69 70 71

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

Detailed description: This block contains the sixth line of musical notation, measures 66 through 71. The melody continues with eighth and quarter notes. The lyrics are: "That's why I hold you in my arms. That's why I hold you in my".

72 73 74 75

arms.

Detailed description: This block contains the seventh line of musical notation, measures 72 through 75. The melody continues with eighth and quarter notes. The lyrics are: "arms.".

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.

It's a cau- tion, Mis- sus Trent __.

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

63 64 65 66 2 68

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

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

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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



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No. 16: The Zombie Walk

♩=120

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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!

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

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!

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! Do the Zom- bie!

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

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

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.

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

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 treble clef with a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. Measures 96 and 97 are marked 'Walk!' and contain a single quarter note on G#4. Measures 98 and 99 are marked 'do the Zom- bie' and contain a triplet of eighth notes (F#4, G#4, A4). Measures 100 and 101 are marked 'Walk!' and contain a single quarter note on G#4. The lyrics are placed below the corresponding notes.

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 continues the same musical pattern as the previous system. Measures 102 and 103 are marked 'Walk!' with a quarter note on G#4. Measures 104 and 105 are marked 'do the Zom- bie' with a triplet of eighth notes (F#4, G#4, A4). Measures 106 and 107 are marked 'Walk!' with a quarter note on G#4. The lyrics are placed below the corresponding notes.

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108

Walk! Walk!

Detailed description: This system contains measures 108 and 109. Both measures are marked 'Walk!' and contain a single quarter note on G#4. The system ends with a double bar line. The lyrics are placed below the corresponding notes.

No. 17: The Zombie Walk, Reprise

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♩=120

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!

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

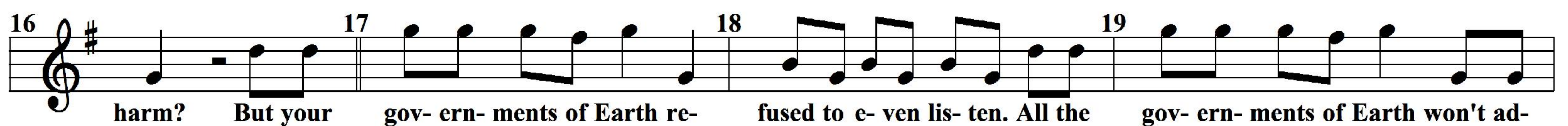
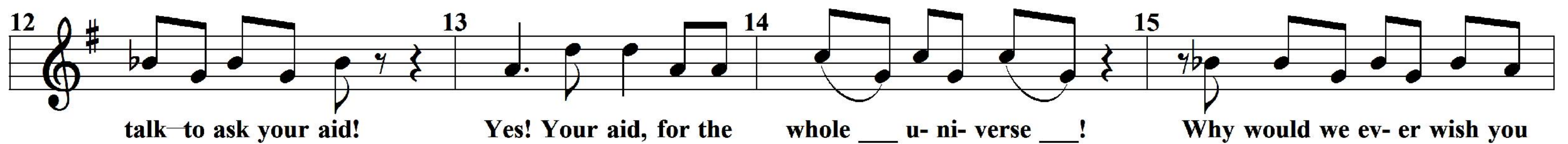
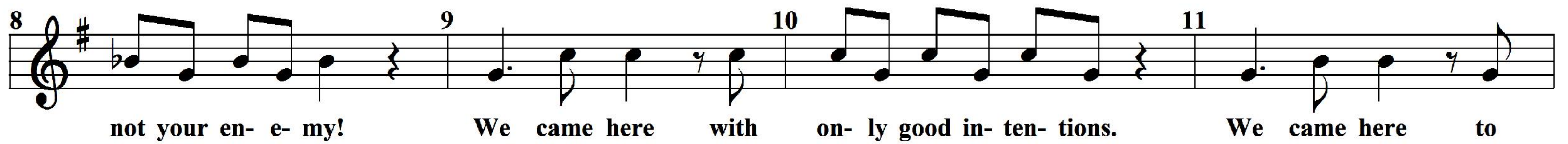
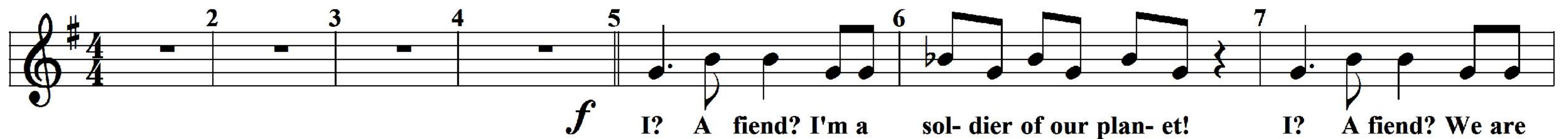
do the Zom- bie Walk! do the Zom- bie Walk!

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

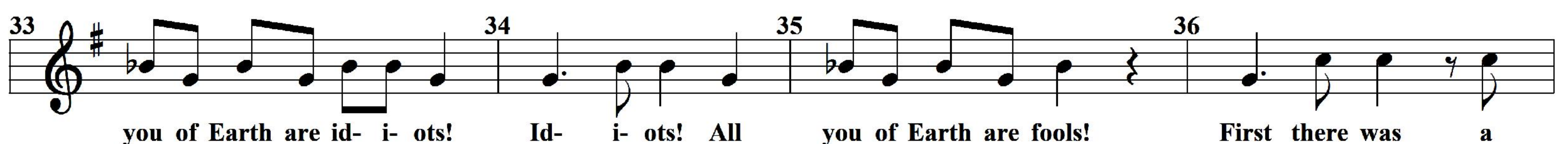
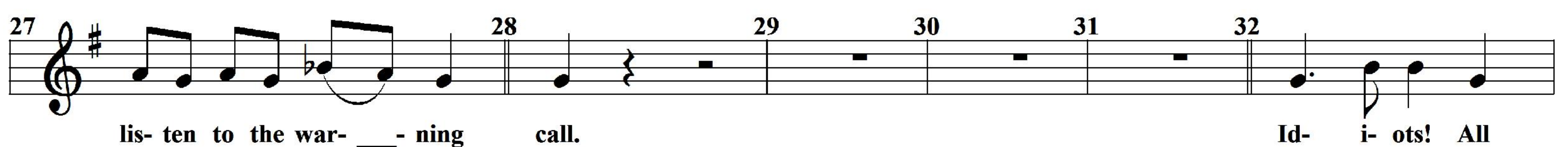
No. 18: I? A Fiend?

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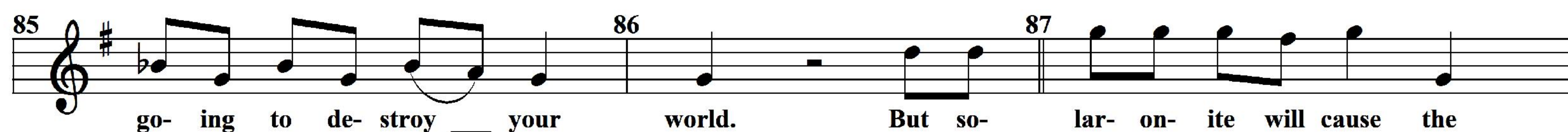
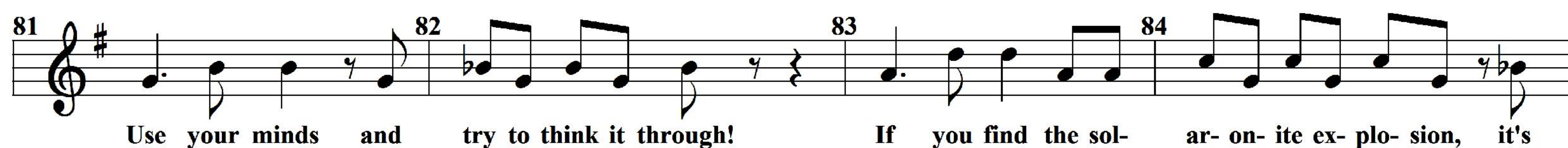
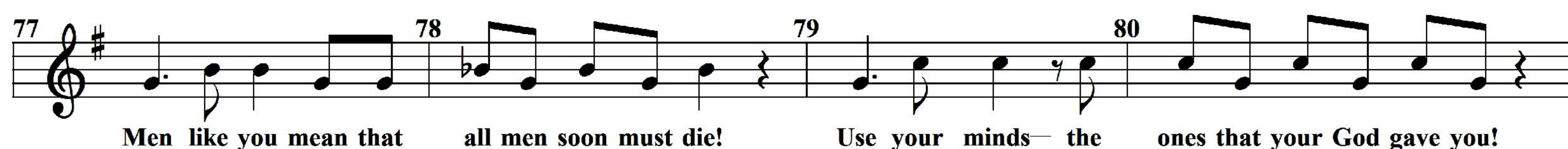
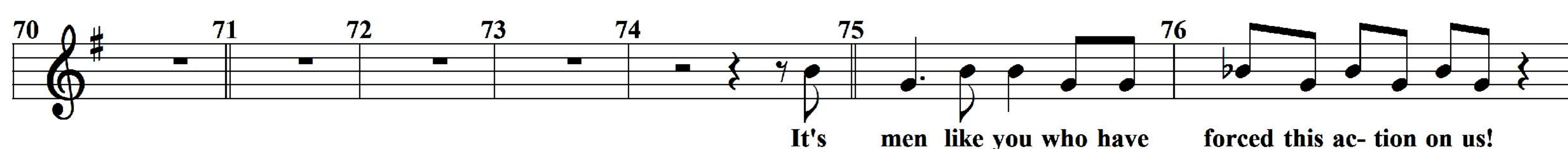
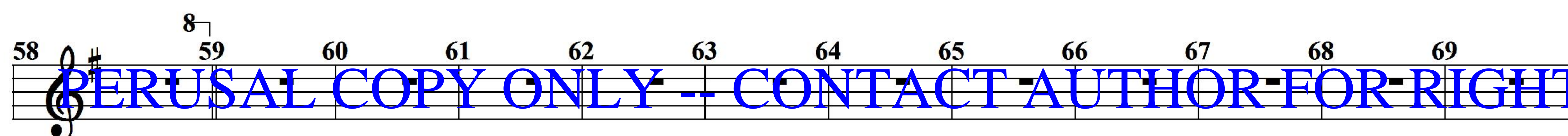
$\text{♩} = 160$




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No. 18: I? A Fiend?



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

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

Musical notation for measures 100 through 103. The key signature has one sharp (F#). Measure 100 contains two eighth notes (G4, A4) followed by two quarter rests. Measure 101 contains a half note (B4), a whole rest, and a half note (C5). Measure 102 contains two eighth notes (D5, E5) followed by two quarter rests. Measure 103 contains a half note (F#5), a whole rest, and a half note (G5).

seen us you still re- fuse— Though you've heard us, you still re- fuse— to

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No. 18a: The Zombie Walk, Underscore

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♩=120



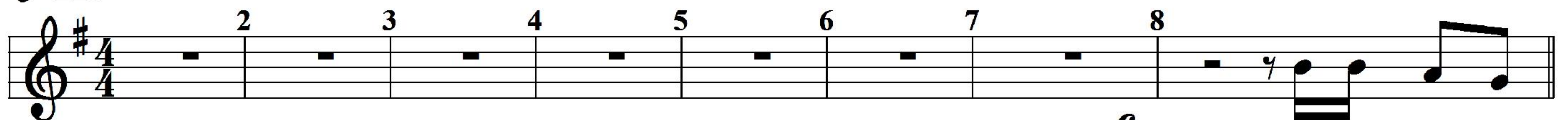
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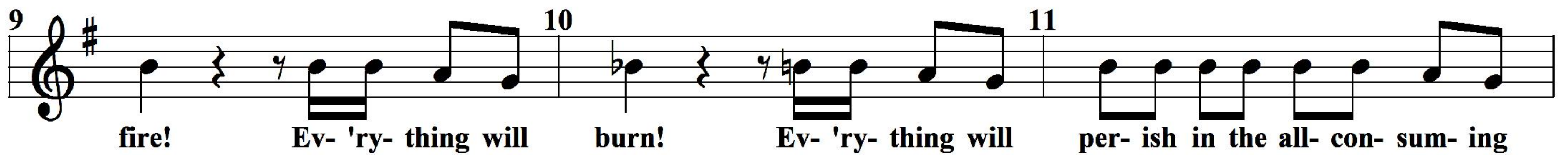
No. 19: Everything's On Fire

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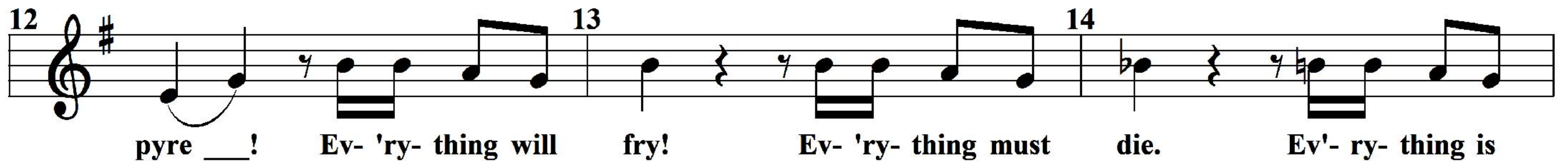
♩=120



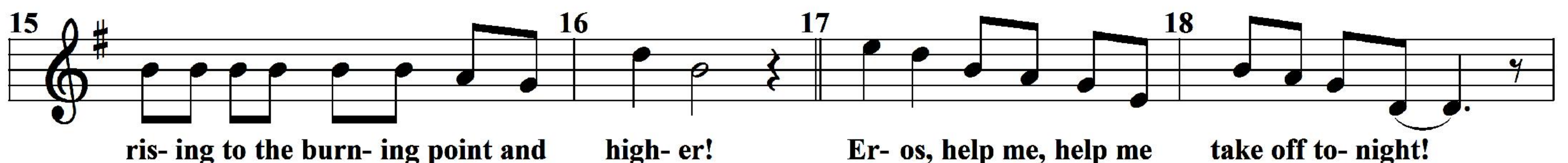
f TANNA: Ev- 'ry- thing's on



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

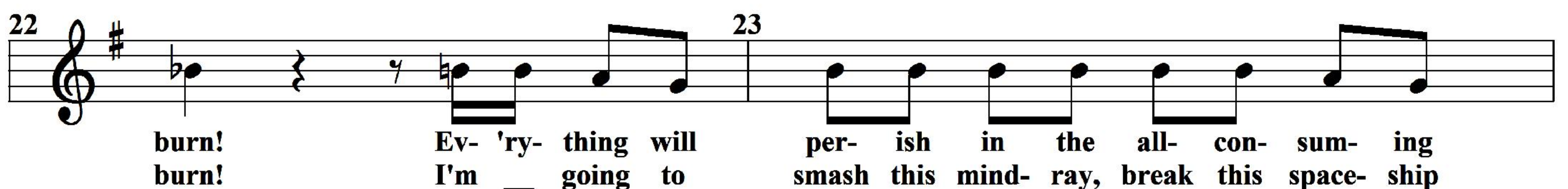


ris- ing to the burn- ing point and high- er! Er- os, help me, help me take off to- night!

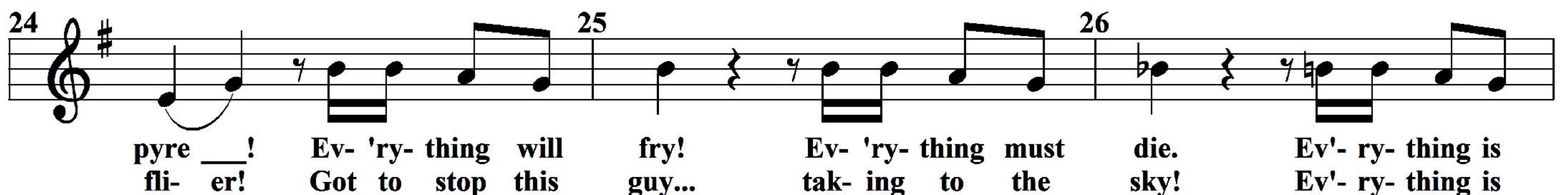


Er- os, wake up, help me get this in flight! Ev- 'ry- thing's on fire! Ev- 'ry- thing will

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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



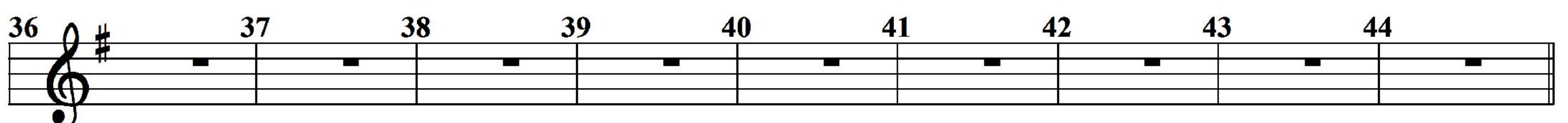
pyre ___! Ev- 'ry- thing will fry! Ev- 'ry- thing must die. Ev- ry- thing is
fli- er! Got to stop this guy... tak- ing to the sky! Ev- ry- thing is



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!

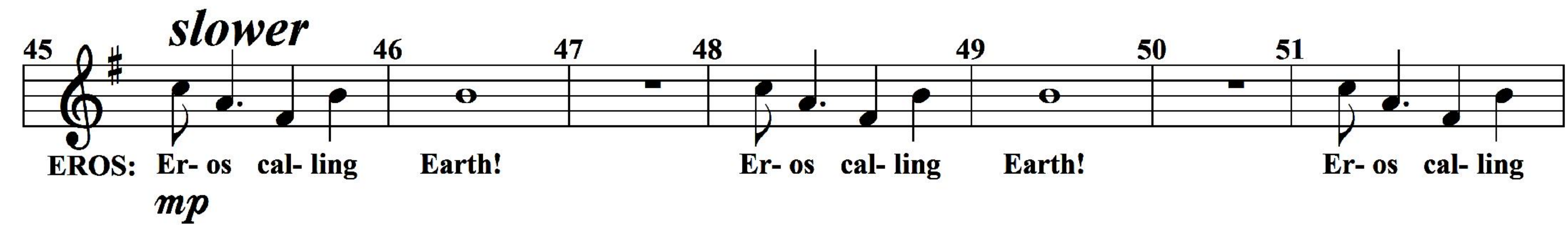


Er- os, wake up, help me get this in flight! Ev- 'ry- thing's on fire!



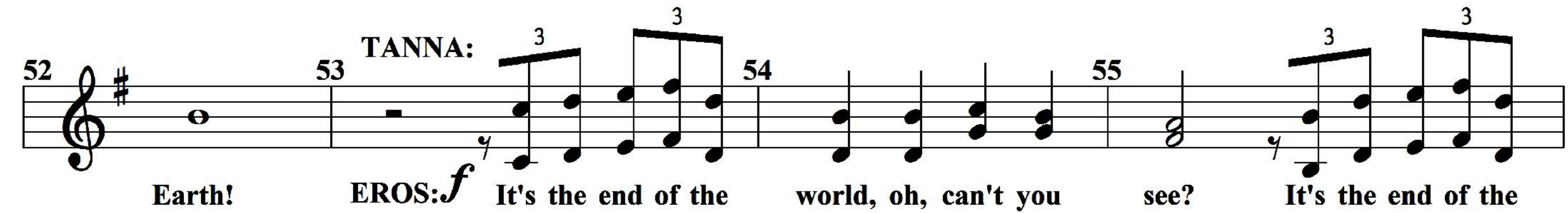
No. 19: Everything's On Fire

45 *slower* 46 47 48 49 50 51



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

52 53 TANNA: 54 55



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

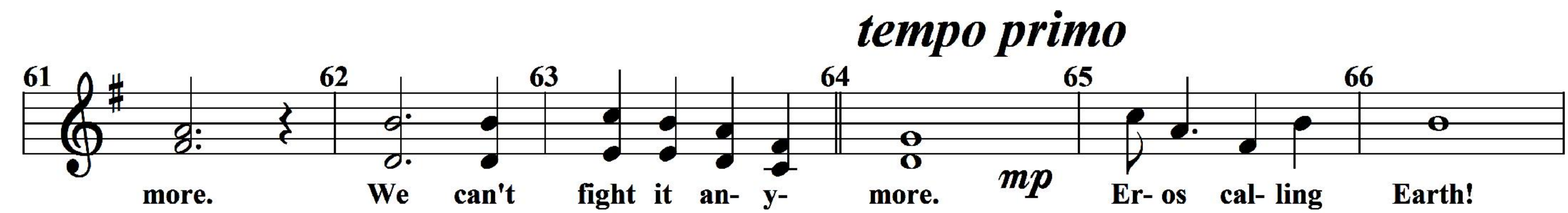
56 57 58 59 60



world for you and me. We can't fight it an- y- more. We can't fight it an- y-

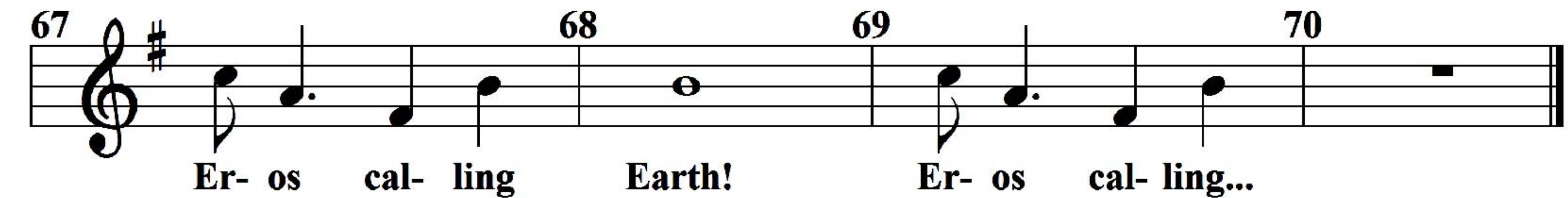
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61 62 63 64 65 66 *tempo primo*



more. We can't fight it an- y- more. *mp* Er- os cal- ling Earth!

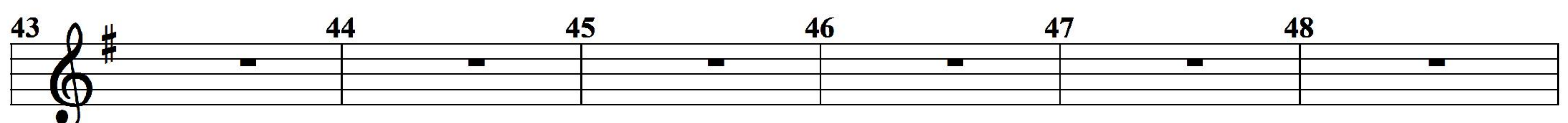
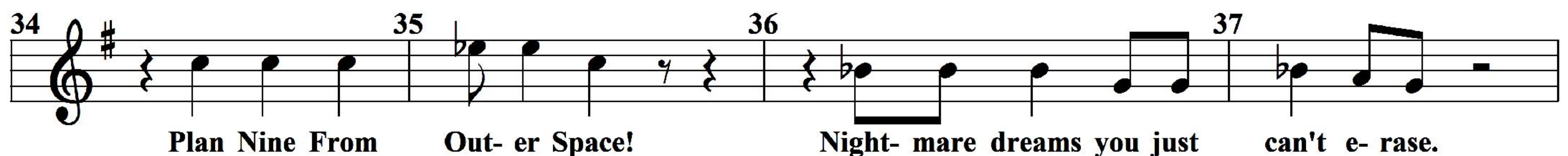
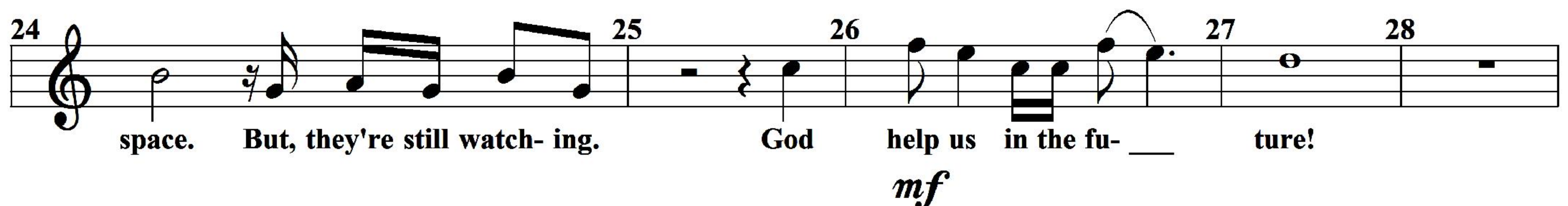
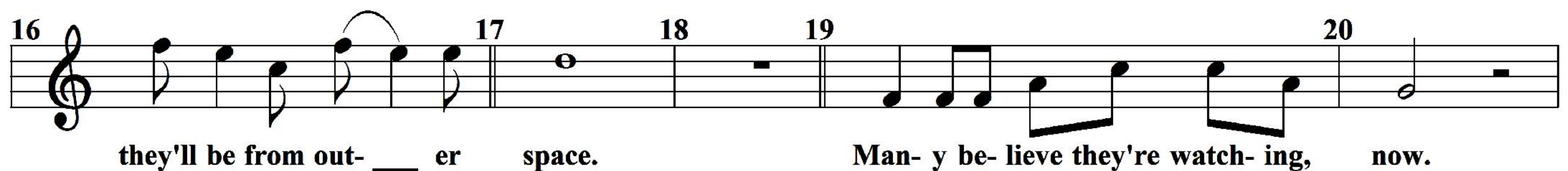
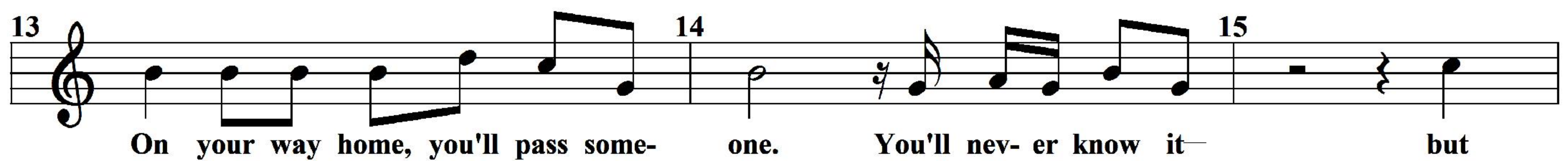
67 68 69 70



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

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 ___!

Detailed description: This block contains the first line of musical notation, measures 93 through 96. The key signature has one sharp (F#). Measure 93 starts with a treble clef and a key signature of one sharp. It contains a half note G4, a quarter note A4, and a quarter note B4. Measure 94 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 95 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 96 contains a half note B5, a quarter note C6, and a quarter note D6. The lyrics are: 'dare laugh, now' under measure 93, 'God help the hu- man' under measure 94, and 'race ___!' under measure 95.

97 98 99 100

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

Detailed description: This block contains the second line of musical notation, measures 97 through 100. Measure 97 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 98 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 99 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 100 contains a half note B5, a quarter note C6, and a quarter note D6. The lyrics are: 'Now that we've heard' under measure 97, 'Plan' under measure 98, 'Nine From Out- ___ er Space!' under measure 99, and 'er Space!' under measure 100.

101 102 103 104

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

Detailed description: This block contains the third line of musical notation, measures 101 through 104. Measure 101 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 102 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 103 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 104 contains a half note B5, a quarter note C6, and a quarter note D6. The lyrics are: 'Now that you've heard' under measure 101, 'Plan' under measure 102, 'Nine From Out- ___ er Space!' under measure 103, and 'er Space!' under measure 104.

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105 106 107 108 109

Plan Nine From Out- ___ er ___ Space!

Detailed description: This block contains the fourth line of musical notation, measures 105 through 109. Measure 105 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 106 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 107 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 108 contains a half note B5, a quarter note C6, and a quarter note D6. Measure 109 contains a half note E6, a quarter note F#6, and a quarter note G6. The lyrics are: 'Plan' under measure 105, 'Nine' under measure 106, 'From Out- ___ er ___ Space!' under measure 107, and 'Space!' under measure 108.

No. 21: Bows and Finale Ultimo

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♩=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! Do the Zom-

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

29

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

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

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51

do the Zom- bie Walk!

do the Zom- bie Walk!

No. 22: Audience Playout

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