

**Plan 9 From Outer Space  
The Musical**

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

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**KEYBOARD 2 SCORE**  
(reconciled with 9<sup>th</sup> draught of script)

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## MUSICAL NUMBERS

### Act One

| <i>#</i> | <i>Page</i> | <i>Title</i>                        | <i>Performers</i>        |
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| 1        | 1           | Science Fiction Overture            | Instrumental             |
| 2        | 2           | Plan 9 From Outer Space             | Company/Danny/Jeff/Edith |
| 3        | 3           | The Shadows Of Grief/A Time To Live | Criswell, The Mourners   |
| 4        | 4           | A Time To Live, Reprise             | Rev. Lynn Lemon, Company |
| 5        | 5           | Space Love                          | Tanna, Company           |
| 6        | 6           | Plan 9 From Outer Space, Reprise    | Company                  |
| 7        | 7           | It's A Saucer                       | Company                  |
| 8        | 8           | Your Pillow By My Side              | Paula, Jeff              |
| 9        | 10          | Near The Cemetery                   | Company (Teens)          |
| 9a       | 13          | Near The Cemetery, Transition       | Instrumental             |
| 10       | 14          | The Lost Roses of Her Cheeks        | Jeff, Paula              |
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| 11       | 17          | Eros Calling Earth                  | Eros                     |
| 12       | 18          | The Bell Has Rung                   | Ruler, Eros, Tanna       |

### Act Two

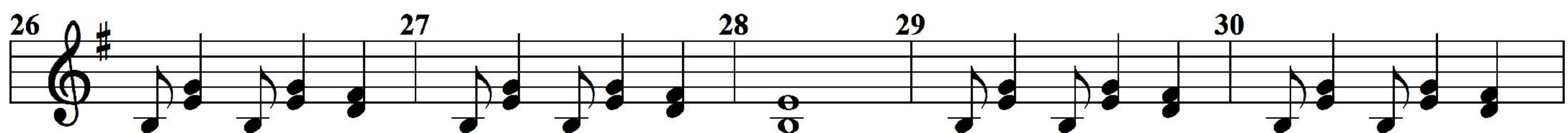
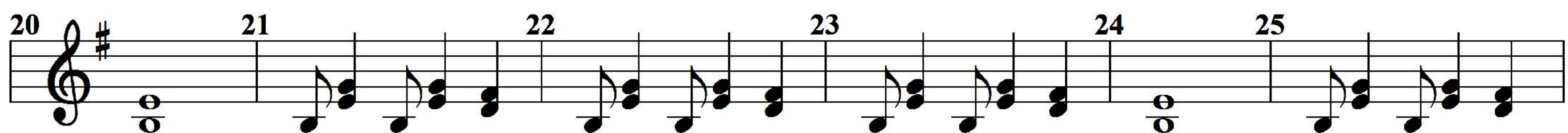
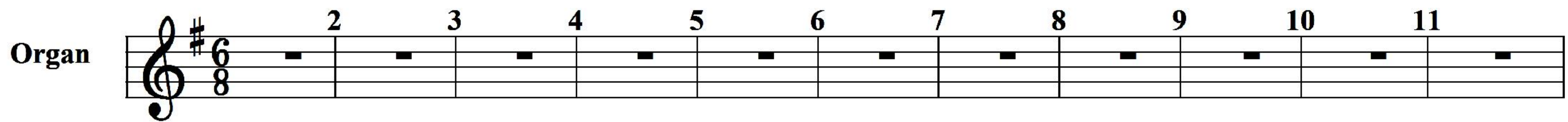
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|     |    |   |                                       |
|-----|----|---|---------------------------------------|
| 13  | 19 | Entr' Acte                                | Instrumental                          |
| 14  | 22 | That's Why I Hold You (In My Arms)        | Danny, Edith, Teens                   |
| 15  | 23 | There's Something Out There               | Jeff, Paula, Col. Edwards, Lt. Harper |
| 15a | 25 | The Zombie Walk, Preparatory              | Instrumental                          |
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| 18  | 29 | I? A Fiend?                               | Eros                                  |
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| 20  | 35 | God Help Us In The Future/Plan 9, reprise | Criswell, Company                     |
| 21  | 37 | Bows & Finale Ultimo                      | Company                               |
| 22  | 38 | Audience Payout                           | Instrumental                          |

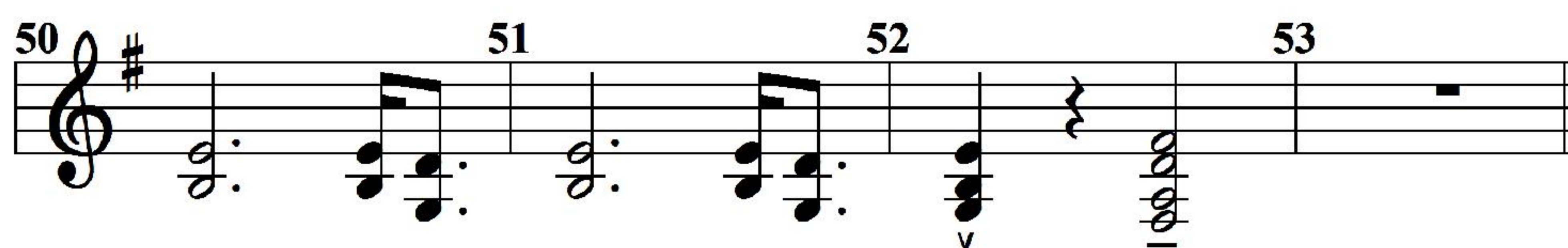
# No 1 The Science Fiction Overture

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Organ



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# No. 2: Plan 9 From Outer Space

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$\text{♩} = 155$

Tenor Sax

1 2 3 4 5  
6 7 8 9 10  
11 12 13 14 15  
16 17 18 3 21 22 28  
50 51 52 53 54 55  
56 57 58 59 60 61 62 8  
70 71 2 73 74 75 76  
77 78 79 80 81 82  
83 84 85 86 87  
88 89 90 6 96 97  
98 99 100 101 102 103  
104 105 106 107 108 109  
110 111 112 113 33

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

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♩=85

Strings

25 25 26 27 28 29 30 31 32

*p*

33 34 24 58 59 60 61 62 63

*p*

64 65 66 13 79 80 81 82 83

*mp*

84 85 86

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# No. 4: A Time to Live, reprise

♩=120

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Strings

The musical score for strings is written on a single treble clef staff in 4/4 time. The key signature consists of three sharps (F#, C#, G#). The score is divided into three systems of measures. The first system contains measures 19 through 25. Measure 19 is a whole rest. Measures 20 and 21 feature a half note chord with a slur above it. Measure 22 has a half note chord. Measure 23 has a half note chord with a slur above it. Measure 24 has a half note chord. Measure 25 has a half note chord. The second system contains measures 26 through 37. Measures 26, 27, 28, 30, 31, 36, and 37 each have a half note chord. Measure 29 has a half note chord with a sharp sign above it. Measure 32 has a whole rest. Measure 33 is a whole rest. Measure 34 is a whole rest. Measure 35 is a whole rest. The third system contains measures 38 through 41. Measures 38 and 39 each have a half note chord. Measure 40 has a half note chord with a slur above it. Measure 41 has a half note chord.

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# No. 5: Space Love

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♩=115

Organ

*mf*

16 17 18 19 20

21 22 23 24 25

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35 36 37 38 39

40 41 42 43 44

45 46 47 48



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

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**Tenor Sax. sound**

**Tenor Sax.**  $\text{♩} = 155$

*f*

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# No. 7: It's A Saucer

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♩=205

Tenor Sax

2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26

27 28 29 30 31 32 33

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34 35 36 37 38 39 40 41

42 43 44 45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63

64 65 66 67 68 69 70 71

No. 7: It's A Saucer

72 73 74 75 76 77 78 79

80 81 82 83 84 85 86 87

88 89 90 91 92 93

94 95 96 97 98 99 100

101 102 103 104 105 106

107 108 109 110 111 112 113 114 115

116 117 118 119 120 121 122

123 124 125 126

127 128 129 130 131

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# No. 8: Your Pillow By My Side

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♩.=60

Strings

*mp*

8 9 14 23 24 25 26 27 14

41 42 43 12 55 56 57 58 59 14

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73 74 75 76 77 11 88 89 90 91

92 93 94 95 96 97 98 99 100 101

102 103 104 105 106 107 108 4

112 113 114 115 116 117

# No. 9: Near The Cemetery

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$\text{♩} = 115$

Organ *mf*

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 115. The dynamic is mezzo-forte (mf). The notation shows a series of chords and melodic fragments in the right hand, while the left hand remains mostly silent.

Musical notation for measures 7-12. The right hand continues with a sequence of chords and melodic lines, including some grace notes. The left hand remains silent.

Musical notation for measures 13-18. The right hand features a mix of chords and moving lines. The left hand remains silent.

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Musical notation for measures 19-24. The right hand continues with a sequence of chords and melodic lines. The left hand remains silent.

Musical notation for measures 25-31. The right hand features a mix of chords and moving lines. The left hand remains silent. The dynamic *f* (forte) is indicated in measure 28.

Musical notation for measures 32-38. The right hand continues with a sequence of chords and melodic lines. The left hand remains silent. The dynamic *mf* (mezzo-forte) is indicated in measure 36.

No. 9: Near The Cemetery

Musical notation for measures 39-44. The piece is in G major (one sharp). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 39, 40, 41, 42, 43, and 44 are indicated above the staff.

Musical notation for measures 45-50. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of *f* (forte) is present in measure 49. Measure numbers 45, 46, 47, 48, 49, and 50 are indicated above the staff.

Musical notation for measures 51-56. The right hand features a melodic line with some chromaticism, and the left hand continues with the accompaniment. Measure numbers 51, 52, 53, 54, 55, and 56 are indicated above the staff.

Musical notation for measures 57-59. The right hand features a complex melodic line with triplets and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in measure 57. Measure numbers 57, 58, and 59 are indicated above the staff.

Musical notation for measures 60-62. The right hand continues with a complex melodic line featuring many triplets. Measure numbers 60, 61, and 62 are indicated above the staff.

Musical notation for measures 63-66. The right hand continues with a complex melodic line featuring many triplets. Measure numbers 63, 64, 65, and 66 are indicated above the staff.

No. 9: Near The Cemetery

Musical notation for measures 67-73. The piece is in G major (one sharp). The right hand features a melodic line with dotted rhythms and chords, while the left hand provides a simple bass line. Measure numbers 67, 68, 69, 70, 71, 72, and 73 are indicated above the staff.

Musical notation for measures 74-80. The right hand continues with chords and melodic fragments. Dynamic markings *mf* and *ff* are present. Measure numbers 74, 75, 76, 77, 78, 79, and 80 are indicated above the staff.

Musical notation for measures 81-87. The right hand features more complex chordal textures. A large blue watermark is overlaid across the middle of the page: "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS". Measure numbers 81, 82, 83, 84, 85, 86, and 87 are indicated above the staff.

Musical notation for measures 88-92. The right hand continues with chords and melodic lines. Measure numbers 88, 89, 90, 91, and 92 are indicated above the staff.

Musical notation for measures 93-96. The right hand features a melodic line with a slur over measures 94 and 95. The left hand has a simple bass line. Dynamic marking *mf* is present. Measure numbers 93, 94, 95, and 96 are indicated above the staff.

# No 9a: Near The Cemetery, Transition

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♩=120

Organ

*ff*

4 5 6

7 8 9 10

1 2

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# No. 10: The Lost Roses Of Her Cheeks

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$\text{♩} = 70$

Strings

*mp*

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

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$\text{♩} = 205$

Organ

Musical notation for measures 4-9. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 4 contains a whole rest. Measures 5-9 feature a series of chords, with a dynamic marking of *f* starting at measure 5. The chords are: 5: F#4, C#5, G#5; 6: F#4, C#5, G#5; 7: F#4, C#5, G#5; 8: F#4, C#5, G#5; 9: F#4, C#5, G#5.

Musical notation for measures 10-15. Measure 10 contains a whole rest. Measure 11 features a dynamic marking of *f*. Measures 12-15 continue with chords: 12: F#4, C#5, G#5; 13: F#4, C#5, G#5; 14: F#4, C#5, G#5; 15: F#4, C#5, G#5.

Musical notation for measures 16-21. Measures 16-17 contain chords: 16: F#4, C#5, G#5; 17: F#4, C#5, G#5. Measure 18 features a melodic line: F#4, C#5, G#5. Measure 19 contains a whole rest. Measures 20-21 feature chords: 20: F#4, C#5, G#5; 21: F#4, C#5, G#5.

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Musical notation for measures 22-24. Measure 22 contains a whole rest. Measure 23 features a chord: F#4, C#5, G#5. Measure 24 features a chord: F#4, C#5, G#5.

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

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♩=205

Organ

*f*

2 3 4 5 6

7 8 9 10 11 12 13

*f*

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# No. 11: Eros Calling Earth

♩=140

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Pad

46 47 48 49 50 51 52 53 54

*f* *f*

55 56 57 58 59 60 61 62 63 64 65 66 67

68 69 70 71 72 73 74 75 76 77 78 79 80

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81 82 83 84 85 86 87 88 89

*mp*

90 91 92 93 94 95

*f*

# No. 12: The Bell Has Rung

♩=100

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Strings

Bells

57 58 59 60 61 62 63

*f*

64 65 66 67 68 69 70 71 72 73 74 75 76 77

*ff*

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78 79 80 81 82 83 84

*ff*

85 86 87 88 89 90 91

*fff*

# No. 13: Entr'Acte

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$\text{♩} = 205$

Alto Sax. 3 4 5 6 7

Strings

8 9 10 11 12 13

14 15 16 17 18 19 20

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21 22 23 24 25 26

27 28 29  $\text{♩} = 60$  30 31 32 33

34 35 36

No. 13: Entr'Acte

37 38 39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56 57

♩=115

58 59 60 61 62

*f*

*f*

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63 64 65 66 67 68

♩=140

69 70 71 72 73 74 75

*mp*

*slower* *a tempo*

♩=120

76 77 78 79 80 81 82 83

*f*

*f*

No. 13: Entr'Acte

Musical notation for measures 84-87. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in treble clef with a key signature of one sharp (F#). Measure 84 features a melodic line in the upper staff and a complex chordal accompaniment in the lower staff, including a triplet of eighth notes. Measures 85-87 continue the melodic and harmonic development.

Musical notation for measures 88-92. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff provides a dense harmonic accompaniment with various chordal textures and rhythmic patterns.

Musical notation for measures 93-98. The system consists of two staves. The upper staff shows a melodic line with some rests. The lower staff is mostly empty, indicating a sparse accompaniment for these measures.

Musical notation for measures 99-104. The system consists of two staves. The upper staff contains a melodic line with several eighth-note patterns. The lower staff remains empty, suggesting a minimalist accompaniment.

Musical notation for measures 105-110. The system consists of two staves. The upper staff has a melodic line that concludes with a double bar line. The lower staff is empty, with a '2' written below the staff at the end of the system, possibly indicating a second ending or a specific performance instruction.

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

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♩=76

Strings

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19

20 21 22 23 24 25 26 27

28 29 30 31 32 33 34 35 36

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37 38 39 40 41 42 43 44

45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61

62 63 64 65 66 67 68 69

70 71 72 73 74 75

# No. 15: There's Something Out There

♩=180

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Organ

Musical staff 1: Organ part, measures 1-9. The staff is in 4/4 time with a key signature of two flats. It begins with a whole rest in measure 1, followed by a half note in measure 2, and a quarter note in measure 3. Measure 4 contains a whole note chord. Measures 5-9 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 2: Organ part, measures 10-17. Measures 10-14 continue the melodic line with eighth notes and chords. Measure 15 has a whole rest. Measures 16-17 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 3: Organ part, measures 18-26. Measures 18-22 continue the melodic line with eighth notes and chords. Measure 23 has a whole rest. Measures 24-26 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 4: Organ part, measures 27-34. Measures 27-31 continue the melodic line with eighth notes and chords. Measure 32 has a whole rest. Measures 33-34 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 5: Organ part, measures 35-42. Measures 35-39 continue the melodic line with eighth notes and chords. Measure 40 has a whole rest. Measures 41-42 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 6: Organ part, measures 43-51. Measures 43-51 continue the melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 7: Organ part, measures 52-59. Measures 52-56 continue the melodic line with eighth notes and chords. Measure 57 has a whole rest. Measures 58-59 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 8: Organ part, measures 60-67. Measures 60-64 continue the melodic line with eighth notes and chords. Measure 65 has a whole rest. Measures 66-67 feature a melodic line with eighth notes and chords, marked with *sfz* and *f*.

Musical staff 9: Organ part, measures 68-75. Measures 68-75 continue the melodic line with eighth notes and chords, marked with *sfz* and *f*.

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No. 15: There's Something Out There

# No. 15a: The Zombie Walk, Preparatory

♩=120

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Organ

The first system of music is for an organ. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 120. The music features a repeating pattern of chords in the treble staff, each held for a full measure. The bass staff contains whole notes that correspond to the chords in the treble staff. The first measure shows a treble chord of F#4, C#5, G#5 and a bass note of F#3. The second measure shows a treble chord of G#4, C#5, G#5 and a bass note of G#3. The third measure shows a treble chord of A4, C#5, G#5 and a bass note of A3. The fourth measure shows a treble chord of B4, C#5, G#5 and a bass note of B3. This pattern repeats for the first four measures of the system.

The second system of music continues the organ part. It also consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The music continues the repeating pattern of chords in the treble staff and whole notes in the bass staff. The first measure of this system shows a treble chord of C#5, G#5, F#5 and a bass note of C#3. The second measure shows a treble chord of D#5, C#5, G#5 and a bass note of D#3. The third measure shows a treble chord of E5, C#5, G#5 and a bass note of E3. The fourth measure shows a treble chord of F#5, C#5, G#5 and a bass note of F#3. The system concludes with a final measure showing a treble chord of G#5, C#5, G#5 and a bass note of G#3.

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# No. 16: The Zombie Walk

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♩=120

Organ *mf*

Musical notation for measures 1-8. The score is for Organ, marked *mf*. It features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The right hand plays a series of chords with a rhythmic pattern of quarter notes and eighth notes, while the left hand plays a simple bass line of quarter notes.

Musical notation for measures 9-16. The right hand continues the chordal pattern from the previous system, and the left hand maintains the bass line.

Musical notation for measures 17-23. This system includes first and second endings, indicated by '1' and '2' above the staff. The right hand introduces some melodic movement in the chords, and the left hand continues the bass line.

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*ff*

Musical notation for measures 24-32. The right hand plays chords with a more complex rhythmic pattern, and the left hand continues the bass line. The dynamic marking *ff* (fortissimo) is present.

Musical notation for measures 33-40. The right hand continues the complex chordal pattern, and the left hand continues the bass line.

Musical notation for measures 41-48. The right hand continues the complex chordal pattern, and the left hand continues the bass line.

No. 16: The Zombie Walk

50

*mf*

58

66

*ff*

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74

82

90

# No. 17: The Zombie Walk, Reprise

♩=120

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Organ

*mp*

9

*f*

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18

26

*sfz*

# No. 18: I? A Fiend?

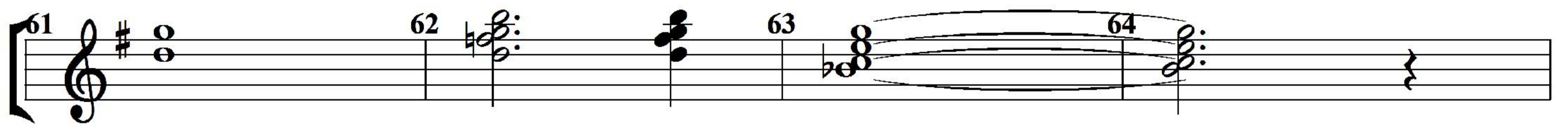
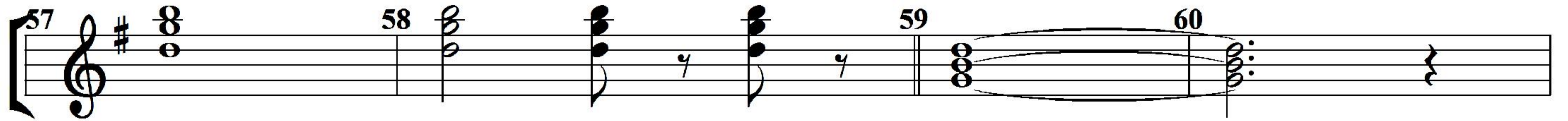
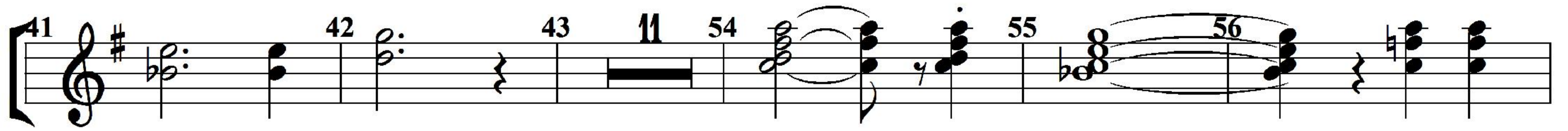
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♩=160

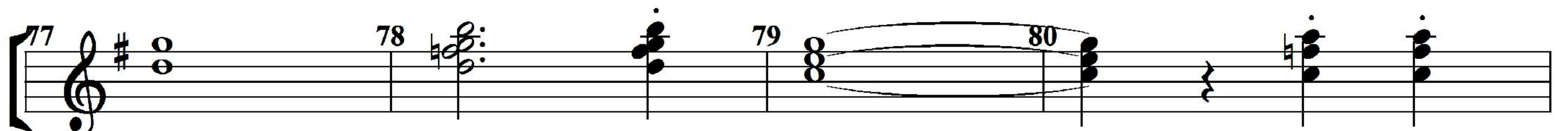
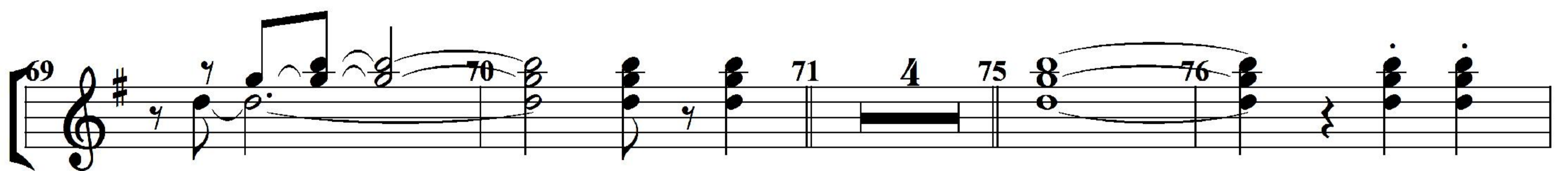
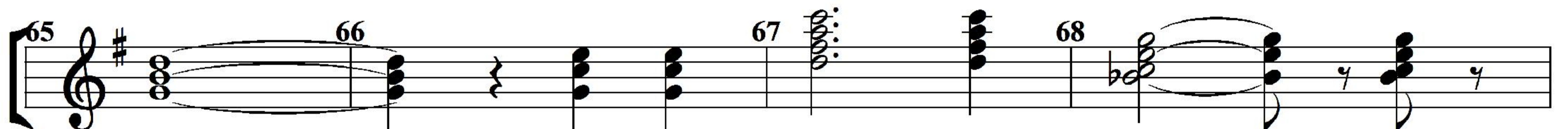
Organ

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No. 18: I? A Fiend?

81 82 83 84

85 86 11

97 98 99 100 4 104

105 106 107 108

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109 110 111 112

113 114 115 116

# No. 18a: The Zombie Walk, Underscore

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$\text{♩} = 120$

Organ *mp*

9

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# No. 19: Everything's On Fire

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♩=120

Organ *f*

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The organ part starts with a forte (*f*) dynamic. Measure 1 contains a whole rest in the treble and a half note G2 in the bass. Measures 2-5 feature a rhythmic pattern of eighth notes in the treble and half notes in the bass. Measure 2 has a fermata over the treble staff. Measures 3 and 4 have fermatas over the bass staff.

Musical notation for measures 6-9. The treble staff continues with eighth notes, and the bass staff continues with half notes. Measure 6 has a fermata over the treble staff. Measure 7 has a fermata over the bass staff. Measure 8 has a fermata over the treble staff. Measure 9 has a fermata over the bass staff.

Musical notation for measures 10-13. The treble staff continues with eighth notes, and the bass staff continues with half notes. Measure 10 has a fermata over the treble staff. Measure 11 has a fermata over the bass staff. Measure 12 has a fermata over the treble staff. Measure 13 has a fermata over the bass staff.

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Musical notation for measures 14-17. The treble staff continues with eighth notes, and the bass staff continues with half notes. Measure 14 has a fermata over the treble staff. Measure 15 has a fermata over the bass staff. Measure 16 has a fermata over the treble staff. Measure 17 has a fermata over the bass staff.

Musical notation for measures 18-21. The treble staff continues with eighth notes, and the bass staff continues with half notes. Measure 18 has a fermata over the treble staff. Measure 19 has a fermata over the bass staff. Measure 20 has a fermata over the treble staff. Measure 21 has a fermata over the bass staff.

Musical notation for measures 22-25. The treble staff continues with eighth notes, and the bass staff continues with half notes. Measure 22 has a fermata over the treble staff. Measure 23 has a fermata over the bass staff. Measure 24 has a fermata over the treble staff. Measure 25 has a fermata over the bass staff.

No. 19: Everything's On Fire

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

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♩=78

Strings

Tenor Sax

No. 20: God Help Us In The Future

60 61 62 63 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80 81 82

83 84 85 86 87 88

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89 90 91 92 93 94 95 96

97 98 99 100 101

102 103 104 105 106 107

108 109

# No. 21: Bows and Finale Ultimo

♩=120

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Organ

*f*



# No. 22: Audience Playout

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♩=205

Alto Sax. *f*

Strings

Organ

10 11 12 13 14

15 16 17 18 19

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20 21 22 23

24 25 26 27 28

♩=75 *much slower!*

*mp*

No. 22: Audience Playout

29 30 31 32 33 34

35 36 37 38 39

*slowly* *a tempo*

*mp*

40 41 42 43 44 45 2

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47 48 49 50 51

*ff* *sfz* *ff*

52 53 54 55 56

57 58 59 60 61

Musical score for measures 57-61. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and quarter notes. The middle and bottom staves have treble clefs and contain accompaniment with chords and rests.

62 63 64 65 66

*slowly* *a tempo*

Musical score for measures 62-66. The system consists of three staves. Measure 64 has a time signature change to 2/4, and measure 65 has a time signature change to 4/4. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and quarter notes. The middle and bottom staves have treble clefs and contain accompaniment with chords and rests.

67 68 69 70 71 72

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Musical score for measures 67-72. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and quarter notes. The middle and bottom staves have treble clefs and contain accompaniment with chords and rests.

73 74 75 76 77 78

Musical score for measures 73-78. The system consists of three staves. Measure 76 has a time signature change to 2/4, and measure 77 has a time signature change to 4/4. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and quarter notes. The middle and bottom staves have treble clefs and contain accompaniment with chords and rests.

79 80 81 82 83 84 2

Musical score for measures 79-84. The system consists of three staves. Measure 79 has a key signature change to one sharp. The top staff has a treble clef and contains a melodic line with eighth and quarter notes. The middle and bottom staves have treble clefs and contain accompaniment with chords and rests. The system ends with a double bar line and the number 2.