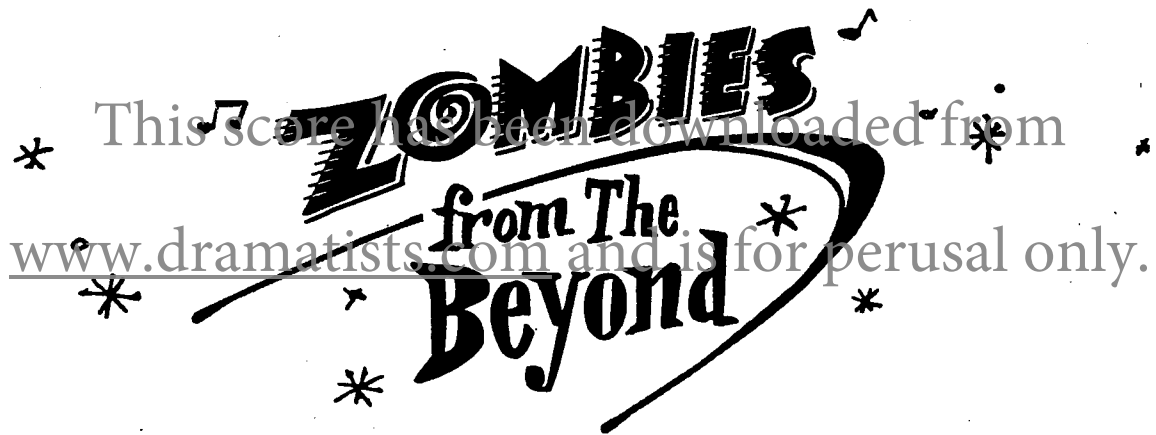


**PIANO-CONDUCTOR SCORE**



No performance or use of this score is  
**A MUSICAL COMEDY**  
allowed without written authorization

from Dramatists Play Service, Inc.  
**Book, Music, and Lyrics by**

**James Valcq**

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# INSTRUMENTATION

## ORIGINAL 3-PIECE COMBO:

### Conductor/Keyboards

Yamaha Clavinova

Yamaha DX7 Synthesizer

www.dramatists.com and is for perusal only.

### Percussion

Kit (Snare, Kick, Med. & Low Toms, Crash Cym., Ride Cym., Hi-Hat)

25" Timpani

Pit Bells

2 Chimes (G, B flat)

Mark Tree

2 Wood Blocks

Triangle

Gong

Cowbell

Ratchet

Tambourine

from Dramatists Play Service, Inc.

## COMPOSER'S NOTES

### KEYBOARDS

#### **YAMAHA DX7 SETTINGS ARE AS FOLLOWS:**

1. BRASSHORNS
2. FULL ORK
3. STRING ENS2 \*
4. HARP
5. GLOCK
6. PIPE ORGAN
7. VIBES
8. SOFT PIPE ORGAN

(Brasshorns, Full Ork, Glock, and Pipe Organ must be programmed to sound in the octave in which they are notated.)

\* 'MOD' indicates that the Modulation Wheel be turned up to produce a theramin-like vibrato effect.

#### **CLAVINOVA USES TWO SETTINGS:**

CL [Piano setting]

CL-S [Double-stop produced by simultaneously entering  
PIANO and STRINGS]

NOTE: For fullest effect, midi a **Yamaha TG 500** to the Clavinova. Program TG 500 to Pizzicato Bass, including all pitches from C below middle C downward. This can be used throughout the entire show.

### ACCORDION

The accordion is "the voice" of ZOMBIES and gives the score its own peculiar flavor. It is possible, of course, to effectively cover the part with a synthesizer, but it is worth the effort to seek out an appropriate accordionist.

### PERCUSSION

The percussion part was designed to accommodate extremely limited pit space in the off-Broadway production. If desired, the kit may be somewhat expanded at the discretion of the conductor and player.

## ZOMBINA

This role was conceived specifically for an actress with an unusually high range, frequently topping out with a 'D' above high 'C'. As the plot hinges on the specifics of Zombina's voice, drastic transposition (i.e., to mezzo or belt range) should never be done. However, to facilitate general casting of the role, alternative versions of Zombina's music are included in the score and orchestrations, still taking her up to a high 'C' but with a much more navigable tessitura.

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THE ZOMBETTES

[www.dramatists.com](http://www.dramatists.com) and is for personal use only.  
These roles are played by Mary, Charlie, Billy, Trenton, and Malone. The men sing in falsetto, the pitches sounding where they are notated. The original divisi placed Mary on top, Charlie on the bottom, and the men split between the middle and bottom depending on their falsetto ranges. As much as possible, it should sound like a female chorus.

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## VOCAL BREAKDOWN

### Major Malone

Act One: #2, 7A, 9, 11

Act Two: #13, 15, 16, 17, 19, 20

### Rick Jones

Act One: #2, 3, 4, 6, 7A, 8, 11

Act Two: #16, 17, 20

### Charlene Osmani

Act One: #2, 6, 7A, 9, 11

Act Two: #17, 19, 20

### Billy Krutzik

Act One: #2, 7, 9, 11

Act Two: #13, 19, 20

### Mary Malone

Act One: #2, 3, 4, 5, 9, 11

Act Two: #13, 14, 15, 15A, 16, 17, 19, 20

### Trenton Corbett

Act One: #2, 3, 5, 6, 7A, 9, 11

Act Two: #13, 14, 15, 16, 17, 19, 20

### Zombina

Act One: #1, 2, 4A, 8B, 10, 11

Act Two: #17, 18, 18A, 19, 20

# ZOMBIES FROM THE BEYOND

MUSIC AND LYRICS BY JAMES VALCQ

## #1 PROLOGUE

CUE: HOUSE OUT

DX-3 MOD

DX-2

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CURTAIN

DX-4

VOICE!  
"OUTER SPACE..."

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DX-4

Musical score for measures 9-11. Measure 9: *mp* (DIALOGUE CONT.), *CL-5*, *tr*, *15MA7*, *8VA7*, *(arpegg.)*. Measure 10: *15MA7*, *8VA7*. Measure 11: *15MA7*, *8VA7*.

Musical score for measures 12-14. Measure 12: *15MA*, *(Loco)*, *8VA*, *(rall.)*. Measure 13: *15MA*, *(Loco)*, *8VA*, *(rall.)*. Measure 14: *15MA*, *(Loco)*, *8VA*, *(rall.)*, *[... INTELLIGENT LIFE FORMS.]*, **DX-1**.

QUE: "SUDDENLY--"

AGITATO

15 *sf*

R.H. **DX-1**

L.H. **CL-5**

(8 BASSO)

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www.dramatists.com and is for perusal only. CUE TO CONTINUE! SIGHTS TOO HORRIBLE TO IMAGINE...

18

(8 BASSO)

[VAMP]

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20

R.H. **DX-1**

L.H. **CL-5**

MP [PERC.]

cres.

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22

**DX-2**

mf

cres.

(VOICE:)

"...ZOMBIES FROM THE BEYOND!!!"



25 (ZOMBINA:  
Musical staff with notes and accidentals. A long slur covers the entire staff.

ALLARG.  
R.H. DX-2

Piano accompaniment for measures 25-29. Includes markings for [Tutti] and [CL-3].

29 Musical staff with notes and accidentals. Includes a long slur.

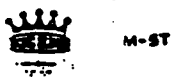
Piano accompaniment for measures 29-33. Includes markings for [CL-3].

33 Musical staff with notes and accidentals. Includes a long slur.

Piano accompaniment for measures 33-36. Includes markings for [CL-3].

36 Musical staff with notes and accidentals. Includes the instruction [CURTAIN CLOSES].

Piano accompaniment for measures 36-40. Includes markings for [DX-1], [CL-3], and a tempo change to  $\text{♩} = 126$ .



3

CL-3

ATTACCA  
AS ONE

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# 1 A

# MAIN TITLE

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ALLEGRO MARZIALE ♩ = 126

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[TUTTI] R.H. **DX-1**

**CL-3**

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*mf*

*mf*

*mf*

*mf*

*mf*



M-57

A

Musical staff with treble clef and key signature of one sharp (F#).

CL-5 (BOTH HANDS)

Musical staff with piano (ff) dynamic marking and a slur over the notes.

48 (+8 SEMPAE)

Musical staff with piano (p) dynamic marking and a slur over the notes.

48 (+8 SEMPAE)

Musical staff with piano (p) dynamic marking and a slur over the notes.

48 (+8 SEMPAE)

Musical staff with piano (p) dynamic marking and a slur over the notes.

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M-57

5

# # 18 OPENING ACT I SCENE 1

[BRIGHTLY] [UNDER DIALOGUE - MALONE & RICK]

$\text{♩} = 140$  (+PERC.)

pp

Handwritten musical score for the first system, featuring piano accompaniment with chords and rhythmic notation. The score is written on a grand staff with treble and bass clefs. The music consists of several measures with chords and rhythmic patterns. A watermark is overlaid on the score.

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Handwritten musical score for the second system, continuing the piano accompaniment. The score is written on a grand staff with treble and bass clefs. The music consists of several measures with chords and rhythmic patterns. A watermark is overlaid on the score.

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Handwritten musical score for the third system, continuing the piano accompaniment. The score is written on a grand staff with treble and bass clefs. The music consists of several measures with chords and rhythmic patterns. A watermark is overlaid on the score.

[MALONE:] "... HELP IS ON THE WAY AND OUR NATION IS AT THE VANGUARD..."

Handwritten musical score for the fourth system, continuing the piano accompaniment. The score is written on a grand staff with treble and bass clefs. The music consists of several measures with chords and rhythmic patterns. A watermark is overlaid on the score.

ATTACCA  
AS ONE

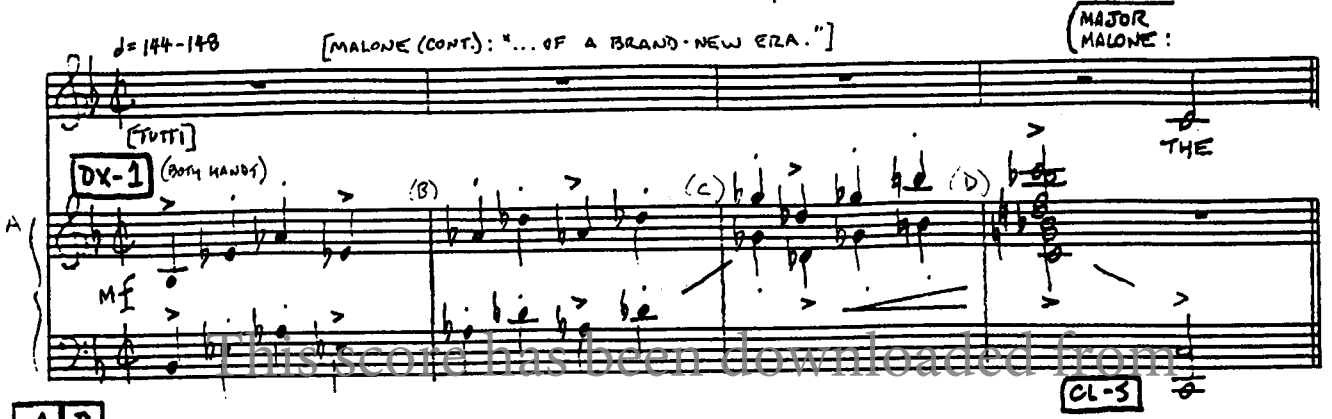
# #2 THE SKY'S THE LIMIT

SEMPRE #2: DX-1  
CL-5

$\text{♩} = 144-148$  [MALONE (CONT): "... OF A BRAND-NEW ERA." ] MAJOR MALONE:

[Tutti] DX-1 (both hands) CL-5

mf THE



A B

(1,2.) SKY'S \_\_\_\_\_ THE LI - MIT IN THIS

CL-5

4,20

8,24

DAY AND AGE, 1. YOU'LL FIND THE WE  
2. IT'S TRUE

12,28

1.) SPACE AGE HAS BE GUN, SON,  
2.) STRIVE TO BRING THE STARS, MARS,



M-ST

© 1986, 1995 JAMES VALCO

1. (TRICK:

(1.) WE'LL LEAVE THE PAST BE - HIND. \_\_\_\_\_ THE

This score has been downloaded from

2. (TRICK + MALONE:

(2.) AND JU - PI - TER IN VIEW. \_\_\_\_\_ TO

No performance or use of this score is

**C**

LOOK UP IN - TO HEA - VEN, A PRO - JECT CALLED PROBE SEV - EN WILL

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from Dramatists Play Service, Inc.

DO A TRICK THAT NE - VER HAS BEEN DONE. \_\_\_\_\_ A

(TRICK:



(MALONE!) (BOTH:)

PHO - TO WE'LL BE TA - KING AND HIS - TRY WE'LL BE MA - KING DE -

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www.dramatists.com and is for perusal only.

VEL - OP - ING A CLOSE - UP OF THE SUN! THE

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**D**

SKY'S THE LI - MIT IN THIS

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DAY AND AGE, OH, MY! YOU

56

21 PLAN-ETS, BE - WARE, — WE SOON WILL BE THERE — CUZ OUR

60

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64

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NO performance or use of this score is

68

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[F] (CHARLIE: TAKE A ME-MO, TYPE A LET-TER, LIFE WOULD BE A WHOLE LOT BET-TER

72



M-ST



76

IF I COULD FIND — A MAN. — TA-MAKE

A ME-MO, TYPE A LET-TER, I DON'T NEED AN I-RISH SET-TER,

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80

MP

2

allowed without written authorization

84

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THAT IS-N'T WHAT — I PLAN. — THE

88

SEC - RE - TA - RY FINDS IT SCA - RY GO -



- HO - ING THRU LIFE — WITH - OUT A

92

**H** (CH: MAN  
TRICK + MALONE: MAN

IN THE MOON, LOOK OUT —, WE'RE

96

MF

ON THE WAY!

100

CALL:

BIG DIP - PER, HOLD THE PHONE! — TO -

104

MF



CHARLIE,  
RICK, &  
MALONE:

DAY'S THE DAY!

TO -

108

This score has been downloaded from

I

DAY OUR MAN IS COMING.

THE

112

No performance or use of this score is

allowed without written authorization

WHOLE CON - TROL ROOM'S HUMMING.

HE'LL

116

from Dramatists Play Service, Inc

U.S.



M-ST

#3

# A FLYING SAUCER

CUE: MALONE: "FAR-THRE-WELL, CREAMPUFF."

This score has been downloaded from

[UNDER DIALOGUE]

(ACC.)

CUE TO CONTINUE:  
"THE SKY'S THE LIMIT!"  
[MALONE EXITS]

www.dramatists.com and is for perusal only.

R.H. DX-1

DX-4 ↓ (9)

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CL-5  $\flat \frac{2}{8}$

MARY: WHAT A VISTA, MARZ.

(MARY: (last time))

$\text{♩} = 102$

(+ACC.)

from Dramatists Play Service, Inc.

DX-4

MP



**A**

(GLOCK:)

LOVE

— — LY!

ALL THE STARS ARE SO

(+ GLOCK)

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www.dramatists.com and is for perusal only.

$\frac{0}{2}$

(DIALOGUE: "... POLARIS...")

CLEAR!

15 MA 7 (ARPEG.)

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15 MA 7

"... ALPHA CENTAURI ..."

15 MA 7

"... RETICULA ..."

8 VA 7

8 VA 7

15 MA

(LOCO)

(HOLD UNTIL ♩:)

MARY: "... ASTRONOMY AND THE OUTER BEYOND."

TRENTON: "OH" [SEGUE TO B]

8 VA 7

poco rall.

**B** POCO PIU MOSSO

J=138-142 [MARY: "ISN'T IT STIMULATING?... " etc.]

PP [F. PERC.] (etc.)

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CL-5

(8 BASSO SEMPRE

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R.K. **DX-1**

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(8 BASSO

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QUE: RICK: "THAT'S NO STAR, MARY."

**C** [MARY: (1st time)]

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IS IT A COM - ET? [TRENTON:] ORAN

[VAMP]

CL-5

[+ACC.]

ORA ME - TE - OR?

MP (Loco)

(8 BASSO

# 4

THE ROCKET-ROLL

BRIGHT 'STROLL' TEMPO ♩ = 124-128

**CL** (Tutti) **RICK!**  
BLAST OFF, BA-BY, COME AND

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like **ff** and **mp**, and a section marked with a slash **/**.

BOUNCE WITH ME — JU-PI-TER IS JUMPIN' TO THE JAM-BO -- REE —

Musical notation for the second system, featuring a vocal line and piano accompaniment.

LOOP THE LOOP — TILL — YA LOSE CON-TROL — ROCK-ET — ROLL —

Musical notation for the third system, featuring a vocal line and piano accompaniment.

RI-CO-CHET AND SHIMMY LIKE A RA-DAR — BLIP —

**A** **FT** (LIGHT FILL)

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. It includes a section marked **A** and **FT** (LIGHT FILL).

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M-57

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ROCKET-ROLL  
- 2 -

BE A LIT-TLE DIP - PER - AND DO A - DIP - THEN - YA SWOOP, SWERVE 'N' SKITTER WHILE YA  
STAYS 'N' STROLL -

ROCK - ET - ROLL -

**B** (RICK MARRS)  
OH OH OH OH OH OH OH OH OH OH THE ROCKET ROLL IS A ZIG - ZAG - ZOOM -

OH OH OH OH OH OH OH OH OH OH OH OH OH OH IT FILLS THE

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GAS - EOUS - VOID - WITH - A SON - IC - BOOM. -

[C] (ACC. MELODY)

F7

R.H. GLESS

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F7

C7

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IT MAKES YOUR GY - RA - TO - RY OR - BIT AC -

[D] (RICK)

MP

51



# 5

SECOND PLANET ON THE RIGHT

CUE: MARY: "CURL UP AND DIE." (A)

DX-4

(DIALOGUE CONT.)

(LOCO)

(TRENTON: "...NOTHING TO BE AFRAID OF.")

(+GLOCK)

(ACC. OUT.)

R.H. (GVA)

P (+ACC.)

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TRENTON:

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I'VE GOT A PLAN IF YOU'RE WORRIED AND UPSET

TO PUT YOUR MIND AT EASE.

R.H. DX-4

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CL-S

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I AM THE MAN WHO COULD HELP YOU TO FORGET

IF YOU'LL TRY IT PLEASE.

from Dramatists Play Service, Inc.

A

POCO PIU MOSSO

JUST A LIT-TLE GAME I PLAY WHEN IT'S LATE AT NIGHT;

(+GLOCK)

(CL)

MP (+ACC.)

Red \*



M-5T

56

©1986, 1995

POCO RALL.

DREAMING THAT I'LL GO A - WAY SOMEWHERE OUT OF

DX

B TEMPO 2

SIGHT. THIS IS A TRICK I'VE DEVELOPED JUST FOR FUN

(GLOCK. OUT) #p (ACC. OUT) P

WHEN I AM FEELING BLUE BUT NOW I FIND SOME AD-

(BOTH HANDS) CL-5 (CVA)

DITION SHOULD BE DONE: ONE AND ONE MAKE TWO.

FACC. GLOCK. DX-4 DX-5

PLANET  
- 3 -

MOD. SWING  $\text{♩} = 134 - 138$

\*  
DX  
LET'S GO A-WAY TO - GE - THER - ON AN INTER STELLAR FLIGHT  
MP CL-5  
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TO A WORLD OF OUR OWN, WHERE WE'LL BE ALL ALONE - ON

D  
\*  
THE SECOND PLANET ON THE RIGHT - WE'LL HOP THE NEAREST  
A dim.  
(acc)  
bd

\* PLAY ARPEG. FIG. ON DX-5

THROUGHOUT #5

[C]-END

58

# #9 IN THE STARS

MUSIC & LYRICS BY  
JAMES VALCO

[CUE:] MARY: "BUT TRENTON --!!"

[CL] (NO 'S')

RUBATO

MP (TUTTI)

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(MARY: (recit.))

DEAR, I'M SORRY" THE MAN SAYS HE'S BU-SY, THAT'S WHY I'M IN A TIZ-ZY AND

WHY I'M GET-TING DIZZY WITH GRIEF I THOUGHT THAT HE WAS DIFFERENT; I WAS

(Tutti) *G dim espagg.* (Solo)

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WRONG SO NOW MY SONG WILL SAY "SO LONG" IN BRIEF:

(acc.)

[TEMPO]

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A TEMPO (60'S ROCK BALLAD)

[♩ = 94] (MEN:)

DOH DO DO DOH DO DO DOH DO NO DIPP DIPP

LOCO (etc.)

MP (+PERC.)

+ 8

DOH DO DO DOH DO DO DOH DO DO DIPP DIPP

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**A**

(DOH) MARY:  
I FELT SO CER-TAIN THAT HE WAS THE GUY

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P

I THOUGHT TO-GETH-ER WE'D FLY TO THE SKY BUT

Handwritten musical score for the first system. The vocal line is on a single staff with lyrics: "NOW I DIS-CO-VER — HE'S NOT THE PER-FECT LO-VER —". The piano accompaniment consists of two staves with chords: A<sup>m7</sup>, D<sup>7</sup>, G<sup>b</sup>, and E<sup>b7</sup>. A large watermark is overlaid across the piano part.

[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

Handwritten musical score for the second system. The vocal line has lyrics: "I GUESS IT WAS-N'T — IN THE STARS —". Below it, a piano part contains the text: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." and "YA-DA-DA, DA-DA-DA, DA-DA-DA". A "MEN:" marking is present above the piano part. The piano accompaniment includes chords A<sup>m7</sup> and D<sup>7</sup>.

B

Handwritten musical score for the third system. The vocal line has lyrics: "I THOUGHT THAT LIFE WOULD BE PEA-CHES AND CREAM — OH — OH — DOH — DO DO DOH — DO-DO DOH — DO DO DIPP DO-DO-DO". The piano accompaniment includes chords G<sup>b</sup>, E<sup>b</sup>, C<sup>b</sup>, and D<sup>b7</sup>. A dynamic marking "MP" is present in the piano part.



# # 11 ZOMBIES FROM THE BEYOND

**CUE** ZOMBINA: "ZOMBETTES --  
MARIIMBAH! DEKLEKTA BEAUTIFICATIA!!"

MUSIC + LYRIC BY JAMES VALCCO

**ALLEGRO MARZIALE** J.=124

[ZOMBINA SPEAKS]

Musical score for the first system. The piano part (CL-3) starts with a forte dynamic (sf) and a piano dynamic (p). The bass part (8 BASSO) has a +8 measure. The score includes a fermata and a key signature change to B-flat major.

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Musical score for the second system, continuing the piano and bass parts with various chordal textures and dynamics.

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Musical score for the third system, featuring a crescendo marking [cres.] and fermatas in both piano and bass parts.

Musical score for the fourth system, including dynamic markings like ff and sfz, and a DX-1 marking. The bass part (8 BASSO) is clearly indicated.

ZOMBIES

- 2 -

A

ZOMBETTES:

(acc.)

ZOM - BIES

FROM THE BE - YOND

CL-5

MP

CAU - SING

TO - TAL DE - STRUC

- TION

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ZOM - BIES

FROM THE BE - YOND

NE - VER

FEAR - ING OB - STRUC

- TION.

B

AS WE ZING A - LONG OUR WAY

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ZOOM - ING THROUGH THE SKIES

res. **DX**

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WE WILL BRING WITH US DEATH

**AL-S**

from Dramatists Play Service, Inc.

ALL THE EARTH'S DEMISE!

res. **DX**

**F**

C

ZOM - BIES FROM THE BE - YOND

CL-3

mf

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HEAR OUR HI - DE - OUS LAUGH - TER

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allowed without written authorization

ZOM - BIES FROM THE BE - YOND

MEN ARE WHAT WE ARE AF - TER. DON'T

(ZOMBINA)

**D**

TRY TO ES-CAPE! ZOM-BI - NA WILL ZAP YOU

IF YOU DON'T RE - SPOND. AND

WHEN YOU A - WAKE YOU'LL BE IN OUR TRAP WE'RE

ZOM - BIES FROM THE BE - YOND !!

*Handwritten annotations:*  
P, sfz, ^, R.H. DX, CL-5, ALL:, ff, BASSO

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E [d. = d]

ZOMBETTES:

HA - HA - HA! HA - HA - HA! HA - HA - HA! HA - HA - HA!

CL-5

gva 7

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ZOMBETTES POSE UNDER DRYERS

HA - HA - HA - HA - HA - HA - HA - HA - HA!

R.H. DX (Loco)

15MA

HOLD FOR LAFFS

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ZOMBINA:

[DIALOGUE] [ZOMBINA "...WHEN SYNCHRONIZED WITH MY CHIRP..."]

HA - HA - HA - HA - HA - HA - HA - HA!

CL-5

R.H. (gva) (clock) (gva)

(+ACC.)

V.S.

# 13

# DATELINE: MILWAUKEE

MUSIC AND LYRIC BY JAMES VALCQ

(J=146) (MALONE):

(TLENTON):

DATELINE: MILWAUKEE - A FLYING SAUCER SCARE! HEADLINE: MILWAUKEE - A

(AL-3)

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FLYING SAUCER'S THERE! SPOTLIGHT: MILWAUKEE - THERE'S SOMETHING IN THE AIR!

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HORDES OF INVADERS OVER OUR BEER DOWN! I CAN'T WAIT! MY

HEART'S ALL A-QUIVER, WE HAVE A DATE! A SPECIAL DELIVERY!

B

MALONE:

TRENTON:

EXTRA: MILWAUKEE - IT'S NOT A FALSE ALARM!

ITEM: MILWAUKEE - PRO-

This score has been downloaded from

MARY:

CURE A FIRE-ARM!

DISPATCH: MILWAUKEE - THERE'S DANGER AND THERE'S HARM!

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allowed without written authorization

ALICE:

BILLY:

SWARMS OF IC-VA-DELS OVER BEER-TOWN!

GOSH, OH GEE -- I'M

HIGHER THAN THE MOON!

NINE O - THREE -- I HOPE SHE'S COM-ING SOON!





**D** (MALONE):

SHELTER ALL CIVILIANS! KEEP WINDOWS BARRED! DE - PLOY ALL UN - ITS!

**E** (BILLY):

CALL OUT THE GUARD. MAN A LIVE -- WE FIN - LLY HAVE A DATE!

**E** (MARY):

NINE O - FIVE -- SHE MUST BE RUNNING LATE! THERE'S A CHILL IN THE AIR

(GLOCK):

THERE'S A FEELING I'VE GOT I'VE A

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M-ST

SENSE OF FORE-BO-DING, THERE'S SOMETHING EX-PLO-DING, BUT HEA-VEN KNOWS WHAT.

**G** (BILLY: NINE FIF-TEEN -- JUST ONCE SHE COULDA HURRIED. WHERE'S CHARLENE? I'M

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**H** (TRENTON)

GETTIN' KINDA WORRIED! I FELT SO CERTAIN THAT SHE WAS THE ONE —

BUT NOW IT LOOKS LIKE IT'S OV-ER AND DONE — IT'S FINISHED, FOR-GOT-TEN, THAT'S

WHY I'M FEELING ROTTEN. WE CAME REAL CLOSE, BUT STILL NO CI - GARS

GUESS IT WASN'T IN THE STARS. HORDES OF IN - VA - DERS OV-ER--

**I** (MALONE)

R.H. **DX**

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MARY: TRENTON: MALONG:

SWARMS OF CRUSADERS OVER-- DROVES OF FILTRATORS OVER-- THRONGS OF MIGRATORS OV-ER-

MARY: TRENTON: BILLY:

SCORES OF PA-RA-DERS ON-ER-- CROWDS OF TI-RA-DERS ON-ER-- SLEW OF IN-VA-DERS ON-ER

BEER-TOWN! CHARLIE'S IN TROUBLE, SOMEHOW I JUST KNOW!

CL-5

AND ON THE DOUBLE TO HER I GOTTA GO! I'M GON-NA KNUCKLE DOWN! I'LL

CL-5 (LOCO) R.H. DX

# #15 THE AMERICAN WAY

MUSIC AND LYRIC BY JAMES VALECY

CUE: MARY: "HOW DID YOU EVER THINK IT UP?"

(TRENTON!)  
I USED MY TALENT, I USED MY BRAIN, AND ALL THE DA-TA I  
(GLOCK)  
(RECIT.)  
CL  
P (SOLO)

COULD OB-TAIN. I USED MY MUSCLE, I USED MY SKILL; AP-  
MP

PLIED THEM ALL WITH AN I - RON WILL. YOU CAN AC-COMPLISH AN-Y  
POCO MENO  
POCO RALL (+PERC.)

DEED, OH, IF YOU WALKEN TO THIS CRE - DO: ISHAT  
(+GLOCK) (+) etc.  
D9 arp  
Ped - - - - \*  
CL-S



M-ST

©1995

(157)

**BRIGHT MARCH**  $\text{♩} = 126$

R.H. **DX-1** (PERC: "MILITARY DRUMS, NOT 'SHOW DRUMS'")  
 (Tutti) >

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**A**

www.dramatists.com and is for perusal only.

DON'T DE-SPAIR, JUST SAY C'EST LA GUERRE!

**CL-5**  
 mp

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WHEN YOU MEET UP WITH FOUL PLAY.

from Dramatists Play Service, Inc.

(acc:)

YOU'LL HAVE FREEDOM IF YOU STAM - PEDE 'EM.

(acc)



M-57

THAT'S THE A - ME - RI - CAN WAY!

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**B** DON'T GIVE IN, TAKE IT ON THE CHIN.

**AL-S**

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CHARGE IN AND PLUN-DER THE PREY.

from Dramatists Play Service, Inc.

FIRST DE - PLOY 'EM, AND THEN DE - STROY 'EM.



# 16

# I AM A ZOMBIE

(MUSIC + LYRIC BY JAMES VALCQ)

**[CUE:] TRENTON:** "IF ONLY WE WERE WISE TO HIS WHEREABOUTS."

**[RICK:]** > > >

R.H. **DX-3 MOD** [Ped....] HERE I AM !!!!! [---\*] YOU'RE

(829) ← NO TREM. FOR DX [DX TO "I"]

(Tutti) **fffz**

**CL-S** v **FBASSO**

**A** [**J=98**]

ALL VERY CLE-VER, AREN'T YOU? PIEC-ING TO-GE-THER THE FACTS. BUT

**RECIT.**

YOU DON'T KNOW THE HALF OF IT... IN THE NAME OF MY HOME - LAND

**CAPO:** 4

I HAVE MADE CONTACT WITH OUR VI-SI-TOR - FROM PLANET X -- THE BEAU-TE-OUS QUEEN ZOM-

(colla voce)



M-5T



**A** TEMPO  $\text{♩} = 110$

BI - NA -- AND NOW, THRU HER POWER --

R.H. **DX** **MP** R.H. **DX**

This score has been downloaded from

**B**

(TRENTON: (MARY: (TRENTON:

I AM A ZOMBIE! YOU FOOL! YOU FIEND! -- THE DIS-GRACE OF HAVING THE LIKES OF YOU

**CL-5** R.H. **DX**  $\text{♩} = 128$

*mp sfz P sub.*

WORKING IN THE UNITED STATES! SOON ZOM-BI-NA WILL EN-SLAVE ALL OF YOU MEN!

(ACC.)

**C** (TRENTON: (MALONE: (RICK:

NEVER! WE WILL DE - FY YOU! YOU'LL BE ZOMBIFIED AND LIVE AS I DO!

R.H. **DX** *mf*



D

COME -- YOU'LL FEEL NO PAIN, NO MORE ANX-I-ET-IES, NO MORE

CL-3

cres. poco a poco

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TENSION — NO MORE FEELING, NO MORE LOVE -- -- WHAT A WAY TO

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LIVE!

E

RICK:

TRENTON:

COR-BETT,

[♩=152]

COME IN - TO OR-BIT! NE-VER!

mp

#18

# THE LAST MAN ON EARTH

MUSIC + LYRIC BY JAMES VALCCQ

**CUE:** ZOMBINA: "YOUR FLATTERY IS IN VAIN. DISTORSMA FRAWSKA!!"

[UNDER ZOMBINA'S SPEECH] "... SUPERIOR ALIEN RACE."

R.H. **DX-3**

*MP*

*acc.* (etc.)

**TEMPO** [♩ = 136-140]

(+ PERC.) (QUASI "PERUVIAN PRIMITIVE", NOT LATIN)

**CL-5**

**ZOMBINA**

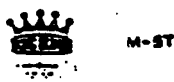
"...THE GLORY OF THAT MOMENT." IT WON'T BE 1.) LONG NOW — MY PLAN IS IN  
2.) REST-LESS — MY BREAST IS ON

**AC** [♩ = 144]

*MP*

(ACC, cont. time) (BOTH X:)

AC-TION — I'LL GET SAT-IS-FAC-TION AND IT WILL BE DI-VINE  
FIRE WITH BURNING DE-SIRE FOR ARMS THAT IN-TEL-TWINE



**B D**

IT MAY NOT BE EA-SY BUT I SHALL BE OH, SO SLEA-ZY UN-TIL THE  
 I'LL START TO EN-SNARE 'EM THAT'S HOW I'LL FILL UP MY HA-REM UN-TIL THE

LAST MAN ON EARTH IS MINE. I'M GROWING MINE

1. 2.

I'LL SEARCH HIGH AND I'LL GET LOW THERE ISN'T ANY

**E**

**F**

**Mf** **MP**

LENGTH TO WHICH I WOULD NOT GO I'LL TAKE THEM LARGE

**F**

**Mf**



I'LL TAKE THEM SMALL YES, I'LL TAKE AN - Y MAN AT

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *MP* and *P*.

ALL! IT MAY TAKE HUN - DREDS TO FILL UP MY

COF - FER MY CHARMS I WILL OFFER A AND NONE WILL DARE DE - CLINE.

Musical notation for the second system, including a vocal line and piano accompaniment. It features dynamic markings like *MP*, *ffz*, and *mf*, along with performance instructions such as *(Acc. as before)* and *MP*.

IT'S TRUE THAT I RWE MEN, BUT NONETHELESS I'LL PUR - SUE MEN UN - TIL THE

Musical notation for the third system, including a vocal line and piano accompaniment. It includes dynamic markings like *mf* and *P*.

IT'S TRUE THAT I RWE MEN, BUT NONETHELESS I'LL PUR - SUE MEN UN - TIL THE

Musical notation for the fourth system, including a vocal line and piano accompaniment. It includes dynamic markings like *mf* and *P*.

LAST MAN ON EARTH IS MINE!

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[DX TO 1] [CL-S]

HA-HA - HA - HA!

(ACC: =) mf

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AH HA HA-HA-HA!

[V.S.]



# 19

# BREAKING THE SOUND BARRIER

MUSIC + LYRICS BY JAMES VALCER

This score has been downloaded from

[CURTAIN II - 4]

(J.=130)

*mf*

*mf*

*mf*

*mf*

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R.H. **DX-1**

*fff* (Tutti)

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**AL-3**

from Dramatists Play Service, Inc.

**A**

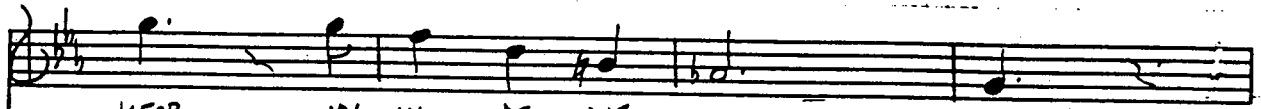
**ZOMBINA:**

ZOM - BIES \_\_\_\_\_

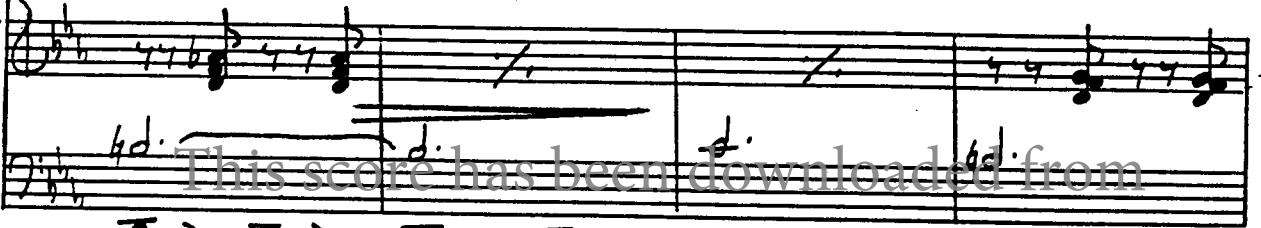
FROM THE BE - YOND \_\_\_\_\_

*mf* *hd.*

M-ST



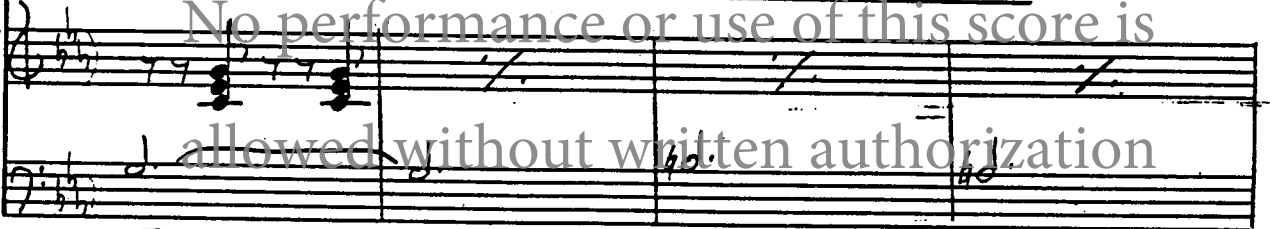
HEAR MY HI - DE - OUS LAUGH - - - TER:



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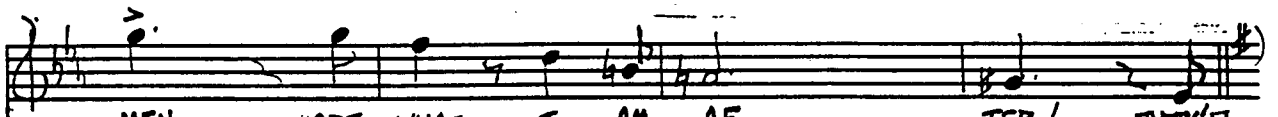


HA HA HA - HA - HA HA!

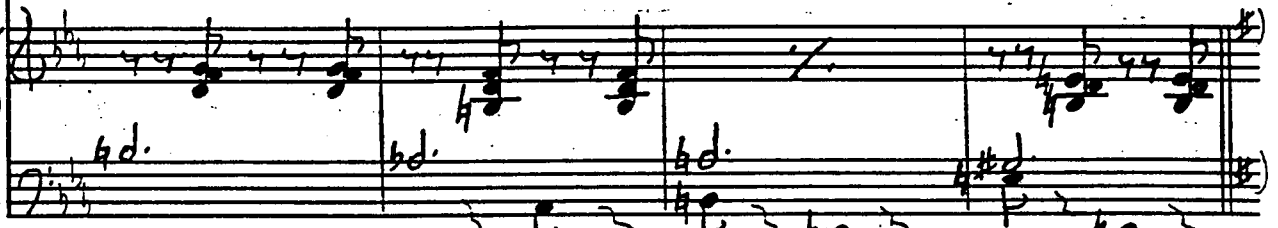


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MEN ARE WHAT I AM AF - - - TER! THEY'LL



MEN ARE WHAT I AM AF - - - TER! THEY'LL



B

NE - VER ES - CAPE! ZOM - BI - NA HAS ZAPPED 'EM

MP

WITH HER ZOM - BIE WAND!

f GLISS

C

OPS. NOW WE'VE GOT THE GADGET! PER - HAPS WE BLOKE HER SPELL.

CHARLIE: MARY:

2020 MELO [CL] (NO'S)

[DX TO 2] P

TRENTON + MBLONE: CHARLIE:

ZORCH - GORCH - NIK - TO - THAT DID - N'T WORK SO WELL.

R.H. [DX-2] [CL]

MP (Tutti) P



M-ST

$\text{♩} = 126$

**D**

**ZOMBINA!**

HA - HA HA - HA - MA - KA! HA - HA - HA - MA - MA - MA - MA! THERE'S

STILL MY GREATEST WEAPON THE ONE THAT'S IN HER THROAT IT'S

**TRENTON + MAJOR!**

MY TRUE SOURCE OF POW-ER THAT SHRIK AND PIERCING NOTE DE-

**MEN!**

**E**

**PIU MOSO**

$\text{♩} = 116$

KLEKTA BEAU-TI-FI-CA-TIA THEY'LL DO AS I DE- MAND - ZOM -

**R.H. DX** **CL** **MEN!**



M-ST

BI-NA NA-TAA-BA BLYM-PO THEY'RE UN-DER MY COMMAND! AND AS

DX > > > CL

MP P

LONG AS MY VOICE CAN BE THUS APPLIED, THEY'LL NEVER BE DE-ZOM-BI-FIED!

colla voce P *cres.* DX TUTTI

HA - HA! HA! HA! HA! HA - HA - HA -

f

HA! OH, WHAT A JOY TO WAR-BLE EACH

CL > > > MP



M-ST

+8

+8

+8

+8

(MEN:)

TWILL, ROU-LADE AND RUN! ("WITH - OUT HER VOICE, SHE'S NOTHING; WITH -

(ZOMBINA:)

OUT IT, SHE'D BE DONE") HUSH --- CRETINS!! THAT'S ENOUGH OUT OF YOU!!!!

R.H. **DX** **CL**

*mf* *pp* *sfz* *pp*

(MARY:)

CHARLIE ... LISTEN! THEY'VE GI - VEN US THE CLUE! HER VOICE IS HER PROTECTION, IT

*p* *pp*

SAVES HER FROM ATTACK. WITH - OUT IT, SHE'D BE NOTHING; SHE'D CRUMBLE, CRINGE, AND CRACK. WE'VE



GOT TO COUNTERBALANCE HER TREMULOUS TONE AND RENDER HER IN-ACTIVE WITH A

(ZOMBINA: [H])  
 QUAVER OF OUR OWN. IT'S RUBE TO KEEP A SE-CRET, MISSY.

(Bells) [mf] [acc.out]

(CHARLIE:)  
 SPILL THE BEANS TO ME... OH... WE WERE MERELY WONDERING IF YOU'D

(Bells)

(ZOMBINA: [I])  
 JOIN US IN A TRI-O. OH! I MIGHT BE PER-

(Bells) (BVA)



M-57

SUA - DEN FOR JUST ONE QUICK DITTY. IF YOU DON'T

(MARY:)

(GUA) (loco)

MIND, WE'LL BROAD-CAST TO THE CITY. I NEED NO EN-

(2:)

HANCE-MENT; I NE -- VER FA - TIGUE. (MARY: 32) BUT WE'LL USE THE

(GTR. ROLL) (PERC. OUT)

E<sup>9</sup> ARP.

BOOST, CUZ WE'RE NOT IN YOUR LEAGUE. IT'S TRENTON'S SECRET WEAPON THAT'LL

(aside:)

(J) (♩=138)

P (FACC.)



(CHARLIE:)

REALLY DO THE TRICK. IT CAUSES A CRESCENDO THAT'LL CUT HER TO THE QUICK. I'M

(MARY:)

STILL NOT VERY CLEAR ON THE WAY WE'LL DO THIS DEED. I CAN'T EXPLAIN IT NOW, DEAR, JUST

(CHARLIE:)

IM - I - TATE MY LEAD. **DK 3** **AMH!**

*ffz (+WD.BLK)* *f (Tutti)*

(U.S.)



ZOMBINA: AHKK!

MARY + CHARLIE:

WE'RE GON-NA

(8 BASS)

LOLO

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BLAST YOU OUT OF THIS WORLD DON'T WASTE YOUR

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BREATHE MY VOICE IS UN - BEAT - A - BLE

from Dramatists Play Service, Inc.

MARY + CHARLIE:

ZOMBINA:

ZOM - BI - NA, GOOD - BYE! YOU'LL NE - VER



M-5T



WIN, BECAUSE I'M UN - DE - FEAT - A - BLE!

MP

L

M+C: (Z:)

BA - BA - DA - BA - DAP - DAP - BA - BA — KA KA KA KA KA KA —

MP

M+C: (Z:)

TAK - DLEK - AH - DLEK - AH - DLEK - TUMP HA HA HA HA HA HA

MP

M+C: (Z:)

Bow - Bow - Bow - - Bow - Bow! HA HA - HA HA - HA

MP



**MTC:**  
 BA-BA-DA-BA-DAP-BAP - BAP - BA! — HA - HA - HA - HA - HA!

**M** **EMARY:**  
 I THOUGHT SHE'D FAL-TER AS SOON AS SHE HEARD, —

[p=138]

**TRENTON MALONE:**  
 BUT SHE WON'T AL-TER, SHE CHIRPS LIKE A BIRD! ZOM -

**ZI:** **(T+M):** **ZI:** **(T+M):**  
 BI - NA! (HA!) ZOM - BI - NA! (HA!) ZOM - BI - NA!!

*p* *mp* *mf*

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2. *ALH!!!*

MARY  
CHARLIE

TRENTON  
MALONE

THE WONT GIVE

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UP!

UP! SHE WONT GIVE UP!

[E<sup>7</sup>] [CL+S]



# 19A

# EARTHLINGS TRIUMPHANT

**CUE:** BILLY: "SHE'S DEAD.  
WE'VE KILLED HER."

MARY: "OH, DAD!" (ETC.)

R.H. DX-1

CL

fz (Tutti)

glock.

[UNDER DIALOGUE]

CL

A

[MALONE:] "THE FIRST BATTLE WITH AN INTERPLANETARY INVADER HAS BEEN WON ATOP THIS BUILDING..."

The musical score is written on a grand staff with piano and voice parts. It includes dynamic markings like 'fz (Tutti)', 'CL', and 'glock.'. There are also performance instructions such as 'R.H. DX-1' and 'glock.'. Dialogue cues are provided for characters Mary and Malone. The score is marked with 'A' and includes a 'CL' marking. The piece concludes with a 'glock.' marking.

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M-ST

ATTACCA  
AS ONE

#20

# KEEP WATCHING THE SKIES

[MALONE: "...NOW, TELL MILWAUKEE..." ETC.]

[MALONE: "TELL THIS TO EVERYONE WHEREVER THEY ARE!"]

[MALONE:]

[BLOCK]

Handwritten musical score for the first system, including vocal line and piano accompaniment. The piano part includes markings for **ACC**, **DX-1**, **CL**, **DX TO 8**, and **CL-5**. The vocal line includes the lyrics "BE".

**A** *mf* ["WITH HUSHED INTENSITY"]

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VI - GI - LANT, BE DAR - ING. SCAN

Handwritten musical score for the second system. The piano part includes markings for **PP**, **(+PERC.)**, and **CL-5**. The vocal line includes the lyrics "VI - GI - LANT, BE DAR - ING. SCAN".

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EV - 'RY THING THAT FLIES STAND

Handwritten musical score for the third system. The piano part includes markings for **8**. The vocal line includes the lyrics "EV - 'RY THING THAT FLIES STAND".

FAST AND HOLD YOUR BEAR - ING, AND

Handwritten musical score for the fourth system. The piano part includes markings for **8**. The vocal line includes the lyrics "FAST AND HOLD YOUR BEAR - ING, AND".



M-ST

KEEP WATCHING THE SKIES. THE

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**B** DE - VI - OUS ZOM - BI - NA HAS

(+ACC.)

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MET WITH HER DANCE BUT

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NOW THAT WE HAVE SEEN 'ER, WE'LL

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BILLY  
TRENTON  
MALONE:

KEEP WATCH-ING THE SKIES. THE

[POCO CRES.]

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PRES - ENT DAN - GER IS END - ED ON

[DX TO 1]

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OLD LAKE MI - CHI GAN'S SHORE AN

MARY CHARLIE  
BILLY, TRENTON:

(CRES. POCO A POCO)

IN - VI - TA - TION IS NOT EX - TEN - DED;

(mf)



STILL, THERE COULD BE MORE! (MALONE:)

STILL, THERE COULD BE MORE! SO

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**D**

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*♩* = 126 EV - RY - ONE KEEP STEA - DY WHAT

EV - ER MAY A RISE MIL -



(ALL 5:)

WAU - KEE WILL - BE REA - DY IF WE

MP Cres.

www.dramatists.com and is for perusal only.

M  
C  
T  
M

(♩ = 104)

KEEP - WATCH-ING-THE SKIES!

mf f

R. 1. CL-1

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allowed without written authorization

+TRICK AND  
ZOMBINA  
ON MIC:

**E**

YES, EV - 'RY - ONE, KEEP STEA - DY WHAT -

CL-5 f

# 18

# THE LAST MAN ON EARTH

**CUE:** ZOMBINA: "YOUR FLATTERY IS IN VAIN. DISTORSMA FRANSICA!!"

## ALTERNATE VERSION ~ TRANSPOSED

R.H. **DX-3** (UNDER ZOMBINA'S SPEECH) Φ TO CONTINUE: "... SUPERIOR ALIEN RACE."

MP

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**CL-5** **TEMPO** (♩ = 136-140)

(?) [QUASI 'PERUVIAN PRIMITIVE' NOT LATE]

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ZOMBINA: **CL-5** **DX-7** (2X: ♩ = 92)

["...THE GLORY OF THAT MOMENT /"] IT WON'T BE 1.) LONG NOW MY PLAN IS IN MY BREAST IS ON

2.) BEST LESS

[DX TO 7] MP

from Dramatists Play Service, Inc.

AC-TION FIRE I'LL GET SATISFACTION AND IT WILL BE DI-VINE

FIRE WITH BURNING DE-SIRE FOR ARMS THAT IN-TER-TWINE

LAST MAN  
[ALTERNATE]  
- 2 -

**BD**

IT MAY NOT BE EA - SY BUT I SHALL BE OH, SO SLEA-ZY UN-TIL THE  
I'LL START TO EN-SNARE 'EM THAT'S HOW I'LL FILL UP MY HA-REM UN-TIL THE

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LAST MAN ON EARTH IS MINE. I'M GROWING MINE.

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I'LL SEARCH HIGH AND I'LL GET LOW THERE ISN'T ANY

**CL-5**

*f* *mf* *Fm7* *Bb7* *mp* *Eb6*

LENGTH TO WHICH I WOULD NOT GO I'LL TAKE THEM LARGE

**F**

*Ab6* *Abm6* *Gm7* *Eb6* *mf* *B7*

LAST MAN  
[ALTERNATE]  
- 3 -

I'll TAKE THEM SMALL YES, I'll TAKE A - NY MAN AT

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ALL! IT MAY TAKE HUN- DREDS - TO FILL UP MY

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COF - FER - MY CHARMS I WILL OFFER AND NONE WILL DARE DE - CLINE

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IT'S TRUE THAT I RUE MEN - PUT NONETHELESS I'll PUR - SUE MEN UN-TIL THE

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#19

BREAKING THE SOUND BARRIER

ABC [NO CHANGE]

**D**

X - OMIT 2ND MEASURE OF **D**

HA HA HA HA HA HA HA! THERE'S

STILL MY GREATEST WEAPON THE ONE THAT'S IN HER THROAT.

MY TRUE SOURCE OF POWER THAT SKULL AND PIERCING NOTE DE-

**E**

KLEEK TA BEAUTIFUL CALIA THEY'LL GO AS I DE-MAND! ZOM-

BI-NA NA-RAA-BA BLYM-PO THEY'RE UN-DER MY COM-MANDS! AND AS

LONG AS MY VOICE CAN BE THUS APPLIED, THEY'LL NE-VER BE DE-ZOM-BI-FIED!

HA-HA! HA! HA! KA HA-HA-HA

**F**

HA! OH, WHAT A JOY TO WAR-BLE EACH TRILL, ROULADE, AND

RUN! (etc.)

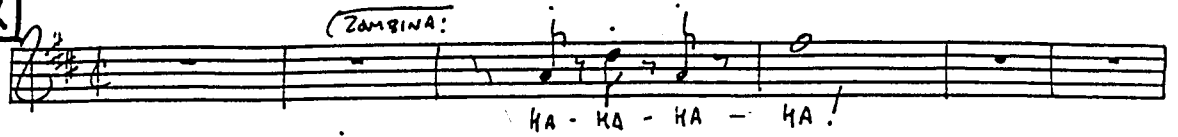
**I**

MIGHT BE PER-SUA-DED FOR JUST ONE QUICK DITTY

SOUND BARRIER  
(ALTERNATE)  
P. 2

**R**

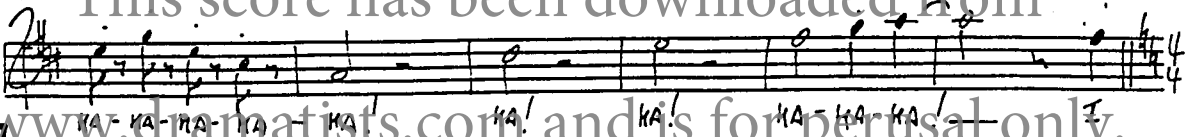
(ZAMBINA):



HA - HA - HA - HA!

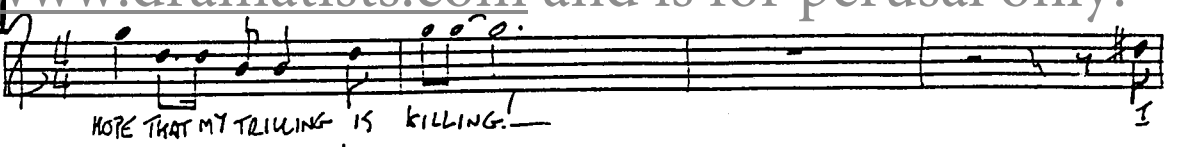


HA - HA - HA - HA! HA - HA! HA - HA!

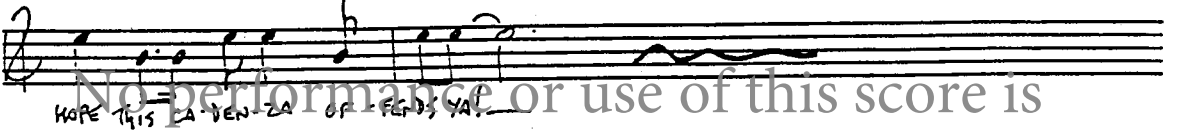


HA - HA - HA - HA! HA! HA! HA - HA - HA!

**S**



HOPE THAT MY TRICKING IS KILLING!



HOPE THIS LA VEN ZA OF FEELS YAT.

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SOUND BARRIER

(ALTERNATE)

p. 3

(P.C. PAGE 26:)  
(222)

(ZAMBINA!)  
KA - HA!

AA This score has been downloaded from  
www.dramatists.com and is for perusal only.

KA - AH - AH - AH, KA - HA!

KA! HA! KA - HA KA - HA!

KA! HA - AH - HA - KA!

BB AH KA HA - HA HA!

KA! KA - HA - HA!

KA! KA! KA - KA!

KA! KA! KA - KA!

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff