

PIANO-VOCAL SCORE ... P1-175

FULL SCORE ... P176

PASSPORT TO THE COSMOS

A NEW YOU TOMORROW

by James Walker Reid & Julian Jahanpour

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Links in PDF: click to play.

... or MP3 zip download: bit.ly/49dgn4i

Night Fall

Freely

A blue starry sky, with orange glow at the horizon. A shamanic HERBALIST enters, sets up her road-side STALL, and shakes a tamburello.

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Lyrics by JAMES WALKER REID

Intro (Banjo)

2 B $\flat$ $\emptyset$ 3 4 1

A Tempo ♩ = c. 117 (Drums)

Rit. 6 7 B $\flat$ 6 8 9 B $\flat$ m

10

11 Vamp B $\flat$ 6 12 13 B $\flat$ m 14

15 HERBALIST: 16 17 18

Oh, _____ oh! _____ Oh, _____

Cm7/B $\flat$ Eb/B $\flat$ Gm7

mp *sim.*

19 20 21 22

oh! Night sky,

Cm7/Bb Eb/Bb Bb

23 24 25 26

Verse 1
+ CHORUS: HERBALIST:

Stars a - bove shine all day long. Un -

Bb Bbm

27 28 29 30

- seen be - cause the sun shines stron - ger.

Eb Bb Bb7

31 **Vamp** 32 33 34

Horns: Oh, oh, oh, oh!

mf B $\flat$ B $\flat$ m *f*

35 36 37 Enter SPIRIT1, a maiden. 38 + CHORUS: SPIRIT 1:

Oh! Oh, oh! Like - wise mys-

sub B $\flat$ *ff* *p* *f*

39 **Verse 2** 40 41 42 Enter SPIRIT2, an old lady.

- ter - i - ous be - ings by your side.

B $\flat$ B $\flat$ 7 B $\flat$ m/D $\flat$ B $\flat$ m7/D $\flat$

43 SPIRIT 2: 44 45 46 + HERBALIST:

An - gels! De - mons! Spi - rit guides? Are

E $\flat$ E $\flat$ 7/B $\flat$ B $\flat$ 6 B $\flat$ 7

47 48 49 50

by your mind, de - nied!

G $\flat$ Δ G $\flat$ E $\flat$ E $\flat$ Δ /G F11 F7/E $\flat$

p

HERBALIST and SPIRITS
stand back-to-back as a trio.

51 Funk 52 53 54

B $\flat$ 7 So

f comping

55 56 57 58

in - - - to dreams we

G $\flat$ 6/B $\flat$ G $\flat$ /B $\flat$ E $\flat$ E $\flat$ 7

mp *f*

ADAM, a 20-something college drop-out, lies asleep. At the foot of his bed,
a STRANGE ROCK pulses with an inner glow. As the glow intensifies,
ADAM sits up, in a night terror, flailing, as if his bed is approaching
a precipice.

Transition to SUNRISE - BEDROOM

59 60 61 62 63 64

slide. _____

Bb7 Bb

p

pp

Dry Land

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Moderate Folk ♩ = 90

Rooster

AUNT THERESA:

MORNING - DESERT

2 THERESA with a basket hangs
laundry on a line.

3

2

Good morn - ing Death Val - ley! Hot - test place_ in the wes - tern world.

Banjo

+ Ac. Gtr

G

C

G

mf

(1)

(2)



She hangs a pair of DUNGAREE OVERALLS.

4

5

Emp - ty days 'n' hea - vy haze be - neath the high Si - er - ra swirl._ 'tween the Mo -

C

G

D

D7

(3)

(4)



6

7

8

-ja - ve and Ne - va - da and an un - for - giv - ing sky. Let's say it's not so_ of - ten that

G

C

G

C

G

(5)

(6)

(7)

THERESA hangs the last item.

9 10 11

a - ny - one drops by. Yet this is where we've made our home by those cra - ters o - ver there.

D D7 C G Em

(8) *f* +Drms. (9) (10)

THERESA checks the DUNGAREES. They're already dry. She folds the clothes into the basket.

12 13

Built a lit - tle busi - ness out o' lit - eral - ly thin air. Where the

D7

(11) (12)

14 15

mil - ky way Ga - lac - tic cen - tre ri - ses o - ver - head so bright! It's e -

C Em/G Em7

(13) (14)

She carries the BASKET indoors.

16 17 18

- nough to cast a sha - dow in the dark - ness of the night.

D D7 G

(15) (16) *p*

Piano-Vocal

(Ernest, Theresa, Georgie, Chorus)

3

Hicksville Rocks

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Lyrics by JAMES WALKER REID

Roadhouse Blues ♩ = 140

Verse 1

CUE: [Adam] Action!

ERNEST: 1

2

3

If you're e - ver in the mid - dle of no - where drop in, per - use our stocks.

CHORUS:

(Per - use our stocks.)

Cm7 Bb/F

Elec. Gtr. (comping)

+ El. Bs.

+ Drms.

4

5

6

7

For your own pet piece of the U - ni - verse with a name - tag in a box.

(In a box.)

Ab7 Cm7 Bb/F

Bang next to a - re - a fif - ty one, mile six - ty past Boon -

(Past Boon -

Ab7 Cm7 Bb/F

12 13 14 15 *ADAM gestures. The shop SIGN is revealed*

- docks hang a left at the Ros - well ex - it and get your ass_ down

- docks)

Ab7 Cm7 Bb/F

Chorus
They enter... DAY - STORE

16 17 18 *SHELVES loaded with SPACE ROCKS of all shapes sizes and colours, a LARGE MAP on the wall, two DESKS with COMPUTERS and HEADSETS. Signs on the wall say "We Dig Space Rocks", "Treasures from Space", "Museum Quality", "Do drop in", "Everything must go", etc*

to Hicks - ville Rocks!

Ooh, Ooh, Ooh,

to Hicks - ville Rocks

Hrns.

G7 Cm7 Ab7

20 21 22 23 *THERESA packs a ROCK in a BOX*

Hicks - ville Rocks!

Fm7 Cm7 Ab7

Verse 2

24 25 THERESA: 26 27 *Slaps a BOW on the BOX*

Fill your trunks with me - te - or chunks fresh in — from out - er space.

(From out - er space.)

Fm7 Cm7 Bb7/F

28 29 30 31 *GEORGIE scans rocks with a HANDHELD SCANNER*

For a gift with re - al im - pact to put a smile on a - ny fa -

(Im - pact!) (On a - ny face)

Ab Cm7 Bb/F

32 33 Verse 3 34

- ce. Though vis - ual - ly strange, the mag - ne - tic range is un - que -

Ab7 Cm7

She finds a curious sample

35 36 37 38

- stion - a - bly at - trac - tive or why not be - stow the home - ly glow of

trac - tive!) (Of

Bb/F Ab7 Cm7

39 40 41 Chorus 42

some - thing ra - di - o - ac - tive? Ooh, Ooh, Ooh,

some - thing ra - di - o - ac - tive!) Hrns.

Bb/F G7 Cm7

43 44 45 Ooh, 46 Ooh, Ooh,

Hicks-ville Rocks!

Ab7 Fm7 Bb7/F Cm7

47 48 THERESA: 49 **Breakdown** 50

Vi - bra - ting cos - mic frag - ments,

Go, Hicks-ville! Aa - - - - - ah -

Synth

Ab7 Fm7 Bb7/F F7



She puts on a PHONE HEADSET

51 52 53 54

some with heal - ing pow - ers. If it's ur - gent, I'm crys - tal, call me for spe - cial

Ah, ah, Oo - - - - - o - oh,

F/Eb Eb/Bb

55 56 57 GEORGIE: 58

ser - vice, af - ter hou - rs. La - va lamps, clean and dir - ty.

Ooh, Ooh ooh - - - ooh - - -

Bbm6 Ab7

Detailed description: This system contains measures 55 through 58. The vocal line for GEORGIE starts in measure 55 with a quarter note 'ser', a quarter note 'vice', a quarter rest, a quarter note 'af', a quarter note 'ter', a quarter note 'hou', a quarter note 'rs.', a quarter rest, a quarter note 'La', a quarter note 'va', a quarter note 'lamps,', a quarter note 'clean', a quarter note 'and', a quarter note 'dir', and a quarter note 'ty.' The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a series of eighth notes. The vocal line with 'Ooh' sounds starts in measure 56 with a half note 'Ooh,', followed by a half note 'Ooh', and then a series of eighth notes 'ooh - - - ooh - - -'.



59 60 61 THERESA: 62

Boul - ders, peb - bles, bricks._ Call me be - fore five - thir - ty, I'll get your

- ooh - - - ooh, Oo - ooh - - -

Ab7/Gb G6

Detailed description: This system contains measures 59 through 62. The vocal line for THERESA starts in measure 59 with a quarter note 'Boul', a quarter note 'ders,', a quarter note 'peb', a quarter note 'bles,', a quarter note 'bricks._', a quarter rest, a quarter note 'Call', a quarter note 'me', a quarter note 'be', a quarter note 'fore', a quarter note 'five', a quarter note 'thir', a quarter note 'ty,', a quarter note 'I'll', a quarter note 'get', and a quarter note 'your'. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a series of eighth notes. The vocal line with 'Ooh' sounds starts in measure 60 with a half note '- ooh', followed by a half note 'Oo', and then a series of eighth notes 'ooh - - -'.

63 64 65 **Chorus** 66

rocks off_ by six! Ooh, Ooh, Ooh,

- ooh, Hrns.

G7/F Cm7

67 68 69 Ooh, 70 Ooh, Ooh,

Hicks-ville Rocks!

Ab7 Fm7 Bb Cm7

71 72 73 Ooh, 74 Ooh, Ooh,

Hicks-ville Rocks!

Ab7 Fm7 Bb Cm7

75 76 77 Ooh, 78 Ooh, Oo - ooh,

Hicks - ville Rocks!

+ ad lib. Harmonica a Fine

Ab7 Fm7 Bb Cm7

79 Oo - ooh, 80 81 82 83

Hicks - ville Rocks!

(ad lib. Harmonica cont. a fine)

Ab7 Fm7 Bb Cm7 Cm6

84 85

Hold until end of dialogue:
ERNEST: and subscribe to
our YouTube channel, "Rocks Box!"

Spice It Up!

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Latin Groove ♩ = 100

Verse 1

MAJOR DON:

1 2 3 4

Don't be a - fraid of what I'm sayin' 'cos I'm a bo - na fide ma - jor - don. I

Cm F Cm (2) F Cm (3) F Cm (4) F

(2) (3) (4)

mf

5 6 7 8

earned my star in the kitch - en of the Me - xi - can Pen - ta - gon. When

Cm (5) F Cm (6) F Cm (7) F Cm (8) F

(5) (6) (7) (8)

9 10 11 12

men in black are bent on facts there's no time to play it straight. Use

Cm (9) F Cm (10) F Cm (11) F Cm (12) F

(9) (10) (11) (12)

13 14 15 16 17 **Pre-Chorus**

com - mon sense, in - vent, re - lax I'll help you to cre - ate. A team needs a cap -

A team needs a cap -

+ Shakers

Cm (13) F Cm (14) F Cm (15) F Cm (16) Fm7

18 19 20 21 22

- tain, a fa - mi - ly needs a fath - er. A kitch - en needs a chef, or there's

- tain, a fa - mi - ly needs a fath - er. A kitch - en needs a chef,

Cm Ab

23 24

no en - chi - la - - da.

G7

25 **Chorus** 26 *MAJOR DON* laughs. 27 28

Wa - a - na keep your place? What - cha gon - na do?

CHORUS:

Ah, ah! Spice it up! What - cha gon - na do?

fp

Tpt. solo

Cm G7/F Cm G7

f

29 30 31 32 33

It's the on - ly way I can save you!

sim.

Ah, ah! Spice it up! It's the on - ly way he can save you! Ah, ah!

fp

Cm G7/F Cm G7 Cm G7/F

tr

34 35 36 37

If you wan - na stay, what - cha gon - na do?

Spice it up! What - cha gon - na do? Ah, _____ ah!

Cm G7 Cm G7/F



(MAJOR DON laughs)

38 39 40 41 42

Spice it up! Hmm...

ERNEST: THERESA:

Make it up?

+ Drms. (cont.)
solo
Tpt.

Hrns.
fp Cm *f* G7 Cm

43 44 45 46 47

8

Si... Cla - ro. ;Ex -

GEORGIE: ADAM:

Mix it up? Sex it up? Mex it up!

Hrns. (8va)
Cm7



48 49 Verse 2 50 51 52

8

- ac - to! You find me some meat. You a lit - tle cheese.

CHORUS:

;Ven - ga!

f *Cm* *F* *Cm* *mf* *F* *Cm* *F* *Cm* *F*

mf

53 54 55 56 57

You, the spi - cy de - tails I can wrap a - round with these. Sim - ple in -

Cm F Cm F Cm F Cm F

58 59 60 61 62

- gre - dients. Skill - ful - ly com - bined, When I turn up the heat in the

Cm F Cm F Cm F Cm F

63 64 65 66

grill of my mind, ay, ay, ay! CHORUS:

Qué se - rá de - pen - de, en ple - ga -

Cm F Cm F Fm7

67 68 69 70 71

The most half - baked con - co - tion ev - er sold.____

- bi - li - dad, ¿com - pren - de?

Cm Ab G7

72 73 74 75 76 77 **Chorus**

____ must now un - fold!____

Like a Grin - go's bur - ri - to,____ Ah,____ ah!

CHORUS:

Slide whistle

(Cowbell)

fp Cm G7/F

78 79 80 81

If you you na stay, what - cha gon - na do? sim.

Spice it up! solo Tpt. What - cha gon - na do? Ah,____ ah!

f Cm G7 Cm G7/F

82 83 84 85

It's the on - ly way I can save you!

Spice it up! It's the on - ly way he can save you! Ah, _____ ah!

ad lib.

Cm G7 *ff* Cm G7/F



86 87 88 89

You wan - na keep your place? What-cha gon - na do?

Spice it up! What-cha gon - na do? Ah, _____ ah!

mp Cm G7 Cm G7/F



90 91

The musical score is written for Piano and Voice. It consists of three staves. The top two staves are for the voice, and the bottom staff is for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two measures, 90 and 91. In measure 90, the voice part has the lyrics 'Spice it up!' with a melodic line starting on a whole note and moving to a half note. The piano part has a whole note chord. In measure 91, the voice part has the lyrics 'Spice it up!' with a melodic line starting on a whole note and moving to a half note. The piano part has a whole note chord. The score ends with a double bar line.

8

Spice it up!

Spice it up!

f

Cm

f

Little Star

Music & Lyrics by
JAMES WALKER REID

Light Bolero ♩ = 96

Verse 1

SOUND: Breezes

ADAM:

2

3

5

Thank you thank you lit - tle star! _____ Though pale and dis - tant

E^Δ

A^Δ

B

E

p dolce

Ac. Gtr
+ El. Bs.
+ Perc.

4

5

6

7

you are _____ For shin - ing your light to me _____ so that I can see _____ so far.

A^Δ

B

A^Δ

F[♯]m

E

Verse 2

8

9

10

Lit - tle star, _____ in the hea - vens! If your

E^Δ

E^Δ

A^Δ

B

Ac. Gtr.

11 12 13

heart can reach this light - year__ length. Please - beam in - to me!__ What I'm

E A Δ B A Δ

Transition to EVENING - BEDROOM

ADAM enters his BEDROOM. The LITTLE

STAR shines trough his WINDOW

Bridge

14 15 16 17

meant to be, and give me__ strength? One day I'll fly up like, a

F#m E E Δ Ac. Gtr. C#m7 B7

mf

18 19 20

fly, through a win - dow. And see my life from high a - bove.

A Δ F#m7 C#m7 B7 A Δ F#m7

21 22

One day I'll lie down at night, un - der - stan - ding why you__

C#m7 B7 A Δ C#m/G#

ADAM removes his BATHROBE
and gets into bed.

23 24 25

— try to fill the em - pty sky with your fi - cker ing light of love.

F#m7 B7 Ac. Gtr. Perc.

26 Verse 3 27 28 29

Thank you thank you, lit - tle star! Shine on, while I sink deep,

E^Δ A B E^Δ A B

p

30 31 32 33

in - to pla - net bed. — Let fate ro - tate, a - round me, while I

A^Δ Am6 F#m7 B7 Ac. Gtr.

ADAM reaches up and pulls a
COW changing over the bed. Lights out.

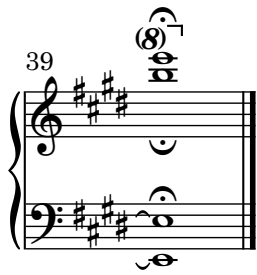
The STARS slowly move.

34 35 36 37 38 (Yawns)

sleep. Mmh. —

E^Δ Bm7 E^Δ Bm7 E^Δ 8va — — —

poco a poco dim. a fine *pp*



Visitation Zero

Music by JULIAN JAHANPOUR & JAMES WALKER REID

♩ = c. 108
(Synth/Effects) 2 3 4 5 6 7

(Organ)

The musical score is written for two staves. The top staff, labeled '(Synth/Effects)', is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of chords and rests, with measure numbers 2 through 7 indicated above. The bottom staff, labeled '(Organ)', is in bass clef with the same key signature and time signature. It features a melodic line with a long slur spanning measures 2 through 7, with a sharp sign (#) appearing below the staff in measure 4. The piece concludes with a double bar line at the end of measure 7.

The Eyes

Music & Lyrics by
JAMES WALKER REID

Subdued reggae ♩ = 90

ADAM:

1 2 3 4

The eyes I see, see - ing me, Seem know, e - v'ry - thing.

Rock Org.

Em C#° Em C^Δ Em D#° A° B7

El. Bs.
(+ Drms.)



5 6 7 8

Ga - zing in - to me, sta - ring right through me ____ Down my spine out to my skin. The

Am F#m7 C/G Bsus4 B

9 10 11 12

Eyes at - tack! Re - flect - ing__ back! Blank, black, un - blink - ing_____

Em C#° Em C^Δ Em D#° A° B7



*SOUND: the figure communicates TELEPATHICALLY,
with a female voice*

13 14 15 16

Ope - ning a hole_____ in - to my soul. I'm stuck. Stared down. Sink - ing.

Am F#m7 C/G Bsus4 B

AURIGA: "Do not fear. Resist nothing."

The figure raises a *DEVICE* that looks like

a *FUTURISTIC SPEAR* with lights on it - the *FAZER*.

She points the *FAZER* at ADAM. She adjusts the setting.

17 18 19 20

Hrns.

Org. continues with chords

Em C#ø Em C Δ Em D# $\circ$ A $\circ$ B7

21 22 23 24 25

Am *p* F#m7 *p* C/G Bsus4 B *sfz* Em C# $\circ$

26 27 28 29

Em C Δ Em D# $\circ$ A $\circ$ B7 Am *p*

30 $F\sharp m7$ p 31 C/G 32 $Bsus4$ B 33 34

The musical score is written for piano and voice. It consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment (treble and bass clef), and the bottom staff is a continuation of the piano accompaniment (bass clef). The key signature is one sharp (F#). The score is divided into measures 30 through 34. Measure 30 features a piano (p) dynamic and an $F\sharp m7$ chord. Measure 31 features a C/G chord. Measure 32 features a $Bsus4$ chord and a piano (p) dynamic. Measure 33 features a B chord and a piano (p) dynamic. Measure 34 features a piano (p) dynamic and a piano (p) dynamic. The score ends with a double bar line.

Clear Sky

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Bright Ballad c. ♩ = 114

AURIGA: 3 **Verse 1**

2 4 5

Out of a clear sky A feel - ing fell in - to my heart like a

Ah

Pno.
+ Stgs.
+ Synth.

mp (Synth out)

(+ Drms.)

6 7 8 9

bolt from the blue out of a clear sky_ I'd con - ceal it but some - thing has star - ted like

Bridge 1

(Rhythm In)

AURIGA approaches ADAM.

10 11 12

I ne - ver knew I've been hi - ding my light_ for so long_ now the

(+ Gtr.)
Gb/Db Db Ab

mf

(+ El. Bs.)

13 14 15

mo - ments ar - rived, my shy - ness is gone_ if you take my hand I'm

Gb/Db Db Ab Ab6 Gb Db

16 17 18

re - ady to land_ and go on_ but in a clear sky is where I be - long.

Ab Bbm Gb Ab7 Hrns. (8vb)

19 20 21 22 23

AURIGA extends her HAND. ADAM looks at the FAZER. "Wow this thing really works" *ADAM drops the FAZER and takes AURIGA's hand*

Vamp ADAM: Verse 2

out of a clear sky_ as

Ah_ Db Gb/Db loco Ab Db

AURIGA:

24 25 (of the war - drobe?) 26

soon as you walked through the door I sud - den - ly knew out of a

Ab Gb Ab

27 28 29 (in the dark)

clear sky_ the fu - ture I've been wait - ing for_ is

Db Ab

30 BOTH: 31 Bridge 2 32

alto - ming true_ I've been hi - ding my light for so long_ now the

Gb Ab Gb/Db Db Ab

33 34 35

mo - ments ar - rived, my sad - ness is gone_ with this feel - ing in - side_ I'm

Chords: Gb Db Ab Ab6 Gb Db

36 37 38

re - ady to fly, so come on in a clear sky is where we be - long

Chords: Ab Bbm Gb Ab7

rit.
Transition to SPACE

*They dance.
In a swirl of musical and visual magic, Adam and Auriga float up
into an out-of-body midnight swim, in transcendent glittering space.*

39 40 41 42 43 44 45

Ah

Chords: Db Gb/Db Ab Bbm/F Db Gb/Db Ab

+Hrns.

Much slower $\text{♩} = 76$

AURIGA:

46 47 48

you left your point-of - view_ let light in - to the dark

Star pal - ace, Star pal - ace,

Bbm/F Fm11 Bbm7/Eb Bbm/F

+Perc. gliss.

BOTH:

49 50 51

here's the prize true free - dom. in a pa - lace of stars to - ge - ther, in - ter - min - gled

Star pal - ace, Star pal - ace, Star pal - ace,

Fm11 Ab/Eb Db6/Eb + Synth. Fm11

52 53 54 55

here, near, far e - very - where e - verything - al - ways, hap - pe - ning in a

Star pal - ace, in a

Perc.

56 57

pa - - lace of stars

(Drum fill)

58 59 60

I have been down there for so long to - night we'll fly a - bove

Bbm7 Db/Ab Db/Eb Db/F Bbm7 Db/Ab

+Rock Org.

61 62 63

the cloud, where love be - longs so high the light - ness of your touch lifts my

High

Db/Eb Db/F Bbm7 Db/Ab Db/Eb Db/F

+El. Bs.
+Drms.

64 65

mind up free to hea - ven out of bo - dy, see so much in a clear sky._

+ Hrns.
Gb out of bo - dy, Ab

66 67

Ah

Hrns.
Hrns.
Bbm7 Db/Ab Db/Eb Db/F

68 69 70 71 72 73 74

(Abrupt Stop)
BLACKOUT

Ah

Bbm7 Db/Ab Db/Eb Db/F Bbm7 Db/Ab Db/Eb Db/F Gb Ab

The musical score is written for piano and voice. It begins at measure 64 with a vocal line and piano accompaniment. The key signature has four flats (Bb, Eb, Ab, Db). The vocal line has lyrics: "mind up free to hea - ven out of bo - dy, see so much in a clear sky._". The piano accompaniment features chords and moving lines. At measure 66, there is a vocal line with "Ah" and a piano line with a long note. At measure 67, the piano line has a triplet. At measure 68, there is a vocal line with "Ah" and a piano line with a long note. At measure 69, there is a vocal line with "Ah" and a piano line with a long note. At measure 70, there is a vocal line with "Ah" and a piano line with a long note. At measure 71, there is a vocal line with "Ah" and a piano line with a long note. At measure 72, there is a vocal line with "Ah" and a piano line with a long note. At measure 73, there is a vocal line with "Ah" and a piano line with a long note. At measure 74, there is a vocal line with "Ah" and a piano line with a long note. The score ends with a double bar line and the word "BLACKOUT".

New You Tomorrow

Music & Lyrics by
JAMES WALKER REID

Slowly (Free Time)

5 6 7 8

E7 2 3 D9 4

p

♩ = 120

Verse 1

Funk ♩ = 120

5 6 7 8

ADAM:

I feel so a - live to - day. —

Hrns. *f* E D7 C^Δ D

mf

Pno.
+ Drms,
+ El. Bs.

AURIGA:
Uhhh...

8 9 10

So wide a - wake I — hope — you feel the same way? Out of the blue this seems so —

E D7 C^Δ E D7

11 12 13

— good. My wish came true like a dream I knew it would, now I'm

C^Δ D E7 D7 C^Δ

Pre-Chorus

CHORUS:

14 15 16 17

Sparked_____ to life!_____ (A star is born) fu - u - u - ture's bright. (Was dark, now it's dawn)

sparked to_____ life!_____ The - fu - - ture's bright.

B7 A6 B7 A6

f

18 19 20 Vamp

No more lone - ly nights.

No more lone - ly nights. It's a New You To - mor - row!

Hrns.

B7 A6 G7 E7 D7

21 *AURIGA is awake now.* 22 23 *ADAM: Breakfast time?* 24

*AURIGA: Tomorrow?
Mother of Gaia! What
time is it?*

*AURIGA: OK, kid. I don't
know what happened,
but I'm late for work.
AURIGA grabs clothes*

Yeah, yeah, yeah, yeah! Break - fast time

*ADAM:
Breakfast time.*

C^Δ D E7 D7 C^Δ D E7 D7

mp

A **Verse 2**

26 *AURIGA:* 27 *ADAM: Um...*

*ADAM: Sure, no problem.
Just ping me your number
and we can ...*

Hush babe, ex - pe - ri - ence dont' pos - sess.

C^Δ E D7 C^Δ D

28 29 *ADAM: What?*

These deep and mean - ing - ful mo - ments mean so much more with less.

E7 D7 C^Δ

30 31

Seems we kissed joy _____ as it flies _____ But you

E D7 C^Δ D

32 33

can't spend your life, moon - ing ar - ound in some bright e - ter - nal sun - rise.

E7 D7 C^Δ

34 35 36

Pre-Chorus

Stars will_ fade._ (That's weath - er.) Hearts ab - stain.

Stars will_ fade._ Hearts ab - stain.

B7 A6 B7 A6

f

37 38 39

— (No way to be to - ge - ther!) from day_ to day._

— I move on_ from day_ to day._ And no you_

A6 B7 A6 G7

*AURIGA stops at the MIRROR to check "Now, how
her appearance do I look?"*

40 41 42 43

To - mor - row! Nah, nah, ah - ah!

Hrns.

E7 D7 C^Δ D E7 D7 C^Δ D

Verse 3

ADAM:

*AURIGA: Have you got a
hairbrush or something? And please*

44 45

What light through yon - der win - dow breaks? _____

E D7 C^Δ D

mp

46 AURIGA:

47

*AURIGA fixes her HAIR
with her hands.*

Will you give it a rest_ with all the piz - za and fai - ry cakes

E

D7

C^Δ

48

ADAM:

I can see you've got to go.____

E

D7

49

AURIGA: Hmm...

50

51

no fuss from me just wan - ting you to know_that...

C^Δ

E

D7

C^Δ

Pre-Chorus

CHORUS:

AURIGA:
I got that...

52 53 54

Stars_____ will_ wait_ (for - e - ver) Hearts_____ may_ break

Stars_____ will_ wait_ Hearts_____ may_ break

B7 A6 B7 A6

f

AURIGA:
They may...

55 56 57 AURIGA: Pray?

—(Then be put back to - geth - er) I will sure - ly pray—

— But I will sure - ly pray— For a New You

A6 B7 A6 G7

Vamp

58 59 60 ADAM tries to embrace AURIGA

To - mor - row! Yeah, yeah, yeah, yeah!

Hrns.

E7 D7 C^Δ D E7 D7

(+CHORUS): AURIGA:

*AURIGA avoids ADAM.**She grabs her FAZER and MASK*

61 **Coda** 62 63

to - mor - row Let
Take my love you can give it back to me. — to - mor - row.

C^Δ D E D7 C^Δ D

64 65

go of the__ quest - ion of how things are gon - na be. — (to - mor - row)

ADAM:

E D7 C^Δ

66 67

(to - mor - row) If you
I'm not ne - edy, I'm the one for you__you'll see!

E D7 C^Δ D

68 69 (+ CHORUS) 70

love some - bo - dy you've got to set them free, free, free! Yeah!

Last night was so...

E D7 C^Δ E D7

71 72 73 74

Free, free, free! Yeah! Free, free, free! Yeah!

But where does it go now? I just want to know

C^Δ E D7 C^Δ E D7

AURIGA tries to set the FAZER and zap ADAM but once again, it doesn't work

(Abrupt End)

AURIGA enters the WARDROBE. WARDROBE DOOR closes.

75 76

Free, free, free! Bye!

your name?

C^Δ

Don't Look Down

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Tango ♩ = 130

MAJOR DON: Hahahaha! 2 In my village, we have
a saying. 3 "It takes two to tango." 4 ADAM: Tango? In Mexico?

MAJOR DON: (laughs) In my village, we have saying ...

ADAM: Tango? In Mexico?

Hrns.

A7 Dm

mp

MAJOR DON: La Cucaracha, whatever. 5 It's a metaphor. 6 It takes two baby! 7 Allow me to explain... 8

MAJOR DON: "La Cucaracha", whatever! ...

... Allow me to explain.

A7 Dm

Verse 1

MAJOR DON:

Round, and round, in stable orbit revolves the asteroid

Stgs. (pizz.)

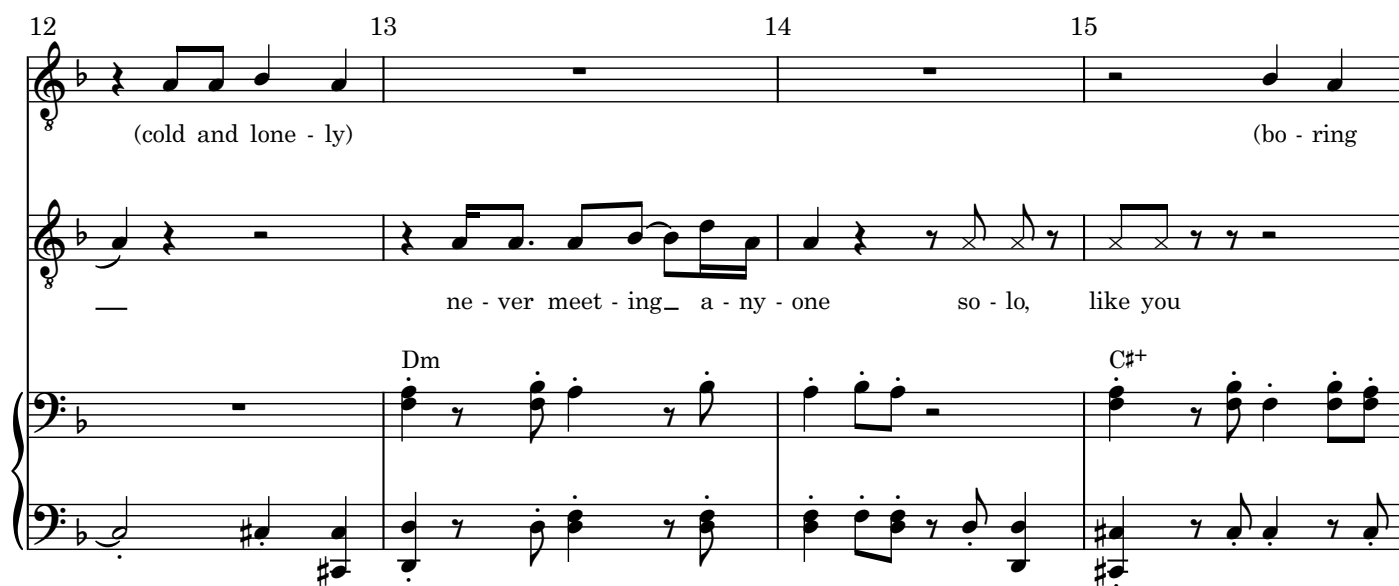
Dm C#+

12 13 14 15

(cold and lone - ly) (bo - ring

— ne - ver meet - ing_ a - ny - one so - lo, like you

Dm C#+



16 17 18 19

sto - ry) (e - roid)

Then, at last a des - ti - ny_ en -

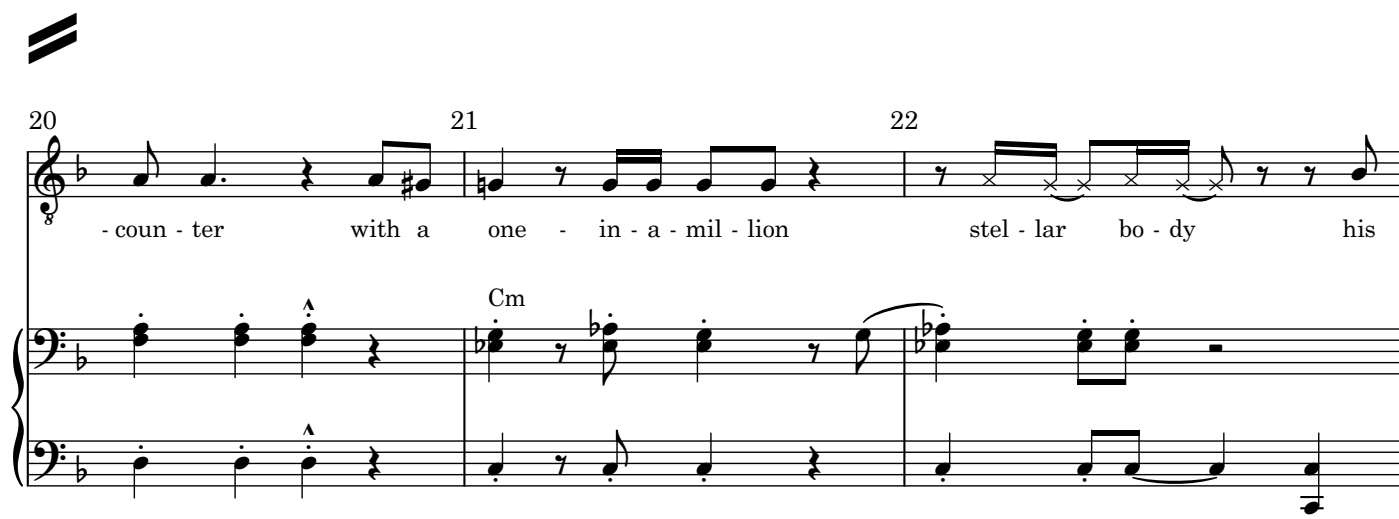
Cm Dm



20 21 22

- coun - ter with a one - in - a - mil - lion stel - lar bo - dy his

Cm



23 24 25 **Chorus** 26 27

world comes tum - bling down they meet! he's a me - te - or!

Hrns. (8va)
Dm

A7 Dm A7

mf

28 29 30 31 32

Ha ha ha ha ha

he swoops and sways he's lost his way in a blaze of glo - ry

Bb Δ A Dm Dm7/C Bb Δ Dm/A D $\circ$ /G# A C#m/G# A

33 **Verse 2** 34 35 36

truth be told you could stay a - lone grow old and "save your - self", I guess but

+Hrns.

Dm C#+

mp

37 38 39

no man should be an is - land, in a va - cuum, of noth - ing trou - ble free but

+Hrns.

Dm C#+

40 41 42 43

(e - roid)

pas - sion - less when the years have past which would you

Cm Dm

44 45 46 47

Which would you ra - ther? mo - ment of

ra - ther? A life - time of per - so - nal space or a mo - ment of

Cm A

48 49 50 51

fire? _____ (and the

fire? _____ don't look down in the heat of the night if your part - ner con - sents (and the

Dm Dm/G Dm Bb7

f

52 53 54 55 56 57

feel - ing is right! Fall! _____

feel - ing is right! just fall! _____ be a me - te - or! Hrns. Hrns.

A+/E A7 Dm A7 Dm

f

58 59 60

ent - wine your ro - ta - tions, be bold and un - sca - ra - ble,

8va

Dm A Dm Dm7/C BbΔ Dm/A

61 62 63 *rall.*.....

love and re - la - tions will make the void bea - ra - ble Spin chest to chest, as

Bb Dm/A Dm/G Dm/F Dm/G Dm/F

64 65

let your e - ner - gy flow _____

far as you can go let your e - ner - gy flow _____

+Acc.
+Acc.

Dm/E Dm/Eb A7

66 67 68 *A Tempo* 69 70

this is the spi - rit of! Tan - go! Acc. O - lé!

of! Accordion 8ba

p

Mystery Box

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Dark $\text{♩} = \text{c. } 117$

RUCOLA: No-one goes
crazy around here

Without my
professional help.

THERESA: Thank you for
coming, Doctor Ruccola.

RUCOLA: No problem.
Lucky for you Adam,

2

3

4

Pno.
+ Synth.
Am

siempre *mp*

El. Bs.

A°

I specialise in
"missing memories".

ADAM: I don't remember
asking for a doctor.

RUCOLA: Yes, I hear that a lot.

5

6

7

8

Am9

A°

[...]

The human head is like a Mystery Box made of lead but now science has the key.

RUCCOLA offers Adam his open HAND. As Adam
reaches for it, Doctor pushes Adam's Hand towards
Adam's face, and reclines Adam's chair.

9

10

11

12

Asus2

A°

Lie back, relax, while the unconscious unpacks.

Close your eyes and describe what you see.

14

15

16

Bm7/A

Am9

A°

17 **RUCCOLA:** 18 19

You are feel - ing slee - py.____ You are feel - ing slee - py.____ Tell us all a - bout

CHORUS:

You are feel - ing slee - py.____ You are feel - ing slee - py.____ Tell us all a - bout

Bm7/A Am9

RUCCOLA:

20 21 22

it.____ Let's un - lock your mind and re - veal what we find in -

it.____

D13 CΔ9 Em7 CΔ/E Am^{6/9}/G

23 *Doctor lightly taps Adam's head.* 24 25

- side. **ADAM:**

I'm sev - en years old at a child's birth - day par - ty. It's cold and there are no

Am6 A7sus2

26 *RUCCOLA taps ADAM's head.* 27 *RUCCOLA: Good, good. Fast forward, fast forward.* 28 CHORUS:

pre - sents for me. — You are feel - ing slee - py. —

A° Bm7/A

29 — You are feel - ing slee - py. — 30 Tell us all a - bout it. 31 I'm

Am9

32 nine, and it's time, 33 for long mul - ti - pli - ca - tion, 34 *RUCCOLA: Fast forward, fast forward.*

A° Bm7/A Am9

35 *ADAM: Fifteen. Zits.* 36 *RUCCOLA taps ADAM's head.* 37 *RUCCOLA: Fast forward. Fast forward.* 38 *ADAM: Last Monday night.*

A° Bm7/A Am9

ADAM:

RUCOLA:
Aha! Yes!

39 40 41 42

My self is a flo - wer with roots in the pool of cos - mic consc - cious - ness

Am A°

RUCCOLA:
Interesting.

43 44 45 46

The eyes en - ter I feel con - nec - ted, Lost in a kiss,

Am Am6 Am9 Am6 A°

ERNEST: Huh. Must be a joke doc! Seems like some
other guy's taped over your show.

47 48 49 50

Stars co - a - lesced

Asus2

RUCCOLA taps OTHER
*side of ADAM's head.**RUCOLA:* Let's keep
our minds open. Adam,
rewind.

51 52 53 54

It's happened before. About the eyes... Tell me more?

A° Bm7/A Am9

55

56 RUCCOLA: 57 58

You are feel - ing slee - py.____ You are feel - ing slee - py.____ Tell us all a -

CHORUS:

You are feel - ing slee - py.____ You are feel - ing slee - py.____ Tell us all a -

A° Bm7/A Am9

59 60 61 62 63

- bout it.____ Un - lock your mind and re - veal_ what you find_ in - side.____

- bout it.____ Un - lock your mind and re - veal_ what you find_ in - side.____

Am9 D13 CΔ9 Em7 CΔ/E Am^{6/9}/G Am6

*Transition to SPACE
CRESCENT MOON
Auriga swings on the
contemplating*

Why Did You?

Music & Lyrics by
JAMES WALKER REID

♩ = 94

1 2 3 12

The first system of the musical score for 'Why Did You?' is in 4/4 time with a tempo of 94. It features a vocal line, a piano accompaniment, and a bass line. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment starts with a rest, then enters with a chord of Bm7 and a melody. The bass line has a rest, followed by a melodic phrase. The system is marked with a forte (f) dynamic and includes a section labeled 'siempre pp' (pianissimo) with a 'Claps' (claps) instruction. The system concludes with a '(Claps cont.)' instruction.

WITH

moon,



4 5 6 7

The second system of the musical score for 'Why Did You?' continues the vocal, piano, and bass lines. The vocal line features a melodic phrase. The piano accompaniment continues with the Bm7 chord and melody. The bass line continues with its melodic phrase. The system is marked with a piano (p) dynamic and includes a section labeled 'siempre pp' (pianissimo) with a 'Claps' (claps) instruction. The system concludes with a '(Claps cont.)' instruction.

Verse 1

8 9 AURIGA: 10

Why did you turn the light on? When you did

BVs:

When you did

11 12 13

what you did, have you no__ i - dea of ti__ ming? Why did you

what you did, have you no__ i - dea of ti__ ming?

14 15 16 17 **Verse 2**

flip me stu - pid va - lent - tines when I was do - ing_ fine?__ Why did you

when I was do - ing_ fine?__



18 19 20

turn the light on? cras hing pri vate par ties bu ddy, way out of ____ line ____

cras hing pri vate par ties bu ddy, way out of ____ line ____

Sax.

21 22 23 24

— Why did you turn it all back on when I was do ing fine? —

— fine? —



25 Instrumental 26 27 28

from

Sax.

Verse 3

29 30 31

quiet in the dark_____to loud and al ive_____ a flame from a spark in the

The musical score for measures 29-31 of Verse 3 is written in G major (one sharp) and 4/4 time. The vocal line (treble clef) has lyrics: "quiet in the dark_____to loud and al ive_____ a flame from a spark in the". The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line. A double bar line is placed at the end of measure 31.

32 33 34

heart through the mind from low and straight and stea - dy_____ to high and fly ing blind my

from low and straight and stea - dy_____ blind_____

The musical score for measures 32-34 continues the previous system. The vocal line (treble clef) has lyrics: "heart through the mind from low and straight and stea - dy_____ to high and fly ing blind my" and "from low and straight and stea - dy_____ blind_____". The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line. A double bar line is placed at the end of measure 34.

35 36 37

e - ner gy_ is flow - ing_ my pla - nets are a lined

flow - ing_ lined

The musical score is for a vocal and piano piece. The vocal part consists of two staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics "e - ner gy_ is flow - ing_" and "my pla - nets are a lined". The second staff also has a treble clef and a key signature of two sharps. It contains the lyrics "flow - ing_" and "lined". The piano part consists of two staves, a grand staff with a treble and bass clef and a key signature of two sharps. The piano part features complex chordal textures and arpeggiated figures. The lyrics are written below the vocal staves.



38 Verse 4 39 40

a key has turned in - side_my soul I'm in a spin, I'm on__ roll the
on a roll

(ad lib.)

41 42 43

dance be gins so grab a hold please u ni verse be kind_____

be kind_____



44 45 46

— the light is on_ we're good to go_

47 48 49 50

and I feel fine

fine

Sax. ad lib.

51 52

The musical score is written for Piano and Voice. It is in G major (one sharp) and 4/4 time. The first system (measures 47-50) shows the vocal line with the lyrics 'and I feel fine'. The piano accompaniment features a saxophone solo in measure 49, marked 'Sax. ad lib.'. The second system (measures 51-52) continues the piano accompaniment. The score ends with a double bar line at measure 52.

Infinite

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Freely (♩ = c. 84)

1 2

An inch of night, com - plete - ly black_ with noth - ing there to see turn

Pno
+ Synth.
+ Ac. Gtr.
+ El. Bs.
Dm9

p

3 4 5

up the bright-ness, star - light! it's aw - fully ga - lax - y!_ the truth re - vealed, in skies a - bove may

Em bring out G Em Am

6 7 8

be too big for minds to know I've got a feel - ing. And that's e - nough. be - lief clings, but

Gsus4 G7 FΔ F6 G

molto rit......

*THERESA mimes letting go.
(to ADAM)*

Power Ballad ♩ = 120

Verse

9 10 (to RUCCOLA) 11 12

faith lets go! tell me how can you know_ we're the on - ly ones I've been

Gsus2 G C^Δ Gm7 C^Δ

mf

+ Drms. + Hrns.

13 14 15 16

thin - king it o - ver tell me how can you know_ we're a - lone_ in such a

Gm7 C^Δ Gm7 C^Δ

17 18 19 20

great big sky?_ tell me how can you know_ there is not some - one out_ there,

Gm7 C^Δ Gm7 C^Δ

21 22 23 24

thin - king it o - ver tell me how can you know_ there is - n't some - one right now,

Gm7 C^Δ Gm7 C^Δ

25 (to ADAM) 26 **Bridge** 27 28

lear - ning to fly__ in - to space__ it's a place__ that can be__ some - what

Hrns.

Gm7 Am7 Am/G# Am7

29 30 31 32

o - ver - whel - ming the way__ it ex - pands,__ you know, on and on and

D7sus4 Am7 Am/G# G

33 34 35 36

on? CHORUS: but I don't feel small__ hud - dled all__ on this

(It's in - fin - ite)

vib.

Am Am/G# Am7

37 38 39 40

ti - ny pale__ blue dot 'cos I hope a lot__ though space feels big right now we

D7sus4 Am Am/G# G

41 42 43 44 Flashback (to ERNEST) 45

might grow in - to it!__ when I__ was a child I ex - pe - rienced

El. Gtr. (Clean)
+ El. Bs.
Dm9 Em7

Kys. 2 Perc.

46 47 48 49

my - sti - cal things I can't ex - plain. I was a - fraid I closed my eyes.

Dm9 Em7 Am Gsus4 G

50 51 52 53 54

the mo - ment ne - ver came_ a - gain

F^Δ F6 Kys. 2 G Perc.

THERESA & ADAM:

55 56 57 58 59

Space is a place_ that can be_ su - per no - va whel - ming the way_ it ex - pands

Hrns. Am Am/G# Am7 D7sus4 Am

60 61 62 63

so_ on and on and on and on and on CHORUS: we could all do_

(Still in - fin - ite)

Am/G# G G^(add2) G Am

64 65 66 67

— with a new world view from our ti - ny pale_ blue dot_ cos it's all we've got

Am/G# Am7 D7sus4 Am

68 69 70

— and though the cos - mos feels big right now we might grow in - to it

MAJOR DON, ERNEST and RUCCOLA are struck pensive by this profound thought.

Am/G# G

71 72 73 74

MAJOR DON:
It's glorious
mystery!

THERESA:

ERNEST: An endless void...

but we might grow in - to it but we might grow in - to it

ADAM: An imponderable vacuum!

GEORGIE: A spacio-temporal abyss!

THERESA: Hey, wait a minute. Adam, what was your one?

ADAM: You know, a vacuum.

THERESA: Aha!

75 76 77 78

but we might grow in - to it but we might...grow

(Drms.)

Piano-Vocal

(Theresa, Georgie, Ernest, Ruccola, Major Don, Adam)

14

Wow!

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Lyrics by JAMES WALKER REID

Energetic Funk ♩ = 115

Wow!

CHORUS: ^

2

3

14

Am7 Wow! _____ Wow! _____

f

El. Bs.

THERESA:



MAJOR DON pulls out his
WALKIE-TALKIE and makes a CALL

Verse 1

4

5

6

Your girl - friend from the fu - ture now it all makes sense

D

mf



7

8

GEORGIE:

Why she did - n't call_ ya from ump - teen de - cades hence We

Am7

9 10

all know that it's cool - er to wait a day_ or two_

D



11 12 + ERNEST: 13

Eigh - ty four years, hmm, that's harsh! but what - cha gon-na do?_

CHORUS: 14

Wow!_____

E E7(9) 8va⁷ Am7

14 15 16 ERNEST:

Re-
Wow! _____

Verse 2

17 18

- mote and most - ly hu - man that's just your kind of girl_
D

19 20

Shame she had to zoom off_ she real - ly rocked your world!
Am7 (Hrns.)

21 RUCCOLA:

22

All these years of theo - ry _____ and now my great - est case con -

D

23

24

25 **Chorus**

- ta - gious mass hys - te - ri - a is clear - ly talk - ing place!

CHORUS:

She's from _____ the fu - ture

Hrns.

E E7(9) D

f

26 27 28

from___ the fu - ture from___ the fu - ture She's_

Am7



MAJOR DON waves
his WALKIE-TALKIE

29 30 31 32 MAJOR DON:

I

14

from___ the fu - ture from___ the fu - ture Wow!__

D Em7

Samba
Verse 3

33 34

don't know how you did it. And I don't wan - na know (Whistle) but the

D7

mf

35 36

D N A's con - firmed and all our fund - ing's good to go— The

A7 (Hrns.)

37 38

lab boys love the samp - le. And ur - gent - ly re - quest you

D

39 40 41 Wow!

push a - head with plans to get your hands u - pon the rest. CHORUS:

E Em7 Am7 Wow! _____

42 43 44

Wow! _____

The musical score is written for piano and voice. It begins at measure 39 with the vocal line singing 'push a - head with plans to get your hands u - pon the rest.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 40 continues the vocal line. Measure 41 marks the start of the chorus with the vocal line singing 'Wow!' and a long melisma line. The piano accompaniment continues with a similar pattern. Measure 42 shows the vocal line with another 'Wow!' and melisma. Measure 43 continues the piano accompaniment. Measure 44 concludes the section with a final vocal 'Wow!' and melisma. The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes and chords. The score includes chord markings (E, Em7, Am7) and a dynamic marking (p) in measure 41.

Ballad, calm ♩ = 65

ADAM:

45 46 47

A mil - lion_ a bil - lion thank you's, lit - tle

COMPANY:

Now you know_

C^Δ

Gm7

p

48 49 50

star! You've shown love can come from a - far.

we're not

a - lone_

There's some - one

out_

C^Δ

Gm7

F^Δ

51 52 53 54

and now it's time to make a start!_ I know how to make a start!_

there_

so,

start!_

so,

start!_

F^Δ/DC^ΔF^Δ/DC^Δ

rit. $\text{♩} = 60$

55 56 57 58 59

Build land - ing plat - form in my heart

F^{Δ} $Dm7$ G $C6$ *bring out* $Gm9$ $C^{\Delta 9}$

+Synth.

p

60 61 62 63

The musical score is for a piano-vocal piece. It begins with a tempo of 60 beats per minute and a 'rit.' (ritardando) marking. The score is divided into two systems. The first system covers measures 55 to 59. Measure 55 is in 7/8 time, measure 56 is in 2/4 time, and measures 57, 58, and 59 are in common time (C). The vocal line in measure 55 has the lyrics 'Build land - ing plat - form in my heart'. The piano accompaniment includes a synth line in measure 55 and various chords: FΔ, Dm7, G, C6, Gm9, and CΔ9. Dynamics include piano (p) and a crescendo hairpin. The second system covers measures 60 to 63, which are empty staves, indicating a continuation or a break in the music.

Entr'acte

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Night Fall
♩ = 94
Fm6 2 3 F6 4

p

Synth.

This musical system contains the first four measures of the piece. The tempo is marked as quarter note = 94. The key signature has three flats (B-flat, E-flat, A-flat). The first staff is for the piano, with a melody in the right hand and chords in the left hand. The melody features eighth and sixteenth notes, with triplets in measures 3 and 4. The second staff is for a synthesizer, with sustained chords in the left hand. Chord symbols Fm6, F6, and Fm6 are written above the first, third, and fourth measures respectively. Measure numbers 2, 3, and 4 are placed above the staves.

Dry Land
Banjo (solo)
F6 6 Bb F 7 Bb F 8 C C7

Ac. Gtr.

Bs.

This musical system contains measures 5 through 8. The key signature remains three flats. The first staff is for the piano, with a melody in the right hand and chords in the left hand. The second staff is for an acoustic guitar, with chords in the left hand. The third staff is for a bass, with sustained chords in the left hand. Chord symbols F6, Bb, F, Bb, F, C, and C7 are written above the staves. Measure numbers 5, 6, 7, and 8 are placed above the staves.

Hrns.

Hicksville Rocks
Fm7 10 11 Db7 12 Bbm Eb

(1) (2) (3) (4)

f

This musical system contains measures 9 through 12. The key signature remains three flats. The first staff is for the piano, with a melody in the right hand and chords in the left hand. The second staff is for horns, with sustained chords in the left hand. The third staff is for the piano, with a melody in the right hand and chords in the left hand. Chord symbols Fm7, Db7, Bbm, and Eb are written above the staves. Measure numbers 9, 10, 11, and 12 are placed above the staves.

Mex It Up
Fm Hrns. Em⁽⁶⁵⁾/Bb 14 Fm C7 15 Fm Em⁽⁶⁵⁾/Bb

mf

Bs.

This musical system contains measures 13 through 15. The key signature remains three flats. The first staff is for the piano, with a melody in the right hand and chords in the left hand. The second staff is for horns, with sustained chords in the left hand. The third staff is for the piano, with a melody in the right hand and chords in the left hand. Chord symbols Fm, Em⁽⁶⁵⁾/Bb, Fm, C7, Fm, and Em⁽⁶⁵⁾/Bb are written above the staves. Measure numbers 13, 14, and 15 are placed above the staves.

'Little Star'

16 Fm C7 17 Bb Δ 18 Gm7

f

19 F Δ 20 + Gtr. rit.....

21 Bbm6 22 Gm7 23 Db 24 Csus4 C

25 Dm C 26 C/G C/A 27 Bb 28 C

(1) (2) (3)

29 F Eb 30 Db 31 F Eb 32 Db

f

+ El. Gtr.

33 C7 34 Bb Ab7

f

'Don't Look Down'

Tutti

35 F 36 37 Bbm/F 38

ff

rit.

'Mystery Box'

39 Fm7 40 41 Fm7 F° 42

mf

rit.

Synth. solo

♩ = 94

'Why Did You'

43 44 45 Fm(9) 46

p
+ El. Pno.

'Infinite'

47 Cm Cm7 48 Cm6 49 Dm F9 50

solo

51 + Hrns. F5 52 53 F5 54

55 [Wow!] Fm7 56 57 Fm7

58 Bb/D G#m/B C#/G#

♩ = 100 [Night Fall] 59 F# + Hrns. 60

61 G 62 Bb C 63 G Tutti 64

The Man

Music & Lyrics by
JAMES WALKER REID
Lyrics by JAMES WALKER REID

REX: Ha ha! Glad to have you know me.
So we can really "get off", I brought to
the party some factual data, regarding... myself!

♩ = 113

2

3

VERSE 1

Yo, My name's Rex Like a king I'm a

Horns

Am7

Bass 8ba

4

5

clas - sic, Ju - ra - ssic Pas - sio - nate thing If you e - ver need a big strong Hand on your helm I'm a

mf

6

7

lord of the land And a knight of the realm I'm a plea - sure dome By ro - yal de - cree I'm like

8 9

Rome Cos all roads lead to me I'm a full - blood prince Most char - ming of all And

mf

10 11 **VERSE 2**

e - very cin - de - re - lla wants to come to my ball I do a fif - ty yard dash A four mi - nute mile A

Am7

12 13

high dive splash And I do it in style I'm the best of breed I'm a new gold stan - dard I'm

14 15

e - very - thing you need Beamin' down to your pla - net I'm for - mu - la one I'm a Gat - ling gun I'm

16 17

brigh - ter than the light Of a thou - sand suns I'm the biz, I'm the Shiz I'm the source of all laugh - ter A

18 19 CHORUS 20

night to re - mem - ber And the mor - ning af - ter I am That

I am, C(add9)

21 22 23 24

great I am The man I am That

Great, I am The man Woo! I am That

D6 E(add9) Am C6

REX: Woah. Right.
Er ... who needs
a vitamin? Vitamin?

Dialogue/Horns

27 (coughs)

25 26 27 28

great I am The man That's me!

Great, I am The man

D(add9) E(add9) Am7

REX: Vitamin? Vitamin?
Suit yourself. (Gulp)

REX produces a pill bottle and shakes it
at the others invitingly.

29 30 31

LOVELOCK:
I'm so sorry.
He's...

AURIGA:
Out of control?

LOVELOCK:
Unsustainable.

REX: Now, that's enough about me.
What do other people say... about me?

32 33 34

They say I'm a

VERSE 3

35 36

big man on cam - pus Nine feet tall What - e - ver you've heard babe Be - lieve it all I'm a

Am7

37 38

hea - vy - weight champ A thou - sand watt amp There's no bu - shel big e - nough To hide my lamp I'm a

39 40

Smor - gas - board of prime beef cuts The be - all and end - all, from soup to nuts I'm

41 42

raw cane su - gar, Hi - ma - ly - an salt I'm a 40 year ba - rrel - aged sin - gle malt I'm a

43 44

sa - mu - rai sword A dia - mond jam I'm a five - star, bone - in, I - be - ri - co ham For -

45 46 47 **CHORUS**

- get the new kid I'm the block Hold on - to your chic - kens Cos I'm the cock I

I
Am

48 49 50 51

am That great I am The man I

Am, Great, I am The man Woo! I
C6 D(add9) E(add9) Am

52 53 54 55 **Vamp** *REX breathes heavily from the exertion.*

am That great I am The man That's me!

Am, Great, I am The man
C6 D(add9) E(add9) Am7

f

56 57 58

Me! I'm

59 Verse Over Chorus 60

in - ter - pla - ne - ta - ry Ex - tra - or - di - na - ry If I was - n't so cute Hmm. I might be s - cary I'm the

Ah

Am C6

61 62

fi - nal fron - tier Of dance in the dark For me a light year Is a walk in the park My

D(add9) E(add9)

63 64

ride's out - side It's called "the one" I'm on a five year mi - ssion Of non - stop fun To

- Ah - - - - -

Am C6

65 66 67 CHORUS

bol - dly "go" That's what I do Where no man's been Sound good to you? I

- - - - - I

D(add9) E(add9) Am

68 69 70 71

am That great I am The man I

Am, Great, I am The man Woo! I

C6 D(add9) E(add9) Am

REX: (laughs,
coughs)
Right. Er... Good.

72 73 74 75

am That great I am The man That's me!

Am, C6 Great, D(add9) E(add9)

Visitation One

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Tacet

Alien Love

Music & Lyrics by
JAMES WALKER REID

Disco ♩ = 128

2 GLEN: 3 Verse 1 18

You liked it be - fore, but des - ired

Hrns.

El. Pno.
F#7(#5) Bm7

El. Bs.
(+ El. Drms) *sempre f*

4 5 6

— some - thing more. Here it is — babe! The di - va has land - ed. I

Here it is — babe!

E7 Bm7 E7

7 8 9

put on a show_ with my bro sis - ta flow_ and no - bo - dy leaves emp - ty - hand -

bro sis - ta flow

Bm7 E7 GΔ9

10 11 Verse 2 12

- ed. For - get your par - tay, with miss skin - ny lat - te. You get more

skin - ny lat - te.

F#m7/A Bm7 E7

13 14 15

"oomph" with my ful - ler fi - gure. Why stop at ma - nage - a - ble? When

Bm7 E7 Bm7

16 17 18

I of - fer tan - gi - ble proof babe, bet - ter is big - ger. I'm a
bet - ter is big - ger.

E7 G Δ 9 F $\sharp$ m7/A

19 20 21

gift from a - bove, come down to fill you up with Al - i - en Love! —
gift from a - bove, come down to fill you up with Al - i - en Love! —

Bm7 D7 E F $\sharp$ 7 Bm7

22 23 Verse 3 24

Seems you've been mix - ing it up — with miss van - il - la B - cup. time to try

Bm7 E7

25 26 27

— a more ex - o - tic dish. — I won't give it a - way, but the sur -

Bm7 E7 Bm7



28 29 30

- prise ent rée is a whole_ diff' - rent ket - of fish_ You've been

whole_ diff' - rent ket - of fish_

E7 GΔ9 F#m7/A

Verse 4

31 32 33

lost in your head, he - don - is - tical - ly dead. Wel - come back_ to the world of the sen -

Bm7 E7

34 35 36

- ses. I di - a - gnose you need dou - ble the_ dose and that's just

E7 Bm7 E7

37 38 39 The Cure 40

_ what this next nurse dis - pen - ses. The cure for what you're mis - sing is
cure for what you're mis - sing_

GΔ9 F#m7/A Bm7 E7

41 42 43 44

more... more, more, more, more! Of e - ve - thing!

more... more, more, more, more! e - ve - thing!

F# F#+ F# F#7 F#7



45 46 47

I'm gon - na fill you up, fill you up, I'm gon - na

fill you up, fill you up,

Bm7 E7 Bm7 E7

48 49 Get Ready 50

fill you up with love. Get rea - dy for the probe.____ Lay

fill you up with love. En - ter - ing your or - bit

Bm7 E7



51 52 53

back, re - lax, un - robe, Get rea - dy for the probe.____

Ac - cept it, ab - sorb it

Bm7 E7 Bm7 E7

54 55 56

8

Get rea - dy for the probe. Wah, ha, ha!_

En - ter - ing your or - bit

Toms

Bm7 E7



Dialogue

57 CHORUS (Call): GLEN: Now, try to get comfortable. 58 How are we feeling? Slightly paralysed?

8

Rea - dy for it, Rea - dy for it, Get

CHORUS (Response):

Rea - dy for it, Rea - dy for it,

Bm7 E7

mp

59 *ADAM: Mmm! Mmm! (struggling)* *GLEN: Good. (aside)* *Tell the master we're ready (to ADAM)*

60

61

rea - dy for the probe

Rea - dy for it, Rea - dy for it,

Get Rea - dy for the probe,

Bm7 E7 Bm7 E7

(Toms cont.)

62 *Don't worry about a thing.* *This is how we've been doing it, for thousands of years.*

63

64

Get rea - dy for the probe

Rea - dy for it, Rea - dy for it,

Get Rea - dy for the probe,

Bm7 E7

65 *It will go a little easier,* *66 If you try to think about...*

Rea - dy for it, Rea - dy for it,

Get

Rea - dy for it, Rea - dy for it,

Bm7 E7

67 *...Something else.* 68 69 Chant

rea - dy for the probe Rea - dy for it, Rea - dy for it,

Get Rea - dy for the probe,

Bm7 E7 Bm7 E7

70 71 72 73

Get rea - dy for the probe

Rea - dy for it, Rea - dy for it, Get Rea - dy for the probe,

Bm7 E7 Bm7 E7

74 75 76 77

Rea - dy for it, Rea - dy for it, You're read - y for the probe.

Bm7 E7 Bm7 E7

Enter REX with LIZARD HEAD-GEAR, STAFF, and SPEAR. GLEN and the LITTLE HELPERS hold ADAM. REX strikes a menacing pose.

*REX points his SPEAR at ADAM
The door opens. THERESA enters, with a huge FLASHLIGHT.*

78 79 80

8

Rea - dy for it, Rea - dy for it, Get read - y for the probe.

Bm7 E7

Get On The One

Music & Lyrics by
JAMES WALKER REID
Lyrics by JAMES WALKER REID

Funk ♩ = 120

CUE: (SFX)

2 REX:

3

Sure, a ro - cket is sa - fer When on the ground it's sat But my

Drms.

ship "the one" is built to fly D'you e - ver feel like that? Come on! I'll wake you I'll take you I'm

(Drms. cont.)

Hrns.

Dm7

El. Bs.

as - kin' nice - ly I'm not gon - na make you I'll free you on the one. We're

10 11 12

fly - in' high, so say good - bye To us and them and rea-sons why I need you on the one

13 14 **Bridge** 15

Your look is right With my in - vite, you're a V - I - P. Come

Bb Dm A+ Dm

16 17 18

on, there's plen - ty of room in - side Just tell 'em you're with me 10, 9, 8, I

7,

Bb Dm A+ Dm

House (♩ = 120)

19 20 Come On 21 22

got ya. Let's go! I wan - na wake you.

6, 5, 4, 3, 2, 1. Come on! Come on!

Synth.

Dm7 F G Dm



23 24 25 26

I wan - na take you I wan - na feel you on the one

Come on! Come on!

F G Dm F G Dm

Piano-Vocal

19. Get On The One

*GLEN and the LITTLE HELPERS, dance
into the wardrobe and EXIT.
REX pushes ADAM, AURIGA, and THERESA,
dancing, to the WARDROBE with his STAFF.
Before they can exit..*

27 29 30

I'm gon - na make you

Come on! Come on!

F G Dm F G Dm

31 32 33 34

I'm gon - na shake you I can heal you on the one

Come on! Come on!

F G Dm F G Dm

35

F G

Hrns.

Horns

36 Dm 37 F G 38 Dm 39 F G

40 Dm 41 F G 42 Dm 43 F G

Dialogue

REX plays a screaming synthesizer solo on his staff.

REX: Now I'm entirely selftaught on this thing.

And I will be improvising.

But if I was gonna play a solo, It would go a little something... like this!

44 45 46 47

Dm

Solo

48 Dm Lead Synth.

49 F^Δ G

50 Dm

51

52 Ha ha!

53

54 Dm

55 F^Δ G

Instrumental

56 57 58 59 60 61 62 63 64 De profundus

Ha ha ha. We still got it, hey? Ha ha!
(grandly to the universe) Ex machina Deus sum

Abrupt End REX: What happened?

65 Ad lucem On the one... Sound: POWWWWWW! Thwumph.

66 67 68

Sound: Vehicles, helicopters, guns clicking and soldiers' boots running.
Lights: Sweep past the window.
THERESA continues dancing.

Storm in a Spaceship

Music & Lyrics by
JAMES WALKER REID

♩ = 120

ADAM: Wait! You don't have to die.

2 I'm causing this by being here, right? So I can save you.

COMPUTER VOICE:

Fa - tal fault. Fa - tal

Synth.

Pno.
C#m/G# A A#° C#m7/B

f
El. Bs.
(+ Drms.)



3

This stu - pid storm in a space - ship

fault.

C#m/G# A

4 5

is all my stu - pid fault. What would a re - al he - ro do? To be

Fa - tal fault.

A[°] C[#]m7/B C[#]m/G[#] A



6 7

worth his stu - pid salt? Grea - ter love hath none of this. Lay

Fa - tal fault.

Hrns.

A[°] C[#]m7/B C[#]m/G[#] A

8
down_ your life for friends.

9
Lit - tle star, for - give me Here's

Fa - tal fault.

A#⁰ C#m7/B C#m/G# A



10
where my sto - ry ends.

A#⁰ C#m7/B

Piano-Vocal

20. Storm in a Spaceship

ADAM hits a *BUTTON*
Sound: Schlick!
A SLIDING DOOR opens.
ADAM: I'm going outside.

Sound: Schlick!
The DOOR closes.

I may be some time.

11

Hrns.
+ Synth.

C#m/G# A



Sound: Whoosh!
The AIRLOCK empties.
AURIGA: Adam, no!

Slow gliss.

13

AURIGA is horrified.
Bright lights and explosions.

12

A#° C#m7/B

Aah! _____

Midnight Lake

Music & Lyrics by
JAMES WALKER REID

Slow and Dreamy ♩ = 54

2 3 4

Tbn. Aa - - - h

Eb9 Bb9 G7(#9)

sempre p

5 6 7 8 SPIRITS:

Aa - - - h At the

Eb9 Bb9 G7

9 10 11 12 13

end of a stor - my day__ You a - light!__ On the banks of a mid - night lake

Eb9 Bb9 G7(#9) Eb9

14 15 16 17 18

— with no - thing left to fight. Slip be - low, safe, a - lone.

Bb9 G7 Eb9

Enter GAIA, the mother earth goddess.

19 20 21 22 23

Rest your bones in deep un - known. Sink be - low, safe, a - lone. Rest your bones in

Bb9 G7(#9) Eb9 Bb9

24

deep un - - known.

G7

Dialogue

GAIA: *Your visitors
begat one likely future.*

*But life might find
another way.*

25 26 27 28

Chords: Eb9, Bb9, Bb9, G7(#9)

/// *I need you, enhanced,
to bring a vision,*

31 *To your people of today ...*

29 30 31 32

Chords: Eb9, Bb9, Bb9, D7(#9)

Come Back in Time

Music & Lyrics by
JAMES WALKER REID

Moderate Rock ♩ = 106

Verse 1

GAIA:

1 2 3 22 4 (SPIRITS)

Be - fore you take_ a part of_ me,_ won't you come back in time (Come back in time) be -

El. Gtr.
D7 A Δ 13 G Δ 13 F Δ 13 D7 D7($\sharp$ 9) D7 D7($\sharp$ 9)

mp

(+ Drms.)



(SPIRITS)

GAIA shows ADAM a dream-
like VISION

5 6 7 8

- fore you break the heart of me won't you come back in time (Come back in time)_come back in

D7 A Δ 13 G Δ 13 F Δ 13 D7 D7($\sharp$ 9) D7 D7($\sharp$ 9)

Chorus

9 10 11

time and you'll find the days when you were kind wal - kin' in the sun,

D7 C7sus4 Bb7 F7(#9) D7 C7sus4

mf

+ Pno.
comping

12 13 14 (+ SPIRITS) (+ SPIRITS)

play - in' in the sun - shine. now you're buil - ding so_sky high Gai - a's gon-na say (bye, bye)

Bb7 F7 D7 C7sus4 Bb7 A7

15 16 17 **Verse 2** 18

bye bye be - fore your tribe out - grows its_ space_won't you

D7 D7(#9) D7 D7 AΔ13 GΔ13 FΔ13

mp

19 20 (SPIRITS) 21 22

come back in time (Come back in time) be - fore there's noth - ing left to_ waste_ won't you

Horns
D7 D7(#9) D7 D7(#9) D7 A Δ 13 G Δ 13 F Δ 13

23 24 (SPIRITS) 25 (+ SPIRITS)

come back in time_ (Come back in time)_ come back in time and you'll find the

D7 D7(#9) D7 C7sus4

Chorus

26 27 28 (+ SPIRITS)

days when you were kind wal - kin' in the sun,_ play - in' in the sun - shine.

Bb7 F7(#9) D7 C7sus4 Bb7 F7

Rock n' Roll ♩ = 160

31 *The VISION freezes.*

29 30 31

now you're buil - ding so__ sky high Gai - a's gon - na say__

D7 C7sus4 Bb7 A7 Hi-hats El. Gtr + Pno.

Verse 3 (Anger)

GAIA & SPIRITS:

32 33 34 35

Pret - ty ba - by what's be - come you thought you were the on - ly__ one this

F7(#9) Gm/Bb Fm/Ab Fm7 Eb6 Fm7

f (1) (1) (1) (1)

Hi-hats on straight 16ths

(1) (2) (3) (4)

36 37 38 39

spe - cial place is hea - ven sent it was - n't gi - ven, on - ly lent you're

F7(#9) Gm/Bb Fm/Ab F7(#9)

(1) (1) (1) (1)

(5) (6) (7) (8)

40 41 42 43

once up - on but you're not it___ it all goes on___ so try___ to fit be -

F7(#9) Gm/Bb Fm/Ab Fm7 Eb6 Fm7

(1) (9) (10) (11) (12)

44 45 46 47

- fore the fight be - gins___ a - gain find a way to make a - mends. Did

F7 Bb9 Ab Fm7 Hi-hats

(1) (13) (14)

48 49 50 51

no - one check what pro - gress meant? I on - ly hope your com - mon sen - ses

4 Clicks (Half x)

GAIA wails in pain.
ADAM is shaken.

Half-time (♩ = 80)

Slower (Revelation)

Vox. ad lib.

52 53 54 55 56

come back in time

D7 Dm Am7 Gm Gm/A Dm Am7 B♭

Pno.
+ El. Gtr.

57 58 59 60

Dm Am7 Gm Dm Am Gm6

Verse 4

GAIA:

61 62 63 64

You al - rea - dy have all you need go on with the show, or

Dm Am7 Gm Gm/A Dm Am7 B♭

65 66 67 68

take a bow the fate of the pla - net, life on earth re - qui - a - ction now

Dm Am7 Gm Dm Am7 Gm6

Verse 5

69 70 ADAM: 71 72

I'm so sor - ry I get it now. I'd take it back but I don't

Dm Am7 Gm Dm Am7 Bb

73 74 75 76

know how find the way it's not too late like the bi - os - phere. I'll

Dm Am7 Gm G7/B

*Exit GAIA. ADAM reaches after
her, trying to "swim" - grasping at
WEIGHTLESS SPACE ROCKS.*

*Weak and tired, ADAM gives up.
Arms outstretched, clutching TWO ROCKS.*

77 78 79

The musical score consists of three systems of staves. The first system (measures 77-78) features a vocal line in treble clef with a key signature of one flat (B-flat). The melody starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. A slur covers the last three notes. Below the vocal line, the lyrics "be" and "a - round" are written under the corresponding notes. The piano accompaniment is in grand staff (treble and bass clefs). In measure 77, the right hand plays a triad of E4, G4, and B-flat4, while the left hand plays a single note E3. In measure 78, both hands play a sustained chord of E4, G4, and B-flat4. The second system (measure 79) shows the vocal line ending with a whole rest. The piano accompaniment continues with the sustained chord of E4, G4, and B-flat4. The third system (measure 80) shows the vocal line ending with a whole rest. The piano accompaniment continues with the sustained chord of E4, G4, and B-flat4.

be "a - round"

E⁺

Mothership

Music & Lyrics by
JAMES WALKER REID

Ballad ♩ = 72

ADAM:

23

8 2 3 4

One day I saw pla - net Earth through a win - dow. Our place of birth, so very small.

Am Em7 Dm7 Am Em7 Dm7

p

5 6 7 8

Lit - tle star, I down, un - der - stan - ding your lost mes - sage for us all.

Am Em7 Dm7 Dm7/Bb Gm7

cresc.

slowly rall.....

ADAMS arms return to his sides, holding the SPACE ROCKS. As the rocks come close together, they glow and emit a sound: Weeeeeooo ADAM notices the rock reaction. He taps the ROCKS together, in rhythm with his words.

9 10 11 12

Lost mes - sage for us all. In the u - ni - verse.

Synth

Dm7/Bb Gm7 Dm7/Bb Gm7

.....

Sound: Bip Sound: Bip Bip Sound: Bip Bip Bip Sound: Bip Bip Bip Bip Bip
Voices OFF, via RADIO ...

13 14 15 16

Lost mes - sage for us all. That could save our souls.

Growing SFX

Dm7/Bb Gm7 Dm7/Bb

Upbeat Electronic ♩ = 120

LOVELOCK: (OFF)
What was that?

NINA: (OFF) Nonrandom
energy emission in
the Kuiper Belt,
professor

AURIGA: (OFF) Can you play it
back? Zoom in, enhance,
all that stuff?

NINA:
Of course.

17 18 19 20

A5 A5

El. Bs. (8va)
(+ Kick)

Piano-Vocal

23. Mothership

Sound: Bip "One"

Sound: 2x Bip "Two"

Sound: 3x Bip "Three"

Sound: 5x Bip "Five"

LOVELOCK:
Prime numbers!
22

NINA: Origin located.

It's a life form but
pathetically weak.
23

GINA: He must havemade

it through somehow.

CHORUS:
Adam!
24LOVELOCK:
Thank Gaia!
27

NINA: I'll plot

an intercept

AURIGA: Hold
on Adam! Just
hold on!
28

21

8

NINA: One. Two. Three.

The

Gm/Bb Bbm Gm/Bb Bbm

29 30 31 32 33 34 35 36

Mo - ther - ship! The Mo - ther - ship! The

Bb Bbm Bb Bbm7

37 38 39 40 41

Mo - ther - ship has come to take you home! The Mo - ther - ship

Bb7 Bb Bbm7 Bb

42 43 44 45 46 47

— has come to take you home! We're sor - ry that we lost you in the night.

Bbm7 Cm Eb/Bb Gm7

48 49 50 51 52 53 54 55 **Instrumental**

We hur - ried back at the speed of light! _____

Strngs Synth.

Cm Eb Bb Bbm

f

56 57 Gm/Bb 58 59 Bbm 60 61 Gm/Bb 62

Dialogue

AURIGA: Can't his thing go any faster?

GINA: Faster than the speed of light?

63 64

Bb5

AURIGA: Well in a straight line at least!

NINA: The intercept is not a straight line. It is an R-bar approach.

65 66

Db5

67 *GINA: Plus, it's a bit rocky out here.*

68

Musical notation for measures 67-68. The system includes a vocal line and a piano accompaniment. The piano part features a Bb5 chord. The vocal line has a whole note rest in measure 67 and a half note rest in measure 68.

69 *COMPUTER:
Shields critical.**NINA: See?**AURIGA: Damn the shields!
The whole future of humanity
could depend on this rescue!*

70

Musical notation for measures 69-70. The system includes a vocal line and a piano accompaniment. The piano part features a Db5 chord. The vocal line has a whole note rest in measure 69 and a half note rest in measure 70.

71 *NINA: Well let's hurry then.* *GINA: So dramatic.*

72

73

74

75

76

77

78

Musical notation for measures 71-78. The system includes a vocal line, a synth line, and a piano accompaniment. The piano part features chords Bb, Bbm7, Cm, Eb, and Gm. The synth line has a melodic line in measure 71 and a sustained chord in measures 75-78. The vocal line has whole note rests in measures 71-78.

Musical notation for measures 79-82. The system includes a vocal line and a piano accompaniment. The piano part features chords Cm, Eb, Bb, and Bb. The vocal line has a whole note rest in measure 79, a half note rest in measure 80, a whole note rest in measure 81, and a half note rest in measure 82.

83 Gm/B $\flat$ 84 85 B $\flat$ m 86 87 Gm/B $\flat$ 88 89 B $\flat$ m 90 91

The image displays a musical score for the song "Mothership". It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B $\flat$ and E $\flat$). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The score is divided into measures, with measure numbers 83 through 91 indicated. Chord symbols are provided for measures 83 through 89: Gm/B $\flat$ (measures 83-84), B $\flat$ m (measures 85-86), Gm/B $\flat$ (measures 87-88), and B $\flat$ m (measures 89-90). The piano accompaniment consists of a simple harmonic pattern of chords, with each measure containing a single chord symbol. The vocal line begins in measure 83 with a half note G $\flat$ (F $\sharp$), followed by a half note A $\flat$ (G $\sharp$), and then a half note B $\flat$ (A $\sharp$). The melody continues with a half note C $\flat$ (B $\sharp$), a half note D $\flat$ (C $\sharp$), and a half note E $\flat$ (D $\sharp$). The piano accompaniment provides a steady harmonic foundation with the specified chords.

Old Enough

Music & Lyrics by
JAMES WALKER REID

Ballad ♩ = 80

REX:

Verse 1

24

1 2 3 4

All a - lone_ in the cool - er one thought be - gan to burn_ if I'm

Fm7 Bb7 DbΔ Eb7

p

5 6 7 8

not too old to_ Rock n' Roll am I young e - nough to learn? so much

Fm7 Bb9 DbΔ Eb7

Verse 2

9 10 11 12

fun with - out cease each path of peace I dis - re - gar - ded you kept the

Fm7 Bb7 DbΔ Eb7

13 14 15 16

show on_ the road_ and bore the load for what the star_ did I came on

Fm7 Bb9 Db^Δ Eb7

Relaxed groove
Verse 3

17 18 19 20

strong dragged you_ a - long be - haved all wrong I made you wor - ry and

Fm7 Bb7 Db^Δ Eb7

mf

+ El. Bs.
+ Drms. (straight 16ths)

21 22 23 24

now, the time has come to plead so dumb. and say I'm sor - ry_ if I'm not

Fm7 Bb7 Db^Δ Eb7

Pre-Chorus

25 26 27 28 29

the man_ I was_ am I still, me?

Fm7 Bb7 Db^Δ Eb7 Ab7

p
(Ride Cymb.)

pp

30 **Chorus** 31 32

Old e - nough at last to know bet - ter I

$A\flat\Delta^9$ $Fm11$

(Drms. fill) 3

+ El. Bs.
+ Drms.
+ Stgs.

33 34 35

kissed the ghost of Christ-mas Past I'm so glad I'm met her but I'd ra - ther face a new day the

$D\flat\Delta^{13}$ $E\flat 9$ $A\flat\Delta^9$

(+ Hrns.)

36 37 38

Night - life's fa - ding fast I'm old e - nough and wise e - nough to know bet - ter at last

$Fm11$ $D\flat\Delta^{13}$ $E\flat 9$

39 Vamp 40 41 42

all that too much,

$Fm7$ $B\flat 7$ $Fm7$ $B\flat 7$

Pno. solo

Verse 4

43 44 45

is now e - nough my end - less lust fi - nal - ly

Fm7 Bb7 Db7

mf

+ Hrns.

46 47 48

sa - ted I did the crime, I served my time, now tru - ly

Eb7 Fm7 Bb7

MAJOR DON checks the lie
detector, and nods.

Verse 5

49 50 51

I'm re - ha - bil - i - ta - ted. Let the cold clear light of dawn lift up

Db7 Eb7 Fm7

52 53 54

— these dir - ty eyes, good - night_ my friends, par - ty on_ I need to see the sun rise to

Bb7 Db^Δ Eb7

55 56 57

push on past the point might spoil it an - y - how have we been ha - vin' it large e - nough for

Fm7 Bb7 Db Δ

58 59 Vamp 60

long e - nough to know that now I know it now

Eb7 Fm7 Bb7

61 62 63 Chorus

be - cause I'm old e - nough at last to know

Fm7 Bb7 Ab Δ 9

64 65

bet - ter I'll miss the ghost of Christ - mas Past, I'm

Fm11 Db Δ 13

66 67

to - tal - ly glad I met her but I'd ra - ther face_ a new_ day the

E $\flat$ 9 A $\flat$ Δ 9

(+ Hrns.)

68 69

night - life's fa - ding fast_ I'm old e - nough and wise e - nough and

Fm11 D $\flat$ Δ 13

70 71 72

tired e - nough_ I can't go back to the one be - cause I'm mo - vin' on at

can't go back to the one mo - vin' on

Cm7 B $\flat$ m7 E $\flat$ 7

73 74 75

last!

CHORUS:

(Mo - - - vin' on) (Mo - - - vin'

Fm7 Bb7 Fm7

ff

76 77 Verse 6 78

Let the cold clear light of dawn wash clear these dirty eyes, good

on) (Mo - - - vin' on)

Bb7 Fm7 Bb7

79 80 81

night friends, par - ty on_ I need to see the sun_ rise to push on past the point might

(Mo - - - vin' on) (Mo - - - vin'

Fm7 Bb7 Fm7

82 83

spoil it an - y - how_ have we been ha - vin' it large e - nough for

on) (Mo - - - vin'

Bb7 Fm7

84 85 Verse cont. 86

long e - nough I know what I know and I know what I don't know if the

on) (Mo - - vin' on)

Bb7 Fm7 Bb7

87 88 89

fu - ture can heal the past_ then that's the on - ly way_ to go_

(Mo - - - vin' on) (Mo - - vin'

Fm7 Bb7 Fm7

90 91

I'll quit, these chil - dish things can stay. Just

on)

Bb7 Fm7 Bb7

92 93 Directed: 94

split these rounds of hell to pay, ad - mit I did it my way,

rall.

Gm7 C7 Db Cm7 Ab^Δ/C

95 96 97 98 (Growl)

old e - nough to know bet - ter at last.

Bbm7 Eb7 Ab

Visitation Zero (Reprise)

♩ = 108
(Synth/Effects)

2 3 4 5 6 7 8 9 10 11

n
(Organ)

12 13 14 15 16 17 18 19 20 21

The musical score is written for piano and organ. It consists of two systems of staves. The first system covers measures 2 through 11. The second system covers measures 12 through 21. The tempo is marked as 108 beats per minute with a quarter note symbol. The key signature has one flat (B-flat). The organ part is marked with a forte 'n' dynamic. The piano part features various melodic lines, including a descending line in measures 2-3, a series of eighth notes in measures 4-7, and a more complex melodic passage in measures 18-21. Measure 16 contains a sharp sign (#) before the first note of the organ part. The score ends with a double bar line at measure 21.

Blessed

Music & Lyrics by
JAMES WALKER REID

Shuffle Feel ♩ = 60

Verse 1

THERESA:

25

1 2 3 4

The long - est - night can - dles are burn - ing for Win - ter Sol - stice Eve.

Ac. Gtr.
F6 Em Dm7 Em

mp
+ Drms.

5 6 7 8

Hope in my heart is re - turn - ing. It's the sea - son to be - lieve. ERNEST:

F Em7 Dm7 C6 Come

9 10 11 12

home for that ho - li - day feel - ing. Join in our warm re - frain. Where-

F6 Em Dm7 Em

13 14 15 16

- ev - er you've been, in time in - be - tween, we'll soon be to - ge - ther a - gain.

F Em7 Dm7 C6

Pre-Chorus

17 18 19 20 21

THERESA:

This ___ house is blessed, our fam - ily ___ is blessed. Bless all be - ings and the

This ___ house is blessed, our ___ ily ___ is blessed. Bless all be - ings and the

FΔ + Ac. Gtr. FΔ/A Gsus4 E7 Am7

mf

Pno.
+ Choir Synth.

Chorus

22 23 24 25

Earth. Wish them well - ness and peace. It would - n't be Yule - tide with-

Earth. Wish them well - ness and peace.

Dm7/F Gsus4 G F/C

26 27 28 29

- out you. ERNEST: and ev - ery - one. At this time of the year I'm so

And you and ev - ery - one. At this time of the year I'm so

C/G Dm/F C/G F/C

30 31 32

glad that you're here. It would - n't be Yule - tide with - out you.

glad that you're here. It would - n't be Yule - tide with - out you.

C/G Am7 Dm/F C

Dialogue*

33 34 35 36

EVENING - STORE

underscore

F Em7 Dm7 Em7

ADAM's BED is in the store. He is propped up with his EYES CLOSED and an ICE-PACK on his head. GEORGIE reads aloud to ADAM from the BOOK.

37 F 38 Em7 39 Dm 40 C

Dialogue
41 F^Δ 42 F^Δ/A 43 Gsus4

44 E7 45 Am7 46 Dm7/F 47 Gsus4 48 G7

49 F^Δ 50 F^Δ/A 51 Gsus4

52 E7 53 Am7 54 Dm7/F 55 Hrns. Gsus4 56 G7

VERSE 3*THERESA: The message! You figured it out?*

57 ADAM: 58 59 60 61

Won - der, gra - ti - tude and love. In the dark - est of night we can

F^Δ *mp* *Em7* *Dm7* *C*^Δ/*E* *F*

62 ERNEST:

Ha! That's

make our own _____ light.

Em7

63 64

some thing worth think - ing a - bout.

Dm7 *C*

Pre-Chorus

THERESA/ERNEST/GEORGIE

65 66 67 68 69

This___ house is blessed, our_ fam - ily is blessed. Bless all be - ings___ and the

CHORUS:

This___ house is blessed, our_ fam - ily is blessed. Bless all be - ings___ and the

F^Δ F^Δ/A Gsus4 E7 Am7

mf

+ Hrns.

+ Choir synth.

Chorus

70 71 72 73 74

Earth, wish them well - ness and peace. It would - n't be Yule - tide with - out you. and

Earth, wish them well - ness and peace. It would - n't be Yule - tide with - out you. and

Dm7/F Gsus4 G7 F/C C/G

75 76 77 78 79

you and ev - ery one._____ At this time of the year I'm so glad that you're here.

you and ev - ery one._____ At this time of the year I'm so glad that you're here.

Dm/F C/G F/C C C/B Am7

80 81 82 83 84

It would - n't be Yule - tide with - out you. Where - ev er we've been, in

It would - n't be Yule - tide with - out you. Where - ev er we've been, in

F6 Fm7/A $\flat$ C6

+ Sl. Bells

85 86 87 88 89

time in - be - tween, I'm glad we're to - ge - ther a - gain. And we are blessed!

time in - be - tween, I'm glad we're to - ge - ther a - gain. And we are blessed!

Am7 Dm7 Fm7/A $\flat$ D $\flat$ /A $\flat$ C

The musical score is written for piano and voice. It consists of two systems of staves. The first system (measures 80-84) features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano part includes chords F6, Fm7/A $\flat$, and C6. The second system (measures 85-89) continues the vocal melody and piano accompaniment, with chords Am7, Dm7, Fm7/A $\flat$, D $\flat$ /A $\flat$, and C. The piano part includes a section marked '+ Sl. Bells'.

Ding Dong

$\text{♩} = \text{c. } 80$

The musical score is written for a piano and voice. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked as 'c. 80' (crescendo). The melody is simple, with a few eighth and quarter notes. The lyrics are 'Ding dong! mer - ri - ly on high, in heav'n the bells are ring - ing,'. The second staff continues the melody with the lyrics 'Ding dong! ver - i - ly the sky, is riv'n with angels sing - ing,'. The third staff features a more complex melody with many eighth notes and a few quarter notes, with the lyrics 'Glo - - - - - i - a, Ho -'. The fourth staff continues the melody with the lyrics '- san - - na in ex - - cel - - sis!'. There are double bar lines at the end of the first, second, and fourth staves. There are also double bar lines between the first and second staves, and between the second and third staves. There are also double bar lines between the third and fourth staves. There are also double bar lines between the first and second staves, and between the second and third staves. There are also double bar lines between the third and fourth staves.

Ding dong! mer - ri - ly on high, in heav'n the bells are ring - ing,

THERESA: "ADAM, you have visitors. They say you met at a rock festival in Sweden?"

Ding dong! ver - i - ly the sky, is riv'n with angels sing - ing,

Glo - - - - - i - a, Ho -

ENTER GLEN and REX, dressed as Swedish hippies, holding hands. Behind them, the SPIRITS.

- san - - na in ex - - cel - - sis!

Piano-Vocal

(Auriga, Lovelock, Adam, Theresa, Georgie, Major Don)

28

Later

Music & Lyrics by
JAMES WALKER REID

Big Band Swing ♩ = 160

Verse 1

AURIGA:

1 2 3 27 4

La - ter, _____ much la - ter _____ You'll look back and find _____ what we had was right

C^Δ E^b+ C^Δ Em7

mf calmly

Pno.
+ Ac. Bs.
+ Drms.

5 6 7 8

_____ Be - lieve _____ me All we need - ed was just _____ that night 'cuz

Dm7 G7 E7 A7

9 10 11 12

lon - ger Would - a felt wron - ger. La - ter, _____ A aa, _____

CHORUS:

La - ter, _____ A - aa, _____

Dm7 G7 + Hrns. C^Δ E^b+

ADAM: "But, but ..."
LOVELOCK comforts him.

Verse 2

LOVELOCK:

13 14 15 16

La - ter, _____ A - aa, _____ La - ter, _____ much la - ter _____ You'll ap -

La - ter, _____ A - aa, _____

C^Δ Eb⁺ C^Δ Eb⁺

17 18 19 20

- pre - ci - ate the whole de - sign And no lon - ger pine _____ Be - lieve _____ me With de -

C^Δ Em7 Dm7 G7

21 22 23

- ni - al, an - ger, bar - gain - ing, ac - cep - tance and griev - ing be - hind you. You'll feel _____ fine

E7 A7 Dm7

24 25 26 27

La - ter, A aa, La - ter, A - aa,

CHORUS:

La - ter, A - aa, La - ter, A - aa,

G7 C Δ Eb $^+$ C Δ

28 29 30

AURIGA:

See you la - ter, but I got to go. See See you

CHORUS:

(See you lat - er) (Much lat - er)

Eb $^+$ C Δ p Eb $^+$

31 32 33

la - ter, but I got to go. Love ya ba - by, but I got to go

C Δ (See you lat - er) Eb $^+$ (Much lat - er) C Δ (See you lat - er)

THERESA:

*EXIT AURIGA and GLEN.**ENTER THERESA with a TRAY OF FOOD.*

34 35 36 37

See See you la - ter, but I got to go. — Time is a hea - ler. A good

(Much lat - er) (See you lat - er) (Why?)

E_b⁺ C^Δ E_b⁺ B7

*EXIT AURIGA.**ADAM tucks in a NAPKIN, grabs
a SPOON and eats.**ENTER GEORGIE.***Verse 3**

46 47 48 49 50

CHORUS: Then soon. Real soon.

(And a - gain)

E7 C^Δ E^{b+}

p

51 52 53 54

I'm ho - ping, duh! You'll see the real deal round here is not her, it's me. So

C^Δ Em7 Dm7 G7

55 56 57 58

may - be make an ef - fort? And tru - ly, A - dam, dee - ply We'll see.

We'll see.

E7 A7 Dm7 G7

ADAM gets up out of bed,
smiles at GEORGIE, and
takes her hand.

59 THERESA/GEORGIE: 60 61 62

La - ter, _____ A - aa, _____ La - ter, _____ A - aa, _____

CHORUS:

La - ter, _____ A - aa, _____ La - ter, _____ A - aa, _____

C^Δ Eb⁺ C^Δ Eb⁺

Verse 4

63 ADAM: 64 65 66

Now, _____ right now _____ Ev' - ry - thing led here some - how _____ And I un - der stand

C^Δ Eb⁺ C^Δ Em7

Pno.
+ Ac. Bs.
+ Drms.

67 68 69 70

Fi - n'ly, this: _____ We're helped by hid - den hands if we fol - low our Bliss So Geor

Dm7 G7 E7 A7

GEORGIE: Maybe later.
Let's dance!

71 72 73 74

- gie, is this where we kiss?_

Dm7 G7 Hrns. feature B7

f

75 76 77 78 79

A7 G7 B7 A7

Ooh. Major Don!

ENTER MAJOR DON with a
foil-wrapped glowing SPACE ROCK.
He waves to LOVELOCK and
makes chef's kiss gesture

LOVELOCK: Wooo! I've got a good
feeling about those two.

Rumba!

80 81 82 83 84

G7 FΔ E7 8va

Verse 5 (struggling with package)

85 86 87 88

MAJOR DON: Late? Am I late? It's fur - ther car - ry - ing this funkyweight Please, check the clocks.

CΔ Eb+ CΔ Em7

mp

89 90 91 92

Turn on the box Thanks to A - dam "bless his cot - ton socks", The fu - ture fate

Dm7 G7 E7 A7

93 94 95 96

of Hick - sville Rocks Is look - ing great, a - ha! So

Great, a ha! So

Dm7 G7 C Δ Eb $^+$

97 98 99 100

great, ah - ha - ha - ha

Great, a - ha!_____

C Δ Eb $^+$ C Δ

Hrns.

f

Hunkafunk

Funk ♩ = 130
(Dialogue)

Music & Lyrics by
JAMES WALKER REID

*PRESIDENT: It's my honour today, as President of the United Nations of the World, to give a medal,
a substantial financial prize, and my own personal thanks, to Adam, and his family at Hicksville Rocks.*

2 3 4 5 6

Dm7 Em7 F G Dm7 Em7/B

p

Pno.
+ Synth.

+ Cymb.

7 8 9 10 11 12

F/C Dsus4 Dm7

mf

Dialogue*

Pno.
+ Synth.

+ Drms.

13 14 15 16 17

18 19 20 21

22 23 24 25

Dialogue***

Pno.
+ Synth.
+ Hrns.

26 27 G7 28 29 F 30 31 Dm 32 33

Shaker (cont.) Kick (cont.)

34 35 36 37 38 39 CHORUS: 40

Dm C Dm Em Dm

Hunk - a - funk Hunk - a - funk

+ Drms.

El. Bs.
+ Drms.

41 42

Pno.
+ Synth.
Dm7

Hunk - a - funk Hunk - a - funk

43 44 ERNEST:

musical score for measures 43-44. The system includes a vocal line, a piano accompaniment line, and a grand staff. The vocal line has lyrics: "All the way from". The piano accompaniment line has lyrics: "Hunk - a - funk_". The grand staff has a double bar line with a 2 over it.

45 46

musical score for measures 45-46. The system includes a vocal line, a piano accompaniment line, and a grand staff. The vocal line has lyrics: "space, A - dam brought it back for the hu - man". The piano accompaniment line has lyrics: "Dm7 Hunk - a - funk_". The grand staff has a double bar line with a 2 over it.

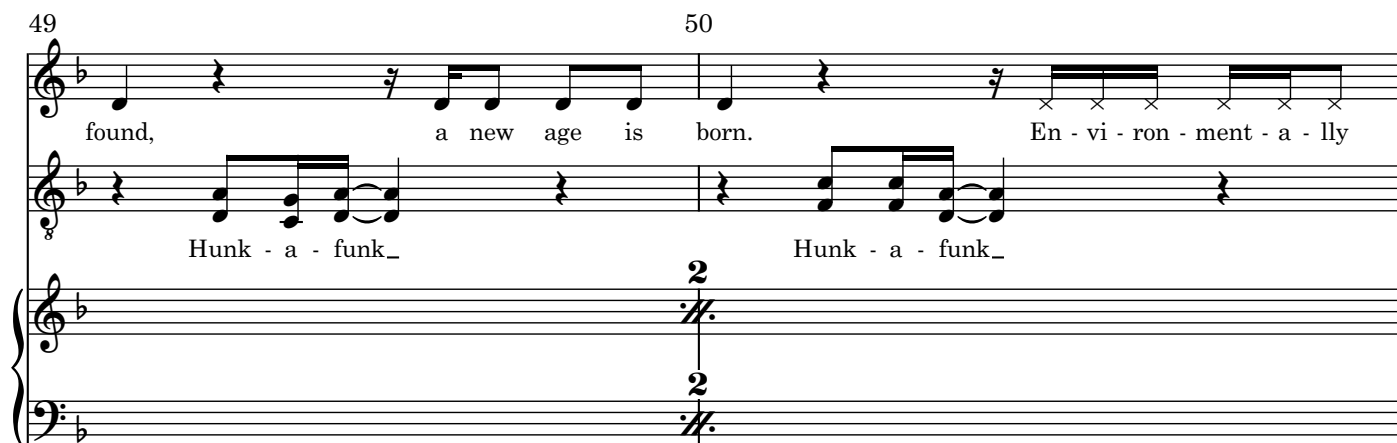
47 48 THERESA:

musical score for measures 47-48. The system includes a vocal line, a piano accompaniment line, and a grand staff. The vocal line has lyrics: "race the ve - ry thing we lack. Now the funk is". The piano accompaniment line has lyrics: "Hunk - a - funk_". The grand staff has a double bar line with a 2 over it.

49 50

found, a new age is born. En - vi - ron - ment - a - lly

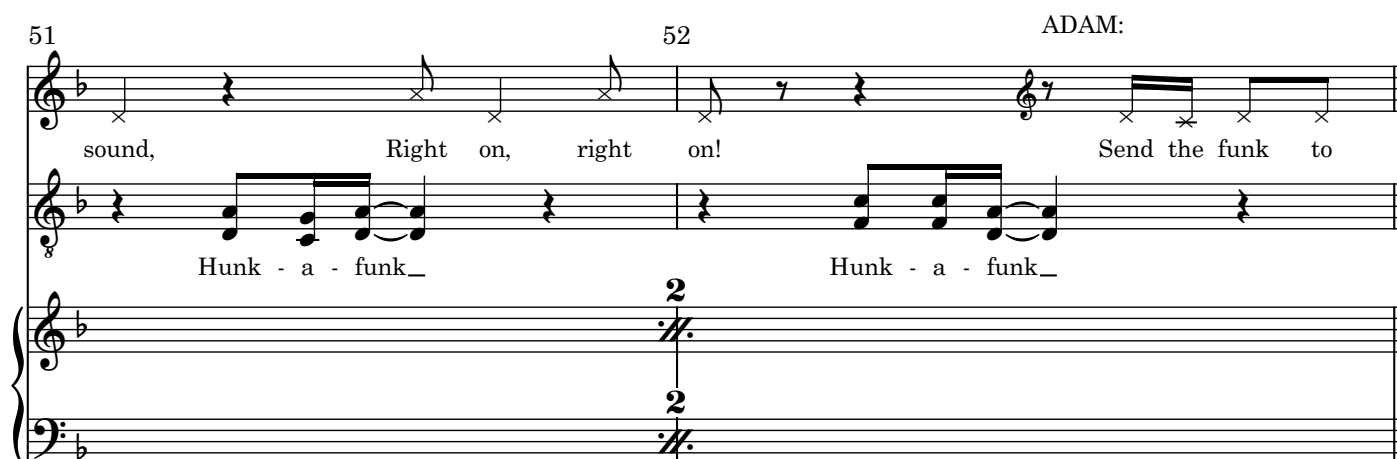
Hunk - a - funk_ Hunk - a - funk_



51 52 ADAM:

sound, Right on, right on! Send the funk to

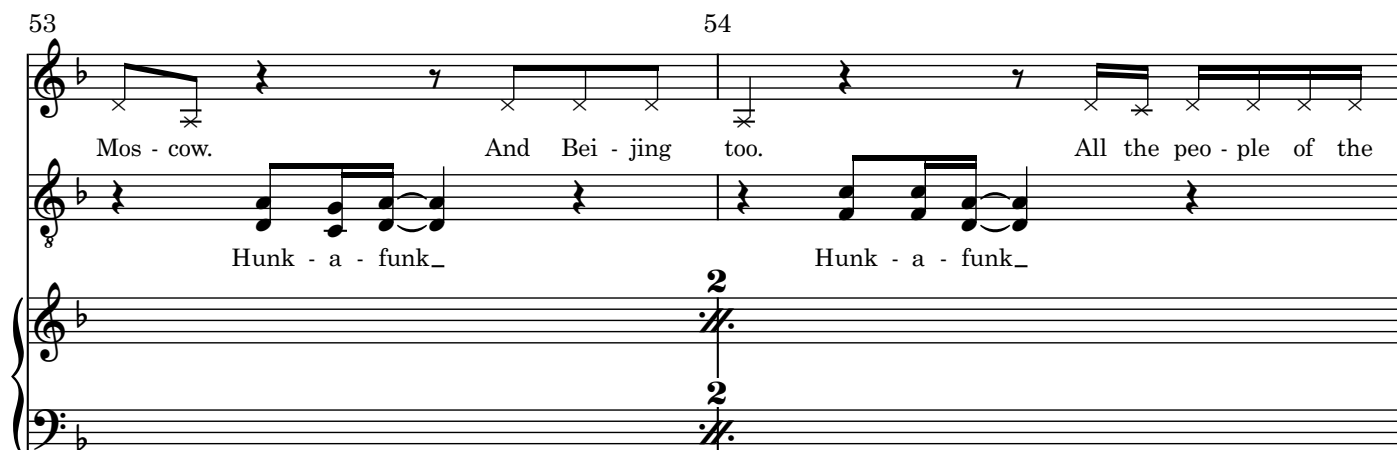
Hunk - a - funk_ Hunk - a - funk_



53 54

Mos - cow. And Bei - jing too. All the peo - ple of the

Hunk - a - funk_ Hunk - a - funk_



55 56

GEORGIE: here it comes

world.____ We got funk for you! It's

Hunk - a - funk_ Hunk - a - funk_

57 58

got a lot of e - ner - gy you bang the rocks to - ge - ther and they light up kind of pret-ty.____

G9

El. Bs.

59 60

THERESA: CHORUS 1: ERNEST:

Clean! Power for e - very ci - ty! We don't

ADAM: ERNEST:

Coast to coast! Sus - tain - a - ble!

61 62 63

need! We don't need! We don't need!

ENS/CHORUS:

Coal pow - er! Oil pow - er! Nuc - le - ar pow - er!

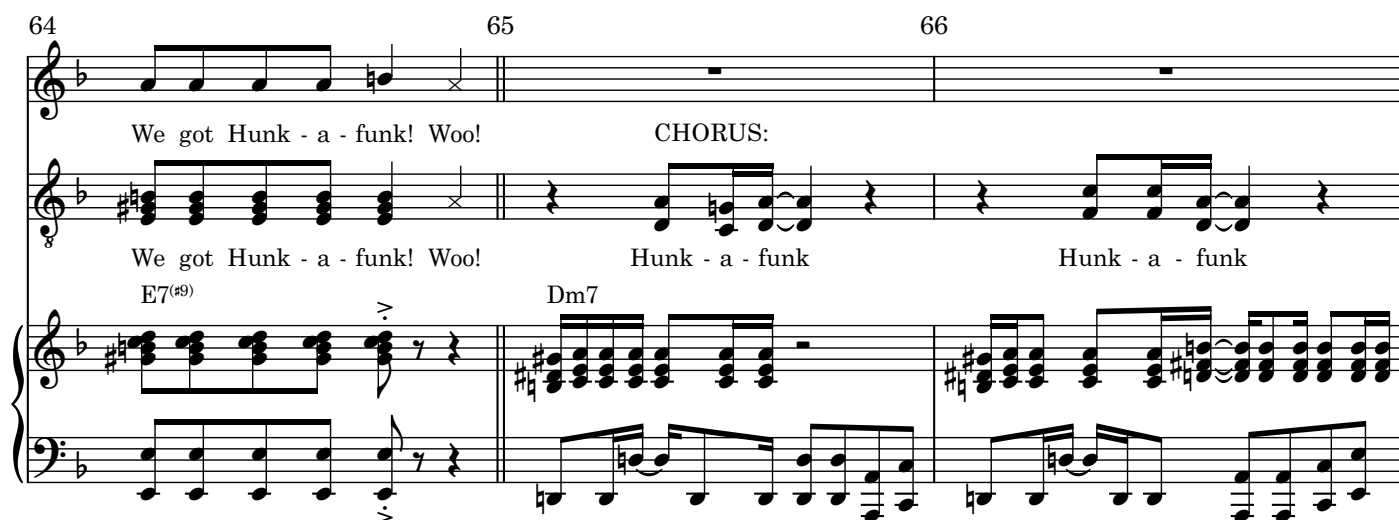


64 65 66

We got Hunk - a - funk! Woo! CHORUS:

We got Hunk - a - funk! Woo! Hunk - a - funk Hunk - a - funk

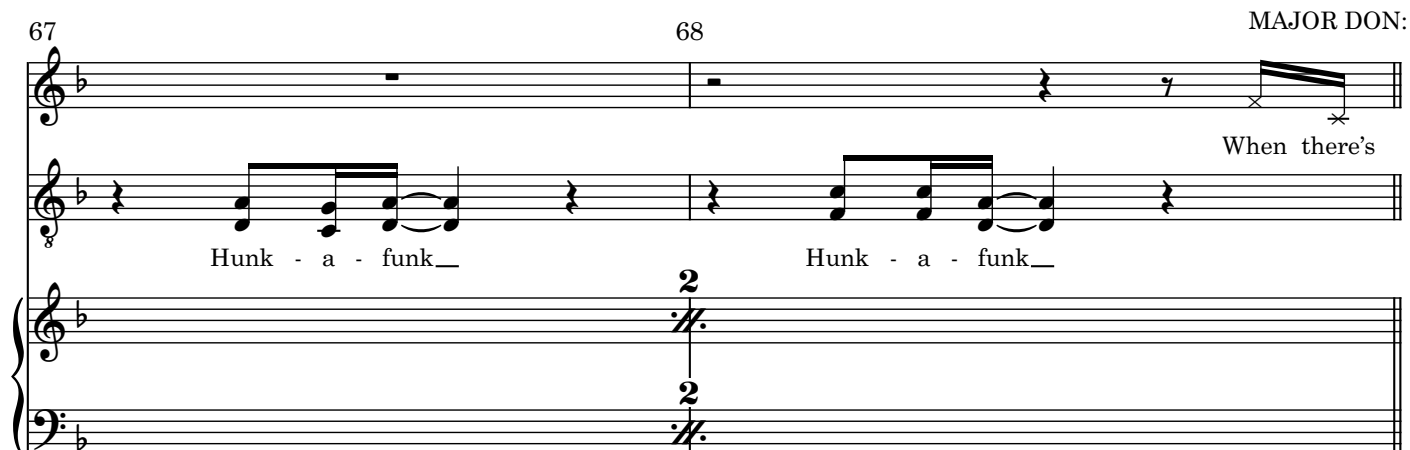
E7(#9) Dm7



67 68 MAJOR DON:

Hunk - a - funk_ When there's

Hunk - a - funk_



69

some - thing strange

70

at the foot of your bunk,

Dm7

2

2



71 72 LOVELOCK:

what do you call it? When you're

CHORUS:

Hunk - a - funk.



73

un - ins - pired,

74

and your world - view's shrunk,

2

75 76 ERNEST:

think hol - is - tic! CHORUS: Is it

Hunk - a - funk

2 2

77 78 79 80 ADAM:

chil - ly in Chi - le? Do you wan - na be warm? Feel the funk! Get back on form. Is it

2 2 2 2

81 82

dark in Del - hi? Do you need some light? Turn

Dm7

2 2

83 84 THERESA:

on the funk! You'll be up all night. Off - line in

2 2

85 86 87 88 GEORGIE:

A - sia? Need sig - nal bars? We've plen - ty of funk. Have some of ours. The

89 90

in - ex - haust - i - ble for - ces, in these new e - ner - gy sour - ces. Means

+ Bnjo.
G9

91 92 93 ALL:

no more war for re - sour - ces. It's world peace in a chunk! World peace in a

E7^(#9) Dm7

94 95 96 97 98

chunk, Woo! 'Cuz we got Hunk - a - funk! Woo!

*PRESIDENT: You've been a wonderful audience!
Thank you very much for coming! Goodnight!*

99 100 101 102 103 104

The musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains whole rests for measures 99 through 104. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. Measure 99 features a double bar line with a repeat sign and a fermata over a whole note chord in both hands. Measure 100 continues with a similar pattern. Measure 101 is marked with a 'Dm7' chord symbol above the treble staff. Measures 102 and 103 feature a series of chords in the right hand, each marked with an accent (>) and a fermata, while the left hand plays a steady eighth-note bass line. Measure 104 is marked with a 'CΔ/D' chord symbol and features a final sustained chord in the right hand and a half-note bass line.

Night Fall

Freely

Intro

A blue starry sky, with orange glow at the horizon. A shamanic HERBALIST enters, sets up her road-side STALL, and shakes a tamburello.

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Low Synth. Slow Filter.

8va 2 Bbø 3 4 5 6 Rit.....

Synthesizer

Banjo 8va Bbø

Drum Set

mp

A Tempo ♩ = c. 117

(Drums)

7 8 9 Bbm 10

Synth.

Ban.

E. Bass

Dr.

mf

Vamp

12

13

14

15

HERBALIST:

V1

Beep Signal

Piano

Pno.

Arpeggiator: 16th Notes

Synth.

Ban.

E. Bass

Dr.

mf

Oh,

Cm7/Bb

sim.

(1) (2) (3) (4) (1)

[illegible]

21 22 23 + CHORUS: 24 25

V1

Pno.

Synth.

Ban.

E. Bass

Dr.

Bb Bb Bb Bbm

Night sky, Stars a - bove_ shine all day

(7) (1) (2) (3)

26 27 28 29 30

V1

long. Un - seen be - cause the sun shines stron - ger.

Pno.

Synth.

Ban.

E. Bass

Dr.

(4) (5) (6) (7) (8)

31 32 33 34 35

V1

Oh, oh, oh, oh! Oh!

Pno.

Synth.

Ban.

E. Bass

Dr.

(1) (2) (3) (4) (5)

Tpt 1

T. Sax

Tbn.

Sax

Vamp

Synth/Organ:

Piano

Vamp

+ Arpeggiator 8va

mf *f* *mf* *f* *mf* *f* *mf* *f*

Bb Bbm Eb Bb Bbm Eb Bb Bbm Eb

Enter SPIRIT1, a maiden.

Verse 2

1. Night Fall

SPIRIT 1:

+ CHORUS:

V1

36

37

38

39

Oh,

oh!

Like - wise

mys - ter - i - ous be - ings

Pno.

8^{va}

B $\flat$

B $\flat$

Synth.

B $\flat$

B $\flat$

Ban.

B $\flat$

B $\flat$

E. Bass

B $\flat$

B $\flat$

Dr.

(6)

(7)

(8)

(1)

Tpt 1

ff

T. Sax

ff

Tbn.

ff

Sax

ff

4041424344

Enter SPIRIT2, an old lady.

SPIRIT 2:

V1

by your side. An - gels! De - mons!

Pno.

Bb7Bbm/DbBbm7/DbEbEb7/Bb

+ Organ

Synth.

Ban.

E. Bass

Dr.

(2)(3)(4)(5)(6)

Tpt 1

T. Sax

Tbn.

Sax

f

f

f

f

+ HERBALIST:

4546474849

V1

Spi - - rit guides? Are by your mind,

Piano:

Bb6Bb7Gb^ΔGbEbEb^Δ/G

Pno.

Bb6Bb7Gb^ΔGbEbEb^Δ/G

Synth.

Bb6Bb7Gb^ΔGbEbEb^Δ/G

Ban.

Bb6Bb7Gb^ΔGbEbEb^Δ/G

E. Bass

(5)

fill

Dr.

Tpt 1

mf

T. Sax

mf

Tbn.

mf

Sax

mf

*HERBALIST and SPIRITS
stand back-to-back as a trio.*

Funk

50 51 52 53

V1

de - nied! **Beep Signal**

Pno.

Organ:

Synth.

Ban.

E. Bass

Dr.

Tamb. 1

H. C. 1

808 Clap (w/Reverb)

Tpt 1

T. Sax

Tbn.

Sax

Funky Guitar Loop

SPD

(1) (2) (3)

54555657

V1

So in - - - - to dreams

Piano/Organ

Gb6/Bb

Gb/Bb

Eb

Pno.

3

Synth.

Gb6/Bb

Gb/Bb

Eb

Ban.

Gb6/Bb

Gb/Bb

Eb

E. Bass

Gb6/Bb

Gb/Bb

Eb

Dr.

(4)

(2)

Tamb. 1

(4)

(1)

(2)

(3)

H. C. 1

Tpt 1

mp cresc.

T. Sax

mp cresc.

Tbn.

mp cresc.

Sax

mp cresc.

SPD

(4)

Score

ADAM, a 20-something college drop-out, lies asleep. At the foot of his bed, 1. Night Fall a STRANGE ROCK pulses with an inner glow. As the glow intensifies, ADAM sits up, in a night terror; flailing, as if his bed is approaching a precipice.

Transition to SUNRISE - BEDROOM

[illegible]

64

E. Bass

Dr.

Dry Land

MORNING - DESERT

THERESA with a basket hangs laundry on a line.

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Moderate Folk ♩ = 90

AUNT THERESA:

Rooster

2

3

2

Voice

Mandolin

Acoustic Guitar

Upright Bass

SFX

Good morn - ing Death Val - ley! Hot - test place_ in the wes - tern world.

G C G

C G

G C G

Sparse, Fingerstyle

4

5

6

V1

Mand.

A. Gtr.

U. Bass

Emp - ty days 'n' hea - vy haze be - neath the high Si - er - ra swirl._ 'tween the Mo - ja - ve and Ne - va - da and an

C G D D7 G

C G D D7 G

C G D D7 G

7

8

9

V1

Mand.

A. Gtr.

U. Bass

Dr.

un - for - giv - ing sky. Let's say it's not_ so_ of - ten that a - ny - one_ drops by._ Yet

C G C G D D7

C G C G D D7

C G C G D D7

Fill

101112

V1

8

this is where we've made our home by those cra - ters o - ver there. Built a lit - tle busi-ness out o'

C

G

Em

D7

Mand.

C

G

Em

D7

A. Gtr.

C

G

Em

D7

U. Bass

Dr.

(3)

THERESA checks the DUNGAREES. They're already dry. She folds the clothes into the basket.

131415

V1

8

lit - eral - ly__ thin air. Where the mil - ky way Ga - lac - tic cen - tre ri - ses o - ver - head so bright! It's e -

C

Em/G

Em7

Mand.

C

Em/G

Em7

A. Gtr.

C

Em/G

Em7

U. Bass

Dr.

(4)

(5)

(6)

She carries the BASKET indoors.

161718

V1

8

- nough to cast a sha - dow in the dark - ness of the night.

D

D7

G

Mand.

D

D7

G

A. Gtr.

D

D7

G

U. Bass

Dr.

Fill

(7)

Hicksville Rocks

Roadhouse Blues ♩ = 140

Verse 1

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

CUE: [Adam] Action!

ERNEST:

1234

Voice

If you're e - ver in the mid - dle of no - where drop in, per - use our stocks. For your

Voice II

CHORUS:
(Per - use our stocks.)

Piano

Piano
Cm7Bb/FAb7

Synthesizer

Cm7Bb/FAb7

Electric Guitar 2

mp
Cm7Bb/FAb7

Electric Bass

Dirty, w/octaver
Cm7Bb/FAb7

Drum Set

(3)(4)

56789

V1

own pet piece of the U - ni - verse with a name - tag in a box.____ Bang next to a - re - a fif -

V2

(In a box.)____

Pno.

Cm7Bb/FAb7Cm7

Synth.

Cm7Bb/FAb7Cm7

E. Gtr. 2

Cm7Bb/FAb7Cm7

E. Bass

Cm7Bb/FAb7Cm7

Dr.

(5)(6)(7)(8)(9)

10 11 12 13 14

V1
- ty one, mile six - ty past Boon - docks hang a left at the Ros - well ex - it and get your

V2
(Past Boon - docks)

Pno.
Bb/F Ab7 Cm7

Synth.
Bb/F Ab7 Cm7

E. Gtr. 2
Bb/F Ab7 Cm7

E. Bass
Bb/F Ab7 Cm7

Dr.
x x x x x x x x

(10) (11) (13) (14)

ADAM gestures. The shop SIGN
is revealed

They enter... DAY - STORE

Chorus

1516171819

V1

ass_ down to Hicks-ville Rocks!

V2

to Hicks-ville Rocks Ooh, Ooh, Ooh,

Pno.

Bb/F G7 Cm7 Ab7

Synth.

Bb/F G7 Cm7 Ab7

Chorus

Lead (8ves)

E. Gtr. 2

Bb/F G7 Cm7 Ab7

E. Bass

Bb/F G7 Cm7 Ab7

Dr.

+ Claps

(15) (2) (3)

H. C. 1

Tpt 1

f

T. Sax

f

Tbn.

f

Sax

f

Slaps a BOW on the BOX

mp

GEORGIE scans rocks with
a HANDHELD SCANNER

GEORGIE:

Verse 3

30

31

32

33

V1

- pact to put a smile on a - ny fa - - ce. Though vis - ual - ly strange, the mag -

V2

- pact!)

(On a - ny face)

Pno.

Bb/F

Ab7

Cm7

Synth.

Bb/F

Ab7

Cm7

E. Gtr. 2

Bb/F

Ab7

Cm7

E. Bass

Bb/F

Ab7

Cm7

Dr.

(6)

(7)

(8)

(1)

She finds a curious sample

34

35

36

37

38

V1

- ne - tic range is un - que - stion - a - bly at - trac - tive or why not be - stow the home - ly glow of

V2

trac - tive!)

(Of

Pno.

Bb/F

Ab7

Cm7

Synth.

Bb/F

Ab7

Cm7

E. Gtr. 2

Bb/F

Ab7

Cm7

E. Bass

Bb/F

Ab7

Cm7

Dr.

(2)

(3)

(4)

(5)

(6)

SFX

Geiger Counter

39 40 41 **Chorus** 42 43

V1
some - thing ra - di - o - ac - tive? ____

V2
some - thing ra - di - o - ac - tive!) ____

Pno.
Bb/F G7 Cm7 Ab7

Synth.
Bb/F G7 **Chorus** Cm7 Ab7

E. Gtr. 2
Bb/F G7 Cm7 Ab7

E. Bass
Bb/F G7 Cm7 Ab7

Dr.
Fill + Claps
(7) (8) (2) (3)

H. C. 1
(2) (3)

Tpt 1
f

T. Sax
f

Tbn.
f

Sax
f

4445464748

THERESA:

Vi-

Ooh,Ooh,Ooh,

Hicks-ville Rocks!

Go, Hicks-ville!

Fm7Bb7/F Cm7Ab7Fm7Bb7/F

Fm7Bb7/F Cm7Ab7Fm7Bb7/F

Fm7Bb7/F Cm7Ab7Fm7Bb7/F

Fm7Bb7/F Cm7Ab7Fm7Bb7/F

Fm7Bb7/F Cm7Ab7Fm7Bb7/F

Fill

To Shak.

(4)(5)(6)(7)(8)

(4)(5)(6)(7)

V1

V2

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

H. C. 1

Tpt 1

T. Sax

Tbn.

Sax

54 55 56 57 GEORGIE: 58

V1
call me for spe - cial ser - vice, af - ter hou - rs. La - va lamps, clean and dir - ty.

V2
- - - o - oh, Ooh, Ooh ooh - - - ooh - - -

Pno.
(+ Triplet Delay)
Bbm6 Ab7

Synth.
Bbm6 Ab7

E. Gtr. 2
Bbm6 Ab7

E. Bass
Bbm6 Ab7

Dr.
(6) (7) (8) (8)

Shak. 1
%

59

60

61

THERESA:

62

63

V1

V2

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

Shak. 1

Boul - ders, peb - bles, bricks.

Call me be - fore five - thir - ty,

I'll get your rocks off_ by

- ooh - - - ooh,

Oo - ooh - - - - - ooh,

Ab7/Gb

G6

G7/F

Ab7/Gb

G6

G7/F

Ab7/Gb

G6

G7/F

Ab7/Gb

G6

G7/F

(12)

To H. C.

64

65

66

67

68

Chorus

V1

V2

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

H. C. 1

Tpt 1

T. Sax

Tbn.

Sax

six!

Ooh, Ooh, Ooh,

Hicks-ville Rocks!

Chorus

+ Claps

H. C.

Cm7

Ab7

Fm7

Bb

Cm7

Ab7

Fm7

Bb

Cm7

Ab7

Fm7

Bb

(2)

(3)

(4)

(2)

(3)

(4)

f

f

f

f

69 Ooh, 70 Ooh, 71 Ooh, 72 73 Ooh,

Hicks-ville Rocks!

Cm7 Ab7 Fm7 Bb Cm7

Cm7 Ab7 Fm7 Bb Cm7

Cm7 Ab7 Fm7 Bb Cm7

Harmonica Solo Cm7

(1)

Cm7 Ab7 Fm7 Bb Cm7

Cm7 Ab7 Fm7 Bb Cm7

Fill

(5) (6) (7) (8) (1)

Tpt 1

T. Sax

Tbn.

Sax

74

Ooh,_____Ooh,_____

75

76

77

Ooh,_____

78

Ooh,_____Oo - ooh,

V2

Pno.

Synth.

Harm.

E. Gtr. 2

E. Bass

Dr.

H. C. 1

Tpt 1

T. Sax

Tbn.

Sax

79

Oo - ooh,—

80

81

82

83

84

V2

Hicks-ville Rocks!

Pno.

Ab7

Fm7

Bb

Cm7

Cm6

Synth.

Ab7

Fm7

Bb

Cm7

Cm6

Harm.

Ab7

Fm7

Bb

Cm7

Cm6

E. Gtr. 2

Ab7

Fm7

Bb

Cm7

Cm6

E. Bass

Ab7

Fm7

Bb

Cm7

Cm6

Dr.

Fill

let ring

H. C. 1

(7)

(8)

Tpt 1

T. Sax

Tbn.

Sax

Synth.

Hold until end of dialogue:
ERNEST: and subscribe to
our YouTube channel, "Rocks Box!"

E. Gtr. 2

Hold until end of dialogue:
ERNEST: and subscribe to
our YouTube channel, "Rocks Box!"

Spice It Up!

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Latin Groove ♩ = 100

Verse 1

MAJOR DON:

1 2 3 4

Voice

Don't be a - fraid of what I'm sayin' 'cos I'm a bo - na fide ma - jor - don. I

Piano

Cm F Cm F Cm F Cm F

Electric Guitar 2

Cm7

Electric Bass

Cm F Cm F Cm F Cm F

Drum Set

Brushes, ad lib

(3) (4)

5 6 7 8

V1

earned my star in the kitch - en of the Me - xi - can Pen - ta - gon. When

Pno.

Cm F Cm F Cm F Cm F

E. Gtr. 2

Cm F Cm F Cm F Cm F

E. Bass

etc. (8)

Dr.

(5) (6) (7) (8)

9 10 11 12

V1
men in black are bent on facts there's no time to play it straight. Use

Pno.
Cm F Cm F Cm F Cm F

E. Gtr. 2

E. Bass

Dr.
(9) (10) (11) (12)

13 14 15 16 17 18 **Pre-Chorus**

V1
com - mon sense, in - vent, re - lax I'll help you to cre - ate. — A team needs a cap - tain, a

V2
A team needs a cap - tain, a

Pno.
Cm F Cm F Cm F Cm F Fm7

E. Gtr. 1
Fm7
Electric Guitar, Clean

E. Gtr. 2

E. Bass

Dr.
(13) (14) (15) (16) (1) (2)

Shak. 1

192021222324

V1

fa - mi - ly needs a fath - er. A kitch - en needs a chef, or there's no en - chi - la - da.

V2

fa - mi - ly needs a fath - er. A kitch - en needs a chef,

Pno.

E. Gtr 1

E. Gtr. 2

E. Bass

Dr.

Shak. 1

CmAbG7CmAbG7CmAbG7

(3)(4)(5)(6)(7)(8)

Chorus25262728

V1

CHORUS: Wa - a - na keep your place? What - cha gon - na do?

V2

Ah, ah! Spice it up! What - cha gon - na do?

Pno.

E. Gtr 1

E. Gtr. 2

E. Bass

Dr.

Tpt 1

Fl.

CmG7/FCmG7CmG7CmG7

(1)(2)(3)(4)

SoloSolo

29 30 31 32

V1

V2

Ah, ah! Spice it up! It's the on - ly way I can save you! he can save you!

fp

Pno.

E. Gtr. 1

E. Gtr. 2

E. Bass

Dr.

(5) (6) (7) (8)

Tpt 1

Fl.

33 34 35 36 37

V1

V2

sim.

Ah, ah! Spice it up! What-cha gon - na do? Ah, ah!

Pno.

4

4

E. Gtr 1

E. Gtr 2

E. Bass

Dr.

Tpt 1

Fl.

(9) (10) (11) (12)

Breakdown/Dialogue

3839 (MAJOR DON laughs)40414243

V1

8

Spice it up!

Hmm...

V2

Spice it up!

ERNEST:
Make it up?

THERESA:
Mix it up?

Pno.

Cm

E. Gtr 1

Cm

G7

Cm

E. Gtr. 2

Cm

G7

Cm

E. Bass

Cm

G7

Cm

Dr.

Fill

(2)

(3)

Shak. 1

Tri. 1

Tpt 1

ens.

Solo

T. Sax

Tbn.

Fl.

ens.

Solo

8va

44

45

46

47

48

49

Verse 2

V1

V2

Pno.

E. Gtr 1

E. Gtr. 2

E. Bass

Dr.

Shak. 1

Tri. 1

Tpt 1

T. Sax

Tbn.

Fl.

Sí...

Cla - ro.

¡Ex - ac - to!

You find me some

SEX IT UP?

MEX IT UP!

¡VEN - GA!

Cm

F

Cm

F

Cm

F

(4)

(5)

(6)

(7)

(8)

(4)

(8)

(4)

(8)

ens.

f

f

ens.

f

50

51

52

V1

Pno.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Fl.

meat.

Cm

F

You

Cm

a

lit - tle

cheese.

Cm

F

(2)

(3)

(4)

53 54 55 56

V1
You, the spi - cy de - tails I can wrap a - round with these.____

Pno.

E. Gtr. 2
Cm F Cm F Cm F Cm F

E. Bass
Cm F Cm F Cm F Cm F

Dr.
(5) (6) (7) (8)

Tpt 1

T. Sax

Tbn.

Fl.

57 58 59 60

V1
Sim - ple in - gre - dients. Skill - ful - ly____ com - bined,____ When I

Pno.

E. Gtr. 2
Cm F Cm F Cm F Cm F

E. Bass
Cm F Cm F Cm F Cm F

Dr.
(9) (10) (11) (12)

Tpt 1

T. Sax

Tbn.

Fl.

616263646566

Pre-Chorus

turn up_ the heat_ in the grill of my mind, ay, ay,_ ay!

CHORUS:
Qué se - rá de - pen - de, en ple - ga-

Pno.

44

Fm7

E. Gtr 1

Fm7

E. Gtr. 2

Cm F Cm F Cm F Cm F

Fm7

E. Bass

Cm F Cm F Cm F Cm F

Fm7

Dr.

(13)(14)(15)(16)(2)

Shak. 1

Shak.(2)

Tpt 1

T. Sax

Tbn.

Fl.

67

68

69

70

71

72

V1

V2

Pno.

E. Gtr 1

E. Gtr. 2

E. Bass

Dr.

Shak. 1

- bi - li - dad, ¿com - pren - de?

The most half - baked con - co - tion ev - er sold.

Like a

Cm

Ab

G7

Cm

Ab

G7

Cm

Ab

G7

(3)

(4)

(5)

(6)

(Drums Stop)

(8)

73

74

75

76

77

78

V1

V2

Pno.

E. Gtr. 2

E. Bass

Dr.

Shak. 1

C-bell 2

Tri. 1

SFX

must now un - fold!

CHORUS:

Grin - go's bur - ri - to,

Ah,

ah!

Spice it up!

fp

Cm

G7/F

Cm

G7/F

Cowbell

Cowbell (Low)

Slide Whistle

(Cowbell)

(10)

(2)

(2)

(2)

V1

79

80

If you you na stay, what - cha gon - na do?

V2

What - cha gon - na do?

Pno.

Cm

G7

E. Gtr. 2

Cm

G7

E. Bass

Cm

G7

Dr.

(3)

(4)

Shak. 1

(3)

(4)

Tri. 1

(3)

(4)

Tpt 1

Solo

Fl.

Solo

81828384

V1

It's the on - ly way I can save you!

sim.

V2

Ah, ah! Spice it up! It's the on - ly way he can save you!

Pno.

44

E. Gtr. 2

CmG7/FCmG7

E. Bass

CmG7/FCmG7

Dr.

(5)(6)(7)(8)

Shak. 1

(5)(6)(7)(8)

Tri. 1

(5)(6)(7)(8)

Tpt 1

3333333

Fl.

3333333

85 86 87 88 89

V1 You wan - na keep your place? What-chagon - na do?

V2 Ah, ah! Spice it up! What-chagon - na do? Ah, ah!

Pno.

E. Gtr. 2 Cm G7/F Cm G7 Cm G7/F

E. Bass Cm G7/F Cm G7 Cm G7/F

Dr. (9) (10) (Drums Stop)

Shak. 1 (9) (10)

Tri. 1 (9) (10)

Tpt 1

Fl.

90 91

V1 Spice it up! ^

V2 Spice it up! *f*

Pno. Cm ^

E. Gtr. 2 Cm

E. Bass Cm

Shak. 1

Tri. 1

Tpt 1 ^

T. Sax ^

Tbn. ^

Fl. ^

BLACK

--

NIGHT - DESERT

SOUND: Breezes

Little Star

Music & Lyrics by
JAMES WALKER REID

Light Bolero ♩ = 96

Verse 1

SOUND: Breezes

ADAM:

8

2 3 5 4 3

Voice

Thank you thank you lit - tle star!_____ Though pale and dis - tant you are_____ For shin - ing your

Evolving Pad/Glockenspiel

Piano

Mandolin

Acoustic Guitar

Upright Bass

Omni Piano

5 6 7 8

V1

light to me_ so that I can see_____ so far.

Pno.

Mand.

A. Gtr.

U. Bass

Omni Piano

Verse 2

9101112

V1

Pno.

Mand.

A. Gtr.

U. Bass

Omni Piano

Lit - tle star, in the hea - vens! If your heart can reach this light - year length. Please - beam

E^Δ A^Δ B E A^Δ B

Transition to EVENING - BEDROOM
ADAM enters his BEDROOM. The LITTLE
STAR shines trough his WINDOW

13141516

V1

Pno.

Mand.

A. Gtr.

U. Bass

Omni Piano

in - to me! What I'm meant to be, and give me strength?

A^Δ F[#]m E E^Δ

Bridge

17181920

V1

8

One day I'll fly up like, a fly, through a win - dow. And see my life from high a - bove.

C#m7B7A^F#m7C#m7B7A^F#m7

Pno.

Mand.

A. Gtr.

U. Bass

Omni Piano

212223

V1

8

One day I'll lie down at night, un - der - stan - ding why you__ try to fill the em - pty sky__ with your

C#m7B7A^C#m/G#F#m7

Pno.

Mand.

A. Gtr.

U. Bass

Omni Piano

ADAM removes his BATHROBE
and gets into bed.

Verse 3

V1

24

25

26

27

fli - cker ing light of love.

Thank you thank you, lit - tle star!

Shine

Pno.

B7

E^Δ

A

B

Mand.

B7

E^Δ

A

B

A. Gtr.

B7

E^Δ

ad lib

A

B

U. Bass

B7

E^Δ

A

B

Omni Piano

B7

E^Δ

A

B

V1

28

29

30

31

32

on, while I sink deep,

in - to pla - net bed.

Let fate ro - tate, a -

Pno.

E^Δ

A

B

A^Δ

Am6

F#m7

Mand.

E^Δ

A

B

A^Δ

Am6

F#m7

A. Gtr.

E^Δ

A

B

A^Δ

Am6

F#m7

U. Bass

E^Δ

A

B

sim.
A^Δ

Am6

F#m7

Omni Piano

E^Δ

A

B

A^Δ

Am6

F#m7

rit.

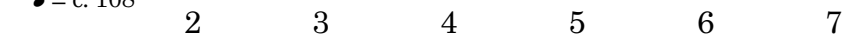
Visitation Zero

Music by JULIAN JAHANPOUR & JAMES WALKER REID

♩ = c. 108

2 3 4 5 6 7

SPD



NIGHT - BEDROOM
ADAM is sleeping.
SOUND: WIND, mixed with other strange VIBRATIONS and LOW FREQUENCIES

The Eyes

Music & Lyrics by
JAMES WALKER REID

Subdued reggae ♩ = 90

ADAM:

1234

Voice

The eyes I see, see - ing me, Seem know, e - v'ry - thing.

EmC#°EmC^EmD#°A°B7

Piano

Subdued reggae ♩ = 90

EmC#°EmC^EmD#°A°B7

Electric Organ

ad lib

EmC#°EmC^EmD#°A°B7

Upright Bass

Drum Set

(3)(4)

56789

V1

Ga - zing in - to me, staring right through me_____Down my spine out to my skin. The Eyes at - tack! Re-

AmF#m7C/GBsus4BEmC#°

Pno.

AmF#m7C/GBsus4BEmC#°

E. Org.

AmF#m7C/GBsus4BEmC#°

U. Bass

Dr.

(5)(6)(7)(8)(1)

SPD

"Ahh" Sample

[illegible]

Pno.

20

A[∅] B7 21Am

22

F#m7

23

C/G

24

Bsus4 B

25

Em C#[∅]

E. Org.

A[∅] B7 Am F#m7 C/G Bsus4 B Em C#[∅]

U. Bass

A[∅] B7 Am F#m7 C/G Bsus4 B Em C#[∅]

Dr.

(4) (5) (6) (7) (8) (1)

Tpt 1

mp mf

T. Sax

mp mf

Tbn.

mp mf

Fl.

mp mf

SPD

"Ahh" Sample

26 Em C^Δ 27 Em D[♯]° 28 A[∅] B7 29 Am 30 F[♯]m7

Pno.

E. Org.

U. Bass

Dr.

(2) (3) (4) (5) (6)

Tpt 1

T. Sax

Tbn.

Fl.

SPD

80 C/G 32 Bsus4 B 33 34

Pno.

E. Org.

U. Bass

Dr.

(7)

Tpt 1

T. Sax

Tbn.

Fl.

Clear Sky

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Bright Ballad c. ♩ = 114

2

AURIGA: 3

Verse 1

4

5

Voice

8

Out of a clear sky_ A feel - ing fell in - to my heart_ like a

Voice II

8

Ah

Piano

Strings

Drum Set

Delay Beat Loop (SPD)

(1)

(2)

(3)

SFX

Spot FX

SPD

Spot FX

Delay Beat Loop

(1)

(2)

(3)

6

7

8

9

V1

8

bolt from the blue out of a clear__sky_ I'd con - ceal it but some - thing has star - ted like

Pno.

Str.

Dr.

(4)

(5)

(6)

(7)

SPD

(4)

(5)

(6)

(7)

10

AURIGA approaches ADAM.

11

(Rhythm In)

12

13

V1

8

I ne - ver knew I've been hi - ding my light for so long_ now the mo - ments ar - rived, my shy -

Pno.

Comp ad lib.

Gb/Db Db Ab Gb/Db Db

mf

Str.

Gb/Db Db Ab Gb/Db Db

E. Gtr. 2

Gb/Db Db Ab Gb/Db Db

E. Bass

Comp ad lib (Broken chords). Clean.

Gb/Db Db Ab Gb/Db Db

Dr.

(8)

(8)

(3)

SPD

(8)

14

15

16

17

V1

8

- ness is gone if you take my hand I'm re - ady to land_ and go on_ but in a

Pno.

Ab Ab6 Gb Db Ab Bbm Gb

Str.

Ab Ab6 Gb Db Ab Bbm Gb

E. Gtr. 2

Ab Ab6 Gb Db Ab Bbm Gb

E. Bass

Ab Ab6 Gb Db Ab Bbm Gb

Dr.

(4)

(5)

(6)

(7)

AURIGA extends her HAND.
ADAM looks at the FAZER.
"Wow this thing really works"

ADAM drops the FAZER and takes AURIGA's hand

18 19 Vamp 20 21 22 ADAM:

V1 clear sky is where I be - long. out of a

V2 Ah

Pno. Ab7 Db Gb/Db Ab

Str. Ab7 Db Gb/Db Ab

E. Gtr. 2 Ab7 Db Gb/Db Ab

E. Bass Ab7 Db Gb/Db Ab

Dr. Fill (8) (3) (4) Fill

Tpt 1 f p

T. Sax f p

Tbn. f p

Sax f p

Verse 2

23 24 25 (of the war - drobe?) 26

V1 clear sky_ as soon as you walked through the door I sud - den - ly knew out of a

V2

Pno.

Str.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

27 28 29 (in the dark) 30 BOTH:

V1 clear sky_ the fu - ture I've been wait - ing for_ is allo - ming true_ I've been

V2

Pno. Db Ab Gb Ab

Str. Db Ab Gb Ab

E. Gtr. 2 Db Ab Gb Ab

E. Bass Db Ab Gb Ab

Dr. (5) (6) (7) (8)

31 Bridge 2 32 33 34

V1 hi - ding my light for so long_ now the mo - ments ar - rived, my sad - ness is gone with this

V2

Pno. Gb/Db Db Ab Gb Db Ab Ab6

Str. Gb/Db Db Ab Gb Db Ab Ab6

E. Gtr. 2 Gb/Db Db Ab Gb Db Ab Ab6

E. Bass Gb/Db Db Ab Gb Db Ab Ab6

Dr. (3) (4)

V1

35

36

37

38

feel - ing in - side_ I'm re - ady to fly, so come on in a clear sky is where we be - long

V2

Pno.

Gb Db Ab Bbm Gb Ab7

Str.

Gb Db Ab Bbm Gb Ab7

E. Gtr. 2

Gb Db Ab Bbm Gb Ab7

E. Bass

Gb Db Ab Bbm Gb Ab7

Fill

Dr.

(5) (6) (7) (8)

They dance.
In a swirl of musical and visual magic, Adam and Auriga float up
into an out-of-body midnight swim, in transcendent glittering space.

Transition to SPACE

rit.....

[illegible]

Much slower ♩ = 76

AURIGA:

V1

46

47

48

49

8

8

7

8

you left your point-of - view let light in - to the dark here's the prize true free - dom. in a

V2

8

Star pal - ace, Star pal - ace, Star pal - ace,

Pno.

Bbm/F

Fm11

Bbm7/Eb

Bbm/F

Fm11

Synth.

Synth.

Bbm/F

Fm11

Bbm7/Eb

Bbm/F

Fm11

E. Gtr. 2

Bbm/F

To A. Gtr.

E. Bass

Bbm/F

Fm11

Bbm7/Eb

Bbm/F

Fm11

Dr.

M. T. 1

To Tamb.

Tpt 1

T. Sax

Tbn.

Sax

SFX

BOTH:

50 51 52 53

V1
pa - lace of stars to - ge - ther, in - ter - min - gled here, near, far e - very - where e - verything -

V2
Star pal - ace, Star pal - ace, Star pal - ace,

Pno.
Ab/Eb Db6/Eb Fm11

Synth.
Ab/Eb Db6/Eb Fm11

E. Bass
Ab/Eb Db6/Eb Fm11

Dr.

54 55 56 57 58 = 65

V1 - al - ways, hap - pe - ning in a pa - lace of stars I have been down

V2 in a pa - lace of stars I

Pno. Bbm7 Db/Ab

E. Org. = 65 Driven Organ w/Leslie Bbm7 Db/Ab

Synth. Bbm7 Db/Ab

Str. Bigger Bbm7 Db/Ab

A. Gtr. A. Gtr. Bbm7 Db/Ab

E. Bass Gentle comp, 8ths Bbm7 Db/Ab

Dr. Big Fill pp f

Tamb. 1 Tamb.

Tpt 1 mp

T. Sax mp

Tbn. mp

Sax mp

V1

59

60

61

62

there for so long to - night we'll fly

a - bove the cloud, where love be - longs so high

the light

V2

Fly

High

Pno.

Db/Eb

Db/F

Bbm7

Db/Ab

Db/Eb

Db/F

Bbm7

Db/Ab

E. Org.

Db/Eb

Db/F

Bbm7

Db/Ab

Db/Eb

Db/F

Bbm7

Db/Ab

Str.

Db/Eb

Db/F

Bbm7

Db/Ab

Db/Eb

Db/F

Bbm7

Db/Ab

A. Gtr.

Db/Eb

Db/F

Bbm7

Db/Ab

Db/Eb

Db/F

Bbm7

Db/Ab

E. Bass

Db/Eb

Db/F

Bbm7

Db/Ab

Db/Eb

Db/F

Bbm7

Db/Ab

Dr.

(Ostentatious Fill)

(3)

(4)

(5)

Tamb. 1

(2)

(3)

(4)

(5)

Tpt 1

T. Sax

Tbn.

Sax

63 64 65 66

V1
- ness of your touch lifts my mind up free to hea - ven out of bo - dy, see so much in a clear sky. —

V2
out of bo - dy, Ah —

Pno.
Db/Eb Db/F Gb Ab Bbm7 Db/Ab

E. Org.
Db/Eb Db/F Gb Ab Bbm7 Db/Ab

Str.
Db/Eb Db/F Bigger Again Gb Ab Bbm7 Db/Ab

A. Gtr.
Db/Eb Db/F Gb Ab Bbm7 Db/Ab

E. Bass
Db/Eb Db/F Gb Ab Bbm7 Db/Ab

Dr.
(6) (7) (8) (9) (Fill)

Tamb. 1
(6) (7) (8) (9)

Tpt 1
Solo f

T. Sax
p

Tbn.
p

Sax
Solo f

[illegible]

72 73 74 (Abrupt Stop)

V2

Ah

Pno.

Gb Ab

E. Org.

Gb Ab (Abrupt Stop)

Str.

Gb Ab

A. Gtr.

Gb Ab

E. Bass

(Ostentatious 2 Bar Fill)

Dr.

Tpt 1

T. Sax

Tbn.

Sax

f

f

f

SUNRISE - BEDROOM
SOUND: Birds singing dawn chorus

Music & Lyrics by
JAMES WALKER REID

Slowly (Free Time)

Piano

Electric Bass

Trumpet 1

Tenor Saxophone

Trombone

Tenor Sax (Solo Horn)

SFX

Nature Sounds

Funk ♩ = 120

Verse 1

ADAM:

AURIGA: Uhhh...

V2

Pno.

E. Bass

Dr.

Busy

(3)

(4)

10111213

V2

8

Out of the blue this seems so__ good. My wish came true like a dream I knew it would, now I'm

E D7 C^ D E7 D7 C^

Pno.

E D7 C^ D E7 D7 C^

E. Bass

Fill

Dr.

(5)(6)(7)(8)

Pre-Chorus

CHORUS:

1415161718

V1

Sparked__ to life!__ (A star is born) fu - u - u-ture's bright. (Was dark, now it's dawn) No more lone-ly nights.

V2

8

sparked to__ life!__ The - fu - ture's bright.__ No more lone-ly nights.

B7 A6 B7 A6 B7 A6

Pno.

f

Slap B7 A6 B7 A6 B7 A6

E. Bass

Dr.

(2)(3)(4)(5)

Tpt 1

mf mf f f

T. Sax

mf mf f f

Tbn.

mf mf f f

Sax

mf mf f f

19 20 Vamp 21 22

V1

V2

Pno.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

It's a New You To - mor - row! Yeah, yeah, yeah, yeah!

AURIGA is awake now.

AURIGA: Tomorrow?
Mother of Gaia! What
time is it?

G7 E7 D7 C^A D E7 D7

Fill (6) (2) (3)

f

A

Verse 2

23

24

25

26

AURIGA:

AURIGA:

ADAM: Breakfast time?

AURIGA: OK, kid.I don't know what happened, but I'm late for work. AURIGA grabs clothes

ADAM: Sure, no problem. Just ping me your number and we can ...

Hush babe, ex - pe - ri - encedontpos - sess.

Break - fastime

8va

Fill

(4)

(5)

(6)

A

27

28

29

ADAM: Um...

ADAM: What?

These deep and mean - ing - ful mo - ments mean so much more with less.

(3)

(4)

30

V1

Seems we kiss³ as it flies

E D7 C^Δ

31

But you can't spend your life, moon-ing ar - ound in some

D E7 D7

32

Pno.

E. Bass

Dr.

(5) (6) (7)

Tpt 1

T. Sax

Tbn.

Sax

33

V1

bright e - ter - nal sun-rise.

C^Δ

34

V2

Stars will fade. (That's weath - er.) Hearts ab - stain.

B7 A6 B7 A6

35

36

Pno.

E. Bass

Dr.

(8) (2) (3)

Tpt 1

T. Sax

Tbn.

Sax

Pre-Chorus

Fill

Slap

45

AURIGA:

46

47

AURIGA fixes her HAIR with her hands.

V1

AURIGA: Have you got a hairbrush or something? And please

Will you give it a rest with all the piz - za and fai - ry cakes

V2

breaks?__

Pno.

C^Δ

D

E

D7

C^Δ

E. Bass

C^Δ

D

E

D7

C^Δ

Dr.

(2)

(3)

(4)

48

ADAM:

49

AURIGA: Hmm...

50

51

V2

I can see you've got to go.__

no fuss from me just wan - ting you to know that...

Pno.

E

D7

C^Δ

E

D7

C^Δ

E. Bass

E

D7

C^Δ

E

D7

C^Δ

Dr.

(5)

(6)

(7)

(8)

Fill

Pre-Chorus

CHORUS:

52 Stars_____ will_ wait_ (for - e - ver) Hearts_____ may break_(Then be put back to - geth - er)

53

54

55

Stars_____ will_ wait_ Hearts_____ may break_ But

B7 A6 B7 A6 A6

Slap B7 A6 B7 A6 A6

Dr. (2) (3) (4)

Tpt 1 *mf*

T. Sax *mf*

Tbn. *mf*

Sax *mf*

56

V1

57 *AURIGA: Pray?*

58 Vamp

59

V2

Pno.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

(+CHORUS):

60 61 62 **Coda** 63 (+CHORUS):

V1
ADAM tries to embrace AURIGA
AURIGA avoids ADAM.
She grabs her FAZER and MASK to - mor - rowLet

V2
yeah!
Take my love you can give it back to me.____ to - mor - row.

Pno.
E7 D7 C^ D E D7 C^ D

E. Bass
E7 D7 C^ D E D7 C^ D

Dr.
(+ Offbeat Ride)
(3) (4) (2)

Tpt 1
mf

T. Sax
mf

Tbn.
mf

Sax
mf

V1

64

65

66

go of the quest - ion of how things are gon - na be.____

(to - mor - row)

V2

ADAM:

I'm not ne - edy, I'm the one for you_you'll

Pno.

E

D7

C^

E

D7

E. Bass

E

D7

C^

E

D7

Dr.

(3)

(4)

(5)

Tpt 1

T. Sax

Tbn.

Sax

676869 (+ CHORUS)70

V1

(to - mor - rowIf youlove some - bo - dy you'vegot to set them free, free,_free! Yeah!

V2

see!Last night was so...

Pno.

C^DDE7C^DE7

E. Bass

C^DDE7C^DE7

Dr.

(6)(7)(8)

Fill

Tpt 1

T. Sax

Tbn.

Sax

*AURIGA enters the WARDROBE.
WARDROBE DOOR closes.*

71 72 73 74 75 76 (Abrupt End)

V1 Free, free, free! Yeah! Free, free, free! Yeah! Free, free, free! Bye!

V2 But wheredoes it go now? I just want to know your name?

Pno. C^Δ E D7 C^Δ E D7 C^Δ

E. Bass C^Δ E D7 C^Δ E D7 C^Δ

Dr. Fill Fill Sparse

Tpt 1

T. Sax

Tbn.

Sax

SFX Door Slam

Don't Look Down

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Tango ♩ = 130

MAJOR DON: Hahahaha!

2 In my village, we have a saying.

3 "It takes two to tango."

4 ADAM: Tango? In Mexico?

5 MAJOR DON: La Cucaracha, whatever.

Voice II

Piano

Strings

Upright Bass

Drum Set

Trumpet 1

Tenor Saxophone

Trombone

Flute

6 It's a metaphor. It takes two baby!

7 Allow me to explain...

8

9 **Verse 1** MAJOR DON:

10 Round, and round, in sta - ble or - bit re -

V2

Pno.

Str.

U. Bass

Dr.

16 17 18 19 20

V1
sto - ry) (e - roid)

V2
Then, at last a des - ti - ny — en - coun - ter with a

Pno.
Cm Dm

Str.
Cm Dm

U. Bass
Cm Dm

Dr.
(8) (1) (2) (3)

2122232425

Chorus

V2

Pno.

Str.

U. Bass

Dr.

one - in - a - mil - lion stel - lar bo - dy his world comes tum - bling down they meet!

CmCmA7Dm

(5)(6)(7)(8)

3

262728293031

V2

Pno.

Str.

U. Bass

Dr.

he's a me - te - or! he swoops and sways he's lost his way in a blaze of

A7DmBbΔA Dm Dm7/C BbΔ Dm/A D°/G# A

A7DmBbΔA Dm Dm7/C BbΔ Dm/A D°/G# A

A7DmBbΔA Dm Dm7/C BbΔ Dm/A D°/G# A

(3)(4)(5)(6)(7)

Tpt 1

T. Sax

Tbn.

Fl.

32

33

34

35

36

Verse 2

V1

8

Ha ha ha ha ha

V2

8

glo - ry truth be told you could stay a - lone grow old and “save your - self”, I guess but

Pno.

C#m/G# A

Dm

C#+

mp

Str.

C#m/G# A

Dm pizz.

C#+

Accord.

C#m/G# A

Dm

C#+

U. Bass

C#m/G# A

Dm

C#+

Dr.

(8)

(2)

(3)

(4)

3

Tpt 1

T. Sax

Tbn.

Fl.

37383940

V2

no man should be an is - land, in a va - cuum, of noth - ing trou - ble free but pas - sionless

Pno.

DmC#+

Str.

Dm pizz.C#+

Accord.

DmC#+

U. Bass

DmC#+

Dr.

(5)(6)(7)(8)

Tpt 1

T. Sax

Tbn.

Fl.

41 42 43 44 45

V1 (e - roid) Which would you ra - ther?

V2 when the years have past which would you ra - ther? A life - time of per - so - nal

Pno. Cm Dm Cm

Str. Cm pizz. Dm Cm

Accord. Cm Dm Cm

U. Bass Cm Dm Cm

Dr. (9) (10) (11) (12) (13)

Tpt 1

T. Sax

Tbn.

Fl.

46 47 48 49 50

V1
8
mo - ment of fire?_____

V2
8
space or a mo - ment of fire?_____ don't look down in the heat of the night if your

Pno.
A Dm Dm/G

Str.
A Dm Dm/G

Accord.
A Dm Dm/G

U. Bass
A Dm Dm/G

Dr.
(14) (15) (16) (2)

51 52 53 54 55 56

V1
8
(and the feel - ing is right! Fall!_____

V2
8
part - ner con - sents (and the feel - ing is right! just fall!_____ be a

Pno.
Dm Bb7 A+/E A7 Dm A7

Accord.
Dm Bb7 A+/E A7 Dm A7

U. Bass
Dm Bb7 A+/E A7 Dm A7

Dr.
(3)

[illegible]

61 62 63 64

V1

V2

love and re - la - tions will make the void bea - ra - ble Spin chest to chest, as far as you can go let your

Pno.

Accord.

U. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Fl.

Sloppy Fill

rall.

65 66 67 68 69 70

A Tempo

V1 e - ner - gy flow_ of!

V2 e - ner - gy flow_ this is the spi - rit of! Tan - go! O - lé!

Pno. A7 Major: this is the spi - rit of! *p*

Accord. Accord. A7 Major: this is the spi - rit of!

U. Bass A7 8ba

Dr.

Tpt 1

T. Sax

Tbn.

Fl.

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

[illegible]

Lie back, relax, while the unconscious unpacks. *Close your eyes and describe what you see.*

13 14 15 16 17

V1

V2

Pno.

S. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

SFX

Bm7/A Am9 A° Bm7/A

2

(5) (6) (7)

RUCCOLA:

CHORUS:

You are feel - ing slee - py. —

You are feel - ing slee - py. —

Barrier Reef Pad

f *f* *f* *f*

18 19 20 21

V1

V2

Pno.

S. Bass

Dr.

SFX

Am9 D13 CΔ9 Em7

D13 CΔ9 Em7

(2) (3) (4)

— You are feel - ing slee - py. — Tell us all a - bout it. — Let's un - lock your mind and re -

— You are feel - ing slee - py. — Tell us all a - bout it. —

22 23 Doctor lightly taps Adam's head. 24

V1

- veal what we find in - side. ADAM:

V2

I'm sev - en years old at a child's birth - day par - ty. It's

Pno.

C#m/E Am6/9/G Am6

S. Bass

"7 years old..."

Dr.

"7 years old..."

Tpt 1

"7 years old..."

T. Sax

"7 years old..."

Tbn.

"7 years old..."

Sax

SFX

25 26 RUCCOLA taps ADAM's head. 27 RUCCOLA: Good, good. Fast forward, fast forward. 28 CHORUS:

V2

cold and there are no pre - sents for me. You are feel - ing slee - py.

Pno.

A7sus2 A° Bm7/A

S. Bass

2

Dr.

(3) (4)

Tpt 1

T. Sax

Tbn.

Sax

SFX

29

30

31

32

V2

— You are feel - ing slee - py. — Tell us all a - bout it. I'm nine, and it's time, for

Pno.

Am9 A° Bm7/A

S. Bass

Dr.

(2) (3) (4)

Tpt 1

T. Sax

Tbn.

Sax

SFX

RUCOLA: Fast forward. Fast forward.

33

34

35

36

37

38

V2

long mul - ti - pli - ca - tion,

Pno.

Am9 A° Bm7/A Am9

S. Bass

Dr.

(2) (3) (4) (5) (6) (7)

Tpt 1

T. Sax

Tbn.

Sax

SFX

RUCOLA: Fast forward, fast forward.

ADAM: Fifteen. Zits.
RUCOLA taps ADAM's head.

ADAM: Last Monday night.

f

f

f

f

39 *RUCOLA:*
Aha! Yes! ADAM: 40 41 42 43

My self is a flo - wer with roots in the pool of cos - mic consc - cious - ness The

"My self is a flower..."

Am A°

"My self is a flower..."

(2) (3) (4)

"My self is a flower..."

"My self is a flower..."

"My self is a flower..."

"My self is a flower..."

44 45 46 47 48

eyes en - ter I feel con - nec - ted, Lost in a kiss, Stars co - a - lesced

Am Am6 Am9 Am6 A° Asus2

(5) (6) (7) (8) (1)

ERNEST: Huh. Must be a joke doc! Se other guy's taped over your show.

RUCCOLA taps OTHER side of ADAM's head.

52

RUCCOLA: Let's keep our minds open. Adam, rewind.

53

ns like some

V1

59

60

61

62

63

- bout it._____

Un - lock your mind and re - veal_ what you find_ in - - side._____

Transition to SPACE WITH
CRESCENT MOON
Auriga swings on the moon,
contemplating

V2

- bout it._____

Un - lock your mind and re - veal_ what you find_ in - - side._____

Pno.

Am9

D13

C Δ 9

Em7

C Δ /E

Am^{6/9}/G Am6

(Synth cont)

S. Bass

D13

C Δ 9

Em7

C Δ /E

Am^{6/9}/G Am6

Dr.

(4)

Tpt 1

f

T. Sax

f

Tbn.

f

Sax

f

SFX

Why Did You?

Music & Lyrics by
JAMES WALKER REID

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written in the key of B major (indicated by two sharps) and common time (C). The tempo is marked as ♩ = 94. The score includes parts for the following instruments and vocals:

- Voice:** The vocal line is shown in the top staff, with lyrics "Hello, hello, good morning to you" and "The sound of silence" appearing in the first and second systems respectively.
- Piano:** The piano accompaniment is shown in the second system, with a Bm7 chord indicated.
- Electric Piano 1:** The electric piano part is shown in the third system, with a Bm7 chord and a *mf* (mezzo-forte) dynamic marking.
- Strings:** The string section is shown in the fourth system, with a Bm7 chord and a *nat.* (natural) marking.
- Electric Piano 2:** The electric piano part is shown in the fifth system, with a Bm7 chord.
- Electric Guitar 2:** The electric guitar part is shown in the sixth system, with a Bm7 chord.
- Electric Bass:** The electric bass part is shown in the seventh system, with a Bm7 chord.
- Drum Set:** The drum set part is shown in the eighth system, with a Bm7 chord.
- Hand Clap 1:** The hand clap part is shown in the ninth system, with a Bm7 chord.
- Tenor Saxophone:** The tenor saxophone part is shown in the tenth system, with a Bm7 chord.
- Tenor Sax (Solo Horn):** The tenor saxophone solo part is shown in the eleventh system, with a Bm7 chord.
- Harp:** The harp part is shown in the twelfth system, with a Bm7 chord.

The score is divided into four systems, each containing multiple staves for different instruments. The first system includes the vocal line and the piano accompaniment. The second system includes the electric piano 1, strings, electric piano 2, electric guitar 2, electric bass, drum set, hand clap 1, tenor saxophone, and tenor sax (solo horn). The third system includes the electric piano 2, electric guitar 2, electric bass, drum set, hand clap 1, tenor saxophone, and tenor sax (solo horn). The fourth system includes the electric piano 2, electric guitar 2, electric bass, drum set, hand clap 1, tenor saxophone, and tenor sax (solo horn).

4 5 6 7 8 9

V1

Pno.

E. Pno 1

Str.

E. Pno 2

E. Gtr. 2

E. Bass

Dr.

H. C. 1

T. Sax

Sax

Hp

Why did you

Verse 1

Verse 1

pattern cont. throughout

ad lib

Bm7

let ring

10 11 12 13

V1 turn the light on? When you did what you did, have you no i - dea of ti - ming? Why did you

BVs: When you did what you did, have you no i - dea of ti - ming?

Pno.

E. Pno. 1

E. Pno. 2 (2) (3) (4) (5)

E. Gtr. 2 (2) (3) (4) (5)

E. Bass (2) (3) (4) (5)

Dr.

H. C. 1 (2) (3) (4) (5)

14 15 16 17 18

V1 flip me stu - pid va - lent-tines when I was do - ing_ fine?_ Why did you turn the light on?

V2 when I was do - ing_ fine?_ Verse 2

Pno.

E. Pno 1 (Stop)

E. Pno. 2 (6) (Stop) (1) (2)

E. Gtr. 2 (6) (1) (2)

E. Bass (6) (Stop) (2)

Dr. (1) (2)

H. C. 1 (6) (1) (2)

V1

19

20

21

22

23

cras hing pri vatøpar ties bu ddy, way out of__ line_____ Why did you turn it all_back on when I was do ing fine?

V2

cras hing pri vatøpar ties bu ddy, way out of__ line_____ fine?

Pno.

E. Pno 1

E. Pno. 2

(3)

(4)

(5)

(6)

(Stop)

E. Gtr. 2

(3)

(4)

(5)

(6)

(Stop)

E. Bass

(3)

(4)

(5)

(6)

(Stop)

Dr.

(3)

(4)

(5)

(6)

(Stop)

H. C. 1

(3)

(4)

(5)

(6)

(Stop)

T. Sax

Sax

24

Instrumental

25

26

27

28

V1

V2

Pno.

E. Pno 1

E. Pno. 2

E. Gtr. 2

E. Bass

Dr.

H. C. 1

T. Sax

Sax

from

(1)

(2)

(3)

(1)

(2)

(3)

(1)

(2)

(3)

[illegible]

V1

33

34

35

36

low and straight and

stea - dy

to high and fly ing

blind my e - ner gy

is flow - ing

my

V2

low and straight and

stea - dy

blind

flow - ing

Pno.

E. Pno 1

E. Pno. 2

(5)

(6)

(7)

(8)

E. Gtr. 2

(5)

(6)

(7)

E. Bass

(5)

(6)

(7)

(8)

Dr.

(5)

(6)

(7)

(8)

H. C. 1

(5)

(6)

(7)

(8)

T. Sax

Sax

V1

37

38

39

40

pl a - n e t s a r e a l i g n e d

a k e y h a s t u r n e d i n - s i d e m y s o u l I ' m i n a s p i n , I ' m o n _ r o l l t h e

V2

l i g n e d

o n a r o l l

Pno.

Verse 4

E. Pno 1

E. Pno. 2

(9)

(10)

(1)

(2)

E. Gtr. 2

(1)

(2)

E. Bass

(9)

(10)

(1)

(2)

Dr.

(9)

(10)

(1)

(2)

H. C. 1

(9)

(10)

(1)

(2)

T. Sax

Sax

41 42 43 44

V1 dance be gins so grab a hold please u ni verse be kind the

V2 be kind

Pno.

E. Pno 1

E. Pno. 2 (3) (4) (5) (6)

E. Gtr. 2 (3) (4) (5) (6)

E. Bass (3) (4) (5) (6)

Dr. (3) (4) (5) (6)

H. C. 1 (3) (4) (5) (6)

T. Sax

Sax

V1

45

46

47

48

49

light is on_ we're good to go_

and I feel_____ fine_____

V2

fine_____

Pno.

E. Pno 1

E. Pno. 2

(7)

(8)

(9)

(10)

(11)

E. Gtr. 2

E. Bass

(7)

(8)

(9)

(10)

(11)

Dr.

(7)

(8)

(9)

(10)

(11)

H. C. 1

(7)

(8)

(9)

(10)

(11)

T. Sax

ad lib

Sax

ad lib

505152

Pno.

E. Pno 1

Str.

E. Pno 2

E. Gtr. 2

E. Bass

Dr.

H. C. 1

T. Sax

Sax

Infinite

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Freely (♩ = c. 84)

1 2 3

Voice

An inch of night, com - plete - ly black with noth - ing there to see turn up the bright-ness, star - light! it's

Wurli

Piano

mp

Freely (♩ = c. 84)

Strings

Synthesizer

Electric Guitar 2

Electric Bass

4 5 6 7 molto rit.....

V1

aw - fully ga - lax - y!_ the truth re - vealed, in skies a - bove may be too big for minds to know I've got a feel - ing. And

Em Am Gsus4 G7 FΔ

Pno.

Synth.

E. Gtr. 2

E. Bass

Power Ballad ♩ = 120

8 *THERESA mimes letting go.*
(to ADAM) **Verse** (to RUCCOLA) 10 11

V1
that's e - nough. be - lief clings, but faith lets go! tell me how can you know we're the

Pno.
F6 G Gsus2 G C^Δ Gm7
(comp ad lib)

Synth.
F6 G Gsus2 G C^Δ Gm7

E. Gtr. 2
F6 G Gsus2 G C^Δ Gm7

E. Bass
F6 G Gsus2 G C^Δ Gm7

Dr.
F6 G Gsus2 G C^Δ Gm7

Tpt 1
F6 G Gsus2 G C^Δ Gm7
mf

T. Sax
F6 G Gsus2 G C^Δ Gm7
mf

Tbn.
F6 G Gsus2 G C^Δ Gm7
mf

1213141516

V1

on - ly onesI've been thin - king it o - ver tell me howcan you know__ we're a - lone__ in such a

CΔGm7CΔGm7CΔ

Pno.

Synth.

CΔGm7CΔGm7CΔ

E. Gtr. 2

CΔGm7CΔGm7CΔ

E. Bass

ad lib

Dr.

(3)(4)(5)(6)(7)

Tpt 1

T. Sax

Tbn.

mf

1718192021

V1

great big sky?__ tell me how can you know__ there is not some - one out there, thin - king it o - ver

Gm7CΔGm7CΔGm7

Pno.

Synth.

Gm7CΔGm7CΔGm7

E. Gtr. 2

Gm7CΔGm7CΔGm7

E. Bass

Dr.

(8)(9)(10)(11)(12)

Tpt 1

T. Sax

Tbn.

22

23

24

25

(to ADAM)

V1

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

tell me how can you know____

there is - n't some - one

right now, lear - ning to fly____

in - to space

CΔ

Gm7

CΔ

Gm7

CΔ

Gm7

CΔ

Gm7

CΔ

Gm7

CΔ

Gm7

Fill

(13)

(14)

(15)

(16)

26

Bridge

27

28

29

30

V1

8

it's a place_ that can be_ some - what o - ver - whel - ming the way_ it ex - pands,

Pno.

Am7

Am/G#

Am7

D7sus4

Am7

Synth.

Am7

Am/G#

Am7

D7sus4

Am7

E. Gtr. 2

Am7

Am/G#

Am7

D7sus4

Am7

E. Bass

Am7

Am/G#

Am7

D7sus4

Am7

Dr.

(3)

(4)

(5)

Tpt 1

mf

T. Sax

mf

Tbn.

mf

SPD

'Owl' FX

31 32 33 34 35 vib.

V1 — you know, on and on and on? but I don't feel small_ hud - dled all

V2 CHORUS:
(It's in - fin - ite)

Pno. Am/G# G Am Am/G#

Synth. Am/G# G Am Am/G#

E. Gtr. 2 Am/G# G Am Am/G#

E. Bass Am/G# G Am Am/G#

Dr. (6)

Tpt 1

T. Sax

Tbn.

SPD Cymbal Splash/Swoosh 'Owl' FX

363738394041

V1

— on this ti - ny pale blue dot ‘cos I hope a lot— though space feels big right now we might grow in - to it!_

Am7D7sus4AmAm/G#G

Pno.

Am7D7sus4AmAm/G#G

Synth.

Am7D7sus4AmAm/G#G

E. Gtr. 2

Am7D7sus4AmAm/G#G

E. Bass

Am7D7sus4AmAm/G#G

Dr.

(3)(4)(5)(6)(7)(8)

Tpt 1

T. Sax

Tbn.

424344Flashback
(to ERNEST)4546

V1

— when I_ was a child I ex - pe - rienced my - sti - cal things

Dm9Em7Dm9

Pno.

f
mp

Dm9Em7Dm9

Synth.

Flashback
Dm9Em7Dm9

E. Gtr. 2

Dm9Em7Dm9

E. Bass

Dm9Em7Dm9

Dr.

Bongo Roll

SPD

47

48

49

50

51

V1

I can't ex - plain.

I was a - fraid

I closed my eyes.

the mo - ment

ne - ver

came

Em7

Am

Gsus4

G

FΔ

Pno.

Em7

Am

Gsus4

G

FΔ

Synth.

Em7

Am

Gsus4

G

FΔ

E. Gtr. 2

Em7

Am

Gsus4

G

FΔ

E. Bass

Dr.

52

53

54

55

56

V1

a - gain

Space

is a place

that can be

F6

G

Am

Am/G#

Pno.

F6

G

Am

Am/G#

Synth.

F6

G

Am

Am/G#

E. Gtr. 2

F6

G

Am

Am/G#

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Bongo Roll

SPD

V1

57

58

59

60

61

8

su - per

no - va

whel-ming the way

it ex - pands

so

on and on and on and on and

Pno.

Am7

D7sus4

Am

Am/G#

G

G^(add2)

Synth.

Am7

D7sus4

Am

Am/G#

G

G^(add2)

E. Gtr. 2

Am7

D7sus4

Am

Am/G#

G

G^(add2)

E. Bass

Am7

D7sus4

Am

Am/G#

G

G^(add2)

Dr.

(3)

(4)

(5)

(6)

(7)

Tpt 1

T. Sax

Tbn.

SPD

'Owl' FX

Cymbal Splash/Swoosh

V1

62

on

63

we could all

64

do_____ with a new

65

world view

66

from our ti - ny pale blue dot

V2

CHORUS:

(Still in - fin - ite)

Pno.

G

Am

Am/G#

Am7

D7sus4

Synth.

G

Am

Am/G#

Am7

D7sus4

E. Gtr. 2

G

Am

Am/G#

Am7

D7sus4

E. Bass

G

Am

Am/G#

Am7

D7sus4

Dr.

(8)

(9)

(10)

(11)

(12)

Tpt 1

T. Sax

Tbn.

67

68

69

70

71

THERESA:

V1

8

— cos it's all we've got— and though the cos - mos feels big right now we might grow in - to it but we

Pno.

Am

Am/G#

G

(+ Farfisa (Top Line)

MAJOR DON, ERNEST and RUCCOLA are struck pensive by this profound thought.

Synth.

Am

Am/G#

G

E. Gtr. 2

Am

Am/G#

G

E. Bass

Am

Am/G#

G

Dr.

(13)

(14)

(3)

Tpt 1

T. Sax

Tbn.

SPD

'Owl' FX

MAJOR DON:

It's glorious mystery!

72

73

74

75

76

ERNEST: An endless void...

ADAM: An imponderable vacuum!

V1

8

might grow in - to it but we might grow in - to it but we might grow in - to it

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

(4)

(5)

(6)

(7)

(8)

77 *GEORGIE:* *A spacio-temporal abyss!* 78 *THERESA:* *Hey, wait a minute!*
Adam, what was your first love?

V1

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

but we might... grow

Wow!

Music by JULIAN JAHANPOUR & JAMES WALKER REID
Lyrics by JAMES WALKER REID

Energetic Funk ♩ = 115
Lyrics by JAMES WALKER REID

Wow!
CHORUS:

Voice

Piano

Synthesizer

Electric Guitar 2

Electric Bass

Drum Set

Tambourine 1

Bongo 1
Bongo 2

Trumpet 1

Tenor Saxophone

Trombone

Am7

f

(rhythmic wah)

Am7

(Long Fall)

f

MAJOR DON pulls out his
WALKIE-TALKIE and makes a CALL

Your

2 3 14 4 THERESA:

Wow! Wow!

5

Verse 1

6

7

V1

girl - friend from the fu - ture

now it all makes sense

Why she did - n't call ya from

Pno.

mf

Synth.

D

Am7

E. Gtr. 2

(No Pitch/Wah)

D

etc.

Am7

E. Bass

D

Am7

Dr.

Tamb. 1

(2)

(3)

Bon. 1

Bon. 2

8

GEORGIE:

9

10

V1

ump - teen de - cades hence

We all know that it's cool - er

to wait a day or two

Pno.

Synth.

D

E. Gtr. 2

(No Pitch/Wah)

D

E. Bass

D

Dr.

Tamb. 1

(4)

(5)

(6)

Bon. 1

Bon. 2

11 12 + ERNEST: 13

V1
Eigh - ty four years, hmmm, that's harsh! but what - cha gon - na do?__

V2
CHORUS: 14
Wow!_____

Pno.
E E7(♯9) 8va⁷ Am7
f

Synth.
E E7(♯9) Am7

E. Gtr. 2
E7(♯9) Am7

E. Bass
E E7(♯9) Am7

Dr.
E7(♯9) Am7

Tamb. 1
(7)

Bon. 1
Bon. 2

Tpt 1

T. Sax

Tbn.

ERNEST: Verse 2

14151617

V1

Re - mote and most - ly hu - man that's

Wow!_____

V2

Pno.

D

Synth.

Verse 2

D

E. Gtr. 2

(No Pitch/Wah)

D

E. Bass

D

Dr.

Tamb. 1

(2)(3)(4)(1)

Bon. 1

Bon. 2

Tpt 1

T. Sax

Tbn.

21 RUCCOLA: 22 23

V1

All these years of theo - ry and now my great - est case con - ta - gious mass hys - te - ri - a is

D E

Pno.

D E

Synth.

D E

E. Gtr. 2

D E

E. Bass

Dr.

Tamb. 1

Bon. 1
Bon. 2

(5) (6) (7)

24

25

26

27

Chorus

V1

clear - ly talk - ingplace!

V2

CHORUS:

She's from_____ the fu - ture from_____ the fu - ture from_____ the fu - ture

Pno.

E7(#9) D Am7

(1) (2) (3)

Synth.

E7(#9) Chorus D Am7

E. Gtr. 2

E7(#9) D Am7

E. Bass

E7(#9) D Am7

Dr.

Tamb. 1

(8) (1) (2) (3)

Bon. 1
Bon. 2

Tpt 1

f

T. Sax

f

Tbn.

f

28 29 30 31

V2

She's from the fu - ture from the fu - ture

Pno.

(4) (5) (6)

Synth.

D

E. Gtr. 2

D

E. Bass

Dr.

Tamb. 1

(4) (5) (6) (7)

Bon. 1
Bon. 2

Tpt 1

T. Sax

Tbn.

Samba
Verse 3

32 MAJOR DON: 33 34 35

V1
MAJOR DON waves
his WALKIE-TALKIE I don't know how you did it. And I don't wan - na know but the D N A's con - firmed and all our

V2
Wow!___

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.
+ Agogo (Perc.)

Tamb. 1

H. Ag. 1
L. Ag. 1

Tpt 1

T. Sax

Tbn.

36

37

38

V1

Pno.

Synth.

E. Bass

Dr.

Tamb. 1

H. Ag. 1
L. Ag. 1

Tpt 1

T. Sax

Tbn.

fund - ing's good to go_

The lab boys love the samp - le._____

And ur - gent - ly re - quest you

D

D

D

(4)

(5)

(6)

fund - ing's good to go_

The lab boys love the samp - le._____

And ur - gent - ly re - quest you

39 40 41 Wow! 42

V1
push a - head with plans to get your hands u - pon the rest.

V2
CHORUS:
Wow!_____

Pno.
E Em7 Am7
f

Synth.
E Em7 Wow! Am7 Pad/Swoosh

E. Gtr. 2
Am7
(rhythmic wah)

E. Bass
E Em7 Am7

Dr.
x

Tamb. 1
(7)

H. Ag. 1
L. Ag. 1

Tpt 1
>

T. Sax
>

Tbn.
>

ADAM:

COMPANY:

comp ad lib

To Str.

Str.

43 44 45 46

V1

V2

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Timp.

A mil - lion

Wow!

Now you know

p

mp

mp

mp

47 48 49

V1 a bil - lion thank you's, lit - tle star! You've shown love can come from a -

V2 we're not a - lone

Pno. Gm7 CΔ Gm7

Str. Gm7 CΔ Gm7

E. Gtr. 2 Gm7 CΔ Gm7

E. Bass Gm7 CΔ Gm7

Dr. }

Tpt 1

T. Sax

Tbn.

Timp.

50 51 52 53

V1
- far. and now it's time to make a start! I know how to make a

V2
There's some - one out there so, start! so,

Pno.
F^Δ F^Δ/D C^Δ F^Δ/D

Str.
F^Δ F^Δ/D C^Δ F^Δ/D

E. Gtr. 2
F^Δ F^Δ/D C^Δ F^Δ/D

E. Bass
F^Δ F^Δ/D C^Δ F^Δ/D

Dr.
F^Δ F^Δ/D C^Δ F^Δ/D

Tpt 1
F^Δ F^Δ/D C^Δ F^Δ/D

T. Sax
F^Δ F^Δ/D C^Δ F^Δ/D

Tbn.
F^Δ F^Δ/D C^Δ F^Δ/D

Timp.
F^Δ F^Δ/D C^Δ F^Δ/D

54 55 56 57 58

rit. $\text{♩} = 60$

V1 start! Build a land - ing plat - form in my heart

V2 start!

Pno. C^Δ F^Δ $Dm7$, G $C6$ bring out $Gm9$

Str. C^Δ F^Δ $Dm7$, G , $C6$ $Gm9$

E. Gtr. 2 C^Δ F^Δ $Dm7$ G $C6$ $Gm9$

E. Bass C^Δ F^Δ $Dm7$, G $C6$ $Gm9$

Dr. C^Δ F^Δ $Dm7$, G $C6$ $Gm9$

Tpt 1 C^Δ F^Δ $Dm7$, G $C6$ $Gm9$

T. Sax C^Δ F^Δ $Dm7$, G $C6$ $Gm9$

Tbn. C^Δ F^Δ $Dm7$, G $C6$ $Gm9$

Timp. C^Δ F^Δ $Dm7$, G $C6$ $Gm9$

59 60 61 62 63

Pno.

Str.

E. Gtr. 2

E. Bass

M. T. 1

Tpt 1

T. Sax

Tbn.

Timp.

Entr'acte

SPACESHIP
 LOVELOCK (female, 40ish) is teaching three KIDS.
 GLEN (non-binary) sits at a meeting table.
 A VIDEO SCREEN shows...
 image: Animals

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Score for "Dry Land" (2010)

Instrumentation: Piano, Synthesizer, Accordion, Banjo, Acoustic Guitar, Electric Bass, Trombone.

Tempo: ♩ = 94

Key Signature: F major (three flats)

Chord Progression: Fm6, F6, F6

Lyrics:

LOVELOCK: "In the mid-21st century,
Clair de Lune cloning technology ..."

Image: Office worker

Score Details:

- Piano:** Features a melodic line with triplets and a bass line with sustained chords. Pedal markings are present.
- Synthesizer:** Provides a soft, sustained sound in the background.
- Accordion:** Plays a melodic line with sustained chords.
- Banjo:** Plays a melodic line with sustained chords.
- Acoustic Guitar:** Plays a melodic line with sustained chords.
- Electric Bass:** Provides a steady bass line.
- Trombone:** Provides a steady bass line.

This musical score is for the piece "Hicksville Rocks". It is written for a large ensemble, including piano, synth, accord, electric guitar, banjo, acoustic guitar, electric bass, drums, and various woodwinds. The score is divided into measures 6 through 10. The key signature is B-flat major (two flats). The tempo is marked "moderate". The score includes various musical notations such as notes, rests, chords, and dynamics. The piano part features a complex melodic line with many sixteenth and thirty-second notes. The synth part provides a harmonic accompaniment with sustained notes. The accord part features a simple harmonic accompaniment with sustained notes. The electric guitar part features a simple harmonic accompaniment with sustained notes. The banjo part features a complex melodic line with many sixteenth and thirty-second notes. The acoustic guitar part features a simple harmonic accompaniment with sustained notes. The electric bass part features a simple harmonic accompaniment with sustained notes. The drums part features a simple rhythmic accompaniment with sustained notes. The woodwind parts (Tpt 1, Tpt 2, T. Sax, Tbn., Bari. Sax.) feature simple melodic lines with sustained notes.

Instrumentation: Pno., Synth., Accord., E. Gtr. 2, Ban., A. Gtr., E. Bass, Dr., Tpt 1, Tpt 2, T. Sax, Tbn., Bari. Sax.

Measure 6: Pno. (Bb, F), Synth. (Bb, F), Accord. (Bb, F), E. Gtr. 2 (Bb, F), Ban. (Bb, F), A. Gtr. (Bb, F), E. Bass (Bb, F), Dr. (Bb, F), Tpt 1 (Bb, F), Tpt 2 (Bb, F), T. Sax (Bb, F), Tbn. (Bb, F), Bari. Sax. (Bb, F).

Measure 7: Pno. (Bb, F), Synth. (Bb, F), Accord. (Bb, F), E. Gtr. 2 (Bb, F), Ban. (Bb, F), A. Gtr. (Bb, F), E. Bass (Bb, F), Dr. (Bb, F), Tpt 1 (Bb, F), Tpt 2 (Bb, F), T. Sax (Bb, F), Tbn. (Bb, F), Bari. Sax. (Bb, F).

Measure 8: Pno. (C, C7), Synth. (C, C7), Accord. (C, C7), E. Gtr. 2 (C, C7), Ban. (C, C7), A. Gtr. (C, C7), E. Bass (C, C7), Dr. (C, C7), Tpt 1 (C, C7), Tpt 2 (C, C7), T. Sax (C, C7), Tbn. (C, C7), Bari. Sax. (C, C7).

Measure 9: Pno. (Fm7), Synth. (Fm7), Accord. (Fm7), E. Gtr. 2 (Fm7), Ban. (Fm7), A. Gtr. (Fm7), E. Bass (Fm7), Dr. (Fm7), Tpt 1 (Fm7), Tpt 2 (Fm7), T. Sax (Fm7), Tbn. (Fm7), Bari. Sax. (Fm7).

Measure 10: Pno. (Fm7), Synth. (Fm7), Accord. (Fm7), E. Gtr. 2 (Fm7), Ban. (Fm7), A. Gtr. (Fm7), E. Bass (Fm7), Dr. (Fm7), Tpt 1 (Fm7), Tpt 2 (Fm7), T. Sax (Fm7), Tbn. (Fm7), Bari. Sax. (Fm7).

Chords: Bb, F, Bb, F, C, C7, Fm7.

Dynamics: mp.

Tempo: moderate.

Key Signature: B-flat major (two flats).

[illegible]

The musical score for "Little Star" spans measures 16 to 19. The instrumentation includes Piano (Pno.), Synth., Mandolin (Mand.), Accordian (Accord.), Electric Guitar 2 (E. Gtr. 2), Acoustic Guitar (A. Gtr.), Electric Bass (E. Bass), Drums (Dr.), Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Tenor Saxophone (T. Sax), Trombone (Tbn.), Baritone Saxophone (Bari. Sax.), Shaker 2 (Shak. 2), and Triangle 2 (Tri. 2).

Measures 16-19:

- Chords:** Fm, C7, BbΔ, Gm7, FΔ.
- Key Signature:** Three flats (Bb, Eb, Ab).
- Tempo/Style:** The score includes a "Little Star" section marker.
- Instrumental Details:**
 - Pno. & Synth.:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - Mand. & Accord.:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - E. Gtr. 2 & A. Gtr.:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - E. Bass:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - Dr.:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - Tpt 1 & Tpt 2:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - T. Sax & Tbn.:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - Bari. Sax.:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.
 - Shak. 2 & Tri. 2:** Play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, starting on the second measure of the section.

This musical score is for the piece "The Eyes" and includes parts for a variety of instruments. The score is divided into systems, with measures 20 through 24 shown. The key signature is B-flat major (two flats). The tempo is marked "rit." (ritardando) from measure 20 to 21, then returns to the original tempo. The dynamics are marked "mf" (mezzo-forte) and "molto espr." (molto espressivo). The score includes a "Hammond Organ sound" section in measure 21. The instruments and their parts are as follows:

- Pno.** (Piano): Features a complex rhythmic pattern with triplets and sixteenth notes in both hands.
- Synth.** (Synthesizer): Provides a harmonic accompaniment with sustained notes and moving lines.
- Harm.** (Harmonica): Plays a melodic line with sustained notes and a vibrato effect.
- Mand.** (Mandolin): Features a rhythmic pattern with triplets and sixteenth notes.
- Accord.** (Accordion): Provides a harmonic accompaniment with sustained notes and moving lines.
- E. Gtr. 2** (Electric Guitar 2): Plays a melodic line with sustained notes and a vibrato effect.
- A. Gtr.** (Acoustic Guitar): Features a rhythmic pattern with triplets and sixteenth notes.
- E. Bass** (Electric Bass): Provides a harmonic accompaniment with sustained notes and moving lines.
- Dr.** (Drums): Features a rhythmic pattern with triplets and sixteenth notes.
- Tpt 1** (Trumpet 1): Plays a melodic line with sustained notes and a vibrato effect.
- Tpt 2** (Trumpet 2): Provides a harmonic accompaniment with sustained notes and moving lines.
- T. Sax** (Tenor Saxophone): Plays a melodic line with sustained notes and a vibrato effect.
- Tbn.** (Trombone): Provides a harmonic accompaniment with sustained notes and moving lines.
- Bari. Sax.** (Baritone Saxophone): Plays a melodic line with sustained notes and a vibrato effect.
- Shak. 2** (Shakuhachi 2): Features a rhythmic pattern with triplets and sixteenth notes.
- Tri. 2** (Triangle 2): Provides a harmonic accompaniment with sustained notes and moving lines.

This page of a musical score is for a jazz ensemble. It features 15 staves, each representing a different instrument or voice part. The instruments are: Piano (Pno.), Synth., Harmonica (Harm.), Mandolin (Mand.), Accordion (Accord.), Electric Guitar 2 (E. Gtr. 2), Acoustic Guitar (A. Gtr.), Electric Bass (E. Bass), Drums (Dr.), Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Tenor Saxophone (T. Sax), Tuba (Tbn.), Baritone Saxophone (Bari. Sax.), Shakuhachi 2 (Shak. 2), Triangle 2 (Tri. 2), and Bonas 3 and 4 (Bon. 3, Bon. 4). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The title "Clear Sky" is written in a box at the top of the first staff. The page number "25" is in the top left corner.

The image displays a complex musical score for a jazz ensemble, organized into three systems of staves. The first system includes Pno., Synth., Harm., Mand., Accord., E. Gtr. 2, Ban., A. Gtr., E. Bass, and Dr. The second system includes Tpt 1, Tpt 2, T. Sax, Tbn., Bari. Sax., and Shak. 2. The third system includes Bon. 3 and Bon. 4. The score is in 4/4 time, key of F major, and features a 'New You' section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f'.

[illegible]

Musical score for the song "Why Did You". The score is arranged for a full band and includes a piano solo section. The tempo is marked as 94 bpm. The key signature is B-flat major (two flats). The score is divided into measures 42 through 46.

Instrumentation and Parts:

- Pno. (Piano):** Features a melodic line in the right hand and a bass line in the left hand. A piano solo section is marked for measures 43-46.
- Synth. (Synthesizer):** Mirrors the piano's melodic line in the right hand and provides harmonic support in the left hand.
- Accord. (Accordion):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- A. Gtr. (Acoustic Guitar):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- E. Bass (Electric Bass):** Provides a steady bass line.
- Dr. (Drums):** Provides a steady drum pattern.
- Tpt 1 (Trumpet 1):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- Tpt 2 (Trumpet 2):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- T. Sax (Tenor Saxophone):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- Tbn. (Trombone):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- Bari. Sax. (Baritone Saxophone):** Provides harmonic support with a steady bass line and a melodic line in the right hand.
- Shak. 2 (Shakuhachi 2):** Provides a steady bass line.

Tempo and Key Signature:

- Tempo: 94 bpm
- Key Signature: B-flat major (two flats)

Measure 42:

- Tempo: 94 bpm
- Key Signature: B-flat major (two flats)

Measure 43:

- Tempo: 94 bpm
- Key Signature: B-flat major (two flats)

Measure 44:

- Tempo: 94 bpm
- Key Signature: B-flat major (two flats)

Measure 45:

- Tempo: 94 bpm
- Key Signature: B-flat major (two flats)

Measure 46:

- Tempo: 94 bpm
- Key Signature: B-flat major (two flats)

This musical score is for a piece titled "Infinite". It is written for a large ensemble, including piano, synth, horns, and various woodwinds. The score is divided into two systems, each containing ten staves. The key signature is C minor (three flats), and the time signature is 4/4. The piece begins with a piano introduction, marked with a "p" (piano) dynamic. The piano part features a complex, rhythmic melody in the right hand, while the left hand provides a steady, harmonic accompaniment. The synth part enters in the second system, mirroring the piano's melody. The horns (Harm., Accord., E. Gtr. 2, A. Gtr., E. Bass) and woodwinds (Tpt 1, Tpt 2, T. Sax, Tbn., Bari. Sax) provide harmonic support and texture. The percussion (Dr., Shak. 2, Bon. 3, Bon. 4) adds a rhythmic drive. The score includes various musical notations, such as chords, scales, and dynamic markings, and is labeled with "Infinite" in a box at the beginning of each system.

[illegible]

56 57 Fm7 58 Bb/D G#m/B C#/G#

Pno.

Synth.

Mand.

Accord.

E. Gtr. 2

Ban.

A. Gtr.

E. Bass

Dr.

Tpt 1

Tpt 2

T. Sax

Tbn.

Bari. Sax.

Shak. 2

Tri. 2

Bon. 3
Bon. 4

Fm7

Bb/D

G#m/B C#/G#

gliss. 7

ff

Fm7

Bb/D

G#m/B C#/G#

[illegible]

62

Bb

C

63

G

64

Pno.

Synth.

Harm.

Mand.

Accord.

E. Gtr. 2

Ban.

A. Gtr.

E. Bass

Dr.

Tpt 1

Tpt 2

T. Sax

Tbn.

Bari. Sax.

Shak. 2

Tri. 2

Bon. 3

Bon. 4

The Man

Music & Lyrics by
JAMES WALKER REID
Lyrics by JAMES WALKER REID

REX: Ha ha! Glad to have you know me.
So we can really “get off”, I brought to
the party some factual data, regarding... myself!

♩ = 113

2

3

VERSE 1

Voice

Yo, My name’s Rex Like a king I’m a

Piano

Horns

Am7

Synthesizer

♩ = 113

VERSE 1

Am7

Electric Guitar 2

No Pitch. Dotted 8th Delay.
Am7

Electric Bass

Horns

Am7

Drum Set

Horns

Trumpet 1

f

Tenor Saxophone

f

Trombone

f

Tenor Sax (Solo Horn)

f

Bullhorn Turn On

SFX

4

5

V1

clas - sic, Ju - ra - ssic Pas - sio - nate thing If you e - ver need a big strong Hand on your helm I'm a

Pno.

E. Bass

Dr.

(2)

(3)

Tpt 1

T. Sax

Tbn.

Sax

mf

mf

mf

mf

6

7

V1

lord of the land And a knight of the realm I'm a plea - sure dome By ro - yal de - cree I'm like

Pno.

E. Gtr. 2

E. Bass

Dr.

(4)

(5)

Tpt 1

T. Sax

Tbn.

Sax

fp

f

fp

f

fp

f

8

9

V1

RomeCos all roads lead to meI'm a full - blood prince Most char - ming of allAnd

Pno.

E. Bass

Dr.

(6)

(7)

Tpt 1

T. Sax

Tbn.

Sax

mf

mf

mf

mf

10

11

VERSE 2

V1

e - very cin - de - re - lla wants to come to my ball I do a fif - ty yard dash A four mi - nute mile A

Pno.

Am7

Synth.

VERSE 2

Am7

E. Gtr. 2

Am7

E. Bass

Am7

(Pattern cont. as written)

Dr.

(8)

(1)

Tpt 1

T. Sax

Tbn.

Sax

12 13

V1

high dive splash And I do it in style I'm the best of breed I'm a new gold stan - dard I'm

Pno.

E. Bass

Dr.

(2) (3)

Tpt 1

T. Sax

Tbn.

Sax

14 15

V1

e - very - thing you need Beamin' down to your pla - net I'm for - mu - la one I'm a Gat - ling gun I'm

Pno.

E. Gtr. 2

E. Bass

Dr.

(4) (5)

Tpt 1

T. Sax

Tbn.

Sax

18 19 20 21

V1 night to re - mem - ber And the mor - ning af - ter I am That great I

V2 I Am, Great, I

Pno. Am C^(add9) D6

Synth. CHORUS Spacy Lead Am C^(add9) D6

E. Gtr. 2 Am C^(add9) D6

E. Bass Am C^(add9) D6

Dr. (8) (1) (2) (3)

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2 (2) (3)

V1

22232425

amThe manIamThat greatI

V2

amThe manWoo!IAm,Great,I

Pno.

E^(add9)AmC6D^(add9)

Synth.

E^(add9)(octaves)AmC6D^(add9)
f

sim.

E. Gtr. 2

E^(add9)AmC6D^(add9)

E. Bass

E^(add9)AmC6D^(add9)

Dr.

(4)(5)(6)(7)

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

(4)(5)(6)(7)

26 27 Dialogue/Horns 28 29

am The man That's me! (coughs)

am The man

E(add9) Am7

E(add9) Am7

E(add9) Am7

E(add9) Am7

Dr. (8) (1) (2) (3)

Tpt 1

T. Sax

Tbn.

Sax

SFX Dialogue/Horns Pill Bottle Rattle

Tamb. 2 (8) (1) (2) (3)

REX: Woah. Right.
Er ... who needs
a vitamin? Vitamin?

LOVELOCK:
I'm so sorry.
He's...

AURIGA:
Out of control?

30 31 32 33

V1

Pno.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

SFX

Tamb. 2

LOVELOCK:
Unsustainable.

REX: Vitamin? Vitamin?
Suit yourself. (Gulp)

REX: Now, that's enough about me.
What do other people say... about me?

REX produces a pill bottle and shakes it
at the others invitingly.

(4) (5) (6)

(4) (5) (6)

Tape Stop

34

35

VERSE 3

36

V1

They say *I'm a big man on cam - pus* *Nine feet tall* *What - e - ver you've heard babe* *Be - lieve it all* *I'm a*

Pno.

Am7

Synth.

VERSE 3

Am7

E. Gtr. 2

Am7

E. Bass

Am7

Dr.

(2)

Tpt 1

T. Sax

Tbn.

Sax

37

38

V1

Pno.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

hea - vy - weight champ A thou - sand watt amp There's no bu - shel big e - nough To hide my lamp I'm a

(3) (4)

The musical score is divided into two systems, each spanning two measures. The first system covers measures 39 and 40, and the second system covers measures 41 and 42. The vocal line (V1) is in 7/8 time and features lyrics about a 'Smor-gas-board' of prime beef cuts and a 'be-all and end-all' from soup to nuts. The instrumental accompaniment includes a piano (Pno.) with sustained chords, an electric guitar (E. Gtr. 2) with a specific pattern, an electric bass (E. Bass), and drums (Dr.) with a steady beat. The horn section (Tpt 1, T. Sax, Tbn., Sax) provides harmonic support with various melodic and harmonic lines.

Measure 39: The vocal line begins with the lyrics "Smor - gas - board of prime beef cuts". The piano accompaniment features a sustained chord. The electric guitar plays a pattern of eighth notes. The electric bass and drums provide a steady rhythm. The horn section enters with a melodic line.

Measure 40: The vocal line continues with the lyrics "The be - all and end - all, from soup to nuts I'm". The piano accompaniment remains sustained. The electric guitar continues its pattern. The electric bass and drums maintain the rhythm. The horn section continues its melodic line.

Measure 41: The vocal line begins with the lyrics "raw cane su - gar, Hi - ma - ly - an salt I'm a". The piano accompaniment features a sustained chord. The electric guitar plays a pattern of eighth notes. The electric bass and drums provide a steady rhythm. The horn section enters with a melodic line.

Measure 42: The vocal line continues with the lyrics "40 year ba - rrel - aged sin - gle malt I'm a". The piano accompaniment remains sustained. The electric guitar continues its pattern. The electric bass and drums maintain the rhythm. The horn section continues its melodic line.

43 44 45

V1

sa - mu - rai sword A dia - mond jam I'm a five - star, bone - in, I - be - ri - co ham For - get the new kid I'm the block Hold

Pno.

E. Gtr. 2

E. Bass

Dr.

(9) (10) (11)

Tpt 1

T. Sax

Tbn.

Sax

46

47

48

49

CHORUS

on - to your chic - kens Cos I'm the cock

I

am

That

great

I

I

Am,

Great,

I

Am

C6

D(add9)

Am

C6

D(add9)

Busier (w/delay)

Am

C6

D(add9)

Am

C6

D(add9)

(12)

(2)

(3)

(2)

(3)

V1

V2

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

V1

50515253

amThe manIamThatgreatI

V2

amThe manWoo!IAm,Great,I

Pno.

E(add9)AmC6D(add9)

Synth.

E(add9)(octaves)AmC6D(add9)

f

sim.

E. Gtr. 2

E(add9)AmC6D(add9)

E. Bass

E(add9)AmC6D(add9)

Dr.

(4)(5)(6)(7)

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

(4)(5)(6)(7)

54

V1

am

The man

That's

me!

REX breathes heavily from the exertion.

55

V2

am

The man

E^(add9)

Am7

Pno.

E^(add9)

Am7

Synth.

E^(add9)

Am7

E. Gtr. 2

E^(add9)

Am7

E. Bass

(8)

(1)

(2)

Dr.

f

Tpt 1

f

T. Sax

f

Tbn.

f

Sax

Vamp

Airhorn

Crowd Noise....

SFX

(8)

Tamb. 2

58

V1

Me! I'm

V2

Ah

Pno.

Synth.

Verse Over Chorus

Am

E. Gtr. 2

Cont. ad lib (w/delay) to end

Am

E. Bass

Dr.

(3) (1)

Tpt 1

T. Sax

Tbn.

Sax

SFX

60

V1

was - n't so cute Hmm. I might be s - cary I'm the

V2

Pno.

C6

Synth.

E. Gtr. 2

E. Bass

Dr.

(2)

(3)

Tpt 1

T. Sax

Tbn.

Sax

61

fi - nal fron - tier Of dance in the dark For

D(add9)

D(add9)

D(add9)

62 63

V1
me a light year Is a walk in the park My ride's out - side It's called "the one" I'm on a

V2
- - - - - Ah - - - - -

Pno.
E^(add9) Am

Synth.
E^(add9) Am

E. Gtr. 2
E^(add9) Am

E. Bass
E^(add9) Am

Dr.
(4) (5)

Tpt 1

T. Sax

Tbn.

Sax

64 65 66

V1
five year mi - ssion Of non-stop fun To bol - dly "go" That's what I do Where no man's been Sound good to you?

V2

Pno.
C6 D(add9) E(add9)

Synth.
C6 D(add9) E(add9)

E. Gtr. 2
C6 D(add9) E(add9)

E. Bass
C6 D(add9) E(add9)

Dr.
(6) (7) (8)

Tpt 1

T. Sax

Tbn.

Sax

CHORUS

67 68 69 70

V1 I am That great I am The man

V2 - I Am, Great, I am The man Woo!

Pno. Am C6 D^(add9) E^(add9)

CHORUS
Spacey/Distorted w/Dotted 8th Delay

Synth. Am C6 D^(add9) E^(add9)

E. Gtr. 2 Am C6 D^(add9) E^(add9)

E. Bass Am C6 D^(add9) E^(add9)

Dr. (1) (2) (3) (4)

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

REX: (laughs,
coughs)
Right. Er... Good.

V1

71

72

73

74

75

I am That great I am The man That's me!

V2

I Am, Great, I am The man

Pno.

Am C6 D(add9) E(add9)

Synth.

Am C6 D(add9) E(add9)

E. Gtr. 2

Am C6 D(add9) E(add9)

E. Bass

Am C6 D(add9) E(add9)

Dr.

(5) (6) (7) (8)

Tpt 1

T. Sax

Tbn.

Sax

SFX

Boom/Fireworks

Tamb. 2

(5) (6) (7) (8)

Alien Love

Music & Lyrics by
JAMES WALKER REID

Disco ♩ = 128

2 3 **Verse 1** 18 4

Voice

You liked it be - fore, but des - ired some - thing more. Here it is

Voice II

Here it is

Piano

F#7(#5) Bm7 E7

Electric Bass

Doubled w/synth in 16ths

Drum Set

Trumpet 1

Tenor Saxophone

Trombone

Tenor Sax (Solo Horn)

Hand Clap 2

808 Clap

5 6 7 8

V1
 ___babe! The di - va has land - ed. I put on a show with my bro sis - ta flow_ and

V2
 ___babe! bro sis - ta flow

Pno.
 Bm7 E7 Bm7 E7

E. Bass
 Bm7 E7 Bm7 E7

Dr.
 mf

Tpt 1
 mf

T. Sax
 mf

Tbn.
 mf

Sax
 mf

H. C. 2

This musical score is for the song "I Wanna Dance with Somebody" by Whitney Houston. It is written in the key of D major (indicated by two sharps) and 4/4 time. The score includes parts for the following instruments:

- V1 (Vocal):** Features the main melody with lyrics: "no - bo - dy leaves emp - ty - hand - ed. For - get your par - tay, with miss".
- Pno. (Piano):** Provides harmonic support with chords G^Δ9, F#m7/A, and Bm7.
- E. Bass (Electric Bass):** Plays a rhythmic line with eighth and sixteenth notes.
- Dr. (Drums):** Features a drum pattern with snare, hi-hat, and kick drums.
- Tpt 1 (Trumpet 1):** Plays a melodic line in the first staff.
- T. Sax (Tenor Saxophone):** Plays a melodic line in the second staff.
- Tbn. (Trombone):** Plays a melodic line in the third staff.
- Sax (Saxophone):** Plays a melodic line in the fourth staff.
- H. C. 2 (Horn 2):** Plays a melodic line in the fifth staff.

The score is divided into measures 9, 10, and 11. Measure 11 is labeled "Verse 2".

121314

V1

skin - ny lat - te. You get more_“oomph” with my ful - ler fi - gure.

V2

skin - ny lat - te.

Pno.

E7Bm7E7

E. Bass

Dr.

(2)(3)(4)

Tpt 1

T. Sax

Tbn.

Sax

H. C. 2

151617

V1

Why stop at ma - nage - a - ble? When I of - fer tan - gi - ble proof babe, bet - ter is big -

V2

bet - ter is big -

Pno.

Bm7E7GΔ9

E. Bass

Dr.

(5)(6)(7)

H. C. 2

V1

18

19

20

21

- ger.

I'm a gift from a - bove, come down to fill you up with Al - i - en Love!

V2

- ger.

gift from a - bove, come down to fill you up with Al - i - en Love!

Pno.

F#m7/A

Bm7

D7

E

F#7

Bm7

E. Bass

F#m7/A

Bm7

D7

E

F#7

Bm7

Dr.

(8)

(1)

(2)

(3)

Tpt 1

T. Sax

Tbn.

Sax

H. C. 2

22 23 **Verse 3** 24 25

V1

Seems you've been mix - ing it up___ with miss van - il - la B - cup. time to try___ a more ex - o - tic dish.

Pno.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Fill

(4)

(1)

(2)

Bm7

E7

Bm7

f

f

f

26 27 28 29

V1

V2

Pno.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

I won't give it a - way, but the sur - prise ent rée is a whole__diff' - rent ket - of fish_

whole__diff' - rent ket - of fish_

E7 Bm7 E7 G Δ 9

E7 Bm7 E7 G Δ 9

(3)

mf

mf

mf

mf

Tamb.

30

31

Verse 4

32

V1

V2

Pno.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

H. C. 2

— You've been lost in your head,— he - don - is - tical - ly dead. Wel - come back

F#m7/A Bm7 E7

F#m7/A Bm7 E7

(1) (2)

33343536

V1

— to the world of the sen - ses. I di - a - gnose you need dou - ble the dose and that's just

Pno.

E7Bm7E7

E. Bass

E7Bm7E7

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

H. C. 2

(3)(4)(5)(6)

[illegible]

41 42 43 44

V1 more... more, more, more, more! Of e - ve - thing!

V2 more... more, more, more, more! e - ve - thing!

Pno. F# F#⁺ F# F#7 F#7

E. Bass F# F#⁺ F# F#7 F#7

Dr.

Tpt 1

T. Sax

Tbn. **p**

Sax

Tamb. 2 (11) (12) (13) (14)

H. C. 2 (11) (12)

V1

45

46

47

48

I'm gon - na

fill you up,

fill you up,

I'm gon - na

fill you up with love.

Get

V2

fill you up,

fill you up,

fill you up with love.

Pno.

Bm7

E7

Bm7

E7

E. Bass

Bm7

E7

Bm7

E7

Dr.

Tpt 1

f

T. Sax

f

Tbn.

f

Sax

f

Tamb. 2

(1)

(2)

(3)

(4)

H. C. 2

49

Get Ready

50

51

V1

8

rea - dy for the probe._____

Lay back, re - lax, un - robe,

V2

En - ter - ing your or - bit

Ac -

Pno.

Bm7

E7

Bm7

E7

E. Bass

Bm7

E7

Bm7

E7

Dr.

(2)

(3)

Tpt 1

T. Sax

Tbn.

Sax

Tamb. 2

(1)

(2)

(3)

H. C. 2

V1

52

53

54

55

8

Get rea - dy for the probe.____

Get rea - dy for the probe. Wah,

V2

- cept it, ab - sorb it

En - ter - ing your or - bit

Pno.

Bm7

E7

Bm7

E7

E. Bass

Bm7

E7

Bm7

E7

Dr.

Fill

(4)

(5)

(6)

(7)

Tpt 1

(4)

%

%

%

%

T. Sax

(4)

%

%

%

%

Tbn.

(4)

%

%

%

%

Sax

(4)

%

%

%

%

Tamb. 2

(4)

(5)

(6)

(7)

H. C. 2

60 *GLEN: Good. (aside)* 61 *Tell the master we're ready (to ADAM)* 62 *Don't worry about a thing.* 63 *This is how we've been doing it, for thousands of years.*

V1
8
Rea - dy for it, Rea - dy for it, Get rea - dy for the probe

V2
Rea - dy for the probe, Rea - dy for it, Rea - dy for it, Get

Pno.
(4) Bm7 E7 Bm7 E7

E. Bass

Dr.
(4) (5) (6) (7)

Tamb. 2
(4) (5) (6) (7)

68 Chant

V1

8

Rea - dy for it, Rea - dy for it, Get rea - dy for the probe

V2

Rea - dy for the probe, Rea - dy for it, Rea - dy for it, Get

Pno.

Bm7 E7 Bm7 E7

(12)

E. Bass

Bm7 E7 Bm7 E7

Dr.

(12) (1) (2) (3)

Tpt 1

Bm7 E7 Bm7 E7

(1) (2) (3)

Sax

(1) (2) (3)

Tamb. 2

(12) (1) (2) (3)

V1

72

73

74

75

76

Rea - dy for it, Rea - dy for it,

You're read - y for the probe.

V2

Rea - dy for the probe,

Pno.

Bm7

E7

Bm7

E7

(4)

(8)

E. Bass

Bm7

E7

Bm7

E7

Dr.

(4)

(5)

(6)

(7)

(8)

Tpt 1

Bm7

E7

Bm7

E7

(4)

(5)

(6)

(7)

(8)

Sax

(4)

(5)

(6)

(7)

(8)

Tamb. 2

(4)

(5)

(6)

(7)

(8)

77

78

79

80

Rea - dy for it, Rea - dy for it,

Get read - y for the probe.

Pno.

Bm7

E7

Bm7

E7

(12)

E. Bass

Bm7

E7

Bm7

E7

Dr.

(9)

(10)

(11)

(12)

Tpt 1

Bm7

E7

Bm7

E7

(9)

(10)

(11)

Sax

(9)

(10)

(11)

Tamb. 2

(9)

(10)

(11)

Enter REX with LIZARD HEAD-GEAR, STAFF, and SPEAR. GLEN and the LITTLE HELPERS hold ADAM. REX strikes a menacing pose.

REX points his SPEAR at ADAM
The door opens. THERESA enters, with a huge FLASHLIGHT.

Get On The One

Music & Lyrics by
JAMES WALKER REID
Lyrics by JAMES WALKER REID

Funk ♩ = 120
CUE: (SFX)

2 REX: 3

Voice

Funk ♩ = 120
CUE: (SFX)

Synthesizer

Drum Set

SFX

Bongo 3
Bongo 4

Lift Off

Sure, a ro - cket is sa - fer When on the ground it's sat But my

4 19 5 6 Verse

V1 ship "the one" is built to fly D'you e - ver feel like that? Come on! I'll wake you I'll take you I'm

Pno.

Synth.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Bon. 3

Bon. 4

10 11 12 13

V1
fly - in' high, so say good - bye To us and them and rea - sons why I need you on the one Your

Synth.
mp *f*

E. Bass

Dr.
(5) (6) (7) (8)

Tpt 1
mp *f*

T. Sax
mp *f*

Tbn.
mp *f*

Sax
mp *f*

Bon. 3
Bon. 4
(5) (6) (7) (8)

14

Bridge

15

16

17

V1

8

look is right

Withmy in - vite, you're a V - I - P.

Come on, there's plen - ty of room in - side

Just tell 'em you're with me

Pno.

Bb

Dm

A+

Dm

Bb

Dm

A+

f

Synth.

Bridge

Bb

Dm

A+

Dm

Bb

Dm

A+

E. Bass

Bb

Dm

A+

Dm

Bb

Dm

A+

Dr.

(9)

(10)

(11)

(12)

Tpt 1

T. Sax

Tbn.

Sax

Bon. 3

Bon. 4

(9)

(10)

(11)

(12)

House ♩ = 120

181920Come On2122

V1

10, 9, 8, I got ya. Let's go! I wan - na wake you.

V2

7, 6, 5, 4, 3, 2, 1. Come on! Come on!

Pno.

Dm

ff

Dm7

F

G

Dm

Synth.

Dm

Come On

Dm7

F

G

Dm

E. Bass

Dm

Dm7

F

G

Dm

Dr.

808 Kit

Heavy Reverb on Snare/Clap

(3)

Tpt 1

T. Sax

Tbn.

Sax

SFX

Whoosh

Liftoff

V1

23

24

25

26

27

I wan - na take you

I wan - na feel you on the one

GLEN and the LITTLE HELPERS, dance into the wardrobe and EXIT.
REX pushes ADAM, AURIGA, and THERESA, dancing, to the WARDROBE with his STAFF.
Before they can exit...

V2

Come on!

Come on!

Pno.

F

G

Dm

F

G

Dm

F

G

Synth.

F

G

Dm

F

G

Dm

F

G

E. Bass

F

G

Dm

F

G

Dm

F

G

Dr.

(4)

(5)

(6)

(7)

(8)

Tpt 1

T. Sax

Tbn.

Sax

28 29 30 31 32

V1 I'm gon - na make you I'm gon - na shake you I can

V2 Come on! Come on! Come on!

Pno. **Synth Pluck (Short 8th Delay)** Dm F G Dm F G Dm *f*

Synth. **Soft Lead (Tremolo)** Dm F G Dm F G Dm

E. Bass Dm F G Dm F G Dm

Dr. (9) (10) (11) (12) (13)

Tpt 1

T. Sax

Tbn.

Sax

33 34 35 36 37

V1 heal you on the one

V2 Come on!

Pno. F G Dm F G Dm F G

Synth. F G Dm F G Dm F G

E. Bass F G Dm F G Dm F G

Dr. (14) (15) (16) (17) (18)

Tpt 1

T. Sax

Tbn.

Sax

38 39 40 41 42

Pno. Dm F G Dm F G Dm

Synth. Dm F G Dm F G Dm

E. Bass Dm F G Dm F G Dm

Dr. (19) (20) (21) (22) (23)

Tpt 1

T. Sax

Tbn.

Sax

Score

19. Get On The One

Dialogue
REX: Now I'm entirely selftaught on this thing.
And I will be improvising.
But if I was gonna play a solo,
It would go a little something... like this!

43 44 45 46 47 48 **Solo**

V1

Pno.

Synth.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

F G Dm Dm

Dialogue
 Dm

Bright Lead Tone

Ad Lib
 Dm

Lead Synth.
 Dm

(24) (1) (2) (3) (4) (1)

The musical score is written for a jazz ensemble. It begins with a dialogue section where a character named REX speaks. The dialogue is transcribed as: "REX: Now I'm entirely selftaught on this thing." followed by "And I will be improvising." Then, "But if I was gonna play a solo," and finally "It would go a little something... like this!". The score then transitions into a musical section starting at measure 43. The instruments include V1 (Vibraphone), Pno. (Piano), Synth. (Synthesizer), E. Bass (Electric Bass), Dr. (Drums), Tpt 1 (Trumpet 1), T. Sax (Tenor Saxophone), Tbn. (Trombone), and Sax (Saxophone). The key signature has one flat (B-flat). The piano part features chords F, G, and Dm. The synthesizer part has a melodic line with a "Bright Lead Tone" highlighted in yellow. The electric bass part has a rhythmic line. The drums part has a pattern of (24) followed by (1), (2), (3), (4), and (1). The other instruments (V1, Tpt 1, T. Sax, Tbn., Sax) have rests throughout the section.

The image displays a page of a musical score for a jazz ensemble. The score is written in a key signature of one flat (B-flat) and a common time signature. The instruments and parts included are:

- V1:** Violin 1, mostly resting.
- Pno.:** Piano, playing chords (F^Δ, G, Dm) and a melodic line in the right hand.
- Synth.:** Synthesizer, playing a melodic line in the right hand and a bass line in the left hand.
- E. Bass:** Electric Bass, playing a rhythmic line.
- Dr.:** Drums, playing a rhythmic pattern.
- Tpt 1:** Trumpet 1, playing a melodic line.
- T. Sax:** Tenor Saxophone, playing a melodic line.
- Tbn.:** Trombone, playing a melodic line.
- Sax:** Saxophone, playing a melodic line.
- Percussive Synth:** A section of the score featuring a Percussive Synth instrument, marked with a yellow background.

The score includes various musical notations such as notes, rests, chords, and dynamics. The key signature is one flat (B-flat) and the time signature is common time. The score is divided into measures, with measure numbers 49, 50, 51, 52, 53, 54, 55, 56, 57, and 58 visible. The Percussive Synth section is marked with a yellow background and includes the text "Instrumental" and "Percussive Synth".

Abrupt End

63 *Deus sum* 64 *De profundus* 65 *Ad lucem* *On the one...* 66 67 68

V1

Pno.

Synth.

E. Bass

Dr.

SFX

Sound: POWWWWWW! Thwumph. *Sound: Vehicles, helicopters, guns clicking and soldiers' boots running*
Lights: Sweep past the window.
THERESA continues dancing.

Solo end
Dm

Abrupt End

REX: What happened?

Shutdown

Storm in a Spaceship

Music & Lyrics by
JAMES WALKER REID

[illegible]

5 6 7

V1 What would a re - al he - ro do? To be worth his stu - pid salt? Grea - ter love hath none of this. Lay

V2 Fa - tal fault.

Pno. C#m/G# A A#° C#m7/B C#m/G# A

Synth. C#m/G# A A#° C#m7/B C#m/G# A (3) (4) (5)

S. Bass C#m/G# A A#° C#m7/B C#m/G# A (3) (4) (5)

Dr. (3) (4) (5)

Tpt 1

T. Sax

Sax

SPD (3) (4) (5)

V1

8

9

10

8

9

10

down your life for friends.

Lit - tle star, for - give me

Here's where my sto - ry ends.

V2

8

9

10

8

9

10

Fa - tal fault.

Pno.

8

9

10

8

9

10

A#°

C#m7/B

C#m/G#

A

A#°

C#m7/B

Synth.

8

9

10

8

9

10

A#°

C#m7/B

C#m/G#

A

A#°

C#m7/B

(6)

(7)

(8)

S. Bass

8

9

10

8

9

10

A#°

C#m7/B

C#m/G#

A

A#°

C#m7/B

(6)

(7)

(8)

Dr.

8

9

10

8

9

10

(6)

(7)

(8)

Tpt 1

8

9

10

8

9

10

T. Sax

8

9

10

8

9

10

Tbn.

8

9

10

8

9

10

Sax

8

9

10

8

9

10

SPD

8

9

10

8

9

10

(6)

(7)

(8)

13

11 ADAM: I'm going outside. I may be some time. 12 AURIGA: Adam, no! 13

V1

ADAM hits a BUTTON
Sound: Schlick!
A SLIDING DOOR opens.

Sound: Schlick!
The DOOR closes.

Sound: Whoosh!
The AIRLOCK empties.

Aah! AURIGA is horrified.
Bright lights and explosions.

Pno.

C#m/G# A A#° C#m7/B

Synth.

C#m/G# A A#° C#m7/B

S. Bass

C#m/G# A A#° C#m7/B

Dr.

Tpt 1

T. Sax

Tbn.

Sax

SFX

SPD

Midnight Lake

Music & Lyrics by
JAMES WALKER REID

Slow and Dreamy ♩ = 54

SPIRITS:

2 3 4 5 6 7 8 9

Voice

Aa - - h Aa - - - h At the end of a stor - my day

Piano

Eb9 Bb9 G7(#9) Eb9 Bb9 G7 Eb9

Slow and Dreamy ♩ = 54

Backwards/Swelling Pad

Synthesizer

Eb9 Bb9 G7(#9) Eb9 Bb9 G7 Eb9

(1)

Electric Bass

Eb9 Bb9 G7(#9) Eb9 Bb9 G7 Eb9

Drum Set

plus snare brushes: stir (8)

Trumpet 1

Eb9 Bb9 G7(#9) Eb9 Bb9 G7

IF NO TROMBONE: Sparse, subtle ad libs (w/plunger mute)

Trombone

Eb9 Bb9 G7(#9) Eb9 Bb9 G7

Sparse, subtle ad libs (w/plunger mute)

Tenor Sax (Solo Horn)

Sparse, subtle ad libs (breathy)

Enter GAIA, the mother earth goddess.

18 19 20 21 22 23 24

V1 safe, a - lone. Rest your bones in deep un - known. Sink be - low, safe, a - lone. Rest your bones in deep un - known.

Pno. Bb9 G7(#9) Eb9 Bb9 G7

Synth. (2) (3) (4) (5) (6) (7) (8)

E. Bass Bb9 G7(#9) Eb9 Bb9 G7

Dr. (8)

Tpt 1 G7(#9) Eb9 G7

Tbn. G7(#9) Eb9 G7

Sax

Score

Dialogue

21. Midnight Lake

GAIA: Your visitors
begat one likely future.

But life might find
another way.

I need you, enhanced,
to bring a vision,

To your people of today ...

2526272829303132

V1

Pno.

Synth.

E. Bass

Dr.

Tpt 1

Tbn.

Sax

Come Back in Time

Music & Lyrics by
JAMES WALKER REID

Moderate Rock ♩ = 106

Verse 1

GAIA:

123224 (SPIRITS)

Voice

Be - fore you take a part of_ me,_ won't you come back in time (Come back in time) be -

Piano

Moderate Rock ♩ = 106

Verse 1

D7AΔ13GΔ13FΔ13D7D7(♯9)D7D7(♯9)

Electric Organ

D7AΔ13GΔ13FΔ13D7D7(♯9)D7D7(♯9)

Electric Guitar 2

mpD7AΔ13GΔ13FΔ13D7D7(♯9)D7D7(♯9)

Electric Bass

Drum Set

(3)(4)

5678 (SPIRITS)

V1

- fore you break the heart of me won't you come back in time_ (Come back in time)_ come back in

Pno.

D7AΔ13GΔ13FΔ13D7D7(♯9)D7D7(♯9)

E. Org.

D7AΔ13GΔ13FΔ13D7D7(♯9)D7D7(♯9)

E. Gtr. 2

D7AΔ13GΔ13FΔ13D7D7(♯9)D7D7(♯9)

E. Bass

Dr.

(5)(6)(7)(8)

Fill

9 **Chorus** 10 11

V1
time and you'll find the days when you were kind wal - kin' in the sun, —

Pno.
D7 C7sus4 Bb7 F7(#9) D7 C7sus4

E. Org.
Chorus
D7 C7sus4 Bb7 F7(#9) D7 C7sus4

E. Gtr. 2
D7 C7sus4 Bb7 F7(#9) D7 C7sus4

E. Bass
D7 C7sus4 Bb7 F7(#9) D7 C7sus4

Dr.
(1) (2) (3)

12 (+ SPIRITS) 13 14 (+ SPIRITS)

V1
play - in' in the sun - shine. — now you're buil - ding so sky high Gai - a's gon - na say (bye, bye)

Pno.
Bb7 F7 D7 C7sus4 Bb7 A7

E. Org.
Bb7 F7 D7 C7sus4 Bb7 A7

E. Gtr. 2
Bb7 F7 D7 C7sus4 Bb7 A7

E. Bass
Bb7 F7 D7 C7sus4 Bb7 A7

Dr.
(4) (5) (6)

15

16

17

Verse 2

18

19

V1

bye bye

be - fore your tribe

out - grows its space won't you come back in time

D7

D7(#9)

D7

D7

A Δ 13

G Δ 13

F Δ 13

D7

D7(#9)

Pno.

Verse 2

Hammond Organ

D7

D7(#9)

D7

D7

A Δ 13

G Δ 13

F Δ 13

D7

D7(#9)

E. Org.

D7

D7(#9)

D7

D7

A Δ 13

G Δ 13

F Δ 13

D7

D7(#9)

E. Gtr. 2

D7

D7(#9)

D7

D7

A Δ 13

G Δ 13

F Δ 13

D7

D7(#9)

E. Bass

D7

D7(#9)

D7

D7

A Δ 13

G Δ 13

F Δ 13

D7

D7(#9)

Dr.

Fill

(7)

(1)

(2)

(3)

Verse 2

Tpt 1

T. Sax

Tbn.

Sax

20

(SPIRITS)

21

22

23

V1

(Come back in time) be - fore there's noth - ing left to_ waste_ won't you come back in time_

Pno.

D7 D7(#9) D7 AΔ13 GΔ13 FΔ13 D7 D7(#9)

E. Org.

D7 D7(#9) D7 AΔ13 GΔ13 FΔ13 D7 D7(#9)

E. Gtr. 2

D7 D7(#9) D7 AΔ13 GΔ13 FΔ13 D7 D7(#9)

E. Bass

D7 D7(#9) D7 AΔ13 GΔ13 FΔ13 D7 D7(#9)

Dr.

(4) (5) (6) (7)

Tpt 1

T. Sax

Tbn.

Sax

24 (SPIRITS) 25 (+ SPIRITS) 26

Chorus

V1
(Come back in time)_ come back in time and you'll find the days when you were kind_

Pno.
D7 C7sus4 Bb7 F7(#9)

E. Org.
Chorus
D7 C7sus4 Bb7 F7(#9)

E. Gtr. 2
D7 C7sus4 Bb7 F7(#9)

E. Bass
D7 C7sus4 Bb7 F7(#9)

Dr.
(8) (2)

Chorus

Tpt 1

T. Sax

Tbn.

Sax

27

28 (+ SPIRITS)

29

V1

wal - kin' in the sun, _

play - in' in the sun - shine. _

now you're buil - ding so _ sky high

Pno.

D7C7sus4Bb7F7D7C7sus4

E. Org.

D7C7sus4Bb7F7D7C7sus4

E. Gtr. 2

D7C7sus4Bb7F7D7C7sus4

E. Bass

D7C7sus4Bb7F7D7C7sus4

Dr.

Fill

(3)(4)(5)

Tpt 1

T. Sax

Tbn.

Sax

Rock n' Roll ♩ = 160

Verse 3 (Anger)

GAIA & SPIRITS:

30

31

32

33

34

V1

Gai - a's gon-na say_ The VISION freezes. Pret - ty ba - by what's be - come you thought you were the on -

Pno.

Bb7 A7 F7(#9) Gm/Bb Fm/Ab Fm7 Eb6

E. Org.

Bb7 A7 Rock n' Roll ♩ = 160 F7(#9) Gm/Bb Fm/Ab Fm7 Eb6

E. Gtr. 2

Bb7 A7 F7(#9) Gm/Bb Fm/Ab Fm7 Eb6

E. Bass

Bb7 A7 F7(#9) Gm/Bb Fm/Ab Fm7 Eb6

Dr.

(Count In New Tempo)

(Double Time)

(3)

Tpt 1

Rock n' Roll ♩ = 160

Verse 3 (Anger)

T. Sax

Tbn.

Sax

35 36 37 38 39

V1

ly - one this spe - cial place is hea - ven sent it was - n't gi - ven, on - ly lent you're

Pno.

Fm7 F7(#9) Gm/Bb Fm/Ab F7(#9)

E. Org.

Fm7 F7(#9) Gm/Bb Fm/Ab F7(#9)

E. Gtr. 2

Fm7 F7(#9) Gm/Bb Fm/Ab F7(#9)

E. Bass

Dr.

(4) (5) (6)

Tpt 1

T. Sax

Tbn.

Sax

40 41 42 43 44

V1

once up - on but you're not it___ it all goes on___ so try___ to fit be - fore the fight be - gins

Pno.

F7(#9) Gm/Bb Fm/Ab Fm7 Eb6 Fm7 F7 Bb9

E. Org.

F7(#9) Gm/Bb Fm/Ab Fm7 Eb6 Fm7 F7 Bb9

E. Gtr. 2

F7(#9) Gm/Bb Fm/Ab Fm7 Eb6 Fm7 F7 Bb9

E. Bass

F7(#9) Gm/Bb Fm/Ab Fm7 Eb6 Fm7 F7 Bb9

Dr.

(1) (2) (3) (4) (5)

Tpt 1

T. Sax

Tbn.

Sax

45 46 47 48 49

V1
— a - gain find a way to make a - mends. Did no - one check what pro - gress meant? I

Pno.
Ab Fm7

E. Org.
Ab Fm7

E. Gtr. 2
Ab Fm7

E. Bass
MAYA: We got him
GINA: You can let go of the space rocks, Adam.
ADAM: Nooooo!
LOVELOCK: Bring it all in
AURIGA: And get him cleaned up. We've got some stops to make!

Dr.
(6)

Tpt 1

T. Sax

Tbn.

Sax

50 51 52 53 54

V1

on - ly hope your com - mon sen - ses come back in time_

GAIA wails in pain.
ADAM is shaken.

Pno.

D7

Dm Am7 Gm

E. Org.

D7 4 Clicks (Half x)

Slower (Revelation)

Driven Hammond w/Leslie

Dm Am7 Gm

E. Gtr. 2

D7 (No Pitch)

Optional Lead/Solo (with Gaia)

Dm Am7 Gm

E. Bass

Dm Am7 Gm

Dr.

4 Clicks (Half x)

Slower (Revelation)

Tpt 1

T. Sax

Tbn.

Sax

55 56 57 58 59

Pno.

Gm/A Dm Am7 Bb Dm Am7 Gm

E. Org.

Gm/A Dm Am7 Bb Dm Am7 Gm

E. Gtr. 2

Gm/A Dm Am7 Bb Dm Am7 Gm

E. Bass

Gm/A Dm Am7 Bb Dm Am7 Gm

Dr.

Fill

Fill

SFX

Rumble

GAIA: Verse 4

60616263

V1

You al - rea - dy have_ all you need_ go

Pno.

Dm Am Gm6 Dm Am7 Gm ad lib Gm/A

Piano/Wurlitzer

E. Org.

Dm Am Gm6 Dm Am7 Gm Gm/A

E. Gtr. 2

Dm Am Gm6 Dm Am7 Gm Gm/A

E. Bass

Dm Am Gm6 Dm Am7 Gm Gm/A

Dr.

Fill/Build

SFX

6465666768

V1

on with the show, or take a bow the fate of the pla - net,_ life on earth re - qui - a - ction now

Pno.

Dm Am7 Bb Dm Am7 Gm Dm Am7 Gm6

E. Org.

Dm Am7 Bb Dm Am7 Gm Dm Am7 Gm6

E. Gtr. 2

Dm Am7 Bb Dm Am7 Gm Dm Am7 Gm6

E. Bass

Dm Am7 Bb Dm Am7 Gm Dm Am7 Gm6

Dr.

Fill Fill

Verse 5

69 ADAM: 70 71 72 73

V1

— I'm so sor - ry_ I get it now. I'd take it back but I don't know how

Pno.

Dm Am7 Gm ad lib more Dm Am7 Bb

E. Org.

Verse 5

Dm Am7 Gm Dm Am7 Bb

E. Gtr. 2

Dm Am7 Gm Dm Am7 Bb

E. Bass

Quieter

Dr.

Fill/Build

Quieter (1) (2) (3)

74 75 76 77 78 79

V1

find the way it's not too late like the bi - os - phere. I'll be "a - round"

Pno.

Dm Am7 Gm G7/B E+

E. Org.

Dm Am7 Gm G7/B E+

E. Gtr. 2

Dm Am7 Gm G7/B E+

E. Bass

G7/B E+

Dr.

(4) (5) (6)

Exit GAIA. ADAM reaches after her, trying to "swim" - grasping at WEIGHTLESS SPACE ROCKS.

Mothership

Music & Lyrics by
JAMES WALKER REID

Ballad ♩ = 72

ADAM:

23

Voice

8

2

3

3

4

5

One day I saw pla - net Earth through a win - dow. Our place of birth, so very small. Lit - tle star, I

Am Em7 Dm7 Am Em7 Dm7 Am Em7

Piano

Ballad ♩ = 72

Am Em7 Dm7 Am Em7 Dm7 Am Em7

p

Synthesizer

4

6

7

♩ = 68

8

9

10

slowly rall.....

V1

8

down, un - der - stan - ding your lost mes - sage for us all. Lost mes - sage for us all. In the u - ni - verse.

Dm7 Dm7/B♭ Gm7 Dm7/B♭ Gm7

Pno.

cresc.

Synth.

♩ = 68

Adam:

Synth (Signal)

w/delay

lost mes - sage for us all.

ADAMS arms return to his sides, holding the SPACE ROCKS. As the rocks come close together; they glow and emit a sound: Weeeeeooo ADAM notices the rock reaction. He taps the ROCKS together; in rhythm with his words.

Sound: Bip Sound: Bip Bip Sound: Bip Bip Bip

Sound: Bip Bip Bip Bip Bip
Voices OFF, via RADIO ...

Upbeat Electronic ♩
LOVELOCK: (OFF)
What was that?

11

12

13

14

15

16

17

V1

Lost mes - sage for us all. That could save our souls.

Dm7/B♭ Gm7 Dm7/B♭ Gm7 Dm7/B♭ A5

Pno.

Synth.

Upbeat Electronic ♩

Dr.

(808 H

SPD

Mothership Loop

(1)

Score

31 32 33 34 35 36

V1

The Mo - ther - ship! The

Pno. Bbm Bb Bbm7

Synth. Bbm Bb Bbm7

Dr. (3) (4) (5) (6) (7) (8)

Tpt 1

T. Sax

Tbn. mf

SPD (3) (4) (5) (6) (7) (8)

37 38 39 40 41

V1

Mo - ther - ship has come to take you home! The Mo - ther - ship

Pno. Bb7 Bb Bbm7 Bb

Synth. Bb7 Bb Bbm7 Bb

Dr. (9) (10) (11) (12) (13)

SPD (9) (10) (11) (12) (13)

42 43 44 45 46

V1

has come to take you home! We're sor - ry that we lost you in the

Pno. Bbm7 Cm Eb/Bb

Synth. Bbm7 Cm Eb/Bb

Dr. (14) (15) (16) (1) (2)

SPD (14) (15) (16) (1) (2)

47

V1

night._____

We hur - ried back at the speed of light!_____

Gm7CmEbBb

Pno.

Gm7CmEbBb

Synth.

Gm7CmEbBb

Str.

Gm7CmEbBb

Dr.

(3)(4)(5)(6)(7)

Tpt 1

mf

T. Sax

mf

Tbn.

mf

SPD

(3)(4)(5)(6)(7)

Instrumental

52

Pno.

BbmGm/Bb

Synth.

BbmGm/Bb

Str.

BbmGm/Bb

Dr.

(8)(9)(10)(1)(2)(3)

Tpt 1

f

T. Sax

f

Tbn.

f

Instrumental

SFX

f

SPD

(8)(9)(10)(1)(2)(3)

Pno.

58

59

60

61

62

Bbm

Gm/Bb

Synth.

Bbm

Gm/Bb

Dr.

(4)

(5)

(6)

(7)

(8)

Tpt 1

T. Sax

Tbn.

SPD

(4)

(5)

(6)

(7)

(8)

Dialogue

AURIGA: Can't his thing go any faster?

GINA: Faster than the speed of light?

AURIGA: Well in a straight line at least!

NINA: The intercept is not a straight line. It is an R-bar approach.

GINA: Plus, it's a bit rocky out here.

V1

Pno.

Bb5

Db5

Bb5

Synth.

Bb5

Db5

Bb5

Dr.

(1)

(2)

(3)

(4)

(5)

SPD

(1)

(2)

(3)

(4)

(5)

Dialogue

COMPUTER: Shields critical.

NINA: See?

AURIGA: Damn the shields. The whole future of humanity could depend on this rescue!

NINA: Well let's hurry then.

GINA: So dramatic.

V1

Pno.

(Drums Out)

Db5

Bb

Bbm7

Synth.

Db5

Bb

Bbm7

Lead

Pad/Strings

Dr.

(6)

(1)

(2)

(3)

SPD

(6)

(1)

(2)

(3)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a piano, synthesizer, drums, and brass instruments (trumpet, saxophone, tuba). The score is in 4/4 time and features a key signature of one flat (Bb).

Instrumentation:

- Piano (Pno.):** Plays a complex, arpeggiated accompaniment in the right hand and a steady bass line in the left hand.
- Synth.:** Provides a melodic line in the right hand and a harmonic accompaniment in the left hand.
- Dr.:** Plays a steady, rhythmic pattern.
- Tpt 1:** Plays a melodic line in the right hand.
- T. Sax:** Plays a melodic line in the right hand.
- Tbn.:** Plays a melodic line in the right hand.
- SPD:** Plays a steady, rhythmic pattern.

Chord Progression:

- 79 Cm
- 80 Eb
- 81 Bb
- 82 Eb
- 83 Gm/Bb

Tempo and Dynamics:

- Tempo:** The score is marked with a tempo of 79.
- Dynamics:** The score includes dynamic markings such as *mp* (mezzo-piano) and *Lead*.

Structure:

- The score is divided into five measures, each containing a measure number (79, 80, 81, 82, 83).
- Measures 79 and 80 are marked with a measure number of 79.
- Measures 81 and 82 are marked with a measure number of 81.
- Measure 83 is marked with a measure number of 83.

The musical score is divided into four staves: Piano (Pno.), Synth., Drums (Dr.), and Sound Design (SPD). The Piano part features a complex arpeggiated pattern in the right hand and a sustained bass line in the left hand. The Synth. part provides a melodic line in the right hand and a sustained bass line in the left hand. The Drums part consists of a steady 4/4 beat pattern. The SPD part consists of a steady 4/4 beat pattern.

Staff 1: Pno.

- Measures 84-85: Rest.
- Measure 85: Chords: $B\flat m$.
- Measure 86: Chords: $G m/B\flat$.
- Measure 87: Chords: $G m/B\flat$.
- Measure 88: Chords: $G m/B\flat$.

Staff 2: Synth.

- Measures 84-85: Chords: $B\flat m$.
- Measure 86: Chords: $G m/B\flat$.
- Measure 87: Chords: $G m/B\flat$.
- Measure 88: Chords: $G m/B\flat$.

Staff 3: Dr.

- Measures 84-85: Chords: $B\flat m$.
- Measure 86: Chords: $G m/B\flat$.
- Measure 87: Chords: $G m/B\flat$.
- Measure 88: Chords: $G m/B\flat$.

Staff 4: SPD

- Measures 84-85: Chords: $B\flat m$.
- Measure 86: Chords: $G m/B\flat$.
- Measure 87: Chords: $G m/B\flat$.
- Measure 88: Chords: $G m/B\flat$.

89 Bbm 90 91

Pno.

Synth.

Dr.

SPD

(11) (12)

Let Go FX

Old Enough

Music & Lyrics by
JAMES WALKER REID

Ballad ♩ = 80

1 REX: 1 Verse 1 24

1 2 3 4 5

Voice

8

All a - lone_ in the cool - er one thought be - gan to burn if I'm not too old to_

Piano

p

Strings

Electric Bass

6 7 8 9 10

Verse 2

V1

Rock n' Roll am I young e - nough to learn? so much fun with - out cease each path of

Pno.

Str.

E. Bass

Bb9 DbΔ Eb7 Fm7 Bb7

Bb9 DbΔ Eb7 Fm7 Bb7

The image displays a musical score for the song "The Road" by Bob Dylan. The score is written for five parts: Vocal (V1), Piano (Pno.), String (Str.), and Electric Bass (E. Bass). The key signature is B-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into five measures, numbered 11 through 15. The lyrics are: "peace I dis - re - gar - ded you kept the show on_ the road_ and bore the load for what the star". The piano accompaniment features a simple, rhythmic pattern of eighth and sixteenth notes. The string and electric bass parts provide a steady, low-frequency accompaniment. The vocal melody is a simple, melodic line that follows the lyrics.

11 12 13 14 15

V1

peace I dis - re - gar - ded you kept the show on_ the road_ and bore the load for what the star

Pno.

Str.

E. Bass

Relaxed groove

Verse 3

16

17

18

19

V1

8

—did I came on strong— dragged you— a - long be - haved all wrong I made you

Pno.

Eb7

Fm7

Bb7

DbΔ

Str.

Eb7

Fm7

Bb7

DbΔ

E. Bass

Eb7

Fm7

Bb7

DbΔ

Dr.

^

(2)

(3)

20

21

22

23

24

V1

8

wor - ry and now, the time has come to plead so dumb. and say I'm sor - ry— if I'm not

Pno.

Eb7

Fm7

Bb7

DbΔ

Eb7

Str.

Eb7

Fm7

Bb7

DbΔ

Eb7

E. Bass

Eb7

Fm7

Bb7

DbΔ

Eb7

Dr.

(4)

(5)

(6)

(7)

Pre-Chorus

25

26

27

28

29

30

V1

8

the man— I was— am I still, me?

Pno.

Fm7

Bb7

DbΔ

Eb7

Ab7

Str.

Fm7

Bb7

DbΔ

Eb7

Ab7

E. Bass

Fm7

Bb7

DbΔ

Eb7

Ab7

Dr.

cymbals ad lib

Chorus

34 35 36

V1

I'm so glad I'm met her but I'd ra - ther face a new day the Night - life's fa - ding fast I'm

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tamb. 2

Chords: Eb9, AbΔ9, Fm11

Drum patterns: (4), (5), (6)

Lyrics: I'm so glad I'm met her but I'd ra - ther face a new day the Night - life's fa - ding fast I'm

37 38 39 Vamp 40

V1

old e - nough and wise e - nough to know bet - ter at last

Pno.

Str.

E. Bass

Dr.

Tamb. 2

1 Bar Fill

Big Fill

(3) (4) (1) (2)

(7) (8) (1) (2)

(7) (8) (1) (2)

Verse 4

41 42 43 44

V1
8
all that too much, is now e - nough my end - less lust

Pno.
Fm7 Bb7 Fm7 Bb7

Str.
Fm7 Bb7 Fm7 Bb7

E. Bass
Fm7 Bb7 Fm7 Bb7

Dr.
(3) (2)

Tpt 1
mf

T. Sax
mf

Tbn.
mf

Tamb. 2
(3)

45

46

47

48

V1

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

fi - nal - ly sa - ted I did the crime, I served my time, now_ tru - ly

Db7 Eb7 Fm7 Bb7

Db7 Eb7 Fm7 Bb7

(3) (4) (5) (6)

f

49

50

51

V1

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

I'm re - ha - bil - i - ta - ted. Let the cold clear light of dawn lift up

Db7 Eb7 Fm7

Db7 Eb7 Fm7

Comp ad lib

f

Verse 5

f

52

53

54

55

V1

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

8

(2)

(3)

(4)

(5)

these dir-ty eyes,

good - night my friends, par - ty on

I need to see the sun rise

to push on past the point might

56

57

58

V1

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

8

(6)

(7)

(8)

spoil it an - y - how have we been

ha - vin' it

large e - nough for long e - nough

to know that now

Bb7

DbΔ

Eb7

1 Bar Fill

59 Vamp 60 61 62

V1

Pno.

Str.

E. Bass

Dr.

Tamb. 2

I know it___ now be - cause I'm

Fm7 Bb7 Fm7 Bb7

f

Big Fill

(1) (2) (3)

(2) (3)

63 Chorus 64 65

V1

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Tamb. 2

old e - nough at last to know bet - ter___ I'll miss the ghost of Christ-mas Past, I'm

A $\flat$ Δ 9 Fm11 D $\flat$ Δ 13

f *mf*

A $\flat$ Δ 9 Fm11 D $\flat$ Δ 13

(2) (3)

mf

(2) (3)

666768

V1

to - tal - ly glad I met her but I'd ra - ther face a new day the night - life's fa - ding fast I'm

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Tamb. 2

Eb9Eb9Eb9AbΔ9AbΔ9AbΔ9Fm11Fm11Fm11

Fill

(4)(5)(6)

f

(4)(5)(6)

** Dialogue Bar 41-54

ADAM: (groggily) Ungh. The End?

GEORGIE: Adam! You're awake! (ADAM groans)

ADAM: (weakly) Georgie? (GEORGIE lifts the ICE PACK)

GEORGIE: You had brain fever. I nursed you all week.

ADAM: I am so glad to see you. Uncle Ernest. Aunt Theresa. I'm home! 72

THERESA: Welcome back to the land of the living dear. I'm sorry that "Shamanic Tea" really made you sweat it but. I promise to never buy herbal remedies by the side of the road ever again for a while. (ADAM suddenly sits up)

* Dialogue Bar 33-40

GEORGIE: "As the morning mists had risen long ago when I first left, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting." (ADAM closes the book with a SNAP)

V1

old e - nough and wise e - nough and tired e - nough I can't go back to the one be - cause I'm mo - vin' on at

V2

can't go back to the one mo - vin' on

Pno.

Str.

E. Bass

Dr.

Tamb. 2

DbΔ13Cm7Bbm7Eb7

ride cymbal ad lib

(7)

The musical score is divided into two systems, each containing multiple staves for different instruments and vocals.

System 1 (Measures 73-76):

- V1:** Lyrics: "last! _____ CHORUS: _____ Let the".
- V2:** Lyrics: "(Mo - - vin' on) (Mo - - vin' on)".
- Pno.:** Chords: Fm7, Bb7, Fm7, Bb7. Includes a piano (p) dynamic marking.
- Str.:** Chords: Fm7, Bb7, Fm7, Bb7.
- E. Bass:** Chords: Fm7, Bb7, Fm7, Bb7.
- Dr.:** Includes the instruction "REALLY Big Fill" over measures 74 and 75.
- Tamb. 2:** Includes counts (1), (2), (3), (4) for each measure.

System 2 (Measures 77-80):

- V1:** Lyrics: "cold clear light of dawn wash clear these dir - ty eyes, good night friends, par - ty on_ I need to see the sun rise to".
- V2:** Lyrics: "(Mo - - - vin' on) (Mo - - - vin' on)".
- Pno.:** Chords: Fm7, Bb7, Fm7, Bb7. Includes the instruction "Comp ad lib." and counts (1), (2), (3), (4).
- Str.:** Chords: Fm7, Bb7, Fm7, Bb7.
- E. Bass:** Chords: Fm7, Bb7, Fm7, Bb7. Includes the instruction "ad lib" and counts (1), (2), (3), (4).
- Dr.:** Includes the instruction "Continue (really) big fills every other bar" and counts (1), (2), (3), (4).
- Tpt 1, T. Sax, Tbn.:** Includes a forte (f) dynamic marking and a crescendo hairpin.
- Tamb. 2:** Includes counts (1), (2), (3), (4) for each measure.
- H. C. 2:** Includes counts (1), (2), (3) for each measure.

V1

81

82

83

8

8

8

push on

past the point

might

spoil it an - y - how

have we been

ha - vin' it

large e - nough

for

V2

(Mo - - - vin'

on)

(Mo - - - vin'

Pno.

Fm7

Bb7

Fm7

(5)

(6)

(7)

Str.

Fm7

Bb7

Fm7

E. Bass

Fm7

Bb7

Fm7

(5)

(6)

(7)

Dr.

(5)

(6)

(7)

Tpt 1

T. Sax

Tbn.

Tamb. 2

H. C. 2

(4)

(5)

(6)

84

V1

long e - nough I know what I know and I know what I don't know if the

V2

on) (Mo - - vin' on)

Pno.

Bb7 Fm7 Bb7

(8) (9) (10)

Str.

Bb7 Fm7 Bb7

E. Bass

Bb7 Fm7 Bb7

(8) (9) (10)

Dr.

(1) (2)

Tpt 1

T. Sax

Tbn.

f

Tamb. 2

(8) (1) (2)

H. C. 2

(7) (1) (2)

85 Verse cont.

86

V1

87

88

89

90

fu - ture can heal the past

then that's the on - ly way to go

I'll

V2

(Mo - - - vin'

on)

(Mo - vin'

on)

Pno.

Fm7

Bb7

Fm7

Bb7

(11)

(12)

(13)

(14)

Str.

Fm7

Bb7

Fm7

Bb7

E. Bass

Fm7

Bb7

Fm7

Bb7

(11)

(12)

(13)

(14)

Dr.

(3)

(4)

(5)

(6)

Tpt 1

f

fp

T. Sax

f

fp

Tbn.

f

fp

Tamb. 2

(3)

(4)

(5)

(6)

H. C. 2

(3)

(4)

(5)

(6)

91

92

rall.

93 Directed:

94

V1

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

V1

Tbn.

Tamb. 2

Pno.

Str.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Tamb. 2

quit, these chil - dish things can stay. Just split these rounds of hell to pay, ad - mit I did it my way,

old e - nough to know bet - ter at last!

(Growl)

Fm7 Bb7 Gm7 C7 Db Cm7 Ab^Δ/C

Fm7 Bb7 Gm7 C7 Db Cm7 Ab^Δ/C

Bbm7 Eb7 Ab

mf

mf

(Growl)

3

Visitation Zero (Reprise)

♩ = 108

234567891011121314

Electric Bass

15161718192021

E. Bass

Blessed

Music & Lyrics by
JAMES WALKER REID

Shuffle Feel ♩. = 60

Verse 1

THERESA:

25

1 2 3 4

Voice

The long - est - night can - dles are burn - ing for Win - ter Sol - stice Eve.

Piano

Shuffle Feel ♩. = 60

Synthesizer

(Guitar, Drums, Vocals Only)

Acoustic Guitar

Fingerstyle ad lib throughout

Upright Bass

Drum Set

Hand Drum

F6 Em Dm7 Em

F6 Em Dm7 Em

F6 Em Dm7 Em

Brushes, Loose

(2) (3) (4)

(2) (3) (4)

Verse 2

5 6 7 8 9 10

V1

Hope in my heart is re - turn - ing. It's the sea - son to be - lieve. ERNEST:

V2

Come home for that ho - li - day feel - ing.

Pno.

F Em7 Dm7 C6 F6 Em

Synth.

Verse 2

F Em7 Dm7 C6 F6 Em

A. Gtr.

F Em7 Dm7 C6 F6 Em

U. Bass

Dr.

(5) (6) (7) (8) (1) (2)

H. Dr.

(5) (6) (7) (8) (1) (2)

111213141516

V2

8

Join in our warm re - frain. Where - ev - er you've been, in time in - be - tween, we'll soon be to - ge - ther a - gain.

Dm7EmFC6

Pno.

Synth.

A. Gtr.

U. Bass

Dr.

H. Dr.

(3)(4)(5)(6)(7)(8)

Pre-Chorus

17181920212223

V1

THERESA:

This___house is blessed, our fam - ily___ is blessed. Bless all be - ings and the Earth. Wish them well - ness and

V2

8

This___house is blessed, our___ ily___ is blessed. Bless all be - ings and the Earth. Wish them well - ness and

F^F^/AGsus4E7Am7Dm7/FGsus4

Pno.

Pre-Chorus

Synth Choir/Bells

F^F^/AGsus4E7Am7Dm7/FGsus4

Synth.

A. Gtr.

U. Bass

Dr.

H. Dr.

Loose 3 Feel

(1)(2)(3)(4)(5)(6)(7)

24 25 **Chorus** 26 27 28 29

V1
peace. It would - n't be Yule - tide with - out you. and ev - ery - one. At this time of the year I'm so

V2
peace. And you and ev - ery - one. At this time of the year I'm so

ERNEST:

Pno.
ad lib

G F/C C/G Dm/F C/G F/C

Chorus
Bells Only

G F/C C/G Dm/F C/G F/C

Synth.

A. Gtr.
G F/C C/G Dm/F C/G F/C

U. Bass
G F/C C/G Dm/F C/G F/C

Dr.
(8) (1) (2) (3) (4) (5)

H. Dr.
(8) (1) (2) (3) (4) (5)

Dialogue*

3031323334353637

V1

glad that you're here. It would - n't be Yule - tide with - out you.

V2

glad that you're here. It would - n't be Yule - tide with - out you.

Pno.

C/GAm7Dm/FCCFEm7Dm7Em7F

Synth.

C/GAm7Dm/FCCFEm7Dm7Em7F

A. Gtr.

C/GAm7Dm/FCCFEm7Dm7Em7F

U. Bass

C/GAm7Dm/FCCFEm7Dm7Em7F

Dr.

(6)(7)(8)(1)(2)(3)(4)(5)

H. Dr.

(6)(7)(8)(1)(2)(3)(4)(5)

Comp ad lib (Underscore)

Synth Choir/Bells

Dialogue

3839404142434445464748

Pno.

Em7DmCCF^F^/AGsus4E7Am7Dm7/FGsus4G7

Synth.

Em7DmCCF^F^/AGsus4E7Am7Dm7/FGsus4G7

A. Gtr.

Em7DmCCF^F^/AGsus4E7Am7Dm7/FGsus4G7

U. Bass

Em7DmCCF^F^/AGsus4E7Am7Dm7/FGsus4G7

Dr.

(6)(7)(8)(1)(2)(3)(4)(5)(6)(7)(8)

H. Dr.

(6)(7)(8)(1)(2)(3)(4)(5)(6)(7)(8)

ad lib

Loose 3 Feel

VERSE 3

ADAM:

Won - der, gra - ti - tude and

VERSE 3

F^Δ

F^Δ

F^Δ/A

Gsus4

E7

Am7

Dm7/F

Gsus4

G7

F^Δ

F^Δ

F^Δ/A

Gsus4

E7

Am7

Dm7/F

Gsus4

G7

F^Δ

F^Δ

F^Δ/A

Gsus4

E7

Am7

Dm7/F

Gsus4

G7

F^Δ

Brushes

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(1)

Tpt 1

f

T. Sax

f

Tbn.

f

H. Dr.

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(1)

ERNEST:

63

Ha! That's some thing worth think - ing a-

love.

In the dark - est of night we can make our own light.

Em7

Dm7

C^Δ/E

F

Em7

Dm7

Em7

Dm7

C^Δ/E

F

Em7

Dm7

Em7

Dm7

C^Δ/E

F

Em7

Dm7

Em7

Dm7

C^Δ/E

F

Em7

Dm7

(2)

(3)

(4)

(5)

(6)

(7)

(2)

(3)

(4)

(5)

(6)

(7)

THERESA/ERNEST/GEORGIE

64 65 66 67 68 69 70

V1

- bout. This__ house is blessed, our__ fam - ily is blessed. Bless all be - ings__ and the Earth, wish them

CHORUS:

V2

This__ house is blessed, our__ fam - ily is blessed. Bless all be - ings__ and the Earth, wish them

Pno.

C FΔ FΔ/A Gsus4 E7 Am7 Dm7/F

Build

Synth.

Pre-Chorus

C FΔ FΔ/A Gsus4 E7 Am7 Dm7/F

Mand.

C FΔ FΔ/A Gsus4 E7 Am7 Dm7/F

ad lib, folky

A. Gtr.

C FΔ FΔ/A Gsus4 E7 Am7 Dm7/F

U. Bass

C FΔ FΔ/A Gsus4 E7 Am7 Dm7/F

Dr.

(8) (1) (2) (3) (4) (5) (6)

Loose 3 Feel

Tpt 1

grandioso

T. Sax

grandioso

Tbn.

grandioso

H. Dr.

(8) (1) (2) (3) (4) (5) (6)

71 72 73 **Chorus** 74 75 76

V1 well - ness and peace. It would - n't be Yule - tide with - out you. and you and ev - ery one. At this

V2 well - ness and peace. It would - n't be Yule - tide with - out you. and you and ev - ery one. At this

Pno. Gsus4 G7 F/C C/G Dm/F C/G

Bigger

Synth. Gsus4 G7 F/C C/G Dm/F C/G

Mand. Gsus4 G7 F/C C/G Dm/F C/G

A. Gtr. Gsus4 G7 F/C C/G Dm/F C/G

U. Bass Gsus4 G7 F/C C/G Dm/F C/G

Dr. (7) (8) (1) (2) (3) (4)

Tpt 1

T. Sax

Tbn.

H. Dr. (7) (8)

77 78 79 80 81 82 83

V1
time of the year I'm so glad that you're here. It would - n't be Yule - tide with - out you. Where

V2
time of the year I'm so glad that you're here. It would - n't be Yule - tide with - out you. Where

Pno.
F/C C C/B Am7 F6 Fm7/Ab

Synth.
F/C C C/B Am7 F6 Fm7/Ab

Mand.
F/C C C/B Am7 F6 Fm7/Ab

A. Gtr.
F/C C C/B Am7 F6 Fm7/Ab

U. Bass
F/C C C/B Am7 F6 Fm7/Ab

Dr.
(5) (1) (2) (3) (4) (5)

Tpt 1

T. Sax

Tbn.

Sl. Bells

H. Dr.
(1) (2) (3) (4) (5)

V1

84

85

86

87

88

89

- ev er we've been, in time in - be - tween, I'm glad we're to - ge - ther a - gain. And we are blessed!

V2

- ev er we've been, in time in - be - tween, I'm glad we're to - ge - ther a - gain. And we are blessed!

Pno.

C6

Am7

Dm7

Fm7/A♭

D[∅]/A♭

C

Synth.

C6

Am7

Dm7

Fm7/A♭

D[∅]/A♭

C

Mand.

C6

Am7

Dm7

Fm7/A♭

D[∅]/A♭

C

A. Gtr.

C6

Am7

Dm7

Fm7/A♭

D[∅]/A♭

C

U. Bass

C6

Am7

Dm7

Fm7/A♭

D[∅]/A♭

C

Dr.

(1)

(2)

(3)

(4)

(5)

Tpt 1

T. Sax

Tbn.

Sl. Bells

H. Dr.

(1)

(2)

(3)

(4)

(5)

Ding Dong

♩ = c. 80

Voice

Ding dong! mer - ri - ly on high, in heav'n the bells are ring - ing, Ding dong! ver - i - ly the sky, is

Shaker 2

Sleigh Bell

4

V1

5

6

7

8

V1

9

Shak. 2

Sl. Bells

ENTER GLEN and REX, dressed as Swedish hippies, holding hands. Behind them, the SPIRITS.

- san - na in ex - cel - sis!

Later

Music & Lyrics by
JAMES WALKER REID

Big Band Swing ♩ = 160

Verse 1

AURIGA:

2 3 4 5

La - ter, much la - ter You'll look back and find what we had was right Be - lieve

Comp ad lib throughout

C^Δ E^b⁺ C^Δ Em7 Dm7

C^Δ E^b⁺ C^Δ Em7 Dm7

Loose brushes ad lib

(3) (4) (5)

6 7 8 9 10

— me All we need - ed was just that night 'cuz lon - ger Would - a felt wron - ger.

G7 E7 A7 Dm7 G7

G7 E7 A7 Dm7 G7

(6) (7) (8) (9) (10)

Tpt 1

T. Sax

Tbn.

Sax

mp

LOVELOCK:

11 12 13 14 15 LOVELOCK:

V1 La - ter, A aa, La - ter, A - aa, ADAM: "But, but ..." LOVELOCK comforts him. La - ter, much

CHORUS:

V2 La - ter, A aa, La - ter, A - aa, C Δ Eb $^+$ C Δ Eb $^+$ C Δ

Pno. C Δ Eb $^+$ C Δ Eb $^+$ C Δ

U. Bass (Back to Snare/Brushes)

Dr. (1)

Tpt 1 *mf*

T. Sax *mf*

Tbn. *mf*

Sax *mf*

16 17 18 19 20

V1 la - ter, You'll ap - pre - ci - ate the whole de - sign And no lon - ger pine, Be - lieve me With de -

Eb $^+$ C Δ Em7 Dm7 G7

Pno. Eb $^+$ C Δ Em7 Dm7 G7

U. Bass

Dr. (2) (3) (4) (5) (6)

Tpt 1 *mf*

T. Sax *mf*

Tbn. *mf*

Sax *mf*

- ni - al, an - ger, bar - gain - ing, ac - cep - tance and griev - ing be - hind you. You'll feel fine

E7 A7 Dm7 G7

(7) (8) (9) (10)

mp *mf* *tr*

25262728AURIGA: 29

V1

La - ter,_____ A aa,_____La - ter,_____ A - aa,_____See you la - ter, but I got to go.

CHORUS:

V2

La - ter,_____ A - aa,_____La - ter,_____ A - aa,_____(See you lat - er)
p

Pno.

C^ΔEb⁺C^ΔEb⁺C^Δ

U. Bass

C^ΔEb⁺C^ΔEb⁺C^Δ

Dr.

(Back to Snare/Brushes)
(1)

Tpt 1

*f**mf*

T. Sax

*f**mf*

Tbn.

*f**mf*

Sax

*f**mf*

SFX

"See you later but I got to go..."

Later

Music & Lyrics by
JAMES WALKER REID
(@flowlyricist @)

V1

30

31

32

33

—

See See you

la - ter, but I got

to go.

—

Love ya

ba - by, but I got

to go

V2

(Much lat - er)

(See you lat - er)

(Much lat - er)

(See you lat - er)

Pno.

E♭⁺

C^Δ

E♭⁺

C^Δ

U. Bass

E♭⁺

C^Δ

E♭⁺

C^Δ

Dr.

(2)

(3)

(4)

(5)

Tpt 1

T. Sax

Tbn.

Sax

Bridge

34 35 36 37 38

V1 See you la - ter, but I got to go. Time is a hea - ler. A good hot meal and you'll

V2 (Much lat - er) (See you lat - er) (Why?)

Pno. Eb+ CΔ Eb+ B7

U. Bass Eb+ CΔ Eb+ B7

Dr. (6) (7) (8) (2)

* Dialogue Bar 11-18

Tpt 1 PRESIDENT: Working with a special "pannational" team, they discovered an extremophile bacteria from space, that digests rock, to generate light, heat, wifi... and a really interesting odor.

T. Sax fp

Tbn. fp

Sax fp

SFX Door

THERESA brings the TRAY to ADAM in bed.

39 40 41 42 43

V1 soon be back on the mend._ You don't need a lo - ver Un - der the co - ver. In a cou - ple of weeks You'll be

A7 G7 B7 A7

Pno.

U. Bass

Dr. (3) (4) (5) (6) (7)

Tpt 1 *mf* *f*

T. Sax *mf* *f*

Tbn. *mf* *f*

Sax ** Dialogue Bar 19-26 PRESIDENT: These hunks of funky smelling rock symbolise hope and cooperation, exploring true mysteries, doing more with less... towards clean organic energy, environmental recovery, and a sustainable human future. *** Dialogue Bar 27-38 PRESIDENT: As we celebrate this solstice season, remember, if it's a long winter night where you are now, it is also a long summer day, for someone, somewhere else on our EARTH, are all in it together and together, we have all we need. Seasons greetings to all of us on Spaceship Earth, AMEN! GEORGIE, ADAM fucks in a NAPKIN, grabs a strong drink, and says, "ENTER GEORGIE."

44 45 46 47 48 49

V1 feel - ing your old self a - gain. CHORUS: Then soon. Real

V2

(And a - gain)

G7 FΔ E7 CΔ

Pno.

U. Bass

Dr. (Fill) (Back to Snare/Brushes)

(8) (9) (10) (11) (12) (1)

Tpt 1 *mf* *f*

T. Sax *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Sax *mf* *f* *mf*

V1

5051525354

soon. I'm ho - ping, duh! You'll see__ the real deal round here is not her, it's me.__ So

V2

Pno.

Eb+ C^ Em7 Dm7 G7

U. Bass

Eb+ C^ Em7 Dm7 G7

Dr.

(2)(3)(4)(5)(6)

Tpt 1

T. Sax

f mf

Tbn.

f mf

Sax

mf

V1

55

56

57

58

59

THERESA/GEORGIE:

may - be make an ef - fort? And tru - ly, A - dam, dee - ply We'll see.____ La - ter,____ A - aa,____

V2

CHORUS:

We'll see.____ La - ter,____ A - aa,____

Pno.

E7

A7

Dm7

G7

CΔ

U. Bass

E7

A7

Dm7

G7

CΔ

Dr.

(7)

(8)

(9)

(10)

(1)

Tpt 1

T. Sax

Tbn.

Sax

Verse 4

*GEORGIE: Maybe later.
Let's dance!*

This musical score is for the song "Let's Dance!". It features a vocal melody line (V2) and a piano accompaniment (Pno.) in the upper staves. The piano part includes a bass line (U. Bass) and a drum line (Dr.). The lower staves are for a full band arrangement, including Trumpet 1 (Tpt 1), Tenor Saxophone (T. Sax), Trombone (Tbn.), and Saxophone (Sax). The score is divided into measures 69, 70, 71, and 72. The lyrics are: "helped by hid - den hands if we fol - low our Bliss So Geor - gie, is this where we kiss?_". The piano accompaniment includes chords E7, A7, Dm7, and G7. The drum line includes a bass line with a triplet in measure 72 and a drum line with a triplet in measure 72. The full band arrangement includes a trumpet line with a triplet in measure 72, a tenor saxophone line with a triplet in measure 72, a trombone line with a triplet in measure 72, and a saxophone line with a triplet in measure 72.

ADAM and GEORGIE dance.

73 B7 74 75 A7 76 G7 77 B7

Pno.

U. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Busier, jazzy fills

(1) (2) (3) (4)

f 3 3 3

f 3 3 3

f 3 3 3

f 3 3 3

787980818283

V1

Pno.

U. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

Verse 5

8485868788

V1

Pno.

U. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Sax

SFX

LOVELOCK: Wooo! I've got a good feeling about those two.

Rumba!

ENTER MAJOR DON with foil-wrapped glowing SPACE ROCK. He waves to LOVELOCK and makes chef's kiss gesture

(5)(6)(7)(1)(2)(3)

Late?AmI late?It's fur - ther car - ry - ing this fun-ky weightPlease, check the clocks.

CΔEb+CΔEm7

CΔEb+CΔEm7

(4)(1)(2)(3)(4)

Rock

89909192

V1

Turn_ on_ the boxThanks toA - dam “bless hiscot - tonsocks",The fu - ture fate

Dm7G7E7A7

Pno.

U. Bass

Dr.

(5)(6)(7)(8)

Tpt 1

T. Sax

Tbn.

Sax

mfmfmfmf

9394959697

V1

of Hick - sville RocksIs look - ing great,a - ha!So great,ah - ha - ha -

V2

Great,a ha!_So Great,a - ha!_

Dm7G7C^Eb^C^

Pno.

U. Bass

Dr.

(9)(10)(1)(2)(3)

Tpt 1

T. Sax

Tbn.

Sax

9899100

V1

- ha

V2

Pno.

Eb⁺

C^Δ

U. Bass

Eb⁺C^Δ

Dr.

(4)(5)

Tpt 1

T. Sax

Tbn.

Sax

Hunkafunk

(Dialogue)

PRESIDENT: It's my honour today, as President of the United Nations of the World, to give a medal, a substantial financial prize, and my own personal thanks, to Adam, and his family at Hicksville Rocks.

Music & Lyrics by
JAMES WALKER REID

[illegible]

The musical score is divided into two main sections: 'Dialogue*' (measures 9-14) and 'Dialogue**' (measures 15-19). The instrumentation includes Piano (Pno.), Synthesizer (Synth.), Electric Guitar 2 (E. Gtr. 2), Electric Bass (E. Bass), Drums (Dr.), Trumpet 1 (Tpt 1), Tenor Saxophone (T. Sax), Trombone (Tbn.), and Sound Effects (SFX).

Dialogue* (Measures 9-14):

- Pno. & Synth.:** Play sustained chords in the right hand and moving lines in the left hand. Chords are Dm7 (measures 11-13) and Am9 (measure 14).
- E. Gtr. 2:** Remains silent throughout this section.
- E. Bass:** Plays a steady eighth-note pattern. A 'Dm7' chord label is present above the staff in measure 11.
- Dr.:** Features a pattern of eighth notes with 'x' marks, followed by a transition to a pattern of diagonal slashes in measures 12-14.
- Tpt 1, T. Sax, Tbn.:** All three instruments are silent.
- SFX:** Plays sustained notes with a crescendo leading into measure 15.

Dialogue (Measures 15-19):**

- Pno. & Synth.:** Similar to the first section, with Dm7 (measures 15-18) and Am9 (measure 19) chords. Measure 19 also includes a 'G9' chord label.
- E. Gtr. 2:** Remains silent.
- E. Bass:** Continues the eighth-note pattern. A 'G9' chord label is present above the staff in measure 19.
- Dr.:** Continues with diagonal slashes, transitioning to eighth notes with 'x' marks and an accent mark in measure 19.
- Tpt 1, T. Sax, Tbn.:** All three instruments are silent.
- SFX:** Continues with sustained notes.

20C/G21G922Em/G23G9

Pno.

Synth.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

24C/G25G92627G72829F

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Dialogue***

G7F

G7F

G7F

G7F

mf

mf

mf

30

31 Dm

32

33

34

35 Dm

36 C

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

This musical score is for the piece "29. Hunkafunk". It is written for a band consisting of Piano (Pno.), Synth., Electric Guitar 2 (E. Gtr. 2), Electric Bass (E. Bass), Drums (Dr.), Trumpet 1 (Tpt 1), Tenor Saxophone (T. Sax), and Trombone (Tbn.). The score spans measures 30 to 36. The key signature has one flat (Bb), and the time signature is 4/4. Chord changes are indicated above the piano and synth parts: Dm at measure 31, Dm at measure 35, and C at measure 36. The piano part features a melodic line with ties and a repeat sign at measure 34. The synth part provides harmonic support with sustained chords. The electric guitar 2 part has a rhythmic pattern of eighth notes. The electric bass part has a melodic line with ties. The drums part features a complex rhythmic pattern with eighth notes and a double bar line at measure 35. The brass instruments (Tpt 1, T. Sax, Tbn.) have melodic lines with ties and a repeat sign at measure 34.

37 38 39 40

CHORUS: PRESIDENT: Hit it!

V2

Hunk - a - funk Hunk - a - funk

Pno.

Synth.

E. Gtr. 2

E. Bass

Dr.

(3) (4)

Tpt 1

T. Sax

Tbn.

SFX

Crowd/Applause

41

V2



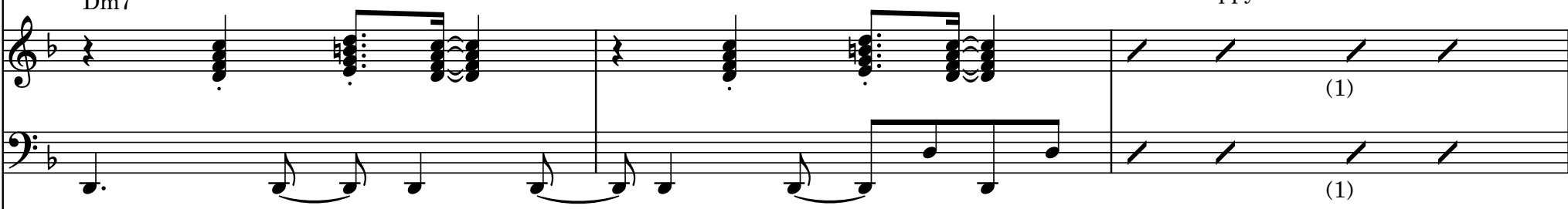
Hunk - a - funk

Hunk - a - funk

Hunk - a - funk

Groove ad lib

Pno.

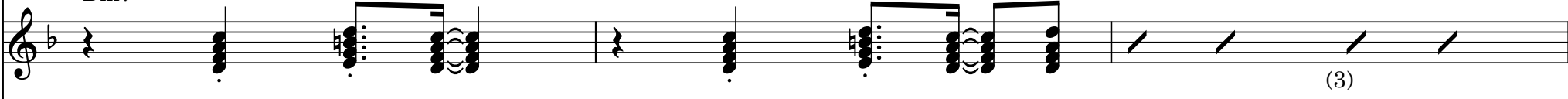


Dm7

cont. choppy

(1)

E. Org.



(3)

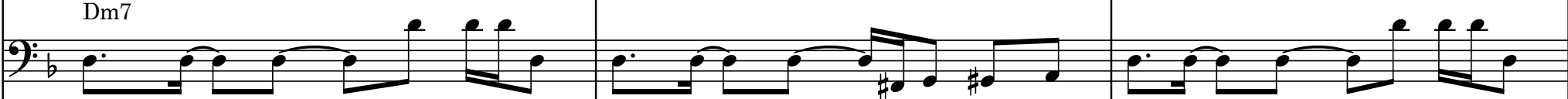
E. Gtr. 2



Dm7

(1)

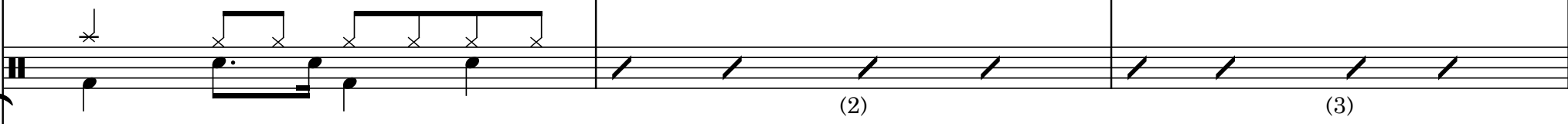
E. Bass



Dm7

(1)

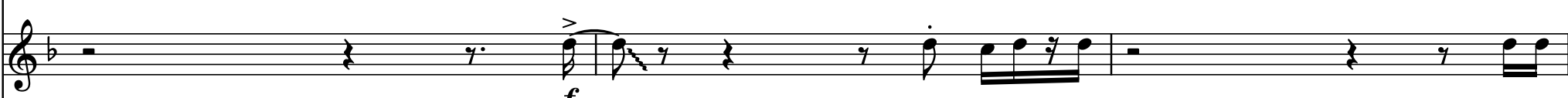
Dr.



(2)

(3)

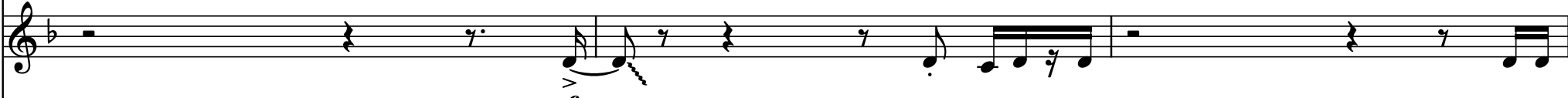
Tpt 1



Dm7

(1)

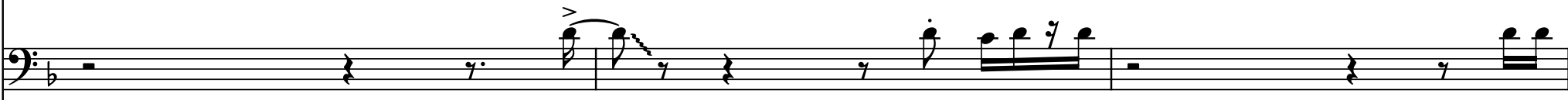
T. Sax



Dm7

(1)

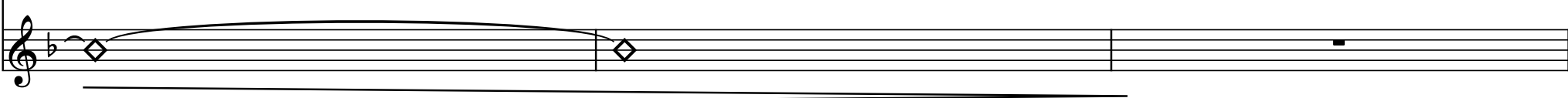
Tbn.



Dm7

(1)

SFX



Dm7

(1)

[illegible]

47 48 49 THERESA:

V1 race the ve - ry thing we lack. Now the funk is found, a new age is

V2 Hunk - a - funk Hunk - a - funk Hunk - a - funk

Pno. (3) (4) (5)

E. Org. (3) (4) (5)

E. Gtr. 2 (4)

E. Bass (3) (4) (5)

Dr. (3) (4) (5)

Tpt 1

T. Sax

Tbn.

V1

50

51

52

ADAM:

born.

En - vi - ron - ment - a - lly sound,

Right on, right on!

Send the funk to

V2

8

Hunk - a - funk

Hunk - a - funk

Hunk - a - funk

Pno.

(6)

(7)

(8)

E. Org.

(6)

(7)

(8)

E. Gtr. 2

(8)

E. Bass

(6)

(7)

(8)

Dr.

(6)

(7)

(8)

Tpt 1

T. Sax

Tbn.

V1

53

54

55

Mos - cow.

And Bei - jing too.

All the peo - ple of the world.____

We got funk for

V2

8

Hunk - a - funk

Hunk - a - funk

Hunk - a - funk

Pno.

(1)

(2)

(3)

E. Org.

(9)

(10)

(11)

Synth.

E. Gtr. 2

E. Bass

(9)

(10)

(11)

Dr.

(9)

(10)

(11)

Tpt 1

T. Sax

Tbn.

GEORGIE:
here it comes

56

57

V1

you!

It's got a lot of e - ner - gy you bang the rocks to - ge - ther and they

V2

Hunk - a - funk_

Pno.

G9

(4)

(1)

E. Org.

G9

(12)

(1)

Synth.

Ban. 8ba

G9

E. Gtr. 2

G9

(4)

Ban.

G9

E. Bass

G9

(12)

Dr.

(12)

(1)

Tpt 1

T. Sax

Tbn.

58

59

THERESA:

60

CHORUS 1:

ERNEST:

V1

V2

Pno.

E. Org.

Synth.

E. Gtr. 2

Ban.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

light up kind of pret - ty._____

Coast to coast! Sus - tain - a - ble!

Clean! Power for e - very ci - ty! We don't

(2)

(3)

(4)

(2)

(3)

(4)

(2)

(3)

(4)

(2)

(3)

(4)

(2)

(3)

(4)

61

62

63

64

V1

V2

Pno.

E. Org.

Synth.

E. Gtr. 2

Ban.

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

need!

We don't need!

We don't need!

We got Hunk - a - funk! Woo!

ENS/CHORUS:

Coal pow - er!

Oil pow - er!

Nuc - le - ar pow - er!

We got Hunk - a - funk! Woo!

(5)

(6)

(7)

E7(♯9)

(5)

(6)

(7)

E7(♯9)

E7(♯9)

E7(♯9)

E7(♯9)

E7(♯9)

(5)

(6)

(7)

E7(♯9)

(5)

(6)

(7)

Tpt 1

T. Sax

Tbn.

65

66

67

68

MAJOR DON

V1

V2

Pno.

E. Org.

Synth.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

When there's

CHORUS:

Hunk - a - funk

Hunk - a - funk

Hunk - a - funk

Hunk - a - funk

Dm7

Dm7

Dm7

Dm7

E. Gtr.

Dm7

Dm7

(pattern cont.)

(1)

(2)

(3)

(4)

(1)

(2)

(3)

(4)

V1

69

70

71

some - thing strange

at the foot of your bunk,

what do you call it?

V2

8

CHORUS:

Hunk - a - funk

Pno.

Dm7

(sparser)

(1)

(2)

(3)

E. Org.

Dm7

Synth.

Dm7

E. Gtr. 2

Dm7

E. Bass

Dm7

Dr.

(1)

(2)

(3)

Tpt 1

T. Sax

Tbn.

72 LOVELOCK: 73 74 75

V1

When you're un - ins - pired, and your world - view's shrunk, think hol - is - tic!

V2

CHORUS:
Hunk - a - funk

Pno.

(4) (5) (6) (7)

E. Org.

(4)

Synth.

E. Gtr. 2

(4)

E. Bass

(4)

Dr.

(4) (5) (6) (7)

Tpt 1

T. Sax

Tbn.

76

ERNEST:

77

78

79

V1

V2

Pno.

E. Org.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

Is it chil - ly in Chi - le?

Do you wan - na be warm?_

Feel the funk!

Get back on

(8)

(9)

(10)

(11)

(8)

(8)

(8)

(8)

(8)

(8)

80

ADAM:

81

82

83

V1

Pno.

E. Org.

E. Gtr. 2

E. Bass

Dr.

Tpt 1

T. Sax

Tbn.

form._

Is it dark in Del - hi?

Do you need some light?

Turn on the funk!

You'll be up all

Dm7

Dm7

Dm7

Dm7

(12)

(12)

(12)

(12)

(12)

(12)

(1)

(2)

(3)

84 THERESA: 85 86 87 88 GEORGIE:

V1

night. Off - line in A - sia? Need sig - nal bars? We've plen - ty of funk. Have some of ours. The

Pno.

E. Org.

(4) (8)

E. Gtr. 2

(4) (8)

E. Bass

(4) (8)

Dr.

(4) (5) (6) (7) (8)

Tpt 1

T. Sax

Tbn.

89

90

91

V1

in - ex - haust - i - ble for - ces, in these new e - ner - gy sour - ces. Means no more war for re - sour - ces. It's

Pno.

G9

E. Org.

G9

Synth.

Ban. 8ba

G9

E. Gtr. 2

G9

Ban.

G9

E. Bass

G9

Dr.

(1)

(2)

(3)

Tpt 1

T. Sax

Tbn.

96 97 98 99 100

V1

'Cuz we got Hunk - a - funk! Woo!

Pno.

(4) (5) (6) (7) (8)

Synth.

E. Gtr. 2

(6)

E. Bass

(4) (8)

Dr.

(4) (5) (6) (7) (8)

Tpt 1

T. Sax

Tbn.

Thank you very much for coming! Goodnight!

[illegible]