

PIANO-VOCAL SCORE



NEW YOU TOMORROW



Book and lyrics by James Walker Reid
Music by James Walker Reid & Julian Jahanpour

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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 *Bb* *Bbm* *f*

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

Oh! Oh, oh! Like - wise mys-

ff *sub* *Bb* *p* *f*

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

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

Bb *Bb7* *Bbm/Db* *Bbm7/Db*

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

GEORGIE: - 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,

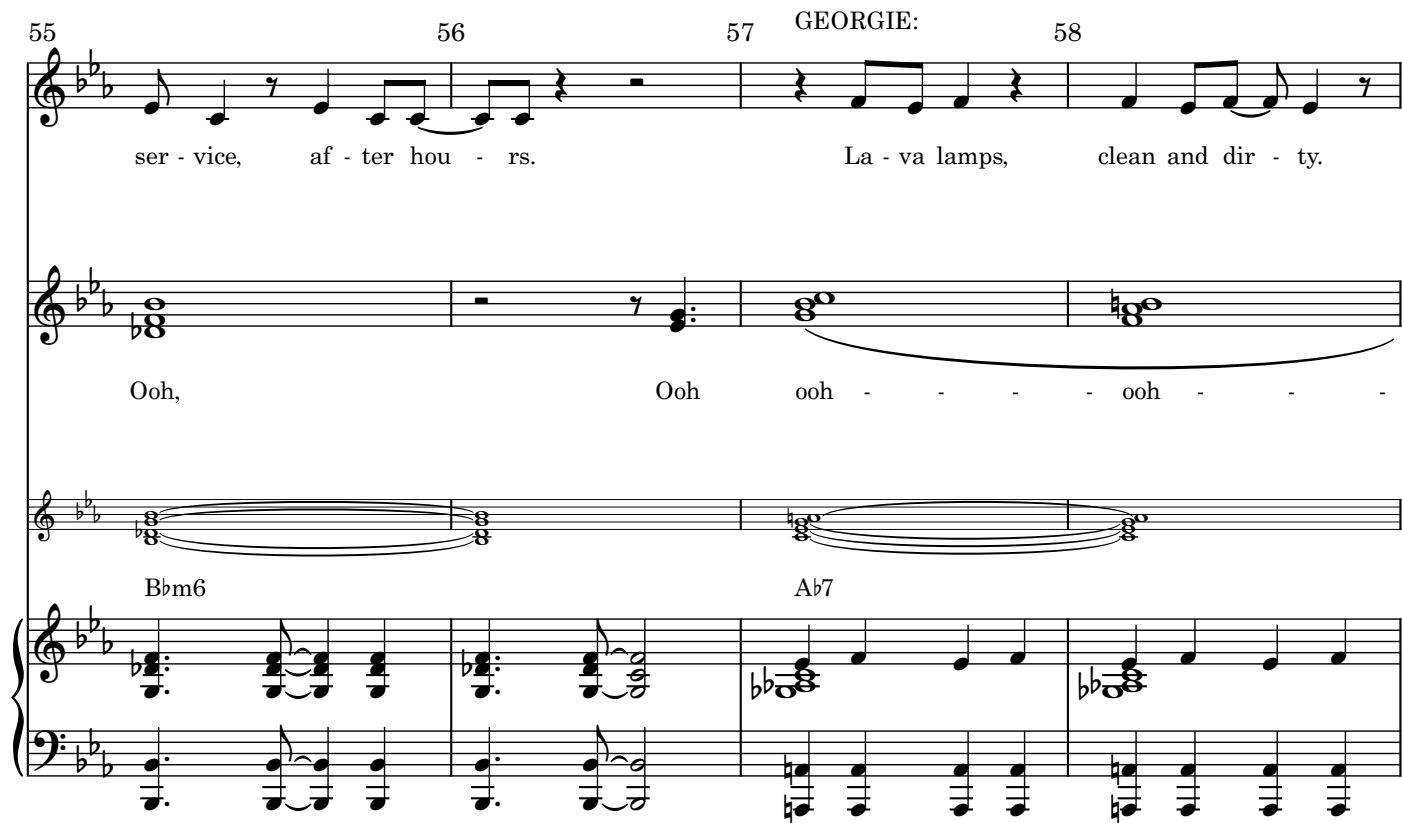
F/Eb Eb/Bb

55 56 57 GEORGIE: 58

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

Ooh, Ooh ooh - - - ooh - - -

Bbm6 Ab7

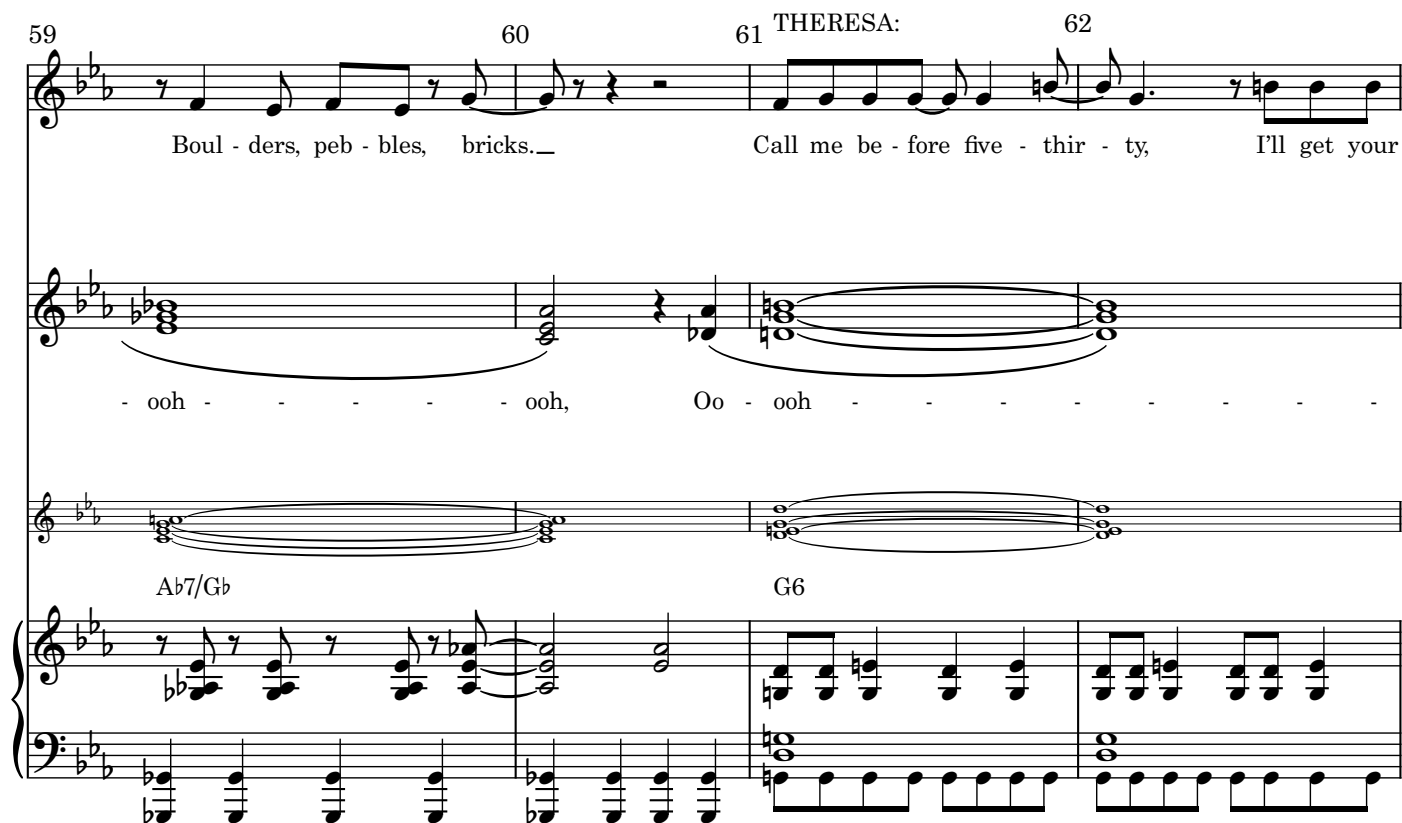


59 60 61 THERESA: 62

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

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

Ab7/Gb G6



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!

ERNEST: Prices are coming down...*

(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)

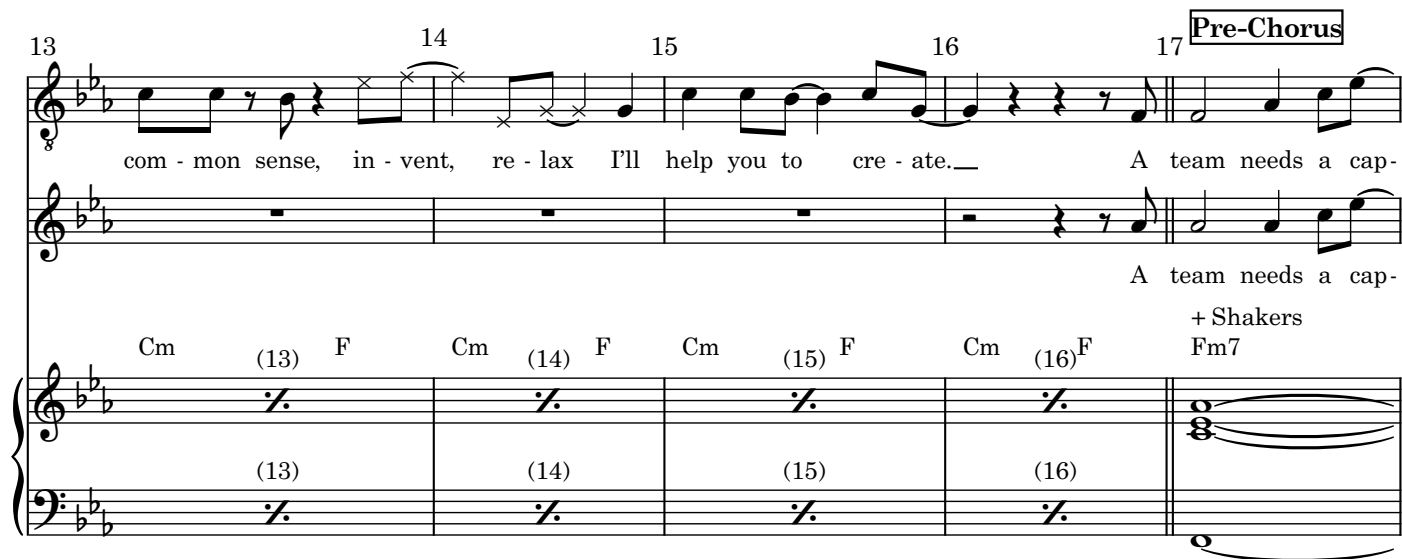
13 14 15 16 17 **Pre-Chorus**

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
Fm7

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

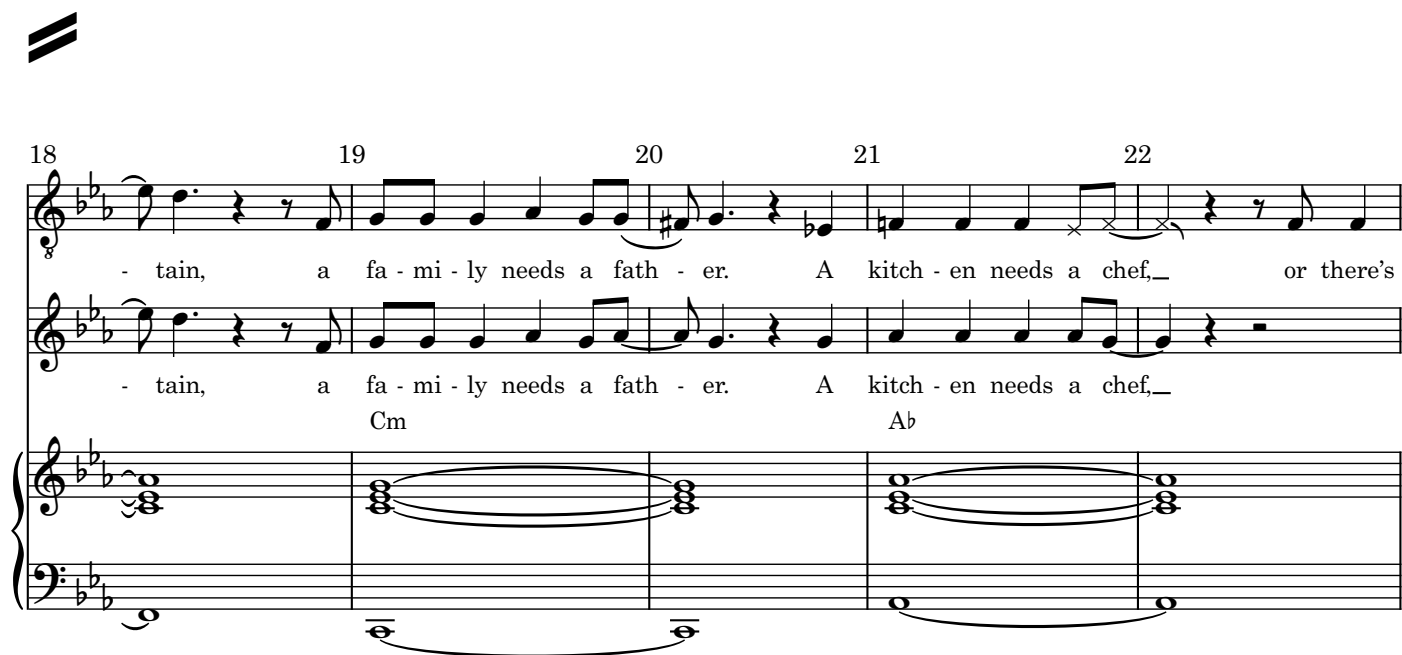


18 19 20 21 22

- 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,

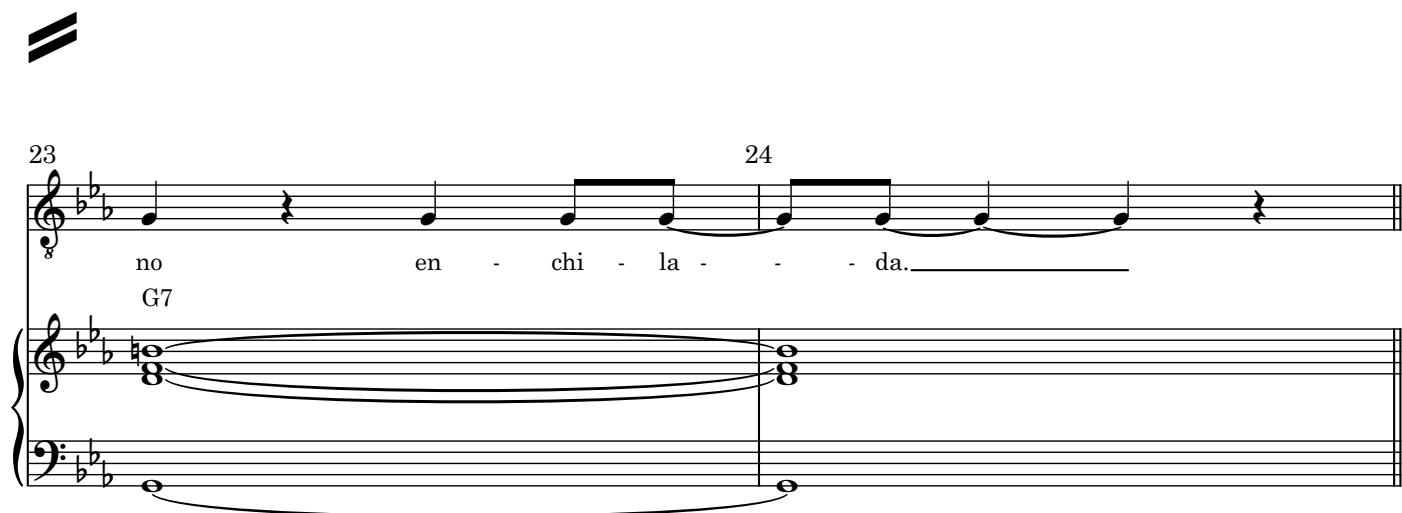
Cm Ab



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

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



38 39 40 41 42

Spice it up! Hmm...

ERNEST: THERESA:

Make it up?

+ Drms. (cont.)
solo
Tpt.

Hrns.
fp Cm *f* G7 *f* 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!

fp Cm G7/F

Slide whistle

(Cowbell)

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 is B-flat major (two flats). 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 G4, followed by a half note A4, and a quarter note B4. The piano part has a whole note chord of B-flat major (B-flat, D-flat, F) in the right hand and a whole note chord of B-flat major (B-flat, D-flat, F) in the left hand. In measure 91, the voice part has a whole note rest. The piano part has a whole note chord of C minor (C, E-flat, G) in the right hand and a whole note chord of C minor (C, E-flat, G) in the left hand. The piano part is marked with a forte 'f' dynamic in measure 90 and a forte 'f' dynamic in measure 91. The piano part also has a 'Cm' chord marking above the right hand in measure 91.

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

p dolce

A^Δ

B

E

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

Ac. Gtr.

E^Δ

A^Δ

B

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 fli - 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
COVER changing over the bed. Lights out.

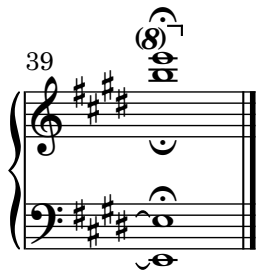
The STARS slowly move.

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 begins with a whole note chord of Bb3, D4, and F4. This is followed by a series of seven measures, each containing a repeat sign (two dots with a diagonal slash). The bottom staff, labeled '(Organ)', is in bass clef with the same key signature and time signature. It begins with a whole note chord of Bb1, D2, and F2. This is followed by a series of seven measures. Measures 2, 3, and 4 contain a single whole note (Bb1, D2, F2). Measure 5 contains a whole note chord of Bb1, D2, and F2. Measures 6 and 7 contain a whole note chord of Bb1, D2, and F2. 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 *sfz* Bsus4 B Em C#ø

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. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three systems. The first system (measures 30-34) features a vocal line with a melodic line and a piano accompaniment. The piano accompaniment includes chords and a bass line. The second system (measures 35-39) continues the vocal and piano parts. The third system (measures 40-44) concludes the piece. The score includes dynamic markings such as p (piano) and sfz (sforzando), and articulation markings like accents. The piano part includes chords such as $F\sharp m7$, C/G , $Bsus4$, and B . The vocal part includes a melodic line with a final cadence.

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

Vamp

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

ADAM drops the FAZER and takes AURIGA's hand

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

pa - - lace of stars

(Drum fill)

58 59 60

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

I Fly

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

+Rock Org.

+El. Bs.
+Drms.

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

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, the score ends with a double bar line and the text "(Abrupt Stop) 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

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

E7 D7 C^ 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: La
Cucaracha, whatever.

It's a metaphor.
It takes two baby!

Allow me to explain...

Verse 1

MAJOR DON:

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

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

(e - roid)

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 Bb^Δ Dm/A

61 *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

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 ♩ = 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.

RUCOLA 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 divided into four measures, with the first measure containing a rest and the subsequent measures containing musical notation. The piano part includes a forte (f) dynamic and a Bm7 chord. The bass part includes a piano (pp) dynamic and a 'siempre' marking. The system concludes with a double bar line.

f
Bm7
+ El. Gtr.
siempre pp
Claps
(Claps cont.)

WITH
moon,

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 includes a piano (p) dynamic and a melody. The bass line has a melodic phrase. The system is divided into four measures, with the first measure containing a rest and the subsequent measures containing musical notation. The piano part includes a piano (p) dynamic. The system concludes with a double bar line.

4 5 6 7

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

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_____

35 36 37

e - ner gy_ is flow - ing

my pla - nets are a lined

flow - ing

lined



38 39 Verse 4 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 the key of G major (one sharp) and 4/4 time. The first system contains measures 47 through 50. The vocal line begins in measure 47 with the lyrics 'and I feel fine'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. In measure 49, the saxophone has an 'ad lib.' (ad libitum) section. The second system contains measures 51 and 52, continuing the piano accompaniment. The score concludes with a double bar line at the end of 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 F^Δ 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

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

68 69 70

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

Am/G# G

*MAJOR DON:
It's glorious
mystery!*

THERESA:

73 ERNEST: An endless void... 74

71 72 73 74

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

mf

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

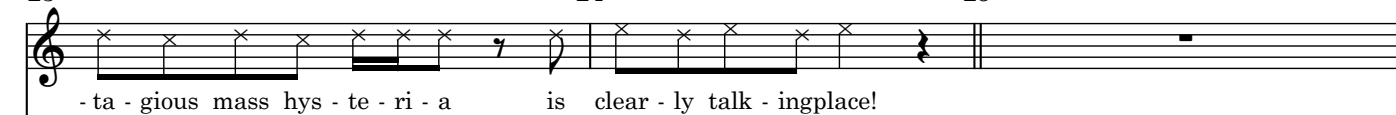


23

24

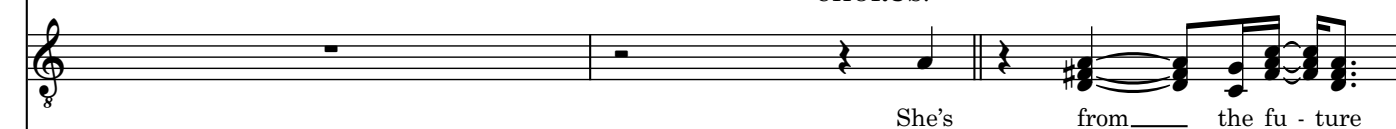
25 **Chorus**

- 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

29 30 31 32

MAJOR DON waves
his WALKIE-TALKIE
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 consists of two systems. The first system covers measures 39 to 41. Measure 39 is the start of a vocal line with the lyrics 'push a - head with plans to get your hands u - pon the rest.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Measure 40 continues the vocal line. Measure 41 is the start of the chorus, marked 'CHORUS:', with the vocal line holding a note and the piano accompaniment continuing. The second system covers measures 42 to 44. Measure 42 is the start of the chorus, marked 'CHORUS:', with the vocal line holding a note and the piano accompaniment continuing. Measure 43 continues the chorus. Measure 44 is the end of the chorus, marked 'CHORUS:', with the vocal line holding a note and the piano accompaniment continuing. The piano part includes chord markings: E, Em7, and Am7. The tempo is marked 'p' (piano). The key signature has one sharp (F#).

Ballad, calm $\text{♩} = 65$

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/D C^Δ F^Δ/D C^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 is written in a single treble clef. The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). In measure 55, the right hand has a melodic line with eighth and quarter notes, while the left hand has a single bass note. In measure 56, the right hand has a half note chord, and the left hand has a half note bass line. In measure 57, the right hand has a half note chord, and the left hand has a half note bass line. In measure 58, the right hand has a half note chord, and the left hand has a half note bass line. In measure 59, the right hand has a half note chord, and the left hand has a half note bass line. The second system covers measures 60 to 63. Measure 60 is marked with a double bar line and a repeat sign. Measures 61, 62, and 63 are empty staves, indicating a continuation of the piece.

Entr'acte

Music by JULIAN JAHANPOUR & JAMES WALKER REID

Night Fall

♩ = 94

Fm6 2 3 F6 4

p

Synth.

Musical score for 'Night Fall' in F minor, 4/4 time. The tempo is 94 beats per minute. The score consists of two systems. The first system has four measures. The piano part features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords. The synth part in the third system has a sustained note in the right hand and a bass line in the left hand.

Dry Land

Banjo (solo)

5 F6 6 Bb F 7 Bb F 8 C C7

Ac. Gtr.

Bs.

Musical score for 'Dry Land' in F minor, 4/4 time. The score consists of two systems. The first system has four measures. The banjo part in the right hand has a melodic line with eighth and sixteenth notes. The acoustic guitar part in the left hand has chords. The bass part in the third system has a sustained note in the right hand and a bass line in the left hand.

Hrns.

Hicksville Rocks

9 Fm7 10 11 Db7 12 Bbm Eb

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

f

Musical score for 'Hicksville Rocks' in F minor, 4/4 time. The score consists of two systems. The first system has four measures. The horns part in the right hand has a melodic line with eighth and sixteenth notes. The piano part in the left hand has chords. The bass part in the third system has a sustained note in the right hand and a bass line in the left hand.

Mex It Up

13 Fm Em⁽⁶⁵⁾/Bb 14 Fm C7 15 Fm Em⁽⁶⁵⁾/Bb

mf

Bs.

Musical score for 'Mex It Up' in F minor, 4/4 time. The score consists of two systems. The first system has four measures. The piano part in the right hand has chords. The bass part in the left hand has a melodic line with eighth and sixteenth notes. The bass part in the third system has a sustained note in the right hand and a bass line in the left hand.

'Little Star'

16 Fm C7 17 Bb Δ 18 Gm7

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

'Mystery Box'

39 Fm7 40 41 Fm7 F° 42 rit. Fm(add9)

mf

Synth. solo

♩ = 94

'Why Did You'

43 44 45 Fm(add9) 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
59 **Night Fall** 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, Am, C6

D6 E(add9)

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.

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

AURIGA:
Out of control?

LOVELOCK:
Unsustainable.

29 30 31

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

Detailed description: This block contains the musical notation for measures 25, 26, and 27. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 25 has a vocal line with a quarter rest followed by a quarter note, and a piano accompaniment in bass clef with a steady eighth-note pattern. Measure 26 has a vocal line with a quarter note and a piano accompaniment with a steady eighth-note pattern. Measure 27 has a vocal line with a quarter note and a piano accompaniment with a steady eighth-note pattern. Chord symbols Bm7, E7, and Bm7 are placed above the piano staff. A double bar line with repeat dots is at the end of measure 27.

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

Detailed description: This block contains the musical notation for measures 28, 29, and 30. The vocal line is in treble clef with a key signature of three sharps. Measure 28 has a vocal line with a quarter note and a piano accompaniment in bass clef with a steady eighth-note pattern. Measure 29 has a vocal line with a quarter note and a piano accompaniment with a steady eighth-note pattern. Measure 30 has a vocal line with a quarter note and a piano accompaniment with a steady eighth-note pattern. Chord symbols E7, GΔ9, and F#m7/A are placed above the piano staff. A double bar line with repeat dots is at the end of measure 30.

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

The musical score is for a piano-vocal piece. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts at measure 78 with the lyrics 'Rea - dy for it, Rea - dy for it,' and continues to measure 80 with 'Get read - y for the probe.' The piano accompaniment consists of chords and single notes. Chords Bm7 and E7 are indicated above the piano part at measures 79 and 80 respectively. The score ends with a double bar line at measure 80.

Get On The One

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

Funk ♩ = 120

CUE: (SFX)

2 REX:

3

First system of the musical score. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The vocal line includes lyrics: "Sure, a ro - cket is sa - fer When on the ground it's sat But my". The piano part includes a drum line with 'x' marks and a bass line with rests. A rehearsal mark (double bar line with a slash) is at the beginning.

Drms.

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes lyrics: "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". The piano part includes a drum line and a bass line. A rehearsal mark is at the beginning. A section labeled "Verse" begins at measure 6. The piano part includes a horn line (Hrns.) and a bass line with a Dm7 chord and an electric bass line (El. Bs.).

(Drms. cont.)

Dm7

El. Bs.

Third system of the musical score. It continues the vocal and piano parts. The vocal line includes lyrics: "as - kin' nice - ly I'm not gon - na make you I'll free you on the one. We're". The piano part includes a drum line and a bass line. A rehearsal mark is at the beginning.

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

8

I'm gon - na make you

Come on! Come on!

F G Dm F G Dm

31 32 33 34

8

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

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

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 9

down_ your life for friends. Lit - tle star, for - give me Here's

Fa - tal fault.

A[°] C#m7/B C#m/G# A



10

where my sto - ry ends.

A[°] 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!*

AURIGA is horrified.
 Bright lights and explosions.

12

Slow gliss.

13

Aah! _____

A#° C#m7/B

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, G7(#9)

29 30 31 32

Chords: Eb9, 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 AΔ13 GΔ13 FΔ13 D7 D7(♯9) D7 D7(♯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 AΔ13 GΔ13 FΔ13 D7 D7(♯9) D7 D7(♯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) 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 18

Verse 2

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 Bb

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 Bb

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

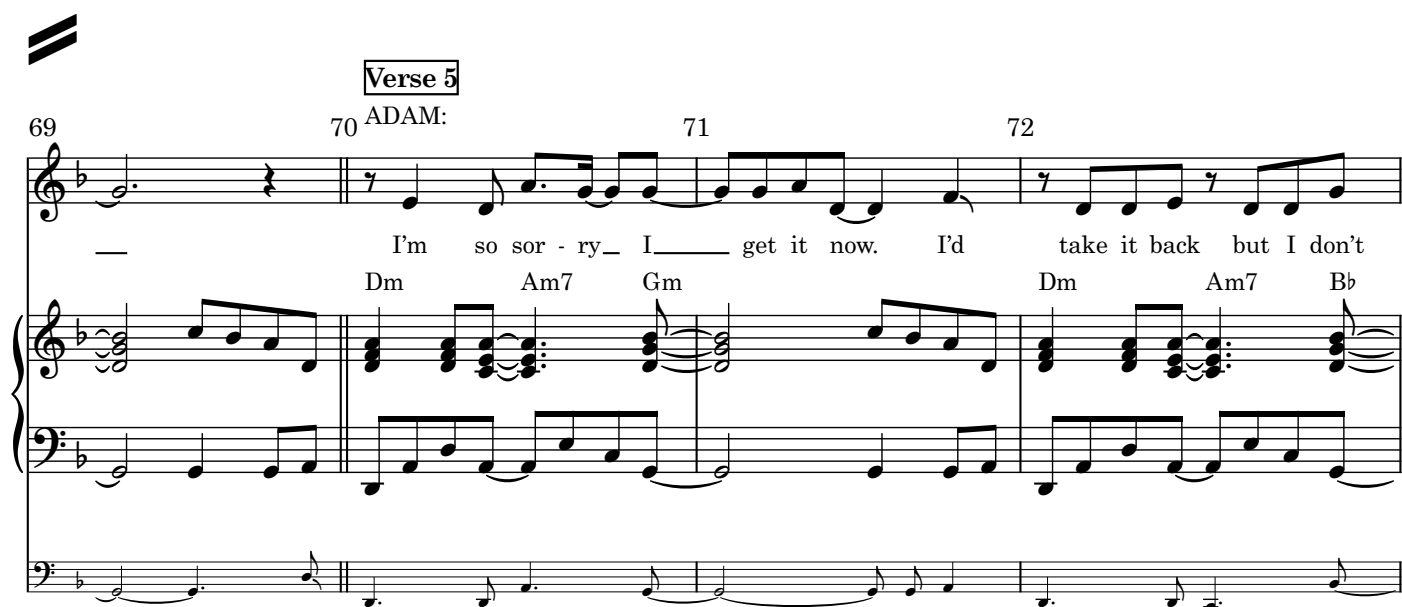


Verse 5

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 is written for a vocal part and a piano accompaniment. The vocal part is in the treble clef, and the piano part is in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 77 shows the vocal line starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a sustained chord of E4, G4, and Bb4. The lyrics 'be' and 'a - round' are written under the vocal line. Measure 78 shows the vocal line continuing with a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same sustained chord. Measure 79 shows the vocal line with a whole rest, and the piano accompaniment with a whole rest. The score ends with a double bar line.

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

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

14 15 16

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

Growing SFX

Dm7/Bb Gm7 Dm7/Bb

Upbeat Electronic ♩ = 120

17 18 19 20

A5 A5

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

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.

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

63 64

AURIGA: Can't his thing go any faster?

GINA: Faster than the speed of light?

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

Bb5

69 **COMPUTER:**
Shields critical.

NINA: See?

AURIGA: Damn the shields!
The whole future of humanity
could depend on this rescue!

70

Db5

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

72

73

74

75

76

77

78

Synth.

Bb Bbm7 Cm Eb Gm

79 Cm 80 Eb 81 Bb 82 83 Gm/Bb 84 85 Bbm 86 87 Gm/Bb

AURIGA: And get him cleaned up.
We've got some stops to make.

GLEN: Bring it all in.

ADAM: Noooo!

GINA: You can leave the space rocks Adam

NINA: We got him

88

89 Bbm

90

91

92

93

94

95

96

97

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

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 dir - ty 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



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 18-21. Measure 16 contains a sharp sign (#) before a note. 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

33 34 35 36

Dialogue*

EVENING - STORE

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.

F Em7 Dm7 Em7

underscore

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.

70 71 72 73 **Chorus** 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 notes corresponding to the lyrics. The second staff continues the melody. The third staff features a more complex, rhythmic melody with eighth and sixteenth notes. The fourth staff returns to a simpler melody. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into measures by vertical bar lines, with measure numbers 2, 3, 4, 5, 6, 7, and 8 indicated above the staves. The piece ends with a double bar line.

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

THERESA brings the TRAY to
ADAM in bed.

38 39 40 41

hot meal and you'll soon be back on the mend. — You don't need a lo - ver Un -

A7 G7 B7

42 43 44 45

- der the co - ver. In a cou - ple of weeks You'll be feel - ing your old self a - gain.

A7 G7 FΔ + Hrns.

*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.

E7 A7 Dm7 G7

We'll see.

*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^{+}

63 Verse 4 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

Dm7 G7 C Δ Eb $^+$

Great, a ha! So

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

El. Bs.

+ Drms.

13 14 15 16 17

18 19 20 21

Hrns.

Dialogue**

G9

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

Hunk - a - funk Hunk - a - funk

Dm C Dm Em Dm

+ 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 line, and a grand staff. The vocal line has lyrics: "All the way from". The piano line has lyrics: "Hunk - a - funk_". The grand staff has a double bar line with a '2' above and below it.

45 46

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

47 48 THERESA:

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

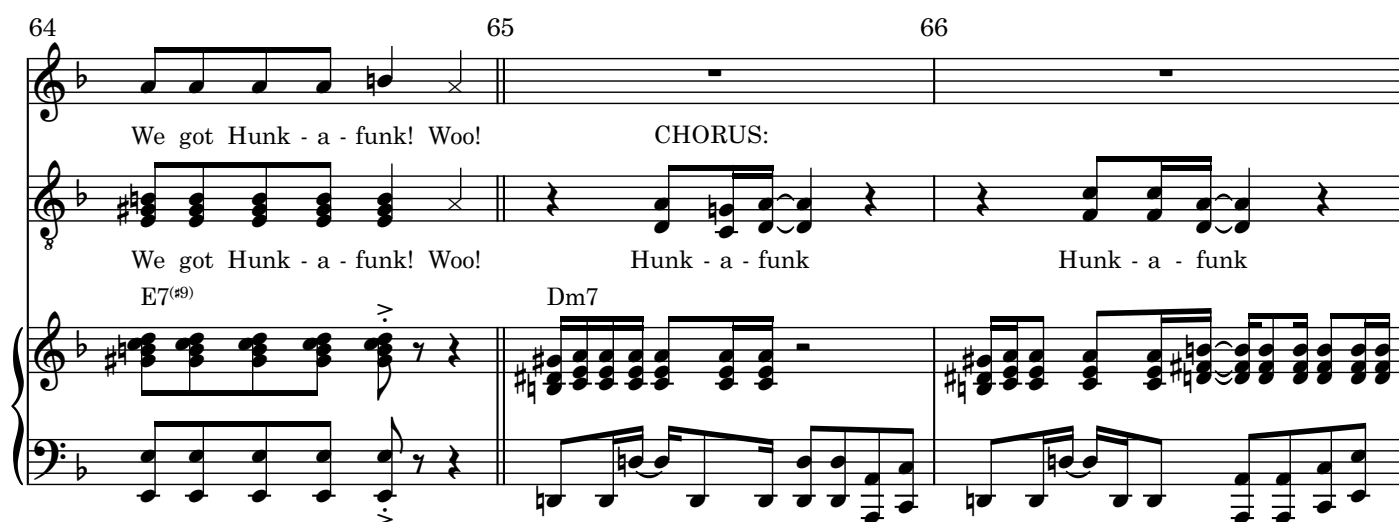


64 65 66

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

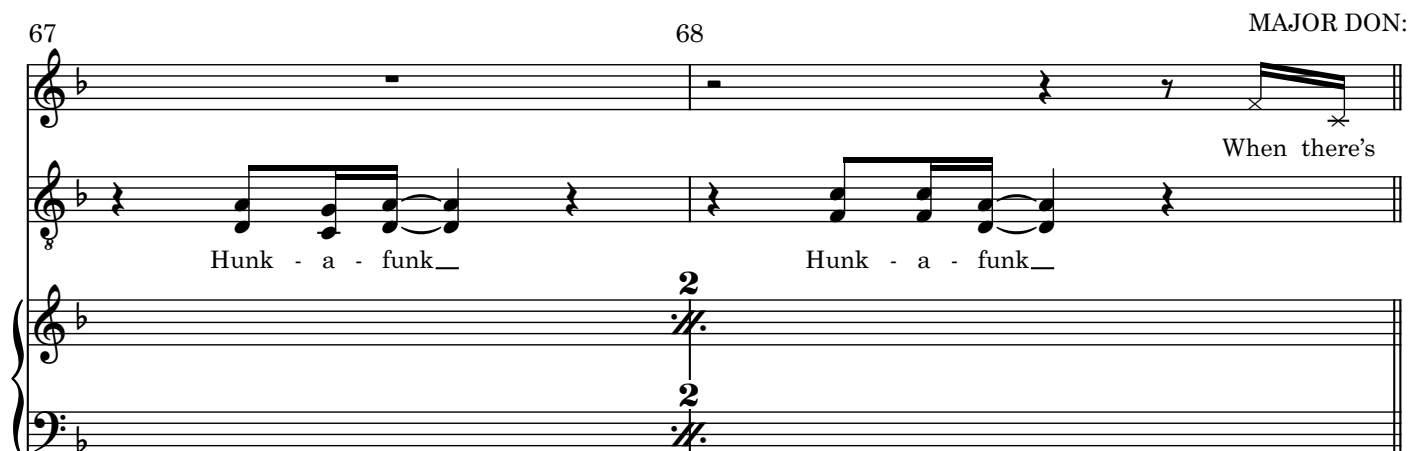
We got Hunk - a - funk! Woo! Hunk - a - funk Hunk - a - funk

E7(#9) Dm7



67 68 MAJOR DON:

Hunk - a - funk_ When there's Hunk - a - funk_



69

some - thing strange at the foot of your bunk,

Dm7

70



71 72 LOVELOCK:

what do you call it? When you're

CHORUS:

Hunk - a - funk.

2 2



73

un - ins - pired,

74

and your world - view's shrunk,

2

2

75 76 ERNEST:

think hol - is - tic! Is it

CHORUS:

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

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 six measures of whole rests, corresponding to the lyrics. 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 and a fermata over a whole note chord in both hands. Measure 100 continues with a whole note chord in both hands. Measure 101 is marked with a 'Dm7' chord symbol and features a descending eighth-note line in the bass and a descending eighth-note line in the treble, both with accents. Measure 102 continues with a descending eighth-note line in the bass and a descending eighth-note line in the treble, both with accents. Measure 103 is marked with a 'CΔ/D' chord symbol and features a descending eighth-note line in the bass and a descending eighth-note line in the treble, both with accents. Measure 104 features a whole note chord in both hands, with a fermata over the treble part and a whole note bass line.