

Buried Alive

Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells

KIRK: Good move. You've got the
Genesis Missile. But you still don't
have me. If you want me... [MUSIC GO]

[Rev. 9/23/25]

KIRK: ...come down
here and kill me.

With Intensity ♩ = 95

KHAN:

Why spoil the fun and kill you? I've trapped you. To

Play 2x

2nd time only

sfz

mp

D#(b9) D# D#(b9) D#

leave you now will hurt you all the more It's

sim.

sim.

G#7 C#m

4

quite ex - quis - ite yes the way that you'll re - dress all the

F#m9 F#m(maj9) F#m9 F#m13 C#m

6

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

2

#16 Buried Alive [REV 9/22/25 15:51]

Lean back ♩ = 90

Lean back ♩ = 90

things that you de - serve to an - swer for. The

sands of time get all up in your crack, they turn your years to ash and tears and

nev - er give them back. I'll leave you now as you long a - go left me, a -

ban - doned on a life - less rock with no - where else to flee! Bur - ied a -

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

3

#16 Buried Alive [REV 9/22/25 15:51]

KIRK:

live... Bur - ied a - live. Oh

mf D# G#7 C#m

18

Tempo Primo ♩ = 95

yeah? Is that the best you've got? You think you're so tough? Well do your own

fp C#m *sim.* A

21

— dir - ty work for a change, my friend, or are you not man enough? Af - ter

E G#

23

all this time, you re-treat and dis-app-ear— If you want true revenge, you'll have to come down here.

KHAN:

Ha! The

C#m F#m C#m D# G#

25

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

4

#16 Buried Alive [REV 9/22/25 15:51]

Lean back (♩=90)

sands of time, they don't re-ward the bold. as Kling-ons say, "Re-venge Qa-pla', Qa-

Lean back (♩=90)

f C#m A7 C#m A7/G C#m E

29

pla', Qa-best served cold" - En - joy your stay, now I'll say my "Too dle - loo!" - You'll

A G# C#m G#7 C#m F#m C#m

32

ache and wail and starve just as my peop - le had to do, Bur - ied a -

D#7 G# G#7

35

live... Bur - ied a - live..._

D# G# C#m

37

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

5

#16 Buried Alive [REV 9/22/25 15:51]

KIRK: "A la Colm Wilkinson"

I am warn-ing you, mon frere! if you leave me here. and go, how will you be sure I'm dead? I

KHAN:

You won't just "die" You'll waste a-way You won the first round, but I'll

With Stgs. *sim.*
C#m A7 E

might es-cape you nev-er know. If I do, I'll hunt you down. So though you have Gen-e sis

make you rue the day The fut-ure that you might have known will with-er on the vine, and

G# C#m

Opt. **Evil Kickline** ♩. = 85

Ven-geance you won't have un - less you come down here and fin - ish this!

ven-geance shall be mine! The

D# F#m/A G#

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

6

#16 Buried Alive [REV 9/22/25 15:51]

sands of time so con - stant and so cruel they

C#m A7/G C#m A7/G

49

Detailed description: This system contains measures 49 through 52. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "sands of time so constant and so cruel they". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic bass line. Chords are labeled as C#m, A7/G, C#m, and A7/G. Measure 49 is marked with the number 49.

take each man who dares to dream and make of him a fool_ So

C#m E A7 G#

53

Detailed description: This system contains measures 53 through 56. The vocal line continues with the lyrics "take each man who dares to dream and make of him a fool_ So". The piano accompaniment features chords labeled C#m, E, A7, and G#. Measure 53 is marked with the number 53.

Bombastic ♩ = 95

ding, dang, dong, Oh, do I hear your death knell chime? You'll per - ish ve - ry slow - ly un - der -

C#m F#m C#m9 D#

57

Detailed description: This system contains measures 57 through 60. It begins with the tempo marking "Bombastic" and a quarter note equal to 95 (♩ = 95). The vocal line includes the lyrics "ding, dang, dong, Oh, do I hear your death knell chime? You'll perish very slowly under -". The piano accompaniment has chords labeled C#m, F#m, C#m9, and D#. Measure 57 is marked with the number 57.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

7

#16 Buried Alive [REV 9/22/25 15:51]

neath those sands of time, Bur-ied a - live... Bur - ied a -

60

Chords: G#, C#5, D#7, G#7

Dynamic: mp

Measure 60 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. A fermata is placed over the first measure of the vocal line. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

*(KHAN cackles louder and louder
m. 64-65)*

KIRK:

KHAAAAN!!!

ALL (offstage):

KHAAAAN!!!

ALL (offstage):

KHAAAAN!!!

live...

63

Chords: C#m, A, G#, C#m

Dynamics: f, fp, ff

Measure 63 starts with a bass clef and a key signature of three sharps. The piano part features a series of chords and a melodic line in the right hand. The vocal line for Kirk and the offstage chorus is shown as a single note with a fermata. The piano part includes dynamic markings: *f* at measure 63, *fp* at measure 64, and *ff* at measure 65. The piano part ends with a double bar line and the text "[End of Act I]".

"KHAN!!!" SCORE SAMPLE

KHAN!!! The Musical!
PIANO-VOCAL

17

Entr'acte

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
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Orchestrations by Dan Sander-Wells

Bright 4 ♩ = 160

The musical score is written for piano and vocal in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 'Bright 4 ♩ = 160'. The score is divided into four systems of music.

System 1: The piano part begins with a *mf* dynamic. The vocal line starts with a whole note chord of B. The piano accompaniment features a bass line with a triplet of eighth notes and a melody of eighth notes.

System 2: The piano part starts with a *f* dynamic. The vocal line has a triplet of eighth notes. The piano accompaniment includes chords for C#m, G#m, A, and E. The bass line has a triplet of eighth notes.

System 3: The piano part continues with chords for F#m, G#m, A, G#/B#, C#m, C#m/B, and F#. The vocal line has a triplet of eighth notes. The piano accompaniment features a bass line with a triplet of eighth notes.

System 4: The piano part concludes with chords for A, F#m, and B(sus4). The vocal line has a triplet of eighth notes. The piano accompaniment features a bass line with a triplet of eighth notes.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

2

#17 Entr'acte [REV9/22/25 15:53]

DATA: Computer, end
intermission. **[MUSIC OUT]**

Musical score for piano and vocal parts, measures 14-15. The score is written on two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. Both staves are in the key of D major (indicated by two sharps) and 4/4 time. The vocal line begins with a half note D5, followed by a quarter rest, and then a half note D5. The piano accompaniment begins with a half note D4, followed by a quarter rest, and then a half note D4. The two staves are connected by a brace on the left. The score ends with a double bar line at the end of measure 15. The number '14' is written below the first measure of the piano staff.

[Scene]

PERUSAL

When the Chickens Come Home

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
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Orchestrations by Dan Sander-Wells

CAROL: Well to be fair,
I chose to keep him.
KIRK: No... [MUSIC GO]

KIRK: I mean... all of this. David, Khan, everything I've done in the last twenty years... [GO ON]

Lite Rock Ballad ♩ = 80
VAMP

Musical score for the first system, featuring piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music consists of a single measure of piano accompaniment with chords D(add2) and G(add2) in the right hand, and single notes in the left hand.

KIRK: If I'd just known back then what I know now...

KIRK:

When you're

Musical score for the second system, including vocal lines and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line for Kirk begins with the lyrics "When you're". The piano accompaniment features chords Bm(add9) and A(add9) in the right hand, and single notes in the left hand.

blaz-ing a trail_ in the cap-tain's chair, And you feel like you've earned ev'-ry stripe. And you're

Musical score for the third system, including vocal lines and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line continues with the lyrics "blaz-ing a trail_ in the cap-tain's chair, And you feel like you've earned ev'-ry stripe. And you're". The piano accompaniment features chords D, A, Bm, and F#m in the right hand, and single notes in the left hand.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

2

#18 When the Chickens Come Home [REV 9/23/25 12:52]

young and you're hip and you've got great hair, You can start to be-lieve your own hype. I re -

G D F A(sus4) A

7

Detailed description: This system contains measures 7 and 8. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). Measure 7 has a whole note G4 and a half note G4. Measure 8 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble and bass clef. Measure 7 has a whole note G4 in the bass and a whole note G4 in the treble. Measure 8 has a whole note D4 in the bass and a whole note D4 in the treble. Chords are indicated as G, D, F, A(sus4), and A.

solved count-less out - er space con - flicts. So man - y, I guess I lost track.. We would

D A Bm F#m

9

Detailed description: This system contains measures 9 and 10. The vocal line starts with a treble clef and a key signature of two sharps. Measure 9 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 10 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble and bass clef. Measure 9 has a whole note D4 in the bass and a whole note D4 in the treble. Measure 10 has a whole note A4 in the bass and a whole note A4 in the treble. Chords are indicated as D, A, Bm, and F#m.

toast to my lat - est a-chieve-ment, set a new course and nev - er look back. Was

G D A(sus4) D

11

Detailed description: This system contains measures 11 and 12. The vocal line starts with a treble clef and a key signature of two sharps. Measure 11 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 12 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble and bass clef. Measure 11 has a whole note G4 in the bass and a whole note G4 in the treble. Measure 12 has a whole note D4 in the bass and a whole note D4 in the treble. Chords are indicated as G, D, A(sus4), and D.

I the great - est off - i - cer a - live? Or was

Bm F#m Em

13

Detailed description: This system contains measures 13 and 14. The vocal line starts with a treble clef and a key signature of two sharps. Measure 13 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 14 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble and bass clef. Measure 13 has a whole note Bm4 in the bass and a whole note Bm4 in the treble. Measure 14 has a whole note F#m4 in the bass and a whole note F#m4 in the treble. Chords are indicated as Bm, F#m, and Em.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

3

#18 When the Chickens Come Home [REV 9/23/25 12:52]

all that just fan - fict - ion I con - trived? _____ When the chick - ens come

G E/G# C A(sus4) A

15

home. You see what's real - ly _____ true. You thought your

G G/A D Bm7

17

KIRK: ...a "double dumbass" on you!

re - cord was prist - ine. _____ Well... When the chick - ens come

Em7 A C/D D

19

home. You messed up and there's no ex - cuse. _____ It's

G A D Bm7

21

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

4

#18 When the Chickens Come Home [REV 9/23/25 12:52]

all your fault_ when the chick-ens come home to roost.

Em A⁷ D(sus4) D

23

CAROL: I guess you met one of those chickens today.

KIRK: I just saw one, they're... nightmarish.

CAROL: No, Jim. I mean David.

KIRK: Oh, *oh*...ha, ha, ha!

CAROL: Ha, ha, ha!

CHICKENS: (*Imitating CAROL & KIRK's "ha ha ha"s*) Bok bok bok!
(*KIRK is momentarily creeped out. Carol sighs nostalgically*)

VAMP (out any bar)

D(add9) G(add9) D(add9) G(add9) D(add9) G(add9) D(add9) G(add9)

25

CAROL: Jimmy, oh, Jimmy, my thoughts are drifting
back to when we first met.

KIRK: Ah yes... as I recall, you were studying for the midterm
in Dr. Bechdel's lab.

CAROL: Yes, [GO ON]

CAROL: I suppose I needed a little
male attention after failing Bechdel's
test. And there you were.

poco rit. . . .

KIRK:

Bm⁹ A(add9) Bm⁹ A(add9) G/A

29

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

5

#18 When the Chickens Come Home [REV 9/23/25 12:52]

KIRK: A tempo

stun-ning dam - sel with a wick-ed_ wit... You were

CAROL:

An imp-ish, yet sen - su - ous brute.

D A Bm F#m

32

kind and warm but you had your grit Your

Your tri - an - gu - lar side-burns were cute

G D F A(sus4) A

G D F A(sus4) A

34

KIRK:

eyes, your lips, your oth - er stuff and smart-er than me_ by a mile I was

D A Bm F#m

36

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

6

#18 When the Chickens Come Home [REV 9/23/25 12:52]

brash I was bold, I should'a pulled out but I had some-thing great for a while You

G D A(sus4) D

38

Detailed description: This block contains the first system of the musical score, covering measures 38 and 39. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord symbols G, D, A(sus4), and D. The vocal line has triplets and a fermata over the word 'mind' in the following system. A large 'PERUSAL' watermark is visible across the page.

slow - ly fad - ed out of sight and mind CAROL:
So I

Bm F#m Em

40

Detailed description: This block contains the second system of the musical score, covering measures 40 and 41. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord symbols Bm, F#m, and Em. The vocal line includes the name 'CAROL:' and the lyrics 'So I'. A large 'PERUSAL' watermark is visible across the page.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

7

#18 When the Chickens Come Home [REV 9/23/25 12:52]

KIRK: *sub. mp*

be - hind _____ when the chick-ens come

sub. mp

nev - er told you what you left be - hind.

CHICKEN 1: *f* **Chk3:** **Chk4:**

Bok! Bok! Bok!

f **Chk2:**

Bok! Bok! Bok! Bok!

G E/G# C C A

42

KIRK:

home. You feel an ache from with - in. You meet the

CHICKENS: *mf*

Bok-ka-bok-ka bok bok. Bok-ka-bok bok-ka bawk.

G A D Bm7

45

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

8

#18 When the Chickens Come Home [REV 9/23/25 12:52]

child you nev - er knew_ And see the - life that could have been When the chickens come

CHICKENS (S/A):
Bok

CHICKENS (T/B):
Bok

Em A D

47

home It's more than a gal you once se - duced. Got - ta

CHICKENS:
Bok - ka - bok - ka - bok bawk.

G A D Bm7

49

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

9

#18 When the Chickens Come Home [REV 9/23/25 12:52]

face your fear. When the chick-ens come home to roost. There's a

CAROL:
Guess I'll stand back here...

CHICKENS (S/A):
Bok bok bwawk

CHICKENS (T/B):
Bok bok bwawk

Em A7 G/D D

51

KIRK:
man out there I have-n't seen for fif-teen years. And my mem-'ry of back then is just a

Bok bok bok bok bok bok bok bok Bok bok bok bok

Bok bok bok bok bok bok bok bok Bok bok bok bok

D D7/C G/B Bb D D7/C

55

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

10

#18 When the Chickens Come Home [REV 9/23/25 12:52]

blur _____ A man who hates my guts and wants me dead... And a

bok bok bok bok Bok bok bok bok bok bok bok bok

bok bok bok bok Bok bok bok bok bok bok bok bok

G/B Gm⁶/B^b D D⁷/C G/B B^b

58

Maintain tempo, do not hold here

son who wouldn't even care if I were Thank you. I'm so

SYMPATHETIC CHICKEN:

B¹-gawwk.

D Fmaj⁷ B^bmaj⁷

61

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

11

#18 When the Chickens Come Home [REV 9/23/25 12:52]

late in com-ing to__ my senses but there's no way to mend these fen_ ces So this is what my re__

CHICKENS (S/A):
Bok bok bok bok Bok bok

CHICKENS (T/B):
Bok bok bok bok Bok bok

D D/E D/F# G⁶(add9) Bm Bb⁺

63

__ com pense__ is and I've just got - ta suf - fer the

bok bok bok bok bok bok

bok bok bok bok bok bok

D/A E/G# G

66

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

12

#18 When the Chickens Come Home [REV 9/23/25 12:52]

Musical score for measures 68-69. The vocal line starts with a fermata over the word "Khan!". The piano accompaniment features chords C and A.

68

Khan! se - quen ces When the chick-ens come

Musical score for measures 70-73. The vocal line continues with the lyrics "home You see the mess you've made and there's no way to at-one for all the". The piano accompaniment includes chords G, A(sus4), D, Bm, Em, and A. The word "Bok bok" is repeated in the vocal line.

70

home You see the mess you've made and there's no way to at-one for all the

Bok bok Bok bok Bok bok

Bok bok Bok bok Bok bok

Bok Bok Bok bok Bok bok

f G A (sus4) D Bm Em A

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

13

#18 When the Chickens Come Home [REV 9/23/25 12:52]

careless hands you played, I sorta killed Khan's wife I'm half the kid's ge- nome... The

Bok

Bok

Bok

D7 G A mp D B7

73

Detailed description: This block contains the first system of the musical score, spanning measures 73 to 76. It features a vocal line with lyrics, three vocal harmony lines labeled 'Bok', and a piano accompaniment. The piano part includes chord markings D7, G, A, mp, D, and B7. A large 'PREVIEW' watermark is overlaid on the page.

Chick-ens can, but you can't ev - er go home.

CHICKENS (S/A):
Bok bok bok

CHICKENS (T/B):
Bok Bok bok

Em7/G A7 G Gm D

76 [Scene]

Detailed description: This block contains the second system of the musical score, spanning measures 76 to 79. It features a vocal line with lyrics, two vocal harmony lines labeled 'CHICKENS (S/A)' and 'CHICKENS (T/B)', and a piano accompaniment. The piano part includes chord markings Em7/G, A7, G, Gm, and D. The system concludes with a double bar line and the instruction '[Scene]'. A large 'PREVIEW' watermark is overlaid on the page.

Saavik's Theme (Second Reprise)

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
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Orchestrations by Dan Sander-Wells

SPOCK'S VOICE: *I exaggerated.*

SAAVIK: Exaggerated? I can do that. I could exaggerate better than literally anyone else! [MUSIC GO]

KIRK: *(Cutting her off)*
No time for that now, Saavik.

Sweeping ♩ = 145

SAAVIK:

May be I'll be the one....

mp
F

f
B \flat (add \flat)

[Scene]

"KHAN!!!" SCORE SAMPLE

KHAN!!! The Musical!
PIANO-VOCAL

19A

Scene Change

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells

DATA: Computer, continue program. [MUSIC GO]

Spooky Slow Swing ♩ = 85

Musical score for the first system, featuring piano accompaniment in 4/4 time with a tempo of 85. The music is in a minor key and includes a dynamic marking of *mp*. The bass line starts with a whole note chord labeled "Bs.".

Musical score for the second system, continuing the piano accompaniment. It includes a tempo change to "Straight 8ths" and ends with a double bar line.

[Scene]

My Wrath (Reprise)

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells

JOACHIM: I thought you'd be happier, master. [MUSIC GO]

KHAN: Oh, Joachim, I don't know what my problem is.

Dreamlike ♩ = 95

KHAN: Yes I do...

Ballad ♩ = 95

KHAN:

KHAN:

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

2

#20 My Wrath (Reprise) [REV 9/23/25 13:00]

honest: am I too old for therapy? It's such a bitter

JOACHIM:
Well...

A/B

10

Detailed description: This block contains the first system of the score, covering measures 10 and 11. It features a vocal line for KHAN with lyrics "honest: am I too old for therapy? It's such a bitter". Below this is a vocal line for JOACHIM with the lyric "Well...". The piano accompaniment is shown in grand staff notation with a key signature of three sharps (F#, C#, G#) and a common time signature. Chords A and B are indicated in the piano part.

KHAN:
sweet true vengeance. Al-though I still do really need a bath... My heart was

JOACHIM & HENCHPEOPLE:
Sweet true ven - geance... We know... Ah...

mf A E F#m

12

Detailed description: This block contains the second system of the score, covering measures 12 and 13. It features a vocal line for KHAN with lyrics "sweet true vengeance. Al-though I still do really need a bath... My heart was". Below this is a vocal line for JOACHIM & HENCHPEOPLE with lyrics "Sweet true ven - geance... We know... Ah...". The piano accompaniment is shown in grand staff notation with a key signature of three sharps and a common time signature. Chords A, E, and F#m are indicated in the piano part. The dynamic marking *mf* is present.

As written
full of hat - red but now it's all def - late - red... so good - night sweet prick, you

G D C B E

16

Detailed description: This block contains the third system of the score, covering measures 14 and 15. It features a vocal line with lyrics "full of hat - red but now it's all def - late - red... so good - night sweet prick, you". The piano accompaniment is shown in grand staff notation with a key signature of three sharps and a common time signature. Chords G, D, C, B, and E are indicated in the piano part. The instruction *As written* is placed above the vocal line.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

3

#20 My Wrath (Reprise) [REV 9/23/25 13:00]

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "fin - - 'lly felt my...". The piano accompaniment features chords: F#m, G#m, Amaj7, and Am6/C. Measure 19 is marked with the number 19.

Musical score for measures 22-24. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "wrath!". The piano accompaniment features chords: E, F#, Am, and E(add9). The word "falsetto" is written above the vocal line with a slur. Measure 22 is marked with the number 22.

[Applause Segue]

My Wrath (Reprise) Playoff

Applause Segue From #20

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells

Lite Rock ♩ = 95

The musical score is written for piano and includes a saxophone part. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as 'Lite Rock' with a quarter note equal to 95 beats per minute. The score consists of two systems of music. The first system has a treble clef staff with a saxophone part labeled 'TSax' and a piano accompaniment. The piano part features chords labeled 'A' and 'E'. The second system continues the piano accompaniment with chords labeled 'E', 'F#m', and 'G'. The piece concludes with a 'poco rit.' (poco ritardando) marking and a final chord of 'G'. A large, diagonal watermark reading 'PERUSSA' is overlaid across the score.

Sulu & Uhura False Start

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells

SULU: You never know. Maybe
we'll get our moment to shine. **[MUSIC GO]**

Freely

Massive Bb arpeggio

Bb

8va

(KIRK and others enter) **[MUSIC OUT]**

The musical score consists of two staves. The upper staff is a vocal line in treble clef, marked '8va' and containing the lyrics '(KIRK and others enter) [MUSIC OUT]'. The lower staff is a piano accompaniment in bass clef, marked 'Freely' and 'Massive Bb arpeggio', with a specific note labeled 'Bb'. A large oval encompasses the piano part, and a double bar line with repeat slashes follows the vocal line.

PERUSAL

Boldly Go

[Rev. 9/23/25]

Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells

BONES: Oh, it's not as bad as all that, Jim,
now c'mon, just hike up your nutbag and let's go.

KIRK: I can't.

BONES: God sakes, will someone get this man's head
on straight? [MUSIC GO]

Colla Voce ♩ = 85

UHURA:

Your trek a - cross the stars did-n't have a one man crew.

Grand B \flat Arpeggios

B \flat

3

E \flat

A \flat E \flat B \flat

SULU: Uh, we
were there too.

Seems like you for - got one thing. Now the

SULU:

Cm 7 F 9 B \flat

3

3

4

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

2

#21 Boldly Go [REV9/23/25 13:13]

Ad. Lib. Riffing

chips are down, time is up and your back's a - gainst the wall._____

Oo _____ *Falsetto* ah. But

Massive Aø7 Arpeggios

6 Eb Db/Eb Eb Ab Aø7

Detailed description: This system contains measures 6, 7, and 8. The vocal line starts with the lyrics 'chips are down, time is up and your back's a - gainst the wall.' followed by a long note. The piano accompaniment features arpeggiated chords: Eb, Db/Eb, Eb, Ab, and Aø7. A 'Falsetto' section is indicated for the vocal line, and 'Opt.' markings are present for the piano part. A large watermark 'PREVIEW' is visible across the page.

feel - ing sor - ry for your self won't change an - y - thing at all.

When you

Ad. Lib. Silly Riff

8 Eb⁶ C Db Bb

Detailed description: This system contains measures 8, 9, and 10. The vocal line continues with 'feel - ing sor - ry for your self won't change an - y - thing at all.' and 'When you'. The piano accompaniment includes chords Eb⁶, C, Db, and Bb. A 'Silly Riff' is noted for the piano part. A large watermark 'PREVIEW' is visible across the page.

can't back up. and you

And you can't slow down.

10 Eb G *8va*

Detailed description: This system contains measures 10, 11, and 12. The vocal line continues with 'can't back up. and you' and 'And you can't slow down.'. The piano accompaniment features chords Eb and G, with an '8va' marking for a high register riff. A large watermark 'PREVIEW' is visible across the page.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

3

#21 Boldly Go [REV9/23/25 13:13]

can't slow up and you cay-yain't bahh-yack down, On-ly thing to do is bold ly...

and you cay-yain't bahh-yack down,

Massive Abm Arpeggios

Drs. (in tempo)

Cm Cm7/Bb A^{ø7} Abm Eb C7 F7 /Bb Ab/Bb

11

Detailed description: This block contains the first system of the score, measures 11-13. It features a vocal line and a piano accompaniment. The vocal line starts in 5/4 time and changes to 6/4 at measure 12. The piano accompaniment includes a 'Massive Abm Arpeggios' section and a 'Drs. (in tempo)' section. Chords are indicated below the piano part.

Gospel Swing ♩ = 115 (Swing 16ths)

UHURA + SULU:

go! You

mf Eb⁵ Ab/Eb Eb Ab A Bb G7

+ Bs. & Drs.

13

Detailed description: This block contains the second system of the score, measures 13-14. It features a vocal line and a piano accompaniment. The tempo is 'Gospel Swing' at 115 bpm. The piano part includes a 'mf' dynamic marking and a sequence of chords. The vocal line has the lyrics 'go!' and 'You'.

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

4

#21 Boldly Go [REV9/23/25 13:13]

bold - ly went to strange new worlds back in your young - er days and ya

Cm G

15

All (Except Kirk): **SULU:**

bold - ly broke the Prime Di - rec - tive in six - ty sev - en ways! You

Cm Eb G

17

SPOCK:
(Straight 16ths thur m. 21)

bold - ly faked your death to save a Pon Farr - ad-dled Spock. Bold - ly

Cm Bb G7/B

19

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

5

#21 Boldly Go [REV9/23/25 13:13]

All (Except Kirk): shot an in - no - cent life form... **BONES:** The one made out - ta rock. But

KIRK: What? Oh yeah.

Cm Eb V G

21

All (Except Kirk): if you'd nev - er bold - ly gone, you would-n't be the guy we re - ly up - on, so it's

Ab A° Eb/Bb G7 Cm

23

KIRK: You know what, why don't you all... **SULU:** No wait, we've got more!

time to set a course. and bold-ly go!

SULU: You

F7(b9) Bb7(sus4) Eb Eb7/G Cb7 Bb7 Eb Eb7/G Cb7 Bb7 G/B

25

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

6

#21 Boldly Go [REV9/23/25 13:13]

All (Except Kirk):

Then you
bold - ly knocked your ex up, now ya got a long lost son.

28

UHURA:

bold - ly tossed out Khan and now he's got you on the run! But

30

All (Except Kirk):

through it all you bold ly went, and now you're Star-fleet's main e - vent. So it's time to set a course and bold-ly go!

A Few Voices:

Bold - ly go!

32

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

7

#21 Boldly Go [REV9/23/25 13:13]

KIRK: If only I could boldly go back and fix things...

BONES:

Ya can't fix your

35

UHURA, SULU, & ENS. (offstage):

past. Can't fix your past.

You're on - ly

SPOCK:

You're on-ly hu - man.

38

BONES:

UHURA, SULU, & ENS. (offsage):

hu - man. You had-n't learned. You had - n't learned.

SPOCK:

What you now

41

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

8

#21 Boldly Go [REV9/23/25 13:13]

UHURA, SULU,
BONES, & ENS. (offstage):

SPOCK:

What you now know. In-deed, you can.

know But I can change. And try to be

Eb *G* *Cm* *Bb*

44

BONES:
That's it, Jim!

KIRK:
bet-ter! So what are we wait-ing for? Let's bold-ly go! I got faith in

Ab *Db* *Bb* *Eb* *Ab/Eb* *Eb*

47

All (Except Kirk):
Faith so true! Oh, we do!

you! Have faith in me! And if I

mf *Ab7* *Eb7*

50

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

9

#21 Boldly Go [REV9/23/25 13:13]

KIRK:

did - n't try what kind of cap - tain would I be? So

B \flat Cm⁷ C^{#o7} B \flat /D Eb Fm F^{#o7} Eb/G

52

All (Except Kirk):

Oo

let's ride hell for leath - er, stay craft - y, sharp, and cle - ver and

mp Cm Ab

54

To- geth - er!

bold - ly go. To- geth - er! That's the key! Dance break!

Fm F/A B \flat

56

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

10

#21 Boldly Go [REV9/23/25 13:13]

DANCE BREAK

Musical score for measures 58-60. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 58 starts with a piano (f) dynamic and an Eb7 chord. The bass line features a steady eighth-note pattern. Chords Eb7, Ab, Eb, Cm, and F7 are indicated below the staff.

Musical score for measures 61-63. The piano part features complex chordal textures with triplets and sixteenth-note runs. Chords Bb, Eb, Db, Ab, and Abm are indicated below the staff.

Musical score for measures 64-65. The piano part continues with intricate chordal patterns and triplets. Chords Eb and Bb are indicated below the staff.

Musical score for measures 66-68. The piano part features triplets and sixteenth-note runs. Chords Eb and Bb are indicated below the staff. The label "Saxes + Brass" is placed above the staff in measure 67.

Musical score for measures 69-71. The piano part features chords Eb, Ab(sus4), Eb, and Eb(sus4). The bass line has a steady eighth-note pattern.

Musical score for measures 72-74. The piano part features chords Eb, Eb(sus4), Bb, and G#. The bass line has a steady eighth-note pattern. The piece concludes with a key signature change to one sharp (F#).

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

11

#21 Boldly Go [REV9/23/25 13:13]

ALL: **KIRK:**

Some-times when you bold - ly go, you bold - ly make a mess. And

mf C#m B

74

ALL: **UHURA:**

some-times you feel "bold - ly no" but 'cha got - ta say "Bold - ly yes!" 'Cause

C#m E G# A#m Bm B#m

76

ALL:

if you nev - er bold - ly go there's so much you won't get to know. So it's

A A#o E/B G#7 C#m

78

All (Except Kirk):

time to set a course and bold - ly go! We may

A Few Voices:

Bold - ly go!

F#7(b9) B7 E Eb/D# C#m

80

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

12

#21 Boldly Go [REV9/23/25 13:13]

har - bor some re - morse but 'cha get back on that horse.

UHURA:
You don't

A B A B A# B

82

SULU: *A la "Obi-Wan"* **rall.**
"Use The Force" **EVERYONE ELSE:**
No, no, no.

have to to make it so.

G# G#/B# C#m E/B A#^{o7} Am

84

UHURA:
Just don't for - get, Mis - ter "One Man Crew",

mf A A#^{o7}

87

"KHAN!!!" SCORE SAMPLE

PIANO-VOCAL - KHAN!!!

13

#21 Boldly Go [REV9/23/25 13:13]

All (Except Kirk):

we will be right here with you.

KIRK:

Then let's

ff

E G#/D# C#m C#m

90

Grandly ♩ = 90

KIRK:

bold - - - ly go!

All (Except Kirk):

Bold - - - ly go!

Ad. Lib. Riffing (Kirk & Uhura)

Ad. Lib. Fills

A Am

93

[Scene]

Scene Change

[Rev. 9/23/25]

*Music, Lyrics & Book by Brent Black
Co-conceived by Alina Roth
Orchestrations by Dan Sander-Wells*

JOACHIM: Henceforth, I shan't. But our engines are barely faster than theirs, and in that cloud, we'll be flying blind.

KHAN: Full speed, damn you! [MUSIC GO]

Militaristic ♩ = 120

mf
+ K2 (Stgs)
C#m

A G# C#m

+ Bs. & Military Snare

rit.

F# G#

4 Bs. & K2 (Stgs)

[Scene]