

PIANO-CONDUCTOR SCORE



Music, lyrics, and book by:

Brent Black

Co-conceived by:

Alina Roth

Orchestrations by

Dan Sander-Wells

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Overture

[REV 11/20/24]

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

[GO ON CUE]

KHAN: And now James. T. Kirk. I will leave you as you
left me...buried alive...(echoes) buried alive...buried alive... [GO ON TO M. 2]

Colla Voce

KIRK:

KHAN!!!

Tom Roll

sfzp

GRAND PIANO

1
+ Bs.

Arena Rock ♩ = 140

Gtr.

STRINGS + SYNTH PAD R.H. (Sounds 8va)

ff

C#5

G#

B

F#

3
DISTORTED METAL GUITAR L.H.

DATA: Computer, Freeze overture.
[MUSIC OUT]

Out on cue

Welcome To Starfleet

[REV 11/20/24]

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DATA: Computer, continue program. [MUSIC GO]

DATA: This is a story of adventure, revenge, and an aging hero getting his groove back! But first, please give a warm welcome to a talented and lifelike group of performers I programmed myself, our cast of holographic virtual actors!

Computer, activate razzmatazz protocols! [GO ON]

GRAND PIANO **Corny Showtune** ♩ = 150
VAMP (out any bar)

The musical score for 'Corny Showtune' is written for piano in 4/4 time. It begins with a 'GRAND PIANO' dynamic marking. The melody is in the right hand, featuring a series of eighth notes and quarter notes. The bass line in the left hand consists of a steady eighth-note pattern. Chord symbols Eb, Fm, and Bb are indicated. The piece ends with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Cheezy Rock ♩ = 150 **DATA:** And now, the opening number!

Hammond

The musical score for 'Cheezy Rock' is written for piano and Hammond organ in 4/4 time. The piano part features a strong bass line with chords Eb, Db6, Cm, Cb, and Bb. The Hammond organ part is in the right hand, featuring a series of eighth notes and quarter notes. The piece begins with a 'f' dynamic marking. The score is marked with a '5' and '+ Bs. & Drs.' at the bottom left.

FOR PERUSAL PURPOSES ONLY

ALL: **SOLOIST 1*:** **SOLOIST 2:** **SOLOIST 3:**

Wel-come to Star - fleet! The fleet of the stars! Like the Na-vy if the Na-vy took a boat to Mars. We're
*Chosen from the HOLO-ACTORS

mf Eb /G Ab Eb Ab Eb Fm7 Bb

7

S/A:
armed to the teeth but we're sci - en - cy too! We on - ly

T/B:
But we're sci - en - cy too!

Eb /G Ab F7/A

11

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SOLOIST 4:

Want to ex-plore... But we're read-y for war! So

On sci-en - ti-fic ex-pe-di-tions. De-spite our ver-y peace-ful miss-ions.

Ab Eb/G Eb Ab Eb/G Eb

14

SOLOIST 5:

mess with us _____ and it-'ll suck to be you! Star - fleet, bay-beh! Star - fleet, yeah! _____ But for

Star - fleet, bay-beh! Star - fleet, yeah! _____

Ab Cm/G Eb

18

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S/A: **SOLOIST 6:**

all of our pha - sers, tor-pe - dos and la - sers, you'll find we're re-mark-a-bly sweet! In this u -

T/B:

you'll find we're re-mark-a-bly sweet!

Fm Gm Ab G/B Cm Gm7/Bb F(add9)/A

SOLOIST 8: **ALL:**

to - pi - an, So-cial-ist, rel-a-tive-is - tic. Low - key a-the-is - tic, both

SOLOIST 7:

Odd-ly mil - i - ta-ris - tic...

Ab(add9) F7sus Gm Ab(add9) Cm7/G F7sus Gm

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molto rall.
S/A:

fu - tur - is - tic and a - nach - ro - nis - tic Star - fleet. The fleet of the stars! — But be -

T/B:

But be -

CHURCH ORGAN

Ab(add9) Cm7/G Bbsus Bb Eb

mp
Bb7

+ Bs.

30

Reverent (Choral 'School Song') ♩ = 100

fore you lead a crew a - cross the gal - ax - y, you must grad - u - ate from Star - fleet A -

fore you lead a crew a - cross the gal - ax - y, you must grad - u - ate from Star - fleet A -

Eb /G /Bb Ab Fm7 Eb Cm F7sus F7

34

FOR PERUSAL PURPOSES ONLY

cad - e - my and the most fu - tile__ tri - al a ca - det will suf - fer through...

cad - e - my and the most fu - tile__ tri - al a ca - det will suf - fer through...

37

B $\flat$ Ao7 B $\flat$ 7/A $\flat$ B $\flat$ E $\flat$ G C m E $\flat$ /B $\flat$ A $\flat$ m

Broadening ♩ = 90 **rit.**

is the test you can-not pass no mat-ter what you do. It's called the

is the test you can-not pass no mat-ter what you do. It's called the

40

A $\flat$ E $\flat$ G B $\circ$ C m F7

+ Bs.

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Ko - ba - ya - shi Ma - ru.

SINGLE VOICE:

Ko - ba - ya - shi Ma - ru... Oo-wee-oo-wee -

Ko - ba - ya - shi Ma - ru.

Ab Bb Ebsus

43

DATA (as himself): The Kobayashi Maru.

Alright Holo-Actors, places please!

HOLO-ACTORS: Thank you, places. [GO ON #2B]

oooh.

Eb

45

[Attacca]

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The Kobayashi Maru

[REV 11/20/24]

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Orchestrations by Dan Sander-Wells

DATA: Our story begins back in the year 2285 in a starship bridge simulator where a cadet is about to the unwinnable test...[GO ON]

Corny Showtune ♩ = 155 **VAMP (out on cue)**

GRAND PIANO

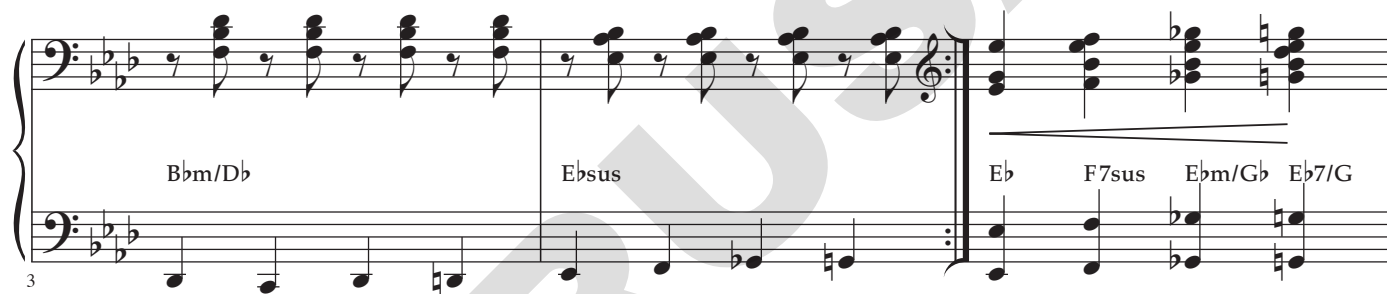
p
A $\flat$



DATA:...and what's it called again?

B $\flat$ m/D $\flat$ E $\flat$ sus E $\flat$ F7sus E $\flat$ m/G $\flat$ E $\flat$ 7/G

3



DATA:

8

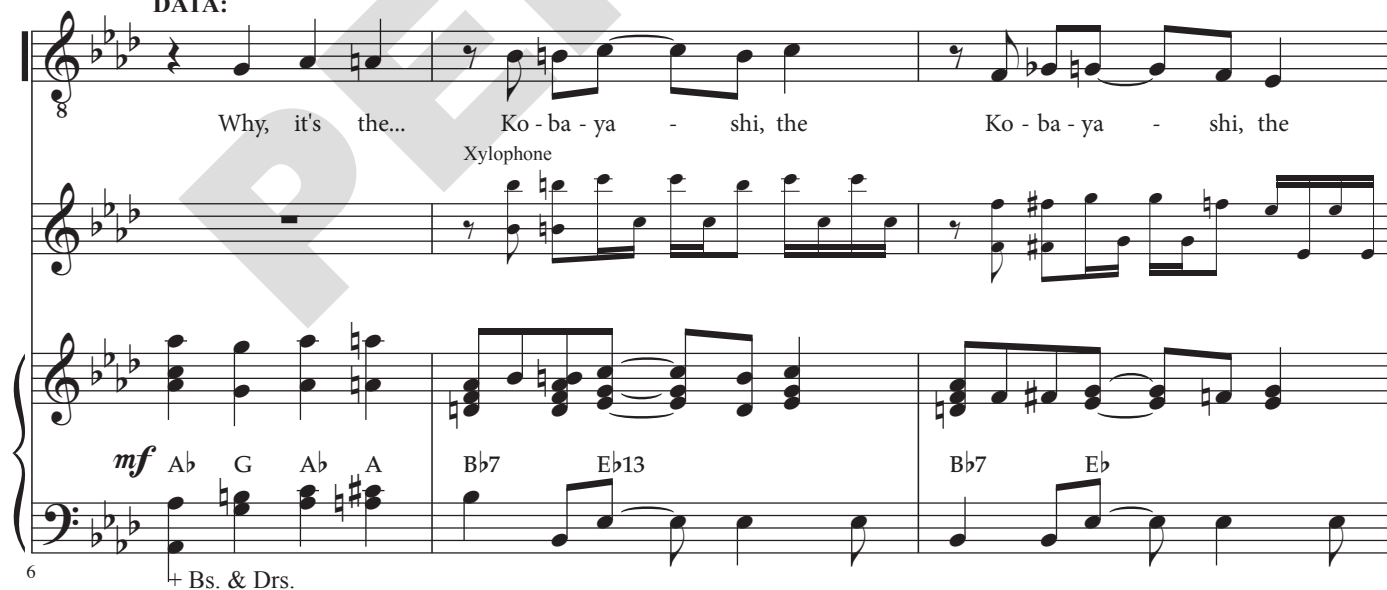
Why, it's the... Ko - ba - ya - shi, the Ko - ba - ya - shi, the

Xylophone

mf A $\flat$ G A $\flat$ A B $\flat$ 7 E $\flat$ 13 B $\flat$ 7 E $\flat$

6

+ Bs. & Drs.



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SULU, UHURA, ENS:

What do you do?

Ko - ba - ya - shi Ma - ru!

K2 Synth Lead

Bb7 Eb13 Ab *mf* Gb

9

Power Ballad (felt in 2)

What do you do?

SPOCK, BONES, ENS:

What do you do?

DATA:

Star-fleet's own catch twen - ty - two. _____

Db Dbm6/Bb Ab/C

11

FOR PERUSAL PURPOSES ONLY

SULU:

I'm

What do you do?

Now let's meet the teach - ing crew, roll call!

K2 Horns

Fsus Bb7/D Dbm6 Ab

15

Cheerleader Roll Call ♩ = 150

SULU:

Su - lu! How do? The pi - lot of the crew! I al - so arm pha - sers if you

19

FOR PERUSAL PURPOSES ONLY

need to "pew" "pew" "pew!"

22

This block contains the musical score for measures 22 through 24. It features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "need to 'pew' 'pew' 'pew!'". The piano part consists of a single eighth note in the bass clef at measure 22, followed by a half note in measure 23, and a quarter note in measure 24.

UHURA: Who's au - gust and dig - ni - fied?

SULU: But don't get on her bad side!

ALL BUT UHURA & SAAVIK: U - hu - ra! U - hu - ra!

24

This block contains the musical score for measures 25 through 27. It features three vocal lines and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Who's au - gust and dig - ni - fied?" (Uhura), "But don't get on her bad side!" (Sulu), and "U - hu - ra! U - hu - ra!" (All but Uhura & Saavik). The piano part consists of a single eighth note in the bass clef at measure 25, followed by a half note in measure 26, and a quarter note in measure 27.

FOR PERUSAL PURPOSES ONLY

**ALL BUT UHURA
& SAAVIK:**

Yes, you - ra!

UHURA:

Me? That's right.

27

BONES:

You can call me "Bones." And damn it, I'm a doc - tor, but I'm nur - sing an ex - am like some

29

FOR PERUSAL PURPOSES ONLY

BONES: damn test proc - tor.

SPOCK: I am

SULU, SPOCK, UHURA: He's a doc - tor, not a proc - tor.

32

Ballad Feel

SAAVIK: Spock. I'm

Glockenspiel

mp Db13

35

FOR PERUSAL PURPOSES ONLY

Saa-vik, a stu-dent, lieu - ten-ant class — a third-year ca - det sit-ting here with the brass. I

39

Chords: G $\flat$, A $\flat$ m9, G $\flat$ /B $\flat$, C $\flat$ (add9)

want to do well on this test but a - las, no one I know has been

43

Chords: E $\flat$ m, C $\flat$ maj7, A $\flat$ m7, C $\flat$ /D $\flat$

a - ble to pass. — May - be

Stgs.

46

Chords: G $\flat$, G $\flat$ 9, G $\flat$ 7

FOR PERUSAL PURPOSES ONLY

I'll be the one who stays calm and sails right through it. May - be

**SULU, UHURA,
BONES, SPOCK:**

She won't.

48

I am the one who has learned enough to do it. I'm half

**SULU, UHURA,
BONES, SPOCK:**

She's not.

52

Chord progression for measures 48-52:

- Measure 48: Cb2
- Measure 49: Cbm
- Measure 50: Gb
- Measure 51: Gbmaj7
- Measure 52: Bbm7

Chord progression for measures 53-57:

- Measure 53: Cb2
- Measure 54: Cbm/Ebb
- Measure 55: Bb
- Measure 56: Ebm
- Measure 57: Ebm

FOR PERUSAL PURPOSES ONLY

Vul-can, an in-ter-stel-lar Je-kyll and Hyde, so I'm lo-gi-cal and cold, but I feel so much in-side! —

Chords: Cb, Db, Ebm, Ab7/C

Measure 56

BONES: accel. **DATA:** **Back To Corny Showtune** ♩ = 155

— Can we do what we're here to do? Which is the

Chords: Cb, Db

Measure 60

Ko - ba - ya - shi, the Ko - ba - ya - shi, the

Xylophone

Chords: Ab7, Db13, Ab7, Db

Measure 63

FOR PERUSAL PURPOSES ONLY

Building Suspense ♩ = 160

Ko - ba - ya - shi Ma - ru!

SPOCK:

Be - gin sim - u - la - tion.

Stgs.

Ab7 Db13 Gb

65

Conversational, not robotic

SAAVIK: **SULU:**

Mis-ter Su-lu, set a pa-ra-bol-ic course. Course laid in vi-a Sec-tion Fif-teen.

mp Fbmaj7 Eb7

67

FOR PERUSAL PURPOSES ONLY

UHURA: **SAAVIK:** *As written*

Cap - tain, I'm get - ting a dis - tress call. O - pen a chan - nel. On -

71

DATA: (Now as K.M. Captain)

screen. And their cap - tain will be played by me. Help! Our

74

FOR PERUSAL PURPOSES ONLY

SAAVIK & UHURA:

Yes.

freight-er is a-drift in space. We need as-si-stance! Do you read me? We could all be dead in an hour! We

Fm

Db

SULU, SPOCK,
UHURA, BONES,
ENS:

No pow - er

SAAVIK:

struck a gra - vi - tic mine and lost all pow-er! Where

Ab/Eb

C/E

C

C7/Bb

FOR PERUSAL PURPOSES ONLY

ooh...

DATA: (As K.M. Captain)

are you? Gam-ma Hy-dra _____ Sec-tion Ten, burn - ing out our fuse up here _____ a-lone.

Ac. Guitar

Fm/C D $\flat$ A $\flat$

85

SAAVIK:

Wait: Gam-ma Hy-dra Sec-tion Ten? Kling-on Neu-tral Zone!

SPOCK:

The Kling-on Neu-tral Zone.

Stgs.

B $\flat$ m E $\flat$ + E $\flat$ G $\flat$ E $\flat$

89

FOR PERUSAL PURPOSES ONLY

SULU: May I remind the captain
that the Neutral Zone...

SAAVIK:

DATA:

93

We're for - bid-den to en-ter, I'm well a-ware. Our

mf F $\flat$ maj7 Eb7

97

per-son-nel is flail-ing! Our life sup-port is fail-ing! Is an-y-bod-y there? Does an-y-bod-y care?

C $\flat$ maj7 B $\flat$ m Eb C/E

FOR PERUSAL PURPOSES ONLY

SULU: Is the captain prepared
to violate a treaty?

SAAVIK:

Well... how big is your crew? —

DATA:

We've got

Oh.

(gasps)

two do - zen crew-men... and three hun-dred Al - fan - i - an pup-pies!

Ab/C

C

FOR PERUSAL PURPOSES ONLY

SPOCK:

Cap - tain?

SULU:

**SULU, UHURA,
BONES, SPOCK:**

Cap - tain: what will you

SAAVIK: (in the clear)
"No weird-looking
life forms left behind!" **[GO ON]**

do?

Gm Am Bb B p Bm/D

109 111

FOR PERUSAL PURPOSES ONLY

SULU: SAAVIK:

Your or - ders? We're go - ing in.

115

Ab Ab5

SPOCK: We are now entering the Kingon Neutral Zone. SAAVIK: What's that beeping? UHURA: Here we go again. DATA: (As himself)

As you

mf

C/E Eb

118

FOR PERUSAL PURPOSES ONLY

Driving Rock ♩ = 160

SULU, SPOCK,
UHURA, BONES,
ENS:

DATA:

might have guessed, this bru - tal test is a - bout to take its toll. _____

Rock Guitar Ab5 Gb5 F5 Fb5 Synth

mf Ab Ab7/Gb Db/F Dbm6/Fb Gb/Db Dbm/Fb

toll. Ooh sha - la - la - la - la - la!

Three of those blips were Kling - on ships on a rou - tine guard pa-trol. They're

Ab/Eb Bb/D Bbm7 /Db Eb

123 127

FOR PERUSAL PURPOSES ONLY

BONES, UHURA, ENS:

You've got no way out!

DATA:

charg - ing wea - pons, they're clos - ing fast — and you've got no way out!

SPOCK, SULU, ENS:

You've got no way out!

Rock Guitar
Ab5

C5

Synth

Ab

C

Db

Dbm/Fb

131

That's what this whole thing is a -

How do ya dance when ya got no chance? That's what this whole thing is a -

That's what this whole thing is a -

Rock Guitar
Ab5

Bb5

Gb5

Db5

Ab

Bbm

Gb

Db

135

SAAVIK:

Aw, ——— come on!

BONES, UHURA, ENS:

bout!

SULU, UHURA, ENS:

What do you do?

DATA:

bout!

SPOCK, SULU, ENS:

bout!

E $\flat$ 5

K2 Synth Lead

B $\flat$ m7/E $\flat$

G $\flat$

138

FOR PERUSAL PURPOSES ONLY

Power Ballad (felt in 2)

SAAVIK:

DATA:

Red a - lert! When it all comes down to you.

SULU, UHURA, ENS:
What do you do?

SPOCK, BONES, ENS:
What do you do?

140

Db Dbm6/Bb Ab/C

The musical score is written for piano and voice. It features a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The score includes vocal lines for SAAVIK, DATA, SPOCK, BONES, ENS, and SULU, UHURA, ENS. The piano accompaniment includes a right-hand melody and a left-hand bass line with chords. The score is marked with a large 'PERUSAL' watermark.

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DATA: **UHURA:**

That's the Ko - ba - ya - shi Ma - ru! ____ Just like

SPOCK, BONES, ENS:

What do you do? ____

SAAVIK:

Bat - tle sta - tions! Raise shields!

144

Fsus Bb7/D Dbm Ab G

The musical score is written for a piano-conductor. It includes vocal lines for Data, Uhura, Spock, Bones, Ensigns, and Saavik, as well as piano accompaniment. The score is in B-flat major and 4/4 time. A large 'PERUSAL' watermark is visible across the page.

FOR PERUSAL PURPOSES ONLY

ag - ing and death...

**SULU, UHURA,
BONES, ENS:**

No one ev - er beats the

BONES:

Or the curse of Mac - beth...

Stgs. & Brass

148

SULU, UHURA, ENS:

What do you do? —

Ko - ba - ya - shi Ma - ru.

SPOCK:

Near - ly no one.

K2 Synth Lead

f Gb

/Bb Gb Ebsus

151

SAAVIK:
What do I do?

SPOCK, BONES, ENS:
What do you do? _____

DATA:
A cap-tain's night - mare com-ing true. _____

154

SAAVIK:
This is-n't fair! A-ban-don ship!

SULU, SPOCK, UHURA, BONES, ENS:
What do you do? _____

UHURA/SOPS:
What do you do?

DATA:
Well that's the Ko-ba-ya - shi Ma-ru! _____

FOR PERUSAL PURPOSES ONLY

158

BONES/ALTOS:

What do you do? _____

UHURA/SOPS:

What do you do?

DATA:

When they drop that oth - er shoe

"Beach Boys Falsetto"
SULU/TENS:

Oo _____ Oo _____

SPOCK/BASS:

Oo _____

Drs.

162

FOR PERUSAL PURPOSES ONLY

Ah

+ Spock & Bs.

Ah

DATA:

That's the Ko - ba - ya - shi Ma - ru How do you

Rock Guitar

F5 Bb5 Db5 Ab5

+ Explosion

mp Fm Bb Dbm6 Ab

166

face a sna-fu with-out a shred of a plan? And what'll come of your crew when it all hits the fan? You have to

Stgs.

f Ab /Gb Db/F Dbm/Fb

170

FOR PERUSAL PURPOSES ONLY

BONES, UHURA, ENS:

You wan - na live on the edge? Ya got - ta

SULU, SPOCK, ENS:

You wan - na live on the edge? Ya got - ta

step to the ledge and look de - feat in the eye...

Ab5

Ab7/Gb

Db/F

learn how to die.

learn how to die.

DATA:

And find

Dbm/Fb

BONES, UHURA, ENS:

noth - ing you ____ can do. _____

SULU, SPOCK, ENS:

noth - ing you ____ can do. _____

out what you do ____ when there's noth - ing you ____ can do. _____ That is the

loco

Ab

Bbm Cm Db Do Ebsus

Eb

G

Ab

A

179

ALL:

Ko - ba - ya - shi, the

Ko - ba - ya - shi, the

Ko - ba - ya - shi, the

Ko - ba - ya - shi, the

Xylophone

f
Bb7

Eb13

Bb7

Eb13

183

FOR PERUSAL PURPOSES ONLY

Shameless Kickline (Swung 8ths) ♩ = 110

ALL BUT SAAVIK:

Ko - ba - ya - shi Ma Ya

Ko - ba - ya - shi Ma - ru, come on get sau - cy!

A. Sax

Bb7 Eb13 Ab13 G Ab7/Gb F

can't be wish - y wash - y with that koo-ky Ko - ba - ya - shi Ma - ru

ff Bb Cm7 C#o7 Bb(add9)/D Eb Fm7 F#o7 Eb/G Ab Ab7/C Db E7/D

**A cheeky "sh" lisp here can make "saucy" rhyme with "Kobayashi"*

FOR PERUSAL PURPOSES ONLY

molto rit.

Ma - ru! Yeah! _____

Ad Lib Fills

Ab7

[Applause Segue]

190

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Kirk's Entrance

[REV 11/20/24]

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

SAAVIK: Admiral James T. Kirk?

SPOCK: Yes. He should be arriving...now. **[MUSIC GO]**

*(Door opens slowly, revealing KIRK.
He slowly walks forward as if in a
distracted trance)*

[APPLAUSE SEGUE TO M. 2]

KIRK: Space...

Freely **With Building Anticipation** ♩ = 130

The musical score is divided into two systems. The first system (measures 1-5) features a percussion part with a 'Low Tom Roll' and 'Trem. Stgs.' (tremolos on strings). The piano part includes 'SPACE FLUTES R.H.' and 'GRAND PIANO L.H.' with a mezzo-forte (*mf*) dynamic. The second system (measures 6-9) features 'Fr. Horns' and 'GRAND PIANO B.H.' (Grand Piano Right Hand). The piano part includes a D7 chord and a double bar line. The score is marked with a large 'PREVIEW' watermark.

KIRK: Space!
Give me some space, jeez!

[Scene]

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Young

[REV 11/20/24]

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

KIRK: Oh Bones, I don't know what my problem is...
(To the audience, dramatically) Yes I do. **[GO]**

Brooding ♩ = 85

KIRK:

My life has be-come a de - pres-sing, in - cess - ant bore.

GRAND PIANO

D7 Gm Bb Eb Bb

KIRK: My new mission? To *oldly* go where *old* man...has gone before.

BONES:

Like a

Trumpet

C C7 Fsus F G/B

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KIRK: Yes,
thank you, Bones. **KIRK:**

rit.

floun-der - ing, flab - by old fart whose fling's been flung? But at

C m D m E $\flat$ D/F $\sharp$ G m B $\flat$ /F G $\sharp$ 7/E

9

Colla Voce **molto rit.** **Austin Powers!** ♩ = 155

night, in my dreams I'm still back on the bridge... and I'm young!

Trem. Stgs.

E $\flat$ /F + Mark Tree Bs.

13

ENSEMBLE:

Flash - back...

Bari. Sax

STACCATO FLUTE + PICCOLO GRAND PIANO STACCATO FLUTE + PICCOLO

8va

B $\flat$ 7

17

FOR PERUSAL PURPOSES ONLY

KIRK:

Yeah! Just a

GRAND PIANO

(8^{va}) - loco

B $\flat$ 7

F A $\flat$ F A $\flat$ **f** F

21

sly pi-o-neer of the Fi-nal Fron-tier, Earth year twen-ty two six-ty six. Sure, the

3

Stgs.

STACCATO FLUTE + PICCOLO

FULL BRASS B.H.

mf B $\flat$

B $\flat$ 5 D $\flat$ 5

25

FOR PERUSAL PURPOSES ONLY

8
six-ties were fraught, but damn, — I was hot! And you bet that I got my kicks. We would

GRAND PIANO

29
E♭ Bs. B♭7

8
sur-vey a pla-net and chart it and scan it, and man, it got rough in so man-y ways! I'd ask

FULL BRASS B.H.

33
Bs. Cm G7

8
Spock to ap-prise, and then Bones would ad-vise so I'd do what I was gon-na do an-y ways! I was

37

FOR PERUSAL PURPOSES ONLY

just a dream-ing pup! But my heart was beam-ing up! James T.

Stgs.

FULL BRASS

G2 Gm Dm/A Eb/Bb Bb/F

41

Swing!

Kirk was the swing-in'-est cap-tain who e-ver swung. Oh, what I

Cm Dm Eb D7/F# Gm Gb+ Bb/F

45

Back To Straight 8ths

would n't give to be

tr

49

FOR PERUSAL PURPOSES ONLY

49

KIRK: Hey, flashback Sulu:
Warp speed, baby!

young! We dis -

8va- loco loco

Bb Bbsus F

53

A la "Star Trek"
(original TV theme)

cov-ered new__ worlds and new a-li-en girls, an-y sec-tor you've heard of, I've been to it! My

VOCALIST:

Ahh Ahh

**Meant to mimic the original "Star Trek" TV theme song; should be present but not overpowering Kirk*

ARCO STGS. ARCO STGS. R.H.

mf Bb /A Gm Bb/F Bb

Bs.

57

FRENCH HORN L.H. (Sounds 8va)

FOR PERUSAL PURPOSES ONLY

hair was all mine. My bod-y was fine. And all spe-cies of la-dy were in-to it! Forg-ing

Ahh

61

peace all a-round each new plan-et we found, cap-tains nev-er beam down... but I would! Then come

65

The musical score is for a piano-conductor. It features two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system also includes a vocal line with lyrics and a piano accompaniment. The piano accompaniment includes chord symbols and a bass line. The score is marked with measure numbers 61 and 65. A large 'PREVIEW' watermark is visible across the center of the page.

FOR PERUSAL PURPOSES ONLY

69

back from the trip and re - lax on the ship, safe in walls made of card-board and ply-wood. With U -

ARCO STGS.

73

hu - ra — on the phones, Che-kov, Su-lu, Scot - ty, Spock, and me! There's no

FLASHBACK BONES:

Damn it, Jim!

G m D m E $\flat$ B $\flat$ /D B o

FOR PERUSAL PURPOSES ONLY

8 crew in the fleet who could beat those I voy-aged a - mong! _____ Oh, what I

77

Cm Dm Eb D/F# Gm C7

8 would - n't give _____ to be... _____

VOCALIST:

Ahh _____

TRILL STGS. (Whole Step)

81 Eb C F7sus

Bs.

FOR PERUSAL PURPOSES ONLY

KIRK: Ahh, so many adventures...
exploring new systems, investigating anomalies...

young!

8^{va}

FULL BRASS

85

This musical block contains measures 85 through 88. It features a vocal line for Kirk, a piano line with a melodic sequence, and a full brass section. The piano part is marked with a piano (p) dynamic and includes a 'va' (vibrato) marking. The full brass section is indicated by a box labeled 'FULL BRASS'. The measure number 85 is at the bottom left.

Contemplative

rit.

KIRK (CONT'D): and that one time Spock's brain got stolen...that was weird.

Oh

GRAND PIANO

mp

A^b E^b G^b B^b C D

89

This musical block contains measures 89 through 92. It features a vocal line for Kirk, a piano line with a melodic sequence, and a grand piano section. The piano part is marked with a mezzo-piano (mp) dynamic and includes a 'rit.' (ritardando) marking. The grand piano section is indicated by a box labeled 'GRAND PIANO'. The measure number 89 is at the bottom left.

FOR PERUSAL PURPOSES ONLY

Spooky

8

yeah, and the crew of the "Bot-an-y Bay" we res-cued them, yes, but then, got in their way. They

Trem. Stgs.

p Gm Gb+ Bb/F C7/E

93

8

tried to take o - ver the En - ter-prise, but I cut their big guy right down to size. Oh, that

Co Bbm C Fm D7/F#

97

FOR PERUSAL PURPOSES ONLY

KIRK: Keith?

plan-et we hast-i-ly strand-ed them on, and their lead-er... what was his name?

101

KIRK: No-wait: [GO ON] **KIRK:** Khan, that was his name, Khan. *(beat)*
Whatever happened to that guy? *(Laughs)* [GO]

Tom Roll

105

KIRK: Anyway...

Nobly ♩ = 120

110

I was

+ Bs.

FOR PERUSAL PURPOSES ONLY

young, de-bo-nair, sor-ta de-vil may care, square-ly dar-ing each catch twen-ty two. Still, the

Fr. Horn

GRAND PIANO + MARCATO STGS.

112

accel.

risks that I took weren't for kicks or for looks, but to save my ship and her crew! Now the

116

FOR PERUSAL PURPOSES ONLY

Bright 4 ♩ = 148

mem - 'ries — flood my brain with fu-tur-is-tic Sci - Fi white guy pain. Are my

win - ter years meant to be spent as a he - ro un - sung? —

Stgs.

ARCO STGS.

Chords: G#m, D#m, C#m/E, B, G#/B#, C#m, D#m, E, D#/F#, G#m

Rehearsal numbers: 120, 124

FOR PERUSAL PURPOSES ONLY

8

Un - sung? _____

Why can't I

Fr. Horn

127

8

go back to then at Warp Eight Point Five to those bet-ter days when I was real-ly a-live! What I

VOCALIST:

Ahh _____

E/F#

G maj7

130

FOR PERUSAL PURPOSES ONLY

8 would - n't give to be _____

134

E C#m F#7sus

8 young! _____ Ooh, my hip!

Brass

f B G B G

138

[Applause Segue]

FOR PERUSAL PURPOSES ONLY

Young Playoff

[REV 11/20/24]

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

Medium Swing (♩ = 152)

Stgs.

Dr. Fill

FULL BRASS B.H.

mf

Gm C7sus C7

Bs.

1

To Straight 8ths

E♭ B♭/D Cm Gm

4

Trill Stgs.

Stgs.

BOTH HANDS

Fsus F7

6

[Scene]

FOR PERUSAL PURPOSES ONLY

[REV 11/21/24]

KHAN:

How d'you do, I live here. And what brings you to this place? Wait!

(This phrase a la Tim Curry's Frank-N-Furter)

Gtr. E5 D5 C5 G5

mf B B7

FOR PERUSAL PURPOSES ONLY

Che - kov, is that you? From the En - ter - prise ____ crew? ____

E5 D5 C5

Em D C

8

CHEKOV:

I nev - er for - get a face. Ehhh...

G5 B5

G Bb B

RH LH

10

FOR PERUSAL PURPOSES ONLY

KHAN: Right.

've took a wrong turn... Well, live and learn! We'll just go. You seem bus-y.

E5 D5 C5 G5 A#5 B5

p E m(add9) C G B

12

KHAN: REDSHIRT:

Just park it there. You ain't go - in' no - where. Che - kov, this guy... who

E5 D5 C5 G5

E m G

16

FOR PERUSAL PURPOSES ONLY

KHAN: Who am I?
Who am I?

rall.
KHAN: Okay,
I'll tell you.

50s Doo-Wop ♩ = 75

KHAN:

is he? On

B5 Drs.

Big B7 arpeggio

mp

B B7 + Bs.

19

Earth, I was a prince, in the nine - ties... look it up. The

E Gtr. (Clean) G#m T. Sax

E G#m A B7sus

22

FOR PERUSAL PURPOSES ONLY

26

a - pex of an aug - men - ted race but my

E G#m A A/B G#/B#

30

un - grate - ful slaves stormed my for - tress in waves and they

C#m Gtr. (Clean) G#m A E/B

FOR PERUSAL PURPOSES ONLY

took all my stuff and they shot my sweet ass in - to space. _____ I

D B

D B7sus B7 G#/B#

34

drift-ed for years through the cos - mos with a flash fro-zen tube for a bed till a

C#m C+ E F#

mf C#m C+ E/B F#/A#

+ Gtr.

38

FOR PERUSAL PURPOSES ONLY

real piece of work, one Cap-tain James Kirk ma - rooned us and left us for dead.

Am Em A#o B

Am Em/G F#7b9 B

42

Tempo primo ♩ = 110

VAMP (out on cue)

CHEKOV: You lie! You tried to murder

him and he left you on a paradise! [GO ON]

KHAN: This is that paradise!

+ Gtr.

mp

+ Bs & Drs.

46

KHAN:

I just bare-ly sur-vived be-cause once we ar-rived this plan-et with-ered to dust,

Saxes

mf

Em A/E Em A/E C F/C C G C/G B

48

Oh yes! Near-ly half my peo - ple died. They were starved, poi-soned or fried.

51

Em A/E C F/C C F/C

CHEKOV: **KHAN:**

How? Long stor - y. Just trust. And now, I want my

Organ

G B E /F# Em/G E/G#

54

FOR PERUSAL PURPOSES ONLY

KHAN:

sweet true ven-geance! And I'll de - stroy what-ev - er's in my path!

HENCHPEOPLE (S/A):

Sweet true ven-geance. _____

HENCHPEOPLE (T/B + JOACHIM):

Sweet true ven - geance. _____

Piano:

f A5 E7 A/E E A/E E

56

KHAN:

Our hope was get - ting dim-mer, but may-be you're a glim-mer so look

Saxes:

Organ:

Piano:

E A/E E G6 C/G D Dsus D

59

FOR PERUSAL PURPOSES ONLY

out, James Kirk, 'cause soon _____ you're gon - na feel _____ my wrath! —

Brass

F# /G# /A B7 B7#5 E5

62

Now then...

mf

64

KHAN: You'll help us get away.

But you'll need to o-bey _____ and slight-ly be-tray your _____ fe-de-

Saxes

Em A/E Em A/E C F/C C F/C G C/G B

66

FOR PERUSAL PURPOSES ONLY

ra-tion. Are you scared of me may-be? Well you ough-ta be, ba-by.

69

KHAN: I see you tremble with
trepid...(pause)...dation!

I said I want my

Organ

PLAY

f E/G#

72

Drs. Fill

FOR PERUSAL PURPOSES ONLY

KHAN:

sweet true ven-geance. And I could al-so real-ly use a bath

HENCHPEOPLE (S/A):

Sweet true ven - geance. _____

HENCHPEOPLE (T/B + JOACHIM):

Sweet true ven - geance. _____

Piano Accompaniment:

74

A

E7 A E A E

FOR PERUSAL PURPOSES ONLY

for my re - sti - tu - tion I choose ex - e - cu - tion! So look

He's pret - ty stink - y!

He's pret - ty stink - y!

E A/E E G6 C/G D Dsus D

77

KHAN:

out, James Kirk, 'cause soon — you're gon-na feel my wrath! — So...

Brass

F# /G# /A B7 B7#5 E5

80

FOR PERUSAL PURPOSES ONLY

KHAN:

here's the deal: meet the Ce - ti Eel — this plan - et's last na - tive

HENCHPEOPLE:

Deal! Eel!

Gtr.
Em D5 C G

mp Em D C G

84

KHAN:

crea - ture. This thing killed my wife. Wrecked my god - damn life.

B Em D5 C

B Em D C

87

FOR PERUSAL PURPOSES ONLY

KHAN: But its offspring will be
pleased to meet'chya!

90

G

G B

Spooky
KHAN:

KHAN: And the next thing
you hear is - "earsplitting".

92

Gtr.

p

95

E5 C5

Em C

FOR PERUSAL PURPOSES ONLY

KHAN:

My bid-ding! Hit it! Hit it! I'll get my

REDSHIRT:

Che-kov, what-'ll we do?

B5

Brass

8va

B5

E7

98

KHAN:

sweet true ven-geance.

HENCHPEOPLE (S/A):

Yes he's a gen-ius and a psy-cho - path.

CHEKOV & REDSHIRT:

Ahhh!!!

HENCHPEOPLE (T/B + JOACHIM):

Yes he's a gen-ius and a psy-cho - path.

loco

f A

E7 A E A E

100

FOR PERUSAL PURPOSES ONLY

KHAN:

Both true. Kirk left us all be-hind him, but now I'll re-mind him. So

Organ

G C/G D/A Dsus D

103

heads up, Jim - bo! Pre-pare for your own af - ter-math! Oh

C D E B+/D# D

106

FOR PERUSAL PURPOSES ONLY

hon - ey, — 'cause soon... — you're gon - na feel... — my

C# C#o/E C#/E# F#7 /A# B7 B7#5 E5

109

Dictated
Ad. Lib. Riffing Freely

wrath! —

Ad Lib. Bluesy Fills

ff
Em

[Applause Segue]

112

FOR PERUSAL PURPOSES ONLY

My Wrath Playoff

[REV 11/20/24]

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

Rock ♩ = 110

Gtr.

8^{va}

E7

f A

A7

+ Bs.

loco

A

E7 A E A E

[Scene]

The musical score is for a piano-conductor part in 4/4 time, key of E major (three sharps). It begins with a tempo marking of 'Rock ♩ = 110'. The score is divided into two systems. The first system starts with a guitar (Gtr.) line in the upper staff. The piano part consists of a right-hand staff with an 8va (octave up) marking and a left-hand staff. The left hand plays a bass line with chords E7 and A, and a double bar line with a '+' Bs. (plus bass) marking. The right hand plays a melody with an 8va marking. The second system continues the piano part. The right hand has a 'loco' (loco) marking. The left hand plays a bass line with chords A, E7, A, E, A, and E. The score ends with a '[Scene]' marking.

FOR PERUSAL PURPOSES ONLY