

Act I, Scene 3—Spock: "You Know Why I've Come."

260

Horns in F (4)

Celeste

Harp

Timpani

Soprano

Violin II

Viola

Cello

p

mf

mf

P TOR

Cap- tain Pike, you know Spock well. Your suc- ces-

mf

pizz.

mf

265

Hn.

Cst.

Harp

Tmp.

S.

Vn.II

Va.

Vc.

f

f

3 3 3 [A large region at the center of Pike's brain image suddenly intensifies.]

sor on the En- ter- prise, Cap- tain Kirk, is with him.

Cl. *non legato* *f* *p* *mf* *subito p*

Cst. *poco a poco decrescendo* *mf*

Harp *poco a poco decrescendo* *mf*

S. They've come to—

Vn. Solo *f* *pizz.* *f* *arco*

Vn.I *n* *f*

Vn.II

Va. *[pizz.]*

Vc.

270

Cl. *mf* *p* *mf* *pp*

Cst. *mp* *poco a poco decrescendo*

Harp *mp* *poco a poco decrescendo*

Vn. Solo *ff* *mf* *subito mp* *f*

Vn.I *pizz.* *arco* *p*

Vn.II

Va.

Vc.

275

Cl. *mp* *pp* *mp* *pp* *mf*

Cst.

Harp

Vn. Solo *subito mp*

Vn.I *mp* *pizz.*

Va.

280

Ob. *f^{8va}*

Cl. *f*

Cst. *ff*

Harp *ff*

Tmp.

Vn. Solo

Vn.I

Va. *f* *pizz.*

Vc. *f*

Vc. *[arco]* *ff*

Cb.

Ob.

Cst.

Harp

Tmp.

S.

Va.

Vc.

Vc.

Cb.

He's say- ing "no," in the strong- est of pos- si- ble terms.

mf

mf

3

3

285

Ob.

Cst.

Harp

Tmp.

S.

T.

Va.

Vc.

Vc.

"Yes" would show up here:

MCCOY

The whole shell of his

3

Ob.
Cst.
Harp
Tmp.
S.
T.
Va.
Vc.

bo- dy has been rav- aged Jim,

290

Detailed description: This block contains the musical score for measures 288 to 290. The score is for a full orchestra and a vocal soloist. The instruments listed are Oboe (Ob.), Clarinet (Cst.), Harp, Timpani (Tmp.), Soprano (S.), Tenor (T.), Viola (Va.), and Violoncello (Vc.). The vocal line (T.) has lyrics: "bo- dy has been rav- aged Jim,". The Tenor part includes triplet markings over the notes for "has" and "aged". The orchestration includes woodwinds, strings, and harp.

Ob.
Cst.
Harp
Tmp.
T.
Va.
Vc.

but it seems his brain and his ner- vous sys- tem are

Detailed description: This block contains the musical score for measures 291 to 293. The instruments listed are Oboe (Ob.), Clarinet (Cst.), Harp, Timpani (Tmp.), Tenor (T.), Viola (Va.), and Violoncello (Vc.). The vocal line (T.) has lyrics: "but it seems his brain and his ner- vous sys- tem are". The orchestration includes woodwinds, strings, and harp.

Ob.

Cst.

Harp

Tmp.

S.
I'm sor- ry Cap- tain. I thought you might make an ex- cep- tion...

T.
ac- tive.

Va.

Vc.

Vc.

295

Cst.

Harp

Tmp.

S.
We see af- firm a- tion and neg-

Bar.
This is ver- y odd, Spock.

Vn.I

Va.

Vc.

300

8

Picc. *p*

Ob. *p*

Hn. *p*

Cst.

Harp

Tmp.

S. *p*
a- tion. Yes and no so clear- ly. *sempre pizz.*

Vn.I *p*

Va.

Vc.

305

8

Picc. *p*

Ob. *p*

Hn.

Harp

Tmp.

S. *p*
Of course his thoughts go fur- ther— they

Vn.I

Va.

8

Picc.

Ob.

Hn.

Harp

Tmp.

S.

must. But he hides them, or sup-

Vn. Solo

Vn.I

Va.

8

Picc.

Ob.

Cl.

Hn.

Tr.

Harp

Tmp.

S.

pres- ses them.

T.

Which on- ly stands to

Vn.I

Vn.II

Va.

Vc.

Vc.

pizz.

315

8

Picc.

Ob.

Cl.

Hn.

Tr.

Harp

Tmp.

T.

rea- son. Think of it: his on- ly means of speech— can you im-

8

f

arco

Vn. Solo

Vn.I

Vn.II

Va.

Vc.

Vc.

8

Picc.

Ob.

Cl.

Hn.

Tr.

Harp

Tmp.

T.

a-gine?— all his ex-pres-sion... a *pizz.*

Vn.I

Vn.II

Va.

Vc.

Vc.

8

Picc.

Ob.

Hn.

Tr.

Harp

Tmp.

T.

win- dow right in- to him?!

Vn.I

Vn.II

Va.

Vc.

Vc.

arco

8

Picc.

Ob.

Hn.

Tr.

Harp

Tmp.

B.

SPOCK

May I speak with you a-

Vn.I

Vn.II

Va.

Vc.

Vc.

arco

piçc.

8

Picc.

Ob.

Hn.

Harp

Tmp.

B.

lone, Cap- tain?

Vn.I

Vn.II

Va.

pizz.
p

arco
mp

Vc.

Vc.

Detailed description: This system of musical notation covers measures 8, 9, and 10. The Piccolo part (Picc.) has a rest in measure 8, followed by a triplet of eighth notes in measure 9, and a quarter note in measure 10. The Oboe (Ob.) has a rest in measure 8, followed by a quarter note in measure 9, and a quarter note in measure 10. The Horn (Hn.) has a long note in measure 8 and rests in measures 9 and 10. The Harp and Timpani (Timp.) parts have rhythmic patterns of eighth and quarter notes. The Bassoon (B.) part has a quarter note in measure 8 and rests in measures 9 and 10. The Violin I (Vn.I) part has a quarter note in measure 8 and rests in measures 9 and 10. The Violin II (Vn.II) part has a rest in measure 8, followed by a quarter note in measure 9, and a quarter note in measure 10. The Viola (Va.) part has a quarter note in measure 8, followed by a triplet of eighth notes in measure 9, and a quarter note in measure 10. The Violoncello (Vc.) parts have a quarter note in measure 8 and rests in measures 9 and 10. The lyrics "lone, Cap- tain?" are written under the Bassoon part.

335

8

Picc.

Ob.

Cl.

Harp

Tmp.

Vn. Solo

Vn.I

Vn.II

Va.

Vc.

p

n *f* *mf*

pizz.
f

arco

Detailed description: This system of musical notation covers measures 11, 12, and 13. The Piccolo (Picc.) part has a quarter note in measure 11 and rests in measures 12 and 13. The Oboe (Ob.) has a quarter note in measure 11 and rests in measures 12 and 13. The Clarinet (Cl.) part has a rest in measure 11, followed by a quarter note in measure 12, and a quarter note in measure 13. The Harp and Timpani (Timp.) parts have rhythmic patterns of eighth and quarter notes. The Violin Solo (Vn. Solo) part has a quarter note in measure 11, followed by a triplet of eighth notes in measure 12, and a quarter note in measure 13. The Violin I (Vn.I) part has a quarter note in measure 11, followed by a quarter note in measure 12, and a quarter note in measure 13. The Violin II (Vn.II) part has a quarter note in measure 11 and rests in measures 12 and 13. The Viola (Va.) part has a quarter note in measure 11, followed by a quarter note in measure 12, and a quarter note in measure 13. The Violoncello (Vc.) part has a quarter note in measure 11 and rests in measures 12 and 13. Dynamics include *p*, *n*, *f*, *mf*, and *f*.

Cl.

Cst.

Harp

Tmp.

B.

Vn. Solo

Vn.I

Va.

Vc.

Cb.

poco a poco crescendo

... .. and then fades.]

Com- mo- dore,

f *mf* *sempre pizz.* *mp* *pizz.* *sempre pizz.*

340

Ob.

Cst.

Harp

Tmp.

B.

Vn.I

Va.

Vc.

Cb.

re- quest per- mis- sion to speak priv- ate- ly with Cap-

arco

Ob.

Cst.

Harp

Tmp.

[Pausing to look at Pike's screen, a little bewildered]

S.

B.

Vn.I

Va.

Vc.

Cb.

tain Pike.

mf

Ver- y

Ob.

Cst.

Harp

Tmp.

S.

Vn.I

Va.

Vc.

Cb.

well. I'm sure_ the two of you will have much to share...

con sordino arco

pizz.

arco

3

Ob.

Cst.

Harp

Tmp.

S.
Doc- tor Sin- na, would you brief Doc- tor Mc-

Vn.I

Va. *arco*

Vc. *pizz.*

Ob.

Cst.

Harp

Tmp.

S.
Coy? [Ibn-Sina is gazing absently at Kirk, and doesn't hear. Tor clears her throat.] On the

Vn.I

Va.

Vc.

365

8

Picc.

Ob.

Harp

Tmp.

B.

SPOCK

Chris.

Vn.I

Va.

Vc.

Vc.

p

mp

pizz.

mp

mp

mp

370

8

Picc.

Ob.

Cl.

Harp

B.

You know why I've come.

sempre staccato

Vn.I

Va.

Vc.

Vc.

Cb.

mp

mf

mf

mf

mf

mf

8

Picc.

Ob.

Cl.

B.

Vn.I

Va.

Vc.

Vc.

sempre legato

8

Picc.

Cl.

Hn.

B.

Vn.I

Va.

Vc.

Vc.

It's on-ly three

375

8

Picc.

Ob.

Cl.

Hn.

Harp

B.

Vn. Solo

Vn.I

Va.

Vc.

Vc.

days at max-i-mum warp.

8

Picc.

Ob.

Cl.

Hn.

Harp

B.

Vn. Solo

Vn.I

Va.

Vc.

Vc.

My plan is set.

mf

f

8

Picc.

Ob.

Cl.

Hn.

Harp

B.

Vn. Solo

Vn.I

Va.

Vc.

Vc.

I've ne- ver

8

Picc.

Ob.

Cl.

Hn.

Tr.

Harp

B.

Vn. Solo

Vn.I

Va.

Vc.

Vc.

dis- o- beyed you be-

8

Picc.

Ob.

Cl.

Hn.

Tr.

Harp

B.

Vn. Solo

Vn.I

Va.

Vc.

Vc.

fore, but this time, I

385

Picc.

Ob.

Cl.

Hn.

Tr.

B.

Vn. Solo

Vn.I

Va.

Vc.

Vc.

must. The time

8

Picc.

Ob.

Cl.

Hn.

Tr.

B.

Vn. Solo

Vn.I

Va.

Vc.

for this ac- tion

390

8

Picc.

Ob.

Cl.

Hn.

Tr.

B.

Vn. Solo

Vn.I

Va.

Vc.

is now.

8

Picc.

Cl.

Hn.

Tr.

B.

Vn. Solo

Vn.I

Va.

8

Picc.

Cl.

Hn.

Tr.

Harp

Vn.I

Va.

395

8

Picc.

Cl.

Hn.

Tr.

Harp

Vn.I

Va.

Cl.

Hn.

Harp

B.

Vn.I

Va.

Vc.

Vc.

I will re- turn short- ly, and when I do,

Ob.

Cl.

Hn.

Harp

B.

Vn.I

Va.

Vc.

Vc.

there will be no tur- ning back.

Musical score for measures 410-414. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Harp, Violin I (Vn.I), Viola (Va.), Violoncello (Vc.), and Double Bass (Vc.). The key signature is two sharps (F# and C#). The Oboe, Clarinet, and Horn parts feature long, flowing melodic lines with many slurs. The Harp part has a few notes in the first measure. The Violin I part has a melodic line starting in measure 411 with a *p* dynamic marking. The Viola part has a few notes in measures 411-414. The Violoncello part has a rhythmic accompaniment of eighth notes starting in measure 411 with a *p* dynamic marking.

Musical score for measures 415-416. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Harp, Violin I (Vn.I), Viola (Va.), Violoncello (Vc.), and Double Bass (Vc.). All parts are mostly silent (rests) in these measures, with the exception of the Double Bass (Vc.) part which has a few notes in measure 416.