

Time	Dialogue/ Action	Music
0.00.00*	Full Paramount mountain (i.e. post one-second fade-in)	MAIN TITLE: <i>INTRO</i> In Db - high vlms (& picc.) on sustained F Space-station sonar-radar pulse (regular but unrelated to beat) on F Low F – synthesiser or strings?
0.00.01	Stars appear around mountain	
0.00.03	PARAMOUNT A GULF + WESTERN COMPANY	
0.00.07	Mountain background turns purple (after one-second cross-fade)	
0.00.11	PARAMOUNT PICTURES PRESENTS	Echoey, ethnic, '50s flying saucer type sound (which seems to wobble around in the microtonal mid-ground between Bb and B) is added (sound actually slightly precedes caption) and becomes part of <i>INTRO</i> background (i.e. sustains)
0.00.14		Brief higher-pitched version of flying saucer sound (G <sup>1</sup> / <sub>4</sub> #)
0.00.16	Starfield The camera is moving into the starfield which is rotating very slowly anticlockwise.	In F, 90bpm, 12/8 – Courage fanfare* (tpt.)
0.00.22		Fanfare climax – mod. to E – waves- washing-up-on-shore sound-effect.
0.00.24		In E – 2 <sup>nd</sup> fanfare (tpt.)
0.00.30		2nd fanfare climaxes – mod. to Eb – waves- washing-up-on-shore effect 4x '6let horn-call'* ('goodie' counterpart to Khan motif) (Horn + mid. str.)
0.00.33		Mod. to D – 4x 'sextuplet horn call' (tpt.)
0.00.36		Mod. to Bb – 4x 'sextuplet horn call' (mid. str.)
0.00.38		Bridge-build to intro climax, part I: F#m+6 / Ab alternation (chord per beat) – vln. trills
0.00.40	partial title appears from sides (STAR from left, TREK II from right)	Bridge-build to <i>INTRO</i> climax, part II: F#m+6 / Ab alternation (2 chords per beat)– slight rit. – rising harp flourish to . . .
0.00.44	Title centres and is completed (THE WRATH OF KHAN)	<i>INTRO</i> climax > MAIN TITLE proper: In Db, 108bpm, 12/8 – big chord – main <b>heroic theme*</b> (tpt.) – tonic & dominant (i.e. drone) pedal bass – wavy middle* (vc.) – high sustained dominant (vln.) with punctuating rising flourishes (vln. + harp) wind and glock. join for B sections.
0.01.01		climax mod. to F
0.01.03		Heroic theme section A – vln. (more sentimental) – section B replaced by bridge material (Eb) for mod. to Ab. Heroic theme section A vc. wave accomp. thruout tonic-sustaining bass

0.01.17		Build-up preparatory to return to Db: Ab-D-Ab alternation: the D chord has a 6/8 bar of its own. The Ab chord that follows returns to 12/8 and introduces an 'engine-starting' motif* with rising semiquaver triplets (vla.) and snare motor-rhythm. This is repeated. The third Ab-D-Ab alternation sees the engine motif pass from vla. to horn and then to trumpet where it is adapted.
0.01.28		Mod. to Db – climactic return to heroic theme: stated in full (vln.), slight rhythmic var. Otherwise as original statement.
0.01.44		Mod. to F: Violins adopt wavy accomp. figure var.* (semi-quavers) in preparation for . . .
0.01.49		<b>sentimental theme*</b> (vc.+cb.) – horn comments with heroic section A, diminished var., then with skipping rhythms; glock. chords punctuate downbeats.
0.02.06		vlns. take over sentimental theme; (vc. waves, vlas. emphasize crest*)
0.02.19		Mod. to C: Courage fanfare (tpt.) (Gene Roddenbury's name appears) preparatory to . . .
0.02.24		Heroic section A minus last 2 notes thru series of modulations: (F (horns) > B (tpts.) > Eb (cls.) > D (fls.). Rit on last.
0.02.44	IN THE 23RD CENTURY . . .	High vln. Db + sonar-radar space-station pulse + flying-saucer-sound (like opening).
0.02.47		Sound Effects / Music crossfade Although there are two conflicting high-pitched electronic clicks one of them is at approx. 108 bpm!
0.02.49	INT.: Spock's science station screen	
0.02.52*	SAAVIK: 'Captain's log. Stardate eighty-one-thirty point three . . .' Lieutenant Saavik is captaining the Enterprise in a no-win simulation scenario known as 'Kobayashi-Maru'. When Saavik orders all hands to abandon ship Kirk has seen enough . . .	Music out.
00.05.43	KIRK (OS): "All right, open her up." Kirk gives a brief informal debriefing, explaining to Saavik that 'how we deal with death is at least as important as how we deal with life'. McCoy perceives that he is not in a good mood. When Bones asks if it wouldn't be easier to put an experienced crew back on the Enterprise rather than train a new one, Kirk replies: "Gallop about the Cosmos is a game for the young, Doctor."	

0.07.24	Kirk and Spock discuss the performance of the latter's cadets as they make their way from the simulator room. Kirk thanks Spock for his birthday present – and original edition of 'A Tale of Two Cities'; 'it was the best of times, it was the worst of times' – Kirk feels uncomfortable with his mounting age.	
0.08.30	Bones visits Kirk at his San Francisco apartment. He brings Birthday gifts for Kirk – Romulan ale and a pair of spectacles. Bones confronts Kirk about his grumpiness. He tells Kirk to get back his command.	
0.11.11	EXT.: U.S.S. Reliant approaching Ceti Alpha V. CHEKOV (OS): "Starship log, Stardate 8130.4. Log Entry by Commander Pavel Chekov. Starship USS Reliant on orbital approach to Ceti Alpha VI in connection with project Genesis. We are continuing our search for a lifeless planet to satisfy the requirement of the test site for the Genesis Experiment. So far, no success."  Ceti Alpha VI seems to fit their needs but readings are uncertain. They contact Dr. Carol Marcus on Regula I Space Station. They agree that Chekov and his Captain – Terrell - should beam down and check it out. On Regula I Carol and her son, David, discuss Genesis and dealing with Star Fleet. David singles out his father, Jim Kirk, as cause for concern.	
0.13.40	EXT. Reliant orbiting Ceti Alpha V.  Chekov and Terrell beam down to Ceti Alpha V. They are puzzled by the desert that awaits them – they are under the misapprehension that this is Ceti Alpha VI. They find some Cargo Carriers and go in to investigate. There are signs of people having lived there, but no-one is around.	
0.16.03*	Chekov surveys 20th Century books on a shelf. He is holding on to a strap inscribed <i>SS Botany Bay</i> . Chekov is horrified and encourages Terrell to leave.	<i>ANTICIPATING KHAN</i> Vln. sustained Bb, closely joined by ethnic flute/bird-like sound arpeggiating E <sup>1</sup> /4b triad. Low breathing sound joins. Vln. begins slow chromatic ascent, joined by fls., horns and glock. which form discordant intervals (esp. semitone clashes).
0.16.29	They get outside. The camera pans round to a crowd of people in desert-gear blocking their path.	The volume drops suddenly. The music builds to an ominous peak.

0.16.42*	INT.: Reliant Bridge Despite being unable to contact his captain, Beach decides to leave them a little while longer.	Music out – subito cut. A sound effect (the bioscanner?) glisses down from G to E. This seems to anticipate the glissandi at the start of KHAN'S PETS
0.17.02*	INT.: Cargo Hold - Ceti Alpha V The camera shows alternately Khan removing his headgear and Chekov and Terrell reacting – they are being held by two of Khan's people.	KHAN'S PETS Grotesque (reverb-effected ?) downward and upward (downward dominates) tremelando sul ponticello string glissandi – the overall sound is a glassy, icy, distant wind-charm-type sound. A horn joins roughly half way. It begins a downward gliss., continued by vc., which it then completes itself.
0.17.30	Khan has revealed his face.  Chekov whispers, unbelievably, 'Khan'.	64bpm – glissandi give way to Bb pulse (pizz. cb.+vc.). Bass trombone sustains Bb over 1st 3 beats. Vlms. sustain high Bb. 5th pulse.
0.17.35	Khan studies Chekov and Terrell.	6 <sup>th</sup> pulse (taking Chekov's cue): 2 tpts. + fl. expose raw Khan motif material – three consecutive semi-tones. These enter one at a time and sustain in discord.
0.17.50	KHAN (to Terrell): 'I don't know you.'  KHAN (to Chekov): 'But you . . .	21 <sup>st</sup> pulse. 22 <sup>nd</sup> pulse – tpts + fl. repeat a semitone lower.
0.18.02	' . . . I never forget a face.' 'Mister . . .	33 <sup>rd</sup> pulse – discordant vln. semitone trills.  36 <sup>th</sup> pulse – Bb-sustaining tbn rejoins bass.
0.18.08	' . . . Chekov . . .	39 <sup>th</sup> pulse – The music reflects Chekov's horror at being recognised: rallentando crescendo glissandi (bass down, vlms. up).
0.18.09	" . . . isn't it?  "I never thought to see your face again." TERRELL: 'Chekov, who is this man?' CHEKOV: "A criminal captain –	Bass reaches E and cb.+vc. begin new pulse. Tbn sustains as before. Low piano E, which punctuated the nadir, also sustains. Fls. join vlms. at top for added discord. Sustained treble notes cut off by 8 <sup>th</sup> pulse, bass notes by 9 <sup>th</sup> .
0.18.21	"a product of late twentieth century genetic engineering." TERRELL: "What do you want with us? Sir, I demand to be re- "	After 12 Es the pulse returns to Bb. After 2 <sup>nd</sup> pulse: Vln. trills (as above)  4 <sup>th</sup> pulse: Trombone joins (as above)
0.18.27	KHAN (raising his left hand): "You are in a position to demand nothing, sir.  "I, on the other hand, am in a position to grant nothing. What you see is all that remains of the ship's	7 <sup>th</sup> pulse: glissandi (as above but a semitone wider, thus even more dramatic) in coincidence with Khan raising his hand. Bass pulse continues on Eb. Trombone off after 9, fls. + vlms. after 10, piano after 19.
0.18.41	"company and crew of the Botany Bay, marooned here fifteen years ago by Captain James T. Kirk.	14 <sup>th</sup> pulse: raw Khan material – 2 tpts. – developing towards eventual motif.
0.18.51	TERRELL: "Listen to me – you men and women – you haven't . . ." KHAN (laughing): "Captain, Captain, Captain . . . Save your strength Captain.	24 <sup>th</sup> pulse: mid. str. desert-wind motif (semitone trills starting on Eb-Fb, rising an octave through 5 steps, and back down again). 29 <sup>th</sup> pulse: string desert-wind motif ends on Eb.

0.19.00	"These people have sworn to live and die at my command two hundred years before you were born. Do you mean he (i.e. Chekov) never told you the tale? (to Chekov) To amuse your Captain? No?"	34 <sup>th</sup> pulse: raw Khan material – 2 tpts. – developing towards eventual motif.
0.19.19	"Never told you how the Enterprise picked up the Botany Bay, lost in space from the year 1996, myself and the ship's crew in cryogenic freeze?"	After 53 <sup>rd</sup> Eb, pulse changes to A. Muted Horn 'barren' chord (Dd, F, Bb). Swell to . . . ... chord change (D, F, A) after 8 <sup>th</sup> pulse. Harp upward flourish at peak of swell, climaxing at chord-change.
0.19.29	TERRELL: "I've never even met Admiral Kirk." KHAN: "Admiral? Admiral?! Admiral . . ."	11 <sup>th</sup> pulse: Gong (slightly flat F) – subtle. 12 <sup>th</sup> pulse: String desert-wind motif (from A to the G above, descending to the D below the starting note). 17 <sup>th</sup> pulse: Gong
0.19.41	KHAN: "Never told you how Admiral Kirk sent 70 of us into exile on this barren sand heap with only the contents of these cargo bays to sustain us?"  CHEKOV: "You lie!"	After 21 As, pulse changes to F and becomes arco, thereby more lethargic. Horn 'barren' chords (Fb, Ab, Db to F, Ab, C, i.e. transposed version of last). String desert-wind motif (C, up to Bb, down to F below original, i.e. transposed version of last) after 'barren' chord-change. 15 <sup>th</sup> and final F pulse.
0.19.57	"On Ceti Alpha V there was life – a fair chance"	3 D pulses.
0.20.00	KHAN: "This is Ceti Alpha V!"	Gliss (roughly as last) (bass down to Ab); vla. quivering demisemi major 3rds. 11 Ab pulses.
0.20.12	"Ceti Alpha VI exploded 6 months after we were left here."	Ab pulse shifts to middle register (vla.).
0.20.16	"The shock shifted the orbit of this planet and everything was laid waste. Admiral Kirk never bothered to check on our progress. It was only the fact of my genetically engineered	After 5 <sup>th</sup> vla. Ab pulse: vc. + cb. operatic tragic-lamenting motif.
0.20.37	"intellect that enabled us to survive."	After 24 vla. Ab pulses vla. change to F coincides with tragic-lamenting motif, ending on D (cb. restarts pizz.), punctuated by piano & gong, likewise the next 5 bars of 4. 5 <sup>th</sup> pulse: vla. F is sustained. vln. high A, sustained.
0.20.45	KHAN: "On earth	9 <sup>th</sup> pulse: Khan motif proper (around tonic, i.e. pulse note) merges into raw material reminder.
0.20.48	"200 years ago	13 <sup>th</sup> pulse: echo tpt. (rising minor 3 <sup>rd</sup> , lower note same as that of preceding Khan motif).
0.20.51	"I was a prince	17 <sup>th</sup> pulse: Khan motif (around dominant) merges into raw material reminder.
0.20.55	"with power over millions  CHEKOV: "Captain Kirk was your host.	21 <sup>st</sup> pulse: echo tpt. (falling minor 3 <sup>rd</sup> , lower note same as that of preceding Khan motif).

0.21.01	"You repaid his hospitality by trying to steal his ship and murder him."	After 24 <sup>th</sup> pulse: (lower?) Gong (w/o piano) pre-empts its final 1 <sup>st</sup> beat punctuation. 25 <sup>th</sup> pulse: vla. joins vc. on sustained D. Cb. pizz continues. vln. high A ends. 29 <sup>th</sup> pulse: cb. arco sustained D. Fade (strange bird-like sound effect = eel).
0.21.10*	KHAN: "You didn't expect to find me. You thought this was Ceti Alpha Six. Why are you here?" They don't answer. Khan goes over to Chekov and, with one hand, lifts him into the air - KHAN (continuing): "Why?!" Chekov gasps, stays silent. KHAN (going to eel tank): "Allow me introduce you to Ceti Alpha V's only remaining indigenous life form." Khan lifts the lid and sticks in some forceps.	Music out. Eel sound effect continues.
0.21.54*	Camera inside tank.	<i>KHAN'S PETS, PART II</i> Sound effect > music in: discordant mid. str. trills
0.21.58	Eel grabs forceps.	Shock chord. Discordant tpts. join strs. Upper tpt. kicks off chromatic ascent.
0.22.02	CU: Eel. Eel snorts. KHAN: "What do you think? They've killed twenty of my people, including my beloved wife."	2 <sup>nd</sup> shock chord. Discord continues to rise gradually.
0.22.12	Khan squeezes eel. Eel squeals.  2 <sup>nd</sup> Eel appears Khan removes 2 baby eels and puts them in dish on tank. KHAN: "Oh, not all at once, and not instantly, to be sure."	Shock chord now pre-empted by quick upward lower-str. run, giving an initial swell. 2 <sup>nd</sup> swell shock chord. Discord continues to rise, vlms. & tpts. taking turns to ascend.
0.22.43	Final shot of eel – Khan has got what he needs KHAN: "You see, their young	Tpt Bb pulse. 'Barren' horn accomp.
0.22.50	"enter through the ears and wrap themselves around the cerebral cortex. This has the effect of rendering the victim extremely susceptible to suggestion. Later, as they	Chromatically descending tinnitus sound (vln. + icy effect) begins (Bb-A). Each time before falling the current note is reiterated. Between each pair the vc.+cb. tragic-lamenting motif is heard (first reciting tone = D). This also descends a semitone with each appearance.
0.23.07	"grow "follows madness . . . and death."	Swelling bell overtone effect (high Eb). Third tinnitus / vc.+cb. exchange.
0.23.17	Chekov and Terrell are forced to their knees.	Swelling bell overtone effect (low Ab). Final tinnitus fall.
0.23.22	CHEKOV: "Khan! Listen to me!" Khan dumps an eel into each of their helmets. KHAN: "These are pets, of course. Not quite domesticated."	Tpt. pulse persists, bell Ab is taken up by cb. when it dies out. Baby squeal sound effects.

0.23.35	CHEKOV: "Khan . . . Captain Kirk was only doing his duty!"  At Khan's nod the helmets are put on Chekov and Terrell. CUs: Chekov & Terrell as eels approach ears.	Erratic high mid.-/ high upper- str. back-and-forth (small interval) glissandi. These rise quickly in pitch.
0.23.44	CUs: Chekov & Terrell as eels approach ears.	Shock chords + very high short downward vln. glisses (imitating eel sound). These chords are repeated twice at approx. 35bpm – each chord coincides with a new CU. A heart sound beats at 90bpm.
0.23.50	Eels enter ears.	Shock chords repeated on every beat at 84bpm. Background: truck-on-dirt-track-through-windy-desert sound + low-level, low-pitch dischord. Slight rit. & dim. before these stop at the point where the eels have entered the ears.
0.23.57	KHAN: "That's better!"	Cb. + vc. Eb pulse, 70bpm. Very quiet, high squeaking sound effects.
0.24.08	"Now: tell me why you are here - and tell me where I may find James Kirk."	After 13 <sup>th</sup> pulse: tinnitus returns- elaborated as sort of tune. Lower string arco Eb = end
0.24.23	INT.: Kirk reading in shuttle. ENTERPRISE VOICE: "Enterprise to Admiral Kirk's shuttle. Prepare for docking. Approach port side, torpedo bay."	84bpm – 12/8 – Eb horn-call-like semiquaver wave* (flute, harp, piano). Harmonised motor-rhythm* (vlns.). These groups continue, following chord change harmony.
0.24.28	EXT.: Shuttle approaching Space Dock SULU: "Enterprise, this is Admiral Kirk's party on final approach."	Heroic section A + slight ext.* (high horn)
0.24.36	EXT.: Enterprise in Space Dock ENTERPRISE VOICE: "Enterprise welcomes you. Prepare for docking."  INT.: Shuttle crew looking at Enterprise.  KIRK: "I hate inspections."	Mod. to Db (heralded by demisemiquaver 1-beat vln. wave). Courage Fanfare var. (low horn + fl.). Heroic B answer (fl., mid. str. pizz, glock) 2 demisemiquaver 1-beat waves (vlns. + harp) Heroic Section A (mid. horn)
0.24.57	SULU: "I'm delighted; any chance to go aboard the Enterprise."	Courage var. (high tpt.) – incites mod. as in MAIN TITLE <i>INTRO</i> .
0.25.00	EXT.: Shuttle flies alongside Enterprise belly  KIRK: "Well, I for one, am delighted to have you at the helm for three weeks. I don't think these kids can steer."	Mod. to F. with fanfare climax – high vln. waves (standard sentimental theme accomp.) After a bar: sentimental theme (vc. = cb.) – slightly after 1 <sup>st</sup> beat of every bar, cymbal waves-against-rocks sound. Heroic theme section A1 variant* (woodwind + horn) answers first semi-phrase of sentimental theme. Sentimental continues through its usual modulations arriving at C for what would ordinarily be its link back to F. After the third note of this link the and is flattened and falls via the tonic to the third. The chord is still C major but the E bass combined with a mid. vln. G/Ab (flattened 6 <sup>th</sup> ) trill creates a sinister tail.

0.25.26	INT.: Enterprise Docking Bay. A reception group awaits.  SPOCK: "Open the airlock." The doors open.	An electronic version of the boatswain's traditional whistle is blown (mid. E to high E and back again).
0.25.32*	KIRK: "Permission to come aboard, Captain." Kirk addresses Scotty and a Star Fleet Cadet. He leaves to begin his inspection in Engineering. Saavik & Spock have a tete-a-tete. SAAVIK: "He's never what I expected, sir." SPOCK: "What surprises you, Lieutenant?" SAAVIK (uncertain): "He's so... human." SPOCK: "Nobody's perfect, Saavik."	Music out – after fade.  Morse-code sound effect = C
0.26.44	Kirk inspecting engineering. He asks Scotty if the cadets could handle a minor training cruise. BONES: "Admiral! What about the rest of the inspection?" KIRK (mouths word): "Later."	Faster Background pip = F# Slower Background pip = B Foreground Beep = slightly flat F
0.27.25*	After Kirk has mouthed 'later'.	Upbeat = Trombone F
0.27.26	EXT.: Rapid-cut external shots of various parts of enterprise as she powers up. Various cuts and lights are specifically cued: 1 <sup>st</sup> cut, 3 <sup>rd</sup> light, 4 <sup>th</sup> light, 5 <sup>th</sup> cut, 6 <sup>th</sup> cut; deflector dish power up = rit. and flute flourish.	ENTERPRISE CLEARS MOORINGS in Bb – 92bpm – <b>lights cue</b> motif* (tbn.) + timp. Bb roll. Strings and horns take up repeat of motif an octave higher. Rit. into . . .
0.27.38	INT.: Enterprise Bridge doors open.  INTERCOM VOICE: "This is Starfleet Operations. Enterprise is cleared for departure." SULU: "Admiral on the bridge!"  SAAVIK: "Running lights on." SPOCK: "Very well, Mister Saavik. You may clear all moorings." SAAVIK: "Aye, sir."  SAAVIK: "All moorings are clear, Captain." SPOCK: "Thank you."	Climactic modulation to Db. Upbeat flute / picc. upward flourish (dominant to tonic) cues doors opening. 90bpm Subito piano – dominant pedal: vla. sustained, cb. & vc. with snare motor-rhythm*. Heroic section A1 extended variant* (harp, piano + woodwind) 2 waves (high vlms., glock, piano & picc.) Heroic section A1 variant* (high vlms., fl., picc.)  wave (glock & piano) Modulatory bridge: arco strings with divisi pizz. punctuation.
0.28.08	SPOCK: "Lieutenant, have you ever piloted a Starship out of space dock?"  SAAVIK: "Never, sir." SPOCK: "Take her out, Mister Saavik." SAAVIK: "Aye, sir."	in Gb – Heroic section A1 variant* (horns) – low string motor-rhythm on tonic wave* (picc.) into . . . Spock motif (picc.) twice Heroic section A extended variant* (horns).



0.28.36	<p>Saavik takes the captain's chair.</p> <p>SPOCK: "For everything, there is a first time, Lieutenant. Don't you agree, Admiral?"</p> <p>KIRK (fake-casual): "Mm-hm."</p> <p>SAAVIK: "Aft thrusters, Mister Sulu."</p> <p>SULU: "Aft thrusters, sir."</p>	<p>Mod. to Bb (heralded by picc. &amp; soft tpts.) – Harp arp. wave accomp. fig. + vc. quaver burble (tonic &amp; dominant alternation). Sustained cb. tonic pedal. Upper (joined by mid. toward end) string <b>Kirk's nervousness / Saavik's Youth*</b> motif (strongly related to Heroic section A) – accompanied and irregularly punctuated by woodwind / piano chords.</p>
0.28.50	<p>BONES: "Would you like a tranquilizer?"</p> <p>Kirk shakes his head, takes a breath -</p> <p>SAAVIK: "Ahead one quarter impulse power."</p> <p>SULU: "Ahead one quarter impulse power."</p>	<p>Mod. to Eb – arco. cb. dominant pedal &amp; wind sustained chord – Heroic section A variant (horn) into . . .</p> <p>big build up: sextuplet horn-call variant, twice in quavers</p> <p>quavers become semiquaver duplets, dominant pedal becomes tonic pedal, tpts. join chord and begin cresc.</p> <p>Vlns. take up horn motif at 4<sup>th</sup> repeat, Harp flourish to . . .</p>
0.28.59	EXT. Enterprise nose moving out.	<p>Mod. to Ab – sextuplet motif ext. var. (tpt.). Lights cue motif extended variant (tbn, + hn. half way)*. Tonic pedal bass with dominant upbeat.</p> <p>Mod. to G – Sextuplet horn-call (horns &amp; violins) – 1 bar.</p> <p>Mod. to Gb – Sextuplet horn-call (tpts.) – half a bar.</p> <p>Mod. to Bb – Sextuplet horn-call (horns &amp; violins) – half a bar.</p> <p>1 bar of Ab-D alternation, 1 beat each</p> <p>1 bar of Ab-D alternation, ½ beat each.</p> <p>Glock. rises frantically to fore.</p>
0.29.21	EXT.: Enterprise from rear, leaving space dock – a different view of the Enterprise for every section of the main theme (though not precisely cued)	<p>Mod. to Db – heroic theme (tpt.). Glock chords punctuate the 3<sup>rd</sup> beat of every second bar. Sustained tonic pedal bass.</p> <p>Wave accomp. (vc.)</p> <p>Mod. to F – waves (high vln. &amp; fl.). Vla. heroic section A variant fill.</p>
0.29.40	<p>EXT.: Empty space</p> <p>EXT.: Enterprise saucer section belly right hand side gradually fills the screen. The camera remains static as she passes over – eventually the drive section is centre screen.</p>	<p>Timp. bash (3<sup>rd</sup> beat of 9/8 bar)</p> <p>Sentimental theme (vc.) with horn fills (1<sup>st</sup> = heroic section A variant)</p> <p>Sentimental theme (vln. &amp; glock.). Wave accomp. (Vc.)</p> <p>Bars 5 &amp; 6 of theme diminished to fill 1 bar.</p>
0.30.06	<p>INT: Enterprise Bridge</p> <p>SULU: "We are free and clear to navigate."</p> <p>SAAVIK: "Course heading, Captain?"</p> <p>KIRK: "Captain's discretion."</p> <p>SPOCK: "Mister Sulu? You may... indulge yourself."</p>	<p>Mod. to C – Vln. tails off inducing quieter dynamic.</p> <p>Wave accomp. (vln. &amp; fl.)</p> <p>3x Sentimental-tail-based tragic portent motif (vla. &amp; harp) falling to accented E bass (cb., vc.&amp; timp.).</p>
0.30.19	SULU: "Aye, sir."	<p>Mod. to F – 2x tragic portent motif transposed. Rising horn-call fills (horns &amp; tpts.), 2<sup>nd</sup> fill extended as build up to . . .</p>
0.30.29	EXT.: Enterprise heads off.	<p>Mod. to A – tpt. motor-rhythm. Dreamy harp waves. 3x diminished heroic section A (2x tbn., octave higher second time; 3<sup>rd</sup> time tpt.) last two notes (6<sup>th</sup>-5<sup>th</sup>) repeated</p>

0.30.35	EXT.: Regula 1 orbiting Regula planetoid.	6 <sup>th</sup> becomes flattened. 3 <sup>rd</sup> in bass. Wind sustained chord. Vln. falling duplet semiquavers (1 <sup>st</sup> , b6 <sup>th</sup> , 5 <sup>th</sup> , 1 <sup>st</sup> ) tpt. fades. Flute tail motif (b6 <sup>th</sup> , 5 <sup>th</sup> & 3 <sup>rd</sup> ) – icy sound on long notes.
0.30.41	INT.: Regula 1 lab.	Violin b6-5 trill + chord fade. / crossfade with sound effect.
0.30.46*	DAVID: “That about do it?”  Chekov, now Khan’s puppet tells Carol that Reliant is en route to take the Genesis device.	Music out.
0.32.21	INT.: BRIDGE OF RELIANT CHEKOV: “Please prepare to deliver Genesis to us upon our arrival. Reliant out.”	Falling gliss sound effect.
0.32.27*	KHAN: “Well done, Commander.” CHEKOV: “You realize, sir, that they will attempt to contact Admiral Kirk and confirm the order.”	<i>THE TRAP IS SET</i> 64bpm – Cb. pizz. F pulse. Ghostly violin trills.  Electronic horn-like sound on 16 <sup>th</sup> pulse acts as downward-glissing upbeat to . . .
0.32.41	EXT.: Enterprise.	Mod. to Db – ‘look out!’ chord (tpt. b6-5 acciaccatura) – high waves 2x diminished heroic section A (low horn > high tpt.)
0.32.48	INT.: Kirk outside turbolift.	
0.32.50	Turbolift doors open. Kirk steps in. SAAVIK (OS): “Hold please - !” Saavik dashes in. SAAVIK: “Thank you, sir.” The doors close.  KIRK: “Lieutenant, are you wearing your hair differently?”	Courage fanfare (low horn) wave (piano and glock.) Tail (woodwind) – based on last 3 notes of heroic section B.  wave (piano and glock.) Fade.
0.33.03*	SAAVIK: “It's still regulation, Admiral.” They discuss the Kobayashi Maru simulation. Kirk is contacted by a distressed Carol Marcus. Her communication signal is jammed at source. Kirk contacts Star Fleet Command and is ordered to take over the ship. He visits Spock in his quarters to inform him.	Music out
0.35.47	INT.: Spocks Quarters. Spock is meditating. KIRK: “We have a problem. Something may be wrong at Regula One. We've been ordered to investigate.” SPOCK: “If memory serves, Regula One is a scientific research laboratory.” KIRK: “I told Starfleet Command all we had was a boatload of children but we're the only ship in the quadrant. Spock: these	

0.36.14*	cadets of yours - how good are they? Will they respond under real pressure? SPOCK: "Like all living things, each according to his gifts. Of course, the ship is yours." KIRK: "No. That won't be necessary. Just get me to Regula One."	SPOCK* in F – 2x main Spock motif (icy-wind-charm-type sound)
0.36.31	SPOCK: "As a teacher on a training mission, I am content to command the Enterprise. If we are to go on actual duty, it is clear that the senior officer on board must assume command." KIRK: "It may be nothing."	Mod. to D – 2 <sup>nd</sup> section: rising whole-tone scale melody. Accomp. enters: 2 Harps (the 1 <sup>st</sup> panned left, the 2 <sup>nd</sup> right), each with subtle flute partial-doubling, exchange rising arpeggiated motifs based on heroic section A1. The second motif is on a chord of Ab.
0.36.45	Garbled communications. You take the ship. SPOCK: "Jim... you proceed from a false assumption. I'm a Vulcan. I have no ego to bruise."	Mod. to F – 3 <sup>rd</sup> section: icy-sound melody (2-bar gentle fall back to single statement of main Spock motif) is doubled by ethnic flute, which wiggles on the bar line. Alternating harps are strictly arpeggiated now, the 1 <sup>st</sup> in F, the 2 <sup>nd</sup> in B. Only the first has a ringing bass note – this is cut in a deliberately artificial way at the bar-line.
0.37.00	KIRK: "You're about to remind me that logic alone dictates your actions?" SPOCK: "I would not remind you of that which you know so well. (pause) If I may be so bold, it was a mistake for you to accept promotion. Commanding a Starship is your first, best destiny. Anything else is a waste of material." KIRK: "I would not presume to debate you." SPOCK: "That is wise."	Mod. to Bb. – tail section: 5x new harp accomp., playing on #4 <sup>th</sup> (2 <sup>nd</sup> and 5 <sup>th</sup> bars without bass). After 1 <sup>st</sup> bar ethnic flute leaves icy sound to wrap up simply, using only 1 <sup>st</sup> , 4 <sup>th</sup> & 5 <sup>th</sup> degrees.
0.37.24	In any case, were I to invoke logic, logic clearly dictates that the needs of the many outweigh the needs of the few. KIRK: "Or the one."	Reprise. (Occasional very slight abbreviation.)
0.37.37	SPOCK: "You are my superior officer. You are also my friend. I have been and always shall be yours."	Reprise reaches 2 <sup>nd</sup> section.
0.37.50	INT.: Bridge. Kirk enters a pace from turbolift doors and moves to takes up a position to address the Bridge crew. KIRK: "Stop energizers." SULU: "Stop energizers." KIRK: "Put me on speakers." KIRK: "An emergency situation has arisen."	<b>KIRK TAKES THE BAIT</b> Db. 72bpm. 12/8 – timp. on 1 <sup>st</sup> beat. Vln. motor-rhythm on Db. Last-3-notes-of-heroic-section-B-tail = 2 quaver upbeats and 1 <sup>st</sup> beat across bars 1-2 (woodwind) and 2-3 (horns, lower). Motor-rhythm drops an octave at horn tail.
0.38.00	"By order of Starfleet Command, as of now, eighteen hundred hours, I am assuming command of this vessel. Duty officer so note in the ship's log. Plot a new course: for Space Laboratory Regula One."	Heroic section A ext. var. (very low solo horn). Subtle woodwind / violin-trill chords begin a slow, excitement-building ascent in the background.
0.38.11	"Engine room. Mister Scott?" SCOTTY (OS): "Aye, sir." KIRK: "We'll be going to warp speed." SCOTTY: "Aye, sir." SULU: "Course plotted for Regula One, Admiral."	Heroic section A ext. var. (Horn, up an octave). More elaborate extension leads to . . .

0.38.20	KIRK: "Engage warp engines."	Mod. to F – horn wraps up with reiteration of b6-5.
0.38.24	SAAVIK: "Prepare for warp speed." SULU: "Ready, sir." KIRK: "I know that none of you were expecting this. I'm sorry. I'm going to have to ask you to grow up a little bit sooner than you expected. (to Sulu) Warp five, Mister Sulu."	Sentimental theme (vc. & horn). Skippy accomp. (harp, piano & flute)
0.38.40	SULU: "So much for the little training cruise."	In Ab – Courage fanfare (modulation provoking type of main title).
0.38.44	EXT.: Enterprise goes to warp.	Mod. to G. Warp sound effect drowns music.
0.38.47	EXT.: Reliant. WOMAN (OS): "Course to intercept Enterprise ready, sir." KHAN (OS): "Excellent!"	Mod. to Gb minor. Sustained diminuendoing chord. Tbn. & tpt. make themselves known. Dreamy harp waves.
0.38.55	INT.: Reliant Bridge. KHAN: "Helmsman?"	
0.38.59*	JOACHIM: "Sir, may I speak? We're all with you, sir, but consider this. We are free, we have a ship and the means to go anywhere we will. We have escaped from permanent exile on Ceti Alpha Five. You have proved your superior intellect and defeated the plans of Admiral Kirk. You do not need to defeat him again. KHAN: "He tasks me! He tasks me! And I shall	Music out. Beep sound effect (Eb-B, both quarter-tone flat). Downward gliss. sound effect returns.
0.39.34*	"have him. I'll chase him round the moons of Nibia and round the Antares malestrom and round perdition's flames before I give him up. (as no one speaks) Prepare to alter course."	Barren horn chords introduce short reminder of KHAN'S PETS: subtle discord. The echo trumpet returns with a repeated minor 2 <sup>nd</sup> .
0.39.53*	EXT.: Enterprise. UHURA (OS): "Space Station Regula One, please come in."	Music out.
0.39.56	INT.: Uhura at communications. UHURA: "Doctor Marcus, please respond! This is Enterprise call- (beat, to Spock) - it's no use; there's no response from Regula One." Communications are no longer jammed but there is no response from Regula I. Spock & Kirk decide they should find out about Genesis. With McCoy, they review a recording of Carol Marcus's initial proposal for funding in Kirk's quarters.	
0.41.36	Molecular Computer Graphics.	Non-source-based sound effects (= music?)
0.42.55	End of graphics sequence. Bones and Spock argue about Genesis. SAAVIK (OS): "Bridge to Admiral Kirk. Admiral? Sensors indicate a vessel in our area, closing fast." KIRK: "What do you make of her?" SAAVIK (OS): "It's one of ours, Admiral... it's Reliant." SPOCK: "Reliant?!"	Non-source-based sound effects out.

0.44.18*	<p>KIRK (to Uhura): "Try the emergency channels."</p> <p>Kirk takes the captain's chair.</p> <p>KIRK (to Saavik): "Picture, Mister Saavik."</p> <p>View Screen: Reliant approaching.</p>	<p><b>SURPRISE ATTACK</b>  Bb minor – 100bpm – 4/4  Khan motif variant (tpt.). Syncopated staccato bass line (cb. &amp; tbn.) Crescendo to last note, which is punctuated by col legno snap.  Silence.</p> <p>Same again, tpt. ending on b2 instead of b7.  Cb. pizz + col legno syncopated fill</p> <p>Khan motif variant again, extended as dramatic bridge to . . .</p>
0.44.38	<p>EXT.: Reliant.</p> <p>KHAN: "Slow to one-half impulse power."</p>	<p>Mod. to F minor – Khan motif proper* (horn, on dominant (tpt. versions on tonic)).  Accomp.: Sustained high violin F; low rumbling F bass (inc. timp. roll); trumpet chords entering with horn and cutting just before horn's last note. Cymbal and triangle on 8<sup>th</sup> duplet quaver of each bar. Skipping staccato trombone.  Skipping Trombone fill.  Same again, but with horn finishing on higher note and trombone fill replaced by string bridge (inc. vln. downward upbeat flourish) to . . .</p>
0.44.48	<p>INT.: Reliant Bridge (cut late)</p> <p>KHAN: "Let's be friends."</p> <p>JOACHIM: "Slowing to one-half impulse power."</p>	<p>Mod. to Gm  Khan motif as jabbing accomp (high vln.), bass pedal. 2x Khan motif (tpt.) with string desert motif fill.</p>
0.44.54	<p>INT.: Enterprise Bridge.</p> <p>SULU: "Reliant in our section, this quadrant, sir, and slowing."</p> <p>SAAVIK: "Sir,</p>	<p>Mod. to E – dominant pedal (high sustained violin &amp; bass pizz. on beat – snare motor*</p>
0.45.00	<p>may I quote General Order Twelve? 'On the approach of any vessel, when communications have not been established - '"</p> <p>SPOCK: "Lieutenant, the Admiral is well aware of the regulations."</p> <p>SAAVIK: "Aye, sir."</p>	<p>Heroic Section A1 ext. var. (horn)  3 Violin waves</p>
0.45.12	<p>View Screen: Reliant (cut early)</p> <p>KIRK: "Is it possible their Comm system has failed - ?"</p> <p>SPOCK: "It would explain a great many things."</p>	<p>Mod. to A – Heroic Section A1 (middle &amp; upper strings), tonic pedal + motor accomp.</p>
0.45.19	<p>INT.: Reliant Bridge (precise cut)</p> <p>JOACHIM: "They're requesting communications, sir."</p> <p>KHAN: "Let them eat static."</p> <p>JOACHIM: "They're still running with shields down."</p> <p>KHAN: "Of course. We're one big happy fleet. Ah, Kirk, my old friend, do you know the Klingon proverb that tells us revenge is a dish that is best served cold?"</p>	<p>Mod. to Fm ( emphasized by high violin 7 &gt; 1) – <b>Khan's calculation</b> theme* (pizz. vln. &amp; faint glock.). Accomp.: tpt. swells (as with Khan motif above, 1 &gt; b2, 1 &gt; b7, 1 &gt; m3); cello arco. quaver, viola pizz. semiquaver tonic motor; bass (cb. &amp; piano) irregular punctuation.</p> <p>Faint wind / high violin sustained dissonant chord.  Khan motif (tpt.).</p>
0.45.44	<p>"It is very cold in space."</p>	<p>Tpt. repeats Khan motif.</p>

0.45.51	EXT.: Enterprise & Reliant approaching.	Mod. to Em – 2x Khan motif (horn & picc.), anticipates beat 2 <sup>nd</sup> time.
0.45.56	INT.: Enterprise Bridge.  KIRK: “This is damned peculiar. Yellow alert.” SAAVIK: “Energize main defense fields.” UHURA: “I’m getting a voice message. They say their chambers coil is overloading their Comm system.” KIRK: “Spock?” SPOCK: “Scanning. Their coil emissions are normal!”	Mod. to Eb. – Falling Violin semiquavers (1, b6, 5, 1) as at 0.35.36. Snare motor. Upbeat to 3 <sup>rd</sup> bar: Heroic Section A1 (horns) Augmented tragic portent motif (vc. & cb.) String desert motif (vla.) + high vln. 5 > b6 > 1) Mod. to Db. – augmented tragic portent motif. High vln 5 > b6 > 1
0.46.22	EXT.: Reliant and Enterprise.	Mod. to Ab - Khan motif (horn & tpt.). Typical bass quaver 7 tonics > b7 accomp.
0.46.25	INT.: Joachim JOACHIM They still haven't raised their shields. KHAN Raise ours! INT.: Spock. SPOCK: “Their shields are going up!” INT.: RELIANT BRIDGE KHAN: “Lock phasers on target.” JOACHIM: “Locking phasers on target” INT.: Spock SPOCK: “They're locking phasers - !” KIRK: “Raise shields!” INT.: RELIANT BRIDGE KHAN: “Fire!!” EXT.: Reliant fires	Khan motif repeated syncopation accompaniment pattern in vla. Col legno quaver snap. Trombone swell accomp. (piano punctuation).           Khan motif repeated syncopation accompaniment pattern taken up by violins.
0.46.43	EXT. Enterprise drive section is struck. KIRK: “Sulu, get those shields up!” SULU: “Trying, sir!”	Obscured by sound effects (high 6let semiquaver dissonance, note change every duplet quaver).
0.47.01	INT.: Chaos in engineering, where most of the damage was sustained.	In F – Trombones emerge, proceeding to alternate between sustained swell and skippy accomp. (1 > b7, 1 > 7 of A last time for mod.). 3x Khan motif ext. var.* (horn) (last note higher 3 <sup>rd</sup> time, as 5 of new key). Bell of cymbal punctuated last quaver of every bar.
0.47.19	INT.: Enterprise Bridge SULU: “I can't get power, sir!” KIRK: “Scotty!” Uhura, turn off those damn channels!! UHURA: “Mister Scott on discrete.”	Mod. to A – Trombone swells (1 > b7, 1 > b2, 1 > 3, 1 > aug4). Snare motor. Khan motif var. (tpt. & picc.)
0.47.28	INT.: Scotty SCOTTY: “We're just hanging on, sir. The main energizer's out!” KIRK: “Try auxiliary power!” SCOTTY: “Aye!”	Subito piano – diminished calculation theme var. (arco. vln. joined every 2 <sup>nd</sup> bar by glock.). Tpt. root swells in background. Bass staccato root on crotchet with leading skip.

0.47.36	INT.: Bridge KIRK: "Damage report." SPOCK: "They knew exactly where to hit us." KIRK: "WHO? Who knew where to hit us? And why?" SPOCK: "One thing is certain; we cannot escape on auxiliary power." KIRK: "Visual! (sees visual) Sulu, divert all power to phasers!" SPOCK: "Too late." KIRK: "Hang on!"	In D – Diminished calculation theme (arco. vln., muted tpt. / vln. pizz. punctuation)vc. counter (answered by trombone crotchet tonic, 3 staccato, last sustained) + tragic recit. extension, acting eventually as bridge to . . .
0.48.02	INT.: Enterprise Screen: Torpedo approaching.	Mod. to Em – Trombone swells & col legno. Cymbals on quaver up-beat & downbeat. Khan motif (tpt. & picc.)
0.48.09	EXT.: Reliant coming about	Rising bridge (strings & brass, swelling cymbal) to . . .
0.48.11	INT.: Kirk KIRK: "Scotty - what's left?" SCOTTY (OS): "Just the batteries, sir. I can have auxiliary power in a few minutes." KIRK: "We don't have a few minutes."	Mod. to F, subito piano – Khan motif as incessant 'bumble-bee' accomp. (vla.?).  Trombone swell (1 > b7), punctuated by quaver col legno snap. High sustained violin F.
0.48.21	EXT.: Reliant.  INT.: Kirk KIRK: "Can you give me phaser power?" SCOTTY (OS): "A few shots, sir." SPOCK: "Not enough against their shields." KIRK: "Who the hell are they?" UHURA: "Admiral... The commander of the Reliant is signaling. (a pause) He wishes to discuss terms of our surrender."	Bumble-bee figure & high F continue. Trombone swell (1 > b2), col legno accomp.   High violin moves to b7, b2 then back to 1.  Trombone swell (1 > 7, as new tonic), col legno accomp. + horn sustained m3 + 5 (falling to m3 + 5 in Em) into . . .
0.48.39	INT.: Sulu & Saavik react  KIRK: "Put it on screen." UHURA: "Admiral –" KIRK: "Do it, while we still have time." UHURA: "On screen, sir." KIRK: "Khan!" KHAN: "You still remember, Admiral."	Mod. to E Muted tpts. take up sustained m3 + 5. Piano & harp tick-tock tonic octaves, high violin tonic. Heroic 2x section A1 minor variant (horn, oboe & flute), low string answer (m3 1 <sup>st</sup> , 1 2 <sup>nd</sup> ), 2 <sup>nd</sup> of which (punctuated by gong) leads us out.
0.49.12*	"I cannot help but be touched."	Music out.
0.49.15	KHAN: "I of course, remember you." KIRK: "What is the meaning of this attack? Where is the crew of the Reliant?" KHAN: "Surely I have made my meaning plain. I mean to avenge myself upon you, Admiral. I've deprived your ship of power and when I swing around I mean to deprive you of your life. But I wanted you to know first who it was who had beaten you!" KIRK: "Khan - if it's me you want, I'll have myself beamed aboard. Spare my	

	<p>crew.”</p> <p>KHAN: “I make you a counter-proposal. I'll agree to your terms, if... if... in addition to yourself, you hand over to me all data and material regarding the project called Genesis.”</p> <p>KIRK: “Genesis, what's that?”</p> <p>KHAN: “Don't insult my intelligence, Kirk.”</p> <p>KIRK: “Give me some time to recall the data on our computers.”</p> <p>KHAN: “I give you sixty seconds, Admiral.”</p> <p>KIRK: “Clear the bridge.”</p>	
0.50.24*	<p>SPOCK: “At least we know he doesn't have Genesis.”</p> <p>KIRK: “Just keep nodding as though I'm still giving orders. Mister Saavik, punch up the data charts of Reliant's command console.”</p> <p>SAAVIK: “Reliant's command . . .”</p> <p>KIRK: “HURRY.”</p> <p>KHAN: “Forty-five seconds!”</p> <p>SPOCK: “The prefix code?”</p> <p>KIRK: “It's all we've got.”</p>	<p>KIRK'S EXPLOSIVE REPLY</p> <p>72bpm, 12/8 – in Abm</p> <p>Low arco. string tonic pulse with b6 &gt; b7 trombone upbeat &amp; tonic punctuation. Also harp falling semiquaver arpeggiated upbeat &amp; downbeat punctuation.</p> <p>Heroic A ext. var.* (cor ang. &amp; bssn.?)</p>
0.50.46	<p>EXT.: Behind Enterprise; Reliant comes into view.</p>	<p>In Gm – Violin waves. High tpt. m3 &amp; 5 which fall, turning, through semitones (Khan motif style) as lower string bass rises.</p>
0.50.51	<p>INT.: Enterprise bridge.</p> <p>SAAVIK: “The chart's up, sir.”</p> <p>KHAN: “Admiral!”</p> <p>KIRK: “We're finding it.”</p> <p>KHAN: “Admiral!!”</p> <p>KIRK: “Please, please - you've got to give us time - The... the bridge is smashed, the computers inoperative . . .”</p> <p>KHAN: “Time is a luxury you don't have, Admiral.”</p> <p>KIRK (to himself): “Damn.”</p>	<p>Irregular staccato Abm chord (emphasis on Ab) pulse only (Str. (5 in upper), bssn. &amp; horn. (m3))</p> <p>Pulse on Ab only (lower strings &amp; bssn.)</p>
0.51.14	<p>KHAN: “Admiral?”</p> <p>KIRK: “It's coming through now, Khan.”</p> <p>SPOCK: “Reliant's prefix number is one-six-three-zero-nine.”</p> <p>SAAVIK: “I don't understand.”</p> <p>KIRK: “You have got to learn WHY things work on a Starship.”</p> <p>SPOCK: “Each ship has its own combination code . . .”</p> <p>KIRK: “. . . to prevent an enemy to do what we're attempting; using our console to order Reliant to lower her shields.”</p> <p>SPOCK: “Assuming he hasn't changed the combination. He's quite intelligent.”</p>	<p>In Db – Pulse continues as dominant. Heroic A1 ext. var. (horns)</p> <p>Heroic A1 ext. var. (woodwind)</p>



0.51.45	KHAN: "Fifteen seconds."	Bridge
0.51.49	KIRK: "Khan, how do we know you'll keep your word?" KHAN: "Well, I've given you no word to keep, Admiral. In my judgement, you simply have no alternative." KIRK: I see your point. Stand by to receive our transmission." KIRK (softly): "Mister Sulu, lock the phasers on target and await my command." SULU (quietly): "Phasers locked." KHAN: Time's up, Admiral." KIRK: "Here it comes. Now, Mister Spock."	In Gb – Tonic pulse. Heroic A1 (horn & flute)  Mod. to Bb – nothing but pulse after initial chord fades. Pulse builds (through instruments joining, octave doubling, and sustained brass Bbs).
0.52.22	Spock drops Reliant's shields.	89bpm. 4/4 – Mod. to Ebm – bass pulse (var. of 0.50.24, also with b2), vla. semiquaver Ebs.
0.52.28	JOACHIM: "Sir, our shields are dropping!" KHAN: "Raise them." JOACHIM: "I can't!" KHAN: "Where's the override?? The override!!" INT.: Enterprise Bridge KIRK: "FIRE!"	Rising staccato string & tpt. semiquaver panic stuff. Irregular trombone / lower str. / cymbal punctuation. Marimba (imitating shield-dropping sound effect) joins vlas. to give Eb semiquavers morse-code urgency.
0.52.42	EXT.: Enterprise fires  KIRK: "FIRE!"	Mod. to Db – high vln. / marimba skipping dominant pulse. Tpt. heroic A1 var.
0.52.48	INT.: Reliant bridge exploding. KHAN: "FIRE! FIRE!" JOACHIM: "We can't fire, sir!" KHAN: "Why can't you?"	Music becomes obscured by sound effects. Mod. to Fm.
0.52.56	JOACHIM: "They've damaged the photon control and the warp drive. We must withdraw!" KHAN: "No! No!!" JOACHIM: "Sir, we must!"	Trombone swell + col legno snap emerge, cymbal bell punctuation.
0.53.02	EXT.: Reliant fleeing over Enterprise	2x 'look-out!' chords (tpt. & woodwind), answered by bass note & harsh horn chords both times.
0.53.08	INT.: Khan & Joachim JOACHIM: "The Enterprise can wait; she's not going anywhere."	Mod. to Gm – Trombone swells + col legno snaps, cymbal punctuation.
0.53.20	INT.: Enterprise Bridge SULU: "Sir, you did it." KIRK: "I did nothing - except get caught with my britches down. I must be getting senile." "Mister Saavik, you go right on quoting regulations. In the meantime, let's find out how badly we've been hurt."  Camera pan round to . . .  Scotty holding the body of a dying cadet.	Mod. to G – High vln. & harp waves. Heroic A1 ext. var. (wind).  Mod. to E – heroic A1 ext. var. (as above) (horn)  Vln. waves descend 'tragic-portent' style, triangle trill. Muted tpt. punctuates arrival at Ebm with dominant, vla. 1 / m3 trem., vln. 5 . b6 trill. Sound effect cross-fade.

0.53.47*	EXT.: Enterprise	Music out.
0.53.53	Kirk visits sick bay where the cadet dies. The Enterprise proceeds to Regula I. No-one there is responding. Kirk decides to beam down and investigate.	
0.56.53	EXT.: Regula I	Wind-chime-like sound-effect (= music?).
0.56.59	Kirk, Bones and Saavik materialise inside Regula. SAAVIK: "Indeterminate life signs." KIRK: "Phasers on stun."	
0.57.16*	KIRK: "Move out." They split up to search. Camera with Kirk.	<i>REGULA BODY HUNT</i> Very faint string gliss as beginning of Khan's pets.
0.57.29	Camera view from down corridor as Kirk passes. Camera pans to Saavik coming through door. Back to Kirk, then Saavik in the lab, then Bones.	Low reverbed dissonant clash chords (piano). Squeaky sound effects, glissing like ceti eel squeal. Creepy swelling (effected?) brass chords
0.57.58	Bones is startled by a rat.	Shock col legno snap chord > string trumpet Bb, with divisi gliss. to B clash
0.58.19	Bones turns and walks straight into a pair of arms hanging from the ceiling. BONES: "Jim!"	Shock col legno snap chord, with cymbal > high squeak (picc.?) descends > high vln. and piano & harp (? / piano strings plucked from inside?) glisses.
0.58.26	The penultimate hanging body is lowered.	Cb. low D + end of stretched low piano chord? Sound effect in.
0.58.34*	BONES: "Well, rigor hasn't set in. This couldn't have happened too long ago, Jim." KIRK: "Carol . . ." They find Chekov and Terrell in a locker. CHEKOV: "Oh sir"	Music out.
0.59.24*	CHEKOV: "It was Khan! We found him on Ceti Alpha Five."  KIRK: "Easy, Easy, Pavel." CHEKOV: "He put creatures in our bodies. To control our minds." BONES: "It's all right, you're safe now." CHEKOV: "Made us say lies . . . do things. But we beat him. He thought he controlled us, but he did not. The Captain was strong." KIRK: "Captain. Where's Doctor Marcus? Where're the Genesis materials?" TERRELL: "He couldn't find them. Even the data banks were empty."	<i>CHEKOV'S EXPLANATION</i> (KHAN'S PETS reprise) 64bpm – low G pizz. pulse. Descending barren chords (horns & trilling vlns.). String desert motif (harp & clarinet).  Descending barren chords (horns & trilling vlns.).  String desert motif (harp & clarinet).

1.00.03	<p>KIRK: "Erased?"</p> <p>TERRELL: "He tortured those people. But none of them would tell him anything. He went wild. He slit their throats. He wanted to tear the place apart, but he was late: he had to get back to the Reliant in time to blow you to bits."</p> <p>SAAVIK: "Where's the Reliant's crew? Dead?"</p> <p>TERRELL: "Marooned on Ceti Alpha Five. He's completely mad, Admiral. He blames you for the death of his wife."</p> <p>KIRK: "I know what he blames me for."</p>	<p>Khan motif continuing into mimic of raw material (as at ?) (low tpt.) &gt; tpt. echo. Barren chords (horn &amp; vlms.)</p> <p>String desert motif (harp &amp; clarinet).</p> <p>Barren chords (horn &amp; vlms.)</p> <p>Barren chords (horn &amp; vlms.) Lower string arco G to fade. / Sound effect back in.</p>
1.00.40*	<p>KIRK: "The escape pods are all in place. Where's the transporter room?"</p> <p>They visit the transport room. Kirk &amp; Spock communicate in code as to the fitness of the Enterprise. The five of them beam down to Regula.</p>	
1.02.52	EXT.: Regula	Transporter sound effect is extended in non-source Genesis Molecular Graphics manner.
1.02.58	<p>INT.: Genesis tunnel – they materialise. They find the Genesis device. They are ambushed by the Regula I scientists. Kirk is attacked by his son, David.</p> <p>KIRK: "Where's Doctor Marcus?"</p> <p>DAVID: "I'm Doctor Marcus!"</p> <p>CAROL (emerging from tunnel): "Jim!"</p> <p>KIRK: "Is that David?"</p> <p>DAVID: "Mother! He killed everybody we left behind."</p> <p>CAROL: "Oh, of course he didn't. David, you're just making this harder."</p> <p>TERRELL: "I'm afraid it's even harder than you think, Doctor."</p> <p>He and Chekov have their phasers trained on them.</p> <p>TERRELL: "Please,</p>	
1.04.14*	<p>TERRELL: "don't move."</p> <p>KIRK: "Chekov?!"</p> <p>CHEKOV: "I'm sorry, Admiral."</p> <p>TERRELL: "Your Excellency, have you been listening?"</p> <p>KHAN: "I have indeed, Captain. You have done well."</p> <p>DAVID: "I knew it! You son-of-a bitch!"</p> <p>David goes for Terrell who fires, killing Jedda as Saavik forces David out of the way.</p> <p>TERRELL: "Don't move - Anybody!"</p> <p>KHAN: "Captain? We are waiting. What's the delay?"</p> <p>TERRELL: "All is well, sir. You - you have the coordinates to beam up Genesis."</p> <p>KHAN: "First thing's first, Captain. Kill Admiral Kirk."</p>	<p><i>TERRELL'S DEATH</i> (KHAN'S PETS reprise) 63bpm, 4/4 - B crotchet pulse. Barren chords (high horn &amp; woodwind).</p> <p>Barren chords (high horn &amp; woodwind).</p> <p>Bass gliss to G# &gt; G# pulse.</p> <p>Khan motif + raw material (low tpt.).</p> <p>Khan motif + raw material var. (bssn?). Mid. / High str. dissonant trills.</p>

1.04.57	Terrell struggles with his dilemma. TERRELL: "Sir, that is difficult. I try to obey, but . . ." KHAN: "Kill him!" Terrell wrestles off his wristband communicator and falls to the ground. Kirk approaches him.	Trudging chromatic build up, part 1(2 crotchet pulses per chord: 2x alternation between Gm & Dbm 2x alternation between Am & Ebm 2x alternation between Bm & Fm Horn chords and mid. / high str. trills swell (barren-style) to each aug4 drop, while trumpets rise from 1 of the 1 <sup>st</sup> to 5 of the 2 <sup>nd</sup> chord on duplet / triplet contrast rhythm.
1.05.21	Terrell retrains his phaser on Kirk. KHAN: "Kill him, Terrell. Now." Terrell vapourises himself.	Trudging chromatic build-up, part 2 (still 2 crotchets per chord, with swell always to 2 <sup>nd</sup> chord): Bass rises: Db > D > Eb > E > F > Gb Tpt.: falls: Ab > G > Gb > F > E > Eb (with 8ve leaps and with horn a fifth below). Mid. & upper str. play on desert-motif-type trilling flurries.
1.05.32	Chekov falls to the ground holding his ear and moaning.	Rising crescendo, slight accel. unison to . . .
1.05.37	Bones rushes to Chekov. Kirk and Carol follow	Subito upbeat cut to sustained Ab pedal (high vln. & bass), with pulse accentuation (divisi + woodwind)
1.05.41	CU: Bones looks into Chekov's ear.	Tpt. enters with clashing G, pre-empting . . .
1.05.44	CU: Chekov's ear as eel exits. BONES: "God sakes!" DAVID: "What is it?" Kirk vaporises the eel,	Barren chords (horn & woodwind)  Barren chords (horn & woodwind) Barren chords (horn & woodwind)Fade
1.06.06*	then sees the wrist communicator and grabs it. KIRK: "Khan, you dirty bloodsucker!! You're going to have to do your own dirty work now! Do you hear me?! Do you?!" KHAN: Kirk! Kirk, you're still alive - my old friend . . . KIRK: "Still 'old friend.' You've managed kill just about everyone else. But like a poor marksman, you keep missing the target." KHAN: "Perhaps I no longer need to try." Khan beams up the Genesis device.	Music out
	DAVID: "No - he can't take it!" KIRK: "Khan, Khan, you've got Genesis, but you don't have me!"	
1.07.11*	KIRK: "You were going to kill me, Khan! You're going to have to come down here! You're going to have to come down here!" KHAN: "I've done far worse than kill you. I've hurt you. And I wish to go on hurting you. I shall leave you, as you left me - as you left her. Marooned for all eternity in the centre of a dead planet. Buried alive! Buried alive!" KIRK: "Khan!"	<b>MAROONED</b> (KHAN'S PETS reprise) 63bpm - F pulse  Barren chords. Barren chords. Barren chords. Barren chords. (Lower each time.)  Bass descends (arco. slur) to E Big, raging barren chord.

1.07.50	<p>EXT.: Regula Kirk's voice echoes 'Khan'.</p> <p>INT.: Genesis tunnel. SAAVIK: "This is Lieutenant Saavik, calling Enterprise... Can you read us?"</p>	<p>Barren chord change climax.</p> <p>Repeat of same barren chord.</p>
1.08.03*	<p>SAAVIK: "This is Lieutenant Saavik, calling Enterprise. Can you read us?"</p> <p>BONES: "He's coming around."</p> <p>KIRK: "Pavel?"</p> <p>SAAVIK: "Can you read us? It's no use, Admiral, they're still jamming our channels."</p> <p>BONES: "If Enterprise followed orders she's long since gone. If she couldn't obey, she's finished."</p> <p>DAVID: "So are we, it looks like."</p> <p>CAROL: "I don't understand. Who's responsible for all this? Who is Khan?"</p> <p>KIRK: "Oh, it's a long story."</p> <p>DAVID: "We appear to have plenty of time."</p> <p>KIRK: "Is there anything to eat? I don't know about anyone else, but I'm starved."</p> <p>BONES: "How can you think of food at a time like this?"</p> <p>KIRK: "First order of business. Survival."</p> <p>CAROL: "There is food in the Genesis cave, enough to last a lifetime - if necessary."</p> <p>BONES: "We thought this was Genesis."</p> <p>CAROL: "This? It took the Starfleet corps of engineers ten months in space suits to tunnel out all of this. What we did in there - we did in a day. David, why don't you show Doctor McCoy and the Lieutenant our idea of food."</p> <p>DAVID: "We just can't sit here!"</p> <p>KIRK: "Oh, yes we can."</p> <p>DAVID: "This is just to give us something to do, isn't it? (he shrugs) Come on."</p> <p>SAAVIK: "Admiral?"</p> <p>KIRK: "As your teacher Mister Spock is fond of saying: I like to think there always are possibilities."</p> <p>Saavik turns and follows David and Bones to the Genesis cave.</p> <p>KIRK: "I did what you wanted. I stayed away. Why didn't you tell me?"</p> <p>CAROL: "How can you ask me that? Were we together? Were we going to be? You had your world and I had mine. And I wanted him in mine, not chasing through the universe with his father. Actually, he's a lot like you in many ways. Please. Tell me what you're feeling."</p>	<p>Music out</p>

	<p>KIRK: "There's a man out there I haven't seen in fifteen years who's trying to kill me. You show me a son that'd be happy to help him. My son. My life that could have been and wasn't. And what am I feeling? Old - worn out."</p> <p>CAROL: "Let me show you something that'll make you feel young - as when the world was new."</p>	
1.11.54	<p>INT.: Reliant Bridge.</p> <p>JOACHIM: "Impulse power restored."</p> <p>KHAN: "Excellent. More than a match for poor Enterprise."</p>	
1.12.02*	<p>Kirk &amp; Carol walk down tunnel.</p>	<p><i>GENESIS CAVE</i>  54bpm, <math>\frac{3}{4}</math>  Bm with shimmering semiquaver alternations: m3 &gt; 1 (flute), &amp;; 5 &gt; m3 (vln.)  Shimmering parts climax at downbeat of bar 2 on 1 &amp; 3 of E.  Rising harp &amp; woodwind (by turns) arpeggiation on E.  Repeat same two bars but horn thickens texture.  2 beats at 69 bpm. Bm &gt; E (1 beat each).  Shimmering = triplet quavers. Swell to . . .</p>
1.12.17	<p>INT.: Genesis Cave.</p> <p>KIRK: "You did all this in a day?!"</p> <p>CAROL: "The matrix formed in a day. The life forms grew later at a substantially accelerated rate."</p> <p>BONES: "Jim! This is incredible! Have you ever seen the like?"</p> <p>CAROL: "Can I cook or can't I?"</p>	<p>Climax on Db major.  Chord fades.</p> <p>Gentle, mysterious wind quartal chord (F#, B, E, A, D).  Fades into Bb string chord.  Horns join Bb chord for swell to C (rising harp arpeggio).</p>
1.12.50	<p>EXT.: Reliant behind Regula approaching Regula I.</p> <p>KHAN: "Where is she?"</p>	<p>Dissonant chord (tpts., Db, D &amp; Gb)  Dramatic lower strings &amp; trombone (D &gt; Eb, D &gt; Db, i.e. basis of Khan motif). First interval answered by siren effect. Accomp. = icy shimmering (vln. harmonics?)</p>
1.13.07*	<p>INT.: Genesis Cave</p> <p>SAAVIK: "Sir? May I ask you a question?"</p> <p>KIRK: "What's on your mind, Lieutenant?"</p> <p>SAAVIK: "The Kobayashi Maru, sir."</p> <p>KIRK: "Are you asking me if we're playing out that scenario now, Lieutenant?"</p> <p>SAAVIK: "On the test, sir. Will you tell me what you did? I would really like to know."</p> <p>BONES: "Lieutenant, you are looking at the only Starfleet cadet who ever beat the no-win scenario."</p> <p>SAAVIK: "How?"</p> <p>KIRK: "I reprogrammed the simulation so it was possible to rescue the ship."</p> <p>SAAVIK: "WHAT?"</p> <p>DAVID: (laughs) "He cheated!"</p>	<p>Music out.</p>

	<p>KIRK: "I changed the conditions of the test. I got a commendation for original thinking. I don't like to lose."</p> <p>SAAVIK: Then you never faced that situation - faced death."</p> <p>He picks up the communicator.</p> <p>KIRK: "I don't believe in the no-win scenario (into communicator) Kirk to Spock. It's two hours. Are you about ready?"</p>	
1.14.00*	<p>SPOCK: "Right on schedule, Admiral. Just give us your coordinates and we'll beam you aboard."</p> <p>KIRK: "All right! (to Saavik) I don't like to lose."</p>	<p>BATTLE IN THE MUTARA NEBULA 87bpm, 4/4 Db lower str. crotchet pedal. 6-semiquaver mid. / upper str. motor (rising like trombone lights cue motif). Mod. to E. Similar motor in horns, with overlapping cello counter.</p>
1.14.11	<p>INT.: Transporter Room – Enterprise The Genesis cave group materialise. SAAVIK: "But the damage report - we were immobilized. Captain Spock said it'd be two days." KIRK: "Come, come, Lieutenant, you of all people go by the book, Spock! You remember Doctor Marcus . . ." (They are making their way out.) SPOCK: "Why, of course."</p>	<p>3 bars of lower string (moving) crotchet pulse + upper str. machine-like motor chords (tonic alternating with B harmony of b6 of heroic A1).</p>
1.14.20	<p>CAROL: "Hello, Mister Spock." BONES: "I'm taking this bunch to sick bay." SAAVIK: "By the book?" KIRK: "By the book! Regulation Forty-six-A: 'If transmissions are being monitored during battle . . .'" SAAVIK: "' . . . no uncoded messages on an open channel . . . ' (to Spock) You lied!" SPOCK: "I exaggerated." KIRK: "Hours instead of days, Saavik. Now we have minutes instead of hours."  Saavik and Kirk follow Spock. they stop at a Turbo Lift.  SPOCK: "They're inoperative below C-deck." KIRK: "What IS working around here?" SPOCK: "Not much, Admiral. We have partial main power." KIRK: "That's it?" SPOCK: "Best we could do in two hours."</p>	<p>Sentimental military var.* (low horn + picc. in 8ves, naval / military style). Accomp. = motor + pulse as above.</p>
1.14.54	<p>EXT.: Enterprise behind Regula          Pan across Regula to . . .</p>	<p>Heroic A ext. (tpt.). Accomp. = continued moving bass pulse, horn chord outlining semiquaver 6lets, vln. falling semiquaver 3lets (engine motif). Bridge.</p>

1.15.07	Reliant (and Regula I) come into view	Mod. to Gm. – Extended Khan motif (horn). Accomp. = trombone swells + col legno snaps.
1.15.11	INT.: Enterprise Bridge – Kirk arrives  SULU: “Admiral on the bridge.” KIRK: “Battle stations! Tactical.”  Enterprise and Reliant are chasing each other from opposite sides of Regula.  KIRK: “Uh-oh.” SPOCK: “She can still outrun us and out-gun us. But there is the Mutara Nebula at one-five-three mark four.” KIRK: “Scotty, can we make it inside?” SCOTTY: “The energizer's bypassed like a Christmas tree – so don't give me too many bumps.” KIRK: “No promises. On your way.” SAAVIK: “Trouble with the nebula, sir, is all that static discharge and gas clouds our tactical display. Visual won't function and shields will be useless.” SPOCK: “Sauce for the goose, Mister Saavik. The odds will be even.”	Mod. to Db (announced by tpts. & harp) – vln. chord motor (6let semiquavers, 2 <sup>nd</sup> one missing). Horn tail. Vln. motor gives way to vla. (8ve lower), Db now = dominant pedal)  Mod.. to Gb - Heroic A1 ext.(vln., soaring register)  woodwind falling arpeggio link to . . . Mod. to B – Heroic A1 (horn & woodwind)  Mod. to Eb – tbn. & cl. lights-cue motif bridge to . . .  Mod. to Ab - heroic A1 (mid. / upper str.)
1.15.54	EXT.: Enterprise heading away from Regula.	Bridge: 2x E > Bb exchange, rising 6lets (horn on E, tpt. on Bb)
1.16.01	Trainees marching down corridors.	Mod. to A – motor (vln.) = every beat wit semiquaver up-beat. Heroic A & B (low horn / tbn.?)
1.16.13	Torpedo track being uncovered.  Torpedo is lowered onto track.	Mod. to Db (after last bar in A cut to 1 beat only) – heroic A & B (high tpt.) Modulating horn-call 6lets [see 0.00.33] = bridge: Horns x 4; tpt. & fl. in C x4; horns in F x2; tpt. & fl. in D x2; horns in Ab x2; tpt. & fl. in D x2 . . .
1.16.32	EXT.: Enterprise (CU from behind)	Climax to C – heroic A (tbn.) heroic A (tpt.)
1.16.37	INT.: Reliant Bridge. KHAN: “There she is! There she is! Ahh! Not so wounded as we were led to believe - so much the better.”	Mod. to Gm – trombone swells. repeated Khan motif (tpt.) + col legno snaps
1.16.50	EXT.: Reliant coming away from Regula.	Mod. to Ebm – Horn ext. Khan motif, trombone swells + col legno snaps. High (vln. & picc.) chromatically descending panic motif.
1.16.55	EXT.: Enterprise	Panic motif is repeated as overlay to rising horn Ab arpeggiation, climaxing into D, tpt. answering in similar fashion.
1.17.00	EXT.: Reliant	Panic motif overlayed with Horn ext. Khan motif, trombone swells + col legno snaps
1.17.07	EXT.: Enterprise approaching nebula.	Build-up bridge: Rising tpt. 6lets on G > Db > G
1.17.13	INT.: Enterprise Bridge SPOCK: “Estimating nebula penetration in two point two minutes. Reliant is closing.”	vln. & piano wave accomp. Gentle #4 wind phrase in heroic A mood Tragic portent-like string answer



1.17.23	EXT.: Reliant closing on Enterprise	Sustained horror chord (E + b6), Flutter tpt. on G#, vln. B/C trill.
1.17.29	INT.: Reliant view screen JOACHIM: "If they go in there, we'll lose them." KHAN: "Explain it to them."	Mod. to Em – 2x diminished calculation theme, ext. as build-up to . . .
1.17.36	EXT.: Reliant's torpedo crosses Enterprise bow.	Mod. to Dbm – similar calculation-based bridge (tpt. & horn) to . . .
1.17.41	INT.: Enterprise Sickbay INT.: Enterprise Bridge SAAVIK: "That was close." KIRK: "They just don't want us going in there." SPOCK: "One minute to nebula perimeter."	Mod. to E – vln. waves. Sentimental var. (like horn + picc, at 1.14.20)
1.17.59	INT.: Reliant Bridge KHAN: "Are we slowing?" JOACHIM: "We can't follow them into the nebula. Our shields would be useless."	Fm > Gbm > Fm > Em – tpt. Khan motif var.; vln. erratic swelling trills & runs; col legno snaps; trombone & horn chord swells.
1.18.09	SPOCK: "They are reducing speed." KIRK: "Uhura, patch me in." UHURA: "Aye, sir . . . You're on, Admiral." KIRK: "This is Admiral Kirk. We tried it once your way, Khan. Are you game for a rematch?" KIRK: "Khan, I'm laughing at the 'superior' intellect." KHAN: "Full impulse power!" JOACHIM: "No. Sir! You have Genesis. You can have whatever you . . ." KHAN: "Full power damn you!"	Back to Fm - Col legno snap continues 2x overlapping calculation-based motor Calculation fragment answer (glock.) 2x overlapping calculation-based motor Calculation fragment answer (glock.) 2x overlapping calculation-based motor Calculation fragment answer (glock.) Khan motif build-up (all other accomp. dropped)  Crescendoing dissonant wind & tpt. chord joins build-up.
1.18.42	INT.: Enterprise view screen: Reliant accelerating.	Mod. to Dm - Horn calculation / ext. Khan motif abbreviated combo. Falling arpeggiated link . . .
1.18.46	KIRK: "I'll say this for him: he's consistent." SPOCK: "We are now entering the Mutara Nebula"	Mod. to Db – heroic A1 ext. var. (horn), vln. wave accomp.
1.18.52	INT.: Enterprise view screen: entering the nebula.	Building dissonant chord with high twinkling run (piano , glock).
1.18.56	KIRK: "Emergency lights."	Sustained high vln. Db with various irregular effected semitone clash additions. Reverb Horn B <sup>1</sup> / <sub>4</sub> b.
1.19.14	EXT.: Reliants nose from left.  INT.: Reliant Bridge	3 falling semitones (tpt.) echo + rising horn bwoop (8ve) echo.
1.19.26	EXT.: Reliant INT.: Reliant Bridge KHAN: "Tactical!" JOACHIM: "Inoperative." KHAN: "Raise the shields." JOACHIM: "As I feared, sir. Not functional. I'm reducing speed."	horn echo + snap piano dissonant chord + vln. divisi rise to semitone clash > slow gliss back down.
1.19.51	EXT.: Reliant from above EXT.: Enterprise above Reliant.	Icy sound. Low swelling brass chords.

1.20.07	EXT.: Enterprise coming round	84bpm, 6/8 - Electronic bass (Db) upbeat & down beat. 2x Chromatically falling slow descent motif, ext. (1 3/8 bar) 2 <sup>nd</sup> time as link to . . .
1.20.18	EXT.: Enterprise sneaking up behind Reliant	4/4 – Eb > A > Eb > A (2 beats each) : tpt. semiquaver motor exchange with horn 6lets. > G: tpt. bridge to . . .
1.20.25	INT.: Enterprise Bridge CADET: “Target, sir!” SULU: “Phaser lock inoperative, sir.” KIRK: “Best guess, Mister Sulu. Fire when ready.” EXT.: Enterprise fires. INT.: Reliant Bridge, jolted by shot. KHAN: “Aft torpedoes – fire!”	Mod. to Db – Horn-call 6lets ext. (horn)  Tragic portent motif.  Tragic portent motif in Bb.  Tragic portent motif ext. as bridge >
1.20.47	INT.: Enterprise view screen	Mod. to Eb – woodwind var. of heroic A1 var. [as 0.53.20]. 2x dotted tpt. tail.
1.20.57	INT. Enterprise bridge KIRK: “Hold your course.”	High sustained vln. Horns join for dissonance Picc. joins for additional dissonance.
1.21.13	INT.: Enterprise view screen: Reliant appears. KIRK: “Evasive starboard!”	Mod. to Fm (introduce by chromatic horn ascent which repeats twice) - Col legno; tpt. ext. Khan motif
1.21.20	EXT.: Enterprise being hit INT.: Enterprise bridge KIRK: “Fire!”	Rising bridge to . . .
1.21.26	EXT.: Enterprise fires	C > Gb > C: chromatically rising (tpt.) and falling (horns) sweeps.
1.21.30	INT.: Reliant bridge exploding	Last sweep climaxes on Dm Subito piano > fade
1.21.39*	Joachim dies. Scotty takes the mains off-line on account of radiation. Spock recommends more 3-dimensional tactics.	Music out
1.23.59*	EXT.: Enterprise rises into view behind Reliant	<i>BATTLE IN THE MUTARA NEBULA, PART II</i> 98bpm, 4/4 - rising swelling minim (brass dominated) chords (Db > G > Db > G)
1.24.03	INT.: Chekov on manual fire control CHEKHOV: “Torpedoes ready, sir.”	Mod. to A – bass crotchet tonic pedal pulse. Vln. & snare semiquaver tonic pedal motor.
1.24.07	EXT.: Enterprise behind Reliant	Look-out chords (as 0.53.02)
1.24.13	INT.: Enterprise view screen KIRK: “Look sharp!  Fire!”	Mod. to Db – vln. waves. Rising woodwind parallel 3rds (inc. #4). Tragic portent-style bass answer. Rising woodwind 3 <sup>rds</sup> / tragic portent ext. as bridge to . . .
1.24.26	EXT.: Reliant is hit	Climax in Bb – heroic A1 ext. var. (tpt.) Music obscured by explosion sounds heroic A1 ext. var. (tpt.) Mod. to Ebm
1.24.53	EXT.: Reliant with left warp nacel missing	look-out ext. with rising / turning string quaver underneath as bridge to . . .
1.25.01	KIRK: “Uhura, send to Commander, Reliant: prepare to be boarded.” UHURA: “Aye, sir. (into headset) Commander Reliant, this is Enterprise. Surrender and prepare to be boarded. Enterprise to Reliant. You are ordered to surrender your vessel. Respond!”	Mod. to F – subito piano: sustained woodwind chord. vc. tragic portent-style passage (with vln. answer) to fade

1.26.01*	UHURA: "Reliant! Come in, Reliant! You are ordered to surrender your vessel!" A defeated Khan starts the Genesis device detonation sequence.	Music out
1.26.46*	The Genesis device reads 'COMMIT'  INT.: Enterprise Bridge. SPOCK: "Admiral. Scanning an energy source on Reliant. A pattern I've never seen before." DAVID: "It's the Genesis Wave!" KIRK: "What?" DAVID: "They're on a build-up to detonation!" KIRK: "How soon?" DAVID: "We encoded four minutes." KIRK: "We'll beam aboard and stop it." DAVID: "You can't!" KIRK: "Scotty, I need warp speed in three minutes or we're all dead!" UHURA: "No response, Admiral." KIRK: "Scotty!"  Spock leaps from his place and disappears through the Turbo doors.  KIRK: "Mister Sulu, get us out of here, best possible speed!" SULU: "Aye, sir!"	GENESIS COUNTDOWN 86bpm, in Db, 12/8 / 9/8 Heartbeat tonic pulse (lower str.) with b6 > b7 upbeats (trombone & timp.). Horns build-up accomp. motif based around #4 var. of heroic A  snare motor joins heroic A (tpt. & oboe)  Mod. to F – heroic A (woodwind) woodwind join accomp. motif. Timps join pulse. Rising upper str. trem. build-up. Alternating 9/8/ bar disappears.
1.27.33	EXT.: Enterprise turning away from Reliant	Climax mod. to Bb – tpt. plays look-out (b6-5). Rising turning horn arp. Lower/ mid. str. play trem. lights-cue. Mod. to E - Rising turning tpt. arp. Bb > E again, same process.
1.27.44	INT.: Genesis device	Subito piano Ab chord + #4. Dream harp flurries.
1.27.47	INT.: Spock descending ladder to engineering	Heartbeat pulse on C (with high tpt.) (the pitch of the Genesis device hum) with b6 > b7 upbeats. Snare roll accomp. Falling tragic-portent-style lower str. link from end of 9/8 bar to . . .
1.27.52	EXT.: Enterprise moving slowly.	Mod. to F, 12/8 bar – beat by beat rise up F#4 in parallel 3rds (woodwind, doubled by horns in semiquavers)
1.27.57	INT.: Spock getting to bottom of ladder	Mod. to B, 9/8 bar – same process with tpts. joining horns as lead to . . . Mod. to Ab, 12/8 – lower str. & tbn. tonic crotchet pulse with syncopated b6 upbeat. 2 <sup>nd</sup> vln. tonic duplet semiquaver motor with 1 <sup>st</sup> vln. rising upbeat flourish.
1.28.00	EXT.: Reliant	Horn & picc. ext. Khan motif var.
1.28.05	INT.: Spock in engineering	Motor accomp. continues. Subito dim. 9/8 link to . . .

1.28.07	<p>BONES: "Are you out of your Vulcan mind? No human can tolerate the radiation that's in there!"</p> <p>SPOCK: "As you are so fond of observing, Doctor, I am not human."</p> <p>BONES: "You're not going in there - !</p> <p>SPOCK: "Perhaps you're right. What is Mister Scott's condition?"</p> <p>BONES: "Well, I don't think that he . . ."</p> <p>He gives Bones the Vulcan nerve pinch. Bones goes down.</p> <p>SPOCK: "I'm sorry, Doctor. I have no time to discuss this logically."</p> <p>Spock gives Bones his 'katra'.</p> <p>SPOCK: "Remember."</p>	<p>Smooth dreamy chord (2 beats per chord) exchange (with background semiquavers &amp; harp flourishes): Db-A-Db-G; Db-A-Db-G;</p> <p>F-D-F-B-F (4 beats)</p> <p>Mod. to A, subito misterioso, ushered in by triangle trem. – high vln. waves &amp; harp flurries – soft woodwind fall: #4-3-2-1</p> <p>Spock motif (oboe), with prominent harp rising flourish to . . .</p>
1.28.37	<p>CU: Radiation warning</p> <p>Spock enters contaminated room to fix warp drive.</p> <p>Scotty &amp; Bones shout at him to come out.</p>	<p>Mod. to B – heartbeat pulse with sync. b6 upbeat.</p> <p>Heroic A1 (tpts.)</p> <p>15/8 bar with ext. of sync. upbeat bass idea to . . .</p>
1.28.51	<p>EXT.: Enterprise pulling away from Reliant</p>	<p>Eb-A-Eb-A: horn sextuplets on Eb, tpt. answers on A. Soaring vln. melodic fragment.</p>
1.29.00	<p>INT.: Enterprise Bridge</p> <p>KIRK: "Time from my mark?"</p> <p>SAAVIK: "Two minutes, ten seconds."</p> <p>KIRK: "Engine room! What's happening?!"</p>	<p>Creeping turning trem.-semiquaver vln. var. of nostalgic theme with staccato lower sr. syncopated accomp.</p>
1.29.08	<p>INT.: Engine room</p>	<p>Glock &amp; flutes now answer sync. accomp.</p> <p>Tbns. join lower str. with constant rising (with occasional turn) duplet quavers as build to . . .</p>
1.29.35	<p>EXT.: CU Enterprise, Reliant in distance</p> <p>INT.: Genesis device</p>	<p>Eb-A-Eb-A: horn sextuplets on Eb, tpt. answers on A. Sync. bass line of previous section.</p>
1.29.45	<p>INT.: Enterprise Bridge</p> <p>KIRK: "Time?!"</p> <p>SAAVIK: "Three minutes, thirty seconds."</p> <p>KIRK: "Distance from Reliant?"</p> <p>CHEKOV: "Four thousand kilometres."</p> <p>SULU: "We're not going to make it, are we?"</p>	<p>Mod. to Gb: vln. semiquaver waves; tonic heartbeat bass accomp. with b6-b7 upbeat, maintaining elements of sync. Harp rising flourish to . . .</p> <p>Nostalgic theme (woodwind). Harp rising flourish as upbeat to each section.</p>
1.30.10	<p>INT.: Reliant Bridge</p> <p>KHAN: "No, uou can't get away. From hell's heart I stab at thee. For hate's sake I spit my last breath at thee!"</p>	<p>Mod. to Eb: col legno snap duplet quaver pulse (7x 1, b7)</p> <p>Kahn motif bumble-bee style in vln. rising flourish to . . .</p> <p>Mod. to Em: high vln. 1-b2 trill. Calculation theme (piano) with lower str. pizz. accentuation.</p> <p>Mod to Eb: sustained high vln. tonic. Col legno snap as above.</p> <p>Bumble-bee Khan as above.</p> <p>Mod. to Dm: calculation theme as on Em above.</p>

1.30.37	INT.: Genesis device	Mod. to Ebm: calculation theme in woodwind & horns. Col legno accomp.
1.30.40	INT.: Spock putting engine back together.  INT.: Enterprise Bridge	Mod. to Ab: sync. semiquaver-trem. parallel 3 <sup>rd</sup> s (alternating 1 & 3 > 2 & #4), vln. & glock. Mod. to D: as above, more elaborate, horns & woodwind.
1.30.47	CADET: "Sir! The mains are back on line!" KIRK: "Bless you, Scotty! GO, Sulu"	Mod. to Ab: 1&3 >2&#4 > 3&5, tpt. & woodwind, semiquaver trem. horns answer with ext. build up to . . .
1.30.50	CU: Sulu engages warp	Eb chord
1.30.51	EXT.: Enterprise goes to warp.	Huge rising flourish to high Eb chord.
1.30.56	EXT.: Reliant explodes	Solo bass Db answer. Harp flurries join. Windchime & high trills (vln. & fl.) join.
1.31.07	EXT.: A huge smoke ring develops Shots of Enterpris warping away as more and more smoke rings develop behind	Gentle fade into Bb chord – genesis cave-style.
1.31.20	Crossfade to Enterprise Bridge	2x Horn & woodwind Bb – C alternation (1 <sup>st</sup> change corresponds to visual crossfade) with harp arpeggiation answer, which dvlp. into regular accomp. 2 <sup>nd</sup> time.
1.31.33	KIRK: "My God, Carol, look at it!" KIRK: "Engine room. Well done, Scotty." BONES: "Jim! I think you'd better get down here." KIRK: "Bones?" BONES: "Better hurry!"	In C: nostalgic theme (high horn), harp arp. + sustained str. chord accomp.
1.31.59	CU: Spock's empty chair Kirk rises, upset, from his chair  KIRK: "Saavik, take the con."  Kirk rushes to the turbolift.	Soft bass (with electronic sound) C only   Dramatic vc./vla. solo lead back in . . .
1.32.08	Alternating EXT.: Genesis planet / INT.: Kirk making his way to, and reaching engineering. Kirk goes to enter the contaminated room. BONES (restraining him): "Don't! You'll flood the whole compartment!" KIRK: "He'll die!" SCOTTY: "Sir! He's dead already!" BONES: "It's too late."	Mod. to F: nostalgic theme (vc./vla.), bass pedal accomp., chromatically rising turning vln. duplet quaver counter. Dim at end of theme, settles to simple C chord.
1.32.43		Spock motif (fl., picc. & harp), horns drop from sustained chord leaving only high vlms. b2 of Spock motif sustains as clash against C chord.
1.32.54*	INT.: Kirk against Perspex of contaminated room. KIRK: (mouths) "Spock! (into intercom) Spock!" SPOCK: "Ship . . . out of danger?" KIRK: "Yes." SPOCK: "Don't grieve, Admiral . . .	Music out.

1.33.49*	it is logical: the needs of the many outweigh . . . KIRK: "... the needs of the few . . ." SPOCK: "... or the one. I never took the Kobayashi Maru test until now. What do you think of my solution?" KIRK: "Spock . . . !" SPOCK: "I have been - and always will be - your friend. Live long	<i>SPOCK'S DEATH</i> In Gb, c.60bpm, molto rubato: reworking of 'Spock' cue with horn lead and icy-sound / ethnic flute backing
1.34.52	and prosper." Spock and Kirk make vulcan hand greeting on either side of perspex. Spock falls. Bones and Scotty react. KIRK: "No!"	Courage fanfare in D – horn / tpt. / horn  reworking of 'Spock' continues with falling vc. tragic fragments to . . . Mod. to F: sustained soft chord. 2x Spock motif (horn) sustaining final b2 to . . .
1.35.31	Crossfade with coffin being lowered into torpedo track.	Crossfade with sound effect.
1.35.36*	KIRK: "We are assembled here today to pay final respects to our honoured dead. And yet, it should be noted, that in the midst of our sorrow, this death takes place in the shadow of new life, the sunrise of a new world, a world that our beloved comrade gave his life to protect and nourish. He did not feel this sacrifice a vain or empty one - and we will not debate his profound wisdom at these proceedings. Of my friend, I can only say this: of all the souls I have encountered in my travels,	Music out.
1.36.26	his was the most - (he falters) - human. SULU: "Honours – hup!"	High sustained vln. Eb. Woodwind fragment (5>4>5>b6>5)
1.36.39	Spock's coffin moves slowly down the torpedo track.	<b>Source music:</b> AMAZING GRACE in E $\frac{1}{4}$ b on Scotty's pipes. High Eb sustains.
1.37.13	EXT.: Enterprise (front view).	Orchestra lead into Amazing Grace take-over in Eb
1.37.16	Spock's coffin is shot into space towards Genesis planet. EXT.: Enterprise (top of saucer section)	Lead in climaxes with 1 <sup>st</sup> melody note.
1.37.33	INT.: Kirk in his quarters	Flute & picc. play Spock motif which does resolve from the b2) over sustained Eb chord.
1.37.46*	There is a knock at the door. KIRK: "Come." DAVID: "I don't mean to intrude." KIRK: "No, not at all. I should be on the bridge." DAVID: "Look, can I talk to you for a minute?" KIRK: "I poured myself a drink. Would you like it?" DAVID: "Lieutenant Saavik was right: you never have faced a death." KIRK: "No. Not like this. I haven't faced death, I've cheated death. I've tricked my way out of death and patted myself on the back for my ingenuity. I know nothing."	Music out

	<p>DAVID: "You knew enough to tell Saavik that how we face death is at least as important as how we face life."</p> <p>KIRK: "Just words."</p> <p>DAVID: "But good words. That's where ideas begin. Maybe you should listen to them. I was wrong about you. And I'm sorry."</p> <p>KIRK: "Is that what you came here to say?"</p> <p>DAVID: "Mainly. And also that I'm proud – very proud - to be your son."</p>	
1.39.51*	<p>Kirk hugs his son.</p> <p>EXT.: Enterprise in front of Genesis planet.</p> <p>KIRK: "Captain's Log, Stardate eighty-one, thirty-one, point six."</p> <p>Int.: Enterprise Bridge.</p> <p>KIRK: "Starship Enterprise departed for Ceti Alpha Five to pick up the crew of the USS Reliant. All is well. And yet, I can't help wondering about the friend I leave behind. there are always possibilities, Spock said. And if Genesis is indeed "life from death," I must return to this place again."</p> <p>BONES: "He's really not dead. As long as we remember him."</p> <p>KIRK: "It is a far, far better thing I do than I have ever done before. A far better resting place that I go to than I have ever known."</p> <p>CAROL: "Is that a poem?"</p> <p>KIRK: "No. Something Spock was trying to tell me. On my birthday."</p> <p>BONES: "You okay, Jim? How do you feel?"</p> <p>KIRK: "Young. I feel young."</p>	<p>EPILOGUE</p> <p>In Bb, c.64bpm, rubato: trem str. accomp. Heroic A fragment (low horn). Mod. to D: same fragment (higher) Mod. to Gb: same fragment (higher again), with piano wave accomp. Nostalgic theme (vc.), with answering woodwind fragments.</p> <p>Reworking of 'Spock' (horn &amp; picc. lead)</p> <p>2<sup>nd</sup> section of 'Spock' (vlins. take lead, horn comments.)</p> <p>3<sup>rd</sup> section (still vln. lead) horn comment sparks of reprise of opening of Epilogue: heroic A fragment in G (horn) &gt; in Db (tpt.) &gt; in F (horn) with ext. into A</p>
1.41.28	<p>EXT.: Genesis Planet Camera pans in through clouds.</p> <p>EXT.: Forest of Genesis Camera pans through forest towards . . .</p> <p>Spock's coffin.</p> <p>EXT.: The sun from Genesis, through treetops.</p> <p>Completely white screen; fade to . . .</p>	<p>Cm &gt; F &gt; Cm &gt; A: horn see-sawing parallel 3<sup>rd</sup> on Cm, rising string arpeggiation on F &amp; A.</p> <p>Mod. to D: nostalgic them (vln.), vc. wave accomp. Horn heroic A-based answers. Nostalgic theme takes up 'Spock' 3<sup>rd</sup> section: F &gt; B &gt; F – rising turning arpeggiation (horn on F, tpt. on B). Mod. to Eb: 'Spock' 1<sup>st</sup> section. Vc. wave accomp.</p> <p>'Spock' 2<sup>nd</sup> section chord progression: F &gt; B &gt; F but with heroic fragment of 'Epilogue' opening taking over (horns &gt; tpt. &gt; woodwind / strings in A)</p>

1.42.36	EXT.: Planet & sun, camera pans round. SPOCK: "Space. The Final Frontier. These are the continuing voyages of the Starship Enterprise. Her ongoing mission: to explore strange new worlds; to seek out new lifeforms and new civilisations; to boldly go . . .	sustained high vln. D Opening title sequence music of original series (Courage).
1.43.01	". . . where no man has gone before."	D - Ab alternation, accel.
1.43.10	Blank screen Credits roll	END TITLE Climax mod. to Db, c.90bpm – high motor accomp. New motif on heroic chord pattern. Mod. to F: same again. A > Ab > Eb: horn-call 6let exchange (horn > tpt. > horn) with rising sync. bass. Building A / Ab alternation into . . . Mod. to Db, 106bpm: heroic theme (horn lead) Mod. to F: heroic theme (vln. lead) with slight var. Continues in very similar vein to opening title music. As opening title reprise comes to a close 'Spock' reprise takes over (horn / vc. lead). Mod. to Db: return of opening motor- rhythm. Heroic theme (tbn / horn). Continues in Opening title vein to big long- rising-flourish-to-Courage-fanfare Mahler 1 octave ending in G!
1.48.03*		Music out
01.48.07	PARAMOUNT MOUNTAIN LOGO	
01.48.18	Blackout	