JOHN WILLIAMS
GREATEST HITS
1969-1999
In Steven Spielberg's *E.T.: The Extra-Terrestrial*, the famous "flying" theme – perhaps the most thrilling melody John Williams ever wrote – isn't heard, in its full glory, right at the beginning of the movie. Early on, as the anxious E.T. develops a trusting relationship with ten-year-old Elliott, the theme is suggested in subdued and altered form. Indeed, much of the early music is tentative and anticipatory – say, just a shimmer of strings held in suspension and accompanied by a single flute. Mixed in with this lovely, evocative music, one can hear no more than a modest version of the flying theme: When Elliott, with E.T.'s help, makes the oranges and limes circle around one another like the planets in the solar system, we hear it; and then again when E.T. makes a plant come to life in Elliott's house. Finally, Elliott and E.T., riding in Elliott's bicycle, take off into the air, passing in front of the face of the moon, and the flying theme – which really represents all of E.T.'s creative powers – bursts out in the full orchestra.
OVER A PULSING, DRIVING RHYTHM, THE STRINGS SOAR, THE HORN LEAD HEROICALLY. IT IS ONE OF THE TRULY SATISFYING MOMENTS IN MOVIES, AND THE SATISFACTION IS RECAPITULATED AND EXTENDED LATER ON, WHEN ELLIOTT, HIS OLDER BROTHER MIKE, AND MIKE'S FRIENDS, ALL ON BICYCLES, ESCAPE THE FEDERAL AGENTS BY FLYING AGAIN — ACROSS THE SETTING SUN THIS TIME. IF ONE CAN SPEAK OF PULSATING EXHILARATION, WILLIAMS' MUSIC, AT THAT MOMENT, HAS IT IN SPADES.

MY POINT IN GOING THROUGH THIS PROGRESSION IS A SIMPLE ONE: JOHN WILLIAMS, WORKING WITH SUCH DIRECTORS AS STEVEN SPIELBERG, GEORGE LUCAS, OLIVER STONE AND OTHERS, USES MUSIC WITH CONSIDERABLE DELICACY. IT'S BEEN SAID MANY TIMES THAT WILLIAMS' SCORE FOR STAR WARS SIGNALIZED A RETURN OF THE BIG SYMPHONIC SOUND TO HOLLYWOOD MOVIES, AND THIS, OF COURSE, IS TRUE. AFTER HUNDREDS OF SOUNDTRACKS WITH POP BALLADS OR ROCK SONGS, OR JUST A PIANO AND A COUPLE OF FORLORN WINDS, OR MUSIC CREATED BY A SYNTHESIZER — AFTER ALL OF THAT, IT WAS IMENSELY EXCITING IN THE LATE SEVENTIES TO SUDDENLY HEAR THE LONDON SYMPHONY IN PULL-THROATED ROAR, ITS BRASS AND TIMPANI POUNDING, ITS STRINGS WHIRLING FURIOUSLY.

BUT IF JOHN WILLIAMS WRITES VERY WELL FOR FULL SYMPHONY ORCHESTRA, HE ALSO USES SMALLER, MORE MODEST MEANS BEAUTIFULLY TOO. THE OPENING OF THE STAR WARS SCORE HAS A HEROIC AND EPIC CAST TO IT THAT REALLY FEELS LIKE THE BEGINNING OF A LONG NARRATIVE. BUT ONCE THE INITIAL PANFARAS AND THE FAMOUS VAULTING THEME HAVE BEEN EXHAUSTED, A SINGLE WOODWIND IS LEFT BEHIND TO GRAZE IN THE FIELDS OF ORCHESTRAL SILENCE, MUCH AS A CHILD MIGHT BE LOST IN WONDER BEFORE THE STARS.


DAVID DENBY
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*WRITTEN FOR THE 1984 OLYMPIC GAMES, LOS ANGELES

**WRITTEN FOR THE 1996 OLYMPIC GAMES, ATLANTA
THEME FROM “E.T.”
(The Extra Terrestrial)

By JOHN WILLIAMS

\[\text{C}\]

\[\text{G7}\]

\[\text{mp staccato}\]

\[\text{C}\]

\[\text{F/G}\]

\[\text{C}\]

\[\text{D/C}\]

\[\text{Bm}\]

\[\text{F/C}\]

\[\text{As/C}\]

\[\text{lento}\]
Eb  |  Ab  
---|---
\[\text{\textbf{G}}\]  |  \[\text{A7/G}\]

\[\text{D/F}^\flat\]  |  \[\text{C/G}\]  |  \[\text{Eb7}\]  

\[\text{Eb7(b5)}\]  |  \[\text{D}\]  |  \[\text{G}\]  

\[\text{Ab}\]  |  \[\text{Bm}\]  

\[\text{Bm}\]  |  \[\text{Eb}\]  |  \[\text{B}\]  |  \[\text{Eb}\]  

\text{Theme From "E.T.", 5-3}
MARCH FROM "SUPERMAN"

By JOHN WILLIAMS

Slowly and majestically

Medium March tempo

March From "Superman" - 4 : 1

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MARCH OF THE SLAVE CHILDREN
(From "Indiana Jones and the Temple of Doom")

By JOHN WILLIAMS

March Tempo

N.C.

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SUGARLAND EXPRESS
(Theme)

By JOHN WILLIAMS

Slowly and freely with a blues inflection

(with pedal)

simile
Slow blues \( j = 54 \)
Freely

\[ \text{\textcopyright Sugarland Express - 4 - 4} \]
THEME FROM "JAWS"

By JOHN WILLIAMS

Very steady and threatening

More flowing

\( \text{Theme From "Jaws" - 2 - 1} \)
OLYMPIC FANFARE AND THEME
Written for the 1984 Olympic Games, Los Angeles

By JOHN WILLIAMS
LUKE AND LEIA
(From "Return of the Jedi")

By JOHN WILLIAMS

Moderato
dolce

espr.

espr. rubato

poco poco tenuto
Ebm

Gm Ebm/C

Gm

N.C.

p legato

D.C. al Coda
2nd ending

Coda

Ebm

Gm C#m

Gm Ebm/C Gm

The Imperial March - 2-2
SCHERZO FOR MOTORCYCLE
AND ORCHESTRA
(From "Indiana Jones and the Last Crusade")

By JOHN WILLIAMS

Moderately bright \( J. = 120 \)
THEME FROM
"CLOSE ENCOUNTERS™ OF THE THIRD KIND"

Moderately \( (J = 96) \)

By JOHN WILLIAMS

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Theme From "Close Encounters of The Third Kind" - S. 4
HYMN TO THE FALLEN
(From "Saving Private Ryan")

By JOHN WILLIAMS

Slowly, reverently
N.C.

G

p

Gm7/G

G

Gm7/G

G

G

Bm/F# D Em D C D C D G

mp

Gm7 D/G Em7/G D/G C/G D/G
C  C  D  G
Bm/F♯  D/F♯  Fm  D  C  D
D/G  C  D  Bm  G/B  Em/B  Am7  D7  Gadd2  G  Fm7♭5  Gsus9/B  G/B
D7sus4/A  D7/A  Gm7  G  Cmaj7  D/G  C  D  C  D
Fm7♭5  Gsus9/B  G/B  D7sus4/A  D7/A  Gm7  G  Cmaj7  D/G  C  D
G
Hymn to the Fallen - 6 - 4
THEME FROM "JURASSIC PARK"

Reflectively

By JOHN WILLIAMS

poco rit.

a tempo

Reverently

Theme From "Jurassic Park" • 4 • 1

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cresc.

bring out melody

Thema From "Jurassic Park" - 4 : 3
FLIGHT TO NEVERLAND
(From “Hook”)

By JOHN WILLIAMS

Moderately bright \( \text{\textit{J. = 126}} \)
SEVEN YEARS IN TIBET

By JOHN WILLIAMS

Broadly

With pedal

Cantabile

Seven Years in Tibet - 4 - 1

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THEME FROM "JFK"

By JOHN WILLIAMS

(Solo - Reflectively)

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Theme From "JFK" - 3 - 2
THE DAYS BETWEEN
(From “Stepmom”)

By JOHN WILLIAMS
Gently and with simplicity

Candles in the window, shadows painting the ceiling.
gazing at the fire
glow,
feeling that “gingerbread”

feeling.
Previous moments,
special people,

happy faces I can see.
Somewhere in my

memory.
Christmas joys all around me.
living in my memory, all of the music.
all of the magic, all of the family home here with me.
SUMMON THE HEROES
Written for the 1996 Olympic Games, Atlanta

By JOHN WILLIAMS

Majestically $j = 72$

“Fanfare”
Moderately $j = 80$
“Prologue”
A little broader
“Flags”
Majestically \( j = 84 \)

Summon the Heroes - 12 - 4
cresc, poco a poco
"Parade"
March \( \text{j} = 90 \)
LOOK DOWN, LORD
(From "Rosewood")

By JOHN WILLIAMS

Sorrowfully (\( \textit{J} = 66 \))

\[
\begin{align*}
\text{Look down, Lord... look down... This time I'm com-in'} & \text{... look down, look down.} \\
\text{home... It's late now, sweet Jesus, take me now.} & \\
\text{home, I'm com-in'}... It's late now, sweet Jesus. \\
\text{This time I'm com-in'}... home. & \\
\text{Look down, Lord...} & \\
\text{Look down... oh... Lord.} & \\
\text{look down... Been hard times and... I can't wait... Oh,} & \\
\text{look down, Lord. Been wait, look down.} \\
\end{align*}
\]
Look down, sweet Jesus, hold me now. This time I'm comin' home.
There's so much sorrow 'round this time, Lord.

Look down, please look down. Oh, I've been wan-drin' far and trav-lin' long. I'm wear-y now, please look down.

Free me, Lord, take me. I need to come and walk with you, Lord. I
Thee... Thee, with Thee. Sweet Jesus, Lord, won't you hold me now.

Thee, need to walk with.

This time I'm comin' home. Oh, look down, look down.

home, I'm comin'. Oh.

look down, look down. This time I'm comin' home.

Legato

mf

(with pedal)
Moderately, gently flowing
Maestoso, with great force

Allegro $= 152$
Yood - hah,

Kor - ah.
Duel of the Fates - 9 - 7