

STAR WARS

A NEW HOPE

TWENTIETH CENTURY FOX PRESENTS

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STAR WARS

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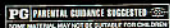
PETER CUSHING

AND

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WRITTEN AND DIRECTED BY **GEORGE LUCAS** PRODUCED BY **GARY KURTZ** MUSIC BY **JOHN WILLIAMS**

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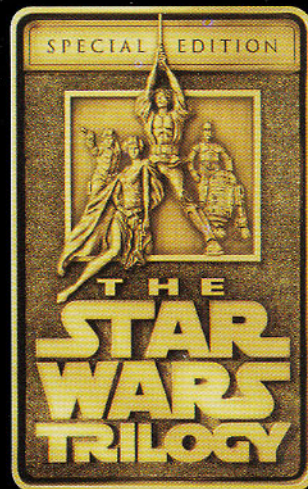


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RCA VICTOR

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STAR WARS

A NEW HOPE

MUSIC COMPOSED AND CONDUCTED BY **JOHN WILLIAMS**

THE ORIGINAL MOTION PICTURE SOUNDTRACK

STAR WARS™

MUSIC COMPOSED AND CONDUCTED BY

JOHN WILLIAMS

PERFORMED BY THE
LONDON SYMPHONY ORCHESTRA

RECORDED AT ANVIL STUDIOS, DENHAM, ENGLAND,
MARCH 5, 8-12, 15, & 16, 1977

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35MM MAGNETIC ELEMENTS TRANSFERRED AT THE NORTH ROOM,
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DAN HERSCH

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AT DIGIPREP, HOLLYWOOD, CA, APRIL-JUNE, 1996

PROJECT COORDINATOR FOR TWENTIETH CENTURY FOX

TOM CAVANAUGH

SPECIAL THANKS

**GEORGE LUCAS, GORDON RADLEY, HOWARD ROFFMAN,
ROBERT KRAFT, MATT WALDEN, LUCY AUTREY WILSON,
SUE ROSTONI, TOM CHRISTOPHER, BEN BURTT, BOB MARTY,
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①	20TH CENTURY FOX FANFARE (ALFRED NEWMAN, 1954)	0:23
②	MAIN TITLE/REBEL BLOCKADE RUNNER	2:14
③	IMPERIAL ATTACK	6:43
④	THE DUNE SEA OF TATOOINE/JAWA SANDCRAWLER	5:01
⑤	THE MOISTURE FARM **	2:25
⑥	THE HOLOGRAM/BINARY SUNSET	4:10
⑦	LANDSPEEDER SEARCH/ATTACK OF THE SAND PEOPLE **	3:20
⑧	TALES OF A JEDI KNIGHT** /LEARN ABOUT THE FORCE *	4:29
⑨	BURNING HOMESTEAD	2:50
⑩	MOS EISLEY SPACEPORT	2:16
⑪	CANTINA BAND	2:47
⑫	CANTINA BAND #2	3:56
	ARCHIVAL BONUS TRACK:	
⑬	BINARY SUNSET (ALTERNATE) *	2:19

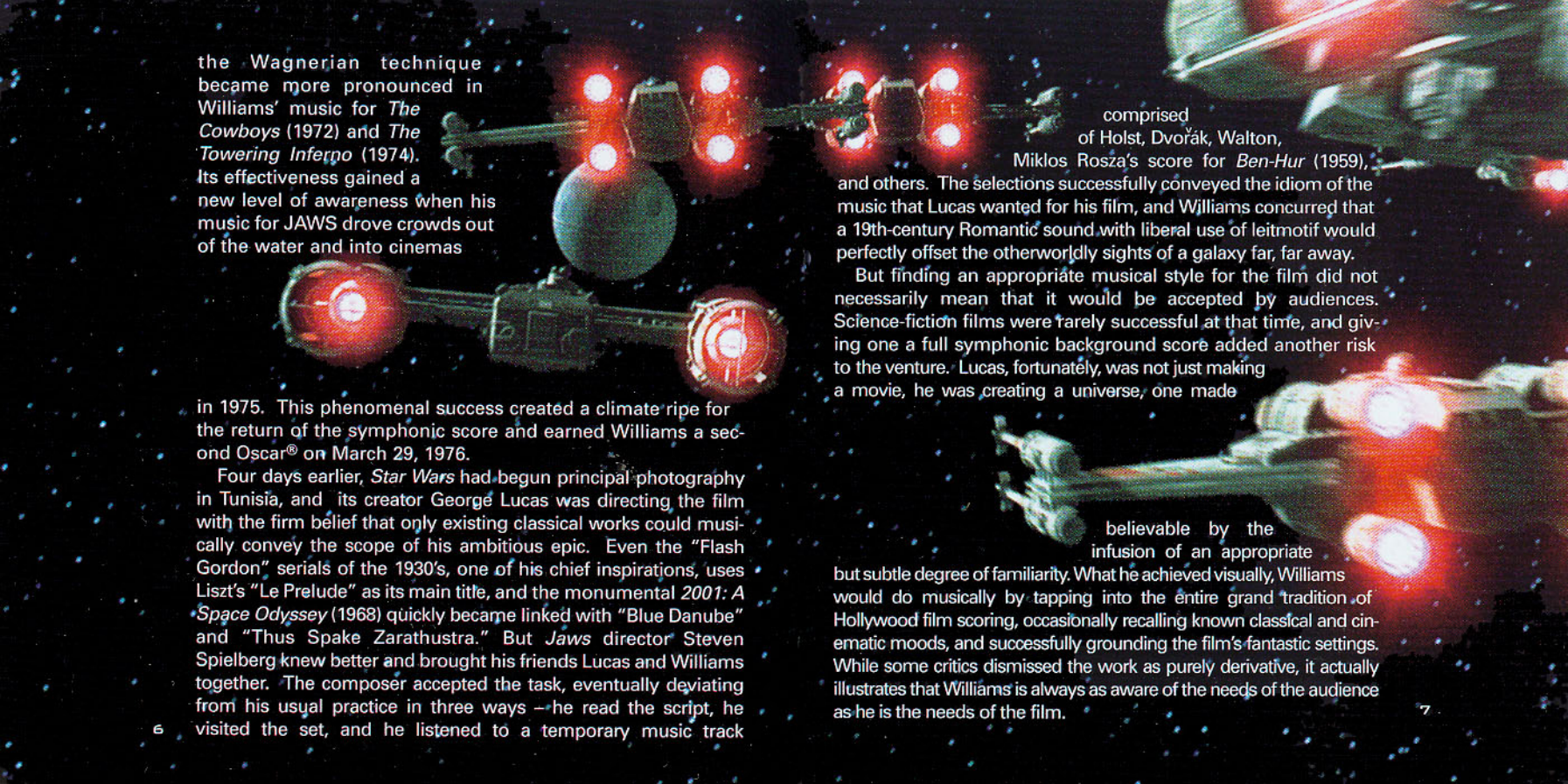


①	PRINCESS LEIA'S THEME	4:27
②	THE MILLENNIUM FALCON/IMPERIAL CRUISER PURSUIT **	3:51
③	DESTRUCTION OF ALDERAAN	1:32
④	THE DEATH STAR/THE STORMTROOPERS *	3:35
⑤	WOOKIEE PRISONER/DETENTION BLOCK AMBUSH	4:01
⑥	SHOOTOUT IN THE CELL BAY/DIANOGA	3:48
⑦	THE TRASH COMPACTOR	3:07
⑧	THE TRACTOR BEAM/CHASM CROSSFIRE	5:18
⑨	BEN KENOBI'S DEATH/TIE FIGHTER ATTACK	3:51
⑩	THE BATTLE OF YAVIN (LAUNCH FROM THE FOURTH MOON/X-WINGS DRAW FIRE/USE THE FORCE)	9:07
⑪	THE THRONE ROOM/END TITLE	5:38

Hearing the complete score for *Star Wars* in the sequence of the film adds a unique, organic dimension to the listening experience. Very few scores so vividly paint musical pictures of such accessibility and precision that one becomes aware of the narrative through the music alone. In any given moment there is no mistaking desert for detention block or spaceport for sandcrawler. The plight of Princess Leia, the coming-of-age odyssey of Luke Skywalker, and the final quest of Obi-Wan Kenobi all exist as much in the music as they do on the screen. John Williams weaves these various characters and storylines into a unified musical whole through his use of specific moods and distinct thematic material. This Wagnerian technique is called "leitmotif"—the linking of melodic phrases with individual characters or story elements which can be repeated and re-orchestrated, played loud or soft, fast or slow, mournful or joyous, as required by the narrative. The practice was common to the biggest film composers of the 1930's—Max Steiner, Erich Korngold, Franz Waxman—and perpetuated in subsequent decades (and in a variety of ways) by their colleagues and successors—Alfred Newman, Bernard Herrmann, Miklos Rosza, and others. By the time noted jazz musician Johnny Williams appeared on the feature film scene in the early 1960's, the full symphonic score was a rarity and the composer was usually called upon for light but sophisticated comedies. By the time he composed the score for *The Reivers* in 1969, "Johnny" had become "John" and a distinctive musical voice had emerged. After winning his first Academy Award® for adapting the Bock/Harnick score for *Fiddler on the Roof* (1971),



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the Wagnerian technique became more pronounced in Williams' music for *The Cowboys* (1972) and *The Towering Inferno* (1974). Its effectiveness gained a new level of awareness when his music for JAWS drove crowds out of the water and into cinemas

in 1975. This phenomenal success created a climate ripe for the return of the symphonic score and earned Williams a second Oscar® on March 29, 1976.

Four days earlier, *Star Wars* had begun principal photography in Tunisia, and its creator George Lucas was directing the film with the firm belief that only existing classical works could musically convey the scope of his ambitious epic. Even the "Flash Gordon" serials of the 1930's, one of his chief inspirations, uses Liszt's "Le Prelude" as its main title, and the monumental *2001: A Space Odyssey* (1968) quickly became linked with "Blue Danube" and "Thus Spake Zarathustra." But *Jaws* director Steven Spielberg knew better and brought his friends Lucas and Williams together. The composer accepted the task, eventually deviating from his usual practice in three ways – he read the script, he visited the set, and he listened to a temporary music track

comprised of Holst, Dvořák, Walton, Miklos Rosza's score for *Ben-Hur* (1959), and others. The selections successfully conveyed the idiom of the music that Lucas wanted for his film, and Williams concurred that a 19th-century Romantic sound with liberal use of leitmotif would perfectly offset the otherworldly sights of a galaxy far, far away.

But finding an appropriate musical style for the film did not necessarily mean that it would be accepted by audiences. Science-fiction films were rarely successful at that time, and giving one a full symphonic background score added another risk to the venture. Lucas, fortunately, was not just making a movie, he was creating a universe, one made

believable by the infusion of an appropriate but subtle degree of familiarity. What he achieved visually, Williams would do musically by tapping into the entire grand tradition of Hollywood film scoring, occasionally recalling known classical and cinematic moods, and successfully grounding the film's fantastic settings. While some critics dismissed the work as purely derivative, it actually illustrates that Williams is always as aware of the needs of the audience as he is the needs of the film.



The eight scoring sessions began at the Anvil Studios on Saturday, March 5, 1977, and were produced by George Lucas himself. Also on hand was Lionel Newman, then head of the 20th Century Fox music department, working with recording engineer Eric Tomlinson to balance the London Symphony Orchestra's eighty-six musicians and the arrangements of Herbert Spencer. The placement of microphones was based on that employed by Lionel Newman's brother Alfred

Newman, the renowned head of Fox music from 1939–1960 and the composer of nearly two hundred scores. Recording was completed on Wednesday, March 16th. After Kenneth Wannberg selected and edited all the best takes, the score was conformed to the film by sound mixers at the Samuel Goldwyn Studios in Hollywood.

Star Wars premiered on Wednesday, May 25, 1977, and in less than six months it broke the box-office records set by *Jaws*. Once again, the music played a strong role in the global phenomenon. By late summer, a disco version became America's number one song, and in November, Zubin Mehta conducted an entire concert of *Star Wars* music at the Hollywood Bowl. Williams received three Grammys in February 1978 and a third Academy Award® on April 3rd. With sales of the album eventually reaching

four million copies and countless re-recordings emerging, *Star Wars* was clearly the beginning of a film music renaissance.

1997 is the 20th Anniversary of STAR WARS, marked by a major theatrical release of the film as a "Special Edition" along with Special Editions of *The Empire Strikes Back* and *Return of the Jedi*. Never-before-seen and newly-created footage has been incorporated, and both picture and sound have been fully restored and enhanced. While fans of George Lucas' epic space saga wait eagerly for the unveiling of the next chapter, audiences will have the opportunity to experience the original classic trilogy with the same anticipation and excitement of twenty years ago.

Star Wars remains one of the best-selling orchestral soundtracks of all time as evidenced by the many re-recordings released over the past two decades. For the original 1977 soundtrack album, John Williams selected seventy-four minutes of music out of the eighty-eight minute score. To provide musical variety, the overall sequencing did not follow that of the film and many tracks used segues to combine cues from unrelated scenes. Nevertheless, it remains one of the most thoughtfully-produced score albums ever released, limited only by a master tape created with 1970's technology and geared for home audio systems of the time.

As part of the debut of the "Special Edition," the Academy Award® winning score for *Star Wars* is now presented complete and uncut. For the first time, all music follows the chronology of the film, including previously unreleased material and a recently located alternate cue. This sequencing has necessitated the creation of new track titles which have been designed to accurately reflect on-screen story action as well as provide terminology specific to the *Star Wars* universe. The score has been digitally re-mastered from

THE
SPECIAL
EDITION

newly-discovered multi-track source elements, bringing unprecedented clarity and fidelity to the listening experience. It is hoped that this enduring John Williams score becomes an enjoyable part of every listener's discovery (or re-discovery) of *Star Wars*.

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CD 1

The soundtrack opens with Alfred Newman's **Twentieth Century-Fox Fanfare**, a hallmark of the musical tradition which *Star Wars* resurrected and as representative of a sonic era as the *Star Wars* music would later become. Newman's shorter, monaural fanfare had made its debut in the mid-1930's, but to distinguish those pictures released in Fox's revolutionary CinemaScope process, Newman recorded this extended stereo-

phonic version in 1954 (at which time Williams was a pianist in the Fox orchestra). By the late 1960's, however, other wide-screen formats had superseded CinemaScope, and the fanfare was not used consistently. It was George Lucas' inspired creative stroke to reintroduce it when Fox released *Star Wars* in 1977. Within a few years, the fanfare was in general use again, and to the *Star Wars* generation, the fanfare became so identified with the films that a truly complete presentation of music from the soundtrack would be amiss to eliminate it. Fortunately, like the fanfare, the *Star Wars* **Main Title** by John Williams is written in the key of B flat major, making the fanfare almost a short prelude to the score. The startling contrast of the original

Newman recording of the fanfare with the first crash of the *Star Wars* "Main Title" has been recreated here—a moment in which

composer John Williams heralded a new era of film music and of cinema sound itself.

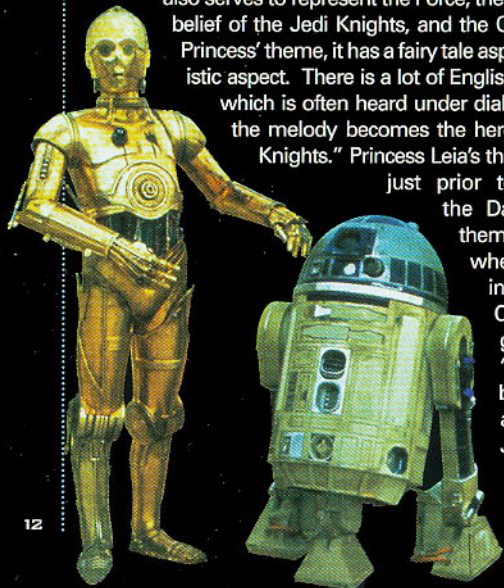
The first melody in the *Star Wars* score is the theme associated with Luke Skywalker. "When I thought of a theme for Luke and his adventures," Williams says, "I composed a melody that reflected the brassy, bold, masculine, and noble qualities I saw in the character. When the theme is played softly, I tended towards a softer brass sound. But I used fanfarish horns for the more heraldic passages. This theme, in particular, brings out the full glow of the glorious brass section of the London Symphony Orchestra." This now-classic *Star Wars* theme perfectly conveys the heroism at the heart of the saga with the economy of its opening fifth (reaching upward), descending triplet (gathering strength for another try), and triumphant lift to an octave above the opening note (attainment of the goal). The note is savored and then the last four notes are repeated (reassurance of achievement). The phrase then rounds out simply and effectively (the task completed).

As the film's prologue crawl disappears into infinity, musical "twinkling stars" lead into **Rebel Blockade Runner** as the indelible first image of the picture appears—Princess Leia's ship being overtaken by a gigantic Imperial Cruiser. Here Williams introduces the first strains of the Rebel Fanfare, a three-phrase motif which leads to punctuated dissonant chords for brass and percussion. The cue ends with a trumpet ensemble of the Rebel Fanfare. The motif is picked up again in militaristic style at the beginning of **Imperial Attack**, played alternately by French horns and strings over a rhythmic bass pulse. This is the first instance in the score where a melody is passed from section to section of the orchestra, a technique that occurs several times throughout



the work with every major theme. The frenzied music for the shootout is actually an undeveloped version of the Imperial theme, and is followed by the return of the Rebel Fanfare, which builds to foreboding brass at the entrance of Darth Vader. In the scene where stolen Imperial technical data is stored into the memory banks of astro-droid R2-D2, themes for Ben Kenobi and Princess Leia Organa are introduced in succession. "I think of Ben Kenobi's theme as reflecting both him and also the Jedi Knights and the Old Republic that he remembers," comments Williams. "It also serves to represent the Force, the spiritual-philosophical belief of the Jedi Knights, and the Old Republic. Like the Princess' theme, it has a fairy tale aspect rather than a futuristic aspect. There is a lot of English horn in Ben's theme which is often heard under dialogue. At other times, the melody becomes the heroic march of the Jedi Knights." Princess Leia's theme is briefly restated

just prior to her capture, and the Darth Vader (Imperial) theme is introduced fully when R2-D2 leads his interpreter counterpart C-3PO into an emergency escape pod. "Long ago, Darth Vader betrayed Ben Kenobi and the Jedi Knights," John Williams explains. "Now Vader represents the bad side of the Force. For his



theme I use a lot of bassoons and muted trombones and other sorts of low sounds." After the launch of the escape pod, scored with a grand passage for strings and brass, the Princess is taken to Darth Vader, allowing nearly every section of the orchestra to play his theme in turn. The piece concludes with the introduction of the four-chord Death Star motif as the Imperial Star Destroyer pulls out of orbit over Tatooine. This indicates the warship's destination and musically identifies the major threat of the film. However, since the Death Star has not yet become a visual reality, the first statement of the motif fades away on an unresolved chord, setting the tone for the ensuing desert-based action.

For **Dune Sea of Tatooine**, Williams employs organic tonalities of woodwinds, brass, and strings to create an eerie, desolate mood as C-3PO wanders across the vast desert. R2-D2's adventure is conveyed in **Jawa Sandcrawler**, a piece which works as pure music as well as with the film. The Jawa theme is mostly associated with the oboe and English horn. Titled "The Little People" on the conductor's score, the light instrumentation conveys the childlike mischievousness of the diminutive scavengers. Towards the end of the piece Williams depicts the lost and obsolete remnants of a technocratic culture through use of muted trumpet, bassoon, and dissonant chords of bending strings. The cue reaches a crescendo of brass and resolves with a statement





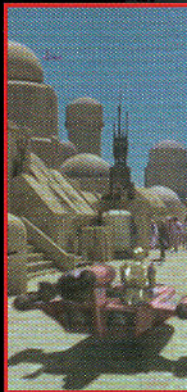
of the Imperial theme with French horn and timpani as a task force begins searching for the refugee robots. The Jawa theme returns in **The Moisture Farm**, which underscores the sand-crawler's arrival at the home of Owen and Beru Lars. Strings climb to the introduction of Luke Skywalker, whose theme is stated by French horn and repeated by winds and strings. A short coda for winds, brass, and plucked strings accompanies the movement of the droids into the homestead garage, a cue unavailable prior to this edition.

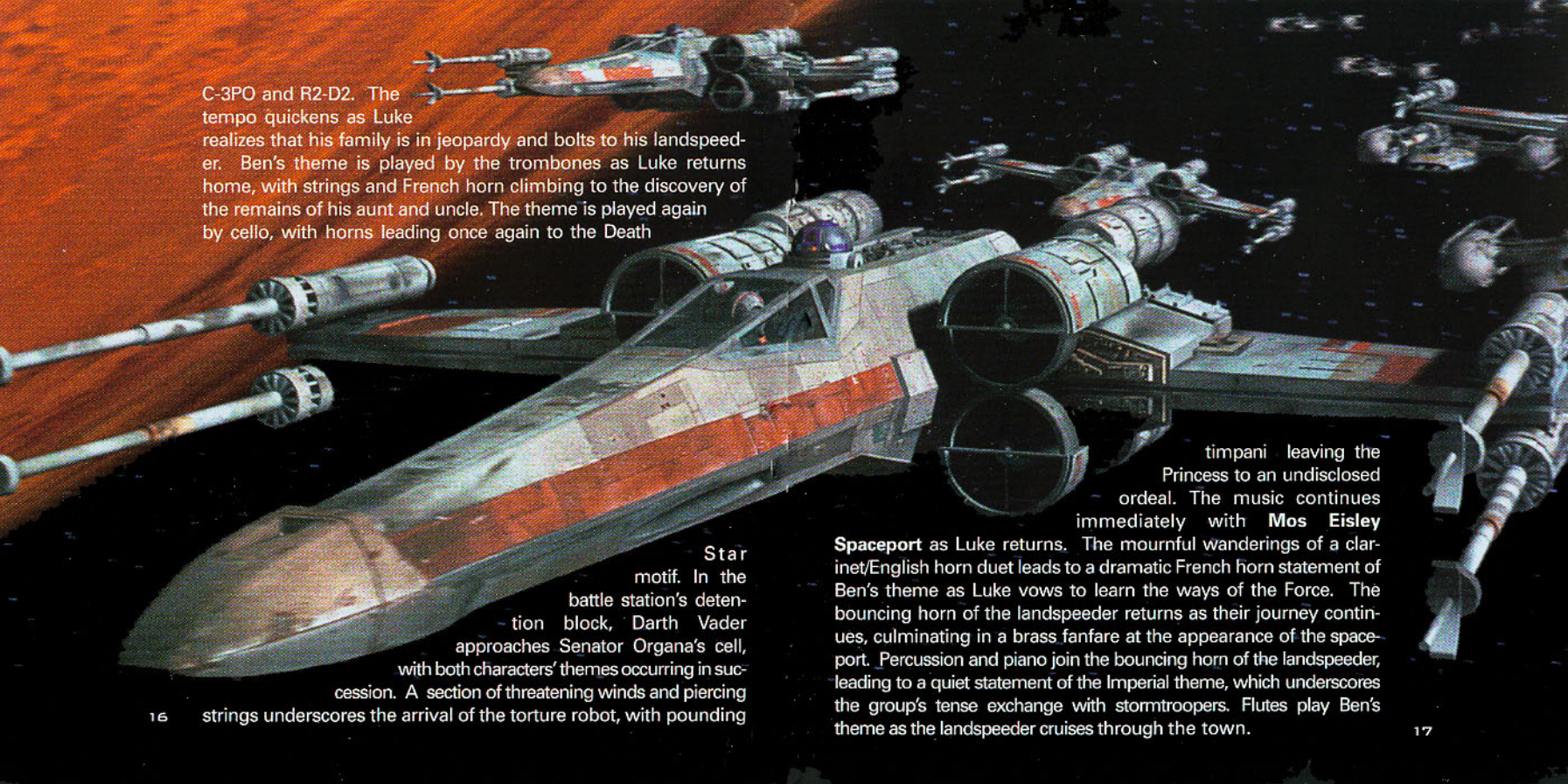
The Hologram of Princess Leia appears while Luke is inspecting the droids. Flutes dance beneath sustained strings, leading to a presentation of Leia's theme, passed almost undetectably from oboe to flute to horn and then back to oboe. The subsequent cue, **Binary Sunset**, begins with flutes playing Luke's theme, with clarinet interjecting with a key change. Ben's theme is used to accompany Luke as he gazes longingly at the desert planet's twin sunset, beginning with French horn and soaring magnificently into full orchestra. Williams originally scored the scene with a darker, mysterious cue that did not utilize thematic material (see track 13). It was revised when George Lucas suggested that Ben's theme would more effectively convey Luke's dreams of leaving Tatooine. Three themes then round out the track: flutes briefly state the Rebel Fanfare, Luke's theme returns with solo clarinet, and a flute/horn combination plays Ben's theme, punctuated by celeste and chimes.

Landspeeder Search begins with a bouncing horn associated with Luke's vehicle, over which flutes play the main theme. This leads to the first appearance of the Tusken Raiders, which Williams depicts with unusual percussion including tuned logs, slap sticks, and steel plates to create an appropriately savage

sound. **Attack of the Sand People** begins with a section of previously unreleased music as R2-D2 detects approaching danger. The percussion is featured as Luke is assaulted. A blare of horns and flourish of strings marks the appearance of Ben Kenobi, followed by a series of flute and horn phrases which end in a *glissando*. A dignified version of Ben's theme is then played by a bassoon/horn combination. **Tales of a Jedi Knight** starts with strings and celeste and then gives a more developed statement of Ben's theme by English horn and cello. Muted horn, accompanied by piano and bongo, are heard as the threat of returning Sand People occurs, followed by bittersweet music for the scene in which C-3PO is found. The music continues in Ben Kenobi's desert dwelling, a previously unavailable section of the score. A solo clarinet states Darth Vader's theme as Ben tells Luke about his fallen pupil. Dialogue describing the defeat of the Jedi Knights is beautifully highlighted by descending flutes. This leads to the optimism of Ben's theme, with French horn against a background of harp, now linked to the Force for the first time as Kenobi describes the energy field to Luke. **Learn About the Force** features more previously unreleased music, with the return of Princess Leia's theme as her holographic message is played in its entirety. The melody is played by oboe and then joined by flute, fading away on a cloud of strings and harp. Cellos convey Luke's reluctance to join Ben's mission to Alderaan, with a clarinet-bassoon combination stating Ben's theme as the veteran Jedi resolves to undertake the journey alone. Then comes the sudden appearance of the now fully-developed Death Star motif, heard as the Star Destroyer approaches the monstrous Imperial battle station.

Burning Homestead begins with a sad solo trumpet and strings as Ben and Luke find the slain bodies of the Jawas who sold





C-3PO and R2-D2. The tempo quickens as Luke realizes that his family is in jeopardy and bolts to his landspeeder. Ben's theme is played by the trombones as Luke returns home, with strings and French horn climbing to the discovery of the remains of his aunt and uncle. The theme is played again by cello, with horns leading once again to the Death

Star motif. In the battle station's detention block, Darth Vader approaches Senator Organa's cell, with both characters' themes occurring in succession. A section of threatening winds and piercing strings underscores the arrival of the torture robot, with pounding

timpani leaving the Princess to an undisclosed ordeal. The music continues immediately with **Mos Eisley**

Spaceport as Luke returns. The mournful wanderings of a clarinet/English horn duet leads to a dramatic French horn statement of Ben's theme as Luke vows to learn the ways of the Force. The bouncing horn of the landspeeder returns as their journey continues, culminating in a brass fanfare at the appearance of the spaceport. Percussion and piano join the bouncing horn of the landspeeder, leading to a quiet statement of the Imperial theme, which underscores the group's tense exchange with stormtroopers. Flutes play Ben's theme as the landspeeder cruises through the town.

Cantina Band and **Cantina Band #2** are the two source music cues for the saloon sequence where Luke and Ben meet Han Solo and Chewbacca amidst an array of slimy alien characters of unimagined diversity. The concept for the jitterbug-style music was prompted by George Lucas, who asked, "Can you imagine several creatures in a future century finding some 1930's Benny Goodman swing band music in a time capsule or under a rock someplace – and how they might attempt to interpret it?" For the realization of Lucas' concept, Williams brought in nine jazz musicians and wrote the two pieces for solo trumpet, saxophone, clarinet, Fender Rhodes piano, steel drum, synthesizer and various percussion. The cues were equalized during recording to give them a slightly unnatural, otherworldly quality.

Disc One concludes with a fascinating alternate version of **Binary Sunset**. This vastly different rendition, re-scored at Lucas' suggestion (see track [6]), was recently located in the Lucasfilm archives and is a treasure for *Star Wars* and film score enthusiasts.

(CD1 - TRACK 13, 05:00)

As a special bonus, all five recorded takes of the Main Title are presented at the end of track 13 on Compact Disc One. At the conclusion of "Binary Sunset (alternate)," two minutes and forty-five seconds of silence precedes the continuous presentation of takes 16 through 20, complete with slate numbers and incidental noise. Take 16 has particular historical value, as it is the world's first recording of the *Star Wars* theme. In it the wind section provides prominent flourish, which was then toned down in take 17 after Williams and Lucas evaluated the playback. The addi-

tion of brass to the second half of the cue distinguishes takes 18, 19, and 20, portions of which were utilized to create the edited Main Title as heard on track 2 and in the film.

John Williams' concert suite of **Princess Leia's Theme** begins the second disc with musical formality. This is a beautifully constructed work in which the graceful purity of the theme emerges in all its fullness as it is played in turn by horn, flute, and violins, with wind interludes before and after each verse. The final crescendo and solo violin finale perfectly express Leia's inner strength and yearning for the innocence of a time long past.

Returning to the action at Mos Eisley, Luke and Ben enter the spaceport to begin the journey to Alderaan. The winds are featured prominently in **The Millennium Falcon**, including bass clarinet and contra-bassoon, with Luke's theme appearing twice throughout the cue and an ominous progression of trombone chords accompanying views of an alien Imperial spy. For the *Special Edition*, this cue is divided by the addition of Han Solo's encounter with Jabba the Hutt. **Imperial Cruiser Pursuit** begins with Vader's theme as stormtroopers assault Han Solo's ship at Docking Bay 94. The escape from Tatooine focuses visually on Solo's heroic flying skills, but the music is based on Ben's theme to mark the Jedi's return after many years of isolation. The theme is played first by horns and then by strings and trumpet over ascending brass progressions. Arpeggios emerge as the *Falcon* is pursued by Star Destroyers,



followed by brass and string rhythms as Han prepares to escape into hyperspace. The dramatic jump to lightspeed culminates with a cut to the Death Star and a full statement of the accompanying motif.

In **Destruction of Alderaan**, Williams refrains from any recurring themes, but instead delivers a brilliant ninety-second musical capsule embodying the tyranny of the Galactic Empire. At first, winds take on a threatening quality, then the brass and strings do the same as Princess Leia is pressured into divulging the location of the secret Rebel base. Finally all sections join in for a rhythmic expression of out-of-control technology, building to a crescendo as the Death Star wipes Alderaan out of existence with one blast of its prime weapon.

The action for the second half of the film deals entirely with the infiltration of this ultimate weapon. It begins with **The Death Star**, which on Williams' score is humorously entitled "Is It a Bird?" The cue underscores the sequence where the *Millennium Falcon* is helplessly drawn into the battle station, a destiny-defining moment that brings all of the characters together. The opening progression of dissonant brass chords evokes the same technological relentlessness of "Destruction of Alderaan." Strings then double the brass in a more tonal section and lead to a majestic trumpeting of the Rebel Fanfare. Its use here is noteworthy, since the obvious approach would have been to apply the Imperial theme and the Death Star motif. The Fanfare instead keeps focus on the resourcefulness of the heroes and helps avoid unnecessary grimness. The action continues with **The Stormtroopers**, a previously unavailable section which begins with three bass notes as the group emerges from hidden smuggling compartments. Ben's theme follows,



played by English horn and bassoon, and then the Imperial theme returns with flutes and muted trumpets as a scanning crew approaches the docked freighter. A percussive thump marks the overpowering of two stormtroopers, and the Imperial theme is played once again as duty officers in a nearby control room investigate. They too are overpowered, and the group, with Han and Luke disguised as the stormtroopers, takes over the control room with an explosion of brass and a brief statement of Luke's theme.

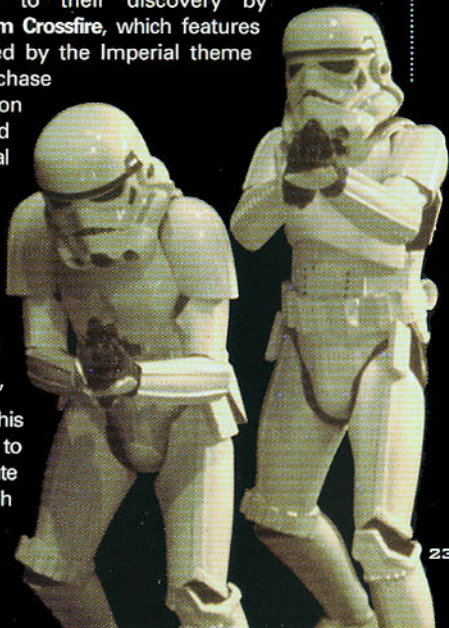
Wookiee Prisoner begins with a playful arrangement of winds and plucked strings as Chewbacca, posing as a captive, frightens away a small Imperial droid. Percussion then enters, punctuated by piano chords as Luke, Han and Chewie move through the corridors of the Death Star. Elsewhere, Ben is en route to the nearest tractor beam control panel, but Darth Vader senses his presence, a moment underscored by a wailing bassoon and bass clarinet. Luke's theme appears briefly just before the party enters the detention block. The orchestra then builds, and **Detention Block Ambush** begins with sharp trumpets and action music as

the duty officers are caught by surprise. An heroic rendition of Luke's theme accompanies the shootout, quieting to bass, cello, and timpani as Han stalls off an inquisitive officer on a comlink. Williams then scores Luke's rescue of the Princess with a succession of the Rebel Fanfare, Leia's theme, and Luke's theme, passed from French horn to trumpet.

Action music returns in **Shootout in the Cell Bay**, notable for the passing of themes and phrases from one group of instruments to another in a way that suggests competing rivals. This is particularly evident in the passing of the Rebel Fanfare from oboe/trumpet to French horn and in the two-note phrases that lead to the faster action music of the shootout itself. At cue's end, the Imperial theme is passed from French horn to trumpet, and then descending orchestral chords accompany the escape of the Rebels into a refuse duct. **Dianoga** was written for the scene where Luke is nearly killed by a beast inhabiting the garbage room, but it was decided that the sequence played better with no scoring. (For the *Special Edition*, however, a portion of this cue underscores the establishing shots of Mos Eisley spaceport.) In it, different brass combinations play climbing figures that are developed more fully in **The Trash Compactor**, the beginning of which was also cut from the film up to the chord that precedes the statement of the Imperial theme. This sequence visually symbolizes the Empire's determination to crush the Rebellion, and the music once again depicts technology gone awry. Like "Destruction of Alderaan," no thematic material is utilized, only a dark, relentless rhythm that complements both the visual and sonic aspects of the scene, building to a climax as the droids save the foursome at the last moment.

By contrast, **The Tractor Beam** is a subtle, moody piece, crude-

ly but accurately labeled "Ben Creeps Around" on the conductor's score. It consists primarily of strings and percussion (including tam-tam, marimba, military snare, and the highest B natural on the piano) as the veteran Knight disables the magnetic beam that holds the *Millennium Falcon* in the landing bay. French horn and winds are used during a comical scene with Luke, Han, Leia, and Chewie exiting the compactor, and later, brass makes a hopeful statement of Luke's theme as they all get a welcome glimpse of Han's Corellian starship. Nervous violins lead to their discovery by stormtroopers and **Chasm Crossfire**, which features string pulses punctuated by the Imperial theme and timpani as a foot chase begins. The middle portion of the cue finds Luke and Leia cornered at the central core shaft. The ensuing shootout is scored by a rousing version of Luke's theme and features orchestral echoes that fit the setting perfectly. As indicated by the score sheet title, "The Swashbucklers," Williams' approach in this cue was to pay homage to adventure films of the late 1930's by infusing it with an upbeat, busy quality rather than a dark,



threatening tone. As Luke secures a line on some overhead machinery, Leia's theme is heard, and a trumpet fanfare accompanies their successful swing-across. Then it's back to the pulsing rhythm as Han and Chewbacca are chased by stormtroopers. The Imperial theme threatens, but the smuggler and the Wookiee outsmart their pursuers. Timpani is featured as Ben encounters his former pupil Darth Vader in a corridor near the docking bay, lightsaber activated and ready.

Ben Kenobi's Death starts with the Force theme as the Jedi looks to Luke, then smiles knowingly at Vader before saluting his nemesis, forfeiting the duel. Interestingly, Williams uses Princess Leia's theme at the moment Ben vanishes, deferring to the purely musical effectiveness of the sweeping melody over any apparent thematic relevance, although the theme does reinforce the connection between the Princess and the old Jedi suggested by her holographic message. A triumphant statement of the Rebel Fanfare occurs as the *Falcon* successfully escapes the Death Star, bookending its earlier use. This is followed by a sentimental rendition of Ben's theme, passed first from oboe to flute and then (after a clarinet climbs up and down the scale to initiate a key change) from French horn and back to oboe. A rhythmic phrase builds as Han, Luke, Chewie, and Leia prepare to engage attacking sentry fighters. The music for the **TIE Fighter Attack** is based on the Rebel Fanfare, with descending five-note phrases occurring throughout. This is film scoring at its most triumphant—a cue unlike any other ever written for a movie, and so kinesthetically connected to the imagery that it is impossible to believe either existed before the other. A crescendo is reached with the Death Star motif, which brilliantly carries the drama into its final act by musically reminding the audience that the real battle is still to come.

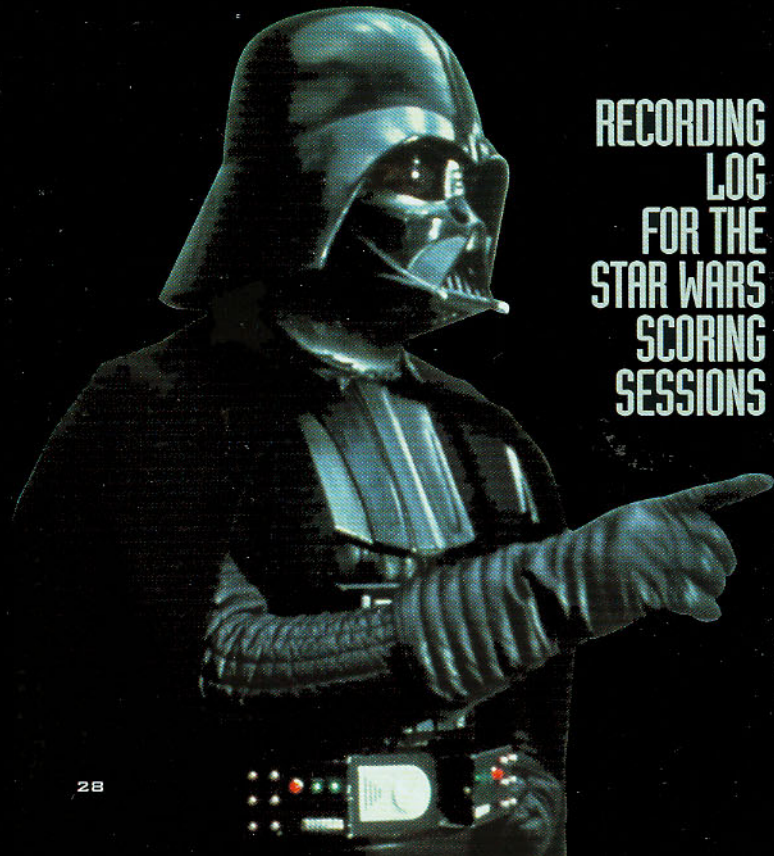


The Battle of Yavin consists of three sections. The first, *Launch from the Fourth Moon*, begins with soaring strings and leads into a militaristic procession of horns, strings, and percussion accompanying the Rebel X-wing and Y-wing snub fighters as they lift off from the base. The score's final statement of the Death Star motif is heard as the fighters pass through the battle station's magnetic field. A crescendo is reached, and *X-Wings Draw Fire* takes over with a trumpet fanfare of Ben's theme which leads into a rhythmic rendition of same. A short sequence with Vader features his theme. The trumpets return to dominate a section that Williams calls "a lot of difficult but very exciting battle music." Eventually, the music finds its way back to Ben's theme as the X-wings engage attacking TIE fighters. Another fanfare marks the beginning of *Use the Force*, the pace quickening as Luke leads an attack run down the trench towards the exhaust port target. The Imperial theme makes one final appearance in the score, but Williams refrains from using Luke's theme until he is alone in the trench with Vader on his tail. The tension mounts, when suddenly, a soaring version of Ben's theme appears out of nowhere (along with the old Jedi's voice). Heading his mentor, Luke switches off his target computer as his own theme resumes. A timpani solo is followed by Luke's theme in a diminished key as the Fourth Moon of Yavin comes within firing range of the Death Star and Luke's time runs out. Rhythmic pulses enter as Han Solo knocks the TIE fighters out of the fight, sending Vader spinning out of control. Luke fires, meets his target, and flies clear. A crash of timpani marks the eruption of the Death Star in a huge fireball, and as the survivors fly towards Yavin, their victory is announced by a glorious flourish of strings and the Rebel Fanfare.

The Throne Room begins with a brass fanfare which leads into a formal processional version of Ben's theme as the award ceremony begins. The opening fanfare then returns, leading to strings introducing a new melody which, as the composer points out, "has a kind of 'land of hope and glory' feeling in it, almost like Coronation music." Horns then enter with Luke's theme, followed again by the new melody as a resolution is reached. The **End Title** begins with a restating of Luke's theme and the Rebel Fanfare. Luke's theme then plays all the way through, followed by a gentle rendition of Princess Leia's theme by cello, with flute and piccolo playing the Rebel Fanfare overhead. The music swells back to a final statement of Luke's theme, with violins leading the orchestra up two and a half octaves and back again for a grand trumpet rendition of the Rebel Fanfare. The motif is then played by the string section alone, and the throne room fanfare is recalled once more, bringing the story as told through the music to a perfect consummation.

— MICHAEL MATESSINO

MICHAEL MATESSINO IS A GRADUATE OF NEW YORK UNIVERSITY'S SCHOOL OF FILM AND TELEVISION AND CURRENTLY A FREE-LANCE PRODUCER SPECIALIZING IN FILM HISTORY, PRESERVATION, AND BEHIND-THE-SCENES DOCUMENTARY.



RECORDING LOG FOR THE STAR WARS SCORING SESSIONS

	RECORDED TAKES	CUE TITLE	SELECTED TAKES	FILM ORDER
DAY 1: 3.5.77	1-7	CHASM CROSSFIRE	5, 7	31
	8-10	THE DEATH STAR	10	23
	11-15	BEN KENOBI'S DEATH	13, 15	32
	16-20	MAIN TITLE	18, 19, 20	1
	21-23	THE HOLOGRAM	22	8
DAY 2: 3.8.77	24-27	SHOOTOUT IN THE CELL BAY	26, 27	27
	28-40	PRINCESS LEIA'S THEME	33, 40	N/A
	41-50	IMPERIAL ATTACK (PART 1)	44, 50	2
	51-53	THE TRACTOR BEAM	53	30
	54-55	BINARY SUNSET (ALTERNATE)	N/A	N/A
DAY 3: 3.9.77	56-58	LEARN ABOUT THE FORCE (PART 2)	58	15
	59-63	BURNING HOMESTEAD	62, 63	16
	64-67	WOOKIEE PRISONER	67	25
	68-72	LEARN ABOUT THE FORCE (PART 1)	72	14
DAY 4: 3.10.77	73-80	CANTINA BAND	76	18
	81-82	CANTINA BAND #2	81	19
DAY 5: 3.11.77	83-86	X-WINGS DRAW FIRE	85, 86	35
	87-92	LANDSPEEDER SEARCH	92	10
	93-94	TALES OF A JEDI KNIGHT (PART 2)	N/A	N/A
	95-97	TIE FIGHTER ATTACK	95, 97	33
	98-105	THE TRASH COMPACTOR	101, 102	29
	106-109	TALES OF A JEDI KNIGHT (PART 2)	109	13
	110-114	THE STORMTROOPERS	114	24
	115-116	DIANOGA	116	28
	117-122	TALES OF A JEDI KNIGHT (PART 1)	122	12
	123-126	THE MOISTURE FARM (PART 2)	126	7
DAY 6: 3.12.77	127-133	THE THRONE ROOM	132, 133	37
	134-143	END TITLE	136, 137, 142, 143	38
	144-149	DUNE SEA OF TATOOINE	149	4
	150-154	DETENTION BLOCK AMBUSH	153, 154	26
	155-162	LAUNCH FROM THE FOURTH MOON	162	34
	163-167	IMPERIAL ATTACK (PART 2)	165, 167	3
	168-172	DESTRUCTION OF ALDERAAN	172	22
	173-175	THE MILLENNIUM FALCON	175	20
DAY 7: 3.15.77	176-180	USE THE FORCE	178, 180	36
	181-185	MOS EISLEY SPACEPORT	184, 185	17
	186-188	JAWA SANDCRAWLER	186, 187, 188	5
	189-197	THE MOISTURE FARM (PART 1)	194, 197	6
	198-202	BINARY SUNSET (REVISED)	202	9
DAY 8: 3.16.77	203-209	IMPERIAL CRUISER PURSUIT	205, 206, 209	21
	210-214	ATTACK OF THE SAND PEOPLE	213, 214	11
	215-219	END TITLE (CROSSOVER)	219	38