

Williams: Star Wars Episode IV 'Main Title / Rebel Blockade Runner'

FORM
The intro is loud and features a fanfare played by brass instruments to set the heroic tone of the piece.

Vln. (+Hrn)
Tpt.
poco rit.

MELODY
A contrasting theme played by strings begins in bar 11. It is more lyrical, quieter, and with more stepwise movement than the main theme.

HARMONY
These chords are root position triads.

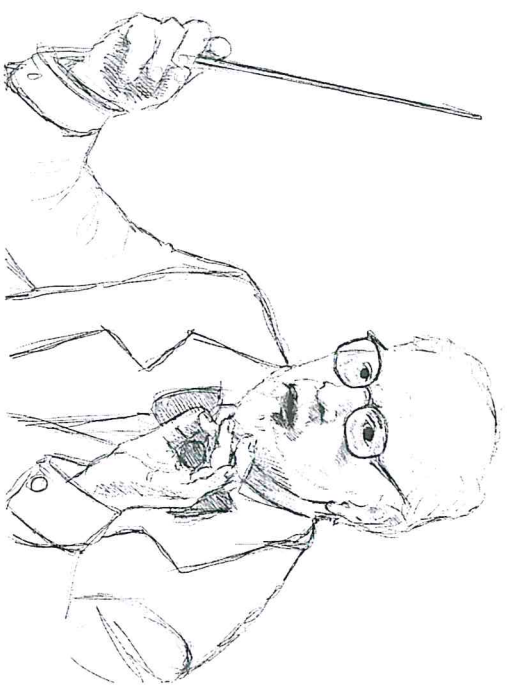
MELODY
The main theme begins in bar 4. It's a leitmotif – a recurring theme to identify a person or event – in this case Luke Skywalker and heroism.

Bar 4
Tutti

Bar 11
mf

Bar 18
ff

TONALITY
The melody at bar 18 moves downwards while the bass moves upwards. This is called 'contrary motion'.



Bar 30

FORM
At bar 30 the key changes to E₃ major. Repeated triplets and 4ths in the brass act as a transition to the next section.

CONTEXT
The Star Wars theme was written by John Williams in 1977 as part of the film score for the Star Wars saga.

TONALITY
The mood changes at bar 33 with high strings playing rapid descending figures in major 3rds to create a sense of tonal ambiguity.

gtr.

Bar 36
p

INSTRUMENTS
At bar 36 the orchestration changes. A solo piccolo plays a quiet passage accompanied by harp and woodwind that suggests loneliness and the vastness of space.

Bar 42
ff

TERMS
In bar 42 the low brass sustain a long, loud C note. This sustained note is called a 'pedal'.

NOTATION
The number six above this group of six semiquavers shows that they should be played in the space of one beat.

Bar 44
ff

TERMS
At bar 44 the bass instruments play the same note an octave apart. This can be described as 'unison octaves'.

Bar 47
rit.

TERMS
The brass chords at bar 47 hint at the keys of both C and D₃. This harmonic effect is called 'bitoriality'.

TONALITY
At bar 51 the low brass repeat the note C while the horns play a series of D₃ chords. This also creates bitoriality.

TEXTURE
The texture at bar 53 is homophonic.

Bar 51
♩ = 160

RHYTHM
There is repetition in the bass from bar 51 onwards.

TONALITY
4th chords are piled up to create dissonance and tonal ambiguity.

TONALITY
The melody at bar 18 moves downwards while the bass moves upwards. This is called 'contrary motion'.