

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

Leitmotifs

There are many familiar melodies in the Star Wars set work, but the below two are used as motifs, not only throughout *Episode IV A New Hope*, but also throughout the entire Star Wars film series.

Luke's Theme (b4)



The Rebel Fanfare (b53)



Structure

You should think of this set work as having two separate structures.

Bars 1 to 29 are in **Ternary** form with a short 3 bar introduction. Followed by bars 30 to 60 with are **Diegetic** – this means the music follows the on screen action and has no formal structure.

[Intro - b1] [A - b4] [B - b12]
[A - b21] [Diegetic - b30]

Bars 1 to 3

The piece opens with a military style **fanfare** played on brass; with an **upper tonic pedal** played by tremolo strings. There is a reliance on **intervals** of a 4th and 7th.

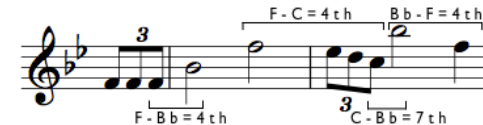
Resources

The ensemble performing the music is a **studio**, or **film orchestra** – these are flexible orchestras which can include non standard instrumentation if required. Star Wars utilises: **Woodwind**: Flutes/ piccolo, oboes, clarinets, bass clarinet, bassoons. **Strings**: separate 1st and 2nd violins, viola, cello, double basses, and harp. **Brass**: French horns, trumpets, trombones, bass trombone and tuba. **Percussion**: inc. cymbal, snare drum, glockenspiel, vibraphone. **Keyboards**: Piano



Bars 4 to 29

Further reliance on intervals of 4th and 7th.



Upper tonic pedal continues in the strings. Heavily **syncopated**, **chordal** and rhythmical accompaniment to the **heroic melody** made from Luke's theme.. Use of **triplets**, in accompaniment and melody. Strings broadly providing decoration and effect, e.g. **upward scale** at the end of bar 7. From bar 8, the bass line is now descending and the accompaniment is simpler. Dynamics in [A] are louder, than in [B], providing **contrast**. Melody in [B] is played on strings, as opposed to brass in [A] and is more flowing- but also relies on 4ths and 7ths. Accompaniment simpler and more flowing. **Lower dominant pedal** from b12. **Contrary motion** scales link [B] back to [A] in bar 18. F. Horns now double melody, trumpet trills added in bar 25, strings and woodwind more decorative.

Bars 30 to 60

F in the bass of bar 30 is a dominant pedal in B-flat. B-flat in bar 31 is a dominant pedal in E-flat- these pedals help to **modulate** from B-flat to E-flat by bar 32. Series of **unrelated chords** in b 33-35: Fm7, Am, Ab(#5)/E, feel uneasy. Suggestion of C minor tonality at b36, but with **tonic major** chord. C minor tonic pedal from b42 to end on war like timpani **ostinato**. **Cluster chords** from bar 44. Rebel fanfare from b53 is in A-flat major, creating a **bitonal** clash with the C minor tonality.

Harmony

In particular, the use of **quartal harmony** is prevalent in this set work. This is where a chord is based on intervals of a **perfect 4th**. The first chord is bar 5, beat 1- the second chord is the same pitches, but now unravelled to show they are actually all perfect 4ths apart.

