

Complete Catalogue of the Themes of



A Guide to John Williams's Musical Universe

COMPLETE CATALOGUE OF THE MUSICAL THEMES OF STAR WARS

CATALOGUE CONTENTS

- I. **Leitmotifs** (*Distinctive recurring musical ideas prone to development, creating meaning, & absorbing symbolism*)
 - A. **Original Trilogy** [A New Hope](#) (1977) | [The Empire Strikes Back](#) (1980) | [The Return of the Jedi](#) (1983)
 - B. **Prequel Trilogy** [The Phantom Menace](#) (1999) | [Attack of the Clones](#) (2002) | [Revenge of the Sith](#) (2005)
 - C. **Sequel Trilogy** [The Force Awakens](#) (2015) | [The Last Jedi](#) (2017) | [The Rise of Skywalker](#) (2019)
 - D. **Anthology Films & Misc.** [Rogue One](#) (2016) | [Solo](#) (2018) | [Galaxy's Edge](#) (2018)
- II. **Non-Leitmotivic Themes**
 - A. **Incidental Motifs** (*Musical ideas that occur in multiple cues but lack substantial development or symbolism*)
 - B. **Set-Piece Themes** (*Distinctive musical ideas restricted to a single cue*)
- III. **Source Music** (*Music that is performed or heard from within the film world*)
- IV. **Thematic Relationships** (*Connections and similarities between separate themes and theme families*)
 - A. **Associative Progressions**
 - B. **Thematic Interconnections**
 - C. **Thematic Transformations** [*in progress*]
- V. **Concert Arrangements & Suites** (*Stand-alone pieces composed & arranged specifically by J. Williams for performance*)
 - A. **Concert Arrangements**
 - B. **End Credits**
- VI. **Appendix**
 - A. **Criteria, Conventions, and Cue Lists**
 - B. **Bibliography and Acknowledgements**

This catalogue is adapted from a more thorough and detailed investigation published in
[JOHN WILLIAMS: MUSIC FOR FILMS, TELEVISION, AND CONCERT STAGE](#) (edited by Emilio Audissino, Brepols, 2018)

*Materials herein are based on research and transcriptions of the author, **Frank Lehman** (frank.lehman@tufts.edu)*

Associate Professor of Music, Tufts University. PhD, Harvard University.

This catalogue is continually revised and updated. Stable link here: franklehman.com/starwars

ORIGINAL TRILOGY (1)

EPISODE IV: A NEW HOPE (1977)

Motif	Melodic Incipit	Uses	Initial Statement
MAIN THEME ¹ (A Section)	♩ = 100 B$\flat$ Fm7sus^4 B$\flat$ Fm7sus^4 B$\flat$ A$\flat$ G A$\flat$ F <i>I = B$\flat$ (mixed)</i>	1 2 3 4 5 6 7 8 9 R S	4 [0:00:28] "Main Title" (R1P2)
Main Theme (B Section)	♩ = 100 F E$\flat$/F 1. E$\flat$/F F 2. D$\flat$ F F^7sus^2 <i>I = B$\flat$</i>	1 4 5 6 9	4 [1:28:41] "Main Title" (R1P2)
REBEL FANFARE ²	♩ = 150 B$\flat$ G B$\flat$ G D$\flat$ D$\flat$ C D$\flat$ C B$\flat$ G <i>I $\approx$ B$\flat$, G, or C (octatonic/chromatic)</i>	(2) 3 4 5 6 7 8 9 R S	4 [0:02:06] "Imperial Attack 1 [The War]" (R1P3)
FORCE ³	♩ = 64 Gm Gm (D) Gm C Gm Gm/F E$\flat$ 3 Gm/D Dsus Gm <i>i = Gm (mixed)</i>	1 2 3 4 5 6 7 8 9 R	4 [0:04:53] "Imperial Attack 1 [The War]" (R1P3)
LEIA	♩ = 60 E F$\sharp$m$^7\flat^5$/E E F$\sharp$m$^7\flat^5$/E <i>I = E (mixed)</i>	3 4 5 6 7 8 9 R (S)	4 [0:05:07] "Imperial Attack 1 [The War]" (R1P3)
Imperials	♩ = 80 (F$\sharp$m) (Am/F$\sharp$) (Gm/F$\sharp$) (F$\sharp$m) <i>i $\approx$ F$\sharp$m (octatonic/chromatic)</i>	4 R S	4 [0:06:40] "Imperial Attack 2 [Escape Hatch]" (R1P4)

ORIGINAL TRILOGY (2)

EPISODE IV: A NEW HOPE (1977)

Motif	Melodic Incipit	Uses	Initial Statement
Death Star ⁴	♩ = 90 Am/C C#m/C <i>i ≈ C pedal (polychordal)</i>	4 6 8 R S	4 [0:08:48] "Imperial Attack 2 [Escape Hatch]" (R1P4-R2P1)
Jawas	♩ = 60 G(add♭9/#11) /C# G(add♭9/#11) etc. <i>I ≈ G (lydian-♭7/chromatic)</i>	4	4 [0:12:58] "The Little People" (R2P3)
TIE Fighter Attack ⁵	♩ = 145 B♭ B♭aug/E E♭m/C B♭aug/D B♭aug D♭/E D♭/E /G A F#/C B/D♯ <i>I ≈ B♭ (chromatic)</i>	4 6 8 S	4 [1:34:34] "TIE Fighter Attack" (R10P2)
Throne Room	♩ = 120 D♭ G♭/B♭ A♭7 G♭ E♭m7 A♭7 Fm7 B♭m7 G♭ E♭m7/G♭ <i>I = D♭</i>	4 6	4 [1:59:24] "Throne Room" (R12P2)

ORIGINAL TRILOGY (3)

EPISODE V: THE EMPIRE STRIKES BACK(1980)

Motif	Melodic Incipit	Uses	Initial Statement
DARTH VADER/ IMPERIAL MARCH (Theme) ⁶	$\text{♩} = 100$ Gm Ebm/Gb Gm Ebm/Gb Gm Gm Ebm/Gb Ebm Cm^{7b5} Gm i = Gm (hexatonic/chromatic)	1 2 3 5 6 7 8 9 R S	5 [0:01:55] "Imperial Probe" (1m2)
Darth Vader/ Imperial March (Bridge) ⁷	$\text{♩} = 100$ (Gm/D) i = Gm	6 9	6 [0:02:40] "Approaching the Death Star" (1m3)
HAN & LEIA (A Section) ⁸	$\text{♩} = 70$ D^badd2 Ebm^{7b5}/D^b D/D^b D⁷/D^b D^b i = D^b (mixed)	5 6 7 8 9	5 [0:03:32] "Imperial Probe" (1m2)
Han & Leia (B Section)	$\text{♩} = 60$ G^bm (G^b) (G^bsus^{#4}) Fm^{add6} G^b Fm i = Fm (mixed)	5	5 [2:01:24] "Finale" (12m3)
YODA (A Section)	$\text{♩} = 70$ C D/C C D/C C Dm⁷/C D^b/G Cma⁷ i = C (lydian/mixed)	1 2 3 5 6 8 9	5 [0:49:43] "Yoda Appears" (5m2)
Yoda (B Section)	$\text{♩} = 102$ F Cma⁷ F Cma⁷ Em Bm Em Bm i = C	5 (9)	5 [0:56:10] "Yoda's Entrance" (5m3)

ORIGINAL TRILOGY (4)

EPISODE V: THE EMPIRE STRIKES BACK(1980)

Motif	Melodic Incipit	Uses	Initial Statement
Droids⁹	♩ = 85 B♭ma⁷ B♭ma⁷ F♯m Dma⁷ B♭ma⁷ B♭ma⁷  I = B♭ (<i>hexatonic</i>)	5 5	5 [0:06:44] "Imperial Probe" (1m2)
Boba Fett	♩ = 58 N.C. 6  i ≈ B♭ (<i>octatonic</i>)	5	5 [1:06:13] "Attack Position" (7m2)
Cloud City	♩ = 90 Ema⁷ F♯m⁷/E Dma⁷/E Ema⁷ Dma⁷/E Ema⁷ Fma⁷ Fma⁷/C  I = E (<i>mixed</i>)	5	5 [1:21:31] "Lando's Palace" (8m3)

ORIGINAL TRILOGY (5)

EPISODE VI: RETURN OF THE JEDI (1983)

Motif	Melodic Incipit	Uses	Initial Statement
Jabba	$\text{♩} = 70$ Gm Bbm/F (alt. Fm) 1. Dbm 2. Fm $i \approx \text{Gm}$ (chromatic)	1 4 6	4 [0:52:44] "The Big Thaw" (Tracked from ROTJ, 3m2)
EMPEROR	$\text{♩} = 60$ Gm Bbm/F (alt. Fm) 1. Gm C#m 2. Fm Dbm/Ab $I \approx \text{Gm}$ (octatonic, chromatic)	1 2 3 6 8 2	6 [0:38:17] "The Emperor" (4m5)
Ewok Parade (A Section)	$\text{♩} = 112$ Bbsus#4 C7/F $I = \text{Bb}$ (lydian/chromatic)	6	6 [1:03:50] "Enter the Ewok" (7m2)
Ewok Parade (B Section)	$\text{♩} = 112$ Ab A Bb Cm Dm Eb Eb F Dm Bb C/F Bb $I \approx \text{Bb}$ (lydian)	6	6 [1:28:54] "Heroic Ewok" (10m1)
Ewok Horn Call	$\text{♩} = 112$ N.C. $I = \text{C}$ (chromatic)	6	6 [1:05:50] "Enter the Ewok" (7m2)
Luke & Leia	$\text{♩} \approx 78$ B7(#11)/Db Db B7(#11)/Db Db D/Db Ab7sus#4 $I = \text{Db}$ (mixed)	8 6 2	6 [1:20:24] "Brother and Sister" (9m2)

PREQUEL TRILOGY (1)

EPISODE I: THE PHANTOM MENACE (1999)

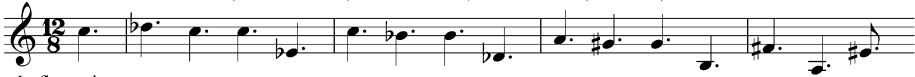
Motif	Melodic Incipit	Uses	Initial Statement
Droid March ¹	♩ = 100 Cm D7^{b5}/C Cm Fm/C Cm Gm/C Fm/A^b Cm Cm/A^b A^b7(^{b5}) Cm i = Cm	1 2 3	1 [0:10:11] "Droid Invasion" (1m6)
Darth Maul	♩ = 68 Fm/A^b Gbm/B^{bb} Fm/A^b Dbm/F^b Cbm/E^b Bm/D Fm/A^b i ≈ Fm (<i>fluctuating</i>)	1	1 [0:27:43] "Enter Darth Maul" (2m4)
Jar Jar	♩ = 88 C C/A^b C C/A^b C G7^{b5}/A^b C i = C (<i>chromatic</i>)	1	1 [0:28:55] "Jar Jar Binks" (1m7)
YOUNG ANAKIN ²	♩ = 75 A B/A G#7/A A F7/E E7^{b5}/B^b Asus⁴ i = A (<i>lydian/chromatic</i>)	1 2 3	1 [0:32:41] "I'm a Pilot, You Know" (2m7)
Qui Gon	♩ = 90 Cm Cm (Ab G) /Eb /D /B /A^b Cm /D (Fm) i = Cm	1	1 [1:11:08] "Anakin is Free" (4m5)
Shmi ³	♩ = 80 Dm(add⁴) Dm⁹/F Dm7(sus⁴) Dm Am7(sus⁴) Fsus²/4 Am(sus⁴)/C Dm7(add⁶) i = Dm (<i>aeolian</i>)	1 2 (3)	1 [1:15:00] "Anakin is Free" (4m5)

PREQUEL TRILOGY (2)**EPISODE I: THE PHANTOM MENACE (1999)**

Motif	Melodic Incipit	Uses	Initial Statement
Duel of the Fates (Theme) ⁴		1 2 3 S	1 [1:46:36] "Lazer Fight" (6m2)
Duel of the Fates (Chorus) ⁵		1 2 3 (9) S	1 [1:50:18] "The Fight Begins" (6m4)
Duel of the Fates (Ostinato)		1 2 3	1 [1:50:30] "The Fight Begins" (6m4)
Funeral		1 3	1 [2:07:17] "Qui-Gon's Funeral" (7m1)

PREQUEL TRILOGY (3)

EPISODE II: ATTACK OF THE CLONES (2002)

Motif	Melodic Incipit	Uses	Initial Statement
Conspiracy	♩ = 60 Gm Ebm(ma7)/F# Gm Gm/A Gm Ebm(ma7)/F# Bbm/F F#m  i = Gm	<u>2</u>	2 [0:04:21] "Thwarted Attempt" (1m3)
Gloomy Courtship	♩ = 90 Eb7b5 /A C/Ab Dbadd6/Ab Esus4/D E/D D C#  i = fluctuating	<u>2</u> <u>3</u>	2 [0:09:50] "She Hardly Recognized Me" (1m5)
Pastoral Courtship ⁶	♩ = 160 Dm7sus4  i = DM (mixed)	<u>2</u>	[0:47:48] "The Meadow Scene" (3m5)
ANAKIN & PADME [Across the Stars] (A Section)	♩ = 75 Dm Gm/D Dm Am/E Bb/F Am F A/E  i = Dm	<u>2</u> <u>3</u>	2 [0:29:06] "Palpatine's Plotting" (2m2)
Anakin & Padme [Across the Stars] (B Section)	♩ = 75 Cm/Eb Gm Cm/Eb D  i = Gm	<u>2</u>	2 [1:43:18] "Love Pledge" (6m1)
Descent ⁷	♩ ≈ 60 Am Amadd6 Bbm7(sus#4)/A Bbm7/A Gm7 Am  i = Dm (mixed) Descent Motif Descent Motif	<u>2</u> <u>3</u>	2 [0:54:22] "The Dinner Scene" (3m7)

PREQUEL TRILOGY (4)**EPISODE III: REVENGE OF THE SITH (2005)**

Motif	Melodic Incipit	Uses	Initial Statement
General Grievous	$\text{♩} = 56$ N.C. i = Cm	<u>3</u>	3 [0:08:18] "Grievous Travels to Palpatine" (2m5)
Battle of the Heroes (A Section) ⁸	$\text{♩} = 90$ Dm Bb/D Dm Am/D Em/D Dm i = Dm (aeolian)	<u>3</u> <u>8</u>	3 [1:47:53] "Heroes Collide" (6m4)
Battle of the Heroes (B Section) ⁹	$\text{♩} = 180$ Em Em Em Em i = Em	<u>3</u>	3 [1:51:08] "Heroes Collide" (6m4)
Battle of the Heroes (Ostinato)	$\text{♩} = 90$ i = Dm	<u>3</u>	3 [1:51:42] "Heroes Collide" (6m4)

SEQUEL TRILOGY (1)

EPISODE VII: THE FORCE AWAKENS (2015)

Motif	Melodic Incipit	Uses	Initial Statement
KYLO REN 1 (Aggressive) ¹	$\text{♩} = 70$ C#m C#m i = C#m	7 8 2	7 [0:06:11] "The Arrival of Kylo Ren" (1m3)
Kylo Ren 1.5 (Redeemed)	$\text{♩} = 70$ B/D# C/E D#b/F i = (fluctuating)	2	9 [0:11:20] "Rey Trains" (1m20)
KYLO REN 2 (Hesitant)	$\text{♩} = 74$ C#m Am (F#dim) C#m Am (F#dim) i = C#m	7 8 2	7 [0:28:25] "Finn's Trek" (2m16)
Kylo Ren 3 (Menacing)	$\text{♩} = 74$ N.C. i = C#m	7 8	7 [1:30:31] "Jedi Mind Trick" (6m55)
First Order ²	$\text{♩} = 107$ Dm E7b5/D Dm Dm E7b5/D Dm Bb/D Ddim/A i = Dm	7	7 [0:09:32] "Kill Them All" (1m4)
Snoke	♩ = Slow, Quasi Ad Lib Kah— teh— um— Ah— jná— yah— ah—, Shtá— tum— vah— ah—	7 8	7 [0:51:50] "Snoke" (3m29)

SEQUEL TRILOGY (2)

EPISODE VII: THE FORCE AWAKENS (2015)

Motif	Melodic Incipit	Uses	Initial Statement
REY 1 (Theme)	♩ = 104 Am Am(sus^{2/4}) Am F D⁷ Am D i = Am (mixed)	7 8 2	7 [0:12:16] "The Scavenger" (1m5)
Rey 1.5 (Sweeping)	♩ = 105 Dm Dm Dm G i = Dm (mixed)	7 2	7 [1:09:05] "I Have To Get Back"
Rey 2 (Chimes)	♩ = 104 Am Asus^{2/4} Am Asus^{2/4} Am Am Asus^{2/4} Am Asus^{2/4} Am i = Am	7 8 2	7 [0:11:38] "The Scavenger" (1m5)
Rey 3 (Galop)	♩ = 104 i = Am	7 8 2	7 [0:11:48] "The Scavenger" (1m5)
MARCH OF THE RESISTANCE (A Section) ³	♩ = 100 Am E Am Am Am Dm B^o Am/E Dm/F C/E F E i = Am	7 8 2 S	7 [1:15:27] "The Resistance" (5m47)
March of the Resistance (B Section)	♩ = 100 Gm D/G Gm Gsus^{2/4} Gm Gsus^{2/4} Gm Cm i = Gm	7 8 2	7 [0:58:27] "I've Found the Droid" (4m34)

SEQUEL TRILOGY (2)

EPISODE VII: THE FORCE AWAKENS (2015)

Motif	Melodic Incipit	Uses	Initial Statement
Map ⁴	$\text{♩} = 66$ Dm G#m Dm G#m Dm G#m $i = \text{N/A}$	7 8	7 [0:02:40] "Starry Night/ The Invasion of the Village" (1m1A)
POE	$\text{♩} = 145$ Em (alt. C) D Em A Em A C D $i = \text{Em (mixed)}$	7 8 2	7 [0:21:53] "I Can Fly Anything" (2m14)
Pursuit ⁵	$\text{♩} = 270$ Dm^{7sus4} $i \approx \text{Dm (quartal)}$	7 (8)	7 [0:30:00] "Follow Me" (2m18)
Tension	$\text{♩} = 150$ N.C. $i = \text{F\#m}$	7 8 2	7 [1:43:50] "Shoot-Out/ On the Inside" (7m62)
Jedi Steps	$\text{♩} = 62$ Gm Eb/G Gm Gsus^{2/4} Gm Gsus² Gm $i = \text{Gm}$	7 8 (2)	7 [2:05:10] "Climbing the Mountain" (8m74)

SEQUEL TRILOGY (4)

EPISODE VIII: THE LAST JEDI (2017)

Motif	Melodic Incipit	Uses	Initial Statement
Luke in Exile (Sarabande) ⁶	$\text{♩} = 100$ Am F/A Am Asus² Asus² Asus⁴ Am i = Am	<u>8</u>	8 [0:20:20] "Luke's Breakfast" (2m16)
Luke in Exile (Fanfare)	$\text{♩} = 100$ Bbm Bbsus Bbsus Bbm Bbm Bbsus Bbm Bbsus i = Bbm	<u>8</u>	8 [0:21:45] "Luke's Breakfast" (2m16)
Rose ⁷	$\text{♩} = 84$ Db/A^b Eb/D^b Db Ebm/D^b Db/A^b Db Eb/D^b F I = D[°] (lydian/mixed)	<u>8</u>	8 [0:38:28] "Rose Appears" (3m21)
Desperation ⁸	$\text{♩} = 95$ Am Fma⁷/A Am Dm/A Am i = Am	<u>8</u>	8 [1:37:35] "Ladies Parting" (6m57)

SEQUEL TRILOGY (5)**EPISODE IX: THE RISE OF SKYWALKER (2019)**

Motif	Melodic Incipit	Uses	Initial Statement
Sith Artifacts ⁹		2	9 [0:02:22] "Approaching the Nursery" (1m08)
Anthem of Evil (Psalm of the Sith)		2	9 [0:02:34] "Approaching the Nursery" (1m08)
Knights of Ren		2	9 [0:03:07] "Approaching the Nursery" (1m08)
Heroics ¹⁰		2	9 [0:08:49] "Lightspeed Skipping" (1m26)
Rise of Skywalker (Friendship)		2	9 [0:17:19] "Rey's Mission" (2m30)
Rise of Skywalker (Victory) ¹¹		2	9 [1:37:00] "The Meeting" (7m04)

NOTES (1)

ORIGINAL TRILOGY

1. The **Main Theme** doubles as a character theme for **Luke Skywalker**. The characteristic $\flat VII \Rightarrow V$ half-cadence at the conclusion of each phrase is a potential source of the **Rebel Fanfare**. While not an independent leitmotif, the MT's **B-Section** is occasionally heard in isolation & detached from the first phrase.
2. The **Rebel Fanfare** is a good case-study in the kinds of semantic migration to which leitmotifs are prone. It begins firmly as a motif for the Rebellion in ANH, but by TFA and especially *Solo*, it can behave an all-purpose heroic motif, and sometimes as a theme specifically for the **Millennium Falcon**.
3. The **Force Theme** is the most common & flexible leitmotif in this series. It can also be considered a theme for [Obi Wan](#), **Fate/Destiny**, or an **All-Purpose** leitmotif. An alternative harmonization w/ $\flat II$ rather than $IV^{\#3}$ is introduced and used fitfully in [ESB](#) & [ROTJ](#), and utilized extensively & systematically thereafter, particularly ROTS and TROS.
4. The **Death Star** also serves as a generic motif for Imperial Ships. An alternate form of the motif arpeggiates Cm in its first measure rather than Am .
5. Arguably, the **TIE Fighter Attack** motif is solely a set-piece theme for a memorable action set-piece from ANH, but reuse in ROTJ, TLJ, and *Solo* in lightly transformed fashion fulfils criteria to count as leitmotivic—namely as an intermittently used additional theme for the **Millennium Falcon** in action scenes.
6. Prior to ESB, the **Imperial Motif** also served as a theme for Darth Vader. The **Imperial March** contains a particularly clear example of harmonic associativity. Beyond the highly recognizable melodic motto, the leitmotif is undergirded by a characteristic $i \Leftrightarrow \flat vi$ triadic progression (e.g. $Gm \Leftrightarrow Ebm$) which, starting in ROTJ and through all the prequels & sequels, can be detached from the melodic content of the theme, & signify/develop independently.
7. The nervous motif established during the **Bridge Section** of the **Imperial March's** concert arrangement is not actually used in ESB. But it is developed to an appreciable extent during the opening cue of ROTJ, and is suggested during certain legs of the Battle of Endor. It is closely related to the **Knights of Ren** motif in TROS, though direct derivation is questionable given the prevalence of chromatic double neighbor motifs in Williams's output.
8. **Han and Leia's** love theme has been put forward as a theme specifically for Han Solo himself. This is supported by a) the fact that the first instance of the theme in ESB involves Han but not Leia, and b) a quote from an interview in 1997 w/ Craig Bird where Williams, after being asked about Han's theme, gave a rather non-descript but affirmative answer. However, almost every usage in the films where the theme appears links closely w/ Han & Leia's relationship. Two concert arrangements, both entitled "Han Solo and the Princess." The B-section interestingly resembles **Kylo Ren's** redeemed variant.
9. The **Droid Motif**, seemingly abandoned for good after ESB, was covertly referenced as an ostinato in Powell's *Solo* when the [Viper probe droids](#) descend during the train heist.

PREQUEL TRILOGY

1. The **Droid March** has two distinct opening melodic ideas, which always conclude on the same closing melodic idea.
2. **Young Anakin's** theme shares DNA with the Imperial March, and is developed thoroughly in TPM, though it is hardly referenced at all in AOTC or ROTS.
3. **Shmi's** theme is initially presented as a one-off theme in TPM and is given limited but real development in AOTC. Its appearances in ROTS are [quite cryptic](#).
4. The three components of the **Duel of the Fates** theme are musically detachable from one another, and are developed somewhat independently during the Battle of Naboo in TPM. Iterations in AOTC and ROTS are tracked from the concert arrangement of the theme written for TPM. (An alternate version was recorded, but left unused, in AOTC). The primary Duel of the Fates theme is a musical palindrome. It was supposedly recorded but left unused for TROS.
5. The **Duel of the Fates (Chorus)** is the first proper theme in the Star Wars series with sung text, in this case an extremely loose translation into Sanskrit of Robert Graves' translation of the "Battle of the Trees" ("Cad Goddeu") from the Medieval Welsh mythological epic poem, the [Book of Taliesin](#). Later on, **Snoke's** theme would also utilize Sanskrit lyrics drawn from an [as-yet undetermined text by Rudyard Kipling](#).

NOTES (2)

PREQUEL TRILOGY CONT.

6. **Pastoral Courtship** is weakly motivic in the final cut of AOTC, featuring in only in 3m5 and 3m7. A significant unused variant also occurs in an alternate 3m5. It is adumbrated strongly if incompletely in 2m2 and 3m3, and shares the score with several other non-recurring modal pastorales.
7. Strictly speaking, the **Descent** Motif is *only* the Dies Irae-like four note figure that appears prominently in two cues in AOTC, 3m7 and 5m1b. It then again as a recurrent figure in the recurring "Lament" (5m3) set-piece in ROTS. The Dies Irae is itself a recurrent incidental motif across the series.
8. The climax of TLJ's opening "Escape" (1m8) sequence appears to refer to **Battle of the Heroes 1**, likely as a product of temp-tracking. This stands as the sole reference to a major Prequel Trilogy leitmotif in the Sequel Trilogy.
9. Much like Duel of the Fates, **Battle of the Heroes** is an action set-piece with detachable motivic subcomponents. These subcomponents are also detachable, though their musical development during the final act of ROTS is less extensive than the Duel of the Fates was in TPM.

SEQUEL TRILOGY

1. Interestingly, while virtually every statement of the main **Kylo Ren** motif in the ST soundtracks is as a motto theme, short and incomplete as a musical thought, there are two instances of it suggestive of a longer, more traditional 4-measure thematic structure: the aggressive but ultimately dissolving march statement at the conclusion of TLJ, and an unused cue in TFA (2m17)
2. The **First Order** motif was evidently meant to play a larger role in the TFA score than it does in the final cut, as evidenced by its prominent usage in an unused cue 1m3A R. It shares the same first notes with Kylo Ren's C motif, and may be a variant of it.
2. In addition to its melody, the tonal design of the **March of the Resistance**, specifically the fifth-climbing fugal episode in its Concert Arrangement, becomes motivic in its own right in TLJ.
3. Though minimal, the **Map Motif** is an autonomous leitmotif and not simply an associative progression, as it always appears in connection with the map to Luke, and Luke's disappearance more general, and is invariant in terms of texture [block root-position chords, occasionally arpeggiated], harmonic progression, and melody. It is not synonymous with the looser **Planetary Descent Figure**, an incidental motif which also employs the T₆-progression.
4. **Pursuit** has the makings of an incipient theme for **Finn** that never quite materializes. It features in a handful of unused TFA cues, most notably 3M23 "No, No,...No!" more heavily. It occurs as a pure accident during the opening "Escape" sequence of TLJ, as rhythmic counterpoint to Poe's leitmotif; this is derived, with no alteration, from the End Credits to TFA.
5. **Luke in Exile (Sarabande)** is related to and possibly derived from Rey's Chimes. Both **Luke in Exile** themes are hardly used in TLJ.
6. **Rose's** Theme shares with the first 6 notes of the Force Theme (in lydian), though its harmony, rhythm, & development are unlike that of the Force.
7. The surprisingly ubiquitous **Tension** motif, first used in TFA, provides an intervallic precursor to more long-breathed **Desperation** theme in TLJ. Even by itself, the Tension motif completely saturates the TLJ score, occurring in some guise over 70 times, even more if unused cues are included (e.g. the end of 4M36 "Lesson Three"). The Desperation theme proper occurs in 6m57, 7m68, and 7m69.
8. The **Sith Artifact** motif is more of a cluster of related themes than an autonomous motif. The first idea relates more to the Wayfinder artifact; the second idea to the Dagger. Both are marked by a polychordal oscillation of semitonally related minor triads. They share a family resemblance with TFA's **Map** motif.
9. The **Heroics** theme is intervallically & rhythmically related to **Rise of Skywalker (Fellowship)**, as well as **Main/Luke** theme (for which it serves as a counter melody in 3M00) and **Anthem of Evil**. Harmonically, it is related to the **Rebel Fanfare** and **Poe's Theme**. An upbeat, shorter variant of the theme is heard throughout the "Speeder Chase."
10. The **Victory** theme is evocative of and possibly a transformation of **Rey's Chimes**.

ANTHOLOGY FILMS (1)
ROGUE ONE (2016) - MICHAEL GIACCHINO

ROGUE ONE (2016) - MICHAEL GIACCHINO

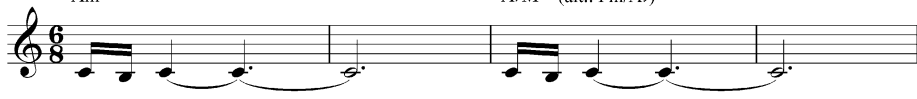
Motif	Melodic Incipit	Uses	Initial Statement
Imperials 1 [alt. Krennic]		R	R [0:00:58]
Imperials 2 [alt. Krennic]		R	R [0:22:23]
Hope		R	R [0:07:30]
Jynn ¹		R	R [0:02:12]
Guardians of the Whills		R	R [0:02:12]

Notes:

1. **Jynn's** theme embeds a clear reference to the "Dies Irae" motif, which is itself an important and semi-autonomous component of Giacchino's score.

ANTHOLOGY FILMS (2)

SOLO (2018) — JOHN WILLIAMS AND JOHN POWELL

Motif	Melodic Incipit	Uses	Initial Statement
Young Han Solo (Heroic) ¹ <i>comp. Williams</i>		S	S [0:00:11]
Young Han Solo (Searching) <i>comp. Williams</i>		S	S [0:00:50]
Young Han Solo (Searching Variant) <i>comp. Williams</i>		S	S [0:06:38]
Secrets ² <i>comp. Powell</i>		S	S [0:00:00]
Han & Q'ira <i>comp. Powell</i>		S	S [0:02:40]
Beckett & Crew <i>comp. Powell</i>		S	S [0:14:48]

ANTHOLOGY FILMS (3)

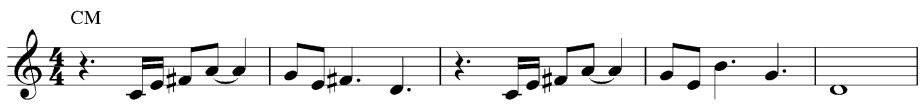
SOLO (2018) — JOHN POWELL

Motif	Melodic Incipit	Uses	Initial Statement
Han & Chewie <i>comp. Powell</i>		S	S [0:20:25]
Enfys Nest 1 <i>comp. Powell</i>		S	S [0:26:36]
Enfys Nest 2 <i>comp. Powell</i>		S	S [0:33:10]
L-8 <i>comp. Powell</i>		S	S [0:59:49]

Notes:

- The two **Young Han** themes were composed by Williams and adapted by Powell in the score to *Solo*. Williams presents them in a stand-alone concert arrangement entitled "The Adventures of Han." This marks the first time in the saga that Han Solo unambiguously garners his own thematic material.
- Powell's **Secrets** motif is quite similar to the **Han (Searching)** motif by Williams, the most noticeable divergence being the highly changeable harmonization for the former, while the later is mostly fixed to a tonic/flat-minor submediant relationship.

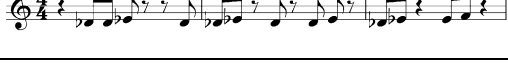
MISCELLANEOUS (NON-FILM)**GALAXY'S EDGE (2018)**

Motif	Melodic Incipit	Uses	Initial Statement
Galaxy's Edge 1 (Main Theme)		N/A	N/A (Theme Park)
Galaxy's Edge 2 (Main Theme B)		N/A	" "
Galaxy's Edge 3 (Secondary Theme)		N/A	" "
Galaxy's Edge 4 (Fanfare)		N/A	" "

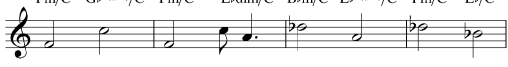
INCIDENTAL MOTIFS (1)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Starry Night		4, 8	4 [0:01:54]	Ethereal piccolo solo, only used within segue from Main Title into opening underscore in ANH and TLJ, with a similar figure employed in R1.
Martial Chords		4, 9	4 [0:02:10]	Dissonant, pounding polychord straight out of Holst's "Mars" from <i>The Planets</i> Suite. Used in opening scene of ANH and climax of Battle of Yavin, as well as TROS. Called "Holst chords" by Williams.
Martial Rhythm		4, etc.	4 [0:02:30]	Assortment of march rhythms, often w/ triplets or Holstian asymmetrical patterns, underneath other motifs. Used variously for Empire/ First Order, Rebels/Resistance.
Imperial Troops Ostinato 1		4, 9	4 [0:05:30]	Chugging, Stravinskian chordal ostinato featured in R1P3-4 and R7P1, and reiterated several times during R9P2. Alluded to on several occasions in TROS.
Imperial Troops Ostinato 2		4, S	4 [0:55:04]	Associated with stormtroopers in ANH, generally in conjunction with Imperial Motif, for which it serves as a direct precursor.
Planetary Descent Figure		4, (1, 2, 9)	4 [0:07:21]	Loosely motivic intervallic + rhythmic gesture for landing on planets, generally Tatooine (ANH: Imperial Attack, concert arrangement of Throne Room); versions in TPM & AOTC closely related.
Sandcrawler		4	4 [0:13:08]	Highly chromatic theme used in two cues related to Jawas in ANH, closely related to Scum and Villainy motif
Scum and Villainy		4	4 [0:14:34]	Featured in ANH's Jawa cues, closely related to Dianoga material tracked into Mos Eisley arrival, and to the Tusken Raider music.
Diminutive Creatures		4, 6	4 [0:15:40]	Cute, staccato accompanimental vamp used both for Jawas and Ewoks. Potential to evoke Dies Irae in right circumstance.
Sandpeople		4, (2)	4 [0:29:13]	Alien, dissonant music for Tusken Raiders, marked specifically its <i>timbre</i> : muted horns on repeated chords and unusual ticking percussion. Used in two closely proximal cues in ANH, and revived in spirit if not notes in AOTC, 4m6.

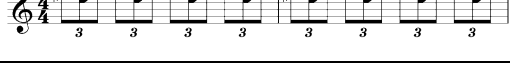
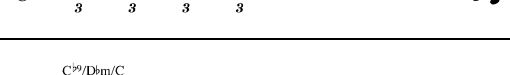
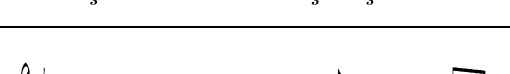
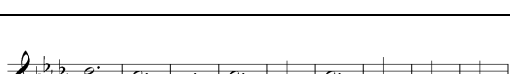
INCIDENTAL MOTIFS (2)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Distress		4	4 [0:32:05]	Only used once in released score but features fairly prominently in unused alternate version of Binary Sunset, along with Dies Irae
Dies Irae		All	4 [0:40:47]	References to Dies Irae melody the saga are pervasive , most importantly in ANH (R4P4), AOTC/ROTS as component of "Descent" leitmotif, in TFA/TLJ as aspect of Rey's theme, and pervasively across ROTJ.
Imperial Cruiser Pursuit		4, S	4 [0:55:44]	Nervous minor horn chords succeeded by chromatic figure in strings, used for Millennium Falcon escape from Tatooine in ANH and revived in Solo for beginning of "Reminiscence Therapy" sequence.
Major Trouble		4, 6	4 [1:05:07]	Succession of chromatically related major chords harmonizing octatonic melody, played over dissonant bass pitches. Possibly the basis for "Battle Plans" in ROTJ. Both related to Rebel Fanfare.
Imperial March Precursor		4, 5, 6	4 [1:13:27]	Î⇒b6 motion redolent of Imperial March. Used sparingly in ANH and ESB, a few times in ROTJ, most prominently for Luke's escape from Death Star (underneath Main theme).
Heroic Determination		4, 6, 9	4 [1:46:34]	Alternating chords with propulsive rhythm, closely associated with heroic descending tetrachords. Used prominently in Battles of Yavin, Sail Barge, Endor, and various End Titles.
Heroic Descending Tetrachords		4, 6, 9	4 [1:55:54]	Important aspect of beginning of End Credits, prominently featured within underscore in ANH's Battle of Yavin and repurposed in ROTJ Sail Barge battle. Extremely prominent usage in TROS "Dunkirk" cue.
Octatonic Battle Motif		4, 6	4 [1:48:16]	Most prominent of a number of motifs appearing in ANH's Battle of Yavin, several of which later reworked into ROTJ's Sail Barge Battle and Superstructure Chase.
Quartal Canon		4, 6	4 [1:48:46]	Angular brass figure full of perfect intervals, treated in imitative fashion, heard in Battle of Yavin and repeated, with flanking material, during Battle of Endor. Transformed in ROTJ "Fleet Jumps To Hyperspace" cue.
Syncopated Military Figure		4, (5, 6)	4 [1:49:03]	Heavily syncopated, dissonant driving figure, used on several occasions in Battle of Yavin and with similar ideas throughout OT, particularly Syncopated Tension Motif from ROTJ.

INCIDENTAL MOTIFS (3)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Chromatic Knell		5	5 [0:04:06]	Simple chromatic five-note figure, similar in profile to Pseudo-Uranus Motif. Written for one cue in ESB and tracked directly into another.
Imperial March Vamp		2, 3, 5, 6, 7, 9	5 [0:19:36]	Triplet-filled rhythm combined with i↔bvi oscillation, wholly characteristic of Imperial March. Version of this figure used at end of concert arrangement heard virtually unchanged for Kylo Ren's introduction in TFA.
Ominous Ostinato		5, 9, R	5 [0:15:17]	Rapid repeated note accompaniment figure, tracked from ESB's Hyperspace to Snow-Speeder Rescue. Many similar ostinati across whole series. Revisited, along with Ominous Upwards Arpeggio, in TROS "Falcon Flight"
Ominous Neighbor Figure		5, 6	5 [1:04:45]	Recurrent intervallic pattern across ESB, most notably in "Magic Cave," "Emperor," and "Losing a Hand" cues; tracked into ROTJ's Death Star Core cue.
Ominous Upwards Arpeggio		5, 9	5 [1:53:23]	Prominent melodic gesture in ESB's "Losing a Hand" and "Hyperspace" sequences; continuation of Ominous Neighbor Figure. Revisited, along with Ominous Ostinato, in TROS "Falcon Flight."
Asteroid Field Main Theme		5, S	5 [0:39:07]	Second of two memorable set-piece themes during Asteroid Field chase; never recurs in Williams-written SW scores, but revived with small modifications in Powell's <i>Solo</i> , "Reminiscence Therapy."
Asteroid Field Subsidiary Motif		5, S	5 [0:38:37]	One of numerous motivic particles from the Asteroid Field sequence, revived along with the above Main Theme in Powell's <i>Solo</i> , "Reminiscence Therapy."
Attacking A Star Destroyer		5, S	5 [1:06:24]	Thrilling brass motif and surrounding passages, used once in ESB, and revived with modifications in Powell's <i>Solo</i> , "Reminiscence Therapy," suggested (?) in "Adventures of Han" arrangement (1:43, winds/xylophone).
Bespin Dirge 1		5	5 [1:37:32]	Pair of linked funeral themes after Carbon Freeze sequence in ESB. Derived harmonically from Imperial March, affined with Boba Fett motif and music for arrival at Bespin.
Bespin Dirge 2		5	5 [1:38:39]	Slow continuation of above funeral theme, again based on Imperial March, with especially dissonant harmonization. Features prominently in unused freezing chamber duel cue.

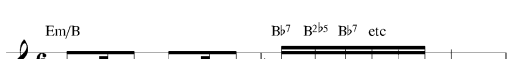
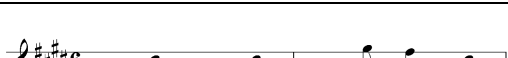
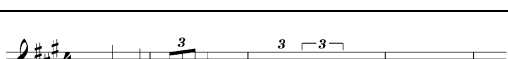
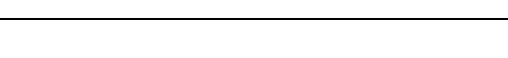
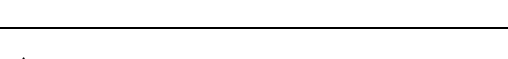
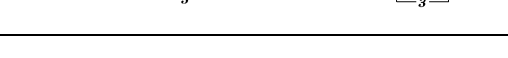
INCIDENTAL MOTIFS (4)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Ambivalent Upper Neighbor		1, 2, 6	1 [1:37:26]	Semitonal upper figure, featured in ROTJ "Approaching the Death Star," & closely related to Revelation motif. Similar figures used in otherwise unrelated passages in TPM (3m10, 5m7, 5m8, etc...) and AOTC (3m1).
Pseudo-Uranus Motif		1, 6, 7, 8	6 [0:31:00]	The most literal of the many Holst: <i>The Planets</i> allusions in these scores, a sly nod to the 4 note motto from "Uranus" [G-Eb-A-B], heard with particular clarity twice in in ROTJ].
Lydian Fanfare		6	6 [0:35:31]	Triumphant fanfare featured at end of Sail Barge Battle in ROTJ], with slight variant at end of Battle of Endor.
Revelation		6	6 [0:35:31]	Subtle motif in ROTJ] associated with revelation of "another Skywalker," product of thematic transformation of Yoda's Theme.
Syncopated Tension Motif		6	6 [1:18:27]	Jagged motif emphasizing b6-47, heard towards end of "Faking the Code" and developed into more stand-alone motif during first part of "It's A Trap." Family resemblance to "Tension" and "March Aboard FO Spacecraft" from ST
Cascading Trumpet Lines		6, etc.	6 [1:26:44]	Ravelian parallel triadic writing before and during ROTJ] Battle of Endor, & numerous other inexact moments as an orchestrational topic (c.f. ESB "Attacking a Star Destroyer")
Palpatine's Scheming		6, 9	6 [1:31:34]	Repeated note motif, quite similar to later Tremulous Double Neighbor figure, heard as underscore in R10P2 and revived, along with many other textures of this cue, in TROS.
Baroque Battle Motif		6, R, S	6 [1:34:10]	Iconic set-piece theme for ROTJ]'s "It's A Trap," ascends to motivic status by transformed usages in R1 and <i>Solo</i> ; also prominent in <i>Rebels</i> TV show.
Ewok Casualties		6	6 [1:43:14]	Twice repeated mournful theme during ROTJ]'s Battle of Endor, accompanied by horn-whoops outlining the Dies Irae.
Space Battle Vamp		6	6 [1:43:52]	Syncopated octatonic figure in minor parallel thirds, heard twice during space battle portion of Battle of Endor, first when rebels steer away from Death Star and then when they fly towards it.

INCIDENTAL MOTIFS (5)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Luke's Decision		6	6 [1:45:13]	Simple four note motif on horns, slightly allusive to Dies Irae, which plays when Luke decides to drop his lightsaber, and is tracked to a parallel earlier moment when he decides to wield it.
Luke's Fury		6	6 [1:52:41]	Astonishing religioso chorale with no links to prior material in series <i>except</i> a brief, solemn modal progression when Yoda dies. Otherwise more of a set-piece theme than incidental motif. Similar to string progression in middle of TPM 3m4.
Sentimental Modal Progression		6, (1, 2)	6 [2:06:16]	Debussyian modal sequence, part of chorus of ROTJ: SE's "Victory Celebration," echoed in TPM "It's Working," "Audience w/ Boss Nass," and AOTC's "Across the Stars/"
Sith Whispers		1, (9)	1 [0:04:16]	Unpitched Sanskrit whispers, derived from Duel of the Fates theme, and "Qui Gon's Noble End" cue, tracked at various points earlier in TPM. Revived, but as part of sound effects rather than score, in TROS.
Water World		1	1 [0:13:15]	Ethereal choral writing for approach and departure from Otoh Gunga.
Escape Ostinato		1, (2)	1 [0:25:00]	Driving ostinato motif, forming basis of Escape from Naboo scene and later tracked into end of Pod Race sequence. Also tracked into Battle of Geonosis in AOTC.
Lydian Heroics		1	1 [0:36:25]	Lydian motif, closely linked with Young Anakin theme opening phrase. Used on handful of occasions in TPM, esp. 6M3 & 6M4. Incidental echoes w/ "Rose's Theme" in TLJ.
Neutral Conversation Music		1, 7, 9, (8)	1 [0:41:37]	Used in TPM (Talk of Podracing, Battle of Naboo aftermath) and repurposed in TFA (Finn's Confession), TROS (Finn & Jannah convo). Unused recurrence in TLJ, 3m24.
It's Working!		1	1 [0:49:31]	Sweeping melody, used when Anakin's racer roars to life, and developed during "Anakin is Free," not to be used again. Cadence linked to Sentimental Modal Prog. Anticipated harmonically in some respects by the lush string writing in 3m3.
Coruscant Fanfare(s)		1, 3, (2)	1 [1:36:36]	One of numerous brassy fanfares associated with cutaways and landings/departures from Coruscant. Notable for being reused for Blockade Runner reveal in ROTS.

INCIDENTAL MOTIFS (6)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Augie's Municipal Band		1	1 [2:08:20]	An upbeat celebratory major-mode theme manifestly derived from the Emperor's leitmotif. Occurs only during final scene of TPM, but unreleased 7m1 "After the Victory" showcases theme. Possible reference to "Augie's Great Piano" by JW.
Jedi Business		2	2 [1:27:58]	Regal theme heard at several junctures in AOTC, most prominently during communication between Jedi Council and Anakin/Padme on Tatooine
Sinister Arpeggios 1		2	2 [0:41:06]	Recurrent figure outlining minor triads in AOTC, closely tied to planet of Kamino.
Sinister Arpeggios 2		2, 9	2 [1:12:27]	Another characteristic arpeggio figure, prominent in 4m4. Conspicuously if inexplicably reworked into TROS conversation b/t Poe and Zorii Bliss. Similar texture in ROTS 3m1.
Tremulous Double Neighbor		2	2 [0:42:07]	Chromatic figure used intermittently during Kamino scenes.
Pastoral Vamp		2	2 [0:47:38]	Rocking modal figure used to prepare "Pastoral Courtship" theme on two occasions, with some similar 6/8 material in other cues.
Profound Despair		2, 3	2 [1:27:20]	Mournful horn phrase w/ ear-catching rising minor sixth, used twice in AOTC, once tracked. Close relative to this theme in flutes/horns at end of 5m5 of ROTS, either a direct reference or product of temp-track mimicry. Also akin to TROS 9m05.
Arena/Republic March		2, 3	2 [1:48:25]	Closely related to Droid March, heavily cut from original context in AOTC but reworked through tracking as de facto theme for Republic Army in ROTS.
Chromatic Interjection		2	2 [2:07:19]	Brassy gesture appearing during duel with Dooku in AOTC, with a cut variant during Arena Battle cue. Not so dissimilar to eventual Knights of Ren motif in TROS.
Twisted Bass Line		2, 9	2 [0:40:15]	Sinister bass figure that plays prominent role in developmental middle section of ATS concert arrangement, but appears only in underscore (2m7). Very similar figure forms basis of "The Old Death Star" from TROS.

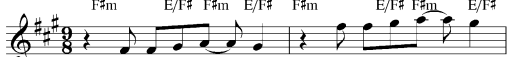
INCIDENTAL MOTIFS (7)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Battle Drums		3	3 [0:01:43]	Pounding bass drum figure, mostly (?) inserted after the fact into several cues in ROTS. Similar material in Phasma fight in TLJ.
Happy Landing		3	3 [0:23:24]	Expansive and prominent theme, used three times in ROTS ("Another Happy Landing" & beginning & ending of "Landing on Utapau"). Similar in harmonic structure to "Alliance Assembly" from ROTJ.
Grievous Peril		3	3 [0:27:26]	String ostinato, distantly related to Duel of the Fates, used in 2m5 underneath Grievous's theme, and tracked after 4mX for onset of Obi Wan / Grievous duel.
Shadow Over Coruscant		3, (9)	3 [0:36:30]	Expansive but short string motif, heard during 2 establishing shots of Coruscant (36:30, 1:31:30). Similar in tone & structure to a number of subsidiary motifs in ROTS, developed esp. in "5m6," end of "7m1." Hinted at, accidentally, at times in TROS.
Sith Mystery		3	3 [0:45:08]	Slippery motif appearing in middle of ROTS: Opera Sequence, w/ a few similar but inexactly related motifs elsewhere in ROTS, including 5m1 and 6m1.
Grievous Danger		3	3 [0:55:52]	A loose cluster of savage sounding, metrically unpredictable materials associated with General Grievous on Utapau and Obi Wan's pursuit atop on an alien lizard in 3m7 and 4m4.
Sith Seduction		3, 9, (8)	3 [1:04:26]	Nervous tremolando figure for strings, heard as Palpatine is tempting Anakin in ROTS and repeated, almost exactly, in TROS when Kylo Ren approaches Exegol. Similar figures in Snoke scenes of TLJ.
Palpatine's Instructions		3, 9	3 [1:04:26]	Slow, chromatic low string line, presented in pseudo-canon with itself (a. m3), ostensibly inspired by final movement of Vaughan Williams 6th symphony. Nearly identical musical theme and texture in TROS when Sideous explains plan to Rey.
Lurking Danger		3	3 [1:04:38]	Chilly, inconspicuous three note figure (3̂-4̂-2̂) that recurs in various guises throughout ROTS, notably 2m1, 3m1, 3m7, 4m3, 5m4, 5m7, 6m3, 7m1, etc.
Warning Signs		3	3 [1:08:06]	Monotonous warbling line, harmonized in parallel minor 10ths (4m5, also tracked before 3m5) or parallel minor 9ths (unused portion of 5m1).

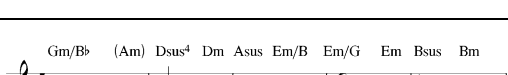
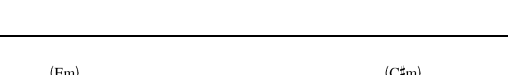
INCIDENTAL MOTIFS (8)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Lethal Canon		3	3 [1:14:34]	Dissonant brass canonical figure, used when Mace Windu goes in for fatal strike against Palpatine and later when Yoda and Obi Wan clear through attacking Clone Troopers.
Duelistic Strings				

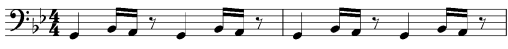
INCIDENTAL MOTIFS (9)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Galloping Ostinato		7	7 [0:23:38]	Racing minor mode figure used in TFA during "I Can Fly Anything" and "The Resistance" sequences
Subterfuge		7, 8	8 [0:43:17]	Nervous repeated three note figure, heard first before Rathtar sequence in TFA, used extensively in TLJ, first as Maz is contacted, w/ more variation during sequence of Rose/Finn/DJ sneaking on Supremacy
Tense Pacing Strings		7, 8	8 [1:25:11]	Repetitive string motif heard in various guises late in TFA and throughout middle act of TLJ.
Tragedy		7	7 [1:10:15]	String-based elegy set-piece, used in TFA as Starkiller Base destroys Republic and again during Han's death scene
Kylo Ren's Sawing Strings		7, 8	7 [1:13:74]	Rapid Prokofievian string writing, familiar in JW's action writing, first in "Kylo Ren Arrives at the Battle" in TFA, modified & extended in "The Supremacy" in TLJ
Octave String Meanderings		7, 9	7 [1:37:49]	Strings in octaves playing meandering figures in minor mode, reminiscent of music for <i>Seven Years in Tibet</i> . Featured in TFA Starkiller Base incursion, and once in TROS.
Resistance Deployed		8	8 [0:08:10]	Variant of March of the Resistance B-section, used fairly thoroughly in Dreadnaught attack and Battle of Crait.
Resistance in Trouble		8	8 [0:08:30]	Small anxious motif, outlining $\hat{1}-\hat{3}-\hat{2}-\hat{5}-\hat{1}$ that occurs throughout Dreadnaught attack, Supremacy attack, and Battle of Crait. Opening shared with "Tension" motif, may be thematic precursor to "Desperation" theme.
Catastrophe		8	8 [0:08:55]	Dissonant, clamorous chromatic phase used in opening and closing battles of TLJ, and AT-AT attack on Luke. Appears to be related to Battle of Hoth motif 3m3 _B .
Snoke's Spite		8	8 [0:17:05]	Nervous viola figure, heard in 1M9 and 7M60, as Snoke is mocking his victims. Family resemblance to Sith Seduction.

INCIDENTAL MOTIFS (10)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Ahch-To Arpeggios		8	8 [0:21:41]	Minor triad arpeggios associated with a few early scenes on Ahch-To Island.
Resignation		8, (9)	8 [0:26:03]	Somber, brief brass chorale heard as Leia contemplates loss and later when Poe first confronts Holdo.
Bad Feelings on Ahch To		8	8 [1:13:22]	High-pitched chromatic twisty figure, heard, inexactly, twice in 5M44, clearly as Rey approaches Dark Side hole on Ahch-To, and tracked for Luke's inspection of Hut in next scene. Hinted at beginning of 3M28.
Snoke's Boudoir		8	8 [1:43:05]	Twisted chromatic phrase, genetically related to Imperial March and Snoke's motif., heard in Snoke's chamber as he goads Ren to kill Rey; hinted at in previous scenes, inc. between Rey and Ren touching hands, later in elevator together.
Whirling Octatonicism		8, S	8 [2:00:45]	Swirling octatonic figure that occurs during Battle of Crait. Very similar material used in central section of "The Adventures of Han."
Luke's Last Stand		8, 9	8 [2:08:58]	Continually arpeggiated minor triad that accompanies Luke's confrontation of the First Order. Reiterated in next cue by timpani. Revisited, with new galloping rhythm, in unused portion of "Journey to Exegol" from TROS.
Rey's Power		8, (9, 3)	8 [2:16:28]	Wordless chorus, based on sequence of downwards fifths (derived from MotR?) that accompanies Rey's rock lift in TLJ & recalled, with modifications, in TROS Emperor's temptation of Rey. Similar to end, esp. final cadence, of ROTS 5m3.
Journey to Exegol		9	9 [0:02:34]	Aggressive ostinato used for Kylo Ren's flight to Exegol and reused for Rey's similar journey later in TROS. Likely temp-tracked with ostinato from ROTS 4m6 (same key, rhythm, pitches), which itself appears to be a variant of Across the Stars.
Insidious Minor Figure		9, 7	9 [1:45:00]	Four note motif, related to and possibly derived from (or into) Psalm of the Sith, heard quietly as Kylo Ren explores Exegol, and loudly later as Rey does same. Also linked to Desperation motif. Previewed in TFA, 3m22.
Leia Trains Rey		9	9 [0:10:15]	Elegant, sentimental string melody used during Rey's training with Leia, first when she bemoans inability to commune with Jedi, later when Leia notes "never underestimate a droid." Similar but inexact music in subsequent scenes.

INCIDENTAL MOTIFS (11)

Motif	Melodic Basic Idea / Incipit	Uses	Clear Statement	Notes
Friendship (Variant)		9	9 [0:44:14]	Variant of main Rise of Skywalker theme with inverted opening melodic idea. Used throughout TROS. Similar to Resignation motif from TLJ.
Really Bad Feeling		9	9 [1:51:07]	Strident motif that occurs on a few occasions in TROS, most notably 5m08 (cut) and momentarily during Rey/Ben team-up on Exegol (possibly tracked and octave shifted). Related to Tension, Force, Psalm of the Sith, and Insidious Minor Figure.
Across the Seas		9	9 [1:11:25]	Ostinato that forms basis of two neighboring cues in TROS when Rey takes skimper over ocean to Death Star II.
Ben Solo's Redemption		9	9 [2:42:32]	Characteristic low brass chorale writing, first for Ben throwing saber into Endor sea, then for his (apparent) death on Exegol. Related to Bittersweetness.
Bittersweetness		9, (7)	9 [2:42:00]	Brief melodic gesture, characteristically 5-6-3 or 5-6-2 in major, heard throughout TROS, most notably right before KR and Rey's Kiss and at end of "Rise of Skywalker" concert piece. Related to Kylo, Victory, and Friendship themes.

SET-PIECE THEMES

While leitmotifs and incidental motifs which occur through multiple scenes and films are generally the most musically salient components of the *Star Wars* thematic lexicon, most cues feature at least some musical material which is restricted to a single scene or sequence; these non-leitmotivic materials include all manner of ostinati, gestures, stingers, fanfares, chord-progressions, and textures. In more than a few cases, these cue-specific ideas comprise fully-fledged, distinctive themes in their own right. Such "**One-Scene-Wonders**" may occur only once within a single cue (ex. Luke vs. Vader, ROTJ) but nevertheless stand-out for their musical and dramatic significance. They may also be repeated and varied within the span of a cue or cue-complex (ex. Jango's Escape, AOTC), and even substantially developed (ex. Flag Parade, TMP).

The line between Set-Piece Themes and Incidental Motifs is blurry, and the former may migrate to the latter through tracking within one film (ex. Shmi's Funeral, AOTC) or multiple films (ex. Arena Battle, AOTC into Jedi Temple March, ROTS). In a few cases, Set-Piece Themes may even be promoted to leitmotivic status through repetition and variation in later films (ex. "Throne Room" in ANH being transformed in ROTJ, "TIE-Fighter Attack" in ANH becoming a de facto Millennium Falcon theme in TLJ and *Solo*).

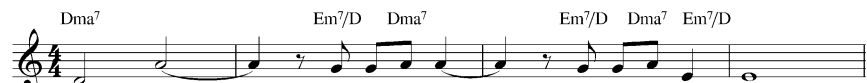
THE EMPIRE STRIKES BACK, BATTLE OF HOTH

Listing each and every cue-specific "One-Scene-Wonder" is beyond the current scope of this catalogue. Instead, the following table provides a glimpse of notable non-leitmotivic elements of one set-piece, The Battle of Hoth from *Empire Strikes Back*. This sequence is comprised of four linked cues, each with their own thematic identity. In particular, 3M3 ("Battle in the Snow") is dense with cue-specific motifs, and is the only section of the larger cue-complex without reference to leitmotifs. The other three legs of the sequence (3M1-2, 4M1, 4M2) are interspersed with ample reference to established leitmotifs. See [FilmScoreAnalysis](#) for a thorough account.

Battle of Hoth Overall Structure

Section	Cue Number	Cue Name	Time	Leitmotifs Used
1a.	3M1	"Drawing Battle Lines"	0:21:45 - 0:23:28	Main Theme A, Imperial March,
1b.	3M2	"Leia's Instructions"	0:23:29 - 0:25:21	Imperial March, Rebel Fanfare, Main Theme A
2.	3M3	"Snow Battle"	0:26:05 - 0:29:20	N/A
3.	3M4/4M1	"Luke's First Crash"	0:29:21 - 0:33:28	Droid Motif, Imperial March, Main Theme, Force Theme, Rebel Fanfare
4.	4M2	"Rebels Escape Again"	0:33:29 - 0:36:20	Leia, Imperial March, Han & Leia

BATTLE OF HOTH, IMPORTANT NON-LEITMOTIVIC THEMATIC MATERIALS

Cue	Melodic Basic Idea / Incipit	Statements	Notes
3M2_a	N.C. 	0:23:29, 0:25:14	Lengthy military preparation theme; descending P4s incorporated into 4M1's opening theme. Hints at Main Theme.
3M2_b		0:24:23	Dissonant dyadic motif on piano & pitched percussion, single iteration within 3M1.
3M2_c	Dma⁷ Em⁷/D Dma⁷ Em⁷/D Dma⁷ Em⁷/D 	0:25:25	Broad, optimistic theme in Walton-esque vein with a single iteration at end of cue. Tight, slightly dissonant harmonization.

THE EMPIRE STRIKES BACK, BATTLE OF HOTH CONT.

Cue	Melodic Basic Idea / Incipit	Statements	Notes
3M3_a			

SOURCE MUSIC (1)

Title	Film & Time	Source of Music	Instrumentation & Notes
Cantina Band 1 ("Mad About Me")	4 [0:44:52]	On-screen Band (Fingrin D'an & the Modal Nodes)	"Jizz Wailing" ensemble — 1940s style jazz music with prominent clarinet, electronics, steel drum
Cantina Band 2	4 [0:47:41]	On-screen Band (Fingrin D'an & the Modal Nodes)	Same instrumentation, general style as above
Jabba's Baroque Recital	6 [0:08:03]	Off-screen Court Musicians (Max Rebo Band?)	Glass harmonica, clavichord in Baroque/Galant minuet style
Lapti Nek ("Fancy Man") (lyrics by Joseph Williams)	6 [?]	On-screen Band (Max Rebo Band)	Funk/disco ensemble with female vocal solo in Huttese, back-up singers.
Jabba's Sail Barge ("Galactic Dance Blast"?)	6 [0:29:37]	On-screen Band (Max Rebo Band)	Funk/disco ensemble. Original recording lost (?)
Jedi Rocks 1 (comp. Jerry Hey)	6SE [0:12:42]	On-screen Band (Max Rebo Band)	Disco/rock ensemble w/ Huttese vocal solo & mixed back-up singers. Replaces "Lapti Nek" in ROTJ Special Edition
Jedi Rocks 2 (comp. Jerry Hey)	6SE [0:12:15]	On-screen Band (Max Rebo Band)	Rock/blues ensemble in ROTJ Special Edition
Ewok Chanting	6 [1:10:03]	On-screen Ewok Hunting Party	Repetitive monophonic chanting. Unclear who composed/directed this singing.
Ewok Feast	6 [1:11:39]	Off-screen Ewok Musicians	Var. pitched & unpitched drums, reedless wind instruments. Preceded by misc. Ewok chanting.
Part of the Tribe	6 [1:17:18]	Off-screen Ewok Musicians	Var. pitched & unpitched drums, reedless wind instruments
Ewok Ambush	6 [1:37:35]	On-screen Ewok Warriors	Animal horn (shofar?) instrument
Ewok Celebration ("Yub Nub")	6 [?]	On-screen Ewok Musicians	Ewokese song. Non-diegetic strings & (English speaking) chorus gradually incorporated into cue.
Victory Celebration	6SE [2:05:35]	On-screen Ewok Musicians	Replaces "Yub Nub" in ROTJ SE. Wordless kid's chorus. Film version unreleased. Allegedly temped with Buffett, <i>500 Nations</i> .
Street Band of Mos Espa	1 [0:30:50]	Off-screen Street Musicians	Var. drums and exotic plucked string instrument ("rusted old" balalaika) . Initially masked by diegetic underscore.
Desert Winds	1 [0:33:33]	Off-screen Street Musicians	Exotic recorder duet with various drums, balalaika. Same as above, but with recorder component included.
Mos Espa Arena	1 [0:51:55]	Off-screen Arena Musicians	Recorder duet, drums
The Street Singer	1 [1:10:21]	Off-screen Arena Musicians	Exotic, heavily reverberant vocalise, detuned violin, drum

SOURCE MUSIC (2)

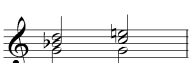
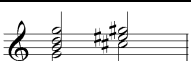
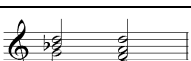
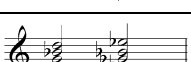
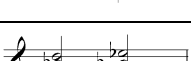
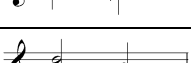
Title	Film & Time	Source of Music	Instrumentation & Notes
The Gungans March	1 [1:44:47]	On-screen Gungan Warrior (Drummers unseen)	Drums and low didgeridoo-like instrument. Unused electronic brass (?) instruments in certain recordings
The Parade ("Symponik Nabooalla")	1 [2:08:21]	On-screen Gungan (Augie's) Municipal Band	Percussion battery, acoustic & electronic blown instruments, children's chorus. Suspiciously similar to Emperor's leitmotif
Dex's Diner	2 [0:31:27]	Off-screen Restaurant Radio (?)	Synth 50's style rock & roll instruments
Geonosis Arena Music	2 [1:45:22]	Off-screen Geonosian Arena Drummers	Unclear who composed or performed this drumming.
Coruscant Opera House ("Squid Lake")	3 [0:42:37]	Off-screen Alien Voices	Extremely low-register male vowels, synth effects. Borders on non-diegetic. Preceded by tiny snippet of classical (?) music 42:38
Jabba Flow (comp. Lin-Manuel Miranda & J.J. Abrams)	7 [0:58:48]	On-screen Band (Shav Kava Band)	Small reggae-style ensemble, male vocal solo and backup singers.
Dobra Doompa (comp. Miranda & Abrams)	7 [1:02:50]	On-screen Band (Shav Kava Band)	Small reggae-style ensemble
Canto Bight 1	8 [0:54:39]	Off-screen Band	Small Latin jazz band plus kazoos, steel drum, odd sound effects. Includes melodic reference to "Aquarela do Brasil"
Canto Bight 2	8 [0:55:15]	Off-screen Band	Brass, electronics, clarinet, steel drum.
The Long Goodbye	8 [1:07:42]	Off-screen Lounge Pianist	Direct allusion to Williams's score to Robert Altman's <i>The Long Goodbye</i> in middle of "The Fathiers" chase sequence
Ahch-To Dance Party (comp. ???)	8 [Deleted Scene]	On-screen Lanai Revelers	Celtic style bagpipes and percussion. Possibly two separate source cues. Unknown composer.
Imperial March Propaganda (comp. David Glenn Russell)	S [0:12:57]	On-screen Video Recruitment Ad	Tongue-in-cheek upbeat, major mode version of Imp. March. Comparable to "Empire Day" music by Kevin Kiner for <i>Rebels</i> .
Chicken in the Pot (comp. John Powell)	S [0:42:36]	On-screen Band	Sultry, chromatic lounge song heard on Dryden Voss's yacht. Film & album versions differ in low vs. high pitched male singer.
Additional Yacht Source Music (comp. Powell?)	S [0:45:44]	Off-screen Band	Mostly percussive background music.
Numidian Gambling Hole (comp. Powell?)	S [2:14:04]	Off-screen Band/Recording	Vigorous drumming music with little audible melody
Pasaana Celebration "Lido Hay" (comp. Miranda & Abrams)	9 [0:21:29]	Pasaana celebrants	Intense percussion music with chanting and string (oud?) figures for Pasaana festival
Kijimi Bar ("Oma's Place") (comp. Ricky Tineç and Abrams)	9 [0:48:08]	Kijimi bar background music	Electronic-style background music with strong danceable beat.

ASSOCIATIVE PROGRESSIONS

While particular keys (e.g. C major, G minor) do not really adhere to consistent dramatic or symbolic functions in the *Star Wars* scores, progressions *between* chords often do. The clearest example is the progression instanced in the pairing of G-minor and E $\flat$ -minor [also known as the "Tarnhelm" progression, or **LP(m)**]; this attaches firmly to Darth Vader in ESB, and remains a musical symbol for evil through all subsequent films. These progressions can be described in a number of ways; the table uses motions from a G-triad reference point to categorize them. Alternatively, more chord-neutral transpositional and/or neo-Riemannian descriptions can be employed; these labels are described informally on [Wikipedia](#) and in detail in *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. See also Heine (2018) on [chromatic mediant](#)s; Schneller (2013) on [mode mixture in Williams](#); and Murphy (2006) on [tritone progressions](#).

Importantly, while associative progressions may be a crucial aspect of a given leitmotif, their connotative power is more general, and they may also occur in numerous indirectly related leitmotifs (e.g. the "Tarnhelm" progression in Vader and Kylo Ren B), or even non-thematic underscore (e.g. "Faking the Code" in ROTJ). Associative progressions can "chain" together. For example, motion of a minor triad or key up a perfect fifth (**T₇**) is a part of the "March of the Resistance's" harmonic structure, and long chains of keys strung together by these modulations is characteristic of a significant amount of *TLJ*'s dramatic underscore.

Note: this table deals solely with progressions among triads. Other aspects of harmonic design, like sonority (e.g. augmented triad, D $\flat$ M/G), functions (Neapolitan Chord), scale (e.g. dorian, hexatonic, octatonic) and even overall idiom (e.g. jazz, atonal, diatonic functional) are also strongly associative in this franchise, and may be described in future versions of this catalogue.

Progression	Generic Example	Specific Example	Associations	Motifs Featuring Progression
G $\leftrightarrow$ A		G-A-G-AM$\flat$5...	Optimism, benevolence, youth, victory	Yoda, Young Anakin, Victory Fanfare, Rose, Rise of Skywalker 1 and 2, Galaxy's Edge 4
Gm $\leftrightarrow$ B $\flat$ m		Gm-E$\flat$/F-Gm...	Evil, deception	Emperor, Conspiracy
G $\leftrightarrow$ Cm (also Am $\flat$ 5, A $\flat$, F7...)		D-Gm/D-E$\flat$/D...	Romance, nostalgia, femininity	Leia, Han and Leia, Luke & Leia, Han & Q'ira, Rise of Skywalker 2
Gm $\leftrightarrow$ C		Am-D-Am...	Destiny, heroism, the light side, hope	Force, Across the Stars, Rey, Poe, Chirrut, Young Han (Heroic), Enfys Nest (B)
Gm $\leftrightarrow$ C#m, G $\leftrightarrow$ C#		F#-C-F#...	Mystery, evil, wonder, the alien	Emperor, Imperial March, Map, Planetary Descent, Map
Gm $\leftrightarrow$ Dm		Fm-Cm-Gm-Dm...	Decisive action, war	March of the Resistance, L-8/Droid Uprising, Ominous Ostinato, Anthem of Evil
Gm $\leftrightarrow$ E $\flat$ m		G#m-Em-G#m-Em...	Villainy, tragedy, the dark side, the alien	Imperial March, Death Star, Jabba, DOTF, Water World, Kylo Ren (B), Ewoks, Krennic, Han (Searching), Anthem of Evil
Gm $\leftrightarrow$ E $\flat$		Fm-D$\flat$-Fm-D$\flat$...	The epic, the mythical, old Luke	Force, Battle of the Heroes, Jedi Steps, Luke in Exile, Desperation, Luke's Last Stand
GM $\leftrightarrow$ E		B-G#-B-G#...	Heroism, rebels, resistance	Main Theme, Rebel Fanfare, TIE-Fighter Attack, Yoda's Theme (B-Section), Galaxy's Edge 3

Some cross-theme resemblances are easy to hear, others much more subtle. Some are clearly intentional from a compositional standpoint, while others are likely the result of a largely unconscious consistency of melodic style and associations on the part of the composer. Still others are possible to detect through careful analysis but may be purely accidental if nevertheless meaningful to the listeners who uncover (or assert) their existence. Judging what is a meaningful connection and what is coincidence is not always easy, especially given that John Williams has not always been forthcoming (or necessarily consistent) about the technical aspects of his work.

A single example with short explanation is provided for each category. A full accounting of every possible motivic derivation, transformation, or family resemblance among themes is beyond the scope of this catalogue. All examples transposed to key of C for ease of comparison unless otherwise noted.

- ex. **Imperial March/Darth Vader in Young Anakin**

Williams readily acknowledges that (Young) Anakin's Theme is structured so as to hint at the "mature" form of Imperial March/Darth Vader's Theme. (See, for ex.: [Program Notes for Score](#); [Interview 1](#), [Interview 2](#)).

The connection arises in several ways within the theme and its uses in the *Phantom Menace* score. The Imperial March's characteristic  and  rhythms and melodic contour [down/up/down] are present throughout theme. Both emphasize minor modal degrees ($\flat\hat{3}$, $\flat\hat{6}$) and pointedly avoid $\sharp\hat{3}$ and conventional diatonic harmonic functions. The recurrent melodic cadence in Anakin's Theme ($\hat{1}\flat\hat{6}\flat\hat{3}\hat{1}$) is a direct allusion to Imperial March.

The climactic phrase of theme as heard in concert arrangement, makes explicit reference to Imperial March through melody, rhythm, and importantly harmony (flattened minor submediant, i.e. $A^b m$ in C-Maj).

References to the Imperial March occur throughout *TMP* score, especially but not exclusively in conjunction with statements of Anakin's theme and at moments that are dramatically and symbolically relevant. Examples include "[He The Chosen One](#)" and "[Talk of Podracing](#)." See [Eschenfelder \(2019\)](#) for a sustained analysis.

The Imp. March/Young Anakin musical connection is all but dropped after *TMP*

2. **PROBABLE:** Strong evidence of musically and dramatically meaningful thematic connection supported by multiple musical parameters (melody, harmony, rhythm, etc.), but no known direct description of intent from composer; may or may not be corroborated extensively in underscore.

ex. **Main Theme (Luke) in Luke & Leia**

The image shows three musical staves in 4/4 time. The first staff, 'Luke & Leia Phrase 1a (mm. 1-4)', has a melody with scale-degrees $\hat{5} \hat{1} \hat{5} \hat{4} \hat{3}$ and chords Bb^7/C , C , and Bb^7/C . The second staff, 'Main Theme (mm. 1-2)', has a melody with scale-degrees $\hat{5} \hat{1} \hat{5} \hat{4} \hat{3}$ and a triplet of eighth notes. The third staff, 'Luke & Leia Phrase 3b (mm. 29-31) Transposed to Dm', has a melody with scale-degrees $\hat{5} \hat{1} \hat{5} \hat{4} \hat{3}$ and chords D/A , $Bb^7\#9/A^b$, and E^b/G . Vertical dashed lines connect notes between staves, labeled with intervals: +P4, +P5, -M2, -m2, and -M2. A horizontal dashed line connects the triplet in the Main Theme to the triplet in Phrase 3b, labeled -M2.

Despite a lack of direct testimony from Williams on the construction of [Luke & Leia](#), melodic analysis suggest derivation from the opening idea of the Main (Luke) Theme, with which it shares the same contour (+P4 /+P5 /-M2 /-m2) and scale-degrees ($\hat{5}-\hat{1}-\hat{5}-\hat{4}-\hat{3}$, and soon thereafter $\hat{5}-\hat{1}-\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$). Harmonization, rhythm, and phrase structure differ sufficiently to mask the connection on the surface.

A more obvious rhythmic and intervallic allusion to the Main Theme is worked into the middle of the [final of Luke & Leia Theme's three phrasal sections](#).

Despite the potential dramatic and symbolic meaningfulness of this structural connection, the very low number of uses of Luke & Leia in heard underscore (twice in ROTJ, once in TLJ, TROS) prevents much in the way of corroboration.

In addition to melodic similarities to Luke's leitmotif, Luke & Leia is *harmonically* related to Leia's theme through shared reliance on $b\hat{6}$ in major & affiliated chords (i.e. iv, ii^ø7, bII)

3. **SPECULATIVE:** Evidence of compositional intent is lacking. Thematic similarities may exist but could be attributed to contrivance, coincidence, or as a product of the similar melodic/harmonic idioms Williams generally applies to certain types of characters or situations. Lack of obvious corroboration in underscore.

ex. **Emperor in Kylo Ren 1 [Aggressive] and Rey 1 [Theme]**

The image shows three musical staves in 4/4 time. The first staff, 'Kylo Ren 1 (m. 1)', has a melody with scale-degrees $\hat{5} \hat{\#4} \hat{1} \hat{3}$ and a chord Cm . The second staff, 'Emperor Phrase 2 (mm. 5-9)', has a melody with scale-degrees $\hat{5} \hat{\#4} \hat{1} \hat{3}$ and chords Dm , Fm/Cm , Cm , and A^bm . The third staff, 'Rey 1 Phrase 2a (mm. 5-6)', has a melody with scale-degrees $\hat{5} \hat{\#4} \hat{1} \hat{3}$ and chords Dm and G . Vertical dashed lines connect notes between staves, labeled with intervals: +m3, -m3, -m2, -d4, and +m3.

Ambiguity concerning Rey's origins and Ben Solo/Kylo Ren's character arc led many analysts to hunt for clues within their character themes. One especially rich site for comparison was the [Emperor's theme](#).

Comparison of these motifs hinges on relating their respective melodic plans.

The opening of [Kylo Ren's primary \(aggressive\)](#) motif is pitch identical to an occasional [continuation of the Emperor's theme](#).

The [beginning of the large-scale consequent phrase of Rey's main theme](#), as well as Rey's galop motif both begin with a similar minor-third figure to the Emperor's opening melodic idea. In both cases, rhythm, harmony, and phrasal function differs. The theme's [violin arrangement](#) appears to bring out this connection

It is possible these connections are fortuitous coincidence. (cf.. [Pankot Palace, Sankara Stone motifs](#) from *Indiana Jones & the Temple of Doom*.) It is also possible Williams wrote these themes in such a way that their structural ambiguities lend themselves to "mystery-box" style musico-dramatic theorizing. **Even after TROS, no particular reading has been definitively established as being intentional or especially well-corroborated musically.**

THEMATIC TRANSFORMATIONS

With nine leitmotivically interlinked films spanning over 42 years of composition, John Williams's scores for the "Skywalker Saga" stand as one of the longest experiments in sustained development of a set of musical materials in film music history, exceeding Howard Shore's similarly ambitious contribution to the *Lord of the Rings* franchise (6 films) and approaching Akira Ifukube's work on the *Gōjira* series (20+ films). This continuity of musical materials, coupled with the ever-evolving state of the *Star Wars* narrative makes for a ripe opportunity for **thematic transformation**, "the process of modifying a theme so that in a new context it is different...yet manifestly made of the same elements" ([McDonald 2001](#)). (This can be contrasted with **thematic repetition**, wherein change to the theme is minimal; repetition itself can take various forms, from restatement to [quotation](#) to literal tracking.)

The importance of this technique to the artistic success of these scores is difficult to overstate. Indeed, the capacity to support thematic transformation was evidently one of the main points Williams used to convince George Lucas to employ newly composed leitmotivic underscore, as opposed to preexisting classical music ala *2001: A Space Odyssey*—for the original *Star Wars* ([Thomas 1991](#)). Williams has continued to refer to the attraction and challenge of thematic transformation throughout his work on the series.

*While transformation of themes is at the heart of the Star Wars musical soundscape,
is crucial to recognize that Williams's application of the procedure is **not always** consistent or systematic.*

More than other topics covered in this catalogue, thematic transformation is a deep and complex subject, and even partial exploration is far beyond its scope. This section simply aims to list some categories and techniques, with a single synoptic case-study for reference. Interested readers may examine the vast music-analytical literature on thematic transformation, most of which has centered on Classical music (e.g. Beethoven, Liszt, Wagner, Mahler, Sibelius). [Matthew Bribitzer-Stull 2015](#) provides a definitive overview of the theory and analytical practice of thematic transformation as it pertains to leitmotif. More sources listed in the bibliography.

Within the *Star Wars* saga, Williams has transformed themes on multiple textual levels:

SCOPE OF TRANSFORMATION:

- | | | | |
|----|-------------------------------|-----|--|
| 1) | Single cue: | ex. | "Arena March" introduced and developed throughout AOTC, " Entrance of the Monsters " (6m2) |
| 2) | Cue complex | ex. | "Battle of the Heroes" introduced and developed during ROTS' climactic duel (6m4, 6m7, 6m9) |
| 3) | Single score | ex. | "Rose's Theme" introduced and developed extensively across the duration of TLJ |
| 4) | Multiple scores | ex. | "Main/Luke" theme stated, varied, & transformed in every film except AOTC |
| 5) | Single concert arrangement | ex. | "March of the Resistance" garners a unique, pseudo-developmental fugato in its arrangement |
| 6) | Multiple concert arrangements | ex. | "Han Solo & the Princess" receives at least 3 distinct arrangements (1980 , 2018 , 2019.) |

<Section Still Under Construction>

CONCERT ARRANGEMENTS (1)

Title	Film	Year	Thematic Material	Notes
" Star Wars - Main Title "	4	1977	Main, Rebel Fanfare, Heroic Descending Tetrachords, Leia	Derived from ANH's Main Title, End Credits
" Princess Leia's Theme " v. 1	4	1977	Leia	Climax reworked with little modification into ROTS "End Credits," and TLJ "Supremacy"
" Princess Leia's Theme " v. 2 (Violin & Orchestra)	4	2018	Leia, Han & Leia (brief hint)	Arr. for Anne Sophie-Mutter. New introduction, arranged by Conrad Pope .
" The Little People "	4	1977	Jawas, Imperials	Combination of R2P2 and R2P3 from ANH, with new intro and codetta.
" The Battle "	4	1977	Rebel Fanfare, Force, Leia, Octatonic Battle Motif, Maine, Heroic Descending Tetrachords, Death Star	Inc. excerpts from multiple ANH cues, notably "The Death Star," "Ben's Death," "Battle of Yavin"
" Throne Room and Finale "	4	1977	Force, Throne Room, Main, Planetary Descent Figure, Rebel Fanfare, Heroic Tetrachords, Leia	Expands ANH's Finale w/ new interior section showcasing Force, Planetary Descent theme.
" The Cantina Band "	4	1978	Cantina Band 1	Essentially same as film version
" The Cantina Band " v. 2	4	1990	Cantina Band 1	Arr. for different ensemble, new ending
" Here They Come! "	4	1978	TIE Fighter Attack, Rebel Fanfare, Death Star	Arrangement of "TIE Fighter Attack" with brief new intro
" The Imperial March "	5	1980	Imperial March	Tracked into ESB to replace theme's big original intro in "Aboard the Executor"
" Yoda's Theme " v. 1	5	1980	Yoda	Reworked with minimal modification into TLJ, "Ancient Jedi Texts" and "End Title"
" Yoda's Theme " v. 2 (Violin & Orchestra)	5	2018	Yoda	Arr. for Anne Sophie-Mutter. Expanded central section.
" The Asteroid Field "	5	1980	Asteroid Field	Substantial expansion of "Asteroid Field" cue with new intro, codetta
" Han Solo & the Princess " v. 1	5	1980	Han & Leia, Leia	Never recorded (conducted?) by JW directly. Opening from cue "Han Solo & the Princess"

CONCERT ARRANGEMENTS (2)

Title	Film	Year	Thematic Material	Notes
" Han Solo & the Princess " v. 2	5	2018	Han & Leia	Profoundly transformed treatment of theme. Climax reworks finale from ESB
"Han Solo & the Princess" v. 3 (Violin & Orchestra)	5	2019	Han & Leia (Presumed)	Arr. for Anne Sophie-Mutter. Currently unperformed / unrecorded. See Instagram post.
"Finale"	6	1980	Han & Leia, Main, Rebel Fanfare, Yoda, Imperial March	Unable to locate recording or evidence of performance by Williams.
" Jabba the Hutt "	6	1983	Jabba	Prominent tuba solo, written with Chester Schmitz in mind
" Parade of the Ewoks "	6	1983	Ewok Horn Call, Ewok March	Two versions with different introductions
" Luke and Leia " v. 1	6	1983	Luke & Leia, Leia (Brief hint)	Two versions, one of which is considerably shortened, sometimes performed in concert
" Luke and Leia " v. 2 (Violin & Orchestra)	6	2018	Luke & Leia, Leia (Two brief hints)	For ASM. Same structure as v. 1
" The Forest Battle "	6	1983	Ewok Horn Call, Ewok March	Drawn primarily from "Ewok Battle" cue, with excerpt of unused "Sail Barge Battle" cue plus ample new concluding material..
" Duel of the Fates "	1	1999	Duel of The Fates	Evidently tracked into much of final duel in TMP. Instrumental version also recorded.
" Anakin's Theme "	1	1999	Young Anakin, Anakin Variant	Used with very little modification in TMP End Credits
" The Flag Parade "	1	1999	Flag Parade	Incorporates "Flag Parade" and "Start Your Engines"
" The Adventures of Jar Jar "	1	1999	Jar Jar, Young Anakin	Incorporates snippets of several cues from TPM
" Across the Stars " v. 1	2	2002	Anakin and Padme, Gloomy Courtship	Used with no modification except new ending in AOTC End Credits
" Across the Stars " v. 2 (Violin & Orchestra)	2	2018	Anakin and Padme, Gloomy Courtship	For ASM. Profoundly transformed treatment of theme. 2 slightly different versions.

CONCERT ARRANGEMENTS (3)

Title	Film	Year	Thematic Material	Notes
" Battle of the Heroes "	3	2005	Battle of the Heroes	Appears in near-entirety in ROTS underscore
" Rey's Theme " v. 1	7	2015	Rey	Transplanted, with small adjustments to key and orchestration, into TFA End Credits
" Rey's Theme " v. 2 (Violin & Orchestra)	7	2018	Rey	For A. S. Mutter. Entirely new coda.
" March of the Resistance "	7	2015	March of the Resistance	Transplanted, with small adjustments and excisions, into TFA End Credits
" Scherzo for X-Wings "	7	2015	Main, Force	First Concert Arrangement since Main Title & Throne Room to include SW Main Theme
" The Jedi Steps "	7	2015	Jedi Steps	Incorporates short excerpt from "Torn Apart." Hints of Imp. March stronger than film version
" The Jedi Steps & Finale "	7	2015	Jedi Steps, Main, Rebel Fanfare, Rey, Kyo Ren, Pursuit, Poe, March of the Resistance	Two versions with different endings. Essentially the same as film versions of these cues.
" Adagio "	7	2018	Tragedy	Strings-only elegy
" The Resistance is Reborn "	8	2017	Rose, Luke in Exile	First concert arrangement to showcase all main new leitmotifs of film
" The Adventures of Han "	S	2018	Young Han Solo, Whirling Octatonicism	Forms basis of much of thematic material used by Powell in Solo
" Galaxy's Edge Symphonic Suite "	N/A	2018	Galaxy's Edge 1/2/3/4	Standalone concert piece serving as fount for Galaxy's Edge theme park incidental music.
" The Rise of Skywalker "	9	2019	Rise of Skywalker 1/2	Final third essentially the same as end of "Farewell" from TROS, without chorus.

Notes on Concert Arrangements:

*Boston Pops at Tanglewood Performance with Williams cond. in 1997 program included "Film Montage featuring excerpts from *Star Wars* trilogy, with orchestra"; most material already included in concert arrangements, but did feature ESB's "Mynock Cave" scene, otherwise untapped in Williams-arranged concert repertoire.

*Following ESB, all End Credits directly incorporate and/or provide the source for standalone concert arrangements (all) and/or dramatic underscore (7, 8).

END CREDITS SUITES (1)

Film	Thematic & Tonal Structure
4	Main Theme A-Section (D $\flat$) / Rebel Fanfare (C) / MT A-Section/B-Section/A-Section (C) Leia + RF (E - C - B) Trans (C) / MT A-Section/B-Section (G) /RF (G) / Codetta (G)
5	MT A-Section (E $\flat$) / RF (C) Yoda + RF A-Section/B-Section/A-Section (C) Imperial March (Cm - Gm) / Trans Han & Leia A-Section/B-Section/A-Section (E) RF & Codetta (E)
6	MT A-Section (E $\flat$) / RF (C) / MT A-B-A (C) Trans (C-B $\flat$)/ Ewoks A-Section/B-Section/A-Section (B $\flat$) / Ewok Episode / Ewok Horn Call (B $\flat$) /Ewoks (Cm-E $\flat$ m) /Trans (F) Luke & Leia (F - A) Trans (C) / MT A-Section/B-Section (G) /RF (G) / TR & Codetta (G)
1	MT A-Section (E $\flat$) / RF (C) / MT A-Section (C) / Trans Duel of the Fates (Em) / (Gm) / (Em) / (Gm) / (Gm) Anakin (E - A) / Anakin Episode / Anakin Extended (A) / Anakin + Imp. March Codetta (Am)
2	MT A-Section (E $\flat$) / RF (C) / MT A-Section (C) / Trans Anakin & Padme A-Section/B-Section/A-Section (Cm-Fm)/ Gloomy Courtship (Fm) / Episode (Fm-D $\flat$ m) / Anakin & Padme A-Section/B-Section/A-Section (F $\sharp$ m-Em) / Gloomy Courtship (Em) Anakin & Padme A-Section (Em) / Young Anakin (EM) / Anakin & Padme + Imperial March Codetta (Em)
3	MT A-Section (E $\flat$) / RF (C) / MT A-Section (C) / Trans Leia (E) / Leia Climax (E) / Trans BoTH (Dm)/(Fm)/(Cm)/(Em)/(Bm)/(Cm)/Force (Cm)/(Dm)/(Gm)/(Dm) /Trans TR Fanfare (C)/Force (Fm)/TR Fanfare (F) / TR Procession (D $\flat$)/MT B-Section (D $\flat$)/TR Procession (D $\flat$) TR Fanfare (F)/Force (D $\flat$ m) /Force (Dm)/TR Procession (Dm - E $\flat$ - D $\flat$)/Planetary Descent (F $\sharp$)/TR Procession (G)/ MT B-Section (G)/TR Procession (E $\flat$) Trans (C) / MT A-Section/B-Section (G) /RF (G) / TR & Codetta (G)

END CREDITS SUITES (2)

Film	Thematic & Tonal Structure
7	MT A-Section (E♭) / RF (C) / MT A-Section (C) / Trans Rey 1-2-3 (Am - C♯m) / Rey 2 Trans / Kylo Ren 3-2-1 (C♯m) / Trans Pursuit (Fsus) / Pursuit + Poe (Csus) / Pursuit Episode (Bsus - B♭sus) / Trans MotR A (Am - Em - Bm) / (Gm) / MoTR B (Gm) / MoTR 1 (B♭m) Rey 1 + Force Coda (B♭m-B♭)/RF (B♭) /Rey 1 (B♭) /MT A (B♭)
8	MT A-Section (E♭) / RF (C) / MT A-Section (C) / Trans Rose (D♭ - F)/ Rose Episode / Rose (F) Leia (G♯) Luke Exile A-B-A (Am - Dm - Am) Battle of Crait Pt. 1 (Am) / MotR (B♭m)/Rose (E♭) /Resistance in Trouble /RF (A) / Rey +Whirling Octatonicism (Dm) / Trans Yoda 1 (C) Holdo's Resolve Desperation (Am - Cm - Em) / Tension Trans (Em - G♯m) Battle of Crait Pt. 2 Tension (C♯m - Gm) / Rey 1 (Dm) / Catastrophe TIE Fighter Attack (B♭ - B)/ RF (Bb) / TIE Fighter Attack (F♯) / Trans (B♭m) Rey 1 Coda (B♭m) / Rey 2 (B♭)
2	MT A-Section (E♭) / RF (C) / MT A (C) / Trans (C-D♭) Rise of Skywalker Friendship (D - F♯) Anthem of Evil (F♯m - Gm) / AoE Development / AoE (Cm) Imperial March (Gm) / Codetta (Gm) Rey 2 Trans (Gm) / Rey 1-2-3 (Dm) / Rey 1 (E♭m) / Trans RoS Victory (G) / RoS Victory (G) / RoS Hymn (B♭ - D♭ - B♭) MT A-Section/B-Section/A-Section (B♭) [<i>Entirely ANH Main Title + End Credits Version</i>] /RF (C) / MT 1 A-Section + Cascading Strings (C) / MT A-Section/B-Section/A-Section (G) / RF (G) / Codetta (G)

Key

MT = Main Theme,

RF = Rebel Fanfare,

TR = Throne Room,

DotF = Duel of the Fates

BotH = Battle of the Heroes,

MoTR = March of the Resistance

RoS = Rise of Skywalker

AoE = Anthem of Evil

|| = Large Scale Formal Boundary

APPENDIX 1: CRITERIA AND CONVENTIONS

Leitmotif Criteria

- 1) *Distinctiveness*: Musical idea has a clear and unique melody, without being wholly derived from or attached to another motif.
- 2) *Recurrence*: Musical idea is intentionally repeated in more than **three** discrete cues (including cut or replaced cues).
- 3) *Variation*: Musical idea's repetitions are not exact.
- 4) *Intentionality*: Musical idea's repetitions are compositionally intentional, and do not require undue analytical detective work to notice.

Principal Leitmotif Criteria (Indicated in **BOLDFACE CAPS**)

- 5) *Abundance*: Musical idea occurs in more than one film, and with more than ten iterations overall.
- 6) *Meaningfulness*: Musical idea attaches to an important subject or symbol, and accrues additional meaning through repetition in different contexts.
- 7) *Development*: Musical idea is not only varied, but subjected to compositionally significant development and transformation across its iterations.

Incidental Motifs: Not all themes are created equal. Materials that are repeated across distinct cues but that do not meet criteria for proper leitmotifs are included within a category of Incidental Motifs. This category is **highly inclusive**, featuring many minor, fleeting musical ideas, as well as some that are a few repetitions shy of being fully-fledged leitmotifs.

Naming and Listing Conventions

- Themes are listed in order of first clear statement in chronologically oldest film. For anthology films, abbreviations are used, R for *Rogue One* and S for *Solo*. Ambiguous usages and appearances in cut cues indicated by parentheses. Hyperlinks lead to recordings of clear or characteristic usages of a given theme.
- Motif labels based on usage, composer's titles when available. **Many motifs are used in a semantically imprecise, inconsistent, or changeable way; labels may thus be somewhat arbitrary or open to interpretation.** See Matthew Bribitzer-Stull, [Understanding the Leitmotif](#) (2015) for treatment of this issue.
- Cue names and numerical designations (e.g. 1R3, 5m2, etc.) are drawn from original cue-sheets when available. Time-code information for musical cues derived from most recent official streaming versions of each film, accessed through streaming versions of films on Amazon.com.
- Metronome markings for themes are approximations for the tempo within a span of around four measures.
- Keys are identified for leitmotifs with clear tonicity. In cases where the key is not a standard major or minor scale (e.g. *hexatonic*, *octatonic*) or blends aspects of more than one pitch collection (e.g. *mixed*, *chromatic*), additional information is provided in parentheses.
- Chord symbols are provided for themes w/ consistent tertian harmonization:

C = C major	Cm = C minor.	C ⁷ = C dom. seventh.	Cdim = C diminished
C+ = C augmented	C ⁵ = C open fifth (no third)	C ^{ma7} = C major maj. seventh	Cm ^{7b5} = C half-diminished seventh
Cm/C# = C major over C# bass	Csus ⁴ = C maj. w/ suspended 4th	C7(♯11) = C dom. seventh with sharp 11th	/C = change of bass note
- More sustained analysis of individual themes and motifs has been performed by [Mark Richards](#).
- Catalogue includes retroactively inserted or tracked themes (e.g. Jabba's Theme in ANH: Special Edition). Exception: the final act of AOTC is such a musical mess that reused and tracked materials within not treated as motivic. See [Chloé Huvel](#)'s research (2017) for a treatment of this issue.
- The criteria for identifying and characterizing leitmotifs in this catalogue are the author's own, developed with systematicity and explicitness in mind; they are by no means the ultimate or "correct" way to approach themes in these scores. **There is no one right way to analyze leitmotif; only ways that are more or less self-consistent and comprehensive.**

APPENDIX 2: CUE LISTS (ORIGINAL TRILOGY)

Official cue lists for the nine Skywalker Saga films have never been released, but most can be reconstructed by reference to a combination of documents and sources, including orchestral sketches, conductor's scores, live-to-picture scores, session recordings, and album notes. Many of these sources, while trustworthy, are not easily or (or indeed legally) accessible and for that reason these cue lists should be considered **unofficial** and subject to change. In cases where multiple titles are used for a cue, as is the case with many Live-to-Picture performing scores, the presumed earliest or most original title is used.

The cue lists provided below are **partial, provisional**, and in some cases **edited** for clarity. They are presented in film order—not order of composition or recording. Inserts, tracked music, and cues with alternates and revisions are **not included**. Neither are source music cues or concert arrangements. Unused cues **are** included. Lists for the Sequel Trilogy will be added when they become available. Spelling mistakes are left uncorrected.

EPISODE IV: A NEW HOPE

R1P2 Main Title	R3P3 The Sand Speeder	R6P5 The Destruction of Alderon	R9P2 The Swashbucklers
R1P3 The War	R3P4/R4P1 The Sandman Attacks	R7P1 Is It A Bird?	R9P3/R10P1 Ben's Death
R1P4/R2P1 Escape Hatch	R4P2 Obi-Wan Kenobi	R7P2 The Hatch Opens	R10P2 Here They Come
R1P5/R2P1 Desert Song	R4P2 The Force	R7P2 The Mouse Robot	R10P3/R11P1 Stand By
R2P2 The Little People	R4P3 The Princess Reappears	R8P2 The Rescue [Ambush]	R11P2 Approaching the Target
R2P5 More Little People	R4P4 A Home Destroyed	R8P2 The Rescue [Shootout]	R12P1 The Last Battle
R2P4 R-2	R5P1 A Hive of Villainy	R8P3 The Water Snake	R12P2 End Titles [Throne Room & End Title]
R3P1 The Princess Appears	R5P6 The Inner City	R8P4 The Walls Converge	
R3P2 Lost R2	R6P1 Blasting Away	R9P1 Ben Creeps Around	

EPISODE V: THE EMPIRE STRIKES BACK

R1P2 The Imperial Probe	R4P2 The Rebels Escape Again	R6P5/R7P1 The Magic Tree	R9P4 Trouble In Prison
R1P3/R2P1 Luke's Escape	R4P3 The Asteroid Field	R7P2 Attack Position	R9P6/R10P1 Carbon Freeze
R1P2 Ben's Instructions	R5P1 Crash Landing	R7P3 Yoda Raises The Ship	R10P2 Luke Pursues The Captives
R2P3 Luke's Rescue	R5P2 Yoda Appears	R7P4/R8P1 Vader's Command	R10P3 Chewie Chokes Lando
R2P4 The Probe Scanner	R5P3 Yoda's Entrance	R8P2 City In The Clouds	R11P1 Through The Window
R3P1 Drawing The Battle Lines	R5P4/R6P1 Solo And The Princess	RP3 Lando's Palace	R12P1 Losing A Hand
R3P2 Leia's Instructions	R6P2 Yoda's Teaching	R9P1 Luke To The Rescue	R12P2 To Hyper Space
R3P3 The Snow Battle	R6P3 This Is Not A Cave	R9P2 Vader Shows Up	R12P3 Finale
R3P4/R4P1 Luke's First Crash	R6P4 Training A Jedi	R9P3 Putting Threepio Together	R12P4 End Credits

EPISODE VI: RETURN OF THE JEDI

R1P3 Approaching the Death Star	R4P4 Jabba's End	R8P5 Bedtime Stories	R11P4 The Emperor Provokes Luke
R1P4 Vader Contacts Luke	R4P5 The Emperor	R9P2 Brother and Sister	R11P5 The Ewok Battle
R1P5 The Iron Door	R5P1/R6P1 Yoda's Scene	R9P3 Son Meets Father	R11P6/R12P1 Leia is Wounded
R1P6/2M1 To Jabba's Throne	R5P1b/R6P2 Luke and Ben	R9P4 Finding An Entrance	R12P2 The Battle Rages
R2P2 Jabba Source No. 1	R6P2 Battle Plans	R9P5 To Hyper Space	R12P3 More Duel
R2P3 My Favorite Decoration	R6P3 Faking the Code	R9P6/R10P1 Heroic Ewok	R12P4 The Explosion
R2P5 Jabba's Prisoners	R6P4 Jungle Encounter	R10P2 The Emperor Confronts Luke	R12P5 The Emperor's Death
R3P2 The Big Thaw	R7P1 After the Bike Chase	R10P3a Into the Trap	R13P1 Space Battle
R3P3 [Luke Confronts Jabba]	R7P2 Enter the Ewok	R10P3b Rebel Forces Captured	R13P2 Vader's Death
R3P4/R4P1 Fight In the Dungeon	R7P3/R8M1 [Land of the Ewoks]	R10P5/R11P1 First Ewok Battle	R13P3 Through the Flames
R4P1a [Jabba's Sentence]	R8P2 More Ewoks Appear	R11P2 Fight With Tie Fighters	R13P4 Leia Breaks the News
R4P3 The Sarlacc Pit	R8P4 Using the Force	R11P3 [Scout Walker Scramble]	R13P5a End Credits

APPENDIX 2: CUE LISTS (PREQUEL TRILOGY)

EPISODE I: THE PHANTOM MENACE

1M2 Main Title
1M3 The Arrival
1M4 Gas Leak
1M4-A Droid Fight
1M5 Queen Amidala
1M6 The Droid Invasion
1M7 Introducing Jar Jar
1M8 The Bubble World
1M9 Gone Fishing
2M1 Darth Sidious
2M1-A Monsters Back
2M2 Theed Palace Arrival
2M3 You're Under Arrest
2M3-A Take Off
2M4 Introducing Darth Maul

2M5 The Arrival Of Tatooine
2M7 I'm A Pilot You Know
2M10 Stealing Food
2M11 Through The Slave (Quarters)
3M1 Running Out of Time
3M2 Are You A Jedi?
3M3 Watto's Deal
3M4 Kids at Play
3M5 It's Working
3M6 The Sith Spacecraft
3M8 Watto's Big Deal
3M9 The Flag Parade
3M10 Start Your Engines
3M11 The Race Begins
4M2 Anakin Defeats Sebulba

4M3 Anakin's Great Victory
4M5 Anakin Is Free
4M6 Darth and Qui-Gon
4M7-8 Naboo Palace
4M9 The Queen And Palpatine
5M1 High Council Meeting
5M2 The Senate Speech
5M3 Anakin's Test
5M4-5 The Chosen One
5M6 More Nute and Rune
5M7 Moving Forward
5M8 The Gungans
5M9 Promoting Jar Jar
6M1 The Armies Face-Off
6M2 Lazer Fight

6M3 Take To Your Ships
6M4 The Big Army
6M4-A The Fight Begins
6M5 Droid Battle
6M6 Up the Wire
6M7 The Great Dual
6M8-9 Qui-Gon's Noble End
6M10 Blowups & The Death Of
6M11 End of Darth Maul
7M1 After The Victory
7M1-A Qui-Gon's Funeral
7M2 The Big Parade
7M3 End Credits

EPISODE II: ATTACK OF THE CLONES

1M2 The Arrival at Coruscant
1M3 Thwarted Attempt
1M4 The Meeting of Anakin and Padme
1M5 She Hardly Recognized Me
1M6 Zam's Dirty Trick
1M7-A Zam's Chase Pt. 1
1M7-B Zam in Pursuit
2M1 Zam is Eliminated
2M2 Palpatine's Plotting
2M3 Departure
2M5 The Library Scene

2M6 Lunch and the Younglings
2M7 Approaching Naboo Palace
3M1 Finding Kamino
3M2 Visiting the Prime Minister
3M3 The First Kiss
3M4 Interior Tipoca City
3M5 The Meadow Scene
3M6 The Meeting With Fett
3M7 The Dinner Scene
3M8 Rainy Ramp and Anakin's Nightmare
4M1 The Jango Fett Fight

4M2 Watto Describes Mothers Fate
4M3 The Spare Canister Caper
4M4 The Arrival at Tatooine
4M5 Obi-Wan Eavesdropping
4M6 Rescuing Mother
4M7 Exacting Revenge
5M1-A Carrying Mother Home
5M1-B Anakin Changes
5M2 Smee's Funeral
5M3 Commerce Guild Prepares For War
5M5 Finding the Conveyor Belt

5M6 The Conveyor Belt
5M7 The Senate Scene
6M1 Love Pledge
6M2 Entrance of the Monsters
6M2 Sweetner
6M5 Padme Falls
7M1 Dooku Versus Obi-Wan
7M2 Yoda Strikes Back
7M3 Finale

EPISODE III: REVENGE OF THE SITH

1M3 Boys Into Battle
1M4 They're Coming Around
1M4-A "Get 'Em, R-2!"
1M5 The Elevator Scene
1M6 Count Dooku's Entrance
1M7 The Death of Dooku
2M1 Grievous and the Droids
2M3 Another Happy Landing
2M4 Revisiting Padmé
2M5 Grievous Travels to Palpatine
2M6 Scenes and Dreams
2M7 Be Careful of Your Friend
3M1 Council Meeting

3M2 Hold Me
3M2-A Palpatine's TV Set
3M3 Palpatine's Big Pitch
3M5 Goodbye Old Friend
3M6 Going to Utapau
3M7 Riding the Lizard
3M8 Obi-Wan Faces Death
4MX Drawing Swords
4M1-A Good Guys Arrive
4M3 Palpatine's Seduction
4M4 Rolling With Grievous
4M4A Fighting With Grievous
4M5 Dialogue With Mace

4M5-A Padmé's Ruminations
4M6 I Am The Senate
5M1 Palpatine Instructs Anakin
5M3 Lament
5M3-A Bail's Escape
5M4 Swimming, Droids & Yoda's Farewell
5M5 News of the Attack
5M6 Moving Things Along
5M7 Anakin's Dark Deeds
6M1 It Can't Be
6M2 A Moody Trip
6M3 Padmé's Visit
6M4 Heroes Collide

6M5 Duel of the Fates [Choir Only]
6M6 Yoda Falls
6M7 The Boys Continue
6M8 Yoda to Exile
6M9 Revenge of the Sith
7M1 The Immolation Scene
7M2 Anakin Crawling
7M3 The Birth of the Twins
7M4 The Death of Padmé
7M5 Plans for the Twins
7M6 Padmé's Funeral
7M7 A Home for the Twins
7M8 End Credits

APPENDIX 2: CUE LISTS (SEQUEL TRILOGY)

EPISODE VII: THE FORCE AWAKENS

1M1 Main Title Extension	2M16A R Finn's Trek	4M39 R I Have To Get Back	6M57 Rey's Rope Climb
1M1A (Free Version) Opening/Starry Night	2M17B Kylo And Hox On The Bridge	4M39 R I Have To Get Back (w/ fixes)	6M58 The Bombing Run
1M1A v3 Starry Night	2M17 Kylo Ren	5M40 (New Ending) The Beam is Released!	7M60 Hug Later
1M2 'Hand' Opening	2M17 Rev. Kylo Ren	5M40 The Beam is Released!	7M61 Guns A' BLAZE
1M2A (fix)	2M17A Finn's Trek	5M41 Leia's Condolence Speech	7M62 I Can Get Us In
1M2R (New Opening) 'Hand' Opening	2M18A That Lady with the Stick	5M43 R Find Rey!	7M62A On The Inside
1M3A R The First Order Approaches	2M18B Who's Luke Skywalker?	5M43 R Fix Find Rey!	7M65 Father and Son
1M3A The First Order Approaches	2M18C Follow Me (w/ New Extension)	5M43A (Fix) Maz's Treasure Chest	7M65 R Insert Father and Son
1M3B R The Attack On The Village	2M18C Insert Follow Me	5M44 [No Title]	7M65B Father and Son
1M3B The Attack on the Village	2M18C Insert II	5M44 Alt Intro v1 Kylo Arrives At Battle	7M65C Leia Fix
1M3C I've Seen Too Much	2M18C R Follow Me (w/ New Extension)	5M44 Alt Intro v2 Kylo Arrives At Battle	7M66 The Control Room & Ren In The Forest
1M3D The Attack on the Village	2M20 The Falcon Still Flies!	5M45 R Alt (Alt Ending For 5M45 R)	7M67 R It Is You
1M4 R The Arrival of Kylo Ren	3M20 (fix) R The Falcon Still Flies! w/ insert	5M45R Back To Battle v1	7M67 Rey vs. Ren
1M4 The Arrival of Kylo Ren	3M20 (fix) The Falcon Still Flies! w/ Insert	5M46 R Kylo Stalks Rey	7M67A Rey vs. Ren
1M4A Introductions	3M21 R What's Your Name	5M47 Good Guys Shooting (v1)	7M67B F Rey Catches Sword
1M4B Landing	3M21 What's Your Name	5M47 Good Guys Shooting (v2)	7M68A Light in The Snow and Flying Home
1M4R The Arrival of Kylo Ren	3M22 Kylo And His Sword	5M47 v.1 Good Guys Shooting	7M68 Flying Home
1M5 Alt. 2 INSERT The Scavenger	3M22 R Kylo And His Sword	5M47 v.2 Good Guys Shooting	8M72 Finishing The Map (w/ fixes)
1M5 Alt. 2 The Scavenger	3M23 No, No...No!	5M48 We've Got What We Need	8M73 The Complete Map
1M5 Alt. New Intro The Scavenger	3M23 R No, No...No!	5M49 A The Abduction of Rey (fix)	8M74 Climbing The Mountain
1M5 Alt2 R The Scavenger	3M24 Hiding Under the Grate	5M49 R The Abduction of Rey	8M74A To Ending
1M5 The Scavenger (with fixes)	3M24 R Hiding Under the Grate	5M49 The Abduction of Rey (w/ fixes)	8M74A V2 To Ending
1M6 Alt. R One Quarter Portion	3M26 R You're Han Solo?	6M50 R v2 Han & Leia Reunion	8M78 Snoke
1M6 Alt. Seeing A Mother & Getting Rations	3M26 You're Han Solo?	6M50R Han & Leia Reunion	8M80A (Ending 1) More Scherzo
1M6 Seeing A Mother & Getting Rations	3M28A Old Falcon To The Rescue	6M51 Finn & Poe, Reunited	8M80B (Ending 2) More Scherzo
1M7 (Flute Version) Lunchtime With Rey	3M28A R Old Falcon To The Rescue	6M51 R Finn and Poe, United	End Credits (Part 1)
1M7 Lunchtime With Rey	3M29 Leia, C3P0 & R2	6M51 R Fixed Bars	End Credits (Part 2)
1M8 Breakfast	3M29 R Leia, C3PO and R2	6M52 R2 in Hibernation	Finale (11-11-15)
2M11 Don't Follow Me	4M30 Snoke (with Fixes)	6M53A We See Rey	Finale (9-32-15)
2M11 R BB & Rey	4M30 R Snoke	6M53R Parental Discussion	Hope Trailer (w/ 2 endings)
2M12 Poe Under Torture	4M30A Starkiller	6M54 R Rey vs. Ren	March
2M12A (Old) BB & Rey Cont.	4M31 RR The Map Scene	6M54 Rey vs. Ren	March (The Resistance Theme)
2M12A (Preferred) BB & Rey Cont.	4M31A Talking With Grandfather	6M54A R Bring Her To Me	Opening
2M13 R This Droid Is Not For Sale	4M32 R Green Planet	6M54B You Will Remove These Restraints	Reading The Map
2M13 The Droid Is Not For Sale	4M32 The Green Planet	6M55 R Council Meeting (with fixes)	Rey's Theme
2M14 I Can Fly Anything	4M33 R Insert Gotta Name?	6M56 Preparing for the Mission	Rey's Theme (longer version)
2M14 Intro Finn Helps Poe	4M33 R You Got A Name?	6M56 R Preparing for the Mission	Rey's Theme (piano version)
2M14 R Alt Intro Finn Helps Poe	4M33 You Gotta Name?	6M56B R v1 (New Ending) Kylo's Rage	Scherzo for X-Wings
2M14 R I Can Fly Anything	4M36 R I Ran Into You	6M56B R v1 Kylo's Rage!	Sun Beam Strings
2M14 R v2 Alt Intro Finn Helps Poe	4M37 I've Found The Droid	6M56C fixes To Lightspeed	The Resistance Theme
2M15 R Insert The First Escape	4M38 Into The Cellar	6M56D Ice Landing	Trailer #1
2M15 R The First Escape	4M38 R Into The Cellar	6M56E Ren In Cockpit	
2M15 The First Escape	4M38A R Rey's Dream	6M56F Hey!	
2M16 I Don't Know What To Do	4M38A Rey's Dream	6M57 R Rey's Rope Climb	

APPENDIX 2: CUE LISTS (SEQUEL TRILOGY)

EPISODE VIII: THE LAST JEDI

0M1 Tossing the Sabre
0M1 Insert Rey Looks Back
0M1 Rev Tossing the Sabre
0M2 Thought Connection
0M2A The Cave Scene
0M2A Insert Place to Place
0M3 Learning the Force
0M3 Insert Learning the Force
0M4 Rey + Luke
0M5 Fathiers
0M5 Fathiers (with fixes)
0M6 Fathiers Charge!
0M7 Crashing the Party
0M8 Saying Goodbye to Fathier
1M2 Finn Wakes Up
1M2A [No Title]
1M2A fix Son of Starry Night
1M3 Welcome Poe and Hux
1M3 Insert David and Goliath
1M4 He's Insane
1M5 Resistance Force
1M6 We Can Do This
1M6 Insert Theme In
1M7 Fighter Down
1M8 We Lose Girl Ace
1M9 Revisiting Snoke
2M10 We Need Your Help
2M12 We Need A New Base
2M13 Prep for Battle
2M14 Leia Saved!

2M14 fix Leia Saved!
2M16 Luke's Breakfast
2M17 Old Books
2M18 Admiral Holdo
2M18A Holdo's Secret Plan
2M19 Rose Catches Finn
3M20 Luke in the Falcon
3M20 Insert Watch The Language
3M20 Insert 2 [No Title]
3M21 Rose Appears
3M22 Fun with Rose and Finn
3M22 Rev [No Title]
3M24 [No Title]
3M25 Sun Shot
3M28 Rey Awakens
3M29 Lady Officer and Poe Conspire
4M30 The Connection
4M31A Worst People in the Universe
4M31B Party Music
4M31B (add) More Party Music
4M31C R.T. Shore
4M32 Rose's Fathiers
4M32 Insert Finding the Code Breaker
4M32 Insert 2 [No Title]
4M33 Rey's Training
4M33 Rey's Practise (sic)
4M33 Rev Rey's Training
4M36 Luke and Rey
4M37 Place in the World
4M37 Insert Six Hours Left

4M38 Codebreaker...Thief
5M43 Saving Leia
5M44 Encounter Before the Dream
5M45 Mirror Scene
5M46 You're Not Alone
5M46 Insert You're Not Alone
5M46 Insert 2 Touch
5M47 Young Ren Is Awakened
5M48 Yoda Appears
5M48 Insert [No Title]
6M50 Not Enough
6M51 Traitor!
6M52 Eavesdropping
6M52A Mutiny
6M55 I'll Help You
6M56 Working Switches
6M56 Insert Dread
6M57 Ladies Parting
7M60 Come Closer, Child
7M61 Poe Wakes Up
7M63 Big Fights
7M64 Finn, Rose and Hux
7M65 Fighting Together
7M66 Join Me
7M67 Holdo's Resolve
7M67A Important Scene
7M67A Insert [No Title]
7M68 Rose and Finn Escape
7M68 After the Big Explosion
7M68A Finn Fights Phasma

7M69 Rose and Finn Escape
7M69 Insert Chrome Dome
8M70 Hux and Ren
8M71 What 'cha Got?
8M73 Troops and Plains
8M74 Mechanical Trouble
8M75 Here They Come, Again
8M76 To The Target
8M76 To The Target (w/ Insert)
8M77 Finn's Attempted Sacrifice
8M78 The Kiss
9M80 Luke & Leia Together
9M81 Rescuing Luke
9M82 Follow Him
9M85 Finale Part I
9M85 Alt Insert [No Title]
9M85 Insert [No Title]
9M85 Insert 2 Finale Part I
9M85A Rey Looks
9M85A Luke Looks
9M85B Between Luke and the March
9M85C Island to March
9M86 Old Friends
9M87 Finale, Pt. III
9M90 End Credit Part 2
 End Credit
 Rose's Turn
 End Credit Part 3 Rev
 End Credit Part 4
 Opening

APPENDIX 2: CUE LISTS (SEQUEL TRILOGY)

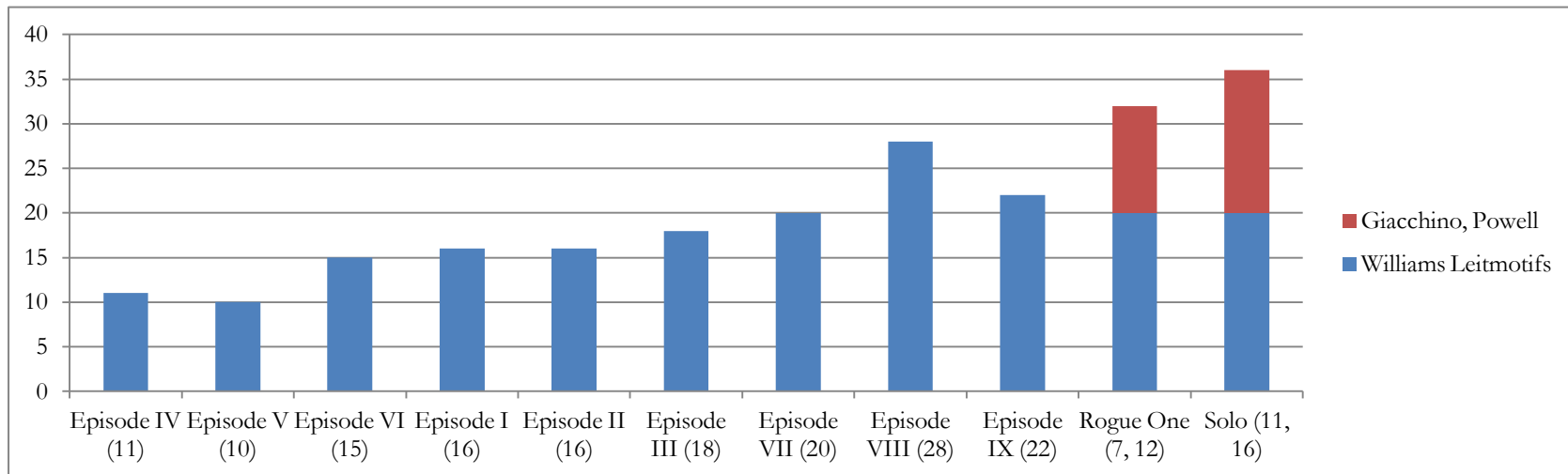
EPISODE IX: THE RISE OF SKYWALKER

0M1 Children's School	2M20 The Forge	5M6 Hard To Get Rid Of	7M12 Seven Twelve
1M1 Main Title	2M30 Rey's Mission	5M7 I'm The Spy	7M20 Approaching The Throne
1M22 The Ninth Beginning	2M32 Quicksand	5M8 Geneology [sic]	7M12A Horses #2
1M3 Nothing is Impossible	3M0 Lando	5M10 Landing At ?	7M21 Parents
1M4 Thru The Jungle	3M1 Before The Chase	5M12 Off The Waterfront	7M30 More Action
1M5 Rey Trains	3M3 [No Title]	5M30 Under a Blanket	7M32 Make The Sacrifice
1M6 Ren's Entrance	3M4 Quicksand!	6M2 Rey Climbs Pipes	7M36 Dunkirk
1M8 Approaching The Nursery	3M6 Knights of Ren	6M2A Climbing	7M38 I Am All The Sith
[/Emperor]	3M7 Ochi and the Dagger	6M4 Daisy In A Veil	8M4 Psalm of the Sith
1M9 Rey Wakes Up	4M1 Rey Senses Ren's Approach	6M5 Leia Lies Down	8M5 Jumping The Chain
1M13 Tell Me What They Are	4M2 Rey's Incredible Hand	6M7 Stop and Start	8M7 Big Ship Blows Up
1M15 Vader's Castle	4M4 Zucini?	6M8 Healing Wounds	8M8 On Their Knees
1M20 Rey Training	4M5 To The End	6M12 Six Twelve	8M10 Success and Sliding
1M24 Meditation	4M5B Good Ship, Bad Ship	6M13 Rey's Trip To P	8M11A Dropping The Sabre
1M26 Spy's Message	4M11 Poe and Girlfriend	6M20 Sabre Toss	8M14 Ben to Rey
1M26 Lightspeed Skipping	4M12 Ship Walk and Talk	7M1 Seven One	8M15 Horn Solo
2M1 Cockpit Dialog	5M1 Meddling and Poe's Crush	7M2 Rey Meets Luke	8M16 End Credits
2M2 Fixing The Helmet	5M3 Hallway Shooting	7M3 Luke's Advice	9M3 Bows
2M3 The Wisdom of Maz	5M5 Rey Sees Mother	7M4 The Meeting	9M5ALT Return to Tatooine [sic]
2M4 The Emperor Lives	4M6 He Won't Remember	7M5 March Of The Resistance	
2M6 The Medal	4M7 Rey's Grief	7M8 Father Knows Best	
2M7 Ship Trip	4M10 Red Eyes	7M10 Leia's Sabre	

The TROS cue list is incomplete and based on partial and/or second-hand accounts at this time.

APPENDIX 3: SELECTED BIBLIOGRAPHY

- Adams, Doug. 1999. "[Sounds of the Empire](#)." *Film Score Monthly* 4.5.
- Ascheri, Robert. 1998. [Over The Moon: la Música de John Williams Para El Cine](#). Universidad Diego Portales.
- Altozano, Jamie. 2017. "[Star Wars: Soundtrack Analysis: Themes of the Light/Dark Side of the Force](#)." Video Essay. https://youtu.be/VEVIAF_2tUM.
- Audissino, Emilio. 2014. [John Williams's Film Music: Star Wars, Raiders, & the Return of the Classical Hollywood Music Style](#). U. of Wisconsin Press.
- Biancorosso, Giorgio. 2013. "[Memory and Leitmotif in Cinema](#)." In *Representation in Western Music*, Walden. ed.. Cambridge University Press.
- Bribitzer-Stull, Matthew. 2015. [Understanding the Leitmotif: From Wagner to Hollywood Film Music](#). Cambridge University Press.
- Brook, Barry; Viano, Richard. 1997. [Thematic Catalogues in Music: An Annotated Bibliography](#) (2nd Ed.). Pendragon Press.
- Buhler, James. 2000. "[Star Wars, Music and Myth](#)." In *Music and Cinema*, Buhler, Flinn, Neumeyer eds.. Wesleyan University Press.
- Byrd, Craig. 1997. "[Interview with John Williams](#)." *Film Score Monthly* 2.1.
- Caschetto, Maurizio. 2018. "[John Williams and the Music of Star Wars – A Further Step Into a Larger Musical World](#)" Essay, JWfan.com.
- Chernoff, Scott. 1999. "John Williams: Score of Force." *Star Wars Insider* 44.
- Collins, David and Mac, Jimmy. 2016. "[Star Wars Oxygen](#)" Podcast. <http://www.rebelforceradio.com/star-wars-oxygen>
- Eschenfelder, Melinda. 2019. "[Musical Narratives: Thematic Combination & Alignment in Fantasy & Superhero Films](#)." MA Thesis, U. of Oregon.
- Gould, Marie-Claire; Carew, Christy. 2018. "[What The Force](#)" Podcast. <http://whattheforce.ca/>
- Gonin, Philippe. 2011. "[L'héritage Wagnérien dans la musique de John Williams](#)." In *John Williams: Un alchimiste musical à Hollywood*, Tyłski ed. L'Harmattan.
- Guido, Lauren. 2006. "[Entre opéra wagnérien et culture de masse : l'univers musical de Star Wars](#)." In *Décadrages* 8-9: 52-75.
- Huvet, Chloé. 2017. "[George Lucas et les partitions de John Williams pour 'Star Wars Eps. I, II et III' \(1999-2005\)?](#)" PhD Thesis, Université Rennes 2.
- Kalinak, Kathryn. 1992. [Settling the Score: Music and the Classical Hollywood Film](#). University of Wisconsin Press.
- Kendall, Lukas. 1993. 'Star Wars Trilogy: The Original Soundtrack Anthology: An Analysis' (Liner Notes). Arista Records.
- Kmet, Nicholas. 2018. "[Orchestration Transformation: Examining Differences in the Instrumental & Thematic Color Palettes of the Star Wars Trilogies](#)." In *John Williams: Music for Films, Television and the Concert Stage*, Audissino, E. ed.. Brepols.
- Lehman, Frank. 2018. "[Film-As-Concert-Music and the Formal Implications of 'Cinematic Listening'](#)." *Music Analysis* 37.1.
- 2017. "[Leitmotivic Use vs. Mention](#)." *Musicology Now*.
- Lerner, Neil. 2004. "[Nostalgia, Masculinist Discourse, and Authoritarianism in John Williams' Scores for Star Wars and Close Encounters of the Third Kind](#)." In *Off The Planet*, edited by Philip Hayward, Eastleigh, John Libbey Publishing.
- London, Justin. 2000. "[Musical Leitmotifs in Cinema and Proper Names in Language: Structural and Functional Parallels](#)." In *Music and Cinema*, Buhler, Flinn, & Neumeyer eds.. Wesleyan University Press.
- Matessino, Michael. 1997. 'A New Hope for Film Music'; 'John Williams Strikes Back'; 'Return of the Composer' (Liner Notes for *Star Wars Special Edition: The Original Motion Picture Soundtracks*), New York, BMG Entertainment.
- Paulus, Irena. 2000. "[Williams versus Wagner, or an Attempt at Linking Musical Epics](#)", in *Intl. Review of the Aesthetics & Sociology of Music*, (31.2).
- Pogson, Andrew; Golding, Daniel, and Buc, Nicholas. 2017-. "[Art of the Score](#)" Podcast. <http://www.artofthescore.com.au/>.
- Richards, Mark. 2012-2018. [Film Music Notes](#) Blog. (<https://www.filmmusicnotes.com/>)
- 2018. "[The Use of Variation in John Williams's Film Music Themes](#)." In *John Williams: Music for Films, Television & the Concert Stage*, Audissino, E. ed. Brepols.
- Ross, Alex. 2018. "[A Field Guide to the Musical Leitmotifs of 'Star Wars'](#)." *The New Yorker*.
- Ryčkov, Konstantin Nikolaevič. 2011. "[Zvezdnye vojny Lukasa-Uil'amsa: Gesamtkunstwerk vozvraŭšaetsâ?](#)" In *Naučnyj vestnik Moskovskoj konservatorii* (3) 177-193.
- Sideways (YouTube Video Essay Channel). 2016-. "[The Hidden Secret Behind Rey's Theme](#)," "[Why The Music In Rise of Skywalker Felt Empty](#)," etc.
- Valverde, Andrés. 2016. [Star Wars: La música](#). Berenice Press.
- Willems, Patrick H. and Metolius, Brian. 2019. "[How Star Wars Trailers Weaponized Nostalgia](#)." Video Essay. https://youtu.be/7KOsm5Xfe_E.
- Wokenfeld, Stefan. 2007. "[George Lucas' Space Opera Star Wars und ihre Bezüge zu Musikdrama](#)." In *Frankfurter Zeitschrift für Musikwissenschaft* 10: 71-89.
- Zacharopoulos, Konstantinos. 2017. "[Musical Syntax in John Williams's Film Music Themes](#)." In *Contemporary Film Music: Investigating Cinema Narratives and Composition*, Coleman, L. & Tillman, J. eds., Palgrave Macmillan.

NUMBER OF DISTINCT LEITMOTIFS PER FILM

Acknowledgments: Special Thanks to the following people for offering feedback and insight that contributed to the construction of this catalogue: Alex Ross, Benjamin Fuller, Bruce Russell, Céleste Filion, Chase Troutner, Christy Carew, Dallas Crane, Ed Buller, Grace Edgar, James Buhler, Matthew Thomason, Marie-Claire Gould, Ben Lindbergh, Mark Richards, Maurizio Caschetto, Naomi Graber, the JWfan.com community, and especially Rob Hudson.

Fair Use: All music notation and analyses presented in this catalogue are the result of my own personal transcriptions. These examples are rendered in accordance with the dictates of fair use in the **United States Copyright Act, Section 107**, and are included solely for educational purposes. Notation of themes is reduced for maximum clarity, with simplification of register, instrumentation, and sometimes specific chordal voicing and polyphonic lines.