COMPLETE CATALOGUE OF THE MUSICAL THEMES OF



A Guide to John Williams's Musical Universe

Revised and Expanded

COMPLETE CATALOGUE OF THE MUSICAL THEMES OF

STAR WARS

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This catalogue is adapted from a study published in
JOHN WILLIAMS: MUSIC FOR FILMS, TELEVISION, AND CONCERT STAGE *(edited by Emilio Audissino,* Brepols*, 2018)* and elaborated on in
THE SKYWALKER SYMPHONIES: JOHN WILLIAMS AND THE MUSIC OF STAR WARS (OUP, 2026)

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Associate Professor of Music, Tufts University. This catalogue is continually revised and updated. Stable link here: franklehman.com/starwars

I

Leitmotifs

ORIGINAL TRILOGY

THEMES AT A GLANCE

Episode IV: A New Hope (1977)	
Theme	**Incipit**
1. LUKE	
2. REBEL FANFARE	
3. FORCE	
4. LEIA	
5. DEATH STAR	
6. IMPERIALS	
7. JAWAS	
8. TIE FIGHTER ATTACK	
9. THRONE ROOM	

Episode V: The Empire Strikes Back (1980)	
Theme	**Incipit**
10. VADER	
11. HAN & LEIA	
12. YODA	
13. DROIDS	
14. BOBA FETT	
15. CLOUD CITY	
16. DARK SIDE	

Episode VI: Return of the Jedi (1983)	
Theme	**Incipit**
17. EMPEROR	
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19. EWOKS	
20. LUKE & LEIA	
21. IT'S A TRAP!	
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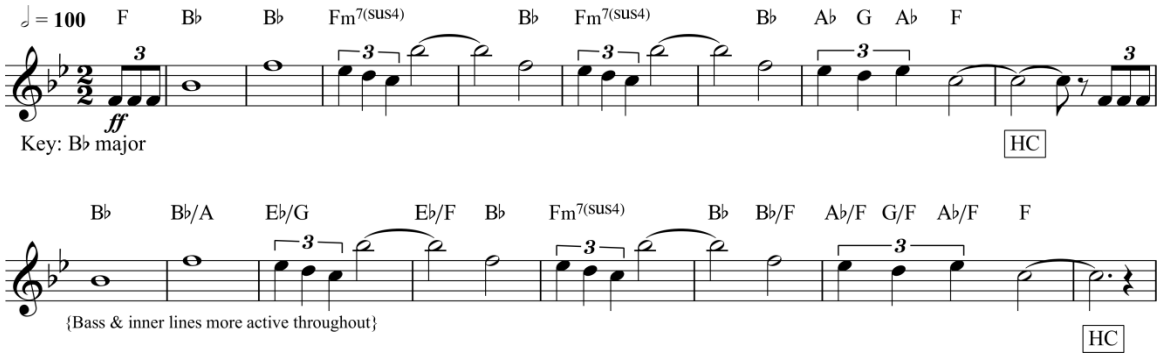
Note: all motif incipits transposed to C.

ORIGINAL TRILOGY (1)

EPISODE IV: *A NEW HOPE*

1a. LUKE

Main Theme for *Star Wars* series as a whole. Doubles as character leitmotif for Luke Skywalker. Heroic in initial presentation, but subject to extensive variation & development, ranging in expression from triumph to terror, comedy to nostalgia. ♭VII→V progression at end of each phrase anticipates **REBEL FANFARE**. Dense with intertextual resonances.



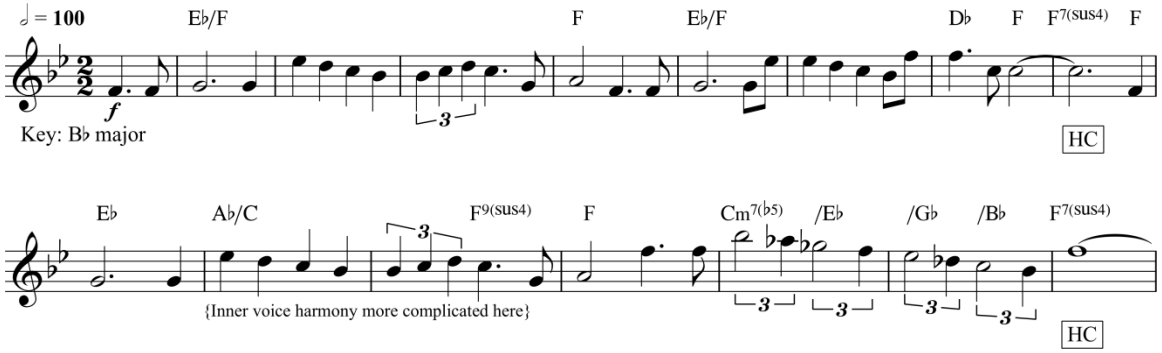
Used In:
I, II, III, IV, V, VI, VII, VIII, IX, R, S

First Usage: IV [0:00:28]
"Main Title" (1m2)

Key Features: Wide melodic leaps throughout, beginning with opening P4+P5 interval pattern. Emphasizes root & fifth of tonic triad. Melodic peaks joined by descending triplets, followed by octave displacement. Major key with mixolydian & quartal inflections. Brass, esp. trumpet, instrumentation in iconic statements.

1b. LUKE cont.

More lyrical counterpart to **A-SECTION**, with similar heroic associations. While not an independent leitmotif, the **B-SECTION** is occasionally heard in isolation & detached from leitmotif's first phrase. When heard in conjunction with another theme—either Luke A-Section as in 1m2, or **THRONE ROOM** as in 12m2—forms a small {ABA'} ternary form.



Used In: I, IV, V, VI, IX
(Titles/credits only: II, III, VII, VIII)

First Usage: IV [0:00:48]
"Main Title" (1m2)

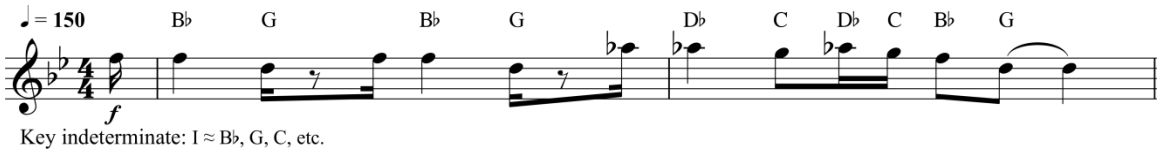
Key Features: More flowing melodic profile compared to A Section, though still wide-ranging. Harmonically static, mostly over dominant (5̂) pedal. Mirror-image contrary motion between bass & melody in 2nd phrase. 4 measure cadential extension (not shown) drawn from fanfaric intro to Main Title. Carried by strings.

ORIGINAL TRILOGY (2)

EPISODE IV: *A NEW HOPE*

2. REBEL FANFARE

Short motif that signifies the presence and actions of Rebel Alliance and later Resistance. Associated with spacecraft. Subject to semantic drift, becoming all-purpose heroic motif. Doubles as a theme specifically for the Millennium Falcon in TFA onwards. Prone to repetition, development, de- and re-composition; a textbook "motto" theme (Richards 2016).



Key indeterminate: I ≈ B♭, G, C, etc.

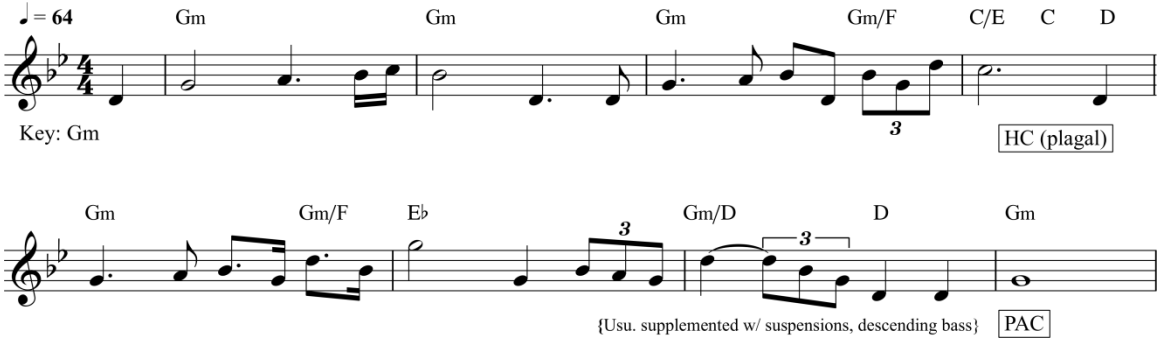
Used In: III, IV, V, VI, VII, VIII, IX, R, S (Possibly hinted in I and II)

First Usage: IV [0:02:06] "Main Title" (1m2)

Key Features: Parallel root-position major triads, often over a static pedal point. Emphasis of m3 interval, both harmonic & melodically—outlines a diminished triad. Distinctive short-long dotted rhythm. Predominantly brass-based orchestration, esp. trumpets. Flexible, uncertain tonality.

3. FORCE

Certainly the most common, arguably the most important theme in *Star Wars*. Used as a leitmotif for the Force, Jedi Knights (esp. OBI WAN), but also something of an **All-Purpose** theme. Close structural, symbolic affinities with several other themes, esp. REY; interacts with & imprints upon even more. Minor key & incrementally rising line lends a noble, melancholic affect.



Used In: I, II, III, IV, V, VI, VII, VIII, IX, R, M, B, K

First Usage: IV [0:04:53] "The War"(1m3)

Key Features: Opening P4 interval, steadily rising melodic contour ($\hat{3}$, $\hat{5}$, and $\hat{8}$ in successive phrases). Highly salient arrival on IV♯ in m. 4 (sometimes ♭II, esp. post ROTS), ♭VI in m. 6. Close association with solo fr. horn, but can be heard on every instrument. Extensively varied; complete statements rare and always significant.

ORIGINAL TRILOGY (3)

EPISODE IV: *A NEW HOPE*

4. LEIA

Lyrical, lengthy theme connected with Princess/Gen. **LEIA** Organa. In ANH, as much associated with Leia as a character as Luke's subjective image of her. Romantic in multiple senses: 19th-century compositional idiom; originally intended as love theme for Luke & Leia; signifies a more general romance of adventure, nostalgia, heightened emotion, myth-making. See McTavish 2023.



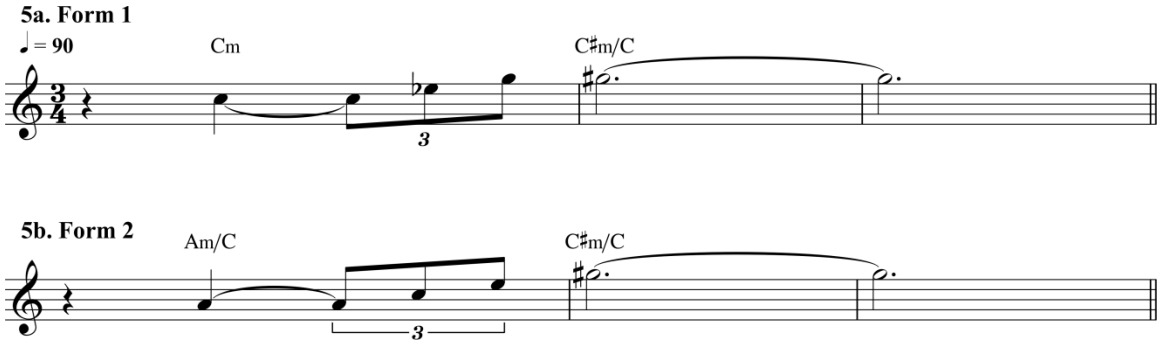
Used In: III, IV, V, VI, VII, VIII, IX, R, K

First Usage: IV [0:05:07] "The War" (1m3)

Key Features: Ascending M6 opening interval. Theme one big curve, with each subphrase a smaller curl. Prevalence of modally-mixed supertonic harmonies featuring ♭$\hat{6}$ [e.g. ii^{o7}, ♭II]. General increase in chromaticism as theme proceeds. Conclusion on a highly telegraphed half-cadence. Solo winds, esp. flute, oboe, horn.

5. DEATH STAR

Brief motif for Imperial warships, mainly the Death Star and secondarily Star Destroyers. Occurs in two very slightly different forms with alternate harmonizations. Mostly restricted to ANH, with a pair of references in ROTJ and a brilliantly tongue-in-cheek version in TLJ. A handful of close variants appear in a pair of unused cues in TFA, 2m16 & 4m30.



Used In: IV, VI, VIII, R, S
(Possibly hinted VI, [7m3], VII [2m16, 4m30])

First Usage: IV [0:08:48] "The Escape Hatch" (1m4/2m1)

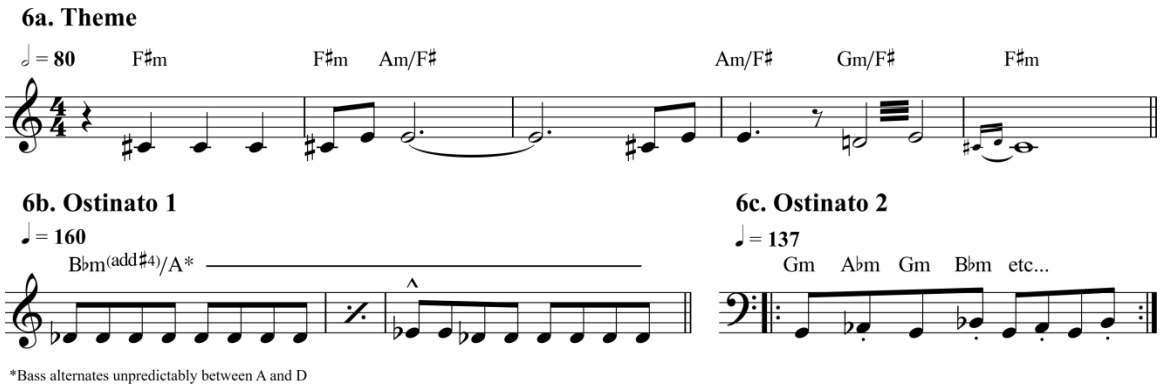
Key Features: Ascending four-note arpeggio, outlining a dissonant sonority. Polychordal harmonization. Minor-major seventh chord emblematic. Strong bass note on beat one, serves as pedal-point. Massed, parallel voice-led harmonization, typically in full brass or brass + winds. Works best as a cue-ending flourish.

ORIGINAL TRILOGY (4)

EPISODE IV: *A NEW HOPE*

6. IMPERIALS

A cluster of related ideas in ANH that represent Vader, Stormtroopers, and Imperial troops more generally. A concise **IMPERIAL MOTIF** (**6a**) serves as main antagonist theme in ANH, completely dropped in favour of Vader after ESB. Two **IMPERIAL OSTINATI** (**6b**, **6c**) provide accompaniment for **6a** or serve as independent motifs, particularly in TROS.



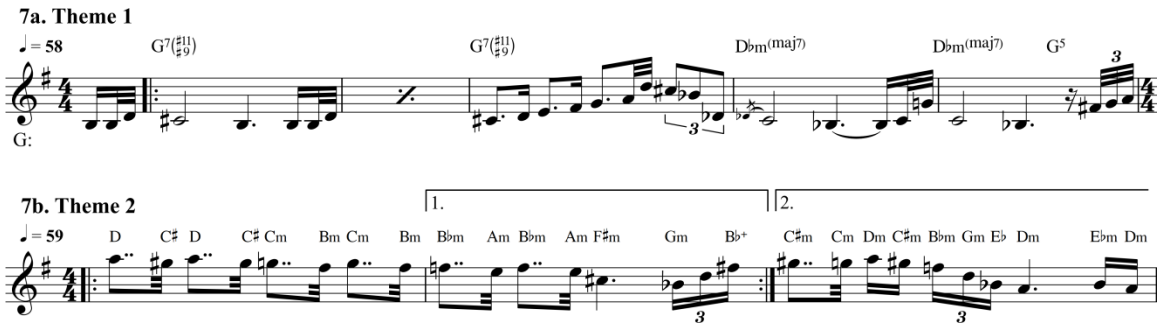
Used In:
6a.: IV, R, S
6b., c.: IV, IX, R, S

First Usages: IV [0:05:42, 0:06:40] (1m3-4)

Key Features: Repeated first note, followed by upwards m3. Tremolo on penultimate pitch. Use of ♭2̂ suggests phrygian, octatonic scale. Octatonic implications through harmonization by triads an m3 apart—compare **REBEL FANFARE**, this motif's shadow. Generally low woodwind, brass instrumentation.

7. JAWAS

Quizzical leitmotif attached to Jawas. Colorful and odd in construction, suggesting a non-threatening alienness. Shades of Stravinsky, Debussy, Prokofiev. More discursive **JAWAS 7A** associated with creatures themselves, **7b** the Sandcrawler. Materials spun into several incidental motifs in ANH: c.f. DIMINUTIVE CREATURES, SCUM & VILLAINY.



Used In: IV

First Usage: IV [0:12:58] "The Little People" (2m3)

Key Features: Extreme chromaticism and tonal ambiguity. Theme undergirded by oom-pah bassline and tritone-heavy harmonization; adheres in part to lydian-♯9 scale. **7a** woodwind based, primarily for English Horn. **7b** a parallel period of sorts, with muted brass planing triads over a mobile & dissonant bass.

ORIGINAL TRILOGY (5)

EPISODE IV: *A NEW HOPE*

8. TIE FIGHTER ATTACK

Originally a set-piece cue from ANH [10m2], with a syncopated main subject plus interstitial material based on the **REBEL FANFARE** and **DEATH STAR** motifs. Reuse in ROTJ, TLJ, and Solo leads to retroactive leitmotivic designation, effectively as another theme for the Millennium Falcon. Suggests general approach to propulsive *bassline* writing for action cues, but in melodic form.



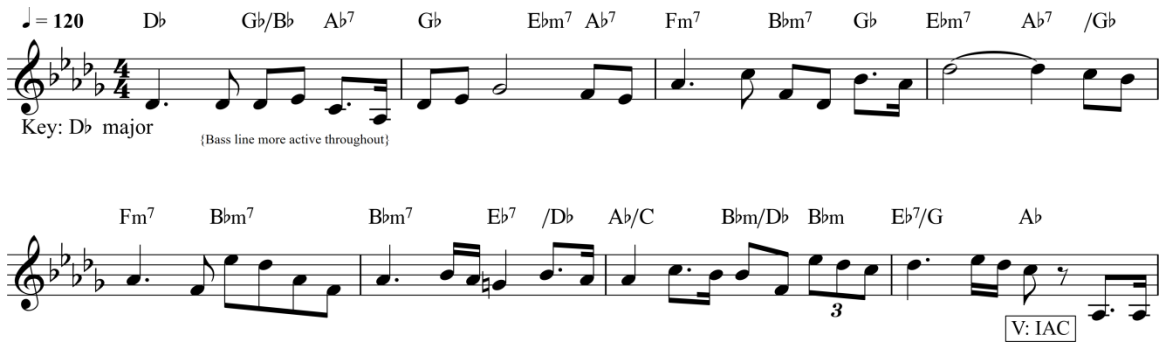
Used In: IV, VI, VIII, S

First Usage: IV [1:34:34] "Here They Come" (10m2)

Key Features: Repeated staccato eighth-note figure falling on irregular intervals [**12**123**12**312**34112**3]. Followed by rise and longer descent by chromatic thirds. Sense of non-functional harmonization strengthened by dissonant bass line comprised of non- chord tones.

9. THRONE ROOM

Stirring processional music for awarding of medals in final scene of ANH. Later cleverly developed in 9m5 of ROTJ. Theme modeled on what Williams calls "land of hope and glory" idiom, evocative of Elgar and Walton's *nobilmente* style (See Tripp 2023). After first phrase, presents **LUKE B-THEME**, making an overall {ABA'} ternary form not unlike ANH main title.



Used In: IV, VI
(End credits only: III, IX)

First Usage: IV [1:59:24] "End Title" (12m2)

Key Features: Opening melodic motif that repeats tonic note, followed by downwards arpeggiation of dominant. Persistent walking bassline; new note on every beat, almost always downwards by step, ala Elgar & Walton. Rich diatonic harmonization, with abundant sevenths and functional circle-of-fifths motions.

ORIGINAL TRILOGY (6)

EPISODE V: *THE EMPIRE STRIKES BACK*

10a. VADER

THE iconic villain theme. From ESB onward, "The Imperial March" supplants the **IMPERIAL MOTIF**, and doubles as a theme for Darth Vader. The chief antagonist leitmotif for almost whole series; defines entire scores. Extremely prominent, subjected to tremendous variation & development. Deconstructed components found in **ANAKIN**, **KYLO REN B**, *inter alia*.



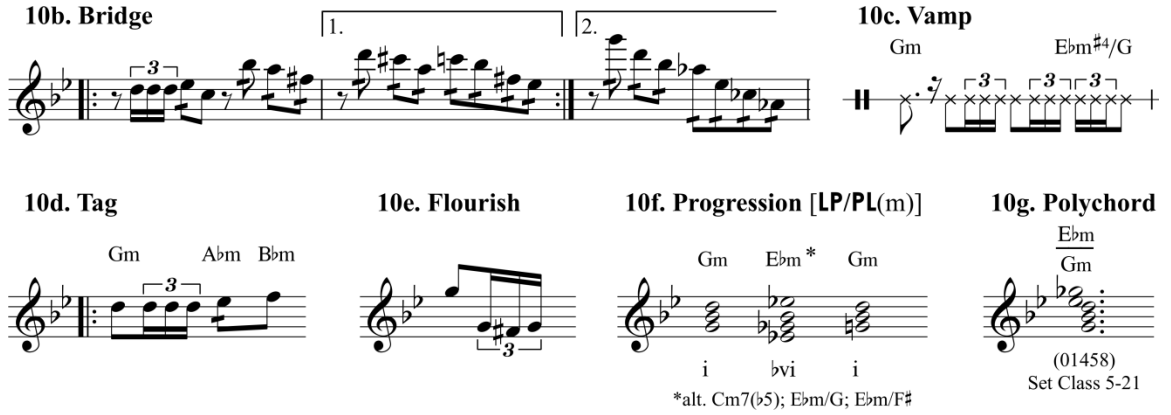
Used In: I, II, III, V, VI, VII, VIII, IX, R, S, K

First Usage: V [0:01:55] "Imperial Probe" (1m2)

Key Features: Thrice-repeated opening note, followed by dotted figure flanking tonic by lower and upper third. Rhythmically accelerated consequent phrase, with more downwards-trending, chromatic melody. Hugely characteristic harmonization, stressing **LP**(m) transformation (e.g. i↔♭vi). Generally presented in brass, snares.

10b-g. VADER continued

Auxiliary components, variously detachable, of Vader. Nervous figure in theme's **Bridge** (**10b**) heard intermittently in ESB, more significantly in ROTJ. **Vamp** (**10c**) appears alone or in conjunction w/ **10a**, **41**, **59a**. Quintessentially malevolent i↔♭vi **Progression** (**10f**) & **Polychord** (**10g**) act as autonomous *leitharmonies*, especially in ROTJ and ROTS. Compare with **22b**, **41**, **61**.



Used In
10b.: V, VI, IX, R
10c-e.: V, VI, VII, IX
10f-g.: All

First Usages: V [0:19:50] "The Probe Scanner" (2m4), [0:36:54] "Asteroid Field" (4m3), etc.

Key Features: Melodic motifs (**10b**-**e**) all bear an eighth sixteenth-note triplet in some guise. Opening melodic idea of **10b** starts on off-beat, presents incomplete double neighbour a tonic. **10b** associated with strings, **10c** low strings & snare, **10d** trpts, **10e** winds. Hexatonicism of **10f**, **g** notable—an associative pitch collection.

ORIGINAL TRILOGY (7)

EPISODE V: *THE EMPIRE STRIKES BACK*

11a. HAN AND LEIA

Theme for relationship between Han and Leia, primarily amorous in ESB and ROTJ, more wistful, even tragic in ST. Structurally & symbolically linked w/ **LEIA**, intentionally so (Rinzler 2010); similarly to Leia's Theme, assumes less rigid signification towards end of ESB. Mistakenly put forward as a theme for Han himself (Byrd 1997), but always intended as love theme (Arnold 1980).



Used In: V, VI, VII, VIII, IX

First Usage: V [0:03:32] "Imperial Probe" (1m2)

Key Features: Opening upwards M6 interval. Strong presence of mode mixture in harmonization [ii°7, ♭II] and melody (♭2̂, ♭6̂). Often w/ tonic pedal point. Mm. 1-4 cadence in home key, mm. 5-8 in a more remote region. Associated w/ strings, horn. Melodic dim. 3rd {F→E→D♯} highly motivic in ESB; see **NEAPOLITAN EMERGENCY**.

11b-c. HAN AND LEIA cont.

B-section of love theme, almost never heard in main part of scores, but major component of extradiegetic (End Credits) and paratextual (Concert Arrangement) versions of theme. Two entirely different "morphs": original (1980) and revised (2017). More bittersweet in character than A-section, based partially on its melodic ideas. Compare contour w/ **KYLO A**.



Used In: V

First Usage: V [0:51:30] "Solo and the Princess" (5m4)

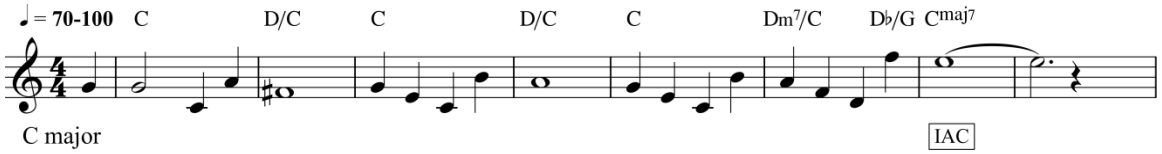
Key Features: Descending tendency of melody. Overall less stable and defined tonally until ending, a firm HC in key of A-section. Both forms oscillate between maj/min triads a step apart (suggesting a IV↔iii diatonic progression) before chromatically recapturing original key.

ORIGINAL TRILOGY (8)

EPISODE V: *THE EMPIRE STRIKES BACK*

12a. YODA

Tender theme for Yoda, appearing in all films featuring the character, although surprisingly sparingly in the Prequels. Mostly warm and serene in quality, but can take on more triumphal, thrilling, or even ominous tones. A few uses lack direct reference to Yoda, including ESB (10m2), AOTC (7m2, tracked), and TROS (9m3). See also **REVELATIONS**.



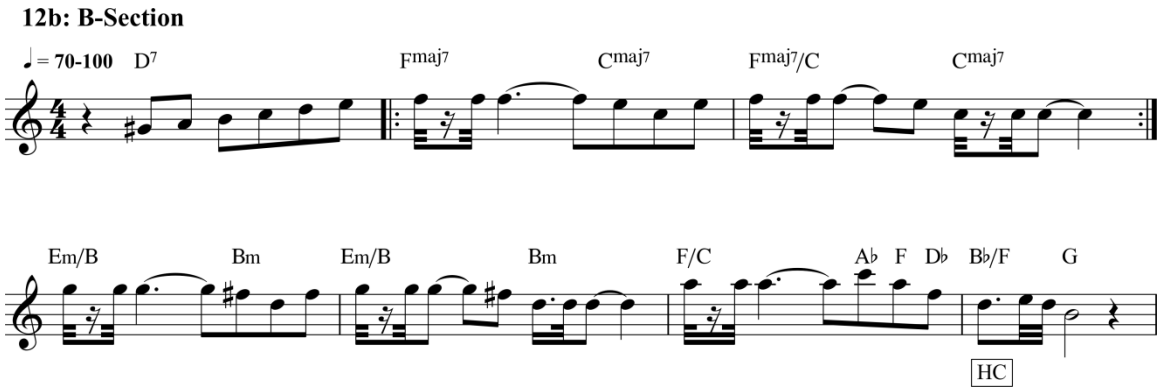
Used In: I, II, III, V, VI, VIII, IX, M, B

First Usage: V [0:49:43] "Yoda Appears" (5m2)

Key Features: Simple, triadic melody, with emphasis on tonic and supertonic chords (esp. characteristic lydian II♯) and melodic ♯4̂. Very few melodic steps. Quite flexible in terms of instrumentation: carried by strings, solo horn, trp, or woodwinds. Gentle, homophonic accompaniment, sometimes w/ pizz strings or harp providing harmony.

12b. YODA cont.

Contrasting B-section of Yoda's theme, very rarely heard. Sprightlier and more playful in character, like a musical giggle. A handful of understated uses in ESB, and a recurrence (drawn directly from Concert Arrangement) in TROS 9m3 that was ultimately cut from film.



Used In: V, IX

First Usage: V [0:56:10] "Yoda's Entrance" (5m3)

Key Features: Staccato dotted rhythmic figure. Initial oscillation of maj7th chords in plagal (IV↔I) relationship. Second-half emphasizes minor mediant (iii) before a half-cadence prepared by downwards cycle of parallel major chords—compare **REBEL FANFARE**, esp. final four notes. Invariably high wind instrumentation.

ORIGINAL TRILOGY (9)

EPISODE V: *THE EMPIRE STRIKES BACK*

13. DROIDS

Cheery, off-kilter theme for R2 and C3PO, in the quirky quasi-march idiom more generally associated with aliens and droids. Developed to an appreciable extent in ESB but abandoned afterwards, w/ non-thematic (though often similar in tone) music assuming role—see DROIDS ON TATOOINE, DROIDS MINIMOTIF. One near-instance in ROTJ 10m5. Slyly referenced in *Solo* 2m16.

13a. Form 1



13b. Form 2



Used In: V, S

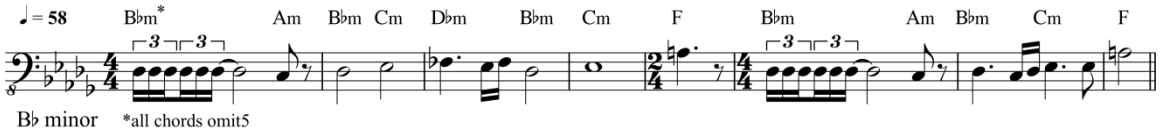
First Usage: V [0:06:44] "Imperial Probe" (1m2)

Key Features: Repetitions of descending 3- or 4-note motif at onset. In an overall major key but governed by non-functional harmony, particularly derived from aug2nds and hexatonic scale. Two forms, differing in continuation, degree of syncopation, but inhabiting same thematic niche. Typically on solo winds, tuba.

14. BOBA FETT

Brooding, bassoon-defined theme strictly associated with Boba Fett. An additional cluster of derived motifs, all based on lower neighbor, become prominent across final act of ESB. **14c** also related to **VADER** (cf 3m1). These figures themselves further spun out into further motifs in ESB (BESPIN DIRGE I & II), ROTJ (6m3), and possibly AOTC (TREMULOUS NEIGHBOR FIG.).

14a. Theme (3̂-2̂)



14b. Derived Motif 1 (5̂-♯4̂)



14c. Derived Motif 2 (1̂-♯7̂)



14d. Derived Motif 3 (Dirge)



Used In: V, II (?)

First Usage: V [1:06:13] "Attack Position" (7m2)

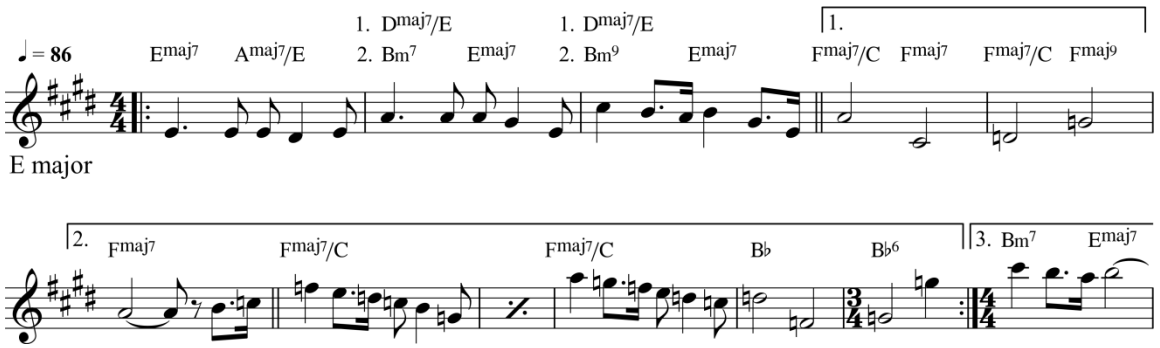
Key Features: Fast, six-fold repetition of opening pitch, followed by descending semitone. Parallel thirds underneath every melodic pitch, almost all minor thirds, forming octatonic collection. Contrasting idea a more slowly rising stepwise figure. Exclusively associated w/ bassoons. **14b-d** all based on chromatic lower neighbour.

ORIGINAL TRILOGY (10)

EPISODE V: *THE EMPIRE STRIKES BACK*

15. CLOUD CITY

Prominent if sparingly used theme for Cloud City on Bespin (also called "Lando's Palace"). A regal, slow march in style of William Walton; compare leitmotifs **1a**, **9**, Battle of Hoth motif-**h**. A full grammatical theme, with its own contrasting B-section. Restricted to ESB. Lando musically unmarked in ROTJ, lightly associated with **HEROICS (BROAD)** in TROS.



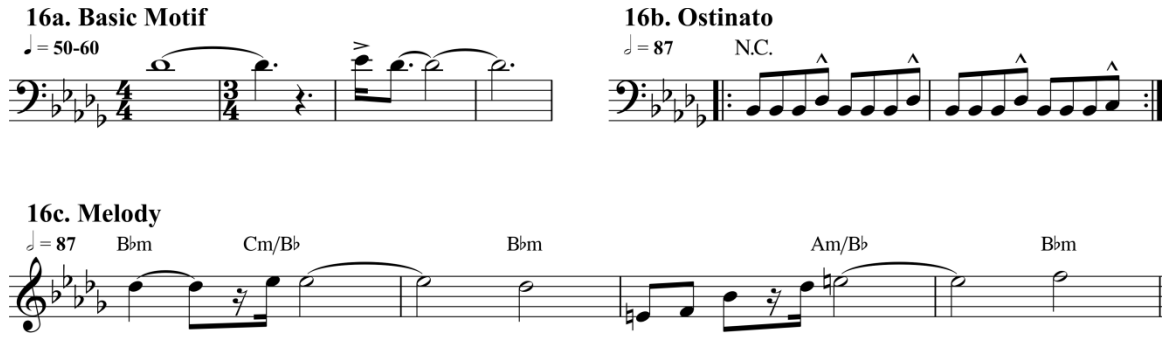
Used In: V

First Usage: V [1:21:31] "Lando's Palace" (8m3)

Key Features: Major tune with mixolydian harmonization. Almost all chords embellished by major sevenths (a Waltonian touch). Avoids dominant, preferring IV, ♭VII, ♭II chords to prolong tonic. B-section defined by repeated descending melodic figure. Given to horns mixed with strings.

16. DARK SIDE

A cluster of ominous ideas revolving around a melodic whole-tone. Basic motif **(16a)** is important if subtle aspect of ESB score. Related to the "Hyperspace" **Ostinato (16B)** which may support more extended **Melody (16C)** that features prominently in 12m1/2, itself linked w/ NEAPOLITAN EMERGENCY and MUSSORGSKIAN SWIRL. Both unexpectedly recur in TROS 1m14.



Used In
16a.: III, V
16b & c.: V, VI, IX, R, K. (Hinted in IV, VIII)

First Usage: V [0:15:20] [Tracked from "To Hyperspace"(12m2)]

Key Features: Slow, dark, and low. Initial pitch held for long duration, followed by more articulated second note a step above, before returning to original pitch. Heard on trombones, basses; horns in more climactic statements. **16c** prone to extreme pantriadic chromaticism, internal modulations in full statements.

ORIGINAL TRILOGY (11)

EPISODE VI: *RETURN OF THE JEDI*

17. EMPEROR

Theme for Emperor Palpatine/Darth Sidious, main antagonist across saga. Musical emblem of the Dark Side. Intoned by wordless low-male choir in most instances (cf. **SNOKE**). Suggests ancient menace and a baleful power that some might consider unnatural. Used most in the last entry of each trilogy. Compare **KYLO REN A**, **SITH ARTIFACTS**, Augie's Municipal Band.



Used In: I, II, III, VI, VII, IX

First Usage: VI [0:38:17] "The Emperor" (4m5)

Key Features: Minor third motion above tonic [$\hat{1}\leftrightarrow\hat{3}$]. Intrinsically non-diatonic harmonization, stressing minor triads progressing by chromatic minor thirds or tritones (e.g. F♯m↔Am, F♯m↔Cm). Dangling melodic maj-7th in fourth measure. Almost exclusively attached to low instruments, esp. wordless male choir.

18. JABBA

Grotesque leitmotif for crimelord Jabba the Hutt, simultaneously pompous, threatening, and comical. More than almost any other theme, connected with a single instrument: solo tuba. Largely restricted to first third of ROTJ, though portions also tracked into restored Jabba scene in ANH Special Edition, and recast as a fanfare in TPM 3m10.



Used In: I, IV, VI

First Usage: IV [0:52:44] "The Big Thaw" (*Tracked from ROTJ, 3m2*)

Key Features: Fast surface activity (triplet pickup, tumbling arpeggios) and slow harmonic rhythm. Melodic outlining of dissonant chords (e.g. Gm$^{maj7\sharp11}$). Progression based on chromatic transformations between minor triads. Carried by tuba or other strange instrumental timbres. Has an almost bizarre dancelike quality.

ORIGINAL TRILOGY (12)

EPISODE VI: *RETURN OF THE JEDI*

19a. EWOKS

Animated and catchy theme for the furry inhabitants of Endor. Presented as a march in its fullest version ("Parade of the Ewoks"). An affectionate and knowing homage to Prokofiev. Restricted to ROTJ, where it gets a fair workout during the second half of the score. In the same motivic superfamily as **JAWAS**, **DROIDS**, **JAR JAR**.



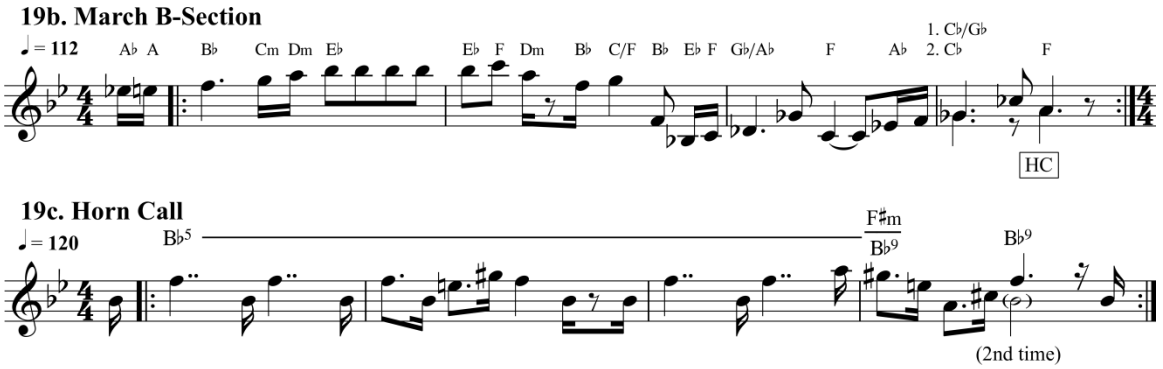
Used In: VI

First Usage: VI [1:03:50] "Enter the Ewok" (7m2)

Key Features: Prevalence of staccato dotted rhythms. Several "wrong note" components of melody (notably the ubiquitous, often accented ♯4̂ and ♭5̂s). Ultimately a major-mode tune, but harmonization toys with both modes simultaneously. Appears in winds (inc. recorder), pitched percussion, or trumpets.

19b-c. EWOKS cont.

Two auxiliary components of the main Ewok theme: an infrequently heard but memorable B-Section (**19b**) and a quite frequent and almost-autonomous **EWOK HORN CALL** (**19c**). As with main motif 19a, rhythmically and harmonically devious but non-threatening. All three components collected and developed in "Parade of the Ewoks" and ROTJ credits.



Used In: VI

First Usage: VI [1:28:54] "Heroic Ewok" (10m1)

Key Features: Strict triadic planing for harmonization of **19b**; split into a high treble phrase and a lower tenor response phrase. Carried by wind choir or trumpets. **19c** a literal horn call, with repeated holler of a P5th before quirkier chromatic pitches introduced. All Ewok-associated themes have interesting percussion textures.

ORIGINAL TRILOGY (13)

EPISODE VI: *RETURN OF THE JEDI*

20. LUKE AND LEIA

An extraordinary theme, restrained in its usage but highly poignant on the few occasions it appears. Characterizes the bond between Skywalker twins—but only once they are *both* aware of that relationship. Uniquely long melody, with three lyrical subphrases. Quite complex harmonically, cleverly shares aspects with Luke and Leia's individual leitmotifs.



Used In: VI, VIII, IX

First Usage: VI [1:20:24] "Brother and Sister" (9m2)

Key Features: Phrases begin w/ 3-note ascent (P4+P5) followed by accented & sustained passing tone above chordal third. Complex tonal trajectory, emphasizing pedals and fragrant mixed and chromatic chords; regardless of harmonic digressions, always works way back to tonic. Belongs to the strings (esp. cellos) and solo horn.

21. IT'S A TRAP!

Two separate themes, showcased at the onset of the Battle of Endor. Motif A **(21A)** is a nervous octatonic figure that occurs in several cues in ROTJ, bears similarity to several Incidental Motifs that arpeggiate diminished triads. Motif B **(21B)** a classic Williams pseudo-Baroque subject, partly derived from the **VADER BRIDGE** (c.f. 1m3 of ROTJ).



Used In
21a: VI (Prefigured in IV)
21b: VI, R, S

First Usages: VI [0:56:20] "Faking the Code" (6m3), [1:34:19] "Into the Trap" (10m3)

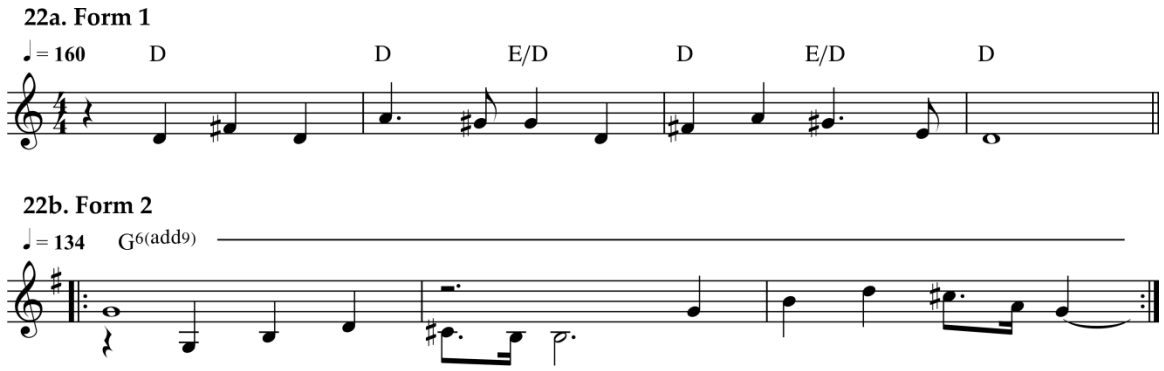
Key Features: Based on repetition of small melodic particles, either transposed or progressively expanded in scope. **21a** more syncopated, stressing ♯4̂ in minor. **21b** more tuneful, suggests a fugue subject that's never elaborated upon. Based on (harmonic) minor scale, chaining together of downwards melodic thirds.

ORIGINAL TRILOGY (14)

EPISODE VI: *RETURN OF THE JEDI*

22. VICTORY FANFARE

Celebratory theme unique to Return of the Jedi, used for scenes of explosive triumph. **Form 1** heard at the climax of "Jabba's End" (4m4, both versions) and **Form 2**, which incorporates the last 2 measures of Form 1, at end of "Through The Flames" (13m3). Compare other lydian themes (**YODA**, **ANAKIN**, **ROSE**, **FRIENDSHIP**) and victory motifs (**REB. FANFARE**, **VICTORY**).



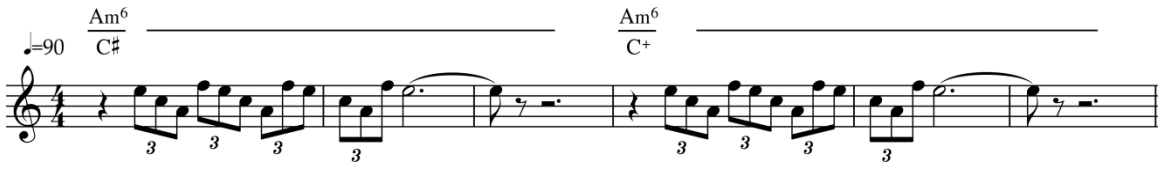
Used In:
22a: VI
22b: VI

First Usage: VI [0:35:39] "Jabba's End" (4m4)

Key Features: Textbook lydian music: sunny major mode with melodic emphasis on $\hat{5}\rightarrow\sharp\hat{4}$ motion and harmonic basis on I↔II♯ looping progression. **22a** more extended, prone to internal modulations. **22b** essentially a short, repeatable fanfare. Bright, loud brass orchestration, with plenty of flair in strings and winds.

23. REVELATIONS

A motivic outgrowth of **YODA** (with some **VADER** shades too) that acquires a degree of autonomy and salience in ROTJ. Comes to prominence during Yoda's death, later integrated substantially in "Brother and Sister" (9m2). More subtle allusions throughout ROTJ (1m3, 11m6, 13m3-4). Previewed, after a fashion, in ESB (3m1, 5m3, 7m3). See Huvet (2021, 71-74).



Used In: VI
(Prefigured in V, echoed throughout II)

First Usage: VI [0:02:30] "Approaching the Death Star" (1m3)

Key Features: Repeated triplets, downwards arpeggiated minor triads. Chordal sixth (e.g. $\flat\hat{6}$) stressed on second triplet onwards. Originates from Yoda's $\hat{5}\rightarrow\hat{3}\rightarrow\hat{1}\rightarrow\hat{7}\rightarrow\hat{6}$ contour. Harmonization varies, may be polychordal. Presented in soft, subtle orchestral colors: harp, celesta, muted strings, blended winds.

PREQUEL TRILOGY

THEMES AT A GLANCE

Episode I: The Phantom Menace (1999)	
Theme	**Incipit**
24. ANAKIN	
25. DUEL OF THE FATES	
26. DROID MARCH	
27. DARTH MAUL	
28. JAR JAR	
29. QUI GON	
30. SHMI	
31. FUNERAL	

Episode II: Attack of the Clones (2002)	
Theme	**Incipit**
32. ANAKIN AND PADMÉ	
33. CONSPIRACY	
34. MYSTERY	
35. PASTORALE	
36. GLOOM	
37. DESCENT	

Note: all motif incipits transposed to C.

Episode III: Revenge of the Sith (2005)	
Theme	**Incipit**
38. BATTLE OF THE HEROES	
39. GENERAL GRIEVOUS	
40. HAPPY LANDINGS	

PREQUEL TRILOGY (1)

EPISODE I: *THE PHANTOM MENACE*

24a. ANAKIN

A lyrical but complex theme for Anakin Skywalker before his transformation into Darth Vader. Restricted to the Prequels. While outwardly innocent and optimistic, cleverly shares musical DNA with the **VADER** in several respects, and is developed thoroughly in TPM. Curiously underutilized in AOTC and ROTS. Compare **YODA**, **ROSE** for lydian characteristics.



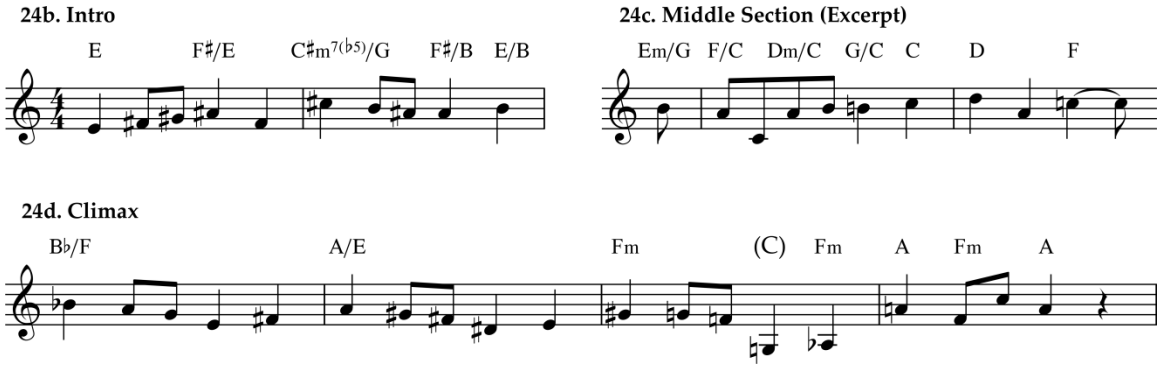
Used In: I, II, III

First Usage: I [0:32:41] "I'm a Pilot, You Know" (2m7)

Key Features: Widely arching melody, beginning with an interlinked succession of ascending 4ths & 5ths. Vacillation b/t diatonic & chromatic materials: note lydian inflections (ex: B/A chord, accented melodic ♯4̂s) and neighbor-chords (VII♯7, ♭II7). Rhythmic cells, contour throughout hint at Vader. Strings/winds generally.

24b-d. ANAKIN cont.

A cluster of auxiliary motifs, most only definitively stated in concert arrangement. **24b** an introductory figure, derived from **24a**, sometimes heroic in presentation. **24c** a representative passage from the discursive central section of theme, not directly used in main score but similar music throughout TPM Tatooine scenes. **24d** where **VADER** similarities made most explicit.



Used In: I, II

First Usage: I [0:43:45] "Are You A Jedi?" (3m2)

Key Features: Lydian aspects of main theme persist in **24b**, **24c**. Rich triadic harmonization and subtle interior counterpoint in **24c** and similar phrases. Increasingly clear rhythmic and esp. harmonic references to **VADER** in **24d**, with use of hexatonic pole (♭vi) in alternation with tonic as melody slopes downward.

PREQUEL TRILOGY (2)

EPISODE I: *THE PHANTOM MENACE*

25a. DUEL OF THE FATES

The "big" new theme from the prequels—actually a thematic complex, used extensively during Battle of Naboo, particularly the Darth Maul duel. **25a** (**THEME**) the most traditionally melodic component, though still essentially motivic in nature. Iterations in AOTC, ROTS are partially or completely tracked from TPM arrangement. Excerpts recorded but left unused for TROS.



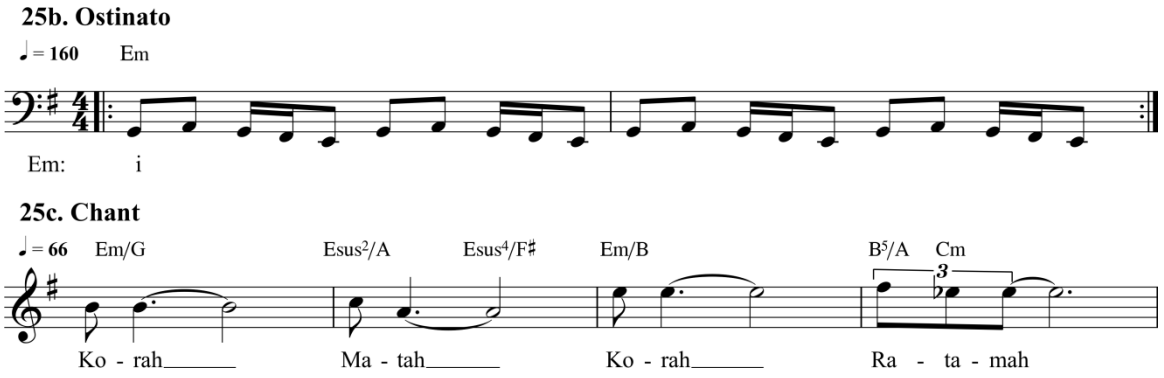
Used In: I, II, III, (IX), S

First Usage: I [1:46:36] "Lazer Fight" (6m2)

Key Features: Two-measure basic idea—a perfect musical palindrome with a stepwise ascent and descent from $\hat{1}$ to $\hat{5}$ (with octave-displaced $\hat{5}$). Static or very slow-moving harmonic rhythm, usu. prolonging the tonic. May appear fragmented or close imitation with itself. Strictly instrumental: woodwinds, brass.

25b-c. DOTF continued.

Two further components of DotF, just as salient and detachable as **25a**. **OSTINATO (25B)** may undergird other motifs or rise to foreground. **CHANT (25C)** a fierce choral mantra that employs loose Sanskrit translation of Robert Graves poem, revisited in a number of (unused) new cues in TROS. Together, **25a-c** meant to suggest an archaic, ritualized "spiritual contest" b/t good & evil.



Used In: I, II, III, IX, S

First Usage: I [1:50:18] "The Fight Begins" (6m4)

Key Features: Characteristic 5-note motif in **25b**, moving from $\hat{3}$ to $\hat{5}$ of minor scale with unchanging long-long-short-short-long rhythm. Adjusts to whatever chords **25a** or **25c** are following. **25c** primarily vocal, often sung loud and marcato, and prone to more harmonic variety, though may be whispered in a few settings.

PREQUEL TRILOGY (3)

EPISODE I: *THE PHANTOM MENACE*

26. DROID MARCH

A belligerent if not hugely threatening minor march for the robotic army of the Trade Federation. Used sparingly but in prominent places in TPM. Two versions with differing initial 2 measures, more or less invariant second 2 measures. Form 1 given one novel statement in AOTC (ironically for Clones!); Form 2 one tracked statement in AOTC & ROTS. Sister theme to ARENA MARCH.

26a. Form 1



26b. Form 2



Used In: I, II, III

First Usage: I [0:10:11] "Droid Invasion" (1m6)

Key Features: In all forms, 2-measure subphrases with a call-and-response form, each with distinctive motives [AB+CC']. Form 1 staccato and syncopated at beginning. Triplets introduced in 2nd half are salient; first diatonic move from $\hat{4}\rightarrow\hat{1}$, the tritonal $\sharp\hat{4}\rightarrow\hat{1}$ (theme's sole chromatic moment). Usu. on brass + snare drums.

27. DARTH MAUL

Blink and you'll miss it theme for Maul in TPM. Used three times (2M1, 3M1, 3M6), all prior to climactic duel with Obi Wan and Qui Gon. Brooding and hostile melody, with rootless quality from parallel major sixths underneath. Noteworthy insofar as it is *not* related to **DUEL OF THE FATES**, which is a battle set-piece, only connected leitmotivically with Maul retroactively in *Solo*.



Used In: I

First Usage: I [0:27:43] "Enter Darth Maul" (2m4)

Key Features: Slow, low, and decidedly non-tuneful. Built exclusively out of first-inversion minor triads following chromatic melodic line in lockstep. Pantriadic harmonization weakens any sense of functional tonality. Brief dotted figures only distinguishing rhythmic component. Given to low brass and winds.

PREQUEL TRILOGY (4)

EPISODE I: *THE PHANTOM MENACE*

28. JAR JAR

Chuckling, gangly melody for Jar Jar Binks, restricted to first two thirds of TPM. Like character himself relegated off-soundtrack in later films. Surprisingly complex and lengthy in fullest form—17 measures, with multiple subsections. Full of curious timbral combinations and harmonic twists. Effect is one of studied stupidity.



Used In: I

First Usage: I [0:28:55] "Introducing Jar Jar" (1m7)

Key Features: Single pitch, repeated with short-short-long rhythm. Pizzicato or oom-pah bass and odd drums in accompaniment, with dissonant harmonic support placed on off-beats. Remains overall in single major key, but full of chromatic diversions and surprises. Played by wind instruments in solo or odd pairings.

29. QUI GON

One of the great underutilized themes of the Star Wars series: occurs in only three TPM cues (4m5, 4m6, 6m11) and is not even especially attached to Qui Gon. Nevertheless, upon its appearances (esp. 4m6, first duel with Maul), extremely foregrounded on the soundtrack. Structure of melody—a symmetrical period with **FORCE THEME** similarities—aids memorability. Compare **OBI WAN**, **TENSION**.



Used In: I

First Usage: I [1:11:08] "Anakin is Free" (4m5)

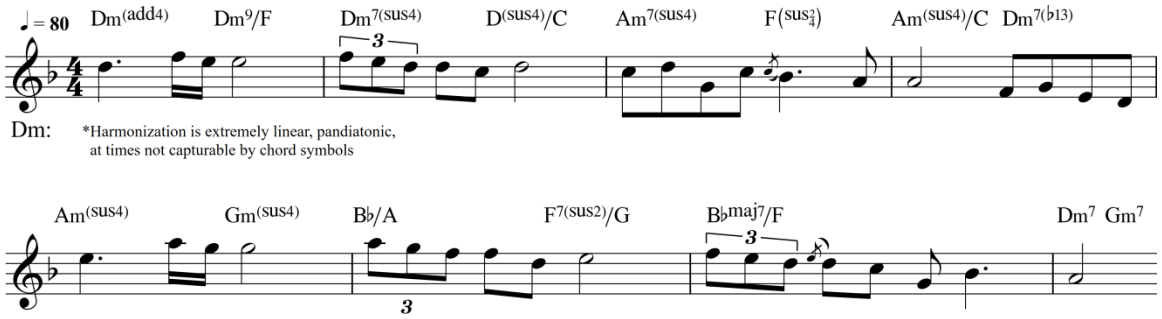
Key Features: 8-measure minor-mode period that in most iconic instance modulates midway through up a minor third; otherwise functionally diatonic.
4-measure subphrases have clear basic idea and contrasting idea. Opening figure of $\hat{1}\rightarrow\hat{3}\rightarrow\hat{2}\rightarrow\hat{5}\rightarrow\hat{1}$ shared with several other motifs, most suggestively **OBI WAN**.

PREQUEL TRILOGY (5)

EPISODE I: *THE PHANTOM MENACE*

30. SHMI

Melancholic, restrained theme for Anakin's mother, related to (strictly non-leitmotivic) melody of IT'S WORKING! Originally a one-cue wonder in TPM (4m5), assumes a genuinely leitmotivic role in AOTC. A single appearance in ROTS is cryptic and incomplete but probably intentional. Shows up in same year's score to Minority Report.



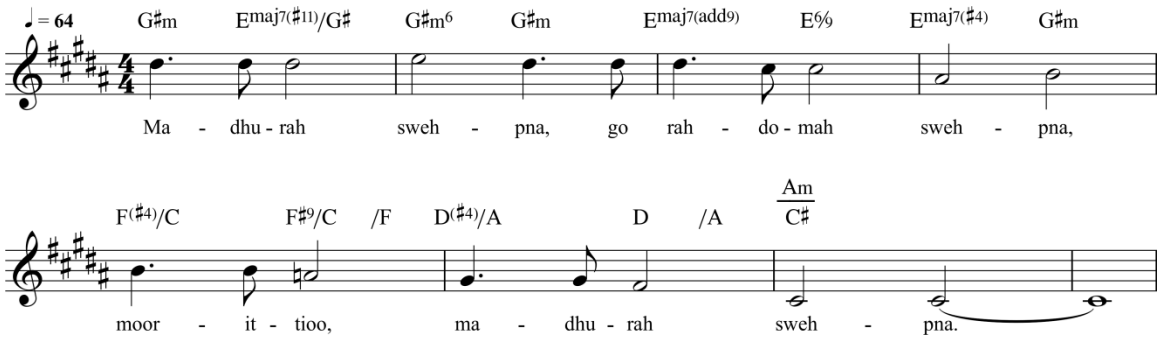
Used In: I, II, III

First Usage: I [1:15:00] "Anakin is Free" (4m5)

Key Features: Liquid, almost improvisatory modal (aeolian) melody, with an elusive pandiatonic harmonization for extended statement in TPM. Instances in AOTC, ROTS reduce theme down to its essentials; just the opening four notes—up minor third, down minor second—in latter. Heard on solo oboe, horn, trumpet.

31. FUNERAL

Slow choral dirge on Sanskrit text used for Qui Gon's funeral pyre in TPM and revisited in ROTS for two important scenes late in film (one in which theme is combined contrapuntally with **VADER**). Lyrics ostensibly include references to death and a sweet sleep or dream state.



Used In: I, III

First Usage: I [2:07:17] "Qui-Gon's Funeral" (7m1)

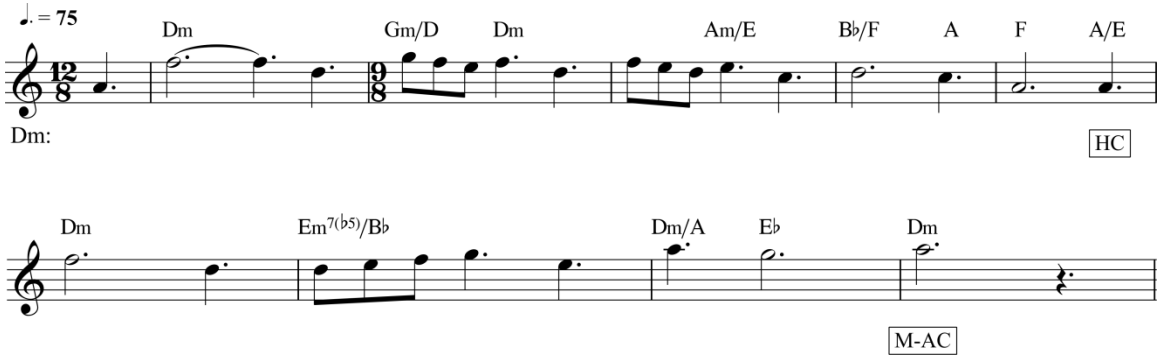
Key Features: Slow melodic descent from $\hat{5}$ to $\hat{3}$ in minor. Harmonization includes piercing internal dissonances, esp. chordal m6s. Second half dislodges tonic of first, moves by chromatic root-motions to hexatonic-polar polychord. On way, stresses $\sharp\hat{4}\rightarrow\hat{3}$ appoggiaturas. Stated by chorus, strings, and brass chorale (ROTS only).

PREQUEL TRILOGY (6)

EPISODE II: *ATTACK OF THE CLONES*

32a. ANAKIN AND PADMÉ

Expansive love theme with tragic dimensions for Anakin and Padmé, known better by its concert title, **ACROSS THE STARS**. The heart of the AOTC score, not just in straightforward iterations but in way it is imprinted on **CONSPIRACY** (**33**) and **DESCENT** (**37a**). Present in ROTS, but much less of a focal point. Some suggest similarities with **LUKE A** among other themes.



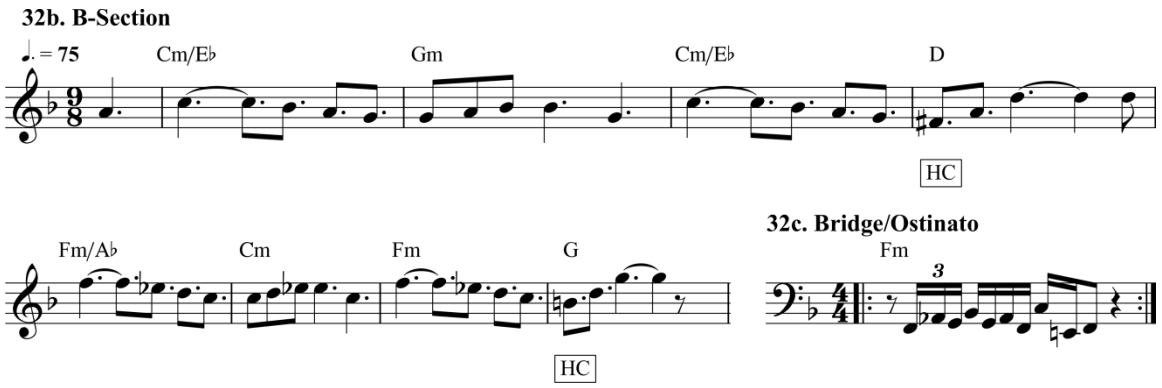
Used In: II, III

First Usage: II [0:29:06] "Palpatine's Plotting" (2m2)

Key Features: Initiating minor sixth (5̂-3̂) unique among major *SW* themes; compare **ANAKIN'S PROMISE**, opening of *Tristan und Isolde* (!). Compound triple meter also highly distinctive. Period structure, with two contrasting cadences: III→V^6_4→i, i^6_4→♭II→i. Richly varied orchestration: notably oboe, harpsichord, flute, soli strings.

32b-c. A&P continued

Additional aspects of **ACROSS THE STARS**, including the weepy and inherently modulating B-phrase (**32b**) and a churning ostinato that undergirds the theme's large scale bridge section. Both barely feature in AOTC score proper, but assume great importance within its multiple concert arrangements. **32c** pops up again, perhaps accidentally, in TROS 5m10.



Used In: II

First Usage: II [1:43:18] "Love Pledge" (6m1)

Key Features: 32b based extended phrygian cadence (iv^6→i→iv^6→V), modulates at midpoint to key a fifth down (e.g. G min→C min). Stronger 2-against-3 flavor than A-section. **32c** restricted to low strings, beginning with off-beat triplet, similar in construction to many other Williams tension motifs.

PREQUEL TRILOGY (7)

EPISODE II: *ATTACK OF THE CLONES*

33. CONSPIRACY

Leitmotif for the mysterious and convoluted plot in AOTC involving Zam, Jango, Dooku, Separatists, Palpatine, etc., etc. Subject to almost no variation. A curious theme, with resemblances to both **ANAKIN AND PADMÉ** (identical tune sans A&P's second pitch [3̂–1̂–4̂–3̂–2̂–3̂–1̂]) and **VADER**, though these latent similarities never outwardly corroborated.



Used In: II

First Usage: II [0:04:21] "Thwarted Attempt" (1m3)

Key Features: Constricted melodic span, for most part fixed to minor third above tonic. Modulates in 4th measure, with whole phrase subsequently up a minor third. Bass line prone to contrary motion, producing chromatic chords (♭vi$^{6}_{5}$, ♭iii$^{6}_{4}$) reminiscent of **VADER**, **EMPEROR** progressions. In bassoons and trombones.

34. MYSTERY

Herrmannesque arpeggio patterns, pervasive through the AOTC score, associated with mystery and ambiguity, esp. as related to Kamino. Two primary forms, both based on minor triads transposed up or down by chromatic step; more complex guises as well in 4m7, 5m1a, 5m7. Revived, surprisingly, in TROS (4m11, 8m8). Like **SHMI**, a sound-alike is present throughout *Minority Report*.



Used In: II, IX

First Usage: II [0:34:45] "Library Scene" (2m5)

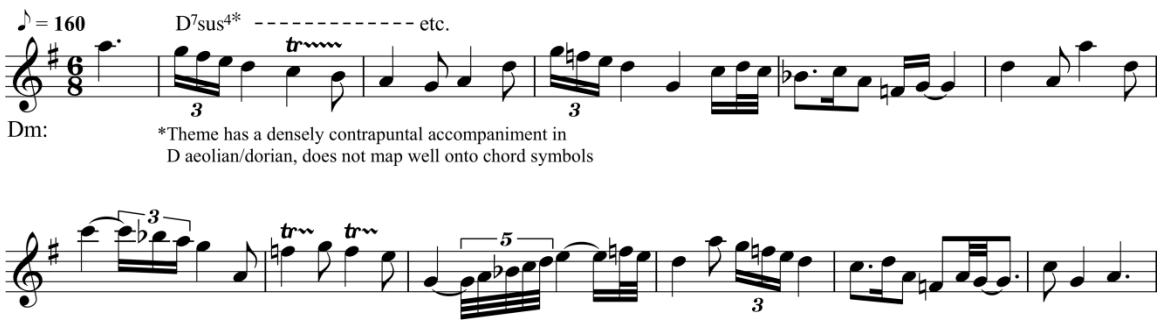
Key Features: In all forms based on an ascending & downwards-trending pair of arpeggios. Each arpeggiated chord includes one off-triad added note, either ♭6, ♯7, or ♭9. Successive arpeggios related by stepwise transposition, both up and down, major and minor seconds. Heard in strings, harp, and various combinations of winds.

PREQUEL TRILOGY (8)

EPISODE II: *ATTACK OF THE CLONES*

35. PASTORALE

Intricately detailed modal pastorale in 6/8 time, used in flirtatious scenes between Anakin and Padmé on Naboo. Quality of a rustic, somewhat improvised folk-tune. Only weakly motivic in the final cut of AOTC, featuring 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.



Used In: II

First Usage: II [0:47:48] "The Meadow Scene" (3m5)

Key Features: Strong modal quality, shifting freely between mixolydian, aeolian, and dorian forms of scale. Melody spans a wide melodic range, with several segments based on simple scale-fills. Lilting 6/8 accompaniment and contrapuntal counter-lines. Heard on solo winds (flute, oboe).

36. GLOOM

Pained, pining theme connected to the darker side of Anakin and Padmé's romance. Essentially a series of chromatic sighs, matched with an exceptionally dissonant and tonally-unglued harmonic progression, jazzy almost. Used sparingly in AOTC and only once in ROTS, but serves as a prominent contrasting B-theme in **ANAKIN AND PADMÉ** concert arrangements.



Used In: II, III

First Usage: II [0:09:50] "She Hardly Recognized Me" (1m5)

Key Features: Nearly every measure based on same basic pattern: descending m2, note repetition, and descending 6th or 7th. Overall trajectory is ever downwards. Implied tonal center changes once every one or two measures. Supporting chords enriched with extensions and/or inversions. Full string section carries this theme.

PREQUEL TRILOGY (9)

EPISODE II & III: *ATTACK OF THE CLONES*/*REVENGE OF THE SITH*

37a. DESCENT (DIES IRAE)

A cluster of related ideas associated with Anakin's downfall and the eradication of the Jedi. The **DIES IRAE** occurs across *all nine films*, gesturing to the medieval chant & much else besides; rises to genuine leitmotivic significance in AOTC, where it is partly derived from **ANAKIN AND PADMÉ**, interacts with **MYSTERY** & **CONSPIRACY**. See also ROTS (3m7, 5m1B, 7m3), leitmotifs **38a**, **46**, **52**, **59**.



Used In: II, III

First Usage: II [0:54:22] "The Dinner Scene" (3m7)

Key Features: Always adheres to essential melodic profile of CBCA, typically but not exclusively producing a $\hat{3}\rightarrow\hat{2}\rightarrow\hat{3}\rightarrow\hat{1}$ figure in natural (aeolian) minor mode. Notes tend to be same duration, though tempo varies depending on cue, whether motif is used as a one-off, an ostinato, an embedded component of another theme.

37b. DESCENT (LAMENT)

A *tragico* choral set-piece from ROTS, spun from **37a**—note embedded **DIES IRAE**. Unfurls during Order 66 sequence (5m3) and revisited during Anakin's confrontation with Padmé (6m3); also subtly worked into 7m1. Harmonic and textural aspects echoed in a number of important cues in TLJ and TROS.



Used In: III, (VIII), (IX)

First Usage: III [1:01:05] "Lament" (5m3)

Key Features: Long-breathed theme, unified in mournful affect and presence of 4-note motif based on **DIES IRAE** (**37a**). Uniformly minor until very end of set-piece, though prone to a few wrenching modulations. Harmonic pungency from added ♭6ths & ♭9ths, ♯4-3 suspensions, pedals, etc. Intoned by wordless chorus, strings.

PREQUEL TRILOGY (10)

EPISODE III: *REVENGE OF THE SITH*

38a. BATTLE OF THE HEROES

The big new leitmotif in ROTS; like **DUEL OF THE FATES**, a composite idea that dominates the film's climactic duel. Even more than DotF, has an antique, liturgical quality. Plays emotion, rather than action. Main theme (**38a**) based on a simple four-pitch cell that is "driven by the full propulsive force of the orchestra" (and wordless chorus in 6m9). Referenced to striking effect in TLJ: 1M8.



Used In: III, VIII

First Usage: III [1:47:53] "Heroes Collide" (6m4)

Key Features: Plainchant-like basic idea, with small melodic compass, rising from $\hat{1}$ to $\hat{3}$ and returning to $\hat{1}$ via $\flat\hat{7}$. Harmonization stresses i↔$\flat$VI^6 relationship. Some variants harmonize $\hat{7}\rightarrow\hat{2}$ portion of melody with $\flat$VII/$\hat{1}$ or (unusually) ii$^{\sharp}$/$\hat{1}$. Most emblematic version has melody given to wordless chorus.

38b-d. BOTH continued.

Like Duel of the Fates, **BOTH** comes with detachable motivic subcomponents, though their musical development during the final act of ROTS is less extensive. **38b** a properly contrasting and independent **B-THEME**. **38c** serves as a spiky **OSTINATO** for strings and sometimes as woodwind interjection. **38d** a recurring brassy counter-figure, fairly autonomous.



Used In: III

First Usage: III [1:51:08] "Heroes Collide" (6m4) and [1:51:42]

Key Features: 38b a short but self-contained minor melody with unusual 3-fold metrical structure (3+3+5); carried by winds and strings. **38c** consists of a broken tonic chord framed by $\flat\hat{6}$ and $\sharp\hat{7}$ (compare **10f**). **38d** basically a repeated blasting of a minor triad, sometimes in rhythmic augmentation/diminution or displacement.

PREQUEL TRILOGY (11)

EPISODE III: *REVENGE OF THE SITH*

39. GENERAL GRIEVOUS

A short leitmotif for cyborg leader of the Separatist military. As pompous and loud but ultimately ineffectual as the character himself. Heard three times in ROTS; last instance during bout with Kenobi essentially tracked from 2m5 but with choral layer removed. Other materials associated with the general treated more as incidental motifs (see GRIEVOUS DANGER, PERIL).



Used In: III

First Usage: III [0:08:18] "Grievous Travels to Palpatine" (2m5)

Key Features: Strutting dotted rhythm in 6/8 time; at the same time halting and labored due to mid-phrase rests. Octave leaps in mm. 3-4 from ♯$\hat{4}$ down to ♯$\hat{4}$ back up to ♮$\hat{4}$ conspicuous, as is preceding ♭$\hat{6}$→$\hat{5}$→♯$\hat{4}$ melodic climax. Always on brass, with snare providing martial support.

40. HAPPY LANDINGS

An expansive albeit infrequently used theme in ROTS for successful arrival on planets (Coruscant, Utapau). Prominent in the limited number of cues in which it occurs (2m3, 3m6, and a derived variant in 5m6). Use of major triads planing over dissonant bass notes similar in harmonic structure to "Alliance Assembly" from ROTJ and affiliated cues.



Used In: III

First Usage: III [0:23:40] "Another Happy Landing " (2m3)

Key Features: At all times based on planing major triads, following melody in perfect parallel. All triads in root position and situated above a static tonic pedal point, until final measures when key shifts up a chromatic major third. Thick, homophonic scoring from strings and horns.

SEQUEL TRILOGY

THEMES AT A GLANCE

Episode VII: The Force Awakens (2015)	
Theme	**Incipit**
41. KYLO REN A	
42. KYLO REN B	
43. FIRST ORDER (KYLO REN C)	
44. SNOKE	
45. REY A	
46. REY B	
47. MARCH OF THE RESISTANCE	
48. MAP	
49. POE	

Episode VII: The Force Awakens cont.	
Theme	**Incipit**
50. FINN/ PURSUIT	
51. PATHOS	
52. TENSION	
53. JEDI STEPS	

Episode VIII: The Last Jedi	
54. ROSE	
55. LUKE IN EXILE	
56. DESPERATION	

Episode IX: The Rise of Skywalker (2019)	
Theme	**Incipit**
57. FRIENDSHIP	
58. VICTORY	
59. PSALM OF THE SITH	
60. SITH ARTIFACTS	
61. KNIGHTS OF REN	
62. HEROICS	

Note: all motif incipits transposed to C.

SEQUEL TRILOGY (1)

EPISODE VII: *THE FORCE AWAKENS*

41. KYLO REN A (AGGRESSIVE)

Chief theme for the primary antagonist of the sequel trilogy, Kylo Ren. Short, simple, and insistent—a defiant, overweening motto for a conflicted man who wishes to project power. For all its bravado, never quite fully actualized as a leitmotif. Subjected to true development and transformation only in TROS (**Redeemed Variant**). Compare to last 4 notes of **EMPEROR**, first 3 of **REY**.

41a. Theme



41b. Redeemed Variant



Used In: VII, VIII, IX

First Usage: VII [0:06:11] "The Arrival of Kylo Ren" (1m3)

Key Features: Five pitch motto, always with identifying $\hat{5}$-♯$\hat{4}$-$\hat{1}$ initial drop. Harmonized with a sustained minor chord, usu. in higher register. Many statements chain together two instances w/ alt. end notes ($\hat{5}$, $\hat{3}$); even longer versions striving for a true period form rare (TLJ 9m85) or unused (TFA 2m17). French horns, *loud*.

42. KYLO REN B (HESITANT)

The other half of Ren's musical personality. Threatening but unsure, sometimes with a pathetic quality. Like **KYLO REN A**, a short motto prone to immediate repetition, rather than long-breathed grammatical theme. Underlying harmony, reiteration of initial pitch, and overall clipped character suggests a stunted, inadequate mirror of more confidently malevolent **VADER**.



Used In: VII, VIII, IX

First Usage: VII [0:28:25] "Finn's Trek" (2m17A R)

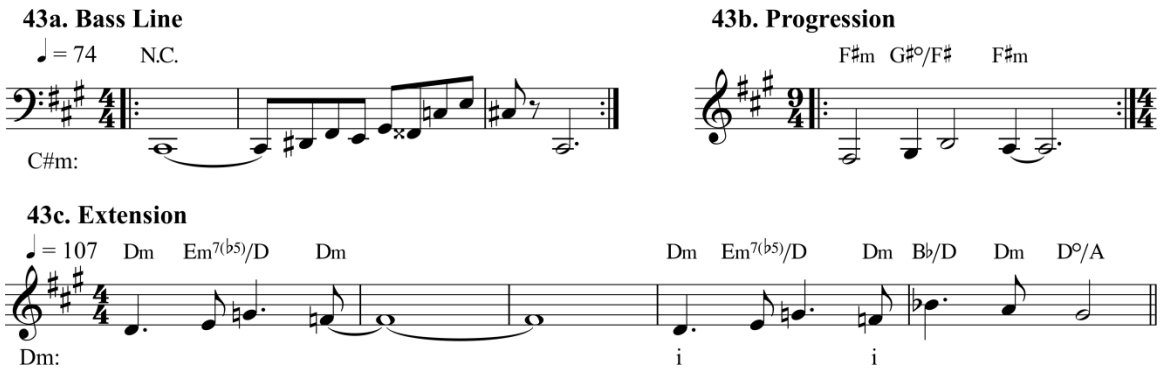
Key Features: Repeated pitch ($\hat{3}$ in minor) at onset at moderate to slow tempo. Followed with sigh down a minor second and augmented second. Not always harmonized beyond one sustained chord, but when underlying harmony does progress, heads to ♭vi, w/ dissonant ♮$\hat{2}$/♭$\hat{6}$ outer-voice interval. Varied orchestration.

SEQUEL TRILOGY (2)

EPISODE VII: *THE FORCE AWAKENS*

43. KYLO REN C (MENACING) / FIRST ORDER

Kylo Ren's **MENACING** motif and the **FIRST ORDER** motif are closely related, perhaps derivatives of each other; both are based on a grasping four-note figure. The latter was meant to play a larger role in TFA than it does in final cut, as evidenced by extremely prominent usage in 1m3A among other places; as heard, basically an incidental motif.



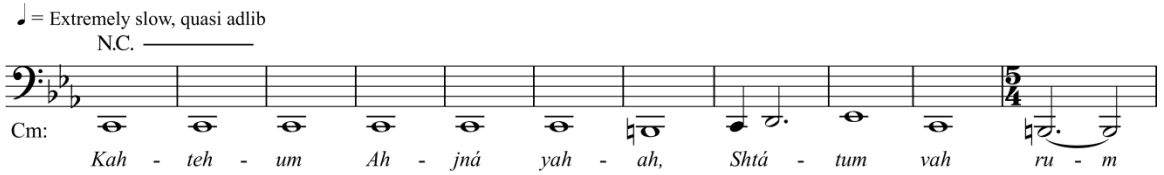
Used In: VII, VIII, (IX)

First Usage: VII [0:09:32] "The Arrival of Kylo Ren" (1m4 R)

Key Features: Basic shared feature is opening four note figure, climbing from $\hat{1}$ to $\hat{2}$ and $\hat{4}$ to $\hat{3}$ in minor. **43a** sustained by a single minor chord, **43b-c** and other versions with more elaborate harmonizations (sometimes dissonant planing in TLJ). Murky double-basses for **43a**, horns & snares for **43b**, strings **43c**.

44. SNOKE

While hardly a melody in a traditional sense, **SNOKE**'s basso vocal music is motivic (although hard to hear) in TFA and especially in TLJ. Low, texted vocal music with comparable texture & structure also features heavily in some unused choral cues from TROS. Linked to **EMPEROR** theme and especially abyssal vocal texture in ROTS 3M2A. See also SNOKE'S BOUDOIR, SPITE.



Used In: VII, VIII, IX, M

First Usage: VII [0:51:50] "Snoke" (8m78)

Key Features: Single, slowly intoned pitch in deep male voices, following lyrics of (yet undetermined) Sanskrit text. Quiet. Rhythmic pulse almost undetectable. After numerous iterations, melody might move by tiny amount, traversing augmented third between $\sharp\hat{7}$ and $\flat\hat{3}$. Can provide ambience for more conventional themes (TLJ 1m9).

SEQUEL TRILOGY (3)

EPISODE VII: *THE FORCE AWAKENS*

45a-b. REY A (THEME)

Chief theme for the primary protagonist of the sequel trilogy. Lyrical and intricate in its construction, with multiple forms of both **A-** and **B-phrases**. Lavished with attention to an extent singular in these films. Emotionally complex, to the point of ambivalence at times, but generally suggests resourcefulness, questing spirit, stoical melancholy, and deep reserve of strength.



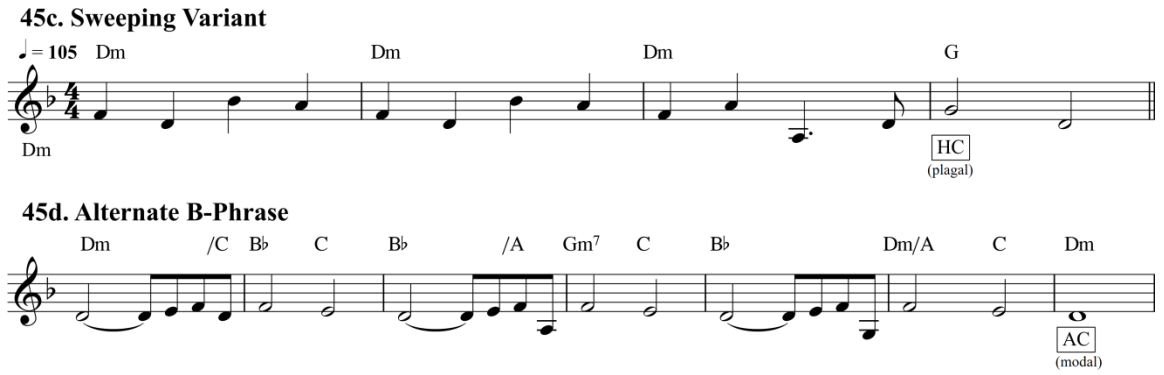
Used In: VII, VIII, IX

First Usage: VII [0:12:16] "The Scavenger" (1m5 Alt2 A Insert)

Key Features: Minor and modal, blending dorian, aeolian, and phrygian aspects. IV♯3/♭VI duality comparable to **FORCE**. Theme has distinctive blend of chord-outlining, stepwise, & leaping components. $\hat{1}\rightarrow\hat{4}\rightarrow\hat{5}$ cell at onset characteristic. Active, syncopated, variable accompaniment. On flute, strs., horns, trumpets, etc.

45c-d. REY A continued.

Further aspects of Rey's primary theme, including: a variant with more **Sweeping** quality heard on occasion in TFA and TROS; and an alternative **B Phrase** heard throughout sequels, with a more assured, less lonely aspect compared to **45b**.



Used In: (Sweeping) VII, IX

First Usage: VII [1:09:05] "I Have To Get Back" (4m39 R)

Key Features: 45c outlines minor chord w/ neighboring $\flat\hat{6}$; ends w/ *beginning* of **45a**. On horns, blended winds. **45d** essentially an extended cadential progression, aiming at and after three tries securing a $\hat{3}\rightarrow\hat{2}\rightarrow\hat{1}$ resolution, with tonic approached by (aeolian) ♭VI and ♭VII. Placed in upper brass, strs., ardently played.

SEQUEL TRILOGY (4)

EPISODE VII: *THE FORCE AWAKENS*

46a. REY B (CHIMES)

Second of three detachable and autonomous motifs for Rey. In its initial presentations, **CHIMES** motif is muted and faintly magical sounding; conveys a withdrawn and guarded personality. But fully capable of more dramatic, even heroic transfigurations, as heard in TLJ 9m8 and TROS 1m4/5. Compare **LUKE IN EXILE**, **DIES IRAE**.



Used In: VII, VIII, IX

First Usage: VII [0:11:38]
"The Scavenger"
(1m5 Alt2 A Insert)

Key Features: Simple seven note cell that hovers around 5th of minor scale. Rhythmically unmarked besides dotted quarter to eighth rhythm mid-motif. Harmonically static: each note supplied w/ version of A-min or A-sus. Bell-like timbre is diagnostic: celesta, piano, synth; more rarely in horns, blended winds.

46b. REY C (GALOP)

Third component of Rey's thematic identity, an athletic ostinato figure. Typically presented in light and airy orchestration, but even then has a certain hard-edged quality from its flattened seventh. Originally treated as a background figure for **REY A** and **B** themes in TFA, but becomes a more autonomous—if still subsidiary—leitmotif in TLJ and TROS.



Used In: VII, VIII, IX

First Usage: VII [0:11:48]
"The Scavenger"
(1m5 Alt2 A Insert)

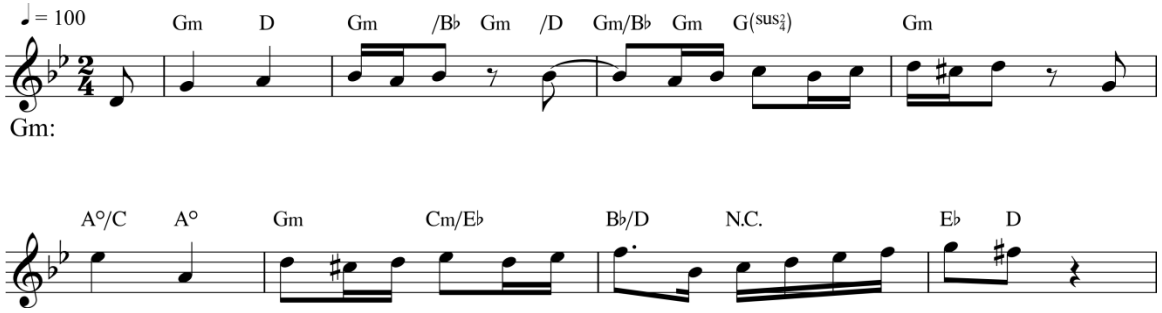
Key Features: Rhythmic pattern of eighth-sixteenth-sixteenth-quarter, repeated as an ostinato. Centered on tonic of minor scale; brief but salient natural (♭$\hat{7}$) scale degree. Chord-outlining pattern resembles the incipit to **REY A** (**45a**) in diminution. Light instrumentation, may be quickly traded between different timbres.

SEQUEL TRILOGY (5)

EPISODE VII: *THE FORCE AWAKENS*

47a. MARCH OF THE RESISTANCE

Important and frequently used theme for the Resistance. A stern counterpart to the perky **REBEL FANFARE**, in a loosely baroque-style. Extended versions are indeed martial, w/ strong accents & full grammatical phrases, though elsewhere broken down into components & treated more discursively. Williams treats imitatively.



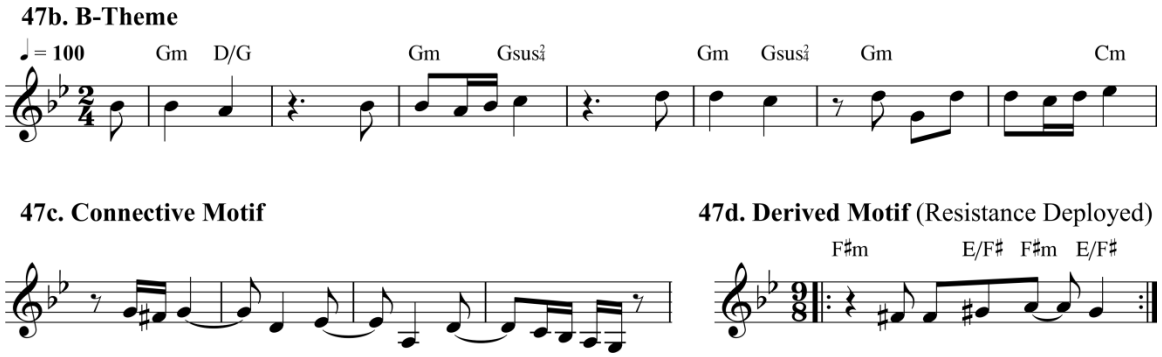
Used In: VII, VIII, IX, S, M

First Usage: VII [1:15:27] "Good Guys Shooting" (5m47 v2)

Key Features: Determinedly upwards melodic trajectory; reduces to $\hat{1}\rightarrow\hat{2}\rightarrow\hat{3}$ / $\hat{3}\rightarrow\hat{4}\rightarrow\hat{5}$ / $\hat{6}\rightarrow\hat{5}\rightarrow\hat{6}\rightarrow\hat{7}$ / $\hat{8}\rightarrow\hat{7}$ / $\hat{8}$. Lower neighbor figure with short-short-long rhythm characteristic. Active bass-line, diatonic harmonization. Prone to P5-based transpositions (see *associative progressions*). Flexibly orchestrated, but usu. on trumpets.

47b-d. MOTR continued

Auxiliary components of **MoTR**. **47b**, a fully separable **B-THEME** (still based materials of **47a**) makes several appearances; in TLJ even spawns its own derived theme, RESISTANCE DEPLOYED **(47D)**. A small CONNECTIVE MOTIF draws from the intervallic tendencies of **47a**, with added syncopation; embeds, probably accidentally, **PATHOS**.



Used In: VII, VIII, IX

First Usage: VII [0:58:27] "I've Found the Droid" (4m37)

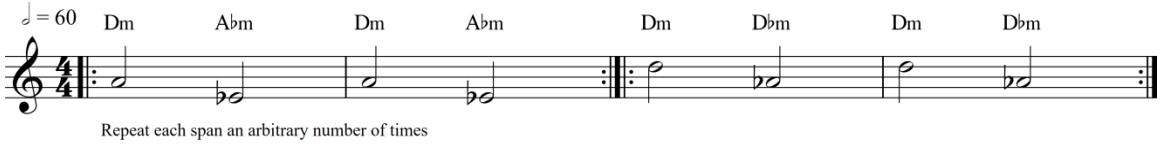
Key Features: All share A-theme's unvarnished minor tonality. **47b** and **47c** over a tonic pedal w/ little to no harmonic variety in accompaniment; derive quick neighbor figure from **47a**. **47b** an effortful climb from $\hat{1}$ to $\hat{4}$, **47c** syncopated descent from $\hat{5}$ to $\hat{5}$. **47d** short and aeolian, based $\hat{3}\rightarrow\hat{2}$ from **47b**. All heard in strs. + horns.

SEQUEL TRILOGY (6)

EPISODE VII: *THE FORCE AWAKENS*

48. MAP

Though minimal, the **MAP** is an autonomous leitmotif and not simply an associative progression. Always appears in connection with the map to Luke—and his disappearance more generally—and is invariant in terms of melody, texture, and orchestration. Compare with **P**LANETARY DESCENT incidental motif, assorted other polychordal passages (e.g. ANH 4m1).



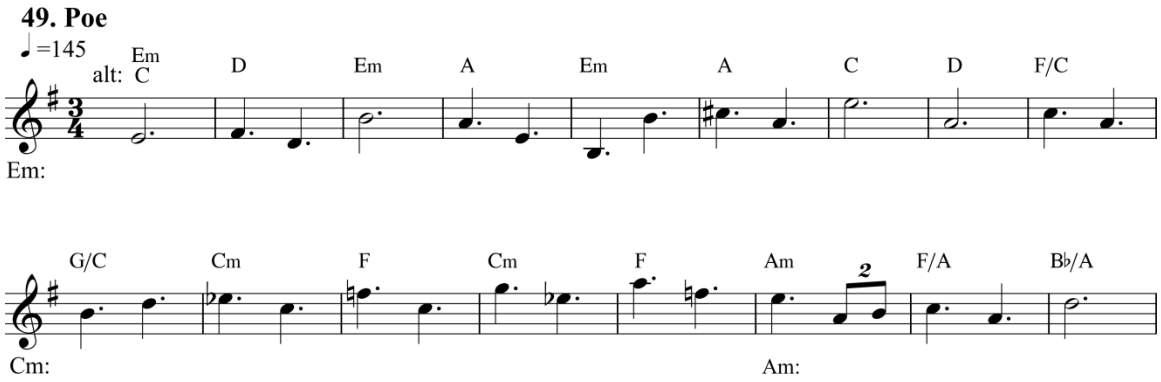
Used In: (IV), VII, VIII

First Usage: VII [0:02:40] [Untitled] (1m2B)

Key Features: A pair of oscillating minor triads in some unusual harmonic relationship: often tritonal (e.g. Cm↔F♯m), sometimes by other intervals (e.g. Cm↔A♭m or Cm↔Bm). Muted, inexpressive, persistent. Two triads may overlap w/ each other, giving fuzzy polychordal impression. Harps, celesta, high woodwinds.

49. POE

Stalwart leitmotif for Poe Dameron, moderately frequent in all three sequel movies. Melodically somewhat unassuming but charged with stirring orchestrations and interesting, variable harmonizations. Has at least one "big hero" variant per film, and in TLJ and TROS more reflective, mature variants as well.



Used In: VII, VIII, IX

First Usage: VII [0:21:53] "The First Escape" (2m15 R Insert)

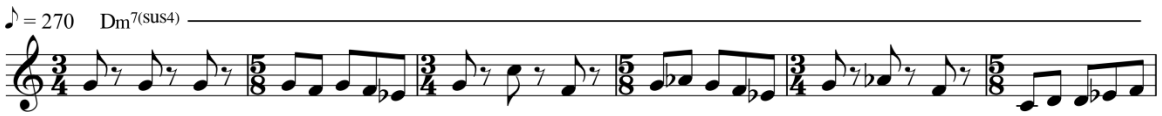
Key Features: Several potential harmonizations, all with a slight ambiguity concerning both mode (major, natural or harmonic minor, dorian) and home key. Steady harmonic rhythm: one chord per measure, never more, never less. Melody simple and determined; accompaniment adds rhythmic zest. On trumpets, winds.

SEQUEL TRILOGY (7)

EPISODE VII: *THE FORCE AWAKENS*

50. FINN/PURSUIT

An incipient theme for Finn that never quite materializes, showcased in action scenes early in TFA and a handful of unused cues involving Finn, esp. 3m23. Tense and irregular rhythmically: an edgy motif for a man on the run. Long spans of flexibly developing variants based on initial two-bar idea. Heard momentarily in TLJ and TROS; statements derived from TFA End Credits.



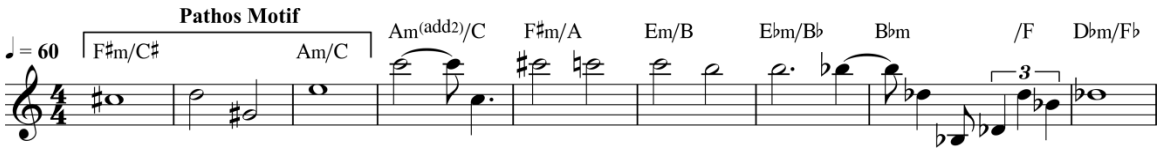
Used In: VII, VIII, (IX)

First Usage: VII [0:30:00] "Follow Me" (2m18C R)

Key Features: Asymmetrical rhythm: basic pulse is **12**1**2**12+**12**123 at a rapid tempo. Starts with threefold repetition of staccato note, followed by more continuous five-note response (sometimes w/ a grace note). Supported by suspended or quartal chords. In winds, trumpets, xylophone, staccato strs.

51. PATHOS

A short figure frequently heard in the Sequels that assumes leitmotivic status in TFA via incorporation into a longer, twice-heard string elegy ("Starkiller," "Torn Apart"), indirectly recalled in TLJ. The germ is developed in TROS, both within themes (**FRIENDSHIP**) and incidental motifs (c.f. REDEMPTION, BITTERSWEETNESS). Cf. also **LAMENT**, **POE**, ROTS 7m1.



Used In: VII, (VIII), (IX)

First Usage: VII [1:10:15] "Sunbeam Strings" (5m40)

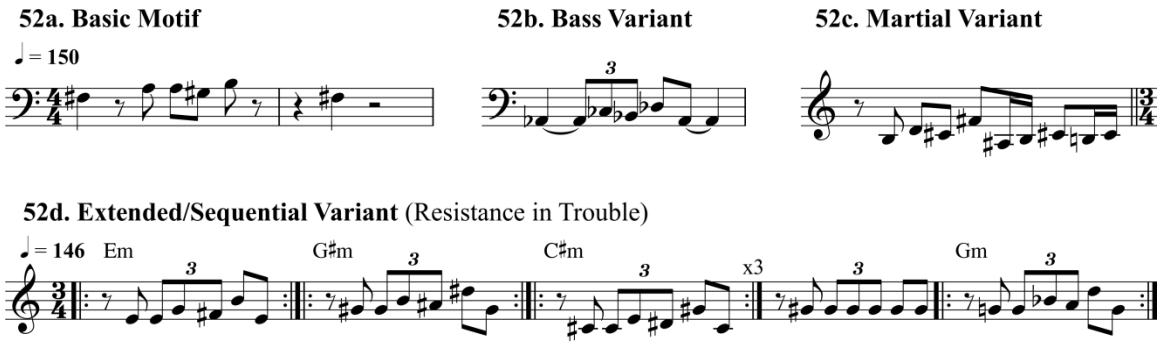
Key Features: Essential aspect is a 3-note melodic cell: a semitonal climb followed by tritone fall (e.g. G→A♭→D). Many variants and expansions exist. Definitive statements in TFA have very slow tempo, purely string instrumentation, much longer continuation with multiple sudden chromatic modulations and pained descents.

SEQUEL TRILOGY (8)

EPISODE VII: *THE FORCE AWAKENS*

52. TENSION

A ubiquitous, stressed-out little motif that appears in the sequels, usu. as a syncopated ostinato. It provides an intervallic precursor to more long-breathed **DESPERATION** in TLJ and **PSALM OF SITH** in TROS. Even by itself, the Tension motif completely saturates the TLJ score, as in the memorable RESISTANCE IN TROUBLE motif, melodically halfway between **TENSION** & **DESPERATION**.



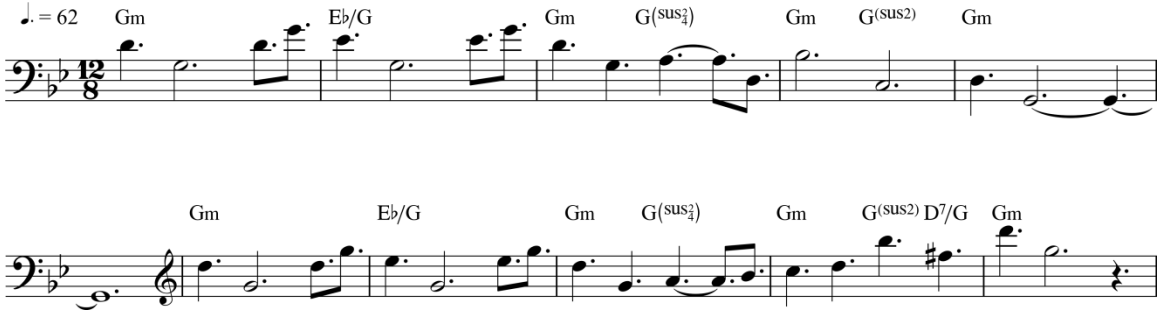
Used In: VII, VIII, IX

First Usage: VII [1:43:50] "I Can Get Us In" (7m62) [also unused 1m2R- 1m3, etc.]

Key Features: Appears in kaleidoscopic variety of forms and contexts, but always based on $\hat{1}\rightarrow\hat{3}\rightarrow\hat{2}\rightarrow x\rightarrow\hat{1}$ pattern in minor, where x is either $\hat{4}$ or $\hat{5}$. Rarely heard just once: repetitions of basic cell common, sometimes modulating, often syncopated, strung into long phrases. Usu. in lower instrumentation, w/ pulsing accompaniment.

53. JEDI STEPS

A broad, mystical theme for the remote skerry sought out by Luke and later Rey, birthplace of the Jedi Order. Heard in isolation at end of TFA score, as Rey treks up the steps of Ahch-To. Recurs a handful of times in TLJ; hinted (and perhaps used in unreleased cues) in TROS. Cryptic links with a number of other themes (**REY**, **VADER**) and set pieces (TROS 9m5 alt).



Used In: VII, VIII, IX

First Usage: VII [2:05:10] "Climbing the Mountain" (8m74)

Key Features: Begins with downwards fall of a perfect fifth: only minor mode leitmotif to do so—compare **YODA**. Placed in midrange/low instruments (soli cellos most characteristically), with lightly throbbing chordal or tremolo accompaniment in celesta, winds, upper strings. At core, based on i↔♭VI progression.

SEQUEL TRILOGY (9)

EPISODE VIII: *THE LAST JEDI*

54a. ROSE

TLJ's main new theme, **ROSE**'S theme is a leitmotif for the new character, conveying her hopefulness and firm moral compass. Developed considerably in TLJ and the concert arrangement "The Rebellion is Reborn," but, like the character, neglected in IX, with several exciting variants for the Battle of Exegol left unused. Melodically related to the **FORCE** theme.



Used In: VIII, IX (unused)

First Usage: VIII [0:38:28] "Rose Appears" (3m21)

Key Features: A symmetrical period in fullest statements; 2nd half a varied transposition of 1st. Internal modulation achieved by retroactive aeolian cadence (I→II♯→III♯ = ♭VI→♭VII→I♯). Melody lingers around $\hat{2}$, harmonized by either lydian II♯$^{4}_{2}$ or diatonic ii$^{4}_{2}$. Effect of written hemiola depends on accompaniment.

54b-c. ROSE cont.

Two contrasting B-Sections for **ROSE**'s theme, neither of which ever occurs in TLJ's underscore. Even-tempered but transitional **54b** heard in End Credits and "Rebellion is Reborn." Alternative **54c**, more sprightly and rhythmically active, never heard in any form, written for early draft of End Credits—possibly never recorded. (Note similarity to **YODA** B-Theme)



Used In: VIII

First Usage: VIII [2:24:29] "End Credit Part 2" (9m90)

Key Features: Contrastingly downwards flowing melodic contour in **54b** compared to **54a**. Pantriadic; based primarily on chromatic step and third relations, no clear sense of key until fourth measure's half cadence. Like a sing-songy version of **REBEL FANFARE** for strings and winds. **54c** animated by dotted rhythms, bright orchestration.

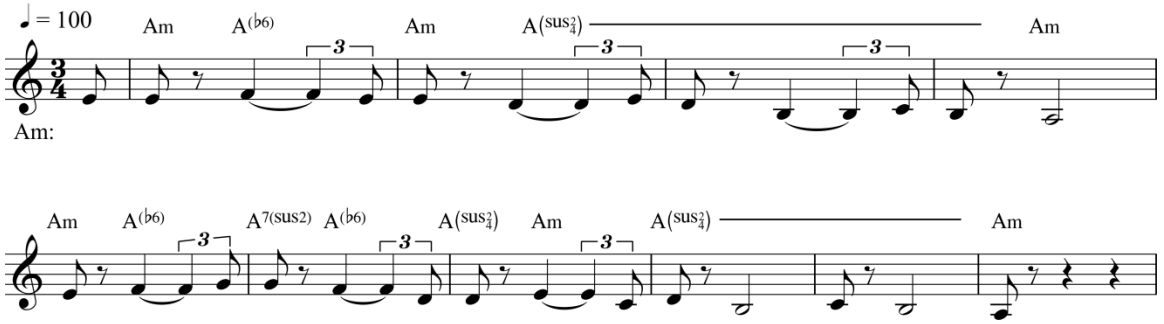
SEQUEL TRILOGY (10)

EPISODE VIII: *THE LAST JEDI*

55a. LUKE IN EXILE

An austere theme for Luke's difficult life on Ahch-To. Main tune has the quality of a rather glum **Sarabande**, with a certain Sibelian chilliness . Theme is related to and possibly derived from **REY B (CHIMES)**. Neither the main theme nor its affiliated materials are heard extensively in TLJ, though given some development in concert arrangement.

55a. Theme (Sarabande)



Used In: VIII

First Usage: VIII [0:20:20] "Luke's Breakfast" (2m16)

Key Features: Accented and sustained second note in every measure. Limited harmonic vocabulary or melodic ambitus: simple minor key; simple static harmonization; simple and stubborn $\hat{6}\rightarrow\hat{5}\rightarrow\hat{4}\rightarrow\hat{3}\rightarrow\hat{2}\rightarrow\hat{1}$ melodic line (starts on $\hat{7}$ in second phrase). In tightly voiced homophonic horns.

55b-c. LUKE IN EXILE cont.

Additional elements of the Luke in Exile theme, developed sporadically in TLJ. A **Fanfare** injects rhythmic vitality into sequences involving 55a, while adhering to its same melodic and harmonic restraint. A series of **Arpeggios** adds further color to the blustery environs of Ahch-To (and echoes, without exactly replicating, **MYSTERY** motif from AOTC).

55b. Fanfare



55c. Arpeggios



Used In: VIII

First Usage: VIII [0:21:45] "Luke's Breakfast" (2m16)

Key Features: Rhythmic hook of **55b**—4 sixteenths followed by a staccato eighth—distinctive. M. 1 based on $\hat{5}\rightarrow\flat\hat{3}\rightarrow\hat{4}\rightarrow\hat{2}$ schema, a favorite of Williams. Second m. contains more motivic links to **55a**, **REY A**. Always on trumpets. **55c** similar to other arpeggiated leitmotifs (**REVELATIONS**, **MYSTERY**) in ascending to ♭6 of minor triad.

SEQUEL TRILOGY (11)

EPISODE VIII: *THE LAST JEDI*

56. DESPERATION

Memorable theme that comes into progressive focus over course of TLJ, eventually accompanying the film's most arresting set-piece, "Holdo's Sacrifice" (7m67). Based on and arguably generated from the nondescript **TENSION** motif. Despite its rarity (only 5 fully-formed individual statements, at least one more unused), packs a big punch.



Used In: VIII

First Usage: VIII [1:37:35] "Ladies Parting" (6m57)

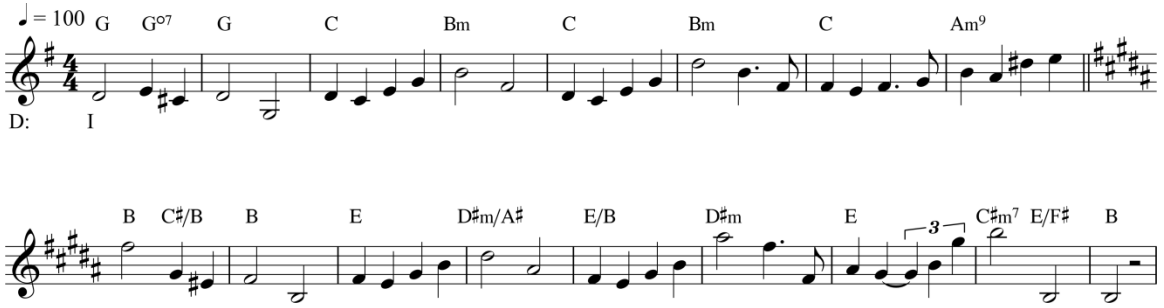
Key Features: Strongly etched tune compared to its unmarked progenitor motif, with five rather than expected four active melodic measures. Sticks primarily to chord tones of minor tonic, with harmonization similarly steadfast. Modulates twice in most mature form: Am→Cm→ Em. On horns, trumpets with pounding accompaniment.

SEQUEL TRILOGY (12)

EPISODE IX: *THE RISE OF SKYWALKER*

57. FRIENDSHIP

One of two thematic components of "The Rise of Skywalker" concert arrangement, a long-breathed and songful representation of the bond between Rey, Finn, and Poe specifically, and fellowship generally. Perhaps the most sentimental of all *Star Wars* themes. Resonates with multiple other leitmotifs, and in conjunction with **VICTORY** has a summative, retrospective quality.



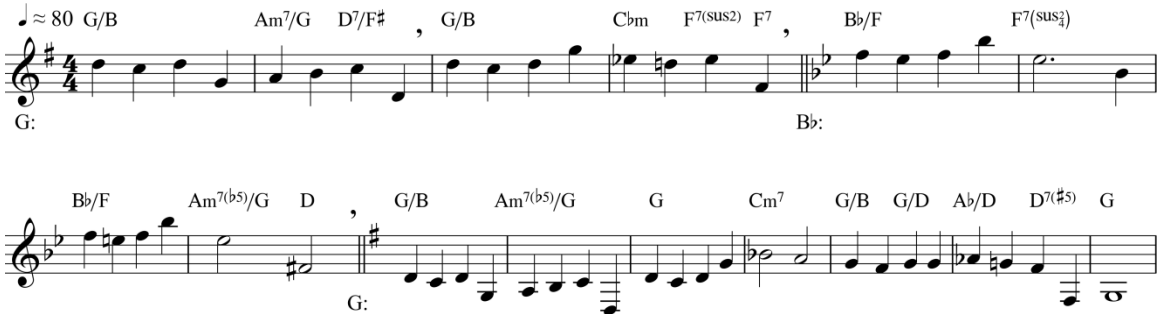
Used In: IX

First Usage: IX [0:17:19]
"The Medal"
(2m6)

Key Features: Three distinguishing melodic/harmonic features: lydian double-neighbor [$\hat{6}\rightarrow\sharp\hat{4}\rightarrow\hat{5}$] in m. 1 (cf. **YODA**); undulation between IV & iii in mm. 3-7; and modulation from antecedent to consequent up a M3. Like some other extended themes, seems to already be developing when it starts. Almost exclusively on strings.

58. VICTORY

The other half of the "Rise of Skywalker" complex: essentially a hymn, with slow pace, homophonic texture with cadential pauses, and highly regular harmonic rhythm. Anticipates and then celebrates Resistance's final victory. Like **FRIENDSHIP**, prone to modulations, modal inflections. Evocative of and probably best interpreted as a thematic transformation of **REY'S CHIMES**.



Used In: IX

First Usage: IX [1:37:00]
"The Meeting"
(7m04)

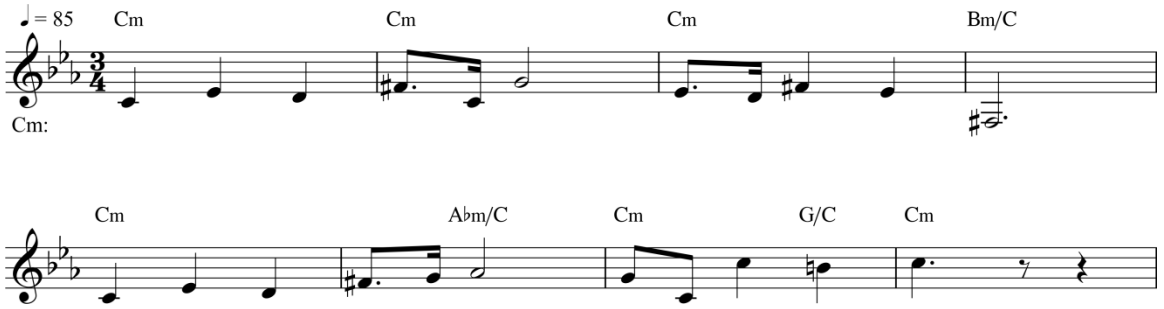
Key Features: Major melody in chorale texture and form—homophonic, homorhythmic, with mostly unvarnished 4-voice harmonization, even pauses every four measures. In fullest statements, has internal modulation to ♭III. Strategic modal borrowings: II♯, iv^7, ♭II/$\hat{5}$. Woodwinds initially; wordless choir in ultimate statement.

SEQUEL TRILOGY (13)

EPISODE IX: *THE RISE OF SKYWALKER*

59a. PSALM OF THE SITH

A dark new theme for Palpatine's Final Order—literally "Anthem of Evil" on the soundtrack album. Designation as a psalm suggests an otherwise holy musical genre twisted by melodic corruptions. Never as prominent as other dark side motifs, but quite well developed in its own right. Kind of a misshapen clone of **EMPEROR**; also linked w/ **KYLO REN**, **VADER**, **TENSION**



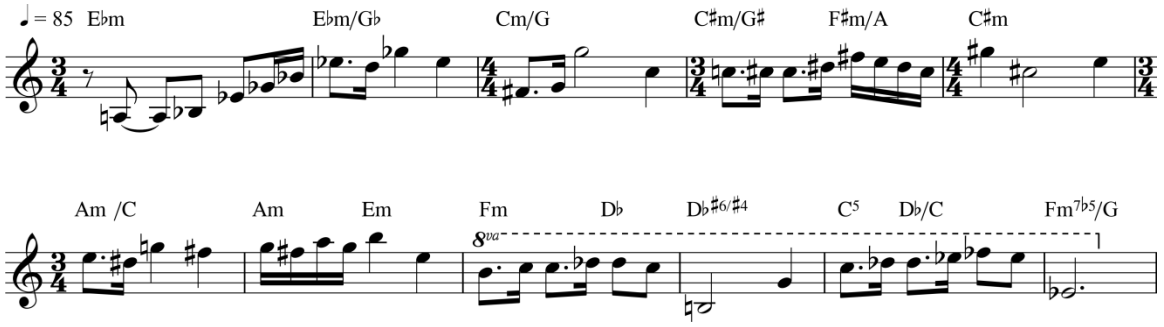
Used In: IX

First Usage: IX [0:02:50] "Rey's Trip to P" (6m13, tracked)

Key Features: Symmetrical period from theme that really insists on its sharpened fourth (♯$\hat{4}$). Glued in most statements to minor tonic triad, with occasional glimpses of other negatively-valenced chords (♯vii, ♭vi). Although never heard in actual film, prototypical statement is for a cappella voices. A leitmotivic rhyme with ROTS 3m3.

59b. PSALM OF THE SITH cont

While unheard in all but the End Credits, a well-fleshed out B-section exists for the **PSALM**. Based on elements of the theme's A-section, but with faster melodic rhythm and much more active and dynamic harmonic support. Offers a suitably gothic, almost romantic counterpart to the hushed main Psalm theme.



Used In: IX

First Usage: IX [1:28:13] "On Their Knees" (8m8, tracked)

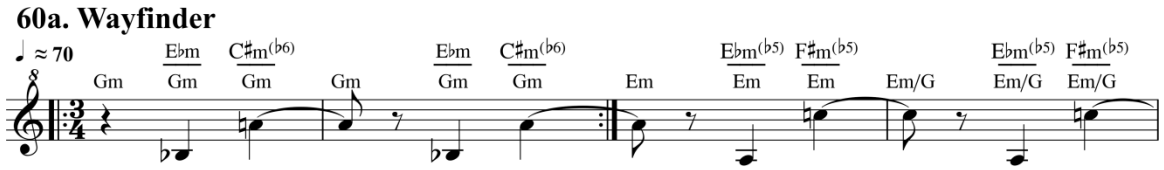
Key Features: Essentially an outgrowth of the motif from m.3 of **59a**. Far more tonally unstable than A-section, changing harmonic focus once a measure or more. Big downwards dips by chromatic intervals in common with **59a**. Most chords minor, inverted, part of upwards craning bass-line. In full strings in definitive form.

SEQUEL TRILOGY (14)

EPISODE IX: *THE RISE OF SKYWALKER*

60a. SITH ARTIFACTS (WAYFINDER)

A pair of themes for MacGuffins in TROS. The first idea relates very loosely to the **Wayfinder**. Both are marked by a polychordal oscillation of chromatically related minor triads, thus sharing a family resemblance to **MAP**, **EMPEROR** motifs. Note underlying chords—a fusion of multiple dark-side associative progressions.



Used In: IX

First Usage: IX [0:02:22] "Vader's Castle" (1m15)

Key Features: Extremely dissonant. Somewhat variable in presentation, but core element is a threefold rotation of minor-triads in conspicuously different registers. Actual progression depends on cue, but climactic 7m20 form [Gm→E♭m→C♯m(♭6)] is typical. Blended and thick instrumentation: high winds, strs, harps for "melody."

60b. SITH ARTIFACTS (DAGGER)

An elusive leitmotif, most likely meant for Ochi's **Dagger**, heard only on a handful of occasions in TROS, and not in the scene in which it features most prominently, 5m10! Slightly onomatopoetic, both in intervallic profile—like a broken and jagged blade—and in emotional terms. Music of a persistent but unnamable sinking feeling



Used In: IX

First Usage: IX [0:32:59] "Ochi and the Dagger" (3m7)

Key Features: Three subcomponents—a rising series of quarter notes, a drooping figure, and a short echo, all united by shared harmonic color: juxtaposition of two minor triads a semitone apart (e.g. D♯m+Em). Carried by woodwinds. Second, most distinctive component (mm. 2-3) in flutes, oboes, clars., moving in parallel.

SEQUEL TRILOGY (15)

EPISODE IX: *THE RISE OF SKYWALKER*

61. KNIGHTS OF REN

A fulminating little motif for the long-anticipated Knights of Ren. Like many leitmotifs for secondary (or tertiary) villains, curt in length and not prone to development. Can resemble a bleak fanfare in some instances. Kylo Ren's posse is characterized as much by a timbre (timpani interjections) in TROS as this nasty snarl of a theme.

61a. Fast Form (on $\hat{5}$)



61b. Slow Form (on $\hat{1}$)



Used In: IX

First Usage: IX [0:03:07] "The Ninth Beginning" (1m22)

Key Features: Both fast and slow forms follow same intervallic outline: long or repeated first pitch, followed by quick double chromatic neighbor around it. Double neighbor creates emblematic "villain" interval for Williams of diminished third (e.g. ♭$\hat{6}$↔♯$\hat{4}$). Appears in brief spurts of underscore, invariably assigned to loud brass.

62. HEROICS

An old-fashioned good-guy theme, brassy and major, but restricted in the final film to just a couple renditions. Two forms, **BROAD** and **BRISK**, both based on same interval pattern. Intervallically & rhythmically related to a host of other themes, inc. **REBEL FANFARE**, **POE**, **FRIENDSHIP**, **LUKE** (as countermelody in 3m0) and **PSALM OF THE SITH**, its chromatic twin.

62a. Broad Form



62b. Brisk Form



Used In: IX

First Usage: IX [0:08:49] "Lightspeed Skipping" (1m26)

Key Features: Major mode period with a twist. **62a** starts with a $\hat{1}\rightarrow\hat{4}\rightarrow\hat{3}\rightarrow\hat{5}\rightarrow\hat{1}$ figure; **62b** delaying and syncopating that same underlying motif slightly. Broad form's harmonization bears pervasive modal mixture; brisk form less clear-cut in tonality, veers off in second half. Brassily orchestrated—**62b** essentially a fanfare.

ANTHOLOGY FILMS (1)

ROGUE ONE (2016) - MICHAEL GIACCHINO

Motif		Melodic Reduction	Uses	Initial Statement
1	Imperials 1 [alt. Krennic]		R	R [0:00:58]
2	Imperials 2 [alt. Krennic]		R	R [0:22:23]
3	Hope		R	R [0:07:30]
4	Jyn[1]		R	R [0:12:12]
5	Guardians of the Whills		R	R [0:12:12]

Notes:

1. **JYN'S** theme embeds a clear reference to the "Dies Irae" motif, which is itself an important and semi-autonomous component of Giacchino's score. The melody is also not altogether dissimilar to a one-off that concludes ANH 4m3.

ANTHOLOGY FILMS (2)

SOLO (2018) – JOHN POWELL AND JOHN WILLIAMS

	Motif	Melodic Reduction	Uses	Initial Statement
1	Young Han Solo (Heroic)[1] *comp. Williams*		S	S [0:00:11]
2a	Young Han Solo (Searching) *comp. Williams*		S	S [0:00:50]
2b	Young Han Solo (Searching Variant) *comp. Williams*		S	S [0:06:38]
3	Secrets[2] *comp. Powell*		S	S [0:00:00]
4	Han & Qi'ra *comp. Powell*		S	S [0:02:40]
5	The Gang *comp. Powell*		S	S [0:14:48]

ANTHOLOGY FILMS (3)

SOLO (2018) – JOHN POWELL AND JOHN WILLIAMS

Motif		Melodic Reduction	Uses	Initial Statement
6	Han & Chewie *comp. Powell*		S	S [0:20:25]
7a	Enfys Nest 1 *comp. Powell*		S	S [0:26:36]
7b	Enfys Nest 2 *comp. Powell*		S	S [0:33:10]
8	L3-37 *comp. Powell*		S	S [0:59:49]
9	Fakery *comp. Powell*		S	S [0:03:55]

1. 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.
2. 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 latter is mostly fixed to a tonic/flat-minor submediant relationship.

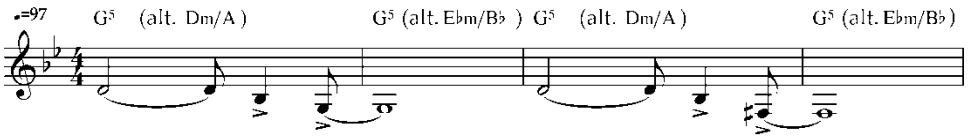
MISCELLANEOUS (1)

GALAXY'S EDGE (2018) – JOHN WILLIAMS

Motif		Melodic Reduction	Uses	Initial Statement
1	Primary Theme 1		N/A (Theme Park)	N/A (Theme Park)
2	Primary Theme 2			
3	Transitional Theme			
4	Secondary Theme			
5a & 5b	Fanfare 1 & Fanfare 2			

MISCELLANEOUS (2)

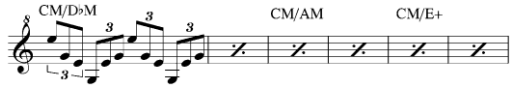
OBI WAN KENOBI (2022) — THEME BY JOHN WILLIAMS; SCORE BY NATALIE HOLT, WILLIAM ROSS

Motif		Melodic Reduction	Uses	Initial Statement
1a	Obi Wan *comp. Williams*		*Obi Wan Kenobi* (Limited Series)	E1 (0:13:00)
1b	Obi Wan (Ostinati) *comp. Williams*			E1 (0:14:19)
2	Reva & Inquisitors *comp. Holt*			E1 (0:06:57)
3	Young Leia *comp. Holt*			E1 (0:23:29)
4	Imperials *comp. Holt*			E3 (0:14:32)
5	Becoming-Vader *comp. Holt* (?) *or Ross* (?)			E3 (0:33:45)

II.

Non-Leitmotivic Themes

INCIDENTAL MOTIFS (1)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
1	STARRY NIGHT ARPEGGIOS		4, S, etc.	4 [0:01:45]	Polychordal arpeggios, invariant part of transition from main title to first non-diegetic cue, often leading to characteristic but variable hexatonic harmonic material. Revived cleverly during "Reminiscence Therapy" sequence in *Solo*.
2	STARRY NIGHT PICCOLO		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 Rogue One.
3	MARTIAL CHORDS		4, 9	4 [0:02:10]	Dissonant, pounding polychord straight out of Holst's "Mars" from *The Planets* Suite. Used in opening scene of ANH and climax of Battle of Yavin, as well as TROS. Literally called "Holst chords" by Williams. (Grace 1983)
4	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.
5	IMPERIAL TROOPS OSTINATO		4, S	4 [0:55:04]	Associated with stormtroopers in ANH, generally in conjunction with **IMPERIAL MOTIF**.
6	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.
7	SAND-CRAWLER		4	4 [0:13:08]	Highly chromatic theme used in two cues related to Jawas in ANH, closely related to Scum and Villainy motif. Embeds a variant of the Death Star motif.
8	SCUM AND VILLAINY		4	4 [0:14:34]	Featured in ANH's Jawa cues, closely related to Dianoga material (tracked into Mos Eisley arrival in Special Edition), and to the Tusken Raider music.
9	DIMINUTIVE CREATURES		4, 6	4 [0:15:40]	Cute, staccato vamp used both for Jawas and Ewoks. Potential to evoke Dies Irae in right circumstance.
10	LAND-SPEEDER		4	4 [0:27:45]	A characteristic "bouncing horn figure" cited by Williams as linked with Luke's Landspeeder, shades of which appear in 3m3 and 5m1.

INCIDENTAL MOTIFS (2)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
11	SANDPEOPLE		4, (2)	4 [0:29:13]	Alien, dissonant music for Tusken Raiders, marked specifically by its *timbres*: 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.
12	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.
13	DIES IRAE		All	4 [0:40:47]	References to Dies Irae melody in the saga are **pervasive**, most importantly in ANH (e.g. 4m4), AOTC/ROTS as component of Descent leitmotif, in TFA/TLJ as aspect of Rey's theme, and at many junctures across ROTJ.
14	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.
15	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, and more distantly "It's A Trap." Both related to Rebel Fanfare.
16	IMPERIAL MARCH PRECURSOR		4, 5, 6	4 [1:13:27]	$\hat{1}\rightarrow\flat\hat{6}$ motion redolent of Vader. Used sparingly in ANH and ESB, a few times in ROTJ, most prominently for Luke's escape from Death Star (underneath Luke).
17	HEROIC DETERM-INATION		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.
18	HEROIC DESCENDING TETRA-CHORDS		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.
19	ROMANTIC DESCENDING TRICHORDS		4, etc.	4 [0:01:42]	Pattern of descending triplets chained in upwards ascending sequence, derived from ending of Main Title, closely associated with Princess Leia, though mostly through suites and concert arrangements.
20	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.

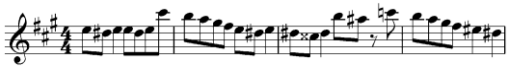
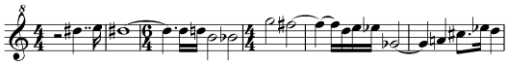
INCIDENTAL MOTIFS (3)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
21	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.
22	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 "It's A Trap" from ROTJ.
23	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.
24	LUMBERING AT-AT		5, 6	5 [0:27:00]	Low, vaulting syncopated brass line associated with Imperial Walkers. Repeated verbatim in 3m3 and 4m1 of ESB, similar but inexact motifs in 11m5 of ROTJ. Emphasizes ♯7→♭6→1 downward leaping figure.
25	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 *Solo*, "Reminiscence Therapy."
26	ASTEROID FIELD AUX. 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 *Solo*, "Reminiscence Therapy."
27	SEMITONAL SLIP		4, 5, (2, 9)	5 [0:40:38]	Repeated semitonal dipping gesture, harmonized in parallel major thirds. Hexatonic implications. Prefigured in string counterpoint to Force Theme in 4m1/2, ANH 3m1. Heard prominently in 4m3, 8m3. Similar if inexact material elsewhere.
28	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 *Solo*, "Reminiscence Therapy," suggested (?) in "Adventures of Han" arrangement (1:43, winds/xylophone).
29	NEAPOLITAN EMERGENCY		5	5 [1:36:13]	A common melodic/harmonic gesture in ESB (see also Asteroid Field, Losing a Hand) based on ♭II↔V oscillation and traversal of melodic diminished third. Emerges from Han & Leia theme, heavily featured in ESB 4m3 and 10m3.
30	MUSSORGSKY-IAN SWIRL		5	5 [1:36:50]	A generically stressed-out textural figure for strings and winds that nevertheless recurs in some motivically meaningful settings in ESB and elsewhere. Resembles opening gesture from Mussorgsky's *Night on Bald Mountain*.

INCIDENTAL MOTIFS (4)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
31	BESPIN DIRGE 1		5, R	5 [1:37:32]	Pair of linked funereal themes after Carbon Freeze sequence in ESB. Derived harmonically from Vader, affined with Boba Fett motif and music for arrival at Bespin. Compare *1941* "Main Title."
32	BESPIN DIRGE 2		5	5 [1:38:39]	Slow continuation of above funereal theme, again based on Vader, with especially dissonant harmonization, connected to Boba Fett. Essentially a continuation of Cloud City (Trouble in Bespin) leitmotif.
33	AMBIVALENT UPPER NEIGHBOR		1, 2, 6	1 [1:37:26]	Semitonal upper figure, featured in ROTJ "Approaching the Death Star," & anticipating Revelation motif. Similar figures used in otherwise unrelated passages in TPM (3m10, 5m5, 5m7, 5m8, etc…) and AOTC (3m1).
34	PSEUDO-URANUS MOTIF		1, 6, 7, 8, etc.	6 [0:31:00]	The most literal of the many Holst: *The Planets* allusions in these scores, a sly nod to the 4 note motto from "Uranus" [G-E♭-A-B], heard with particular clarity twice in ROTJ.
35	TRUMPET CASCADE		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"), repeated near-literally at several junctures in *Rogue One*.
36	PALPATINE'S SCHEMING		6, 9	6 [1:31:34]	Repeated note motif, quite similar to later Tremulous Double Neighbor figure, heard as underscore in 10m2 and revived, along with many other textures of this cue, in TROS.
37	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.
38	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.
39	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.
40	SCOUT WALKERS		6	6 [1:46:16]	Octatonic gesture, occurring in conjunction with AT-STs in two cues (11m5, 11m6/12m2)

INCIDENTAL MOTIFS (5)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
41	LUKE'S FURY		6, (1)	6 [1:52:41]	Astonishing religioso chorale with no links to prior material in series *except* 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 3m3.
42	EWOK CAN-CAN		6	6 [1:46:36]	Cheery melody showcased recurrently in "Ewok Battle," technically in two separate cues, 11m5 and 11m5 X (insert). Expanded upon in concert arrangement "Forest Battle"
43	MODAL SENTIMENT-ALITY		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."
44	SLOW CHROMATIC PLUNGE		1	1 [0:02:28]	Slow, arcing descending chromatic line, with inexact but similar statements in 1m3, 4m7+8
45	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 in TROS, including substantial amount of unused music.
46	REMOTE PICCOLO		1, (2)	1 [0:08:07]	Eerie, quasi-improvisational piccolo melody; not literally repeated but recurrent as a texture throughout several cues in TPM (1m5, 1m8, 4m7, 5m3, 5m8). Loosely associated with Amidala and Boss Nass. Tracked into AOTC.
47	JAR JAR'S BUMBLING TRIPLETS		1	1 [0:29:23]	Chromatic ascending triplet figure, associated with Jar Jar's objectively hilarious antics.
48	WATER WORLD		1	1 [0:13:15]	Ethereal choral writing for approach and departure from Otoh Gunga.
49	ESCAPE OSTINATO		1, (2, 3)	1 [0:25:00]	Driving ostinato motif, forming basis of Escape from Naboo scene and later tracked into end of Pod Race sequence. Among the many components tracked into Battle of Geonosis in AOTC and opening battle in ROTS.
50	NEUTRAL CONVERS-ATION 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 conversation). Presaged TPM 2m11. Unused recurrence in TLJ, 3m24.

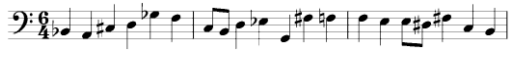
INCIDENTAL MOTIFS (6)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
51	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.
52	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 in ROTS.
53	LYDIAN HEROICS		1	1 [1:51:55]	Lydian motif, closely linked with Anakin theme opening phrase. Used on handful of occasions in TPM, esp. 6m3 & 6m4. Echoes w/ "Rose's Theme" in TLJ.
54	BATTLE OF NABOO OSTINATO		1, (2)	1 [1:53:04]	Fast 12/8 figure repeated at various junctures in Battle of Naboo, showcased in 6m5 and 6m6. Suggests Vader. Tracked into AOTC. Not so unlike TLJ "The Spark."
55	ASYMMETRIC MARTIAL OSTINATO		1, (3)	1 [2:02:23]	Heavy mixed meter ostinato, showcased in TPM 6m10, as well as unused portion of 6m3. Reused via tracking in ROTS.
56	AUGIE'S MUNICIPAL BAND		1	1 [2:08:20]	Upbeat celebratory theme derived from the Emperor's leitmotif. Occurs only during final scene of TPM, hinted at end of 6m4 as part of a proto-Rebel Fanfare. Showcased in unreleased 7m1. Possible reference to "Augie's Great Piano."
57	CHASE THROUGH CORUSCANT		2	2 [0:16:05]	One of a number of fast, rhythmically propulsive ostinato motifs in AOTC 1m6 through 2m1, tracked elsewhere in AOTC.
58	JEDI BUSINESS		2	2 [1:27:58]	Regal theme heard at several junctures in AOTC, most prominently during communication between Jedi Council and Anakin/Padmé on Tatooine
59	MYSTERY (FORM 2)		2, 9	2 [1:12:27]	Another guise of Mystery arpeggio figure, especially prominent in AOTC 4m4. Conspicuously if inexplicably reworked into TROS conversation b/t Poe and Zorii Bliss and Emperor's draining of Rey/Kylo. Similar texture in ROTS 3m1.
60	TREMULOUS DOUBLE NEIGHBOR		2	2 [0:42:07]	Chromatic figure used intermittently during Kamino scenes.

INCIDENTAL MOTIFS (7)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
61	PASTORAL VAMP		2	2 [0:47:38]	Rocking modal figure used to prepare "Pastorale" theme on two occasions, with some similar 6/8 material in other cues.
62	ANAKIN'S PROMISE		2, 3	2 [1:27:20]	Mournful horn phrase w/ ear-catching rising minor sixth, used twice in AOTC, once tracked. Closely related to end ROTS 5m5, bearing extremely similar theme, key, and dramatic subject matter. Also c.f. TROS 9m5.
63	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.
64	CHROMATIC INTERJECT-ION		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.
65	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, second section of Psalm of Sith.
66	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
67	LYDIAN TAG		3	3 [0:23:58]	A lydian motif that concludes "Happy Landing" leitmotif in its first appearance and is developed to a small degree in 3m6 and a few spots elsewhere in ROTS score like 7m7.
68	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.
69	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, in 2m3, 5m6, end of 7m1. Echoed, accidentally, at times in TROS.
70	SITH MYSTERY		3	3 [0:45:08]	Slippery motif appearing in middle of ROTS: Opera Sequence, repeated with small variation in 4m6 and recalled less directly in 3m6 and 6m1. Derived from Vader.

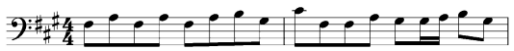
INCIDENTAL MOTIFS (8)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
71	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 an alien lizard in 3m7 and 4m4.
72	SITH SEDUCTION		3, 9, (8)	3 [1:04:26]	Nervous tremolando figure for strings, heard as Palpatine is tempting Anakin in ROTS, when Obi Wan views the footage of Order 66, and repeated, almost exactly, in TROS when Kylo Ren approaches Exegol. Similar figures in Snoke scenes of TLJ.
73	LURKING DANGER		3	3 [1:04:38]	Chilly, inconspicuous three note figure (♭$\hat{3}$→$\hat{4}$→$\hat{2}$) [sometimes extended to ($\hat{1}$→♭$\hat{3}$→$\hat{4}$→$\hat{2}$)] that recurs in various guises throughout ROTS: 2m1, 2m5, 2m7, 3m1, 3m7, 4m3, 5m1, 5m4, 5m7, 6m3, 7m1, etc. Compare beginning of ESB 11m1.
74	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) .
75	PADMÉ'S RUMINAT-IONS		3, (9)	3 [1:09:08]	Haunted, drone-based music with hazy, quasi-improvised synth and female vocal melody in ROTS 4m5A. An early version of TROS 1m6 "Ren's Entrance" used a slightly reworked version of this theme/cue.
76	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.
77	NECROMAN-TIC CANON		3, 9, (2)	3 [1:18:36]	Slow, chromatic string line, presented in pseudo-canon with itself (a. 3), ostensibly inspired by 4th movement of RvW 7th symphony. Nearly identical musical theme & texture in TROS when Sidious explains plan to Rey; also similar to AOTC 7m3 .
78	ANAKIN'S DARK DEEDS		3	3 [1:35:09]	Aggressive figure in A-minor, forming basis of ROTS 5m7, echoed in 6m3. Affinity with passacaglia motif from "It Can't Be."
79	MOURNFUL DESCENDING TRICHORD		2, 3	3 [1:27:56]	Generic but heavily utilized three note descending figure (generally $\hat{3}$→$\hat{2}$→$\hat{1}$ in minor), heard most prominently in "Lament" and "It Can't Be" but featured in many other cues throughout ROTS, AOTC.
80	DUELISTIC STRINGS		3, 9, (5)	3 [1:50:00]	Churning chromatic string polyphony, used during Yoda/Palpatine fight in ROTS, and recalled during initial confrontation between Rey & Kylo Ren in TROS. Derived from ESB 11m1, possibly 5m4. Cf. Mussorgskian Swirl.

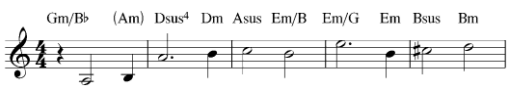
INCIDENTAL MOTIFS (9)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
81	APOCALYPTIC REPEATED MINOR TRIADS		3	3 [1:55:37]	Banging, rhythmically irregular minor triads ala Holst & Tchaikovsky; throughout ROTS, with similar figures used throughout rest of series
82	FIRST ORDER BEHEMOTH		7	7 [0:04:29]	Arching horn motif heard twice in TFA, first when F.O. Star Destroyer shown after Main Title, second, heavily modified, when Starkiller Base first seen. Similar, if inexact, lines throughout TLJ and TROS
83	FIRST ORDER DEPLOYED		7	7 [0:04:37]	Four note motif and accompanying martial rhythm used during Attack on Jakku village, right after First Order Behemoth motif, and tracked again when Starkiller Base charges up late in TFA.
84	REY'S SOLITUDE		7, 8, 9	7 [0:14:25]	Ascending minor melodic fragment, closely related to Rey's Theme, Jedi Steps, A New Home from TROS. Featured heavily in some unused cues in TFA.
85	SCAVENGER UNUSED MELODY		7	7 [N/A]	A full-fledged grammatical theme written for an early version of "The Scavenger" (1m5), entirely discarded and replaced by Rey's Theme. Accompanimental aspects also occur in early unused version of 1m6.
86	REY AND BB-8		7	7 [N/A]	Gentle, warm melody entirely cut from TFA, hearable only in DVD extra features. Used in early scenes between Rey and BB-8. Similar structure to Rose's theme.
87	EMPATHY FOR DROIDS		7	7 [0:16:29]	Heard twice in TFA, at conclusion of Rey Meets BB-8 and after R2 wakes up
88	MARCH ONBOARD SPACECRAFT		7, 8, 9	7 [0:21:38]	Innocuous march figure that is heard early in TFA, and repeated with slight variation on a few occasions in TLJ. Probably simply a result of temp-tracking in TLJ. Ascending melodic m3 itself loosely motivic throughout TFA (c.f. "Torn Apart").
89	GALLOPING OSTINATO		7	7 [0:23:38]	Racing minor mode figure used in TFA during "I Can Fly Anything" and "The Resistance" sequences
90	SUBTERFUGE		7, 8	8 [0:43:17]	Nervous repeated three note figure, heard first before Rathtar sequence in TFA and throughout 6m57, and used extensively in TLJ, first as Maz is contacted, w/ more variation during sequence of Rose/Finn/DJ sneaking on Supremacy

INCIDENTAL MOTIFS (10)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
91	DROIDS MINIMOTIF		7	7 [1:23:48]	Slightly comical theme associated with 3P0 and R2, occurring in a few unused cues in addition to 6m52.
92	TENSE PACING STRINGS		7, 8, 9	8 [1:25:11]	Repetitive string motif heard in various guises late in TFA and throughout middle act of TLJ. Tracked into TROS.
93	TRAGEDY		7, (9)	7 [1:10:15]	String-based elegy set-piece, used in TFA as Starkiller Base destroys Republic and again during Han's death scene. Similar but inexact music for various tragic scenes in TROS.
94	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
95	OCTAVE STRING MEANDER		7, 9	7 [1:37:49]	Strings in octaves playing meandering figures in minor mode, reminiscent of music for *Seven Years in Tibet*. Featured in TFA Starkiller Base incursion, and once in TROS.
96	RESISTANCE DEPLOYED		8	8 [0:08:10]	Variant of March of the Resistance B-section, used fairly thoroughly in Dreadnought attack and Battle of Crait.
97	CATASTRO-PHE		8	8 [0:08:55]	Dissonant, clamorous chromatic phrase used in opening and closing battles of TLJ, and AT-AT attack on Luke. Appears to be related to Battle of Hoth motif 3m3$_h$.
98	SPITE		8	8 [0:17:05]	Nervous viola figure, heard in 1m9 and 7m60, as Snoke is mocking his victims, and later 9m58 as Kylo Ren expresses bitter hatred of Luke. Family resemblance to Sith Seduction.
99	AHCH-TO ARPEGGIOS		8	8 [0:21:41]	Minor triad arpeggios associated with a few early scenes on Ahch-To Island.
100	RESIGNA-TION		8, (9)	8 [0:26:03]	Somber, brief brass chorale heard as Leia contemplates loss and later when Poe first confronts Holdo.

INCIDENTAL MOTIFS (11)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
101	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 and several other places besides.
102	SNOKE'S BOUDOIR		8	8 [1:43:05]	Twisted chromatic phrase, genetically related to Vader 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.
103	WHIRLING OCTATONICS		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."
104	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.
105	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.
106	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. Possibly temp-tracked with ostinato from ROTS 4m6 (same key, rhythm, pitches), which itself appears to be a variant of Across the Stars.
107	INSIDIOUS MINOR FIGURE		9, 7	9 [1:45:00]	Four note motif, related to and likely 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.
108	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.
109	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.
110	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.

INCIDENTAL MOTIFS (12)

Motif		Melodic Reduction	Uses	Clear Statement	Notes
111	ACROSS THE SEAS		9	9 [1:11:25]	Ostinato that forms basis of two neighboring cues in TROS when Rey takes skimmer over ocean to Death Star II.
112	JEDI STEPS (VARIANT)		9	9 [1:32:35]	Two measure phrase which occurs in TROS 7m4 on Ahch-To, and closely resembles a phrase in TLJ 0m1, probably derived from or a variant of Jedi Steps theme.
113	BEN SOLO'S REDEMPTION		9	9 [2:12:32]	Characteristic low brass chorale writing, first for Ben throwing saber into Endor sea, then for his (apparent) death on Exegol. Related to Bittersweetness.
114	LUKE TRAINS LEIA		9	9 [1:33:18]	Elegant sentimental melody heard during flashback of Leia and Luke in lightsaber combat. One statement heard on soundtrack cut from film, one different statement on film cut from soundtrack. Similar to Leia Trains Rey, a few other one-offs.
115	APPROACH THE THRONE		9	9 [1:40:47]	Low, halting figure heard as Rey descends elevator into Exegol temple, and again in different cue and key, when Rey approaches Palpatine's throne. In augmentation, forms bass for Wayfinder motif.
116	BITTER-SWEETNESS		9, (7)	9 [2:12:00]	Brief melodic gesture, characteristically $\hat{5}\rightarrow\flat\hat{6}\rightarrow\hat{3}$ or $\hat{5}\rightarrow\flat\hat{6}\rightarrow\hat{2}$ 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 Pathos, Kylo, Victory, and Friendship themes.

SET-PIECE THEMES (GENERAL)

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. "The City in the Clouds") but nevertheless stand out for their musical and dramatic significance. They may also be repeated and varied within the span of a cue (ex. "Jango's Escape") and even substantially developed (ex. "The Flag Parade").

The line between Set-Piece Themes, Incidental Motifs, and Leitmotifs can be **quite blurry**, and the former may migrate to either of the latter through variation or tracking within one film or multiple films (ex. Asteroid Field, ESB into "Reminiscence Therapy", *Solo*; 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. This category includes "TIE Fighter Attack," "Throne Room," "Shmi," "Funeral," "Tension," and "Jedi Steps."

Being a set-piece theme does not imply a lack of relatedness to other themes or thematic processes. For example, the "It Can't Be" theme is the direct product of a score-spanning $\hat{3}$-$\hat{2}$-$\hat{1}$-$\hat{7}$-$\hat{1}$ "meta-motif" in *Revenge of the Sith* (exemplified by the "Lurking Danger").

Notable Set-Piece Themes:
Original Trilogy: Desert Planet, Luke's Speeder, Trash Compactor, Battle of Hoth (*see below*), Asteroid Field, Mynocks, Cloud City Approach, Droids Approach Jabba's Palace, Droid Dungeon, Jabba's Sentence, Son Meets Father, Ewok Battle Ostinato, Leia is Wounded, Victory Celebration

Prequel Trilogy: Qui Gon Bargains with Boss Nass, Prisoner March, Introducing Threepio, Children At Play, Anakin the Victor, Leaving Home, Approaching Naboo, Amidala Bargains With Boss Nass, Elevator Conversation, Chase Through Coruscant Ostinati 1 & 2, Leaving Coruscant, Refugee Ship, Theed Pastorale, Jango's Escape, Conveyor Belt, Dooku Escapes, Dooku to Palpatine, Grievous and the Droids, Tragedy of Darth Plagueis, I Am The Senate, Anakin's Dark Deeds, Moving Things Along, It Can't Be, Immolation, Birth of the Twins

Sequel Trilogy: Threepio and Artoo, Torn Apart, Scherzo for X-Wings, Hello Fathiers, The Fathiers, Farewell Fathiers, Conversation With Yoda, Battle of Crait, Luke Punks Ren, Pasaana School, Farewell Zorii, Leia's Sabre, Finn and Jannah At War, A New Home

SMALL SAMPLING OF SET-PIECE MOTIFS

Film	Motif	Melodic Reduction	Statement
IV	Escape Hatch		[0:07:02] 1m4 "Escape Hatch"
V	City in the Clouds		[1:18:54] 8m2 "City in the Clouds"

SET-PIECE THEMES (GENERAL CONT.)

Film	Motif	Melodic Reduction	Statement
VI	Droids on Tatooine		[0:04:58] 1m8 "The Iron Door"
I	The Flag Parade		[0:55:16] 3m9 "The Flag Parade"
II	Theed Pastorale		[0:38:48] 2m7 "Approaching the Naboo Palace"
III	It Can't Be		[1:39:06] 6m1 "It Can't Be"
VII	Torn Apart		[1:31:49] 7m65 "Father and Son" (orig. 1m2R)
VIII	The Fathiers		[1:06:55] 0m5 "Fathiers"
IX	Finn and Jannah at War		[1:45:42] 7m30

SET-PIECE THEMES (ACTION SEQUENCES)

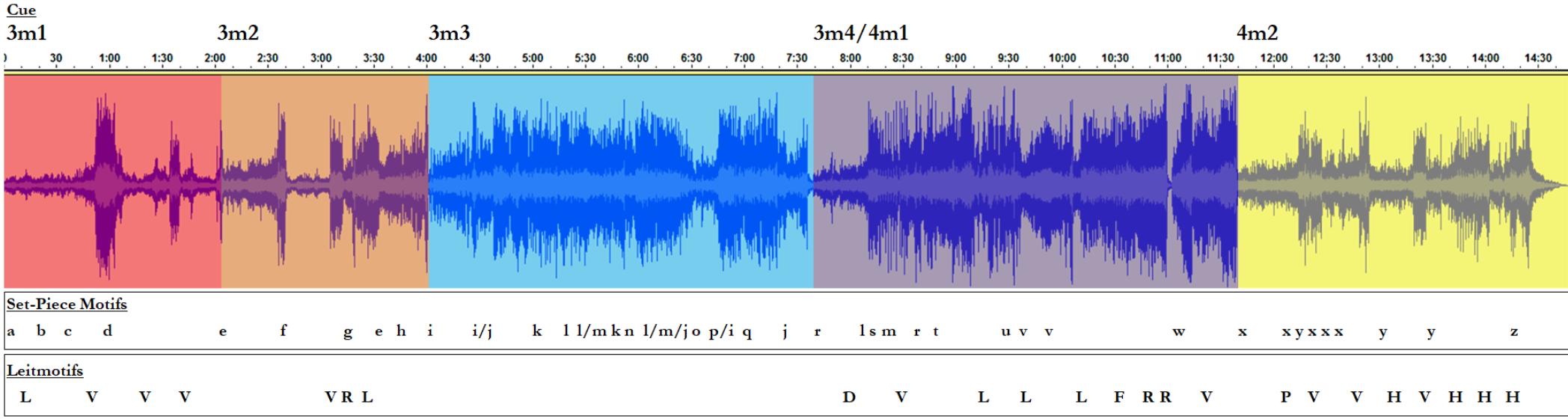
THE BATTLE OF HOTH

Action sequences frequently garner unique and cue-specific themes and motifs. Probably the **richest sequence in the entire Skywalker Saga** in terms of density of leitmotifs, incidental motifs, and non-leitmotivic themes is The Battle of Hoth from *Empire Strikes Back*. The following table provides a glimpse of the roughly **25** distinct non-leitmotivic elements of this extended set-piece. 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 Dominic Sewell and FilmScoreAnalysis for thorough notated analyses, and Chapter 9 of ***The Skywalker Symphonies*** for a complete study of the Battle of Hoth as a single coherent "piece" of music.

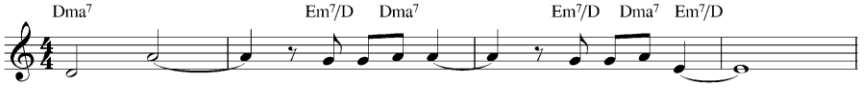
BATTLE OF HOTH OVERVIEW

Section	Cue Number	Cue Name	Length	Film Time	Leitmotifs Used & Abbreviations
1a.	3m1	"Drawing the Battle Lines"	48 mm.	0:21:52 - 0:23:57	**L**uke (A), **V**ader (Imp. March)
1b.	3m2	"Leia's Instructions"	63 mm.	0:23:58 - 0:25:21	Vader, **R**ebel Fanfare, Luke (A)
2.	3m3	"Snow Battle"	143 mm.	0:26:05 - 0:29:20	N/A
3.	3m4/4m1	"Luke's First Crash"	150 mm.	0:29:21 - 0:33:28	**D**roids, Dark Side (?), Vader, Luke (A), Force, Rebel Fanfare
4.	4m2	"Rebels Escape Again"	124 mm.	0:33:29 - 0:36:20	**P**rincess Leia, Vader, **H**an & Leia

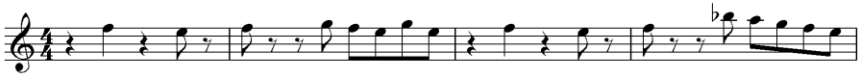
BASIC MOTIVIC/THEMATIC STRUCTURE



THE BATTLE OF HOTH, SET-PIECE THEMES

Label	Melodic Reduction	Statements	Notes
3M1: "DRAWING THE BATTLE LINES"			
a.		0:21:53	Warmly tonal opening to cue. Mm. 3-5 support brief statement of **LUKE**
b.		0:22:10	Continuation of above, introducing more chromaticism as lead-in to **VADER**
c.		0:22:22	Vader-derived rhythmic vamp for building tension; heard previously in unutilized portion of 2m4.
d.		0:23:00	Transitional, sequential passage, developing out of **VADER**, providing basis for motif-e. in following 3m2 (see immediately below).
3M2: "LEIA'S INSTRUCTIONS"			
e.		0:23:58, 0:25:14	Lengthy military preparation theme; descending P4s incorporated into 4m1's opening theme. Hints at **LUKE** towards ending. 14 mm in total.
f.		0:24:30	Dissonant dyadic motif on piano & pitched percussion, single iteration within 3m2.
g.		0:25:23	Exciting brass figure for Ion Cannon volley, anticipating **LUKE** moments later.
h.		0:25:34	Broad, optimistic theme in Walton-esque vein with a single iteration at end of cue. Tight, slightly dissonant harmonization. Compare *Jaws 2* end title.

THE BATTLE OF HOTH, SET-PIECE THEMES

Label	Melodic Reduction	Statements	Notes
3M3: "SNOW BATTLE"			
i.		0:26:17, 0:28:27, 0:28:36, 0:29:08, 0:30:01	Principal ostinato for 3m3, carried primarily by low piano. Octatonic disposition shared with much material from Battle. Inverted in 3m4.
j.		0:26:17, 0:26:25, 0:27:45, 0:28:08, 0:29:08	**Main Theme** for 3m3, carried primarily by low brass. Overlays initial **i.**-motif, multiple internal iterations. Derived material in various str. lines throughout.
k.		0:26:33, 26:50; 0:26:37; 0:26:41, 0:27:27	Strident **Secondary Theme** for 3m3, often in parallel thirds/sixths. Anticipated by end of first statement & woodwind "stabs" throughout **j**.
l.		0:27:00, 0:27:10, 0:27:30, 0:27:45, 0:28:36, 0:29:52, 0:30:01, etc.	Octatonic repeated chord ostinato, prominent in many passages in 3M3 and elsewhere. Anticipated as texture beneath **k.** Related to **DARK SIDE** (Ostinato).
m.		0:27:00, 0:27:10, 0:27:20, 0:27:53, 0:30:01, 0:30:20, 0:31:13, etc.	Angular, syncopated figure for low brass, outgrowth of motif-n, associated but autonomous from motif-l. Heard throughout 3m3 and 4m1.
n.		0:27:40	Ostinato followed by rising intensificatory sequence terminating in dissonant chord. Similar ostinato prepares final statement of **VADER** in 4m1, motif **x** in 4m2.
o.		0:28:13, 0:28:23	One of a handful of genuinely atonal, highly syncopated passages that ascend gradually in range, build tension.
p.		0:28:36	Octatonic melody for trumpets, echoed in canon by trombones. Dovetails immediately with ↓
q.		0:28:48	Climactic trumpet line, echoed by pseudo-canon in trbs. derived from motif **m**. Anticipates "Catastrophe" motif from TLJ; last mm. 2 the climax of TFA 3m20.

THE BATTLE OF HOTH, SET-PIECE THEMES

Label	Melodic Reduction	Statements	Notes
3M4/4M1: "LUKE'S FIRST CRASH"			
r.		0:29:21, 0:30:30	Militaristic **Main Theme** for 3m4. Related to motif d. from 3m1 in tone & descending P4 intervals in succession; motif j from 3m3 in rhythm & contour.
s.		0:30:08	Angular, shrill figure vaulting across multiple octaves.
t.		0:30:41	Intensificatory rising progression. Distinctive intervallic pattern (M2-M3 contrary motion) also prominently featured in THE ASTEROID FIELD.
u.		0:31:13	Brutal syncopated bass line and corresponding chromatic activity above, very much in same vein as motif m.
v.		0:31:31, 0:31:47	Anxious motif treated as quasi-ostinato, overlaid with **LUKE**.
w.		0:32:52	On heels of **REBEL FANFARE**, sequence building up to another victory fanfare for exploded AT-AT.
4M2: "REBELS ESCAPE AGAIN"			
x.		0:33:39, etc.	Not a motif so much as a persistent chugging chromatic string texture based on angular, chromatic triplets and duplets, heard throughout almost entire 4m2
y.		0:34:53. 0:35:22	Very much a continuation of the continuous string figure above, now emphasizing repeated note triplets. Prepares **HAN & LEIA** theme.
z.		0:36:11	Expansive final cadence and Lydian afterglow, growing out of big last statement of **HAN & LEIA** theme.

III.

Thematic Relationships

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♭-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 below 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 mediants; Schneller (2013) on mode mixture in Williams; Murphy (2006) on tritone progressions & (2023) on labelling systems.

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 also "chain" together. For example, motion of a minor triad or key up a perfect fifth (**T**$_7$) is a part of the "March of the Resistance's" harmonic structure, and long chains of keys strung together by these modulations are 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♭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 ↔ A		G→A→G→A$^{\sharp 4}$…	Optimism, benevolence, youth, victory	YODA, ANAKIN, VICTORY FANFARE, ROSE, FRIENDSHIP, VICTORY, GALAXY'S EDGE
Gm ↔ B♭m		Gm→E♭/F→Gm…	Evil, deception	IMPERIALS, EMPEROR, CONSPIRACY
G ↔ Cm (also Am$^{7\flat 5}$, A♭…)		D→Em$^{7\flat 5}$/D→E♭/D…	Romance, romanticism, nostalgia, femininity	LEIA, HAN & LEIA, LUKE & LEIA, HAN & QI'RA, VICTORY
Gm ↔ C		Am→D→Am…	Destiny, heroism, the light side, hope	FORCE, ACROSS THE STARS, REY, POE, CHIRRUT, YOUNG HAN, ENFYS NEST
Gm ↔ C♯m, G ↔ C♯		F♯→C→F♯…	Mystery, evil, wonder, the alien	EMPEROR, VADER, MAP, PLANETARY DESCENT, MAP
Gm ↔ Dm		Fm→Cm→Gm→Dm…	Decisive action, war	MARCH OF THE RESISTANCE, L-8/DROID UPRISING, PSALM OF THE SITH
Gm ↔ E♭m		G♯m→Em→G♯m→Em…	Villainy, tragedy, the dark side, the alien	VADER, DEATH STAR, JABBA, DOTF, WATER WORLD, KYLO REN (B), EWOKS, KRENNIC, YOUNG HAN (SEARCHING), ANTHEM OF EVIL
Gm ↔ E♭		Fm→D♭→Fm→D♭...	The epic, the mythical, old Luke	FORCE, BATTLE OF THE HEROES, JEDI STEPS, LUKE IN EXILE, DESPERATION, OBI WAN
GM ↔ E		B→G♯→B→G♯…	Heroism, rebels, resistance	LUKE, REBEL FANFARE, TIE-FIGHTER ATTACK, YODA'S THEME (B-SECTION), GALAXY'S EDGE

ASSOCIATIVE TONALITY

As noted above, **absolute key**—in the sense of a particular fixed tonal center and its attendant scale and chordal functions—is *not* a strongly associative or structural force in *Star Wars* scores, nor is it in the vast majority of film music. (See Motazedian 2016 and 2023 for some fascinating counterexamples and a robust method for analyzing and interpreting them.) The most strongly associative musical units in the Skywalker Saga tend to be **melodic** (leitmotifs), **locally harmonic** (e.g. associative progressions), and **timbral/textural** (e.g. associative orchestration). The key areas the average span of non-diegetic underscore in a *Star Wars* film journeys through tend to be happenstantial, the product of an arbitrary starting key choice followed by expressively-motivated modulations, often quite chromatic and digressive.

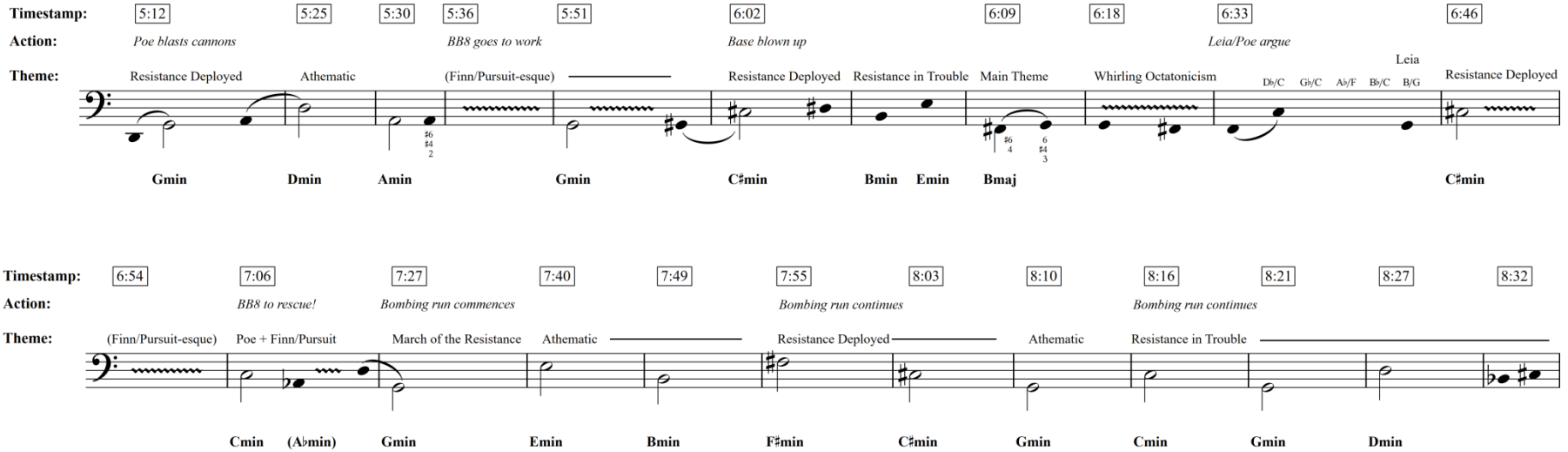
Nevertheless, absolute key is not a totally neutral or irrelevant parameter in special circumstances. Keys, on their own, are *very rarely* independently meaningful parameters in *Star Wars*. But certain **themes** may be attended by loose linkage to a specific tonal center, generally in connection to one or more of the following conditions, in increasing degree of salience:

a) theme's **inaugural** statement being in that key;
b) theme's most **iconic** in-film statement(s) being in that key;
c) theme's definitive **paratextual** statement in End Credits or Concert Arrangements being in that key.

These factors collectively may serve to mark one or more keys as being especially strongly linked (but not inextricably so!) with a given theme. For example, while the Imperial March can and does appear in virtually every key center, a handful of strong instances in G-minor, both in-film and as part of musical paratexts, give it a loose connection with that key. Nevertheless, many highly salient instances of the Imperial March occur in keys other than G, and many passages that happen to be in G-minor have nothing to do with the Imperial March or its associations.

Modulation, more than key per se, is far more salient as an expressive parameter. The scores for these films—and Williams soundtracks in general—are extraordinarily active in terms of dramatically motivated key changes and large-scale transformations of tonal center, macroharmony, and overall harmonic idiom (see Lehman 2012 and 2018 on this point). Indeed, in some cases modulatory routines assume almost leitmotivic status in their own right: this is perhaps most apparent with the iterated fifths modulations in *The Last Jedi*, which connect with feelings of mounting threat or portent.

The chart below depicts the tonal trajectory of an eventful segment of the **"Escape" sequence in *The Last Jedi***. This passage comprises a representative span of dramatically justified and often quasi-motivic modulations. Significantly, the chart depicts only material as it appears *in the final film*: the actual action sequence is built from at least 10 separate cues and inserts (1m1-1m8), major portions of which are unused, and others imported partially or wholesale from earlier cues in TFA. Even with this complex and sometimes haphazard construction, we can note a) the non-correspondence of any of the keys with stable film or saga-spanning (or even cue-spanning) meanings, and b) the expressive justification of every key change or tonal transformation via some change in on-screen action or mood. See Huvet 2017 and 2021 and Kmet 2017 on the subject of editorial complexities in such sequences in *Star Wars*.



ASSOCIATIVE TONALITY CONT.

The tables below summarize the key placement of the six principal leitmotifs that appear in *The Empire Strikes Back* (film chosen because of its thematic richness and manageable scope). The top table indicates the keys of these in terms of: their initial statement; a particularly iconic or apotheotic statement; and statement(s) in paratextual contexts such as credits or concert arrangements. The bottom table displays the actual incidence of the 12 keys (major and minor are collapsed) in relation to those leitmotifs in *ESB*. No effort has been made here to discriminate between lengthy/short or foregrounded/backgrounded usages of these themes: a more nuanced analysis would be required to fully differentiate degrees of key salience. The preliminary results here suggest that a) absolute key by itself is not a consistently meaningful symbolic parameter and b) leitmotifs may link with certain keys but are not consistently held to one single key or even a small constellation of related keys.

Note: the impression of key/theme affiliation may be made stronger by use of tracked or marginally adapted arrangements of particular cues (and the themes within) in subsequent films (e.g.. DOTF in AOTC and ROTS, Yoda and Leia in TLJ, TROS) or the presence of invariant metadiegetic "frames" (e.g. the B♭ arrangement of the Main theme at beginning and ending of each film, G-min arrangement of the Force theme at ending of all movies after ROTS).

The degree of theme-key association may therefore be either strengthened or weakened from film to film.

Theme	Inaugural	Iconic	Paratextual (Credits)	Paratextual (Concert)
LUKE	B♭	G (*ANH*: 9m2)	B♭ (ANH) [main] / D♭, C, G [end]	*Same as credits* ("STAR WARS - Main Theme")
FORCE	F♯m	Gm (*ANH*: 3m1)	-	Fm ("Throne Room & Finale")
LEIA	(B)	E (*ANH*: 3m1, 4m3)	E (*ANH* Credits)	D, E ("Princess Leia's Theme")
VADER	(Bm?)	Gm (*ESB*: 2m4)	Gm (*ESB* Credits)	Gm ("The Imperial March")
HAN/LEIA	C	D♭ (*ESB*: 5m4)	E♭ (*ESB* Credits)	D♭, B♭ (1980) | A, E♭ (2018) | D, E♭ (2019/21)
YODA	B♭	C-E (*ESB*: 7m3)	C (*ESB* Credits)	C ("Yoda's Theme")

Theme in *ESB*	A	B♭	B	C	C♯/D♭	D	D♯/E♭	E	F	F♯/G♭	G	G♯/A♭	*Ambiguous*
LUKE	-	4	3	4	3	1	2	2	-	-	2	2	-
FORCE	1	-	1	5	-	-	-	-	4	2	2	1	-
LEIA	-	-	-	-	-	1	-	-	-	1	1	-	1
VADER	-	6	5	10	1	7	1	3	7	-	10	-	5
HAN/LEIA	1	2	3	4	3	1	-	1	2	-	2	1	1
YODA	1	3	-	5	-	2	1	3	2	-	2	1	2

THEMATIC INTERCONNECTIONS

Many themes and motifs in the *Star Wars* series can be said to sound like others with varying degrees of musical and dramatic significance. The way that themes resonate with and even transform into one another contributes to the unity and mythical tone of these scores.

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.

Three categories below—**confirmed**, **probable**, and **speculative**—are meant to be very rough ways to organize potential thematic interconnections. Corroboration of thematic similarities in film underscore strengthens the case for musical relatedness. ***Absence of authorial intent does not imply absence of meaningfulness.*** 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.

1. **CONFIRMED**: *Direct evidence from composer that connection is intentional, dramatically motivated; ample & clear corroboration in underscore.*

ex. **VADER** in **ANAKIN**



Williams readily acknowledges that ANAKIN'S THEME is structured so as to hint at the "mature" form of Imperial March.
(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 θεεθ and θεεη rhythms and melodic contour [down/up/down] are present throughout theme. Both emphasize minor modal degrees (♭$\hat{3}$, ♭$\hat{6}$) and pointedly avoid ♮$\hat{3}$ and conventional diatonic harmonic functions. The recurrent melodic cadence in Anakin's Theme ($\hat{1}$-♭$\hat{6}$-♭$\hat{3}$-$\hat{1}$) 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♭m in C-Maj).

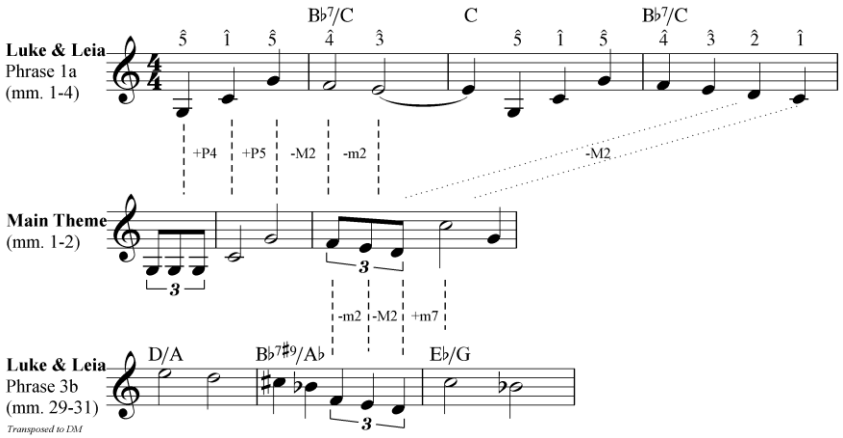
References to the Imperial March occur throughout *TPM* score, especially but not exclusively in conjunction with statements of Anakin's theme and at moments that are dramatically and symbolically relevant. Examples include "He The Chosen One" and "Talk of Podracing." See Eschenfelder (2019) for a sustained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

The Vader/Anakin musical connection is all but dropped after *TPM*

THEMATIC INTERCONNECTIONS CONT.

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. **LUKE** in **LUKE & LEIA**



Despite a lack of direct testimony from Williams on the construction of Luke & Leia, melodic analysis suggests derivation from the opening idea of Luke, with which it shares the same contour (+P4 /+P5 /-M2 /-m2) and scale-degrees (ŝ-î-ŝ-â-ĝ, and soon thereafter ŝ-î-ŝ-â-ĝ-f̂-î). Harmonization, rhythm, and phrase structure differ sufficiently to mask the connection on the surface.

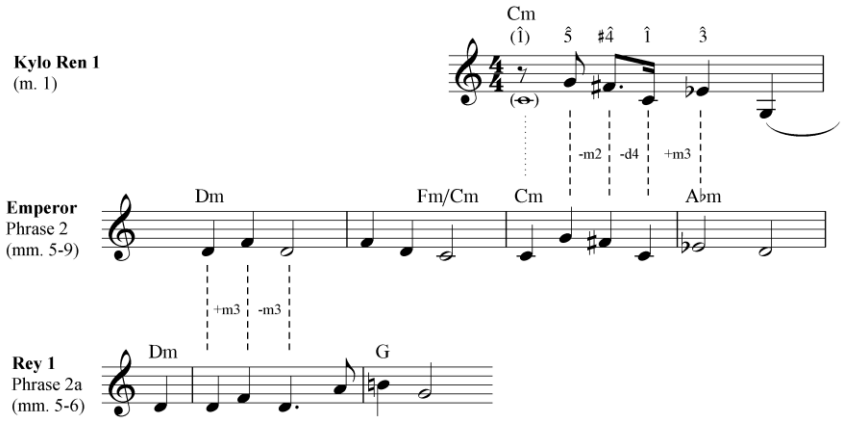
A more obvious rhythmic and intervallic allusion to Luke is worked into the middle of the final of Luke & Leia Theme's three phrasal sections.

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 ♭6̂ in major & affiliated chords (i.e. iv, ii$^{\varnothing 7}$, ♭II)

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 A [AGGRESSIVE]** and **REY A [THEME]**



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 differ. 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 particularly well-corroborated musically.

THEMATIC TRANSFORMATIONS

With nine leitmotivically interlinked films spanning almost 45 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 Lucas to employ newly composed leitmotivic underscore, as opposed to preexisting classical music ala *2001: A Space Odyssey* (Thomas 1991). Williams has continued to refer to the attraction & challenge of thematic transformation throughout the series. ***Thematic transformation is at the very heart of the* Star Wars *musico-mythical soundscape***.

More than other topics covered in this catalogue, thematic transformation is a deep and complex subject, and even partial exploration is beyond its scope. This section simply aims to list some categories and techniques, with a single synoptic case-study for reference and a handful of illustrations from *Return of the Jedi*. Interested readers may examine the vast music-analytical literature on thematic transformation, most of which has centered on Classical music. Matthew Bribitzer-Stull 2015 provides a definitive overview of the theory and analytical practice of leitmotivic transformation.

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.	"Force Theme" stated, varied, & transformed in every film
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, 2019/2021)

Williams makes near constant use of **small-scale thematic** developmental techniques (micro-transformations, or 'mutation' after Bribitzer-Stull 2015).

MICRO-TRANSFORMATIONS

1)	Ornamentation	ex.	"Luke" presented in tonally & polyphonically elaborated context in ROTS "A New Hope" (7m7)
2)	Reorchestration	ex.	"Luke" heard on recorder and harp in ROTJ Threepio's Bedtime Story (8m5)
3)	Reharmonization (basic)	ex.	"Luke" in D♭ supported by A♭/C♭ - B♭m6 - G♭m/B♭♭ progression in ESB "New Start" (1m2)
4)	Augmentation/Diminution	ex.	"Luke" presented in very brief, rapid burst in TPM "Take to Your Ships" (6m3).
5)	Extension/Fragmentation	ex.	"Luke" only opening interval & rhythm sufficient to suggest theme in ESB Hoth sequence (1m2).
6)	Mode Change	ex.	"Luke" shifted from major/mixolydian to minor/phrygian scale in ANH Battle of Yavin (12m1).
7)	Sequencing	ex.	"Luke" subjected to both imitative counterpoint & chromatic sequencing in ROTJ "Sail Barge" (4m4)

THEMATIC TRANSFORMATIONS CONT.

Williams also engages in **larger-scale** and more profound developmental processes (macro-transformations, or 'evolution' after Bribitzer-Stull 2015).

MACRO-TRANSFORMATIONS

1)	Reharmonization (profound)	ex.	"Yoda's Theme" entire thematic character altered by dissonant reharmonization in AOTC duel (7m2)
2)	Contrapuntal Combination	ex.	"Duel of the Fates" ostinato woven on top of "Force Theme" in climax of TPM (6m10).
3)	Leitmotivic Family Networks	ex.	Close melodic & harmonic affinities b/t Vader, Emperor, Kylo Ren, Psalm of Sith, Sith Artifacts, etc.
4)	Alteration of Thematic Form	ex.	"Force Theme" undergoing phrasal foreshortening in TFA "Torn Apart" (7m65)
5)	Tonal Motivicism	ex.	Characteristic i↔♭vi progression of Vader's theme infecting every corner of ROTS score.
6)	Concealed Repetition	ex.	Cleverly masked phrases and gestures from "Across the Stars" during AOTC Finale (7m3).
7)	Developing Variation	ex.	"Rebel Fanfare" undergoing kaleidoscopic harmonic and rhythmic changes in TFA "The Falcon" (3m20)
8)	Motivic De/Reconstruction	ex.	"Anakin's Theme" in TPM based on Vader/Imperial March in subtle and not-so-subtle ways.
9)	Teleological Genesis	ex.	"Desperation Motif" in TLJ the telic end-point of a score-spanning cumulative expansion of "Tension" motif.

A VERY SMALL SAMPLING OF TRANSFORMATIONS FROM *RETURN OF THE JEDI*

Transformation	Original(s)	Transformed Version
REBEL FANFARE, 6m3 (Augmentation, Reorchestration)		
VICTORY FANFARE (Tonal Motivicism, Alteration of Form, Diminution)		
THRONE ROOM (Concealed Repetition, Sequencing, Reharmonization)		
LUKE + VADER (Contrapuntal Combination)		
Major Trouble & Rebel Fanfare to Briefing (Reharmonization, Concealed Repetition, Alteration of Form)		

IV.

Diegetic and Extra-Diegetic Music

SOURCE MUSIC (1)

Title	Film & Time	Source of Music	Instrumentation & Notes
Cantina Band 1 ("Mad About Me")	4 [0:44:52]	On-screen Band (Figrin 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 (Figrin 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 [---]	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, *500 Nations*.
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. Deleted scene includes additional unaccounted for source music for Ark Roose's introduction.
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 *The Long Goodbye* in middle of "The Fathiers" chase sequence
Ahch-To Dance Party (*comp. **not** John Williams)*	8 [deleted scene]	On-screen Lanai Revelers	Celtic style bagpipes and percussion. Possibly two separate source cues. Unknown non-John Williams composer.
Imperial Theme – Edwardian Style (*comp. John Powell*)	S [0:12:57]	On-screen Video Recruitment Ad	Tongue-in-cheek upbeat, major, Elgarian version of Vader. Comparable to music by Russell/Kiner for *Rebels*.
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.
Stormtrooper JP-054 Karaoke (*comp. Powell*)	S [0:45:44]	Off-screen Band	Instrumental background, with some similar gestures to Chicken in the Pot. Vocal parts occur later in track.
Lando's Jungleroom (*comp. Powell?*)	S [2:14:04]	Off-screen Band/Recording	Vigorous drumming music, a slightly weird vacation/tribal feel.
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 Tinez and Abrams)*	9 [0:48:08]	Kijimi bar background music	Electronic-style background music with strong danceable beat.

CONCERT ARRANGEMENTS (1)

Title	Film	Year	Thematic Material	Solos	Notes
"Star Wars - Main Title"	4	1977	**LUKE**, **REBEL FANFARE**, HEROIC DESCENDING TETRACHORDS, **LEIA**	Piccolo	Derived from ANH's Main Title, End Credits
"Princess Leia's Theme" v. 1	4	1977	**LEIA**	Flute, Oboe, Fr. Horn, Violin	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)	Fr. Horn, Flute, Violin	Arr. for Anne-Sophie Mutter. New introduction, arranged by Conrad Pope.
"The Little People"	4	1977	**JAWAS**, **IMPERIALS**	Eng. Horn, Tuba, Piccolo	Combination of 2m2 and 2m3 from ANH, with new intro and codetta.
"The Battle"	4	1977	**REBEL FANFARE**, **FORCE**, **LEIA**, OCTATONIC CORKSCREWS, **LUKE**, HEROIC TETRACHORDS, **DEATH STAR**	Fr. Horn	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**, **LUKE**, PLANETARY DESCENT FIGURE, **REBEL FANFARE**, HEROIC TETRACHORDS, **LEIA**	Oboe	Expands ANH's Finale w/ new interior section showcasing Force, Planetary Descent theme.
"The Cantina Band"	4	1978	Cantina Band 1	Clarinet, Steel Drum	Essentially same as film version
"The Cantina Band" v. 2	4	1990	Cantina Band 1	Clarinet, Steel Drum	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, outro.
"The Imperial March"	5	1980	**VADER**	Flute (duet)	Tracked into ESB to replace theme's big original intro in "Aboard the Executor"
"Yoda's Theme" v. 1	5	1980	**YODA**	Flute	Reworked with minimal modification into TLJ, "Ancient Jedi Texts" and "End Title"

CONCERT ARRANGEMENTS (2)

Title	Film	Year	Thematic Material	Solos	Notes
"Yoda's Theme" v. 2 (Violin & Orchestra)	5	2018	**YODA**	Violin, Flute	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**	Oboe, Flute, Fr. Horn	Never recorded (conducted?) by JW directly. Opening from cue "Han Solo & the Princess"
"Han Solo & the Princess" v. 2	5	2018	**HAN & LEIA**	Flute	Profoundly transformed treatment of theme. Climax reworks finale from ESB.
"Han Solo & the Princess" v. 3 (Violin & Orchestra)	5	2019/ 2021	**HAN & LEIA**	Cello, Violin	Arr. for ASM. Generally follows formal outline of v. 2, but w/ different intro/outro, mid. section, orchestration.
"Finale"	6	1980	**HAN & LEIA**, **LUKE**, **REBEL FANFARE**, **YODA**, **VADER**	--	Unable to locate recording or evidence of performance by Williams.
"Jabba the Hutt"	6	1983	**JABBA**	Tuba, Clarinet	Prominent tuba solo, written with Chester Schmitz in mind
"Parade of the Ewoks"	6	1983	**EWOKS**	Recorder (soli)	Two versions with different introductions
"Luke and Leia" v. 1	6	1983	**LUKE & LEIA**, **LEIA** (Brief hint)	Flute (trio), Fr. Horn	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)	Flute (trio), Violin	For ASM. Same structure as v. 1
"The Forest Battle"	6	1983	**EWOKS**	--	Drawn from "Ewok Battle" cue, with excerpt of unused "Sail Barge Battle" plus ample new concluding material.

CONCERT ARRANGEMENTS (3)

Title	Film	Year	Thematic Material	Solos	Notes
"Montage"	4, 6	1997	**LUKE**, PLANETARY DESCENT, **LEIA**, T-F A, **DS**, **VADER**, **H&L**, MYNOCKS!, **YODA**, Battle of Yavin, Battle of Hoth, **RF**, **TR**	--	Pops/Tanglewood w/ Williams cond., most material already in other arrs. or excerpted from cues from ANH+ESB.
"Duel of the Fates"	1	1999	**DUEL OF THE FATES**, **FORCE***, **VADER*** (*both heavily concealed)	--	Evidently tracked into much of final duel in TPM. Instrumental version also recorded. Feats. obbligato wordless chorus.
"Anakin's Theme" v. 1	1	1999 2023	**ANAKIN**, **VADER**	--	Used with little modification in TPM credits. Slight expansion in '23 adds two meas. in middle, draws out conclusion somewhat.
"Anakin's Theme" v.2 (Violin & Orchestra)	1	2023	**ANAKIN**, **VADER**	Violin, Harp	For ASM. Based on v.1 with '23 modifications, even more extended coda with new refs. to Vader
"The Flag Parade"	1	1999	FLAG PARADE	Percussion	Incorporates "Flag Parade" and "Start Your Engines"
"The Adventures of Jar Jar"	1	1999	**JAR JAR**, **ANAKIN**	Tuba/Oboe, Bassoon (trio)	Incorporates snippets of several cues from TPM
"Across the Stars" v. 1	2	2002	**ANAKIN AND PADMÉ**, **GLOOM**, TWISTED BASS-LINE, (**ANAKIN**, **VADER** – credits only)	Oboe, Harp, Eng. Horn	Used with no modification except new ending in AOTC End Credits.
"Across the Stars" v. 2 (Violin & Orchestra)	2	2018 2019 2021	**ANAKIN AND PADMÉ**, **GLOOM**, TWISTED BASS-LINE	Violin	For ASM. Transformative. '19 has slight alteration of opening; '21 more profound formal rebalancing/recomposition.
"Battle of the Heroes"	3	2005	**BATTLE OF THE HEROES**, **FORCE**	--	Appears in near-entirety in ROTS underscore. Feats. obbligato wordless chorus.
"Rey's Theme" v. 1	7	2015	**REY**	Flute, Celesta	Transplanted, with small adjustments to key and orchestration, into TFA End Credits
"Rey's Theme" v. 2 (Violin & Orchestra)	7	2018	**REY**	Violin, Flute	For A. S. Mutter. Entirely new coda, stronger suggestion of connection w/ Emperor at end.

CONCERT ARRANGEMENTS (4)

Title	Film	Year	Thematic Material	Solos	Notes
"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	**LUKE**, **FORCE**	---	First Concert Arrangement since Main Title & Throne Room to include Luke
"The Jedi Steps"	7	2015	**JEDI STEPS**	---	Incorporates short excerpt from "Torn Apart." Hints of Vader stronger than film version
"The Rebellion 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**, WHIRLING OCTATONICISM	Trumpet (soli)	Forms basis of much of thematic material used by Powell in Solo
"Galaxy's Edge Symphonic Suite"	N/A	2018	**GALAXY'S EDGE**	---	Standalone concert piece serving as fount for Galaxy's Edge theme park incidental music.
"The Rise of Skywalker"	9	2019	**FRIENDSHIP**, **VICTORY**	---	Final third essentially the same as end of "Farewell" from TROS, without chorus.
"Psalm of the Sith"	9	2021	**PSALM OF THE SITH**, **KYLO REN** (**B**)	---	Exploration of Anthem of Evil theme, drawn & expanded from several cues (OST track 7, 5m8, destruction of Kijimi, End Credit, etc.)
"Rey and Ben"	9	2021	**REY**, **KYLO REN**	---	Essentially identical to "Farewell" from TROS up until statement of Victory theme; short new coda (4mm.) adds closure.
"The Speeder Chase"	9	2021	**HEROICS** (**BRISK**)	---	Considerably expanded action scherzo based on 3m1-3m3 from TROS.
"Obi Wan"	N/A	2022	**OBI WAN**	Fr. Horn	Written for *Obi Wan Kenobi* limited television series, slightly reworked by William Ross for End Credits.
Bonus: "E.T.'s Halloween"	N/A	1982	**YODA**, FLYING THEME from *E.T.*		Concert Arr. for 7m1 from *E.T.* in which JW references and develops Yoda's Theme.

END CREDITS SUITES (1)

Film	Thematic & Tonal Structure
4	**MAIN THEME** A-Section (D♭) / 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♭) / RF (C) ‖ **YODA**+ RF A-Section/B-Section/A-Section (C) ‖ **IMPERIAL MARCH** (Cm - Gm) / IM Trans ‖ **HAN & LEIA** A-Section/B-Section/A-Section (E) ‖ RF & Codetta (E)
6	**MT** A-Section (E♭) / RF (C) / MT A-B-A (C) ‖ Trans (C-B♭)/ **EWOKS** A-Section/B-Section/A-Section (B♭) / Ewok Episode / Ewok Horn Call (B♭) /Ewoks (Cm-E♭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♭) / 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♭) / RF (C) / MT A-Section (C) / Trans ‖ **ANAKIN & PADMÉ** A-Section/B-Section/A-Section (Cm-Fm)/ Gloom (Fm) / Episode (Fm-D♭m) / Anakin & Padmé A-Section/B-Section/A-Section (F♯m-Em) / Gloom (Em) ‖ Anakin & Padmé A-Section (Em) / Anakin (EM) / Anakin & Padmé + Imperial March Codetta (Em)
3	**MT** A-Section (E♭) / 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♭)/MT B-Section (D♭)/TR Procession (D♭) ‖ TR Fanfare (F)/Force (D♭m) /Force (Dm)/TR Procession (Dm - E♭ - D♭)/Planetary Descent (F♯)/TR Procession (G)/ MT B-Section (G)/TR Procession (E♭) ‖ 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 B-Theme / Rose (F) ‖ **LEIA** (G#) ‖ **LUKE EXILE** A-B-A (Am - Dm - Am) ‖ **Battle of Crait Pt. 1** (Am) / MotR (B♭m)/Rose (E♭) / Resistance Deployed /RF (A) / Rey +Whirling Octatonicism (Dm) / Whirling Oct. 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♭)
8 (alt_1)	**MT** A-Section (E♭) / RF (C) / MT A-Section (C) / Trans ‖ **ROSE** (D♭ - F)/ Rose *Alternate* B-Theme, Rose Dev / Rose Dev (F) / Rose Alt. B-Theme (C) ‖ **Escape/Battle Music Transition** Resistance in Trouble (Cm - Gm) ‖ **LUKE IN EXILE** Sarabande (Am) / Sarabande New Continuation / Trans / Fanfare (B♭m -Fm)/Sarabande + Fanfare (Am) ‖ **Escape/Battle Music** Resistance in Trouble (Am - Cm - B♭m)/MT + Resistance in Trouble (B♭ - C)/ Trans / MotR (Fm - Cm - Gm) / Trans / Resistance in Trouble (Cm - Gm - Dm) / Catastrophe / Resistance in Trouble (F♯m - Dm) / Trans + Resistance in Trouble (Dm) / Resistance in Trouble + MT (D) / Resistance in Trouble (Am) / Repeated Minor Chords (Am) … ?
8 (alt_2)	… ‖ **ROSE** (D♭ - F)/ Rose B-Theme / Rose (F) ‖ **LEIA** Slightly Extended (G♯) ‖ **LUKE IN EXILE** A-B-A (Am - Dm - Am) *Extended* (Essentially Same as "Rose's Turn") ‖ **Battle of Crait Pt. 1** (Am) / MotR (B♭m)/Rose (E♭) / Resistance Deployed / Kylo Ren (Em) / Whirling Octatonicism / Misc. Crait Battle Music / Whirling Octatonicism / Resistance Deployed /RF (A) / Rey +Whirling Octatonicism (Dm) / Whirling Oct. Trans ‖ Yoda 1 (C) … ?
9	**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) / Victory (B♭ - D♭ - B♭) ‖ **MT** A-Section/B-Section/A-Section (B♭) [*Entirely ANH Main Title + End Credits Version*] /RF (C) / MT 1 A-Section + Cascading Strings (C) / MT A-Section/B-Section/A-Section (G) / RF (G) / TR / Codetta (G)

Abbreviations

MT = Main Theme (Luke),
RF = Rebel Fanfare,
TR = Throne Room
PL = Princess Leia's Theme
YT = Yoda's Theme
IM = Imperial March (Vader)

H&L = Han & Leia
DotF = Duel of the Fates
BotH = Battle of the Heroes,
MoTR = March of the Resistance
RoS = Rise of Skywalker
AoE = Anthem of Evil

/ = Small Scale Formal Boundary
‖ = Large Scale Formal Boundary

V.

APPENDICES

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, replaced, or alternate/altered versions of a single cue).
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

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

- **Scope**: At present, this catalogue covers John Williams's Star Wars music—the nine Skywalker Saga scores, his music for Galaxy's Edge, and his theme for Obi-Wan Kenobi—along with the first two live-action anthology films, Rogue One and Solo, which feature his themes. Later Star Wars films and series scored by other composers are not catalogued.
- **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. 5m2, etc.) are drawn from original cue-sheets and scores where available. Time-code information for musical cues derived from most recent official streaming versions of each film, accessed through streaming versions of films on Disney Plus and Amazon.com.
- **Metronome markings** for themes are approximations for the tempo within a span of around four measures.
- **Length** is indicated by the ***n* mm. = [*x* + *y*]**, where *n* refers to the total number of mm. of a complete statement, *x* + *y* for phrasal subdivisions if relevant.
- **Keys** are identified for leitmotifs with clear tonicity. In cases where the theme does not adhere to 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	$Cm^{7\flat5}$ = C half-diminished seventh
Cm/C♯ = C major over C♯ bass	$Csus^{4}$ = C maj w/ suspended 4th	$C^{7(\sharp11)}$ = 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 are not treated as motivic. See Chloé Huvet'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.**

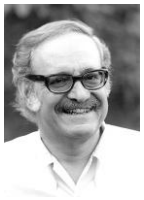
APPENDIX 2: CUE LISTS AND ORCHESTRATORS

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.

The cue lists provided below are presented in score order—not order of composition or recording. Inserts, source cues, tracked music, alternates, revisions, and unused cues **are** included. Spelling mistakes are left uncorrected. Source music not by Williams is *not* included.

In addition to cue names, this list also indicates who **orchestrated** a given cue. Without minimizing the tremendous importance of these figures, it is nevertheless the case that for Williams's scores in general, and the 9 *Star Wars* scores in particular, the orchestrator's job has been that of **realizing detailed 6-, 8-, 10-, and even 12-line sketches into full score**. The job of the listed orchestrator in *Star Wars* is generally closer to musical copyist than arranger, as few details of instrumentation, technique, or expression are not indicated in the sketches. (See interview with R. Lurtsema.) With the Sequel Trilogy, it is harder to ascertain who was responsible for orchestrating individual cues; everything is done under the umbrella of JoAnn Kane Music. Ron Jones, Paul Henning, William Ross, and Williams himself all contributed to the process.

(See Sapiro 2018 for carefully researched discussion of what orchestrators do and do not do with regard to Williams's sketches.)

 Herb Spencer	 Fred Steiner	 Gordon Langford	 Conrad Pope	 Paul Henning
 Arthur Morton	? Al Woodbury	 Thomas Newman	 Eddie Karam	 Ron Jones
 Angela Morley	 Alexander Courage	 John Neufeld	 William Ross	 John Williams

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE IV: A NEW HOPE

Cue	Title	Orchestrator	Length
1m2	Main Title	?	98 mm.
1m3	The War	Spencer	120 mm.
1m4/2m1	Escape Hatch	Spencer	100 mm.
1m5/2m1	Desert Song	Spencer	12 mm.
2m2	The Little People	Spencer	52 mm.
2m5	More Little People	Spencer	51 mm.
2m4	R-2	Spencer	12 mm.
3m1	The Princess Appears	Spencer	27 mm.
3m2	Lost R2	Spencer	41 (48) mm.
3m2 New	[Lost R2 Revised]	Morley	11 mm.
3m3	The Sand Speeder	Spencer	44 mm.
3m4/4m1	The Sandman Attacks	Spencer	46 mm.
4m2	Obi-Wan Kenobi	Morton	32 mm.
4m2	The Force	Spencer	14 mm.
4m3	The Princess Reappears	Spencer	11 mm.
4m4	A Home Destroyed	Spencer	74 mm.
5m1	A Hive of Villainy	Woodbury	43 mm.
5m4/6m1	"Monkey Band"/Jolly Jazzers	?	?
6m2	[Cantina Band 2]	?	?
6m3	The Inner City	Spencer	46 mm.
6m4	Blasting Away	Spencer	68 mm.
6m5	The Destruction of Alderon	Woodbury	32 mm.
7m1	Is It A Bird?	Morton	44 mm.
7m2	The Hatch Opens	Spencer	42 mm.
[7m2]	The Mouse Robot	Morton	54 mm.
8m2	The Rescue [Ambush]	Woodbury	67 mm.
8m2	The Rescue [Shootout]	Spencer	66 (72) mm.
8m3	The Water Snake	Spencer	29 mm.
8m4	The Walls Converge	Spencer	56 mm.
9m1	Ben Creeps Around	Spencer	53 mm.
9m2	The Swashbucklers	Morton	96 mm.
9m3/10m1	Ben's Death	Spencer	56 mm.
10m2	Here They Come	Spencer	76 mm.
10m3/11m1	Stand By	Spencer	52 mm.
11m2	Approaching the Target	Morton, Morley	105 mm.
12m1	The Last Battle	Morley	?
12m2	End Titles	Spencer	161 mm.
12m2x	[Insert]	Morley	9 mm.
—	The Princess Theme	Spencer	60 mm.

EPISODE V: THE EMPIRE STRIKES BACK

1m2	The Imperial Probe	Spencer	195 mm.
1m2	New Start	Morley	25 mm.
1m3/2m1	Luke's Escape	Woodbury	91 mm.
2m2	Ben's Instructions	Woodbury	68 mm.
2m3	Luke's Rescue	Spencer	62 mm.
2m4	The Probe Scanner	Spencer	72 mm.
3m1	Drawing The Battle Lines	Woodbury	48 mm.
3m2	Leia's Instructions	Woodbury	63 mm.
3m3	The Snow Battle	Spencer	148 mm.
3m4/4m1	Luke's First Crash	Steiner	150 mm.
4m2	The Rebels Escape Again	Spencer	124 mm.
4m3	The Asteroid Field	Spencer	164 mm.
5m1	Crash Landing	Spencer	85 mm.
5m2	Yoda Appears	Woodbury	22 mm.
5m3	Yoda's Entrance	Spencer	48 mm.
5m3 End Fix	[Insert]	Morley	6 mm.
5m4/6m1	Solo And The Princess	Steiner	61 mm.
6m2	Yodal's Teaching [sic]	Spencer	40 mm.
6m3	This Is Not A Cave	Spencer	95 mm.
6m4	Training A Jedi	Steiner	40 mm.
6m5/7m1	The Magic Tree	Spencer	80 mm.
7m2	Attack Position	Morley	92 mm.
7m3	Yoda Raises The Ship	Spencer	167 mm.
7m4/8m1	Vader's Command	?	27 mm.
8m2	City In The Clouds	Woodbury	96 mm.
8m3	Lando's Palace	Woodbury	75 mm.
9m1	Luke To The Rescue	Woodbury	22 mm.
9m2	Vadar Shows Up	Woodbury	42 mm.
9m3	Putting Threepio Together	Woodbury	16 mm.
9m4	Trouble In Prison	Woodbury	52 (57) mm.
9m6/10m1	Carbon Freeze	Spencer	87 mm.
9m6/10m1	[Insert]	Morley	18 mm.
10m2	Luke Pursues The Captives	Morley	86 mm.
10m3	Chewie Chokes Lando	Spencer	114 mm.
11m1	Through The Window	Morley	125 mm.
11m2/12m1	Losing A Hand	Morley	100 mm.
12m2	To Hyper Space	Spencer	139 mm.
12m3	Finale	Morley	37 mm.
12m3/4	End Credits	Spencer	106 mm.
—	Imperial March	Spencer	79 mm.
—	Yoda's Theme	Morley	60 mm.
—	Han Solo and the Princess	Spencer	66 mm.

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE VI: RETURN OF THE JEDI

Cue	Title	Orchestrator	Length
1m3	Approaching the Death Star	Spencer	99 mm.
1m3X	New Bar	?	10 mm.
1m4	Vadar Contacts Luke	Newman	42 mm.
1m5	The Iron Door	Spencer	7 mm.
1m6/2M1	To Jabba's Throne	Spencer	10 mm.
2m2	Jabba Source No. 1	Spencer	84 mm.
2m3	My Favorite Decoration	Spencer	23 mm.
2m5	Jabba's Prisoners	Spencer	61 mm.
3m2	The Big Thaw	Spencer	82 mm.
3m2x(1)	[Insert]	?	9 mm.
3m2x(2)	[Insert]	?	12 mm.
3m3	[Luke Confronts Jabba]	Langford	41 mm.
3m4/4m1	Fight In the Dungeon	Spencer	135 mm.
4m1A	[Jabba's Sentence]	Langford	7 mm.
4m1x	[Part of the Tribe]	Langford	?
4m3	The Sarlaac Pit	Spencer	14 mm.
4m4	Jabba's End [Orig]	?	192 mm.
4m4	Jabba's End (Revised)	Steiner	204 mm.
4m5	The Emperor	Courage	38 mm.
4m5(x)	[Insert]	?	7 mm.
4m5(xII)	[Insert]	?	8 mm.
5m1/6m1	Yoda's Scene	Spencer	96 mm.
5m1/6m2	Luke and Ben	Spencer	52 mm.
6m2	Battle Plans	Spencer	46 mm.
6m3	Faking the Code	Spencer	84 mm.
6m3X	[Insert]	?	5 mm.
6m4	Jungle Encounter	Spencer	38 mm.
7m1	After the Bike Chase	Newman	23 mm.
7m2	Enter the Ewok	Spencer	56 mm.
7m3/8m1	[Land of the Ewoks]	Spencer	98 mm.
8m2	More Ewoks Appear	Courage	12 mm.
8m4	Using the Force	Spencer	24 mm.
8m5	Bedtime Stories	Spencer	24 mm.
9m2	Brother and Sister	Spencer	53 mm.
9m3	Son Meets Father	Spencer	72 mm.
9m4/5	Finding An Entrance	Spencer	56 mm.
9m6/10m1	Heroic Ewok	Spencer	58 mm.
10m2	The Emperor Confronts Luke	Newman	56 mm.
10m3	Into the Trap	Courage	91 mm.
10m3	Rebel Forces Captured	Courage	42 mm.
10m5/11m1	First Ewok Battle	Spencer	130 mm.
11m2	Fight With Tie Fighters	Spencer	89 mm.
11m3	[Scout Walker Scramble]	Langford	100 mm.
11m4	The Emperor Provokes Luke	Spencer	15 mm.
11m5	The Ewok Battle	Courage	112 mm.
11m5 X	[Insert]	?	6 mm.
11m6/12m1	Leia is Wounded	Spencer	72 mm.
11m6/12m1X	[Insert]	Langford	3 mm.
12m2	The Battle Rages	Courage	32 mm.
12m3	More Duel	Spencer	51 mm.
12m4	The Explosion	Spencer	23 mm.
12m5	The Emperor's Death	Spencer	47 mm.
12m6/13m1	Space Battle	—	?
13m2	Vadar's Death	Newman	42 mm.
13m3	Through the Flames	Spencer	92 mm.
13m4	Leia Breaks the News	Courage	34 mm.
13m4 (New)	[Light of the Force]	Langford	49 mm.
13m4 (New Fix)	[Light of the Force Rev]	Langford	18 mm.
13m5a	[Yub Nub Orchestral]	Langford	90 mm.
—	End Credits	Spencer	178 mm.
—	Brother & Sister	Spencer	100 mm.
—	Jabba the Hutt	Spencer	55 mm.
—	Parade of the Ewoks	Williams	97 mm.
—	The Battle in the Woods	Spencer	159 mm.
—	New Finale	Neufeld	64 mm.

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE I: THE PHANTOM MENACE

Cue	Title	Orchestrator	Length
1m2	Main Title	?	67 mm.
1m3	The Arrival	Neufeld/Pope	59 mm.
1m4	Gas Leak	Pope	26 mm.
1m4A	Droid Fight	Neufeld/Pope	71 mm.
1m5	Queen Amidâla [sic]	Neufeld	45 mm.
1m6	The Droid Invasion	Pope	40 mm.
1m7	Introducing Jar Jar	Neufeld/Pope	58 mm.
1m8	The Bubble World	Neufeld	55 mm.
1m9	Gone Fishing	Pope	52 mm.
2m1	Darth Sidious	Neufeld	35 mm.
2m1A	Monsters Back	Pope	42 mm.
2m2	Theed Palace Arrival	Pope	58 mm.
2m3	You're Under Arrest	Neufeld	59 mm.
2m3A	Take Off	Neufeld/Pope	74 mm.
2m4	Introducing Darth Maul	Pope	16 mm.
2m5	The Arrival Of Tatooine [sic]	Neufeld/Pope	52 mm.
2m7	"I'm A Pilot…You Know"	Pope	24 mm.
2m10	Stealing Food	Pope	30 mm.
2m11	Through The Slave Quarters	Neufeld	58 mm.
3m1	Running Out of Time	Neufeld	24 mm.
3m2	Are You A Jedi?	Neufeld/Pope	48 mm.
3m3	Watto's Deal	Pope	47 mm.
3m4	Kids at Play	Neufeld	40 mm.
3m5	It's Working	Pope	30 mm.
3m6	The Sith Spacecraft	Neufeld	31 mm.
3m8	Watto's Big Deal	Neufeld	45 mm.
3m9	The Flag Parade	Neufeld	56 mm.
3m10	Start Your Engines	Pope	37 mm.
3m11	The Race Begins	Pope	57 mm.
4m2	Anakin Defeats Sebulba	Neufeld/Pope	112 mm.
4m3	Anakin's Great Victory	Neufeld/Pope	25 mm.
4m5	Anakin Is Free	Neufeld	100 mm.
4m6	Darth and Qui-Gon	Pope	51 mm.
4m7+8	Naboo Palace	Neufeld	80 mm.
4m9	The Queen And Palpatine	Pope	12 mm.
5m1	High Council Meeting	Neufeld	43 mm.
5m2	The Senate Speech	Pope	25 mm.
5m3	Anakin's Test	Neufeld	76 mm.
5m3*	Insert	?	6 mm.
5m4+5	The Chosen One	Neufeld	74 mm.
5m6	More Nute and Rune	Neufeld	8 mm.
5m7	Moving Forward	Pope	60 mm.
5m8	The Gungans	Pope	54 mm.
5m9	Promoting Jar Jar	Neufeld	56 mm.
6m1	The Armies Face-Off	Pope	48 mm.
6m1 x	Randy's Forest Mist	?	4 mm.
6m2	Lazer Fight	Neufeld/Pope	34 mm.
6m3	Take To Your Ships	Neufeld/Pope	61 mm.
6m3-New	Take To Your Ships - N	?	?
6m4	The Big Army	Neufeld/Pope	78 mm.
6m4A	The Fight Begins	Neufeld	6 mm.
6m5	Droid Battle	Neufeld/Pope	81 mm.
6m6	Up the Wire	Neufeld/Pope	33 mm.
6m7	The Great Dual [sic]	Neufeld/Pope	97 mm.
6m8+9	Qui-Gon's Noble End	Neufeld/Pope	58 mm.
6m10	Blowups + Death Of Maul	Neufeld/Pope	73 mm.
6m11 (New)	End of Darth Maul	Neufeld	36 mm.
7m1	After The Victory	Neufeld	48 mm.
7m1-New	After The Victory	?	?
7m1A	Qui-Gon's Funeral	Pope	18 mm.
7m2-New	Augie's Municipal Band	Neufeld/Pope	51 mm.
7m2	The Big Parade	?	?
7m2	Joe/Randy	?	?
7m2	Source (Brass), (Perc), (Randy)	?	?
7m3	End Credit	Neufeld/Pope	148 mm.
—	Source #1	?	28 mm.
—	Source #2	?	25 mm.
—	Source #3	?	28 mm.
—	George's String Cluster	?	5 mm.
—	Live Drum	?	51 mm.
—	End Credit Part 1 (Insert)	?	5 mm.
—	Anakin's Theme	?	54 mm.
—	Arrival at Naboo (OST)	Larry Rench	35 mm.

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE II: ATTACK OF THE CLONES

Cue	Title	Orchestrator	Length
1m2	The Arrival at Coruscant	Pope	28 mm.
1m3	Thwarted Attempt	Pope	64 mm.
1m4	Meeting of Anakin & Padmé	Pope	28 mm.
1m5	She Hardly Recognized Me	Pope	18 mm.
1m6	Zam's Dirty Trick	Pope	90 mm.
1m7A	Zam's Chase Pt. 1	Pope	158 mm.
1m7B	Zam in Pursuit	Karam	168 mm.
2m1	Zam is Eliminated	Pope	121 mm.
2m2	Palpatine's Plotting	Pope	91 mm.
2m3	Departure	Karam	34 mm.
2m5	The Library Scene	Pope	22 mm.
2m6	Lunch and the Younglings	Pope	74 mm.
2m7	Approaching Naboo Palace	Pope	49 mm.
3m1	Finding Kamino	Pope	36 mm.
3m1	Insert	?	12 mm.
3m2	Visiting the Prime Minister	Pope	18 mm.
3m3	The First Kiss	Karam	45 mm.
3m4	Interior Tipoca City	Karam	30 mm.
3m5	The Meadow Scene	Karam	62 mm.
3m5	The Meadow Scene Insert	?	18 mm.
3m6	The Meeting With Fett	Pope	49 mm.
3m7	The Dinner Scene	Karam	76 mm.
3m8	Rainy Ramp/Anakin's Night	Karam	62 mm.
4m1	The Jango Fett Fight	Pope	180 mm.
4m2	Watto Describes Mothers Fate	Karam	13 mm.
4m3	The Spare Canister Caper	Pope	81 mm.
4m4	The Arrival at Tatooine	Karam	102 mm.
4m5	Obi-Wan Eavesdropping	Pope	44 mm.
4m6	Rescuing Mother	Pope	52 mm.
4m7	Exacting Revenge	Pope	56 mm.
5m1A	Carrying Mother Home	Karam	51 mm.
5m1B	Anakin Changes	Pope	45 mm.
5m2	Smee's Funeral [sic]	Pope	78 mm.
5m3	Commerce Guild Prepares…	Pope	18 mm.
5m5	Finding the Conveyor Belt	Pope	66 mm.
5m6	The Conveyor Belt	Karam	99 mm.
5m7	The Senate Scene	Pope	42 mm.
6m1	Love Pledge	Karam	64 mm.
6m2	Entrance of the Monsters	Pope	114 mm.
6m2	Sweetener	?	?
6m5	Padmé Falls	Karam	88 mm.
6m5	Insert	?	14 mm.
7m1	Dooku Versus Obi-Wan	Karam	81 mm.
7m2	Yoda Strikes Back	Pope	63 mm.
7m3	Finale	Pope	126 mm.
7m3*	Insert [Imperial March]	?	16 mm.
—	End Credit	Pope	121 mm
—	End Credit (Gelb Version)	?	103 mm.
—	End Credit (Updated Gelb)	?	138 mm.
—	Dex's Diner (Source)	?	?

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE III: REVENGE OF THE SITH

Cue	Title	Orchestrator	Length
1m3	Boys Into Battle	Karam	105 mm.
1m4	They're Coming Around	Pope	51 mm.
1m4A	"Get 'Em, R-2!"	Pope	81 mm.
1m5	The Elevator Scene	Karam	120 mm.
1m6	Count Dooku's Entrance	Pope	16 mm.
1m7	The Death of Dooku	Pope	71 mm.
2m1	[Grievous and the Droids]	Karam	136 mm.
2m3	Another Happy Landing	Karam	14 mm.
2m4	Revisiting Padmé	Pope	38 mm.
2m5	Grievous Travels to Palpatine	Karam	52 mm.
2m6	Scenes and Dreams	Pope	100 mm.
2m7	Be Careful of Your Friend	Pope	24 mm.
3m1	Council Meeting	Pope	79 mm.
3m2	Hold Me	Karam	15 mm.
3m2A	Palpatine's TV Set	Pope	4 mm.
3m3	Palpatine's Big Pitch	Karam	50 mm.
3m5	Goodbye Old Friend	Pope	75 mm.
3m6	Going to Utapau	Pope	56 mm.
3m7	Riding the Lizard	Pope	63 mm.
3m8	Obi-Wan Faces Death	Pope	8 mm.
4mX	Drawing Swords	Pope	4 mm.
4m1A	Good Guys Arrive	Pope	11 mm.
4m3	Palpatine's Seduction	Karam	34 mm.
4m4	Rolling With Grievous	Pope	50 mm.
4m4A	Fighting With Grievous	Pope	56 mm.
4m5	Dialogue With Mace	Karam	30 mm.
4m5A	Padmé's Ruminations	Pope	15 mm.
4m6	I Am The Senate	Pope	152 mm.
5m1	Palpatine Instructs Anakin	Karam	27 mm.
5m3	Lament	Karam	68 mm.
5m3A	Bail's Escape	Karam	24 mm.
5m4	Swimming, Droids/Yoda's…	Pope	80 mm.
5m5	News of the Attack	Pope	31 mm.
5m6	Moving Things Along	Pope	129 mm.
5m7	Anakin's Dark Deeds	Karam	59 mm.
6m1	It Can't Be	Pope	77 mm.
6m2	A Moody Trip	Pope	18 mm.
6m3	Padmé's Visit	?	?
6m4	Heroes Collide	Karam	158 mm.
6m5	New [DOTF Adapted]	?	4 mm.
6m6	Yoda Falls	Pope	8 mm.
6m7	The Boys Continue	Pope	85 mm.
6m7 Rev	[Inserts]	?	4 mm.
6m8 Rev	Yoda to Exile	Pope	14 mm.
6m9	Revenge of the Sith	Karam/Pope	103 mm.
6m9	Revenge of the Sith (DVD)	Karam/Pope	140 mm.
6m9 Rev	[Inserts]	?	8 mm.
7m1	The Immolation Scene	Pope	33 mm.
7m2	Anakin Crawling	Pope	37 mm.
7m3	The Birth of the Twins	Karam	37 mm.
7m4	The Death of Padmé	Pope	32 mm.
7m5	Plans for the Twins	Karam	28 mm.
7m6	Padmé's Funeral	Karam	18 mm.
7m7	A Home for the Twins	Karam	23 mm.
7m8	End Credits	Pope, Williams etc.	311 mm.

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE VII: THE FORCE AWAKENS (MASSIVELY SIMPLIFIED)

Cue	Title	Cue	Title	Cue	Title
1m1	Main Title Extension	**3m28**	The Rathtar Attack	**6m56D**	Ice Landing
1m1A	Opening/Starry Night	**3m28A**	Old Falcon To The Rescue	**6m56E**	Ren In Cockpit
1m2	'Hand' Opening	**3m29**	Leia, C3P0 & R2	**6m56F**	Hey!
1m3A	The First Order Approaches	**4m30**	Snoke	**6m57**	Rey's Rope Climb
1m3B	The Attack on the Village	**4m30A**	Starkiller	**6m58**	The Bombing Run
1m3C	I've Seen Too Much	**4m31**	The Map Scene	**7m60**	Hug Later
1m3D	The Attack on the Village	**4m31A**	Talking With Grandfather	**7m61**	Guns A' BLAZE
1m4	The Arrival of Kylo Ren	**4m32**	The Green Planet	**7m62**	I Can Get Us In
1m4A	Introductions	**4m33**	You Got A Name?	**7m62A**	On The Inside
1m4B	Landing	**4m36**	I Ran Into You	**7m62B**	Shoot Out
1m5	The Scavenger	**4m37**	I've Found The Droid	**7m65**	Father and Son
1m6	Seeing A Mother & Getting Rations	**4m38**	Into The Cellar	**7m65A**	Cut to Leia
1m7	Lunchtime With Rey	**4m38A**	Rey's Dream	**7m66**	The Control Room & Ren In The Forest
1m8	Breakfast	**4m39**	I Have To Get Back	**7m67**	Rey vs. Ren
2m11	Don't Follow Me	**5m40**	The Beam is Released!	**7m67B**	Rey Catches Sword
2m11A	BB & Rey Meet	**5m41**	Leia's Condolence Speech	**7m67C**	Blowing Up The Oscillator
2m12	Poe Under Torture	**5m43**	Find Rey!	**7m68**	Flying Home
2m13	The Droid Is Not For Sale	**5m43A**	Maz's Treasure Chest	**8m72**	Finishing The Map
2m14 Intro	Finn Helps Poe	**5m44**	Kylo Arrives At Battle	**8m73**	The Complete Map
2m14	I Can Fly Anything	**5m45**	Back To Battle	**8m74**	Climbing The Mountain
2m15	The First Escape	**5m46**	Kylo Stalks Rey	**8m74A**	To Ending
2m16	I Don't Know What To Do	**5m47**	Good Guys Shooting	**8m78**	Snoke
2m16A	Finn's Trek	**5m48**	We've Got What We Need	**8m80A**	More Scherzo
2m17B	Kylo And Hox [sic] On The Bridge	**5m49**	The Abduction of Rey	—	End Credits (Part 1)
2m17	Kylo Ren	**6m50**	Han & Leia Reunion	—	End Credits (Part 2)
2m17A	Finn's Trek	**6m51**	Finn & Po, Reunited	—	Finale (11-11-15), Finale (9-23-15)
2m18A	That Lady with the Stick	**6m52**	R2 in Hibernation	—	Finale Tag
2m18B	Who's Luke Skywalker?	**6m53**	Parental Discussion	—	Hope Trailer (w/ 2 endings)
2m18C	Follow Me	**6m53A**	We See Rey	—	March (The Resistance Theme)
3m20	The Falcon Still Flies!	**6m54**	Rey vs. Ren	—	Reading The Map
3m21	What's Your Name	**6m54A**	Bring Her To Me	—	Rey's Theme
3m22	Kylo And His Sword	**6m54B**	You Will Remove These Restraints	—	Rey's Theme (piano version)
3m23	No, No…No!	**6m55**	Council Meeting	—	Scherzo for X-Wings
3m24	Hiding Under the Grate	**6m56**	Preparing for the Mission	—	Sun Beam Strings
3m26	You're Han Solo?	**6m56B**	Kylo's Rage	—	The Resistance Theme
3m27	Rathtars Appear	**6m56C**	To Lightspeed	—	Trailer #1

APPENDIX 2: CUE LISTS AND ORCHESTRATORS

EPISODE VIII: THE LAST JEDI (SIMPLIFIED)

Cue	Title
0m1	Tossing the Sabre
0m2	Thought Connection
0m2A	The Cave Scene
0m2A Insert	Place to Place
0m3	Learning the Force
0m4	Rey + Luke
0m5	Fathiers
0m6	Fathiers Charge!
0m7	Crashing the Party
0m8	Saying Goodbye to Fathier
1m2	Finn Wakes Up
1m2A	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
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!
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
3m21	Rose Appears
3m22	Fun with Rose and Finn
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	More Party Music
4m31C	R.T. Shore
4m32	Rose's Fathiers
4m33	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
5m47	Young Ren Is Awakened
5m48	Yoda Appears
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
7m68	Rose and Finn Escape
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
8m77	Finn's Attempted Sacrifice
8m78	The Kiss
9m80	Luke & Leia Together
9m81	Rescuing Luke
9m82	Follow Him
9m83/4	More Fight
9m85	Finale Part I
9m85A	Rey [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 AND ORCHESTRATORS

EPISODE IX: THE RISE OF SKYWALKER (INCOMPLETE AND SIMPLIFIED)

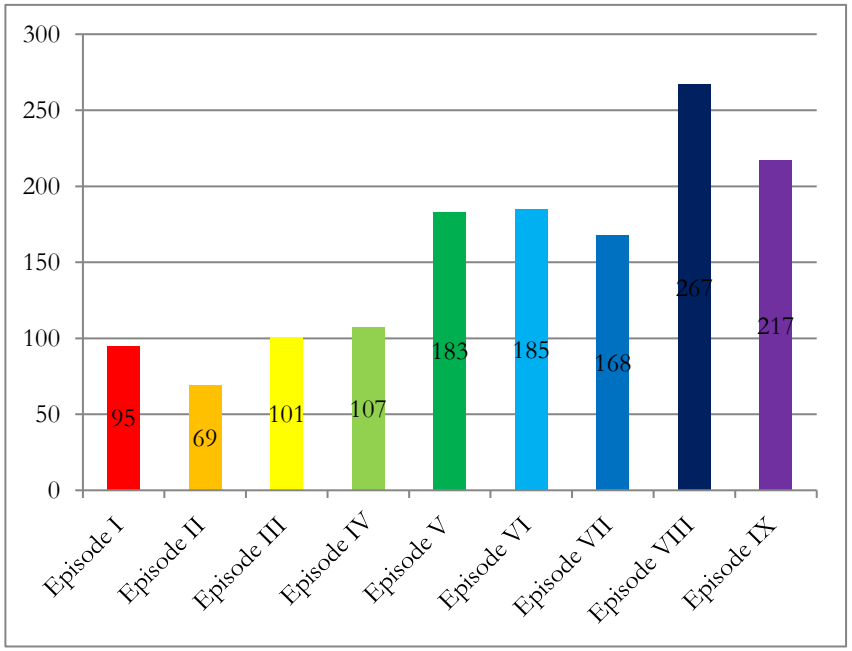
Cue	Title
0m1	Children's School
1m1	Main Title
1m2	Filial Fencing
1m3	Nothing is Impossible
1m4	Through The Jungle
1m5	Rey Trains
1m6	Ren's Entrance
1m7	Journey to Hell
1m8	Approaching The Nursery
1m9	Rey Wakes Up
1m10	Ready to Be A Jedi
1m11	Talking to Luke
1m13	Tell Me What They Are
1m14	Falcon's Last Trip
1m15	Vader's Castle
1m20	Rey Training
1m22	The Ninth Beginning
1m24	Meditation
1m26	Spy's Message
1m26 (2)	Lightspeed Skipping
2m1	Cockpit Dialog
2m2	Fixing The Helmet
2m3	The Wisdom of Maz
2m4	The Emperor Lives
2m6	The Medal
2m7	Ship Trip
2m20	The Forge
2m30	Rey's Mission
2m32	Quicksand
3m0	Lando
3m1	Before The Chase
3m3	[No Title]
3m4	Quicksand!
3m6	Knights of Ren
3m7	Ochi and the Dagger
3m8	Tunnel Monster
4m1	Rey Senses Ren's Approach
4m1C	—
4m2	Rey's Incredible Hand
4m3	Chewie's Interrogation
4m4	Zucini?
4m5	To The End
4m5A	Ships in the Night
4m5B	Good Ship, Bad Ship
4m6	He Won't Remember
4m7	Rey's Grief
4m10	Red Eyes
4m11	Poe and Girlfriend
4m12	Ship, Walk and Talk
4m20	Bridge to Rey
4m22	The Feeling
4m30	It Fits!
5m1	Meddling and Poe's Crush
5m3	Hallway Shooting
5m5	Rey Sees Mother
5m6	Hard To Get Rid Of
5m7	I'm The Spy
5m8	Geneology [sic]
5m8A	More Maz
5m9	Rey's Mission
5m10	Landing At?
5m11	Instinct
5m12	Off The Waterfront
5m30	Under a Blanket
6m2	Rey Climbs Pipes
6m2A	Climbing
6m4	Daisy In A Veil
6m5	Leia Lies Down
6m7	Stop and Start
6m8	Healing Wounds
6m12	Insert - Six Twelve
6m13	Rey's Trip To Palpatine
6m16	Rey's Trip to P[alpatine]
6m20	Sabre Toss
6m22	Wayfinder Insert
7m1	Seven One
7m2	Rey Meets Luke
7m3	Luke's Advice
7m4	The Meeting
7m5	March Of The Resistance
7m5A	Good Ships
7m6	Uncharted Territory
7m8	Father Knows Best
7m10	Leia's Sabre
7m12	Seven Twelve
7m12A	Horses #2
7m20	Approaching The Throne
7m21	Parents
7m28	Seeing Sights
7m30	More Action
7m32	Make The Sacrifice
7m36	Dunkirk [The Dunkirk Shot]
7m38	Seeing the Sights [I Am All The Sith]
7m40	Emperor's Attack
7m42	Hero Fight
7m44	Name That Tune
8m1	Approaching the Emperor #2
8m3 v1	—
8m4	Psalm of the Sith
8m4C1°	—
8m4C2	—
8m4D	Chant
8m5A	Mixing Themes
8m5	Jumping The Chain
8m5B	The Crowd Joins In
8m5B	Choir Overdub
8m6	The Last Fight
8m7	Big Ship Blows Up
8m7A	Replace Brass
8m8	On Their Knees
8m8C	Chorus
8m9	Rey and Palpatine
8m10	Success and Sliding
8m11A	Dropping The Sabre
8m14	Ben to Rey
8m15	Horn Solo [v2 To the Ending]
8m16	End Credits
8m17	Duel of the Fates Excerpt
8m40	The Kiss
8m42	Falling Debris
9m3	Bows
9m5ALT	Return to Tattooine
9m30	Emperor's Theme v1
9m31	Emperor's Theme v2
9m32	Emperor's Theme v3
9m33	Emperor's Theme v4
9m34	Emperor's Theme v5
10m1	Rey and Ren
—	Anthem of Evil
—	Chant 1
—	Chant 2
—	The Rise of Skywalker
—	[Untitled]
—	XM1, XM2, XM4

APPENDIX 3: THEMATIC CENSUS

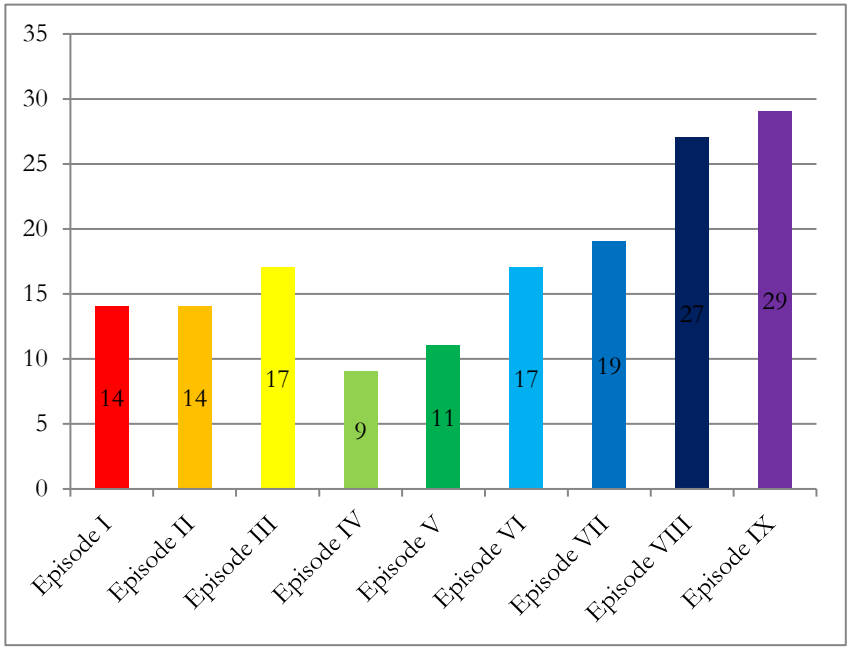
The following table indicates the number of times any given leitmotif is used within each of the nine Skywalker Saga films. This is **not** a straightforward task, and different analysts will likely arrive at slightly different numbers. For an alternative census of Eps. 1-6, see Huvet (2021: 62, 114, etc.). For the purposes of this census, the following criteria were used:

- Entire scores *as written* are evaluated. Non-redundant material in alternates and unused cues, as revealed in the available sheet music *are* counted.
- Repetitions of themes within single cues are counted as separate instances so long as there is substantial intervening material between statements.
- Exactly tracked instances of themes are *not* incorporated into the count. (For example, Droid March and Duel of the Fates during Battle of Geonosis.) Modified tracked instances are counted (e.g. pitch-shifted, recombined, differently mixed/orchestrated)
- Themes that include internal repetitions, or are prone to sequencing or modulation, are generally given *one* count rather than multiple when repetition/sequencing is employed. Exceptions for statements with dramatic shifts of instrumentation, major scene-breaks, and interpolated material.
- Highly concealed or questionable instances of themes are not counted.
- Partial or fragmented instances of themes *do* count, provided their reference to the complete form is clear enough to a sensitive listener.
- End Credits are *not* currently incorporated into the count (this may change). The Main Title is only counted for Episode IV (where it was newly composed)
- Much of Episode IX's score is *unknown*. This census takes only what can be judged from the film, OST and FYC albums, and leaked materials.
- **In general, a statement of a theme is counted if it can be judged the basis for a passage of music, however long or short.**

NUMBER OF LEITMOTIF STATEMENTS PER FILM

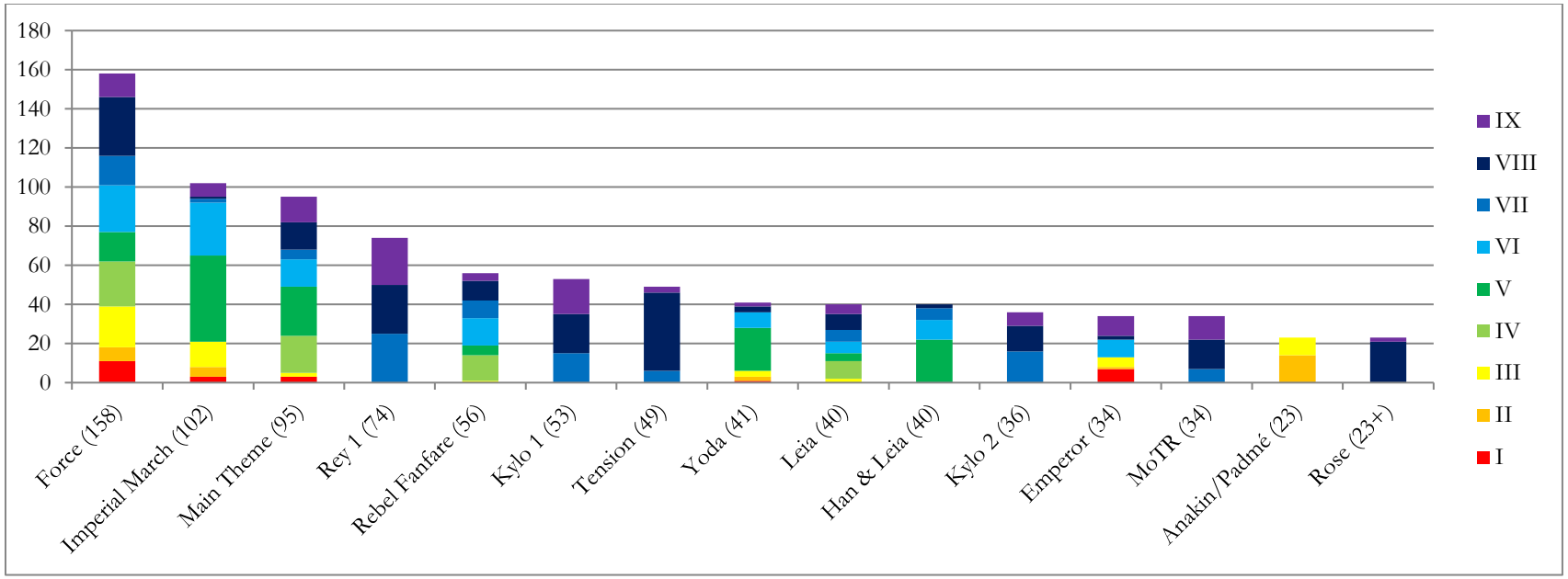


DISTINCT LEITMOTIFS PER FILM



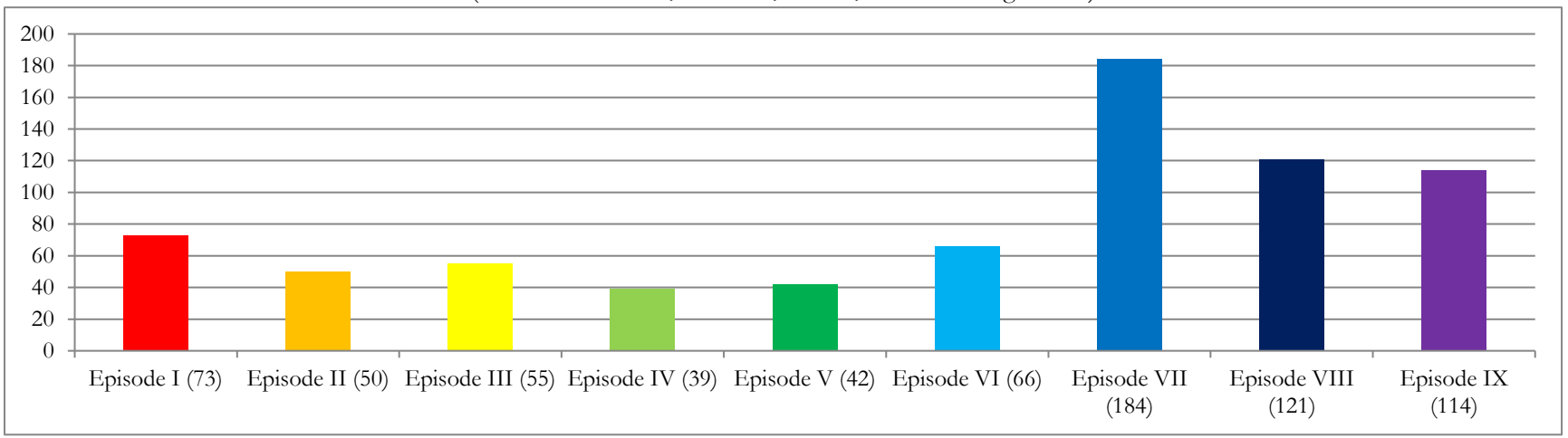
APPENDIX 3: THEMATIC CENSUS

15 MOST COMMONLY USED LEITMOTIFS



NUMBER OF CUES PER FILM

(Includes alternates, revisions, trailers, concert arrangements)



APPENDIX 3: THEMATIC CENSUS

	Motif	I	II	III	IV	V	VI	VII	VIII	IX	Total
1a	Luke (A-Section)	3	-	2	19	25	14	5	14	13	**95**
1b	Luke (B-Section)	1	-	-	3	2	1	-	-	2	**9**
2	Rebel Fanfare	-	-	1	13	5	14	9	10	4	**56**
3	Force	11	7	21	23	15	24	15	30	12	**158**
4	Leia	-	-	2	9	4	6	6	8	5	**40**
5	Death Star	-	-	-	7	-	2	-	1	-	**10**
6a	Imperials (Motif)	-	-	-	20	-	-	-	-	-	**20**
6b/c	Imperials (Ostinati)	-	-	-	5	-	-	-	-	3	**8**
7	Jawas	-	-	-	3	-	-	-	-	-	**3**
8	TIE-Fighter Attack	-	-	-	4	-	4	-	3	-	**11**
9	Throne Room	-	-	-	1	-	2	-	-	-	**3**
10a	Vader (Theme)	3	5	13	-	44	27	2	1	7	**102**
10b	Vader (Bridge)	-	-	-	-	3	6	-	-	1	**10**
11a	Han & Leia (A-Section)	-	-	-	-	22	10	6	2	-	**40**
11b	Han & Leia (B-Section)	-	-	-	-	2	-	-	-	-	**2**
12a	Yoda (A-Section)	1	2	3	-	22	8	-	3	2	**41**
12b	Yoda (B-Section)	-	-	-	-	3	-	-	-	1	**4**
13	Droids	-	-	-	-	11	-	-	-	-	**11**
14a	Boba Fett	-	-	-	-	3	-	-	-	-	**3**
15	Cloud City	-	-	-	-	3	-	-	-	-	**3**
16a	Dark Side (Motif)	-	-	-	-	6	-	-	-	-	**6**
16b	Dark Side (Ostinato)	-	-	-	-	5	-	-	-	1	**6**
16c	Dark Side (Melody)	-	-	-	-	8	-	-	-	1	**9**
17	Emperor	7	1	5	-	-	9	-	2	10	**34**
18a	Jabba (A-Section)	1	-	-	-	-	10	-	-	-	**11**
18b	Jabba (B-Section)	-	-	-	-	-	3	-	-	-	**3**
19a	Ewok March (A-Section)	-	-	-	-	-	18	-	-	-	**18**
19b	Ewok March (B-Section)	-	-	-	-	-	4	-	-	-	**4**
19c	Ewok Horn Call	-	-	-	-	-	5	-	-	-	**5**
20	Luke & Leia	-	-	-	-	-	5	-	1	1	**7**
21a	It's A Trap! (A)	-	-	-	-	-	4	-	-	-	**4**
21b	It's A Trap! (B)	-	-	-	-	-	1	-	-	-	**1**
22	Victory Fanfare	-	-	-	-	-	3	-	-	-	**3**
23	Revelations	-	-	-	-	-	5	-	-	-	**5**
24	Anakin	20	1	1	-	-	-	-	-	-	**22**
25a	Duel of the Fates (Theme)	8	1	1	-	-	-	-	-	-	**10**
25b	Duel of the Fates (Ostinato)	14	1	1	-	-	-	-	-	-	**16**
25c	Duel of the Fates (Chant)	4	1	1	-	-	-	-	-	1	**7**
26a	Droid March (Form 1)	2	1	-	-	-	-	-	-	-	**3**
26b	Droid March (Form 2)	4	-	-	-	-	-	-	-	-	**4**
27	Darth Maul	3	-	-	-	-	-	-	-	-	**3**
28	Jar Jar	7	-	-	-	-	-	-	-	-	**7**
29	Qui Gon	4	-	-	-	-	-	-	-	-	**4**
30	Shmi	1	4	1	-	-	-	-	-	-	**6**

APPENDIX 3: THEMATIC CENSUS

	Motif	I	II	III	IV	V	VI	VII	VIII	IX	Total
31	Funeral	1	-	3	-	-	-	-	-	-	**4**
32a	Anakin & Padmé A-Section	-	14	9	-	-	-	-	-	-	**23**
32b	Anakin & Padmé B-Section	-	2	-	-	-	-	-	-	-	**2**
33	Conspiracy	-	10	-	-	-	-	-	-	-	**10**
34	Mystery	-	10	-	-	-	-	-	-	2	**12**
35	Pastorale	-	4	-	-	-	-	-	-	-	**4**
36	Gloom	-	3	1	-	-	-	-	-	-	**4**
37a	Descent (Dies Irae)	-	2	3	-	-	-	-	-	-	**5**
37b	Descent (Lament)	-	-	3	-	-	-	-	-	-	**3**
38a	Battle of the Heroes A-Section	-	-	12	-	-	-	-	1	-	**13**
38b	Battle of the Heroes B-Section	-	-	4	-	-	-	-	-	-	**4**
38c	Battle of the Heroes Ostinato	-	-	8	-	-	-	-	-	-	**8**
39	General Grievous	-	-	3	-	-	-	-	-	-	**3**
40	Happy Landings	-	-	3	-	-	-	-	-	-	**3**
41a	Kylo Ren A(Aggressive)	-	-	-	-	-	-	15	20	18	**53**
41b	Kylo Ren A(Redeemed)	-	-	-	-	-	-	-	-	8	**8**
42	Kylo Ren B (Hesitant)	-	-	-	-	-	-	16	13	7	**36**
43	Kylo Ren C/First Order (Menacing)	-	-	-	-	-	-	10	6	-	**16**
44	Snoke	-	-	-	-	-	-	2	8	-	**10**
45a	Rey A (Theme)	-	-	-	-	-	-	25	25	24	**74**
45c	Rey A (Sweeping)	-	-	-	-	-	-	3	-	1	**4**
46a	Rey B (Chimes)	-	-	-	-	-	-	3	4	7	**14**
46b	Rey B (Galop)	-	-	-	-	-	-	4	5	2	**11**
47a	March of the Resistance (A-Section)	-	-	-	-	-	-	7	15	12	**34**
47b/c	March of the Resistance (B-Section)	-	-	-	-	-	-	5	6	2	**13**
48	Map	-	-	-	-	-	-	7	3	-	**10**
49	Poe	-	-	-	-	-	-	3	5	4	**12**
50	Finn/Pursuit	-	-	-	-	-	-	16	1	1	**18**
51	Pathos	-	-	-	-	-	-	2	-	3	**5**
52	Tension	-	-	-	-	-	-	6	40	3	**49**
53	Jedi Steps	-	-	-	-	-	-	1	8	1	**10**
54	Rose	-	-	-	-	-	-	-	21	2(+)	**23(+)**
55a	Luke in Exile (Sarabande)	-	-	-	-	-	-	-	4	-	**4**
55b	Luke in Exile (Fanfare)	-	-	-	-	-	-	-	2	-	**2**
56	Desperation	-	-	-	-	-	-	-	5	-	**5**
57	Friendship	-	-	-	-	-	-	-	-	10	**10**
58	Victory	-	-	-	-	-	-	-	-	5	**5**
59	Psalm of the Sith	-	-	-	-	-	-	-	-	16	**16**
60a	Sith Artifacts 1 (Wayfinder)	-	-	-	-	-	-	-	-	6	**6**
60b	Sith Artifacts 2 (Dagger)	-	-	-	-	-	-	-	-	4	**4**
61	Knights of Ren	-	-	-	-	-	-	-	-	5	**5**
62a	Heroics 1 (Broad)	-	-	-	-	-	-	-	-	3	**3**
62b	Heroics 2 (Brisk)	-	-	-	-	-	-	-	-	7	**7**
	TOTALS PER FILM	**95**	**69**	**101**	**107**	**183**	**185**	**168**	**267**	**217**	**1392**

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