

# 8M4 Skateboard Chase

from Back to the Future

Alan Silvestri

Reduction by: Eduardo Delgado

**~2 min**  
**160 tempo**

**START CUE**  
**01:05:58**

Embellishments are passed up the strings



### LEGEND

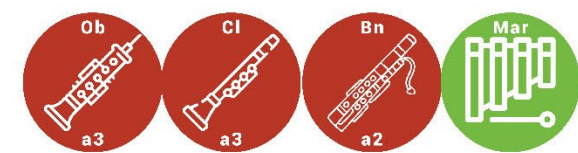
	Indicates new entry by instrument. Replaces previous grouping.		<b>Woodwinds</b>
			<b>Brass</b>
			<b>Percussion</b>
	Indicates addition to existing grouping.		<b>Strings</b>

Embellishments

*pizz.*

*mf*

**ORCH HIT!**












Rhythm

*mf*

**FUN FACT:** MAIN THEME (A) and (B) are presented four times in their entirety. If you took the first note of each of those presentations and account for octave displacement, you'll have the first four notes of what's known as MARTY'S THEME.

(The four notes are circled in green and happen at mm. 28, 36, 50, and 70)

Emb.   -Hn -Pno   pizz.   

Mel.   mute solo a4

Rhy.

*mf* *mf*

This three note motive is part of MAIN THEME (A). When used in isolation, its most often associated with moments of adversity.

Emb. pizz. mf col legno in cb

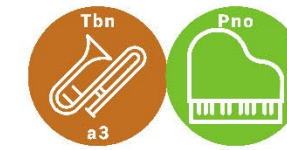
-Hn  
-Pno mf

Mel. mp

Marty breaks the young boy's scooter to use the bottom half as a skateboard to get away from Biff's gang. Even though it's subtle, Silvestri places the time motive perfectly as Marty changes something from the past.

**TIME MOTIVE**  
Used most often to tell the listener that something has been affected by Marty time traveling.

Rhy. -Ob.  
-Cl.  
-Bsn.

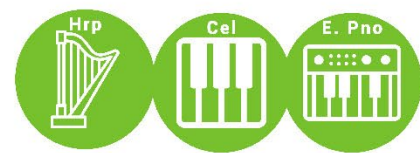


Emb.

Musical score for Embouchure (Emb.) across measures 19-24. It features two staves (treble and bass clef). Measure 19 starts with a dynamic of *mf*. Measure 20 has a 3/8 time signature. Measure 21 has a 2/4 time signature and a dynamic of *f*. Measure 22 has a 3/8 time signature. Measure 23 has a 2/4 time signature. Measure 24 has a 2/4 time signature and a dynamic of *f*. The score includes various rhythmic patterns and rests.

Mel.

Musical score for Melody (Mel.) across measures 19-24. It features a single staff in treble clef. Measure 19 is marked *arco* and *8va Vn I*. Measure 20 has a dynamic of *f*. Measure 21 has a 2/4 time signature. Measure 22 has a 3/8 time signature. Measure 23 has a 3/8 time signature. Measure 24 has a 2/4 time signature. The score includes a triplet in measure 22 and a long note in measure 23.



“Wow! Look at him go!”

C. Mel.

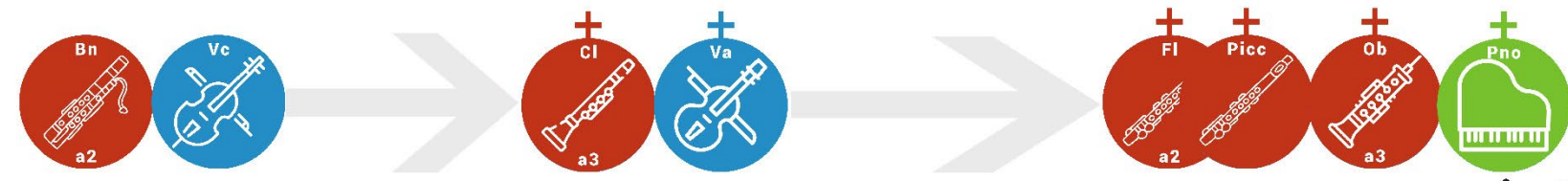
Musical score for Central Melody (C. Mel.) across measures 19-24. It features two staves (treble and bass clef). Measure 19 has a dynamic of *mp*. Measure 20 has a 3/8 time signature. Measure 21 has a 2/4 time signature. Measure 22 has a 3/8 time signature. Measure 23 has a 3/8 time signature. Measure 24 has a 2/4 time signature. The score includes triplets in measures 19, 20, and 22.

The young boy is now seeing Marty in action on a skateboard, which hasn't been invented. Silvestri perfectly uses the TIME MOTIVE at the CUT to the boy to play underneath this moment.



Rhy.

Musical score for Rhythm (Rhy.) across measures 19-24. It features two staves (treble and bass clef). Measure 19 has a dynamic of *mp*. Measure 20 has a 3/8 time signature. Measure 21 has a 2/4 time signature. Measure 22 has a 3/8 time signature. Measure 23 has a 3/8 time signature. Measure 24 has a 2/4 time signature. The score consists of a steady rhythmic accompaniment.



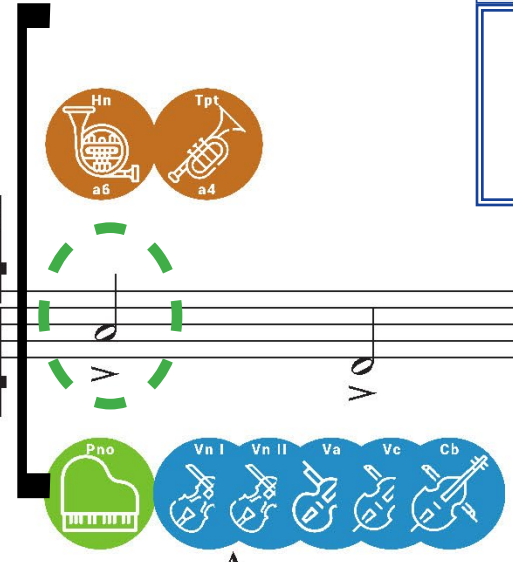
CLOSE UP of skateboard

Emb.

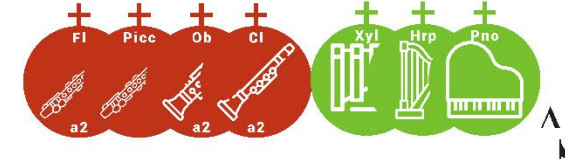
As Marty races away, MAIN THEME (A) is presented for the first time in this cue in its entirety.

**MAIN THEME (A)**  
MAIN THEME (A) is used most often with moments of action.

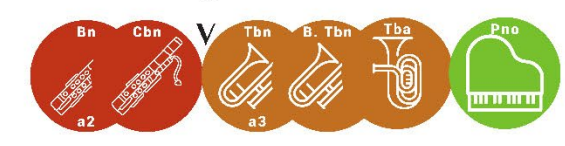
Mel.



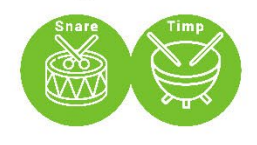
C. Mel.



Har.




Rhy.



CLOSE UP skateboard sparks as Marty makes his getaway

Emb.

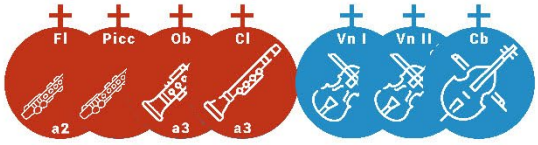




8va Vn I

-vn. I/II

MAIN THEME (A) is presented again down a perfect 5th. Doing so helps the music get out of the way (now that we heard the theme once) while still helping drive the scene forward.

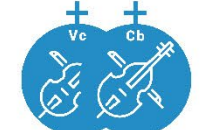
C. Mel.

trem. in strings

-fl/picc  
-ob  
-cl

tbn/pno




-bn/cbn  
-vc

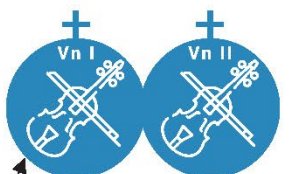
tbn/pno

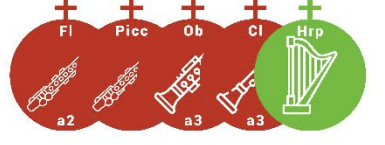
bn/cbn  
b.tbn/tba  
pno


Rhy.

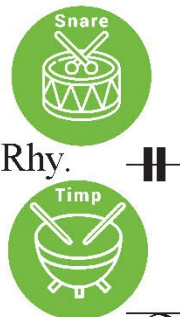


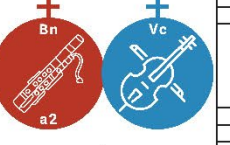

snare  
sus. cymbal  
gran casa


Mel.  8va and 15va strings

C. Mel.  -ww's  
-hrp  
-cel.  
-vln. I/II  
-va.

Har.  8va va.

Rhy. 

trem. in str.  

-bn.  
-va.  
-vc. 

*fp* *mf* *fp* *mp* *sfz* *fp*

Emb.

CUT into cafe

Mel.

*ff*

At CUT, back inside the cafe, there is an abrupt stop in momentum in the music that matches the onscreen contour. Silvestri gets out of the dialogue's way by building rhythmic momentum in the strings to lead back into the skateboard chase.

C. Mel.

*ff*

“He’s an absolute dream...”

Har.

*f*

*mp*, *ff*, *mf*, *sfz*

Rhy.

*f*, *p*, *mp*, *p*

*sfz*, *sfz*, *sfz*, *sfz*

*f*

CUT back to chase



Emb.

Musical score for Embouchure instrument (Emb.) in 4/4 time. The staff shows a melodic line with a dynamic marking of *f*. The key signature has one flat. The score spans measures 47 to 49.

Mel.

Musical score for Melody (Mel.) in 4/4 time. The staff shows a melodic line with a dynamic marking of *f*. The key signature has one flat. The score spans measures 47 to 49.

As the gang starts the pursuit of Marty, Notice the call and response happening in the melody. By constantly changing the melody's instrumentation, it helps provide some instability to the scene for the viewer.

Har.

Musical score for Harp (Har.) in 4/4 time. The staff shows a melodic line with a dynamic marking of *fp*. The key signature has one flat. The score spans measures 47 to 49.

Sus. Cym.

Rhy.

Timp.

Musical score for Suspended Cymbal (Sus. Cym.), Snare Drum (Rhy.), and Timpani (Timp.) in 4/4 time. The score spans measures 47 to 49.

Marty is evading Biff and his gang at every turn...

**MAIN THEME (B)**  
This melody usually appears after MAIN THEME (A)  
for the most triumphant moments.  
(cont. thru mm. 56)

Emb. *8va*

Mel. *ff* *fp* *f*

C. Mel. *ff* *legato* trem. in va. -cl *f* pno -va

Har. *ff* *legato* -hn -e pno *f*

Rhy. *f* piatti timp snare sus cym

The musical score is arranged in a standard orchestral layout. At the top, the Embouchure (Emb.) part is in 4/4 time with a dynamic of *ff* and a *8va* marking. The Melody (Mel.) part is in 4/4 time, starting with *ff* and moving to *fp* and *f*. The Cello/Melody (C. Mel.) part is in 4/4 time, starting with *ff* and *legato*, featuring tremolos in the violin part. The Horns (Har.) part is in 4/4 time, starting with *ff* and *legato*. The Rhythm (Rhy.) part is in 4/4 time, featuring piatti, timp, snare, and sus cym. The score includes various dynamic markings, articulation marks, and performance instructions. Instrument icons are placed throughout the score to indicate which instruments play specific parts.

Emb.

Marty crashes into couple

... until Marty runs into an older couple. The momentum (and MAIN THEME [B]) completely stop at this point.

Mel.

Har.

Rhy.

Biff is now hot on Marty's trail, and we hear this undulating rhythm lurking underneath this next section.

Mel.

If you take all the bottom, middle, or top notes of each of these chords, they build a fully diminished chord. The same holds for beats 2, 3, and 4. (continues thru mm. 69...)

This chordal action adds great anxiety to the scene as Marty seems to be in trouble with no escape in sight.

Har.

Rhy.

CUT inside car

Emb.

Main THEME (A) presented again up a tritone to add more dissonance and threat to this scene.

Musical score for Embodiment (Emb.) in 3/4 time, marked *mp*. It features a treble and bass clef with a harp icon. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, with a tritone interval between E5 and F5. A long slur covers the entire phrase.

Mel.

Musical score for Melody (Mel.) in 3/4 time, marked *f* and *mp*. It features a treble clef. The first measure has a circled G4 note. The melody then consists of a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, with a tritone interval between E5 and F5. A long slur covers the entire phrase.

“I’m going to ram him.”

Silvestri condenses the rhythm down into 2 beats in a 3 beat measure likely for two reasons:

1. To accelerate the tempo without actually changing it to match the momentum of the scene
2. To align with the upcoming CUT in the scene

Har.

Musical score for Harp (Har.) in 3/4 time, marked *mp* and *cresc. poco a poco*. It features a treble clef with a harp icon. The score shows a sequence of chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5, D5-F5-A5, E5-G5-B5, F5-A5-C6, G5-B5-D6, A5-C6-E6, B5-D6-F6, C6-E6-G6, D6-F6-A6, E6-G6-B6, F6-A6-C7, G6-B6-D7, A6-C7-E7, B6-D7-F7, C7-E7-G7, D7-F7-A7, E7-G7-B7, F7-A7-C8, G7-B7-D8, A7-C8-E8, B7-D8-F8, C8-E8-G8, D8-F8-A8, E8-G8-B8, F8-A8-C9, G8-B8-D9, A8-C9-E9, B8-D9-F9, C9-E9-G9, D9-F9-A9, E9-G9-B9, F9-A9-C10, G9-B9-D10, A9-C10-E10, B9-D10-F10, C10-E10-G10, D10-F10-A10, E10-G10-B10, F10-A10-C11, G10-B10-D11, A10-C11-E11, B10-D11-F11, C11-E11-G11, D11-F11-A11, E11-G11-B11, F11-A11-C12, G11-B11-D12, A11-C12-E12, B11-D12-F12, C12-E12-G12, D12-F12-A12, E12-G12-B12, F12-A12-C13, G12-B12-D13, A12-C13-E13, B12-D13-F13, C13-E13-G13, D13-F13-A13, E13-G13-B13, F13-A13-C14, G13-B13-D14, A13-C14-E14, B13-D14-F14, C14-E14-G14, D14-F14-A14, E14-G14-B14, F14-A14-C15, G14-B14-D15, A14-C15-E15, B14-D15-F15, C15-E15-G15, D15-F15-A15, E15-G15-B15, F15-A15-C16, G15-B15-D16, A15-C16-E16, B15-D16-F16, C16-E16-G16, D16-F16-A16, E16-G16-B16, F16-A16-C17, G16-B16-D17, A16-C17-E17, B16-D17-F17, C17-E17-G17, D17-F17-A17, E17-G17-B17, F17-A17-C18, G17-B17-D18, A17-C18-E18, B17-D18-F18, C18-E18-G18, D18-F18-A18, E18-G18-B18, F18-A18-C19, G18-B18-D19, A18-C19-E19, B18-D19-F19, C19-E19-G19, D19-F19-A19, E19-G19-B19, F19-A19-C20, G19-B19-D20, A19-C20-E20, B19-D20-F20, C20-E20-G20, D20-F20-A20, E20-G20-B20, F20-A20-C21, G20-B20-D21, A20-C21-E21, B20-D21-F21, C21-E21-G21, D21-F21-A21, E21-G21-B21, F21-A21-C22, G21-B21-D22, A21-C22-E22, B21-D22-F22, C22-E22-G22, D22-F22-A22, E22-G22-B22, F22-A22-C23, G22-B22-D23, A22-C23-E23, B22-D23-F23, C23-E23-G23, D23-F23-A23, E23-G23-B23, F23-A23-C24, G23-B23-D24, A23-C24-E24, B23-D24-F24, C24-E24-G24, D24-F24-A24, E24-G24-B24, F24-A24-C25, G24-B24-D25, A24-C25-E25, B24-D25-F25, C25-E25-G25, D25-F25-A25, E25-G25-B25, F25-A25-C26, G25-B25-D26, A25-C26-E26, B25-D26-F26, C26-E26-G26, D26-F26-A26, E26-G26-B26, F26-A26-C27, G26-B26-D27, A26-C27-E27, B26-D27-F27, C27-E27-G27, D27-F27-A27, 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CUT to Marty climbing over car

Emb.

Emb. *ff*

“S#!%...!!!!”



*ff*

Mel.

Mel. *ff*

Entire orchestra exits except for a pedal to leave room for comic relief in dialogue as Biff and his gang hit a truck filled with manure.

C. Mel.

C. Mel. *f* trem. in va.



*p* *ff*

Har.

Har. *ff*

*mp* *ff*

Rhy.

Rhy. *ff* timp

END CUE  
01:07:32

Exact instrumentation as mm. 50