8M4 Skateboard Chase

from Back to the Future

Alan Silvestri
Reduction by: Eduardo Delgado

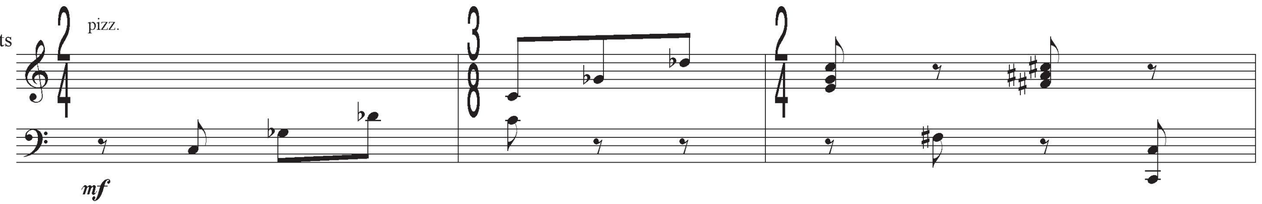
~2 min

160 tempo

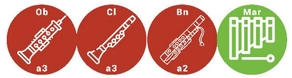
START CUE
01:05:58

Embellishments are passed up the strings

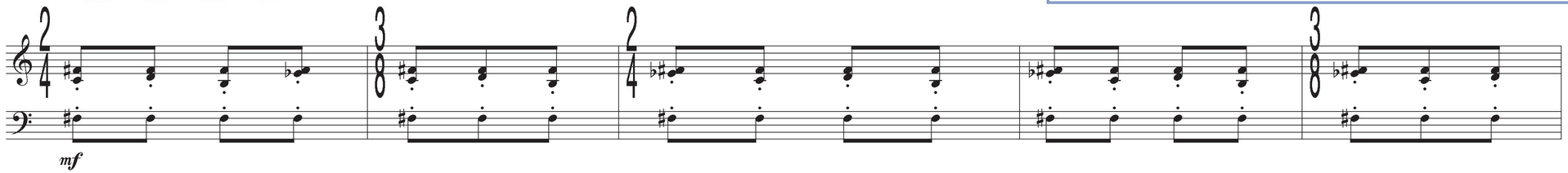
Embellishments



ORCH HIT!



Rhythm



LEGEND

Indicates new entry by instrument. Replaces previous grouping.

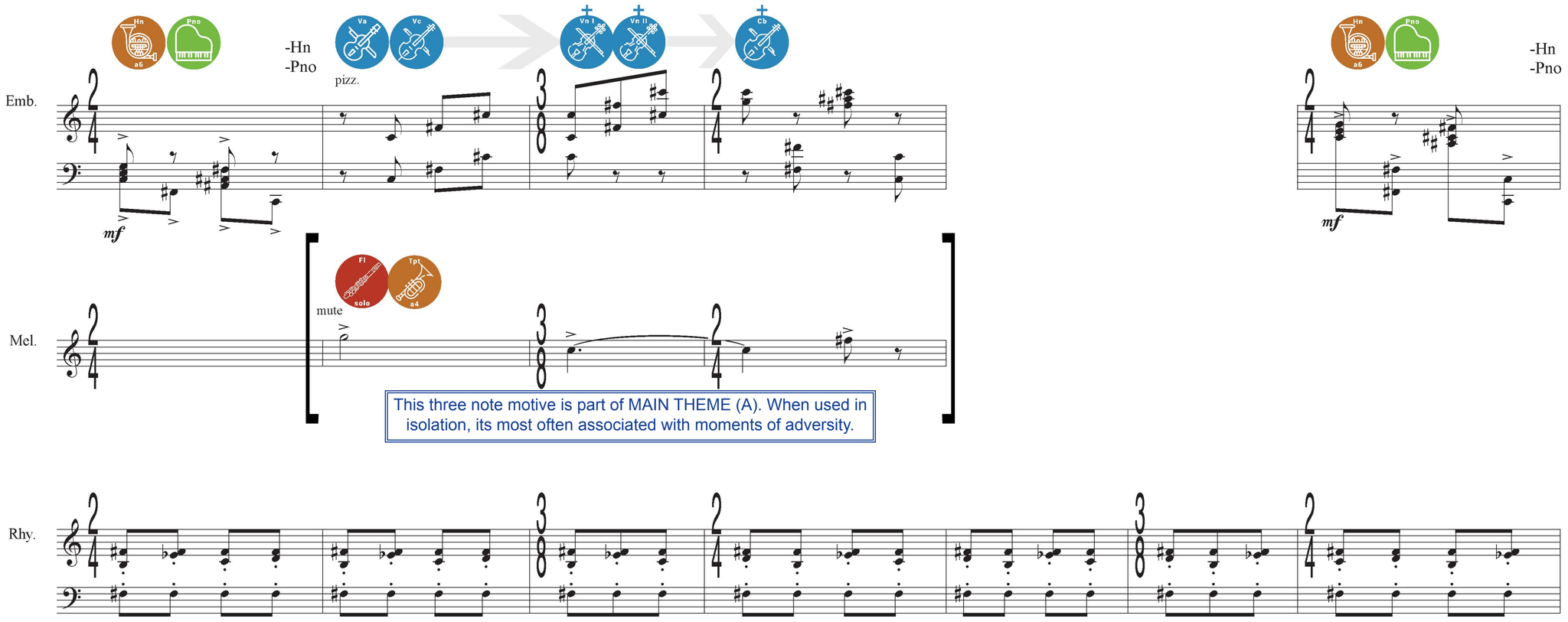
Indicates addition to existing grouping.

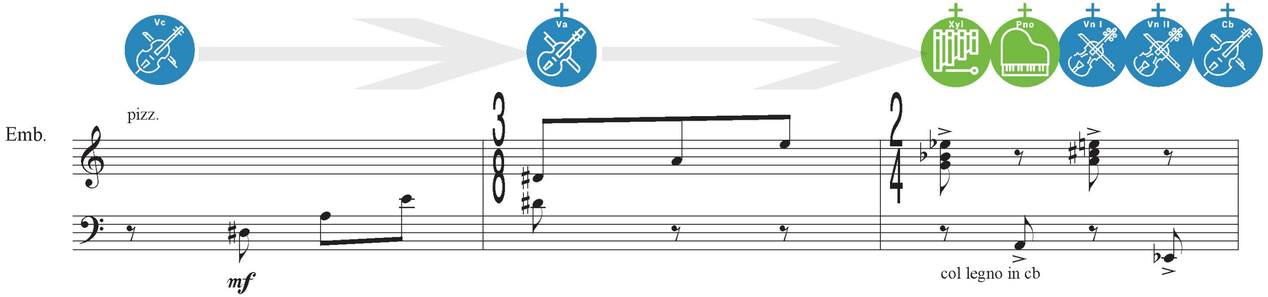
Woodwinds
Brass
Percussion
Strings

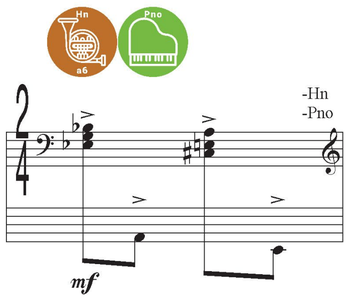
FUN FACT: MAIN THEME (A) and (B) are presented four times in their entirety. If you took the first note of each of those presentations and account for octave displacement, you'll have the first four notes of what's known as MARTY'S THEME.

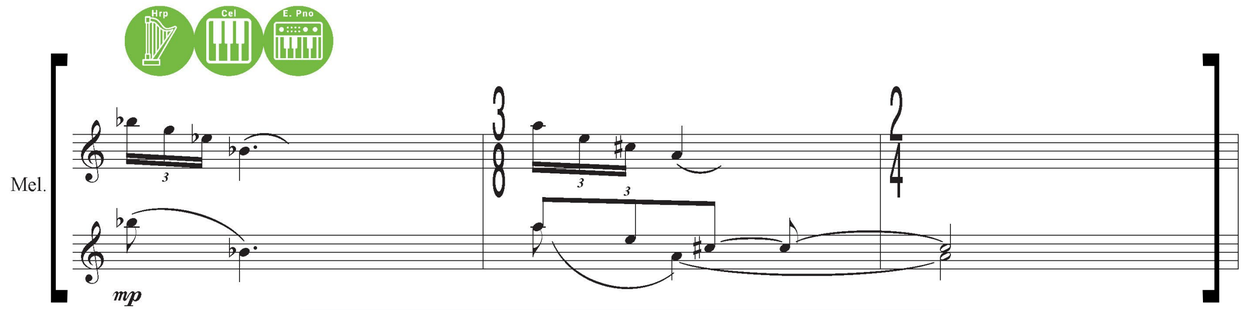
(The four notes are circled in green and happen at mm. 28, 36, 50, and 70)

FOR STUDY ONLY


Hn
Pno
a6
-Hn
-Pno
Va
Vc
pizz.
Vn I
Vn II
Cb
Emb.
mf
Hn
Pno
a6
-Hn
-Pno
mf
Fl
Tpt
solo
a4
mute
Mel.
This three note motive is part of MAIN THEME (A). When used in isolation, its most often associated with moments of adversity.
Rhy.

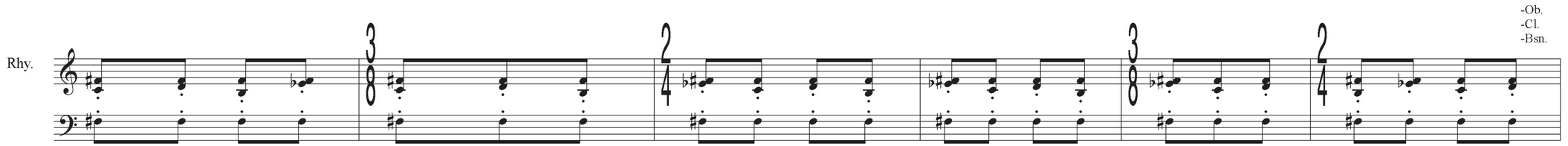


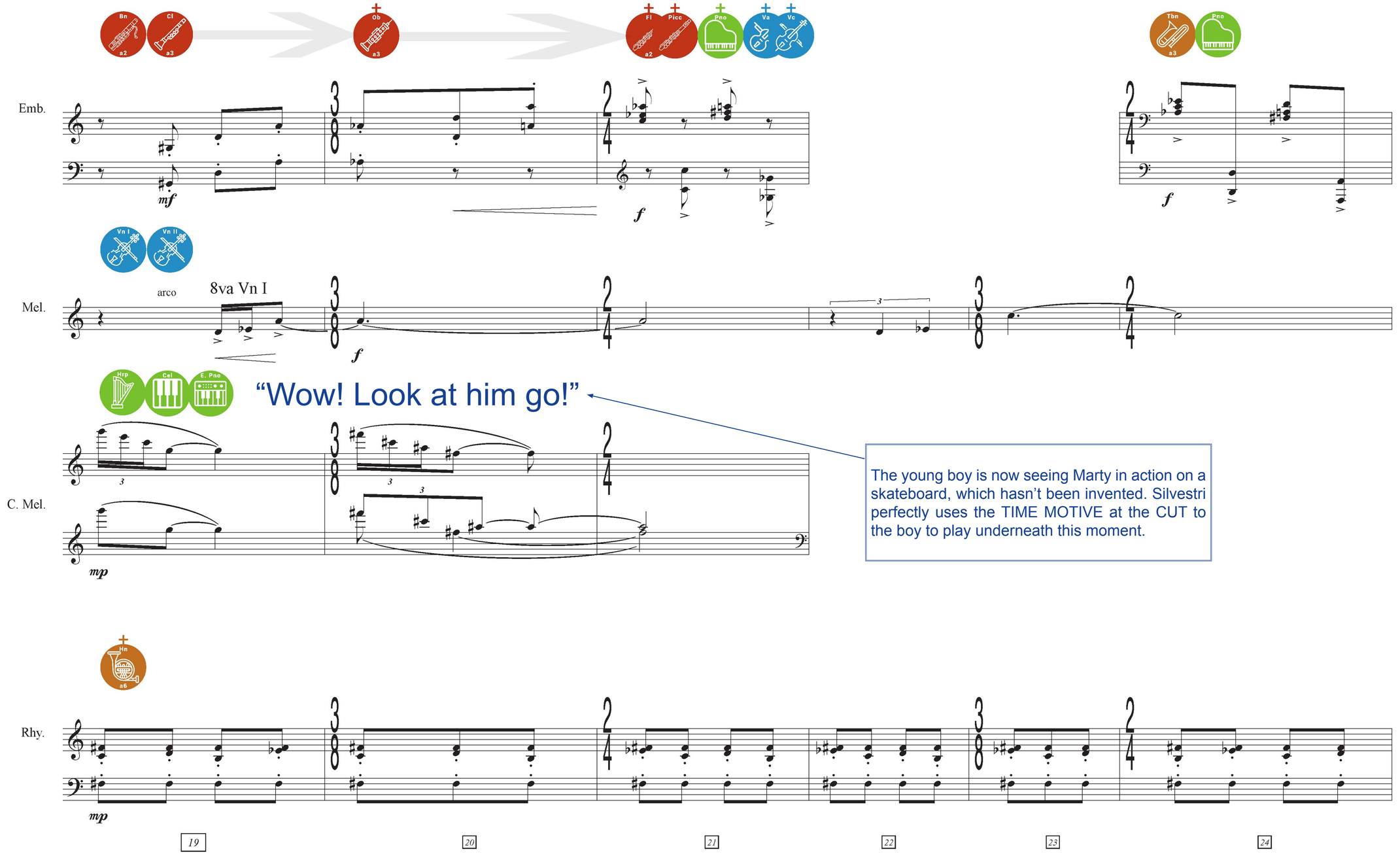


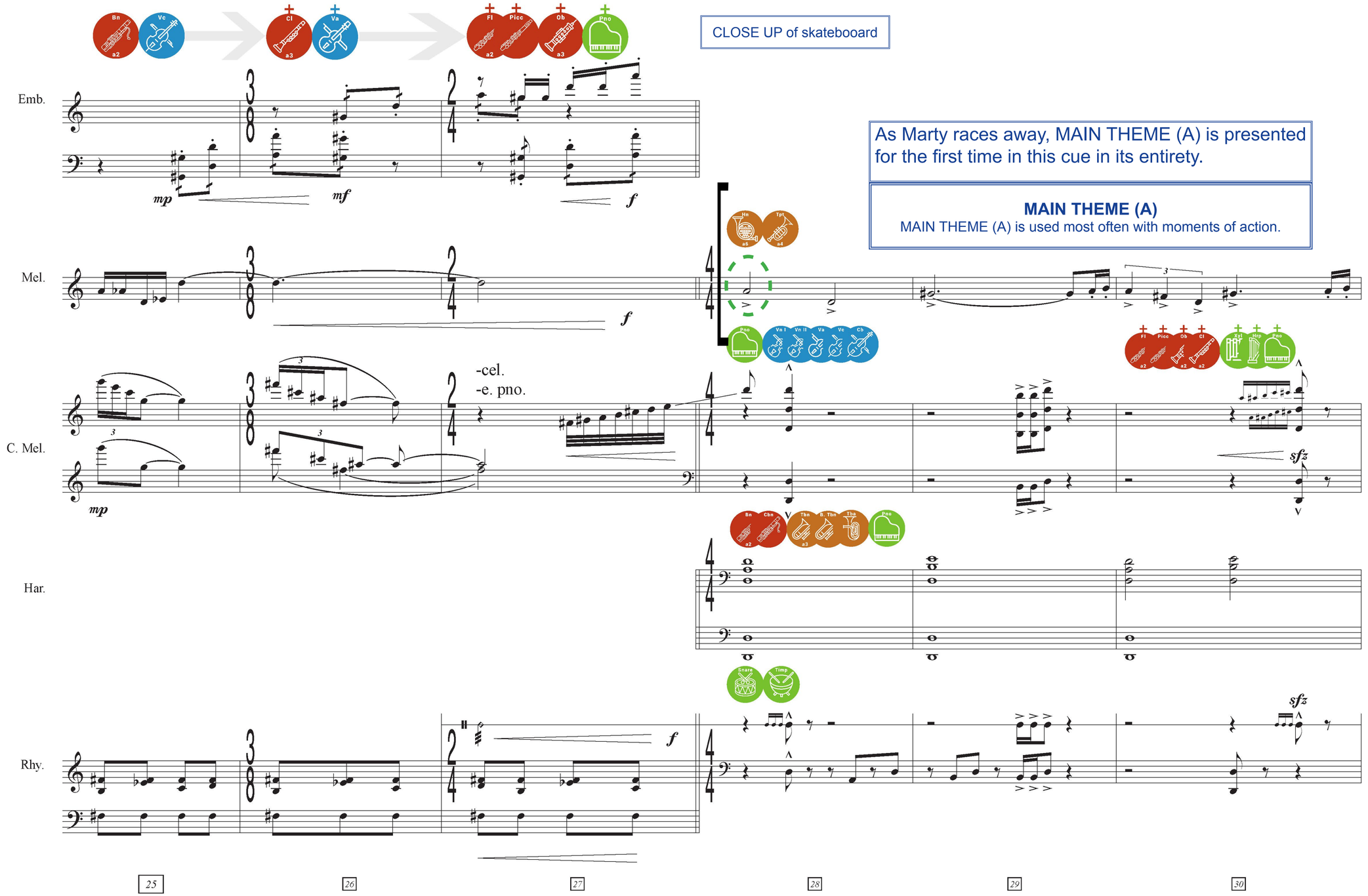


Marty breaks the young boy's scooter to use the bottom half as a skateboard to getaway from Biff's gang. Even though it's subtle, Silvestri places the time motive perfectly as Marty changes something from the past.

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




Bn
Cl
Ob
Fl
Picc
Pno
Va
Vc
Tbn
Pno
Emb.
mf
f
f
Vn I
Vn II
Mel.
arco
8va Vn I
f
Hrp
Cel
E. Pno
C. Mel.
mp
"Wow! Look at him go!"
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.
Hn
Rhy.
mp
19
20
21
22
23
24


CLOSE UP of skatebooard
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.
Emb.
Mel.
C. Mel.
Har.
Rhy.
-cel.
-e. pno.
mp
mf
f
sfz
25
26
27
28
29
30

CLOSE UP skatebooard sparks as Marty makes his getaway

Emb.

Hrp

Mel.

Vn I Vn II

8va Vn I

-vn. I/II

fp *ff*

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.

Bn Cbn Va Vc

trem. in strings

f

Fl Picc Ob Cl Vn I Vn II Cb

mp

-fl/picc
-ob
-cl

sfz

tbn/pno

Har.

bn/cbn
b.tbn/tba
pno

-bn/cbn
-vc

fp *ff*

Vc Cb

Rhy.

Timp

snare
sus. cymbal
gran casa

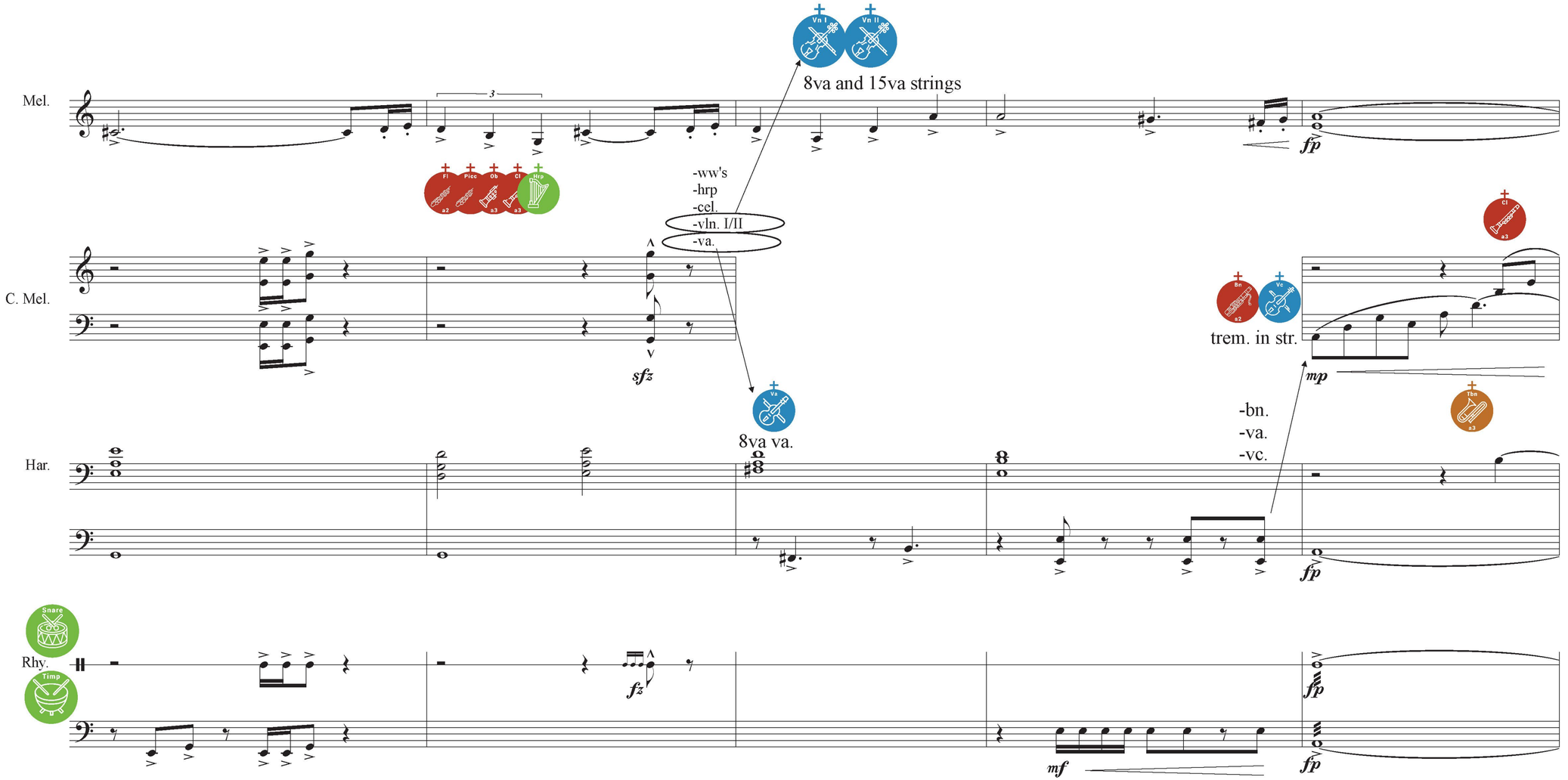
mp *f* *fp* *ff*

tbn/pno

bn/cbn
b.tbn/tba
pno

f

31 32 33 34 35 36


Mel.
C. Mel.
Har.
Rhy.
8va and 15va strings
-ww's
-hrp
-cel.
-vln. I/II
-va.
8va va.
trem. in str.
-bn.
-va.
-vc.
sfz
fz
mf
fp
mp
Snare
Timp
37
38
39
40
41

Emb.

CUT into cafe

Mel.

C. Mel.

Har.

Rhy.

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.

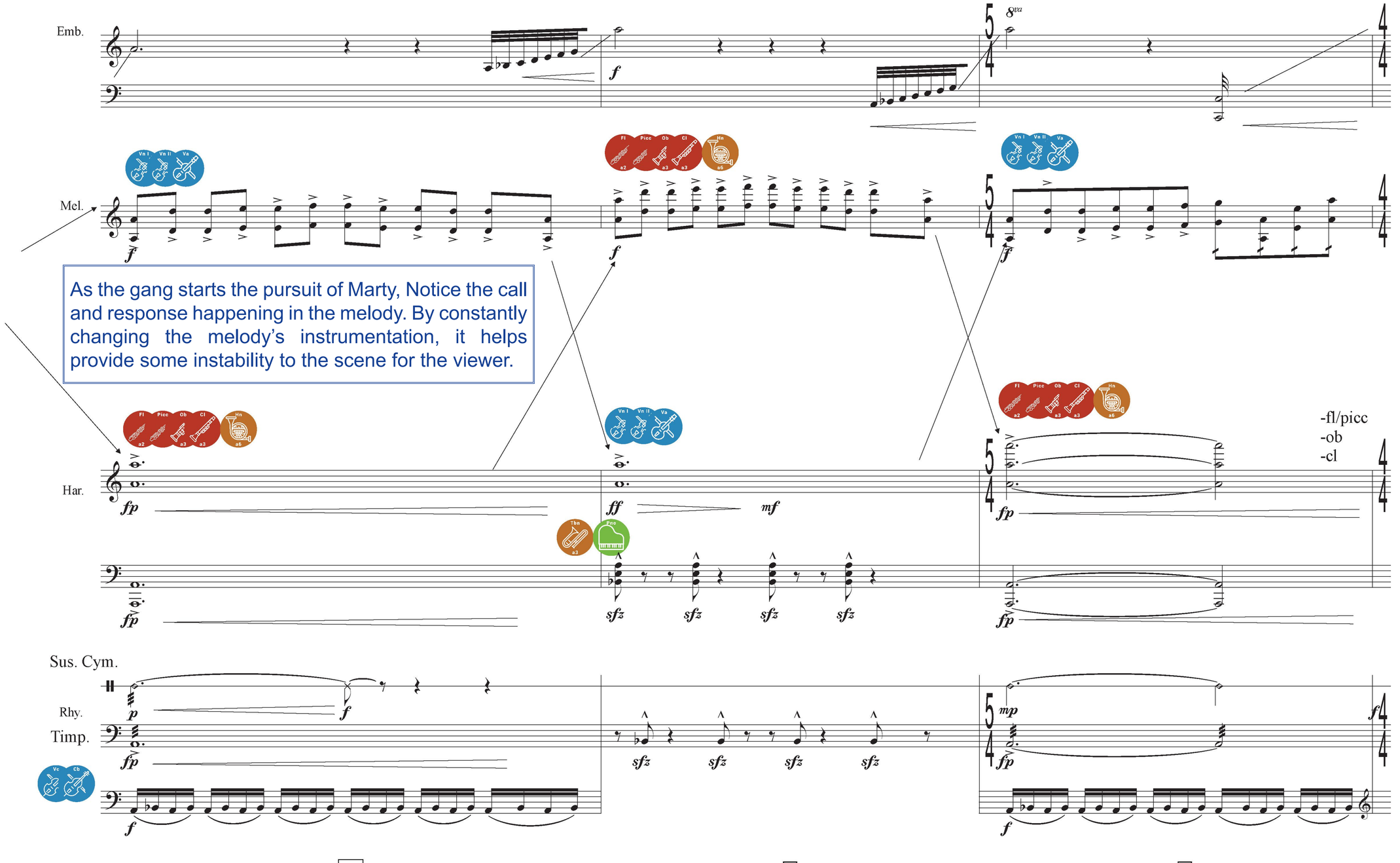
CUT back to chase

"He's an absolute dream..."

timp.

-vln II

-va


Emb.
8va
Mel.
Vn I
Vn II
Va
Fl
Picc
Ob
Cl
Hn
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.
Tbn
Pno
-fl/picc
-ob
-cl
Sus. Cym.
Rhy.
Timp.
Vc
Cb
47
48
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.

Mel.

C. Mel.

Har.

Rhy.

8va

ff

fp

f

trem. in va.

legato

-cl

-pno

-va

-hn

-e pno

piatti

timp

snare

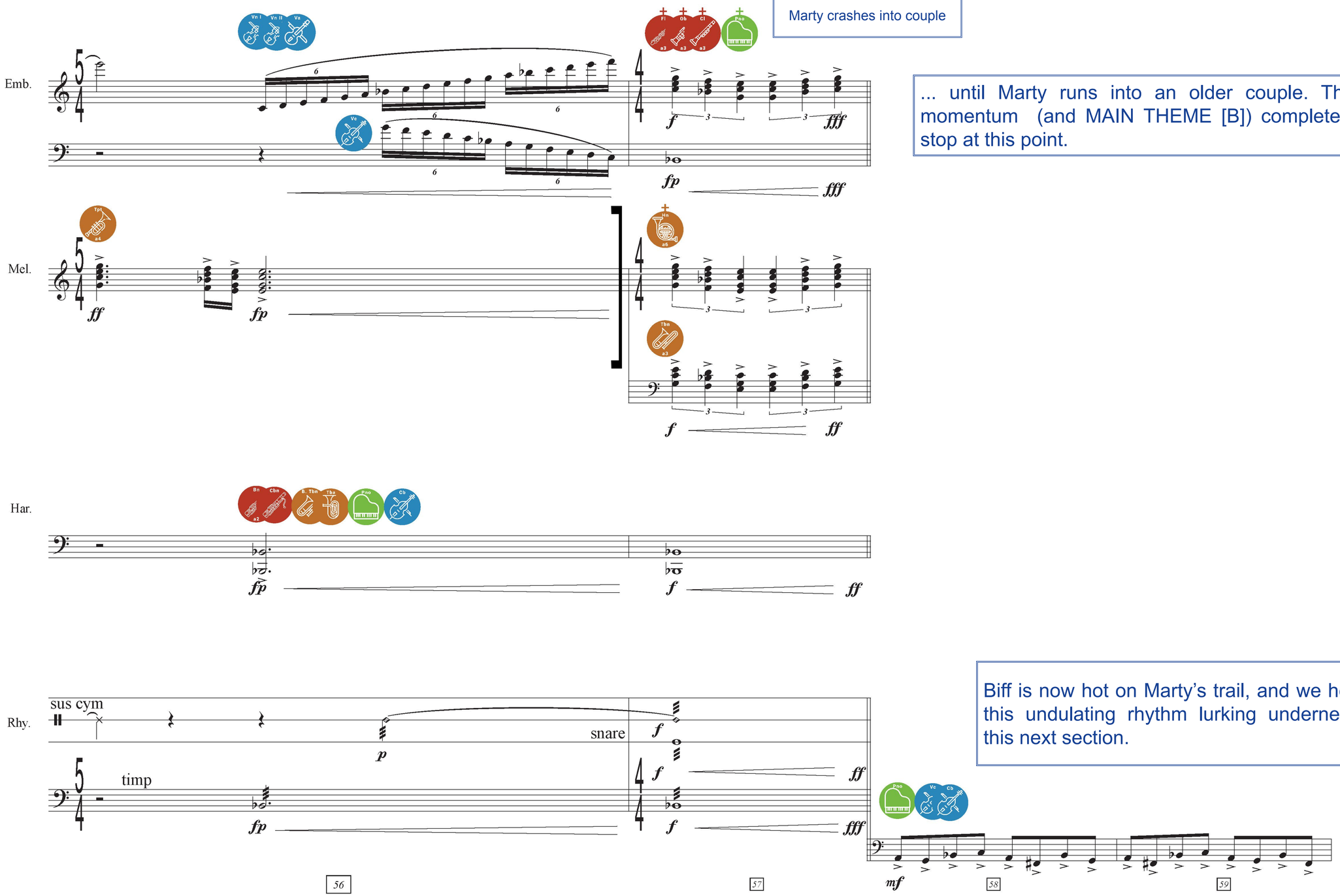
sus cym

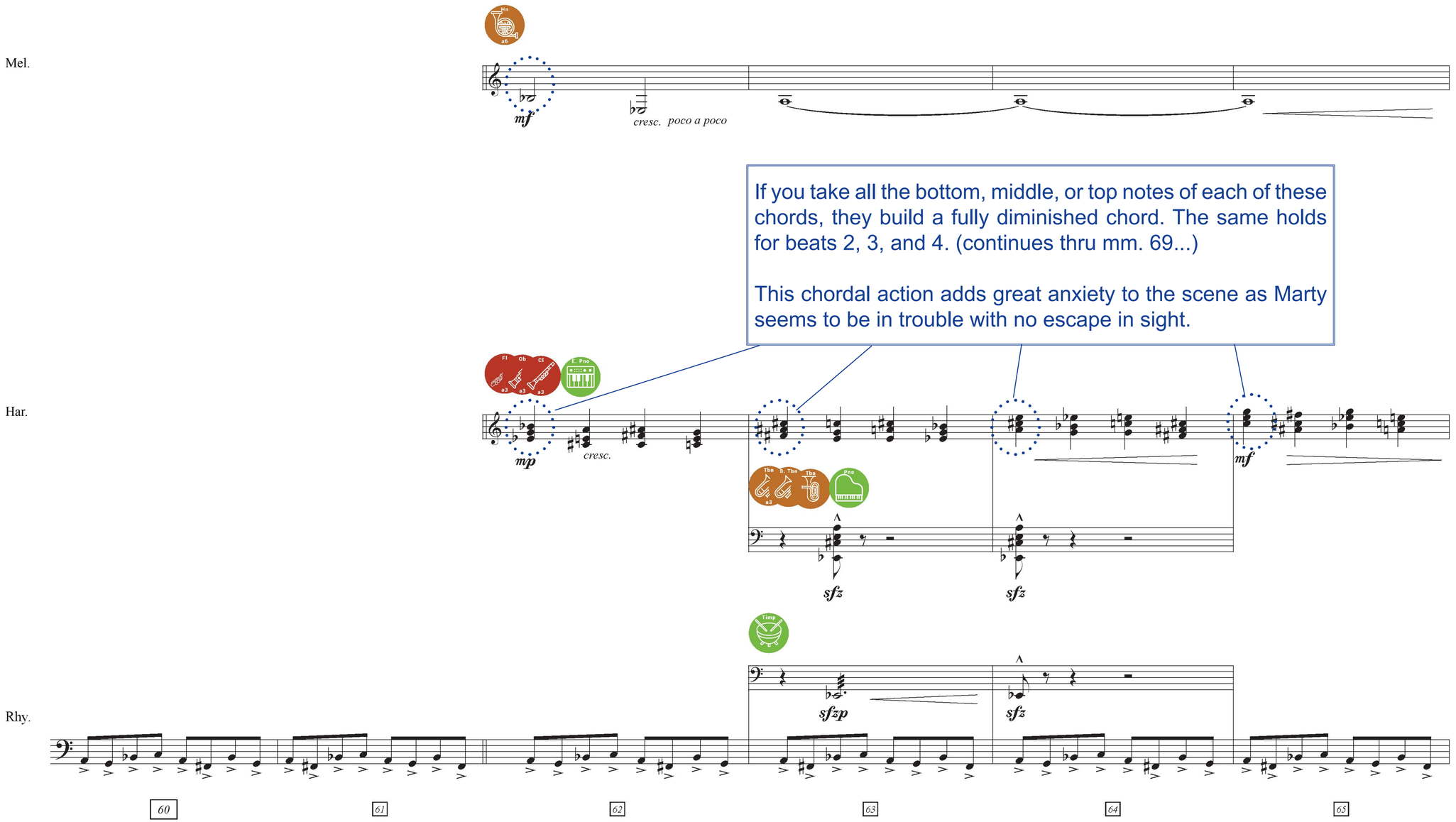
50 51 52 53 54 55

Marty crashes into couple

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

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

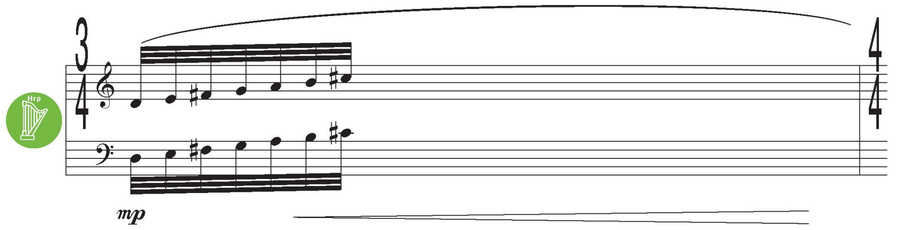



Mel.
Har.
Rhy.
Hn
mf
cresc. poco a poco
If you take all the bottom, middle, or top notes of each of these chords, they build a fully diminished chord. The same holds for beats 2, 3, and 4. (continues thru mm. 69...)
This chordal action adds great anxiety to the scene as Marty seems to be in trouble with no escape in sight.
Fl
Ob
Cl
E. Pno
mp
cresc.
mf
Tbn
B. Tbn
Tba
Pno
sfz
sfz
Timp
sfzp
sfz
60
61
62
63
64
65

CUT inside car

Emb.

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



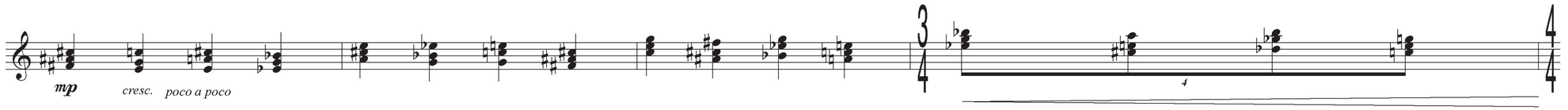
Mel.

“I’m going to ram him.”

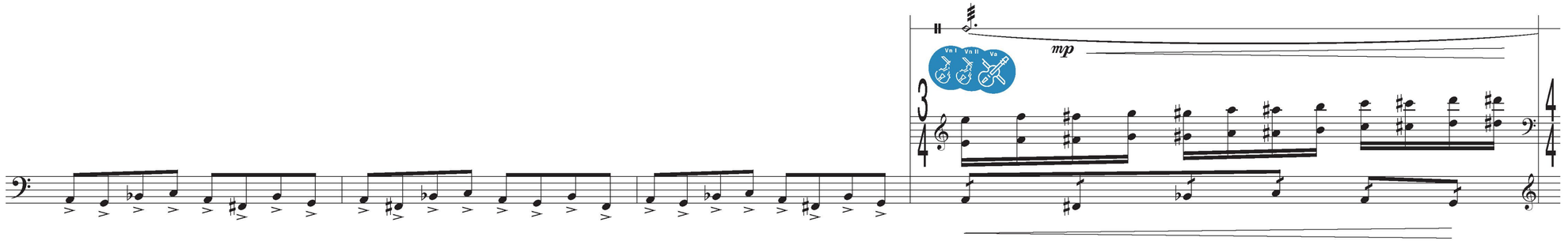
Silvestri condenses the rhythm down into 2 beats in a 3 beat measure likely for two reasons:

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.



Rhy.



66 67 68 69

CUT to Marty climbing over car

Exact instrumentation as mm. 50

Emb.

Mel.

C. Mel.

Har.

Rhy.

trem. in va.

timp

"S#!%...!!!!"

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.

END CUE
01:07:32

70 71 72 73 74 75