

SCORE DETAILS

START CUE

00:55:02

~90 sec.

66 tempo

4m3 - The Floating Mountains  
From the Motion Picture Movie *Avatar* (2009)

James Horner

Reduction by: Eduardo Delgado

LEGEND



Indicates instrument being used.



Woodwinds



Brass



Percussion



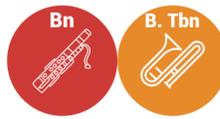
Strings



Vocals



Indicates addition to existing instrument grouping.



Embellishments

Melody

**HOME TREE THEME**  
The "Home Tree Theme" is used when referencing Na'vi life. Hearing it here firmly frames this space as Na'vi territory, not just a landscape the crew is traveling through.

Harmony

Rhythm

1

2

3

4

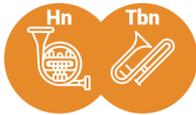
FOR STUDY ONLY



TO SEE THIS SCORE ANALYSIS WITH THE SCENE, CLICK ABOVE:

[youtube.com/@sonicscapepro](https://youtube.com/@sonicscapepro)





Emb.

Musical notation for Embouchure and Melody parts, including dynamics like p.

Mel.

Har.

Musical notation for Harp part, including a Va div icon above the staff.

Rhy.

Musical notation for Rhythm part, including dynamics like f and pp, and Vc Cb tutti icons below the staff.

5

7

8

As the crew enters the fog, Horner stacks the strings into tight “clusters” (notes packed closely together). The effect is intentionally blurry: instead of a clean chord with a clear emotional payout, we get a hovering, uncertain sound that matches our low visibility. The orchestration also leaves space for the dialogue to stay front and center.



Har.

Under the hazy surface, the cellos and basses introduce a driving triplet pattern that serves as a steady rhythmic motor, keeping the scene feeling active and slightly uneasy.



Rhy.



Har.

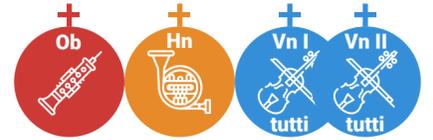
As we move forward, that same rhythmic idea tightens and effectively doubles in activity, raising the pressure without a tempo change.



Rhy.

13 14 15

**FLOATING MOUNTAINS MOTIVE**  
 At the reveal of the Floating Mountains, the “Floating Mountains Motive” plays, releasing the orchestral tension we have built up and shifting the mood from suspense to wonder.



Mel.

Har.

Har.

Rhy.

16

17

18

19

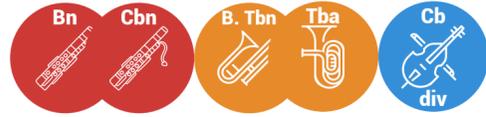


**Minor Third Planing**  
 Horner sequences the harmony downward by minor thirds, never fully settling in one place. He resolves that harmonic “travel” by landing on E major, whose chord tones echo the tonal centers we just passed through. That arrival feels like the image snapping into focus as the Floating Mountains fill the screen in a wide reveal.



4m3 - The Floating Mountains

"You should see your faces."



Mel.

Melody staff 1 (treble clef, 4/4 time) with notes and rests. Includes a red circle with 'Fl' and a blue circle with 'Vn I tutti' and 'Vn II div' above it.

Melody staff 2 (treble clef, 4/4 time) with notes and rests. Includes an orange circle with 'Tpt' above it.

Har.

Harmony staff 1 (bass clef, 4/4 time) with notes and rests.

Harmony staff 2 (bass clef, 4/4 time) with notes and rests. Includes a green circle with 'Cym' and 'Timp' above it.

Rhy.

Rhythm staff (bass clef, 4/4 time) with notes and rests.

20

21

22

23



00:56:16

4m3 - The Floating Mountains

00:56:27

CUT to Helicopter landing

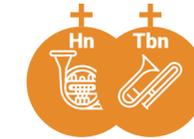
Music FADES as Helicopter lands



Mel.



Mel.



Har.

Rhy.

When we cut to the helicopter landing, Horner reorients us immediately by pulling the harmony back toward a darker, minor-leaning color. He also shifts the same basic melodic idea into a lower register, which literally “grounds” the sound. It is a subtle but effective way of shifting from the sensation of wonder back to the mission at hand.

24

25

26

