

SOUNDTRACK ANALYSIS

SFTV CULMINATING EXPERIENCE PAPER 2014

by Niko Paterakis

BRAVEHEART (dir.: Mel Gibson)

Original soundtrack composed by **James Horner**

INTRODUCTION

The reason I chose this film and its soundtrack for the purposes of this assignment is because it holds a very dear place in my personal life. Not only does it come from admiration for Mel Gibson, who directed, produced and starred in the film, as an actor-turned-director, who learned the latter craft through reported keen observation and curiosity during his capacity as the former, but also as an introduction to the culture and history of Scotland, a place I came to know and love during my student years in Glasgow. During that time, I immersed myself in the local traditional music scene and shared a house with a history scholar, who enlightened me as to the historical context of the inspired story this film was based on. Furthermore, coming from a small country with a rich history, divided by a conquering force that threatened its very cultural integrity, this film resounded

personally with me and, given my particular interest in folk music from around the world, perhaps this contributed to an emotional connection with the films' soundtrack.

Moreover, I have come to admire James as a composer and an artist with an inspired vision on how to combine different musical tools and disciplines to serve a film's narrative. Also, given his particular inclination towards Celtic music, I feel this soundtrack is one of his strongest.

On a final introductory note, considering the requirements of this assignment, this paper is intended to be an informed, yet not strictly academically rigorous presentation of the soundtrack's structure and function within the film.

MAIN BODY

To begin, it is worth making a broad presentation of James Horner's soundtrack, which we will later analyze more carefully, identifying key themes and motifs and, finally, making a more close assessment of how it is constructed and how it interacts with the narrative.

The music was recorded in 1995 at Abbey Road Studios by Shawn Murphy and released under The Decca Record Company Limited. It features 3 traditional instrument soloists and the London Symphony Orchestra, conducted by the

composer himself. Total music during the action (i.e.: excluding credits) lasts 77 minutes spread over 42 cues with an average cue length of approximately 3 minutes and ranging between less than a minute to more than 6 minutes long.

The soundtrack draws on three different musical disciplines: traditional instruments of the region in question (Scotland), electronic instruments and textures (to enhance atmospheric qualities) and orchestral music.

It is largely thematic, but not strictly in a traditional Wagnerian sense, where each character is assigned their own musical identity. Themes are generally more connected with broad concepts (such as national pride – SCOTTISH THEME; ideals of valor, honor and freedom – IDEALS THEME; etc.), interpersonal connections (such as love – LOVE THEME & EMOTIONAL THEME) and situations (armed conflict – WAR TEXTURE; etc.). Even the few exceptions (LONGSHANKS' THEME & MURRON'S THEME), seem to pertain more to how the main character experiences – and, perhaps by extension, a means of emotional instruction to the audience as to how to experience – the particular situation in which they appear; e.g.: LONGSHANKS' THEME is always dark and menacing and is closely associated to the English threat; in other words, it paints a sonic picture of them as 'the bad guys', not necessarily of the specific character. Similarly, MURRON'S PRELUDE, a serene and minimal melodic motif preceding the LOVE THEME, though linked to William Wallace's dead wife, feels more like it draws us into what she means to him rather

than an actual reference to her as a character. I feel the brevity of her onscreen presence amplifies this theory.

In fact, this very contrast makes these themes classifiable into three general categories:

1) *HISTORICAL*

These themes operate in a more traditional way, emphasizing on events that further the dramatic narrative of the story. They generally have a noble and uplifting character.

Themes in this category: SCOTTISH THEME, IDEALS THEME, AWE THEME, HEROIC THEME

2) *PERSONAL*

The evocative character of these themes and their associations with the film's more intimate moments make them communicators of a narrative world far removed from the grandiose historical events of the story. A world where our hero derives their deepest urges to be who they are in the historical context of the film.

Themes in this category: LOVE THEME, LIBERATION THEME, EMOTIONAL THEME, MURRON'S PRELUDE

3) *CIRCUMSTANTIAL*

These themes have a much more mundane function, associated with particular situations and types of events, as well as more musical functions, such as transitions, etc. – more on this later on.

Themes in this category: WAR TEXTURE, INTRO STRING MOTIF, CONCLUSIVE STRING MOTIF, DARK WAR BRASS MOTIF, WAR TEXTURE

THEMATIC ANALYSIS

At this stage, I will present the various themes, explain my naming system, as well as point out some commonly used motifs and textures, including a brief musical analysis and discussion about where they appear in the film and how they interact with and support the visual narrative.

A) SCOTTISH THEME

This theme is established early on in the introduction of the film on Uilleann bagpipes instead of Scottish ones, as Horner himself preferred their more mellow and lyrical tone to that of their Scottish counterpart, which is much louder and more abrasive sounding.



According to Gibson himself, during the DVD commentary, the purpose of the introductory establishing shots was to “[...] give [the audience] Scotland [...]”, both visually and sonically. This effectively served as a brief for the music, which was in my opinion very effective in evoking the geographical location but also a majestic and uplifting atmosphere to frame a truly inspiring story.

It is centered on D major pentatonic – like most of the themes, as we will see further on – a common scale for Celtic music and particularly bagpipes, with ornamentations that are idiomatic to the style.

Cues where it appears: 1. PRELUDE/MAIN TITLE, 6. OUTLAWED TUNES ON OUTLAWED PIPES, 23. HEAVY HORSE, 24. SIR WILLIAM, 33. LAMENT, 35. THE LEGEND SPREADS, 42. BANNOCKBURN

B) IDEALS THEME

Musically, it is probably the most interesting theme in that it takes place over a 4/4 rhythmic sequence, but grouped in phrases of 3 half-notes, which seems to somehow make it repeat more easily. Indeed, it is a quite repetitive theme, which is extended in some parts of the film with inserted codas (e.g.: after the battle of Stirling is won – cue 24: ‘SIR WILLIAM’). It is also tonally centered around D major and is usually presented as bright and triumphant throughout the film, always played on the strings, except in its first exposition during a moment between William Wallace and his father, where it is given to cor anglais and is much more intimate.

C) AWE THEME

This theme bears some similarity to the IDEALS THEME, in that it contains a lot of leap intervals, as shown below. Again, tonally centered around D major, but with some modal interchange in the harmony, which gives it an imposing yet intimate and melancholic tone that resolves on a broad and reflective cadence. It is sung by a boys choir, which, according to Horner himself, makes a cue more “reflective” (source: “James Horner Breakfast interview part 1”: <https://www.youtube.com/watch?v=eX5XWBnSpL8>).



Conceptually, it connects itself with pivotal moments in William Wallace's life. His father's death fighting the English, where it appears appropriately as a funereal lament (cue 4: DEATH IN THE WALLACE FAMILY); during his battle speech, in a more uplifting feel, preparing the music for the powerful crescendo of the roused Scottish army ready to fight (cue 22: SONS OF SCOTLAND); during his execution, similarly as before, culminating in the 'Freedom!' moment (cue 41: THE EXECUTION).

D) LOVE THEME

This is probably one of the most recognizable themes of the film. Musically quite simple and effective, rooted in A minor, it is usually played on traditional Celtic instruments such as flute and Uilleann pipes – usually supported by harp, that gives it a feel of antiquity and a certain sense of fragility (e.g. cue 5: A GIFT OF A THISTLE). However, it also appears on cor anglais – which gives it a sense of longing typical to the instrument and a very soulful character, with added warmth from the strings

and pads usually supporting it harmonically in this case (e.g. cue 26: VISION OF MURRON) – and strings – where it becomes more soaring and feverish in some more dynamic moments in the film (e.g. cue 32: BETRAYAL AND DESOLATION).



Interestingly, its use is not limited to a single object of affection. It appears numerous times in the film and seems to highlight that deep bond between Wallace and a number of people, including his wife Murrone, the Princess and Robert the Bruce. It seems to allude to the core of his values, something of a more emotional nature that fuels him from a very deep place and in a very personal way.

Other cues where it appears: 12. WALLACE COURTS MURRON, 13. THE SECRET WEDDING, cue 17: MURRON'S FUNERAL, 27. MEETING WITH THE PRINCESS, 37. FOR THE LOVE OF A PRINCESS, 39. THE PRINCESS PLEADS FOR WALLACE'S LIFE

E) LIBERATION THEME

I have identified two moments where this features prominently and has two almost opposite functions. One is when a young William Wallace leaves his home with his uncle Argyle after his father's death (cue 6: LEAVING HOME), so in a sense it feels like liberation from the past, but with a tinge of sadness. The second moment is largely varied and much longer, after his first encounter with the Princess and has a much brighter and more lyrical character (cue 37: FOR THE LOVE OF A PRINCESS).



It is one of the more classical sounding themes in the film, always on strings and centered in B minor, so still orbiting around the D major center that seems to connect most of the themes with each other – more on this later on.

F) EMOTIONAL THEME

As seen with the LIBERATION THEME, this one seems to also have a multiple function, although much more elaborately applied; hence the name. It appears in the courtship between William and Murrion (cue 12: WALLACE COURTS MURRON) as a

soft serenade-like accompaniment to their affair; blossoms into a passionate exposition during their wedding night (cue 14: THE SECRET WEDDING); then, it feverishly blares high in the strings during the attack on Murrion, as William desperately tries to save her from the English guard (cue 15: ATTACK ON MURRON); a soft and sweet whisper during William and Robert the Bruce's first meeting (cue 25: INVASION OF ENGLAND); a sorrowfully expressive passage for Murrion's funeral and Robert the Bruce's betrayal on the battlefield (cue 17: MURRON'S FUNERAL, cue 32: BETRAYAL AND DESOLATION); finally, a requiem line for boys' choir in William's execution (cue 41: THE EXECUTION).



On the whole, it seems to be reserved for two key persons in William Wallace's life; Murrion, his dead wife, the visions of whom keep him fighting; and Robert the Bruce, leading contender for the throne of Scotland, whom he attracts as a kindred spirit, willing to defy his fellow noblemen to bring freedom from the English yolk to his country.

One might attempt a deeper analysis of the narrative subtext and see that the people William shares an intimate relationship with define part of his symbolization: his dead wife and a noble man; two individuals he cannot ever consummate his relationship with.

G) LONGSHANKS' THEME

This is a much subtler motif, which I reluctantly call a theme as such. It is connected to King Edward I's activities, such as forcefully instructing his son to quell the Scottish rebellion (cue 19: THE KING'S VENGEANCE) and some time later after the Princess returns from meeting Wallace and the king announces his ruse before the battle of Falkirk (cue 28: LONGSHANKS' SURPRISE). More interestingly, though, it also makes an appearance when Longshanks is not present, but he is being represented in some way (e.g.: battle of Stirling – cue 22: SONS OF SCOTLAND, cue 41: THE EXECUTION).



I find this to be very intelligently placed in the film, considering the fact that Wallace and Longshanks never meet face to face, as a way to keep the audience in touch with

the basic core of the story: no matter who is on screen or not, the story is essentially defined by an archetypal duality, the dark powerful tyrant versus the poor rebel bearing the light of freedom.

H) HEROIC THEME

Also a very recognizable theme from the film, it first makes its appearance during Wallace's speech to the Scottish army before the battle of Stirling (cue 22: SONS OF SCOTLAND), where William Wallace emerges from a figure of rumor into flesh and bone and unites an army of scattered and weak allegiances into a fighting force to be reckoned with. This is the moment he cements himself firmly into history and the theme represents this well, usually on solo horn and/or cor anglais and traditional flute, giving the phrase to the strings, thus maintaining at once idiomatically Celtic characteristics – such as its D major pentatonic centre –, a rousing air of nobility and sheer musical power.

H HEROIC THEME

The image displays the musical notation for the Heroic Theme. It consists of two staves of music in D major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff continues the melody with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The notation includes first and second ending brackets and repeat signs.

Other cues where it appears: 24. SIR WILLIAM, 41. THE EXECUTION, 42. BANNOCKBURN

MOTIFS

The recurring motifs have a role of their own in this soundtrack. They are intelligently recycled and adapted to facilitate a variety of transitions, but also set the mood in a more poignant, subversive way.

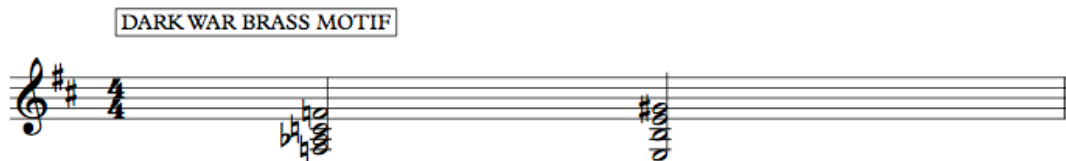
1) INTRO STRING MOTIF

This motif first appears as a brief intermezzo for the violins to usher in the SCOTTISH THEME in the film's introduction. Musically, it actually gives an identity to the rest of the string work in the soundtrack, often flirting with intervals like 2nds and 4ths in an Arvo Part sort of vein, which give the soundtrack – and, indeed, the composer himself – a sonic identity, a 'timeless' quality – in the sense that the harmony does not make it identifiable to a particular time or place – and a very atmospheric and modern edge, which I feel make it relatable to a modern audience. A variation is later used when William Wallace returns home as an adult. Another one appears the morning after Wallace and Murron consummate their hidden marriage in the woods. Therefore, it feels like the composer's intention is to

SECRET WEDDING – from William and Murrin in the woods the morning after their wedding to following each other at the village market place). It is proven to be very malleable, as it is temporally varied often, conceivably to better accommodate timing issues with some of the sync points in the film.

4) DARK WAR BRASS MOTIF

This consists of a two-chord progression with a sort of unsettling effect played in the low register on horns and trombones. It is introduced in the beginning of the film, well timed in my opinion with the narrator’s line: “[...] history is written by those who have hanged heroes [...]” (cue 1: MAIN TITLE). It is usually in *crescendo*, from *piano* to *mezzoforte*, and is used a lot during battle scenes. I take this to mean that it is associated with the English and the threat they pose to the Scots.



TEXTURE

There is also a non-melodic motif that behaves like a theme, in that it is recurrent and obviously associated with a particular state in the film.

WAR TEXTURE

This texture first presents itself in William Wallace's stylized arrival to the base camp of the English guard who captured and killed his wife (cue 16: REVENGE). It consists in percussion, percussion FX, extended cymbal techniques, pan flute extended techniques, breathy string pads and a vocal pad ostinato that create and sustain a tense and eerie atmosphere that keeps us alert over a prolonged slow-motion sequence, only to be further immersed in the film during the release of return to normal speed, furthering the story and increasing the activity. It reoccurs often in the film, stripped down to its more characteristic forms – mainly the breathy string pad, occasionally some of the percussion effects and, very often, the pan flute – and seems to be associated with anticipation of conflict, whether large scale (full-on battle – e.g. cue 23: THE BATTLE OF STIRLING) or small scale (e.g.: ambush – e.g. cue 36: AMBUSHED AMBUSH).

I feel the most effective use of it, after its introduction, is the scene of his betrayal by the Scottish nobles during a meeting with Robert the Bruce (cue 38: THE TRAP). After establishing the theme's association with conflict and returning to slow motion, which was characteristic of the use in pivotal moments in the film, it is almost as if the music briefly takes on a leading role in the narrative and uses its communicative power to prepare the audience for the painful scene to come.

Other cues where it appears: 18. RETALIATION, 40. THROUGH THE CROWD

ASSESSMENT

As previously said, this is mostly a thematic soundtrack, where each musical motion is assigned multiple related dramatic situations, which they often differentiate by changing dynamics, expression and instrumentation.

For example, the IDEALS THEME first appears on cor anglais with string pad support when Wallace's father imparts wisdom to his young son (cue 3) and adds to the intimacy of the scene between a boy connecting to the man he will grow to become through his father. It returns later with temperance and a sweeping air of nobility on full string section when he enters the battlefield of Stirling (cue 22), then similarly but louder and more majestically when the battle is won (cue 24). It is as if the composer, after establishing a connection between this musical gesture and an ideal of the story, eventually shows the character embody this ideal more and more. This concept is brought to an extraordinary climax during Wallace's execution (cue 41) for the now iconic 'Freedom!' moment.

Similarly, the EMOTIONAL THEME is exposed in great variety throughout this soundtrack. In cue 12 ('WALLACE COURTS MURRON'), it makes its first shy appearance in the middle of the cue, ethereally played on cor anglais and strings to underscore William and Murrone's rekindled affection for one another. In cue 14 ('THE SECRET WEDDING'), high in the strings while cor anglais counterpoints around it during their first erotic encounter; in cue 15 ('ATTACK ON MURRON'),

feverishly in the high strings on top of a dark and racy progression during the attack on Wallace's wife; in cue 17 ('MURRON'S FUNERAL'), it is presented in an *espressivo* passage in the strings, dramatically supporting William asking his dead wife's father for his blessing of their marriage at her grave; in cue 25 ('INVASION OF ENGLAND'), it is enigmatically used for the first time between William and a character other than his wife, Robert the Bruce, when they first come in personal contact; in cue 32 ('BETRAYAL AND DESOLATION'), the second moment between these two men is in stark contrast with the first, as it accompanies a scene of betrayal; finally, in cue 41 ('THE EXECUTION'), it becomes Wallace's swan song through a boys' choir and string section.

A slightly different approach is seen in the examples of cue 21 ('MAKING PLANS – GATHERING THE CLANS') and cue 35 ('THE LEGEND SPREADS'), where traditional elements – a pipe improvisation in both instances – support the SCOTTISH THEME and exalt Wallace.

Furthermore, perhaps due to the versatility and number of themes used and how deeply intertwined with the storyline they are, most cues contain more than one theme, usually connected via one of the motifs and coexisting well thanks to the shared tonality – D major.

For example, in the pre-mentioned example of cue 22, the IDEALS THEME and the HEROIC THEME succeed each other, with the AWE THEME making a grand entrance at the conclusion of Wallace's rousing war speech. This way, the uplifting nobility of

the IDEALS THEME is not only connected with Wallace's inspiring entry into the battlefield, it also becomes an effective precursor to the first exposition of the HEROIC THEME, where Wallace cements his place in history as a figure of mythical proportions. Finally, the emotional arc both director and composer seem to be working towards in this scene culminates with the grandiose conclusion of Wallace's speech over the AWE THEME.

Another example is the end of that same battle (cue 24), where the previous exposition is now revered, i.e.: the HEROIC THEME precedes the IDEALS THEME. Having these two cues at the beginning and end of such an important event and the reversal of the themes used gives a sense of framing a section with 'book ends'. It further amplifies the implicit message of this progression is that an ideal turns a man into a hero, the hero is affirmed by leading his people to victory and that victory, as well as the hero himself, becomes, in turn, an ideal for these people.

Therefore, the main reason behind the tonal convergence and conceptual flexibility of the themes in the soundtrack seems to be its effectiveness considered under both an intellectual and a more emotive appreciation of its function is used to great effect.

Moreover, there are a couple of select moments where Horner is not afraid to take that flexibility a step further in a much more 'unmusical' approach. He becomes a sort of music editor and forms a peculiar 'collage' of motifs to construct some of the cues to extremely engaging effect. For instance, cue 23 ('HEAVY HORSE') consists in constant war-like traditional percussion, the high breathy pad from WAR TEXTURE,

processed brass (trombone and horn) blares, the SCOTTISH THEME and a synth string ostinato, all curiously put together and brought in and out seemingly at will, with little interconsistency. However, the effect on this slow-motion scene, depicting the battered Scottish army facing the onslaught of English heavy cavalry, immerses the audience in the drama with a staggering rising sense of alert and unpredictability and in solemn awe of the indomitable fighting spirit of the underdog.

The second instance where this approach is used is the final grand moment of the film (cue 42: 'BANNOCKBURN'), when Wallace's trusted comrade Hamish releases Wallace's sword in the air in response to Robert the Bruce's call to arms. The HEROIC THEME is played exultantly on a full string section, while the SCOTTISH THEME is brought in and out irregularly on pipes, giving an inspiring, hair-raising sense of awe as the troops decide to charge and defeat a far superior military force once again.

This opens a small yet interesting parenthesis regarding Horner's use of electronic sounds and textures within the soundtrack. He has kept them mostly subtle and seemingly assigned them specifically for atmospheric qualities. This facilitates their use in almost half the cues in the film (specifically cues 1, 2, 4, 5, 6, 11, 15, 16, 18, 19, 21, 23, 26, 28, 29, 33, 34, 36, 38, 40) without detracting from the temporal function evoked by the traditional instrumentation, but rather enhancing the 'fairytale' quality of the narrative. Since the direction is willing to zoom in on the characters'

inner world, stripping them of their heroic significance and exposing their personal vulnerabilities, it makes sense for the music to emulate this intimate tone.

CONCLUSION

This is the work of a composer who is not afraid to explore and fuse different disciplines to sculpt a very diverse and expressive soundtrack that works on many levels. The music achieves its purpose of immersing the audience in a specific time and place, without limiting itself, but allowing its emotional dimension to extend far beyond and resonate with its audience. The themes are memorable and accessible, while the textures are subtle and effective, but are repeated often enough to establish their role. In addition, the flexibility of the themes to be adapted to situations that are similar in a broad sense, integrated into other musical contexts and paired with each other during sequences with an appropriate emotional succession provide recognizable associations that enable access to the rich emotional subtext of the film.

APPENDIX 1: FULL SOUNDTRACK CUE SHEET

* titles used from officially released original soundtrack recording (tracklist and music available here: <https://www.youtube.com/watch?v=OLPwu3dw6BA>) / cues separated in terms of dramatic and/or musical continuity by author Niko Paterakis

1) PRELUDE/ MAIN TITLE (3:24): electronic lead, vox pad w/ hurdy gurdy drone and harp _ strings w/ vox pad and pipe for SCOTTISH THEME _ horns (DARK WAR BRASS MOTIF) and more intent strings – lots of repeating phrases _ strings & solo horn, taken by celli (variation of SCOTTISH THEME) just before the barn scene

ACTION: Film introduction – Establishing shots of the Highlands _ Enacting some of the narration, Scots and English meeting for a council, presenting a young William Wallace argue with his father and brother about joining them for visiting the council.

2) THE BARN (0:51): percussion, hurdy gurdy drone, chimes and SFX – rising and falling dynamics

ACTION: William witnessing hanging bodies in the council barn

3) I CAN FIGHT (0:52): IDEALS THEME first ‘shy’ exposition on strings and cor anglais

ACTION: Father leaves Wallace’s home for skirmish against the English

4) DEATH IN THE WALLACE FAMILY (2:31): Enter AWE THEME on strings and vox pad – enter cor anglais and synth lead – *same electro bass lead as intro

ACTION: Wallace realizing his father and brother are gone __ preparing the bodies for burial __ Family funeral

5) A GIFT OF A THISTLE (1:31): descending strings passage introducing folk flute (cadenza of LOVE THEME) – enter harp __ LOVE THEME with string pad, bass, harp and pipe – reply strings, tail with solo flute

ACTION: Murrion (future wife) sees Wallace at funeral, who offers him a thistle (traditionally emblematic flower of Scotland) for his loss __ Uncle Argyle arrives

6) OUTLAWED TUNES ON OUTLAWED PIPES/ LEAVING HOME/ THE ROYAL WEDDING (3:16): string pad drone – SCOTTISH THEME __ string pad drone – SCOTTISH THEME on pipe, string pad harmonic support __ LIBERATION THEME (1st exposition) on strings during leaving home __ choir pad (reminiscent of intro) and Gregorian chants for wedding scene

ACTION: William and his uncle witness bagpipers playing over the graves __ Leaving family home __ Royal wedding between Edward II and the French Princess Sophie

7) RETURNING HOME (1:12): Solo horn – rising string & harp move – strings repeating intro movement – alternative cadence with horn section (DARK WAR BRASS MOTIF)

ACTION: Wallace returning to his family home as an adult

8) SCOTTISH WEDDING 1 (1:05): [source music] – traditional Celtic music

ACTION: Wallace arrives at wedding celebration in his village

9) (1:18): source music [traditional drum]

ACTION: rock toss contest between Wallace and Hamish

10) SCOTTISH WEDDING 2 (0:56)

ACTION: The feast resumes after contest

11) PRIMA NOCTES (00:45): vox pad and harp ostinato, hurdy gurdy drone, traditional flute carrying melody – enter electric bass – could be a variation of MURRON'S THEME

ACTION: local lord claims bride for himself by royal English law for her wedding night

12) WALLACE COURTS MURRON (4:07): traditional Celtic music _ bouzouki, whistle, bohdran _ [stop] _ LOVE THEME on pipe and string pad _ flute plays with pipe and closes phrase _ flute continues phrase with string pad rising harmonically and resolves _ strings and cor anglais play EMOTIONAL THEME _ strings close _ cor anglais recapitulates LOVE THEME _ horn takes it and gives it to strings playing previous flute cadenza _ pipes & string pad recapitulating, then strings for a grand finish

ACTION: Murron leaves her home impulsively at William's invitation and they head out into the woods _ re-acquaintance conversation _ takes her back home - gives her back the thistle she gave him when they were children

13) THE SECRET WEDDING (1:34): string pedal note _ MURRON'S PRELUDE on strings with some variations added_ enter LOVE THEME on folk flute, harp and strings

ACTION: William invites Murron to meet in the woods and proposes to her - she accepts

14) (3:49): harp on slow ostinato & flute EMOTIONAL THEME_strings recapitulate, harp continues – strings close phrase – cor anglais riffs on theme’s opening phrase over 2 pedal chords (Dm, G), strings join with full phrase feverishly while cor anglais canonizes around them – morning comes w/ horn – CONCLUSIVE STRING MOTIF leading to variation of INTRO STRING MOTIF_ in market place: flute and harp variation, strings join in and end on dark tone (English soldier sees) – ominous minor phrase in the cor anglais to end the phrase

ACTION: Wedding in the woods _ first erotic contact _ morning after playfully talking to each other in the market – Murrone catches English soldier’s attention...

15) ATTACK ON MURRON (2:46): hurdy gurdy drone – harmonically descending strings and horns – dark motion _ percussion & string ostinato w/ woodwinds taking dark motif, SFX and strings and horns playing EMOTIONAL THEME_ horn leads to string *cresc.* and sudden stop _ vox pad closes dynamics and low strings close phrase

ACTION: English soldier attempts to rape Murrone, she defends herself – William rushes to neutralize guards – soldier sounds alarm – Murrone runs to escape on horse, but gets caught – William escapes to the woods

16) REVENGE (6:38): Percussion and pan flute FX _ hurdy gurdy drone drops in and out _ cymbal extended techniques and repetitive pan flute motif _ vox pad give definition w/ pedal when they spot W _ string line _ dense texture that maintains and slowly increases tension (WAR TEXTURE) _ muted brass come in when W attacks _ low drone _ cue slowly reveals Celtic flavour w/ percussion and medieval-sounding, war-like pipe line _ low brass blasses _ ethnic voices and synths join _ motifs progressively rise tone by tone and accelerate leading to climax of conflict _ pan flute FX takes cue out and dynamics suddenly drop to string high pedal and synth drone _ same pan flute FX

ACTION: Wallace returning to surrender to the lord that killed Murrone, but ambushes him with a surprise attack and avenges her death

17) MURRON'S FUNERAL (1:57): harp plays LOVE THEME under soft high string pedal note _ strings take on melody softly _ cor anglais leads string section to EMOTIONAL THEME (somber, melancholic tone) _ evocative crescendo _ string place ending coda and resolves in a minor cadence with quiet low drone

ACTION: Murrone's funeral - William receives bereaved father's blessing

18) RETALIATION (0:47): * same high synth sound and pan flute flourish as cue 16 (REVENGE) _ low drone, simple martial motif on pipes with accompanying traditional percussion _ pan flute FX take cue out

ACTION: English forces burn Wallace's village in retaliation to his uprising to avenge Murrion's death – Wallace's forces trap them in a gorge using troops as decoy

19) THE KING'S VENGEANCE (2:05): Low string motif LONGSHANKS' THEME __ enter oboe __ pan flute FX and drum hit usher synth and real strings to enter minor *cresc.* __ pipes, drones and percussion enter

20) THE FIGHTING CONTINUES (0:17): Drones, traditional percussion & distinctive pan flute flourish

ACTION: Scotts moving through the plains

21) MAKING PLANS – GATHERING THE CLANS (1:59): Sparse percussion, low male vox choir pad, hurdy gurdy drone __ layering synth pads __ *cresc.* with percussive accompaniment __ sudden stop: hurdy gurdy drone, then idiomatic Celtic interval __ enter pipes soloing in traditional style __ string synth and whistle playing SCOTTISH THEME in tandem

ACTION: Wallace hunting a stag – New recruit attempts to kill him – Stephen of Ireland protects him __ messengers bring news of alliance with neighboring clans – Wallace and his men rejoice at the prospect of war

22) SONS OF SCOTLAND (6:02): sparse percussion, brass playing LONGSHANKS' THEME (faint bass piano providing motion) enriching with strings to punctuate military march __ horn and whistle ringing out with idiomatic Celtic phrases (dark)_turns bright and major __ strings and whistle ring out with broad IDEALS THEME __ return to DARK WAR BRASS MOTIF __ strings playing IDEALS THEME bring a stop to the march __ [brief pause with low strings, percussion and cor anglais articulating IDEALS THEME] __ give HEROIC THEME to solo horn over bass string chords ('Sons of Scotland...') __ variation of INTRO STRING MOTIF) __ resolve in interval, playing AWE THEME, punctuated by occasional percussion, bass drone and piano __ resolve after slow and rich *cresc.* into brass, strings and pipes recapitulating theme __ High phrase in flutes, strings dim.

ACTION: English army marches __ Scottish army begins to retreat __ Wallace makes speech to the men and gains their support

23) THE BATTLE OF STIRLING/BATTLE TEMPTATION/HEAVY HORSE (5:02): Pounding percussion __ progressively doubling __ high airy synth pad from WAR TEXTURE fades in __ ends abruptly for processed pipes to take fragments of SCOTTISH THEME, along with battle horn-like blares __ synth pad comes back __ so does percussion __ break [long pause] __ pipes return triumphantly (traditional repertoire) after first arrow barrage __ ends with pipe drone pitch naturally detuning (due to loss of air pressure) __ Rhythmic FX, low synth FX_SCOTTISH

THEME on pipes in the background of intermittent string ostinato and brass blaring
 __ string establish motif, *accelerando* __ WAR TEXTURE synth pad returns __ drum
 hit and close

ACTION: Battle of Stirling begins – Scottish forces tempting English – arrow
 barrage follows __ more temptation – second arrow barrage __ Scottish plan takes
 place – Scottish cavalry pretend to flee – English heavy armored cavalry begins
 attack – countered by Wallace’s idea to use long sharp pikes

24) SIR WILLIAM (2:11): HEROIC THEME on solo horn with mp string support and
 harp __ cor anglais takes it __ *cresc.* and strings take IDEALS THEME in *molto*
espressivo __ Coda starts on cut to W’s knighting ceremony __ strings go low for
 speech __ then back in f with SCOTTISH THEME variation __ riff on ending phrase in
 canon-like structure, passing phrase from high to low string

ACTION: End of the battle – victory cheering __ Wallace’s knighting ceremony

25) INVASION OF ENGLAND (1:15): whistle and strings play EMOTIONAL THEME to
 capture Bruce’s connection with Wallace – takes us into next battle scene __ again
 percussion and DARK WAR BRASS MOTIF __ brief pause with woodwind and **mp**
 string *ostinato* _ back to brass and percussion

ACTION: End of knighting ceremony _ Wallace talks briefly with and inspires the Bruce _ Wallace invades York

26) VISION OF MURRON (1:51): breathy pad pedal note _ MURRON'S PRELUDE variation high above (ethereal yet eerie, specter-like quality) _ cor anglais takes same melody _ synth fades out, into LOVE THEME with strings in **p**

ACTION: Wallace dreams of his dead wife

27) MEETING WITH THE PRINCESS (1:37): synth resumes pedal tone _ cor anglais plays LOVE THEME (slowly, melancholically), then synth supports with **p** chords

ACTION: Wallace makes a personal connection with Princess Sophie

28) LONGSHANK'S SURPRISE (1:24): Synth pad low pedal note _ low strings play LONGSHANKS THEME

ACTION: King Edward reveals his secret plans for the upcoming battle of Falkirk against the Scotts

29) MARCH TO EDINBURGH (0:55): high synth pad pedal note _ pipe & synth marching motif _ traditional percussion _ WAR TEXTURE variation with slow dynamics

ACTION: A message from the Princess reaches Wallace, warning him of Longshanks' deception

30) FALKIRK (1:15): CONCLUSIVE STRING MOTIF variation __ high pedal note __ cor anglais & flute draw descending motif (melancholic)

ACTION: Robert the Bruce agrees to support Wallace's forces at Falkirk __ his father convinces him otherwise...

31) (2:41): First part of CONCLUSIVE STRING MOTIF __ DARK WAR BRASS MOTIF __ chordal motion __ percussion hit brings strings in (harmonic moves similar to Holst's 'Mars') __ motif similar to Longshanks' theme __ marching motif with percussion, low string *marcatos* and Bartok *pizz.* __ strings repeating short *ostinato* phrase in long cells separated by modern percussion hits and bells __ *accelerando* as the Irish and Scots draw nearer to each other and pick up the pace __ trumpets take motif, supported DARK WAR BRASS MOTIF and woodwind doubling strings, lengthened *ostinato* phrase

ACTION: Beginning of the battle – Scots and Irish face each other on the battlefield with unexpected consequences...

32) BETRAYAL AND DESOLATION (6:18): Percussion with *molto espressivo* string playing (reminiscent of INTRO STRING MOTIF) _ *espressivo cresc.* to arrow barrage_bass enters w/ horn solo on top _ perc. hit with arrow hitting Wallace _ intermittent brass chords _ horn ends on long note, strings take EMOTIONAL THEME with drum hits _ traditional perc. & perc FX (tubular bells *gliss.*), Celtic idiomatic string *ostinato* & sparse brass flourishes _ percussion and CONCLUSIVE STRING MOTIF *cresc.* _ bass hit on cut to Wallace on the ground _ DARK WAR BRASS MOTIF _ low string *detache & ritenuto* ascending in CONCLUSIVE STRING MOTIF, falling back down in melancholic descending string line when Wallace springs up _ strings take LOVE THEME PRELUDE (*con tristezza*), solo horn counterpoints around it _ theme goes more *espressivo* and louder with Wallace's surrender to death _ progression interrupted by Bruce's intervention _ strings ascend with *cresc.*, then take LOVE THEME triumphantly as Wallace escapes _ drop dynamics as Wallace is in the clear

ACTION: Wallace's forces are betrayed by the Scottish nobles – the English gain the upper hand _ Wallace chases Longshanks off the battlefield – knight defends the King and unhorses Wallace – Wallace surprise-attacks him and unmasks him to find it is Robert the Bruce – Wallace surrenders himself to defeat – Robert the Bruce helps him escape

33) LAMENT (1:33): synth pad mid-range pedal note & chord support _ pipes play SCOTTISH THEME – modal *cresc.*

ACTION: Robert the Bruce, devastated, walks amongst the fallen of the battle of Falkirk, ridden with guilt for his betrayal

34) MORNAY'S DREAM (1:43): synth drone with pipes – pause when waking up – *agitato* string *ostinato*/ brass swells – brass motif is repeated more established by the higher brass and with quicker succession – suspended climax __ bass motif takes the cue off

* ended with pan flute FX used during Wallace's rebellion (cue 16 – REVENGE)

ACTION: Scottish nobleman Mornay has a nightmare about Wallace pursuing him for his betrayal – wakes up to Wallace bursting into his room on horse – kills Mornay and escapes

35) THE LEGEND SPREADS (1:04): horn & woodwinds sync-point with body hitting table – horn *dim.* to *n.* while pipes play melismatic passage with trad. perc. – triumphant SCOTTISH THEME on the strings & perc FX on top

ACTION: Scottish nobleman Lochlan is also found dead – montage of Wallace climbing on top of a hill, interspersed with scenes of Scots praising him for his actions

36) AMBUSHED AMBUSH (0:59): WAR TEXTURE breathy textural atonal sound FX (as with Wallace's rebellion)_fade in – trad. perc. __ processed brass blares – reminiscent of cue 23 – HEAVY HORSE

ACTION: Wallace attends meeting/ambush with the English – seals them in their chosen building and burns them alive

37) FOR THE LOVE OF A PRINCESS (2:12): LOVE THEME comes in on cor anglais, strings and harp, strings and cymbal flourish take theme w/ soaring quality – makes transition into a brighter and more classically lyrical variation of LIBERATION THEME – horn, low strings and low perc. *tremolo* takes cue out

ACTION: Princess secretly meets Wallace in the night

38) THE TRAP (1:48): Strings come in and counterpoint around pipes with IDEALS THEME – irregular and prolonged repetition and exposition, steady and intense *cresc.* – Sudden interruption and suspenseful climax – WAR TEXTURE breathy sound FX punctuated by sparse, almost funereal percussion, low brass play LONGSHANKS' THEME

ACTION: Robert the Bruce prepares to meet Wallace – a trap is sprung, set by the nobles, unbeknownst to the Bruce – the Bruce is injured, Wallace is captured

39) THE PRINCESS PLEADS FOR WALLACE'S LIFE (3:35): Celtic harp, harmonized clarinets (**p**), chimes and traditional flute playing LOVE THEME variation – flute plays single phrase from LOVE THEME at the end of its re-exposition – progression reiterated with choral pad – harp aids motif in higher register – *deccelerando* towards the end, two false endings – woodwinds take it out – Princess visits Wallace – threatens Longshanks

ACTION: After meeting Wallace in the dungeon, the Princess asks Longshanks to spare his life – the King is sick, yet immovable – the Princess reveals she is pregnant to Wallace's child and that she plans to eliminate his son, her husband

40) THROUGH THE CROWD (1:16): breathy SFX from WAR TEXTURE again – strings come in indistinctly and eventually iterate simplified version of LOVE THEME slowly over SFX – ends on LONGSHANKS' THEME

ACTION: Wallace is marched to the execution platform amidst a crowd that derides him

41) THE EXECUTION (3:42): Strings enter w/ flute and play slow rising and falling *arpeggios* over the AWE THEME chords – percussion enters and adds depth and a heightened sense of alert – solo horn plays HEROIC THEME over strings taking previous *arpeggios* – strings *cresc.* slowly over an exchange of a rising motif creating

slight cacophony with AWE THEME chords until the progression 'finds itself' – warm *espressivo* climax with noble and measured IDEALS THEME exposition ("Freedom!") – pipes and flute join w/ melismatic passages during second exposition – EMOTIONAL THEME takes over serenely in boys' choir, supported by high strings and harp *arpeggios* – finale variation to a dramatic minor cadence

ACTION: As the brutality of the torture increases, the crowd itself beckons Wallace to beg his executioners for mercy. Instead, he cries: 'Freedom!' – the executioners spare him further pain and take his life – before the axe falls, Wallace has a vision of his wife smiling at him – Wallace dies

42) BANNOCKBURN (3:37): Single whistle plays SCOTTISH THEME over sparse, militaristic percussion (and narrative) – single bass tone, then cor anglais joins whistle in final phrase – brief pause, only percussion whistle and horn play HEROIC THEME – low strings join – little louder/cor anglais joins theme (fills mid. register) – strings play INTRO STRINGS MOTIF variation with cor anglais, then create a canon of rising string lines in *cresc.* – (axe release) Strings and brass in **f** *subito* playing HEROIC THEME, while pipes play SCOTTISH THEME over in a majestic irregular fugue – Orchestra drops out, leaving low strings to *dim.* out over chords – Pipes and percussion take cue out

ACTION: the Scottish army meets the English one, solely to negotiate surrendering the Scottish crown to England. Robert the Bruce beckons Wallace's

forces to join him in battle. Hamish – William's best friend – unsheathes and throws Wallace's sword in the air to rouse the troops – the Scots attack the English – William Wallace's voice narrates the final line of the film