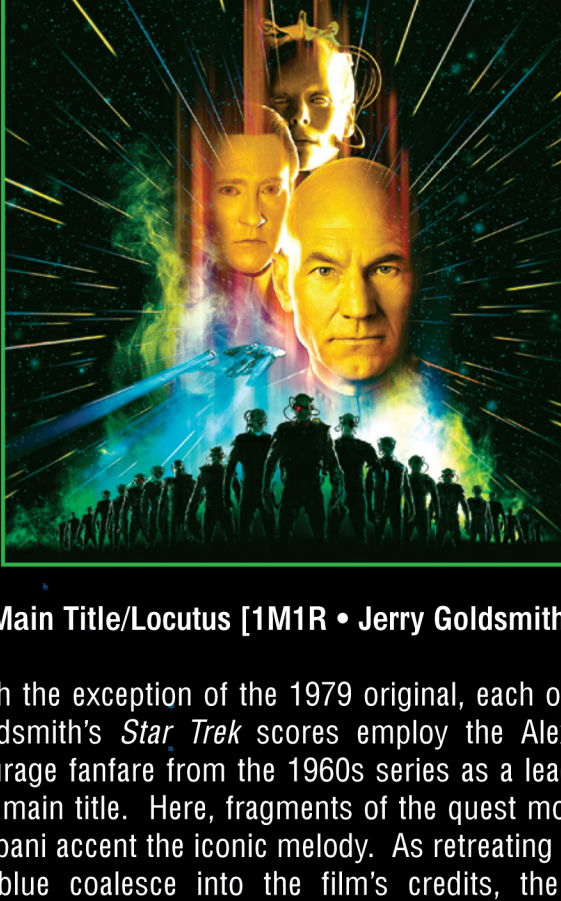




COMPLETE MOTION PICTURE SCORE

STAR TREK® FIRST CONTACT™

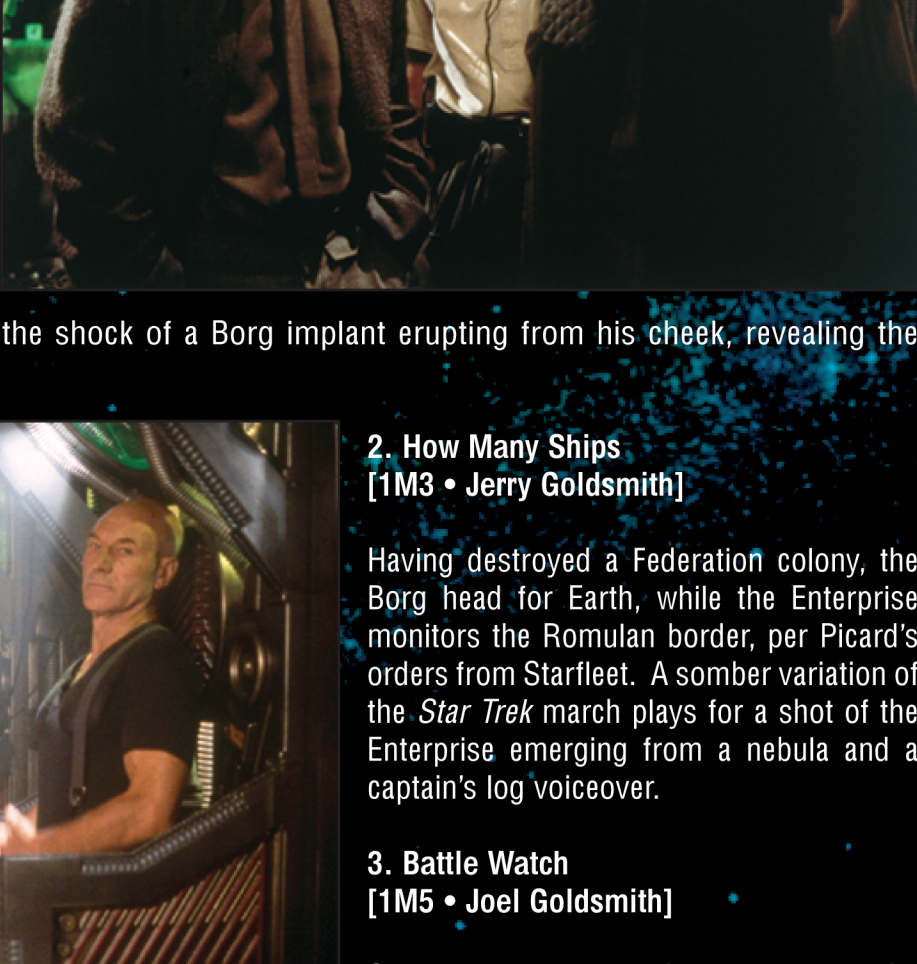
MUSIC COMPOSED AND CONDUCTED BY
JERRY GOLDSMITH

GNPD 8079
Crescendo
Limited Edition

1. Main Title/Locutus [1M1R • Jerry Goldsmith/1M2 • Joel Goldsmith]

With the exception of the 1979 original, each of Jerry Goldsmith's *Star Trek* scores employ the Alexander Courage fanfare from the 1960s series as a lead-in to the main title. Here, fragments of the quest motive in timpani accent the iconic melody. As restraining clouds of blue coalesce into the film's credits, the "First Contact" theme plays in its entirety, richly harmonized.

This peaceful opening stands in sharp contrast to what follows. A nightmare experienced by Capt. Jean-Luc Picard (Patrick Stewart) begins with a jab of dissonance (at 2:47). The camera pulls back—endlessly, it seems—to reveal Picard trapped in the heart of a Borg cube, a reconceptualization of events from "The Best of Both Worlds." After an immense crescendo, the music becomes dour and mechanistic as Picard relives his assimilation and transformation into "Locutus of Borg." Quiet strings offer a brief reprieve as Picard seems to have awakened—but a final stinger marks the shock of a Borg implant erupting from his cheek, revealing the assimilation nightmare as a dream within a dream.



2. How Many Ships [1M3 • Jerry Goldsmith]

Having destroyed a Federation colony, the Borg head for Earth, while the Enterprise monitors the Romulan border, per Picard's orders from Starfleet. A somber variation of the *Star Trek* march plays for a shot of the Enterprise emerging from a nebula and a captain's log voiceover.

3. Battle Watch [1M5 • Joel Goldsmith]

Grim music reflects the reaction of the Enterprise bridge crew to transmissions from Starfleet vessels engaging the Borg in battle. Although Joel Goldsmith holds the full-fledged Borg motives in reserve here, he prepares the way (at 0:46) with an agonized line that foreshadows their shape.

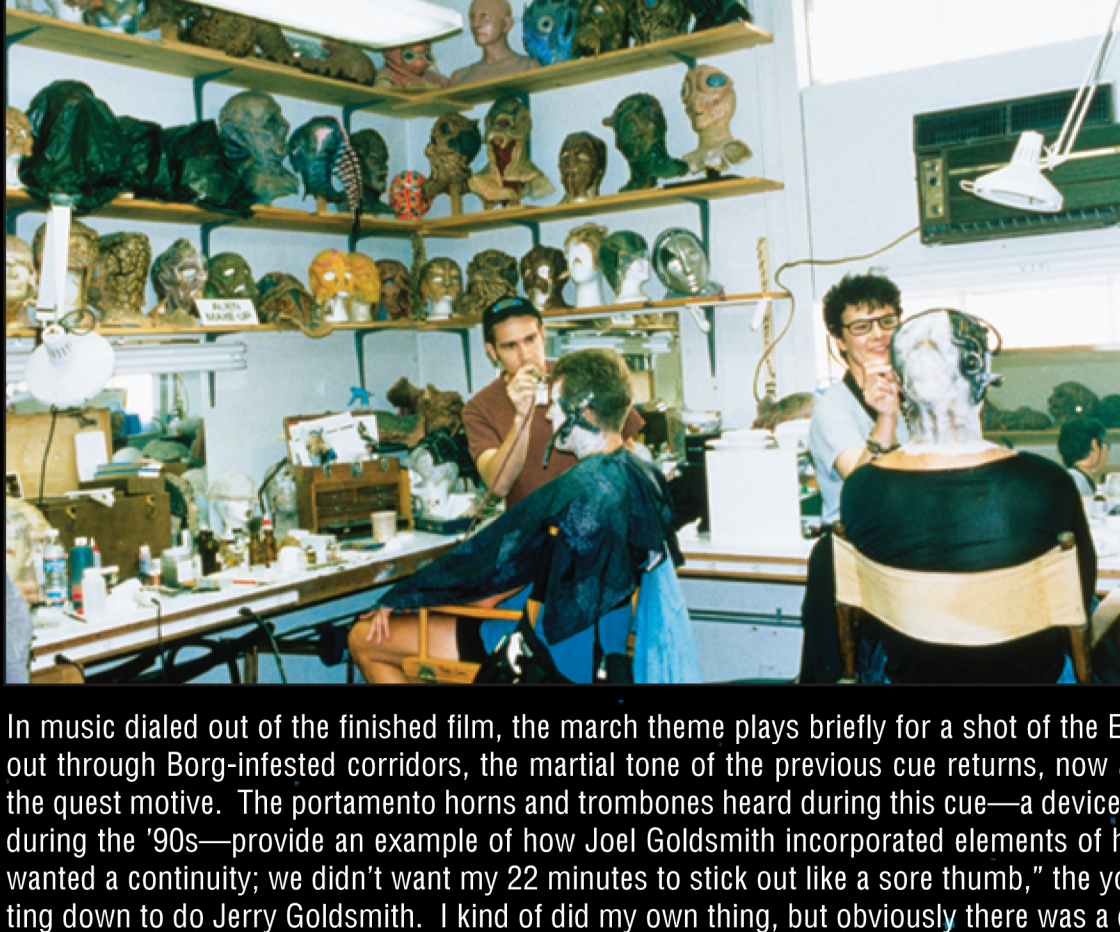
4. Red Alert [1M6 • Jerry Goldsmith]

With the support of his crew, Picard defies orders and proceeds at maximum warp to defend Earth. Modulations of the quest theme lead into the march amid surging brass, interrupted by the primary Borg motive—unveiled in pounding brass and timpani on a cut to Earth, where an immense Borg cube carves through the Federation fleet. Jerry Goldsmith's fierce Klingon theme (including angklung) heralds the appearance of Worf (Michael Dorn) commanding the crippled starship *Defiant* (a nod to franchise continuity, as Worf had joined the cast of *Star Trek: Deep Space Nine*). Worf orders "ramming speed," but the march theme surges to the fore as the Enterprise arrives and beams the *Defiant*'s crew to safety. The Borg motive returns in a more subdued variation as Picard uses his residual mental link to the hive-mind to ascertain the cube's Achilles' heel.



5. Temporal Wake [1M7/2M1 • Jerry Goldsmith]

An onslaught from Federation vessels destroys the Borg cube, but a sphere escapes on a course toward Earth. A tense ostinato begins as Picard orders pursuit. The Klingon theme returns as Worf arrives on the Enterprise bridge and engages in banter with Riker (Jonathan Frakes), but the music darkens—almost mystically—as the Borg sphere opens a temporal vortex, and the Enterprise crew (caught within the vortex's wake) witnesses the sudden transformation of Earth into a Borg civilization. The ostinato returns alongside a final variant of the Borg motive as Picard orders the ship through the vortex—to undo whatever damage the Borg have inflicted on Earth history.



6. Shields Down [2M2 • Jerry Goldsmith]

A searing statement of the secondary Borg motive greets the Enterprise as it exits the vortex. Checking the date, Picard realizes the Borg strategy: to destroy Zefram Cochrane (James Cromwell) and his ship, the Phoenix—the first Earth vehicle to achieve warp speed—thereby preventing first contact with the benevolent Vulcans and the establishment of the United Federation of Planets. Variations of the Borg theme continue as Picard orders the sphere's swift destruction, after which he prepares to beam down to Cochrane's Montana outpost to assess the damage to the timeline.

7. The Phoenix [2M3R • Joel Goldsmith]

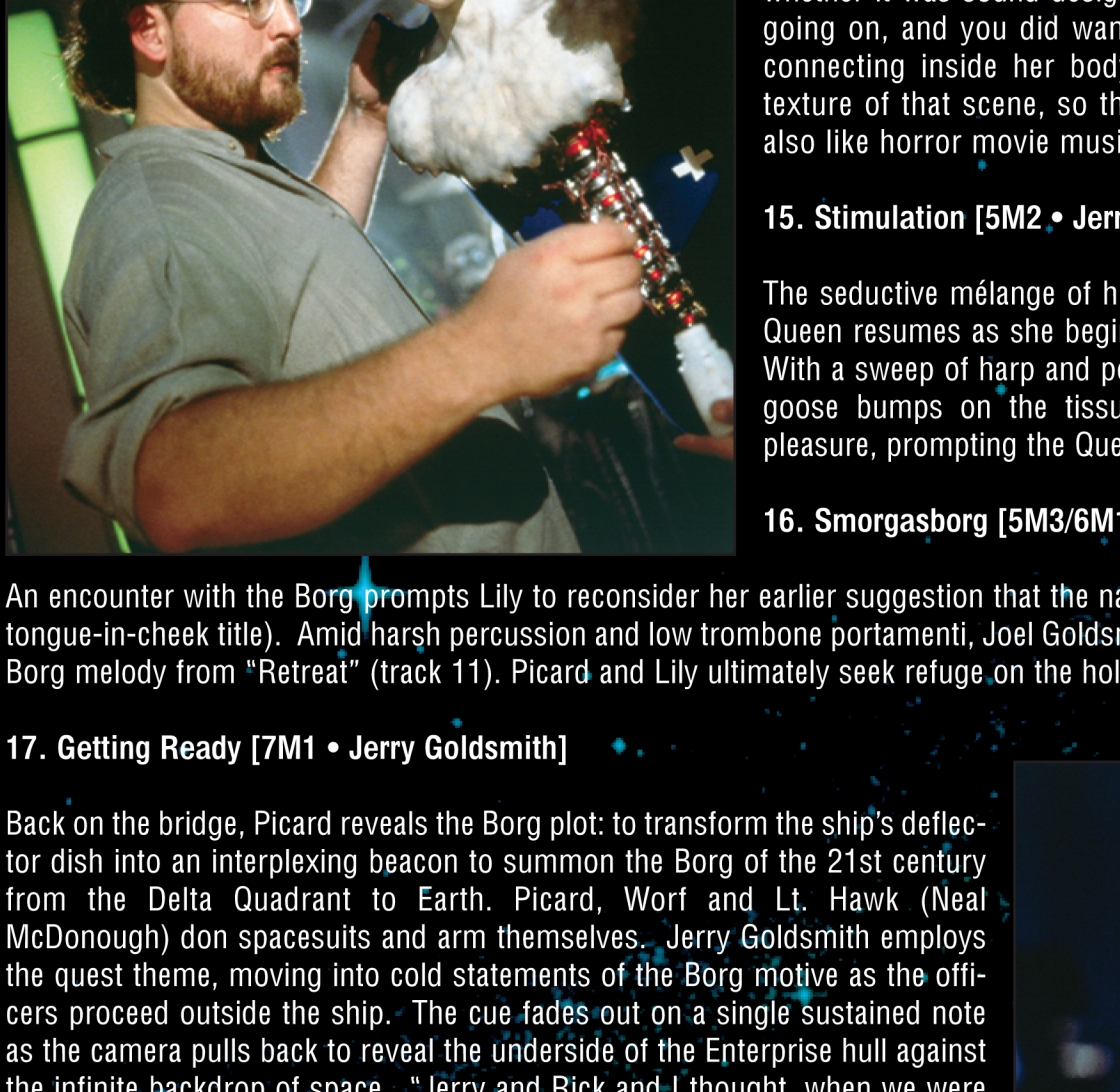
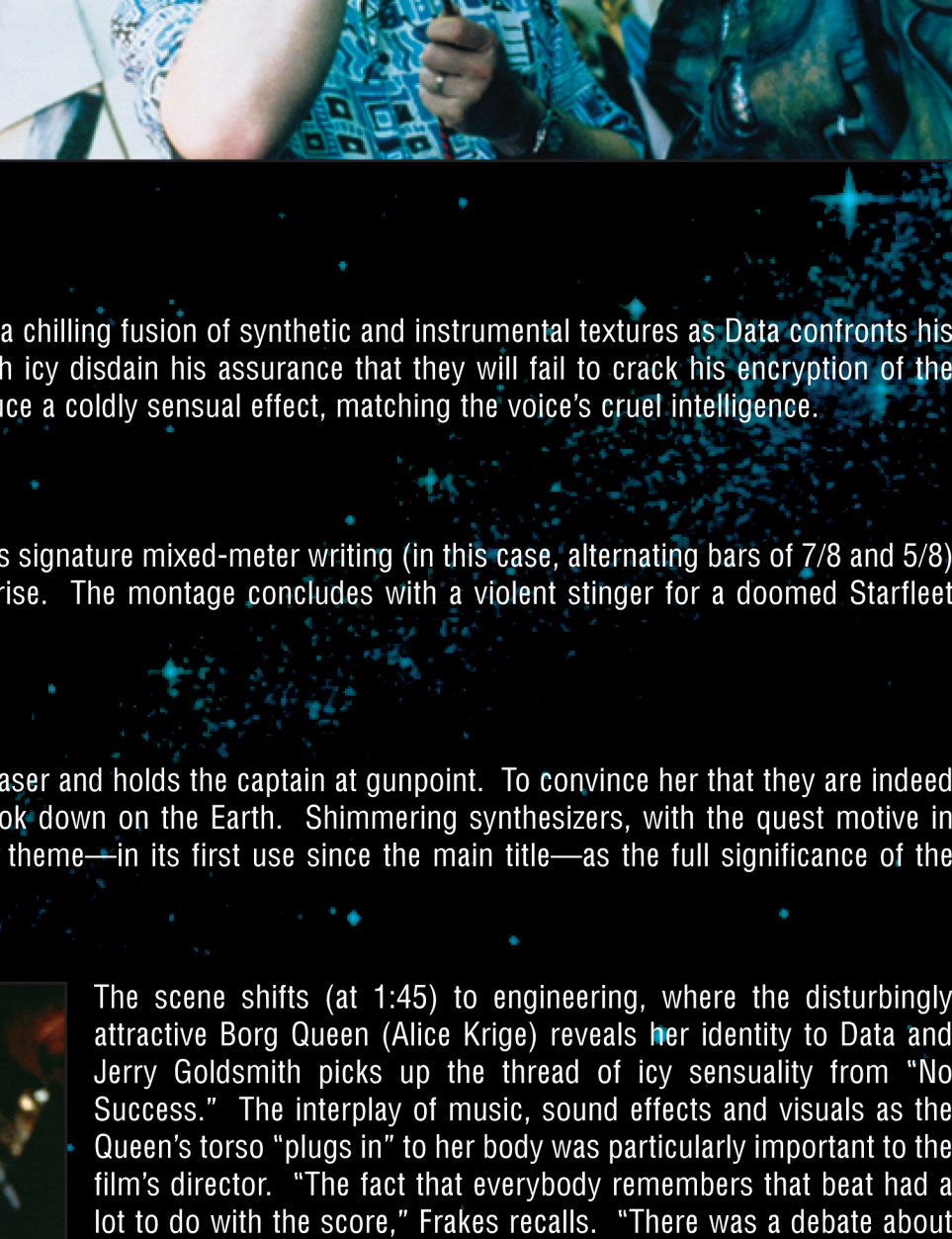
Rising tritones and scraped lam-lam play as Picard and Data (Brent Spiner) examine the damaged Phoenix unaware of an onlooker: Cochrane's shell-shocked, machine-gun-toting assistant, Lily Sloane (Alfre Woodard). As the orchestra slides between juxtaposed added-tone and open harmonies, the android—impervious to her barrage of bullets—drops down to offer Lily a friendly greeting, only to have her collapse in his arms. Dr. Crusher (Gates McFadden) beams the woman back to the Enterprise to treat her radiation poisoning.

8. They're Here [3M1 • Joel Goldsmith]

Rumbling piano wires alternate with the Borg motive in string harmonics as an unseen foe assaults a hapless Enterprise engineer attempting to fix malfunctioning environmental controls.

9. 39.1 Degrees Celsius [3M2 • Joel Goldsmith]

Rumbling piano wires again signal an attack on a second engineer, fading to harp and vibraphone (dialed out of the film) as Picard senses something amiss. Insistent pedal notes move between strings and low brass as he and Data return to the Enterprise, leaving Riker, Troi (Marina Sirtis) and La Forge (LeVar Burton) to repair the Phoenix and locate Cochrane. On the bridge, Picard realizes that the elevated temperature in engineering is identical to that of a Borg ship—the cybernetic beings have stowed away aboard the Enterprise and begun assimilating its crew. The pained melody from "Battle Watch" (track 3) returns when the ship loses contact with the away team.



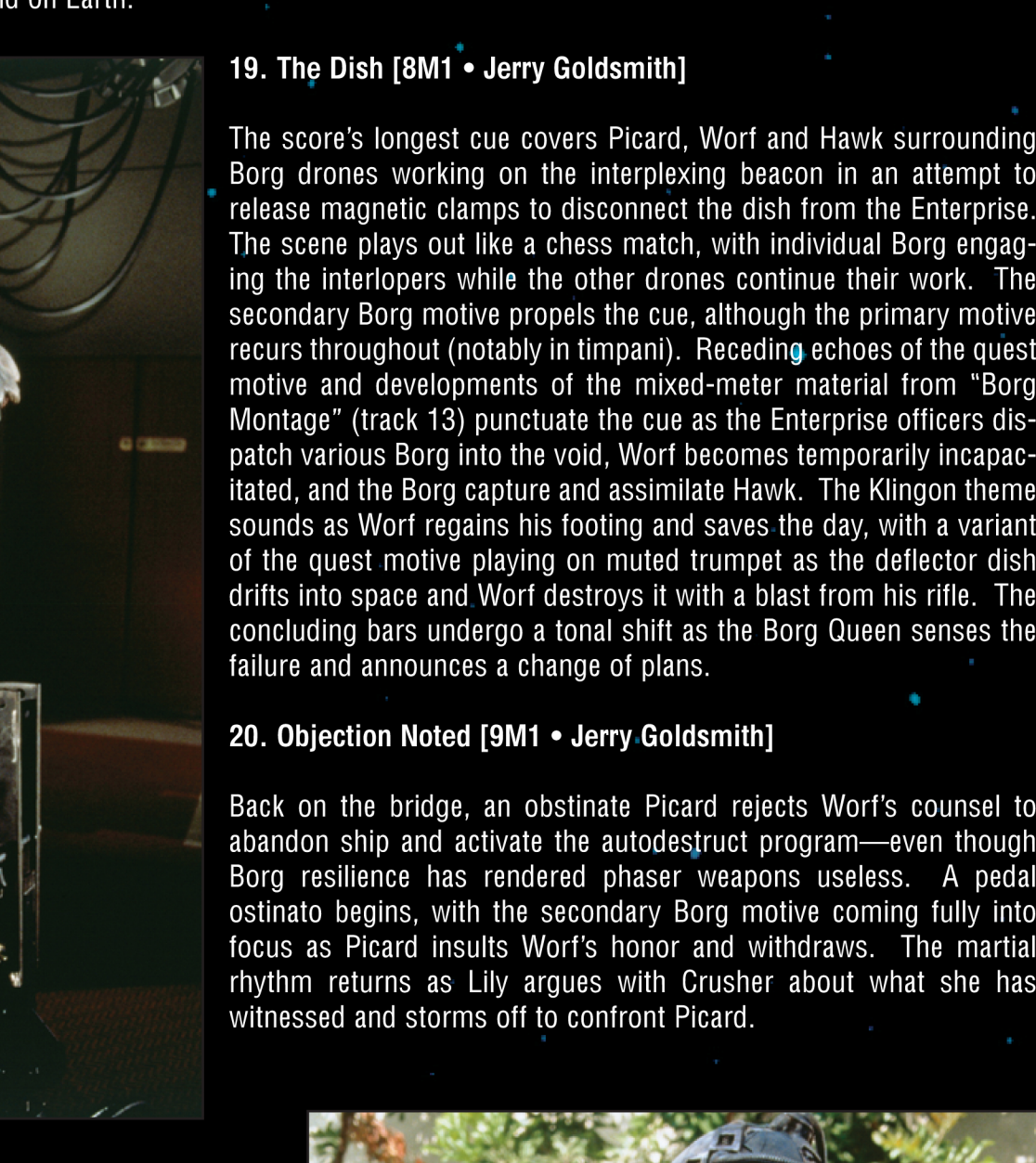
In sickbay, Dr. Crusher leads her medical team and a disoriented Lily on an escape from the Borg through the ship's Jefferies tubes. The finished film dialed out music featuring whimsical clarinet and open-string violins for a holographic doctor (Robert Picardo) Crusher employs as a distraction. The insistent pedal notes return, augmented by maracas and field drums when Lily slips away from the group. Martial snare drum enters as Picard issues instructions to armed patrols, the cue ending with a morose passage for his advice to fire on any assimilated crewmates.

10. Search for the Borg [4M1 • Joel Goldsmith]

In music dialed out of the finished film, the march theme plays briefly for a shot of the Enterprise in orbit. As security teams fan out through Borg-infested corridors, the martial tone of the previous cue returns, now accompanied by low brass variations on the quest motive. The portamento horns and trombones heard during this cue—a device often employed by the elder Goldsmith's during the '90s—provide an example of how Joel Goldsmith incorporated elements of his father's style into his own cues. "We wanted a continuity; we didn't want my 22 minutes to stick out like a sore thumb," the younger composer explains. "I wasn't sitting down to do Jerry Goldsmith. I kind of did my own thing, but obviously there was a dramatic sense that dictated everything."

11. Retreat [4M2 • Joel Goldsmith]

This cue marks a turning point in the film, as the Borg capture Data in engineering and gain the upper hand, forcing the Starfleet crew to retreat. It begins with terse orchestral jabs and a quiet hint of the primary Borg motive on synthesizer before introducing a new line (at 0:29) using this motive as its foundation. "Thematically, Jerry gave me the Borg stuff because there was a continuity to all of the stuff I was going to do," Joel Goldsmith recalls. "The only guidance I had was [the] four-note motive for the Borg... I just kind of expounded on that and put melodies on top of it." The music becomes increasingly layered and intense, incorporating a brief quote of the Klingon theme as phaser fire yields to hand-to-hand combat.



12. No Success [4M3 • Jerry Goldsmith]

Quiet variations on both Borg motives unfold within a chilling fusion of synthetic and instrumental textures as Data confronts his Borg captors. An offscreen female Borg greets with icy disdain his assurance that they will fail to crack his encryption of the Enterprise computer. Sighing, shifting chords produce a coldly sensual effect, matching the voice's cruel intelligence.

13. Borg Montage [5MAR • Jerry Goldsmith]

More Borg material unfolds against Jerry Goldsmith's signature mixed-meter writing (in this case, alternating bars of 7/8 and 5/8) as drones continue their assimilation of the Enterprise. The montage concludes with a violent stinger for a doomed Starfleet team's entry into a darkened room.

14. Welcome Aboard [5M1 • Jerry Goldsmith]

Picard encounters a paranoid Lily, who steals his phaser and holds the captain at gunpoint. To convince her that they are indeed on a spaceship, he opens a porthole so she can look down on the Earth. Shimmering synthesizers, with the quest motive in middle strings and horns, preclude the first contact theme—in its first use since the main title—as the full significance of the unfolding events comes into focus.



The scene shifts (at 1:45) to engineering, where the disturbingly attractive Borg Queen (Alicia Krige) reveals her identity to Data and Jerry Goldsmith picks up the thread of icy sensuality from "No Success." The interplay of music, sound effects and visuals as the Queen's torso "plugs in" to her body was particularly important to the film's director. "The fact that everybody remembers that beat had a lot to do with the score," Frakes recalls. "There was a debate about whether it was sound design or music design...there was so much going on, and you did want to hear the sound effect of the Borg connecting inside her body. That was a significant part of the texture of that scene, so the music could afford to be subtle, but also like horror movie music."

15. Stimulation [5M2 • Jerry Goldsmith]

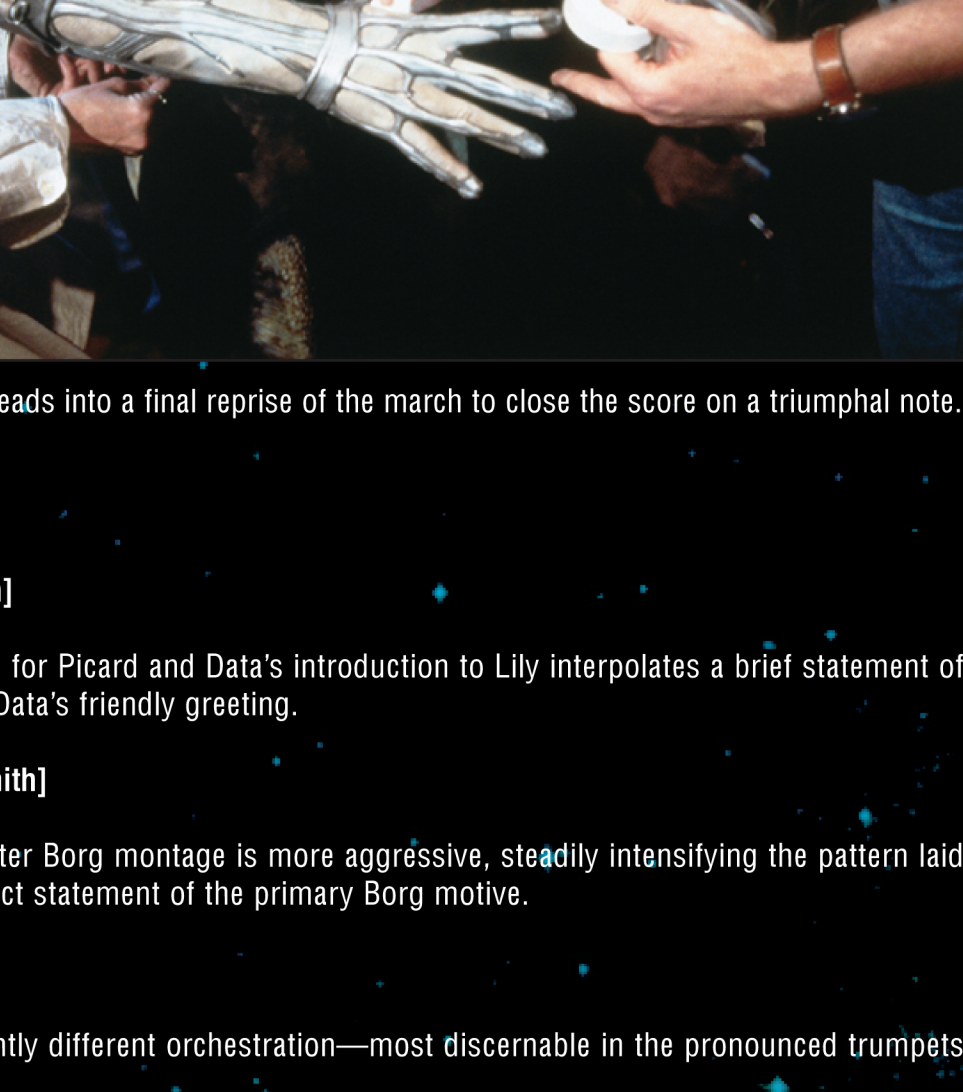
The seductive mélange of high strings and synthesizer for the Borg Queen resumes as she begins to graft human skin onto Data's arm. With a sweep of harp and portamento strings, her soft breath raises goose bumps on the tissue. The android gasps in unexpected pleasure, prompting the Queen to ask, "Was it good for you?"

16. Smorgasborg [5M3/6M1 • Joel Goldsmith]

An encounter with the Borg prompts Lily to reconsider her earlier suggestion that the name "sounds Swedish" (hence this cue's tongue-in-cheek title). Amid harsh percussion and low trombone portamenti, Joel Goldsmith provides a grim march setting of his Borg melody from "Retreat" (track 11). Picard and Lily ultimately seek refuge on the holodeck.

17. Getting Ready [7M1 • Jerry Goldsmith]

Back on the bridge, Picard reveals the Borg plot: to transform the ship's deflector dish into an interplanetary beacon to summon the Borg of the 21st century from the Delta Quadrant to Earth. Picard, Worf and Lt. Hawk (Neal McDonough) don spacesuits and arm themselves. Jerry Goldsmith employs the quest theme, moving into cold statements of the Borg motive as the officers proceed outside the ship. The cue fades out on a single sustained note as the camera pulls back to reveal the underside of the Enterprise hull against the infinite backdrop of space. "Jerry and Rick and I thought, when we were spotting, that if you hit it on the nose it's too much, and if you don't hit it at all you're being naïve," says Frakes. "So I think it was an example of Jerry's good taste that it didn't need to be timpani and French horns and cellos and strings. Because he'd done a lot of these visual effects movies, he had the good taste to understand that sometimes the picture didn't need as much help as others."



18. Fully Functional [7M2 • Jerry Goldsmith]

The orchestra bursts into mixed-meter action writing as Data temporarily escapes his Borg handlers. He falters, however, when a Borg drone slashes his new flesh, and the Borg motive reappears as the Queen taunts his resolve. The heightened tension ultimately collapses into sighing strains, with flute adding a "human" touch as the Queen attempts a more physical mode of seduction.

The primary Borg motive returns, this time accompanied by the secondary motive in tuba, as Picard, Worf and Hawk approach Borg drones working on the outer hull. The scene abruptly shifts to Earth: having located Zefram Cochrane, Riker's team has overwhelmed him with hero-worship to the point where he cracks under pressure and flees through the woods. The finished film dialed out Jerry Goldsmith's music for the chase, mixing bars of 6/8 and 5/8—reinforcing the lack of immediate danger to Cochrane, but consequently downplaying the connection between events aboard the Enterprise and on Earth.

19. The Dish [8M1 • Jerry Goldsmith]

The score's longest cue covers Picard, Worf and Hawk surrounding Borg drones working on the interplanetary beacon in an attempt to release magnetic clamps to disconnect the dish from the Enterprise. The scene plays out like a chess match, with individual Borg engaging the interlopers while the other drones continue their work. The secondary Borg motive propels the cue, although the primary motive recurs throughout (notably in timpani). Receding echoes of the quest motive and developments of the mixed-meter material from "Borg Montage" (track 13) punctuate the cue as the Enterprise officers dispatch various Borg into the void. Worf becomes temporarily incapacitated, and the Borg capture and assimilate Hawk. The Klingon theme sounds as Worf regains his footing and saves the day, with a variant of the quest motive playing on muted trumpet as the deflector dish drifts into space and Worf destroys it with a blast from his rifle. The concluding bars undergo a tonal shift as the Borg Queen senses the failure and announces a change of plans.

20. Objection Noted [9M1 • Jerry Goldsmith]

Back on the bridge, an obstinate Picard rejects Worf's counsel to abandon ship and activate the autodestruct program—even though Borg resilience has rendered phaser weapons useless. A pedal ostinato begins, with the secondary Borg motive coming fully into focus as Picard insults Worf's honor and withdrawing the martial rhythm returns as Lily argues with Crusher about what she has witnessed and storms off to confront Picard.

21. Not Again [9M2 • Jerry Goldsmith]

Lily's accusations of irrationality provoke Picard into a moment of unguarded fury. The first contact theme sounds in a surprisingly dark setting (a striking contrast to Lily's moment of enlightenment at the porthole) as Picard's statement of ideals transforms into a declaration of vengeance. Lily compares Picard to Capt. Ahab from *Moby Dick* and the quest motive rises to prominence as the literary parallel hits home.

22. Evacuate [9M3 • Jerry Goldsmith]

Humbled, Picard orders the evacuation of the Enterprise. A development of the ostinato figure from "Objection Noted" (track 20) plays beneath the secondary Borg motive, followed by ornate variations on the quest motive as the crew carries out the order. For Picard reconciling with Worf, the first contact theme returns in its noble strident, but the music darkens with hollow synthesizers as Picard senses Data calling for him.

23. New Orders/All the Time [10M2 • Jerry Goldsmith/10M2A • Jerry Goldsmith]

Variations on the first contact theme intermingle with the quest motive as Picard entrusts Lily with final orders for his crew and she realizes he means to stay behind. This builds to a dramatic statement of the secondary Borg motive in horns as escape pods launch.

Picard arrives in engineering, where the Borg Queen welcomes him. The Borg motive yields to a faster-paced reprise of material from "Stimulation" (track 15) as Picard summons repressed memories of his assimilation and realizes that the Borg Queen was with him "all the time."

24. Flight of the Phoenix [10M3/11M1 • Joel Goldsmith]

Picard offers himself to the Queen in Data's place, but the android has apparently undergone a change of allegiance. The music darkens with new accompanying figures after the primary Borg motive as Data deactivates the autodestruct sequence and unlocks the ship's computer. Meanwhile, the Phoenix (with Cochrane, Riker and Geordi aboard) has launched on its maiden voyage. Joel Goldsmith scores the unfolding of the Enterprise with thrilling variations of the march theme, interspersed with moments of tense despair as a helpless Picard watches Data target the Phoenix with quantum torpedoes.

Low-pitched torp-toms sound ferociously when the torpedoes miss their target, revealing Data to have deceived the Queen. The android smashes a tank containing flesh-melting warp coolant, sacrificing his new skin but ensuring the destruction of the Borg. As the music modulates upward, Picard climbs above the swirling gas. The Borg Queen attempts to drag him back down, but Data thwarts her—a brass statement of the secondary Borg motive marks her demise. Once the air clears, Picard picks up the Queen's mechanical remains and methodically snaps her spine. Joel Goldsmith comes full circle with a reprise of his pained Borg melody from "Battle Watch" (track 3).

25. First Contact [11M2 • Jerry Goldsmith]

The quest motive sings on English horn and French horn as Picard shares a quiet moment with Data (foreshadowing the theme's role in *Star Trek: Nemesis*). The theme eventually transitions into a mystical passage that recalls "Welcome Aboard" (track 14) as the film transitions to the arrival of a Vulcan ship on Earth. Cochrane awaits the alien visitor while Picard and crew watch the unobtrusively from the sidelines. (The four notes that play for the moment the Vulcan ship touches ground coincide with the opening pitches of Jerry Goldsmith's Vulcan theme from *Star Trek: The Motion Picture*.) A fulsome rendition of the first contact theme plays as the historic event transpires, continuing in a wistful passage as Picard bids Lily a tender goodbye. The quest motive returns in force as the Enterprise crew beams up and prepares to recreate the temporal vortex, with a final exultant statement of the first contact theme playing as Lily watches them warp into the future.

26. End Credits [11M4 • Jerry Goldsmith]

While an enthusiastic Cochrane introduces his new Vulcan friends to the concept of "dancing," the camera pulls out and up, accompanied by the noble strains of the Alexander Courage fanfare. The end credits begin with Jerry Goldsmith's heroic *Star Trek* march, finally heard in its complete form. The theme subsides with the quest motive before moving into a full statement of the first contact theme. This process then reverses itself—the first contact theme closing with the quest motive, which in turn leads into a final reprise of the march to close the score on a triumphant note.

Bonus Tracks

27. The Phoenix [alternate] [2M3 • Joel Goldsmith]

Joel Goldsmith's original version of the underscore for Picard and Data's introduction to Lily interpolates a brief statement of the march theme, which would have played under Data's friendly greeting.

28. Borg Montage [alternate] [5MA • Jerry Goldsmith]

Jerry Goldsmith's original version of his mixed-meter Borg montage is more aggressive, steadily intensifying the pattern laid down by the opening measures and avoiding a direct statement of the primary Borg motive.

29. Main Title [alternate] [1M1 • Jerry Goldsmith]

This first incarnation of the main title features slightly different orchestration—most discernable in the pronounced trumpets at 2:17.

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