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## Bourne identity bgm free

This article contains spoilers for Bourne Identity, Bourne Supremacy and Bourne Ultimatum. After 9 years of hiding, Matt Damon's killer Jason Bourne steps out of the shadows of Paul Greengrass's newly released blockbuster of the same name and promises to be a spectacular sequel to one of the greatest action trilogies of all time. Also along with the journey of British composer John Powell (this time teamed up with David Buckley), whose relentlessly driving music is as important a presence in the original trilogy as Damon himself. Here are the highlights of Identity, Supremacy and Ultimatum. 1. The Bourne Identity - Main titles The moment when it all starts with Jason and us in the audience as our mysterious title character is fished out of the sea at the beginning of Doug Liman's film about bullet holes in his back and can't remember how he got there. Powell immediately creates two main themes for Jason to weave his way through the series, ranging from the solitary, haunting bassoon theme representing basic humanity, and most famously, the string of action ostinato that comes act as a musical heartbeat in moments of extreme tension. In 2002, when Identity was released, Powell had a relatively thin five-year-old film, although majors such as Face/Off, Antz and Shrek appeared. As a result, his integration of pulsating electronics into the jagged string section and dynamic percussion was somewhat harsh and not quite as sophisticated as the later scores, but it was demonstrated hugely influential in pretty much every genre score in the wake (the effect of Thomas Newman's James Bond work is remarkable). This rhythmically diverse track involves the very sound Liman was looking for when Powell replaced Carter Burwell's original, traditional approach. 3. The Bourne Identity - Bourne On Land Powell is a composer with a fantastic dramatic sense, capable of pit seemingly conflicting textures against each other to enhance the effect at any given moment. At this number, by placing a melancholy piano and string accompaniment against the enveloping electronic taper he captures both the mystery of Bourne's journey and the ever-present threat the Treadstone agency comes after. Feeling both old-fashioned and contemporary at the same time, John Barry has a hint of 21st 4th century art. The Bourne Identity - Escape From Embassy The Bourne trilogy hangs together brilliantly well with each subsequent film referring to, and building on, key scenes and emotional moments we've had before. This approach extends to the soundtrack as well: this explosion of musical energy from Bourne flees to the U.S. Embassy in Zurich (the first proper action scene in the series) marks the first appearance of the relentless string/synthesizer motif, which was later used in Supremacy's Bim Bam Smash car chase series. The highlight of the action is the Identity score of a cacophony attack thunderous and piercing electronics, a wild moment of musical violence that perfectly captures the nature of the jaw-after apartment fight between Jason and the would-be Treadstone assassin (where, lest we forget, leather beats knife). The synthetic effects were undoubtedly more cutting edge at the time of the film's release, but it was still nail-biting stuff and reprised during the Ultimatum New York leg chase series. 6. The Bourne Identity - Ready Steady Go Relative Rarity in the Bourne Universe, the first film pedal-to-the-metal Parisian car chase in which the good old Mini Cooper shows what he can do, scored to paul oakenfold's floor-filler as opposed to Powell's score. Nevertheless, it works a treat and the song was later reworked in Korean for the nightclub shootout in 2004 Tom Cruise/Jamie Foxx thriller Collateral. 7. The Bourne Supremacy - Goa Chase's Paul Greengrass takes over the helm of the 2004 sequel, and his kinetic, hand-held style energizes Powell's musical approach to the off. The film naturally begins with a startling note as Bourne's girlfriend Marie (Franka Potente) kills killer Kirill (Karl Urban); On this track, Powell's earth-shaky mix of percussion, rattles and ubiquitous string section is instantly more confident and better machined, showing a much more effective build-up of tension than that displayed in the Identity score. One of the many excellent aspects of the Bourne scores is the number of emotions they are able to convey. Far from the blustorous action material that captures the most attention, this truly moving piece creates the devastation Jason feels in the wake of Marie's death, a much gentler and more emotionally intuitive piece of scoring than this genre usually allows. It's a crucial moment, building a statement of defiance as you embark on a vindictive course for those looking to ruin your life. 9. The Bourne Supremacy - Another signing of Nach Deutschland Powell, the Bourne Journey Track, takes over and is steadfastly shaky as our central character heads to the German capital in search of answers. Powell's direction in his electronic section is a huge improvement on identity, resonating with subdued but catchy impulses to speak brilliantly of Bourne's relentless search for truth. At the same time, loyalty/bourne's main theme keeps the action firmly rooted in the title character's emotional journey. One of the most beautiful and exciting showcases in the trilogy ostinato action theme comes in this five-minute extravaganza, one accompanying Jason's quest for police across crowded Alexanderplatz in Berlin. (Warning: while playing out for a walk escalate said activity for a run.) The interaction between strings, patterns and drums is rather dazzling, with Powell revving up tension and playing down Bourne's relentless struggle to survive. Listen to the retribution of the material Ultimatum in the Tangiers chase. The Bourne Supremacy - With new memories yet more proof that Powell's work in the Bourne series transcends sheer action and adrenaline, this moving reprise of Bourne's central theme is one of the finest in the series, lamenting everything he is forced to sacrifice. The composer's expert use of the bassoon carries a mournful yet humane tone, reminding us of the new way that Jason is determined to travel. 12. The Bourne Supremacy - Bim Bam Smash The second film concludes with what is arguably one of the greatest car chase sequences ever put into the film, with a seat-clenching melee of mayhem taking place on the streets of Moscow as Bourne and Kirill finally face each other down. Its impact would have been significantly diminished without the desperate ennetic effect of Powell's image, a huge explosion of musical excitement that gradually builds up Bourne's action theme to rise to astonishing heights as the track reaches its peak of shock. It's almost certainly one of the biggest tracks I've ever heard in an action movie. 13. The Bourne Ultimatum - Tangiers As the third (and to date the best) film gets underway, Powell bridging the orchestral/electronic divide becomes almost seamless, rhythmic cells strings and drums playing down their synthetic counterparts in a way that is truly exciting. This 7-minute belter of the track is a musical roller coaster in every sense of the word, carrying the audience along with a wave of adrenaline as Bourne races by bike, on foot, across rooftops and through windows to save the enemy-turned-ally Nicky Parsons (Julia Stiles) from the wealth of Desh (Joey Ansah). Citing back motifs from previous series Powell deftly connects everything while reinforcing the endless cycle of action and the carnal thesis in which Bourne finds himself. In a sadly unspoken piece of the Ultimatum soundtrack, this attack of drumming (taking advantage of Powell's typical style, region-specific instrumentation) is one of the most visceral moments of all the scores, the perfect way to build preparation ahead of the Bourne/Desh fight scene. It also makes the lack of music during the fight itself all the more effective. 15. The Bourne Ultimatum - Faces without names Even in the middle of this, most likely the most unreasonable and action-oriented of Bourne scores, Powell is wise enough to make the most of emotional downtime. This bleak reprise of Jason's theme of graceful strings is nothing more than a statement of character as a whole, a portrait of a man seeking to redeem himself after a life of violence while remembering the tragic fate of his great love, Marie. Powell's ability to put Bourne's emotional anguish in reserve, but affecting conditions, increases the power of music. 16. The Bourne Ultimatum - Waterloo The longest piece of any score, this 10-minute behemoth is a masterclass in how to build musical tension, Powell sprung from one turbulent motif to another to craft a real sense of threat Bourne guides journalist Simon Ross (Paddy Considine) under his all-seeing eyes at Waterloo's CCTV network. The song also demonstrates Powell's dramatic intuition: director Greengrass's surprisingly crafted series is not that it calls for sensationalist statements about the music, but a slowly burning sense of net closing; Powell responds to some of the best, most modern soundtrack music he's heard over the past decade. 17. The Bourne Ultimatum - Face To Face OK, so it's more of a scene reprising the apartment fight for musical material identity - but it's so badass, and Powell's score is so perfectly dubbed Bourne badassery that it is too. When Bourne rings slippery antagonist Noah Vosen (David Strathairn) seemingly to arrange a meeting, little in the latter knows that the former has been in his office, which is one of the biggest lines in the series. When Powell's drumbat kicks in for Bourne as he hangs up the phone, it's hard not to pump. 18. The Bourne Ultimatum - Jason Is Reborn The original trilogy concludes with the same interesting note with which it began, surprising all of us with the revelation that Jason actually volunteered for Treadstone's special ops program and essentially defined his own destiny. It's a reminder of the emotional undercurrents coursing through the series and Powell's final dramatic statement on Jason's theme brings everything back to earth; After the musical excitement and spills, it's already at the end of the day for a man looking for himself. And Powell's fantastic music is as important as anything that's going to take us on this journey. 19. The Bourne Ultimatum - Extreme Ways (Bourne-Ultimatum) The ear-worming Moby cut Extreme Ways has graced the end credits of the previous two films, and here you get a souped-up, revised, ever-so-slightly more operatic version that fits the epic conclusion of the action-packed franchise. When the first few bars of the song kick in at the end of the film, accompanying Nicky's ly smile and shot the Bourne swimming away along the Hudson River, it's hard not to cheer. Cheer.