

THE ANNOTATED SCORE

A COMPANION PIECE TO:
THE MUSIC OF THE LORD OF THE RINGS FILMS
PART I: THE FELLOWSHIP OF THE RING

PACKAGED WITH
THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING
THE COMPLETE RECORDINGS.

DISC ONE

1 – PROLOGUE: ONE RING TO RULE THEM ALL

The film's Prologue plunges the audience into the world of Middle-earth and the plight of the One Ring in a standalone sequence establishing the enormous tale about to unfold. Shore's music acts as a prelude, introducing brief clips of the thematic material that will populate the score as the story progresses. Heard here for the first time are a [choral rendering](#) of the Elvish Lothlórien theme; Mordor's Skip Beat accompaniment, the Descending Third accompaniment, the Sauron/Evil of the Ring theme; the Ringwraith theme; the bitter Fall of Men motive; and even the fleeting shape of the Fellowship theme—all bristling and shuddering amongst the violent conflict on screen.

Most prominent in this sequence, however, is the History of the Ring theme, which makes its debut appearance following the opening Lothlórien clip. Throughout the Prologue, Shore highlights a single purpose of his History theme: "It's showing you how the Ring has traveled from hand to hand." Galadriel continues her narration, as again this History theme introduces the Ring to its new owners: Isildur, and then Gollum/Sméagol (skulking in his dank cave and accompanied by his Pity theme). The Nameless Fear passage plays under the Lady of the Galadhrim, for though it looks as if the Ring has receded from Middle-earth's everyday life, we well know that it shall again make its presence known. Sure enough, with another [cor anglais](#) statement of the History theme the Ring passes to Bilbo Baggins of the Shire.

2 – THE SHIRE

The story moves forward to the waning years of the Third Age of Middle-earth as we are introduced to the Shire. The short piece of music that ushers us into the hobbits' homeland was originally written for the theatrical cut of the film, but the early Shire scenes were shortened when the Prologue was lengthened, so Shore's introductory music went unheard until the DVD edit. "We had the piece and I'd almost finished orchestrating it", the composer recalls. "It didn't have much of the full Shire theme in it yet, because it was just showing the history of the Shire in a montage. Now, you actually hear the Rural [fiddle](#) theme first, then the Pensive setting theme developing from it." Here too, Shore begins to utilize his Celtic assortment of instruments, including [bodhrán](#), [dulcimer](#), [Celtic harp](#), [musette](#), [mandolin](#) and [guitar](#).

Also introduced are the Two-Step Figure, the End Cap, the Hobbit Skip Beat and a more developed statement of the Fellowship theme used under the film's title graphic.

UNUSED CONCEPT:

The filmmakers originally shot *Fellowship's* prologue as a shorter sequence for which Shore wrote a self-contained four minute composition. During the film's editing, it was decided that a lengthier sequence would set up the film's story with a more detailed and visceral punch. The film's Prologue was expanded, and so Shore went back and composed a new work to match the edit. The first composition (featuring the text, "The Battle of Dagorlad") was presented on *The Fellowship of the Ring's* original soundtrack album in 2001, but never appeared in the final film.

While the two Prologue scores are similar, the final version (now presented on disc for the first time) considerably expands the original concept and captures the opening action with a raw collection of orchestral outbursts, hinting at the level of conflict that *The Two Towers* and *The Return of the King* will present.



3 – BAG END

While Frodo reads beneath a shady tree, the [whistle](#) makes its first appearance, revealing the hobbits' serene internal life—a quality upon which Middle-earth will soon rely. “The whistle seemed right. It had a nice peaceful sound to it, simple and not too orchestral.”

Gandalf's cart pulls up the road as the grey Wizard gently sings to himself. Though Shore provides orchestral support with a few glowing string chords, the melody comes from Fran Walsh, and the [lyric](#), from J.R.R. Tolkien. As Gandalf and Frodo struggle to suppress their smiles, Shore's jocund Hobbit Outline figure begins. “Here Frodo is giving a little history,” says the composer, “so I just paced it with the pizzicato Outline Figure.”

Back in Bag End, Bilbo, in a moment of paranoid tension, believes he's lost his beloved magic ring. Shore drums obsessively through building phrases of the Hobbit Skip Beat figure, but the trinket is found, and all is well in the Shire. The Outline and Two-Step figures bumptiously usher Frodo and Gandalf about town until the two reflect upon the Wizard's return. “He's looking at Frodo leaving and getting dreamy about it all, so you hear this bucolic setting—a slower version of the Shire,” says Shore.

4 – VERY OLD FRIENDS

Gandalf arrives at Bilbo's doorstep. “Here's the Shire theme without [whistle](#),” points out the composer. “It makes it seem a little more nostalgic with just the strings, like an older version of what you heard earlier for Frodo. It's a bit statelier—a little more elegant than with the whistle.” Once the action moves inside Bag End, Shore plays up both the humorous and enigmatic airs of this little hobbit and the quest he will soon set into motion. “It's the expectation of the chord progressions, because you know you're in a new place and you're excited,” he explains. Of course, yet another kind of expectation is articulated in a passing glance at a rather familiar looking map adorned with a dragon. Shore smiles, “It's just a little hint of mystery and intrigue.”



5 – FLAMING RED HAIR

Bilbo's long expected party begins with [diageitic](#) music from [Plan 9](#). “They've worked with Peter and Fran for years,” explains Shore. “They're talented writers and had the right feel for it. It was nice that there was a difference between this music and what I was composing.”

6 – FAREWELL DEAR BILBO

In the midst of the excitement, Bilbo and Frodo share a thoughtful moment and an unspoken farewell while Shore introduces the first tender chords of the Shire theme's Hymn Setting and hints of A Hobbit's Understanding.

Enter Meriadoc Brandybuck and Peregrin “Pippin” Took, the Shire's resident pair of youthful rascals. Shore tosses the hobbits' characteristic open fourth and fifth intervals (derived from the Skip Beat and Outline Figure) around the orchestra's strings and winds. “I wanted to make it hobbity—but orchestrally hobbity!—so it didn't overpower, but added excitement,” Shore describes. The phrases playfully pick up speed as an unexpected display of pyrotechnics disrupts Bilbo's soirée.

7 – KEEP IT SECRET, KEEP IT SAFE

After stammering his way through a birthday speech Bilbo dons the Ring, and Shore responds with a fluid ripple of open fourths and fifths in the woodwinds and [celesta](#)—a dark take on the hobbit’s playfulness. Bilbo returns to Bag End, ready to make his way out of town when Gandalf intercepts him, questioning his intentions toward the Ring. As the Ring attempts to sway Bilbo, the chorus hums its parts, exerting an influence over the simple hobbit, but unable to articulate the seductive message. The aged hobbit, however, is not completely immune to the Ring’s beguiling prowess, and as he lets the word “precious” slip over his lips, Shore weaves in phrases from the Pity of Gollum. “Bilbo’s been just a bit corrupted,” the composer admits, almost disappointedly.

Gandalf gathers a fraction of his power to remind the hobbit of the seriousness of his choice. Interestingly, Shore never uses a specific theme for Gandalf the Grey. “Gandalf is a mediator,” he explains. “He’s a facilitator. He’s a character that moves the action and he’s very fleeting. There isn’t anything that’s specifically tied to Gandalf the Grey because he’s the one that moves between all the characters.” As *The Two Towers* will illustrate, however, Gandalf the White is a very different character.

Bilbo decides to leave the Ring behind as Shore mixes a few last dissolving flute wisps of the Pity of Gollum into the Shire material. The hobbit departs, and leaves the Ring under Gandalf’s watchful eye. Here Shore features the first bit of Mordor music heard in the Shire: Bilbo relinquishes his precious Ring, dropping it to the floor while Mordor’s Descending Third Ostinato appears, announcing the terrifying quest Bilbo has just set in motion. “You heard a little of this earlier in the Prologue,” Shore reminds us, “so this is just a bit to hint at the power of this object. What is this thing? This little bit of darkness helps you remember the beginning of the film.” Bilbo sets out on the road, and the gentle Shire theme wins out. “It’s just in the strings with very little harmony. Just a little touch of this melody just as he leaves—the two old friends parting.”



Still in Bag End, Gandalf’s thoughts are ensnared by the Ring, but, perhaps prophetically, Frodo Baggins enters and breaks its grasp on the Wizard’s mind. Gandalf gives the hobbit the Ring, still shaken, contemplating what secrets this tiny bauble may hide. “Now that Frodo’s taken the Ring you hear the History of the Ring theme. He’s physically touched it and is holding it in his hand, so it’s passed from Bilbo to Frodo,” Shore explains. The ethereal tune soon makes way for even more threatening writing.

The score darkens with bassoon picking up a five note portion of Gollum’s Pity theme as Gandalf sets out to find the creature. These fragments are interrupted by the [rhaitá’s](#) first appearance: The Sauron/Evil of the Ring theme is introduced as Minas Morgul disgorges nine riders in black. The mixed [chorus](#) heard in the Prologue returns as well, their sacrilegious tone intact. “The singing is in [Adûnaic](#) for the Wraiths. It’s the ancient speech of men because they were corrupted kings.”

Back in the Shire a more common language and a more cheerful tone prevails. Merry and Pippin, thoroughly enjoying an evening at the Green Dragon (as well as the finest liquid refreshment the establishment can offer) sing Fran Walsh’s boisterous tune, the “[Drinking Song](#).”

8 – A CONSPIRACY UNMASKED

After a clear rendition of the Shire music bids the hobbits goodnight, Shore turns to a shadowy bit of writing that includes some of the score’s most unusual orchestrations. Alto flute creates a smoky air of mystery while a rubbed tam-tam and eight timpani (two players) spike the impending danger as Gandalf reveals the true nature of Bilbo’s favorite trinket.

Gollum’s Pity theme makes a particularly chilling entrance here under a lingering shot of Frodo awaiting Gandalf’s reassurance that no one knows of the One Ring’s Shire residence. The gnarled line reminds us, distressingly, that no such reassurance is forthcoming. The Threat of Mordor motive projects the dread that Wizard and hobbit feel.

9 – THREE IS COMPANY

The bass drum strokes underpinning the first appearance of the Seduction of the Ring each coincide with a shot of Frodo's vest pocket, boring a palpable sense of danger into an otherwise innocuous image. These echoing impacts—marked in Shore's score as "low, distant disturbance"—underpin the first hummed setting of the Seduction of the Ring. (Here again, the One Ring struggles to articulate its seductive message to the less corruptible hobbits.)

After the first use of the Journey There, Shore presents material from two of the story's most significant themes. Reluctantly, Sam steps through a Shire cornfield and remarks that he's never before been this far away from his home. "You're hearing a little bit of the piece from the end," remarks the composer. "It's the Hymn Setting, or 'In Dreams,' and it's the first time you hear it." Immediately following, Shore's music suggests that the Fellowship of the Ring has begun to form. *Cor anglais* and *French horn* announce a brave, but humble take on the material. "This is the first time you hear it because it's the two of them setting out together," the essence of Fellowship.

10 – THE PASSING OF THE ELVES

Plan 9 assembled "[The Elvish Lament](#)" for the Wood-elves whom Frodo and Sam spy departing Middle-earth. This text is adapted from J.R.R. Tolkien.

11 – SARUMAN THE WHITE

Here again, Shore presents bits of the still-forming Fellowship theme. "When Gandalf rides we hear a dark take on the Fellowship theme—he's off on his own now. The hobbits have the cozy Fellowship, but he has this darkness because he's going into Isengard, and he knows there's serious business ahead."

Gandalf is met at the feet of Orthanc by a most undesirable host—the Threat of Mordor motive. Saruman has fallen under the shadow of Mordor. The orchestra sinks into its depths, painting the revelation in the duskiest instrumental tones available.

Saruman attacks Gandalf and the [mixed chorus](#) erupts with a portentous choral line. "It's [Black Speech](#)," Shore comments. "Certain sections just felt right for chorus—it was part of the palette. I had a [100-piece orchestra](#) and [100 singers](#)." Gandalf is flung atop the tower and the music concludes with timpani pounding out the first use of the Mordor Outline.



12 – A SHORTCUT TO MUSHROOMS

While an unseen Farmer Maggot pursues the four newly-united Halflings, the score briskly churns with the light hobbit-specific sounds of the orchestra: suspended cymbal, high woodwinds and strings, [celesta](#), etc. However, the quartet's makeshift escape route proves ineffective and leads them off the edge of a steep cliff, and directly into the path of the Black Riders. Low brass and strings enter at the bottom of the hill as the group is pelted with all manner of dispiriting Mordor material, orchestrated for the hollow tone of string harmonics and swelling chorus. Some sections of this music were mixed out of the film, as Shore explains. "Peter used more of the sound effects. He liked the quietness of this—the rider and the breathing."

Heard in this track is a rendition of the Wraith theme scored only for orchestral instruments and no chorus. It was decided that restraining the voices until the end of the piece would help build tension as the hobbits dashed through the woods.

13 – STRIDER

Frodo, Sam, Merry and Pippin reach Bree, accompanied by caliginous variations on their Skip Beat figure. Inside the Prancing Pony the group encounters a mysterious new ally, Strider, and his equally enigmatic musical theme, the Heroics of Aragorn, here stripped down to the slimmest lines of its early incarnation.

14 – THE NAZGÛL

Frodo slips on the One Ring, revealing his whereabouts to the Ringwraiths. Seeing what's just occurred, Strider pulls the hobbit aside to await the Wraiths' arrival. Shore counts this building sequence, which presents a particularly forceful rendition of the Wraith's music (including the text, "[The Revelation of the Ringwraiths](#)"), among the film's most operatic. "I love that, when the music is all under the dialogue and it keeps dramatically moving the scene, it's so much like opera." A musical aftershock follows the Wraiths' futile attack as Shore drops their signature line into the lowest rumbling tones of the orchestra.

After the riders depart, Strider and the hobbits leave Bree, setting out towards Rivendell. The Fellowship now numbers five members, so again the theme rings out in an inchoate setting. "The Fellowship theme is a little fuller now," Shore notes. "It's the first time you've heard it filled out, but it's still pretty slow. It's not completely assembled, but it's getting closer because now Strider has joined them. The orchestration is fuller—you hear a little more of the brass. In earlier sections with Frodo and Sam you heard one French horn playing. Now there are three."

The journey is arduous, and while the hobbits' innately chipper natures buoy their spirits, Strider remains distracted, almost haunted by his thoughts. As he and the hobbits make camp at night, the Ranger sings "[The Song of Lúthien](#)" into the night. Here the *a cappella* melody was composed and performed by Viggo Mortensen.

Elsewhere weary Gandalf is trapped atop Orthanc, peering down at the destruction that surrounds him while Shore introduces the Evil Times motive from his collection of Ring Quest Themes.



UNUSED CONCEPT:

On the original soundtrack CD an earlier version of the music for this scene introduced Isengard's propulsive Five Beat Pattern, but ultimately it was decided to save the pounding figure until later in the film when Isengard's industrialization has become more pronounced. In this final version of Track 14, Evil Times was used to lend this scene a mournful air, more appropriate to Gandalf's reaction.



Disc Two

1 – WEATHERTOP

The Wraiths attack the hobbits on Weathertop while Shore develops his Mordor themes in d-minor, slowly building a *crescendo* as the hooded villains move in for the kill. Even timpani get in on the action, presenting heavy melodic phrases from the Threat of Mordor.

2 – THE CAVERNS OF ISENGARD

With an electrifying burst of Fellowship fragments, Strider intercepts the Wraiths, and Shore introduces the Heroics of Aragorn's next stage of development. Rising shapes in French horns recall the shady cello phrase that accompanies Aragorn in Bree, now emphasizing a bolder heroism. "He saves Frodo," says Shore. "He's Aragorn the hero—Aragorn the savior of Frodo. He's so essential to the Fellowship."

The defeated Wraiths skulk back into the night while the Threat of Mordor hisses curses at their vanquishers. The collective dangers of Middle-earth, however, are far from conquered. Isengard has been ripped to shreds, converted into a deadly collection of machines and malice. The score introduces the Five Beat Pattern as the soulless drive of the once beautiful land, and the Isengard/Orc theme as its call to arms. "Here's all that [metal percussion](#)," Shore says, ominously. "It's the industrial might of Middle-earth."

Also debuting here is material from the opposite end of the spectrum: [Nature's Reclamation](#), sung by boy soprano [Edward Ross](#). This theme's first appearance is flanked on either side by the Orcs' bellicose Five Beat Pattern. Although the pattern fades when the Nature theme enters, the score actually calls for the [London Philharmonic](#) percussion section to continue playing the entire time. Shore wrote this way, fully intending to dissolve a section of the Five Beat Pattern so that that this rhythm would never lose its energy. In the film, the Pattern reenters after the vocals with a ruthless sense of continued drive.

3 – GIVE UP THE HALFLING

Arwen encounters Aragorn and the hobbits in the forest. In introducing Arwen's theme, Shore stresses the dulcet tones of female voices—the characteristic choral sound of the elves. Arwen picks up Frodo and, with Ringwraiths in pursuit, makes for Rivendell with all her might. She defeats the Black Riders at the Ford of Bruinen, but the ride has taken its toll on Frodo. Arwen offers him a blessing and the score returns to its Elvish vein, repeating Arwen's theme then echoing [her words](#) in female chorus.

UNUSED CONCEPT:

When Frodo places the Ring on his finger and experiences his vision in the Shadow World, Shore introduces a tangle of aleatoric woodwinds, strings and bowed cymbals that was replaced by sound effects in the final film.



UNUSED CONCEPT:

Shore wrote several versions of the Flight to the Ford chase. Originally the piece concluded with a brief spate of stillness followed by mounting strings and chorus phrases (set to a text entitled "Flood at the Ford of Bruinen") and a timpani statement of the Mordor Outline. This take was abandoned before the chorus was ever recorded. In its place, Shore recorded an ending that included a wild panic of aleatoric French horns heard just as the Wraiths reach the river's edge.

In the film, Peter Jackson decided to use Shore's first approach, but to dissolve the music as the river's waters rushed in. (No attempt was ever made to record the choral line once it was decided that passage was not to be included in the final film.) "Pete liked the quiet," Shore recalls, "just the sound of the standoff."

Heard on this CD is Shore's preferred setting, including the French horns.

4 – ORTHANC

Gandalf recounts his escape from Isengard over a hostile brass line that lightens, momentarily, to hint at Nature's Reclamation before the chorus' entrance. Gandalf leaps from the tower, landing on Gwaihir, the Windlord, ushering in a rousing fanfare style of writing that won't be heard again until Rings' second and third films.

5 – RIVENDELL

Safely deposited in Rivendell, the score relaxes a moment to commingle music from the hobbit and Elf societies. The iridescent Rivendell theme enters, with all the beauty and finality that it imparts. "It's music for the end of a civilization," Shore reminds us. The female choir now sings "[Hymn to Elbereth](#)," in reference to the Elves' Queen of the Stars.

The Hymn setting of the Shire theme returns, reuniting Frodo and Bilbo. "You haven't heard that since you saw Sam talking to Frodo in the cornfield," says Shore. As Bilbo shows Frodo his book's progress, the theme's Pensive setting returns as well, now scored for [clarinet](#), then [flute](#). "It seems a little more elegant with Bilbo. Again I couldn't use the [whistle](#) here, it's too tender a scene. There are none of the hobbit folk sounds in Rivendell," the composer explains. "It's more classical."



6 – THE SWORD THAT WAS BROKEN

The Rivendell arpeggios cloud over as more visitors arrive. "It's a darker version of that opening," notes the composer. Soon the score dabbles in significantly grimmer tones, previewing the musical palette of Mount Doom. Elrond details Isildur's long-ago refusal to destroy the One Ring and the music bursts into a passionate rumbling of brass chords and rolled timpani before the *arpeggios* return again, gloomier yet, dulled by disappointment.

Later, the second appearance of the Evil Times motive in the *Cor Anglais* greets Aragorn and Boromir as they meet over the shards of Narsil. The wilting phrase foreshadows the suffering the Ring will soon bring, as Boromir suspiciously examines the shattered blade.

7 – THE COUNCIL OF ELROND ASSEMBLES

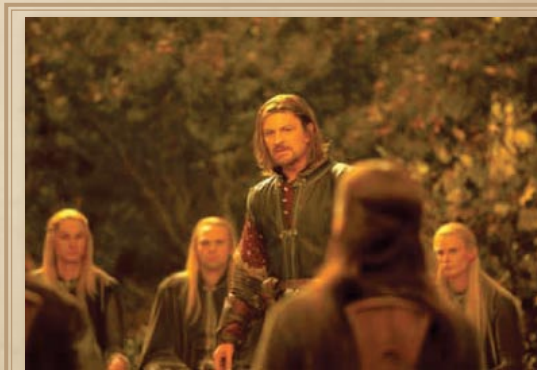
Featuring "Aníron (Theme For Aragorn And Arwen)" Composed & performed by Enya

The "[Aníron](#)" theme marks a rare inclusion of a non-Shore melody in *The Lord of the Rings* score, although it was he who championed [Enya's](#) inclusion. "I imagined her voice for this scene," he recalls. "She wrote the music and I orchestrated. Somehow, it all felt natural. She sounds beautiful."

After this moment between Aragorn and Arwen, the challenging Council of Elrond sequence begins. This scene, a mixture of tense moods and solemn resolve, is central to the plot of *The Lord of the Rings*.

8 – THE GREAT EYE

The Realm of Gondor (in Decline) theme begins this composition with its only appearance in *The Fellowship of the Ring*. "I wanted to begin that theme right at that moment when Boromir talks about his father, Denethor Steward of Gondor."



“It took so long just to get all these gestures just perfect. Gandalf closes his eyes. It’s such a great moment, it *had* to be just right. It’s all gestures and eyes—so much of the movie is that. It’s big and epic, but so much of it is just eye movement and looks and turns. It’s very opera-like in the gestures. There’s beautiful detail in the story. It’s great storytelling—and it’s all on small levels and relationships.”

Concluding this piece, the Fellowship theme appears in its first fully formed statement. In a *crescendo* of brass and cymbals, Elrond officially pronounces the nine members the Fellowship of the Ring. “That’s the first time you hear it in its full orchestration,” smiles the composer.

9 – GILRAEN’S MEMORIAL

Sung by alto [Hilary Summers](#), “[Gilraen’s Song](#)” marks the first use of the Diminishment of the Elves, the melody that represents the Elvish concept of death and finality, but which will be more thoroughly explored in *The Two Towers*. Aragorn’s visit to his mother’s grave, offers a literal finality, but also calls Aragorn’s future into question. Will he face the weight his heritage carries? If so, what will be the cost?

Back indoors, Shore introduces a bright oboe line orchestral voice matched to the Mithril vest Bilbo has just bestowed upon Frodo. But the elder hobbit spies a former possession chained around Frodo’s neck, and a jolting high string chord reminds us of the Ring’s lurid power. “Again, it’s all the gestures,” the composer remarks. “These little pauses, they’re operatic, as if the score were sung first and the gestures were being created by the director afterwards.”

Bilbo expresses his remorse, both for his outburst and for the dire task he has foisted upon Frodo. But Frodo accepts his responsibility, and the nine members of the Fellowship of the Ring assemble, ready to embark upon their mission. The Fellowship theme begins to swell within the orchestra, the down-and-back-up shape passing emotionally until, with a trill of strings and a striking French horn statement of the Shire, Shore sets the Fellowship theme alight: “It’s all Fellowship in a slow setting, now a very heroic version!” The thematic progression illustrates that the hobbits are now members of the Fellowship first and citizens of the Shire second—a new set of priorities that will not be without its sacrifices.

10 – THE PASS OF CARADHRAS

The Fellowship’s quest starts out playfully and carefree with clips of hobbit music encouraging Merry and Pippin’s wrestling match with Boromir and Aragorn. Soon the group learns that their progress does not go unwatched and decides to take the path through Caradhras. Another of Shore’s Ring Quest themes debuts with their decision: the attenuated stretch of Dangerous Passes.

On the path, Boromir momentarily comes into possession of the Ring when it falls off Frodo’s neck. Again, Shore uses the Seduction of the Ring theme, but now for the first time the boys chorus is able to articulate the [text](#). The Ring’s seductive message is not lost on Boromir.

Saruman’s powers block the Fellowship’s progress by way of an avalanche, and so Frodo, the Ringbearer decides that the troupe shall pass through Moria. The corrupted White Wizard is pleased, both he and Gandalf know what dangers lay in the Dwarves’ lair. Distant bass and [taiko drums](#) presage the harsh Dwarf music that will soon meet the band.

11 – THE DOORS OF DURIN

Dangerous Passes sets the Fellowship back on the road, depositing them this time at the hidden entrance to Moria. The moonlit doors are eventually revealed with a rising series of major triads and the choral text, “[Gandalf at the Door to Moria](#).” Once the doors creak open a brief overlapping statement of the Moria theme manifests, but soon dissipates as the Fellowship sees the carnage that awaits their arrival. Retreat, however, places them in even graver danger.

This composition marks the first of three sequential monster moments in the score, each of which is approached differently. The music for the Watcher in the Water’s attack is almost entirely aleatoric—built primarily of controlled streams of orchestral wiggles, for which Shore strictly dictated pitch, entrances, material and performance style. The composer grins: “This is science fiction”

12 – MORIA

This section of the film, charting the Fellowship's experiences in Moria, was the first Shore scored for *The Lord of the Rings*. These scenes made up a preview presentation for the 2001 Cannes Film Festival and were all performed by the [New Zealand Symphony Orchestra](#). "This is where I started. I had written Dwarrowdelf, and I had the Shire and Fellowship themes, but these were the very first scenes I wrote," Shore remembers. "It was good to write Moria first because it was a set-piece in the middle of the film. Once I did that I worked my way out of it back to Hobbiton and to Lothlórien. I had the middle of the score done, and that approach seemed to work well."



The Moria pieces are among the most cheerless in the score. Shore's music creates an oppressively sinister path for the Fellowship to journey. The Moria music utilizes the deepest, most ghostly sounds in the orchestral array, including a bass drum struck with a large rattle. The [male voices](#) sing "[Durin's Song](#)" in the harsh, guttural sounds of the Dwarvish language.

13 – GOLLUM

It is in this sequence that Gollum's Pity theme gains its greatest dramatic significance. The creature is wretched and vile to be sure, but in the end, he's a victim of the Ring. Here, as Gollum's crooked tune sings in the [cor](#), the music articulates a sense of sadness and regret—the same pity that stayed Bilbo's hand years ago.

As Frodo and Gandalf continue discussing the peril of their journey, an alto flute softly intones bits of the Hobbit's Understanding variation on the Shire theme. This sequence, also part of the Cannes preview, marks the first time Shore wove the Shire theme into his score. A nearly identical figure will return near the end of the first film when Frodo remembers Gandalf's words.

14 – BALIN'S TOMB

Gandalf leads the Fellowship into Dwarrowdelf, and Shore's music expresses the sad beauty of the fallen city. "We called it faded glory, or ruined grandeur. I wrote it based on the Alan Lee drawings. Later, when Gimli is in front of the crypt you hear a bit of the Dwarrowdelf theme again, because he's mourning the loss of Balin. And you'll hear it once more in Moria."

In Balin's tomb, the Fellowship is attacked by a league of Orcs. However, instead of hammering the action home, Shore's score suddenly drops out after a preparatory build-up. "It was Peter's idea," the composer recalls. "He thought it would be more brutal and realistic to end the score when the fighting began. It seemed more life-threatening."

In the midst of the fracas the Cave Troll enters the tomb; as it hunts Frodo, so does Shore's score. This, the second of Shore's monster compositions, is the most emotional of the collection. After the orchestra reels with a series of musical hammer strokes representing the Cave Troll's deliberate tantrum, the score pauses for a heartbreaking moment of introspection. Frodo is presumed dead at the hands of the troll, a pathetic creature who threatened the Fellowship out of fear and confusion. With a sorrowful jolt, the members of the company realize that their quest will not be victimless. "You hear the Dwarrowdelf theme again when the hobbits are on top of the troll trying to bring it down," Shore explains. "It's been chained up by the Orcs and it's angry. It doesn't want to hurt anybody, but they won't feed it unless it does. You feel sorry for the cave troll."

UNUSED CONCEPT:

Like Arwen's prayer for Frodo, Gimli's solemn words at the foot of Balin's casket were originally set to be echoed by chorus singing an original text by Philippa Boyens, "Dwarvish Interlude." The concept was abandoned before Shore scored the sequence.

As the next wave of Orcs moves in, the Fellowship flees to Moria's second hall. The Orcs' Five Beat pattern pounds out a few bars before the Fellowship theme rips through the orchestra in one of the most thrillingly heroic statements in the entire score. Only in Moria is the entire nine-member Fellowship ever called to action. Here the brave theme appears in a fluid 3/4 time, directly opposing the Orcs' rocky 5/4. Eventually the meters battle each other for dominance, overlapping in dense polyrhythmic shapes clamoring through a furious *crescendo*.

DISC THREE

1 – KHAZAD-DÛM

With a menacing growl, Khazad-dûm is transformed into an even less inviting environment. The Balrog has awoken. Shore's all-male choir returns, now with the [Maori grunTERS](#), performing the text of "[The Balrog](#)." "It's 60 men," says Shore. "A choir of 50, and 10 grunTERS!" Here the composer begins forging an unremitting dread, barreling from stark choral textures to a surging mass of overlapping tonalities—like a ritual gone horribly wrong. The Dark Places of the World figure debuts in the low brass, searing through the pyramids of howling dissonance.

The rising fifths of the Moria theme are further explored, spiked with syncopated rhythms unique to this sequence. "I was careful with that in the writing," Shore remembers. "There are a just couple of times where I used that." Throughout the score Peter Jackson and Howard Shore sought to maintain a primal sound to the music, so anything that smacked of a contemporary sound (including an over-reliance on syncopated rhythms) was strictly avoided. The tension in Moria is never built through flashy rhythmic figures, but through layers of sound—a kind of rigorously structured chaos that licks at the Fellowship's heels.

Eight members of the Fellowship cross the bridge of Khazad-dûm as a crash of cymbals and one last triumphant reading of their theme congratulates them—but it is cut short. Gandalf and the Balrog face off at the bridge's edge. With a crack of percussion (including bass drum and [taiko](#)) the two crush the structure and fall into the abyss below. The music pulls away from the action here to allow the audience to mourn the loss of Gandalf—a luxury for which the Fellowship has no time. "Peter takes all the sound out," says Shore. "You just hear the music and the sound of the arrows hitting the rocks." A four-chord dirge begins under soprano [Mabel Faletolu's](#) voice. These are the four chords of Gandalf's Farewells, a theme that, like the Wizard himself, will not return until later in the story.

2 – CARAS GALADHON

Featuring "Lament For Gandalf" performed by [Elizabeth Fraser](#)

The Fellowship ventures into Lothlórien and so the mystical theme of these Elves returns, featuring soprano [Miriam Stockley](#), female chorus, [monochord](#) and a prominent [sarangi](#) solo. "Lothlórien is more exotic," explains Shore. "Rivendell is about learning and knowledge, but this is different." The Lothlórien music stretches into sustained, arrhythmic shapes that sound neither dangerous nor comforting, but create a sense of unanswered anticipation.

After a phrase from the [ney flute](#), a rolling tam-tam and a flourish of brass and strings carry the members of the Fellowship into Caras Galadhon, while cascading harps and female voices (singing "[Galadriel's Song](#)") maintain the ambiguously impressive air.

But all turns to sadness once hobbits, Elves, Men and a Dwarf pause to grieve the loss of Gandalf. [Elizabeth Fraser](#) and a female chorus trade phrases in a call-and-response texture with the [monochord](#). In this despondent ceremonial music, the "[Lament For Gandalf](#)", Shore explores his adapted [Maqam Hijaz scale](#) over drone-like open harmonies in the low strings.



3 – THE MIRROR OF GALADRIEL

Listening to the Elves' mourning voices from afar, Boromir experiences his own sad recollection. He dreams of Gondor and his abiding love for his troubled father as the Minas Tirith theme plays out as a dialogue for first horn and first trumpet over warm low string harmonies. This theme will not reappear until *The Return of the King*, where it stands as a crucial keystone of the Gondor material.

The music shifts from brass tones to vocal timbres as Galadriel arrives and regards Frodo. "This scene was tricky because it's so iconic," Shore remembers. "This whole scene, everybody who's ever read Tolkien knows every moment of it. It had to be done perfectly." Galadriel and Frodo glimpse the potential future of Middle-earth in the Elf's mirror and, for the only time in the scores, Shore interweaves the music of Lothlórien with grating melodies of Mordor. The composer even allows the cruelest of the Mordor themes, the Evil of the Ring, to sound in muted trumpets.

Afraid of what the future may hold, Frodo offers Galadriel the Ring. Her temptation is scored with an obscene orchestral *crescendo* of burbling low strings and heavy brass chords—and a hint of the Mordor Outline in the timpani. "I wanted a breathing feeling—to make the brass sigh," describes Shore. The music recedes as Galadriel passes the test and accepts that she, like the other Elves, must now diminish. Her choice reaffirms that the Ring is to be carried by Frodo and no other, as does a grim French horn statement of the Journey There theme.

4 – THE FIGHTING URUK-HAI

Isengard's Uruk-hai move out to track the Fellowship. The Five Beat Pattern and Isengard/Orc theme sound their coarse rallying call, picking up tempo as the frenzied Uruks storm out. Meanwhile the remaining members of the Fellowship bid farewell to the Elves of Lothlórien, but not before Galadriel bestows upon each of them a personalized gift. Teasing [whistle](#) and [mandolin](#) play behind Merry and Pippin's accidental gluttony (they've unwittingly gorged themselves on lembas bread), but the music soon takes a more dire and emotional tone. As the eight heroes depart, Shore develops a somber variation out of the Fellowship theme in the [cor anglais and violins](#), incorporating a few concluding strands of the Lothlórien melody. A female chorus sings "[Namárië](#)," Quenya for "Farewell," as Galadriel looks upon the eight one last time. Steeled to their task, whatever it may entail, the Fellowship earns one last collection of heroic variations on their melody.

Abruptly, the thrashing Five Beat Pattern returns: the Orcs have picked up the Fellowship's trail. [Horns, trombones and tuba](#) etch the Isengard theme deeper and deeper into the score, which once again pushes the tempo forward to reflect the Orcs' rabid determination.

While the Fellowship stops along the coast for the night's rest, Aragorn reveals that Gollum has been discretely following their trail for some time. Tellingly, Shore hides grizzled tufts of Gollum's Pity theme in a bassoon line that swims through string chords. The Shire's Pensive setting is read by solo clarinet as Sam and Frodo share a moment, but it's interrupted by a series of surprisingly insecure developments on the Fellowship theme. Has the troupe lost its resolve? Where is the brassy heroism displayed in Moria? "They've lost one member and are feeling very apprehensive about the road ahead," explains Shore.



UNUSED CONCEPT:

Music was written and recorded for the Theatrical edit of the gift giving scene. Although this shorter Theatrical version was released on the 2001 original soundtrack CD, the longer DVD version was actually composed earlier. When the DVD edit of Fellowship was assembled, Shore went back and recorded the composition he had originally written, and included it in the film.

At daybreak the Fellowship sets back to the river. After mounting a choral setting of “[Elessar’s Oath](#),” the score introduces a robust Horn and string setting of the History of the Ring theme, and the Fellowship passes between the gargantuan twin statues of the Argonath. Once again the Ring has seen a significant development in its existence: it’s making its way back towards Mordor and its eventual fate, whatever that may be.

5 – PARTH GALEN

The Fellowship comes ashore at Amon Hen, but Frodo has gone missing... as has Boromir. The History theme appears again in a snaky violin setting, taunting the listener. Will the Ring again be changing hands? In a moment of weakness, Boromir does in fact try to take the Ring, and by his desperate act, merits the vicious music of Mordor. Shore allows obsessive variations on the Hobbit Skip Beat and the Mordor Skip Beat patterns to confront one another—for Frodo will soon surrender to his personal weaknesses and slip the Ring on to escape his pursuer. Boromir’s regret is instantaneous. He realizes that he has given in to his fear and desire, and the four note Fall of Men motive makes its final appearance. This is not the first time a Man has been overpowered by the desire to claim the Ring.

Frodo reappears, only to be met by another Man: Aragorn. Will he too be tempted? [The Ring’s Seduction theme](#) calls to him, but the Heir of Elendil refuses, muting the theme by wrapping the Ring in Frodo’s hand and hiding it from his sight.

Frodo’s sword, Sting, glows blue—the Orcs have arrived! Aragorn, having refused the Ring now turns to protect Frodo, and thus earns his true heroic theme, the fully formed Heroics of Aragorn melody. Below this powerful theme another shape takes form, a plodding mechanical beating in five in piano and timpani. As the pulsing continues to grow, the Five Beat Pattern emerges and the Fellowship meets the figure face-to-face for the first time. “This is carefully done to match the action, the beats of the scene and Aragorn’s role in it all,” Shore explains. “It’s like Weathertop, in terms of the way the music is used.”

Soon Amon Hen is “fair teeming” with Uruk-hai, and the roaring Isengard theme pronounces their dominance. The music wrenches with the tones of metal percussion, mixed chorus and rough low brass. “I wanted to score these scenes in a primal way,” says Shore. “They had to have a brutality to them.” The Orc Crawl answers the first half of Isengard, further encouraging the musical rage until, with a dead stroke of low brass, [anvil](#), [bell plates](#), [struck piano](#), bass drum, timpani and [taiko](#), Boromir is pierced with an arrow.

6 – THE DEPARTURE OF BOROMIR

Shore’s music inhales and exhales slowly with the struck Boromir. “I was trying to capture the movement—the breathing, the organic feeling—to make it feel like the music was part of the scene. I used these swells, not too much, but just so that it gave the scene that life.” Boromir tries valiantly to defend Merry and Pippin, but in his weakened state is no match for the Orcs. The [boys choir](#) softly intones the Noble End theme set to the text of “[The Death of Boromir](#),” signifying Boromir’s final moments are close at hand. “The boys chorus felt right to me because of the hobbits and the way Boromir looks at them. He’s on his knees and it’s like they’re linked by youth, in a sense. It’s just the boys on the melody and [the men](#) accompanying.”

UNUSED CONCEPT:

Another of the score’s alterations effects this piece. Originally the second appearance of the Fall of Men motive continued to develop, leading to a short but brutal quote of the Ring-wraith music, played when Frodo dons the Ring and experiences a nightmarish vision of Barad-dûr. In the film the music is dissolved shortly after the four pitches of the Fall of Men.



Aragorn leaps in a vain attempt to save Boromir, but though he defeats Lurtz, the Orcs' serving captain, Boromir is beyond his reach. An older version of Aragorn's Heroic theme appears here, similar to the melody used at Weathertop. It's a harsh musical judgment, but an apt one: despite his efforts, Aragorn fails to save Boromir and thus moves a step back from the hero he must eventually become.

7 – THE ROAD GOES EVER ON...PT. 1

Gimli, Legolas and Aragorn are silenced by the carnage around them while Frodo, overwhelmed, stands frozen at the bank of the river, pondering his fate. A deflated Fellowship theme meets the group's uncertainty with subdued tones. Tears stream down Frodo's face, but in his mind he hears Gandalf's sage words and resolves to continue the quest. This turning point earns the emotional peak of the Shire themes, as the Hymn chords begin and a profound setting of the Hobbit's Understanding soars above. The innate goodness of hobbits prevails, and Samwise appears, trudging his way through the water to reach his friend. Shore allows the score a momentary dalliance with counterpoint to underline the moment. "The counterpoint seemed right for the complexity. I didn't use it too much in the film. It's a little modern and quite different than anything else you've heard up until this point." Frodo pulls Sam into the boat—the two friends will take this journey together. Again the Hymn chords and the Understanding melody sing out, but with yet another old friend: the [whistle](#). "The whistle works well because it doesn't overdo it. It's so simple but has all the emotion."

After committing Boromir's body to the Falls of Rauros, Aragorn, Gimli and Legolas determine to track Merry and Pippin's captors, and the score summons one last muscular statement of the Fellowship theme, still weakened, still partial, but undefeated. It is, after all, a dark time for the Fellowship. Two members have perished, two have been captured and two have set out on their own. But the three hunters will not be deterred. Despite the Fellowship's painful losses, they will see their quest through.

On the opposite shore, another Hobbit's Understanding variation meets Frodo and Sam with a renewed determination and a willingness to accept what fate insists. Shire variations trail away into the darkness, and the stage is set for the adventures of *The Two Towers*.

8 – MAY IT BE

Composed & performed by [Enya](#)

The Fellowship of the Ring's end credits begin with [Enya's](#) composition, "[May It Be](#)," wherein the broken Fellowship is offered a blessing and a faint glimpse of hope: "A promise lives within you now."

9 – THE ROAD GOES EVER ON...PT. 2

Featuring "In Dreams" performed by [Edward Ross](#)

"[In Dreams](#)" presents *Fellowship's* last development of the Shire theme's Hymn setting. Here, in the final segment of the film's end credits, the song sits nestled between the endearing remains of the Fellowship theme which, with a splash of cymbals, ends *The Lord of the Rings'* first film.



TEXTS

Choral lyrics in *The Lord of the Rings* films reference the past histories and broader concepts of Tolkien's universe. Several passages directly quote the author's writing, though the majority of the verses are original, scribed by Philippa Boyens, Fran Walsh, David Salo and, for Enya's work, Roma Ryan. Shore often uses the texts in a nonlinear fashion, much as one would find in modern opera. Verses are often begun mid-stanza and certain syllables are repeated to create a beautiful vocal mosaic of the languages of Middle-earth. At other times, the writing is presented unaltered with full verses acting as counterpoint to the immediate action. Seen here is the text in its original complete format, just as it was presented to Howard Shore before he set it to music.

David Salo, the world's leading expert on Tolkien languages, provided the translations, resetting texts in the languages of Middle-earth. Often, however, Tolkien's concept of the languages didn't include the detailed vocabularies the filmmakers wished to use. In these cases Salo's work extended to language creation, where he found himself expanding the existing dialects to more accurately express the writing.

For *Fellowship*, texts were translated into five languages, each representative of the cultural histories of Tolkien's world: the Elvish languages of Quenya and Sindarin; Khuzdûl, the language of the Dwarves; Adûnaic, the oldest language of Men; and Black Speech, the language of Mordor.

FOOTSTEPS OF DOOM

Text from J. R. R. Tolkien
Adapted by Philippa Boyens
Sindarin Translation by David Salo

FIRST HEARD: DISC ONE | TRACK ONE

<p style="text-align: center;">Man sí minna? Man ammen toltha i dann hen Amarth? I anann darthant dam morn Si dannatha.</p>	<p style="text-align: center;">Who enters here? Who brings to us this token of Doom? That which has stood so long against the darkness will now fall.</p>
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THE REVELATION OF THE RINGWRAITHS

Text by Philippa Boyens
Adûnaic Translation by David Salo

FIRST HEARD: DISC ONE | TRACK ONE

<p style="text-align: center;">Nêbâbitham Magânanê Nêtabdam dâur-ad Nêpâm nêd abârat-aglar îdô Nidir nênakham Bârín Katharâd</p>	<p style="text-align: center;">We renounce our Maker. We cleave to the darkness. We take unto ourselves the power and glory. Behold! We are the Nine, The Lords of Unending Life.</p>
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THE ROAD GOES EVER ON [EXCERPT]

Lyrics by J.R.R. Tolkien

FIRST HEARD: DISC ONE | TRACK THREE

The Road goes ever on and on
 Down from the door where it began.
 Now far ahead the Road has gone,
 And I must follow, if I can.

DRINKING SONG

Lyrics from J.R.R. Tolkien

Adapted by FranWalsh & Philippa Boyens

FIRST HEARD: DISC ONE | TRACK SEVEN

Hey ho! To the bottle I go
 To heal my heart and drown my woe
 Rain may fall and wind may blow
 But there still be
 Many miles to go
 Sweet is the sound of the pouring rain
 And the stream that falls
 From hill to plain
 Better than rain or rippling brook
 Is a mug of beer inside this Took

THE PASSING OF THE ELVES known as THE ELVISH LAMENT

Text by J.R.R. Tolkien

Sindarin Translation by David Salo

FIRST HEARD: DISC ONE | TRACK TEN

Fanuilos heryn aglar	Snow-white! Snow-white! O Lady clear!
Rîn athar annún-aeath,	O Queen beyond the Western Seas!
Calad ammen i reniar	O Light to us that wander there
Mi'aladhremmin ennorath!	Amid the world of woven trees!
A Elbereth Gilthoniel	Gilthoniel! O Elbereth!
I chîn a thûl lin míriel	Clear are thy eyes and bright is breath,
Fanuilos le linnathon	Snow-white! Snow-white! We sing to thee
Ne ndor haer thar i aearon.	In a far land beyond the Sea!
A elin na gaim eglerib	O Stars that in the Sunless Year
Ned in ben-anor trerennin	With shining hand by thee were sown,
Si silivrin ne pherth'waewib	In windy fields now bright and clear
Cenim lyth thilyn thuiennin.	We see your silver blossom blown!
A Elbereth Gilthoniel	O Elbereth Gilthoniel!
Men echenim sí derthiel	We still remember, we who dwell
Ne chaered hen nu'aladhath	In this far land beneath the trees,
Ngilith or annún-aeath.	Thy starlight on the Western Seas.

BLACK SPEECH RING-VERSE

Text by J.R.R. Tolkien
 Black Speech Translation by David Salo

FIRST HEARD: DISC ONE | TRACK ELEVEN

Shre nazg golugranu kilmi-nudu	Three Rings for the Elven-kings under the sky
Ombi kuzddurbagu gundum-ishi	Seven for the Dwarf-lords in their halls of stone,
Nugu gurunkilu bard gurutu	Nine for Mortal Men doomed to die,
Ash Burz-Durbagu burzum-ishi	One for the Dark lord on his dark throne
Daghburz-ishi makha gulshu darulu	In the Land of Mordor where the Shadows lie.

THE SONG OF LÚTHIEN [EXCERPT]

Text by J. R. R. Tolkien
 Sindarin Translation by David Salo

FIRST HEARD: DISC ONE | TRACK FOURTEEN

Tinúviel elvanui	Tinúviel the elven fair,
Elleth alfirin edhelhael	Immortal maiden elven-wise,
hon ring finnil fuinui	About him cast her shadowy hair
A renc gelebrin thiliol.	And arms like silver glimmering.

A MOTH IN ISENGARD (NATURE'S RECLAMATION)

Text by Philippa Boyens
 Quenya Translation by David Salo

FIRST HEARD: DISC TWO | TRACK TWO

I cemen nurrua... ar i sure...i síre naina! The earth groans... and the wind... the wind is crying!

ARWEN'S PRAYER

Text by Philippa Boyens

FIRST HEARD: DISC TWO | TRACK THREE

What Grace is given me, let it pass to him. Let him be spared. Mighty Valar, save him.

HYMN TO ELBERETH

Sindarin Text by J.R.R. Tolkien
English Translation by David Salo

FIRST HEARD: DISC TWO | TRACK FIVE

A Elbereth Gilthoniel, silivren penna míriel o menel aglar elenath! Na-chaered palan-díriel o galadhremmin ennorath, Fanuilos, le linnathon nef aear, sí nef aearon!	O Elbereth Star-kindler There slants down like shining jewels From heaven the glory of the stars. After gazing afar into the distance From tree-tangled Middle-earth Snow-white, I sing to you Beyond the sea, here beyond the great sea.
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ANÍRON (THEME FOR ARAGORN AND ARWEN)

Sindarin Lyrics by Roma Ryan

FIRST HEARD: DISC TWO | TRACK SEVEN

O mór henion i dhû: Ely siriar, êl síla Ai! Aníron Undómiel Tiro! Êl eria e mór. I 'lir en êl luitha 'uren. Ai !Aníron...	From darkness I understand the night: dreams flow, a star shines Ah! I desire Evenstar Look! A star rises out of the darkness The song of the star enchants my heart Ah! I desire...
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GILRAEN'S SONG

Text by Philippa Boyens
Sindarin Translation by David Salo

FIRST HEARD: DISC TWO | TRACK NINE

A chéneg a ionneg Danna si fuin Tolo na rengy nin Beriathon	Little boy, little one Night is falling. Come into my arms, Let me hold you safe
A núriel annant Trin aduial Ne dúath roeg dagech Ne theilien	But still you run Through the twilight, Lost in your play Slaying demons in the shadows.
A chéneg A ionneg Pant galu pant glas A naenatha hún nín Ne chinn lín cenim: Le iôn adar lín û iôn naneth lín	Little boy, little one, Full of grace full of joy, Oh, my heart will break, For I see in your eyes: You are your father's son, Not your mother's child.

THE SEDUCTION OF THE RING

Text from J. R. R. Tolkien
 Quenya Translation by David Salo

FIRST HEARD: DISC TWO | TRACK TEN

I tuo, i macil –	The strength, the weapon –
Astaldaron mauri.	The needs of the valiant.
Nai corma macilya	Be the ring your weapon
A lelyat túrenna!	Go to victory!

GANDALF AT THE DOOR TO MORIA

Text by Philippa Boyens
 Sindarin Translation by David Salo

FIRST HEARD: DISC TWO | TRACK ELEVEN

Galad Fëanor	The light of Fëanor
danna or thâd gwaith	Falls on two peoples
beinas sin goeol	Such terrible beauty
írith sin bara	Such burning desire

DURIN'S SONG

Text by Philippa Boyens
 Khuzdûl Translation by David Salo

FIRST HEARD: DISC TWO | TRACK TWELVE

Durin ku bin-amrad	Durin who is Deathless
Ugmal sullu addad	Eldest of all Fathers
Ku bakana	Who awoke
Ana aznân	To darkness
Undu abad	Beneath the mountain
Ku ganaga	Who walked alone
Tur ganâd abanul	Through halls of stone
Durin ku bin-amrad	Durin who is Deathless
Uzbad Khazad-dûmu	Lord of Khazad-dûm
Ku baraka	Who cleaved
Aznân	The Dark
ra karaka	And broke
atkât	The silence
ala lukhudizu!	This is your light!
ala galabizu!	This is your word!
ala ukratizu!	This is your glory!
Khazad-dûm!	The Dwarrowdelf of Khazad-dûm!

THE BALROG

Text by Philippa Boyens

Khuzdûl Translation by David Salo

FIRST HEARD: DISC THREE | TRACK ONE

Ubzar ni kâmin	Deeper into the earth.
Aznân taburrudi	The dark grows heavy.
Iklal tanzifi bashukimâ	Cold snaps our bones.
Ubzar ni kâmin	Deeper into the earth.
gilim Sanzigil	There, the glint of Mithril
shakar ra udlag	sharp and far away.
Ubzar ni kâmin	Deeper into the earth.
Tada aklat gâgin	That sound again
Ugrûd tashurrukimâ.	Dread surrounds us.
Maku kataklutimâ?	Can no one hear us?
Askad gabil	A great shadow
Tashfati ni azanân	Moves in the dark.
Kâmin takalladi!	The earth shakes!
Tabriki! Takarraki!	Cracks! Splits!
Maku zatansasimâ?	Will no one save us?!
Urus!	Fire!
Urus ni buzra!	Fire in the deep!
Arrâs talbabi fillumâ!	Flames lick our skin!
Ugrûd tashniki kurdumâ!	Fear rips our heart!
Lu! Lu! Lu!	No! No! No!
Urkhas tanakhi!	The demon comes!

LAMENT FOR GANDALF

Words and Music by Philippa Boyens and Howard Shore

Quenya and Sindarin Translation by David Salo

FIRST HEARD: DISC THREE | TRACK 2

Verse 1: Quenya

A Olórin i yáresse	O Olórin whom in time past
Mentaner i Númeherui	The West-lords sent
Tírien i Rómenóri	To guard the East-lands
Maiaron i Oiosaila	Of Maiar, the Ever-wise
Manan elye etevanne	Why did you depart from
Nórie i melanelye?	A country which you loved?

Verses 2 and 3: Sindarin

Mithrandir, Mithrandir, A Randir Vithren	Mithrandir, Mithrandir O pilgrim grey
ú-reniathach i amar galen	You will not wander the green earth
I reniad lín ne môr, nuithannen	Your journey in darkness, ended.
In gwidh ristennin, i fae narchannen	The bonds cut, the spirit rent
I lach Anor ed ardhon gwannen	The Flame of Anor from earth departed
Calad veleg, ethuiannen.	A great light, blown out.

LAMENT FOR GANDALF (CHORUS TEXT)

Words and Music by Philippa Boyens and Howard Shore
 Quenya Translation by David Salo

FIRST HEARD: DISC THREE | TRACK 2

Melmelma nóren sina	Our love for this land
Núra lá earo núri	Is deeper than the deeps of the sea
Ilfirin nairelma	Our regret is undying
Ananta ilyar eccatuvalme	Yet we will cast all away
Ar ullume nucuvalme:	Rather than submit
Nauva i nauva.	What should be shall be.

GALADRIEL'S SONG

Text from J.R.R. Tolkien
 Adapted by Philippa Boyens
 Quenya Translation by David Salo

FIRST HEARD: DISC THREE | TRACK 2

Cenin i Herumor	I perceive the Dark Lord
Sámarya hanyenye	I comprehend his mind
Oio mahta-mahtala	Ever groping
Cenien sanwenya	To see my thought
Ananta...	But still...
Pahta i ando!	the door is closed!
Ela i cále!	Behold the light!
Nenya sina	Nenya is this
Corma úhátima	Ring, unbreakable
I haryanye.	That I possess.

NAMÁRIË (EXCERPT)

English and Quenya Texts by J.R.R. Tolkien

FIRST HEARD: DISC THREE | TRACK FOUR

Ai! laurië lantar lassi súrinen, yéni únótimë ve rámar aldaron! Yéni ve lintë yuldar avánier mi oromardi lissë-miruvóreva Andúnë pella, Vardo tellumar nu luini yassen tintilar i eleni ómaryo airetári-lírinen.	Ah! like gold fall the leaves in the wind, long years numberless as the wings of trees! The long years have passed like swift draughts of the sweet mead in lofty halls beyond the West, beneath the blue vaults of Varda wherein the stars tremble in the voice of her song, holy and queenly.
Sí man i yulma nin enquantuva?	Who now shall refill the cup for me?
An sí Tintallë Varda Oioloossëo ve fanyar máryat Elentári ortané ar ilyë tier undulávë lumbulë ar sindanóriello caita mornië i falmalinnar imbë met, ar hísië untúpa Calaciryó míri oialë. Sí vanwa ná, Rómello vanwa, Valimar! Namárië! Nai hiruvalyë Valimar! Nai ilyë hiruva! Namárië!	For now the Kindler, Varda, the Queen of the stars, from Mount Everwhite has uplifted her hands like clouds and all paths are drowned deep in shadow; and out of a grey country darkness lies on the foaming waves between us, and mist covers the jewels of Calaciryra for ever. Now lost, lost to those of the East is Valimar! Farewell! Maybe thou shalt find Valimar! Maybe even thou shalt find it! Farewell!

ELESSAR'S OATH

English and Quenya Text by J.R.R. Tolkien

FIRST HEARD: DISC THREE | TRACK FOUR

Et Eärello Endoreнна utúlien.	Out of the Great Sea to Middle-earth I am come.
Sinome maruvan ar Hildinyar tenn'	In this place I will abide, and my heirs, unto the ending
Ambar-metta!	of the world!

THE DEATH OF BOROMIR

PART ONE

Text by J. R. R. Tolkien

Sindarin Translation by David Salo

FIRST HEARD: DISC THREE | TRACK FIVE

Ú-velin i vegil an eigas	I do not love the bright sword for its sharpness
Egor i bilin a linnas	Nor the arrow for its swiftness
Egor i vaethor an aglar	Nor the Warrior for his glory
Melin i mar i beriar.	I love the homeland which they defend.

PART TWO

Text by Philippa Boyens

Quenya Translation by David Salo

FIRST HEARD: DISC THREE | TRACK SIX

I alda helda, i ehtele lína	The tree is bare, the fountain still.
Manna lelyalye Voromírë?	Whither goest thou Boromir?
Cánalya hlarula, la hirimmel	We heard your call but cannot find you.
Fuinë lanta Pelendoro nandesse	Darkness falls upon the vale of Pelennor
Sí massë i Anar?	Where now is the sun?

MAY IT BE

English and Quenya Lyrics by Roma Ryan

FIRST HEARD: DISC THREE | TRACK EIGHT

May it be an evening star
 Shines down upon you
 May it be when darkness falls
 Your heart will be true
 You walk a lonely road
 Oh! How are you are from home

Mornie utúlië (Darkness has come)
 Believe and you will find your way
 Mornie alantië (Darkness has fallen)
 A promise lives within you now

May it be shadows call
 Will fly away
 May it be your journey on
 To light the day
 When the night is overcome
 You may rise to find the sun

Mornie utúlië (Darkness has come)
 Believe and you will find your way
 Mornie alantië (Darkness has fallen)
 A promise lives within you now

A promise lives within you now

IN DREAMS

Words and Music by FranWalsh, Howard Shore

FIRST HEARD: DISC THREE | TRACK NINE

When the cold of winter comes
 Starless night will cover day
 In the veiling of the sun
 We will walk in bitter rain

But in dreams
 I still hear your name
 And in dreams
 We will meet again

When the seas and mountains fall
 And we come, to end of days
 In the dark I hear a call
 Calling me there
 I will go there
 And back again.

INSTRUMENTS

HOBBITON

The Hobbit/Shire theme's Rural Setting is most closely connected to these signature hobbit instruments. But as the hobbits depart the Shire and adventure their way through Middle-earth, these Celtic sounds continually make their way into the edges of the orchestra as a reminder of what the Shire folk have left behind.

BODHRÁN

Listening Example: Disc One | Track Two | 1:34 [Percussion Accompaniment]

The bodhrán (*Bough-rawn*) is just one of an ancient family of frame drums that consist of a stretched hide over a wooden shell. Bodhrán drums are believed to have originated in Ireland (or possibly emigrated there via the Roman Empire or Arabic trade routes), and derived their name from a Gaelic description of the sound, roughly translated as “thundered.”

FIDDLE

Listening Example: Disc One | Track Two | 1:18 [Melody Line]

The fiddle itself is not unlike the classical violin of the orchestra (though occasionally performers will adapt the instruments' bridges), but the playing techniques differ slightly allowing for greater latitude in bowing and ornamentations.

WHISTLE

Listening Example: Disc One | Track Three | 0:00 [Opening Solo]

The Irish whistle (also known as the penny whistle, vertical flute, flageolet, stáin or feadóg) may be the oldest instrument in Celtic music. Originally carved from bone, today's whistles are generally made of wood or metal.

DULCIMER

Listening Example: Disc One | Track Two | 1:18 [Steady Accompanying Figures Behind Melody]

Hammered dulcimers consist of a series of wires stretched tightly over a wooded resonating frame and struck with small hammers. The name comes from the Latin and Greek hybrid of the words *dulce* (sweet) and *melos* (tone).

CELTIC HARP

Listening Example: Disc One | Track Four | 1:55 [On the Hobbit Skip Beat figure (following the third Mandolin Strummed Chord)]

Also known as Irish harp, lever harp or simply, folk harp, the Celtic harp is a smaller, more portable version of the orchestral harp, well suited to diatonic music.

MUSETTE

Listening Example: Disc One | Track Three | 1:11 [Short Sustained Chord Drones Behind Melody]

The musette is a small, diatonic, accordion-like instrument consisting of a keyboard affixed to bellows. Howard Shore wrote a handful of musette lines to provide harmonic accompaniment to the Shire theme's Rural Setting.

MANDOLIN

Listening Example: Disc One | Track Four | 1:48 [Strummed Chords]

A smaller relative of the guitar, the mandolin is a short-necked, eight-stringed lute that is plucked with the fingers. Mandolin does not appear regularly in the Shire music, but a few gently strummed chords back the Bag End scenes.

GUITAR

Listening Example: Disc One | Track Three | 2:58 [Steady Accompanying Figure]

Guitar plays the same role in the Shire music as the mandolin, but it enters in more sprightly passages, using a highstring tuning. The high strings of a 12-string set are strung on a 6-string guitar resulting in a bright sound.

CELESTA

Listening Example: Disc One | Track Two | 2:21 [Doubling the Fiddle “Fanfare”]

The celesta is a small keyboard instrument like the piano. Yet, where the piano's hammers strike taught wires inside the frame, the celesta strikes small metal bars to produce a shimmering silvery tone.



THE ELVES

For ages the Elves of Rivendell have maintained an open relationship with humans, so while they retain their signature musical styles and motives, there are no unique instruments that set them apart from the men of Middle-earth. Not so for the mysterious and ambiguous Elves of Lothlórien. Despite the fact that this culture eventually proves itself compassionate towards the plights of Mankind, it retains a thaumaturgic detachment. Shore paints these Elves in the Eastern bell-like tones of droning strings and winds.

MONOCHORD

Listening Example: Disc Three | Track Two | 0:00 [Faint Metallic Slithering Behind Choir and Strings]

The monochord's history is as mysterious as its many uses. The instrument itself consists of a large wooden box over which a single string is held in place by pegs. An adjustable bridge allows the monochord to shift pitch while the performer either plucks or bows the string. Monochords have been used as scientific instruments (Pythagoras used its harmonic vibrations to study ratios), astronomy (Ptolemy), philosophy (Kepler's "Harmony of the Spheres"), musical teachings (Guido of Arezzo's "Guidonian Hand"), and for the curative properties of its vibrations. In Middle-earth, our mystical monochord is used for the Elves of Lothlórien, where it provides a low droning melancholy over which the melody flows. The monochord used for this recording had 50 strings strung across the bridge.



NEY FLUTE

Listening Example: Disc Three | Track Two | 3:12 [Doubling the Low String Melody]

An end-blown cane flute, thought to have originated in Egypt approximately 3000 years B.C., the ney flute spread throughout the Middle East over a series of centuries, with cultures adopting differing styles and performance techniques. Neys are among the world's oldest flutes, and are still extremely prevalent in the music of Morocco and Persia.

SARANGI

Listening Example: Disc Three | Track Two | 0:24 [Doubling the Female Choir Melody]

The sarangi, a bowed string instrument common to Indian classical music, is constructed from a single block of wood, covered in parchment and generally strung with three or four gut strings under which 35 to 40 resonating strings run.

THE DWARVES

The Dwarf culture saves little concern for effusiveness, so their music presents a rough, forceful sound that stresses open harmonies more than any specific instrumentation. Here again Shore stresses voices, the most basic producers of music.

In Moria, the vocal style is designed to express the most basic emotions of fight or flight through a male chorus and a most unique source...Football Players/Grunters Maori men's voices created the perfect bass tones for Shore's dwarf choir, but for the gruff grunting sounds the score called for, the composer turned to a less refined source: male football (or rugby) players. These vocalists performed the Dwarves chant of, "Lu! Lu! Lu!" or, "No! No! No!"

Listening Example: Disc Three | Track One | 0:04 [Answering the First Phrase of the (Singing) Male Choir]

THE ORCS

The Orcs' unique instruments are particularly important to this base and uncivil race. Here Shore represents the ferocity and anger that melody would be far too eloquent to articulate. The Five Beat Pattern is designed to showcase these joltingly sharp industrial tones of pounded metal and stretched skins.

ANVIL

Listening Example: Disc Three | Track Five | 8:53 [Ten Strokes Concluding the Composition]

The anvil, which in construction is little more than a thick block of metal struck with a metal hammer, is a colorful member of the percussion family that has slowly crept its way into the world of orchestral music. Originally derived from the blacksmith's workplace, composers have used the anvil in operatic works such as Verdi's *Il Trovatore* and Wagner's *Ring des Nibelungen*, which calls for 18 tuned anvils. Edgard Varèse used the anvil in *Ionization* to evoke a hardened, industrialized palette of sound.

BELL PLATE

Listening Example: Disc Two | Track Two | 1:27 [Accenting Beats One and Four of the Five Beat Pattern]

Bell plates are similar to anvils, but they constructed of comparably thinner sheets of metal, and are generally suspended when played.

TAIKO DRUM

Listening Example: Disc Two | Track Ten | 2:37 [Playing the Five Beat Pattern]

These ancient drums, which have been used in Japanese music for over a millennium, exist in four basic sizes. The rich, rumbling tone of the drum was associated with the power of the gods in traditional Japanese culture, and the drum was used on the battlefield to strike fear into the hearts of enemies. It serves much the same purpose in the music of the Orcs where its pounding, unforgiving tone represents their brutal force.

CHAINS AND PIANO WIRES

Listening Example: Disc Two | Track Two | 2:36 [Playing the Five Beat Pattern]

The music of composer Henry Cowell (1897–1965) brought to the general public daring new ideas in piano performance techniques. In works such as *Aeolian Harp* and *The Banshee*, Cowell called for the pianist to reach inside the piano and strike the strings inside. Shore's Orc music follows in this tradition, as he requires his pianist to violently strike the wires inside the instrument with metal chains.

MORDOR

Mordor was established in the Second Age of Middle-earth, when Sauron took up residence in his newly constructed stronghold of Barad-dûr. It is an ancient land, and so traffics in the same types of Eastern tones as the Elves' music. Shore chose instruments for Mordor with a biting edge—piercing, intruding sounds that tear through the fabric of the orchestra asserting melodies, and setting Mordor apart as a land from another time with its own trenchant goals.

RHAITA

Listening Example: Disc One | Track Seven | 2:36 [Doubling Trumpets on The Evil of the Ring (Mordor/Sauron) Melody]

A long time fan of Ornette Coleman, Shore discovered the rhaita on the innovative saxophonist's 1973 album, *Dancing in Your Head*. The rhaita, an African double reed instrument not unlike the oboe, represents the cultures of Mordor in *The Lord of the Rings*. It is especially associated with the Evil of the Ring theme, which it calls out like a twisted war horn.



PERFORMERS

VOCALISTS

THE LONDON ORATORY SCHOOL SCHOLA

Listening Example: Disc Two | Track Ten | 1:51

The London Oratory School Schola was established in 1996 as the top boys chorus at the prestigious London Oratory School. The Schola sings as part of the school's weekly Mass services and has appeared in numerous film scores including Danny Elfman's *Sleepy Hollow*, John Williams' *Harry Potter* scores, and of course, Howard Shore's *The Lord of the Rings*. Although used throughout the scores, the boys become very closely associated with the forces of nature and Shore's Seduction of the Ring theme.

THE LONDON VOICES

Listening Example: Disc One | Track One | 2:18

The singers of The London Voices are hand picked for each engagement they attend. The choir has no fixed membership so that singers who excel at specific styles can be assigned the ideal projects. Under the direction of Terry Edwards, London Voices have performed a wide array of film and concert works around the globe, including standard repertoire of Bach, Handel, Mozart, Stravinsky and newer works by John Adams, Luciano Berio and Sir Michael Tippett.

ENYA

Listening Example: Disc Two | Track Seven | 0:37

In the early 1980s, Enya toured with members of her immediate and extended family in the Celtic folk group Clannad, but soon broke away to pursue her own work along with regular collaborators Nicky and Roma Ryan. In *Fellowship*, Enya wrote and performed "Aníron" and "May it Be." "I wanted Enya's voice," says Shore. "She wrote and I orchestrated, so it's a seamless sound. Her singing grows right out of the choral music and the orchestra."

MABEL FALETOLU

Listening Example: Disc Three | Track One | 6:05

When recording the Mines of Moria sequence for the 2001 Cannes preview, Shore and company used an entirely New Zealand-based assortment of performers, including soprano, Mabel Faletolu. Faletolu's voice is heard in one of *Fellowship*'s most moving sequences, when Gandalf releases his grip and falls into the caverns of Moria.

ELIZABETH FRASER

Listening Example: Disc Three | Track Two | 7:22

Fraser came to the performing world as the lead singer and lyricist of the highly influential Cocteau Twins. In *The Fellowship of the Ring* and *The Two Towers*, her voice is associated with the mystical music of Lothlórien and can be heard in *Fellowship* on the "Lament For Gandalf."

EDWARD ROSS

Listening Example: Disc Two | Track Two | 2:04

Edward Ross sang all the boy soprano solos in *The Fellowship of the Ring*, including "In Dreams" and the first appearance of the Nature theme.

MIRIAM STOCKLEY

Listening Example: Disc Three | Track Two | 0:00

As the Fellowship first reaches the woods surrounding Lothlórien a solo woman's voice intones the land's Eastern flavored theme. The singer is Miriam Stockley, a London-based performer who has sung with Elton John, Annie Lennox, David Bowie and on the scores for *Rob Roy*, *Great Expectations* and others.

HILARY SUMMERS

Listening Example: Disc Two | Track Nine | 0:00

Hilary Summers has the distinction of being the only alto soloist used in *The Lord of the Rings* films. "I wanted an alto voice for Gilraen," recalls Shore. "I thought that a low female voice would be a great sound." Summers has also performed extensively on the film scores of composer Michael Nyman.

CAST PERFORMERS

Billy Boyd, Ian Holm, Ian McKellen, Dominic Monaghan, Viggo Mortensen

INSTRUMENTALISTS

THE LONDON PHILHARMONIC ORCHESTRA

Howard Shore's relationship with the London Philharmonic Orchestra dates back to 1986 and his score to *The Fly*. Today that relationship has blossomed into a gratifyingly personal one, both for composer and orchestra. "I love them because they're a concert orchestra, but they're very much a great opera orchestra. They've been playing Glyndebourne every summer for about 30 years. Being in a pit accompanying opera is so much like what I'm trying to do with film music, and they understand that well. That's the perfect combination for film music, so it seemed obvious that they should do *The Lord of the Rings*. The LPO has fantastic instrumentalists. I know them so well. I know Sue Bohling, the *cor anglais* player, and how great she will sound playing a particular piece. I know Paul Beniston, the first trumpet player, and the first flute player and principal violin. I've absorbed, from working with them so many years, their beautiful sounds." Sue Bohling returns the compliment. "The first film I worked on with Shore was *The Yards*, which I remember as if it were yesterday. There was a lot to do and it had the most beautiful title melody... for *cor anglais*! It's always a thrill to play someone's composition when they know how to write for the instrument. He has a natural feel for what the *c.a.* does best. He writes with such a lyrical quality, and in the right range of the instrument for it to sing."

Principal cellist Bob Truman echoes this praise for detail. "A lot of thought has gone into it. All his music is very well written. He understands the nature of the instruments and, from my perspective as a cellist, he writes very, very well. It's all in singing registers. He understands harmonics and things like that. He uses tone clusters where we all play different rhythms and they're fascinating. It's very interesting the way he writes strange sequences of clusters and then has a melody that fits in." Concertmaster Pieter Schoeman continues, "Howard would write the

most complex *divisi*. He creates a cluster of sound where all the violins start on the same note and then start dividing, spreading into a chord and finally forming a cluster so thick you would need a chainsaw to cut through it. The Concertmaster has to organize this kind of *divisi* in such a way that you have an equal number of violins on each note as the chord spreads. I finally worked out a certain method, which we ended up using systematically since we needed it quite often. We still affectionately refer to this technique as the 'Howard Divisi.'"

Although the LPO is primarily a concert hall orchestra, they've played for a great number of film scores. Still, the seasoned veterans in the groups were not immune to the uniquely epic score of *The Lord of the Rings*. Principal trumpet Paul Beniston explains, "*The Lord of the Rings* project totally dwarfed any other film project I have been involved in, or indeed heard of and I have been in the LPO for almost 10 years." Bohling sums up the orchestra's feeling towards composer and project. "He's a bit of a master, isn't he? There's nothing like this, and there won't be anything. The score was like going on a long journey, like playing one long phrase. Howard's writing is very clear, we know what he wants and where he wants to take it and he knows what we can do."

THE NEW ZEALAND SYMPHONY ORCHESTRA

Established in 1947, the New Zealand Symphony Orchestra has become the country's preeminent musical ensemble hosting, over its years, such noteworthy guest musicians as Lang Lang, Hilary Hahn, Kiri Te Kanawa, Mstislav Rostropovich, Elisabeth Schwarzkopf, Antal Dorati, Yehudi Menuhin, Vladimir Ashkenazy, William Walton and Igor Stravinsky. As is well known, the Symphony performed on one of *Fellowship's* most thrilling and dynamic sequences, however they also performed a rendition of the film's closing music at the same time. This sequence was reedited before the London recording sessions, so after Shore re-scored his music, the LPO was asked to perform the new arrangement. The NZSO's performance, however, can still be heard under the Fan Club credits on the *Fellowship* Extended Edition DVD.



PLAN 9 [Janet Roddick, David Donaldson, Stephen Roche and David Long]

Plan 9 first collaborated with Peter Jackson on 1995's *Forgotten Silver*. In *The Lord of the Rings* films, they specialized in digetic, or on-screen music, including the hobbits' party music ("Flaming Red Hair") and the Wood-elves' song ("The Elvish Lament").

ADDITIONAL INSTRUMENTAL PERFORMERS:

Dermot Crehan: Fiddle, Mike Taylor: Pennywhistle/Fiddle, Jan Hendrickse: Rhaita/Ney Flute, Sylvia Hallett: Sarangi, Edward Hession, Tracey Goldsmith: Musette, Jean Kelly: Celtic Harp, Greg Knowles: Dulcimer, John Parricelli: Six-String Guitar, Twelve-String Guitar, Gillian Tingay: Celtic Harp, Sonia Slany: Monochord, Robert White: Drones/Bodhrán, Alan Doherty: Ney Flute/Pennywhistle, Alan Kelly: Bodhrán



Additional information available in the complete book *The Music of the Lord of the Rings Films*, released in 2006.

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