

ORIGINAL MOTION PICTURE SOUNDTRACK
SPECIAL EDITION

THE
HOBBITTM
AN UNEXPECTED JOURNEY

Music Composed, Orchestrated and Conducted by
HOWARD SHORE





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Music Composed, Orchestrated and Conducted by HOWARD SHORE

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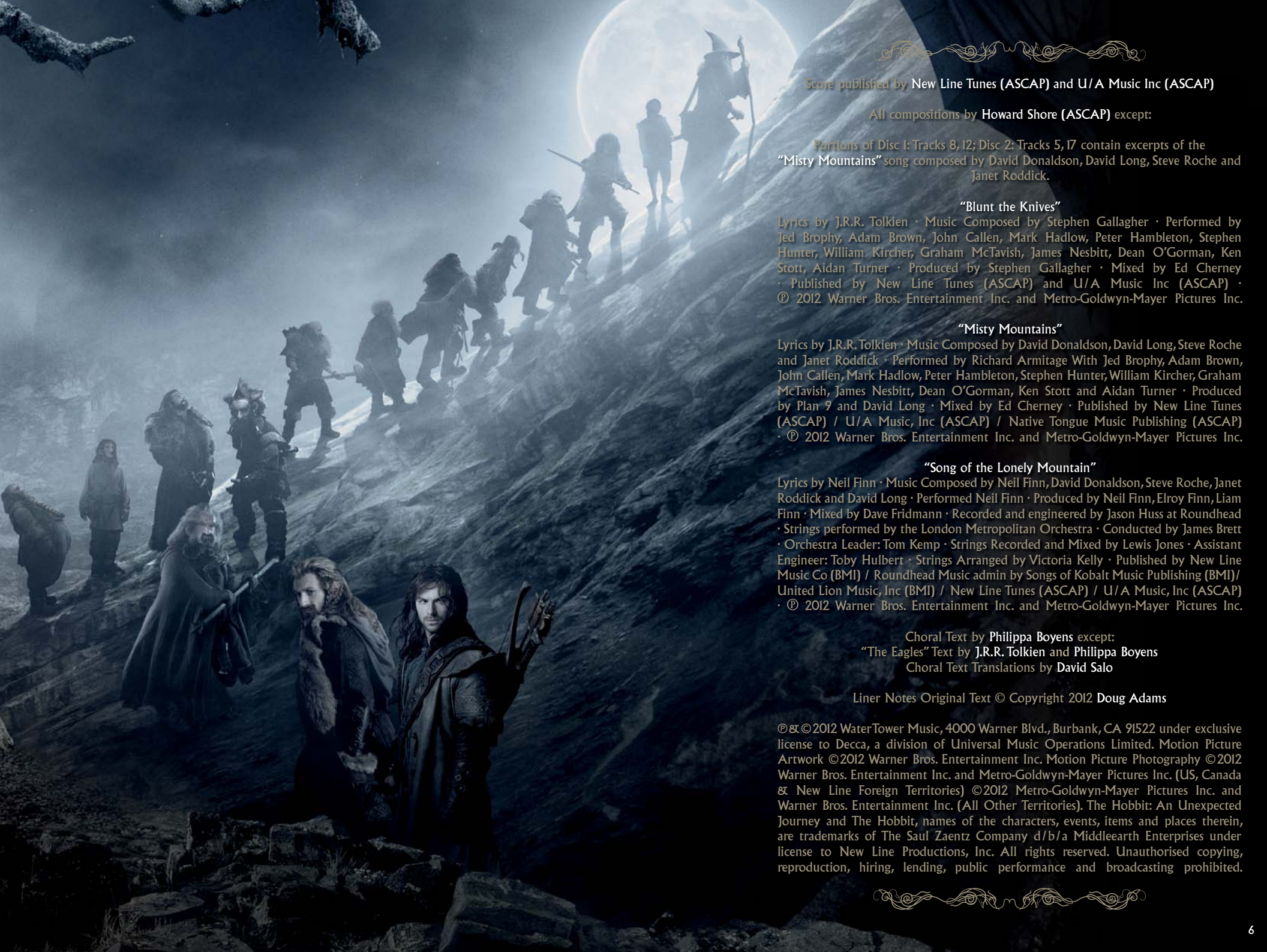
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All compositions by Howard Shore (ASCAP) except:

Portions of Disc 1: Tracks 8, 12; Disc 2: Tracks 5, 17 contain excerpts of the "Misty Mountains" song composed by David Donaldson, David Long, Steve Roche and Janet Roddick.

"Blunt the Knives"

Lyrics by J.R.R. Tolkien · Music Composed by Stephen Gallagher · Performed by Jed Brophy, Adam Brown, John Callen, Mark Hadlow, Peter Hambleton, Stephen Hunter, William Kircher, Graham McTavish, James Nesbitt, Dean O'Gorman, Ken Stott, Aidan Turner · Produced by Stephen Gallagher · Mixed by Ed Cherney · Published by New Line Tunes (ASCAP) and U/A Music Inc (ASCAP) · © 2012 Warner Bros. Entertainment Inc. and Metro-Goldwyn-Mayer Pictures Inc.

"Misty Mountains"

Lyrics by J.R.R. Tolkien · Music Composed by David Donaldson, David Long, Steve Roche and Janet Roddick · Performed by Richard Armitage With Jed Brophy, Adam Brown, John Callen, Mark Hadlow, Peter Hambleton, Stephen Hunter, William Kircher, Graham McTavish, James Nesbitt, Dean O'Gorman, Ken Stott and Aidan Turner · Produced by Plan 9 and David Long · Mixed by Ed Cherney · Published by New Line Tunes (ASCAP) / U/A Music, Inc (ASCAP) / Native Tongue Music Publishing (ASCAP) · © 2012 Warner Bros. Entertainment Inc. and Metro-Goldwyn-Mayer Pictures Inc.

"Song of the Lonely Mountain"

Lyrics by Neil Finn · Music Composed by Neil Finn, David Donaldson, Steve Roche, Janet Roddick and David Long · Performed Neil Finn · Produced by Neil Finn, Elroy Finn, Liam Finn · Mixed by Dave Fridmann · Recorded and engineered by Jason Huss at Roundhead · Strings performed by the London Metropolitan Orchestra · Conducted by James Brett · Orchestra Leader: Tom Kemp · Strings Recorded and Mixed by Lewis Jones · Assistant Engineer: Toby Hulbert · Strings Arranged by Victoria Kelly · Published by New Line Music Co (BMI) / Roundhead Music admin by Songs of Kobalt Music Publishing (BMI) / United Lion Music, Inc (BMI) / New Line Tunes (ASCAP) / U/A Music, Inc (ASCAP) · © 2012 Warner Bros. Entertainment Inc. and Metro-Goldwyn-Mayer Pictures Inc.


Choral Text by Philippa Boyens except:

"The Eagles" Text by J.R.R. Tolkien and Philippa Boyens

Choral Text Translations by David Salo

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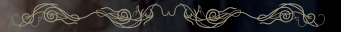
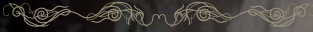
“Blunt the Knives”

Blunt the knives, bend the forks
Smash the bottles and burn the corks
Chip the glasses and crack the plates
That’s what Bilbo Baggins hates!

Cut the cloth, tread on the fat
Leave the bones on the bedroom mat
Pour the milk on the pantry floor
Splash the wine on every door!

Dump the crocks in a boiling bowl
Pound them up with a thumping pole
When you’re finished if they are whole
Send them down the hall to roll!


That’s what Bilbo Baggins hates!




“Misty Mountains”

Far over the Misty Mountains cold
To dungeons deep and caverns old
We must away ere break of day,
To find our long-forgotten gold

The pines were roaring on the height
The winds were moaning in the night
The fire was red, it flaming spread
The trees like torches blazed with light







“Song of the Lonely Mountain”

Far over the Misty Mountains rise
Leave us standing upon the heights
What was before, we see once more
Our kingdom a distant light

Fiery mountain beneath the moon
The words unspoken, we'll be there soon
For home a song that echoes on
And all who find us will know the tune

Some folk we never forget
Some kind we never forgive
Haven't seen the back of us yet
We'll fight as long as we live
All eyes on the hidden door
To the Lonely Mountain borne
We'll ride in the gathering storm
Until we get our long-forgotten gold

We lay under the Misty Mountains cold
In slumbers deep and dreams of gold
We must awake, our lives to make
And in the darkness a torch we hold

From long ago when lanterns burned
Till this day our hearts have yearned
Her fate unknown the Arkenstone
What was stolen must be returned

We must awake and make the day
To find a song for heart and soul

Some folk we never forget
Some kind we never forgive
Haven't seen the end of it yet
We'll fight as long as we live
All eyes on the hidden door
To the Lonely Mountain borne
We'll ride in the gathering storm
Until we get our long-forgotten gold
Far away from Misty Mountains cold







The *Hobbit: An Unexpected Journey* returns composer Howard Shore to the London Philharmonic Orchestra and the compositional world he established in *The Lord of the Rings*. Shore's sweeping score to *The Lord of the Rings* followed an operatic model by establishing an encyclopedic network of leitmotifs: dozens of themes that represented cultures, characters, objects, and dramatic concepts in Middle-earth. This stirring opus is both expanded and returned to its foundations in the composer's score to *The Hobbit*. "I have looked forward to returning to the imaginative world created by J.R.R. Tolkien for quite a while. I read all of Tolkien's books, including *The Hobbit*, when I was in my twenties," says Shore. "Tolkien's deep love of nature and all things green resonates deeply with me."



Sixty years before *The Fellowship of the Ring*, Bilbo Baggins lives a life full of comfort — and utterly devoid of adventure. The music of the Shire, the Hobbits' verdant home, is never more lush or peaceful than it is in Bilbo's younger days. The land is painted in the sweet green tones of a stepwise theme, and is adorned by folk instruments such as penny whistle, recorders, concertina, musette, mandolin, dulcimer, guitar, and bodhrán. But the quaint plainness of Bilbo's life ceases when a wandering Wizard comes calling.

Gandalf the Grey is better known in the Shire for his fireworks than for his wizardry. Mere mention of his name evinces a sprightly recurring theme for his beloved pyrotechnics. But this trip to the Shire has been precipitated by Gandalf's search for "someone to share in an adventure." He brings with him, this time, his own theme — a gentle turn that rarely exceeds a subdued *mezzo forte* dynamic level and is orchestrated for light woodwinds, French horn, or violins. Gandalf's theme is unassuming yet subtly disruptive. Like the Shire, it is built on simple pitches; but where the Hobbits' music forms linear patterns, Gandalf's theme twists and curls over ambiguous harmonies. It is a musical nudge out of the door — a phrase that opens the Shire music to a mysterious new development.

As Gandalf marks Bag End with a rune, the Shire theme is stretched over minor harmonies better suited to a Wizard than a Hobbit (B minor–G minor). It is the first time this variation has appeared in the Shire, but it will not be the last, for it becomes synonymous with Bilbo's "odd" behavior. But how could he behave otherwise? Alerted by the Wizard's mark — and accompanied by a touch of uilleann pipes — a throng of hungry Dwarves soon comes trundling into Bag End to blunt the knives and crack the plates. The Dwarves, however, intend to assault more than Bilbo's cutlery. Led by Thorin Oakenshield, the company has assembled to plot their return to the lost kingdom of Erebor. Gandalf has decreed that Bilbo is to join the Dwarves' quest as their resident burglar — despite his complete lack of burgling experience. Bilbo protests that he is a Baggins, and thus better suited to plush chairs and musty books. But Gandalf knows that the son of Belladonna Took is tempted by the opportunity to see the world beyond his windows.

Bilbo will always be a citizen of the Shire, and its theme will always define him. The pull-and-push inherent in Bilbo's dual natures creates a unique two-part variation of the Shire theme that stretches its pentatonic-flavored harmonies into something more expressive and thoughtful. For better or worse, Bilbo is no ordinary Hobbit. The first half of his theme wraps itself tightly in safe, warm harmonies and cozy melodic contours. However, after a subtle harmonic turn, the theme moves into a new key and exposes Bilbo's emerging thirst for excitement with leaping intervals and a stout, confident tone.







The Dwarves, too, are defined by their homeland. Long ago, under the leadership of Thrór, King Under the Mountain and grandfather to Thorin Oakenshield, Erebor was a place of great wealth and power depicted by a proud, compact figure rising in three horn-calls, but remaining stubbornly affixed to its root (A–C; A–D; A–E). Most cherished among Thrór’s treasures was the Arkenstone, a luminous white gem matched to a glowing choral cluster and a stately string line in B minor. Word of Thrór’s riches soon reached Smaug the Dragon, who attacked Erebor, ousted the Dwarves, and claimed their golden hoard as his own. Countless Dwarves were left to wander the wilderness; their once-mighty race brought low.

Thorin has taken it upon himself to right this wrong. His theme directly recalls Erebor’s, though it moves by bitter steps, not proud leaps. As a lonely French horn melody passes above A minor and G major harmonies, Thorin’s resolve is painted with a sense of longing and melancholy. His theme expresses grim determination and the soul of a Dwarf who cannot forgive and cannot forget. Yet nestled in the noble remorse of Thorin’s theme there is hope: the stepwise motion that opens his theme is the same that begins the Shire theme. Perhaps there is more to the Dwarves’ new burglar than meets the eye — perhaps the quest for Erebor is not in vain.

Still, if Erebor is to be retaken, Smaug must be defeated. Shore’s theme for Smaug heaves like the bellows of a great furnace. Low brass and *divisi* celli and basses deliberately alternate between major and minor iterations of the same pulsing chord (F major–F minor–F major– F minor). Bass drum and Tibetan gongs rumble and clatter while low harp quivers with improvised patterns. Above this, winds and strings play a line that worms through chromatic intervals with an exotic gleam



(E-E-F-A \flat ; E-F-A \flat -A \flat -A \sharp -C \flat). The Dragon still lies far to the east, however, and before the Dwarves can reach him, a long journey awaits. With their burglar Hobbit in tow, Thorin's company sets out from Bag End accompanied by Shore's bold setting of the "Misty Mountains" song (composed by Plan 9 and David Long) — and by a comic triple-beat clarinet figure in D minor that represents Bilbo's fussy inflexibility.

On the road, Gandalf explains that he is not the only Wizard in Middle-earth. Radagast the Brown lives along the southern borders of Mirkwood where he cares for the flora and fauna as if they were his own. Radagast's theme is a whirl of perpetual motion — an oscillating flow of sawing half steps, rapid arpeggios, and swirling trills enrobed in disheveled fragments of diminished harmonies. Light percussion pecks away with accompanimental sextuplets on shakers, gourds, and woodblocks, while low strings and winds bubble upward. Above this dense collection of forest murmurs, boys chorus sings a text by Phillippa Boyens: "Meno, edveno / O galad vos i lais / Lim, meno lim / Na fuin, trí dhuaith ... " ("Away! Away! / From soft leaf-light / Hurry! Hurry! / Through dark of night ... ").

Radagast's perpetual motion serves a purpose: a Necromancer now haunts Middle-earth. Little is known of this sorcerer, but there is a disturbingly familiar ring to his themes. The Necromancer and his lair are first represented by two heavy motifs. The first is a pair of descending major thirds, and the second is a rising trellis of three ascending pitches that evades downbeats. Low winds announce these ominous figures while timpani, Japanese taiko, and the West African dunun drum thunder in the percussion section. But these ponderous figures are followed by a wailing line for two oboes and *cor anglais* that rises a strident half step, then descends through



augmented intervals to form the theme of the Necromancer. The exotic tone of the Necromancer's theme calls to mind the early days of Middle-earth, but there is a more treacherous connection as well: the same pitches that form this theme also form the string line that perches atop Smaug's theme.

Smaug is yet uncommitted to any cause but his own, and remains a distant threat. A more immediate peril is the pack of Orcs that hunts the Dwarves. A theme for low brass stalks the forest alongside the barbaric horde. It is the second theme in the score to comprise a pair of descending thirds — though a fifth pitch falls an additional half step and clatters in aleatoric patterns (G–E \flat –F–D–D \flat). The fatalistic line is sharp, vicious, and unrelentingly predatory.

Not all of the Dwarves' enemies are so cunning, however. In the forest, Bilbo encounters a trio of Trolls: crude behemoths who have stolen a pair of the Dwarves' ponies and plan to make a meal of their prize. Bilbo is assigned the responsibility of retrieving the ponies, but he is no more a hero than he is a burglar. While his triple-meter D minor theme protests, Bilbo does his best to enact a rescue, but he only manages to make the situation worse. The Trolls, too, are represented by a theme in triple meter — a grunting 'waltz humoresque' that becomes less amusing as it progresses from delicate *pizzicato* strings to low reeds and menacing brass.

Even at its most threatening, the music of the Trolls is blunt and brutish. By contrast, the music of the Wargs is sleek, lean, and sharp as an arrow. Over repeated eighth notes, four-note patterns in E minor simultaneously rise and fall, snapping tight like the jaws of the wolf-like beasts. Tromping figures for piano and taiko underpin snarling brass fanfares, and the orchestra races through a breathless *presto* that threatens to overcome the weighty music of the Dwarves.

Gandalf eventually leads the Dwarves to the safety of Imladris, the Last Homely House and home to Elrond, Master of Rivendell. Rivendell's timeless music is embellished with tolling chimes, harp *glissandi*, and female voices singing "Rivendell Revealed" in Sindarin, the Elves' common tongue. However, Elrond is not the only Elf to hold sway in Rivendell — and Gandalf is not the only Wizard. Also present are Galadriel, the Lady of Lórien, and Saruman, wisest of his order. While the Dwarves accept the invitation issued in Rivendell's choral text — "Edwenno brestaid en-Amar" ("Lay down your troubles, set aside your fear") — Elves and Wizards gather for the White Council.

Galadriel's theme guides *cor anglais* through an adapted *māqam hijaz*, an elegant Arabic mode, while string harmonics and monochord softly pulse. Female chorus sings: "Ninque sile mise nár / Nóna silme andané" ("A white fire shines within her / The light of a star, born long ago"). But the three dark themes associated with the Necromancer cast a pall over Galadriel's light — and they are joined by a new figure that steals the opening pitches of the Necromancer's motif and elongates the rising half step, dangling it above the orchestra and sustaining the dissonance as long as can be endured (B–C). It is a melodic wisp at best, but it hints at an intoxicating power.

Bilbo, Thorin, and the Dwarves depart Rivendell and resume their trek eastward over the Misty Mountains. Thunder and lightning flash in the sky and the immense Stone-giants shake to life. Low brass hurtles block chords back and forth while repeated wind and string ostinatos pelt down around them. The company escapes the Giants, but is seized by a host of Goblins whose jittery, bustling rhythms are clotted with dissonant clusters and spit out in growling low orchestrations, gibbering squawks of metal percussion, and untamed meter changes that grow increasingly







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ungainly: three beats, five beats, seven beats, eleven beats. The Dwarves are delivered to the Great Goblin, the slovenly leader of Goblin-town. The Goblins' music is a ramshackle collection of skittish angles and unpredictable convulsions. Pinched melodic figures for low winds march through crumbling rhythmic accompaniments as the orchestra seems to be in two meters at once, and a chaotic uncertainty takes hold of the score.

Elsewhere in the Goblins' caves, Bilbo encounters a pitifully emaciated figure with a taste for raw flesh. The creature Gollum offers to help Bilbo find his way — if the Hobbit can best him in a game of riddles. If not, Bilbo will become his next meal. Gollum's presence is dominated by variations of his principal theme, which endlessly feeds one minor arpeggio into another to create a cyclical sense of wretchedness. As Gollum focuses his mind toward wicked riddles, a more menacing chromatic line is introduced in tremolo violins and cimbalom — but this too remains fractured. He is friend and enemy; his riddles are simultaneously impish games and deadly threats. Maddened by time and obsession, Gollum is defined by contradiction.

The object of Gollum's obsession is the simple ring that, in a moment of distraction, he accidentally drops on the floor of his cave. Here, the two-note figure from the White Council again sings out, but this time the theme is rounded into a conclusion that hints at a dark power (B–C; B–C–B–A–C–B). The melody line circles back to the same pitches upon which it was first heard, as glittering accompaniments sink from F minor to E minor. Bilbo may own the ring, but does it own him in return? Its nature — and its power — remains veiled, but the long history of the ring has begun a new chapter.

Bilbo dons the ring and is rendered invisible. Gollum, desperate to reclaim his “Precious,” dashes to the cave's door and unwittingly shows Bilbo the way out. But Gollum blocks the exit, so Bilbo draws his sword and lifts it to the creature's throat. He is poised to strike, but the arpeggiated figures that have decorated Gollum's cave momentarily settle back into the same sad theme that played when he first appeared. A pitiful motif passes from F# minor to B \flat minor as Gollum's face is wracked with sorrow. Pity stays Bilbo's hand and, with a leap, he slips away.

Bilbo finds something more than the ring in Gollum's cave: he finds compassion and the courage to carry on. After fleeing Gollum, Bilbo is reunited with the Dwarves, who have likewise evaded their captors with a daring escape through Goblin-town. They may be out of the frying-pan, but they're thrust suddenly back into the fire when a pack of Warg-riding Orcs arrives. Thorin's company flees to a row of pine trees, but the forest burns and the trees crack and splinter. All seems lost until the hard music of battle is parted by a airy minimalistic pattern for violins. The Eagles sweep in to deliver the heroes from danger, and women's voices enter, filling out the harmony with the soft, natural profile of major seventh chords.

The final moments of *An Unexpected Journey* are accompanied by a serene dialogue for violins and celli. But low French horns throb with alternating D major and D minor chords and a sickly plume of violins descends through odd, stretched pitches (F#–E#; F#–E#–D–C#). The Hobbit's journey is not finished yet ...

DOUG ADAMS

Author, *The Music of the Lord of the Rings Films*







Two pairs of headphones are resting on a music stand. The stand holds three sheets of musical score. The left sheet is titled "lr 56c c1908a 909" and shows musical notation for a string section. The middle sheet is titled "32" and contains musical notation for a vocal line. The right sheet is titled "lr 56b c1731 909" and shows musical notation for a piano accompaniment. A pen is lying on the right side of the music stand.

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HOWARD SHORE

DISC 1

1. My Dear Frodo
2. Old Friends *(Extended Version)*
3. An Unexpected Party *(Extended Version)*
4. Blunt the Knives *performed by The Dwarf Cast*
5. Axe or Sword?
6. Misty Mountains *performed by Richard Armitage and The Dwarf Cast*
7. The Adventure Begins
8. The World is Ahead
9. An Ancient Enemy
10. Radagast the Brown *(Extended Version)*
11. The Trollshaws
12. Roast Mutton *(Extended Version)*
13. A Troll-hoard
14. The Hill of Sorcery
15. Warg-scouts

DISC 2

1. The Hidden Valley
2. Moon Runes *(Extended Version)*
3. The Defiler
4. The White Council *(Extended Version)*
5. Over Hill
6. A Thunder Battle
7. Under Hill
8. Riddles in the Dark
9. Brass Buttons
10. Out of the Frying-Pan
11. A Good Omen
12. Song of the Lonely Mountain *(Extended Version) performed by Neil Finn*
13. Dreaming of Bag End

EXCLUSIVE BONUS TRACKS

14. A Very Respectable Hobbit
15. Erebor
16. The Dwarf Lords
17. The Edge of the Wild

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Executives in charge of Music for Warner Bros. Pictures: PAUL BROUCEK and ERIN SCULLY

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CO-PRODUCERS PHILIPPA BOYENS EILEEN MORAN EXECUTIVE PRODUCERS ALAN HORN TOBY EMMERICH KEN KAMINS CAROLYN BLACKWOOD PRODUCED BY CAROLYNNE CUNNINGHAM ZANE WEINER FRAN WALSH PETER JACKSON
BASED ON THE NOVEL BY J.R.R. TOLKIEN SCREENPLAY BY FRAN WALSH & PHILIPPA BOYENS & PETER JACKSON & GUILLERMO DEL TORO DIRECTED BY PETER JACKSON



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