



THE ANNOTATED SCORE

A COMPANION PIECE TO:
THE MUSIC OF THE LORD OF THE RINGS FILMS
PART II: THE TWO TOWERS

PACKAGED WITH
THE LORD OF THE RINGS: THE TWO TOWERS
THE COMPLETE RECORDINGS.

DISC ONE

1 – GLAMDRING

The Fellowship of the Ring has been broken. The Dark Lord Sauron's influence reaches deeper into Middle-earth, while those who would stand against him suffer. And yet, hidden from view, the One Ring continues its journey towards the fires of Mordor. *The Lord of the Rings: The Two Towers* opens with horns and strings delicately ascending, until the [London Philharmonic Orchestra](#) comes to rest in familiar territory. Howard Shore's History of the Ring theme parts the curtains with a cold, bi-tonal setting of the figure that sets the A minor melody over an F minor harmony, and nestles us back into J.R.R. Tolkien's Middle-earth.

But before the plot can move ahead, it must remind us from where we have come. And so we plummet back into Moria, back to the Fellowship's darkest hour as, having just crossed the Bridge of Khazad-dûm, they wait breathlessly for Gandalf the Grey to ward off the fiery Balrog. Shore's score sharpens its corners, returning to the same Dwarf style used for the last appearance of the underground city. Blocks of brass and percussion scuff against one another as the Balrog's ingress causes the Bridge to crumble and fall. Howard Shore scored this sequence anew for *The Two Towers*, but select passages from *Fellowship's* Moria music are quoted verbatim. "The percussion is similar throughout, and the same phrase plays as Gandalf slips," the composer recalls. With an orchestral wince, wizard and demon fall, but this time we leave the Fellowship behind and follow them down through the rocky bowels of Moria. Chorus erupts with Philippa Boyens' text "[The Abyss](#)," while the rising colonnades of the Moria theme and the stinging brass pyramids of The Dark Places of the World battle for dominance.

The score churns to a rhythmic frenzy until Gandalf and the Balrog plunge into a vast open cavern. The pair has left the world of the Dwarves, and the score suddenly broadens into great rolling chords for mixed chorus and arpeggiating low strings. Voices in 3/4 time sing out in the Elves' formal tongue, Quenya, for "[The Fight](#)." One final violent assault of percussion carries the battle into the lake below, shaking Frodo from this disturbing dream.

2 – ELVEN ROPE



Prefiguring its functional debut, the Rohan Fanfare makes an early, restrained string appearance under *The Two Towers'* title card, ushering in the official start of the saga's next chapter. And a bleak chapter it will be. No sooner are Frodo and Sam seen scraping their way down a sheer wall of rock than Shore reintroduces the weary lines of the Evil Times motif, the Ring Quest theme associated with the suffering and strain the One Ring has wrought upon Middle-earth. Tellingly, Evil Times is the only Ring Quest theme that appears more than once in *The Two Towers*.

Frodo and Sam will bear the brunt of the suffering in this story as the Ring's influence grows more powerful, its burden heavier. Here, at the chapter's beginning, the hobbit duo is only beginning to feel this effect. Shore's scoring alternates between hope and

grimness, rotating through taxed, rundown readings of the Shire theme and the slightly cheerier hobbit sounds still available to the composer. However, the Ring has already begun to etch its scar upon Frodo. As the hobbit has a vision of Sauron's great lidless eye, the looming harmonies of Mordor blot out the brightness with the same close-voiced chords used for the Ringwraiths.

IN THE MAKING:

In the finished film, the Shire theme that immediately follows the sprightly scoring of Sam's impermanent knot is replaced with a version of Evil Times on *cor anglais*. Here on CD, the warm, albeit momentary respite of the Shire Theme has been restored.

3 – LOST IN EMYN MUIL

UNUSED CONCEPT:

Shore wrote and recorded an early version of this scene that was considerably different in content. In this original draft, progressive choral harmonies drew themselves over stately interjections from the low strings. Approximately half-way through the “Lost in Emyn Muil” heard here, Shore includes part of this original composition, further exploring his perception of the barren, rocky landscape. “It’s a compositional decision,” he asserts.

En route, Frodo and Sam momentarily enjoy basic hobbit comforts—a bit of rest and a bite to eat—while Sam’s culinary enthusiasm lifts his friend’s spirits. The Pensive Setting of the Shire theme makes an appearance in clarinet, and Shore allows the theme to settle in unaltered. “Sometimes I work themes in subtly, and other times I just state them directly.”

The comfort is short-lived, for soon a winding line in the alto flute and *cor anglais* reminds us that the two hobbits are still being stalked. The Pity of Gollum (Sméagol’s Theme) peeks out momentarily before retreating behind a screen of harrowed brass and strings. A brief choral interlude reinstates the ominous stillness of the surroundings with the text, “[The Road to Mordor](#),” a Sindarin translation of the same lines Gollum will speak later in the film.

The tortured creature returns, now prepared to actively reclaim his precious Ring. No longer a passive character, he is represented by the new Gollum’s Menace (Gollum’s Theme) and the jittery tones of the cimbalom. Gollum’s approach, however, has not gone unnoticed, and he is seized upon by the hobbits. A struggle ensues with families of brass shouting chaotically at each other across racing string lines. After a fit of grabbing, scratching and biting, Gollum

finds himself at the end of Sting, Bilbo’s sword passed down to Frodo. Now at the hobbits’ mercy Gollum shivers and sobs as, once again, the [cimbalom](#) quivers beneath him.



4 – MY PRECIOUS

Bound by Elven rope, Gollum attempts to strike a bargain with the hobbits. Back in his subservient guise, pleading for lenience, Gollum is rejoined with his aching Pity theme. He is still both characters, needy Sméagol and nasty Gollum. Alto flute and *cor anglais* again pick up the Pity theme until Gollum offers to swear upon the Ring to help. Solo oboe segues into the History of the Ring—conjoining Gollum’s Pity and the Ring’s History for the first time in the story.

Sam is suspicious. He rushes the captive as low strings recoil with an extension of the Pity of Gollum. Frodo, however, is more sympathetic to Gollum’s plight. He sees in Gollum his own suffering and strife—and possibly his future. He asks Gollum to guide them to Mordor and Shore introduces a new member of Sauron’s musical menagerie, The Way to Mordor, in solo French horn over expectant *tremolo* strings. Gollum agrees to lead the journey to Sauron’s domain.

Freed, Gollum lopes though Emyn Muil’s blades of rock while a grotesque twist on his Menace theme provides a bit of traveling music, first in cimbalom, then in stopped French horn. As he leads the hobbits on, winds and strings pick up the first three notes of the Pity of Gollum, flinging them through a harmonic gamut as the trio passes out of sight.

5 – UGLÚK’S WARRIORS



Merry and Pippin’s southeastern journey from the Shire has been no easier. The two were captured by the Uruk-hai at the end of *Fellowship*, and have now been bound and tossed upon the Uruk’s shoulders on their rough journey across Middle-earth. As the ferocious band passes, Shore’s composition lurches to life with harsh, grunting brass tones— including French horns in their lowest, most guttural register—before clarinet and bassoon pick up the beginning of a resolute but strained clip of the Shire theme. Merry and Pippin aren’t beaten yet. The line

IN THE MAKING:

The final choral outburst in this piece, which uses the text “[The Missing](#)” was not used in the film, but appears here on disc in its intended place.

finishes proudly in resonant brass, but soon the Uruks are back on the move. The score is roused to violent purpose as the hammering percussion of the Five Beat Pattern bludgeons its musical surroundings and ushers the Isengard/Orc theme back into the score.

6 – THE THREE HUNTERS

Man, Elf and Dwarf stand as the remaining three members of the Fellowship, now dedicated to tracking Merry and Pippin while Frodo and Sam tend to the Ring. Though they are reduced in force, their quest is no less noble. And so, this cross-cultural trio is accompanied by the strongest readings of the Fellowship theme that *The Two Towers* has to offer. Aptly set in triple meter, the Fellowship theme begins unharmonized, then passes through a short Dwarvish variation for Gimli’s appearance. As the Three Hunters brave ahead, sovereign brass settings of the Fellowship theme gather energy while strings vehemently drum through accompaniments. The melody has lost some of its sheen since the first film, but it’s not yet ready to admit defeat. “It’s not quite as heroic as in Moria,” Shore says. “It still has some energy, but this is only part of the Fellowship, and the quest is not going well.”

The Fellowship variations curb their show of strength as the trio pauses on a hill overlooking the vast plains of Rohan. The first half of the Rohan Fanfare heralds the new land with an air of simplicity, humility and regality. But the writing becomes embittered as Legolas examines the Uruks’ path. The beasts are taking the hobbits to Saruman at Isengard. As if in opposing answer to the beautiful symmetry of the Fellowship theme, the score is seized by the thick, inclinatory music of Isengard and Mordor.

IN THE MAKING:

In the Extended Edition of the film, the first shots of Isengard play unscored, saving the Five Beat Pattern for later in the scene when the Uruk-hai are hacking down Fangorn’s trees. Here the Pattern’s first appearance is returned to its intended placement.

Isengard’s Five Beat Pattern begins a layered build under mounting brass chords, but is quickly supplanted by the upwards-racing Skip Beat, which dashes out to introduce the music of Mordor. Coated in these jagged tones, Sauron’s exotic theme enkindles, first in French horns, then in muted trumpets and the Moroccan [rhaita](#). Saruman steps away from the vision in his palantír to command his army, and the Isengard theme and Five Beat Pattern return to the fore. But the White Wizard is now emboldened by a new musical ally: rasping scraps of Mordor’s Descending Third figure commingle with a contorted Isengard theme. Saruman’s ties to Sauron have strengthened since *The Fellowship of the Ring*. Whereas figures such as the Threat of Mordor and the Mordor Outline once wandered near Isengard’s material, the Descending Third now directly intermixes with it.

It is a dangerous alliance, for as Saruman boasts, “Who now has the strength to stand against the armies of Isengard and Mordor? To stand against the might of Sauron and Saruman and the union of the two towers?”

Isengard’s armies are ordered to strike a small village on Rohan’s outskirts. As a mother sends her young children ahead to save their lives, the chorus, beginning with the Evil Times motif, intones a lament in the Rohirrim’s adapted [Old English](#). “Rohan, my lord, is ready to fall,” the White Wizard promises.

7 – THE BANISHMENT OF ÉOMER

Éomer discovers the King’s son wounded, and returns him to Edoras. He pleads with Théoden, suggesting that Rohan must be protected properly from Saruman’s advances. But the King remains mute. Save for an early version of Éowyn’s theme, Shore avoids leitmotivic writing during this entire Rohan sequence and deals, instead, purely with Rohan’s musical style—open harmonies, alternating major and minor modes, low voiced brass and strings. The plight of the One Ring has not yet reached Edoras—at least, not explicitly—and so the Rohirrim remain on the story’s edges for the time being. “This is written as opera,” Shore says. “Little gestures, moments and pauses—intimate, dark, Gothic scenes made to feel like Nineteenth Century opera.”



Gríma Wormtongue issues forth from Meduseld’s dank corners, forming the King’s words for him. Shuddering F-minor chords build in the strings, stacking higher and higher over low brass, while a tantrum of repeating French horns outrages the ensemble.

Elsewhere, the Fellowship of the Ring makes its way across the Horselords’ lands, close on the heels of the Uruk-hai. But the Isengard material, like the Orcs themselves, is now more driven, more aggressive. As the forces of evil advance their campaign to overtake Middle-earth, the Isengard music adopts a parasitic stance, writhing its way inside any music it encounters in an attempt to corrupt its host. Here Isengard’s Five Beat Pattern forces itself upon the Fellowship theme, deforming the melody with its tilting mechanical might. Over this charge, mixed chorus sings ominous fractures of “[Namárië](#),” offering a farewell...but to which troop?

IN THE MAKING:

Listeners will note that “The Three Hunters” and “The Banishment of Éomer” share a few identical measures.

The end of “The Three Hunters” contains a prefigured reference to Éowyn’s principle theme, Éowyn Shieldmaiden of Rohan. *The Two Towers*’ Theatrical edit cuts directly from the Uruk’s assault on the Westfold to Edoras, where Éowyn, accompanied by this early version of her theme, rushes up a staircase to encounter Théodred’s injured form.

In the DVD edit of the film, Éowyn’s climb is preceded by a scene in which Éomer discovers Théodred’s body on a riverbank. In this instance, “The Three Hunters” is faded out of the film before its conclusion. The Éowyn theme still exists at the end of the composition, however, because of the editing, it goes unheard. Because *The Two Towers: The Complete Recordings* does not fade the piece out before its end, this Éowyn theme still plays at 5:58 in “The Three Hunters”

On DVD, Éomer carries Théodred back to Edoras, and Shore begins “The Banishment of Éomer.” Éowyn’s staircase scene comes shortly thereafter, so at 0:31 the same Éowyn theme originally meant to conclude the Theatrical edit of “The Three Hunters” plays.

The Two Towers: The Complete Recordings contains the unaltered versions of both “The Three Hunters” and “The Banishment of Éomer,” so the early Éowyn theme plays in both compositions.

8 – NIGHT CAMP

The Orcs stop for the night on the edge of Fangorn Forest. Merry and Pippin hear the trees groaning in protest of their violent new neighbors, but a more melodious sound soon rises. A hobbit clarinet plays Nature's Reclamation, a theme not heard since Gandalf the Grey whispered to a moth atop Orthanc long ago. Merry tells Pippin the legend of Fangorn and the Ents. "Here is a little bit of the Nature theme, which I'll use later on," Shore reminds us.

The tale is quickly interrupted by the Orcs' lust for meat. A dissonantly harmonized three-note figure for brass and scraped tam-tam skitters about, jolting the orchestra as one scrawny Mordor Orc decides he's held his hunger for hobbit-flesh at bay long enough. Uglúk decapitates him, offering his warriors a cannibalistic treat, but during the ensuing feeding frenzy, yet another gaunt, leathery Orc, Grishnákh, seeks to satiate his desire to dine on the hobbits.

In a dashing flourish of strings and brass, Merry and Pippin's salvation is again provided in the nick of time, in this instance by the Riders of Rohan. As the Orcs are slaughtered by the Riders, Shore's score whips into a paroxysmal stampede of pounding percussion, knifelike trumpet lines and the yelping howls of high, aleatoric French horns.

9 – THE PLAINS OF ROHAN

Celli and bassoon glide about minor modes while heavy rattles clack in the percussion section. The Riders of Rohan are upon the Fellowship. Low brass and high woodwinds ascend in pairs of pitches, similar to the trumpet line heard when the Riders ambushed the Orcs' camp, and the horsemen encircle the Three Hunters. Gimli, feeling no need to temper his Dwarvish charm, immediately proceeds to insult Éomer. Though it's a somewhat less than auspicious start, herein lies the first interactions between the Fellowship and the Rohirrim, and so Shore introduces, in embryonic form, The Fellowship in Rohan, the figure that will represent the *Fellowship's* presence in the Horselords' lands.

Éomer reveals to the Fellowship that the Riders have only the night before slaughtered a party of Uruk-hai and burnt the corpses upon the plains. They saw no Halflings among them; no creature was left alive. The words rest heavily upon Aragorn, Gimli and Legolas. A dejected setting of the Fellowship theme plays out in a solo horn above a string pedal, and the score takes an unshakably dark, elegiac turn.

UNUSED CONCEPT:

The wild scoring for the Riders' attack on the Orcs was replaced in the film with music written for another *Two Towers* scene. Heard in *The Complete Recordings* is Shore's riotous final draft of the music, which plays up the confusion and brutality of the scene.

However, the very first draft of the composition included a bold setting of the Rohan Fanfare. It was eventually decided that the full version of the Fanfare should be held until King Théoden has reclaimed Meduseld's throne, and so the scene was recast as a moment of panic, not heroism. The Rohan Fanfare version was never recorded—the only sizeable piece of music from *The Two Towers* that failed to make it to the recording floor.



10 – FANGORN

IN THE MAKING:

Several sections of Shore's Fangorn composition went unheard in the final film. The piece's opening 45 seconds, meant to underscore Aragorn's first moments of hobbit tracking, were replaced with sound effects. The initial strokes of the bass marimba, meant for a wide shot of the tree line, and the second and third iterations of the tritone chords, meant for Treebeard's Orc-squashing steps, were replaced with music from elsewhere in the film.

Once identified, Treebeard is accompanied only by the Entish bass marimba, log drum and low string figures—the solo bassoon was removed from the film. "Peter tried mixing the bassoon solo in, but there was so much sound in there already, we didn't use it," Shore remembers.

Here on CD, all elements on Shore's composition are returned to their intended places.

Aragorn, the Ranger from the North, reads the ground surrounding the Uruks' pyre—hobbits *were* recently here! Aragorn traces their paths while the writing builds intently, chords signaling back and forth between the orchestra's mid and low ranges. He follows the tracks to the edge of the Forest of Fangorn, and the music shivers, releasing two major chords a **tritone** apart (A and E^b). A new tone enters: the low, grumbling roll of the bass marimba presents the music of the Ents in an early version of its rising and falling line and dispassionate rhythms. But the theme is incomplete, and lacks its characteristic harmonization. Fangorn is a place of mystery, and it's still unclear if this land will welcome hobbits.

Cowering in Fangorn's underbrush, Merry and Pippin are discovered by Grishnákh, now hungry, bloodied, and more than a little resentful. The Orc storms towards them while the score bursts into a berserk polyrhythmic conflagration, joining Mordor's Skip Beat and Isengard's Five Beat Pattern into a grim alliance. Story-wise, this combination is noteworthy because this is a Mordor Orc; thus the Five Beat Pattern has officially begun to spread throughout all Orc cultures that stand as enemies against Nature. "This was tricky to write," recalls Shore. "It took a while to achieve the rhythmic elements and the flow."

The hobbit duo manages to scramble up a tree, but the Orc catches Merry's legs, plucking him from the branches and slamming him into the dirt below. Once again, the score fumes, twisting the Five Beat Pattern into a jumbled spasm where its signature three-beats-plus-two is subdivided into one-and-a-half plus one-and-a-half plus two.

The score holds its breath, poised on a single C-natural as the Orc lifts his blade preparing it to work it edgewise into Merry's belly. Without warning, Pippin's arboreal hiding spot peels open a pair of eyes. The hobbit's own eyes open wide with shock, and again Shore's score utilizes two major triads a tritone apart (this time A^b and D). The Five Beat attempts to dominate the music, but is soon flattened by a roll of timpani, bass drum, low strings and *tremolo* piano octaves. The wonderment of the tritone chords returns a final time in muted brass as a great bark-skinned creature takes the two hobbits high in his clutches and regards them.

"Tree? I am no tree! I am an Ent." The moment Treebeard reveals his true nature, the score transforms, its aggressively dangerous edge replaced by a wobbly genial character. This is the fully realized signature music of the Ents. Bass marimba, log drums and strings patter about while solo bassoon circles in low creaks, probing a charmingly ponderous melody.



11 – THE DEAD MARSHES



With a limb-weary, incomplete utterance of the Shire theme, Gollum leads Frodo and Sam out of Eryn Muil and into the Dead Marshes. The Dead Marshes are a cryptic, haunted land, yet, as Gollum knows, they also provide a usefully covert path to Mordor. B \flat minor and F \sharp minor, the opening harmonies of Gollum's Pity theme, swell and ebb as the wretch leads the hobbits forward. But a veil of gauzy tones descends as the trio enters the bog, knots of aleatoric strings, timpani and themetallic wails of a bowed tam-tam tangling the sickening air.

A weightier discomfort binds Frodo and Gollum, however. Gollum knows the painful allure of the Ring, and Frodo sees in Gollum his own potential future. Gollum

approaches Frodo, half in sympathy, half in helpless dedication to his precious. *Cor anglais* taunts the two with the opening pitches of the History of the Ring theme, but the melody is never completed. Instead, it's intercepted and redirected by the first four pitches of Gollum's Pity theme, which shuffles in to artificially complete the line.

Apparitional *portamentos*, guide the composition down a more ghoulish road. Lyric soprano Isabel Bayrakdarian, coupled with violins, slowly bends pitches upward as the bodies of dead Men, Elves and Orcs that litter the swamp water peer back at the living with blank faces. The veil of aleatoric strings and timpani again lowers and Frodo is bewitched. He falls into the murky waters where he's wrapped in a smear of Schönberg-esque *Sprechstimme* voices, half singing, half speaking the text "*The Dead Marshes*."

With a blast of horns, Gollum grabs Frodo and pulls him from the water. Gollum, perhaps even showing some concern for his master, offers a bit of advice: "Don't follow the lights." Low strings uncoil an F-major arpeggio figure based on The Pity of Gollum—perhaps a heroic moment? But they fade immediately back to an F-minor arpeggio. It is transient heroism, if any.

Frodo rests for the night, gingerly tracing his finger around the Ring's circumference. Again the first pitches of the History of the Ring theme sound in the strings, overlapping in octaves. Gollum pantomimes Frodo's behavior a few feet away, fantasizing about his former possession, and painting a bleak portrait of the hobbit's future.

IN THE MAKING:

Portions of this composition are dissolved in the film, most notably Frodo's underwater encounter with the ghouls of Dagorlad, Gollum's speedy rescue maneuver and Frodo's caressing of the Ring. The music plays here on CD as Shore originally wrote it.

12 – "WRAITHS ON WINGS"

Violins rise through the three opening pitches of Gollum's Pity. But instead of proceeding back down the line, the strings leerily divert up for two sighing pitches a half-step apart—the first notes of the History of the Ring. Frodo probes Gollum's history, even calling him Sméagol for the first time in the story, but in one short passage, the score tells us everything we need to know. Gollum's sad theme now interweaves with the Ring's History theme. The Pity of Gollum and the History of the Ring have twisted into a single, tortured whole. Gollum's history is the Ring's history.

UNUSED CONCEPT:

In the finished film, the Ringwraith's appearance features different choral performances and fewer developments of the Wraith theme. The composition featured on CD is as it was originally written by Shore.

The revelation is short lived, however. A rude series of evenly spaced D-naturals pushes the compound Way to Mordor figure back into the score and directs all eyes upwards. A Ringwraith soars above Gollum and the hobbits, still hunting the Ring, now mounted on the back of a winged fell beast. Mixed chorus bleeds back into the score, intoning the Black Speech lyrics and close harmonies of the Ringwraiths. With an up-tempo charge of the Threat of Mordor, the Wraith's theme ruptures through—each choral burst doubled in muted trumpets, recalling the pinched tone of the rhaita.

13 – GANDALF THE WHITE

Back in Fangorn, the Three Hunters continue their search for Merry and Pippin. Droplets of black Orc blood indicate they are making progress, but the eeriness of the forest keeps the trio on its guard. Shore's Ent theme is picked up in the extreme ends of the strings—shivery high violins and rumbling contrabasses and celli. The middle of the orchestra, meanwhile, fidgets and barks with tight horn clusters and the knocks of the log drums. "The trees are speaking to each other," Legolas observes as a steady musical build begins in a twittering hum of strings, winds, timpani and tam-tam scrapes. The patterns *crescendo* and complicate as the Elf continues, "The White Wizard approaches."

With a sudden upward sweep of staggered brass, Aragorn, Gimli and Legolas turn to attack the interloper, but their assaults are effortlessly turned away. A pulsing pedal tone beats below dense minor harmonies as intense white light engulfs the trio. Following one last tuft of aleatoric strings, the music dissolves into clear, pure brightness. High strings consolidate into octaves while female voices chant in repeating triplet figures. In four arcing measures, Shore introduces the music for Gandalf the White (In Nature). The music rises in unchecked splendor, tempered only by the brevity of its appearance. This theme articulates the same simple directness as does Nature's Reclamation, but the chorus carries an embedded secret: the text is drawn from Tolkien's "[The Call](#)," and has been translated into Old English. Throughout *The Lord of the Rings*, the chorus lyrics used for Gandalf regard the wizard's position as a mediator, a character that moves between cultures to influence Middle-earth. In Lothlórien, he was referenced in Sindarin and Quenya texts. In Moria, the Dwarves' Khuzdul accompanied his movements. But here in Fangorn, Gandalf the White is met by choral lyrics in the same adapted Old English associated with Rohan. The wizard has now been sent back as an agent of Nature and, as such, has a greater grasp of the mysteries of Middle-earth. He knows he must lead the remaining members of the Fellowship through Rohan.

But first, Gandalf must account for his reappearance. The Wizard recounts his ordeal with the Balrog and their climb to the summit of [Zirakzigil](#). Shore's score supplies the vaguest hint of Dwarvish music—plangent timpani strokes over open fifth harmonies—but, this is not the same intense fight that began upon the Bridge of Khazad-dûm. After two days and nights, the combatants are worn. Summoning its last bits of strength, the score exerts a final choral thrust, drawing again from Boyens' text, "[The Fight](#)," and Gandalf smites the Balrog's ruin upon the mountainside.

Gandalf, too, collapses, but the score neither celebrates nor mourns the battle's end. Instead, with a thousand pinpricks of woodwinds and violins, it trickles back to life. After wandering the less tangible corners of existence, strong melodic figures in the massed low voices of the orchestra pass Gandalf's spirit back into his body, and Gandalf the White is brought into the world.

So the road to Edoras is laid before the Fellowship. The music snaps to with a sense of rhythmic purpose, but Gimli protests, recalling their original purpose for entering the forest. Bits of hobbit music, including the End Cap figure, can be heard forming like the thoughts in the Dwarf's mind before they reach his mouth. "Are we to leave those poor hobbits here...?" The score

UNUSED CONCEPT:

The sustained musical build from Legolas' line, "The trees are speaking to each other," to the assault on the White Wizard is replaced in the film with sound effects, as is Gandalf's final battle with the Balrog and his mystical odyssey through the cosmos. "The score needed to pause," Shore explains. "We don't always know this until we've assembled all the elements of the film, and we don't do that until very late in the process."

Another editorial decision, however, resulted in a happy accident in the music for Gandalf's return to Middle-earth. During *The Two Towers*' production, Shore scored individual scenes as the film was edited, which meant that he wasn't always writing in story order. He had already completed a long series of rising choral triplets for Gandalf's pending arrival at Helm's Deep when the filmmakers began to edit Gandalf's first appearance in Fangorn. The editors took the completed Helm's Deep music and edited it into Fangorn, finding, in the process, that it struck exactly the mood they sought. So when Shore came to score this scene, he incorporated the rising triplets, creating, in the process, a recurring theme for Gandalf the White (In Nature). As it happened, however, the theme was eventually removed from the Helm's Deep scene. And so, only on this CD set do both iterations of Gandalf the White (In Nature) exist, binding Gandalf's two most prominent moments of reappearance.

The final alteration to this composition involves Shadowfax's approach, though in this case the sequence was simply rewritten with a slightly different approach. Shore's first draft of this music can still be heard on *The Two Towers*' 2002 original soundtrack CD.

takes one more detour to Ent music—reduced to a gnarring collection of celli, contrabasses, timpani and log drums—as Gimli again manages to insult his hosts. But the son of Glóin's barbs are well meant. He doesn't like the idea of leaving Merry and Pippin lost in Fangorn. Gandalf, however, is content—the hobbits have joined with the Ents for a purpose. His nature-based metaphor ("The coming of Merry and Pippin will be like the falling of small stones that starts an avalanche in the mountains,") is preceded by the same succoring four chords (F#minor, G major, F# minor, A minor) that will begin "The Dreams of Trees," but here they build into a profoundly elevating choral line that, like Gandalf the White (In Nature), foreshadows more the potent variations of Nature music to come. Shore, in dioramic form, introduces a powerfully symbolic foretoken—the simple goodness of these two hobbits will arouse Nature's retribution. But like Gandalf's words, the chart of this course is still shrouded in mystery.

Once again, however, the music stays one step ahead of the plot. As the chords build in the chorus, Shore utilizes a text, "[The Mearas](#)," that references a more immediate manifestation of the natural world—the imminent arrival of Gandalf's steed, Shadowfax. Gandalf rides with the Three Hunters, and the Fellowship has officially increased its count to four members. Upon this mark, Shore introduces a new variant of the Fellowship theme: Gandalf the White (In the Fellowship). "Gandalf now relates to the mystery of the story," Shore explains of the broad, regal melody, which, like Gandalf the White (In Nature), features Nature's high clear tones. "He's the character that's trying to figure everything out, always riding out to find information and bring it back. He's part of the unknown—he's been reborn and we really don't know much about him." Built off the opening down-and-back-up pitches of the Fellowship's theme, Gandalf the White (In the Fellowship) creates the bridge between the will of Nature and the responsibilities and deeds of the Fellowship of the Ring.

14 – THE DREAMS OF TREES

The four "small stones" chords return as we find that Treebeard has befriended the hobbits and has generously begun to treat them to recitations of languid Entish poetry. Merry and Pippin are in a somewhat less than literary mindset at present, and soon find themselves floating off to sleep. The orchestra's strings present the score's first uncompromised moments of extended peace and tranquility as the two hobbits greet the nestling calm of which they've been lately deprived. A Lullaby Setting of the Shire Theme passes between lush strings and solo winds as Treebeard sets the two hobbits on the cool earth and wishes them well for the night. He has business to attend to, and with the Ent theme creaking in low strings and timpani, the Shepherd of the Trees teeters off into the woods.



15 – THE HEIR OF NÚMENOR

Gandalf and Aragorn confer during the night, eyes eastward towards the glowering threat that will soon be upon them. Low string writing surrounds the pair, ceaselessly plies fields of minor harmonies in their uncertainty. But out of the chill comes an unexpected moment of warmth as violas and cello embrace an accordant line in D major. Gandalf reminds Aragorn that for all his cunning, Sauron still does not know that Frodo carries the Ring. Here Shore presents a new theme for the One Ring—the Fate of the Ring—a theme that will be heard in *The Two Towers* in only this incomplete statement. This fourth Ring theme is melodically similar to both the History of the Ring and the Evil of the Ring, though it is cast in a rich major mode, eschewing the respective minor and Eastern-tinged harmonies of the others. What's more, The Fate of the Ring begins with a direct quote of the Evil Times theme, but again, shifted into a major key. Though the new melody dissolves before revealing its significance, it seems, in its fleeting moment, to answer the Ring's negativity with a plenary, all-encompassing beauty. But these answers are not yet to be articulated and, with an inlaid statement of the Shire theme's three opening pitches, the comfort abates, and we join Sam and Frodo just as they arrive at the Black Gate.



Here in the depraved heart of Sauron's empire, the music of Mordor abounds. Cinders of the Evil of the Ring theme pollute the air, passing from muted trumpets and [rhaita](#) on to low French horns, bassoon and contrabassoon. Martial field drumming indurates the music under an exacting setting of the Mordor Skip Beat—Sauron is amassing his army.

The Gate opens to admit a troop of armored Easterlings, and Frodo sees his opportunity. He gathers himself to rush the Gate as violins cluster, dividing the section 12 ways. Abruptly, Frodo is stopped by Gollum, weeping and pleading, "Don't take it to him." High strings and oboe solicit the proceedings with an entreating line that subtly segues into the History of the Ring in its closing moments. In an astute turn, Shore's score quietly reveals Gollum's self-satisfying motives before he offers to lead the hobbits on another more secret path to Mordor.

16 – ENT-DRAUGHT

Merry and Pippin awaken in Fangorn, rejuvenated from a long overdue sleep. Well-rested, they are back to their waggish hobbit ways, and so Shore brings back the [whistle](#) for the first time in *The Two Towers*, presenting an early version of a new Shire theme variation, the Playful Setting. Merry and Pippin, more than Frodo and Sam, have maintained their wily demeanors during their quest, so most of the score's new Shire variations develop during their adventures.

The one-two bump of the hobbits' End Cap figure precedes a stiff bit of Ent music as Merry absorbs the forest's deep sounds, but soon the two friends are caught up squabbling over a musty jug of Ent-draught. Solo clarinet adopts the fully formed Playful Setting, running the three rising pitches of the Shire music over a number of gracefully springy harmonies. The same elegantly comical developments then expand the End Cap figure, embellishing it into the new Hobbits' Antics accompaniment.

Meanwhile, the hobbits' disagreement devolves into a mad dash for the woodland beverage, and the Hobbits' Antics transforms into a lightweight action motif, fitfully punctuated by high string settings of the Ent theme that meet the hobbits' music on its own sonic terms. Fangorn's trees are not so enamored of these new three-foot-plus visitors who gallop carelessly across their roots. True, it is not the Ents themselves that Merry and Pippin have irritated; yet both the Ents and the trees make up Fangorn Forest and neither can be rightly classified apart from their surroundings. Thus, Shore uses the Ent theme as a kind of a Fangorn catch-all. The trees awaken, ensnaring the hobbits and dragging them beneath the forest floor as the score sets the Ent theme contrapuntally in the two extreme registers of the orchestra. Low voices carry the prim figure in nervous rapidity while the upper voices take the line at half speed, compounding the dangerous tension as the music accelerates. All is well, however. Treebeard returns and orders the trees to sleep again and leave the hobbits be.

Disc Two

1 – EDORAS

The call of the Fellowship's theme announces their arrival at Edoras and the Golden Hall of Meduseld, where they are greeted by the [Hardanger fiddle](#) scraping the opening tones of the Rohan Fanfare over its strings. This fiddle casts a diffusely mild light on Rohan's landscape, underscoring the kingdom's beauty and fragility. All is not well in Rohan. The four-member Fellowship proceeds under a heavy shadow of Rohan harmonies, but there is yet a glimmer of hope. As the band nears Meduseld, a rising variant on The White Rider (In the Fellowship) begins—dour, bedecked in the most downtrodden of Rohan's harmonies, yet directed nonetheless.

But the theme is cut short and unresolved. Inside, Éowyn finds that her cousin, Théodred, has died in the night. Wormtongue parts the shadows in self-serving consolation, pulling uncomfortably close to Éowyn, wrapping her in his poison words. "So fair. So cold. Like a morning of pale spring still clinging to winter's chill." Solo oboe lifts up a delicate, crystalline line as Éowyn pauses, caught in Gríma's gaze. But she rebukes his seduction, and with her act of assertion, earns the first fully formed statement of the Éowyn Sheildmaiden of the Rohirrim theme. Proud horns carry her to Meduseld's parapet just as the royal banner rips free and flutters to the feet of the arriving Fellowship. Again the Hardanger slowly draws Rohan's theme forth. Éowyn watches the Fellowship approach the Hall's main gate, nearly too heartbroken to care about these visitors. Her principle theme returns in a disconsolate variation for horns and *cor anglais*.

IN THE MAKING:

In the film the Hardanger's first statement is dissolved, placing the Rohan Fanfare in solo trumpet. On this CD set, the trumpet and Hardanger are coupled.

2 – THE COURT OF MEDUSELD

Here, at Rohan's darkest hour, the Fellowship of the Ring steps into the kingdom's gnawed core and finds...a worm. Contrabassoon, tuba, cello and contrabasses wallow in a sepulchral, debauched chromatic line, spewing out the Gríma Wormtongue theme, colored by resonant bass drum strokes and a film of high string clusters. Wormtongue slithers his way around Théoden's seat, the true commanding force in the throne room.

And yet, even Wormtongue's words belong to another. As the Fellowship battles their way to the fallen king, the blank rhythmic stride of Wormtongue's theme gives way to a more telling shape. Rising bolts of brass in Rohan-esque Dorian modes snap to, while each angular phrase is stretched over five beats—an element of Isengard pitted within Rohan. As Gandalf reaches Théoden, we understand: Wormtongue is in league with Isengard, and Saruman has possessed the King. The Five Beat Pattern returns unencumbered as, with a single Quenya word, full chorus reveals that Gandalf the Grey is now Gandalf the White: "*Mettanna*," ("To the end.") The language of the Rohirrim introduced Gandalf to Fangorn Forest, and now the language of the Elves introduces him to the Rohirrim. Chorus continues with "[The King](#)," and Gandalf attempts to rescind Saruman's influence. Above this, a brass line enunciates the score's downand-back-up shape twice, first as Isengard's half-step, then as the Fellowship's (and Gandalf the White's) whole-step, in a battle for Théoden's soul.

3 – THÉODEN KING

Featuring “The Funeral of Théodred” performed by Miranda Otto

Gandalf is victorious—Saruman is drawn from Théoden and Rohan is freed of his evil influence. As the King regains his consciousness he is met by Éowyn’s smiling face. Tentative string chords are taken in by the comforting embrace of Éowyn and Théoden’s theme. “I always thought of this scene as being about Éowyn and Théoden’s relationship,” Shore explains. “This theme is applied to her, but I think of it as being between them.”

Théoden rises, grasps Herugrim, his sword, and for the first time in *The Lord of the Rings*, Shore’s Rohan Fanfare surges to the fore in an unabated show of pride and honor. This is the great kingdom of Rohan, home of the Horselords, and King Théoden again exercises his just rule. A heraldic phrase of French horns, two trumpets and full strings announces the King’s return to the throne, while the Hardanger ties the land to its rural heart. “This is the first full version of this theme. The brass are building, but the Hardanger is still at the forefront,” Shore says. Still, this, the boldest statement yet of the Rohan theme, takes an acrimonious turn as Théoden spies Gríma and recalls the sting of his leechcraft.

Wormtongue is uprooted from his dank corner of Medusled, and in a boil of shame and hatred, flees Rohan, forever removing his profane theme from the land. Théoden, having chased the scoundrel as far as the steps of the Golden Hall, now stands before his people. They bow, but in the King’s preoccupation, the Rohan Fanfare refuses to sound. In its place a series of brass chords mounts powerfully, but curiously. “Where is Théodred?” he wonders aloud. “Where is my son?”

The Éowyn and Théoden theme proceeds along a somber course as the King’s niece presides over Théodred’s funeral. An unembellished statement of the theme stands somberly, like a stark grave marker, its rich Lydian harmonies now peaked and cold. Ceremonial chorus enters singing “The Funeral of Théodred,” over which Éowyn (Miranda Otto) chants a melody line by Plan 9. The clean pure tones of solo trumpet over chorus finally usher Théodred to the halls of his forefathers. But just as the line cadences on a dark B-minor triad, Théoden is reminded of his purpose. The children from the Westfold arrive, exhausted from their long escape. Rohan needs its King.

4 – THE KING’S DECISION

Théoden refuses to challenge Saruman head on, deciding instead to take refuge at Helm’s Deep. Háma, Captain of the King’s Guard, makes the declaration to the people of Edoras while French horn calls the Rohan theme out, the end of each statement collapsing prematurely, folding downwards in wearied defeat.



The Fellowship knows Théoden is walking into a trap. Gandalf confides in Aragorn, “I fear for the survival of Rohan,” as low and mid strings wreathe upwards, peaking in the down-and-back shape of the Fellowship theme. The White Rider knows that he must intervene if the Rohirrim are to survive.

Trembling, the orchestra builds to a dynamic but minor-moded and serious-minded statement of The White Rider (In the Fellowship) and the Wizard rides Shadowfax out to seek aid.

IN THE MAKING:

Listeners will again note “The King’s Decision” and “Exodus From Edoras” share a few identical measures.

The open fifth string harmonies that end “The King’s Decision” backed Éowyn’s sword practice, which, in the Theatrical edit of *The Two Towers*, immediately followed Gandalf’s departure from the stables. On DVD Aragorn and Éowyn first discuss Brego after Gandalf leaves, and so the end of Shore’s composition is dissolved out of the film.

The fifths are heard here, on CD, both in their original placement, at the end of “The King’s Decision,” and at their new residence, approximately half way through “Exodus From Edoras,” where Éowyn’s sword scene eventually settled.

5 – EXODUS FROM EDORAS

Aragon and Éowyn have their first real conversation in Edoras' stables, and though the Sheildmaiden is not yet won over by the Ranger from the North, she is, at the very least, intrigued. *Cor anglais* and flute with strings stir into a near romantic melody as Éowyn speaks to Aragorn.

But the line is shackled by the aberrantly bubbling tones of Isengard's music and a muted brass variation of the Evil Times motive as a horse and rider approach Orthanc. With a low roll of the tam-tam the rider is revealed to be none other than Gríma, son of Galmod—the Wormtongue. The orchestra's substratum lurches to reluctant life, contrabassoon, tuba, cello and basses again shuffling out Gríma's lifeless motif. He informs Saruman that Théoden is now in league with the Fellowship, and describes a man wearing a ring with two entwined serpents.

The score pauses, dropping pairs of low C-naturals about the silence—figures that, in shape, recall the Ringwraiths' theme, and remind Saruman of the power his victory would bring. Saruman now knows that Gandalf seeks to return the King of Gondor to the throne, but he is little concerned. His is still the seat of power, and the Rohirrim will soon feel his might.

Mounting clusters of Rohan-esque harmonies illustrate the urgency of the threat as the populace of Edoras prepares to abandon the city. King Théoden promises Gamling that, "This is not a defeat," but the score suggests otherwise. Flute and violins knit the Evil Times motive back into the musical fabric.

Before departing, Éowyn practices her combat skills. She claims that, more than anything, she fears her own uselessness. Shore's score tells the rest of the tale. The Éowyn and Théoden theme plays in the rich low register of the violin section, then *cor*—she wants to fight alongside her uncle and his men

and prove her valor in battle. But that battle will have to wait. The fully realized Rohan Fanfare plays out for the second time in the score, but without the clear brass that previously intoned it. As the King casts a ragged glance back towards his home, only the Hardanger's brittle, rugged strings present the theme.

Still conferring, Gríma guesses at the Rohirrim's next move while Saruman lends but a fraction of his heavy-lidded attention. High strings perform a third iteration of Evil Times, but here the final descending whole-step is shortened to a half-step, moving the motive's contours closer to the chromatic music of Mordor. Théoden's people are playing right into Saruman's hands, and yet the Wizard remains hazily disinterested. Disinterested, that is, until, in a disgusting snag of flutes, densely grouped high strings and gruff flicks of contrabassoon, two of Wormtongue's words peak Saruman's brow: women and children. The Rohirrim are vulnerable.



6 – THE FORESTS OF ITHILIEN

Solo clarinet returns the story to Frodo, Sam and Gollum. The clarinet, of course, relates to the two citizens of the Shire, but the melodic line is anything but hobbit-like. Lifting through an F-minor arpeggio then descending, the clarinet seems to be toying with the opening of *The Pity of Gollum*. “It’s tying the two of them—Frodo and Gollum—together,” Shore acknowledges. “Frodo *could* become Gollum.”

Soon the hobbits retire for the night and Gollum is alone with himself. Fractures of the Pity theme tumble through the orchestra. Violins and bass clarinet examine the telltale ascending minor arpeggios under fluttering celesta trills as the subservient Sméagol and the treacherous Gollum vie for dominance—the winner being announced, not with a blast of trumpets, but with the squawk of a contrabass clarinet.

Needy Sméagol has cast nasty Gollum aside, and is busy at work pleasing his master. The contrabass clarinet, supported from below by *pizzicato* bass, plays an irreparably damaged variation on the chipper Hobbit Outline figure, the highest pitch swinging downwards on its rotting hinge. Over this, Sméagol

UNUSED CONCEPT:

In the film the sequence featuring Gollum’s warped contrabass clarinet variation of the Hobbit Outline was not used.

has repurposed the cimbalom from Gollum’s *Menace*, wrenching it into a servile, toothless grin. Contrabassoon enters the mix, deepening the composition’s timbre just before Sam cuts short Sméagol’s moment of giddy triumph. “It is a strange little thing,” Shore says with a smile, “almost comedic.”

In the bustle, Frodo wanders off to follow the odd calls of the forest. Field drums stiffen the writing alongside a militaristic motif based off ascending minor triads, and the forest unlooses a band of Haradrim soldiers.

But with a shudder of timpani and bass drum, two elephantine beasts

emerge following the soldiers. These are Mûmakil, the Haradrim’s beasts of burden, and Shore’s scoring for them sets up not a permanent melody, but a distinct treatment of the orchestra. Weighty lines in the depths of the orchestral palette (here unison celli and basses) sway beneath a prickling haze of aleatoric flute and clarinets, discordant harp *glissandi* and sizzling *dilruba* (bowed sitar).

The forest’s odd calls sound again, signaling a group of Rangers of Ithilien to ambush the Haradrim. Again the score adopts a militaristic edge with a strikingly similar motif. The Haradrim emerged with the pitches of a minor scale ordered 1-3-5, the Rangers with 1-3-2. It’s an odd symmetry that ties the new villains to the new heroes. Upon Faramir’s appearance, this is clarified. At the skirmish’s end, Faramir stands over a fallen Haradrim soldier and wonders how the man may have come to follow this path. “You wonder what his name is... where he came from. And if he was really evil at heart.” Shore’s score roams questioningly through minor harmonies, uncertain and restless. Faramir continues, “What lies or threats led him on this long march from home. If he would not have rather have stayed there...” and for two chords the music compassionately warms with low brass and timpani, “...in peace.” He pauses. “War will make corpses of us all.”



IN THE MAKING:

The militaristic minor triad figure meant for the Haradrim’s first appearance was cut from the film and replaced by the Mûmakil’s low, swaying music minus a few of the accompanying instruments. Since the Mûmakil’s music makes its intended entrance just seconds later, the film edit results in two sequential readings, which appear to lend the line greater significance than Shore intended. In fact, this line is only meant to play once in *The Two Towers*, although it sets up a scoring style that returns, like the Mûmakil, with a vengeance in *The Return of the King*.

The Complete Recordings features “The Forest of Ithilien” as Shore composed it—the military motif plays as the Haradrim enter and the low 3/4 music plays as the Mûmakil enter.

7 – ONE OF THE DÚNEDAIN

Featuring “Evenstar” performed by Isabel Bayrakdarian

Gimli, having some difficulty maintaining his dignity of late, loses control of his horse. The music, like his steed, trots right out from under him in a brush of sixteenth notes bounding through the string section. The exodus from Edoras proceeds, travelers doing what they can to keep their spirits up. Théoden sees Éowyn smile at Gimli’s misfortune and notes to Aragorn that her smiles have been too rare over the years. He regrets that he did not act as the father she needed. Here Shore begins not the Éowyn and Théoden theme, as might seem appropriate, but Éowyn Shieldmaiden of Rohan, the theme that speaks of her in isolation.

Éowyn’s principle theme (Éowyn Shieldmaiden of Rohan) takes a few interesting turns as she speaks to Aragorn. Théoden may not have seen much of her smile, but Aragorn seems to elicit it freely. Here Éowyn’s theme halts and starts, reacting bashfully—almost comically—to Aragorn as he attempts to graciously accept her grisly stew. Solo clarinet enters and a new theme appears to be forming. A descending F-major arpeggio at 1:53 gives just the slightest hint of the Éowyn and Aragorn theme, still in a state of faint self-realization.

Oboe enters, presenting the next step in the developing Fellowship in Rohan motif, but immediately following is a familiar line in solo French horn, The Realm of Gondor. Aragorn not only links the Rohirrim to the Fellowship, but also with Gondor. In The Realm of Gondor’s opening pitches—heard here for only the second time in *The Lord of the Rings*—we are reminded of his heritage, and his regal birthright.



But Aragorn is not yet ready to claim that birthright. His mind is torn between his responsibilities in Middle-earth, fears of his own potential weaknesses, and his love for Arwen. Beneath the Gondor theme the Rivendell arpeggios begin to flow, warm but somber, devoid of the lucent orchestrations that colored the lines in *The Fellowship of the Ring*. Lyric soprano Isabel Bayrakdarian enters singing “Evenstar” over female chorus divided three ways. The line, which moves from voice to alto flute, combines the ambrosial vocal tone of the Elves with melodic contours directly out of The Heroics of Aragorn theme—including the crucial down-and-back-up figure. Can Aragorn lead the World of Men without abandoning his love for Arwen?

Should he love her at all?
The Diminishment of the
Elves (“Gilrean’s Song”)

returns for the first time since Aragorn visited his mother’s grave, reminding him that he is a mortal man, and that even in the best of circumstances would eventually leave Arwen bereft. The theme colors its surroundings, migrating from female chorus to low strings. With a final sigh of the alto flute the Evenstar and Diminishment themes are intertwined, shrouding the future in uncertainty. Will Arwen and Aragorn accept theirs as a love inevitably doomed to recede, or will they proceed down a path of uncertainty, sustained by their enduring affection?

UNUSED CONCEPT:

Isabel Bayrakdarian’s first statement of the Evenstar (Arwen & Aragorn) theme is not heard in the final film. Instead, the female chorus and the harp arpeggios carry the first moments of Aragorn’s flashback by themselves.

Her performance is heard in its entirety here on CD.

8 – THE WOLVES OF ISENGARD

With a pitch of the melded Isengard theme, Five Beat Pattern and Mordor's Skip Beat, a Warg-riding Orc pounces upon Háma, the Rohirrim's scout. Aragorn rushes back to the caravan to warn them of an impending attack while infuriated French horns wrench forth, spinning the Rohan Fanfare's opening pitches into a panicked klaxon. Théoden orders the women and children to depart immediately, though the Hardanger sings out Éowyn's protests. With a roar of the Isengard theme and the Five Beat, a full company of Wargs charges the Horselords. Above, mixed chorus sings "The Call," in Old English, building to the troops' first clash.

With the wicked twist of the curdling Cruelty of the Orcs, the battle rages. Though the Rohirrim are winning, this motive, the sharpest and vilest of the Orcs' collection, illustrates that the creatures are taking their toll. A riderless Warg positions his open maw over Gimli's head, but with a brassy stab of the Fellowship theme, Aragorn is able to dispatch it at the last moment.

Abruptly, an inverted variant of the Cruelty of the Orcs knocks Aragorn from his horse's back. The music spins, wrapped in a churning 3/4 meter as Sharku, the Warg riders' captain, ensnares Aragorn and drags him to the edge of a precipice. Trumpet figures cycle restlessly, rising in pitch as Aragorn nears the cliff. With a dissonant sustain of blistering brass and strings, Aragorn spills over the edge.

IN THE MAKING:

Several changes affect this composition in the film. When Legolas watches the full compliment of Warg riders coming over the crest of a hill, a few measures are edited in from *Fellowship's* Moria sequence, extending the build a bit further than Shore's original "Wolves" composition.

Originally, after the Eorlingas ride up to where Legolas launches arrows at the Wargs, "The Wolves of Isengard" returned to the panicked klaxon French horn variation on the Rohan Fanfare, before presenting a deep setting of the Isengard theme over the Five Beat Pattern. In the film a thinner Isengard theme begins earlier, right after Éowyn departs with the women and children, expanding the score by a few seconds.

Finally, the charge of the Riders towards the Wargs was tightened in the final film, so Shore's setting of "The Call" was shortened and a brass chord was edited in to bring the warring forces together earlier.



9 – REFUGE AT HELM’S DEEP

Legolas and Gimli find Sharku bleeding upon the plains, sputtering a sickly laugh to himself. The Orc claims Aragorn is dead, offering as proof Arwen’s pendant. *Cor anglais* pitches proceed down and back up, setting the Fellowship opening over a C-minor triad in low strings. The Fellowship theme, which before offered a major harmonization to a minor theme, can no longer maintain the paradox. Aragorn is gone. Surveying the carnage, Théoden fears the Orcs will return, and orders the troop to move on, leaving the dead. Celli and basses again pass through the Fellowship’s opening notes, sinking the theme’s spirits even lower.

Elsewhere, Éowyn has led the women and children of Edoras to Helm’s Deep. The opening of her theme carries her hope to the gate, admitting her inside where she finds scant provisions, a ragtag band of soldiers and the weary refugees of Rohan. The orchestral swell halts, constricted to a single disbelieving C-natural. “It’s disappointing,” Shore confirms. “It’s seen through her eyes. That’s part of what Peter was doing, always trying to bring it down to the human spirit. Musically, as well, I’m working with the characters and their emotions.” Hardanger sings the Rohan Fanfare in the same fragile setting used when the exodus began. The stronghold seems to have done little to aid the Rohirrim.

Isabel Bayrakdarian returns to provide the text for Éowyn’s wordless expression. Two lines from “[The Missing](#),” are set to a melodic line that prefigures the upcoming “The Grace of the Valar.” The translated lines, “...she felt the loss/of all things that she missed,” express Éowyn’s pain and hopelessness, and yet the burgeoning mysticism of the melody seems to suggest the tale is not yet over. “Isabel did one take of this,” Shore recalls. “That one take was the only one we ever recorded. We were recording ‘Evenstar’ and the session had been going for hours. Then, as she was leaving, I said, ‘Maybe just try this once, we’ll record it tomorrow.’ She just did it once and we never recorded it the next day because it was so great.”

10 – THE VOICE OF SARUMAN

IN THE MAKING:

The first 15 seconds of “The Voice of Saruman” are not used in the final film, though the composition appears here on disc as Shore wrote it.

The time for all-out war has come. Saruman has gathered a legion of Uruk-hai at the base of Orthanc and now bellows terrible commands to the troops from his thorny balcony. Shore’s composition here is the most single-minded in *The Two Towers*. Relentlessly, it seeks to intensify only two motives—the Five Beat Pattern and the Isengard theme. And so it does, the themes, per their wont, growing in energy and force, but never in complexity or sophistication. Set in the very lowest reaches of the orchestra’s brass, this composition arcs over one long *accelerando*, building from a bone-cracking growl to the driving low strings, timpani, [piano](#), [taiko](#) and bass drum of the Uruks’ lopsided footslog. They march to Helm’s Deep, and to war!





11 – ARWEN’S FATE

Featuring “The Grace of the Valar” performed by Sheila Chandra

Aragorn’s unconscious form floats downriver, as the soothing graze of the **monochord** hums beneath him, conjuring the music of the Elves. Four alto flutes ascend in their clement, airy tones, dreamily hailing the arrival of a soprano voice. **Sheila Chandra** performs “The Grace of the Valar,” the text of which seems at first to address Aragorn from Arwen’s point of view (“Shadow

lies between us/as you came, so you shall leave from us”), though the opposite is soon shone to be true. This is Aragorn’s selfless plea to Arwen, that she should leave Middle-earth and carry the memory of his undying love with her. (“For you are not bound to the circles of this world/You are not bound to loss and to silence.”) Though painted in Elven hues, the melody belongs to Aragorn—its contours are informed by the Heroics of Aragorn theme. With a second phrase of the vocal melody, Aragorn drags himself atop Brego, and is led away from the riverbank.

Meanwhile in Rivendell, Shore continues to turn the musical tables. Arwen is told by Elrond that it is time for her to board the ship to Valinor, but the Elves’ signature vocal timbres are nowhere to be found. Alto flute, instead, solos over elegant string chords. And so, in this complicated love affair, Man is now momentarily represented by a female voice while Elf is represented by a solo instrumentalist.

IN THE MAKING:

In the film, Sheila Chandra’s second statement of the vocal line is replaced when the music jumps ahead to present the solo alto flute under Aragorn’s ride upon Brego.

The flute solo having already played, Arwen’s discussion with Elrond is left unscored, though Chandra’s first phrases repeat as Arwen’s vision of the future begins. This vision then concludes with an edited in reading of The Diminishment of the Elves (“Gilrean’s Song”).

The entire original composition is heard here, unaltered.

12 – THE STORY FORETOLD

The solo alto flute is joined by interplaying string lines as Arwen, still in Rivendell, grapples with her difficult decision. Prompted by her father, she decides to forsake her love for Aragorn and depart Middle-earth with the rest of her kind. The score tenderly pauses, then enfolds the Rivendell theme in the most elaborate setting heard since *Fellowship*. Yet despite the female voices intoning “**Hymn to Elbereth**,” the harp *glissandi* and robust arpeggio figures, the Rivendell theme moves slowly and softly, almost receding. After a single rhapsodic statement of the line it evolves into a sadder, more linearly expressive shape that draws the stylistic tendencies of the “Evenstar” and “The Grace of the Valar” music closer to Rivendell.

Over a lingering shot, the monochord reappears in clarification of its appearance in the music of Rivendell: Elrond has been in telepathic communication with Galadriel. The Eastern-tinted Lothlórien theme—**sarangi** doubled with female chorus singing “**Footsteps of Doom**”—makes its debut appearance in *The Two Towers* as Galadriel peers into the future of Middle-earth. “In the gathering dark, the will of the Ring grows strong,” she tells Elrond. Violins nimbly trickle in The Nameless Fear passage, subtly rising like Sauron’s mounting power, over irresolute minor chords. This same passage plays under Galadriel’s narration in *The Fellowship of the Ring*’s opening, and conditions have improved little since then. The Ring still seeks to reach its master. To that end, it has now entered the susceptible World of Men.

Will the Ring be changing hands again? In its classic A minor *cor anglais* guise, the History of the Ring sighs across the score while Faramir and his Rangers take Frodo and Sam to their hidden outpost of Henneth Annûn.

13 – SONS OF THE STEWARD

IN THE MAKING:

The choral writing in this composition, which features *The Two Towers*' only use of "[The Death of Boromir](#)" text, does not appear in the film.

Faramir tells the hobbits that Boromir, his brother, is dead. Cloven excerpts of *Evil Times* litter the scene, select pitches chipped off the figure entirely, others raising an upsetting half-step, bending the line closer to Mordor's chromatic tones. With a compassionate swell of strings, Faramir recalls finding his brother's boat. He turns Boromir's ruined horn in his hands, contemplative, and for just a moment the score trembles. Celli and basses, first in A^b minor then G minor, peruse the first five notes of the *Seduction of the Ring* theme. Boromir tried to take the Ring. Does Faramir share his weakness?

The younger brother remembers happier times, envisioning Boromir retaking the city of Osgiliath. A sterling trumpet solo awakens, flexing its strong limbs and sounding *The Realm of Gondor*. Boromir proudly announces, "This city of Osgiliath has been reclaimed for Gondor!"

Cymbals crash and a company of brass sings Gondor's theme as proudly as it has yet been heard. But for all its dignity, it is still *The Realm of Gondor* (in *Decline*), the melody line pulling downwards at the theme's tail end.

Faramir and Boromir share a drink under the shelter of the victorious score, but the calm is unmade by their father's entrance. Denethor, the Steward of Gondor, has another task for his eldest. Word of Elrond's upcoming Council has reached his ears, and he has guessed its purpose. The One Ring has been found. The History of the Ring theme plays, but ducks away at the last instant, concealing itself from view. At the same time, a new more sinister motive reveals itself. A purely rhythmic variation on the Mordor Skip Beat percolates through the string writing, each statement bracketed into three identical pitches that neither rise nor shift. The utterances become more pronounced until the line breaks to the forefront of the score in a near quote of a passage from *The Fellowship of the Ring*'s Prologue. War with Sauron has bent Denethor's fragile mind. His voice is but a whisper, yet Shore's score builds so intently that each word assumes a maddening weight. "Bring me back this mighty gift," he tells Boromir.

Despite his misgivings Boromir accepts this charge, and *cor anglais* and French horn join over a string pedal in *The Two Towers*' final muted statement of *The Realm of Gondor*. Strings finish the line, accentuating its conclusion—the *Decline* phrase.



14 – ROCK AND POOL

Strings, flutes and clarinets trill into a swirl of tonalities before peeling back to reveal an old acquaintance: the cimbalom, jittering and twitching on a single exposed pitch. "It's just a little bit of the sound of it, but it doesn't play the Gollum's Menace melody," Shore explains. Sméagol has been found by Faramir's men. Violas and harp resume, burbling through D-minor and B^b-minor arpeggios, recalling the Pity theme as Sméagol fishes. Threatened with Sméagol's death, Frodo coaxes the creature to him. Violin and *cor* pull the Pity tune apart as Sméagol agrees to follow his master, only to be constrained by Faramir's Rangers.

15 – FARAMIR'S GOOD COUNCIL

Captured and beaten, Sméagol weeps. A familiar voice returns—it is Gollum taunting Sméagol. The Pity theme's opening passes from harp to strings to woodwinds, shattered throughout the ensemble, trying to collect itself, but unable to cohere. The bits collide and clot instead, building to a close-voiced collection of pitches as nasty Gollum reclaims the gangrel creature's dichotomous psyche.

In a back room of the Rangers' outpost, Sam confers with Frodo. Naïvely, he tells him to use the Ring, just this once, to escape. But Faramir overhears the conversation and realizes that the Ring of Power, the very token which Boromir failed to deliver to Denethor, is now within his grasp. Finally, the *Seduction* theme fully emerges, calling to Faramir with the same enticing offer that lured Boromir to his doom. Boys choir sings "[The Seduction of the Ring](#)," entreating Faramir, promising victory and the peace he so ardently desires.

UNUSED CONCEPT:

In the film, this composition, from the *Seduction of the Ring*'s entrance on, is dissolved into the sound effects to create a stiller tone.

DISC THREE

1 – ARAGORN'S RETURN

A shadowy figure on horseback moves across Rohan's plains. The music establishes a martial gait as Aragorn catches sight of a blight upon the land—at least 10,000 Orcs moving in snaking columns. Brego turns and picks up his pace, and Shore returns to *The Heroics of Aragorn* as the *Dúnedan* speeds towards Helm's Deep. This is the most powerful and propulsive setting of this Fellowship variant in the score—a very similar setting to that heard at Amon Hen—but there is still an impurity threaded within. The rising perfect fourth interval that first introduced Aragorn in Bree again opens the ascending line, and it is this interval that carries the remnants of Aragorn's reluctance and uncertainty. He rides to Helm's Deep not to lead, but to forewarn.



Nevertheless, the score grants him a hero's welcome. A short running line for bassoon and cello carries Aragorn across the causeway—a line which recalls the figures heard when Éomer and his Riders first encountered Aragorn and the Fellowship upon the plains of Rohan, neatly paralleling the events. A strong turn of the Fellowship theme sounds, the first we have heard of this theme since Gimli and Legolas mourned Aragorn after the Warg attack.

2 – WAR IS UPON US

IN THE MAKING:

Due to some trimming in the first minute of this composition, the first of the three trumpet calls does not appear in the film.

Aragorn informs Théoden that the Uruk-hai army will be upon them before nightfall. The King puts on a strong face, praising the impregnable defenses of Helm's Deep, but Aragorn and Gimli follow him, insisting that he should consider this matter more seriously. Over a slow-building bolero-like rhythm in low strings, Shore proceeds with a staid examination of the second half of the Fellowship theme. Inserted into this somber *mélange* are three trumpet calls. The first and third present the same rising perfect fourth interval that has tied Aragorn to his reluctance since Bree. The second call presents a rising minor third, the first two pitches of the Rohan Fanfare. Musically, the Rohirrim's predicament is portrayed as the Fellowship's responsibility.

The Ents, too, realize that Sauron is a force to be reckoned with. The impassive Ent theme returns, infused, this time, with a dramatic *choral line*. An Entmoot has been called. The Shepherds of the Trees may be slow to move, but they have at least now decided to consider the situation. With a great swell of Shore's orchestral forest, a grove of Ents converges



3 – “WHERE IS THE HORSE AND THE RIDER?”

Helm's Deep is prepared for war. Éowyn complains to Aragorn that she should be allowed to fight, not required to join the other women and children in the Glittering Caves. A particularly emotive setting of her melody begins this composition, though ten measures in it becomes clear that we're listening to a new Éowyn theme. In her plea, she blurts out that she loves Aragorn. This is the Éowyn and Aragorn theme, in some ways the most courageous in Éowyn's catalogue. It rounds off the searching rise of her principle theme with earnest descending contours, but this kind of self-expression is still foreign to Éowyn. Immediately she shrinks back, resigned to her place in the Caves. The line dissipates, only to be replaced by a steady and abject setting of the Rohan theme for orchestral strings.

The Fellowship surveys the arming of Rohan, boys and old men alike. Swords are distributed, while low strings assemble a few steely phrases built off minor triads. “They are all going to die!” Legolas tells Aragorn. He shoots back, “Then I shall die as one of them!” As noble as the sentiment may be, the score sets it against a dark French horn Evil Times variant. Unless the situation changes, the Elf is correct. Théoden, too, is readying himself, privately fearful of what fate seems to promise. Again, low strings present a series of hardened figures based on minor triads, this time less militaristic and more fatalistic. Chorus rises with “[The Call](#)” over a heartbeat of timpani.

The soldiers convene upon the ramparts, but Aragorn has lost his resolve. He sits dejected, watching the troops until he sees Híma's son, Haleth, a mere boy, ready to join the men in battle. Another trumpet call sounds, aspiring to be a bold call to arms, but stuck on the first two pitches of the Rohan Fanfare, unable to complete the line. Aragorn speaks with the boy as low strings continue with an accompaniment, likewise attempting to complete the Rohan phrase, but again, incapable. Fearful, Haleth looks to Aragorn for words of encouragement. The Heir of Isildur offers no false optimism, but tells the boy to never surrender hope. In this moment, Aragorn understands why he must lead. As he arms himself the trumpet call returns, still unable to complete a heroic statement of the Rohan Fanfare, but enlivened, quicker, coupled with a bold snare drum tattoo. The three members of the Fellowship of the Ring reunite, and the down-and-back-up pitches of the Fellowship theme sound in reverberant strings. The odds of survival may not have improved, but there is honor, nonetheless, in doing what is right.

IN THE MAKING:

The low string figures under Aragorn's talk with Haleth are dissolved out of the film's sound mix.

4 – THE HOST OF THE ELДАР

Hope is rewarded. Haldir of Lórien arrives with a band of Elf archers to assist the Rohirrim. The Lothlórien theme takes a heretofore unheard guise, its florid current solidified into a militant march. Voices and brass in Elf-like unison carry the theme over rhythmic percussion and strings. And yet, optimism is still tempered—The London Voices yet sing the grim “[Footsteps of Doom](#)” text associated with the Lothlórien theme.

As Haldir tells Théoden that the Elves have returned to honor their old alliance with Men, three chords rise through high strings—nearly identical to the three chords heard when Gandalf, at the Doors of Durin, invoked the name “[Fëanor](#)”, one of the Eldar. Aragorn rushes to Haldir, greeting him with a clear trumpet calling out the Fellowship theme. Neither the Elf archers nor the soldiers of Rohan are true members of the Fellowship, but in their alliance, they follow its spirit implicitly. The Elves, in flawless precision, snap themselves to readiness while Shore marks the alliance with one more lively salutation from the Fellowship theme.

UNUSED CONCEPT:

The Fellowship theme that backs the Elf archers' precision move to readiness was removed from the film when it was decided that the melody should be saved exclusively for the members of the Fellowship.

The last two chords of the composition were also dissolved in order to extend the pre-battle silence by a few seconds.

None of this cheer, however, has slowed the Uruks; their torchlight and cries now deface the visible horizon, their footfalls shaking the ground. Ensnared deep within the Glittering Caves the women and children of Rohan cower in expectancy. The score sinks into a cheerless lull that is navigated by a single anticipatory double-reed statement of the Rohan theme. “It's gentle and emotional. These are families, and the score plays to their sorrow,” Shore says. “There's going to be destruction and death very soon.” With a handful of chromatically rising chords, the Uruk-hai arrive at Helm's Deep.

5 – THE BATTLE OF THE HORNBURG

The Battle begins with the music of the first line of defense—the Lothlórien theme. The Elves release their first volley of arrows as the Uruks begin their charge. In war, brass takes the theme exclusively, the decorative women's voices, which tied the Elves' music to their loftiest aesthetics, are now shed. A percussive assault of timpani, two taikos, bass drum and rolled tam-tam continues, and this brass devolves into violent pyramid clusters, sharpening like the warriors' resolve.

But the Uruks' numbers are great, and they quickly reach the outer wall, impaling the earth with their ladders. The score switches to the angular metallic storm of the Five Beat Pattern and the Isengard theme. Once this Pattern has worked its way into the battle, it takes hold, refusing to surrender ground. The Uruks gradually begin to bleed through the Elves' defenses, scrabbling deeper inside. Having passed the Elves, the Five Beat Pattern meets the Rohan Fanfare, trampling not up against it, but directly through it. The score sounds the two lines in counterpoint, deforming Rohan's rural beauty with the Uruk's cumbrous brutality.



6 – THE BREACH OF THE DEEPING WALL

With the Elves' assistance, it appears the Rohirrim are beginning to hold the Uruk-hai at bay. The armies evenly matched, the thematic material momentarily drops out of the score. However, a quick snare drum figure and a pair of chords (G-minor and E-minor) apply tension as the Uruks carry a set of metallic orbs to a drain in the outer wall of Helm's Dike. Aragorn senses something is not right and strings pick up the snare's taught rhythms. Legolas tries to bring a charging Uruk down, but the Berserker reaches the drain, sets his torch to the orbs, and explodes the wall. Now reflecting the Uruks' advantage the score is lacerated by the stinging dissonance of The Cruelty of the Orcs. The G-minor and E-minor chords return more malignly and the Uruks begin to hammer the main gate with a battering ram.

The Fellowship, meanwhile, is still recovering from the explosion along the wall. Buoyed by the score's three most fully developed statements of the Fellowship in Rohan, Gimli leaps to Aragorn's aid. The Elves, regrouped, draw their blades and rush towards the Uruk-hai. Again an all-brass setting of the Lothlórien theme heralds their force, though nearby a Mirkwood Elf interrupts the line with a more specific melody. Riding a shield, Legolas swiftly descends a staircase, dispatching Uruks as he goes, while a brisk Fellowship quote follows. It is an isolated moment of unblemished heroism, and as the theme concludes the mood darkens, the taut snare drum rhythm returning.

7 – THE ENTMOOT DECIDES

Treebeard's peers have reached their decision. The Ents will not help. Merry is crushed, but Pippin tries to lift his spirits by recalling the Shire. Strings accompany Pippin's efforts, trying to bolster the score with the Shire's theme, but the line comes out heavy, burdened, voiced lower in the orchestra than usual and unable to elicit anything other than a sad recollection of a faraway home. Merry tells Pippin that if this war isn't stopped, not even the Shire will be immune.

The war at Helm's Deep goes no better. The tide has turned in the Uruks' favor, and the score pauses amidst the fury of battle to mourn what seems to be the Rohirrim's inevitable defeat. "This is the despair of it all now," Shore says. Théoden calls upon Aragorn to announce a retreat and the down-and-back-up figure that binds Aragorn's emerging heroism to his valor is turned disenchantingly against him. His leadership has brought no lasting aid.

8 – RETREAT

Featuring “Haldir’s Lament” performed by Elizabeth Fraser

Aragorn sounds the retreat, but it comes too late for Haldir. He is caught from behind by an Uruk’s blade. Elizabeth Fraser, who performed “Lament For Gandalf” in *The Fellowship of the Ring*, returns to once again honor a fallen hero. Shore’s composition takes a similar shape, a call and response for solo soprano and female chorus, as Fraser performs “Haldir’s Lament,” set to excerpts of “*Namárië*.” In death Haldir’s music returns to the Elves’ ethereal mysticism.

Spurred to action, Aragorn swings wildly at the surrounding Uruk-hai, but to no avail. The G-minor/E-minor chords return beneath the martial drum patterns and the Uruks relentlessly continue to beat down the Hornburg’s gate.

With a stifled high string setting of Evil Times in its bent, chromatic guise, Aragorn and Gimli sneakily approach the gate’s attackers. Gimli, having all but resigned himself to an undignified existence at this point, suggests that Aragorn toss him over to the causeway, atop the Uruk crowd... as long as Legolas hears no word of it. Aragorn agrees and, with the strongest reading of the Fellowship theme since the Three Hunters searched the plains of Rohan, leaps after the Dwarf to attack the Uruks.

In the confusion the Rohirrim are able to shore up the door, but a new threat emerges. The Cruelty of the Orcs returns again as the Uruks bring forth *carroballistas* to permanently affix ladders to the wall. Aragorn continues to battle valiantly—his efforts still marked by the down-and-back-up phrase—but the Cruelty motif slides over the Five Beat Pattern. Isengard’s theme spills out across the battlefield, the scales of battle now tipped even deeper in the Uruks’ favor by an incursion of horns and trombones.

Aragorn and Gimli, having provided ample distraction, are pulled up the wall by Legolas. Passionate strings swash for a moment, but the Uruks are nearly unstoppable. The main gate is about to fall. With no choice left, Théoden commands all troops to fall back to the keep. French horn sounds a proclamatory call of the Rohan Fanfare, which closes with the opening three pitches of the Fellowship theme. Trumpet echoes the call, likewise beginning with Rohan’s Fanfare, then concluding with a turn from the Lothlórien theme.

9 – MASTER PEREGRIN’S PLAN

Treebeard carries the dejected Merry and Pippin through Fangorn, but Pippin has an idea. He suggests that they alter their route, requesting that the Ent take them South towards Isengard. Shore’s score picks up four chords (E^b-minor, A-minor, E^b-minor, F[#]-minor) which, melodically recreate the “small stones” chords, but harmonically echo a minor setting of the tritone chords heard when the hobbits first entered the forest. Merry and Pippin, the “small stones” in hobbit form, are about to start the avalanche that will shock Treebeard just as he shocked them. The trio heads South, accompanied by a long-lined melody drawn from the Shire theme’s opening pitches.

IN THE MAKING:

The music heard when Treebeard surveys Fangorn’s ruined tree line is not heard in the film.

A stretched Evil Times motive updates Frodo’s progress. Faramir leads him, Sam and Gollum to the outskirts of Gondor, where they watch Osgiliath burn in the distance. Frodo again pleads for his release, but is refused.

Still chatting genially with Merry and Pippin, Treebeard reaches Isengard. A deep roll of the tam-tam brings him to the forest’s edge earlier than he expected. Where many of Treebeard’s friends once grew there only remains a grove of splintered stumps. Mournful strings quickly grow bitter as Treebeard is enraged. “A wizard should know better!” Brass adds a harsh pedal tone to the string line and Treebeard howls to the air.

10 – THE LAST MARCH OF THE ENTS

Featuring Ben Del Maestro

“My business is with Isengard tonight,” Treebeard promises, “with rock and stone.” A deliberate march begins, celli and basses grounding the downbeats while a field drum cadence strides through. Female voices enter singing “[The Ents](#),” set to the Nature’s Reclamation theme, but this is the theme as it has never before been heard. For the first time in the story, Nature has broken from its gentle, benevolent mode and has set itself upon the path to war. Isengard’s encroaching industrialism has become an affront to Nature, and an unstoppable reckoning force now seeks to reset the balance. Nature’s Reclamation continues to build. Male voices join in support of the women’s and boy soprano, Ben Del Maestro, takes the melody line.

IN THE MAKING:

After the near appearance of the Seduction of the Ring theme, this composition is dissolved out of the film, leaving the final 35 seconds unheard.

Meanwhile, Faramir’s captives have reached the borders of Osgiliath. Frodo hardly notices; the Ring has now become such a weight that it takes all his concentration just to soldier on. Ever supportive, Sam tries to offer him encouraging words, but the sound is drowned out by an oppressive drone of open string harmonies that threaten to burst into the Seduction of the Ring at any moment. Faramir tells his men to take the hobbits to his father, but with a poignantly hobbit line from the clarinet Sam reveals to him that Boromir was killed after trying to take the Ring. Faramir is stunned, until a threat from the sky turns his attention away from his captives.

11 – THE NAZGÛL ATTACK

Brass erupts with the caustic harmonies of the Ringwraith theme as a Nazgûl appears overhead. The score effects a mad dash as captives and captors alike scramble out of sight. The fell beast’s rider scans the city for the Ringbearer, and though Faramir stashes him out of sight, Frodo is left unguarded.

Back at Helm’s Deep, the Uruks have totally overrun the Rohirrim’s first wall and are now hammering their way into the keep. In the Glittering Caves beneath, Rohan’s women and children flinch with each impact. In a Rohan-esque voice the score stills itself, preparing for the worst with hushed, fatigued lines behind which timpani and field drum quake like distant battle.

The King is shocked at the reckless hate on display. Aragorn suggests that they ride out in one last assault upon the Uruks to draw them away from the women and children. Percussion figures build up energy and Théoden’s attention is drawn back to the present. Gimli remarks that the sun is rising, precipitating the arrival of Nature’s second most prominent motive, Gandalf the White (In Nature). The wizard’s words echo in their minds: “Look to my coming at first light on the fifth day. At dawn look to the East.”

Choir forcefully builds Gandalf’s theme with the text of “[The Call](#)” as Théoden and Aragorn prepare to ride forth and Gimli charges for the horn of Helm Hammerhand. The repeating triplets arc higher and higher, mounting energy and resolve for what could well be the last ride of the Eorlingas.

12 – THÉODEN RIDES FORTH

Featuring Ben Del Maestro

The King’s riders catch the Uruks by surprise, dislodging them from the causeway. A brilliant setting of the Rohan Fanfare carries the Eorlingas into the field of Uruks beyond. Expectantly, Aragorn casts his eyes eastwards towards the rising sun, where they are met by a horse, a rider and a most welcome choral performance of a single word: “Sceadufæx,” or Shadowfax.

Just as he promised, Gandalf the White has returned, and with him are Éomer and his 3,000 Riders of Rohan. The sunlight breaks onto the darkened earth, scorching the Uruks. Gandalf and the Riders charge, laying waste to the Uruk horde. Ben Del Maestro and mixed chorus continue to sing a cresting setting of “[The Mearas](#),” above which luminous violins perform Gandalf the White (In the Fellowship). The connection is complete. Gandalf, remade by Nature, has borne Its will to the Fellowship and to the Rohirrim, uniting these forces against Sauron and his minions.



UNUSED CONCEPT:

In the finished film this appearance of the Gandalf the White (In Nature) theme was replaced with an edited in version of Nature's Reclamation.

Although both themes speak to Gandalf's connection to the natural world, Shore originally intended to delineate the action at Helm's Deep and the Ents' action at Isengard with separate themes.

The music is heard here on CD as Shore originally wrote it, the delineation intact.

But Nature still has business with Isengard. Percussion resumes a martial stride and the Ents are unleashed. Orchestra and chorus swell, developing passages of the Nature theme, and rising across the score's most extended *crescendo*. As the melodic line endlessly climbs, effervescent arpeggiated figures flow through accompanying lines and the Ents burst the dam. The music, like the mighty waters, cleanses Isengard, extinguishing its fires, razing the wicked structures with which it has polluted the land. Brass chatters in rhythmic fanfares declaring that, despite its sedentary and graceful formality, Nature is capable of such force that even Saruman cannot stand against It.

Saruman, however, is but one finger of Sauron's fist. In Osgiliath, the Dark Lord continues to tighten his grip. The Nazgûl searches the city for Frodo, who now wanders the streets, dazed. Shore again holds open string pitches, threatening to introduce the Seduction theme. Frodo's will holds strong, but nothing can stop the Nazgûl from introducing his own abhorrent harmonies into the wind writing. With a dissonant burst the Rider finds Frodo atop a stone stairway. Frodo takes the Ring in hand, ready to slip it on as the open strings await his next move. Ever faithful, Sam races to Frodo's side, and with a careening string triplet the two tumble down the stairs.

13 – THE TALES THAT REALLY MATTER

The Nazgûl has been turned away, the Uruks dispelled from Helm's Deep and Isengard vanquished by the Ents. Middle-earth would seem to have granted its heroes a momentary respite from their ills, were it not for the broken hearts of two hobbits. Frodo and Sam lie collapsed at the base of the stone stairway. "I can't do this, Sam," the words fall weightily. Again it comes to Samwise Gamgee to carry Frodo over the precipice of despair. Shore's divided woodwinds and strings create a gentle air, flute giving way to clarinet as chords drawn from the Shire's reverent Hymn Setting take shape below. Sam tells his friend, "Even darkness must pass. A new day will come," and the expansive simplicity of A Hobbit's Understanding sings out for the first time since the two hobbits set out for Emyn Muil. "Fran felt it was important to tie this to the beach from *Fellowship*," Shore recalls. Faramir overhears the hobbits and finally understands Frodo's quest. The music offers a momentary sympathetic oasis as clarinet takes the Shire's Hymn Setting, now fully formed over the steady and solemn chords, and Frodo, Sam and Gollum are set free.



Here begins a series of resolutions, each group of heroes tying up its story line. With a twitter of trilling strings and winds Gandalf, Aragorn, Théoden and Éomer force the last remaining Uruk-hai back into the forest where gnashing brass spring upon them and the [Huorns](#) finish the beasts once and for all. A dignified Fellowship theme and a series of humorously halting chords perfectly represent the bond between Legolas and Gimli, who competitively compare their respective totals of Orc corpses. And even after witnessing

the Natural world spring to life, unleashing its unstoppable flow upon Isengard, Merry and Pippin are back to their old ways, scrounging for a good bite to eat... and perhaps a pipe-full of Old Toby. Both are discovered in Saruman's storeroom, and with buoyant statements of *The Shire's Playful Setting* and *The Hobbits' Antics*—and the feathery tones of the whistle—the hobbits could not be more in their element. Even Treebeard's motive curls upwards like a curious smile, his interest piqued by the laughter and puffs of smoke now emanating from the storeroom.

Faramir sets Frodo and Sam off through an old sewer pipe that will take them out of Osgiliath and back to the woods. But he warns them of the dangers of Cirith Ungol, threatening Gollum with death should he bring harm to the hobbits. Could Gollum be leading them into a trap? Oboe appears, first presenting four pitches that we will soon come to recognize from "Gollum's Song," then segueing directly into his Pity theme. Strings continue, combining Pity and "Song" fragments as Sam speaks with Gollum, reminding him that Frodo has his best interests at heart. Gollum claims to understand, but the score's instability sends mixed messages.

Having finished his business at Helm's Deep, Gandalf the White turns his mind East to Mordor. He reminds all that this victory has only moved them one step closer to the greater threat of Sauron. The Fellowship theme appears one last time in a serious-minded vein, low in the orchestra. But hidden in the orchestra's body, at the very bottom of its range, a solo clarinet joins the Fellowship theme. Gandalf states, "All our hopes now lie with two little hobbits, somewhere in the wilderness."

The clarinet rises back to the key of D—the hobbits' most common key—back to the Shire's Pensive Setting and the score's only pure reading of the Hobbit Outline Figure. Again Sam has given Frodo the strength to carry on, and Frodo takes a moment to acknowledge his friend. The line continues into the strings, which continue with the same Hymn material that became "In Dreams" at *Fellowship's* conclusion. But the third member of their party bears no such warm feelings for his compatriots. Gollum, alone, skulks along the underbrush, trailed by a high dissonant violin line and the low grunt of contrabassoon and basses on Gollum's Menace. "There is a little of the Gollum theme, and a little of Sméagol in here," Shore explains. Sméagol is no longer free of Gollum, and though the Pity theme tugs imploringly at the strings, an even older theme reminds him of his true allegiance. Once again the Pity theme winds slavishly into the History of the Ring theme, and Gollum's true master takes hold. Gollum decides the hobbits must die—the Ring must again be his. "We could let her do it..."

UNUSED CONCEPT:

"I revised this composition a few times," Howard Shore explains. "I go through quite a number of revisions on some of these pieces. It takes a while to make it feel natural."

The first draft of "The Tales That Really Matter" featured much more direct, less tentative settings of the Shire material—including the whistle—as well as a number of Fellowship settings in its first third. However, it was eventually decided that the Fellowship theme had already been established as being specific to the Aragorn, Gimli, Legolas and Gandalf storyline, so the theme was scaled back when the composition was rewritten to give it a softer, more introspective shape.

14 – "LONG WAYS TO GO YET"

Featuring "Gollum's Song" performed by Emiliana Torrini

Gollum leads Frodo and Sam on as the orchestra picks up a series of fluid minor harmonies, pulling the stylistic tendencies of *The Pity of Gollum* down inky new avenues. "The writing seems solid, but it's always a little unstable. It's a searching piece," Shore describes. As at the end of *Fellowship*, boys choir begins humming a wordless melody line. The frame pauses on the distant fires of Mount Doom. Shore watches carefully. "We'll be there soon."

The boys draw back, handing the melody to [Emiliana Torrini](#), who will sing "Gollum's Song," which marks an important turn for the character. It highlights the point at which Sméagol begins to adopt Gollum's views. As Sméagol abandons his obeisant nature, this theme will all but disappear, leaving Frodo and Sam at the mercy of Gollum's Menace.



TEXTS

THE ABYSS

Text by Philippa Boyens

Adûnaic Translation by David Salo

FIRST HEARD: DISC ONE | TRACK ONE

Irkāt-lukhud ma	No shaft of light
katabrikihu	Can breach it
Ulfat-atam ma	No breath of air
tanakhi uduhū	Comes from it
bin-nât aznân tarsisi	Only an endless dark rises
Bazar udu agânî-furkhîn	Deep from the beginnings of the world.
Gurd!	Have fear.
Ma nîd sakhu!	Do not look down
Ma satf unkhai!	Nor step too close
Atkât zatagrafizu	The silence will take you
Zatablugi sulluzu	It will swallow you whole

THE FIGHT

Text by Philippa Boyens

Quenya Translation by David Salo

FIRST HEARD: DISC ONE | TRACK ONE

Cuiva Olórin	Awake Olórin
Nárendur	Servant of fire
Tira nottolya	face your foe
Tulta tuolya	Summon forth your strength
An mauya mahtie	For you must fight
Ter oiomornie	Through endless dark
Ter ondícilyar	Through chasms of stone.
Mettanna.	To the end.
Nurunna!	To the death!

THE ROAD TO MORDOR

Text by Fran Walsh and J.R.R. Tolkien

Sindarin Translation by David Salo

FIRST HEARD: DISC ONE | TRACK THREE

No ring cam a hûn ah asg	Cold be hand and heart and bone
A no ring randir chaer o mbar	And cold be travelers far from home
Û-genir i lû i caeda na nîf	They do not see what lies ahead
Ta i pellen Anor a firnen Ithil.	When Sun has failed and Moon is dead.
Vi gwae' vorn elin firithar	In the black wind the stars shall die,
bo cae lanc hen sí caedathar	On this bare earth here let them lie,
Tenn i Vorchir gam in ortha	Till the dark lord lifts his hand
Or aerath firnin a dôr tharn.	Over dead seas and withered land.

THE MISSING

Text by Philippa Boyens

Old English Translation by David Salo

FIRST HEARD: DISC ONE | TRACK FIVE

Héo næfre wacode dægréd	She never watched the morning rising,
Tó bisig mid dægeweorcum	Too busy with the day's first chores
Ac oft héo wacode sunnanwanung	But oft she would watch the sun's fading
Thonne nihtciele créap geond móras	As the cold of night crept across the moors
And on thære hwíle	And in that moment
Héo dréag thá losinga	She felt the loss
Ealra thinga the héo forléas.	Of everything that had been missed.
Héo swá oft dréag hire sáwle sincende	So used to feeling the spirit sink
Héo ne cúthe hire heortan lust	She had not felt her own heart's wish

NAMÁRIË (EXCERPT)

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

FIRST HEARD: DISC ONE | TRACK SEVEN

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.

Sí man i yulma nin enquantuva?

An sí Tintallë Varda Oiolossëo
ve fanyar máryat Elentári ortanë
ar ilyë tier undulávë lumbulë
ar sindanóriello caita mornië
i falmalinnar imbë met,
ar hísíë untúpa Calaciryó míri oialë.
Sí vanwa ná, Rómello vanwa, Valimar!
Namárië! Nai hiruvalyë Valimar!
Nai elyë hiruva! Namárië!

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.

Who now shall refill the cup for me?

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 Calacirya 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!

THE DEAD MARSHES

Words by Philippa Boyens

Sindarin Translation by David Salo

FIRST HEARD: DISC ONE | TRACK ELEVEN

I ngyrth sí ú-lostar
ú-chiriar ídh
Hiriar harch ring a nîd
Tano i óner
Io na ndagor veleg
Na dûr ben-galu, na naeth arvethed
Mín galad a chuil ban.
Mín sarch a ngurth ban.

The Dead do not sleep here
They have found no rest
Only a cold, dank grave
To mark what they gave,
To a great battle – long ago;
To a fruitless victory – to endless woe.
One light for each life.
One grave for every death.

THE REVELATION OF THE RINGWRAITHS

Text by Philippa Boyens

Adûnaic Translation by David Salo

FIRST HEARD: DISC TWO | TRACK TWELVE

Nëbâbîtham Magânanê
Nëtabdam dâur-ad
Nêpâm nêd abârat-aglar
îdô Nidir nênakham
Bârî'n Katharâd

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.

THE CALL

Text by J.R.R. Tolkien

Old English Translation by David Salo

FIRST HEARD: DISC TWO | TRACK THIRTEEN

Hwær cwóm helm? Hwær cwóm byrne?	Where is the helm and the hauberk,
Hwær cwóm feax flówende?	and the bright hair flowing?
Hwær cwóm hand on hearpestreng?	Where is the hand on the harpstring,
Hwær cwóm scír fyrr scínende?	and the red fire glowing?
Hwær cwóm lencten and hærfest?	Where is the spring and the harvest
Hwær cwóm héah corn weaxende?	and the tall corn growing?
Hwá gegaderath wuduréc of wealdholte byrnende?	Who shall gather the smoke of the dead wood burning?
Oththe gesiehth of gársecge thá géar gewendende?	Or behold the flowing years from the Sea returning?

THE MEARAS

Text by Philippa Boyens

Old English Translation by David Salo

FIRST HEARD: DISC TWO | TRACK THIRTEEN

Híe hine sáwon feorran	In the distance they saw him,
And hwíte sunnan in mane	White sun caught in his mane.
Híe lange hine clipodon	Long they called him –
ac hé ne wolde cuman	but he would not come.
For thon hé wæs Sceaðufæx	For he was Shadowfax –
Hláford ealra Méara	Lord of all Horses.
and hé ne andswarode bútan áne.	And he answered to only one.

THE KING

Text by Philippa Boyens

Old English Translation by David Salo

FIRST HEARD: DISC TWO | TRACK TWO

Lim-strang wæs geboren	Strong-limbed he was born
Bearn léod-cyninga	The son of kings
Magorinc Mearces.	The warrior of Rohan.
Bunden in byrde	bound by birth
Tó læðenne	to lead
Bunden in lufe	bound by love
Tó thegnunge	to serve
Lang beadugear cyythath	long years begin to show
Líc onginneth búgan	the body begins to bend
Swift déadlíc géar	swift mortal years
Stieppath geond willan	outpace the will
Ac éagan gíet lóciath	but eyes still watch
Beorhtre gesihthe;	clear sighted
Heorte gíet béateth.	The heart still beats.

THE FUNERAL OF THÉODRED known as LAMENT FOR THÉODRED

Text by Philippa Boyens
Old English Translation by David Salo

FIRST HEARD: DISC TWO | TRACK THREE

Nú on théostrum licgeth Théodred se léofa
hæletha holdost. Ne sceal hearpan sweg
wigend weccan; ne winfæt gylden
guma sceal healdan, ne god hafoc
geond sáel swingan, ne se swifta mearh
burhstede beatan. Bealocwealm hafath
fréone frecan forth onsended.
Giedd sculon singan gléomenn sorgiende
on Meduselde thæt he manna wære
his dryhtne dierest and maga deorost.

Now dear Théodred lies in darkness,
most loyal of fighters. The sound of the harp shall not
wake the warrior; nor shall the man
hold a golden wine-cup, nor good hawk
swing through the hall, nor the swift horse
stamp in the courtyard. An evil death has
sent forth the noble warrior.
A song shall sing sorrowing minstrels
in Meduseld, that he was of men
dearest to his lord and bravest of kinsmen.

EVENSTAR

Text by Fran Walsh and Philippa Boyens
Sindarin Translation by David Salo

FIRST HEARD: DISC TWO | TRACK SEVEN

U i vethed...	This is not the end...
na i onnad.	It is the beginning.
Si boe u-dhannathach	You cannot falter now
Ae u-esteliach nad –	If you trust nothing else
Estelio han –	Trust this –
Estelio veleth.	Trust love.

THE GRACE OF THE VALAR known as THE BREATH OF LIFE

Text by Fran Walsh
Sindarin Translation by David Salo

FIRST HEARD: DISC TWO | TRACK ELEVEN

Immen dúath caeda	Shadow lies between us
Sui tollech, tami gwannathach omen	as you came, so you shall leave from us
Lû ah alagos gwinnatha bain	Time and storm shall scatter all things
Boe naer gwannathach, annant uich ben-estel	Sorrowing you must go, and yet you are not without hope
An uich gwennen na ringyrn e-mbar han	For you are not bound to the circles of this world
Uich gwennen na 'wanath a na dhín.	You are not bound to loss and to silence

HYMN TO ELBERETH

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

FIRST HEARD: DISC TWO | TRACK TWELVE

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

FOOTSTEPS OF DOOM

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

FIRST HEARD: DISC TWO | TRACK TWELVE

Man sí minna?	Who enters here?
Man ammen toltha i dann hen Amarth?	Who brings to us this token of Doom?
I anann darthant dam morn	That which has stood so long against the darkness
Si dannatha.	will now fall.

THE DEATH OF BOROMIR
PART ONE

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

FIRST HEARD: DISC TWO | TRACK THIRTEEN

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.

THE SEDUCTION OF THE RING

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

FIRST HEARD: DISC TWO | TRACK FIFTEEN

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!

ENTMOOT

Text by Philippa Boyens

Sindarin Translation by David Salo

FIRST HEARD: DISC THREE | TRACK TWO

Naur vi eryn, lanc i dalaf	The woods are burning, the ground lies bare
Mathach vi geven?	Do you feel it in the earth?
Nostach vi wilith?	Can you smell it in the air?
Mâb le i nagor,	The war is upon you,
Bâd gurth vi ngalad friel.	Death moves in the fading light.
Dorthach vi mar han?	Are you part of this world?
Dagrathach go hain?	Will you join their fight?

THE ENTS

Text by Philippa Boyens

Sindarin Translation by David Salo

FIRST HEARD: DISC THREE | TRACK TEN

Rithannen i geven	Earth shakes,
thangen i harn	Stone breaks
na fennas i daur	The forest is at your door
ôl dûr ristannen	The dark sleep is broken
Eryn echuiannen	The woods have awoken
i ngelaidh dagrar	The trees have gone to war
ristar thynd, cúa tawar	Roots rend, wood bends
Dambedir enyd i ganed	The Ents have answered the call
Si linna i waew trin ylf	Through branches now the wind sings
Isto i dur i chuiyl	Feel the power of living things
i ngelaidh dagrar	The trees have gone to war

GOLLUM'S SONG

Lyrics by Fran Walsh

FIRST HEARD: DISC THREE | TRACK FOURTEEN

Where once was light
Now darkness falls
Where once was love
Love is no more

Don't say – goodbye
Don't say – I didn't try...

These tears we cry
Are falling rain
For all the lies
You told us
The hurt, the blame!

And we will weep
To be so alone
We are lost!
We can never go home

So in the end
I will be – what I will be
No loyal friend
Was ever there for me

Now we say – goodbye
We say – you didn't try...

These tears you cry
Have come too late
Take back the lies
The hurt, the blame!

And you will weep
When you face the end alone
You are lost!
You can never go home

PERFORMERS

VOCALISTS

THE LONDON ORATORY SCHOOL SCHOLA

Listening Example: Disc Two | Track Fifteen | 1:31

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 | 2:32

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.

Terry Edwards recalls, "My memories of the sessions are pretty vivid as I conducted all of the choral ones for the second and third films. Howard was very involved in composing new and/or changed material back at his hotel. We tended to record material to play him down the line during the first hour of each session. He had an unfailing ability to pick out any imperfections if there were any, and to suggest subtle changes to our performance or to his composition which would affect, in a magical way, what was heard so that it more closely matched the visions on the screen. I was considerably impressed with his ability to transfer his thoughts from his composition to our performance so that he would give us one hundred percent of his concentration when we needed it, despite the other pressures and events that must have been overwhelming him at that time."

ELIZABETH FRASER

Listening Example: Disc Three | Track Eight | 0:03

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 *The Two Towers* on "Haldir's Lament."

ISABEL BAYRAKDARIAN

Listening Example: Disc One | Track Eleven | 1:54

"Isabel is a lyric soprano. A friend of mine gave me a CD of her singing, and I asked her about performing very early on," Howard Shore recalls. "I knew that if I wanted to write anything in her range she would be wonderful. She has a beautiful voice that I felt was appropriate for 'Evenstar.'"

SHEILA CHANDRA

Listening Example: Disc Two | Track Eleven | 0:10

Chandra was born to a family of South Indian immigrants living in South London. Shore encountered one of her Indipop records and immediately noticed her unique voice. "I thought this was a great voice—more of a mezzo-soprano sound." Sheila Chandra performs the "The Grace of the Valar" text, coupled with four alto flutes, dilruba and monochord as Aragorn's unconscious form floats downriver.

BEN DEL MAESTRO

Listening Example: Disc Three | Track Ten | 0:48

A member of the London Oratory School Schola, Ben Del Maestro sings all the boy soprano solos in *The Two Towers*.

EMILIANA TORRINI

Listening Example: Disc Three | Track Fourteen | 1:14

Raised in Iceland, Emilliana Torrini received a classical operatic training before choosing to pursue songwriting and performing. Torrini's unique performance style perfectly matched the tone of Gollum's Song.

CAST PERFORMER

MIRANDA OTTO

INSTRUMENTALISTS

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 *divisis*. 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 numbers 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 LPO is primarily a concert hall orchestra, they've played for a great number of film scores. Still, Stewart McIlwham, LPO's Principal Piccolo, will always remember the orchestra's participation in this monumental production. "*The Lord of the Rings* project is probably the biggest film score that the LPO will ever take part in. Just in the sheer numbers—in the three films, plus the extra DVD music you are getting close to 200 three-hour sessions. Having worked with John Williams on *Star Wars: The Phantom Menace* it was interesting to compare how Howard Shore approached the creation of this score. With Williams all the music was completed, orchestrated and ready to be put down in a relatively short time. With *The Lord of the Rings*, director Peter Jackson was on hand at most of the sessions, so he and Howard worked in a totally different way. We would record at a four or five minute piece, then they would listen to it with the movie. Sometimes we would spend the rest of the session subtly refining just this one cue. Howard would change the orchestration, adding a different instrument here, sometimes removing a whole violin section there.

"But we were taking part in one of the greatest movie projects ever. I some times wondered if the people of Watford [where the scores were largely recorded] ever knew what was going on at the end of their high street, or if they would have believed you had you told them! Sometimes on those long days it wasn't so easy to see that because the process could be slow, but between Peter Jackson and Howard Shore they created a masterpiece. That is the genius of the two men."

Principal trumpet Paul Beniston continues, "*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."

DERMOT CREHAN

Dilruba, Hardanger Fiddle, Sarangi

EDWARD CERVENKA

Cimbalom

SYLVIA HALLETT

Sarangi

Sylvia Hallett is a multi-instrumentalist, composer and improviser who plays, from time to time, in international festivals. She has worked extensively for theatre and has toured the world with the RSC and Young Vic Company. She has been playing the sarangi for eight years, studying Indian music with Nicolas Magriel.

"I was recorded at the same time as the orchestra, but set a little further away from them. For *The Two Towers* we ran through the part altogether once, which involved me counting a large number of rests then playing a solo, then Howard went back to the beginning to rehearse. As soon as I came in after all my rest-counting he stopped and went back to bar 4 to sort out some *crescendos*. This same procedure happened five or six times, I think. I got very good at counting my rests."

JAN HENDRICKSE

Rhaita

GREG KNOWLES

Cimbalom

"I came to London from Preston in 1978-85 to work for Sir Peter Maxwell Davies' contemporary chamber group, The Fires of London. I became involved in the London studio scene as percussionist and composer working on movie scores (*Spy Game*, *Red Violin*) and recording with artists as diverse as Nigel Kennedy and Primal Scream."

SONIA SLANY

Monochord

MIKE TAYLOR

Whistle

As a member of the world music combo, Incantation, Mike Taylor has performed on film scores such as Ennio Morricone's *The Mission*, James Horner's *Willow* and Howard Shore's *Gangs of New York*. Taylor fondly remembers Shore's never-ending quest to find the perfect musical voice for Middle-earth when, during the recording sessions, the composer turned to him and asked, "Mike, do you think the hobbits actually played whistles?" I replied, 'Howard, what do you think?' He replied, 'Probably, but never mind. Just play the tune and make me weep!'" Mike Taylor's whistle performance was erroneously credited to Dermot Crehan in the liner notes of *The Two Towers – The Complete Recordings*.

ROBERT WHITE

Bodhrán

INSTRUMENTS

GOLLUM

CIMBALOM

Listening Example: Disc One | Track Three | 2:12 [Playing the Debut of the Gollum's Menace Theme]

Just as Gollum was once nearly a hobbit, the cimbalom was once nearly a standard hammered dulcimer. Developed in the Nineteenth Century, the cimbalom is an elaborate Hungarian variant on the dulcimer—with nearly twice the range and a chromatic tuning. Like the dulcimer, the strings of the cimbalom are struck with small hammers that create a tactile, twitchy sound that matches the character of Gollum's Menace theme.

HOBBITON

BODHRÁN

Listening Example: Disc One | Track Six | 0:12 [Leading in to the Dwarvish-Styled Fellowship Theme]

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.” With the hobbits of the Fellowship dispersed around Middle-earth in *The Two Towers*, the bodhrán is no longer restricted to the Shire—or even the hobbits. It appears throughout the score now as a cosmopolitan element of the world.

WHISTLE

Listening Example: Disc One | Track Sixteen | 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.

THE ELVES

MONOCHORD

Listening Example: Disc Two | Track Eleven | 0:00 [Droning Beneath the Alto Flutes]

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.

SARANGI

Listening Example: Disc Two | Track Twelve | 1:13 [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.

ROHAN

J.R.R. Tolkien based Rohan's society on the Northern European lands of the Nordic peoples. These cultures (both Middle- and real earth) were founded upon simple ideals: the relationship between men and the land, men and animals, pride, power, self-reliance. Reflecting these values, Shore set the music of Rohan in the same thickset brass style as the other music for the World of Men, but intermixed with solo strings that stress a rural type of sophistication.

HARDANGER FIDDLE

Listening Example: Disc Two | Track One | 0:08 [Doubling the Trumpet on the Rohan Fanfare]

Although the composer was previously aware of many of the rare instruments in *The Lord of the Rings'* collection, Shore had never come across the Hardanger fiddle before he began studying Nordic music as a basis for Rohan. "It was part of the research for *The Two Towers*, looking towards Northern European sounds and thinking about the Viking, Nordic culture." Often referred to as the national instrument of Norway, the Hardanger fiddle was thought to have been invented in the mid 1600s. The tone is bracing and emphatic, but moderate at the same time. In Norwegian culture the instrument was used to relate history and lore, and it functions much the same in the music of Rohan. "The fiddle creates a nice counterpoint to the wooden flutes and the whistle in the other cultures." When the Rohan culture is introduced, it is proud but sorrowful—a once great civilization beset by a failing king and unending assaults. Here the Hardanger underlines a brittleness within the culture.

THE MÛMAKIL

DILRUBA

Listening Example: Disc Two | Track Six | 3:57 [High-Pitched Drone Backing the Violin Harmonies]

Shore's score calls for dilruba when Frodo, Sam and Gollum spy the wicked men and their Mûmakil traveling towards Mordor in *The Two Towers*. This is a type of a sarangi, comprised of 6 or 7 playing strings, 11 to 13 sympathetic strings and a skin head stretched at the base of the bridge. Traditionally, sitars are plucked with a metal pick, but in order to create a unique haze of sustained tones, Shore's score calls for the instrument to be bowed.

THE ORCS

ANVIL

Listening Example: Disc One | Track Six | 2:58 [Accenting the Five Beat Pattern]

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 One | Track Six | 2:58 [Accenting 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 One | Track Five | 1:18 [Accenting 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 One | Track Six | 2:58 [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

RHAITA

Listening Example: Disc One | Track Six | 2:34 [Doubling Muted 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.

THE ENTS

LOG DRUMS

Listening Example: Disc One | Track Ten | 3:27 [Doubling the Bass Marimba on the Ent Theme]

Also known as tongue or slit drums, log drums are among the oldest and most widespread instruments on Earth. The instrument is built out of a single, solid block of wood, the center of which is hollowed out to create a resonating chamber. Above this chamber a thin strip of wood remains for the performer to strike. Appropriately enough, ancient log drums developed in forested regions around the world as a means of communication: the drums' tones were used to send messages across wide expanses. The low, rolling knocks of log drums are used, along with other wooden instruments, to accompany the Ents' deliberate patrol of Fangorn Forest.

BASS MARIMBA

Listening Example: Disc One | Track Ten | 1:31 [Playing a Low, Early Version of the Ent Theme]

Marimbas are wooden keyboard instruments, larger than but similar to the xylophone. Marimbas were first built in Africa, though they soon spread to South and Central America where they became an essential part of the cultures' music. The bass marimba's range extends well below that of a standard marimba, far beyond the bottom of the bass clef—a range comparable to the modern double bass. It produces a profound resonant tone that Shore matches to the mysterious race of Ents. [Learn more at www.bellperc.com]

~ SPECIAL CREDITS ~

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 [diegetic](#), or on-screen music, including Éowyn's melody line from "The Funeral of Théodred."



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

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