

IN DREAMS

(featured in "The Breaking Of The Fellowship")

Words and Music by
FRAN WALSH and
HOWARD SHORE

Slowly and freely

D

G

D

A/E

mp

D

(with pedal)

G

A

When the

mp

Moderately slow, flowing ♩ = 76

D

F#m

G

D/F#

G

A

cold of win - ter comes,

star - less night will cov - er

D/F#

A/E

D

F#m

G

D/F#

day. In the veil - ing of the sun we will

G Bm/F# D/F# A/E C/E Bm/D A/E Bm/F# A/E

walk in bit - ter rain. But in dreams, I can

G A D A/E Bm/D A/E

hear your name. And in dreams

Gmaj7 Bm/F# G A Bm G

we will meet a gain.

mf

D F D Bm/D F/C

mp

A7sus/D B $\flat$ /D C/E D F D B $\flat$ /D C/E

When the

rit. *mf*

E G $\sharp$ m A E/G $\sharp$ A B

seas and moun - tains fall and we come to end of

a tempo

E/G $\sharp$ B/F $\sharp$ E G $\sharp$ m A E/G $\sharp$

days in the dark I hear a call, call - ing me

A C $\sharp$ m/G $\sharp$ E/G $\sharp$ B/F $\sharp$ E

there I will go there and back a - gain.

mp

THE PROPHECY

Adapted by PHILIPPA BOYENS

Music by HOWARD SHORE

Text by J.R.R. TOLKIEN

Slowly, darkly (♩ = 60)

The musical score is written for voice and piano. It consists of four systems of staves. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The tempo is 'Slowly, darkly' with a quarter note equal to 60 beats per minute. The key signature has one flat (B-flat). The piano part begins with a piano (*p*) dynamic and includes a '(with pedal)' instruction. The vocal line includes the lyrics: 'Hias - ta! Que - tes Il - fi - ro - main: Cor - ma tu - ri - en te Cor - ma tu - vi - en Cor - ma - tu - ti - en te Hu - i - nes'. The piano part features various dynamics including *p*, *mp*, and *mf*, with crescendos and decrescendos indicated by hairpins. The piano part includes a variety of musical notations such as chords, single notes, and melodic lines with slurs and ties.

Hias - ta! Que - tes Il - fi -

ro - main: Cor - ma tu - ri - en te Cor - ma tu -

vi - en Cor - ma - tu - ti - en te Hu - i - nes

se nu ti en.

mp

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'se nu ti en.' and the bottom staff is a piano accompaniment. The piano part begins with a *mp* (mezzo-piano) dynamic marking.

Ter ca no nu ru va.

mf

This system contains the next two staves of music. The vocal line continues with the lyrics 'Ter ca no nu ru va.' and the piano accompaniment. The piano part features a *mf* (mezzo-forte) dynamic marking.

Brightly (♩ = 168)

Tu vi en Cor ma tul

f

This system contains the final two staves of music. The vocal line continues with the lyrics 'Tu vi en Cor ma tul' and the piano accompaniment. The piano part begins with a *f* (forte) dynamic marking.

ti - en - te Hu - ie - nes

se - nu - ti en Cor - ma

tu - ri - en te Cor - ma

cresc.

The musical score is written for voice and piano. The vocal line is in a soprano register, using a treble clef. The piano accompaniment consists of two staves, treble and bass. The key signature has one flat (B-flat). The time signature is 4/3. The lyrics are in Latin. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble. The vocal part has a melodic line with some rests. The score is divided into three systems, each with a vocal staff and a piano grand staff. The lyrics are: 'ti - en - te Hu - ie - nes', 'se - nu - ti en Cor - ma', and 'tu - ri - en te Cor - ma'. There is a 'cresc.' marking in the piano part of the third system.

Moderately slow (♩ = 60)

Text based on the poem,
The Prophecy by J.R.R. Tolkien,
adapted by Philippa Boyens

Over the land lies the Shadow
Westward it reaches
On Wings of Darkness

The Tower trembles
To the Tomb of Kings
Doom approaches

Out of the Black Years
Come the words
The Herald of Death

Listen - it speaks to
Those who were not
Born to die:

One Ring to rule them all
One Ring to find them
One Ring to bring them all
And in the Darkness bind them

ANÍRON

(Theme For Aragorn and Arwen)

Words by
ROMA RYAN

Music by
ENYA and NICKY RYAN

Slowly and freely ♩ = 76

Piano introduction in 4/4 time, key of E major. The music consists of four measures. The first measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The second measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The third measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The fourth measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The tempo is marked 'mp' and 'mf'.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time, key of E major. The lyrics are: "O môr he - ni - on i dhû: E -". The piano accompaniment consists of four measures. The first measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The second measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The third measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The fourth measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2).

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 4/4 time, key of E major. The lyrics are: "ly si - ri - ar, èl sí - la. Ai!". The piano accompaniment consists of four measures. The first measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The second measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The third measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2). The fourth measure has a treble clef with a whole note chord (E4, G#4, B4) and a bass clef with a whole note chord (E2, G2, B2).

AWE^b C^b G^b/D^b D^b
 A ní - ron Un -

AWE^b C^b G^b/D^b D^b
 dó mi - el.

AWE^b E AWE^b E
 Ti - ro! Êl e - ri - a c môr. l

A/E $\flat$ E A/E $\flat$ E

'lir en el lui - tha 'u - ren. Ai!

A/E $\flat$ C Disus D

A ní - ron...

English Translation:

From darkness I understand the night:
dreams flow, a star shines
Ah! I desire Evenstar

Look! A star rises out of darkness
The song of the star enchants my heart
Ah! I desire...

LAMENT FOR GANDALF

(Featured in "Lothlorien")

Text by
PHILIPPA BOYENS

Music by
HOWARD SHORE

Slowly (♩ = 58)

Solo: In gwi-dh ris - ten - n - in, i fac nar -

Chorus: Il - fi - rin nai - rel

mp *mf*

chan - n - e - n I lach A - nor ed

ma Nau - va i nau - va Il - fi - rin nai -

ar - dhon gwa - n - nen Mith - ran - dir, A Ran - dir

rel - ma Ar ul - lu - me nu - cu -

Vi - thren, u - re - ni - a - thach_ i a - mar__

val - me nau - va i nau - va mel -

ga - len (Hm) I re - ni - ad lin ne mor nui - than - nen.

ma no - ren si - na nair - cl ma.



Text based on the poem,
Lament for Gandalf
 by Philippa Boyens

Solo Text English Translation:

Olorin who once was...
 Sent by the Lords of the West
 To guard the lands of the East,
 Wisest of all Maiar,
 What drove you to leave
 That which you loved?

No more will you wander
 The green fields of this earth
 Your journey has ended in darkness.

The bonds are sundered,
 The spirit is broken,
 The flame of Arnor has left this World.

A great light has gone out.

Chorus Text English Translation:

Our love for this land
 Is deeper than the deeps
 Of the sea.
 Our regret is undying.
 Yet we will cast all away
 Rather than submit.
 What should be shall be.

MANY MEETINGS

Music by
HOWARD SHORE

Slowly, flowing (♩ = 80)

mp

(with pedal)

mf *mp*







MAY IT BE

Words by
ROMA RYAN

Music by
ENYA and NICKY RYAN

Slowly and freely ♩ = 76

Verse:

Chords: F#5, F#m, D, A/C#, E/B, F#m

Lyrics:

1. May it be an eve-ning star call shines will
 down fly up a on you way. May it be when dark-ness you jour-ney
 falls, on your heart will be the true day. You When the

D A/C# Bm Esus E

walk a lone - ly road. Oh! How far you are from home.
 night is o - ver - come. you may rise to find the sun. }

Chorus:

A F#m/C# D Esus E

Mor - ni - e u - tá - li - e. Be -
 (Darkness has come.)

A E/B D Esus E

lieve and you will find your way. M -

A F#m/C# D Esus E

or - ni - e a - lan - ti - e. A
 (Darkness has fallen.)

First system of musical notation. The key signature is two sharps (F# and C#). The time signature is 4/4. The melody is written on a treble clef staff, and the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are: "prom - ise lives with in you". Chords indicated above the staff are F#m, D, Esus/B, and E.

1. 2.

Second system of musical notation. The key signature is two sharps (F# and C#). The time signature is 4/4. The melody is written on a treble clef staff, and the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are: "now. 2. May it now. A". Chords indicated above the staff are A, A, and E/G#.

Third system of musical notation. The key signature is two sharps (F# and C#). The time signature is 4/4. The melody is written on a treble clef staff, and the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are: "prom - ise lives with in you now.". Chords indicated above the staff are F#m, D, Esus/B, E, and A.



GOLLUM'S SONG

performed by Emilliana Torrini

3

Moderately, flowing J = 104

Words by FRAN WALSH
Music by HOWARD SHORE

Gm/D

Bm/D

mp

(with pedal)

Gm/D

Bm/D

Cm(maj7)

D

(simile)

Cm

D

Gm

Bm/D

Where once was light,

now dark - ness falls.

Cm D

Where once was love, love is no more.

B/D# Bm/D

Don't say good - bye.

Cm D

Don't say I did - n't try.

Gm/D Bm/D

These tears we cry are fall - ing rain,

Gm/D Bm/D

for all the lies you told us, the hurt, the blame.

Cm(maj7) D

And we will weep to be so a - lone. We are

Cm D

lost. We can nev - er go home.

Gm Bm/D

So in the end I'll be what I will be.

Cm D
 No loy - al friend was ev - er there for me.

B/D#

Bm/D

Now we say good - bye.

Cm D
 We say, _____ you did - n't try. _____
 Musical score for the song "We say you didn't try". The score is written for voice and piano. The key signature is C minor (Cm) and the time signature is 4/4. The lyrics are: "We say, _____ you did - n't try. _____". The piano accompaniment features a bass line with a wavy line and a treble line with chords and single notes.

These tears you cry have come too late.

Gm/D Bm/D

Take back the lies, the hurt, the blame.

Cm(maj7) D

And you will weep when you face the end a - lone. You are

Cm D

lost. You can nev - er go home. You are

Cm D

lost. You can nev - er go home.

EVENSTAR

featuring Isabel Bayrakdarian



Music by
HOWARD SHORE
Text by J.R.R. TOLKIEN

Slowly $\text{♩} = 46$

Am Fm C/G E/G#

p

(with pedal)

Em C D Em

Solo: U - i - ve - thed na i on - nad. Si - boe u - dhan - na.

Choir: U - i - ve - thed.

p

Bm/D C D

Ae - u - es - te - li es - te - li - ach nad.

Na i on - nad.

Am/E C D Em

mf

Am/E C D Em

Na boe u i.

Em Bsus Am Bm Em

mp cresc.

Bm/D D7 Em Bm/F#

mf

Em/G Am Bm Cmaj7

Em Cmaj7 D Em

Es - te - li - o - han es - te - li - o - han es - te - li - o.

Te li ach nad.

mp

Bm/D Cmaj7 D

Es - te - li - o - han es - te - o ve - leth.

Es te li o han.

Slightly faster $\text{♩} = 58$

Em Cmaj7 D Em

mp

Cmaj7 Dsus D Em Bm/D D Em

pp

ISENGARD UNLEASHED

featuring Elizabeth Fraser and Ben Del Maestro

Music by HOWARD SHORE
Text from "The Ents" by PHILIPPA BOYENS



Slowly ♩ = 58

HALDIR'S LAMENT performed by Elizabeth Fraser

NC.

Ar sin - dan ô - ri - ell

ô - ri - ell o

mf

o cai - e - tah ar - il yë tier un du lá

mor - nië ar il

F#m/C# F/C

veh lum bul eh

bul

p

March J = 144

NC.

mp

THE MARCH OF THE ENTS

Am

F

Choir: Ri

than . nen i ge

Am

F

ven

than . gen i

F#dim

F#m

harn

na fen nas

F#

Bm/F#

daur ol

G

dûr ris

Em/G

Am

tan nen e - ryn

Em/B

cresc. e v

A little faster $\text{♩} = 160$

Performed by Ben Del Maestro

Am F Am F

Chu ian - nen ng - el - aidh dag - rar ris

chu ian aidh dag

mf

F#dim F#m F#

tar thynd cú a ta war

tar cú ta

cresc.

Bm/F# Em/G

dam ga - ned.

dam ned.

f

Em C/E Em6

C#m/E C#E#

F#2 Dm/A

Bbm Dm Bbm

Dm/A cresc.

Dm

mp

B $\flat$

Ri

than

f

B

Cm

AMC

Cm/E $\flat$

Em

nen i ge ven than gen i

Fm

F#sus

Cm/G

A $\flat$

harn na fen nas i daur

Am F#m/A# Bm Am/C Dm

ól dúr ris ta n nen e.

Em/G Dm/A# Bm Em/B

Ris tan nen e rin e

mf *simile*

G#m/D# D#m B/D# F#m

chu ian nen ng el aidh

F#m G#m Em/G

dag rar ris tar thynd.

A Fm/A^b G^b/B^b

B⁺ Fm/C

A⁺ Dm/A

a ta war dam be ga ned.

Text based on the poem
The Ents by Philippa Boyens

Earth shakes,
 Stone breaks
 The forest is at your door
 The dark sleep is broken
 The woods have awoken
 The trees have gone to war
 Roots rend, wood bends
 The Ents have answered the call
 Through branches now the wind sings
 Feel the power of living things
 The trees have gone to war

BREATH OF LIFE

featuring Sheila Chandra

Music by HOWARD SHORE
Words by FRAN WALSH



Moderately slow ♩ = 69

N.C.

U - ich gwen-nen...

mp

Bm Bm Bsus

na 'wa - nath ah - na dhín an.

Cm(4) D♭5 A♭2

U - ich gwen - nen - na ring - gyrr.

Bm

em - bar han boe naid bain gwan - na - thar,

Bm D#5

boe cu - il ban fi

Bm Am

ri thar,

Gdim Em/G

Fm Cm

Boe naer gwan na

Am

thach.

Slower ♩ = 63

N.C. A5 Fmaj7

Am Fm A1m

B1m E1m/B1 Cm

Fm/C Bbm Ebm/Bb Cm Fm
 Ebm Fm Dbm/C Fm/C Fm
 NC. Abm6 Fm
 Abm Fm Dbm Abm Fm

mp *p* *pp*

r.h.

English Translation:

You are not bound to loss and to silence.
 For you are not bound to the circles of this world.
 All things must pass away.
 All life is doomed to fade...
 Sorrowing you must go, and yet you are not without hope.

FORTH EORLINGAS

featuring Ben Del Maestro



Music by HOWARD SHORE
Text from "The Mearas" by PHILIPPA BOYENS

Slowly ♩ = 52

Chords: Dm, G

3 3 3 3

Hwaer cwóm helm hwaer cwóm byr hwaer cwóm feax fló - wen - de

p

Tul cui

Chords: Dm, Am

3 3 3 3

hwaer cwóm helm hwaer cwóm byr hwaer cwóm feax fló - wen - de

ta ya tu

Dm 3 3 3 3 3 3 3 3
 hwaer cwóm hand on hear - pe - strenge hwaer cwóm scí - nen - de
 o ol

Dm 3 3 3 3 3 3 3 3
 hwaer cwóm hand on hear - pe - strenge hwaer cwóm scí - nen - de
 ya ló

Dm 3 3 3 3 G
 hwaer cwóm helm hwaer cwóm byr hwaer cwóm feax fló - wen - de
mp
 an rin
mp

Am 3 3 3 3 Am9
 hwaer cwóm helm hwaer cwóm byr hwaer cwóm feax fló - wen - de
 mau ya
 ya

Dm F/E $\flat$
 hwaer cwóm hand on hear - pe - strenge hwaer cwóm scí - nen - de
 hwaer cwóm
 hwaer cwóm
 mf
 mf

E $\flat$ 2 E $\flat$ m
 hwaer cwóm hand on hear - pe - strenge hwaer cwóm scí - nen - de
 cresc. poco a poco
 helm hwaer
 cresc. poco a poco
 helm hwaer
 cresc. poco a poco

E $\flat$ C
 hwaer cwóm helm hwaer cwóm byr hwaer cwóm feax fló - wen - de
 cwóm byr
 cwóm byr

F2 Fm
 hwaer cwóm helm hwaer cwóm byr hwaer cwóm feax fló - wen - de
 ne hwaer
 ne hwaer

G7 **F#m(maj7)**

hwaer cwóm hand on hear - pe - strenge hwaer cwóm scí - nen - de

cwóm scír

cwóm scír

F#maj7(#5)

hwaer cwóm hand on hear - pe - strenge hwaer cwóm scí - nen - de

f fyrr...

f fyrr...

Quickly ♩ = 144

First system of musical notation. Treble and bass staves. Chord symbols: Dm, Bbm. Dynamics: *mf*. Accents are present on many notes.

Second system of musical notation. Treble and bass staves. Chord symbols: Dm. Dynamics: *mf*. Accents are present on many notes.

Third system of musical notation. Treble and bass staves. Chord symbols: Bbm, Dm. Dynamics: *mf*. Accents are present on many notes.

Fourth system of musical notation. Treble and bass staves. Chord symbols: Bbm(maj7). Dynamics: *dim.*. Accents are present on many notes.

Fifth system of musical notation. Treble and bass staves. Chord symbols: Dm, Bbm(maj7). Dynamics: *cresc. poco a poco*. Accents are present on many notes.

Almost half as fast $J = 76$

First system of musical notation. Chords: Dm, Am, F, G, Dm, Am, F. The piece begins with a forte (*f*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 4/4.

Second system of musical notation. Chords: G, B $\flat$, B $\flat$ m, Em. The piece continues with a mezzo-piano (*mp*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 4/4.

Third system of musical notation. Chords: D, F, D. The piece continues with a mezzo-piano (*mp*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 4/4.

Fourth system of musical notation. Chords: B $\flat$, F, G $\sharp$, B $\flat$, C, D, F. The piece continues with a mezzo-piano (*mp*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 4/4.

Fifth system of musical notation. Chords: D, B $\flat$, C7sus, Bm. The piece continues with a mezzo-piano (*mp*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 4/4.

Slower $\text{♩} = 46$ (Text from *The Mearas* by Philippa Boyens)

Am C G Am

mf for thon hé waes sceas hé faex waes ford eal
cresc. poco a poco

mp for thon hé waes
cresc. poco a poco

for thon hé waes

mf *cresc. poco a poco*

Em F B

ra mé du and hé faex

scea - du - faex

scea - du - faex

Em C D

hlá. *f* hlá *mf* ford eal

hlá ford eal

Em F D A5

ra méa ra.

ra méa ra.

poco rit.

Text based on the poem
The Mearas by Philip Boyens

In the distance they saw him,
 White sun caught in his mane.
 Long they called him—
 But he would not come.
 For he was Shadowfax—
 Lord of all Horses.
 And he answered to only one.

ROHAN



Music by
HOWARD SHORE

Moderately $\text{♩} = 76$

EOWYN'S THEME

The musical score is written for piano and voice. It is in 4/4 time and moderately paced at 76 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The piano part features a recurring melody in the right hand and a supporting bass line in the left hand. The vocal part is a single line with lyrics. The score includes dynamic markings (p, mp), articulation (accents, slurs), and chord symbols (C5, D, E5).

THE KING OF THE GOLDEN HALL

Am G/B C D Am G/B C D

mf

Am G/B C D Em/B C Am G/B C

D Am G/B C D Em

D C Em

C D F Gsus G D

mp *p*

Detailed description: This is a piano score for the piece 'The King of the Golden Hall'. It is written in 4/4 time with a tempo of 63 beats per minute. The key signature has one sharp (F#), indicating D major or A minor. The score is divided into six systems, each with a treble and bass staff. Chord symbols are placed above the notes. The first system starts with a mezzo-forte (*mf*) dynamic. The fifth system begins with a mezzo-piano (*mp*) dynamic, and the final measure of the sixth system is marked piano (*p*). The piece concludes with a double bar line.



MINAS TIRITH

Featuring Ben Del Maestro

Music by HOWARD SHORE

Lyrics by PHILIPPA BOYENS

Moderately ♩ = 120

mp r.h. (with pedal)

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note in the fourth measure. The accompaniment features a bass line with eighth and quarter notes, and a series of chords in the left hand. The score is divided into four measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a melodic line in the left hand and a harmonic accompaniment in the right hand. The vocal line consists of a single melody line. The score is divided into four measures. The first measure shows the piano introduction. The second measure shows the vocal entry. The third and fourth measures show the continuation of the vocal melody and piano accompaniment.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a repeat sign and a final double bar line.

Faster ♩ = 152

Pastorale 152

3/4

mf

The musical score for the 'simile' section consists of four measures. The treble clef staff features a melodic line of eighth notes, while the bass clef staff provides a harmonic accompaniment with a mix of eighth and quarter notes. A slur connects the first two measures of the bass line, and another slur connects the last two measures. The word 'simile' is written in the first measure of the bass staff.

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. A line connects a note in the right hand to a note in the left hand, indicating a specific musical relationship. The system concludes with a double bar line.

MINAS TIRITH SONG

The vocal entry for the Minas Tirith Song is shown on a two-staff system. The lyrics are: "Choir: O - red Gwan - wen ost". The music is written in a simple, homophonic style, with the vocal line and piano accompaniment.

The second system of the piano accompaniment continues the harmonic support for the vocal entry. It includes a dynamic marking of *mp* (mezzo-piano) and a performance instruction of *grad cresc.* (gradually crescendo). The system ends with a double bar line.

The vocal entry for the second system of the score is shown on a two-staff system. The lyrics are: "in gi - li - ath". The music continues the homophonic style, with the vocal line and piano accompaniment.

The third system of the piano accompaniment continues the harmonic support for the vocal entry. It includes a dynamic marking of *simile* (simile). The system ends with a double bar line.

Dan nen Os

f

gi li ath

f

Slowly, majestically ♩ = 60

f

Cub

Tempo I ♩ = 120

f

Cub

MITHRANDIR SONG performed by Ben Del Maestro

Solo boy: Sí - lant ca - lad Dún

mp *sfz*

Tol-len Ro - chon Lân

sfz

Men - nen no - red dîn

mf

f

The first system of the musical score consists of two staves. The treble staff contains a series of chords, some with ties, and a few individual notes. The bass staff features a more complex texture with multiple layers of chords and some melodic lines. The time signature is 2/4, and the key signature has one flat (B-flat).

March ♩ = 148

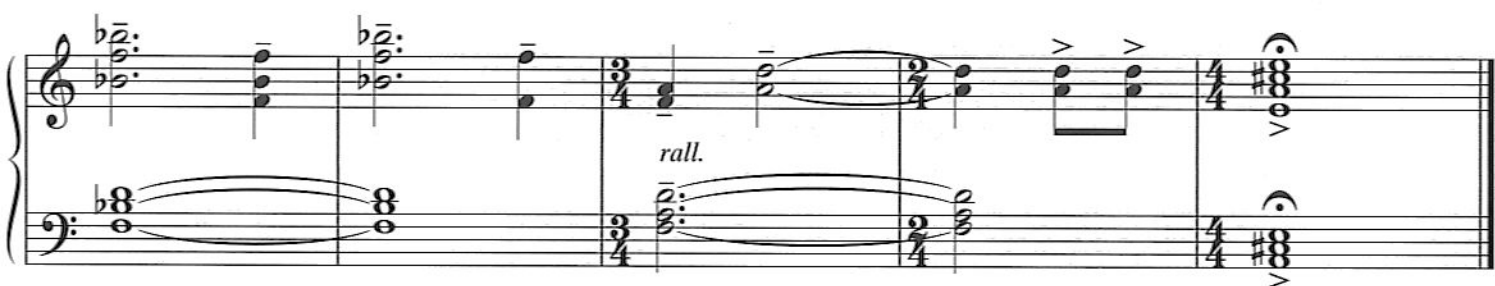
GONDOR THEME

The second system of the musical score consists of two staves. The treble staff has a few notes, including a half note and a whole note. The bass staff features a rhythmic pattern of eighth notes and quarter notes. The time signature is 4/4, and the key signature has one flat. The dynamic marking *f* (forte) is present.

The third system of the musical score consists of two staves. The treble staff has a few notes, including a half note and a whole note. The bass staff features a rhythmic pattern of eighth notes and quarter notes. The time signature is 4/4, and the key signature has one flat.

The fourth system of the musical score consists of two staves. The treble staff has a few notes, including a half note and a whole note. The bass staff features a rhythmic pattern of eighth notes and quarter notes. The time signature is 4/4, and the key signature has one flat.

The fifth system of the musical score consists of two staves. The treble staff has a few notes, including a half note and a whole note. The bass staff features a rhythmic pattern of eighth notes and quarter notes. The time signature is 4/4, and the key signature has one flat. The dynamic marking *mf* (mezzo-forte) is present.



Text based on the poems
The Retreat from Osgiliath and *The White Rider*
 by PHILIPPA BOYENS

THE RETREAT FROM OSGILIATH

Black wings against a pale morning
 There is no more light, not in this sun
 Call the retreat
 There will be no warning
 The citadel of the stars is gone
 Osgiliath is fallen.

THE WHITE RIDER

Their race was over;
 All courage gone.
 A light shone in the west –
 The White Rider had come.



THE STEWARD OF GONDOR

Featuring Billy Boyd

Music by HOWARD SHORE

Contains the composition "The Edge Of Night"

Melody by BILLY BOYD

Lyrics by J.R.R. TOLKIEN

Adapted by PHILIPPA BOYENS

Slowly ♩ = 50

THE STEWARD OF GONDOR SONG

Choir: Boe le he

mp

ni o E

si car a thad

yn A ne ah

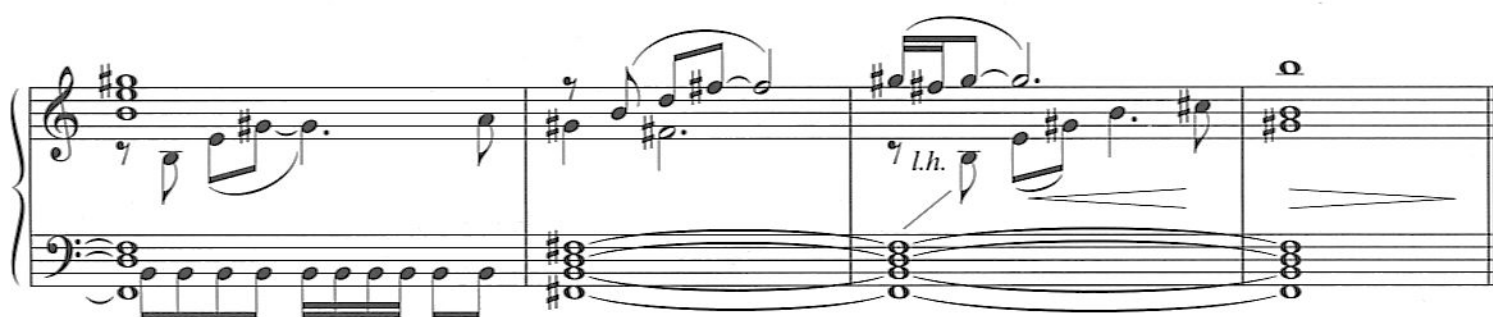
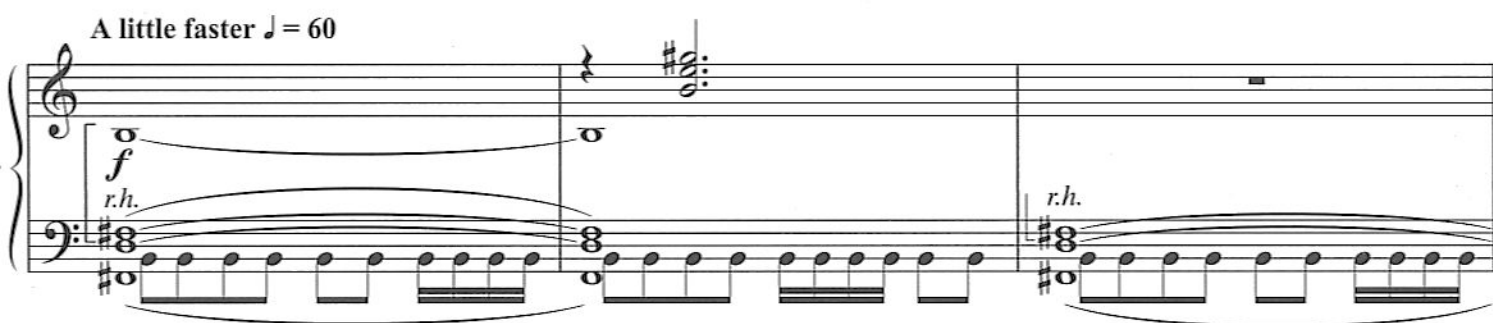
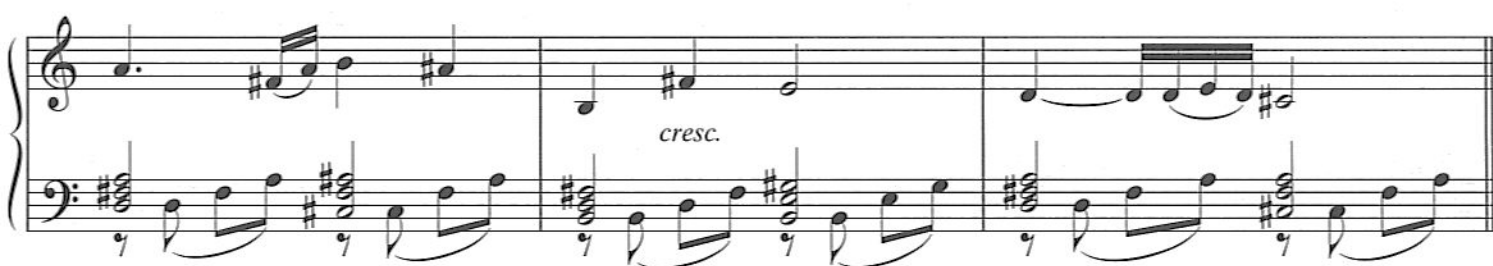
This system contains the first four measures of the piece. The vocal line (treble clef) has lyrics 'yn', 'A', 'ne', and 'ah' under the first, second, third, and fourth measures respectively. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the treble. The first measure has a whole rest in the vocal line. The second, third, and fourth measures have long, sustained notes in the vocal line.

a phen I ú

This system contains the next four measures. The vocal line has lyrics 'a', 'phen', 'I', and 'ú'. The piano accompaniment continues with the same rhythmic pattern. The first measure has a whole rest in the vocal line. The second, third, and fourth measures have long, sustained notes in the vocal line.

a the li tha

This system contains the final four measures of the piece. The vocal line has lyrics 'a', 'the', 'li', and 'tha'. The piano accompaniment continues with the same rhythmic pattern. The first measure has a whole rest in the vocal line. The second, third, and fourth measures have long, sustained notes in the vocal line. The system ends with a double bar line and a 4/4 time signature.



Home is be - hind the world a - head. And

mp

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Home is be - hind the world a - head. And". The piano part begins with a mezzo-piano (*mp*) dynamic marking.

there are man - y paths to tread. Thru shad - ow to the

This system contains the next two staves of music. The lyrics are: "there are man - y paths to tread. Thru shad - ow to the". The musical notation includes triplet markings over the notes for "man - y" and "shad - ow".

edge of night. Un - til the stars are all

This system contains the next two staves of music. The lyrics are: "edge of night. Un - til the stars are all". The musical notation includes triplet markings over the notes for "edge of night" and "Un - til".

a - light. Mist and shad - ow, cloud and

This system contains the final two staves of music on this page. The lyrics are: "a - light. Mist and shad - ow, cloud and". The musical notation includes triplet markings over the notes for "a - light" and "cloud", and a slur over the final notes of the vocal line.

4

shade. All shall fade. All _____

_____ shall _____ fade. _____

mp

Text by J.R.R. TOLKIEN,
adapted by PHILIPPA BOYENS

THE LAST SON

You must understand.
He does the duty of two sons now.
For himself; and for the One
Who will not return.



TWILIGHT AND SHADOW

Featuring Renée Fleming

Music by HOWARD SHORE
Lyrics by PHILIPPA BOYENS

Moderately slow ♩ = 60

Chorus: Ngil nin el nel

p (with pedal)

TWILIGHT AND SHADOW SONG performed by Renée Fleming

Soprano soloist:

Naun el kree ú a mae

Ngil nin el nel

ú el me Sí li mae

du Gli li mae

nin fi li na lo me le ne Me - nel a - du - i - al
 Ngil fi el me i

dūr i fu - in i vah mae
 dūr fu Nae mae

Moderately ♩ = 96

mf

THE GRACE OF UNDÓMIEL SONG performed by Renée Fleming

Slower ♩ = 80

An i lu na cu An i

na An

naun lu - i A na naun an - nen

naun nann cu an

The first system of the musical score is for the first four measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'naun lu - i A na naun an - nen'. Below the vocal line is a piano accompaniment in treble and bass clefs, also in F# and common time. The piano part consists of chords and some moving lines, with the word 'naun' appearing under the first measure and 'nann cu an' under the subsequent measures.

an - nen ne pe - ró - nen A

A pe nann A

The second system of the musical score covers measures five through eight. The vocal line continues with the lyrics 'an - nen ne pe - ró - nen A'. The piano accompaniment includes time signature changes: 6/4, 4/4, 3/4, and 4/4. The lyrics 'A pe nann A' are placed below the piano part, corresponding to the measures.

Text from the poem *The Evening Star*
by PHILIPPA BOYENS

THE EVENING STAR

I saw a star rise high in the
Evening sky,
It hung like a jewel,
Softly shining.

I saw a star fade in the
Evening sky,
The dark was too deep and so light died,
Softly pining.

For what might have been,
For what never was.
For a life, long lived
For a love half given.



THE END OF ALL THINGS

Featuring Renée Fleming

Music by HOWARD SHORE
Lyrics by PHILIPPA BOYENS
Contains the composition "The Eagles"
Lyrics by J.R.R. TOLKIEN
Adapted by PHILIPPA BOYENS

Slowly ♩ = 63

THE END OF ALL THINGS SONG

Choir: Sin e - ri - ol na tha

f

sim.

túr in ú - gar - nen

Mi nau - rath O ro - in Boe he - di i

Vín Han i van - gad i moe ben

túr in ú - gar - nen Sin e ri ol

mf

li
 'war Boe min me - bi Boe min ban

f

Performed by Renée Fleming

go
 Solo: Sin e - ri - ol ol na

mp

ûm be - leg ú - gan - nen
 ûm leg leg gan

Ú ci - lith 'war Boe min me - bi Boe min ban -

go go Boe he - di

mf *f*

i Vín Sin e - ri ol ûm

sim.

be - leg ú - gan - nen

Sí

mp

mf

This system contains the first two staves of music. The vocal part (top staff) is in B-flat major and features lyrics in Irish. The piano part (bottom staff) provides harmonic support with chords and a melodic line in the bass. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*).

na ve - thed bain i

This system contains the third and fourth staves of music. The vocal part continues with the lyrics 'na ve - thed bain i'. The piano part continues with harmonic support. The system concludes with a long note in the vocal part and a sustained chord in the piano part.

wi - lith ú - ri - a I ar - dhon ban la - cha Nu Nu

This system contains the fifth and sixth staves of music. The vocal part continues with the lyrics 'wi - lith ú - ri - a I ar - dhon ban la - cha Nu Nu'. The piano part continues with harmonic support. The system concludes with a long note in the vocal part and a sustained chord in the piano part.

24

da naid bain ú e

mf

rin le re gi

mf

e rin le na

mf

thi ú - e - ri o nin gwan - no

f

THE EAGLES SONG performed by Renée Fleming

Solo: Or - than - nen im vi ôl Coll e dû Or hi - Or vi Or

p

ri - ath naur Na ro - vail mae su - i Man pres - tant i ard - hon

vil ma

Ce - ri - thar aen dim ú - the - nin

Ce in dim nin

Text based on the poems *Destruction of the Ring*, *The Mountain of Fire*,
Not Once, Not Ever and *Don't Let Go* by PHILIPPA BOYENS and
 The Eagles by J.R.R. TOLKIEN, adapted by PHILIPPA BOYENS

DESTRUCTION OF THE RING

Into the fires of Orodruin
 The One must be cast;
 This the price, that must be paid,
 Only thus its power will be undone,
 Only thus, a great evil, unmade.

There is no other choice.
 There is no other way.
 One of you must take it,
 One of you must pay.

THE MOUNTAIN OF FIRE

Beneath the ground
 Swollen hot with anger
 Orodruin releases all its ruin.
 Earth rips asunder
 Black rain falls.
 Here at the end;
 The end of all things.
 The air is aflame,
 All the world is on fire!

NOT ONCE, NOT EVER

You have fallen.
 And I cannot reach you.
 Every step I willed you on,
 Every moment I lead you to this.
 You never left my mind,
 Not once, not ever.

DON'T LET GO

You want nothing more
 Than this death.
 I see it in your eye.
 But I cannot let you
 We have come too far
 We have held on too long.
 Reach! You cannot let go,
 You cannot leave me.

THE EAGLES

In a dream I was lifted up.
 Borne from the darkness
 Above rivers of fire.
 On wings soft as the wind.
 What's happened to the world?
 Is everything sad going to come untrue?

THE RETURN OF THE KING

Featuring Sir James Galway, Viggo Mortensen and Renée Fleming



Music by HOWARD SHORE

Contains the composition "Aragorn's Coronation"

Melody by VIGGO MORTENSEN

Lyrics by J.R.R. TOLKIEN

Slowly $\text{♩} = 60$

Leo

*

THE FRAGRANCE OF ITHILIEN performed by Sir James Galway

Faster $\text{♩} = 88$

Tempo I $\text{♩} = 60$

53

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Second system of the piano score. It includes a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The right hand has a melodic line, and the left hand has a steady accompaniment. A *mp* (mezzo-piano) dynamic is marked.

Third system of the piano score. The right hand continues the melodic development with eighth notes, and the left hand maintains a consistent accompaniment pattern.

Fourth system of the piano score. It begins with a *rit.* (ritardando) marking, followed by a *mf* (mezzo-forte) dynamic and a tempo change to *a tempo*. The right hand has a melodic line, and the left hand has a harmonic accompaniment.

Fifth system of the piano score. It starts with a *f* (forte) dynamic, followed by a *mp* (mezzo-piano) dynamic. The right hand has a melodic line, and the left hand has a harmonic accompaniment.

Sixth system of the piano score. It features a *mf* (mezzo-forte) dynamic in the right hand and a *mp* (mezzo-piano) dynamic in the left hand. The right hand has a melodic line, and the left hand has a harmonic accompaniment.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *mf*, *p*. Includes slurs and ties.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *mp*, *mf*, *p*. Includes slurs and ties.

ARAGORN'S CORONATION performed by Viggo Mortensen

Third system of musical notation, measures 1-3. Treble and bass staves. Lyrics: Solo: Et Eär-el - lo En - do - ren - na u - tú - li - en.

Fourth system of musical notation, measures 4-5. Treble and bass staves. Time signature change to 3/4. Lyrics: Si - no - me ma - ru - van ar Hil di.

Fifth system of musical notation, measures 6-7. Treble and bass staves. Time signature change to 3/4.

nyar tenn' Am - bar - me ta.

ny Am ta. Hmm.

mp

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature changes from 5/4 to 3/4 to 5/4 to 4/4. The piano part features sustained chords and moving lines in both hands.

mp *mp*

This system contains two staves. The top staff continues the vocal line. The bottom staff is the piano accompaniment. The key signature remains two flats. The time signature is 4/4. The piano part includes dynamic markings like *mp* and crescendo/decrescendo hairpins.

QUEEN ARWEN SONG performed by Renée Fleming

Slightly faster ♩ = 72

Solo: Ti nú vi el

mp

This system contains two staves. The top staff is a vocal solo line with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats. The time signature is 3/4. The piano part features sustained chords and moving lines in both hands, with dynamic markings like *mp* and crescendo/decrescendo hairpins.

va - nu i El leth

mp

al fi - rin e

al rin

mp

mf

mp

First system of music. Treble clef staff has a whole note G4, followed by a half note G4, a quarter note F#4, and a quarter note E4. Bass clef staff has a whole note G2, followed by a half note G2, a quarter note F#2, and a quarter note E2. Dynamics include *p* (piano) and a crescendo hairpin.

Second system of music. Treble clef staff has a whole note G4, followed by a half note G4, a quarter note F#4, and a quarter note E4. Bass clef staff has a whole note G2, followed by a half note G2, a quarter note F#2, and a quarter note E2. Dynamics include *mf* (mezzo-forte) and a crescendo hairpin.

Third system of music. Treble clef staff has a whole note G4, followed by a half note G4, a quarter note F#4, and a quarter note E4. Bass clef staff has a whole note G2, followed by a half note G2, a quarter note F#2, and a quarter note E2. Dynamics include *f* (forte) and a crescendo hairpin. The text "Choir: Hmm" is written below the treble staff.

Fourth system of music. Treble clef staff has a whole note G4, followed by a half note G4, a quarter note F#4, and a quarter note E4. Bass clef staff has a whole note G2, followed by a half note G2, a quarter note F#2, and a quarter note E2. Dynamics include *f* (forte) and a crescendo hairpin. The text "Hmm" is written below the treble staff.

This musical score is for a piece titled "The Return of the King". It is written for piano and voice. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The piano part features a complex, flowing bass line with many beamed eighth and sixteenth notes, and a treble part with sustained chords and some melodic movement. The vocal part consists of a single melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also vocalizations marked "Hmm" in the vocal line. The score ends with a double bar line.

System 1: Vocal line starts with a whole note chord, followed by a half note. Piano part has a complex bass line with many beamed notes and a treble part with sustained chords. Dynamics: *mp*.

System 2: Vocal line continues with a half note. Piano part continues with similar complex bass lines and sustained chords. Dynamics: *mf*.

System 3: Vocal line continues with a half note. Piano part continues with similar complex bass lines and sustained chords. Dynamics: *mf*.

System 4: Vocal line continues with a half note. Piano part continues with similar complex bass lines and sustained chords. Dynamics: *mf*.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of eighth and quarter notes, some beamed together. The lower staff is in bass clef with the same key signature and contains a bass line of quarter notes, often appearing as block chords. The system concludes with a double bar line.

The second system continues the piece. The upper staff features a more active melody with eighth notes and some beaming. The lower staff continues with a steady bass line of quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of the system, with a hairpin indicating a gradual increase in volume.

The third system shows the continuation of the musical themes. The upper staff has a melody with some rests and eighth notes. The lower staff maintains a consistent quarter-note bass line. The system ends with a double bar line.

A TOAST IN THE SHIRE
performed by Dermot Crehan

The fourth system begins with a new musical phrase. The upper staff features a melody of eighth notes. The lower staff has a bass line of quarter notes. A dynamic marking of *mp* (mezzo-piano) is placed in the middle of the system, with a hairpin indicating a gradual decrease in volume.

The fifth system continues the piece. The upper staff has a melody with some beaming. The lower staff has a bass line of quarter notes. Dynamic markings of *mf* and *p* (piano) are present, with hairpins indicating volume changes.

40

First system of musical notation (measures 1-5). The key signature is two sharps (F# and C#). The music is in 4/4 time. The first staff (treble clef) contains a melodic line with a crescendo leading to a piano (*p*) dynamic. The second staff (bass clef) contains a bass line with a crescendo leading to a piano (*p*) dynamic.

Second system of musical notation (measures 6-10). The first staff (treble clef) contains a melodic line with a crescendo leading to a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The second staff (bass clef) contains a bass line with a crescendo leading to a mezzo-forte (*mp*) dynamic.

Faster ♩ = 112

Third system of musical notation (measures 11-15). The tempo is marked "Faster ♩ = 112". The first staff (treble clef) contains a melodic line with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The second staff (bass clef) contains a bass line with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation (measures 16-20). The first staff (treble clef) contains a melodic line with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) contains a bass line with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation (measures 21-25). The first staff (treble clef) contains a melodic line with a forte (*f*) dynamic. The second staff (bass clef) contains a bass line with a forte (*f*) dynamic.

41

Arwen's first appearance musical score, measures 10-13. The score is in D major (two sharps) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic foundation with chords and moving lines. Dynamics include piano (p) and mezzo-piano (mp). Measure 10 starts with a piano (p) dynamic. Measure 11 has a mezzo-piano (mp) dynamic. Measure 12 has a mezzo-piano (mp) dynamic. Measure 13 ends with a fermata over the final chord.

ARAGORN'S CORONATION

Out of the Great Sea to Middle-Earth I am come.
In this place will I abide, and my heirs, unto the ending of the world.

ARWEN - (first appearance)

Tinúviel the elven fair
Immortal maiden elven wise
About him cast her shadowy hair
And arms like silver glimmering



INTO THE WEST

Performed by Annie Lennox

Words and Music by
HOWARD SHORE, FRAN WALSH and ANNIE LENNOX

Moderately ♩ = 92

C5

p

(with pedal)

Verse I:

C

G

1. Lay down

mp

Dm

Am

C

your sweet and wea-ry head. Night is

simile

G Dm Am

fall - ing. You have come to jour-ney's end.

C G Dm

Sleep now. Dream of the ones who came be -

Am C G

fore. They are call - ing

Dm Am

from a-cross the dis - tant shore. Why do you weep? -

C/G F G/D

What are these tears up - on your face?

simile

Am C/G F

Soon you will see all of your fears

G/D Am C/G

will pass a - way. Safe in my arms,

F G/D Chorus: C

you're on - ly sleep - ing. What can you

mf

F

see on the ho - ri - zon?

C

G

Why do the white gulls call?

C

A - cross the sea,

F

C

a pale moon ris - es. The ships have

40

come to car - ry you home.

G

Am/E Em Dm

And all will turn to sil - ver

G/B Am/E C/E

glass. A light on the wa - ter,

F2 G/B Verse 2: C

all souls pass. 2. Hope fades

mp

G Dm Am

in - to the world of night

simile

C G Dm

through shad - ows fall - ing out of mem - o - ry and

Am C G

time. Don't say

Dm Am C

we have come now to the end. White shores are

48

G Dm Am

call - ing. You and I will meet a - gain. And you'll be

C/G

here in my arms

F G/D

just sleep - ing.

Chorus:

C F

What can you see on the ho -

mf

C

ri - zon? Why do the white gulls

G

C

call? A - cross the

F

sea, a pale moon ris - es.

C

G

The ships have come to car - ry you home.

USE WELL THE DAYS

Performed by Annie Lennox

Music by HOWARD SHORE

Lyrics by J.R.R. TOLKIEN and PHILIPPA BOYENS

Adapted by PHILIPPA BOYENS and ANNIE LENNOX



Slowly ♩ = 69

G5

G

'Round the

mp

(with pedal)

C

D/A

cor - ner there_ may wait a new road or a se - cret gate and

G/B

D/A

C

A/C#

G/B

D/A

though I have passed them by, a day will come. I will

C D/A Em/B D/A

take the hid - den paths that run west of the moon and east of the sun. I'm

rit.

C D/A G/B C

glad that you were here with me, here at the end of all things.

sub. p a tempo *rit.*

G/B D7/A Em/B

Night too shall be beau - ti - ful and bless - ed and it's

mp a tempo *grad. cresc.*

C/G G/B D7/A

fear will pass. I must leave, must cross this sea. The

grad. cresc.

Em/B D/A

love you gave is all I take with me.

rit.

G/D D/F# G C/E

Use well the days. Use well the days.

f a tempo

Em D/A Em/B A/C# C D/A

Turn your face to the green world. Use well the

mp rit. p

C/G D/A G/B

days. Sev - en stars and

a tempo

D7/A

Em/B

D/A

sev - en stones and one white tree from all the sun - dered seas.

grad. cresc.

G/D

D/F#

G

Use well the days.

Use well the

*ped.** *ped.** *ped.*

*

C/E

Em

D/A

Em/B

A/C#

C

days.

Turn your face to the green world.

*rit.**mp*

D/A

C/G

D/A

G

Use well these days.

*a tempo**rit.*