

ORIGINAL MOTION PICTURE SOUNDTRACK
SPECIAL EDITION

THE
HOBBITTM
THE BATTLE OF THE FIVE ARMIES

Music Composed by
HOWARD SHORE





A cold, rainy night in September, 2014 – I am sitting in the lovely old, wooden Wellington Town Hall.

It is late in the evening and the wonderful New Zealand Symphony Orchestra has nearly finished a long session of recording a piece from
“The Hobbit: The Battle of the Five Armies.”

Our inimitable Orchestrator and Conductor, Conrad Pope calls the day to a close. The magnificent old auditorium which has been filled with the soaring music of Howard Shore’s score begins to fall silent.

I have sat here before on many occasions, taking a moment to think about what has been done and what is left to do. But for the first time since we began working on *The Hobbit* nearly seven years ago, a sense of something coming to an end washes over me. I don’t particularly know why I should feel this way on this night ... we still have a long road ahead of us before we finish recording. Perhaps it is because, as Bilbo tells Gandalf, it is the last road.

I’ve never considered myself particularly musical, I can’t read a note, can’t play an instrument, and my family has forbidden me from singing – anything, ever. And yet over the last fourteen years I have been lucky enough to spend many hours listening to, giving notes on and losing myself in Howard Shore’s music of Middle-earth. I’ve been lucky enough to work with people who are, in fact, musical to the very tips of their fingers.







From the creative genius of Howard Shore (who kindly forgives my musical ignorance and manages to interpret my notes), to the masterful skill of Conrad Pope, the ingenuity of the legendary Pete Cobbin, the quiet talent of Kirsty Whalley, our extraordinary editor Mark Willsher, our clever and caring producers Erin Scully and Paul Broucek, and the brilliant musicians of the NZSO - from all of these wonderful people, I have learnt so much. I have learnt how music builds the movement of the story, how it is a dance of drama and emotion, of dark tones and light, how it is the very heartbeat of the film.

Later that evening, at home, Fran suggests we ask Billy Boyd - with his sweet and haunting voice - if he would help write and sing the final song. This movie is epic, full of battles and tragedies, but it is also about friendship and family. So yes, Billy is absolutely the perfect person to say our last goodbye. He comes down to New Zealand; records the end song and Fran's instincts once again are proven to be right.

Professor Tolkien noted in *The Hobbit* that all stories must come to an end. Now that we have come, finally and inevitably, to the close of ours, I would like to say one last thing.

I am so very glad I got to share in this adventure with all of you. The joy it has given me is more than any director deserves.

PETER JACKSON

Wellington, NZ. 14th October 2014













Album Produced by HOWARD SHORE
Executive Album Producers: PETER JACKSON, FRAN WALSH and PHILIPPA BOYENS



Music Composed by HOWARD SHORE

Music Conducted by CONRAD POPE
Orchestrations by CONRAD POPE and JAMES SIZEMORE

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Music Mixed at: PARK ROAD POST

Music Performed by: NEW ZEALAND SYMPHONY ORCHESTRA

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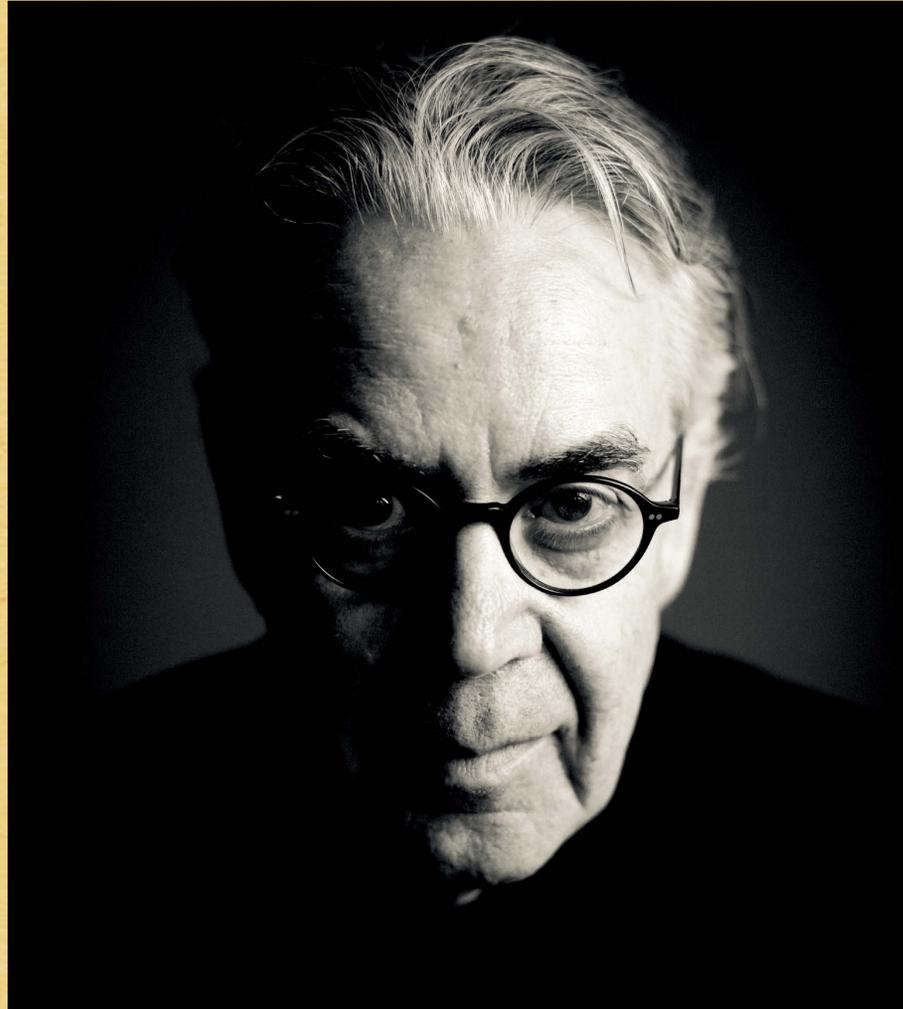


Months ago, before Bilbo Baggins set out on his great adventure across Middle-earth, Gandalf the Grey told him that “all good stories deserve embellishment.” The Wizard may well have been correct—yet as Bilbo would discover, not all stories would need such decorations. The Hobbit’s trek to Erebor was filled with sights and sounds beyond his imagination: grotesque Trolls, beautiful Elves, vengeful Orcs, and a massive Dragon with a legendary thirst for gold. But nothing could have prepared Bilbo for the sight of wanton destruction, the awakening of ancient powers, and friends turning against one another in *The Battle of the Five Armies*.



As with Bilbo, the climactic chapter of *The Hobbit* film trilogy also finds Howard Shore’s score in unfamiliar territory. With war approaching, the themes and motifs that were established in *An Unexpected Journey* and *The Desolation of Smaug* are pushed down dark, tumultuous avenues. Some become shadows of their former selves — others become stronger and more pronounced — but all are transformed by their experiences.

Smaug’s transformation, of course, has already begun. When the Dragon was first roused, his thematic material gradually unwound from a chromatic coil to a powerful eruption of alternating brass chords. At first, his sights were set on tormenting Thorin Oakenshield and his companions, but now he seeks to lay waste to the entirety of Lake-town. Smaug’s bisected theme sneers in strings and shakuhachi over the respiration of low alternating chords. Indonesian gamelan, Tibetan bells, and harp in octatonic runs glint above the orchestra like moonlit jewels as mixed chorus sings accusations in Sindarin: “*Gwiliel i ngurth / tri ‘welwen, orchal / O mael en-aran / awarth i mellyn*” (“Death has awoken / And taken to wing / Now all shall be forsaken / To the greed of a king”).





The citizens of Lake-town blame Thorin for their misfortune. He is not a villain on the scale of Smaug, but his selfishness and obsession grow by the minute. The Dragon may have left Erebor, but his avarice remains. The specter of Smaug's thematic material lives on in Thorin's dragon-sickness — the same “fierce and jealous love” of gold and power that drove Thorin's grandfather Thrór mad. The heaving furnace-like chords that once breathed fire into Smaug's bellows are now inlaid with dissonant string pulsations and the brittle tones of a waterphone struck with steel rods, and the melody line is rendered with queasy microtonal colorations. For the first time in Howard Shore's music for Middle-earth, an entire family of thematic material has migrated from one character to another. Thorin is now King Under the Mountain—and while his proud original theme remains an active part of the score, this newly inherited musical connection suggests that dreadful things lurk on the horizon.

Thorin is beset by suspicion and desire. He feels that his leadership will only be recognized if he holds the Arkenstone. But his obsession blinds him to the fact that his companions have always considered him king. Now, when they need him the most, he refuses to lead. Instead, he hurls accusations and searches obsessively for the Arkenstone. Shore's glistening theme for the gem began as an embodiment of wonder — a gentle arch of violas and cooing voices that quietly expressed the rare tenderness of the Dwarves' hearts. In *The Battle of the Five Armies*, however, the Arkenstone theme grows and expands into denser shapes with reinforced orchestrations and weightier tempos. It remains beautiful, but where it once decorated the edges of the score, it now takes center stage and obsessively refuses to resolve. Thorin would rather have war than see his Arkenstone in the hands of another.

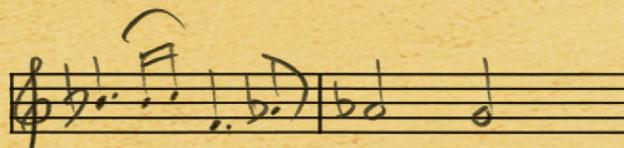
In its ruin, Lake-town looks to the Dwarves for assistance, but Thorin has little interest in their need. “What sum we pay to the Lake-men will be decided in good time.” If the Dwarves will not



help of their own accord, then the Lake-men will be forced to find other allies. For his part, Bard would seek a peaceful resolution. The quiet resignation of Lake-town's shanty is elevated with broader rhythms and heavier brass-led orchestrations as Bard considers his options.

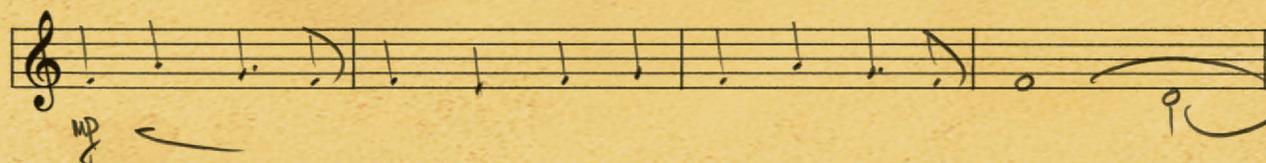


If he is to lead, then he must do so in a more honorable manner than did the Master of Lake-town. The rhythms of Bard's heroic theme from *The Desolation of Smaug* are pulled into more dynamic shapes while a new, more mature theme portrays him as a burgeoning leader of his people.



He will preside over the Lake-men if necessary, but not for the sake of greed or power — Bard leads to protect his home and his children. Shore's gentle theme for Bard's family, which was subtly introduced in *The Desolation of Smaug*, comes to the fore as their needs fuel his actions.

The melody still relies on narrow intervals in order to portray the cozy safety of home, but it now passes from strings and woodwinds to brass and percussion.



The Elves of the Woodland Realm do not share Bard's compunction against fighting. They are now on the march, and have come to the Lonely Mountain to seek that which the Dwarves have long denied them. At first, the Men of Lake-town herald their arrival — and the Lake-town theme reacts with a brawny major-mode reharmonization.



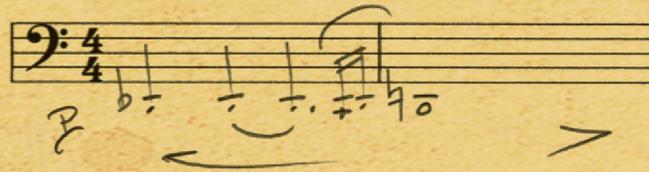


But the Elves have come girded for war. After a quotation of the same arpeggiated string figure that played as Thorin and Thranduil spoke in the Elvenking's hall, the Phrygian-tinged intervals of the Elves' theme are underpinned by rigorous percussion figures. Chorus sings, "*Gail i vegil dîn / Laich ring silir / Man dambeditha? / Man i othgeredir?*" ("Bright their swords shone / With the gleam of a chill flame / And who shall answer for this? / Who shall we blame?")

Tauriel's music is perhaps even more changed than that of the other Elves'. Her personal theme is as graceful and lethal as ever it was, but the gentle line that once represented the discovery of her feelings toward Kili has now taken on the remorseful quality of a forbidden love. What was tender is now conscience-stricken by the bonds of responsibility. The light of *tutti* strings and chorus is dimmed by more delicate, transparent orchestrations that seem to fade away into memory.

Unlike the Elves and Dwarves, the Orcs of Dol Guldur and Gundabad care nothing for Erebor's riches. For them, the mountain is part of a malefic strategy—and a gateway to revenge. As these motivations emerge, the themes associated with Azog, Bolg, and the Hill of Dark Sorcery expand their rotting influence. The pairs of descending thirds that previously dropped by major intervals now begin to embrace minor intervals, which lend the figure a nastier, more chromatic profile. The rhythmically evasive ascending scales, once reluctant to show themselves, slither contrapuntally beneath even the most elegant music that Middle-earth can conjure. And the ensemble rumbles and grunts with the addition of a full chorus of Australian didgeridoos while the new Gundabad motif snaps upward with vicious half-step quivers.





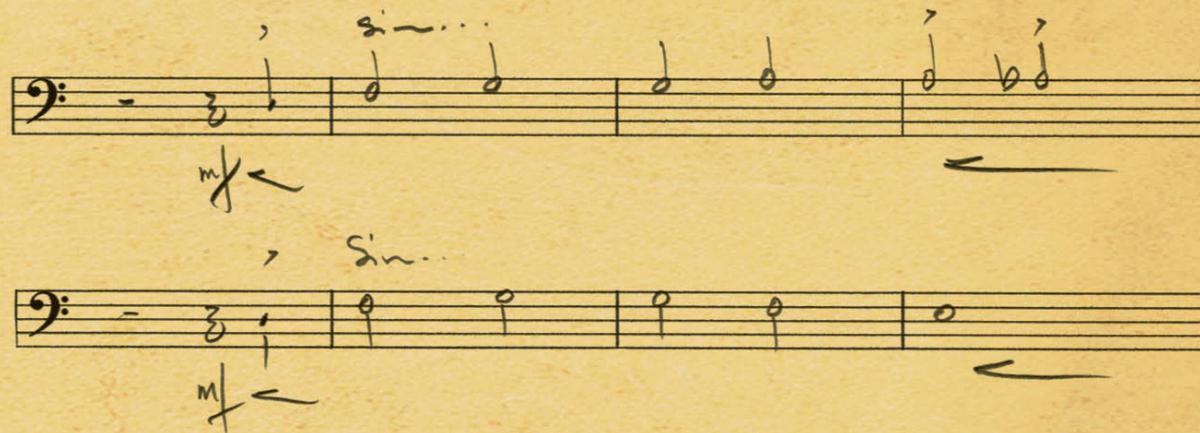
With so many eyes turned to Erebor, Thorin and his band of Dwarves finds themselves outmatched. The proud Erebor theme — which once called out in six strong pitches — is now dented and damaged. The intervals reverberate with the hollow tones of empty halls and, instead of progressively climbing, now crumple and fall with reluctance and shame.



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tam P ↗ ↘ ↗ ↘ ↗ ↘

Even the theme for the House of Durin seems hopelessly lost. This noblest of the Dwarves' themes now finds itself afflicted by strange chromatic dips and a declining melodic profile as the Company of Thorin ponders what it has wrought.



Dwarves are seldom swayed by broken hopes or unfavorable odds. They are both stubborn and resilient. As Bilbo's fear for Thorin's sanity grows, the Hobbit makes a last-ditch effort to dissuade his friend from his course, and the stepwise pitches of the Shire theme are transformed into a minor-mode figure that motif climbs nervously over string harmonics.



Eventually, Bilbo accepts that his grand adventure across Middle-earth seems to have met a grim end. Bloodshed and grief seem all but inevitable. Yet when all that is good seems to have been extinguished, Middle-earth has a way of rekindling hope. A new theme appears on the horizon, fluttering in on the wing of a raven. This is the boisterous, Scottish-flavored theme for Dain and the Dwarves of the Iron Hills — a marching tune shot through with roguish triplet counterlines. Here at last is Dwarvish culture in its raucous prime. It is loud, brash, unkempt, and joyous. In short, it is ready for war!

With Dain's arrival, the Battle of Five Armies rages forth. As chorus notes in Sindarin, "*Glîr i Ngurth*" ("Death has begun its dance"). This great conflict produces the most pronounced changes of all. Erebor's intervals return to their natural state, but become quiet and still. The pride of the House of Durin is restored, but the theme sinks to the lowest range of wordless male voices. And Thorin's theme regains its nobility and courage, but in the process dissolves into thin, remorseful violins.



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Sat, May 10, 2014

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DAIN SIO

HS

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Beneath, the harmonic support drops the thirds from the chords to create cold parallel fifths, and chorus sings in Khuzdul, the language of the Dwarves: “*Yand Durinul / Adbâr geleth bat’ ar’ âkâtizu / Anâs arbâtul sanagênizu*” (“Son of Durin, grief sits cold / Upon your face / Years of hardship / Have left their trace”).

As Howard Shore’s final *Hobbit* score concludes, Gandalf’s wispy theme turns knowingly one last time and Bilbo is again welcomed by the familiar strains of the plucky D-major Shire theme. The music reintroduces the playful syncopations and harmonies that marked the earliest days of the Hobbit’s adventure. “It was important that things be a bit different in *The Hobbit*,” says the composer. “This was a children’s story — Tolkien wrote it as a bedtime story for his children. It has a lot of emotion, but that’s what makes it special.”

DOUG ADAMS

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



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Wed, Apr 9, 2014

THE DESTRUCTION of LAKESTOWN

HS

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4.14

Music Composed by HOWARD SHORE

DISC 1

1. Fire and Water
2. Shores of the Long Lake
3. Beyond Sorrow and Grief *(Extended Version)*
4. Guardians of the Three *(Extended Version)*
5. The Ruins of Dale
6. The Gathering of the Clouds *(Extended Version)*
7. Mithril
8. Bred for War
9. A Thief in the Night
10. The Clouds Burst
11. Battle for the Mountain

DISC 2

1. The Darkest Hour
2. Sons of Durin
3. The Fallen
4. Ravenhill
5. To the Death *(Extended Version)*
6. Courage and Wisdom
7. The Return Journey
8. There and Back Again
9. The Last Goodbye *performed by Billy Boyd*
10. Ironfoot *(Extended Version)*

EXCLUSIVE BONUS TRACKS

11. Dragon-sickness
12. Thrain *(from The Hobbit: The Desolation of Smaug Extended Edition)*

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NEW LINE CINEMA AND METRO-GOLDWYN-MAYER PICTURES PRESENT A WINGNUT FILMS PRODUCTION "THE HOBBIT: THE BATTLE OF THE FIVE ARMIES" IAN MCKELLEN MARTIN FREEMAN RICHARD ARMITAGE
EVANGELINE LILLY LEE PACE LUKE EVANS BENEDICT CUMBERBATCH KEN STOTT JAMES NESBITT WITH CATE BLANCHETT IAN HOLM CHRISTOPHER LEE HUGO WEAVING AND ORLANDO BLOOM AS 'LEGOLAS' MUSIC BY HOWARD SHORE
CO-PRODUCERS PHILIPPA BOYENS EILEEN MORAN EXECUTIVE PRODUCERS ALAN HORN TOBY EMMERICH KEN KAMINS CAROLYN BLACKWOOD PRODUCED BY CAROLYNNE CUNNINGHAM ZANE WEINER FRAN WALSH PETER JACKSON BASED ON THE NOVEL BY J.R.R. TOLKIEN
SCREENPLAY BY FRAN WALSH & PHILIPPA BOYENS & PETER JACKSON & GUILLERMO DEL TORO DIRECTED BY PETER JACKSON



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