

Howard Shore

# THE LORD OF THE RINGS

*Tone Poem in 5 Movements  
for String Quartet*



*Arranged by  
Nikolaï Clavier*

A musical score for string quartet, featuring four staves of musical notation. The top two staves are for violins, the third for cello, and the bottom for bassoon. The music consists of six measures, with measure 6 circled in red.

# Lord of the Rings

## Tone poem in 5 movements

Arr: Nikolai Clavier

### I Introduction

Howard Shore

**Andante**  $\text{♩} = 52$  Foundations of Stone

Violin I

Violin II

Viola

Violoncello

9

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

**Poco piú mosso**  $\text{♩} = 70$

Many Meetings

Vln. I

Vln. II

Vla.

Vc.

**Piú mosso**  $\text{♩} = 104$       Concerning Hobbits

35

Vln. I  
Vln. II  
Vla.  
Vc.

39

Vln. I  
Vln. II  
Vla.  
Vc.

44

Vln. I  
Vln. II  
Vla.  
Vc.

49

Vln. I  
Vln. II  
Vla.  
Vc.

52

Vln. I *f*

Vln. II

Vla. *f* arco

Vc.

56

Vln. I *mp cresc.*

Vln. II *cresc.*

Vla. *mp cresc.*

Vc.

61 **Vivace**  $\text{♩} = 190$  [A Knife in the Dark]

Vln. I *ff*

Vln. II *ff*

Vla. *pp*

Vc. *pp* *ff*

66

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc.

71

Vln. I      *mf*      *tr*      *gliss.*

Vln. II      *mf*      *tr*      *gliss.*

Vla.      *mf*      *ff*      *ff*

Vc.      *sim.*      *dim.*

77

Vln. I      -       $\frac{2}{3}$        $\frac{2}{3}$

Vln. II      -       $\frac{2}{3}$        $\frac{2}{3}$

Vla.       $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$

Vc.       $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$

81

Vln. I      -       $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$

Vln. II      -       $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$

Vla.      -       $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$

Vc.       $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$        $\frac{2}{3}$

88

Vln. I      *mf* cresc.

Vln. II      *mf* cresc.

Vla.      *mf* cresc.

Vc.      > cresc.

95      *mf*

Vln. I      -

Vln. II      *ff*

Vla.      *ff*

Vc.      >

The Uruk-Hai

101

Vln. I      o

Vln. II      >

Vla.      >

Vc.      >

105      Col legno

Vln. I      o..

Vln. II      v..

Vla.      >

Vc.      >

Sul G, sul pont

109

Vln. I

Vln. II

Vla.

Vc. *sim.*

114

Vln. I

Vln. II

Vla.

Vc.

118

Vln. I

Vln. II

Vla.

Vc.

## II The ring goes south

123 **Andante**  $\text{♩} = 65$  **The Ring goes South**

Vln. I  
 Vln. II  
 Vla.  
 Vc.

*mp*      *sim.*      *p*

*mp*      *sim.*      *p*

*mp*      *sim.*      *p*

*mp*      *sim.*      *p*

129

Vln. I  
 Vln. II  
 Vla.  
 Vc.

*p*      *subtile*

**Un poco piú mosso**

135

Vln. I  
 Vln. II  
 Vla.  
 Vc.

*mf*

*cresc.*

*mf*

*cresc.*

*f*

*3*

*f*

*p*      *cresc.*

Same pulse  $\text{♩} = 160$  The Uruk-Hai

**141**

Vln. I      Vln. II      Vla.      Vc.

**148**

Vln. I      Vln. II      Vla.      Vc.

saltando      ord.

saltando      ord.

**155**

Vln. I      Vln. II      Vla.      Vc.

saltando      ord.

saltando      ord.

**162**

Vln. I      Vln. II      Vla.      Vc.

168

Vln. I      *mp*  
Vln. II      *p*  
Vla.      *p*  
Vc.      *p*

rit.      **Maestoso**  $\text{♩} = 60$  [The Riders of Rohan]

173

Vln. I  
Vln. II  
Vla.  
Vc.

182

Vln. I  
Vln. II      *pp*  
Vla.      *pp*  
Vc.      *pp*

190

Vln. I  
Vln. II  
Vla.      *mf*  
Vc.      *mf*

197

Vln. I  
Vln. II  
Vla.  
Vc.

202

Vln. I  
Vln. II  
Vla.  
Vc.

207

Vln. I  
Vln. II  
Vla.  
Vc.

213

Vln. I

Vln. II

Vla.

Vc.

217

Vln. I

Vln. II

Vla.

Vc.

## III The War of Helms Deep

**Furious** ♩ = 190

224

Helms Deep

Vln. I

Vln. II

Vla.

Vc.

228

Vln. I

Vln. II

Vla.

Vc.

232

Vln. I

Vln. II

Vla.

Vc.

236

Vln. I      Vln. II      Vla.      Vc.

239      sul G      very marcato      ff

Vln. I      Vln. II      Vla.      Vc.

244      ff

Vln. I      Vln. II      Vla.      Vc.

249

Vln. I      Vln. II      Vla.      Vc.

253

Vln. I      Vln. II      Vla.      Vc.

Slower, unnoticeably  $\text{♩} = 154$  Forth Eorlingas

257

Vln. I      Vln. II      Vla.      Vc.

*f marcato*

*f*

262

Vln. I      Vln. II      Vla.      Vc.

*sim.*

*sim.*

*sim.*

266

Vln. I      Vln. II      Vla.      Vc.

270

Vln. I  
Vln. II  
Vla.  
Vc.

275

Vln. I  
Vln. II  
Vla.  
Vc.

*broader*  
*mf*  
*broader*  
*mf*  
*broader*  
*mf*

283

Moderato  $\text{♩} = 88$

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.*  
*p*  
*cresc.*  
*p*  
*cresc.*  
*p*

291

Vln. I  
Vln. II  
Vla.  
Vc.

**Slow ♩ = 60**

298

Vln. I      Vln. II      Vla.      Vc.

**f**

300

Vln. I      Vln. II      Vla.      Vc.

303

Vln. I      Vln. II      Vla.      Vc.

305

Vln. I

Vln. II

Vla.

Vc.

307

Vln. I

Vln. II

Vla.

Vc.

309

Vln. I

Vln. II

Vla.

Vc.

## IV The battle for Middle Earth

**Andante**  $\text{♩} = 102$  [A Storm is coming]

313

Vln. I  
Vln. II  
Vla.  
Vc.

**Piú mosso**

320

Vln. I  
Vln. II  
Vla.  
Vc.

**Faster pulse**  $\text{♩} = 140$  [Minas Tirith]

325

Vln. I  
Vln. II  
Vla.  
Vc.

331

Vln. I

Vln. II

Vla.

Vc.

337

Vln. I

Vln. II

Vla.

Vc.

sub. ***mf*** poco a poco cresc.

346

Brightly  $\text{♩} = 168$   
sul tasto

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

355

Vln. I      Vln. II      Vla.      Vc.

360      *sul tasto*

Vln. I      Vln. II      Vla.      Vc.

365      *mf*      *ord.*

Vln. I      Vln. II      Vla.      Vc.

374      *mf*      March  $\text{J} = 148$

381

Vln. I      Vln. II      Vla.      Vc.

387

Vln. I      Vln. II      Vla.      Vc.

393

Vln. I      Vln. II      Vla.      Vc.

399

Vln. I      Vln. II      Vla.      Vc.

rall.

23

404

Vln. I

Vln. II

Vla.

Vc.

rall.

ff

ff

ff

ff

**Slower** ♩ = 120      The Black Gate Opens

411

Vln. I

Vln. II

Vla.

Vc.

mp sul tasto

mp sul tasto

mp tremolo sul tasto

**Broader**

419

Vln. I

Vln. II

Vla.

Vc.

ff ord.

ff ord.

ff ord.

March  $\text{J} = 70$  Isengard Unleashed

426

Vln. I  
Vln. II  
Vla.  
Vc.

431

Vln. I  
Vln. II  
Vla.  
Vc.

433

Vln. I  
Vln. II  
Vla.  
Vc.

435

Vln. I      *f*

Vln. II

Vla.      *f*

Vc.      *f*

436

Vln. I      *ff*

Vln. II

Vla.

Vc.      *ff*

437

Vln. I

Vln. II

Vla.

Vc.

438

Vln. I

Vln. II      *f*

Vla.      *f*

Vc.

This musical score page contains four systems of music for string instruments. The instruments are Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). Measure 435 starts with Vln. I playing eighth-note patterns at dynamic *f*. Vln. II rests. Vla. and Vc. play eighth notes. Measure 436 follows with Vln. I at *ff*, Vln. II rests, and Vla. and Vc. at *ff*. Measure 437 has all instruments resting. Measure 438 begins with Vln. I eighth-note patterns, Vln. II eighth notes at *f*, Vla. and Vc. eighth notes at *f*.

439

Vln. I

Vln. II

Vla.

Vc.

440

Vln. I

Vln. II

Vla.

Vc.

441

Vln. I

Vln. II

Vla.

Vc.

442

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four systems of music for string instruments. The instruments are Vln. I (Violin I), Vln. II (Violin II), Vla. (Cello), and Vc. (Bass). The key signature is A major (three sharps). The time signature is common time. Measure 439 starts with Vln. I playing eighth-note patterns. Vln. II plays sustained notes with grace notes. Vla. plays sustained notes with grace notes. Vc. plays eighth-note patterns. Measure 440 continues with Vln. I playing eighth-note patterns. Vln. II plays sustained notes with grace notes. Vla. plays sustained notes with grace notes. Vc. plays eighth-note patterns. Measure 441 starts with Vln. I playing eighth-note patterns. Vln. II plays sustained notes with grace notes. Vla. plays sustained notes with grace notes. Vc. plays eighth-note patterns. Measure 442 continues with Vln. I playing eighth-note patterns. Vln. II plays sustained notes with grace notes. Vla. plays sustained notes with grace notes. Vc. plays eighth-note patterns. In measure 442, there are dynamics f (fortissimo) placed above Vln. II and Vla.

443

Vln. I

Vln. II

Vla.

Vc.

444

A little bit slower  $\text{♩} = 63$  The End of all Things

Vln. I

Vln. II

Vla.

Vc.

448

Vln. I

Vln. II

Vla.

Vc.

452

Vln. I

Vln. II

Vla.

Vc.

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

457

Vln. I

Vln. II

Vla.

Vc.

v

v

v

v

v

v

v

v

v

v

v

v

v

461

Vln. I

Vln. II

Vla.

Vc.

sul tasto

*p* sul tasto

*p* espressivo

*p*

467

Vln. I

Vln. II

Vla.

Vc.

472

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains two staves of four string parts: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). Measure 467 begins with sustained notes from Vln. I and Vln. II, followed by eighth-note patterns from Vla. and Vc. Measure 472 continues with sustained notes and eighth-note patterns, with dynamic markings like  $\text{f}$  and  $\text{p}$ .

## V The Return of the King

477 **Slowly**  $\text{♩} = 60$  The Return of the King

Vln. I  $\text{♩} = 60$   
*p* *mp accel poco a poco*

Vln. II  $\text{♩} = 60$   
*p* *mp accel poco a poco*

Vla.  $\text{♩} = 60$   
*p* *pizz* *mp accel poco a poco*

Vc.  $\text{♩} = 60$   
*p* *mp accel poco a poco*

482 **Faster**  $\text{♩} = 88$

Vln. I  $\text{♩} = 88$   
*accel.* *mf*  
*pizz*

Vln. II  $\text{♩} = 88$   
*accel.* *mf*

Vla.  $\text{♩} = 88$   
*accel.* *mf*  
*arco*

Vc.  $\text{♩} = 88$   
*accel.* *mf*

488 **poco rit.** **Tempo I**  $\text{♩} = 60$

Vln. I  $\text{♩} = 60$   
*mp* *arco* *mf* *p*

Vln. II  $\text{♩} = 60$   
*mp* *mf* *p*

Vla.  $\text{♩} = 60$   
*mp* *mf* *p*

Vc.  $\text{♩} = 60$   
*mp* *mf* *p* *poco trem.*

494

Vln. I  
Vln. II  
Vla.  
Vc.

501

Vln. I  
Vln. II  
Vla.  
Vc.

507

Vln. I  
Vln. II  
Vla.  
Vc.

513

Vln. I      *f tenuto*      *mp*      *mf cresc.*  
                 V  
                 *tr*

Vln. II     *f tenuto*      *mp*      *mf cresc.*

Vla.        *f tenuto*      *mp*      *mf cresc.*

Vc.        *f tenuto*      *mp*      *mf cresc.*

519

Vln. I      >      *mp*      *tr*      *f*

Vln. II     >      *mp*      *tr*      *f*

Vla.        >      *mp*      *f*

Vc.        >      *mp*      *f*

525

Vln. I      >      *pp*      *mp*

Vln. II     >      *pp*      *mp*

Vla.        <8>      *pp*      *mp*

Vc.        <8>      *mp*

531

Vln. I      *pp*  
Vln. II      *pp*  
Vla.      *pp*  
Vc.      *mp* *molto espressivo*

537

Vln. I       $\frac{3}{4}$   $\flat$   
Vln. II       $\frac{3}{4}$   $\flat$   
Vla.       $\frac{3}{4}$   $\flat$   
Vc.       $\frac{3}{4}$   $\flat$   $\frac{5}{4}$   $\flat$   $\frac{3}{4}$   $\flat$   $\frac{5}{4}$   $\frac{4}{4}$

542

Vln. I      *mp*  
Vln. II      *mp*  
Vla.      *mp*  
Vc.      *mp* *Slightly faster*  $\text{♩} = 72$

548

Vln. I      *mp* *espressivo con sotto voce* VI.1  
Vln. II      *mp* VI.2  
Vla.      *mp* *sotto voce*  
Vc.      *mp* *sotto voce*

*mp* *sotto voce*

559

Vln. I  
Vln. II  
Vla.  
Vc.

566

Vln. I  
Vln. II  
Vla.  
Vc.

571

Vln. I  
Vln. II  
Vla.  
Vc.

578

Vln. I  
Vln. II  
Vla.  
Vc.

584

Vln. I arco  
f espressivo trem.

Vln. II trem.

Vla.

Vc.

590 f espressivo

Vln. I

Vln. II pizz.  
*p*

Vla. *p*

Vc. *p*

595

Vln. I arco *mp*

Vln. II *mp*  
arco

Vla. *mp*

Vc. *mp* sim.

601

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

607

Vln. I  
Vln. II  
Vla.  
Vc.

613 **Faster**  $\text{♩} = 112$

Vln. I  
Vln. II  
Vla.  
Vc.

pizz

$p$        $mf$

617

Vln. I  
Vln. II  
Vla.  
Vc.

621

Vln. I  
Vln. II  
Vla.  
Vc.

$f$

$f$

arco

$f$

625

Vln. I  
Vln. II  
Vla.  
Vc.

629

Vln. I  
Vln. II  
Vla.  
Vc.

632

Vln. I  
Vln. II  
Vla.  
Vc.

Violin I

# Lord of the Rings Tone poem in 5 movements

Arr: Nikolaï Clavier

Howard Shore

## I Introduction

Andante  $\text{♩} = 52$

Foundations of Stone

7

12

18

*mf*

*f*

12

13

14

15

16

18

*mf*

*f*

24 Poco piú mosso  $\text{♩} = 70$

Many Meetings

24

25

26

27

28

29

30

31

32

33

*mf*

*mp*

*f*

33 Piú mosso  $\text{♩} = 104$

Concerning Hobbits

33

34

35

36

37

38

39

40

41

42

*mp*

48 arco

48

49

50

51

52

*arco*

*f*

## Violin I

56

mp cresc.

Vivace = 190

A Knife in the Dark

ff

gliss.

3

2

mf

pp

cresc.

ff

f cresc.

The Uruk-Hai

Col legno

rit.

ord.

## Violin I

3

## II The ring goes south

123 **Andante** ♩ = 65 [The Ring goes South]

129 *mp*

*p* >>> **Un poco piú mosso**

135 *mf* *cresc.* **Same pulse** ♩ = 160 [The Uruk-Hai]

142 *f marcato*

150 *rit.* **Maestoso** ♩ = 60 [The Riders of Rohan]

159

165

173

188 >

195 *mf*

202 *f* *mf*

209 *f* *ff*

215 **4**

## III The War of Helms Deep

**Furious**  $\text{♩} = 190$

224 Helms Deep

229

230

235

240

245

250

254

260 Slower, unnoticed  $\text{♩} = 154$  [Forth Eorlingas]

266

273

## Violin I

5

281

*cresc.*

289 **Moderato**  $\text{♩} = 88$ 

295

**Slow**  $\text{♩} = 60$

299

301

303

306

Violin I  
IV The battle for Middle Earth

**Andante**  $\text{♩} = 102$  [A Storm is coming]

313

319

324

330

335

342

352

361

370

378 **March**  $\text{♩} = 148$

## Violin I

7

389

*mf*

*cresc.*

397

*mf*

*rall.*

403

*cresc.*

*ff*

**Slower**  $\text{♩} = 120$  The Black Gate Opens

410

*mp*

**Broader**

417

*ff*

423

*cresc.*

*ff*

**429 March**  $\text{♩} = 70$  Isengard Unleashed

*cresc.*

*ff*

435

*ff*

436

*ff*

437

*ff*

V.S.

## Violin I

438

439

440

441

442

443

445 A little bit slower  $\text{♩} = 63$  [The End of all Things]

$p$  dolce

452

459 sul tasto

467

473

## Violin I

9

## V The Return of the King

477 **Slowly** ♩ = 60      The Return of the King

482 **Faster** ♩ = 88

488 **poco rit.**      **Tempo I** ♩ = 60

494

500

508

514

520

524

## Violin I

530

*mp*

*pp*

**3/4**

538

**3/4**

**5/4**

**3/4**

**5/4**

**4/4**

543

*mp*

**2**

**3/4**

548 Slightly faster ♩ = 72

*mp espressivo con sotto voce*

**3/4**

557

**3/4**

**5/4**

**3/4**

565

*mp*

**3/4**

573

pizz

**p**

**2/4**

**3/4**

581

**3**

arco

*f espressivo*

**3/4**

588

**3/4**

593

*mp*

**3/4**

600

606

Faster  $\text{♩} = 112$

**2**

$f$

612

618

622

$f$

627

631

$mp$

$p$

Violin II

# Lord of the Rings

## Tone poem in 5 movements

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I Introduction

Howard Shore

**Andante**  $\text{♩} = 52$

9

16

24 **Poco piú mosso**  $\text{♩} = 70$

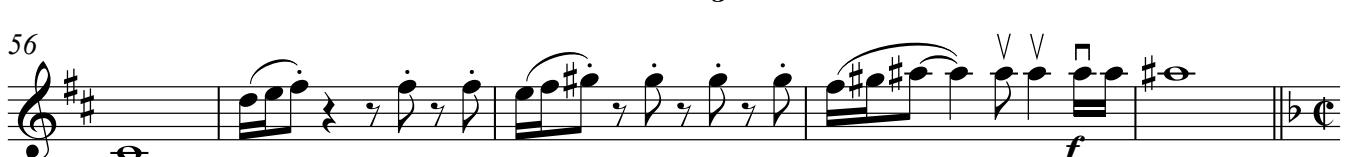
33 **Piú mosso**  $\text{♩} = 104$

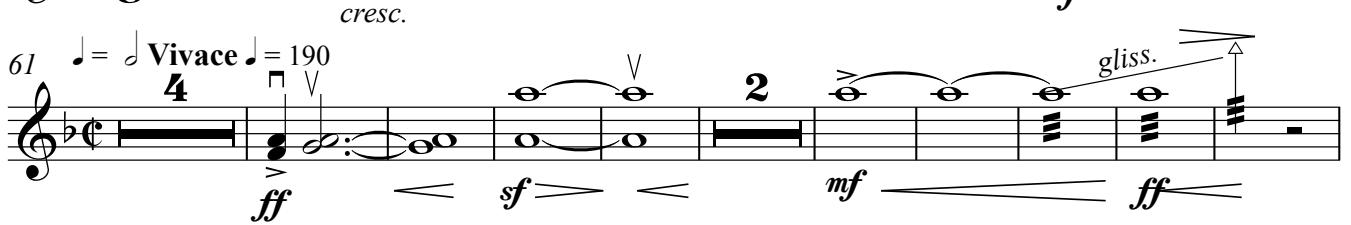
39

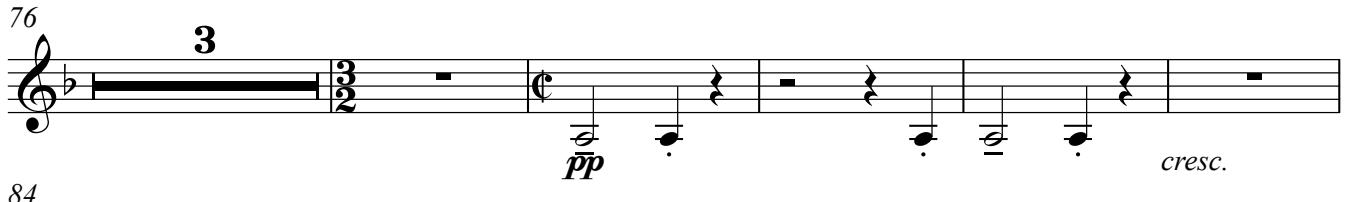
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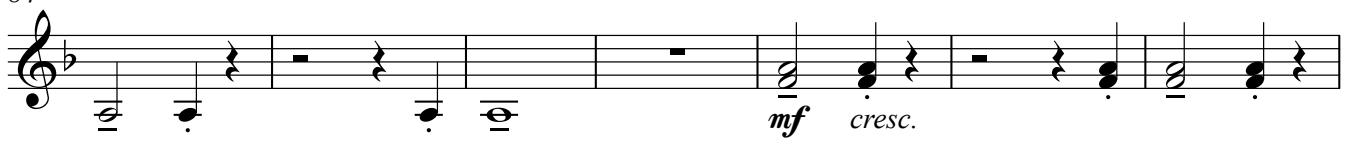
## Violin II

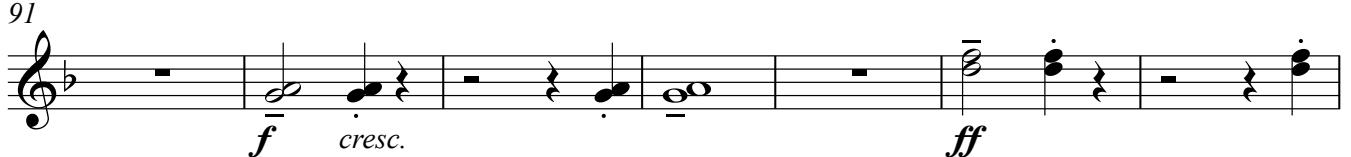
46 

50 

56 

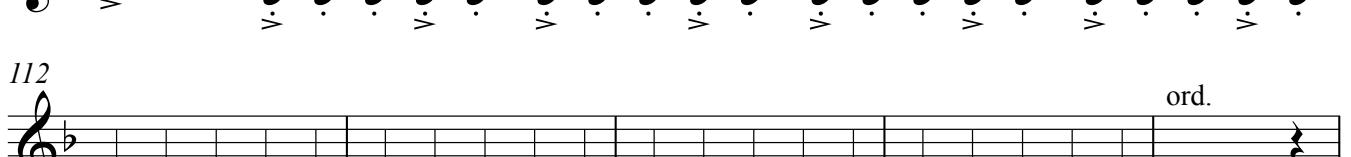
61 

76 

84 

91 

98 

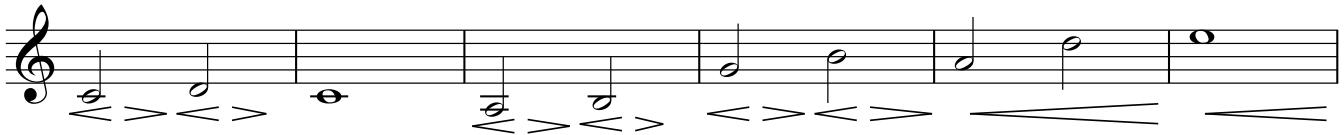
107 Sul G, sul pont 

112 

## II The ring goes south

123 **Andante** ♩ = 65

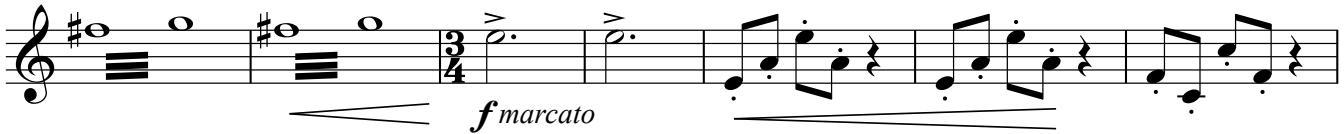
129

**Un poco piú mosso**

135



142

**Same pulse** ♩ = 160

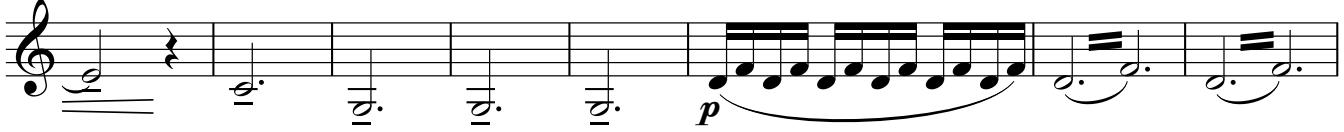
149



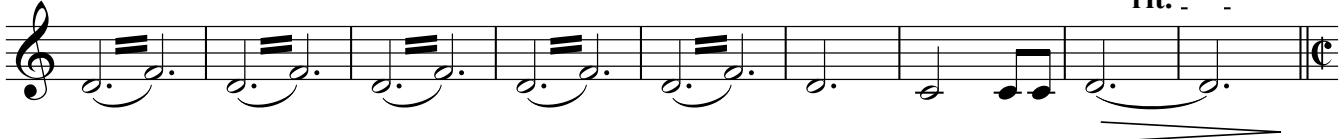
155



163



171

**rit.**

## Violin II

180 **Maestoso**  $\text{♩} = 60$

**pp**

187

2                    2

**mf**

196

$f$

**ff**

204

$f$

**ff**

212

$> ff$

**ff**

215

$>$

**ff**

218

$\text{♩} = 60$

**ff**

## Violin II

5

224 **Furious** ♩ = 190

## III The War of Helms Deep

Musical score for Violin II, page 5. Measures 224-228. Key signature changes from G major to F# minor to E major. Dynamics: *mf*, *ff*, *ff*, *nmf*.

229

Musical score for Violin II, page 5. Measures 229-233. Key signature changes from E major to D major to C major.

234

Musical score for Violin II, page 5. Measures 234-237. Key signature changes from C major to B major to A major.

237

Musical score for Violin II, page 5. Measures 237-240. Key signature changes from A major to G major to F# minor. Dynamics: *sul G*, *ff*.

240

Musical score for Violin II, page 5. Measures 240-243. Key signature changes from F# minor to E major to D major. Dynamics: *very marcato*.

245

Musical score for Violin II, page 5. Measures 245-248. Key signature changes from D major to C major to B major.

250

Musical score for Violin II, page 5. Measures 250-253. Key signature changes from B major to A major to G major.

254

Musical score for Violin II, page 5. Measures 254-257. Key signature changes from G major to F# minor to E major.

260 **Slower, unnoticedly** ♩ = 154

Musical score for Violin II, page 5. Measures 260-263. Key signature changes from E major to D major to C major. Dynamics: *f*.

264

Musical score for Violin II, page 5. Measures 264-267. Key signature changes from C major to B major to A major. Dynamics: *> sim.*, *V.S.*

## Violin II

269

*broader*

277

285

**Moderato** ♩ = 88

*cresc.*

**p**

292

298 **Slow** ♩ = 60

*mp*

305

**ff**

**p**

Violin II

## IV The battle for Middle Earth

313 **Andante**  $\text{♩} = 102$

319  $p$   $mp$  **Piú mosso**

325 **Faster pulse**  $\text{♩} = 140$

335 ***ff***

344  $sub.\text{mf}$

*poco a poco cresc.*

354 **Brightly**  $\text{♩} = 168$  **4** **sul tasto**

365  $mp$  **ord.**  $mp$

374 **March**  $\text{♩} = 148$

381

386

391  $mf$  *cresc.*

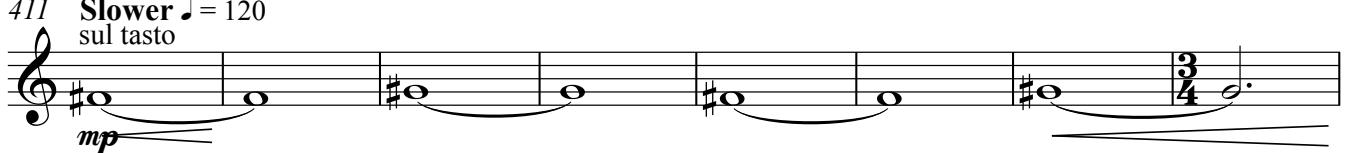
397  $mf$  *rall.* *cresc.*

404  $ff$  *V.S.*

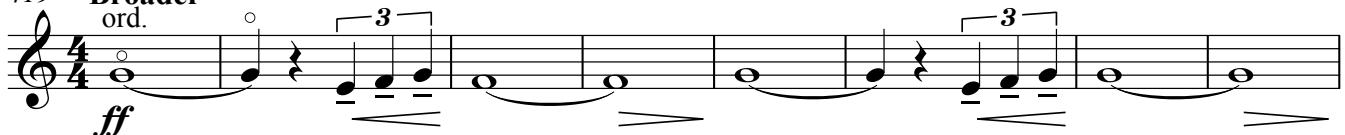
8

411 Slower  $\text{♩} = 120$   
sul tasto

Violin II



419 Broader  
ord.



427 March  $\text{♩} = 70$



431



433



435

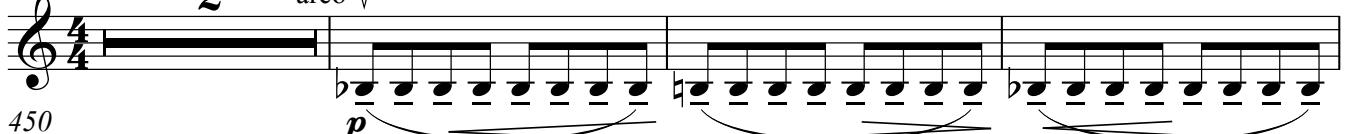


441

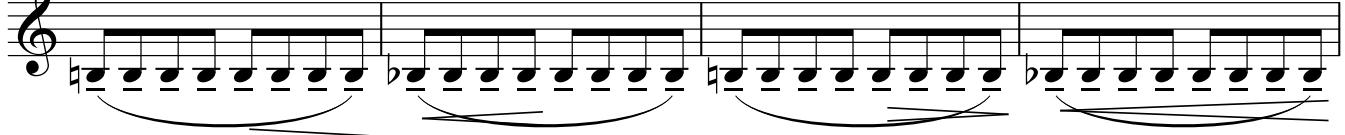


445 A little bit slower  $\text{♩} = 63$

2 arco \



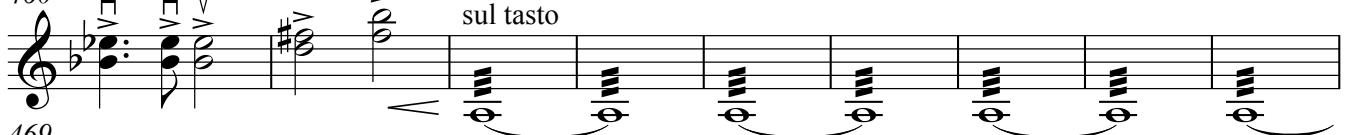
450



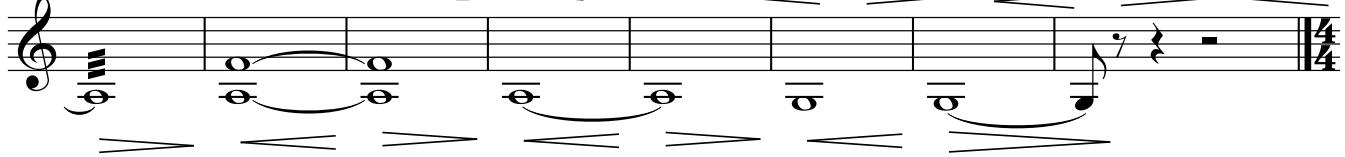
454



460



469



## V The Return of the King

477 **Slowly** ♩ = 60

483 **Faster** ♩ = 88

490 - **Tempo I** ♩ = 60

496

502

510

516

522

530

538

## Violin II

544

548 Slightly faster  $\text{♩} = 72$  Vl.1

557

565

570  $\text{♯}$   $\text{mp}$

577 trem.  $\text{tr}$  pizz arco  $\text{p}$

584

590 pizz

595 arco  $\text{p}$

603  $\text{mp}$   $\text{p}$   $\text{p}$

612 Faster  $\text{♩} = 112$

619

624  $f$

630  $\text{mp}$   $\text{p}$   $\text{p}$

Viola

# Lord of the Rings

## Tone poem in 5 movements

Arr: Nikolaï Clavier

Howard Shore

**Andante**  $\text{♩} = 52$

### I Introduction

The musical score for the Viola part of the 'Lord of the Rings' tone poem consists of ten staves of music. Staff 1 (measures 11-18) starts with a 3/4 time signature, followed by a 4/4 time signature. Measure 11 begins with a dynamic of  $mp$ . Staff 2 (measures 19-24) starts with a 3/4 time signature. Measure 24 transitions to a 24/16 time signature with a dynamic of  $Poco piú mosso$  and  $\text{♩} = 70$ . Staff 3 (measures 28-32) continues with a 24/16 time signature. Staff 4 (measures 36-42) starts with a 3/2 time signature and a dynamic of  $pp$ . Measure 42 includes a measure repeat sign (2) and a dynamic of  $mp$ . Staff 5 (measures 49-53) starts with a 3/2 time signature and a dynamic of  $f$ . Staff 6 (measures 53-58) concludes the movement with a 6/8 time signature.

## Viola

57

61 **Vivace**  $\text{♩} = 190$

65 *pp* *ff*

69 2 *mf* *ff* *mp*

77

81 *pp*

88 *cresc.*

95 *mf* *cresc.* *f* *cresc.*

101 *ff*

105

110

116

120 *rit.*

123 Andante  $\text{♩} = 65$ 

## II The ring goes south

**129**  $\text{mp}$  ><><><><> *sim.*  $p$

135 Un poco piú mosso

**139**  $f$

144 Same pulse  $\text{♩} = 160$ 

**144** Same pulse  $\text{♩} = 160$  saltando

153  $f$  marcato ord.

**153**  $f$  marcato ord. saltando

162 ....

170

178 rit. Maestoso  $\text{♩} = 60$ 

188

195

202

210

V.S.

4

Viola



Viola

5

## III The War of Helms Deep

224 **Furious**  $\text{♩} = 190$ 

224 **Furious**  $\text{♩} = 190$

228

231

237

242

247

252

255

260 Slower, unnoticedly  $\text{♩} = 154$ 

264

Viola

269

*broader*

278

287

## **Moderato** ♦ = 88

294

**Slow** ♩ = 60

304

A musical score for piano, page 304. The key signature is B major (two sharps). The dynamic is marked as ***ff***. The score consists of four measures of music, each featuring a treble clef and a bass clef. The notes are primarily eighth notes, grouped by vertical stems. Each measure begins with a single note on the first line, followed by a group of three notes on the second line, another single note on the first line, and a final group of three notes on the second line. Measures 1 and 3 have a sixteenth-note grace note on the first line before the main eighth-note pattern. Measures 2 and 4 have a sixteenth-note grace note on the second line before the main eighth-note pattern.

306

A musical score for page 306 featuring a bassline. The score consists of three measures of music on a single staff. The key signature is B-flat major (two flats), indicated by a B-flat symbol and a 'F' symbol. The time signature is common time (indicated by a 'C'). The bass clef is used. The notes are eighth notes, and each measure begins with a bass note followed by a eighth-note pair. Measures 1 and 3 end with a bass note followed by a eighth-note pair. Measure 2 ends with a bass note followed by a eighth-note pair. Measures 1 and 3 begin with a bass note followed by a eighth-note pair.

307

309

Musical score for piano showing measures 50-51. The score consists of two staves. The left staff uses a bass clef and a common time signature (indicated by a 'C'). The right staff uses a treble clef and a common time signature. The music features eighth-note patterns and sixteenth-note patterns. Measure 50 ends with a dynamic marking 'p' (piano) and a tempo marking 'V'. Measure 51 begins with a common time signature and ends with a 6/8 time signature.

Viola

7

## IV The battle for Middle Earth

313 **Andante**  $\text{♩} = 102$

**321**  $p$  **Piú mosso**  $mp$  **Faster pulse**  $\text{♩} = 140$

**330**  $ff$

**341** **sub.**  $mf$  *poco a poco cresc.*

**352** **Brightly**  $\text{♩} = 168$

**357** **mp**

**361**

**365**

**371** VI.1  $mf$

**378** **March**  $\text{♩} = 148$

**386** **f**

**393** **mf**

**399** **cresc.** **mf**

**404** **rall.** **cresc.** **ff**

411 **Slower**  $\text{♩} = 120$   
sul tasto

477 Slowly  $\text{♩} = 60$



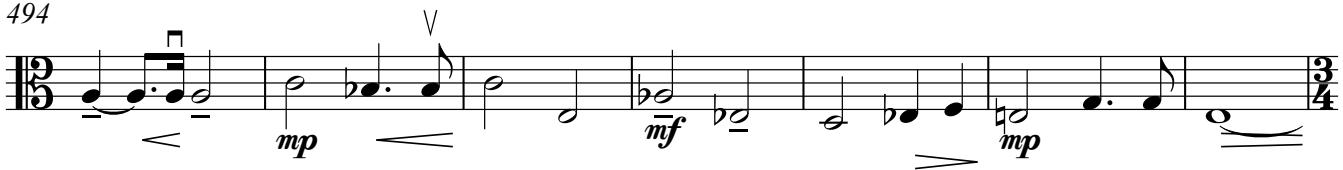
483 Faster  $\text{♩} = 88$



488 poco rit. - Tempo I  $\text{♩} = 60$



494



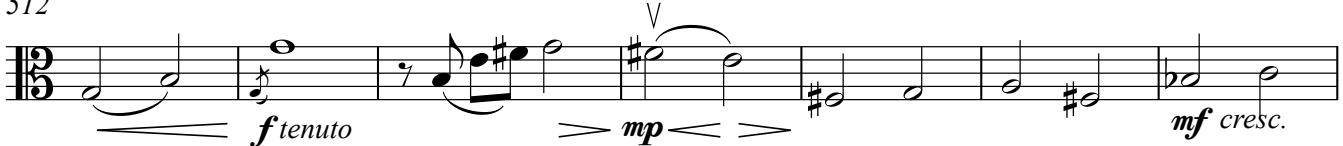
501



506



512



519



527



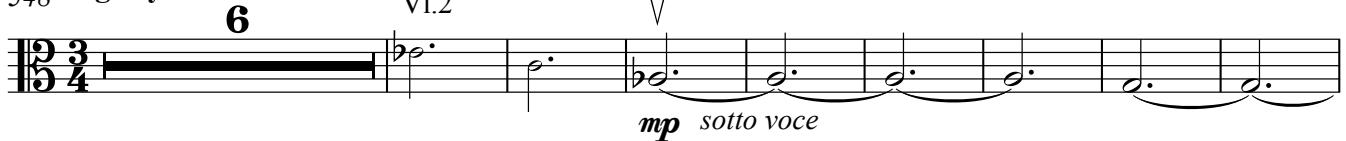
534



542



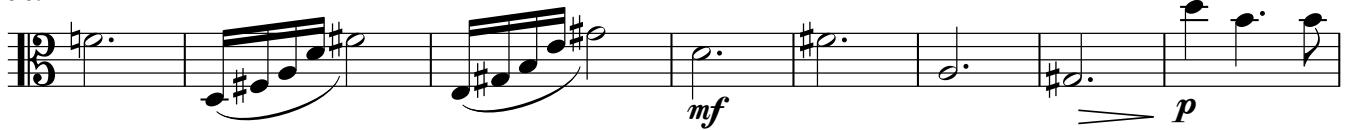
548



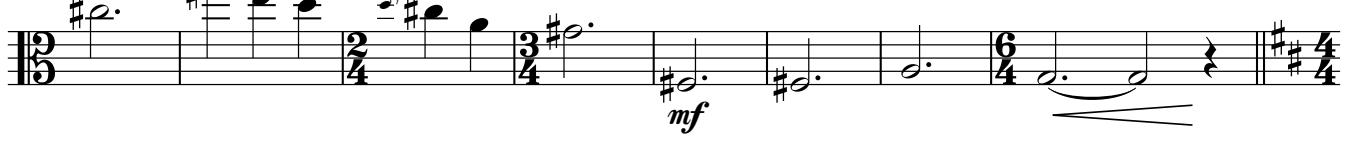
562



569



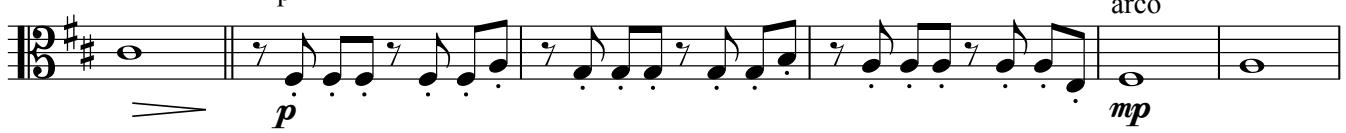
577



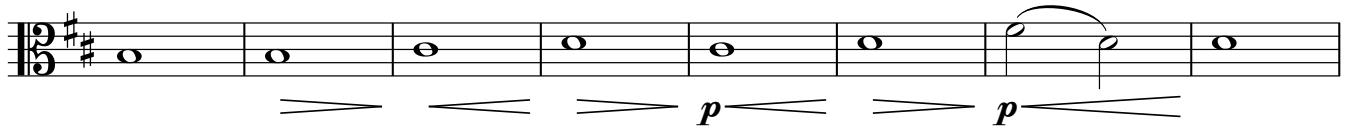
585



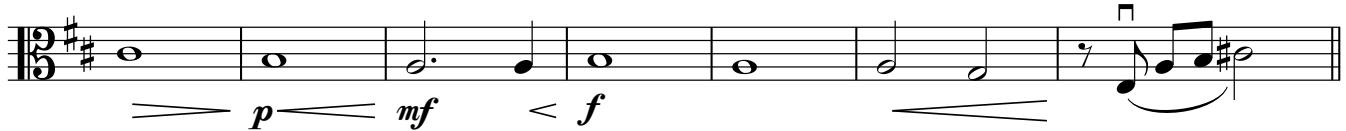
592



598



606



613

Faster  $\text{♩} = 112$ 

618



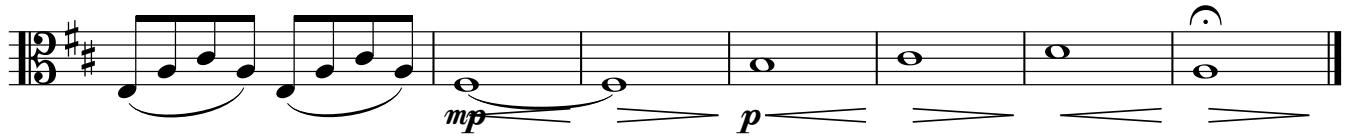
622



626



630



Violoncello

# Lord of the Rings

## Tone poem in 5 movements

Arr: Nikolaï Clavier

Howard Shore

**Andante** ♩ = 52

### I Introduction

The sheet music consists of ten staves of cello music. Staff 1 (measures 1-10) starts with a sustained note followed by eighth-note pairs in 3/4 time. Staff 2 (measures 11-20) shows a more rhythmic pattern with eighth and sixteenth notes. Staff 3 (measures 20-26) begins with a melodic line over a harmonic background. Staff 4 (measures 26-30) features sixteenth-note patterns. Staff 5 (measures 30-35) includes dynamic markings *f* and *p*. Staff 6 (measures 35-43) shows eighth-note pairs. Staff 7 (measures 43-48) has a *pizz.* instruction. Staff 8 (measures 48-51) includes a *6* and *4* time signature change. Staff 9 (measures 51-57) uses *arco* and *f* dynamics. Staff 10 (measures 57-62) ends with *cresc.* and *f* dynamics.

## Violoncello

Musical score for bassoon, page 1. The score consists of 12 staves of music. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics and performance instructions include: Vivace  $\text{♩} = \text{♩}$ ,  $\text{♩} = 190$ ;  $pp$  (measures 67-68),  $ff$  (measure 68),  $sim.$  (measure 71),  $dim.$  (measure 71),  $p$  (measure 82),  $cresc.$  (measures 88-89),  $f$  (measure 94),  $mf$  (measure 94),  $ff$  (measure 94),  $sim.$  (measure 106),  $5$  (measure 106),  $cresc.$  (measure 106),  $rit.$  (measure 119), and  $\text{♩} = 14$  (measure 119).

Violoncello  
II The ring goes south

123 **Andante**  $\text{♩} = 65$

129  $mp < > <> <> <> sim.$   $p$

13 Un poco piú mosso **2**

144 **Same pulse**  $\text{♩} = 160$   $f$   $p$  *cresc.* saltando  $\text{v}$   $\text{v}$   $\text{v}$

153  $f$  *marcato* ord. saltando  $\text{v}$   $\text{v}$   $\text{v}$  ord.

162 rit.

171

180 **Maestoso**  $\text{♩} = 60$

189  $pp$   $pp$   $mf$

198  $mf$   $f$

203  $3$   $3$   $mf$   $f$

210  $v$   $v$   $v$   $v$   $v$ ,  $v$

218  $ff$

**3**  $pp$  **3**

Violoncello  
III The War of Helms Deep

224 **Furious**  $\text{♩} = 190$

Violoncello part for measure 224:

**mf** **ff** **3/4** **3+2**

229

Violoncello part for measure 229:

**mf** **f**

234

Violoncello part for measure 234:

**ff** **6/4**

238

Violoncello part for measure 238:

**ff**

244

Violoncello part for measure 244:

**ff**

251

Violoncello part for measure 251:

**ff**

257

Violoncello part for measure 257:

**f**

262

Violoncello part for measure 262:

**sim.**

266

Violoncello part for measure 266:

**sim.**

## Violoncello

A musical score for the cello part, page 270. The score consists of two staves. The top staff is for the cello and the bottom staff is for the bassoon. Both staves are in common time and key signature of B-flat major. The cello part features eighth-note patterns with slurs and dynamic markings (>). The bassoon part provides harmonic support with sustained notes.

296

**Slow**  $\text{♩} = 60$

**f**

304

# $\ddot{a}$ .

**ff**

**2**

**3** **p**

**6**

**8**

**p**

Violoncello  
IV The battle for Middle Earth

313 Andante  $\text{♩} = 102$

2

321 Più mosso

325 Faster pulse  $\text{♩} = 140$

332

339

sub. **mf** poco a poco cresc.

346

354 Brightly  $\text{♩} = 168$

2 Vl.1 5

*sfz* **ff** arpeggio

366

375

March  $\text{♩} = 148$

384

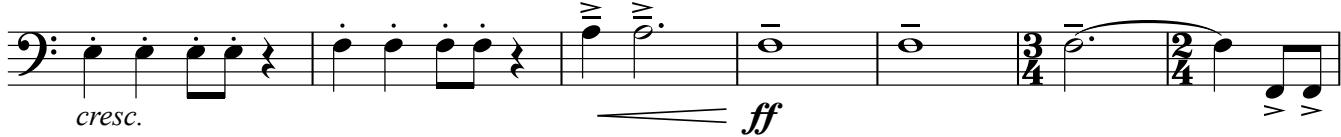
392

cresc.

398

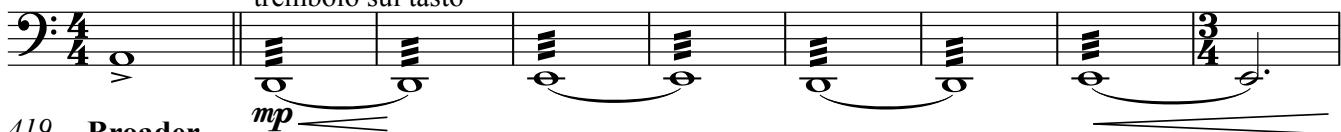
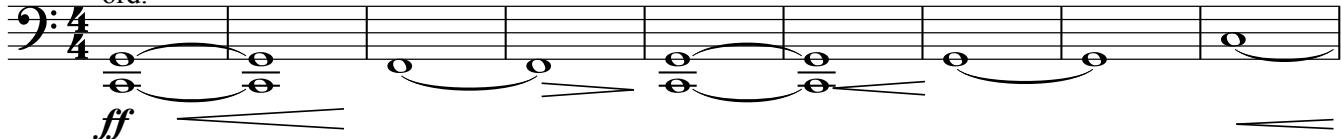


403



410

**Slower**  $\text{♩} = 120$   
tremolo sul tasto

419 Broader  
ord.

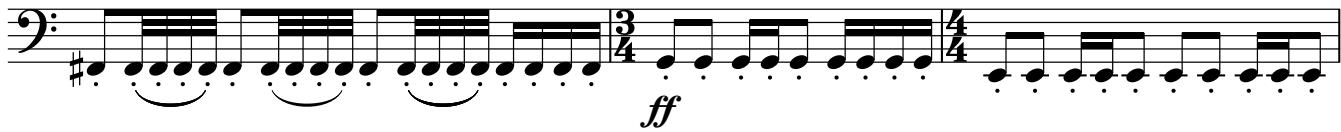
428

**March**  $\text{♩} = 70$ 

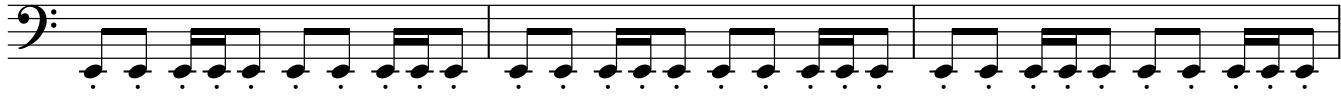
432



434



437



440



443



## Violoncello

445 A little bit slower  $\text{♩} = 63$

**2** arco \

**p**

450

**mf**

455

**ff**

**p**

460

465

471

## V The Return of the King

477 **Slowly** ♩ = 60  
**pizz.**

483 **Faster** ♩ = 88

490 **Tempo I** ♩ = 60

496

502

510

518

525

531

536

541

## Violoncello

548 Slightly faster  $\text{♩} = 72$ **9***mp sotto voce*

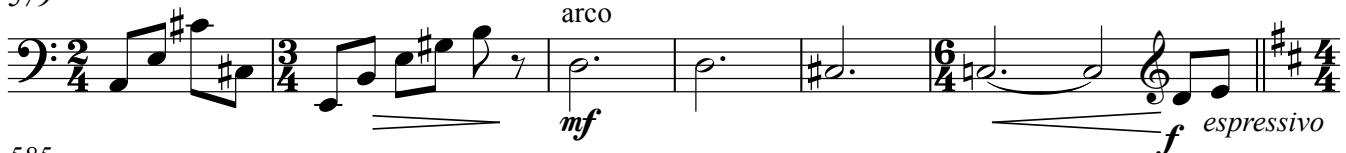
564



572



579



585



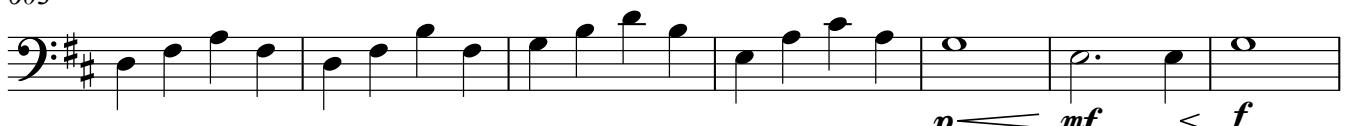
591



597



603



610



617



623 arco



631

