



Suite from

THE HOBBIT

THE DESOLATION OF SMAUG

I. Thrice Welcome, II. In the Shadow of the Mountain

Music by HOWARD SHORE

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

- | | | |
|--------------------|---|---|
| 1 Conductor | 1 1st Trombone | 3 Percussion II
(Suspended Cymbal, Taiko,
Small Cymbals/Bodhrán
[opt. Large Tambourine]) |
| 1 1st Flute | 1 2nd Trombone | 1 Piano |
| 1 2nd Flute | 1 3rd Trombone | 8 1st Violin |
| 2 Oboe | 1 Tuba | 8 2nd Violin |
| 1 1st B♭ Clarinet | 1 Mallet Percussion
(Xylophone [opt. Bells]/
Vibraphone) | 5 Viola |
| 1 2nd B♭ Clarinet | 1 Timpani
(D-F-A-C) | 5 Cello |
| 1 B♭ Bass Clarinet | 2 Percussion I
(Tam Tam/Small Frame
Drum and/or Field Drum,
Bass Drum) | 5 String Bass |
| 2 Bassoon | | |
| 2 1st F Horn | | |
| 2 2nd F Horn | | |
| 1 1st B♭ Trumpet | | |
| 1 2nd B♭ Trumpet | | |
| 1 3rd B♭ Trumpet | | |
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PROGRAM NOTES

The Hobbit: The Desolation of Smaug is the second in a trilogy of films adapting the enduringly popular masterpiece, *The Hobbit*, by J.R.R. Tolkien. This film continues the adventures of Bilbo Baggins as he journeys on an epic quest to reclaim the lost Dwarf Kingdom of Erebor.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

Selecting two titles from the rich music of the original soundtrack for this adaption was a challenge, but “Thrice Welcome” and “In the Shadow of the Mountain” are presented in the order they appear in the film. This arrangement is designed for an educational setting; however, much care went into maintaining the integrity of the original score. The dynamics and gradual crescendos and decrescendos are important in this music. The percussion parts are written very light throughout and should be considered ornamental effects to the entire work.

Victor Lopez

Thrice Welcome Music by Howard Shore

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In the Shadow of the Mountain Music by Howard Shore

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The Hobbit: The Desolation of Smaug

CONDUCTOR SCORE

I. Thrice Welcome, II. In the Shadow of the Mountain

Music by Howard Shore
Arranged by Victor López

Total Duration - 5:25

I. Duration - 3:10

I. Thrice Welcome

Stately (♩ = 62)

The score is for the piece 'I. Thrice Welcome' from the 'Suite from The Hobbit: The Desolation of Smaug'. It is a conductor score for a full orchestra. The tempo is 'Stately' with a quarter note equal to 62 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The score includes parts for Flutes (I, II), Oboe, B♭ Clarinets (I, II), B♭ Bass Clarinet, Bassoon, Horns in F (I, II), B♭ Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion (Xylophone, Bells, Vibraphone), Timpani (D-F-A♭-C), Percussion I (Tam-Tam, Small Frame Drum, Field Drum, Bass Drum), Percussion II (Suspended Cymbal, Small Cymbals, Bodhrán), Piano, Violins (I, II), Viola, Cello, and String Bass. Dynamic markings range from piano (p) to fortissimo (f). Performance instructions include 'slightly detached' and 'pizz.' (pizzicato). A large red watermark 'PREVIEW ONLY - Requires Purchase' is overlaid on the score.

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7 Moderately (♩ = 84)

Fls. I, II

Ob. *poco espr.*
mp < mf *p > pp* *mp < mf* *> mp*

Cl. I, II *poco espr.*
mp < mf *p > pp* *mf < f* *mp < mf* *> mp*

B. Cl. *p < mp* *p > pp* *mf < f* *mp* *mf*

Bsn. *p < mp* *p > pp* *mp < mf* *mp* *mf*

Hns. I, II *mp < mf* *> mp*

Tpts. I, II, III

Tbns. I, II, III *p < mp* *p > pp* *mp < mf* *mp* *mf*

Tuba *p* *mp > pp* *mp < mf* *mp* *mf*

Mlt. Perc. *p* *mp > pp* *mp < mf* *mp* *mf*

Timp. *B.D. (soft mallet)* *mp*

Perc. I *mp*

Perc. II

Pno. *mp poco espr.* *mp < mf* *mp < mf*

7 Moderately (♩ = 84)

Vlns. I *poco espr.*
mp < mf *p > pp* *mf < f* *mf < f*

Vlns. II *div.*
p < mp *p > pp* *mf < f* *mf < f*

Vla. *poco espr.*
mp < mf *p > pp* *mf < f* *mf < f* *div.*

Cello *p* *mp > pp* *mp < mf* *mp* *mf*

Str. Bass *arco*
p *mp > pp* *mp < mf* *mp* *mf*

19 A bit faster (♩ = 104)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

19 A bit faster (♩ = 104)

Vlins. I, II

Vla.

Cello

Str. Bass

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I, II

Vla.

Cello

Str. Bass

mp, *mf*, *f*, *p*

Bodhrán w/mallet (opt. Large Tambourine)

24 25 26 27 28

35 With emphasis

Fls. I *f*

Fls. II *f*

Ob. *f*

Cls. I *f*

Cls. II *f*

B. Cl. *f* *mf* *marcato*

Bsn. *f* *mf* *marcato*

Hns. I *f*

Hns. II *f* *mf* *a2*

Tpts. I *f*

Tpts. II *f*

Tpts. III *f*

Tbns. I *f* straight mute *mf*

Tbns. II *f* straight mute *mf*

Tbns. III *f* straight mute *mp*

Tuba *f* *mf* *marcato*

Mlt. Perc. *p*

Timp. *p*

Perc. I Small Frame Drum and/or Field Drum *p* *mf*

Perc. II B.D. *p* Taiko *mp*

Pno. *p* *8vb*

35 With emphasis

Vlms. I *f*

Vlms. II *f*

Vla. *f* *marcato* *mf*

Cello *f* *mf* *marcato*

Str. Bass *f* *arco* *mf*

45

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (8vb)

Vlns. I II

Vla. div. >

Cello

Str. Bass

mp

f

mf

f

mp

mf

f

mf

f

mf

f

mf

f

mf

45

f

mf

59 Moderately (♩ = 126)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

mf, mp, mf, p, Play, Open

Detailed description: This block contains the musical score for measures 55 through 59, and the first three measures of measure 59. The score is for a full orchestra. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is 'Moderately' with a metronome marking of ♩ = 126. The score includes parts for Flutes (I, II), Oboe, Clarinets (I, II), Bass Clarinet, Bassoon, Horns (I, II), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion, Timpani, Percussion I and II, and Piano. Dynamics range from piano (p) to mezzo-forte (mf). A large red watermark 'Pre View Only' is overlaid diagonally across the page.

59 Moderately (♩ = 126)

Vlins. I, II

Vla.

Cello

Str. Bass

mf, mp, mf, div.

Detailed description: This block contains the musical score for measures 59 through 61, and the last three measures of measure 59. The score continues from the previous block, featuring Violins (I, II), Viola, Cello, and String Bass. Dynamics include mezzo-forte (mf), mezzo-piano (mp), and diviso (div.). A large red watermark 'Pre View Only' is overlaid diagonally across the page.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

mf

(Bsn.)

V

62 63 64 65 66 67 68 69 70

II. Duration - 2:15

II. In the Shadow of the Mountain

Slowly and sustained (♩ = 60)

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

Horns in F I, II

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Mallet Percussion (Xylophone [opt. Bells]/Vibraphone)

Timpani (D-F-A♭-C)

Percussion I (Bass Drum/Tam Tam)

Percussion II (Taiko/Suspended Cymbal)

Piano

Slowly and sustained (♩ = 60)

Violins I, II

Viola

Cello

String Bass

13 Lightly (♩ = 79)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Hn. I w/mute

(Cl. I)

(Bsn.)

(Fl. II)

p, *mf*, *p*

13 Lightly (♩ = 79)

Vlns. I, II

Vla.

Cello

Str. Bass

p, *mf*, *div.*, *mp*, *pizz.*

27

Fls. I *f > p* *p < mp >* *p < mp >*

Fls. II *f > p* *p < mp >* *p < mp >*

Ob. *mf* *f > p* *mp*

Cls. I *f > p* *mp*

Cls. II *f > p* *mp*

B. Cl. *f > p* *mp*

Bsn. *f > p*

Hns. I

Hns. II

Tpts. I *Solo (bring out)* *mf* *f > p*

Tpts. II (Tpt. I) *mf* *f > p*

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. *Vibraphone soft mallets* *p mp p mp*

Timp.

Perc. I *mp* *mf > p*

Perc. II *mf > p*

Pno.

Vlns. I *div.* *f > p* *al punto* *p < mp >* *p < mp >*

Vlns. II *f > p* *al punto* *p < mp >* *p < mp >*

Vla. *mf* *div.* (V) *f > p* *mp*

Cello *-1* (V) *f > p*

Str. Bass (V) *f > p*

27

22 23 24 25 26 27 28

42080S

Fls. I *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >*

Fls. II *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >*

Ob. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

Cls. I *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

Cls. II *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

B. Cl. *p < mp >* *p < mp >* *p*

Bsn. *p < mp >* *p < mp >* *p*

Hns. I *p < mp >* *p < mp >* *p*

Hns. II *p < mp >* *p < mp >* *p*

Tpts. I Solo *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p*

Tpts. II *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p*

Tpts. III *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p*

Tbns. I *p < mp >* *p < mp >* *p*

Tbns. II *p < mp >* *p < mp >* *p*

Tbns. III *p < mp >* *p < mp >* *p*

Tuba *p < mp >* *p < mp >* *p*

Mlt. Perc. *p mp p mp p mp p mp p mp p mp p mp p*

Timp. *p mp p mp p mp p mp p mp p mp p*

Perc. I

Perc. II

Pno.

Vlms. I *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p*

Vlms. II *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p*

Vla. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

Cello *div. V* *p < mp >* *p < mp >* *p*

Str. Bass *div. V* *p < mp >* *p < mp >* *p*

37 Moderate (♩ = 96)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

37 Moderate (♩ = 96)

Vlms. I II

Vla.

Cello

Str. Bass

"Thrice Welcome"

42 Stately (♩ = 62)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Xyl. soft mallets

Tam-Tam

Suspended Cymbal

mf, *mp*, *p*, *pp*, *poco espr.*, *mp < mf*, *p > pp*

"Thrice Welcome"

42 Stately (♩ = 62) *slightly detached*

Vns. I, II

Vla.

Cello

Str. Bass

f, *div.*, *slightly detached*, *pizz.*, *arco*, *mp < mf*, *p > pp*, *poco espr.*

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