



As I approach the end of work on The Trilogy, my mind races back to my first trip to Wellington, New Zealand, now three years ago. I recall my first impressions of the creativity and commitment that has been the foundation of this massive undertaking. The awe and wonder I experienced on that very first visit has stayed with me right through to the end. It has been such a wonderful world to live in, Middle-earth. This project has been the most challenging of my career and yet the most fulfilling. As Bilbo says, "It's dangerous business Frodo, going out your door. You step onto the road and if you don't keep your feet there is no knowing where you might be swept off to." I was swept off in the most exhilarating way.

My feelings at the end are bittersweet. It will be very hard to leave Middle-earth and the extraordinary people I have come to know and love. Peter Jackson, whose dedication, focus and patience have been a constant and whose influence has driven my work to new heights. Fran Walsh, whose heart and humor has been a source of inspiration and joy. Philippa Boyens, whose keen intellect, insights and friendship have contributed immensely to my process. The exceptional music crew we assembled to accomplish this seemingly insurmountable task has been incomparable. The camaraderie of the entire cast has demonstrated a true fellowship. And there are so many others.

Then, as I prepared to depart for the U.K. to record the final film of "The Lord of the Rings: The Return of the King," I opened a fortune cookie. It read, "It is good to begin well; it is better to end well." This simple phrase has come to mind often as I approach the end of this epic project. I consider the idea of ending well and I believe that we all have felt a great spirit leading us and guiding us to the finish. We all focused on perfecting the small details of our work each day in the hope that, together, they would produce a wonderful whole, a complete world to experience and for generations to enjoy. We worked seriously and steadily, but always with good humor.

And now I put down my pen only momentarily, as I think about and look forward once again to the extended cut of "The Return of the King" and another recording to take place in March. And, of course, one holds the dream of a Hobbit's tale. Many thanks for listening.

HOWARD SHORE *Composer*



- 1 A Storm is Coming
- 2 Hope and Memory
- 3 Minas Tirith
featuring Ben del Maestro
- 4 The White Tree
- 5 The Steward of Gondor
featuring Billy Boyd
- 6 Minas Morgul
- 7 The Ride of the Rohirrim
- 8 Twilight and Shadow
featuring Renée Fleming
- 9 Cirith Ungol
- 10 Andúril
- 11 Shelob's Lair
- 12 Ash and Smoke
- 13 The Fields of the Pelennor
- 14 Hope Falls
- 15 The Black Gate Opens
featuring Sir James Galway
- 16 The End of All Things
featuring Renée Fleming
- 17 The Return of the King
featuring Sir James Galway, Viggo Mortensen, and Renée Fleming
- 18 The Grey Havens
featuring Sir James Galway
- 19 Into the West
performed by Annie Lennox



THE LORD OF THE RINGS

THE RETURN OF THE KING

Music Composed, Orchestrated and Conducted by
HOWARD SHORE

INTO THE WEST

Words and Music by
Fran Walsh, Howard Shore, Annie Lennox
Performed by Annie Lennox

Lay down
Your sweet and weary head
Night is falling
You have come to Journey's end

Sleep now
Dream—of the ones who came before
They are calling
From across a distant shore

Why do you weep?
What are these tears upon your face?
Soon you will see
All of your fears will pass away

Safe in my arms
You're only sleeping

What can you see
On the horizon?
Why do the white gulls call?

Across the sea
A pale moon rises
The ships have come
To carry you home

And all will turn to silver glass
A light on the water
All souls pass

Hope fades
Into the world of night
Through shadows falling
Out of memory and time

Don't say
We have come now to the end
White shores are calling
You and I will meet again

And you'll be here in my arms
Just sleeping

What can you see
On the horizon?
Why do the white gulls call?

Across the sea
A pale moon rises
The ships have come
To carry you home

And all will turn to silver glass
A light on the water
Grey ships pass
Into the West

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ANDÜRIL

Music by Howard Shore
Text by J.R.R. Tolkien
Adapted by Philippa Boyens
Translation by David Salo

Behold! Andúril!
Flame of the West.
The blade that was broken,
Has been remade!

Sindarin
[A:] Andúril!
[B:] Et Eärello Endorenna utúlien. Sinome
maruvan ar Hildinyar tenn' Ambar-metta!

THE DESTRUCTION OF THE RING

Music by Howard Shore
Words by Philippa Boyens
Translation by David Salo

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.

Sindarin
Mi naurath Orodruin!
Bae hed! i Vin
Han i vanged i mae ben bango
Sin eriol notha tür in úgornen
Sin eriol ún belez úgornen

Ü cilith' war.
Ü mien' war.
Bae min mebl.
Bae min bango.

ARAGORN'S CORONATION

Melody by Viggo Mortensen
Words by J.R.R. Tolkien

"Et Eärello Endorenna utúlien. Sinome
maruvan ar Hildinyar tenn'
Ambar-metta!"

"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."

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It is difficult to describe my feelings, as we near the completion of recording the score for "The Return of the King"; here at the end of the trilogy; "here at the end of all things." As director of "The Lord of the Rings," I have been truly blessed in making these films, but of the many gifts that have come to me, the one I treasure most, is meeting Howard Shore and the creative partnership and personal friendship we have been able to share over the past four years.

Howard has become more than a friend and collaborator on this project; through his music he has given unique life to the landscape of images and diverse cultures that constitute the world of Middle-earth. More importantly, Howard has always understood the emotional truth that lies at the center of this story and he has succeeded in drawing the audience into the very heart of its beauty, heroism and sadness. Howard's music weaves seamlessly from image to image, scene to scene, film to film, binding score, characters and story into the rich tapestry of a far bigger and more complex picture. This has been his great strength as a composer, for Howard has shaped the score for "The Lord of the Rings" not over one, but three films, establishing and developing powerful themes, that much like Tolkien's work itself, "grew in the telling."

This journey has tested our collective endurance many times over and there were times when the sheer weight of the work threatened to overwhelm us; when the prospect of ever finishing seemed remote and the dark clouds of Mordor gathered gloomily on all sides. In these grim moments we could not help but compare ourselves to Frodo and Sam, toiling up the slopes of Mount Doom with Sam's prophetic words ringing in our ears: "We will get there, because we have to!" And of course he was right. I am especially grateful to have had Howard's understanding and unfailing support through our long post production period. I thank him for giving his heart to these films and for being by my side every step of the way, on this, the last leg, of our journey through Middle-earth. I could not have wished to have worked with a more talented person, nor for these films to have been blessed with a more wonderful score.

A huge thank you to John Kurlander, Peter Cobbin, Mark Willsher, Jonathan Schultz, Becca Gatrell, Toby Wood, Richard Lancaster, Steve Price, the wonderful crew at Abbey Rd & CTS Watford, Renée Fleming, Sir James Galway, Ben del Maestro, Dermot Crehan, The London Philharmonic Orchestra, The London Voices, The London Oratory School Schola, Terry Edwards, Nigel Scott, Malcolm Fife, Duncan Nimmo, The EvenTone Editorial boys, Karen Elliott & the crew at HotHouse Music. You are a fantastic team!

Special thanks to Annie Lennox, a fabulous woman, with a voice to match. I am also very grateful to Paul Brucek, Rick Porras, Danny Bramson, Philippa Boyens, Jan Blenkin & Josie Leckie for their magnificent support.

Lastly I would like to say a very special thank you to Elizabeth Cotnoir, who has seen it all unfold and who was kind enough to agree to film our last recording sessions.

PETER JACKSON Director

Executive Album Producers: Peter Jackson, Fran Walsh and Paul Brucek • Music Produced by Howard Shore • Featured Soloists produced by Paul Brucek • Music Composed, Orchestrated and Conducted by Howard Shore • Choral Text by J.R.R. Tolkien, Philippa Boyens and Fran Walsh • Performed by The London Philharmonic Orchestra, The London Voices and The London Oratory School Schola • Soloists: Annie Lennox ("Into the West"), Renée Fleming ("The End Of All Things," "Twilight And Shadow" and "The Return Of The King"), Sir James Galway *Flute and Tin Whistle* ("The Black Gate Opens," "The Return Of The King," and "The Grey Havens"), Ben del Maestro ("Minas Tirith") • Featured Instrumentalists: Dermot Crehan *Hardanger, Irish Fiddle, Double Violin* Ulrich Herkenhoff *Pan Flute*, Jan Hendrickse *Rhaita, Low Whistle* John Parricelli *Six & Twelve String Guitars* Edward Cervenka *Cimbalom* • Associate Music Producer: Mark Willsher • Score Recorded by John Kurlander • Score Mixed by Peter Cobbin • Additional Engineering by Andy Bradfield, Tom Lazarus, Jeffrey Lesser, Paul Hicks • Recorded at CTS Colosseum, Watford; Abbey Road Studios; Air Lyndhurst • Score Mixed and Mastered at Abbey Road Studios, London • Music Contractors: Ruth Cornes, Isobel Griffiths • Choir Masters: Terry Edwards, Michael McCarthy • Scoring Coordinators: Karen Elliott (London), Charles Portney (Tuxedo, New York) • CD edited by Simon Kiln • Music Editors: Jonathan Schultz, Tim Starnes, John Wringle, Michael Price, Andrew Dudman, Steve Price, Becca Gatrell, Malcolm Fife, Marie Ebbing, Nigel Scott • Mastering Engineer: Peter Mew • Assistant Engineers: Mirek Stiles, Toby Wood, Richard Lancaster, Erik Jordan, Steve Pelluet, Mike Cox, Sam Okell, David Gould • EvenTone Editorial, Tuxedo, NY: Bill Foley, Greg Laporta, Jim Bruening, Lowell Pickett, Giancarlo Vulcano, Lois Dillivio, Tim Stritmatter, Greg Rippin • Technical Coordinator: Jeff Grace • Music Preparation: Vic Fraser, Jason Poss, Jill Streater, Ann Barnard, Ian Hayter, Kevin Mahonchak, Dick Ihnatowicz, Roy Moore, John Whitfield, Edmund Saunders, Mark Findon, Mike Hornett, Gill Townend, Jennifer Green • Auricle Operator: Chris Cozens • All Compositions by Howard Shore ASCAP, Published by New Line Tunes ASCAP ©2003. All Rights Reserved. "Into The West" by Fran Walsh, Howard Shore and Annie Lennox • "The Lord Of The Rings," the characters, names, and places therein, TM The Saul Zaentz Company d/b/a Tolkien Enterprises, under license to New Line Productions, Inc. All Rights Reserved. © 2003, New Line Productions, Inc. • Annie Lennox appears courtesy of BMG Ariola München GMBH / Renée Fleming appears courtesy of Decca Music Group

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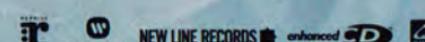
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