



ARDO LINDALĒ



FOREWORD

When I first read *The Lord of the Rings* I was ten years old, and I found myself—perhaps not so uniquely—skimming or altogether skipping over the monolithic blocks of italics that seemed to grind the adventure to a miserable halt. I would in time come to a profound appreciation for these verses, but my introduction to Tolkien had been a solitary experience; my parents had never read it, so I had no weathered copy to admire on their shelf nor an enthusiast uncle to divulge the mysteries of Gondolin. I was a child with a child’s sensibilities. All this meant that I had no one to read chapters aloud to me before bedtime or cozied up on the couch, wrapped in a blanket. No listening to the sometimes-awkward-always-heartwarming fumbling of a parent’s attempts to improvise melody after melody (and the breath of relief after each song was ended).

When I turned twenty-nine, I had a painful desire to be that narrator for someone else, the children I’d yet to have perhaps. Moreover, upon another reading of the trilogy, I asked myself more deeply than ever just what all of those tunes sounded like. Seeing as “composer” was my occupation of choice, I came to the obvious conclusion that I was more than capable of constructing my own answer. I thereafter set out to bring these words to life, and in my journey encountered a wealth of music from all over the world created by musicians with their own burning desire to make Tolkien’s words sing. Many of them included exquisite orchestrations and enjoyable expansions or repetitions of the text. In my own writing however, I had ever-present in my mind the image of a parent reading to a child. How could I make this music in a way that would feel like a continuation of the reader’s narration and not an abrupt halt? And perhaps more importantly, how would this music have sounded in the context of the story itself? Most of the time, it is clearly sung without accompaniment, so that was something that I often chose to forego.

As I went about writing all of this music—which took nearly eight months to complete—I paid keen attention to how the different races and communities of people might make music in different ways and also how all these disparate styles of music might relate to each other in the history of the lore. By the time I had set all forty songs in *The Lord of the Rings*, I realized that I had been engaging in what I might call “fantasy-ethnomusicology.” Just as Tolkien had created (or reverse-engineered) protolanguages to build a tree of believably related and diversified languages from, I found myself inventing systems of music-making that influenced and grew from each other. I then desired to recount in some poetic manner this “history of music” that I had fashioned.

Nowhere does Tolkien outline any kind of music theory in his legendarium in even small amounts of detail. Any such description given here is simply one musician’s imagination painting with the colors Tolkien has provided. Many items have been naturally extrapolated from the history and lore already in existence.

The Music of the Eruhíni

Of the Songs of the Eldar

Even as Arda itself was adumbrated by the Three Themes of Ilúvatar in the Timeless Halls, so did the Music of the Ainur permeate the *brón*¹ of Arda and come back into Being through the voices of the Eruhíni. This music was but an echo of that mighty and ancient choir, yet it contained within a fleeting vision of Arda Unmarred when sung or played by the most skillful. The Quendi first heard whispers of it on the surface of the water at Cuiviénen.² In all the deep waters of Arda is the Music most easily heard.³ The Elves began to call back to the waters, and they found soon enough that their voices could do more than speak. It was in that time under the stars that the Elves first began to sing the praises of Varda, Elbereth Gilthoniel, Queen of the Stars. As they undertook the Great March to the uttermost West, the melodies they discovered became varied in form and hue.

When they at last reached the Great Sea, the Teleri who remained on the shores of Beleriand came to understand even more about the echo out of the Timeless Halls. They crafted new instruments to capture and release the calls of the gulls and the crash of the waves upon white sands. But in time, a great host of the Teleri also made the journey across the Sea, and when they were at last reunited with their kin in Aman, they rejoiced and played upon their flutes and sang out.

Maglor, the second son of Fëanor, spent countless days through the Calacirya, walking the beaches and the havens of Alqualondë, listening ever-intently to the ocean. He learned much from the Teleri and became in Valinor a peerless singer and composer of song. Just as his father developed the Tengwar, Maglor invented in his youth a system of writing music.⁴ This system he brought with him to Beleriand, where it was improved and disseminated, used even into the Fourth Age.*

When he had completed his writing system, Maglor developed what has been named the *Elbereth Passage* while in Tirion upon Túna, and it was used by many Elven musicians for centuries to come. This passage (or scale) does not cadence back to its root, nor does the passage when properly presented reach a full octave. This is reflective of the interminable life of the Quendi in Arda. In this time still the Eldar had not begun their waning, nor did they fully understand their fate as *fëar* bound to the life of Arda. Therefore, they delighted in their own youth and the ever-green of the Blessed Realm, never once entertaining the thought of world-weariness or envy of the Gift of Men.

It is possible that Maglor was he who composed the hymn to Elbereth heard in ages to come at Rivendell. The melody of that hymn adheres unfailingly to the scalar requirements of the *Elbereth Passage*.† More can be heard of Maglor's use of the *Elbereth Passage* in his lament for the plight of the Noldor, the *Noldolantë*.

Greater than Maglor in skill was Daeron, Loremaster and Minstrel of Doriath. Daeron was of the Telerin Elves, but of that host that remained in Beleriand to await the return of Elwë. There, he became a loyal and trusted servant of King Thingol, and he loved the king's daughter, Lúthien, above all else. He was one of two elves sent as representatives of Doriath to the Mereth Aderthad, the great feast of reunification held upon the return of the Noldor to Middle-Earth. There, Daeron made the

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†The hymn that is sung by the company of Gildor Inglorion is related, but it makes significant departures, suggesting a much more recent origin.

acquaintance of Maglor and learned not only of his remarkable notation system, but also of the *Elbereth Passage*.⁵

Feeling little affection for the haughty Noldor, Daeron returned to Doriath with a wealth of new knowledge and a dearth of admiration for his teachers. He judged the Valinorean scale to be pompous and affected, and favored something unadorned. Modifying it for his own use, he created what has been named the *Lúthien Passage*. It is said that Daeron authored the famous *Lay of Leithian* because of his powerful but unrequited love for Lúthien, and many melodies contained therein trace the exact passage credited to him.⁶ In this passage, we hear a univocal and indelible cadence, evocative of the finality of his beloved's fate.*

Of the early music of the Moriquendi, nothing is here written for nothing is now known. Only the Silvan Elves of Lórien and the Woodland Realm, whose reunion with their sundered kin from west of the Misty Mountains was tinged with the bitterness of grief and loss, enter into this history. Adopting the language of their Sindarin brethren, and subjecting themselves to their governing, the purely Silvan traditions have been somewhat lost, but what is preserved is found in the mingling of art and music found from those years.

Of the fate of Daeron, all that is told is of his departure from Doriath and his wanderings over the Ered Luin, in the eastern lands of Middle-Earth. It is very likely then, that he encountered those peoples of the Silvan race and shared with them his gift of song. There are now recorded scales and forms that too closely resemble in particular the *Lúthien Passage* to have been independently conceived. Various cadences heard in extant Silvan melodies implement the penultimate half tone resolution down to the root tone, which is emblematic of Daeron's "true and final resolution."

The music of the Elves of Greenwood and of Lothlórien will have been the most diversely influenced, being a mingling of Silvan, Sindar, and Calaquendi. Inasmuch, there was the most artistic freedom in these compositions. By the time of the Third Age, music from these realms had reached a complexity and beauty that might have been thought overpowering or decadent if heard by the Eldar of the First Age in Valinor. Nevertheless, there came to be a focused preoccupation with direction and ending in the Eldarin music of the Third Age. In the fullness of their waning, the Eldar became obsessed with finality. The closed melodic circles in the music of Men became a valued presence in the songs of the Eldar. No longer did the music float on a sea of clouds, it longed to be grounded.

The *Song of Nimrodel* is of unknown origin, but its lineage can be precisely traced, and it is emblematic of the divers influences in Eldarin music east of the Misty Mountains. The underlying harmonic context is fully contained in the *Elbereth Passage*, particularly the central theme of the lovers. However, melodies in many Silvan songs are constructed—uniquely—over a series of harmonies that emerged as an alteration to the *Lúthien Passage*,† and the root tones of this progression have these very harmonies built atop them. Finally, the melody is highly ornamented in a manner that is ineluctably Silvan.

*Lúthien is known to be the only Elf to have ever died. All the Quendi may experience the departure of their *fëa* from their *hröa*, but they can never truly die as Men are so fated. Lúthien abnegated the fate of the Eldar and therefore died a second and permanent death.

†What we may now call minor-major seventh chords.

Here follows a brief analysis of the “Song for the Elves beyond the Sea”⁷

Altariello nainië Lóriendesse or simply *Namárië* is in many ways a culmination of the music of the Eldar. Most likely written by the Lady Galadriel near the end of the Third Age,^{*} the heritage of this composition has ancient roots that stretch continents. Galadriel’s mother was Eärwen, the princess of Alqualondë and daughter of the Telerin King Olwë. Her cousin was Maglor, son of Fëanor, and upon her return to Beleriand, she took up residence in Doriath where she no doubt came into contact with the music of Daeron the Minstrel. So while the Lady of the Golden Wood was never remarked for her sweetness of song, she had more deeply than most the echo of the Timeless Halls dwelling in her *fëa*. Her voice was deep and wise, and her music made the wind to halt and the birds to listen.

Even in the first line of text, the listener will notice one detail that is dramatically Silvan, an obvious influence of the subjects of Galadriel’s realm. Great care is taken to illustrate the text by means of melodic contour. “*Laurië*,” which is “of a golden hue (as of sunlight)” is sung on the three tones that have since the First Age been a ritualized allusion to the Silmarils of Fëanor and by extension, the Two Trees of Valinor.[†] But then it continues on “*lantar*” which is “fall (pl.)” the melody obeisantly descends, and on “*júrinen*” which is “by means of the wind,” the notes sweep the leaves “*lassi*” up in a whirlwind.

Inherited from Daeron, the bass line follows the notes of the *Lúthien Passage* from the first breath of the song all the way until it lifts at “*oromarði liwse-miruvóreva Andúnië pella*,” which is to say that it crosses the Sea into the West and is no longer guided by the music of Middle-Earth.[‡] Galadriel then quotes her cousin when she uses a nearly identical contour to sing “*mári*,” which is “jewels” as is found in the ancient hymn *A Elbereth Giltboniel*.

The voice concludes its singing a half-tone below the starting pitch, which is in accordance with the *Elbereth Passage* and leaves the listener with a sense of unfulfilled anticipation. However the music continues in the accompaniment and finally ends where it has begun, completing the circle and evoking a strong sense of resolution, rest, and finality. She uses every pitch available to her and is not limited by the legacy of scalar passages then in common practice.

Though accompanying herself on only a small harp, the sound of this music would not have been thin or wanting. As was the way with Elvish Songcraft, the music seemed to awaken the world around it and the very *brón* of Arda would tremble and enliven the song, magnifying and imbuing it until it had become something very great indeed. Even the sound of a single Elven voice lifted in song could sound to any Mortal like a shimmering chorus, reverberating through the trees and pools. Thus was the experience of the Ringbearer and the Company as the Great River swept them away from the Silverlode and the last living Queen of the Calaquendi in Middle-Earth.

^{*}There is evidence that this song was composed during the stay of the Nine Walkers (excepting of course Gandalf, who was at this time delayed in the Dark) in Lothlórien, and that the final lyric expresses a specific wish directed at the Ringbearer himself, Frodo, son of Drogo.⁸

[†]More precisely, they allude to the Golden Tree Laurelin, and can be heard in the Lament of the Two Trees, the *Alduðenië* by Elemmíre of the Vanyar.

[‡]“*oromarði liwse-miruvóreva Andúnië pella*,” is translated as “sweet mead in lofty halls beyond the West.” Of the song’s text and the details of its translation, more is told elsewhere.⁹

Of the Songs of Men

The race of Men (whom the Elves call the Atani) had early dealings with the Avari, the Elves that never made the long journey West, and they learned from them what they could. As at the waters of Cuiviénen, the Atani heard the messages of Ulmo in “stream and flood¹⁰” and they knew that it was beautiful, but they understood it less than the Quendi, and the Avari had less skill to make them understand. Little is remembered (or told) of the earliest days of Men, but nevertheless they too in time made the long and hard journey West, hoping beyond hope that they might escape all their fears and find what their hearts truly wanted if they managed to catch up the ever-retreating Sun.

The first time the race of Men was encountered by the Eldar, it was Finrod Felagund who came upon their fire-lit camp in Ossiriand, drawn to them by the sound of song.¹¹ The Men had been singing for the gladness of their hearts at having at last crossed over the Blue Mountains and escaping forever, they thought, the evils of the land to the East. When they were asleep, Felagund entered their camp and awoke them with the playing of a “rude harp”^{*} as had belonged to Bëor. His music moved them so that when the people of the House of Bëor saw Finrod Felagund, they thought he was one of the Valar. From that day forward, the greatest desire of the Edain was to be more like the Eldar and less and less like Men.¹²

The earliest record of a musical form unique to the Younger Children of Ilúvatar dates back to the aftermath of the War of Wrath and the creation of the island realm of Númenor. While still in Beleriand, the Edain had not recorded much of their history. Of the music of Men before they came out of the East and over the mountains, little is preserved, and what survived was passed down from the Wise, never being written down until the Loremasters of Armenelos and Eldalondë, and even then, many of the Edain had in Beleriand abandoned the old ways and desperately tried to emulate the music of the Eldar.

When the Edain had received the gift of the Valar, a rich land in which to dwell, floating in the Great Sea, some of them began to discover and rediscover a distinct culture within themselves that very nearly matched that of the Eldar in respect to skill of craftsmanship, art, and music. Númenorean music was constructed around the perfect symmetry of the augmented triad. They believed its symmetry was emblematic of the perfection the Edain had striven for—to be more Elf-like and less Man-like. However, embedded in this fundamental chord are two stacked minor 6th intervals, the interval of painful longing. This painful and omnipresent yearning trapped in the thralls of such a beautiful symmetry was what set Númenorean music apart from that of the Elves. This longing would of course also lead to the great fall of the mighty island realm.

The *Eldalondë Form* was an early form in musical instruction in Númenor. It combined the classic scale with harmonies that traced the *Andúinē* † to evoke the aching beauty of the sunset that was ever-present in Númenorean song, no matter how triumphant the subject.

Queen Vanimeldë was a lover of art and music, but she cared little for the turbulent political landscape of her time, delegating the rule of her people to her husband. She created a new musical form that distanced itself ever so slightly from the foundations of Númenorean music. She introduced what

^{*}Certainly “rude” to an Elven Prince of the Noldor, but perhaps not all so rustic to a fellow Mortal.

[†]In terms of a modern “scale,” there existed in traditional Númenorean music a “major” version that was built of a major tetrachord underneath a phrygian tetrachord and a “minor” variation that had a minor tetrachord underneath a major tetrachord. To find what might now be called a “relative minor,” one needed to simply move the root pitch down a perfect 5th. In this “major” mode, the *Andúinē*, meaning “Sunset” (what we might call a Dominant) is the IV+ and the in the “minor” mode, the *Andúinē* was the iv°.

became known as the Adûnaic Cadence, an opulent if bombastic ending that prefigured the decadent hubris to come.¹³

The music of Númenor diverged as sharply as did the tongues spoken by the King's Men and the Faithful. When Tar-Ancalimon began to forsake the use of Sindarin, the Faithful sang to themselves more fiercely the old Elvish hymns. And by the time of Ar-Adûnakhôr when scores of Númenoreans were uncovering the music of their people from before they had ever met the Eldar, the music of the Faithful preserved the old ways. The music had become brash and loud and heretical. When after long years Númenor had its last king, Ar-Pharazôn, the music of Armenelos was nothing short of fearsome howling and banging of animal-skin drums made to accompany the blood sacrifices made to Morgoth as per the corruptive influence of Sauron. There was something hauntingly familiar in this, something recalling the earliest days of Men, something that too bore the presence of Morgoth, but no one had any clear vision of how or why.

After the Changing of the World and the Downfall of Númenor as told in the *Akallabêth*, when the Faithful led by Elendil and his two sons returned at last to Middle-earth in despair of the loss of Westergesse, and hope for a promise of a new kingdom, the music of Men began to change nearly as utterly as had the shape of Arda. The Men of the West began to encounter strange new people, lesser-men whose lives were cut short in half the time or sooner, and whose languages and customs lacked the refinement the people of Elendil had been used to. The old ways were again preserved, but they were also allowed to breathe and sing alongside beautiful and foreign melodies, fearing far less for their permanent destruction.

The Music of the Rohirrim was the most influential in the last part of the Third Age.¹⁴ Their music was very simple in form, and it could often be sung over a steady drone of a single note. They also sang in large choruses, usually only the women and a single young boy whose voice had not yet changed.* While they had music for many occasions both joyous and somber, they became renowned for their haunting laments.¹⁵ Some said of these melodies that they were taught to the ancestors of Éorl by Daeron in ancient days. Others that the lamentations of Maglor were drawn in by the sea whose shore he roamed forever mourning his fate and traveled the countless tributaries of Arda until it came at last to the banks of the Anduin and heard by the horsemen.

A note on the music of the Shire

The Shirefolk once spoke a language that was quite similar to the language of the Rohirrim. There is no question therefore as to why their music shares many features as well.¹⁶ Due to their disposition as a people, however, their music tended to have trivial or jolly subjects.† The tradition for Shirefolk to learn their notes and patterns by rote was as old and older than the Shire itself, and they only began to write down their tunes after their adopting of Maglor's ancient notating system in the early years of the Fourth Age (upon the recommendation of one Meriadoc Brandybuck).¹⁷ Their songs were often strophic and hence simple to remember.‡ They almost never used what they might call "uncommon tones" in their melodies, and certainly never any that would make them too sad or thoughtful. Once and again, nonetheless, a stray tone would make a hobbit feel mournful, and this was the most unnatural. They had one kind of fiddle and a few kinds of flutes, but mostly they loved to sing and clap and stamp their feet whenever they felt the urge, and this they felt often.

*They sang in close harmonies that would be very familiar to an ear of today.

†Though their slim collection of laments are said to be of nearly equal beauty as those of their distant horse-lord cousins.

‡They were also often quite short.

Music of Other Races¹⁸

Dwarves

Not much is known about the development of Dwarvish music. It is clear from the few extant melodies that they favored a tune with a narrow range that often fit within a pentachord. The Durin Pentachord is found in some of the most ancient of these melodies. It appears briefly in the "Song of Durin" as performed by Gimli in the Mines of Moria. This was likely one of the most virtuosic compositions of the Dwarves.

Ents

The only extant music of the Onodrim (or the Ents) is that which was transcribed by Meriadoc Brandybuck and Peregrin Took, or rather Master Took sang them to Master Brandybuck who took on the painstaking task of penning them down. Mostly, it would seem, one might not even have realized an Ent were singing or making any kind of music, believing it instead to be simply the sound of the forest wind whistling and the creaking moans of the writhen trees.¹⁹ If otherwise they chose to sing in a language of Men or Elves, then the words gave shape to slow and wandering melodies. One in particular has been remarked upon by Master Meriadoc: *The Song of Treebeard*, also known as *In the Willow-Meads of Tasarinan*. He has made an account of the striking melody and the manner in which it illustrates Treebeard's present state. When singing of the beautiful springtimes of old he makes wide and daring leaps, but then collapses bit by bit as the seasons progress until he has no choice but to reiterate the same note time and again, trapped. His voice rumbled and one could feel the ground below one's feet tremor as the roots of the trees joined in song.

Orcs

Though the Orcs and other servants of Morgoth are known to have sung, their music was made solely in mockery of the songs of Elves and Men. To hear one sing was to feel the pain of a creature filled with so much hate and hatred of self, even the life-giving force of all of Eä was something to be scorned, poisoned, and mocked.

Notes

1. For “*brón*,” the primal matter or substance of Arda itself, see *Morgoth’s Ring* p. 218; later “*erma*” see *The Nature of Middle-earth* p. 287 & 411
2. This is an invention of the author, but it is somewhat supported in this excerpt: “Then they all set out again together, until they came to a lake dark in the twilight, and there was a great cliff above it upon the east side, and a waterfall, and they waked their spouses. There were *twenty-four* pairs; but as yet they had no formed speech, though they sang sweetly and their voices echoed in the stone, mingling with the rush of the falls.” -*The Nature of Middle-earth* p. 61.
3. *Book of Lost Tales Volume One* p. 56 or *The Silmarillion* p. 19
4. Did Maglor indeed spend much time by the Sea with the Teleri? It seems natural that he might, both learning from them and teaching them. His writing system is pure invention on the part of the author but no less plausible.
5. It is not known whether or not Maglor and Daeron met, let alone exchanged musical knowledge at the Mereth Aderthad, but it is nonetheless true that both were in attendance and a meeting is therefore likely. *Silmarillion* p. 113
6. Could Daeron have written the *Lay of Leithian*? This is not certain. Could this passage support such a claim? “...seeking for Lúthien in despair he wandered upon strange paths, and passing over the mountains he came into the East of Middle-earth where for many ages he made lament beside dark waters for Lúthien...” *The Silmarillion* p. 183.
7. The analysis of “*Namárië*” is purely the author’s based on his own composition, and even its final paragraph’s poetic description of Elvish music is found nowhere in Tolkien’s writing.
8. “The last lines of the chant express a wish (or hope) that though she could not go, Frodo might perhaps be allowed to do so.” -*The Road Goes Ever On* p. 68.
9. *The Road Goes Ever On* pp. 66-70
10. *The Silmarillion* p. 103
11. *The Silmarillion* p. 140
12. While this is never explicitly stated, it can be deduced from the later actions of Men, particularly the Númenoreans. Erendis explains to her daughter, Ancalimë: “Men in Númenor are half-Elves....especially the high men; they are neither the one nor the other. The long life that they were granted deceives them, and they dally in the world, children in mind, until age finds them...” *Unfinished Tales* p. 224. Also, “The increase of the Númenorean life-span was brought about by assimilating their life-mode to that of the Eldar, up to a limited point. They were however expressly warned that they had not become Eldar, but remained “mortal Men”...” *The Nature of Middle-earth* p. 317.
13. The music of Númenor is entirely dreamed up by the author, however it is true that Queen Vanimeldë eschewed her sovereign duties in favor of musical pursuits. *Unfinished Tales* p. 240
14. The influence of the music of the Rohirrim is nowhere attested, but the strong presence of song in all of Tolkien’s writing on the Rohirrim demanded the attention of the author.
15. “‘That, I guess is the language of the Rohirrim,’ said Legolas; ‘for it is like to this land itself; rich and rolling in part, and else hard and stern as the mountains. But I cannot guess what it means, save that it is laden with the sadness of Mortal Men.’” -*The Two Towers* p. 115.
16. For similarities on the shared linguistic history of the hobbits of the Shire and the people of Eorl, see *Return of the King, Appendix F* p. 459.
17. For more on the Shire tendency to not keep written records and the efforts of Meriadoc Brandybuck and Peregrin Took to amend this, see *Note on the Shire Records* from “The Prologue” to *The Lord of the Rings* p. 29.
18. The author has here followed Tolkien’s cue and claims ignorance on the topic of Dwarvish music. As for the music of the Ents as well as the Orcs and other servants of darkness, the notes here given are the sole thoughts of the author.
19. “Then he began to hum again and passed into a murmuring chant. Gradually the hobbits became aware that he was chanting to them...” -*The Two Towers* p. 73.

Scales of Arda

§ The Elbereth Passage

Maglor developed this scale while in Tirion upon Túna. It was used by many Elven musicians for centuries to come. When Daeron had learned of it at the Mereth Aberthad, he modified it for his own use. Many Silvan elves probably learned his variations.

Elbereth Passage from 4 starting pitches

"minor" Elbereth Passage from 4 starting pitches

9

17

23

This scale does not cadence back to its root, nor does the scale when properly presented reach a full octave. This is reflective of the interminable life of the Quendi in Arda.

It is possible that Maglor was he who composed the hymn to Elbereth heard in Rivendell. The melody of that hymn adheres unflinching to the scalar requirements presented. The hymn that is sung by the company of Gildor Inglorion is related, but it makes significant departures, suggesting a much more recent origin.

Later Silvan Variations

33 Lúthien Passage

Silvan Alterations to the Lúthien Passage

The Lúthien Scale was purportedly developed by Daeron in response to Maglor's famed scale. He judged the Valinorean scale to be pompous and affected and favored something unadorned. It is said that Daeron it was that composed the famous "Lay of Leithian" because of his powerful love for Lúthien. In this scale, we hear a univocal and indelible cadence, evocative of the finality of his beloved's fate.

Just as his father developed the Tengwar, Maglor invented in his youth a system of writing music. This system he brought with him to Beleriand, where it was disseminated and codified, used even into the Fourth Age. It was not adopted by the Shirefolk until the early years of the Fourth Age, where until then, all of their traditional music had been learned by rote and passed down. It was never adopted into Entish music, but others—most likely Peregrin Took and Meriadoc Brandybuck—managed to transcribe a few of their melodies so as to be presented here.

Silvan cadence that is traced back to the influence of Daeron and his Lúthien Scale.

The underlying bass line of the "Song of Nimrodel" is fully contained in the "minor" Elbereth scale, particularly the central theme of the lovers: C-D-C-(A#)-(F#)-G-(E#)

Melodies in many Silvan songs are constructed—uniquely—over a series of minor-major seventh chords. Here is the previously shown bass line from "Nimrodel" with harmonies built on top.

41

cadences are often a sus4

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46

C5 D5 C5 Bb5 Gb5 * highly ornamented G5 F5 *

"Major" has major tetrachord under a phrygian tetrachord and "Minor" has a minor tetrachord under a major tetrachord.

§ Scales of Númenor

To get "relative minor" move root pitch down a perfect 5th

Númenor Relative Minor Scale in D

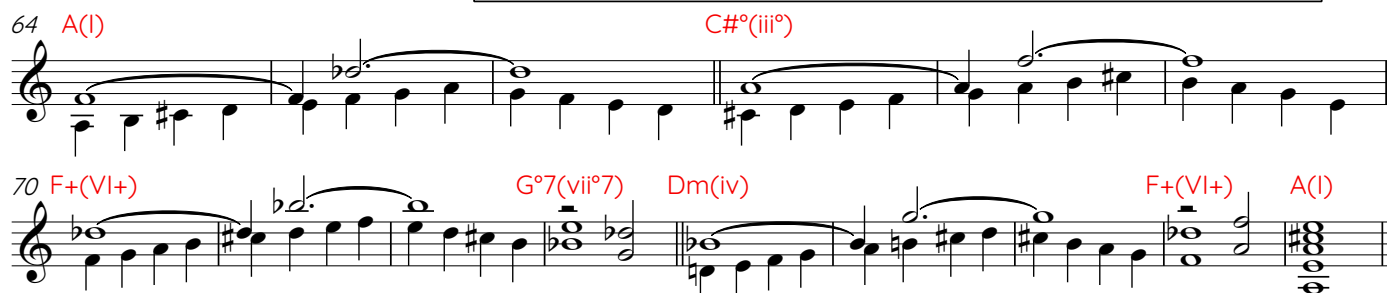
56 Númenor Scale in A



Númenorean music was constructed around the perfect symmetry of the augmented triad. They believed its symmetry was emblematic of the perfection the Edain had striven for—to be more and more like the Eldar and less and less like Men. However, embedded in this fundamental chord are two stacked minor 6th intervals, the interval of painful longing. This longing would of course lead to the great fall of mighty Númenor.

The Eldalondë Form was an early form in musical instruction in Númenor. It combined the classic scale with harmonies that traced the dominant augmented chord to achieve the sense of yearning that was ever-present in Númenorean song, no matter how triumphant the subject.

Eldalondë Form A



Queen Vanimeldë was a lover of art and music, but she cared little for the turbulent political landscape of her time, delegating the rule of her people to her husband. She created a new musical form that distanced itself ever so slightly from the foundations of Númenorean music. She introduced what became known as the Adûnaic Cadence, an opulent if bombastic ending that prefigured the decadent hubris to come.

79 Vanimeldë Form A

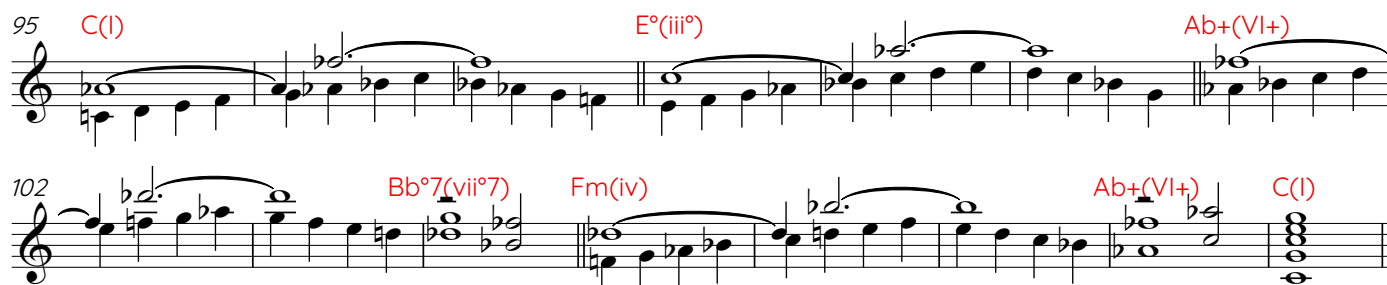


87 Númenor 5 (Mixolydian) Scale in E

Númenor Minor Scale in Ab



Eldalondë Form C



110 Durin Pentachord



Not much is known about the development of Dwarvish music. It is clear from the few extant melodies that they favored a tune with a narrow range that often fit within a pentachord. The Durin Pentachord is found in some of the most ancient of these melodies. It appears briefly in the "Song of Durin" as performed by Gimli in the Mines of Moria. This was likely one of the most virtuosic compositions of the Dwarves.



J.R.R. TOLKIEN

*THE LAYS OF
MIDDLE-EARTH*

DAVID LANCELE

The Road Goes Ever On and On

"The Old Walking Song"

Music by David Lancelle

Text by J.R.R. Tolkien

$\text{♩} = 130$

BILBO:

Voice

Piano

p

The Road goes e - ver

6

on and on down from the door where it be - gan. Now far - a - head the Road has gone, and

Pno.

11

I must fol - low if I can, pur - su - ing it with ea - ger feet, un-

Pno.

16

til it joins some lar-ger way, where ma-ny paths and er-rands meet. And whi-ther then? I

Pno.

21

BILBO:

can-not say. The Road

FRODO:

The Road goes e - ver

Pno.

27

where it be-gan. Now far_a - head

on and on down from the door where it be-gan. Now far_a-head the Road has gone, and

Pno.

32

Oh pur - sue

I must fol - low if I can, pur - su - ing it with wea - ry feet, un

Pno.

37

— some lar - ger way, where ma - ny paths and er - rands meet. And

til it joins some lar - ger way, where ma - ny paths and er - rands meet. And

Pno.

41

whi - ther then? I can - not say. Oh

whi - ther then? I can - not say. Oh

Pno.

45 F Gm F/A Cm Gm F/A

Oh

Pno.

50 Bb Bbm C(sus9) F

Oh

Pno.

56

Pno.



62

rit.. BILBO: ♩=100

The Road goes e-ver on and on out from the door where

Pno.



69

it be-gan. Now far— a-head the Road has gone, let oth - ers fol - low it who can,

Pno.



74

Let them a jour-ney new be-gin, but I at-last with wea-ry feet will

Pno.

80

turn-towards the light-ed inn, my eve-ning rest- and- sleep to meet.

Pno.

A Walking Song

Text by J.R.R. Tolkien
Music by David Lancelle

$\text{♩} = 76$

F

Up - on the hearth the fire is red, Be -

5 F F C F

neath the roof_ there is a bed; But not yet wea - ry are our feet, Still

9 F C F B \flat C

round the cor - ner we may meet A sud - den tree_ or stand - ing stone That

13 B \flat C Fm C 7

none have seen_ but we_ a - lone. Tree_ and flow'r and

17 G 7 (SUS4) C 7 B \flat C

leaf_ and_ grass, Let_ them pass! Let_ them pass!

21 B \flat Dm C B \flat B \flat C F

Hill and_ wat - er un - der sky, Pass them by!_ Pass them by!

25 F F

Still round the cor - ner there may wait A new_ road or_ a

29 F C F F

se - cret gate, And though we pass them by to - day, To - mor - row we_ may

33 C F B \flat C B \flat

come this way And take the hid - den paths that run To - wards the Moon or

2

37 C Fm C⁷ G⁷(SUS4)

to the Sun. Ap - ple, thorn, and nut and

41 C⁷ B^b C B^b

sloe, Let them go! Let them go! Sand and stone and

45 Dm C B^b B^b C F

pool and dell, Fare you well! Fare you well! Home

49 G^b G^b G^b D^b

is be - hind, the world a - head, And there are ma - ny paths to tread Through

53 G^b G^b D^b G^b

sha - dows to the edge of night, Un - til the stars are all a - light. The

57 C^b D^b C^b rit. D^b ,

world be - hind and home a - head, We'll wan - der back to home and bed.

61 G^bm D^b7 A^b7(SUS4) D^b7

Mist and twi - light, cloud and shade, A -

65 C^b D^b rit. , C^b E^bm D^b ,

way shall fade! A - way shall fade! Fire and lamp and meat and bread, And

69 C^b C^b D^b G^b

then to bed! And then to bed!

Elven Hymn to Elbereth

Text by J.R.R. Tolkien
Music by David Lancelle

Crystalline ♩=80

Piano

Choir w/ accomp

9

Snow - white! Snow - white! O La-dy clear! O

Snow - white! Snow - white! O La-dy clear!

Pno.

Undulating and Trance-like

15

Queen_____ be-yond the West - ern Seas! O light_____ to us that

Queen_____ be-yond the West - ern Seas! light_____ to us that

Queen_____ be-yond the West - ern Seas! light_____ to us that

Queen_____ be-yond the West - ern Seas! light_____ to us that

19

wan - der here A - mid the world of wo - ven trees!

wan - der here A - mid the world of wo - ven trees!

wan - der here A - mid the world of wo - ven trees!

wan - der here A - mid the world of wo - ven trees!

Solo w/ accomp.

23

Gil - - tho - ni - el! O El - be - reth!

Pno. *pp*

27

Clear _____ are thy eyes and bright thy ____ breath!

Pno.

31 *cresc.*

Snow - white! Snow - white! We

Altos *cresc.*

Tenors *cresc.*

Pno.

mf

Red. * *Red.* *

36 *mf*

sing to thee In a far land be-yond the sea. O

mf

mf

Pno.

Red. * *Red.* *

41

Voice

SATB a cappella

p

Stars____ that in the Sun - less Year With shin - ing hand by

Stars____ that in the Sun - less Year With shin - ing hand by

Stars____ that in the Sun - less Year With shin - ing hand by

Stars____ Sun - less Year With shine_____

45

Voice

her were sown, In wind - - y fields now

her were sown, In wind - - y fields now

her were sown, In wind - - y fields now

her were sown, In wind - - y_____

48

Voice

bright and clear We see your sil - ver blos-som blown!

bright and clear We see your sil - ver blos-som blown!

bright and clear We see your sil - ver blos-som blown!

bright and clear We see your sil - ver blos-som blown!

52

Tempo Primo ♩=80

O El-be-reth! Gil-tho-ni-el! We still re-mem-ber, we who dwell in

Tenors

Basses

60

this far land be - neath the trees, Thy star - light

this far land be - neath the trees, Thy star - light

this far land be - neath the trees, Thy star - light

this far land be - neath the trees, Thy star - light

Pno.

mf

Red. * *Red.* * *Red.*

65

on the West - ern Seas.

on the West - ern Seas.

on the West - ern Seas.

on the West - ern Seas.

Pno.

* *Red.* *

Instrument solo

69

Pno.

The musical score for piano (Pno.) begins at measure 69. The right hand part consists of a melodic line in 3/4 time, featuring eighth and sixteenth notes, with triplet markings in measures 71 and 73. The left hand part provides a harmonic accompaniment, primarily using sustained chords and eighth notes. The key signature is one sharp (F#).

A Drinking Song

Text by J.R.R. Tolkien
Music by David Lancelle

$\text{♩} = 108$

A D D E

Ho! Ho! Ho! to the bot-tle I go to heal my heart and drown my woe.

5 E⁵ E⁵ D E

Rain my fall and wind may blow, and ma - ny miles be still to go, but

9 A D Bm E

un - der a tall tree I will lie, and

13 E⁵ E⁷ A

let the clouds go sail - ing by.

The Bath Song

Text by J.R.R. Tolkien
Music by David Lancelle

+CLAPS

♩=112

B♭ C⁷ F/A

Sing hey! for the bath at close of day that wash-es the wea-ry mud a - way! A

6 Dm F B♭ F/A N.C. C⁷

loon is he that will not sing: O! Wa - ter Hot (drip) is a no - ble

10 F F B♭ C⁷

thing! O! Sweet is the sound of fall-ing rain, and the brook that leaps from hill to

14 F/A Dm F B♭ F/C N.C.

plain; but bet - ter than rain or rip-pling streams is Wa - ter Hot

18 C⁷ F C F

(drip) (drip) (drip) that smokes and steams. O! Wa - ter cold we may pour at need

22 B♭ C F Dm F B♭

down a thirst - y throat and be glad in-deed; but bet-ter is Beer, if drink we lack, and

26 F/C N.C. C⁷ F C

Wa - ter Hot (drip) (drip) (drip) poured down the back. O! Wa-ter is fair that leaps

30 F B♭ C F Dm F

on high in a foun-tain white be-neath the sky; but ne-ver did foun - tain sound so

34 B♭ F/C N.C. C⁷ F

sweet as splash-ing Hot Wa - ter (drip) (drip) (drip) (drip) (drip) with my feet!

Farewell Song of Merry & Pippin

Text by J.R.R. Tolkien
Music by David Lancelle

♩=72

Voice

Em D C

Fare-well we call to hearth and hall! Though wind may blow and rain may

5 B Em D C

fall, we must a-way ere break of day far o-ver the wood and moun-tain

9 Em Em D C

tall. To Ri-ven - dell, where Elves yet dwell in glades be-neath the mist-y

13 B Em D C

fell, through moor and waste we ride in haste, and whi-ther then we can-not

17 Em Em D C B

tell. With foes a - head, be-hind us dread, be-neath the sky shall be our bed, un-til at

22 Em D C

last our toil be passed, our jour - ney done, our er - rand

25 Em Em D C Em

sped. We must a-way! We must a-way! We ride be-fore the break of day!

Song in the Woods

Text by J.R.R. Tolkien
Music by David Lancelle

Freely ♩ = 50

Voice

O! Wan-der-ers in the sha dowed land des - pair not! For though

4 Eb/Bb Bb Cm Bb Ab Bb7(sus4)

Voice

dark they stand, all woods there be___ must end at last, and see the o - pen

8 Ab Bb Cm Db

Voice

sun go past: the set-ting sun, the ris - ing sun,___ the___

11 Ab Bb7(sus4) Eb // Eb Cm

Voice

day's_ end,___ or the day be-gun. For east or west all woods must fail...

Hey dol! Merry dol!

Text by J.R.R. Tolkien
Music by David Lancelle

♩=132

In the distance

Voice

8 $B\flat$ $E\flat$ F $B\flat$ $B\flat$ $E\flat$

Hey dol! mer-ry dol! ring a dong dil-lo! Ring a dong! hop a-long!

4 F $B\flat$ $B\flat$ F/A $B\flat$ **Quite near** $B\flat$ $E\flat$

Fal-lal the wil-low! Tom Bom, jol-ly Tom, Tom Bom-ba-dil-lo! Hey! Come mer-ry dol!

8 F $B\flat$ $B\flat$ $E\flat$ F $B\flat$

der-ry dol! My darl-ing! Light goes the weath-er-wind and the feath-ered star-ling.

11 $B\flat$ F/A $B\flat$ $B\flat$ F/A

Down a-long un-der Hill, shin-ing in the sun-light, wait-ing on the door-step

14 $B\flat$ F/A $B\flat$

for the cold star-light, there my pret-ty la-dy is, Ri-ver-wom-an's daugh-ter,

17 F/A $B\flat$ C^7

slen-der as the wil-low-wand, clear-er than the wat-er. Old Tom Bom-ba-dil

20 $C(sus4)$ F C^7 $C(sus4)$ F

wat-er-lil-ies bring-ing comes hop-ping home a-gain. Can you hear him sing-ing?

23 $B\flat$ $E\flat$ F $B\flat$ $B\flat$ F/A

Hey! Come mer-ry dol! der-ry dol! and mer-ry-o! Gold-ber-ry, Gold-ber-ry,

26 $B\flat$ F/A $B\flat$

mer-ry yel-low ber-ry-o! Poor old Wil-low-man, you tuck your roots a-way!

29 F/A B \flat C 7 C(sus4) F

Tom's in a hur-ry now. Eve-'ning will fol-low day.Tom's go-ing home a-gain wat-er-lil-ies bring-ing.

33 C 7 C(sus4) F B \flat E \flat Getting further away

Hey! Come der - ry dol! Can you hear me sing - ing? Hop a - long my lit - tle friends,

36 F B \flat B \flat E \flat F B \flat

up the Wi - thy-win - dle! Tom's go - ing on a - head can-dles for to kin - dle.

39 B \flat F/A B \flat B \flat F/A

Down west sinks the Sun: soon you will be grop - ing. When the night - sha-dows fall,

42 B \flat F/A B \flat

then the door will o - pen, out of the win-dow-panes light will twin-kle yel - low.

45 F/A B \flat C 7

Fear no al - der black! Heed no hoa - ry wil - low! Fear nei - ther root nor bough!

48 C(sus4) F C 7 C(sus4) F

Tom goes on be - fore you. Hey now! mer - ry dol! We'll be wait-ing for you!

Approaching B \flat E \flat F B \flat B \flat E \flat

Hey! Come der - ry dol! Hop a - long, my heart - ies! Hob - bits! Po - nies all!

54 F B \flat B \flat F/A B \flat

We are fond of par - ties. Now let the fun be - gin! Let us sing to - geth - er!

57 $B\flat$ F/A $B\flat$ F/A

Voice

Now let the song be - gin! Let us sing to - ge - ther! Of sun, stars, - moon and mist,

Now let the song be - gin! Let us sing to - ge - ther! Of sun, stars, - moon and mist,

60 $B\flat$ C^7 $C(sus4)$ F

Voice

rain and cloud - y wea - ther, light on the bud-ding leaf, dew - on the fea - ther,

rain and cloud - y wea - ther, light on the bud-ding leaf, dew - on the fea - ther,

63 C^7 F/A $B\flat$ $B\flat$ $E\flat$

Voice

wind on the o - pen hill, bells - on the hea - ther, reeds by the sha - dy pool,

wind on the o - pen hill, bells - on the hea - ther, reeds by the sha - dy pool,

66 F $B\flat$ $B\flat$ $E\flat$ F $B\flat$

Voice

lil - ies on the wa - ter: Old Tom Bom - ba - dil and the Ri - ver-daugh - ter!

lil - ies on the wa - ter: Old Tom Bom - ba - dil and the Ri - ver-daugh - ter!

Song to Goldberry

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

The musical score is written for voice in 4/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff. The lyrics are: 'O slen - der_ as a wil - low - wand! O clear - er than clear wa - ter! O reed___ by the'. The second staff begins with a measure rest of 6 measures, indicated by a '6' above the staff. The melody continues. The lyrics are: 'liv - ing pool! Fair___ Ri - ver - daugh - ter! O spring - time and sum - mer - time, and'. The third staff begins with a measure rest of 11 measures, indicated by an '11' above the staff. The melody concludes with a double bar line. The lyrics are: 'spring a - gain___ af - ter! O wind___ on the wa - ter - fall, and the leaves' laugh - ter!'.

8 O slen - der_ as a wil - low - wand! O clear - er than clear wa - ter! O reed___ by the

6 liv - ing pool! Fair___ Ri - ver - daugh - ter! O spring - time and sum - mer - time, and

11 spring a - gain___ af - ter! O wind___ on the wa - ter - fall, and the leaves' laugh - ter!

"I had an errand there"

Text by J.R.R. Tolkien
Music by David Lancelle

♩=138

C

Voice

8 I had an er - rand there: gath - er - ing wat - er - lil - ies, — green leaves and

6 **F**

8 lil - ies white to please my pret - ty la - dy, the last ere the year's — end to

11 **Am**

8 keep them from the win - ter, to flow'r by her pret - ty feet till the snows are melt - ed.

17 **F C F C G(sus4) G Am F**

8 Each year at sum - mer's end I go to find — them for her, in a wide — pool, deep and

26 **Am F G C Am F**

8 clear, far down the With - y - win - dle; there they o - pen first in

34 **Am F G C C**

8 spring and there they lin - ger lat - est. By that pool long a - go I found the

42

8 Ri - ver - daugh - ter, — fair young Gold - ber - ry sit - ting in the rush - es.

47 **F**

8 Sweet was her sing - ing — then, and her heart was beat - ing! And that proved

52 **Am F C**

8 well for you, for now I shall no long - er go — down deep a - gain

57 F C G(sus4) G Am F
a-long the for - est - wa - ter, not_ while the year is old. Nor shall I be

64 Am F G C
pass - ing Old Man Wil-low's house this side of spring - time, not__

69 Am F
till the mer - ry spring, when the Ri - ver - daugh - ter

73 Am F G C
dan - ces down the with - y - path to bathe in the wat - er.

Wight's Chant

Text by J.R.R. Tolkien
Music by David Lancelle

$\text{♩} = 66$

A⁵

Voice

Cold _____ be hand and heart and bone, _____ and

4

Voice

cold be sleep un - der stone: _____ ne - ver more to wake on sto - ny bed, ne - ver,

8

Voice

till the Sun _____ fails and the Moon is dead. In the black wind the stars shall die, and

13

Voice

still on gold here _____ let them lie, till the dark lord

16

Voice

lifts his hand o - ver dead _____ sea and with - ered land.

F⁵ A⁵ E⁵ F⁵ A⁵

Tom & the Barrow-wight

Text by J.R.R. Tolkien
Music by David Lancelle

♩=132

Frodo

Voice

Ho! Tom Bom - ba - dil, Tom Bom - ba - dil - lo! By wa - ter, wood and hill,

4

by the reed and wil - low, by fire, sun and moon, hark - en now and hear us!

7

Tom approaching

Come, Tom Bom - ba - dil, for our need is near us! Old Tom Bom - ba - dil is a mer - ry fel - low,

11

bright blue his jack - et is, and his boots are yel - low. None has ev - er caught him yet, for

14

Tom, he is the mas - ter: his songs are strong - er songs, and his feet are fast - er.

17

♩=160

Get__ out, you old wight! Van - ish in the sun - light! Shri - vel like the cold mist,

23

like the wind go wail - ing, out in - to the bar - ren lands far be - yond the moun - tains!

29

Come ne - ver here a - gain! Leave your bar - row emp - ty! Lost__ and for - got - ten be,

35

dark - er than the dark - ness, where gates stand for - ev - er shut, till the world is mend - ed.

41

Wake now my mer-ry lads! Wake and hear me call - ing! Warm now be heart and limb! The

47

cold stone is fall - en; dark door is stand-ing wide; dead hand is bro - ken. Night un-der

54

// ♩=132

Night is flown, and the Gate is op - en! Hey! now! Come hoy now! With-er do you wan- der?

59

Up, down, near or far, here, — there or yon - der? Sharp - ears, Wise - nose,

62

Swish - tail and Bump - kin, White - socks my lit - tle lad, and old Fat - ty Lump - kin!

The Man in the Moon Stayed Up Too Late

Text by J.R.R. Tolkien
Music by David Lancelle

♩=100

Voice

D⁵ C , D⁵ C

There is an inn, a mer-ry old inn be - neath an old grey hill, and

5 D⁵ C D⁵ G⁵ F⁵ *accel. thru until m.51*

there they brew a beer so brown that the Man in the Moon him - self came down one

9 C D D⁵ C D⁵ C **+FIDDLE**

night to drink his fill. The ost - ler has a tip-sy cat that plays a five-stringed fid-dle; And

15 D⁵ C D⁵ G⁵ F⁵ C

up and down he runs his bow, now squeak - ing high, now pur-ring low, now saw-ing in the

20 D D⁵ +CLAPS C D⁵ C

mid-dle. The land-lord keeps a lit-tle dog that is might-y fond of jokes; When

25 D⁵ C D⁵ G⁵ F⁵ C

there's good cheer a - mong the guests, he cocks an ear at all the jests and laughs un - til he

30 D D⁵ C D⁵ C D⁵

chokes. They al - so keep a horn-éd cow as proud as a - ny queen; But mu - sic turns her

36 C D⁵ G⁵ F⁵ C D D⁵

head like ale, and makes her wave her tuft-ed tail and dance up-on the green. And O! the rows of

42 C D⁵ C D⁵ C

sil-ver dish-es and the store of sil-ver spoons! For Sun-day there's a spe-cial pair, and

47 D⁵ G⁵ F⁵ C D Fiddle Groove

$\text{♩} = 108$

these they pol-ish up with care on Sat-ur-day aft-er-noons. The

55 D⁵ C D⁵ C D⁵

Man in the Moon was drink-ing deep, and the cat be-gan to

The Man in the Moon was drink-ing deep,

60 C D⁵ C D⁵ C

wail; A dish and a spoon on the ta-ble danced, and the cat be-gan to wail; A

65 D⁵ C D⁵ G⁵ F⁵ D⁵

the cow in the gar-den mad-ly pranced, dish and a spoon on the ta-ble danced, the cow in the gar-den

70 G^5 F^5 C D C D

and the lit-tle dog chased his tail. The

mad-ly pranced, and the lit-tle dog chased his tail.

75 D^5 C D^5 C D^5

Man in the Moon took a - noth-er mug, and then rolled be-neath his

The Man in the Moon took a - noth-er mug,

80 C D^5 C D^5 C

chair; And there he dozed and dreamed of ale,

and then rolled be-neath his chair; And

85 D^5 C D^5 G^5 F^5 D^5 G^5 F^5

till in the sky the stars were pale, and

there he dozed and dreamed of ale, till in the sky the stars were pale,

91 C D C D D^5

dawn was in the air. Then the ost-ler said to his

and dawn was in the air.

98 C D⁵ C D⁵ C

tip - sy cat: 'The white hor - ses of the Moon, they neigh and champ their sil - ver bits; but their

103 D⁵ G⁵ F⁵ C D

mas - ter's been and drowned his wits, and the Sun - 'll be ris - ing soon! '____ So the

107 E^b5 D^b fiddle solo E^b5

cat on his fid - dle played hey - did - dle did - dle, a jig that would wake the

112 D^b fiddle solo E^b5 D^b

dead: He squeaked and sawed and quick - ened the tune,

117 *accel. thru until m.158* fiddle solo E^b5 A^b5 G^b5 D^b

while the land - lord shook the Man in the Moon: 'It's af - ter three! 'he

122 E^b E E⁵ D E⁵ D

said. ____ They rolled the Man slow - ly up the hill and bund - led him in - to the Moon, while his

127 E⁵ D E⁵ A⁵ G⁵ D

hor - ses gal - loped up in rear; and the cow came cap - ring like a deer, and a dish ran up with the

132 E F F⁵ E^b fiddle solo

spoon. ____ Now quick - er the fid - dle went deed - le - dum - did - dle; the

137 F⁵ E^b fiddle solo F⁵ E^b fiddle solo

dog be-gan to roar, the cow and the hor-ses stood on their heads;

144 F⁵ B^{b5} A⁵ E^b F G^b

the guests all bound-ed from their beds and danced up - on the floor.____ With a

149 G^{b5} F^b G^{b5} F^b

ping and a pong the fid-dle-strings broke! The cow jumped o - ver the Moon, and the

153 G^{b5} F^b G^{b5} C^{b5} A⁵

lit - tle dog laughed to see such fun, and the Sat - ur - day dish went off at a run with the

Very Slowly

157 F^b G^{b5} F^b

sil - ver Sun - day spoon._____ The round Moon rolled be - hind the hill as the

162 G^{b5} F^b **accel..** G^b F^b

Sun raised up her head. She hard-ly be-lieved her fie-ry eyes;

170 fiddle solo G^{b5} C^{b5} A⁵ fiddle build

for though it was day, to her sur-prise they

Back to Fastest Tempo

178 F^b G^b


all went back to bed!

Song of Beren and Lúthien

Text by J.R.R. Tolkien
Music by David Lancelle

very freely, chantlike

Voice A



The leaves__were long,__ the grass was green, the hem - lock - um - bells tall and fair,__ and

5
Voice




in__ the glade__ a light was seen of stars in sha - dow shim - mer - ing. Ti - nú - vi - el was

10
Voice



danc - ing there to mu - sic of a pipe un - seen, and light of stars was in her hair, and

15
Voice B



in her rai - ment glim - mer - ing. There Be - ren came__from moun - tains cold, and

19
Voice



lost__ he__ wan - dered un - der leaves, and where__ the El - ven - ri - ver rolled he

23
Voice




walked a - lone__ and sor - row - ing. He peered be - tween hem - lock - leaves and

27
Voice



saw in won - der flow'rs of gold up - on her man - tle and her sleeves and her hair like sha - dow

32
Voice C



fol - low - ing. En - chant - ment healed__ his wea - ry feet that o - ver__ hills were

36
Voice
doomed to roam; and forth____ he has - tened, strong and fleet, and

39
Voice
grasped at moon-beams glist-en-ing. Through wo ven woods in El-ven-home she

43
Voice
light-ly fled on danc-ing feet, and left him lone-ly still to roam in the

47
Voice
sil-ent for - est lis-ten-ing. He heard____ there oft____ the fly - ing sound of

51
Voice
feet_ as_ light as lin - den - leaves, or mu - sic_ well - ing un - der-ground, in

55
Voice
hid - den hol-lows qua-ver-ing. Now wi-thered lay the hem-lock-sheaves, and

59
Voice
one by one with sigh-ing sound Whis-p'ring fell the beech-en leaves in the

63
Voice
win-try wood - land wa-ver-ing. He sought her_ e - ver wan-d'ring far where

67
Voice
leaves of_ years werethick-ly strewn, by light_ of moon_ and ray of star in

71
Voice
frost - y hea-vens shi-ver-ing. Her man-tle glint-ed in the moon, as on a hill - top

76
Voice
high and far she danced, and at her feet were strewn a mist of sil-ver qui-ver-ing. When

81 **F**
Voice
win - ter passed, she came a - gain, and her song re - leased the sud - den spring, like

85
Voice
ris - ing lark, and fall - ing rain, and melt ing wa - ter bub - bl - ing. He saw the el - ven

90
Voice
flow - ers spring a - bout her feet, and healed a - gain, he longed by her to

94 **G**
Voice
dance and sing up - on the grass un - trou - bl - ing. A - gain she fled but

98
Voice
swift he came. Ti - nú - vi - el! Ti - nú - vi - el! He called her by her

102
Voice
el - vish name, and there she halt - ed lis - ten - ing. One mo - ment stood she,

106
Voice
and a spell his voice laid on her: Be - ren came, and doom fell on Ti - nú - vi - el that

111 **H**
Voice
in his arms lay glis - ten - ing. As Be - ren looked in - to her eyes with

115
Voice
in the sha - dows of her hair, the trem - bling star - light of the skies he

119
Voice

saw_ there mir-rored shim-mer-ing. Ti - nú - vi - el the el-ven-fair, Im -

123
Voice

mor-tal mai - den el-ven-wise, a - bout him cast her sha-dowy hair and

127
Voice

arms like sil - ver glim-mer-ing. Long was_ the way_ that fate them bore, o'er

131
Voice

sto - ny_ moun-tains cold and grey, through halls_ of ir - on and dark-ling door, and

135
Voice

woods of night-shade mor-row-less. The Sun-d'ring Seas be -

138
Voice

tween them lay, and yet at last they met once more, and long a - go they

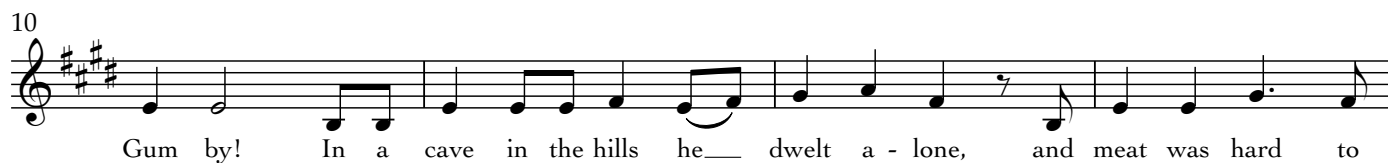
142
Voice


passed a - way in the for - est sing - ing sor-row-less.

Sam's Rhyme of the Troll

Text by J.R.R. Tolkien
Music by David Lancelle

$\text{♩} = 72$




34

 lump o' lead, a - fore I found his shin-bone. Tin-bone! Thin-bone! He can


39


 spare a share for a poor old troll, for he don't need his shin-bone.' Said Tom:

43

 'I don't see why the likes 'o thee with-out ax - in' leave should go mak - in' free with the

47

 shank or the shin o' my fath-er's kin; so hand the old bone o-ver! Ro-ver! Tro-ver! Though

53

 dead he be, it be-longs to he; so hand the old bone o-ver!' 'For a cou-ple o' pins,' says


58

 Troll, and grins, 'I'll eat thee too, and_ gnaw thy shins. A bit o' fresh meat will_ go down sweet! I'll

63

 try my teeth on thee now. Hee now! See now! I'm tired o' gnawing old_

68

 bones and skins; I've a mind to dine on thee now.' But just as he thought his_

72

 din-ner was caught, he found his hands had_ hold of naught. Be - fore he could mind, Tom_

76

 slipped be - hind and gave him the boot to larn him. Warn him! Darn him! A

81

bump o' the boot on the seat, Tom thought, would be the way to larn him. But

85

hard-er than stone is the flesh and bone of a troll that sits in the hills a - lone. As

89

well set your boot to the moun-tain's root, for the seat of a troll don't feel it. Peel it!

94

Heal it! Old Troll laughed, when he heard Tom groan, and he knew his toes could

98

feel it. Tom's leg is game, since_ home he came, and his boot - less foot is___

102

last - ing lame; but Troll don't care and_ he's still there with the bone he boned from its

106

own - er. Don - er! Bon - er! Troll's old seat is___

110

still the same, and the bone he boned from its own - er!

Song of Eärendil

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

A E/D E C#m ,
E - ä - ren - dil was a mar - i - ner that tar - ried in Ar - ver - ni - en; he

6 E/D E C#m , A
built a boat of tim - ber felled in Nim - bre - thil to jour - ney in; her sails he wove of

11 B C#m , A
sil - ver fair, of sil - ver were her lan - terns made, her prow was fash - ioned like a swan, and

16 B C#m , **B** A maj9 B C#m
light up - on her ban - ner laid. In pan - o - ply of an - cient kings, in chain - éd rings he

21 D , A maj9 B C#
ar - moured him; his shin - ing shield was scored with runes to ward all wounds and

25 D , C A ,
harm from him; his bow was made of drag - on - horn, his ar - rows shorn of eb - o - ny, of


30 C A , C#m7
sil - ver was his hab - er - geon, his scab - bard of chal - ce - do - ny; his sword of steel was


35 B C D , C#m7 B
val - i - ent, of ad - a - ment his hel - met tall, an ea - gle - plume up - on his crest, up -

40 D E **C** E B/D# F#(sus2) C#
on his breast an em - er - ald. Be - neath the Moon and un - der star

44 E B/F# E D# C#m


 he wan-dered far_ from north-ern strands, be - wild-ered on en - chant-ed ways_ be -

48 D# C#m7

 yond the days of mor - tal lands. From gnash - ing of the Nar-row Ice_ where

52 A5 C5 C

 sha-dow lies on fro - zen hills, from neth - er heats and burn-ing waste he turned in

57 Eb E B/D# F#(add2) C# E B/F#

 haste, and rov - ing still on star-less wa - ters far as-tray at last he came to

63 E D# C#m D#

 Night of Naught, and passed, and nev-er sight he saw_ of shin - ing shore nor light he sought. The

68 C#m7 A5

 wind of wrath came driv - ing him,_ and blind - ly in the foam he fled from

72 C5 C Eb


 west to east and er-rand-less, un - her - ald - ed he home-ward sped.

78 D Ab9 Eb(add9) Fm(add2) G+/B G7

 There fly-ing El-wing came to him, and flame was in the dark-ness lit; more

82 Bbm F(add2) Bbm F B5

 bright than light of dia - mond the fire up-on her car - ca-net. The Sil-mar-il she bound on him and

88 A5 D5 C5

 crowned him with the liv - ing light and daunt-less then with burn-ing brow he turned his prow; and

93 E^5 E B/D# F#(add2) C# E B/F#

 in the night from Oth - er-world be - yond the Sea there strong and free a

97 E D# C#m D#

 storm a - rose, a wind of pow'r in Tar-men-el;— by paths that sel - dom mor-tal goes— his

102 C#m⁷ A⁵ C#⁵

 boat it bore with bit-ing breath as might of death a - cross the grey and long-for - sak - en

107 C E \flat E E B/D#

 seas di-stressed: from east to west he passed a - way. Through Ev - er-night he

113 F#(add2) C# E B/F# E D# C#m

 back was borne on black and roar - ing waves that ran o'er leagues un - lit and

117 D# F(add2)

 foun-dered shores that drowned be-fore the Days be - gan,— un - til he heard on strands of

121 G(add2) Em⁷ Gm(maj7) D G

 pearl where ends the world the mus-ic long, where ev - er-foam-ing bil-lows roll the

126 Bm G(add9) Em Am Dm⁷

 yel-low gold and jew-els wan. He saw the Moun-tain sil - ent rise where twi-light lies up -

131 B \flat^5 Em C+ Dm⁷ Am

 on the knees of Va - li - nor and El - da - mar be - held a - far be-yond the seas. A

136 F(add2) G(add2) Em⁷ Gm(maj7) D

 wan-der-er es-caped from night to ha-ven white he came at last, to El-ven-home the green and

141 G Bm G(add9) Em Am
 fair whereken the air, where pale as glass be - neath the Hill of Il - mar - in a -

146 Dm⁷ Bb⁵ Em C⁺ Dm⁷
 glim-mer in a val - ley sheer the lamp - lit tow'rs of Ti - ri - on are mir - rored on the

151 Am F Bbmaj⁹ C
 Sha-dow-mere. He tar-ried there from er-rant-ry, and mel-o-dies they taught to him,

155 Dm A⁷ Bb
 and sa-ges old him mar-vels told, and harps of gold they brought to him.

159 Ebmaj⁹ F Gm
 They clothed him then in el-ven-white, and sev-en lights be-fore him sent, as through the Cal

163 Dm⁷ Fm⁷
 - a - cir - i - an to hid - den land for - lorn he went. He

166 G(add2) A(add2) F#m⁷ Am(maj7)
 came un - to the time-less halls where shin-ing fall the count-less year, and

170 E A C#m A(add9) F#m
 end-less reigns the El-der King in Il-mar-in on Moun-tain sheer; and words un-heard were

175 Bm Em⁷ C⁵ F#m D⁺
 spo-ken then of folk of Men and El - ven-kin, be - yond the world were vi-sions showed for-

180 Em⁷ B⁷ G E E/D
 bid to those that dwell there - in. A ship then new they built for him of

184 E C#m , A
 mith - ril and of el - ven - glass with shin - ing prow; no sha - ven oar nor

188 B C#m A⁹ E(add9)
 sail she bore on sil - ver mast: the Sil - mar - ril as lan-tern light and

192 F#m(add2) G#+/B# G#7 Bm F#
 ban - ner bright with liv-ing flame to gleam there-on by El-ber-eth her-self was

196 Bm F# C⁵
 set, who thi - ther came and wings im - mor - tal made for him, and

200 Bb⁵ Eb⁵
 laid on him un - dy - ing doom, to sail the shore - less skies and come be -

204 Db⁵ F⁵ [H] Bbmaj9 C Dm
 hind the Sun and light of Moon. From Ev - er - ev - en's loft - y hills where soft - ly sil - ver

209 Eb , Bbmaj9 C Dm Eb ,
 foun-tains fall his wings him bore, a wand-ling light, be - yond the might - y Moun-tain Wall. From

214 F/Eb F Dm , F/Eb
 World's End then he turned a - way, and yearned a - gain to find a - far his home through sha-dow

219 F Dm , Bb
 jour-ney - ing, and burn-ing as an is - land star on high a - bove the mists he came, a

224 C Dm , Bb
 dis - tant flame be - fore the Sun, a won - der ere the wak - ing dawn where

228 C Dm , I B \flat maj⁹ C
 grey the Nor - land wa - ters run. And o - ver Mid - dle - earth he passed and

232 Dm E \flat , B \flat maj⁹ C Dm
 heard at last the weep - ing sore of wo - men and of el - ven - maids in El - der Days, in

237 E \flat , D \flat B \flat
 years of yore. But on him might - y doom was laid, till Moon should fade, an

241 , D \flat B \flat
 orb - éd star to pass, and tar - ry ne - ver more on Hith - er Shores where

245 , Dm⁷ C D \flat E \flat ,
 mor - tals are; for ev - er still a her - ald on an er - rand that should nev - er rest to

250 Dm⁷ C E \flat F
 bear his shin - ing lamp a - far, the Flam - mi - fer of West - er - nesse.

A Elbereth Gilthoniel

Text by J.R.R. Tolkien
Music by David Lancelle

With Reverence ♩=80

Voice

F⁵ G(omit5) F⁵

A El - ber - eth Gil - thon - i - el, sil - iv - ren pen -

7 E^{b5} D^{b5} F⁵ C⁵

-na mí - ri - el o me - nel ag - lar el - e - nath!

12 E⁵ F⁵ E^{b5} D^{b5} E(add4)

Na - chae-red pal - an dír - i - el o gal-adh-rem - min en - nor-ath,

17 F⁵ G(omit5) E(add4) F⁵ C⁵ D^{b5} F⁵

Fan - ui-los, le lin - na - thon nef ae - ar, sí nef ae - ar - on!

I Sit Beside the Fire and Think

"Bilbo's Song"

Music by David Lancelle

Text by J.R.R. Tolkien

Voice

Piano

I sit be-side the fire and think of

5

Voice

Pno.

all that I have seen, _____ of mea-dow-flow'rs and but-ter-flies in

9

Voice

Pno.

sum-mers that have been; Of yel - low leaves and gos - sa-mer _____ in

Voice

au - tumns that there were, _____ with morn-ing mist and sil - ver sun and

Pno.

Voice

wind up - on my hair. I sit be - side the fire and think of

Pno.

Voice

how the world will be _____ when win - ter comes with - out a spring that I shall ev - er

Pno.

Voice

see.

Pno.

31

Voice

Pno.

37

Voice

Pno.

41

Voice

Pno.

45

Voice

Pno.

For still there are so

50

Voice

—ma-ny things that I have ne-ver seen: in ev-'ry wood in ev-'ry spring there

Pno.

55

Voice

is a dif-f'rent green. I sit be-side the fire and think of peo - ple long a -

Pno.

The image shows a musical score for the song 'A Different Green' by Billie Holiday. The score is for Voice and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. The music is in common time. The voice part starts with the lyrics 'is a dif-f'rent green. I sit be-side the fire and think of peo - ple long a -'. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

60

Voice

go—— and peo-ple who will see a world that I shall ne - verknow. But all the while I

Pno.

The musical score is for a song in 3/4 time, marked with a tempo of 60. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and quarter notes. The piano accompaniment consists of a right hand with eighth-note patterns and chords, and a left hand with a steady eighth-note bass line and chords. The lyrics are: "go—— and peo-ple who will see a world that I shall ne - verknow. But all the while I".

66

Voice

sit and think of times there were be - fore, _____ I

Pno.

Detailed description: This system contains measures 66, 67, and 68. The voice part begins in measure 66 with a half note 'sit', followed by quarter notes 'and', 'think', 'of', 'times', 'there', 'were', and a half note 'be'. In measure 67, the voice continues with a half note 'fore' followed by a long horizontal line indicating a pause. In measure 68, the voice part ends with a half note 'I'. The piano accompaniment provides harmonic support with block chords in the right and left hands.

69

Voice

lis - ten for _____ re - turn - ing feet and voi - ces at the door.

Pno.

Detailed description: This system contains measures 69, 70, 71, and 72. The voice part begins in measure 69 with a half note 'lis', followed by quarter notes 'ten', 'for', and a long horizontal line indicating a pause. In measure 70, the voice continues with a half note 're', followed by quarter notes 'turn', 'ing', 'feet', and a half note 'and'. In measure 71, the voice continues with a half note 'voi', followed by quarter notes 'ces', 'at', and a half note 'the'. In measure 72, the voice part ends with a half note 'door'. The piano accompaniment continues with block chords, ending with a final chord in measure 72.

Song of Durin

Text by J.R.R. Tolkien
Music by David Lancelle

Slow Chant

A⁵ , A⁵ ,

The world was young, the moun-tains green, No stain yet on the Moon was seen, No

5 F⁵ , F⁵ E⁵ A⁵ ,

words were laid on stream or stone When Dur-in woke and walked a-lone. He

9 A⁵ , A⁵ ,

named the name-less hills and dells; He drank from yet un-tast-ed wells; He

13 F⁵ , F⁵ E⁵ A⁵ ,

stooped and looked in Mir-ror-ere, And saw a crown of stars ap-pear, As

17 E⁵ , F⁵ E⁵ A⁵ ,

gems up-on a sil-ver thread, A-bove the sha-dow of his head. The

21 C⁵ C⁵ , G⁵ E⁵ F⁵ ,

world was fair, the moun-tains tall, In El-der Days be-fore the fall of

25 A⁵ C⁵ A⁵ , E⁵

might-y kings in Nar-go-thrond And Gon-do-lin, who now be-yond The

29 A⁵ E⁵ , F⁵ G⁵ ,

West-ern Seas have passed a-way: The world was fair in Dur-in's day. A

33 A⁵ , A⁵ ,

king he was on car-ven throne In ma-ny-pil-lared halls of stone With

37 D⁵ C⁵
gol - den roof and sil - ver floor, And runes of pow'r up - on the door. The

41 E⁵ F⁵ E⁵
light of sun and star and moon In shin - ing lamps of crys - tal hewn Un -

45 F⁵ E⁵ D⁵ E⁵ A⁵
dimmed by cloud or shade of night There shone for ev - er fair and bright. There

49 A⁵ A⁵
ham - mer on the an - vil smote, There chis - el clove, and gra - ver wrote; There

53 D⁵ C⁵
forged was blade, and bound was hilt; The del - ver mined, the ma - son built. There

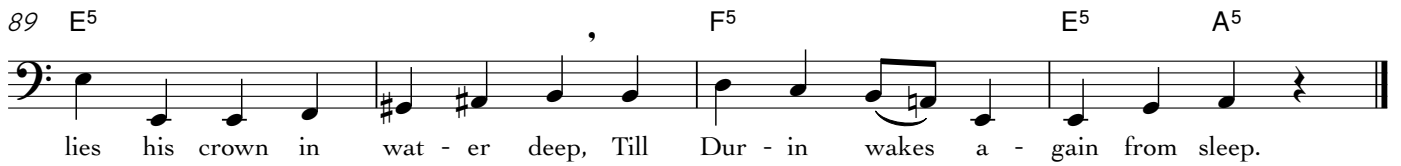
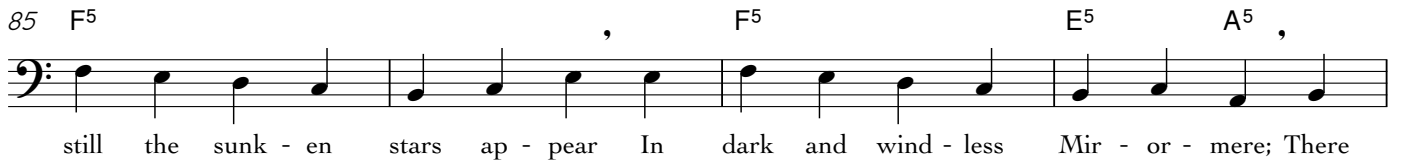
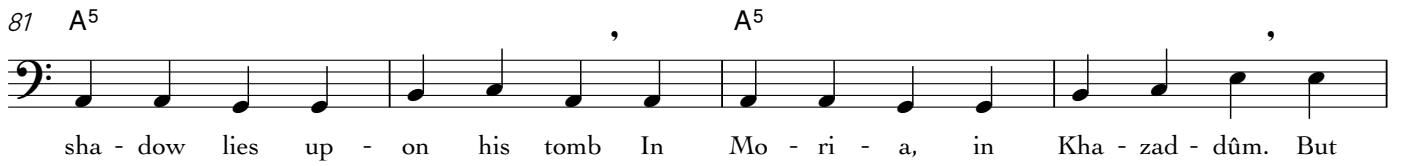
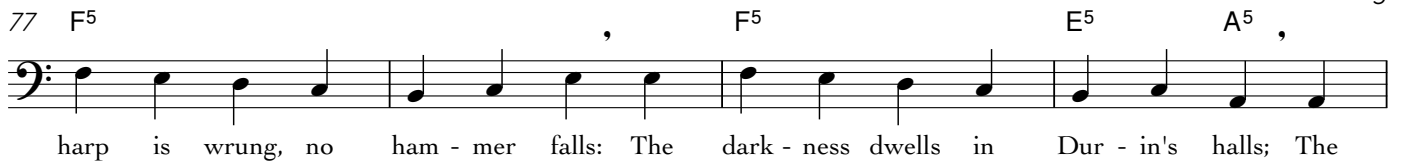
57 E⁵ F⁵ E⁵
ber - yl, pearl, and o - pal pale, And me - tal wrought like fish - es' mail,___

61 F⁵ E⁵ D⁵ E⁵ A⁵
Buck - ler and cors - let, axe and sword, And shin - ing spears were laid in hoard. Un -

65 C⁵ C⁵ G⁵ E⁵ F⁵
wear - ied then were Dur - in's folk; Be - neath the moun - tains mu - sic woke: The

69 A⁵ C⁵ A⁵ E⁵ //
harp - ers harped, the min - strels sang, And at the gates the trump - ets rang. The

73 A⁵ A⁵
world is grey, the moun - tains old, The for - ge's fire is ash - en - cold; No



Song of Nimrodel

Text by J.R.R. Tolkien
Music by David Lancelle

very freely, chantlike

Voice

An El-ven-maid there was of old, _____ a shin-ing star by day: Her man-tle white was

7

Voice

hemmed with gold, _____ her shoes of sil-ver - grey. — A star was bound up - on her brows, —

13

Voice

— a light was on her hair as sun up - on the gold-en boughs _____ in

19

Voice

Ló-ri - en the fair. — Her hair was long, her limbs were white, and fair she was and free; — and

23

Voice

in the wind she went as light as leaf of lin-den-tree. Be - side the falls of Nim-ro - del, by

26

Voice

wa - ter clear and cool, _____ her voice as fall-ing sil - ver fell in - to the shin-ing pool. Where

29

Voice

now she wan - ders none can tell, _____ in sun-light or in shade; for

34

Voice

lost of yore was Nim-ro - del _____ and in the moun-tains strayed. The

39 C⁵

Voice

el-ven-ship in ha-ven grey be-neath the moun-tain - lee a - wait-ed her for ma-ny a day be-

45

Voice

side the roar-ing sea. A wind by night in North-ern lands a - rose, and loud it cried, and

51 F⁵

Voice

drove the ship from el-ven-strands a-cross the stream-ing tide. When dawn came dim the

56

Voice

land was lost, the moun-tains sink-ing grey be - yond the heav-ing waves that tossed their

61 A^b5 G⁵ C⁵

Voice

plumes of blind-ing spray. Am - roth be-held the fad-ing shore now low be-yond the

66

Voice

swell, and cursed the faith-less ship that bore him far from Nim-ro - del. Of

71 C⁵ D⁵ C⁵ B^b5 G^b5

Voice

old he was an El-ven-king, a lord of tree and glen, when gold-en were the

77 G⁵ F⁵ F⁵

Voice

boughs in spring in fair Loth-ló - ri - en. From helm to sea they

82
Voice

saw him leap, as ar - row from the string, and dive in - to the wa - ter deep, as

87 $A\flat^5$ G^5 $A\flat^5$
Voice

mew up - on the wing. The wind was in his flow - ing hair, the

90 C^5 E^5 $E\flat^5$
Voice

foam a - bout him shone; a - far they saw him strong and fair go
pronounced "shahn"

92 C^5 G^5
Voice

rid-ing like a swan. But from the West has come no word, and on the Hith - er

96 C^5
Voice

Shore no tid - ings El - ven - folk have heard of Am-roth ev - er - more._

Frodo's Lament for Gandalf

Text by J.R.R. Tolkien
Music by David Lancelle

The musical score is written for a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated, but the notation suggests a slow, reflective pace. The lyrics are written below the staff, with line numbers 5, 9, 13, 17, 21, 25, 29, and 33 marking the beginning of new lines of music. Chord symbols (Bb, Gm, Am, A, Dm, F, Cm) are placed above the staff at various points, indicating the harmonic accompaniment. The lyrics describe Frodo's journey and his lament for Gandalf.

When ev - 'ning in the Shire was grey his foot - steps on the Hill were heard; be -

5 fore the dawn he went a - way on jour - ney long with - out a word. From

9 Wild - er - land to West - ern shore, from north - ern waste to south - ern hill, through

13 dra - gon - lair and hid - den door and dark - ling woods he walked at will. With

17 Dwarf and Hob - bit, Elves and Men, with mor - tal and im - mor - tal folk, with

21 bird on bough and beast in den, in their own se - cret tongues he spoke. A

25 dead - ly sword, a heal - ing hand, a back that bent be - neath its load; a

29 trump - et voice, a burn - ing brand, a wea - ry pil - grim on the road. A

33 lord of wis - dom throned he sat, swift in an - ger, quick to laugh; an

2

37 B \flat Gm Am Gm A Dm

old man in a bat - tered hat who leaned up - on a thorn - y staff. He

41 F Dm Cm A

stood up - on the bridge a - lone and Fire and Sha - dow both de - fied; his

45 Gm A Gm A Dm

staff was bro - ken on the stone, in Khaz - ad - dûm his wis - dom died.

Sam's Verse

49 B \flat Gm Am Gm A Dm

The fin - est rock - ets ev - er seen: they burst in stars of blue and green, or

54 B \flat Gm Am B \flat

af - ter thun - der gold - en showers came fall - ing like a

57 A C⁹(omit3) G D

rain of flowers.

Galadriel's Song of Eldamar

Text by J.R.R. Tolkien
Music by David Lancelle

$\text{♩} = 120$ freely

Voice

Piano

pp

Em

I sang of leaves, of leaves of gold, and

9 C# Dm

leaves of gold there grew: Of wind I sang, a wind there came and

Pno.

17 Cm(maj7) Em7 Bm(add2)/F#

in the branch-es blew. Be-yond the Sun, be-yond the Moon, the

Pno.

25 D Gmaj7 E \emptyset 9 E $^9(\sharp 4)/G\sharp$

foam was on the Sea, _____ and by the strands of Il - mar - in _____

Pno.

32 Gm 6 Dmaj7(♯4) accel..

— there grew a gold - en Tree. _____ Be -

Pno.

$\text{♩} = 152$ *a tempo*

39 Em

neath the stars of Ev - er - eve in

Pno. *mp*

43 C# Dm 3

El - da - mar it shone, in El - da -

Pno.

48 Cm(maj7)

mar be - side the walls of El - ven Ti - ri -

Pno.

53 Em7 Bm(add2)/F#

on. There long the gold - en leaves have grown up -

Pno.

on the branch - ing years, — while here be - yond the Sun - d'ring Seas now

Pno.

fall the Elv - en - tears. — O

Pno.

Ló - - ri - en! — The

Pno.

mf

78 B Am⁶ Gm(maj7) Gm⁶ Em⁷(add4) 5

Win-ter comes, the bare and leaf-less Day; _____ The leaves _____ are

Pno.

84 Fm(maj7)/C G C#/E#

fall - ing in the stream, the Ri - ver flows a - way.

Pno.

89 Bm⁶(add2)/F# Dm⁶

O Ló - - ri - en! _____

Pno.

94

B Am⁶ Gm(maj7) Gm⁶ Em⁷(add4)

— Too long I've dwelt up - on this Hith-er Shore and in a fad - ing

Pno.

101 Fm(maj7)/C G Fm⁷ Dbm(maj7)

crown have twined the gold - en el - a - nor.

Pno.

108 Db7(sus4) Ab/C Abmaj7/C Ab7 Db(add2)/F

Oh Oh

Pno.

114 $D\flat(\text{add}4\text{sus}2)$ $E\flat^7(\text{sus}4)/B\flat$ $E\flat(\text{sus}4)$ 7

Pno.

120 *slowly* Fm^7 E^+ $E(\sharp 4)$ $E\flat(\text{sus}4)$

Pno.

But if of ships I now should sing, what ship___ would

127 $A\flat^+7$

Pno.

come to me,___ what ship would bear me ev - er

133

Pno.

back___ ac - ross___ so wide___ a Sea?___

Namárië (Farewell)

"Song for the Elves beyond the Sea"

Text by J.R.R. Tolkien

Music by David Lancelle

Voice

Piano

3

N.B.

Ai! lau ri - ë lan - tar las - si sú - ri -
Alas! golden (pl.) fall (pl.) leaves wind-in

9

Pno.

nen, yé - ni u - nó - ti - mē ve rá - mar al - da - ron! Yé - ni ve lin - tē
years not countable as wings of trees! Years like swift (pl.)
(long Elvish years)

16

Pno.

yul - dar a - va - ni - er mi or - o - mar - di lis - se - mi - ru - vór - e - va An -
draughts have passed away (pl.) in the high-balls of - sweet - nectar

22

dú - ně pel - la, Var - do tel - lu - mar nu lui - ni yas-sen tin-ti - lar i e-le - ni
West beyond, Varða's domes under blue which-in (pl.) twinkle the stars

Pno.

28

ó-mar-yo ai-re-tá - ri - lí - ri - nen. Sí man i yul - ma nin en -
her voice holy - queen - song. Now who the cup for me will

Pno.

N.B.

35

quan - tu - va? An sí Tin - tal - læ Var - da O - io - los -
refill? For now Star-kindler, Varða from - Ever-white

Pno.

42

së - o ve fan-yar már - yat — El-en - tá - ri or - ta - ně, ar
like clouds her two hands Star-queen lifted up and

Pno.

48

il - yë tier un-du - lá - vë lum - bu - lë; — ar sin - da - nó - ri - el - lo cai - ta
all roads down-licked (heavy) shadow and from-a-grey-country lies

Pno.

54

mor - ni - ë i fal - ma - lin - nar im - bë met, ar hí - si - ë un - tú - pa Ca-la-cir-yo
darkness the foaming-waves-many-upon between us-two, and mist down-roofs Calacirya's
[Varda e3 Galadriel]

Pno.

59

mí - ri oi - a - lë. Sí van-wa ná, Ró-mel-lo__ van-wa, Va - li - mar!
jewels everlasting. Now lost is, [to one] from the East lost, Valimar!

Pno.

65

Na - má - ri - ë! _____ Nai _____ hi -
Farewell! Be it that find

Pno.

70

ru - va - lyë _____ Va-li- mar. _____
wilt - thou Valimar.

Pno.

75

N.B.

Nai el - yë hi - ru - va. Na - má - ri - ë!
Be it that even thou find will [it]. Farewell!

Pno.

79

Na - má - ri - ë! _____
Farewell!

Pno.

83

Pno.

87

Pno.

This musical score block contains measures 87 through 91 of a piano piece. The notation is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measure 87 features a treble staff with a whole rest and a bass staff with a descending eighth-note scale (C4, B3, A3, G3, F#3, E3, D3). Measure 88 has a treble staff with a half note (C4), a quarter note (D4), and a quarter note (E4), and a bass staff with a whole note (C3). Measure 89 contains a treble staff with a dotted half note (C4), a triplet of eighth notes (D4, E4, F#4), and a quarter note (G4), and a bass staff with a whole note (C3). Measure 90 shows a treble staff with a dotted half note (C4), a quarter note (D4), and a quarter note (E4), and a bass staff with a whole note (C3). Measure 91 has a treble staff with a dotted half note (C4), a quarter note (D4), and a quarter note (E4), and a bass staff with a whole note (C3). The piece concludes with a double bar line at the end of measure 91.

Through Rohan Over Fen and Field

"Lament for Boromir"

Text by J.R.R. Tolkien
Music by David Lancelle

C#5 B

Through Ro - han o-ver fen and field where the long grass grows The

6 C#5

West Wind comes walk - ing, and a - bout the walls it goes. 'What

10 F#m C#m F#m G#

news from the West, O wand-'ring wind, do you bring to me to - night? Have you

14 C#5 D A5 B5 Bm

seen Bo - ro - mir the Tall by moon or by star light?' 'I saw_ him ride o-ver

19 F#m7 Bm C# A E Bm C#

se - ven streams, o-ver wa - ters wide and grey; I saw_ him walk in emp-ty lands, un-

24 C#/G# Bm C# Bm G# F

til he passed a - way In-to the sha-dows of the North. I saw him there no more. The

30 D Dmaj7/F# C#/E# G#5 C#5

North Wind may have heard the horn of the son of De ne - thor.' 'O

35 C# F#m D F#m

Bo - ro-mir! From the high walls west-ward I looked a-far,_ But you came not from the

39 D G# G#7(omit3) C#5 C#5

emp-ty lands where_ no men are. From the mouths of the Sea the

45 B C#5

South Wind flies, from the sand-hills and the stones; The wail - ing of the gulls it bears, and

50 F#m C#m F#m

at the gate it moans. 'What news from the South, O sigh-ing wind, do you bring to me at

55 G# C#5 D A5 B5 Bm

eve? Where now is Bo - ro - mir the Fair? He tar-ries and I grieve.' 'Ask not of me where

61 F#m7 Bm C# A E Bm C#

he doth dwell, so__ ma - ny bones there lie On the white_shores and the dark_shores un -

66 C#/G# Bm C# Bm G#

der the storm-y sky; So ma-ny have passed down An - du - in to find the flow-ing

71 F D Dmaj7/F# D#m9(b5) G#5 C#5

Sea.__ Ask of the North Wind news of them the North Wind sends to me!' 'O

77 C# F#m D F#m

Bo - ro - mir! Be-yond the gate the sea-ward road runs south, But you came not with the

81 D G# G#7(omit3) C#5 C#5

wail-ing gulls from the grey sea's mouth.' From the Gate of Kings the

87 B C#5

North Wind rides, and past the roar-ing falls; And clear and cold a-bout the tow'r its loud_horn_

93 F#m C#m F#m G#

calls. 'What news from the North, O might-y wind, do you bring to me to - day? What

Song of Gondor

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

A⁵ C#m/G#

Gon - dor! Gon - dor, be-tween the Moun-tains and the Sea! West__ Wind

Voice

5 C#m/G# D+ Gm⁷

blew__ there; the light up - on the Sil - ver Tree fell like bright rain in__

Voice

8 Dm E⁷ Dm

gar-dens of the Kings of old. O__ proud walls! White tow - ers! O

Voice

12 Am E⁵ A⁵

wing-ed crown and throne of gold! O Gon - dor, Gon - dor! Shall Men be -

Voice

16 C#m/G#

hold the Sil - ver Tree, or West__ Wind

Voice

19 C#m/G# F/A Bb⁵

blow a - gain be-tween the Moun-tains and the Sea?__

In the Willow-meads of Tasarinan

"Treebeard's Song"

Text by J.R.R. Tolkien
Music by David Lancelle

Nostalgic and Never Rushed ♩=60-76

C

Voice

In the wil - low - meads of Ta - sa - ri - nan I walked in the Spring.

6 F D C

Ah! the sight and the smell of the Spring in Nan - ta - sa - ri - on! And I said that was

11 D C Em F D⁷

good. I wan - dered in Sum - mer in the elm woods of Os - si - ri - and. Ah! the light and the

17 F E C

mus - ic in the Sum - mer by the Sev - en Riv - ers of Os - sir! And I thought that was

22 D F Am/E

best. To the beech - es of Nel - dor - eth I came in the Au - tumn. Ah! the gold and the

28 F E C

red and the sigh - ing of leaves in the Au - tumn in Taur - na - nel - dor! It was more than my de -

35 D F G Am Dm

sire. To the pine - trees up - on the high - land of Dor - tho - ni - on I climbed in the

40 Am F G Am B

Win - ter. Ah! the wind and the white - ness and the black branch - es of Win - ter up -

45 Cm D C D f^{maj}9

on Or - od - na - Thôn! My voice went up and sang in the sky. And

51 C Em C Em C Em

now all those lands lie un-der the wave, and I walk in Am - ba - ro - na,

57 C Em C F C Em

in Taur - e - mor-na, in Al - da ló - mē, in my own land, in the

63 D Em C Em

coun - try of Fan - gorn, where the roots are long, and the

67 D Em C

years lie thick - er than leaves in Taur - e - mor - na - ló - mē.

The musical score is written in bass clef. The first staff (measures 51-56) has a key signature of one sharp (F#) and a 4/4 time signature. It features a triplet of eighth notes in measure 54. The second staff (measures 57-62) continues in 4/4. The third staff (measures 63-66) changes to a 3/4 time signature. The fourth staff (measures 67-70) returns to 4/4 and ends with a double bar line. Chords are written above the notes: C, Em, F, D.

The Ent and the Entwife

Music by David Lancelle
Text by J.R.R. Tolkien

76

Voice **ENT:** When

Piano **76**

5

Spring un-folds the beech - en leaf, and sap is in the bough; when light is on the

Pno.

10

wild-wood stream, and wind is on the brow; when stride is long, and breath is deep, and

Pno. *8va*

15

keens the moun-tain - air, come back to me! Come back to

Pno.

20

me, and say my land is fair!

Pno.

25 **ENTWIFE:**

When Spring is come to garth and field, and corn is in the

Pno.

29

blade; when blos - som like a shin - ing snow is on the or - chard

Pno.

41

be-cause my land is fair.

ENT:

When Sum-mer lies up -

Pno.

46

on the world, and in a noon of gold be - neath the roof of

Pno.

50

sleep - ing leaves the dreams of trees un - fold; when wood - land halls are

Pno.

54

green and cool, and wind is in the West, come back to me! Come back to

Pno.



60

me, and say my land is best!

Pno.



65

ENTWIFE:

When Sum - mer warms the hang - ing fruit and burns the ber - ry

Pno.



69

brown; when Straw is gold, and ear is white, and har - vest comes to

Pno.

73

town; When hon - ey spills, and ap - ple

Pno.

75

swells, though wind be in the West, — I'll lin - ger here

Pno.

79

be-neath the Sun, be-cause my land is best!

Pno.

84

ENTWIFE:

When Win - ter comes, and sing - ing ends; when dark-ness falls at

ENT:

When Win - ter comes, the win - ter wild that hill and wood shall slay; when

Pno.

89

last; when bro - ken is the bar-ren bough, and light and la - bour past; I'll look for

trees shall fall and star-less night de - vour the sun-less day; when wind is in the

Pno.

94

thee, and wait for thee, un-til we meet a - gain:___ To - geth - er

dead - ly East, then in the bit - ter rain I'll look for

Pno.

98

we will take the road be-neath the bit - ter

thee, and call to thee; I'll come to thee a -

Pno.

103

rain! To - ge - ther we will take the road that leads in -

gain! To - ge - ther we will take the road that leads in -

Pno.

108

to the West, and far a - way will find a land where both our hearts may

to the West, and far a - way will find a land where both our hearts may

Pno.



113

rest.

rest.

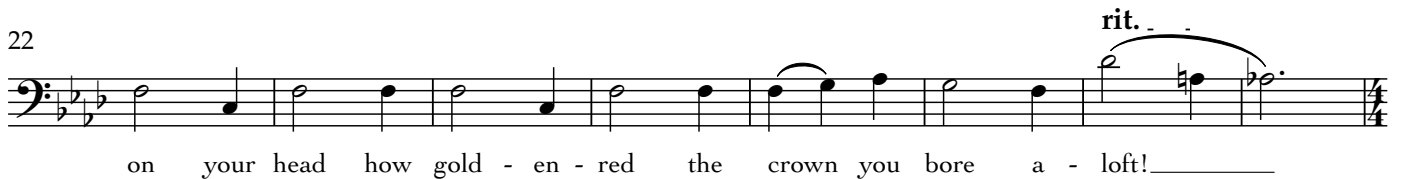
Pno.



Bregalad's Song

Text by J.R.R. Tolkien
Music by David Lancelle

Elegiac ♩=60



The Ents' Marching Song

Solemnly ♩=40

Text by J.R.R. Tolkien
Music by David Lancelle

The first system of the musical score is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of two staves. The top staff contains four whole rests. The bottom staff begins with a whole rest, followed by a series of chords and single notes: a half note G2, a quarter note A2, a half note B2, a quarter note C3, a half note D3, a quarter note E3, and a half note F3. The lyrics 'We come, we come with roll of' are positioned below the bottom staff.

We come, we come with roll of

The second system begins with a measure rest labeled '4'. A box labeled 'SOLO:' is placed above the first staff. The first staff contains a sequence of eighth notes with triplet markings: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A

16 **SOLO:**

We go, - we go, - we go - to war, to hew the stone and break the door;
bone, Oh For bole and bough are

20 **SOLO:**

We go, - we go, - we go - to
burn - ing now, the fur nace roars we go to war!
To land of gloom with

24

tramp of doom, with roll of drum, we come, we come;
To I - sen - gard with

29 **SOLO:**

ta-run-da run-da run-da rom! -
doom we come! - With doom we come, with doom we come!

Lament for the Rohirrim

Text by J.R.R. Tolkien
Music by David Lancelle

♩=72 Dm


Voice



Where now the horse and the rider? Where is the horn that was blowing?

5

Voice



Where is the helm and the hauberk, and the bright hair flowing?

9 D


Voice



Where is the hand on the harp-string, and the red fire glowing? Where is the spring and the

14 Gm A Dm

Voice



harvest and the tall corn growing? They have passed like rain on the mountain, like

19


Voice



wind in the meadow; the days have gone down in the West behind the

23 D


Voice



hills into shadow. Who shall gather the smoke of the dead wood

28 Gm Am Dm

Voice



burning, or behold the flowing years from the Sea returning?

Gandalf's Song of Lórien

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

$A\flat^5$

In Dwi - mor - dene, in Ló - ri - en sel-dom have walked the feet of Men,

5 G^5

few mor-tal eyes have seen the light that lies__ there ev - er, long and bright.

9 C^5

Ga - lad - ri - el! Ga - lad - ri - el! Clear is the wa - ter of your well;

13 $A\flat^5$ G^5 C^5

White is the star in your white hand; Un-marred, un-stained is leaf and land in

17 $A\flat^5$ G^5

Dwi - mor - dene, in Ló - ri - en more fair__ than thoughts of Mor - tal Men.

A Rhyme of Lore

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

The musical score is written for voice on a single staff. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The first line of music contains the lyrics 'Tall ships and tall kings three times three, what brought'. The second line, starting with a measure rest labeled '5', contains the lyrics 'they from the found-ered land o - ver the flow - ing sea? Se - ven stars and'. The third line, starting with a measure rest labeled '9', contains the lyrics 'se - ven stones and one white tree.'. The score includes various musical notations: quarter notes, eighth notes, and a half note. There are two triplet markings (indicated by a bracket with the number '3') over the eighth notes in the second line. The piece concludes with a double bar line.

Tall ships and tall kings three times three, what brought

5 they from the found-ered land o - ver the flow - ing sea? Se - ven stars and

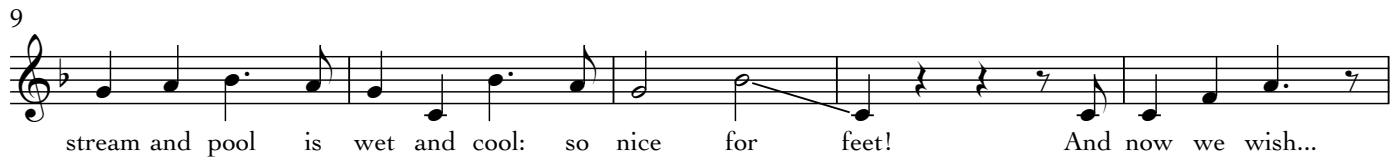
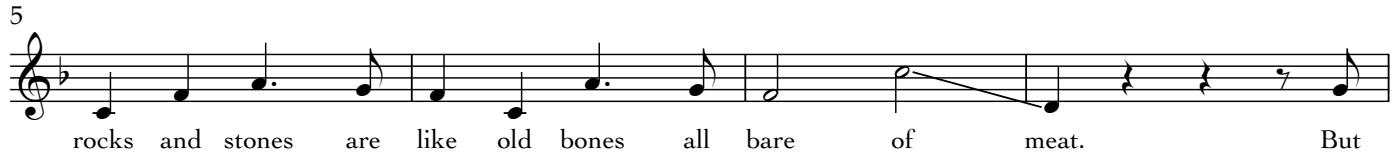
9 se - ven stones and one white tree.

The Cold Hard Lands

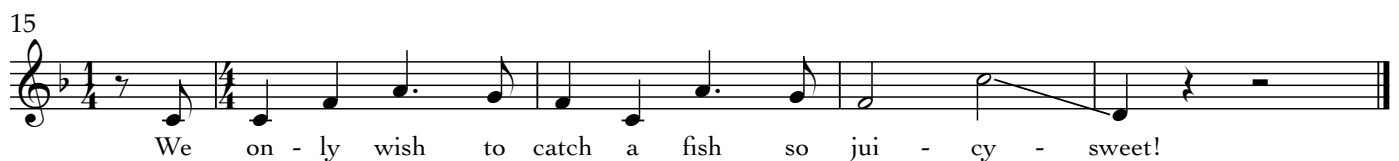
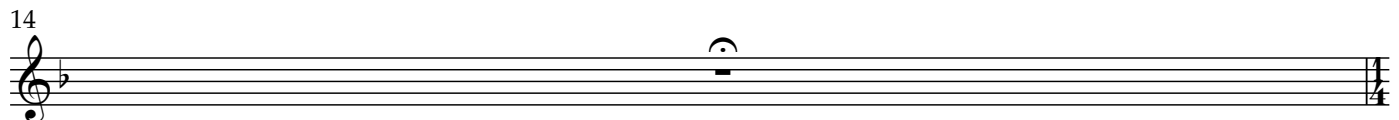
"Gollum's Song"

Text by J.R.R. Tolkien
Music by David Lancelle

A Children's Song ♩=160



Alive without breath;
as cold as death;
never thirsting, ever drinking;
clad in mail, never clinking.
Drowns on dry land,
thinks an island
is a mountain;
thinks a fountain
is a puff of air.
So sleek, so fair!
What a joy to meet!



From dark Dunharrow in the dim of morning

"Lament for Théoden"

Text by J.R.R. Tolkien
Music by David Lancelle

Solemnly ♩=66

Am

N.B.



From dark Dun-har-row in the dim of morn-ing with thane and cap-tain rode_



Then-gel's son: to E-do-ras he came, the an-cient halls_ of the Mark-war-dens mist-en-

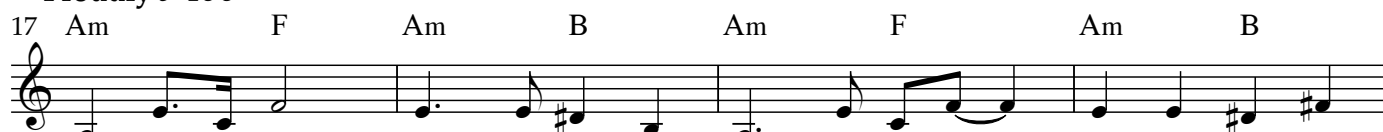


shroud-ed; gold-en tim-bers were in gloom man-tled. Fare-well he bade to his free peo-ple



hearth and high-seat, and the hal-lowed pla-ces, where long he had feast-ed ere the light fad-ed.

Proudly ♩=100



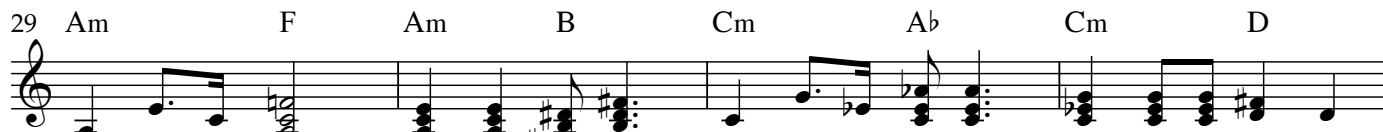
Forth rode the king, fear be-hind him, fate be-fore him, Feal-ty kept he;



oaths he had tak-en, all ful-filled them. Forth rode Thé-o-den. Five nights and days



east and on-ward rode the E-orl-lin-gas through Folde and Fen-march and Fir-i-en-wood,



six thou-sand spears to Sun-lend-ing, Mund-burg the might-y un-der Min-dol-luin,

33 Cm Ab Cm D Em **rit.** E

Sea - kings' cit - y in the South - king - dom foe - be - lea - guered, fire - en - cir - cled.

Tempo Primo

37 Am

Doom___ drove them on. ___ Dark - ness took them, horse and horse - men; ___

40

hoof - beats a - far sank in - to sil - ence: so the songs tell___ us.

Song of the Mounds of Mundburg

Text by J.R.R. Tolkien

Music by David Lancelle

Alto

Tenor

Piano

D Drone

We heard of the horns in the hills ring-ing, the swords— shin-ing in the South-king-dom,

5

A.

T.

Pno.

steeds went strid-ing— to the Ston-ing-land as wind— in the morn-ing. War— was

10

S. There Thé-o-den fell, Then-gling might-y, to his gold-en halls

A. kin-dled. There Thé-o-den fell, Then-gling might-y, to his gold-en halls

T. kin-dled. There Thé-o-den fell, Then-gling might-y, to his gold-en halls

B. There Thé-o-den fell, Then-gling might-y, to his gold-en halls

Pno. G Drone



14

S. and green past-ures in the North-ern fields_ ne-ver re-turn-ing,—

A. and green past-ures in the North-ern fields_ ne-ver re-turn-ing,—

T. and green past-ures in the North-ern fields_ ne-ver re-turn-ing,—

B. and green past-ures in the North-ern fields_ ne-ver re-turn-ing,—

Pno. and green past-ures in the North-ern fields_ ne-ver re-turn-ing,—

17

SOLO

Hard - ing and Guth - láf,

S.
high lord of the host.

A.
high lord of the host.

T.
high lord of the host.

B.
high lord of the host.

Pno.
C Intonation

21 A Cappella

Dún-he-re and Dé-or-win-e,

S. In the Mounds of Mund - burg un - der mould they

A. In the Mounds of Mund - burg un - der mould they

T. In the Mounds of Mund - burg un - der mould they

B. In the Mounds of Mund - burg un - der mould they

A Cappella

Pno.

The musical score is for a piece numbered 21, titled 'A Cappella'. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The vocal parts are written in 3/4 time, with a key signature of one sharp (F#). The lyrics are 'Dún-he-re and Dé-or-win-e, In the Mounds of Mund - burg un - der mould they'. The piano part is written in 3/4 time, with a key signature of one sharp (F#). The score is divided into two systems. The first system contains the vocal parts and the piano part. The second system contains the vocal parts and the piano part. The piano part is marked 'A Cappella'.

28

dought-y Grim-bold, He - re-fa-ra and He-ru-brand,

S. lie with their league - fel - lows,

A. lie with their league - fel - lows,

T. lie with their league - fel - lows,

B. lie with their league - fel - lows,

Pno.

34

Horn and Fas-tred, fought and fell there in a far coun-try:

S. lords of Gon-dor. Nei-ther

A. lords of Gon-dor. Nei-ther

T. lords of Gon-dor. Nei-ther

B. lords of Gon-dor. Nei-ther

Pno.

42

S. Hir-luin the Fair to the hills by the sea, nor For-long the Old to the flow-er-ing vales

A. Hir-luin the Fair to the hills by the sea, nor For-long the Old to the flow-er-ing vales

T. Hir-luin the Fair to the hills by the sea, nor For-long the Old to the flow-er-ing vales

B. Hir-luin the Fair to the hills by the sea, nor For-long the Old to the flow-er-ing vales

Pno.

50

S. e - ver, to Ar - nach, to his own coun - try re-turned in tri - umph;

A. e - ver, to Ar - nach, to his own coun - try re-turned in tri - umph;

T. e - ver, to Ar - nach, to his own coun - try re-turned in tri - umph;

B. e - ver, to Ar - nach, to his own coun - try re-turned in tri - umph;

Pno.

61

S. nor the tall bow-men, De-ru - fin and Dui-lin, to their dark

A. nor the tall bow-men, De-ru - fin and Dui-lin, to their dark

T. nor the tall bow-men, De-ru - fin and Dui-lin, to their dark

B. nor the tall bow-men, De-ru - fin and Dui-lin, to their dark

Pno.



69

S. wa - ters, meres of Mor-thond un - der moun-tain - sha - dows.

A. wa - ters, meres of Mor-thond un - der moun-tain - sha - dows.

T. wa - ters, meres of Mor-thond un - der moun-tain - sha - dows.

B. wa - ters, meres of Mor-thond un - der moun-tain - sha - dows.

Pno.

74

S. Death _____ Long now they sleep _____

A. Death in the morn-ing and at day's end-ing lords took and low - ly. Long now they sleep un-der

T. Death in the morn-ing and at day's end-ing lords took and low - ly. Long now they sleep un-der

B. Death _____ Long now they sleep _____

Pno. E Drone

78

S. _____

A. grass in___ Gon - dor___ by the Great Ri - ver___ grey___ now as tears,___

T. grass in___ Gon - dor___ by the Great Ri - ver___ grey___ now as tears,___

B. _____

Pno.

82

S. gleam - ing_ sil - ver,

A. gleam - ing_ sil - ver, Red then it

T. gleam - ing_ sil - ver, Red then it rolled, roar - ing

B. gleam - ing_ sil - ver, Red then it rolled, roar - ing wat - er:

Pno.

87

S. Red then it rolled, roar - ing wat - er: foam dyed with

A. rolled, roar - ing wat - er: foam dyed with blood flamed

T. wat - er: foam dyed with blood flamed at sun - set;

B. foam dyed with blood flamed at sun - set; as

Pno.

91

S. blood flamed at sun-set; as bea-cons_ moun-tains burned at

A. at sun - set; as bea-cons moun - tains burned at eve -

T. as bea-cons moun - tains burned at eve - ning;

B. bea-cons moun - tains burned at eve - ning; Red_____

Pno.

97

S. eve - - ning; Red_____ fell the

A. ning; Red_____ fell the dew

T. Red_____ fell the dew Red fell the

B. fell the dew Red fell the dew in_

Pno.

S.
dew Red fell the dew in_ Ram - mas Ech - or.

A.
Red fell the dew in_ Ram - mas Ram - mas Ech - or.

T.
dew in_ Ram - mas in_ Ram - mas Ech - or.

B.
Ram - mas in_ Ram - mas Ram - mas Ech - or.

Pno.

Song of Lebennin

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

Cm(maj7) D13(#11) C#m13(omit5) Am(maj7) Dm#5(add9)

Sil - ver flow the streams_ from Ce - los to Er - ui in the green fields of Le -

6 F#ø9 G6 C+ G6 Bm7 Cmaj7

ben - nin! Tall grows the grass there. In the wind from the Sea the white____ li - lies

12 D13(#11) Cm(maj7) D13(#11) C#m13(omit5) Am(maj7)

sway, and the gold - en bells are shak - en of mal - los and al - fi - rin____ in the

Dm#5(add9) F#ø9 E(#4) Bm7 G9(#11)

17

green fields of Le - ben - nin, in the wind_____ from the Sea!_____

Journey's End

"Sam's Song in the Orc-tower"

Text by J.R.R. Tolkien
Music by David Lancelle

Freely

D A/C# Bm G

In west - ern lands be - neath the Sun the flow'rs may rise in

3 A(SUS4) D A/C# Bm B/D# E7

Spring, the trees may bud, the wa - ters run, the mer - ry fin - ches

7 A7(add4) Bm Am Gm

sing. Or there may - be 'tis cloud - less night and sway - ing beech - es

11 A(SUS4) A D E7 F#(SUS4) G#7(omit3)

bear the El - ven - stars as jew - els white a - mid their branch - ing

15 C#m A7 D A/C# Bm G

hair. Though here at jour - ney's end I lie in dark - ness bur - ied

19 A(SUS4) A D A/C# Bm

deep, be - yond all tow - ers strong and high, be -

22 B/D# E7 A7(add4) Bm

yond all moun - tains steep, a - bove all sha - dows

25 Am Gm A(SUS4) A

rides the Sun and Stars for - ev - er dwell: I

28 D E7 F#(SUS4) F#

will not say the Day is done, nor bid the Stars fare - well.

Legolas' Song of the Sea

Text by J.R.R. Tolkien
Music by David Lancelle

Voice

To the Sea! To the Sea! The

Piano

7

Voice

white gulls are cry - ing, The wind is blow - ing, and the white foam is fly - ing.

Pno.

11

Voice

West, west a - way, the round sun is fall - ing. Grey ship, grey

Pno.

16

Voice

ship, do you hear them call-ing, The voi-ces of my peo-ple that have gone be-fore

Pno.

21

Voice

me? I will leave, I will leave the woods that bore me; For

Pno.

26

Voice

our days are end-ing and our years fail-ing. I will pass the wide wa-ters lone-ly sail-ing.

Pno.

30

Voice

Long — are the waves on the Last Shore fall - ing, Sweet are the voi-ces in the Lost Is-le

Pno.

35

Voice

call-ing, In Er - es-së - a, in El - ven-home that no man can dis-co-ver,

Pno.

39

Voice

Where the leaves_ fall — not: land of my peo-ple for - e - ver!

Pno.

Éomer's Song/Burial song of Théoden

Text by J.R.R. Tolkien
Music by David Lancelle

Solemnly ♩. = 48

ÉOMER: Em

