



Suite from

THE HOBBIT

THE DESOLATION OF SMAUG

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

Music by HOWARD SHORE

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

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

PROGRAM NOTES

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

NOTE FROM THE EDITOR

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

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

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

Victor Lopez

Thrice Welcome Music by Howard Shore

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In the Shadow of the Mountain Music by Howard Shore

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The Hobbit: The Desolation of Smaug

CONDUCTOR SCORE

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

Music by Howard Shore

Total Duration - 5:25

Arranged by Victor López

I. Duration - 3:10

I. Thrice Welcome

Stately (♩ = 62)

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

Horns in F I, II

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

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

Timpani (D-F-A♭-C)

Percussion I (Tam Tam/ Small Frame Drum and/or Field Drum, Bass Drum)

Percussion II (Suspended Cymbal, Taiko, Small Cymbals/ Bodhrán [opt. Large Tambourine])

Piano

Violins I, II

Viola

Cello

String Bass

mf, *mp*, *p*, *pp*, *f*, *slightly detached*, *div.*, *pizz.*

Tune: (D-F-A♭-C)

Xyl. soft mallets

Tam-Tam

Suspended Cymbal

1 2 3 4

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7 Moderately (♩ = 84)

Fls. I, II

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

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

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

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

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

Tpts. I, II, III

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

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

Mlt. Perc. *B.D. (soft mallet)* *mp* *mp*

Timp. *mp* *mp*

Perc. I, II

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

7 Moderately (♩ = 84)

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

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

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

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

The image displays a page of a musical score, page 5, containing parts for various instruments. The instruments and their parts are: Flutes (I and II), Oboe, Clarinets (I and II), Bass Clarinet, Bassoon, Horns (I and II), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Multiple Percussion, Timpani, Percussion I (with Tam-Tam), Percussion II, Piano (Pno.), Violins (I and II), Viola, Cello, and String Bass (Str. Bass). The score is written in 3/4 and 4/4 time signatures. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte) with accents. The woodwind and string parts feature complex rhythmic patterns, often with slurs and ties. The brass parts include sustained notes and dynamic changes. The piano part features a prominent melody. The percussion parts have specific markings like *Tam-Tam* and *Play*. A large red watermark with the text "Professional Use Requires Purchase" is overlaid on the page. The page number '5' is in the top right corner.

19 A bit faster (♩ = 104)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Small Cymbals

f, *mp*, *mf*

19 A bit faster (♩ = 104)

Vlns. I, II

Vla.

Cello

Str. Bass

f, *mp*, *mf*, *pizz.*

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I, II

Vla.

Cello

Str. Bass

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

Bodhrán w/mallet (opt. Large Tambourine)

24 25 26 27 28

Fls.
Ob.
Cls.
B. Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
Vla.
Cello
Str. Bass

29 30 31 32 33

35 With emphasis

Fls. I *f*

Fls. II *f*

Ob. *f*

Cls. I *f*

Cls. II *f*

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

Bsn. *f* *mf* *marcato*

Hns. I *f*

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

Tpts. I *f*

Tpts. II *f*

Tpts. III *f*

Tbns. I *f* *straight mute* *mf*

Tbns. II *f* *straight mute* *mf*

Tbns. III *f* *straight mute* *mp*

Tuba *f* *marcato* *mf*

Mlt. Perc. *p*

Timp. *p*

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

Perc. II *mf* *Taiko* *mp*

Pno. *p* *8vb*

35 With emphasis

Vlms. I *f*

Vlms. II *f*

Vla. *f* *marcato* *mf*

Cello *f* *marcato* *mf*

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

45

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mp
mp
f
f
f
mf
f
f
f
f
f
mp < mf
f
mf
f
mp < mf
f
f
f
f
f
f
f
mf
f
mf

(8vb)

45

42080S

40 41 42 43 44 45 46

52 Moderate (♩ = 96)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (8vb)

52 Moderate (♩ = 96)

Vlns. I, II

Vla.

Cello

Str. Bass

59 Moderately (♩ = 126)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

mf, mp, mf, p, Play, Open

59 Moderately (♩ = 126)

Vlins. I, II

Vla.

Cello

Str. Bass

mf, mp, mf, p, div.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

mf

(Bsn.)

V

62 63 64 65 66 67 68 69 70

Fls. I *mp* *mf* *p*
II *mp* *mf* *p*

Ob.

Cls. I *poco marcato* *p* *ppp*
II *poco marcato* *p* *ppp*

B. Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hns. I *mf*
II

Tpts. I
II
III

Tbns. I *mp* *mf* *p*
II *mp* *mf* *p*
III *mp* *mf* *p* *mp* *p* *ppp*

Tuba *mp* *p* *ppp*

Mlt. Perc.

Timp.

Perc. I *p*

Perc. II

Pno.

Vlns. I *poco marcato* *p* *ppp*
II *poco marcato* *p* *ppp*

Vla. *mf* *mp* *mf* *p* *ppp*

Cello *mf* *mp* *mf* *p*

Str. Bass *mp* *mf* *mp* *p* *ppp*

71 72 73 74 75 76 77 78 79

II. Duration - 2:15

II. In the Shadow of the Mountain

Slowly and sustained (♩ = 60)

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

Horns in F I, II

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

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

Timpani (D-F-A♭-C)

Percussion I (Bass Drum/Tam Tam)

Percussion II (Taiko/Suspended Cymbal)

Piano

Slowly and sustained (♩ = 60)

Violins I, II

Viola

Cello

String Bass

13 Lightly (♩ = 79)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Hn. I w/mute

(Cl. I)

(Bsn.)

(Fl. II)

p, *mf*, *p*

13 Lightly (♩ = 79)

Vlns. I, II

Vla.

Cello

Str. Bass

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

18 Moderately (♩ = 84)

Slower (♩ = 76)

Fls. I, II
Ob.
Cls. I, II
B. Cl.
Bsn.

Hns. I, II
Tpts. I, II, III
Tbns. I, II, III
Tuba

Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Vlms. I, II
Vla.
Cello
Str. Bass

18 Moderately (♩ = 84)

Slower (♩ = 76)

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27

I Fls. II
I Ob. II
I Cls. II
B. Cl.
Bsn.

I Hns. II

I Tpts. II III
I Tbps. II III
Tuba

Mlt. Perc. Vibraphone soft mallets
Timp.
Perc. I
Perc. II
Pno.

27

I Vlns. II
Vla.
Cello
Str. Bass

f > *p* *p* < *mp* > *p* < *mp* >
f > *p* *p* < *mp* > *p* < *mp* >
mf *f* > *p* *mp*
f > *p* *f* > *p* *mp*
f > *p* *f* > *p*
f > *p* *f* > *p*
f > *p*
f > *p* *f* > *p* *f* > *p*
f > *p* *mp* *p* *mp*
mp *mf* > *p* *mf* > *p*
mf > *p*
div.
al punto
div.
al punto
mf *f* > *p* *f* > *p* *mp*
f > *p* *f* > *p*
f > *p* *f* > *p*
f > *p* *f* > *p*

Solo (bring out)
mf *f* > *p*
mf *f* > *p*

3
-1
(V)
(V)
(V)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Perc. I

Perc. II

Pno.

Vlins. I *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p*

Vlins. II *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p*

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

Cello *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

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

37 Moderate (♩ = 96)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

37 Moderate (♩ = 96)

Vlns. I II

Vla.

Cello

Str. Bass

"Thrice Welcome"

42 Stately (♩ = 62)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Xyl. soft mallets

Tam-Tam

Suspended Cymbal

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

"Thrice Welcome"

42 Stately (♩ = 62) *slightly detached*

Vlns. I, II

Vla.

Cello

Str. Bass

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

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