

The Hobbit: The Desolation of Smaug

CONDUCTOR SCORE

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

Music by Howard Shore

Arranged by Victor López

Total Duration - 5:25

I. Duration - 3:10

I. Thrice Welcome

Stately (♩ = 62)

The score is for the first movement, 'I. Thrice Welcome', in 4/4 time with a tempo of 62 beats per minute. It is marked 'Stately'. The instrumentation includes Flutes (I, II), Oboe, B♭ Clarinets (I, II), B♭ Bass Clarinet, Bassoon, Horns in F (I, II), B♭ Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion (Xylophone, Bells, Vibraphone), Timpani (D-F-A♭-C), Percussion I (Tam-Tam, Small Frame Drum, Field Drum, Bass Drum), Percussion II (Suspended Cymbal, Small Cymbals, Bodhrán), Piano, Violins (I, II), Viola, Cello, and String Bass. The score features various dynamics such as *mf*, *mp*, *mf*, *p*, *pp*, *f*, and *pizz.*. There are also performance markings like 'slightly detached' and 'div.'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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7 Moderately (♩ = 84)

Fls. I, II

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

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

B. Cl.

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

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

Tpts. I, II, III

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

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

Mlt. Perc.

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

Perc. I, II

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

7 Moderately (♩ = 84)

Vlms. 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*

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

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.

Vns. I II

Vla.

Cello

Str. Bass

mp *mf* *p* *mf* *p* *mf* *vc*

(1/2 trem. 1/2 ord.) *mf* *div.*

(1/2 trem. 1/2 ord.) *mf* *div.*

(1/2 trem. 1/2 ord.) *mf* *div.*

mp *mf* *p* *mf* *vc*

19 A bit faster (♩ = 104)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

19 A bit faster (♩ = 104)

Vlns. I, II

Vla.

Cello

Str. Bass

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I, II

Vla.

Cello

Str. Bass

mp, mf, f, p

Bodhrán w/mallet (opt. Large Tambourine)

24 25 26 27 28



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.
 Vns. I II
 Vla.
 Cello
 Str. Bass

mf f
 mf f
 mf f
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mp mf
 mf f
 mf f
 mp mf
 mp mf
 mp mf

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* *mf*

Tuba *f* *mp* *marcato*

Mlt. Perc. *p*

Timp. *p*

Perc. I *p* *mf*

Perc. II *mf*

Perc. I *B.D.* *p* *mf*

Perc. II *Taiko* *mp*

Pno. *p* *8vb*

35 With emphasis

Vlms. I *f*

Vlms. II *f*

Vla. *f* *marcato* *mf*

Cello *f* *mf* *marcato*

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



45

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlno. I II

Vla.

Cello

Str. Bass

The image shows a page of a musical score, rehearsal mark 45. The score is for a full orchestra and includes parts for Flutes (I, II), Oboe, Clarinets (I, II), Bass Clarinet, Bassoon, Horns (I, II), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion, Timpani, Percussion I and II, Piano, Violins (I, II), Viola, Cello, and String Bass. The score is written in 2/4 time and features various dynamics such as *mp*, *f*, and *mf*. There is a large red watermark across the page that reads "Preview Requires Purchase".

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.

52 Moderate (♩ = 96)

Vlns. I, II

Vla.

Cello

Str. Bass

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

mf, mp, mf, p, a2, Play, Open

Vlns. I, II

Vla.

Cello

Str. Bass

mf, mp, mf, 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.

Vlns. I II

Vla.

Cello

Str. Bass

62 63 64 65 66 67 68 69 70

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

Ob.
mp *mf* *p*

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

B. Cl.
mp *mf* *p*

Bsn.
mp *mf* *p*

Hns. I II
mf

Tpts. I II III
Play *mp* *mf* *p*

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

Tuba
mp *p* *ppp*

Mlt. Perc.
Timp.

Perc. I
p

Perc. II

Pno.

Vlns. I 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. In the Shadow of the Mountain

II. Duration - 2:15

Slowly and sustained (♩ = 60)

Musical score for woodwinds, brass, and percussion. The score is written for Flutes (I, II), Oboe, B♭ Clarinets (I, II), B♭ Bass Clarinet, Bassoon, Horns in F (I, II), B♭ Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion (Xylophone [opt. Bells]/Vibraphone), Timpani (D-F-A♭-C), Percussion I (Bass Drum/Tam Tam), and Percussion II (Taiko/Suspended Cymbal). The score is in 4/4 time and features dynamics such as *pp*, *p*, *mp*, and *mf*. A large red watermark 'Preview Only' is overlaid on the score.

Slowly and sustained (♩ = 60)

Musical score for strings, including Violins (I, II), Viola, Cello, and String Bass. The score is in 4/4 time and features dynamics such as *p*, *mp*, and *mf*. A large red watermark 'Preview Only' is overlaid on the score.

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)

Vlms. I, II

Vla.

Cello

Str. Bass

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

18 Moderately (♩ = 84)

Slower (♩ = 76)

This section of the score covers measures 15 to 21 for the following instruments:

- Fls. I & II:** Flute parts with dynamic markings *mp*, *mf*, and *p*.
- Ob.:** Oboe part with dynamic markings *mp*, *mf*, *p*, and *f*.
- Cls. I & II:** Clarinet parts with dynamic markings *mp* and *mf*.
- B. Cl.:** Bass Clarinet part with *mf* and "staggered breathing" markings.
- Bsn.:** Bassoon part with *mf* and "staggered breathing" markings.
- Hns. I & II:** Horn parts with dynamic markings *pp*, *mf*, and *f*, including "a2 Open" markings.
- Tpts. I, II, III:** Trumpet parts.
- Tbns. I, II, III:** Trombone parts with dynamic markings *mf* and "Play" instructions.
- Tuba:** Tuba part.
- Mlt. Perc.:** Mallet Percussion part.
- Timp.:** Timpani part.
- Perc. I & II:** Percussion parts with "B.D." and "Taiko" markings.
- Pno.:** Piano part.

18 Moderately (♩ = 84)

Slower (♩ = 76)

This section of the score covers measures 15 to 21 for the string instruments:

- Vlms. I & II:** Violin parts with dynamic markings *mp*, *mf*, and *p*.
- Vla.:** Viola part with dynamic markings *mf* and *p*, and "arco" markings.
- Cello:** Cello part with dynamic markings *p*, *mf*, and *f*, including "div." and "3" markings.
- Str. Bass:** String Bass part with dynamic markings *mp*, *mf*, and *p*, including "div." and "(V)" markings.

27

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

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* *mp*

f > p

Solo (bring out)

mf *f > p*

mf *f > p*

Vibraphone soft mallets

p mp *p mp*

mp *mf > p*

mf > p

mf *f > p*

f > p *p < mp >* *p < mp >*

f > p *p < mp >* *p < mp >*

mf *f > p* *mp*

f > p *f > p*

f > p *f > p* *f > p*

27

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

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

mf *f > p* *mp*

f > p *f > p*

f > p *f > p*

f > p *f > p*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Perc. I

Perc. II

Pto.

Vlns. I *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p*

Vlns. II *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p < mp >* *p*

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

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

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



37 Moderate (♩ = 96)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

37 Moderate (♩ = 96)

Vlms. I II

Vla.

Cello

Str. Bass

"Thrice Welcome"

42 Stately (♩ = 62)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Xyl. soft mallets

Tam-Tam

Suspended Cymbal

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

"Thrice Welcome"

42 Stately (♩ = 62) *slightly detached*

Vns. I, II

Vla.

Cello

Str. Bass

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

