



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.



Thrice Welcome **Music by Howard Shore**

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In the Shadow of the Mountain **Music by Howard Shore**

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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. *p < mp* *p* *pp* *mf* *f* *mp* *mf*

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

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

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

Timp. *mp* *mp*

Perc. I *mp*

Perc. II

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

7 Moderately (♩ = 84)

Vlms. I II
poco espr.
mp < mf *p* *pp* *mf* *f* *div.*

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

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

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

Fls. I *mf* *f* *p* *mf*

Fls. II *mf* *f* *p* *mf*

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

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

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

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

Bsn. *mp* *mf* *p* *mf*

Hns. I *mf* *f* *p* *mf*

Hns. II *mf* *f* *p* *mf*

Tpts. I *mf* *f* *p* *mf*

Tpts. II *mf* *f* *p* *mf*

Tpts. III *mf* *f* *p* *mf*

Tbns. I *mp* *mf* *p* *mf*

Tbns. II *mp* *mf* *p* *mf*

Tbns. III *mp* *mf* *p* *mf*

Tuba *mp* *mf* *p* *mf*

Mlt. Perc. *mf* *f* *p* *mf*

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

Perc. I *mp* *mf* *p* *mf*

Perc. II *mp* *mf* *p* *mf*

Pno. *mp* *mf* *p* *mf*

Vlns. I *mf* *f* *p* *mf*

Vlns. II *mf* *f* *p* *mf*

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

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

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

mp *mf* *p* *mf*

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11 12 13 14 15 16 17

19 A bit faster (♩ = 104)

Fls. I *f*

Fls. II *f*

Ob. *f*

Cls. I *f*

Cls. II *f*

B. Cl. *f*

Bsn. *f* *mp* *mf* *mp* *mf*

Hns. I *f*

Hns. II *f*

Tpts. I *f* *p* *mp* *p* *mp* *p* *mp*

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

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

Tbns. I *f* *mp* *mf* *mp* *mf* *mp* *mf*

Tbns. II *f* *mp* *mf* *mp* *mf* *mp* *mf*

Tbns. III *f* *mp* *mf* *mp* *mf* *mp* *mf*

Tuba *f* *mp* *mf* *mp* *mf* *mp* *mf*

Mlt. Perc. *f*

Timp. *f*

Perc. I *p*

Perc. II *mp* Small Cymbals

Pno. *f*

19 A bit faster (♩ = 104)

Vlins. I *ord.* *mf* *f* *mf* *f* *mf* *f*

Vlins. II *ord.* *mf* *f* *mf* *f* *mf* *f*

Vla. *ord.* *mp* *mf* *mp* *mf* *mp* *mf*

Cello *f* *mp* *mf* *mp* *mf* *mp* *mf*

Str. Bass *f* *pizz.* *mp* *mf* *mp* *mf* *mp* *mf*

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.

Vlns. I II

Vla.

Cello

Str. Bass

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29 30 31 32 33

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35 With emphasis

Fls. I *f*

Fls. II *f*

Ob. *f*

Cls. I *f*

Cls. II *f*

B. Cl. *f* *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* *marcato* *mp*

Tuba *f* *marcato* *mf*

Mlt. Perc. *p*

Timp. *p*

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

Perc. II *p* *B.D.* *mf*

Taiko *mp*

Pno. *p* *8vb*

35 With emphasis

Vlins. I *f*

Vlins. II *f*

Vla. *f* *marcato* *mf* *V*

Cello *f* *marcato* *mf* *V*

Str. Bass *f* *marcato* *mf* *V*

45

42080S

47 48 49 50 51 52 53 54

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.

55 56 57 58 59 60 61

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Vlns. I II

Vla.

Cello

Str. Bass

55 56 57 58 59 60 61

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

42080S

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

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

Ob.

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

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

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

Bsn. *mp* *mf* *p*

Hns. I *mf*

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I *Play* *mp* *mf* *p*

Tbns. II *mp* *mf* *p*

Tbns. 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*

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

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

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

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

42080S 71 72 73 74 75 76 77 78 79

II. Duration - 2:15

Slowly and sustained (♩ = 60)

Slowly and sustained (♩ = 60)

I Flutes

II Flutes

Oboe

I B♭ Clarinets

II B♭ Clarinets

B♭ Bass Clarinet

Bassoon

I Horns in F

II Horns in F

I B♭ Trumpets

II B♭ Trumpets

III B♭ Trumpets

I Trombones

II Trombones

III Trombones

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 ($\text{♩} = 60$)

Violins

II

Viola

Cello

String Bass

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1 2 3 4 5 6 7 8

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.

Vlins. I II

Vla.

Cello

Str. Bass

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Slower (♩ = 17)

Cls. II *mp* *mf*
 B. Cl. *mf* staggered breathing
 Bsn. *mf* staggered breathing
 Hns. I *pp* *mf* *a2* Open
 Tpts. II *f*
 Tbn. I *Play*
 Tuba *mf*
 Mlt. Perc. *mp*
 Timp. *p*
 Perc. I B.D. *p*
 Perc. II Taiko *p*
 Pno. *mf*
 Vlns. I *mp* *mf* *p* *mf* *div.*

18 Moderately (♩ = 84) Slower (♩ = 76)

Slower (♩ = 76)

Perc. II

Pno.

Vlns.

Vla.

Cello

Str. Bass

18 Moderately ($\text{♩} = 84$) Slower ($\text{♩} = 76$)

p, *mf*, *mp*, *f*, *arco*, *div.*, *(V)*

II

B. Cl.

Bsn.

Hns. I

II

I

Tpts. II

III

I

Tbns. II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

II

div.

al punto

div.

(V)

27

al punto

al punto

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37 Moderate (♩ = 96)

I
 Vlns.
 II
 Vla.
 Cello
 Str. Bass

4/4
 mp
 mp
 mf
 mf
 pp
 pp

"Thrice Welcome"

42 Stately (♩ = 62)

Fls. I *mf*

Fls. II *mf*

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

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

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

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

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

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

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

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

Tbns. III *p* *mf* *mp* *p* *mp > pp*

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

Mlt. Perc. *Xyl. soft mallets* *mp*

Timp. *mp*

Perc. I *Tam-Tam* *p* *mp* *p* *mp*

Perc. II *Suspended Cymbal* *pp* *mp* *p* *mp*

Pno. *p* *mf* *mp poco espr.*

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

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

Vla. *p* *slightly detached* *f* *slightly detached* *mp < mf* *p > pp*

Cello *f* *pizz.* *arco* *mp > pp*

Str. Bass *p* *f* *p* *mp > pp*

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42 43 44 45 46 47

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