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# Music as Magic in The Lord of the Rings: From Book to Movie

Bachelor's project in Bachelor's degree - English

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## 1. Introduction

This thesis aims to investigate the representations of one of the most notable fictional stories of J.R.R Tolkien, *The Lord of the Rings*. More accurately it will focus on the musical aspect between the books and the movies to try and find out whether the movie director, Peter Jackson and composer Howard Shore were successful in bringing the magic from the books to the screen.

What is meant by “music” in the books in this instance is more the individual songs sung in different parts of the story and the how they are an important part of the magic of that universe at large. To help with the idea of songs and words as being the bedrock of magic in this universe I will take use of the help of Sorin Ungurean’s article “*World-Creation Through Music: Tolkien's 'Ainulindalë', in The Silmarillion*”.

The music in the *Lord of the Rings* movies are perhaps some of the more recognisable soundtracks out there, and they were great, no doubt about it, the question here however, is whether Shore were able to explain the magical aspect of music to the wider audience. As I am far from a specialist in this field, I will be needing help from other research papers to aid me in this endeavour.

This thesis is a solo student project in the English bachelor study at the Norwegian University of Science and Technology, NTNU, in Trondheim.

In short, what this paper I going to try and find out is how music was transferred from book to movie, how it changed, where it was put and most important of all, whether it managed to convey its origin in the realm of magic. Based on this short summary of the abstract, the most fitting research question here would be:

*How successful were Howard Shore in recreating the magical aspects of songs from Tolkien’s books to Jackson’s movies?*

## 1. Music as seen in the Books

There are several instances of singing in the first book alone, *The Fellowship of the Ring*. From “Ordinary” beings like Bilbo, Frodo and Aragorn to far more “magical” beings like Tom Bombadil, Legolas and Galadriel.

Just to give you a quick summary, the character of Tom Bombadil was and is still an unsolved mystery amongst theorists of the books, an enigmatic man living a humble life with his wife, Goldberry deep within the Old Forest situated between the city of Bree and Hobbiton, from where Frodo and his companions starts their adventure.

Some say he is a *Maiar* as in an angelic being like Gandalf, or an embodiment of *Eru Ilúvatar*, the “creator” of this universe and its true god or that he is the embodiment of the music of the *Ainur* or *Ainulindalë* as it is called in elvish, which was the music sung by the *Ainur*, the lesser gods, to create the world of *Arda* in which our friends can be found. All this is exemplified by the way he could just put the ring of power on without anything happen and without him being affected by at whatsoever.

This is however not something first time readers would guess by reading chapters six, seven and eight in which Tom Bombadil is present. One will however get an understanding that he is a higher being on at least the levels of Gandalf exemplified in how his voice and songs or chants holds power over lesser beings like an unkind sentient tree called Old Man Willow Frodo, Sam, Merry and Pippin encountered not too far away from Tom’s dwellings. The same example was given after Tom had shown the hobbits the way out of the forest, when they came upon some barrow wights, evil unrestful spirits, who captures the party and intended to kill them. They obviously failed in doing this as everyone would guess, as in a reply to the cry for help from Frodo, Tom appeared arrived to their prison with an incredible speed and saved the hobbits.

He had no use of weapons to defeat the barrow wight who had captured Frodo and his friends and managed to chase him away just by singing the tune,

*Get out, you old Wight! Vanish in the sunlight!  
Shrivel like the cold mist, like the winds go wailing,  
Out into the barren lands far beyond the mountains!  
Come never here again! Leave your barrow empty!*

*Lost and forgotten be, darker than the darkness,  
Where gates stand for ever shut, till the world is mended.*

It seems kind of silly that this would actually work against the barrow wights which would be considered a dangerous foe in this world, but it does. Even though the book is not exactly a children's book, it has points like this where children would be more likely to understand the meaning behind his song better than adults would, by evoking the imagination of the reader, and it is after all a fantasy book, who says anything has to be grounded in reality?

We who are grown up, and especially those who has begun to look at such work with a more analytical eye will always try to find the real meaning behind the words which are being used in this "silly" chant. But instead of analysing the chant word by word one should perhaps take a broader perspective and consider the effect music itself has on the barrow wights. Historically, they are reanimated bones of evil spirits, and when a higher being like Tom Bombadil comes skipping and singing his jolly tunes, which is the opposite of the very being that is the barrow wights, they, how are cold and unloving, lose the mental battle this happy being brings to the table and flees. The again, the answer might be as simple as that Tom is such a powerful being that this fragile ghost is of no match to his initial power. Whatever the answer may be, Tom's power and ability to chase away the wight is due to his powerful voice and songs.

These three chapters involving Tom Bombadil was inevitably cut from the movies, which is unfortunate as it removes one of the greatest examples made for easily understanding the major importance of words and songs, but was necessary to keep this already long movie within an acceptable length, as well as it would deviate too far from the main story which would end up being rather taxing for the viewers. All this will be further explained in the wider analysis of the songs.

The next song is perhaps the most important elvish song one should consider when analysing the songs from this book, which is the song given by the elven lady Galadriel when the fellowship is leaving the elven realm of Lothlórien down the river Celebrant. The song in elvish is written as follows,

*Ai! Laurië lantar lassi súrinen,  
Yéni únótimë ve rámar aldaron!  
Yéni ve lintë yuldar avánier  
mi oromardi lissë-miruvóreva  
Andúnë pella, Vardo tellumar  
nu luini yassen tintilar i eleni  
ómaryo airetári-lírinen.*

*Sí man i yulma nin enquantuva?*

*An sí Tintallë Varda Oiolossëo  
ve fanyar máryat Elentári ortanë  
ar ilyë tier unduvláve lumbulë  
ar sindanóriello caita mornië  
i falmalinnar imbë met,  
ar hísië untúpa Calaciryó míri oialë.  
Sí vanwa ná, Rómello vanwa, Valimar!  
Namárië! Nai hiruvalyë Valimar!  
Nai elyë hiruva! Namárië*

This is an elvish song written in *Quenya*, one of the elven languages in Tolkien's universe. The language is more "special" than the other elven languages as it is the language spoken by the elves who went to the west to live amongst the ainur and is also referred to as the *High Elves*. This language is rather scarce in Middle-Earth as the number of elves who once lived with the ainur are few, and most other elves have chosen Sindarin elvish as their main language, which is a simplified version of Quenya. The translated version of the song reads like this,

*Ah! Like gold fall the leaves in the wind,  
Long years numberless as the wings of trees!*

*The years have passed like swift draughts  
of the sweet mead in lofty halls beyond the west,  
beneath the blue vaults of Varda  
wherein the stars tremble in the song of her voice, holy and queenly.*

*Who now shall refill the cup for me?*

*For now the kindler, Varda, the queen of the stars,  
from mount Everwhite has uplifted her hands like clouds,  
and all paths are drowned deep in shadow;  
and out of a grey country darkness  
lies on the foaming waves between us,  
and mist covers the jewels of Calacirya for ever.  
Now lost, lost to those from the east is Valimar!  
Farewell! Maybe thou shalt find Valimar.  
Maybe even thou shalt find it. Farewell!*

This text is by and in itself something outside of this world, and it is meant to be.

Elves, as we in our world know them, are usually depicted as beings with deep roots in magic, which has its origins mainly from Norse mythology. There are also elflike creatures of Celtic mythology, but when it comes to the elves of Tolkien's universe, they have obvious influence from the former, just like the dwarves.

Elves in this world can grow to become incredibly old, Galadriel herself being somewhere above 7000 years old. One gets the idea of how ancient these beings really are when looking at the weight on which they carry themselves as is neatly described when Frodo, Sam and Pippin met the elf Gildor, "They bore no light, yet as they walked a shimmer, like the light of the moon, above the rim of the hills before it rises, seemed to fall about their feet" (Tolkien, 1995, 78). Another factor which makes the elves seem is their use of Quenya and Sindarin, a strange entrancing form of speech in which one would only guess at its meaning. Even with its translation which Tolkien usually added

behind most of the elven transcripts, the content of the song is just as much a mystery as it was when not translated. One should be able to understand that Varda is some higher being responsible for the stars. To add context, Varda was queen of all the lesser beings that took part in the creation of the planet Arda, in which Middle-Earth lies, and one of the fourteen Valar who was chiefest amongst all the Ainur. Her realm of responsibility was the creation of the stars that can be seen in the sky. Mount Everwhite, or Taniquetil, was the highest mountain in all of Arda and functions as the dwelling place of her and her husband, Manwë, king of the valar and ainur and lord of winds and air. Calacirya is a small passage or entryway into the realms of the Valar and ainur, called *Valinor*. This is not to be confused with *Valimar* as is written in the text. *Valimar* is the “capitol” of *Valinor*.

This is understandably a lot to take in, but to understand the context and meaning behind the words of the text one has to have at least a basic understanding of what is being talked about. In its most basic meaning, it is a song in which she hopes for the fellowship to find the path they are upon, and eventually to reach their goal even though they may encounter dark times and have their way “clouded by mist”, before giving her last farewell.

The differences between the two texts above is quite remarkable, but nonetheless equal in power as songs hold quite the central position of the worldbuilding of the Lord of the Rings’ universe. But to actually get an understanding of the sheer magnitude a few words and a little music have on this world, we must first delve a into the very roots of the story itself.

The only place to correctly learn about beginning of time one has to take a look at another of Tolkien’s books, namely *the Silmarillion*. There, in the chapter *Ainulindalë*, Eru, lord of all that is within the universe, created the *Ainur*, lesser gods or “angels”, and taught them to create music and the began to play. This music led to the creation of the world where Middle-Earth is located, Arda. But there was one among the ainur who did not conform to Eru’s wishes, whose name was Melkor. His discord of the music was the catalyst to the future history and more specific, conflict of Arda, which from then on would have strife as part of its being.

Eru then gave his ainur sight and they saw the planet they had just created, and he



proclaimed, “Behold your music! This is your minstrelsy” (Tolkien, 1999, 6). Even though this is not of any direct correlation to the Fellowship of the ring in itself it is pivotal to include it when considering the importance of music in the Lord of the Rings as this example in itself tells us that music is the bedrock of reality itself.

Tom Bombadil was most likely either one of these ainur who took part in the creation of Arda, a physical manifestation of the music itself, or Eru in person. The theories are many concerning his true nature and origin.

Elves like men, was not a creation of the ainur, but of Eru himself, who created a third theme separate from the two former made by his subjects, and was thus fundamentally different from the ainur and their creations. This is excluding dwarves, as they were created in “secret” by the Vala of crafting, Aulë, who were restlessly anticipating the emergence of the “the children of Ilúvatar”, elves and men, and in his haste created the dwarves. Born in a time of Melkor, they were made a hardy and stubborn people, After being scolded by Eru and trying to end their lives, Eru showed mercy and gave them life but put them to sleep so as not to wake before after the first emergence of Elves.

In short, music, song, and words in general holds a central position within the universe of Tolkien’s creation as its creation was initiated by song and music. As was shown with Tom Bombadil, the songs performed do not have to conform to a fantastical styles and consist of a deep and in some cases metaphorical meaning as could be seen in Galadriel’s song, but can hold just as much weight and power when performed in a silly and straight-forward way. The degree to how a song should sound magical to actually be magical is arbitrary and there is no clear definition or explanation of what makes a song “powerful”. Power in this instance seems to arbitrary as well, Bombadil’s song was used to a chant to remove the evil deeds of spirits and trees, as well as being calming and charming as seen when Frodo “to his own astonishment, drew out the chain from his pocket, and unfastening the Ring handed it at once to Tom” (Tolkien, 1995, 130). Galadriel’s song more or less woke up the fellowship from the easy slumber they had been experiencing in Lothlórien, yet again making them tense and beware of their surroundings.

Even Frodo’s song inside the Prancing Pony had a degree of power in that his

performance achieved his intended goal, to reduce the attention Pippin was gaining as he was spilling the details of recent events to some locals.

This was not quite the case in the movie *Fellowship of the Ring*, where ownership of magic has been narrowed to a degree.

## 2. Music as seen in the Movies

Howard Shore did not have a small task when it came to the task of recreating the magic of music from the books to the movies. There are some problems when it comes to making an adaption of the Lord of the Rings. As the extended versions of the movies showed us that if they were to stay true to its source material, we would take several hours just to finish the first book. One of the biggest changes however, would have to be the removal of more or less every song which is in the book, removing for example everything about Tom Bombadil which we talked about in chapter 2, and in doing so, removing one of the first and biggest examples of how the magic systems this world is built around works.

This does not mean that they removed it completely. In a stroke of genius, Howard Shore was chosen to compose the soundtracks of the movies, with vastly different soundtracks depending on where they are and what is happening, placing a unique soundtrack to each race, Hobbits, Humans, Elves, Dwarves, Orcs, Nazgûl; servants of the dark lord Sauron, and more. The jolly summer soundtrack “Concerning Hobbits”, involving fiddles and whistles could remind the viewer of Bombadil in some way, with some “childish” tunes intertwined with “happy” tunes.

On the other spectrum there are the dark and warlike Orcs with the beating of anvils and other metallic tools creating sharp tones, an industrial tone.

The dwarves with their deep male chorus in the “A Journey in the Dark” soundtrack, to a proud and ancient and to some degree sad score when the fellowship enter the dwarven city of *Dwarrowdelf* inside of the mines of Moria.

On the opposite side of these dwarven themes we have the main importance of this chapter, the elven soundtracks, which is always performed by women, and in contrast to

the other races, flows smoothly with opulent resonance while at the same time manages to sound ancient in nature.

As with the songs in the book, there are some soundtracks containing elvish singing, which is the main reason they were chosen, as most other of the soundtracks lack any form of singing within them. Out of these songs there are two who clearly stand out, “*the council of Elrond*”, consisting of the song “*Aníron*”, and “*Lothlórien*” with the song “*Lament for Gandalf*” sung by Elizabeth Fraser.

For those who have seen the film and remember the unforgettable soundtrack we first heard when seeing Rivendell for the first time, this is sadly not it, but one just as magical. “*Aníron*” was the song sung when Arwen and Aragorn were alone, and Arwen promised herself to Aragorn and renounced her immortal life for a mortal one.

Both of the songs mentioned above is sung in elvish, although there is some part with different kinds of elvish. To paint a better picture of how they look I will add what is sung in each song below, starting with “*Aníron*”.

*O môr henion i dhû:*

*Ely siriar, êl síla.*

*Ai! Aníron Undómiel*

*Tiro! El eria e môr*

*I 'lîr en êl luitha 'úren*

*Ai! Aníron...*

This song is the shortest of the two as the scene it is used for is only for a short time. Its translated version goes as follows.

*From darkness I understand the night*

*dreams flow, a star shines.*

*Ah! I desire Evenstar.*

*Look! A star rises out of the darkness.*

*The song of the star enchants my heart.*

*Ah! I desire...*

The next song is from the soundtrack “*Lothlórien*” which starts off its two first verses with Quenya elvish, an ancient elvish spoken by elves of a distant land to the west and continues with the “*Lament for Gandalf*”, sung by Elizabeth Fraser. The last verse of the following song is written in Sindarin elvish, which is the common elvish language spoken in Middle-Earth by the time of Lord of the Rings.

*Man ammen toltha*

*I dann hen morn*

*Si dannatha nauva*

*Melmemma nóren sina*

*Nur ala ëaro nur.*

*Ela i cá*

*Nanya sina*

*Corma úhátima*

*I haryanye.*

*In gwith Ristennin, i fae narchannen*

*I Lach Anor ed ardhon gwannen*

*Mithrandir, A Randir Vithren!*

*Ú-reniathach I amar galen.*

This song has some different translations depending on who translated it, but most of it would go as follows,

*Who brings to us  
This token of darkness  
Shall now fall  
Our love for this land  
Is deeper than the deeps of the sea.*

*Behold the light!  
Nenya is this  
Ring, unbreakable  
That I possess.*

*The bonds cut, the spirit broken  
The Flame of Anor has left this world  
Mithrandir, O Pilgrim Grey  
No more will you wander the green fields of this earth.*

As in the books almost all of the songs given above is both written and sung in elvish except for the one performed by Tom Bombadil.

In *Scoring the Familiar and Unfamiliar in Howard Shore's The Lord of the Rings*, Vincent Rone, emphasise the word harmony a lot when he talks about the elven music giving in the movies which also relates to what Sorin Ungurean said about celestial music, that this kind of music “is not (just) conventional sound but a state of harmony creating cosmos” (Ungurean, 78). Rone informs that Howard Shore in person “regarded the elves and their domain, as mysterious and predating all others” (Rone, 51). By this statement, Shore seemed to want such an implementation of this notion of harmony in the rather unknown territory of the “unknown” elven music, compared to what he wanted to be a more familiar music dedicated for the hobbits. Where the music of the hobbits is more jovial fast-paced and in some ways liken to the song given by Tom Bombadil, the elvish music retains a deeper and drawn out theme, both in song and composition. Hobbit songs, which can usually be seen when they are drinking and are having fun, while the music of

the elves are shown when the splendour and majesty of the elves is being put on show, whether it is showing them or their dwellings.

The song *Lament for Gandalf* is somewhat different from *Aníron* by the way it was composed and sung. In *Aníron* the tune is very calm and more “harmonious” as compared to the “main soundtrack of Rivendell, *Many meetings*.”

*Lament for Gandalf* is in contrast far more ominous from the very beginning. one gets the feeling of uncertainty, sounding magical but able to create mixed feelings throughout, as Dough Adams stated in his book *The Music of the Lord of the Rings Films: A Comprehensive Account of Howard Shore’s Scores*, “the writing is emotionally unreadable – neither sad, happy, aggressive, nor passive but aloof” (Adams, 51)

This soundtrack gives the elves of Lothlórien a cloud of mystery and the unknown about them, which at first seems to be unknown. The whole introduction of Lothlórien is as Shore wanted it to be, which is extremely unfamiliar to the viewer. Some may be awestruck, other may be getting creepy vibes as if something is afoot, while other may get a feeling of safety. Whatever one feels as one experience the soundtrack, one thing is quite clear, the music denotes the strong presence of magic in this realm.

The songs that are performed in the movie are not songs found in the books, but which has been made and translated into elvish as to fit better into the movies. This was touched upon earlier, as putting the already present songs from the book within the movie would complicate more than just the length of the movie but also the composition if the soundtracks. Not that Shore would not be able to do this, but it was in any way scrapped or not even considered in the first place.

What one would get out of this chapter is that the choices of composition of magical themes as exclusively elven was a choice by the higher ups to make elves seem even more fantastical than they already did, showing their atonement in that part of the worldbuilding. This choice however, removed the deeper lore explaining the importance it holds within Arda.

On the second verse however, the theme almost blossoms into the true majesty of the elves and their incredible attunement to the deep magic of this world. The pitch as turned up by quite a bit helping to create a sense of awe and almost longing to experience this

place in person.

The third verse is a complete turn from the second verse, turning into a song someone could have sung in someone's funeral. A sad and low tuned theme which is the true lament of Gandalf.

All these three different themes make sense when you have access to the translated version of the song. Where the first verse is questioning who the new arrivals their realm is and what darkness they bring, while the second is a short ode to Galadriel, while the last is the lament of Gandalf, singing of the his departure of their world.

### 3. Analysis

It is interesting to look at the movie songs compared to the songs of the book. The initial differences between the book songs versus the translated movie songs would be how well either part wanted them to be songs plausible for live action. What I mean by this is that the songs of the books in most part reads more like a poem than a song, even though there have been several attempts and some even quite successful at recreating them in real life. It is rather well known that Tolkien was not a musician but absolutely had the knowledge of making poems. Those who made, translated, and set up the texts that was used in the movies had to make songs that would both make sense but also fit well into the movie.

The books clearly show that songs, even the silly ones, hold great power over the world of Arda with the example of Tom Bombadil being the clearest, while Shore seemed intent on classifying the elvish people as the magical people. In this sense, elves suddenly became the definition of magic while the other races of men, dwarves and hobbits had their "importance" lessened as a result. Not lessened as in that they became less worth as characters in the story but less important in the wider picture, as their songs had now basically lost the presence of magic altogether. Human and dwarves bare have any physical sung songs within the *Fellowship of the Ring* movie. There is an example of a hobbit song, which has been relegated to a drinking song. The only magical aspect about this song, sung by Merry and Pippin inside the inn, *the Prancing Pony*.

If they were to implement all the songs from the book into the movie however, it would be dragging out an already long movie. This is most likely one of the reasons why director Peter Jackson chose to remove all the parts involving Tom Bombadil as those chapters would have taken an incredible amount of screen time as well as the fact that it would throw the casual viewers off the main story. As important as the chapters including Tom Bombadil are in the explanation of the relationship between music and magic within the world of Arda, it would honestly most likely only be draining to watch.

Even though Tom Bombadil is no man, nor elf, but some kind of higher being, he would not be a good fit in the movie as Shore as mentioned wanted to put magic solely on the elven people as people already think of elves as magical beings, and thus by giving the elves the role of the owners of magic, people can still to a degree understand the magical importance of the elvish songs, even more so when the songs are sung in elvish which most people do not understand.

In the books, whenever the songs were sung in elvish there was a major weight on them, almost ritualistic to some extent, which can be seen with the song shown in chapter 2, *Namárië* or “Galadriel’s lament”. This only made that specific song seem even more magical than that of Tom Bombadil, even though they carry roughly similar weight, perhaps even more in Tom’s chant. The differences between these two songs in the books are seen by quite a bit, but Tom’s song hold the important position of informing the reader that one’s song need not be overtly fantastical to hold significant weight on other beings of that world.

Even so, the more ‘ordinary’ beings of Middle-Earth would most likely not be able to achieve what Tom did by simply singing the wights away, he is after all an higher being on the level of Gandalf and Saruman, if not higher, and therefore already holds great power in his possession, but this is not the point.

The point is showing that even the “simplest” of songs have a purpose, compared to the majestic elvish songs that in its own language may create a sense of the unknown and otherworldly powers.

The songs exemplified from the movies, *Aníron* and *Lament for Gandalf* are both sung in elvish, and the meaning behind them is not said in the movies, so those seeing them are left to



wonder what the words mean. In the extended movie Merry asks Legolas what the elves of Lothlórien are singing, but Legolas did not wish to say, as the loss of Gandalf was still to recent. The part of the song referred to here is the last verse, which was directly talking about Gandalf's departure from the world.

The interesting part of this song is the change it has through its verses. The first verse, which can be heard when the fellowship enters *Caras Galadhon*, the capitol of the realm of Lothlórien. The theme in this verse is rather ominous and powerful, maybe even somewhat xenophobic. The second theme is loud and proud as is fitting when they are singing about Galadriel. The last verse is the literal *Lament* of the song where the theme is filled with sorrow of the loss of a great friend and ally. The different emotions given in each theme gives the watchers an indication of what they might be saying. Legolas' confirmation that it is a lament for Gandalf only gives the watchers the freedom to make their own interpretation of the song, even though it may be far from the correct lines. In a sense they are given an emotional understanding of the song rather than a literal one.

This is something only actual composed music can create. Ungurean notes in his work that "To some degree, the very existence of Lothlórien implies ambiguity to those who are neither Elves nor have had exposure to such a place" following that up with saying that the general feeling of Lothlórien of the movie evokes a feeling of ominous uncertainty among the members of the fellowship, and which most likely on some instances would be transmitted to the viewers making them feel some kind of impending risk coming.

While not a song so to say, but equally as important as every song in both movie and book is the infamous *Black Speech* which is written upon the One Ring. Its original transcription reads as follows

*Ash nazg durbatulûk*  
*ash nazg gimbatul*  
*ash nazg thrakatulûk*  
*agh burzum-ishi krimpatul*

This is a line both readers of the book and viewers of the movie definitely have heard and is a sentence that is quite unforgettable. Its translation goes like this

*One ring to rule them all  
One ring to find them  
One ring to bring them all  
and in the darkness bind them*

This sentence alone is probably the most powerful sentence uttered in the Lord of the Rings, only told by Gandalf. Each time it is spoken in its native tongue, a shadow develops around the close vicinity of the speaker, which in every case is Gandalf.

If the general viewer of Lord of the Rings does not notice the glaring magic emanating and powering the elvish songs, these scenes are sure to bring to an understanding the incredible power a sentence has in the story.

In this instance, the movie achieves a better explanation of this concept than the book does. Where the book starts off directly with the prelude of Bilbo's birthday party, the movie instead starts off with an explanation given by Galadriel on the creation of the different rings which was sent out to the different species of Middle-Earth, dwarves, men, and elves. As well as the creation of the centerpiece of the story, the One Ring.

One line is extremely important where she says, "into this ring, he poured his cruelty, his malice, and his will to dominate all life. One ring to rule them all." This ring is so dangerous, that Gandalf does not dare to even touch it in fear of being corrupted by Sauron's words. The only being shown to be able to withstand the corruption of the ring is the good and happy Tom Bombadil.

It speaks volumes when such a small trinket can hold such vast powers, manipulation those wearing it and eventually turning them into slaves of the ring whose only wish is to return to its maker. Just as the Ainur created the world with song, and Eru created humans and elves with song and voice, Sauron too, managed to some degree to create life by the what

most likely was the power of his voice, even though this life was only an extension of himself.

#### 4. Implementations, Fidelity, and the wider audience

It is no secret that the movies saw major success in the cinematic world, with both *The Fellowship of the Ring* and *Return of the King* standing among the top ten rated movies on all time on IMDb and all of them bordering 90% on rotten tomatoes, and is still going strong to this day. The movies may have its limitations, yet the amount of people who became major fans of the books because of the movies must be truly staggering, your truly included in that group.

Even though the movies functioned as a great first step for many people, it would become clear that the fidelity between the movie and the book is rather noticeable, and the difference only grows the further into the story it gets.

As has been showed so far, the movie has been careful to implement elvish to a certain degree. Those who are familiar with the book *Fellowship of the Ring* before watching the movie might have been saddened by the loss of Tom Bombadil and the different songs performed throughout the first book however, implementing this character as well as most of the song sung in the book would have been to much of a stretch for one movie that is already around three hours long. They also had to consider the wider audience, especially when they were looking at the instance of Tom Bombadil. There is a typical problem in the gaming world of role-playing games that one might choose to focus on side missions instead of focusing on the main quest. The same could be said about the three chapters introducing Tom, a big deviation from the main quest which is to get to the Prancing Pony inn in the city of Bree. What they did to remove this obstacle was simply force the part onto a ferry which more or less led the all the way to Bree. This led to the first main loss of and important aspect within the book, an aspect which would most likely have thrown off the casual viewer from the initial goal and would raise more questions than it would be able to answer.

Cinematic vice the movie as a whole is rather true to its source material when it comes to the adaption of how they go about their journey. Other than the removal of mister Bombadil, the story mostly goes the same, with minor changes throughout. As the book is seen through the eyes

of Frodo and Sam, we never really see what happened to Gandalf on the way, not before he recites his story to Frodo in Rivendell, while in the movie they understandably added his scenes as the hobbits went on their journey.

One of perhaps the least changed aspects of the book has to be the elves and the feel of their home and culture. The only “difference” so to say it the fact that the movie cranked up the magic of these aspect the top roof. This would later show to be a stroke of genius. Elves are already widely seen as magical beings among those who did not know much going into this, and the incredible effort made in the creation of the elven soundtracks only helped to make them seem even more magical than one would first imagine. What exactly went through the head of those watching the movie when they heard the voices of Enya and Frasier is unknown to everyone other than those individuals who experienced it.

It would also seem to be a good choice was to actually translate their own songs with they added into the movie. Whenever a song from Enya or Frasier came in which they sang in elvish, the entire setting drastically changed from somewhat natural to extremely “unnatural” or rather, extremely alien in nature.

One part which was sadly not included in the movies was the song *Namárië* sung by Galadriel as the fellowship left the woods of Lothlórien, emphasising the gifts given instead of the song. As the gifts they were given held far more importance to the story than the song itself, it is here too, understandable that they chose to cut this part, but it is at the same time regrettable, seeing as this further diminish the importance of music as a whole. Again, only those versed in the books would be in the slightest aware of the importance it held in the world, and implementing such ideas to a wider audience in such different age groups would likely only make it more difficult for people to process the different information’s already provided through the movie.

## 5. Concluding Thoughts

It seems that the movies wanted to put focus on the elves exclusively when it comes to showing of the magical aspects of this universe within the movies, whereas in the books, this is not put on elves alone, but can at varying degree be seen by everyone within the story. The book seems to put emphasis on music as the cornerstone of the existence of the universe

and everything within, even though this was not directly shown in the books it was insinuated by those performing it. Not necessarily in what they were saying in their songs but rather in how the song performed changed the nature of the situation.

It would seem like the choice of not adding pre-existing songs into the movie might have been a tactical choice by Shore and those in control of the music of the movie. Choosing to create their own versions of elven song that would work better with the movie, the two most prominent being *Lament for Gandalf* and *Aníron*, which both work in the same way as the song *Namárië* from the book in that they are performed in elvish. The movie songs surpassing *Namárië* in the sense of being completely enigmatic to the general viewer as their texts are never told, whereas Galadriel's farewell was immediately translated by Tolkien in the book, diminishing its esoteric value somewhat.

The importance of the magical aspects of the story seems to be diminished in some cases but at the same time I shown to be expanded in other. The challenging task Shore was put on to recreate not only the magic system of the books, but also the magical feeling into the movie adaptation was an astounding success, even though changes in the magic system had to be made as to better explain it over the carpet, giving elves the major role of presenting magic in correlation with songs and music.

As a whole, it seems like Howard Shore's attempt at recreating the magic of the books into actual sound on the large screen was an astounding success, looking at both the public and professional view on the matter.

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