

Poems & songs of Middle Earth...
for the millions who have read and loved
THE LORD OF THE RINGS

**THE ROAD
GOES
ON:
A SONG CYCLE**

music by
Donald Swann

poetry by
J.R.R. TOLKIEN



Complete with easy-to-play chords for guitar and piano!

the road goes ever on
a song cycle • music by
donald swann • poems
by J. R. R. tolkien

Those who love the books of J.R.R. Tolkien have often wished for the songs that Bilbo, Frodo, Sam, Treebeard, Tom Bombadil and the Elves sing in his works. Heretofore, only the words of the songs have appeared, but now, with Professor Tolkien's encouragement and assistance, Donald Swann, the composer and performer of "At the Drop of a Hat," has provided music for seven songs—six from *The Lord of the Rings Trilogy* and one from *The Adventures of Tom Bombadil*.

The songs are not difficult to play and are very pleasant to sing. Together, they make up a cycle in the mood of the opening song, "The Road Goes Ever On." Folk singers can play them with ease since guitar symbols are given. Less expert musicians will have no trouble working out the songs on the piano.

Donald Swann's foreword explains the origin of the songs and Professor Tolkien has furnished a glossary of Elvish terms. The decorations on each page — in Elvish, of course — are in J.R.R. Tolkien's own hand. From the combined talents of these two collaborators has come this delightful—in fact essential—book for followers of Frodo.

The songs from *The Road Goes Ever On* are sung by William Elvin, the composer at the piano, in a record album entitled *Poems and Songs of Middle Earth* (with Professor Tolkien reading the poems) produced by Caedmon, #TC1231, and available at your record or book store.

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THE ROAD
GOES
EVER ON

A SONG CYCLE

POEMS BY J. R. R. TOLKIEN

MUSIC BY DONALD SWANN

*with decorations by J. R. R. Tolkien
and Samuel Hanks Bryant*

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À Á τὸν ἔθνος ἔξ Ἰσραήλ. ἔμνα ἵμας

FOREWORD

I WAS PLAYING over the songs in this book to Dick Plotz, the President of the Tolkien Society of America, and he said, "It must be hard to write new tunes for these poems when there are already existing ones." I was nonplussed by this for a moment, and there was a short silence. "Where?" I said. "In Middle-earth," he replied.

Everyone who reads *The Lord of the Rings*, not to mention *The Adventures of Tom Bombadil*, can hear at once the lilt and the movement in all Professor Tolkien's poetry. Thus there were two sorts of music before I got started, the "Middle-earth" music (the original tunes of Bilbo and the other creators) and the word-music of each poem. My third-tier music was written not in Middle-earth but in the Middle East, and was completed in the Middle West.

After my wife had communicated to me her passion for the three volumes of *The Lord of the Rings*, we found we were reading them more or less every spring. This raised a special problem when we were about to go to Australia by air and the hard covers weighed too much to carry.

(British readers still march under hard covers exclusively.) I was setting out on a tour of *At the Drop of a Hat* in August 1964 and returning in March 1965. The Australian spring begins in October and we did not want to be without the books. After much deliberation we put the volumes, along with other items, into a steel trunk and sent them off a few months ahead. At the end of the tour the trunk was being packed up for the return sea journey while the Swann family was taking another route by air via Japan, Iran and Jordan. My wife suggested that I copy out some lyrics from the three books and set them to music en route. I had been performing for four months and I had an appetite for composing. That is how the first six of these songs came to be written on a beautiful Steinway grand piano in Ramallah outside Jerusalem. That Steinway was almost certainly the only piano of its quality in the whole of Jordan, and was imported for the Friends Boys School of Ramallah by our host, Dr. Robert Bassett of Princeton, New Jersey, the headmaster. Dr. Bassett tuned it lovingly with

ἠ ἡ ἵμας ἵμας. ἔμνα ἡ ἔθνος ἵμας

ᑎᑎ ᑕᑎ ᑭᑎᑎᑎ ᑎᑎ ᑎᑎᑎᑎ ᑎᑎ ᑎᑎᑎᑎ ᑎᑎᑎᑎ

ing to record these songs should apply for licence to the Mechanical Copyright Protection Society of Great Britain. Others may simply like to pick out the melodies on the piano, or just to hum them from the sheet, and thus have a tune in their mind when they read the poems in the book.

The accompaniment is for the piano, but I can imagine it played on the harp. Guitar players may like to use the chord symbols that I have added to songs 1, 2, 4 and 6. The harmonies in Number 4 are tricky for this instrument, but 3 and 7 are too difficult for any guitarists who cannot read a full piano score, so I left out the symbols in both of these. These guitar-accompanied performances would, I expect, concentrate on the melody and lose some of the interweaving piano sections. It would be different from the way I wrote it, but I can hear it in my mind without tremor. I'd call this the "folk" version. Number 5 (Namárië) can, I imagine, have its interlude melody played on the guitar. A baritone or mezzo-soprano singing the cycle in its entirety might well recall that Bilbo utters the words of songs 1, 2 and 6; Treebeard Number 3, Sam Number 4 and Galadriel Number 5. A degree of characterization may be possible. This is

a delicate matter I would leave entirely to the discretion of each singer. As I have just hinted, some of the songs may stand happily on their own. Groups in search of unison songs may wish to try individual items. If their choice falls on "Namárië" I think elvish maidens would be more suitable than monks – in spite of the Gregorian chant. Finally, if the song cycle is performed exactly as written there should be no interruptions for applause, since the key and mood relationships are built in.

Descriptions of the pronunciation of Elvish words have long been available in the Appendices to the Third Part of *The Lord of the Rings*. Professor Tolkien has, however, contributed especially for this song book a detailed glossary of the two Elvish poems set to music, translations and comment on their significance in Elvish mythology, and a remarkable document in long-hand which shows the verbal construction and accentuation of "Namárië."

I should like to thank Professor and Mrs. Tolkien for their constant help and encouragement.

DONALD SWANN

ᑎᑎᑎᑎ ᑎᑎᑎᑎ ᑎᑎᑎᑎ ᑎᑎᑎᑎ ᑎᑎᑎᑎ ᑎᑎᑎᑎ ᑎᑎᑎᑎ

ᚷ ᚓ ᚱᚱᚱᚱᚱᚱ ᚷᚱᚱ ᚱᚱᚱᚱ ᚱᚱᚱᚱᚱ

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ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ ᚱᚱᚱ

THE ROAD GOES

EVER ON

ԱՅՇ: Եյ օռօժ ող յհաշ օռօժ Աշուր.

THE ROAD GOES EVER ON

Moderately *p* B^{b7} E^b

The Road goes ev - er on and on, Down from the door where

p

Fmi. B^b E^b Fmi. Gmi. A^b B^b Cmi.

it — be - gan. Now far a - head the Road has gone, And I must fol - low,

smoothly *cresc.*

cresc.

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderately' and the dynamics are 'p' (piano). The vocal line starts with the lyrics 'The Road goes ev - er on and on, Down from the door where' and continues with 'it — be - gan. Now far a - head the Road has gone, And I must fol - low,'. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Chord symbols are provided above the vocal line: B^{b7} E^b, Fmi., B^b, E^b, Fmi., Gmi., A^b, B^b, and Cmi. Performance instructions include 'smoothly' and 'cresc.' (crescendo).

Ո ողջի՛ Ի ոռձ Այսիշ Աշուր՝

ՄԱՆ ԻՇ ԼՐՈՒՆ ԾՈՒՅՅՐԻ

B^{b7} E^b A^{bII} E^b A^{bmi.6} E^{bmi.}

poco f *rit.*

if I can, Pur - su - ing it with wear - y feet, Un - til it joins some

F^{mi.7} *p a tempo* E^b E^b F F[#] G A^b

p a tempo

larg - er way, Where man - y paths and er - rands meet. And

rit. A^b D^{mi.} *a tempo* B^{b7} E^b F^{mi.} B^{b7} E^b

p

whith - er then? The Road goes

rit. *a tempo* *p*

Շ ԼՇՐԱՅԻՆ ԵՐԻԾԱՄԱՐՇ.ՅԻՇԻՆՅԱՆ

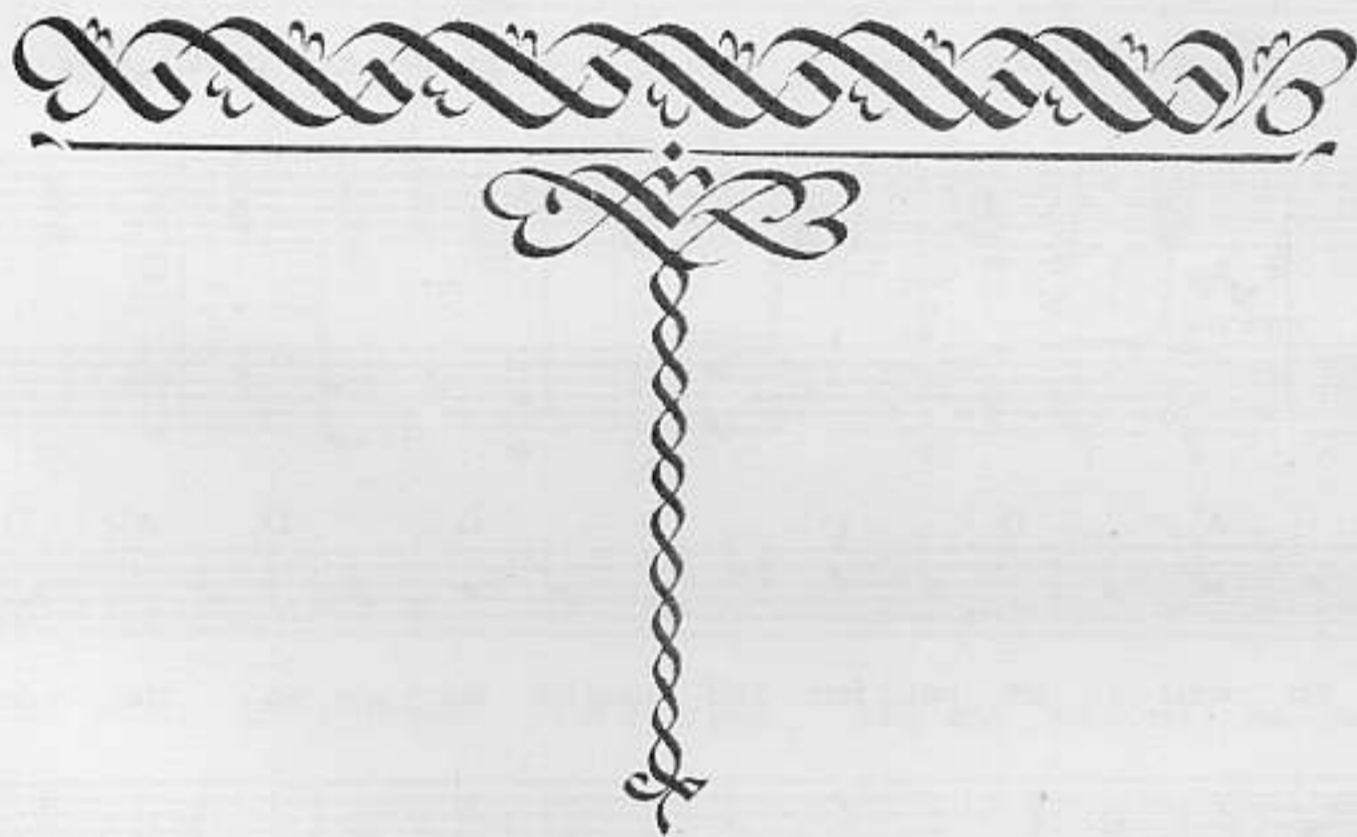
բառս անդառնալ- ստանալ իւրեցոյ ճշարտ

Fmi. B^b E^b Fmi. Gmi. A^b B^{b7} E^b A^b Fmi. B^b

ev - er on and on, And whith-er then? I can - not - say.

pp *poco rit.*

pp *poco rit.*



ժի: Խճճարարս քշտարայնալ- ստգշտ

ժողովրդական արարած. Եւրօ՛ճար Եր Ե

UPON THE HEARTH THE FIRE IS RED

Lively
mf

G D⁷ G C G C G D⁷

Up - on the hearth the fire is red, Be - neath the roof there is a bed; But

mf

Emi. A⁷ D A⁷ D G D A⁷ D

not yet wear - y are our feet, Still round the cor - ner we may meet

led.



նժիւտո. ռախ զւր Եր ռախ զւր զւր:

Ա ԼՇՕՅԻ ԺԾՈՌ ԵՂ ԳԻՅՐՈՒՄ. ԸՐՈՑ ԴՈՍԻՐ

E7 A7 Dmi. Ami. Dmi.

A sud - den tree or stand - ing stone That

Ami. Dmi. Ami. E7 *poco rit.* Ami. Ami. D7 D7 G D7

ten. none have seen but we a - lone. *a tempo* Tree and flower and

poco rit. *mf* *a tempo*

G C G C G D7 G D7 G C

leaf and grass, Let them pass! Let them pass! Hill and wa - ter un - der sky,

ԻՆ ԴՅՈՒՄ ԴՅՐՈՒՄ. ԸՐՈՑ ԻՇ ԺԾՈՒ ԸՐՇՈՒ ԻՄ

ἵπποισιν· ἡ δὲ ἰσχυρὰ τῶν ἡγεμόνων· ἡ δὲ ἰσχυρὰ

G C G D⁷ G

Pass them by! Pass them by!

G D⁷ G C G C

Still round the cor - ner there may wait A new road or a

G D⁷ Emi. A⁷ D A⁷ D G

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

ἡ δὲ ἰσχυρὰ τῶν ἡγεμόνων· ἡ δὲ ἰσχυρὰ τῶν ἡγεμόνων ἰσχυρὰ

ἰὼ· ἡμεῖς ἄγνοῦμεν τὴν ὁδόν ::

D A7 D E7 A7

come this way ————— And take the hid - den paths that

Dmi. Ami. Dmi. Ami. Dmi. Ami. E7 *poco rit.* Ami. Ami.

run ————— *ten.* To - wards the Moon or to the Sun. ————— *poco rit.*

D7 D7 *a tempo* G D7 G C G C G D7

— Ap - ple, thorn, and nut and sloe, Let them go! Let them go!

a tempo *mf*

Ὁ ἄναξ ἰσχυρὸς ἡμῶν ἰσχυρὸς ἴσχυρὸς ἴσχυρὸς ::

ἴσσοις ῥηθὲς ἔξ ἁγίων ἑστῶν ἐπιπέδων

G D' G C G C G D' G

Sand and stone and pool and dell, Fare you well! Fare you well!

f G D' G C

Home is be - hind, the world a -

G C G D' G D' G C G C

head, _____ And there are man - y paths to tread _____

ἵσσοις ἁγίων ἑστῶν ἐπιπέδων ἁγίων ἑστῶν ἐπιπέδων

Լի՛ց: Եյ ընտի ոռի ջիւն՛ջ ընտի Սչնառ.

f a tempo

Mist and twi - light, cloud and shade, A - way shall fade! A - way shall fade!

f a tempo

f a tempo

faster

Fire and lamp, and meat and bread, And then to bed! And then to bed!

faster

8va

faster

Ոռ ոռի՛ր՛՛ ոռա՛ ճիւն՛ջ Սչնառ՛՛

ՄԱ ՏԵ ԱՅՈՒՆ ԿՈՄԻՅՆԻ

IN THE WILLOW-MEADS OF TASARINAN

Resolutely, not fast

p

p

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

Ե ԱՇԽԱՆԻՍ ԵՐԻՇԵԱՐԱՆ ԵՐԻՇԵԱՆ

բառը բնիւն. սքառալ նստոց աշար

Spring. Ah! the sight and the smell of the Spring in

Nan - ta - sa - ri - on! And I said that was good. I

a little faster
wan - dered in Sum - mer in the elm - woods, of Os - si - ri - and. Ah! the

ժի: Ենճարաբ բշտոյնիւն. սքոյս

ժողովրդական երգերի հատոր 6 շաշ

light and the mu - sic in the Sum - mer by the Sev - en Riv - ers of Os - sir! And I

thought that was best. To the beech - es of Nel - dor - eth I

cant.

came in the Au - tumn. Ah! the gold and the red and the sigh - ing of leaves in the

նժուտ. ռախ զայ Բինախ զայ սո:

Դրանք ալ իջան շնչաբեր. Դրանք բ

Win - ter up - on Or - od - na - Thon! My voice went up and sang in the

allarg.

cresc. e allarg.

sky. And now all those lands

f *tempo primo* *p*

lie un - der the wave, And I walk in Am - ba -

pp

pp

Շ Ո՞ր իջանքն ալ շնչաբեր և շնչաբեր իջ

יְיָ אֱלֹהֵינוּ יְיָ אֱלֹהֵינוּ יְיָ אֱלֹהֵינוּ

a little slower *a tempo primo*

Tau - re - mor - na - ló - mē.

ben canto

dim. *rit.*



יְיָ אֱלֹהֵינוּ יְיָ אֱלֹהֵינוּ יְיָ אֱלֹהֵינוּ

Ἐν τῶν ὑπὸ τῆς ἡλίου ἀνατολῆς ἐν τῶν ἀνατολῶν ἐν τῶν ἀνατολῶν

IN WESTERN LANDS

Steadily
mp

F B^b F C⁷ F B^b C⁷ F

In west - ern lands be - neath the Sun the flowers may rise in Spring, the

Gmi. D⁷ Gmi. Cmi. Gmi. D⁷ Gmi.

trees may bud, the wa - ters run, the mer - ry — finch - es sing. Or

Ἐν τῶν ὑπὸ τῆς ἡλίου ἀνατολῆς ἐν τῶν ἀνατολῶν ἐν τῶν ἀνατολῶν

ԱՊԵ: Ել անտառն իջնալ զանտառնսն

E[♭]dim. B[♭] D[♭]dim. A[♭] B[♭]mi.⁷ D^{♭7} B[♭]mi.[♭] A[♭]dim.

there may - be 'ris cloud - less night and sway - ing beech - es bear the

Gmi. Cmi.[♭] Gmi. D⁷ Gmi. F Gmi. F C⁷ F

El - ven - stars as jew - els white a - mid their branch - ing hair.

poco f a little detached

mf F B[♭] F C⁷ F

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

smoothly

Ել անտառն իջնալ զանտառնսն

ՄԱՆ ԻՇ ԼՅՈՒՆՆԵՐ ԿՈՅՆՅՐԻ

B^bmi.⁶ Adim. D^{b6} E^b A^b D^b Cmi. Fmi. B^bmi. Gmi.⁷

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

C Ami. Dmi. Gmi. Dmaj.

steep, a - bove all shad - ows rides the Sun and Stars for ev - er

cresc.
a little detached

G *f* Cmi. B^b Cmi. B^b E^b B^b Cmi.⁶ Gmi. D^b

dwell: I will not say the Day is done, nor bid the Stars fare -

f *smoothly*

Ջա. *

Ե ԼՇՐԱՅԻՆ ԵՐԻՇՈՒՄԻՆ ԵՐԻՇՆԱՆ

elnyarman amanyeh. Hcnötur6 7A 7

NAMÁRIË (FAREWELL)

Freely

p GUITAR: *play bass notes as written*

p Ai! — lau - ri - ë lan - tar las - si sú - ri - nen, — Yéni únótime ve rámar
al - dar - on! Yén - i ve lin - te yul - dar a - vá - ni - er — mi or - o - mar - di lis - se -
mi - ru - vó - re - va — Andúne pella, Vardo tellumar nu luini
yassen tintilar i eleni ómaryo ai - re - tá - ri - lí - ri - nen. —

Note: For the translation of the Elvish text see pages 58-59.

meham. nalye ely bí nalye ely em:

ገጠና ገንዘብ ላይ እንደሚገኙ ሁሉንም ገንዘብ

D G A G⁶ A⁷ D A⁷

all that I have seen, of meadow - flowers and
 how the world will be when win - ter comes with -

D A⁷ D E⁷ A

but - ter - flies in sum - mers that have been; Of
 out a spring that I shall ev - er see. For

E⁷ A E⁷ A

yel - low leaves and gos - sa - mer in au - tumns that there were, with
 still there are so man - y things that I have nev - er seen: in

ገንዘብ ገንዘብ ገንዘብ ገንዘብ ገንዘብ ገንዘብ

ⲉ: ⲓⲛ ⲛⲓⲣⲁⲛⲓⲥⲓ ⲉⲓⲁⲓ ⲙⲁⲛⲓ. ⲓⲛⲥⲓⲙⲥ

D.C. for Verse 2

D⁷ G⁶ D G Emi.⁷ A

morn - ing mist and sil - ver sun and wind up - on my hair. —
 ev - ery wood in ev - ery spring there is a differ - ent green. —

tempo primo

cantabile *pochiss rit.* *a tempo*

f *dim.*

con Ad.

A⁷ *pp* D *a little quicker* A

3. I sit be - side the fire and think of

pochiss rit. *a tempo*

pp *a little quicker*

ⲙⲁⲛ ⲓⲣⲁ ⲙⲁⲓ. ⲓⲛ ⲁⲓⲛⲓ ⲛⲓⲁⲓⲣⲁ ⲉⲓⲥⲓⲥⲓⲥⲓ ⲙⲁⲓ

Հիշ: Ել ընտրե՛ր ինձ ջնարկի ընտրե՛ր Ստան:

D G D G⁶ A⁷ D A⁷ D A⁷

peo - ple long a - go, and peo - ple who will see a world that

D E⁷ A E⁷ A

I shall nev - er know. *cresc.* But all the while I sit and think of

E⁷ A D⁷ G⁶ D

times there were be - fore, *mf* I lis - ten for re - turn - ing feet and

Ես ընտրե՛ր ինձ ջնարկի ընտրե՛ր Ստան:

մա իճ Լիւ՛, Թալի՛ր ~ 2:

slower *G* Moderately (*tempo of Prologue*)

voi - ces at the door. *A*

slower *GUITAR single notes*

misterioso *B⁷* *E^b* *Fmi.* *B^b* *B⁷* *E^b* *E^b* *Fmi.* *B^b*

El - be - reth Gil - tho - ni - el, si - liv - ren pen - na mi - ri - el o

misterioso

cresc. *E^b* *Fmi.* *Gmi.* *A^b* *B^b* *Cmi.* *B⁷* *E^b* *poco f*

men - el ag - lar el - e - nath! Na - chaer - ed pal - an - dir - i - el o

cresc. *smoothly* *poco f*

Note: For the translation of the Elvish text see page 64.

Ե ԼԻՐԱՅԻՆ ԵՄԻՇԻԱՐԱԿ ԵՐԻՆԵՅԱՆ

բառք քննիչ. սքառաչ իւրօրն ձգար

A^{b6} E^b Ami.⁶ E^bmi. F^{mi.7}

ga - ladh - rem - min en - nor - ath, Fa - nu - i - los, le lin - na - thon nef

rit. pp

a tempo E^b E F F⁷ G A^b A⁷ Dmi.

(misterioso)

ae - ar, si nef ae - a - ron! nef ae - a - ron!

a tempo (misterioso) pp p GUITAR single notes

A⁷ D D⁶ Emi. A

I lis - ten for re - turn - ing feet

ppp

ժի: ԽճԱԿԱՐՈՒ ՔԵՇԵՐՈՒՄԻՆՆԻՅԱՆ. ՍԵՐՅԵ

ժողովրդական արարչի. Էստօժար ՇԼԾ

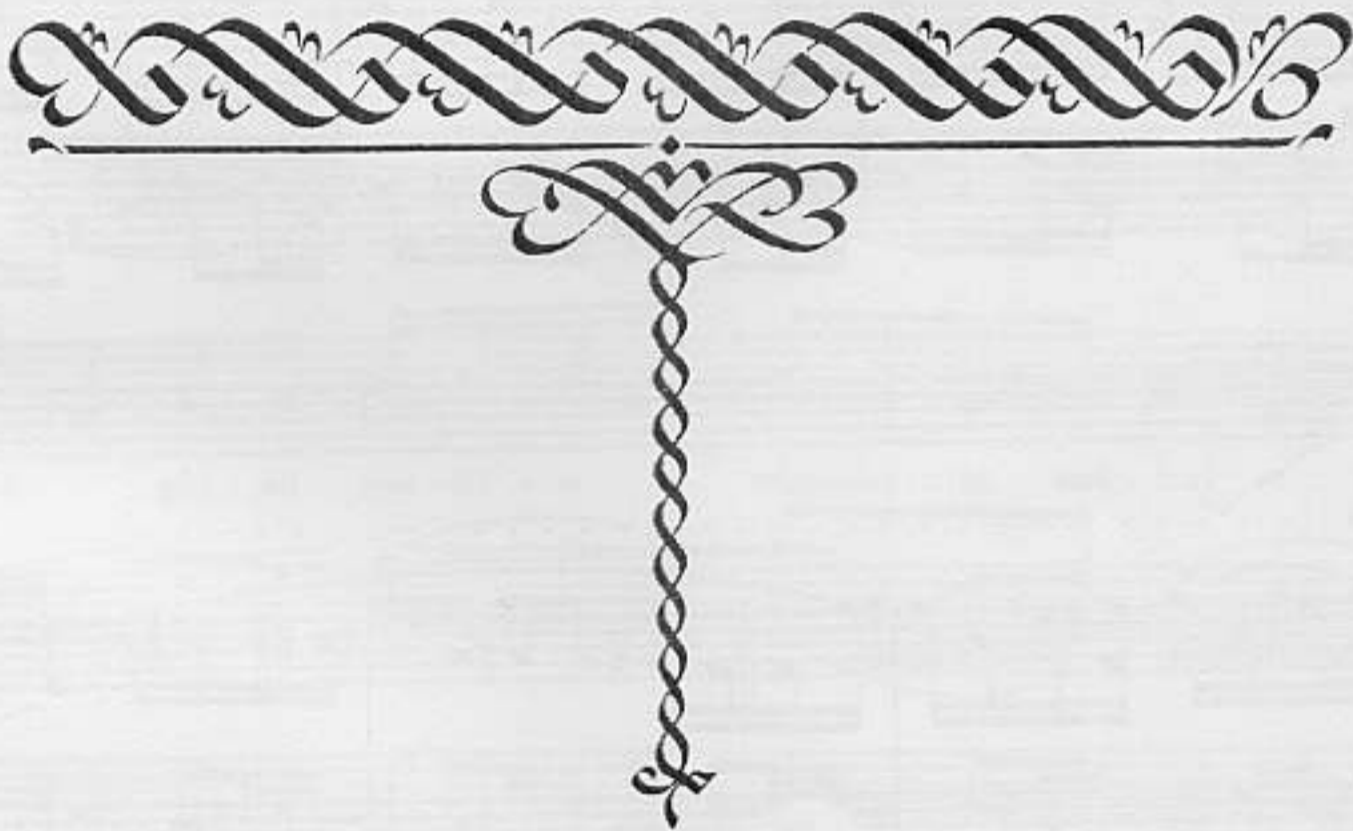
D
F^{mi.}
G
A⁷
D
G
Emi.
(single note)

ppp
pochiss. rit.

And voi - ces at the door.

pochiss. rit.

Note: This song may be connected with Number 7 by sustaining the pedal at the end of Number 6 and moving directly on to Number 7.



տժտո.ռառ սլւյ ճ'ռառ սլւյ տո:

Ա ձ Եօյ՛ շէօռ Շէ Գիյնառա. Ընձ Դա՛յր

ERRANTRY

With easy motion

The musical score is written for piano in 4/8 time with a key signature of two sharps (F# and C#). It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand with slurs and a bass line in the left hand. The second system continues the piano accompaniment with similar melodic and harmonic structures. The tempo instruction 'With easy motion' is placed above the first system. Dynamics include 'pp' (pianissimo) in the first system and '8va' (octave) markings in both systems.

ն ը Կրնա Դճիյնա. Ընձ ը Շէ Ըճո իռ

ἰὼ·ἡμεῖς ἄνθη τῆς ἰσθμῆς ::

load of yel - low o - ran - ges and por - ridge for his prov - en - der; he

per - fumed her with mar - jo - ram and car - da - mom and la - ven - der.

8va - - - - -

Ὡς ἄνθη ἰσθμῆς ἰσθμῆς ἰσθμῆς ἰσθμῆς ::

ἦμα ἅ ῥῆσῃ ῥῆσῃ ἰσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ

He

8va

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/8. The vocal line begins with a rest, followed by the word "He". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

called the winds of ar - go - sies with car - goes in to car - ry him a -

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "called the winds of ar - go - sies with car - goes in to car - ry him a -". The piano accompaniment continues with the same rhythmic pattern.

cross the riv - ers sev - en - teen that lay be - tween to tar - ry him. He

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are "cross the riv - ers sev - en - teen that lay be - tween to tar - ry him. He". The piano accompaniment ends with a final cadence.

ἰσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ ῥῆσῃ

Ἦ: ἰν ὁρῶνται ἕξ ἄνθρωποι· ἰβήθη

land - ed all in lone - li - ness where ston - i - ly the peb - bles on the

poco stacc.

run - ning riv - er Der - ri - lyn go mer - ri - ly for ev - er on.

legato *poco stacc.*

He jour - neyed then through mead - ow - lands to

legato

ἄνθρωποι ἰπὺν ἔβην· ἰν ἁγίῳ ἑβήθη ἕξ ἄνθρωποι

ԱՅԸ: Եւ ընտի ոռի յխաչ ընտի Աշնո

Shad-ow - land that drear - y lay, and un - der hill and o - ver hill went

cresc.

rov - ing still a wear - y way. He sat and sang a

poco allarg. *a tempo* *f*

poco allarg. *a tempo* *f*

mel - o - dy, his er - rant - ry a - tar - ry - ing; he

p

Ոռիոյ ի ոռա խաչ Աշնո

մա՛ ի՞նչ արի՛ւնք Թառա՛րի

cresc. *mf*

begged a pret - ty but - ter - fly that flut - tered by to mar - ry him. She

cresc. *mf*

scorned him and she scoffed at him, she laughed at him un -

rall.

pit - y - ing; so long he stud - ied wiz - ard - ry and sig - ald - ry and

Եւրաքանի արիւնք Թառարի

ρᾶντε κήνυλ· υπᾶνλτ ἰεστου λτᾶν

smith - y - ing. He

8va

8va wove a tis - sue air - y - thin to snare her in; to

8va fol - low her he made him bee - tle - leath - er wing and

a tempo *pp*

PPP a tempo

sempre con pedale

εἰς: κίελαρᾶρ ρετσηρηῖνυλτ· υπεστ

ժողովրդական երգերի հանգստեցում

p

feath - er wing of swal - low - hair. He caught her in be - wil - der - ment with

pp

fil - a - ment of spi - der - thread; he made her soft pa -

ppp

8va

vil - i - ons of lil - ies, and a brid - al bed of

հանգստեցումը երգի նախաբանը

እ ለጥግ ጳጳስ ጳጳ ለሕንጻው ርኅራኄ ገጽ

flow - ers and of this - tle - down to nes - tle down and rest her in; and

silk - en webs of film - y white and sil - ver light he dressed her in.

p He thread - ed gems in neck - la - ces, but reck - less - ly she squan - dered them and

ገጽ ለሕንጻው ገጽ ለሕንጻው ገጽ ለሕንጻው ገጽ

100. Իսայի Լիբրյուշյանի 100 ::

p *lightly*

fol - low - ing on swal - low - wing he sped a - way. He

passed the ar - chi - pel - a - goes where yel - low grows the mar - i - gold, where

8 basso
misterioso, 2 bars

count - less sil - ver foun - tains are, and moun - tains are of fair - y - gold. He

mf *misterioso, 2 bars*

8 basso

101. Իսայի Լիբրյուշյանի 101 ::

ԱՅԸ: Եյ օճոճ ռոյ զհնճ օճոճ Աշնո.

(next 4 bars poco meno if necessary for words)

rid - ing by and chal - lenged him. Of crys - tal was his hab - er - geon, his

scab - bard of chal - ced - o - ny; with sil - ver tipped at ple - ni - lune his

spear was hewn of eb - on - y. His jave - lins were of mal - a - chite and

Ո ռոյնի՛ ռոճ լհնճ Աշնո՛

ՄԱՆԻՔԻ ԱՅՈՒՆԻ ԹՈՒՆՅՈՒՆԻ

sta - lac - tite he bran - dished them, and went and fought the drag - on - flies of

Par - a - dise, and van - quished them. He

detached
p sub.
½ *And.* ½ *And.* ½ *And.* ½ *And.* ½ *And.* ½ *And.* ½ *And.* ½ *And.*

bat - tled with the Dum - ble - dors, the Hum - mer - horns, and Hon - ey - bees,

And * *And* * *And* *

ՇԱՐԱՐԱՆԻ ԵՐԻՇԵԱՄԱՆՇ. ՅԻՇԻԿԱՆ

բառս արիւնդ. սքառալ նստցոյ ձշար

and won the Gold-en Hon-ey- comb; and

detached

6 6 6 6

$\frac{1}{2}$ ped. $\frac{1}{2}$ ped. $\frac{1}{2}$ ped. $\frac{1}{2}$ ped. $\frac{1}{2}$ ped. $\frac{1}{2}$ ped. $\frac{1}{2}$ ped. $\frac{1}{2}$ ped. *sempre con pedale*

run - ning home on sun - ny seas in ship of leaves and gos - sa - mer with

blos - som for a can - o - py, he sat and sang, and

ժ: ԵճԱԿԱՐՈՅ ԲԵՇՈՒՅՈՒՆԻՆԴ. ՍԵՇԵՇ

ժողովուրդը առաջին անգամը շարժվեց

rit. *a tempo*

fur - bished up and bur - nished up his pan - o - ply.

rit. *a tempo*

He tar - ried for a lit - tle while in

pp

poco meno

lit - tle isles that lone - ly lay, and found there naught but blow - ing grass;

որովհետև ինքն ինքն ինքն ինքն ինքն ինքն:

እ ለጥዕና ጅሁን ጅፎ ለካምሎም ህገና ከጠገብ

a tempo *recitation, out of tempo*

and so at last the on - ly way he

a tempo *p*

took, and turned, and com - ing home with hon - ey - comb, to mem - o - ry his

a little thoughtfully

mes - sage came, and er - rand too! In derring - do and glamoury he had forgot them, journeying and tourneying, a wanderer.

ጠ ለኃይሉ ገጥሞ ህገና ለጅሁን ህገና ጠ

100. ԴԱՅԻՆ ԱՅԻՆ ԵՆՆՈՒՆ ::

p poco allarg. *a tempo*

8va a weath - er - driv - en mar - i - ner.

8va poco allarg. *a tempo*

8va - - - - -

8va - - - - -

a tempo

poco rit.

Ե՛ ԽՈՒՆ Ի ԸՆԴՈՒՆ ԽՈՒՆ Ի ԸՆԽՈՒՆ Ի ::

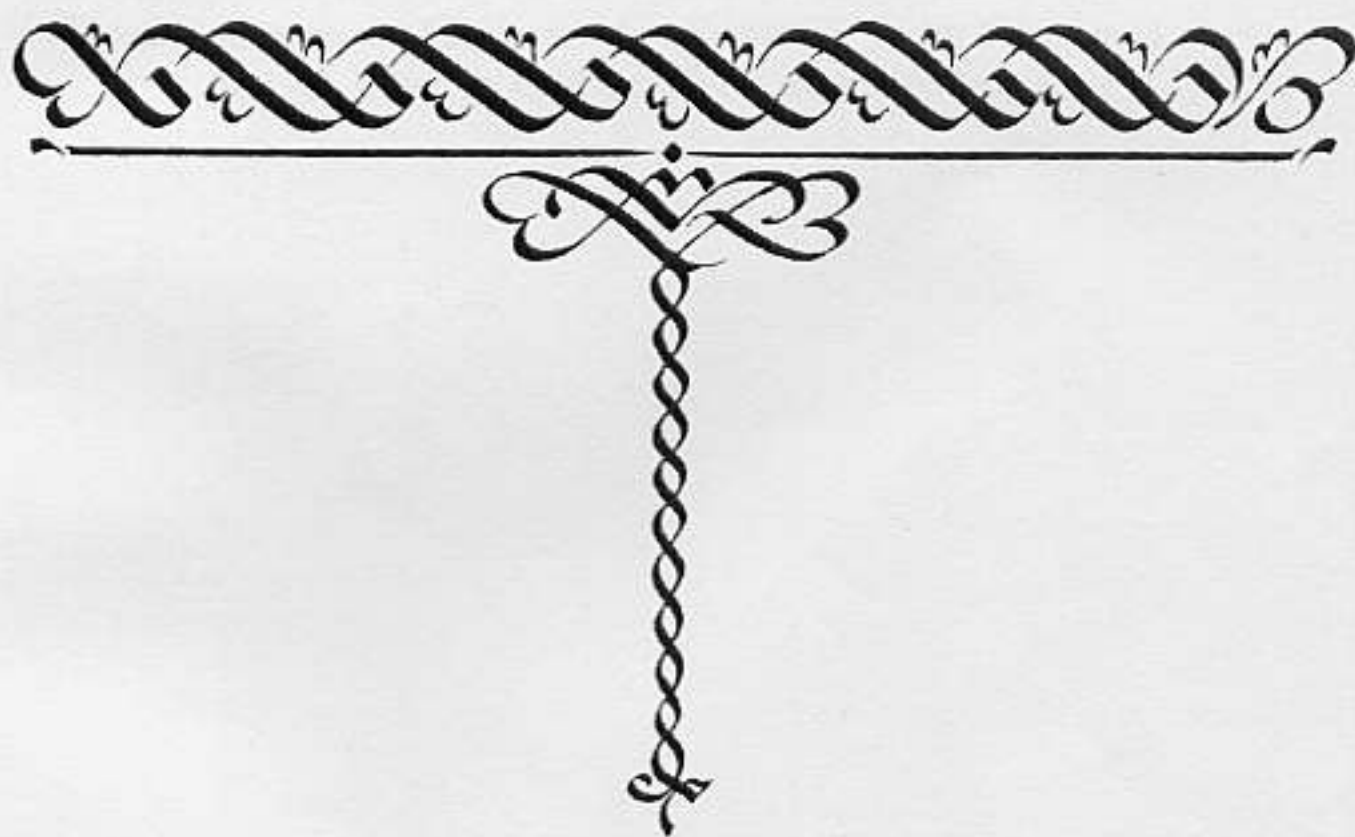
ἦμα ἴ ρηὸς ἔξ λίζζι. ἔ ἔρῶ ἡῖο ἡ ἡῖο

8va

ppp

poco rit.

The musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dashed line above the piano part indicates an octave transposition for the vocal line. Performance markings include *ppp* (pianissimo) and *poco rit.* (ritardando).



ἴζι ἡῖο ἡῖο ἡῖο ἡῖο ἡῖο ἡῖο ἡῖο ἡῖο ἡῖο ἡῖο

NOTES AND TRANSLATIONS

HERE FOLLOW Professor Tolkien's scripts, translations and comments on the Elvish texts for "Namárië" (song Number 5) and "A Elbereth Gilthoniel" (in song Number 6).

ſîç: 6j ûnõt nñ yſûç ûnõt Ʊçûn.

NAMÁRIË

Altariello nainië Lóriendesse
(Galadriel's lament in Lórien)

The Farewell in *The Lord of the Rings*, Vol. I, p. 394.

- 1 Ai! láurië lántar lássi sŭrinèn,
- 2 yēni ùnótimè ve rámar áldaròn!
- 3 Yēni ve línte yúldar avániër
- 4 mī óromárdi lísse-miruvōrevà
- 5 Àndŭne pélla Várdo téllumàr
- 6 nu luíni, yássen tíntilàr i éleni
- 7 òmáryo aíre-tári-lírinèn.
- 8 Sî mán i yúlma nín ènquántuvà?
- 9 An sí Tíntálle Várda Óiolóssëò
- 10 ve fányar máryat Élentári órtañè,
- 11 ar ílye tíer ùndu-láve lúmbulè;
- 12 ar sínda-nórië-llo caíta mórníë
- 13 i fálmalínnar ímbe mèt, ar hísië
- 14 ùn-túpa Càlacíryo míri óialè.
- 15 Sî vánwa nà, Róméllo vánwa, Válimàr!
- 16 Namárië! Nai híruválye Válimàr.
- 17 Nai élye híruvà. Namárië!

The word-order and style of the chant is "poetic," and it makes concessions to metre. In a clearer and more normal style the words would be arranged as below. Compounded words are indicated by hyphens. A literal translation is written below from which it may be seen that the version given in Vol. I, p. 394 (and here following later) is sufficiently accurate.*

*The text is that of the revised form in the Second Edition, in which a few minor errors of punctuation and quantity marks have been corrected, and *vániër*, line 3, given the more correct (perfect) form *avániër*.

It is assumed that final *e* will be recognised always as a pronounced syllable; and *ē* has only been used to indicate that *iē*, *ēa*, *ēo* are dissyllabic. Long vowels are marked with a macron $\bar{}$, to distinguish this from $\acute{}$, here used to indicate major stresses, usually with rising tone, and $\grave{}$ for minor stresses, usually with falling tone.

Words in square brackets are not expressed in the Elvish text.

<i>Ai! lassi</i>	<i>lantar</i>	<i>laurië</i>	<i>sŭrinen,</i>	<i>yēni</i>	
Alas! leaves	fall (pl.)	golden (pl.)	wind-in	years (long Elvish years)	
<i>û-nõt-ime</i>	<i>ve</i>	<i>aldaron</i>	<i>rámar.</i>	<i>Yēni</i>	<i>avániër</i> <i>ve</i>
not-count-able	as	trees-of	wings.	Years	have passed away (pl.) like
<i>línte</i>	<i>yúldar</i>	<i>lísse-miruvōre-va</i>	<i>mī</i>	<i>oro-mardi</i>	
swift (pl.)	draughts	sweet-nectar-of	in the	high-halls	
<i>Andŭne</i>	<i>pella</i>		<i>Vardo</i>	<i>nu luini</i>	<i>tellumar,</i> <i>yassen</i>
West	beyond (the borders of)	Varda's	under blue	domes,	which-in (pl.)

ſîç: 6j ûnõt nñ yſûç ûnõt Ʊçûn.

ἄλλ' ὡς χρυσοῦν ἄστ' ἄσπερον

tintilar i eleni ōma-ryo lirinen aire-tārio.
 twinkle the stars voice-hers song-in holy-queen's.
Sī man i yulma nin en-quant-uva?
 Now who the cup me-for re-fill-will?
An sī Varda, Tintalle, Elen-tāri ortane mā-rya-t
 For now Varda, Star-kindler, Star-queen lifted up hands-her-two
Oio-lossëo ve fanyar, ar lumbule undu-
 Ever-white-from like (white) clouds and (heavy) shadow down-
-lāve ilye tiēr; ar sinda-nōrie-llo mornië
 licked all (pl.) roads; and grey-country-from darkness
caita i falma-li-mmar imbe met
 lies the foaming waves-many-upon (pl.) between us-two [Varda and Galadriel]
ar hīsië un-tūpa Calaciryō miri oiale. Sī
 and mist down-roofs Kalakirya's jewels everlastingly. Now
vanwa nā, Rōmello vanwa, Valimar.
 lost is, [to one] from the East lost, Valimar.
Namārië! Nai hir-uva-lye Valimar.
 Farewell! be it that find wilt-thou Valimar.
Nai elye hir-uva. Namārië!
 Be it that even thou find will [it] Farewell!

NAMÁRIË

(English translation of the Elvish text in Number 5)

“Ah! like gold fall the leaves in the wind, long years numberless as the wings of trees! The long 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!”

ἄλλ' ὡς χρυσοῦν ἄστ' ἄσπερον

բառս արիւնդ. սքանաչ իւրտոյ աշար

With regard to the translation above, note that *ortane* (line 10) is rendered "has uplifted." But *ortane* is a past tense and refers to events in the far past. The *si* (now) in this line is anticipated, and refers to the still enduring present results, described in the present tenses in lines 12-15. This is a Quenya method of saying what would be expressed in E. by: *now, V. having lifted up her hands . . . darkness lies upon the sea between us.*

After the destruction of the Two Trees, and the flight from *Valinor* of the revolting *Eldar*, *Varda* lifted up her hands, in obedience to the decree of *Manwe*, and summoned up the dark shadows which engulfed the shores and the mountains and last of all the *fana* (figure) of *Varda*, with her hands turned eastward in rejection, standing white upon *Oiolosse*.

The question *Si man i yulma nin enquantuva?* and the question at the end of her song (Vol. I, p. 389), *What ship would bear me ever back across so wide a Sea?*, refer to the special position of Galadriel. She was the last survivor of the princes and queens who had led the revolting *Noldor* to exile in Middle-earth. After the overthrow of *Morgoth* at the end of the First Age a ban was set upon her return, and she had replied proudly that she had no wish to do so. She passed over the Mountains of *Eredluin* with her husband *Celeborn* (one of the *Sindar*) and went to *Eregion*. But it was impossible for one of the High-Elves to overcome the yearning for the Sea, and the longing to pass over it again to the land of their former bliss. She was now burdened with this desire. In the event, after the

fall of *Sauron*, in reward for all that she had done to oppose him, but above all for her rejection of the Ring when it came within her power, the ban was lifted, and she returned over the Sea, as is told at the end of *The Lord of the Rings*.

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. *Nā-i > nai*, "be it that," expresses rather a wish than a hope, and would be more closely rendered "may it be that" (thou wilt find), than by "maybe."

The metre is iambic, in lines of 5 or 6 feet each. The first part, lines 1-7, is in alternating lines: 5, 6, 5, 6, etc. The separate line 8 has also 5 feet. The second part has only lines of 6 feet. As occasional variations on the iamb, lines 2 and 3 begin with a trochee (*yéni*), and an anapaest occurs in the second foot of line 1, and the fourth of line 3.

The stresses employed metrically were those used in the normal pronunciation of Quenya. The main (high-toned) stress was originally on the first syllable of all words, but in words of 3 or more syllables it had been moved forward to fall on the penultimate syllable, if that was *long*; if it was short, then the main stress fell on the antepenult irrespective of length (as in *éleni*).* The initial syllable usually retained some degree of stress. In long words, especially recognized compounds, it was, though lower in tone, often equal in force to the main stress: as in *óromárdi*,

* Long syllables were those containing a long vowel, a diphthong (as *au, ai, oi, ui*), or a vowel followed by two consonants.

ժի: ԾճԱԳՂՐՊ ԲԵՇԱՊՊՈՒՅՈՒՆԴ. ՍԵՄԵՇ

ժողովրդական երգերի մասին

fálmálinnar, etc. It was weaker when immediately preceding the main stress, as in *Ándúne*, *ò máryo*, *Tintálle*, *Ròméllo*; and in such cases, if it was short it became unstressed, as in *avániër*. (Compare E. *almighty*, *ècónomy*, *éconómical*.) The weaker stresses can be employed as the metrical stresses, or in the place of unstressed elements, according to their position. They are used as unstressed syllables only when immediately followed by a main stress as in *Andúne*, etc.

Final vowels were normally short and unstressed, in words of more than one syllable, if they followed the main stress, as in *lassi*, *linte*, *yulma*, etc. But they had nearly all formerly been long vowels (or they would have disappeared), so that in the very frequent cases of words ending in two short syllables, as *ünōtime*, *tellumar*, *lumbule*, *hisië*, etc., they received a light stress that could be used metrically. This is seen especially at the ends of lines, which in a highly inflected language like Quenya will naturally have as a final word one ending in inflexions or derivative suffixes. In fact, in this chant all the lines end in this way, except 15 and 16, which end in the compound *Vali-mar* ("dwelling of the Valar"). A similar use of an inflexional ending within the line is seen only in lines 6, 17: *tintilar*, *hiruvà*. In exclamatory words such as *namärië*, the length of the final vowel was often retained, and could in a farewell cry be much extended.

When myself reciting this chant, I usually begin it with an extra-metrical and extended version of *ai!* ("alas!"): *āāāāi*, and then repeat *ai* within the metre.

miruvóre. According to the Eldar, a word derived from the language of the Valar; the name that they gave to the drink poured out at their festivals. Its making and the meaning of its name were not known for certain, but the Eldar believed it to be made from the honey of the undying flowers in the gardens of Yavanna, though it was clear and translucent. [Compare the *néктар* of the Olympian gods. But the connexion of this word with "honey" is mainly due to modern botanists (though Euripides used *néктар μελισσῶν*, "divine drink of bees," as a poetic periphrasis for "honey"). A probable etymological meaning of *néктар* is "death-defeater." Cf. *αμβροσία* "immortality," the food of the gods.]

Tintalle. "She that causes sparkling, kindles lights." For *tin-*, cf. *tintilar*, "sparkle, glitter." The Q. *tinwe*, "spark," was, like S. *gil* (see the notes on the chant "A Elbereth"), often used in sense of "star."

Varda. "The Exalted," greatest of the queens of the *Valar*, spouse of the "Elder King" (*Manwe*, the Lord of the Valar). The S. name *Elbereth* means "Star-queen."

Oiolosse. Another, and later more usual, name for *Tániquetil* ("high white peak"), the highest of the *Pelóri*, the Mountains of Valinor, and so of all mountains then on earth. Upon its summit were the domed halls* of *Manwe* and *Varda*. The element *oi*, *oio* meant "ever, everlastingly." Cf. *oiale*. The stem *los* was applied to fallen snow. The Q. forms were adj. *losse*, "snow-white," and n. *losse*, "fallen snow"; the S. forms

* *Oromardi*, *tellumar*.

ն ժողովրդական երգերի մասին

Ա ԼՇՕՅԻ ԺԽՈՆ ԺԸ ԳԻՅՈՐՈՒՄ ԸՆՆՈՂՈՅԻՐ

loss, "snow" [cf. the *Lossoth* (*loss-both*), the Snowmen. Appendix A, Vol. III, pp. 321-22], *lossen*, "snowy," and an adj. *glos(s)*, "dazzling-white," with an augmentative *g-* in S. often prefixed to *l-*. *Oiolosse* thus meant "Ever-snow-white." The S. form was *Uilos*; see note on *Fanuilos* under Sam's invocation.

Calaciryó. Gen. of *Cala-ciryá*, "light-cleft," the great ravine in the mountains of Valinor, through which the light of the Blessed Realm, coming from the Two Trees, flowed out into the long shorelands of Valinor, east of the mountains. There most of the Eldar had formerly dwelt, or upon *Eressëa*, "the lonely isle" that lay not far from the shores. On p. 248, Vol. I, appears *Calacirian*, anglicized from *Kalakiryán(de)*, the region of *Eldamar* (Elvenhome) in and near the

entrance to the ravine, where the Light was brighter and the land more beautiful.

Valimar (also *Valmar*). Properly the city of the Valar, near the mound upon which the Two Trees stood, but it is here used (it means "dwelling of the Valar") to stand for the land of the Valar as a whole, usually called *Valinor*, *Valinóre*.

laure. Translated "gold," but it was not a metallic word. It was applied to those things which we often call "golden" though they do not much resemble metallic gold: golden light, especially sunlight. The derived adj. was *laurëa* (pl. *laurië*), "golden." The reference is to autumn as in Middle-earth (called *lasselanta*, "leaf-fall"), when the yellow leaves released by a wind may fall, fluttering, gleaming in the sun.

ԵԼՇՐԱՅՐԻ

ԵԼՇՐԱՅԻ ԻՆ ԱԽՈՐԷ ԵՎ ԴԱՇԵՐՐԱՅԻՆ

Ե ԼՇՐԱՅՐԻ ԵՐԻՇԵԱՐԱԾ ԵՐԻՄԵՅԱՆ
 ԲԱՌՈՇ ԵՐԻՄԵՅԱԾ ԵՐԱՌԱԾ ԵՐԻՄԵՅԱՆ
 ԵՆ՝ ԻՇԵԼԱՅՐԱՆ ԲԵՇԵՐՐԱՅՐԱԾ ԵՐԵՅԵԾ
 ԵՐԻՄԵՅԱՆ ԱՌԱՅՐԵՆ՝ ԻՇԵՆՇԵՐԱՆ ԵՆ ԵՆ
 ԵՆՇԵՆ՝ ԵՆՇԵ ԵՆՇԵ ԵՆՇԵ ԵՆՇԵՆ՝

ԻՆ ԻՇԵՐԱՆ ԻՇԵՐԱՆ ԵՆՇԵ ԵՆՇԵ ԵՆՇԵ ԵՆՇԵ

Ḥīḥ: Ḥj ḥmāḥ nāḥ ḡḥūḥ ḥmāḥ Ḥḥūn.

ment or organization. So *elenath* (as plural of *él*, pl. *elin*) meant "the host of the stars": sc. (all) the (visible) stars of the firmament. Cf. *ennorath*, the group of central lands, making up Middle-earth. Note also *Argonath*, "the pair of royal stones," at the entrance to Gondor; *Periannath*, "the Hobbits (as a race)," as collective pl. of *perian*, "halfling" (pl. *perian*). The *ath* is not a genitive inflexion as some have guessed. In S. the simple genitive was usually expressed by placing the genitival noun in adjectival position

(in S. after the primary noun). So Vol. I, p. 319, *Ennyn Durin Aran Moria*, "doors (of) Durin King (of) Moria"; Vol. III, p. 41, *Ernil i Pheriannath*, "Prince (of) the Halflings"; Vol. I, p. 320, *Fennas nogothrim*, "gateway (of) dwarf-folk."

*

Professor Tolkien's original manuscript for the English transliteration of *Namárië* appears on the following page.



Ḥm nāḥḡí ḥmā Ḥḡūḥ Ḥḥūnḥ

ṁṁ ṭṭ ṁṁṁ ṁṁṁṁṁ

Namarië

'farewell'

Altariello nainie Lóriençosso

'Galeadriel's lament in Lórien'.

- 1 Ai! láurië lantpr lássi súrinèn |
- 2 yēni | ünótimè ve rāmar áldaròn! |||
- 3 Yēni ve linte yúldar avāniēr
- 4 mī óromārdi lísse-miruvórevà ||
- 5 Ándūne pélla Várdo téllumār
- 6 nu luini, yassen tintilār | i éleni
- 7 òmáryo aire-tān-lirinèn. |||
- 8 Sī mán | i yúlma nin enqueántuvà? |||
- 9 An sī | Tintalle Várda Óiolóssëò |
- 10 ve fányar máryat Élentāni órtanè, ||
- 11 ar ilye tiēr undu-lāve lumbulè; |||
- 12 ar sínda-nórië-llo caíta mórnië
- 13 i fálmalinnar imbe mēt, || ar hūsië
- 14 ún-tūpa Cālaciryó mīri óiale. ||
- 15 Sī vānwa nā, Rómello vānwa, Válimār! |||
- 16 Namarië! ||| Nai hiruválye Válimār. ||
- 17 Nai élye hiruvà. || Namarië! |||

The text is that of the revised form in the Second Edition, in which a few minor errors of punctuation and quantity marks have been corrected, and vāniēr, line 3, gives the more correct (perfect) form avāniēr.

It is assumed that final e will be recognized always as a pronounced syllable, and ë has only been used to indicate that ië, ëo are disyllabic. Long vowels are marked with macron —, to distinguish this from / ~~h~~ used to indicate major stresses, usually with rising tone, and ^{about} / ~~h~~ minor stresses, usually with falling tone. The marks | || ||| indicate the pauses in the chant in ascending order of time-length and tone-fall.

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