

ORIGINAL MOTION PICTURE SOUNDTRACK
MUSIC COMPOSED BY HANS ZIMMER



A FILM BY CHRISTOPHER NOLAN
THE DARK KNIGHT RISES





There is one musical contribution to *The Dark Knight Rises* that clearly demonstrates the importance of Hans Zimmer as a creative collaborator. It explains why, eight years ago, as a first time tentpole filmmaker, I so needed his help with reinventing Batman. A fresh musical approach was going to be a key component, but beyond that I needed the help of a master- someone who had faced such huge odds and emerged unscathed. For me Hans Zimmer was *the* sound of contemporary movies and I was delighted when he agreed to talk about the project. I was less delighted with his initial thoughts - why make the music heroic? Why not play the tragedy and nobility of the tale, like an Elgar concerto? Fear provided a couple reasons right away, but then I started to learn the method to Hans' madness... an unerring ability to hone in on the one thought that cracks a project open. The darkly romantic, lush score, with its strangely minimalist core that he and James Newton Howard labored over with such passion brought new ways of tapping emotion and pathos within the context of relentless action. The sound was fresh, distinctive and has been mercilessly plundered by every action movie (or at least their trailers) since 2005.

The score for *Batman Begins* dominated the direction of blockbuster movie music for everyone except Hans, who, when we came to revisit Gotham, insisted on moving in a completely different direction for the crazed, tortured sound of the Joker, and refused to let us put in our favorite cues from the first film, insisting on pushing further towards a destination that only he could hear. Hans has sometimes been accused (not within earshot) of taking the long way round, but what I've seen over the last eight years is that you have to take the long way round to find the new sound, the new approach. I have never worked with someone so dedicated to the idea that the real risk is in playing it safe. Hans taught me that you have to pull aggressively in the wrong direction to discover the possibilities- and that without discovering the possibilities you can never do anything exceptional. Together with his team of extraordinary collaborators, Lorne and Mel

amongst others- Hans sets creative goals for a project higher than you ever thought possible or practical. He took the same approach with *The Dark Knight Rises*, crafting a magnificent and totally unexpected suite for our new villain as we were just starting to shoot. Hans pinpointed our prison world as the seed of an evil spreading across the world, and we were able to incorporate that notion into the shooting of the sequences, leaning more and more on the significance of the sound of evil rising. Here you see the essence of Hans' approach. He is not playing along - his greatest thinking is not even done to picture - Hans sees through the screen to the dark beating heart of the story and is faithful to that and only that.

But this is not the contribution to which I was referring.

The musical contribution in *The Dark Knight Rises* that most clearly demonstrates Hans' importance as a creative collaborator is not to be found on this record. He did not write a note of it. It is a hinge point of the entire film and it is the lonely fragile voice of a boy singing the National Anthem at the center of a massive, crowded football stadium. While we were considering how to stage this sequence I called Hans to ask what big draw artists we might convince to do a star spangled cameo. He threw out a few ideas, trying to get into the spirit of the thing. Then called me back a few minutes later, gently suggesting I might be betraying the spirit of our endeavor. He told me to make the most instinctive and unconscious connection with the lonely boy at the genesis of our story. It was the sort of priceless contribution that gives you goosebumps and reveals your dangerous dependence on a collaborator. I told him I'd think about it.

CHRISTOPHER NOLAN

June 1, 2012

MUSIC COMPOSED AND ARRANGED BY: **HANS ZIMMER**

SCORE COORDINATOR: **ANDREW ZACK**

ADDITIONAL MUSIC BY: **LORNE BALFE** AND **TOM HOLKENBORG**

MUSIC PREPARATION: **BOOKER WHITE**

AMBIENT MUSIC DESIGN: **MEL WESSON**

UK MUSIC LIBRARIAN: **JILL STREATER, GLOBAL MUSIC SERVICE**

ADDITIONAL ARRANGEMENTS:

SCORE RECORDED AT: **AIR LYNDHURST, LONDON UK**

ANDREW KAWCZYNSKI, JASHA KLEBE, STEVE MAZZARO AND RAMIN DJAWADI

SCORE RECORDED BY: **GEOFF FOSTER**

ALBUM PRODUCED BY: **STEPHEN LIPSON**

ASSISTANT ENGINEERS: **ADAM MILLER, LAURENCE ANSLOW AND JOHN PRESTAGE**

ALBUM CO-PRODUCED BY: **CHRIS NOLAN, ALEX GIBSON AND HANS ZIMMER**

ORCHESTRA CONDUCTED BY: **GAVIN GREENAWAY AND MATT DUNKLEY**

MUSIC PRODUCTION SERVICES: **STEVEN KOFSKY**

BOOTH READER: **THOMAS FARNON**

SOLO CELLO: **ANTHONY PLEETH AND MARTIN TILLMAN**

ORCHESTRA LEADER: **PERRY MONTAGUE-MASON**

SOLO VIOLIN: **ANN MARIE CALHOUN**

PRINCIPAL VIOLA: **PETER LALE**

SYNTH PROGRAMMING: **HOWARD SCARR AND HANS ZIMMER**

PRINCIPAL BASS: **MARY SCULLY**

SUPERVISING MUSIC EDITOR: **ALEX GIBSON**

PERCUSSION: **PAUL CLAVIS, GARY KETTEL AND FRANK RICOTTI**

MUSIC EDITOR: **RYAN RUBIN**

PRINCIPAL HORN: **RICHARD WATKINS**

TECHNICAL CONSULTANT: **CHUCK CHOI**

PRINCIPAL TROMBONE: **RICHARD EDWARDS**

DIGITAL INSTRUMENT DESIGN: **MARK WHERRY**

PRINCIPAL TUBA: **OWEN SLADE**

SAMPLE DEVELOPMENT: **SAM ESTES, MICHAEL HOBE AND CLAUDIUS BRÜSE**

SYNTHESIZERS: **HANS ZIMMER**

SUPERVISING ORCHESTRATOR: **BRUCE L. FOWLER**

GLOBAL CHANT LEADER: **CJ SINGH**

ORCHESTRATORS:

SCORE MIXED BY: **STEPHEN LIPSON, ALAN MEYERSON AND DANIEL KRESCO**

WALTER FOWLER

SCORE MIXED AT: **REMOTE CONTROL PRODUCTIONS, SANTA MONICA, CA**

KEVIN KASKA

ASSISTANT ENGINEERS: **SATOSHI NOGUCHI, LORI CASTRO AND CHRISTIAN WENGER**

YVONNE SUZETTE MORIARTY

RICK GIOVINAZZO

ELIZABETH FINCH

CARL RYDLUND

ANDREW KINNEY

GEOFF STRADLING

ED NEUMEISTER

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ORCHESTRA CONTRACTOR: **ISOBEL GRIFFITHS**

ASSISTANT ORCHESTRA CONTRACTOR: **CHARLOTTE MATTHEWS**

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THE DARK KNIGHT RISES

ORIGINAL MOTION PICTURE SOUNDTRACK

1. A STORM IS COMING
2. ON THIN ICE
3. GOTHAM'S RECKONING
4. MIND IF I CUT IN?
5. UNDERGROUND ARMY
6. BORN IN DARKNESS
7. THE FIRE RISES
8. NOTHING OUT THERE
9. DESPAIR
10. FEAR WILL FIND YOU
11. WHY DO WE FALL?
12. DEATH BY EXILE
13. IMAGINE THE FIRE
14. NECESSARY EVIL
15. RISE
16. BOMBERS OVER IBIZA (JUNKIE XL REMIX)
17. THE SHADOWS BETRAY YOU
18. THE END

ALBUM PRODUCED BY: **STEPHEN LIPSON**
ALBUM CO-PRODUCED BY: **CHRIS NOLAN, ALEX GIBSON** AND **HANS ZIMMER**
EXECUTIVE IN CHARGE OF MUSIC FOR WARNER BROS. PICTURES: **PAUL BROUCEK**
EXECUTIVE IN CHARGE OF MUSIC FOR WATERTOWER: **JASON LINN**

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IN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY PRODUCTION A FILM BY CHRISTOPHER NOLAN CHRISTIAN BALE "THE DARK KNIGHT RISES"

MICHAEL CAINÉ GARY OLDMAN ANNE HATHAWAY TOM HARDY MARION COTILLARD JOSEPH GORDON-LEVITT AND MORGAN FREEMAN

MUSIC BY HANS ZIMMER EXECUTIVE PRODUCERS BENJAMIN MELNIKER MICHAEL E. USLAN KEVIN DE LA NOY THOMAS TULL BASED UPON BATMAN CHARACTERS CREATED BY BOB KANE PUBLISHED BY DC COMICS
STORY BY CHRISTOPHER NOLAN & DAVID S. GOVER SCREENPLAY BY JONATHAN NOLAN AND CHRISTOPHER NOLAN PRODUCED BY EMMA THOMAS CHRISTOPHER NOLAN CHARLES ROVEN
DIRECTED BY CHRISTOPHER NOLAN

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LEGENDARY



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Some Material May Be Inappropriate for Children Under 13.
INTENSE SEQUENCES OF VIOLENCE AND ACTION,
SOME SENSUALITY AND LANGUAGE

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