Music by
Nellee Hooper

Original Score Composed by
Craig Armstrong
Marius De Vries
Nellee Hooper

Music Editor/Australia
Doug Brady

Music Orchestrated and Conducted by
Craig Armstrong

Music Programming
Marius De Vries

Music Production Manager
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Scoring Mixers
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Gary Thomas

Orchestral Contractor
Isobel Griffiths

Copyist
Matt Duncley

Score Recorded and Mixed
Olympic Studios,
Angel Studios,
Westpoint Studios and
Wild Bunch Studios,
London

"#1 CRUSH"
Performed, Written and Produced by Garbage
Garbage appears courtesy of Almo Sounds, Inc./Mushroom Records UK Ltd.
Shirley Manson appears courtesy of Radioactive Records

"LOCAL GOD"
Performed by Everclear
Written by Art Alexakis and Everclear
Produced by A. P. Alexakis
Everclear appears courtesy of Capitol Records

"ANGEL"
Performed by Gavin Friday
Written by Gavin Friday and Maurice Seezer
Produced by Tim Simenon with Gavin Friday and Maurice Seezer
Gavin Friday appears courtesy of Island Records, Ltd.
by arrangement with PolyGram Film & TV Licensing

"PRETTY PIECE OF FLESH"
Performed by One Inch Punch
Written by Nellee Hooper, Marius De Vries and Justin Warfield
Produced by Nellee Hooper
One Inch Punch appears courtesy of Audio Ink and Virgin Records, Ltd.
“KISSING YOU” (Love Theme from Romeo & Juliet)
Performed by Des’ree
Written by Des’ree and Tim Atack
Produced by Nelle Hooper
Vocals Produced by Des’ree and Tim Atack
Des'ree appears courtesy of Sony Music Entertainment (UK) Ltd.

"WHATEVER (I HAD A DREAM)"
Performed and Written by Butthole Surfers
Produced by Nellee Hooper
Butthole Surfers appear courtesy of Capitol Records

"LOVEFOOL"
Performed by The Cardigans
Written by Peter Svensson and Nina Persson
Produced by Tore Johansson
The Cardigans appear courtesy of Stockholm Records
by arrangement with PolyGram Film & TV Licensing

“YOUNG HEARTS RUN FREE”
Performed by Kym Mazelle
Written by David Crawford
Produced by Nellee Hooper
Spanish translation by Eva Blanco

"EVERYBODY’S FREE (TO FEEL GOOD)"
Performed by Quindon Tarver
Written by Tim Cox and Nigel Swanston
Produced by Nellee Hooper
Quindon Tarver appears courtesy of Virgin Records America, Inc.

"TO YOU I BESTOW"
Performed and Written by Mundy
Produced by Youth
Mundy appears courtesy of Sony Music Entertainment (UK) Limited

"TALK “SHOW HOST”
Performed and Written by Radiohead
Produced by Radiohead with Nigel Godrich
Radiohead appears courtesy of Parlophone

"LITTLE STAR"
Performed and Written by Stina Nordenstam
Produced by Erik Holmberg & Stina Nordenstam
Stina Nordenstam appears courtesy of Telegram Records Stockholm
by arrangement with Warner Special Products
Produced under license from Elektra Entertainment Group

"YOU AND ME SONG"
Performed by The Wannadies
Written by Par Wiksten, Fredrik Schoninfeldt, Stefan Schonfelt,
Gunnar Karlsson and Christina Bergmark
Produced by Nille Pernod
The Wannadies appear courtesy of
Indolent Records/BMG Entertainment International U.K. & Ireland Ltd.

"WHEN DOVES CRY"
Performed by Quindon Tarver
Written by Prince
Produced by Nellee Hooper
Quindon Tarver appears courtesy of Virgin Records America, Inc.

"EXIT MUSIC (FOR A FILM)"
Performed and Written by Radiohead
Produced by Radiohead and Nigel Godrich
Radiohead appears courtesy of Parlophone

"SLOW MOVEMENT"
Written, Orchestrated and Arranged by Craig Armstrong
Courtesy of Melankolic Recordings/Virgin Records Ltd.

"KTTV NEWS THEME"
Written by Gary Scott

"SYMPHONY No. 25"
Performed by Capella Istropolitana
Written by Wolfgang Mozart
Courtesy of Naxos of America by arrangement with Source/Q

"TRISTAN AND ISOLDE"
Performed by Leontyne Price
Written by Richard Wagner
Courtesy of BMG Classics

Original Soundtrack Album Available on
Capitol Compact Discs and Cassettes
Capitol Records - logo

Lyrics:

Radiohead’s Exit Music (For a Film) runs over the tail credits. Lyrics as heard in the film:

Wake
From your sleep
The drying of
Your tears
Today
We escape
We escape
Pack
And get dressed
Before your father
Hears us
Before
All hell
Breaks loose
Breathe
Keep breathing
Don't lose
Your nerve
Breathe
Keep breathing
I can't do this
Alone
Sing ... us a song
A song to keep us warm
There's
Such a chill
Such a chill
You can laugh
A spineless laugh
We hope
Your rules
And wisdom
Choke you
Now
We are one
In everlasting peace
We hope
That you choke
That you choke
We hope
That you choke
That you choke
We hope
That you choke
That you choke ...

When the song finishes with about 2'40" of tail credits to go, an orchestral piece takes
over and plays until the final copyright notice and Fox release credit appears. This “Slow
Movement” is credited to Craig Armstrong.

CD:

A couple of CDs of the soundtrack were released:

Volume 1:
1. #1 Crush, Garbage, 4'47"
2. Local God, Everclear, 3'58"
3. Angel, Gavin Riday, 4'19"
4. Pretty Piece of Flesh, One Inch Punch, 4'53"
5. Kissing You (Love Theme from Romeo + Juliet), Des'ree, 4'58"
6. Whatever (I Had a Dream), Butthole Surfers, 4'09"
7. Lovefool, The Cardigans, 3'19"
8. Young Hearts Run Free, Kym Mazelle, 4'16"
9. Everybody's Free (To Feel Good), Quindon Tarver, 1'43"
10. To You I Bestow, Mundy, 3'59"
11. Talk Show Host, Radiohead, 4'37"
12. Little Star, Stina Nordenstam, 3'40"
13. You and Me Song, The Wannadies, 2'55"

The 10th Anniversary edition added these tracks, some of which came from the original volume 2 release:

14. Introduction to Romeo, Craig Armstrong, 2'07"
15. Kissing You, instrumental, Craig Armstrong, 3'33"
16. Young Hearts Run Free, ballroom version, Kym Mazelle, featuring Harold Perrineau and Paul Sorvino, 3'27"
17. Everybody's Free (To Wear Sunscreen), Baz Luhrmann, featuring Quindon Tarver, 7'10"
Volume 2:
WILLIAM SHAKESPEARE'S
ROMEO + JULIET
MUSIC FROM THE MOTION PICTURE

1. Prologue
2. O. Verona
3. The Montague Ball
4. Gas Station Blues
5. O. Verona Reprise
6. Introduction To Romeo
7. Queen Hal Interlude
8. Young Truckin' Run Free, Balcony View
9. Kissing On (Late) Train
10. Ballroom Scene
11. When Dreams Fail
12. A Challenge
13. Tribally
14. Right Scene
15. Mercutio's Death
16. Drive Of Death
17. Slow Movement
18. Morning Breaks
19. Juliet's Reflection
20. Montage
21. Runaway From Montage
22. Death Scene
23. Lament
24. Epilogue

WILLIAM SHAKESPEARE'S
ROMEO + JULIET
MUSIC FROM THE MOTION PICTURE

NINTH CENTURY FOX MUSIC • BALMARE • LESNOUX BICHAT • CLAIRE BARDES • WILLIAM SHAKESPEARE'S NOUGAT • SAM BERNARD • JOHN LISSONGARD • PETE PROSELENTZIS • PAUL SHOPILO • DIANE GOMBO • DELILHA HENDERSON • JOHN SIMES • MARTIN BURTON • JAVEL LIZZACK • GABRIELLA MARTINELLI • BAZ LURHANIAN • CRAIG PARIS & BAZ LURHANIAN • BAZ LURHANIAN

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www.romeoandjuliet.com
All music by Nellee Hooper, Craig Armstrong and Marius De Vries, except where noted:

1. Prologue
2. O Verona
3. The Montague Boys, featuring Justin Warfield of One Inch Punch
4. Gas Station Scene
5. O Verona (reprise)
6. Introduction to Romeo
7. Queen Mab Interlude
8. Young Hearts Run Free (ballroom version), featuring Kym Mazelle, Harold Perrineau and Paul Sorvino
9. Kissing You (instrumental)
10. Balcony Scene
11. When Doves Cry (Prince), Quindon Tarver
12. A Challenge
13. Tybalt Arrives, featuring Butthole Surfers and The Dust Brothers
14. Fight Scene
15. Mercutio's Death
16. Drive of Death
17. Slow Movement (Craig Armstrong)
18. Morning Breaks
19. Juliet's Requiem
20. Mantua
21. Escape from Mantua, featuring Mundy
22. Death Scene
23. Liebestod from Tristan and Isolde (Wagner)
24. Epilogue

Singles and Spin Offs:

*(Illustrative covers, not necessarily actual release)*

#1 Crush, released 29th October 1996:
Young Hearts Run Free, released November 1996:
Kissing You (Love Theme from Romeo + Juliet), released 24th February 1997
Des'ree also made the most of her part in the film by making it a feature of her two CD release:
Composers:

Nellee Hooper:

Nellee Hooper is given a credit for “Music”, and the presence of this British record producer perhaps explains why the music was done in London. Hooper has a wiki listing here.

Hooper was also listed at All Music here, with this short bio:

Producer and remixer Nellee Hooper was behind some of the most successful and inventive dance-oriented pop music throughout the late '80s and on through the '90s. Hooper came up as a DJ, as a member of the Wild Bunch -- the Bristol-based collective that would develop into Massive Attack. Along with Jazzie B., he produced Soul II Soul through the release of the group's first two albums, both of which scored major hits (“Keep on Movin’,” “Back to Life,” “Get a Life”). Work followed for the likes of Tracy Chapman, Björk, Janet Jackson, and Sade. The Brit Awards honored Hooper in 1995 as Best Producer for his work on Massive Attack's Protection, Björk's Post, and Madonna's Bedtime Stores. Later on in the '90s, Hooper set up the Meanwhile imprint, a subsidiary of Virgin; one of his first pet projects was Furslide. Steady work continued into the early 2000s, and he received a Grammy nomination in 2003 for his work on No Doubt's Rock Steady and Lamya's Learning From Falling.
Craig Armstrong:

Hooper was also one of the three names in the “original score composed by” credit, with the other two names Craig Armstrong and Marius De Vries.

Armstrong, a regular collaborator with Luhrmann, would go on to do Moulin Rouge and The Great Gatsby with him. Armstrong would also have been comfortable with a UK recording, as he started out as a Scottish composer who graduated from the Royal Academy of Music in 1981.

Armstrong has a detailed wiki listing here, and he also had an eponymous website here which contained this profile, and much else:

Craig Armstrong’s music is as varied as it is successful. Born in 1959 in the east end of Glasgow, the musician and composer headed to London in 1977 to train at the Royal Academy of Music. Under the tutelage of such greats as Cornelius Cardew and Malcolm MacDonald, he developed an approach that evokes the most delicate shifts in atmosphere and emotion. On his return to Glasgow, Armstrong became in-house composer at the influential Tron Theatre, working for the first time with director Michael Boyd (now at the Royal Shakespeare Company). It was also at the Tron that Armstrong met actor/director Peter Mullan, whose films (including The Magdalene Sisters and Neds) he continues to provide the music for today.

Hollywood greats

Armstrong’s early work, scoring for theatrical productions such as Boyd’s radical 1993 interpretation of Macbeth, laid the foundations for a spectacular career in film. Since the mid-nineties, he has created scores for both Hollywood and independent films, from Mullan’s directorial debut The Close Trilogy to Bafta, Golden Globe and Novello award-winning soundtracks for Baz Luhrmann’s William Shakespeare’s Romeo and Juliet and Moulin Rouge! Many more films have benefited from Armstrong’s expert touch, including Richard Curtis’ Love Actually and Taylor Hackford’s Oscar-winning biopic Ray. Armstrong has composed two scores for Oliver Stone; World Trade Centre and in 2010, Wall Street: Money Never Sleeps. Most recently Armstrong collaborated with Baz Luhrmann on their third feature film together, The Great Gatsby, for which Armstrong’s score was awarded an AACTA (Best Original Music Score award) and received a Grammy nomination.

Classic and modern

Running alongside his scoring work, Armstrong has built an impressive repertoire of both popular and classical music; a distinction of genres that he would prefer not to make, focusing simply on the excitement and integrity of the music itself. Shared inspiration with Bristol trip-hop outfit Massive Attack led to the platinum-selling album Protection, and Armstrong’s talents for arranging, remixing and composition have also been called upon by names as diverse as the London Sinfonietta, Yoko Ono, the Barbican and Sakamoto.
Collaborative energy

He has nurtured a long-time collaboration with Berlin-based poet and electronic artist AGF, working with her on various pieces as well as forming three-way collective The Dolls with Finnish musician Vladislav Delay. Armstrong’s influence extends to the world of visual arts, too, with pieces such as One Minute: 15 Pieces for Orchestra seeing him work with Scottish artists Dalziel + Scullion to mark the unveiling of the new Perth Concert Hall. Other orchestral works include Gesualdo, an operetta with words from author Ian Rankin commissioned by Scottish Opera, as well as acclaimed pieces for the BBC Symphony Orchestra, Royal Scottish National Orchestra, choral ensemble Cappella Nova and award-winning violinist Clio Gould. In 2012 Armstrong received a Herald Angel award for a new Scottish Opera commission The Lady From The Sea, featuring a libretto from Zoë Strachan which premiered at the Edinburgh International Festival.

A central virtuosity

His series of solo albums, including the collaborative As If to Nothing (2002), and 2004’s Piano Works, reveal a more personal insight into a composer whose virtuosity is at the heart of every note. Armstrong’s third studio album It’s Nearly Tomorrow will be released this October on BMG Chrysalis and features work with long term Glasgow collaborators Paul Buchanan, Jerry Burns, James Grant and Katie O’Halloran. Other guests include Vladislav Delay (The Dolls), and Chris Botti on trumpet. The album was recorded all over the world: Glasgow, Babelsberg – Berlin, Prague, London, Sweden, Finland and Los Angeles.

Working primarily from his studio in Glasgow, Armstrong continues to work internationally in film and composition. In 2010 he accepted an OBE at the Palace of Holyroodhouse for his contribution to music.

Marius de Vriese:

Marius de Vriese is another English producer and composer, with a wiki listing here. He too had an eponymous website, here, which contained this profile:

Marius de Vries has been behind some of the most culture-defining recordings and soundtracks of the past three decades, and has won two BAFTAs and an Ivor Novello award for his film composition work, as well a Grammy and five Grammy nominations for soundtrack and record production. Beginning his music career playing keyboards for the English eighties pop-soul band The Blow Monkeys, he has since written, arranged and produced across a wide range of styles and genres for artists such as Madonna, Bjork, David Bowie, Rufus Wainwright, Chrissie Hynde, Neil Finn, Annie Lennox, Bebel Gilberto, David Gray, P.J. Harvey, U2, Massive Attack, Elbow, Perry Farrell and Josh Groban, amongst many others. In the film and theatre world, his work includes music direction, score composition and song productions for Baz Luhrmann, George Lucas, Damien Chazelle, Andrew Lloyd Webber, A.R. Rahman, Tom Hooper, Zack Snyder, Daniel Kramer, and Stephan Elliott. Marius' work in the early 1990s with The Sugarcubes led to a key role on Björk's "Debut," which marked the beginning of a long collaborative relationship with Nellee Hooper, forming the team responsible for landmark recordings with Massive Attack, Björk, Madonna, The Sneaker Pimps, Tina Turner, and U2, and ultimately the soundtrack and
score for Baz Luhrmann’s Romeo + Juliet, for which he received the first of his two BAFTAs. A few years later, he music-directed the groundbreaking Moulin Rouge, resulting in another Grammy nomination, a second BAFTA, and numerous other awards. Marius composed the scores for Stephan Elliot’s (Priscilla Queen of The Desert) surreal thriller The Eye of the Beholder, and the jazz-age period comedy Easy Virtue. The early 2000s saw Marius exploring other musical languages and cultures, in India, China, and Brazil, with A.R Rahman, Sa Ding Ding and Bebel Gilberto, as well as producing landmark releases for singer-songwriters Neil Finn (Try Whistling This) Rufus Wainwright (Want One and Want Two) and David Gray (Life in Slow Motion). In Music Theatre, Marius has worked with Andrew Lloyd Webber on several projects, co-producing the cast album for A.R Rahman’s Bombay Dreams, and contributing music production and arrangements to the sequel to Phantom of the Opera, Love Never Dies. He also produced the cast album for Richard Thomas’ hugely successful (and equally controversial) West End comedy hit Jerry Springer The Opera. Relocating from London to to Los Angeles in 2010, Marius contributed score and song productions to Matthew Vaughn’s irreverent superhero film Kick-Ass, and Zack Snyder’s music-driven action fantasy Sucker Punch, as well as co-producing an LP with Robbie Robertson, featuring guests Eric Clapton, Steve Winwood, Tom Morello and others, and served as Music Director and Composer on George Lucas’ animated fairytale musical, Strange Magic, released early in 2015. Another collaboration with Rufus Wainwright (and William Shakespeare) arrived in early 2016, an album of musical settings of 9 sonnets, released to coincide with the 400th anniversary of Shakespeare’s death, entitled “Take all My Loves” and featuring Florence Welsh, Sian Philips, Helena Bonham Carter, Carrie Fisher, William Shatner, and the german soprano Anna Prohaska, among others. Marius narrates the title track. He is perhaps most widely known recently for his role as Music Director and Music Producer on Damien Chazelle’s multi-award-winning musical La La Land, which won both music prizes at the 2017 Academy Awards, as well as an unprecedented seven Golden Globes, countless other accolades, and the 2018 Soundtrack Grammy. In 2018, Marius served as Executive Music Producer on The Lego Movie 2 and Katharine O’Brien’s debut feature Lost Transmissions, starring Simon Pegg and Juno Temple. 2019 will see the arrival of Cats the movie, directed by Tom Hooper, which Marius is Music-Directing; Max Minghella’s Teen Spirit, starring Elle Fanning; and a new jazz-inflected solo album from Chrissie Hynde, entitled Valve Bone Woe. Looking further ahead, Marius is attached to Leos Carax’s forthcoming musical Annette, with songs by Sparks; and he is developing a radically reimagined version of Strauss’ Elektra for the English National Opera, in collaboration with Massive Attack’s Robert Del Naja. He lives in Los Angeles and London, and has two children, Benedict (also a record producer) and Ellie. (Below, in order: Nellee Hooper, Craig Armstrong in advertising for one of his shows, and Marius de Vries at the Grammys in 2018)
CRAIG ARMSTRONG

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