Foreword

“Once I had a dream, and this is it”.

The opening line of the 2004 album that would change our lives.

Nostalgia is a powerful tool. It’s been 16 years since the release of the album, but

I easily remember what those days surrounding the release of the record were like.

The excitement, the ambition, the comradeship, the triumphant tour to come,

it was all there, about to carry the band to another level, musically and journey wise.

“Once” instantly became Nightwish’s watershed album.

Phoenix Studios, Wembley, in 2003.

I ring the doorbell and Rick Wakeman comes to open the door.

I try to act cool and fail miserably. He guides us to the recording studio where we meet

Pip Williams and the St. Martin-in-the-Fields - orchestra. We’re ridiculously

giddy and have but a little hunch of what’s to come.

The first song on the table to be recorded was “Ghost Love Score”.

It’s a most vivid memory, sitting on that couch of the monitoring room, and

hearing them play that massive wave of orchestral decoration on top of our

humble creation. Such a life-changing event, still giving me the ultimate chills when

I think about that moment. We had no idea back then that we were about to give

birth to the quintessential Nightwish opus that would follow us on all the live shows to this day.

Those mind-blowing moments while recording the band, the orchestra and the choir.

The frustratingly tedious process of getting the arrangement “Nemo” just right.

The harrowing true stories behind “Higher Than Hope” and “Creek Mary’s Blood”.

Almost burning down the studio while recording synths to “Kuolema tekee taiteilijan”

by candlelight. Having good old fashioned fantastical fun with “Dark Chest Of Wonders”.

Getting rid of the worst writer’s block ever by writing “Dead Gardens”.

Drowning in all these memories still takes us to a very happy place.

“Once” is the pinnacle of the ‘old era’ Nightwish, a launchpad for the

most exciting and unexpected journey that followed.

Thank you for travelling with us!

Tuomas

**All music by Tuomas Holopainen except:**

*“Higher Than Hope”* by Marco Hietala / Tuomas Holopainen,

*“Romanticide”* by Tuomas Holopainen / Marco Hietala,

*“The Siren”* by Tuomas Holopainen / Emppu Vuorinen.

All lyrics by Tuomas Holopainen.

Arranged by Nightwish & Tero “TeeCee” Kinnunen.

Produced by Tuomas Holopainen & Tero “TeeCee” Kinnunen.

Recorded and engineered by Tero “TeeCee” Kinnunen at Tempputupa studios / Finnvox studios &

Mikko Karmila at Finnvox studios November 2003 - March 2004.

Additional recordings at E-Major studios by Emppu Vuorinen.

Mixed by Mikko Karmila with Tuomas Holopainen & Tero “TeeCee” Kinnunen

at Finnvox studios March 2004.

Mastered by Mika Jussila at Finnvox Studios.

Remastered by Mika Jussila at Finnvox Studios 2020.

Chanting, oration & flutes on *“Creek Mary’s Blood”* by John Two-Hawks.

Slide guitars on *“Creek Mary’s Blood”* by Olli Halonen (appears on the courtesy of BMG Finland).

Sitar on *“The Siren”* and *“Ghost Love Score”* by Sami Yli-Sirniö.

Voice on *“Higher Than Hope”* by Marc Brueland.

Acoustic guitars by Emppu Vuorinen & Marco Hietala.

GME noise by GME choir.

Aaargghh by Hynynen.

Additional programming by TeeCee Kinnunen.

Cover artwork by Markus Mayer.

Layout by Petteri Tyynelä.

Band photography by Toni Härkönen.

www.johntwohawks.com

www.toniharkonen.com

www.finnvox.fi

[www.nightwish.com](http://www.nightwish.com)

The Metro Voices:

Helen Parker, Karen Woodhouse, Michael Dore, Cherith Millburn-Fryer,

Helen Brooks, Sarah McGill, Tom Pearce, Susan Flannery, Michael Clarke,

Helen Templeton, Tessa Bonner, Donald Greig, Gerard O’Beirne,

Rosalind Waters, Heater Cairncross, Rachel Weston,

Andrew Busher, Samantha Shaw

Choirmaster:

Jenny O’Grady

Violins:

Gavyn Wright, Jackie Shave, Perry Montague-Mason, Chris Tombling,

Dave Woodcock, Rita Manning, Warren Zielinski, Liz Edwards, Patrick Kiernan, Julian Leaper, Boguslaw Kostecki, Kathy Shave, Mark Berrow, Cathy Thompson, Everton Nelson, Simon Fischer, Dermot Crehan, Eddie Roberts

Violas:

Peter Lale, Bruce White, Gustav Clarkson, Kate Musker,

Edward Vanderspar, Tim Grant, Rachel Bolt, Zoe Lake, Don McVay

Celli:

Anthony Pleeth, Caroline Dale, Ben Chappell, Martin Loveday,

Jonathan Williams, Dave Daniels, Robin Firman, John Heley

Bass:

Chirs Laurence, Mary Scully, Patrick Lannigan, David Ayre,

Leon Bosch, Linda Houghton

Flute:

Andy Findon

Flute/Piccolo:

Nina Robertson

Oboe/Cor Anglais:

Chris Hooker

Bassoon:

Julie Andrews

French Horns:

Nigel Black, Mike Thompson, Philip Eastop, Richard Berry, Paul Gardham

Trumpets:

Andy Crowley, Derek Watkins, John Barclay

Trombones:

Roger Harvey, Mark Nightingale, Richard Edwards, Simon Gunton

Bass Trombones:

David Vines, Dave Steward

Tuba:

Owen Slade

Harp:

Skaila Kanga

Percussion:

Chris Baron

Percussion (tuned):

Frank Ricotti

Solo cello on *“Kuolema Tekee Taiteilijan”*: Anthony Pleeth

Solo cello on *“The Siren”*: Martin Loveday

Electric violin on *“The Siren”*: Sonia Slaney

Percussion on *“Creek Mary’s Blood”*: Paul Clarvis

Orchestra and choir arranged, orchestrated and directed by Pip Williams.

Conducted by James Shearman.

Orchestra leader: Gavyn Wright.

Orchestral contractor: Isobel Griffiths, co-ordinated by Leila Stacey.

Orchestra and choir recorded at Phoenix Sound Studios, Wembley, England

Orchestral recording engineer: James Collins

ProTools: Dave Moore

Assistant engineer: Aaron Price

Music copyist: Richard Ihnatowicz.