

Walt Disney's

SLEEPING BEAUTY

Music Adapted from Tchaikovsky's Ballet

by George Bruns

[commenced Tuesday, June 21, 2005 at 1:21 pm. First day of summer]

The following is an abbreviated cue rundown descriptive analysis of Walt Disney's 1958 visually distinctive cartoon production of *Sleeping Beauty*, music adapted from Peter Tchaikovsky's classic ballet by George Bruns. I state "abbreviated" because normally I tend to write an exhaustive cue-by-cue rundown of a score, but in this case I only had about four hours to work on the score at Disney Studio during Columbus Day week in 2003 (Thursday, October 16). I spent the rest of the workday on the original score for *20,000 Leagues Under The Sea*, so I did not have much time to take detailed, full hand-copied notes. I managed to get permission to have xeroxed a highlight cue, "Once Upon A Dream" sung by Mary Costa (Reel 5/B). I thank Booker White for allowing me the opportunity to research the score at the Disney music library. He currently has the position once held by Dominic Fidelibus before he eventually retired.

Moreover, this analysis is abbreviated because, after all, the music of Tchaikovsky is readily available for anybody to buy and research. I simply wanted to research the variances between the adaptations by Bruns and the original version by Tchaikovsky. Bruns obviously could not lift intact portions of the ballet for the feature, except in rare cases (the "Dance Vertigo" of Reel 8/C as given in the dvd Chapter 23 taken from the "Finale"). He truly had to liberally adapt the music to fit the timings and actions of the screen. He certainly adapted the music instrumentally, adding instruments not in the original score. For example, he added to great effect the vibraphone for several bars in the house cleaning sequence by the three fairies, Reel 5/H-1 (see Chapter 16 starting at 1:32). Bruns also wrote a good deal of transitional music between Tchaikovsky adaptations. For example, he inserts a two-bar fanfare in Reel 1/K played by straight-muted trumpets between the Canary Fairy theme music and the Silver Fairy music. Key signatures are also changed.

My initial impression of the comparison between the complete ballet music and Bruns' adaptations is that relatively few of the complete melodic/thematic material are utilized for the Disney film (many melodies from the ballet are never heard in the feature). Bruns definitely adapted music from the ballet, but the principal themes were sparingly chosen and then elaborated upon. For example, the evil Fairy Carabosse theme

is not used in the feature in a full treatment except once in the dragon end scene (see dvd Chapter 28 at :28), and heard in *solo* treatment in the “Forbidden Mountain” sequence in Chapter 24 of the dvd, although it is prominent in the ballet (in fact, it opens the ballet in the “Introduction”). However, Bruns capitalizes on the “Valse” waltz from Act I of the ballet because the melody is adapted to song as famously sung by Mary Costa as “Once Upon A Dream” (see dvd Chapter 14 at :20). You hear it several times in the Disney score, although the theme is not particularly important or dominant (frequency, etc.) in the ballet. For the “evil” theme associated with Maleficent (like Malevolent), instead of the Carabosse motif, Bruns picked the Puss-in-Boots (“Pas de Caractere”) theme from Act III of the ballet. For the pastoral/in-the-woods scenes, Bruns latched on to the Adagio (“Pas de quatre”) theme (No. 25 Act III). Aurora (Mary Costa) also sings this (see start of dvd Chapter 11). For the pageantry/celebration/royalty theme, Bruns used the “Marche” theme (No. 1 *Le Prologue*). Etc.

As an audio reference, I will use two excellent sources. First and foremost of course is the two-disc dvd Special Edition. On the Internet, go to:
<http://www.ultimatedisney.com/sleeping.html>

Also I will reference the official cd of the nearly complete soundtrack (#60881-7):
<http://www.soundtrackcollector.com/catalog/soundtrackdetail.php?movieid=7651>

I definitely recommend both items. In the dvd Disc One, the commentary is illuminative in various sections of the movie. Mary Costa provides comments in different points, including Chapter 13 starting at 1:11, and Chapter 16 at 1:48. Another commentator (Chapter 15 at 1:28) introduces a song that was deleted in the final edit of the movie during the cottage-cleaning sequence (the “Riddle-Diddle” song). Another deleted song is given in Chapter 21 at :28. First it was discussed how originally, during the early stages of pre-production, it was decided *not* to use Tchaikovsky’s music, but in 1953 Walt changed that decision. He wanted songs in the feature adapting the music of Tchaikovsky. In the cd, you will be far better able to clearly hear the music because there is no isolated score available (as in, say, the *North By Northwest* dvd, a score I just completed a full rundown on).

Besides the interesting thirty-minute live short feature, *The Tchaikovsky Story* (starring *The Incredible Shrinking Man*’s Grant Williams), perhaps the most fascinating section of the bonus dvd disc is “Four Artists Paint One Tree.” At the 3:15 point you will get to hear an exceedingly rare example of an alternate track for a scene of the movie. In the official version (disc One), go to Chapter 13 starting at 1:30. You’ll see Briar Rose dipping her toe into the stream. This will coincide with the 3:15 point of the bonus disc segment from the short feature mentioned (“Four Artists Paint One Tree”). The animation is the same, and so is the dialog—but the music is different. This was apparently Bruns’ early adaptation of Tchaikovsky’s music for this scene, replaced by the later “official” version. On my rundown below, go to Reel 4-B “Treat Me Like A Child” and Reel 4-C “Walk Together.” In the early, alternate version or adaptation of Tchaikovsky’s music fitted for the “Walk Together” scene/cue, Bruns used the melody from the *Scene Dansante*. This specific melody is the *Tempo di Valse* in $\frac{3}{4}$ time in the key signature of A major (3 sharps). This is located in the Naxos cd I, track # 3 at 2:48. In Wiley’s book (see paragraph below), you can see an excerpt of the music (Bars 102-115), Ex. 49, on page 124. In Bar 110, the violins play Line 1 F# half note to E quarter note tied to dotted

quarter note next bar to F#-A-Line 2 C# legato 8ths (these two bars repeated in the next two bars).

The earlier version of this *valse* is far more faithful to the Tchaikovsky rendition, while the later version (in the movie) is a snappier, *giocoso* adaptation. However, the “Treat Me Like A Child” earlier rendition is completely different than the revised (accepted) cue. I like the revised cue better, but it is quite interesting to hear the alternate music that appears to be more Bruns original scoring than any adaptation of Tchaikovsky’s music.

Other interesting Internet sites:

<http://www.mouseplanet.com/hometheater/ht030903kk.htm>

<http://www.medievalcottage.com/sbpage.html>

<http://www.angelfire.com/movies/disneybroadway/sleepingbeauty.html>

<http://www.magicalears.com/films/Feature%20Films/Sleeping%20Beauty/Awards/>

http://www.amazon.com/gp/reader/0198162499/ref=sib_rdr_toc/102-0469956-2241702?%5Fencoding=UTF8&p=S004&j=0#reader-page

The last entry is Roland John Wiley’s book, Tchaikovsky’s Ballets. I xeroxed relevant portions from the local University library, as well as portions of the Kalmus edition of the actual *Sleeping Beauty* ballet score of three volumes.

SLEEPING BEAUTY

“Main Title” 4/4 time, 9 pages, 68 bars. Instrumentation: 3 flutes, 2 oboes, 3 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, timp., cymbals, piano, harp, 12 violins, 4 violas, 4 VC, 2 CB.

Note: I did not have time to work on this cue since it borrows from the “Valse” music of Tchaikovsky, and I planned to work extensively on the similar “Once Upon A Dream” version in the fifth reel.

“Book Opening” [R1-A] 3/4 time signature in the key signature of five flats of Db (D-flat) major, 6 pages, 21 bars, :34. Instrumentation: 2 flutes, english horn, 2 clarinets, bassoon, 2 horns, harp, 12 violins, 4 violas, 4 VC, 2 CB. Dvd location: start of Chapter 2. CD location: track # 1 starting at 1:46. Scene: The jewel-studded Sleeping Beauty book slowly opens and the narrator reads off of it (“In a far away land long ago lived a King and his fair Queen...”).

Bruns adapted this music from the Lilac Fairy theme, a major and influential theme in Tchaikovsky’s ballet (according to Wiley on page 115, Chapter 4, “The Music of Sleeping Beauty” of his book). You first hear this music in the ballet in the *Andantino* section of the “Introduction” starting in Bar 30 (see page 17 of the Kalmus edition). The cd set version of the ballet I happen to own is from Naxos (8.550490-492) conducted by Andrew Mogrelia. The Lilac Fairy melody is heard on track # 1 starting at :52 (the *Andantino* section starts at :45). Incidentally, Bruns did not insert tempo markings on his cues (or at least the ones I researched) such as *Andantino*, or *Moderato* (such as for the Canary Fairy theme). Bruns definitely adapted the music, altering the key signature from Tchaikovsky’s *Andantino* setting of four sharps (E major, a core key in the ballet) to Db major (five flats). He also adjusted from the 6/8 time signature to the 3/4 setting of the

feature film score. Instead of the flute and clarinet playing the melody, Bruns instead had the english horn play the theme.

In Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) on small octave Db/Ab/Line 1 Db (bottom staff) and (top staff) Ab/Line 2 Db/F/Ab dotted half notes. Violas (*both stands div*) play small octave F/Ab dotted half notes to (Bar 2) Gb/Bb dotted half notes tied to dotted half notes next bar to (Bar 4) F/Ab dotted half notes. Celli (VC) play Great octave Db/Ab dotted half notes to (Bar 2) Db/Bb dotted half notes tied to next bar to (Bar 4) Db/Ab dotted half notes. CB (contra-basses) are silent until Bar 9. After a quarter rest in Bar 1, the english horn is *solo* playing *mf espr* the melody line on Line 1 Ab [written Line 2 Eb a perfect 5th interval above] quarter note down to F [written C] quarter note to (Bar 2) same F to Eb to Db [written F-Bb-Ab] quarter notes to (Bar 3) Eb-F-Gb [written Bb-Line 2 C-Db] quarter notes to (Bar 4) Ab [written Eb] dotted half note. All nine notes are played under the legato/phrase umbrella (curve line/arc).

After a quarter rest in Bar 4, horn I is *solo* playing *mf* Line 1 Db [written Ab] quarter note down to C [written G] quarter note to (Bar 5) small octave Bb [written Line 1 F] dotted half note tied to quarter note next bar back to middle (Line 1) C to Db quarter notes to (Bar 7) F [written Line 2 C] quarter note down to Db half note. All notes are played under the legato/phrase umbrella. In Bar 5, the harp is arpeggiando once again but now on small octave Bb/Line 1 Db/G/Line 2 Db/E/Bb dotted half notes. After a quarter rest in Bar 5, the E/H. returns to play Line 1 BB [written Line 2 F] to Line 2 C [written G] quarter notes to (Bar 6) Db to C to Bb quarter notes to (Bar 7) Ab quarter note to F half note.

In Bar 8, flute I plays *mf* Line 2 F quarter note legato mini-slur to Eb half note, while flute II plays Line 1 Bb dotted half note. Clarinet II plays Line 1 Db quarter note to C half note, while clarinet I plays Gb [written Ab] dotted half note.

In Bars 9-12, the E.H. repeats the melodic passage initially played in Bars 1-4. Both clarinets also now play the same melody line in the Line 1 register. This reinstatement begins, after a quarter rest, at :13 of the dvd. Violins in Bar 9 are fingered tremolo *p* on Line 1 Db/F dotted half notes to F/Ab dotted half notes to (Bar 10) Db/Gb dotted half notes to Eb/Ab dotted half notes (repeated next bar) to (Bar 12) a repeat of Bar 9. Violas and celli repeat Bars 1-4 in Bars 9-12. Both horns now repeat Bars 4-7 in Bars 12-15.

Skipping to Bar 17 (:25), the harp is arpeggiando on Ab/middle C/Eb/Gb/Line 2 C/Eb/Ab dotted half notes. After a quarter rest, violins now play the melody *mf* on Line 1 Ab to Bb quarter notes to (Bar 18) Line 2 C to Db to Eb quarter notes (these five notes are under the phrase umbrella) to (Bar 19) Db-C-Line 1 Bb quarter notes (under the three-note umbrella) to (Bar 20) Ab down to E to F quarter notes (under the umbrella) up to (Bar 21 in C time) Ab dotted half note tied to 8th note (followed by an 8th rest).

Back in Bar 17 (start of page 5), violas play Gb/middle C dotted half notes tied to next bar to (Bar 19) Ab/Db dotted half notes tied to next bar to (end Bar 21 in C time) Ab/C dotted half notes tied to 8th notes (followed by an 8th rest). VC play Great octave Ab/small octave Eb dotted half notes tied to next bar to (Bar 19) Db/F dotted half notes tied to next bar to (Bar 21) Great octave Ab/small octave Gb dotted half notes tied to 8th notes. CB play small octave Ab dotted half note tied to next bar down to (Bar 19) Db dotted half note tied to next bar up to (Bar 21) Ab dotted half note tied to 8th note (followed by an 8th rest). This cue immediately seques into the next four-bar cue

End of cue.

“Sweet Aurora’ [Reel 1-B] 3/4 time, 4 bars, :04. Instrumentation: strings and *vocal* (chorus). Dvd location: Chapter 2 starting at :34. CD location: track # 1 starting at 2:18 (strings only, *not* the vocal part that was tracked-in). Scene: the page turns to where the narrator is speaking (about Aurora). This short cue indicates “To Track.”

The chorus sings “sweet” (Line 1 A half note) down to “au-“ (E quarter note up to (Bar 2) “ro-“ (A dotted half note) to (Bar 3) “ra-----“ (F dotted half note held fermata and tied to 8th note in end Bar 4, followed by rests).

Violins play *p* on Line 1 C/E dotted half notes to (Bar 2) D/F dotted half notes tied to dotted half notes in Bar 3 held fermata and tied to 8th notes in end Bar 4 (followed by an 8th and two quarter rests). Violas play small octave G dotted half note to (Bar 2) A dotted half note tied to next two bars as given above. VC play Great octave A dotted half note up to (Bar 2) small octave D dotted half note tied to next two bars as given. CB play small octave A dotted half note down to (Bar 2) D dotted half note tied to next two bars as given. The cuie ends on the D min (D/F/A) tonality.

End of cue.

[Holiday Proclaimed] [Reel 1-C] 3/4 time, 6 pages. Key signature once again (I believe) of Db major (five flats). Dvd location: Chapter 2 starting at :38. CD location: track # 1 starting at 2:23; however, this is an alternate version not used in the motion picture. Scene: The page turns and the narrator reads off the lines verbatim, announcing that a special holiday was proclaimed to celebrate the birth of Aurora.

The harp is arpeggiando on small octave Ab/middle C/Eb/Gb/Line 2 C/Eb/Ab dotted half notes. After a quarter rest, two flutes play *mf* Line 2 Ab to Bb quarter notes to (Bar 2) Line 3 C-Db-Eb quarter notes. Clarinets play this an octave lower register. Violas play *p* small octave Ab/middle C dotted half notes tied to dotted half notes next bar, while VC play Great octave Ab/small octave G tied dotted half notes, and CB on small octave Ab tied dotted half notes. Etc,

Skipping to Bar 17 (Chapter 2 at :56 but *not* heard in the cd alternate version), clarinets play *mp* small octave F/Ab/Line 1 Db [written G/Bb/Eb] tenuto 8th notes played six times per bar repeated next several bars. The bass clarinet plays Line 1 Db-Db-Db-Db-Db-Db tenuto 8th notes (crossbeam connected) and repeated next several bars. After a quarter rest in Bar 18, violins play *mf espr* the melody line on Line 1 Ab legato down to F quarter notes to (Bar 19) same F to Eb to Db legato quarter notes to (Bar 20) Eb-F-Gb quarter notes to (Bar 21) Ab dotted half note tied to quarter note next bar. Violas in Bar 18 play small octave Ab/Line 1 Db dotted half notes to (Bar 19) Bb/Db dotted half notes tied to dotted half notes next bar to (Bar 21) Ab/Db dotted half notes. VC play small octave Db/F dotted half notes to (Bar 19) Db/Gb dotted half notes tied to next bar to (Bar 21) Db/F dotted half notes. CB play small octave Db dotted half note to (Bar 19) same Db note tied to next bar to (Bar 21) Db dotted half note once again.

Etc.

“On That Joyful Day” [Reel 1-D] Vocal and orchestra. Dvd location: Chapter 2 starting at 1:01. Ten seconds. The cd continues this music but without the

chorus singing, interestingly (no added on singing track as done for the feature). Note: I did not work on this cue.

“Hail To The Aurora” [Reel 1-E] 4/4 time, implied *Moderato* (*tempo di Marcia*) tempo marking (not written on the Bruns version but marked in the ballet when first encountered on page 27 of the Kalmus score (track # 1 at 2:57 of the Naxos cd set). However, the full exposition of the theme is played on page 31 of the Kalmus score (No. 1 “Marche”). Dvd location: Chapter 3 starting at :01. CD location: start of track # 2. Key signature of B maj (five sharps). However, when first introduced in the ballet, the key signature is set for E maj (4 sharps). The “Marche” follows (same thematic material) *Moderato* in 4/4 time but now in the key signature of A maj (3 sharps).

The tonality in the first two bars show the initial B maj (B/D#/F#) rinforzando-marked (> over the notes) quarter notes to F# Dom 9th (F#/A#C#/E/G#) notes. Six violins I play Line 1 F#/B rinforzando quarter notes to G#/Line 2 C# rinforzando dotted 8th notes to G#/C# rinforzando 16ths (repeat this three-note pattern in the second half of Bar 1, repeated in Bar 2). Six violins II play the pattern on small octave B/Line 1 D# quarter notes to A#/Line 1 E dotted 8ths to 16ths. Two violas (top staff) play small octave F#/Line 1 D# quarter notes to F#/E quarter notes back to F#/D# to F#/E quarter notes (repeated at least next three bars). Two violas (bottom staff) play small octave B-A#-B-A# quarter notes, repeated next bar. Four VC and two CB play Great octave B down to F# up to B to F# quarter notes (repeated next several bars). The snare drum and bass drum sound four quarter notes (repeated next several bars).

The “vocal” sing Line 2 D# quarter note to D# dotted 8th to D# 16th down to Line 1 B quarter note up to C dotted 8th up to E 16th (repeated next bar). They sing “Joy-fully now to our (Bar 2) princess we come bringing gifts (etc.). In bar 3, they sing D# dotted 8th up to F# 16th down to C# dotted 8th to D# 16th figure to the next crossbeam connected figure of B dotted 8th to Line 2 C# 16th down to G# dotted 8th to A# 16th to (Bar 4) F# dotted 8th up to B 16th down to G# dotted 8th to A# 16th to F# dotted 8th up to B 16th to G# quarter note.

Etc.

“Thus On This Day” [Reel 1-F] 2 pages. Dvd location: Chapter 3 starting at 1:05. CD location: track # 2 starting at 1:05. Note: More adaptation of the “Marche” music from the ballet.

“The Royal Highnesses” [Reel 1-H] 4/4 time, 4 pages, key signature of A maj (3 sharps). Dvd location: Chapter 3 starting at 1:18. CD location: track # 2 starting at 1:18. Scene: the royal trumpeters hail the arrival of King Hubert and his son, Prince Phillip, greeting King Stefan and the Queen. Note: More adaptation of the *Marche* music.

“Fairies Enter” [Reel 1-K] 2/4 time, 48 bars, key signature of D maj (2 sharps). Bruns did not give a tempo marking but in the ballet we find *Moderato* in 2/4 time, also in the D major key signature. Dvd location: Chapter 4 starting at :05. CD location: Track # 3 starting at :06. Ballet location: CD # 1, track # 9 of the Naxos version. Instrumentation: Initially in the first two-dozen bars, it is the same as the ballet version except that Bruns adds the celeste. So we find the flute, the bells (“campanelli”) in the

ballet or otherwise known as the glockenspiel or orchestra bells), the celeste, and pizzicato violins. By Bar 9, the violas and celli add to the pizzicato effect, and the flute and oboe play the Canary Fairy development line.

After a quarter rest in Bar 1, the piccolo plays *mp* “3” triplet value legato 16th note figures Line 3 D-E-D down to Line 2 B-Line 3 C#-B 16ths to (Bar 2) C#-D-C# down to Line 2 A-B-A figure to next six-note figure of B-A-B to C#-B-C#, and so forth. You can obtain the written in the Kalmus score (either buy it or borrow it from a good library).

After a quarter rest in Bar 1, the glock (indicated as “Bells” by Bruns) plays Line 2 D down to Line 1 B 8th notes (crossbeam connected) to (Bar 2) Line 2 C# down to Line 1 A 8ths (crossbeam connected) to B-C# 8ths (crossbeam connected). The ballet version plays the notes an octave higher register. However, the top staff (right hand) of the celeste *does* play this octave higher register notes (see bells) while the lower staff (left hand) is *col* the glock. After a quarter rest in Bar 1, violins II pluck *pizz* Line 2 F# 8th note (followed by an 8th rest) to (Bar 2) E 8th (followed by an 8th rest) up to G 8th (followed by an 8th rest). After a quarter and 8th rest, violins II pluck Line 3 D 8th to (Bar 2), after an 8th rest, C# 8th (followed by an 8th rest) up to E 8th.

Skipping to Bar 9 (:13 dvd), the flute plays “3” 16th note figures Line 2 D-F#-A staccato 16ths to Line 3 D-E-D (non-staccato) to next figure of Line 3 C#-D-C# to B-C#-B. The oboe plays Line 2 D-D-F# staccato 16ths up to B-Line 3 C#-B non-staccato 16ths to next figure of A-B-A to G#-A-G# 16ths. Another flute plays D-F#-A “3” triplet staccato 16ths to Line 3 D staccato 8th (followed by rests). The celeste plays Lines 1 & 2 D 8th up to Lines 2 & 3 D-C#-B 8ths. After an 8th rest, VC pluck *pizz* Line 1 F-E-D 8th notes. After an 8th rest, violas pluck Line 1 B-A-G# 8ths. After an 8th rest, violins I pluck Line 2 G#-A-F 8ths, while violins II pluck D-D 8ths to C#/E 8ths to Line 1 B 8th.

After an 8th rest in Bar 25 (:29 dvd), Bruns inserts a transitional fanfare short phrase played by the trumpets in straight mutes. They play two Line 1 A/Line 2 D/F# [written B/E/G#] 16th triads (D maj 2nd inversion) to “3” triplet value staccato 8th note triads A/D/F#-A/D/F# down to F#/A/D back to (Bar 26) A/D/F# quarter notes tied to 8th notes (followed by an 8th rest).

After a quarter rest in Bar 26, the flute and clarinet usher in the Silver Fairy theme from the ballet (hear track # 5 in CD 3 of the Naxos set). The ballet version is *Allegro giusto* in 2/4 time and in the key signature of Ab maj (4 flats) whereas Bruns’ version is still conforming to the D maj (2 sharps) key signature. The Kalmus written version is in Volume III, top of page 100. So we find in the Disney version flute I and clarinet I playing Line 1 A-B-Line 2 C#-D legato 16th notes to (Bar 27, with flute II also joining in) E-E down to Line 1 A up to Line 2 E *rinforzando* 8th notes (in the ballet they are staccato notes) to (Bar 28) F# *rinforzando* 8th note (followed by an 8th rest) down to the same ascending 16ths A-B-C#-D, and so forth.

The bassoon in Bar 27 plays Great octave A staccato 8th (followed by an 8th rest) to same A 8th (followed by an 8th rest) down to (Bar 28) D 8ths in that pattern. After an 8th rest, the bass clarinet plays Line 1 G [written A] staccato 8th (followed by an 8th rest) to same G 8th to (Bar 28) A staccato 8ths in that pattern. After an 8th rest, clarinets II-III play Line 1 C#/E [written D#/F#] staccato 8ths (followed by an 8th rest) to C#/E 8ths to (Bar 28) D/F# 8ths in that pattern. The celeste (bottom staff) plays as the bassoon. After an 8th rest, the top staff of the celeste plays small octave G/B/E 8ths (followed by an 8th rest) to same 8ths to (Bar 28), after an 8th rest, A/Line 1 D/F# 8ths in that pattern.

In Bar 27 (:30 dvd), twelve violins are now *arco* playing legato ascending to descending 16th notes A-B-C#-D (connected by two crossbeams) to E-D-C#-B 16ths (connected by two crossbeams) to (Bar 28) A-B-C#-D 16ths to F# quarter note. After an 8th rest, four violas play middle C/E 8ths (followed by an 8th rest) to C#/E 8ths to (Bar 28), after an 8th rest, D/F# 8ths (followed by an 8th rest) to D/F# 8ths. Four VC pluck Great octave A up to small octave G down to A up to G 8ths to (Bar 28) small octave D-A-D-A 8ths. Two CB pluck small octave A 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) down to (Bar 28) D 8ths in that pattern.

Skipping to Bar 43 (dvd chapter 4 starting at :54), the celeste is arpeggiando on G/B/Line 2 D/G/B (G maj) whole notes. Incidentally, the key signature is now G maj (one sharp). In bar 44, the celeste is arpeggiando on D/F#/Line 2 C/D/F#/Bb whole notes to (Bar 45, start of page 12) G whole note (bottom staff) and arpeggiando top staff dotted half notes B/Line 2 D/G/B to C/E/G/C quarter notes. Violins play *p* on small octave B/Line 1 D/G/B whole notes to (Bar 44) C/D/F#/Bb whole notes to (Bar 45) D/G whole notes and also small octave B dotted half note to middle C quarter note, and Line 1 B dotted half note to Line 2 C quarter note. Violas play small octave B whole note to (Bar 44) Bb whole note to (Bar 45) B dotted half note to middle C quarter note. VC play small octave D dotted half note to E quarter note to (Bar 44) F# dotted half note to E quarter note to (Bar 45) D dotted half note to E quarter note. CB play small octave G whole note down to (Bar 44) D whole note back to (Bar 45) G whole note.

In Bar 46, the celeste is arpeggiando once again on G/B/Line 2 D/G/B whole notes tied to whole notes next bar and tied to (end Bar 48) half notes and tied to 8th notes (followed by an 8th and quarter rest). Violins play B/Line 1 D/G/B tied notes in that pattern, violas on small octave B tied notes, VC on small octave D tied notes, and CB on small octave G tied notes.

End of cue. [Sunday, June 26, 2005 at 10:06 pm]

[resume Thursday, July 7 at 2:38 pm. Terrorist bombing in London this morning]

“Sleeping Beauty Song” [Reel 1-L] Four pages, 3/4 time in the key signature of G maj (one sharp or F#). Instrumentation: harp, 12 violins, 4 violas, 4 VC, and “vocal.” Dvd location: Chapter 5 starting at :11. CD location: track # 3 starting at 1:07. Scene: Good Fairy Flora bestows the first magic gift on Aurora. Note: the transitional solo harp music from :07 to :10 in the dvd/movie is not shown in the written music I researched either at the end of Reel 1-K or the beginning of Reel 1-L. Moreover, this transitional solo music (as the fairy waves her wand) is not in the cd. Apparently it was a separate track piece or tag inserted at a later date.

This song is a variation of the “Once Upon A Dream” music heard in its entirety in Reel 5-B. The cartoon/video sequence the music plays to is quite stylistically captivating to watch! I especially liked from about :26-:38 on the dvd.

The “vocal” (chorus) sings “One” (Line q B dotted half note) to (Bar 2) “gift” (A# dotted half note) to (Bar 3) “beau-ty” (B half note to Line 2 C quarter note) to (Bar 4) “fare” (B dotted half note) to (Bar 5) “Gold-en” (C half note to C quarter note) to (Bar 6) “sun-shine” (D half note to D quarter note).

The harp in Bar 1 plays legato 8th notes Line 2 B down to G (crossbeam connected) down to D down to Line 1 B (crossbeam connected) up to Line 2 D-G 8ths (crossbeam connected) to (Bar 2) A# down to F# 8ths down to D-C 8ths up to D-F# 8ths

up to (Bar 3) G down to D 8ths down to Line 1 B up to Line 2 D up to G down to D 8ths. In Bar 5, the harp is arpeggiando (vertical wavy line rolled chord) on Line 1 A/Line 2 C/E/A (A min) half notes (followed by a quarter rest) to (Bar 6) Line 2 C/F#/A/Line 3 D (D Dom 7th) half notes (followed by a quarter rest).

Violins in Bar 1 play small octave B/Line 1 G dotted half notes to (Bar 2) middle C/F# dotted half notes to (Bar 3) B/G half notes legato to C/F# quarter notes to (Bar 4) B/G dotted half notes to (Bar 5) C/E dotted half notes down to (Bar 6) A/middle C dotted half notes. Violas play small octave D dotted half note (repeated next three bars) to (Bar 5) G dotted half note to (Bar 6) F# dotted half note. VC play Great octave G dotted half note down to (Bar 2) D dotted half note to (Bar 3) G half note down to D quarter note to (Bar 4) G dotted half note to (Bar 5) A dotted half note up to (Bar 6) small octave D dotted half note.

Etc.

“Sleeping Beauty Int.” [Reel 1-M] 3/4 time, 3 pages, 10 bars. Key signature of G maj (one sharp). Instrumentation: 2 flutes, 2 clarinets, 12 violins, 4 violas, 4 celli, 2 contra-basses. Dvd location: Chapter 5 starting at :40. CD location: track # 3 at 1:36.

Violins I play Line 1 G/B dotted half notes to (Bar 2) F#/A# dotted half notes to (Bar 3) G/B half notes to F#/Line 2 C quarter notes to (Bar 4) G/B dotted half notes to (Bar 5) G/C dotted half notes to (Bar 6) F#/A dotted half notes to (Bar 7), bow *div a8* playing G/B dotted half notes tied to next two bars and tied to (end Bar 10) half notes and 8th notes (followed by an 8th rest). Violins II play small octave B/Line 1 D dotted half notes to (Bar 2) C/D dotted half notes to (Bar 3) B/D half notes to A/Line 1 D quarter notes to (Bar 4) G/Line 1 D dotted half notes to (Bar 5) A/E dotted half notes to (Bar 6) C/D dotted half notes to (Bar 7), now *14* playing Line 1 D dotted half note tied to next two bars and tied to (end Bar 10) D half note and tied to D 8th (followed by an 8th rest). Violas play small octave B dotted half note to (Bar 2) A# dotted half note to (Bar 3) B half note to middle C quarter note to (Bar 4) B dotted half note to (Bar 5) C dotted half note (repeated next bar) to (Bar 7) D dotted half note tied to final bars as given. VC play small octave D dotted half note up to (Bar 2) F# dotted half note to (Bar 3) D up to F# quarter notes to same F# to E 8ths to (Bar 4) D dotted half note up to (Bar 5) G dotted half note to (Bar 6) F# dotted half note up to (Bar 7) B dotted half note tied to next bars as given. CB play small octave G dotted half note down to (Bar 2) D dotted half note up to (Bar 3) G half note down to D quarter note up to (Bar 4) G dotted half note to (Bar 5) A dotted half note down to (Bar 6) D dotted half note up to (Bar 7) G dotted half note tied to next bars as given.

In Bar 5 (:47), flute I plays Line 3 G to E to C legato quarter notes up to (Bar 6) F#-E 8ths (crossbeam connected) to D-E 8ths (crossbeam connected) to C-D 8ths to (Bar 7) Line 2 B dotted half note. All ten notes in these three bars are played under the legato/phrase umbrella. Flute II plays the same pattern on Line 3 E-C-Line 1 E quarter notes up to (Bar 6) Line 3 D-C down to B-C to A-B 8ths to (Bar 7) G dotted half note. Clarinet I is *col* flute I but played an octave lower register, while clarinet II is *col* flute II but played an octave lower register. However, in Bar 7, clarinets play Line 1 G/B [written A/Line 2 C#] dotted half notes tied to half notes and 8th notes next bar (followed by an 8th rest).

In Bar 8, both flutes play Line 3 E dotted 8th to D 16th to “3” triplet value descending Line 2 B-G-E staccato 8th notes to D quarter note up to (Bar 9) B whole note tied to (end Bar 10) half note decrescendo and tied to 8th note (followed by an 8th rest). In Bar 9, flute II plays Line 2 G dotted half note (not the B note as flute I) tied to next bar as given.

In Bar 9, the clarinets take over the response figure played in Bar 8 by the flutes. Here we find Line 2 E [written F#] dotted 8th to D 16th to “3” triplet value descending staccato 8th notes B-G-E to D quarter note tied to (end Bar 10) half note and 8th note (followed by an 8th rest).

End of cue.

“Vocal” [Reel 1-N] 4 pages, 16 bars. Dvd location: Chapter 5 starting at :59. CD location: track # 3 starting at 1:54. Scene: This is Mistress Fauna’s (the green good fairy!) magic gift (2nd gift). Note: The superimposed singing was not written on the cue.

“Maleficent Enters” [Reel 1-O] 9 pages, 35 bars. Dvd location: Chapter 5 starting at 1:37. CD location: track # 3 at 2:33. Starting in Bar 11 (dvd Chapter 6 at :05) we hear the Puss-in-Boots (“Pas de Caractere”) theme (2:48 on the cd) from Act III of the ballet, located on page 129 of the Kalmus written score, starting Bar 7. I believe the key signature in the Bruns adaptation must be Bb maj (2 flats) as in the ballet because Bruns uses the exact same notes and pattern. He adapted by switching to a clarinet for Fag I. In other words, in the original (ballet) instrumentation, we have oboe I playing the upper triad note, and two bassoons play the root and middle notes of the triads. Bruns keeps the oboe line and the Fag II line, but replaces Fag I with clarinet I. Interesting. The revised instrumentation appears to have lessened the sharp nasal effect of the original Tchaikovsky instrumentation.

[resume Sunday, July 10 at 9 am. Category 4 Hurricane Dennis is bearing up towards Mobile/Pensacola area, about to hit land in about four hours]

After a dotted 8th rest in Bar 11, the oboe plays *mp* Line 2 F 16th note legato to Eb rinforzando-marked 8th note down to Line 1 G 8th up to Line 2 F rinforzando 8th note legato to Eb 8th note (all four 8th notes are crossbeam connected) down to (Bar 12) Line 1 G 8th back up once again to Line 2 F rinforzando 8th note legato to Eb 8th down to Line 1 G 8th up to Line 2 F rinforzando 8th to Eb 8th down to (Bar 14, start of page 4) G 8th up to F-Eb-G 8ths (followed by a quarter rest). After a dotted 8th rest in Bar 11, the clarinet plays this pattern on small octave B [written middle/Line 1 C#] 16th note to C [written D] 8th to Db [written Eb] 8ths back to B 8th to C to Db, and so forth. After a dotted 8th rest, Fag I plays small octave G# 16th to A rinforzando 8th to Bb 8th to G# rinforzando 8th to A 8th to (Bar 12) Bb 8th down to G# rinforzando 8th, and so forth.

At the end of Bar 10, the timp sounds Great octave Ab-Ab 16ths to (Bar 11) Ab rinforzando-marked (> symbol above the note) Ab quarter note (followed by two quarter rests).

After two quarter rests in Bar 13, the cymbal sounds an x-headed quarter note trem crescendo to (Bar 14 at :11 in 4/4 time) a dotted half note trem decrescendo and tied to 8th note (followed by an 8th rest). After a quarter rest in Bar 14, horn I plays small octave B [written Line 1 F#] rinforzando half note tied to 8th note (followed by an 8th rest). After a quarter rest in Bar 14, trumpets sound forte Line 1 D/F/Bb rinforzando half

notes crescendo and tied to 8th notes (followed by an 8th rest). Combined with the horn we hear the B dim 8th (B/D/F/Ab) tonality. Violins and violas play similarly. After a quarter rest, violins I are bowed trem *f* < *mp* on Line 1 F/Ab half notes tied to 8th notes (followed by an 8th rest) while violins II play this pattern on Line 1 D notes, and viola son small octave B.

In Bar 15, the *solo* oboe plays Line 2 Eb dotted quarter note to D 8th to C quarter note to Eb quarter note down to (Bar 16) Line 1 Bb dotted quarter note to A 8th to Bb dotted quarter note to A 8th. The bassoon plays small octave C-D grace notes to Eb 8th down to Great octave A dotted half note. The piano (top staff) in Bar 15 plays middle C/Eb/A quarter notes down to A/C/Eb quarter notes back to C/Eb/A to A/C/Eb quarter notes. The bottom staff (left hand) of the piano sounds Great octave A/small octave Eb quarter notes played four times. Violins I play Line 1 Eb/A tenuto quarter notes down to C/Eb/C/Eb/C/Eb tenuto quarter notes. Violins II play C tenuto quarter note down to small octave A-A-A tenuto quarter notes. Violas play small octave Eb-Eb-Eb-Eb tenuto quarter notes. VC play Great octave A-A-A-A tenuto quarter notes.

Etc. I liked it in Chapter 6 at :29 when Bruns inserted the high woodwinds to mimic the “ah ha ha ha ha” laugh of Maleficent.

“Maleficent Bestows Gift” [Reel 1-P] 4/4 time, 7 pages, 27 bars. Dvd location: Chapter 6 starting at 1:07. CD location: track # 3 starting at 3:50. Note: Regarding the subsequent cue: Merryweather’s (the beefy blue good fairy!) magic (3rd) gift song starts on Chapter 7 at :38. However, the written music was not included in the materials provided me at the Disney Music Library.

In Bar 1, horns play *mf* *z* > small octave C#/E/G# [written G#/B/Line 1 D#] whole notes to (Bar 2) C#/E/G 8ths (followed by an 8th/quarter/half rest). Trumpets play middle C#/E/G# [written D#/F#/A#] whole notes to (Bar 2) C#/E/G 8ths (followed by rests). Pos play Great octave C#/G#/small octave C# whole notes to (Bar 2) C#/G/C# 8ths (followed by rests).

After a quarter rest in Bar 2, violins I are bowed trem *ff* on Line 1 Ab rinforzando half note tied to 8th note (followed by an 8th rest) while violins II play this on Line 1 F notes, violas on Line 1 D notes, and VC on B. Combined we hear once again the B dim 7th (B/D/F/Ab) dissonant tonality. There is a tritone interval between the B up to F (dim 5 interval) and also from D up to Ab (D5). Such dissonant dynamics (superimposed tritones) adds great aural tension to the visual imagery of evil Maleficent.

In Bar 3, after an 8th rest, the oboe/clarinet/bassoon combination returns. The oboe plays *mf* Line 2 F 8th note to E half note to Line 1 G 8th (followed by an 8th rest). After an 8th rest, the clarinet plays small octave B 8th to C half note to C# 8th. The Fag plays small octave G# 8th to A half note to Bb 8th.

Skipping to Bar 19 (dvd Chapter 6 at 1:55), the flute/oboe/3 clarinets start to play a passage. The flute plays Line 3 C quarter note legato mini-slur to Line 2 B half note to A quarter note to (Bar 20) G half note to F to E quarter notes. The oboe plays the same as the flute but an octave lower register. Clarinets play A/Line 2 E/A quarter notes to G#/D/F half notes to E/C/E quarter notes to (Bar 20) E/B/E half notes to D/G#/B quarter notes to F#/A/C quarter notes.

Etc.

“Burn The Wheels” [Reel 2-A] 4 pages, 13 bars. Dvd location: Chapter 7 starting at :38. CD location: Start of track # 4. The music is partially adapted from the *Finale* at the end of Act I of the ballet. On the Naxos cd I, this is located on track # 22 at 2:07.

“Tea Time” [Reel 2-A/2-B] 7 pages, 26 bars.

In Bar 23 (Chapter 8 at :22; 1:34 cd track # 4), horns are stopped (+ sign over the notes) on small octave Ab/middle Cb/Eb [written Line 1 Eb/Gb/Bb] Ab minor whole note triad tied to next bar, and then legato trem in Bar 25 between Ab-Bb whole notes. 4 VC and 2 CB play small octave Eb half note to Db half note to (Bar 24) Cb half note down to Great octave Ab half note tied to whole note next bar.

12 violins play rising to falling “7” septuplet 16th note figures Line 1 Eb-F-G-Ab-Bb-Line 2 Cb-Db (connected by two crossbeams) to Eb-Db-Cb-Bb-Ab-G-F, repeating these two figures in the second half of this bar (and repeated in Bar 24).

In Bar 25, after a quarter and 8th rest, flutes and clarinets play Line 2 (Line 1 for the clarinets) C up to Eb 8th notes (crossbeam connected) to F-G-Ab-Bb 16ths (connected by two crossbeams) to Line 3 (Line 2 for clarinets) C-Eb-F-G 16ths to (Bar 26) Ab 8th (followed by an 8th and quarter rest) to Eb-F-Eb-F 32nd notes to Eb 16th tied to Eb 8th (followed by an 8th rest). In Bar 25, trombones in straight mutes play Gb/Bb/Line 1 Db 8th notes to F/Ab/C 8ths tied to dotted half notes.

Etc.

“Fairy Conference” [Reel 2-C] 8 pages, 32 bars. Dvd location: Chapter 8 starting at :33.

In Bar 8 (Chapter 8 at :52; cd 2:04 track # 4) in 4/4 time, violins play small octave Ab/middle C 8ths (followed by rests) while violas and contra-basses play small octave F 8th, and cello sound small octave C 8th (followed by rests). After a quarter rest in Bar 8, clarinets are legato trem (notated like the fingered trem of the strings) *mf* between small octave Gb/A/middle C [written Ab/B/D] dotted half notes and Ab/C/D dotted half notes to (Bar 9) Ab/C/D 8ths (followed by rests). After a quarter rest in Bar 8, the bass clarinet plays small octave F [written G] dotted half note tied to 8th note next bar (followed by rests). After a quarter rest, the bassoon plays small octave C dotted half note tied to 8th note next bar (followed by rests).

After a half and 8th rest, trumpets in straight mutes play G/Ab/C dotted quarter notes tied to 8th notes next bar (followed by rests). Violins I/piano/harp play in Bar 9 “5” quintuplet descending 16ths Line 2 C-Line 1 Ab-G-F-Eb down to D dotted half note. In Bar 10, violins continue on Line 1 D-E-D-E legato quarter notes to (Bar 11) E-E-E-E tenuto 8th notes (crossbeam connected) to E up to A legato 8ths down to small octave A-B-middle C-D legato 16ths to (Bar 12) E-E-E-E tenuto (unless they are staccato 8ths ?) up to A quarter note down to A-B-C-D 16ths.

After a half rest in Bar 9, horns play *p* small octave F/Ab/C [written C/Eb/G] 8th notes played 4X to (Bar 10) F/Ab/B [written C/Eb/F#] whole notes to (Bar 11) E/Ab/B half notes (followed by a half rest). In Bar 11, clarinets return. Clarinet I plays Line 1 E [written F#] whole note (repeated next bar) while clarinets II-III play small octave G#/B [written A#/C#] half notes legato to A/C half notes (repeated next bar). The bass clarinet plays Line 1 E down to small octave A half notes (repeated next bar). In Bar 11, violas

play *mp* small octave G# legato to A half notes (repeated next bar) while VC play Great octave B to small octave C half notes (repeated next bar). CB play small octave E whole note (repeated next bar).

Etc.

“Raise The Child” [Reel 2-D] 8 pages, 32 bars.

“Goons” [Reel 3-A] 9 pages, 34 bars. Dvd location: Chapter 8 starting at 3:55. CD location: start of track # 5 (“Maleficent’s Frustration”).

“Cradles” [Reel 3-B] 8 pages, 32 bars. Dvd location: Chapter 9 starting at :50. CD location: track # 5 starting at :54.

“In The Woods” [Reel 3-C] 2 pages, 8 bars. Dvd location: Chapter 10 starting at 2:03. CD location: start of track # 6.

In Bar 1 in 4/4 time, two flutes play *mf* Line 2 G down to D to E to C 16ths (connected by two crossbeams) to D down to A 16ths up to Line 2 C 8th tied to C half note. In Bar 2, the clarinet plays the “Bluebird” theme (see cue 3-H below). We find the clarinetist playing *mf* Line 1 G [written A] dotted quarter note legato down to E [written F#] 8th note up to A quarter notes to descending “6” sextuplet 16ths G-A-G-E-C-small octave A to (Bar 3) G whole note.

Back in Bar 1, violins I are fingered trem between Line 1 D/G to E/A whole notes (repeated next two bars), while violins II are fingered trem between small octave A and middle C whole notes. Violas play small octave E whole note tied to next bars, VC on Great octave B tied whole notes, and CB on Great octave G tied whole notes.

Etc.

[Reel 3-D] (Aurora Sings). Dvd location: Chapter 10 from :16 to :33. Scene: Briar Rose (aka Aurora) sings “indistinctly” on the second floor on the woodcutter’s cottage, cleaning up. It happens to be her 16th birthday. Note: This isolated track singing is not included in the cd. Instead track # 6 at the :21 point simply continues with the harp motion, meant for the start of the next cue in the movie (:34 point of the dvd Chapter 10).

[Planning/Up To] [Reel 3-E] 4/4 time, 6 pages, 45 bars. Key signature of Db major (5 flats). Dvd location: Chapter 10 starting at :34. CD location: track # 6 starting at :21. Scene: The three fairies are in the kitchen planning a birthday party for her.

(Work Theme) [Reel 3-F] Note: Apparently this music was lifted directly from the ballet (not an adaptation) starting I believe from page 277 of the score that Bruns had. The music is from Act 1, Pas d’action (b) “Danse des Demoiselles d’honneur” (Maids of Honor) located on the Naxos cd set, cd # 1, track # 18. The music is *Allegro moderato* in C time, set in the key signature of Eb maj (3 flats). On the dvd, it is first noticeable in Chapter 10 starting at 1:37 (cd track # 6 at 1:24).

The rhythmic pattern is introduced in the first four bars with the strings (except violins I) playing small octave Eb/G/Bb 8th notes (Eb maj) twice to Eb/G/A 8ths

(followed by an 8th rest) to Eb/G/Bb 8ths (followed by an 8th rest) to Eb/G/B 8ths (followed by an 8th rest), and so forth. In Bar 5, violins I start to play the melody line *mp* on Line 1 Bb up to Line 2 G staccato 8th notes to F quarter note trill to Eb staccato 8th (followed by an 8th rest) to D staccato 8th (followed by an 8th rest) to (Bar 2) G up to Line 2 Eb staccato 8ths to D quarter note trill to C staccato 8th (followed by an 8th rest) to Line 1 Bb staccato 8th (followed by an 8th rest). Etc. The cue ends at the 3:38 point of the dvd.

“Fitting The Dress” [Reel 3-G] 7 pages, 26 bars. Dvd location: Chapter 10 starting at 3:39. Note: This cue is *not* included in the cd.

“Bluebird” [Reel 3-H] 4/4 time. Dvd location: start of Chapter 11. Note: This cue is *not* on the cd. Scene: Aurora is out in the woods singing the bird call/bluebird phrase. This is not to be confused with the Act III piece “The Blue Bird & Princess Florine” (track # 12 of cd # 3). Bruns uses the *Pas de quarter* from Act II of the ballet, the *Adagio* (No. 25). This is located on the Naxos cd # 3 in track # 10. The ballet version has flute I playing the melody but Bruns has Mary Costa (Aurora) singing it.

The harp plays *repeat ad lib* on descending 16th notes Line 2 G-E-C-Line 1 G (connected by two crossbeams) up to E-C-G-E (connected by two crossbeams) up to C-G-E-C 16ths to ascending E-G-Line 2 C-E 16ths. In Bar 2, the harp continues on Line 1 G quarter note up to Line 2 C quarter note (held fermata) up to E to G quarter notes. However, it appears that the harp does not actually play (from what I can detect in the audio track), including the next bars. In Bar 3, the harp “plays” middle C/E/G/Line 2 C/E/G/A whole notes held fermata.

In Bar 2, the “voice” sings Line 2 G dotted half note down to E quarter note up to (Bar 3) A 8th note to “6” sextuplet largely descending 32nd notes G-A-G-E-C-Line 1 A to G quarter note held fermata (followed by a quarter rest) up to G dotted 8th to E 16th. Repeat this bar in Bar 4.

Etc.

“In The Woods” (II) [Reel 3-J] 2 pages, 5 bars. Dvd location: Chapter 11 starting at 1:21. Note: This cue is *not* on the cd. Nice resonance heard in this cue!

Six violins I play the melody line of Line 2 D half note legato to E to D quarter notes up to (Bar 2) G dotted half note down to Line 1 G quarter note up to (Bar 3) C half note to D-C quarter notes up to (Bar 4) G down to E to C to Line 1 A quarter notes. In Bar 4, violins II join in to play Line 2 E down to C down to E to F quarter notes. Four violas play Line 1 E dotted half note down to F quarter note. Four celli play small octave C dotted half note to Great octave G quarter note.

The bass clarinet plays Line 2 C up to F to G to F legato 16ths played 4 X to (Bar 2) Line 1 B 8th (followed by rests). Clarinet I plays the same but an octave lower register. In Bar 2, clarinets II-III play *mp* small octave B up to Line 1 F-G-F 16ths figure played 4X. Etc.

“Briar & the Prince” [Reel 3-K] 1 page, 4 bars. Dvd location: Chapter 12 starting at :11. CD location: start of track # 7. The music is actually only Aurora singing that Bluebird Adagio motif.

“Let’s Find Out” [Reel 3-L] 7 pages, 25 bars. Dvd location: Chapter 12 starting at :17. CD location: track # 7 starting at :07. Scene: The Prince convinces Samson (his horse) to investigate who is singing so beautifully in the woods.

“In The Woods” (III) [Reel 4-A] 10 pages, 39 bars. Key signature of Db maj (five flats). Dvd location: Start of Chapter 13. CD location: track # 7 starting at 1:08. Scene: Briar Rose sings the “I Wonder” song. Of course this is adapted from the secondary theme or melody of the Valse from the ballet. On the Naxos cd set, you can hear it on cd 1 in track # 15 starting at 2:14. I do not have the written music for this from the ballet on hand, except that it would be around page 100 of the Kalmus score.

I only had time to work on Bars 7-8, although the music here appears to far more match somewhere near the end of the cue (located at :53 instead of the Chapter 13 at :00 of Bar 7). There (at :53) you definitely hear the flutes and clarinets, but *not* at the :00 point in Bars 7-8. Violins play small octave Ab/middle C/Eb/Gb dotted half notes tied to dotted half notes next bar. CB play Great octave Ab dotted half note (repeated next bar). After a quarter rest, violas play middle C/Eb half notes (repeated next bar). After a quarter rest, celli play small octave Gb/Ab half notes (repeated next bar). The piano (bottom staff) plays Great octave C/Ab dotted half notes (repeated next bar). After a quarter rest, the piano (top staff) plays small octave Gb/Ab/middle C/Eb half notes (repeated next bar).

The voice at the end of Bar 6 plays Line 1 Ab 8th note held fermata up to (Bar 7) Line 2 Eb quarter note down to Ab half note tied to half note in Bar 8, etc. After two quarter rests in Bar 7, the flutes play Line 2 Gb/Ab quarter notes legato up to (Bar 8) Line 3 C/Eb quarter notes back down to Gb/Ab half notes. After two quarter rests in Bar 7, clarinets play Line 1 Ab/Line 2 C/Eb quarter notes up to (Bar 8) Eb/Gb/Ab quarter notes back down to Ab/C/Eb half notes. The bass clarinet plays small octave Ab dotted half note (repeated next bar).

Etc.

“Treat Me Like A Child” [Reel 4-B] 5 pages, 20 bars. Dvd location: Chapter 13 starting at 1:15. CD location: track # 7 starting at 2:24. Key signature once again of Db maj (five flats).

In Bar 1, the flutes and clarinets play a descending run of notes in gliss notation—an almost portamento effect in that it appears that the initial quarter notes seem to be held before the rapid run. At any rate, flute I plays Line 2 F quarter note wavy gliss line down to Line 1 Bb dotted half note. Flute II plays Line 2 Db quarter note gliss line down to Line 1 Gb dotted half note. Clarinets play Line 1 F/Gb/Bb quarter notes gliss line down to small octave Bb/Db/Eb dotted half notes. The piano plays Great octave C/Ab and I believe small octave Eb/Gb/Bb whole notes tied to 8th notes next bar (followed by an 8th and quarter rest) to same 8th notes again (followed by an 8th rest) to same 8ths notes (followed by an 8th rest). Violas play small octave Gb/Bb whole notes to (Bar 2) Gb/Bb 8ths next bar (followed by a quarter and 8th rest) to Gb/Bb 8ths (followed by an 8th rest) to Gb/Bb 8ths (followed by an 8th rest). VC play Great octave Ab/small octave Eb whole notes to (Bar 2) Ab/small octave Gb 8ths in the pattern given for the violas. CB play Great octave Ab whole note tied to 8th next bar (followed by q quarter and 8th rest) up to small octave Ab 8th (followed by an 8th rest) to same Ab 8th (followed

by an 8th rest). After a half rest in Bar 2, violins play *div* Line 1 Ab/Line 2 C 16ths to Bb/Db 16ths to C/Eb 16ths to Db/F 16ths (all four dyads are connected by two crossbeams) to Eb/Gb down to Db/F to C/Eb to Bb/Db 16ths (all notes played legato).

In Bar 2, flute I plays forte Line 2 C 8th to same C to Db rinforzando 16ths up to Ab-Gb-D-Eb rinforzando 16ths to Ab rinforzando 8th (followed by an 8th rest) to same Ab quarter note but played *p* and as a trill. The clarinets play similarly.

Skipping to Bar 11 (1:47), Briar Rose says to her woodland animal friends that “I have met someone.” After a quarter rest, horns play *mp* small octave Db/F/Ab [written Ab/middle C/Eb] quarter notes legato to F/Ab/Db quarter notes up to Ab/Db/F quarter notes to (Bar 12) Db/F/Ab whole notes decrescendo. Note that the horns simply play inversions of the Db maj (Db/F/Ab) triad.

Etc.

“Walk Together” [Reel 4-C] 5 pages. Dvd location: Chapter 13 starting at 2:06. CD location: track # 7 starting at 3:16. Once again, as given in my Introduction, the music is adapted from the *Tempo di Valse* melody from *Scene Dansante*.

“Woodland Symphony” [Reel 4-D] 5 pages, 18 bars. Dvd location: Chapter 13 starting at 2:50. Note: This music is not included in the cd. In fact, the ending of the “Walk Together” cue is slightly different than in the feature version. The cd has certain ending harp motions not present in the film version. There appears to be a change in the transition or segue to the next cue (not present in the cd). Scene: The squirrel throws an acorn at the owl’s head and alerts him to the nearby prince resting along the stream. I can’t seem to identify that spritely theme from the ballet that Bruns apparently adapted from. It is used again very shortly in the scene when the woodland animals run off with the Prince’s clothes. In fact, I am 99% certain that it’s not from the ballet. It may indeed be a Tchaikovsky piece but I cannot identify the melody at this writing.

“You Know Someone” [Reel 4-E]. Note: It should read, “You Know, Samson.” Dvd location: Chapter 13 at 3:21. CD location: Start of track # 8. Scene: The animals sneak up on the Prince who says to his noble steed, “You Know, Samson...”

“Building” [Reel 4-F] I believe this starts on the dvd at Chapter 13 at 3:41 (when the other animals “build” up the owl to look like a prince). On the cd, this is located in track # 8 at :19.

“Scarecrow Walks” [Reel 5-A] Dvd location:” start of Chapter 14. CD location: track # 8 starting at :45. Scene: the scarecrow-like simulated prince “walks” over to Aurora.

[resume Thursday, July 14 at 8 pm]

“Once Upon A Dream” [Reel 5-B] 14 pages, 56 bars. 3/4 time, key signature of F maj (1 flat). Dvd location: Chapter 14 starting at :21. CD location: track # 8 starting at 1:05. On the upper left of each page is stamped Prod. #2082, followed by *Title* of Sleeping Beauty, then *Seq.* of “Once Upon A Dream,” and *Cue* 5-B, and then

Page No. Instrumentation: 2 flutes, oboe, 3 clarinets, bass clarinet (Fags/horns/trumpets/trombones/tuba/percussion are *tacet*), *vocal*, piano, harp, 12 violins, 4 violas, 4 celli, 2 contra-basses. The orchestration was written on *Form P-411-A Walt Disney Studio-Music Dept.* comprised of 32 staves. Standard instrumentation was already printed on the form (flutes on the top two staves, oboes on the next two staves, and so forth). Each page is preset for four equal bars.

Aurora sings “I” (Line 1 F dotted half note) to (Bar 2) “know” (E dotted half note) to (Bar 3) “you, I” (F half note to D quarter note) to (Bar 4) “walked with you” (E-F-D quarter notes) to (Bar 5, start of page 2) “once up-“ (E half note to G quarter note) to (Bar 6) “-on a “ (A half note to F# quarter note) to (Bar 7) “dream” (G dotted half note tied to half note in Bar 8 (followed by a quarter rest).

Back in Bar 1, the piano (bottom staff) plays Great octave F quarter note (followed by two quarter rests) down to (Bar 2) C quarter note (followed by two quarter rests). Repeat next two bars. After a quarter rest in Bar 1, the piano (top staff) plays small octave A/middle C/F quarter notes sounded twice to (Bar 2), after a quarter rest, A/C/E quarter notes sounded twice to (Bar 3), after a quarter rest, A/C/F quarter notes down to F/A/Line 1 D quarter notes to (Bar 4) A/C/E to A/C/F down to F/A/D quarter notes. In Bar 5, the piano (bottom staff) plays Great octave and small octave C quarter notes (followed by two quarter rests) to (Bar 6) Great octave and small octave Eb quarter notes (followed by two quarter rests) to (Bar 7) Great octave and small octave E quarter notes (followed by two quarter rests) to (Bar 8) C quarter notes followed by rests. After a quarter rest in Bar 5, the piano (top staff) plays small octave G/Bb/middle C/E quarter notes to Bb/C/E/G quarter notes to (Bar 6), after a quarter rest, A/C/Eb/F# quarter notes to C/Eb/F#/A quarter notes to (Bar 7), after a quarter rest, a repeat of Bar 5 (repeated in Bar 8).

The harp is *col piano*.

Violins I play Line 2 C dotted half note up to (Bar 2) Line 3 C down to Line 2 A down to E legato down to (Bar 3) C dotted half note up to (Bar 4) E-F-D legato quarter notes. In bar 5, *div* violins I play Line 1 Bb/Line 2 E quarter notes legato to C/G quarter notes back to Bb/E quarter notes to (Bar 6) A/Eb up to C/F# down to A/E legato quarter notes to (Bar 7) Bb/E to C/G back to Bb/E quarter notes down to (Bar 8) G/Line 2 D up to Bb/E down to G/Line 2 C quarter notes.

Violins II in Bar 1 play Line 1 A dotted half note up to (Bar 2) Line 2 A down to E to C legato quarter notes down to (Bar 3) Line 1 A dotted half note up to (Bar 4) C down to A to same A quarter notes. In Bar 5, *div* violins II continue on middle C/G to E/Bb back to C/G legato quarter notes to (Bar 6) C/F# to Eb/A to C/F# quarter notes to (Bar 7) C/G to E/Bb back to C/G quarter notes to (Bar 8) small octave Bb/Line 1 F to C/G to E/Bb legato quarter notes.

Violas play small octave A/middle C dotted half notes tied to dotted half notes next bar (repeated in Bars 3-4). In Bar 5, violas continue on Bb/middle C dotted half notes to (Bar 6) A/C dotted half notes to (Bar 7) Bb/C dotted half notes tied to Bar 8.

Celli play Great octave F/small octave C dotted half notes tied to next bar (repeated next two bars). In Bar 5, celli continue on small octave C/E dotted half notes to (Bar 6) Eb/F# dotted half notes to (Bar 7) E/G dotted half notes to (Bar 8) C/E dotted half notes.

CB play small octave F quarter note (followed by two quarter rests) down to (Bar 2) C quarter note (followed by two quarter rests). Repeat these two bars in Bars 3-4. In Bar 5, CB play C quarter note (followed by two quarter rests) up to (Bar 6) Eb quarter note (followed by two quarter rests) to (Bar 7) E quarter note (followed by two quarter rests) down to (Bar 8) C quarter note (followed by two quarter rests).

In Bar 9 (:29), Aurora sings “I “ (Line 2 C dotted half note) to (Bar 10) “know” (Line 1 B dotted half note) to (Bar 11) “you, the” (Bb half note down to G quarter note) to (Bar 12) “gleam in your” (Bb-A-G quarter notes) to (Bar 13) “eyes is” (Line 2 D half note to C quarter note) to (Bar 14) “so fa-“ (Bb half note to A quarter note) to (Bar 15) “mil-iar a” (A-G-F# quarter notes to (Bar 16) “gleam” (G half note held fermata) to D-E quarter notes (“and I”).

After a quarter rest in Bar 9, the flutes and clarinets make their appearance playing staccato 8th notes. We find flute I (after an initial quarter rest) playing Line 3 G-E-C-Line 2 G staccato 8th notes to (Bar 10), after a quarter rest, Line 3 G-D-Line 2 B-G staccato 8th notes to (Bar 11), after a quarter rest, G-Db-Line 2 Bb-G staccato 8th notes to (Bar 12), after a quarter rest, G-C-Line 2 Bb-G 8ths to (Bar 13, start of page 4) Line 3 D-C-Line 2 A-F-A-Line 3 C 8ths to (Bar 14) D-Line 2 Bb-F-Bb-C-Line 2 A 8ths to (Bar 15) Line 3 C 8th (followed by an 8th and two quarter rests). After a quarter rest in Bar 9, flute II plays Line 3 C-Line 2 Bb-Bb-E staccato 8ths to (Bar 10), after a quarter rest, Line 3 D-Line 2 B-G-F to (Bar 11), after a quarter rest, Line 3 Db-Line 2 Bb-G-Eb 8ths to (Bar 12), after a quarter rest, C-Line 2 Bb-G-E 8ths to (Bar 13) Line 2 A-A-F-C-F-A 8ths to (Bar 14) Bb-F-D-F-A-F 8ths to (Bar 15) A 8th (followed by rests).

After a quarter rest in Bar 9, clarinet I plays Line 2 Bb-G-G down to C staccato 8ths to (Bar 10), after a quarter rest, Line 2 B-G-F-D staccato 8ths up to (Bar 11), after a quarter rest, Bb-G-Eb-Db 8ths up to (Bar 12) after a quarter rest, Bb-G-E-C 8ths to (Bar 13) D-C-Line 1 A-F-A-Line 2 C 8ths to (Bar 14) D-Bb-F-Bb-Line 2 C-Line 1 A 8ths to (Bar 15) Line 2 C 8th (followed by rests). After a quarter rest in Bar 9, clarinets II-III play Line 2 C/E [written D/F#] staccato 8ths played 3X down to G/Bb staccato 8ths to (Bar 10), after a quarter rest, Line 2 D/F staccato 8ths played 2X down to B/D to G/B staccato 8ths to (Bar 11), after a quarter rest, Line 2 Eb/G to Db/Eb to Bb/Db to G/Bb staccato 8ths to (Bar 12), C/E staccato 8ths played twice to Bb/C to G/Bb staccato 8ths. In Bar 13, clarinet II only plays (the clarinet III player temporarily having a smoke break!). We find Line 1 A-A-F-F-middle C-F-A 8ths to (Bar 14) Bb down to F to D back to F to A down to F 8ths to (Bar 15) A 8th (followed by rests).

Back in Bar 9, the bass clarinet plays middle/Line 1 C [written D] quarter note (followed by two quarter rests) to (Bar 10) D [written E] quarter note (followed by two quarter rests) to (Bar 11) Eb [written F natural] quarter note (followed by two quarter rests) to (Bar 12) E [written F#] quarter note (followed by two quarter rests) to (Bar 13) F [written G] quarter note (followed by two quarter rests) down to (Bar 14) C quarter note (followed by rests) to (Bar 15) same C dotted half note tied to dotted half note in Bar 16 and held fermata.

Back in Bar 9, the piano (bottom staff) plays Great octave and small octave C quarter notes (followed by two quarter rests) to (Bar 10) D quarter notes (followed by rests) to (Bar 11) Eb quarter notes (followed by rests) to (Bar 12) E quarter notes (followed by rests) to (Bar 13) Great octave F quarter note (followed by two quarter rests) down to (Bar 14) C quarter note (followed by rests) to (Bar 15) C/G/small octave E

dotted half notes to (Bar 16) same dotted half notes held fermata. Back in Bar 9, after a quarter rest, the piano (top staff) plays small octave Bb/middle C/E/G quarter notes twice to (Bar 10), after a quarter rest, Bb/D/F/G quarter notes twice to (Bar 11), after a quarter rest, Bb/Db/Eb/G quarter notes played twice to (Bar 12), after a quarter rest, Bb/D/E/A quarter notes twice. After a quarter rest in Bar 13, this continues with A/Line 1 D/F quarter notes to A/C/F quarter notes to (Bar 14), after a quarter rest, Bb/D/F to A/C/F quarter notes to (Bar 15) A/middle C quarter notes to G/Bb to F#/A quarter notes to (Bar 16) G/Bb dotted half notes held fermata.

The harp is *col piano* except that in Bar 15, the harp plays Great octave C/G/small octave E/A/middle C/E quarter notes (followed by two quarter rests) to (Bar 16) C/G/E/G/Bb/middle C/E dotted half notes played arpeggiando and held fermata.

Back in Bar 9, violins play Line 1 E/G/Bb/Line 2 C dotted half notes to (Bar 10) D/G/B/Line 2 D dotted half notes to (Bar 11) Db/G/Bb/Line 2 Eb dotted half notes to (Bar 12) C/G/Bb/Line 2 E dotted half notes. In Bar 13, violins I play A dotted half note and also Line 2 D half note to C quarter note to (Bar 14) G/Bb half notes down to F/A quarter notes to (Bar 15) A/Line 2 C quarter notes to G/Bb to F#/A quarter notes to (Bar 16) G/Bb dotted half notes held fermata. Violins II play middle C/F dotted half notes to (Bar 14) D/F half notes to C/D quarter notes to (Bar 15) small octave Bb/Line 1 E half notes tied to 8th notes (followed by an 8th rest) to (Bar 16) C/E dotted half notes held fermata.

Back in Bar 9, violas play Bb/middle C dotted half notes to (Bar 10) B/D dotted half notes to (Bar 11) Db/Eb dotted half notes to (Bar 12) D/E dotted half notes to (Bar 13) C/D dotted half notes to (Bar 14) Bb/D half notes to A/C quarter notes to (Bar 15) A/C to G/Bb to F#/A quarter notes to (Bar 16) G/Bb dotted half notes held fermata.

Back in Bar 9, VC play small octave E/G dotted half notes to (Bar 10) F/G dotted half notes to (Bar 11) G/Bb dotted half notes to (Bar 12) I believe the same G/Bb dotted half notes. I said, "I believe" because in Bar 11 the top note is clearly indicated as Bb (with the flat accidental, despite the implied Bb commanded by the key signature). Well, in Bar 12, the B note is alone (no flat accidental) but there is no natural accidental placed there. I can only assume that it is meant to be B-flat. This ambiguity of notation simply makes it confusing for the reader (and player). In Bar 13, the cello continue on F/A dotted half notes to (Bar 14) F dotted half note and also D half note below to C quarter note to (Bar 15) C/E dotted half notes to (Bar 16) same C/E dotted half notes held fermata.

The CB play small octave C quarter note (followed by two quarter rests) to (Bar 10) D quarter note (followed by rests) to (Bar 11) Eb quarter note (followed by rests) to (Bar 12) E quarter note to (Bar 13) F quarter note down to (Bar 14) C quarter note to (Bar 15) C dotted half note, repeated next bar and held fermata.

Bars 17-18 repeat Bars 1-2 except for the violins. After a quarter rest, *unis* violins I play Line 1 A legato up to Line 2 C quarter notes up to (Bar 18) E down to C down to A legato quarter notes to (Bar 19) Line 2 C dotted half note tied to dotted half note next bar. After a quarter rest, violins II play *unis* on Line 1 F to A quarter notes up to (Bar 18) C down to A to F quarter notes to (Bar 19) A dotted half note tied to next bar.

The voice in Bar 19 sings Line 1 F half note ("true") down to D quarter note to (Bar 20) E-F-F# quarter notes to (Bar 21, start of page 6) G half note down to D quarter note up to (Bar 22) A half note down to D quarter note up to (Bar 23) Bb dotted half note ("seem"). After a quarter rest in Bar 24, she sings "But if" on Line 1 B up to Line 2 D

quarter notes to (Bar 25) “I know” on C half note down to Line 1 F quarter note up to (Bar 26) “you I” on Line 2 D half note to C quarter note to (Bar 27) “know what you’ll” on D down to Line 1 B to G to (Bar 28) “do” on Line 2 E half note held fermata to D quarter note (you’ll”) to (Bar 29, start of page 8) “love me at” on Line 2 F quarter note to E to D quarter notes under the general bar fermata to (Bar 30) “once” on C half note to the same C quarter note (“the”) to (Bar 31) “way you did” on Eb-D-C quarter notes under the general fermata (as the previous two bars) to (Bar 32) Line 1 B half note to D quarter note (“once up-“ to (Bar 33) Line 1 F dotted half note (“-on”) to (Bar 34) E dotted half note (“a”) to (Bar 35) “dream” on F dotted half note tied to half note next bar (followed by a quarter rest). Then she sings (“ah”) quarter notes thru Bar 43. At the end of Bar 50, the male voice joins in to share the end of the song on “the” (Line 2 C quarter note) to (Bar 51) “way you did” on Eb to D to C quarter notes to (Bar 52) “once” on Line 1 Bb half note to D quarter note down to (Bar 53) Line 1 F dotted half note to (Bar 54) E dotted half note to (Bar 55) “dream” on F dotted half note tied to (end Bar 56) F dotted half note held fermata.

In end Bar 56 (1:27 dvd), the two flutes are highlighted playing a concluding legato flourish. They play Line 2 C-D up to Line 3 C down to Line 2 A 16ths (connected by two crossbeams) to G-A 16ths to F 8th figure with that F 8th tied to a quarter note held fermata.

Back in Bar 37 (1:02 dvd) as Aurora starts to sing “ah” notes, flute I plays Line 3 C down to Line 2 A staccato 8th notes (crossbeam connected) played 3X and repeated next three bars to (Bar 41) D down to Line 2 Bb staccato 8ths played 3X to (Bar 42) D-C to A-C to D-C staccato 8th note figures to (Bar 43) D down to B staccato 8ths played three times to (Bar 44) Line 3 D dotted half note tied to 8th note next bar (followed by an 8th and two quarter rests). Flute II plays Line 2 A down to F staccato 8ths played 3X to (Bar 38) A-E 8ths played 3X to (Bar 39) A-F staccato 8ths to (Bar 40) A-E to A-F to A-F# staccato 8ths to (Bar 41) Bb-G staccato 8ths to (Bar 42) C-A to F#-A to A-A staccato 8ths to (Bar 43) Bb-G staccato 8ths played 3X to (Bar 44) B dotted half note tied to 8th note next bar. The oboe plays Line 2 F down to C staccato 8th notes played 3X to (Bar 38) E-C 8ths to (Bar 39) F-C 8ths to (Bar 40) E-C to F-C to F#-D staccato 8ths to (Bar 41) G-D 8ths to (Bar 42) F#-F# to D-F# to F#-F# staccato 8ths to (Bar 43) G-D 8ths played 3X up to (Bar 44) Ab dotted half note tied to 8th note next bar.

Back in Bar 37, clarinets play small octave F/A/middle C [written G/B/Line 1 D] dotted half notes (F maj triad) tied to dotted half notes next bar. The bass clarinet plays small octave F dotted half note tied to next bar. In Bar 39, clarinets play the same dotted half notes tied to half notes next bar to F#/A/C quarter notes, while the bass clarinet plays F dotted half note tied to half note next bar up to Line 1 D [written E] quarter note. In Bar 41, the clarinets play G/Bb/Line 1 D [written A/C/E] dotted half notes while the bass clarinet plays Line 1 D dotted half note (G min) legato to (Bar 42) F#/A/C dotted half notes while the bass clarinet plays the tied D dotted half note (combined D Dom tonality). In Bar 43, the clarinets play small octave D/G/Bb dotted half notes to (Bar 44) F/Ab/B dotted half notes while the bass clarinet plays small octave G to Ab dotted half notes.

After a quarter rest in Bar 37, the harp is *cue* (meaning that it may or may not be actually played depending on the discretion of the composer at the time of the recording). They “play” Line 2 F/Line 3 C 8ths down to C/A 8ths down to Line 1 A/Line 2 F quarter notes. After a quarter rest in Bar 38, the harp “plays” E/Line 3 C to C/A 8ths down to

A/E quarter notes. Etc. The piano (bottom staff) plays Great octave F quarter note (followed by two quarter rests) down to (Bar 38) C quarter note followed by rests. After a quarter rest, the top staff plays A/middle C/F quarter notes twice to (Bar 38), after a quarter rest, A/C/E quarter notes twice. Etc.

Violins play Line 2 F dotted half note to (Bar 38) E dotted half note, while violas play Line 1 G to E dotted half notes, and VC play Line 1 F to E dotted half notes. CB play small octave F quarter note (followed by two quarter rests) down to (Bar 38) C quarter note (followed by rests).

Skipping to end Bars 55-56, clarinets play small octave F/A/middle C dotted half notes tied to dotted half notes next bar and held fermata, while the bass clarinet plays F tied dotted half notes. The piano plays Great octave F/small octave F/A/middle C/F dotted half notes tied to fermata-held dotted half notes in end Bar 56. The harp is *col piano* in Bar 55 but played arpeggiando and tied to next bar. Violins I play Line 3 A half note legato to Bb quarter note to (Bar 56) A dotted half note held fermata. Violins II play Line 2 A half note to G quarter note to (Bar 56) F dotted half note. Violas play middle C/F dotted half notes tied to next bar held fermata. VC play small octave F/A dotted half notes tied to next bar held fermata. CB play Great octave F dotted half note tied to next bar. I already discussed the voice and the flourish figures of the flutes.

“Oh” [Reel 5-C] 1 page, 2 bars. Note: I am not sure what this tiny cue is since it doesn't seem to be in the movie that I can tell (nor the cd), and I did not hand copy it. I suspect it was similar to the end two bars of the previous cue highlighted by the flourish of the two flutes. This is when Briar Rose exclaims softly, “Oh!”

“I'm Awful Sorry” [Reel 5-D] 2 pages, 7 bars. Dvd location: Chapter 14 starting at 1:40. CD location: track # 8 starting at 2:14. Note: the Prince actually said, “I'm awfully sorry.”

“Once Upon A Dream” (II) [Reel 5-E] 10 pages, 38 bars. Male voice. Dvd location: Chapter 14 starting at 1:49. CD location: track # 8 starting at 2:33. Scene: This time around Phillip sings this song followed by the chorus.

“Who Are You?” [Reel 5-F] 4/4 time, 3 pages, 11 bars. Dvd location: Chapter 14 starting at 2:46. Note: This cue is not included in the cd. Scene: After the prince sings, he asks her who she is.

In Bar 1, celli play *mf* small octave A-G-F#-G legato quarter notes to (Bar 2) F to G quarter notes to E half note up to (Bar 3) B tenuto quarter note played *p* to same B tenuto half note to B tenuto quarter note. Violas play *p* small octave Bb tenuto half note played twice (repeated next bar) to (Bar 3) Line 1 F tenuto quarter note to F tenuto half note to F tenuto quarter note. Violins II play *p* Line 1 D-D tenuto half notes (repeated next bar) to (Bar 3) A tenuto quarter note to A tenuto half note to A tenuto quarter note. Six violins I play Line 1 A-A tenuto half notes to (Bar 2) A half note legato to G half note up to (Bar 3) Line 2 E quarter note legato to D half note to E quarter note. In bar 3, after a half rest, the celeste sounds *mf* Line 1 A/Line 2 A half notes.

Etc.

“Bake A Cake” [Reel 5-G] 4/4 time, 9 pages, 35 bars. Dvd location: start of Chapter 15. Note: This cue is *not* included in the cd.

“Fairies” [Reel 5-H-1] 15 pages, 60 bars. Dated 3/2/57 and 3/4/57. Key signature of Ab maj (4 flats) in 2/4 time. Dvd location: Chapter 15 starting at 1:32. CD location: start of track # 9. Scene: This is the cottage-cleaning scene done by the fairies with their magic wands (that were dusted off after 16 years on non-use). Bruns very creatively adapts the Silver Fairy theme from the ballet in the *Pas de quatre* section of Act III. In the Naxos set, this is located in track # 5 in CD III. In the Kalmus written score, this is located starting on page 99. Tchaikovsky has the tempo marking as *Allegro giusto* (not indicated in the Bruns adaptation) and of course in the key signature of Ab major (that Bruns followed). A creative innovation that Bruns added was the use of the vibraphone in Bars 17-20 (corresponding to Bars 17-20 of the Tchaikovsky piece). The Big T. uses two flutes (followed exactly by Bruns), the orchestra bells (*campanelli*) that Bruns also mimics, the piano (stays the same for Bruns), and the *pizzicato* strings (kept by Bruns). However, he added the vibe to great effect (not yet invented in the Big T’s time). Tchaikovsky would’ve had a lot of fun with the vibe if he had it! Bruns also added the harp to the music. After a quarter rest in Bar 17, the harpist plays the *Ab maj gliss* from Line 1 Eb quarter note gliss wavy line up to (Bar 18) Line 3 C 8th note (followed by an 8th and quarter rest).

The vibe can be heard a far more clearly on the cd track # 9 at :06 than on the dvd. The vibe sounds Line 1 Bb half note to (Bar 18) Line 2 C half note to (Bar 19) Db half note to (Bar 20) C/Eb quarter notes followed by a quarter rest and *damp*. As in the ballet, the flutes play Lines 1 & 2 Bb-Bb staccato 8th notes (crossbeam connected) down to Eb up to Bb staccato 8th notes to (Bar 18) Lines 2 & 3 C staccato 8th note (followed by an 8th rest) to Eb-F-G-Ab legato 16ths to (Bar 19) Bb-Bb staccato 8ths up to Lines 2 & 3 Db down to Bb staccato 8ths to (Bar 20) C staccato 8ths (followed by an 8th rest) to Eb-F-G-Ab legato 8ths, etc. I forgot to mention that Bruns also added in his adaptation of T’s piece the oboe, which is *col* flute II. He also added clarinets that begin to play in Bar 20. they play Line 1 Eb-F-Eb-F legato 16ths (connected by two crossbeams) played twice.

Brun continues the orchestral treatment of T’s piece with three trumpets in cup mutes playing (after a quarter rest in Bar 20) Line 1 Eb-F-G-Ab legato 16ths, and so forth.

Back in Bar 17, the bells sound Line 2 Eb 8th note (followed by an 8th rest) up to Line 3 Eb 8th (followed by an 8th rest), repeated next three bars. The piano is *col* the two flutes. After an 8th rest, violins I play Line 1 F grace note to Eb pizzicato quarter note (repeated in the second half of this bar and repeated next four bars. After an 8th rest, violins II pluck Line 1 D 8th (followed by an 8th rest) to D 8th to (Bar 18) C 8ths in that pattern (repeated next two bars). Violas pluck (after an 8th rest) small octave Bb 8th (followed by an 8th rest) down to G 8th to (Bar 18), after an 8th rest, Ab 8th (followed by an 8th rest) down to Eb 8th (these bars repeated next two bars). VC/CB pluck small octave G 8th note (followed by an 8th rest) down to Eb 8th (followed by an 8th rest) to (Bar 18) Ab 8th (followed by an 8th rest) down to Eb 8th (followed by an 8th rest). Repeat these two bars in Bars 19-20.

Etc.

“Fairies Pt II” [Reel 5-H-2] 2 pages, Bars 61-68. Dated 3/2/57.

“Fairies Pt III” [Reel 5-H-3] 9 pages, Bars 69-101.

“Fairies Pt IV” [Reel 5-H-4] Bars 102-105.

Fairies Pt V” [Reel 5-H-5] 4 pages, Bars 105-117.

“Fairies Pt VI” [Reel 5-H-6] 14 pages.

“Wild” [Reel 5-J] 3 (??) bars. Dvd location: Chapter 16 starting at 1:35. Note: This cue is not included in the cd. Scene: Aurora runs up to the cottage, and Merryweather stops the mop from magically cleaning the floor.

“Aunt Flora” [Reel 5-K] 4/4 time, 5 pages, 20 bars. Dvd location: Chapter 16 starting at 1:47. CD location: start of track # 10 (“A Secret Revealed”).

“Once Upon A Dream” (III) [Reel 5-L/6-A] 10 pages. 3/4 time, key signature of F major (one flat or Bb). Dvd location: Chapter 16 starting at 2:25. CD location: track # 10 starting at :38. Scene: Briar Rose sings to her three “aunts” that she’s in love, singing the “I Know You” (Valse) melody.

Flute I plays Line 3 F-C-Line 2 A-Line 3 C-F-C legato 8th notes to (Bar 2) E-C-Line 2 A-Line 3 C-E-C legato 8ths. Flute II plays Line 2 C-Line 1 A-F-A-C-A 8ths (repeated next bar). The oboe plays Line 2 A-F-C-F-A-F legato 8ths (repeated next bar). Clarinet I plays Line 2 F-C-A-C-F-C legato 8ths to (Bar 2) E-C-A-C-E-C legato 8ths (same notes as flute I but an octave lower register). Clarinet II is *col* flute II (but an octave lower register). Clarinet III is *col* the oboe (but an octave lower register).

The piano bottom staff plays Great octave F quarter note (followed by two quarter rests) while the top staff plays (after an initial quarter rest) small octave A/middle C/F quarter notes played twice. Violins I play middle C dotted half note tied to dotted half note next bar while violins II play tied small octave A dotted half notes. VC/CB play small octave F quarter note (followed by two quarter rests) down to (Bar 2) C quarter note (followed by two quarter rests). After a quarter rest, violas play A/middle C/F quarter notes twice to (Bar 2) after a quarter rest, A/C/E quarter notes played twice.

Etc.

“The King” [Reel 6-B] 6 pages. Dvd location: Chapter 16 starting at 3:43. CD location: start of track # 11. Scene: The animated feature transitions to the palace where the two kings discuss plans for the imminent royal wedding between Aurora and Phillip.

“The Plans” [Reel 6-F] 13 pages. Dvd location: I am not sure where this cue seques from the previous cue.

“Skumps (Drinking Song) [Reel 6-G] Dvd location: Chapter 17 starting at :24.

“His Royal Highness” [Reel 6-H] 4 pages. Dvd location: Chapter 17 starting at 3:53. CD location: Start of track # 12. Scene: After the two kings sing the Skumps (Drinking Song), the herald announces the arrival of Phillip rising into the royal court.

“I’ve Met Her” [Reel 6-J] 12 pages.

“Off To The Castle” [Reel 7-A] 14 pages. Dvd location: Start of Chapter 19. CD location: Start of track # 13. Note: An annotation of “Tchaikovsky Story” was written in as well. Note: This short produced by Disney (released January 30, 1959) is also featured in the bonus disc of the dvd set, starring Grant Williams as the Big T.

“Aurora Pricks Herself” [Reel 7-B] Key signature of Bb major (2 flats) in _ time. 5 pages, 17 bars. Dvd location: Start of Chapter 20. CD location: track # 13 starting at 1:49. Scene: Aurora is crying in her room. A ghostly female voice dryly sings “A-ror-a” several times. It’s Maleficent soon appearing in the fireplace. Once again the Puss-In-Boots motif is played (associated with the evil Maleficent).

After a dotted 8th rest, the voice sings “A-ror-a” on Line 2 F 16th note to E quarter note down to G 8th (followed by an 8th rest). In Bar 2, after a dotted 8th rest, the voice sings “A-ror-a” again but on Line 2 F 16th to Eb quarter note down to G 8th (followed by an 8th rest). The oboe joins with the voice with the same notes. Soon the bass clarinet and bassoon join in. Etc.

“Up The Stairs” [Reel 7-C] 12 pages, 48 bars. Dvd location: Chapter 20 starting at 1:02.

“Pricked” [Reel 7-D] 3/4 time, key signature of G maj (1 sharp), 2 bars. Dvd location: Chapter 20 starting at 2:42.

“Simple Fools” [Reel 7-E] 3 pages.

“On The Throne” [Reel 7-F] 2 pages. Dvd location: Chapter 20 starting at 3:21.

“Welcome The Princes” [Reel 7-H] 4/4 time, key signature of A major (3 sharps). Dvd location: start of Chapter 21. Note: It should read, “Welcome Your Princess.” CD location: start of track # 14.

“Fairies Cry” [Reel 7-J] *Doloroso* in 4/4 time. Dvd location: Chapter 21 starting at :27.

Four violas play I believe *mp* Line 1 Db quarter note legato to C to B quarter notes, and then Bb quarter note tied to whole notes next three bars at least. In Bar 2, four celli play small octave A-G-Gb-F legato quarter notes to (Bar 3) E whole note tied to

whole note next bar. While these two bars are not marked as such on the written score, they actually repeat in the next two bars. After a quarter rest in Bar 3 (or Bar 5 if you consider the repeat), violins play *mp* middle C to Db up to Bb legato quarter notes to (Bar 4) Ab quarter note to G half note down to middle C quarter note.

Etc.

“S.B. Song” [Reel 7-K] 3/4 time, 11 pages. Dvd location: Bar 22 at :02.

“Minstral Goes Down” [Reel 7-L] 4/4 time, 5 pages, 18 bars. Dvd location: Chapter 22 starting at 1:51.

“Let’s Go” [Reel 7-M] Key signature of A maj (3 sharps). 7 pages. Scene: Fairy Flora hears the King mutter about “peasant girl” and the Prince before he falls asleep due to her magic-induced slumber to all in the palace area. She beckons the other fairies to rush back to the cottage. The “hurry” music commences in dvd Chapter 22 at 2:23, and then later in Chapter 23 at 1:30 (by this time, Maleficent has already abducted the Prince). The music Bruns quotes is from the *Finale* at the end of Act I, located on the Naxos cd 1 track # 22 at :49.

“Dance Vertigo” [Reel 8-C] Key signature of Eb maj (3 flats). Annotated on the title page is “from original score p 316 start 6th bar, copy 30 bars.” Dvd location: not sure. Note: my notes are very fragmentary from this point on. I don’t believe I had all the materials, nor in the proper order. I do know that the “Forbidden Mountain” scene (dvd Chapter 24) corresponds to track # 15 of the cd, and that this music of course is adapted initially from Act II of the ballet, Scene 2, No. 19 “Entr’acte Symphonique et Scene,” I believe *Andante Misterioso* in 4/4 time. On the Naxos cd, this corresponds to CD II, track # 16. The *Carabosse* theme (dominant in the ballet) is heard here at the :24 point on the dvd.

However, Bruns then seques the music to the “Finale” music presented at the end of *Le Prologue* (just before Act I). This is located on the Naxos cd in CD 1, track # 13. The “Dance Vertigo” music I suspect is the music played when the goons are dancing around the bonfire. See dvd Chapter 24 at 1:51, and the Naxos track # 13 at 2:07. Actually, Bruns pretty much lifts intact a few minutes of the Finale music in his orchestral adaptation. If you start on the dvd Chapter 24 at 1:14, this corresponds to the Naxos cd track #13 of cd 1 at the 1:28 point. Here you hear the *Carabosse* motif again. In the Kalmus score, this is located on page 186, *L’istesso tempo*. The fairies get scared at the stone dragons (1:45 point of the Naxos track; 1:31 dvd). Instead of the ballet instrumentation of the flutes/oboe/clarinets/bassoon playing the *fff* alarm “3” triplet 8th figures, Bruns adapted it with piercing trumpets. In my opinion, the Bruns version is the better version, far more dynamically interesting. Bruns follows the music as given in the ballet thru 2:27 on the Naxos cd (or to 2:13 on the dvd). Then he seques to the 4:16 point on the Naxos cd (2:14 dvd), located on page 207 of the Kalmus score. The strings play relentless 8th note figures in 2/4 time, while the Fags (in the ballet) play *ff* small octave and Line 1 E rinforzando half notes to (next bar) Great octave and small octave B rinforzando half notes, and so forth. This sequence is highlighted by the piercing trills of the piccolo, flute, and clarinets (2:19 dvd).

At any rate, I believe this sequence is the so-called “Dance Vertigo” cue indicated by Bruns. I did not have time to substantiate much of the second half of this feature animated score.

[The Dungeon] (Maleficent Descends Stairs To Prince’s Cell) Dvd location: Chapter 24 starting at 2:52 thru Chapter 25 at :08. This cue is not included in the cd, unfortunately. By the way, this is a strongly Herrmannesque cue. It sounds terrifically atmospheric. Scene: Maleficent (with Diablo, her raven companion) slowly descend the spooky dungeon stairs to Phillip’s cell where he is chained. The miniaturized fairies follow her from a safe distance.

Note: I do not have this cue, and the titles above are fabricated by me. I believe I looked for this cue but never found it. If my memory serves me, I was looking thru a copy of a Tchaikovsky piece that Bruns had included with his own orchestrated cues. I tried to find this dungeon music but could not find it, nor could I find the audio anywhere in the Naxos three-cd set. Apparently Bruns composed this short atmospheric piece in his adaptation work. The closest I can associate this music is the *Entr-acte Symphonique et Scene*. Both open with a three-note motif. The music is dominated by low strings and trombones (and perhaps low horns). The ending bars are probably just the celli, contrabasses, and low register trombones. The character of the music reminds me somewhat of sections of Tchaikovsky’s *Manfred Symphony* (Herrmannesque flavor), and portions of other symphonies. The *No. 4 Scene Dansante* from his masterpiece, NUTCRACKER, sounds Bernard Herrmannesque at spots, especially Bar 53 (page 93 of the written score published by I think Kalmus), but also later in the *Presto* section (page 107). So that’s why I am so taken to that cue from *Sleeping Beauty* : because it reminds me so strongly of Bernard Herrmann, my favorite film composer. After that (a close second) Max Steiner is my favorite. Steiner’s style had a lot in common with Tchaikovsky, and Max even stated that in more or less those words in an interview published recently in *Film Score Monthly*.

The next cue starts with a rendition of the Puss-in-Boots motif (signifying the evil Maleficent) as she tells Prince was his grim future holds. The music changes to the Lilac Fairy theme but adapted not from the *Introduction* but not only from the famous *Finale* just before Act I that starts around the six minute mark of the ballet piece, but especially from the *Finale* at the end of Act I. In the Naxos cd 1, this latter quotation starts at the 3:43 point of track # 22.

After the three good fairies free the Prince, the black raven and goons try to stop him. Bruns quotes directly from the *Finale* at the end of *Le Prologue*. On the Naxos cd, this is located in cd 1 track # 13 starting at :38 (corresponding to the start of Chapter 26 of the Disney dvd). Bruns also then adapts the music from, once again, the *Entr’Acte Symphonique et Scene/The Sleep* of Act II (No. 19 of the ballet). See Chapter 26 at :53 on the dvd. When the raven is turned into stone by Merryweather, that music is the very end of this piece just mentioned (before it seques into *No. 20 Finale*).

[Reel 8-E-1] Dvd location: Not sure. Annotated was “No. 20.”

[Reel 8-E-2] 3 pages. Annotated: “Seq 18.0 Pt 2”

[18.0] “Dragon Escape” (???)

In dvd Chapter 26 at 1:56, Phillip escapes evil Maleficent’s Forbidden Castle (thanks to the help of three good fairies!). The music that starts here is quoted from the start of Act I of the ballet, *Scene/The Garden of the King’s Palace*, located on the Naxos cd in track # 14 at 4:52.

The *Carabosse* theme then return in dvd Chapter 28 at :28 when Phillip, with sword in hand, rapidly advances with Samson toward the dragon (transformed Maleficent). This is quoted from the *Finale* at the end of Act I. This is located in track #22 at 2:40 on the Naxos cd.

Reel ???] Dvd location: start of Chapter 30. Happy scene: Phillip and Aurora descend down the royal stairs. Bruns adapted the music from the *Apotheose* from the very end of Act III. This is located on the Naxos cd 3 on track # 26.

[Reel 9-G] Waltz E.T. Once again the ballet’s *Valse* or movie-adapted “Once Upon A Dream” song is heard, sung by the chorus.

End of score.

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