

Back Cover

✧ THE TEXT: TRANSLATIONS ✧

THE CURSE OF SLEEPING BEAUTY

Requiem Aeternam Decus
Maledictum Somno Decus
Requiem Aeternam Decus
Requiem Aeternam Decus
Requiem Decus, de profundo Lacrimosa dies
Requiem Aeternam, Requiem Aeternam Decus

THE CHAMBER

Requiem Aeternam Decus
Lacrimosa dies illa, qua resurget ex favilla
Maledictus somno Decor,
Maledictum, passus, Aeternam
Requiem transire ad vitam, vitam transire ad morte
Scimus Lazarus surrexisse;
a requiem aeternam aes vitam
Maledictus somno Decus Maledictum
Requiem Aeternam Quietus Decus, Maledictum
Requiem Aeternam Decus,
Maledictum Decus
Resurget ex somno, Quietus Decus

MANNEQUINS

Absorbeat eas tartarus;
Cadant obscurum, diem rationis!
Absorbeat eas tartarus;
Cadant obscurum, (diem) tremenda!
Tremens / Timeo / Tremenda / Miseriae
Repraesentet eas in tenebrae;
Repraesentet eas in tremenda!
Repraesentet eas in tenebrae; Repraesentet eas....
De poenis inferni et de profundo lacu, ad morte!

DIES IRAE

Libera me, domine, de morte aeternam
Dies irae, dies illa,
Solvat saeculum in favilla!
Iudex ergo cum sedebit
Quid- quid la apparebit,
Nil inultum remanebit
Dies Irae

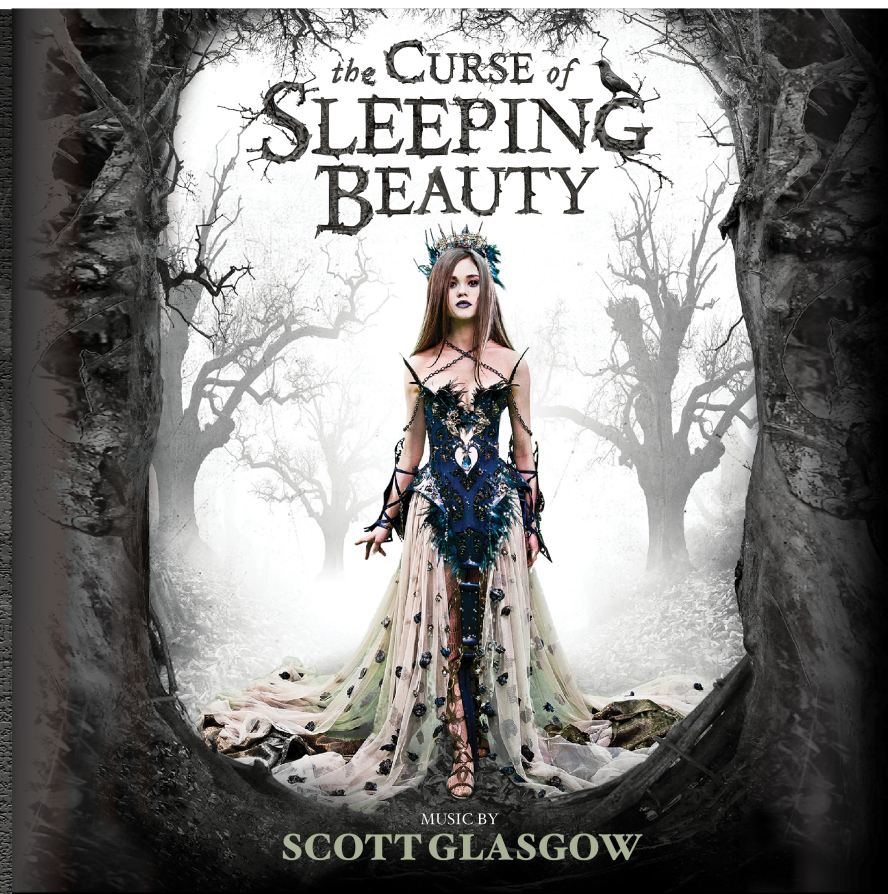
Rest Eternal Beauty
Curse of Sleeping Beauty
Rest Aeternal Beauty
Rest Aeternal Beauty
Rest Beauty from the endless day of tears
Rest eternal, Rest eternal Beauty

Sleep Eternal Beauty
Tearful day that, on which shall rise from embers
Cursed Sleeping Beauty
Cursed suffered eternal
Rest to pass to life, life to pass to death
We know Lazarus has risen,
and eternal rest to life
The cursed Sleeping Beauty, wronged
Rest Eternal Sleeping Beauty, wronged
Rest Eternal Beauty
Cursed Beauty
Rise from sleep, Sleeping Beauty

Lest hell swallow them up;
Lest they fall into darkness, Day of reckoning!
Lest hell swallow them up;
Lest they fall into darkness, (day of) terror!
Trembling / Fear / Terror / Misery
Let us bring darkness;
Let us bring terror!
Let us bring darkness; Let us bring...
From pains of hell and from the deep pit, to death!

Deliver me, Lord, from death eternal
Day of wrath, that day,
Shall dissolve the world into embers
Judge therefore when will sit
Whatever lies concealed will be revealed
Nothing (wrong) unavenged
Day of wrath

Front Cover



THE COMPOSER SPEAKS: INSTRUMENTATION

Early on, I knew the dream sequences needed something very special and for years I had been trying to find a film to work on where I could bring in a counter-tenor voice which is what is heard in all the dream sequences in the film ("Somnium" I-IV) sung brilliantly by Mikael Carlsson.

There is also a bunch of exotic instruments which started with the director, Pearry Teo, coming to my studio with a unique ancient Aztec Death Flute he bought. It is a unique sound which resembles a person screaming. I can not image the fear it brought to the city being raided by Aztec warriors back in the time of the Aztecs.

Another interesting (and macabre) instrument is the Tibetan Kangling which is a trumpet formed out of a human femur bone. Both of these sounds can be heard in the opening track "Somnium I". There is some exotic string instruments like the Mogolian morin khuur and the Indian dilruba. Also with percussion can be heard a Lion's Roar, a Anklung and Mahler Hammer (all in the "Mannequins" track).

Another unique element of this score is the addition of Renaissance, Baroque, Classical, early 20th century period instruments. From the Renaissance period we have the viola de gamba and the tenor recorder, from the 17th century Baroque period there is the harpsichord & theorbo, from the classical period of Mozart the glass armonica & autoharp to the turn of the century instruments like the dulcitone (heard in the track "Thomas' World").

Ethnic wind instruments are also in this score from the ancient ocrina, the indian Bansuri and the Slovakian Fujara to the 20th c. Bass Flute.

The religious aspect of the score comes in with the voices of the Tibetan & Mongol throat singing and most importantly, the wonderful work of the choir, the Johannebergs Vokalensemble conducted by Jan K. Delemark blending with pipe organ, boys' choir and orchestra. It brought a whole new level to this score and I was able to create custom lyrics for the film based on liturgical latin text but altered to fit the theme of the film.

One of the most emotional and important part of the score is the solo cello. It is Thomas' theme which runs through out in fragments and full statements. The combination these exotic, ancient, worldly, instruments with the religious, traditional orchestra is what makes up the score to *The Curse Of Sleeping Beauty*.

Timeless and otherworldly was the goal with all these instruments.

the CURSE of SLEEPING BEAUTY

THE SCORE INSTRUMENTATION

- Orchestra (standard: Woodwinds, Brass, Percussion, Piano, Harp, Strings)
- Mixed Choir
- Counter Tenor
- Boys' Choir
- Solo Cello
- Aztec Death Whistle
- Tibetan Kangling (Bone Trumpet)
- Throat Singing
- Pipe Organ
- Harpsichord
- Theorbo
- Glass Armonica
- Dulcitone
- Auto-Harp
- Viola de Gamba
- Dilruba
- Morin Khuur
- Tenor Recorder
- Contra-Bass Flute
 - Fujara
 - Ocarina
 - Bansuri in G
 - Lions' Roar
 - Anklung
- Mahler Hammer
- Taiko Drums

Note: Many of the instruments were samples custom and commercially made.



THE COMPOSER SPEAKS: COMPOSITION

There is a main theme for the curse and for the main character Thomas however it is Sleeping Beauty's variation on the Gregorian chant "Dies Irae" which is really the main overall theme of the film. The "Mannequins" track for the most part has the choir shouting instead of singing which has this element of dread but also harken to the religious yelling often heard by Taiko drum ensembles (also explains why the Taiko drums are heard throughout the score). There are so many musical developments of the low c-minor "grinding chords" throughout the score which can be heard in the track "Exploring the Basement" then transformed into the staccato low strings & brass of "Descent Into Hell". The religious aspects of this score come in the cue "The Chamber" when Thomas finally finds Sleeping Beauty and kisses her. The penultimate track "Dies Irae" sums up Sleeping Beauty theme and character with the gregorian references blended with dense polyphony of eight lines all building to the end cathartic moment of her "kiamat". The epilogue (which is not in the film) is the sombre statement of "Thomas' Theme" with piano and cello to finish out the score.

THE COMPOSER SPEAKS: CLASSICAL LATIN

Text for the choir was created through a lot of research and well thought out translating from the traditional liturgical Requiem Mass with classical latin adapted to fit the film subject. For instance, the title of the film was translated to "Maledictus Somno Decus" (Curse of Sleeping Beauty) and "Requiem Aeternam Decus" (Rest Eternal Beauty) which both ended up in this score however with a slightly different meaning. In "The Chamber" track, there is the line "Scrimus Lazaro surrexisse, a requiem eternam aes vitam..." (We know Lazarus has risen, an eternal rest to life...) which translates to sleeping beauty own curse of waking from an eternal rest. In the Manequins track, the choir yells out the text "Absorbeat eas Tartarus; Cadant Obscurum (Let us swallow them all to hell; Let them fall into darkness). It is these subtle touches that really excite my imagination and tie in what the choir sings with the subject of the film.

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NOTES:

TRAYCARD INSIDE



THANKS FROM THE COMPOSER TO

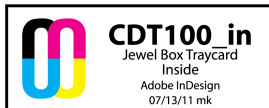
Pearry Teo, Ehud Bleiberg, Nick Donnermyer, Melanie Kollar and all at Bleiberg Entertainment.
Barry Gordon, Michael Rodloff, Barbara Javitz, Katrina Wan, Danny Tubbs and all at XLrator.

Tim Rodier and Nolan Markey – the best in the business.

Special thanks to Mikael Carlsson for getting the choir,

Johannesbergs Vokalensemble, involved in the project

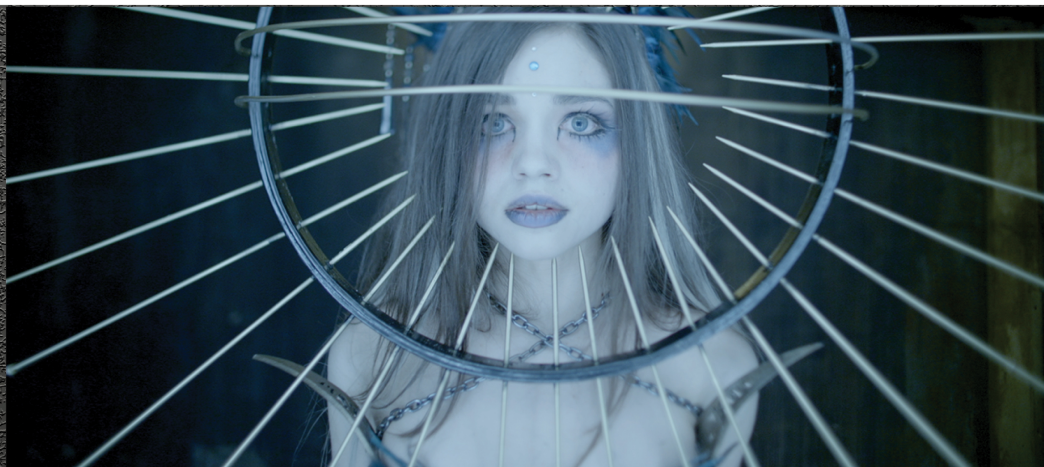
Special thanks to my musicians, friends, family, Christopher Young,
and especially Victoria Shmakova and our lovely baby girl Emma.



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TRAYCARD OUTSIDE

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m THE CURSE OF SLEEPING BEAUTY • Scott Glasgow

- 1 **Somnium I** (2:59) - 2 **The Curse of Sleeping Beauty** (2:30) - 3 **The Chamber** (4:35)
 4 **Thomas' World** (1:57) - 5 **Linda** (2:26) - 6 **Somnium II** (3:36) - 7 **Mysterious Inheritance** (3:46)
 8 **Exploring the Basement** (2:31) - 9 **Moon Cypher** (1:39) - 10 **Kaiser Garden Research** (2:42)
 11 **Somnium III** (2:15) - 12 **Mannequins** (3:41) - 13 **The Jinn** (1:49) - 14 **Billing's End** (2:55)
 15 **Connections** (4:26) - 16 **Somnium IV** (3:16) - 17 **Gateway to Darkness** (2:06) - 18 **Descent into Hell** (3:50)
 19 **Confront the Demon** (1:53) - 20 **The Awakening** (2:17) - 21 **Dies Irae** (1:40) - 22 **Thomas' Theme** (1:52)

MUSIC BY **SCOTT GLASGOW**

Choir: **JOHANNEBERGSVOKALENSEMBLE** • Conducted by **JAN K. DELEMARK** • Counter-Tenor: **MIKAEL CARLSSON**
 Choral Music Producer: **MIKAEL CARLSSON** • Cello: **R-MEN-K** • Piano and MIDI Performance by **SCOTT GLASGOW**
 Orchestration and Copying: **TIM RODIER** and **NOLAN MARKEY** • Sacred Latin Text Translations and Adaptations by **SCOTT GLASGOW**
 Album Produced by **SCOTT GLASGOW** • Album Mastered by **MIKAEL CARLSSON** • Executive Album Producer **MIKAEL CARLSSON**

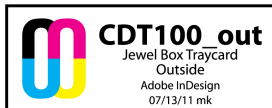


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