WALT DISNEY PICTURES PRESENTS

FANTASIA 2000

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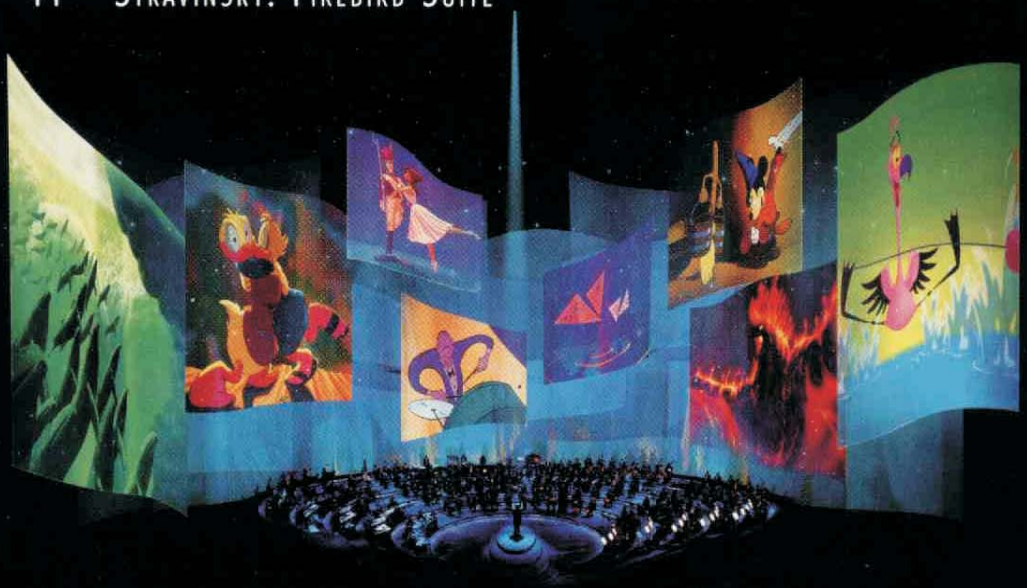

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Symphony No. 5

Beethoven's "**Symphony No. 5**" serves as the musical springboard for experimentation in moving color and form that advances on the surrealistic and impressionistic "Toccata and Fugue in D Minor" from *Fantasia* in 1940, one of the visual breakthroughs that Walt himself found particularly exciting.

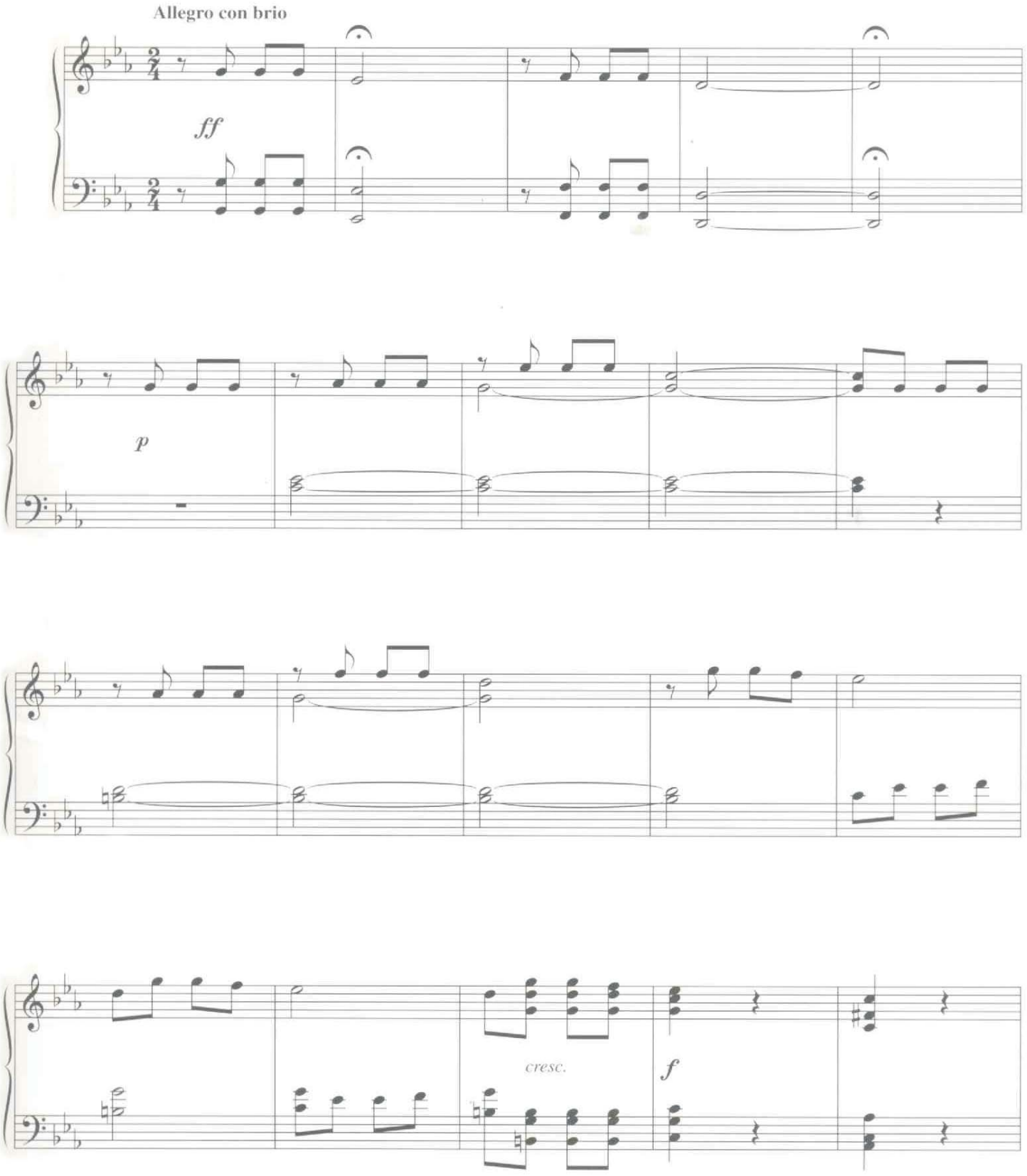
Alice's Collection

SYMPHONY NO. 5

First Movement

Alice's Collection

LUDWIG VAN BEETHOVEN



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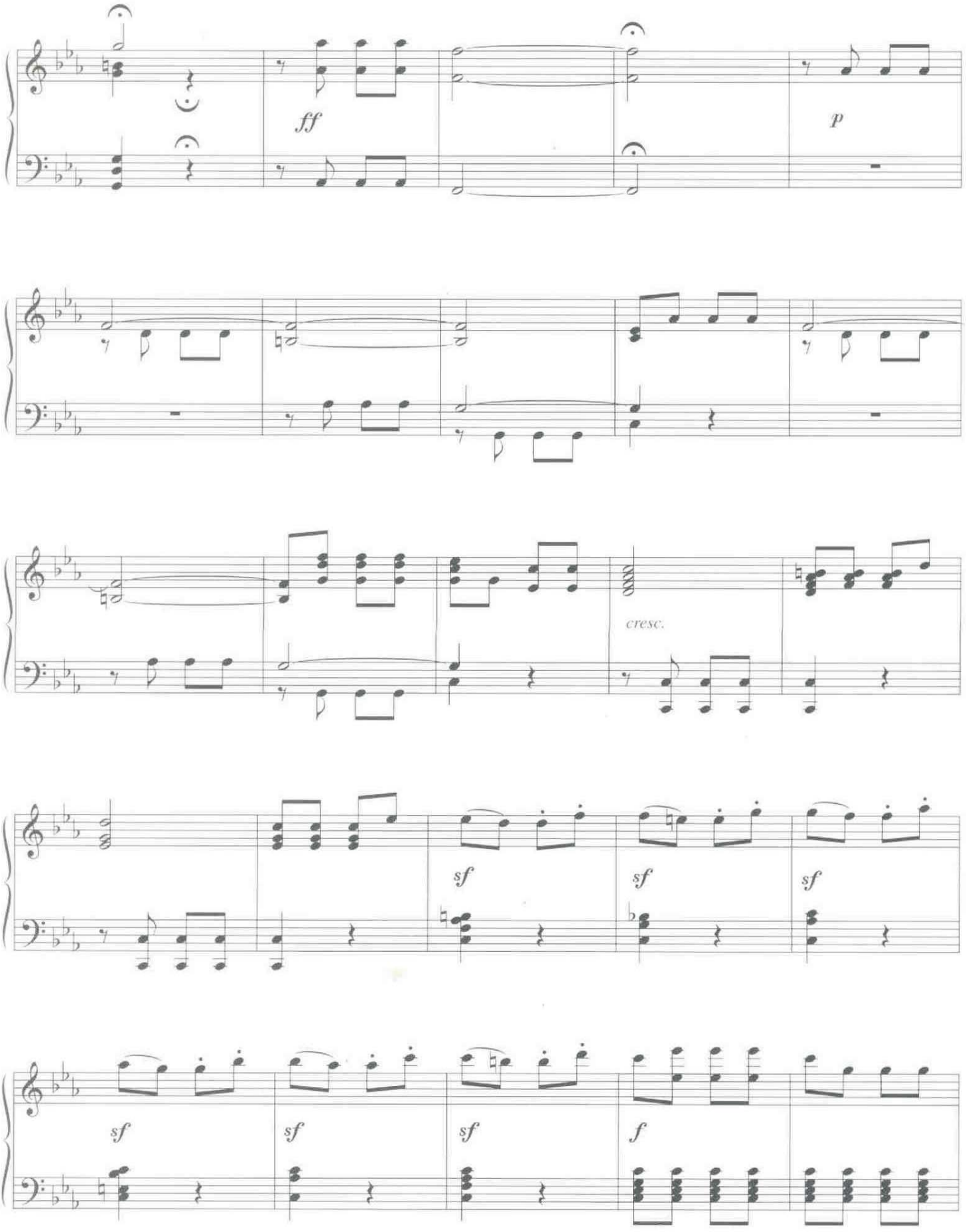
ff
p
cresc.
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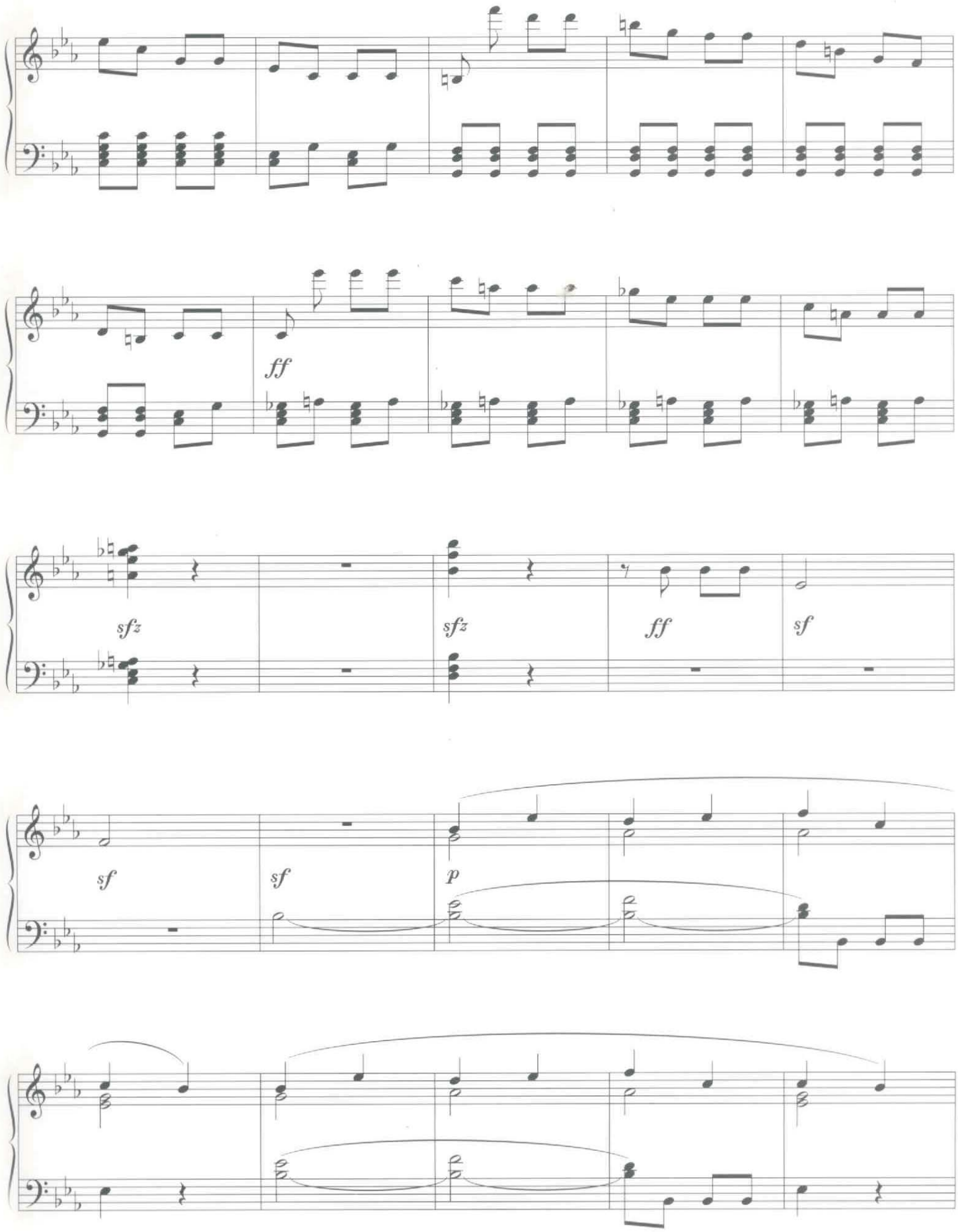
sf
sf
f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sfz
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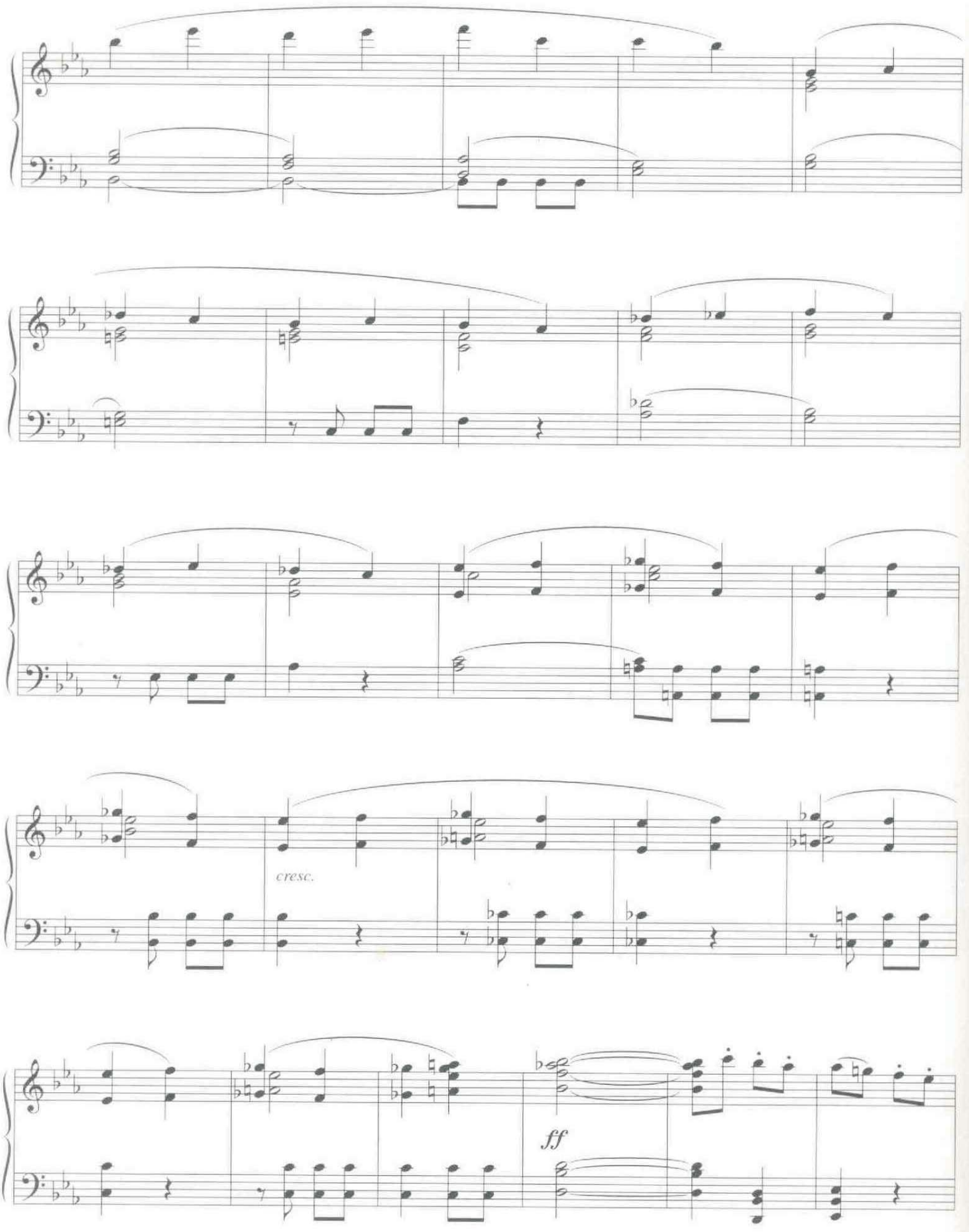
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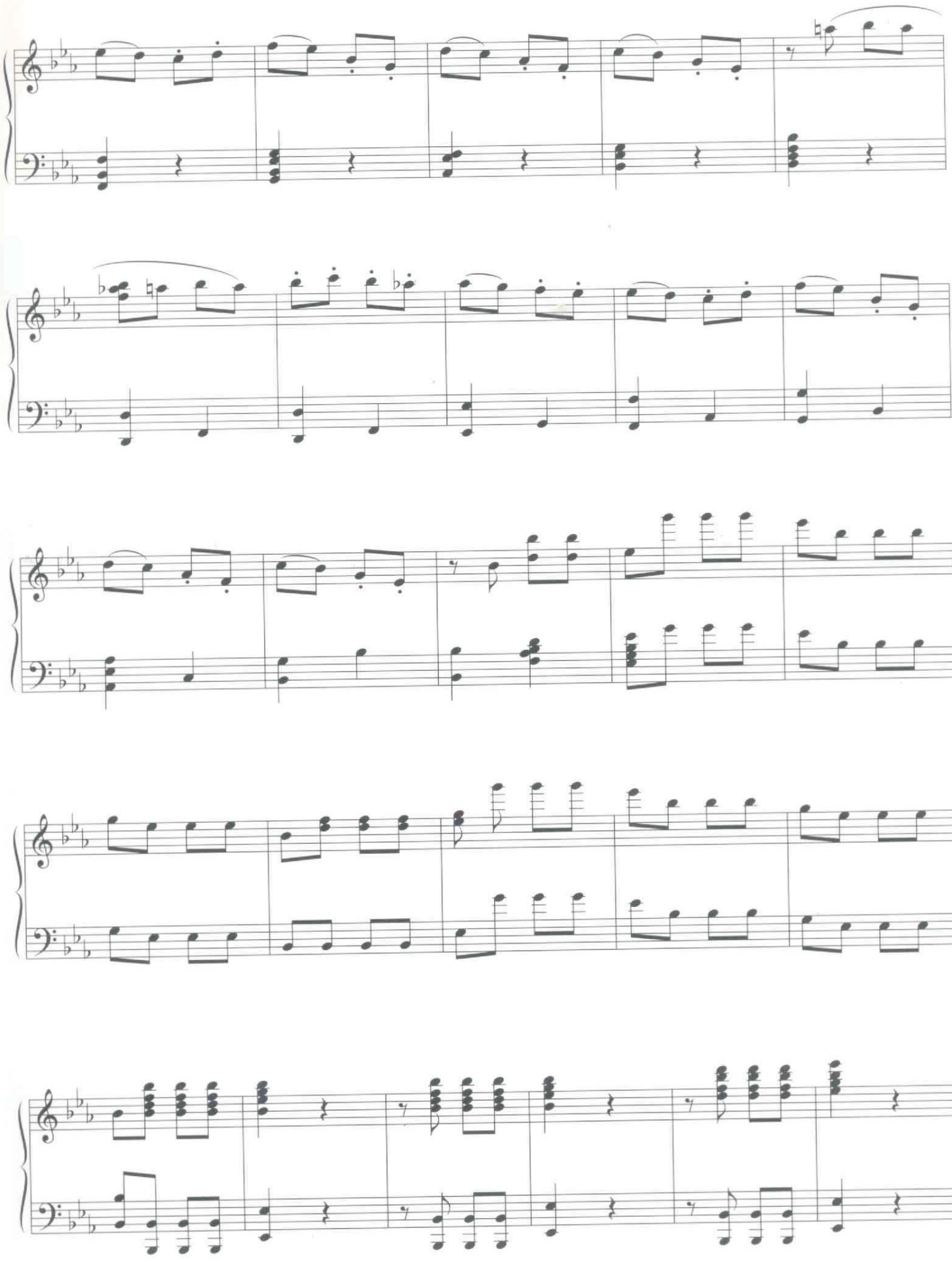
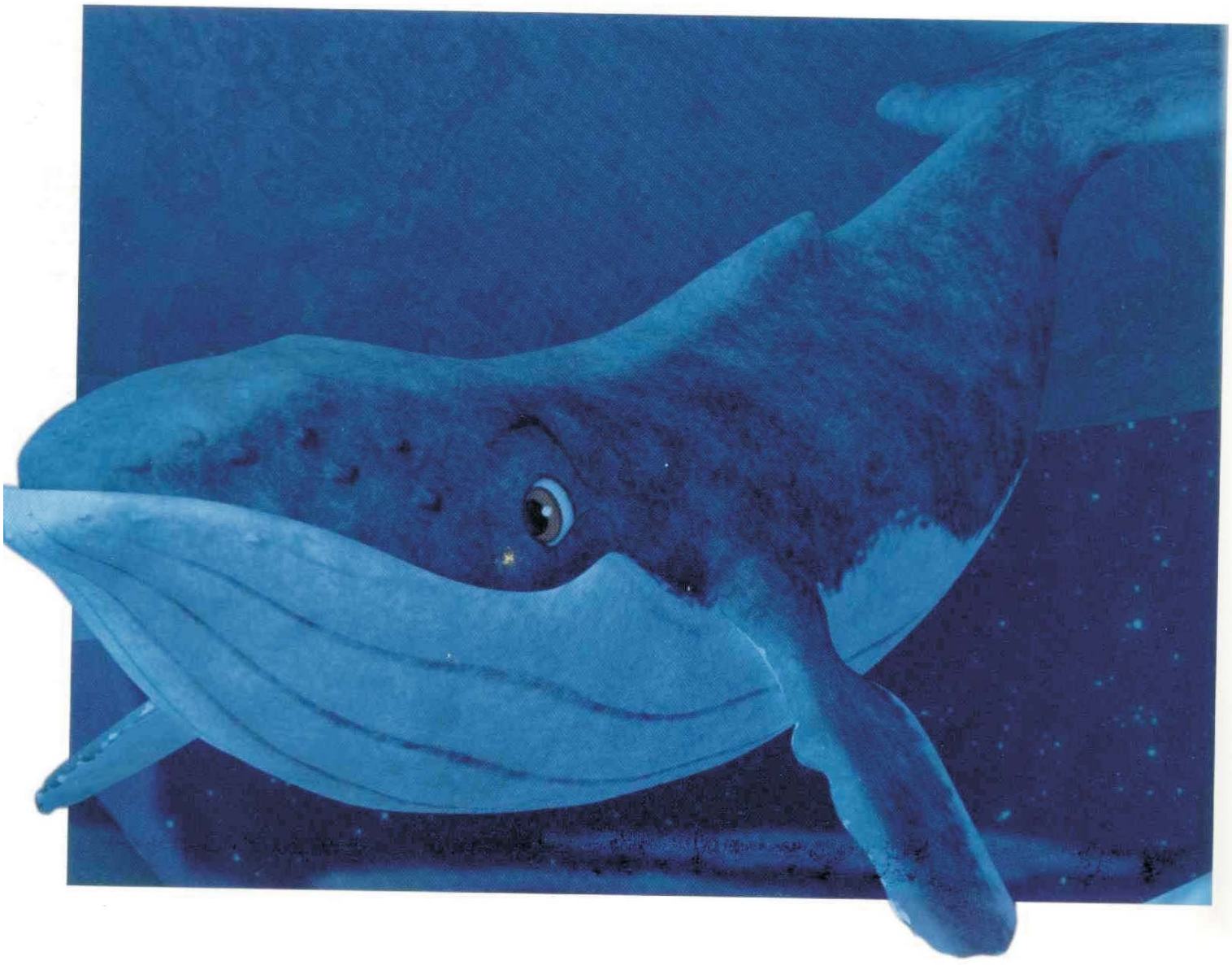
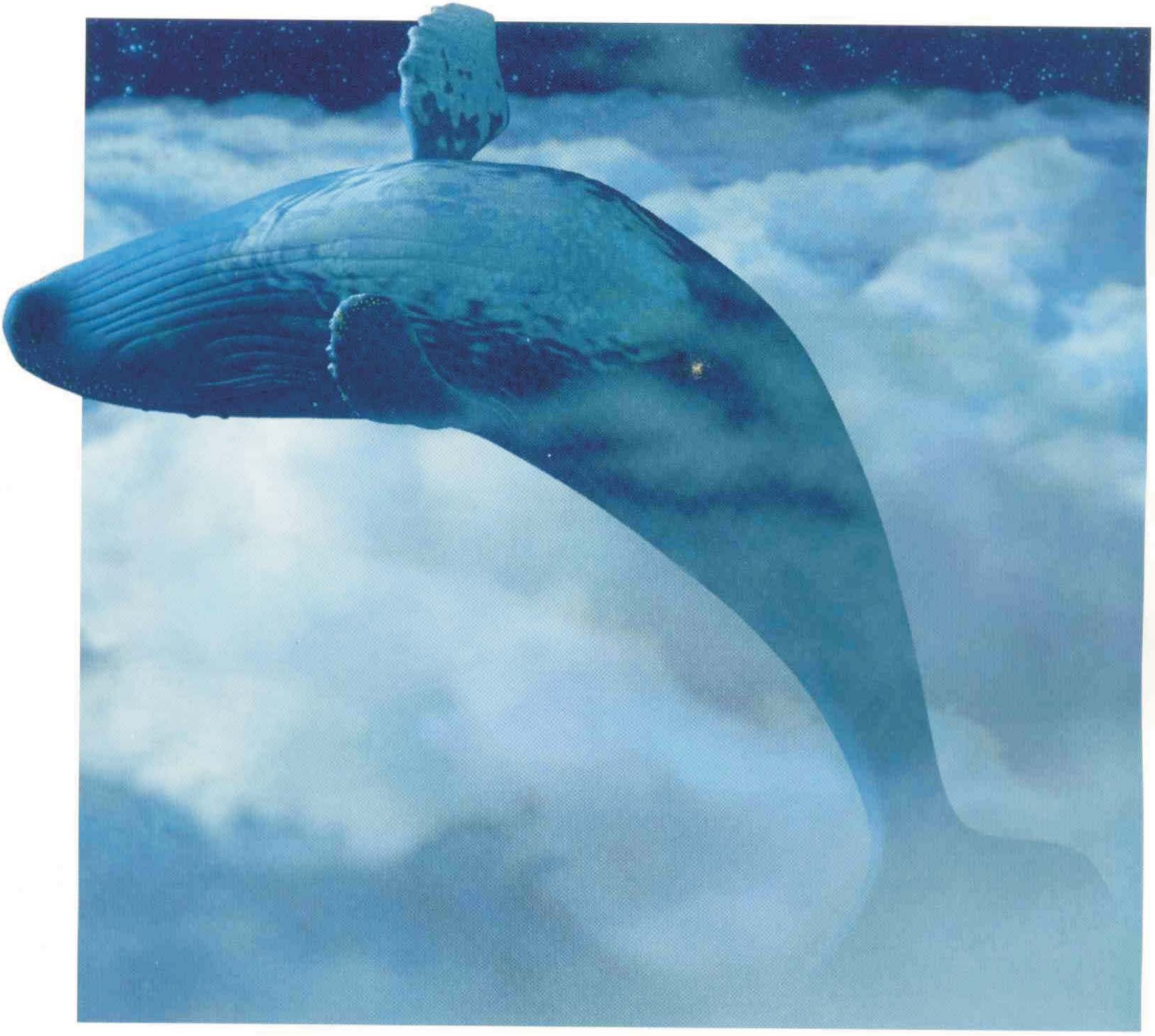


Pines of Rome

Alice's Collection

For the Disney artists, "**Pines of Rome**" by Respighi did not merely suggest a pedestrian stroll along the Appian Way. Instead, they conjured a family of whales who break free their earthbound restrictions and soar joyously into the sky, as unfettered as their spirits and the animators' imaginations allow them to be.





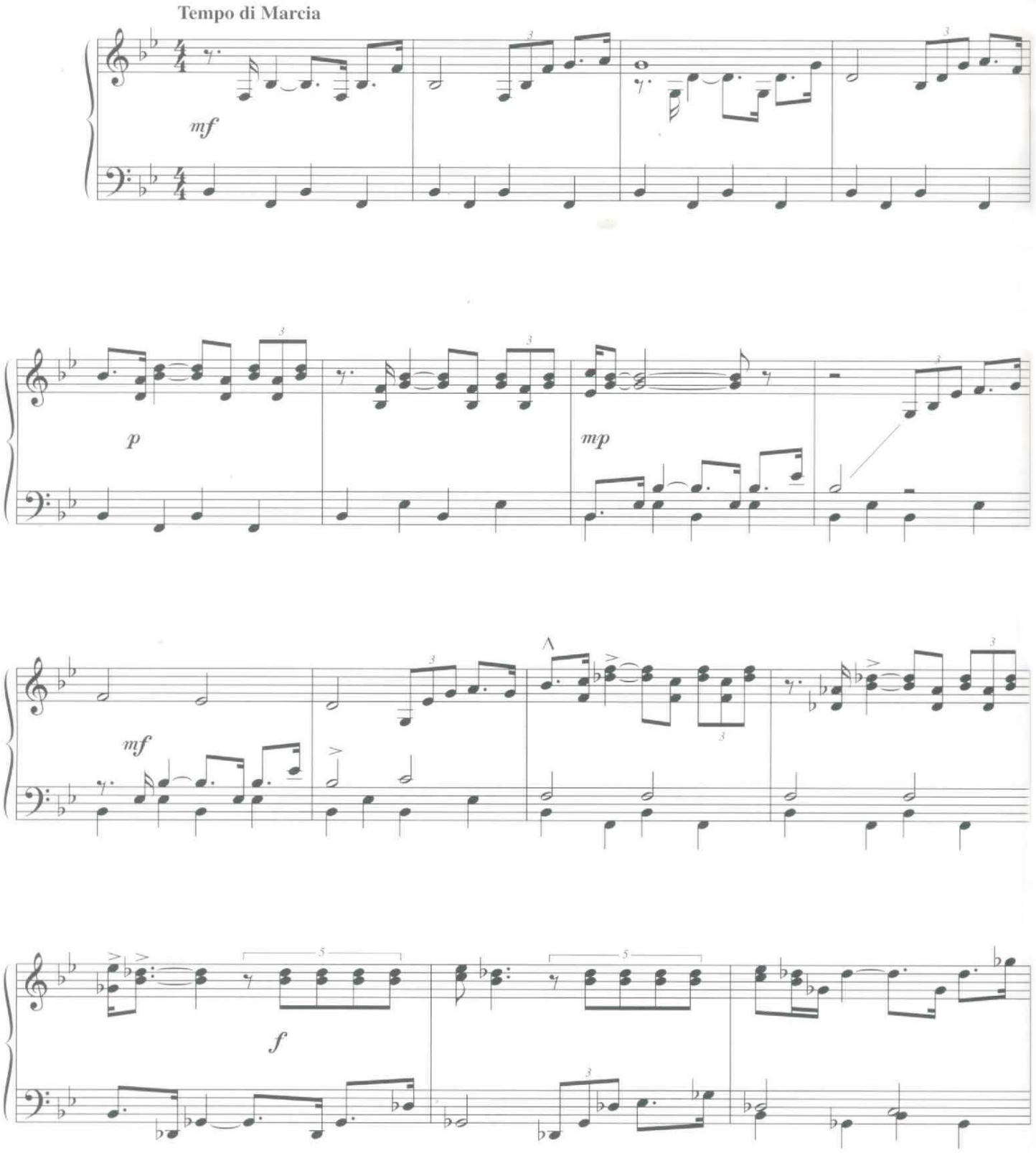
Alice's Collection

THE PINES OF THE APPIAN WAY

from PINES OF ROME

Alice's Collection

OTTORINO RESPIGHI



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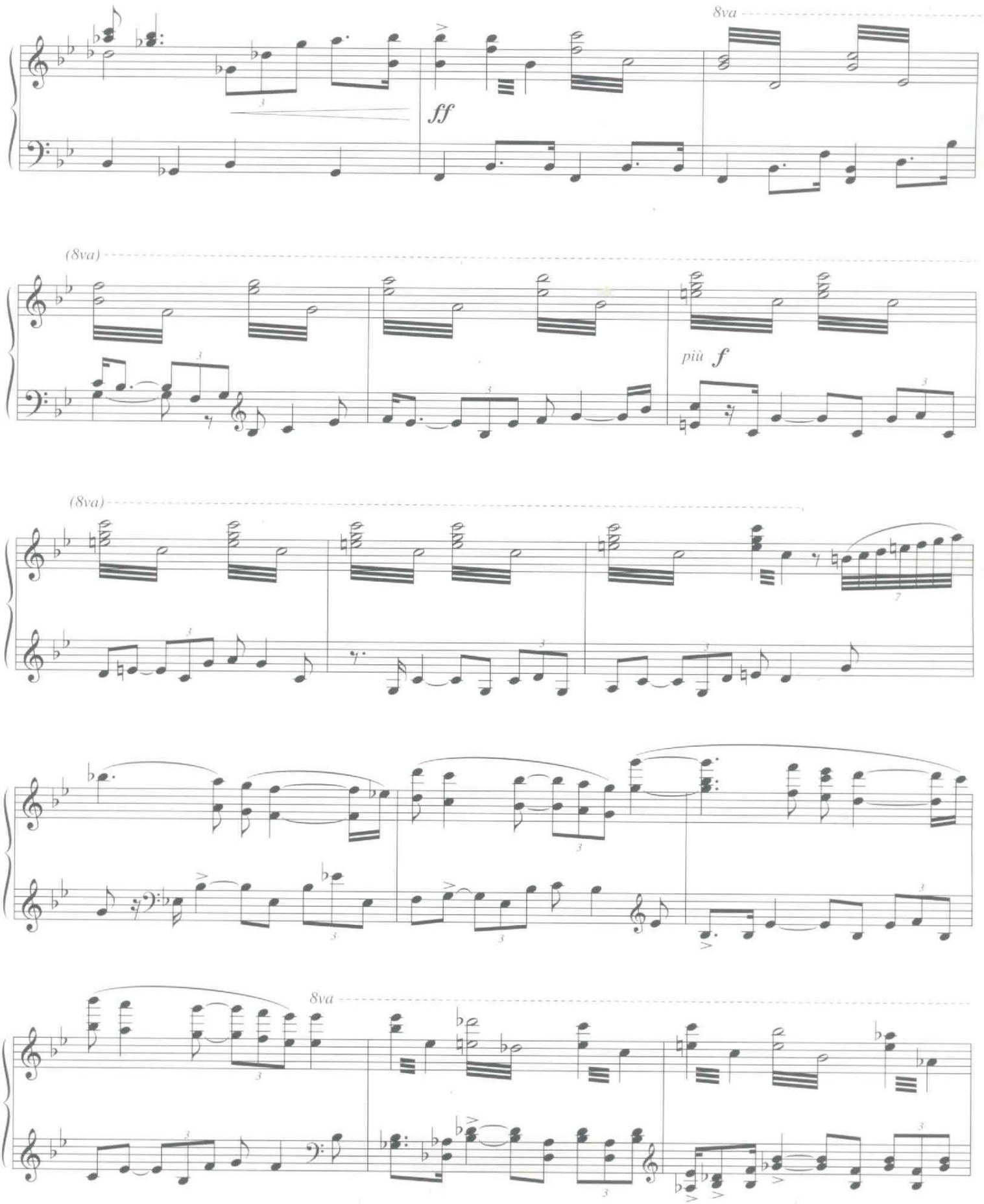
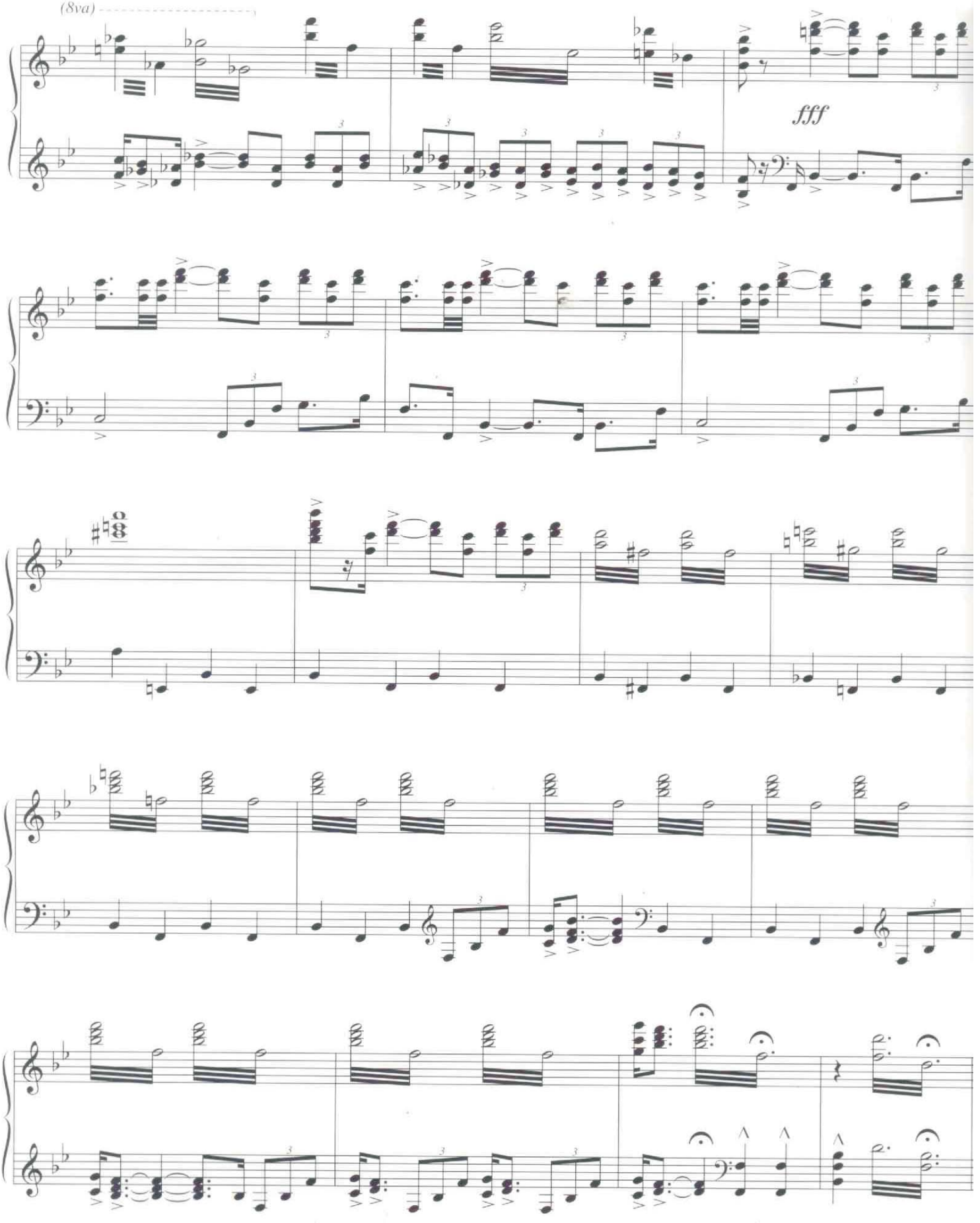

8va
ff
(8va)
più f
(8va)
8va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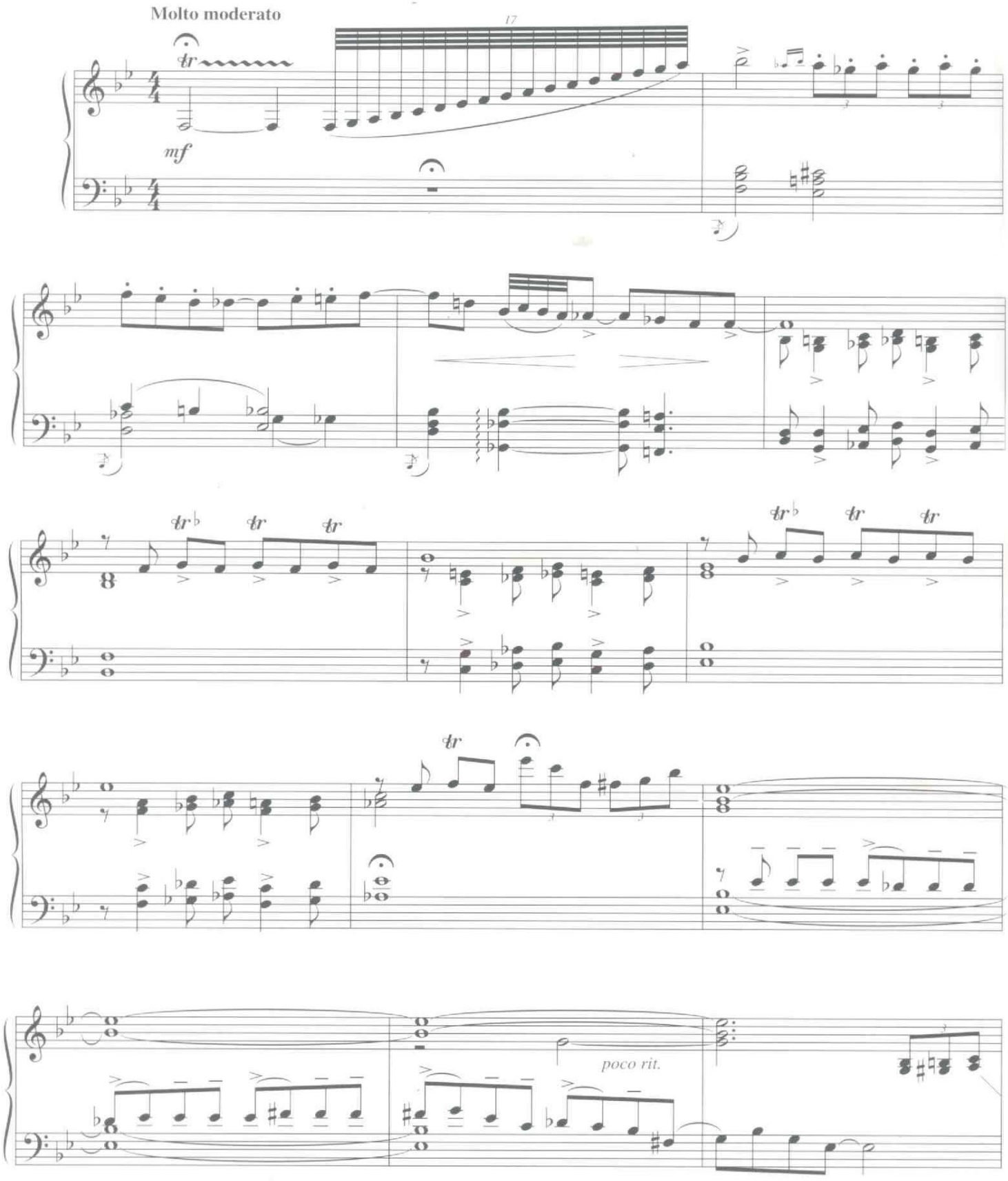
fff

RHAPSODY IN BLUE

Alice's Collection

Music by GEORGE GERSHWIN



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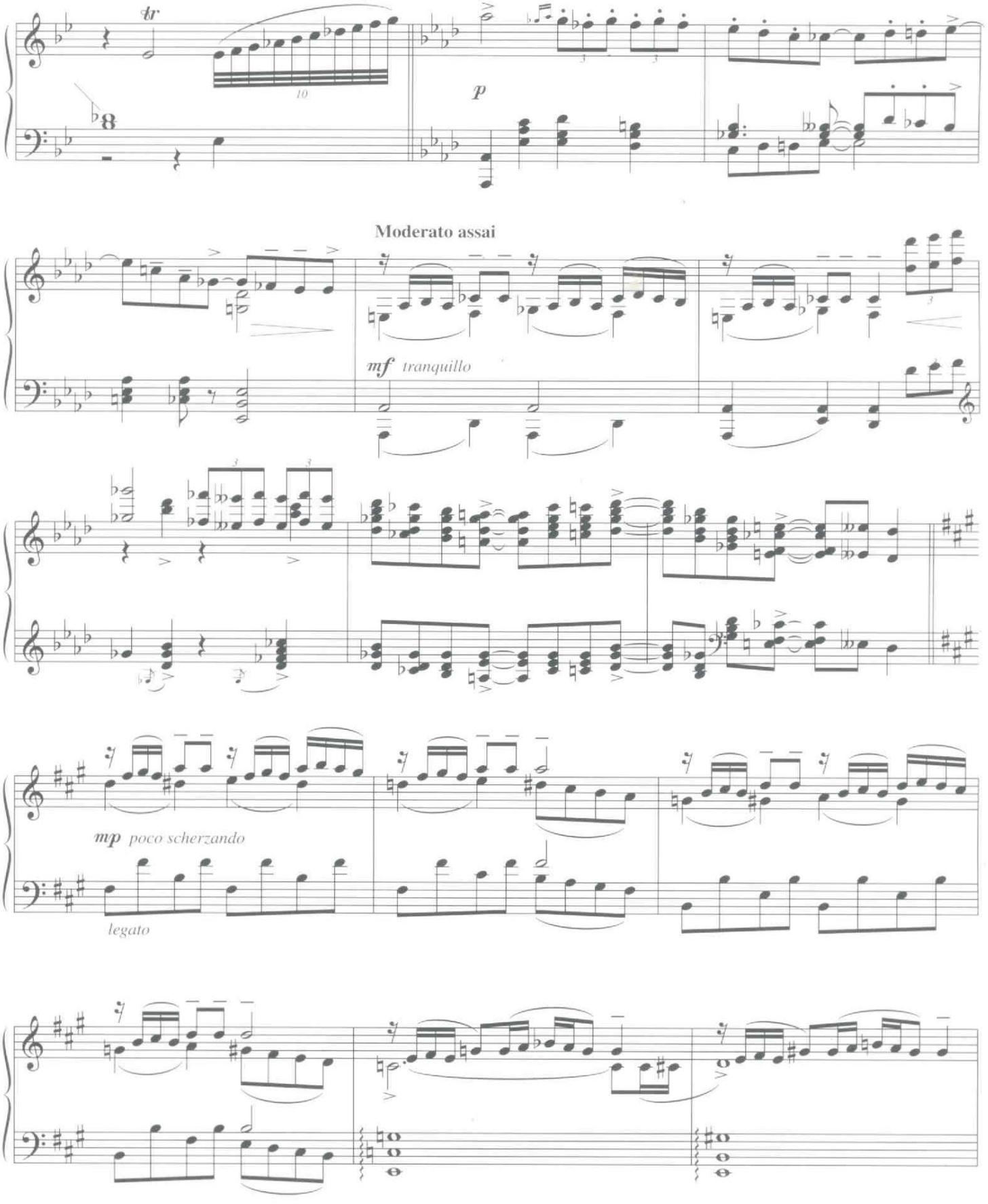
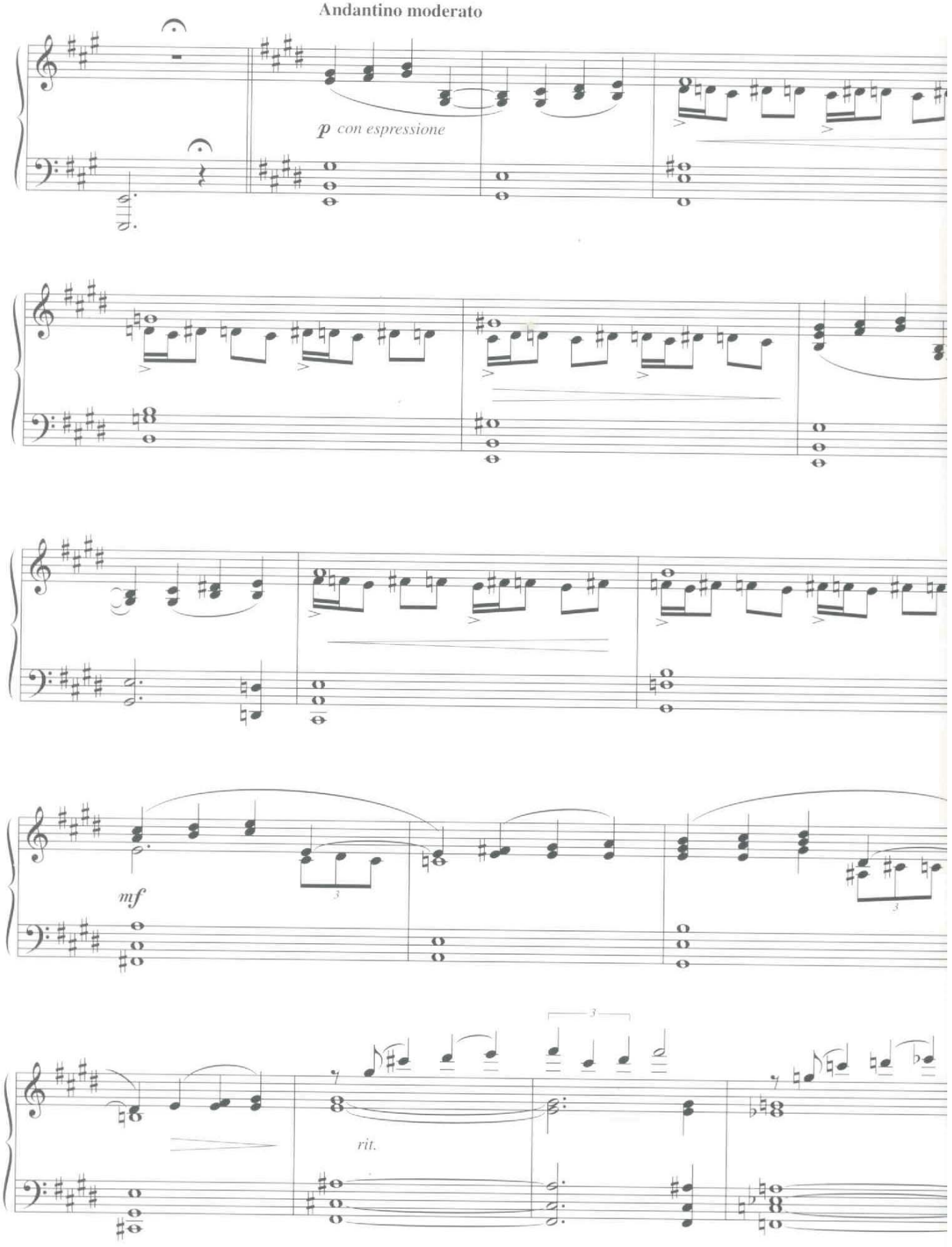
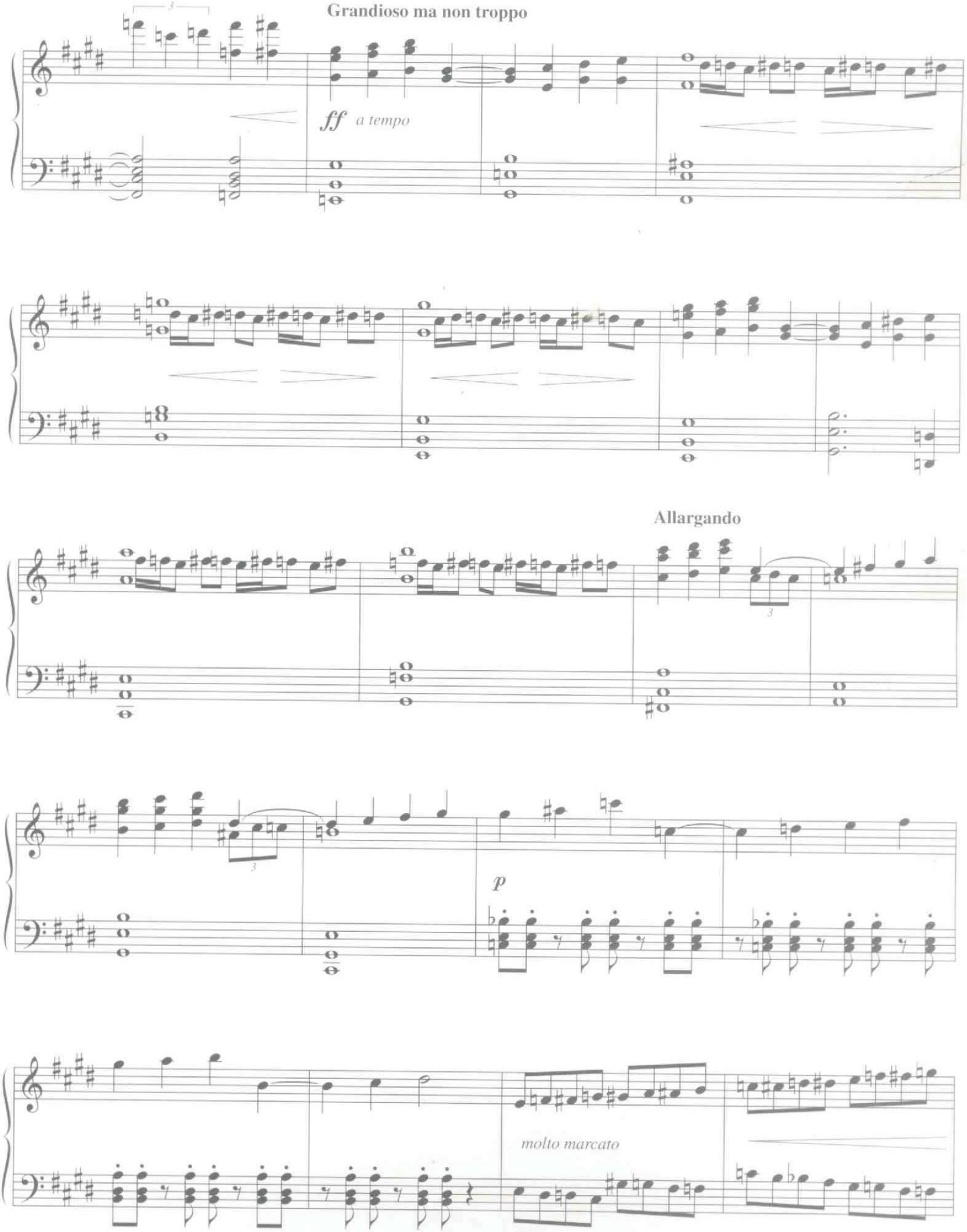
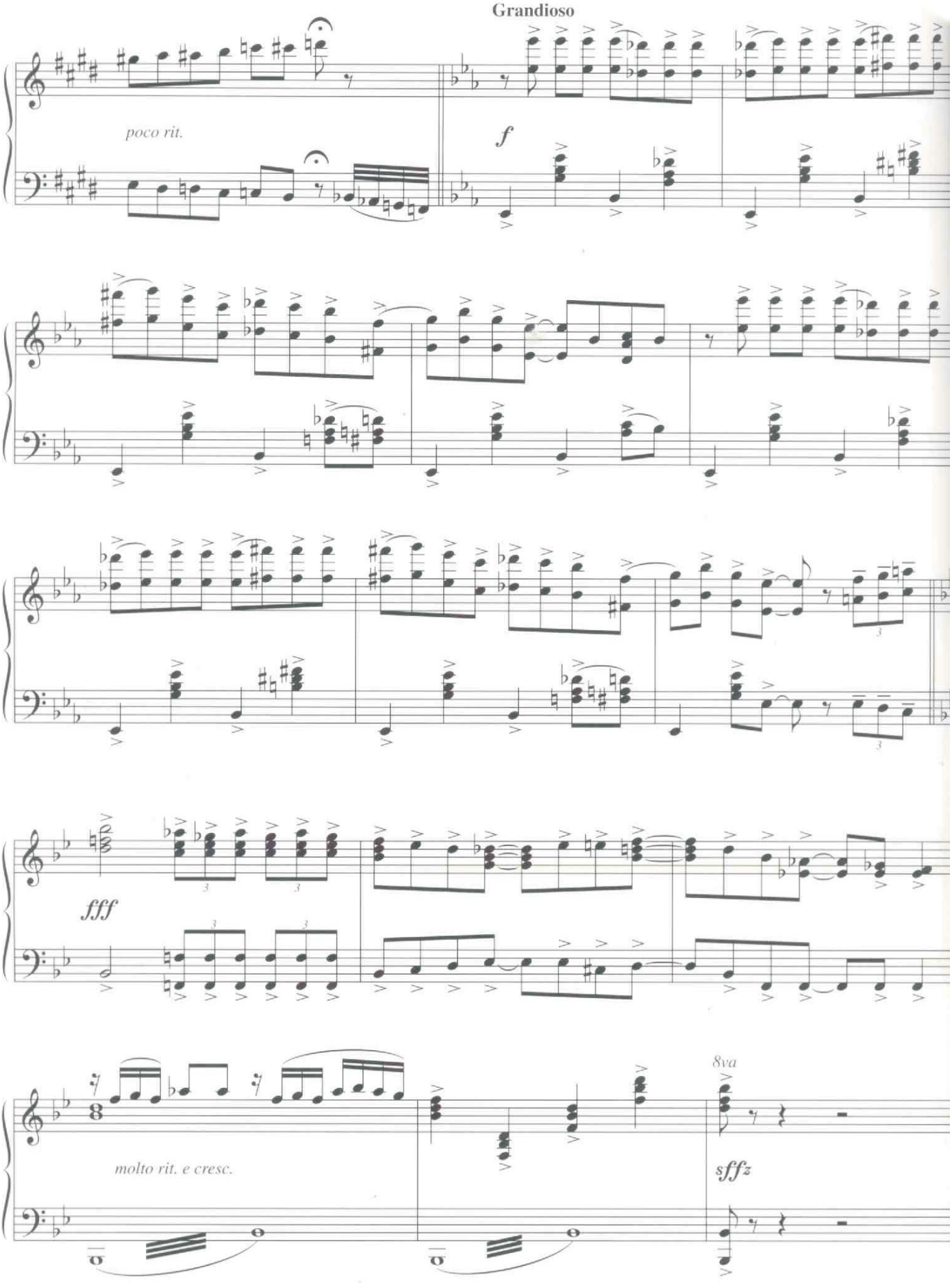

tr
10
p
Moderato assai
mf tranquillo
mp poco scherzando
legato


Andantino moderato
p con espressione
mf
rit.


Grandioso ma non troppo
ff a tempo
Allargando
p
molto marcato


Grandioso
poco rit.
f
fff
molto rit. e cresc.
8va
sffz

Piano Concerto No. 2, Allegro, Opus 102

There is a memo from late 1940 concerning new numbers for Fantasia in which Walt Disney boldly scrawled in red grease pencil "What about something modern, like Shostakovich?" More than fifty years later Shostakovich and his "**Piano Concerto No. 2, Allegro, Opus 102**" are now a part of *Fantasia/2000*, combined with a story idea that also echoes back to the early Forties when *The Steadfast Tin Soldier* was being developed at Disney's Studio, along with adaptations of several other Hans Christian Andersen stories being planned for a feature film biography of the Danish author. *Fantasia/2000* has linked that Studio heritage with the animator's changing tools of today. Whereas some characters in the sequence are animated by traditional hand-drawn methods, the toys – the Soldier, his ballerina love interest, and the villainous Jack-in-the-Box – are brought to life by the computer as the animator's tool.

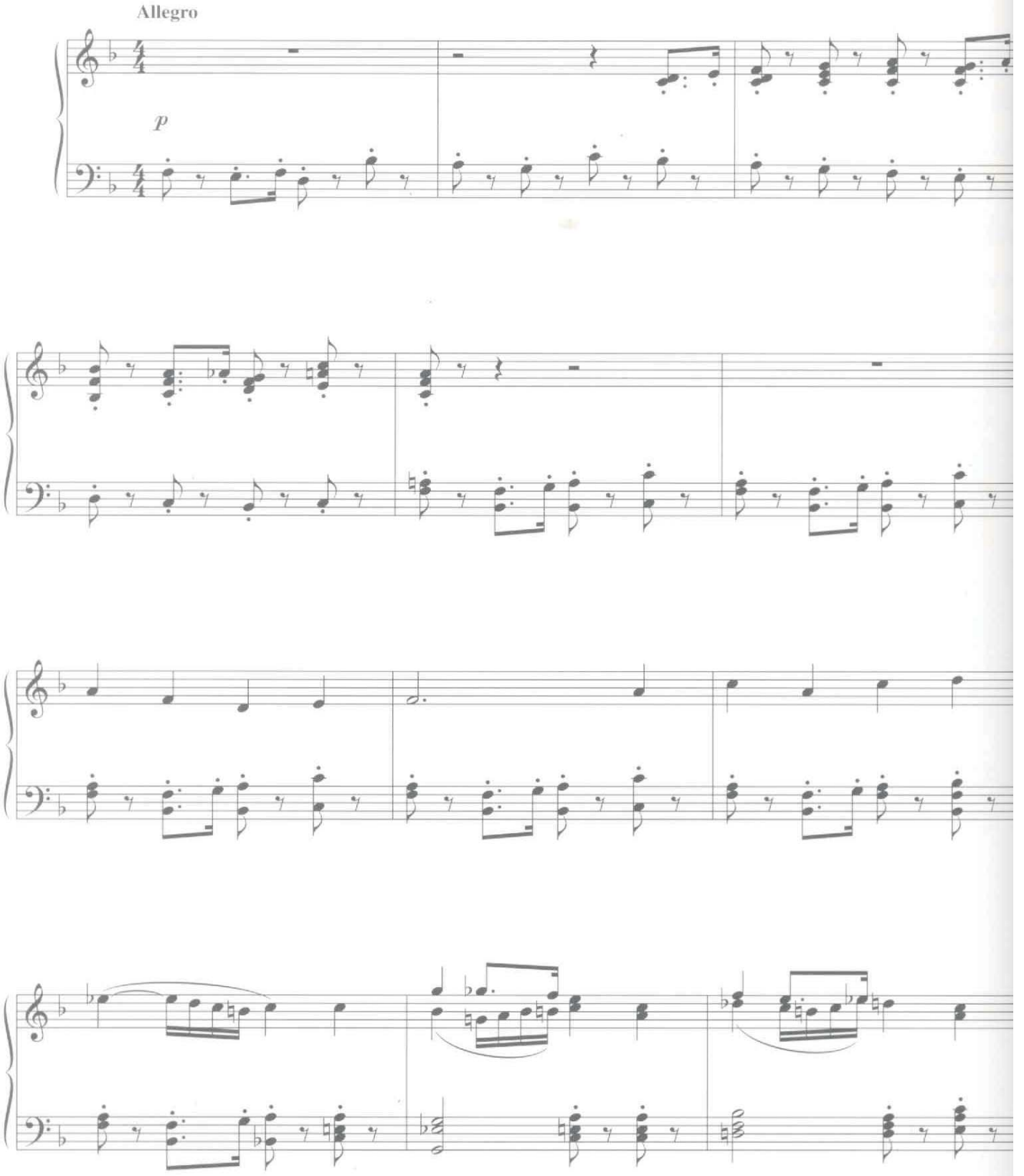
Alice's Collection

PIANO CONCERTO No. 2

First Movement

Alice's Collection

DMITRI SHOSTAKOVICH
Op. 10



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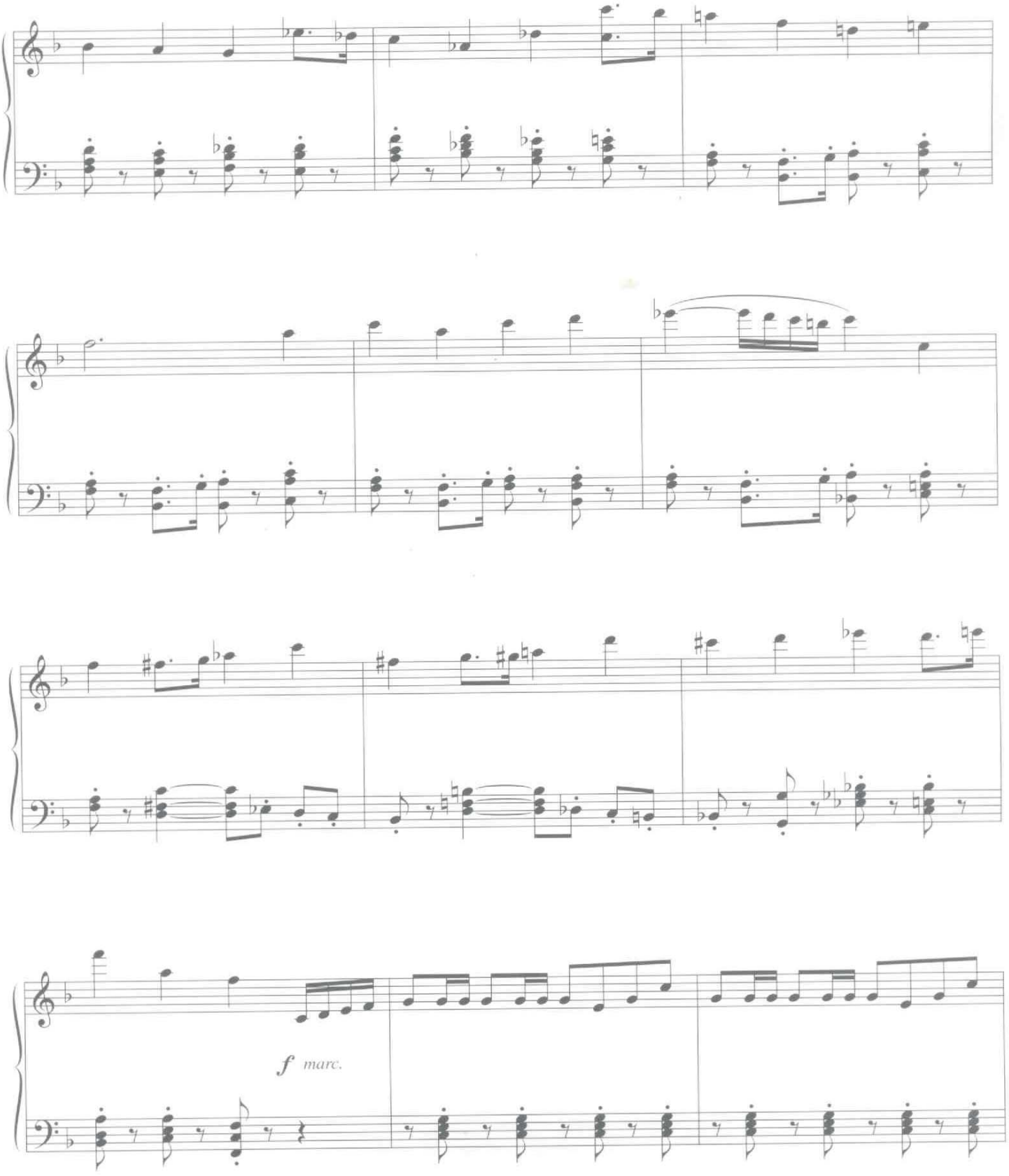
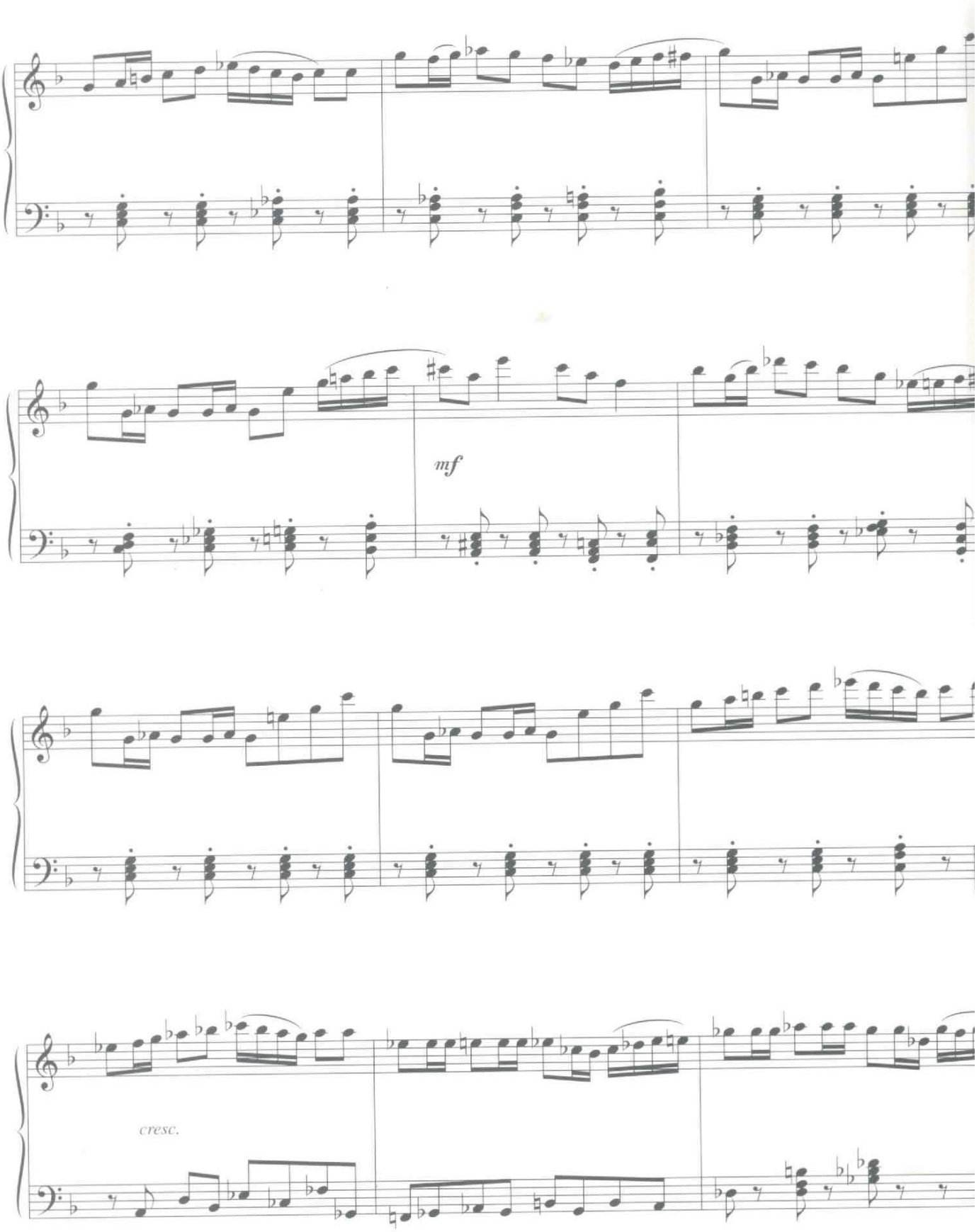
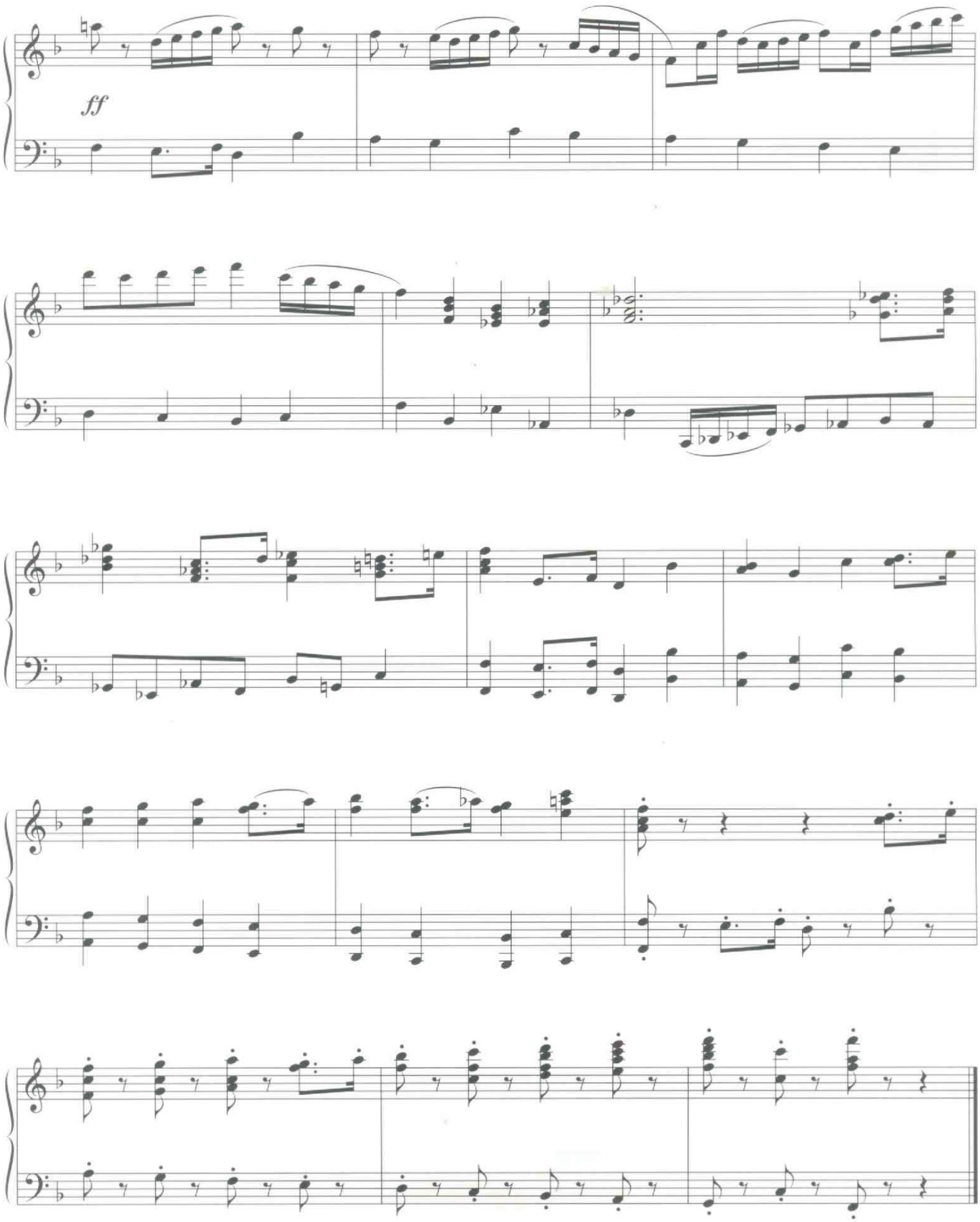

f marc.


mf
cresc.


ff

Carnival of the Animals

Alice's Collection

Complementing the aural whimsy of the finale from Saint-Saëns' "**Carnival of the Animals**" is the visual delight of frolicking flamingos, one with a yo-yo, whose cavorting is propelled by the flowing watercolor design of animation.

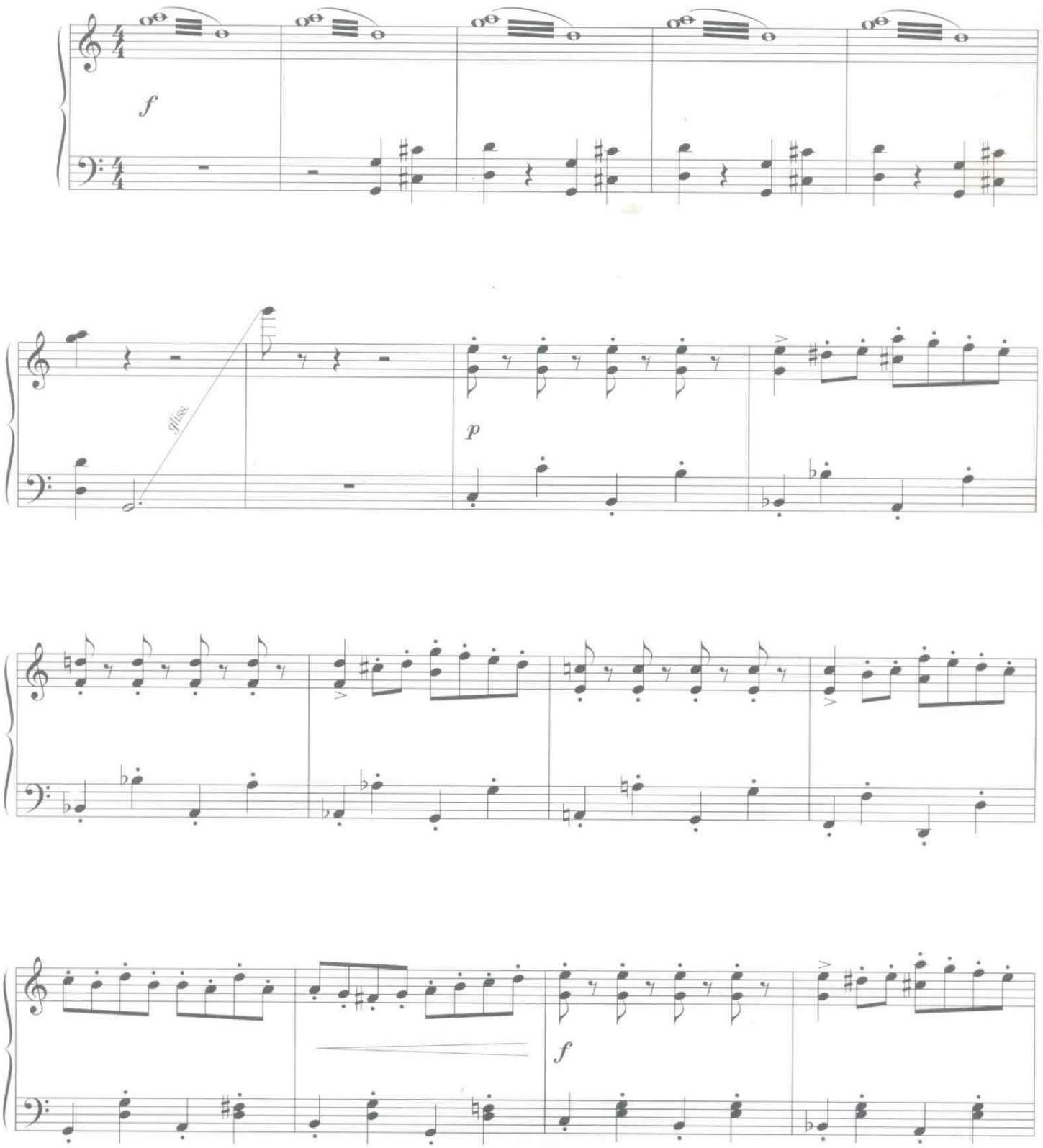
CARNIVAL OF THE ANIMALS

Finale

Alice's Collection

CAMILLE SAINT-SAËNS

Molto allegro



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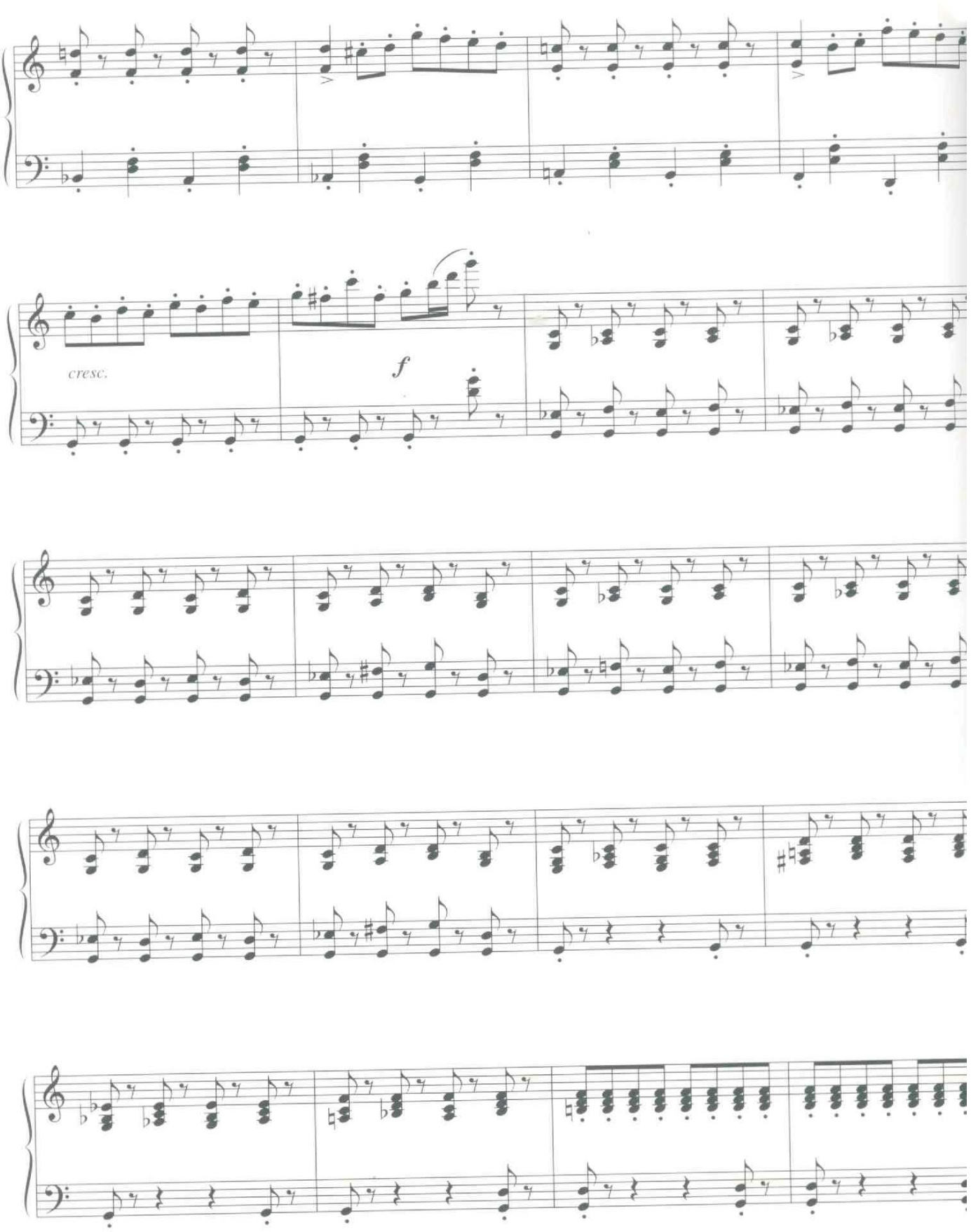
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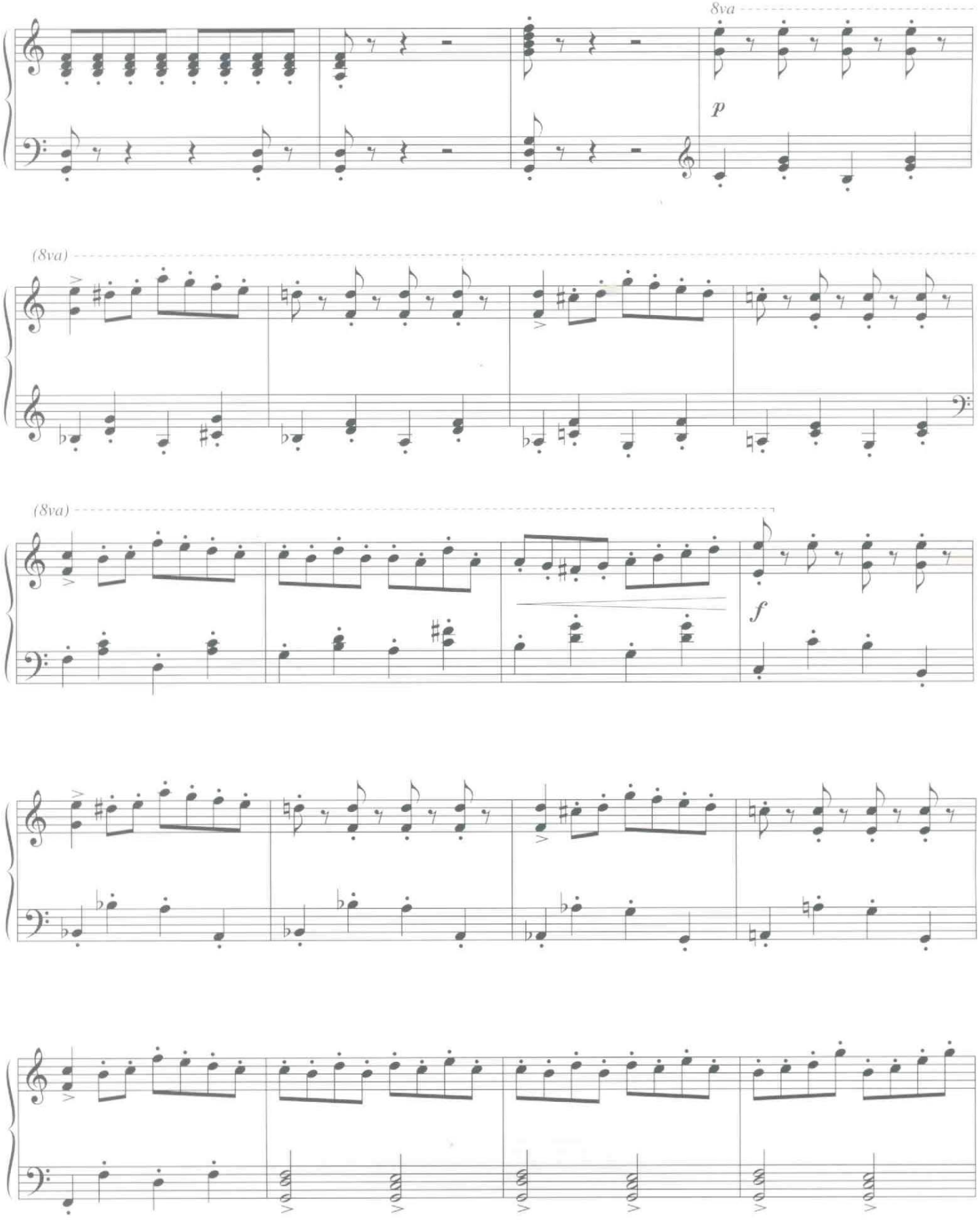
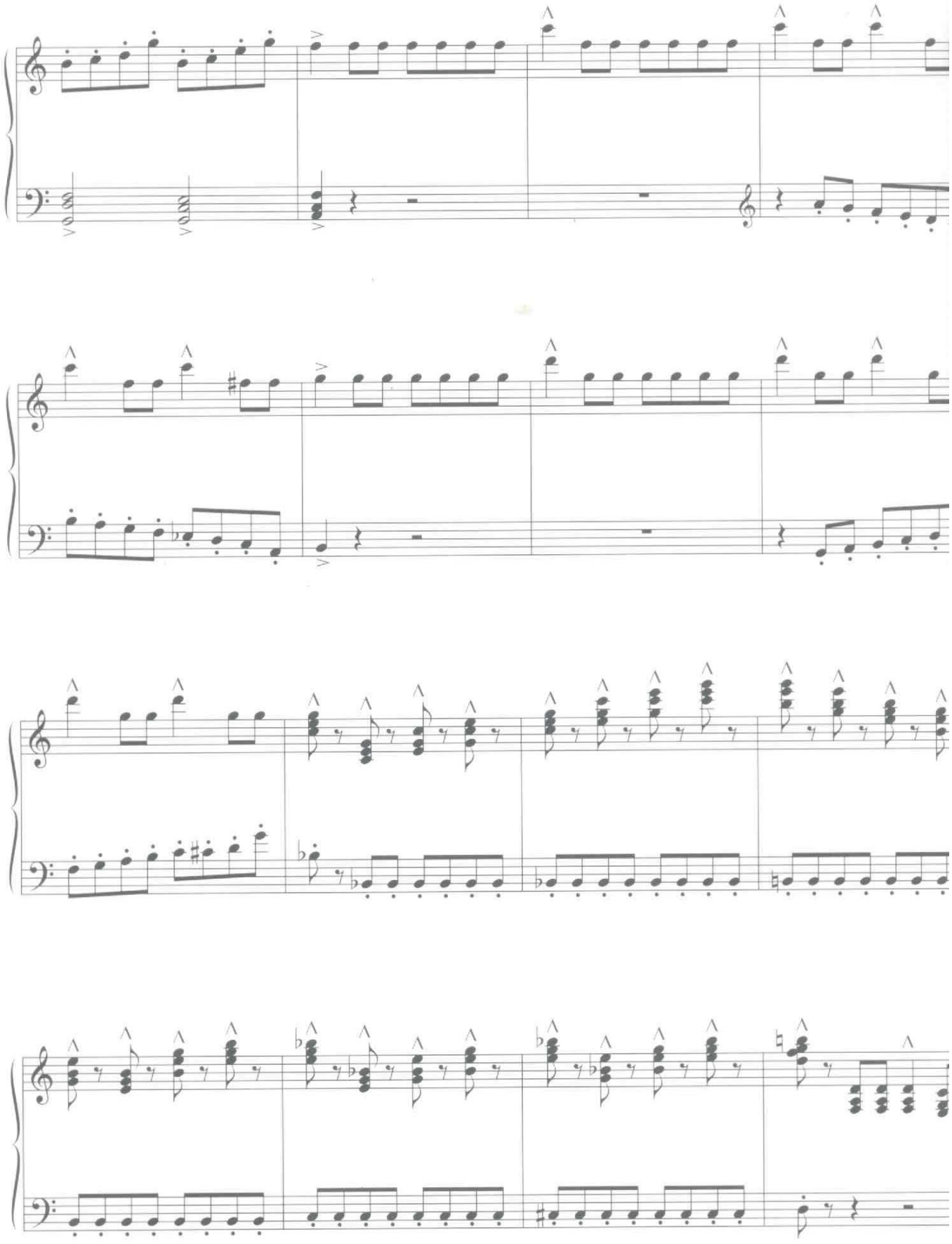
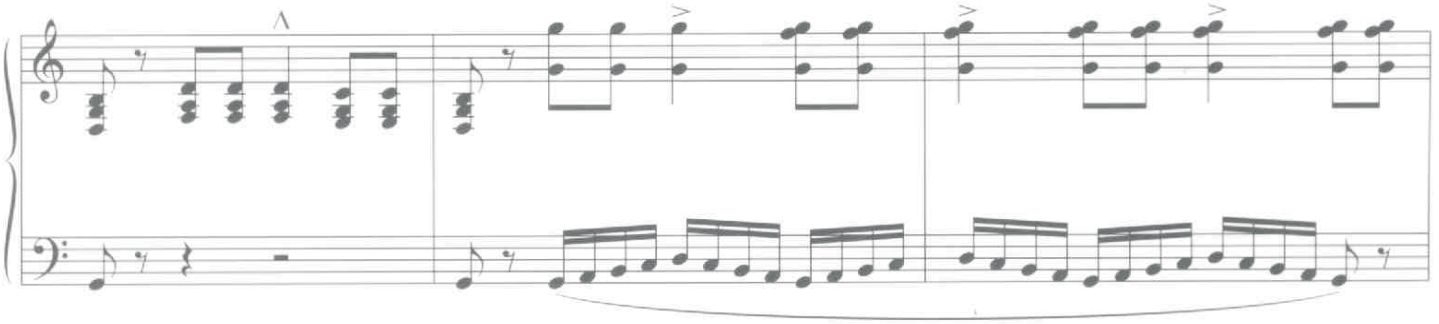
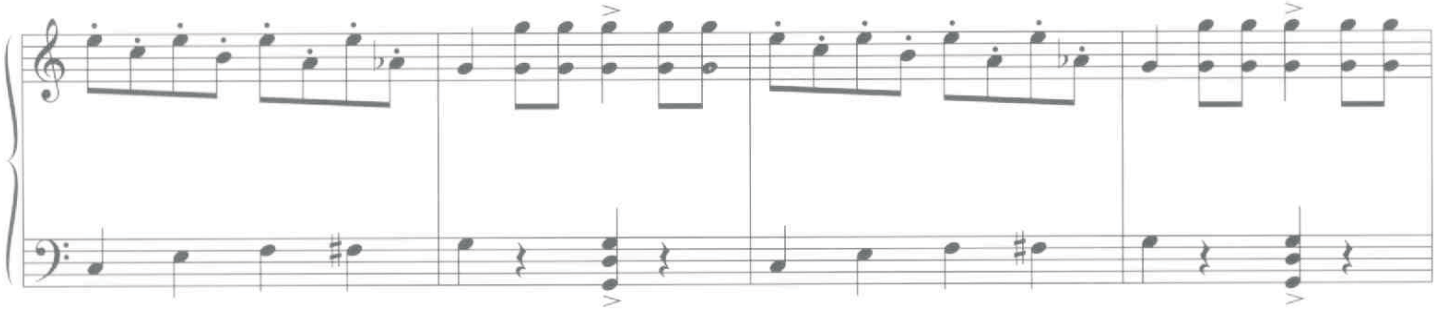
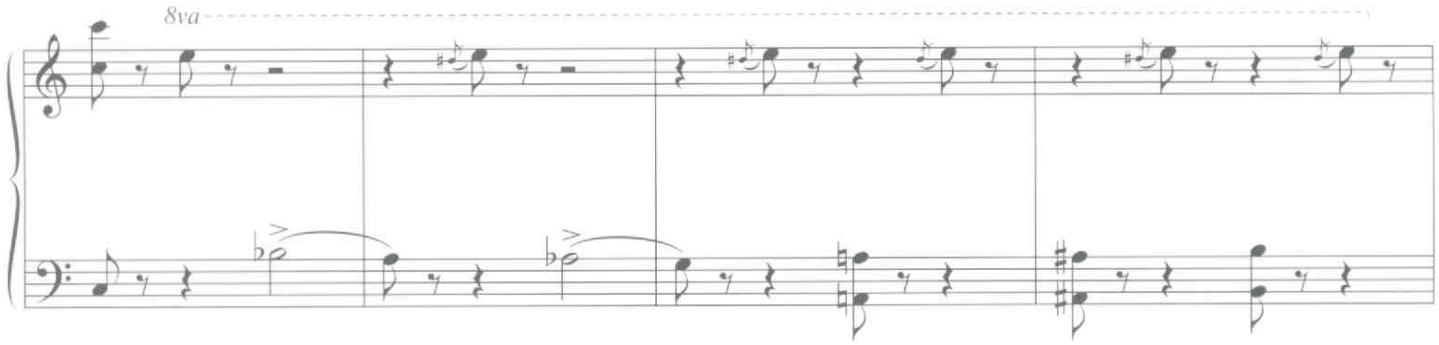

8va
p
(8va)
(8va)
f





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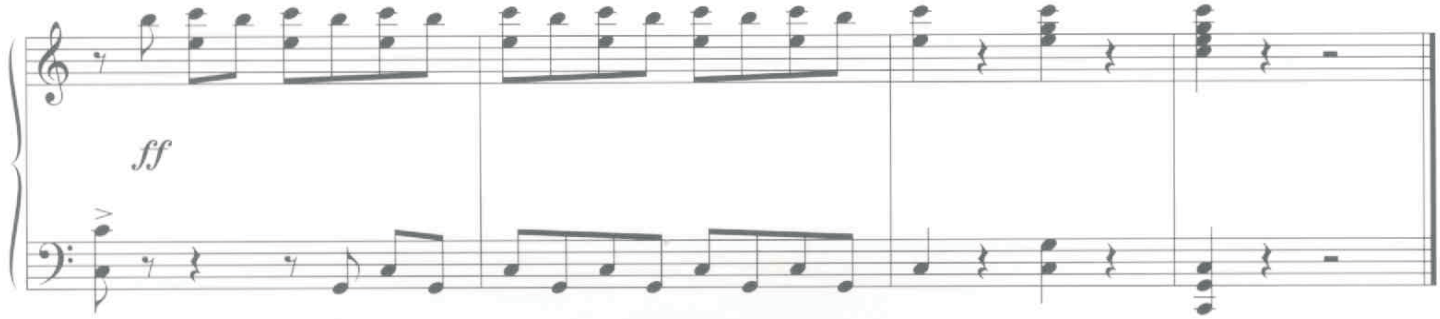
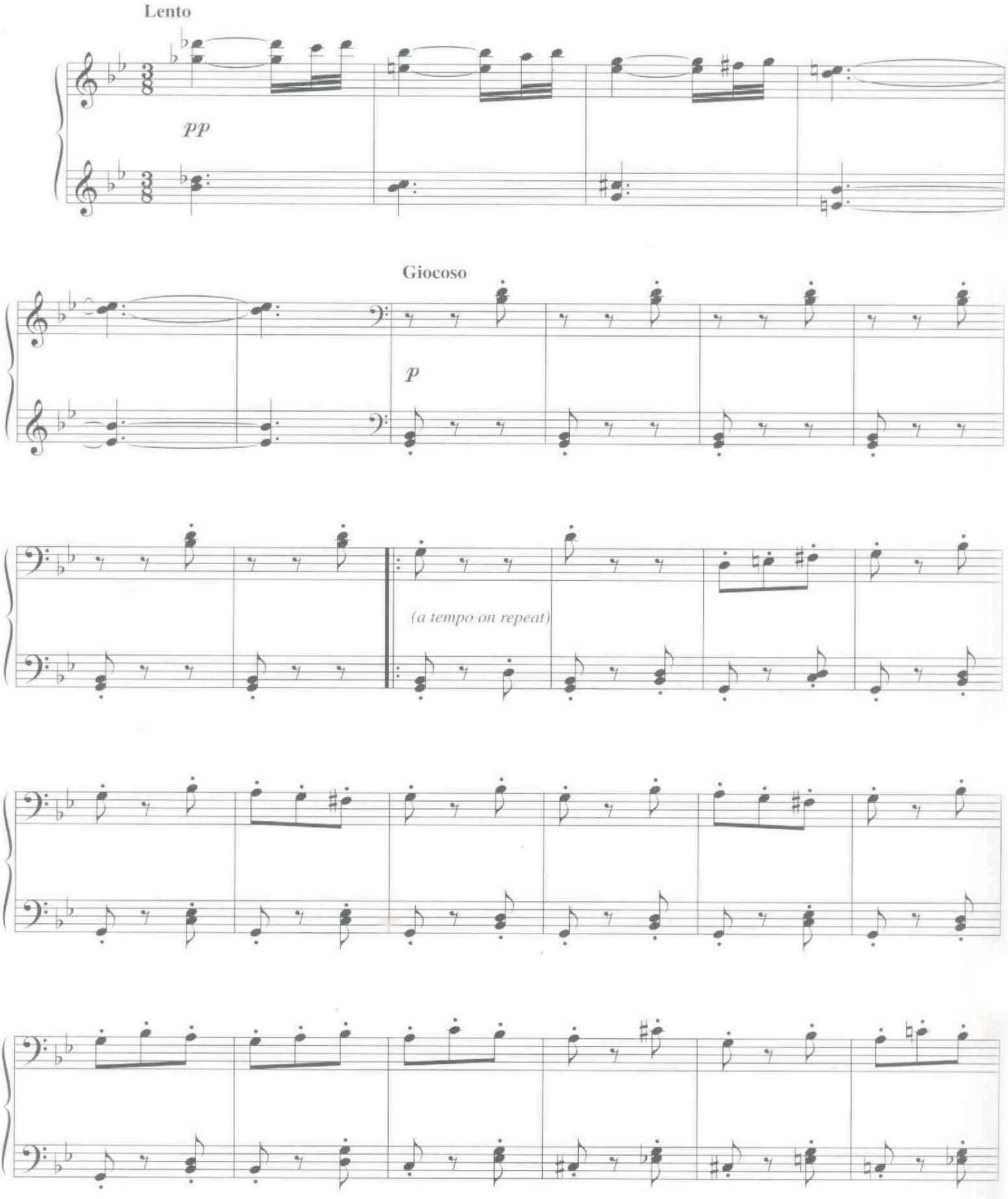

ff

riginally planned as a theatrical short, Dukas' "**The Sorcerer's Apprentice**," the tale of Mickey Mouse's nfortunate experience with magic gone disastrously out of control, became the catalyst for Walt's development f *Fantasia* as a feature entirely inspired by classical music. As well as being Mickey's most famous role, the nage of him in his sorcerer's hat, atop a pinnacle and confidently orchestrating the cosmos, has also come to ymbolize the entire initial version of *Fantasia*.

THE SORCERER'S APPRENTICE

Alice's Collection

PAUL DUKAS



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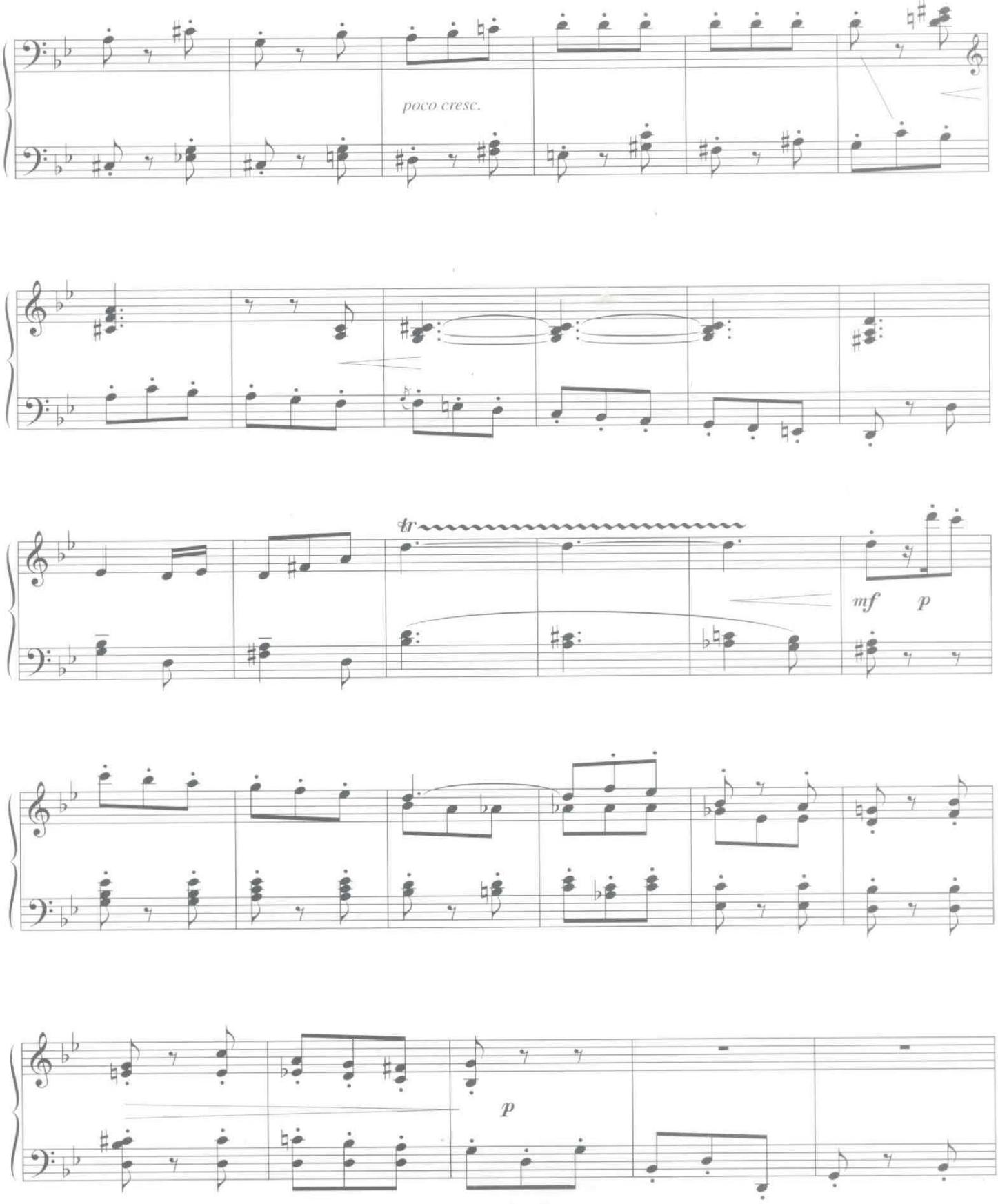
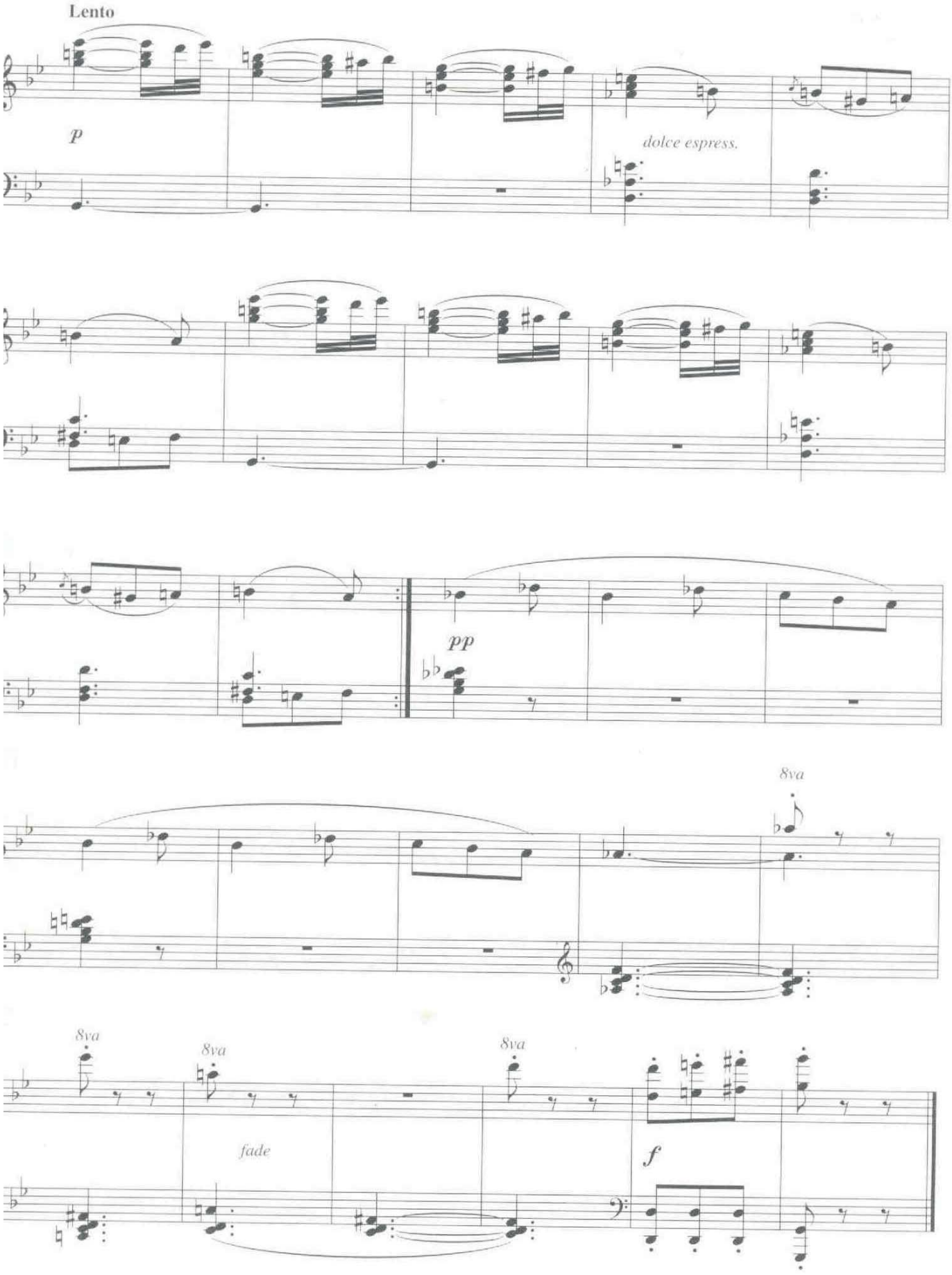
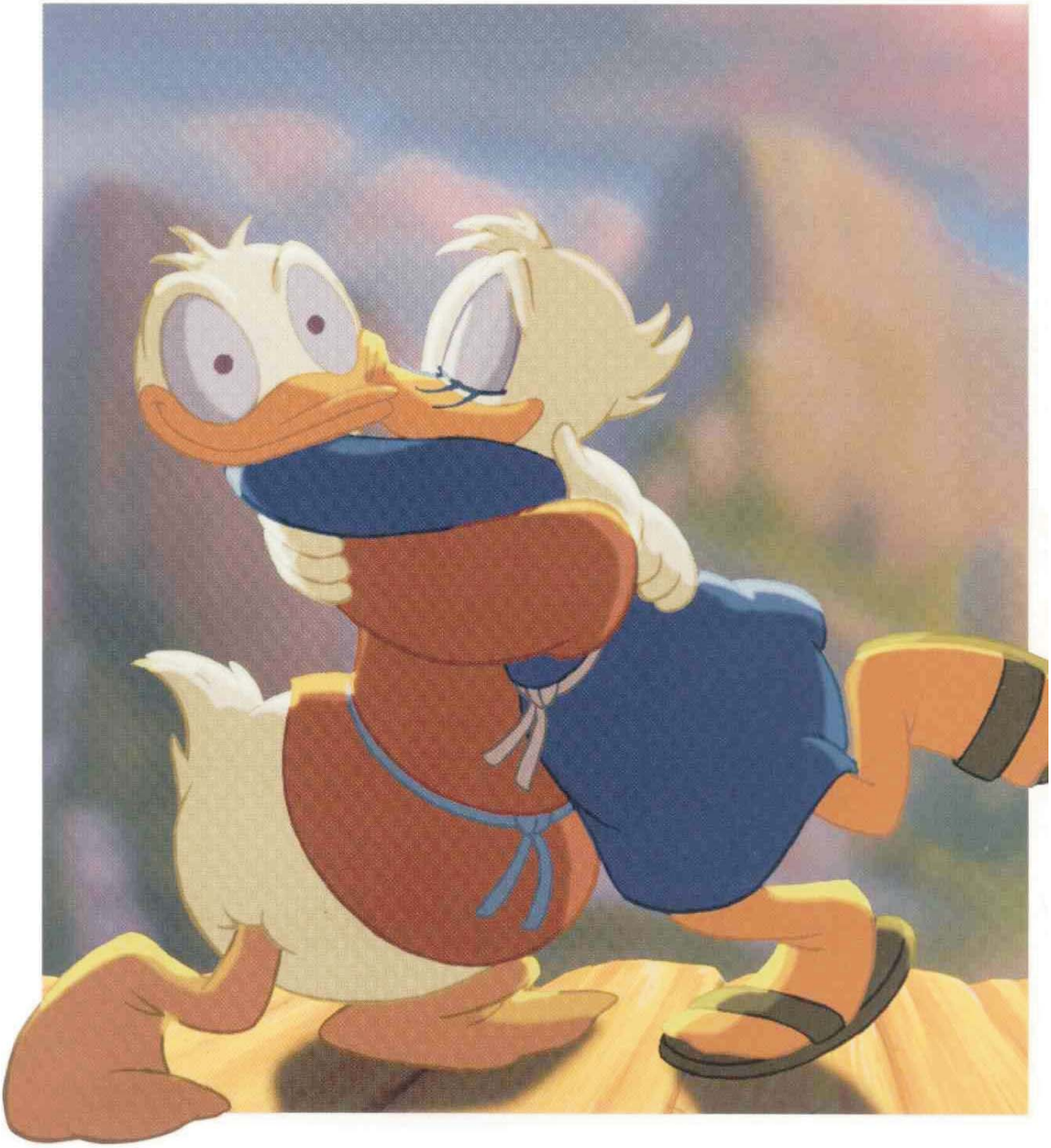

poco cresc.
tr
mf
p
p


Lento
p
dolce espress.
pp
8va
8va
8va
8va
fade
f

Pomp and Circumstance

Alice's Collection

Donald Duck has long shown a tendency to be a bit jealous of his pal Mickey's prominence as a Disney star. (Who can listen to the "Mickey Mouse Club March" without remembering the Duck's insistent insertion of his own name as a counterpoint to the song's repeating "Mickey Mouse" chant?) Now Donald is undoubtedly pleased to share billing with Mickey as the star of his own sequence in *Fantasia/2000* set to music from Elgar's "**Pomp and Circumstance, Marches #1, 2, 3, & 4.**" And not be upstaged by his popular co-star, Donald, too, is confronted by torrents of water on the rampage in his sequence, a duck's-eye account of his experiences aboard Noah's Ark.



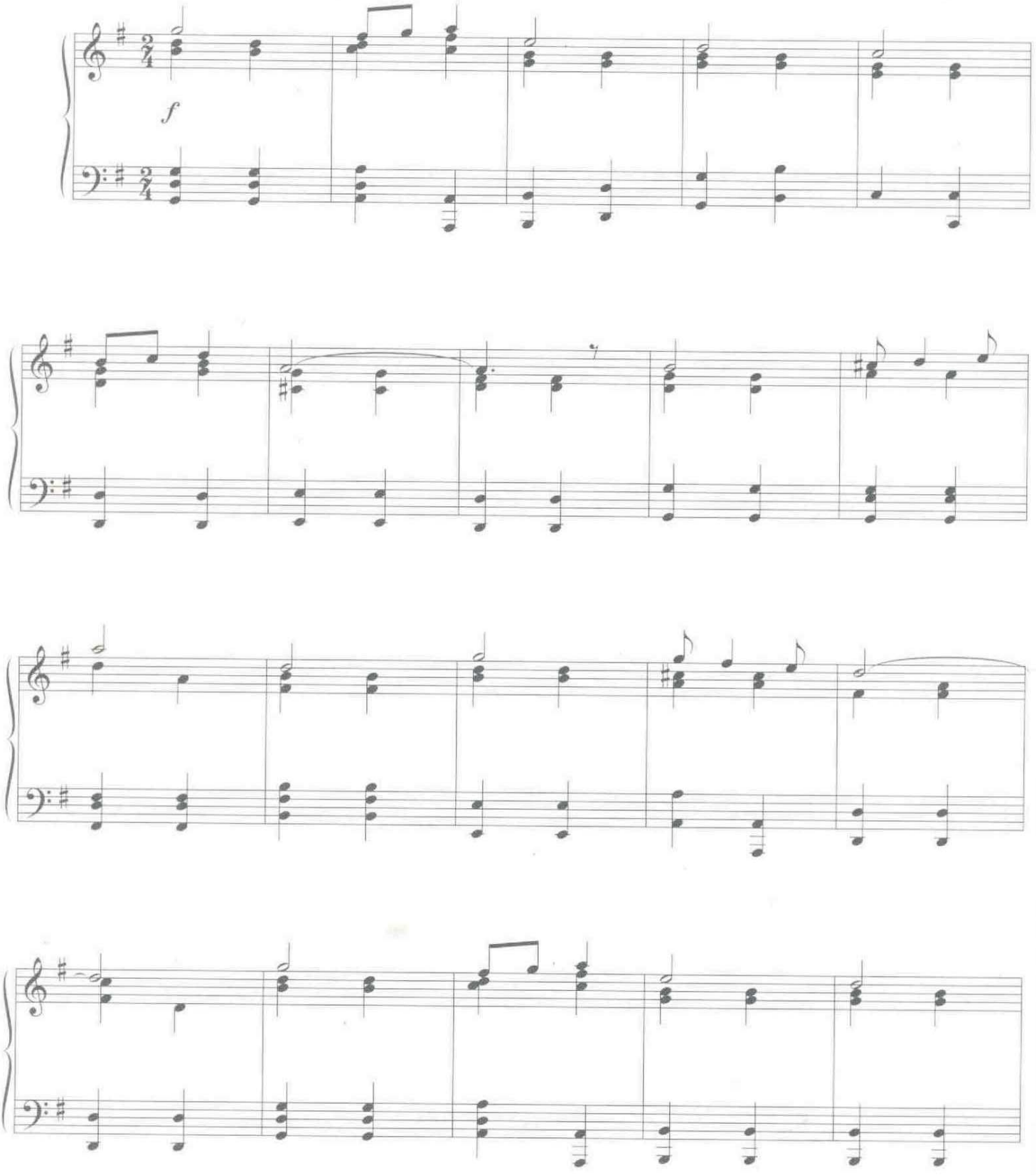
POMP AND CIRCUMSTANCE

March No. 1

Alice's Collection

EDWARD ELGAR

Molto maestoso (♩ = 82)



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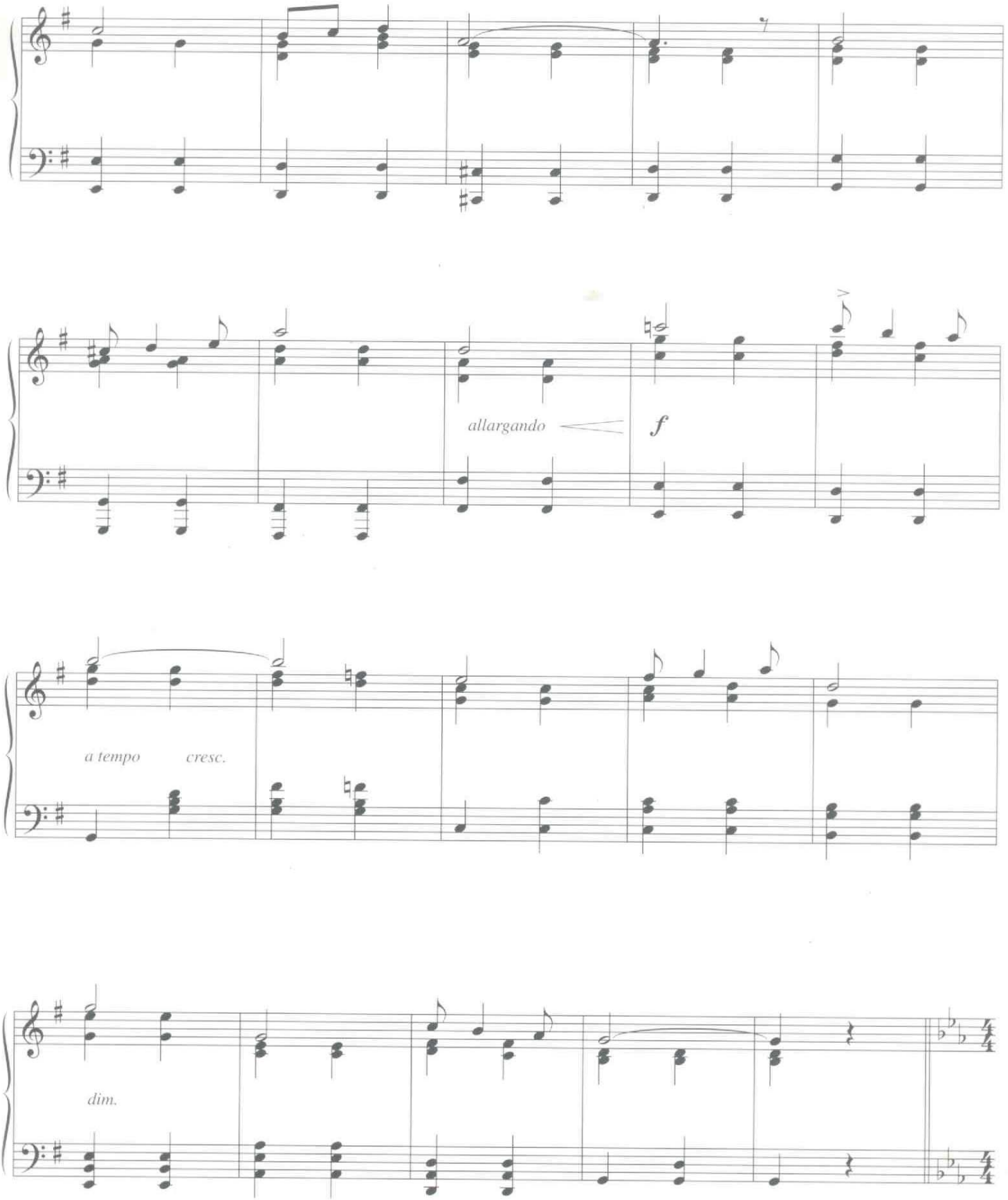
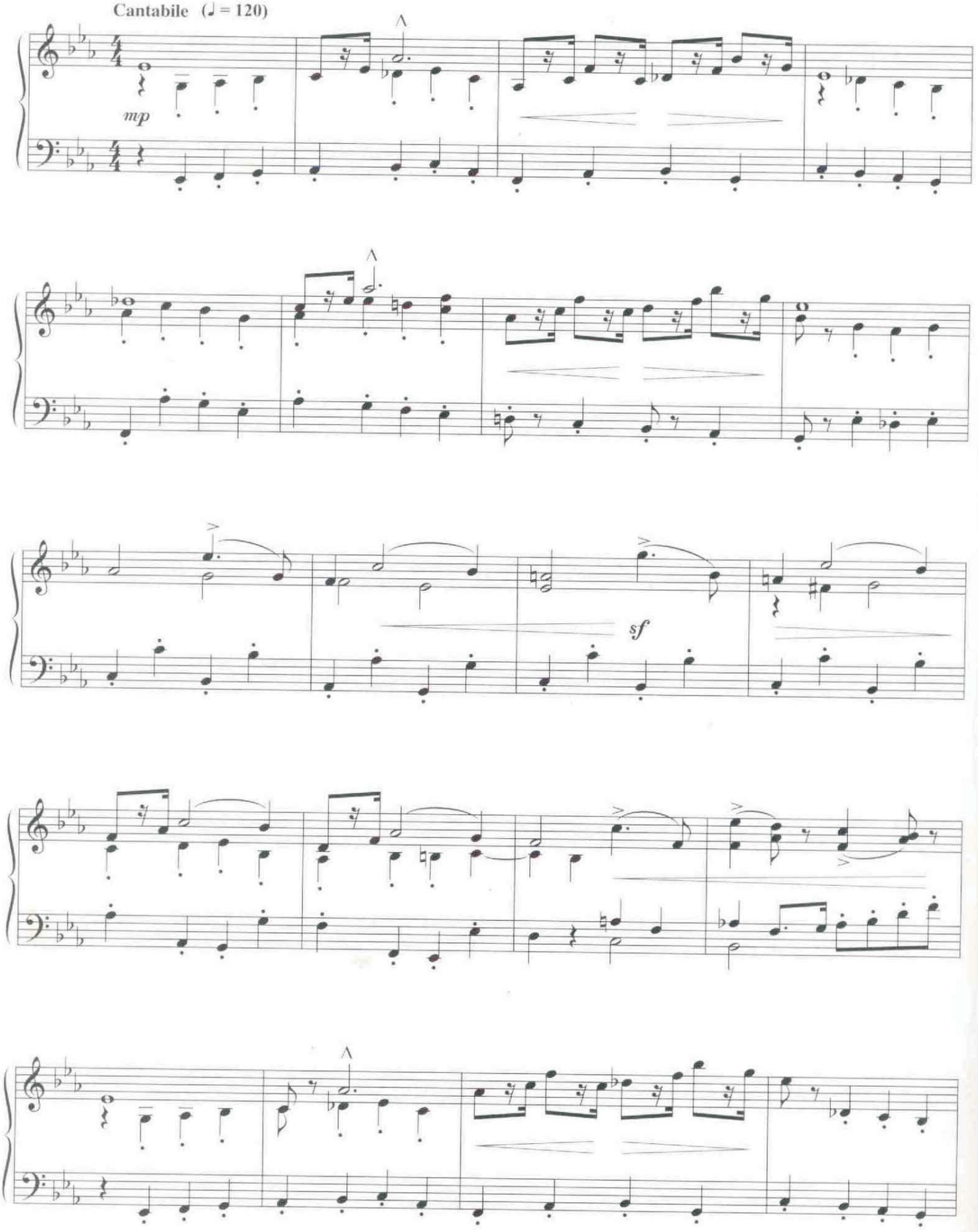
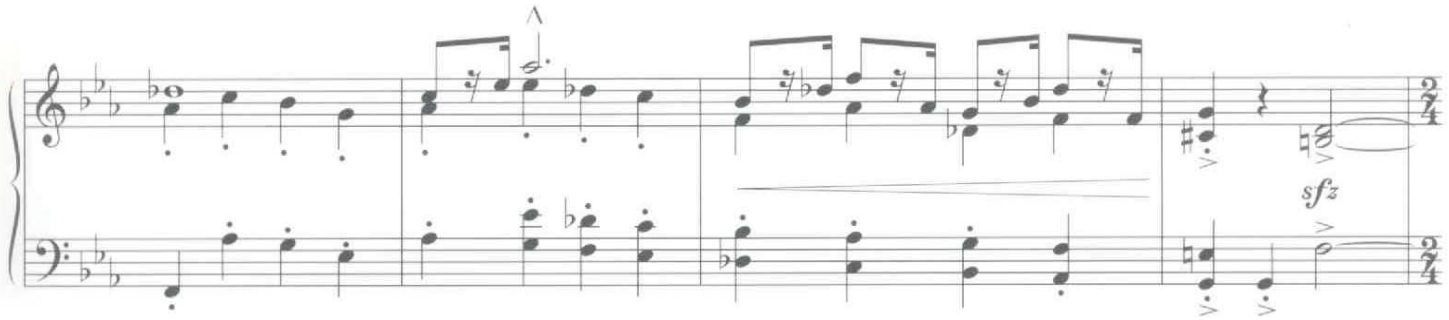
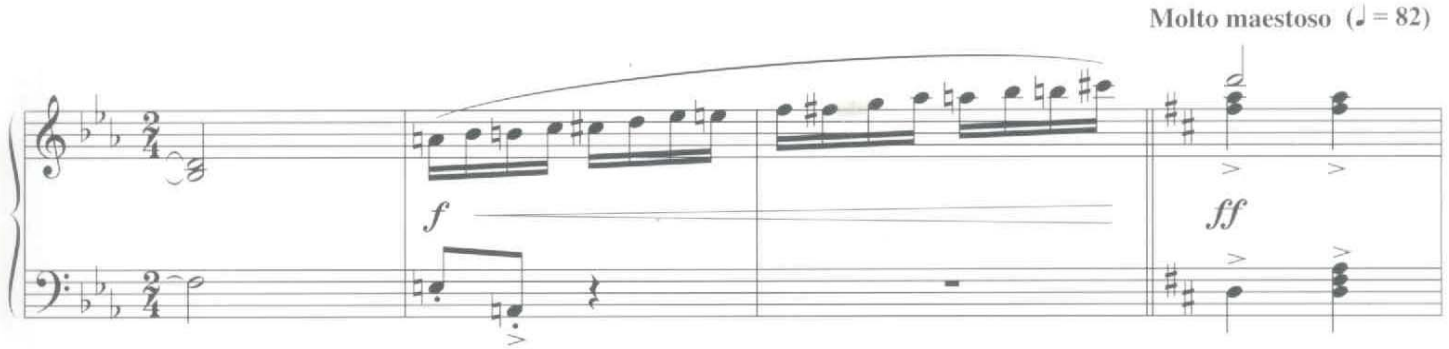
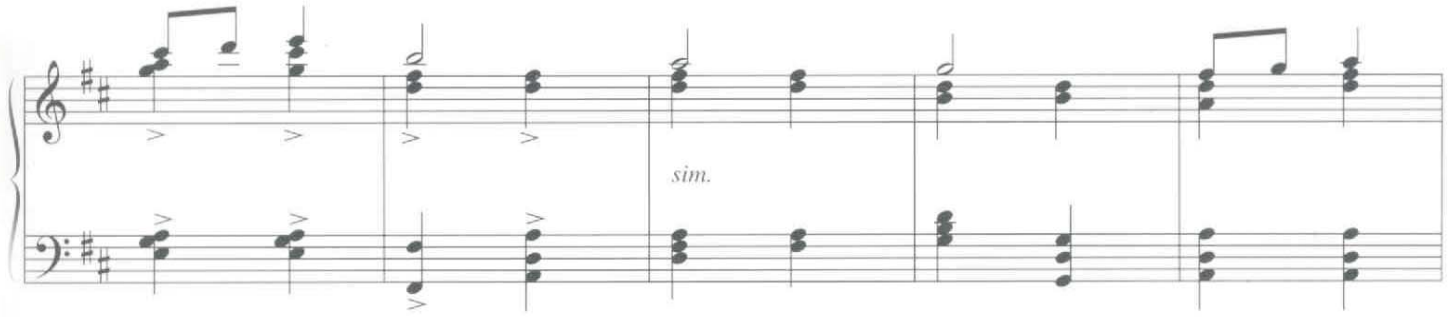
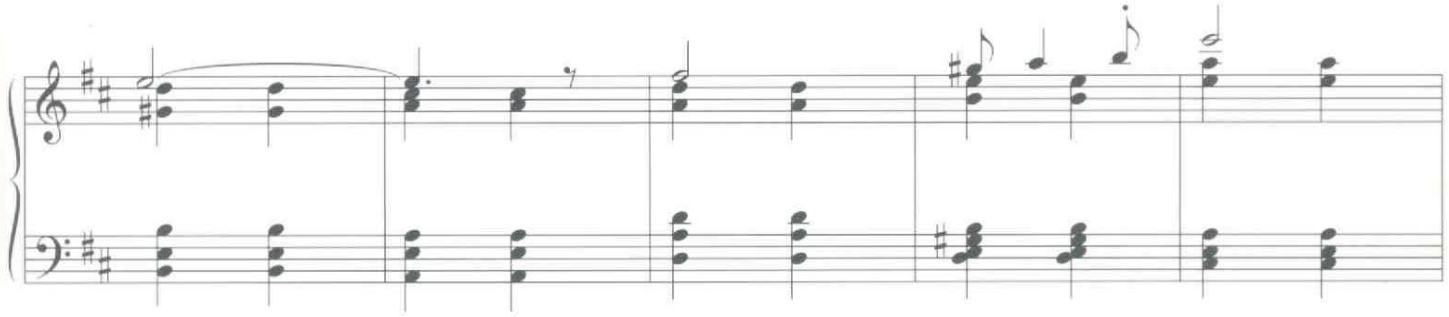

allargando
f
a tempo
cresc.
dim.

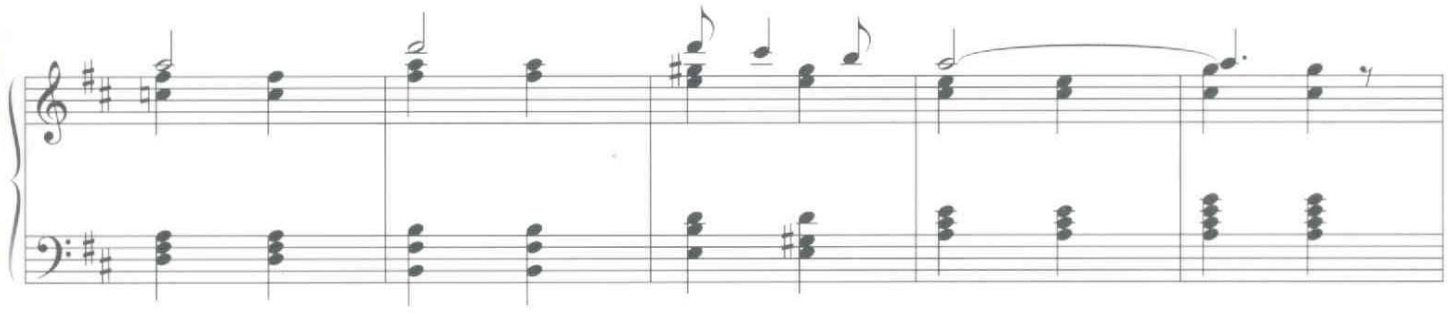

Cantabile (♩ = 120)
mp
sf

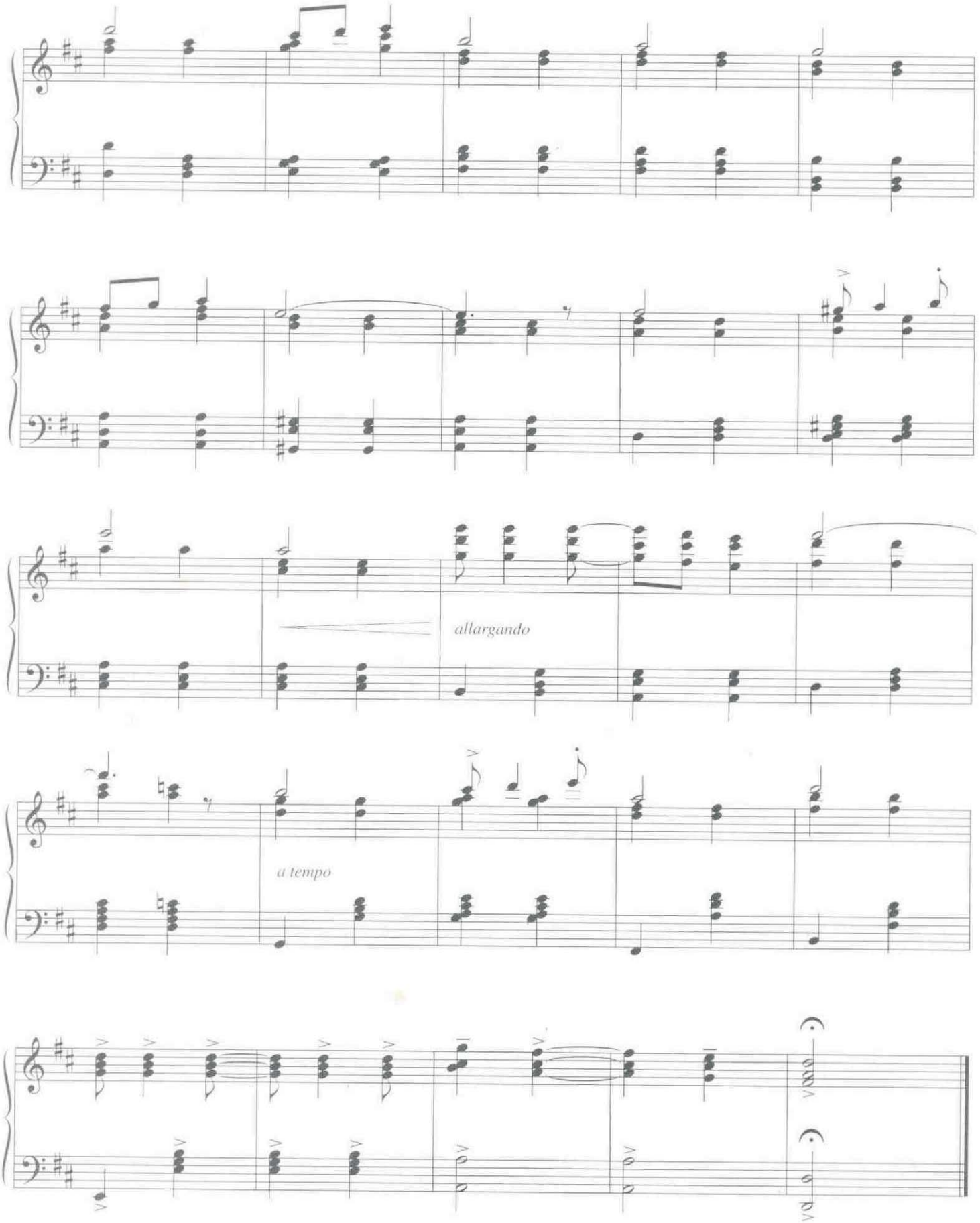

sfz


Molto maestoso (♩ = 82)
f
ff


sim.






allargando
a tempo

Firebird Suite

Another link to Fantasia's early development is Stravinsky's "**Firebird Suite – 1919 Version.**" The selection comprised part of the musical numbers being considered for *Fantasia* in 1938. *Fantasia/2000's* visualization of this piece combines a natural design approach with an art nouveau, fairytale-like look to the animation that soars into unhindered imaginative flight as it flows across the screen.

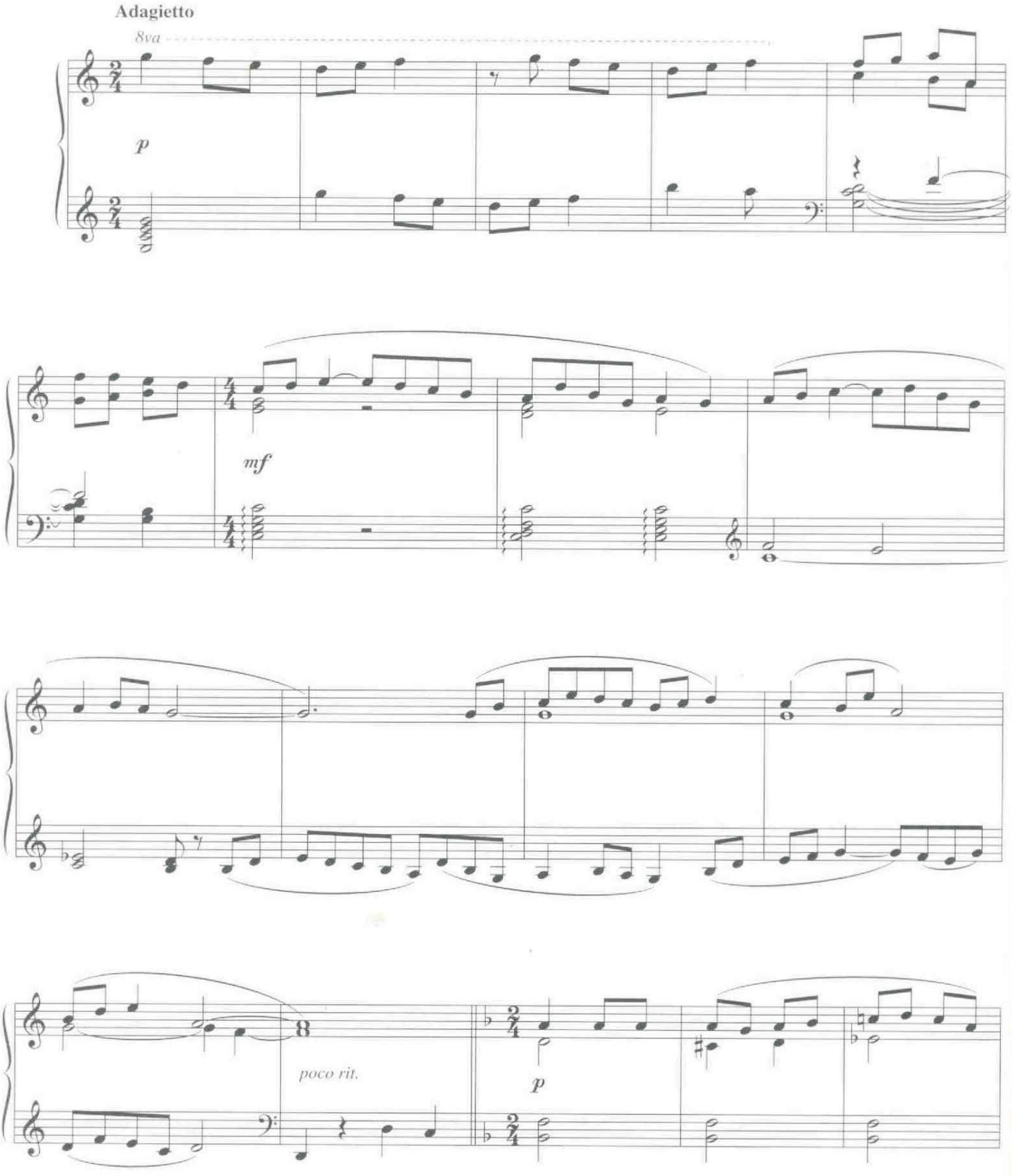
Alice's Collection

FIREBIRD SUITE

(1919 Version)

Alice's Collection

IGOR STRAVINSKY



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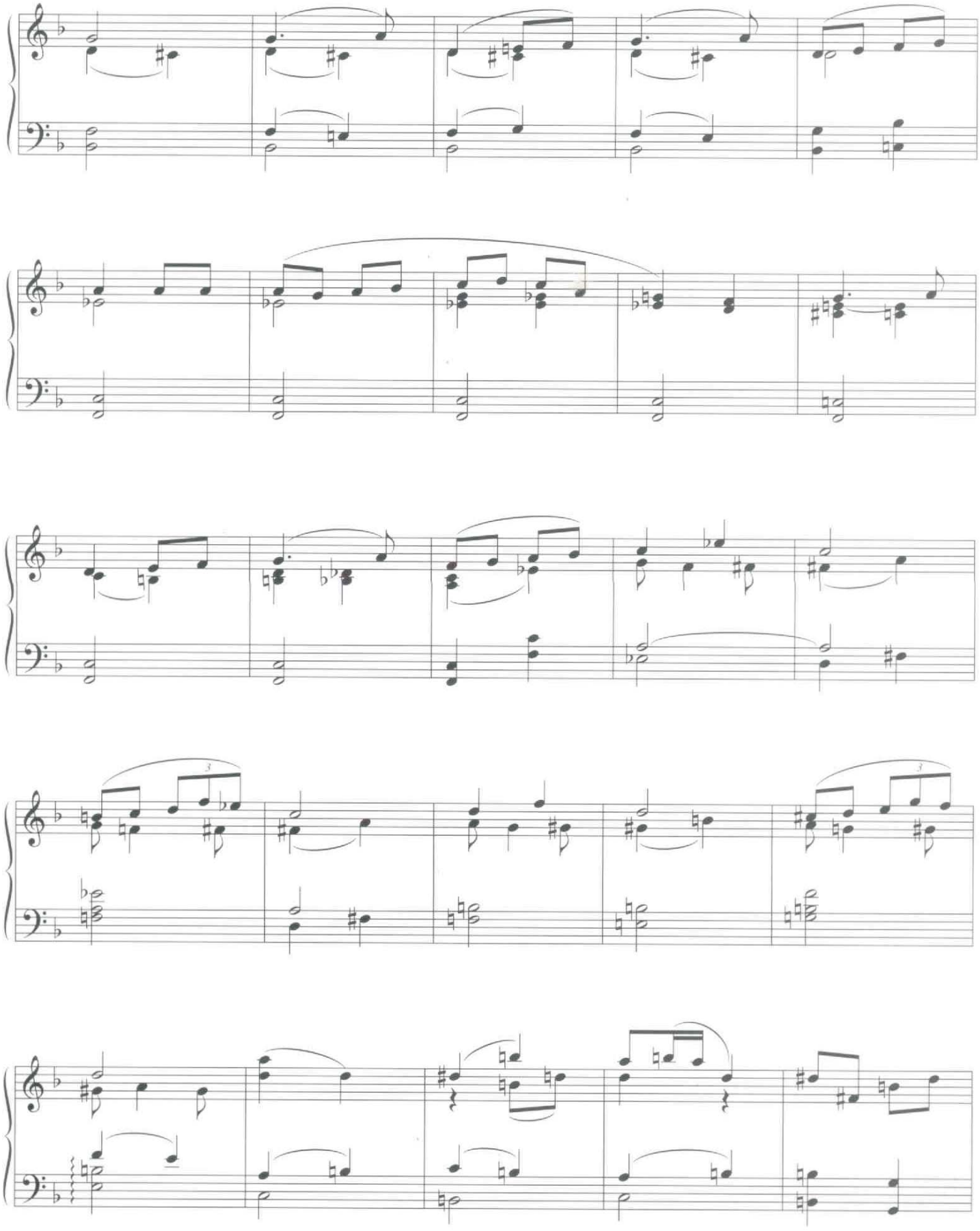

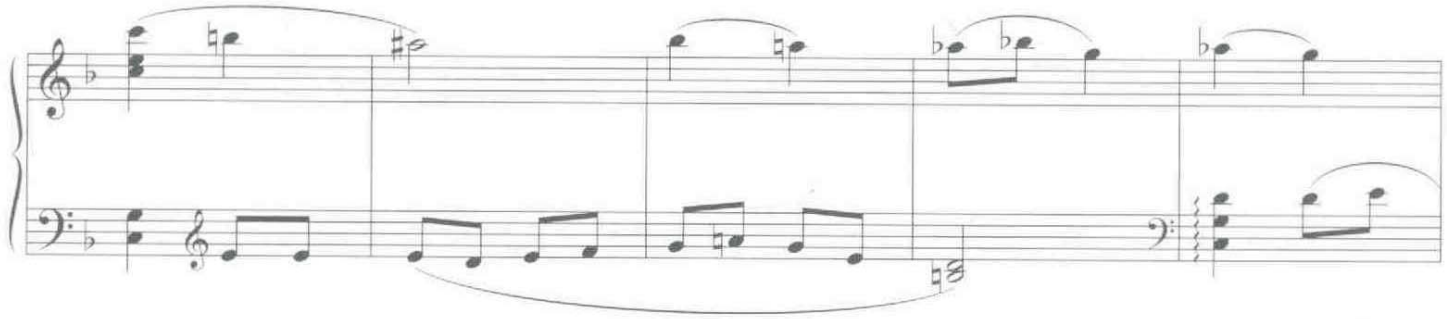

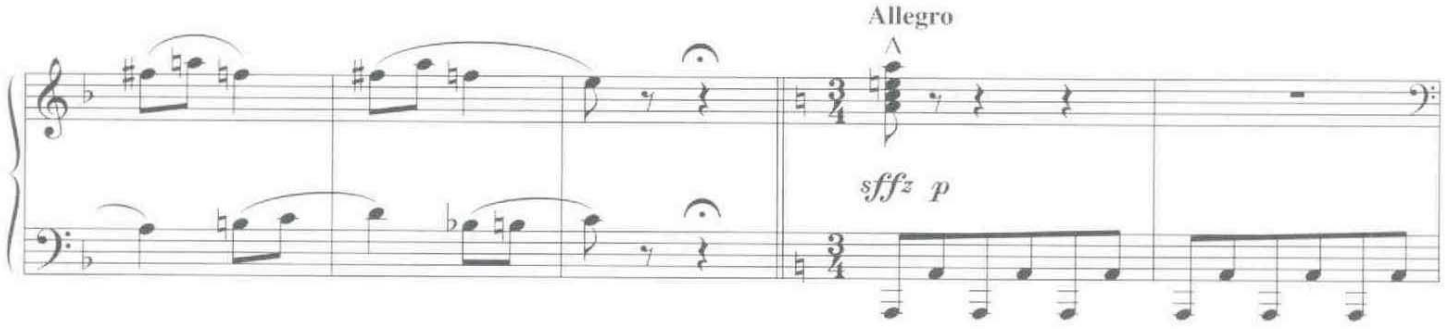
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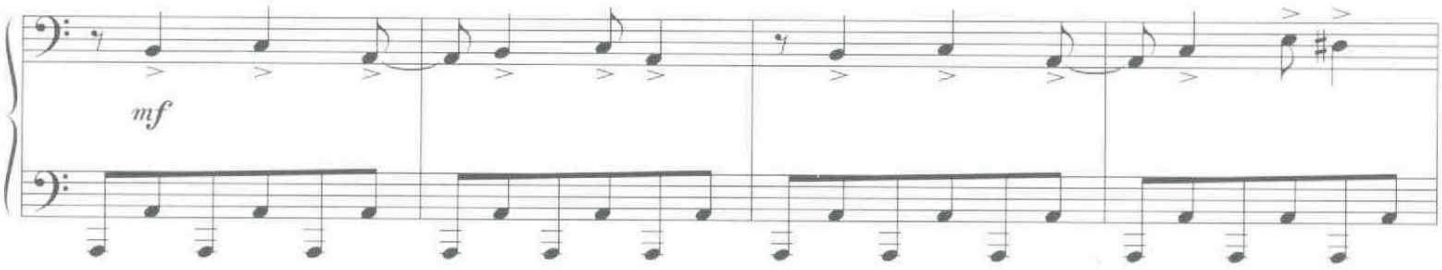
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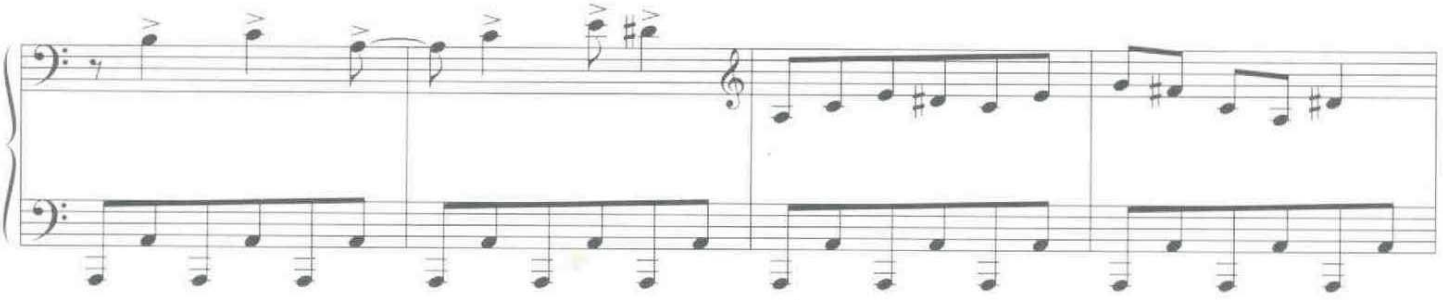

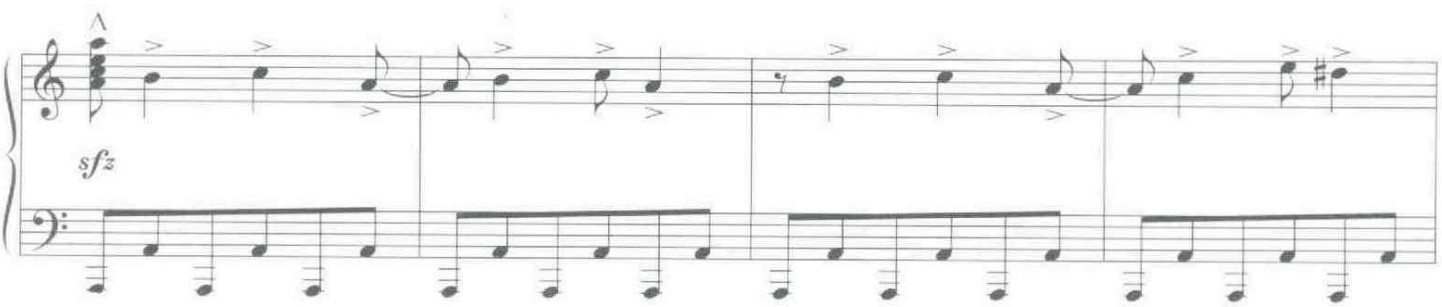
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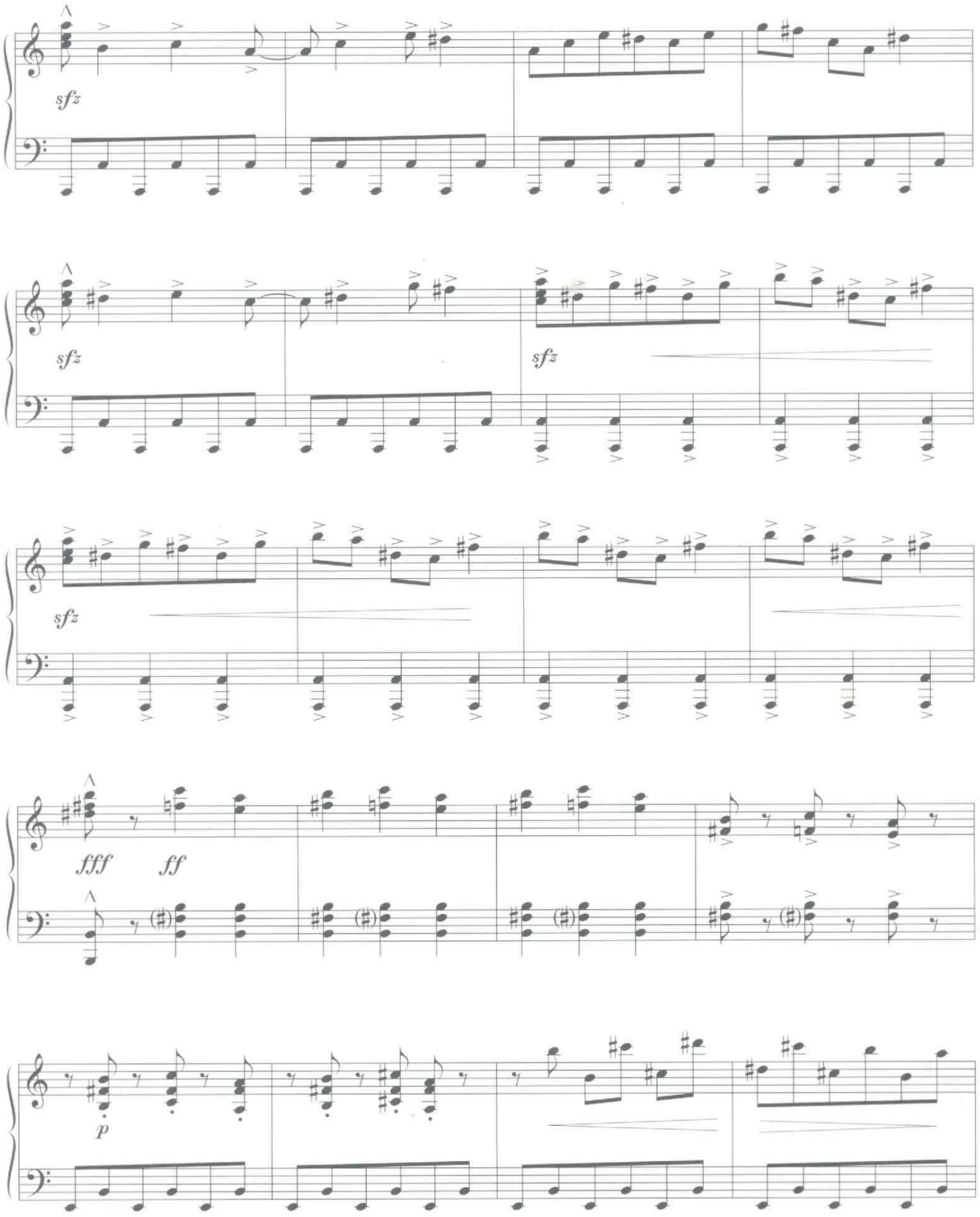
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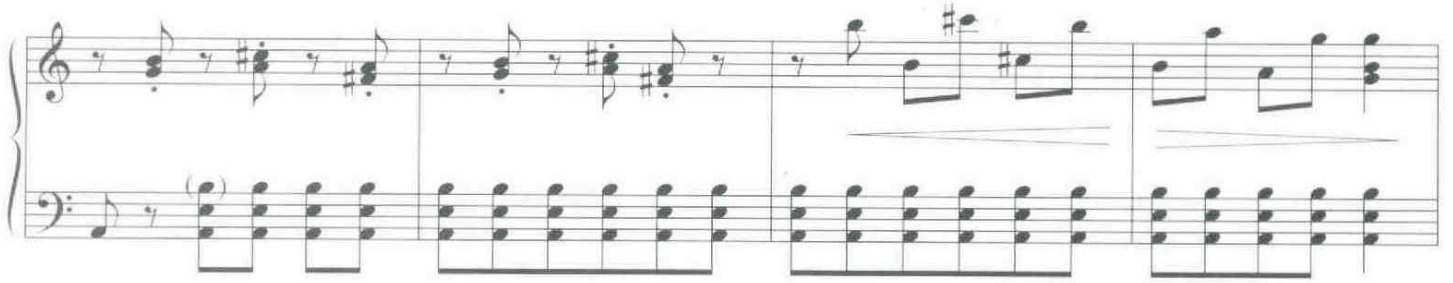
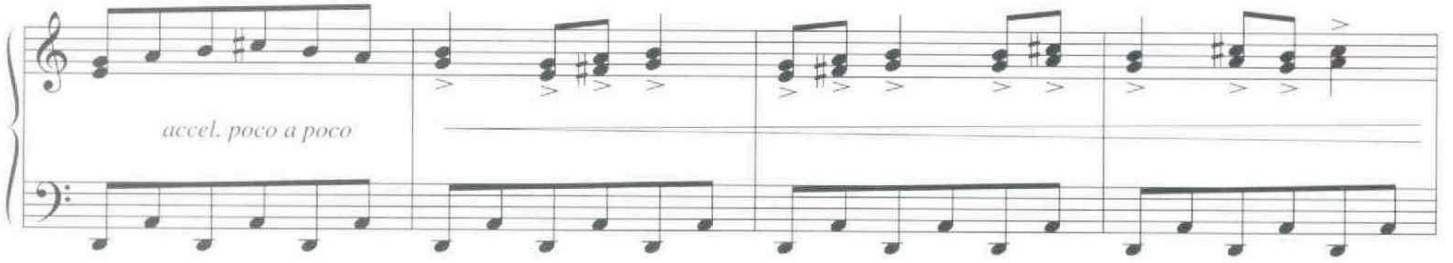
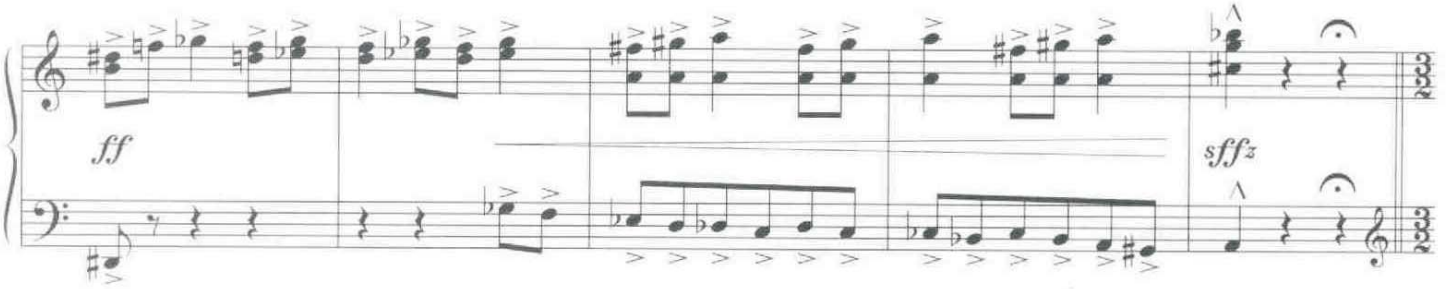
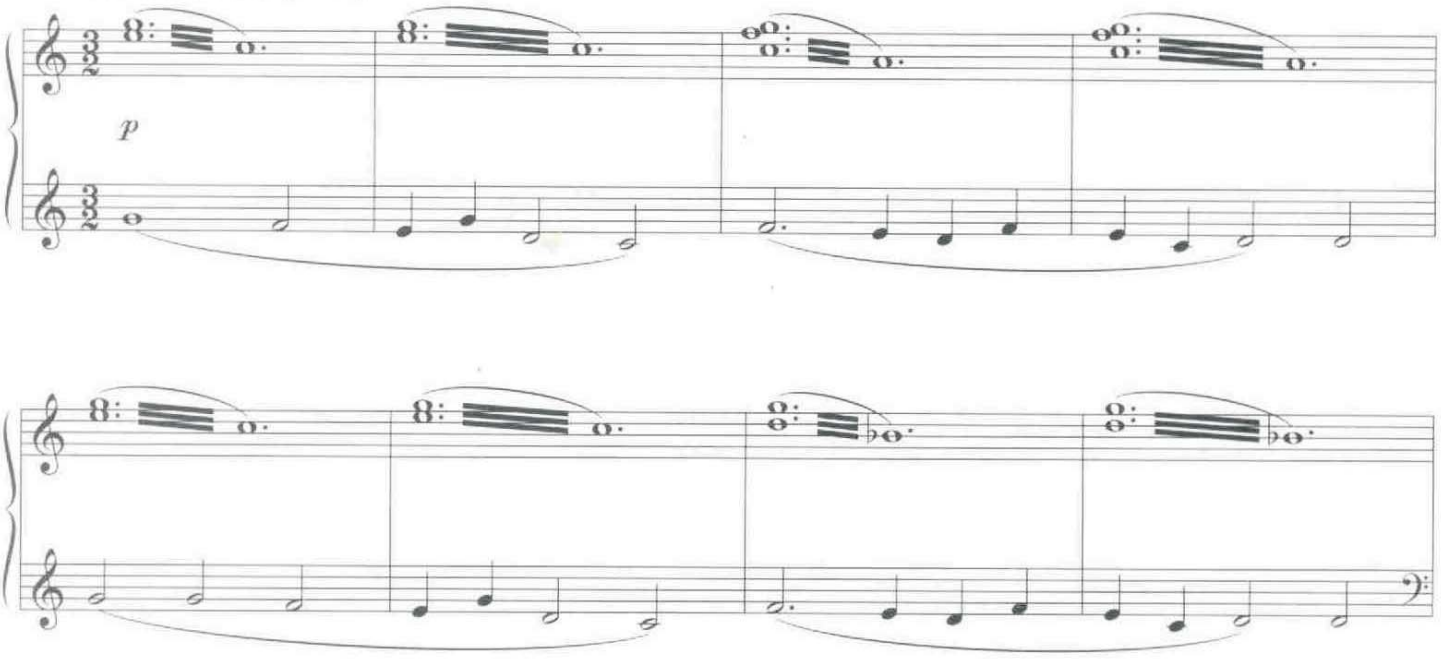
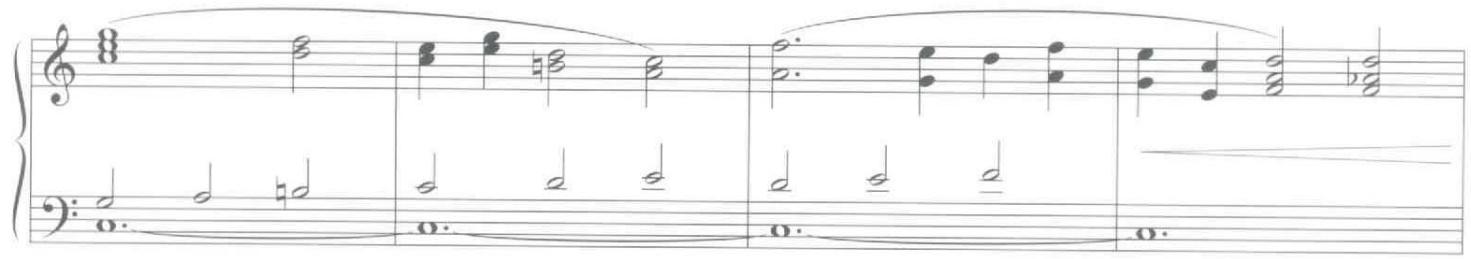


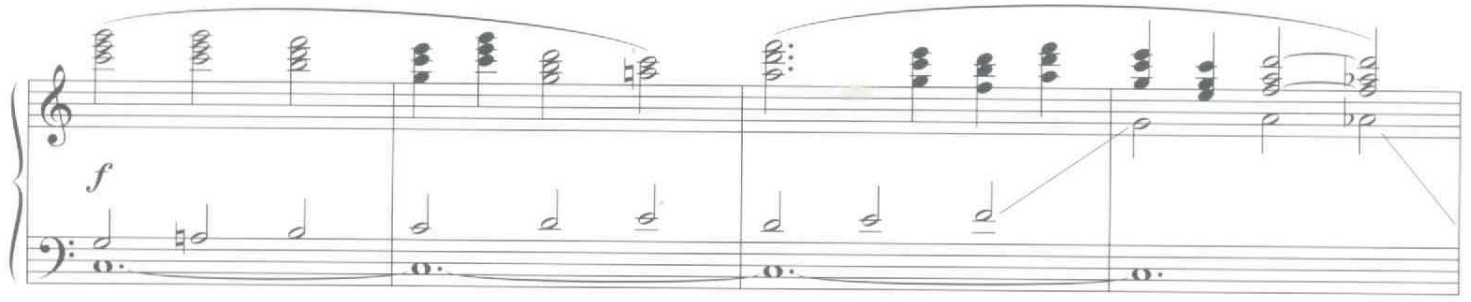


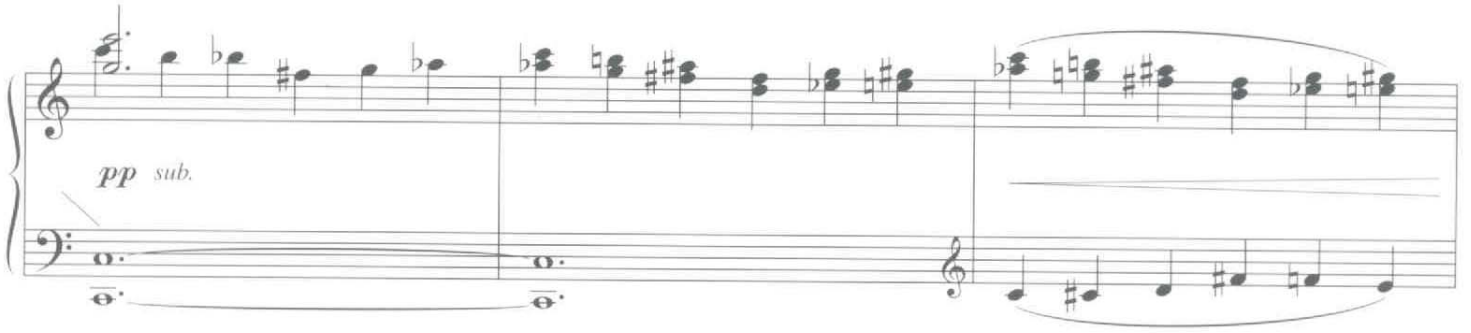


Lento maestoso (♩ = 54)

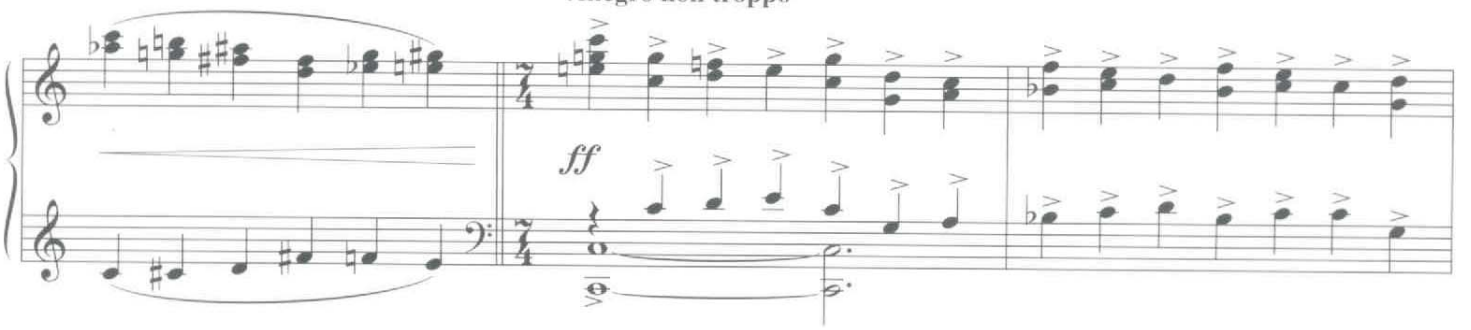




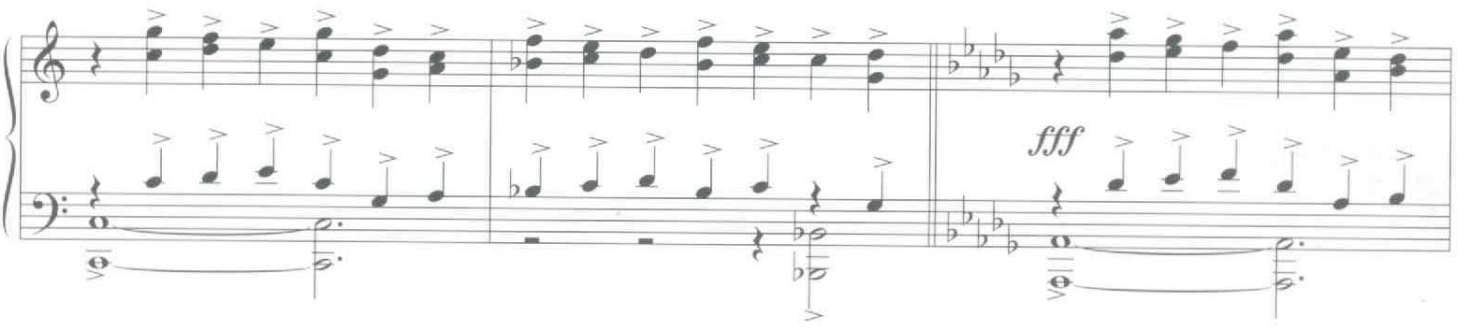


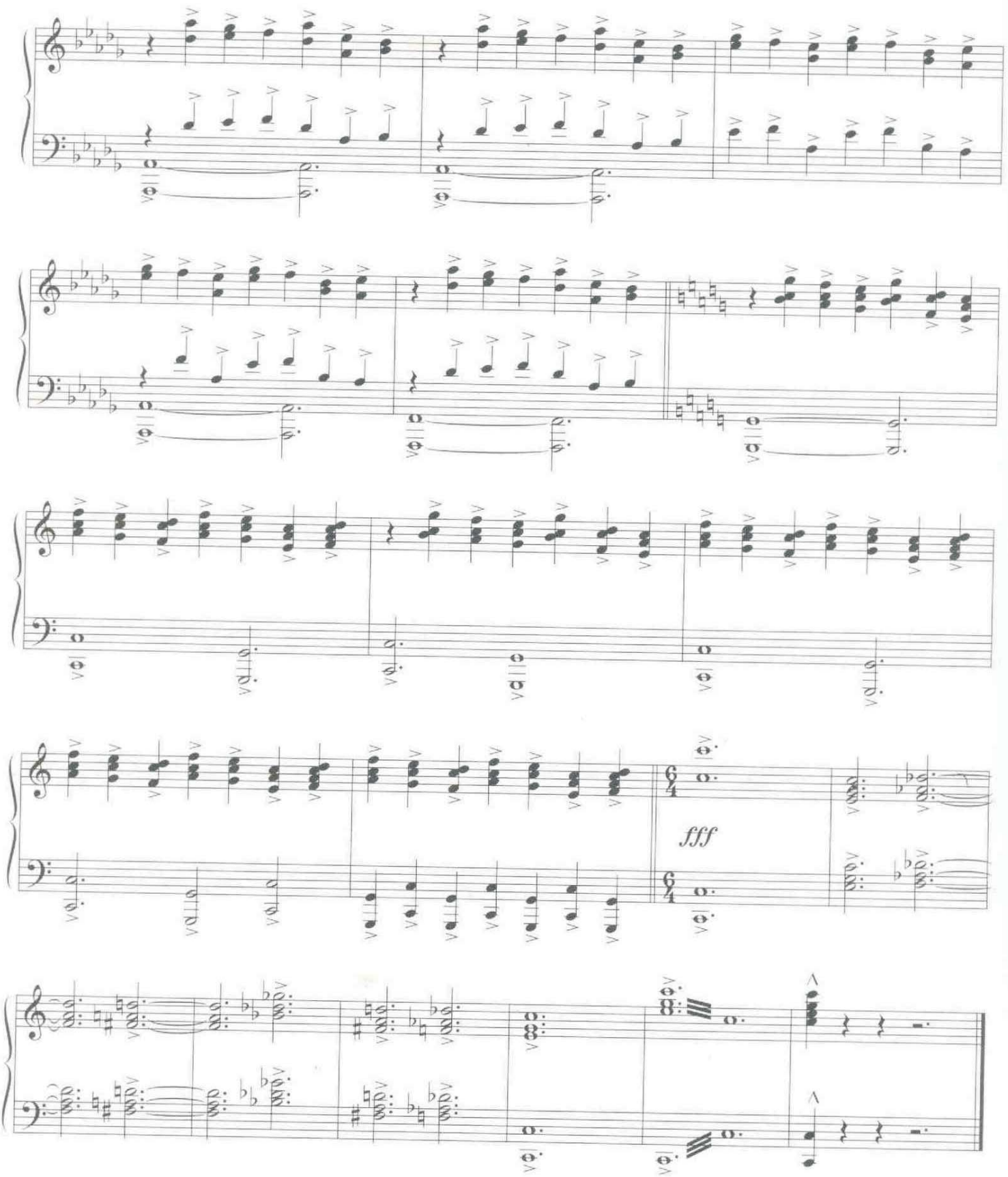


Allegro non troppo



Doppio valore, Maestoso

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