

commissioned by The Towne Singers

THE SEAL LULLABY

Dedicated with love and gratitude to Stephen Schwartz

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Simply, with a little rubato ♩ = 66

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Simply, with a little rubato' with a quarter note equal to 66 beats per minute. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The vocal parts (Soprano, Alto, Tenor, Bass) all sing the word 'Ooh' with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some *loco* passages and *8va* markings. A 'pedal generously throughout' instruction is present at the bottom of the piano part.

Continuation of the musical score for Soprano, Alto, Tenor, Bass, and Piano. This section begins at measure 7. The vocal parts continue with the word 'Ooh' and the piano accompaniment provides harmonic support. The dynamics are marked *mp* (mezzo-piano). The piano part includes a double bar line and a repeat sign.

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12

Oh! hush thee, my ba-by, the

Oh! hush thee, my ba-by, the

p

p

p

18

night is behind us, And black are the waters that spark-led so...

night is behind us, And black wa-ters spark-led so

And black wa-ters spark-led

And black wa-ters spark-led so

mp

mp

mp

mp

mp

23

mp
green. The moon o'er the comb - ers, looks down - ward to

p
green. The moon looks to

p
green. The moon looks to

p
green. The moon looks to

27

p
find us At rest in the hol - lows that rus - tle be - tween.

p
find us At rest in hol - lows that rus - tle be - tween.

p
find us At rest in hol - lows that rus - tle be - tween.

pp
find us At rest. Where

32

Ah wea - ry wee

Ah wea - ry

Ah wea - ry

bil - low meets bil - low, there soft be thy_ pil - low; wea - ry

37

flip - per - ling curl at thy_ ease!

flip - per - ling curl at thy ease!

flip - per - ling curl at thy ease! The storm shall not

flip - per - ling curl at thy ease! The storm shall not

41

nor shark_ o - ver - take thee, A - sleep in the
 nor shark_ o - ver - take thee, A - sleep_ in the
 wake thee, A - sleep in the_
 wake thee, A - sleep in the

45

arms_ of the slow - swing - ing seas, a - sleep in the_
 arms of_ the slow - swing - ing seas, a - sleep in the
 arms of the slow - swing - ing seas, in the
 arms of the slow - swing - ing seas, rit. in the

49 *mp* *p* **a tempo**

arms of the slow-swinging seas. ooh,

arms of the slow-swinging seas. ooh,

arms. ooh,

arms. ooh,

a tempo

54

ooh,

ooh,

ooh,

ooh,

59

Musical score for measures 59-62. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with "ooh," and have long, sweeping melodic lines. The piano accompaniment consists of chords and moving lines in both hands. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

63

Musical score for measures 63-66. It features four vocal staves and a piano accompaniment. The vocal parts are marked with "ooh," and have long, sweeping melodic lines. The piano accompaniment consists of chords and moving lines in both hands. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamic markings include *mp* for the vocal parts and *mf* for the piano accompaniment.

67 **rit.** **p** **pp** **a tempo**

ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

mp *p* *mp*

72 **p** **pp**

ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

mp *p* *pp*

Los Angeles, February 2008

ABOUT THE WORK

In the spring of 2004 I was lucky enough to have my show *Paradise Lost* presented at the ASCAP Musical Theatre Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally.

Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative execs with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic film based on Kipling's *The Seal Lullaby*. I have always loved animation (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

The Seal Lullaby is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup:

*Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'ver the combers, looks downward to find us
At rest in the hollows that rustle between.*

*Where billow meets billow, then soft by thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.*

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from the studio for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%). And a few years later the Towne Singers graciously commissioned the SATB arrangement of it. This new arrangement has been exquisitely created by Emily Crocker to whom I owe my gratitude.