

for the Lawrence Children's Choir and their conductor Janel Krehbiel

THE SEAL LULLABY

Dedicated with love and gratitude to Stephen Schwartz

RUDYARD KIPLING

ERIC WHITACRE

Simply, with a little rubato $\text{♩} = 66$

Musical score for Soprano I, Soprano II, Alto, and Piano. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Simply, with a little rubato' with a quarter note equal to 66 beats per minute. The Soprano I part begins with a *p* dynamic and a slur over the first two notes, followed by a *mf* dynamic. The Soprano II part also begins with a *p* dynamic and a slur, followed by a *mf* dynamic. The Alto part begins with a *p* dynamic and a slur, followed by a *mf* dynamic. The Piano part begins with a *p* dynamic and a slur, followed by a *mf* dynamic. The piano part includes markings for *grw* (grace notes), *loco* (loco), and *pedal generously throughout*. The score is divided into two systems by a double bar line.

Musical score for Soprano I, Soprano II, and Alto. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Soprano I part begins with a *mf* dynamic and a slur over the first two notes, followed by a *mf* dynamic. The Soprano II part also begins with a *mf* dynamic and a slur, followed by a *mf* dynamic. The Alto part begins with a *mf* dynamic and a slur, followed by a *mf* dynamic. The score is divided into two systems by a double bar line.

12

Oh! hush thee, my ba-by, the

Oh! hush thee, my ba-by, the

18

night is be-hind us, And black are the wa-ters that spark-led so...

night is be-hind us, And black wa-ters spark-led

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

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

32

bil-low meets bil-low, there soft be thy pil-low; Ah wea-ry wee

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

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

mf

37

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

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

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

mp

49 *mp* ***p*** **a tempo**
arms of the slow - swing - ing seas. *oooh,*

mp ***p***
arms of the slow - swing - ing seas. *oooh,*

mp ***p***
arms of the slow - swing - ing seas. *oooh,*

a tempo *oooh,*

54 *oooh,*

oooh,

oooh,

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

ooh, _____

ooh, _____

ooh, _____

ooh, _____

ooh, _____

mp

72 *p* *pp*

ooh, _____

ooh, _____

ooh, _____

ooh, _____

ooh, _____

mp *p* *pp*

ooh, _____

ooh, _____

ooh, _____

ooh, _____

ooh, _____

grace

The Seal Lullaby

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 animated 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'er 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 easel!

*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 them 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 this arrangement of it. I'm grateful to them for giving it a new life. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.