

Music Cue Sheet, *The Song of the Sea***MUSIC CUE SHEET**

Film Title: THE SONG OF THE SEA	Director: TOMM MOORE	Film Duration: 1:33:54
Production Company: CARTOON SALOON	Producer: TOMM MOORE	
Country of Origin: IRELAND	Production Year: 2009	Trailer/Promo/Full Programme (T/P/F): F

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
1	Opening Credits	Bruno Coulais	Piano, strings, guitar and harp lines with percussion.	BRONAGH off screen narrates the opening of Yeat's "Stolen Child" in English as opening credits are displayed.	0:31 - 1:05
2	Try it with me Ben	Bruno Coulais	"The Song of the Sea" is sung for the first time, as we peer into the window we hear the magical elements sting. Once inside the music moves from non-diegetic accompanied voice to BRONAGH teaching the song in Irish to BEN now as a diegetic sound source.	We see the lighthouse and seals glancing up at a window inside where LITTLE BEN and his mother, BRONAGH are painting.	1:05 - 1:43
3	There's something I want to give you.	Bruno Coulais	The theme of "The Song of the Sea" appears again as a diegetic source as BRONAGH plays the theme on a shell she gives to Ben.	BRONAGH is tucking BEN in for the night and tells him she has something she would like to give him,	2:29 - 2:36

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4	There's something I want to give you continued.	Bruno Coulais	"The Song of the Sea" theme once again appears this time non-diegetic once again as the full theme is realised.	BRONAGH tells BEN the shell was given to her by her mother. She tells him to hold it to his ear to hear The Song of the Sea. BRONAGH sings a line from the song as a lullaby while visuals on the screen foreshadow the story to come. The family talks about the baby coming. Another line is sung as BEN drifts in and out of sleep.	2:39 - 3:30
5	I'm so sorry	Bruno Coulais	Begins with a low ominous drone, then "The song of the Sea" theme returns again with BRONAGH's vocals in Irish. This is mixed with seal sounds and whale songs near the end of the cue as the instruments fade into the recorded material.	BEN wakes to BRONAGH making a cry of pain as labour begins. He calls to her and as she turns to him her hair turns white. She says "I'm sorry" and runs off as both BEN and his father call for her. Title credits appear.	3:30 - 4:14

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6	The Fairy Song	Bruno Coulais	Diegetic singing by BEN the melody though never stated explicitly in the film is “Dúlamán”. This Irish folk song tells a story of courtship, the verses BEN sings are in English and are not words from the source melody, rather words tell of the selkie’s song.	BEN is on a beach with his dog CÚ singing a song he says his mother taught him.	4:18 - 4:27
7	Called to the sea	Bruno Coulais	Strings, some chimes.	SAOIRSE is drawn to the seals she sees in the water after her brother BEN ignores her.	5:41 - 6:09
8	Called to the sea reprise	Bruno Coulais	The same music cue as before, now with the interjections of seals and gulls.	BEN declares he isn’t looking after SAOIRSE anymore after CÚ dragged him into the water after her.	6:41 - 7:20
9	Gran	Bruno Coulais	The music is here performed as detached string lines and low pizzicato, the harp plays a secondary melody before the motive is taken into staccato woodwinds.	GRAN arrives from the city and disapproves of the small family in the lighthouse.	8:32 - 8:56
10	Called to the sea reprise	Bruno Coulais	Strings, some chimes.	SAOIRSE finds the shell and tries to play it before BEN finds her and takes it back.	9:50 - 10:10

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11	The Birthday Party	Bruno Coulais	Strings, a noticeable horn line.	SAOIRSE's birthday party, as the family prepares for a photo BEN who is still upset at his sister pushes her face into her cake.	10:26 - 11:13
12	Doing dishes	Bruno Coulais	Diegetic warbled singing.	BEN has been sent to his room, GRAN is singing off key off screen. The children's father tells GRAN the kids are in bed and so he's off for one in the pub.	11:18 - 11:30 11:32 - 11:34
13	Macca/Gran's theme	Bruno Coulais	Strings plucked, Irish flute takes the melody, chimes also present as colouration.	GRAN stands on tiptoe and watches her son go out the kitchen window. We have just been told that as well as SAOIRSE's birthday it is the anniversary of when BRONAGH was lost to them.	11:45 - 12:07
14		Bruno Coulais	Piano, strings, possibly marimba.	SAOIRSE has asked BEN for a story, BEN starts to tell the story of "Macha the Owl Witch".	12:13 - 13:16

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
15	"The Mother's Portrait" and Saoirse's Theme.	Bruno Coulais	Metal chimes, softly played perhaps with rubber or plastic mallet, mixed with a rainstick or wooden pitched percussion blended together to signify the magical lights. Her theme is played on piano supported by strings. The melody is then taken over by chimes, marimba pianissimo glissandi are in the background.	<i>After hearing wind making some sound in the shell SAOIRSE has gotten out of bed to investigate, not wanting to get in trouble she took the shell to the bathroom where she sat down to play.</i> The same magical elements/lights from the introduction appear for the first time since BRONAGH disappeared. SAOIRSE follows the lights through the house to her mother's portrait. She finds a selkie coat, just her size, which looks remarkably similar to one BRONAGH wore. The lights lead her to the shore where the seals greet her.	14:05 - 16:45
16	"Dance With The Fish" and Saoirse's Theme within	Bruno Coulais	Arpeggiated harp lines, Saoirse's theme played on hammered dulcimer.	SAOIRSE swims with the seals having transformed into a selkie. Other characters are introduced.	17:20 - 19:23

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17	“Dance With The Fish” returns.	Bruno Coulais	Saoirse’s theme returns again.	SAOIRSE's night excursion has worried the family, her father takes the selkie coat and locks it in a chest which he throws into the sea, then night transitions into day as he pack’s GRAN’s car for the children to go to the city.	20:07 - 21:39
18	I don’t want to go!	Bruno Coulais	Irish flute, strings. Another secondary theme of unhappiness begins to take shape.	BEN doesn’t want to leave, he cries in the car as they take off after having a row with his father. BEN’s father reaches out his hand in reconciliation as the car drives off. CÚ breaks his lead and follows the car.	22:37 - 23:13
19	There haven't been seals	Bruno Coulais	“Sadness” theme, melody in strings. Piano and plucked strings.	DAN THE FERRY MAN shows BEN and SAOIRSE seals near the ferry. BEN is still crying, SAOIRSE tries to hold his hand but BEN shrugs her off.	23:51 - 24:24

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20	Travelling	Bruno Coulais	A very quiet gradual fade in, beginning with a low drone. Diegetic sounds are tuned to the starting note. Melody in the guitar and the musical saw. Percussion is maracas, very faint chimes interject.	BEN, GRAN and SAOIRSE drive across the mainland to the city. BEN draws a map as they drive.	24:36 - 26:28
21	Gran's	Bruno Coulais	Diegetic music, GRAN's radio a male voice, garbled and out of key. Synth textures imitating static. GRAN sings along also out of key.	Now in the city, BEN and SAOIRSE try to navigate GRAN's lifestyle as she sings along to the radio and the children try to amuse themselves.	26:31 - 27:18
22	Gran's Continued	Bruno Coulais	Musical separation of the family is clear, BEN is listening to metal music on headphones and GRAN still singing along to the radio. As the scene moves to SAOIRSE upstairs she plays "The Song of the Sea" on the shell. None of their music interacts. The music signifying the magical elements plays in another cut with SAOIRSE's playing. before returning to the main room where BEN and GRAN are sitting.	BEN and GRAN sit in the main room but do not interact. SAOIRSE is upstairs in GRAN's coat playing on the shell. The scene shifts to the fairies living on a roundabout who see the magical elements in the air before the scene returns to BEN and GRAN. GRAN notices something is amiss and heads upstairs.	27:28 - 28:10

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
23	My best coat!	Bruno Coulais	Harp, melody featured in the Glass Harmonica, strings reiterate GRAN's theme.	<i>GRAN discovers SAOIRSE in her bathtub showering in GRAN's best coat. GRAN angrily sends both BEN and SAOIRSE to bed early and tosses out her now ruined coat. She finds three fairies in her bin asking her if she is the selkie they are looking for. GRAN dismisses them as trick or treaters.</i>	28:16 - 29:00
24	"Molly" by Slim Pezin and Kíla.	Bruno Coulais	The music features spoons and a simplistic repeated melody in a guitar and banjo line. SAOIRSE plays diegetic music on the "shell" which is musically characterised as an Irish flute.	<i>BEN has decided to go home to the lighthouse, he reluctantly lets SAOIRSE come with him and hold onto the shell. Images clearly depict Dublin as they pass through the city including the statue of Molly Malone.</i>	30:11 - 31:08

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
25	Look at this Saoirse!	Bruno Coulais	“Magical elements” cue with SAOIRSE’s continued diegetic playing which becomes the melody of “The Song of the Sea”.	BEN sees one of the magical elements and decides to chase it with SAOIRSE who is surprised to find BEN including her. The fairies see SAOIRSE playing and realise she is the selkie they have been seeking.	31:08 - 31:36
26	“In The Streets”	Bruno Coulais	Horns, strings, tamborine	<i>The fairies tell SAOIRSE they have her coat thinking that the one GRAN disposed of is SAOIRSE’s true coat. They warn her of the OWLS and take her to their fort. BEN had attached CÚ’s lead to SAOIRSE and is dragged along through traffic at a busy roundabout.</i>	31:42 - 32:08
27	The mound.	Bruno Coulais	Glass harmonica or bowed vibraphone open intervals.	BEN has recovered from his brush with death and follows the lead attached to SAOIRSE through the bushes to where the fairies have taken his sister.	32:14 - 32:20

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28	Before the main event.	Bruno Coulais/ Traditional	Diegetic music is performed by the fairies who play a fiddle, bodhrán and a banjo. They are accompanied by nondiegetic music of an additional fiddle and a cláirseach harp. The Irish flute is added as SAOIRSE joins in, creating a session environment and sound.	<i>The fairies have taken SAOIRSE to their fort and BEN followed hiding behind stone statues of other fairies.</i> The fairies begin playing a song for SAOIRSE “before the main event” which is a rendition of “Dúlamán” but with new lyrics about a selkie. Above, the OWLS have noticed the magical elements and begin to approach the fort.	33:02 - 34:09
29	Who said that?	Bruno Coulais/ Traditional	BEN sings the final verse of the song. Diegetic boy’s voice.	<i>The lead fairy has forgotten the last verse.</i> BEN still hidden from view sings it and the fairy attributes it to his stone audience.	34:11 - 34:19
30	Her coat!	Bruno Coulais/ Traditional	Return to the session sound from cue 28. Magical elements lingering at the end.	The fairies resume their song. They ask SAOIRSE to sing them home but find he unable to do so as they have the wrong coat.	34:21 - 35:07

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
31	“Get Away”	Bruno Coulais	Uilleann pipes, strings, flute,	<i>BEN has told the fairies he knows where SAOIRSE’s coat is and just as they rejoice at this news, the OWLS attack trying to take SAOIRSE.</i>	36:00 - 37:10
32	The owls attack.	Bruno Coulais	Diegetic shell/ Irish flute.	SAOIRSE upon being attacked by an OWL begins to play the Song of the Sea theme on the shell. This repels the OWLS and for a time turns the fairies back from stone for a time.	37:11 - 37:19
33	Find her coat.	Traditional	Diegetic solo singing of “Dúlamán” chorus.	<i>The fairies have been slightly recovered, they instructed BEN to find SAOIRSE’s true coat to save them.</i> Meekly one of the fairies asks if they can sing again as BEN and SAOIRSE head for the exit.	37:37 - 37:41
34	“In the Bus”	Bruno Coulais	Harp, Irish flute, string section, in the background BRONAGH hums the melody of “The Song of the Sea” as the magical elements swirl around her. SAOIRSE plays the shell/Irish flute continuing the theme as a diegetic sound source this time.	BEN and SAOIRSE are on a bus home, he asks her if she is indeed a selkie to which she smiles happily at him. BEN remembers his mother.	38:27 - 39:16

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
35	Travelling reprise.	Bruno Coulais	The travelling theme from their journey in the car with GRAN resumes. SAORISE plays the “Song of the Sea theme” on the shell/Irish flute at the end of the cue as a diegetic close.	BEN and SAOIRSE travel by foot towards their home, guided by the magical lights. They discover another fairy turned to stone by the OWLS and SAOIRSE attempts to use the shell to wake him. BEN tells her it is too dangerous to play the shell in case it leads the OWLS to them.	40:18 - 41:15
36	We’re not lost!	Bruno Coulais	Low synth drone, vibraphone repeated intervals, then a cello melody briefly interjects. SAOIRSE plays the “Song of the Sea theme” on the shell/Irish flute as a diegetic sound source over the non-diegetic music.	BEN and SAOIRSE are lost, BEN hears a sound in the bushes he fears might be Macha.	41:25 - 42:27
37	“Who Are You”	Bruno Coulais	String section rapid arpeggiations, harp line echoed by a pizzicato bass section. Then the harp takes over the arpeggiations with the strong section joining in.	CÚ has found the children and greets them enthusiastically.	42:36 - 42:50
38		Bruno Coulais	A repeat of the travelling theme from before in GRAN’s car.	The children follow CÚ hoping he will lead them home.	42:56 - 43:42

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
39	“The Storm” Opening section	Bruno Coulais	Mandolin tremolo with Irish flute carrying the melody.	SAOIRSE falls to the ground and her hair begins to turn white just as her mother’s had before she disappeared. BEN asks her what is happening and puts her on CÚ’s back.	43:49 - 44:21
40	The Holy Well	Bruno Coulais	Irish flute, highly ornamented melody of “The Song of the Sea”, strong sections providing supporting musical material.	<i>The children have fled a storm and are waiting in a shrine for the rain to pass. To get inside BEN carried SAOIRSE over stinging nettles.</i> BEN puts the shell to his ear and if comforted by what he hears. SAOIRSE brings duck leaves to help with the rash from the nettles. The two siblings bond.	46:02 - 46:31
41	Into the well.	Bruno Coulais	Diegetic shell/ Irish flute then the magical elements sound blend reappears with a low synth drone.	SAOIRSE plays the shell, magical elements reappear and lead her to the water in the Holy Well.	46:38 - 46:59

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42	Saoirse's Theme Reprise	Bruno Coulais	Piano and strings, tubular bells or vibraphone. The cue is then taken over by the strong as BEN is pulled into the well and the strong section hold tense intervals in tremolos.	<p><i>SAOIRSE knows she needs to follow the lights into the well, but she knowing BEN is afraid of water she believes he cannot go with her.</i></p> <p>SAOIRSE gives BEN the shell and smiles sadly. He laughs and tells her they can continue home when the rain stops as they are on the right track. SAOIRSE sneaks away while he is talking and dives into the well. CÚ is attached to BEN's lead and while BEN panics CÚ leaps in and drags BEN in with him. The lead snaps and separates BEN from CÚ.</p>	47:10 - 48:20

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43	Lost Saoirse	Bruno Coulais	Possibly synth string pads, tubular bells or vibraphone repeated drone. Low cello melody, when BEN falls asleep BRONAGH is heard humming sustained pitches with ornamentation. At the end of the cue diegetic singing by a new character attempting to sing Dulamán disrupts the music from before BEN sings the chorus.	BEN recovers in a small boat and calms himself to follow the lights back to his sister and CÚ. He hold the shell close, elsewhere SAOIRSE has been captured by the OWLS and is being carried off, BEN falls asleep in his boat. He wakes to hear a voice attempting to sing Dulamán, BEN sings the verse upon seeing the new character is unable to remember.	48:32 - 50:06
44	“Who Are You” Reprise	Bruno Coulais	As before.	The figure begins speaking in Irish as the magical elements light up the underwater cavern BEN and he are in. BEN recognises the character from his mother’s stories as THE GREAT SEANCHAI.	50:54 - 52:11

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
45	The story of the Giant Mac Lir.	Bruno Coulais	Strong section melody in the background	THE GREAT SEANCHAI shows BEN the story of the GIANT MAC LIR who suffers a great tragedy and nearly drowns the world. So his mother MACCA sends her OWLS to “take away his suffering” turning him into stone.	52:40 - 53:28
46	She will not last the night.	Bruno Coulais	Harp melody begins to play “The Song of the Sea” this melody fails to develop and fades into ominous string drones. Then strings reclaim the melody line but never realise the theme. The cue ends with THE GREAT SEANCHAI attempting to sing another Irish folk song. Fiddling pattern repeated.	BEN tells THE GREAT SEANCHAI that SAOIRSE is a selkie and that she doesn't have her coat. THE GREAT SEANCHAI tells BEN that without her coat SAOIRSE will not have a voice, and without her song will not last the night. Here we have the first explanation for SAOIRSE's inability to speak. THE GREAT SEANCHAI also tells BEN that “MACCA has lost all hope”, and that she will try to make him loose hope too.	53:53 - 56:10

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
47	"The Thread" and "Something is Wrong"	Bruno Coulais	Synth metallic textures, low register and low in the mix. Altered voice layered above. As BRONAGH appears her singing takes a full form, she sings the words from "Song of the Sea" but in a different melody. String pads accompany the images of CONNOR trying to save BRONAGH.	BEN follows the thread from THE GREAT SEANCHAI and sees his mother through the magic the thread affords, here the opening scene where the two of them talked about the baby coming is depicted. BRONAGH walks out of the lighthouse, She says she has no more time and has to save their baby. BEN's father CONNOR chased after BRONAGH but lost her in the waves, instead surfacing with baby SAOIRSE.	56:25 - 58:44
48	Beware	Bruno Coulais	String sections carrying tonal shifts rather than a melody.	BEN makes his way to MACCA's house crossing over fairies now turned to stone who issue warnings to him about MACCA's jars.	59:21 - 1:00:57
49	Macca's	Bruno Coulais	Diegetic music of warbled male voice on a radio, such as played in GRAN's house returns.	BEN yells and kicks at the door stumbling into MACCA's house.	1:00:58 - 1:01:16

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50	Meeting Macca.	Bruno Coulais	Diegetic music from before has moved into the background as a new string section theme appears.	BEN sees MACCA sitting in a chair drinking tea	1:01:16 - 1:02:02
51	She can't really help, not the way <i>I</i> do.	Bruno Coulais	Piano, string section, electric bass.	MACCA tells BEN she can sense his pain, and that she can take away his emotions and he would never feel pain again. BEN sees that she is almost turned to stone herself and says SAOIRSE can help MACCA but MACCA tells BEN she can make is all better and initially BEN despairs and is willing to let her but hears CÚ barking and says that it only makes things worse. He runs to the attic where CÚ is and shuts the door.	1:02:30 - 1:05:00

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
52	"The Seals"	Bruno Coulais	The opening of "The Seals" plays then diegetic vocals as BEN begins singing "The Song of the Sea" in Irish to SAOIRSE. SAOIRSE plays the shell/Irish flute and takes over as diegetic sound source.	BEN attempts to comfort SAOIRSE realising she don't have the strength to play the shell and break MACCA's spell on the jars full of emotions. He sings and then SAOIRSE gathers herself to play the shell. As she plays MACCA's feelings which she had bottled away break and she begins to experience one emotion after another of bottled up feelings. Until MACCA finally retreats.	1:06:50 - 1:08:52
53	Do you have a car?	Bruno Coulais	Slow string intervals.	<p><i>Playing the shell has cost SAOIRSE the last of her strength, her hair turns completely white and she collapses.</i></p> <p>BEN reaches out to SAOIRSE when he hears MACCA crying. She apologises to BEN and tells him SAOIRSE needs her coat before it is too late. BEN asks MACCA for help and she agrees.</p>	1:09:07 - 1:10:10

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54	Go Cú!	Bruno Coulais	Horn blasts, staccato string lines which transition to long sweeping phrases before staccato returns, harp glissandi sting as GRAN is driving. Pizzicato lines and sweeping string lines coexist before fading.	With the help of magical dog spirits CÚ is enchanted and carries BEN and SAOIRSE on his back across the remaining journey to the lighthouse. GRAN wakes to realise something is wrong and gets in her car heading to the lighthouse as well to look for the children. BEN tells SAOIRSE he is going to find her coat and tells CÚ to wait with her.	1:10:38 - 1:12:58
55	She needs her coat! Stop it Ben.	Bruno Coulais	The first section of "Help" comes in the background, barely there at times.	BEN finds his father and asks him where the coat is, CONNOR ignores him and rushes to SAOIRSE. He decides she needs a hospital and puts her in a boat, BEN demands to know where the coat is CONOR admits he threw tin the ocean then puts BEN in the boat too and begins rowing.	1:13:00 - 1:14:13

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56	I can get... I can get her coat back.	Bruno Coulais	Magical elements open before hammered dulcimer melody line appears. It is joined by percussion and low ominous synth drones sliding down. Diegetic sounds of water and seal calls dominate the cue.	<p><i>BEN has seen how ill SAOIRSE is and decides to get her coat back himself, he takes off the lifejacket he has worn since the scene on the beach after the opening titles and jumps into the water.</i></p> <p>CONNOR chases after BEN who is guided by seals to the chest containing SAOIRSE's coat. One of the seals rushes over with the key and Ben unlocks the chest grabbing the coat with the last of his strength before passing out as his father reaches him.</p>	1:14:55 - 1:16:16

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57	Sections of “Dance with The Fish” and Saoirse’s theme.	Bruno Coulais	Instrumentation as before.	CONNOR cradles his children as BEN regains consciousness. CÚ places the seal coat on SAOIRSE and she speaks for the first time. BEN asks CONOR if SAOIRSE is a selkie like BRONAGH was and CONOR says she is. The magical dogs from MACCA reappear and tip the boat, once in the water SAOIRSE regains seal form and seems to revive. She takes BEN and the other seals take CONOR through the waves to a large rock platform.	1:16:21 - 1:18:01

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58		Bruno Coulais	Diegetic male singing as BEN tries to teach “The Song of the Sea” to SAOIRSE, as she sings the first verse strings begin to bring in the instrumental accompaniment. Very quietly in the background BRONAGH is also singing and the song becomes a duet. There is an instrumental bridge while BRONAGH hums and SAOIRSE vocalises. The song becomes diegetic again for a moment as SAOIRSE’s singing becomes unaccompanied with subtle underscoring fading away as BRONAGH’s humming becomes the only remaining source which is depicted as diegetic.	SAOIRSE is too weak to sing and BEN decides to try and help her, as SAOIRSE begins to sing she transforms and frees all the fairies. Towards the end of her song a white seal appears which transforms into BRONAGH, she extends her hand to SAOIRSE and begins to lead her away with her. BEN runs after and begs his mother not to take SAOIRSE.	1:18:28 - 1:24:08

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60	All of my kind must leave tonight.	Bruno Coulais	Strings sections, no melodic dominance rather chords and sustained tones. The cue fades into a solo guitar and ends on a broken chord.	<p><i>BRONAGH tells them that all of her kind must leave but as SAOIRSE is half human, if she takes SAOIRSE's coat their worlds will be untangled and she can stay with BEN and CONNOR.</i></p> <p>SAOIRSE tells BRONAGH she wants to stay. Bronagh takes her coat, transforming her from a selkie to a human child like BEN. CONNOR tells BRONAGH he still loves her and BEN asks if she can't stay too. BRONAGH tells him she will always love him and the family says their final farewell to BRONAGH.</p>	1:24:47 - 1:26:57
61	We're alright now mum.	Bruno Coulais		Having all arrived on the beach by the lighthouse, the family is greeted by GRAN and DAN THE FERRY MAN. CONNOR tells his mother that they're alright now and all head to the lighthouse.	1:27:31 - 1:27:54

Cue No.	Music Cue Title and ISWC No. (if known)	Composer	Description of Music	Description of Visuals/ Dramatic Events.	Timecode
62	“Katy’s Tune” Reprise	Kila	This time “Katy’s Tune” contains the vocalisations found in the soundtrack.	Credits begin before the final scene where it is now SAOIRSE’s seventh birthday party. The family celebrates together before BEN and SAOIRSE go swimming together.	1:28:00 - 1:28:54
63	"The Song of the Sea" sung by Lisa Hannigan	Bruno Coulais	As before.	End credits.	1:28:54 - 1:31:31
64	“Song of the Sea (Lullaby)” by Nolwenn Leroy	Nolwenn Leroy	Guitar, voice, joined by another guitar part way through and a tin whistle. Less instrumentation than the other works and a strophic form.	End credits continued.	1:31:32 - 1:33:54