

# Sleepyhead

*for english horn and piano*

2011

Robbie McCarthy

# Sleepyhead

## for english horn and piano

In the winter of 2010, I spent several weeks traveling the United States. The three main movements of "Sleepyhead" were composed in the three places I traveled that holiday season: Los Angeles, New York, and Phoenix.

Visiting my family in Los Angeles for holiday break, I began banging out a few pop songs on a practice room piano while I was waiting for my brother to finish rehearsal. Driving to dinner together, we casually talked about instrumental music's influence on the indie-rock scene. More and more mainstream acts are featuring skillful instrumentalists to add a new layer of complexity to otherwise simple arrangements. I thought a lot about the music I listen to for fun, and wondered what place it would have in the concert hall. For the next few days, I planned out what would eventually become this piece:

*What would happen if the simplicity of popular music infiltrated the concert hall instead of the instrumentalists sneaking onto the main stage?*

Upon arriving in New York City, I immediately fell asleep on the couch of our hotel room. It was at this moment that my omnipresent brother quoted pop-musician Jason Mraz. "Wake up! How can you sleep at a time like this, unless the dreamer is the real you?!" (I notice that about myself. I sleep way too much. What was I doing snoring on a stinky fifty year-old pink couch when I could have been exploring the greatest city on the planet? I really did enjoy my dreams though. Maybe too much now that I look back on it.) The trip ended with the break-up show of "As Tall As Lions", one of my most recently discovered favorite bands. To date, that show was one of my favorite musical moments in my life. I bought their last album, and failed at first to notice the title of the last track: "Sleepyhead".

Back to school in Phoenix, Arizona, I started compiling the material I wrote during my travels. Distinct themes were nowhere to be found, but what I did have were tonal and harmonic moods of the places I went. I then turned to my favorite pop artists and tried to emulate the feel and lyric nature of their melodies. My explanation of the movements are as follows:

- I. Wake Up Everyone (Los Angeles, CA) - my ideal 'wake-up' soundtrack, bringing back the happy memories of my childhood home. Contains imitative elements of As Tall As Lions, The Fray, Freddy and Francine, and Snow Patrol.
- II. How Can You Sleep at a Time Like This? (New York, NY) - a jazz-influenced song inspired by how at-home I feel amongst the hustle-and-bustle in the Big Apple. Contains imitative elements of Alicia Keys, The Fray, Freddy and Francine, and Sufjan Stevens.
- III. Unless the Dreamer is the Real You (Phoenix, AZ) - the soundtrack to my dreams, a pseudo-impressionist canvas to paint a singer's lyrics, (or in this case the soloist's melody.) Contains imitative elements of Freddy and Francine, and John Coltrane.

During performance I prefer that the movement titles are read aloud by the soloist during the fermata rests (after the double-bar-lines) in the solo part. The pianist should feel free to pedal liberally throughout.

- Robbie McCarthy, 2/2011  
revised for English Horn, 4/2011

## Score

# Sleepyhead

for english horn and piano

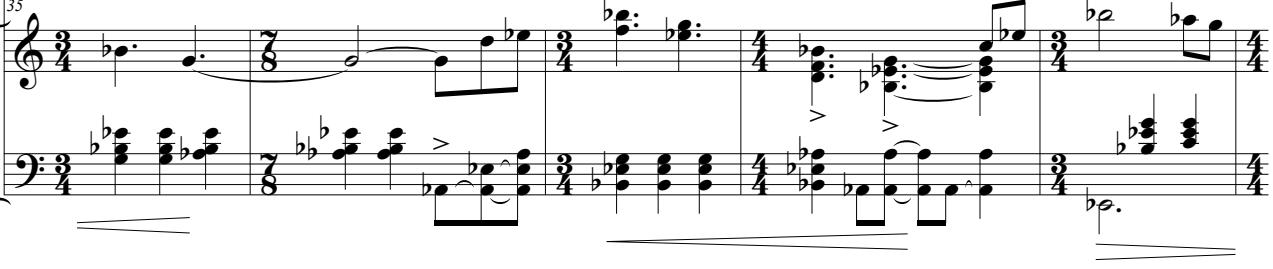
## Robbie McCarthy

## Sleepyhead

2

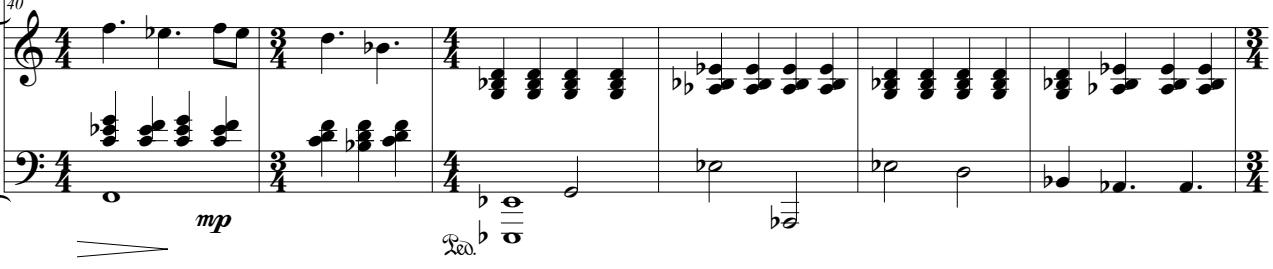
35

E.H. 

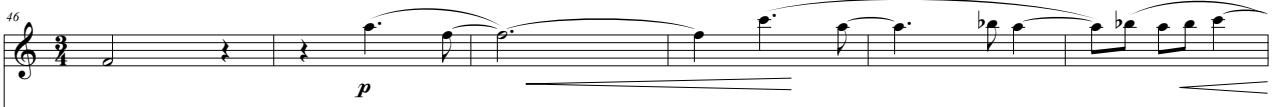
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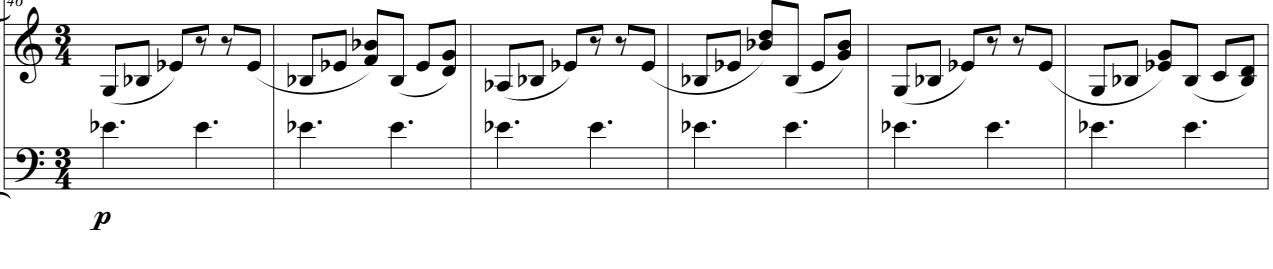
40

E.H. 

Piano 

46

E.H. 

Piano 

52

E.H. 

Piano 

58

E.H. 

Piano 

## Sleepyhead

64 *a tempo*

E.H.

Piano

64

Reed.

71

E.H.

Piano

77

*rit.*

*a tempo*

E.H.

Piano

*mf*

## II. How Can You Sleep at a Time Like This?

J. = 56

83

E.H.

Piano

*p*

*mp*

*J. = 56*

Musical score for E.H. and Piano, page 11, measures 91-92. The score consists of two staves. The top staff is for E.H. (Euphonium) and the bottom staff is for Piano. The key signature is A major (no sharps or flats). The time signature is common time. Measure 91 starts with a rest for E.H. followed by a melodic line. Measure 92 begins with a rest for E.H. and continues with a melodic line. The piano part features a continuous eighth-note bass line. Measure 92 concludes with a melodic line for E.H. and a piano dynamic marking of *mp*.

## Sleepyhead

4

Musical score for E.H. and Piano, page 10, measures 97-98. The score consists of two staves. The top staff is for E.H. (English Horn) and the bottom staff is for Piano. Measure 97 starts with a rest for E.H. followed by a melodic line. Measure 98 begins with a forte dynamic for the Piano. The score includes measure numbers 97 and 98, dynamic markings (mp, f), and various musical symbols like grace notes and slurs.

102

E.H.

102

Piano

108

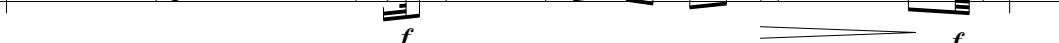
E.H.

Piano

114

E.H. 

114

Piano 

Musical score for E.H. and Piano, page 120. The E.H. part (melody) and Piano part (harmony) are shown. The score is in 6/8 time. The E.H. part features a melodic line with grace notes and slurs. The Piano part features a harmonic bass line with sustained notes and a treble clef line above the bass staff. The score is in 6/8 time.

## Sleepyhead

5

E.H. 125

Piano 125

mp

E.H. 130

Piano 130

p

E.H. 133

Piano 133

E.H. 136

Piano 136

E.H. 139

Piano 139

# Sleepyhead

6

E.H. 143

Piano

## III. Unless the Dreamer is the Real You

rit.

$\text{♩} = 120$

E.H. 147

Piano

E.H. 152

Piano

E.H. 155

Piano

E.H. 158

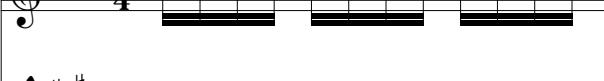
Piano

## Sleepyhead

7

160

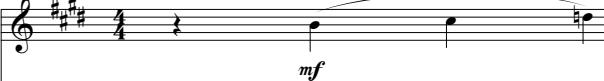
E.H.  

Piano  

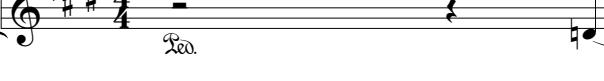
160  

E.H.  

Piano  

162  

E.H.  

Piano  

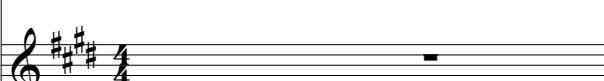
164  

E.H.  

Piano  

166  

E.H.  

Piano  

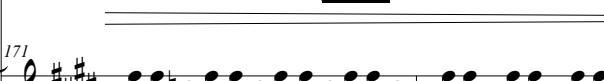
168  

E.H.  

Piano  

171  

E.H.  

Piano  

## Sleepyhead

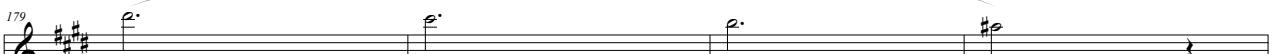
8

175

E.H. 

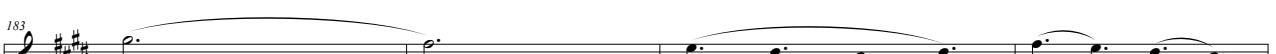
Piano 

179

E.H. 

Piano 

183

E.H. 

Piano 

187

E.H. 

Piano 

192

E.H. 

Piano 