

# North - Sleeping at Last

*We Will Call This Place Our Own*

Composer: Ryan O'Neal, Arranged for Piano Solo by José-Daniel Martínez

Slow, peaceful and meditative, without any haste, especially at the beginning and end of phrases

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The music is written for piano solo. Measure 1 starts with a piano (*p*) dynamic and a triplet of eighth notes in the right hand. Measures 2-5 continue with a melodic line in the right hand and a supporting bass line in the left hand, featuring several triplet markings.

Pedal: as needed.....

Musical score for measures 6-11. Measure 6 begins with a *sos.* (sostenuto) marking. The right hand features a melodic line with a triplet in measure 7. The left hand has a steady bass line with some chords. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Musical score for measures 12-15. The right hand continues the melodic theme with triplet markings. The left hand provides harmonic support with chords and moving bass lines.

Musical score for measures 16-19. The right hand has a melodic line with a triplet in measure 16. The left hand features a more active bass line with eighth-note patterns.

Musical score for measures 20-23. The right hand continues with a melodic line and triplet markings. The left hand has a rhythmic bass line with triplet markings in measures 21 and 22.

24

*mf*

28

*hold back*

31

*sostenuto*  
*mp*

34

*sos.*

37

*3*

40

*3*

44 *Slower, freely* *p* *held back*

48 *Gradually back to Tempo* *mp*

52 *legg., light* *mf*

55 *held back*

58 *cresc.*

61 *f*

The right hand could be played here without the octave doubling.

63 *rubato, without haste* *dim.* *ritard.* *very relaxed* *mp*

66 *molto ritard.* *Quite Slow* *p*

68 *pp* *sim.* *pp*

71 *molto rall.*

Arrangement finished on July 10, 2017. Linz, Austria  
 Original music: Ryan O'Neal; Arranger: José-Daniel Martínez

This is a beautiful song! Praise to the composer Ryan O'Neal - *Sleeping at Last* - who published it in his album "*Atlas - Year One*", completed in early 2014. Thanks to my wife for having recommended this album to me. I advise the reader to go to *Sleeping at Last's* homepage to know more about his production and projects; or find more of his songs in Spotify, iTunes, or YouTube. The lyrics to this song are easy to find via the internet too.

I made this arrangement not only for my own enjoyment, but also with the purpose of supplying my intermediate and advanced piano students with fresh material out of the pop-ballad repertoire, which they can learn using standard/classical technique. This is a well written song, conceived for voice and a small studio ensemble. As I have mentioned in comments accompanying other arrangements of mine, a piano reduction of a pop piece that strives to be thorough, needs to condense into two staves what voice, guitar, keyboard, bass, and other supporting instruments do (even some of the percussion gestures!), without being overwhelming. Since the melody occupies most of the right hand work, the left hand is charged with details that make some of my arrangements feel like short etudes for that hand (hence the intermediate to advanced classification). I left out the violin descant of O'Neal's original. After bar 16, most of the accompanying formulas and inner voices are a product of my interpretation of the music/text. The G major key is the original, but I brought down the last phrase on page 4 to F major with the intention of portraying a feeling of acceptance and reconciliation.