

Michael Karmon

When the Sheep Won't Come

A Sleepless Nocturne for Guitar

I. 11:47 p.m.

II. 2:21 a.m.

III. 3:59 a.m.

IV. 4:33 a.m.







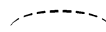

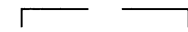

V. 5:46 a.m.

Duration: ca. 15 minutes

Program Notes

"When the Sheep Won't Come: A Sleepless Nocturne for Guitar" was written for Joseph Hagedorn, and premiered by him in November, 1999. My original idea was to write a serene and moody nocturne in several movements. But when I started researching and listening to new guitar pieces, I came across Toru Takemitsu's "All in Twilight," which became a very important piece to me. On the one hand, I find it beautiful and moving, and ultimately inspiring. But on the other hand, I felt I didn't have anything to add to what Takemitsu did and that I needed to find a new idea for my piece. So I decided to view night as a potentially restless time, rather than a serene time, and portray states of mind a person might go through during a sleepless night. The names of the movements evoke (at least in my mind) the moods I aim to depict, and the piece becomes progressively more convoluted. By the end, the music is a surreal and weary shadow of the opening.

Symbols

"Flexible Tempo"	Indicates that each figure should be played at a tempo that seems intuitively correct. In general, there should not be a consistent pulse in the section as a whole.
ponti → tasto	Gradually change the timbre by moving from ponticello to sul tasto, or vice versa, as indicated.
	Dampen all resonating strings. No sound should hang over the barline.
	Mute the string with the left hand by touching, but not pressing, the string at the indicated note. The resulting sound should be a click with just a hint of pitch.
	String is bent in preparation for the next note. The bend itself does not sound. (1/4 or 1/2 step indicated.)
	The string bend is sounded.
	Vertical vibrato, a warm sound. Not so wide that the pitch is affected drastically.
	Vertical vibrato followed by a downward gliss.
	Marks phrasing, not slurs.
	Snap pizz.
	Denotes a phrase. (Used in movement II.)
	Quarter tone low. (For example, B \flat would be a quarter tone lower than B \natural .)

Written for Joseph Hagedorn

When the Sheep Won't Come

A Sleepless Nocturne for Guitar

I. 11:47 p.m.

Michael Karmon

Always with a fluid pulse, sleepy ♩ = ca. 60

A little faster, less lethargic ♩ = ca. 64

Sleepy again ♩ = ca. 60

*Whenever possible, play this note as an artificial harmonic at the 19th fret. If not possible, play at the 7th fret as a natural harmonic.
** When this 'B' is stemmed separately it should be played on the open string, unless indicated otherwise.

28 *poco accel* ② *poco rit* *A tempo poco accel* *poco rit* *A tempo poco accel*

31 *poco rit* **Faster, assertive** ♩ = ca. 76 *poco ponti.*

34 *poco ponti.*

Broadening, much more gentle ----- (♩ = ca. 64)

37 *art. harm. 19 fr.* *poco ponti.*

Wide awake, frantic ♩ = ca. 68

41 *ord.* *rit.* 2" - 4" *tr* *tr*

With pent-up energy (♩ = ca. 68)

45 *sempre legato*

46 *poco ponticello on stems-up notes*

47

48

49

50

52 (play on adjacent strings)
cresc. poco a poco

Broaden -----

54

Full, dramatic ♩ = ca. 60

ff *p* *ff* *f* rit poco a poco -----

59

Calm ♩ = ca. 64

p art. harm. broaden -----

63

freely ----- Serene, delicate ♩ = ca. 60

legato, no l.v. *p*

68

Rit.

(Be sure not to pluck the F-sharp; the gliss should lead directly into it.)

II. 2:21 a.m.

④ = E^b

Comfortably fast, flowing ♩ = ca. 86

VI

Niente (l.v.) (dynamics should always gently swell.) *mf*

3

Bring out top voice *p* ord. poco ponticello

5

7 ord. poco ponti. ord.

9 *p* ponti. *mf*

11 ord.

13 poco ponti. ord. 3 *pp* *sfz* *mf* 6

15 poco ponti. ord. 3 *sfz* *sfz* *mf*

17

19 *ponti.* *ord.*

21 *pp*

23 (*pp*)

25 *Very gradual cres. to end of movement*

27

29 *strum*
mp *sempre cresc.*

31

33 *Driving, becoming intense*
f *sempre cres.*

35 *Intense !*
ff (VIII) *gliss.* (III) 3

* Mute strings completely with 3 or 4 fingers and gliss down.

(④ = E^b)

Broadly, dramatic

Musical notation for the 'Broadly, dramatic' section. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piece is marked with a forte dynamic (ff) and includes several measures of sustained chords and melodic lines with slurs. The dynamics transition from ff to piano (pp) and back to ff. There are fingerings indicated by circled numbers 2, 3, 4, and 5.

Flexible tempo, lyrical

Musical notation for the 'Flexible tempo, lyrical' section. It features a treble clef with a key signature of two flats. The piece is marked with piano (pp) and includes a glissando (gliss.) and a series of notes with 'x' marks above them, indicating muted strings. The dynamics transition from pp to piano (p), then to piano (pp), forte (f), and finally pianissimo (ppp). There are markings for 'accel.' and 'rit.' above the notes.

Use only one finger to mute the string.
Some harmonics should come through.

nat. harm.
12th fret

Musical notation for the 'nat. harm. 12th fret' section. It features a treble clef with a key signature of two flats. The piece is marked with mezzo-piano (mp) and includes natural harmonics (nat. harm.) at the 12th fret. The dynamics transition from mp to piano (p), then to piano (pp), and finally to forte (ff). There are markings for 'S^{va}' and '1/4' above the notes.

Flexible tempo, lyrical

Musical notation for the 'Flexible tempo, lyrical' section. It features a treble clef with a key signature of two flats. The piece is marked with mezzo-piano (mp) and includes a full tone and a mezzo-forte (mf) section. The dynamics transition from mp to p and back to mp. There are fingerings indicated by circled numbers 2 and 3.

Musical notation for the 'S^{va} 1/4 1/4 1/4 1/4' section. It features a treble clef with a key signature of two flats. The piece is marked with piano (p) and mezzo-piano (mp). The dynamics transition from p to mp and back to p. There are markings for 'S^{va}' and '1/4' above the notes.

Musical notation for the 'ponti. ord. ponti. tasto. ponti. ord.' section. It features a treble clef with a key signature of two flats. The piece is marked with piano (p) and includes a series of notes with 'x' marks above them, indicating muted strings. The dynamics transition from p to mp and back to p. There are markings for 'ponti.', 'ord.', 'tasto.', and 'ponti.' above the notes.

gently ----- 7

ponti ----- ord. ----- ponti ----- tasto ----- ponti ----- ord.

Gently

Poetic, with a fluid pulse

p *p* *poco*

pp *p* *poco* *poco*

p *mp* (l.v.) *p* gently push forward

pull back push forward rit. *p*

With feeling, but not exaggerated

push forward pull back push forward pull back *p*

push forward pull back gently push forward *poco a poco*

(♩ is always constant)

mf poco a poco

Gradually becoming more intense (optional accel. poco a poco)

poco a poco

f poco a poco

ff Rit. *p* *pp* sul tasto
Calm, very slow

poco *pp* *fff* let sound fade completely

Flexible tempo, lyrical

p *p* *Sva* 1/2

art. harm. *p* 8va

Flexible tempo, playful

poco *mf* *pp*

ff *pp* *ff* *marcato*

p *mf* *p*

In tempo ♩ = ca. 114

p *mf* *cresc. poco a poco*

p *ff* *cresc.*

Optional accel.

p *ff*

p *ff* *dim. poco a poco* *ad lib.*

Gliss upward, over the sound hole and all the way to the bridge. When the frets end press the strings hard enough so that a sense of rising pitch results.

Flexible tempo, playful

pp *mf secco* *pp*

Tempo I (♩ = ca. 94)

ppp *ff* *1/2*

Fluid ♩ = ca. 68

poco accel. ----- poco rit.

Serene, stark ♩ = ca. 48

Somber ♩ = ca. 60

molto espress.

Broaden-----

Broaden, brighter

Gently, slower

14 A tempo

Flexible tempo

18 A tempo (♩ = ca. 60)

Do not lift the left hand fingers as you shift positions.
A blurred, pseudo-glass effect should result.

A tempo

Flexible tempo

21

all bends 1/4 step

A tempo

Freely, slower

art. harm.

Slow, freely

26

Lower the pitch by turning the tuning peg as smoothly as possible through the last two notes

Movement II Alternate Ending

23 *pp*

25 *m* Driving, becoming intense
strum

27

29 Intense ! (VIII) * *gliss.* (III) 3 *ff*

Detailed description: The score is written for guitar in 4/4 time. It begins at measure 23 with a piano (*pp*) dynamic. The music consists of a series of eighth-note chords, some marked with an asterisk (*). At measure 25, the dynamic increases to mezzo-forte (*m*) and the instruction "Driving, becoming intense" is given, along with the instruction "strum". The music continues with a driving eighth-note pattern. At measure 27, the intensity increases further. At measure 29, the instruction "Intense !" is given. The music features a sequence of chords marked with (VIII), followed by a glissando marked with * and *gliss.*, and a final triplet marked with (III) and 3, ending with a fortissimo (*ff*) dynamic.

* Mute strings completely with 3 or 4 fingers and gliss down.