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 vise 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𝄲 would be a quarter tone lower than B♮.)

Written for Joseph Hagedorn

When the Sheep Won't Come

A Sleepless Nocturne for Guitar

I. 11:47 p.m.

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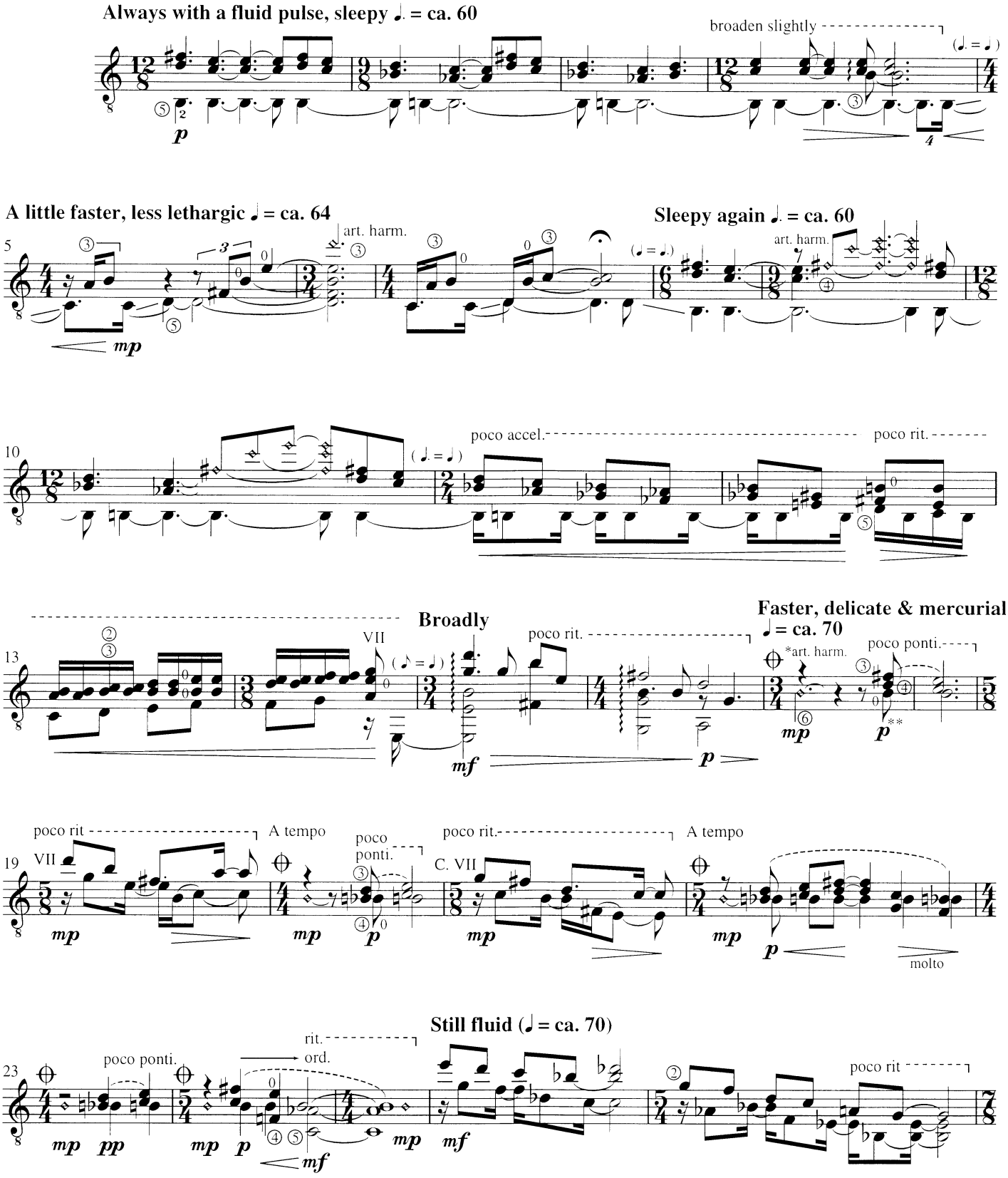

*Whenever possible, play this note as an artificial harmonic at the 19th fret. If not possible, play at the 7th fret as a natural harmonic.

** When this 'B' is stemmed separately it should be played on the open string, unless indicated otherwise.

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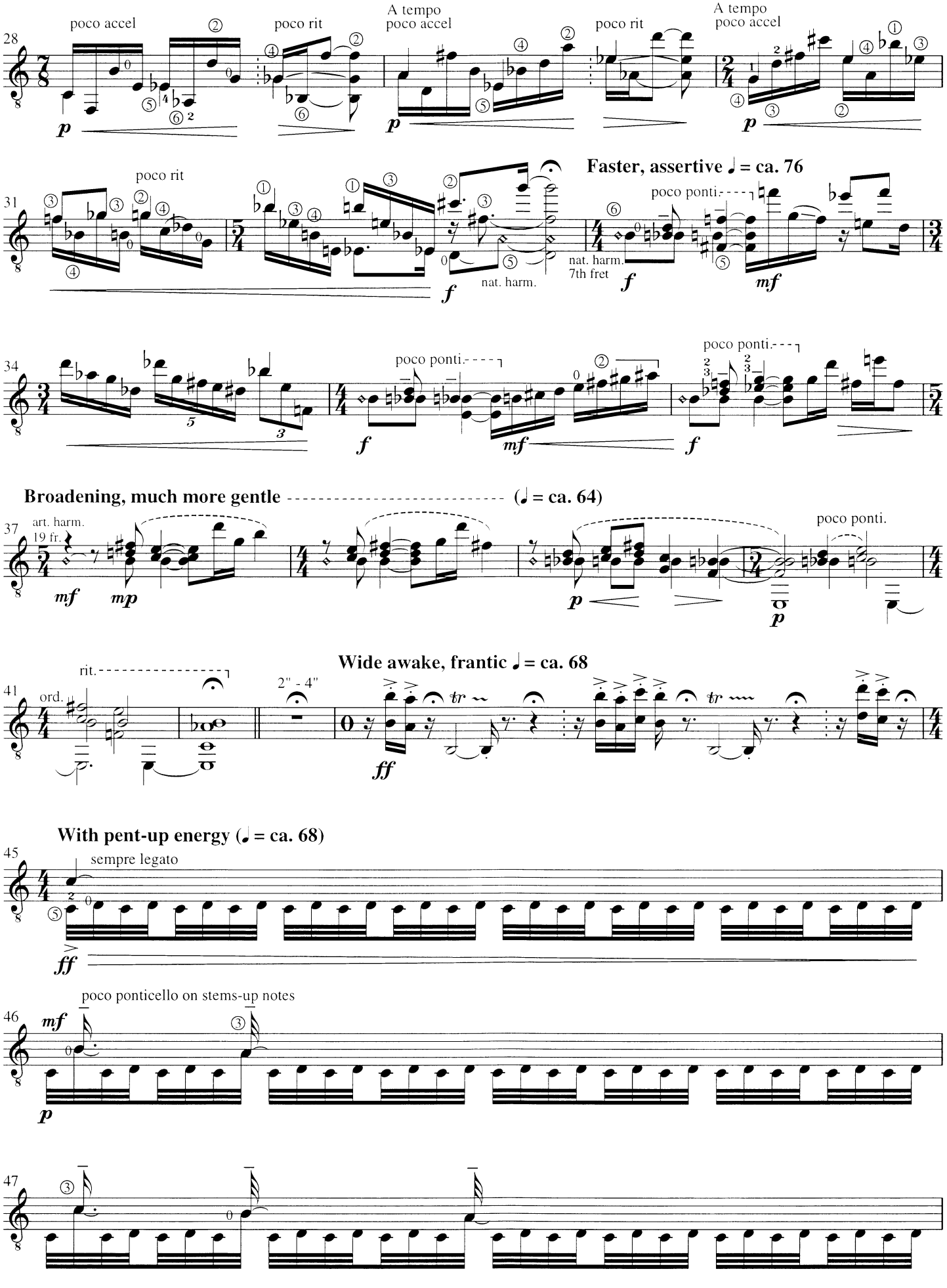
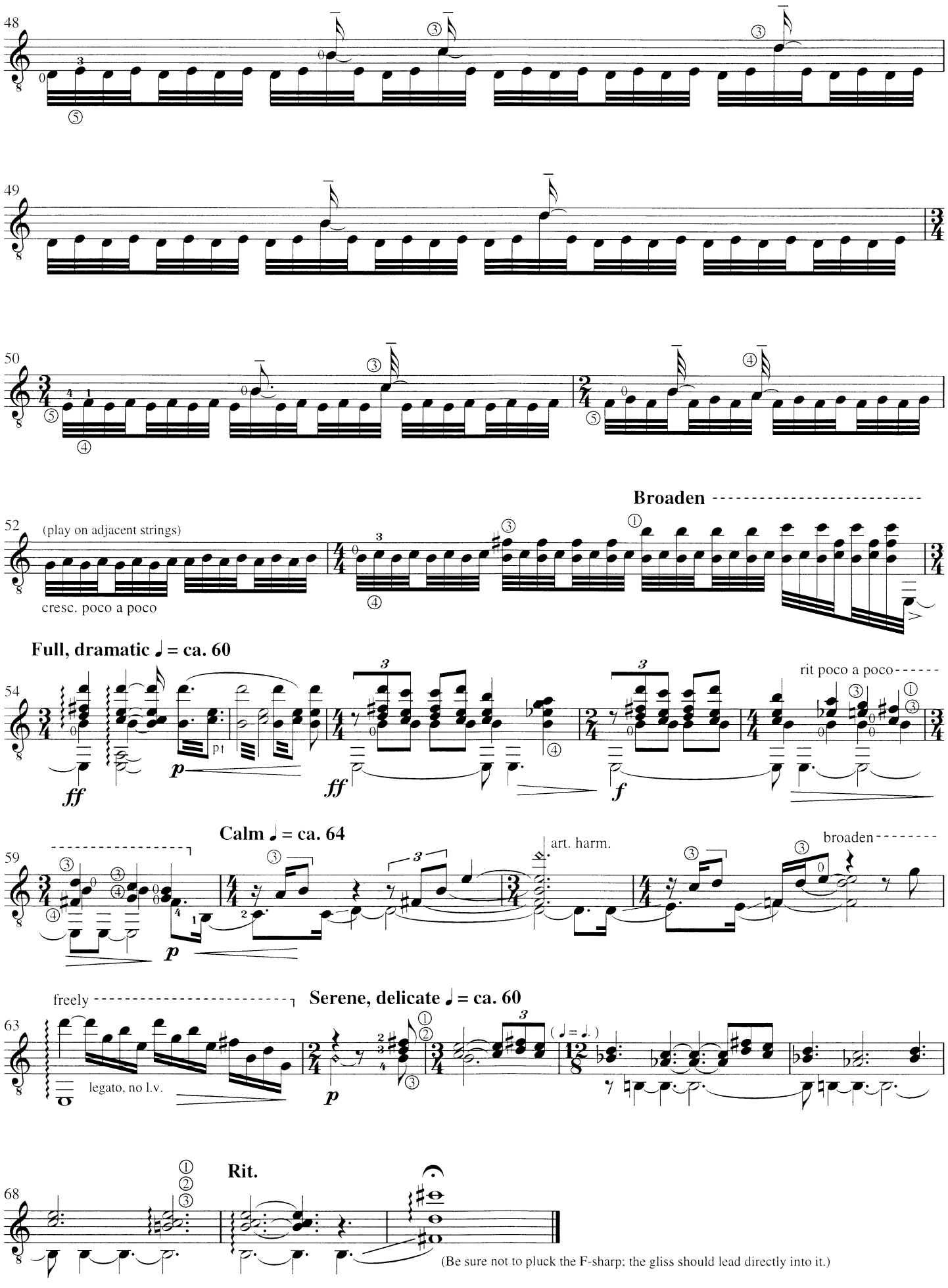
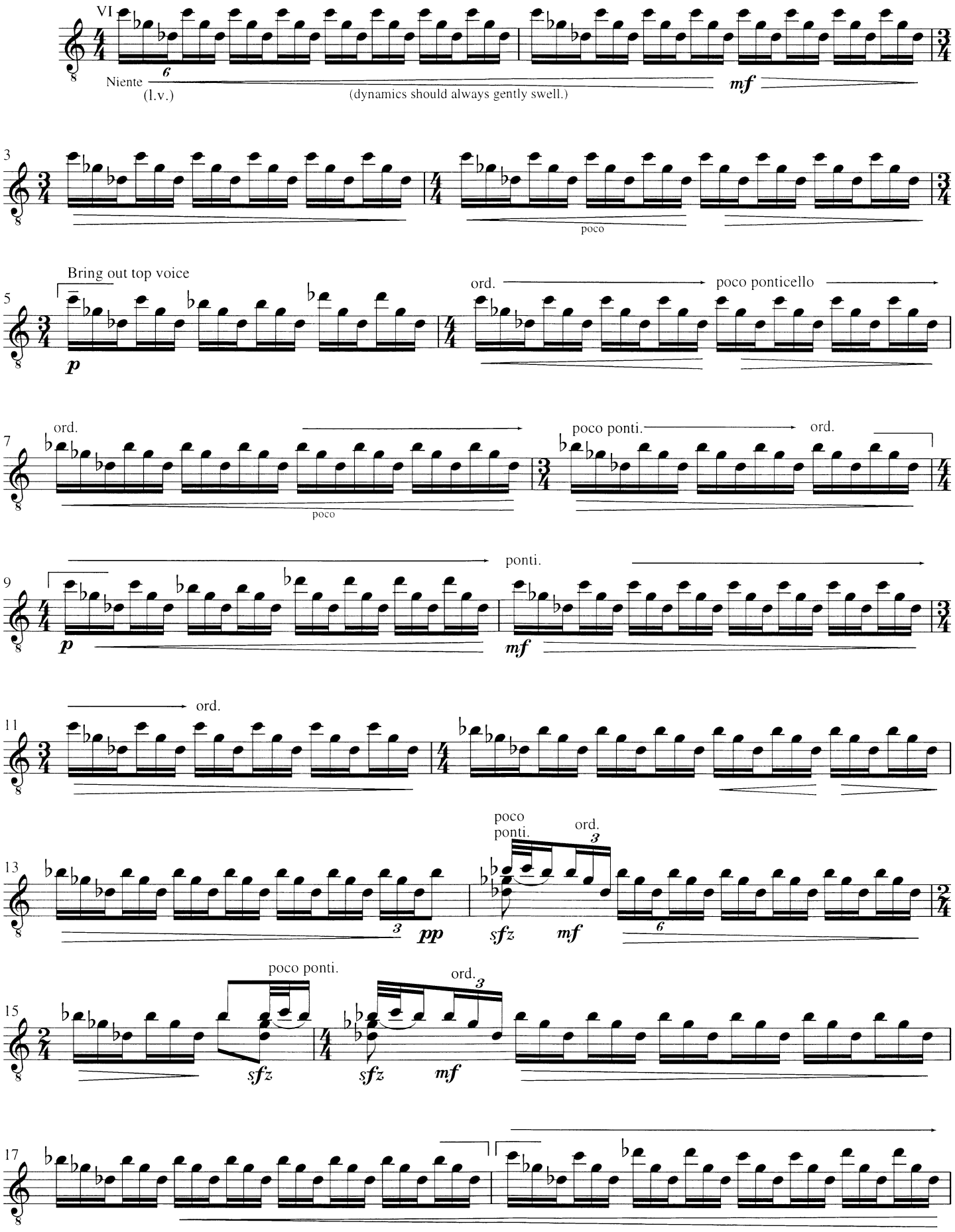
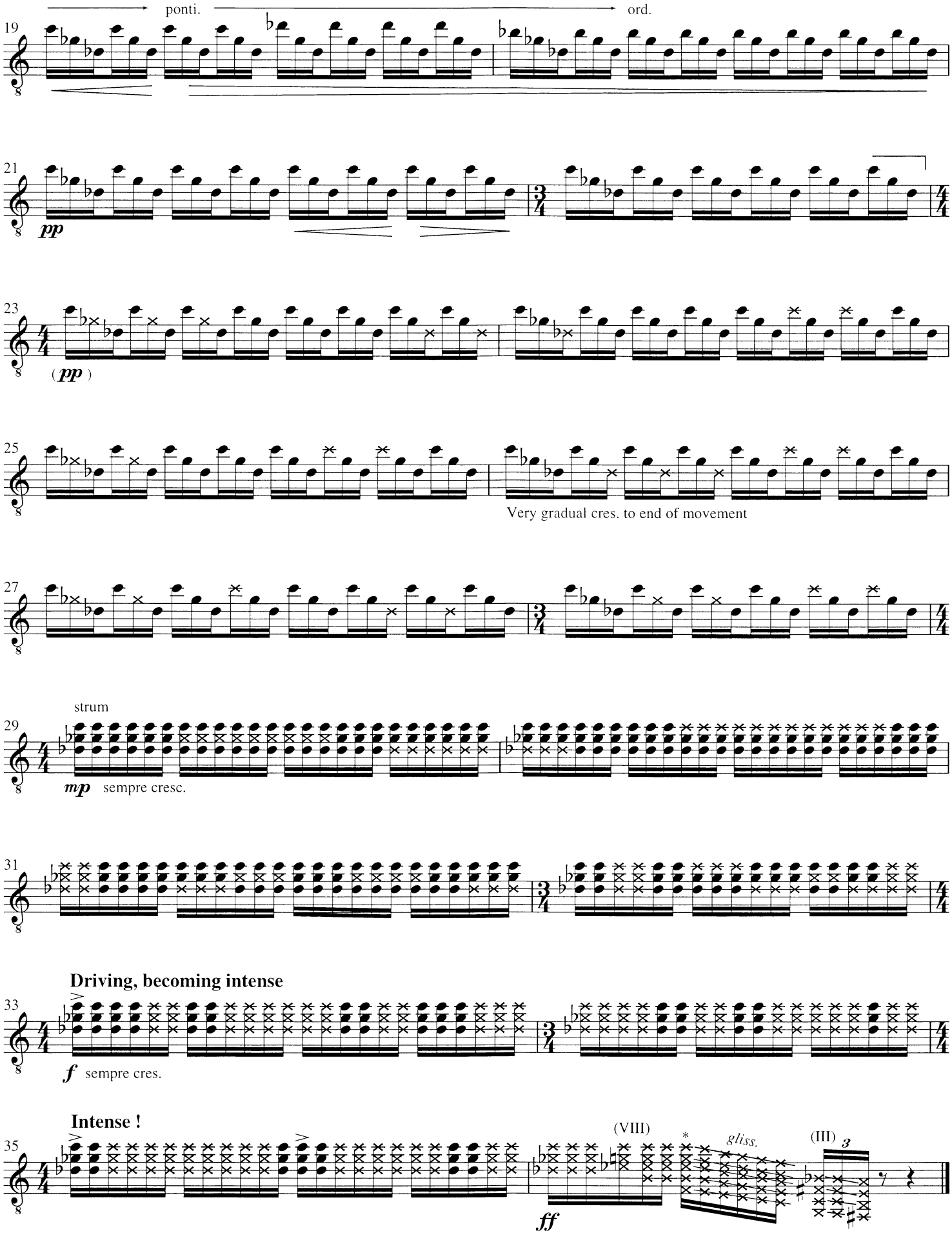

28
poco accel
poco rit
A tempo
poco accel
poco rit
A tempo
poco accel
31
poco rit
nat. harm.
Faster, assertive ♩ = ca. 76
poco ponti.
nat. harm.
7th fret
34
poco ponti.
poco ponti.
Broadening, much more gentle (♩ = ca. 64)
37
art. harm.
19 fr.
poco ponti.
41
rit.
ord.
2" - 4"
Wide awake, frantic ♩ = ca. 68
With pent-up energy (♩ = ca. 68)
45
sempre legato
poco ponticello on stems-up notes
46
47


48
49
50
Broaden
52
(play on adjacent strings)
cresc. poco a poco
Full, dramatic ♩ = ca. 60
54
rit poco a poco
Calm ♩ = ca. 64
59
art. harm.
broaden
freely
Serene, delicate ♩ = ca. 60
63
legato, no l.v.
68
Rit.
(Be sure not to pluck the F-sharp; the gliss should lead directly into it.)

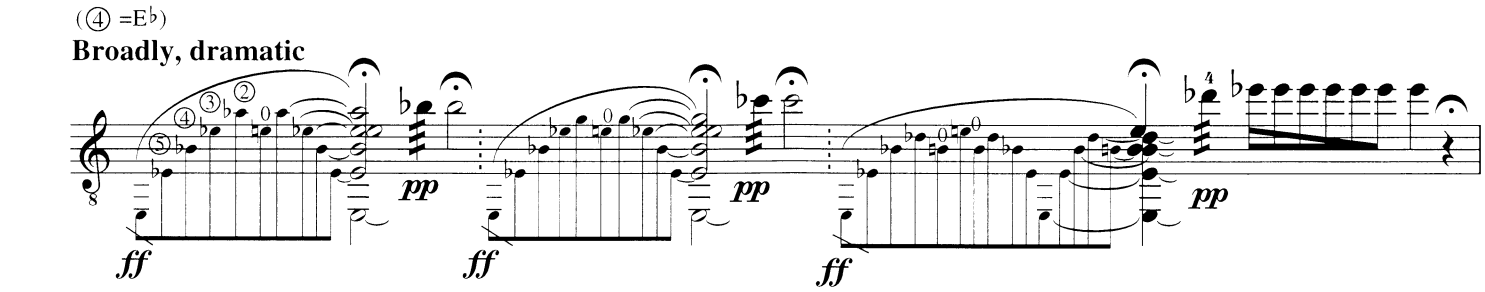
④ = E♭

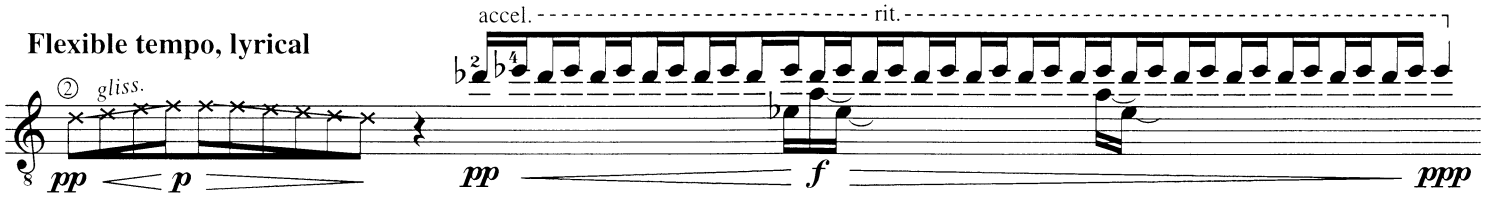
Comfortably fast, flowing ♩ = ca. 86



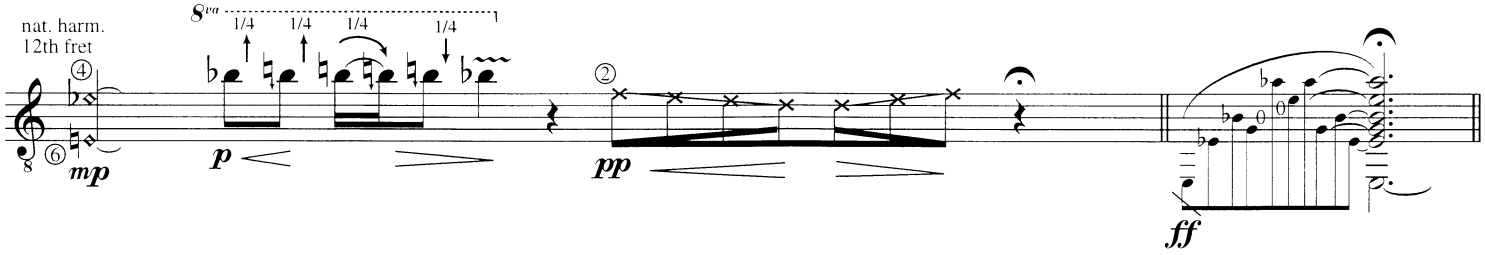


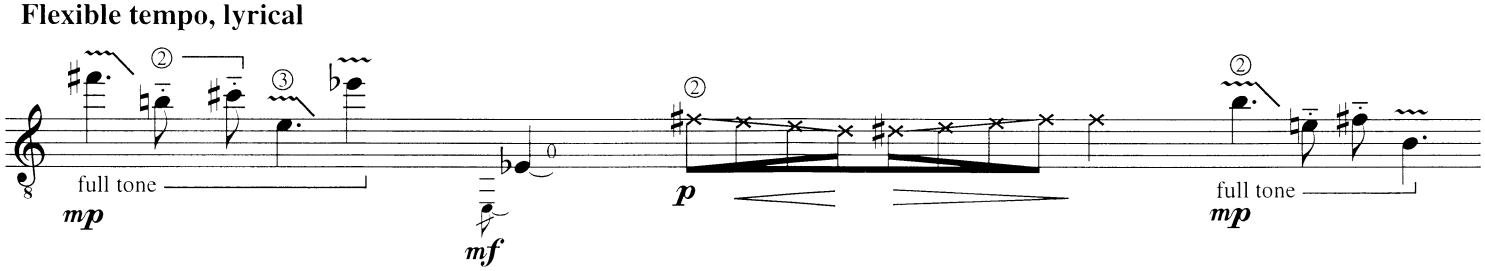
* Mute strings completely with 3 or 4 fingers and gliss down.

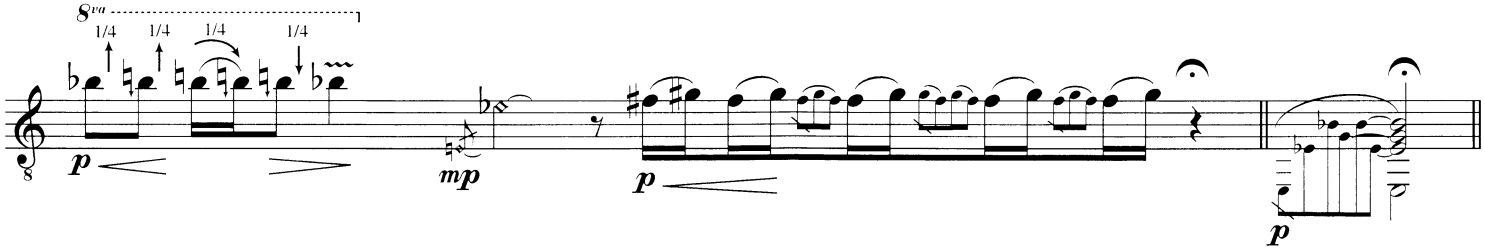


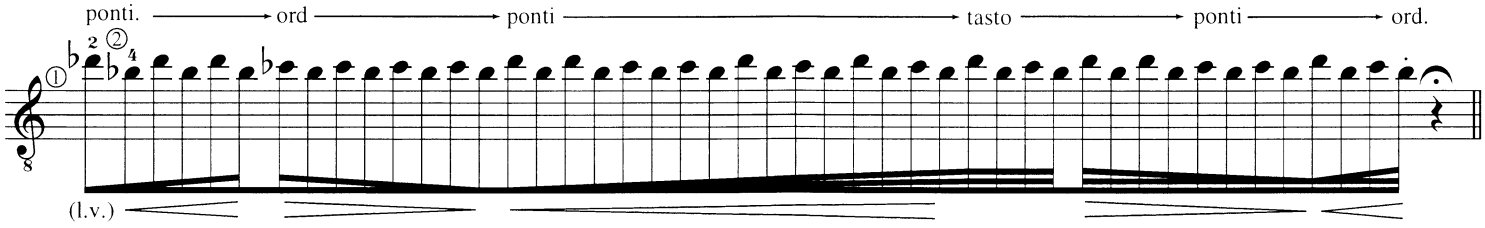


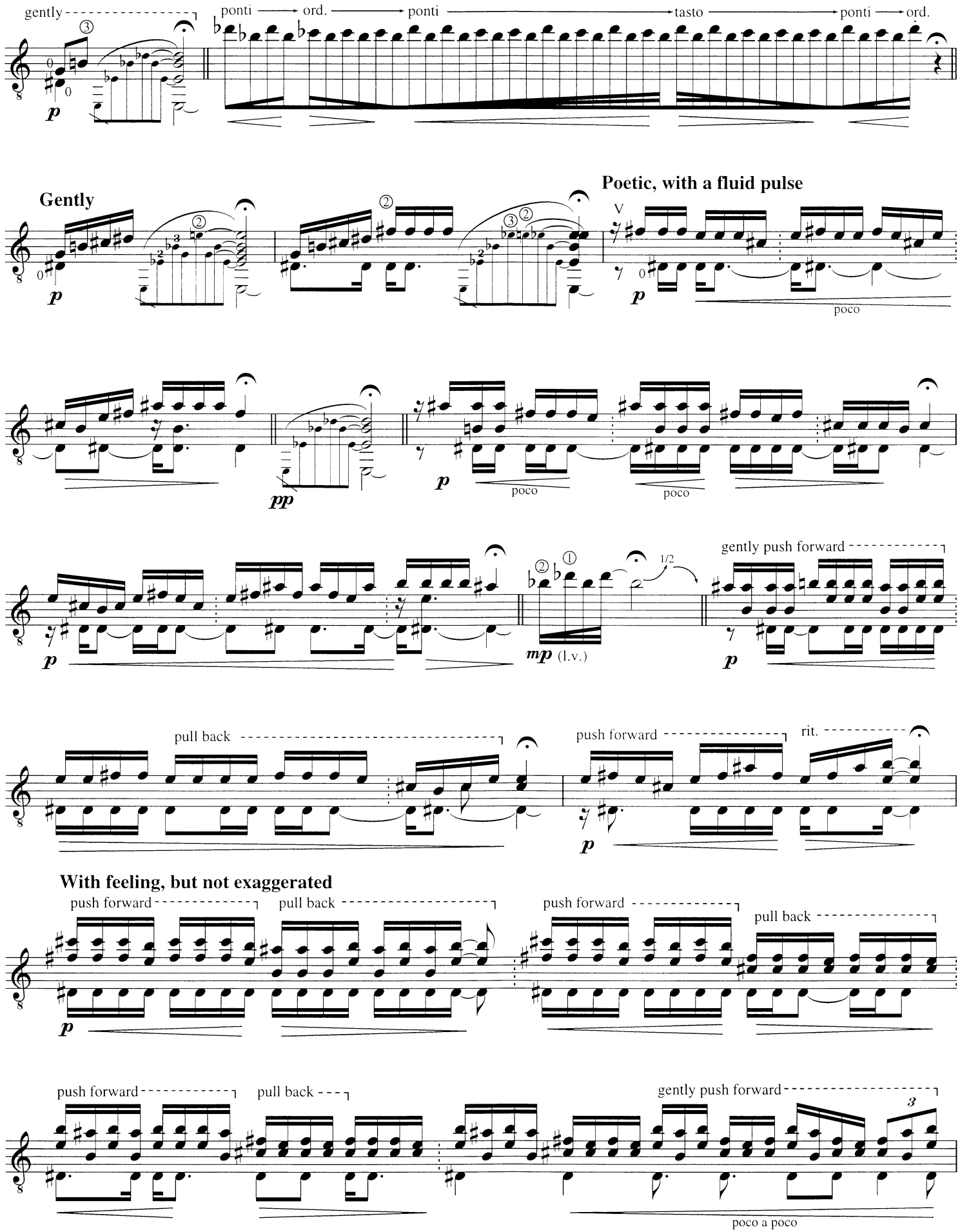
Use only one finger to mute the string.
Some harmonics should come through.

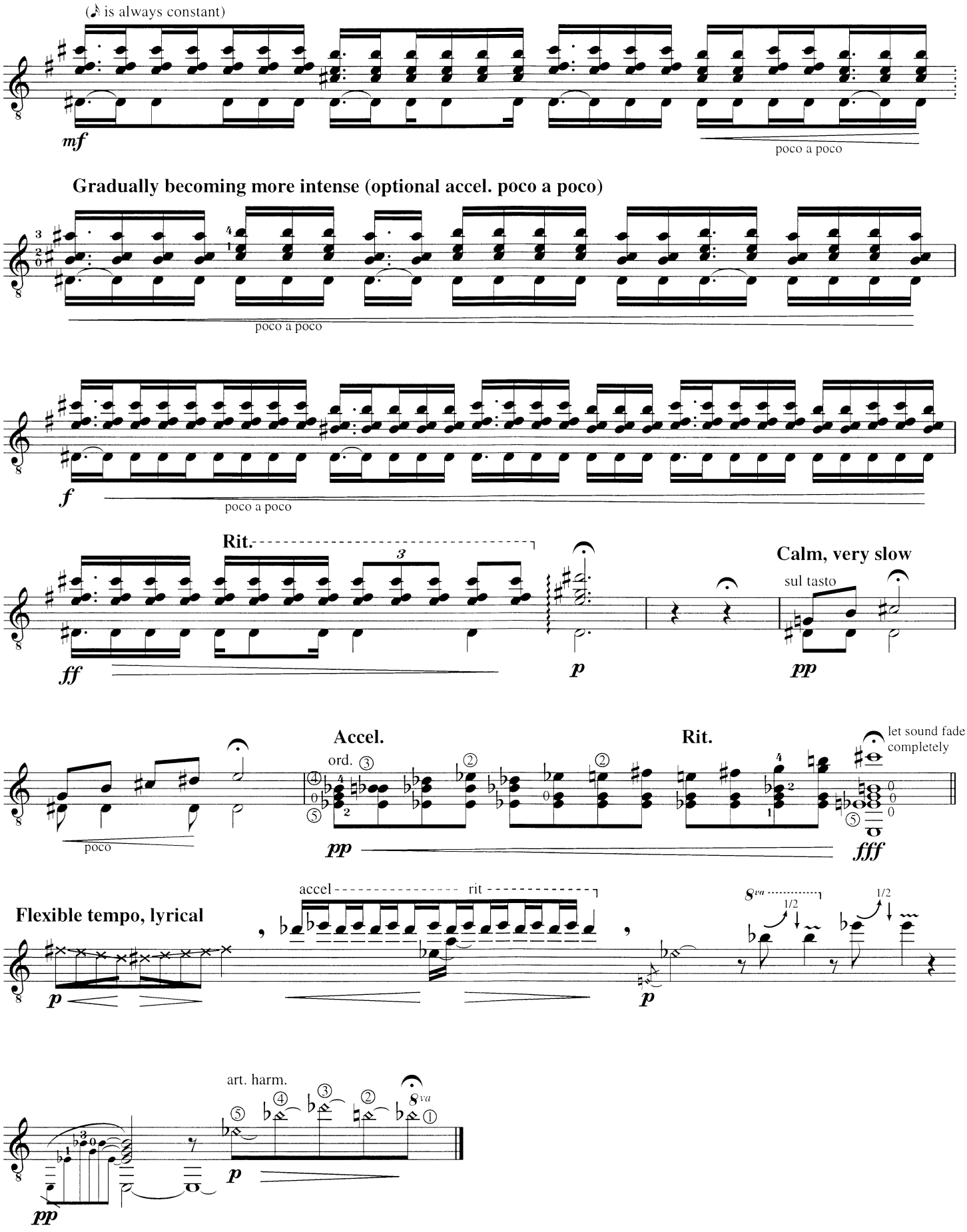


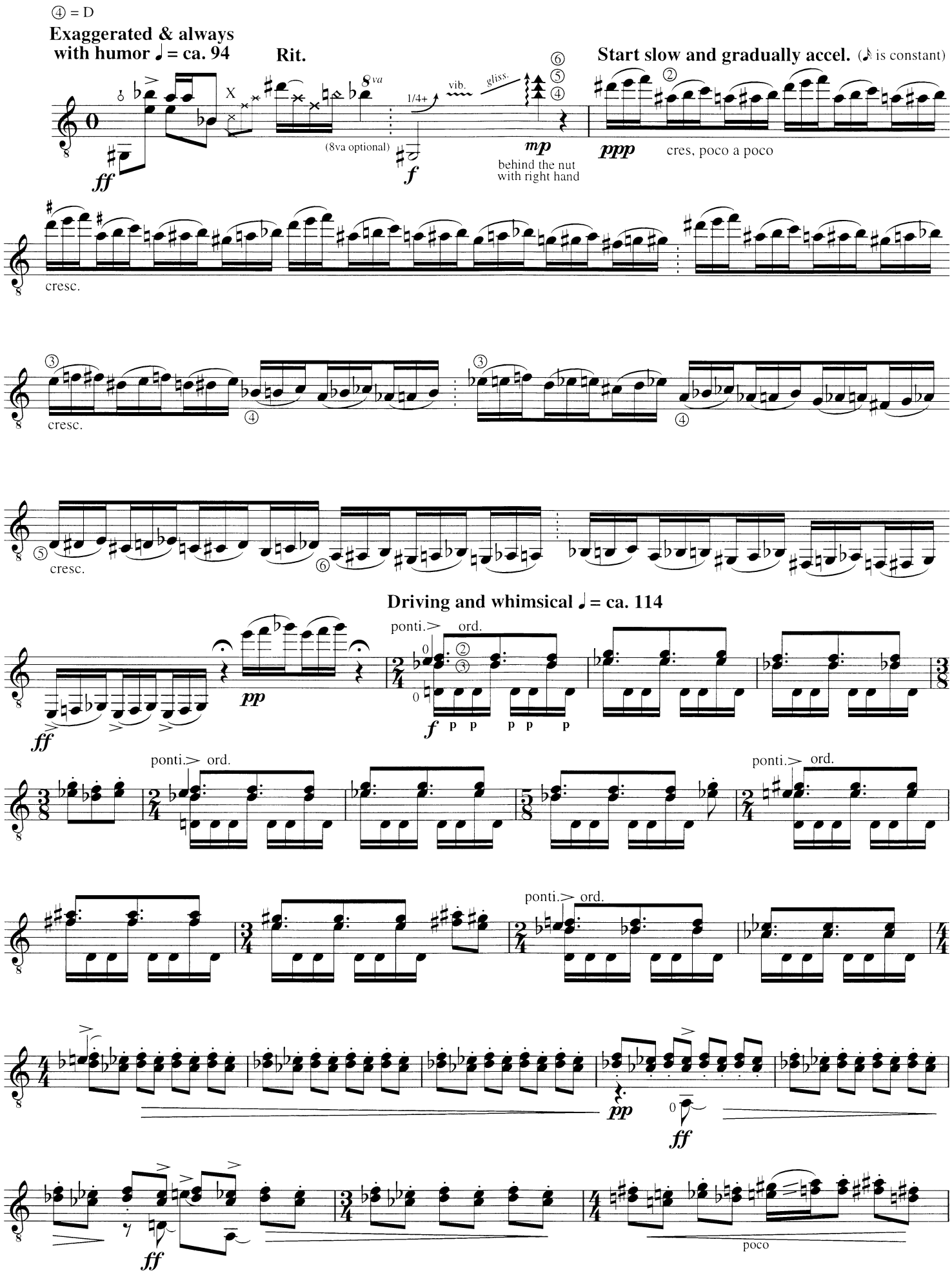


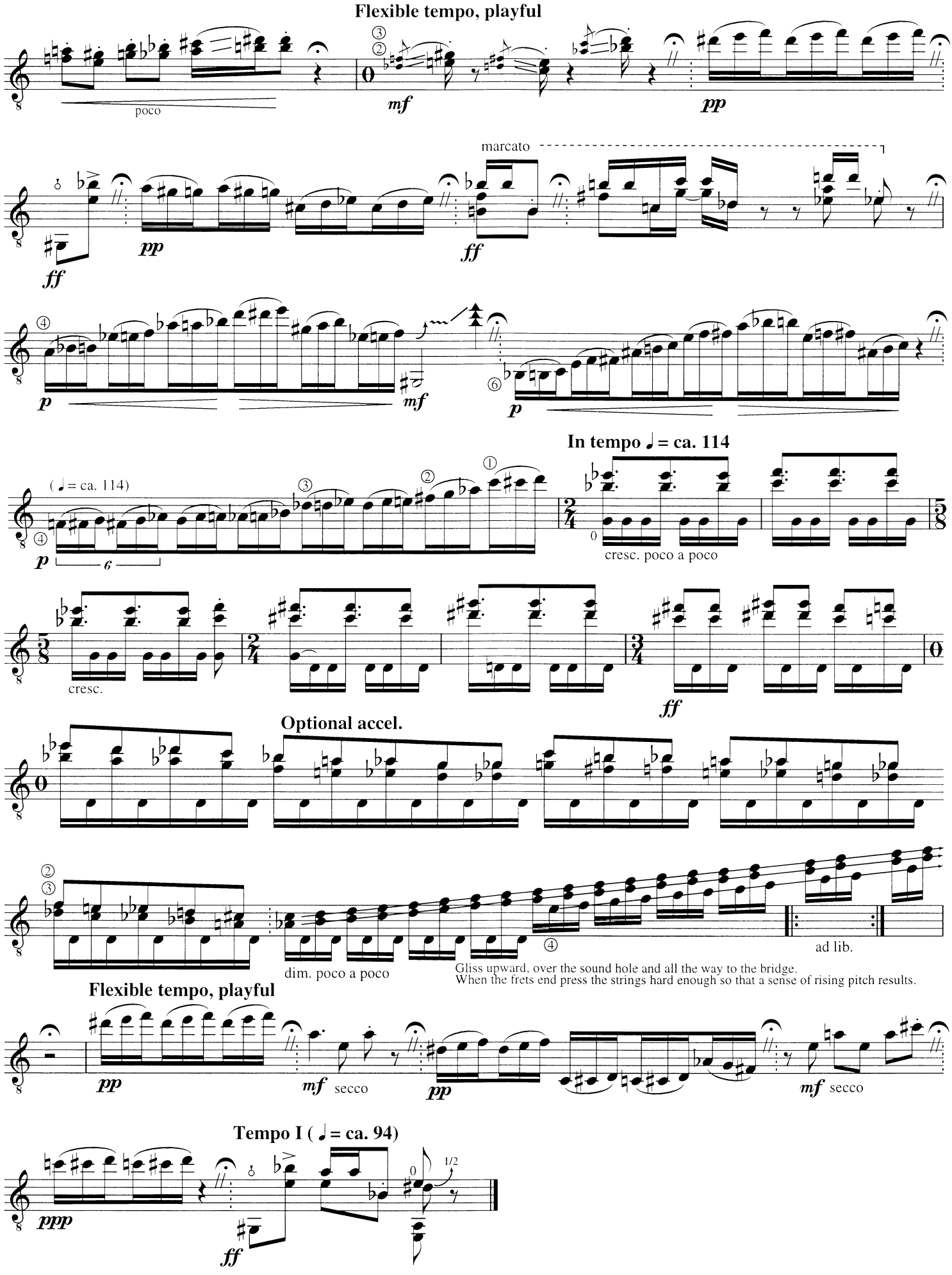


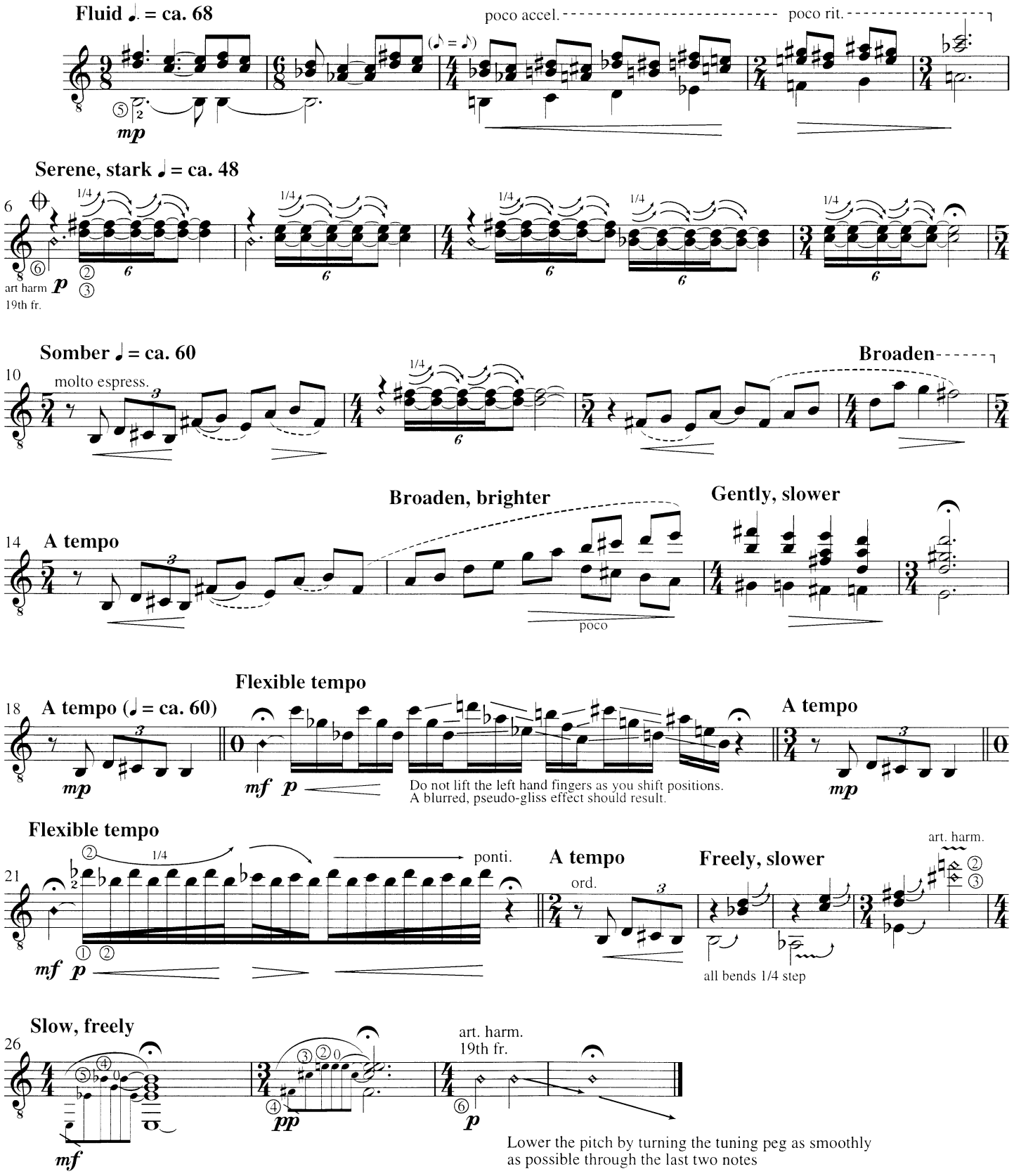



gently
ponti
ord.
ponti
tasto
ponti
ord.
Gently
Poetic, with a fluid pulse
poco
poco
poco
pp
mp (l.v.)
1/2
gently push forward
pull back
push forward
rit.
With feeling, but not exaggerated
push forward
pull back
push forward
pull back
push forward
pull back
gently push forward
poco a poco

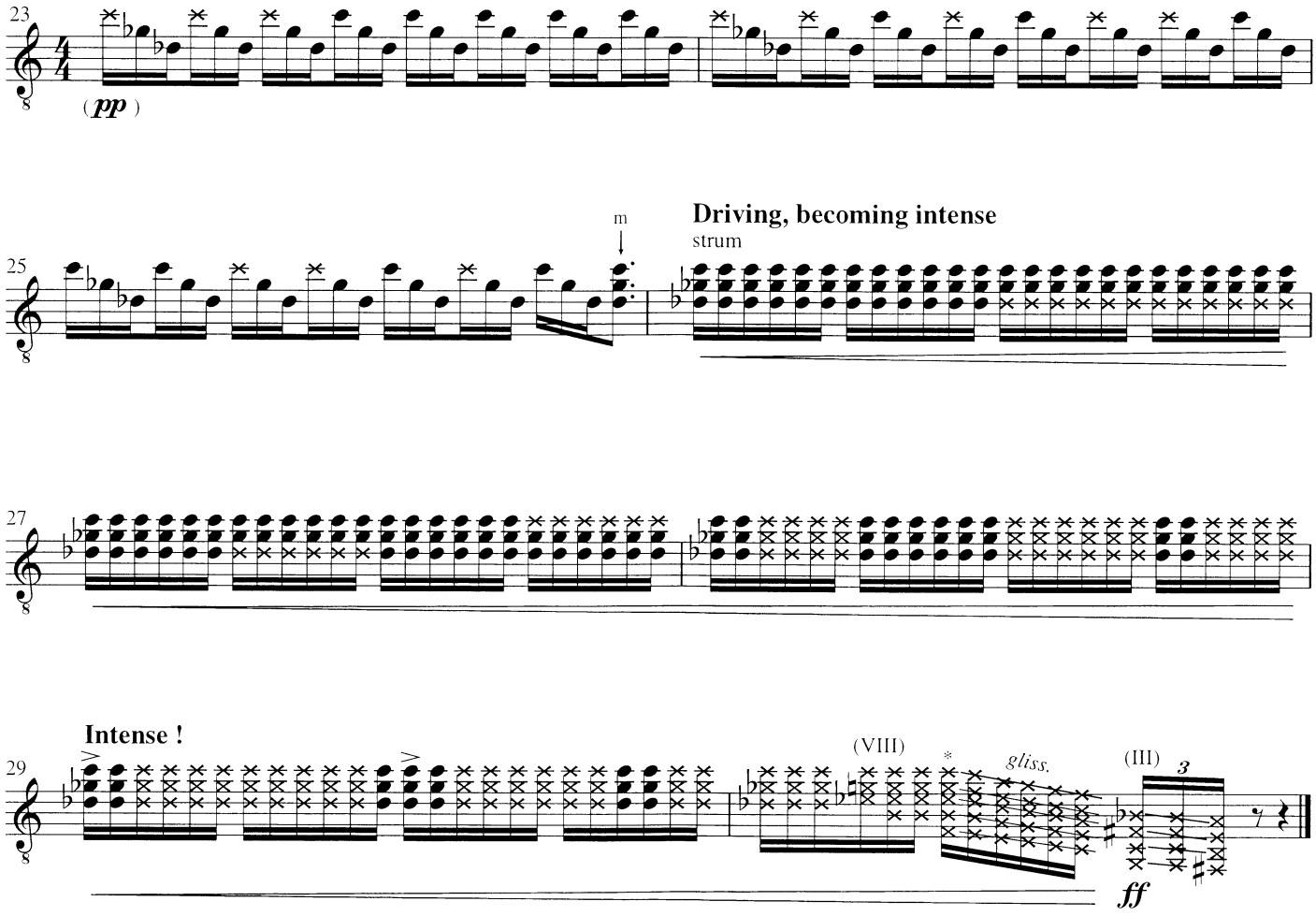

(𝅘𝅥𝅯 is always constant)
mf
poco a poco
Gradually becoming more intense (optional accel. poco a poco)
poco a poco
f
poco a poco
Rit.
ff
p
Calm, very slow
sul tasto
pp
poco
Accel.
ord.
pp
Rit.
let sound fade completely
fff
Flexible tempo, lyrical
p
accel
rit
p
8va
1/2
1/2
art. harm.
8va
p
pp


④ = D
Exaggerated & always with humor ♩ = ca. 94
Rit.
Start slow and gradually accel. (𝅘𝅥𝅯 is constant)
8va
(8va optional)
vib.
gliss.
1/4+
ff
f
mp
behind the nut with right hand
ppp
cres, poco a poco
cresc.
Driving and whimsical ♩ = ca. 114
pp
ponti.
ord.
poco


Flexible tempo, playful
poco
mf
pp
marcato
ff
pp
ff
p
mf
p
In tempo ♩ = ca. 114
(♩ = ca. 114)
p
6
cresc. poco a poco
cresc.
ff
Optional accel.
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
mf secco
Tempo I (♩ = ca. 94)
ppp
ff


Fluid ♩. = ca. 68
poco accel.
poco rit.
mp
Serene, stark ♩ = ca. 48
6
1/4
art harm
19th fr.
p
Somber ♩ = ca. 60
Broaden
10
molto espress.
Broaden, brighter
Gently, slower
14
A tempo
poco
Flexible tempo
18
A tempo (♩ = ca. 60)
mp
mf p
Do not lift the left hand fingers as you shift positions.
A blurred, pseudo-gliss effect should result.
A tempo
mp
Flexible tempo
21
ponti.
A tempo
ord.
Freely, slower
art. harm.
mf p
all bends 1/4 step
Slow, freely
26
art. harm.
19th fr.
mf
pp
p
Lower the pitch by turning the tuning peg as smoothly
as possible through the last two notes

Movement II Alternate Ending



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