

Shma

Polansky

“Oh I never could sing
a high class thing,
good music I never knew,
but I can Wahoo, Wahoo, Wahoo!”
—Bill Boyd and his Cowboy Ramblers

♩ ≈ 30 Extremely quiet, and free.

The musical score is divided into two systems. The first system (measures 1-3) features a 4/4 time signature. The Flute, Alto Flute, Violin, and Bass parts are mostly silent, indicated by a horizontal line. The Viola part begins with a *pp* dynamic and a series of notes with fingerings (III, II, III, III, III) and breath marks. The Violoncello part has a *pp* dynamic and a note marked 'with mute' and 'niente'. The Percussion part includes a Tam Tam (T.T.) with a *niente* dynamic and a Drum (Dr.) with a *ppp* dynamic and a triplet of notes. The second system (measures 4-6) continues the instrumental parts. The Flute and Alto Flute parts are marked 'Breathy (Br.)' and 'niente'. The Violin part has a *pppp* dynamic and a 'pizz.' marking. The Viola part continues with notes and fingerings. The Violoncello part is marked 'niente'. The Bass part has a *p* dynamic and a key signature change to one sharp (F#). The Percussion part includes a Triangle (Tr.) and a drum pattern with a 5:4 and 11:8 time signature.

*Alto flute notated at sounding pitch; contrabass always sounds one octave lower than written.

7

Fl. *Br.*
niente *pp*

A.Fl. *Br.* *gl.*
ppp

Vln.

Vla. *ppp* *(meno p)* *3* *sul tasto (poco vib.)* *(I)*

Cello *mute on*
niente *pp*

Bass *3* *(I)*

Perc. (Dr.) *5:4* *(I.T.)*

10

Fl. *niente*

A.Fl. *gl.* *Br.* *(poco vib.)* *(norm. vib.)*
ppp

Vln. *ppp* *3*

Vla. *3* *decresc.* *(a niente)*
3

Cello *IV* *III* *IV*
ppp *niente* *cresc. poco a poco*

Bass *(sub p)* *V* *3*

Perc. (I.T.)

13 *pp* *(no vib.)* *(poco vib.)* *(no vib.)* ≈ 45 *(no vib.)*

Fl. *pp* *(poco vib.)* *(no vib.)* *(poco vib.)*

A.Fl. *ppp* *(poco vib.)* *(no vib.)* *(poco vib.)*

Vln. *(cresc.)* *p*

Vla. *(sub pp)*

Cello *(cresc.)* *p*

Bass *sub pp (*)* *(no vib.)*

Perc. *Harmonica (Harm.) (slow, poco vib.)* *(Harm.)* *(Harm.)*
(T.T.) *(Damp)*

16 *p* *(no vib.)* *sub p* *pp* *niente* *(norm.)* *pp* *ppp*

Fl. *p* *(no vib.)* *sub p*

A.Fl. *pp* *niente* *(norm.)* *pp* *ppp*

Vln. *(mute off)* *Tap wood softly with fingertips of right hand*

Vla. *(mute on)* *niente* *pp* *(loc.) (norm. vib.)* *pp*

Cello *(poco vib.)* *pp* *(vib. ad lib.)*

Bass *pp* *pp* *(no vib.)* *(poco vib.)*

Perc. *(Tr.) Lv. (Harm.) (mute with hand)* *(Dr.) PP 7:4*

Rit.

♩ ≈ 30

19

Fl. *(poco vib.)* *p*

A.Fl. *pp* *(norm. vib.)*

Vln. *(Tap)* *pp* *(poco vib.)*

Vla. *niente* *pp* *ppp* *(no vib.)*

Cello *(vib. ad lib.)* *sul tasto* *pp*

Bass *sul tasto* *(no vib.)* *(no vib.)* *(poco vib.)* *ppp*

Perc. (Dr.) 5:4 5:4 6:4 7:4 (Dr.) *p* *(no vib.)* *(poco vib.)*

(Harm.) *(no vib.)* *(poco vib.)*

22

Fl. *(poco vib.)* *più p*

A.Fl. *Whistle Tone (W.T.)* *ppp* *(poco vib.) (loc.)* *niente* *sub pp* *più pp* *pp* *(no vib.)*

Vln. *singing* *1* *(no vib.)* *p* *gl.* *più p* *3*


Vla. *(norm. vib.)* *(no vib.)* *pp* *(poco vib.)*


Cello *(mute on)* *pp* *sul tasto* *3* *(mod. ord.)*

Bass *sub p* *3* *pp*

Perc. (Harm.) (Dr.) 5:4 *pp* *3* *(**)* *3*

(no vib.) *pp*

* this may be played as an artificial, e.g.  *b*

**  or even faster and uneven, but not crushed.

Fl. *sub pp*

A.Fl. *(no vib.)* *(poco vib.)*

Vln. *(pp)* *gl.* *ossia: III* *p* *sub pp*

Vla. *(poco vib.)* *(norm. vib.)*

Cello *sul tasto* *(norm. vib.)* *ppp*

Bass *(poco vib.)* *(norm. vib.)*

Perc. *(Dr.)* *(T.T.)* *pp* *pp* *(l.v.)*

28 $\text{♩} \approx 50-60$

A.Fl. *Expressively* *(poco vib.)* *p*

Vln. *Thinly* *(no vib.)* *sub pp* *understated* *gl.*

Perc. *(l.v.)*

30 *Rit.* *poco*

A.Fl. *sub pp*

Vln. *gl.*

Vla. *(mute off)* *ppp* *poco*

Cello *(mute off)* *Tap wood with fingertips of right hand* *pp* *poco*

♩ ≈ 80

♩ ≈ 45

(no vib.)

33 (key click) *pp*

Fl. (short exhale through flute) *pp*

A.Fl. *pp* (norm. vib.)

Vln. (mute off) *pp* (no vib.)

Vla. (mute on) *ppp* niente (mute off) (loc.) (no vib.)

Cello *pp* *pizz. (sul pont.)* *pizz. (mod. ord.)* *pp* (no vib.)

Bass *ppp* niente *pp* (no vib.)

Perc. (Dr.) *mp* *p* *pp* (Tr.) (Damp)

Acc. (acc.)

(little by little)

37 *p* *dolce (poco vib.)*

Fl. *p*

A.Fl. (no vib.) *sub p* *p* *dolce (poco vib.)*

Vln. *p* singing (norm. vib.) (ff, sempre)

Vla. (norm. vib.) *dolce* *p*

Cello *sub pp* *p* *mp* *sub p*

Bass *p* *dolce*

Perc. (Cym.) *pp* (Dr.) *pp*

(acc.) ♩ ≈ 75-80

40 Fl. *mp* *sub p* *mp* *poco* (poco vib.) (no vib.) niente

A.Fl. *mp* *poco* (poco vib.) (no vib.) niente

Vln. *mp* *sub p* *mp* *poco* (norm. vib.) (no vib.) niente

Vla. *mp* *sub p* *sub mf* niente *poco* (norm. vib.) (poco vib.)

Cello *p* *mp* niente *poco* (norm. vib.) (poco vib.)

Bass *mp* *sub p* *mp* niente

Perc. (Cym.) (TL) *pp* *poco* (L.v.)

(*) *Shimmering*
43 ♩ ≈ 45

43 Fl. *pp*

A.Fl.

Vln. (mute on) *ppp* *poco*

Vla.

Cello

Bass

Perc. (L.v.) (Damp) (Harm.) *p* Partially muted with hand

*Until double bar, no dynamic should be static, but should fluctuate within the levels indicated. *Poco vib.*; all instruments.

47

Fl.

A.Fl.

(8va)

Vln.

Vla.

sul tasto

pp

Cello

sul tasto

pp

Bass

p

Perc.

(Harm.)

Partial hand mute ad lib...

51

Rit.

Fl.

pp

A.Fl.

pp

Vln.

ppp

Vla.

(mod. ord.)

pp

Cello

(mod. ord.)

pp

Bass

(mod. ord.)

p

Perc.

(mute off)

p

Partial hand mute ad lib...

..... (Rit.) ≈ 30

56

Cello

(norm. vib.)

p

Perc.

(Harm.) (Dr.)

p 5:4 3 5:4 6:4

59

Cello

sul tasto

(mod. ord.)

(sul tasto)

(mod. ord.)

Bass

pp

Perc.

(Tr.)

3 3 3 5:4 3

Acc.

62

Fl.

(Br.)

p

A.Fl.

ppp

Vln.

(mute on)

pp

Vla.

(no vib.)

pp

Cello

(sul tasto)

(mod. ord.)



pp

Bass

Perc.

(Tr.) (l.v.) (Dr.)

(3) 3 3

* ossia:  or as an artificial, e.g.: 

65

Fl. (Br.) *pp*

A.Fl. *p* (Gliss naturally, like a voice) (Br.) *gl. gl. gl.* *sub pp singing*

Vln. *ppp* (mute off) (norm. vib.) *mp*

Vla. *ppp* *mp*

Cello *pp* (norm. vib.) *Expressively, legato*

Bass *sotto voce* *pp* *Expressively, legato*

Perc. (Cym.) *ppp* (T.T.) (Damp)

68

Fl. *Expressively* *pp*

A.Fl. *Expressively* *pp*

Vln. *più mp* *sub p*

Vla. *singing* (norm. vib.) *mp* *più mp* *sub p*

Cello *etc.*

Bass *etc.*

Perc. (Cym.) (T.T.) (Harm.) *niente* (T.T.)

♩ ≈ 45 (Rubato)

72

Fl. *p* (*poco vib.*) *pp* (**)

A.Fl. *p* (*poco vib.*) *pppp*

Vln. *p* (*poco vib.*) *ppp*

Vla. (*sul tasto*) *pp* (*poco vib.*)

Cello *p* (*poco vib.*) *pp*

Bass *p* (*poco vib.*) *pp*

Perc. (Harm.) (I.T.) (I.T.) (L.v.) (Harm.)

niente niente niente niente niente niente

** if this F# can't be played *pppp*, ossia 8^{va} basso.

♩ ≈ 90-100 (Strict time) *

77

Fl. (Br.)

A.Fl. *pizz.* *arco* (*molto vib.*)

Vln. *pizz.* *arco* (*molto vib.*)

Vla. *pp* (*sub mp*) *pizz.* *arco*

Cello *ppp* *pizz.* *pizz.* *gl.* *arco*

Bass *pizz.* (*8va...*) (*pizz.*) *arco* (*loc.*) *pizz.* *pizz.* *gl.*

Perc. (Cym.) (Dr.) (*pp* throughout) (Dr.)

*Until Canon (m. 111), all notes marked > to be played 2-3 times louder than those not marked. The dynamic level is, in general, *pp-mp*. Other dynamics modify these constants. All instruments *poco vib. ad lib* unless otherwise indicated. All B \flat 's and F \sharp 's (lowered), just major thirds above G and D respectively. All other pitches tune ultimately to G in cycle of just fifths: (C)—G—D—A—E.

79 (Br.) (WT) (**)

Fl. *(p-mmp)* Br.

A.Fl. *gl.*

Vln. *(poco vib.)* *gl.* *pizz.* *(pizz.)* *arco* *pizz.* *arco*

Vla. *pizz.++* *arco* *gl.* *(arco)* *pizz.*

Cello *arco* *sul pont.* *pizz.* *arco* *pizz.*

Bass *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Perc. *(Cym.)* *3* *3*

7:4

81

Fl. *sub p*

A.Fl. *Br.* *gl.* *gl.*

Vln. *gl.* *(loc.)* *(mod. ord.)* *pizz.* *sul pont.* *(mod. ord.)* *arco* *5:4*

Vla. *arco sul pont.* *gl.* *(mod. ord.) (*)* *gl.* *(III) pizz.* *arco*

Cello *arco* *pizz.* *arco* *3*

Bass *arco* *pizz.* *arco* *gl.* *gl.* *pizz.*

Perc. *(Cym.)* *3* *3*

7:4

* make string transition as imperceptible as possible.

** ossia:

83

Fl. *gl.*

A.Fl. *Br.*

Vln. *arco* *pizz.* *arco* *pizz.* *sul pont. arco* *pizz. (mod. ord.)*

Vla. *arco* *pizz.* *arco* *gl.* *pizz.* *arco* *pizz.*

Cello *pizz.* *arco* *gl.* *(loc.) 8^{va} (loc.)*

Bass *pizz.* *arco* *(*)* *pizz.* *arco* *pizz.* *arco* *(*)*

Perc. *sub pp* 13:8 (Cym.) 5:4

85

Fl. *Br.* 3 *(W.I.)*

A.Fl. *(norm.)* *Br.* *gl.* *gl.*



Vln. *arco* *pizz.* *arco 8^{va} (loc.)* *pizz.* *arco* *8^{va} (loc.) (loc.)* *gl.*

Vla. *arco* *pizz.* *arco*

Cello *(loc.)* *pizz.*

Bass *pizz.* *arco* *pizz.* *(+)* *ossia*

Perc. (Cym.) 5:4

* ossia throughout  - or -  (whichever is easier and/or sounds better)

(norm. vib.)

87

Fl.

A.Fl.

Vln.

Vla.

Cello

Bass

Perc.

(no vib.)

5:4

(loc.)

Br.

pizz.

arco

3

gl.

pizz.

arco

sul tasto

pizz.

arco

pizz.

arco

sul pont. (mod. ord.)

pizz.

pizz.

arco

gl.

pizz.

arco

3

(Cym.)

4:3

5:4

3

6:4

89

Fl.

A.Fl.

Vln.

Vla.

Cello

Bass

Perc.

Br.

Br.

(slow)

Br.

Br.

(mod. ord.)

pizz.

3

arco

8va¹ (loc.)

pizz. (loc.)

(sul pont.)

sub pp

gl.

(pizz.)

arco

pizz.

pizz.

arco

gl.

sub p

pizz.

pizz.

3

(Cym.)

4:3

5:4

6:4

91

Fl.

A.Fl.

Vln.

Vla.

Cello

Bass

Perc.

5:4 7:4 3

98

Cresc. poco a poco decresc. poco a poco

Fl.

A.Fl.

Vln.

Vla.

Cello

Bass

Perc.

3 3 3

(Harm.) (mute) (no mute) (Dr.) (Cym.)

Musical score for measures 95-100. The score is arranged in a system with seven staves: Flute (Fl.), Alto Flute (A.Fl.), Violin (Vln.), Viola (Vla.), Cello, Bass, and Percussion (Perc.).

- Flute (Fl.):** Measure 95 starts with a 5:4 ratio. Includes markings for *gl.* and *8va*. Measure 97 includes *(loc.) (norm.)* and *Br.* markings.
- Alto Flute (A.Fl.):** Measure 95 includes *Br.* and *gl.* markings. Measure 97 includes *8va (loc.)* and *Br.* markings.
- Violin (Vln.):** Measure 95 includes *(molto vib.)* and *(no vib.)* markings. Measure 97 includes *pizz.*, *(mod. ord.)*, *gl.*, *arco*, *pizz.*, *arco*, *8va (sul tasto)*, and *(mod. ord.)* markings.
- Viola (Vla.):** Measure 95 includes *arco* marking. Measure 97 includes *pizz.*, *gl.*, and *arco* markings.
- Cello:** Measure 95 includes *(sul pont.) pizz.*, *(mod. ord.)*, *gl.*, and *arco* markings. Measure 97 includes *arco*, *(sul pont.)*, and *(mod. ord.) pizz.* markings.
- Bass:** Measure 95 includes *(mod. ord.) pizz.*, *(pizz.)*, *sul pont. (pizz.)*, *gl.*, and *arco* markings. Measure 97 includes *arco*, *gl.*, and *pizz.* markings.
- Percussion (Perc.):** Measure 95 includes *(Cym.)* marking. Measure 97 includes *(Tr.)* and *(Cym.)* markings.

Measure 95 includes a 5:4 ratio and a *3* triplet. Measure 97 includes *3* and *7:4* ratios. The score concludes with a *3* triplet and a *3* triplet.

* all instruments *decrescendo* to original dynamic level

Accel. poco a poco

107

Fl. Br. *gl.*

A.Fl. Br. *gl.* *sub pp*

Vln. *pizz.* *arco* *pizz.* *arco* *8va* *5:4* *(loc.)* *pizz.* *arco* *pizz.* *7:4*

Vla. *pizz.* *arco* *pizz.* *arco* *gl.* *(arco)* *7:4*

Cello *pizz.* *arco* *pizz.* *gl.* *arco* *7:4* *warm.* *gl.* *pizz.* *7:4*

Bass *pizz.* *arco* *pizz.*

Perc. *(crushed)* *3* *5:4* *7:4*

(accel. and decresc. poco a poco)

♩ ≈ 110-130

109

Fl. *gl.* *(no vib.)*

A.Fl. *gl.* *(no vib.)*

Vln. *arco* *pizz.* *arco* *3* *(no vib.)*

Vla. *pizz.* *arco* *3* *arco* *pizz.* *3* *arco* *(no vib.)*

Cello *arco* *3* *pizz.* *arco* *3* *arco* *(no vib.)*

Bass *gl.* *arco* *pizz.* *arco* *(no vib.)*

Perc. *(Tr.)* *(Cym.)* *(Harm.) (mute)* *3*

♩ ≈ 60-70 *Quiet Canon*

111 (norm. vib.)

Fl. *sub p-pp* (- - - - -)

A.Fl. *sub p-pp* (- - - - -)

Vln. *sub p-pp* (- - - - -)

Vla. *sub p-pp* (- - - - -)

Cello *sub p-pp* (- - - - -)

Bass *sub p-pp* (- - - - -)

Perc. (mute off) *mp*

singing

niente

114

Fl. (- - - - -) *gl.*

A.Fl. (- - - - -)

Vln. (- - - - -)

Vla. (- - - - -)

Cello *singing* *mp* (*all. sempre*)

Bass *singing* *mp* (*all. sempre*)

Perc. *sub mp*

niente

3

3 3 3

117

Fl. *singing* *mp* *niente* *mp* *singing* *mp*

A.Fl. *singing* *mp* *niente* *sub mp*

Vln. *singing* *mp* *niente* *mp*

Vla. *singing* *mp* *niente* *mp*

Cello *sub mp*

Bass *sub mp*

Perc. *mp*

120

Fl. *sub mp* *mf* *sub mp* *mf* *Rit. poco* *mf*

A.Fl. *sub mp* *mf* *sub mp* *mf* *poco* *mf*

Vln. *sub mp* *mf* *sub mp* *mf* *poco* *mf*

Vla. *singing* *mf* *sub p* *mf* *sub mf* *mf*

Cello *mf* *sub mp* *mf* *mf*

Bass *mf* *sub mp* *mf* *mf*

Perc. *mf* *sub p* *mp* *mf*

123

Fl.

A.Fl.

Vln. *(f, sempre)*

Vla.

Cello

Bass

Perc.

126

Fl.

A.Fl.

Vln.

Vla.

Cello

Bass

Perc.

poco

LP
(Urbana
1979)

“From this time forth I make you hear new things;
hidden things which you have not known”
—Isaiah 48:6