for jim, ben and lou
Three pieces for harp, guitar and percussion

II. רואטס (Rue Plats) (Resting Place)
II. "Rue Plats" (Resting Place)
for Ben Johnston

is scored for:

_Guitarist_: guitar, slide guitar, sandpaper blocks, voice, percussive pitched inhales, foot stomp, two-handed "slide-clapping."

_Percussionist_: Small bass drum (foot operated or struck), one suspended cymbal (like a small ride cymbal), three pitched metal milk cans, percussive pitched inhales, and hand claps.

_Harpist_: Diatonic harp, percussive inhales

The piece is played continuously in a moderate waltz tempo, not too slowly. All dynamics are matched to the voice: the piece should be treated as an ensemble arrangement of a song, consisting of sung and instrumental verses.

The percussive pitched inhales are breathy, pitched vocal sounds, either sung by closing the mouth and inhaling through the nose, or with open mouth and slightly rasping the throat. They are not to be loud, but confident. Their exact tuning is not important.

In the final verse, the guitarist claps the eighth notes in the manner of Central Javanese "solo imbal" clapping, by sliding slightly through the claps, each hand moving slightly out and up, then down and in. It should, in fact, be a kind of slightly more articulated sound than the sandpaper blocks.

The tuning of the voice is left to the singer, but respects the harp tuning more or less. A great deal of liberty is encouraged in the song.

_Harp Tuning_
\ from D below the bass clef staff

\begin{align*}
0: & 7/4 & 969 & -- & D \\
1: & 1/1 & 0 & 231 & E \\
2: & 8/7 & 232 & 232 & F# \\
3: & 6/5 & 316 & 84 & G \\
4: & 4/3 & 499 & 183 & A \\
5: & 3/2 & 702 & 203 & B \\
6: & 8/5 & 814 & 112 & C \\
7: & 7/4 & 969 & 1 & D \\
\end{align*}

\ E below middle C

\begin{align*}
8: & 1/1 & 0 & 231 & E \\
9: & 9/8 & 204 & 204 & F# \\
10: & 7/6 & 267 & 63 & G \\
11: & 21/16 & 471 & 204 & A \\
12: & 3/2 & 702 & 231 & B \\
13: & 49/32 & 738 & 36 & C \\
\end{align*}
for jim, ben and lou
Yiddish

Nit zukh mikh dort vu mirtn grinen,
Gefinst mikh dortn nit, 
mayn shats!
Vu lehns velkn bay 
mashinen,
Dortn iz mayn rueplats..

Nit zukh mikh dort vu feygl zingen,
Gefinst mikh dortn nit, 
mayn shats!
A shklaf bin ikh – vu 
keyn klingen,
Dortn iz mayn rueplats..

Nit zukh mikh vu vu 
fonten shpritsn,
Gefinst mikh dortn nit, 
mayn shats!
Vu tenn rinen, tseyner 
kritsn,
Dortn iz mayn rueplats..

Un libstu mikh mit varer 
libe —
To kun mit mir, mayn 
guter shats,
Un hayter oif mayn 
harts, mayn tribn,
Un makh mir zis mayn 
rueplats!

Transliterated Yiddish

- - -
-net oq mdr djarn, vo dertshn inrit
- - -
-fertsh mdr durtntu, mkn jx!
- - -
- - -
- - -
- - -
- - -
- - -
- - -
- - -
- - -

English

Don’t search for me where myrtles grow,
There my love, I won’t be found.
Where lives are wasting at machines,
There is my resting place.

Don’t search for me where birds sing,
There my love, I won’t be found.
For I’m a slave and where chains sound,
There is my resting place.

Don’t search for me where fountains spray,
There my love, I won’t be found.
Where tears are shed and teeth do gnash,
There is my resting place.

And if your love for me is true,
Then come to me my priceless one —
Bring cheer to soothe my gloomy heart,
And solace to my resting place.
Harp tuning
II

Rue Platz (Resting Place)

1. Verse

somewhat freely

Nit zukh mikh dort vu mir - to gri - nen ge - finst mikh dor - tn nit mayn

© 1995 Larry Polansky
II. Verse

Voice

Nit zulh mikh dort vu frey- gl zing-en, Ge-fin est mikh dor - tn

Guit.

(vi close to bridge, pp not harmonic)

Guit.

(still near bridge)

Perc.

2nd X only

Perc.

2nd X only

Harp

Voice

nit mayn. shats. 8 A shklaf bin ikh vu key - tn kl ing - en

Guit.

Guit.

12th fret, no harmonics

Perc.

Harp
II. Instrumental

Guitar: Don’t strike each note. Play with thumb. Bend (vertical) and vibrate with liberty. Slide between notes to taste.

VI always 6/5

4/3

(VI)

7/6

7/6

(don't strike)

Guitar:

Cymb.

Perc.

Harp:

Bring out melody
III. Verse

Nit zakh milkh vu fon-ta-nen shprit-sn ge-finst milkh dor-ta

nit mayn shats. Vu tre-rn ri-nen tsey-ner krit-sn Dor-ta
IV. Verse

Un lib-stu mikh mit va-rer lib-ke to kum mit mir mayn

TWO HANDED, "SLIDE" CLAPPING

continue clapping until end of verse

Guit. Voice

gut-er shats. Un hay-ter oyf mayn harts, mayn tri-bn un

Guit. voice

makh mir zis mayn ru-c plats un makh mir