

מ'ן רעלץ
(The Schneider Variations)

Mayn Rue Plats
(My Resting Place)

for solo refretted guitar

Larry Polansky
12/10/1994
rev. 2019

מײַן רעלפֿלֶץ

The Schneider Variations is a set of 8 variations on the Yiddish resistance song *Mayn Rue Plats*, whose text is attributed to the early 20th century Yiddish poet Morris Rosenfeld. The piece was written in 1994 at the request of guitarist John Schneider for a project involving variably refretted guitars in new intonations. That particular project was never realized, and the piece sat in various manuscript drafts until recently, when I decided to “finish” the piece with the assistance of luthier Matt Mitchell in refretting the guitar to the specified intonation.

The piece uses a simple set of extremely general invented accidentals to designate pitches not in equal temperament: +, -, 11-, +3. 5-limit pitches have conventional 12TET accidentals (natural, flat, sharp). Intervals involving 7 are designated by minus (-) or (+) signs, depending on whether those intervals are narrower or wider than 12-TET. Intervals involving 11 are designated by 11-, and those involving 13 by +3. Note that these accidentals do not completely describe the ratios, they only reference the existence of a particular prime (3, 5, 7, 11, 13) in the pitches’ intervallic relationship to 1/1 (E), and whether or not the pitch is sharp or flat of 12TET (the intonational charts that follow contain more detailed information). The accidentals, along with string indications, are intended for performance, providing a tablature for the guitarist.

I have set this tune several times, including, in the mid-1990s, as the second piece (for Ben Johnston) in the set called *for jim, ben and lou*, also commissioned by John Schneider and premiered by his trio in Japan in 1995. That piece was later recorded and performed often by the Belgian trio of Toon Callier (guitar), Jutte Toch (harp), and Jeroen Stevens (percussion), as well as other ensembles in the U.S and Europe. I am indebted to all of these musicians for their work and artistry.

I am grateful for the generosity of master guitar builder Kenny Hill and guitarist John Bower for their donation of two lovely guitars for this project. Matt Mitchell’s skill and expertise in refretting guitars to complicated intonational systems was an impetus for my renewed work on the score. Guitarist, scholar, colleague and friend Giacomo Fiore was instrumental in reawakening my interest in the piece through his research in just intonation pieces for guitar, including my own. I probably would not have undertaken this project anew if not for his work and encouragement. Work on this piece was supported by a Special Research Grant awarded by the Committee on Research from the University of California, Santa Cruz. I am also grateful to the Ucross Foundation in Wyoming for the gift of time, workspace and opportunity to make this new edition.

Larry Polansky

Santa Cruz, CA

9/17/19, 10:19 AM

String Tunings (The Schneider Variations)

ratios and cents values
cents (from E = 1/1)

String I

	1/1	21/20	9/8	8/7	7/6	6/5	5/4	21/16	4/3	10/7	3/2	32/21	49/32	8/5	5/3	7/4	15/8	2/1
0	84	204	231	267	316	386	471	498	617	702	729	738	814	884	969	1088	0	

String II

	3/2	49/32	8/5	814	13/8	7/4	9/5	15/8	40/21	63/32	1/1	33/32	9/8	8/7	7/6	6/5	4/3	11/8	3/2
•	702	738	841	969	1018	1088	1116	1173	0	53	204	231	267	316	498	551	702	551	702

String III

	8/7	7/6	6/5	316	5/4	386	471	498	4/3	11/8	3/2	32/21	8/5	12/7	7/4	10/7	4/3	21/16	1/1	33/32	21/20	8/7
•	231	267	316	386	471	498	551	551	702	729	814	933	969	1088	1116	0	53	84	231	84	231	8/7

String IV

	7/4	40/21	1/1	33/32	21/20	8/7	7/6	6/5	5/4	21/16	4/3	10/7	3/2	32/21	49/32	8/5	5/3	7/4				
•	969	1116	0	53	84	231	267	316	386	471	498	617	702	729	738	814	884	969	112	231	267	7/4

String V

	7/6	6/5	5/4	471	498	551	583	702	786	933	969	1018	1088	1116	0	1/1	16/15	8/7	7/6
•	267	316	386	471	498	551	583	702	786	933	969	1018	1088	1116	0	112	231	267	7/6

String VI

	1/1	21/20	8/7	231	7/6	316	386	471	4/3	11/8	5/4	21/16	4/3	11/8	7/4	12/7	9/5	15/8	63/32	1/1
•	0	84	204	231	267	316	386	471	498	551	583	702	729	755	933	969	786	1088	1173	0

The Schneider Variations

composite scale, strings VI - I

מ'ן רעלפלז (The Schneider Variations)

Var. I Chorale

$\text{♩} = 80$ very rubato

polansky

Guitar

slow arpeggio

Var. II

Freely, l.v, all harmonics/open strings

12

6

10:12

4:3

15

Gt.

Gt.

Gt.

Gt.

(The Schneider Variations)

Gt.

17 Gt. let ring 7:6 10:6

19 Gt. IV VI 4:3

21 Gt. II 3 7:6 3 3 VI II VI

24 Gt. 5 4 3 (if possible...) (V) (V) (VI) (VI) (V) (VI)

Var. III

Gt. *gradually accelerate to faster tempo.....* (♩=208) 4:3 7:6

p accel.

When possible, pull-off (p.o) and hammer on.
Let open strings ring.

Gt. 7:6 7:6 7:6 VI > 11 11 3

Very loud. Rough. Frantic (♩=208)

hit hard with thumb

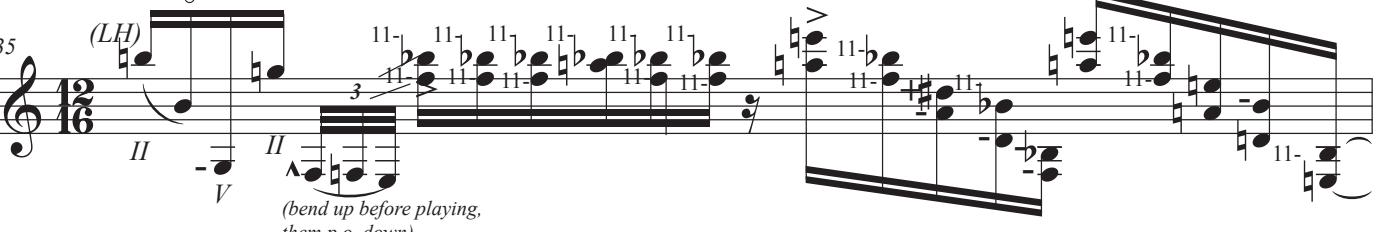
Gt. 3 4 11 3:2 12

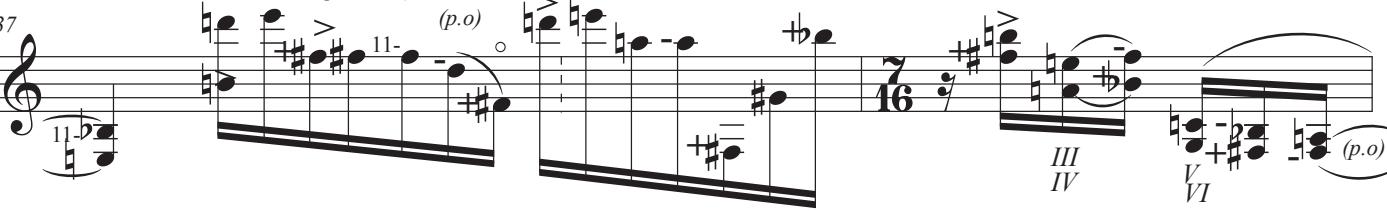
accel.

(The Schneider Variations)

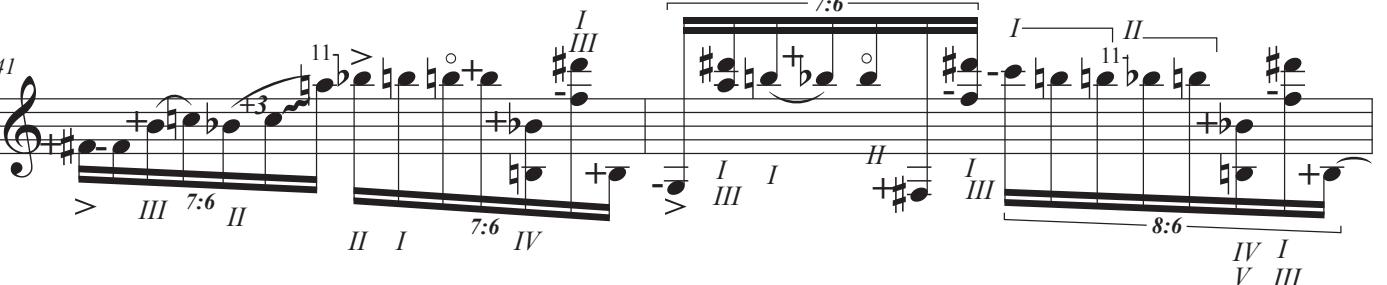
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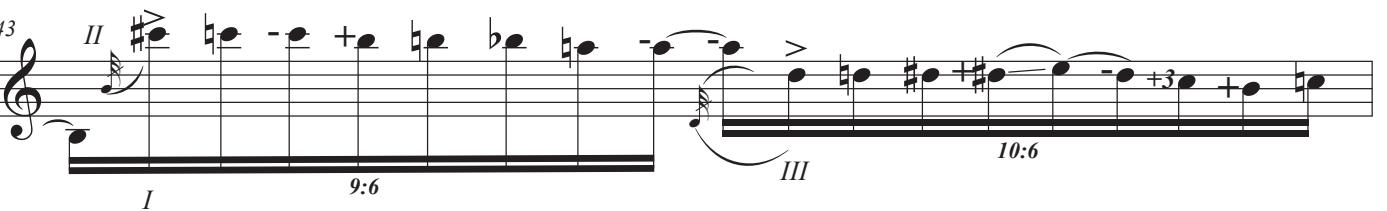
Gt.

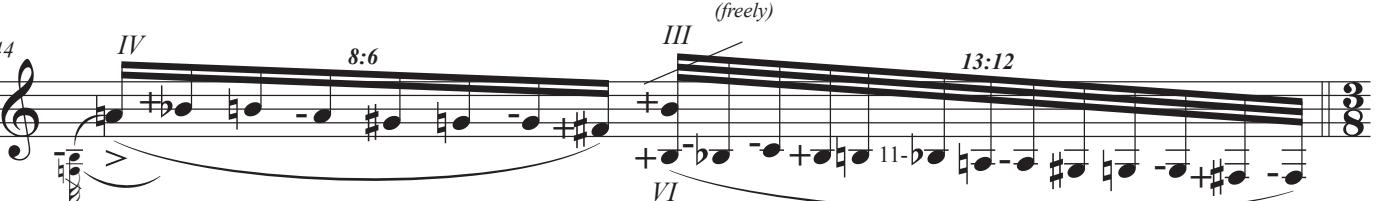
35 (LH) 

37 (p.o.) 

39 

41 

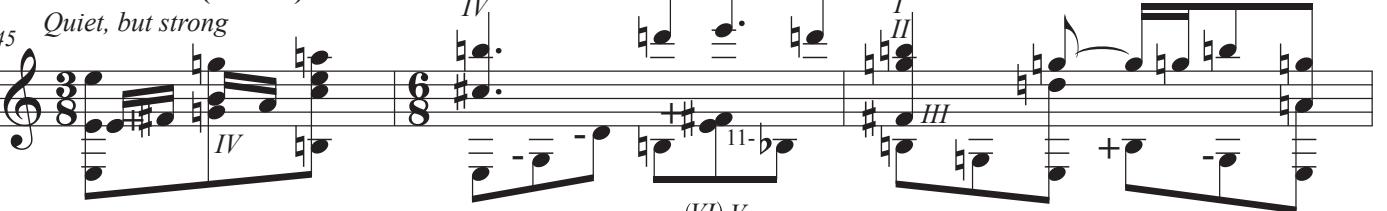
43 

44 

Var. IV Waltz ($\text{♩} = 84$)

Quiet, but strong

Gt.

45 

(all bass notes on VI, unless indicated)

(The Schneider Variations)

Gt. 48

Gt. 51

Gt. 54

Gt. 56 (slowing)

Var. V The Widening Half-Step

All slurs pull-offs or hammer-ons if possible. Accented notes may be strummed, or struck with thumb or back of 1st finger, and should be towards the bridge (especially harmonics)

(This variation begins pp, and gradually get louder to fff. Start fast, and gradually get very fast!.)

Gt. 58

Gt. 59 let ring

(...get faster and louder throughout...)

(The Schneider Variations)

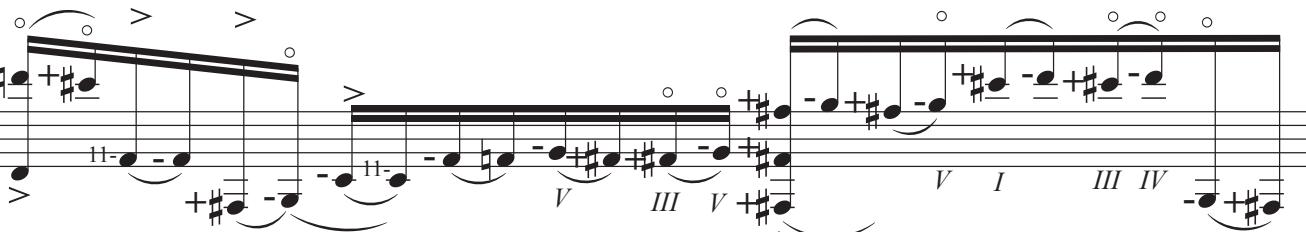
hold high notes whenever possible

Gt. 60 

(hold high notes if possible)

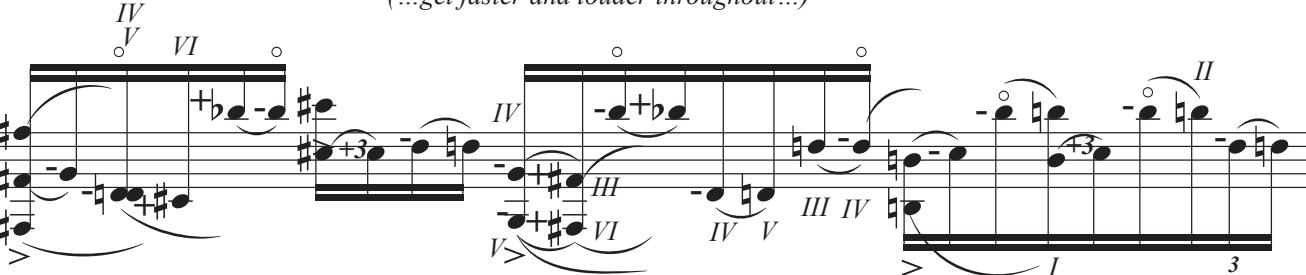
Gt. 61 

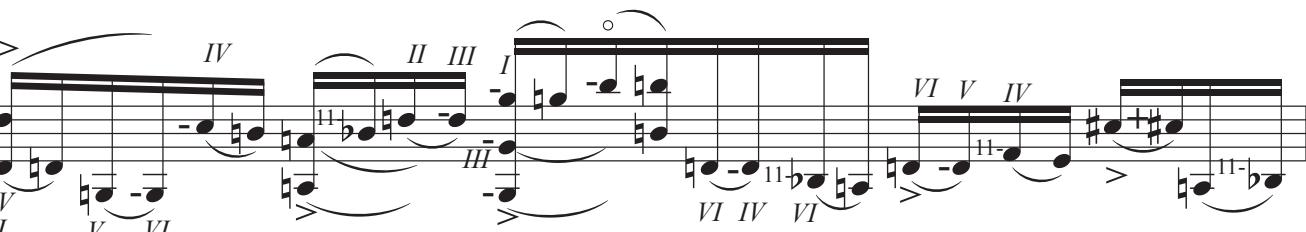
(...get faster and louder throughout...)

Gt. 62 

Gt. 63 

(...get faster and louder throughout...)

Gt. 64 

Gt. 65 

(...get faster and louder throughout...)

(The Schneider Variations)

Gt.

66

...get faster and louder throughout...

Gt.

67

Gt.

68

strum as fast as possible! I II

(damp notes in between, getting rougher)

VI to Var. VI without pause -->

Var. VI Loud, resonant, strummed. Not too clean.

(many chords in Var. VI use some form of barre)

Gt.

69

I, II open

(hit string hard with middle finger, released by thumb ("thwack"))

VI - I

VI - III VI III IV II I V VI

VI

A

Gt.

74

(rapidly as possible, damped slide)

(all harm.)

(p.o.)

3

IV V VI

(The Schneider Variations)

7

Gt. 81

Gt. 84

Gt. 86

Gt. 88

Gt. 90

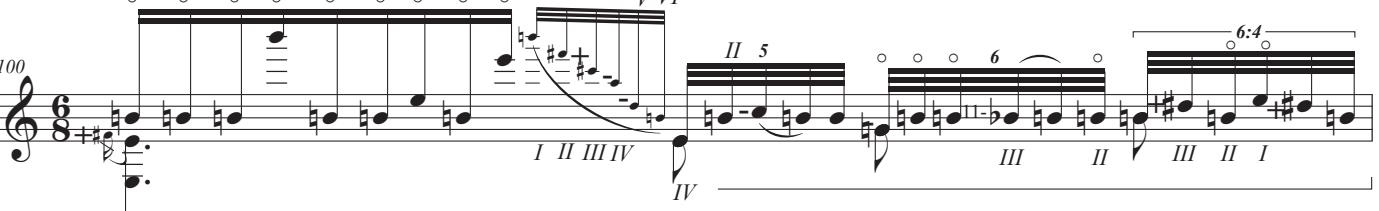
Gt. 92

Gt. 93

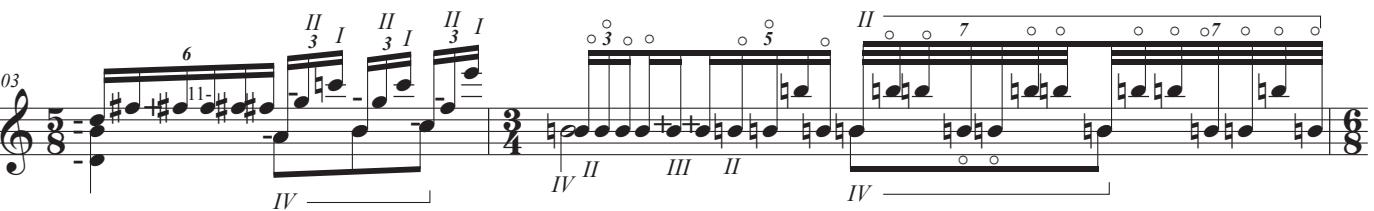
*(The Schneider Variations)*Var. VII Rubato, but ($\text{♩} = 90\text{-}100$)

95 Gt. 

98 Gt. 

100 Gt. 

101 Gt. 

103 Gt. 

105 Gt. 

(The Schneider Variations)

9

Var. VIII *Quietly, slowly, lyrically*

107 Gt.

(any of these chords may be rolled slightly)

III II I II III II V III 5 II IV

III II V IV V

II III 3 IV III II 11- III 3

II III 3 IV 5:4 III 3

(above 12th fret) (RH only) RH I II III IV I (LH only don't pluck) IV I (LH only, p.o.) 7:6

I-V 7:4 (LH p.o., don't restrike - G)

(all harmonics, not too fast)

(The Schneider Variations)

121 *rubato*

RH (circled) (circled) (circled)
LH almost imperceptibly
VI VI VI

II III IV V III IV

Slowing, quieting ... - - - - -

RH (circled)
V VI 4 (vib.) V 3

very softly (vib.)

127 (RH, don't pluck, hammer 1st note)
(vib.)

let ring (art.)

lp, rev. 9/17/19
11:32 AM