

מ"ן רעפּליץ
(The Schneider Variations)

Maʿn Rue Plats
(My Resting Place)

for solo refretted guitar

Larry Polansky
12/10/1994
rev. 2019

מ"ן רעפליץ

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	702	49/32	7/6	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	814	969	1018	1088	1173	1116	1173	0	53	204	231	267	316	498	551	702

String III

8/7	231	7/6	2/1	21/16	4/3	11/8	3/2	32/21	8/5	12/7	7/4	15/8	40/21	1/1	33/32	21/20	8/7
231	386	471	498	551	551	551	702	729	814	933	969	1088	1116	0	53	84	231

String IV

7/4	969	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	1116	0	53	84	231	267	316	386	471	498	617	702	729	738	814	884	969

String V

7/6	267	6/5	316	498	4/3	11/8	7/5	3/2	63/40	12/7	9/5	15/8	40/21	1/1	16/15	8/7	7/6
267	386	471	498	551	583	551	583	702	786	933	969	1018	1116	0	112	231	267

String VI

1/1	0	21/20	84	231	267	7/6	8/7	316	498	6/5	316	498	4/3	11/8	3/2	729	933	7/4	9/5	15/8	1088	1/1
0	84	231	267	386	471	498	551	551	702	702	786	933	969	1088	1173	0	786	1088	1173	1173	1173	0

מ"ן רעפּלץ

(The Schneider Variations)

Var. I Chorale

polansky

♩ = 80 very rubato

Guitar

Gt.

(slow arpeggio)

Gt.

Gt.

Freely, i.v. all harmonics/open strings

Var. II

Gt.

Gt.

(The Schneider Variations)

Gt. 17 *let ring-* 7:6 7:6 10:6

Gt. 19 4:3 IV VI

Gt. 21 II V II IV VI II VI

Gt. 24 (if possible...) *pp* (slowing) (softly) (freely till end)

The main score consists of four staves of guitar music. The first staff (measures 17-19) features a 7:6 ratio and includes the instruction 'let ring-'. The second staff (measures 19-21) includes a 4:3 ratio and chord markings IV and VI. The third staff (measures 21-24) contains various chord markings (II, V, IV, VI, II, VI) and triplet markings. The fourth staff (measures 24-27) includes dynamic markings like *pp* and performance instructions such as '(if possible...)', '(slowing)', '(softly)', and '(freely till end)'. Chord markings like VI, V, IV, and II are interspersed throughout the piece.

Var. III

27 gradually accelerate to faster tempo..... (♩=208)

Gt. 4:3 7:6

p accel.

Var. III starts at measure 27 with a tempo of 208 beats per minute. The notation shows a continuous rhythmic pattern across two staves, with a 4:3 ratio in the first measure and a 7:6 ratio in the second. It begins with a *p* dynamic and includes an *accel.* instruction.

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

Gt. 31 7:6 7:6 VI

Very loud. Rough. Frantic

The continuation of Variation III starts at measure 31. It features a 7:6 ratio and includes a *VI* chord marking. The performance instruction is *Very loud. Rough. Frantic*. It includes an *accel.* instruction and a dynamic marking *>*.

Gt. 33 4 3 11 12 16

hit hard with thumb

The final part of Variation III starts at measure 33. It features a 4:3 ratio and includes a *3* (triple) marking. The performance instruction is *hit hard with thumb*. It includes an *accel.* instruction and a dynamic marking *>*. The piece concludes with a 3:2 ratio and a final measure marked 12/16.

(The Schneider Variations)

35 (LH) *(bend up before playing, then p.o. down)*

37 *(p.o.)*

39

41

43

44 *(freely)*

Var. IV Waltz (♩ = 84)

Quiet, but strong

45

(all bass notes on VI, unless indicated)

(VI) V

(The Schneider Variations)

48 Gt. *art.*

51 Gt. II (I)

54 Gt. I VI V VI

56 Gt. (slowing) VI V III IV I II

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!.)

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

59 Gt. let ring (...get faster and louder throughout...)

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.

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

Gt.

Gt.

(damp notes in between, getting rougher)

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

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

Gt.

Gt.

Gt.

Gt.

(The Schneider Variations)

Gt. 81

Chord diagrams: I, II, III, IV, V

Gt. 84

Chord diagrams: II, III, IV, VI

Gt. 86

Chord diagrams: I, II, III, IV, VI

p (strum with thumb)

Gt. 88

(bend) 3:2 (bend)

(1st x only)

(2nd x: C-natural grace note) (with thumb)

Gt. 90

(slide entire chord) (not too evenly)

(slightly damped)

simile, slide into chord

Gt. 92

5 6

(freely)

Chord diagrams: I, II, III, IV, V, VI

sub. mf

Gt. 93

3

f *ff*

("unequal" barre above 12th fret, intonation unimportant)

(The Schneider Variations)

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

95
Gt. $\text{♩} = 90-100$

98

100

101

103

105

Slowing (free time)

L.V.

(The Schneider Variations)

Var. VIII Quietly, slowly, lyrically

107
Gt. *(any of these chords may be rolled slightly)*

111
Gt.

113
Gt.

115
Gt.

117
Gt. *(above 12th fret)* *(RH only)* *(LH only don't pluck)*

119
Gt. *(all harmonics, not too fast)* *(out of time)* *pp* *7:4 (LH p.o., don't re-strike - G)*

(The Schneider Variations)

Gt. 121 *rubato*

RH (◡) (◡) (◡)

RH

LH, almost imperceptibly

VI VI VI

Gt. 124

RH

very softly (vib.)

VI 4 (vib.)

III IV V

Slowing, quieting ... -----

Gt. 127

(◡)

3 (vib.)

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

let ring (art.)

IV III VI

The image shows three staves of guitar music. The first staff (measures 121-123) is marked 'rubato' and features a complex rhythmic pattern with triplets and slurs. The second staff (measures 124-126) includes a 'Slowing, quieting ...' section with a dashed line. The third staff (measures 127-129) ends with a 'let ring (art.)' instruction. Fingerings and vibrato markings are present throughout.