

Three Translations for Electric Guitar

minmaj (Ruggles)
rive (Billings)
quasi-paralude x (Rodney)

for giacomo fiore

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quasi-paralude x

Almost entirely tapped. In general, strings above the line show LH, below RH. A delay should be used of the same length as one $17/16$ measure (with perhaps a small amount of regeneration). It needs to be turned on and off at various times in the piece.

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minmaj

two electric guitars

ruggles
arr. polansky

Serene

♩ = 40

Gtr. 1

Gtr. 2

p (bring out top line)

pp II IV V

III V RH *pp*

5

6

1

2

rit.

9 *a tempo*

p

p

10

1

2

11

mp

p

art.

IV V

3 3 3

1 3

II I V IV

14

1

2

mf < *f*

mf

mp

get a little faster -----

3 3 3 3 3

III RH VI V VI III V

II III IV V

get a little slower

at tempo

18 ♩ = 50

20

Musical notation for measures 18-20. Staff 1 (treble clef) contains a melodic line with triplets and slurs. Staff 2 (treble clef) contains a bass line with chords labeled IV and V. Dynamics include *mf*. Time signatures are 2/4 and 3/4.

21

22

23

Musical notation for measures 21-23. Staff 1 features triplets and slurs. Staff 2 includes chords labeled I, II, III, IV, V, VI and dynamics *f*, *fff*, *ff*. A note in measure 22 is marked with a grace note symbol. Time signatures are 2/4 and 3/4.

(G grace note after chord) or
 II
 III
 IV
 VI

24

Musical notation for measures 24-26. Staff 1 includes a right-hand (RH) marking and chords labeled VI, I, II, III. Staff 2 includes triplets, slurs, and chords labeled II, III, V. Dynamics include *fff*. A note in measure 26 is marked with a right-hand (RH) marking. Time signature is 2/4.

(tune VI down)

27

(slowing)

(slowing)

Musical notation for measures 27-29. Staff 1 features a long melodic line with slurs and triplets, dynamics *f* and *p*. Staff 2 includes chords labeled VI, IV, V, III, RH I, II, IV, V, III and dynamics *f*. A note in measure 27 is marked with a right-hand (RH) marking. Time signature is 2/4.

VI
 (or IV, harmonic, octave higher)

RH or LH

First tempo

30 (slowing) -----

31 ♩ = 40

1 *pp* *pp* *p*

2 *pp* *p*

(gently lift finger off string to sound E)

35

1 *p*

2 *pp*

III RH III IV
II IV IV IV

39 *rit.* 41 *at tempo*

1 *f* *p* *p*

2 *f* *p*

I III RH II RH
IV III IV IV (opt. V, art., or on II, ord.)

43 RH 45 *big rit.*

1 *mf* *f* *mf* *pp*

2 *mf* *f* *mf* *pp*

rive

polansky
(after billings)

Quietly, freely. Not too slow.

Guitar

Guitar: VI to D

Throughout, when practical, let notes ring as long as possible into following pitches.

8

pp

15

(Don't sing) [Let hor - rid jar - gon split the air, and rive the nerves a - sun - der.

Bass notes on VI unless otherwise indicated.

Tune down to C

Tune up to D while sliding down.

22

(Don't retune)

Let hate - ful dis - cord greet the ear, as ter - ri - ble as thun - der.]

Tune down to G

Tune down to F#

Tune up to G

29

Vce. Let hor-rid Jar - gon, split the air, and rive the nerves a - sun-der

Guitar: VI and V down to G

36

Vce. Let hate-ful dis - cord greet the ear as ter - ri - ble as thun-der.

(tune)

45 V VI V VI VI VI I LH I III RH

46 V VI VI IV-II tapped LH

47 V VI I

48 V VI V-I tapped

49 V VI VI-I tapped

50 (all) tapped

51 17 16

IV Delay on and/or off, ad lib

Freely, more or less evenly dividing the measure.

let chord ring

RH 12th fret

LH (fretted) 12th fret

LH (or 7th) 17th fret

LH 24th fret

(always let harmonics ring)

Tapped harmonics, whole chord, or in part or gently rolled in any way.

56

VI-IV III-I IV(V)-II(III) 17

Delay off

58 (in meter)

RH tapped harmonics, LH fretted Repeat this pattern, varying the sequence and accents freely, gradually to the next pattern.

59

Delay on and/or off, ad lib

60

V VI V III V or VI V V RH

Alternating hands, either LH or RH on top,
 Fretted or as tapped harmonics (except for accented note).
 Freely alternate between versions of the line.

62

RH LH RH LH ... V VI V VI VI

RH LH RH LH ... V VI V VI VI

I VI II V III IV II III I II

I — II — III — IV — V — V — VI

RH
63
LH

V

II III II III IV II II III II III II I III

67

Delay on

II III II III II III VI II IV VI IV VI III III

(keep delay on)

69

VI II III VI IV IV VI VI IV VI

70

alternate

Delay off

71

repeat until done, end without letting ring