

# **Three Translations for Electric Guitar**

**minmaj** (Ruggles)

**rive** (Billings)

**quasi-paralude x** (Rodney)

**for giacomo fiore**

**Larry Polansky  
2012-13**

## **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.

Thanks to Giacomo Fiore and Amy Beal for editorial assistance.

# minmaj

two electric guitars

ruggles  
arr. polansky

**Serene**       $\text{♩} = 40$

Gtr. 1

Gtr. 2

**5**

**6**      rit.      **9** *a tempo*

**10**      **11** *art.*

**14**      get a little faster

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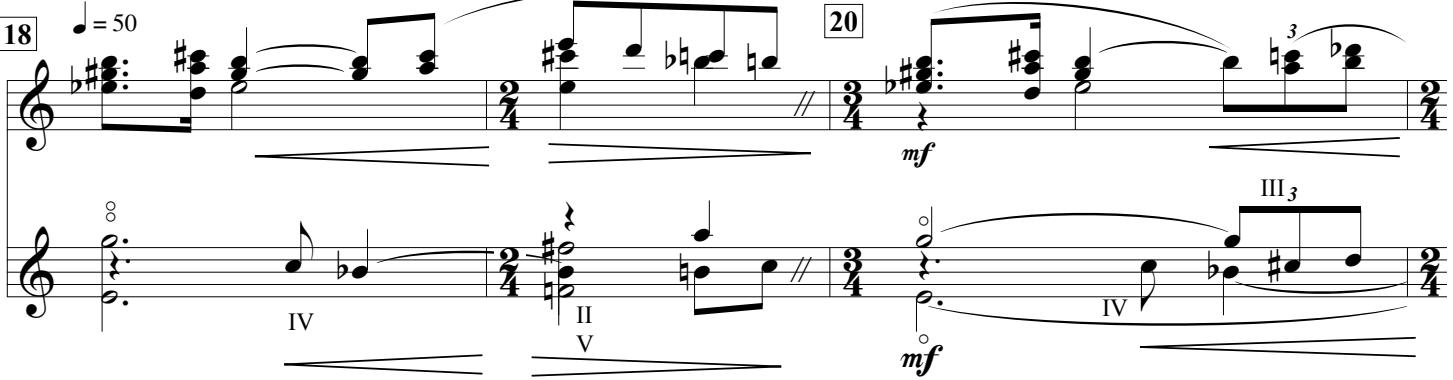
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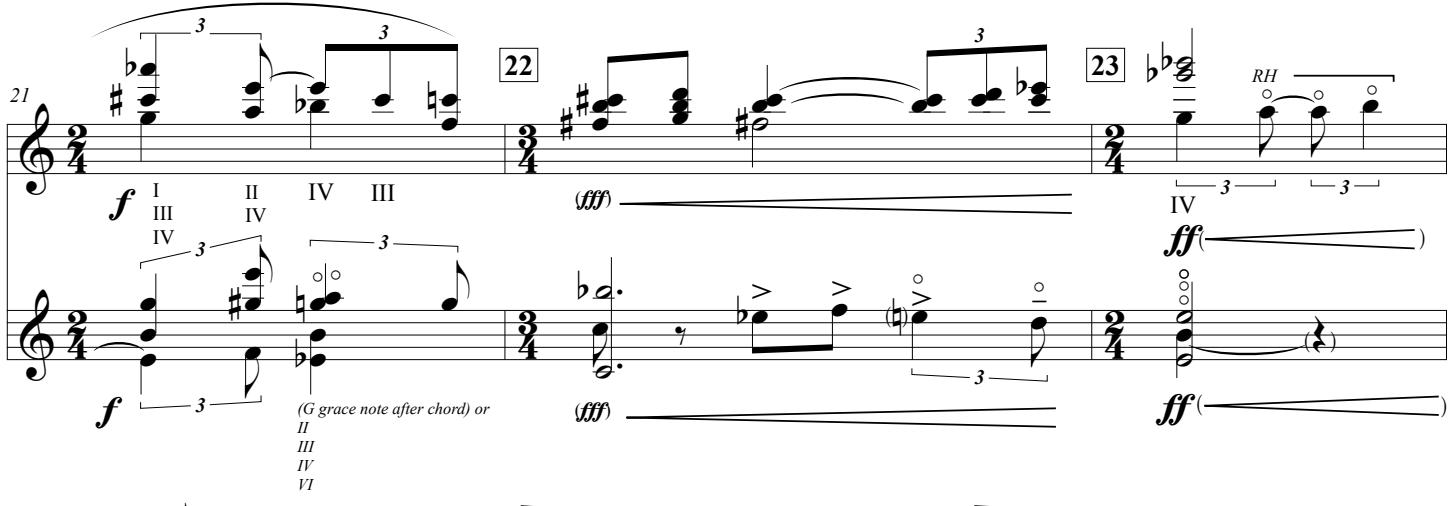
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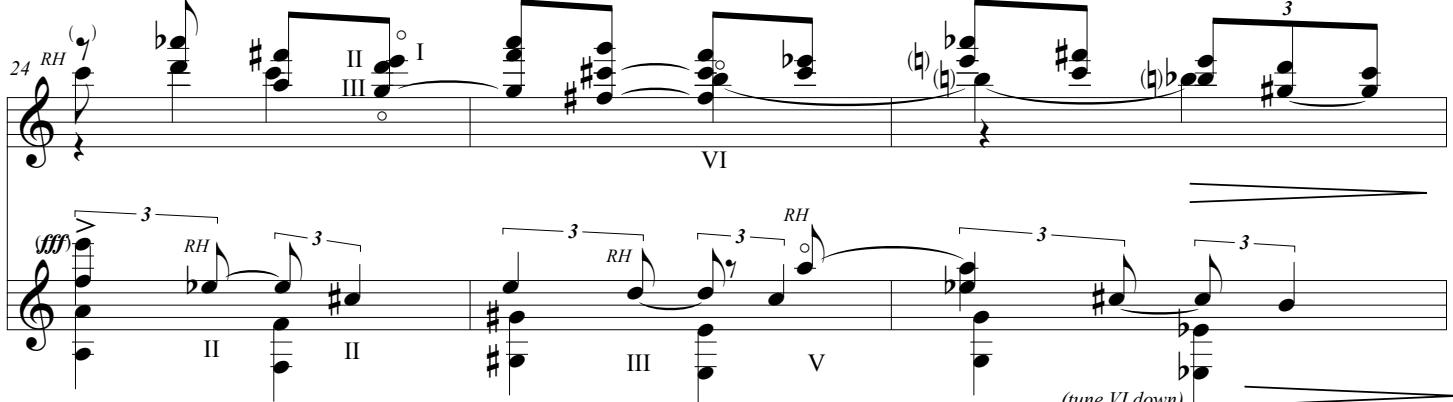
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*get a little slower*

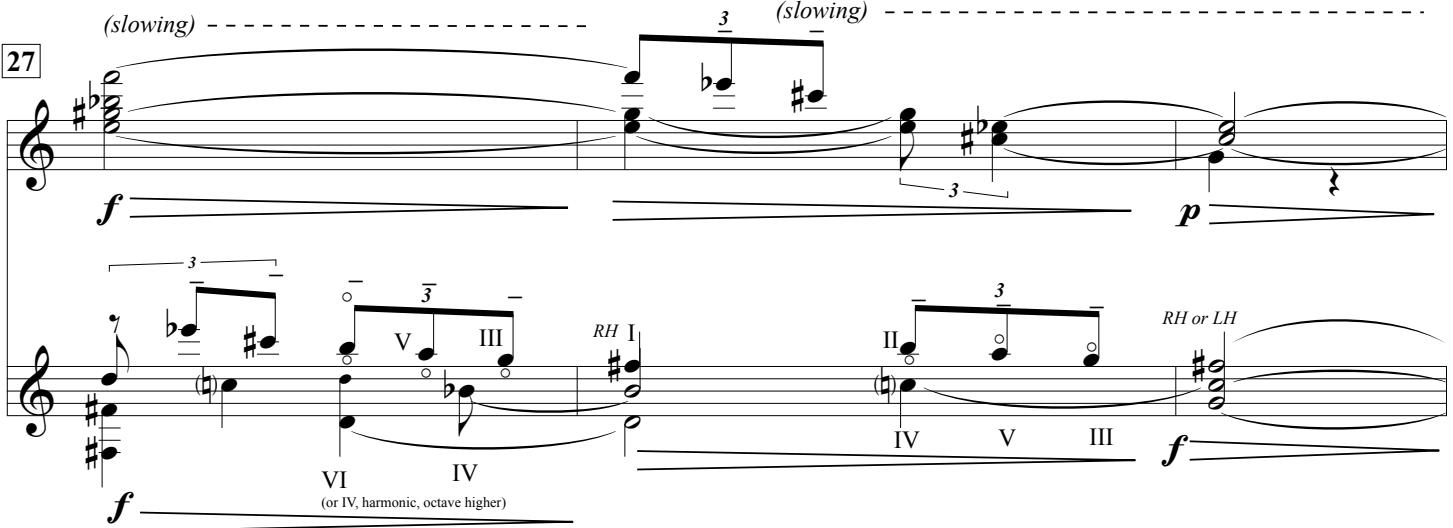
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18  $\text{d} = 50$  

20 *at tempo* 

21 

22 

23 

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

*(tune VI down)*

*(slowing)* - - - - - *(slowing)* - - - - -

*f* *p*

*f* *f* *f*

VI IV (or IV, harmonic, octave higher)

**First tempo**

30 (slowing) -----

31 ♩ = 40

1  
2

pp (gently lift finger off string to sound E)

p

35

1  
2

p pp

III IV RH III IV IV IV

// 3/4 // 3/4

rit.

39

1  
2

f I III IV II RH III IV IV RH IV

p p

3/4 // 3/4 // 3/4 // 3/4

(opt. V, art., or on II, ord.)

43 RH 3 3

1  
2

mf f mf pp pp

big rit.

3/4 3/4 3/4 3/4

# 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

*RH harm.*

*(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*

Vce.

29

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

29

Guitar: VI and V down to G

IV VI  
V VI  
V

II III  
V

IV (RH)  
III  
V

IV III  
V

IV V

II III  
V

IV (V)

V

Vce.

36

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

36

IV III  
V

V IV  
III V IV

III V  
II

II III  
V

II III  
V

II III  
V

(tune)

lp  
Hanover, 10/15/12  
rev. 9/4/16 11:42 AM

# quasi-paralude x

Very fast.  $\text{♩} = 160 - 180$

polansky  
on a manuscript by Dirk (,) Rodney

**I**

All tapped except where indicated.  
String indications in general: RH (below) and LH (above).

Freely, more or less evenly dividing the measure.  
Repeat Each double-barred measure (or pair of measures)  
until ready to move on.

5

8

12

15

17

II (in meter)  
LH

RH or LH  
V or VI

III

IV

V or VI

last time tie

IV

Guitar tuning: D, A (+2¢), C (-31¢), F# (-14¢), Bb (+43¢), D  
(harmonics: 1, 3, 7, 5, 13, 1)



38 V V V VI VI VI VI III VI V III IV VI IV VI VI III I  
*(alternate as in previous measure)*

*(fretted, plucked)*

39 V V V VI VI VI VI III VI V III IV VI IV VI VI II I  
*(as beats are replaced, retain indicated articulations)* 8va

40 V V V VI VI VI VI III VI V III IV VI IV VI II 8va  
*(tapped)*

41 V V V VI VI VI VI III VI V III IV VI I-IV tapped 8va  
*(17th fret)*

42 V V V VI VI VI VI III VI V III IV I 8va

43 V V V VI VI VI VI III VI V I tapped 8va

44 V V V VI VI VI VI III III I 8va

45 V VI VI VI I RH III 8va

46 V VI VI IV-II tapped LH 8va

47 V VI I 8va

48 V VI V-I tapped 8va

49 V VI VI-I tapped (all) 8va

50 (all) tapped 8va 16

**IV** Delay on and/or off, ad lib

let chord ring

Freely, more or less evenly dividing the measure.

16 8 8

RH 12th fret LH (fretted) 12th fret 17th fret (or 7th) LH 24th fret

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

(always let harmonics ring)

56

VI-IV      III-I      IV(V)-II(III)

**16**

**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 or VI      V

**16**      **16**      **16**

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 I      LH II      RH I      LH II      ...

RH I      LH II      RH I      LH II      ...

I      VI      II      V      III      IV      II      III      I      II

I — II — III — IV — V — VI —

RH  
LH

**4**

**V**

**4**

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

**16**

**Delay on**

**13**

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

**16**

(keep delay on)

**13**

VI II III VI IV IV VI VI IV VI VI

**16**

**70**

*alternate*

**14**

I II III IV V VI

**16**

**Delay off**

**71**

VI VI V V

*repeat until done, end without letting ring*

**4**

**16**