

conjugation

piano and guitar

for mila henry and james moore

Larry Polansky
2016

conjugation

piano and guitar

for mila henry and james moore

Any length, but long enough.

Constant 8th note pulse throughout. Both parts always on the pulse.

Play parts in any order, any number of times, repeating freely. Try to play them all at least once, but it's not essential to do so.

Communicate, make each other sound good. Listen.

Take a break at any time, but not for too long. It should almost always be a duet.

Start parts anywhere you like, no matter where the other person is, but always on the common 8th note pulse.

If you need or want to change something, do so.

Larry Polansky
Fairlee, Vermont, 2016
rev. 8/11/16

conjugation

for mila henry and james moore

Guitar

polansky

①

VI VI V IV III I

②

(or) (or)

③

(or a 4th lower, or 5th higher)

④

VI IV II IV VI

⑤

II I II I III (V)

⑥

V IV III V IV III V IV III V IV III V

⑦

V IV III IV III II

p.o.

⑧

VI I

p.o.

⑨

I II V I II VI I II IV V IV III

⑩

I II II III IV V

(VI)

8

(any octave higher)

9

10

(either hand, neither, or both)

11

12

let all notes ring when possible

13

(any 1, 2, or 3 of the notes
opt. 8vb, 15vb)

14

either hand or both ("hard times")

(Note: The 3s and 5s in the RH are "incomplete triplets")

15

unison, both hands, any octaves

16

17

(play 3 "beats" in any order)

18

(either or both hands, either or both measures)

LP
Fairlee, VT
8/16/16
rev. 8/16/16 11:51 AM