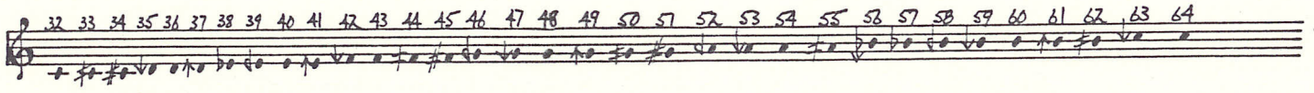
FALL LIGHTLY

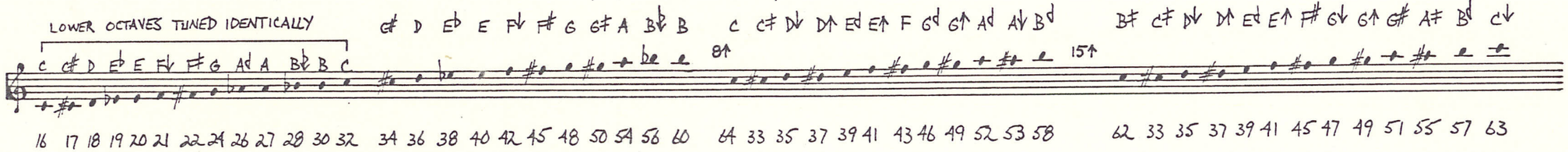
paul gallagher

THE HARMONY REFLECTS AN OVERTONE SERIES WITH C AS THE FUNDAMENTAL. MODAL VARIANTS BASED ON G, E, B♭ AND D (THE 3RD, 5TH, 7TH AND 9TH PARTIALS) ARE DERIVED FROM THE PITCHES PRESENT IN THE SERIES ON C. PITCH AND RHYTHM ARE INTERRELATED ON THE LEVELS OF BOTH STRUCTURAL DESIGN AND MUSICAL MATERIAL BY THE USE OF SMALL NUMBER INTEGER PROPORTIONS. THIS CALLS FOR JUST INTONATION RATHER THAN THE NOW STANDARD EQUAL TEMPERAMENT, AND NECESSITATES THE USE OF ADDITIONAL ACCIDENTALS. THE FULL RANGE OF INFLECTION FROM MOST FLAT TO MOST SHARP IS AS FOLLOWS: 𝄫 ♭ 𝄳 𝄲 ♮ 𝄰 ♯ 𝄪, BUT SHOULD NOT BE INTERPRETED AS STRICTLY LINEAR DIVISIONS OF THE WHOLE TONE IN EQUAL TEMPERAMENT. HOWEVER, AS A GENERAL RULE, 𝄳 ≅ .60 FLAT, ♯ ≅ .50 SHARP, 𝄲 ≅ .30 FLAT, 𝄰 ≅ .30 SHARP AND 𝄫 ≅ 1.30 FLAT. IN THE END, THE EAR IS THE BEST JUDGE, LISTENING FOR THE HARMONIC FUSION THAT IS CHARACTERISTIC OF OVERTONE TUNING.

32 TONE JUST SCALE (PARTIALS 32-64 in C)



PIANO TUNING TO ACCOMODATE JUST SCALE (PARTIALS 59 & 61 OMITTED (B↓ & B↑))



16 17 18 19 20 21 22 24 26 27 28 30 32 34 36 38 40 42 45 48 50 54 56 60 64 33 35 37 39 41 43 46 49 52 53 58 62 33 35 37 39 41 45 47 49 51 55 57 63

ACCIDENTALS APPLY IN THIS ORDER: ♭ 𝄫 ↓ 𝄳 ↑ 𝄪 ♯, BUT SHOULD NOT BE INTERPRETED AS STRICTLY LINEAR DIVISONS OF A WHOLE TONE IN EQUAL TEMPERAMENT.

PARTIALS 5, 9, 15, 27 & 43 (AND OCTAVE EQUIVALENTS) ARE NOTATED AS NATURAL PITCHES TO ILLUSTRATE PRIMARY HARMONIC RELATIONSHIPS. THEIR ACTUAL FREQUENCIES DEVIATE TO VARIOUS DEGREES FROM EQUAL TEMPERED PITCHES (E, D, B, A, F). THIS PRINCIPLE ALSO APPLIES TO THE INTERPRETATION OF ♯ OR ♭.

A SLIGHT DISCREPANCY EXISTS IN SOME RELATIONSHIPS LABELED AS PERFECT FIFTHS OR FOURTHS.

♩ = 48

FALL LIGHTLY

PAUL GALLAGHER

MEZZO

FLUTE

CLAR. IN B♭

VN. 1

VN. 2

VC.

pp SENZA VIBRATO

pp SENZA VIBRATO

p SENZA VIBRATO

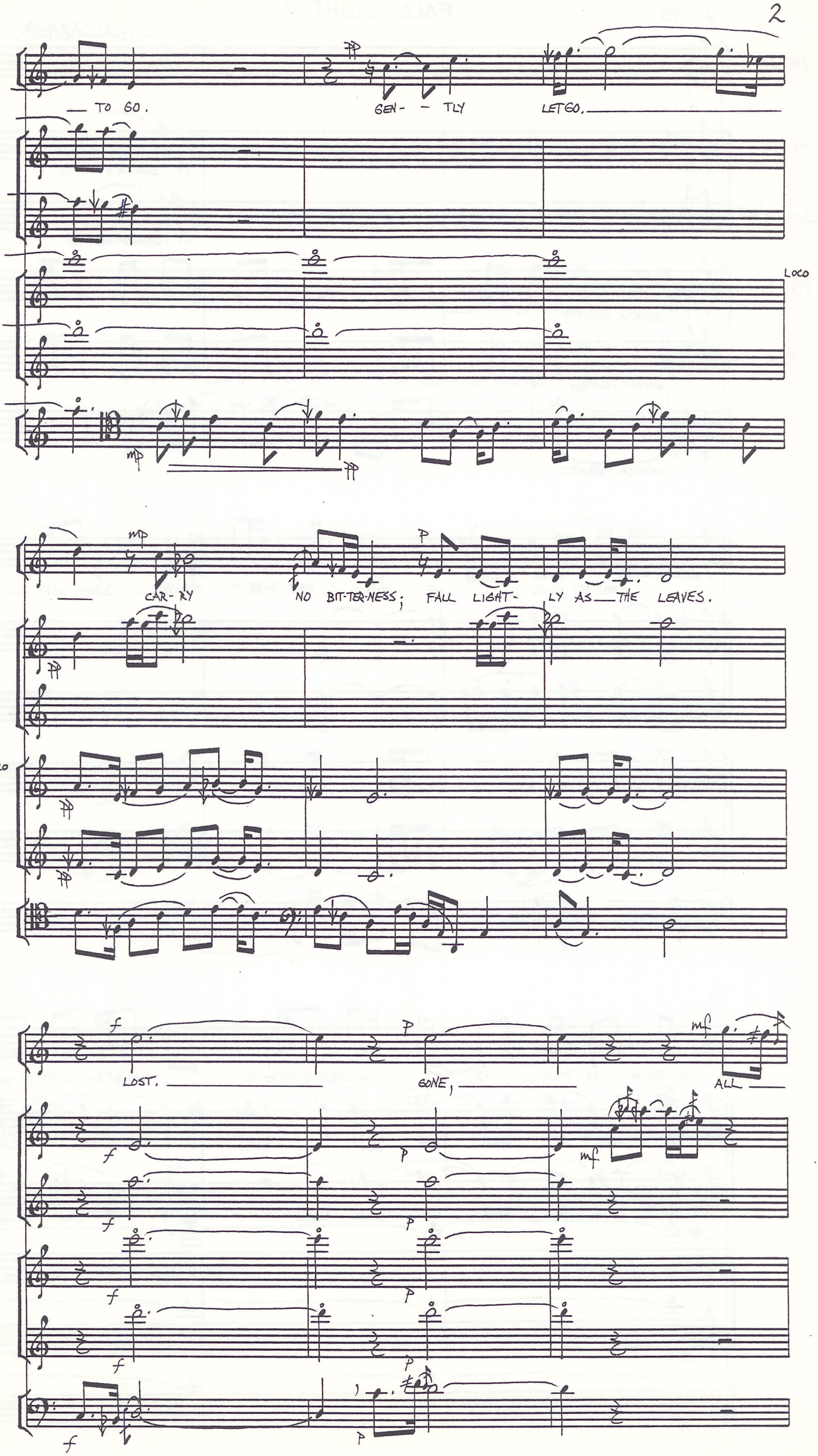
p SENZA VIBRATO

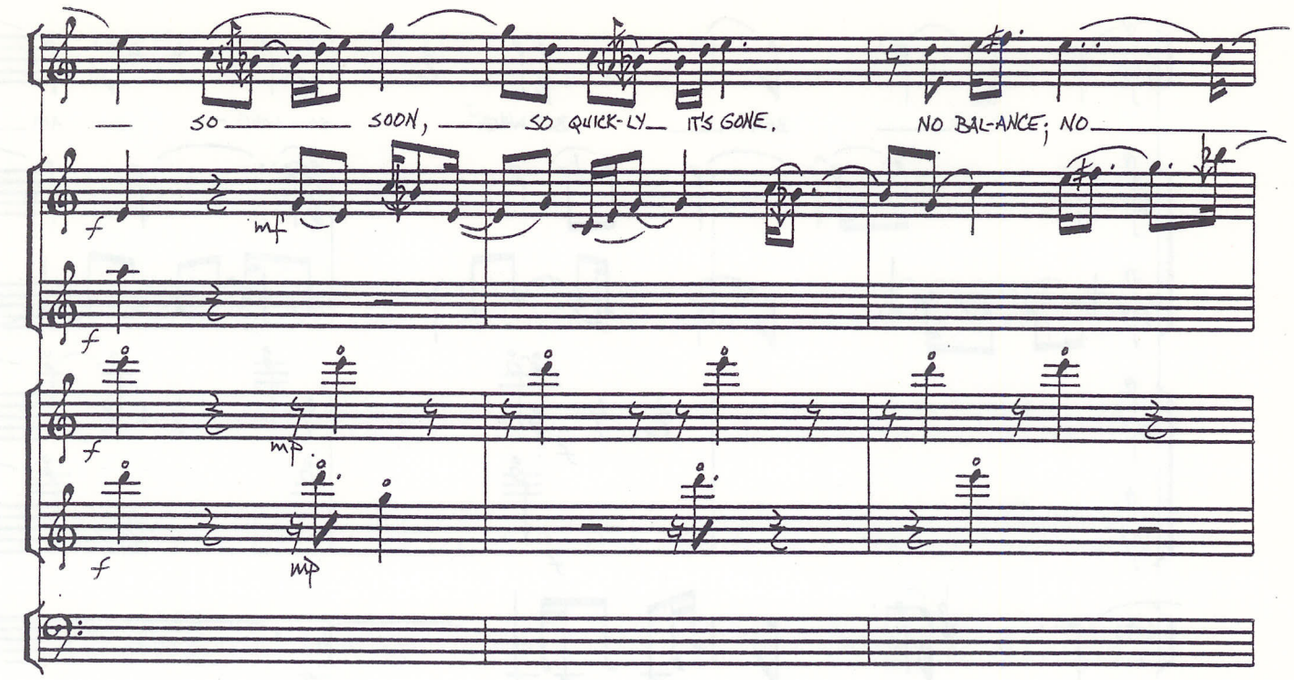
p SENZA VIBRATO

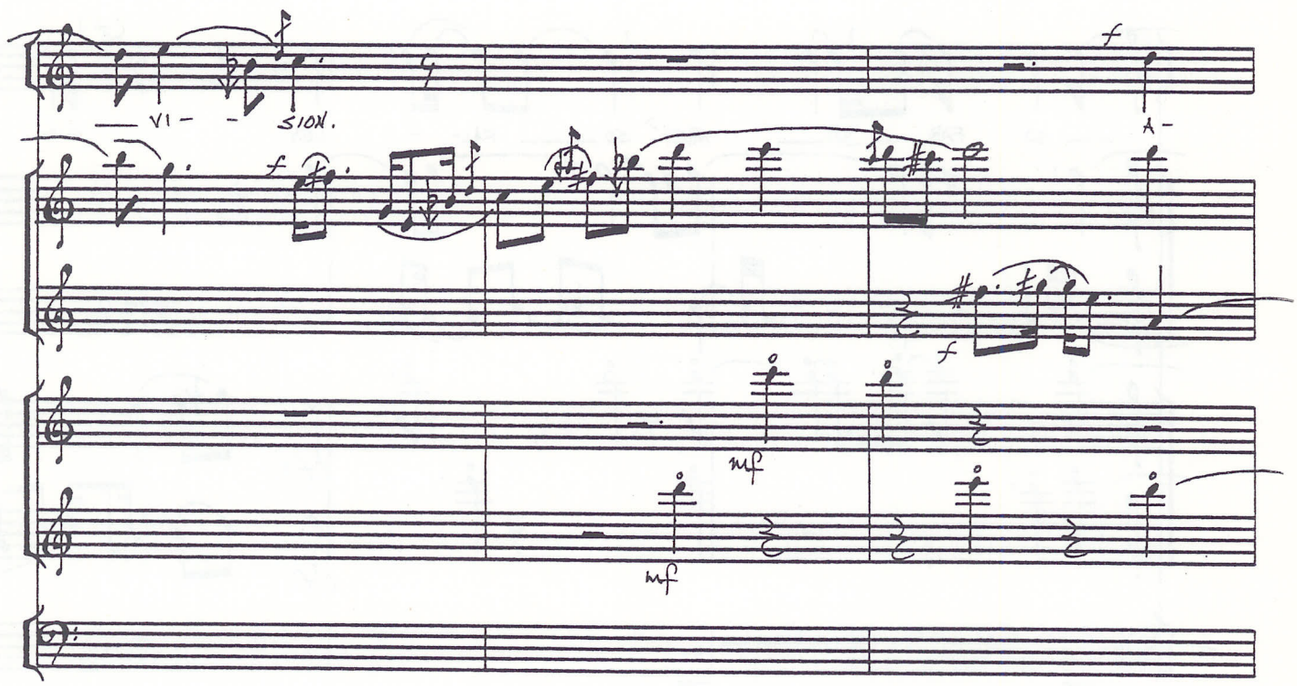
mp SENZA VIBRATO

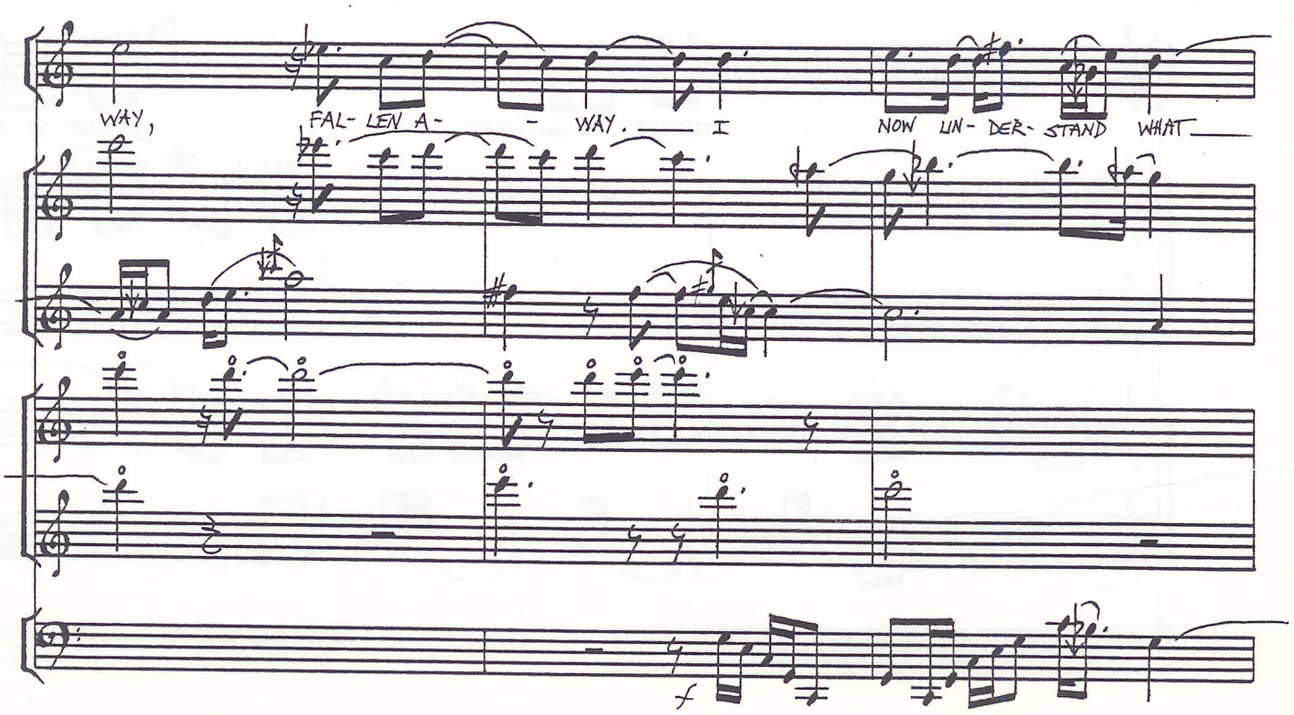
COME MY SOUL, WE MUST PRE-PARE TO TRA-VEL. BRING WITH YOU

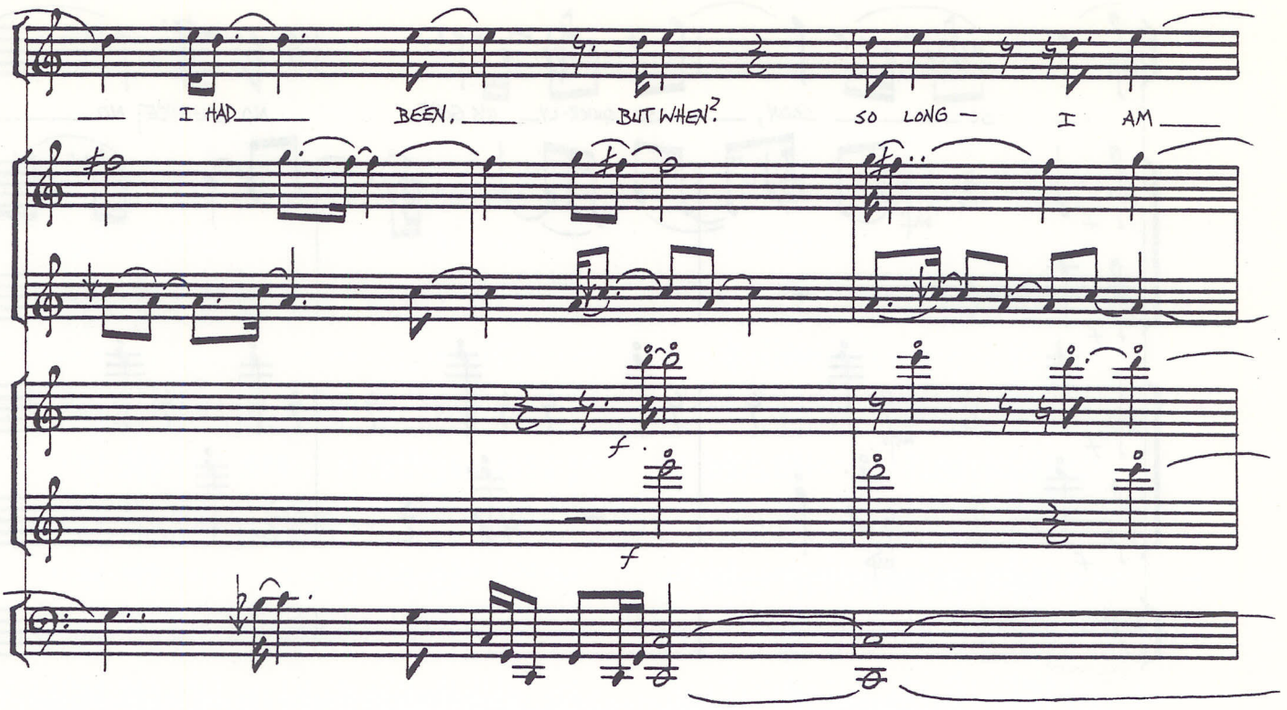
NO-THING — NO PAIN, NO ME-MO-RIES, BRING WITH YOU NO- - THING BUT YOUR WILL TO GO, YOUR NEED

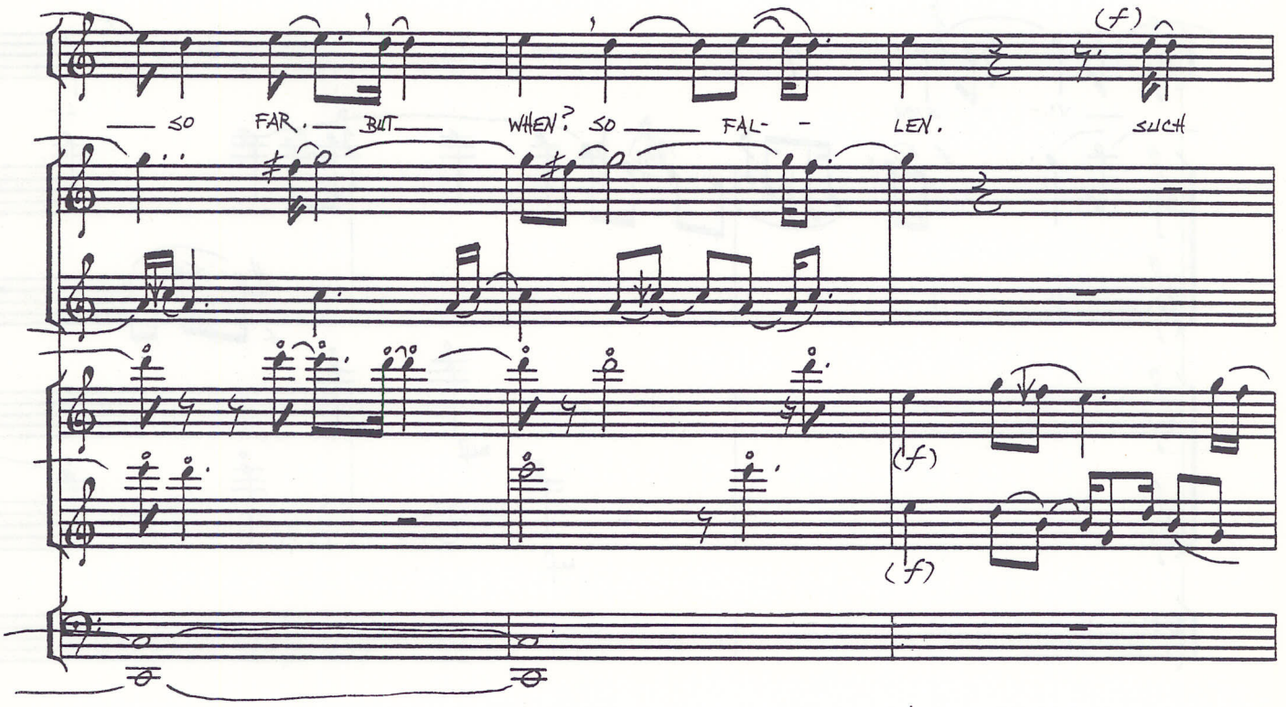

— TO GO.
GEN- — TLY
LET GO.
LOCO
mp
CAR-RY
NO BIT-TER-NESS;
FALL LIGHT-
LY AS THE LEAVES.
LOCO
f
LOST.
p
GONE,
mf
ALL

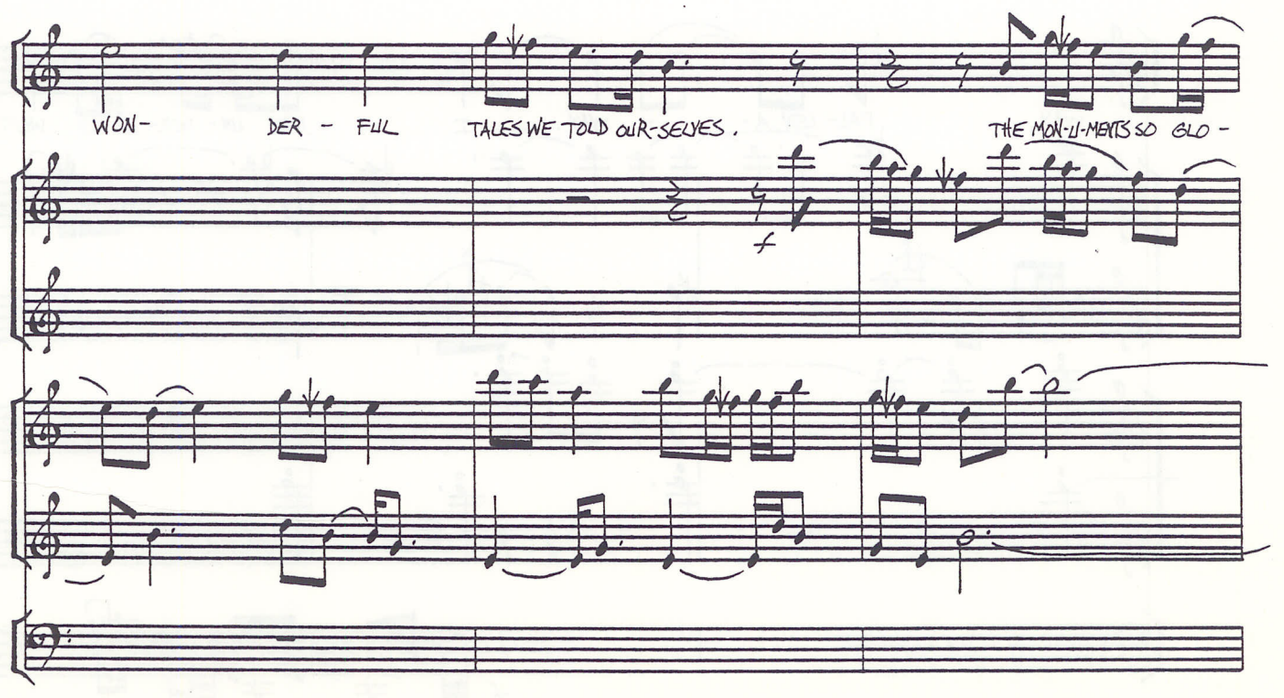

— SO — SOON, — SO QUICK-LY — IT'S GONE.
NO BAL-ANCE; NO —

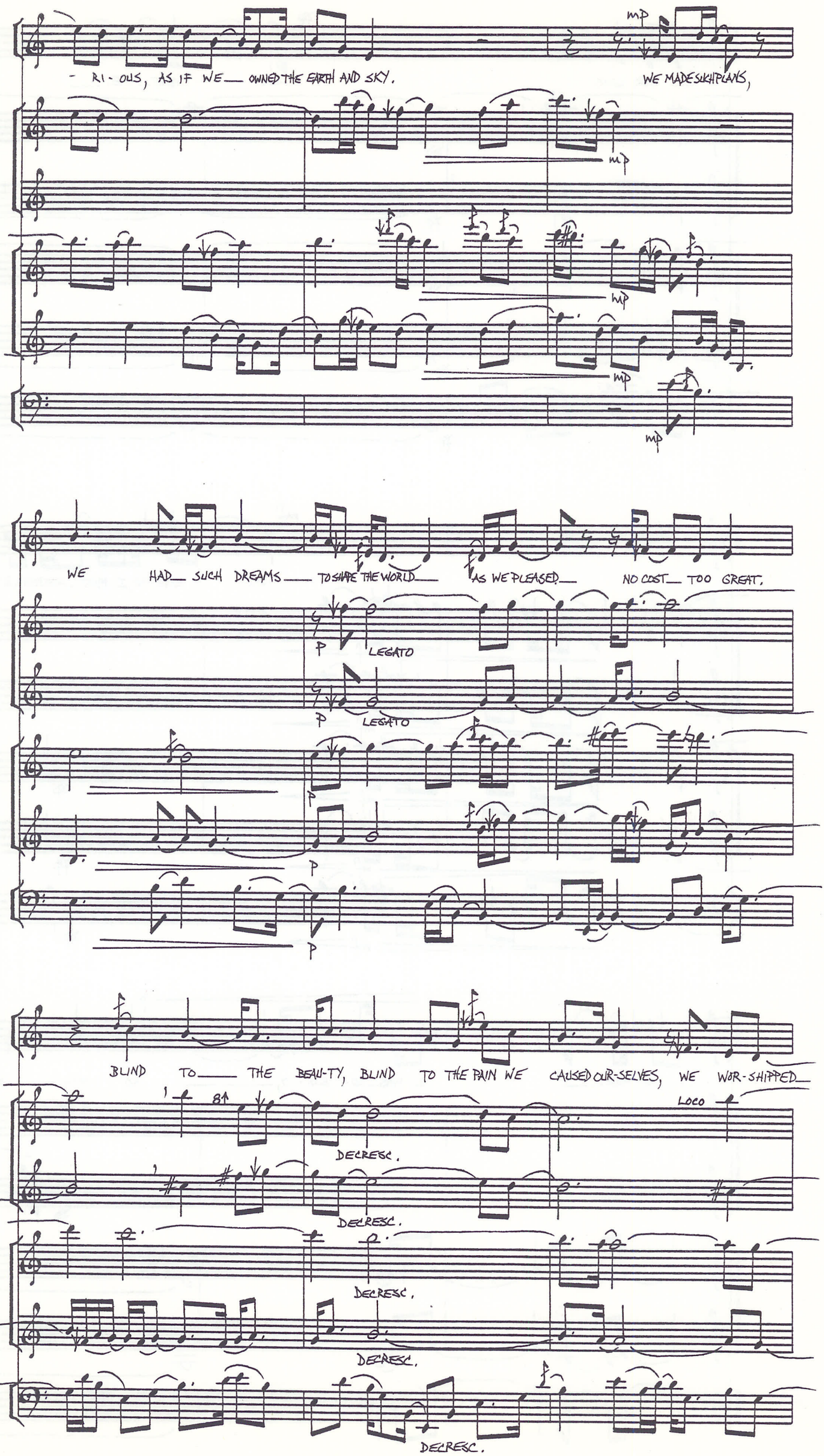

— VI — — SION.
A —

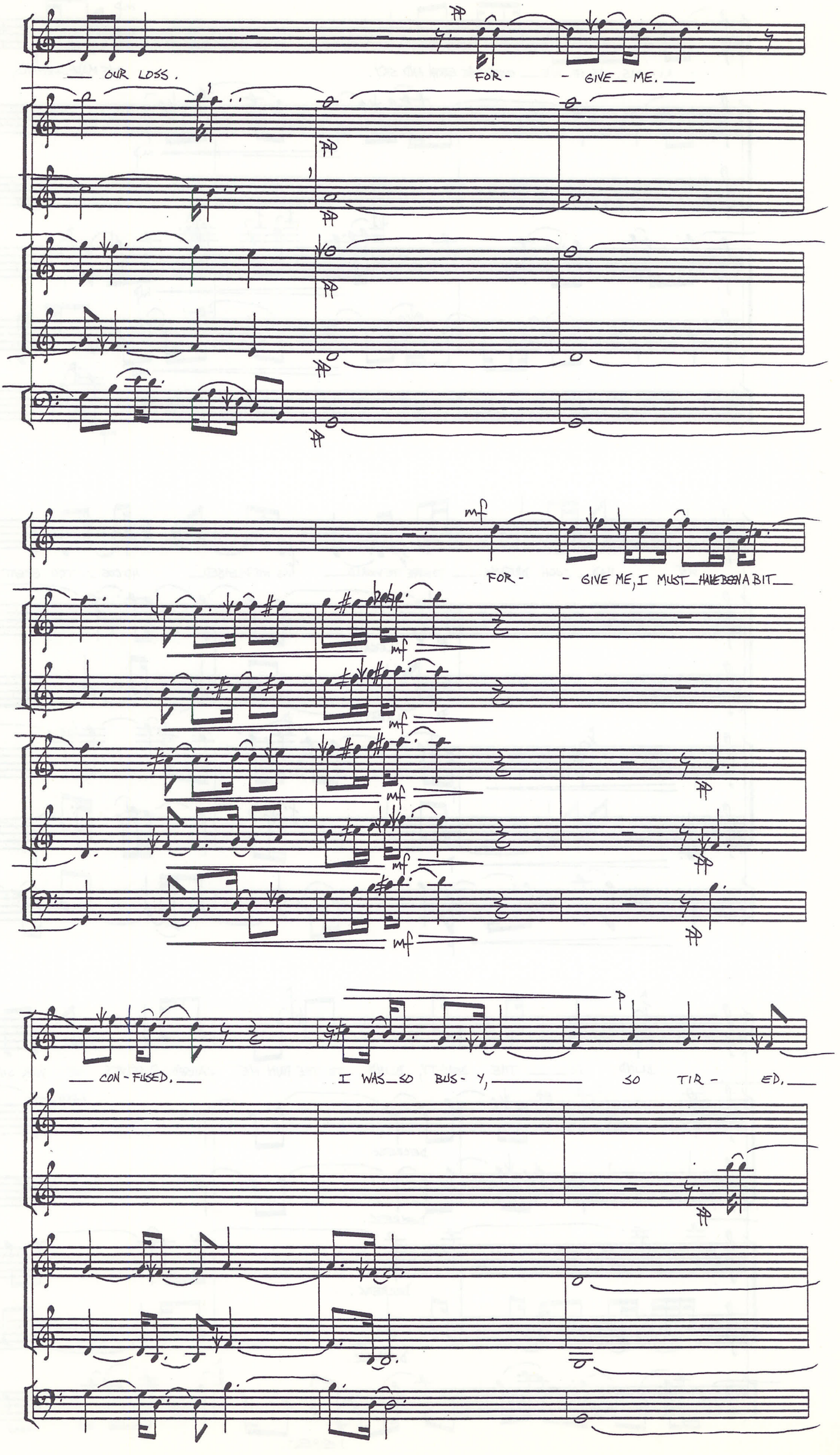

WAY,
FAL- LEN A- — WAY. — I
NOW UN- DER- STAND WHAT —

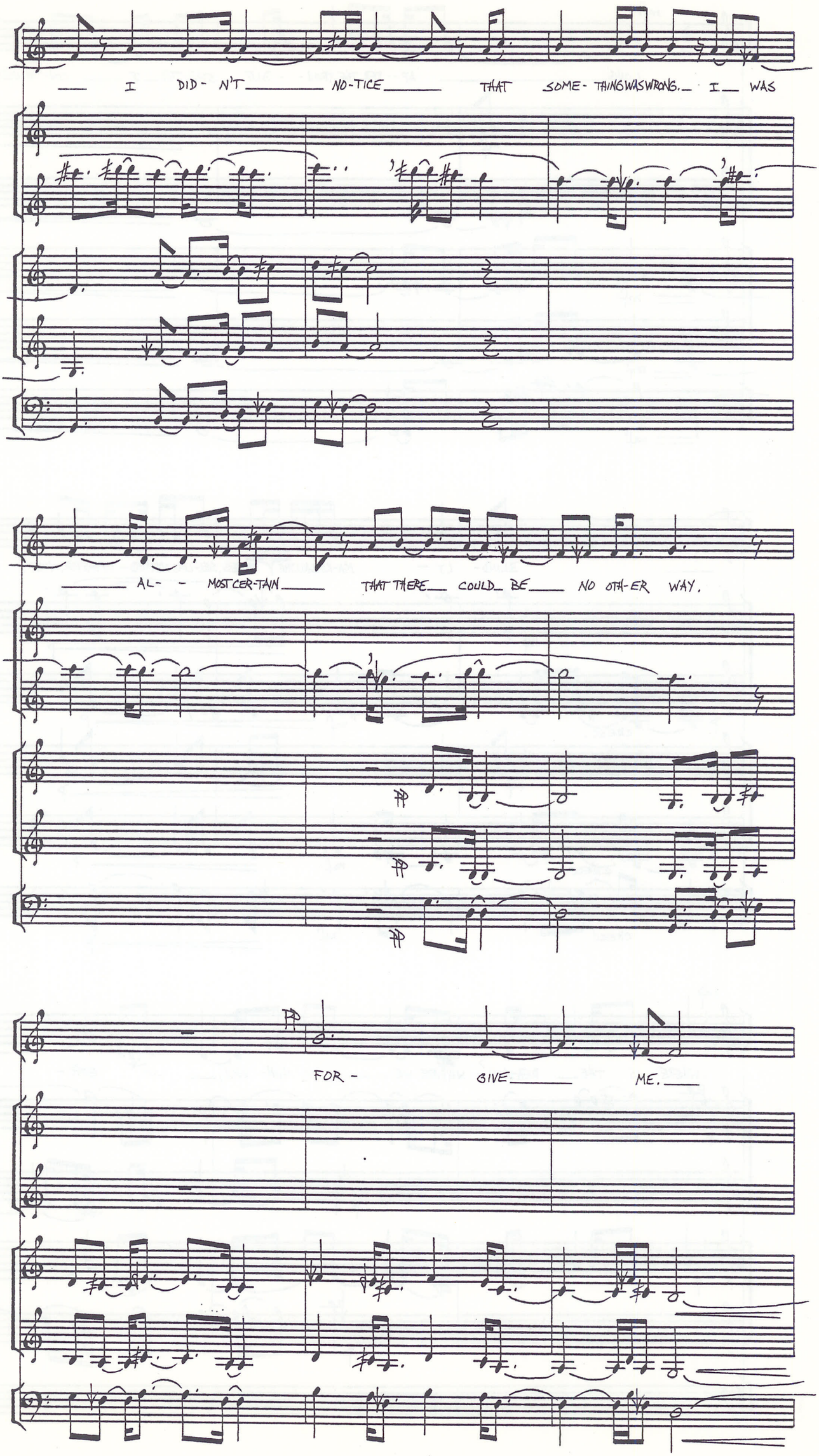

I HAD BEEN, BUT WHEN? SO LONG — I AM

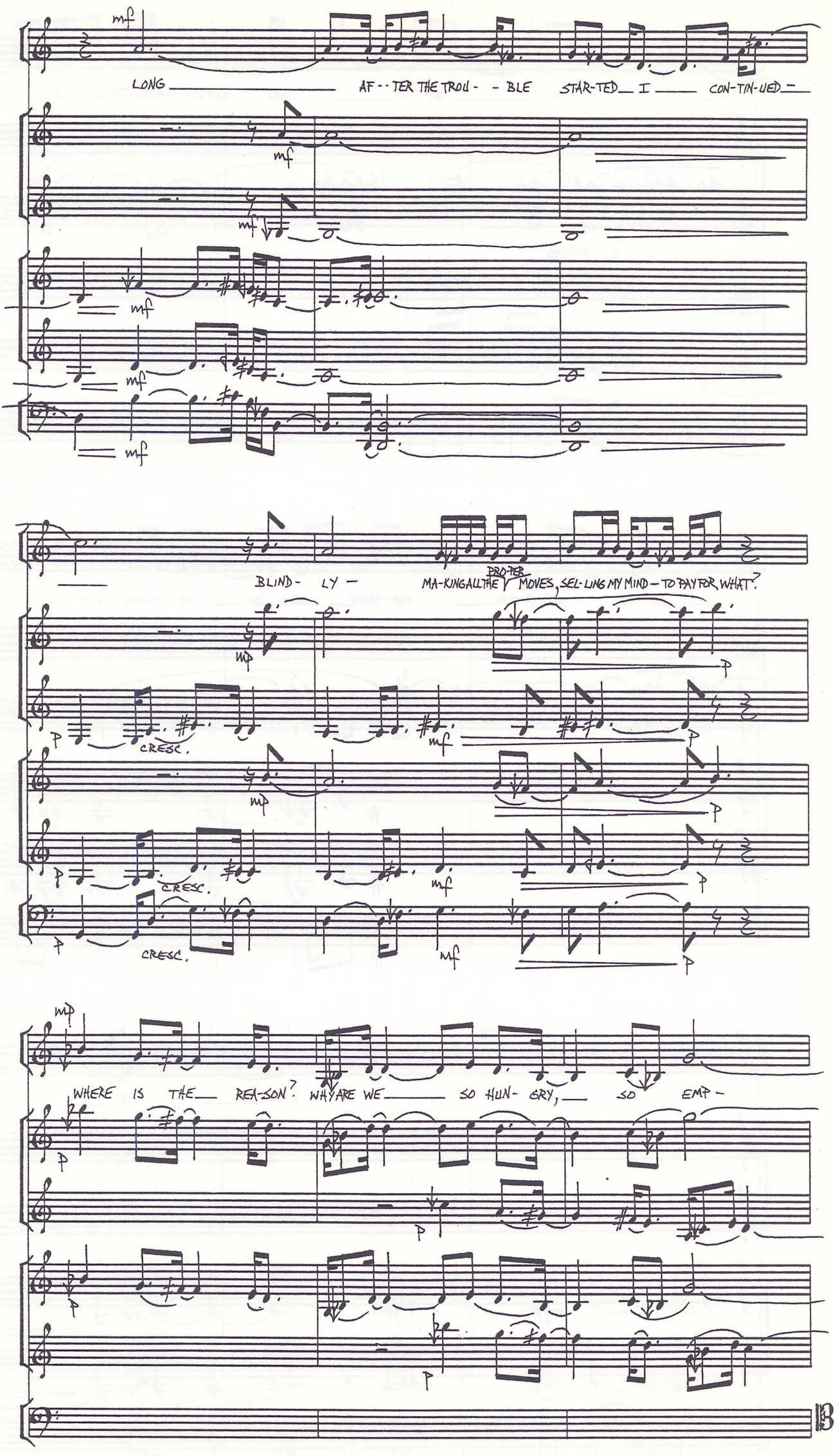

SO FAR. — BUT WHEN? SO FAL- - LEN. SUCH

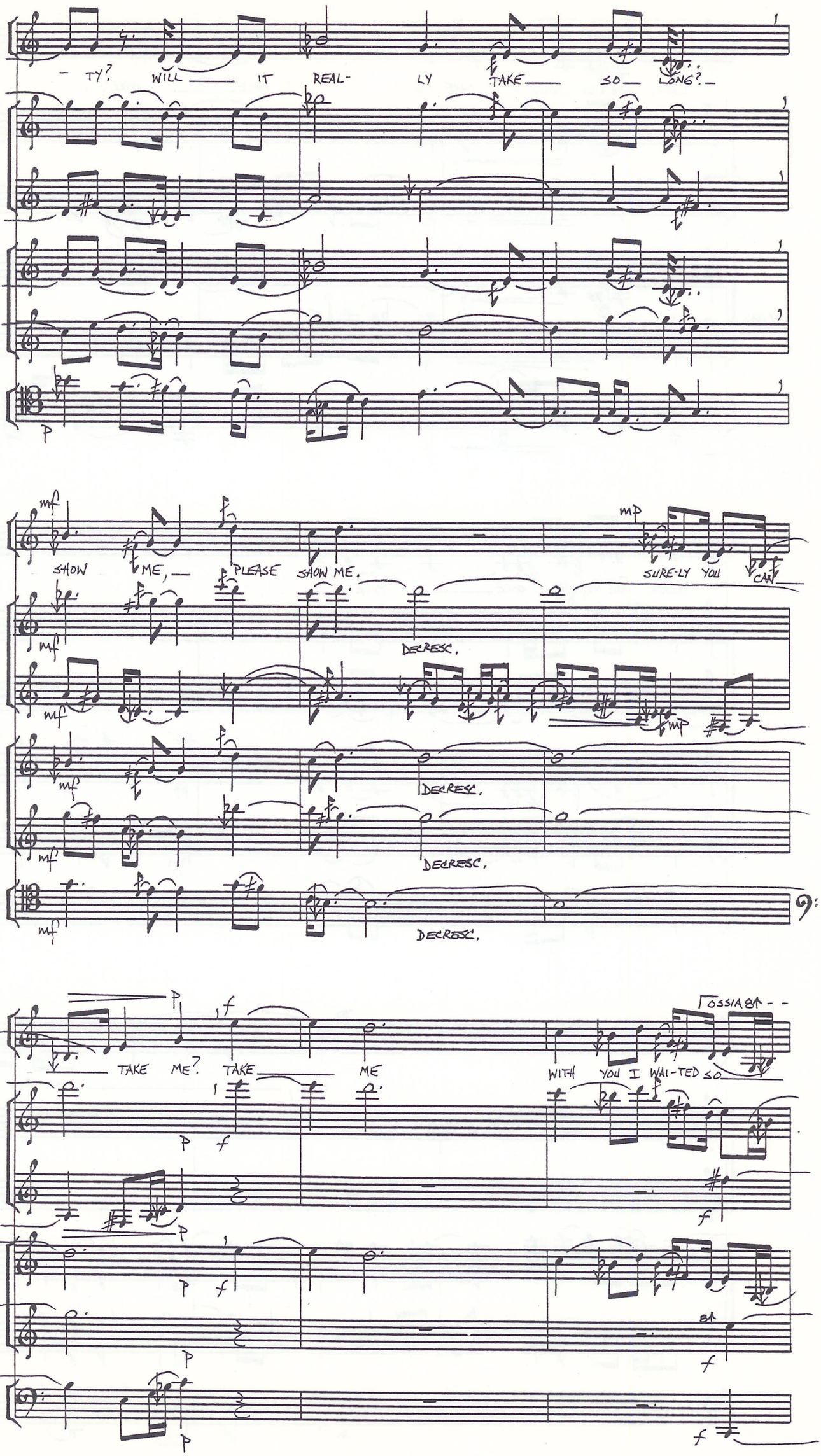

WON- DER - FUL TALES WE TOLD OUR-SELVES. THE MON-U-MENTS SO GLO -

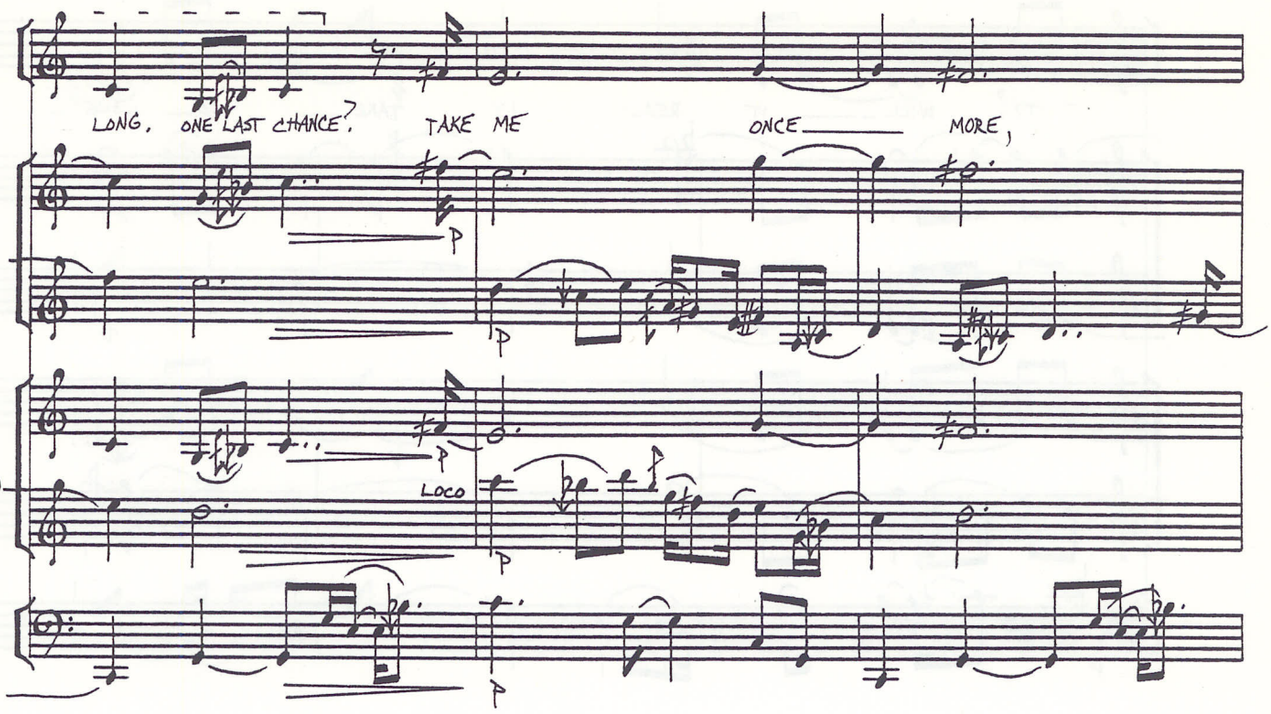

- RI - OUS, AS IF WE — OWNED THE EARTH AND SKY.
WE MADE SUCH PLANS,
mp
WE HAD — SUCH DREAMS — TO SHAPE THE WORLD — AS WE PLEASED. — NO COST — TOO GREAT,
p
LEGATO
BLIND TO — THE BEAU-TY, BLIND TO THE PAIN WE CAUSED OUR-SELVES, WE WOR-SHIPPED —
8va
Loco
DECRESC.

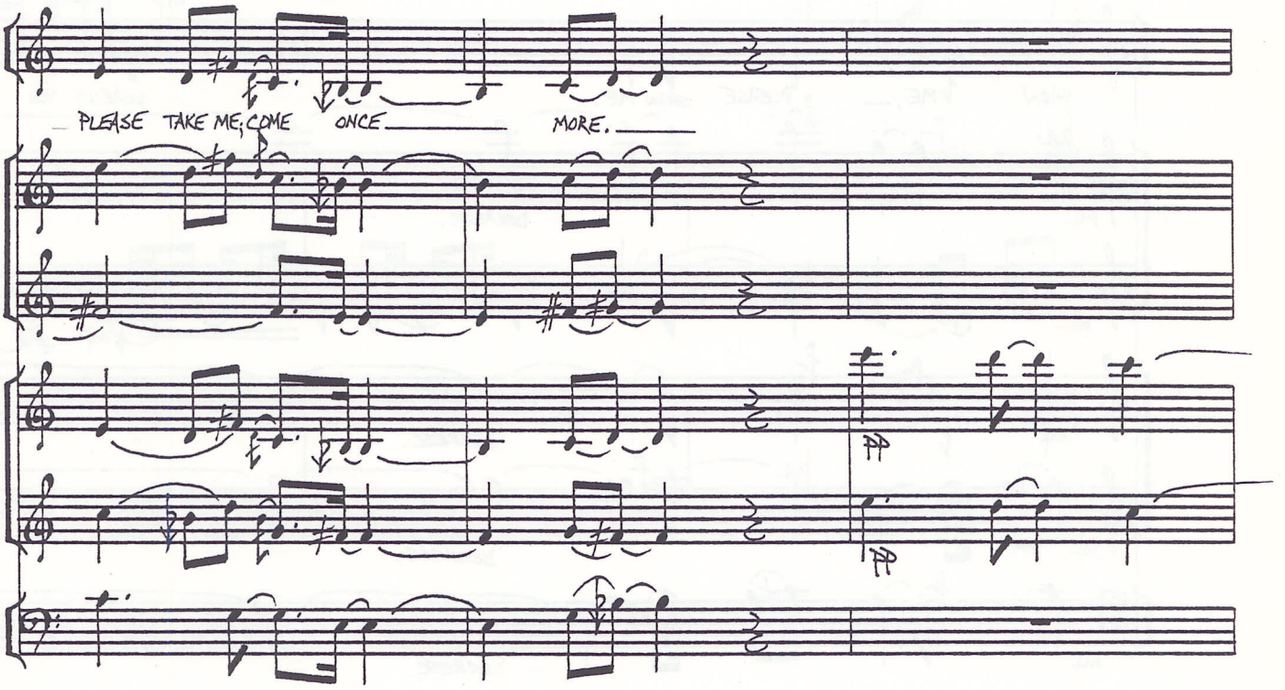

— OUR LOSS.
FOR- - GIVE— ME. —
FOR- - GIVE ME, I MUST— HAVE BEEN A BIT—
— CON - FUSED. —
I WAS— SO BUS - Y, —
SO TIR - ED. —

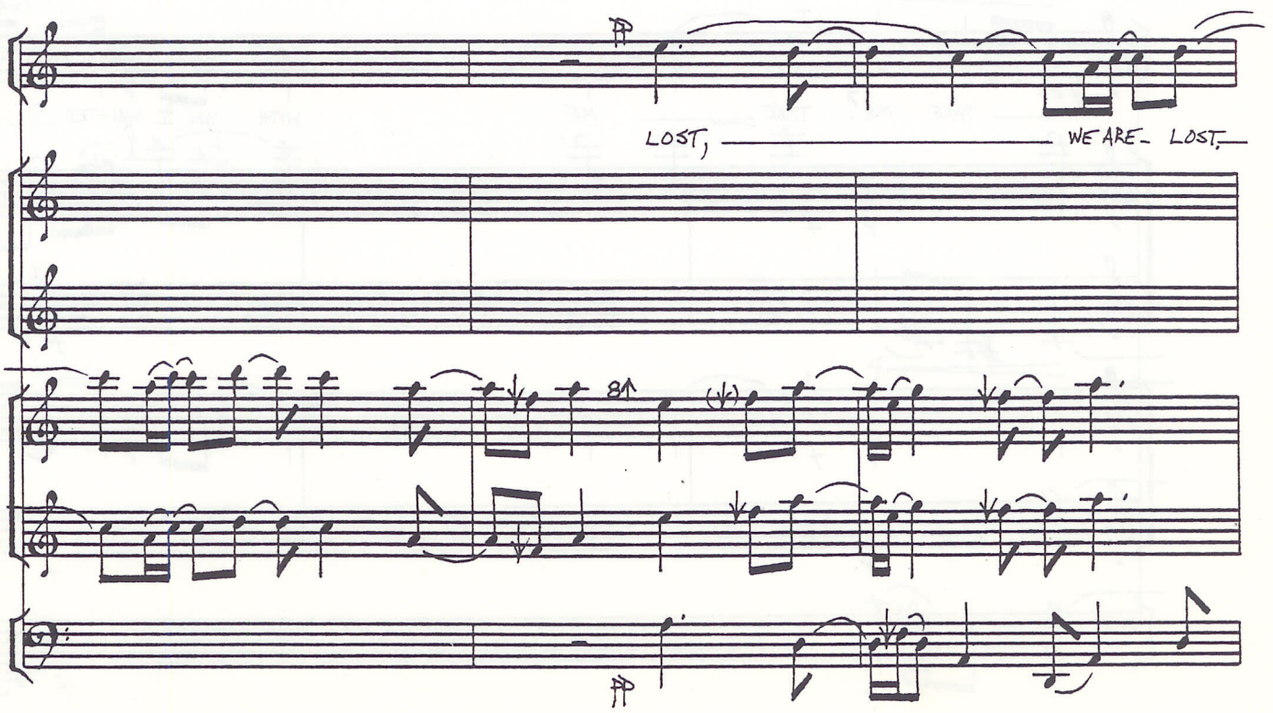

I DID- N'T NO-TICE THAT SOME- THING WAS WRONG. I WAS
AL- - MOST CER-TAIN THAT THERE COULD BE NO OTH-ER WAY.
FOR - GIVE ME.

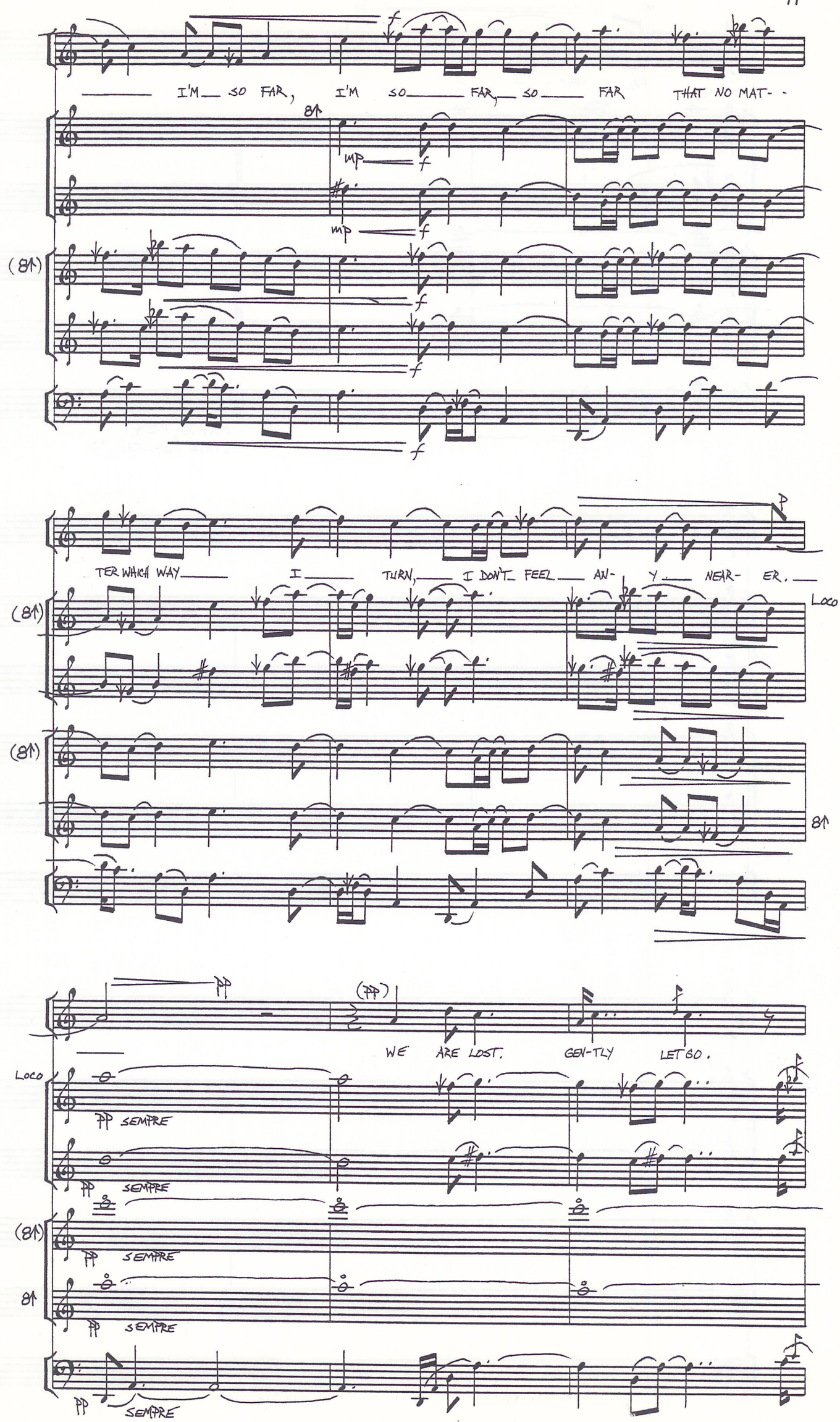

mf
LONG AF - TER THE TROU - BLE STAR-TED I CON-TIN-UED
BLIND - LY - MA-KING ALL THE PRO-FER MOVES, SEL-LING MY MIND - TO PAY FOR, WHAT?
CRESC.
WHERE IS THE REA-SON? WHY ARE WE SO HUN- GRY, SO EMP -

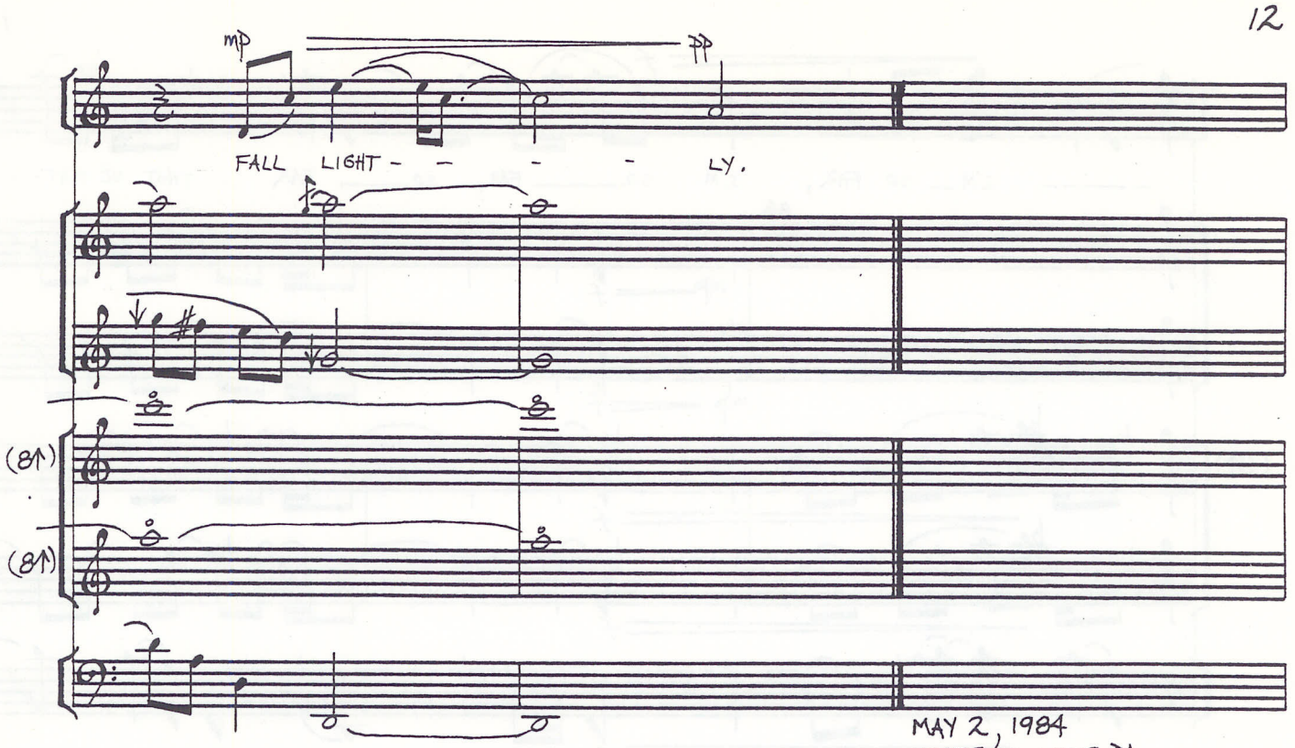
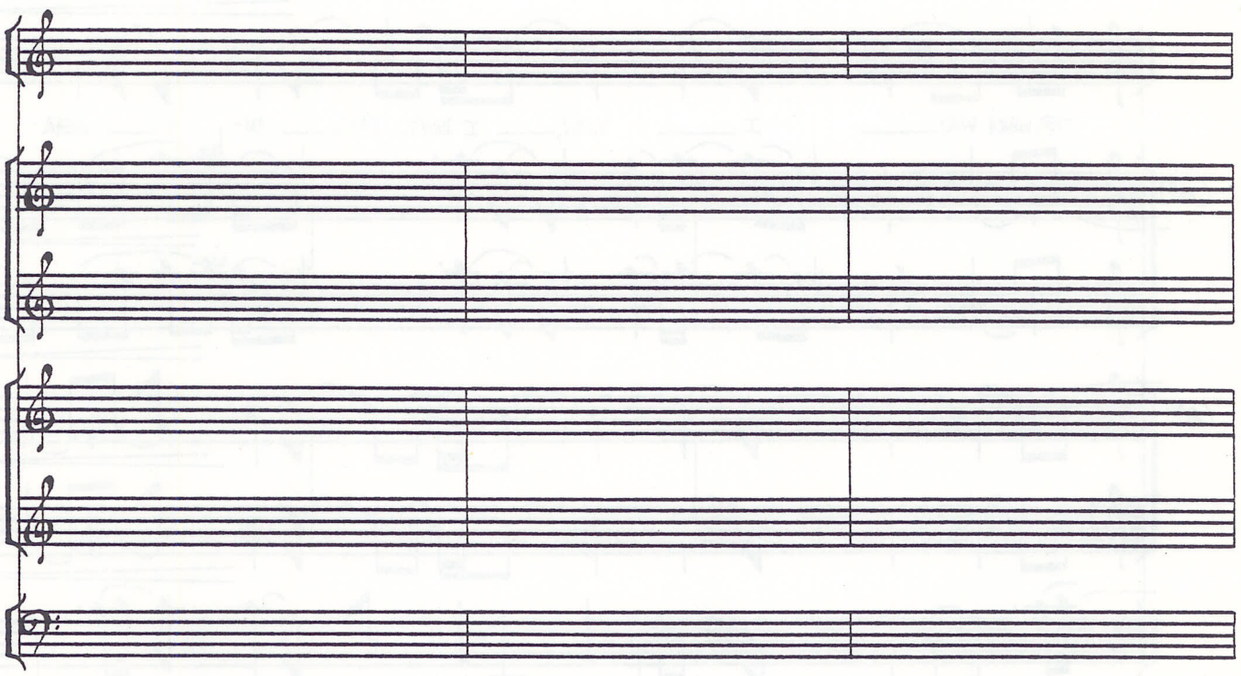
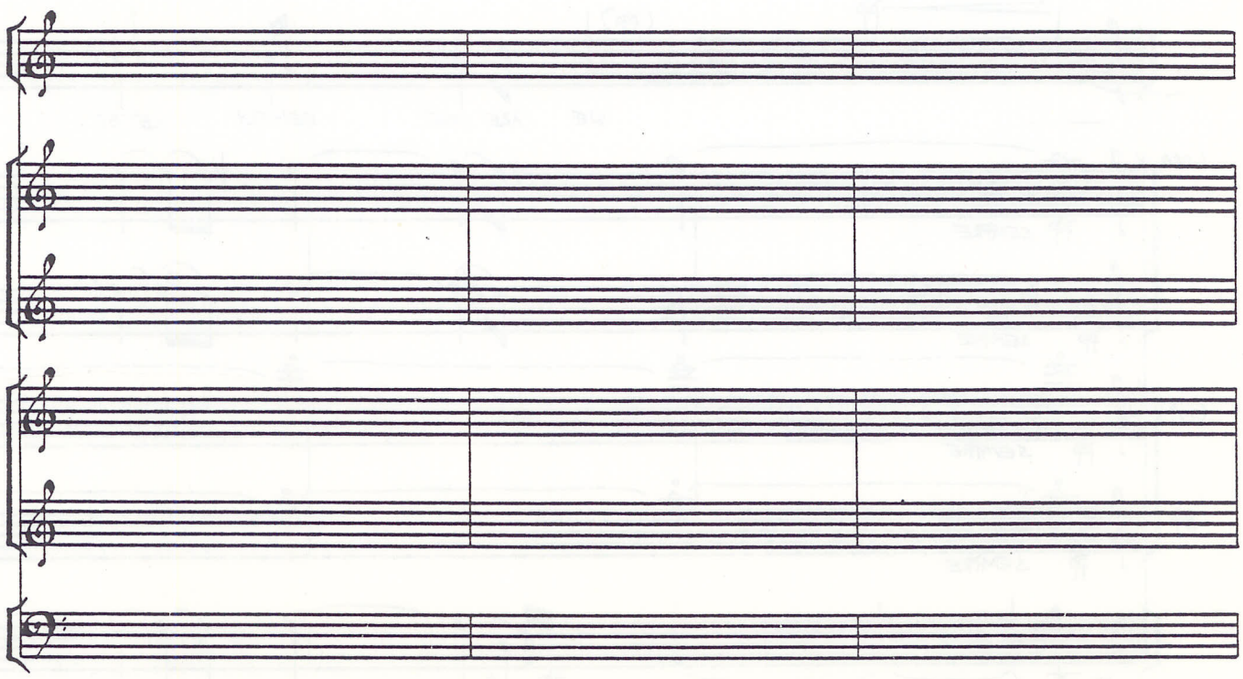

-TY? WILL IT REAL- LY TAKE SO LONG?
SHOW ME, PLEASE SHOW ME. SURE-LY YOU CAN
DECRESC.
DECRESC.
DECRESC.
DECRESC.
TAKE ME? TAKE ME WITH YOU I WAI-TED SO
OSSIA 8A


LONG, ONE LAST CHANCE? TAKE ME ONCE MORE,
(8va)
LOCO


PLEASE TAKE ME; COME ONCE MORE.


LOST, WE ARE LOST.
8va


I'M SO FAR, I'M SO FAR, SO FAR THAT NO MAT-
TER WHICH WAY I TURN, I DON'T FEEL AN- Y NEAR- ER.
WE ARE LOST. GEN-TLY LET GO.



MAY 2, 1984
STATE COLLEGE, PA.