

DT0052 | TRUMBORE  
SSAA CHORUS & PIANO

# HOW TO FALL IN LOVE WITH YOURSELF

SSAA Chorus & Piano

The logo for Dale Trumbore, featuring a stylized musical note above the word "daletrumbore" in a lowercase, sans-serif font. Below the name, the word "composer" is written in a smaller, lowercase, sans-serif font, with each letter spaced out.

daletrumbore  
c o m p o s e r

## HOW TO FALL IN LOVE WITH YOURSELF

Do not believe anyone  
who tells you it will be easy  
or it will be impossible.

It will have less to do with  
photographs and more to do  
with mirrors; not one single  
budding, more a slow-growing vine.

Practice it long before you've found  
the limb or the nape of it; love all of it;  
love even the lack of it, the empty reach  
and longing need.

Add all of it to the well.  
When you thirst for a love  
with no reason and no need  
for reason, sip from it endlessly  
a love that refills, that tires of itself  
but does not exhaust itself.

The practice itself is the fall  
and the nape of it, the mirrored reflection,  
the slow-growing vine. It is not easy,  
but it is this simple: Say the words out loud;  
say the words again. Trust that  
you're the only one who can.

Dale Trumbore

## PERFORMANCE NOTES

The vocal lines split between two, three, and four voice parts. Singers should be divided between the parts as equally as possible when each divisi occurs.

In measures 90-95, singers should each be assigned one solo, with up to 29 different soloists. If there are fewer than 29 singers in the chorus, soloists may be assigned multiple numbered solos. If there are more than 29 singers, singers may share solos. Here, the goal is to hear distinctly individual voices emerge from the texture, rather than a unified chorus. Choral parts resume at measure 95.

Commissioned by the NYCOS National Girls Choir  
Christopher Bell, Artistic Director

# How to Fall in Love With Yourself

for SSAA Chorus & Piano

Dale Trumbore

Increasingly persuasive; ♩ = ca. 60

SOPRANO 1 *mf* Do not be - lieve a - ny - one *p* who

SOPRANO 2 *mf* Do not be - lieve a - ny - one *p* who

ALTO *mf* Do not be - lieve a - ny - one *p* who

PIANO *mf* *p*

5 *mf* tells you it will be ea - sy *p* Or it will be

tells you it will be ea - sy *p* Or

tells you who tells you it will be ea - sy.

5 *mf* *p*

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11 *mf* im - pos - si - ble. \_\_\_\_\_

it will be \_\_\_\_\_ *mf* im - pos - si - ble.

Or it will be im - pos - si - ble.

11 *mf*

16 **Soprano** *mp* It will have less to do with pho - to - graphs. \_\_\_\_\_

**Alto** *mp* It will have less to do \_\_\_\_\_ with pho - to - graphs. \_\_\_\_\_

16 *mf* *p*

21 \_\_\_\_\_ and more to do \_\_\_\_\_ with mir - rors; \_\_\_\_\_

\_\_\_\_\_ and more and more to do with mir - rors; \_\_\_\_\_

21 *mf*

26 *pp* *mp* *pp* *f*

not one sin - gle bud - ding, more a slow grow - ing vine.

not one sin - gle bud - ding, more a slow grow - ing vine.

29 *p* *p* *f* *mp*

Prac - tice it long be - fore you've

Prac - tice long be - fore you've

33 *mf* *mf* *p* *mf* *pp* *mp*

found the limb or the nape of it;

found the limb or the nape of it;

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Slightly faster (♩ = ca. 66 - 72)

48 **Soprano 1** *pp* *p*  
all of it to the well. oo and no

**Soprano 2** *pp* *p*  
all of it to the well. oo and no

**Alto 1** *mf* *p*  
Add all of it to the well. When you thirst for a love with no rea - son

**Alto 2** *mf* *p*  
Add all of it to the well. When you thirst for a love with no rea - son

48 *f* *mf* *pp*  
3 3

52 *mp* *mf*  
need for rea - son. sip from it end - less - ly

*mp* *mf*  
need for rea - son. sip from it end - less - ly

*p* *mf*  
oh sip from it end - less - ly

*p* *mp* *mf*  
no need for rea - son. sip from it

52 *mf*  
3 3 3 3 3 3 3 3

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6

56

*< ff*

a love that re - fills.

*< ff*

a love that re - fills.

*< ff* *p*

a love that re - fills. that tires of it - self

*< ff* *p*

end - less - ly a love that re - fills. that tires of it - self

56

60

*mp*

but does not ex - haust it - self.

*mp*

but does not ex - haust it - self.

60

64 **Soprano 1** *mf* 3 3  
 The prac-tice it - self is the fall and the nape of it

**Soprano 2** *mf* 3 3  
 The prac-tice it - self is the fall and the nape of it

**Alto** *mf* 3 3  
 The prac - tice it - self is the fall and the nape of it

64 *mp* 3 3

68 **Sopranos** *p* 3 3 *f*  
 The mir - rored re - flec - tion, the slow-grow - ing vine.

**Altos** *p* 3 3 *f*  
 The mir - rored re - flec - tion, the slow-grow - ing vine.

68 *mf* 3 3 *f* *mp* 3

71 ♩ = ca. 66 *mp* *pp* *mp* *p*  
 It is not ea - sy but it is this sim - ple:

*mp* *pp* *mp* *p*  
 It is not ea - sy but it is this sim - ple:

71 *mf* *pp* *mp* *p* *mf*

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76 **Soprano 1** *mf* *p*  
Say the words out loud, out loud.

**Soprano 2** *mf* *p*  
Say the words out loud. Say

**Alto 1** *mf* *p*  
Say the words out loud. out loud.

**Alto 2** *mf* *mf*  
Say the words out loud. Say



Piano accompaniment for measures 76-79. The right hand features a melodic line with a trill in measure 78, while the left hand provides a steady bass line. Dynamics range from *mf* to *p*.

80 *mf* *p* *rit.* *f* **Tenderly; ♩ = ca. 50**  
Say the words a - gain. Trust that you're the

*mf* *p* *f*  
the words a - gain. Trust that you're the

*mf* *p* *f*  
Say the words a - gain, a - gain. Trust that you're the

*mf* *p* *f*  
the words a - gain, a - gain. Trust that you're the



Piano accompaniment for measures 80-83. The right hand has a melodic line with a trill in measure 81, and the left hand has a bass line. Dynamics range from *pp* to *mf*. The tempo is marked *rit.* and *Tenderly; ♩ = ca. 50*.

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rall. . . . . In time; ♩ = ca. 50

89 **S1 Tutti**  
*f*  
that you're the on - ly one who can.

**S2 Tutti**  
*mf* *f*  
Trust that you're the on - ly one who can.

**A1 Tutti**  
*mf* *f*  
Trust that you're the on - ly one who can.

**A2 Tutti**  
*mf* *f*  
Trust that you're the on - ly one who can.

89  
*mf* *p* *mf* *f* *mp* *ff*  
Musical accompaniment for piano with dynamic markings and triplets.

FOR PERFORMERS ONLY