

# Fall In Love Alone

Stacey Ryan

♩ = 85

S(owo)

Suss-pranos

Alto

Tenor

Bae-ss

Drumset

*ppp* *fff* *ppp*

If we ne-va try, how will we kno ba-by, how fa we go

*ppp* *fff* *ppp*

If we ne-va try, how will we kno ba-by, how fa we go

*ppp* *fff* *ppp*

If we ne-va try, how will we kno ba-by, how fa we go

*ppp* *fff* *ppp*

If we ne-va try, how will we kno ba-by, how fa we go

5 **A**

So. I'm fa - mi - li - ar with un - re - qui - ted I

S. *mp* DOO fa - mi - li - ar

A. *mp* DOO

T. *mf* BOP Ah

B. *mf* DOO ba - dm - ba - m - be

D. Set

The musical score is written for a vocal ensemble with five parts: Soprano (So.), Alto (A.), Tenor (T.), Bass (B.), and Double Bass (D. Set). The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The Double Bass part provides a rhythmic accompaniment. The lyrics are: 'I'm familiar with unrequited I', 'DOO familiar', 'DOO', 'Ah', 'DOO', 'badm bam be'. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and a section marked 'A' with a repeat sign. The Soprano part has a fermata over the word 'unrequited'. The Alto part has a fermata over the word 'DOO'. The Tenor part has a fermata over the word 'Ah'. The Bass part has a fermata over the word 'DOO'. The Double Bass part has a fermata over the word 'bam'.

6

So. know you got a heart that's un-de-ci-ded just like mine It takes its sweet

S. Ebmaj7 un-de-ci-ded Gm7 It takes its sweet

A. BOP Ah BOP Ah

B. DOO ba-dm - ba - m - be DOO

D. Set

8

So. time I've been try-na dive in - to the deep end 'Cause

S. Cm7 Ebmaj7 Ab9?? Bb7 time DOO BOP DOO dive the deep end

A. DOO

T. BOP Ah

B. DOO

D. Set

10

So. I don't rea - lly wa - nna lose a good friend, but I

S. *Ebmaj7* lost a good friend

A.

T. BOP Ah

B. DOO

D. Set

11

So. might Find some-thing di - vine

S. *Gm7* Find some-thing di - vine *Cm7* *Ebmaj7* *Ab9??* DOO BOP

A.

T. BOP Ah DOO BOP

B. DOO

D. Set

13

So. It's e - lec - tric ev - ery time. we touch I been li - vin' fo' dat head - rush

S. *Bb7* DOO hm *Ebmaj7* fo dat head - rush

A. DOO

T. BOP Ah BOP AhhHh

B. DOO DOO

D. Set

**B**

15

So. But some-times it's too much If we ne-va try,

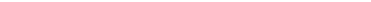
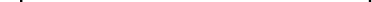
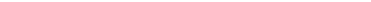
S. *Gm7* But it's too much *Cm7* *Ebmaj7* *Ab9??* if we ne-va trie - *Bb7*

A. But it's too much

T. BOP AhHh DOO BOP If we ne-va try,

B. DOO

D. Set

D. Set			
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D. Set

23

So. I don't wa-nna fall in love a - lone I

S. w? ba - by how fa - - - -

A.

T. BOP

B. DOO

D. Set

26 **C**

So. wish that I could tell what you were thi - nking I

S. Bb7 mp

A. mp

T. mf BOP

B. mf DOO

ba - dm - ba - m - be

D. Set

27

So. hate that I slip up while I been dri - nkin', but oh, well I can't help my -

S. Ebmaj7 Gm7

A.

T. BOP BOP

B. DOO ba - dm - ba - m - be DOO

D. Set

29

So. self I'm ge-ttin' rea-lly ti-red of this back and forth

S. Cm7 Ebmaj7 Ab9?? Bb7

A.

T. BOP

B. DOO ba - dm - ba - m - be

D. Set



31

So. Why don't we just give in - to this dri - vin' force, I mean there's some-thin' be -

S. Ebmaj7 Gm7

A.

T. BOP BOP

B. DOO ba-dm - ba - m - be DOO

D. Set

33

So. tween us It's e - lec - tric e - very time. we touch

S. Cm7 Ebmaj7 Ab9?? Bb7

A.

T. BOP

B. DOO

D. Set

35

So. I've been li - vin' fo' dat head - rush But some-times it's too much

S. Ebmaj7 Gm7

A.

T. BOP BOP

B. DOO DOO

D. Set

37

**D**

So. If we ne-va try How will we kno

S. Cm7 Ebmaj7 Ab9?? Bb7 Ebmaj7

A. we ne-va trie how will we kno

T.

B.

D. Set

40

So. Ba-by, how far \_\_\_\_ this. thing. could. go \_\_\_\_ Give me a sign\_\_

S. *Gm7* *Cm7* *Ebmaj7* *Ab9??* *Bb7*  
 - ba-by how fa - r thing could go

A. thing could go

T. thing could go

B. thing could go DOO ba-dm-ba-m-be

D. Set

43

So. *Ebmaj7* if I'm on yo mind \_\_\_\_ *Gm7* Ba-by, how far \_\_\_\_ this. thing could. go

S. dm-ba-m-be

A.

T.

B. dm-ba-m-be

D. Set

46

So.

S.

A.

T.

B.

D. Set

This musical score is for a six-part setting, likely a Mass, in a key with two flats (B-flat and E-flat). The score is written for Soprano (So.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Double Bass (D. Set). The Soprano part begins with a melodic line on measure 46, while the other parts enter with sustained notes. The notation includes treble clefs for the vocal parts and a bass clef for the Double Bass part. The score concludes with a double bar line.