

Splitting for SSAA

*Pushed him out. My body.
My baby. He is mine.
(He is not mine.)
I was on fire. Ma-Ma!
You were one. Now you're two.
Ba-by! He needs me. Doesn't need me.
Soon he will not need me, he pushes me away. He keeps growing.
One day he will leave. There he goes, on his way.
I was on fire when I pushed him out. Now he is firing me.
There he goes, on his way. Such beauty.*

words and music by Allie Weigh.

A
♩ = 100

Soprano

Mezzo-soprano

Alto 1

Alto 2

p *mp*

pushed him out pushed him out pushed him out pushed him out

pushed him out pushed him out pushed him out pushed him out

5

mf < >

S. my bo - dy my bo - dy my bo - dy

mf *f* *mp*

Mzs. pushed him out pushed him out pushed him out pushed him out my ba-by

mf *f* *mp*

A.1 pushed him out pushed him out pushed him out pushed him out

mf *f* *mp* *mf*

A.2 pushed him out pushed him out pushed him out pushed him out my ba - by

10 **B** *mf*

S. my bo - dy I was on fire I was on fire

mf *mp*

Mzs. my ba-by my ba - by my ba - by

f *mp*

A.1 he is mine he is mine he is mine he is mine

mp *f*

A.2 my ba - by my ba - by my ba - by he is not mine he is not mine

15

S. *f* *f* *f*
mp ma - ma ma - ma ma -

Mzs.
 I was on fire I was on fire I was on fire I was on fire I was on fire

A.1 *mf* *mp*
 I was on fire I was on fire I was on fire

A.2 *mp* *mp*
 I was on fire I was on fire I was on fire I was on fire I was on fire

20

S. *f* **C**
p ma *f* ma - ma

Mzs.
 i was on fire *f* ma - ma

A.1 *p* *mf*
 ma ma

A.2
 i was on fire you were one now you're two

S. *mp* *mf* *mp*

Mzs. ba - by ba -

A.1 *mf* *p* *gradual cresc until bar 33*
 you wereone now you're two you wereone now you're two you wereone

A.2 *p*
 you wereone now you're two you wereone now you're two you wereone

31 S. *mp* *mf* *mf* *f*
 ba - by ba - by

Mzs. *mf*
 - by he needsme does - n'tneed me needsme does - n'tneed me

A.1 *mf*
 now you're two you wereone now you're two you wereone now you're two

A.2 *mf*
 now you're two you wereone now you're two you wereone now you're two

36 *mf dolce* *f*

S. needs me does - n't need me needs me does - n't need me

Mzs. *mp* *f*
needs me does - n't need me needs me does - n't need me

A.1 *mp* *f*
needs me does - n't need me needs me does - n't need me

A.2

40 **D**

S. *percussive and steady until bar 42*
p

Mzs. *percussive and steady until bar 42*
p
needs me does - n't need me

A.1 *percussive and steady until bar 42*
p
needs me does - n't need me

A.2 *mf espressivo*
soon he will not need me he pu - shes me a - way

42 *blend with alto 2 line*

S. soon he will not need me he pu-shes me a-way soon he will not need me

Mzs. needs me does - n't need me needs me does -

A.1 needs me does - n't need me needs me does -

A.2 *mf* soon he will not need me he pu-shes me a-way he keeps

45 **E** *affetuoso until F*

S. he pu-shes me a-way *f*

Mzs. n't need me he keeps

A.1 *p cresc.* n't need me he keeps gro-wing he keeps gro-wing he keeps *f*

A.2 *p cresc.* gro - wing he keeps gro-wing he keeps gro-wing he keeps *f*

51 *f* F *f* *breathe together*

S. *f* *f*
 one day he will leave one day he will leave oneday he will

Mzs. *f*
 gro-wing oneday he will

A.1 *mp* *f*
 gro-wing he keeps gro-wing he keeps gro-wing oneday he will

A.2 *mp* *f*
 gro-wing he keeps gro-wing he keeps gro-wing oneday he will

58 *mp dolce and sad*

S. *mp*
 leave oneday he will leave oneday he will leave oneday he will

Mzs. *mp*
 leave oneday he will leave oneday he will leave oneday

A.1 *mp*
 leave oneday he will leave oneday he will leave

A.2 *mp*
 leave oneday he will leave oneday he will leave

67 G

S. *p*
leave

Mzs. *p*
he will leave

A.1 *p* *mf*
one day he will leave there he goes on his way

A.2 *mf*
there he goes on his way there he goes on his way

73

S. *opt.solo* *mf*
I was on fire when I pushed him out *opt.solo* *mf*

Mzs. *mp*
now he is fi - ring me

A.1 *mp*
there he goes on his way there he goes

A.2 *mp*
there he goes on his way there he goes

76

S. I was on fire when I pushed him out

Mzs. now he is fi - ring me

A.1 on his way there he goes on his way

A.2 on his way there he goes on his way

79

H *mp*

S. such beau - ty such beau -

Mzs. *mp* such beau - ty such beau -

A.1 *mp* there he goes on his way there he goes on his way there he goes

A.2 *mp* there he goes on his way there he goes on his way there he goes

84 *mp*

S. ty such beau - ty

Mzs. ty such beau - ty

A.1 on his way stagger breathe

A.2 on his way

Notes about interpretation:

All of the dynamics indications are very important for this piece to be effective. Take time to study the dynamics in your vocal line and how they change and interact with the other vocal lines (for example check out the dynamics in bars 11 and 13 in the alto lines). There are often articulation marks (tenuto) on the notes and syllables that should be slightly accented in your phrases. The caesura marks are also very important to punctuate different sections of the piece. They last approximately 3 beats each, though a conductor may decide to make it shorter or longer. A small ensemble with no conductor should pre-establish the count so that the entries are clean. The rests should be very precise as they are a part of the musical lines. In bar 57, the breath can be audible. The *ma-ma* in the soprano line at bars 15-20 should ideally sound like it is a loud call coming from across a vast distance--forte but like an echo---perhaps the sopranos can aim their voices up or back, and even cup their hand(s) beside their mouth, depending on the acoustic of the space they are singing in. Experiment with what sounds best.