

# Kala Pierson



# She Was Warned

soprano and piano [high edition] – 5:00



Coretta Scott King,  
Mitch McConnell

# She Was Warned

soprano and piano • 4:00  
(for lower editions, see note below)

Kala Pierson  
(b. 1977)

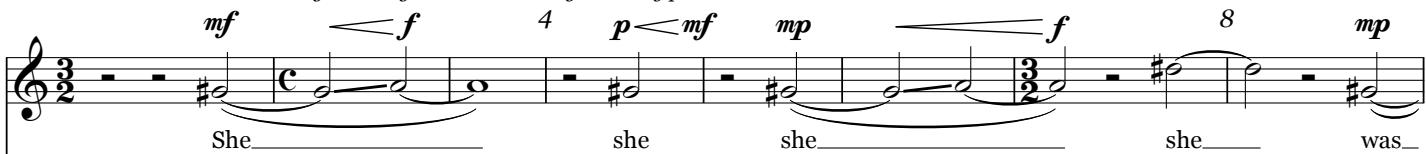
**She was warned. She was given an explanation. Nevertheless, she persisted.**

– U.S. Senate Majority Leader Mitch McConnell, on silencing Senator Elizabeth Warren  
for reading Coretta Scott King's description of racist power abuse by Jeff Sessions,

which begins,  
**"I write to express my sincere opposition"**

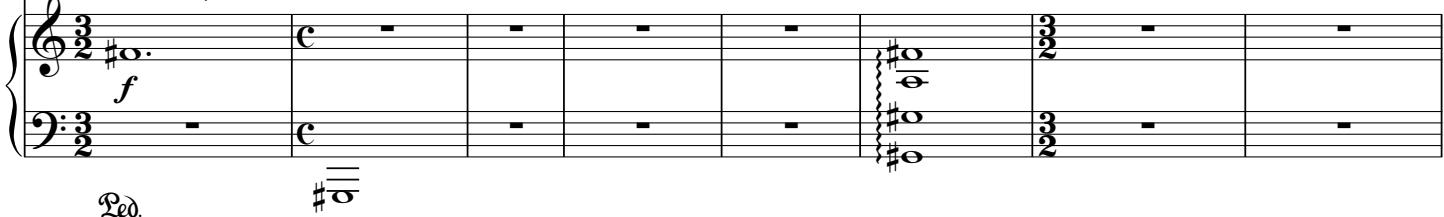
**intenso, rubato**  $\text{♩} = 60$

*dig into all glisses: all are long and very pronounced*



She \_\_\_\_\_

**intenso, rubato**  $\text{♩} = 60$



she \_\_\_\_\_

*Ped.*



*Pedal stays down (no pedal changes!) from m. 1 to m. 41*

*breathe in at least slightly at every rest, but maintain a connected line  
(a lyrical, intensely driving effect, not a 'breathless' effect)*

12



she \_\_\_\_\_ was warned, \_\_\_\_\_

she \_\_\_\_\_

... Pedal still down (no changes) ...

This is the highest edition. Transposition is welcome, up to a perfect 4th lower. (Transposed editions are available at the URL below.)

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More info and a PDF of this score: **[kalapierson.com/solovoice/she](http://kalapierson.com/solovoice/she)**

This piece is released under traditional copyright with two exceptions:

- 1) The score is distributed at a cost of \$0 (if you wish to pay something, please donate to an anti-racist or feminist group of your choice);
- 2) You can freely make and share copies of the score, as long as the copies aren't altered in any way.

♪ Let me know about any planned performances ♪  
so I can thank you, share your concert info, and see how far we can amplify this!

2

16

*sim. (breaths at all rests, but connected/driving lines)*

20

*mp*

was      warned,      she \_\_\_\_\_

was      gi - ven,      was

*... Pedal still down (no changes) ...*

*still legato**mf*

24

gi - ven an ex - pla - na - tion,      she \_\_\_\_\_

was      she \_\_\_\_\_

*... Pedal still down (no changes) ...*

28

*no rest this time:**connected and intensifying*

was      warned,

ne-ver-the-less,

*f*

*3*

*ff*

*mf*

*3*

*... Pedal still down (no changes) ...*

32

*mf*

she \_\_\_\_\_

was      ne-ver-the-less,

she \_\_\_\_\_

*f*

*3*

*mf*

*3*

*... Pedal still down (no changes) ...*

was warned,

*... Pedal still down  
(no changes) ...*

*J = 66*

44 *mp* reading from King's letter:  
suddenly calm, confident, direct

"I write to ex -

*J = 66*

*ff* *p*

*Ped.*

*standard pedal notation from this point until m. 62*  
(pedal changes only where indicated — only in mm. 53, 55, and 62)

*\* (first pedal action of any kind since m. 1) (m. 42 = first silence in the piece)*

*... Pedal still down ...*

48

press my sin - cere op - po - si - tion."

"I write"

52

across mm. 53-60, slowly moving from reading to internalizing:  
the word "I" becoming the singer (the singer hearing her own voice as resistance)

*mp*

"I write"

4

$\text{d} = 54$

56

$p$  —————  $mp$  —————

$mp$  legatiss.

LH

RH

$f$

60

$mf$

now, radiant confidence — no sense of warning

LH

$f$

ne-ver-the-less,

... Pedal now stays down until m. 86 (no pedal changes) ...

64

radiant through end of piece: "she" and "I"  
now part of the same impulse, equally lyrical

she

I

68

$pp$  —————  $mf$  —————  $p$  —————

... Pedal still down  
(no changes) ...

*d = 46*

*mp* ————— *f*

*d = 46*

*I*

*72*

*mf* *>* *she*

*... Pedal still down  
(no changes) ...*

*ff* ————— *pp* ————— *mp* ————— *f*

*dynamics sim.  
(free swells) ...*

*76*

*I*

*pp* ————— *mp* ————— *f*

*... Pedal still down  
(no changes) ...*

*80*

*she* *I*

*pp* ————— *mf* ————— *ff*

*... Pedal still down  
(no changes) ...*

*84*

*88*

*I*

*... Pedal still down ...*

*\* (first pedal action  
of any kind  
since m. 62)*

*Ped.*

*(pedal up  
with voice) \**