

Coretta Scott King,
Mitch McConnell

She Was Warned

female voice and piano • duration 4:00
transposition welcome (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 ♩ = 60

dig into all glisses: all are long and very pronounced

She _____ she she _____ she _____ was_

intenso, rubato ♩ = 60

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)*

_____ she _____ was warned, _____ she _____

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

Transposition welcome, up to a minor 3rd lower or up to a major 2nd higher. (Transposed editions are available at the URL below.)

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More info and a PDF of this score: kalapierson.com/solovoice/she

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♪ **Let me know about any planned performances** ♪

so I can thank you, help share your concert info, and see how far we can amplify this!

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

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*

f

was warned, ne-ver-the-less,

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

mf

36

mf

she was ne-ver-the-less, she

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

40 *f*

was warned,

f *p* *f*

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

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

44 *mp* "I write to ex-

ff *mp* *p*

... Pedal still down ...

* (first pedal action of any kind since m. 1)

(m. 42 = first silence in the piece)

Ped.

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

$\text{♩} = 66$

48

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

mp *pp* *mp*

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"

mf

$\text{♩} = 54$

56

p ————— *mp*

f ————— 60

mf

LH

RH

now, radiant confidence — no sense of warning

mf

3

5

ne-ver-the-less, —

3

... 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

68

she

I

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

pp *mf* *p*

♩ = 46 *mp* *f* 72 *mf*

she

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

ff *pp* *mp* *f*

dynamics sim. (free swells) ... 76

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

pp *mp* *f*

80

she

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

mf *pp* *mf* *ff*

84 88

... Pedal still down ...

(first pedal action of any kind since m. 62) * Ped. (pedal up with voice) *