
KEVIN MARCH

SONGS OF REMEMBRANCE
AND RESISTANCE

Part 1
She Persisted

for
Voice (medium) & Piano

Also available for low and high voices.

2017

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Program Notes

On February 7, 2017, United States Senator Mitch McConnell (R-KY) attempted to silence fellow Senator Elizabeth Warren, during her statement on the floor of the Senate, opposing the confirmation of Jeff Sessions to the cabinet post of Attorney General. Sen. Warren had begun reading a letter Coretta Scott-King had written to the Chair of the Senate Judiciary Committee in 1986 opposing Sessions' confirmation as a federal judge on the basis of his propensity for racial discrimination. Sen. McConnell interrupted her reading of the letter, invoking Senate Rule XIX, a seldom-used Senate rule which prohibits Senators from "impugning" one another's characters.

In defense of his action, Sen. McConnell stated, "She was warned. She was given an explanation. Nevertheless, she persisted." Rather than being accepted as an admonishment, the statement became a rallying cry for a grass-roots women's movement already mobilized in opposition to the agenda of the White House.

This movement, the censure of Senator Warren and this rallying cry, served as the inspiration for this song cycle.

Principled women taking principled action in the face of patriarchal warnings, persisting in spite of fear, harm or threat of harm, are to be found throughout recorded history and across cultures. Though different in time and place and circumstance, they remained (or still remain) committed to a just course of action. They persisted. They persist.

One of the ever-present challenges of text setting is the use of a highly abstract medium to delineate that which is otherwise rather concrete and familiar. Sometimes the challenge is quite easy. For example: what music might suggest "love"? What music might suggest "war"? The repertoire is full of music about love and war. Sometimes the challenge is quite difficult. What music might suggest "persistence"? Most of us, to one extent or another, know "persistence." We've experienced it to some degree; we know what it means, what it feels like. But when cast in pitches and rhythms and meters and melodies, what does it sound like? "Persistence" being the continuation of something in the face of difficulty or opposition, isn't a particularly exalting or glamorous experience, although it may be inspirational and encouraging to others. It's arduous, exhausting.

Reflecting on what I'd written after I'd completed the cycle, I found my setting of the line "She was warned. She was given an explanation. Nevertheless, she persisted," to be somewhat ambiguous. In some passages it sounded admonishing to my ear while in others it sounded more like a quiet encouragement to "keep fighting the good fight." My first impulse was to "fix" my setting of those lines, to re-set it as the heroic rallying cry of the movement it's come to represent. I've decided however to let the settings be as they are, to let them sound admonishing or arduous on occasion in the hope that the listener might experience a bit of what millions of others have experienced: the transformation of the sting of admonishment into a drive and an oath to persist.

Notes on the Text

The text used in this cycle is drawn from auto-biographical testimony of an event or experience with only two exceptions: 1) the text for Klara Baić is a historical account recast in the first-person, and 2) the line “She was warned. She was given an explanation. Nevertheless, she persisted,” the source of which is previously noted.

The text used in “Hiding Them” is derived from comments made by unnamed sources.

Performance Notes

The songs may be performed as a complete cycle (all songs including the Epilogue in the order in which they appear in the score), or songs may be extracted for performance individually or in a smaller set.

Note that songs 4 and 5 have alternative endings when being performed individually, and segues which should be observed when performing them in conjunction with each other.

If the Epilogue is being performed, it should be sung last in the set, regardless of whether the entire cycle is being sung or individual songs are being excerpted.

Acknowledgement

Special thanks to Jennifer Goltz for her invaluable assistance with the “fitting.”

SONGS OF REMEMBRANCE AND RESISTANCE

Part 1

She Persisted

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Duration: 10 minutes

Rosa Parks

He said, "Are you going to stand up?"
I said, "No, I'm not."

He said, "If you don't stand up,
I'm going to have to call the police
and have you arrested."
I said, "You may do that."¹

"They came on the bus and handcuffed her ... and took her off the bus."²

"She was warned. She was given an explanation. Nevertheless, she persisted."³

Ilhan Omar

"I got in a cab.
He taunted and threatened me
He said the most hateful, sexist things,
called me ISIS,
threatened to tear off my hijab.

I pray for his humanity
and for all those who harbor hate
in their hearts.
I am not the enemy."⁴

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

Harriet Jacobs

"At half past twelve I stole softly down stairs.
I stopped on the second floor, thinking I heard a noise.
The night was so intensely dark that I could see nothing.
I went forth into the darkness and rain.

[...] a place of concealment had been provided for me
[...] nine feet long, [...] seven wide [...] three feet high,
[...] loose board floor.
The air was stifling; the darkness total.
[...] I lived in that little dismal hole [...] for nearly seven years.

I was to escape in a vessel; [...] [at] dusk.,
steer for the North Star at all hazards.
I shall never forget that night.
The next morning I was on deck [...] as the day dawned.
[...] to see the sun rise, for the first time [...], on free soil."⁵

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

Klara Baić

I prepared a hiding place in the yard of my next-door neighbour
in the event of a sudden house search or raid.

In early September I moved, along with my daughter and the boys, to the home of my relative,
where we remained until the liberation.

I took this decision to shelter the boys
despite the warning of severe punishment.⁶

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

Hiding Them

"They come ...

They come and sweep the entire neighborhood

So we call each other and text each other

And we say, "Don't go out! Don't go out!"

After the raids we go to church

We live that.

And the churches are hiding them.

And people are hiding them."⁷

¹ Rosa Parks, recalling the event of her arrest in 1955. "Interview with Rosa Parks," conducted by Blackside, Inc. on November 14, 1985, for *Eyes on the Prize: America's Civil Rights Years (1954-1965)*. Washington University Libraries, Film and Media Archive, Henry Hampton Collection.

² Mineola Dozier Smith, giving an eye-witness account of Rosa Parks' arrest. Schapiro, Rich. "Mineola Dozier Smith, 94 recalls witnessing arrest of Rosa Parks on Montgomery bus in 1955, which helped spark movement to end segregation in South." *New York Daily News*. N.p., Sunday Nov. 2015. Web.

³ Senator Mitch McConnell. 07 Feb. 2017.

⁴ Ilhan Omar, describing on Facebook the sexist and Islamophobic taunts she received from a Washington D.C. cab driver. 07 Dec. 2016.

⁵ Excerpts from Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. Boston: Thayer & Rldridge, 1861. Print.

⁶ A historic account re-cast in the first person. "Women of Valor: Klara Baić – Stories of Women Who Rescued Jews During the Holocaust." N.p., n.d. Web. 09 Mar. 2017.

⁷ Various un-named individuals, working to protect undocumented immigrants from deportation.

Women Who Persisted*

On December 1, 1955, **Rosa Parks** refused to give up her seat on a Montgomery, Alabama city bus to a white passenger. She was asked to give up her seat. She refused. She was warned that she would be arrested if she did not give up her seat. She again refused and she was arrested. Her non-violent resistance led to an 11-month boycott of the city bus and eventually a U.S. Supreme Court ruling that segregation on public buses was unconstitutional.

In 1991, at the age of 9, **Ilhan Omar** and her family fled their home in Somalia due to the Somali civil war. They took refuge in Kenya where they lived in a refugee camp for the next 4 years until they emigrated to the United States in 1995. In 2016, she was elected to the Minnesota State House of Representatives and became the first Somali-American lawmaker in the U.S. While attending a White House policy forum in Washington D.C. on December 6, 2016 she got in a cab and was subjected to a barrage of racist, sexist, and Islamophobic insults and threats hurled at her by the cab driver. She used the incident to draw attention to the work that continues to be necessary in combating bigotries of all kinds.

Klara Baić was a Serbian, Catholic, housekeeper who quietly hid two Jewish brothers Mirko and Paul Deneberg during World War II, ultimately saving them from the concentration camps. On February 18, 2007, Klara Baić was named among the "Righteous Among the Nations," the highest honor awarded to non-Jews by the state of Israel, given in recognition of life-saving efforts during the Holocaust.

Harriet Jacobs was born into slavery in 1813 in Edenton, North Carolina. In 1835, at the age of 22, after having given birth to two children, she escaped her owner and hid, for nearly 7 years, in a small cramped attic space above the ceiling of her grandmothers' storage shed. When the opportunity came for her to escape via the underground railroad to the North, she took it, leaving behind her two children and other relatives. Once her freedom was secured in the North, she began making arrangements to retrieve her children. Even after she arrived on free soil, her freedom was not guaranteed until 1852 when the wife of her employer "purchased Jacobs' rights" from the descendant of her original owner.

*And a few who may or may not be women. Currently in the Southwest United States a new "underground railroad" has taken shape to hide and protect undocumented immigrants from deportation and to move them safely to one of the many sanctuary cities around the country. Both churches and individuals have been instrumental in the protection of at-risk individuals. The methods used to hide and transport them are much the same as those used to hide and smuggle Jews and runaway slaves to safety.

Prologue

Mitch McConnell

Kevin March

p very parlando, recit. *, slower*

Voice: She was warned, she was giv-en an ex-pla - na-tion, nev-er-the - less she per-sist-ed.

Piano: (Empty staves)

3 3

3/4 3/4

Detailed description: This musical score for 'Prologue' features a voice line and a piano accompaniment. The voice line is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and a 'very parlando, recit.' instruction. The melody consists of eighth and quarter notes, with two triplet markings over the words 'na-tion' and 'less'. The tempo is marked as 'slower' towards the end. The piano accompaniment consists of two empty bass staves. The piece concludes with a double bar line and a 3/4 time signature.

Rosa Parks

Rosa Parks, Mineola Dozier Smith

Kevin March

5 ♩ = 96 *p* *mf*

Voice: "He said, 'Let me have those seats.'

Pno. *p* *mf*

Ped. *Ped. *Ped. *Ped. *Ped.

8 *p* 5 *mf*

Voice: And the oth-er three peo-ple moved, but I did-n't.

Pno. *p* *mp* *mf*

* Ped. * Ped. *

Detailed description: This musical score for 'Rosa Parks' is in 3/4 time and features a voice line and a piano accompaniment. The tempo is marked as ♩ = 96. The voice line starts at measure 5 with a piano (*p*) dynamic and a 'very parlando, recit.' instruction. The melody consists of quarter and eighth notes. The piano accompaniment starts at measure 5 with a piano (*p*) dynamic and a 'very parlando, recit.' instruction. The piano part features a bass line with a 5-finger pattern and a treble line with a 5-finger pattern. The piece concludes with a double bar line and a 3/4 time signature.

Rosa Parks

11

Voice

He said, "Are you go - ing to stand up?" I said,

Pno.

Ped. * Ped. *

14

Voice

"No, I'm not." He said, "If you don't stand up

Pno.

f Ped. *

17

Voice

I'm go-ing to have to call the po - lice and have you ar-rest - ed."

Pno.

f *ff* Ped. * Ped. * Ped. *

20 *p* *f*

Voice *p* *f*

I said, "You may do that." "They came on the bus and hand-cuffed

Pno. *f*

Ped. **Ped.* **Ped.* **Ped.* *

23 *p*

Voice *p*

her and took her off the bus. She was warned,

Pno. *ff* *p*

Ped. **Ped.* **Ped.* *

26

Voice

she was giv-en an ex-pla - na-tion, — nev-er-the - less she per-sist - ed.

Pno.

Ilhan Omar

Ilhan Omar

Kevin March

♩ = 100 frenetic

Voice

f ³

I got in a cab.

Piano

f *mf*

Voice

³ ³ ³

He taunt-ed and threat-ened me. He said the most hate - ful, sex - ist

Pno.

f *mf*

Voice

³

things._____ Called me I - SIS. Threat-ened to tear off

Pno.

f *mf* *f* *mf*

slower ♩ = 84-88

Stay agitated in the accompaniment
but graceful in the vocal line.

7

Voice

my hi - jab. I

Pno.

f *pp*

p

9

Voice

pray for his hu - man - i - ty.

Pno.

S.P. *S.P.*

11

Voice

and for all those

Pno.

S.P.

13

Voice

who har - bor hate in their hearts.

Pno.

15

Voice

poco rit. *S.P.* *p*

I am

Pno.

ppp

17

Voice

not the en - e - my. She was warned,

Pno.

p

20

Voice

she was giv-en an ex - pla - na - tion, nev-er-the-less she per-sist - ed.

Pno.

Harriet Jacobs

Harriet Jacobs

Kevin March

$\text{♩} = 58$

Voice

Piano

p

mp

loco

8^{vb}

Ped.

*

Ped.

5

Voice

Pno.

p

At half past twelve I stole

p

8^{vb}

Ped.

*

9

Voice

Pno.

soft - ly down stairs.

mp

8^{vb}

Ped.

*

12 *pp*

Voice *pp*

I stopped on the sec-ond floor, think-ing I heard a noise. The

Pno. *pp*

*

15 *p* *mf* *p*

Voice *p*

night was so in - tense - ly dark that I could see

Pno. *p*

loco

8^{vb}. | Ped.

**Ped.*

18 *pp*

Voice *pp*

no - thing. I went forth

Pno. *mp* *pp*

** Ped.*

Harriet Jacobs

20

poco rit. *A tempo*

mp

Voice

in - to the dark - ness and rain. A

Pno.

mp

Ped. * Ped. * Ped. *

24

Voice

place of con - ceal - ment had been pro - vid - ed for me.

Pno.

Ped. * Ped. * Ped. * Ped.

26

Voice

nine feet long sev - en wide, three feet high, loose board floor.

Pno.

* Ped. * Ped. * Ped. * Ped. * Ped. *

29 **accel.**

Voice

The air was stifl - ing the dark - ness tot - al I lived in that

Pno.

Ped. *Ped. *Ped. *Ped. *

31 **rit.**

Voice

lit - tle dis - mal hole for near - ly sev - en years!

Pno.

Ped. *Ped. *Ped. *Ped.

33 **A tempo**

Voice

Pno.

ff **pp** 5:3

*Ped. *Ped.

36 *p*

Voice

Aft-er that I was to es-cape in a ves-sle at dusk, steer for the North

Pno.

*Ped.

5:3

*Ped.

39 *colla voce, ad lib.*

Voice

Star at all haz-ards. I shall nev-er for - get that night.

Pno.

5:3

* Ped.

43

Voice

The next morn ing — I was on deck as the day dawned

Pno.

*Ped.

*Ped.

46

Voice

to see the sun rise on free

Pno.

*Ped. *Ped. *Ped. *

49

Voice

soil. She was warned,

molto rit.
p

Pno.

Ped. *Ped. *Ped.

52

Voice

she per-sist - ed.

(♩ = 30)

Pno.

*Ped. *Ped. *Ped. *Ped. *

ppp

Klara Baić

Klara Baić

Kevin March

$\text{♩} = 82$

Voice

p 3

I pre-pared a hid-ing

Piano

pp

Ped. * *Ped.* *poco*

Voice

3 3

place in the yard of my next door neigh-bor, in the e-vent of a sud-den

8va ----- 1

Pno.

**Ped.*

5

Voice

house search or raid.

Pno.

8va

* Ped.

7

Voice

In ear-ly Sep-tem-ber I moved, a-long with my daugh-ter and the boys, to the

Pno.

8va

* Ped.

9

Voice

house of my rel-a-tives_ where they re-mained un-til the lib-er-a-

Pno.

8va

* Ped.

* Ped.

11

Voice

tion. — I took this de-ci-sion to shel-ter the boys, de-spite the

Pno.

*Ped. *Ped. *Ped. *Ped. *Ped.

14

Voice

warn-ing of se - vere — pun-ish-ment. She was warned, —

Pno.

(pp)

poco
*Ped.

poco
*Ped.

17

poco accel.

Voice

— she per - sist - ed, — she was warned,

Pno.

poco

poco

poco

poco

If performing the next song in the cycle, "Hiding Them," segue immediately to that song after bar 22, without break.

If performing this song independently of the next, continue on to bar 23-33..

21

Voice

she per-sist - ed.

Pno.

f

f

* Ped. * Ped. * Ped.

24

Voice

Pno.

pp

* Ped.

27

Voice

p

She was warned, she was giv-en an ex-pla-

Pno.

* Ped.

30

Voice

na - tion, nev - er - the - less she per -

Pno.

poco

32

Voice

sist - ed.

Pno.

*

Hiding Them

Rev, Samuel Rodriguez,
Anonymous

Kevin March

$\text{♩} = 96$ ϕ Begin here (bar 2) if segueing from the previous song. *f*

Voice

Piano

"They

f * ** * Ped. * Ped. * Ped. * Ped. *

* Begin here if not continuing from the previous song.

** Begin here if continuing from the previous song.

4

Voice

Pno.

come... they come and sweep the en-tire neigh-bor-hood.

f * Ped. * Ped. * Ped. * Ped. * Ped.

7:4

7

Voice

So we call each - oth - er, and text each-oth-er

Pno.

* Ped. * Ped. * Ped. *

10

Voice

and we say, 'Don't go out! Don't go

Pno.

Ped. * Ped. * Ped. * Ped.

13

Voice

out!

Pno.

ff *pp*

* Ped.* Ped.* Ped. * Ped. * Ped.

Hiding Them

16 *p*

Voice

Af-ter the raids_ we

Pno.

**Ped.* **Ped.*

19

Voice

go to church._____ We live_____ that.

Pno.

poco
8^{vb}-----

22

Voice

The church-es are hid-ing them._____ Peo-ple are

Pno.

(8)----- **Ped.*

25

Voice

hi - ding them.

Pno.

**Red.*

poco
8^{vb}

28

Voice

(*)

Pno.

(8)-----

*

* If performing the Epilogue, omit this fermata and proceed to the Epilogue without break.

Epilogue

Mitch McConnell

Kevin March

$\text{♩} = 96$

Voice

Piano

p

Ped. * *Ped.* * *Ped.* *

4

Voice

Pno.

p

She was warned, she was giv-en an ex pla - na - tion, nev-er-the

p

Ped. * *Ped.* * *Ped.* *

Epilogue

7

Voice

less she per - sist - ed. She was warned,

mp

Pno.

mp

*Ped. *Ped. *Ped. *Ped. *Ped.

10

Voice

she was giv-en an ex-pla - na - tion, nev-er-the - less she per-sist - ed.

Pno.

*Ped. *Ped. * Ped. Ped. *Ped. *Ped. *Ped.

13

Voice

ne-ver-the - less she per-sist - ed. She per-sist - ed

mf

Pno.

mf

*Ped. *Ped.

Epilogue

16 *f*

Voice

she per-sis - ted. She per - sist - ed. She per-

Pno.

19

Voice

sist - ed. She per-sist - ed.

Pno.

Ped. **Ped.* * *Ped.* **Ped.***Ped.***Ped.*

22 *rit.*

Voice

She per-sist - ed.

Pno.

pp

26 *pp an echo*

Voice

She per-sist - ed. She per - sist - ed.

Pno.

30 $\text{♩} = 78-82$

Voice

Per - sist - ed.

Pno.

8^{vb}

34 *rit.*

Voice

Per - sist - ed.

Pno.

ppp

8^{vb} *

Appendix

The song found in this appendix combines 4 of the 5 songs and the Epilogue into one, longer form song.

Duration: 6 minutes

She Persisted

U.S. Senator Mitch McConnell,
Rosa Parks, Mineola Dozier Smith
Ilhan Omar, Klara Baic,
Anonymous

Kevin March

$\text{♩} = 96$
p *verly parlando, recit.*

Voice

She was warned, she was giv-en an ex-pla-na-tion, nev-er-the-less she per sist-ed.

Piano

5

Voice

"He said, 'Let me have those seats.'

Pno.

p *mf*

Ped. *Ped. *Ped. *Ped. *Ped.

8

Voice

And the oth-er three peo-ple moved, but I did-n't.

Pno.

p *mp* *mf*

Ped. *Ped. *

She Persisted

11

Voice

He said, "Are you go-ing to stand up?" I said, "No, I'm not."

Pno.

Ped. * Ped. *

15

Voice

He said, "If you don't stand up I'm go-ing to have to call the po-

Pno.

f

Ped. * Ped. *

18

Voice

lice and have you ar-rest - ed." I said, "You may

Pno.

f *ff*

Ped. * Ped. *

21

Voice *f*
do that." "They came on the bus and hand-cuffed her. And took her off the

Pno. *f*
Ped. *Ped. *Ped. *Ped. *Ped. *

24

Voice *p*
bus. She was warned, she was giv-en an ex - pla -

Pno. *ff* *p*

27

Voice *f*
na-tion, nev-er-the-less she per-sist-ed.

Pno. *f*
♩ = 100 frenetic

30 *f*

Voice

I got in a cab. He taunt-ed and threat-ened me.

Pno.

mf *f*

32

Voice

He said the most hate - ful, sex - ist things._____ Called me

Pno.

mf *f* *mf*

34

Voice

I - SIS. Threat-ened to tear off my hi - jab.

Pno.

f *mf* *f*

36 *slower* ♩ = 84-88 *Stay agitated in the accompaniment but graceful in the vocal line.*

Voice

p

I pray_____ for his hu -

Pno.

pp

38

Voice

man - i - ty. and

Pno.

40

Voice

for all those who har - bor hate

Pno.

42

poco rit.

Voice

in their hearts. I am

Pno.

45

Voice

not the en - e - my. She was warned, she was giv-en an ex-pla-

Pno.

p

She Persisted

♩ = 90

49

Voice

na - tion, nev - er - the - less she per - sist - ed.

Pno.

pp

Ped.

52

Voice

p

I pre - pared a hid - ing place in the yard of my next door neigh - bor,

Pno.

poco

8^{va}

8^{vb}

**Ped.*

54

Voice

in the e - vent of a sud - den house search or raid.

Pno.

loco

8^{va}

8^{vb}

**Ped.*

57

Voice

In ear-ly Sep-tem-ber I moved, a - long with my daugh-ter and the boys, to the

Pno.

(8)-----|

loco
*Ped.

59

Voice

house of my rel - a - tives_ where they re-mained un-til the lib-er - a -

Pno.

8va

*Ped. *Ped.

61

Voice

tion. I took this de ci-sion to shel-ter the boys, de-spite the

Pno.

*Ped. *Ped. *Ped. *Ped. *Ped.

64

Voice

warn-ing of se - vere pun-ish-ment. She was warned,

Pno.

(pp)

poco
8vb
*Ped.

67

poco accel.

Voice

she per - sist - ed, she was warned,

Pno.

poco
8vb

poco
8vb

71

$\text{♩} = 96$

f

Voice

she per-sist - ed.

Pno.

f

8vb

loco
*Ped.

*Ped.

* Ped.

Ped.

74

Voice

"They come... they come and

Pno.

*Ped. *Ped. *Ped. *Ped. *Ped.

77

Voice

sweep the en-tire neigh-bor-hood. So we call each-oth-er,

Pno.

*Ped. *Ped. *Ped. *Ped.

80

Voice

and text each-oth-er and we say, 'Don't go out!

Pno.

*Ped. *Ped. *Ped.

83

Voice

Don't go out!

Pno.

ff

*Ped. * Ped. *Ped.*Ped.*Ped. * Ped. * Ped.

86

Voice

Pno.

pp

*Ped. *

89

p

Voice

Af-ter the raids we go to church. We live that.

Pno.

poco
8^{vb}

93

Voice

The church-es are hid-ing them. Peo-ple are

Pno.

(8).....

*Ped.

96

Voice

hi - ding them.

Pno.

*Ped.

poco
8^{vb}

100

Voice

Pno.

p

p

(8).....

loco
*Ped.

*Ped.

*Ped.

*

She Persisted

104 *p*

Voice

She was warned, she was giv-en an ex-pla - na - tion, nev - er - the

Pno.

Ped. **Ped.* **Ped.*

107 *mp*

Voice

less she per - sist - ed. She was warned,

Pno.

mp

**Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

110

Voice

she was giv-en an ex-pla - na - tion, nev - er - the - less she per-sist - ed.

Pno.

**Ped.* **Ped.* **Ped.* *Ped.* **Ped.* **Ped.* **Ped.*

She Persisted

113 *mf* *mf*

ne-ver-the-less she per-sist - ed. She per-sist - ed

Ped. *

116 *f*

she per-sis - ted. She per - sist - ed She per

Ped. *

119

sist - ed. She per-sist - ed.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

She Persisted

122

Voice

She per-sist - ed.

Pno.

pp

* Ped. * Ped.

125 *rit.*

Voice

pp an echo

She per-sist - ed.

Pno.

129 $\text{♩} = 78-82$

Voice

She per - sist - ed. Per - sist - ed.

Pno.

8vb

She Persisted
rit.

133

Voice

Per - sist - ed. _____

Pno.

ppp

(8)-----] 8^{vb}-----] *

The image shows a musical score for a voice and piano. The voice part is in a treble clef and contains the lyrics "Per - sist - ed." with a long horizontal line underneath. The piano part consists of two staves in bass clef. The upper staff has a continuous eighth-note accompaniment with a melodic line, while the lower staff is mostly silent. The score includes a "rit." (ritardando) marking, a "ppp" (pianissimo) dynamic marking, and performance instructions at the bottom: "(8)-----]" and "8^{vb}-----]" with an asterisk.