

The Cry from Warsaw

LENA ALLEN-SHORE

$\text{♩} = 63c.$

Pno. *pp*

S *pp*
My bro - thers speak to me each night.

A *pp*
My bro - thers speak to me each night.

T *pp*
My bro - thers speak to me each night.

B *pp*
My bro - thers speak to me each night.

Va. *pp* pizz.

Vc. *pp* pizz.

Cb. *pp* pizz.

78

9

Pno.

S
From far a - way I hear them cry
The cry from War-saw. A-cross my

A
From far a - way I hear them cry
The cry from War-saw. A-cross my

T
From far a - way I hear them cry
The cry from War-saw. A-cross my

B
From far a - way I hear them cry
The cry from War-saw. A-cross my

Va.

Vc.

Cb.

p *pp*



15

Pno.

S
me - mo - ries. — Their sha - dows a - ppear. Their eyes are watch - ing me.

A
me - mo - ries. — Their sha - dows a - ppear. Their eyes are watch - ing me.

T
me - mo - ries. — Their sha - dows a - ppear. Their eyes are watch - ing me.

B
me - mo - ries. — Their sha - dows a - ppear. Their eyes are watch - ing me.

Cb.

arco
pp

22 (79)

Fls. *a 2*
pp *mf*

Cls. *pp* *mf* *2^o* *pp*

Tba. *pp*

Pno. *mf* *pp*

S.
 I see them in my beat-ing heart, They live— there: The chil-dren who ne-ver be-came— men.

A.
 I see them in my beat-ing heart, They live there: The chil-dren who ne-ver be-came— men.

T.
 I see them in my beat-ing heart, They live there:

B.
 I see them in my beat-ing heart, They live there:

Va. *div. arco*

Vc. *pizz.* *pp* *mf*

Cb.

27

Fls.

Clars. ^{1^o} *pp* *mp* *mf*

Tba.

Pno.

S. *mf* *p sub.*

A. *mf* *p sub.*

T. *pp* *mf* *p sub.*

B. *pp* *mf* *p sub.*

Men, hound-ed be-ings, who whi-spered "We do not want to die."

The wo-men who ne-ver be-came— mo-thers, Men, hound-ed be-ings, who whi-spered "We do not want to die."

The wo-men who ne-ver be-came— mo-thers, Men, hound-ed be-ings, who whi-spered "We do not want to die."

32 **80**

Fls. *mf p* *mf*

Cls. *p* *mf p* a 2

Tba. *p*

Pno. *mf*

S. *mp* *poco f* *mp*

A. *mp* *poco f* *mp*

T. *mp* *poco f* *mp*

B. *mp* *poco f* *mp*

and I re-mem - ber men who did not whi-sper at all, he - roes with - out words.

and I re-mem - ber men who did not whi-sper at all, he - roes with - out words.

and I re-mem - ber men who did not whi-sper at all, he - roes with - out words.

and I re-mem - ber men who did not whi-sper at all, he - roes with - out words.

and I re-mem - ber men who did not whi-sper at all, he - roes with - out words.

and I re-mem - ber men who did not whi-sper at all, he - roes with - out words.

arco *mf p* *mf p* *mf*

(DIV.) *mf p* *mf p* *mf*

arco *mf p* *mf p* *mf*

36 *p* *poco rit.*

Solo Tenor
My bro - thers in War - saw loved life as I do. They died be - cause no one was li - stening to their

S
My bro - thers loved life They died

A
My bro - thers loved life They died

T
My bro - thers loved life They died

B
My bro - thers loved life They died

Va.
p
(DIV.)

Vc.
p

Cb.
p

40 *tempo* (81)

Fls. *mp* *poco* *mf*

1 Cl. *mp* *pù f* *mf*

2 Cl. *mp* *poco* *mf*

Tba. *mp* *pù f*

Pno. *mp* *pù f*

Solo Tenor
cry. I walk through the streets of New York, I look at win-dows full of

1 Vn. *mp* *poco* *mf* DIV.

2 Vn. *mp* *poco* *mf* DIV.

Va. *mp* *poco* *mf* DIV.

Vc. UNIS. *mp* *pù f*

Cb. *mp* *pù f*

45

poco *f* *ff* *fp* *poco rit.*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tba.

Pno.

Solo Tenor

light, and in the mid-dle of all the lights I see the dark-ness of Mi— la

Vn. 1 (DIV.) *poco* *f* *ff*

Vn. 2 (DIV.) *poco* *f* *ff*

Va. (DIV.) *poco* *f* *ff* UNIS.

Vc. *f* *ff*

Cb. *f* *ff*

tempo (a little faster)

48

1

Fl.

2

Cl. 2

Tba.

Pno.

dolce

pp

Solo Tenor

pp

Street, and I hear Cho - pin, from far a - way.

52

Pno.

pp

82

62
Fls. *mp* *mp* *mf* *f* Flute 1 to Piccolo
Cls. *mp* *mp* *mf* *f*
Tba. *mf* *f*
Pno. *mp*
Solo Tenor
S. in Ge-ne - va, in San Fran - cis - co, on the Gol - den Gate Bridge. I ask my -
A. in Ge-ne - va, in San Fran - cis - co, on the Gol - den Gate Bridge.
T. in Ge-ne - va, in San Fran - cis - co, on the Gol - den Gate Bridge.
B. in Ge-ne - va, in San Fran - cis - co, on the Gol - den Gate Bridge.
1. *mp* *mf* *f*
2. *mp* *mf* *f*
Va. *mp* *mf* *f*
Vc. UNIS. DIV. UNIS. *mp* *mf* *f*
Cb. *mf* *f*

83

pochiss. accel. _____

67

Cl.1 *mf* *mp* *p*

Tba. *mf* *mp*

Pno. *mp* *p*

Solo Tenor *mf* *mp* *p*
 - self: Will I find my own bridge one day, the bridge be-tween my past and my pre - sent?

Va. *mf* *mp*

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

tempo (a little faster)

71

Cl.1

Tba. *mf*

Pno. *mf* *p* *mf*

Timp. *mf*

S *mf* she - ma *mf* she - ma

A *mf* she - ma *mf* she - ma

T *mf* she - ma *mf* she - ma

B *mf* she - ma *mf* she - ma

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

75

Cl. *mf*

Tba.

Pno. *mp* *f* *mp*

Timp.

Solo Tenor *mf*

S. *f*

A. *f*

T. *f*

B. *f*

Vc. *mp*

Cb. *mp*

There were dark ri - vers of tears

yis - ra - el: she - ma o

yis - ra - el: she - ma o

yis - ra - el: she - ma o

yis - ra - el: she - ma o

mf *f* *f* *f* *mp* *mp* *f* *f* *f* *f* *mp* *mp*

3 3 3 3 3

79 84

Cls. *mp*

Tba. *mp*

Pno. *cresc. poco a poco*

Timp. *mp*

Solo Tenor
and dark streets of death:

S *mp*
lam; she - ma yis - ra - el: she -

A *mp*
lam; she - ma yis - ra - el: she -

T *mp*
lam; she - ma yis - ra - el: she -

B *mp*
lam; she - ma yis - ra - el: she -

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

83

Cl. *mp* *mf* 3

Tba.

Pno.

Timp. *mf* *f*

Solo Tenor *mp* *mf* 3
 There were dark all-eyes of des - pair and dark roads of su - ffer-ing;

S *mf* *f*
 - ma, she — ma, she -

A *mf* *f*
 - ma, she — ma, she -

T *mf* *f*
 - ma, she — ma, she -

B *mf* *f*
 - ma, she — ma, she -

Vc.

Cb.

87
Cls. *f*
Tba.
Pno.
Timp.
Solo Tenor *f*
S
A
T
B
Vc.
Cb.

and i this dark - ness was lost the con - science of the world, —
- ma, — she - ma
- ma, — she - ma
- ma, — she - ma
- ma, — she - ma

Detailed description: This page of a musical score covers measures 87 to 90. It features multiple staves for an orchestra and a vocal soloist. The Clarinet (Cls.) part begins at measure 87 with a forte (*f*) dynamic and a triplet of eighth notes. The Trombone (Tba.), Percussion (Pno.), and Timpani (Timp.) parts have rests in measures 87-89 and enter in measure 90. The Solo Tenor part has lyrics: "and i this dark - ness was lost the con - science of the world,". The vocal quartet (Soprano, Alto, Tenor, Bass) has lyrics: "- ma, — she - ma". The Violoncello (Vc.) and Contrabass (Cb.) parts provide harmonic support with sustained chords.

91 85

Picc. *ff*

Fl. 2 *ff*

Cls. *ff*

Tba. *ff*

Pno. *ff* *mf*

Timp. *ff*

Solo Tenor *ff*
she - ma

S. *ff*
o lam; she - ma, ve - ha - yu

A. *ff*
o lam; she - ma, ve - ha - yu

T. *ff*
o lam; she - ma, ve - ha - yu

B. *ff*
o lam; she - ma, ve - ha - yu

1. Vn. *ff*

2. Vn. *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

96

Tba. *mf*

Pno.

S
ve - ha - yu

A
ve - ha - yu

T
ve - ha - yu

B
ve - ha - yu

1
Vn.

2

Va. *mf*

Vc. *mf*

Cb. *mf*

102 **(86)**

Picc. *mf* *più f*

Fl.2 *più f*

Cls. *a 2* *mf*

Tba.

Pno. *più f*

S *più f*
be - ha - yu — ha - de - va - rim ha - e — leh a - sher — a - no - khi me - trav - kha ha -

A *più f*
be - ha - yu — ha - de - va - rim ha - e — leh a - sher — a - no - khi me - trav - kha ha -

T *più f*
be - ha - yu — ha - de - va - rim ha - e — leh a - sher — a - no - khi me - trav - kha ha -

B *più f*
be - ha - yu — ha - de - va - rim ha - e — leh a - sher — a - no - khi me - trav - kha ha -

1 Vn.

2 Vn.

Va.

Vc.

Cb.

106

Picc. *f*

Fl.2 *f*

Cls. *mf* *f*

Tba. *f*

Pno. *f*

S. *f*
- yom al - le - va - ve kha. ve - shi - nan tam le - va - ne — kha ve - di -

A. *f*
- yom al - le - va - ve kha. ve - shi - nan tam le - va - ne — kha ve - di -

T. *f*
- yom al - le - va - ve kha. ve - shi - nan tam le - va - ne — kha ve - di -

B. *f*
- yom al - le - va - ve kha. ve - shi - nan tam le - va - ne — kha ve - di -

1. Vn. *f*

2. Vn. *f*

Va. *f*

Vc. *f*

Cb. *f*

DIV.

DIV.

87

112

Picc.

Fl.2

Cls.

Tba.

Pno.

Timp.

S

A

T

B

1

Vn.

2

Va.

Vc.

Cb.

f

f

(DIV.)

(DIV.)

DIV.

(DIV.)

(DIV.)

- bar ta bam be-shiv-te kha be-ve-te kha u-ve-lekh te kha va

- bar ta bam be-shiv-te kha be-ve-te kha u-ve-lekh te kha va

- bar ta bam be-shiv-te kha be-ve-te kha u-ve-lekh te kha va

- bar ta bam be-shiv-te - kha be-ve-te kha u-ve-lekh te - kha va

117 Picc. Fl.2 Cls. Tba. Pno. Timp. S. A. T. B. 1 Vn. 2 Va. Vc. Cb.

de rekhn u ve-shokh-be-kha u ve-ku-me kha.
 de rekhn u ve-shokh-be-kha u ve-ku-me kha.
 de rekhn u ve-shokh-be-kha u ve-ku-me kha.
 de rekhn u ve-shokh-be-kha u ve-ku-me kha.

ff

88

124

to Flute

Picc.

Cls. *a 2*
mp

Pno. *mf*

Timp. *mp* *mf*

S. she - ma she - ma

A. she - ma she - ma she - ma

T. she - ma she - ma she - ma

B. she - ma she - ma she - ma

Vn. 1 *mp* *UNIS.* *mf*

Vn. 2 *mp* *UNIS.* *mf*

Va. *mp* *mf*

Vc. (DIV.) *mp* *mf*

Cb. DIV. *mp* *mf*

(89)

130

Fls. *f* a 2

Cls. *f* a 2

Tba. *f*

Pno. *mp*

Timp. *f*

S. she - ma

A. she - ma

T. she - ma

B. she - ma

1. Vn. *f*

2. Vn. *f*

Va. *f*

Vc. (DIV.) *f*

Cb. (DIV.) *f* UNIS.

Detailed description: This page of a musical score contains measures 130 through 134. It features a full orchestral arrangement with vocal soloists. The woodwinds (Flute and Clarinet) and Trombones play melodic lines starting in measure 133, marked with a forte (*f*) dynamic and a second ending bracket labeled 'a 2'. The Piano provides harmonic support with chords and arpeggiated figures, marked mezzo-piano (*mp*). The Timpani has a rhythmic pattern in measures 133 and 134, marked forte (*f*). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 133, singing the word 'she - ma' on a long note. The strings (Violins, Viola, Violoncello, and Contrabass) play rhythmic accompaniment, with the lower strings marked forte (*f*) and the Contrabass playing a unison line ('UNIS.') in measure 134. The score includes various time signatures: 3/4, 4/4, and 3/2.

136

Fls.

Cls.

Tba.

Timp.

S

A

T

B

1

Vn.

2

Va.

Vc.

Cb.

she - ma

she - ma

she - ma

she - ma

she - ma

mf

mf

DIV. UNIS.

(DIV.)

f *mp* *f* *mf* *mf* *mp* *f* *mp*