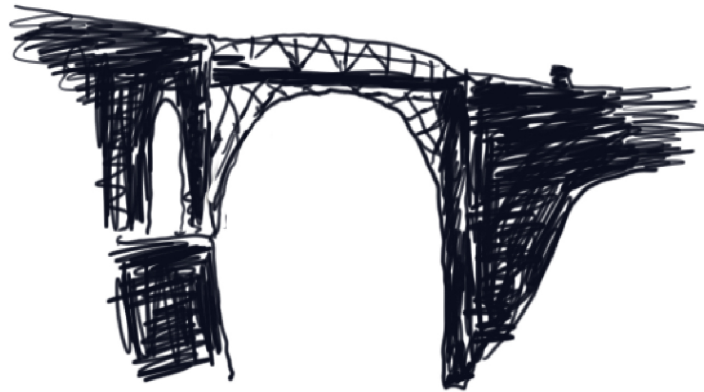


Act One

Ernest Hemingway's
For Whom the Bell Tolls

A New Opera in Two Acts

Music by Brian Wilbur Grundstrom
Libretto by David M. Dorsen



**Fighting Fascism and
Sacrificing for Love**

Hemingway was a larger-than-life personality.

In his popular novel, *For Whom the Bell Tolls*, we can see some of the author in the character of Robert Jordan, an idealistic young American in 1930's Spain, who accepts a doomed mission to blow up a bridge.

Through his lyrical melody-driven music, Brian Wilbur Grundstrom brings out the emotional depths of

the characters and brings new insight to this Hemingway classic. Using the full versatility of opera,

Dorsen's libretto and Grundstrom's music explore Hemingway's themes of trust, loyalty, honor, love, betrayal, fear, pain, loss, and sacrifice, while adding modern insight, as Robert Jordan's notions of honor clash with the reality of civil war.

The opera takes place in the mountains of northern Spain during the Spanish Civil War in 1937.

BG
W

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Ernest Hemingway's For Whom the Bell Tolls

Overture for a New Opera in Two Acts

Music by Brian Wilbur Grundstrom

Libretto by David M. Dorsen



Act One Overture

Scene one Introduction

Pilar tells her story

♩=58

A ♩=76

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet Bb 1

Clarinet Bb 2

Bassoon 1

Bassoon 2

Horn 1-3 in F

Horn 2-4 in F

Trumpet C 1

Trumpet C 2-3

Trombone 1

Trombone 2-3

Tuba

Timpani

Percussion 1

Percussion 2

Cymbals

Bass Drum

Harp

Violin 1

Violin 2

Viola

Cello

Contrabass

musical score with dynamics (pp, mp, f, p, ff, ppp, mf), articulation (pizz.), and performance instructions (wind chimes, Tubular Bells, soli).

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For Whom the Bell Tolls

Overture

16

17

18

19

20

21

22

15

Fl. 1 *soli* *f*

Fl. 2 *piccolo* *soli* *f*

Ob. 1 *soli* *f*

Ob. 2 *oboe* *soli* *f*

Cl. 1 *soli* *f*

Bs. Cl.

Bsn. 1

Bsn. 2

Hn. 1-3 *mf*

Hn. 2-4 *mf*

Tpt. 1 *solo* *f* *p* *f* *f* *p*

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmbn. *tamborine* *mf*

B. Drm. *mf*

Hrp.

16

17

18

19

20

21

22

15

V1 *arco* *f*

V2 *arco* *f*

Va.

Vc.

Cb.

For Whom the Bell Tolls

Overture

24

25

26

27

28

29

23

Musical score for woodwinds, brass, and strings.

Flutes (Fl. 1, Pic.): *to flute* (measure 27)

Clarinets (Cl. 1, Bs. Cl.): *to Clarinet* (measure 26)

Trumpets (Tpt. 1, Tpt. 2-3): *f*, *p*, *f*, *p*, *f*, *f*, *f*, *f*, *o2*, *f*, *p*

Tubas (Tbn. 1, Tbn. 2-3, Tbn.): *soli*, *f*, *p*, *f*, *f*, *f*, *f*, *f*

Drummers (Tmbrn., B. Drm.): *f*, *ff*

24

25

26

27

28

29

23

Musical score for strings.

Violins (V1, V2): *pizz.*, *f*, *pizz.*, *f*

Viola (Va.): *f*

Violoncello (Vc.): *f*

Double Bass (Cb.): *f*

For Whom the Bell Tolls

Overture

Maria's Theme

31 32 33 35 36 37 38 39 40 41

B ♩ = 82

30

Fl. 1 *soli*
flute soli *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2 *solo* English horn
mp *mf* *p*

Cl. 1 *soli*
mp Clarinet *soli*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *sfzp* *ff* *p* *f* *p*

Hn. 2-4 *sfzp* *ff* *p* *f* *p*

Tpt. 1 *sfzp* *ff* *p* *f* *p*

Tpt. 2-3 *sfzp* *ff* *p* *f* *p*

Tbn. 1 *sfzp* *ff* *p* *f* *p*

Tbn. 2-3 *sfzp* *ff* *p* *f* *p*

Tb. *sfzp* *ff* *p* *f* *p*

Timp. *mp*

Tmbrn. 3 *tamborine roll* *p* *ff*

Perc. 2 Glockenspiel *mp*

Cymb. *f* *mp*

B. Drm. *f*

Hrp. *mp* *f* *mf*

31 32 33 35 36 37 38 39 40 41

B ♩ = 82

30

V1 *arco* *p* *f* *p*

V2 *arco* *p* *f* *p*

Va. *arco* *p* *f* *p*

Vc. *arco* *mf* *p* *p* *f* *p*

Cb. *arco* *mf* *p* *p* *f* *p*

For Whom the Bell Tolls

Overture

Without Horses We Can't Fight

43 44 45 46 47 48 50 51 52 53

C ♩ = 100

42

Fl. 1 *mf* *p* *p* *mf* *mp*

Fl. 2 *mf* *p* *p* *mf* *mp*

Ob. 1 *soli* *mf* *p* *p* *mf* *mp*

E.H. *soli* *mf* *p*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *p* *f* *p* *p* *mf* *p* *mf*

Hn. 2-4 *p* *f* *p* *p* *mf* *p* *mf*

Tpt. 1 *p* *f* *p* *mp* *f*

Tpt. 2-3 *p* *f* *p* *mp* *f*

Tbn. 1 *p* *f* *p* *p* *mf* *p* *mf*

Tbn. 2-3 *p* *f* *p* *p* *mf* *p* *mf*

Tb. *p* *f* *p* *p* *mf* *p* *mf*

Timp. *f* *p*

Chms. *mf* **wind chimes**

Glnspl. *f* *p*

Cymb. *mf* *p* *f*

Hrp. *mf*

43 44 45 46 47 48 50 51 52 53

C ♩ = 100

42

V1 *mf* *p* *mf* **spiccato bold**

V2 *mf* *p* *mf* **spiccato bold**

Va. *mf* **spiccato bold**

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Overture

55

56

57

58

59

60

61

62

54

Musical score for measures 54-62, measures 55-62. The score includes parts for Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-3 & 2-4, Trumpets 1 & 2-3, Trombones 1 & 2-3, Tuba, Castanets, B. Drum, and Harp. Dynamics include *mf*, *f*, *ff*, *p*, and *castinets*.

55

56

57

58

59

60

61

62

54

Musical score for measures 54-62, measures 55-62. The score includes parts for Violins 1 & 2, Viola, Violoncello, and Contrabass. Dynamics include *f*.

For Whom the Bell Tolls

Overture

64

65

66

67

68

69

70

63

Musical score for measures 63-70, measures 64-70. The score is for a full orchestra and includes parts for Flutes 1 and 2, Oboe 1, English Horn, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Tuba, Castanets, Cymbals, Bass Drum, and Harp. The key signature is B-flat major (two flats). The score shows dynamics such as *p*, *mp*, *mf*, and *f*. A *to piccolo* instruction is present for Flute 2 in measure 68. The first system (measures 63-70) includes a measure number '63' in a box at the beginning. The second system (measures 64-70) includes measure numbers '64' through '70' at the bottom.

63

Musical score for measures 63-70, measures 64-70. This section includes parts for Violins 1 and 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score shows dynamics such as *p*, *mp*, *mf*, and *f*. The first system (measures 63-70) includes a measure number '63' in a box at the beginning. The second system (measures 64-70) includes measure numbers '64' through '70' at the bottom.

For Whom the Bell Tolls

Overture

Robert Jordan Doesn't Teach English

72

73

75

76

77

78

79

80

81

82

D ♩ = 108 **accelerando**

♩ = 154

71

Fl. 1

Pic. piccolo *f* **to flute**

Ob. 1 *f* **to oboe** *f* **oboe** *f*

E.H. *f*

Cl. 1 *p* *f* **soli** *f*

Cl. 2 *p* *f*

Bsn. 1 *p* *f* **soli** *f*

Bsn. 2 *p* *f* **soli** *f*

Hn. 1-3 *p* *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p* **soli** *f*

Hn. 2-4 *p* *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p* **soli** *f*

Tpt. 1 *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p*

Tpt. 2-3 *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p*

Tbn. 1 *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p*

Tbn. 2-3 *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p*

Tb. *p* *sfzp* *ff* *mf* *sfzp* *ff* *f* *ff* *p*

Timp. *p* *f*

castnt

Cymb. *mp*

B. Drm. *mf* *mp* *p* *mf* *f* *mp*

Hrp. *f* *mp*

F Harmonic minor

72

73

77

78

79

80

81

82

D ♩ = 108 **accelerando**

♩ = 154

71

V1 *p* *p* *f* *mp*

V2 *p* *p* *f* *mp*

Va. *p* *p* *f* *mp*

Vc. *p* *pizz.* *p* *f* *mp*

Cb. *p* *pizz.* *p* *f* *mp*

For Whom the Bell Tolls

Overture

84 85 86 87 88 89 90 91 92 93 94

83

Musical score for measures 83-94. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1-3, Hn. 2-4), Trumpets (Tpt. 1, Tpt. 2-3), Trombones (Tbn. 1, Tbn. 2-3), Tubas (Tb.), Glockenspiel (Glknspl.), and Drums (B. Dnm.). The Glockenspiel part is marked "Glockenspiel solo" and "f". The Harp part is marked "mf".

84 85 86 87 88 89 90 91 92 93 94

83

Musical score for measures 83-94. The score includes parts for Violins (V1, V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Violin parts are marked "mf".

For Whom the Bell Tolls

Overture

Robert Jordan Meets the Band

96 97 98 *poco rit.* 101 *molto rit.* 103 104

95 **E** ♩ = 75

Fl. 1 *mf* *f* *f*

Fl. 2 *mf* *f* *f*

Ob. 1 *mf* *f* *p* *f* *p* *p* *f*

Ob. 2 *mf* *f* *p* *f* *p* *p* *f*

Cl. 1 *mf* *f* *p* *f* *p* *p* *f*

Cl. 2 *mf* *f* *p* *f* *p* *p* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. 1-3 *mp*

Hn. 2-4 *mp*

Tpt. 1 *mp* *f*

Tpt. 2-3 *mp* *f*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

Tb. *mf*

Timp. *mf*

Trngl. *f*

Glknspl. *f*

Cymb. *mf*

B. Drm. *mf*

Hrp. *G Major* $\uparrow\uparrow\uparrow\uparrow\uparrow$

96 97 98 99 100 101 103 104

poco rit. *molto rit.* **95** **E** ♩ = 75

V1 *mf* *f*

V2 *mf* *f*

Va. *f*

Vc. *f*

Cb. *f*

arco *arco*

For Whom the Bell Tolls

Overture

106 107 108 109 110 111 112 113 114 115

105

Musical score for measures 105-115, parts 1-15. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-3 & 2-4, Trumpets 1 & 2-3, Trombones 1 & 2-3, Tuba, Timpani, Bass Drum, and Harp. Dynamics include *mp*, *f*, and *p*. The harp part is present from measure 105 to 115.

106 107 108 109 110 111 112 113 114 115

105

Musical score for measures 105-115, parts 16-19. The score includes parts for Violin 1 & 2, Viola, Violoncello, and Contrabass. Dynamics include *mp*, *f*, and *p*. The harp part is absent in this section.

For Whom the Bell Tolls

Overture

117 118 119 120 121 122 123 124 125 126 127

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp.

Trngl.

Cymb.

B. Drm.

Hrp.

117 118 119 120 121 122 123 124 125 126 127

116

V1

V2

Va.

Vc.

Cb.

117 118 119 120 121 122 123 124 125 126 127

C Major multiple gliss +++|++++

For Whom the Bell Tolls

Act One Scene One

Scene one Introduction

Robert Jordan meets Anselmo

128 **F** Lento ♩=58

131 132 133 134 135 136 137 138 139 140 141 **G** 143 144 145 146

Fl. 1 solo *p* *mf* *p*

Cl. 2 solo Bass Clarinet *p* *mf* *p*

Timp. *p* *mf* *p* *p* *f* *f* *pp*

Perc. 2 wind chimes *mp* Tubular Bells *f*

Cymb. *f*

B. Drm. *f*

Afternoon on a clear day in mountainous country. Middle of May and cool. We see two men in work clothes with heavy backpacks. The younger one is Jordan, the older is Anselmo. Both men are crouching and staring at a large single-span bridge in the distance. Jordan looks through old-fashioned binoculars.

128 **F** Lento ♩=58

131 132 133 134 135 136 137 138 139 140 141 **G** 143 144 145 146

V1 (arco) *pp* *p* *mp* *ff* *p*

V2 (arco) *pp* *p* *mp* *ff* *p*

Va. (arco) *pp* *p* *mp* *ff* *p*

Vc. (arco) *pp* *p* *mp* *ff* *sfz*

Cb. (arco) *pp* *p* *mp* *ff* *sfz*

For Whom the Bell Tolls

Act One Scene One

148

149

150

151

152

153

Freely

Anselmo describes the bridge to Robert Jordan

147

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tb. Bsn.
Cymb.
B. Dm.
Hrp.
Jordan
Anselmo

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

This must be the bridge that I've been ordered to blow up
Yes that is the bridge that you will explode the day af-ter the day af-ter to-

148

149

150

151

152

153

Freely

147

V1
V2
Va.
Vc.
Cb.

mf *p*
mf *p*
mf *p*
mf *p*
mf *p*

For Whom the Bell Tolls

Act One Scene One

155

156

158

159

160

161

rit.

H Moderato ♩=108

154

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mp*

Hn. 2-4 *mp*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb. *mp*

Hrp.

Jordan *mf*
It is an im-pos-ing bridge but I can do it I can do it how ma-ny sol-diers are there?

Anselmo *mf*
mor-row _____ There are twelve sol-diers _____ and a

155

156

158

159

160

161

rit.

H Moderato ♩=108

154

V1 *mp*

V2 *mp*

Va. *mp*

Vc. *mp* pizz.

Cb. *mp* pizz.

For Whom the Bell Tolls

Act One Scene One

163

164

165

166

167

162

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Jordan
Anselmo

and what build-ings are there?
cor-por-al. There is a guard house on each side of the bridge There is al-so a shack on the far side, down

163

164

165

166

167

162

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene One

169

170

171

172

173

174

168

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Jordan
Anselmo

And how are they de-ployed?
close to the ri-ver where the men live. Four are on du-ty at an-y one time. Two on each side of the bridge.

169

170

171

172

173

174

168

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene One

176

177

178

179

180

181

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1

B. Dm.

Hrp.

Jordan

Anselmo

How are they armed? That is good! We'll need teams to at-tack the guard hou - ses. the shack by the

I've seen ri - fles no - thing more.

176

177

178

179

180

181

175

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

183

184

185

186

187

188

182

Musical score for measures 182-188. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpet 1 and 2-3, Trombone 1 and 2-3, Tuba, Snare Drum, Bass Drum, and Harp. The vocal part for Jordan is also included.

Jordan
ri - ver and blow _____ up the bridge _____ Now wait for me on the ridge a - bove I must sketch the

183

184

185

186

187

188

182

Musical score for measures 182-188, measures 183-188. The score includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabass. The vocal part for Jordan is also included.

For Whom the Bell Tolls

Act One Scene One

190 191 193 194 195 196 197 198 199 200

I Slower ♩=80

189

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tbn.
Timp.
Snr.
Perc. 2
Cymb.
B. Drm.
Hrp.

Anselmo takes his backpack and seats himself a level below Jordan.
Jordan takes out a pencil and pad and sketches the bridge.

Jordan

bridge be - fore I go _____ The Rus - sian gen - eral

190 191 193 194 195 196 197 198 199 200

I Slower ♩=80

189

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene One

202 203 204 205 206 207 208 209 210 211 212

Robert Jordan and Anselmo duet

201

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan

must have faith in me to en-trust me with this ma - jor task Much hard-er than when I blew up a train with ea-si-er ground to flee the scene___

202 203 204 205 206 207 208 209 210 211 212

201

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

214 215 216 217 218 219 220 221 222 223 224 225 226

J

213

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan

Anselmo

mf *f* *mp* *mf*

The war_ has reached a cru-cial point We must stop_ the fas-cists with this of-fen-sive Save this coun-try save_ their cause and

mf *f* *mp* *mf*

The war_ has reached a cru-cial point. We must stop_ the fas-cists with this of-fen-sive Save this coun-try save_ our cause and

214 215 216 217 218 219 220 221 222 223 224 225 226

J

213

V1

V2

Va.

Vc.

Cb.

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

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

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

For Whom the Bell Tolls

Act One Scene One

228 229 230 231 232 233 234 235 236 **K** 238

227

Fl. 1 *mp* *f* *p* *p* *mf* *p*

Fl. 2 *mp* *f* *p* *p* *mf* *p*

Ob. 1

E.H. *mp* *f* *p* *p* *mf* *p*

Cl. 1 *mp* *solo*

Cl. 2

Bsn. 1 *mp* *f* *p*

Bsn. 2

Hn. 1-3 *mp* *f* *p* *p* *mf* *p*

Hn. 2-4 *p* *mf* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1 *triangle*

Perc. 2 *Glockenspiel* *mf*

Hrp. *soli*

Jordan *f* snatch vic-tory from de-feat's jaws. I am fin-ished old one let us start. *mf*

Anselmo *f* snatch vic-tory from de-feat's jaws. If I may In-gles I had bet-ter

228 229 230 231 232 233 234 235 236 **K** 238

227

V1 *mp* *f* *pp*

V2 *mp* *f* *pp*

Va. *mp* *f* *pp*

Vc. *soli* *(pizz.)* *mf*

Cb. *(pizz.)* *mp*

For Whom the Bell Tolls

Act One Scene One

240

241

242

245

246

247

L Faster ♩=180

239

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Trngl.

Hrp.

Jordan

Anselmo

Indicates with a wave of the hand that Anselmo should go.

Blood-suck-ing land-own-ers cler-gy and bank-ers Have kept these

go to the camp a-lone and in-form Pa - blo our lea - der that you have ar-rived.

240

241

242

245

246

247

L Faster ♩=180

239

V1

V2

Va.

Vc.

Cb.

(arco)

(arco)

(arco)

(pizz.)

(pizz.)

For Whom the Bell Tolls

Act One Scene One

249 250 251 252 253 254 255 256 257 258 259 260 261

rit. *a tempo*

248

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1-3
Hn. 2-4

Tpt. 1
Tpt. 2-3

Tbn. 1
Tbn. 2-3
Tb.

Cymb.

Hrp.

Jordan
Anselmo

pea-sants in hun-ger and squa-lor My dy-na-mite has de-stroyed hun-dreds of fas-cists One great of - fen-sive and we'll re-store

One great of - fen-sive and we'll re-store

249 250 251 252 253 254 255 256 257 258 259 260 261

rit. *a tempo*

248

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene One

263 264 265 266 267 268

272 273 274 275 276 277 278

M Slower ♩=80

Robert Jordan Lament

262

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Trngl.

Cymb.

B. Drm.

Hrp.

Anselmo sits Anselmo exits, leaving Jordan alone on stage.

Jordan

Anselmo

The Re - pub-lic. This work is get-ting hard-er ve - ry much hard-er. Too ma - ny peo-ple are be-ing

the Re - pub-lic

263 264 265 266 267 268

272 273 274 275 276 277 278

M Slower ♩=80

262

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

280 281 282 283 284 285 286 288 289 290 291 292 293 294

279

N

Musical score for woodwinds and strings. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The woodwinds and strings play a melodic line with dynamic markings of *mf*, *p*, and *mp*. The strings play a rhythmic accompaniment.

Vocal line for Jordan. The lyrics are: "killed No one cares that In-no-cent are dy - ing I can not go on much lon - ger my heart is filled I". The melody is in a major key and features a mix of eighth and quarter notes. Dynamic markings include *mf*.

280 281 282 283 284 285 286 288 289 290 291 292 293 294

279

N

Musical score for strings. The score includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with dynamic markings of *mp*, *mf*, *f*, and *p*.

For Whom the Bell Tolls

Act One Scene One

296 297 298 299 300 301 302 303 304 305 306

295

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Anselmo returns

Jordan

have to com-plete my cur-rent mis-sion Too ma-ny lives de-pend on my suc-cess af-ter that I'll go back to my stu-dents___ and shed my

296 297 298 299 300 301 302 303 304 305 306

295

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

308 309 310 311 316 317 318 319 320

ten.  Slightly Faster $\text{♩} = 86$

307

Fl. 1 *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

Fl. 2 *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

Ob. 1 *p* *mf* *p* *mf* *mp*

Ob. 2 *p* *mf* *p* *mf* *mp*

Cl. 1

Cl. 2

Bsn. 1 *mf* *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

Bsn. 2 *p* *mf* *p* *mf* *mp*

Hn. 1-3 *p* *mf* *p* *mf* *mp*

Hn. 2-4 *mp* *mf* *mp*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1

Tbn. 2-3

Tb.

Trngl. *mp*

B. Drm. *mp*

Hrp.

Jordan *mf*
dir - ty mil - li - tar - y dress God give us the strength for one more mis - sion to help all the o - pressed who are my al - lies

Anselmo *mf*
God give us the strength for one more mis - sion to help all the o - pressed who are our al - lies

308 309 310 311 316 317 318 319 320

ten.  Slightly Faster $\text{♩} = 86$

307

V1 *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

V2 *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

Va. *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

Vc. *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

Cb. *mp* *mf* *p* *p* *mf* *p* *mf* *mp*

For Whom the Bell Tolls

Act One Scene One

322 323 324 325 326 327 328 329 330 331 332 333

Slightly Slower ♩ = 70

321

Fl. 1 *mf* *mp* *mf* *p* *f > p*

Fl. 2 *mf* *mp* *mf* *p* *f > p*

Ob. 1 *mf* *mp* *mf* *p* *f > p*

Ob. 2 *mf* *mp* *mf* *p* *f > p*

Cl. 1

Cl. 2

Bsn. 1 *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

Bsn. 2 *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

Hn. 1-3 *mf* *mp* *mf* *p* *f > p*

Hn. 2-4 *mf* *mp* *mf* *p* *f > p*

Tpt. 1 *mp* *mf* *f* *sfz > p*

Tpt. 2-3 *mp* *mf* *f* *sfz > p*

Tbn. 1

Tbn. 2-3

Tb.

Trngl.

Perc. 2 *p < ff* **Glockenspiel** *mp* *mf* *f* *ff*

B. Drm. *p* *mp* *mf* *f* *ff*

Hrp.

Jordan
I on - ly hope that we can win the of-fen-sive and of those I em-brace no one dies

Anselmo
I on - ly hope that we can win the of-fen-sive and of those I em-brace no one dies

Anselmo and Pablo stand

322 323 324 325 326 327 328 329 330 331 332 333

Slightly Slower ♩ = 70

321

V1 *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

V2 *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

Va. *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

Vc. *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

Cb. *mf* *mp* *mf* *p* *f > p* *mp* *mf* *f* *sfz >*

For Whom the Bell Tolls

Act One Scene One

Anselmo introduces Robert Jordan to Pablo

334 **P** **Faster** ♩=123

335 336 337 338 339 340 341 342

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *marcato mp mf mp mf mp mp*

Cl. 2 *marcato mp mf mp mf mp mp*

Bsn. 1 *marcato mp mf mp mf mp mp*

Bsn. 2 *marcato mp mf mp mf mp mp*

Hn. 1-3 *mp*

Hn. 2-4 *mp*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Trngl. *mp*

Glknspl. *mp*

Hrp. *mp*

Jordan *mf*
Sa - lud Sa -

Anselmo *mf*
Pa - blo I bring the new dy-na-mi-ter His name is Ro-ber-to he is A - mer-i-can

334 **P** **Faster** ♩=123

335 336 337 338 339 340 341 342

V1 *mp spiccato bold*

V2 *mp spiccato bold*

Va. *mp spiccato bold*

Vc. *marcato mp*

Cb. *marcato mp*

For Whom the Bell Tolls

Act One Scene One

344

345

346

347

348

349

350

343

Fl. 1 *mf* *p* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p* *p*

Ob. 2 *mf* *p* *mf* *p*

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

Cl. 2 *mf* *p* *mf* *p* *mf*

Bsn. 1 *mf* *p* *mf* *p* *mf*

Bsn. 2 *mf* *mf*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan *mf*
lud com-mand - er
To Jordan
Dy - na-mite and de - to - na-tors

Anselmo *mf*
That is _____

Pablo *mf*
What have you in the packs? _____

344

345

346

347

348

349

350

343

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

Robert Jordan and Pablo discuss the bridge

352 353 354 355 356 357 359

Q

351

Fl. 1 *mf* *p* *mp* *mf* *p* *p* *mf* *p*

Fl. 2 *p* *mf* *p*

Ob. 1 *mf* *p* *mp* *mf* *p* *p* *mf* *p*

Ob. 2 *p* *mf* *p*

Cl. 1 *p* *mp*

Cl. 2 *p* *mf* *p*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *p* *mf* *p*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tbn.

B. Dm. *mp*

Hrp.

Jordan *mp*
I can see it

Anselmo
Pa - blo... He's the... boss here a ve-ry strong man

Pablo *mf*
What are you go - ing to

352 353 354 355 356 357 359

Q

351

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

361 362 363 364 365 366 367

360

Fl. 1 *mf* *p* *mp* *mf* *p* *p* *mf*

Fl. 2 *mf* *p* *p* *mf*

Ob. 1 *mf* *p* *mp* *mf* *p* *p* *mf*

Ob. 2 *mf* *p* *p* *mf*

Cl. 1 *mf* *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1 *f* *sfz* *ff*

Tpt. 2-3 *f* *sfz* *ff*

Tbn. 1

Tbn. 2-3

Tb.

Cymb. *f*

B. Dm. *mf*

Hrp.

Jordan *f* *f* *f* *f* *f* *f* *f*

Pablo *f* *f* *f* *f* *f* *f* *f*

do with the dy-na-mite Blow up that bridge Not that bridge That is my

361 362 363 364 365 366 367

360

V1 *mf*

V2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Act One Scene One

369

370

371

372

373

374

375

376

368

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

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

Cl. 2 *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp. *p* *ff*

B. Dm. *f* *ff* *mf*

Hrp.

Jordan *mp* *f*

Pablo *mp* *f*

bus-ness

lf _____ it is in this ter-ri-to - ry _____ It is my _____ bus - iness _____

369 370 371 372 373 374 375 376

368

V1

V2

Va.

Vc.

Cb.

369 370 371 372 373 374 375 376

For Whom the Bell Tolls

Act One Scene One

378 379 380 381 382 383

377 **R**

Fl. 1 *p* *mf* *p* *mf* *p*

Fl. 2 *p* *mf* *p* *mf* *p*

Ob. 1 *p* *mf* *p* *mf* *p*

Ob. 2 *p* *mf* *p* *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1 *p* *f*

Tpt. 2-3 *p* *f*

Tbn. 1

Tbn. 2-3

Tb.

Timp. *mf*

B. Dm.

Hrp.

Pablo
You can-not blow brid-ges close to where you live if you want to stay a-live _____ you live in one place but

378 379 380 381 382 383

377 **R**

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

385 386 387 388 389 390 391

384

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp.

Trngl.

Cymb.

B. Dm.

Hrp.

Pablo

op - er - ate in a - no - ther _____ If we blow up this bridge then we must leave our cave _____

385 386 387 388 389 390 391

384

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

393

394

395

396

397

398

399

392

Fl. 1 *ffz* *p*

Fl. 2 *ffz* *p*

Ob. 1 *ffz* *p*

Ob. 2 *ffz* *p*

Cl. 1 *ffz* *p*

Cl. 2 *ffz* *p*

Bsn. 1 *ffz* *p*

Bsn. 2 *ffz* *p*

Hn. 1-3 *p* *ff*

Hn. 2-4 *p* *ff*

Tpt. 1 *p* *ff*

Tpt. 2-3 *p* *ff*

Tbn. 1 *p* *ff*

Tbn. 2-3 *p* *ff*

Tb. *p* *ff*

Timp. *p* *ff*

Snr. *p* *ff*

Cymb. *p* *ff*

B. Dm. *p* *ff*

Hrp. *p* *ff*

Jordan *mf*
This

Pablo
Why not blow up a train or a bridge far a - way

393 394 395 396 397 398 399

392

V1 *ff*

V2 *ff*

Va. *ff*

Vc. *p* *ff*

Cb. *p* *ff*

For Whom the Bell Tolls

Act One Scene One

S **Faster** ♩=136

401 402 403 404 405 406 407

400

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

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

Cl. 2 *mp* *mf* *p* *mp* *mf* *p*

Bsn. 1 *mp* *mf* *p* *mp*

Bsn. 2 *mp* *mf* *p* *mp*

Hn. 1-3 *mp* *mf* *p* *mp*

Hn. 2-4 *mp* *mf* *p* *mp*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan
bridge is part of a bigger plan Which is all they've allowed me to say I come here

S **Faster** ♩=136

401 402 403 404 405 406 407

400

V1 *mp*

V2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

For Whom the Bell Tolls

Act One Scene One

409 410 411 412 413 414

408

Fl. 1 *mf* **T** *soli*

Fl. 2 *mf* **T** *soli*

Ob. 1

Ob. 2 *to English horn*

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

Cl. 2 *mp* *mf* *p* *mp* *mf* *p* *mp*

Bsn. 1 *mf* *p* *mp* *mf* *p* *mp*

Bsn. 2 *mf* *p* *mp* *mf* *p* *mp*

Hn. 1-3 *mf* *p* *mp* *mf* *p* *1. soli* *mf*

Hn. 2-4 *mf* *p* *mp* *mf* *p*

Tpt. 1 *soli con sord.* *mf*

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 2 *Glockenspiel* *mf*

Hrp.

Jordan on-ly to do my du - ty I must do what I am or - dered to do *mf*

Pablo *mf* **T** *The*

409 410 411 412 413 414

408

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

417 418 419 420 421 422 423

416

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pablo

fas-cists are ve-ry strong I see them al-ways stron-ger Al-ways bet-ter armed than us. They

417 418 419 420 421 422 423

416

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene One

425 426 427 428 429 430 431 432 433 434 435 *rit.*

424

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp.

Perc. 2

Cymb.

B. Drm.

Hrp.

Pablo

roam the mountains tracking us down like sheep with their planes and their guns

425 426 427 428 429 430 431 432 433 434 435 *rit.*

424

V1

V2

Va.

Vc.

Cb.

subito p *mf* *p*

subito p *mf* *p*

subito p *mf* *p*

p *ff* *pp* *mp* **Tubular Bells**

mf *mf*

Pablo and Anselmo sit

For Whom the Bell Tolls

Act One Scene One

437 438 439 440 441 442 443 445 446

U Slower ♩=90 *ten.* *ten.* *ten.* **V**

436

Fl. 1

Fl. 2

Ob. 1

E.H. *English horn solo*
p *mf* *p* *mf* *p* *mf* *p* *p*

Cl. 1 *solo*
p *mf* *p* *mf* *p* *f* *p* *mp* *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tb. Bls.

Hrp. *mf*

Pablo and Anselmo exit in direction they came in. Pablo walks past Anselmo when he is struggling with his pack, but Pablo does not help him.

Jordan follows, but lingering, keeping his distance from Pablo.

Jordan *mp*
I do not like that sad - ness

U Slower ♩=90 *ten.* *ten.* *ten.* **V**

436

V1 *con sord.*
p *mf* *p* *mf* *p* *mf* *p*

V2 *con sord.*
p *mf* *p* *mf* *p* *mf* *p*

Va. *con sord.*
p *mf* *p* *mf* *p* *mf* *p*

Vc. *con sord.*
p *mf* *p* *mf* *p* *mf* *p*

Cb. *con sord.*
p *mf* *p* *mf* *p* *mf* *p*

For Whom the Bell Tolls

Act One Scene One

448

449

450

451

452

453

454

455

456

457

ten.

447

Jordan

I do not like that sad - ness — That is the sad - ness they get be - fore they quit be - fore they — be - tray —

f *Jordan sits*

448

449

450

451

452

453

454

455

456

457

ten.

447

For Whom the Bell Tolls

Act One Scene Two

Robert Jordan meets the band

Z Slower ♩=86

461 462 463 464 465 466 467 468 469 470 471 472 473 474

458

Cave stage left with clearing in front. The clearing is protected with overhanging trees. A blanket covers the entrance to the cave. Inside we see a crude table and chairs and an open fire for cooking to one side. There is an unseen sleeping area off stage left. Inside the cave we see Pilar, Maria and Amalia preparing a meal. Two of the men are playing cards and another one is polishing his rifle.

Jordan, Pablo, and Anselmo climb down from a hill upstage right. Near the mouth of the cave is Rafael, a gypsy, whittling a piece of wood with a knife. Also Agustin, Primitivo, Fernando and Amalia. Pablo separates himself from the others and walks to the other side of the stage. Jordan and Anselmo set their backpacks down. Isabella and Rosa are standing guard nearby.

Z Slower ♩=86

461 462 463 464 465 466 467 468 469 470 471 472 473 474

Rafael, Jordan and Anselmo stand

458

For Whom the Bell Tolls

Act One Scene Two

476 478 479 480 481 482 483 484 485 486 487

A1

475

Musical score for woodwinds and strings. Instruments include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The score includes dynamic markings such as *p*, *mf*, *mp*, and *mf*, and performance instructions like *solo* and *soli*. The woodwinds have melodic lines, while the strings provide a rhythmic accompaniment.

Rafael greets Anselmo and Jordan. Rafael is cheerful.

mf Anselmo exits into the cave.

Vocal score for Jordan, Rafael, and Anselmo. Jordan's part includes the lyrics: "What do gy-psies do in the war?". Rafael's part includes the lyrics: "Ho - la". Anselmo's part includes the lyrics: "That is Ra-fa-el. He's a gy - psy. Gyp-sies talk much and kill lit - tle". Dynamic markings include *mp* and *mf*.

476 478 479 480 481 482 483 484 485 486 487

A1

475

Musical score for strings, including Violin 1 & 2, Viola, Violoncello, and Contrabasso. The score includes dynamic markings such as *mp* and performance instructions like *(arco)* and *(pizz.)*. The strings provide a rhythmic accompaniment.

For Whom the Bell Tolls

Act One Scene Two

The men drink

489 490 491 492 493 494 **B1** 496 497 498 499 500 501

488

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Trngl.
Perc. 2
B. Dm.
Hrp.

Anselmo emerges from the cave with basin of red wine and several cups. Pablo crosses the stage, takes a cup, dips it into the basin of wine, and returns to the other side of the stage, ignoring the others.

Jordan *mf* that is good
Rafael *mf* They keep on be-ing gyp-sies the best a - mi - go

489 490 491 492 493 494 **B1** 496 497 498 499 500 501

488

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

503 504 505 506 507 508 509 510 511 512 513 514 515 516 517

502

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Trngl.

B. Drm.

Hrp.

503 504 505 506 507 508 509 510 511 512 513 514 515 516 517

502

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

519

C1

521

522

523

524

525

526

527

528

529

530

531

532

518

Fl. 1
p *ff* *p*

Fl. 2
p *ff* *p*

Ob. 1
p *ff* *p*

Ob. 2
p *ff* *p*

Cl. 1
p *ff* *p*

Cl. 2
p *ff* *p*

Bsn. 1
p *ff* *p*

Bsn. 2
p *ff* *p*

Hn. 1-3
p *ff* *p*

Hn. 2-4
p *ff* *p*

Tpt. 1
p *ff* *p*

Tpt. 2-3
p *ff* *p*

Tbn. 1
p *ff* *p*

Tbn. 2-3
p *ff* *p*

Tb.
p *ff* *p*

Tmp.
ff

Trngl.
ff

Cymb.
ff

B. Drm.
ff

Hrp.
C major gliss

mf Everyone gathers around Jordan

As Anselmo introduces, each person stands.

Anselmo
These are the o-ther mem-bers of our band__ A-gus - fin, Lor-en-zo Fer - nan-do__ Is-a-bel-la__ Ro-sa A-ma-li-a and Pri-mi - ti-vo

519

C1

521

522

523

524

525

526

527

528

529

530

531

532

518

V1
p *ff* *mp*

V2
p *ff* *mp*

Va.
p *ff* *mp*

Vc.
p *ff* *mp*

Cb.
p *ff* *mp*

For Whom the Bell Tolls

Act One Scene Two

accel. **D1** Moderato ♩=99 539 540 541 542 543 rit. 544 545

533

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Cymb. *mf* *mf*

B. Dnm. *p* *f*

Hrp.

The men dip a cup into the basin and drink.

Jordan *mf*
How ma-ny are you? Who are the o-thers? and how is the mu-ger of Pab-lo?

Anselmo
and here is some wine _____ We are twelve of us There is _ the mu - jer of Pab-lo

accel. **D1** Moderato ♩=99 539 540 541 542 543 rit. 544 545

533

V1 *mp* pizz.

V2 *mp* pizz.

Va. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

For Whom the Bell Tolls

Act One Scene Two

Faster ♩=107

547

548

549

550

551

546

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dm. *mp*

Hrp. *f*

Women *f* But a hun-dred times... bra-ver than

Men *f* Some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous If you think Pab-lo is ug-ly you should see his wo-man

Faster ♩=107

547

548

549

550

551

546

V1 *f*

V2 *f*

Va. *f*

Vc. *f*

Cb. *f*

For Whom the Bell Tolls

Act One Scene Two

552 553 554 555 556 **E1** The men describe Pablo 558 559

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Drm.

Hrp.

Anselmo *f* Pilar stands
Pilar comes out of the cave. She is dressed like the men.

Women

Men

552 553 554 555 556 **E1** 558 559

V1 *mp* arco

V2 *mp* arco

Va. *mp* arco

Vc. *mp* arco

Cb. *mp* arco

For Whom the Bell Tolls

Act One Scene Two

561 562 563 564 565 566 567 568

560

Fl. 1 *f* *mp* *f*

Fl. 2 *f* *mp* *f*

Ob. 1 *f* *mp* *f*

Ob. 2 *f* *mp* *f*

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *mp* *f*

Bsn. 1 *f* *mp* *f*

Bsn. 2 *f* *mp* *f*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

Women *f*

Men

but since a long_time he is muy flo-jo

fas-cists than the cho-le-ra He killed more Fas-cists than the ty-phoid fe-ver He is ve - ry flac-id_

561 562 563 564 565 566 567 568

560

V1 *mf* *mp* *mf*

V2 *mf* *mp* *mf*

Va. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

For Whom the Bell Tolls

Act One Scene Two

569 *rit.* 570 *a tempo* 571 572 573 574 575 576

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Agustin *To Pilar* *f*
much a-fraid to die Pa - blo once_ was as brave as your ma-ta-dor Fin-to de Pa-len-ci a_ but is no lon - ger_ At least

Women
Pa - blo once was as brave as your ma-ta-dor Fin-to de Pa-len-ci a_ but is no lon - ger_

Men

569 *rit.* 570 *a tempo* 571 572 573 574 575 576

V1 *mp* *mf* *mp*

V2 *mp* *mf* *mp*

Va. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

For Whom the Bell Tolls

Act One Scene Two

578

579

580

581

F1

583

584

585

577

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar *mf*
Who would- n't be tu-ber-cu - lar from the pun-ish-ment_ he re - ceived

Anselmo
Let's hear it from_ Pi-lar_

Agustin
Fin-to was_ tu-ber-cu - lar_ What say you Pa-blo's wo-man

Primitivo
What say you Pa-blo's wo-man

Men
What say you Pa-blo's wo-man

578

579

580

581

F1

583

584

585

577

V1 *p*

V2 *p*

Va. *p*

Vc. *p*

Cb. *p*

For Whom the Bell Tolls

Act One Scene Two

587 588 589 590 591 592 593 594 595

586

Musical score for woodwinds and strings, measures 586-595. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The strings section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The woodwind and string parts are mostly silent, indicated by a horizontal line with a bar through it. The string parts show some activity in the final measures, with a 3/8 time signature.

Pilar
in this coun-try where no poor man can ev-er hope to make mon - ey un-less he is a cri-mi-nal_ or a bull fight-er_ or a ten-or in the o-pera_

587 588 589 590 591 592 593 594 595

586

Musical score for strings, measures 586-595. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The string parts are active, with a 3/8 time signature. The Violin 1 part has a melodic line, while the other parts provide harmonic support.

For Whom the Bell Tolls

Act One Scene Two

Robert Jordan meets Pilar

G1 Allegretto ♩=116

598

599

600

601

602

603

604

596

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Cymb.

Hrp.

Pilar

Women

Men

To Jordan
f

Ho - la ca - ma - ra - ta Do you come for us to do a - no - ther train?

Ho - la ca - ma - ra - ta a - no - ther train a -

G1 Allegretto ♩=116

598

599

600

601

602

603

604

596

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

606 607 608 609 610 611 612

605

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
Cymb.
Hrp.
Pilar
Jordan
Women
Men

606 607 608 609 610 611 612

No - - - for a bridge a ve - ry im-por-tant bridge
no-ther train a-no-ther train No a bridge a bridge for a bridge ve - ry im-por-tant bridge

605

V1
V2
Va.
Vc.
Cb.

606 607 608 609 610 611 612

For Whom the Bell Tolls

Act One Scene Two

614

615

616

617

618

619

613

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.

Tmp.
Cymb.
Hrp.

Jordan
Women
Men

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

mf *mf* *f* *f* *f* *mf*

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

It is the bridge near by which I must examine
im-por-tant bridge It is the bridge near-by the bridge near-by which you must you must

614

615

616

617

618

619

613

V1
V2
Va.
Vc.
Cb.

mp *mf* *mf* *mf* *mf* *mf*

mp *mf* *mf* *mf* *mf* *mf*

mp *mf* *mf* *mf* *mf* *mf*

mp *mf* *mf* *mf* *mf* *mf*

mp *mf* *mf* *mf* *mf* *mf*

For Whom the Bell Tolls

Act One Scene Two

	621	622	623	624	625	626
Fl. 1	[Musical notation]					
Fl. 2	[Musical notation]					
Ob. 1	[Musical notation]					
Ob. 2	[Musical notation]					
Cl. 1	[Musical notation]					
Cl. 2	[Musical notation]					
Bsn. 1	[Musical notation]					
Bsn. 2	[Musical notation]					
Hn. 1-3	[Musical notation with dynamics <i>pp</i> , <i>mf</i> , <i>f</i>]					
Hn. 2-4	[Musical notation with dynamics <i>pp</i> , <i>mf</i> , <i>f</i>]					
Tpt. 1	[Musical notation]					
Tpt. 2-3	[Musical notation]					
Tbn. 1	[Musical notation]					
Tbn. 2-3	[Musical notation]					
Tb.	[Musical notation]					
Tmp.	[Musical notation with dynamics <i>pp</i> , <i>mf</i> , <i>f</i>]					
Trngl.	[Musical notation]					
Cymb.	[Musical notation with dynamics <i>p</i> , <i>f</i> , <i>p</i>]					
B. Drm.	[Musical notation]					
Hrp.	[Musical notation]					
Pilar	[Musical notation]					
Jordan	<p>la - ter un-der the light of the moon</p>					
Pablo	<p>To Pablo <i>f</i> Bor-</p>					
Women	<p>un-der the light of the moon un-der the light the light of the moon the moon the moon the moon the moon</p>					
Men	<p>un-der the light of the moon un-der the light the light of the moon the moon the moon the moon the moon</p>					
V1	[Musical notation with dynamics <i>pp</i> , <i>mf</i>]					
V2	[Musical notation with dynamics <i>pp</i> , <i>mf</i>]					
Va.	[Musical notation with dynamics <i>pp</i> , <i>mf</i>]					
Vc.	[Musical notation with dynamics <i>pp</i> , <i>mf</i>]					
Cb.	[Musical notation with dynamics <i>pp</i> , <i>mf</i>]					

For Whom the Bell Tolls

Act One Scene Two

627 **H1** Pilar calls Pablo a drunkard

628 629 630 631 632 633 634 635 636

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.

mp *mf* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp*

Pilar sits To Jordan

Pilar ra-cho! Pa - blo is drink-ing all the time. This life is ru - in - ing him

Women Drun-kard! Rot-ten bo - ra-cho Pa - blo

Men Drun-kard! Rot-ten bo - ra - cho

f *mp*

627 **H1**

628 629 630 631 632 633 634 635 636

V1
V2
Va.
Vc.
Cb.

p *mp* *p* *mp* *p*

p *mp* *p* *mp* *p*

p *mp* *p* *mp* *p*

arco *mf* *f* *mf* *f* *mf*

arco *mf* *f* *mf* *f* *mf*

For Whom the Bell Tolls

Act One Scene Two

638

639

640

641

642

643

644

645

646

637

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

Women

Men

Now that... he's stol-en five hor-ses... He has be-come a ca-pi-ta-list

bo-ra-cho... Sto-len five hor-ses A ca-pi-ta-list

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

638

639

640

641

642

643

644

645

646

637

V1

V2

Va.

Vc.

Cb.

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

For Whom the Bell Tolls

Act One Scene Two

648 649 650 651 652 653 654 655

647

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1

Bsn. 2

Hn. 1-3 *f*

Hn. 2-4 *f*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Cymb. *ff*

B. Drm. *ff*

Hrp.

Pilar *mf* He does not want to take a-ny chan - ces **Pablo stands**

Women For more than three months we've done no -

Men *f*

648 649 650 651 652 653 654 655

647

V1 *f* *p* *mf*

V2 *f* *p* *mf*

Va. *f* *p* *mf*

Vc. *f* *p* *mf* *f* (arco)

Cb. *f* *p* *mf* *f* (arco)

For Whom the Bell Tolls

Act One Scene Two

657

11 Pablo needs horses to fight

659

660

661

656

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Cymb.
B. Drm.
Hrp.
Pilar
Pablo
Women
Men

With-out hor-ses we can't fight with out hor-ses we can't win with out hor-ses we can't es-cape
thing

657

11

659

660

661

656

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

663

664

665

666

J1

662

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Cymb.

B. Drm.

Hrp.

Pilar

Pablo

Women

Men

af - ter we've blown the bridge if I de - cide we should do so

With-out

663

664

665

666

J1

662

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

669

670

671

672

668

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Maria
Rosa
Pilar
Women
Men

hor-ses we can't fight With out hor ses we can't win With out hor ses we can't es cape af ter we've blown the bridge With out

669

670

671

672

668

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

674

675

676

677

678

673

Fl. 1 *p* *mf* *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf* *p* *mf*

Ob. 1 *p* *mf* *p* *mf* *p* *mf*

Ob. 2 *p* *mf* *p* *mf* *p* *mf*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *p* *mf* *p* *mf* *p* *mf*

Hn. 2-4 *p* *mf* *p* *mf* *p* *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1 *p* *mf* *p* *mf* *p* *mf*

Tbn. 2-3 *p* *mf* *p* *mf* *p* *mf*

Tb. *p* *mf* *p* *mf* *p* *mf*

Hrp.

Maria

Rosa

Pilar

Pablo *f*
If I de - cide we should

Women
hor ses we can't fight With out hor ses we can't win With-out hor-ses we can't es-cape af-ter we've blown the bridge

Men

674

675

676

677

678

673

V1 *p* *mp* *mf* *mp*

V2 *p* *mp* *mf* *mp*

Va. *p* *mp* *mf* *mp*

Vc. *mp* *mf* *f* *mp*

Cb. *mp* *mf* *f* *mp*

For Whom the Bell Tolls

Act One Scene Two

Robert Jordan doesn't teach English

680

681

683

689

L1 Slower ♩=90 *accelerando* Allegro ♩=155

679

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-3 and 2-4, Trumpets 1, 2-3, and 3, Trombones 1, 2-3, and 3, Timpani, Percussion 2, Cymbal, and Bass Drum. The score features dynamic markings such as *p*, *pp*, *mp*, *sfz*, *p*, *mf*, and *f*. A specific instruction for Percussion 2 is labeled "Tubular Bells" with a dynamic marking of *mp*. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

Maria saunters out of the cave.

Jordan notices Maria.

Vocal score for Pilar, Rafael, and Pablo. The score includes lyrics for Rafael and Pablo. The lyrics are: "do so." (Pilar), "How did you hap-pen to come to Spain" (Rafael), and "do so." (Pablo). The score features dynamic markings such as *f*. The score is in 4/4 time and includes various musical notations such as slurs and dynamic hairpins.

680

681

683

689

L1 Slower ♩=90 *accelerando* Allegro ♩=155

679

Musical score for strings. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *p*, *pp*, *pizz.*, and *mf*. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

For Whom the Bell Tolls

Act One Scene Two

691 692 693 694 695 696 697 698 699 700 701

690

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Glockenspiel
B. Dm.
Hrp.
Jordan
Women
Men

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

mf *mf* *mf* *mf*

f *mp* *mf*

mf *mf*

f *mp* *mf* *mf*

I teach Spanish at a uni-ver-si-ty _____ in the ve-ry mid-dle of A-mer-i-ca

Come to Spain

Come to Spain

A-mer-i-ca A-mer-i-ca!

A-mer-i-ca A-mer-i-ca!

691 692 693 694 695 696 697 698 699 700 701

690

V1
V2
Va.
Vc.
Cb.

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

691 692 693 694 695 696 697 698 699 700 701

For Whom the Bell Tolls

Act One Scene Two

703

704

705

706

707

708

M1

710

711

702

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

B. Drm.

Hrp.

Jordan

Women

Men

mf There life is ea - sy There are no cares.

f Maria continues to stand and watch I came to Spain to de-feat the land own - ers

mf A - mer-i-ca A-mer-i-ca A - mer-i - cal

703

704

705

706

707

708

M1

710

711

702

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

713 714 715 716 717 718 719 720

712

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

B. Drm.

Hrp.

Jordan

Women

Men

and their bru-tal al - ly the wealth-y church Who work to - ge - ther

the wealth-y church the wealth-y church

The wealth-y church

713 714 715 716 717 718 719 720

712

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

722

723

724

725

N1

727

728

729

721

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

B. Dm.

Hrp.

Jordan

Rafael

Women

Men

to ex-ploit the poor

The land own-ers the land own-ers

You look ve-ry lit-tle like a pro-fes-sor

the land own-ers the land own-ers

The land own-ers

722

723

724

725

N1

727

728

729

721

V1

V2

Va.

Vc.

Cb.

arco

arco

arco

arco

arco

arco

For Whom the Bell Tolls

Act One Scene Two

731 732 733 734 735 736 737 738 739

730

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Glnkspl.
Cymb.
B. Drm.
Hrp.
Rafael
Pablo
Women
Men

p *mf* *p* *mf* *p* *mf* *p* *mf* *f* *f* *p* *mf* *f* *mf* *f* *f*

Mocking Jordan *f*

But why Span-ish? would it not be ea-si-er

He has no beard!

pro-fes-sor a pro-fes-sor a pro-fes-sor no beard no beard no beard Span-ish

ea-si-

731 732 733 734 735 736 737 738 739

730

V1
V2
Va.
Vc.
Cb.

p *mf* *mf* *p* *mf* *mf* *mf* *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

For Whom the Bell Tolls

Act One Scene Two

741

742

743

01

745

746

747

748

749

750

740

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Gknspl.

Cymb.

B. Dm.

Hrp.

Rafael

Anselmo

Women

Men

to teach Eng-lish since you are Eng-lish? — Span-ish as we do

er Eng-lish He speaks Span-ish al-most as well as we do — Why should he

Eng-lish Span-ish as we do

er

741

742

743

01

745

746

747

748

749

750

740

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

752 753 754 **P1** 756 757 758 759 760 761

751

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Glknspl.
Hrp.
Pilar
Anselmo
Pablo
Women
Men

mp *p* *mp* *f* *mp* *p* *mp* *f* *p* *mp*

Teach Span-ish
not teach Span-ish?
He's a false pro-fes-sor He has-n't got a beard
Teach Span-ish
teach Span-ish

He
a beard a beard
a beard a beard

752 753 754 **P1** 756 757 758 759 760 761

751

V1
V2
Va.
Vc.
Cb.

mp *p* *mp* *f* *mp* *p* *mp* *f* *p* *mp*

For Whom the Bell Tolls

Act One Scene Two

763 764 765 766 767 768 769 770 771

762

Fl. 1 *mf* *pp* *p* *mp* *mf* *mp*

Fl. 2 *mf* *pp* *p* *mp* *mf* *mp*

Ob. 1 *mf* *pp* *p* *mp* *mf* *mp*

Ob. 2 *mf* *pp* *p* *mp* *mf* *mp*

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

Cl. 2 *mf* *pp* *p* *mp* *mf* *mp*

Bsn. 1 *mf* *pp* *p* *mp* *mf* *mp*

Bsn. 2 *mf* *pp* *p* *mp* *mf* *mp*

Hn. 1-3 *mf* *pp* *p* *mp* *mf* *mp*

Hn. 2-4 *mf* *pp* *p* *mp* *mf* *mp*

Tpt. 1

Tpt. 2-3

Tbn. 1 *mf* *sfz* *sfzp* *mp*

Tbn. 2-3 *mf* *sfz* *sfzp* *mp*

Tb. *mf* *sfz* *sfzp* *mp*

B. Drm.

Hrp. *mf* *p* *mp* *p*

Pilar *f* *p*

Women
does-n't teach Span-ish to Span-iards
f *p*
Span-iards I should hope not I should hope not I should hope not

Men

763 764 765 766 767 768 769 770 771

762

V1 *mf* *pp* *p* *mp* *p*

V2 *mf* *pp* *p* *mp* *p*

Va. *mf* *pp* *p* *mp* *p*

Vc. *mf* *pp* *p* *mp* *p*

Cb. *mf* *pp* *p* *mp* *p*

For Whom the Bell Tolls

Act One Scene Two

Q1

773

774

775

776

777

778

779

780

781

782

772

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Cymb.

B. Drm.

Hrp.

Pilar

Women

Men

Mule! He tea-ches Span-ish to North A-mer-i-cans who speak Eng-lish who speak Eng-lish

A-mer-i-cans who speak Eng-lish speak

Q1

773

774

775

776

777

778

779

780

781

782

772

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

784 785 786 787 788 **R1 Andante** ♩=82 793 794 795 796 797 798 799
Robert Jordan meets Maria

783

Fl. 1 *ff* *solo* *p* *mf* *p*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff* *to English horn* *solo English horn* *p*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1-3 *ff* *sfz* *fff*

Hn. 2-4 *ff* *sfz* *fff*

Tpt. 1 *ff* *sfz* *fff*

Tpt. 2-3 *ff* *sfz* *fff*

Tbn. 1 *ff* *sfz* *fff*

Tbn. 2-3 *ff* *sfz* *fff*

Tb. *ff* *sfz* *fff*

Tmp. *f* *fff*

Trngl. *ff* *wind chimes* *mp*

Cymb. *ff* *fff*

B. Dm. *fff* *mp*

Hrp. *ff* *G major gliss (multiple)* *solo* *mp*

Pilar *ff* *Eng-lish*

Women *ff* *Eng-lish Eng-lish Eng-lish Eng-lish*

Men *ff*

The women go into the cave.

784 785 786 787 788 **R1 Andante** ♩=82 793 794 795 796 797 798 799

783

V1 *ff* *mp* *pp* *con sord.* *m*

V2 *ff* *mp* *fff* *pp* *con sord.* *m*

Va. *ff* *mp* *fff* *pp* *con sord.* *m*

Vc. *ff* *mp* *fff*

Cb. *ff* *mp* *fff*

For Whom the Bell Tolls

Act One Scene Two

801 802 803 804 805 806 807 808 809 810 811 812 813 **S1** 815 816

800

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
Perc. 2
Cymb.
B. Drm.
Hrp.

The women bring out the food and serve the men.

Jordan's and Maria's eyes lock.

801 802 803 804 805 806 807 808 809 810 811 812 813 **S1** 815 816

800

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

818 819 820 821 822 823 824 825 826 827 828 829 830 **T1** 832 833

817

Fl. 1 *p* *mf* *p* *p* *sol*

Fl. 2 *p* *sol*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *p* *sol*

Bsn. 2

Hn. 1-3 *p* *mf* *p*

Hn. 2-4 *p* *mf* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Trngl. *wind chimes* *p*

Gknspl. *p*

Cymb. *mp* *mp*

Hrp.

Maria serves Jordan the food.

Jordan notices Maria.

To Jordan – asking why he is looking at her so intensely

Maria *mf* Ho-la-ca-ma-

Jordan *mp* and who is this? Who is this love-ly wo-man?_

818 819 820 821 822 823 824 825 826 827 828 829 830 **T1** 832 833

817

V1 *p* *mf* *p*

V2 *p* *mf* *p*

Va. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

For Whom the Bell Tolls

Act One Scene Two

835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852

834

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Glocksp.
Cymb.
Hrp.

The men eat. Maria sits across from Jordan and smiles at him. Jordan tries hard not to stare at her.

Maria

ra - ta _____ that is the way I comb it _____ they gave me this hair cut _____ in prison Val - lo-do - lid _____

835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852

834

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

854 855 856 857 858 859 860 861 862 863 864 865 866

U1

853

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Glknspl.

Hrp.

Rafael and Agustin stand

mf

Rafael

We found her hid-den in the rocks when we blew up the last train three months a-go with the dy-na-mi-ter who died

mf

Agustin

We found her hid-den in the rocks when we blew up the last train three months a-go with the dy-na-mi-ter who died

854 855 856 857 858 859 860 861 862 863 864 865 866

U1

853

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

868 869 870 871 872 873 874 875 876 877 878 879 880 881 883 884

V1

867

Fl. 1 *p* *mf* *p* *p* *mf* *p* *solo* *mp* *soli* *mp*

Fl. 2 *p* *mf* *p*

Ob. 1 *mp* *solo*

Ob. 2

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

Cl. 2

Bsn. 1 *mp* *soli* *mp*

Bsn. 2

Hn. 1-3 *p* *mf* *p*

Hn. 2-4 *p* *mf* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Trngl. *p* *wind chimes*

Cymb. *mp*

Hrp. *mp*

Rafael *mp*
She was so ug - ly it would make you sick. _____

Agustin *mp*
She was so ug - ly it would make you sick. _____

868 869 870 871 872 873 874 875 876 877 878 879 880 881 883 884

V1

867

V1 *p* *mf* *p* *p* *mf* *p*

V2 *p* *mf* *p*

Va. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

For Whom the Bell Tolls

Act One Scene Two

886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903

rit.

885

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

Hrp.

Maria

Jordan

Ma - ri-a and you?

Maria shakes her head, and slaps Jordan on the knee.

How are you called? Ro - ber - to And

886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903

rit.

885

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

W1 Slightly Faster ♩=98

907 908 909 910 911 912 913 914 915 916

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.

solo
mp

Harp: *p*

Maria
Jordan

Of Ra-fa-el nei-ther Ha ha ha ha ha ha

whose wo-man are you? Are you Au - gus - tin's? Well then, of Ra-fa-el?

W1 Slightly Faster ♩=98

907 908 909 910 911 912 913 914 915 916

V1
V2
Va.
Vc.
Cb.

p

For Whom the Bell Tolls

Act One Scene Two

918 919 920 921 922 924 925 926 927 928 929 930

X1

917

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Rafael, Anselmo, Primitivo, Fernando and Amalia go inside the cave.

Maria

ha ha ha ha ha ha

Rafael

mp

you see she is of no one but she sings well

918 919 920 921 922 924 925 926 927 928 929 930

X1

917

V1

V2

Va.

Vc.

Cb.

p

For Whom the Bell Tolls

Act One Scene Two

932 933 934 935 936 937 938 939 940 941 942 943

Slightly Faster ♩=107

931

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Maria
Jordan

mp Then I will go in-to the cave — No I will go in-to the ca - - - ve I
mp You are blushing now — Stay here Ma - ri - a

932 933 934 935 936 937 938 939 940 941 942 943

Slightly Faster ♩=107

931

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

949

950

951

952

953

954

955

956

957

958

Y1 Slightly Slower $\text{♩} = 98$

964

948

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dm.

Hrp.

Maria picks up the plates, exits into the cave.

Maria

do not like to blush I am strong-er than that

Rafael

She was ve-ry stange when we picked her up lf

Agustin

She was ve-ry strange when we picked her up lf

949

950

951

952

953

954

955

956

957

958

Y1 Slightly Slower $\text{♩} = 98$

964

948

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981

965

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.

Rafael
Agustin

a-ny-one touched her she would shi-ver like a wet dog _____ She would not speak and she cried all the time _____

a-ny-one touched her she would shi-ver like a wet dog _____ She would not speak and she cried all the time _____

mf

Agustin goes into the cave. Pablo pours himself another cup of wine.

966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981

965

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

983 984 985 986 987 988 989 990 991 **rit.** **Z1** **Moderato** ♩=112 994 995 996 997 **Pilar tells of Pablo's bravery**

982

Pablo makes an obscene gesture to Pilar, slaps one of the girls on the butt, then brushes past Pilar on his way to the back of the cave.

Pablo laughs drunkenly and stays seated. *p*

983 984 985 986 987 988 989 990 991 **rit.** **Z1** **Moderato** ♩=112 994 995 996 997

982

For Whom the Bell Tolls

Act One Scene Two

998 999 1000 1001 1002 1003 1004 1005 1006

Fl. 1 *mp* *p* *mf* *p*

Fl. 2 *mp* *p* *mf* *p*

Ob. 1 *mp* *p* *mf* *p*

Ob. 2 *mp* *p* *mf* *p*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1-3 *f*

Hn. 2-4 *f*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Perc. 2 **Tubular Bells** *p* *mp* *mf* *p* *ff*

Cymb.

B. Drm. *mp* *mf* *f* *ff* *mp*

Hrp.

Pilar *f* Maria does not want to be alone with Pablo, so she comes out of cave. Maria looks uncomfortable. *f* Pilar waves for Maria to come sit next to her. You should have seen him at the

Jordan What was he like be - fore

998 999 1000 1001 1002 1003 1004 1005 1006

V1 *mf* *p* *f* *mp*

V2 *mf* *p* *f* *mp*

Va. *mf* *p* *f* *mp*

Vc. *mf* *p* *f* *mp*

Cb. *mf* *p* *f* *mp*

For Whom the Bell Tolls

Act One Scene Two

1008

1009

1010

1011

A2

1013

1014

1015

1007

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tb. Bls.

Cymb.

B. Drm.

Hrp.

Everyone but Pablo stands

mp

Pilar

Jordan

Women

Men

start of the move-ment in my town

What hap-pened

Tell him the sto-ry

It is bru - tal I do not want to

1008

1009

1010

1011

A2

1013

1014

1015

1007

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1017 1018 1019 1020 1021 1022 1023 1024 1025

1016

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tb. Bln.
Cymb.
B. Drm.

Hrp.
Pilar

tell it be - fore the girl It will give her night-mares

1017 1018 1019 1020 1021 1022 1023 1024 1025

1016

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

1027 1028 1029 1030 1031 **B2** 1033 1034 1035 1036

1026

Musical score for Act One Scene Two, measures 1026-1036. The score includes parts for woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Tuba, Timpani, Trombone Bass, Cymbal, and B. Drum), strings (Violins 1 & 2, Viola, Violoncello, and Contrabass), and vocal parts for Maria, Pilar, Women, and Men. Dynamics include *f*, *mp*, *mf*, *p*, and *ff*. The vocal parts have lyrics: "I can hear it... there is no-thing that I can-not", "It will give her night-mares", and "It will give her night-mares".

1027 1028 1029 1030 1031 **B2** 1033 1034 1035 1036

1026

Musical score for Act One Scene Two, measures 1026-1036, string parts. Includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *f*, *mp*, *pizz.*, and *arco*.

For Whom the Bell Tolls

Act One Scene Two

1038 1039 1040 1041 1042 1043 1044 1045 1046

1037

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
B. Drm.
Hrp.
Maria
Jordan
Women
Men

1038 1039 1040 1041 1042 1043 1044 1045 1046

1037

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

1048

1049

1050

1051

1052

1053

1055

1056

1057

C2

Pilar begins her telling of the massacre

1047

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Cymb.

B. Dm.

Hrp.

Pilar

No In - gles I am not jo - king Have you seen the start of the move - ment in a - ny small town?

p *mf* *p* *mf* *p* *p* *mp*

p *mf* *p* *mf* *p* *p* *mp*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

Roll Top *p* *f* *p*

Roll Top *p*

mp

1048

1049

1050

1051

1052

1053

1055

1056

1057

C2

1047

V1

V2

Va.

Vc.

Cb.

p *p* *p* *p* *p*

sul pont. *p* *p* *p* *p* *p*

arco sul pont. *p* *p* *p* *p* *p*

p

For Whom the Bell Tolls

Act One Scene Two

1059 1060 1061 1062 1063 1064 1065 1066 1070

D2 Slower $\text{♩} = 86$

1058

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 2
Cymb.
B. Dnm.
Hrp.

Rosa
Pilar
Isabella
Amalia
Jordan
Women
Men

You have seen no - thing
Then you have seen no - thing
You have seen no - thing
You have seen no - thing
No
You have seen no - thing
You have seen no - thing

All right I will tell it

1059 1060 1061 1062 1063 1064 1065 1066 1070

D2 Slower $\text{♩} = 86$

1058

V1
V2
Va.
Vc.
Cb.

ord. m con sord.
ord. m con sord.
p
p
p
mp
f

For Whom the Bell Tolls

Act One Scene Two

1072 1073 1074 1075 1076 1077 1078 1079 1080 1081

1071

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Perc. 2

Hrp.

Pilar

tru - ly as it was but then cropped one _____ if it rea-ches a point_ that it dis - turbs you you must tell me _____

1072 1073 1074 1075 1076 1077 1078 1079 1080 1081

1071

V1

V2

Va.

Vc.

Cb.

con sord. ord.

p

m

p

For Whom the Bell Tolls

Act One Scene Two

1082 **Slower** ♩=68

1083 1084 1085 1086 1087 1088

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.

Chorus acts out the story

Pilar *mp*
the town is built on a high bank a-bove the ri - ver and there's a square there with a foun-tain Far be-low is the ri - ver Three-hun-dred *p*

Women
three-hun-dred

Men *p*

1082 **Slower** ♩=68

1083 1084 1085 1086 1087 1088

V1 *pp* *mf*
V2 *pp* *mf*
Va. *pp* *mf*
Vc. *pp* *mf*
Cb. *pp* *mf*

For Whom the Bell Tolls

Act One Scene Two

1090 **rit.** **E2** Slightly Faster ♩=76

1093

1094

1095

1096

1097

1089

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

Women

Men

feet to the r - ver

Pa - blo had the fas - cists in the town all twen - ty of them

They were

feet to the ri - ver

Yes twen - ty of them

f

p

rit. **E2** Slightly Faster ♩=76

1093

1094

1095

1096

1097

1089

V1

V2

Va.

Vc.

Cb.

p

f

mp

mf

For Whom the Bell Tolls

Act One Scene Two

1099

1100

1101

1102

1103

1104

Slightly Faster $\text{♩} = 90$

1098

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 2
Hrp.
Pilar
Women
Men

seized and held in the A-yun-ta-mien-to Pa - blo had the priest
in the ci - ty hall

f *p* *p* *mp* *mp* *p* *f*

Tubular Bells
mp

1099

1100

1101

1102

1103

1104

Slightly Faster $\text{♩} = 90$

1098

V1
V2
Va.
Vc.
Cb.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mp*
arco *arco* *arco*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mp*

For Whom the Bell Tolls

Act One Scene Two

1108 1109 1110 1111 1112 1113 1114 1115

1107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pillar

Women

Men

— con-fess the fas-cists they must con-fess — and to give to them — the nec-es-sar-y sa-cra - ments

Yes they must con-fess — the sa - cra -

1108 1109 1110 1111 1112 1113 1114 1115

1107

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1117 1118 1119 1120 **F2 Slightly Faster** ♩=100 1123 1124 1125

1116

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.

Pilar
Women
Men

f The chorus forms a double line and acts out the scene.
Pa - blo or - gan - ized the scores of men in two long lines
ments Yes two long lines

1117 1118 1119 1120 **F2 Slightly Faster** ♩=100 1123 1124 1125

1116

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

1126 1127 1128 1129 1130 1131 1132 1133 **G2**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Pilar
Women
Men

They were armed with flails_ clubs and sic-kles and reap-ing hooks They said
clubs and reap - ing hooks

mf *p* *p* *mf* *p* *p* *mf* *p* *f* *p*

1126 1127 1128 1129 1130 1131 1132 1133 **G2**

V1
V2
Va.
Vc.
Cb.

mp *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

For Whom the Bell Tolls

Act One Scene Two

Pilar tells of Don Benito Garcia's clubbing

1136 1137 1138 1139 1140 1141 1142 1145

H2 Slightly Faster ♩=110

1135

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
Cymb.
B. Drm.
Hrp.

Pilar
Women
Men

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

mf

Then_ came Don Ben_-i-to Gar-ci - a

Bring them out! Where are the fas - cists What is the de - lay

p *mf* *mp* *f* *mf* *sfz* *ff*

p *mf* *mp* *f* *f* *sfz* *ff*

1136 1137 1138 1139 1140 1141 1142 1145

H2 Slightly Faster ♩=110

1135

V1
V2
Va.
Vc.
Cb.

mp

mp

mp

mp

mp (pizz.)

mp

mp (pizz.)

mp

For Whom the Bell Tolls

Act One Scene Two

1147

1148

1149

1150

1151

1152

1153

1154

1146

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Rosa

Pilar

Women

Men

f

f

f

sfzp

The Ma - yor

and no - thing hap -

The Ma - yor

And the Ma - yor walked be - tween the lines of the men

The Ma - yor

and no - thing hap -

f

sfzp

1147

1148

1149

1150

1151

1152

1153

1154

1146

V1

V2

Va.

Vc.

Cb.

mf

mp

mf

p

mf

mp

mf

p

mf

mp

mf

p

For Whom the Bell Tolls

Act One Scene Two

1156 1157 1158 1160 1161 1162 1163 1165

1155

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Trngl.
B. Drm.
Hrp.
Rosa
Pilar
Women
Men

sfzp sfzp sfzp sfzp sfzp
p
pp p mp mf f ff mp mf
ff
p mp mf f
ff
ff
p
p
ff

pened
He passed two men four men eight men_ ten men_ no-thing_hap - pened

pened

1156 1157 1158 1160 1161 1162 1163 1165

1155

V1
V2
Va.
Vc.
Cb.

f
f
f
f
f

mf
mf
mf
mf
mf

pizz.
pizz.

For Whom the Bell Tolls

Act One Scene Two

1167

1168

1169

1170

1171

1172

1173

1166

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Trngl.

B. Dnm.

Hrp.

Pilar

Women

Men

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

From a bal-co-ny some-one cried out Que pas-sa co-bar-des And still Don Ben-i - - to

Yes you are co-wards

1167

1168

1169

1170

1171

1172

1173

1166

V1

V2

Va.

Vc.

Cb.

mp *mf* *mp* *mf* *mp* *mf* *mp*

For Whom the Bell Tolls

Act One Scene Two

1175

1176

1177

1178

1179

1180

K2 Freely ♩=103

1174

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 2

Cymb.

B. Drm.

Hrp.

Pilar

Women

Men

walked be-tween_ the men

and still no - thing hap - - - - - pened

and then I

p p

f

p

p

f

p

mp

mp

f

p

ff

ff

Glockenspiel

Roll Top

p

ff

1175

1176

1177

1178

1179

1180

K2 Freely ♩=103
espressivo

1174

V1

V2

Va.

Vc.

Cb.

mf

p

f

p

espressivo

mf

p

f

p

espressivo

mf

p

f

p

espressivo

arco

arco

p

espressivo

p

For Whom the Bell Tolls

Act One Scene Two

1184 1185 1186 1187 1188 1189 1190 1191 1192 1193

1183

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Cymb.
Hrp.

Pilar
saw a man from where I was stan-ding__ He was bi-ting his lips__ and his hands were so white on his flail_____

1184 1185 1186 1187 1188 1189 1190 1191 1192 1193

1183

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

L2 Slightly Faster $\bullet = 116$

1196

1197

1198

1199

1200

1201

1194

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. 1 *p* *mp* *mf*

Ob. 2 *p* *mp* *mf*

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

Cl. 2 *p* *mp* *mf*

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p* *mp* *mf*

Hn. 1-3 *p* *mp* *mf*

Hn. 2-4 *p* *mp* *mf*

Tpt. 1 *mp*

Tpt. 2-3 *mp*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

Tb. *mp*

Hrp. *p* *mp* *mf* *f*

Pilar
Then as Don Bon-i - to came a-breast of him the man raised his flail high and smashed him in the face

L2 Slightly Faster $\bullet = 116$

1196

1197

1198

1199

1200

1201

1194

V1 *mp*

V2 *mp*

Va. *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

For Whom the Bell Tolls

Act One Scene Two

1203 1204 1205 1206 1207 1208 1209 1210

1202

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. 1 *mp* *mf* *f*

Ob. 2 *mp* *mf* *f*

Cl. 1 *mp* *mf* *f*

Cl. 2 *mp* *mf* *f*

Bsn. 1 *mp* *mf* *f*

Bsn. 2 *mp* *mf* *f*

Hn. 1-3 *mp* *mf* *sfz*

Hn. 2-4 *mp* *mf* *sfz*

Tpt. 1 *sfz*

Tpt. 2-3 *sfz*

Tbn. 1 *sfz*

Tbn. 2-3 *sfz*

Tb. *mf* *sfz*

Tmp. *p*

Hrp.

Pilar *p*

_____ and they beat him un - til he fell _____ and they dragged him o - ver the walk _____ to the edge of _____ the cliff _____

1203 1204 1205 1206 1207 1208 1209 1210

1202

V1 *p*

V2 *p*

Va. *p*

Vc. *p*

Cb. *p*

For Whom the Bell Tolls

Act One Scene Two

1212 **M2** Slower ♩=86 1216 1217 1218 1219 1220 1221 **O2** Andante ♩=76

1211

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb. *mp*

Tmp.

Trngl.

Perc. 2 **Tubular Bells** *f*

Cymb.

B. Drm. *ff*

Hrp.

Pilar *ff* *mp* *mf* *p* *f* *p* *mp*

Women *mp* *mf* *p* *f* *p*

Men

Maria covers her face.

and they threw him scream-ing in to the ri - ver Af-ter Don Ben-i - to

and they threw him scream-ing in to the ri - ver

1212 **M2** Slower ♩=86 1216 1217 1218 1219 1220 1221 **O2** Andante ♩=76

1211

V1 *ff* *p* *f* *p* *mp*

V2 *ff* *p* *mf* *p* *mp*

Va. *ff* *p* *mf* *p* *mp*

Vc. *ff* *arco* *mf* *p* *mp* *pizz.*

Cb. *ff* *arco* *mf* *p* *mp* *pizz.*

For Whom the Bell Tolls

Act One Scene Two

1224

1225

1226

1227

1228

1223

Musical score for measures 1223-1228. The score includes staves for Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1-3, Hn. 2-4, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tb., and Hrp. The Fl. 2 part features a solo piccolo entry in measure 1225, marked *playfully* and *mf*. The key signature is B-flat major (two flats).

As Pilar sings, Pablo gets up from a bed and makes his way very slowly toward the main part of the cave.

Vocal line for Pilar with lyrics: no one would come out Ma-ny men were drink-ing hea-vi-ly Don Ri-car-do Mon-tal-vo who was a land-own-er said to Pa-blo I'll go now I'll

1224

1225

1226

1227

1228

1223

Piano accompaniment for measures 1223-1228, including staves for V1, V2, Va., Vc., and Cb. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

For Whom the Bell Tolls

Act One Scene Two

1230

1231

1232

1233

1229

Fl. 1

Pic.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

ne-ver be more rea - dy He walked out of the A -yun-ta-mien -to and looked at the dou-ble line of pea-sants and spit on the ground

1230

1231

1232

1233

1229

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1235

1236

1237

1238

1239

1240

1234

Fl. 1

Pic.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Trngl.

Hrp.

Pilar

Women

Men

mf

He said: Ar - ri - ba Es - pa - na Down with the mis - called Re - pub - lic and I piss in the milk of your fa - thers

Ar - ri - ba Es - pa - na Down with the mis - called Re - pub - lic and I piss in the milk of your fa - thers

mf

p

1235

1236

1237

1238

1239

1240

1234

V1

V2

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

For Whom the Bell Tolls

Act One Scene Two

1241 **P2** Pilar tells of Don Guillermo

1242 1243 1244 1245

Fl. 1

Pic.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *playfully solo*
mf

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1 *f*

Hrp.

mf Maria forces herself to watch and listen as the chorus acts out Pilar's words. *f*

Pilar
So they clubbed him to death ve-ry ve-ry quick-ly and be-cause of the in-sults beat him til he fell And chop-ping at him with hooks and sick-les

1241 **P2**

1242 1243 1244 1245

V1 *mf*

V2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Act One Scene Two

1247

1248

1249

1250

1246

Fl. 1

Pic.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

Women

Men

fill his blood flowed like wine Then Don Guil-ler-mo came_ out stand-ing ve-ry straight-ly and he said the same the same Ar - ri-ba Es-pa-na

the same Ar - ri-ba Es-pa-na

1247

1248

1249

1250

1246

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1252

1253

1254

1255

1251

Fl. 1

Pic. *piccolo soli*
mf

Ob. 1 *soli*
mf

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar
Down with the mis - called Re - pub - lic and I piss in the milk of your fa - thers Poor Don Guil-ler-mo *mp*

Women
Down with the mis - called Re - pub - lic and I piss in the milk of your fa - thers

Men

1252

1253

1254

1255

1251

V1 *mp*

V2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

For Whom the Bell Tolls

Act One Scene Two

1256 **Q2** 1257 1258 1259 1260

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Pilar *mf*
Women
Men

He sold the flails held by the _ pea-sants for lit-tle more than they cost him but he chose to be a fas-cist and he said as well Ar-
chose to be a fas-cist and he said as well Ar-
mf

1256 **Q2** 1257 1258 1259 1260

V1
V2
Va.
Vc.
Cb.

mf
mf
mf
mf
mf

For Whom the Bell Tolls

Act One Scene Two

1261 1262 1263 1264 1265 **Slightly Faster**

Fl. 1 *soli* *f* *p*

Pic. *(piccolo)* *soli* *f* *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar *f* Pablo hears everyone and comes out of the cave. *To Maria*

ri-ba Es-pa-na Down with the mis-called Re-pub-lic and I piss in the milk of your fa - thers Lit-tle cropped head

Women *f* ri-ba Es-pa-na Down with the mis-called Re-pub-lic and I piss in the milk of your fa - thers

Men

1261 1262 1263 1264 1265 1266 1267 **Slightly Faster**

V1 *f* *mp*

V2 *f* *mp*

Va. *f* *mp*

Vc. *f* *arco* *mp*

Cb. *f* *arco* *mp*

For Whom the Bell Tolls

Act One Scene Two

1269 **S2 Slightly Faster** ♩=112 1272 1273 1274 1275

1268

Fl. 1

Fl. 2 *to flute*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

B. Dm.

Hrp.

Maria *mf* *To Maria*
I have not heard it.

Pilar *mf*
Would you like me to con-tin-ue?

Women
this is some-thing that you ought to hear

1269 **S2 Slightly Faster** ♩=112 1272 1273 1274 1275

1268

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1277 1278 1279 1280 1281 1282 1283 1284 1285

1276

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1-3 *mf* *p*

Hn. 2-4 *mf* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Tb. *mf*

Tmp. *ff* *p* *ff*

B. Drm. *ff* *p* *ff*

Hrp.

Maria *To Pilar* *Jordan to Pilar - Pablo to Maria*
Pablo forcefully takes over the storytelling
Pablo stands

Maria *mp* Yes I

Jordan *mp* She must hear it

Pablo Do you want to hear it?

Women *f* ought to hear

Men *f* Some-thing that she ought to hear

1277 1278 1279 1280 1281 1282 1283 1284 1285

1276

V1 *p*

V2 *p*

Va. *p*

Vc. *p*

Cb. *p*

For Whom the Bell Tolls

Act One Scene Two

Pablo continues telling the story

1286 1287 1289 1290 1291 1292 1293

T2

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1

Cl. 2

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1-3 *p* *mf*

Hn. 2-4 *p* *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb. *mf*

Hrp.

María

Pablo *mp* *mf*
do!
I'll tell you more _____ I tossed a key_ to the guard _____ at the door_ and he smiled at me _____

Women *mf*
Yes he tossed the key _____

Men

1286 1287 1289 1290 1291 1292 1293

T2

V1 *mp* *mf*

V2 *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

détaché

détaché

For Whom the Bell Tolls

Act One Scene Two

1295 1296 1297 1298 1299 1300 1301

1294

Fl. 1 *p* *mf* *p*

Fl. 2 *p* *mf* *p*

Ob. 1 *p* *mf* *p*

Ob. 2 *p* *mf* *p*

Cl. 1

Cl. 2

Bsn. 1 *mp* *mf* *p*

Bsn. 2 *mp* *mf* *p*

Hn. 1-3 *p* *p*

Hn. 2-4 *p* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb. *mf* *mp*

Tmp. *p* *ff* *mp*

Cymb. *mf*

Hrp.

Pablo *mf* Maria watches. The men are excited.
then the guard opened the door and the mob rushed in

Women

Men *f* the mob rushed in

1295 1296 1297 1298 1299 1300 1301

1294

V1 *mp* *mf* *p*

V2 *mp* *mf* *p*

Va. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

For Whom the Bell Tolls

Act One Scene Two

1303 **U2** 1305 1306 1307 1308 1309

1302

Fl. 1 *mf* *ff* *p* *mf*

Fl. 2 *mf* *ff* *p* *mf*

Ob. 1 *mf* *ff* *p* *mf*

Ob. 2 *mf* *ff* *p* *mf*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

Bsn. 1 *mf* *ff* *mp* *mf*

Bsn. 2 *mf* *ff* *mp* *mf*

Hn. 1-3 *mf* *ff*

Hn. 2-4 *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2-3 *mf* *ff*

Tbn. 1

Tbn. 2-3

Tb. *ff* *mf*

Tmp. *ff*

Cymb. *mf*

Hrp.

Pablo *mf* center stage and sings the aria.

The men flail-ing a way_ with their clubs_ now red_ with blood.

Women Yes red_ with blood.

Men *f*

The men are excited. The women however shake their heads, having experienced this horror before.

1303 **U2** 1305 1306 1307 1308 1309

1302

V1 *mf* *ff* *mp* *mf*

V2 *mf* *ff* *mp* *mf*

Va. *mf* *ff* *mp* *mf*

Vc. *mf* *ff* *mp* *mf*

Cb. *mf* *ff* *mp* *mf*

For Whom the Bell Tolls

Act One Scene Two

1311 1312 1313 1314 1315 1316 1317 1319

1310

Fl. 1 *p* *mf* *mp* *ff*

Fl. 2 *p* *mf* *mp* *ff*

Ob. 1 *p* *mf* *mp* *ff*

Ob. 2 *p* *mf* *mp* *ff*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mp* *mf* *mp* *ff*

Bsn. 2 *mp* *mf* *mp* *ff*

Hn. 1-3 *mp* *ff* *p*

Hn. 2-4 *mp* *ff* *p*

Tpt. 1 *mp* *ff* *p*

Tpt. 2-3 *mp* *ff* *p*

Tbn. 1 *mp* *ff* *p*

Tbn. 2-3 *mp* *ff* *p*

Tb. *mf* *mp* *ff* *p*

Hrp.

Pablo *mf*
They screamed like horses scream in a fire

Women *f* *p* *ff* *p*
clubs and pitch - forks red with blood Kill them

Men

V2

1311 1312 1313 1314 1315 1316 1317 1319

1310

V1 *mp* *mf* *p* *f*

V2 *mp* *mf* *p* *f*

Va. *mp* *mf* *p* *f*

Vc. *mp* *mf* *p* *f*

Cb. *mp* *mf* *p* *f*

V2

For Whom the Bell Tolls

Act One Scene Two

1321 1322 1323 1324 1325 1327 1328 1329

W2

1320

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Cymb.

Hrp.

Pablo

Women

Men

1321 1322 1323 1324 1325 1327 1328 1329

W2

1320

V1

V2

Va.

Vc.

Cb.

1321 1322 1323 1324 1325 1327 1328 1329

For Whom the Bell Tolls

Act One Scene Two

1331

1332

1333

1334

1335

1336

1337

1330

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pablo

Women

Men

and the chop - ping of men with sick-les and pitch - forks

slaugh-ter of men... and the fas - cists were killed...

and the chop - ping of men with sick-les and pitch - forks

mp *mf* *p*

1331

1332

1333

1334

1335

1336

1337

1330

V1

V2

Va.

Vc.

Cb.

mf *mp* *mf* *p*

For Whom the Bell Tolls
Act One Scene Two

1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349

Slower **ten.**

1338

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
B. Drm.
Hrp.
Pilar
Pablo
Women
Men

pp mp mf f ff p
pp p mp mf f ff

That was the end of the slaugh - ter - kill - ing - of the fas-cists in our town

That was the end of the slaugh - ter - kill - ing - of the fas-cists in our town

1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349

Slower **ten.**

1338

V1
V2
Va.
Vc.
Cb.

ff *ff* *ff* *ff* *p* *f* *p* *f*

That

That

That

That

That

For Whom the Bell Tolls

Act One Scene Two

Pilar finishes her story

1350 **X2** Slower ♩=82

1352 1353 1354 1355 1356 1357 1358 1359 1360 1361 1362 1363 1364

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
Perc. 2
Cymb.
B. Drm.
Hrp.

ff *p*
ff *p*
ff *Glockenspiel* *mf* *p*
ff
ff

Pablo sits first, then followed by everyone but Jordan, Pilar and Maria.

Pablo, looking self-satisfied, walks to the back of the cave.

Maria comes next to Pilar and takes her hand.

Maria *p* What was the o - ther

Pilar *p* That was the ve - ry worst day of my life ___ un - til one o - ther day came. ___

1350 **X2** Slower ♩=82

1352 1353 1354 1355 1356 1357 1358 1359 1360 1361 1362 1363 1364

V1
V2
Va.
Vc.
Cb.

pp

For Whom the Bell Tolls

Act One Scene Two

1366 1367 1368 1369 1370 1371 1374 1375 1376 1377

Y2 Faster ♩=112

1365

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Glockenspiel
B. Drm.
Hrp.
Maria
Pilar

When was the o - ther
That was three days la - ter when the fas-cists the fas-cists the fas-cists took the

p mp mf f ff
pp p mp mf f ff

1366 1367 1368 1369 1370 1371 1374 1375 1376 1377

Y2 Faster ♩=112

1365

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

1379

1380

Z2

Slower ♩=98

1384

1385

1386

1387

1388

1389

1390

1378

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Cymb.

B. Drm.

Hrp.

Pilar

Jordan

p *ff* *p* *mp* *mf*

Pilar shakes her head sadly. Stands up and turns to Jordan.

town Now go to your bridge I will look af-ter your ma - te-ri - al

1379

1380

Z2

Slower ♩=98

1384

1385

1386

1387

1388

1389

1390

1378

V1

V2

Va.

Vc.

Cb.

p *f* *pp* *pp* *pp* *pp* *pp*

For Whom the Bell Tolls

Act One Scene Two

Maria reflects on Pilar's story

1391 **Slightly Slower ten.** ♩=112 1396 1397 **A3** 1399 1400 **B3** **Andante** ♩=82 1405 1406

Fl. 1 *p mp p mf p mf*

Fl. 2

Ob. 1

Ob. 2 **English horn** *p mf*

Cl. 1

Cl. 2 **Bass Clarinet** *mp mf p p mf*

Bsn. 1

Bsn. 2

Hn. 1-3 *p mf p*

Hn. 2-4 *p mf p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Perc. 2 *f p*

Cymb.

Hrp. **C major gliss** *mf*

Pilar *p* **Anselmo stands** *p* **Pilars sits**

Jordan *p*

go now with An-sel-mo Come Vie - jo

Jordan and Anselmo leave the stage. Pilar and the others go about their business, leaving Maria momentarily alone.

1391 **Slightly Slower ten.** ♩=112 1396 1397 **A3** 1399 1400 **B3** **Andante** ♩=82 1405 1406

V1 *mp pp mf pp*

V2 *mp pp mf pp*

Va. *mp pp mf pp*

Vc. *mp pp* **pizz.** *mp*

Cb. *mp pp* **pizz.** *mp*

For Whom the Bell Tolls

Act One Scene Two

1408 1409 1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423

1407

Fl. 1 *p mf f p mp*

Fl. 2

Ob. 1

E.H. *p* (English horn) *p mf p*

Cl. 1

Bs. Cl. *p* (Bass Clarinet) *p mf p*

Bsn. 1

Bsn. 2

Hn. 1-3 *p mf p*

Hn. 2-4 *p mf p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp. *mp*

Perc. 2 *p*

Cymb. *mp mp*

Hrp.

To herself

I had to hear that I must grow

1408 1409 1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423

1407

V1 *mf pp p*

V2 *mf pp*

Va. *mf pp*

Vc. *p*

Cb. *p*

For Whom the Bell Tolls

Act One Scene Two

1425 1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437 1438

1424

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Tmp.
Perc. 2
Cymb.
Hrp.

Maria
much strong - er _____ Why did my pa - rents have to die in such a way__ When I see death I start to cry _____

1425 1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437 1438

1424

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Two

1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454

C3

1439

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

Cymb.

B. Drm.

Hrp.

Maria

mf

God help me so - I can un-der - stand what is ha-pen-ing to our land why they kill us and why we must kill them.

1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454

C3

1439

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1456 1457 1458 1459 1460 1462 1463 1464 1465 1466 1467 1468 1469

D3

1455

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

Cymb.

B. Drm.

Hrp.

Maria

And this mi - se - ry How will it all end My childhood

1456 1457 1458 1459 1460 1462 1463 1464 1465 1466 1467 1468 1469

D3

1455

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Two

1471 1472 1473 1474 1475 1476 1477 **E3** 1479 1480 1481 1482 *ten.* 1483 1484 1485

1470

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1-3 *p* *mf* *p* *p* *mf* *p* *mf*

Hn. 2-4 *p* *mf* *p* *p* *mf* *p* *mf*

Tpt. 1 *p* *mf* *p* *p* *mf* *p* *mf*

Tpt. 2-3 *p* *mf* *p* *p* *mf* *p* *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Tb. *mf*

Tmp. *p* *mf* *p* *p* *mf* *p*

Cymb. *mp* *mf* *f*

B. Dtm. *mp* *mf* *f*

Hrp. *D Harmonic minor*
+ - + - + - + - + - + - + - +

Maria *mf* *ten.*
an - swers they don't be - long What is right and what is wrong? ___
Maria sits

1471 1472 1473 1474 1475 1476 1477 **E3** 1479 1480 1481 *espressivo* *ten.* 1483 1484 1485

1470

V1 *mp* *espressivo* *f*

V2 *mp* *espressivo* *f*

Va. *mp* *espressivo* *f*

Vc. *mf* *f* *arco* *f*

Cb. *mf* *f*

For Whom the Bell Tolls

Act One Scene Two

1487 1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502

1486

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tbn.
Tmp.
B. Dnm.
Hrp.

1487 1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502

1486

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1504 1505 1506 1507 1508 1509 1510 1511 1512 1513 1515 1517 1519 1521

F3 Scene Three

G3

1503

It is evening the same day. Inside the cave, lit by the cooking fire and candles. Jordan and Anselmo enter the cave. Inside: Pablo, Pilar Rafael, Fernando, Agustín, María, Primitivo and Amalia. Throughout, Pablo is surly and unfriendly. The two backpacks are now inside the cave.

F3

G3

1516 1518 1520 1521

1503

For Whom the Bell Tolls

Act One Scene Three

1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533

H3 Slightly Faster ♩ = 94

1522

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Bs. Cl.
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.

Jordan and Anselmo Stand

Pilar stands

Pilar
Jordan

1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533

H3 Slightly Faster ♩ = 94

1522

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1537

1538

1539

1540

1541

1542

1543

1536

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
B. Dm.
Hrp.

Pablo stands

Jordan
Pablo

but we will blow the bridge to save the Republic and you what do you say?

You! You will blow no bridge here!

1537

1538

1539

1540

1541

1542

1543

1536

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1545 1546 1547 **13** 1549

1544

Fl. 1 *mf* *mp* *mp*

Fl. 2 *mf* *mp* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mp*

Cl. 2 *mp* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hn. 1-3 *f*

Hn. 2-4 *f*

Tpt. 1 *f* *mp*

Tpt. 2-3 *f* *mp*

Tbn. 1 *f*

Tbn. 2-3 *f*

Tb. *f*

Cymb. *f*

B. Drm. *f*

Hrp.

Rafael stands *Fernando waves his arm to the back of the cave.*

Pilar I am for the bridge and a-against you

Rafael I am for the bridge

Pablo and you what say you? Have I been the lea - der for no-thing_ The

1545 1546 1547 **13** 1549

1544

V1 *mp*

V2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

For Whom the Bell Tolls

Act One Scene Three

1551

1552

1553

1554

1555

1556

1550

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp

Hrp.

Pilar

Pablo

for-ei-gner comes here to do some-thing for the good of just the for-eign-ers. But I work for the saf-ty of all of us.

You and your

1551

1552

1553

1554

1555

1556

1550

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1557 **J3** 1558 1559 1560 1561 1562 1563

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Hrp.
Pilar
Women

Rosa, Isabella and Amalia stand

safe-ty Did I live nine years with three of the worst paid ma-ta-dors in the world not to learn a-bout fear and safe-ty

not to learn a-

1557 **J3** 1558 1559 1560 1561 1562 1563

V1
V2
Va.
Vc. *pizz.*
Cb. *pizz.*

For Whom the Bell Tolls

Act One Scene Three

1565

1566

K3

1568

1569

1570

1571

1564

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp.

Cymb.

Hrp.

Pilar

Women

Men

Fernando, Joaquin, Augustin, Lorenzo and Primitivo stand

From just one year of war you have be-come la - zy A drunk-ard and a cow - ard

bout fear and safe - ty

A

1565

1566

K3

1568

1569

1570

1571

1564

V1

V2

Va.

Vc.

Cb.

arco

arco

For Whom the Bell Tolls

Act One Scene Three

Score

1573 1574 **L3** 1576 1577 1578

1572

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Hrp.
Pilar
Pablo
Women
Men

mf
mf
mp
mp
f

You have no right to speak to me in that way especially before a stranger

drunk-ard and a cow-ard

1573 1574 **L3** 1576 1577 1578

1572

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1580

1581

1582

1583

M3

1585

1579

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dm.

Hrp.

Pilar

Pablo

f

Do you still be-lieve that you com-mand here?

f

Yes Here I com-mand_____

f

Have you not been listen-ing Here no one com-mands but

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

1580

1581

1582

1583

M3

1585

1579

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1587

1588

1589

1590

1591

1592

1593

1586

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Cymb.

B. Dm.

Hrp.

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

Pilar

me _____ Here no one com-mands but me _____ Lis-ten to me drun-kard Lis-ten well I com-mand! _____

1587

1588

1589

1590

1591

1592

1593

1586

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

1595

1596

1597

1599

1600

1601

N3

O3

1594

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp.

Cymb.

B. Drm.

Hrp.

Looks at Pilar, Jordan, and the others

Pablo

Women

Men

All right you_ com-mand_ and if you like he can com-mand too. And the

List-en to her drunk-ard she_ com-mands_

N3

O3

1595

1596

1597

1599

1600

1601

1594

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1603 1604 1605 **P3** 1607 1608 1609 1610 1611 1612 1613 1614

1602

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp
Perc. 2
Cymb.
B. Drm.
Hrp.

Pablo exits into the back of cave. **Pilar sits**
Jordan steps outside the cave followed by Agustín.

Pablo two of you can go straight to hell

1603 1604 1605 **P3** 1607 1608 1609 1610 1611 1612 1613 1614

1602

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1616 1618 1619 1620 1621 1622 1623

1615

Q3 Moderato ♩ = 104

Musical score for orchestral instruments. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpet 1 and 2-3, Trombone 1 and 2-3, Tuba, Timpani, and Harp. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The tempo is Moderato at 104 beats per minute. The score begins at measure 1615 and continues through measure 1623. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A *piccolo* part is indicated for the flute line at the end of the section.

Everyone except Augustin and Jordan sits

Vocal line for Augustin. The lyrics are: "Why don't you kill Pa - blo You'll have to kill him soon-er or la-ter. He will sa-cra-fice us all to save him self." The music is in the same key and tempo as the orchestral score. Dynamics include *mf*.

1616 1618 1619 1620 1621 1622 1623

1615

Q3 Moderato ♩ = 104

Musical score for string instruments. The score includes parts for Violin 1 and 2, Viola, Cello, and Double Bass. The key signature is three flats and the time signature is 3/4. The tempo is Moderato at 104 beats per minute. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The instruction *pizz.* (pizzicato) is used for the strings.

For Whom the Bell Tolls

Act One Scene Three

Score

	1625	1626	1627	1628	1629	1630	1631	1632	
Fl. 1						<i>p < f</i>	<i>sfz p</i>	<i>p < f</i>	
Pic.						<i>p < f</i>	<i>sfz p</i>	<i>p < f</i>	
Ob. 1						<i>p < f</i>	<i>sfz p</i>	<i>p < f</i>	
Ob. 2						<i>p < f</i>	<i>sfz p</i>	<i>p < f</i>	
Cl. 1						<i>p < f</i>	<i>sfz p</i>	<i>p < f</i>	
Cl. 2						<i>p < f</i>	<i>sfz p</i>	<i>p < f</i>	
Bsn. 1		<i>p < f</i> <i>sfz p</i>		<i>f</i> <i>sfz p</i> <i>mf</i> <i>p</i>		<i>sfz p</i> <i>f</i> <i>mp</i>			
Bsn. 2		<i>p < f</i> <i>sfz p</i>		<i>f</i> <i>sfz p</i> <i>mf</i> <i>p</i>		<i>sfz p</i> <i>f</i> <i>mp</i>			
Hn. 1-3						<i>sfz p</i> <i>mf</i> <i>p</i>	<i>sfz p</i> <i>f</i> <i>mp</i>		
Hn. 2-4						<i>sfz p</i> <i>mf</i> <i>p</i>	<i>sfz p</i> <i>f</i> <i>mp</i>		
Tpt. 1									
Tpt. 2-3									
Tbn. 1									
Tbn. 2-3									
Tb.									
B. Dm.									
Hrp.									
Jordan		<i>mf</i>							
Agustin									
		Do you speak se-ri-ous-ly		What do you think we've all wait-ed for		Kill him now! —		Kill him now!	

	1625	1626	1627	1628	1629	1630	1631	1632	
V1						<i>arco</i> <i>sfz p</i>	<i>sfz p</i>		
V2						<i>arco</i> <i>sfz p</i>	<i>sfz p</i>		
Va.						<i>arco</i> <i>sfz p</i>	<i>sfz p</i>		
Vc.						<i>arco</i> <i>sfz p</i>	<i>sfz p</i>		
Cb.						<i>arco</i> <i>sfz p</i>	<i>sfz p</i>		

For Whom the Bell Tolls

Act One Scene Three

1634 1635 1637 1638 1639 1640 1641 1642

1633 *rit.* **R3** *a tempo*

Fl. 1 *sfzp* *p* *sfz mp* *sfz* *sfzp*

Pic. *sfzp* *p* *sfz mp* *sfz* *sfzp*

Ob. 1 *sfzp* *p* *sfz mp* *sfz* *sfzp*

Ob. 2 *sfzp* *p* *sfz mp* *sfz* *sfzp*

Cl. 1 *sfzp* *sfz mp* *sfz* *sfzp*

Cl. 2 *sfzp* *sfz mp* *sfz* *sfzp*

Bsn. 1

Bsn. 2

Hn. 1-3 *sfzp* *mf > p* *mp* *mf* *sfz*

Hn. 2-4 *sfzp* *mf > p* *mp* *mf* *sfz*

Tpt. 1 *mp* *mf* *sfz*

Tpt. 2-3 *mp* *mf* *sfz*

Tbn. 1 *mp* *mf* *sfz*

Tbn. 2-3 *mp* *mf* *sfz*

Tb. *mp* *mf* *sfz*

B. Drm.

Hrp.

Jordan *All stand except Maria*
That is to as-sas-sin - ate I can not kill Pa - blo

Women What do your think we've all wait-ed for Kill him now! Kill him

Men

1634 1635 1637 1638 1639 1640 1641 1642

1633 *mf* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

V1 *mf* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

V2 *mf* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Va. *mf* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Vc. *mf* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Cb. *mf* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

For Whom the Bell Tolls

Act One Scene Three

1644

1645

1646

1647

1648

1649

1650

1651

1643

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
B. Dm.
Hrp.
Jordan
Agustin
Women
Men

sfz mp 3 3 f sfz mp 3 3 ff sfz mp 3 3 ff sfz

mp f mp ff mp ff mp

f
No I can't

now! Pro-voke him then but you have to kill him there is no o - ther

now!

1644

1645

1646

1647

1648

1649

1650

1651

1643

V1
V2
Va.
Vc.
Cb.

mp mp mp mp mp

For Whom the Bell Tolls

Act One Scene Three

1653 1654 1655 1656

S3

1658

1659

1660

1652

Fl. 1

Pic.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dnm.

Hrp.

Agustin

Women

Men

re-me-dy if not all will be lost. Why don't you kill Pa - blo You'll have to kill him soon-er_ la - ter.____

Why don't you kill Pa - blo You'll have to kill him soon-er_ la - ter.____

1653 1654 1655 1656

S3

1658

1659

1660

1652

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672

Freely

1661

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Perc. 2
B. Dm.
Hrp.

Jordan
Agustin
Women
Men

No! I will not kill him

He will sa-cra-fice us all to save him self

He will sa-cra-fice us all to save him self

f *mf* *p* *mp* *ppp* *p* *mf* *p*

Everyone sits except Jordan

Tubular Bells

1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672

Freely

1661

V1
V2
Va.
Vc.
Cb.

p *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *mp*

For Whom the Bell Tolls

Act One Scene Three

1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689

1673

V3 Slower ♩ = 82

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.

Glockenspiel
mp

Cymb.
mp

B. Drm.
p

Hrp.
mf

Maria stands

Agustín goes back inside the cave, exiting into the back, obviously displeased. Pilar and Maria are washing and drying the dishes. The other men play cards by candlelight. After a moment, Jordan goes into the cave Maria crosses to Jordan.

Jordan returns looking worried. Maria goes to him, takes his hand and looks into his eyes. Jordan refuses to look at her and dismisses her.

Maria
mp

Jordan
mp

What is ___ wrong? ___ your face is ___ hea-vy ___
It_ is the war there are al-ways wor-

V3 Slower ♩ = 82

1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689

1673

V1
pp

V2
pp

Va.
pp

Vc.
pp

Cb.
pp

For Whom the Bell Tolls

Act One Scene Three

Score

1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705

1690

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 2
B. Drm.

mp **solo** *mf*

p *mf* *p*

p *mf* *p*

Hrp.

Maria
Jordan

mf *p*

What is wrong I want to know

ries

Jordan touches her face, shakes head then looks away.
Maria touches his face to make him look at her, then leaves.
Pilar keeps eye on Jordan.

1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705

1690

V1
V2
Va.
Vc.
Cb.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

For Whom the Bell Tolls

Act One Scene Three

1707 1708 1709 1710 1711 1712 1713 1714 1715 1716

1706

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glknspl.

B. Dm.

Hrp.

Pilar

p

f

p

mp

mp

Cmm
++|++++

Maria sits

Pilar stands

1707 1708 1709 1710 1711 1712 1713 1714 1715 1716

1706

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

W3 più mosso ♩ = 116

1719 1720 1721 1722 1723 1724 1725 1726

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Glockenspiel
B. Drm.
Hrp.

mf

Glockenspiel

mf

mp

Pilar
Lis-ten to me a - bout a no-ther thing — Be - ve-ry good and care-ful a-bout the girl — Be-fore the war she was a child and in-no-cent

W3 più mosso ♩ = 116

1719 1720 1721 1722 1723 1724 1725 1726

V1
V2
Va.
Vc.
Cb.

mp

pizz.

arco

mp

pizz.

arco

mp

pizz.

arco

mp

pizz.

arco

mp

pizz.

arco

For Whom the Bell Tolls

Act One Scene Three

1728 1729 1730 1731 1732 1733 1734 1735 1736

rit. *a tempo*

1727

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Glkspl.

Cymb.

B. Dm.

Hrp.

Pilar
 She has had She has had a ve - ry bad bad time. The fas - cists shot her mo - ther and fa - ther the worst was worst was

1728 1729 1730 1731 1732 1733 1734 1735 1736

rit. *a tempo*

1727

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

1738 1739 1740 1741 1742 1743 1744 1745
molto rita tempo **Faster**

1737

Musical score for measures 1737-1745. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Tuba, Timpani, Glockenspiel, Cymbals, and Bells. The key signature is B-flat major. The score features dynamic markings such as *mp*, *f*, and *mf*. The tempo changes from *molto rita tempo* to **Faster** at measure 1744.

much worse than that. She is too weak and fear-ful to stay with our band. You must take her far a-way from this

1738 1739 1740 1741 1742 1743 1744 1745
molto rita tempo **Faster**

1737

Musical score for measures 1737-1745, featuring string parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The key signature is B-flat major. The score features dynamic markings such as *mp*, *f*, and *mf*. The tempo changes from *molto rita tempo* to **Faster** at measure 1744.

For Whom the Bell Tolls

Act One Scene Three

1747
molto rit.

1748
a tempo

1749

1750

1751

1752

1753

1746

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2 (with English horn), Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-3 and 2-4, Trumpets 1, 2-3, and 3, Trombones 1, 2-3, and 3, Cymbals, and B. Dm. (Bass Drum). The key signature is B-flat major. Dynamics include *p*, *mf*, and *mp*. The tempo changes from *molto rit.* at measure 1747 to *a tempo* at measure 1748.

ter-ri-ble war. _____ You must take her far a - way with - you af-ter this mis - sion to where there is free - dom and the

1747
molto rit.

1748
a tempo

1749

1750

1751

1752

1753

1746

Musical score for strings. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major. The tempo changes from *molto rit.* at measure 1747 to *a tempo* at measure 1748.

For Whom the Bell Tolls

Act One Scene Three

Score

1754 1756 1757 1758 **X3** = 75 1761 1762 1763 1764 1765 1766 1767 1768

rit. *sfzp* *mf* *p* *mf* *1. soli* *1. solo*

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tbn.
Perc. 1
Cymb.
B. Dm.
Hrp.
Pilar

wind chimes *mp*

p *mf* *mf*

mp

Pilar points to Maria across the room, who is listening to them. *mp*

rule _____ of law _____ Is-n't she _____ so _____ pret-ty _____

1754 1756 1757 1758 **X3** = 75 1761 1762 1763 1764 1765 1766 1767 1768

rit. *p* *p* *p* *p*

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1770 1771 1772 1773 1774 1775 1776 1777 **Y3** 1780 1782 1784

1769

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp
Glockenspiel
Cymb.
Hrp.
Pilar
Jordan

pp
mf
Glockenspiel
mp
mp
mp
AMaj⁺⁺⁺⁺⁺
Maria brings the pitcher of wine and cups. She fills the cups.
— How does she seem to you per-haps a lit-tle thin?
to me she seems ve-ry well

1770 1771 1772 1773 1774 1775 1776 1777 **Y3** 1780 1782 1784

1769

V1
V2
Va.
Vc.
Cb.

pp
pp
pp
pp
pp

For Whom the Bell Tolls

Act One Scene Three

1786 1787 1788 1789 1790 1791 1792 1793 1794 **Z3** 1796 1797 1798 1799 1800 1801 1802

1785

Fl. 1 *mp* *solo* *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mf* *p* *p* *mf* *p* *1. solo* *mp* *mf*

Hn. 2-4 *mf* *p* *p* *mf* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp *mp*

Perc. 1 *wind chimes* *p*

Perc. 2

Cymb.

B. Drm. *mp* *mp*

Hrp.

Maria *mp* Maria gives them both filled cups.
Ho-la_____ ca-ma-ra - ta_____

1786 1787 1788 1789 1790 1791 1792 1793 1794 **Z3** 1796 1797 1798 1799 1800 1801 1802

1785

V1 *mf* *p* *p* *mf* *p*

V2 *mf* *p* *p* *mf* *p*

Va. *mf* *p* *p* *mf* *p*

Vc. *mf* *p* *p* *mf* *p*

Cb. *mf* *p* *p* *mf* *p*

For Whom the Bell Tolls

Act One Scene Three

1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818

1803

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp

Perc. 2

Cymb.

Hrp.

Pilar sits laughing nervously *Pilar steps away and watches.* *Jordan also laughs, but flirtatious.*

Maria

Jordan

may I of-fer some wine — you must drink much of this — for me to seem beau-ti-ful —

Then I had bet-ter stop — al-

1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818

1803

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830

1819

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.

Timp
Perc. 2
B. Drm.
Hrp.

Jordan runs his fingers through Maria's hair. She smiles at him.

Maria
Jordan

1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830

1819

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1832 1833 1834

A4 Slightly Faster ♩ = 84

1837

1838

1839

1831

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp

Hrp.

Pilar stands Maria remains standing

Maria

Pilar

Jordan

do that all day

Where do you plan to sleep? That's good the night is

la - ter Out-side I have a sleep - ing bag

1832 1833 1834

A4 Slightly Faster ♩ = 84

1837

1838

1839

1831

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

1841 1842 1843 1844 1845 1846 1847 1848

1840

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tbn.
Hrp.
Pilar
Jordan

clear _____
Go out-side then. Sleep out-side. And your ma-ter-i-als can sleep with
and will be ve-ry cold I like the moun-tain air and not the smoke from the fire

p *mp* *f* *mp*

1841 1842 1843 1844 1845 1846 1847 1848

1840

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

A41 Broadly $\text{♩} = 82$

1853 1854 1855

1856

A42

1859 1860 1861 1862 1863 1864

1849

everyone (Maria, Pilar & Jordan) sits

Jordan leaves the cave with his sleeping bag and unrolls it.
A half moon and the stars provide light.
Jordan places his pistol near the sleeping bag, climbs in.
Starts to drift off.

The men exit to the back of the cave, blowing out the candles as they go.

The women take blankets and lie down on the floor of the cave.
Pilar stretches out on a cot in the corner of the cave with the two backpacks beside her.
Maria waits and watches until Pilar is asleep... then crosses to the blanket covering the entrance to the cave, undecided what to do.

Pilar
me.

A41 Broadly $\text{♩} = 82$

1853 1854 1855

1856

A42

1859 1860 1861 1862 1863 1864

1849

For Whom the Bell Tolls

Act One Scene Three

Score

1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885

1865

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Vc.
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 1
B. Drm.
Hrp.

1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885

1865

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Three

1887 1888 1889 1890

B4 Slightly Faster $\text{♩} = 90$

1895 1896

1897

1898

1899

1900

1886

Fl. 1 *p* *mf* *p*

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *p* *mf* *p*

Hn. 2-4 *p* *mf* *p*

Tpt. 1 *p* *mf* *p*

Tpt. 2-3 *p* *mf* *p*

Tbn. 1

Tbn. 2-3 *p* *mf* *p*

Vc. *p* *mf* *p*

Hrp. *mf*

Maria

It was _____ just one year a-go _____ That I was en-gaged to a nice young man from the

1887 1888 1889 1890

B4 Slightly Faster $\text{♩} = 90$

1895 1896

1897

1898

1899

1900

1886

V1 *p* *mf* *p*

V2 *p* *mf* *p*

Va. *p* *mf* *p*

Vc. *p* *f* *sfp* *mp* (arco)

Cb. *p* *f* *sfp* *mp* pizz.

For Whom the Bell Tolls

Act One Scene Three

Score

1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915

1901

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Maria

ve-rybest family of a near-by town I was told I would give him my hand. And then my world ex-plod-ed o-ver-night

1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915

1901

V1
V2
Va.
Vc.
Cb.

arco

For Whom the Bell Tolls

Act One Scene Three

1917 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929

C4

1916

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Ebdim

mp

Oh

mp The women awaken and listen to Maria.

Oh when will this sa-vage war end? I was torn from my friends and fa - mi - ly My pa-rents were killed and men took

1917 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929

C4

1916

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1931 1932 1933 1934 1935 1936 1937 1938 1939 1940

1930

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Women

me and I longed for death what was left of me.

Af-ter that you can ne-ver go home Ne-ver ne-ver

p other women stand

mp

1931 1932 1933 1934 1935 1936 1937 1938 1939 1940

1930

V1

V2

Va.

Vc.

Cb.

pizz.

mp

pizz.

mp

For Whom the Bell Tolls

Act One Scene Three

1942 1943 1944 1945 1946 **D4** *a tempo* 1949 1950 1951 1952 1953

rit.

solo

mp

1941

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Women

And now I am wed-ded to a dif - frent life Ro-ber-to is brave and hand-some and
ne-ver go home to be a good man's wife.

1942 1943 1944 *rit.* 1946 **D4** *a tempo* 1949 1950 1951 1952 1953

1941

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

1954

1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965

Fl. 1

Fl. 2

Ob. 1

E.H. English horn *p*

Cl. 1

Cl. 2

Vc.

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

strong. I've been through so much for him to love me — Am I wor-thy of his ten - der touch — Will he love

1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965

1954

V1 *p* con sord.

V2 *p* con sord.

Va. *p* con sord.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979

rit.

1966

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Vc.

Vc.

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Women

me? Can he love me? My

Will he love you and can he love you?

1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978

rit.

1966

V1

V2

Va.

Vc.

Cb.

arco

(pizz.)

For Whom the Bell Tolls

Act One Scene Three

Score

E4 *più mosso* 1981 1982 1983 1984 1985 1986 1987 1988 1989

1980

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Vc.

Vc.

Hn. 1-3

Hn. 2-4 *p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Vc.

Hrp.

Maria
pain makes it hard for me to know _____ God give me the strength that

Women
You're still a child_ you have to grow God give_ me the strength that

E4 *più mosso* 1981 1982 1983 1984 1985 1986 1987 1988 1989

1980

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

1991 1992 1993 1994 1995 1996 1997 1998 1999 2000

1990

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Vc.

Vc.

p

p

p

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Vc.

Hrp.

Maria

Women

makes me free and I'll love Ro-ber - to and he will love me. Will he love me?

makes me free and I'll love Ro-ber - to and he will love me. Will he love you?

p sad and mournful

1991 1992 1993 1994 1995 1996 1997 1998 1999 2000

1990

V1

V2

Va.

Vc.

Cb.

arco

For Whom the Bell Tolls
Act One Scene Three

2002 2003 2004 2005 2006 2007 2009

E41

2001

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Vc.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpet 1 and 2-3, and Trombone 1 and 2-3. The score features various musical notations such as notes, rests, and dynamic markings like *pp*.

Hrp.

Rosa, Pilar, Isabella and Amalia sit

Maria
Ah

Jordan
It is

Women
Can he love you?

Detailed description: This block contains the musical score for the harp and vocal parts. It includes the Harp (Hrp.), Maria (soprano), Jordan (soprano), and Women (chorus). The lyrics are: "Ah", "It is", "Can he love you?". There is a dynamic marking of *mp*.

2002 2003 2004 2005 2006 2007 2009

E41

2001

V1
V2
Va.
Vc.
Cb.

Detailed description: This block contains the musical score for string instruments. It includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as notes, rests, and dynamic markings like *pp*.

For Whom the Bell Tolls

Act One Scene Three

2011 2012 2013 2014 2015 2016 2017 2018 2019 2020

2010

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria pushes through the blanket, leaving the cave. She crosses to Jordan's sleeping bag. Jordan suddenly sits up, reaches for his pistol.

Maria

Jordan

mf No I must not. No I must

you It is cold out there. Get in! Don't be a - fraid. Get in!

2011 2012 2013 2014 2015 2016 2017 2018 2019 2020

2010

V1

V2

Va.

Vc.

Cb.

pizz.

p

For Whom the Bell Tolls

Act One Scene Three

Score

2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032

2021

Jordan holds open the sleeping bag. Maria slips in but keeps to herself, not knowing what to do.

Maria: not. If you do not love me... No... I can - not kiss I don't know how...

Jordan: I love you

2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032

2021

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

E42

2035 2036 2037 2038 2039 2040 2041 2042 2043

2033

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Jordan

I can not kiss _____ I don't know how. No ne - - -

There is no need to do a-ny thing. _____ We are al-right as it is. _____ Have you loved o - thers? _____

E42

2035 2036 2037 2038 2039 2040 2041 2042 2043

2033

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

2045 2046 2047 2048 2049 2050 2051 2052 2053 2054

2044

Maria
ver I have ne-ver kissed a man _____ But things were done to me. I fought until I could not see They

2045 2046 2047 2048 2049 2050 2051 2052 2053 2054

2044

For Whom the Bell Tolls

Act One Scene Three

2056

2057

2058

2059

2060

2061

E43

2063

2064

2055

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

tied my mouth with my long braids and held my arms be-hind my head. And o - thers and o -

2056

2057

2058

2059

2060

2061

E43

2063

2064

2055

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

Score

2066 2067 2068 2070 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082

rit. ten. Slightly Slower ♩ = 80

2065

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

mp

solo

mp

mf

soli

mf

mf

mf

Rosa, Pilar, Isabella and Amalia remain seated

Maria

Womens

thers They did things to me. Ah

Ah Ah

mf

2066 2067 2068 2070 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082

rit. ten. Slightly Slower ♩ = 80

2065

V1

V2

Va.

Vc.

Cb.

mf

p

p

p

For Whom the Bell Tolls

Act One Scene Three

2084 2085 2086 *poco rit.* **E44** Slightly Faster ♩ = 90 2093 2094 2095 2096 2097

2083

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1-3, Hn. 2-4, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tb., Glnksp., Hrp., Maria, Jordan, Women

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

Glockenspiel

Ab7 $\text{+} \text{+} \text{+} \text{+}$

I do not know how Where do the no-ses go? I've
 Kiss me! Kiss me my Gua-pa Kiss me my Gua-pa

2084 2085 2086 *poco rit.* **E44** Slightly Faster ♩ = 90 2093 2094 2095 2096 2097

2083

V1, V2, Va., Vc., Cb.

mp *f* *mf*

For Whom the Bell Tolls

Act One Scene Three

Score

2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109

2098

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dm.

Hrp.

Maria

Jordan

al-ways won-dered where the no-ses would go and let us do quick-ly what it is we do

Look here turn your head. Kiss me my Gua-pa Kiss me my

2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109

2098

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Three

2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123

2110

Fl. 1 *mf* *mf* *p*

Fl. 2 *mf* *mf* *p*

Ob. 1 *mf* *mf* *p*

Ob. 2 *mf* *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1-3 *mf* *f* *p*

Hn. 2-4 *mf* *f* *p*

Tpt. 1

Tpt. 2-3

Tbn. 1 *mf* *f* *p* *p*

Tbn. 2-3 *mf* *f* *p*

Tbn. *mf* *f*

B. Dm. *f* *p*

Hrp.

Maria *f* *p*
 — so that the o-ther is gone. oh yes oh yes oh yes oh yes

Jordan *f* *p*
 Gua-pa Do you want? Do you want? Do you want?

2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123

2110

V1 *p*

V2 *p*

Va. *p*

Vc. *p*

Cb. *p*

For Whom the Bell Tolls

Act One Scene Four

2124 **E45** $\bullet = 130$

2125 2126 2127 2128 2129 2130 2131 2132 2133 2134

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp
Perc. 1
Hrp.

It is the following afternoon. After a few seconds there is the noise of several propeller planes approaching. Jordan, Pablo, and Rafael look to the sky. Then there is the noise of several more planes, followed a few seconds later by similar sounds. Anselmo, Augustin, and Pilar come out of the cave. Everyone is looking very sober.

2124 **E45** $\bullet = 130$

2125 2126 2127 2128 2129 2130 2131 2132 2133 2134

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2136 2137 **F4** 2139 2140 2141 2142 2143 2144 2145

2135

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *mp* *mf* *mp*

Cl. 2 *mp* *f* *mp*

Bsn. 1 *mp* *mf* *mp* *mf*

Bsn. 2 *mp* *f* *mp*

Hn. 1-3 *p*

Hn. 2-4

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1 *p*

Tbn. 2-3 *p*

Tb.

Timp *mp*

Perc. 1 *mp*

Hrp.

Jordan *f*

Ger - man Planes _____ New Ger - man Ae-ro - planes _____

2136 2137 **F4** 2139 2140 2141 2142 2143 2144 2145

2135

V1 *mp*

V2 *f* *mp* *mf* *mp*

Va. *mp* *f* *mp*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

For Whom the Bell Tolls

Act One Scene Four

2147 2148 2149 2150 2151 2152 2153 2154 2155 2156

2146

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Perc. 1
Hrp.

Pablo stands and stares at the sky

Jordan
Hein - kel one - e - lev - vens twin en - gine bomb - ers Have there been planes like

2147 2148 2149 2150 2151 2152 2153 2154 2155 2156

2146

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2158 2159 2160 2161 2162 2163 2164 2165 2166

2157

Musical score for measures 2157-2166. The score includes parts for Flute 1 (piccolo), Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1-3, Horns 2-4, Trumpet 1, Trumpets 2-3, Trombone 1, Trombones 2-3, Trombone, Timpani, Percussion 1, and Harp. Dynamics include *f*, *mp*, and *mf*.

Women stand

Vocal score for Jordan, Pablo, and Women. Jordan: this be - fore? Ger - man Ae - ro - planes. Pablo: Ne - ver! This will be the end of us. Women: There are ma - ny There are so ma - ny.

2158 2159 2160 2161 2162 2163 2164 2165 2166

2157

Musical score for measures 2157-2166, including Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. Dynamics include *mp*, *mf*, and *f*.

For Whom the Bell Tolls

Act One Scene Four

2168 2169 2170 2171 2172 2173 2174

2167

Pic. Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1-3 Hn. 2-4 Tpt. 1 Tpt. 2-3 Tbn. 1 Tbn. 2-3 Tb. Timp Perc. 1 Hrp.

A different sound of planes is heard.

Jordan Pablo Women

New Ger - man Planes _____ And there will be more. Those Hein-kels will have pur-suit planes with

This will be the end of us all _____ We can blow the bridge But what will hap-pen to all _____ of us then?

Ger - man planes _____

2168 2169 2170 2171 2172 2173 2174

2167

V1 V2 Va. Vc. Cb.

For Whom the Bell Tolls

Act One Scene Four

2176

2177

2178

2179

2180

2181

2182

2183

2175

Pic. *mf* *mp* *p*
 Fl. 2 *mf* *mp*
 Ob. 1 *mf* *mp* *p*
 Ob. 2 *mf* *mp*
 Cl. 1 *mp* *mf* *mp*
 Cl. 2 *mf* *mp* *mf*
 Bsn. 1
 Bsn. 2
 Hn. 1-3
 Hn. 2-4
 Tpt. 1
 Tpt. 2-3
 Tbn. 1
 Tbn. 2-3
 Tbn.
 Timp
 Perc. 1
 Hrp.
 Jordan
 Pablo

them. I count fif - teen planes, the best of the Ger-man planes like a wild goose flight.
 I see all these planes I see all these planes The best of the Ger-man planes It will be our end.

2176

2177

2178

2179

2180

2181

2182

2183

2175

V1
 V2 *mp* *mf* *mp*
 Va. *mf* *mp* *mf*
 Vc. *mp* *mf* *mp*
 Cb. *mp* *mf* *mp*

For Whom the Bell Tolls

Act One Scene Four

2185 2186 2187 2188 2189 2190 2191 2192 2193 2194

2184

Pic. Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1-3 Hn. 2-4 Tpt. 1 Tpt. 2-3 Tbn. 1 Tbn. 2-3 Tbn. Timp Perc. 1 Hrp.

Musical score for measures 2184-2194, woodwind and percussion section. The score includes parts for Piccolo, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1-3, Horns 2-4, Trumpets 1, 2-3, Trombones 1, 2-3, Trombone, Timpani, Percussion 1, and Harp. Dynamics include *p*, *mp*, and *mf*.

Jordan Pablo

All women except Pilar sit Aside *The noise from the planes recedes*

It is bad This is bad real-ly bad. But to wor - ry is as bad as to be a -

It is bad This is bad real-ly bad. But to wor - ry is as bad as to be a -

2185 2186 2187 2188 2189 2190 2191 2192 2193 2194

Vocal score for Jordan and Pablo. Jordan's part includes the instruction "All women except Pilar sit Aside" and Pablo's part includes "The noise from the planes recedes". The lyrics are: "It is bad This is bad real-ly bad. But to wor - ry is as bad as to be a -". Dynamics include *mf*.

2184

V1 V2 Va. Vc. Cb.

Musical score for measures 2184-2194, string section. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics include *mp* and *mf*.

For Whom the Bell Tolls

Act One Scene Four

2196 2197 *rit.* 2199 **G4** ♩ = 160 2202 2203 2204 2205 2206 2207 2208

2195

Pic. piccolo

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *p mp > p*

Cl. 2 *mp* *p mp > p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1-3 *mp* *p mp > p*

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn 1 *mp* *p mp > p*

Tbn. 2-3 *mp* *p mp > p*

Tb.

Hrp. *mp*

Pilar *mf*
To Jordan
One of our men Fer-nan-do came from La Gran-ja. where he was ear-ly this mor-ning

Jordan *mp*
fraid a - fraid

Pablo *mp*
fraid a fraid.

2196 2197 *rit.* 2199 **G4** ♩ = 160 2202 2203 2204 2205 2206 2207 2208

2195

V1 *mp* *p mp > p* *mp*

V2 *mp* *p mp > p* *mp*

Va. *mp* *p mp > p* *mp*

Vc. *mp* *p mp > p*

Cb. *mp* *p mp > p* *p*

For Whom the Bell Tolls

Act One Scene Four

Score

2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223

2209

Pic.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

He said ru - mours were run - ning that the re - pub - lic is pre - par - ing an of - fen - sive. a ve - ry large o - fen - sive

2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223

2209

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240

2224

Freely ♩ = 140

to flute

Pic.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar

Jordan

and that the Re - pub - li cans - will try to blow up the brid-ges if there is an o - fen-sive

Was he jo - king?

2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 Freely ♩ = 140 2240

2224

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2258

rit. ten. **H4** ♩ = 96

2241

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
B. Drm.
Hrp.
Pilar
Jordan
Pablo

This one doe-sn't joke. Bad luck that he do-esn't. If he heard the ru-mour so did the fa-cists. This is bad

2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2258

rit. ten. **H4** ♩ = 96

2241

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 *rit.* 2274 *a tempo* 2275 2276

2259

Musical score for measures 2259-2276. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-3 & 2-4, Trumpet 1 & 2-3, Trombone 1 & 2-3, Tuba, and Harp. Dynamics include *mp*, *mf*, *p*, and *mf*. Performance directions include *rit.* and *a tempo*.

Pablo sits

Pilar reaches and feels the snow on her hand.

Maria stands

Maria enters and reaches out to feel the snow

Piano part for Pablo. Lyrics: "real - ly bad."

2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 *rit.* 2274 *a tempo*

2259

Musical score for measures 2259-2276, featuring strings: Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

For Whom the Bell Tolls

Act One Scene Four

Score

2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293
rit. a tempo

2277

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
B. Dm.
Hrp.
Maria
Pilar

p *mf* *p* *mf* *p* *mf* *mp* *mf* *mp* *mp*

How beau-ti-ful it looks. What anil-lu-sion is the snow
What rot-ten stuff is the snow. What anil-lu-sion is the snow

Metal Chimes

rit. a tempo

2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293

2277

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

14 ♩ = 115 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309

2294

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Vc. (Violin)
Vc. (Violin)
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tbn.
B. Dm.
Hrp.

*El Sordo and Joaquin stand
Joaquin rest his hand on his
hip and looks sad*

El Sordo enters from over the hill stage right with Joaquin,
a young member of his band, who looks very sad.

To Jordan

Pilar
Sordo

Ah... here comes Sor-do... Ha-lo San-ti-a-go Joa-quin Que tal?
Ho-la ca-ma-ra-das... Ho-la In-gles?

14 ♩ = 115 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309

2294

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325

rit. *a tempo*

2310

Musical score for measures 2310-2325. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The woodwinds and strings play a melodic line with dynamics *mp*, *p*, *mp*, *p*, *mp*, *mf*, *mp*, and *mf*. The brass instruments are mostly silent.

Sordo pulling bottle of whiskey from his satchel.

Vocal and Sordo parts for measures 2310-2325. Jordan sings: "Yo soy A-me - ri - can-o". Sordo sings: "You have whis-key?".
Whis-key In - gles? From the o - ther dy - na - mi-ter the one who

rit. *a tempo*

2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325

2310

Musical score for measures 2310-2325, featuring strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabasso). The strings play a melodic line with dynamics *mf*, *f*, and *f*.

For Whom the Bell Tolls

Act One Scene Four

2327 2328 2329 2330 2331 2332 2333 **J4** 2335 2336 2337 2338 2339 2340 2341 2342

2326

Flute 1 (Fl. 1) *flute* *p*

Flute 2 (Fl. 2) *p*

Oboe 1 (Ob. 1) *p*

Oboe 2 (Ob. 2) *p*

Clarinet 1 (Cl. 1) *p mp p p*

Clarinet 2 (Cl. 2) *p mp p p*

Bassoon 1 (Bsn. 1) *p mp p p*

Bassoon 2 (Bsn. 2) *p mp p p*

Horn 1-3 (Hn. 1-3) *p mp p mf*

Horn 2-4 (Hn. 2-4) *mf*

Trumpet 1 (Tpt. 1)

Trumpet 2-3 (Tpt. 2-3)

Trombone 1 (Tbn. 1)

Trombone 2-3 (Tbn. 2-3)

Tuba (Tb.)

Timpani (Timp) *mf*

Bass Drum (B. Dm.) *mf*

Harp (Hrp.) *p mp mf p*

Pilar *The men drink* *Joaquín says nothing, but sobs quietly* *mp*
Joa - quin

Sordo *died.*

2327 2328 2329 2330 2331 2332 2333 **J4** 2335 2336 2337 2338 2339 2340 2341 2342

2326

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356

2343

Fl. 1 *mp* *p* *mp* *mp* *mf* *mp* *mf*

Fl. 2 *mp* *p* *mp* *mp* *mf* *mp* *mf*

Ob. 1 *mp* *p* *mp* *mp* *mf* *mp* *mf*

Ob. 2 *mp* *p* *mp* *mp* *mf* *mp* *mf*

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

Cl. 2 *mp* *p* *mp* *mp* *mf* *mp* *mf*

Bsn. 1 *mp* *p* *mp* *mp* *mf* *mp* *mf*

Bsn. 2 *mp* *p* *mp* *mp* *mf* *mp* *mf*

Hn. 1-3 *mf* *mf* *mf*

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp

B. Drm. *mf*

Hrp. *mp* *p* *mp* *mp* *mf* *mp* *mf*

Joaquin lifts head and listens

mf

Pilar
— Joa-quin I am ve-ry sor - ry — I heard that the fa - cists shot your mo-ther and your fa-ther

2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356

2343

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371

2357

Fl. 1 *mp* *mf* *mp* *mf* *p* *mp* *p*

Fl. 2 *mp* *mf* *mp* *mf* *p* *mp* *p*

Ob. 1 *mp* *mf* *mp* *mf* *p* *mp* *p*

Ob. 2 *mp* *mf* *mp* *mf* *p* *mp* *p*

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

Cl. 2 *mp* *mf* *mp* *mf* *p* *mp* *p*

Bsn. 1 *mp* *mf* *mp* *mf* *p* *mp* *p*

Bsn. 2 *mp* *mf* *mp* *mf* *p* *mp* *p*

Hn. 1-3 *mf* *mf* *mf* *mf* *mf*

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tbn.

Timp *mf*

B. Drm.

Hrp. *mp* *mf* *mp* *mf* *p* *mp* *p*

Pilar *mp*
and your sis-ter and her hus-band___ Joa - quin Joa-quin I am sor - ry so ve-ry sor - - - ry.

2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371

2357

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2373 2374 2375 2376 2377 2378 2380 2382 2383 **K4** ♩ = 154 2386 2387 2388

2372

Fl. 1 *mp* *p* *pp* *mf*

Fl. 2 *mp* *p* *pp* *mf*

Ob. 1 *mp* *p* *pp*

Ob. 2 *mp* *p* *pp*

Cl. 1 *mp* *p* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1-3 *pp* *mf* 1.

Hn. 2-4 *mf* 1.

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp *mp* *p*

B. Drm. Triangle *mp* Triangle *mp*

Hrp. *mp* *p* *mf*

Jordan *mf* *mf* Aside
What bar - bar-i-ans... You come at night You stay with a farm-er You do your job as-

2373 2374 2375 2376 2377 2378 2380 2382 2383 **K4** ♩ = 154 2386 2387 2388

2372

V1 *mf* *pizz.*

V2 *mf* *pizz.*

Va. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

For Whom the Bell Tolls

Act One Scene Four

2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403

2389

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tbn.

B. Drm.

Hrp.

Jordan

sas-sin or bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good turn What good will all this cour-age do With

2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403

2389

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2405 2406 2407 2408 *rit.* 2410 2411 2412 **Little Slower a tempo** ♩ = 142 2417 2418

2404

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mf* **a2**

Hn. 2-4 *mf* **a2**

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Drm. **Triangle** *mp* **Triangle** **Triangle** **Triangle**

Hrp. *mf*

Jordan

Women

Rosa, Isabella and Amalia stand

thou-sands killed be-fore we're through.

Dead wo-men and child-ren are the le-ga-cy ca-ta-cly-sm ca-tas-tro-phe who

2405 2406 2407 2408 *rit.* 2410 2411 2412 **Little Slower a tempo** ♩ = 142 2417 2418

2404

V1 *mf*

V2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Act One Scene Four

2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432

2419

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn 1

Tbn. 2-3

Tb.

B. Dm.

Hrp.

Women

knows what's in store It's the lea-ders and gen-erals who want to fight We wo-men lack the pow-er to do what's right Why can't we live to - ge-ther in

2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432

2419

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446

2433

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
B. Drm. Triangle
Hrp.
Women
peace Is there no - thing we can do _____ to make the war cease? ___ Oh God, dear God please help us sur - vive Bring wis - dom

2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446

2433

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460

molto rit.

a tempo

2447

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mf*

Hn. 2-4 *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Tb. *mf*

Timp. *mp* *ff*

Hrp.

Women
to those who can keep us a-live — You come at night you stay with a far-mer You do_your job as - sas-sin or bomb-er

Men *mf*

All the men stand

2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460

molto rit.

a tempo

2447

V1 *mf*

V2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Act One Scene Four

Score

2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475

2461

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Vc.
Hrp.
Women
Men

What hap-pens to_your host is not your con - cern He'll be shot for his good turn What good will all_this cour-age do_With thou-sands killed be-

2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475

2461

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2476 *rit.* 2477 2478 *a tempo* 2479 2480 2481 2482 *Freely* **L4** ♩ = 160 2485 2486 2487 2488

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Vc.

Perc. 1 *mp*

B. Drm. *mp*

Hrp.

Jordan *mf*
fore we're through. The day af-ter to - mor - row

Sordo *mf*
fore we're through. When do we blow the bridge? Why not

Women
fore we're through.

Men

2476 *rit.* 2477 2478 *a tempo* 2479 2480 2481 2482 *Freely* **L4** ♩ = 160 2485 2486 2487 2488

V1 *mp*

V2

Va. *(pizz.)*

Vc. *(pizz.)*

Cb. *(pizz.)*

For Whom the Bell Tolls

Act One Scene Four

Score

2490

2491

2492

2493

2494

2495

2496

2497

2489

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 1
B. Dm.
Hrp.
Jordan
Sordo

Or - ders Gen - eral Golz from Rus - sia

blow the bridge to - night? Whose or - ders? I do

2490

2491

2492

2493

2494

2495

2496

2497

2489

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2499 2500 2501 2502 2503 2504 2505 2506 2507 2508

2498

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1

B. Dm.

Hrp.

Jordan

Sordo

Nor do I Not one bit But it has to be done. When the at-tack starts

not like it. This I do not like.

2499 2500 2501 2502 2503 2504 2505 2506 2507 2508

2498

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2510

2511

2512

2513

2514

2515

2516

2517

2509

Musical score for measures 2509-2517. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Percussion 1, B. Drum, Harp, and Jordan. The vocal line for Jordan is: "in the mor - ning and not a mo - ment be - fore ___ so no re - in - force - ments wil come o - ver that road ___".

Could you not

2510

2511

2512

2513

2514

2515

2516

2517

2509

Musical score for measures 2509-2517, continuing from the previous page. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

For Whom the Bell Tolls

Act One Scene Four

2519 2520 2521 2522 2523 2524 2525 2526 2527

rit.

2518

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1

B. Dnm.

Hrp.

Jordan

Sordo

I would be shot *f*

do it at night? We all may be shot if it's done *mf* in day-

2519 2520 2521 2522 2523 2524 2525 2526 2527

rit.

2518

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2529 2530 2531 2532 2533 2536 2537

a tempo poco rit. *a tempo* ♩ = 154

2528

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1-3 *mp* *a2*

Hn. 2-4 *mp* *a2*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1

B. Dm.

Hrp. *mp*

Jordan *mf* is there no way of get-ting more hor-ses

Sordo light. *mf* We've been in war a -

2529 2530 2531 2532 2533 2536 2537

a tempo poco rit. *a tempo* ♩ = 154

2528

V1 *mp* *pizz.*

V2 *mp* *pizz.*

Va. *mp* *pizz.*

Vc. *mp*

Cb. *mp*

For Whom the Bell Tolls

Act One Scene Four

2539

2540

2541

2542

2543

2544

2545

2546

2538

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan

Sordo

year. We on-ly have four. Now you want how ma ny more? _____

Well could you go

2539

2540

2541

2542

2543

2544

2545

2546

2538

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2548 2549 2550 2551 2552 2553 2554 2555 2556

2547

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Jordan
Sordo

out and steal four more hor-ses?

May-be May - be none May - be more We will try_____

2548 2549 2550 2551 2552 2553 2554 2555 2556

Detailed description: This page contains the musical score for measures 2547 through 2556. It features a variety of instruments including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1-3, 2-4), Trumpets (Tpt. 1, 2-3), Trombones (Tbn. 1, 2-3), Tubas (Tb.), Harp (Hrp.), and vocal parts for Jordan and Sordo. The vocal parts have lyrics: "out and steal four more hor-ses?" for Jordan and "May-be May - be none May - be more We will try_____" for Sordo. The score includes various musical notations such as notes, rests, and dynamic markings.

2547

V1
V2
Va.
Vc.
Cb.

Detailed description: This page contains the string parts for measures 2547 through 2556, including Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score shows rhythmic patterns and melodic lines for each instrument.

For Whom the Bell Tolls

Act One Scene Four

2558 2559 2560 2561 2562 2563 *poco rit.* 2564 2565 2566 2567 **G.P.**

2557

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

El Sordo and Joaquín get up, embrace the others, and leave. It is still snowing.

El Sordo sits

Sordo

— Now we must leave I'll say good - bye

2558 2559 2560 2561 2562 2563 *poco rit.* 2564 2565 2566 2567 **G.P.**

2557

V1

V2

Va.

Vc.

Cb.

arco

arco

arco

arco

For Whom the Bell Tolls

Act One Scene Four

Score

M4 Little Slower $\text{♩} = 150$

2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582

2568

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Hrp.

El Sordo and Joaquín embrace the others, and leave. It is still snowing. Jordan, Pablo, Pilar, and Maria go into the cave joining the other others, Rafael, Agustín, Fernando and Amalia.

M4 Little Slower $\text{♩} = 150$

2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582

2568

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2583 *rit.* *a tempo* 2586 *rit.* *a tempo* 2590 2591 **N4** ♩ = 90 2593

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tbn.
Timp
B. Drm.
Hrp.
Jordan
Pablo

You do you think the snow will last?
Ask a-no-ther go to hell.

rit. *a tempo* 2584 2585 2586 *rit.* *a tempo* 2587 2588 2589 2590 2591 **N4** ♩ = 90 2593

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2595

2596

2597

2598

2599

2600

2594

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
B. Drm.
Hrp.
Jordan
Pablo
Primitivo

Primitivo stands

I don't be-lieve that you are drunk cow-ward-ly yes - but you are not

I'm not your min-is-ter of in - for-ma-tion

f
He's ve-ry drunk pay him no heed.

2595

2596

2597

2598

2599

2600

2594

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2601 *rit.* 2602 *a tempo* 2603 2604 2605 2606 *rit.* 2607 *a tempo* 2608

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp
B. Drm.

Hrp.

Jordan
drunk

Pablo
Nay In - gles - I shall not be pro - voked _____ To your health In - gles Look at me _ I am not a

Men
co - ward co - bar - de _____

*All the men stand
Strikes Pablo*

ff

2601 *rit.* 2602 *a tempo* 2603 2604 2605 *rit.* 2607 *a tempo* 2608

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2610 2611 2612 2613 **O4** 2615 2616

rit. *a tempo*

2609

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
B. Drm.
Hrp.
Pablo
Men

fool I shall not be pro-voked by the likes of you _____ Leave it a - lone no-bo-dy here

co-bar-de _____ Co-bar-de

Agustín strikes Pablo again *f*

2610 2611 2612 2613 2615 2616

rit. *a tempo* **O4**

2609

V1
V2
Va.
Vc.
Cb.

pizz. *pizz.* *pizz.*

For Whom the Bell Tolls

Act One Scene Four

2618

2619

2620

2621

2622

2623

2624

2617

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Timp.
Hrp.

Pablo dips another cup of wine and raises it to Jordan.

Pablo lifts a cup to Jordan

Pablo
has the co-jo- nes to kill me this push-ing and shov-ing is sil- ly just sil- ly To the pro-fes-sor to the Se-

2618

2619

2620

2621

2622

2623

2624

2617

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2626

2627

2628

2629

2630

2631

2632

2625

Musical score for measures 2625-2632. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Tuba, Timpani, and Harp. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features complex rhythmic patterns and melodic lines across various instruments.

Augustín walks over to Pablo and knocks the cup out of his hand

Pablo
nor- a com-man - der To all the il-lu-sioned ones who think they can kill me that is a waste.

2626

2627

2628

2629

2630

2631

2632

2625

Musical score for measures 2625-2632, featuring strings. The parts include Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The string parts provide a rhythmic and harmonic foundation for the scene.

For Whom the Bell Tolls

Act One Scene Four

2634 2635 2636 2637 2638 2639 2640

2633

Musical score for Act One Scene Four, measures 2633-2640. The score includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1-3, 2-4), Trumpets (Tpt. 1, 2-3), Trombones (Tbn. 1, 2-3), Tuba (Tb.), Timpani (Timp.), and Harp (Hrp.).

All the women stand Pulls aside the blanket covering the entrance to the cave. Pablo leaves the cave, but stands near the entrance.

Pablo
That is plain sil - ly. I'll go but I will be back short-ly In - gles the snow it is

2634 2635 2636 2637 2638 2639 2640

2633

Musical score for Act One Scene Four, measures 2633-2640. The score includes parts for Violins (V1, V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

For Whom the Bell Tolls

Act One Scene Four

2642 2643 2644 2645 2646 2647 2648

2641 *rit.* **P4** *a tempo*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

Hn. 1-3 *ff* *mf*

Hn. 2-4 *ff* *mf*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

Tb. *ff*

Timp *ff*

Trngl. *Triangle*

Hrp. *mf*

Pilar *mf*
Now In - gles

Pablo *mf*
still fal - ling

2642 2643 2644 2645 2646 2647 2648

2641 *rit.* **P4** *a tempo*

V1 *arco* *mp*

V2 *arco* *mp*

Va. *arco* *mp*

Vc. *pizz.* *arco* *mp*

Cb. *arco* *mp*

For Whom the Bell Tolls

Act One Scene Four

2652

2653

2654

2655

2656

2657

2651

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Pilar
Jordan

You have seen how he is
What will he do?
A - ny thing He is

mf
mf
mf
mf
f

2652

2653

2654

2655

2656

2657

2651

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2659 2660 2661 2662 2663 2664 2665

2658

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Hrp.
Pilar
Primitivo

cap-a-ble of do-ing a-ny-thing
Last night Ro-ber-to should have killed him.
Kill him now I am for it now

2659 2660 2661 2662 2663 2664 2665

2658

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2667 2668 2669 2670 2671 2672 2673 2674

2666

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Primitivo, Fernando, and Andrés come from the back of the cave and nod in agreement.

Hrp.

Pilar

Rafael

Anselmo

Agustin

Lorenzo

Let us all speak A - gus-tin

Ra-fa-el?

An-sel-mo?

The same

I a - gree

Kill him Ma-ta-lo

Kill him now!

ff

2667 2668 2669 2670 2671 2672 2673 2674

2666

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2675 **rit.** **2676 a tempo** **2677 molto rit.** **2678 a tempo** **2679** **2680** **2681** **2682** **2683** **2684**

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1-3, Hn. 2-4, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tb., Timp., Hrp., Maria, Pilar, Jordan, Women

All sit except Jordan, Pilar and Maria Pablo pushes aside the blanket and enters.

Ro-ber-to Ro-ber - to be care-ful

I am rea-dy I will do it to - night

2675 **rit.** **2676 a tempo** **2677 molto rit.** **2678 a tempo** **2679** **2680** **2681** **2682** **2683** **2684**

V1, V2, Va., Vc., Cb.

For Whom the Bell Tolls

Act One Scene Four

2686 2687 2688 2689 2690 2691 2692 2693

2685

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. Percussion includes Percussion 1 and Bass Drum. Harp is also present. The woodwinds and percussion parts are active, while the brass parts are mostly silent.

Pablo stands

Maria sits

Vocal score for Maria and Pablo. Maria's part is mostly silent. Pablo's part begins with a dynamic marking of *mf*. The lyrics are: "You were speak-ing of me? Am I in-ter rupt-ing? — The snow is thin-ning The wind has changed. We'll have good wea -".

2686 2687 2688 2689 2690 2691 2692 2693

2685

Musical score for strings. The score includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabass. The strings are active throughout the passage.

For Whom the Bell Tolls

Act One Scene Four

2695 2696 2697 2698 2699 2700 **Q4** 2702

2694

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1-3 *mp* *ff*

Hn. 2-4 *mp* *ff*

Tpt. 1 *mp* *ff*

Tpt. 2-3 *mp* *ff*

Tbn. 1 *mp* *ff*

Tbn. 2-3 *mp* *ff*

Tb.

Timp

Perc. 1 *mf*

B. Drm. *mp* *ff* *mf*

Hrp.

Pilar *ff*

Pablo *mf*

ther to des - troy the bridge. Yes, we. Why not?

2695 2696 2697 2698 2699 2700 **Q4** 2702

2694

V1 *mf*

V2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Act One Scene Four

2704

2705

2706

2707

2708

2709

2703

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 1
B. Drm.
Hrp.
Pilar
Pablo

mf
mf
mf
mf
f

Why should we not agree? As for the bridge I am with you now. What's up with you?

2704

2705

2706

2707

2708

2709

2703

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

	2711	2712	2713	2714	2715	2716
--	------	------	------	------	------	------

2710

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn 1

Tbn. 2-3

Tb.

Perc. 1

B. Drm.

Hrp.

Pilar

Pablo

No - thing I have changed my mind. — No-thing more. — No-thing more. — No-thing more.

You were liste-ning at the door.

	2711	2712	2713	2714	2715	2716
--	------	------	------	------	------	------

2710

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2717 2718 **R4** 2720 2721 2722 2723

poco a poco rit *poco a poco rit*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 1
B. Drm.
Hrp.

Everyone is eyeing Pablo, but no one says anything.
Gradually, everyone sits down. Several men play cards.
Jordan studies his diagrams. After a while he stands up.

f Pablo sits

Pablo

Yes. But I could hear no - thing.

2717 2718 **R4** 2720 2721 2722 2723

poco a poco rit *poco a poco rit*

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2724 **poco a poco rit** 2725 2726 2727 **poco a poco rit** 2728 **mf** **♩ = 84** **S4** 2731 2732 **poco rit.**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
Perc. 1
B. Dm.
Hrp.
Jordan

Good night _ Good -night all I am _ go -ing to

2724 **poco a poco rit** 2725 2726 2727 **poco a poco rit** 2728 **mf** **♩ = 84** **S4** 2731 2732 **poco rit.**

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

♩ = 81

2734

2735

2736

2737

2738

2739

sleepy, slow & tranquil

T4

2733

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Pilar lies down on her cot and goes to sleep as Jordan takes his sleeping bag and goes outside. He unrolls the sleeping bag but doesn't get in. As if he were waiting for something or someone.

Pilar

Jordan

mp

They can sleep with me as last night I will pro-tect your ma-ter-i - al

Pilar sits

sleep

♩ = 81

2734

2735

2736

2737

2738

2739

sleepy, slow & tranquil

T4

2733

V1

V2

Va.

Vc.

Cb.

mp

For Whom the Bell Tolls

Act One Scene Four

2742 2743 2744 2745 2746 2748 2749 2750 2751

poco rit.

U4

2741

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan goes out and sits near his sleeping bag. He is watching the mouth of the cave for Maria. Finally, Maria comes out from under the blanket that covered the cave mouth and runs over to Jordan.

Maria enters from the back of the cave, glances at Pilar to be certain she's asleep. Then pushes through the blanket and runs over to Jordan waiting for her.

Maria stands

Jordan

mp

You came bare-foot

2742 2743 2744 2745 2746 2748 2749 2750 2751

poco rit.

U4

2741

V1

V2

Va.

Vc.

Cb.

pizz.

p

For Whom the Bell Tolls

Act One Scene Four

2753 2754 2755 2756 2757 2758 2759 2760 2761

2752

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Jordan

Yes and wear-ing on - ly my wed-ding shirt.

through the snow

2753 2754 2755 2756 2757 2758 2759 2760 2761

2752

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2763 2764 2765 2766 2767 2768 2769

2762

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *p*

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria gets into sleeping bag.

Maria *mf*
a-void my feet, they are ve - ry cold. Nay ——— They will warm quick - ly

Jordan *mf*
Put them here and warm them.

2763 2764 2765 2766 2767 2768 2769

2762

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2771 2772 2773 2774 2775 2776 2777

V4

2770

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *mf*

Bsn. 2

Hn. 1-3

Hn. 2-4

Cl.

Tpt. 2-3

Tbn 1

Tbn. 2-3

Tb.

Hrp.

Maria takes Jordan's hand

She kisses him

mf

Maria

Jordan

But say now that you love me

I love you

I love you my gua - pa.

There, how is that?

Do I kiss you bet - ter?

Ma - ri -

2771 2772 2773 2774 2775 2776 2777

V4

2770

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2780 2781 2782 2783 2784 2785 2786

2779

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Cl.

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Jordan

a I love you you are so love - ly so won - der - ful too and it does such things to me

2780 2781 2782 2783 2784 2785 2786

2779

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

2788

2789

2790

2791

2792

2793

W4

2787

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Cl.

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp.

B. Drm.

Hrp.

Maria pats the sleeping bag for Jordan to get in. He obliges.

Maria

Jordan

Oh, I die each time.

to be with you that I feel as though I want to die when I am lov-ing you

2788

2789

2790

2791

2792

2793

W4

2787

V1

V2

Va.

Vc.

Cb.

arco

mf

ff

mf

arco

mf

arco

mf

arco

mf

For Whom the Bell Tolls

Act One Scene Four

Score

2796

2797

2798

2799

2800

2801

2802

2795

Musical score for woodwinds and strings. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The woodwinds and strings play a melodic line starting in measure 2795. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Vocal score for Maria and Jordan. Maria's part begins in measure 2801 with the lyrics "Yes". Jordan's part begins in measure 2795 with the lyrics "No No No. Well, al - most. But did you feel how the earth moved?". Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

2796

2797

2798

2799

2800

2801

2802

2795

Musical score for strings. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano).

For Whom the Bell Tolls

Act One Scene Four

2804

2805

2806

2807

2808

2809

2810

2803

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Jordan

As I died —

And is it not like this — for you with the o - - thers? — Have

No tru - ly —

mf

mf

2804

2805

2806

2807

2808

2809

2810

2803

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act One Scene Four

Score

2812

2813

2814

2815

2816

2817

2811

Musical score for measures 2811-2817. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The harp part begins in measure 2817 with a *mp* dynamic marking. The key signature is B-flat major (two flats).

Vocal score for Maria and Jordan. Maria's lyrics: "you loved ma-ny o - thers? And was it not like this? Tru - ly?". Jordan's lyrics: "no Some But not as you. It was a plea-sure. But it was not like this."

2812

2813

2814

2815

2816

2817

2811

Musical score for measures 2811-2817, featuring strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabasso). The key signature is B-flat major (two flats).

For Whom the Bell Tolls

Act One Scene Four

2819

2820

2821

2822

2824

2818

G.P. X4

Musical score for woodwinds, percussion, harp, and vocalists. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Tuba, Percussion 1, Bass Drum, Harp, and vocalists Maria and Jordan. The key signature is B-flat major. The score features dynamic markings such as *mf* and *mp*. A red box labeled "G.P. X4" is placed above measure 2822. The vocalists have lyrics in both English and Spanish.

Maria: *mf* And then the earth did move under me. Has the earth ev-er moved for you be-fore? *mf* Jor-dan

Jordan: *mp* Nay. Truly My dear dear gua-pa. *p* Ma-ri-a.

2819

2820

2821

2822

2824

2818

G.P. X4

Musical score for strings, including Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*. A red box labeled "G.P. X4" is placed above measure 2822.

For Whom the Bell Tolls

Act One Scene Four

Score

2826 2827 2828 2829 2830 2831

2825

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1-3
Hn. 2-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tb.
B. Dm.
Hrp.
Maria
Jordan

mp I love you *mf* I love you so much *f* This is our hea - ven. *f* I hope it ne - ver ends.

mp I love you *mf* I love you so much *f* this is our hea - ven *f* I hope it ne - ver ends

2826 2827 2828 2829 2830 2831

2825

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act One Scene Four

2833

2834

2835

molto rit.

a tempo

2838

2832

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Timp

Perc. 1

B. Drm.

Hrp.

Maria

Jordan

It will ne - ver end_ I feel_ as though I want to die when I am lo - ving you

It will ne - ver end_ I feel_ as though I want to die when I am lov - ing you

ff

ff

Lights fade

2833

2834

2835

molto rit.

a tempo

2838

2832

V1

V2

Va.

Vc.

Cb.