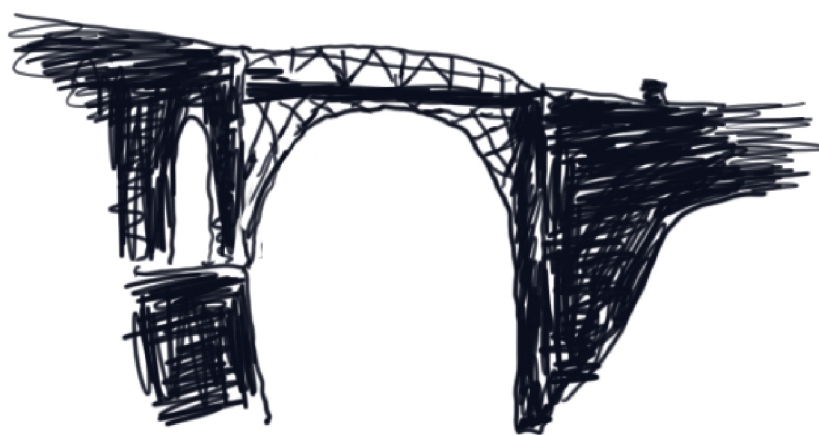


Act Two

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

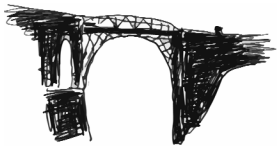
the characters and brings new insight to this Hemingway classic. Using the full versatility of opera,

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.

BW
G

www.brianwilbur.com



Ernest Hemingway's For Whom the Bell Tolls

New Opera in Two Acts
Fighting Fascism and Sacrificing for Love

Music by Brian Wilbur Grundstrom
Libretto by David M. Dorsen



Act Two

score in C

Slowly with expression ♩ = 74 **accel.** **poco rit.** **A** **a tempo**

Flute 1

Flute 2

Oboe 1
mp *mf* *mp* *mf* *mf* *p* *p* *mf* *p* *mf* *mf*

Oboe 2

Clarinet Bb 1
mp *p* *mp* *p* **solo**

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

Harp

The following day. It is bright sunlight. Jordan, Fernando, Agustín, and Rafael are gathered in front of the cave, eating bread, cheese, and onions. Jordan is reviewing his sketch of the bridge and notes while Fernando sings accompanying himself on the guitar. (not actually playing)

Fernando stands

Fernando

Oh when will this sa-vage war end_____ To re-

2 3 4 5 6 7 8 9 10 11 **A** 13 14 15
Slowly with expression **accel.** **poco rit.** **a tempo**

Violin 1
mp **pizz.**

Violin 2
mp **pizz.**

Viola
mp **pizz.**

Cello
mp **pizz.**

Contrabass
mp **pizz.**

For Whom the Bell Tolls

Act Two Scene One

17 18 19 20 21 22 23 24 25 26 27 28

Broadly *poco rit. a tempo*

16

Fl. 1

Fl. 2

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

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *solo* *mp* *p* *mp* *p* *solo* *mp* *p* *mp* *p*

Bsn. 2

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

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Fernando *mf* *f* *ff* *Women stand*
 turn to my chil-dren and dear dear wife. Our cow to milk our plot to tend. And peace-ful-ly live out the rest of my life.

Women Af-ter

17 18 19 20 21 22 23 24 25 26 27 28

Broadly *poco rit. a tempo*

16

V1 *arco* *m*

V2 *arco* *m*

Va. *arco*

Vc. *arco* *pizz.*

Cb. *arco*

For Whom the Bell Tolls

Act Two Scene One

43

44

45

46

47

48

49

50

51

52

53

54

Broadly**poco rit.****42**

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.

Joaquin

Lorenzo

end_ so I can laugh with my wife and hand-some boys And swim in the stream and watch our crop, and not have to play with gre - nades as

end so I can laugh with my wife and hand-some boys And swim in the stream and watch our crop, and not_ have to play with gre - nades as

43

44

45

46

47

48

49

50

51

Broadly

53

poco rit.**42**

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

70

71

72

73

74

75

76

77

Broadly

poco rit.

69

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.

Men

so I can be with my pa-rents and take them to church And wor-ship the an-gels in their loft - ty - perch and ce - le brate ev-er last - ing

70

71

72

73

74

75

76

77

Broadly

poco rit.

69

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

a tempo **D** 84 85 86 87 88 89 **rit.** 90 91

81

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.
Cymb.
Hrp.
Women
Men

When will this ca - lam - i - ty cease _____ When will this ca - lam - i - ty cease ___ When will this wret - ched war
peace. _____

a tempo **D** 84 85 86 87 88 89 **rit.** 91

81

V1
V2
Va.
Vc.
Cb.

pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp

mp
mf
f

For Whom the Bell Tolls

Act Two Scene One

104 **E** *più mosso* 105 106 107 108 109 110

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mf*

Hn. 2-4 *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

snare drum

Snr. *p* *f* *mp*

B. Drm.

Hrp.

Jordan *f*
Your on-ion breath _____ will car - ry_ through the_ for - est_

Rafael *f*
And what have - you a-against the on - ion? _____

104 **E** *più mosso* 105 106 107 108 109 110

V1 *arco* *mf* *mp*

V2 *arco* *mf* *mp*

Va. *mp* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp*

For Whom the Bell Tolls

Act Two Scene One

112

113

114

115

116

117

118

111

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.

Snr.

B. Drm.

Hrp.

Jordan

Rafael

the o - dor and - no - thing more O - ther wise it is just lilke the rose

Yes the on - ion

112

113

114

115

116

117

118

111

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

133 134 135 136 137 138 139 140

132

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.

All stand expect Pablo Pablo stands

Jordan
Rafael
Pablo
Women
Men

No We stay here
him We have to help Sor-do
I have feared this all mor-ning
We have to help Sor-do

133 134 135 136 137 138 139 140

132

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

142

143

144

145

146

147

148

141

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. Dnm.

Hrp.

Pablo

Women

Men

It is im - pos - si ble El Sor-do went to ste-al hor-ses last-night but then the snow stopped

Help Sor-do We

142

143

144

145

146

147

148

141

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

150 151 152 153 154 155 156

149

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

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

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

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

Cl. 1
p *f*

Cl. 2
p *f*

Bsn. 1
f

Bsn. 2
f

Hn. 1-3

Hn. 2-4

Tpt. 1
p *f* *p*

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

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

B. Drm.

Hrp.

Jordan
f
If we could

Pablo
Their tracks were not covered and the fascists tracked them back to their cave.

Women
have to help Sor-do

Men

150 151 152 153 154 155 156

149

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

167

168

170

171

172

173

174

175

166

H

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.

The gun fire dies out except for an occasional shot.

Pilar
Jordan
Women
Men

ly
Oh po - bre po - bre Sor - do Lis - ten to the mas - sa - cre
mas - sa - cre

167

168

170

171

172

173

174

175

166

H

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

177 178 179 180 181 182 183 184 185

176

Fl. 1 *mf* **soli**

Fl. 2 *mf* **soli**

Ob. 1

Ob. 2

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

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

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

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

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

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

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

Tpt. 2-3 *mp* *f* *mp* *f* *mp* *f* *con sord. 2. soli* *mf*

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

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

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

Perc. 2 **Glockenspiel** *mf*

Hrp.

Pilar El Sor - do is our clos - est al - ly is - n't there a - ny - thing that we can do

Jordan The fas - cists

Women oh is - n't there a - ny - thing that we can do

Men

177 178 179 180 181 182 183 184 185

176

V1 *mf* *mp*

V2 *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

For Whom the Bell Tolls

Act Two Scene One

186 187 188 189 190 191 192 193 194

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

have at-tacked from the sounds that we have heard they must have been beat-en back but they are wai - ting their

186 187 188 189 190 191 192 193 194

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

196 197 198 199 200 201 202 203 204

195

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.
Jordan
Women
Men

subito p *mf* *p*

subito p *mf* *p*

subito p *mf* *p*

p *ff* *pp*

Tubular Bells
mp

mf

mf

pause – understanding what's happening **everyone stays standing**

ter - ri - ble planes will come. Sor-do will die by their guns.

Sor-do will die by their guns.

196 197 198 199 200 201 202 203 204

195

V1
V2
Va.
Vc.
Cb.

p *ff* *p*

p *ff* *p*

p *ff* *p*

For Whom the Bell Tolls

Act Two Scene One

223 224 225 226 227 228 229

222

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
Pablo
Women
Men

mf Everyone sits except Jordan and Maria
Don't Wor - ry my Gua - pa I'll
I've told you Yes I've told you
What will ha - pen to us all?

223 224 225 226 227 228 229

222

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

240 **K** Same tempo as previously ♩ = 93

243 244 245 246

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mf*

Hn. 2-4 *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb. *mf*

Tmp. *p*

Snr. **snare drum**

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

Hrp.

Jordan *f*
Oh you must eat you must you must eat

Rafael *f*
I can not eat I have no ap - pe - tite

240 **K** Same tempo as previously ♩ = 93

243 244 245 246

V1 *arco* *mp*

V2 *arco* *mp* *arco*

Va. *mp*

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

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

For Whom the Bell Tolls

Act Two Scene One

248

249

250

251

252

253

254

247

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.

Snr.

B. Drm.

Hrp.

Jordan

Rafael

I can't eat This kil - ling of El Sor - do has ta - ken a way my will to live.

Rafael sits

248

249

250

251

252

253

254

247

V1

V2

Va.

Vc.

Cb.

f

f

f

f

For Whom the Bell Tolls

Act Two Scene One

256

257

258

259

260

L

♩ = 110

262

263

264

265

255

Musical score for measures 255-265, measures 256-260. Includes staves 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), Tubas (Tb.), Timpani (Tmp.), Tubular Bells (Tb. Bls.), Cymbals (Cymb.), and Harp (Hrp.).

Jordan steps away from the others.

Jordan
How hard it will be for us all to sur-vive And just when I most wan-ted to stay a-live. I sup-pose it's pos-si-ble

256

257

258

259

260

L

♩ = 110

262

263

264

265

255

Musical score for measures 255-265, measures 256-260. Includes staves for Violins (V1, V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

For Whom the Bell Tolls

Act Two Scene One

267

268

269

270

271

272

273

*à la russe with lots of rubato***266**

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 crosses to Jordan with the food, then moves away several steps, absorbed in her own thoughts.

Jordan
to live as full a life in se-ven-ty ho-urs as se-ven-ty years I feel strange inside ev-ery time I look at her

267

268

269

270

à la russe with lots of rubato

273

266

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Slower & Freely Act Two Scene One

molto rit. ♩ = 55 *accelerando* *a tempo* ♩ = 116

280

281

282

274

Musical score for woodwinds and brass 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, and Tuba. The music is in a key with two flats and a common time signature. The woodwinds and brass instruments are mostly silent, with some activity in the Horn 1-3 part. A solo for Clarinet 1 begins at measure 280, marked *mf*.

Vocal line for Jordan. The lyrics are: "Eve-ry time she looks at me. When I am with my Gua-pa I love her so as though I could die. I ne-ver be-lieved that". The music features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure.

Slower & Freely

molto rit. ♩ = 55 *accelerando* *a tempo* ♩ = 116

281

282

274

Musical score for string instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes. The music is in a key with two flats and a common time signature.

For Whom the Bell Tolls

Act Two Scene One

Slower & Freely

♩ = 55

284

285

286

287

288

289

290

283

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.

Jordan

love was real, _____ Nor thought it could hap-pen to me. Her love has set my heart tru - ly free. _____ so

con sord.

mf

284

285

286

287

288

289

290

283

V1

V2

Va.

Vc.

Cb.

Slower & Freely

♩ = 55

For Whom the Bell Tolls

Act Two Scene One

M *accelerando a tempo* ♩ = 116

296 297 298 299 300 301 302

293

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

if my life must trade its se-ven-ty years for sev-en-ty ho-urs _____ I have what I val-ue now it's not a char-ade _____ and

M *accelerando a tempo* ♩ = 116

297 298 299 300 301 302

293

V1

V2

Va.

Vc.

Cb.

pizz.

mf

For Whom the Bell Tolls

Act Two Scene One

304 305 306 307 308 309 310 311 312

303

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

if I do not have a long time to live then there's on-ly now Then now _____ is the thing for me to praise _____ and I'll re-joyce in these re-

304 305 306 307 308 309 310 311 312

303

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

314

315

316

Slightly Slower ♩ = 110

319

320

321

322

N**313**

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.

Women stand

Jordan glances over at Maria uncertain if she has heard his thoughts.

Women stay standing

Maria

Jordan

Women

Men

314

315

316

Slightly Slower ♩ = 110

319

320

321

322

N**313**

VI

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Slower & Freely

Slightly Faster

l'istesso tempo ♩ = 110

326

327

molto rit. ♩ = 55

accelerando

♩ = 116

324

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
strange in-side ev ery time I see Ro-ber-to___ ev-ery time he looks at me When I am with Ro - ber - to I love him so as

Slower & Freely

Slightly Faster

l'istesso tempo ♩ = 110

326

327

molto rit. ♩ = 55

accelerando

♩ = 116

324

V1
V2
Va.
Vc.
Cb.

pizz.
pizz.
pizz.
pizz.
pizz.

arco
arco
arco
arco
arco

p ————— *mf*
p ————— *mf*

For Whom the Bell Tolls

Act Two Scene One

334

335

336

337

338

339

340

341

333

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria
though I could die I ne-ver be-lieved that love was real nor thought it could hap-pen to me His love has

334

335

336

337

338

339

340

341

333

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Slower & Freely ♩ = 55

Slightly Slower ♩ = 110

Broadly ♩ = 98

350

351

342

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.

Hrp.

Maria

Jordan

Women

Men

set my heart tru - ly free _____ Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs. _____

Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs. _____

Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs. _____

Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs. _____

Slower & Freely ♩ = 55

Slightly Slower ♩ = 110

Broadly ♩ = 98

350

351

342

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Slower & Freely

$\bullet = 55$

354

accelerando $\bullet = 116$

357

358

359

360

352



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. Dm.

mp

mf

p

f

mf

multi gliss A minor

Hrp.

Women stay standing

Maria

Jordan

p *f*

p *f*

so when we leave here for a far bet-ter place where we shall be free I'll have ev-ery thing I

so if my life must trade its se-ven-ty years for sev - en - ty ho-urs I have what I val - ue

Slower & Freely

$\bullet = 55$

accelerando $\bullet = 116$

357

358

359

360

352



V1

V2

Va.

Vc.

Cb.

p *f*

mf

p *f* *mf*

For Whom the Bell Tolls

Act Two Scene One

362 363 364 365 366

361

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

want Ro-ber-to not tears. We will live to ge-ther for year af-ter year with no-thing to fear.
now it's not a char-ade. and if I do not have a long time to live then there's on-ly now

362 363 364 365 366

361

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

Broadly

368 369 370 371 *poco ten.* 373 374 375 376 ♩ = 110

367

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. *p* *ff* *p* *ff*
Cymb. *f* *f*
B. Drm.
Hrp.
Maria
Jordan
Women
Men

we will for - get our night-mares of fas - cist tanks and re-joice in gi-ving to God all our thanks Oh
Then now is the thing for me to praise and I'll re-joice in these re - main - ing few days Oh
Oh

Broadly

368 369 370 371 *poco ten.* 373 374 375 376 ♩ = 110

367

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene One

379

Slower ♩ = 100

381

382

383

384

385

378

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
Women
Men

se - ven - ty years in se - ven - ty ho - urs se - ven - ty years in se - ven - ty ho - urs.
se - ven - ty years in se - ven - ty ho - urs se - ven - ty years in se - ven - ty ho - urs.
se - ven - ty years in se - ven - ty ho - urs se - ven - ty years in se - ven - ty ho - urs.
se - ven - ty years in se - ven - ty ho - urs se - ven - ty years in se - ven - ty ho - urs.

379

Slower ♩ = 100

381

382

383

384

385

378

V1
V2
Va.
Vc.
Cb.

pizz.
pizz.

For Whom the Bell Tolls

Act Two Scene Two

386 **P** $\text{♩} = 86$ 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403

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

Fl. 2

Ob. 1 *solo*
mf

Ob. 2

Cl. 1

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

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp. *p*

Cymb. *Roll Top*
p *mf*

Hrp. *mf*

2:00 in the morning. Cloudless night. The moon is out. Jordan and Maria are sleeping in Jordan's sleeping bag. Pilar, shining a flashlight, silently but quickly emerges from the behind the blanket in front of the cave. Pilar crosses to the sleeping bag. Shakes Jordan.

386 **P** $\text{♩} = 86$ 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403

V1

V2

Va.

Vc. *(pizz.)*

Cb. *(pizz.)*

For Whom the Bell Tolls

Act Two Scene Two

405

406

407

408

Q Slightly Faster ♩ = 90

411

412

413

414

404

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.

Tmp.

Hrp.

*Pilar stands wringing
her hands anxiously*

Pilar

Pa - blo is gone. It must be a-bout an

Jordan

Qué pa-sa what is it wo-man? When did he go?

405

406

407

408

Q Slightly Faster ♩ = 90

411

412

413

414

404

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

425

R

427

428

429

430

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.

Tmp.

Snr.

Cymb.

B. Dm.

Hrp.

Pilar

Jordan

It's not what you think. I slept there with my head a-gainst them. And

Is this what you call guard-ing my ma-ter-i-al? You slept well

425

R

427

428

429

430

424

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

432

433

434

435

436

437

431

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

solo

f

p

Anselmo leaves, climbs up and over the nearby hill.

one arm was_ al-ways touch-ing them.

Oh the hor-ses! An-sel-mo go count the hor - ses___ We were short hor-ses be - fore. We'll be

432

433

434

435

436

437

431

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

439

440

441

442

443

444

445

438

Fl. 1

Fl. 2

Ob. 1 *solo*
mf

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *1. solo*
mf

Hn. 2-4 *1. solo*
mf

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Perc. 1 *tamborine*
mf

Hrp.

Pilar *f*
Pa - blo is bad but would he leave us with no means to flee First he takes

Jordan
des-per-ate if Pa-blo has ta - ken a-ny___of them.

439

440

441

442

443

444

445

438

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

447 448 449 450 451 452 453

446

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.
Tmbn.
Cymb.
B. Drm.
Hrp.

Pilar
— some-thing from your packs now the hor-ses — We would be be-ter off if he were dead. —

447 448 449 450 451 452 453

446

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Two

463

464

465

466

467

468

469

462

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

mf

p

mp

mf

p

1. solo

I will guard them _____

that is that I go to get what's left of my packs and go to bed. Will you? _____ You've guard-ed them once _____ all rea - dy

463

464

465

466

467

468

469

462

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

471

472

473

474

475

476

477

478

470

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

Fl. 2

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

Cymb.
p *mf*

Hrp.

The women awaken and the men enter
from the back room of the cave.

Pilar
In - glés I feel as you do. There's no need to hurt me. Pa - blo has de-royed us both.

Jordan
It's no-thing Pi-lar No-thing

471

472

473

474

475

476

477

478

470

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

480

481

482

483

484

485

479

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.

Hrp.

1. solo
mf

1. solo
mf

p *mf*

Everyone stands except Pablo

Pilar

Jordan

But what did he take?

What is gone is of no importance. He took the device to ignite but left behind the dynamite There

480

481

482

483

484

485

479

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

487

488

489

490

491

492

493

486

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.

Jordan

Women

Men

is no point in be-ing i - rate We'll use gre-nades to de-to - nate It's good we have a-no - ther way.

He

triangle

p *mf*

f

487

488

489

490

491

492

493

486

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

494 **T** 495 496 497 498 499 500

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 *mp*

Hn. 2-4 *mp*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Women
took the de-vice to ig-nite but left be- hind the dy-na- mite There is no point in be-ing i- rate We'll use gre-nades to de-to- nate It's

Men

494 **T** 495 496 497 498 499 500

V1

V2

Va. *mf*

Vc. *mp*

Cb. *mp*

For Whom the Bell Tolls

Act Two Scene Two

502

503

504

U

506

507

508

509

510

501

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.

ff

solo
p

Everyone sits except Jordan and Pilar

Pilar

good we have a no - ther way. *mf* Nay I have be-

Jordan

mf Get some sleep wo-man We are bet-ter off...with Pa-blo gone.

Women

good we have a no - ther way.

Men

502

503

504

U

506

507

508

509

510

501

V1

V2

Va.

Vc.

Cb.

mp pizz.

mp pizz.

mp pizz.

mp pizz.

mp pizz.

mp pizz.

mp

For Whom the Bell Tolls

Act Two Scene Two

512 513 514 515 516 517 518 519 520 521 522

511

Fl. 1

Fl. 2

Ob. 1
mf

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

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

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dm.
p

Hrp.

The men exit to the back room of the cave.
The women go back to sleep.
Pilar lingers a bit.

Pilar sits

Pilar
trayed you My trust of Pa-blo has been our ru-in

Jordan
Get some sleep We must be un-der way at four in the morn-ing Get some sleep wo-man

512 513 514 515 solo arco 517 518 519 520 521 522

511

V1
mf

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

524 525 526 527 528 529 530 **V** 532 533 534 535

523

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.

aside

Jordan

Get some sleep__ be-fore we go___ How could I have de-ceived my-self? Pa - blo knew that we were doomed onceEl Sor-do was killed___

524 525 526 527 528 529 530 **V** 532 533 534 535

523

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

537 **Pressing forward** 538 539 540 541 542 **rit.** 543 **a tempo** 544 545 546

536

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.
Jordan
With the men that we have here we'll take one guard house but we cant take them both. We may kill them all but not blow the bridge or

Pressing forward 539 540 541 **rit.** 543 **a tempo** 545 546

536

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Two

548 549 550 551 552 553 554 555 556 557 558

547

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.
Jordan
blow the bridge—and get our selves killed. un-less we find help be-fore the at-tack Pa-blo knew that Pa-blo knew that God—have

548 549 550 551 552 553 554 555 556 557 558

547

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Two

560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577

559

ten.

solo

Maria returns to Jordan's sleeping bag and pretends to be asleep.
Jordan leaves the cave and crosses to Maria.

Jordan looks at Maria
Maria stays seated

Jordan *mp*
mer-cy _____ We need your will _____ It's

560 561 562 563 564 565 566 567 568 569 570 571 1st desk only 574 575 576 577

559

ten.

m

For Whom the Bell Tolls

Act Two Scene Two

578 **W** Slightly Slower ♩ = 84

580 581 582 583 584

Fl. 1 *mp* *soli*

Fl. 2 *mp* *soli*

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

all fi-gured out gua - pa You have-nt been bo-thered by an-y of it. We'll all be killed but we will blow the bridge You do not have to wor- ry_a-

578 **W** Slightly Slower ♩ = 84

580 581 582 583 584

V1 *m*

V2 *m* *p*

Va. *m* *p*

Vc. *m* *p*

Cb. *m* *p*

For Whom the Bell Tolls

Act Two Scene Two

585 586 587 588 589 590 591 592

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

bout it___ That is-n't much of a wed-ding pre-sent but is not a good night's sleep sup - posed to be price-less? You've had a good night's sleep See if

585 586 587 588 589 590 591 592

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

593

594 595 596 597 598 599 600 601 602

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

you can wear that like a ring on your fin-ger. Sleep well mygua-pa sleep well mygua-pa sleep well my be - lov-ed I will not wake you That is all

p

594 595 596 597 598 599 600 601 602

593

V1

V2

Va.

Vc.

Cb.

pp

pp

pp

pp

pp

For Whom the Bell Tolls

Act Two Scene Two

604 605 606 607 608 609 610 611 612 613 614 615 616 617 618

603

Fl. 1 *pp*

Fl. 2 *pp*

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

Ob. 2

Cl. 1

Bs. Cl. *p* *mf* *p* **solo**

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

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. *pp* *mp* *pp*

Perc. 1 **triangle**

Tb. Bls. **Tubular Bells** *mp*

Hrp. *mp*

Pilar **Jordan sits** **Pilar and Augustin stand** **Take**

Jordan I can do.

604 605 606 607 608 609 610 611 612 613 614 615 616 617 618

603

V1 *pp*

V2 *pp*

Va. *mp* *mf* *p*

Vc. *p* *mf* *p*

Cb. *pp*

For Whom the Bell Tolls

Act Two Scene Three

619 **X** **Faster** ♩ = 110

620 621 622 623 624 625 626

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.
Pilar
Agustin

more of the stew what does it mat - ter if your bel - ly should be full There is no doc - tor to op - er - ate if you take a gor - ing.
Wo - man! Don't

619 **X** **Faster** ♩ = 110

620 621 622 623 624 625 626

V1
V2
Va.
Vc.
Cb.

pizz.
pizz.
pizz.
pizz.
pizz.

For Whom the Bell Tolls

Act Two Scene Three

628

629

630

631

632

633

634

635

627

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.

Perc. 1

Hrp.

Pilar

Agustin

snare drum

p *mf*

Agustín fills his pockets with grenades. He has more grenades clipped on one shoulder, and a full bandolier of ammunition hangs over the other shoulder.

You can-not go one hun-dred yards like that. You are a wal-king hard-ware store

speak to us like that You have the mouth de la gran pu-ta

628

629

630

631

632

633

634

635

627

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

Y 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654

636

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.
Timp.
Perc. 2
Cymb.
Hrp.

There is someone at the blanket at the entrance of the cave. Pilar grabs a rifle. But it is Pablo who pushes through the blanket.

*Pilar hears something
Looks around apprehensively* *Pablo stands*

Pilar Oh You!

Y 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654

636 strings may tacit to M651

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Three

656

657

**molto
ten.**

Z

660

661

662

663

664

655

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. *f* *p < f* *p*

Snr. *mp* *snare drum* 3 3

B. Drm. *mp* *p*

Hrp.

**Augustin sits
Jordan stands**

Pilar *f*
You!

Pablo *f sfz ff f*

Yes me Ho-la In-gles I have five men from the bands of A-le-jan-dro and E-li-as with their rif-les and their

656

657

**molto
ten.**

Z

660

661

662

663

664

655

V1 *pizz.*

V2 *pizz.*

Va. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

For Whom the Bell Tolls

Act Two Scene Three

666 667 668 669 670 671 672 673

665

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.
Snr.
Hrp.
Jordan
Pablo

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
f
mf
mf

and the de - to - na - tors for the dy-na-mite? Do you have those? Where are those things?
guns _____ I threw them down in the gorge and

666 667 668 669 670 671 672 673

665

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Three

675 676 677 678 679 680 681 682 683 684

674

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

Pablo

p

mp

mf

f

1. solo

What

And so do I but it is dan-ger - ous

in - to the ri - ver. But I know a way to de-to - nate with a gre - nade.

675 676 677 678 679 680 681 682 683 684

674

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

685 **A1** 686 687 688 689 690 691 692 693

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
Pablo

mp solo
mf

were you think - ing?
I was struck by a mo - ment of weak - ness But It went a - way and I've come back When I left I thought that you would...

685 **A1** 686 687 688 689 690 691 692 693

V1
V2
Va.
Vc.
Cb.

arco

For Whom the Bell Tolls

Act Two Scene Three

695

696

697

698

699

700

701

702

703

694

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

see it couldn't be done and you would give up. But af - ter I threw your de - to - na - tors a - way I be - gan to see things in...

695

696

697

698

699

700

701

702

703

694

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

705 706 707 708 709 710 711 712 713

704

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

— a dif-frent light— We can-not sur - vive if we se - par-ate— We must stick to - ge-ther to sur - vive.— To make a-mends

705 706 707 708 709 710 711 712 713

704

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Three

724

725

726

727

728

729

730

723

B1

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

Agustin

Pablo

All stand

you have come back eh? _____

So you have come back to save your neck?

Yes wo - man _____

So What I fight far bet-ter than

724

725

726

727

728

729

730

723

B1

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

732

733

734

735

736

737

731

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

Pablo

Women

Men

Al - right then you are wel-comed back...

Al - right I did not think you could be the you.

732

733

734

735

736

737

731

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

739

740

741

742

743

744

745

746

747

738

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.

Glockenspiel

Everyone sits except Jordan and Maria

With all of their things packed, the men and Amalia, along with Pilar, Jordan, and Pablo leave the cave. Jordan crosses to Maria who presents him with his belongings all packed up.

Pilar

Women

cow-ard you a - ppeared to be.

The cow-ard__you__ ap - eared to be.

739

740

741

742

743

744

745

746

747

738

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

749 750 **C1** 752 753 754 755 756 757 758 759 760

748

Fl. 1 *mp* **solo**

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1-3

Hn. 2-4

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Tbn. 1

Tbn. 2-3

Tb.

Perc. 2 **Tubular Bells** *ff*

Hrp. *mp*

Maria *mp*
I am well Ro-ber-to I do not wor-ry—

Jordan *mp*
Ho-la Gua-pa— How are you? Don't wor-ry a-bout an-y-thing— It's

749 750 **C1** 752 753 754 755 756 757 758 759 760

748

V1 *p* *f* **pizz.**

V2 *p* *f* **pizz.**

Va. *p* *f* **pizz.**

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

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

For Whom the Bell Tolls

Act Two Scene Three

762 763 764 765 766 767 768 769 770 771 772

761

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 would ra-ther be with you. _____

all well or-gan - ized__ Ra-fa-el will be there with you____ with the hor-ses No the hor-ses are where you are most

762 763 764 765 766 767 768 769 770 771 772

761

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

774 775 776 777 778 779 780 781 782 783 784 785 786 787

773

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.

Maria

Jordan

p

mp

soli

mp

mp

Augustin stands and eyeballs Jordan

Maria sits The others are leaving the camp and going up and over the hill to where the horses are kept. Maria falls in with them as does Jordan. Agustín takes Jordan aside.

Then that is where I will be.

use-ful.

774 775 776 777 778 779 780 781 782 783 784 785 786 787

773

V1

V2

Va.

Vc.

Cb.

774 775 776 777 778 779 780 781 782 783 784 785 786 787

For Whom the Bell Tolls

Act Two Scene Three

789 790 791 792 793 794 795 796 797 798 799 800

D1 *rit.* *a tempo*

788

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

Agustin

I love Ma-

Are you ser-i-ous with the cropped one?_ Will you not de-sert her eh In - gles when you ti - re of her?_ Will you love her?

789 790 791 792 793 794 795 796 797 798 799 800

D1 *rit.* *a tempo*

788

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

830 831 832 833 *molto rit. Slower* ♩ = 90 837 838 839 840 841

829

Musical score for measures 829-841, measures 1-12 of the second system. The score includes parts for Flute 1 and 2, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1 and 2-3, Tuba, Timpani, Percussion 1 and 2, and Bass Drum. The key signature is two sharps (D major) and the time signature is 8/8. The tempo is marked *molto rit. Slower* with a metronome marking of ♩ = 90. Dynamics include *p* (piano) and *ff* (fortissimo). Percussion parts include a triangle and tubular bells.

830 831 832 833 *molto rit. Slower* ♩ = 90 837 838 839 840 841

829

Musical score for measures 829-841, measures 13-18 of the second system. The score includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is two sharps (D major) and the time signature is 8/8. The tempo is marked *molto rit. Slower* with a metronome marking of ♩ = 90. Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). The Viola and Violoncello parts include *pizz.* (pizzicato) markings.

For Whom the Bell Tolls

Act Two Scene Four

842 **F1** L'istesso tempo ♩ = 90

844 845 846 847 848 849 850

Fl. 1
Fl. 2
Ob. 1
E.H. solo English horn
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.
Jordan

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

mp *f* *mp* *p*

f *mp*

mp

mf *mp*

A-gu-stin you and An-sel-mo come with me to the bridge Have you the

842 **F1** L'istesso tempo ♩ = 90

844 845 846 847 848 849 850

V1
V2
Va.
Vc.
Cb.

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

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

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

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

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

For Whom the Bell Tolls

Act Two Scene Four

852

853

854

855

856

857

858

851

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. 1

B. Dm.

Hrp.

Pilar and Pablo stand

Addressing Pilar

Jordan

am-mu-ni-tion___ for the ma-chine gun? Lis - ten to me

Agustin

Yes yes I'll come why not___ with the am - mu - ni - tion.---

Augustin and Anselmo sit

852

853

854

855

856

857

858

851

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

860

861

862

863

864

859

Fl. 1

Fl. 2

Ob. 1

E.H.

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.

Tmp.

Cymb.

B. Drm.

Hrp.

Pilar

Jordan

wo - man_ you un-der-stand there can be no at-tack un-till you hear the air-planes with their bombs

How ma-ny times do you

p *mf* *f*

860

861

862

863

864

859

V1

V2

Va.

Vc.

Cb.

p *mf*

For Whom the Bell Tolls

Act Two Scene Four

866

867

868

869

870

865

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.

B. Drm.

Hrp.

Pilar

Jordan

have to tell me In-gles You are get - ting like an old wo-man

And af - ter you at - tack the near - est guard - house you

p

mf

1. solo

f

866

867

868

869

870

865

V1

V2

Va.

Vc.

Cb.

arco

mf

mf

mf

mf

mf

For Whom the Bell Tolls

Act Two Scene Four

872

873

874

875

876

871

Fl. 1

Fl. 2 *solo piccolo* *mf*

Ob. 1

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *p*

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Drm.

Hrp.

Pilar

Jordan

The first time you out-lined it I un-der-stood it as well as I ev-er will

fall back on-to the bridge and co-ver the road from a - bove

872

873

874

875

876

871

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

878

879

880

881

882

883

884

885

877

Fl. 1

Pic.

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.

B. Dnm.

Hrp.

Pilar

Jordan

Pablo

mf

mp

mf

mf

1. solo

solo

un - der - stand it.

Do you all un - der - stand?

Why not? At - tack the guard house Cut the te - le - phone line _____ Fall back on the

878

879

880

881

882

883

884

885

877

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

887

888

889

890

891

892

886

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1 *solo*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1 *mf*

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dnm.

Hrp.

Jordan *mf*

Pablo

And no-thing to start un-fill our planes start drop-ping all their__ bombs

bridge__ Co-ver the bridge un-till you blow it.__

887

888

889

890

891

892

886

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

900 **G1** **L'istesso tempo** ♩ = 90

903 904 905 906 907 908 909 910 911 912

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

Fl. 2

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

E.H.

Cl. 1 *mp* *p*

Cl. 2

Bsn. 1 *p*

Bsn. 2

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

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp. *mp*

Pilar *mf*

Jordan *mf*

Jordan crosses stage right as Maria enters. *Pilar sits* *Maria stands*

long In - gles Make your good-byes with your cropped head one

Good-bye Gua-pa I'll see you

900 **G1** **L'istesso tempo** ♩ = 90

903 904 905 906 907 908 909 910 911 912

V1 *p*

V2 *p*

Va. *p* *pizz.*

Vc. *p* *pizz.*

Cb. *p*

For Whom the Bell Tolls

Act Two Scene Four

914 915 916 917 918 919 920 921 922 923 924 925

913

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

Jordan

solo

mf

f

Good-bye Ro-ber-to Take much care Good-bye Ro-ber-to We will soon be there.

soon_ We'll be in A-mer-i-ca be-fore very long.

914 915 916 917 918 919 920 921 922 923 924 925

913

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

927 928 929 930 931 932 933 934 935 936 937 938 939 940 941

926

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.
Perc. 2
Hrp.
Maria
Jordan

Glockenspiel
mp

Maria and Jordan sit

I do not shall not. But please come come back quick - ly please
Do not cry my gua-pa Do not cry Gua - - - pa! I'll come back quick - ly I will

927 928 929 930 931 932 933 934 935 936 937 938 939 940 941

926

V1
V2
Va.
Vc.
Cb.

arco *pizz.* *pizz.*

For Whom the Bell Tolls

Act Two Scene Four

945

946

947

948

949

950

942

H1 Slightly Faster ♩ = 94

Fl. 1

Fl. 2

Ob. 1

E.H. *solo English horn*

Cl. 1

Cl. 2 *solo Bass Clarinet*

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Hrp.

Everyone stands except Pilar, Pablo, Jordan and Maria

They kiss good-by. Maria exits. The others cross to Jordan and shake hands, and exchange "Buena suerte" knowing that they may not ever see each other again. Pablo exits in one direction. Pilar leading Fernando, Primativo and Amalia exit in the opposite direction.

Women

Men

Bue - na suer - te — Bue - na suer - te — Bue - na

942

H1 Slightly Faster ♩ = 94

944

945

946

947

948

949

950

V1 *pizz.*

V2 *pizz.*

Va. *pizz.*

Vc. *(pizz.)*

Cb.

For Whom the Bell Tolls

Act Two Scene Four

952

953

954

955

956

957

958

959

951

Fl. 1

Fl. 2

Ob. 1

E.H.

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.

Tmp.

Glockenspiel

Hrp.

Women

Men

Glockenspiel
mf

Everyone sits except Anselmo, Jordan and Augustin

suer - te — Bue - na suer - - - te Bue - - - na suer - te

mp

952

953

954

955

956

957

958

959

951

V1

V2

Va.

Vc.

Cb.

p

p

p

p

For Whom the Bell Tolls

Act Two Scene Four

11 961 962 963 964 965 966 967 968 969

Fl. 1

Fl. 2

Ob. 1

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

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.

Tmp.
p *f* *p*

Glknspl.

B. Dm.
p *f* *p*

Hrp.

Anselmo
mf
 Par-don me In - gles___ so there is no mis - take On - ly to re-peat it so that

11 961 962 963 964 965 966 967 968 969

V1
p *f* *p*

V2
p *f* *p*

Va.
p *f* *p*

Vc.
p *f* *p*

Cb.
p *f* *p*

For Whom the Bell Tolls

Act Two Scene Four

971

972

973

974

975

976

977

970

Fl. 1

Fl. 2

Ob. 1

E.H.

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.

Tmp.

Hrp.

Jordan

Anselmo

f

mf

p

When I fire you shall fire. Do not think of the soldier as a man but as a far - get

I can do it as you wish

971

972

973

974

975

976

977

970

V1

V2

Va.

Vc.

Cb.

mf

mf

mf

mf

For Whom the Bell Tolls

Act Two Scene Four

979

980

981

982

983

984

978

Fl. 1

Fl. 2

Ob. 1

E.H.

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.

Tmp.

Hrp.

Jordan

Anselmo

take your time and do it well. for our ef-forts will make us free.

I have worked well for the grand Re-pub - lic but still it's a sin to kill un-

979

980

981

982

983

984

978

V1

V2

Va.

Vc.

Cb.

arco

p

f

mf

For Whom the Bell Tolls

Act Two Scene Four

986

987

988

989

990

991

985

Fl. 1

Fl. 2

Ob. 1

E.H.

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

Anselmo

1. solo
mf

mf

p — *f*

Anselmo exits down the other side of the elevation.
Jordan waits as the dawn slowly brightens.

f

The

will-ing-ly _____ Af-ter this is o-ver and _____ we have won the war There must be pen-ance to a-tone for the kil-ling

986

987

988

989

990

991

985

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

993

994

995

996

997

998

999

992

Fl. 1

Fl. 2

Ob. 1

E.H.

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

Fas-cists are poised to re-pell our at-tack_ and I'm a-fraid we have run out - of luck.____ They have so ma-ny more wea-pons than us.

993

994

995

996

997

998

999

992

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1001 1002 1003 1004 1005 1006 1007 1008

1000

Fl. 1
Fl. 2
Ob. 1
E.H.
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.
Tmp.
Cymb.
B. Dm.
Hrp.
Jordan

So ma-ny mo - tor-cy-cles cars, tanks and trucks. — But now is our time to at - tack. —

p *ff* *p* *ff* *p* *ff* *p* *ff*

1001 1002 1003 1004 1005 1006 1007 1008

1000

V1
V2
Va.
Vc.
Cb.

p *ff* *p* *ff* *p* *ff* *p* *ff*

For Whom the Bell Tolls

Act Two Scene Four

1010 1011 1012 1013 1014 1015 1016 1017 1018

J1

1009

Fl. 1

Fl. 2

Ob. 1

E.H.

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.

Tmp.

B. Dm.

Hrp.

Everyone stands except Maria, Pablo and Pilar

He periodically trains his binoculars on the bridge. There is the sound of bombs and planes. This is what Jordan has been waiting for. Jordan aims his rifle and fires as does Agustín. Then other rifles fire and hand grenades explode in the distance near the bridge. Pilar and the others enter from the other side of the stage shooting their rifles. They face out into the audience as if they were facing the bridge.

Pilar

Jordan

Women

Men

1010 1011 1012 1013 1014 1015 1016 1017 1018

J1

pizz.

p *f* *p* *mf*

Bue - na ca - za Bue na ca - za Bue na ca - za

Bue - na ca - za Bue na ca - za Bue na ca - za

Bue - na ca - za Bue na ca - za Bue na ca - za

1010 1011 1012 1013 1014 1015 1016 1017 1018

J1

1009

V1

V2

Va.

Vc.

Cb.

pizz.

p *f* *p* *mf*

For Whom the Bell Tolls

Act Two Scene Four

1020 1021 1022 1023 1024 1025 1026 1027

1019

Fl. 1
Fl. 2
Ob. 1
E.H.
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.
Tmp.
Glockenspiel
Hrp.

All sit except Jordan, Augustin and Anselmo

Pilar
Jordan
Augustin
Women
Men

Bue na ca - - - - za Good hunt - ing
Bue na ca - - - - za Good hunt - ing
Bue na ca - - - - za Good hunt - ing Eh In-gles
Bue na ca - - - - za Good hunt - ing
Bue na ca - - - - za Good hunt - ing

1020 1021 1022 1023 1024 1025 1026 1027

1019

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1028 **K1** 1029 1030 1031 1032 1033 1034 1035

Fl. 1
Fl. 2
Ob. 1
E.H. *solo English horn*
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.
Hrp.

Jordan
Agustin

Calling to Anselmo in the distance

Anselmo climbs up to the elevation. He is crying.

Don't be up-set I killed one too.

Bue - na ca-za That was good hun - ting You too vie-jo well done.

1028 **K1** 1029 1030 1031 1032 1033 1034 1035

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1037

1038

1039

1040

1041

1036

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.

f *mf*

Pilar and Fernando stand

Jordan and, Anselmo climb down the rear of the elevation while Agustín stands guard. Primitivo is shot in the shoulder. Shouting up at Agustín

Shouting to Jordan

p *f*

Pri - - - mi-ti-vo has been hit in the shoul-der. What's go - in on up there In - gles? Are you build-ing a bridge or blow-ing

1037

1038

1039

1040

1041

1036

V1
V2
Va.
Vc.
Cb.

arco

For Whom the Bell Tolls

Act Two Scene Four

1043

1044

1045

1046

1047

1048

1042

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.

Pilar

Fernando

one?

But why in the name of the great whore is he ta-king so much

Calm your self_ wo - man He is fi-nish-ing his work.

p

f

p

1043

1044

1045

1046

1047

1048

1042

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1050 1051 1052 1053 1054 1055 1056 1057

1049

Fl. 1

Fl. 2

Ob. 1 *solo*
mp *f* *p*

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.

Perc. 2 **Tubular Bells**

Hrp.

Sound of gunfire. Maria enters from right,
looks at the bridge in the distance.
Pilar, Fernando, Jordan, Augustin and Anselmo all sit

Pilar *p*
time? _____

1050 1051 1052 1053 1054 1055 1056 1057

1049

V1 *mp* *f* *p*

V2 *mp* *f* *p*

Va. *mp* *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

For Whom the Bell Tolls

Act Two Scene Four

à la russe with lots of rubato

Slower & Freely

1058

L1 Slightly Faster ♩ = 100

1061

1062

molto rit. ♩ = 55

accelerando

Musical score for orchestral instruments. The score is in 4/4 time and B-flat major. It includes parts for Flute 1 and 2, Oboe 1, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-3 and 2-4, Trumpet 1 and 2-3, Trombone 1 and 2-3, and Tuba. The Oboe 1 part has a *mp* dynamic marking and a triplet of eighth notes. The Bassoon 1 and 2 parts have a triplet of eighth notes. The Harp part is marked with a *p* dynamic.

Maria stands alone

Maria
I _ can-not bear it _ I'm a-fraid that I'm no help I _ can-not bear a-ny more. God please have him be al - right

à la russe with lots of rubato

Slower & Freely

1058

L1 Slightly Faster ♩ = 100

1061

1062

molto rit. ♩ = 55

accelerando

Musical score for string instruments. The score is in 4/4 time and B-flat major. It includes parts for Violin 1 and 2, Viola, Cello, and Double Bass. The Violin 1 and 2 parts are marked with *pizz.* and *p* dynamics. The Viola part is marked with *pizz.* and *p* dynamics. The Cello and Double Bass parts are marked with *pizz.* and *p* dynamics. The Cello and Double Bass parts also have *arco* markings and *mf* dynamics.

For Whom the Bell Tolls

Act Two Scene Four

1067 Slightly Faster ♩ = 106

1069 1070 1071 1072 1073 1074 1075

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

E.H.

Cl. 1 *mf*

Cl. 2 *mf* Clarinet

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Maria

Mo-ther of God Sweet Bless-ed Vir-gin _____ Please bring Ro-ber-to back to me a-live _____ and I'll bless thee each ev-ery day

1067 Slightly Faster ♩ = 106

1069 1070 1071 1072 1073 1074 1075

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1076

1077 1078 1079 1080

M1 Slower, but slightly faster than before ♩ = 96

Fl. 1

Fl. 2

Ob. 1

E.H. solo English horn

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. 1 triangle

Cymb.

B. Dmn.

Hrp.

Maria Sound of gunfire. Maria exits stage right again. Maria sits

Jordan Hand me down a -

Jordan and Anselmo stand

1076

1077 1078 1079 1080

M1 Slower, but slightly faster than before ♩ = 96

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1087 1088 1089 1090 1091 1092 1093 1094

1086

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. 1
B. Drm.
Hrp.
Jordan
Anselmo

mf p f mf

snare drum mp

pack-age no just one at a time. Wed-ges give me wed-ges_ For the o-ther side now. Give me some more of that_

al - right

1087 1088 1089 1090 1091 1092 1093 1094

1086

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1096

1097

1098

1099

1100

1101

1102

1095

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.

Snr.

Cymb.

B. Dm.

Hrp.

Jordan

Anselmo

Give me a coil of wi - re_____ make it that big one Vi-e-jo Move it quick - ly Take up the wire Vi-e-jo Take up the wire as you walk.

Yes yes

1096

1097

1098

1099

1100

1101

1102

1095

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1104

1105

1106

1107

1108

1109

1103

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.

Cymb.

B. Dmn.

Hrp.

**All stand except
Pablo & Rafael**

The section of the bridge with Jordan and Anselmo slides offstage, just as Maria runs onstage. Pilar, Maria and the others turn to watch the bridge in the distance.

Jordan

Women

Men

Now Vi-e - jo yes now Let her go I said Now Vi-e - jo Let her go!

Yes now is the time yes now is the time yes

1104

1105

1106

1107

1108

1109

1103

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1111 1112 1113 1114 1115 1116 1117 1118 1119

1110

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.
B. Dm.
Hrp.
Women
Men

everyone stares in the distance expectantly

Blow the bridge now Vi-e-jo Let her go Let her go.

1111 1112 1113 1114 1115 1116 1117 1118 1119

1110

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1120 **N1** Slightly Slower ♩ = 90

1123 1124 1125 1126 1127 1128 1129 1130 1131

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.
Snr.
Cymb.
B. Drm.
Hrp.

1120 **N1** Slightly Slower ♩ = 90

1123 1124 1125 1126 1127 1128 1129 1130 1131

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146

1132

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.
Snr.
Perc. 2
B. Drm.
Hrp.

1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146

1132

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1148 1149 1150 1151 1152 1153 1154 **O1** *l'istesso tempo* ♩ = 90 1159 1160 1161 1162

1147

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.
Snr.
Tb. Bls.
B. Drm.
Hrp.

everyone cheers silently

There is a loud blast. They all turn and watch as the middle of the bridge collapses, disappearing into the gorge below.

Amalia sits

Amalia is shot onstage as the bridge blows.

Pilar

A - - - ma - li - a - has been killed

mf *p* *mf*

1148 1149 1150 1151 1152 1153 1154 **O1** *l'istesso tempo* ♩ = 90 1159 1160 1161 1162

1147

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180

1163

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl. 1

Cl. 2

Bass Clarinet

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Anselmo staggers to the elevation with the loop of wire around his right fist. He collapses and lies still. Jordan crosses to Anselmo, kneels....

Maria

Pilar

Women

May she rest in peace... Ah

by a bul-let... May she rest in peace... Ah

May she rest in peace... Ah

1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180

1163

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

P1

1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192

1181

Fl. 1

Fl. 2

Ob. 1

E.H.

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.

Maria

Pilar

Jordan

Women

Men

p

mf

- - sel - mo looks ve - ry small___ With___ the de - to - na - tors he would have lived___ May he rest in

8+8+2

8

May he rest in

P1

1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192

1181

V1

V2

Va.

Vc.

Cb.

p

p

p

p

p

For Whom the Bell Tolls

Act Two Scene Four

1194 1195 1196 1197 1198 1199 1200 1201 1202 1203 1204 1205

1193

Fl. 1
Fl. 2
Ob. 1
E.H.
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.
Tnp.
Glockenspiel
Cymb.
Hrp.
Jordan
Women
Men

p *mf* *mp* *f*

Glockenspiel: *p* *p*

Harp: C# Harmonic minor

Jordan: peace. — Why — oh why? — Why do they kill us? Why — oh why — Why do we kill them?

Women: Why — oh why? — Why do they kill us? — Why — oh why — Why do we kill them?

Men: peace. —

1194 1195 1196 1197 1198 1199 1200 1201 1202 1203 1204 1205

1193

V1
V2
Va.
Vc.
Cb.

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

For Whom the Bell Tolls

Act Two Scene Four

1207

1208

1209

1210

1211

1212

1216

1217

1206

Q1 *più mosso* ♩ = 100

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. 1

Perc. 2

B. Dm.

Hrp.

Jordan leaves dragging Anselmo's Body offstage.
Rafael enters, crosses to Pilar.

Everyone sits except for Pilar & Augustin To Augustin

Pilar

Jordan

Women

Men

kill them? God please have mer-cy on us. Tell me where is -

— God please have mer-cy on us.

kill — God please have mer-cy on us.

— God please have mer-cy on us.

1207

1208

1209

1210

1211

1212

1216

1217

1206

Q1 *più mosso* ♩ = 100

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1219 1220 1221 1222 1223 1224 1225 1226

1218

Musical score for measures 1218-1226. The score includes parts for Flute 1 and 2, Oboe 1, English Horn, 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, Snare Drum, Bass Drum, and Harp. The woodwinds and brass are mostly silent, with some dynamics like *mf* and *p* indicated. The snare drum has a *mp* dynamic and a triplet figure in measure 1225. The harp is silent.

There is a burst of submachine gun fire.
They all look in the direction of the gunfire. **Pablo stands** Pablo enters holding the submachine gun.

Vocal parts for Pilar and Agustin. Pilar's line includes the lyrics "Pa - blo and all the o - thers?". Agustin's line includes the lyrics "Here comes that son of a bitch Pa - blo Where are the five from the bands of E-".

1219 1220 1221 1222 1223 1224 1225 1226

1218

Musical score for measures 1218-1226, featuring strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The strings play a rhythmic accompaniment with eighth and sixteenth notes.

For Whom the Bell Tolls

Act Two Scene Four

1228

1229

1230

1231

1232

1233

1234

1227

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.
Snr.
Cymb.
B. Drm.
Hrp.

sol
p
mf
p
mf
p
p
f

Agustín gives Pablo a murderous look.

Jordan stands

Agustín
Pablo

li - as and A - le - jan - dro?
All dead _____ Now we have plen - ty of hor - ses In - gles

1228 1229 1230 1231 1232 1233 1234

1227

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Four

1236

1237

1238

1239

1240

1241

1235

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.

Cymb.

B. Drm.

Hrp.

Agustin

Pablo

Did you not shoot them all? Go a-head Why do you not say you shot them all?

Shut up I have fought much to day

1236 1237 1238 1239 1240 1241

1235

V1

V2

Va.

Vc.

Cb.

1236 1237 1238 1239 1240 1241

For Whom the Bell Tolls

Act Two Scene Four

1243

1244

1245

1246

1247

1248

1249

1250

1242

Musical score for woodwinds and strings. The score includes parts for Flute 1 and 2, Oboe 1, English Horn, 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 Basso Drum. The key signature is B-flat major. The score shows various dynamics such as *mf*, *p*, and *f*. The woodwinds and strings play a rhythmic accompaniment, with some melodic lines in the Clarinets and Trombones. The Basso Drum has a simple rhythmic pattern.

Jordan enters. Maria runs to him. He takes her in his arms.

Vocal line for Pablo. The lyrics are: "and ___ well. They were not of our band. They were not of us. _____". The music is in the same key signature as the instrumental score.

1243

1244

1245

1246

1247

1248

1249

1250

1242

Musical score for strings. The score includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major. The strings play a rhythmic accompaniment, with some melodic lines in the Violins and Viola. The Violoncello and Contrabass play a simple rhythmic pattern.

For Whom the Bell Tolls

Act Two Scene Four

1252

1253

R1

1255

1256

1257

1258

1259

1260

1261

1251

Fl. 1

Fl. 2

Ob. 1

E.H. *solo English horn*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *< ff*

Hn. 2-4 *< ff*

Tpt. 1

Tpt. 2-3

Tbn. 1 *< ff*

Tbn. 2-3

Tb. *< ff*

Tmp.

Perc. 1 *triangle mp*

Cymb. *ff*

B. Drm.

Hrp.

Maria stands

Maria

Ro-ber - to Oh Ro - ber - to You're a-live yes you're a-live.

1252

1253

R1

1255

1256

1257

1258

1259

1260

1261

1251

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1263

1264

1265

1266

1267

1268

1269

1270

1262

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. 1

B. Drm.

Hrp.

Maria

Pilar

Jordan

Are you here tru - ly?

Which way do we

Yes rab - bit my good good rab-bit Now we can go. Yes yes tru - ly Ma - ri - a

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

1263

1264

1265

1266

1267

1268

1269

1270

1262

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1272

1273

1274

1275

1276

1277

1271

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
mf

Cl. 2
mf

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Tmp.

Cymb.

B. Dm.

Hrp.

Pilar
go Pa-blo__

Agustin
A-cross the road? A - cross the road and

Pablo
We go straight down a - cross the road and up the far slope in-to the thick woods.

1272 1273 1274 1275 1276 1277

1271

V1

V2

Va.

Vc.

Cb.

1272 1273 1274 1275 1276 1277

For Whom the Bell Tolls

Act Two Scene Four

1279

1280

1281

1282

1283

1284

1278

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.

Agustin

Pablo

p

mf

f

solo

To Maria

Pablo points to Maria

in-to the fas - cists can - nons?

Yes ca-ma-ra - ta it is the on-ly way I go first a-cross the road you go se - cond af-ter

1279

1280

1281

1282

1283

1284

1278

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1286

1287

1288

1289

1290

1291

1285

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

me the o-thers will go next. First is not so bad though it seems bad and se-cond is good it is la - ter that they are

1286

1287

1288

1289

1290

1291

1285

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1293 1294 1295 1296 1297 1298 1299 1300

1292

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.

Pablo sits To Jordan **f**

Maria But you'll be last__ Ro-ber - to

Jordan I'll go sud-den-ly There will be no pro - blem Go Ma - ri-a Go There's

Pablo wait-ing for more.

Pablo exits off right to the horses. Sound of machine gun fire and canon shells exploding nearby.

1293 1294 1295 1296 1297 1298 1299 1300

1292

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1302

1303

1304

1305

1306

1307

1308

1301

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

Tpt. 1
mf

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

B. Dm.

Hrp.

Jordan
no time to talk. Gal - lop Gua-pa go!

Women
Go Ma - ri-a Go There's no time to talk...

Men

**Rosa, Isabella, Fernando, Rafael,
Joaquin, Lorenzo & Primitivo stand**

**Maria exits
Maria sits**

1302

1303

1304

1305

1306

1307

1308

1301

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1310

1311

1312

1314

1315

S1

1309

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

Men

Gal - lop Gua-pa go!

Everyone sits except Jordan Sound of more gunfire and horses. They all exit including Jordan.

1310

1311

1312

1314

1315

S1

1309

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1317

1318

1319

1320

1321

1322

1323

1324

1316

Jordan sits

1317

1318

1319

1320

1321

1322

1323

1324

1316

For Whom the Bell Tolls

Act Two Scene Five

1325 **T1** **Faster** $\text{♩} = 116$

1327 1328 1329 1330 1331 1332 1333 1334 1335 1336

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.

A narrow gorge on the other side of the road. Agustín and Rafael carry in a wounded Jordan, followed by Pablo, Pilar, Fernando, Isabella, Rosa, Joaquín, Lorenzo, Primitivo and María. They lay him on the ground.

1325 **T1** **Faster** $\text{♩} = 116$

1327 1328 1329 1330 1331 1332 1333 1334 1335 1336

María stands

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1337 **U1** 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347

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.
Snr.
B. Drm.
Hrp.
Maria
Jordan

snare drum

kneeling next to Jordan

Ro - ber - to Ro - ber - to Are you al - right?

My left leg is bro - ken It's bad - ly

mp *f* *mp* *f*

1337 **U1** 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347

V1
V2
Va.
Vc.
Cb.

mp *mp* *mp* *mp*

For Whom the Bell Tolls

Act Two Scene Five

1349 1350 1351 1352 1353 1354 1355 1356 1357 1358

1348

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, Pablo & Augustin stand

Fernando takes Maria aside while the others talk with Jordan.

Whispering to Jordan

Pilar

Jordan

Pablo

f

We will bind it up — You can ride with that.

bro-ken Yes bad-ly bro-ken

There's no way that you can go with her. — Are you in much

1349 1350 1351 1352 1353 1354 1355 1356 1357 1358

1348

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1360 1361 1362 1363 1364 1365 1366 1367 1368 1369

1359

Musical score for woodwinds and brass 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, Trumpets 1 and 2-3, Trombones 1 and 2-3, and Tuba. The music is in a key with three flats and a common time signature. The woodwinds and brass instruments have various melodic lines and rests throughout the scene.

Jordan directly to Augustin
To Pilar and Agustín

Vocal score for Maria, Jordan, and Pablo. Maria's part begins at measure 1363 with the lyrics "Oh Ro - ber-to!". Jordan's part begins at measure 1360 with the lyrics "Not ___ much ___ I think the nerve is ___ crushed." and continues with "When I say that you take her you take her. Yes she will want to". Pablo's part begins at measure 1360 with the lyrics "pain?".

1360 1361 1362 1363 1364 1365 1366 1367 1368 1369

1359

Musical score for string instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The strings provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.

For Whom the Bell Tolls

Act Two Scene Five

1371 1372 1373 1374 1375 1376 1377 1378 1379 1380

1370

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
Pablo

mf
f
mf

Pilar, Pablo and Augustin sit

stay__ but take her You__ must take Ma - ri - a from this ter - ri - ble place.
Now talk fast In - gles__ for there is lit - tle - time.

1371 1372 1373 1374 1375 1376 1377 1378 1379 1380

1370

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1382

1383

1384

1385

1386

1387

1388

1389

1381

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1-3 (Hn. 1-3), Horns 2-4 (Hn. 2-4), Trumpet 1 (Tpt. 1), Trumpets 2-3 (Tpt. 2-3), Trombone 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), and Trombone (Tbn.). The key signature is one sharp (F#) and the time signature is 4/4. The score features melodic lines for Fl. 1, Fl. 2, and Hn. 1-3, with dynamic markings of *mf*. The other instruments are marked with rests.

Vocal line for Jordan. The lyrics are: "Gua - pa we will not be go - ing to A - mer - i - ca ___ But I go al - ways with you where - ev - er you go ___ Do you un - der -". The key signature is one sharp (F#) and the time signature is 4/4. The melody is marked with *mf*. Stage directions are provided above the line: "Pablo, Pilar, Rafael, Fernando, and Primitivo stand to one side of the stage." and "Maria starts to cry."

1382

1383

1384

1385

1386

1387

1388

1389

1381

Musical score for string instruments. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes.

For Whom the Bell Tolls

Act Two Scene Five

1391 1392 1393 1394 1395 1396 1397 1398 1399 1400

1390

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.
Hrp.
Jordan
stand my Gua - pa? As long as there is one of us there is both of us. You must go now

1391 1392 1393 1394 1395 1396 1397 1398 1399 1400

1390

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1403 1404 1405 1406 1407 1408 1409 1410

V1

1401

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.
Snr.
Cymb.
B. Dm.
Hrp.
Maria
Jordan

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

snare drum

Ro - ber - to Ro - ber - to I must stay with you. No Gua - pa What

1403 1404 1405 1406 1407 1408 1409 1410

V1

1401

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1412

1413

1414

1415

1416

1417

1418

1419

1420

1411

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.

Snr.

Hrp.

Jordan

I do I do a - lone. — I could not do it well with you. — If you go then I will be al - ways with you. — Which - ev - er one

1412

1413

1414

1415

1416

1417

1418

1419

1420

1411

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1422

1423

1424

1425

1426

1427

1428

1429

1430

1421

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.

Maria

Jordan

It is ea - si - er... if I stay with... you... It is bet - ter... for me to

there is is both... You will go now for both of us.

1422

1423

1424

1425

1426

1427

1428

1429

1430

1421

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1432 1433 1434 1435 1436 1437 1438 1439

1431

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

stay with__ you.
It's hard-er for you to go__ You must not be sel-fish my Gua-pa_ You must do your du-ty now.__ You are

1432 1433 1434 1435 1436 1437 1438 1439

1431

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1441

1442

1443

1444

1445

1446

1447

1448

1449

1440

Musical score for measures 1440-1449. 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, and Tuba. A Harp part is also present. The key signature is B-flat major. Measure 1445 features a *mf* dynamic marking.

Jordan
me now Sure-ly you must feel it. Oh Gua-pa you are do-ing what you should Stand up and show me that you are me too

1441

1442

1443

1444

1445

1446

1447

1448

1449

1440

Musical score for measures 1440-1449, featuring Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major.

For Whom the Bell Tolls

Act Two Scene Five

1451 1452 1453 1454 1455 1456 1457 1458 1459

1450

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

Al - right I'll go_ for the both of us. I am rea - dy I will do my
Gua - pa you must stand up you are all there will be of me.

1451 1452 1453 1454 1455 1456 1457 1458 1459

1450

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1472 **W1** Slowly with expression ♩ = 74 1477 *poco rit.* 1480 1481 *a tempo* 1482 1483 1484 1485 1486

Fl. 1
Fl. 2
Ob. 1 *solo*
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
Agustin

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

mp *p* *mp* *p*

E Major7

Jordan nods to Pilar and Agustín. They take hold of Maria, pulling her away from Jordan. But Maria shakes them off and slowly stands up by herself. She is slightly unsteady but composed. She, turns around.

Augustin stands Maria crosses stage with Pilar as Agustín kneels by Jordan.

Sa-lut Look
Sa-lut In-gles my dear friend

1472 **W1** Slowly with expression ♩ = 74 1477 *poco rit.* 1480 1481 *a tempo* 1484 1485 1486

V1
V2
Va.
Vc.
Cb.

pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp

For Whom the Bell Tolls

Act Two Scene Five

1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499

1487

Broadly poco rit. *a tempo*

soli

mp *p* *mf* *p*

soli

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

solo

mp *p* *mp* *p*

solo

mp *p* *mp* *p*

1. solo

mp *p* *mp* *p*

1. solo

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

ten.

ten.

The rest of the company stands

Jordan
well af-ter Ma - ri - a the cropped head one

Agustin
There is no pro-blem I'll keep her safe to peace-ful-ly live out the rest of her life Que

Women
Que

Men
Que

1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499

1487

Broadly poco rit. *a tempo*

arco

m

arco

m

arco

arco

arco

arco

pizz

For Whom the Bell Tolls

Act Two Scene Five

1501 1502 1503 1504 1505 1506 1507 1508 1509 1510 1511

X1 *poco rit. a tempo*

1500

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
Hrp.
Agustin
Women
Men

triangle
mp

pu - ta es la guer - ra In a war there are so ma - ny things like this_ and so much more. Do you
pu - ta es la guer - ra In a war there are so ma - ny things like this and so much more.

1501 1502 1503 1504 1505 1506 1507 1508 1509 1510 1511

X1 *poco rit. a tempo*

1500

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1512 **Y1** 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524

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

Fl. 2

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

Ob. 2

Cl. 1 **solo** *mp* > *p* *mp* > *p*

Cl. 2

Bsn. 1 **solo** *mp* > *p* *p* *mp* > *p* **solo** *mp* > *p* *mp* > *p*

Bsn. 2

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

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp.

Jordan

Agustin

I do There are a few shells left for it. sa - lut my

have what you need for the ma - chine gun Que pu - ta es la guer - ra

1512 **Y1** 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524

V1 **(arco)**

V2 **(arco)**

Va. **(arco)**

Vc. **arco**

Cb. **(arco)**

For Whom the Bell Tolls

Act Two Scene Five

1526 1527 1528 1529 1530 1531 1532 1533 1534 1535 1536 1537

1525

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
Agustin
Women
Men

mf mp f p

mp f p

mf mp f p

mp

Ah Ah

friend get on_ with you.

f mp

Sa - lut Sa - lut In a war there are so ma-ny things like this_ and

Que pu - ta es la guer - ra In a war there are so ma-ny things like this and

1525

V1
V2
Va.
Vc.
Cb.

m pizz

For Whom the Bell Tolls

Act Two Scene Five

1539 1540 1541 1542 **Z1** Slightly Faster ♩ = 100 1547 1548 1549 1550 1551

1538

Fl. 1 *mp* solo

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-3 *mp* 1. solo

Hn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tb.

Hrp. *mp*

Maria sits first, then everyone else leaving Jordan standing alone Maria and Pilar exit, followed by the others. Jordan is alone.

Maria Ah

Jordan *mp*
This is the fin - al test show cour-age_ and be a man. I've had much luck to have had this good

Women so much more.

Men

1539 1540 1541 1542 **Z1** Slightly Faster ♩ = 100 1547 1548 1549 1550 1551

1538

V1 *mp* pizz.

V2 *mp* pizz.

Va. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

For Whom the Bell Tolls

Act Two Scene Five

1553 1554 1555 1556 1557 1558 1559 1560 1561 1562 1563

1552

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

life. The world's a fine place and worth fight-ing for___ I hate to leave it that is all.____ I__hate to leave it ve-ry much_____ I hope I've

1553 1554 1555 1556 1557 1558 1559 1560 1561 1562 1563

1. solo
mp

1552

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1565 1566 1567 1568 1569 1570 1571 1572 1573 1574 1575 1576 1577 1578

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

Tbn.

Hrp.

Although in great pain, Jordan positions himself behind the submachine gun. He takes a string of bullets and slips it into the groove of the magazine.

Jordan

done some good in this cru - el war. I'll miss my car-ing stu-dents.---

1565 1566 1567 1568 1569 1570 1571 1572 1573 1574 1575 1576 1577 1578

1564

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1581 1582 1583 1584 1585 1586 1587 1588 1589 1590 1591

A2

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

Tbn.

Hrp.

Jordan

Come now Jor-dan o-ver you go. It's won-der-ful they have got-ten a-way. Now that they are a - way I do not mind it.

1581 1582 1583 1584 1585 1586 1587 1588 1589 1590 1591

A2

1579

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1593 1594 1595 1596 1597 1598 1599 1600 1601 1602 1603 1604

1592

rit. *a tempo*

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
She di - dn't stay here that's all I know. — God I was luc - ky she would go. —

1593 1594 1595 1596 1597 1598 1599 1600 1601 1602 1603 1604

1592

rit. *a tempo*

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1606 1607 1608 1609 1610 1611 1612 1613 1614 1615 1616 1617

B2

1605

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

mf

f

I wish they would come now. Let them come Let them come now. If I pass out or fail to stand tall. Then I am

1606 1607 1608 1609 1610 1611 1612 1613 1614 1615 1616 1617

B2

1605

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1619 *poco rit.* 1620 1621 *a tempo* 1622 1623 1624 1625 1626 1627 1628 1629 1630

1618

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
no good no good at all. I see them I see them now. I see them now

1619 *poco rit.* 1620 1621 *a tempo* 1622 1623 1624 1625 1626 1627 1628 1629 1630

1618

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

C2 *più mosso* ♩ = 134

1634

1635

1636

1637

1638

1639

1640

1641

1642

1643

1631

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

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.

Hrp.

Jordan *f*

They had to swing back to cross the gorge The Fas-cists' hor-ses will pass close to me. If I hold them up for e-ven a-while That would mean

C2 *più mosso* ♩ = 134

1634

1635

1636

1637

1638

1639

1640

1641

1642

1643

1631

V1 *arco* *mf*

V2 *arco* *mf*

Va. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

For Whom the Bell Tolls

Act Two Scene Five

1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656

1644

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
Tbn.
Hrp.
Jordan
I have passed the trial. God please let it start. God please let it start. God let me do my part.

1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656 1657

1644

rit.

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1659 1660

a tempo ♩ = 134

1665 1666 1667 1668 1669 1670 1671 1672 1673 1674

1658

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

That's all _____ That's all I ask of You _____ That's all that's left for me to do. _____

1659 1660 1661

a tempo ♩ = 134

1665 1666 1667 1668 1669 1670 1671 1672 1673 1674

1658

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690

1675

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.
Cymb.
B. Drm.
Hrp.
Maria
Jordan

God please let it start _____ God _____ please let it _____ start _____

1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690

1675

V1
V2
Va.
Vc.
Cb.

pizz.
ff pizz.
ff

For Whom the Bell Tolls

Act Two Scene Five

D2 Not too fast ♩ = 110

1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706

1691

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 and Jordan stay standing till last note
Jordan aims his machine gun. He presses the trigger. The gun fires in a deafening roar.

D2 Not too fast ♩ = 110

1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706

1691

V1
V2
Va.
Vc.
Cb.

For Whom the Bell Tolls

Act Two Scene Five

rit. 1708 *a tempo* 1710 1711 1712 1713 1714 1715 *molto rit.* 1718 1719 1720

1707

Musical score for measures 1707-1720, measures 1708-1715. 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 (Tmp.), Triangle (Trngl.), Percussion 2 (Perc. 2), Cymbals (Cymb.), and Bass Drum (B. Drm.). Dynamics include *p*, *f*, *mf*, and *mp*. Performance instructions include *rit.*, *a tempo*, and *molto rit.*

C Major multiple gliss +++++

Musical score for Harp (Hrp.) part, measures 1707-1720. The score includes a C Major multiple gliss instruction and dynamics *mp*.

rit. 1708 *a tempo* 1710 1711 1712 1713 1714 1715 *molto rit.* 1718 1719 1720

1707

Musical score for measures 1707-1720, measures 1708-1715. The score includes parts for Violins (V1, V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *mf*, *ff*, and *p*. Performance instructions include *rit.*, *a tempo*, and *molto rit.*. Additional instructions include *pizz.*