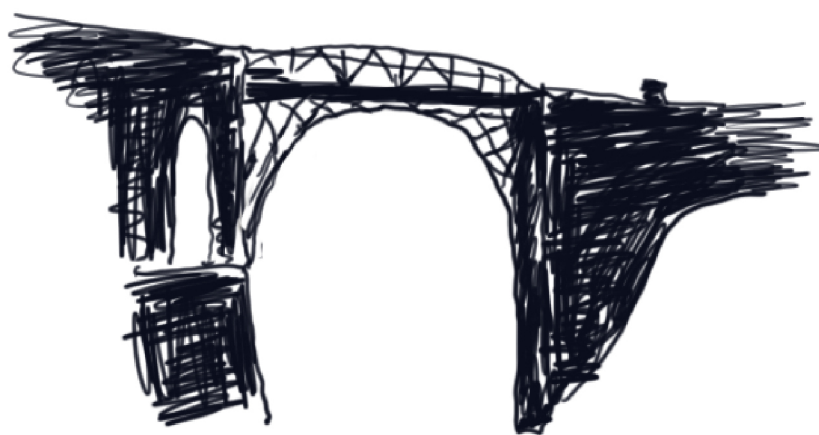


Act Two

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

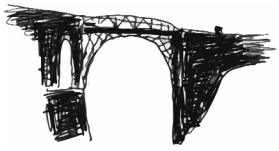
the characters and brings new insight to this Hemingway classic. Using the full versatility of opera,

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.



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



score in C

Act Two

Slowly with expression ♩ = 74

Fernando stands

accel.

poco rit.

A **a tempo**

Maria

Pilar

Fernando

Robert Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Oh when will this

Clarinet

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

Piano

Slowly with expression ♩ = 74

accel.

poco rit.

A **a tempo**

Violin 1

Violin 2

Viola

Cello

Contrabass

5 6 7 8 9 10 11

mp *pizz.* *mp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp* *pizz.*

For Whom the Bell Tolls

Act Two Scene One

14 15 16 17 18 19 20 21 22

13

Maria

Pilar

Fernando

Jordan

Rafael

sa - vage war end _____ To re - turn to my chil - dren and dear dear wife. Our cow to milk _____ our plot to

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf mf p mf p mp > p mf

Pno

14 15 16 17 18 19 20 21 22

13

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

24 **Broadly**

25 **poco rit.**

26 **a tempo**

27 **Women stand**
mp

28

29

30

31

23

Maria: Af-ter this you can ne-ver go home

Pilar: Af-ter this you can ne-ver go home

Fernando: *ff* tend. And peace-ful-ly live out the rest of my life

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus: Af-ter this you can ne-ver go home

Clarinet: *p* *mf* *mp* *f* *p*

Pno

Broadly

25 **poco rit.**

26 **a tempo**
m

29

30

31

23

V1: *arco*

V2: *arco*

Va.: *arco*

Vc.: *arco* *pizz.*

Cb.: *arco*

For Whom the Bell Tolls

Act Two Scene One

33

34

35

36

37

38

39

Lorenzo and Joaquin stand

poco rit.

a tempo

B

32

Maria *Ne - ver ne-ver ne-ver go home to be a good man's wife.*

Pilar *Ne - ver ne-ver ne-ver go home to be a good man's wife.*

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus *Ne - ver ne-ver ne-ver go home to be a good man's wife.*

Oh when will this

Clarinet

Pno

33

34

35

36

poco rit.

a tempo

B

32

V1

V2 *mp*

Va. *mp*

Vc. *arco mp*

Cb. *mp*

For Whom the Bell Tolls

Act Two Scene One

42

43

44

45

46

47

48

49

41

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

wret - ched war end___ so I can laugh with my wife and hand - some boys And swim in the stream and

Clarinet

Pno

42

43

44

45

46

47

48

49

41

V1

V2

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

For Whom the Bell Tolls

Act Two Scene One

51

52

53

54

55

56

57

58

59

*Broadly**poco rit. a tempo**p*

When will this ca - lam-i-ty cease

When will this ca - lam-i-ty cease _

When will this ca - lam-i-ty cease _

watch our crop, and not have to play with gre - nades as _____

51

Broadly

53

poco rit. a tempo

57

58

59

*f**f**f**f**f**p**m**p**m**p**m**p**m**p**m**p**m**p*

For Whom the Bell Tolls

Act Two Scene One

61

62

63

64

65

67

68

69

60

poco rit.

a tempo

C

Rafael, Anselmo, Augustin, Primitivo stand

Maria *mf*
Oh When will this wretched war end?

Pilar *mf*
Oh When will this wretched war end?

Fernando *mf*
Oh when will this calamity cease so I can

Jordan

Rafael *mf*
Oh when will this calamity cease so I can

Anselmo *mf*
Oh when will this calamity cease so I can

Augustin *mf*
Oh when will this calamity cease so I can

Pablo

Chorus *mf*
Oh When will this wretched war end?

Oh when will this calamity cease so I can

Clarinet *mp*

Pno

61

poco rit.

a tempo

C

67

68

69

60

V1 *mf*

V2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

For Whom the Bell Tolls

Act Two Scene One

71

72

73

74

75

76

77

78

Broadly

70

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

71 72 73 74 75 76 77

70

V1

V2

Va.

Vc.

Cb.

Broadly

71 72 73 74 75 76 77

For Whom the Bell Tolls

Act Two Scene One

80 81 82 84 85 86 87

79 *poco rit.* *a tempo* **D**

p *mf* *p* *mf*

Maria
When will this ca - lam - i - ty cease _____ When will this ca -

Pilar
When will this ca - lam - i - ty cease _____ When will this ca -

Fernando
brate ev - er last - ing peace. _____

Jordan

Rafael
brate ev - er last - ing peace. _____

Anselmo
brate ev - er last - ing peace. _____

Agustin
brate ev - er last - ing peace. _____

Pablo

Chorus
When will this ca - lam - i - ty cease _____ When will this ca -
brate ev - er last - ing peace. _____

Clarinet

Pno
mf *mf*

81 84 85 86 87

poco rit. *a tempo* **D**

pizz. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

V1
mp *pizz.* *mf*

V2
mp *pizz.* *mf*

Va.
mp *pizz.* *mf*

Vc.
mp *pizz.* *mf*

Cb.
mp *mf*

For Whom the Bell Tolls

Act Two Scene One

89 90 91 92 93 94 95

88

Maria lam - i - ty cease_ When will this wret - ched war end_ When will this ca - lam - i - ty

Pilar lam - i - ty cease_ When will this wret - ched war end_ When will this ca - lam - i - ty

Fernando When will this wret - ched war end_ When will this ca - lam - i - ty

Jordan

Rafael When will this wret - ched war end_ When will this ca - lam - i - ty

Anselmo When will this wret - ched war end_ When will this ca - lam - i - ty

Agustin When will this wret - ched war end_ When will this ca - lam - i - ty

Pablo

rit.
ff

Chorus lam - i - ty cease_ When will this wret - ched war end_ When will this ca - lam - i - ty

Clarinet *f*

Pno *f*

89 91 92 93 94 95

88

V1 *f*

V2 *f*

Va. *f*

Vc. *f*

Cb. *f*

rit.

For Whom the Bell Tolls

Act Two Scene One

97 98 99 100 101 102 103 105

All sit except Rafael, Jordan stands **E** più mosso

96

Maria
cease

Pilar
cease

Fernando
cease

Jordan
Your on-ion breath

Rafael
cease

Anselmo
cease

Agustin
cease

Pablo

Chorus
cease

Clarinet

Pno
pp *ff* *mf*

97 98 99 100 101 102 103 104 105

E più mosso

96

V1
p *mf* *mp*

V2
p *mf* *mp*

Va.
p *mp*

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

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

For Whom the Bell Tolls

Act Two Scene One

107

108

109

110

111

106

Maria

Pilar

Fernando

Jordan

will car - ry through the for - est

Rafael

And what have - you a - gainst the on - ion? Yes the

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

107

108

109

110

111

106

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

113

114

115

116

117

112

Maria

Pilar

Fernando

Jordan

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

Rafael

on-ion

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

113

114

115

116

117

112

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Jordan and Rafael hear something in the distance and look apprehensive.

121 122 123 124 125 126 128

F Slower ♩ = 64

Sound of automatic rifle fire in distance. **G** Faster ♩ = 123

118

Maria

Pilar

Fernando

Jordan

Rafael

Qué pa-sa?

Anseldo

Agustin

Pablo

They are fight -

Chorus

Clarinet

sfzp *ff* *p* *p*

Pno

mp *f*

F Slower ♩ = 64 122 123 124 125 126 **G** Faster ♩ = 123

118

V1

V2

Va.

Vc.

Cb.

mp *mf* *p*

mp *mf* *p*

For Whom the Bell Tolls

Act Two Scene One

130

131

132

133

134

129

Maria

Pilar

Fernando

Jordan

No

We stay here

Rafael

We have to go help him

Anselmo

Agustin

ing at El Sor - do's

Pablo

Chorus

Clarinet

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

Pno

130

131

132

133

134

129

V1

mf

V2

mf

Va.

mf

Vc.

mf

Cb.

mf

For Whom the Bell Tolls

Act Two Scene One

136

137

138

139

140

141

135

All stand expect Pablo

Pablo stands

Maria: We have to help Sor-do

Pilar: We have to help Sor-do

Fernando: We have to help Sor-do

Jordan: [Musical staff]

Rafael: We have to help Sor-do

Anselmo: [Musical staff]

Agustin: We have to help Sor-do

Pablo: [Musical staff] *mp* [Musical staff] *f* I have feared this all mor-ning It is

Chorus: We have to help Sor-do

Clarinet: *p* *mf* *p* *mf* *p* *mf*

Pno: [Musical staff]

136

137

138

139

140

141

135

V1: [Musical staff]

V2: [Musical staff]

Va.: [Musical staff]

Vc.: [Musical staff]

Cb.: [Musical staff]

For Whom the Bell Tolls

Act Two Scene One

143

144

145

146

147

142

Maria Help Sor-do

Pilar Help Sor-do

Fernando Help Sor-do

Jordan

Rafael Help Sor-do

Anselmo Help Sor-do

Agustin Help Sor-do

Pablo *p* im - pos - si ble *f* El Sor-do went to ste-al hor-ses last-night but *mp f*

Chorus Help Sor-do

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

Pno *p* *ff*

143 144 145 146 147

142

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

149

150

151

152

148

Maria We have to help Sor-do

Pilar We have to help Sor-do

Fernando We have to help Sor-do

Jordan

Rafael We have to help Sor-do

Anselmo We have to help Sor-do

Agustin We have to help Sor-do

Pablo then the snow stopped _____ Their tracks were not cov - ered

Chorus We have to help Sor-do

Clarinet *p*

Pno

149

150

151

152

148

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

154

155

156

157

158

153

Maria

Pilar

Fernando

Jordan

If we could I would help We can do

Rafael

Anselmo

Agustin

Pablo

and the fascists tracked them back to their cave.

Chorus

Clarinet

f *p* *f*

Pno

154

155

156

157

158

153

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

160

161

162

163

164

165

159

The distant gunfire, is intense.

Maria

Pilar

We must we must help him _____

But he is our al -

Fernando

Jordan

Rafael

no - thing

It would be use - less. We would be killed our-selves

Anselmo

Agustin

Pablo

Chorus

Clarinet

sfz *p*

Pno

160

161

162

163

164

165

159

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

167

168

170

171

172

173

174

166

H

The gun fire dies out except for an occasional shot.

Maria

Pilar

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

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

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

Pno

167 168 170 171 172 173 174

ff *mp* *mf* *p*

166

H

V1

V2

Va.

Vc.

Cb.

ff *mp* *ff* *mp* *ff* *mp* *ff* *mp*

For Whom the Bell Tolls

Act Two Scene One

176 177 178 179 180 181 182 183

175

Maria *mp* *f* *p*
 mas-sa-cre oh
 Is - n't there a-ny-thing that we can do

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

Fernando *mp* *f* *p*
 mas-sa-cre oh

Jordan

Rafael *mp* *f* *p*
 mas-sa-cre oh

Anselmo *mp* *f* *p*
 mas-sa-cre oh

Agustin *mp* *f* *p*
 mas-sa-cre oh

Pablo *mp* *f* *p*
 mas-sa-cre oh

Chorus *mp* *f* *p*
 mas-sa-cre oh
 Is - n't there a-ny-thing that we can do

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

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

176 177 178 179 180 181 182 183

175

V1 *mf* *mp*

V2 *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

For Whom the Bell Tolls

Act Two Scene One

185

186

187

188

189

190

184

Maria

Pilar

Fernando

Jordan

The fas-cists___ have at-tacked from the sounds___ that we have heard___ they must have

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

mp

185

186

187

188

189

190

184

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

192

193

194

195

196

197

191

Maria Sor-do will

Pilar Sor-do will

Fernando Sor-do will

Jordan Sor-do will

Rafael Sor-do will

Anselmo Sor-do will

Agustin Sor-do will

Pablo Sor-do will

Chorus Sor-do will

Clarinet

Pno

192

193

194

195

196

197

191

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

The sound of propeller planes approaches and recedes in the direction of El Sordo. Soon, there are explosions in the distance. Then more explosions. Then silence, followed by the last pistol shots, then more silence. Maria and the other women go into the cave and return with food for the men.

everyone stays standing

199 200 201 202 203 204 206 207 208

pause – understanding what's happening

Slowly ♩ = 58

198

Maria
die by their guns.

Pilar
die by their guns.

Fernando
die by their guns.

Jordan
die by their guns.

Rafael
die by their guns.

Anselmo
die by their guns.

Agustin
die by their guns.

Pablo
die by their guns.

Chorus
die by their guns.

Clarinet

Pno

199 200 201 202 203 204 208

p *ff* *pp*

198

Slowly ♩ = 58

V1
p *ff* *p* *pp*

V2
p *ff* *p* *pp*

Va.
p *ff* *p* *pp*

Vc.
pp

Cb.
pp

For Whom the Bell Tolls

Act Two Scene One

210 211 212 213 214 215 216 217 218 219 **J** **Faster** ♩ = 123 221

209

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

210 211 212 213 214 215 216 217 218 219 **J** **Faster** ♩ = 123

209

V1

V2

Va.

Vc.

Cb.

27

For Whom the Bell Tolls

Act Two Scene One

Everyone sits except Jordan and Maria

223

224

225

226

227

228

229

222

Maria *mf* What will ha - pen to us all?

Pilar *mf* What will ha - pen to us all?

Fernando *mf* What will ha - pen to us all?

Jordan *mf* Don't Wor-ry my Gua-pa I'll

Rafael *mf* What will ha - pen to us all?

Anselmo *mf* What will ha - pen to us all? —

Agustin *mf* What will ha - pen to us all?

Pablo I've told you — Yes I've told you

Chorus What will ha - pen to us all?

Clarinet

Pno

223

224

225

226

227

228

229

222

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Maria sits

231

232

233

234

235

236

237

230

Maria

Pilar

Fernando

Jordan

take you to A me - ri - ca Where there are no bombs and no guns.

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

subito p *mf*

Pno

p *ff*

231

232

233

234

235

236

237

230

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

239

K

Same tempo as previously ♩ = 93

242

243

244

238

Maria

Pilar

Fernando

Jordan

Rafael

I can not eat _____ I have no ap-pe-tite _____

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

239

K

Same tempo as previously ♩ = 93

243

244

238

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

246

247

248

249

250

245

Maria

Pilar

Fernando

Jordan

eat you must you must eat

Rafael

I can't eat This killing of El Sor-do has

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

246

247

248

249

250

245

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

252

253

254

255

256

257

258

259

260

Rafael sits

251

Maria

Pilar

Fernando

Jordan

Rafael

ta - ken a way my will to live. _____

How

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

252

253

254

255

256

257

258

259

260

251

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Jordan steps away from the others.

262

263

264

265

L

♩=110

Maria

Pilar

Fernando

Jordan
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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

262

263

264

265

L

♩=110
pizz.

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

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

267

268

269

270

271

à la russe with lots of rubato

266

Maria

Pilar

Fernando

Jordan

to live as full a life in se-ven-ty ho-urs as se-ven-ty years I feel strange inside

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

267

268

269

270

à la russe with lots of rubato

266

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

273

274

Slower & Freely

molto rit.

♩ = 55

accelerando

272

Maria

Pilar

Fernando

Jordan

ev-ery time I look at her Eve-ry time she looks at me. When I am with my Gua - pa

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf

Pno

273

274

Slower & Freely

molto rit.

♩ = 55

accelerando

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

a tempo ♩ = 116

280

281

282

283

284

279

Maria

Pilar

Fernando

Jordan

I love her so as though I could die. I ne-ver be-lieved that love was real,

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

a tempo ♩ = 116

280

281

282

283

284

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Slower & Freely

♩ = 55

286

287

288

289

290

285

Maria

Pilar

Fernando

Jordan

Nor thought it could hap-pen to me. Her love_ has set my heart tru - ly free. so

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

mf

286

287

288

289

290

Slower & Freely

♩ = 55

285

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

296

297

298

299

M

accelerando

a tempo ♩ = 116

Maria

Pilar

Fernando

Jordan

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf

Pno

mf

M

accelerando

a tempo ♩ = 116

296

297

298

299

293

V1

pizz.

mf

V2

pizz.

mf

Va.

pizz.

mf

Vc.

pizz.

mf

Cb.

pizz.

mf

For Whom the Bell Tolls

Act Two Scene One

301

302

303

304

305

306

300

Maria

Pilar

Fernando

Jordan

Rafael

now it's not a char-ade and if I do not have a long time to live then there's on-ly now Then

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

301

302

303

304

305

306

300

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

308

309

310

311

312

313

314

315

316

Women stand

307

Maria

Oh

Pilar

Oh

Fernando

Jordan

now is the thing for me to praise and I'll re-joice in these re-main - ing few days. Oh

Rafael

Anselmo

Agustin

Pablo

Chorus

Oh

Clarinet

Pno

308

309

310

311

312

313

314

315

316

307

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Women stay standing

Slightly Slower $\text{♩} = 110$

317 318 319 320 321 322 Jordan glances over at Maria uncertain if she has heard his thoughts.

N

317

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

Slightly Slower $\text{♩} = 110$

319 320 321 322

N

V1

V2

Va.

Vc.

Cb.

arco

p *f*

For Whom the Bell Tolls

Act Two Scene One

325
l'istesso tempo ♩ = 110

326

327

molto rit.

Slower & Freely

♩ = 55

accelerando

324

Maria
strange in-side ev ery time I see Ro-ber-to ev-ery time he looks at me When I am with Ro -

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet
mp

Pno

324

l'istesso tempo ♩ = 110

326

327

molto rit.

Slower & Freely

♩ = 55

accelerando

V1
pizz.

V2
pizz.

Va.
pizz.

Vc.
pizz.

Cb.
pizz.

arco

p — *mf*

arco

p — *mf*

For Whom the Bell Tolls

Act Two Scene One

333

334

335

336

337

331

Slightly Faster ♩=116

Maria
ber - to I love him so as though I could die I ne-ver be-lieved that love was real

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet
mf

Pno
mf

Slightly Faster ♩=116

333

334

335

336

337

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

339

340

341

342

Slower & Freely ♩ = 55

338

Maria *p* nor thought it could hap-pen to me His love has set my heart tru - ly free Oh

Pilar *p* Oh

Fernando

Jordan *p* Oh

Rafael

Anselmo

Agustin

Pablo

Chorus *p* Oh

Clarinet

Pno

339

340

341

342

Slower & Freely ♩ = 55

338

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Slower & Freely

Slightly Slower ♩ = 110

Broadly ♩ = 98

350

351

354

Women stay standing



♩ = 55

346

Maria

se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs. so when we

Pilar

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

Fernando

(Musical staff with rests)

Jordan

se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs. so if my

Rafael

(Musical staff with rests)

Anselmo

(Musical staff with rests)

Agustin

(Musical staff with rests)

Pablo

(Musical staff with rests)

Chorus

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

Clarinet

(Musical staff with rests)

Pno

(Musical staff with rests)

Slower & Freely

Slightly Slower ♩ = 110

Broadly ♩ = 98

350

351



♩ = 55

V1

(Musical staff with notes and dynamics p, f)

V2

(Musical staff with notes and dynamics p, f)

Va.

(Musical staff with notes and dynamics p, f)

Vc.

(Musical staff with notes and dynamics p, f, mf)

Cb.

(Musical staff with notes and dynamics p, f, mf)

For Whom the Bell Tolls

Act Two Scene One

355 **accelerando** ♩=116

357 358 359 360 361

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

Pilar

Fernando

Jordan
life must trade its se-ven-ty years for sev - en - ty ho-urs I have what I val-ue now it's

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet
mf

Pno
mf

357 358 359 360 361

accelerando ♩=116

V1
mf

V2
mf

Va.
mf

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

363

364

365

366

367

362

Maria

ber-to not tears We will live to ge-ther for year af-ter year with no-thing to fear. we will for-

Pilar

Fernando

Jordan

Rafael

not a char-ade and if I do not have a long time to live then there's on-ly now Then

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

363

364

365

366

367

362

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

369

370

371

372

373

374

375

368

poco ten.

Maria

get our night-mares of fas - cist tanks and re-joice in gi-ving to God all our

Pilar

Fernando

Jordan

now is the thing for me to praise and I'll re-joice in these re - main - ing few

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

369

370

371

poco ten.

373

374

375

368

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene One

Broadly

♩ = 110

378

379

Slower ♩ = 100

382

383

384

385

376

Maria: thanks — Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs.

Pilar: Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs.

Fernando: [Silent]

Jordan: days — Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs.

Rafael: [Silent]

Anselmo: [Silent]

Agustin: [Silent]

Pablo: [Silent]

Chorus: Oh se-ven-ty years in se-ven-ty ho-urs se-ven-ty years in se-ven-ty ho - urs.

Clarinet: [Silent]

Pno: [Piano accompaniment]

Broadly

♩ = 110

378

379

Slower ♩ = 100

382

383

384

385

376

V1: [Violin 1]

V2: [Violin 2]

Va.: [Viola]

Vc.: [Violoncello]

Cb.: [Contrabasso]

pizz.

For Whom the Bell Tolls

Act Two Scene Two

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.

398

P ♩ = 86

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

387 388 389 390 391 392 393 394 395 396 397 398

386 **P** ♩ = 86

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

400 401 402 403 404 405 406 407 408

*Pilar stands wringing
her hands anxiously*

Q Slightly Faster ♩ = 90

399

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

400 401 402 403 404 405 406 407 408

Q Slightly Faster ♩ = 90

399

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

412

413

414

415

416

417

411

Maria

Pilar *f*

Pa - blo is gone. It ___ must be a - bout an hour He has ta - ken some - thing of yours.

Fernando

Jordan *sfz*

Rafael

When did he go? and? what?

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

412

413

414

415

416

417

411

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

Pilar and Jordan go back into the cave. Jordan shines his flashlight on the two backpacks. There is a long slit from top to bottom of each one. Jordan reaches into both to see what is missing. Anselmo joins them from the rear of the cave. Maria awakens, aware that Jordan is gone. Maria crosses to the entrance of the cave and listens.

418

Maria

Pilar

I do not know Come and see. _____

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

419 420 421 422 423 424

418

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

427

428

429

R

425

Maria

Pilar



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

Fernando




Jordan




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

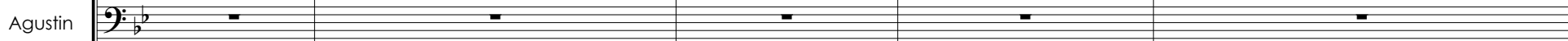
Rafael



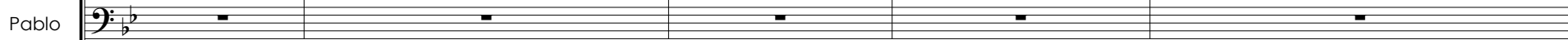
Anselmo



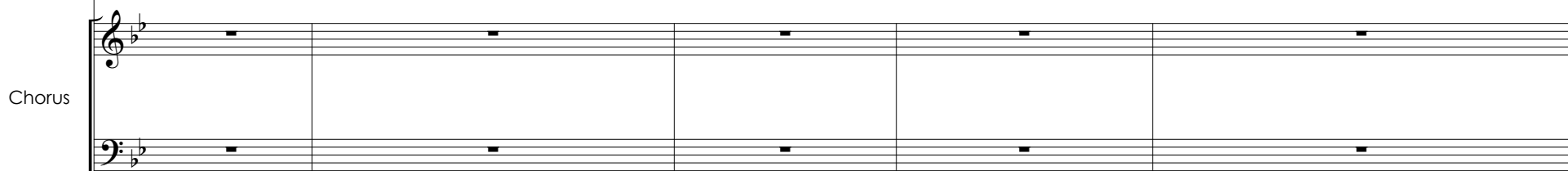
Agustin



Pablo



Chorus



Clarinet



mf playfully

Pno



mf playfully

ff

427

428

429

R

425

V1



V2



Va.



Vc.



Cb.



For Whom the Bell Tolls

Act Two Scene Two

431

432

433

434

430

Maria

Pilar

—them. And one arm was al-ways touch-ing them.

Fernando

Jordan

You slept well — Oh the hor-ses! An-sel-mo go count the hor-

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

431

432

433

434

430

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

436

437

438

439

435

Anselmo leaves, climbs up and over the nearby hill.

Maria

Pilar

Fernando

Jordan

Rafael

- ses _____ We were short hor-ses be fore. We'll be des-per-ate if Pa-blo has ta-ken a-ny

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

436

437

438

439

435

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

441

442

443

444

445

440

Maria

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

Fernando

Jordan
_ of them.

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet *mf* *mf*

Pno

441

442

443

444

445

440

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

447

448

449

450

451

446

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

447

448

449

450

451

446

V1

V2

Va.

Vc.

Cb.

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

mf

mf

p

p

p

p

p

For Whom the Bell Tolls

Act Two Scene Two

453

454

455

456

458

452

Anselmo stands
Anselmo returns

S To Anselmo

Maria

Pilar

Fernando

Jordan

Rafael

Well what have you seen?

Anselmo

Agustin

Pablo

There are two hor-ses that re-

Chorus

Clarinet

Pno

453

454

455

456

458

452

S

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

460

461

462

463

464

459

Maria

Pilar

Fernando

Jordan

Then that is that I go to get what's left of my packs and go

Rafael

Anselmo

main Gone are the Big Bay and the Gray

Agustin

Pablo

Chorus

Clarinet

mf

Pno

460

461

462

463

464

459

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

466

467

468

469

470

471

465

Maria

Pilar

I will guard them_____

In - glés I

Fernando

Jordan

to bed.

Will you?_____ You've guard-ed them once all rea - dy_____

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mp *mf* *p* *mp*

Pno

466

467

468

469

470

471

465

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

473

474

475

476

477

478

472

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

Maria

Pilar

feel as you do. There's no need to hurt me. Pa - blo has de-stoyed us both.

Fernando

Jordan

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

473

474

475

476

477

478

472

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

480

481

482

483

484

Everyone stands except Pablo

479

Maria

Pilar

But what did he take?

Fernando

Jordan

Rafael

What is gone is of no importance.

He took the device to ignite but left be-

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

480

481

482

483

484

479

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

486

487

488

489

485

Maria

Pilar

Fernando

Jordan

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf

Pno

486

487

488

489

485

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

491

492

493

495

T

Maria sings from outside the cave.

490

Maria *f* He took the de-vice to ig - nite but left be-

Pilar *f* He took the de-vice to ig - nite but left be-

Fernando *f* He took the de-vice to ig - nite but left be-

Jordan good we have a-no - ther way.

Rafael *f* He took the de-vice to ig - nite but left be-

Anselmo *f* He took the de-vice to ig - nite but left be-

Agustin *f* He took the de-vice to ig - nite but left be-

Pablo

Chorus *f* He took the de-vice to ig - nite but left be-

Clarinet *mp*

Pno

491

492

493

494

495

T

490

V1

V2

Va.

Vc. *mp*

Cb. *mp*

For Whom the Bell Tolls

Act Two Scene Two

497

498

499

500

496

Maria 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

Pilar 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

Fernando 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

Jordan

Rafael 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

Anselmo 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

Agustin 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

Pablo

Chorus 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

Clarinet

Pno

497

498

499

500

496

V1

V2

Va. *mf*

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

502

503

504

506

507

501

U

Everyone sits except Jordan and Pilar

Maria

good we have a-no - ther way.

Pilar

good we have a-no - ther way.

Fernando

good we have a-no - ther way.

Jordan

mf

Get some sleep wo-man We are bet-ter off_

Rafael

good we have a-no - ther way.

Anselmo

good we have a-no - ther way.

Agustin

good we have a-no - ther way.

Pablo

Chorus

good we have a-no - ther way.

Clarinet

Pno

502

503

504

506

507

501

U

pizz.

V1

mp

V2

*pizz.**mp**pizz.*

Va.

*mp**pizz.*

Vc.

*mp**pizz.*

Cb.

mp

For Whom the Bell Tolls

Act Two Scene Two

509 510 511 512 513

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

508

Maria

Pilar

Nay I have be-trayed you My trust of Pa-blo has been our ru-in_____

Fernando

Jordan

with Pa-blo gone. Get some sleep We

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

509 510 511 512 513 514 515 517

508

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

519

520

521

522

523

524

525

526

Pilar sits

518

Maria

Pilar

Fernando

Jordan

Rafael

must be un-der way at four in the morn-ing Get some sleep wo-man Get some sleep be-fore we go.

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

519

520

521

522

523

524

525

526

518

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

528

529

530

V

532

533

534

535

527

aside

Maria

Pilar

Fernando

Jordan

How could I have de-ceived my-self? Pa - blo knew that we were doomed once El Sor-do was killed —

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf *mp* *mf*

Pno

528

529

530

V

532

533

534

535

527

soli

V1

f

V2

f

Va.

arco

Vc.

arco

Cb.

arco

For Whom the Bell Tolls

Act Two Scene Two

537
Pressing forward

538

539

540

541

542
rit.

543

a tempo

544

536

Maria

Pilar

Fernando

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

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

Pno

p *mf*

Pressing forward

539

540

541

rit.

a tempo

536

V1

mp

V2

mp

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

546

547

548

549

550

551

552

545

Maria

Pilar

Fernando

Jordan

...but not blow the bridge or blow the bridge and get our selves killed. un-less we find help be-fore the at-

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

p *p* *mf*

Pno

p *mf*

546

547

548

549

550

551

552

545

V1

mf *f*

V2

mf *f*

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

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

554 555 556 557 558 559 560 561 562 563 564

ten.

553

Maria

Pilar

Fernando

Jordan
tack Pa-blo knew that Pa-blo knew that God__ have mer-cy__ We need your will__

Rafael

Anselmo

Agustín

Pablo

Chorus

Clarinet

Pno

554 555 556 557 558 559 560 561 562 563 564

ten.

553

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

566 567 568 569 570 571 572 573 574

W

Jordan looks at Maria
Maria stays seated

Slightly Slower ♩ = 84

565

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

566 567 568 569 570 571 574 575 576 577

W

Slightly Slower ♩ = 84

565

V1

V2

Va.

Vc.

Cb.

1st desk only

For Whom the Bell Tolls

Act Two Scene Two

580

581

582

583

579

Maria

Pilar

Fernando

Jordan

pa You have - nt been bo - thered by an - y of it. We'll all be killed but we will blow the bridge You

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

580

581

582

583

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

585

586

587

588

584

Maria

Pilar

Fernando

Jordan

do not have to wor- ry_ a - bout it__ That is-n't much of a wed-ding pre - sentbut is not a good night's

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

585

586

587

588

584

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

590

591

592

593

594

589

Maria

Pilar

Fernando

Jordan

sleep sup - posed to be price-less? You've had a good night's sleep See if you can wear that like a ring on your

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

590

591

592

593

594

589

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Two

596

597

598

599

600

601

602

603

595

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

596

597

598

599

600

601

602

603

595

V1

V2

Va.

Vc.

Cb.

pp

For Whom the Bell Tolls

Act Two Scene Two

Jordan sits

Pilar and Augustin stand

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

604

Maria

Pilar

Take

Fernando

Jordan

do.

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mp < *mf* > *p* *p* < *mf* > *p*

Pno

mp < *mf* > *p* *p*

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

604

V1

pp

V2

pp

Va.

mp < *mf* > *p*

Vc.

p *mf* *p*

Cb.

pp

For Whom the Bell Tolls

Act Two Scene Three

620

621

622

623

624

619

X Faster ♩ = 110

Maria

Pilar

Fernando

Jordan

Rafael

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

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

620

621

622

623

624

619

X Faster ♩ = 110

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

626

627

628

629

625

Maria

Pilar

gor - ing.

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Wo-man! Don't speak to us like that You have the mouth de la gran pu-ta

Chorus

Clarinet

Pno

626

627

628

629

625

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

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.

631 632 633 634 635 637

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.

Y

630

Maria

Pilar

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

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

631 632 633 634 635 637

630

Y

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

639 640 641 642 643 644 645 646 647 648 649 650 651 652 653

*Pilar hears something
Looks around apprehensively*

Pablo stands

638

Maria

Pilar

Oh

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

639 640 641 642 643 644 645 646 647 648 649 650 651 652 653

638

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

655

656

657

658

660

661

654

Augustin sits
Jordan stands

**molto
ten.**

Z

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

f

sfz

ff

f

Yes me Ho-la In-gles I have five men from the bands of A-le-jan-

p < *f*

p < *f*

655

656

657

**molto
ten.**

Z

660

661

654

V1

V2

Va.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

For Whom the Bell Tolls

Act Two Scene Three

663

664

665

666

667

668

662

Maria

Pilar

Fernando

Jordan

mf
and the de - to - na - tors for the dy-na-mite? Do

Rafael

Anselmo

Agustin

Pablo

dro and E - li - as with their rif - les and their guns

Chorus

Clarinet

Pno

663

664

665

666

667

668

662

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

670

671

672

673

674

675

669

Maria

Pilar

Fernando

Jordan

you have those? Where are those things?

Rafael

Anselmo

Agustin

Pablo

mf

I threw them down in the gorge and in - to the ri - ver. But

Chorus

Clarinet

mp *mf*

Pno

mp *mf*

670

671

672

673

674

675

669

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

677

678

679

680

681

682

683

676

Maria

Pilar

Fernando

Jordan

mf

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

Rafael

Anselmo

Agustin

Pablo

I know a way to de-to - nate with a gre - nade.

Chorus

Clarinet

mp

Pno

p

677

678

679

680

681

682

683

676

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

686

687

688

689

690

A1

684

Maria

Pilar

What were you think - ing?

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

I was struck by a mo-ment of weak-ness But It went a-way and

Chorus

Clarinet

mp

Pno

A1

685

686

687

688

689

690

684

V1

arco

V2

arco

Va.

arco

Vc.

arco

Cb.

arco

For Whom the Bell Tolls

Act Two Scene Three

692

693


694

695


696

691

Maria




Pilar



Fernando



Jordan



Rafael




Anselmo



Agustin

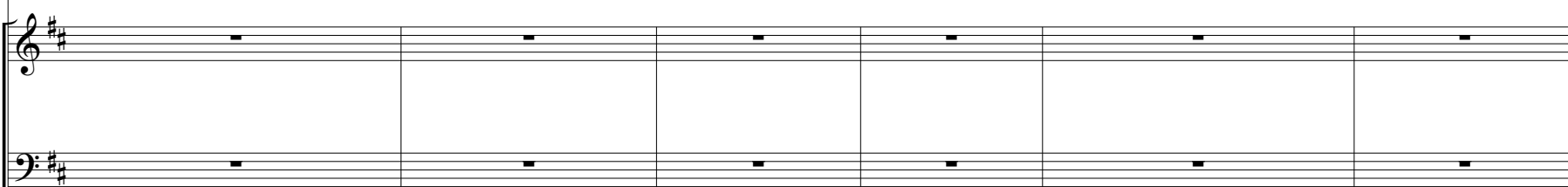


Pablo



I've come back When I left I thought that you would see it couldn't be done and you would give

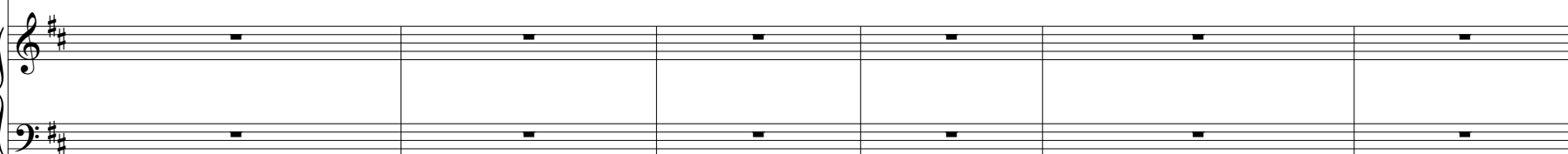
Chorus



Clarinet



Pno



692

693

694

695

696

691

V1



V2



Va.



Vc.



Cb.



For Whom the Bell Tolls

Act Two Scene Three

698

699

700

701

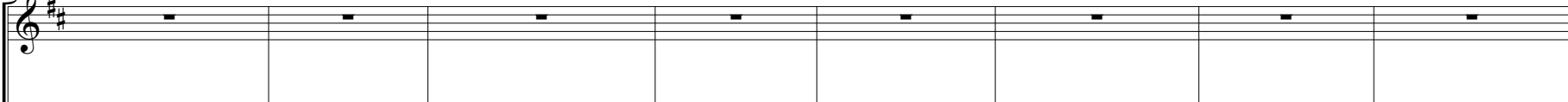
702

703

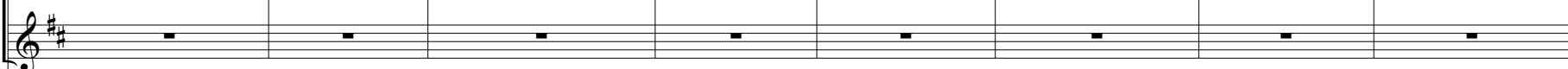
704

697


Maria



Pilar



Fernando



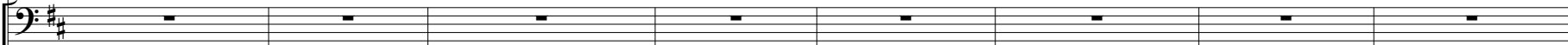
Jordan



Rafael



Anselmo



Agustin



Pablo



up. — But af - ter I threw your de - to - na - tors a - way I be - gan to see things in — a dif - frent

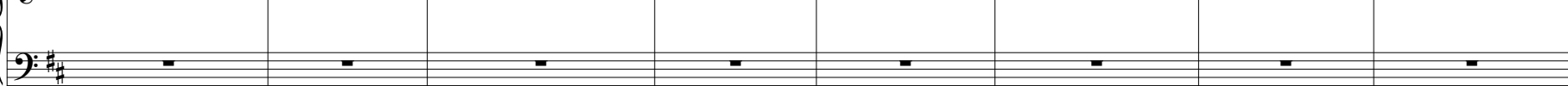

Chorus



Clarinet



Pno



698

699

700

701

702

703

704

697

V1



V2



Va.



Vc.



Cb.



For Whom the Bell Tolls

Act Two Scene Three

706 707 708 709 710 711 712

705

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

light___ We can-not sur - vive if we se - par-ate___ We must stick to - ge-ther to sur - vive.___ To

Chorus

Clarinet

Pno

706 707 708 709 710 711 712

705

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

714

715

716

717

718

719

720

713

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

make a-mends I have ob - tained the best help I could I want to fight!

Chorus

Clarinet

Pno

714

715

716

717

718

719

720

713

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

722

724

725

726

727

Augustin stands

B1

721

Maria



Pilar



So you have come back eh? —

Fernando

Jordan

Rafael

Anselmo

Agustin

So you have come back to

Pablo

Yes wo - man —

Chorus

Clarinet

ff

Pno

ff

722

723

724

725

726

727

B1

721

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

729 *All stand* 730 731 732 733

728

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

Al - right then you are wel-comed back___

save your neck?

So What I fight far bet-ter than you.

729 730 731 732 733

728

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

735

736

737

738

734

Maria Al - right then you are wel-comed back____

Pilar Al - right I did not think you could be the cow-ard you a -

Fernando Al - right then you are wel-comed back____

Jordan

Rafael Al - right then you are wel-comed back____

Anselmo Al - right then you are wel-comed back____

Agustin Al - right then you are wel-comed back____

Pablo

Chorus Al - right then you are wel-comed back____

Clarinet

Pno

735

736

737

738

734

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

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.

740

741

742


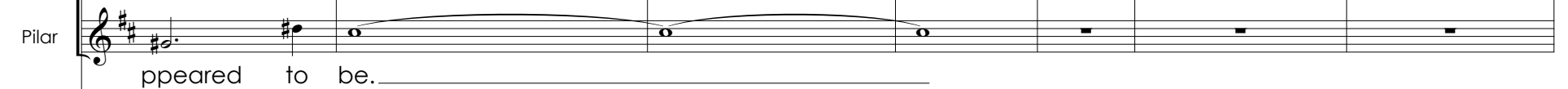
743

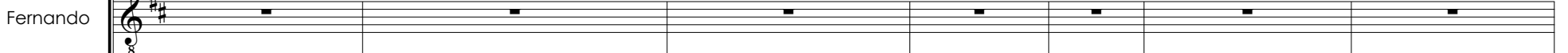
744

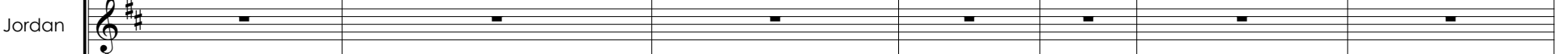
745

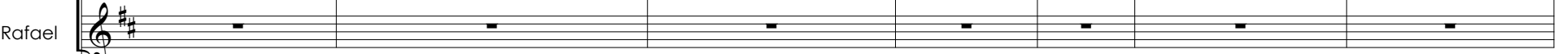
Everyone sits except Jordan and Maria

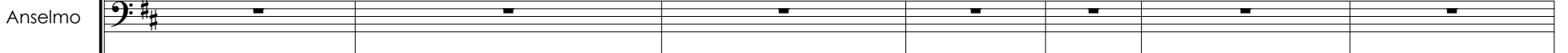
739

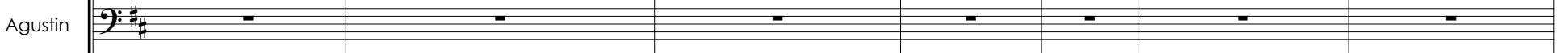
Maria 
Pilar 

Fernando 

Jordan 

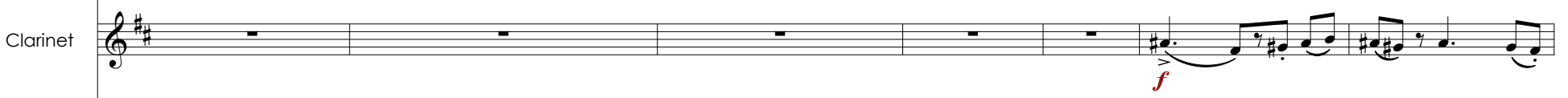
Rafael 

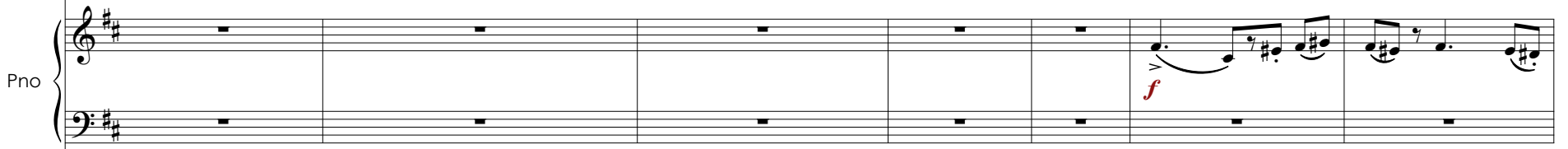
Anselmo 

Agustin 

Pablo 

Chorus 

Clarinet 

Pno 

740

741

742

743

744

745

739

V1 
V2 
Va. 
Vc. 
Cb. 

For Whom the Bell Tolls

Act Two Scene Three

747

748

749

750

C1

752

753

754

746

Maria

mp

I am

Pilar

Fernando

Jordan

mp

Ho - la Gua - pa — How are you?

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mp

f

ff

mp

Pno

mp

f

ff

mp

747

748

749

750

C1

752

753

754

746

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

756

757

758

759

760

761

762

763

764

755

Maria well Ro-ber-to I do not wor-ry

Pilar

Fernando

Jordan Don't wor-ry a-bout an-y-thing It's all well or-gan-ized Ra-fa-el will be there

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

756

757

758

759

760

761

762

763

764

755

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

766

767

768

769

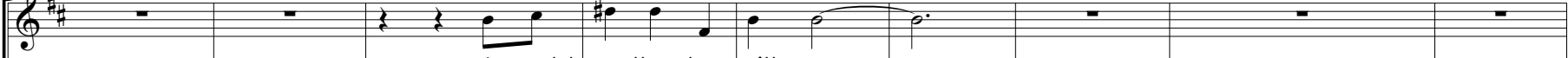
770


771


772


773


765


Maria 
I would ra-ther be with you.

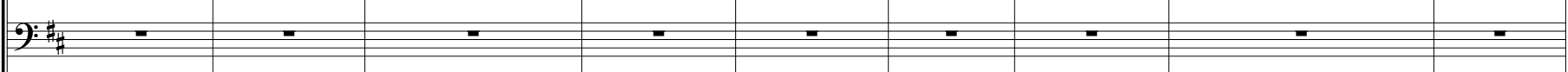
Pilar 


Fernando 

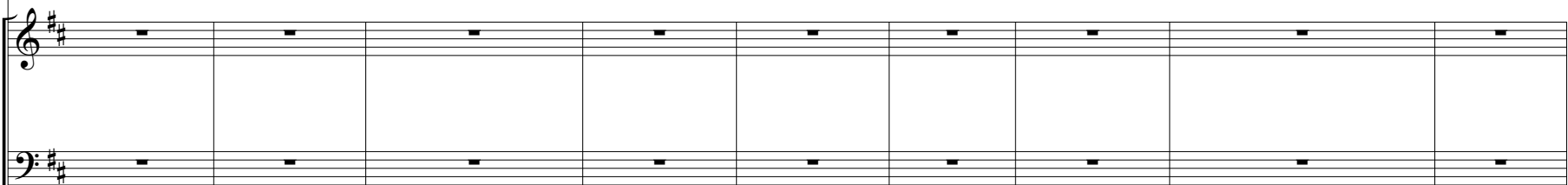
Jordan 
with you with the hor-ses No the hor-ses are where you are most use-ful.

Rafael 

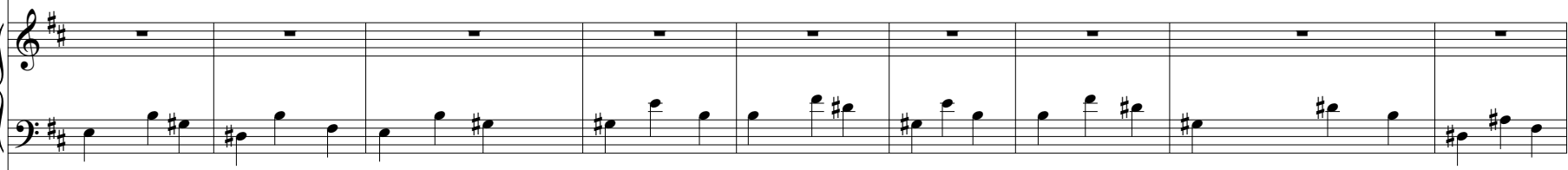
Anselmo 

Agustin 

Pablo 

Chorus 

Clarinet 

Pno 
766 767 768 769 770 771 772 773

765

V1 

V2 

Va. 

Vc. 

Cb. 

For Whom the Bell Tolls

Act Two Scene Three

Maria sits

Augustin stands and eyeballs Jordan

775

776

777

778

779

780

781

782

783

784

785

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.

774

Maria: Then that is where I will be.

Pilar: [Musical staff]

Fernando: [Musical staff]

Jordan: [Musical staff]

Rafael: [Musical staff]

Anselmo: [Musical staff]

Agustin: [Musical staff]

Pablo: [Musical staff]

Chorus: [Musical staff]

Clarinet: [Musical staff with dynamics *p* and *mp*]

Pno: [Musical staff with dynamics *mp*]

775

776

777

778

779

780

781

782

783

784

785

774

V1: [Musical staff]

V2: [Musical staff]

Va.: [Musical staff]

Vc.: [Musical staff]

Cb.: [Musical staff]

For Whom the Bell Tolls

Act Two Scene Three

787

789

790

791

792

793

794

795

D1

786

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

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

Pablo

Chorus

Clarinet

Pno

787

789

790

791

792

793

794

795

D1

786

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

797 798 799 800 801 802 803 804 805

rit. *a tempo*

796

Maria

Pilar

Fernando

Jordan

I love Ma - ri - a with all my heart

Rafael

Anselmo

Agustin

ti - re of her? Will you love her?

Good then you are part of

Pablo

Chorus

Clarinet

Pno

797 798 799 800 801 802 803 804 805

rit. *a tempo*

796

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

807

808

810

811

812

813

814

815

816

817

806

E1

Augustin sits

Jordan sits

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

807

808

E1

810

811

812

813

814

815

816

817

806

arco

f

arco

f

arco

f

arco

f

arco

f

arco

f

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

819 820 821 822 823 824 825 826 827 828 829

rit.

818

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

819 820 821 822 823 824 825 826 827 828 829

rit.

818

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Three

831 832 833 834 835 836 837 838 839

molto rit. Slower ♩ = 90

830

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

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

830

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

843

844

845

846

847

F1 L'istesso tempo ♩ = 90

842

Maria

Pilar

Fernando

Jordan

mf

A-gu-stin you and An-sel-mo come with

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

p *mf* *p*

Pno

F1 L'istesso tempo ♩ = 90

844

845

846

847

842

V1

pizz. *mp* *f* *mp*

V2

pizz. *mp* *f* *mp*

Va.

pizz. *mp* *f* *mp*

Vc.

pizz. *mp* *f* *mp*

Cb.

pizz. *mp* *f* *mp*

For Whom the Bell Tolls

Act Two Scene Four

849

850

851

852

853

854

Augustin and Anselmo sit

848

Maria

Pilar

Fernando

Jordan

me to the bridge Have you the am-mu-ni-tion for the ma-chine gun?

Rafael

Anselmo

Agustin

Yes yes I'll

Pablo

Chorus

Clarinet

Pno

849

850

851

852

853

854

848

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

856

857

858

859

860

855

Pilar and Pablo stand Addressing Pilar

Maria

Pilar

Fernando

Jordan

Lis - ten to me wo - man_ you un - der - stand there can

Rafael

Anselmo

Agustin

come why not_ with the am - mu - ni - tion._

Pablo

Chorus

Clarinet

f *p* *mf*

Pno

856

857

858

859

860

855

V1

mf *p*

V2

mf *p* *p*

Va.

mf *p* *p*

Vc.

mf *p* *p*

Cb.

mf *p* *p*

For Whom the Bell Tolls

Act Two Scene Four

862

863

864

865

861

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

862

863

864

865

861

V1

V2

Va.

Vc.

Cb.

f
How ma-ny times do you have to tell me In-gles

f
be no at-tack un-till you hear the air-planes with their bombs

For Whom the Bell Tolls

Act Two Scene Four

867

868

869

870

866

Maria

Pilar

You are get-ting like an old wo-man _____

Fernando

Jordan

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

867

868

869

870

866

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

872

873

874

871

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

872

873

874

871

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

876

877

878

879

880

881

875

Maria



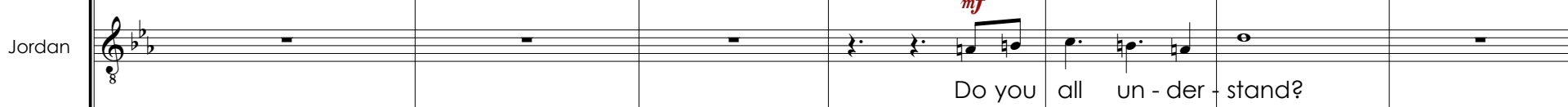
Pilar



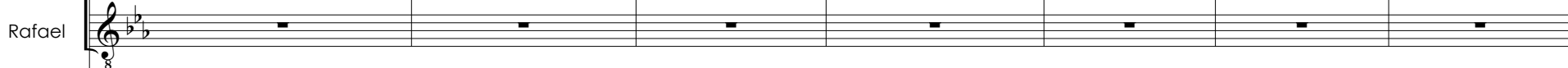
Fernando



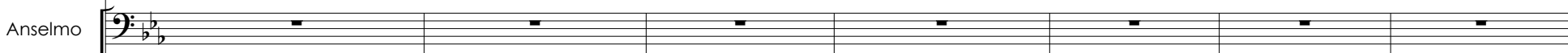
Jordan



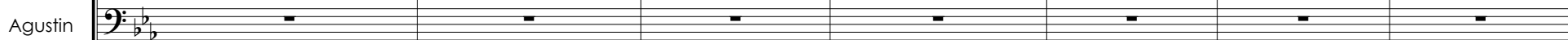
Rafael



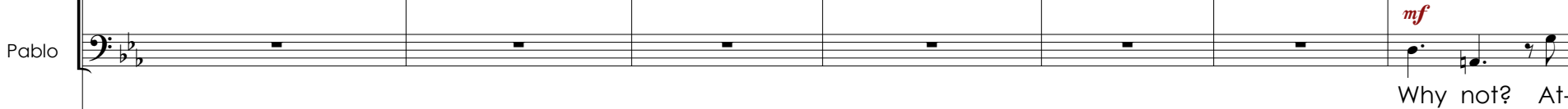
Anselmo



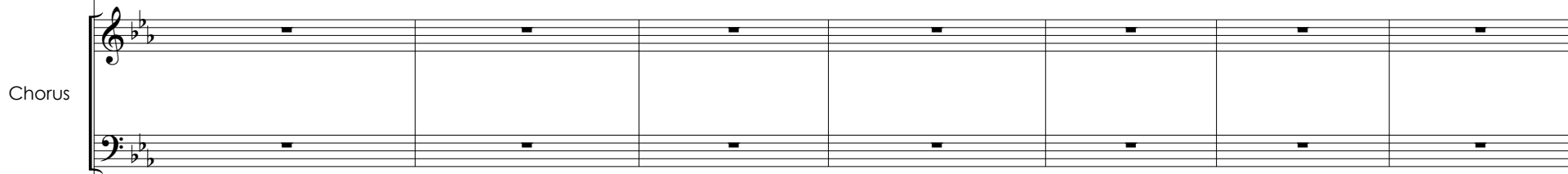
Agustin



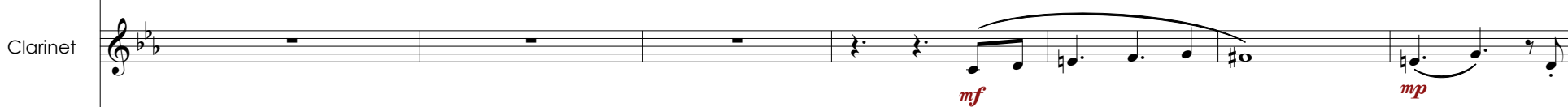
Pablo



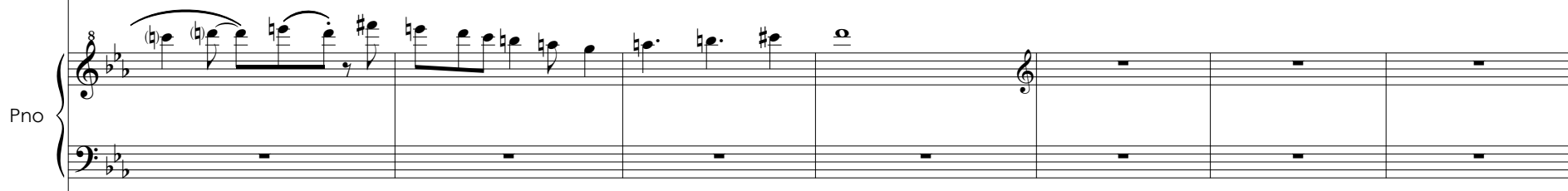
Chorus



Clarinet



Pno



876

877

878

879

880

881

875

V1



V2



Va.



Vc.



Cb.



For Whom the Bell Tolls

Act Two Scene Four

883

884

885

886

882

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

tack the guard house _____ Cut the te - le-phone line _____ Fall back on the bridge _____

Chorus

Clarinet

Pno

883

884

885

886

882

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

888

889

890

891

887

Maria

Pilar

Fernando

Jordan

And no-thing to start un-till our planes start drop-ping all their—

Rafael

Anselmo

Agustin

Pablo

Co-ver the bridge un-till you blow it.—

Chorus

Clarinet

mf *p*

Pno

mf

888

889

890

891

887

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Pablo sits

893 894 895 896 897 898 899

892

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

bombs

Well then much luck!

Thus shall it be

Get a-

mp

f

p

ff

mf

f

mp

893 894 895 896 897 898 899

892

V1

V2

Va.

Vc.

Cb.

p

ff

p

ff

p

ff

p

ff

For Whom the Bell Tolls

Act Two Scene Four

901

902

903

904

905

906

907

908

909

G1

L'istesso tempo ♩ = 90

Jordan crosses stage right as Maria enters.

Pilar sits

Maria stands

Maria

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

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno
mp *p* *mf*

903

904

905

906

907

908

909

900

G1

L'istesso tempo ♩ = 90

V1
p

V2
p

Va.
p

Vc.
pizz.
p

Cb.
pizz.
p

For Whom the Bell Tolls

Act Two Scene Four

911 912 913 914 915 916 917 918 919

910

Maria *f* Good-bye Ro - ber-to

Pilar

Fernando

Jordan *mf* Good-bye Gua-pa I'll see you soon_ We'll be in A-mer-i-ca be-fore ve-ry long.

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet *mp* *mf*

Pno *p*

911 912 913 914 915 916 917 918 919

910

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

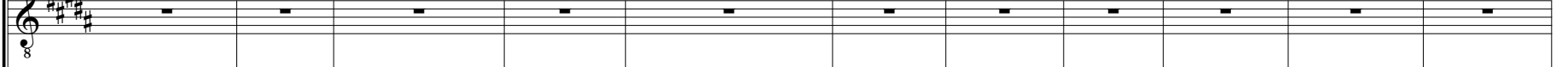
Act Two Scene Four

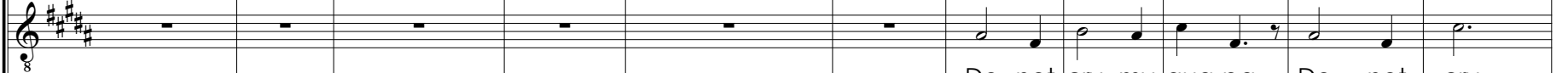
921 922 923 924 925 926 927 928 929 930

920

Maria 
Take much care Good-bye Robert-to We will soon be there. I do not shall not. But

Pilar 

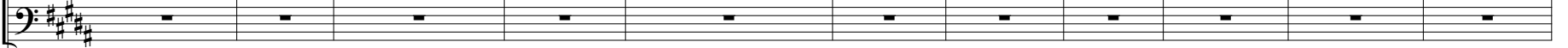
Fernando 

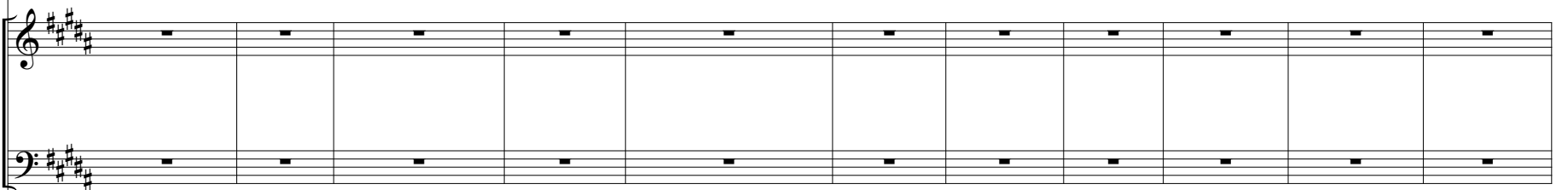
Jordan 
Do not cry my gua-pa Do not cry

Rafael 


Anselmo 

Agustin 

Pablo 

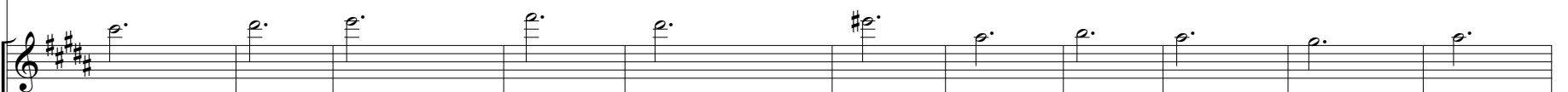
Chorus 

Clarinet 

Pno 

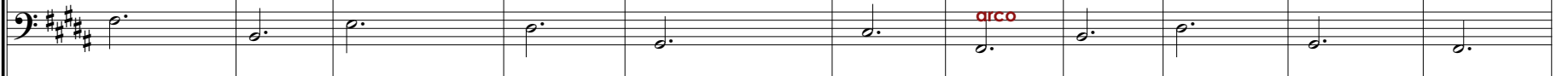
921 922 923 924 925 926 927 928 929 930

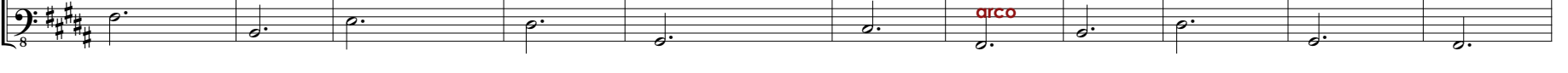
920

V1 

V2 

Va. 

Vc. 
arco

Cb. 
arco

For Whom the Bell Tolls

Act Two Scene Four

932 933 934 935 936 937 938 939 940 941

Maria and Jordan sit

931

Maria: please come _____ come back quick - ly please _____

Pilar: _____

Fernando: _____

Jordan: Gua - - - pa! I'll come back quick - ly I will _____

Rafael: _____

Anselmo: _____

Agustin: _____

Pablo: _____

Chorus: _____

Clarinet: _____

Pno: _____

932 933 934 935 936 937 938 939 940 941

931

V1: _____

V2: _____

Va.: _____

Vc.: _____ *pizz.*

Cb.: _____ *pizz.*

For Whom the Bell Tolls

Act Two Scene Four

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.

948

H1

Slightly Faster $\text{♩} = 94$ Everyone stands except Pilar, Pablo, Jordan and Maria

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

H1

Slightly Faster $\text{♩} = 94$

944

945

946

947

948

942

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

950

951

952

953

954

955

949

Maria

Pilar

Fernando

suer - te *f* Bue - na suer-te Bue - na suer - - - te *mp* Bue -

Jordan

Rafael

suer - te *f* Bue - na suer-te Bue - na suer - - - te *mp* Bue -

Anselmo

suer - te *f* Bue - na suer-te Bue - na suer - - - te *mp* Bue -

Agustin

suer - te *f* Bue - na suer-te Bue - na suer - - - te *mp* Bue -

Pablo

Chorus

suer - te *f* Bue - na suer-te Bue - na suer - - - te *mp* Bue -

Clarinet

Pno

950

951

952

953

954

955

949

V1

mf *p*

V2

mf *p*

Va.

mf *p*

Vc.

mf *p*

Cb.

mf *p*

For Whom the Bell Tolls

Act Two Scene Four

Anselmo, Jordan, and Agustin climb to the flat elevation. Anselmo has a submachine gun and one pack and Jordan has the other pack. Meanwhile Pilar and the others exit the stage.

957

958

959

961

962

963

Everyone sits except Anselmo, Jordan and Augustin

11

956

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

957

958

959

961

962

963

11

956

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

965

966

967

968

969

970

964

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

me In - gles — so there is no mis - take On - ly to re - peat it so that I can do it as you

Agustin

Pablo

Chorus

Clarinet

p *mf* *p*

Pno

965

966

967

968

969

970

964

V1

p *mf*

V2

p *mf*

Va.

p *mf*

Vc.

p *mf*

Cb.

p *mf*

For Whom the Bell Tolls

Act Two Scene Four

972

973

974

975

976

977

971

Maria

Pilar

Fernando

Jordan

f

When I fire you shall fire. — Do not think of the sol-dier as a man but as a tar - get —

Rafael

Anselmo

wish

Agustin

Pablo

Chorus

Clarinet

f *mf* *p*

Pno

972

973

974

975

976

977

971

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

979

980

981

982

978

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

979

980

981

982

978

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

984

985

986

987

983

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

grand Repub - lic but still it's a sin to kill un - will - ing - ly Af - ter this is o - ver and

Agustin

Pablo

Chorus

Clarinet

mf

Pno

984

985

986

987

983

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

989

990

991

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

988

Maria

Pilar

Fernando

Jordan

The

Rafael

Anselmo

— we have won the war There must be pen - ance to a - tone for the kil - ling

Agustin

Pablo

Chorus

Clarinet

p *mf*

Pno

989

990

991

988

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

993

994

995

996

992

Maria

Pilar

Fernando

Jordan

Fas-cists are poised to re-pell our at-tack_ and I'm a-fraid we have run out - of luck.____ They have

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

993

994

995

996

992

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

998

999

1000

1001

1002

1003

997

Maria

Pilar

Fernando

Jordan

Rafael

so ma-ny more wea-pons than us. So ma-ny mo-tor-cy-cles cars, tanks and trucks... But now is our

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

998

999

1000

1001

1002

1003

997

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

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.

Everyone stands except Maria, Pablo and Pilar

J1

1004

Maria

Pilar

Fernando

Jordan
time to at tack.

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1005

1006

1007

1008

J1

1010

1011

1004

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1013

1014

1015

1016

1017

1018

1019

1012

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

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

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

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

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

Chorus

Clarinet

Pno

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

1013 1014 1015 1016 1017 1018 1019

1012

V1

V2

Va.

Vc.

Cb.

1013 1014 1015 1016 1017 1018 1019

For Whom the Bell Tolls

Act Two Scene Four

1021

1022

1023

1024

1025

1026

All sit except Jordan, Augustin and Anselmo

1020

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

ca - - - - za Good hunt - ing

ca - - - - za Good hunt - ing

ca - - - - za Good hunt - ing

ca - - - - za Good hunt - ing

ca - - - - za Good hunt - ing

Chorus

ca - - - - za Good hunt - ing

Clarinet

Pno

1021

1022

1023

1024

1025

1026

1020

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1029

1030

1031

1032

1033

K1

Calling to Anselmo in the distance

1027

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

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

Pablo

Chorus

Clarinet

Pno

1029

1030

1031

1032

1033

K1

1027

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Shouting up at Agustín

Anselmo climbs up to the elevation. He is crying.

Pilar and Fernando stand

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

1034

1035

1036

1037

1038

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1034

1035

1036

1037

1038

V1

V2

Va.

Vc.

Cb.

p

f

Pri - - - mi-ti-vo has been hit in the shoul-der.

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

mf

p

arco

arco

arco

arco

arco

For Whom the Bell Tolls

Act Two Scene Four

1040

1041

1042

1043

1039

Shouting to Jordan

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustín

Pablo

Chorus

Clarinet

Pno

What's go - in on up there In-gles? Are you build-ing a bridge or blow-ing one?

Calm

f *mf*

1040

1041

1042

1043

1039

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1045

1046

1047

1048

1044

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1045

1046

1047

1048

1044

V1

V2

Va.

Vc.

Cb.

f

f

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

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

p

For Whom the Bell Tolls

Act Two Scene Four

Pilar, Fernando, Jordan, Augustin and Anselmo all sit

1050

1051

1052

1053

1054

1055

1056

Sound of gunfire. Maria enters from right,
looks at the bridge in the distance.

1049

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1050

1051

1052

1053

1054

1055

1056

1049

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Maria stands alone

à la russe with lots of rubato

1061

1062

1063

L1 Slightly Faster ♩ = 100

molto rit.

1057

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

à la russe with lots of rubato

1061

1062

molto rit.

L1 Slightly Faster ♩ = 100

1057

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Slower & Freely

♩ = 55

accelerando

Slightly Faster ♩ = 106

1068

1069

1064

Maria

God please have him be al - right Mo-ther of God Sweet Bles-sed Vir-gin Please bring

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

Slower & Freely

♩ = 55

accelerando

Slightly Faster ♩ = 106

1069

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1071

1072

1073

1074

1075

1076

Sound of gunfire. Maria exits stage right again.

1070

Maria

Ro-ber-to back to me a-live and I'll bless thee each ev-ery day I will bless thee

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Chorus

Clarinet

Pno

1071

1072

1073

1074

1075

1076

1070

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Jordan and Anselmo stand

1078 1079 1080

Maria sits

M1

Slower, but slightly faster than before ♩ = 96

1077

Maria e-ver-y day I sur-vive

Pilar

Fernando

Jordan Hand me

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1078 1079 1080

M1

Slower, but slightly faster than before ♩ = 96

1077

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1086

1087

1088

1089

1090

1091

1085

Maria

Pilar

Fernando

Jordan

down a pack-age no just one at a time. Wed-ges give me wed-ges For the o-ther side

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

p *mf* *p*

Pno

1086

1087

1088

1089

1090

1091

V1

mp

V2

mp

Va.

mp

Vc.

mp

Cb.

mp

For Whom the Bell Tolls

Act Two Scene Four

1093

1094

1095

1096

1097

1098

1092

Maria

Pilar

Fernando

Jordan
now. Give me some more of that_ Give me a coil of wi - re_ make it that big one Vi-e-jo

Rafael

Anselmo
al - right

Agustin

Pablo

Chorus

Clarinet
f *mf* *p* *mf*

Pno

1093

1094

1095

1096

1097

1098

1092

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1100

1101

1102

1103

1099

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

Move it quick - ly Take up the wire Vi - e - jo Take up the wire as you walk. Now Vi - e - jo yes now

Yes yes

1100

1101

1102

1103

1099

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

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.

1105

1106

1107

All stand except
Pablo & Rafael

1104

Maria: Yes now is the time yes now is the time yes

Pilar: Yes now is the time yes now is the time yes

Fernando: Yes now is the time yes now is the time yes

Jordan: Let her go I said Now Vi-e - jo Let her go!

Rafael: [Silent]

Anselmo: [Silent]

Agustin: Yes now is the time yes now is the time yes

Pablo: [Silent]

Chorus: Yes now is the time yes now is the time yes

Clarinet: [Musical notation]

Pno: [Silent]

1105

1106

1107

1108

1109

1104

V1: [Musical notation]

V2: [Musical notation]

Va.: [Musical notation]

Vc.: [Musical notation]

Cb.: [Musical notation]

For Whom the Bell Tolls

Act Two Scene Four

1111

1112

1113

1114

1115

everyone stares in the distance expectantly

1110

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

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

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

Jordan

Rafael

Anselmo

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

Pablo

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

Clarinet

Pno

1111

1112

1113

1114

1115

1110

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1117

1118

1119

1123

1124

N1 Slightly Slower ♩ = 90

1116

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1117

1118

1119

1123

1124

N1 Slightly Slower ♩ = 90

1116

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1126 1127 1128 1129 1130 1131 1132 1133

1125

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

snare drum

f

1126 1127 1128 1129 1130 1131 1132 1133

1125

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145

1134

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145

1134

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

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

Amalia is shot onstage as the bridge blows.

Amalia sits

1147 1148 1149 1150 1151 1152 1153 1154

1156 1157 1158 1159 1160

everyone cheers silently

O1

l'istesso tempo ♩ = 90

1146

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1147 1148 1149 1150 1151 1152 1153 1154

1156 1157 1158 1159 1160

O1

l'istesso tempo ♩ = 90

1146

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

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

1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174

1161

Maria: May she rest in peace. Ah

Pilar: *mf* been killed by a bul-let. May she rest in peace. Ah

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus: May she rest in peace. Ah

Clarinet

Pno

1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174

1161

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1176 1177 1178 1179 1180 **P1** 1182 1183 1184 1185

1175

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

An - - sel - - mo looks ve - ry small ___ With ___ the

1176 1177 1178 1179 1180 **P1** 1181 1182 1183 1184 1185

1175

V1

V2

Va.

Vc.

Cb.

p

p

p

p

p

For Whom the Bell Tolls

Act Two Scene Four

1187 1188 1189 1190 1191 1192 1193 1194 1195

1186

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

de - to - na - tors he would have lived May he rest in peace.

May he rest in peace.

May he rest in peace.

May he rest in peace.

May he rest in peace.

1187 1188 1189 1190 1191 1192 1193 1194 1195

1186

V1

V2

Va.

Vc.

Cb.

1186

For Whom the Bell Tolls

Act Two Scene Four

1198 1199 1200 1201 1202 1203 1204 1205

1196

Maria	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Pilar	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Fernando	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Jordan	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Rafael	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Anselmo	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Agustin	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Pablo	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Chorus	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Clarinet	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									
Pno	2	<i>p</i>	2	<i>p</i>	2	<i>f</i>	2	<i>f</i>	2	<i>f</i>
	Why__ oh why?__ Why do they kill us?__ Why__ oh why__ Why do we kill them?__									

1198 1199 1200 1201 1202 1203 1204 1205

1196

V1	2	<i>p</i>	2	<i>p</i>	2	<i>mf</i>	2	<i>mf</i>	2	<i>mf</i>
V2	2	<i>p</i>	2	<i>p</i>	2	<i>mf</i>	2	<i>mf</i>	2	<i>mf</i>
Va.	2	<i>p</i>	2	<i>p</i>	2	<i>mf</i>	2	<i>mf</i>	2	<i>mf</i>
Vc.	2	<i>p</i>	2	<i>p</i>	2	<i>mf</i>	2	<i>mf</i>	2	<i>mf</i>
Cb.	2	<i>p</i>	2	<i>p</i>	2	<i>mf</i>	2	<i>mf</i>	2	<i>mf</i>

For Whom the Bell Tolls

Act Two Scene Four

Everyone sits except for Pilar & Augustin

1207

1208

1209

1210

1211

1212

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

Q1 *più mosso* ♩ = 100

1206

Maria *mp* God please have mer-cy on us.

Pilar *mp* kill them? God please have mer-cy on us.

Fernando *mp* God please have mer-cy on us.

Jordan *mp* God please have mer-cy on us.

Rafael *mp* God please have mer-cy on us.

Anselmo *mp* kill them? God please have mer-cy on us.

Agustin *mp* kill them? God please have mer-cy on us.

Pablo

Chorus *mp* kill God please have mer-cy on us.

Clarinet *p*

Pno

1207

1208

1209

1210

1211

1212

Q1 *più mosso* ♩ = 100

1206

V1 *p*

V2 *p*

Va. *p*

Vc. *p*

Cb. *p*

For Whom the Bell Tolls

Act Two Scene Four

1215 **To Augustin** 1216 1217 1218 1219 1220 1221

1215 **There is a burst of submachine gun fire. They all look in the direction of the gunfire.**

Maria

Pilar
Tell me where is - Pa - blo and all the o - thers?

Fernando

Jordan

Rafael

Anselmo

Agustin
Here comes that

Pablo

Chorus

Clarinet
mf *p* *mf* *p*

Pno
mf *p*

1216 1217 1218 1219 1220 1221

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1223

1224

1225

1226

1227

1228

1222

Pablo stands

Pablo enters holding the submachine gun.

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

son of a bitch Pa - blo Where are the five from the bands of E - li - as and A - le - jan - dro?

1223

1224

1225

1226

1227

1228

1222

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1230

1231

1232

1233

1234

1229

Agustín gives Pablo a murderous look. *Jordan stands*

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

All dead _____ Now we have plen - ty of hor - ses In - gles

p

mf

p

1230 1231 1232 1233 1234

1229

V1

V2

Va.

Vc.

Cb.

1230 1231 1232 1233 1234

For Whom the Bell Tolls

Act Two Scene Four

1236

1237

1238

1239

1240

1235

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

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

Shut up

Clarinet

Pno

1236

1237

1238

1239

1240

1235

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1242

1243

1244

1245

1241

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

I have fought much to day and ___ well. They were not of our band. They werenot of us. _____

Chorus

Clarinet

p *mf* *p*

Pno

p *mf* *f*

1242

1243

1244

1245

1241

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Maria stands

1247 1248 1249 1250 1251 1252 1253

R1

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

1246

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1247 1248 1249 1250 1251 1252 1253

R1

1246

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1256

1257

1258

1259

1260

1261

1255

Maria

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

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf *p* *mf* *p*

Pno

1256

1257

1258

1259

1260

1261

1255

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1263

1264

1265

1266

1267

1268

1262

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1263 1264 1265 1266 1267 1268

1262

V1

V2

Va.

Vc.

Cb.

1263 1264 1265 1266 1267 1268

For Whom the Bell Tolls

Act Two Scene Four

1270

1271

1272

1273

1269

Maria

Pilar

Which way do we go Pa-blo—

Fernando

Jordan

ri - a—

Rafael

Anselmo

Agustin

Pablo

We go straight down a - cross the road and up the

Chorus

Clarinet

p *mf*

Pno

p *mf*

1270

1271

1272

1273

1269

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1275

1276

1277

1278

1279

1274

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

A-cross the road? A - cross the road and in-to the fas - cists can - nons? —

far slope in-to the thick woods.

Clarinet

Pno

1274

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Pablo points to Maria

1281

1282

1283

1284

1280

To Maria

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

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

1281

1282

1283

1284

1280

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1286

1287

1288

1289

1290

1285

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

me the o-ters will go next. First is not so bad though it seems bad and se-cond is good it is

mf

1286

1287

1288

1289

1290

1285

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1291 **Pablo sits** 1292 **To Jordan** 1293 1294 1295 1296

Maria: But you'll be last... Ro-ber - to

Jordan: I'll go sud-den-ly There will be no

Pablo: la - ter that they are wait-ing for more.

Chorus

Clarinet: *mp*

Detailed description: This page contains the musical score for measures 1291 through 1296. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal parts are for Maria, Jordan, and Pablo. Maria's part begins at measure 1291 with the lyrics "But you'll be last... Ro-ber - to". Jordan's part begins at measure 1294 with the lyrics "I'll go sud-den-ly There will be no". Pablo's part begins at measure 1292 with the lyrics "la - ter that they are wait-ing for more." The instrumental parts include a Clarinet part with a dynamic marking of *mp* starting at measure 1294, and a Piano part. The score is divided into systems, with the vocal parts in the first system and the instrumental parts in the second system.

1291 1292 1293 1294 1295 1296

V1

V2

Va.

Vc.

Cb.

Detailed description: This page contains the musical score for measures 1291 through 1296 for the string ensemble. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The parts are for Violin 1 (V1), Violin 2 (V2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into systems, with the parts for V1, V2, Va., Vc., and Cb. in the first system. The score is divided into measures 1291 through 1296.

For Whom the Bell Tolls

Act Two Scene Four

1298 1299 1300 1301 1302 1303
Pablo exits off right to the horses. Sound of machine gun fire and canon shells exploding nearby.

1297

Maria

Pilar

Fernando

Jordan
pro - blem Go Ma - ri-a Go There's no time to talk. Gal - lop Gua-pa

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1298 1299 1300 1301 1302 1303

1297

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

Maria exits

1305

1306

1307

1308

1309

1310

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

Maria sits

1304

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1305

1306

1307

1308

1309

1310

1304

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1312

1314

1315

1316

1317

1318

1311

S1

*Everyone sits
except Jordan*

*Sound of more gunfire and horses.
They all exit including Jordan.*

Jordan sits

Maria

Pilar
go!

Fernando
go!

Jordan

Rafael
go!

Anselmo

Agustin
go!

Pablo

Chorus
go!

Clarinet

Pno

1312

1314

1315

1316

1317

1318

S1

1311

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Four

1320

1321

1322

1323

1319

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

p

ff

1319

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

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, Joaquin, Lorenzo, Primitivo and Maria. They lay him on the ground.

1326

1327

1328

1329

1330

1331

1332

T1 Faster ♩ = 116

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1327

1328

1329

1330

1331

1332

T1 Faster ♩ = 116

1325

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1334

1335

1336

U1

1338

1339

1340

1341

Maria stands

kneeling next to Jordan

p *f*

1333

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1334

1335

1336

U1

1338

1339

1340

1341

1333

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1343

1344

1345

1346

1347

1348

1349

Pilar, Pablo & Augustin stand

1342

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

My left leg is broken It's bad - ly broken Yes bad - ly

1343 1344 1345 1346 1347 1348 1349

1342

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1351 1352 1353 1354 1355 1356 1357

Fernando takes Maria aside while the others talk with Jordan.

Whispering to Jordan

1350

Maria

Pilar *f*
We will bind it up___ You can ride with that.

Fernando

Jordan
ken

Rafael

Anselmo

Agustin

Pablo
There's no way that you can go with her.___ Are

Chorus

Clarinet *mf*

Pno *mf*

1351 1352 1353 1354 1355 1356 1357

1350

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1359

1360

1361

1362

1363

1364

1358

Maria *f* Oh Ro - ber -

Pilar

Fernando

Jordan *mf* Not much I think the nerve is crushed.

Rafael

Anselmo

Agustin

Pablo you in much pain?

Chorus

Clarinet

Pno

1359

1360

1361

1362

1363 *mf*

1364

1358

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

Jordan directly to Augustin

1366

1367

1368

1369

1370

1371

To Pilar and Agustín

Pilar, Pablo and Augustin sit

1365

Maria

to!

Pilar

Fernando

Jordan

When I say that you take her you take her. Yes she will want to stay— but take her

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1366

1367

1368

1369

1370

1371

1365

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1373

1374

1375

1376

1377

1378

1379

1372

Maria

Pilar

Fernando

Jordan

f

You ___ must take Ma - ri - a from this ter - ri - ble place.

Rafael

Anselmo

Agustin

Pablo

mf

Now talk fast In - gles ___ for there is lit - tle -

Chorus

Clarinet

mf

Pno

1373

1374

1375

1376

1377

1378

1379

1372

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1381
*Pilar, Pablo and
Augustin sit*

1382
Pablo, Pilar, Rafael, Fernando, and Primitivo stand to one side of the stage.

1380

Maria

Pilar

Fernando

Jordan *mf*
Gua - pa we will not be go - ing to A - mer - i - ca But I go al - ways with you where -

Rafael

Anselmo

Agustin

Pablo
time.

Chorus

Clarinet *mf*

Pno

1381

1382

1383

1384

1385

1386

1380

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1388

1389

1390

1391

1392

1393

1394

1387

Maria starts to cry.

Maria

Pilar

Fernando

Jordan
ev er you go ___ Do you un - der - stand my Gua - pa? ___ As long as there ___ is one of us there

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1388

1389

1390

1391

1392

1393

1394

1387

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1396

1397

1398

1399

1400

1401

V1

1403

1395

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1396

1397

1398

1399

1400

1401

V1

1403

1395

V1

V2

Va.

Vc.

Cb.

p *f*

ff

ff

mp

f

ff

mp

f

ff

p

ff

p

ff

p

ff

p

ff

p

ff

For Whom the Bell Tolls

Act Two Scene Five

1405

1406

1407

1408

1409

1410

1411

1404

Maria

ber - to I must stay with you

Pilar

Fernando

Jordan

No

Gua-pa What I do I

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1405

1406

1407

1408

1409

1410

1411

1404

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1413

1414

1415

1416

1417

1418

1412

Maria

Pilar

Fernando

Jordan

do a - lone. I could not do it well with you. If you go then I will be al - ways with

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf

Pno

mf

1413

1414

1415

1416

1417

1418

1412

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1420

1421

1422

1423

1424

1425

1419

Maria It is ea - si - er_

Pilar

Fernando

Jordan you. Which - ev - er one there is is both. You will go now for both of us.

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet *mf*

Pno

1420

1421

1422

1423

1424

1425

1419

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1427

1428

1429

1430

1431

1432

1426

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1427

1428

1429

1430

1431

1432

mf

1426

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1434

1435

1436

1437

1438

1439

1433

Maria

Pilar

Fernando

Jordan
hard-er for you to go___ You must not be sel - fish my Gua-pa_ You must do your du-ty now.___ You are

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet
mp

Pno

1434

1435

1436

1437

1438

1439

1433

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1441

1442

1443

1444

1445

1446

1440

Maria

Pilar

Fernando

Jordan

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf

Pno

1441

1442

1443

1444

1445

1446

1440

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1448

1449

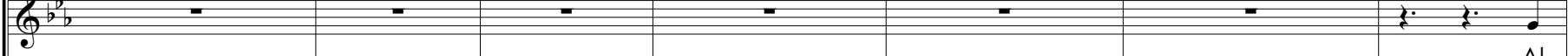
1450


1451

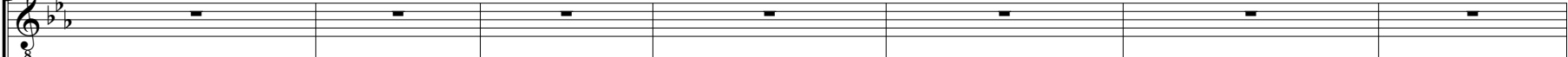
1452


1453

1447


Maria  Al -

Pilar 

Fernando 

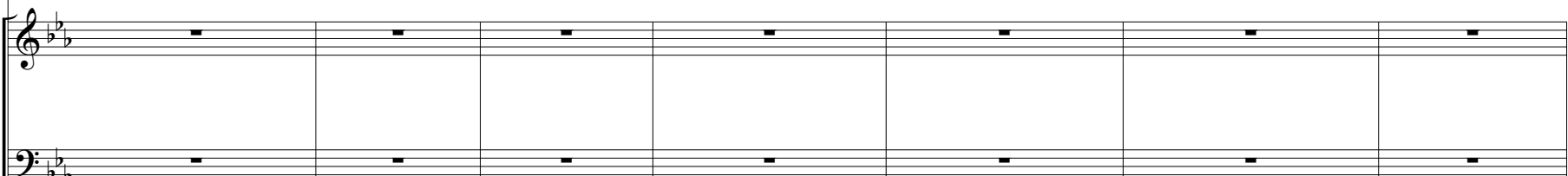
Jordan  show me that you are me too Gua-pa you must stand up you are all there will be of me.---

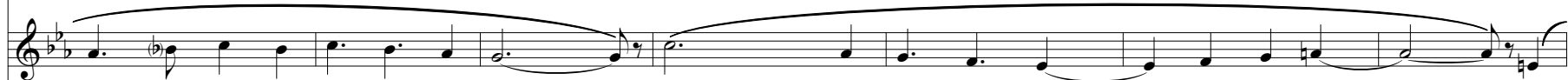
Rafael 

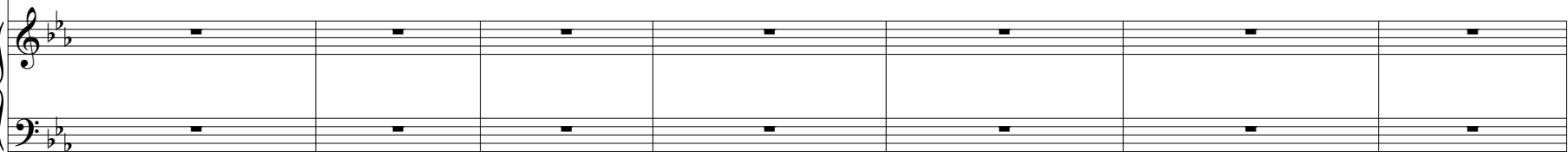
Anselmo 

Agustin 

Pablo 

Chorus 

Clarinet 

Pno 

1448

1449

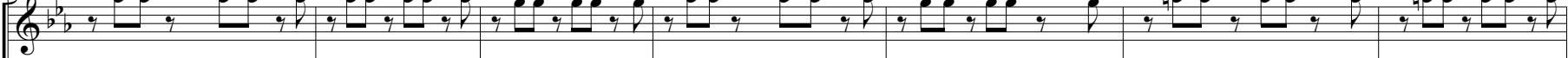
1450

1451

1452

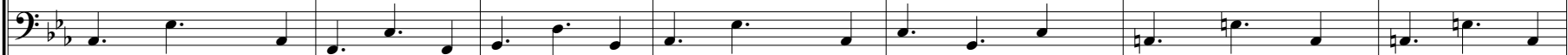
1453

1447

V1 

V2 

Va. 

Vc. 

Cb. 

For Whom the Bell Tolls

Act Two Scene Five

1455

1456

1457

1458

1459

1460

1461

1454

Maria

right I'll go for the both of us. I am rea - dy I will do my du - ty Oh Ro - ber - to

Pilar

Fernando

Jordan

Ma - ri - a

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1455

1456

1457

1458

1459

1460

1461

1454

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1463 1464 1465 1466 1467 1468 1469 1470

1462

Maria

I will go for the both of us. I am you now

Pilar

Fernando

Jordan

you are all there will be of me you are me now

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mp *f* *ff*

Pno

mp *f* *ff*

1463 1464 1465 1466 1467 1468 1469 1470

1462

V1

V2

Va.

Vc.

Cb.

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

For Whom the Bell Tolls

Act Two Scene Five

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.

Maria crosses stage with Pilar as Agustín kneels by Jordan.

1471 **W1** Slowly with expression ♩ = 74 **poco rit.** Augustin stands **a tempo**

1473 1474 1475 1476 1477 1478 1479 1480 1481 1482

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1471 **W1** Slowly with expression ♩ = 74 **poco rit.** **a tempo**

1476 1477 1478 1479 1480 1481 1482

V1

V2

Va.

Vc.

Cb.

mp

pizz.

mf

p

Sa-

For Whom the Bell Tolls

Act Two Scene Five

1484 1485 1486 1487 1488 1489 1490 1491 1492

1483

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

V1

V2

Va.

Vc.

Cb.

Sa-lut Look well af-ter Ma - ri-a the cropped head one

lut In-gles my dear friend

There is no pro-blem I'll

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

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

1484 1485 1486 1487 1488 1489 1490 1491 1492

For Whom the Bell Tolls

Act Two Scene Five

The rest of the company stands

1494

1495

1496

1497

1498

1499

1501

1502

Broadly

poco rit.

a tempo

X1

1493

Maria: Que pu - ta es la guer -

Pilar: Que pu - ta es la guer -

Fernando: Que pu - ta es la guer -

Jordan: -

Rafael: Que pu - ta es la guer -

Anselmo: -

Agustin: keep her safe to peace-ful-ly live out the rest of her life. Que pu - ta es la guer -

Pablo: Que pu - ta es la guer -

Chorus: Que pu - ta es la guer -

Clarinet: *p* *mf* *mp* *f* *p*

Pno: *mp* *p* *mp* *p*

1494

Broadly

poco rit.

1497

a tempo

X1

1501

1502

1493

V1: arco

V2: arco

Va.: arco

Vc.: arco piza

Cb.: arco

For Whom the Bell Tolls

Act Two Scene Five

1504

1505

1506

1507

1508

1509

1510

1511

poco rit. a tempo

1503

Maria ra In a war there are so ma-ny things like this and so much more.

Pilar ra In a war there are so ma-ny things like this and so much more.

Fernando ra In a war there are so ma-ny things like this and so much more.

Jordan

Rafael ra In a war there are so ma-ny things like this and so much more.

Anselmo

Agustin ra In a war there are so ma-ny things like this and so much more. Do you

Pablo ra In a war there are so ma-ny things like this and so much more.

Chorus ra In a war there are so ma-ny things like this and so much more.

Clarinet

Pno

1504

1505

1506

1507

1508

poco rit. a tempo

1511

1503

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1513

1514

1515

1516

1517

1518

1519

1520

Y1

Agustín hurries off stage and returns with the machine gun. He sets up next to Jordan.

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

Y1

1513

1514

1515

1516

1517

1518

1519

1520

1512

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1522 1523 1524 1525 1526 1527 1528 1529 1530 1531

1521

Maria: Ah

Pilar: Que pu - ta es la

Fernando: Que pu - ta es la

Jordan: sa - lut my friend get on_ with you.

Rafael: Que pu - ta es la

Anselmo: [Silent]

Agustin: es la guer - ra Sa - lut Sa - lut

Pablo: Que pu - ta es la

Chorus: Que pu - ta es la

Clarinet: *mf* *p* *mf* *mp* *f*

Pno: *mp* *p* *mp* *p* *mp* *p*

1522 1523 1524 1525 1526 1527 1528 1529 1530 1531

1521

V1: *m*

V2: *m*

Va.: *m*

Vc.: *pizz.*

Cb.: *m*

For Whom the Bell Tolls

Act Two Scene Five

Maria sits first, then everyone else leaving Jordan standing alone

1533 1534 1535 1536 1537 1538 1539 1540 1541 1542

1532

Maria Ah Ah

Pilar guer - ra In a war there are so ma-ny things like this and so much more.

Fernando guer - ra In a war there are so ma-ny things like this and so much more.

Jordan This *mp*

Rafael guer - ra In a war there are so ma-ny things like this and so much more.

Anselmo

Agustin In a war there are so ma-ny things like this and so much more.

Pablo guer - ra In a war there are so ma-ny things like this and so much more.

Chorus guer - ra In a war there are so ma-ny things like this and so much more.

Clarinet

Pno

1533 1534 1535 1536 1537 1538 1539 1540 1541 1542

1532

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

Maria and Pilar exit, followed by the others. Jordan is alone.

Z1 Slightly Faster ♩ = 100

1546

1547

1548

1549

1550

1551

Maria

Pilar

Fernando

Jordan

Rafael

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

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

Z1 Slightly Faster ♩ = 100

1547

1548

1549

1550

1551

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1553

1554

1555

1556

1557

1558

1559

1560

1552

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1553

1554

1555

1556

1557

1558

1559

1560

1552

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1562

1563

1564

1565

1566

1567

1568

1569

1570

1561

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1562

1563

1564

1565

1566

1567

1568

1569

1570

1561

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

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.

1577

1578

1579

A2

1581

1582

1571

Maria

Pilar

Fernando

Jordan

Rafael

Come now Jor-dan o-ver you

Anselmo

Agustin

Pablo

Chorus

Clarinet

f *mp*

Pno

f *mp*

1572

1573

1574

1575

1576

1577

1578

1579

A2

1581

1582

1571

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1584

1585

1586

1587

1588

1589

1590

1591

1583

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1584

1585

1586

1587

1588

1589

1590

1591

1583

V1

V2

Va.

Vc.

Cb.

go. — It's won-der-ful they have got-ten a-way. Now that they are a - way I do not mind it.

mp

For Whom the Bell Tolls

Act Two Scene Five

1593

1594

1595

1596

1597

1598

1599

1600

1601

rit.

a tempo

1592

Maria

Pilar

Fernando

Jordan

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mp

Pno

mp

1593

1594

1595

1596

1597

1598

1599

1600

1601

rit.

a tempo

1592

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1603

1604

B2

1606

1607

1608

1609

1610

1611

1602

Maria

Pilar

Fernando

Jordan

Rafael

I wish they would come now_ Let them come_ Let them come

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1603

1604

B2

1606

1607

1608

1609

1610

1611

1602

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1613

1614

1615

1616

1617

1618

1619

1620

1621

poco rit.

a tempo

1612

Maria

Pilar

Fernando

Jordan

now. If I pass out or fail to stand tall Then I am no good no good at all. I see

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

mf

Pno

1613

1614

1615

1616

1617

1618

1619

1620

1621

poco rit.

a tempo

1612

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

più mosso ♩ = 134

1623 1624 1625 1626 1627 1628 1629 1630

C2

1622

The sound of horses and men coming closer.

Maria

Pilar

Fernando

Jordan
them I see them now. I see them now. They had to

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

più mosso ♩ = 134

1623 1624 1625 1626 1627 1628 1629 1630

C2

1622

V1

V2

Va.

Vc.

Cb.

arco

mf

For Whom the Bell Tolls

Act Two Scene Five

1633 1634 1635 1636 1637 1638 1639 1640 1641

1632

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

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-

1633 1634 1635 1636 1637 1638 1639 1640 1641

1632

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1643

1644

1645

1646

1647

1648

1649

1650

1651

1642

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1643

1644

1645

1646

1647

1648

1649

1650

1651

1642

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1653 1654 1655 1656 1657 1658 1659 1660 1661

rit.

a tempo ♩ = 134

1652

Maria

Pilar

Fernando

Jordan
please let it start. — God let me do my part — That's all — That's

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1653 1654 1655 1656 1657 1658 1659 1660 1661

rit.

a tempo ♩ = 134

1652

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675

1664

Maria

Pilar

Fernando

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

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

1676

Maria

Pilar

Fernando

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

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

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

1676

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

Jordan aims his machine gun. He presses the trigger. The gun fires in a deafening roar.

Maria and Jordan stay standing till last note

D2 Not too fast ♩ = 110

1695

1696

1697

1698

1699

1689

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1690

D2 Not too fast ♩ = 110

1695

1696

1697

1698

1699

1689

V1

V2

Va.

Vc.

Cb.

senza sord.

f

pizz.

ff

f arco

For Whom the Bell Tolls

Act Two Scene Five

1701

1702

1703

1704

1705

1706

1707

1708

1709

1700

rit.

a tempo

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1701

1702

1703

1704

1705

1706

rit.

1707

1708

a tempo

1700

V1

V2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act Two Scene Five

1711 1712 1713 1714 1715 1716 1717 1718 1719 1720

molto rit.

1710

Maria

Pilar

Fernando

Jordan

Rafael

Anselmo

Agustin

Pablo

Chorus

Clarinet

Pno

1711 1712 1713 1714 1715 *molto rit.* 1718 1719 1720

1710

V1

V2

Va.

Vc.

Cb.