

## Act One

Ernest Hemingway's  
*For Whom the Bell Tolls*

### A New Opera in Two Acts

Music by Brian Wilbur Grundstrom

Libretto by David M. Dorsen



### Fighting Fascism and Sacrificing for Love

**H**emingway 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](http://www.brianwilbur.com)

seating order - stage left to stage right:

Lorenzo, Primitivo, Amalia, Isabella, Rosa, Pilar, Maria, Jordan, Pablo, Anselmo, Agustin/El Sordo, Rafael, Fernando, Joaquin



# Ernest Hemingway's For Whom the Bell Tolls

Overture for a New Opera in Two Acts  
Music by Brian Wilbur Grundstrom  
Libretto by David M. Dorsen



## Scene one Introduction

**♩=58**

Piano

## Pilar tells her story

**A** **♩=76**

13

21

**B** **♩=82** **Maria's Theme**

28

38

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# For Whom the Bell Tolls

## Overture

49 **C** ♩=100 Without Horses We Can't Fight

*mp* *f*

58

*ff* *f* *p*

65

*mp* *mf* *f*

### Robert Jordan Doesn't Teach English

74 **D** ♩=108 accelerando

82 ♩=154

91 *poco rit.*

*f* *mf* *f*

# For Whom the Bell Tolls

## Overture

*molto rit.*

**E**

$\bullet = 75$

Robert Jordan Meets the Band

100

musical score for measures 100-110. The score is in 3/4 time and E major. It features a piano introduction with a treble clef staff containing arpeggiated chords and a bass clef staff with a steady eighth-note accompaniment. The word "arco" is written above the first few notes of the treble staff.

111

musical score for measures 111-118. The score continues with the piano introduction. The treble staff has more arpeggiated chords, and the bass staff continues with eighth notes. Dynamic markings *p*, *mf*, and *f* are placed below the bass staff in the latter part of the section.

119

musical score for measures 119-127. The piano introduction concludes with a final chord in the treble staff and a sustained bass note in the bass staff. The piece ends with a double bar line.

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

**F**

*Lento*  $\bullet = 58$

Scene one Introduction

128

musical score for measures 128-137. The score is in 4/4 time and F major. It features a piano introduction with a treble clef staff containing sustained chords and a bass clef staff with a steady eighth-note accompaniment. The word "(arco)" is written above the first few notes of the treble staff, and the dynamic marking *pp* is written below the first few notes of the bass staff.

Robert Jordan meets Anselmo

**G**

Jordan and Anselmo stand

138

musical score for measures 138-147. The score continues with the piano introduction. The treble staff has sustained chords, and the bass staff continues with eighth notes. The piece ends with a double bar line.

# For Whom the Bell Tolls

Act One Scene One

148

*mp* **Freely**

Jordan *mp* This \_\_\_ must be the bridge \_\_\_ that I've been or - dered to blow up *mp*

Anselmo Yes

**Anselmo describes the bridge to Robert Jordan**

152

*mf*

Jordan It is an im-

Anselmo *mf* that is the bridge that you will ex-plode the day af-ter the day af-ter to-mor-row \_\_\_

156

*rit.*

**H** **Moderato** ♩ = 108

Jordan *mp* pos-ing bridge but I can do it I can do it how ma-ny soldiers are there? \_

Anselmo

# For Whom the Bell Tolls

## Act One Scene One

160

Jordan *mf* and what build-ings are there?

Anselmo There are twelve sold-iers\_\_\_ and a cor-por-al. There

164

Jordan

Anselmo is a guard house on each side of the bridge There is al-so a shack on the far side, down

168

Jordan And how are they de-ployed?

Anselmo close to the ri-ver where the men live.\_\_\_\_\_ Four are on du-ty\_\_\_

# For Whom the Bell Tolls

## Act One Scene One

172

Jordan



Anselmo

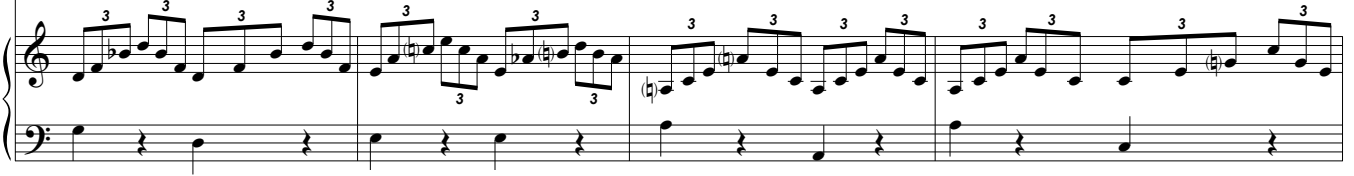
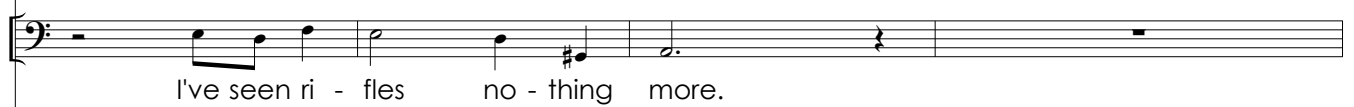


176

Jordan

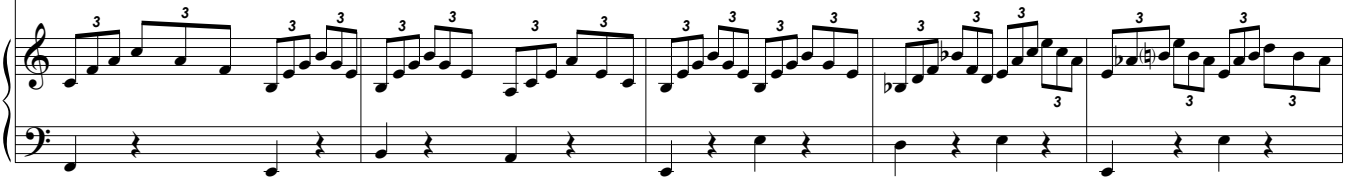


Anselmo



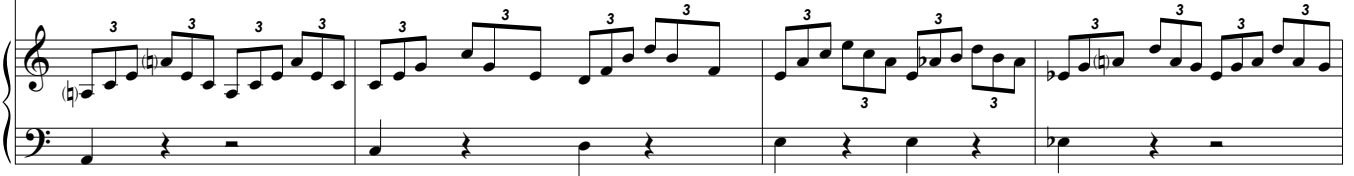
180

Jordan



185

Jordan



# For Whom the Bell Tolls

## Act One Scene One

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

**I** Slower ♩=80

189 Jordan

bridge be-fore I go

197 Jordan

*mf*

The Rus - sian gen-eral must have faith in me to en-trust me with this ma - jor

205 Jordan

task Much hard-er than when I blew up a train with ea-si-er ground to flee the scene

### Robert Jordan and Anselmo duet

**J**

213 Jordan

*mf* *f*

The war\_ has reached a cru-cial point We must stop\_ the fas-cists with this of

Anselmo

The war\_ has reached a cru-cial point. We must stop\_ the fas-cists with this of



# For Whom the Bell Tolls

## Act One Scene One

222

Jordan *mp* fen-sive Save this coun-try *mf* save their cause and snatch *f* vic-tory from de-feat's jaws.

Anselmo *mp* fen-sive Save this coun-try *mf* save our cause and snatch *f* vic-tory from de-feat's jaws.

231

Jordan folds his pad and puts his pencil away.

K

Jordan I \_\_\_\_\_ am fin-ished old \_\_\_\_\_ one let us start. *mf*

Anselmo \_\_\_\_\_ If I \_\_\_\_\_

238

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

Jordan \_\_\_\_\_

Anselmo may In-gles I had bet-ter go to the camp a-lone and in-form Pa - blo our lea - der that

# For Whom the Bell Tolls

Act One Scene One

**L** **Faster** ♩ = 180  
*mf*

242

Jordan

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

Anselmo

you have ar-rived.\_\_\_\_

248

Jordan

pea-sants in hun-ger and squa-lor\_\_\_\_ My dy-na-mite has de-stroyed hun-dreds of fas-cists

Anselmo

(none)

Anselmo pauses on his way out.

256

Jordan

One great of-fen-sive\_\_\_\_ and we'll re-store The Re - pub-lic.\_\_\_\_

Anselmo

One great of-fen-sive\_\_\_\_ and we'll re-store the Re - pub-lic\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene One

Anselmo exits, leaving Jordan alone on stage.

Anselmo sits

**M** Slower  $\bullet = 80$

Robert Jordan Lament

268

Jordan

*mp*  
This work is get-ting hard-er ve-ry much hard-er \_\_\_\_ Too ma - ny

Musical score for measure 268, featuring a vocal line and piano accompaniment. The tempo is marked 'Slower' with a quarter note equal to 80 beats. The dynamics are marked 'mp'.

277

Jordan

*mf*  
peo-ple are be-ing killed No one cares that In-no-cent are dy - ing \_\_\_\_

Musical score for measure 277, featuring a vocal line and piano accompaniment. The dynamics are marked 'mf'.

287

Jordan

**N**

I can not go on much lon - ger my heart is filled \_\_\_\_ I have to com-plete my

Musical score for measure 287, featuring a vocal line and piano accompaniment. A red box with the letter 'N' is placed above the measure number.

297

Jordan

Anselmo returns

cur-rent mis-sion Too ma-ny lives de-pend on my suc-cess af-ter that I'll go back to my

Musical score for measure 297, featuring a vocal line and piano accompaniment. The text 'Anselmo returns' is written above the measure number.

# For Whom the Bell Tolls

Act One Scene One

Slightly Faster  $\text{♩} = 86$

ten. O

305

Jordan *mf* stu-dents\_\_\_ and shed my dir - ty mil - li - tar - y dress\_\_\_\_\_ God give us the *mf*

Anselmo God give us the

314

Jordan strength for one more mis-sion to help all\_\_\_ the o-pressed who are my al-lies\_\_\_ I on-ly

Anselmo strength for one more mis-sion to help all\_\_\_ the o-pressed who are our al-lies\_\_\_ I on-ly

Pablo, who has followed Anselmo, enters. He has a carbine slung over his shoulder. His manner is unfriendly and sullen.

322

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

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

# For Whom the Bell Tolls

## Act One Scene One

Anselmo and Pablo stand

Anselmo introduces Robert Jordan to Pablo

Slightly Slower ♩=70

**P** Faster ♩=123

330

Jordan

Anselmo

*mf*

Pa - blo I bring the new dy-na-mi-ter

337

Jordan

Anselmo

*mf*

Sa - lud \_\_\_\_\_ Sa -

His name is \_\_\_\_\_ Ro-ber-to he is A - mer-i-can

343

To Jordan

*mf*

Jordan

Anselmo

Pablo

*mf*

lud com-mand - er Dy - na-mite

What have you in the packs? \_\_\_\_\_

# For Whom the Bell Tolls

Act One Scene One

348

Jordan *mf* and de - to - na - tors

Anselmo That is \_\_\_\_\_ Pa - blo He's the \_\_\_\_\_

Pablo

Robert Jordan and Pablo discuss the bridge

353

Jordan *mp* I can see it

Anselmo boss here a ve - ry strong man

Pablo

358

Q

Jordan *mf*

Pablo What are you go - ing to do with the dy - na - mite

# For Whom the Bell Tolls

## Act One Scene One

362

*f* Indicating bridge in background.

Jordan *f* Blow up that bridge That is\_\_\_

Pablo *f* Blow up that bridge Not \_\_\_\_\_ that bridge

367

Jordan my bus-ness

Pablo *mp* If \_\_\_\_\_ it is in this ter-ri-to-ry \_\_\_\_\_ *f* It is

373

**R**

Pablo my \_\_\_\_\_ bus-siness \_\_\_\_\_ You can-not blow brid-ges

# For Whom the Bell Tolls

Act One Scene One

378

Pablo

close to where you live if you want to stay a-live \_\_\_\_\_

This block contains the musical score for measure 378. It features a vocal line for Pablo in the bass clef and a piano accompaniment in the grand staff. The key signature is three flats (B-flat major/D minor). The vocal line has a melodic line with a long note at the end. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

382

Pablo

you live in one place but op-er-ate in a - no-ther \_\_\_\_\_

This block contains the musical score for measure 382. It features a vocal line for Pablo in the bass clef and a piano accompaniment in the grand staff. The key signature is three flats. The vocal line has a melodic line with a long note at the end. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

387

Pablo

If we blow up this bridge then we must leave our cave \_\_\_\_\_

This block contains the musical score for measure 387. It features a vocal line for Pablo in the bass clef and a piano accompaniment in the grand staff. The key signature is three flats. The vocal line has a melodic line with a long note at the end. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

391

Pablo

Why not blow up a train or a bridge

This block contains the musical score for measure 391. It features a vocal line for Pablo in the bass clef and a piano accompaniment in the grand staff. The key signature is three flats. The vocal line has a melodic line with a long note at the end. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



# For Whom the Bell Tolls

## Act One Scene One

395

Pablo

far a - way

399

Jordan

*mf* **S** **Faster** ♩=136

This bridge is part of a big-ger plan

404

Jordan

Which is all they've allowed me to say I come here on-ly to

409

Jordan

do my du-ty I must do what I am ordered to do

# For Whom the Bell Tolls

## Act One Scene One

**415** **T**

Jordan

*mf*

Pablo

The fas-cists are ve-ry strong I see them al-ways

*mf*

**420**

Pablo

stron-ger Al-ways bet - ter armed than us. They roam the moun-tains

**426**

Pablo

track-ing us down like sheep with their planes and their guns

*subito p mf*

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

*Pablo and Anselmo sit*

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

**433**

Pablo

*p p mf p mf p*

# For Whom the Bell Tolls

Act One Scene One

ten.

V  
mp

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

442

Jordan

Musical score for measures 442-447. The vocal line (Jordan) begins with a rest, then sings: "I do not like that sad - ness I do not". The piano accompaniment features dynamic markings: *mf*, *p*, *mf*, *p*, *mp*, *p*, and *mf*.

ten.

*f*

448

Jordan

Musical score for measures 448-452. The vocal line (Jordan) continues: "like that sad - ness That is the sad - ness they get be - fore". The piano accompaniment features dynamic markings: *p* and *mf*.

453

Jordan

Jordan sits

Musical score for measures 453-457. The vocal line (Jordan) continues: "they quit be - fore they be - tray". The piano accompaniment features dynamic markings: *p* and *mf*. The score ends with a double bar line.

# For Whom the Bell Tolls

## Act One Scene Two

### Robert Jordan meets the band

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

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

**458** **Z** Slower ♩=86

Piano

**465**

Rafael, Jordan and Anselmo stand

**A1**

Rafael greets Anselmo and Jordan. Rafael is cheerful.

**473**

Rafael

Ho - la \_\_\_\_\_

Anselmo

That is Ra-fa-el \_\_\_\_\_ He's a gy - psy \_\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene Two

482

*mf* Anselmo exits into the cave.

Jordan

Rafael

Anselmo

What do gy-psies do in the war? *mf*

They keep on

Gyp-sies talk much and kill lit - tle

*mf* *p* *mp*

489

*mf*

Jordan

Rafael

that is good

be-ing gyp - sies the best a - mi - go

*mf* *p*

### The men drink

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

495

**B1**

# For Whom the Bell Tolls

Act One Scene Two

506

*p* *mf* *f*

As Anselmo introduces, each person stands.

C1

Everyone gathers around Jordan

517

Anselmo

*mf*

These are the o-ther mem-bers of our band— A-gus - tin, Lor-en-zo Fer-

The men dip a cup into the basin and drink. **accel.**

526

Anselmo

nan-do— Is-a-bel-la— Ro-sa A-ma-li-a and Pri-mi - ti-vo and here is some wine—

# For Whom the Bell Tolls

## Act One Scene Two

**D1** Moderato ♩=99

536

*mf*

Jordan

How ma-ny are you? Who are the o-thers?

Anselmo

We are twelve of us There is\_\_ the mu -

*mf*

543

*rit.*

Jordan

and how is the mu - jer of Pab - lo?

Anselmo

jer of Pab - lo

# For Whom the Bell Tolls

Act One Scene Two

Faster ♩ = 107

546

Rosa

Isabella

Amalia

Fernando *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you

Rafael *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you

Joaquin *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you

Anselmo *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you

Agustin *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you

Lorenzo *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you

Primitivo *f*  
Some-thing bar - bar - i - ous some-thing ve - ry bar - bar - i - ous\_\_ If you



# For Whom the Bell Tolls

Act One Scene Two

549

Rosa  
But a hun-dred times\_\_ bra - ver than

Isabella  
But a hun-dred times\_\_ bra - ver than

Amalia  
But a hun-dred times\_\_ bra - ver than

Fernando  
think Pab-lo is ug - ly you should see his wo - man

Rafael  
think Pab-lo is ug - ly you should see his wo - man

Joaquin  
think Pab-lo is ug - ly you should see his wo - man

Anselmo  
think Pab-lo is ug - ly you should see his wo - man

Agustin  
think Pab-lo is ug - ly you should see his wo - man

Lorenzo  
think Pab-lo is ug - ly you should see his wo - man

Primitivo  
think Pab-lo is ug - ly you should see his wo - man

# For Whom the Bell Tolls

## Act One Scene Two

552

Rosa  
Pa-blo — She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Isabella  
Pa-blo — She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Amalia  
Pa-blo — She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Fernando  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Rafael  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Joaquin  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Anselmo  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Agustin  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Lorenzo  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Primitivo  
She's some-thing bar-bar-i-ous some-thing ve-ry bar-bar-i-ous —

Piano accompaniment

# For Whom the Bell Tolls

Act One Scene Two

557

E1

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

Rosa  
Pa-blo killed more fas-cists than the cho-le-ra

Isabella  
Pa-blo killed more fas-cists than the cho-le-ra

Amalia  
Pa-blo killed more fas-cists than the cho-le-ra

Fernando  
Pa-blo killed more fas-cists than the cho-le-ra

Rafael  
Pa-blo killed more fas-cists than the cho-le-ra

Joaquin  
Pa-blo killed more fas-cists than the cho-le-ra

Anselmo  
Pa-blo was brave at the be-gin-ing fas-cists than the cho-le-ra

Agustin  
fas-cists than the cho-le-ra

Lorenzo  
fas-cists than the cho-le-ra

Primitivo  
fas-cists than the cho-le-ra

27

# For Whom the Bell Tolls

## Act One Scene Two

562

Rosa  
He killed more Fas-cists than the ty-phoid fe-ver

Pilar  
but since along time he is muy flo-jo

Isabella  
He killed more Fas-cists than the ty-phoid fe-ver

Amalia  
He killed more Fas-cists than the ty-phoid fe-ver

Fernando  
He killed more Fas-cists than the ty-phoid fe-ver

Rafael  
He killed more Fas-cists than the ty-phoid fe-ver

Joaquin  
He killed more Fas-cists than the ty-phoid fe-ver

Anselmo  
He killed more Fas-cists than the ty-phoid fe-ver

Agustin  
He killed more Fas-cists than the ty-phoid fe-ver

Lorenzo  
He killed more Fas-cists than the ty-phoid fe-ver

Primitivo  
He killed more Fas-cists than the ty-phoid fe-ver

*mp*

# For Whom the Bell Tolls

## Act One Scene Two

*rit.*

To Pilar  
*a tempo*

567

Rosa  
He is ve - ry flac-id\_\_ Pa - blo once was as brave

Isabella  
He is ve - ry flac-id\_\_ Pa - blo once was as brave

Amalia  
He is ve - ry flac-id\_\_ Pa - blo once was as brave

Fernando  
He is ve - ry flac-id\_\_ Pa - blo once was as brave

Rafael  
he is ve - ry flac-id\_\_ Pa - blo once was as brave

Joaquin  
he is ve - ry flac-id\_\_ Pa - blo once was as brave

Anselmo  
he is ve - ry flac-id\_\_ Pa - blo once was as brave

Agustin  
He is much a-fraid to die Pa - blo once\_\_ was as brave

Lorenzo  
he is ve - ry flac-id\_\_ Pa - blo once was as brave

Primitivo  
he is ve - ry flac-id\_\_ Pa - blo once was as brave

*f* *mp* *f*

# For Whom the Bell Tolls

## Act One Scene Two

572

Rosa  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Isabella  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Amalia  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Fernando  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Rafael  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Joaquin  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Anselmo  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Agustin  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger *f* At least

Lorenzo  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger

Primitivo  
as your ma-ta-dor Fin-to de Pa-len-ci-a but is no lon-ger



# For Whom the Bell Tolls

Act One Scene Two

577

Rosa

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

What say you Pa-blo's wo-man

What say you Pa-blo's wo-man

What say you Pa-blo's wo-man

Let's hear it from Pi-lar

Fin-to was tu-ber-cu-lar

What say you Pa-blo's wo-man

What say you Pa-blo's wo-man

What say you Pa-blo's wo-man

*mp*

*mp*

# For Whom the Bell Tolls

Act One Scene Two

F1

582 *mf*  
Pilar

Who would-n't be tu - ber - cu - lar from the pun-ish-ment he re - ceived

586  
Pilar

in this coun-try where no poor man can ev-er hope to make mon - ey un-less he

590  
Pilar

is a cri-mi-nal or a bull fight-er or a ten-or in the o - pera



# For Whom the Bell Tolls

Robert Jordan meets Pilar

Act One Scene Two

596

**G1** Allegretto ♩=116

To Jordan *mf*

Rosa  
Pilar  
Isabella  
Amalia  
Fernando  
Jordan  
Rafael  
Joaquin  
Anselmo  
Agustin  
Lorenzo  
Primitivo

Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta Do you  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta  
Ho - la - ca - ma - ra - ta

*f*

# For Whom the Bell Tolls

## Act One Scene Two

602

Rosa  
a-no-ther train a no-ther train a-no-ther train No...

Pilar  
come for us\_ to do a-no-ther train?

Isabella  
a-no-ther train a no-ther train a-no-ther train No...

Amalia  
a-no-ther train a - no-ther train a-no-ther train No...

Fernando  
a-no-ther train a no-ther train a-no-ther train No...

Jordan  
No -

Rafael  
a-no-ther train a no-ther train a-no-ther train No...

Joaquin  
a-no-ther train a - no-ther train a-no-ther train No...

Anselmo  
a-no-ther train a no-ther train a-no-ther train No...

Agustin  
a-no-ther train a no-ther train a-no-ther train No...

Lorenzo  
a-no-ther train a no-ther train a-no-ther train No...

Primitivo  
a-no-ther train a - no-ther train a-no-ther train No...

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

# For Whom the Bell Tolls

## Act One Scene Two

607

*mp* *f* *mf*

Rosa  
— a bridge a bridge for a bridge ve - ry —

Pilar  
— — — — —

Isabella  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Amalia  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Fernando  
— a bridge a bridge for a bridge ve - ry —

Jordan  
*f*  
— for a bridge a ve - ry im - por - tant

Rafael  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Joaquin  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Anselmo  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Agustin  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Lorenzo  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

Primitivo  
*mp* *f* *mf*  
— a bridge a bridge for a bridge ve - ry —

*mf*

# For Whom the Bell Tolls

## Act One Scene Two

612

*f* *mp*

Rosa  
im - por - tant bridge im - por - tant bridge It is

Pilar

Isabella  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Amalia  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Fernando  
im - por - tant bridge im - por - tant bridge *f* *mf* It is

Jordan  
bridge It is the bridge near -

Rafael  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Joaquin  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Anselmo  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Agustin  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Lorenzo  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

Primitivo  
im - por - tant bridge im - por - tant bridge *f* *mp* It is

*mp*

# For Whom the Bell Tolls

## Act One Scene Two

616

*mf*

Rosa  
— the bridge near-by the bridge near-by which you must you must

Pilar

*mf*

Isabella  
— the bridge near-by the bridge near-by which you must you must

*mf*

Amalia  
— the bridge near-by the bridge near-by which you must you must

*mf*

Fernando  
— the bridge near-by the bridge near-by which you must you must

*f*

Jordan  
by \_\_\_\_\_ which I must \_\_\_\_\_ ex-am-ine

*mf*

Rafael  
— the bridge near-by the bridge near-by which you must you must

*mf*

Joaquin  
— the bridge near-by the bridge near-by which you must you must

*mf*

Anselmo  
— the bridge near-by the bridge near-by which you must you must

*mf*

Agustin  
— the bridge near-by the bridge near-by which you must you must

*mf*

Lorenzo  
— the bridge near-by the bridge near-by which you must you must

*mf*

Primitivo  
— the bridge near-by the bridge near-by which you must you must

*mf*

# For Whom the Bell Tolls

## Act One Scene Two

Pablo stands

620

*p*

Rosa  
un-der the light of the moon un-der the light the light of the

Pilar

Isabella  
un-der the light of the moon un-der the light the light of the

Amalia  
un-der the light of the moon un-der the light the light of the

Fernando  
un-der the light of the moon un-der the light the light of the

Jordan  
la - ter un-der the light of the moon

Rafael  
un-der the light of the moon un-der the light the light of the

Joaquin  
un-der the light of the moon un-der the light the light of the

Anselmo  
un-der the light of the moon un-der the light the light of the

Agustin  
un-der the light of the moon un-der the light the light of the

Lorenzo  
un-der the light of the moon un-der the light the light of the

Primitivo  
un-der the light of the moon un-der the light the light of the

*pp*

# For Whom the Bell Tolls

## Act One Scene Two

Pilar calls Pablo a drunkard

Pablo crosses back to the basin  
and helps himself to wine, drinks then spits it out.

**H1**

Pablo sits

624

To Pablo

Rosa  
moon the moon the moon the moon the moon  
Drunkard! Rot-ten

Pilar  
Bor - ra-cho!

Isabella  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

Amalia  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

Fernando  
moon the moon the moon the moon the moon  
Drunkard! Rot-ten

Jordan

Rafael  
moon the moon the moon the moon the moon  
Drunkard! Rot-ten

Joaquin  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

Anselmo  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

Agustin  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

Pablo  
Pablo spoken sarcastically "the moon"  
the moon  
Drunkard! Rot-ten

Lorenzo  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

Primitivo  
moon the moon the moon the moon the moon  
Drunkard Rot-ten

*mf* *mp* *mf*

# For Whom the Bell Tolls

## Act One Scene Two

629

To Jordan  
*p*

*f*

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

Pilar  
Pa - blo is drink - ing all the time.

Isabella  
bo - ra - cho Pa - - - blo

Amalia  
bo - ra - cho Pa - - - blo

Fernando  
bo - ra cho Pa - - - blo

Jordan

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

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

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

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

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

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

*mp* *mf*



# For Whom the Bell Tolls

## Act One Scene Two

633

*mp*

Rosa

bo - ra - cho

Pilar

This life is ru - in - ing him

Isabella

- - - -

Amalia

- - - -

Fernando

- - - -

Jordan

- - - -

Rafael

bo - ra - cho

*mp*

Joaquin

bo - ra - cho

*mp*

Anselmo

bo - ra - cho

*mp*

Agustin

bo - ra - cho

*mp*

Lorenzo

bo - ra - cho

*mp*

Primitivo

bo - ra - cho

*mp*

mp

# For Whom the Bell Tolls

## Act One Scene Two

637

*f* *mp* *mp*

Rosa  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

Pilar  
\_\_\_\_\_ Now that\_ he's stol-en five hor-ses\_ He has be -

*f* *mp* *mp*

Isabella  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*f* *mp* *mp*

Amalia  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

Fernando  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

Jordan  
\_\_\_\_\_

*f* *mp* *mp*

Rafael  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*f* *mp* *mp*

Joaquin  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*f* *mp* *mp*

Anselmo  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*f* *mp* *mp*

Agustin  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*f* *mp* *mp*

Lorenzo  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*f* *mp* *mp*

Primitivo  
bo - ra - cho \_\_\_\_\_ Sto - len five hor - ses

*mf* *mp*

# For Whom the Bell Tolls

## Act One Scene Two

642

Rosa  
A ca - pi - ta - list

Pilar  
come a ca - pi - ta - list He

Isabella  
A ca - pi - ta - list

Amalia  
A ca - pi - ta - list

Fernando  
A ca - pi - ta - list

Jordan

Rafael  
A ca - pi - ta - list

Joaquin  
A ca - pi - ta - list

Anselmo  
A ca - pi - ta - list

Agustin  
A ca - pi - ta - list

Lorenzo  
A ca - pi - ta - list

Primitivo  
A ca - pi - ta - list

43

# For Whom the Bell Tolls

## Act One Scene Two

648

*f*

Rosa For - more than three months

Pilar does not want to take a-ny chan - ces

*f*

Isabella For \_\_\_ more than three months

*f*

Amalia For \_\_\_ more than three months

*f*

Fernando For \_\_\_ more than three months

Jordan

*f*

Rafael For \_\_\_ more than three months

*f*

Joaquin For \_\_\_ more than three months

*f*

Anselmo For \_\_\_ more than three months

*f*

Agustin For - more than three months

*f*

Lorenzo For \_\_\_ more than three months

*f*

Primitivo For \_\_\_ more than three months

*mp* *mf*

# For Whom the Bell Tolls

## Act One Scene Two

*Pablo stands*

654

Rosa  
we've done no - - - thing

Pilar

Isabella  
we've done no - - - thing

Amalia  
we've done no - - - thing

Fernando  
we've done no - - - thing

Jordan

Rafael  
we've done no - - - thing

Joaquin  
we've done no - - - thing

Anselmo  
we've done no - - - thing

Agustin  
we've done no - - - thing

Lorenzo  
we've done no - - - thing

Primitivo  
we've done no - - - thing

*f*

# For Whom the Bell Tolls

Act One Scene Two

11

658

Pablo needs horses to fight

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Pablo

Lorenzo

Primitivo

*mf*

*f*

*ff*

*f*

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

46

# For Whom the Bell Tolls

Act One Scene Two

661

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Pablo  
hor-ses we can't es-cape af-ter we've blown the bridge If I de-

Lorenzo

Primitivo

*mp*

# For Whom the Bell Tolls

Act One Scene Two

664

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Pablo  
cide we should do so

Lorenzo

Primitivo



# For Whom the Bell Tolls

## Act One Scene Two

667

J1

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Pablo

Lorenzo

Primitivo

With-out hor-ses we can't fight With-out hor-ses we can't win With-out

mf

# For Whom the Bell Tolls

## Act One Scene Two

670

Rosa  
oo

Pilar  
oo

Isabella  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Amalia  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Fernando  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Jordan

Rafael  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Joaquin  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Anselmo  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Agustin  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Pablo

Lorenzo  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Primitivo  
hor-ses we can't es-cape af-ter we've blown the bridge With-out *p*

Piano accompaniment

# For Whom the Bell Tolls

## Act One Scene Two

673

Rosa  
Pilar  
Isabella  
Amalia  
Fernando  
Jordan  
Rafael  
Joaquin  
Anselmo  
Agustin  
Pablo  
Lorenzo  
Primitivo

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

*p* *mp* *mf*

# For Whom the Bell Tolls

## Act One Scene Two

Maria saunters out of the cave.

676

Rosa

Pilar

Isabella

af-ter we've blown the bridge

Amalia

af-ter we've blown the bridge

Fernando

af-ter we've blown the bridge

Jordan

Rafael

af-ter we've blown the bridge

Joaquin

af-ter we've blown the bridge

Anselmo

af-ter we've blown the bridge

Agustin

af-ter we've blown the bridge

Pablo

*f*

If I de - cide we should do so.

Lorenzo

af-ter we've blown the bridge

Primitivo

af-ter we've blown the bridge

*mp*

*p*

# For Whom the Bell Tolls

## Act One Scene Two

Jordan notices Maria.

L1

Slower ♩=90

*accelerando*

681

Musical score for Act One Scene Two, page 53. The score includes vocal parts for Rosa, Pilar, Isabella, Amalia, Fernando, Jordan, Rafael, Joaquin, Anselmo, Agustin, Pablo, Lorenzo, and Primitivo, along with a piano accompaniment. The music is in 4/4 time and features a *pp* dynamic marking.

# For Whom the Bell Tolls

## Act One Scene Two

Robert Jordan doesn't teach English

**Allegro** ♩ = 155

688

Rosa  
Come to Spain  
*mf*

Pilar  
Come to Spain  
*mf*

Isabella  
Come to Spain  
*mf*

Amalia  
Come to Spain

Fernando  
Come to Spain  
*mf*

Jordan  
I teach Span-ish  
*mf*

Rafael  
*f*  
How did you hap-pen to come to Spain  
*mf*

Joaquin  
Come to Spain  
*mf*

Anselmo  
Come to Spain  
*mf*

Agustin  
Come to Spain  
*mf*

Lorenzo  
Come to Spain  
*mf*

Primitivo  
Come to Spain

54

# For Whom the Bell Tolls

Act One Scene Two

693

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

at a un-i-ver - si - ty in the ve - ry mid - dle of A-mer - i - ca

*mf*

A -

*mf*

A -

*mf*

A -

*mf*

A -

*mf*

A -

*mf*

A -

*mf*

A -

# For Whom the Bell Tolls

Act One Scene Two

699

*mf*  
Rosa  
A-mer-i-ca A-mer-i-ca!

*mf*  
Pilar  
A-mer-i-ca A-mer-i-ca!

*mf*  
Isabella  
A-mer-i-ca A-mer-i-ca!

*mf*  
Amalia  
A-mer-i-ca A-mer-i-ca!

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

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

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

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

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

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

Lorenzo  
mer-i-ca A-mer-i-ca

Primitivo  
mer-i-ca A-mer-i-ca



# For Whom the Bell Tolls

## Act One Scene Two

M1

*Maria continues to stand and watch*

706

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

I came to Spain to de-feat the land own -

*f*

# For Whom the Bell Tolls

## Act One Scene Two

**711**

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

ers \_\_\_\_\_ and their bru - tal al - ly the wealth - y church

The

The

The

The

The

The

The

# For Whom the Bell Tolls

## Act One Scene Two

716

Rosa  
the wealth-y church the wealth-y church

Pilar  
the wealth-y church the wealth-y church

Isabella  
the wealth-y church the wealth-y church

Amalia  
the wealth-y church the wealth-y church

Fernando  
wealth-y church the wealth-y church

Jordan  
*f*  
Who work to-ge-ther

Rafael  
wealth-y church the wealth-y church

Joaquin

Anselmo  
wealth-y church the wealth-y church

Agustin  
wealth-y church the wealth-y church

Lorenzo  
wealth-y church the wealth-y church

Primitivo  
wealth-y church the wealth-y church

# For Whom the Bell Tolls

## Act One Scene Two

721

Rosa  
the land own-ers the land own-ers

Pilar  
the land own-ers the land own-ers

Isabella  
the land own-ers the land own-ers

Amalia  
the land own-ers the land own-ers

Fernando  
*f*  
The land own-ers the land own-ers

Jordan  
to ex-ploit the poor

Rafael  
*f*  
The land own-ers the land own-ers

Joaquin  
*f*  
The land own-ers the land own-ers

Anselmo  
*f*  
The land own-ers the land own-ers

Agustin  
*f*  
The land own-ers the land own-ers

Lorenzo  
*f*  
The land own-ers the land own-ers

Primitivo  
*f*  
The land own-ers the land own-ers

60

# For Whom the Bell Tolls

## Act One Scene Two

726

N1

Mocking Jordan

*mp*

Rosa  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Pilar  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Isabella  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Amalia  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Fernando  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

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

Joaquin  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Anselmo  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Agustin  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Lorenzo  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

Primitivo  
a pro-fes-sor a pro-fes-sor a pro-fes-sor

*arco*  
*mp* *p*

# For Whom the Bell Tolls

## Act One Scene Two

732

Mocking Jordan

*mf*

*f*

Rosa  
no beard no beard no beard Span-  
*mf* *f*

Pilar  
no beard no beard no beard Span-  
*mf* *f*

Isabella  
no beard no beard no beard Span-  
*mf* *f*

Amalia  
no beard no beard no beard Span-

Fernando  
no beard no beard no beard

Rafael  
*f*  
But why Span-ish?

Joaquin  
*mf*  
no beard no beard no beard

Anselmo  
no beard no beard no beard

Agustín  
no beard no beard no beard

Pablo  
*f*  
He has no beard!

Lorenzo  
*mf*  
no beard no beard no beard

Primitivo  
*mf*  
no beard no beard no beard

*mp* *mf*

# For Whom the Bell Tolls

Act One Scene Two

738

Rosa  
ish  
Eng - lish

Pilar  
ish  
Eng - lish

Isabella  
ish  
Eng - lish

Amalia  
ish  
Eng - lish

Fernando  
ea-si - er  
Eng - lish

Rafael  
would it not be ea-si-er to teach Eng - lish since you are Eng - lish?

Joaquin  
ea-si - er  
Eng - lish

Anselmo  
ea-si - er  
Eng - lish

Agustin  
ea-si - er  
Eng - lish

Pablo

Lorenzo  
ea-si - er  
Eng - lish

Primitivo  
ea-si - er  
Eng - lish

Piano accompaniment

# For Whom the Bell Tolls

## Act One Scene Two

01

744

Rosa  
Span - ish as we do

Pilar  
Span - ish as we do

Isabella  
Span - ish as we do

Amalia  
Span - ish as we do

Fernando  
Span - ish as we do

Rafael  
Span - ish as we do

Joaquin  
Span - ish as we do

Anselmo  
He speaks Span-ish al-most as well as we do

Agustin  
Span - ish as we do

Pablo

Lorenzo  
Span - ish as we do

Primitivo  
Span - ish as we do

64



# For Whom the Bell Tolls

## Act One Scene Two

P1

750

*f*

Rosa

Teach Span-ish

*f*

Pilar

Teach Span-ish

*f*

Isabella

Teach Span-ish

*f*

Amalia

Teach Span-ish

*f*

Fernando

Teach Span-ish

*f*

Rafael

teach Span-ish

*f*

Joaquin

teach Span-ish

*f*

Anselmo

Why should he not teach Span-ish?

*f*

Agustin

teach Span-ish

*f*

Pablo

He's a false pro-

*f*

Lorenzo

teach Span-ish

*f*

Primitivo

teach Span-ish

*mp*

# For Whom the Bell Tolls

## Act One Scene Two

756

*p*  
Rosa a beard a beard

*mp*  
Pilar He does-n't teach Span-

*p*  
Isabella a beard a beard

*p*  
Amalia a beard a beard

*p*  
Fernando a beard a beard

*p*  
Rafael a beard a beard

*p*  
Joaquin a beard a beard

*p*  
Anselmo a beard a beard

*p*  
Agustin a beard a beard

Pablo fes-sor He has-n't got a beard

*p*  
Lorenzo a beard a beard

*p*  
Primitivo a beard a beard

*p*  
*mp*

# For Whom the Bell Tolls

## Act One Scene Two

763

*f* *p* *mf*

Rosa  
Span-iards I should hope not I should hope not

*f* *p*  
Pilar  
ish to Span-iards

*f* *p* *mf*  
Isabella  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Amalia  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Fernando  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Rafael  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Joaquin  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Anselmo  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Agustin  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Lorenzo  
Span-iards I should hope not I should hope not

*f* *p* *mf*  
Primitivo  
Span-iards I should hope not I should hope not

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

# For Whom the Bell Tolls

## Act One Scene Two

Q1

769

Rosa  
I should hope not

Pilar  
Mule! He tea-ches Span - ish to

Isabella  
I should hope not

Amalia  
I should hope not

Fernando  
I should hope not

Rafael  
I should hope not

Joaquin  
I should hope not

Anselmo  
I should hope not

Agustin  
I should hope not

Lorenzo  
I should hope not

Primitivo  
I should hope not

*p* *ff*

# For Whom the Bell Tolls

## Act One Scene Two

775

*f*

Rosa  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Pilar  
North A-mer-i - cans \_\_\_\_\_ who speak Eng - lish \_\_\_\_\_ who speak

Isabella  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Amalia  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Fernando  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Rafael  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Joaquin  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Anselmo  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Agustin  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Lorenzo  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_

Primitivo  
*f*  
A-mer-i - cans \_\_\_\_\_ who \_\_\_\_\_ speak Eng - lish \_\_\_\_\_



# For Whom the Bell Tolls

## Act One Scene Two

782

Rosa  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Pilar  
Eng - lish Eng - lish

Isabella  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Amalia  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Fernando  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Rafael  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Joaquin  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Anselmo  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Agustin  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Lorenzo  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

Primitivo  
— speak Eng-lish Eng-lish Eng - lish Eng - lish

*f* *ff* *mp* *fff*

# For Whom the Bell Tolls

## Act One Scene Two

Robert Jordan meets Maria

**789** **R1** **Andante** ♩=82 The women go into the cave.

**803** The women bring out the food and serve the men.

**814** **S1** Jordan's and Maria's eyes lock. Maria serves Jordan the food. Jordan notices Maria.

**826** To Jordan – asking why he is looking at her so intensely **T1** *mf* **Rafael and Agustin stand**

Maria *mp* Ho - la \_\_\_\_\_ ca - ma - ra - ta \_\_\_\_\_

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

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

Maria \_\_\_\_\_ that is the way I comb it \_\_\_\_\_ they gave me this hair cut \_\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene Two

U1

Rafael and Agustin stand

847

Maria *mf* in pri-son Val - lo-do - lid \_\_\_\_\_

Rafael *mf* We found her hid-den in the rocks \_\_\_\_\_

Agustin We found her hid-den in the rocks \_\_\_\_\_

857

Rafael when we blew up the last train three months a - go with the dy - na - mi - ter who

Agustin when we blew up the last train three months a - go with the dy - na - mi - ter who

866

Rafael *mp* died \_\_\_\_\_ She was so ug - ly it would make you sick. \_\_\_\_\_

Agustin *mp* died \_\_\_\_\_ She was so ug - ly it would make you sick. \_\_\_\_\_

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



# For Whom the Bell Tolls

## Act One Scene Two

V1

878

Jordan

How

*mp*

888

Maria

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

Ma - ri-a and you?

are you called?

900

Jordan

*rit.*

W1 Slightly Faster ♩=98

Ro-ber - to And whose wo-man are you? Are you Au - gus - tîn's?

*mp*

910

Maria

Laughing.

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

Well then, of Ra-fa-el?

# For Whom the Bell Tolls

## Act One Scene Two

X1

917

Maria: ha ha ha ha ha ha

Jordan: *mp*

Rafael: you see she is of

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

925

Maria: *mp*

Jordan: You are blushing now

Rafael: no one but she sings well

934

Maria: *mp* Then I will go in-to the cave No I will

Jordan: Stay here Ma - ri - a

# For Whom the Bell Tolls

## Act One Scene Two

Slightly Faster ♩=107

943

Maria

go in-to the ca - - - ve I do not like to blush I am

Maria picks up the plates, exits into the cave.

Y1 Slightly Slower ♩=98

953

Maria

strong - er than that

*mp*

Agustin

She was ve - ry strange when we

963

Agustin

picked her up If a - ny - one touched her she would shi - ver like a wet dog

# For Whom the Bell Tolls

## Act One Scene Two

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

**973** *mf*

Rafael

Agustin

She would not speak and she cried all the time \_\_\_\_\_ but  
but

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

**Pablo laughs drunkenly and stays seated. *rit.***

**983** *p*

Pilar

Rafael

Agustin

Bar \_\_\_\_\_

she is bet - ter now \_\_\_\_\_

she is bet - ter now \_\_\_\_\_

Pilar tells of Pablo's bravery

**Z1** Moderato ♩=112

**992** *f*

Pilar

ra - cho \_\_\_\_\_ He wa - sn't al - ways

*p*

# For Whom the Bell Tolls

## Act One Scene Two

997

Pilar like that. *f*

Jordan What was he like be - fore

Maria does not want to be alone with Pablo,  
so she comes out of cave. Maria looks uncomfortable.

1002

Pilar *f*  
You should have

Jordan

*mf*

1006

Pilar waves for Maria to come sit next to her.

Pilar seen him at the start of the move-ment in my town *f*

Jordan What

# For Whom the Bell Tolls

Act One Scene Two

A2

1009

Everyone but Pablo stands

Maria

Rosa  
Tell him the sto-ry

Pilar  
It is bru - tal I do not

Isabella  
Tell him the sto-ry

Amalia  
Tell him the sto-ry

Fernando  
Tell him the sto-ry

Jordan  
hap-pened

Rafael  
Tell him the sto-ry

Joaquin  
Tell him the sto-ry

Anselmo  
Tell him the sto-ry

Agustin  
Tell him the sto-ry

Lorenzo  
Tell him the sto-ry

Primitivo  
Tell him the sto-ry

Piano

# For Whom the Bell Tolls

Act One Scene Two

1015

Maria

Rosa

Pilar  
want to tell it before the girl

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

*p*

# For Whom the Bell Tolls

Act One Scene Two

1022

Maria

Rosa

Pilar

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

*f* It will give her

It will give her night-mares

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her

*f* It will give her



# For Whom the Bell Tolls

## Act One Scene Two

**B2** *f*

1029

Maria  
I can hear it. there is no-thing that I

Rosa  
night-mares

Isabella  
night-mares

Amalia  
night-mares

Fernando  
night-mares

Jordan

Rafael  
night-mares

Joaquin  
night-mares

Anselmo  
night-mares

Agustin  
night-mares

Lorenzo  
night-mares

Primitivo  
night-mares

*mp*

# For Whom the Bell Tolls

Act One Scene Two

1036

*p*

Maria  
can - not hear

Rosa  
*mf*  
No - thing that she can - not

Isabella  
*mf*  
No - thing that she can - not

Amalia  
*mf*  
No - thing that she can - not

Fernando  
*mf*  
No - thing that she can - not

Jordan

Rafael  
*mf*  
No - thing that she can - not

Joaquin  
*mf*  
No - thing that she can - not

Anselmo  
*mf*  
No - thing that she can - not

Agustin  
*mf*  
No - thing that she can - not

Lorenzo  
*mf*  
No - thing that she can - not

Primitivo  
*mf*  
No - thing that she can - not

*mf*

# For Whom the Bell Tolls

Act One Scene Two

1040

Maria

Rosa  
hear *f* *mp*

Isabella  
hear *f* *mp*

Amalia  
hear *f* *mp*

Fernando  
hear *f* *mp*

Jordan  
*mf*  
You must tell it

Rafael  
hear *f* *mp*

Joaquin  
hear *f* *mp*

Anselmo  
hear *f* *mp*

Agustin  
hear *f* *mp*

Lorenzo  
hear *f* *mp*

Primitivo  
hear *f* *mp*

*mp*

# For Whom the Bell Tolls

Act One Scene Two

C2

1047

Pilar begins her telling of the massacre

*mp*

Pilar

No \_\_\_\_\_ In - gles I am not jo - king \_\_\_\_\_ Have you seen the start of the

Jordan

1056

Pilar

move-ment in a - ny small town? \_\_\_\_\_ Then you have seen no - thing

Jordan

No \_\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene Two

D2 Slower ♩=86

1062

Rosa  
You have seen no - thing

Pilar  
You have seen no - thing  
All right I will

Isabella  
You have seen no - thing

Amalia  
You have seen no - thing

Fernando  
You have seen no - thing

Rafael  
You have seen no - thing

Joaquin  
You have seen no - thing

Anselmo  
You have seen no - thing

Agustin  
You have seen no - thing

Lorenzo  
You have seen no - thing

Primitivo  
You have seen no - thing

85

# For Whom the Bell Tolls

Act One Scene Two

**1070**  
Pilar

tell it tru - ly as it was but then cropped one \_\_\_\_\_ if it rea-ches a

**Slower** ♩=68

Chorus acts out the story

**1076**  
Pilar

point that it dis - turbs you you must tell me \_\_\_\_\_ the town is built on a

**1083**  
Pilar

high bank a-bove the ri - ver and there's a square there with \_\_\_\_\_ a four-tain

# For Whom the Bell Tolls

## Act One Scene Two

1087

*rit.*

Rosa  
three-hun - dred feet to the ri - ver

Pilar  
Far be-low is the ri - ver Three-hun - dred feet to the r - ver

Isabella  
three-hun - dred feet to the ri - ver

Amalia  
three-hun - dred feet to the ri - ver

Fernando  
three-hun - dred feet to the ri - ver

Rafael  
three-hun - dred feet to the ri - ver

Joaquin  
three-hun - dred feet to the ri - ver

Anselmo  
three-hun - dred feet to the ri - ver

Agustin  
three-hun - dred feet to the ri - ver

Lorenzo  
three-hun - dred feet to the ri - ver

Primitivo  
three-hun - dred feet to the ri - ver

3:3+2

# For Whom the Bell Tolls

Act One Scene Two

1091

E2 Slightly Faster ♩=76

Rosa Yes *f*

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

Isabella Yes *f*

Amalia Yes *f*

Fernando Yes *f*

Rafael Yes *f*

Joaquin Yes *f*

Anselmo Yes *f*

Agustin Yes *f*

Lorenzo Yes *f*

Primitivo Yes *f*

88



# For Whom the Bell Tolls

Act One Scene Two

1095

Rosa  
twen-ty of them

Pilar  
*p*  
They were seized and held in the

Isabella  
twen-ty of them

Amalia  
twen-ty of them

Fernando  
twen-ty of them

Rafael  
twen-ty of them

Joaquin  
twen-ty of them

Anselmo  
twen-ty of them

Agustin  
twen-ty of them

Lorenzo  
twen-ty of them

Primitivo  
twen-ty of them

89

# For Whom the Bell Tolls

## Act One Scene Two

1099

Rosa  
in the ci - ty\_ hall

Pilar  
A-yun-ta-mien-to

Isabella  
in the ci - ty\_ hall

Amalia  
in the ci - ty\_ hall

Fernando  
in the ci - ty\_ hall

Rafael  
in the ci - ty\_ hall

Joaquin  
in the ci - ty\_ hall

Anselmo  
in the ci - ty\_ hall

Agustin  
in the ci - ty\_ hall

Lorenzo  
in the ci - ty\_ hall

Primitivo  
in the ci - ty\_ hall

90

# For Whom the Bell Tolls

Act One Scene Two

Slightly Faster ♩=90

1105

Rosa Yes *f*

Pilar Pa - blo had the priest con-fess the fas - cists they must con-fess *f*

Isabella Yes *f*

Amalia Yes *f*

Fernando Yes *f*

Rafael Yes *f*

Joaquin Yes *f*

Anselmo Yes *f*

Agustin Yes *f*

Lorenzo Yes *f*

Primitivo Yes *f*

# For Whom the Bell Tolls

Act One Scene Two

1109

Rosa  
they must con-fess

Pilar  
and to give to them\_ the nec-es-sary sa-cra-

Isabella  
they must con-fess

Amalia  
they must con-fess

Fernando  
they must con-fess

Rafael  
they must con-fess

Joaquin  
they must con-fess

Anselmo  
they must con-fess

Agustin  
they must con-fess

Lorenzo  
they must con-fess

Primitivo  
they must con-fess

# For Whom the Bell Tolls

## Act One Scene Two

1114

*mf* *f* *mp*

Rosa  
the sa - cra - ments

Pilar  
ments

*mf* *f* *mp*

Isabella  
the sa - cra - ments

*mf* *f* *mp*

Amalia  
the sa - cra - ments

*mf* *f* *mp*

Fernando  
the sa - cra - ments

*mf* *f* *mp*

Rafael  
the sa - cra - ments

*mf* *f* *mp*

Joaquin  
the sa - cra - ments

*mf* *f* *mp*

Anselmo  
the sa - cra - ments

*mf* *f* *mp*

Agustin  
the sa - cra - ments

*mf* *f* *mp*

Lorenzo  
the sa - cra - ments

*mf* *f* *mp*

Primitivo  
the sa - cra - ments

Piano accompaniment

# For Whom the Bell Tolls

## Act One Scene Two

The chorus forms a double line and acts out the scene.

**F2** Slightly Faster ♩=100

**1120**

Rosa  
Yes two long lines...

Pilar  
*f* Pa - blo or-gan-ized the scores of men in two long lines...

Isabella  
*f* Yes two long lines...

Amalia  
*f* Yes two long lines...

Fernando  
*f* Yes two long lines...

Rafael  
*f* Yes two long lines...

Joaquin  
*f* Yes two long lines...

Anselmo  
*f* Yes two long lines...

Agustin  
*f* Yes two long lines...

Lorenzo  
*f* Yes two long lines...

Primitivo  
*f* Yes two long lines...

94

# For Whom the Bell Tolls

Act One Scene Two

1125

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

They were armed with flails\_ clubs and sic-kles and reap-ing

95

# For Whom the Bell Tolls

## Act One Scene Two

G2

1129

**Rosa**  
clubs and reap - ing hooks Bring

**Pilar**  
hooks They said

**Isabella**  
clubs and reap - ing hooks Bring

**Amalia**  
clubs and reap - ing hooks Bring

**Fernando**  
clubs and reap - ing hooks Bring

**Rafael**  
clubs and reap - ing hooks Bring

**Joaquin**  
clubs and reap - ing hooks Bring

**Anselmo**  
clubs and reap - ing hooks Bring

**Agustin**  
clubs and reap - ing hooks Bring

**Lorenzo**  
clubs and reap - ing hooks Bring

**Primitivo**  
clubs and reap - ing hooks Bring

**Piano Accompaniment**  
The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand, providing harmonic support for the vocalists.



# For Whom the Bell Tolls

## Act One Scene Two

1136

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

Pilar

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

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

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

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

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

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

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

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

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

# For Whom the Bell Tolls

Act One Scene Two

1143

**H2** Slightly Faster ♩=110 Pilar tells of Don Benito Garcia's clubbing

Rosa The Ma - yor... *f*

Pilar *mf* Then came Don Ben - i - to Gar - ci - a The Ma - yor... *f*

Isabella The Ma - yor... *f*

Amalia The Ma - yor... *f*

Fernando The Ma - yor... *f*

Rafael The Ma - yor... *f*

Joaquin The Ma - yor... *f*

Anselmo The Ma - yor... *f*

Agustin The Ma - yor... *f*

Lorenzo The Ma - yor... *f*

Primitivo The Ma - yor... *f*

*mp* *mf*

# For Whom the Bell Tolls

## Act One Scene Two

1148

Rosa  
—  
and

Pilar  
—  
And the Ma-yor walked \_ be-tween the lines\_ of the men

Isabella  
—  
and

Amalia  
—  
and

Fernando  
—  
and

Rafael  
—  
and

Joaquin  
—  
and

Anselmo  
—  
and

Agustin  
—  
and

Lorenzo  
—  
and

Primitivo  
—  
and

*mp*

# For Whom the Bell Tolls

## Act One Scene Two

1153

Rosa  
no - thing hap - - - - pened

Pilar  
He passed two

Isabella  
no - thing hap - - - - pened

Amalia  
no - thing hap - - - - pened

Fernando  
no - thing hap - - - - pened

Rafael  
no - thing hap - - - - pened

Joaquin  
no - thing hap - - - - pened

Anselmo  
no - thing hap - - - - pened

Agustin  
no - thing hap - - - - pened

Lorenzo  
no - thing hap - - - - pened

Primitivo  
no - thing hap - - - - pened

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

# For Whom the Bell Tolls

Act One Scene Two

1159

12

J2

Rosa

Pilar  
men four men eight men ten men no-thing hap - pened

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

*mf* *f* *p*

*sfzp* *sfzp* *sfzp* *sfzp*

# For Whom the Bell Tolls

Act One Scene Two

1165

Rosa *mf* Yes

Pilar *ff* *mf* From a bal-co-ny some-one cried out Que pas-sa co-bar-des *mf*

Isabella *mf* Yes

Amalia *mf* Yes

Fernando *mf* Yes

Rafael *mf* Yes

Joaquin *mf* Yes

Anselmo *mf* Yes

Agustin *mf* Yes

Lorenzo *mf* Yes

Primitivo *mf* Yes

*mp*

# For Whom the Bell Tolls

Act One Scene Two

1170

Rosa  
you are co-wards

Pilar  
And still Don Ben-i - - to walked be-tween\_ the

Isabella  
you are co-wards

Amalia  
you are co-wards

Fernando  
you are co-wards

Rafael  
you are co-wards

Joaquin  
you are co-wards

Anselmo  
you are co-wards

Agustin  
you are co-wards

Lorenzo  
you are co-wards

Primitivo  
you are co-wards

*mf* *mp*

# For Whom the Bell Tolls

## Act One Scene Two

1175

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

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

Pilar  
men

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*mf* *p* *f*



# For Whom the Bell Tolls

Act One Scene Two

**K2** Freely ♩=103

1181

Pilar

and then I saw a man from where I was standing. He was

*mp*

*espressivo*

*p*

Detailed description: This block contains the musical score for measure 1181. It features a vocal line for the character Pilar and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "and then I saw a man from where I was standing. He was". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Performance markings include *mp* (mezzo-piano) for the vocal line, *espressivo* (expressive) for the piano accompaniment, and *p* (piano) for the piano accompaniment.

1188

Pilar

biting his lips and his hands were so white on his flail.

*f > p*

*mf > p*

Detailed description: This block contains the musical score for measure 1188. It features a vocal line for the character Pilar and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "biting his lips and his hands were so white on his flail.". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Performance markings include *f > p* (forte to piano) for the vocal line and *mf > p* (mezzo-forte to piano) for the piano accompaniment.

**L2** Slightly Faster ♩=116

1194

Pilar

Then as Don Bon-i - to came a-breast of him the man raised his

*mf*

*f*

*mp*

Detailed description: This block contains the musical score for measure 1194. It features a vocal line for the character Pilar and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Then as Don Bon-i - to came a-breast of him the man raised his". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Performance markings include *mf* (mezzo-forte) for the vocal line, *f* (forte) for the piano accompaniment, and *mp* (mezzo-piano) for the piano accompaniment.

# For Whom the Bell Tolls

## Act One Scene Two

1199

Pilar

flail high and smashed him in the face \_\_\_\_\_ and they beat him un-

The musical score for measure 1199 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a long note on 'face' and a phrase 'and they beat him un-'. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

1204

Pilar

til he fell \_\_\_\_\_ and they dragged him o - ver the walk \_\_\_\_\_ to the

The musical score for measure 1204 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. It features a melodic line with a long note on 'fell' and a phrase 'and they dragged him o - ver the walk \_\_\_\_\_ to the'. The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. It features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

1209

Pilar

edge of the cliff \_\_\_\_\_

*p* *ff* **M2** Slower ♩=86

The musical score for measure 1209 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. It features a melodic line with a long note on 'cliff'. The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. It features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. Dynamics *p* and *ff* are indicated. A tempo marking **M2** Slower ♩=86 is present in a red box.

# For Whom the Bell Tolls

## Act One Scene Two

Maria covers her face.

1215

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

107

# For Whom the Bell Tolls

## Act One Scene Two

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

**02** Andante ♩=76

**1222** Pilar *mp*

Af-ter Don Beni - to no one would come out Ma-ny men were drinking hea-vi-ly Don

**1226** Pilar

Ri-car-do Mon-tal - vo who was a land-own - er said to Pa-blo I'll go now I'll

**1229** Pilar

ne-ver be more rea - dy He walked out of the A - yun-ta-mien - to

# For Whom the Bell Tolls

## Act One Scene Two

1231

Pilar

and looked at the dou-ble line of pea-sants and spit on the ground

1234

Pilar

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

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

**P2**

Pilar tells of Don Guillermo

1238

Pilar

milk of your fa - thers So they clubbed him to death

# For Whom the Bell Tolls

Act One Scene Two

**1242** Pilar *f*

ve-ry ve-ry quick - ly and be-cause of the in - sults beat him til he fell And

**1245** Pilar

chop-ping at him with hooks and sick-les till his blood flowed like wine Then

**1247** Pilar

Don Guil ler - mo came out stand-ing ve - ry straight - ly

# For Whom the Bell Tolls

## Act One Scene Two

1249

*f*  
Rosa the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Pilar and he said the same the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Isabella the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Amalia the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Fernando the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Rafael the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Joaquin the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Anselmo the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Agustin the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Lorenzo the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

*f*  
Primitivo the same Ar - ri-ba Es-pa-na Down with the mis-called Re-pub-lic

Piano accompaniment

# For Whom the Bell Tolls

## Act One Scene Two

1252

Rosa  
and I piss in the milk of your fathers

Pilar  
and I piss in the milk of your fathers  
*mp*  
Poor Don Guil-ler-mo

Isabella  
and I piss in the milk of your fathers

Amalia  
and I piss in the milk of your fathers

Fernando  
and I piss in the milk of your fathers

Rafael  
and I piss in the milk of your fathers

Joaquin  
and I piss in the milk of your fathers

Anselmo  
and I piss in the milk of your fathers

Agustin  
and I piss in the milk of your fathers

Lorenzo  
and I piss in the milk of your fathers

Primitivo  
and I piss in the milk of your fathers

Piano accompaniment



# For Whom the Bell Tolls

Act One Scene Two

Q2

1256

Rosa

Pilar *mf*

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

He sold the flails held by the \_ pea-sants for lit-tle more than they cost him but he

113

# For Whom the Bell Tolls

## Act One Scene Two

Pablo hears everyone and comes out of the cave.

1258

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

*mf* chose to be a fas-cist and he said as well Ar-ri-ba Es-pa-na *f*

# For Whom the Bell Tolls

## Act One Scene Two

1262

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

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

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

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

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

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

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

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

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

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

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

# For Whom the Bell Tolls

Act One Scene Two

Slightly Faster  $\text{♩} = 112$

To Maria

Slightly Faster

S2 *mf*

1266

Maria

Rosa

Pilar

Isabella

Amalia

Lit-tle cropped head Would you like me to con-tin-ue?

I have not

*mf*

*mp*

1271

To Maria

Maria

Rosa

Isabella

Amalia

heard it.\_\_\_\_

this is some-thing that you ought to\_\_\_\_ hear\_\_\_\_

this is some-thing that you ought to\_\_\_\_ hear\_\_\_\_

this is some-thing that you ought to\_\_\_\_ hear\_\_\_\_

*mf*

# For Whom the Bell Tolls

## Act One Scene Two

1276

To Pilar

Rosa  
ought to hear

Isabella  
ought to hear

Amalia  
ought to hear

Fernando  
Some-thing that she ought to hear

Jordan

Rafael  
Some-thing that she ought to hear

Joaquin  
Some-thing that she ought to hear

Anselmo  
Some-thing that she ought to hear

Agustin  
Some-thing that she ought to hear

Lorenzo  
Some-thing that she ought to hear

Primitivo  
Some-thing that she ought to hear

117

# For Whom the Bell Tolls

## Act One Scene Two

### Pablo stands

Jordan to Pilar - Pablo to Maria  
Pablo forcefully takes over the storytelling

**1281**

Maria

Jordan

Pablo

*mp* Yes I do!

She must hear it \_\_\_\_\_

*mp* Do you want to hear it? *mp* I'll tell you

*p*

**T2**

**1288**

Pablo

*mf*

more \_\_\_\_\_ I tossed a key\_ to the guard\_ at the door\_ and

*mp*

**1292**

Pilar

Pablo

*mf* Yes he tossed the key\_

he smiled at me \_\_\_\_\_ then the

*mf* *mp*

# For Whom the Bell Tolls

## Act One Scene Two

1296

Maria watches. The men are excited.

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Pablo

Lorenzo

Primitivo

guard opened the door and the mob rushed in

the mob rushed

the mob rushed

the mob rushed

the mob rushed

the mob rushed

the mob rushed

the mob rushed

the mob rushed

the mob rushed

the mob rushed

mf

# For Whom the Bell Tolls

## Act One Scene Two

Pablo takes center stage and sings the aria.

U2

1300

Rosa

Pilar  
in

Isabella

Amalia

Fernando  
in

Rafael  
in

Joaquin  
in

Anselmo  
in

Agustin  
in

Pablo  
*mf*  
The

Lorenzo  
in

Primitivo  
in

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



# For Whom the Bell Tolls

## Act One Scene Two

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

1305

Rosa *f* Yes red with blood\_

Pilar *f* Yes red with blood\_

Isabella *f* Yes red with blood\_

Amalia *f* Yes red with blood\_

Fernando *f* Yes red with blood\_

Rafael *f* Yes red with blood\_

Joaquin *f* Yes red with blood\_

Anselmo *f* Yes red with blood\_

Agustin Yes red with blood\_

Pablo men flail- ing a way\_ with their clubs\_ now red\_ with blood *f*

Lorenzo *f* Yes red with blood\_

Primitivo *f* Yes red with blood\_

*mf*

# For Whom the Bell Tolls

## Act One Scene Two

1309

Rosa  
Pilar  
Isabella  
Amalia  
Fernando  
Rafael  
Joaquin  
Anselmo  
Agustin  
Pablo  
Lorenzo  
Primitivo

clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and  
clubs and

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*mf*  
They screamed like horses scream in a fire

*mp*  
*mf*

# For Whom the Bell Tolls

## Act One Scene Two

V2

1314

*p* ————— *ff* *p*  
 Rosa pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Pilar pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Isabella pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Amalia pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Fernando pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Rafael pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Joaquin pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Anselmo pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Agustin pitch - forks \_ red with blood Kill them  
 Pablo  
*p* ————— *ff* *p*  
 Lorenzo pitch - forks \_ red with blood Kill them  
*p* ————— *ff* *p*  
 Primitivo pitch - forks \_ red with blood Kill them

# For Whom the Bell Tolls

## Act One Scene Two

W2

1320

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

Rosa  
now! We want them dead We want our re-venge

Pilar  
now! We want them dead We want our re-venge

Isabella  
est We want them dead We want our re-venge

Amalia  
now! We want them dead We want our re-venge

Fernando  
now! We want them dead We want our re-venge

Rafael  
now! We want them dead We want our re-venge

Joaquin  
now! We want them dead We want our re-venge

Anselmo  
now! We want them dead We want our re-venge

Agustin  
now! We want them dead We want our re-venge

Pablo

Lorenzo  
now! We want them dead We want our re-venge

Primitivo  
now! We want them dead We want our re-venge

*mp*

# For Whom the Bell Tolls

## Act One Scene Two

1327

Rosa *f* The slaugh-ter of men

Pilar *f* The slaugh-ter of men

Isabella *f* The slaugh-ter of men

Amalia *f* The slaugh-ter of men

Fernando *f* The slaugh-ter of men

Rafael *f* The slaugh-ter of men

Joaquin *f* The slaugh-ter of men

Anselmo *f* The slaugh-ter of men

Agustin *f* The slaugh-ter of men

Pablo *mf* I sat there shot-gun on my knees while the kill-ing when on *f*

Lorenzo *f* The slaugh-ter of men

Primitivo *f* The slaugh-ter of men

*mf*

# For Whom the Bell Tolls

Act One Scene Two

1331

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Pablo

Lorenzo

Primitivo

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

*mp*

# For Whom the Bell Tolls

## Act One Scene Two

Slower

1335

*mf* *p* *ff* *pp*

Rosa  
and the fas - cists were killed

Pilar  
and the fas - cists were killed That

Isabella  
and the fas - cists were killed

Amalia  
and the fas - cists were killed

Fernando  
and the fas - cists were killed

Rafael  
and the fas - cists were killed

Joaquin  
and the fas - cists were killed

Anselmo  
and the fas - cists were killed

Agustin  
and the fas - cists were killed

Pablo  
forks That

Lorenzo  
and the fas - cists were killed

Primitivo  
and the fas - cists were killed

*mf* *p* *ff*

# For Whom the Bell Tolls

## Act One Scene Two

**1341**

*p mp mf f ff p*

Pilar  
was the end of the slaugh - ter\_\_ kill - ing\_\_ of the fas-cists in our town\_\_

*p mp mf f ff p*

Pablo  
was the end of the slaugh - ter\_\_ kill - ing\_\_ of the fas-cists in our town\_\_

**Pilar finishes her story**

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

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

Maria comes next to Pilar and takes her hand.

**1348**

*ff* **ten. X2 Slower** ♩=82 *p*

Pilar  
That was the ve - ry worst day of my

*ff*

Pablo

**1356**

Pilar  
life\_\_ un - til one o - ther day came.\_\_\_\_



# For Whom the Bell Tolls

Act One Scene Two

**Y2** Faster  $\bullet = 112$

1366

Pilar

Musical score for measure 1366. The vocal line (Pilar) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "That was three days la - ter when the". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. Dynamics are marked as *pp*, *p*, *mp*, and *mf* above the vocal line.

1375

Pilar

Musical score for measure 1375. The vocal line (Pilar) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "fas-cists the fas-cists the fas-cists took the town\_\_\_\_\_". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. Dynamics are marked as *f*, *ff*, *p*, and *ff* above the vocal line. The piano part includes a change in time signature from 4/4 to 3/8 and back to 4/4.

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

1381

Pilar

**Z2** Slower  $\bullet = 98$

Musical score for measure 1381. The vocal line (Pilar) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Now go to your bridge\_\_\_\_\_ I will look af-ter\_\_\_\_\_ your". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. Dynamics are marked as *p* and *mp* above the vocal line.

# For Whom the Bell Tolls

## Act One Scene Two

Anselmo stands

**Slightly Slower** *ten.* ♩=112

**1389**

Pilar

ma - te - ri - al Ah

Jordan

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

**Maria reflects on Pilar's story**

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

**A3**

**B3** **Andante** ♩=82 *Pilars sits*

**1397**

Pilar

**1408**

**1418**

*To herself*

Maria

I had to hear that I must grow much strong - er Why did

# For Whom the Bell Tolls

## Act One Scene Two

1427

Maria

my pa-rents have to die in such a way — When I see death I start to cry —

C3

1436

Maria

— God help — me — so - I can un-der - stand —

1446

Maria

— what is ha - pen-ing to our land why they kill us — and why we must kill —

D3

*mp*

1454

Maria

them. — And this mi - se-

# For Whom the Bell Tolls

Act One Scene Two

**1463**  
Maria

ry \_\_\_\_\_ How will it all \_\_\_\_\_ end \_\_\_\_\_ My child - hood an -

*mp*

**1471**  
Maria

swers they don't be - long What is right and what is wrong? \_\_\_\_

*mf*

**E3**

*mp*

**1480**

*espressivo* *ten.* *Maria sits*

*mp* *f*

**1491**

*p*

# For Whom the Bell Tolls

## Act One Scene Three

Voice

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

**1503** **F3** Scene Three **G3**

Piano

**1515** *Jordan and Anselmo Stand*

**1527** *Pilar stands* *mp*

Pilar

The bridge In - gles\_\_\_ How does\_ it look to you?\_\_\_

**1534** **H3** *Slightly Faster* ♩ = 94 *mf*

Jordan

Good ve-rygood We will have to work hard\_\_\_ but we will blow the

# For Whom the Bell Tolls

Act One Scene Three

1537

*Pablo stands*

Jordan  
bridge to save the Re-pub-lic and

Pablo  
You! You will blow no bridge here!—

1542

*Rafael stands*

Jordan  
you what do you say?

Rafael  
I am for the bridge

Pablo  
and you what say you?

Fernando waves his arm to the back of the cave.

**13**

1546

Pilar  
I am for the bridge and a-against you

Pablo  
*f*  
Have I been the lea-der for no-thing The

# For Whom the Bell Tolls

## Act One Scene Three

Voice

1550

Pablo

for-ei-gner comes here to do some-thing for the good of just the for-eign-ers\_\_\_ But

The musical score for Pablo at measure 1550 consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "for-ei-gner comes here to do some-thing for the good of just the for-eign-ers\_\_\_ But". The piano accompaniment features a steady bass line in the left hand and a more active treble line with chords and eighth notes in the right hand.

J3

1554

Pilar

You and your safe - ty Did I live nine

I work for the saf - ty of all of us.\_\_\_\_\_

The musical score for measure 1554 features two vocal parts and piano accompaniment. Pilar's part is in the upper voice (treble clef) and Pablo's part is in the lower voice (bass clef). The key signature remains two flats. The lyrics are: "You and your safe - ty Did I live nine" for Pilar and "I work for the saf - ty of all of us.\_\_\_\_\_" for Pablo. The piano accompaniment provides harmonic support with chords and a steady bass line.

1558

Pilar

years with three of the worst paid ma-ta-dors\_\_\_ in the world\_\_\_ not to learn a-bout fear

The musical score for Pilar at measure 1558 is in the upper voice (treble clef). The key signature changes to one flat (B-flat) and the time signature remains 4/4. The lyrics are: "years with three of the worst paid ma-ta-dors\_\_\_ in the world\_\_\_ not to learn a-bout fear". The piano accompaniment continues with chords and a steady bass line.

# For Whom the Bell Tolls

Act One Scene Three

*Rosa, Isabella and Amalia stand*

1562

Rosa  
not to learn a - bout fear and safe - ty

Pilar  
\_and safe-ty  
From just one

Isabella  
not to learn a-bout fear and safe - ty

Amalia  
not to learn a - bout fear and safe - ty

Fernando  
not to learn a-bout fear and safe - ty

Rafael  
not to learn a-bout fear and safe - ty

Joaquin  
not to learn a-bout fear and safe - ty

Anselmo  
not to learn a - bout fear and safe - ty

Agustin  
not to learn a-bout fear and safe - ty

Lorenzo  
not to learn a - bout fear and safe - ty

Primitivo  
not to learn a - bout fear and safe - ty



# For Whom the Bell Tolls

Act One Scene Three

Voice

K3

1567

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

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

137

# For Whom the Bell Tolls

Act One Scene Three

1571

*Fernando, Joaquin, Augustin, Lorenzo and Primitivo stand*

Rosa  
A drunk-ard and a cow - ard

Pilar  
ard

Isabella  
A drunk - ard and a cow - ard

Amalia  
A drunk-ard and a cow - ard

Fernando  
A drunk-ard and a cow - ard

Rafael  
A drunk - ard and a cow - ard

Joaquin  
A drunk - ard and a cow - ard

Anselmo  
A drunk-ard and a cow - ard

Augustin  
A drunk-ard and a cow - ard

Lorenzo  
A drunk-ard and a cow - ard

Primitivo  
A drunk-ard and a cow - ard

# For Whom the Bell Tolls

Voice

## Act One Scene Three

L3

1575

Pablo

*f*

You haveno right to speak to me in that way es- pe- cial-ly be fore a stran-ger

1579

Pilar

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

Pablo

*f*  
Yes Here I com-mand \_\_\_\_\_

M3

1583

Pilar

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

Pablo

1587

Pilar

Here no one com-mands but me \_\_\_\_\_ Lis-ten to me drun-kard

# For Whom the Bell Tolls

Act One Scene Three

N3

1591

Maria

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Lorenzo

Primitivo

Lis-ten well I com-mand!

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

List-en to her drunk-ard she

# For Whom the Bell Tolls

## Act One Scene Three

Voice

03

Looks at Pilar, Jordan, and the others

1595

Maria

Rosa  
com-mands

Isabella  
com-mands

Amalia  
com-mands

Fernando  
com-mands

Rafael  
com-mands

Joaquin  
com-mands

Anselmo  
com-mands

Agustin  
com-mands

Pablo  
*f*  
All right you com-mand and if you

Lorenzo  
com-mands

Primitivo  
com-mands

141

# For Whom the Bell Tolls

Act One Scene Three

1600

Pablo

like he can com-mand too. And the two of you can go straight to hell

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

Pablo sits

**P3**

Pilar sits

1604

Pablo

Everyone except Augustin and Jordan sits

**Q3**

Moderato ♩ = 104

1613

Agustin

Why don't you kill Pa - blo You'll have to

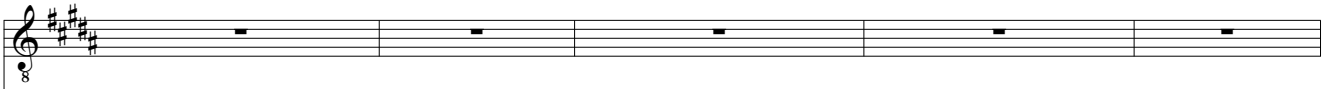
# For Whom the Bell Tolls

## Act One Scene Three

Voice

1619

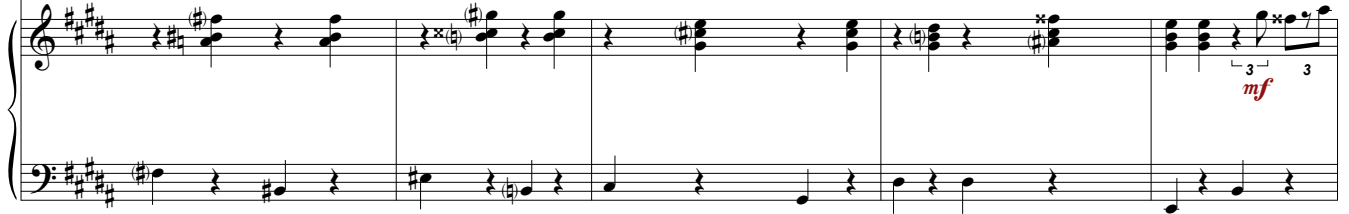
Jordan



Agustin

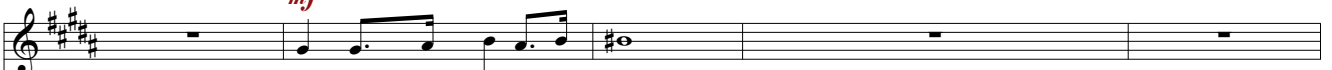


kill him soon-er or la - ter. He will sa-cra-fice us all to save him self



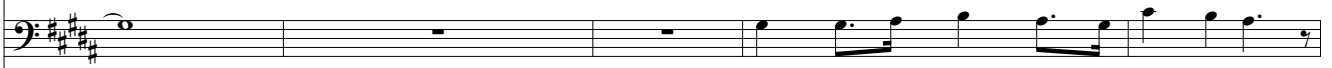
1624

Jordan



Do you speak se-ri-ous - ly

Agustin



What do you think we've all wait-ed for



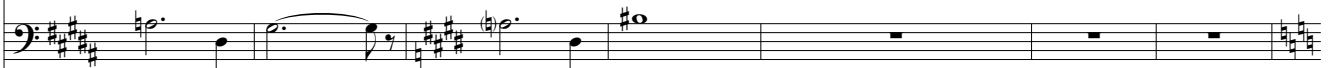
1629

Jordan

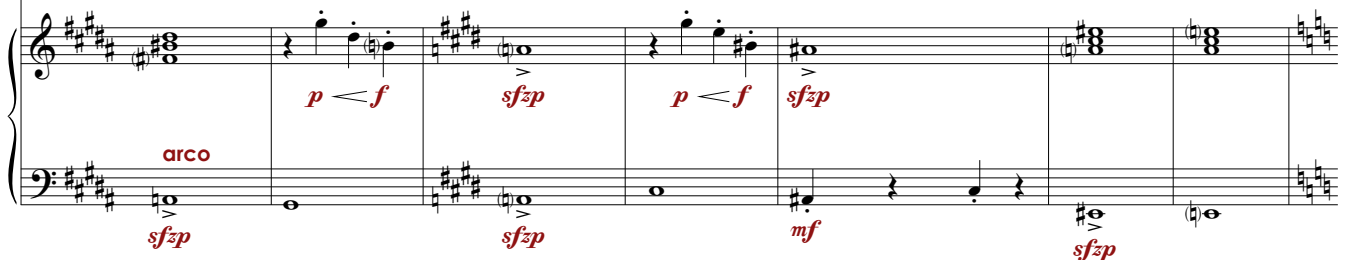


That is to as-sas-sin - ate

Agustin



Kill him now! Kill him now!



# For Whom the Bell Tolls

Act One Scene Three

1636

**R3** *a tempo*

*All stand except Maria*

Maria  
What do you think we've all wait-ed for Kill him

Rosa  
What do you think we've all wait-ed for Kill him

Isabella  
What do you think we've all wait-ed for Kill him

Amalia  
What do you think we've all wait-ed for Kill him

Fernando  
What do you think we've all wait-ed for Kill him

Jordan  
I can not kill Pa - blo

Rafael  
What do you think we've all wait-ed for Kill him

Joaquin  
What do you think we've all wait-ed for Kill him

Anselmo  
What do you think we've all wait-ed for Kill him

Agustin  
What do you think we've all wait-ed for Kill him

Lorenzo  
What do you think we've all wait-ed for Kill him

Primitivo  
What do you think we've all wait-ed for Kill him

*sfzp*



# For Whom the Bell Tolls

## Act One Scene Three

Voice

1641

Maria  
now! Kill him now!

Rosa  
now! Kill him now!

Isabella  
now! Kill him now!

Amalia  
now! Kill him now!

Fernando  
now! Kill him now!

Jordan  
now! Kill him now!

Rafael  
now! Kill him now!

Joaquin  
now! Kill him now!

Anselmo  
now! Kill him now!

Agustin  
now! Kill him now!

Lorenzo  
now! Kill him now!

Primitivo  
now! Kill him now!

*sfz mp* *sfz* *sfzp* *sfz mp* *f* *sfz mp* *ff* *sfz mp* *ff*

# For Whom the Bell Tolls

Act One Scene Three

1646

Maria

Rosa

Isabella

Amalia

Fernando

Jordan *f*  
No I can't

Rafael

Joaquin

Anselmo

Agustin *f*  
Pro-voke him then but you have to kill him there is no o - ther

Lorenzo

Primitivo

*sfz*

*mp*

# For Whom the Bell Tolls

## Act One Scene Three

Voice

S3

*f*

1652

Maria  
Rosa  
Isabella  
Amalia  
Fernando  
Jordan  
Rafael  
Joaquin  
Anselmo  
Agustin  
Lorenzo  
Primitivo

Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -  
re-me-dy if not all will be lost  
Why don't you kill Pa -  
Why don't you kill Pa -  
Why don't you kill Pa -

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

# For Whom the Bell Tolls

## Act One Scene Three

1658

Maria		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Rosa		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Isabella		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Amalia		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Fernando		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Jordan						
Rafael		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Joaquin		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Anselmo		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Agustin		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Lorenzo		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us
Primitivo		blo	You'll have to	kill him soon-er	la-ter.	He will sa-cra-fice us

# For Whom the Bell Tolls

## Act One Scene Three

Voice

*Freely*

1662

Maria  
all to save him self

Rosa  
all to save him self

Isabella  
all to save him self

Amalia  
all to save him self

Fernando  
all to save him self

Jordan  
*f* No! *mf* I will not kill him

Rafael  
all to save him self

Joaquin  
all to save him self

Anselmo  
all to save him self

Agustin  
all to save him self

Lorenzo  
all to save him self

Primitivo  
all to save him self

Piano accompaniment with triplets and a final chord.

# For Whom the Bell Tolls

## Act One Scene Three

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

1669

Everyone sits except Jordan

V3

Slower ♩ = 82

Maria stands

Maria

Rosa

Isabella

Amalia

Fernando

Jordan

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

Piano

# For Whom the Bell Tolls

## Act One Scene Three

Voice

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

1679

Maria *mp*  
What is \_\_\_\_\_ wrong? \_\_\_\_\_ your face is \_\_\_\_\_ hea-vy \_\_\_\_\_

Jordan *mp*  
It \_\_\_\_\_ is the

1688

Maria *mf*  
What is wrong I want to know \_\_\_\_\_

Jordan  
war there are al-ways wor - ries \_\_\_\_\_

*mp*

Jordan touches her face, shakes head then looks away.  
Maria touches his face to make him look at her, then leaves.  
Pilar keeps eye on Jordan.

1696

Maria *p*

# For Whom the Bell Tolls

## Act One Scene Three

*Maria sits*

*Pilar stands*

**1706**

**W3** *più mosso* ♩ = 116

**1715**

*mf*

Pilar

Lis-ten to me a - bout a no-ther thing — Be - ve-ry good and

*pizz.*

*mf*

*mp*

**1722**

Pilar

care-ful about the girl — Be-fore the war she was a child and in - no-cent

*arco*

**1727**

*rit.* *a tempo*

Pilar

She has had She has had a ve-ry bad bad time. The fas-cists shot her



# For Whom the Bell Tolls

## Act One Scene Three

Voice

1733

Pilar

mo - ther and fa - ther \_\_\_\_\_ the worst was worst was much worse than

Musical score for measure 1733, featuring a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment consists of a steady bass line with quarter notes in the left hand and chords in the right hand.

*molto rit. a tempo*

1738

Pilar

that. \_\_\_\_\_ She is too weak and fear-ful to stay with our band \_\_\_\_\_

Musical score for measure 1738, featuring a vocal line and piano accompaniment. The key signature has three flats. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment includes dynamic markings *f* and *mp*. The score includes a fermata over the vocal line.

**Faster**

*molto rit. a tempo*

1744

Pilar

You must take her far a-way from this ter-ri-ble war. \_\_\_\_\_ You must take her

Musical score for measure 1744, featuring a vocal line and piano accompaniment. The key signature has three flats. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment includes dynamic markings *mp* and *f*. The score includes a fermata over the vocal line.

1749

Pilar

far a - way with - you af-ter this mis - sion to where there is

Musical score for measure 1749, featuring a vocal line and piano accompaniment. The key signature has three flats. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment includes dynamic markings *mf* and *f*. The score includes a fermata over the vocal line.

# For Whom the Bell Tolls

## Act One Scene Three

Pilar points to Maria across the room, who is listening to them.

**1753** *rit.* **X3** ♩ = 75

Pilar  
free - dom and the rule of law

**1761** *mp*

Pilar  
Is-n't she so pret-ty How does

**1771** *Y3*

Pilar  
\_she seem to you per-haps a lit-tle thin?

Jordan  
to me she seems ve-ry well

**1780**

# For Whom the Bell Tolls

## Act One Scene Three

Voice

Maria gives them both filled cups.

**1792**

1792

Maria

Ho-la ca-ma-ra - ta

1803

Maria

Pilar sits

laughing nervously

Pilar steps away and watches.

may I of-fer some wine you must drink much of this for

1812

Maria

Jordan also laughs, but flirtatious.

me to seem beau-ti-ful

Then I had bet-ter stop al-rea-dy you seem

# For Whom the Bell Tolls

Act One Scene Three

1821

Jordan runs his fingers through Maria's hair. She smiles at him.

Maria

Do it a-

Jordan

beau-ti-ful and more \_\_\_\_\_ beau-ti-ful and more \_\_\_\_\_

1828

Maria

gain I want-ed you to do that all day \_\_\_\_\_

Jordan

la - ter

## A4 Slightly Faster ♩ = 84

Pilar stands Maria remains standing

1835

Pilar

Where do you plan to sleep? That's

Jordan

Out-side I have a sleep - ing bag

# For Whom the Bell Tolls

## Act One Scene Three

Voice

1839

Pilar *p*  
good the night is clear

Jordan *f*  
and will be ve - ry cold I like the moun-tain air and

1843

Pilar *mp*  
Go out-side then. Sleep out-side. And your ma-ter-i-als

Jordan *mp*  
not the smoke from the fire

**everyone (Maria, Pilar & Jordan) sits**

Jordan leaves the cave with his sleeping bag and unrolls it.  
A half moon and the stars provide light.  
Jordan places his pistol near the sleeping bag, climbs in.  
Starts to drift off.

1848

**A41** Broadly ♩ = 82

Pilar  
can sleep with me.

# For Whom the Bell Tolls

## Act One Scene Three

The men exit to the back of the cave, blowing out the candles as they go.  
 The women take blankets and lie down on the floor of the cave.  
 Pilar stretches out on a cot in the corner of the cave with the two backpacks beside her.  
 Maria waits and watches until Pilar is asleep... then crosses to the blanket covering the entrance to the cave, undecided what to do.

**A42**

**1855**

**1866**

**Maria stands**

**1879**

Maria

**B4** Slightly Faster ♩ = 90

**1891**

Maria

was \_\_\_\_\_ just one year a-go \_\_\_\_\_ That I was en-gaged to a nice young

Lorenzo

# For Whom the Bell Tolls

## Act One Scene Three

Voice

1900

Maria

man from the ve-rybest family of a near-by town I was told I would give him my hand. —

1907

Maria

— And then my world ex-plod-ed o-ver-night —

**C4**

*mp* The women awaken and listen to Maria.

1918

Maria

Oh when will this sa-vage war end? — I was torn from my friends and fa - mi -

1926

Maria

ly My pa-rents were killed and men took me and I longed for death what was

# For Whom the Bell Tolls

Act One Scene Three

*p* other women stand

1933

Maria left of me.

Rosa Af-ter that you can ne-ver go home

Pilar Af-ter that you can ne-ver go home

Isabella Af-ter that you can ne-ver go home

Amalia Af-ter that you can ne-ver go home

*mp* *pizz.* *mp*

*rit.*

1940

Maria And

Rosa 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.

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

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



# For Whom the Bell Tolls

Act One Scene Three

Voice

1947

**D4**

*a tempo*

Maria

now I am wed-ded to a dif - frent life Ro-ber-to is brave\_ and hand-some and

1954

Maria

strong. I've been through so much for him to love me\_\_\_ Am I wor-thy of his

1961

Maria

ten - der touch\_\_\_\_\_ Will he love me?\_\_\_\_\_

# For Whom the Bell Tolls

Act One Scene Three

1968

Maria: Can he love \_\_\_\_\_ me? \_\_\_\_\_

Rosa: Will he love you \_\_\_\_\_ and

Pilar: Will he love you \_\_\_\_\_ and

Isabella: Will he love you \_\_\_\_\_ and

Amalia: Will he love you \_\_\_\_\_ and

*arco*

1976

*rit.*

**E4**

*più mosso*

Maria: My pain makes it hard for me to know \_\_\_\_\_

Rosa: can he love \_\_\_\_\_ you? \_\_\_\_\_

Pilar: can he love \_\_\_\_\_ you? \_\_\_\_\_

Isabella: can he love \_\_\_\_\_ you? \_\_\_\_\_

Amalia: can he love \_\_\_\_\_ you? \_\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene Three

Voice

1983

Maria  
God give me the strength that

Rosa  
You're still a child you have to grow God give you the strength that

Pilar  
You're still a child you have to grow God give you the strength that

Isabella  
You're still a child you have to grow God give you the strength that

Amalia  
You're still a child you have to grow God give you the strength that

1990

Maria  
makes me free and I'll love Ro-ber-to and he will love me.

Rosa  
makes you free and you'll love Ro-ber-to and he will love you.

Pilar  
makes you free and you'll love Ro-ber-to and he will love you.

Isabella  
makes you free and you'll love Ro-ber-to and he will love you.

Amalia  
makes you free and you'll love Ro-ber-to and he will love you.

# For Whom the Bell Tolls

Act One Scene Three

Rosa, Pilar, Isabella and Amalia sit

1997 *sad and mournful*  
*p*

Maria: Will he love me? Ah.

Rosa: Will he love you? Can he love you?

Pilar: Will he love you? Can he love you?

Isabella: Will he love you? Can he love you?

Amalia: Will he love you? Can he love you?

Maria pushes through the blanket, leaving the cave. She crosses to Jordan's sleeping bag. Jordan suddenly sits up, reaches for his pistol.

**E41**

Maria: you?

Rosa: you?

Pilar: you?

Isabella: you?

Amalia: you?

Jordan: It is you. It is cold out

# For Whom the Bell Tolls

## Act One Scene Three

Voice

**2013**

Maria *mf*  
No I must not. No

Jordan *mf*  
there. Get in! Don't be a - fraid. Get in!

Jordan holds open the sleeping bag. Maria slips in but keeps to herself, not knowing what to do.

**2020**

Maria  
I must not. If you do not love me No

Jordan  
I love you

**2027**

Maria  
I can - not kiss I don't know how

Jordan  
There is no

# For Whom the Bell Tolls

## Act One Scene Three

**E42****2034**

Maria

I can not kiss \_\_\_\_\_ I don't know

Jordan

need to do a-ny thing. \_\_\_\_\_ We are al - right as it is. \_\_\_\_\_

**2039**

Maria

how. No ne - - - ver I have never

Jordan

\_\_\_\_\_ Have you loved o - thers? \_\_\_\_\_

**2046**

Maria

kissed a man \_\_\_\_\_ But things were done to me. I

# For Whom the Bell Tolls

## Act One Scene Three

Voice

2052

Maria

fought un-til I could not see They tied my mouth with my long braids and held my

2058

Maria

E43

arms be-hind my head. And o - thers and o -

2065

Maria

*rit. ten. Slightly Slower* ♩ = 80

- thers They did things to me. Ah

# For Whom the Bell Tolls

Act One Scene Three

Rosa, Pilar, Isabella and Amalia remain seated

*poco rit.*

2077

Rosa *mf*

Pilar *Ah mf*

Isabella *Ah mf*

Amalia *Ah mf*

Jordan *f* Kiss

*mf* *f*

2089

**E44** Slightly Faster ♩ = 90

Maria *f*

Jordan

I do not know how \_\_\_\_\_ Where do the no-ses go? I've

me! Kiss me my Gua-pa \_\_\_\_\_ Kiss me my Gua-pa \_\_\_\_\_

*mp*



# For Whom the Bell Tolls

## Act One Scene Three

Voice

2098

Maria  
al-ways won-dered where the no-ses would go

Jordan  
Look here turn your head. Kiss me my

2105

Maria  
\_ and let\_ us do quick-ly what it is we do\_ so that the o-ther is gone.

Jordan  
Gua-pa Kiss me my Gua-pa\_ Do\_

2114

Maria  
oh yes oh yes oh yes oh yes\_

Jordan  
\_ you want? Doyouwant?\_ Do you want?\_

# For Whom the Bell Tolls

## Act One Scene Four

It is the following afternoon. After a few seconds there is the noise of several propeller planes approaching. Jordan, Pablo, and Rafael look to the sky. Then there is the noise of several more planes, followed a few seconds later by similar sounds. Anselmo, Augustín, and Pilar come out of the cave. Everyone is looking very sober.

**E45**

$\text{♩} = 130$

2124

2130

2136

Jordan

*f* **F4**

Ger - man Planes \_\_\_\_\_

*Pablo stands and stares at the sky*

2142

Jordan

New Ger - man Ae-ro - planes \_\_\_\_\_ Hein - kel one - e -

2149

Jordan

lev - vens \_\_\_\_\_ twin en - gine bomb - ers

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2155

Jordan

Have there been planes like this before? \_\_\_\_\_

Pablo

Ne - ver!

*Women stand*

2161

Maria

There are ma - ny \_\_\_\_\_

Rosa

There are ma - ny \_\_\_\_\_

Pilar

There are ma - ny \_\_\_\_\_

Isabella

There are ma - ny \_\_\_\_\_

Amalia

There are ma - ny \_\_\_\_\_

Jordan

Ger - man Ae - ro - planes \_\_\_\_\_

Pablo

This will be the end of us \_\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene Four

2167

Maria  
Ger - man planes

Rosa  
Ger - man planes

Pilar  
Ger - man planes

Isabella  
Ger - man planes

Amalia  
Ger - man planes

Jordan  
New Ger - man Planes And there will be

Pablo  
This will be the end of us all We can blow the bridge But

*mp*

A different sound of planes is heard.

2172

Jordan  
more. Those Hein-kels will have pur-suit planes with them.

Pablo  
what will hap-pen to all of us then? I see all these planes

*f* *mp*

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2177

Jordan  
I count fif - teen planes, the best of the Ger-man planes like a

Pablo  
I see all these planes The best of the Ger - man planes It will

*mf* *mp*

All women except Pilar sit

Aside

2182

Jordan  
wild goose flight. It is bad

Pablo  
be our end. It is bad

*mf* *mp*

The noise from the planes recedes

2188

Jordan  
This is bad real-ly bad. But to wor - ry is as

Pablo  
This is bad real-ly bad. But to wor - ry is as

*mf* *mp*

# For Whom the Bell Tolls

## Act One Scene Four

*rit.*

**2193**

Jordan

*mp*

bad as to be a - fraid a - fraid

*mp*

bad as to be a - fraid a fraid.

**G4** ♩ = 160 To Jordan

**2200**

Pilar

*mf*

One of our men Fer-nan-do came from La Gran - ja. where he was ear-ly this

**2208**

Pilar

mor-ning He said ru-mours were run-ning that the re - pub - lic is pre-

**2217**

Pilar

*f*

par ing an of-fen-sive. a ve - ry large o - fen-sive and that the Re - pub - li

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2226

Pilar

*mf*

cans - will try to blow up the brid-ges if there is an o - fen-sive

Musical score for Pilar, measures 2226-2234. The score includes a vocal line with lyrics, a piano accompaniment, and dynamic markings. The lyrics are: "cans - will try to blow up the brid-ges if there is an o - fen-sive". The dynamic marking is *mf*.

2235

Pilar

Freely ♩ = 140

*mp*

This one doe-sn't joke. Bad luck that he

Was he jo - king?

*mp*

Musical score for Pilar and Jordan, measures 2235-2246. The score includes vocal lines for both characters, a piano accompaniment, and dynamic markings. The lyrics are: "This one doe-sn't joke. Bad luck that he Was he jo - king?". The dynamic marking is *mp*. The tempo marking is "Freely ♩ = 140".

2247

Pilar

*rit. ten.*

do - esn't.

*mf* *f*

If he heard the ru - mour so did the fa -

Musical score for Pilar and Jordan, measures 2247-2256. The score includes vocal lines for both characters, a piano accompaniment, and dynamic markings. The lyrics are: "do - esn't. If he heard the ru - mour so did the fa -". The dynamic markings are *mf* and *f*. The tempo markings are *rit.* and *ten.*

# For Whom the Bell Tolls

Act One Scene Four

**H4** ♩ = 96

**Pablo sits** Pilar reaches and feels the snow on her hand.

**2256**

Jordan

cists.

Pablo

This is bad real - ly bad.

**Maria stands**

Maria enters and reaches out to feel the snow

**rit.**

**a tempo**

**2267**

**2277**

Maria

How beau-ti-ful it looks.

Pilar

What rot - ten stuff is the snow



# For Whom the Bell Tolls

## Act One Scene Four

Voice

*El Sordo and Joaquin stand  
Joaquin rest his hand on his  
hip and looks sad*

**2287** *mp rit. a tempo* **14** ♩ = 115

Maria  
lu - sion is the snow

Pilar  
lu - sion is the snow Ah here comes Sor-do

*El Sordo enters from over the hill stage right with Joaquín,  
a young member of his band, who looks very sad.*

**2298**

Pilar  
Ha-lo San-ti-a-go Joa-quin Que tal?

Sordo  
Ho-la ca-ma-ra-das

**2308** *mf* *To Jordan* *Sordo pulling bottle of whiskey from his satchel.*

Jordan  
Yo soy A-me - ri - can-o

Sordo  
Ho-la In - gles? Whis-key In - gles?

# For Whom the Bell Tolls

Act One Scene Four

2318

*rit.* *a tempo*

The men drink

Jordan

*f*

You have whiskey? —

Sordo

*f*

From the o-ther dy-na-mi-ter the one who died. \_\_\_\_\_

2329

J4

Joaquín says nothing, but sobs quietly

*mf*

2341

Joaquin lifts head and listens

Pilar

*mp*

Joa - quin \_\_\_\_\_ Joa-quin I am ve-ry sor - ry \_\_\_\_\_

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

2350

Pilar

*mf*

I heard that the fa - cists shot your mo-ther and your fa-ther

*mf* *mp* *mf*

# For Whom the Bell Tolls

## Act One Scene Four

Voice

**2357**  
Pilar *mp*  
and your sis-ter and her hus-band— Joa-quin Joa-quin I am sor - ry so ve-ry

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

**2368**  
Pilar  
sor - ry. —

Jordan *mf*  
What bar - bari-ans —

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

**2382** *mf* *Aside* **K4** ♩ = 154

Jordan  
You come at night You stay with a farm-er You do your job as-sas-sin or bomb-er

*mf*

**2391**  
Jordan  
What hap-pens to your host is not your con - cern He'll be shot for his good turn What

# For Whom the Bell Tolls

Act One Scene Four

2400

Jordan

*f* *rit.*

good will all this cour-age do With thou-sands killed be - fore we're through.

Little Slower a tempo ♩ = 142

Rosa, Isabella and Amalia stand

2410

Maria

Rosa

Pilar

Isabella

Amalia

Jordan

*mf*

Dead wo-men and child-ren are the le - ga-cy ca-ta - cly-sm ca -

Dead wo-men and child-ren are the le - ga-cy ca-ta - cly-sm ca -

Dead wo-men and child-ren are the le - ga-cy ca-ta - cly-sm ca -

Dead wo-men and child-ren are the le - ga-cy ca-ta - cly-sm ca -

Dead wo-men and child-ren are the le - ga-cy ca-ta - cly-sm ca -

Dead wo-men and child-ren are the le - ga-cy ca-ta - cly-sm ca -

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2418

Maria  
tas - tro - phe who knows what's in store It's the lea - ders and gen - erals who want to

Rosa  
tas - tro - phe who knows what's in store It's the lea - ders and gen - erals who want to

Pilar  
tas - tro - phe who knows what's in store It's the lea - ders and gen - erals who want to

Isabella  
tas - tro - phe who knows what's in store It's the lea - ders and gen - erals who want to

Amalia  
tas - tro - phe who knows what's in store It's the lea - ders and gen - erals who want to

2425

Maria  
fight We wo - men lack the pow - er to do what's right Why can't we live to - ge - ther in

Rosa  
fight We wo - men lack the pow - er to do what's right Why can't we live to - ge - ther in

Pilar  
fight We wo - men lack the pow - er to do what's right Why can't we live to - ge - ther in

Isabella  
fight We wo - men lack the pow - er to do what's right Why can't we live to - ge - ther in

Amalia  
fight We wo - men lack the pow - er to do what's right Why can't we live to - ge - ther in

*f*

# For Whom the Bell Tolls

## Act One Scene Four

2433

Maria  
 peace Is there no-thing we can do to make the war cease? Oh

Rosa  
 peace Is there no-thing we can do to make the war cease? Oh

Pilar  
 peace Is there no-thing we can do to make the war cease? Oh

Isabella  
 peace Is there no-thing we can do to make the war cease? Oh

Amalia  
 peace Is there no-thing we can do to make the war cease? Oh

2442

Maria  
 God, dear God please help us sur- vive Bring wis-dom to those who can keep us a-live

Rosa  
 God, dear God please help us sur- vive Bring wis-dom to those who can keep us a-live

Pilar  
 God, dear God please help us sur- vive Bring wis-dom to those who can keep us a-live

Isabella  
 God, dear God please help us sur- vive Bring wis-dom to those who can keep us a-live

Amalia  
 God, dear God please help us sur- vive Bring wis-dom to those who can keep us a-live

*molto rit.*

# For Whom the Bell Tolls

Voice

## Act One Scene Four

All the men stand

*mf* **a tempo**

2451

Maria  
You come at night you stay with a far-mer You do your job as-sas-in or

Rosa  
You come at night you stay with a far-mer You do your job as-sas-in or

Pilar  
You come at night you stay with a far-mer You do your job as-sas-in or

Isabella  
You come at night you stay with a far-mer You do your job as-sas-in or

Amalia  
You come at night you stay with a far-mer You do your job as-sas-in or

Fernando  
You come at night you stay with a far-mer You do your job as-sas-in or

Jordan  
You come at night you stay with a far-mer You do your job as-sas-in or

Rafael  
You come at night you stay with a far-mer You do your job as-sas-in or

Joaquin  
You come at night you stay with a far-mer You do your job as-sas-in or

Anselmo  
You come at night you stay with a far-mer You do your job as-sas-in or

Sordo  
You come at night you stay with a far-mer You do your job as-sas-in or

Pablo  
You come at night you stay with a far-mer You do your job as-sas-in or

Lorenzo  
You come at night you stay with a far-mer You do your job as-sas-in or

Primitivo  
You come at night you stay with a far-mer You do your job as-sas-in or

Piano accompaniment

# For Whom the Bell Tolls

## Act One Scene Four

2460

Maria  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Rosa  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Pilar  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Isabella  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Amalia  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Fernando  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Jordan  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Rafael  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Joaquin  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Anselmo  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Sordo  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Pablo  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Lorenzo  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good

Primitivo  
bomb-er What hap-pens to your host is not your con-cern He'll be shot for his good



# For Whom the Bell Tolls

## Act One Scene Four

Voice

2469

*rit.*

Maria  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Rosa  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Pilar  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Isabella  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Amalia  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Fernando  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Jordan  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Rafael  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Joaquin  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Anselmo  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Sordo  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Pablo  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Lorenzo  
turn What good will all this cour-age do With thou-sands killed be-fore we're

Primitivo  
turn What good will all this cour-age do With thou-sands killed be-fore we're



# For Whom the Bell Tolls

## Act One Scene Four

*a tempo*

*Freely*

everyone sits except  
Jordan and El Sordo

**L4**

**♩ = 160**

**2479**

Maria through.

Rosa through.

Pilar through.

Isabella through.

Amalia through.

Fernando through.

Jordan through. *mf* The

Rafael through.

Joaquin through.

Anselmo through.

Sordo *mf* through. When do we blow the bridge?

Pablo through.

Lorenzo through.

Primitivo through.

(pizz.)

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2486

Jordan

day af-ter to-mor - row

Sordo

Why not blow the bridge to - night?

2492

Jordan

Or - ders Gen - eral Golz from Rus - sia

Sordo

Whose or-ders? I do

2498

Jordan

Nor do I Not one bit

Sordo

not like it. This I do not like.

# For Whom the Bell Tolls

## Act One Scene Four

**2504**

Jordan

*f*

But it has to be done. When the at-tack starts in the

**2510**

Jordan

mor - ning and not a mo - ment be - fore \_\_\_ so no re-in-force-ments wil

**2515**

Jordan

come o-ver that road \_\_\_ |

Sordo  
Could you not do it at night?

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2521

*rit.*

Jordan would be shot \_\_\_\_\_ *f*

Sordo We all may be shot if it's done \_\_\_\_\_ *mf* in day-

2528

*a tempo poco rit.*

*a tempo* ♩ = 154

Jordan \_\_\_\_\_ *mf* Is there no way of

Sordo light. \_\_\_\_\_

2535

Jordan get-ting more hor-ses \_\_\_\_\_ *mf*

Sordo We've been in war a - year. We on-ly have four.

# For Whom the Bell Tolls

Act One Scene Four

2541

Jordan

Well could you go

Sordo

Now you want how ma ny more? \_\_\_\_\_

2547

Jordan

out and steal four more hor-ses?

Sordo

May-be May - be none May - be

El Sordo and Joaquín get up, embrace the others, and leave. It is still snowing.

2554

Sordo

more We will try \_\_\_\_\_ Now we must

*poco rit.*

G.P.

2560

Sordo

leave I'll say good - bye \_\_\_\_\_

# For Whom the Bell Tolls

## Act One Scene Four

Voice

El Sordo and Joaquín embrace the others, and leave. It is still snowing. Jordan, Pablo, Pilar, and Maria go into the cave joining the other others, Rafael, Agustín, Fernando and Amalia.

**M4** Little Slower ♩ = 150

2568

2576

2584

2592


**N4** ♩ = 90  
*f*

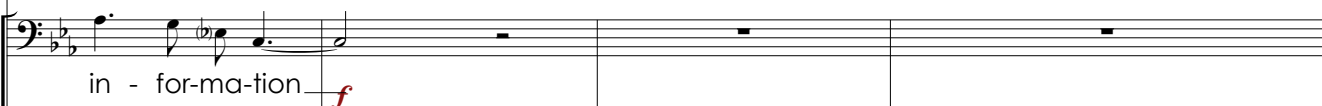
# For Whom the Bell Tolls

Act One Scene Four

*Primitivo stands*

**2595**

Jordan  I don't believe that you are

Pablo  in - for-ma-tion *f*

Primitivo  He's ve-ry drunk pay him no heed.



*rit.*

*a tempo*

**2599**

Jordan  drunk cow-ward-ly yes - but you are not drunk

Pablo  Nay In - gles - I





# For Whom the Bell Tolls

## Act One Scene Four

Voice

2603

**All the men stand rit.**  
Strikes Pablo

Musical score for measures 2603-2606. The score is for a vocal ensemble and piano. The vocal parts are for Fernando, Jordan, Rafael, Joaquin, Anselmo, Agustin, Pablo, Lorenzo, and Primitivo. The piano part is at the bottom. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked *rit.* (ritardando). The lyrics are: Fernando: co-ward co-bar-de; Jordan: shut your mouth; Rafael: co-ward co-bar-de; Joaquin: co-ward co-bar-de; Anselmo: co-ward co-bar-de; Agustin: co-ward co-bar-de; Pablo: shall not be pro-voked To your health In-gles; Lorenzo: co-ward co-bar-de; Primitivo: co-ward co-bar-de.

**a tempo**

2607

**ff**

Musical score for measure 2607. The score is for Pablo and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked *a tempo*. The dynamics are marked *ff* (fortissimo). The lyrics are: Pablo: Look at me I am not a fool I shall not be pro-

# For Whom the Bell Tolls

Act One Scene Four

Agustín strikes Pablo again  
**a tempo**

**O4**

**2611**

*rit.*

Fernando

Rafael

Joaquin

Anselmo

Agustin

Pablo

Lorenzo

Primitivo

co-bar-de Co-bar-de

co-bar-de Co-bar-de

co-bar-de Co-bar-de

co-bar-de Co-bar-de

co-bar-de Co-bar-de

voked by the likes of you Leave it a - lone

co-bar-de Co-bar-de

co-bar-de Co-bar-de

**2616**

Pablo

no-bo - dy here has the co-jo - nes to kill me this push-ing and shov-ing is

# For Whom the Bell Tolls

## Act One Scene Four

Voice

Pablo dips another cup of wine and raises it to Jordan.  
*Pablo lifts a cup to Jordan*

**2620**  
Pablo

sil - ly just sil - ly To the pro-fes - sor to the Se--

**2625**  
Pablo

nor- a com-man - der To all theil - lu - sioned ones who think they can

Augustín walks over to Pablo and knocks the cup out of his hand

**2629**  
Pablo

kill me that is a waste. That is plain sil -

# For Whom the Bell Tolls

## Act One Scene Four

**All the women stand**

Pulls aside the blanket covering the entrance to the cave.

**2634**

Maria *f* Get out! Get out!

Rosa *f* Get out! Get out!

Pilar *f* Get out! Get out!

Isabella *f* Get out! Get out!

Amalia *f* Get out! Get out!

Pablo *mf* ly. I'll go but I will be back short-ly *mp* In -

Pablo leaves the cave, but stands near the entrance.

**Pablo sits**

**Rosa, Isabella and Amalia sit**

**2639**

Pablo gles the snow it is still fal - ling

*rit.*

**P4**

*a tempo*

**2646**

Pilar *mf* Now In - gles You have seen how he

*ff* *arco* *mp*

# For Whom the Bell Tolls

## Act One Scene Four

Voice

2652

Pilar is *f* A - ny thing He is

Jordan *mf* What will he do?

2658

Pilar cap-a-ble of do-ing a-ny-thing—

Primitivo *f* Last night Ro-ber-to— should have

2663

Pilar *f* Kill him now I am for it now— Let us all speak A-

Lorenzo Kill him now!

Primitivo killed him.

# For Whom the Bell Tolls

## Act One Scene Four

2668

Primitivo, Fernando, and Andrés come from the back of the cave and nod in agreement.

Pilar  
gus-tin\_\_ Ra-fa-el? An-sel-mo?

Rafael  
The same

Anselmo  
I a-gree

Agustin  
Kill him Ma-ta-lo\_

2674

*ff* **rit.** **a tempo** **molto rit.** **a tempo**

Pilar  
In - gles?

Jordan  
I am rea-dy I will do it to - night\_\_\_\_\_

*mp*

2680

**All sit except Jordan, Pilar and Maria** Pablo pushes aside the blanket and enters. **Pablo stands**

Maria  
Ro-ber-to Ro-ber - to be care-ful\_\_\_\_\_

Pablo  
You were speak-ing of

*mf*

*mp*

# For Whom the Bell Tolls

## Act One Scene Four

Voice

*Maria sits*

2686

Pablo

me? Am I in-ter rupt-ing? — The snow is thin-ning The wind has

Musical score for measure 2686, featuring a vocal line for Pablo and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

2692

Pilar

*ff*

Pablo

We? We?

changed. We'll have good wea - ther to des - troy\_ the bridge. —

Musical score for measure 2692. The vocal line for Pilar is silent, while Pablo's line continues. The piano accompaniment features a more active eighth-note pattern in the right hand.

Q4

2697

Pilar

Pablo

What is this "we"

Yes, we. Why not?

Musical score for measure 2697. The piano accompaniment features a complex texture with chords and arpeggiated figures in both hands.

# For Whom the Bell Tolls

Act One Scene Four

2703

Pablo

Why should we not a - gree? As for the bridge I am with you now.

*f*

Piano accompaniment for measure 2703, featuring a bass line and a treble line with chords and arpeggios.

2708

Pilar

What's up with you?

No - thing I have changed my mind. No-thing

*f*

*mf*

Piano accompaniment for measure 2708, featuring a bass line and a treble line with chords and arpeggios.

2712

Pilar

Pablo

You were liste-ning at the door.

more. No-thing more. No-thing more.

*f*

*ff*

*f*

Piano accompaniment for measure 2712, featuring a bass line and a treble line with chords and arpeggios.



# For Whom the Bell Tolls

## Act One Scene Four

Voice

Everyone is eyeing Pablo, but no one says anything. Gradually, everyone sits down. Several men play cards. Jordan studies his diagrams. After a while he stands up.

Pablo sits

**R4**

*poco a poco rit* *poco a poco rit*

**2717**  
Pablo *f*

Yes. But I could hear no-thing.

**2723**

*poco a poco rit* *poco a poco rit* ♩ = 84

*mf*

**2730**  
Jordan *mf* *mp* *poco rit.* ♩ = 81

Good night — Good -night all I am — go-ing to sleep —

Pilar lies down on her cot and goes to sleep as Jordan takes his sleeping back and goes outside. He unrolls the sleeping bag but doesn't get in. As if he were waiting for something or someone.

*sleepy, slow & tranquil*

**2735**  
Pilar *mp*

They can sleep with me as last night I will pro-ject your ma-ter - i -

*mp*

# For Whom the Bell Tolls

## Act One Scene Four

Jordan goes out and sits near his sleeping bag. He is watching the mouth of the cave for Maria. Finally, Maria comes out from under the blanket that covered the cave mouth and runs over to Jordan.

Pilar sits **T4**

2738

Pilar

Maria stands

2744

*poco rit.*

**U4**

Maria enters from the back of the cave, glances at Pilar to be certain she's asleep. Then pushes through the blanket and runs over to Jordan waiting for her.

2749

Jordan

2755

Maria

# For Whom the Bell Tolls

## Act One Scene Four

Voice

Maria gets into sleeping bag.

**2761**

Maria

*mf*

shirt. a-void my feet, they are ve - ry cold.

**2766**

Maria

*mf*

Nay\_\_\_\_\_ They will warm quick - ly

Jordan

Put them here and warm them.

**2770**

*Maria takes Jordan's hand* *She kisses him*

Maria

But say now that you love me

Jordan

*f*

I love you I love you my gua -

# For Whom the Bell Tolls

## Act One Scene Four

V4

2775

*mf*

Maria

There, how is that? Do I kiss you bet - ter?

Jordan

pa. Ma - ri - a

2780

Jordan

I love you you are so love - ly so won - der - ful too

2785

*f*

Jordan

and it does such things to me to be with you that I feel as

# For Whom the Bell Tolls

## Act One Scene Four

Voice

**2789**

Maria *mf* Oh, I die each

Jordan *ff* though I want to die when I am lov-ing you

**W4** Maria pats the sleeping bag for Jordan to get in. He obliges.

**2794**

Maria time. Do you not die? \_\_\_\_\_

Jordan *mf* No No No. Well, al-most.

*arco*  
*mf*  
*arco*  
*mf*

**2800**

Maria *mp* Yes As I died \_\_\_\_\_

Jordan But did you feel how the earth moved? \_\_\_\_\_

*p*  
*p*

# For Whom the Bell Tolls

## Act One Scene Four

2805

*mf*

Maria: And is it not like this \_\_\_ for you with the o - thers? \_\_\_

Jordan: *mf*  
No

2810

Maria: Have you loved ma-ny o - thers? \_\_\_ And was it not like

Jordan: tru - ly \_\_\_ no Some But not as you.

2814

Maria: this? Tru - ly? \_\_\_

Jordan: It was a plea-sure \_\_\_ But it was not like this.

*mp*

# For Whom the Bell Tolls

## Act One Scene Four

Voice

**2818**

*mf*

Maria And then the earth did move under me. Has the earth ev-er moved for

*mp*

Jordan Nay Tru - ly My dear dear

**2821**

*G.P.* **X4**

*mf* *mp*

Maria you be - fore? Jor - dan love you

*p* *mp*

Jordan gua - pa. Ma - ri - a I love you

**2826**

*mf* *f*

Maria I love you so much This is our hea - ven. I hope it

*mf* *f*

Jordan I love you so much this is our hea - ven I hope it

# For Whom the Bell Tolls

Act One Scene Four

2831

Maria

ne - ver ends. It will ne - ver end\_ I feel\_ as though

Jordan

ne - ver ends It will ne - ver end\_ I feel\_ as though

2835

Maria

*ff* I want to die when I am lo - ving you \_\_\_\_\_

Jordan

*ff* I want to die when I am lov - ing you \_\_\_\_\_

*molto rit.* *a tempo* Lights fade

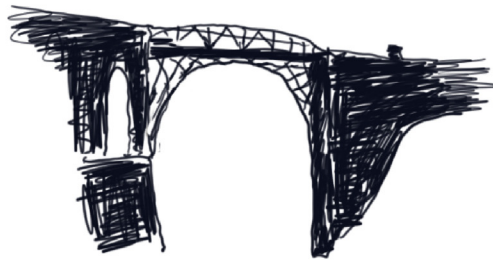


## Act Two

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**

**H**emingway 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, and 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

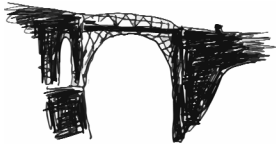
the characters and brings new insight to this Hemmingway classic. Using the full versatility of opera,

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](http://www.brianwilbur.com)



Ernest Hemingway's  
**For Whom the Bell Tolls**  
New Opera in Two Acts  
*Fighting Fascism and Sacrificing for Love*



Music by Brian Wilbur Grundstrom  
Libretto by David M. Dorsen

## Act Two

**Slowly with expression** ♩ = 74 **Fernando stands** **accel.** **poco rit.**

Fernando

Oh

**12** **A** **a tempo** *mf*

Fernando

when will this sa-vage war end... To re-turn to my chil-dren and dear dear wife. Our

**20** *f* *ff* **Broadly** **poco rit.** **a tempo**

Fernando

cow to milk... our plot to tend. And peace-ful-ly live out the rest of my life...

# For Whom the Bell Tolls

## Act Two Scene One

28

Women stand  
*mp*

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

Rosa  
Af-ter this you can ne-ver go home Ne-ver ne-ver ne-ver go

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

Isabella  
Af-ter this you can ne-ver go home Ne-ver ne-ver ne-ver go

Amalia  
Af-ter this you can ne-ver go home Ne-ver ne-ver ne-ver go

Fernando

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene One

*poco rit. a tempo*

**B**

*Lorenzo and Joaquin stand*

**35**

Maria  
home to be a good man's wife.

Rosa  
home to be a good man's wife.

Pilar  
home to be a good man's wife.

Isabella  
home to be a good man's wife.

Amalia  
home to be a good man's wife.

Joaquin  
Oh when will this wret-ched war end\_

Lorenzo  
Oh when will this wret-ched war end\_

**43**

Joaquin  
so I can laugh with my wife\_ and hand - some boys And swim in the stream and

Lorenzo  
so I can laugh with my wife and hand - some boys And swim in the stream and

# For Whom the Bell Tolls

## Act Two Scene One

50

*Broadly*

*poco rit. a tempo*

Joaquin *ff*  
watch our crop, and not have to play with gre-nades as toys

Lorenzo *ff*  
watch our crop, and not have to play with gre - nades as toys

57

*poco rit.*

Maria *p*  
When will this ca-lam - i-ty cease Oh When will this wret - ched war

Rosa *p*  
When will this ca-lam - i-ty cease Oh When will this wret - ched war

Pilar *p*  
When will this ca-lam - i-ty cease Oh When will this wret - ched war

Isabella *p*  
When will this ca-lam - i-ty cease Oh When will this wret - ched war

Amalia *p*  
When will this ca-lam - i-ty cease Oh When will this wret - ched war

# For Whom the Bell Tolls

## Act Two Scene One

C

Rafael, Anselmo, Augustin, Primitivo stand

64

*a tempo*

Maria  
end?

Rosa  
end?

Pilar  
end?

Isabella  
end?

Amalia  
end?

Fernando  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Rafael  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Joaquin  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Anselmo  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Augustin  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Lorenzo  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Primitivo  
*mf*  
Oh when will this ca-lam-i-ty cease so I can be with my

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene One

71

Maria

Rosa

Pilar

Isabella

Amalia

Fernando  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Rafael  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Joaquin  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Anselmo  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Agustin  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Lorenzo  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Primitivo  
pa-rents and take them to church And wor-ship the an-gels in their loft-ty-perch and

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene One

78

*Broadly*

*poco rit. tempo*

**D**

*p*

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

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

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

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

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

Fernando  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

Rafael  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

Joaquin  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

Anselmo  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

Agustin  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

Lorenzo  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

Primitivo  
ce - le brate ev - er last - ing peace. \_\_\_\_\_

*f* *mp* *pizz.*



# For Whom the Bell Tolls

## Act Two Scene One

86

*mf* *rit.* *ff*

Maria  
When will this ca - lam - i - ty cease — When will this wret - ched war

Rosa  
When will this ca - lam - i - ty cease — When will this wret - ched war

Pilar  
When will this ca - lam - i - ty cease — When will this wret - ched war

Isabella  
When will this ca - lam - i - ty cease — When will this wret - ched war

Amalia  
When will this ca - lam - i - ty cease — When will this wret - ched war

Fernando  
When will this wret - ched war

Rafael  
When will this wret - ched war

Joaquin  
When will this wret - ched war

Anselmo  
When will this wret - ched war

Agustin  
When will this wret - ched war

Lorenzo  
When will this wret - ched war

Primitivo  
When will this wret - ched war

*mf* *f*

# For Whom the Bell Tolls

## Act Two Scene One

92

Maria  
end When will this ca - lam - i - ty cease *p*

Rosa  
end When will this ca - lam - i - ty cease *p*

Pilar  
end When will this ca - lam - i - ty cease *p*

Isabella  
end When will this ca - lam - i - ty cease *p*

Amalia  
end When will this ca - lam - i - ty cease *p*

Fernando  
end When will this ca - lam - i - ty cease *p*

Rafael  
end When will this ca - lam - i - ty cease *p*

Joaquin  
end When will this ca - lam - i - ty cease *p*

Anselmo  
end When will this ca - lam - i - ty cease *p*

Agustin  
end When will this ca - lam - i - ty cease *p*

Lorenzo  
end When will this ca - lam - i - ty cease *p*

Primitivo  
end When will this ca - lam - i - ty cease *p*

*pp*

# For Whom the Bell Tolls

Act Two Scene One

99

All sit except Rafael, Jordan stands

**E** più mosso *f*

Jordan

Your on-ion breath\_\_\_\_ will car-ry

*p* *mf* *mf* *arg*

107

Jordan

through the\_ for-est\_

Rafael

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

*f*

112

Jordan

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

Rafael

on-ion\_\_\_\_

*#*

# For Whom the Bell Tolls

## Act Two Scene One

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

**F** Slower ♩ = 64

Sound of automatic rifle fire in distance.

117

Jordan

Rafael

Qué — pa-sa?

pp p pp

**G** Faster ♩ = 123

127

Rafael

Agustin

We have to go help

They are fight - ing \_\_\_\_\_ at El Sor - do's \_\_\_\_\_

f mf

# For Whom the Bell Tolls

## Act Two Scene One

132

All stand expect Pablo

Pablo stands

Maria We have to help Sor-do

Rosa We have to help Sor-do

Pilar We have to help Sor-do

Isabella We have to help Sor-do

Amalia We have to help Sor-do

Fernando We have to help Sor-do

Jordan *f*  
No We stay here

Rafael  
him We have to help Sor-do

Joaquin We have to help Sor-do

Anselmo We have to help Sor-do

Agustin We have to help Sor-do

Pablo We have to help Sor-do *mp*

Lorenzo We have to help Sor-do

Primitivo We have to help Sor-do

# For Whom the Bell Tolls

## Act Two Scene One

138

Maria

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustin

Pablo

Lorenzo

Primitivo

have feared this all mor-ning It is im - pos -

# For Whom the Bell Tolls

## Act Two Scene One

144

Maria Help Sor-do

Rosa Help Sor-do

Pilar Help Sor-do

Isabella Help Sor-do

Amalia Help Sor-do

Fernando Help Sor-do

Rafael Help Sor-do

Joaquin Help Sor-do

Anselmo Help Sor-do

Agustin Help Sor-do

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

Lorenzo Help Sor-do

Primitivo Help Sor-do

*v*

# For Whom the Bell Tolls

## Act Two Scene One

148

Maria We have to help Sor-do

Rosa We have to help Sor-do

Pilar We have to help Sor-do

Isabella We have to help Sor-do

Amalia We have to help Sor-do

Fernando We have to help Sor-do

Rafael We have to help Sor-do

Joaquin 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 covered

Lorenzo We have to help Sor-do

Primitivo We have to help Sor-do

*f*



# For Whom the Bell Tolls

## Act Two Scene One

153

Jordan *f* If we could I would help

Pablo and the fas-cists tracked them back to their cave.

The distant gunfire, is intense.

158

Pilar *f* We must we must help him \_\_\_\_\_ *p*

Jordan We can do no - thing \_\_\_\_\_ It would be use - less. We would be

The gun fire dies out except for an occasional shot.

164

Pilar *f* But he is our al - ly \_\_\_\_\_ *p* \_\_\_\_\_ *ff* \_\_\_\_\_ *mf* **H** Oh po-bre po-

Jordan *p* killed our-selves \_\_\_\_\_

# For Whom the Bell Tolls

## Act Two Scene One

170

Maria  
mas-sa-cre oh

Rosa  
mas-sa-cre oh

Pilar  
bre Sor-do Lis-ten to the mas-sa-cre El Sor-do is our

Isabella  
mas-sa-cre oh

Amalia  
mas-sa-cre oh

Fernando  
mas-sa-cre oh

Rafael  
mas-sa-cre oh

Joaquin  
mas-sa-cre oh

Anselmo  
mas-sa-cre oh

Agustin  
mas-sa-cre oh

Pablo  
mas-sa-cre oh

Lorenzo  
mas-sa-cre oh

Primitivo  
mas-sa-cre oh

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

# For Whom the Bell Tolls

## Act Two Scene One

178

Maria  
Is-n't there a-ny-thing that we can do

Rosa  
Is-n't there a-ny-thing that we can do

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

Isabella  
Is-n't there a-ny-thing that we can do

Amalia  
Is-n't there a-ny-thing that we can do

Jordan  
The fas-cists

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

186

Jordan  
have at-tacked from the sounds that we have heard they must have been beat-en

192

Jordan  
back but they are wai - ting their ter - ri - ble planes will come.

# For Whom the Bell Tolls

## Act Two Scene One

**everyone stays standing**

pause – understanding what's happening

197

Maria  
Sor-do will die by their guns.

Rosa  
Sor-do will die by their guns.

Pilar  
Sor-do will die by their guns.

Isabella  
Sor-do will die by their guns.

Amalia  
Sor-do will die by their guns.

Fernando  
Sor-do will die by their guns.

Jordan  
Sor-do will die by their guns.

Rafael  
Sor-do will die by their guns.

Joaquin  
Sor-do will die by their guns.

Anselmo  
Sor-do will die by their guns.

Agustin  
Sor-do will die by their guns.

Pablo  
Sor-do will die by their guns.

Lorenzo  
Sor-do will die by their guns.

Primitivo  
Sor-do will die by their guns.

*mf* *p*

# 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.

I Slowly ♩ = 58

205

J Faster ♩ = 123

219

*mp* < *f*

Pablo

The fas - cists are ve - ry strong I've told you \_\_\_\_\_ Yes I've told you

# For Whom the Bell Tolls

## Act Two Scene One

225

Everyone sits except Jordan and Maria

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

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

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

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

Amalia *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 take you to A me-ri - ca

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

Joaquin *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?

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

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

# For Whom the Bell Tolls

## Act Two Scene One

Maria sits

232

Jordan

Where there are no bombs and no guns.

*subito p* *mf* *p*

**K** Same tempo as previously ♩ = 93

240

Rafael

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

*f* *mp*

244

Jordan

Rafael

Oh you must eat you must you must eat

I can't

*f*

248

Rafael

eat This killing of El Sor-do has ta-ken a

# For Whom the Bell Tolls

## Act Two Scene One

*Rafael sits*

252

Rafael

way my will to live. \_\_\_\_\_

**L**

$\bullet = 110$

Jordan steps away from the others.

260

Jordan

How hard it will be for us all to sur-vive And just when I most wan-ted to stay a-live.

265

Jordan

I sup-pose it's pos-si-ble to live as full a life in se-ven-ty ho-urs as se-ven-ty years.

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

*à la russe with lots of rubato*

270

Jordan

I feel strange in-side ev-ery time I look at her



# For Whom the Bell Tolls

## Act Two Scene One

Slower &  
Freely

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

274

Jordan

Eve-ry time she looks at me. When I am with my Gua - pa I love her so as

Musical score for measure 274, featuring a vocal line for Jordan and piano accompaniment. The key signature is B-flat major. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

280

Jordan

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

Musical score for measure 280, continuing the vocal line for Jordan and piano accompaniment. The key signature changes to B-flat minor. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

285

Jordan

Nor thought it could hap-pen to me. Her love\_ has

Musical score for measure 285, continuing the vocal line for Jordan and piano accompaniment. The key signature changes to B-flat major. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

Slower &  
Freely

♩ = 55

**M** *accelerando*

289

Jordan

set my heart tru - ly free. so if my life must

Musical score for measure 289, continuing the vocal line for Jordan and piano accompaniment. The key signature changes to B-flat major. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

# For Whom the Bell Tolls

## Act Two Scene One

*a tempo* ♩ = 116

295

Jordan

trade its se-ven-ty years for sev-en-ty ho-urs \_\_\_\_\_ I have what I val - ue

The musical score for measure 295 consists of a vocal line and a piano accompaniment. The vocal line is in G major, 8/8 time, and features a melodic line with three triplet markings. The piano accompaniment is in G major, 8/8 time, and features a steady bass line with chords in the right hand.

300

Jordan

now it's not a char-ade \_\_\_\_\_ and if I do not have a long time to live then

The musical score for measure 300 consists of a vocal line and a piano accompaniment. The vocal line is in G major, 8/8 time, and features a melodic line with three triplet markings. The piano accompaniment is in G major, 8/8 time, and features a steady bass line with chords in the right hand.

305

Jordan

there's on - ly now Then now \_\_\_\_\_ is the thing for me to

The musical score for measure 305 consists of a vocal line and a piano accompaniment. The vocal line is in G major, 8/8 time, and features a melodic line with three triplet markings. The piano accompaniment is in G major, 8/8 time, and features a steady bass line with chords in the right hand.

310

Jordan

praise \_\_\_\_\_ and I'll re-joice in these re - main - ing few days. \_\_\_\_\_

The musical score for measure 310 consists of a vocal line and a piano accompaniment. The vocal line is in G major, 8/8 time, and features a melodic line with three triplet markings. The piano accompaniment is in G major, 8/8 time, and features a steady bass line with chords in the right hand.

# For Whom the Bell Tolls

## Act Two Scene One

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

*Women stand*

*Women stay standing*

**Slightly Slower** ♩ = 110

**316**

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

Rosa  
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.

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

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

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

**323**

**N**

***l'istesso tempo*** ♩ = 110

***molto rit.***

Maria  
I feel strange in-side ev-ery time I see Ro-ber-to\_ ev-ery time he looks at me

# For Whom the Bell Tolls

Act Two Scene One

**♩ = 55**  
**Slower &  
Freely**

**Slightly Faster**

**accelerando** **♩ = 116**

**329**

Maria

When I am with Ro - ber - to I love him so as though I could die\_\_\_\_\_ I

**335**

Maria

ne - ver be-lieved that love was real\_\_\_\_\_ nor thought it could

**340**

Maria

hap-pen to me His love has set my heart tru - ly free\_\_\_\_\_

# For Whom the Bell Tolls

## Act Two Scene One

345

**$\bullet = 55$  Slightly Slower  $\bullet = 110$  Broadly  $\bullet = 98$**

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

Rosa  
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.

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

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

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

**Slower & Freely** *Women stay standing*

352

**O**

**$\bullet = 55$  *accelerando*  $\bullet = 116$**

Maria  
so when we leave here for a far bet-ter place where we shall be

Jordan  
so if my life must trade its se-ven-ty years for sev - en - ty

# For Whom the Bell Tolls

## Act Two Scene One

358

Maria  
free \_\_\_\_\_ I'll have ev - ery thing I want Ro-ber-to not tears \_\_\_\_\_

Jordan  
ho-urs \_\_\_\_\_ I have what I val - ue now it's not a char-ade \_\_\_\_\_

363

Maria  
\_\_\_\_\_ We will live to ge-ther for year af - ter year with no - thing to fear.

Jordan  
\_\_\_\_\_ and if I do not have a long time to live then there's on - ly now

367

Maria  
we will for - get \_\_\_\_\_ our \_\_\_\_\_ night-mares of fas - cist tanks \_\_\_\_\_ and

Jordan  
Then now \_\_\_\_\_ is the thing for me to praise \_\_\_\_\_ and

*poco ten.*

# For Whom the Bell Tolls

## Act Two Scene One

**Broadly**

**♩ = 110**

**373**

Maria  
re-joyce in gi-ving to God all our thanks Oh se-ven-ty years in

Rosa  
Oh se-ven-ty years in

Pilar  
Oh se-ven-ty years in

Isabella  
Oh se-ven-ty years in

Amalia  
Oh se-ven-ty years in

Jordan  
I'll re-joyce in these re - main - ing few days Oh se-ven-ty years in

# For Whom the Bell Tolls

## Act Two Scene One

Slower ♩ = 100

379

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

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

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

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

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

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

Piano accompaniment



# 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.

**386** **P**  $\bullet = 86$

**393**

**405** *Pilar stands wringing her hands anxiously* **Q** Slightly Faster  $\bullet = 90$

Pilar *f* Pa-blo is gone.

Jordan *f* Qué pa-sa what is it wo-man?

**413**

Pilar It must be a-bout an hour He has ta-ken some-thingf yours.

Jordan When did he go? and? what?

# 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**

Pilar

I do not know Come and see.\_\_\_\_

**R**

**424**

Pilar

It's not what you think. *f*

Jordan

Is this what you call guard-ing\_\_my ma-ter-i-al? *f*

**429**

Pilar

slept there with my head a-against\_\_them. And one arm was al-ways touch-ing them.

Jordan

You slept well\_\_\_\_

**433**

Jordan

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

Anselmo leaves, climbs up and over the nearby hill.

# For Whom the Bell Tolls

## Act Two Scene Two

438

Pilar *f*  
Pa - blo is bad but

Jordan  
des-per-ate if Pa-blo has ta - ken a - ny \_\_\_ of them.

443

Pilar  
would he leave us with no means to flee First he takes \_\_\_ some-thing from your

447

Pilar  
packs now the hor-ses \_\_\_ We would be be - ter off if he were dead. \_\_\_

*Anselmo stands*

Anselmo returns

**S**

To Anselmo

452

Pilar

Jordan *mf*  
Well what have you seen?

# For Whom the Bell Tolls

## Act Two Scene Two

458

Jordan

mf

Then

Anselmo

There are two hor-ses that re-main Gone are the Big Bay and the Gray



462

Jordan

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



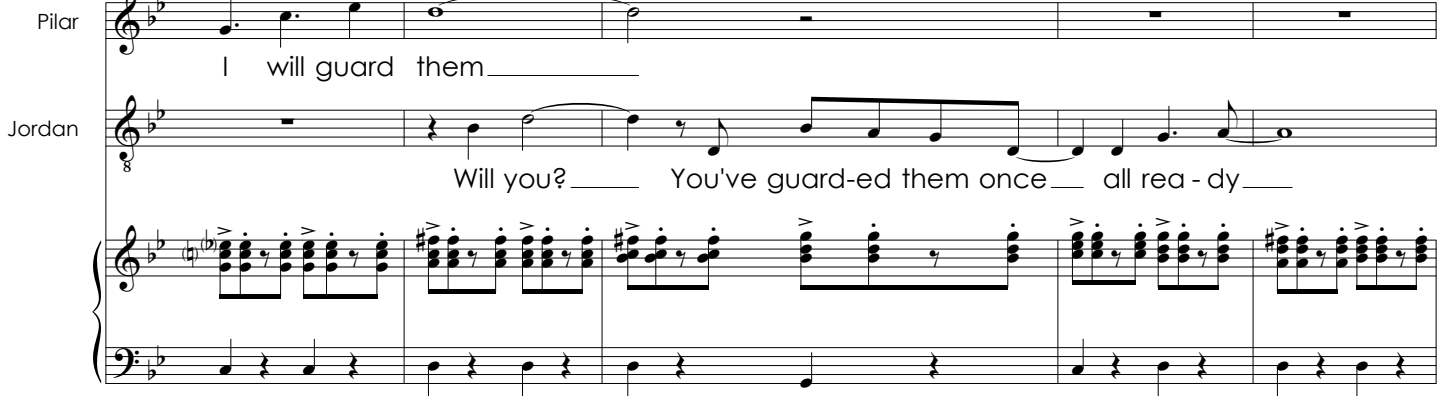
466

Pilar

I will guard them \_\_\_\_\_

Jordan

Will you? \_\_\_\_\_ You've guard-ed them once all rea-dy \_\_\_\_\_

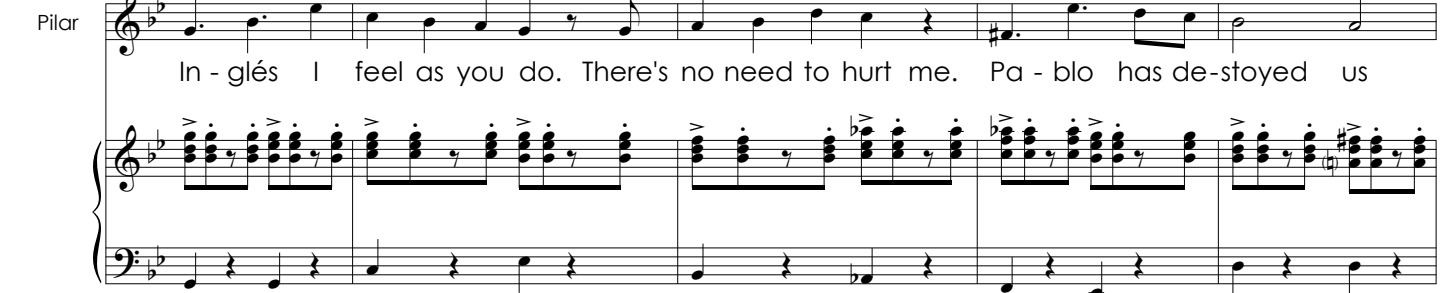


471

Pilar

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

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



# For Whom the Bell Tolls

## Act Two Scene Two

*Everyone stands except Pablo*

476

Pilar  
both.

Jordan  
It's no-thing Pi-lar No-thing What is gone is of no im-port tance.

481

Pilar  
But what did he take?

Jordan  
He took the de-vice to ig - nite but left be-

485

Jordan  
hind the dy-na-mite There is no point in be-ing i - rate We'll use gre-nades to de-to-

489

Jordan  
nate It's good we have a - no - ther way.

# For Whom the Bell Tolls

## Act Two Scene Two

493

**T** Maria sings from outside the cave.

Maria  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Rosa  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Pilar  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Isabella  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Amalia  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Fernando  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Jordan  
-

Rafael  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Joaquin  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Anselmo  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Agustin  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Lorenzo  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Primitivo  
He took the device to ignite but left behind the dynamite. There is no point in being i-

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene Two

498

Maria  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Rosa  
rate\_\_ We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Pilar  
rate We'll use gre-nades to de-to - nate\_\_ It's good we have a-no - ther way.

Isabella  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Amalia  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther way.

Fernando  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Jordan  
\_\_\_\_\_

Rafael  
rate\_\_ We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Joaquin  
rate We'll use gre-nades to de-to - nate\_\_ It's good we have a-no - ther way.

Anselmo  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Agustin  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther\_\_ way.

Lorenzo  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther way.

Primitivo  
rate We'll use gre-nades to de-to - nate It's good we have a-no - ther way.



# For Whom the Bell Tolls

## Act Two Scene Two

**U**

*Everyone sits except Jordan and Pilar*

**504**

Pilar

Jordan

*mf*

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

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

**510**

Pilar

*mf*

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

Jordan

Get some sleep We

*Pilar sits*

**518**

Jordan

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



# For Whom the Bell Tolls

## Act Two Scene Two

V

524

aside

Jordan

sleep\_\_be-fore we go.\_\_ How could I have de-ceived my - self? Pa - blo

*mp* *mf*

Musical score for measure 524, featuring a vocal line for Jordan and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in 8/8 time. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*.

532

Pressing forward

Jordan

knew that we were doomed once El Sor-do was killed\_\_ With the men that we have

Musical score for measure 532, featuring a vocal line for Jordan and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in 8/8 time. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

538

*rit.* *a tempo*

Jordan

here we'll take one guard house but we cant take them both. We may kill them all

Musical score for measure 538, featuring a vocal line for Jordan and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in 8/8 time. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

545

Jordan

\_but not blow the bridge or blow the bridge\_\_and get our selves killed. un-less we

Musical score for measure 545, featuring a vocal line for Jordan and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in 8/8 time. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

# For Whom the Bell Tolls

## Act Two Scene Two

551

Jordan

find help be - fore the at-tack Pa-blo knew that Pa-blo knew that God\_\_\_ have

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

**ten.**

559

Jordan

mer-cy\_\_\_ We need your will\_\_\_

570

*mp*

Jordan looks at Maria  
Maria stays seated

**W** Slightly Slower ♩ = 84

576

Jordan

It's all fi-gured out gua - pa You have - nt been bo - thered by

Pablo

*mp*

# For Whom the Bell Tolls

## Act Two Scene Two

581

Jordan

an-y of it. We'll all be killed but we will blow the bridge You do not have to wor- ry\_ a-

Musical score for measure 581, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 8/8. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

585

Jordan

bout it\_\_\_ That is-n't much of a wed-ding pre - sentbut is not a good night's

Musical score for measure 585, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 8/8. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

589

Jordan

sleep sup - posed to be price-less?\_ You've had a\_\_good night's sleep\_\_ See if

Musical score for measure 589, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 8/8. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand.

593

Jordan

you can wear that like a ring on your fin-ger. Sleep well my\_ gua-pa sleep well my\_ gua-pa

Musical score for measure 593, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 8/8. The vocal line starts with a triplet of eighth notes, followed by quarter and eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

# For Whom the Bell Tolls

## Act Two Scene Three

598

Jordan

sleep well my be-lov-ed I will not wake you That is all I can do.

606

Jordan sits

*mp* *mf* *p*

solo

*p* *mf*

618

Pilar and Augustin stand **X** Faster ♩ = 110

Pilar

Take more of the stew what does it mat-ter if your bel-ly should be full

622

Pilar

Augustin

There is no doc-tor to op-er-ate if you take a gor-ing.

Wo-man! Don't

# For Whom the Bell Tolls

## Act Two Scene Three

627

Agustin

Agustin's musical score for measures 627-630. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "speak to us like that You have the mouth de la gran pu - ta". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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.

630

Pilar

Pilar's musical score for measures 630-634. The score is written in treble clef with a key signature of two flats. The lyrics are: "You can-not go one hun-dred yards like that. You are a wal-king hard-ware store". The piano accompaniment features chords in the right hand and a bass line in the left hand.

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.

**Y**

*Pilar hears something  
Looks around apprehensively*

635

Pilar's musical score for measures 635-639. The score is written in treble clef with a key signature of two flats. The piano accompaniment features chords in the right hand and a bass line in the left hand.

# For Whom the Bell Tolls

## Act Two Scene Three

**647**

Pilar

Pablo

*Pablo stands*

*Augustin sits*

*Jordan stands*

*molto ten.*

*f* *f*

Oh You! You!

*f sfz ff*

Yes me Ho-la In-

*p* *f*

**658**

Pablo

*f*

**Z**

gles I have five men from the bands of A - le - jan - dro and E -

*p* *f*

*pizz.*

**663**

Jordan

Pablo

*mf*

and the de - to - na - tors for the

li - as with their rif - les and their guns

# For Whom the Bell Tolls

## Act Two Scene Three

668

Jordan *mf* dy-na-mite? Do you have those? Where are those things?

Pablo I threw them down

673

Pablo in the gorge and in - to the ri - ver. But I know a way to de-to - nate

679

Pilar *f* What

Jordan *mf* And so do I \_\_\_ but it is dan-ger-ous \_\_\_

Pablo with a gre-nade.

# For Whom the Bell Tolls

## Act Two Scene Three

A1

685

Pilar

were you think - ing?

Pablo

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

arco

690

Pablo

went a-way and I've come back When I left I thought that you would see it

arco

695

Pablo

couldn't be done and you would give up. But af - ter I threw your de-to -

arco

700

Pablo

na - tors a - way I be-gan to see things in a dif-frent light We

arco



# For Whom the Bell Tolls

## Act Two Scene Three

706

Pablo

can - not sur - vive if we se - par - ate \_\_\_\_ We must stick to -

Musical score for measure 706. It features a vocal line for Pablo in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The lyrics are: "can - not sur - vive if we se - par - ate \_\_\_\_ We must stick to -".

711

Pablo

gether to sur - vive. \_\_\_\_ To make amends \_\_\_\_ I have ob - tained the best help I could \_\_\_\_

Musical score for measure 711. It features a vocal line for Pablo in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The lyrics are: "gether to sur - vive. \_\_\_\_ To make amends \_\_\_\_ I have ob - tained the best help I could \_\_\_\_".

718

Pilar

Augustin stands

**B1**

Pablo

So you have come back eh? \_\_\_\_

*ff*

I want \_\_\_\_ to fight! \_\_\_\_

Musical score for measure 718. It features a vocal line for Pilar in treble clef and a vocal line for Pablo in bass clef. The piano accompaniment is in treble and bass clefs. The key signature has two sharps (F# and C#). The lyrics are: "So you have come back eh? \_\_\_\_" for Pilar and "I want \_\_\_\_ to fight! \_\_\_\_" for Pablo. A dynamic marking of *ff* is present above the Pablo vocal line.

# For Whom the Bell Tolls

Act Two Scene Three

724

Pilar

Agustin

Pablo

So you have come back to

Yes wo - man \_\_\_\_\_



*All stand*

728

Pilar

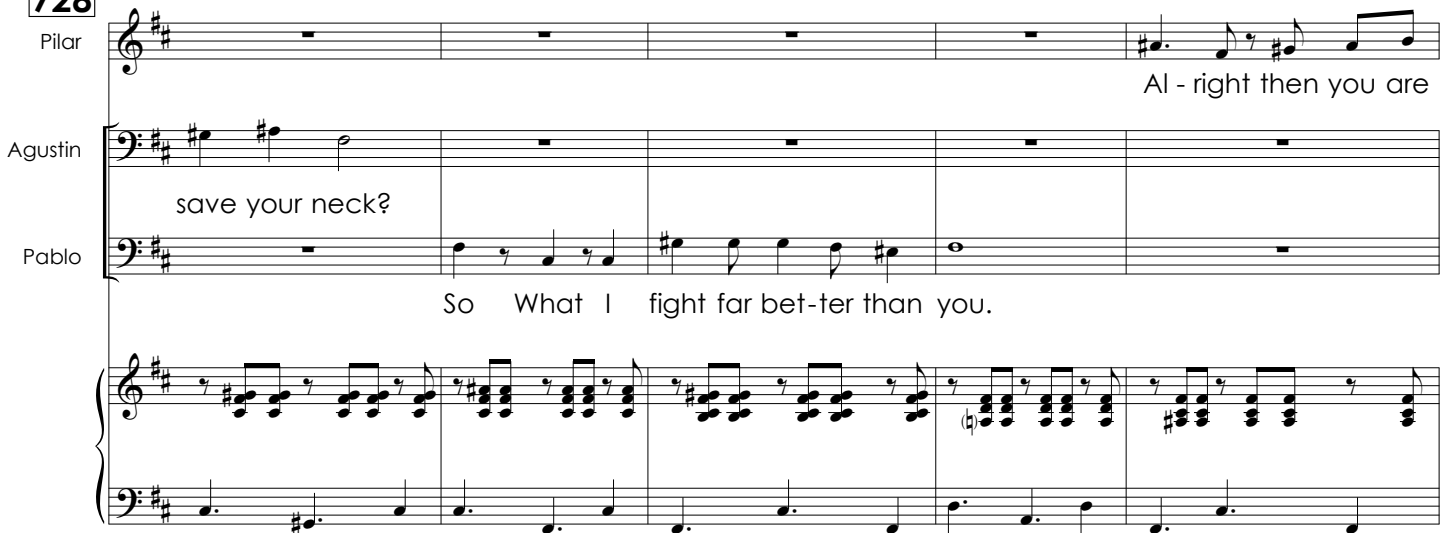
Agustin

Pablo

Al - right then you are

save your neck?

So What I fight far bet-ter than you.



# For Whom the Bell Tolls

## Act Two Scene Three

733

Maria  
Al - right then you are wel-comed back\_\_

Rosa  
Al - right then you are wel-comed back\_\_

Pilar  
wel-comed back\_\_ Al - right I did not

Isabella  
Al - right then you are wel-comed back\_\_

Amalia  
Al - right then you are wel-comed back\_\_

Fernando  
Al - right then you are wel-comed back\_\_

Jordan

Rafael  
way. Al - right then you are wel - comed\_\_

Joaquin  
way. Al - right then you are wel - comed\_\_

Anselmo  
way. Al - right then you are wel - comed\_\_

Agustin  
neck? Al - right then you are wel - comed\_\_

Pablo

Lorenzo  
way. Al - right then you are wel - comed\_\_

Primitivo  
way. Al - right then you are wel - comed\_\_

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene Three

737

Maria

Rosa

Pilar

Isabella

Amalia

The coward you appeared to be.

The coward you appeared to be.

think you could be the coward you appeared to be.

The coward you appeared to be.

The coward you appeared to be.

**Everyone sits except Jordan and Maria**

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

743

Jordan

Ho-

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

# For Whom the Bell Tolls

## Act Two Scene Three

C1

751

Maria *mp*  
I am well Ro - ber-to |

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

*pizz.*

759

Maria  
do not wor-ry —

Jordan  
— It's all well or-gan - ized — Ra - fa - el will be there with you — with the

767

Maria  
I would ra - ther be with you. —

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

# For Whom the Bell Tolls

## Act Two Scene Three

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 sits*

Maria

Then that is where I will be.

784

*Agustin stands and eyeballs Jordan*

D1

Agustin

Are you ser-i-ous with the cropped one?

792

*rit. a tempo*

Agustin

Will you not de-sert her eh In - gles when you ti - re of her? Will you love her?

800

Jordan

I love Ma - ri - a with all my heart

Agustin

Good Then you are part of us

# For Whom the Bell Tolls

Act Two Scene Three

809

**E1**

Augustin sits

Jordan sits

Musical score for measures 809-819. The score is in G major (one sharp) and 3/8 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The music is characterized by a steady, rhythmic accompaniment with some melodic movement in the right hand.

820

*rit.*

Musical score for measures 820-829. The score continues from the previous system. It includes a *rit.* (ritardando) marking above the staff. The piano accompaniment continues with a similar rhythmic pattern, but with some changes in the melodic line in the right hand.

*molto rit* Slower ♩ = 90

830

Musical score for measures 830-839. The score continues from the previous system. It includes dynamic markings of *mf*, *ff*, and *p*. The music features a prominent triplet in the right hand in the final measure, marked with a '3' above the staff. The tempo is marked as *molto rit* (molto ritardando) with a tempo indication of 'Slower ♩ = 90'.

# For Whom the Bell Tolls

Act Two Scene Four

842

**F1** L'istesso tempo ♩ = 90

Piano accompaniment for measures 842-844. The music is in 3/8 time and B-flat major. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line. Dynamics include *mp* and *f*.

845

Jordan

*mf*

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

Piano accompaniment for measures 845-847. The music continues in 3/8 time. The right hand has a consistent eighth-note accompaniment, and the left hand provides a steady bass line. Dynamics include *mf*.

*Augustin and Anselmo sit*

850

Jordan

*mp*

*f*

*mp*

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

Agustin

*mf*

Yes yes I'll

Piano accompaniment for measures 850-852. The music continues in 3/8 time. The right hand has a consistent eighth-note accompaniment, and the left hand provides a steady bass line. Dynamics include *p*, *mf*, and *p*.



# For Whom the Bell Tolls

## Act Two Scene Four

*Pilar and Pablo stand*    Addressing Pilar

**855**

Jordan

Lis - ten to me wo - man\_

Agustin

come why not\_ with the am - mu - ni - tion.\_

*mf*

Detailed description: This block contains the musical score for measure 855. It features three staves: a vocal line for Jordan in the treble clef, a vocal line for Agustin in the bass clef, and a piano accompaniment in grand staff. The key signature is B-flat major (two flats). Jordan's line has a whole note rest followed by a half note 'Lis - ten' and a quarter note 'to me wo - man\_'. Agustin's line has a quarter note 'come', a half note 'why not\_', a quarter note 'with the', a half note 'am - mu - ni - tion.\_', and a quarter note rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is placed above the piano staff.

**860**

Jordan

*p*

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

*p*

Detailed description: This block contains the musical score for measure 860. It features two staves: a vocal line for Jordan in the treble clef and a piano accompaniment in grand staff. The key signature is B-flat major. Jordan's line begins with a dynamic marking of *p* (piano) and contains the lyrics 'you un - der - stand    there can be no at - tack    un - till you hear the air - planes    with their'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *p* is placed above the piano staff.

**863**

Pilar

*f*

How ma - ny times do you have to tell me In - gles    You are get - ting like an

Jordan

*f*

bombs

*mf*

Detailed description: This block contains the musical score for measure 863. It features three staves: a vocal line for Pilar in the treble clef, a vocal line for Jordan in the bass clef, and a piano accompaniment in grand staff. The key signature is B-flat major. Pilar's line begins with a dynamic marking of *f* (forte) and contains the lyrics 'How ma - ny times do you have to tell me In - gles    You are get - ting like an'. Jordan's line has a whole note rest followed by a half note 'bombs'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is placed above the piano staff.

# For Whom the Bell Tolls

## Act Two Scene Four

867

Pilar  
old wo-man \_\_\_\_\_

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

871

Pilar  
The

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

874

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

# For Whom the Bell Tolls

## Act Two Scene Four

878

Pilar  
it.

Jordan  
*mf*  
Do you all un - der - stand?

Pablo  
*mf*  
you. Why not? At-tack the guard\_

883

Pablo  
Cut the te - le-phone line\_\_\_\_\_ Fall back on the bridge\_\_\_\_\_

887

Jordan  
*mf*  
And no-thing to start un - till our

Pablo  
Cov-ver the bridge un - til you blow it\_\_\_\_\_

# For Whom the Bell Tolls

Act Two Scene Four

890

Jordan

planes start drop-ping all their\_\_ bombs

Pablo

Thus shall it be

895

Pilar

Jordan

Well then much luck!\_\_\_\_\_

Get a-

*Pablo sits*

Jordan crosses stage right as Maria enters.

900

**G1** L'istesso tempo ♩ = 90

Pilar

long In - gles Make your good-byes\_\_with your cropped head one

# For Whom the Bell Tolls

## Act Two Scene Four

907

*Pilar sits*

*Maria stands*  
*mf*

Jordan

Good-bye Gua-pa I'll see you soon\_ We'll be in A-mer-i-ca

This musical score for measure 907 features a vocal line for Jordan and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

916

*f*

Maria

Good-bye Ro - ber-to Take much care Good-bye Ro - bert-to

This musical score for measure 916 features a vocal line for Maria and a piano accompaniment. The key signature is three sharps and the time signature is 8/8. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Jordan

be-fore ve-ry long.

This musical score for measure 916 features a vocal line for Jordan and a piano accompaniment. The key signature is three sharps and the time signature is 8/8. The vocal line begins with a quarter note G4, followed by a half note A4, a quarter note B4, and a whole rest. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

924

Maria

We will soon be there. I do not shall

This musical score for measure 924 features a vocal line for Maria and a piano accompaniment. The key signature is three sharps and the time signature is 8/8. The vocal line begins with a quarter note G4, followed by a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Jordan

Do not cry my gua-pa Do not

This musical score for measure 924 features a vocal line for Jordan and a piano accompaniment. The key signature is three sharps and the time signature is 8/8. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

# For Whom the Bell Tolls

Act Two Scene Four

930

Maria

not. But please — come —

Jordan

cry Gua - - - - - pa! —

935

*Maria and Jordan sit*

Maria

— come back quick - ly more. —

Jordan

I'll come back quick - ly I will —

# 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.

942

**H1** Slightly Faster ♩ = 94 *Everyone stands except Pilar, Pablo, Jordan and Maria*

*p*

Rosa  
Bue - na suer - te

*p*

Isabella  
Bue - na suer - te

*p*

Amalia  
Bue - na suer - te

*p*

Fernando  
Bue - na suer - te

*p*

Rafael  
Bue - na suer - te

*p*

Joaquin  
Bue - na suer - te

*p*

Anselmo  
Bue - na suer - te

*p*

Agustin  
Bue - na suer - te

*p*

Lorenzo  
Bue - na suer - te

*p*

Primitivo  
Bue - na suer - te

*p* *f*

# For Whom the Bell Tolls

## Act Two Scene Four

948

Rosa  
Bue na suer - te Bue - na suer - te Bue - na suer -

Isabella  
Bue na suer - te Bue - na suer - te Bue - na suer -

Amalia  
Bue na suer - te Bue - na suer - te Bue - na suer -

Fernando  
Bue na suer - te Bue - na suer - te Bue - na suer -

Rafael  
Bue na suer - te Bue - na suer - te Bue - na suer -

Joaquin  
Bue na suer - te Bue - na suer - te Bue - na suer -

Anselmo  
Bue na suer - te Bue - na suer - te Bue - na suer -

Agustin  
Bue na suer - te Bue - na suer - te Bue - na suer -

Lorenzo  
Bue na suer - te Bue - na suer - te Bue - na suer -

Primitivo  
Bue na suer - te Bue - na suer - te Bue - na suer -

272



# For Whom the Bell Tolls

## Act Two Scene Four

Everyone sits except Anselmo, Jordan and Augustin

954

Rosa  
- - te Bue - - - na suer - - te

Isabella  
- - te Bue - - - na suer - - te

Amalia  
- - te Bue - - - na suer - - te

Fernando  
- - te Bue - - - na suer - - te

Rafael  
- - te Bue - - - na suer - - te

Joaquin  
- - te Bue - - - na suer - - te

Anselmo  
- - te Bue - - - na suer - - te

Agustin  
- - te Bue - - - na suer - - te

Lorenzo  
- - te Bue - - - na suer - - te

Primitivo  
- - te Bue - - - na suer - - te

Glockenspiel  
mf

# For Whom the Bell Tolls

## Act Two Scene Four

Anselmo, Jordan, and Agustín 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.

960

11

Anselmo

Par-don me In - gles so there

966

Anselmo

is no mis - take On - ly to re-peat it so that I can do it as you wish

972

Jordan

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

977

Jordan

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

# For Whom the Bell Tolls

## Act Two Scene Four

982

Anselmo

*f*

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

*mf*

986

Anselmo

\_\_\_\_ Af-ter this is o-ver and \_\_\_\_ we have won the war There must be pen-nance to a-

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

990

Jordan

*f*

The Fas-cists are poised to re-pell our at-tack\_ and

Anselmo

tone for the kil - ling

# For Whom the Bell Tolls

## Act Two Scene Four

994

Jordan

I'm a-fraid we have run out - of luck. — They have so ma-ny more wea-pons than

The musical score for measure 994 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "I'm a-fraid we have run out - of luck. — They have so ma-ny more wea-pons than". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

999

Jordan

us. So ma-ny mo - tor-cy-cles cars, tanks and trucks. — But now is our

The musical score for measure 999 continues the vocal line and piano accompaniment. The lyrics are: "us. So ma-ny mo - tor-cy-cles cars, tanks and trucks. — But now is our". The piano accompaniment maintains the same rhythmic pattern as in the previous measure.

1004

Jordan

time to at - tack. —

The musical score for measure 1004 shows the vocal line with dynamic markings *p* and *ff*. The lyrics are: "time to at - tack. —". The piano accompaniment also features dynamic markings *p* and *ff*. The piano part includes a long melodic line in the right hand that spans across the measure.

# 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.

1009

J1

Everyone stands except Maria, Pablo and Pilar

*p*  
Rosa Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Pilar Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Isabella Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Amalia Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Fernando Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Jordan Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Joaquin Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Agustín Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Lorenzo Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p*  
Primitivo Bue - na ca - za \_\_\_ Bue \_\_\_ na

*p* *f* *p*

# For Whom the Bell Tolls

## Act Two Scene Four

1016

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

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

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

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

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

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

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

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

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

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

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with quarter and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning of each vocal line.

# For Whom the Bell Tolls

## Act Two Scene Four

All sit except Jordan, Augustin and Anselmo

1022

Rosa  
Good hunting

Pilar  
Good hunting

Isabella  
Good hunting

Amalia  
Good hunting

Fernando  
Good hunting

Jordan  
Good hunting

Joaquin  
Good hunting

Agustin  
Good hunting Eh In-gles

Lorenzo  
Good hunting

Primitivo  
Good hunting

*mf*

# For Whom the Bell Tolls

## Act Two Scene Four

**K1**

**1028**

Agustin

Calling to Anselmo in the distance

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

Anselmo climbs up to the elevation. He is crying.

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

**Pilar and Fernando stand**

Shouting up at Agustín

**1034**

Pilar

Pri - - mi - ti - vo has been

Jordan

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

**1038**

Pilar

Shouting to Jordan

hit in the shoul-der. What's go - in on up there In - gles?



# For Whom the Bell Tolls

## Act Two Scene Four

1041

Pilar

Are you build - ing a bridge or blow - ing one?

Fernando

Calm \_\_\_\_\_ your self\_ wo -

*p* *f* *p*

1045

Pilar

But why in the name of the

Fernando

man He is fi - nish-ing his work.

*f*

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

**Pilar, Fernando, Jordan, Augustin and Anselmo all sit**

1048

Pilar

great whore is he ta - king so much time? \_\_\_\_\_

*mp*

1052

*f* *p*

# For Whom the Bell Tolls

Act Two Scene Four

*à la russe with lots of rubato*

1058

L1

Slightly Faster  $\bullet = 100$

Maria stands alone

Maria

I can-not bear it I'm a-fraid that I'm no help I can-not bear a-ny

*pizz.*

*p* *f*

1063

*molto rit.*  $\bullet = 55$

*accelerando*

Slightly Faster  $\bullet = 106$

Maria

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

*arco*

*p* *mf*

1069

Maria

Please bring Ro-ber-to back to me a-live and I'll bless thee

1075

Maria

Sound of gunfire. Maria exits stage right again.

Maria sits

each ev-ery day I will bless thee e-ver-y day I sur-vive

# For Whom the Bell Tolls

Act Two Scene Four

Jordan and Anselmo stand

1081

**M1** Slower, but slightly faster than before ♩ = 96

Jordan

Hand me down a - pack-age no just

1087

Jordan

one at a time. Wed-ges give me wed-ges For the o-ther side now.

Anselmo

al-right

1093

Jordan

Give me some more of that\_ Give me a coil of wi - re\_ make it that

# For Whom the Bell Tolls

Act Two Scene Four

1098

Jordan

big one Vi-e-jo Move it quick - ly Take up the wire Vi-e-jo Take up the wire as you

Anselmo

Yes yes

*mf*

1102

Jordan

walk. Now Vi-e-jo yes now Let her go I said Now Vi-e - jo\_ Let her go!\_\_\_

*mf*

# For Whom the Bell Tolls

## Act Two Scene Four

All stand except  
Pablo & Rafael

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

1107

Maria  
Yes now is the time yes now is the time yes Blow the bridge now Vi - e-jo

Rosa  
Yes now is the time yes now is the time yes Blow the bridge now Vi - e-jo

Pilar  
Yes now is the time yes now is the time yes Blow the bridge now Vi - e-jo

Isabella  
Yes now is the time yes now is the time yes Blow the bridge now Vi - e-jo

Amalia  
Yes now is the time yes now is the time yes Blow the bridge now Vi - e-jo

Fernando  
Yes now is the time yes now is the time yes Blow the bridge now Vi - e-jo

Jordan  
—

Joaquin  
ing Yes now is the time yes now is the time yes Blow the bridge now Vi-e-

Agustin  
done. Yes now is the time yes now is the time yes Blow the bridge now Vi-e-

Lorenzo  
ing Yes now is the time yes now is the time yes Blow the bridge now Vi-e-

Primitivo  
ing Yes now is the time yes now is the time yes Blow the bridge now Vi-e-

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene Four

*everyone stares in the distance expectantly*

**1111**

Maria  
Let her go Let her go.

Rosa  
Let her go Let her go.

Pilar  
Let her go Let her go.

Isabella  
Let her go Let her go.

Amalia  
Let her go Let her go.

Fernando  
Let her go Let her go.

Jordan

Joaquin  
jo Let her go Let her

Agustin  
jo Let her go Let her

Lorenzo  
jo Let her go Let her

Primitivo  
jo Let her go Let her



**1117**

**N1** Slightly Slower ♩ = 90  
snare drum



# For Whom the Bell Tolls

## Act Two Scene Four

1125

snare drum

*fff* *p* *f*

1133

*p* *ff* *ppp*

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

*everyone cheers silently*

1141

*fff* *fff*

Amalia is shot onstage as the bridge blows.

**O1**

*l'istesso tempo* ♩ = 90

Amalia sits

1153

Pilar

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

*Glockenspiel*

A - - - ma - li - a has been

*pp*

# 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....

**Anselmo sits**

**1162**

Maria: May she rest in peace. Ah

Rosa: May she rest in peace. Ah

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

Isabella: May she rest in peace. Ah

*p*

**P1**

**1172**

Maria: An - sel-

Rosa: An - sel-

Pilar: An - sel-

Isabella: An - sel-

Amalia: An - sel-

Jordan: An - sel-

*p*



# For Whom the Bell Tolls

## Act Two Scene Four

1182

Jordan

*mf*

mo looks ve-ry small\_\_\_ With\_\_\_ the de - to - na - tors he would have

1189

Fernando

May he rest in peace. \_\_\_

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. \_\_\_

May he rest in peace. \_\_\_

May he rest in peace. \_\_\_

# For Whom the Bell Tolls

## Act Two Scene Four

1198

Maria *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Rosa *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Pilar *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Isabella *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Fernando *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Jordan *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Joaquin *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Agustin *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Lorenzo *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

Primitivo *p* Why oh why? Why do they kill us? *f* Why oh why Why do we kill them?

*p* *mf*

# For Whom the Bell Tolls

## Act Two Scene Four

1206

Maria  
— God please have mer-cy on us.

Rosa  
— God please have mer-cy on us.

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

Isabella  
— God please have mer-cy on us.

Fernando  
— God please have mer-cy on us.

Jordan  
— God please have mer-cy on us.

Joaquin  
— God please have mer-cy on us.

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

Lorenzo  
kill them? God please have mer-cy on us.

Primitivo  
kill them? God please have mer-cy on us.

*Glockenspiel*  
*p* *mf*

# For Whom the Bell Tolls

## Act Two Scene Four

**Everyone sits except for Pilar & Augustin**

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

**1213** **Q1** *più mosso* ♩ = 100 To Augustin

Pilar

Tell me where is - Pa-blo and all the o -

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

**1220**

Pilar

thers?

Agustin

Here comes that son of a bitch Pa - blo Where are the five

**1226**

Agustin

from the bands of E - li - as and A - le - jan - dro?

Pablo

All dead\_\_\_\_\_

# For Whom the Bell Tolls

## Act Two Scene Four

*Jordan stands*

**1231**

Agustín gives Pablo a murderous look.

Agustín

Pablo

Did you not shoot them all?

Now we have plen-ty of hor - ses In - gles

The musical score for measures 1231-1235 features two vocal parts and piano accompaniment. Agustín's part (top staff) is mostly silent, with a few notes at the end of the phrase. Pablo's part (middle staff) contains the lyrics "Did you not shoot them all?" and "Now we have plenty of horses in gles". The piano accompaniment (bottom two staves) provides a rhythmic and harmonic foundation with a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

**1236**

Agustín

Pablo

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

Shut up

The musical score for measures 1236-1240 continues the scene. Agustín's part (top staff) contains the lyrics "Go a-head Why do you not say you shot them all?". Pablo's part (middle staff) is silent, with a few notes at the end of the phrase. The piano accompaniment (bottom two staves) continues with the same rhythmic and harmonic pattern as in the previous measures.

# For Whom the Bell Tolls

Act Two Scene Four

1241

Pablo

I have fought much to day and \_\_\_ well. \_\_\_ They were not of our band.

Musical score for Pablo, measures 1241-1243. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line for Pablo and a piano accompaniment. The lyrics are: "I have fought much to day and \_\_\_ well. \_\_\_ They were not of our band."

1244

Pablo

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

They were not of us. \_\_\_\_\_

Musical score for Pablo, measures 1244-1248. The score is in a key signature of three flats and common time. It features a vocal line for Pablo and a piano accompaniment. The lyrics are: "They were not of us. \_\_\_\_\_". A red *f* dynamic marking is present in the piano part at measure 1246.

1250

Maria

**R1**

*Maria stands*

Ro-

Musical score for Maria, measures 1250-1253. The score is in a key signature of three flats and common time. It features a vocal line for Maria and a piano accompaniment. The lyrics are: "Ro-". A red *f* dynamic marking is present in the piano part at measure 1250.

# For Whom the Bell Tolls

## Act Two Scene Four

1258

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

Jordan  
Yes rab-bit my

1263

Maria  
Are you here tru - ly?

Jordan  
good good rab-bit Now we can go. Yes yes tru - ly Ma-

# For Whom the Bell Tolls

## Act Two Scene Four

1269

Pilar  
Which way do we go Pa-blo

Jordan  
ri - a

Pablo  
We go straight down a -

1273

Agustin  
A-cross the road? A -

Pablo  
cross the road and up the far slope in-to the thick woods.

1277

Agustin  
cross the road and in-to the fas - cists can - nons? \_\_\_\_\_

Pablo  
Yes ca-ma-ra-ta it



# For Whom the Bell Tolls

## Act Two Scene Four

To Maria

Pablo points to Maria

1282

Pablo

\_\_\_ is the on-ly way I go first a-cross the road you go se - cond af-ter me the

1286

Pablo

o-thers will go next. First is not so bad though it seems bad and

Pablo sits

To Jordan

*f*

1290

Maria

Pablo

But you'll be last \_\_\_ Ro-  
se-cond is good it is la - ter that they are wait-ing for more.

# For Whom the Bell Tolls

## Act Two Scene Four

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

1294

Maria

ber - to

Jordan

*f*

I'll go sud-denly There will be no pro - blem

1299

Jordan

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

# For Whom the Bell Tolls

## Act Two Scene Four

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

*Maria sits*

*Maria exits*

1304

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

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

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

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

Jordan  
go!

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

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

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

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

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

Piano accompaniment

# For Whom the Bell Tolls

## Act Two Scene Five

Sound of more gunfire and horses.

They all exit including Jordan.

**S1**

*Everyone sits  
except Jordan*

**1310**

Rosa  
Gal - lop Gua-pa go!

Pilar  
Gal - lop Gua-pa go!

Isabella  
Gal - lop Gua-pa go!

Fernando  
Gal - lop Gua-pa go!

Jordan

Rafael  
Gal - lop Gua-pa go!

Joaquin  
Gal - lop Gua-pa go!

Agustin  
Gal - lop Gua-pa go!

Lorenzo  
Gal - lop Gua-pa go!

Primitivo  
Gal - lop Gua-pa go!

**1317**

*Jordan sits*

# 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.

**1325** **T1** **Faster** ♩ = 116 **Maria stands**

**1334** **U1** kneeling next to Jordan

Maria *p* *f*

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

**1342**

Maria

Jordan *mp* *f*

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

# For Whom the Bell Tolls

## Act Two Scene Five

1349

**Pilar, Pablo & Augustin stand**

*f*

Fernando takes Maria aside while the others talk with Jordan.

Whispering to Jordan

Pilar

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

Jordan

bad-ly—

Pablo

more. There's no way

1356

*mf*

Jordan

Not— much— I think the

Pablo

that you can go with— her. Are you in much

1362

**Jordan directly to Augustin**  
To Pilar and Augustin

**Pilar, Pablo and Augustin sit**

Maria

Oh Ro - ber - to!

Jordan

nerve is— crushed. When I say that you take her you

# For Whom the Bell Tolls

## Act Two Scene Five

1368

Jordan

take her. Yes she will want to stay\_\_ but take her You\_\_ must take Ma-

*f*

Musical score for measure 1368, featuring a vocal line for Jordan and piano accompaniment. The key signature is two sharps (D major). The vocal line begins with a rest, followed by the lyrics. A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

1374

Jordan

Pablo

ri - a from this ter - ri - ble place. *mf*

Now talk fast In - gles\_\_ for there is lit - tle -

Musical score for measure 1374, featuring vocal lines for Jordan and Pablo and piano accompaniment. The key signature is two sharps (D major). Jordan's vocal line begins with the lyrics. Pablo's vocal line begins with a rest, followed by the lyrics. A dynamic marking of *mf* (mezzo-forte) is placed above Pablo's vocal line. The piano accompaniment is consistent with the previous measure.

**Pilar, Pablo and  
Augustin sit**

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

1380

Jordan

Gua-pa we will not be go - ing to A-mer-i - ca\_\_ But I go al -

*mf*

Musical score for measure 1380, featuring a vocal line for Jordan and piano accompaniment. The key signature is two sharps (D major). The vocal line begins with the lyrics. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line. The piano accompaniment is consistent with the previous measures.

# For Whom the Bell Tolls

## Act Two Scene Five

1386

Jordan

Maria starts to cry.

ways with you where - ev er you go — Do you un - der - stand my Gua -

Musical score for measure 1386, featuring vocal lines for Jordan and piano accompaniment. The key signature is two sharps (D major) and the time signature is 8/8. The vocal line for Jordan begins with a treble clef and a common time signature of 8. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left.

1391

Jordan

pa? — As long as there — is one of us there is both of us. You must —

Musical score for measure 1391, featuring vocal lines for Jordan and piano accompaniment. The key signature is two sharps (D major) and the time signature is 8/8. The vocal line for Jordan begins with a treble clef and a common time signature of 8. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left.

1398

Maria

Jordan

V1

*p* *f*

Ro - ber - to Ro - ber - to I

— go now —

Musical score for measure 1398, featuring vocal lines for Maria and Jordan, and piano accompaniment. The key signature is two sharps (D major) and the time signature is 8/8. The vocal line for Maria begins with a treble clef and a common time signature of 8. The vocal line for Jordan begins with a treble clef and a common time signature of 8. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. Dynamic markings include *ff* and *p*.



# For Whom the Bell Tolls

## Act Two Scene Five

1405

Maria

must stay with you

Jordan

No Gua - pa What

The musical score for measure 1405 features three staves. The top staff is for Maria, with a melodic line starting on a whole note and a long slur over the next two measures. The middle staff is for Jordan, with a melodic line starting on a whole note and a long slur over the next two measures. The bottom staff is for the piano accompaniment, consisting of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

1411

Jordan

I do I do a - lone. I could not do it well with you. If you go then

*mf*

The musical score for measure 1411 features three staves. The top staff is for Jordan, with a melodic line starting on a whole note and a long slur over the next two measures. The middle staff is for the piano accompaniment, consisting of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking of *mf* is present in the piano part.

1417

Jordan

I will be al - ways with you. Which - ev - er one there is is both You will go now for

The musical score for measure 1417 features three staves. The top staff is for Jordan, with a melodic line starting on a whole note and a long slur over the next two measures. The middle staff is for the piano accompaniment, consisting of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

# For Whom the Bell Tolls

## Act Two Scene Five

1424

Maria

It is ea - si - er \_\_\_ if I stay with \_\_\_ you. \_\_\_ It is bet - ter \_\_\_

Jordan

both of us.

*mf*

1430

Maria

\_\_\_ for me to stay with \_\_\_ you.

Jordan

It's hard - er for you to go \_\_\_ You must not be

1436

Jordan

sel - fish my Gua - pa \_\_\_ You must do your du - ty now. \_\_\_ You are me now Sure - ly

# For Whom the Bell Tolls

## Act Two Scene Five

1441

Jordan

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

Musical score for measure 1441, featuring a vocal line for Jordan and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

1447

Jordan

show me that you are me too Gua - pa you must stand up you are

Musical score for measure 1447, featuring a vocal line for Jordan and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

1452

Maria

Jordan

Al - right I'll go\_ for the both of us.\_\_\_\_ I am  
all there will be of me.\_\_\_\_

Musical score for measure 1452, featuring vocal lines for Maria and Jordan and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

# For Whom the Bell Tolls

## Act Two Scene Five

1458

Maria  
 rea - dy — I will do my du - ty — Oh Ro - ber - to — I will go for the

Jordan  
 Ma - ri - a — you are all there will

1464

Maria  
 both of us. I am — you now — *ff*

Jordan  
 be of me you are — me now — *ff*

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.

*poco rit.*

Augustin stands

**W1** Slowly with expression ♩ = 74

1471

# For Whom the Bell Tolls

Act Two Scene Five

*a tempo*

1481

Jordan

Agustin

Sa-lut Look well af-ter Ma-ri-a the

Sa-lut In-gles my dear friend

*Broadly poco rit.*

1489

Jordan

Agustin

cropped head one

There is no pro-blem I'll keep her safe to peace-ful-ly live out the

*mp > p mf p mf*

# For Whom the Bell Tolls

**a tempo**

Act Two Scene Five

The rest of the company stands

**X1**

1497

Maria *mp* Que pu - ta es la guer - ra In a war there are

Rosa *mp* Que pu - ta es la guer - ra In a war there are

Pilar *mp* Que pu - ta es la guer - ra In a war there are

Isabella *mp* Que pu - ta es la guer - ra In a war there are

Fernando *mp* Que pu - ta es la guer - ra In a war there are

Rafael *mp* Que pu - ta es la guer - ra In a war there are

Joaquin *mp* Que pu - ta es la guer - ra In a war there are

Agustin *mp* rest of her life Que pu - ta es la guer - ra In a war there are

Pablo *mp* Que pu - ta es la guer - ra In a war there are

Lorenzo *mp* Que pu - ta es la guer - ra In a war there are

Primitivo *mp* Que pu - ta es la guer - ra In a war there are

*mp* *f* *p*

# For Whom the Bell Tolls

## Act Two Scene Five

*poco rita tempo*

Y1

1505

Maria  
so ma-ny things like this and so much more.\_\_\_\_\_

Rosa  
so ma-ny things like this and so much more.\_\_\_\_\_

Pilar  
so ma-ny things like this and so much more.\_\_\_\_\_

Isabella  
so ma-ny things like this and so much more.\_\_\_\_\_

Fernando  
so ma-ny things like this and so much more.\_\_\_\_\_

Rafael  
so ma-ny things like this and so much more.\_\_\_\_\_

Joaquin  
so ma-ny things like this and so much more.\_\_\_\_\_

Agustin  
so ma-ny things like this and so much more.\_\_\_\_\_ Do you have what you

Pablo  
so ma-ny things like this and so much more.\_\_\_\_\_

Lorenzo  
so ma-ny things like this and so much more.\_\_\_\_\_

Primitivo  
so ma-ny things like this and so much more.\_\_\_\_\_

311

# For Whom the Bell Tolls

## Act Two Scene Five

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

1513

Maria

Rosa

Pilar

Isabella

Fernando

Jordan

Rafael

Joaquin

Agustín

Pablo

Lorenzo

Primitivo

need for the ma-chine gun

Que pu - ta

I do There are a few shells left for it.

312



# For Whom the Bell Tolls

## Act Two Scene Five

1521

Maria Ah.

Rosa Que pu - ta

Pilar Que pu - ta

Isabella Que pu - ta

Fernando Que pu - ta

Jordan sa - lut my friend get on\_ with you.

Rafael Que pu - ta

Joaquin Que pu - ta

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

Pablo more. Que pu -

Lorenzo more. Que pu -

Primitivo more. Que pu -

*mp* *f* *pizz.*

# For Whom the Bell Tolls

## Act Two Scene Five

1531

Maria  
Ah Ah

Rosa  
es la guer - ra In a war there are so ma-ny things like this and so much

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

Isabella  
es la guer - ra In a war there are so ma-ny things like this and so much

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

Jordan

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

Joaquin  
es la guer - ra In a war there are so ma-ny things like this and so much

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

Pablo  
ta es la guer - ra In a war there are so ma - ny things like\_ this and so

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

Primitivo  
ta es la guer - ra In a war there are so ma - ny things like\_ this and so

# For Whom the Bell Tolls

## Act Two Scene Five

*Maria sits first, then everyone else leaving Jordan standing alone*

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

**Z1** Slightly Faster ♩ = 100

1539

Maria  
more. \_\_\_\_\_

Rosa  
more. \_\_\_\_\_

Pilar  
more. \_\_\_\_\_

Isabella  
more. \_\_\_\_\_

Fernando  
more. \_\_\_\_\_

Jordan  
*mp*  
This is the fin - al test show courage\_ and be a man.

Rafael  
more. \_\_\_\_\_

Joaquin  
more. \_\_\_\_\_

Agustin  
more. \_\_\_\_\_

Pablo  
much \_\_\_\_\_

Lorenzo  
much \_\_\_\_\_

Primitivo  
much \_\_\_\_\_

*mp*

# For Whom the Bell Tolls

## Act Two Scene Five

1549

Jordan

I've had much luck to have had this good life. The world's a fine place and

Musical score for measure 1549, featuring a vocal line for Jordan and piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

1555

Jordan

worth fight-ing for\_\_\_ I hate to leave it that is all.\_\_\_ I\_\_ hate to leave it ve-ry much\_\_

Musical score for measure 1555, featuring a vocal line for Jordan and piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8. The vocal line continues with the lyrics. The piano accompaniment features a prominent melodic line in the treble clef and a steady bass line.

1562

Jordan

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

Musical score for measure 1562, featuring a vocal line for Jordan and piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a melodic line in the treble clef and a bass line.

# 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.

1570

Piano accompaniment for measure 1570. The music is in 2/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, and *mp*.

A2

1580

Jordan

Musical score for measure 1580. It includes a vocal line for Jordan and a piano accompaniment. The lyrics are: "Come now Jor-dan o-ver you go. — It's won-der-ful they have got-ten a-way." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

1588

Jordan

Musical score for measure 1588. It includes a vocal line for Jordan and a piano accompaniment. The lyrics are: "Now that they are a - way I do not mind it. She di-dn't stay here that's all I". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

# For Whom the Bell Tolls

## Act Two Scene Five

1595

Jordan

*rit.*

*a tempo*

know. — God I was luc-ky she would go. —

*mp*

Detailed description: This block contains the musical score for measure 1595. It features a vocal line for Jordan and a piano accompaniment. The vocal line begins with a half note 'know.' followed by a quarter rest, then a half note 'God', and continues with a melodic phrase 'I was luc-ky she would go.' ending with a quarter rest. The piano accompaniment consists of a right hand with a long melodic line and a left hand with a steady eighth-note accompaniment. A dynamic marking of *mp* is placed above the piano part.

**B2**

1604

Jordan

*mf*

*f*

I wish they would come now — Let them come Let them come

Detailed description: This block contains the musical score for measure 1604. It features a vocal line for Jordan and a piano accompaniment. The vocal line starts with a half rest, followed by a half note 'I', then a melodic phrase 'wish they would come now' ending with a quarter rest, and finally 'Let them come Let them come'. The piano accompaniment has a right hand with a melodic line and a left hand with a steady eighth-note accompaniment. Dynamic markings of *mf* and *f* are present.

1612

Jordan

*poco rit.*

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

Detailed description: This block contains the musical score for measure 1612. It features a vocal line for Jordan and a piano accompaniment. The vocal line begins with a half note 'now.', followed by a quarter rest, then a half note 'If I', then a melodic phrase 'pass out or fail to stand tall' ending with a quarter rest, and finally 'Then I am no good no good at'. The piano accompaniment consists of a right hand with a melodic line and a left hand with a steady eighth-note accompaniment.

1620

Jordan

*a tempo*

The sound of horses and men coming closer.

all. — I see them I see them now. — I see them now —

Detailed description: This block contains the musical score for measure 1620. It features a vocal line for Jordan and a piano accompaniment. The vocal line starts with a half rest, followed by a half note 'all.', then a melodic phrase 'I see them I see them now' ending with a quarter rest, and finally 'I see them now'. The piano accompaniment has a right hand with a melodic line and a left hand with a steady eighth-note accompaniment.

# For Whom the Bell Tolls

Act Two Scene Five

**C2** *più mosso* ♩ = 134

**1629**

Jordan

Musical score for measure 1629. The vocal line (treble clef) begins with a rest, followed by a series of notes in D major. The lyrics are: "They had to swing back to cross the gorge The Fas-cists' hor-ses will pass". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *f* for the vocal line and *mf* for the piano accompaniment. The piano part includes markings for *arco* and *mf*.

**1637**

Jordan

Musical score for measure 1637. The vocal line (treble clef) contains the lyrics: "close to me. If I hold them up for e-ven a-while That would mean I have". The piano accompaniment (grand staff) continues with a steady accompaniment. The key signature is D major.

**1645**

Jordan

Musical score for measure 1645. The vocal line (treble clef) contains the lyrics: "passed the tri - al. God please let it start God please let it". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The key signature changes to D minor for this measure.

# For Whom the Bell Tolls

## Act Two Scene Five

1653

Jordan

*rit.*

start. — God let me do my part — That's

This musical score for measure 1653 features a vocal line for Jordan and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a half note 'start.', a quarter note 'God', a half note 'let', a quarter note 'me', a half note 'do', a quarter note 'my', a half note 'part', and a final half note 'That's'. The piano accompaniment consists of a right hand with a series of chords and eighth notes, and a left hand with a steady bass line of quarter notes.

1662

Jordan

*a tempo* ♩ = 134

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

This musical score for measure 1662 features a vocal line for Jordan and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a half note 'all', a quarter note 'That's', a half note 'all', a quarter note 'I', a half note 'ask', a quarter note 'of', a half note 'You', a quarter note 'That's', a half note 'all', a quarter note 'that's', a half note 'left', a quarter note 'for', a half note 'me', a quarter note 'to', a half note 'do.', and a final quarter rest. The piano accompaniment consists of a right hand with a series of chords and eighth notes, and a left hand with a steady bass line of quarter notes.

1673

Jordan

God please let it start — God — please

This musical score for measure 1673 features a vocal line for Jordan and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a half note 'God', a quarter note 'please', a half note 'let it start', a quarter note 'God', a half note 'please', and a final quarter rest. The piano accompaniment consists of a right hand with a series of chords and eighth notes, and a left hand with a steady bass line of quarter notes.



# For Whom the Bell Tolls

## Act Two Scene Five

Maria and Jordan stay standing till last note

Not too fast ♩ = 110

D2

1683

Jordan

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

1693

*rit.*

*a tempo*

1702

*molto rit.*

1712