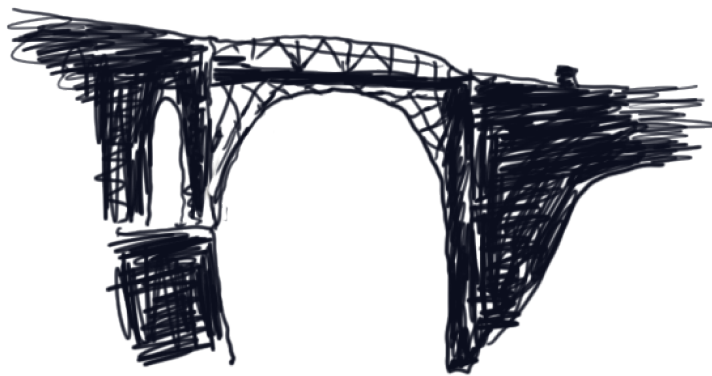




Ernest Hemingway was a larger-than-life personality.

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

Through his lyrical melody-driven music, Brian Wilbur Grundstrom brings out the emotional depths of the characters and new insight to this Hemingway classic. Using the full versatility of opera, David 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.



Composer Brian Wilbur Grundstrom
Librettist David M. Dorsen
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LEADS

Robert Jordan (Tenor), American, early 30's, Former Spanish instructor at a college in the mid-west, Robert came to Spain to support the Republicans and fight the Fascists. A skilled dynamiter, he has become disillusioned with the war, seeking meaning in performing his responsibilities to the best of his ability. To the world, he is handsome, virile, and in command, with a seemingly impenetrable stoical exterior. But they mask an untapped emotional depth consumed with self-doubt and a roiling loss of purpose, aware he is going through the motions without conviction. He realizes that he could die on this mission, but is unsure how he feels about that. Robert finds himself drawn to Maria both physically and emotionally. He feels protective of her but also aware that he cares for her in ways he has never cared for anyone before, and starts to imagine sharing a life with her, which gives him someone to live — and die — for. Tall, sinewy muscles, light complexion and hair.

Maria 18 (Soprano) Traumatized first by witnessing her parents being executed, then gang-raped by the Fascists, she was saved by the guerrillas led by Pablo, when they blew up the train taking her south to a prison camp. Not part of the guerrilla band herself, she has found a place among them cooking under Pilar's watchful eye which has given her a sense of belonging and helped heal her shattered sense of self. She is trusting by nature but still feels displaced and lost due to the emotional upheavals she has experienced. She is in search of something or someone to believe in and live for, even if she is not aware of it herself. Senses that beneath his resolute exterior Robert is a kindred — and equally lost — spirit. This awakens her dormant heart and prompts her to want to be with him and to have a relationship that is both emotionally rewarding and lasting and opens her up to imagining a better life with him elsewhere. Dark hair, attractive features, melancholy air beneath a very natural warmth.

Pilar late 40's (mezzo) A born leader and a true believer in the Republic, placing all of her energies and passion in its service, even though she recognizes the ruthless brutality that exists on both sides. Never beautiful and insisting she is ugly, she still sparks with the fire — the Gypsy blood in her, she would say — that incited the passion of matadors when she was younger. Although she still describes herself as "Pablo's woman", she is disgusted that he's become a drunk, shirking his responsibilities to the others. Protective of Maria, she sees Robert as a way to get Maria to safety and senses that Robert may need Maria as much as Maria needs Robert. Gritty, commanding, keeps her own counsel, but with a sense of humor.

Pablo late 40's (bass) Once a ruthless leader that both attracted and repelled Pilar, he is now tired of the conflict and has sought safety in hiding out in the mountains, drinking his nights away. He has alienated the other guerrillas who have already turned to Pilar for direction, even if he pretends not to know. He is invested in his own self-preservation at all costs, even if it means undermining Robert's mission. He can be crafty, selfish, duplicitous, and cowardly. But he is also smart and a survivor. Not to be trusted but the others do, even when they know better. Barrel-chested with shifting eyes that are always on guard.

PABLO'S BAND

Anselmo 60's (baritone) Dedicated, reliable, committed to the Republican cause, though his conscience is still troubled by the human cost and moral consequences, but can see clearly what he must do if their side is to defeat the Fascists. Wears his age on his face, a man of few words, but uses them wisely.

Rafael early 40's (tenor) Easy-going, self-identified Gypsy, always happy to have another meal; wily, willing to take orders but not always perfect at execution, expects to survive the war regardless of who wins.

Agustín 30's (baritone) A hot-headed, foul-mouthed man who seems younger than his years for all of his hard-bitten commitment to the Republican cause.

Fernando early 30's (tenor) Engaged in the cause but on his own terms. Will stick it out but will be glad when it's over, so life can go back to what it was. Can miss the forest for the trees. Personable.

Amalia 30's (alto) Sister of Fernando, plain and tom boyish.

Rosa 30's (soprano)

Isabella 30's (mezzo)

Lorenzo 30's (bass)

Primitivo 20's (bass) Youngest member of the band.

EL SORDO'S BAND

El Sordo 40's (baritone) An intuitive and fearless leader, if somewhat impulsive. Still can listen, evaluate, and understand orders are orders. Cares about his men and they care about him. Personable, engaging, gracious even in difficult circumstances, knows what to take seriously and what not. (same singer as Agustín).

Joaquin 20's (tenor) Member of El Sordo's band



Large Orchestration

2 flutes, 2nd doubles on piccolo, 2 oboes, 2nd doubles on English Horn
2 clarinets in Bb, 2nd doubles on bass clarinet, 2 bassoons
4 horns in F, 3 trumpets, 3 trombones, 1 tuba
timpani, percussion (cymbals, snare, castanets, bass drum, triangle, wind chimes, tubular bells, tambourine , glockenspiel)
harp, strings (minimum 4,4,3,3,2)

Total Running Time: 2hours 22 minutes not including intermission

Orchestral: Overture - page 4 - 4’21’’

Act 1 Scene 1A: That is the Bridge - page 20 - 2’07’’

Act 1 Scene 1B: One Great Offensive - page 29 - 2’36’’

Act 1 Scene 1C: Give Us the Strength - page 38 - 2’23’’

Act 1 Scene 1D: The New Dynamiter - page 45 - 2’00’’

Act 1 Scene 1E: A Bigger Plan - page 57 - 1’02’’

Act 1 Scene 2B: Orchestral - The Men Drink - page 64 - 0’52’’

Act 1 Scene 2C: These are the Others - page 67 - 1’13’’

Act 1 Scene 2D: Pablo Was Brave - page 72 - 1’20’’

Act 1 Scene 2E: No, A Bridge - page 78 - 2’09’’

Act 1 Scene 2F: Without Horses - page 89 - 0’50’’

Act 1 Scene 2G: Robert Jordan Doesn’t Teach English - page 95 - 2’39’’

Act 1 Scene 2H: Maria - page 108 - 4’52’’

Act 1 Scene 2J: Barracho - page 123 - 2’40’’

Act 1 Scene 2K: Pilar Tells Her Story of the Massacre - page 134 - 2’59’’

Act 1 Scene 2L: Don Benito Garcia - page 146 - 2’49’’

Act 1 Scene 2M: Don Ricardo Montalvo - page 159 - 2’54’’

Act 1 Scene 2N: Pablo Continues the Story - page 174 - 4’23’’

Act 1 Scene 2O: And This Misery - page 190 - 2’38’’

Act 1 Scene 3A: The Bridge - page 198 - 4’08’’

Act 1 Scene 3B: Kill Pablo - page 214 - 1’58’’

Act 1 Scene 3C: What is Wrong - page 222 - 1’07’’

Act 1 Scene 3D: Listen to Me - page 226 - 1’30’’

Act 1 Scene 3E: Isn’t She Pretty - page 233 - 3’04’’

Act 1 Scene 3F: Orchestral - Bedtime - page 242 - 3’06’’

Act 1 Scene 3G: Will He Love Me? - page 246 - 3’52’’

Act 1 Scene 3H: I Cannot Kiss - page 258 - 4’22’’

Act 2 Scene 1A: German Planes - page 273 - 2’21’’

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Act 2 Scene 1C: Sordo and Joachin - page 293 - 2’08’’

Act 2 Scene 1D: You Come at Night - page 301 - 1’52’’

Act 2 Scene 1E: When Do We Blow the Bridge - page 311 - 1’54’’

Act 2 Scene 1F: Orchestral - page 323 - 0’29’’

Act 2 Scene 1G: Cobarde - page 326 - 2’27’’

Act 2 Scene 1H: Kill Him Now - page 336 - 1’13’’

Act 2 Scene 1J: I Have Changed My Mind - page 342 - 1’46’’

Act 2 Scene 1K: Goodnight - page 350 - 5’23’’

Act 2 Scene 2A: When Will This Calamity Cease - page 369 - 2’38’’

Act 2 Scene 2C: Help Sordo - page 377 - 3’06’’

Act 2 Scene 2D: What Will Happen to Us All - page 392 - 0’42’’

Act 2 Scene 2F: Seventy Years - page 396 - 2’44’’

Act 2 Scene 3A: We’ll Use Grenades - page 407 - 4’03’’

Act 2 Scene 3B: Get Some Sleep - page 424 - 3’43’’

Act 2 Scene 4A: Take More of the Stew - page 436 - 0’37’’

Act 2 Scene 4B: Pablo Returns - page 439 - 3’23’’

Act 2 Scene 4C: Would Rather Be With You - page 456 - 1’35’’

Act 2 Scene 4D: Orchestral - End Scene - page 463 - 0’49’’

Act 2 Scene 5A: Instructions - page 466 - 1’50’’

Act 2 Scene 5B: Goodbye - page 476 - 1’18’’

Act 2 Scene 5C: Buena Suerte - page 481 - 0’41’’

Act 2 Scene 5D: Now is Our Time - page 484 - 1’53’’

Act 2 Scene 5E: Buena Caza - page 493 - 1’53’’

Act 2 Scene 5F: I Cannot Bear It - page 502 - 0’50’’

Act 2 Scene 5G: Blow the Bridge - page 506 - 1’23’’

Act 2 Scene 5H: Orchestral - Explosion - page 513 - 1’03’’

Act 2 Scene 5J: Amalia & Anselmo Die - page 515 - 2’17’’

Act 2 Scene 5K: Plenty of Horses - page 521 - 1’02’’

Act 2 Scene 5L: Gallop Guapa Go - page 527 - 2’07’’

Act 2 Scene 6B: Broken Leg - page 539 - 1’59’’

Act 2 Scene 6C: Maria Decides to Go - page 550 - 2’08’’

Act 2 Scene 6D: Que Puta es la Guerra - page 558 - 2’23’’

Act 2 Scene 6E: Worth Fighting For - page 566 - 2’25’’

Act 2 Scene 6F: Hold Them Up - page 575 - 1’07’’

Act 2 Scene 6G: Orchestral - Finale - page 580 - 0’52’’

For Whom the Bell Tolls

Overture

Orchestral - 4'21"

2 3 4 5 6 7 8 9 10 11 12

Andante ♩ = 80 **Scene one Introduction**

Flute Solo To Piccolo

English Horn

Bass Clarinet Solo

Bassoon

Horn 1 (F)
Horn 3 (F)
Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Clash Cymbal (2)

2 3 4 5 6 7 8 9 10 11 12

Andante ♩ = 80 **Scene one Introduction**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Overture

For Whom the Bell Tolls

Orchestral

[illegible]

Overture

For Whom the Bell Tolls

Orchestral

19 20 21 22 23 24

Picc.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

19 20 21 22 23 24

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

a tutti
mf

a tutti
mf

arco
f

arco
f

Overture

For Whom the Bell Tolls

Orchestral

25 26 27 28 29 30

Picc.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

To Flute

To Clarinet in B $\flat$

f

a2

a tutti

Solo

p

ff

pizz.

(pizz.)

To Clash Cymbal (2)

Overture

For Whom the Bell Tolls

Orchestral

31

32

33

36

37

38

39

B ♩ = 82

ten.

a tempo

Flute
Solid

Maria's Theme

End of Act 1

Instrumentation: Picc., Eng. H., B. Cl., Bsn., Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt., Tb., Timp., B. Dr. (2), Hp, V. 1, V. 2, Va., Vc., Cb., Pno.

Key Signatures: B-flat major / D-flat minor

Time Signature: 3/4

Tempo: $\text{♩} = 82$ ten. **a tempo**

Dynamic Markings: *sfz*, *mp*, *mf*, *f*, *ff*, *p*, *arco*

Performance Notes: Solo, Clash Cymbal (2), To Glockenspiel (2), Glockenspiel (2), Maria's Theme

Orchestral

48

9

Overture

For Whom the Bell Tolls

Orchestral

[illegible]

Orchestral

11

Overture

For Whom the Bell Tolls

Orchestral

606162636465

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Overture

For Whom the Bell Tolls

Orchestral

66 67 68 69 70 71 72

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

66 67 68 69 70 71 72

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Overture

73

For Whom the Bell Tolls

77

78

79

80

81

accelerando

Robert Jordan Doesn't Teach English

D ♩ = 108

F Harmonic minor

Overture

For Whom the Bell Tolls

Orchestral

82

83

84

85

86

87

88

89

♩ = 160

[illegible]

Overture

For Whom the Bell Tolls

Orchestral

90

91

92

93

94

95

96

97

98

This musical score page contains measures 90 through 98. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 3 (Hn. 1, Hn. 3), Horns 2 & 4 (Hn. 2, Hn. 4), Trumpet (Tpt.), Trombone (Tb.), Glockenspiel (Glock (2)), Harp (Hp), Violins 1 & 2 (V. 1, V. 2), Viola (Va.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The score is written in 4/4 time with a key signature of one flat (B-flat). Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated in red. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support. The piano part features a complex, fast-moving melody in the right hand and a steady bass line in the left hand.

Overture

For Whom the Bell Tolls

Orchestral

99

100

101

105

106

107

108

poco rit.....

molto rit.....

E ♩ = 90

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Glock (2)

Hp

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp *f* *mp* *f*

mp *f* *mp* *f*

p *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f*

f *mp* *f*

mp *f* *mp* *f*

mf

ff

G Major

arco

arco

mf *f* *mp* *f*

mf *f* *mp* *f*

f *mp* *f*

f *mp* *f*

f

To Triangle (2)

plus.

Overture

For Whom the Bell Tolls

Orchestral

109110111112113114115116117118

Fl.

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

Ob.

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

Cl.

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

Bsn.

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

Hn. 1

p *f*

Hn. 3

p *mf* *f*

Hn. 2

Hn. 4

Tpt.

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

Tb.

p *mf* *f*

Timp.

Hp

V. 1

p *f*

V. 2

p *f*

Va.

Vc.

Cb.

Pno.

p *mf* *f*

Overture

For Whom the Bell Tolls

Orchestral

119120121122123124125126127128

Fl.

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

Ob.

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

Cl.

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

Bsn.

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

Hn. 1
Hn. 3

p *p* *ff* *p*

Hn. 2
Hn. 4

p *p* *ff* *p*

Tpt.

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

Tb.

f

Timp.

p *ff* *mp*

Glock (2)

Triangle (2)
p *ff*

Hp

p *mf* *f* *mp*

C Major multiple gliss

119120121122123124125126127128

V. 1

p *f* *p* *mf* *f* *p* *ff* *mp* pizz.

V. 2

p *f* *p* *mf* *f* *p* *ff* *mp* pizz.

Va.

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

Vc.

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

Cb.

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

Pno.

For Whom the Bell Tolls

That is the Bridge

Act 1 Scene 1A - 2'07"

Robert Jordan meets Anselmo

deleted 128 - 141

Adagio ♩ = 72

Freely (♩ = 84)

144 145 146 147 148 150

Flute

Oboe

Bass Clarinet

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Bass Drum (2)

Jordan

Anselmo

Jordan and Anselmo stand

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

f *ppp*

f *mf*

mp

mp

This must be the bridge that I've been or-dered to blow up.

Yes,

144 145 146 147 148 150

Freely (♩ = 84)

Adagio ♩ = 72

Robert Jordan meets Anselmo
deleted 128 - 141

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 large single-span bridge in the distance. Jordan looks through old-fashioned binoculars.

The musical score is for a scene titled 'Robert Jordan meets Anselmo'. It is marked 'Adagio' with a tempo of 72 beats per minute. The score is in 4/4 time and consists of six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Piano Reduction. The key signature has one flat (B-flat). The score begins with a 'G' in a box, indicating a first ending. The music is characterized by long, sustained notes, often with ties across measures, and a dynamic range from *pp* (pianissimo) to *mf* (mezzo-forte). The Piano Reduction staff at the bottom shows the harmonic structure with chords and single notes. The overall mood is contemplative and atmospheric, reflecting the visual description of the scene.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

152

153

154

155

156

ten. Moderato ♩ = 104

Anselmo describes the bridge to Robert Jordan

Anselmo describes the bridge to Robert Jordan

Fl. *mf*

Ob. *mf*

B. Cl.

Bsn.

Hn. 1
Hn. 3 *p*

Hn. 2
Hn. 4 *p*

Tpt.

Tb.

Jordan *mf*
It is an im - pos - ing bridge. But I can do it.

Anselmo

Anselmo describes the bridge to Robert Jordan

ten. Moderato ♩ = 104

ten. Moderato ♩ = 104

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp

mp

mp

pizz.

mp

pizz.

mp

mp

158159160161162

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

I can do it. How ma - ny sol - diers are there?____ And

There are twelve sold - iers____ and a cor - por - al.

163164165166

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

what
build - ings are there?

There is
a guard house
on each side
of the bridge. There is al - so a shack on the

167168169170171

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

Anselmo

167168169170171

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

And how are they de - ployed?

far side, down close to the ri - ver where the men live. Four are on du - ty

24

172173174175176

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

How are they armed?

at an - y one time. Two on each side of the bridge. I've seen ri -

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

177 178 179 180

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

That is good! _____ We'll need teams to at - tack the guard hou - ses,

Anselmo

- fles no - thing more.

177 178 179 180

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

181182183184185

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

the shack by the ri - ver, and blow up the bridge.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

186

187

188

189

190

191

segue

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

Now wait for me on the ridge a - bove. I must sketch the bridge be - fore I go

186 187 188 189 190 191

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

sfzp

f

f

f

f

f

For Whom the Bell Tolls

One Great Offensive

Act 1 Scene 1B - 2'36'

192 193 194 195 196 197 198 199 200

I slower ♩ = 76

Flute

English Horn

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Bass Drum (2)

Harp

Jordan

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

The Rus - sian gen - eral

192 193 194 195 196 197 198 199 200

I slower ♩ = 76

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

201 202 203 204 205 206 207 208

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

must have faith in me, to en - trust me with this ma - - jor task. Much hard - er than when I blew up a train, with

201 202 203 204 205 206 207 208

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

209210211212J214215216217218

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

ea - si - er ground to flee the scene. The war has reached a cru - cial point. We must

ea - si - er ground to flee the scene. The war has reached a cru - cial point. We must

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

219 220 221 222 223 224 225 226 227

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

Eng. H. *mf* *p* *f* *p* *mp* *mf* *mp*

Cl. *mf* *p* *f* *p* *mp* *mf* *mp*

Bsn. *mf* *p* *f* *p* *mp* *mf* *mp*

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

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan *mp* *mf* *f*
stop the fas - cists with this of - fen - sive. Save this coun - try, save their cause, and snatch

Anselmo *mp* *mf* *f*
stop the fas - cists with this of - fen - sive. Save this coun - try, save our cause, and snatch

219 220 221 222 223 224 225 226 227

V. 1 *mf* *f* *p* *mp* *mf* *mp*

V. 2 *mf* *f* *p* *mp* *mf* *mp*

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

Vc.

Cb.

Pno.

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

This musical score page covers measures 228 through 235. The instruments and parts included are:

- Fl.** (Flute)
- Eng. H.** (English Horn)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn. 1** (Horn 1)
- Hn. 3** (Horn 3)
- Hn. 2** (Horn 2)
- Hn. 4** (Horn 4)
- Tpt.** (Trumpet)
- Tb.** (Trombone)
- Hp.** (Harp)
- Jordan** (Vocal Soloist)
- Anselmo** (Vocal Soloist)
- V. 1** (Violin 1)
- V. 2** (Violin 2)
- Va.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)
- Pno.** (Piano)

The score includes various musical notations such as dynamics (*f*, *p*, *mf*), articulation (*pizz.*), and performance instructions (*Soli*). The vocal parts for Jordan and Anselmo include lyrics in red text. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

236

ten.

K

a tempo

238

239

240

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Sus. Cym. (2)

Hp

Jordan

Fernando

Anselmo

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

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

mf *mp* *mf*

Glockenspiel (2)

Let us start.

If I may In-gles I had bet-ter go to the camp a-lone and in-form Pa-

mp

mp

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

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

241 242 **L** Faster ♩ = 180 244 245 246 247

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Jordan

Anselmo

241 242 **L** Faster ♩ = 180 244 245 246 247

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

-blo, our lea - der, that you have ar - rived.

248249250251252253254255256

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Anselmo

248249250251252253254255256

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Anselmo pauses on his way out.

36

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

257

258

259

260

261

262

263

264

265

266

267

268

rit. a tempo ♩ = 175

segue

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Jordan

Anselmo

257 258 259 260 261 262 263 264 265 266 267 268

rit..... a tempo ♩ = 175

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Give Us the Strength

Act 1 Scene 1C - 2'23"

Robert Jordan Lament

[illegible]

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

279

280

281

282

283

284

285

286

288

289

[illegible]

Act 1 Scene 1C

40

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

300301302303304305306307

Fl.



300301302303304305306307

Ob.



Cl.



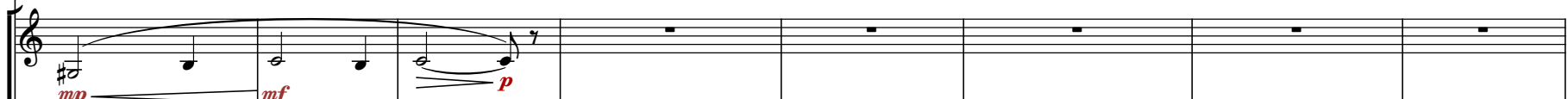
300301302303304305306307

Bsn.



300301302303304305306307

Hn. 1



300301302303304305306307

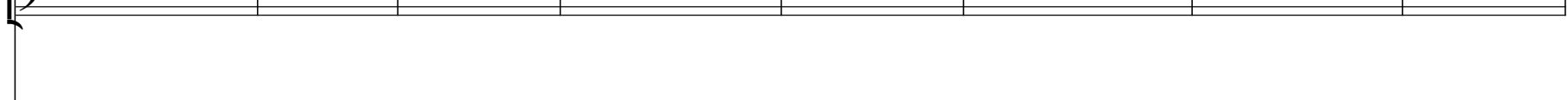
Hn. 3



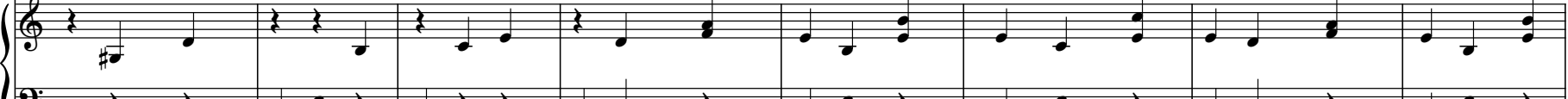
Hn. 2



Hn. 4



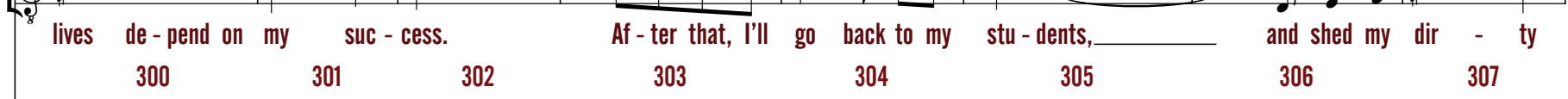
Tpt.



Tb.



Hp



Jordan

lives de - pend on my suc - cess. Af - ter that, I'll go back to my stu - dents, and shed my dir - ty

300301302303304305306307

V. 1



300301302303304305306307

V. 2



300301302303304305306307

Va.



300301302303304305306307

Vc.



300301302303304305306307

Cb.



300301302303304305306307

Pno.



Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

308 309 310 311 312 0 Slightly Faster ♩ = 90 316 317

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tri. (2)

Bass Drum (2)

To Glockenspiel (2)

Hp

Jordan

mi - li - tar - y dress.

mf

God give us the strength for one more mis - sion, to help all the

Anselmo

mf

God give us the strength for one more mis - sion, to help all the

308 309 310 311 312 0 Slightly Faster ♩ = 90 316 317

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

This musical score page covers measures 318 to 326. The instruments and parts included are:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn. 1 / Hn. 3** (Horn 1 and 3)
- Hn. 2 / Hn. 4** (Horn 2 and 4)
- Tpt.** (Trumpet)
- Tb.** (Trombone)
- Jordan** (Vocal Soloist)
- Anselmo** (Vocal Soloist)
- V. 1** (Violin 1)
- V. 2** (Violin 2)
- Va.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)
- Pno.** (Piano)

The score features dynamic markings (*mf*, *mp*, *mf*, *mp*, *mf*, *p*) and articulation marks (accents, slurs) across the woodwind and string sections. The vocal parts for Jordan and Anselmo have lyrics in English. The piano part provides harmonic support with chords and moving lines in both hands.

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

327

328

329

330

331

332

333

Slower ♩ = 90

molto rit.

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Slower ♩ = 90

molto rit.

segue

f

p

mp

mf

ffz

Glockenspiel (2)

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

Anselmo and Pablo stand

no one dies

no one dies

327 328 329 330 331 332 333

Act 1 Scene 1D - 2'00"

45

339340341342343

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp
mp
mp
mp
mf
mf
mf
mf

He is A - - mer - i - can.
Sa - lud! Sa - lud com - mand - -

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

344 345 346 347 348

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Jordan

- er!

to Robert Jordan

Dy - na - mite and de - to -

Pablo

What have you in the packs?

344 345 346 347 348

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

349350351352353

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Jordan

Anselmo

mf

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

354 355 356 357 Q 359

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glick (2)

Hp

Jordan

Anselmo

Pablo

354 355 356 357 Q 359

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

I can see it.

ve - ry strong man.

What are you go - ing to

Act 1 Scene 1D

364

more agitated ♪ = 134

more agitated $J = 134$

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

do with the dy - na - mite? Blow up that bridge Not that

360 361 362 363 364

more agitated $J = 134$

Act 1 Scene 1D

51

370371372373374375

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

f *f*

f *f*

it is in this ter - ri - to - ry, It is my busi - ness.

370371372373374375

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

This musical score page contains measures 376 through 380. The key signature is three flats (B-flat major or D-flat minor). The score includes parts for the following instruments and voices:

- Vocal Soloist (Pablo):** Enters in measure 376 with the lyrics "You can - not blow brid - ges close to where you live, if you want to stay a - live." The melody is in the bass clef.
- Flute (Fl.):** Plays a melodic line in the treble clef, starting with a *mf* dynamic and a crescendo.
- English Horn (Eng. H.):** Plays a melodic line in the treble clef, starting with a *mf* dynamic and a crescendo.
- Clarinet (Cl.):** Plays a melodic line in the treble clef, starting with a *p* dynamic and a crescendo.
- Bassoon (Bsn.):** Plays a melodic line in the bass clef, starting with a *mf* dynamic and a crescendo.
- Horn 1 & 3 (Hn. 1, Hn. 3):** Play a sustained note in the treble clef.
- Horn 2 & 4 (Hn. 2, Hn. 4):** Play a sustained note in the bass clef.
- Trumpet (Tpt.):** Rests throughout the measures.
- Trombone (Tb.):** Rests throughout the measures.
- Timpani (Timp.):** Plays a rhythmic pattern in the bass clef, starting with a *mf* dynamic.
- Bass Drum (B. Dr. (2)):** Plays a sustained note in the bass clef, starting with a *mf* dynamic.
- Piano (Hp):** Plays a rhythmic pattern in the bass clef, starting with a *mf* dynamic.
- Violin 1 (V. 1):** Plays a melodic line in the treble clef, starting with a *mf* dynamic and a crescendo.
- Violin 2 (V. 2):** Plays a melodic line in the treble clef, starting with a *mf* dynamic and a crescendo.
- Viola (Va.):** Plays a melodic line in the treble clef, starting with a *mf* dynamic and a crescendo.
- Violoncello (Vc.):** Plays a melodic line in the bass clef, starting with a *mf* dynamic and a crescendo.
- Double Bass (Cb.):** Plays a melodic line in the bass clef, starting with a *mf* dynamic and a crescendo.
- Piano (Pno.):** Plays a rhythmic pattern in the bass clef, starting with a *mf* dynamic.

The score is marked with measure numbers 376, 378, 379, and 380. A red box with the letter 'R' is placed above measure 378. The dynamics *mf* (mezzo-forte) and *p* (piano) are indicated throughout the score.

Act 1 Scene 1D

386

381 deleted

54

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

This musical score page contains measures 387 through 391. The vocal soloist, Pablo, enters in measure 387 with the lyrics "up this bridge, then we must leave our cave. Why not blow". The orchestral accompaniment includes woodwinds (Flute, English Horn, Clarinet, Bassoon), brass (Horn 1 & 3, Horn 2 & 4, Trumpet, Trombone), percussion (Timpani, Bass Drum), harp, and strings (Violins 1 & 2, Viola, Violoncello, Contrabass, Piano). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics range from piano (p) to fortissimo (ff). The vocal line features a mix of eighth and quarter notes, with some measures containing rests. The orchestral parts provide a rich texture with various rhythmic patterns and sustained notes.

Measures 387-391:

- 387:** Pablo enters with "up this bridge, then we must leave our cave. Why not blow". Woodwinds and strings provide accompaniment.
- 388:** Pablo continues the vocal line. The orchestra maintains the accompaniment.
- 389:** Pablo continues the vocal line. The orchestra maintains the accompaniment.
- 390:** Pablo continues the vocal line. The orchestra maintains the accompaniment.
- 391:** Pablo continues the vocal line. The orchestra maintains the accompaniment.

392393394395396397398

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Pablo

up a train or a bridge far a - way?

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

A Bigger Plan

Act 1 Scene 1E - 1'02"

Same J = 140

400 401 402 403

Flute

English Horn

Clarinet in B $\flat$

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Harp

Jordan

This bridge is part of a big - ger plan,

S **Same J = 140**

400 401 402 403

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

404

405

406

407

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

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

which is all they've al - lowed me to say. I come here

404 405 406 407

A Bigger Plan

For Whom the Bell Tolls

Act 1 Scene 1E

[illegible]

A Bigger Plan

For Whom the Bell Tolls

Act 1 Scene 1E

This musical score page contains measures 412 through 416. The instrumentation includes Flute (Fl.), English Horn (Eng. H.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 3 (Hn. 3), Horn 2 (Hn. 2), Horn 4 (Hn. 4), Trumpet (Tpt.), Trombone (Tb.), Glockenspiel (Glock (2)), Harp (Hp), Jordan, Pablo, Violin 1 (V. 1), Violin 2 (V. 2), Viola (Va.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.).

- Measures 412-414:** The woodwinds (Fl., Eng. H., Cl., Bsn.) play active melodic lines. The strings (Vc., Cb., Pno.) provide harmonic support. The vocal parts (Jordan, Pablo) are silent.
- Measure 415:** A section marked "Soli" begins. The Flute and Bassoon play a melody, while the English Horn and Clarinet provide accompaniment. The piano part features a prominent bass line. The vocal parts remain silent.
- Measure 416:** Continues the solo section. The instrumental textures are maintained, with dynamic markings like *mf* and *p* indicating volume changes.

The score includes various musical notations such as notes, rests, slurs, ties, and dynamic markings (*mp*, *mf*, *p*). There are also performance instructions like "To Clash Cymbal (2)" for the Glockenspiel and "Soli" for the woodwinds.

417418419420421

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

ve - ry strong. I see them al - ways stron - ger. Al - ways bet -

417418419420421

422423424425426427

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

- ter armed than us. They roam the moun - tains, track - ing us down like sheep,

422423424425426427

428429430431432433rit. segue

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Glck (2)

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

sub to *p* *mf*

sub to *p* *mf*

p *ff* *pp*

Clash Cymbal (2)
mf

Pablo and Anselmo sit
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.

with their planes _____ and their guns. _____

sub to *p* *mf*

Orchestral - The Men Drink

For Whom the Bell Tolls

Act 1 Scene 2B

This musical score page contains measures 503 through 510. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *mf*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Oboe (Ob.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *mf*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Clarinet (Cl.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *f* and ending *mf*.
- Bassoon (Bsn.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *f* and ending *mf*.
- Horn 1 & 3 (Hn. 1, Hn. 3):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Horn 2 & 4 (Hn. 2, Hn. 4):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Trumpet (Tpt.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Trombone (Tb.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Timpani (Timp.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Harp (Hp.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Violin 1 (V. 1):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Violin 2 (V. 2):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Viola (Va.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Violoncello (Vc.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Double Bass (Cb.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.
- Piano (Pno.):** Measures 503-506 feature a melodic line with accents and slurs, starting *f* and ending *p*. Measures 507-510 continue the melodic pattern, starting *p* and ending *mf*.

511 512 513 514 515 516 517 518 519

Fl. *f* *mp* *f* *mf* *f* *p* *ff*

Ob. *f* *mp* *f* *mf* *f* *p* *ff*

Cl. *f* *mp* *f* *p* *p* *ff*

Bsn. *p* *f* *p* *ff*

Hn. 1 *f* *p* *mf* *p*

Hn. 3 *f* *p* *mf* *p*

Hn. 2 *f* *p* *mf* *p*

Hn. 4 *f* *p* *mf* *p*

Tpt. *f* *p* *ff*

Tb. *f* *p* *ff*

Timp. *p* *ff*

Glock (2) Triangle (2) *p* *ff*

Hp *mf* *f* C major gliss

511 512 513 514 515 516 517 518 519

V. 1 *p* *f* *mf* *f* *p* *ff*

V. 2 *p* *f* *mf* *f* *p* *ff*

Va. *p* *f* *p* *ff*

Vc. *p* *f* *p* *ff*

Cb. *p* *f* *p* *ff*

Pno. *f*

For Whom the Bell Tolls

These are the Others

Act 1 Scene 2C - 1'13"

520521522523524525526527528

Z l'istesso tempo ♩ = 86

Flute



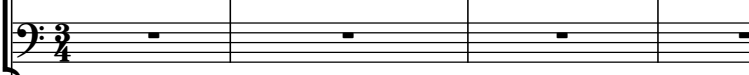
Oboe



Clarinet in B♭



Bassoon



Horn 1 (F)
Horn 3 (F)



Horn 2 (F)
Horn 4 (F)



Trumpet (C)



Tuba



Bass
Drum (2)



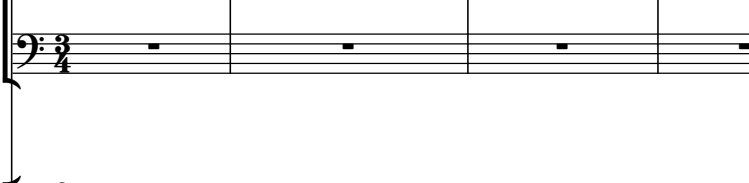
Harp



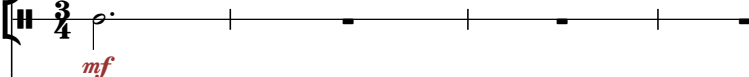
Anselmo

As Anselmo introduces, each person stands.

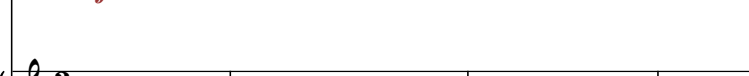
Everyone gathers around Jordan



Violin 1



Violin 2



Viola



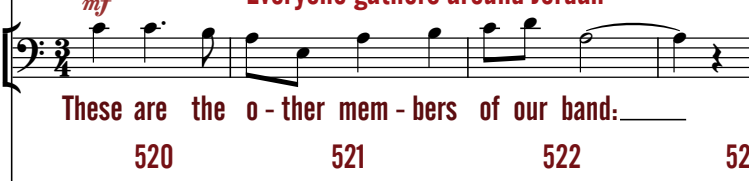
Violoncello



Contrabass



Piano Reduction



520521522523524525526527528

Z l'istesso tempo ♩ = 86

These are the Others

For Whom the Bell Tolls

Act 1 Scene 2C

529

530

531

532

533

534

535

538

faster ♩ = 104

A1

faster ♩ = 104

A1

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

Jordan

Anselmo

The men dip cup into the basin and drink.

A - ma - li - a, and Pri - mi - ti - vo, and here is some wine. We are twelve of

529 530 531 532 533 534 535 538

faster ♩ = 104

A1

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

These are the Others

For Whom the Bell Tolls

Act 1 Scene 2C

539

540

541

542

543

544

545

molto rit.

B1 ♩ = 120

B1 ♩ = 120

molto rit.

Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt.
Tb.
B. Dr. (2)
Hp
Jordan
Fernando
Rafael
Joaquin
Anselmo
Agustín
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.
Pno.

Who are the o - thers? And how is the mu - jer of Pab - lo?
Some - thing bar - bar - i - ous!
Some - thing bar - bar - i - ous!
Some - thing bar - bar - i - ous!
us. There is_ the mu - jer of Pab - lo.
Some - thing bar - bar - i - ous!
Some - thing bar - bar - i - ous!
Some - thing bar - bar - i - ous!

539 540 541 542 543 544 545

molto rit.

B1 ♩ = 120

These are the Others

For Whom the Bell Tolls

Act 1 Scene 2C

547 548 549 550 551

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

Rosa
Isabella

Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

547 548 549 550 551

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Some - thing ve - ry bar - bar - i - ous!__ If you think Pab - lo is ug - ly, you should see his wo - man!

Some - thing ve - ry bar - bar - i - ous!__ If you think Pab - lo is ug - ly, you should see his wo - man!

Some - thing ve - ry bar - bar - i - ous!__ If you think Pab - lo is ug - ly, you should see his wo - man!

Some - thing ve - ry bar - bar - i - ous!__ If you think Pab - lo is ug - ly, you should see his wo - man!

But a hun - dred times_bra - ver than

But a hun - dred times_bra - ver than

552553554555556

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

Rosa
Isabella

Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pa - blo!_____ She's some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!_____

Pa - blo!_____ She's some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!_____

She's some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!_____

She's some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!_____

She's some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!_____

She's some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!_____

552553554555556

segue

For Whom the Bell Tolls

Pablo Was Brave

Act 1 Scene 2D - 1'20"

The Men Describe Pablo

C1 slightly faster ♩ = 118

558 559 560 561

Flute *mp* *mf* *f*

Oboe *mp* *mf* *f*

Clarinet in B *mp* *mf* *f*

Bassoon *mp* *mf* *f*

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba *mp* *mf* *f*

Harp

Rosa Isabella *f* *f* *f*

Amalia *f* *f* *f*

Fernando Rafael *f* *f* *f*

Joaquin *f* *f* *f*

Anselmo *f* *f* *f*

Agustín *f* *f* *f*

Lorenzo Primitivo *f* *f* *f*

C1 slightly faster ♩ = 118

558 559 560 561

Violin 1 *mp* *mf*

Violin 2 *mp* *mf*

Viola *mp* *mf*

Violoncello *mp* *mf*

Contrabass *mp* *mf*

Piano Reduction *mp*

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

562 563 564 565 566 567

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Rosa Isabella

Pilar

Amalia

Fernando Rafael

Joaquin

Anselmo

Agustín

Lorenzo Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

He killed more Fas - cists than the ty - phoid fe - ver. *f* He is ve - - ry

But since a long time, he is muy flo - jo!

He killed more Fas - cists than the ty - phoid fe - ver. He is ve - - ry

He killed more Fas - cists than the ty - phoid fe - ver. He is ve - - ry

He killed more Fas - cists than the ty - phoid fe - ver. He is ve - - ry

He killed more Fas - cists than the ty - phoid fe - ver. He is ve - - ry

He killed more Fas - cists than the ty - phoid fe - ver. He is ve - - ry

He killed more Fas - cists than the ty - phoid fe - ver. He is ve - - ry

562 563 564 565 566 567

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *f*

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

568 569 570 571 572 573

rit. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Rosa
Isabella
Amalia

flac - cid!_____

To Pilar

Pa - blo once was as brave as your ma - ta - dor, Fin - to de Pa - len - ci -

Fernando
Rafael

flac - cid!_____

Pa - blo once was as brave as your ma - ta - dor, Fin - to de Pa - len - ci -

Joaquin

flac - cid!_____

Pa - blo once was as brave as your ma - ta - dor, Fin - to de Pa - len - ci -

Anselmo

flac - cid!_____

Pa - blo once was as brave as your ma - ta - dor, Fin - to de Pa - len - ci -

Agustín

He is much a - fraid to die. Pa - blo once was as brave as your ma - ta - dor, Fin - to de Pa - len - ci -

Lorenzo
Primitivo

flac - cid!_____

Pa - blo once was as brave as your ma - ta - dor, Fin - to de Pa - len - ci -

568 569 570 571 572 573

rit. a tempo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

574 575 576 577 578 579

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Rosa
Isabella
Amalia

-a. But is no lon - ger!

Fernando
Rafael

-a. But is no lon - ger!

Joaquin

-a. But is no lon - ger!

Anselmo

-a. But is no lon - ger!

Agustín

-a. But is no lon - ger!

Lorenzo
Primitivo

-a. But is no lon - ger!

What

What

Let's hear it from Pi - lar!

At least Fin - to was tu - ber - cu - lar!

What

What

574 575 576 577 578 579

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

580

581

583

584

585

586

rit.

D1

a tempo

Pilar

mf

Who would - n't be tu - ber - cu - lar from the pun - ish - ment he re - ceived. In this coun - try where

Fernando Rafael

say_ you_ Pa - blo's wo - man?

Joaquin

say_ you_ Pa - blo's wo - man?

Anselmo

Agustín

say_ you_ Pa - blo's wo - man?

Lorenzo Primitivo

say_ you_ Pa - blo's wo - man?

580 581 583 584 585 586

D1 a tempo con sord.

V. 1 V. 2 Va. Vc. Cb. Pno.

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

587

588

589

590

591

592

593

594

595

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

no poor man can ev - er hope to make mon - ey, un - less he is a cri - mi - nal,___or a bull fight - er,___ or a ten - or___in the o - pera.____

587 588 589 590 591 592 593 594 595

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

segue

Act 1 Scene 2E

79

	607	608	609	610	611	612
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Timp.						
Rosa		<i>mp</i> a bridge, a bridge,	<i>f</i> for a bridge!_		<i>mf</i> ve - ry_	im - por - tant bridge,
Isabella Amalia		<i>mp</i> a bridge, a bridge,	<i>f</i> for a bridge!_		<i>mf</i> ve - ry_	im - por - tant bridge,
Jordan	For a bridge!		<i>f</i> A	ve - ry_	im - por - tant bridge	
Fernando Rafael		<i>mp</i> a bridge, a bridge,	<i>f</i> for a bridge!_		<i>mf</i> ve - ry_	im - por - tant bridge,
Joaquin		<i>mp</i> a bridge, a bridge,	<i>f</i> for a bridge!_		<i>mf</i> ve - ry_	im - por - tant bridge,
Anselmo Agustín		<i>mp</i> a bridge, a bridge,	<i>f</i> for a bridge!_		<i>mf</i> ve - ry_	im - por - tant bridge,
Lorenzo Primitivo		<i>mp</i> a bridge, a bridge,	<i>f</i> for a bridge!_		<i>mf</i> ve - ry_	im - por - tant bridge,
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

	613	614	615	616	617
Fl.					
Ob.					
Cl.					
Bsn.					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt.					
Tb.					
Timp.					
Rosa					
Isabella Amalia					
Jordan					
Fernando Rafael					
Joaquin					
Anselmo Agustin					
Lorenzo Primitivo					
	613	614	615	616	617
V. 1					
V. 2					
Va.					
Vc.					
Cb.					
Pno.					

	618	619	620	621	622
Fl.					
Ob.					
Cl.					
Bsn.					
Hn. 1 Hn. 3	<i>mf</i>			<i>pp</i>	
Hn. 2 Hn. 4	<i>mf</i>			<i>pp</i>	
Tpt.					
Tb.					
Timp.	<i>mf</i>			<i>pp</i>	
Rosa	<i>mf</i> which you must, you must__			<i>p</i> un - der the light of the moon,___ un - der the	
Isabella Amalia	<i>mf</i> which you must, you must__			<i>p</i> un - der the light of the moon,___ un - der the	
Jordan	<i>f</i> which I must__ ex - am - ine la - ter,___			<i>p</i> un - der the light of the moon.___	
Fernando Rafael	<i>mf</i> which you must, you must__			<i>p</i> un - der the light of the moon,___ un - der the	
Joaquin	<i>mf</i> which you must, you must__			<i>p</i> un - der the light of the moon,___ un - der the	
Anselmo Agustín	<i>mf</i> which you must, you must__			<i>p</i> un - der the light of the moon,___ un - der the	
Lorenzo Primitivo	<i>mf</i> which you must, you must__			<i>p</i> un - der the light of the moon,___ un - der the	
V. 1	<i>mf</i>			<i>pp</i>	
V. 2	<i>mf</i>			<i>pp</i>	
Va.	<i>mf</i>			<i>pp</i>	
Vc.	<i>mf</i>			<i>pp</i>	
Cb.	<i>mf</i>			<i>pp</i>	
Pno.	<i>mf</i>			<i>pp</i>	

Act 1 Scene 2E

83

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

629 630 631 632 633

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

To Jordan

Rosa

Pilar

Isabella
Amalia

Jordan

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

629 630 631 632 633

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

634 635 636 637 638

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar

Isabella
Amalia

Jordan

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

p

mp

mf

f

pp

a2

- cho

bor - - ra - - cho

Now that he's

	639	640	641	642	643	644
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Rosa		 Sto - len five hor - ses!	 A	 ca - pi - ta -		
Pilar	 stol - en five	 hor - ses,___	 He has be - come a	 ca - pi - ta - list		
Isabella Amalia		 Sto - len five hor - ses!	 A	 ca - pi - ta -		
Fernando Rafael		 Sto - len five hor - ses!	 A	 ca - pi - ta -		
Joaquin		 Sto - len five hor - ses!	 A	 ca - pi - ta -		
Anselmo Agustín		 Sto - len five hor - ses!	 A	 ca - pi - ta -		
Lorenzo Primitivo		 Sto - len five hor - ses!	 A	 ca - pi - ta		
	639	640	641	642	643	644
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

[illegible]

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

[illegible]

For Whom the Bell Tolls

Without Horses

Act 1 Scene 2F - 0'50"

G1 ♩ = 120

659 660 661

Flute

Oboe

Bass Clarinet

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Pilar

Pablo

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

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

G1 ♩ = 120

659 660 661

662663664665666

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Pilar

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

H1

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

668 669

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

670 671 672 673

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

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

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

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

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

670 671 672 673

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

[illegible]

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

678

679

680

681

682

683

segue

This musical score page covers measures 678 to 683. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns 1 & 3 (Hn. 1, Hn. 3), Horns 2 & 4 (Hn. 2, Hn. 4), Trumpet (Tpt.), Trombone (Tb.), Timpani (Timp.), Harp (Hp), and vocal soloists (Pilar and Pablo). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features various dynamics such as *mf*, *p*, *pp*, *mp*, and *f*. The vocal soloists have lyrics: Pablo sings "- cide we should do so." and Pilar has a vocal line. The Harp part includes the instruction "Maria saunters out of the cave." in red text. The page concludes with a double bar line and repeat signs at the end of the staves.

678

679

680

681

682

683

segue

691 692 693 694 695 696 697 698

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 3

Hn. 2

Hn. 4 *p*

Tpt.

Tb.

Glock (2) *p*

Hp *mp*

Rosa Pilar *mp*
Come to Spain?

Isabella Amalia *mp*
Come to Spain?

Jordan *mf*
I teach Span - ish at a un - i - ver - si - ty in the ve - ry mid - dle of A - mer - i - ca. *mf*

Fernando Joaquin *mf*
A -

Rafael *mf*
A -

Anselmo Agustín *mf*
A -

Pablo Lorenzo Primitivo *mf*
A -

691 692 693 694 695 696 697 698

V. 1 *mp*

V. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Pno. *mp*

	699	700	701	702	703	704	705
Fl.							
Ob.							
Cl.							
Bsn.							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt.							
Tb.							
Glick (2)							
Hp							
Maria							
Rosa Pilar							
Isabella Amalia							
Jordan							
Fernando Joaquin							
Rafael							
Anselmo Agustin							
Pablo Lorenzo Primitivo							
V. 1							
V. 2							
Va.							
Vc.							
Ch.							
Pno.							

706 **707** **708** **K1** **710** **711** **712**

mf *mf* *mf* *mf* *mf* *mf* *mf*

Maria continues to stand and watch

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

I came to Spain to de - feat the land - own - ers, and their bru - tal

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

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

Piano accompaniment includes chords and arpeggios.

713 714 715 716 717 718 719

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glock (2)

Hp

Rosa
Pilar

Isabella
Amalia

Jordan

Fernando
Joaquin

Rafael

Anselmo
Agustín

Pablo
Lorenzo
Primitivo

713 714 715 716 717 718 719

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

720 **721** **722** **723** **724** **725**

L1

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

GlcK (2)

Hp

Rosa Pilar

Isabella Amalia

Jordan

Fernando Joaquin

Rafael

Anselmo Agustín

Pablo Lorenzo Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The land - own - ers! The land own - ers!

-ge - ther to ex - ploit the poor.

The land - own - ers!

The land - own ers!

You look ve - ry

arco

arco

arco

arco

mp arco

mp

mp

[illegible]

	734	735	736	737	738	739	740	741
Fl.								
Ob.								
B. Cl.								
Bsn.								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt.								
Tb.								
Timp.								
Glc (2)								
Hp								
Rosa Pilar								
Isabella Amalia								
Fernando Joaquin								
Rafael								
Anselmo Agustín								
Pablo								
Lorenzo Primitivo								
V. 1								
V. 2								
Va.								
Vc.								
Cb.								
Pno.								

742 743 M1 745 746 747 748 749 750

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Glock (2)

Hp

Rosa Pilar

Isabella Amalia

Fernando Joaquin

Rafael

Anselmo

Agustín

Lorenzo Primitivo

Eng - lish

Span - ish

as we do.

Eng - lish

Span - ish

as we do.

Eng - lish

Span - ish

as we do.

Eng - lish? _____

Span - ish

as we do.

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

Eng - lish

Span - ish

as we do.

Eng - lish

Span - ish

as we do.

742 743 M1 745 746 747 748 749 750

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

do.

This musical score is for Act 1, Scene 1 of 'The Spanish Tragedy'. It features a large ensemble of instruments and a vocal cast. The instruments include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt.), Trombones (Tb.), Glockenspiel (Glock (2)), Harpsichord (Hp.), and Piano (Pno.). The vocal cast includes Rosa Pilar, Isabella Amalia, Fernando, Rafael Joaquin, Anselmo, Agustín, Pablo, Lorenzo Primitivo, V. 1, V. 2, Va., Vc., and Cb. The score is written in G major and 4/4 time. It begins with a 15-measure introduction for the Glockenspiel. The vocal entries start at measure 751. The instrumental entries for the woodwinds and strings begin at measure 754. The score includes various musical notations such as notes, rests, dynamics (mp, f, p), and articulation marks. The lyrics are in Spanish and English, with the English lyrics appearing below the vocal staves. The score is divided into measures 751 through 758, with a repeat sign at the end of measure 758.

769 770 771 01 773 774 775 776 777 778

Fl. *mf* *mp* *ff* *mf* *f*

Ob. *mf* *mp* *ff* *mf* *f*

B. Cl. *mf* *mp* *ff* *mf* *f*

Bsn. *mf* *mp* *ff* *mf* *f*

Hn. 1 *mf* *mp* *ff* *mf* *f*

Hn. 3 *mf* *mp* *ff* *mf* *f*

Hn. 2 *mf* *mp* *ff* *mf* *f*

Hn. 4 *mf* *mp* *ff* *mf* *f*

Tpt. *mp* *ff* *mf* *f*

Tb. *mp* *ff* *mf* *f*

Glock (2) *p* *ff* *mf* *f*

Hp *p* *ff* *mf*

Rosa *f* I should hope not. A - mer - i - cans

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

Isabella Amalia *f* I should hope not. A - mer - i - cans

Fernando *f* I should hope not. A - mer - i - cans

Rafael Joaquin *f* I should hope not. A - mer - i - cans

Anselmo *f* I should hope not. A - mer - i - cans

Agustín *f* I should hope not. A - mer - i - cans

Lorenzo Primitivo *f* I should hope not. A - mer - i - cans

V. 1 *p* *ff* *mf*

V. 2 *p* *ff* *mf*

Va. *p* *ff* *mf*

Vc. *p* *ff* *mf*

Cb. *p* *ff* *mf*

Pno. *p* *ff* *mf*

779 780 781 782 783 784 785 786 787 segue

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Rosa

Pilar

Isabella Amalia

Fernando

Rafael Joaquin

Anselmo

Agustín

Lorenzo Primitivo

779 780 781 782 783 784 785 786 787 segue con sord.

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Maria

Act 1 Scene 2H - 4'52"

Robert Jordan Meets Maria

Andante ♩ = 84

Flute

English Horn

Bass Clarinet

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Bass Drum (2)

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

791 **792-795 deleted** **797** **798** **799** **800** **801** **802** **803** **804**

pp **mf** **pp** **Solo** **pp** **mf** **mp** **f**

pp **mp** **optional 8va con sord.** **pp** **con sord.** **pp** **pp** **mf** **mp** **f**

The women bring out the food and serve the men.

805806807808809810811812813Q1815

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

805806807808809810811812813Q1815

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp
p
f
p
p
mf
p
mp

To Glockenspiel (2)

Glockenspiel (2)
f

C Major

Jordan's and Maria's eyes lock.

pp
con sord.
pp
con sord.
pp
p
mf

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

816817818819820821822823824825826

Maria's Theme (flute)

Solo

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Glck (2)

Hp

Jordan

816817818819820821822823824825826

Maria's Theme (flute)

Maria serves Jordan the food.

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

And

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

827 828 829 830 832 833 834 835 836 837

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Glock (2)

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

R1

Soli

p

Solo

Hn. 1 Solo

mf

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

Ho - la ca - ma - ra - - da!

who is this? Who is this love - ly wo - man?

Act 1 Scene 2H

848

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

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

849 852 854 855 856 857 858 859

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Glock (2)

Hp

Maria

Rafael

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

deletad

faster $\text{♩} = 100$

S1

Soli

p

mf

pp

Rafael and Agustín stand

- lo - do - lid.

We found her hid - den in the rocks, when we blew up the

We found her hid - den in the rocks, when we blew up the

Act 1 Scene 2H

871

♩ = 110

114

873

874

875

876

877

878

879

880

881

882

T1

not quite a tempo ♩ = 94

ten.

a tempo

Fl.

Eng. H.

B. Cl.

Bsn.

pp

To Clarinet in B $\flat$

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

pp

Timp.

p

Glck (2)

mf

Hp

Maria

mf

Ma - - ri - a

Jordan

mp

How are you called?

873

874

875

876

877

878

879

880

881

882

T1

not quite a tempo ♩ = 94

ten.

a tempo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

pp

p

883

884

885

886

887

888

889

891

892

U1 Slightly Faster ♩ = 116

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glck (2)

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Clarinet in B ♭
Solo

mf

To Suspended Cymbal (2)

mf

mp

mf

p

p

p

p

mf

and you?_____

Ro - ber - - to And whose wo - man are you?_____

[892]893894895896897898899900901

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

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

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

902903904905906907908V1930

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glck (2)

Hp

Maria

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

Deleted 923 to 929

Suspended Cymbal (2)
p
f

Deleted 923 to 929

alleg

ha ha ha

ha ha ha ha ha ha

	931	932	933	934	935	936	937	938	939	940	941
Fl.											
Eng. H.											
Cl.											
Bsn.											
Hn. 1 Hn. 3											
Hn. 2 Hn. 4											
Tpt.											
Tb.											
Hp											
Maria	Rafael, Anselmo, Primitivo, Fernando and Amalia go inside the cave. <i>mf</i> Then I will go in - to the cave. _____ <i>mf</i> No,										
Jordan	<i>mp</i> You are blush - ing now. _____ <i>f</i> Stay here Ma - ri - - a. <i>p</i>										
	931	932	933	934	935	936	937	938	939	940	941
V. 1											
V. 2											
Va.											
Vc.											
Cb.											
Pno.	<i>mf</i>										

942

943

944

945

946

947

948

949

950

951

952

Slightly Faster ♩ = 134

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sus. Cym. (2)

Glockenspiel (2) To Bass Drum (2)

f

Hp

Maria

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

942 943 944 945 946 947 948 949 950 951 952

Slightly Faster ♩ = 134

p *mf* *f*

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

953

954

955

956

957

958

960

961

962

963

964

965

W1 ♩ = 150

deleted 965 - 975

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glock (2)

Hp

Maria

Rafael

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

strong - er than that.

She was ve - ry strange when we_ picked her up.

She was ve - ry strange when we_ picked her up.

Maria picks up the plates, exits into the cave.

ff

To Suspended Cymbal (2)

Suspended Cymbal (2)

mp

mp

p

mf

p

p

p

p

(b)

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

976 977 978 979 980 981 982 983 984 985 986 987 988

segue

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Sus. Cym. (2)

Rafael

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

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.

She would not speak, and she cried all the time, but she is bet - - ter now.

She would not speak, and she cried all the time, but she is bet - - ter now.

For Whom the Bell Tolls

Barracho

Act 1 Scene 2J - 2'40"

Pilar Tells of Pablo's Bravery

98990993994995996

deleted 991X1Moderato♩ = 112

Flute

English Horn

Bass Clarinet

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Bass Drum (2)

Pilar

Bar - - ra - cho!

He wa - - sn't al - - ways

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

997 998 999 1000 1001 1002 1003

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

like that. _____

What was he like before?

10041005100610071008

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pilar waves for Maria to come sit next to her.

You should have seen him at the start of the move - ment in my town.

What

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

1009 1010 1011 Y1 1013 1014 1015

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Rosa
Isabella
Amalia

Pilar

Jordan

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

1009 1010 1011 Y1 1013 1014 1015

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

101610171018101910201021

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

tell it be - fore the girl

pizz. pizz.

p *f* *p*

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

[illegible]

Act 1 Scene 2J

129

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

[illegible]

104310441045104610471048104910501051

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

You must tell it. No In - gles. I am not jo -

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

1052 1053 **A2** slower ♩ = 112 1055 1056 1057 1058 1059

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Pilar

-king. Have you seen the start_of the move - ment in a - ny small town? Then you

Jordan

1052 1053 **A2** slower ♩ = 112 1055 1056 1057 1058 No 1059

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Act 1 Scene 2J

1066

segue

The musical score is for a song in 4/4 time, key of B-flat major. It features six vocal parts: Rosa Isabella (Soprano), Pilar (Soprano), Amalia (Soprano), Fernando Rafael Joaquin (Soprano), Anselmo Agustín (Bass), and Lorenzo Primitivo (Bass). The lyrics are: "You have seen no - - - thing." The score includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). The tempo is marked "Allegretto".

Lyrics:
 You have seen no - - - thing.

Act 1 Scene 2K - 2'59"

134

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1076

1077

1078

1079

1080

1081

1082

1083

Slower ♩ = 72

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Pilar

point that it disturbs you, you must tell me. The town is built on a high bank above the river.

1076 1077 1078 1079 1080 1081 1082 1083

Chorus acts out the story

Slower $\text{♩} = 72$

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1084 **1085** **1086** **1087** **1088** **1089**

Fl. **Ob.** **Cl.** **Bsn.**

**Hn. 1
Hn. 3** **Hn. 2
Hn. 4** **Tpt.** **Tb.**

Rosa Three - hun - dred feet to the ri - ver.
Pilar - ver, and there's a square there with__ a foun - tain. Far be - low is the ri - ver. Three - hun - dred feet to the ri - ver.
**Isabella
Amalia** Three - hun - dred feet to the ri - ver.
Fernando Three - hun - dred feet to the ri - ver.
**Rafael
Joaquin** Three - hun - dred feet to the ri - ver.
**Anselmo
Agustin** Three - hun - dred feet to the ri - ver.
**Lorenzo
Primitivo** Three - hun - dred feet to the ri - ver.

1084 **1085** **1086** **1087** **1088** **1089**

V. 1 **V. 2** **Va.** **Vc.** **Cb.** **Pno.**

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1090
C2 Slightly Faster $\text{♩} = 104$
1092
1093
1094
1095

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

1090
C2 Slightly Faster $\text{♩} = 104$
1092
1093
1094
1095

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

[illegible]

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

[illegible]

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

[illegible]

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

[illegible]

112311241125112611271128

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Yes! Two long lines!

two long lines.

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

mf

mp

mf

mp

mf

mp

[illegible]

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1135

1136

1137

1138

1139

1140

1141

1142

faster ♪ = 130

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Rosa

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

Bring them out! Where are the fascists? What is the delay?

1135 1136 1137 1138 1139 1140 1141 1142

faster ♪ = 130

segue

For Whom the Bell Tolls

Don Benito Garcia

Act 1 Scene 2L - 2'49"

Massacre Story Continues

1143

1144

1145

1146

1147

G2 Same as earlier ♩ = 120

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Clash Cymbal (1) 1

Bass

Drum (2)

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

p

p

p

p

p

p

p

p

To Triangle (1)

The Ma - - yor

Then came Don Ben - i - to Gar - ci - a, the Ma - yor.

The Ma - - yor

The Ma - - yor

The Ma - - yor

The Ma - - yor

The Ma - - yor

The Ma - - yor

1143

1144

1145

1146

1147

G2 Same as earlier ♩ = 120

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

mp

mp

mp

mp

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	1148	1149	1150	1151	1152	1153
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3		<i>p</i>				
Hn. 2 Hn. 4		<i>p</i>				
Tpt.						
Tb.						
Rosa					<i>f</i> And no - thing	
Pilar			And the Ma - yor walked	be - tween the lines	of the men.	
Isabella Amalia					<i>f</i> And no - thing	
Fernando					<i>f</i> And no - thing	
Rafael Joaquin					<i>f</i> And no - thing	
Anselmo Agustín					<i>f</i> And no - thing	
Lorenzo Primitivo					<i>f</i> And no - thing	
	1148	1149	1150	1151	1152	1153
V. 1		<i>mp</i>				<i>mf</i>
V. 2		<i>mp</i>				<i>mf</i>
Va.		<i>mp</i>				<i>mf</i>
Vc.		<i>mp</i>				<i>mf</i>
Cb.		<i>mp</i>				<i>mf</i>
Pno.		<i>mp</i>				<i>mf</i>

1154 1155 1156 **H2** 1158 1159 1160 1161

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Rosa

Pilar

Isabella
Amalia

Jordan

Fernando

Rafael
Joaquín

Anselmo
Agustín

Sordo

Pablo

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

hap - - - - - pened!

He passed two men, four men, eight men, ten

1154 1155 1156 **H2** 1158 1159 1160 1161

11621163J2116511661167

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

C. Cym. (1) 1

B. Dr. (2)

Pilar

men, and no - thing hap - - pened. From a bal - co - ny

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

1168 1169 1170 1171 1172

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

1168 1169 1170 1171 1172

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

[illegible]

1179
1180

K2

Freely ♩ = 103
1182
1183
1184
1185

1179
1180

K2

Freely ♩ = 103
1182
1183
1184
1185

11861187118811891190119111921193

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sus. Cym. (1) 1

Pilar

stan - ding._____ He was bi - ting his lips,___ and his hands were so white on his flail._____

11861187118811891190119111921193

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Fl. *p* *mp* *mf*
 Ob. *p* *mp* *mf*
 Cl. *p* *mp* *mf*
 Bsn. *p* *mp* *mf*
 Hn. 1
 Hn. 3 *p* *mp* *mf*
 Hn. 2
 Hn. 4 *p* *mp* *mf*
 Tpt. *p* *mp* *mf*
 Tbn. *p* *mp* *mf*
 Hp *p* *mp* *mf*
 Pilar *f*
 V. 1 *mp*
 V. 2 *mp*
 Va. *mp*
 Vc. *mp*
 Cb. *mp*
 Pno. *mp*

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

Don Benito Garcia

For Whom the Bell Tolls

Act 1 Scene 2L

1199 1200 1201 1202 1203

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Pilar

flail high and smashed him in the face. And they beat him un -

1199 1200 1201 1202 1203

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

1204 1205 1206 1207 1208

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Pilar

- til he fell. And they dragged him o - ver the walk to the

1204 1205 1206 1207 1208

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

[illegible]

1215 1216 1217 1218 1219 1220 segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

C. Cym. (I) 1

Tubular Bells (I)

mp

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustin

Lorenzo
Primitivo

Maria covers her face.

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

And they threw him scream - ing in - to the ri - - ver.

1215 1216 1217 1218 1219 1220 segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

con sord.

p *mf* *p*

con sord.

p *mf* *p*

con sord.

p *mf* *p*

con sord. arco

p *mf* *p*

con sord. arco

p *mf* *p*

p *mf* *p*

1226122712281229

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Ri - car - do Mon - tal - vo, who was a land - own - er, said to Pa - blo “I’ll go now I’ll ne - ver be more rea - dy.”

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

[illegible]

1234
02
1236
1237

Picc.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt.
Tb.
Pilar
V. 1
V. 2
Va.
Vc.
Cb.
Pno.

He said: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

1234
02
1236
1237

V. 1
V. 2
Va.
Vc.
Cb.
Pno.

He said: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

1238 1239 1240 **P2** 1242

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tb. Bls (1) 1

Tri. (2)

Pilar

grave of your fa - - ther"

1238 1239 1240 1242

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

playfully Solo

mf

pp ff

p f

Bass Drum (2)

p f

mf

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

mf

pizz.

mf

pizz.

mf

pizz.

mf

mf

mf

mf

1243
1244
1245
1246

Picc.
Ob.
Cl.
Bsn.

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

1243
1244
1245
1246

V. 1
V. 2
Va.
Vc.
Cb.

Pno.

and be - cause of the in - sults beat him till he fell, And chop - ping at him with hooks and sick - les, till his blood flowed like wine. Then

[illegible]

[illegible]

1253
1254
1255

R2

Pilar tells of Don Guillermo

Instrumental Parts:

- Picc.** (Piccolo): Melodic line with dynamics *pp*.
- Ob.** (Oboe): Melodic line with dynamics *pp*.
- Cl.** (Clarinet): Melodic line with dynamics *pp*.
- Bsn.** (Bassoon): Melodic line with dynamics *pp*.
- Hn. 1, Hn. 3** (Horn 1 & 3): Melodic line with dynamics *a2*.
- Hn. 2, Hn. 4** (Horn 2 & 4): Harmonic support.
- Tpt.** (Trumpet): Rest.
- Tb.** (Trombone): Rest.
- To English Horn**: Instruction for the Oboe part.
- Solo**: Instruction for the Clarinet part.
- f**: Dynamics for the Solo part.

Vocal Parts:

- Rosa**: "grave of your fa - - ther"
- Pilar**: "grave of your fa - - ther" *mp* "Poor Don Guil - ler - mo! He sold the flails held by the pea - sants for" *mf*
- Isabella Amalia**: "grave of your fa - - ther"
- Fernando Rafael**: "grave of your fa - - ther"
- Joaquin**: "grave of your fa - - ther"
- Anselmo Agustín**: "grave of your fa - - ther"
- Lorenzo Primitivo**: "grave of your fa - - ther" *a2*

Instrumental Parts (Continued):

- V. 1, V. 2** (Violins 1 & 2): Melodic line with dynamics *mp* *pizz.*
- Va.** (Viola): Melodic line with dynamics *mp* *pizz.*
- Vc.** (Violoncello): Melodic line with dynamics *pizz.*
- Cb.** (Contrabass): Melodic line with dynamics *mp* *pizz.*
- Pno.** (Piano): Harmonic support.

[illegible]

1261126212631264

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pablo hears everyone and comes out of the cave.

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

1267

1268

1269

Slightly slower $\text{♩} = 74$

S2 Faster $\text{♩} = 112$

Picc. *p*

Ob. *mp* English Horn

Cl. *p*

Bsn. *p*

Hn. 1 *a2*

Hn. 3 *a2*

Hn. 2 *a2*

Hn. 4 *a2*

Tpt.

Tb.

Maria *mf* I have not

Rosa -ther"

Pilar *mf* To Maria Lit - tle cropped head, would you like me to con - tin - ue?

Isabella -ther"

Amalia -ther"

Fernando -ther"

Rafael -ther"

Joaquin -ther"

Anselmo -ther"

Agustín -ther"

Lorenzo -ther"

Primitivo -ther"

1267 1268 1269

Slightly slower $\text{♩} = 74$

S2 Faster $\text{♩} = 112$

V. 1 *mp*

V. 2 *mp*

Va. *mp*

Vc. *arco* *mp*

Cb. *arco* *mp*

Pno. *mp*

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1272 1273 1274 1275

Picc.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Maria

Rosa

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

heard it.

To Maria

This is some - thing that you ought to hear.

This is some - thing that you ought to hear.

1272 1273 1274 1275

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1276 1277 1278 1279 1280

Picc. *p*

Eng. H. *p*

Cl. *p*

Bsn. *p*

Hn. 1
Hn. 3 *p*

Hn. 2
Hn. 4 *p*

Tpt.

Tb.

Timp. *ff*

B. Dr. (2) *ff*

Rosa *f* **To Pilar** *f* **Pablo stands**

Isabella Amalia *f* ought to hear

Fernando Rafael *f* Some - thing that she ought to hear

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

Anselmo Agustín *f* Some - thing that she ought to hear

Lorenzo Primitivo *f* Some - thing that she ought to hear

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1281

1282

1283

1284

1285

1286

1287

segue

Picc.

Eng. H.

Cl.

Bsn.

**Hn. 1
Hn. 3**

**Hn. 2
Hn. 4**

Tpt.

Tb.

Timp.

B. Dr. (2)

Maria

Jordan

Pablo

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

Yes I do!

She must hear it

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

1281 1282 1283 1284 1285 1286 1287

1281

1282

1283

1284

1285

1286

1287

segue

The first system of the musical score features five staves: V. 1 (Violin 1), V. 2 (Violin 2), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabasso), all in treble clef with a key signature of two flats (B-flat and E-flat). The V. 1 and V. 2 staves begin with a *p* (piano) dynamic marking. The Va. staff is in alto clef. The Vc. and Cb. staves are in bass clef. The bottom staff is for the Piano (Pno.), which is in treble clef. The music is in 4/4 time and consists of six measures. The first four measures show active melodic lines in the upper parts and harmonic support in the lower parts. The fifth measure features a whole rest for the upper parts and a half note for the lower parts. The sixth measure shows a key change to three sharps (F#, C#, G#) and a whole rest for the upper parts and a half note for the lower parts.

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1293 1294 1295 1296 1297

Picc. *mf* *p*

Eng. H. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *mp*

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

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

Tpt. *mf*

Tb. *mf*

C. Cym. (I) 1 *mf*

Pilar he tossed the key.

Fernando Rafael he tossed the key.

Joaquin he tossed the key.

Anselmo Agustin he tossed the key.

Pablo *mf* Then the guard o - pened the door, and the mob rushed

Lorenzo Primitivo he tossed the key.

V. 1 *mf* *mp*

V. 2 *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

Ch. *mf* *mp*

Pno. *mf* *mp*

129812991300130113021303

Picc.



Eng. H.



Cl.



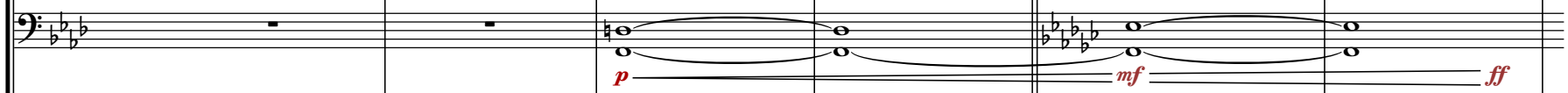
Bsn.



Hn. 1
Hn. 3



Hn. 2
Hn. 4



Tpt.



Tb.



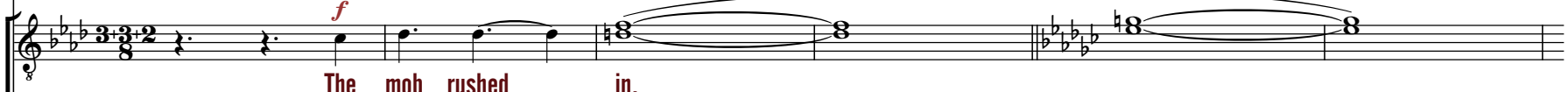
Timp.



Maria watches. The men are excited.

Pablo takes center stage and sings the aria.

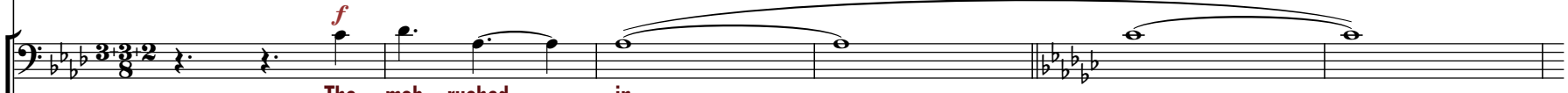
Fernando Rafael



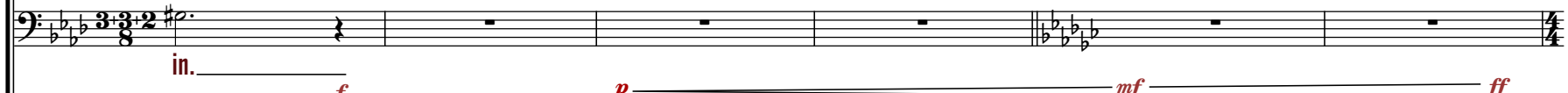
Joaquin



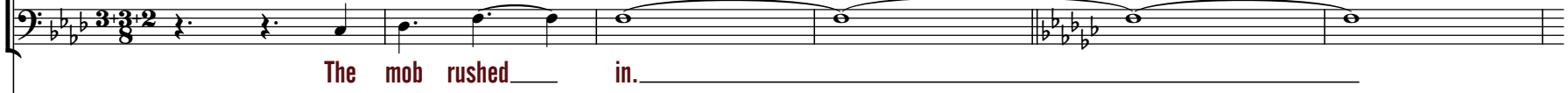
Anselmo Agustín



Pablo



Lorenzo Primitivo



129812991300130113021303

V. 1



V. 2



Va.



Vc.



Cb.



Pno.



176

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

U2

1305 1306 1307 1308

Picc. *p* *mf*

Eng. H. *p* *mf*

Cl. *p* *mf* *f*

Bsn. *mp* *mf* *f*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb. *ff* *mf*

Timp. *ff*

C. Cym. (I) 1 *mf*

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

Rosa *f* Yes! Red with blood!

Pilar Isabella *f* Yes! Red with blood!

Amalia *f* Yes! Red with blood!

Fernando Rafael *f* Yes! Red with blood!

Joaquin *f* Yes! Red with blood!

Anselmo Agustín *f* Yes! Red with blood!

Pablo *mf* The men flail - ing a - way with their clubs now red with blood.

Lorenzo Primitivo *f* Yes! Red with blood!

U2

1305 1306 1307 1308

V. 1 *mp* *mf*

V. 2 *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

Ch. *mp* *mf*

Pno. *mp* *mf*

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

[illegible]

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1314 1315 1316 1317 1319 1320 1321

W2 faster ♩ = 130

Picc.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar Isabella

Amalia

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

pitch - forks, red with blood!

Kill them now! We want them

1314 1315 1316 1317 1319 1320 1321

W2 faster ♩ = 130

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

1322 1323 1324 1325 X2 as before ♩ = 112 1327 1328

Picc.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (I) 1

Rosa

Pilar Isabella

Amalia

Fernando Rafael

Joaquin

Anselmo Agustín

Pablo

Lorenzo Primitivo

dead! We want our re - venge!

I sat there, shot - gun on my knees, while the

1322 1323 1324 1325 X2 as before ♩ = 112 1327 1328

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	1329	1330	1331	1332	1333
Picc.					
Eng. H.					
Cl.					
Bsn.					
Hn. 1 Hn. 3				<i>mp</i>	
Hn. 2 Hn. 4				<i>mp</i>	
Tpt.					
Tb.					
Rosa	<i>f</i>	The slaugh - ter of men!			
Pilar Isabella	<i>f</i>	The slaugh - ter of men!			
Amalia	<i>f</i>	The slaugh - ter of men!			
Fernando Rafael	<i>f</i>	The slaugh - ter of men!			
Joaquin	<i>f</i>	The slaugh - ter of men!			
Anselmo Agustín	<i>f</i>	The slaugh - ter of men!			
Pablo	kill - ing when on.			And the chop - - - ping of	
Lorenzo Primitivo	<i>f</i>	The slaugh - ter of men!			
V. 1		<i>mf</i>		<i>mp</i>	
V. 2		<i>mf</i>		<i>mp</i>	
Va.		<i>mf</i>		<i>mp</i>	
Vc.		<i>mf</i>		<i>mp</i>	
Cb.		<i>mf</i>		<i>mp</i>	
Pno.		<i>mf</i>		<i>mp</i>	

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1334 1335 1336 1337 1338

Picc.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar
Isabella

Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

And the fas - cists were killed!

men with sick - les and pitch - - forks.

And the fas - cists were killed!

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

[illegible]

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1346 1347 1348 1349 1350 1351

Picc.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

B. Dr. (2)

Pilar

Pablo

1346 1347 1348 1349 1350 1351

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

fas - cists_in our town.

fas - cists_in our town

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

Z2 freely (not conducted)

Picc.

Eng. H.

Cl.

Bsn.

**Hn. 1
Hn. 3**

**Hn. 2
Hn. 4**

Tpt.

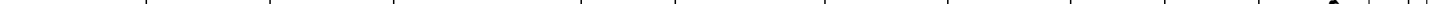
Tb.

Glock (2)

Musical score for Glockenspiel (2) in 4/4 time, key of D major. The score starts at measure 15. It features a series of eighth notes on the G line (G5) and a final half note on the G line (G5) marked *mf*.

f

mf

Maria 

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

What was the other?

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

Maria comes next to Pilar and takes her hand.

Pilar *p* Maria comes next to Pilar and takes her hand.

That was the ve - ry worst day of my life, _____ un - til one o - ther day came. _____

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

72 freely (not conducted)

V. 1
 V. 2
 Va.
 Vc.
 Cb.

Piano accompaniment for 'The Rose Tree'. The music is in 4/4 time, key of D major (two sharps), and common time signature. The piano part consists of a single melodic line in the right hand, starting on a whole note D4, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1365 1366 1367 1368 1369 1370 **A3** 1372 1373 1374 1375

Picc.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Glc (2)

Bass Drum (2)

Maria

Pilar

1365 1366 1367 1368 1369 1370 **A3** 1372 1373 1374 1375

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

When was the o - ther?

That was three days la - ter, when the fas - cists, the

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1376

1377

1378

1379

1380

1382

1383

faster ♩ = 120

B3

Pilar

fas - cists, the fas - cists took the town. Now

1376 1377 1378 1379 1380 1382 1383

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

faster ♩ = 120

B3

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

	1384	1385	1386	1387	1388	1389	1390	1391
Picc.								
Eng. H.								
Cl.								
Bsn.								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt.								
Tb.								
Pilar	go	to your bridge.		I will look	af - ter	your	ma - te - ri - al.	
Jordan							I go now with	
V. 1	pp							
V. 2		pp						
Va.				pp				
Vc.					pp			
Ch.							pp	
Pno.								

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1392

1393

1394

1395

1396

1397

1398

segue[illegible]

For Whom the Bell Tolls

And This Misery

Act 1 Scene 20 - 2'38"

Maria Reflects on Pilar's Story

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

1410 1411 1412 1413 1414 1415 1416 1417 1418 **D3** 1420

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

Glick (2)

Hp

Maria

1410 1411 1412 1413 1414 1415 1416 1417 1418 **D3** 1420

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

To Clarinet in B $\flat$

To herself

I had to

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

1421 1422 1423 1424 1425 1426 1427 1428 1429 1430

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

Glock (2)

Hp

Maria

hear that. I must grow much strong - er. Why did my pa - rents have to die in such a way?

1421 1422 1423 1424 1425 1426 1427 1428 1429 1430

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

1431

1432

1433

1434

1435

1436

1437

1438

1441

1442

♩ = 92

E3

[illegible]

	1443	1444	1445	1446	1447	1448	1449	1450	1451	1452
Fl.										
Eng. H.										
B. Cl.										
Bsn.										
Hn. 1 Hn. 3										
Hn. 2 Hn. 4										
Tpt.										
Tb.										
Timp.										
Hp										
Maria	I	can	un - der - stand.	What is	hap - pen - ing	to our land?	Why they kill us	and why	we must	
	1443	1444	1445	1446	1447	1448	1449	1450	1451	1452
V. 1										
V. 2										
Va.										
Vc.										
Cb.										
Pno.										

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

[illegible]

	1462	1463	1464	1465	1466	1467	1468	1469	1470
Fl.									
Eng. H.									
Cl.									
Bsn.	Solo <i>mf</i>								
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt.									
Tb.									
Hp									
Maria	mi - se - ry! How will it all end? My child - hood an - -								
V. 1									
V. 2									
Va.									
Vc.									
Cb.									
Pno.	<i>mf</i>								

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

1471

1472

1473

1474

1475

1476

1477

1478

segue

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

-swers, they don't be - long. What is right and what is wrong?

1471 1472 1473 1474 1475 1476 1477 1478

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

The Bridge

Act 1 Scene 3A - 4’08’’

H3

15031504150515061507150815091510151115121513

Deleted 1479-1502

Flute

Oboe

Bass Clarinet

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Snare Drum (1) 1

Tambourine (2)

Harp

15031504150515061507150815091510151115121513

Deleted 1479-1502

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, Agustin, Maria, Primitivo and Amalia. Throughout, Pablo is surly and unfriendly. The two backpacks are now inside the cave.

H3

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

J3 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524 1525 1526 1527 1528 1529

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

Tamb. (2)

Hp

Pilar

J3 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524 1525 1526 1527 1528 1529

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

To Wind Chimes (1)

Wind Chimes (1)

Tubular Bells (1)

To Clash Cymbal (1)

To Bass Drum (2)

Jordan and Anselmo Stand

Pilar stands

The bridge In - gles, _

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

[illegible]

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1538 1539 1540 1541 1542 1543

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tamb. (2)

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

Clarinet in B $\flat$

Bass Drum (2)

Pablo stands

- pub - - - lic. And you? What do you say?_____

You! You will blow no bridge here!_____

1538 1539 1540 1541 1542 1543

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1544 1545 1546 1547 **L3**

Fl. *mf* *mp* *mp*

Ob. *mp* *mp*

Cl. *mp*

Bsn. *mf* *mp*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. *f* *mp*

Tb. *mf* *mp*

Timp. *f*

Tb. Bls (1) 1 Clash Cymbal (1) *f* *f*

B. Dr. (2) *f*

Pilar *f* Fernando waves his arm to the back of the cave.
I am for the bridge and a - gainst you.

Jordan Rafael stands

Rafael *f* I am for the bridge.

Pablo And you? What say you? *f* Have I been the lea - der for

1544 1545 1546 1547 **L3**

V. 1 *mp*

V. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Pno.

15491550155115521553

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

no - thing?_____ The for - ei - gner_ comes here to do some - thing for the good of just the for - eign - ers._____ But

15491550155115521553

155415551556M31558

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Pilar

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

You and your safe - ty! Did I live nine years with three of the

I work for the safe - ty of all of us.

15591560156115621563

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Rosa

Pilar

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

Rosa, Isabella and Amalia stand

Not to learn a -

worst paid ma - ta - dors *b* *fr* in the world, not to learn a - bout fear and safe - ty?

Not to learn a -

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1564

1565

1566

N3

1568

1569

slightly faster ♩ = 98

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1)

Rosa

Pilar

Isabella

Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

-bout fear and safe - - - ty!_____

From just one year of war,___ you have be - come la - zy. A

-bout fear and safe - - - - ty!_____

1564

1565

1566

N3

1568

1569

slightly faster ♩ = 98

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1570 **1571** **1572** **1573** **1574** **03**

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Fernando, Joaquin, Augustin,Lorenzo and Primitivo stand

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

A drunk - ard and_ a cow - - ard!

A drunk - ard and_ a cow - - ard!

A drunk - ard and_ a cow - - ard!

A drunk - ard and_ a cow - - ard!

A drunk - ard and_ a cow - - ard!

A drunk - ard and_ a cow - - ard!

You have no right to speak to

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1576 1577 1578 1579 1580

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

me in that way, es - pe - cial - ly be - fore a stran - ger._____

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

158115821583P315851586

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Pilar

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

Have you not been listen - ing? Here no one com - mands but me!_____

Yes! Here I com - mand!_____

158115821583P315851586

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

158715881589159015911592

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

[illegible]

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1599 1600 1601 1602 1603 1604

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Pablo

Looks at Pilar, Jordan, and the others

and if you like he can_ com - mand too. And the rest of you can_ go straight_ to hell!

1599 1600 1601 1602 1603 1604

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1605160816091610161116121613161416151616

S3

deleted 1606-1607

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

B. Dr. (2)

Hp

1605160816091610161116121613161416151616

S3

deleted 1606-1607

segue

Pablo sits

Pablo exits into the back of cave.

Jordan steps outside the cave followed by Agustín.

Pilar sits

Everyone except Augustin and Jordan sits

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Kill Pablo

Act 1 Scene 3B - 1'58"

161716181619162016211622

T3Moderato♩ = 124

Piccolo

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Agustín

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Why don't you kill Pa - blo?You'll have to kill him soon - er or la - ter.____He will sa - cri - fice us allto save him

mf

161716181619162016211622

T3Moderato♩ = 124

pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

mf

214

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1623 1624 1625 1626 1627 1628

Picc. *mf* *mf*

Ob. *mf* *mf*

Cl. *p* *f* *sfzp*

Bsn. *p* *f* *sfzp*

Hn. 1
Hn. 3 *a2* *f*

Hn. 2
Hn. 4 *a2* *f*

Tpt.

Tb.

Jordan *mf*
Do you speak se - ri - ous - ly?

Agustín
- self _____ What do you think we've all wait - ed for? _____

1623 1624 1625 1626 1627 1628

V. 1 *arco*

V. 2 *arco*

Va. *arco*

Vc.

Cb.

Pno. *p* *f* *sfzp*

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1629 1630 1631 1632 1633 1634 1635 rit. U3 a tempo

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

Agustín

1629 1630 1631 1632 1633 1634 1635 rit. U3 a tempo

V. 1

V. 2

Va.

Vc.
arco

Cb.
arco

Pno.

That is to as - sas - sin - ate. I can - not kill Pa -

Kill him now! Kill him now!

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

[illegible]

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1644 1645 V3 1647 1648 1649 1650

Picc. *sfzp mp* 3 *ff* *sfzp mp* 3 *ff* *sfzp*

Ob. *sfzp mp* 3 *ff* *sfzp mp* 3 *ff* *sfzp*

Cl. *sfzp mp* 3 *ff* *sfzp mp* 3 *ff* *sfzp*

Bsn. *sfzp mp* 3 *ff* *sfzp mp* 3 *ff* *sfzp* *mp*

Hn. 1 *mp* *ff* *mp* *ff*

Hn. 3 *mp* *ff* *mp* *ff*

Hn. 2 *mp* *ff* *mp* *ff*

Hn. 4 *mp* *ff* *mp* *ff*

Tpt. *sfzp mp* 3 *ff* *sfzp mp* 3 *ff* *sfzp*

Tb. *mp* *ff* *mp* *ff* *mp*

Maria Rosa

Isabella Amalia

Jordan *ff* No! I can't!

Fernando Rafael

Joaquin

Anselmo

Agustín *f* Pro - voke him then! But you have to kill him. There

Lorenzo Primitivo

1644 1645 V3 1647 1648 1649 1650

V. 1 *mp*

V. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Pno. *sfzp mp* 3 *ff* *sfzp mp* 3 *ff* *sfzp* *mp*

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

[illegible]

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1664

1665

1666

1667

1668

1669

1670

1671

1672

Freely

segue

This musical score is for Act 1, Scene 1 of 'The Barber of Seville'. It features a full orchestra and a vocal ensemble. The orchestration includes Piccolo, Oboe, Clarinet, Bassoon, Horns 1 & 3, Horns 2 & 4, Trumpet, Trombone, Timpani, Trombone Basses (1) 1, and Bass Drum (2). The vocal ensemble consists of Maria Rosa, Isabella Amalia, Jordan, Fernando Rafael, Joaquin, Anselmo Agustín, and Lorenzo Primitivo. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal parts have lyrics in Spanish. The instrumental parts include various woodwinds, brass, and percussion. The vocal ensemble parts are for Maria Rosa, Isabella Amalia, Jordan, Fernando Rafael, Joaquin, Anselmo Agustín, and Lorenzo Primitivo. The score includes dynamic markings such as *ff*, *mf*, *p*, *mp*, and *ppp*. The vocal parts have lyrics in Spanish. The instrumental parts include various woodwinds, brass, and percussion. The score includes dynamic markings such as *ff*, *mf*, *p*, *mp*, and *ppp*.

1664

1665

1666

1667

1668

1669

1670

1671

1672

Freely

segue

For Whom the Bell Tolls

What is Wrong

Act 1 Scene 3C - 1'07"

1673167416751676167716781679168016811682

X3
Slower ♩ = 104

Flute

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Suspended Cymbal (1) 1

Glockenspiel (2)

Harp

Maria

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.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

1673167416751676167716781679168016811682

X3
Slower ♩ = 104

What is Wrong

For Whom the Bell Tolls

Act 1 Scene 3C

1683 1684 1685 1686 1687 1688 1689 1690 1691

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

face is hea - vy! What is

It is the war. There are al - ways wor - ries.

1683 1684 1685 1686 1687 1688 1689 1690 1691

What is Wrong

For Whom the Bell Tolls

Act 1 Scene 3C

1692

1693

1695

1696

1697

1698

1699

1700

Y3 slower ♩ = 90

Y3 slower $J = 90$

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glock (2)

Bass Drum (2)

Hp

Maria

wrong? I want to know!

1692 1693 1695 1696 1697 1698 1699 1700

Y3 slower $J = 90$

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

What is Wrong

For Whom the Bell Tolls

Act 1 Scene 3C

rit.....

deleted Measures
1709 to 1715

17011702170317041705

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

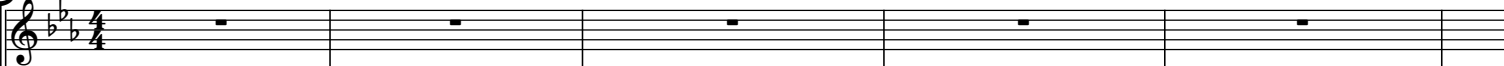
Listen to Me

Act 1 Scene 3D - 1'30"

1716
1717
1718
1719
1720
1721

Z3
Più mosso ♩ = 116

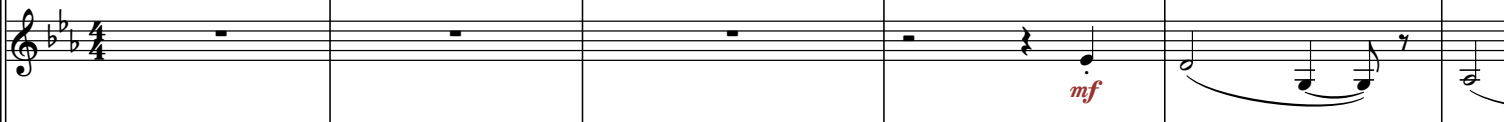
Flute



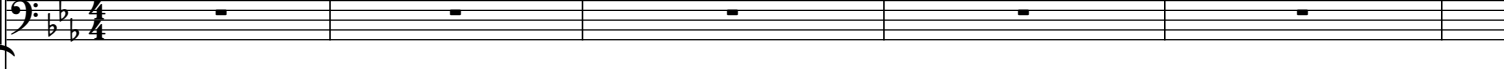
Oboe



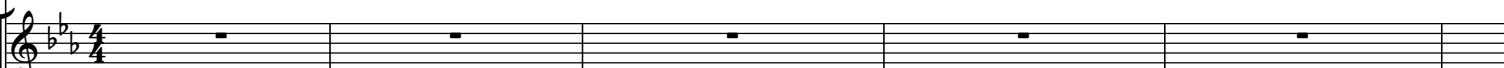
Clarinet in B♭



Bassoon



Horn 1 (F)
Horn 3 (F)



Horn 2 (F)
Horn 4 (F)



Trumpet (C)



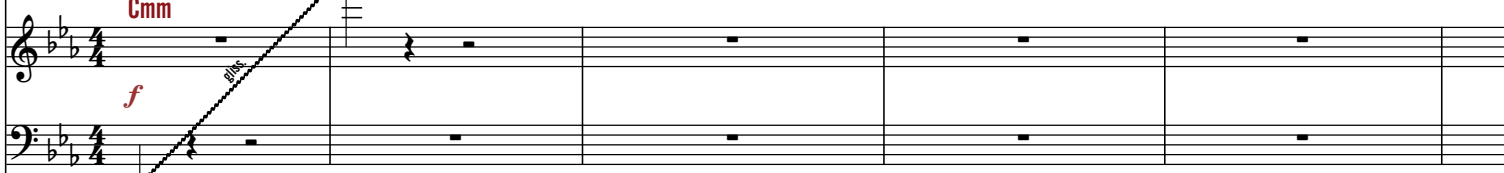
Tuba



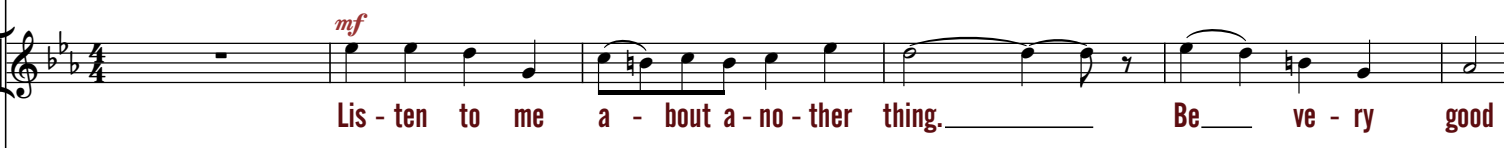
Bass
Drum (2)



Harp



Pilar



1716
1717
1718
1719
1720
1721

Z3
Più mosso ♩ = 116

Violin 1



Violin 2



Viola



Violoncello



Contrabass



Piano Reduction



Listen to Me

For Whom the Bell Tolls

Act 1 Scene 3D

1722 1723 1724 1725 1726 1727

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Pilar

care - ful a - bout the girl. Be - fore the war she was a child and in - no - cent. She has had,

1722 1723 1724 1725 1726 1727

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Listen to Me

For Whom the Bell Tolls

Act 1 Scene 3D

1728

1729

1730

1731

1732

1733

1734

rit.....a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

GlcK (2)

Pilar

she has had a ve - ry bad, bad time. The fas - cists shot her mo - ther and fa - ther.

1728 1729 1730 1731 1732 1733 1734

rit.....a tempo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

1735

1736

1737

1738

molto rit.1739

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

GlcK (2)

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

f

mp

p

f

The worst was, worst was, much worse than that.

f

17411742174317441745

A4a tempo♩ = 116

Faster♩ = 124

Fl. *mp*

Ob. *mf*

Cl. *mp*

Bsn. *mf*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sus. Cym. (1) 1 *f*

Glock (2)

Pilar

She is too weak and fear - ful to stay with our band. You must take her far a - way from this

17411742174317441745

A4a tempo♩ = 116

Faster♩ = 124

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

17461747174917501751

molto rit.

B4

a tempo ♩ = 116

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sus. Cym. (I) 1

Pilar

ter - ri - ble war. You must take her far a - way with you af - ter this mis - sion

17461747174917501751

molto rit.

B4

a tempo ♩ = 116

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

Listen to Me

For Whom the Bell Tolls

Act 1 Scene 3D

1752

1753

1754

rit. 1755

1756

1757

1758

segue

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. 1 *mf*

Hn. 3 *mf*

Hn. 2 *mf*

Hn. 4 *mf*

Tpt.

Tb.

Timp. *mf*

Sus. Cym. (I) 1 *p* *f* *mf*

Pilar

to where there is free - dom and the rule of law.

1752 1753 1754 1755 1756 1757 1758

rit. segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno. *mf* *sfzp* *mf* *p*

For Whom the Bell Tolls

Isn't She Pretty

Act 1 Scene 3E - 3'04"

1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772

C4 $\text{♩} = 84$ deleted 1759-1761

Flute *mf* *mp* Solo

Oboe *mf* Soli

Clarinet in B $\flat$

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Wind Chimes (1) 1 *mp* To Clash Cymbal (1)

Harp *mf*

Pilar *mp*

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

Is - n't she so pret - ty? How does she seem to you?

1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772

C4 $\text{♩} = 84$ deleted 1759-1761

Violin 1 *mf* *p*

Violin 2 *mf* *p*

Viola *mf* *p*

Violoncello *mf* *p*

Contrabass *mf* *p*

Piano Reduction *mf*

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

[illegible]

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

[illegible]

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

Glock (2)

Hp

Maria

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mf

mp

p

mp < *mf*

mp

mf

p

mp

mf

p

Pilar sits laughing nervously

Pilar steps away and watches.

May I of - fer some wine? You must drink much of this for me to seem

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1813

1814

1815

1816

1817

1818

1819

1820

1821

1822

1823

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Glock (2)

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

Jordan also laughs, but flirtatious.

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

beau - ti - ful.

Then I had bet - ter stop. Al - rea - dy you seem beau - ti - ful and more,

1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1824 1825 1826 **F4** 1828 1829 1830

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Maria

Jordan

1824 1825 1826 **F4** 1828 1829 1830

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Do it a - gain. I want - ed you to

beau - ti - ful and more.

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1831

1832

1833

1834

1836

1837

1838

Slightly Faster ♩ = 88

G4

Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt.
Tb.
Hp
Maria
Pilar
Jordan
V. 1
V. 2
Va.
Vc.
Ch.
Pno.

do that all day.
Pilar stands - Maria remains standing
Where do you plan to sleep?
That's
la - ter
Out - side, I have a sleep - ing bag.

1831
1832
1833
1834
1836
1837
1838

Slightly Faster ♩ = 88
G4

	1839	1840	1841	1842	1843	1844
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Pilar	good	the night is clear.				Go
Jordan		And will be ve - ry cold.	I like the moun - tain air	and not the smoke	from the fire.	
V. 1	mf					p
V. 2	mf					p
Va.	mf					p
Vc.	mf					p
Cb.	mf					p
Pno.						

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1845

1846

1847

1848

1849

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

out - side then.
1845

Sleep out - side.
1846

And your ma - ter - i - als
1847

can sleep with me.
1848

1849

segue

For Whom the Bell Tolls

Orchestral - Bedtime

Act 1 Scene 3F - 3'06"

185018511852185318541855

H4

Broadly ♩ = 82

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Suspended Cymbal (2)

185018511852185318541855

H4

Broadly ♩ = 82

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

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.

Orchestral - Bedtime

For Whom the Bell Tolls

Act 1 Scene 3F

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 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.

J4

Maria waits and watches until Pilar is asleep... then crosses to the blanket covering the entrance to the cave, undecided what to do.

The musical score for J4 is written for five staves: V.1, V.2, Va., Vc., Cb., and Pno. The time signature is 3/4. The score includes dynamic markings such as *ff*, *pp*, *p*, *f*, and *fp*. The V.1, V.2, and Va. staves begin with a *ff* to *pp* dynamic. The Vc. and Cb. staves begin with a *ff* to *pp* dynamic. The Pno. staff begins with a *ff* dynamic. The Vc. and Cb. staves have a *p* to *f* dynamic marking. The Pno. staff has a *p* to *f* dynamic marking. The V.1, V.2, and Va. staves have a *ff* to *pp* dynamic marking. The Vc. and Cb. staves have a *p* to *f* dynamic marking. The Pno. staff has a *p* to *f* dynamic marking.

	1867	1868	1869	1870	1871	1872	1873	1874	1875	1876	1877	1878	1879
Fl.													
Ob.													
Cl.	<i>fp</i>												
Bsn.	<i>mf</i> Solo												
Hn. 1 Hn. 3	<i>mf</i> Solo												
Hn. 2 Hn. 4													
Tpt.													
Tb.	<i>mf</i> Solo <i>sfzp</i>												
Tamb. (I) 1	<i>p</i> <i>f</i>												
B. Dr. (2)	<i>p</i> <i>f</i>												
	1867	1868	1869	1870	1871	1872	1873	1874	1875	1876	1877	1878	1879
V. 1	<i>p</i> <i>f</i>												
V. 2	<i>p</i> <i>f</i>												
Va.	<i>p</i> <i>f</i>												
Vc.	<i>fp</i> <i>fp</i> <i>p</i> < <i>f</i> <i>fp</i> <i>p</i> < <i>f</i> <i>p</i> < <i>f</i>												
Ch.	<i>fp</i> <i>fp</i> <i>p</i> < <i>f</i> <i>fp</i> <i>p</i> < <i>f</i> <i>p</i> < <i>f</i>												
Pno.	<i>fp</i> <i>mf</i> <i>mf</i> <i>mf</i>												

Orchestral - Bedtime

For Whom the Bell Tolls

Act 1 Scene 3F

1880188118821883188418861887188818891890

Fl.

Solo

mf

*p**mf**p*

segue

Ob.

Solo

mf

Cl.

Solo

*p**f**fp*

Bsn.

Solo

*p**f**fp*

Hn. 1

Hn. 3

*p**mf**p*

Hn. 2

Hn. 4

*p**mf**p*

Tpt.

Tb.

B. Dr. (2)

1880188118821883188418861887188818891890

Maria stands

V. 1

*p**p**mf*

V. 2

*p**p**mf*

Va.

*p**p**mf*

Vc.

*fp**p**f**fp*

Cb.

*fp**p**f**fp*

Pno.

Maria stands

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

For Whom the Bell Tolls

Will He Love Me?

Act 1 Scene 3G - 3'52"

1891

1892

1893

1894

1895

1896

1897

1898

1899

1900

K4 Slightly Faster ♩ = 90

Flute

English Horn

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Harp

Maria

It just one year a - go, that I was en - gaged to a nice young man, from the

1891 1892 1893 1894 1895 1896 1897 1898 1899 1900

K4 Slightly Faster ♩ = 90

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

	1901	1902	1903	1904	1905	1906	1907	1908	1909	1910
Fl.										
Eng. H.										
Cl.										
Bsn.										
Hn. 1 Hn. 3										
Hn. 2 Hn. 4										
Tpt.										
Tb.										
Hp										
Maria	ve - ry best fam - ily of a near - by town. _	I was told	I would give him	my hand. _ _ _ _	And then	my world ex - plod - ed	o - ver -			
V. 1										
V. 2										
Va.										
Vc.										
Cb.										
Pno.										

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

[illegible]

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1924

1925

1926

1927

1928

1929

1930

1931

1932

1933

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

friends__ and fa - mi - ly.___ My pa - rents were killed,__ and men took me and I longed for death__ what was left__ of

1924

1925

1926

1927

1928

1929

1930

1931

1932

1933

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

[illegible]

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

19421943194419451946

M4a tempo

194819491950

poco rit.

Solo

mp

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glick (2)

Hp

Maria

Rosa
Pilar

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

And now I am wed - ded to a dif - ferent life. Ro-

home to be a good man's wife.

home to be a good man's wife.

19421943194419451946

poco rit.

M4a tempo

194819491950

mp

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1951

1952

1953

1954

1955

1956

1957

1958

1959

1960

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glck (2)

Hp

Maria

-ber - to is brave__ and hand - some and strong. I've been through so much for him to love me.___ Am I wor - thy of his

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

19611962196319651966196719681969

Fl.

Eng. H.

Cl.

Bsn.

N4

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Glck (2)

Hp

Maria

ten - der touch?Will he love me?Can he love

19611962196319651966196719681969

V. 1

V. 2

Va.

Vc.

Cb.

N4

con sord.

p

con sord.

p

con sord.

p

Pno.

253

	1970	1971	1972	1973	1974	1975	1976	1977	1978
Fl.									
Eng. H.	To Oboe								
Cl.									
Bsn.									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt.									
Tb.									
Glock (2)									
Hp									
Maria	me?								
Rosa Pilar	Will he love you and can he love								
Isabella Amalia	Will he love you and can he love								
V. 1									
V. 2									
Va.									
Vc.	arco								
Cb.	(pizz.)								
Pno.									

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

197919811982198319841985198619871988

rit.04 poco piu mosso♩ = 94

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

rit......

04 poco piu mosso ♩ = 94

p

Oboe

p

a2

p

a2

f

My pain makes it hard for me to know._____ God give me the

you?_____ You're still so young._ You have to grow._ God give you the

you?_____ You're still so young._ You have_ to grow._ God give_ you the

255

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1989
1990
1991
1992
1993
1994

P4

1996
1997

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Rosa Pilar

Isabella Amalia

strength_ that makes me free, and I'll love Ro - ber - to, and he will love me. Will he

strength_ that makes you free, and you'll love Ro - ber - to, and he will love you. Will he

strength_ that makes you free, and you'll love Ro - ber - to, and he will love you. Will he

1989 1990 1991 1992 1993 1994 P4 1996 1997

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1998

1999

2000

2001

2002

2003

2004

2005

2006

2007

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

love me? Ah

love you? Can he love you?

love you? Can he love you?

1998 1999 2000 2001 2002 2003 2004 2005 2006 2007

Rosa, Pilar, Isabella and Amalia sit

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

pp

pp

pp

pp

pp

pp

For Whom the Bell Tolls

I Cannot Kiss

Act 1 Scene 3H - 4'22"

200820092010201120122013201420152016

Q4

♩ = 90

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Maria

Jordan

200820092010201120122013201420152016

Q4

♩ = 90

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

	2017	2018	2019	2020	2021	2022	2023	2024
Fl.								
Ob.								
Cl.								
Bsn.								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt.								
Tb.								
Jordan holds open the sleeping bag. Maria slips in but keep to herself, not knowing what to do.								
Maria	No!_____ I must not, If you do not love me._____ No_							
Jordan	_____ be a - fraid. Get in!_____ I love you._____							
	2017	2018	2019	2020	2021	2022	2023	2024
V. 1								
V. 2								
Va.								
Vc.								
Cb.								
Pno.								

	2025	2026	2027	2028	2029	2030	2031	2032
Fl.								
Ob.								
Cl.								
Bsn.								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt.								
Tb.								
Maria	I can - not kiss. I don't know how							
Jordan								
	2025	2026	2027	2028	2029	2030	2031	2032
V. 1								
V. 2								
Va.								
Vc.								
Cb.								
Pno.								

R4

203420352036203720382039

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Maria

—

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

Jordan

There is no need to do a - ny - thing. We are al - right as it is.

R4

203420352036203720382039

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	2040	2041	2042	2043	2044	2045	2046							
Fl.														
Ob.														
Cl.														
Bsn.														
Hn. 1 Hn. 3														
Hn. 2 Hn. 4														
Tpt.														
Tb.														
Maria			No	ne	-	-	-	-	ver.	I	have	ne - ver	kissed	a
Jordan			Have	you loved	o -	thers?								
V. 1														
V. 2														
Va.														
Vc.														
Cb.														
Pno.														

	2047	2048	2049	2050	2051	2052	2053
Fl.							
Ob.							
Cl.							
Bsn.							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt.							
Tb.							
Maria	man._____ But things were done to me. I fought un - til I could not						
V. 1	pizz.						
V. 2	pizz.						
Va.							
Vc.							
Cb.							
Pno.							

	2054	2055	2056	2057	2058	2059
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Maria	see. They tied my mouth with my long braids, and held my arms be - hind my head.					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

	2060	S4	2062	2063	2064	2065	2066
Fl.							
Ob.							
Cl.							
Bsn.							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt.							
Tb.							
Maria	And	o - - - thers,	and	o - - - - - thers.			
	2060	S4	2062	2063	2064	2065	2066
V. 1							
V. 2							
Va.							
Vc.							
Cb.							
Pno.							

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2067

2068

2069

2072

2074

2075

2076

2077

2078

2079

2080

rit. ten.

deleted 2071

T4 Slightly Slower ♩ = 80

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria

Rosa

Pilar

Isabella

Amalia

They did things to me. mm

Rosa, Pilar, Isabella and Amalia remain seated

p

Ah

p

Ah

2067

2068

2069

2072

2074

2075

2076

2077

2078

2079

2080

rit. ten.

deleted 2071

T4 Slightly Slower ♩ = 80

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

arco

p

mf

arco

p

p

p

p

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2081208220832084208520862087208820902091

poco rit.....U4Slightly Faster ♩ = 100

Fl.

Soli

mf

f

p

Ob.

p

mf

p

mf

p

Cl.

p

mf

p

mf

p

Bsn.

Hn. 1

Hn. 3

p

mf

Hn. 2

Hn. 4

p

mf

Tpt.

Tb.

Hp

mf

Ab7

Maria

f

I do not know

Rosa
Pilar

Ah

Isabella
Amalia

Ah

Jordan

f

Kiss me! Kiss me! My Gua - pa!_

2081208220832084208520862087208820902091

poco rit.....U4Slightly Faster ♩ = 100

V. 1

f

mf

V. 2

mp

mf

Va.

mp

mf

Vc.

mf

Cb.

mp

mf

Pno.

mf

f

mp

	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101
Fl.										
Ob.										
Cl.										
Bsn.										
Hn. 1 Hn. 3										
Hn. 2 Hn. 4										
Tpt.										
Tb.										
Glck (2)										
Maria	how._____			Where	do	the	no - ses	go?	I've al - ways won - dered	where the no - ses would go
Jordan	—	Kiss me! My Gua - pa!_____								Look
	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101
V. 1										
V. 2										
Va.										
Vc.										
Cb.										
Pno.										

2102210321042105210621072108V421102111

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Maria

Jordan

2102210321042105210621072108V421102111

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mf

Ah _____ And let _____ us do quick - ly what it is we do, _____ so that the

here. _ Turn your head. _ Kiss me my Gua - pa! Kiss me my Gua - pa _____

mf

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2112

2113

2114

2115

2116

2117

2118

2119

2120

2121

2122

2123

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glock (2)

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

o - ther is gone. Oh yes! Oh yes! Oh yes! Oh yes!

Do you want? Do you want? Do you want? Do you want?

2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

[illegible]

2124K2124M212402124Q

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Rosa Pilar

Isabella Amalia

2124K2124M212402124Q

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

German Planes
Act 2 Scene 1A - 2'21"

A5♩ = 130

212421252126212721282129

Piccolo

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Snare Drum (1) 1

It is the following afternoon. After 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 sober.

A5♩ = 130

212421252126212721282129

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

[illegible]

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2136 2137 **B5** 2139 2140 2141

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (I) 1

Jordan

Ger - man Planes!

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

2142214321442145214621472148

Picc.

Ob.

mp

p

mp

Cl.

p

mf

Bsn.

mp

p

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

Jordan

New

Ger - man

ae - ro - planes!

Hein - kel

one

e -

2142

2143

2144

2145

2146

2147

2148

V. 1

V. 2

mf

p

mp

Va.

p

mf

Vc.

mp

p

Cb.

mf

p

Pno.

mf

p

mp

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2149 2150 2151 2152 2153 2154

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (I) 1

Jordan

-le - vens! Twin en - - gine bomb - - - - ers!

2149 2150 2151 2152 2153 2154

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

215521562157215821592160

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

Maria
Rosa

Jordan

Pablo

215521562157215821592160

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Have there been planes like this be - fore? _____

Ne - - - - ver!

Women stand *f*

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

C5

2162 2163 2164 2165 2166

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (I) 1

Maria Rosa

Pilar

Isabella Amalia

Jordan

Pablo

2162 2163 2164 2165 2166

C5

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

There are ma - ny! There are so ma - ny

There are ma - ny! There are so ma - ny

There are ma - ny! There are so ma - ny

Ger - man ae - ro - planes!

This will be the end of us!

mp

mp

mp

mf

mp

f

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2167 2168 2169 2170 2171 2172

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (I) 1

Hp

Maria Rosa

Pilar

Isabella Amalia

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Ger - man planes

Ger - man planes

Ger - man planes

New Ger - man Planes And there will be more. Those

This will be the end of us all! We can blow the bridge, but what will hap - pen to

2167 2168 2169 2170 2171 2172

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2173 2174 2175 2176 **D5** 2178

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (I) 1

Hp

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

different sound of planes is heard.

Hein - kels will have pur - suit planes with them. I count fif - teen planes, the

all of us then? I see all these planes! I see all these planes! The

2173 2174 2175 2176 **D5** 2178

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2179 2180 2181 2182 2183 2184

Picc. *mp* *p* *p*

Ob. *p*

Cl. *p* *mp*

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (I) 1

Hp

Jordan
best of the Ger - man planes! Like a wild goose flight! *All women except Pilar sit*

Pablo
best of the Ger - man planes! It will be our end!

2179 2180 2181 2182 2183 2184

V. 1

V. 2 *mp* *mp*

Va. *mp* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Pno. *mp* *mf*

2185E521872188218921902191

Picc.

Ob.

p

mp

p

Cl.

p

mp

p

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

Jordan

mf

Aside

The noise from the planes recedes

It is bad! This is bad, real - ly bad! But to wor -

Pablo

mf

It is bad! This is bad, real - ly bad! But to wor -

2185E521872188218921902191

V. 1

8^{va}

mp

p

V. 2

mp

p

Va.

mp

mp

p

Vc.

mp

p

Cb.

mp

p

Pno.

mp

283

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2192

2193

2194

2195

2196

2197

2198

2199

rit..... segue

Picc.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

- ry is as bad as to be a - fraid, a - fraid.

Pablo

- ry is as bad as to be a - fraid, a - fraid.

2192

2193

2194

2195

2196

2197

2198

2199

rit..... segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Rumors

Act 2 Scene 1B - 2'05"

2200220122022203220422052206220722082209

F5♩ = 170

Piccolo

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Harp

Pilar

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

To Jordan

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

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

22102211221222132214221522162217221822192220

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

He said rumors were running that the republic is preparing an offensive, a very

mf

mf

mf

mf

Act 2 Scene 1B

2231

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Pilar

large of - fen - sive, and that the Re - pub - li - cans will try to blow up the brid - ges, if there

2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

22322233223422352236223722382239224122422243224422452246

Freely ♩ = 140

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Pilar

Jordan

22322233223422352236223722382239224122422243224422452246

Freely ♩ = 140

deleted 2240

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2247

2248

2249

2250

2251

2252

2253

2254

2255

2257

2258

2259

2260

rit....

ten.

G4

♩ = 114

Picc. **Ob.** **Cl.** **Bsn.** **Hn. 1** **Hn. 3** **Hn. 2** **Hn. 4** **Tpt.** **Tb.** **B. Dr. (2)** **Hp** **Pilar** **Jordan** **Pablo** **V. 1** **V. 2** **Va.** **Vc.** **Cb.** **Pno.**

do - esn't. **If he heard the ru - mor so did the fas - cists.** **This is bad, real - ly bad!**

mp **mf** **f** **p** **rit....** **ten.** **G4** **J = 114**

Solo **To Glockenspiel (2)**

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.

Tb.

Hp

Pablo

2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pablo sits

Pilar reaches and feels the snow on her hand.

Maria stands

Maria enters and reaches out to feel the snow

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2273

2274

2275

2276

2277

2279

2280

2281

2282

2283

2284

rit.....

a tempo ♩ = 114

H4

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Maria

Pilar

2273

2274

2275

2276

2277

2279

2280

2281

2282

2283

2284

rit.....

a tempo ♩ = 114

H4

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp *mf*
How beau - ti - ful it looks._____

mp
What rot - ten stuff is the snow._____

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2285 2286 2287 2288 2289 2290 2291 2292 2293 2294

rit..... a tempo segue

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

W. C. (1) 1

B. Dr. (2)

Hp

Maria

Pilar

2285 2286 2287 2288 2289 2290 2291 2292 2293 2294

rit..... a tempo segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Sordo and Joachin

Act 2 Scene 1C - 2'08"

2295229622972298229923002301230223032304

J4♩ = 124

Flute

English Horn

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Wind Chimes (I) 1

Harp

Pilar

El Sordo

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

El Sordo and Joachin stand
Joachin rest his hand on his
hip and looks sad

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

Ah_____ here comes Sor - do!_____

Ha - lo San - ti - a - go, Joa - quin! Que tal?_____

Ho - la ca - ma-

293

Sordo and Joachin

For Whom the Bell Tolls

Act 2 Scene 1C

This musical score is for the song "Yo soy A-me-ri-can-o!". It features a variety of instruments and vocal soloists. The score is divided into two systems, each covering measures 2305 to 2315.

Instrumentation:

- Fl.** (Flute)
- Eng. H.** (English Horn)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn. 1** and **Hn. 3** (Horn 1 and 3)
- Hn. 2** and **Hn. 4** (Horn 2 and 4)
- Tpt.** (Trumpet)
- Tb.** (Tuba)
- Hp** (Harp)
- Jordan** (Vocal Soloist)
- Sordo** (Vocal Soloist)
- V. 1** (Violin 1)
- V. 2** (Violin 2)
- Va.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)
- Pno.** (Piano)

Lyrics:

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

Sordo: -ra - das! Ho - la In - gles!

Act 2 Scene 1C

2326

a tempo ♩ = 140

From the o - ther dy - na - mi - ter, the one who died._____

a tempo ♩ = 140

2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337

slower ♩ = 120

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Pilar

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp *p* *mf* *f* *a2* *mf* *a2* *a2*

Solo *Soli* *Soli*

mf *f* *mf* *mf*

Joaquín says nothing, but sobs quietly

The men drink

2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337

slower ♩ = 120

Sordo and Joachin

For Whom the Bell Tolls

Act 2 Scene 1C

2338 2339 2340 **K4** 2342 2343 2344 2345 2346 2347 2348

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Pilar

Joa - quin! Joa - quin! I am ve - ry sor - - ry!

2338 2339 2340 **K4** 2342 2343 2344 2345 2346 2347 2348

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

2349235023512352235323542355235623572358

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

I heard that the fas - - cists shot your mo - ther, and your fa - ther, and your sis - ter,

298

23592360236123622363236423652366236723682369

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

and her hus - band!_____Joa - quin!Joa - quin!I am sor - - ry,so ve - ry sor - - - -

23592360236123622363236423652366236723682369

2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381

Segue

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

W. C. (1) 1

B. Dr. (2)

Hp

Pilar

Jordan

-ry.

What bar - - bar - i - ans

2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381

Segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

You Come at Night

Act 2 Scene 1D - 1'52"

L4♩ = 172

238323842385238623872388238923902391

Flute



Oboe



Clarinet in B♭



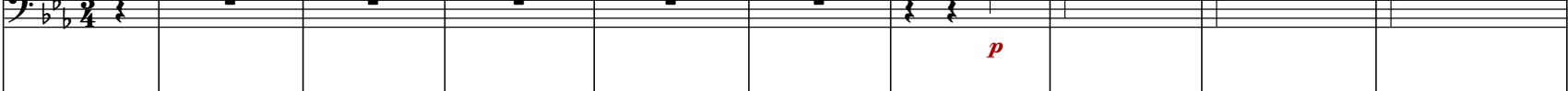
Bassoon



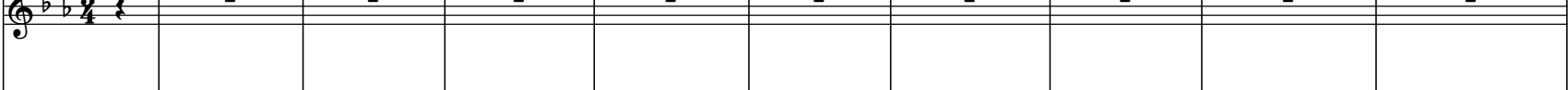
Horn 1 (F)
Horn 3 (F)



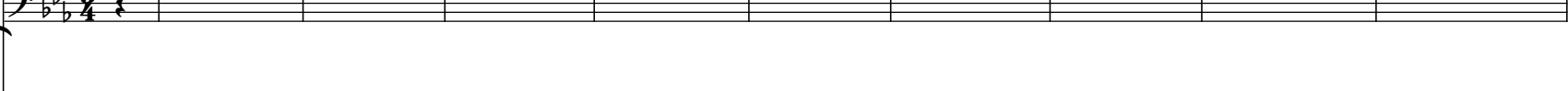
Horn 2 (F)
Horn 4 (F)



Trumpet (C)



Tuba



Triangle (2)



Harp



Fernando

Aside

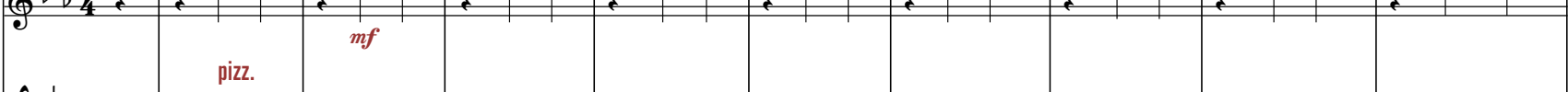


You come at night. You stay with a farm - er. You do your job, as - sas - sin or bomb - er. What hap - pens

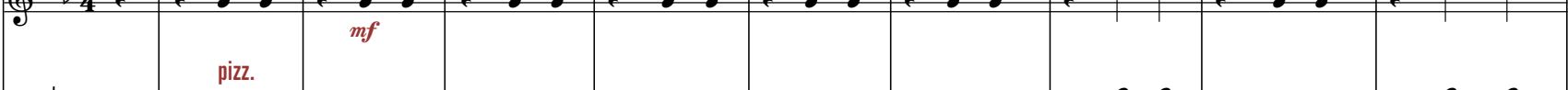
L4♩ = 172

238323842385238623872388238923902391

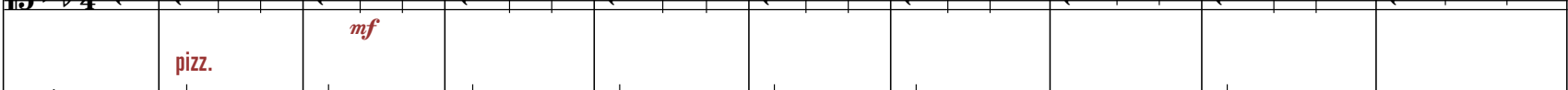
Violin 1



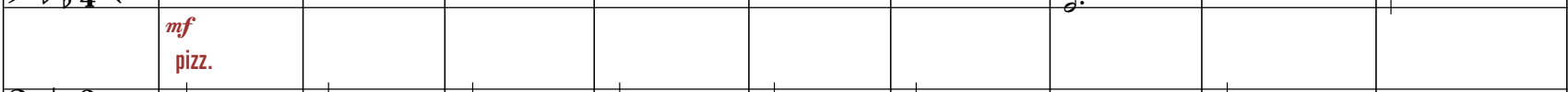
Violin 2



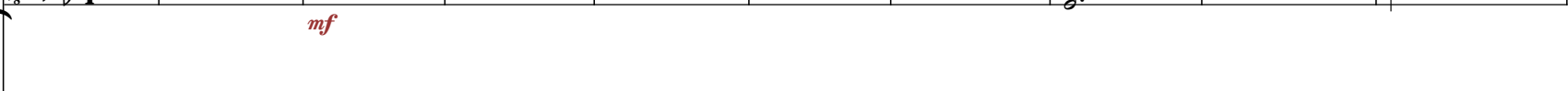
Viola



Violoncello



Contrabass



Piano Reduction



301

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2392

2393

2394

2395

2396

2397

2398

2399

2400

2401

This musical score page contains measures 2392 through 2401. The vocal part, for Fernando, begins in measure 2395 with the lyrics "He'll be shot for his good turn. What good will all this". The vocal line is marked with a forte (*f*) dynamic starting in measure 2398. The orchestral accompaniment includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpet (Tpt.), Trombone (Tb.), Triangle (Tri. (2)), Harp (Hp.), Violins (V. 1, V. 2), Viola (Va.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The woodwinds and strings provide harmonic support, with the harp and piano playing arpeggiated figures. The vocal line is marked with a forte (*f*) dynamic starting in measure 2398. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

240224032404240524062407ten. a tempo24102411

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Tri. (2)

Hp

Fernando

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

cour - age do, with thou - sands killed be - fore we're through?

240224032404240524062407ten. a tempo24102411

2412

M4

2414

2415

2416

2417

2418

2419

2420

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tri. (2)

Hp

Maria Rosa

Pilar

Isabella Amalia

Fernando

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Dead wo - men and child - ren are the le - ga - cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store?

Dead wo - men and child - ren are the le - ga - cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store?

Dead wo - men and child - ren are the le - ga - cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store?

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2421

2422

2423

2424

2425

2426

2427

2428

2429

rit.

slightly slower than before ♩ = 160

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Tri. (2)

Hp

Maria Rosa

Pilar

Isabella Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

It's the lea - ders and gen - erals who want to fight. We wo - men lack the pow - er to do what's right. Why

It's the lea - ders and gen - erals who want to fight. We wo - men lack the pow - er to do what's right. Why

It's the lea - ders and gen - erals who want to fight. We wo - men lack the pow - er to do what's right. Why

2421 2422 2423 2424 2425 2426 2427 2428 2429

rit.

slightly slower than before ♩ = 160

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2430243124322433243424352436243724382440

poco rit.....

N

a tempo ♩ = 160

Fl.

mf

Ob.

mf

Cl.

Bsn.

Hn. 1

Hn. 3

mf

a2

Hn. 2

Hn. 4

mf

a2

Tpt.

Tb.

Tri. (2)

mf

Hp

Maria Rosa

f

can't we live to - ge - ther in peace? Is there no - thing we can do to make the war cease?

Pilar

can't we live to - ge - ther in peace? Is there no - thing we can do to make the war cease?

Isabella Amalia

can't we live to - ge - ther in peace? Is there no - thing we can do to make the war cease?

2430243124322433243424352436243724382440

poco rit.....

N

a tempo ♩ = 160

V. 1

f

V. 2

f

Va.

f

Vc.

f

Cb.

f

Pno.

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

24412442244324442445244624472448244924502451

molto rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria Rosa

Pilar Isabella

Amalia

24412442244324442445244624472448244924502451

molto rit.

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2452

2454

2455

2456

2457

2458

2459

2460

2461

2462

04 a tempo ♩ = 160

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria Rosa

Pilar Isabella

Amalia

Fernando

Rafael Joaquin

Anselmo Sordo

Pablo Lorenzo Primitivo

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

2452 2454 2455 2456 2457 2458 2459 2460 2461 2462

04 a tempo ♩ = 160

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. What hap - pens to your

2452 2454 2455 2456 2457 2458 2459 2460 2461 2462

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2463

2464

2465

2466

2467

2468

2469

2470

2471

2472

poco rit.. a tempo ♩ = 164

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria Rosa

Pilar Isabella

Amalia

Fernando

Rafael Joaquin

Anselmo Sordo

Pablo Lorenzo Primitivo

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

host is not your con - cern. He'll be shot for his good turn. What good will all this cour - age

2463

2464

2465

2466

2467

2468

2469

2470

2471

2472

poco rit.. a tempo ♩ = 164

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2473

2474

2475

2476

2477

2478

2479

2480

2481

2482

rit.

a tempo

segue[illegible]

248924902491249224932494

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Or - ders!Gen - eral

blow the bridge to - - - night?Whose or - ders?

248924902491249224932494

249524962497249824992500

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3
Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Golz from Rus - sia!

I do not like it. This I do not

250125022503P4250525062507

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3
Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Nor do I. Not one bit. But it has to be done, when the at-

like.

250125022503P4250525062507

250825092510251125122513

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

- tack starts in the mor - ning, and not a mo - ment be - - fore, so no re - in-

250825092510251125122513

251425152516251725182519

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

- force - ments will

come

o - ver that road

Could you not do it at night?

2520252125222523252425252526

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3
Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

I would be shot.

f We all may be shot if it's done

Act 2 Scene 1E

2533

molto rit.

To Clash Cymbal (2)

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

Q4 a tempo ♩ = 160

2535 2536 2537 2538 2539 2540

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. 1 *a2*

Hn. 3 *p*

Hn. 2 *a2*

Hn. 4 *mp*

Tpt.

Tb.

Hp *mp*

Jordan way of get - ting more hor - ses?

Sordo *mf*

We've been in war a year. We on - ly have four.

Q4 a tempo ♩ = 160

2535 2536 2537 2538 2539 2540

V. 1 *pizz.* *mp*

V. 2 *pizz.* *mp*

Va. *pizz.* *mp*

Vc. *mp*

Cb. *mp*

Pno.

254125422543254425452546

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Sordo

254125422543254425452546

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Well could you go

Now you want how ma - ny more?

254725482549255025512552

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Sordo

254725482549255025512552

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

out and steal four more hor - ses?

May - be! May - be none!

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

255325542555255625572558

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

deleted 2559-2567

deleted 2559-2567

May - be more!

We will try.

Clash Cymbal (2)

f

322

For Whom the Bell Tolls

Orchestral

Act 2 Scene 1F - 0'29"

25682569257025712572257325742575

R4

Little Slower ♩ = 150

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Harp

25682569257025712572257325742575

Little Slower ♩ = 150

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.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

323

2576257725782579258025812582rit.2583

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

2576257725782579258025812582rit.2583

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Orchestral

For Whom the Bell Tolls

Act 2 Scene 1F

25842585258625872588258925902591

a tempo

rit.

a tempo

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Cobarde

Act 2 Scene 1G - 2'27"

S4 ♩ = 90

2592 2593 2594 2595

Flute
Oboe
Clarinet in B♭
Bassoon
Horn 1 (F)
Horn 3 (F)
Horn 2 (F)
Horn 4 (F)
Trumpet (C)
Tuba
Timpani
Bass Drum (2)
Harp
Jordan
Pablo

You! Do you think the snow will last?
Ask a - no - ther! Go to hell! I'm not your min - is - ter of in - for - ma - tion.

S4 ♩ = 90

2592 2593 2594 2595

Violin 1
Violin 2
Viola
Violoncello
Contrabass
Piano Reduction

25962597259825992600

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Jordan

Pablo

Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Primitivo stands

f

I don't be - lieve that you are drunk. Co - ward - ly yes, but you are not

f

He's ve - ry drunk pay him no heed.

(b)

Cobarde

For Whom the Bell Tolls

Act 2 Scene 1G

2601 2602 2603 2604 2605

rit. a tempo slightly faster ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Jordan
Fernando
Rafael
Joaquin
Anselmo
Agustín
Lorenzo
Primitivo
Pablo

drunk.

All the men stand

Strikes Pablo

Shut your mouth!

ff

Co - ward! Co -

ff

Co - ward! Co -

Nay In - gles! I shall not be pro - voked.

To your health In - gles!

2601 2602 2603 2604 2605

rit. a tempo slightly faster ♩ = 96

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Cobarde

For Whom the Bell Tolls

Act 2 Scene 1G

2606

2607

2608

2609

2610

poco rit.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Fernando

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

- bar - de!_____

- bar - de!_____

Look at me!_____

I am not

a

fool!

I shall not

be pro-

2606

2607

2608

2609

2610

poco rit.

a tempo

26112612261326142616

poco rit. a tempo

T4

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

B. Dr. (2)

Hp

Fernando

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

Pablo

-voked by the likes of you.

Co - bar - de!Co - bar - de!

Leave it a - lone!No - bo - dy here

26112612261326142616

poco rit. a tempo

T4

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

330

261726182619262026212622

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

has the co-jo-nes to kill me.____ This push-ing and shov-ing is sil-ly, just sil- - - ly.

2623262426252626U42628

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Pablo

2623262426252626U42628

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pablo dips another cup of wine and raises it to Jordan.
Pablo lifts cup to Jordan.

To the pro - fes - sor!_____ To the Se - nor - a com - man - der! To all_____ the il - lu - sioned ones who think they can

Act 2 Scene 1G

333

Cobarde

For Whom the Bell Tolls

Act 2 Scene 1G

2635 2636 2637 2638 2639 2640

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria Rosa Pilar Isabella Amalia

Pulls aside the blanket covering the entrance to the cave.
Get out!

Pablo

mf I'll go but I will be back short - ly. *mf* In - gles, the snow, it is

2635 2636 2637 2638 2639 2640

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Act 2 Scene 1G

2648

segue

segue

For Whom the Bell Tolls

Kill Him Now

Act 2 Scene 1H - 1'13"

V42649a tempo♩ = 1082651265226532654

Flute

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Triangle (2)

Harp

Pilar

Jordan

V42649a tempo♩ = 1082651265226532654

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

2655 2656 2657 2658 2659 2660

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 *a2*

Hn. 3 *a2*

Hn. 2 *a2*

Hn. 4 *a2*

Tpt.

Tb.

Timp. *mf*

Hp

Pilar *f*

A - - ny - - thing! He is cap - a - ble of do - ing a - ny - thing._____

2655 2656 2657 2658 2659 2660

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

W4

2662 2663 2664 2665

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

mf

Hp

Pilar

f

Kill him now! I am for it now!

Primitivo

f

Last night Ro - ber - to should have killed him.

W4

2662 2663 2664 2665

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

26662667266826692670

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Pilar

Agustin

Lorenzo

26662667266826692670

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Primitivo, Fernando, and Joaquin come from the back of the cave and nod in agreement.

Let us all speak. A - gus - tin? Ra - fa - el?

Kill him! Ma - ta - lo!

Kill him now!

26712672267326742676

X4rit.....a tempo♩ = 108

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Pilar

Jordan

Rafael

Anselmo

26712672267326742676

X4rit.....a tempo♩ = 108

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Kill Him Now

2677

For Whom the Bell Tolls

2678

2679

Act 2 Scene 1H

2680

2681

molto rit. a tempo ♩ = 108

deleted 2681-2683

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria

Jordan

I will do it to - night!

2677 2678 2679 2680 2681

molto rit. a tempo ♩ = 108

deleted 2681-2683

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Act 2 Scene 1J - 1'46"

342

268926902691269226932694

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

thin - ning. The wind has changed. We'll have good wea - ther to des - troy the bridge.

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2695 2696 2697 2698 2699 **24** ♩ = 104 2701

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Pilar

Pablo

2695 2696 2697 2698 2699 **24** ♩ = 104 2701

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

We? We? What is this “we”?

Yes, we. Why not?

270227032704270527062707

Fl.



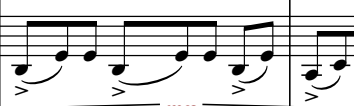
*p**mp**mp**mp**mf*

Ob.



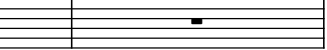
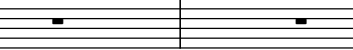
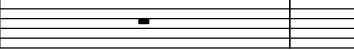
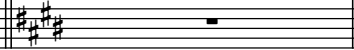
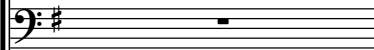
*p**mp**mp**mp**mf*

Cl.

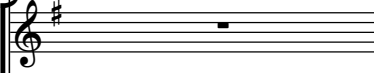


*p**mp**mp**mp**mf*

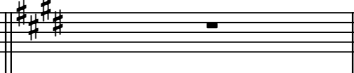
Bsn.



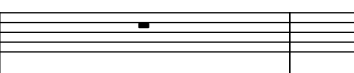
Hn. 1
Hn. 3



Hn. 2
Hn. 4



Tpt.



Tb.



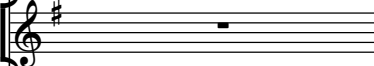
Sn. Dr. (1) 1



B. Dr. (2)



Pilar



Pablo



Why should we not a - - gree?

As for the bridge, I am with you now.

V. 1



p

V. 2



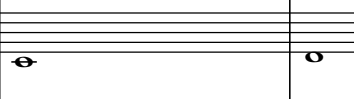
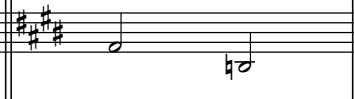
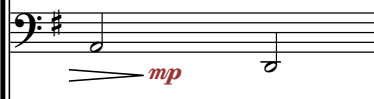
mp

Va.



mp

Vc.

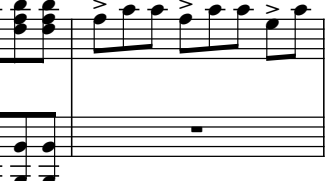
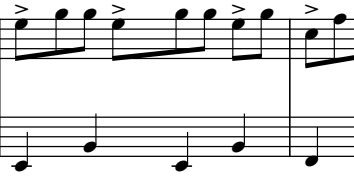
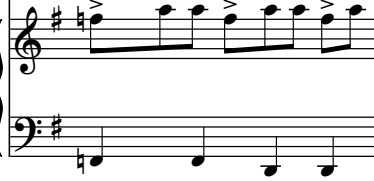


mp

Cb.



Pno.



345

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2708 2709 2710 2711 2712

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Pilar

Pablo

2708 2709 2710 2711 2712

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2713 2714 2715 2716 2717

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

Pilar

Pablo

more!

2713 2714 2715 2716 2717

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Everyone is eyeing Pablo, but no one says anything.
Gradually, everyone sits down. Several men play cards.
Jordan studies his diagrams. After awhile he stands up.

You were liste - ning at the door.

Pablo sits

Yes. But I could hear no - thing.

A5

27192720272127222723

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

A5

27192720272127222723

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

I Have Changed My Mind
2724

For Whom the Bell Tolls
2725 2726

Act 2 Scene 1J
2727 2728

rit poco a poco.....

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

B. Dr. (2)

2724 2725 2726 2727 2728

rit poco a poco.....

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Goodnight

Act 2 Scene 1K - 5'23"

2730 2731 2732 2733 2734

B5 still slower ♩ = 84

poco rit.

slow sleepy and tranquil ♩ = 81

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Jordan

mf

mp

Good night!__ Good - night, all! I am__ go - ing to sleep.

2730 2731 2732 2733 2734

B5 still slower ♩ = 84

poco rit.

slow sleepy and tranquil ♩ = 81

Violin 1

Violin 2

mp

Viola

Violoncello

Contrabass

Piano Reduction

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2735 2736 2737 2738 2739

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

mp

Pilar sits

They can sleep with me as last night. I will pro - tect your ma - ter - i - al.

2735 2736 2737 2738 2739

V. 1

mp

V. 2

mp

Va.

mp

Vc.

mp

Cb.

mp

Pno.

C5

27412742274327442745

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

mp *f* *p*

Solo

mp *f*

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.

C5

27412742274327442745

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp *f* *mp* *f*

Maria stands

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2746
D5
2748
2749
2750
2751

Fl.
Solo

Ob.
pp

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

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.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	2752	2753	2754	2755	2756	2757
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Hp						
Maria						
Jordan						
	2752	2753	2754	2755	2756	2757
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

Fl.

Ob.

Cl.

Bsn.

**Hn. 1
Hn. 3**

**Hn. 2
Hn. 4**

Tpt.

Tb.

Hp

Maria

wear - ing _____ on - ly _____ my wed - ding shirt. A - void my feet. They are

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

2758 2759 2760 2761 E5 2763

Soli

pp mf pp

arco

pizz.

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2764 2765 2766 2767 2768 2769

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

ve - - ry cold.

Nay! They will warm quick - ly.

Put them here and warm them.

pizz.

pizz.

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2770 2771 2772 2773 2774 2775

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Maria takes Jordan's hand

She kisses him

But say now that you love me! There, how is

Jordan

I love you! I love you my Gua - - - pa.

2770 2771 2772 2773 2774 2775

V. 1 *arco*

V. 2 *arco*

Va. *arco*

Vc.

Cb.

Pno.

27762777F5277927802781

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

that?
Do I kiss you bet - ter?

Ma - ri - - - a!
I love you!
You are so love -

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2782 2783 2784 2785 2786

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp.

Jordan

-ly, so won - der - ful too! And it does such things to me,

2782 2783 2784 2785 2786

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2787 2788 2789 2790 2791 2792

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Jordan

to be with you that I feel as though, I want to die when I am lov - ing you!

2787 2788 2789 2790 2791 2792

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2793 **G5** 2795 2796 2797 2798

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Maria

Jordan

2793 **G5** 2795 2796 2797 2798

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Oh, I die each time. Do you not die? No! No! No! Well,

Act 2 Scene 1K

362

	2805	2806	2807	2808	2809	2810
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Maria	And is it not like this_____ for you with the o - - - thers?_____ Have					
Jordan	No! Tru - ly_____					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

28112812281328142815

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

you loved ma - ny o - thers?____

And was it not like this? Tru - - ly?_____

_no! Some! But not as you. It was a

28112812281328142815

p

p

p

p

p

mf

mp

mp

mp

mp

mp

	2816	2817	2818	2819	2820
Fl.					
Ob.					
Cl.					
Bsn.					
Hn. 1					
Hn. 3					
Hn. 2					
Hn. 4					
Tpt.					
Tb.					
Hp		<i>mp</i>			
Maria			<i>mf</i>		
Jordan			<i>mp</i>		
V. 1		<i>con sord.</i>			
V. 2		<i>con sord.</i>			
Va.		<i>con sord.</i>			
Vc.		<i>con sord.</i>			
Cb.		<i>con sord.</i>			
Pno.		<i>mp</i>			

And then the earth did move un - der me. Has the earth ev - er moved for

plea - sure. But it was not like this. Nay Tru - ly! My dear, dear

2816 2817 2818 2819 2820

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2821

2822

2824

2825

2826

G.P.



a tempo ♩ = 81

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

W. C. (1) 1
B. Dr. (2)

Hp

Maria

Jordan

2821 2822 2824 2825 2826

G.P.

H5

a tempo ♩ = 81

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2827

2828

2829

2830

2831

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

much!

This is our hea - ven.

I hope it ne - ver ends.

much!

This is our hea - ven.

I hope it ne - ver ends.

2827

2828

2829

2830

2831

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2832

2833

2834

2835

2836

2837

2838

molto rit......

a tempo

The image shows a page of a musical score, likely for a symphony orchestra and vocal soloists. The score is written in 2/4 time and the key of D major (indicated by two sharps). The tempo markings are "molto rit." (very slow) and "a tempo" (return to the original tempo). The dynamics range from "p" (piano) to "ff" (fortissimo).

The instruments and parts included are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. 1, Hn. 3 (Horn 1 and 3)
- Hn. 2, Hn. 4 (Horn 2 and 4)
- Tpt. (Trumpet)
- Tb. (Trombone)
- Timp. (Timpani)
- W. C. (1) 1 (Woodwind 1)
- B. Dr. (2) (Bass Drum 2)
- Hp (Harp)
- Maria (Vocal Soloist)
- Jordan (Vocal Soloist)
- V. 1, V. 2 (Violins 1 and 2)
- Va. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)
- Pno. (Piano)

The lyrics for the vocal parts are:

Maria: It will ne-ver end. I feel as though I want to die when I am lo-ving you!

Jordan: It will ne-ver end. I feel as though I want to die when I am lo-ving you!

The page number 2832 is visible at the bottom left.

For Whom the Bell Tolls

When Will This Calamity Cease

Act 2 Scene 2A - 2'38"

2839284028412842284328442845284628472848

J5

Slowly with expression ♩ = 84

poco rit.

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Harp

2839284028412842284328442845284628472848

J5

Slowly with expression ♩ = 84

The following day. It is bright sunlight.
Jordan, Fernando, Agustin, and Rafael are gathered in front
of the cave, eating bread, cheese and onion.

poco rit.

Fernando stands

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2849 2851 2852 2853 2854 2855 2856 2857 2858

..... **K5** a tempo ♩ = 84

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Hp

Fernando

Joaquin

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

Solo *mf* *p* *mf* *p* Solo *mp* *p* *mp* *p* Hn. 1 Solo *mp* *p* *mp* *p*

mp *ff*

Jodan if reviewing his sketch of the bridge and notes while Fernando sings accompanying himself on the guitar (not actually playing)

mp Lorenzo and Joaquin stand this part could be sung by any of the non-leads *f*

Oh, when will this sa - vage war end? Our cow to

mf *f*

To re - turn to my chil - dren and dear, dear wife. Our cow to

2849 2851 2852 2853 2854 2855 2856 2857 2858

..... **K5** a tempo ♩ = 84

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

Solo *mf* *p* *mf* *p* Solo *mp* *p* *mp* *p* Hn. 1 Solo *mp* *p* *mp* *p*

mp *ff*

Jodan if reviewing his sketch of the bridge and notes while Fernando sings accompanying himself on the guitar (not actually playing)

mp Lorenzo and Joaquin stand this part could be sung by any of the non-leads *f*

Oh, when will this sa - vage war end? Our cow to

mf *f*

To re - turn to my chil - dren and dear, dear wife. Our cow to

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

285928602861286228632864286528662867

Broadly

poco rit. a tempo ♩ = 84

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Hp

Maria

Rosa

Pilar

Isabella

Amalia

Fernando

Joaquin

Lorenzo

285928602861286228632864286528662867

Broadly

poco rit. a tempo ♩ = 84

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

286828692870287128722873287428752876

poco rit....a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tri. (2)

mf

Hp

Maria Rosa

Pilar

Isabella Amalia

Rafael, Anselmo, Augustin, Primitivo stand

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

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

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

286828692870287128722873287428752876

poco rit....a tempo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

deleted 2877 to 2902
L5
2905
2906
2907
2908
2909
2910
2911

deleted 2877 to 2902
L5
2905
2906
2907
2908
2909
2910
2911

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2912

2913

2914

2915

2916

2917

2918

2919

2920

poco rit..... a tempo ♩ = 84

Fl. *mf* *f*

Ob. *mp* *mf* *mp*

Eng. H. *p* *mf* *p*

Cl. *mf* *f*

Bsn.

Hn. 1
Hn. 3 *p*

Hn. 2
Hn. 4 *a2*

Tpt.

Tb.

Hp *E Minor*

Fernando
Rafael
Joaquin *ff* *p*
wor - ship the an - gels in their lof - ty perch. And ce - le - brate ev - er - last - ing peace.

Anselmo
Agustín *ff* *p*
wor - ship the an - gels in their lof - ty perch. And ce - le - brate ev - er - last - ing peace.

Lorenzo
Primitivo *f* *ff* *p*
wor - ship the an - gels in their lof - ty perch. And ce - le - brate ev - er - last - ing peace.

2912 2913 2914 2915 2916 2917 2918 2919 2920

V. 1 *f*

V. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

Pno. *f*

Act 2 Scene 2A

2932

Deleted 2921 to 2927

Deleted 2921 to 2927

375

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2933

2934

2935

2936

2937

2938

2939

2940

2941

segue[illegible]

2933

2934

2935

2936

2937

2938

2939

2940

2941

segue

For Whom the Bell Tolls

Help Sordo

Act 2 Scene 2C - 3'06"

2958 2959 2960 2961 2962 2963 2964 2965

P5 slow ♩ = 64
deleted 2942 to 2957

Q5 faster ♩ = 123

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Snare Drum (1) 1

Bass Drum (2)

Harp

Rafael

Agustín

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

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

Sound of automatic rifle fire in distance.

Qué pa - sa?

They are

296729682969297029712972

Fl.

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

Ob.

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

Cl.

mf *p* *mf* *p*

Bsn.

mf *p* *mf* *p*

Hn. 1
Hn. 3

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

Hn. 2
Hn. 4

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

Tpt.

f

Tb.

Tb. BIs (1) 1

Clash Cymbal (1)
f

B. Dr. (2)

mf

Hp

Jordan

f
No! We stay

Rafael

f
We have to go help him.

Agustín

fight - - - ing at El Sor - do's!

296729682969297029712972

V. 1

mf

V. 2

mf

Va.

mf

Vc.

mf

Cb.

mf

Pno.

mf

378

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

[illegible]

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2978 2979 2980 2981 2982 2983

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Maria
Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

2978 2979 2980 2981 2982 2983 Help

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2984 **R5** 2986 2987 2988

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. *p* *mf* *mf*

Bsn. *p* *mf* *mf*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp. *mf*

B. Dr. (2) *mf*

Hp

Maria Rosa *mf*
Sor - do! We have to help

Pilar *mf*
Sor - do! We have to help

Isabella Amalia *mf*
Sor - do! We have to help

Fernando *mf*
Sor - do! We have to help

Rafael Joaquin *mf*
Sor - do! We have to help

Anselmo Agustín *mf*
Sor - do! We have to help

Pablo *mp* *f*
El Sor-do went to ste-al hor-ses last night but then the snow stopped.

Lorenzo Primitivo *mf*
Sor - do! 2984 **R5** 2986 2987 2988 We have to help

V. 1 *mf* *p* *mf*

V. 2 *mf* *p* *mf*

Va. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

Pno. *mf* *p* *mf*

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2989 2990 2991 2992 2993

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Maria Rosa
Pilar
Isabella Amalia
Fernando
Rafael Joaquin
Anselmo Agustín
Pablo
Lorenzo Primitivo

Sor - do!
Sor - do!
Sor - do!
Sor - do!
Sor - do!
Sor - do!
Sor - do!
Sor - do!

Their tracks were not cov - ered and the fas - cists tracked them back to their

2989 2990 2991 2992 2993

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2994

2995

2996

2997

2998

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

B. Dr. (2)

Hp

Pilar

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The distant gunfire, is intense.

We

If we could I would help. We can do no - thing

cave. 2994 2995 2996 2997 2998

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2999 3000 3001 3002 3003 3004

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

B. Dr. (2)

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

must, we must help him! But he is our al -

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

The gun fire dies out except for an occasional shot.

2999 3000 3001 3002 3003 3004

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3005 **3006** **3007** **S5** **3009** **3010**

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (I) 1

B. Dr. (2)

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

-ly! _____ Oh po - bre, po - - bre _____ Sor - do! _____

To Glockenspiel (2)

3005 **3006** **3007** **S5** **3009** **3010**

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3011 3012 3013 3014 3015

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria Rosa

Pilar

Isabella Amalia

Fernando

Rafael Joaquin

Anselmo Agustín

Pablo

Lorenzo Primitivo

Mas - sa - cre, oh! El Sor - do

3011 3012 3013 3014 3015

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3016 3017 3018 3019 3020

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Hp.

Maria Rosa

Pilar

Isabella Amalia

3016 3017 3018 3019 3020

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

is our clos - - est al - ly.

Is - n't there a - ny - thing that

Is - n't there a - ny - thing that

Is - n't there a - ny - thing that

Is - n't there a - ny - thing that

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

FL.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glc (2)

Hp

Maria Rosa

Pilar

Isabella Amalia

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

we can do?

The fas - cists have at - tacked,

3021 3022 3023 3025

T5

mf

p

mp

f

p

con sord.

Soli

To Bass Drum (2)

mp

mp

mp

mp

mf

p

f

mf

p

30263027302830293030

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

from the sounds that we have heard. They must have been beat - en

30263027302830293030

303130323033303430353036

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Maria Rosa

Pilar

Isabella Amalia

Jordan Fernando

Rafael Joaquin

Anselmo Agustín

Pablo

Lorenzo Primitivo

303130323033303430353036

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Sor - do will

Sor - do will

Sor - do will

Sor - do will

Sor - do will

Sor - do will

Sor - do will

Sor - do will

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3037
3038
3039
3040
3041
3042
3043
3043A
3043B

segue

3037
3038
3039
3040
3041
3042
3043
3043A
3043B

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Act 2 Scene 2D - 0'42"

392

Act 2 Scene 2D

393

What Will Happen to Us All

For Whom the Bell Tolls

Act 2 Scene 2D

3069 3070 3071 3072 3073

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Jordan

take you to A - me - ri - ca, where there are no bombs, and no

3069 3070 3071 3072 3073

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

What Will Happen to Us All

For Whom the Bell Tolls

Act 2 Scene 2D

3074 3075 3076 3077 segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tb. Bls (1) 1

Tri. (2)

Hp

Jordan

guns.

3074 3075 3076 3077 segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Maria sits

Clash Cymbal (1)

Bass Drum (2)

Tubular Bells (1)

Tubular Bells

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

For Whom the Bell Tolls

Seventy Years

Act 2 Scene 2F - 2'44"

3101
3102
3103
3104

X5

$\text{♩} = 110$
deleted 3079 - 3100

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Jordan

Jordan steps away from the others.

How hard it will be for us all to sur - vive.
And just when I most wan - ted to stay a - live.

3101
3102
3103
3104

X5

$\text{♩} = 110$
deleted 3079 - 3100

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3105

3106

3107

3108

3109

3110

deleted 3111
to 3163

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

I sup - pose it's pos - si - ble to live as full a life in se - ven - ty ho - urs as se - - - ven - - I feel

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

deleted 3111
to 3163

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3164

3165

3166

3167

3168

3169

B6

l'istesso tempo ♩ = 110

molto rit. freely

freely

The image shows a musical score for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into six measures. In measures 1 and 2, all instruments have whole rests. In measure 3, the Oboe plays a quarter note G4, an eighth note A4, and a quarter note Bb4, marked with a mezzo-piano (*mp*) dynamic. In measure 4, the Oboe plays a whole note Bb4. In measure 5, the Oboe plays a quarter note G4, an eighth note A4, and a quarter note Bb4. In measure 6, the Oboe plays a triplet of eighth notes: Bb4, A4, and G4, marked with a mezzo-forte (*f*) dynamic. The Flute, Clarinet, and Bassoon parts are silent throughout the entire passage.

Hn. 1
Hn. 3

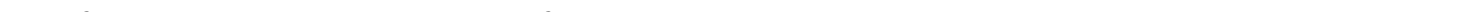
Hn. 2
Hn. 4

Tpt.

Tb.

[illegible]

Jordan



strange in-side ev-ery time I look at her.

3164

3165

3166

3167

3168

3169

B6

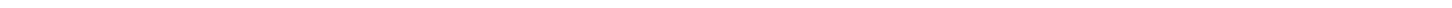
l'istesso tempo ♩ = 110

molto rit. freely

freely

V. 1
V. 2
Va.
Vc.

arco

Cb. 

Piano accompaniment for the first system. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is B-flat major (two flats).

317031713172317331743175

accel.....slightly faster ♩ = 116

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

with Ro - - ber - to, I ne - ver be - lieved that

I love her so as though I could die.

	3176	3177	3178	3179	3180	3181	3182
Fl.							
Ob.							
Cl.							
Bsn.							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt.							
Tb.							
Maria	love was real._____ His love___ has set my heart tru - ly						
Jordan	Nor thought it could hap - pen to me. Her love___ has set my heart tru - ly						
	3176	3177	3178	3179	3180	3181	3182
V. 1							
V. 2							
Va.							
Vc.							
Cb.							
Pno.							

3183

3186

3189

3190

molto rit.

p

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3191319331943195319631973198

C6

accel.slightly faster ♩ = 116

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Hp

Maria

Rosa
Pilar

Isabella
Amalia

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

multi gliss minor

Women stay standing

So, when we leave here for a far bet - ter place, where we shall be free.

So, if my life must trade its se - ven - ty years for sev - en - ty ho - urs,

C6

accel.slightly faster ♩ = 116

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3199 3200 3201 3202 3203 3204 3205

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Maria

Jordan

3199 3200 3201 3202 3203 3204 3205

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3206320732083209321032113212

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

B. Dr. (2)

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

no - thing to fear. We will for - get our night - mares of fas - cist tanks, and

there's on - ly now. Then now is the thing for me to praise, and

ten.

ten.

404

3213

3214

3215

3216

3217

3218

a tempo ♩ = 117

broadly ♩ = 110

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

C. Cym. (1) 1

B. Dr. (2)

Maria

Rosa
Pilar

Isabella
Amalia

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

re - joice in gi - ving to God all our thanks_____ Oh, se - ven - ty years in

_____ Oh, se - ven - ty years in

_____ Oh, se - ven - ty years in

I'll re - joice in these re - main - - - ing few days._____

_____ pizz.

_____ pizz.

3213

3214

3215

3216

3217

3218

a tempo ♩ = 117

broadly ♩ = 110

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3219

3220

3221

3222

3223

3224

3225

slower $\text{♩} = 100$

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Maria

Rosa
Pilar

Isabella
Amalia

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

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

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

3219 3220 3221 3222 3223 3224 3225

slower $\text{♩} = 100$

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

pizz.

pizz.

For Whom the Bell Tolls

We'll Use Grenades

Act 2 Scene 3A - 4'03"

3226322732283229323032313232323332343235323632373238

C6

♩ = 86

Flute

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Tubular Bells (1) 1

Large Gong (2)

3226322732283229323032313232323332343235323632373238

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

C6

♩ = 86

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

3226322732283229323032313232323332343235323632373238

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3239

3249

3250

3251

3252

3253

Deleted
3240 to 3248

D6 faster ♩ = 100

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tb. Bls (1) 1

Pilar

Pa - blo is gone. It

Jordan

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

3239

3249

3250

3251

3252

3253

Deleted
3240 to 3248

D6 faster ♩ = 100

Pilar stands wringing
her hands anxiously

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

325432553256325732583259

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

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.

Pilar

_must be a - bout an hour._____ He has ta - ken some - thing of yours. I do not know_____ Come and

Jordan

and?_____ what?

325432553256325732583259

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3260 3261 3262 3263 3264 3265

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

C. Cym. (1) 1

Cl. Cym (2).

Pilar

Jordan

3260 3261 3262 3263 3264 3265

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

playfully
Sol

see. _____

Is

E6

3267326832693270

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

Jordan

E6

3267326832693270

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

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

411

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3271 3272 3273 3274 3275

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

one arm was_ al - ways_ touch - ing them.

Jordan

Oh! The hor - ses! An - sel - mo go count the hor - ses._____

3271 3272 3273 3274 3275

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Anselmo leaves, climbs up and over the nearby hill.
 Solo *f* *p*

32763277327832793280

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

We were short hor - ses be - fore. We'll be des - per - ate_ if Pa - blo has ta - ken a - ny_ of them.

32763277327832793280

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

F6

3282 3283 3284 3285

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tamb. (1) 1

Pilar

Pa - blo is bad. But would he leave us with no means to flee? First, he takes

F6

3282 3283 3284 3285

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3286 3287 3288 3289 3290

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tamb. (I) 1

C. Cym. (I) 1

Pilar

some - thing from your packs! Now the hor - ses! We would be bet - ter off

3286 3287 3288 3289 3290

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

G6

3298 3299 3300 3301

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Jordan
what have you seen? Then

Anselmo
There are two hor - ses that re - main. Gone are the Big Bay and the Gray.

G6

3298 3299 3300 3301

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	3302	3303	3304	3305	3306	3307
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Pilar	I will guard them_____					
Jordan	that is that._____ I go to get what's left of my packs and go to bed. Will you?_____					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3308 3309 3310 3311 3312

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (1) 1

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Soli

mp

mf

p

f

Suspended Cymbal (1)

In - glés, I feel as you do. There's

You've guard - ed them once al - rea - dy!

3313331433153316H6

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

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

Pilar

Jordan

3313331433153316H6

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

33183319332033213322

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Everyone stands except Pablo

No - thing!_____What is gone is of no im - por - tance._____He

But what did he take?

Solo
mf

p

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3323 3324 3325 3326 3327

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

took the de - vice to ig - nite, but left be - hind the dy - na - mite. There is no point in be - ing i - rate. We'll

3323 3324 3325 3326 3327

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

332833293330333133323333

deleted 3334 to 3344

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tri. (2)

B. Dr. (2)

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

use gre - nades to de - to - nate. It's good we have a - no - ther way.

332833293330333133323333

deleted 3334 to 3344

p

f

For Whom the Bell Tolls

Get Some Sleep

Act 2 Scene 3B - 3'43"

K6

♩ = 104

3446

3447

3448

3449

3450

3451

3452

Flute

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)

Horn 3 (F)
Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Pilar

Jordan

K6

♩ = 104

3446

3447

3448

3449

3450

3451

3452

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

345334543455345634573458345934603467

deleted 3461 to 3466

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Solo

p

mp

p

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

Pa - blo has been our ru - in.

Get some sleep. We must be un - der way at four in the morn - ing. How could

Pilar sits aside

Solo First Chair arco

mf

deleted 3461 to 3466

346834693470L634723473347434753476

Fl.

Ob.

Solo

mp

mf

Cl.

To Bass Clarinet

Bsn.

Solo

mp

p

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

I have de - ceived my - self? Pa - blo knew that we were doomed once El Sor - do was killed.____ With the

346834693470L634723473347434753476

V. 1

V. 2

Tutti Strings

f

arco

Va.

arco

mf

Vc.

arco

mf

Cb.

Pno.

mp

mf

426

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3477

3478

3479

3480

3481

3482

3484

3485

pressing forward ♩ = 116

rit..... **M6** a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

men that we have here, we'll take one guard house, but we can't take them both. We may kill them all, but not blow the pressing forward

3477 3478 3479 3480 3481 3482 3484 3485

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp *p* *mf* *p*

Solo

rit..... **M6** a tempo

$\text{♩} = 116$

348634873488348934903491349234933494

Fl.

Ob.

Solo

p

mf

Cl.

Bsn.

Hn. 1

mf

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

bridge, or blow the bridge and get our - selves killed, un - less we find help be - fore the at - tack. Pa - blo knew

348634873488348934903491349234933494

V. 1

mf

f

mp

V. 2

mf

f

mp

Va.

Vc.

Cb.

Pno.

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3495

3496

3497

3498

3499

3500

3501

3502

3503

3504

3505

3506

ten. a tempo ♩ = 104

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

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

Jordan

that! Pa - blo knew that! What can we do? We need some hope.

3495 3496 3497 3498 3499 3500 3501 3502 3503 3504 3505 3506

ten. a tempo ♩ = 104

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

[illegible]

N6

slightly slower ♩ = 88

3519

3520

3521

3522

3523

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

aside

Jordan

N6

slightly slower ♩ = 88

Tutti Strings

3519

3520

3521

3522

3523

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

all fi - gured out Gua - pa. You have - n't been bo - thered by an - y of it. We'll all be killed, but we will blow the bridge. You

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

352435253526352735283529

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

do not have to wor-ry__ a - bout it.___ That is - n't much of a wed - ding pre - sent. But is not a good night's sleep sup - posed to be

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

35303531353235333534353506

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

price - less?__ You've had a good night's sleep.__ See if you can wear that like a ring on your fin - ger. Sleep well my Gua - pa. Sleep

35303531353235333534353506

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3537

3538

3539

3540

3541

3542

3543

3544

3545

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

well my_ Gua - pa. Sleep well my be - lov - ed. I will not wake you. That is all I can do.

3537 3538 3539 3540 3541 3542 3543 3544 3545

Jordan sits

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3546 3547 3548 3549 3550 3551 3552 3553 3554 3555 3556 3557 3558

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Tb. Bls (1) 1

B. Dr. (2)

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Solo

pp

p

mf

p

mf

mp

mf

p

p

mf

p

f

Triangle (2)

Pilar and Augustin stand

3546 3547 3548 3549 3550 3551 3552 3553 3554 3555 3556 3557 3558

mp

pp

p

mf

p

mf

p

pp

mp

mf

p

p

mf

For Whom the Bell Tolls

Take More of the Stew

Act 2 Scene 4A - 0’37”

P6

Faster ♩ = 110

3559

3560

3561

3562

3563

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Pilar

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Take more of the stew.____ What does it mat - ter if your bel - ly should be full. There is no doc - tor to

pizz.

pizz.

pizz.

pizz.

pizz.

356435653566356735683569

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Th.

Pilar

Agustin

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

op - er - ate, if you take a gor - - - ing.

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

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

Take More of the Stew

For Whom the Bell Tolls

Act 2 Scene 4A

3570

3571

3572

3573

3574

3575

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (I) 1

p *mf*

Pilar

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

3570 3571 3572 3573 3574 3575

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Pablo Returns

Act 2 Scene 4B - 3'23"

35763577357835793580358135823583358435853586358735883589

Q6♩ = 150

Flute

Oboe

Clarinet in B♭

Bass Clarinet

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Clash Cymbal (1) 1

Pilar

35763577357835793580358135823583358435853586358735883589

Q6♩ = 150

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

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

Pilar hears something
Looks around apprehensively

To Tubular Bells (1)

Tubular Bells (1)

Pablo stands

439

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3590

3591

3592

3593

R6

3599

3600

freely as needed $\text{J} = 90$

deleted 3594 -3598

♩ = 120

[illegible]

	3601	3602	3603	3604	3605	3606
Fl.						
Ob.						
Cl.						
B. Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Timp.				<i>p</i>	<i>sfz</i> <i>f</i>	
Sn. Dr. (1) 1						
B. Dr. (2)				<i>p</i>	<i>sfz</i> <i>f</i>	
Jordan					<i>mf</i>	And the de - to - na -
Pablo	A - le - jan - dro	and E - li - as,	with their rif - les	and their guns.		
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3607 3608 3609 3610 3611 3612

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Sn. Dr. (I) 1

Jordan

Pablo

3607 3608 3609 3610 3611 3612

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp

Soli

mf

-tors for the dy - na - mite? Do you have those? Where are those things?

I threw them down

	3613	3614	3615	3616	3617	3618
Fl.						
Ob.						
Cl.	<i>mf</i>					
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Pablo	in the gorge and in - to the ri - ver. But I know a way to de - to - nate,					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

36193620362136223623

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp

Solo

p

mf

And so do I,_____ but it is dan - ger - ous.____

with a gre - nade.

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3624

S6

3626

3627

3628

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Sn. Dr. (I) 1

Pilar

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

f

mp

mf

arco

Castanets (I)

Que pas - sa, Pab - lo?

I was struck by a mo - ment of

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3629 **3630** **3631** **3632** **3633**

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Cast. (I) 1

Pablo

weak - ness. But It went a - way and I've come back. When I left, I thought that you would___

3629 **3630** **3631** **3632** **3633**

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

363436353636363736383639

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Cast. (I) 1

Pablo

363436353636363736383639

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3640 3641 3642 3643 3644

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Pablo

-na - tors a - way, I be - gan to see things in _____ a dif - ferent

3640 3641 3642 3643 3644

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

364536463647364836493650

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Pablo

light. We can not sur - vive if we se - - par - ate. We must stick to - -

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	3651	3652	3653	3654	3655	3656
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Pablo	-ge - ther to sur - vive._____ To make a - mends_____ I have ob - tained the best help I					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

365736583659366036613662

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Cast. (1) 1

B. Dr. (2)

Pilar

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

could. I want to fight!

Augustin stands

So,

mf

mf

ff

p

ff

ff

ff

sfzp

ff

Clash Cymbal (1)

T6

3664366536663667

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

Agustin

Pablo

T6

3664366536663667

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

you have come back, eh?

So, you have come back to

Yes wo - man!

pizz.

pizz.

pizz.

	3668	3669	3670	3671	3672	3673
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Pilar					<i>mf</i> Al - right, then you are wel - comed back!	
Agustin		All stand				
		save your neck?				
Pablo		So what! I fight far bet - ter than you.				
	3668	3669	3670	3671	3672	3673
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

U6
3675
3676
3677
3678

Fl.


Ob.


Cl.


Bsn.


Hn. 1

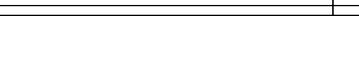

Hn. 3


Hn. 2

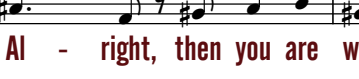

Hn. 4


Tpt.


Tb.


Maria Rosa


Pilar


Isabella Amalia


Fernando Rafael Joaquin


Anselmo Agustín Lorenzo Primitivo


U6
3675
3676
3677
3678

V. 1


V. 2


Va.


Vc.


Cb.


Pno.


Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3679

3680

3681

3682

3683

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Maria Rosa

Pilar

Isabella Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The cow - ard you_____ ap - peared to be.

- ppeared to be.

The cow - ard you_____ ap - peared to be.

Glockenspiel (2)

f

mf

mf

3679

3680

3681

3682

3683

segue

For Whom the Bell Tolls
Would Rather Be With You
Act 2 Scene 4C - 1'35"

V6

♩ = 120

3684

3685

3686

3687

3688

3689

Flute

Oboe

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

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.

Everyone sits except Jordan and Maria

Jordan

V6

♩ = 120

3684

3685

3686

3687

3688

3689

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

3690
W6 $\text{♩} = 130$
3692
3693
3694
3695
3696
3697
3698
3699

Fl. *Solo* *mp*

Ob.

Cl. *f*

Bsn. *f*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Tb. B1 *ff*

Hp *mp*

Maria *mp*
I am well Ro - ber - to. I do not

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

3690
W6 $\text{♩} = 130$
3692
3693
3694
3695
3696
3697
3698
3699

V. 1 *f* *pizz.*

V. 2 *f* *pizz.*

Va. *f* *pizz.*

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

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

Pno. *f* *pizz.*

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

370037013702370337043705370637073708

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

wor - ry._____I would ra - ther be

It's all well or - gan - ized._____Ra - fa - el will be there,_ with you,_____ with the hor - ses.

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

3709371037113712371337143715371637173718

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

with you._____

Then, that is where I shall be._____

No! The hor - ses are where you are most use - ful.

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

3719 X6 3721 3722 3723 3724 3725 3726 3727 Y6

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Agustín

Maria sits

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

Augustin stands and eyeballs Jordan

Are you

3719 X6 3721 3722 3723 3724 3725 3726 3727 Y6

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

372937303731373237333734373537363737

rit.....

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Agustin

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

ser - i - ous with the cropped one? Will you not de - sert her? Eh, In - gles? When you ti - re of her?

372937303731373237333734373537363737

rit.....

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

3738

3739

3740

3741

3742

3743

3744

3745

3746

3747

3748

a tempo

molto rit.....

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Agustin

Will you_ love her?

Good!

Then you are part of us._____

3738

3739

3740

3741

3742

3743

3744

3745

3746

3747

3748

a tempo

molto rit.....

a tempo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Act 2 Scene 4D - 0'49"

463

Orchestral - End Scene

For Whom the Bell Tolls

Act 2 Scene 4D

[illegible]

3770

3771

3772

3773

3774

3775

3776

3777

3778

3779

3780

3781

molto rit...slower ♩ = 90

segue

Fl.

Ob.

Eng. H.

Cl.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Tb. BIs (1) 1

Tri. (2)

Hp

3770

3771

3772

3773

3774

3775

3776

3777

3778

3779

3780

3781

molto rit...slower ♩ = 90

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Instructions

Act 2 Scene 5A - 1'50"

B7 ♩ = 105 3782 3783 3784 3785 3786

Flute

English Horn

Clarinet in B♭

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Triangle (2)

Jordan

3782 3783 3784 3785 3786

A - gu - stín, you and

Everyone stands except Pilar, Pablo, Jordan and Maria

They kiss good-by. Maria exits. The others cross to Jordan and shake hands, and exchange “Buena suerte” knowing that they may not ever see each other again.

Pablo exits in one direction. Pilar leading Fernando, Primitivo and Amalia exit in the opposite direction.

B7 ♩ = 105 pizz.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

	3787	3788	3789	3790	3791
Fl.					
Eng. H.	<i>mf</i> <i>p</i>				
Cl.					
Bsn.					
Hn. 1					
Hn. 3					
Hn. 2					
Hn. 4					
Tpt.					
Tb.					
Timp.	<i>p</i>				
B. Dr. (2)					
Jordan	An - sel - mo, _ come with me to the bridge. Have you the am - mu - ni - tion				
V. 1	3787	3788	3789	3790	3791
V. 2				<i>p</i>	
Va.				<i>p</i>	
Vc.				<i>p</i>	
Cb.				<i>p</i>	
Pno.				<i>p</i>	

37923793379437953796

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Jordan

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

for the ma - chine gun?

Yes, yes! I'll come why not, with the am - mu -

Augustin and Anselmo sit

Pilar and Pablo stand

3797

C7

3799

3800

3801

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Jordan

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

f

p

Solo

p

mf

mp

To Clash Cymbal (1)

mf

Addressing Pilar

p

Lis - ten to me wo - man!_____ You un - der - stand, there can be no at - tack, un - til you

- ni - tion.

mf

p

p

p

p

p

mf

p

p

p

mf

p

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

[illegible]

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

3806
3807
3808
D7

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Pilar

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

Jordan

And af - ter you at - tack the near-

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

3810

3811

3812

3813

3823

deleted measures
3814 to 3822

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

B. Dr. (2)

Jordan

- est guard-house, you fall back on - to the bridge and co - ver the road from a - bove.

Pablo

f

And Cut the te - le - phone

3810 3811 3812 3813 3823

deleted measures
3814 to 3822

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

[illegible]

	3829	3830	3831	3832	3833
Fl.					
Eng. H.					
Cl.					
Bsn.					
Hn. 1					
Hn. 3					
Hn. 2					
Hn. 4					
Tpt.					
Tb.					
C. Cym. (1) 1					
B. Dr. (2)					
Jordan	no - thing to start un - til our planes start drop - ping all their_____ bombs.				
Pablo	Thus shall it				
V. 1					
V. 2					
Va.					
Vc.					
Cb.					
Pno.					

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

This musical score page contains measures 3834 through 3838. The instruments and parts included are:

- Fl.** (Flute)
- Eng. H.** (English Horn)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn. 1** (Horn 1) - Features a **Solo** in measure 3835, marked **f**.
- Hn. 3** (Horn 3)
- Hn. 2** (Horn 2)
- Hn. 4** (Horn 4)
- Tpt.** (Trumpet)
- Tb.** (Trombone)
- Timp.** (Timpani) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- Tb. Bls (1) 1** (Trombone Bells 1)
- Sn. Dr. (1) 1** (Snare Drum 1) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- B. Dr. (2)** (Bass Drum 2) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- Pilar** (Pillar) - Marked **Pablo sits** in measure 3837.
- Jordan** (Jordan) - Features a crescendo from **f** to **ff** across measures 3835 and 3836. Lyrics: "Well then, much luck!"
- Pablo** (Pablo) - Marked **be.** in measure 3834.
- V. 1** (Violin 1) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- V. 2** (Violin 2) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- Va.** (Viola) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- Vc.** (Violoncello) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- Cb.** (Cello) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.
- Pno.** (Piano) - Features a crescendo from **p** to **ff** across measures 3836 and 3837.

The score is written in 3/4 time and includes various musical notations such as dynamics, articulation, and performance instructions.

For Whom the Bell Tolls

Goodbye

Act 2 Scene 5B - 1'18"

3840 3841 3842 3843 3844 3845 3846

F7 L'istesso tempo ♩ = 100

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Harp

Pilar

Get a - long, In - gles. Make your good - byes with your cropped head one.

3840 3841 3842 3843 3844 3845 3846

F7 L'istesso tempo ♩ = 100

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

Act 2 Scene 5B

3855

477

Goodbye

For Whom the Bell Tolls

Act 2 Scene 5B

3856 3857 3858 3859 3860 3861 3862 3863 3864

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mf

f

Solo

Good - bye Ro - ber - to! Take__ much care. Good - bye Ro - ber - to! We will soon be

be - fore ve - ry long.

3865

G7

3867

3868

3869

3870

3871

3872

3873

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

there. *mf* I do not, shall not. But please come,

mf Do not cry my Gua - pa! Do not cry Gua - - - - -

	3874	3875	3876	3877	3878	3879	3880	3881	3882
Fl.									
Ob.									
Cl.									
Bsn.									
Hn. 1									
Hn. 3									
Hn. 2									
Hn. 4									
Tpt.									
Tb.									
Tb. BIs (1) 1									
Glick (2)									
Hp									
Maria									
Jordan									
V. 1									
V. 2									
Va.									
Vc.									
Cb.									
Pno.									

For Whom the Bell Tolls

Buena Suerte

Act 2 Scene 5C - 0'41"

388238833884388538863887

H7

slightly faster ♩ = 104

Flute

English Horn

Bass Clarinet

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Rosa

Isabella Amalia

Fernando Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

388238833884388538863887

H7

slightly faster ♩ = 104

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

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, Primitivo and Amalia exit in the opposite direction.

Everyone stands except Pilar, Pablo, Jordan and Maria

Bue - - na suer - te!

Bue - - na suer - te!

Bue - - na suer - te!

Bue - - na suer - te!

Bue - - na suer - te!

Bue - - na suer - te!

481

	3888	3889	3890	3891	3892	3893
Fl.						
Eng. H.						
B. Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Timp.						
Rosa						
Isabella Amalia						
Fernando Rafael Joaquin						
Anselmo Agustín						
Lorenzo Primitivo						
	3888	3889	3890	3891	3892	3893
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Buena Suerte

For Whom the Bell Tolls

Act 2 Scene 5C

3894

3895

3896

3897

3898

3899

segue

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Glock (2)

Rosa

Isabella
Amalia

Fernando
Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

te! Bue - - - - - na suer - - - - - te!

te! Bue - - - - - na suer - - - - - te!

te! Bue - - - - - na suer - - - - - te!

te! Bue - - - - - na suer - - - - - te!

te! Bue - - - - - na suer - - - - - te!

3894 3895 3896 3897 3898 3899

3894

3895

3896

3897

3898

3899

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

- - - te! Bue - - - na suer - - - te! *mf*

For Whom the Bell Tolls

Now is Our Time

Act 2 Scene 5D - 1'53"

390039013902390339043905

J7

l'istesso tempo ♩ = 104

Flute

English Horn

Clarinet in B♭

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Suspended Cymbal (1) 1

Glockenspiel (2)

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.

Anselmo

Par - don meIn - gles,so there

390039013902390339043905

J7

l'istesso tempo ♩ = 104

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

484

390639073908390939103911

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

is no mis - take. On - ly to re - peat it so that I can do it as you wish.

391239133914391539163917

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mf

p

f

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

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

3918 3919 3920 3921 **K7**

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Jordan

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

Anselmo

I have worked well for the

3918 3919 3920 3921 **K7**

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	3923	3924	3925	3926	3927
Fl.					
Eng. H.					
Cl.					
Bsn.					
Hn. 1					
Hn. 3					
Hn. 2					
Hn. 4					
Tpt.					
Tb.					
Anselmo	grand Re - pub - lic, but still it's a sin to kill un - will - ing - ly. Af - ter this is o - ver and				
V. 1					
V. 2					
Va.					
Vc.					
Cb.					
Pno.					

3928392939303931L7

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Solo
mf

p *f*

f

The Fas - cists are poised to re - pel

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

	3933	3934	3935	3936	3937	3938
Fl.						
Eng. H.						
Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Jordan	our at - tack, and I'm a - fraid we have run out of luck._____ They have so ma - ny more wea - pons than					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

39393940394139423943

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Jordan

us.

So ma - ny mo - tor - cy - cles, cars, tanks and trucks._____ But now is our

39393940394139423943

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

39443945394639473948

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Sus. Cym. (1) 1

Glock (2)

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Buena Caza
Act 2 Scene 5E - 1'53"

M7♩ = 104394939503951395239533954

Flute

English Horn

Bass Clarinet

Bassoon

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Bass Drum (2)

Rosa Pilar

Isabella Amalia

Jordan Fernando Joaquin

Agustin

Lorenzo Primitivo

394939503951395239533954

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 Agustin. 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.

M7♩ = 104

Everyone stands except Maria, Pablo and Pilar

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

	3955	3956	3957	3958	3959	3960
Fl.						
Eng. H.						
B. Cl.						
Bsn.						
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt.						
Tb.						
Timp.						
Rosa Pilar						
Isabella Amalia						
Jordan Fernando Joaquin						
Agustín						
Lorenzo Primitivo						
	3955	3956	3957	3958	3959	3960
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

[illegible]

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

N7
3968
3969
3970
3971
3972

Fl.
Eng. H.
B. Cl.
Bsn.

Hn. 1
Hn. 3
Hn. 2
Hn. 4

Tpt.
Tb.

Timp.

Glock (2)

Agustín

N7
3968
3969
3970
3971
3972

V. 1
V. 2
Va.
Vc.
Cb.

Pno.

Calling to Anselmo in the distance

Eh, In - gles! Bue - na ca - za! That was good hun - ting! You too, Vie - jo! Well

3973
3974
3975

07

3977

Fl.
Eng. H.
B. Cl.
Bsn.

Hn. 1
Hn. 3
Hn. 2
Hn. 4

Tpt.
Tb.

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.

Shouting up at Agustín
Pilar and Fernando stand

Pilar
Jordan
Agustín

V. 1
V. 2
Va.
Vc.
Ch.

Pno.

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

3978 3979 3980 3981 3982

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

f

mf

The image shows a musical score for measures 3978 through 3982. The instruments listed on the left are Flute (Fl.), English Horn (Eng. H.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 3 (Hn. 3), Horn 2 (Hn. 2), Horn 4 (Hn. 4), Trumpet (Tpt.), and Trombone (Tb.). The English Horn part is the only one with notes in this section. It begins in measure 3978 with a whole note G4. In measure 3979, it has a half note G4, a quarter note F#4, and a quarter rest. In measure 3980, it starts with a half note G4, followed by a half note A4, and a whole note B4. In measure 3981, it has a whole note B4. In measure 3982, it has a half note A4, a quarter note G4, and a quarter note F#4. Dynamics include a forte (*f*) marking in measure 3979 and a mezzo-forte (*mf*) marking in measure 3980. A crescendo hairpin spans from measure 3979 to measure 3982.

Pilar **Shouting to Jordan**

hit in the shoul - der. What's go - ing on up there, In - gles? Are you build - ing a bridge or blow - ing one?

3978 3979 3980 3981 3982

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

f

mf

39833984398539863987

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Pilar

Fernando

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

But why in the name of la

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

p

39883989399039913992

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

pu - ta is he ta - king so much time?

p

mp Solo

mp

mp

mp

mp

mp

mp

39883989399039913992

Pilar, Fernando, Jordan, Augustin and Anselmo all sit

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

39933994399539963997segue

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tb. BIs (1) 1

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

I Cannot Bear It

Act 2 Scene 5F - 0'50"

3998
3999
4000
4001
4002

P7

l'istesso tempo ♩ = 110

à la russe with lots of rubato

Flute

English Horn

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Maria

Maria stands alone

3998
3999
4000
4001
4002

P7

l'istesso tempo ♩ = 110

à la russe with lots of rubato

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

I Cannot Bear It

For Whom the Bell Tolls

Act 2 Scene 5F

4003

4004

4005

4006

4007

molto rit.

slow

accelerando

slightly faster

$\text{♩} = 116$

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Maria

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

more.

God, please have him be al - - right, Mo - ther of God, Sweet

4003

4004

4005

4006

4007

molto rit.

slow

accelerando

slightly faster

$\text{♩} = 116$

arco

arco

arco

arco

arco

arco

p

mf

p

mf

p

mf

400840094010401140124013

Fl.

Musical staff for Flute (Fl.) in G-flat major, 4/4 time. Measures 4008-4013. Dynamics: mf (4008), p (4010).

Eng. H.

Musical staff for English Horn (Eng. H.) in G-flat major, 4/4 time. Measures 4008-4013.

Cl.

Musical staff for Clarinet (Cl.) in G-flat major, 4/4 time. Measures 4008-4013. Dynamics: p (4010).

Bsn.

Musical staff for Bassoon (Bsn.) in G-flat major, 4/4 time. Measures 4008-4013.

Hn. 1
Hn. 3

Musical staff for Horns 1 and 3 (Hn. 1, Hn. 3) in G-flat major, 4/4 time. Measures 4008-4013.

Hn. 2
Hn. 4

Musical staff for Horns 2 and 4 (Hn. 2, Hn. 4) in G-flat major, 4/4 time. Measures 4008-4013.

Tpt.

Musical staff for Trumpet (Tpt.) in G-flat major, 4/4 time. Measures 4008-4013.

Tb.

Musical staff for Trombone (Tb.) in G-flat major, 4/4 time. Measures 4008-4013.

Maria

Vocal staff for Maria in G-flat major, 4/4 time. Measures 4008-4013. Lyrics: Bles - sed Ma - ry. Please bring Ro - ber - to back to me a - live, and I'll

V. 1

Musical staff for Violin 1 (V. 1) in G-flat major, 4/4 time. Measures 4008-4013.

V. 2

Musical staff for Violin 2 (V. 2) in G-flat major, 4/4 time. Measures 4008-4013.

Va.

Musical staff for Viola (Va.) in G-flat major, 4/4 time. Measures 4008-4013.

Vc.

Musical staff for Violoncello (Vc.) in G-flat major, 4/4 time. Measures 4008-4013.

Cb.

Musical staff for Contrabass (Cb.) in G-flat major, 4/4 time. Measures 4008-4013.

Pno.

Musical staff for Piano (Pno.) in G-flat major, 4/4 time. Measures 4008-4013.

I Cannot Bear It

For Whom the Bell Tolls

Act 2 Scene 5F

[illegible]

For Whom the Bell Tolls

Blow the Bridge

Act 2 Scene 5G - 1'23"

40214022402340244025

Q7

slightly faster than before

$\text{♩} = 112$

Flute

English Horn

Clarinet in B b

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Triangle (2)

Jordan

Jordan and Anselmo stand

mf

Q7

slightly faster than before

$\text{♩} = 112$

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

506

	4026	4027	4028	4029	4030	4031
Fl.						
Eng. H.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Timp.						
B. Dr. (2)						
Jordan	pack-age.____ No, just one at a time. Wed - ges, give me wed - ges,____ for the o - ther side					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4032 4033 4034 4035 4036 4037

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

now. Give me some more of that. Give me a coil of wi - re. Make it that

Al - right!

4032 4033 4034 4035 4036 4037

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

Solo

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4038 4039 4040 4041 4042

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mf

mf

p *f*

To Suspended Cymbal (1)

Suspended Cymbal (1)

big one, Vi - e - jo! Move it quick - ly! Take up the wire, Vi - e - jo! Take up the wire as you walk.

Yes! yes!

4038 4039 4040 4041 4042

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

[illegible]

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

R7
4049
4050
4051
4052

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.

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4053

4054

4055

4056

4057

4058

4059

segue

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

4053

4054

4055

4056

4057

4058

4059

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

everyone stares in the distance expectantly

Act 2 Scene 5H - 1'03"

513

Orchestral - Explosion

For Whom the Bell Tolls

Act 2 Scene 5H

4069 4070 4071 4072 **T7** 4074 4075 4076 4077 4078 Deleted Measures 4085-4095 segue

Picc. Ob. Cl. Bsn. Hn. 1 Hn. 3 Hn. 2 Hn. 4 Tpt. Tb. Timp. Sn. Dr. (1) 1 Tri. (2) V. 1 V. 2 Va. Vc. Cb. Pno.

4069 4070 4071 4072 4074 4075 4076 4077 4078 Deleted Measures 4085-4095

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

Act 2 Scene 5J - 2'17"

4103

L'istesso tempo ♩ = 90

Amalia sits
Amalia is shot onstage
as the bridge blows.

Pilar

The musical score for the vocal line of 'Pilar' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The melody begins with a whole rest in measure 4096. In measure 4097, it starts with a half note 'A' (A4), followed by a half note 'ma' (ma4) in measure 4098, and a half note 'li' (li4) in measure 4099. A slur connects the 'li' in measure 4099 to the 'a' in measure 4100, which is a half note 'a' (a4). In measure 4101, there is a half note 'has' (has4), followed by a half note 'been' (been4) in measure 4102, and a half note 'killed' (killed4) in measure 4103. Dynamics include a piano (*p*) marking at the start of measure 4097, a mezzo-forte (*mf*) marking at the start of measure 4100, and another piano (*p*) marking at the start of measure 4101. There are also crescendo and decrescendo hairpins. The lyrics are: 'A - - - ma - li - a has been killed'.

4096 4097 4098 4099 4100 4101 4102 4103

**Amalia is shot onstage
as the bridge blows.**

4103

L'istesso tempo ♩ = 90

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

pp

mf

pp

p

mp

4104 4105 4106 4107 4108 4109 4110 4111 4112 4113 4114 4115

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

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

Maria

Rosa

Pilar

Isabella

4104 4105 4106 4107 4108 4109 4110 4111 4112 4113 4114 4115

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

4116

4117

4118

4119

4120

4121

V7

4123

4124

4125

4126

faster ♩ = 120

Fl. *mf* *p*

Ob. *mf* *p*

B. Cl. *p*

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

Maria

Rosa

Pilar

Isabella

Jordan *p* *mf*
An - - - - sel - mo looks ve - ry small. With the

4116 4117 4118 4119 4120 4121 V7 4123 4124 4125 4126

faster ♩ = 120

V. 1 *p*

V. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

Pno. *p* *p*

4127

4128

4129

4130

4131

4132

4133

4134

4135

4136

slower ♩ = 100

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Glc (2)

Hp

Jordan

Fernando
Rafael

Joaquin

Agustín

Lorenzo
Primitivo

4127 4128 4129 4130 4131 4132 4133 4134 4135 4136

slower ♩ = 100

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

C# Harmonic minor

p

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

May he rest in peace.

May he rest in peace.

May he rest in peace.

May he rest in peace.

May he rest in peace.

4137

4138

4140

4141

4142

4143

4144

4145

W7 faster ♩ = 120

Fl.

Ob.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

Glock (2)

Maria Rosa

Pilar Isabella

Jordan Fernando

Rafael Joaquin

Agustín

Lorenzo Primitivo

Why, oh why? Why do they kill us? Why, oh why? Why do we

4137

4138

4140

4141

4142

4143

4144

4145

W7 faster ♩ = 120

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Why, oh why? Why do they kill us? Why, oh why? Why do we

[illegible]

For Whom the Bell Tolls

Plenty of Horses

Act 2 Scene 5K - 1'02"

X7

Più mosso

$\text{♩} = 130$

4155

4156

4157

4158

4159

Flute

English Horn

Bass Clarinet

Soli

p

mf

p

Bassoon

Soli

p

mf

p

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet (C)

Soli

p

mf

p

Tuba

Timpani

Glockenspiel (2)

Triangle (2)

Bass Drum (2)

mp

Pilar

Everyone sits except for Pilar & Augustin

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

f

To Augustin

Tell me where

is

Pa - blo

and_

X7

Più mosso

$\text{♩} = 130$

4155

4156

4157

4158

4159

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

$\text{♩} = 130$

521

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4160 4161 4162 4163 4164 4165

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Pilar

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

all the o - thers?

Here comes that son of a bitch, Pa - - - - blo.

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

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4166 4167 4168 4169 **Y7** 4171

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Agustin

Pablo

Where are the five from the bands of E - li - as and A - le - jan - dro?

All dead!

4166 4167 4168 4169 **Y7** 4171

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4172 4173 4174 4175 4176 4177

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Jordan stands
Agustín gives Pablo murderous look.

Agustín

Pablo

Now we have plen - ty of hor - ses, In - gles!

Did you not shoot them all? Go a - head!

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4178 4179 4180 4181 4182

Fl.

Eng. H.

B. Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sus. Cym. (1) 1

B. Dr. (2)

Agustín

Pablo

Why do you not say you shot them all? _____

Shut up! I have fought much to-day

4178 4179 4180 4181 4182

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4183 4184 4185 4186 27 4194

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sus. Cym. (1) 1

B. Dr. (2)

Pablo

and well. They were not of our band. They were not of us.

4183 4184 4185 4186 27 4194

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

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

For Whom the Bell Tolls

Gallop Guapa Go

Act 2 Scene 5L - 2’07”

419541964197419841994200

A8

l'istesso tempo ♩ = 130

Flute

English Horn

Clarinet in B♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Timpani

Bass Drum (2)

Maria

419541964197419841994200

A8

l'istesso tempo ♩ = 130

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

527

	4201	4202	4203	4204	4205	4206
Fl.						
Eng. H.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Timp.						
B. Dr. (2)						
Maria						
Jordan						
	4201	4202	4203	4204	4205	4206
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

4207 4208 4209 4210 B8 4212

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Maria

Pilar

Jordan

Pablo

4207 4208 4209 4210 B8 4212

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Are you here tru - ly? _____

Which way do we go, Pa - blo? _____

Yes! Yes tru - ly! Ma - ri - a! _____

We

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

4213 4214 4215 4216 4217

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Agustin

Pablo

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

4213 4214 4215 4216 4217

V. 1

V. 2

Va.

Vc.

Ch.

Pno.

Clash Cymbal (1)
p *f*

To Snare Drum (1)

f

A - cross the road? A -

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

4218 4219 4220 4221 **C8**

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

B. Dr. (2)

Agustín

- cross the road and in - to the fas - cists' can - nons? _____

Pablo

Yes, ca - ma - ra - da! It _____

4218 4219 4220 4221 **C8**

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	4223	4224	4225	4226	4227
Fl.					
Eng. H.					
Cl.					
Bsn.					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt.					
Tb.					
B. Dr. (2)					
Pablo	To MariaPablo points to Maria __ is the on - ly way. I go first a - cross the road. You go se - cond af - ter me. The o - thers will go__				
V. 1					
V. 2					
Va.					
Vc.					
Cb.					
Pno.					

42284229423042314232

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

423342344235D842374238

Fl.

Eng. H.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

B. Dr. (2)

Maria

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Pablo sits

To Jordan

f

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

But you'll be last, ____ Ro - ber - to!

f

I'll go sud - den - ly. There will be no pro - - -

wait - ing for more.

423342344235D842374238

	4239	4240	4241	4242	4243	4244
Fl.						
Eng. H.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
B. Dr. (2)						
Jordan						
	4239	4240	4241	4242	4243	4244
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

	4245	4246	E8	4248	4249	4250	4251
Fl.							
Eng. H.							
Cl.							
Bsn.							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt.							
Tb.							
B. Dr. (2)							
Rosa Pilar							
Isabella							
Jordan							
Fernando Rafael							
Joaquin							
Agustín							
Lorenzo Primitivo							
	4245	4246	E8	4248	4249	4250	4251
V. 1							
V. 2							
Va.							
Vc.							
Cb.							
Pno.							

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

4252
4253
F8
4255
4256
4257

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

4252
4253
F8
4255
4256
4257

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

[illegible]

For Whom the Bell Tolls

Broken Leg

Act 2 Scene 6B - 1'59"

4278
4279
4280
4281
4282
4283

H8

♩ = 130

deleted 5464 - 4277

4278
4279
4280
4281
4282
4283

H8

♩ = 130

deleted 5464 - 4277

	4284	4285	4286	4287	4288	4289
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Timp.						
Sn. Dr. (1)	To Clash Cymbal (1)					
B. Dr. (2)						
Maria						
Jordan	My left leg is bro - ken! It's bad - - ly bro - ken! Yes!					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

	4290	4291	4292	4293	4294	4295
Fl.						
Ob.						
Cl.						
Bsn.						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt.						
Tb.						
Pilar	Pilar, Pablo & Augustin stand					
	Fernando takes Maria aside while the others talk with Jordan.					
Pilar	We will bind it up._____ You can ride with that.					
Jordan	Bad - ly bro - ken!					
Pablo	There's					
	4290	4291	4292	4293	4294	4295
V. 1						
V. 2						
Va.						
Vc.						
Cb.						
Pno.						

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

J8
4297
4298
4299
4300
4301

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar

Jordan

Pablo

J8
4297
4298
4299
4300
4301

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

	4302	4303	4304	4305	4306
Fl.					
Ob.					
Cl.					
Bsn.	Solo <i>mf</i>				
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt.					
Tb.					
Maria	To Pilar and Agustín Jordan directly to Augustin <i>f</i> Oh Ro - - ber - - to!				
Jordan	<i>mf</i> — I think the nerve is ——— crushed. When I				
V. 1					
V. 2					
Va.					
Vc.					
Cb.					
Pno.					

K8

43084309431043114312

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Pilar, Pablo and Agustin sit

Jordan

K8

43084309431043114312

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

431343144315431643174318

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

mf
Now talk fast In -

Solo
mf

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4319

4320

4321

L8

Soli

4323

4324

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

mf

Hn. 1

Soli

mf

Pilar, Pablo and Augustin sit

mf

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

Jordan

Gua - pa, we will not be go - ing to A - mer - i -

Pablo

-gles, ____ for there is lit - tle time.

4319

4320

4321

L8

4323

4324

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

432543264327432843294330

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

-ca._____ But I go al - ways with you, wher - - ev - er you go._____ Do you un - der - -

432543264327432843294330

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

43314332433343344335

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

-stand, my Gua - - pa? As long as there is one of us, there

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4336

4337

4338

4339

4340

4341

4342

segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Timp.

Sn. Dr. (1) 1

B. Dr. (2)

Jordan

is both of us.

You must

go

now!

4336

4337

4338

4339

4340

4341

4342

segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Clash Cymbal (1)

For Whom the Bell Tolls

Maria Decides to Go

Act 2 Scene 6C - 2’08”

434343444345434643474348

l'istesso tempo ♩ = 110molto rit.....freely

Flute

Oboe

Clarinet in B ♭

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Glockenspiel (2)

Maria

Jordan

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

To Bass Drum (2)

f

Ro - ber - to I _ must stay with you

mf

No _ Gua - pa you must goWhat I do

pizz.

pizz.

pizz.

pizz.

pizz.

arco

p

arco

p

4349435043514352435343544355

accel.....slightly faster ♩ = 116

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

my dear I must do by my - self and not be with you. I could not do it well with you.

4349435043514352435343544355

accel.....slightly faster ♩ = 116

arco

arco

arco

mf

mf

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4356

4357

4358

4359

4360

4361

4362

molto rit.....

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

I will not go all by my - self. It is bet - ter for me to stay.

No Gua - pa It is bet - ter for you to go.

molto rit.....

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4363 4364 4365 4366 4367 4368 4369 4370

slightly slower ♩ = 90 ten. a tempo molto rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Maria

Jordan

4363 4364 4365 4366 4367 4368 4369 4370

slightly slower ♩ = 90 ten. a tempo molto rit.

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4371

4372

4373

4374

4375

4376

4377

4378

accel..... ♩ = 110

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

Glck (2)

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

multi gliss minor

Bass Drum (2)

Al - right I will leave you for both_ of us. I'll

for a far bet - ter place for both_ of us. You'll

554

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4379
4380
4381
4382
4383
4384

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

**Hn. 1
Hn. 3** *mf*

**Hn. 2
Hn. 4** *mf*

Tpt.

Tb. *mf*

B. Dr. (2) *mf*

Maria
stand up and go for us. I'll do my du - ty. And I am all there will be of us..

Jordan
stand up and go for us You'll do your du - ty And You are all there will be of me

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

4379
4380
4381
4382
4383
4384

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

This musical score is for the song "I am you now" by Maria and Jordan. It is written in B-flat major (two flats) and 4/4 time. The score includes parts for a full orchestra and two vocalists.

Instrumental Parts:

- Flute (Fl.):** Plays a melodic line in the first system, then rests in the second system, and returns in the third system.
- Oboe (Ob.):** Remains silent throughout the score.
- Clarinet (Cl.):** Plays a melodic line in the first system, then rests in the second system, and returns in the third system.
- Bassoon (Bsn.):** Remains silent throughout the score.
- Horn 1 & 3 (Hn. 1 Hn. 3):** Play a rhythmic pattern of eighth notes in the first system, then rests in the second system, and return in the third system.
- Horn 2 & 4 (Hn. 2 Hn. 4):** Play a rhythmic pattern of eighth notes in the first system, then rests in the second system, and return in the third system.
- Trumpet (Tpt.):** Remains silent throughout the score.
- Trombone (Tb.):** Plays a rhythmic pattern of eighth notes in the first system, then rests in the second system, and returns in the third system.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes in the first system, then rests in the second system, and returns in the third system.
- Bass Drum (B. Dr. (2)):** Plays a rhythmic pattern of eighth notes in the first system, then rests in the second system, and returns in the third system.
- Violin 1 (V. 1):** Plays a melodic line in the first system, then rests in the second system, and returns in the third system.
- Violin 2 (V. 2):** Plays a melodic line in the first system, then rests in the second system, and returns in the third system.
- Viola (Va.):** Plays a melodic line in the first system, then rests in the second system, and returns in the third system.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes in the first system, then rests in the second system, and returns in the third system.
- Double Bass (Cb.):** Plays a rhythmic pattern of eighth notes in the first system, then rests in the second system, and returns in the third system.
- Piano (Pno.):** Plays a rhythmic pattern of eighth notes in the first system, then rests in the second system, and returns in the third system.

Vocal Parts:

- Maria:** Sings the first line of the song, "I am you now. Oh Ro - ber - to you know I love you so." The lyrics are written below the staff.
- Jordan:** Sings the second line of the song, "you are me now. Ma - - - ri - - a you know I love you so. s". The lyrics are written below the staff.

Rehearsal Marks:

- 4385: Start of the first system.
- 4386: Start of the second system.
- 4387: Start of the third system.
- 4388: Start of the fourth system.
- 4389: Start of the fifth system.
- 4390: End of the score.

4391

4392

4393

4394

4395

4396

4397

ten. a tempo ♩ = 110 segue

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

C. Cym. (1) 1

B. Dr. (2)

Maria

Jordan

4391 4392 4393 4394 4395 4396 4397

ten. a tempo ♩ = 110 segue

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

For Whom the Bell Tolls

Que Puta es la Guerra

Act 2 Scene 6D - 2'23"

with expression $\text{♩} = 90$

P8 deleted 4397 to 4412

poco rit......

with expression $\text{♩} = 90$

P8 deleted 4397 to 4412

poco rit......

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

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

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4423

4424

4425

4426

4427

4428

4429

4430

4431

4432

slightly faster ♪ = 96

slightly faster ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Agustín

4423 4424 4425 4426 4427 4428 4429 4430 4431 4432

slightly faster ♩ = 96

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4433

4434

4435

4436

4437

4438

4439

4440

broadly

poco rit. poco a poco

a tempo ♩ = 86

Q8

The musical score is arranged in a system with 14 staves. The top section includes woodwinds and brass:

- Fl.** (Flute): Starts with a melodic line in the first measure, then rests.
- Ob.** (Oboe): Plays a melodic line with dynamics *mf*, *p*, *mf*, *mp*, *f*, and *p*.
- Cl.** (Clarinet): Rests throughout.
- Bsn.** (Bassoon): Plays a melodic line with dynamics *mp* and *p*.
- Hn. 1** (Horn 1): Plays a melodic line with dynamics *p*, *mf*, *mp*, and *f*.
- Hn. 3** (Horn 3): Rests throughout.
- Hn. 2** (Horn 2): Rests throughout.
- Hn. 4** (Horn 4): Rests throughout.
- Tpt.** (Trumpet): Rests throughout.
- Tb.** (Tuba): Rests throughout.

The middle section includes the piano and harp:

- Hp** (Harp): Provides accompaniment with chords and arpeggios.

The bottom section includes vocalists:

- Maria Rosa**: Sings the line "The rest of the company stands" with dynamics *mp* and *p*.
- Pilar Isabella**: Sings the line "Que pu - ta" with dynamics *mp* and *p*.
- Fernando Rafael**: Sings the line "Que pu - ta" with dynamics *mp* and *p*.
- Joaquin**: Sings the line "Que pu - ta" with dynamics *mp* and *p*.
- Agustín**: Sings the line "pro - blem. I'll keep her safe, to peace - ful - ly live out the rest of her life." with dynamics *mp* and *p*.
- Pablo**: Sings the line "Que pu - ta" with dynamics *mp* and *p*.
- Lorenzo Primitivo**: Sings the line "Que pu - ta" with dynamics *mp* and *p*.

4433

4434

4435

4436

4437

4438

4439

4440

broadly

poco rit. poco a poco

a tempo ♩ = 86

Q8

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4442 4443 4444 4445 4446 4447 4448 4449

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tri. (2)

Hp

Maria Rosa

Pilar Isabella

Fernando Rafael

Joaquin

Agustín

Pablo

Lorenzo Primitivo

4442 4443 4444 4445 4446 4447 4448 4449

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

445044514452R844544455445644574458

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Tri. (2)

Hp

Maria Rosa

Pilar Isabella

Jordan

Fernando Rafael

Joaquin

Agustin

Pablo

Lorenzo Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

more.

more.

more.

more.

more.

more.

more.

more.

(arco)

(arco)

(arco)

arco

(arco)

p

mf Solo

mf

mp *p*

mp *p*

Solo

mp *p* *mp* *p*

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

I do. There are a few shells

Do you have what you need for the machine gun?

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4459 4460 4461 4462 4463 4464 4465 4466 4467 4468

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Agustín

4459 4460 4461 4462 4463 4464 4465 4466 4467 4468

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

S8

4470 4471 4472 4473 4474 4475 4476

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Maria

Rosa

Pilar
Isabella

Fernando
Rafael

Joaquin

Agustín

Pablo

Lorenzo
Primitivo

4470 4471 4472 4473 4474 4475 4476

S8

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4477

4478

4479

4480

4481

4482

segue[illegible]

For Whom the Bell Tolls

Worth Fighting For

Act 2 Scene 6E - 2'25"

4483
4485
4486
4487
4488
4489
4490
4491

T8

slightly faster ♩ = 104

Instrumental Parts:

- Flute:** Solo, *mp*. Melodic line with slurs.
- Oboe:** Rest.
- Clarinet in B $\flat$:** Solo, *mp*. Melodic line starting at measure 4490.
- Bassoon:** Rest.
- Horn 1 (F):** Solo, *mp*. Melodic line starting at measure 4487.
- Horn 3 (F), Horn 2 (F), Horn 4 (F):** Rest.
- Trumpet (C):** Rest.
- Tuba:** Rest.
- Harp:** *mp*. Arpeggiated accompaniment.

Vocal Part:

Jordan: *mp*. Lyrics: "This is the final test. Show courage and be a man. I've had much luck to have".

String Parts:

- Violin 1, Violin 2, Viola, Violoncello, Contrabass:** *mp*. Pizzicato accompaniment.

Piano Reduction: *mp*. Summary of the instrumental parts.

449244934494449544964497449844994500

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

had this good life. The world's a fine place and_ worth fight - ing for._____ I hate to leave it, that is all._____

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

The musical score is for a piece titled "The Cruel War". It features a vocal solo by Jordan, with lyrics: "I hate to leave it ve - ry much. I hope I've done some good in this cru - el war. I'll miss my car - ing". The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 3 (Hn. 3), Horn 2 (Hn. 2), Horn 4 (Hn. 4), Trumpet (Tpt.), Tuba (Tb.), Piano (Hp.), and PIANO (Pno.). The score is divided into measures 4501 through 4509. The vocal solo is marked with a "Solo" instruction and a "mp" (mezzo-piano) dynamic. The piano part features a prominent melody in the right hand, while the left hand provides harmonic support. The strings (V. 1, V. 2, Va., Vc., Cb.) provide a steady accompaniment. The woodwinds and brass instruments provide additional harmonic texture and support for the vocal line.

Act 2 Scene 6E

569

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4522

4523

4524

4525

4526

4527

4528

4529

4530

U8 slower ♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

Come now, Jor - dan! O - ver you go. It's won - der - ful they have got - ten a - way. Now that they are a - way,

4522 4523 4524 4525 4526 4527 4528 4529 4530

U8 slower ♩ = 100

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4531

4532

4533

4534

4535

4536

4537

4538

4539

4540

rit.....

a tempo ♩ = 112

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

I do not mind it. She di - dn't stay here. That's all I know. God I was luc - ky she would go.

4531 4532 4533 4534 4535 4536 4537 4538 4539 4540

rit..... a tempo ♩ = 112

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

45414542454345444545V84547454845494550

Fl.

Ob.

Cl.

Soli
mp

Bsn.

Solo

Hn. 1

Soli

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

mf

Iwishthey would comenow.____Letthem

45414542454345444545V84547454845494550

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

mp

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4551

4552

4553

4554

4555

4556

4557

4558

4559

4560

poco rit.....

The musical score is for the song "The Rose Tree" and includes the following parts and lyrics:

- Vocal Soloist (Jordan):**
 - Lyrics: "come! Let them come now! If I pass out or fail to stand tall, then I am no good, no good at all"
 - Measure numbers: 4551, 4552, 4553, 4554, 4555, 4556, 4557, 4558, 4559, 4560
 - Tempo marking: *poco rit.*
- Instruments:** Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. 1 (Horn 1), Hn. 3 (Horn 3), Hn. 2 (Horn 2), Hn. 4 (Horn 4), Tpt. (Trumpet), Tb. (Trombone), Hp (Piano), V. 1 (Violin 1), V. 2 (Violin 2), Va. (Viola), Vc. (Violoncello), Cb. (Contrabass), Pno. (Piano).

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4561

4562

4563

4564

4565

4566

segue 4567

cut 4568 to 4571

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

The sound of horses and men coming closer.

all. I see them! I see them now!

4561 4562 4563 4564 4565 4566 segue 4567 cut 4568 to 4571

a tempo

For Whom the Bell Tolls

Hold Them Up

Act 2 Scene 6F - 1'07'

4572

4573

4574

4575

4576

4577

4578

4579

W8

Doppio più mosso ♩ = 170

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet (C)

Tuba

Jordan

They had to swing back to cross the gorge._____ The Fas - cists' hor - ses will pass close to me._____

4572

4573

4574

4575

4576

4577

4578

4579

W8

Doppio più mosso ♩ = 170

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

575

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

458045814582458345844585458645874588

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tb.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

If I hold them up for e-ven a - while____ That would mean I____ have passed the tri - - al.

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

459045914592459345944595459645974598

X8

rit.....

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

Oh!Please let it start!Yes!Please let it start!Letme do my part.

459045914592459345944595459645974598

X8

rit.....

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

4599

4600

4601

4621

4622

4623

4624

4625

4626

4627

slower ♩ = 134

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Timp.

C. Cym. (1) 1

Tri. (2)

Jordan

Oh! please Please let it start!

4599 4600 4601 4621 4622 4623 4624 4625 4626 4627

slower ♩ = 134

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

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

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

This musical score page covers measures 4628 through 4642. The instrumentation includes:

- Fl.**: Flute
- Ob.**: Oboe
- Cl.**: Clarinet
- Bsn.**: Bassoon
- Hn. 1 / Hn. 3**: Horn 1 and Horn 3
- Hn. 2 / Hn. 4**: Horn 2 and Horn 4
- Tpt.**: Trumpet
- Tb.**: Trombone
- Timp.**: Timpani
- C. Cym. (1) 1**: Cymbal 1
- Tri. (2)**: Triangle
- Jordan**
- V. 1**: Violin 1
- V. 2**: Violin 2
- Va.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass
- Pno.**: Piano

The score features complex orchestration with multiple dynamics such as *ff*, *fff*, *pizz.*, *sfzp*, and *ppp*. It includes detailed performance markings like "To Tubular Bells (1)", "Tubular Bells (1)", "To Bass Drum (2)", "Bass Drum (2)", "To Large Gong (2)", and "Large Gong (2)". The key signature has two flats, and the time signature changes from common time to 4/4 at measure 4632.

For Whom the Bell Tolls

Orchestral - Finale

Act 2 Scene 6G - 0'52"

[illegible]

464246434644464546464647rit.46484649B9a tempo4651

Fl.

Ob.

Cl.

Bsn.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt.

Tb.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

Pno.

f

f

a2

a2

a2

a2

mp

f

f

f

f

C Major multiple gliss

rit.

a tempo

Orchestral - Finale

For Whom the Bell Tolls

Act 2 Scene 6G

[illegible]