

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.

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FWTBT BK.dorico



Composer Brian Wilbur Grundstrom
Librettist David M. Dorsen
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www.forwhomthebelltollsopera.com
brian@brianwilbur.com 800 917.952.7957
1453 S St NW Washington DC 20009-3819

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).

Joaquín, 20's (tenor) Member of El Sordo's band

The times below are overstated as tempos need updating and do not reflect performance tempos

Total Running Time: 172'50"

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Act 1 Scene 2L: Don Benito Garcia - page 73 - 2'57"

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Act 1 Scene 3A: The Bridge - page 96 - 4'18"

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Act 1 Scene 3D: Listen to Me - page 108 - 1'56"

Act 1 Scene 3E: Isn't She Pretty - page 110 - 3'47"

Act 1 Scene 3F: Orchestral - Bedtime - page 113 - 1'34"

Act 1 Scene 3G: Will He Love Me? - page 114 - 4'09"

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Act 2 Scene 1C: Sordo and Joachin - page 130 - 2'19"
Act 2 Scene 1D: You Come at Night - page 133 - 2'13"
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Act 2 Scene 1F: Orchestral - page 141 - 0'31"
Act 2 Scene 1G: Cobarde - page 142 - 2'38"
Act 2 Scene 1H: Kill Him Now - page 145 - 1'19"
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Act 2 Scene 1K: Goodnight - page 150 - 4'06"
Act 2 Scene 2A: When Will This Calamity Cease - page 155 - 4'46"
Act 2 Scene 2B: Onion Breath - page 161 - 0'27"
Act 2 Scene 2C : Help Sordo - page 162 - 2'53"
Act 2 Scene 2D : What Will Happen to Us All - page 168 - 1'05"
Act 2 Scene 2E : I Cannot Eat - page 170 - 0'56"
Act 2 Scene 2F: Seventy Years - page 171 - 4'53"
Act 2 Scene 3A: We'll Use Grenades - page 177 - 5'06"
Act 2 Scene 3B: Get Some Sleep - page 184 - 4'14"
Act 2 Scene 4A: Take More of the Stew - page 188 - 0'39"
Act 2 Scene 4B: Pablo Returns - page 189 - 5'41"
Act 2 Scene 4C: Would Rather Be With You - page 195 - 1'47"
Act 2 Scene 4D : Orchestral - End Scene - page 197 - 1'05"
Act 2 Scene 5A: Instructions - page 198 - 2'33"
Act 2 Scene 5B: Goodbye - page 201 - 1'27"
Act 2 Scene 5C: Buena Suerte - page 203 - 0'45"
Act 2 Scene 5D: Now is Our Time - page 205 - 1'38"
Act 2 Scene 5E: Buena Caza - page 207 - 1'40"
Act 2 Scene 5F: I Cannot Bear It - page 211 - 1'06"
Act 2 Scene 5G: Blow the Bridge - page 212 - 1'40"
Act 2 Scene 5H: Orchestral - Explosion - page 214 - 1'33"
Act 2 Scene 5J: Amalia & Anselmo Die - page 214 - 2'34"
Act 2 Scene 5K: Plenty of Horses - page 217 - 1'38"
Act 2 Scene 5L: Gallop Guapa Go - page 219 - 2'22"
Act 2 Scene 6A: Orchestral - Scene Change - page 223 - 0'24"
Act 2 Scene 6B: Broken Leg - page 224 - 2'10"
Act 2 Scene 6C: Maria Decides to Go - page 227 - 2'23"
Act 2 Scene 6D : Que Puta es la Guerra - page 230 - 3'24"
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Act 2 Scene 6F: Hold Them Up - page 237 - 1'15"
Act 2 Scene 6G: Orchestral - Final - page 239 - 0'52"

For Whom the Bell Tolls

Overture Orchestral ○ 5'04"

♩ = 58 Scene one Introduction

Piano



A

Pilar Tells Her Story

13

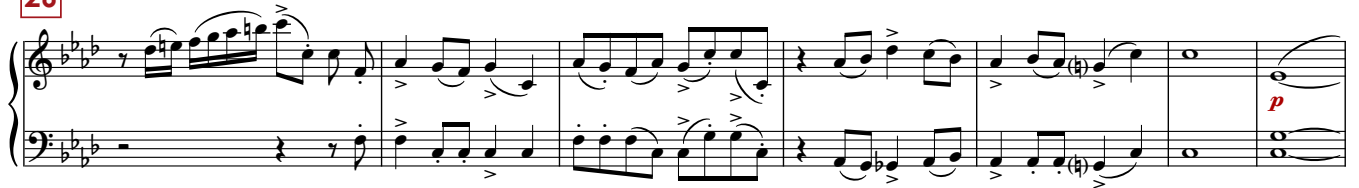
♩ = 76



20



26

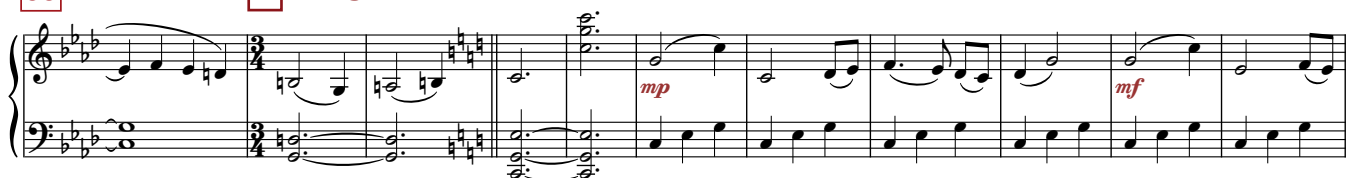


33

B

Maria's Theme

♩ = 82



44

C

Without Horses We Can't Fight

♩ = 108



Overture

For Whom the Bell Tolls

Orchestral

52

Musical score for measures 52-58. The key signature is B-flat major (two flats). The melody in the right hand features eighth and sixteenth notes with accents. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *ff* and *f* at the end of the system.

59

Musical score for measures 59-63. The melody continues with eighth and sixteenth notes. The left hand accompaniment remains consistent. A dynamic marking of *p* (piano) appears at the end of the system.

64

Musical score for measures 64-69. The melody continues with eighth and sixteenth notes. The left hand accompaniment remains consistent. Dynamic markings include *f*, *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* at the end of the system.

70

Robert Jordan Doesn't Teach English

D

♩ = 108

accelerando

Musical score for measures 70-77. The key signature changes to D major (two sharps). The melody in the right hand consists of eighth notes. The left hand accompaniment consists of eighth notes. A dotted line indicates a continuation of the piece.

78

♩ = 154

Musical score for measures 78-85. The melody in the right hand features eighth and sixteenth notes with accents. The left hand accompaniment consists of eighth notes. A dynamic marking of *f* (forte) appears at the beginning of the system.

86

Musical score for measures 86-93. The melody in the right hand features eighth and sixteenth notes with accents. The left hand accompaniment consists of eighth notes.

94

poco rit. molto rit.

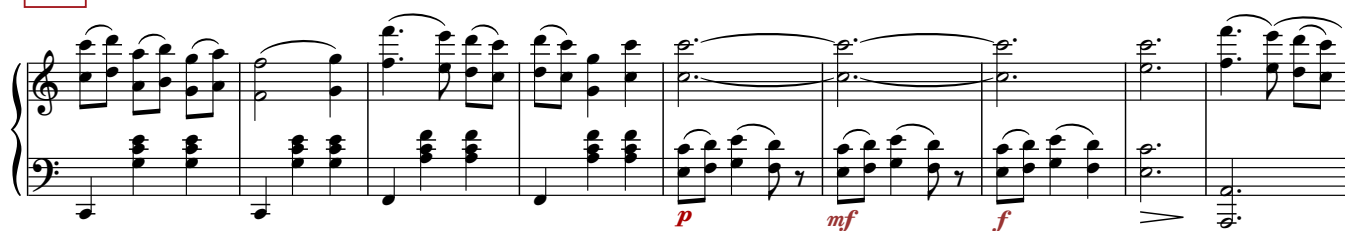
Musical score for measures 94-100. The melody in the right hand features eighth and sixteenth notes with accents. The left hand accompaniment consists of eighth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte) at the end of the system.

E Overture For Whom the Bell Tolls Orchestral

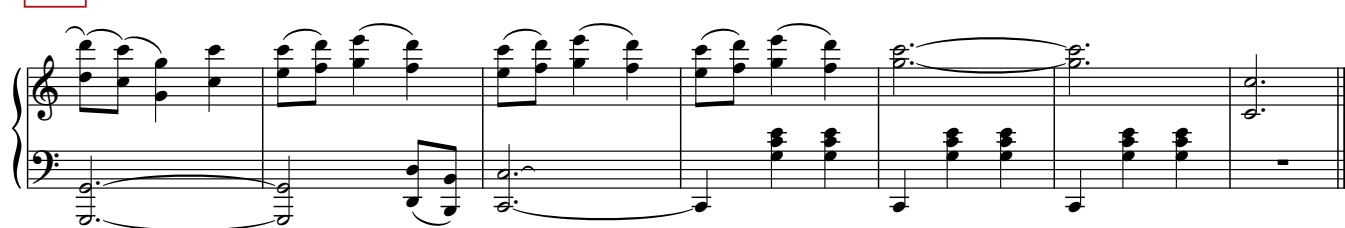
102 ♩ = 75



112



121

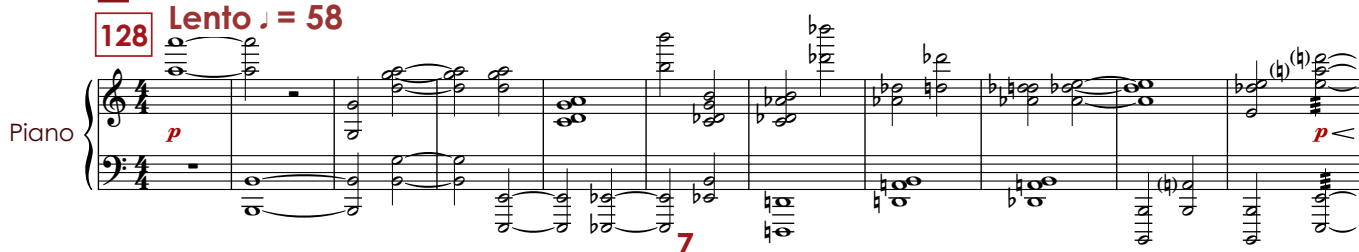


That is the Bridge
Act 1 Scene 1A ◦ 3'02"

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.

F

128 Lento ♩ = 58



That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

G

Robert Jordan meets Anselmo

Jordan and Anselmo stand

139

Freely (♩ = 110)

Jordan

mf This__ must be the bridge

ff

150

Anselmo describes the bridge to Robert Jordan

Jordan

— that I've been or - dered to blow up. *mf*

Anselmo

Yes, that is the bridge that you will ex - plode the

153

ten. **H** (Recording is too slow)
Moderato ♩ = 108

Jordan

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

Anselmo

day af - ter the day af - ter to - mor - row.

mp

158

Jordan

I can do it. How ma - ny sol - diers are there? *mf*

Anselmo

There are twelve

161

Jordan

And what build - ings are there?

Anselmo

sold - iers and a cor - por - al. There

164

Anselmo

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

167

Jordan

And how are they de - ployed?

Anselmo

far side, down close to the ri - ver where the men live.

171

Anselmo

Four are on du - ty at an - y one time. Two on each side of the bridge.

175

mf

Jordan

How are they armed?

Anselmo

I've seen ri - fles no - thing

178

Jordan

That is good!

We'll need teams to at - tack the guard hou - ses,

Anselmo

more.

181

Jordan

the shack by the ri - ver,

and blow

up the

185

Jordan

bridge.

Now wait for me

on the ridge a - bove.

188

Jordan

I must sketch the bridge be - fore I go

segue

f

For Whom the Bell Tolls

One Great Offensive

Act 1 Scene 1B ○ 2'26"

I
192 **slower ♩ = 84**

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

Robert Jordan *mf*
The Rus - sian gen - eral

Piano *p* *mp*

201

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

207 **J**

Jordan *mf*
blew up a train, with ea - si - er ground to flee the scene. The

Anselmo *mf*
The

215

Jordan *f*
war has reached a cru - cial point. We must stop the fas - cists with this of - fen - sive.

Anselmo *f*
war has reached a cru - cial point. We must stop the fas - cists with this of - fen - sive.

One Great Offensive For Whom the Bell Tolls Act 1 Scene 1B

223

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

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

230

Jordan folds his pad and puts his pencil away.

K

Jordan jaws. I am fin - ished, old one. Let us start. *mf*

Anselmo jaws. If I

238

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

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

242

L *mf* Faster ♩ = 180

Jordan Blood - suck - ing land - own - ers, cler - gy and bank - ers,

Anselmo you have ar - rived.

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

247

Jordan

have kept these pea - sants in hun - ger and squa - lor. My dy - na - mite has de - stroyed

Anseldo

One great of - fen - sive and

Piano

254

Jordan

hun - dreds of fas - cists. One great of - fen - sive and

Anseldo

One great of - fen - sive and

Piano

Anseldo pauses on his way out. *rit. a tempo*

260

Jordan

we'll re - store The Re - - pub - lic.

Anseldo

we'll re - store the Re - - pub - lic.

Piano

Anseldo exits, leaving Jordan alone on stage. *Anseldo sits* **segue**

Give Us the Strength

Act 1 Scene 1C o 2'18"

Robert Jordan Lament

M

269 Slower ♩ = 80

Robert Jordan

This work is get - ting hard - er ve - ry much hard - er Too

Piano

mp

p

Give Us the Strength For Whom the Bell Tolls Act 1 Scene 1C

276

Jordan *mf*
ma - ny peo - ple are be - ing killed No one cares that In - no - cent are dy - ing

285

N

Jordan
I can - not go on much lon - ger. My heart is filled. I

295

Jordan
have to com - plete my cur - rent mis - sion. Too ma - ny lives de - pend on my suc - cess.

303

Anselmo stands
Anselmo returns

Jordan
Af - ter that, I'll go back to my stu - dents, and shed my dir - ty mi - li - tar - y

309

ten. **O** Slightly Faster ♩ = 104

Jordan *mf*
dress. 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

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

318

Jordan
op - pressed who are my al - lies. I on - ly hope that we can win the of - fen - sive, and

Anselmo
op - pressed who are our al - lies. I on - ly hope that we can win the of - fen - sive, and

325

Slower ♩ = 90 molto rit. segue

Jordan
of those I em - brace no one dies

Anselmo
of those I em - brace no one dies

The New Dynamiter

Act 1 Scene 1D ○ 2'00"

P

334 Faster ♩ = 123

Anselmo
Pa - blo, I bring the new dy - na - mi - ter. His name is

Piano

338

Jordan *mf* Sa - - lud!

Anselmo Ro - ber - to. He is A - mer - i - can.

342

Jordan to Robert Jordan Sa - lud com - mand - - er!

Pablo *mf* What have you in the

346

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

Anselmo *mf* Dy - na - mite and de - to - na - tors

Pablo packs?

350

Anselmo *mf* That is Pa - blo. He's the boss here. A

354

Q

Jordan *mp*
I can see it.

Anselmo
ve - ry strong man.

Pablo *mf*
What are you

359

Indicating bridge in background

Jordan *f*
Blow up that

Pablo *f*
go - ing to do with the dy - na - mite? Blow up that

363

more agitated ♩ = 140

Jordan *f*
That is _____

Pablo *f*
bridge Not that bridge!

367

Jordan
my busi - ness. *mp*

Pablo *f*
If it is in this

371

Pablo

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

376

R

Pablo

You can - not blow brid - ges close to where you live, if you

379

one measure deleted

Pablo

want to stay a - live. You live in one place but

383

Pablo

op - er - ate in a - no - ther If we blow

387

Pablo

up this bridge, then we must leave our cave.

391

Pablo

Why not blow up a train or a bridge



394

Pablo

far a - way?

fp *ff* **segue**



A Bigger Plan

Act 1 Scene 1E ○ 1'02"

S

400 Same ♩ = 140

Robert Jordan

This bridge is part of a big - ger plan, which is all

Piano

mf *mp*



405

Jordan

they've al - lowed me to say. I come here on - ly to do my

mp



410

T

Jordan du - ty. I must do what I am or - dered to do. *mf*

Pablo The *mf*

416

Pablo fas - cists are ve - ry strong. I see them al - ways stron - ger. Al - ways bet -

422

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

428

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

rit.....

segue

Pablo with their planes and their guns. *sub. p mf*

For Whom the Bell Tolls

That Sadness Act 1 Scene 1F ○ 1'02"

U 436 Slower ♩ = 90 ten. ten. 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.

Piano



V 443 ten. Jordan follows, but lingering, keeping his distance from Pablo. ten.

Jordan



I do not like that sad - ness. I do not like that sad - ness.

450 f Jordan sits

Jordan



That is the sad - ness they get be - fore they quit, be - fore they be - tray

For Whom the Bell Tolls

Rafael the Gypsy Act 1 Scene 2A ◦ 1'17" Robert Jordan Meets the Band

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

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

W slower ♩ = 86

Piano

467

Rafael, Jordan and Anselmo stand

476

X

Rafael greets Anselmo and Jordan. Rafael is cheerful.

Rafael

Ho - la

Anselmo

That is Ra - fa - el. He's a gy - psy. Gyp - sies talk much

483 Anselmo exits into the cave.

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

Rafael *mf* They keep on

Anselmo and_ kill lit - tle.

mf *p* *mp*

489 *mf* **segue**

Jordan That is good.

Rafael be - ing gyp - sies. The best, a - mi - - go!

mf *p*

Orchestral - The Men Drink

Act 1 Scene 2B ○ 0'42"

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

495 ♩ = 110

Piano

503 *p* *mf*

Orchestral - The Men
Drink

For Whom the Bell Tolls

Act 1 Scene 2B

511

segue

f

These are the Others

Act 1 Scene 2C ○ 1'04"

Z Moderato ♩ = 114

As Anselmo introduces, each person stands.

520 *mf*

Everyone gathers around Jordan

Anselmo

These are the o - ther mem - bers of our band: A - gus - tin, Lor - en - zo, Fer - nan - do, _

Piano

mf

527

The men dip cup into the basin and drink.

Anselmo

_ Is - a - bel - la, Ro - sa, A - ma - li - a, and Pri - mi - ti - vo, and here is some wine. _

mf

535

A1

Jordan

How ma - ny are you?

Who are the o - thers?

Anselmo

We are twelve of us.

There

mf

These are the Others For Whom the Bell Tolls

Act 1 Scene 2C

542

molto rit.....

B1

Faster ♩ = 120

Jordan

Fernando Rafael

Joaquin

Anselmo

Agustín

Lorenzo Primitivo

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

Some - thing bar - bar - i - ous!

Some - thing bar - bar - i - ous!

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!

Some - thing bar - bar - i - ous!

547

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

Some - thing ve - ry bar - bar - i - ous! If you think Pab - lo is ug - ly, you should

Some - thing ve - ry bar - bar - i - ous! If you think Pab - lo is ug - ly, you should

Some - thing ve - ry bar - bar - i - ous! If you think Pab - lo is ug - ly, you should

Some - thing ve - ry bar - bar - i - ous! If you think Pab - lo is ug - ly, you should

These are the Others For Whom the Bell Tolls Act 1 Scene 2C

550

Rosa Isabella

But a hun - dred times bra - ver than Pa - blo! She's

Amalia

But a hun - dred times bra - ver than Pa - blo! She's

Fernando Rafael

see his wo - man! She's

Joaquin

see his wo - man! She's

Anselmo Agustín

see his wo - man! She's

Lorenzo Primitivo

see his wo - man! She's

553

segue

Rosa Isabella

some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!

Amalia

some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!

Fernando Rafael

some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!

Joaquin

some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!

Anselmo Agustín

some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!

Lorenzo Primitivo

some - thing bar - bar - i - ous! Some - thing ve - ry bar - bar - i - ous!

For Whom the Bell Tolls

Pablo Was Brave

Act 1 Scene 2D ○ 1'18"

The Men Describe Pablo

C1

557 ♩ = 120

Pilar stands

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

Rosa Isabella

Amalia

Fernando Rafael

Joaquin

Anselmo

Agustín Lorenzo Primitivo

Piano

f Pa - blo killed more fas - cists than the

f Pa - blo killed more fas - cists than the

f Pa - blo killed more fas - cists than the

f Pa - blo killed more fas - cists than the

f Pa - blo was brave at the be - gin - ning. fas - cists than the

f fas - cists than the

561

Rosa Isabella

Pilar

Amalia

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

cho - le - ra. He killed more Fas - cists than the ty - phoid fe - ver.

But

cho - le - ra. He killed more Fas - cists than the ty - phoid fe - ver.

cho - le - ra. He killed more Fas - cists than the ty - phoid fe - ver.

cho - le - ra. He killed more Fas - cists than the ty - phoid fe - ver.

cho - le - ra. He killed more Fas - cists than the ty - phoid fe - ver.

cho - le - ra. He killed more Fas - cists than the ty - phoid fe - ver.

565

rit.

Rosa
Isabella
Amalia

He is ve - ry flac - cid!_

Pilar

since a long_time, he is muy flo - jo!

Fernando
Rafael

He is ve - ry flac - cid!_

Joaquin

he is ve - ry flac - cid!_

Anselmo

he is ve - ry flac - cid!_

Agustín

He is much a - fraid to

Lorenzo
Primitivo

he is ve - ry flac - cid!_

mp *f* *mp*

570

a tempo

To Pilar

Rosa
Isabella
Amalia

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

Fernando
Rafael

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

Joaquin

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

Anselmo

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

Agustín

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

Lorenzo
Primitivo

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

f

574

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!

f Let's hear it from
At least Fin-to was tu-ber-cu-lar!

mp

579 rit..... *mf* **D1** a tempo

Pilar
Who would - n't be tu-ber-cu-lar from the

Fernando
Rafael
What say you Pa-blo's wo-man?

Joaquin
What say you Pa-blo's wo-man?

Anselmo
Pi-lar!

Agustín
What say you Pa-blo's wo-man?

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

584

Pilar
pun-ish-ment he re-ceived. In this coun-try where no poor man can ev-er hope to make mon

589

segue

Pilar



No, A Bridge

Act 1 Scene 2E ○ 2'09"

E1

596

Allegretto ♩ = 116

To Jordan

Rosa Isabella

Pilar

Amalia

Jordan

Fernando Rafael

Joaquin

Anselmo Agustín

Pablo

Lorenzo Primitivo



601

Rosa
Isabella -ra - da! a - no - ther train, a -

Pilar Do you come for us to do a - no - ther train?

Amalia -ra - da! a - no - ther train, a -

Jordan

Fernando
Rafael -ra - da! a - no - ther train, a -

Joaquin -ra - da! a - no - ther train, a -

Anselmo
Agustín -ra - da! a - no - ther train, a -

Pablo

Lorenzo
Primitivo -ra - da! a - no - ther train, a -

p

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

605

Rosa
Isabella

- no - ther train, a - no - ther train? No! a bridge, a bridge,

Pilar

Amalia

- no - ther train, a - no - ther train? No! a bridge, a bridge,

Jordan

No! For a bridge!

Fernando
Rafael

- no - ther train, a - no - ther train? No! a bridge, a bridge,

Joaquin

- no - ther train, a - no - ther train? No! a bridge, a bridge,

Anselmo
Agustín

- no - ther train, a - no - ther train? No! a bridge, a bridge,

Pablo

Lorenzo
Primitivo

- no - ther train, a - no - ther train? No! a bridge, a bridge,

Piano

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

609

Rosa
Isabella *mf*
for a bridge!_ ve - ry_ im - por - tant bridge,

Pilar

Amalia *mf*
for a bridge!_ ve - ry_ im - por - tant bridge,

Jordan *f*
A ve - ry_ im - por - tant bridge

Fernando
Rafael *mf*
for a bridge!_ ve - ry_ im - por - tant bridge,

Joaquin *mf*
for a bridge!_ ve - ry_ im - por - tant bridge,

Anselmo
Agustín *mf*
for a bridge!_ ve - ry_ im - por - tant bridge,

Pablo

Lorenzo
Primitivo *mf*
for a bridge!_ ve - ry_ im - por - tant bridge,

mf

613

f *mp*
Rosa
Isabella im - por - tant bridge! It is the bridge near - by,

f *mp*
Pilar
Amalia im - por - tant bridge! It is the bridge near - by,

mf
Jordan It is the bridge near - by

f *mp*
Fernando
Rafael im - por - tant bridge! It is the bridge near - by,

f *mp*
Joaquin im - por - tant bridge! It is the bridge near - by,

f *mp*
Anselmo
Agustín im - por - tant bridge! It is the bridge near - by,

Pablo

f *mp*
Lorenzo
Primitivo im - por - tant bridge! It is the bridge near - by,

mp

617

Rosa
Isabella *mf*
the bridge near - by! which you must, you must

Pilar

Amalia *mf*
the bridge near - by! which you must, you must

Jordan *f*
which I must ex - am - ine la - ter,

Fernando
Rafael *mf*
the bridge near - by! which you must, you must

Joaquin *mf*
the bridge near - by! which you must, you must

Anselmo
Agustín *mf*
the bridge near - by! which you must, you must

Pablo

Lorenzo
Primitivo *mf*
the bridge near - by! which you must, you must

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

621

p Pablo stands

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

Rosa Isabella *p* un - der the light of the moon, un - der the light, the light of the

Pilar

Amalia *p* un - der the light of the moon, un - der the light, the light of the

Jordan *p* un - der the light of the moon.

Fernando Rafael *p* un - der the light of the moon, un - der the light, the light of the

Joaquin *p* un - der the light of the moon, un - der the light, the light of the

Anselmo Agustín *p* un - der the light of the moon, un - der the light, the light of the

Pablo

Lorenzo Primitivo *p* un - der the light of the moon, un - der the light, the light of the

pp

624

To Pablo

F1

Rosa Isabella *f*
moon, the moon, the moon, the moon, the moon!

Pilar *f*
Bor - ra - cho!

Amalia *f*
moon, the moon, the moon, the moon, the moon!

Jordan *f*

Fernando Rafael *f*
moon, the moon, the moon, the moon, the moon!

Joaquin *f*
moon, the moon, the moon, the moon, the moon!

Anselmo Agustín *f*
moon, the moon, the moon, the moon, the moon!

Pablo *ff*
the moon

Lorenzo Primitivo *f*
moon, the moon, the moon, the moon, the moon!

mf *mp*

628 *Pablo sits* To Jordan

Rosa Isabella *f* *p*
Drun - kard! Rot - ten bor - ra - cho! Pa - - - - blo

Pilar
Pa - blo is drink - ing all the

Amalia *f* *p*
Drun - kard! Rot - ten bor - ra - cho! Pa - - - - blo

Jordan

Fernando Rafael *f* *p*
Drun - kard! Rot - ten bor - ra - cho! Pa - - - - blo

Joaquin *f* *p*
Drun - kard! Rot - ten bor - ra - cho! Pa - - - - blo

Anselmo Agustín *f* *p*
Drun - kard! Rot - ten bor - ra - cho! Pa - - - - blo

Pablo

Lorenzo Primitivo *f* *p*
Drun - kard! Rot - ten bor - ra - cho! Pa - - - - blo

mf *mp*

632

Rosa
Isabella *f* *p*
Drun - kard! Rot - ten bor - ra - cho

Pilar *mf*
time. bor - ra - cho

Amalia *f* *p*
Drun - kard Rot - ten bor - ra - cho

Jordan
bor - ra - cho

Fernando
Rafael *f* *p*
Drun - kard! Rot - ten bor - ra - cho

Joaquin *f* *p*
Drun - kard! Rot - ten bor - ra - cho

Anselmo
Agustín *f* *p*
Drun - kard! Rot - ten bor - ra - cho

Pablo

Lorenzo
Primitivo *f* *p*
Drun - kard! Rot - ten bor - ra - cho

mf *p*

637

Rosa
Isabella

f *pp* *mf*

bor - ra - cho Sto - len five hor - ses!

Pilar

Now that he's stol - en five hor - ses, He has be -

Amalia

f *pp* *mf*

bor - ra - cho Sto - len five hor - ses!

Jordan

Fernando
Rafael

f *pp* *mf*

bor - ra - cho Sto - len five hor - ses!

Joaquin

f *pp* *mf*

bor - ra - cho Sto - len five hor - ses!

Anselmo
Agustín

f *pp* *mf*

bor - ra - cho Sto - len five hor - ses!

Pablo

Lorenzo
Primitivo

f *pp* *mf*

bor - ra - cho Sto - len five hor - ses!

mf *pp*

642

Rosa
Isabella

p *mf* *p* *f*

A ca - pi - ta - list!

Pilar

- come a ca - pi - ta - list

Amalia

p *mf* *p* *f*

A ca - pi - ta - list!

Jordan

Fernando
Rafael

p *mf* *p* *f*

A ca - pi - ta - list!

Joaquin

p *mf* *p* *f*

A ca - pi - ta - list!

Anselmo
Agustín

p *mf* *p* *f*

A ca - pi - ta - list!

Pablo

Lorenzo
Primitivo

p *mf* *p* *f*

A ca - pi - ta list!

p

647

Rosa
Isabella

Pilar

Amalia

Jordan

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

f

For ____ more than

He does not want to take a - ny chan - - ces.

f

For ____ more than

f

For ____ more than

f

For ____ more than

f

For ____ more than

f

For ____ more than

f

mp

mf

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

653 *Pablo stands* **segue**

Rosa Isabella
three months, we've done no - - - thing!

Pilar

Amalia
three months, we've done no - - - thing!

Jordan

Fernando Rafael
three months, we've done no - - - thing!

Joaquin
three months, we've done no - - - thing!

Anselmo Agustín
three months, we've done no - - - thing!

Pablo

Lorenzo Primitivo
three months, we've done no - - - thing!

f *ff*

Without Horses

Act 1 Scene 2F ○ 0'50"

G1 ♩ = 120

Pilar
mf

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

Piano
f

662

Pilar

Pablo

hor - ses we can't es - cape af - ter we've blown the bridge. If I de - cide _____ we should

mp

666

H1

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

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

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

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

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

do so. _____

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

p

670

Rosa
Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

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

mf *f*

673

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

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

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mp*

676

Rosa
oo

Pilar
oo

Isabella
Amalia
hor - ses we can't es cape af - ter we've blown the bridge.

Fernando
Rafael
hor - ses we can't es cape af - ter we've blown the bridge.

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

Anselmo
Agustín
hor - ses we can't es cape af - ter we've blown the bridge.

Pablo
f
If I de -

Lorenzo
Primitivo
hor - ses we can't es cape af - ter we've blown the bridge.

mf

679

Maria saunters out of the cave.

segue

Pilar

Pablo
- side we should do so.

mp *p* *pp*

For Whom the Bell Tolls

Robert Jordan Doesn't Teach English

Act 1 Scene 2G ○ 2'40"

J1 Jordan notices Maria.

684 Slower ♩ = 90 accel. ♩ = 120 ♩ = 140 Allegro ♩ = 160

Rafael

Piano

How did you hap - pen to come to Spain?

690

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

Fernando *mf* Come to Spain?

Joaquin *mf* Come to Spain?

Anselmo Agustín *mf* Come to Spain?

Pablo Lorenzo Primitivo *mf* Come to Spain?

715

Rosa Pilar

mf *f*

The wealth - y church! The wealth - y church!

Isabella Amalia

mf *f*

The wealth - y church! The wealth - y church!

Jordan

church. *p* *f* Who work to -

Fernando

p *f*

The wealth - y church! The wealth - y church!

Rafael Joaquin

p *f*

The wealth - y church! The wealth - y church!

Anselmo Agustín

p *f*

The wealth - y church! The wealth - y church!

Pablo Lorenzo Primitivo

p *f*

The wealth - y church! The wealth - y church!

720

Rosa Pilar

mf *f*

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

Isabella Amalia

mf *f*

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

Jordan

-ge - ther to ex - ploit_ the poor.

Fernando

p *f*

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

Rafael Joaquin

p *f*

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

Anselmo Agustín

p *f*

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

Pablo Lorenzo Primitivo

p *f*

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

Robert Jordan Doesn't
Teach English

For Whom the Bell Tolls

Act 1 Scene 2G

726 L1

Rosa Pilar

Isabella

Amalia

Fernando Joaquin

Rafael

Anselmo Agustín

Lorenzo Primitivo

mp

p *mf*

A pro - fes - sor! A pro - fes - sor! A

A pro - fes - sor! A pro - fes - sor! A

A pro - fes - sor! A pro - fes - sor! A

A pro - fes - sor! A pro - fes - sor! A

mf

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

p *mf*

A pro - fes - sor! A pro - fes - sor! A

A pro - fes - sor! A pro - fes - sor! A

p

731

f

Mocking Jordan

Rosa Pilar

Isabella

Amalia

Fernando Joaquin

Anselmo Agustín

Pablo

Lorenzo Primitivo

f

pro - fes - sor! No beard! No Beard! No Beard!

pro - fes - sor! No beard! No Beard! No Beard!

pro - fes - sor! No beard! No Beard! No Beard!

pro - fes - sor! No beard! No Beard! No Beard!

pro - fes - sor! No beard! No Beard! No Beard!

f

He has no beard!

pro - fes - sor! No beard! No Beard! No Beard!

p *mf* *f*

p *mf* *f*

Robert Jordan Doesn't
Teach English

For Whom the Bell Tolls

Act 1 Scene 2G

736

Rosa Pilar *f* Span - ish

Isabella Amalia *f* Span - ish

Fernando Joaquin *f* ea - si - er

Rafael *f* But why Span - ish? Would it not be ea - si - er to teach Eng - lish since you are

Anselmo Agustín *f* ea - si - er

Lorenzo Primitivo *f* ea - si - er

mf

742

M1

Rosa Pilar *f* Eng - lish *mf* Span - ish as

Isabella Amalia *f* Eng - lish *mf* Span - ish as

Fernando Joaquin *f* Eng - lish *mf* Span - ish as

Rafael *f* Eng - lish? *mf* Span - ish as

Anselmo *f* Eng - lish He speaks Span - ish *mf* al - most as well as we do.

Agustín *f* Eng - lish *mf* Span - ish as

Lorenzo Primitivo *f* Eng - lish *mf* Span - ish as

Robert Jordan Doesn't Teach English For Whom the Bell Tolls Act 1 Scene 2G

749

Rosa Pilar
we do. Teach Span - ish

Isabella Amalia
we do. Teach Span - ish

Fernando
we do. Teach Span - ish

Rafael Joaquin
we do. Teach Span - ish

Anselmo
Why should he not teach Span - ish?

Agustín
we do. Teach Span - ish

Lorenzo Primitivo
we do. Teach Span - ish

do.

N1

755

Rosa
A beard! A

Isabella Amalia
A beard! A

Fernando
A beard! A

Rafael Joaquin
A beard! A

Anselmo Agustín
A beard! A

Pablo
He's a false pro - fes - sor. He has - n't got a beard!

Lorenzo Primitivo
A beard! A

mp p

760

Rosa
beard! Span - iards I should hope

Pilar
He does - n't teach Span - ish to Span - iards.

Isabella Amalia
beard! Span - iards I should hope

Fernando
beard! Span - iards I should hope

Rafael Joaquin
beard! Span - iards I should hope

Anselmo Agustín
beard! Span - iards I should hope

Lorenzo Primitivo
beard! Span - iards I should hope

mp *mf* *pp*

766

01

Rosa
not. I should hope not. I should hope not.

Pilar
Mule! He

Isabella Amalia
not. I should hope not. I should hope not.

Fernando
not. I should hope not. I should hope not.

Rafael Joaquin
not. I should hope not. I should hope not.

Anselmo Agustín
not. I should hope not. I should hope not.

Lorenzo Primitivo
not. I should hope not. I should hope not.

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

Act 1 Scene 2G

781

781

Rosa
Eng - lish _____ speak Eng - lish! Eng - lish! Eng - lish! _____ Eng - lish!

Pilar
who speak Eng - lish! _____ Eng - lish!

Isabella Amalia
Eng - lish _____ speak Eng - lish! Eng - lish! Eng - lish! _____ Eng - lish!

Fernando
Eng - lish _____ speak Eng - lish! Eng - lish! Eng - lish! _____ Eng - lish!

Rafael Joaquin
Eng - lish _____ speak Eng - lish! Eng - lish! Eng - lish! _____ Eng - lish!

Anselmo Agustín
Eng - lish _____ speak Eng - lish! Eng - lish! Eng - lish! _____ Eng - lish!

Lorenzo Primitivo
Eng - lish _____ speak Eng - lish! Eng - lish! Eng - lish! _____ Eng - lish!

f *ff* *sffz* *mp* *fff* *segue*

For Whom the Bell Tolls

Maria

Act 1 Scene 2H ○ 6'26"
Robert Jordan Meets Maria

P1 Andante ♩ = 82

The women go into the cave.
Everyone sits except Jordan and Maria

Piano



801

The women bring out the food and serve the men.



812 **Q1** Maria's Theme (flute)

Jordan's and Maria's eyes lock. Maria serves Jordan the food.



822

Jordan notices Maria.

Jordan

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



R1

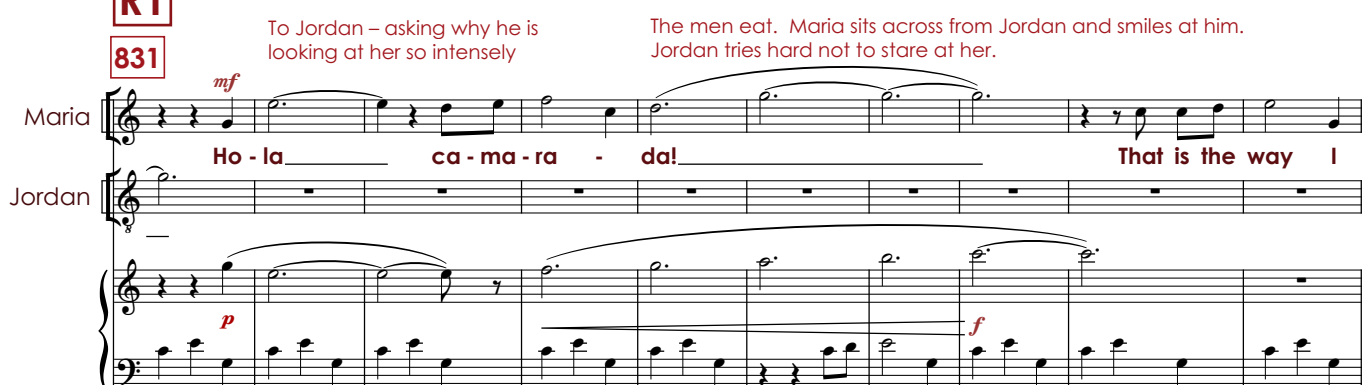
831

To Jordan – asking why he is looking at her so intensely The men eat. Maria sits across from Jordan and smiles at him. Jordan tries hard not to stare at her.

Maria

Ho - la ca - ma - ra - da! That is the way I

Jordan



Measure deleted

Rafael and Agustin stand

841

Maria

comb it. They gave me this hair cut in pri-son Val-lo-do-lid.

S1 faster ♩ = 112

851

853

Maria

Rafael

Agustin

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

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

861

Rafael

Agustin

train three months a-go with the dy-na-mi-ter who died.

train three months a-go with the dy-na-mi-ter who died.

870

rit.....

Rafael

Agustin

She was so bro-ken it would make you sick.

She was so bro-ken it would make you sick.

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

not quite a tempo ♩ = 94

881

T1

887

4 measures deleted

Maria

Jordan

Ma - - ri - a

How are you called?

895

Maria

Jordan

and you?

Ro - ber - - to And

U1

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

904

Slightly Faster ♩ = 112

Maria

Jordan

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

mp

912

Laughing.

Maria

Jordan

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

Ra - fa - el?

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

917

V1

Delete phrase to 930?

Maria *ha ha ha ha ha ha*

Rafael *mp* You see she is of

925

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

Maria

Jordan *mp* You are blush - ing

Rafael no one, but she sings well.

933

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

Jordan now. Stay here Ma - ri - - a.

942

Slightly Faster . = 107

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

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

952

W1 $\text{♩} = 98$
slightly slower

Maria *I am strong - er than that.* *mp*

Rafael *She was ve - ry strange* *mp*

Agustín *She was ve - ry strange*

962

Maria picks up the plates, exits into the cave.

Rafael *when we_ picked her up._ If a - ny - one touched her, she would shi - ver*

Agustín *when we_ picked her up._ If a - ny - one touched her, she would shi - ver*

969

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

Rafael *like a wet_ dog.* *She would not speak, and she* *mf*

Agustín *like a wet_ dog.* *She would not speak, and she* *mf*

978

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.

segue

Rafael *cried all the time, but she is bet - - ter_ now.*

Agustín *cried all the time, but she is bet - - ter now.*

For Whom the Bell Tolls

Barracho

Act 1 Scene 2J ○ 2'46"
Pilar Tells of Pablo's Bravery

989 **X1** **Moderato** ♩ = 112 Pablo laughs drunkenly and stays seated.

p *f*

Pilar Bar - - - ra - cho! He

Piano *p*

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

Pilar wa - - sn't al - - ways like that.

Jordan *f* What was he

1000

Jordan like be - fore?

1005 Pilar waves for Maria to come sit next to her.

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

mf

1008

Everyone but Pablo stands

Rosa Isabella *f*
Tell him the sto - ry.

Pilar *f*
town.
Tell him the sto - ry.

Amalia *f*
Tell him the sto - ry.

Jordan *f*
What hap - pened?
Tell him the sto - ry.

Fernando *f*
Tell him the sto - ry.

Rafael Joaquin *f*
Tell him the sto - ry.

Anselmo Agustín *f*
Tell him the sto - ry.

Lorenzo Primitivo *f*
Tell him the sto - ry.

f

Y1

1012

Pilar *mp*
It is bru - - tal. I do not want to tell

p

1017

Pilar *p*
it be - fore the girl

1021

Pilar

f *p*

It will give her

1025

Rosa Isabella

Pilar

Amalia

Fernando

Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

f *p* *ff*

It will give her night - mares.

night - mares

f *p* *ff*

It will give her night - mares.

f *p* *ff*

It will give her night - mares.

f *p* *ff*

It will give her night - mares.

f *p* *ff*

It will give her night - mares.

1031

Z1

Maria

f *mp*

I can hear it. There is

1035

Maria

no - thing that I can - not hear.

1038

Maria

Rosa
Isabella

Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

1043

Jordan

You must tell it.

1047

Pilar

No In - gles. I am not jo - king.

A2

1054

Pilar

Have you seen the start of the move - ment in a - ny small

1057

Pilar

town? Then you have seen no - thing.

Jordan

No

1062

segue

mp *f*

Rosa
Isabella

You have seen no - - - thing.

mp *f*

Pilar

You have seen no - - - thing.

mp *f*

Amalia

You have seen no - - - thing.

mp *f*

Fernando
Rafael

You have seen no - - - thing.

mp *f*

Joaquin

You have seen no - - - thing.

mp *f*

Anselmo
Agustín

You have seen no - - - thing.

mp *f*

Lorenzo
Primitivo

You have seen no - - - thing.



Pilar Tells Her Story of the Massacre

Act 1 Scene 2K ○ 3'33"

B2

1067 Slower ♩ = 86

mp

Pilar

All right I will tell it tru - ly as it was. But then cropped

Piano



Pilar Tells Her Story of
the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1074

Pilar

one if it rea - ches a point that it dis - turbs you,

1078

Slower ♩ = 68

Chorus acts out the story

Pilar

you must tell me. The town is built on a high bank a - bove the ri -

1084

Pilar

- ver, and there's a square there with a foun - tain. Far be - low is the ri -

Pilar Tells Her Story of
the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1088

C2

Slightly Faster $\text{♩} = 76$

Rosa *p* Three - hun - dred feet to the ri - ver. *mf* *p*

Pilar *p* - ver. Three - hun - dred feet to the ri - ver. *mf* *p*

Isabella Amalia *p* Three - hun - dred feet to the ri - ver. *mf* *p*

Fernando *p* Three - hun - dred feet to the ri - ver. *mf* *p*

Rafael Joaquin *p* Three - hun - dred feet to the ri - ver. *mf* *p*

Anselmo Agustín *p* Three - hun - dred feet to the ri - ver. *mf* *p*

Lorenzo Primitivo *p* Three - hun - dred feet to the ri - ver. *mf* *p*

1092

Rosa *f* Yes! Twen - ty of them. *f*

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

Isabella Amalia *f* Yes! Twen - ty of them. *f*

Fernando *f* Yes! Twen - ty of them. *f*

Rafael Joaquin *f* Yes! Twen - ty of them. *f*

Anselmo Agustín *f* Yes! Twen - ty of them. *f*

Lorenzo Primitivo *f* Yes! Twen - ty of them. *f*

Pilar Tells Her Story of
the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1096

Music score for Act 1 Scene 2K, measures 1096-1100. The score is for a vocal ensemble and piano.

Characters: Rosa, Pilar, Isabella Amalia, Fernando, Rafael Joaquin, Anselmo Agustín, Lorenzo Primitivo.

Lyrics: They were seized and held in the A - yun - ta - mien - to.

Dynamic markings: *p* (piano).

1100

Music score for Act 1 Scene 2K, measures 1100-1104. The score is for a vocal ensemble and piano.

Characters: Rosa, Pilar, Isabella Amalia, Fernando, Rafael Joaquin, Anselmo Agustín, Lorenzo Primitivo.

Lyrics: In the ci - ty hall.

Dynamic markings: *f* (forte), *p* (piano).

Pilar Tells Her Story of
the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

D2

1105 Slightly Faster ♩ = 90

Rosa *f* Yes!

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

Isabella Amalia *f* Yes!

Fernando *f* Yes!

Rafael Joaquin *f* Yes!

Anselmo Agustín *f* Yes!

Lorenzo Primitivo *f* Yes!

1109

Rosa They must con - fess.

Pilar And to give to them the

Isabella Amalia They must con - fess.

Fernando They must con - fess.

Rafael Joaquin They must con - fess.

Anselmo Agustín *a 2* They must con - fess.

Lorenzo Primitivo They must con - fess.

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1113

Rosa *mf* The sa - cra - - ments! *sub.p* *mf*

Pilar *mf* nec - es - sar - y sa - cra - - ments. *sub.p* *mf*

Isabella Amalia *mf* The sa - cra - - ments! *sub.p* *mf*

Fernando *mf* The sa - cra - - ments! *sub.p* *mf*

Rafael Joaquin *mf* The sa - cra - - ments! *sub.p* *mf*

Anselmo Agustín *mf* The sa - cra - - ments! *sub.p* *mf*

Lorenzo Primitivo *mf* The sa - cra - - ments! *sub.p* *mf*

mf

1118

E2 Slightly Faster ♩ = 100

Rosa *f* *mp*

Pilar *f* *mp* Pa - blo or - gan - ized *f*

Isabella Amalia *f* *mp*

Fernando *f* *mp*

Rafael Joaquin *f* *mp*

Anselmo Agustín *f* *mp*

Lorenzo Primitivo *f* *mp*

f *mp*

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1122

The chorus forms double line and acts out the scene.

Rosa

Yes! Two long lines!

Pilar

the scores of men in two long lines. They were

Isabella Amalia

Yes! Two long lines!

Fernando

Yes! Two long lines!

Rafael Joaquin

Yes! Two long lines!

Anselmo Agustín

Yes! Two long lines!

Lorenzo Primitivo

Yes! Two long lines!

1127

Rosa

clubs and

Pilar

armed with flails clubs and sic - kles and reap - ing hooks

Isabella Amalia

clubs and

Fernando

clubs and

Rafael Joaquin

clubs and

Anselmo Agustín

clubs and

Lorenzo Primitivo

clubs and

Act 1 Scene 2K

1136

72

1148

Rosa *f*
And

Pilar
And the Ma - yor walked be - tween the lines of the men. *f*
And

Isabella
Amalia *f*
And

Fernando
Rafael *f*
And

Joaquin *f*
And

Anselmo
Agustín *f*
And

Lorenzo
Primitivo *f*
And

mp

1153

H2

Rosa *sfz* *ff*
no - thing hap - - - - - pened!

Pilar *p* *mp*
He passed two

Isabella
Amalia *sfz* *ff*
no - thing hap - - - - - pened!

Fernando
Rafael *sfz* *ff*
no - thing hap - - - - - pened!

Joaquin *sfz* *ff*
no - thing hap - - - - - pened!

Anselmo
Agustín *sfz* *ff*
no - thing hap - - - - - pened!

Lorenzo
Primitivo *sfz* *ff*
no - thing hap - - - - - pened!

mf *p* *f* *sfz*

1159

J2

Pilar

mf men, four men, eight men, *f* ten men, *p* and no - thing hap - pened.

sfz

1165

Pilar

ff From a bal - co - ny *mf* some - one cried out "Que

mp

1169

Rosa

mf Yes! You are co - wards.

Pilar

pas - sa co - bar - des?" And still

Isabella Amalia

mf Yes! You are co - wards.

Fernando Rafael

mf Yes! You are co - wards.

Joaquin

mf Yes! You are co - wards.

Anselmo Agustín

mf Yes! You are co - wards.

Lorenzo Primitivo

mf Yes! You are co - wards.

mf *mp*

1173

Rosa *mp* And still no - thing_ *p* hap - - -

Pilar Don Ben - i - to walked be - tween the men. *mp* And still no - thing_ *p* hap - - -

Isabella *mp* And still no - thing_ *p* hap - - -

Amalia *mp* And still no - thing_ *p* hap - - -

Fernando *mp* And still no - thing_ *p* hap - - -

Rafael *mp* And still no - thing_ *p* hap - - -

Joaquin *mp* And still no - thing_ *p* hap - - -

Anselmo *mp* And still no - thing_ *p* hap - - -

Agustín *mp* And still no - thing_ *p* hap - - -

Lorenzo *mp* And still no - thing_ *p* hap - - -

Primitivo *mp* And still no - thing_ *p* hap - - -

mf *p*

1178

K2 Freely ♩ = 103

Rosa *f* *p* pened.

Pilar *mp* And then_ I saw_ a

Isabella *f* *p* pened.

Amalia *f* *p* pened.

Fernando *f* *p* pened.

Rafael *f* *p* pened.

Joaquin *f* *p* pened.

Anselmo *f* *p* pened.

Agustín *f* *p* pened.

Lorenzo *f* *p* pened.

Primitivo *f* *p* pened.

f *p*

1184

Pilar

man from where I was stan - ding. He was bi - ting his lips, and his

1190

L2 Slightly Faster ♩ = 116

Pilar

hands were so white on his flail. Then as Don Bon - i - to

1196

Pilar

came a - breast of him, the man raised his flail high and

1200

Pilar

smashed him in the face. And they beat him un -

1204

Pilar

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

1209

Pilar

edge of the cliff.

M2 Slower ♩ = 86

1215

Maria covers her face.

segue

Rosa

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

Pilar

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

Isabella Amalia

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

Fernando

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

Rafael Joaquin

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

Anselmo Agustín

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

Lorenzo Primitivo

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

For Whom the Bell Tolls

Don Ricardo Montalvo

Act 1 Scene 2M ○ 3'10"

Massacre Story Continues

N2

1222 Andante ♩ = 76

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

Pilar *mp*

Af - ter Don Ben - i - to, no one would come out. Ma - ny men were drink - ing

Piano

1225

Pilar

hea - - vi - ly. Don Ri - car - do Mon - tal - vo, who was a land - own - er,

Piano

1228

Pilar

said to Pa - blo "I'll go now I'll ne - ver be more rea - - dy."

Piano

1230

Pilar

He walked out of the A - yun - ta - mien - to and looked at the dou - ble line of pea - sants

Piano

1232

O2

Pilar *f* *mf*

and spit on the ground. He said: "Ar - ri - ba Es - pa - na!

Piano

1236

Pilar

Down with the mis - called Re - pub - lic! And I piss in the milk of your fa - -

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

1239

Pilar

- thers." So they clubbed him to death,

P2
mf

1242

Pilar

ve - ry, ve - ry quick - ly, and be - cause of the in - sults

1244

Pilar

beat him till he fell, And chop - ping at him with hooks and sick - les,

1246

Pilar

till his blood flowed like wine. Then Don Guil - ler - mo came out

1248

Q2

Rosa *f* *mf*
The same, "Ar - ri - ba Es - pa - na!

Pilar
stand - ing ve - ry straight - ly. And he said the same The same, "Ar - ri - ba Es - pa - na!

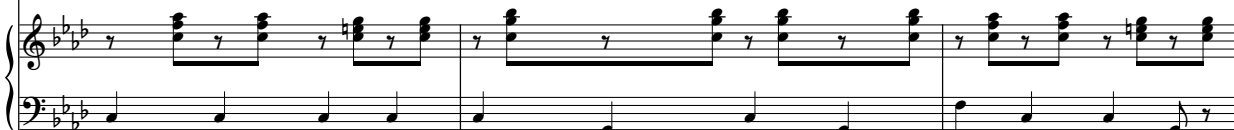
Isabella Amalia *f* *mf*
The same, "Ar - ri - ba Es - pa - na!

Fernando *f*
The same, "Ar - ri - ba Es - pa - na!

Rafael Joaquin *f*
The same, "Ar - ri - ba Es - pa - na!

Anselmo Agustín *f*
The same, "Ar - ri - ba Es - pa - na!

Lorenzo Primitivo *f* *mf*
The same, "Ar - ri - ba Es - pa - na!



1251

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

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

Isabella Amalia
Down with the mis - called Re - pub - lic! And I piss in the milk of your fa - thers"

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

Rafael Joaquin
Down with the mis - called Re - pub - lic! And I piss in the milk of your fa - thers"

Anselmo Agustín
Down with the mis - called Re - pub - lic! And I piss in the milk of your fa - thers"

Lorenzo Primitivo
Down with the mis - called Re - pub - lic! And I piss in the milk of your fa - thers"



Don Ricardo Montalvo For Whom the Bell Tolls

Act 1 Scene 2M

Pilar tells of Don Guillermo

1255

R2

Pilar

mp Poor Don Guil - ler - mo! *mf* He sold the flails held by the pea - sants for

1257

Rosa

mf chose to be a fas - cist!_

Pilar

lit - tle more than they cost him but he chose to be a fas - cist!_

Isabella Amalia

mf chose to be a fas - cist!_

Fernando

mf chose to be a fas - cist!_

Rafael Joaquin

mf chose to be a fas - cist!_

Anselmo Agustín

mf chose to be a fas - cist!_

Lorenzo Primitivo

mf chose to be a fas - cist!_

Don Ricardo Montalvo For Whom the Bell Tolls Act 1 Scene 2M

1260

Pablo hears everyone and comes out of the cave.

Rosa
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

Pilar
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

Isabella
Amalia
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

Fernando
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

Rafael
Joaquin
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

Anselmo
Agustín
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

Lorenzo
Primitivo
and he said as well: "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic!

1263

Rosa
And I piss in the milk of your fa - - - thers!"

Pilar
And I piss in the milk of your fa - - - thers!"

Isabella
Amalia
And I piss in the milk of your fa - - - thers!"

Fernando
And I piss in the milk of your fa - - - thers!"

Rafael
Joaquin
And I piss in the milk of your fa - - - thers!"

Anselmo
Agustín
And I piss in the milk of your fa - - - thers!"

Lorenzo
Primitivo
And I piss in the milk of your fa - - - thers!"

Don Ricardo Montalvo For Whom the Bell Tolls Act 1 Scene 2M

1266 Slightly Faster To Maria

Pilar

mf

Lit - tle cropped head, would you like me to con - tin - ue? _____

S2

1270 Slightly Faster ♩ = 112

Maria

mf

I have not heard it. _____ To Maria

Rosa

This is some - thing that you ought to _____

Pilar

This is some - thing that you ought to _____

Isabella Amalia

This is some - thing that you ought to _____

mp *mf*

1275

To Pilar

Rosa

hear. _____ ought to _____

Isabella Amalia

hear. _____ ought to _____

Fernando

f

Some - thing that she ought to _____

Rafael Joaquin

f

Some - thing that she ought to _____

Anselmo Agustín

f

Some - thing that she ought to _____

Lorenzo Primitivo

f

Some - thing that she ought to _____

Don Ricardo Montalvo For Whom the Bell Tolls Act 1 Scene 2M

1278 *Pablo stands* Jordan to Pilar - Pablo to Maria
Pablo forcefully takes over the storytelling

Rosa
Isabella Amalia
Jordan
Fernando
Rafael Joaquin
Anselmo Agustín
Pablo
Lorenzo Primitivo

hear
hear
She must hear
hear
hear
hear
Do you want to

mp
p

1283 *segue*

Maria
Jordan
Pablo

Yes I do!
it
hear it? I'll tell you

mp
p

For Whom the Bell Tolls

Pablo Continues the Story

Act 1 Scene 2N ○ 3'44"
Massacre Story Continues

T2
1288

Pablo *mf* more. I tossed a key to the guard_ at the door, and

Piano *mp*

1292

Pilar *mf* Yes, he tossed the key.

Fernando *mf* Yes, he tossed the key.

Rafael Joaquin *mf* Yes, he tossed the key.

Anselmo Agustín *mf* Yes, he tossed the key.

Pablo he smiled at me. Then the *mf*

Lorenzo Primitivo *mf* Yes, he tossed the key.

mp

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1296 Maria watches. The men are excited.

Fernando *f* The mob rushed

Rafael Joaquín *f* The mob rushed

Anselmo Agustín *f* The mob rushed

Pablo guard o - pened the_ door, and the mob rushed in.

Lorenzo Primitivo *f* The mob rushed

mf

1300 Pablo takes center stage and sings the aria. **U2**

Fernando *p* *mf* *ff* in.

Rafael Joaquín *p* *mf* *ff* in.

Anselmo Agustín *p* *mf* *ff* in.

Pablo *p* *mf* *ff* The

Lorenzo Primitivo *p* *mf* *ff* *mp* in.

p *mf* *ff* *mp*

Pablo Continues the
Story

For Whom the Bell Tolls

Act 1 Scene 2N

1305

Rosa *f* Yes! Red_ with blood!_____

Pilar *f* Yes! Red_ with blood!_____

Isabella *f* Yes! Red_ with blood!_____

Amalia *f* Yes! Red_ with blood!_____

Fernando *f* Yes! Red_ with blood!_____

Rafael *f* Yes! Red_ with blood!_____

Joaquin *f* Yes! Red_ with blood!_____

Anselmo *f* Yes! Red_ with blood!_____

Agustín *f* Yes! Red_ with blood!_____

Lorenzo *f* Yes! Red_ with blood!_____

Primitivo *f* Yes! Red_ with blood!_____

Pablo men flail - ing_ a - way_ with their clubs now red_ with blood.

mf

1309

V2

Rosa *mf* They screamed like_ hor - ses scream in a

Pilar *mp* They screamed like_ hor - ses scream in a

Isabella *mp* They screamed like_ hor - ses scream in a

Amalia *mp* They screamed like_ hor - ses scream in a

Fernando *mp* They screamed like_ hor - ses scream in a

Rafael *mp* They screamed like_ hor - ses scream in a

Joaquin *mp* They screamed like_ hor - ses scream in a

Anselmo *mp* They screamed like_ hor - ses scream in a

Agustín *mp* They screamed like_ hor - ses scream in a

Lorenzo *mp* They screamed like_ hor - ses scream in a

Primitivo *mp* They screamed like_ hor - ses scream in a

Pablo *mp* They screamed like_ hor - ses scream in a

Pablo Continues the
Story

For Whom the Bell Tolls

Act 1 Scene 2N

1313

Rosa *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Pilar *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Isabella *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Amalia *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Fernando *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Rafael *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Joaquin *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Anselmo *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Agustín *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Pablo *fire.* *f* *p* *ff*

Lorenzo *f* Clubs and pitch - forks, _red with blood! *p* *ff*

Primitivo *f* Clubs and pitch - forks, _red with blood! *p* *ff*

mf *p* *f*

1318 W2

Rosa *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Pilar *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Isabella *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Amalia *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Fernando *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Rafael *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Joaquin *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Anselmo *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Agustín *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Lorenzo *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

Primitivo *p* Kill them now! *mf* We want them dead! *mp* We want our re - venge! *f* *ff*

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

Pablo Continues the
Story

For Whom the Bell Tolls

Act 1 Scene 2N

1326 X2

Pablo

mf

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

ff

1329

Rosa
Pilar

f

The slaugh - ter of men!_____

Isabella
Amalia

f

The slaugh - ter of men!_____

Fernando
Rafael

f

The slaugh - ter of men!_____

Joaquin

f

The slaugh - ter of men!_____

Anselmo
Agustín

f

The slaugh - ter of men!_____

Pablo

kill - ing when on._____ And the chop - ping of

Lorenzo
Primitivo

f

The slaugh - ter of men!_____

mf *mp*

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1334

Rosa
Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Pablo

Lorenzo
Primitivo

And the fas - cists_were killed!

And the fas - cists_were killed!

And the fas - cists_were killed!

And the fas - cists_were killed!

men with sick - les and pitch - forks.

And the fas - cists_were killed!

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

1339 **Y2**

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

That was the end of the slaugh - ter kill - ing of the

That was the end of the slaugh - ter kill - ing of the

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

Pablo Continues the
Story

For Whom the Bell Tolls

Act 1 Scene 2N

1346

Pilar

fas - cists in our town.

Pablo

fas - cists in our town.

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

72

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

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

Maria comes next to Pilar and takes her hand.

1352

Pilar

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

p

1362

A3

Maria

What was the o - ther? When was the o - ther?

Pilar

That was three

pp *p*

1373

Pilar

days la - ter, when the fas - cists, the fas - cists, the fas - cists took the town.

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

Pablo Continues the
Story

For Whom the Bell Tolls

Act 1 Scene 2N

1379

B3

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

Pilar

ff

p

Now go to your bridge.

1386

Pilar

mp

I will look af - ter your ma - te - ri - al.

Jordan

mf

I go now with

1392

Anselmo stands

segue

Pilar

p

Ah

Jordan

p

An - sel - mo. Come Vie - jo!

mp

For Whom the Bell Tolls

And This Misery Act 1 Scene 20 ◦ 3'04" Maria Reflects on Pilar's Story

C3

1399

Pilar sits
Andante ♩ = 82

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

Piano

1410

D3

Maria

1420

To herself

Maria

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

1428

Maria

-rents have to die in such a way? When I see death, I start to cry!

1437

E3 not too fast

Maria

ff

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

1446

Maria

What is hap - pen - ing to our land? Why they kill us and why we must kill

1454

F3

Maria

them? And this mi - se-

p *mp*

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

1463

Maria

-ry! How will it all end? My child - hood an -

mp

1471

mf

segue

Maria

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

For Whom the Bell Tolls

Orchestral

Act 1 Scene 2P ○ 0'58"

G3

1478

ten. Maria sits

Piano

Musical score for Piano, Act 1 Scene 2P, measures 1478-1490. The score is in 3/4 time and B-flat major. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and *f* (forte).

[1490]

Musical score for Piano, Act 1 Scene 2P, measures 1490-1503. The score continues the melodic and harmonic material from the previous section, ending with a *p* (piano) dynamic marking.

The Bridge

Act 1 Scene 3A ○ 4'18"

H3

1503

J3

Piano

Musical score for Piano, Act 1 Scene 3A, measures 1503-1516. The score features a complex texture with multiple melodic lines in the right hand and a steady harmonic accompaniment in the left hand.

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1518

Jordan and Anselmo Stand

Pilar stands

mp

Pilar

The bridge In - gles, _ how does it

1531

K3

Slightly Faster $\text{♩} = 94$

Pilar

look to you? _

Jordan

mf

Good! Ve - ry good! We will have to work hard. _ But we will blow the

1537

Pablo stands

Jordan

bridge to save the Re - pub - - lic. And

Pablo

You! You will blow no bridge here! _

1542

Rafael stands

Jordan

you? What do you say? _

Rafael

I am for the bridge.

Pablo

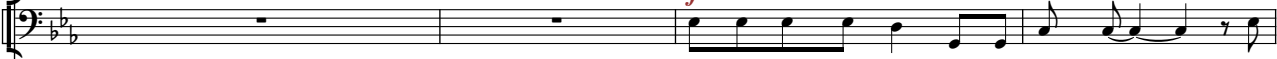
And you? What say you?

1546

L3

Fernando waves his arm to the back of the cave.

Pilar 
I am for the bridge and a - gainst you.

Pablo 
Have I been the lea - der for no - thing? — The



1550

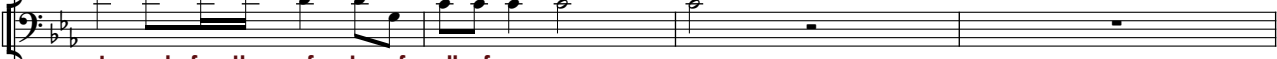
Pablo 
for - ei - gner comes here to do some - thing for the good of just the for - eign - ers. — But



1554

M3

Pilar 
You and your safe - ty! Did I live nine

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



1558

Pilar 
years with three of the worst paid ma - ta - dors — in the world, — not to learn a - bout fear



1562 *Rosa, Isabella and Amalia stand*

Rosa: Not to learn a - bout fear and safe - - ty!

Pilar: _ and safe - ty? From just one

Isabella: Not to learn a - bout fear and safe - - ty!

Amalia: Not to learn a - bout fear and safe - - ty!

N3**1567**

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

1571 *Fernando, Joaquin, Augustin, Lorenzo and Primitivo stand*

Rosa: A drunk - ard and a cow - ard!

Isabella: A drunk - ard and a cow - ard!

Pilar: - ard!

Amalia: A drunk - ard and a cow - ard!

Fernando: A drunk - ard and a cow - ard!

Rafael: A drunk - ard and a cow - ard!

Joaquin: A drunk - ard and a cow - ard!

Anselmo: A drunk - ard and a cow - ard!

Agustín: A drunk - ard and a cow - ard!

Lorenzo: A drunk - ard and a cow - ard!

Primitivo: A drunk - ard and a cow - ard!

1575 O3

Pablo *f*

You have no right to speak to me in that way, es - pe - cial - ly be - fore a

1578

Pilar *f*

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

Pablo *f*

stran - ger.____ Yes! Here I com

1582

P3

Pilar

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

Pablo

- mand!

1586

Pilar

me! Here no one com - mands but me!

1590

Pilar

Lis - ten to me drun - kard! Lis - ten well! I com - mand!_____

1594 Q3

Rosa
Isabella

List - en to her drunk - ard! She com - mands!

Amalia

List - en to her drunk - ard! She com - mands!

Fernando

List - en to her drunk - ard! She com - mands!

Rafael

List - en to her drunk - ard! She com - mands!

Joaquin

List - en to her drunk - ard! She com - mands!

Anselmo
Agustín

List - en to her drunk - ard! She com - mands!

Lorenzo
Primitivo

List - en to her drunk - ard! She com - mands!

R3**1598**

Looks at Pilar, Jordan, and the others

Pablo

f

All right, you com - mand, and if you like he can com - mand

1601

Pablo

too. And the two of you can go straight to hell!

Pablo exits into the back of cave.

Jordan steps outside the cave followed by Agustín.

Pablo sits

Pilar sits

Everyone except Augustin and Jordan sits

segue

1605 S3

p *f* *pp*

Kill Pablo

Act 1 Scene 3B ○ 2'03"

T3

1617 Moderato ♩ = 124

Agustín

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

mf

Piano

pizz.

mf

1621

Jordan

mf

Do you speak se - ri - ous

Agustín

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

mf

1626

Jordan

-ly?

Agustín

What do you think we've all wait - ed for?_ Kill him now!_____

p *f* *sfz* *arco* *p* *f*

sfz

1631

rit.....

U3 a tempo

Jordan

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

Agustín

Kill him now!

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

1638

Maria Rosa

What do you think we've all wait - ed for? Kill him now!

Isabella Amalia

What do you think we've all wait - ed for? Kill him now!

Fernando

What do you think we've all wait - ed for? Kill him now!

Rafael Joaquin

What do you think we've all wait - ed for? Kill him now!

Anselmo

What do you think we've all wait - ed for? Kill him now!

Agustín

What do you think we've all wait - ed for? Kill him now!

Lorenzo Primitivo

What do you think we've all wait - ed for? Kill him now!

sfz *mp* *sfz*

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1642

V3

Maria Rosa
Kill him now!

Isabella Amalia
Kill him now!

Jordan
No! I

Fernando
Kill him now!

Rafael Joaquin
Kill him now!

Anselmo
Kill him now!

Agustín
Kill him now!

Lorenzo Primitivo
Kill him now!

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

1647

Jordan
can't!

Agustín
Pro - voke him then! But you have to kill him. There is no o - ther

f *mp*

Act 1 Scene 3B

105

1661

Maria Rosa
He will sa - cri - fice us all to save him - self.

Isabella Amalia
He will sa - cri - fice us all to save him - self.

Fernando
He will sa - cri - fice us all to save him - self.

Rafael Joaquin
He will sa - cri - fice us all to save him - self.

Anselmo
He will sa - cri - fice us all to save him - self.

Agustín
He will sa - cri - fice us all to save him - self.

Lorenzo Primitivo
He will sa - cri - fice us all to save him - self.

1665

Freely

Everyone sits except Jordan

segue

Jordan
No! I will not kill him!

For Whom the Bell Tolls

What is Wrong Act 1 Scene 3C ○ 1'37"

X3

1673 Slower ♩ = 82

Maria

Piano

mp

What is _____ wrong? _____ Your face

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.

1684

Maria

Jordan

mp

is _____ hea - vy! _____

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

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

1691

Y3

Maria

mf

What _____ is wrong? I want to know! _____

p

mp

1700

What is Wrong

For Whom the Bell Tolls

Act 1 Scene 3C

1708

Maria sits

Pilar stands

segue

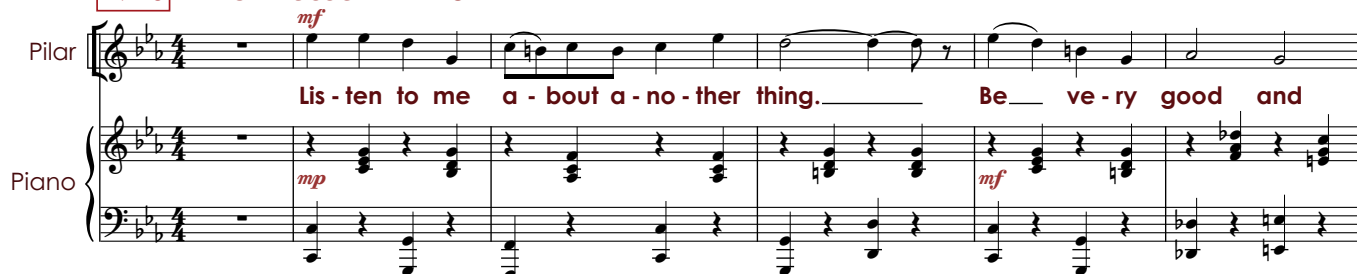


Listen to Me

Act 1 Scene 3D ○ 1'56"

73

1716 Più mosso ♩ = 116



Pilar

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

Piano

1722



Pilar

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

1727

rit.....a tempo



Pilar

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

1733

Pilar

mo - ther and fa - ther. The worst was, worst was, much worse than that.

A4

1739 *molto rit.*..... *a tempo*

Pilar

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

1744 *Faster**molto rit.*.....

Pilar

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

B4

1748 *a tempo*

Pilar

You must take her far a - way with you af - ter this mis - sion

1752

rit......*segue*

Pilar

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

For Whom the Bell Tolls

Isn't She Pretty Act 1 Scene 3E ○ 3'47"

C4

1759 ♩ = 75

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

Pilar

Is - n't she so pret-ty?

Piano

p *mf* *mp*

1769

Pilar

How does she seem to you? Per - haps a lit - tle thin?

Jordan

To me she seems

1776

D4

Maria brings the pitcher of wine and cups. She fills the cups.

Jordan

ve - ry well.

1789

E4

Maria

Ho - la ca - ma - ra -

1799 Maria gives them both filled cups.

Pilar sits

laughing nervously

Maria

-da! May I of - fer some wine? You must drink

mp *mf* *mp* *mf*

1809 Pilar steps away and watches.

Jordan also laughs, but flirtatious.

Maria

much of this for me to seem beau - ti - ful.

Jordan

mf
Then I had bet - ter stop.

p

1818

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

Jordan

Al - rea - dy you seem beau - ti - ful and more, beau - ti - ful and

1825**F4**

Maria

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

Jordan

more.

f

1831

G4 Slightly Faster ♩ = 84

Maria do that all day. _____

Pilar *p* Pilar stands - Maria remains standing

Jordan Where do you plan to sleep? *mp*

la - ter Out -

1837

Pilar *f* That's good the night is clear.

Jordan *f* -side, I have a sleep - ing bag. *f* And will be ve - ry

1841

Pilar *p* Go *mp*

Jordan cold. I like the moun - tain air and not the smoke from the fire. *mp*

1845

segue

Pilar out - side then. Sleep out - side. And your ma - ter - i - als can sleep with me.

For Whom the Bell Tolls

Orchestral - Bedtime

Act 1 Scene 3F ○ 1'34"

H4

1850 Broadly ♩ = 82

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.

everyone (Maria, Pilar & Jordan) sits

J4

Piano

mp f p f > mp ff

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.

1862

p < f fp mf mf mf

1877

Maria stands

segue

p < f fp mf p fp f

For Whom the Bell Tolls

Will He Love Me?

Act 1 Scene 3G ○ 4'09"

K4

1892 Slightly Faster ♩ = 90

Maria

It was _____ just one year a - go, _____ that I was en - gaged to a

Piano

mf

1900

Maria

nice young man, from the ve - ry best fam - ily of a near - by town. I was told I would

1906

Maria

give him my hand. And then my world ex - plod - ed o - ver - night.

1917

L4

The women awaken and listen to Maria.

Maria

mp

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

1926

Maria

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

1934

other women stand

Maria

left of me.

Rosa
Pilar

Af - ter that, you can ne - ver go home.

Isabella
Amalia

Af - ter that, you can ne - ver go home.

pizz.

mp

1941

rit.....

Maria

Rosa
Pilar

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

Isabella
Amalia

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

And

M4

1948 a tempo

Maria

now I am wed - ded to a dif - ferent life. Ro - ber - to is brave and hand - some and

mp

1955

Maria

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

1963

N4

Maria

touch? Will he love me? Can he love

1971

Maria

Rosa

Pilar

Isabella

Amalia

me? Will he love you and can he

arco

1978 rit. O4 Più mosso

Maria

Rosa

Pilar

Isabella

Amalia

My pain makes it hard for me to know.

love you? You're

love you? You're

love you? You're

love you? You're

This musical score for the 1978 production features five vocal parts (Maria, Rosa, Pilar, Isabella, Amalia) and a piano accompaniment. The key signature is one sharp (F#), and the tempo is marked 'rit.' followed by 'O4' and 'Più mosso'. The lyrics are: 'My pain makes it hard for me to know. love you? You're'. The vocal lines are written in treble clef, and the piano part is in bass clef. The score includes various musical notations such as notes, rests, and slurs.

1985

Maria

Rosa

Pilar

Isabella

Amalia

God give me the strength that makes me free, and

still so young. You have to grow. God give you the strength that makes you free, and

still so young. You have to grow. God give you the strength that makes you free, and

still so young. You have to grow. God give you the strength that makes you free, and

still so young. You have to grow. God give you the strength that makes you free, and

This musical score for the 1985 production features five vocal parts (Maria, Rosa, Pilar, Isabella, Amalia) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: 'God give me the strength that makes me free, and still so young. You have to grow. God give you the strength that makes you free, and'. The vocal lines are written in treble clef, and the piano part is in bass clef. The score includes various musical notations such as notes, rests, and slurs.

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1993

P4

sad and mournful

p

Maria I'll love Ro - ber - to, and he will love me. Will he love

Rosa you'll love Ro - ber - to, and he will love you. Will he love

Pilar you'll love Ro - ber - to, and he will love you. Will he love

Isabella you'll love Ro - ber - to, and he will love you. Will he love

Amalia you'll love Ro - ber - to, and he will love you. Will he love

2000

Rosa, Pilar, Isabella and Amalia sit

segue

Maria me? Ah

Rosa you? Can he love you?

Pilar you? Can he love you?

Isabella you? Can he love you?

Amalia you? Can he love you?

For Whom the Bell Tolls

I Cannot Kiss Act 1 Scene 3H ○ 4'03"

Q4

2008

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

Maria

Robert Jordan *mp*

Piano *p*

Is it you? It is cold out there. Get in!

2015

Maria *mf*

Jordan *mf*

No! I must not. No! I must

Don't be a - fraid. Get in!

2021

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

Maria

Jordan

not, If you do not love me. No

I love you.

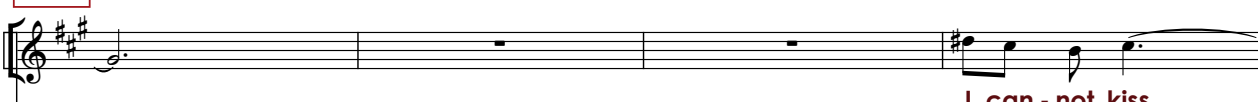
2027

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

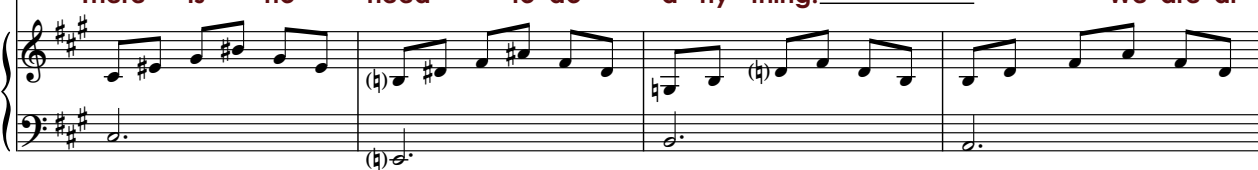
Jordan 


R4

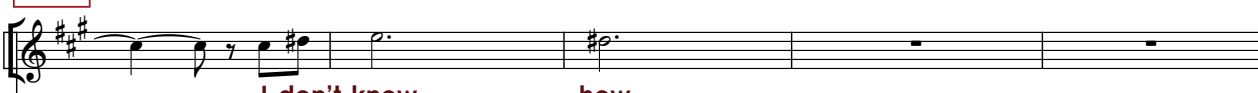
2033

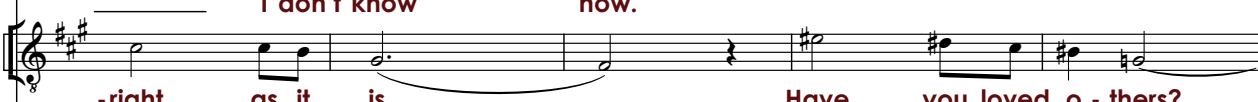
Maria  I can - not kiss.

Jordan  There is no need to do a - ny - thing. We are al -



2037

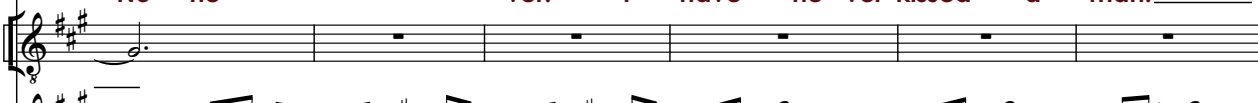
Maria  I don't know how.

Jordan  -right as it is. Have you loved o - thers?



2042

Maria  No ne - - - ver. I have ne - ver kissed a man.

Jordan 



2048

Maria

But things were done to me. I fought un - til I

2053

Maria

could not see. They tied my mouth with my long

2057

S4

Maria

braids, and held my arms be - hind my head. And o - - -

2062

Maria

- thers, and o - - - - thers.

2067

rit.....ten.

T4 Slightly Slower ♩ = 80

Maria

They did things to me. Ah

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2077

Rosa, Pilar, Isabella and Amalia remain seated

poco rit.

Rosa
Pilar

Ah Ah

Isabella
Amalia

Ah Ah

Jordan

Kiss

mf *f*

U4

2089

Slightly Faster ♩ = 90

Maria

I do not know how. Where do the no-ses

Jordan

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

mp

2097

Maria

go? I've al-ways won-dered where the no-ses would go Ah

Jordan

Look here. Turn your

2103

V4

Maria

And let us do quick-ly what it is we do, so

Jordan

head. Kiss me my Gua - pa! Kiss me my Gua - pa

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2111

Maria *f*
that the o - ther is gone. Oh yes! Oh yes! Oh

Jordan *f*
Do you want? Do you want? Do you

mf

Rosa, Pilar, Isabella and Amalia remain seated

2119

f *p*

2124A

2124C

2124E

Maria yes! Oh yes!

Rosa Pilar *mf*
Ah

Isabella Amalia *mf*
Ah

Jordan *f* *p*
want?

mf

aliss.

2124G

2124I

2124K

2124M

2124Q

Rosa Pilar *f* *p*
Ah

Isabella Amalia *f* *p*
Ah

p

For Whom the Bell Tolls

German Planes

Act 2 Scene 1A ○ 2'22"

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 few seconds later by similar sounds. Anselmo, Augustin, and Pilar come out of the cave. Everyone is looking sober.

A5

2124 ♩ = 130

Piano

p *f* *mp*

2129

f

2137

B5

Jordan

Ger - man Planes!

f *mp*

2142

Pablo stands and stares at the sky

Jordan

New Ger - man ae - ro - planes! Hein - kel

mf *mp*

2148

Jordan

one e - le - vens! Twin en - gine bomb - -

mf *mp*

2154

Jordan

-ers! Have there been planes like this be - fore?

f *mp*

2159

Women stand

C5

Maria Rosa

f There are ma - ny!

Pilar

f There are ma - ny!

Isabella Amalia

f There are ma - ny!

Jordan

Ger - man

Pablo

f Ne - - - ver! This will be the

mf *mp*

2164

Maria Rosa

There are so ma - ny Ger - man

Pilar

There are so ma - ny Ger - man

Isabella Amalia

There are so ma - ny Ger - man

Jordan

ae - ro - planes! New Ger - man

Pablo

end of us! This will be the end of us all!

f

2169

Maria Rosa
planes

Pilar
planes

Isabella Amalia
planes

Jordan
Planes

Pablo
And there will be more. Those

We can blow the bridge, but what will hap - pen to

mp *f*

2173

different sound of planes is heard.

D5

Jordan
Hein - kels will have pur - suit planes with them. I count

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

mp

2178

Jordan
fif - teen planes, the best of the Ger - man planes! Like a wild goose flight!

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

mf *mp* *mf*

2183 *All women except Pilar sit* **E5** *Aside* *The noise from the planes recedes*

mf

Jordan It is bad! This is

mf

Pablo It is bad@ This is

mp

2189

Jordan bad, real - ly bad! But to wor - ry is as bad__ as to

Pablo bad, real - ly bad! But to wor - ry is as bad__ as to

2194 *rit..... segue*

mp

Jordan be__ a - fraid, a - fraid.

mp

Pablo be__ a - fraid, a - fraid.

For Whom the Bell Tolls

Rumors

Act 2 Scene 1B ○ 2'22"

F5
2200 $\text{♩} = 160$
To Jordan
mf

Pilar

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

Piano

2208

Pilar

mor - ning. He said ru - mors were run - ning that the re - pub - lic

Piano

2216

Pilar

is pre - par - ing an of - fen - sive, a ve - ry large of - fen - sive,

Piano

2224

Pilar

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

Piano

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2232

Freely ♩ = 140

Pilar *mp*

is an of - fen - sive. _____ *mp* This one

Jordan _____ Was he jo - king? _____

2242

Pilar

doe - sn't joke. _____ Bad luck that he doe - esn't. _____ *mf*

Jordan _____ If he heard the ru - mor _____

2252

rit. ten. **G4** ♩ = 96

Jordan *f* so did the fas - cists. _____ *p*

Pablo _____ This is bad, real - ly bad! _____ *mp*

2263

Pablo sits

Pilar reaches and feels
the snow on her hand.

Maria stands

Maria enters and reaches
out to feel the snow

rit.

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

a tempo

2274

H4

Maria *mp* How beau - ti - ful it

Pilar *mp* What rot - ten stuff is the snow.

mf *mf* *p* *p*

2284

rit.....a tempo segue

Maria *mf* looks. What an il - lu - sion is the snow. *mp*

Pilar *mp* What an il - lu - sion is the snow.

Sordo and Joachin

Act 2 Scene 1C o 2'19"

J4

2295

$\text{♩} = 140$

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.

Pilar *mf* Ah here comes Sor - do! Ha - lo San - ti - a - go, Joa - quin! Que tal?

Piano

2304 To Jordan *mf*

Jordan *mf* Yo soy A - me -

Sordo Ho - la ca - ma - ra - das! Ho - la In - gles!

2313 Sordo pulling bottle of whiskey from his satchel. *rit.....a tempo*

Jordan *f* - ri - can - o! You have whis - key? *f*

Sordo Whis - key In - gles? From the

2322 The men drink

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

2332 Joaquín says nothing, but sobs quietly **K4** *mp*

Pilar *mf* Joa - quin!

2343 Joaquín lifts head and listens *mf*

Pilar Joa - quin! I am ve - ry sor - ry! I heard that the fas -

2352

Pilar

-cists shot your mo-ther, and your fa-ther, and your sis-ter, and her hus-band!_

2361

Pilar

Joa-quin! Joa-quin! I am sor-ry, so ve-ry sor-ry._

2371

Segue

Pilar

Jordan

What bar-bar-i-ans_

For Whom the Bell Tolls

You Come at Night

Act 2 Scene 1D ○ 2'13"

L4

Aside

2382

$\text{♩} = 154$

Robert Jordan

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

Piano

2390

Jordan

bomb - er. What hap - pens to your host is not your con - cern. He'll be shot for

2398

Jordan

his good turn. What good will all this cour - age do, with thou - sands killed be - fore

2407

rit.....

M4

Little Slower a tempo ♩ = 142

Maria Rosa *mf* Dead wo - men and child - ren are the le - ga -

Pilar Isabella *mf* Dead wo - men and child - ren are the le - ga -

Amalia *mf* Dead wo - men and child - ren are the le - ga -

Jordan we're through?

2416

Maria Rosa -cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store? It's the lea - ders and

Pilar Isabella -cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store? It's the lea - ders and

Amalia -cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store? It's the lea - ders and

2423

rit..... a tempo

Maria Rosa *f* gen - erals who want to fight. We wo - men lack the pow - er to do what's right. Why can't we

Pilar Isabella gen - erals who want to fight. We wo - men lack the pow - er to do what's right. Why can't we

Amalia gen - erals who want to fight. We wo - men lack the pow - er to do what's right. Why can't we

2431

poco rit.....

Maria
Rosa

live to - ge - ther in peace? Is there no - thing we can do _____ to

Pilar
Isabella

live to - ge - ther in peace? Is there no - thing we can do _____ to

Amalia

live to - ge - ther in peace? Is there no - thing we can do _____ to

N

2439 a tempo

broadly ♩ = 130

Maria
Rosa

make the war cease? _____ Oh God, dear God, please help us sur - vive. Bring wis - dom

Pilar
Isabella

make the war cease? _____ Oh God, dear God, please help us sur - vive. Bring wis - dom

Amalia

make the war cease? _____ Oh God, dear God, please help us sur - vive. Bring wis - dom

2447

molto rit.

All the men stand

O4 a tempo ♩ = 146

Maria
to those who can keep us a - live. You come at night. You stay with a far - mer. You

Rosa
to those who can keep us a - live. You come at night. You stay with a far - mer. You

Pilar
to those who can keep us a - live. You come at night. You stay with a far - mer. You

Isabella
to those who can keep us a - live. You come at night. You stay with a far - mer. You

Amalia
to those who can keep us a - live. You come at night. You stay with a far - mer. You

Jordan
Jordan optional tacit You come at night. You stay with a far - mer. You

Fernando
You come at night. You stay with a far - mer. You

Rafael
You come at night. You stay with a far - mer. You

Joaquin
You come at night. You stay with a far - mer. You

Anselmo
You come at night. You stay with a far - mer. You

Sordo
You come at night. You stay with a far - mer. You

Pablo
You come at night. You stay with a far - mer. You

Lorenzo
You come at night. You stay with a far - mer. You

Primitivo
You come at night. You stay with a far - mer. You

2457

Maria
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Rosa
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Pilar
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Isabella
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Amalia
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Jordan
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Fernando
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Rafael
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Joaquin
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Anselmo
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Sordo
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Pablo
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Lorenzo
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

Primitivo
do your job, as - sas - sin or bomb - er. What hap - pens to your host is not your con -

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2465 **ten.** **a tempo** ♩ = 146

Maria Rosa - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Pilar Isabella - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Amalia - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Jordan - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Fernando - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Rafael Joaquin - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Anselmo Sordo - cern. He'll be shot for his good turn. What good will all this cour - age do, with

Pablo Lorenzo Primitivo - cern. He'll be shot for his good turn. What good will all this cour - age do, with

2474 **rit.**..... **a tempo** **segue**

Maria Rosa thou - sands killed be - fore we're through?

Pilar Isabella thou - sands killed be - fore we're through?

Amalia thou - sands killed be - fore we're through?

Jordan thou - sands killed be - fore we're through?

Fernando thou - sands killed be - fore we're through?

Rafael Joaquin thou - sands killed be - fore we're through?

Anselmo Sordo thou - sands killed be - fore we're through?

Pablo Lorenzo Primitivo thou - sands killed be - fore we're through?

For Whom the Bell Tolls

When Do We Blow the Bridge

Act 2 Scene 1E ○ 2'00"

*everyone sits except
Jordan and El Sordo*

2483

Freely

04

a tempo ♩ = 190

Robert Jordan



El Sordo

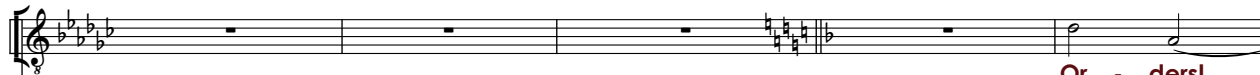


Piano

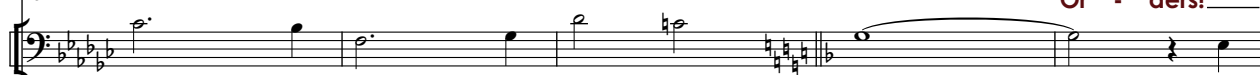


2488

Jordan

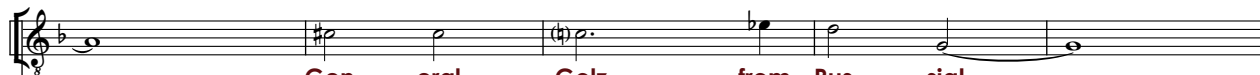


Sordo

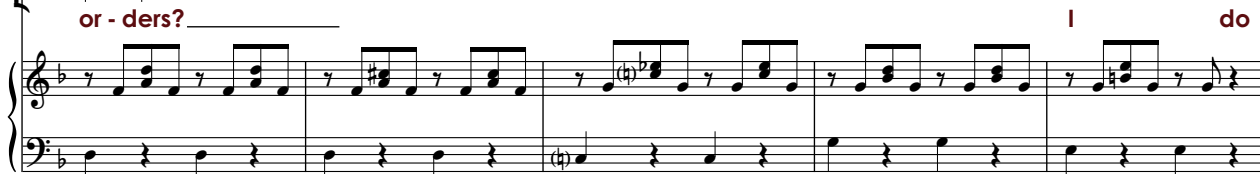
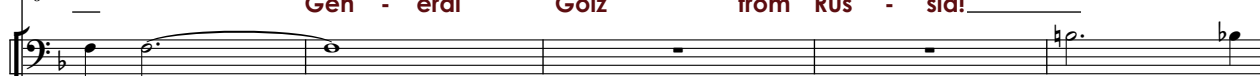


2493

Jordan



Sordo

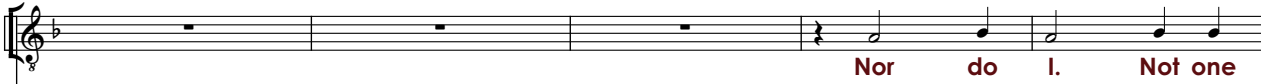


When Do We Blow the
Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

2498

Jordan 
Sordo 


2503

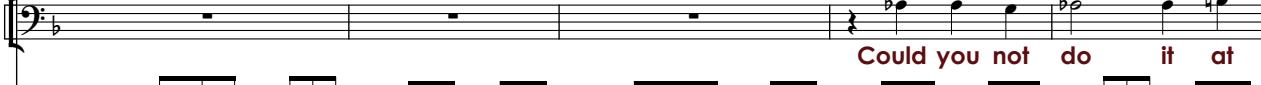
P4

Jordan 

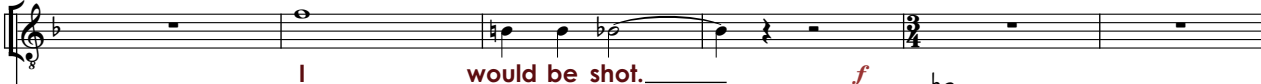

2509

Jordan 


2514

Jordan 
Sordo 


2519

Jordan 
Sordo 


When Do We Blow the Bridge For Whom the Bell Tolls Act 2 Scene 1E

2525

rit.....a tempo poco rit.....

Sordo

done in day - light.

mf

2532

molto rit.

Q4

a tempo ♩ = 190

Jordan

Is there no way of get - ting more hor - ses?

Sordo

We've been in war a

mf

2538

Sordo

year. We on - ly have four. Now you want how ma - ny

2544

Jordan

Well could you go out and steal four more hor - ses?

Sordo

more? May -

2550

Sordo

- be! May - be none! May - be more! We will

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

El Sordo and Joaquín get up, embrace the others, and leave. It is still snowing.

2556

Sordo

try. Now we must leave.

2561

Sordo

I'll say good - bye.

poco rit.....

G.P.

Orchestral

Act 2 Scene 1F ○ 0'31"

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.

R4

2568 Little Slower ♩ = 150

Piano

f

2581

rit.....a tempo

rit.....a tempo

segue

For Whom the Bell Tolls

Cobarde

Act 2 Scene 1G ○ 2'38"

S4

2592 ♩ = 90

Robert Jordan *f* You! Do you think the snow will last?

Pablo *f* Ask a - no - ther! Go to hell!

Piano *f*

2594

Primitivo stands

Jordan

Pablo I'm not your min - is - ter of in - for - ma - tion.

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

2598

rit......

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

2602 *a tempo*Strikes Pablo
All the men stand

Jordan

Fernando

Rafael

Joaquin

Anselmo

Agustín

Pablo

Lorenzo

Primitivo

Shut your mouth!

Co - ward! Co

Co - ward! Co

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

Co - ward! Co

2606 *rit. a tempo*

Fernando

Rafael

Joaquin

Anselmo

Agustín

Pablo

Lorenzo

Primitivo

- bar - de!

- bar - de!

ff

Look at me! I am not a fool!

- bar - de!

Agustín strikes Pablo again

2610 *rit. a tempo*

Fernando

Rafael

Joaquin

Anselmo

Agustín

Pablo

Lorenzo

Primitivo

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

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

I shall not be pro - voked by the likes of you.

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

2614

T4

Pablo *f*

Leave it a - lone! No - bo - dy here has the co - jo - nes to kill me. — This

2619

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

Pablo

push - ing and shov - ing is sil - ly, just sil - - ly. To the pro - fes - sor!

2624

U4

Pablo

To the Se - nor - a com - man - der! To all the il - lu - sioned ones who think they can

2629

All the women stand

Maria Rosa *f*

Get out!

Pilar *f*

Get out!

Isabella Amalia *f*

Get out!

Augustín walks over to Pablo and knocks the cup out of his hand

Pablo

kill me. — That is a waste. — That is plain sil - ly. —

Cobarde

For Whom the Bell Tolls

Act 2 Scene 1G

Maria **2635** Pulls aside the blanket covering the entrance to the cave.

Rosa
Pilar
Isabella
Amalia
Pablo

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

2641 Pablo leaves the cave, but stands near the entrance.

Pablo sits

Rosa, Isabella and Amalia sit

rit..... segue

Pablo

still fal - ling! *ff*

Kill Him Now

Act 2 Scene 1H o 1'19"

V4

2649

mf

a tempo

Pilar

Now In - gles! You have seen how he is. *mf* What will he do?

Robert Jordan

Piano

arco

mp

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

2655

Pilar *f*

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

W4

2661

Pilar *f*

Kill him now!_ I am for it now!_

Primitivo *f*

Last night_ Ro - ber - to_ should have killed him._____

2666

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

Pilar

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

Agustín

Kill him! Ma - ta - lo!_

Lorenzo

Kill him now!_

2671

X4 rit.....a tempo

Pilar *ff*

An - sel - mo? In - - gles?

Jordan *ff*

I am rea - dy!

Rafael

The same!

Anselmo

I a - gree!

mp

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

2677

molto rit.....a tempo

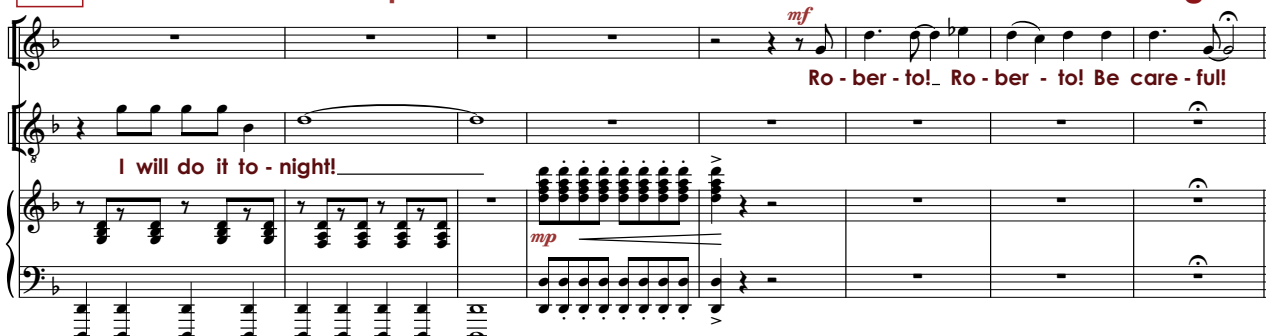
*All sit except Jordan,
Pilar and Maria*

*Pablo pushes aside the
blanket and enters.*

segue

Maria *mf* Ro - ber - to! Ro - ber - to! Be care - ful!

Jordan I will do it to - night! *mp*



I Have Changed My Mind

Act 2 Scene 1J ○ 2'43"

Y4

2685

Pablo stands

Maria sits

Pablo *mf* You were speak - ing of me? Am I in - ter - rupt - ing? The

Piano



2689

Pablo snow is thin - ning. The wind has changed. We'll have good wea -



I Have Changed My
Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2694

Pilar *ff*
We? We? What is this "we"?

Pablo
-ther to des - troy the bridge.

2699

24

ten.

Pablo *mf*
Yes, we. Why not? Why should we not a - - gree?

2705

Pilar *f*
What's up with you?

Pablo *f*
As for the bridge, I am with you now.

2710

Pablo *mf*
No - thing! I have changed my mind. No - thing more! No - thing

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2713

Pilar *f* You were liste - ning at the door.

Pablo *ff* more! No - thing more!

f (#)

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.

2717

Pilar *f* Pablo sits

Pablo Yes. But I could hear no - thing.

A5 poco rit.....

2721 poco rit..... poco rit.....

2726 poco rit..... segue

mf

For Whom the Bell Tolls

Goodnight Act 2 Scene 1K ○ 4'06"

2730 **B5** still slower ♩ = 84 **poco rit.** ♩ = 81

Robert Jordan *mf* Good night!_ Good - night, all! *mp* I am__ go - ing to sleep.

Piano

2734 sleepy, slow & tranquil

Pilar They can sleep with me as last night.

Jordan

2737 Pilar sits **C5**

Pilar I will pro - tect your ma - ter - i - al.

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.

2742 **D5**

Jordan *mp* You

Maria stands

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2750

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

came bare - foot through the snow?

2755

Maria

Yes! And wear - ing on - ly

2760

E5

Maria gets into sleeping bag.

Maria

my wed - ding shirt. A - void my feet. They are ve - - ry

2765

Maria

cold. Nay! They will warm quick -

Jordan

Put them here and warm them.

2769

Maria takes Jordan's hand

She kisses him

Maria

-ly. But say now that you love me!

Jordan

I love you! I love you my

2774

F5

Maria *mf*
There, how is that? Do I kiss you bet - ter?

Jordan
Gua - - - pa. Ma - ri - - -

2779

Jordan
-a! I love you! You are so love - ly, so won - der - ful

2784

Jordan *f*
too! And it does such things to me, to be with you

2788

Jordan *ff*
that I feel as though, I want to die when I am lov - ing you!

Maria pats the sleeping bag for Jordan to get in. He obliges.

2793

G5

Maria *mf*
Oh, I die each time. Do you not die?

Jordan *mf*
No! No! No!

2798

Jordan

Well, al - most. But did you feel how the earth moved?

2802

Maria

Yes! As I died! And is it not like this for

Jordan

p

2807

Maria

you with the o - - - - thers? Have

Jordan

No! Tru - ly

2811

Maria

you loved ma - ny o - thers? And was it not like this?

Jordan

no! Some! But not as you.

2815

Maria Tru - - - ly?

Jordan It was a plea - sure. But it was not like this.

mp

2818

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

Jordan *mp* Nay Tru - - ly! My dear, dear

2821

G.P.

H5

Maria you be - fore? *mf* Jor - dan! *mp* I love you!

Jordan *p* Gua - - pa. Ma - ri - a! *mp* I love you!

2826

Maria *mf* I love you so much! *f* This is our hea - ven. *f* I hope it

Jordan *mf* I love you so much! *f* This is our hea - ven. *f* I hope it

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2831

Maria *ff*
ne - ver ends. It will ne - ver end. I feel as though *ff*

Jordan *ff*
ne - ver ends. It will ne - ver end. I feel as though *ff*

2835

Maria *molto rit.* *a tempo* Lights fade
I want to die when I am lo - ving you!

Jordan *molto rit.* *a tempo*
I want to die when I am lo - ving you!

When Will This Calamity Cease

Act 2 Scene 2A o 4'46"

J5

The following day. It is bright sunlight.

Jordan, Fernando, Agustin, and Rafael are gathered in front of the cave, eating bread, cheese and onion.

2839

Slowly with expression ♩ = 74

Fernando stands

poco rit......

Piano

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

Jodan if reviewing his sketch of the bridge and notes while Fernando
sings accompanying himself on the guitar (not actually playing)
this part could be sung by any of the non-leads

2849 **K5** *a tempo*

Fernando

mf

Oh, when will this sa - vage war end? To re - turn to my chil - dren and

2856 *Broadly*

Fernando

f *ff*

dear, dear wife. Our cow to milk, our plot to tend. And peace - ful - ly live out the

2864 *poco rit.* *a tempo*

Women stand

Maria Rosa

mp

Af - ter this you can ne - ver go home.

Pilar

mp

Af - ter this you can ne - ver go home.

Isabella

mp

Af - ter this you can ne - ver go home.

Amalia

mp

Af - ter this you can ne - ver go home.

Fernando

rest of my life.

When Will This
Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2871

Lorenzo and Joaquin stand

poco rit.....a tempo

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

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

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

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

Joaquin
mf Oh,

Lorenzo
mf Oh,

L5

2878

Joaquin
when will this wret - ched war end? So, I can laugh with my wife and hand - some

Lorenzo
when will this wret - ched war end? So, I can laugh with my wife and hand - some

2885

Broadly

poco rit.

Joaquin
f boys. And swim in the stream and watch our crop. And not have to play with gre - nades as

Lorenzo
f boys. And swim in the stream and watch our crop. And not have to play with gre - nades as

ff

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2893

a tempo

p

Maria Rosa: When will this ca-lam-i-ty cease? Oh, when will this

Pilar: When will this ca-lam-i-ty cease? Oh, when will this

Isabella: When will this ca-lam-i-ty cease? Oh, when will this

Amalia: When will this ca-lam-i-ty cease? Oh, when will this

Joaquin: toys.

Lorenzo: toys.

2900

poco rit. a tempo

M5

Rafael, Anselmo, Augustin, Primitivo stand

mf

Maria Rosa: wret - - - ched war end? _____

Pilar: wret - - - ched war end? _____

Isabella: wret - - - ched war end? _____

Amalia: wret - - - ched war end? _____

Fernando Rafael: Oh, When will this ca-lam-i-ty cease? _____

Joaquin: Oh, When will this ca-lam-i-ty cease? _____

Anselmo Agustín: Oh, When will this ca-lam-i-ty cease? _____

Lorenzo Primitivo: Oh, When will this ca-lam-i-ty cease? _____

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2907

Fernando
Rafael
Joaquin

So, I can be with my pa - rents and take them to church. And wor - ship the

Anselmo
Agustín

So, I can be with my pa - rents and take them to church. And wor - ship the

Lorenzo
Primitivo

So, I can be with my pa - rents and take them to church. And wor - ship the

f

2913

Broadly

poco rit...a tempo

Fernando
Rafael
Joaquin

an - gels in their lof - ty perch. And ce - le - brate ev - er - last - ing peace.

Anselmo
Agustín

an - gels in their lof - ty perch. And ce - le - brate ev - er - last - ing peace.

Lorenzo
Primitivo

an - gels in their lof - ty perch. And ce - le - brate ev - er - last - ing peace.

ff

f

2920

N5

Maria
Rosa

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

Pilar
Isabella

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

Amalia

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

Fernando
Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

p

mf

mp

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2928 rit.

Maria Rosa *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

Pilar Isabella *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

Amalia *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

Fernando Rafael *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

Joaquin *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

Anselmo Agustín *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

Lorenzo Primitivo *ff*
When will this wret - ched war end? When will this ca - lam - i - ty cease?

f *pp*

2935

All sit except Rafael, Jordan stands

segue

Maria Rosa *p*

Pilar Isabella *p*

Amalia *p*

Fernando Rafael *p*

Joaquin *p*

Anselmo Agustín *p*

Lorenzo Primitivo *p*

For Whom the Bell Tolls

Onion Breath Act 2 Scene 2B ○ 0'27"

O5 Più mosso
2943

Robert Jordan

f

Your on - ion breath _____ will car - ry through the for - est. _

Piano

arco
mf
p
mf

2947

Jordan

Rafael

f

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

The

2952 segue

Jordan

o - dor and no - thing more. O - ther - wise, _ it is just like the rose. _____

For Whom the Bell Tolls

Help Sordo

Act 2 Scene 2C ○ 2'53"

P5
2958 Jordan and Rafael hear something in the distance and look apprehensive. Sound of automatic rifle fire in distance. **Q5**

Rafael *p* *f* *p*
Qué pa - sa?

Agustín They are

Piano *pp* *p* *pp*

2967

Jordan *f*
No!

Rafael *f*
We have to go help him.

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

mf

Act 2 Scene 2C

2976

Maria
Rosa Sor - do

Pilar
Isabella Sor - do

Amalia
Sor - do

Fernando
Sor - do

Rafael
Joaquin Sor - do

Anselmo
Agustín Sor - do

Pablo *mp* I *f* have feared this all mor - ning.

Lorenzo
Primitivo Sor - do

2980

Maria Rosa Help Sor - do!

Pilar Isabella Help Sor - do!

Amalia Help Sor - do!

Fernando Help Sor - do!

Rafael Joaquin Help Sor - do!

Anselmo Agustín Help Sor - do!

Pablo *p* It is im - - - si - ble *f*

Lorenzo Primitivo Help Sor - do!

R5

2985

Maria Rosa We

Pilar Isabella We

Amalia We

Fernando We

Rafael Joaquin We

Anselmo Agustín We

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

Lorenzo Primitivo We

2988

Maria Rosa have to help Sor - do!

Pilar Isabella have to help Sor - do!

Amalia have to help Sor - do!

Fernando have to help Sor - do!

Rafael Joaquin have to help Sor - do!

Anselmo Agustín have to help Sor - do!

Pablo Their tracks were not cov - ered and the fas - cists tracked

Lorenzo Primitivo have to help Sor - do!

f

2993

The distant gunfire, is intense. *f*

Pilar We

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

Pablo them back to their cave.

f *p* *f*

2999

The gun fire dies out except for an occasional shot. *f*

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

Jordan *p* It would be use - less. We would be killed our - selves.

sfz *p* *p*

3005

S5

Pilar *p* *ff* *mf*
-ly! Oh po-bre, po-bre Sor-do!

Jordan

ff *p*

3011

Maria Rosa *mp* *f* *p*
Mas-sa-cre, oh!

Pilar *mp* *f* *p*
Lis-ten to the mas-sa-cre! El Sor-do

Isabella Amalia *mp* *f* *p*
Mas-sa-cre, oh!

Fernando *mp* *f* *p*
Mas-sa-cre, oh!

Rafael Joaquin *mp* *f* *p*
Mas-sa-cre, oh!

Anselmo Agustín *mp* *f* *p*
Mas-sa-cre, oh!

Pablo Lorenzo Primitivo *mp* *f* *p*
Mas-sa-cre, oh!

mp *mf*

3016

Maria Rosa *mp* *mf*
Is-n't there a-ny-thing that we can

Pilar *mp* *mf*
is our clos-est al-ly. Is-n't there a-ny-thing that we can

Isabella Amalia *mp* *mf*
Is-n't there a-ny-thing that we can

mp *mf*

3022

T5

Maria
Rosa do?

Pilar do?

Isabella
Amalia do?

Jordan

The fas - cists have at - tacked, from the sounds

3027

Jordan

that we have heard. They must have been beat - en back. But

3032

Jordan

they are wai - ting. Their ter - ri - ble planes will come.

3036*everyone stays standing**pause – understanding what's happening***segue**

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

Sor - do will die by their guns.

mf *p*

What Will Happen to Us All

Act 2 Scene 2D ○ 1'05"

U5**3044**

The sound of propeller planes approaches and recedes in the direction of El Sordo.

Soon there are explosions in the distance. Then more explosions. Then silence followed by the last pistol shots.

Piano

What Will Happen to
Us All

For Whom the Bell Tolls

Act 2 Scene 2D

3058

V5

Faster $\text{♩} = 123$

Maria goes into the cave and returns with food for the men.

Pablo

mp *f*

The fas - cists are ve - ry strong. I've told you. Yes, I've told you.

3064

Everyone sits except Jordan and Maria

Maria Rosa

mf

What will hap - pen to us all?

Pilar Isabella

mf

What will hap - pen to us all?

Amalia

mf

What will hap - pen to us all?

Jordan

mf

Don't wor - ry, my Gua - pa. I'll take you to A - me - ri - ca,

Fernando

mf

What will hap - pen to us all?

Rafael Joaquin

mf

What will hap - pen to us all?

Anselmo Agustín

mf

What will hap - pen to us all?

Lorenzo Primitivo

mf

What will hap - pen to us all?

3071

Maria sits

segue

Jordan

where there are no bombs, and no guns.

sub. *p* *mf* *p*

For Whom the Bell Tolls

I Cannot Eat Act 2 Scene 2E ○ 0'56"

W5 same tempo as before ♩ = 93

3080

Rafael

f

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

Piano

mp

3084

Jordan

f

Oh! You must eat! You must, you must eat!

Rafael

I can't eat. This

3089

Rafael sits

Rafael

kil - ling of El Sor - do has ta - ken a - way my will to live.

3094

f

mp

p

f

p

170

For Whom the Bell Tolls

Seventy Years Act 2 Scene 2F ○ 4'53"

X5 **3101** ♩ = 110 Jordan steps away from the others.

Robert Jordan

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

Piano

3104

Jordan

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

3108 Maria crosses to Jordan with the food, then moves away several steps, absorbed in her own thoughts. **Y5** à la Russe with lots of rubato ♩ = 72

Jordan

ho-urs as se-ven-ty years. I feel strange in-side ev-ery time I look at

3113 molto rit.....slower & freely accelerando

Jordan

her. Eve-ry time she looks at me. When I am with my

3118**a tempo** ♩ = 116

Jordan

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

3123

Jordan

love was real. Nor thought it could hap - pen to me. Her love has

75**3129****molto rit.** ♩ = 55 **Slower and freely** **accelerando**

Jordan

set my heart tru - ly free. So, if my life must

3135**a tempo** ♩ = 116

Jordan

trade its se - ven - ty years for sev - en - ty ho - urs, I have what I val - ue

3140

Jordan

now. It's not a char - ade. And if I do not have a long time to live, then

3145

Jordan

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

3151*Women stand*

Maria

Rosa
Pilar

Isabella
Amalia

Jordan

Oh,

Oh,

Oh,

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

Women stay standing

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

3157 slightly slower $\text{♩} = 110$

Maria

Rosa
Pilar

Isabella
Amalia

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

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

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

3162

A6

l'istesso tempo ♩ = 110

Maria

I feel strange in - side ev - ery time I see Ro - ber - to.

Rosa
Pilar

Isabella
Amalia

3167

molto rit...freely

accel.....

slightly faster ♩ = 116

Maria

Ev - ery time he looks at me. When I am with Ro - ber - to, I love him so as

3173

Maria

though I could die. I ne - ver be - lieved that love was real. Nor thought

3179

molto rit.....

Maria

it could hap - pen to me. His love has set my heart tru - ly free.

3184

slightly slower $\text{♩} = 110$

molto rit.

Maria *p* *f* Oh, se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs.

Rosa Pilar *p* *f* Oh, se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs.

Isabella Amalia *p* *f* Oh, se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs.

p *f*

B6

3190

Women stay standing

accel.

slightly faster $\text{♩} = 116$

Maria *p* *f* So, when we leave here for a far bet - ter place, where we shall be

Rosa Pilar

Isabella Amalia

Jordan *p* *f* So, if my life must trade its se - ven - ty years for sev - en - ty

mf

3197

Maria free. I'll have ev - ery - thing I want, Ro - ber - to not tears. We

Jordan ho - urs, I have what I val - ue now. It's not a char - ade And

3203

Maria will live to - ge - ther, for year af - ter year, with no - thing to fear. We will for -

Jordan if I do not have a long time to live, then there's on - ly now. Then

3207

Maria - get our night - mares of fas - cist tanks, and

Jordan now is the thing for me to praise, and

ten.

3212

broadly ♩ = 110

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

Rosa Pilar Oh, se - ven - ty years in

Isabella Oh, se - ven - ty years in

Amalia

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

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3218

slower $\text{♩} = 100$

Maria

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

Rosa
Pilar

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

Isabella
Amalia

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

We'll Use Grenades

Act 2 Scene 3A ○ 5'06"

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

C6

3226 $\text{♩} = 86$

Piano

p *mf* *p*

3237

Pilar stands wringing
her hands anxiously

p *mf* *mf* *p*

3248

D6

slightly faster ♩ = 90

Pilar *f* Pa - blo is gone.

Jordan *f* Qué pa - sa? What is it wo - man?

3253

Pilar It — must be a - bout an hour. *sfz* He has ta - ken some - thing of

Jordan When did he go? and?

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.

3257

Pilar *sfz* yours. I do not know — Come and see. —

Jordan what?

3262

E6

Jordan *f* Is this what you call guard - ing

We'll Use Grenades For Whom the Bell Tolls Act 2 Scene 3A

3267

Pilar *f*
It's not what you think. I slept there with my head a - gainst

Jordan
my ma - ter - i - al?

3270

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

Jordan
You slept well! Oh! The hor - ses!

3274

Anselmo leaves, climbs up and over the nearby hill.

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

3278

F6

Pilar *f*
Pa - blo is

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

3282

Pilar
bad. But would he leave us with no means to flee? First, he takes

We'll Use Grenades For Whom the Bell Tolls Act 2 Scene 3A

3286

Pilar

some - thing from your packs! Now the hor - ses!

3290

Pilar

We would be bet - ter off if he were dead.

Anselmo stands
Anselmo returns

3295

Jordan

To Anselmo

G6

mf

Well what have you seen?

Anselmo

mf

There are two hor - ses that re -

3299

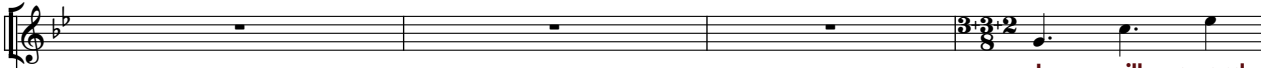
Jordan

Then that is that.

Anselmo

- main. Gone are the Big Bay and the Gray.

3303

Pilar  I will guard

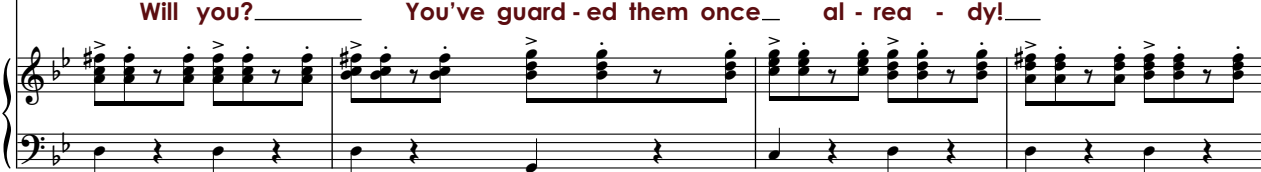
Jordan  I go to get what's left of my packs and go to bed.



3307

Pilar  them

Jordan  Will you? _____ You've guard-ed them once al - rea - dy! _____



3311

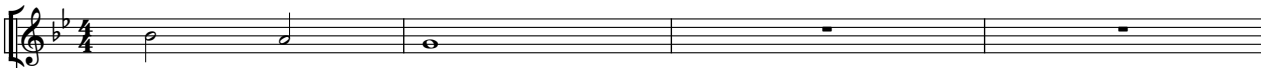
The women awaken and the men enter
from the back room of the cave.

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



3315

H6

Pilar  -stroyed us both.

Jordan  It's no - thing, Pi - lar! _____ No - thing! _____



We'll Use Grenades For Whom the Bell Tolls Act 2 Scene 3A

3319 *Everyone stands except Pablo*

Pilar

But what did he take?

Jordan

What is gone is of no im - por - tance. He

3323

Jordan

took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

3326

Jordan

is no point in be - ing i - rate. We'll use gre - nades to de - to -

3329

Jordan

-nate. It's good we have a - no - - ther way.

3333

J6

Maria sings from outside the cave.

Maria Rosa *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Pilar *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

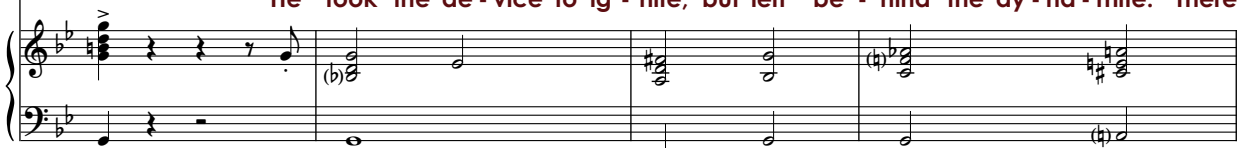
Isabella Amalia *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Fernando Rafael *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Joaquin *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Anselmo Agustín *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Lorenzo Primitivo *f* He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There



3337

Maria Rosa is no point in be - ing i - rate. We'll use gre - nades to de - to -

Pilar is no point in be - ing i - rate. We'll use gre - nades to de - to -

Isabella Amalia is no point in be - ing i - rate. We'll use gre - nades to de - to -

Fernando Rafael is no point in be - ing i - rate. We'll use gre - nades to de - to -

Joaquin is no point in be - ing i - rate. We'll use gre - nades to de - to -

Anselmo Agustín is no point in be - ing i - rate. We'll use gre - nades to de - to -

Lorenzo Primitivo is no point in be - ing i - rate. We'll use gre - nades to de - to -



We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3340

Everyone sits except Jordan and Pilar

Maria Rosa
-nate. It's good we have a - no - ther way.

Pilar
-nate. It's good we have a - no - ther way.

Isabella Amalia
-nate. It's good we have a - no - ther way.

Fernando Rafael
-nate. It's good we have a - no - ther way.

Joaquin
-nate. It's good we have a - no - ther way.

Anselmo Agustín
-nate. It's good we have a - no - ther way.

Lorenzo Primitivo
-nate. It's good we have a - no - ther way.

Piano

Get Some Sleep

Act 2 Scene 3B ○ 4'14"

K6

3445

Pilar
mf
Nay I have be-

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

Piano

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

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

3451

Pilar

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

Jordan

Get some sleep. We

3458

Pilar sits

Jordan

must be un-der way at four in the morn-ing. Get some sleep, wo-man! Get some

3464

aside

L6

Jordan

sleep be-fore we go. How could I have de-ceived my-self? Pa-blo

3472

Pressing forward

Jordan

knew that we were doomed once El Sor-do was killed. With the men that we have

3478

M6

rit.....a tempo

Jordan

here, we'll take one guard house, but we can't take them both. We may kill them all,

3485

Jordan

__but not blow the bridge, or blow the bridge__ and get our - selves killed,__ un - less we

3491

Jordan

find help be - fore the at - tack. Pa - blo knew that! Pa - blo knew that! What__ can

3499

ten.

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

Jordan

we do?__ We need some hope.__

3510

Maria stays seated
Jordan looks at Maria

N6

aside

slightly slower $\text{♩} = 84$

Jordan

It's all fi - gured out Gua - pa. You

3520

Jordan

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

3524

Jordan

do not have to wor-ry__ a - bout it.__ That is - n't much of a wed - ding pre - sent. But

3528

Jordan

is not a good night's sleep sup - posed to be price - less?__ You've had a__ good night's

3532

O6

Jordan

sleep.__ See if you can wear that like a ring on your fin - ger. Sleep well my Gua - pa. Sleep

3537

Jordan

well my__ Gua - pa. Sleep well my be - lov - ed.__ I will not wake

3541

Jordan sits

Jordan

you.__ That is all I can do.__

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3549

Pilar

Pilar and Augustin stand

mp *mf* *p*

Take More of the Stew

Act 2 Scene 4A ○ 0'39"

P6

3559 Faster ♩ = 110

Pilar

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

Piano

3564

Pilar

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

Agustín

Wo - man! Don't speak to us like that.

Take More of the Stew For Whom the Bell Tolls Act 2 Scene 4A

3569 Agustín fills his pockets with grenades. He has more grenades clipped on one shoulder, and full bandolier of ammunition hangs over the other shoulder.

Pilar

Agustín

You can - not go one hun - dred yards like that.

You have the mouth de la gran pu - ta.

3573 segue

Pilar

You are a wal - king hard - ware store.

Pablo Returns Act 2 Scene 4B ○ 5'41"

Q6

3576 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

Piano

3589 *Pablo stands freely as needed* *Augustin sits Jordan stands*

Pilar

Pablo

Oh You! You!

Yes me! Ho - la! In - gles! I

189

3599 R6

Pablo

have five men from the bands of A - le - jan - dro and E -

pizz.

3603

Jordan

mf

And the de - to - na - tors for the

Pablo

-li - as, with their rif - les and their guns.

3608

Jordan

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

Pablo

mf

3612

Pablo

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

3617

Jordan

mf

And so do I, -

Pablo

way to de - to - nate, with a gre - nade.

3622

S6

Pilar *f* Que pas - sa, Pab -

Jordan but it is dan - ger - ous.

3626

Pilar -lo?

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

3631

Pablo I've come back. When I left, I thought that you would see it

3635

Pablo couldn't be done, and you would give up. But af - ter I

3639

Pablo threw your de - to - na - tors a - way, I be - gan to

3643

Pablo

see things in a dif-ferent light. We can - not sur - vive if we

3648

Pablo

se - par - ate. We must stick to - ge - ther to sur - vive. To

3653

Pablo

make a - mends I have ob - tained the best help I could.

3658

Pilar

Augustin stands

Pablo

I want to fight! So,

T6

3663

Pilar

Agustín

Pablo

you have come back, eh? So, Yes wo - man!

3667*All stand*

Agustín *you have come back to save your neck?*

Pablo *So what! I fight far bet - ter than*

3671**U6**

Maria Rosa *Al - right, then you are*

Pilar *Al - right, then you are wel - comed back!*

Isabella Amalia *Al - right, then you are*

Fernando Rafael *Al - right, then you are*

Joaquin Anselmo *Al - right, then you are*

Agustín Lorenzo *Al - right, then you are*

Primitivo *Al - right, then you are*

Pablo *you.*

3675

Maria
Rosa wel - comed back!

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

Isabella
Amalia wel - comed back!

Fernando
Rafael wel - comed back!

Joaquin wel - comed back!

Anselmo
Agustín wel - comed back!

Lorenzo
Primitivo wel - comed back!

3679**segue**

Maria
Rosa The cow - ard you__ ap - peared to be.

Pilar - ppeared to be.

Isabella
Amalia The cow - ard you__ ap - peared to be.

For Whom the Bell Tolls

Would Rather Be With You

Act 2 Scene 4C ○ 1'47"

V6

3684

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

Robert Jordan

Piano

mp

p *f*

Ho-

W6

3691

Maria

Jordan

mp

pizz.

I am well Ro - ber - to. I

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

3699

Maria

Jordan

do not wor - ry.

It's all well or - gan - ized. Ra - fa - el will be there, with you,

Would Rather Be With
You

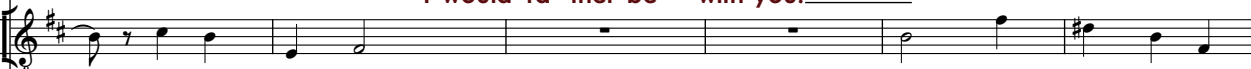
For Whom the Bell Tolls

Act 2 Scene 4C

3706

Maria 

I would ra - ther be with you. _____

Jordan 

with the hor - ses. No! The hor - ses are



3712

Maria 

Then, that is where I shall be. _____

Jordan 

where you are most use - ful.



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.

3719

Maria sits

X6

Agustín stands and eyeballs Jordan

Agustín 



Y6

3728

Agustín 

Are you ser - i - ous with the cropped one? _____ Will you not de - sert her? _____



3734

rit. a tempo

Jordan 

I love Ma -

Agustín 

Eh, In - gles? When you ti - re of her? _____ Will you love her?



Would Rather Be With
You

For Whom the Bell Tolls

Act 2 Scene 4C

3741

Jordan

-ri - a with all my heart

Agustín

Good! Then you are part of us.

Orchestral - End Scene

Act 2 Scene 4D ○ 1'05"

Z6

3749

Augustin sits

Jordan sits

Piano

3759

rit.....

A7

3770

molto rit. slower ♩ = 90

segue

mf *ff* *p*

197

For Whom the Bell Tolls

Instructions

Act 2 Scene 5A ○ 2'33"

B7

3782

L'istesso tempo ♩ = 90

Robert Jordan

Piano

mf

A - gu - stín, you and

3787

Jordan

An - sel - mo, come with me to the bridge. Have you the am - mu - ni - tion

mp

p

3792

Jordan

for the ma - chine gun?

Agustín

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

Augustin and Anselmo sit

Pilar and Pablo stand

f

mp

mf

p

3797

C7

Addressing Pilar

Jordan

Lis - ten to me wo - man! You un - der - stand, there can

Agustín

- ni - tion.

mf

p

3801

Jordan

be no at - tack, un - til you hear the air - planes with their bombs.

f

mf

3804

Pilar

How ma - ny times do you have to tell me, In - gles? You are get - ting like an old wo - man!

f

3808

D7

Pilar

Jordan

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

f

3811

Pilar

Jordan

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

3814

Pilar

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

3818

E7

Pilar *it.* *mf*

Jordan Do you all un - der - stand? *mf*

Pablo Why not? At - tack the guard house. —

3823

Pablo Cut the te - le - phone line. — Fall back on the bridge. —

3827

Jordan *mf* And no - thing to start un - til our

Pablo Co - ver the bridge un - til you blow it. —

3830

Jordan planes start drop - ping all their bombs. *f*

Pablo Thus shall it be.

3835*Pablo sits*

Pilar

Jordan

f *p* *ff*

Well then, much luck!

Goodbye

Act 2 Scene 5B ◦ 1'27"

F7**3839** L'istesso tempo ♩ = 90*Jordan crosses stage right as Maria enters.*

Pilar

mp

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

Piano

3846*Pilar sits**Maria stands*

Pilar

Jordan

mf

Good - bye Gua - pa! I'll see you soon.____

Goodbye

For Whom the Bell Tolls

Act 2 Scene 5B

3854

Maria *f*
Good - bye Ro - ber - to! Take__ much

Jordan
We'll be in A - mer - i - ca be - fore ve - ry long.



3861

G7

Maria
care. Good - bye Ro - ber - to! We will soon be there. I do

Jordan
Do not cry my Gua - pa!_



3869

Maria
not, _ shall not. But please come, _ come

Jordan
Do not cry Gua - - - - - pa! _ I'll come



3876

Maria and Jordan sit

Maria
back quick - ly. _ Please do! _

Jordan
back quick - ly. _ I will. _



For Whom the Bell Tolls

Buena Suerte Act 2 Scene 5C ○ 0'45"

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

H7

3882

slightly faster ♩ = 94

Rosa Isabella

Amalia

Fernando Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

Piano

p *f*

Bue - - na

3887

Rosa Isabella

Amalia

Fernando Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

f

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

3892

Rosa
Isabella

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

Amalia

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

Fernando
Rafael
Joaquin

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

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

mp

Everyone sits except Anselmo, Jordan and Augustin

3896

segue

Rosa
Isabella

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

Amalia

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

Fernando
Rafael
Joaquin

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

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

For Whom the Bell Tolls

Now is Our Time

Act 2 Scene 5D ○ 1'38"

J7

3900

l'istesso tempo

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

Piano

mf Par - don me In -

p *f*

3905

Anselmo

-gles, so there is no mis - take. On - ly to re - peat it so that

3910

Jordan

f When I fire you shall fire.

Anselmo

f I can do it as you wish.

3914

Jordan

Do not think of the sol - dier as a man, but as a tar - get.

3918

Jordan *p* Take your time and do it well, for our ef-forts will make us free. *f* *ff*

K7**3922**

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

3925

Anselmo - will - ing - ly. Af - ter this is o - ver and we have won the war,

3929

Jordan *f* The

Anselmo there must be pen - ance to a - tone for the kil - - - ling. *f*

L7**3932**

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

Jordan Fas - cists are poised to re - pel our at-tack, and I'm a - afraid we have run out of

3936

Jordan



luck. They have so ma - ny more wea - pons than us.

3940

Jordan



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

3944

Jordan



time to at - tack.

Buena Caza

Act 2 Scene 5E ○ 1'40"

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

M7

3949

Everyone stands except Maria, Pablo and Pilar

Piano



3953

Rosa Pilar *p* *f*
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

Isabella Amalia *p* *f*
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

Jordan Fernando Joaquin *p* *f*
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

Agustín *p* *f*
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

Lorenzo Primitivo *p* *f*
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

p
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

3958

Rosa Pilar *mp*
ca - za! Bue - - na ca - - - - - za! Good

Isabella Amalia *mp*
ca - za! Bue - - na ca - - - - - za! Good

Jordan Fernando Joaquin *mp*
ca - za! Bue - - na ca - - - - - za! Good

Agustín *mp*
ca - za! Bue - - na ca - - - - - za! Good

Lorenzo Primitivo *mp*
ca - za! Bue - - na ca - - - - - za! Good

mp
ca - za! Bue - - na ca - - - - - za! Good

3963*All sit except Jordan, Augustin and Anselmo***N7**

Rosa
Pilar

Isabella
Amalia

Jordan
Fernando
Joaquin

Agustín

Lorenzo
Primitivo

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

Eh, In - gles!_

mf

3968*Calling to Anselmo in the distance*

Agustín

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

p *f* *p*

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

Anselmo climbs up to the elevation. He is crying.

3973**07**

Shouting up at Agustín
Pilar and Fernando stand

Pilar

Jordan

Agustín

done!

Pri - - - mi - ti - vo has been

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

mf *p*

3978

Shouting to Jordan

Pilar

hit in the shoul - der. What's go - ing on up there, In - gles?

f *mf*

3981

Pilar

Are you build - ing a bridge or blow - ing one?

Fernando

Calm your - self wo -

p *f* *p*

3985

Pilar

But why in the name of la

Fernando

- man! He is fi - nish - ing his work.

f

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

Pilar, Fernando, Jordan, Augustin and Anselmo all sit

3988

Pilar

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

p *mp*

3993

segue

f *p*

For Whom the Bell Tolls

I Cannot Bear It

Act 2 Scene 5F ○ 1'06"

P7

Maria stands alone

3998

à la russe with lots of rubato

slightly faster

Maria

I can - not bear it. I'm a - fraid that I'm no help.

Piano

p *f*

4002

molto rit. slow

accelerando

Maria

I can - not bear a - ny more. God, please have him be

arco

p *mf*

4006

slightly faster ♩ = 106

Maria

al - - right, Mo - ther of God, Sweet Bles - sed Ma - ry. Please bring

4010

Maria

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

4016

Sound of gunfire. Maria exits stage right again.

Maria

I will bless thee e - ver - y day I sur - vive

For Whom the Bell Tolls

Blow the Bridge

Act 2 Scene 5G ○ 1'40"

Q7

4021

slower, but slightly faster than before ♩ = 96

Jordan and Anselmo stand

Robert Jordan

Piano

Hand me

mf

p *mf*

4025

Jordan

down a pack-age. No, just one at a time. Wed - ges, give me

mp

4030

Jordan

wed - ges, for the o - ther side now. Give me some more of that. Give me a coil of

Anselmo

Al - right!

f *mf*

4036

Jordan

wi - re. Make it that big one, Vi - e - jo! Move it quick - ly! Take up the wire, Vi - e - jo!

Anselmo

Yes! yes!

p *mf*

4041

Jordan

Take up the wire as you walk. Now Vi - e - jo! Yes now! Let her go, I said.

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

All stand except
Pablo & Rafael

4045

R7

Maria Rosa
Pilar
Isabella Amalia
Jordan
Fernando Joaquin
Agustín
Lorenzo Primitivo

Yes! Now is the time. Yes! Now
Yes! Now is the time. Yes! Now
Yes! Now is the time. Yes! Now
Now Vi - e - jo! Let her go!
Yes! Now is the time. Yes! Now
Yes! Now is the time. Yes! Now
Yes! Now is the time. Yes! Now

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.

4049

Maria Rosa
Pilar
Isabella Amalia
Fernando Joaquin
Agustín
Lorenzo Primitivo

— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4053

everyone stares in the distance expectantly

segue

Orchestral - Explosion

Act 2 Scene 5H ○ 1'33"

S7

4061

slightly slower ♩ = 90

snare drum

Piano

4068

snare drum

4075

T7

Everyone cheers silently

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

4086

segue

Amalia & Anselmo Die

Act 2 Scene 5J ○ 2'34"

U7

4096

L'istesso tempo ♩ = 90

Amalia sits

Amalia is shot onstage as the bridge blows.

Pilar

Piano

Amalia & Anselmo Die For Whom the Bell Tolls Act 2 Scene 5J

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

Anselmo sits

4104

Maria May she rest in peace. Ah

Rosa May she rest in peace. Ah

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

Isabella May she rest in peace. Ah

p

4114 **V7**

Maria

Rosa

Pilar

Isabella

Jordan An - sel - mo

p *mf* *p*

4124

Jordan looks ve - ry small. With the de - to - na - tors, he would have lived.

p

4131 W7

Maria Rosa

Pilar

Isabella Amalia

Jordan Fernando

Rafael Joaquin

Agustín

Lorenzo Primitivo

May he rest in peace.

Why, oh why?

p

4141

Maria Rosa

Pilar

Isabella Amalia

Jordan Fernando

Rafael Joaquin

Agustín

Lorenzo Primitivo

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

f

mf

4146

Maria Rosa *mp* kill them? God, please have mer - cy on us.

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

Isabella Amalia *mp* kill them? God, please have mer - cy on us.

Jordan Fernando *mp* kill them? God, please have mer - cy on us.

Rafael Joaquin *mp* kill them? God, please have mer - cy on us.

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

Lorenzo Primitivo *mp* kill them? God, please have mer - cy on us.

p *mf*

Plenty of Horses

Act 2 Scene 5K ○ 1'38"

X7

4154

Più mosso ♩ = 100

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

Everyone sits except for Pilar & Augustin

To Augustin

Pilar Tell me where is

Piano

4159

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

Pilar Pa-blo and all the o - thers?

Agustín Here comes that son of a bitch, Pa - -

4165

Pablo enters holding the submachine gun.
Pablo stands

Y7

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

Pablo All dead! —

4171

Agustín gives Pablo murderous look.
Jordan stands

Agustín

Pablo Now we have plen - ty of hor - ses, In - gles! —

4176

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

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4179

Agustín *shot them all?*

Pablo *Shut up! I have fought much to-day*

4183

Pablo *and well. They were not of our band. They were not of us.*

77

4187

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

Gallop Guapa Go

Act 2 Scene 5L o 2'22"

A8

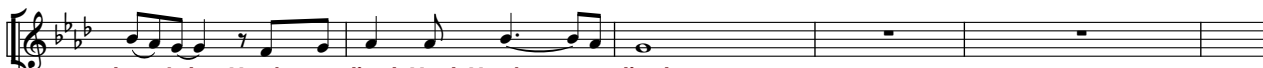
4195 *l'istesso tempo*

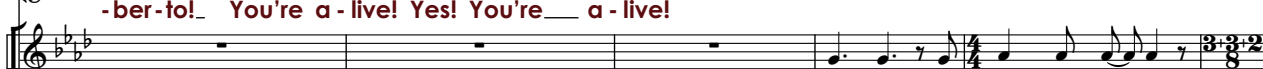
Maria stands

Maria *Ro - ber - to! Oh Ro-*

Piano

4200

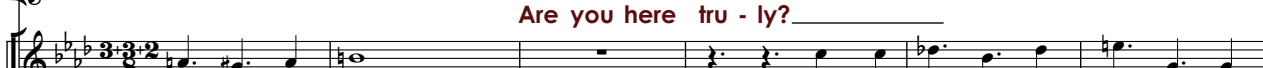
Maria  -ber-to! You're a-live! Yes! You're a-live!

Jordan  Yes! Yes! My dear Ma-ri-a.



4205

Maria  Are you here tru-ly? _____

Jordan  Now we can go. Yes! Yes tru-ly! Ma-ri-a! _____

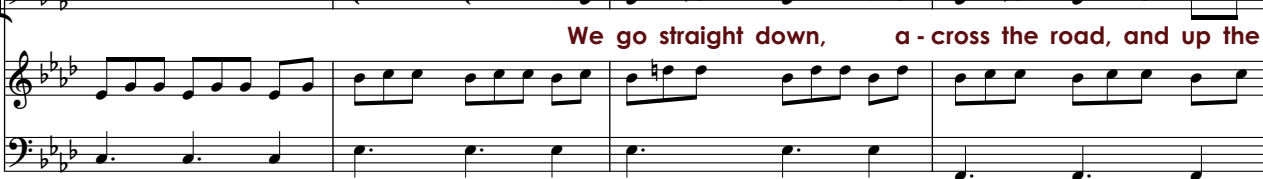


B8

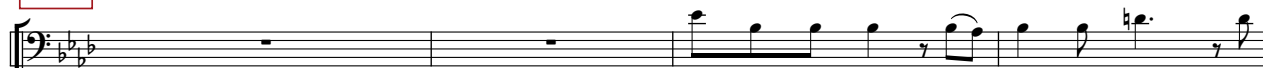
4211

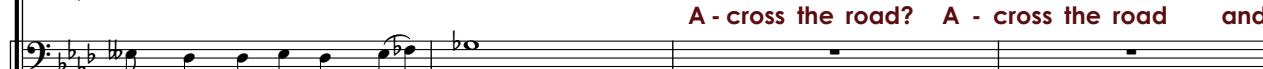
Pilar  Which way do we go, Pa-blo? _____

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



4215

Agustín  A-cross the road? A-cross the road and

Pablo  far slope in-to the thick woods.



4219

C8

Agustín in - to the fas - cists' can - nons? _____

Pablo Yes, ca - ma - ra - da! It_

f

4223

To Maria

Pablo points to Maria

Pablo _____ is the on - ly way. I go first a - cross the road. You go se - cond af - ter me. The

4227

Pablo o - thers will go_ next. First is not so bad, though it seems bad. And

4231

Pablo sits

To Jordan

Maria But you'll be last, _____ Ro -

Pablo se - cond is good. It is la - ter that they are wait - ing for more.

f

4235

D8

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

Maria *-ber - to!*

Jordan *I'll go sud - den - ly. There will be no pro - - blem.*

4240

Jordan *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa go!*

4246

E8

Rosa, Isabella, Fernando, Rafael,
Joaquin, Lorenzo & Primitivo standMaria exits
Maria sits

Rosa
Pilar *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa*

Isabella *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa*

Jordan

Fernando
Rafael *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa*

Joaquin *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa*

Agustín *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa*

Lorenzo
Primitivo *Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa*

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

Everyone sits except Jordan

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

4252

F8

Rosa Pilar

Isabella

Fernando Rafael

Joaquin

Agustín

Lorenzo Primitivo

go!

go!

go!

go!

go!

go!

f

4258

Jordan sits

Jordan sits

Orchestral - Scene Change

Act 2 Scene 6A ○ 0'24"

G8

Narrow gorge on the other side of the road. Agustín and Rafael carry in wounded Jordan, followed by Pablo, Pilar, Fernando, Isabella, Rosa, Joaquin, Lorenzo, Primitivo and Maria. They lay him on the ground.

4266 faster ♩ = 116

Piano

f

Orchestral - Scene
Change

For Whom the Bell Tolls

Act 2 Scene 6A

4271

Maria stands

Musical score for Maria standing. The score is in 3/8 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic.

Broken Leg
Act 2 Scene 6B ○ 2'10"

H8

4278

kneeling next to Jordan

Musical score for Maria kneeling next to Jordan. The score is in 3/8 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic. The lyrics are: "Ro - ber - to! Ro - ber - to! Are you al - - right?"

4283

Musical score for Maria and Jordan. The score is in 3/8 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic. The lyrics are: "My left leg is bro - ken! It's bad - - ly".

4289

Pilar, Pablo &
Augustin stand

Fernando takes Maria aside while
the others talk with Jordan.

Musical score for Pilar, Pablo & Augustin standing. The score is in 3/8 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic. The lyrics are: "We will bind it up. You can ride with bro - ken! Yes! Bad - ly bro - ken!".

4295

J8

Whispering to Jordan

Pilar *that.*

Pablo *There's no way that you can go with her. Are you in much pain?*

4301

Jordan directly to Augustin

Maria *f*

Jordan *mf* *Oh Ro - - ber -*

Not much. I think the nerve is crushed.

4306

To Pilar and Agustín

K8

Pilar, Pablo and Agustín sit

Maria *-to!*

Jordan *mf* *When I say that you take her, you take her. Yes, she will want to*

4311

Jordan *f* *stay, but take her. You must take Ma - ri - a from this ter - ri - ble*

4317

Pilar, Pablo and
Augustin sit

L8

Jordan *mf* place. *mf* Gua - pa, we will

Pablo *mf* Now talk fast In - gles, for there is lit - tle time.

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

4323

Jordan not be go - ing to A - mer - i - ca. But I go al - ways with you, wher -

4328

Maria starts to cry.

Jordan -ev - er you go. Do you un - der - - stand, my Gua - -

4332

Jordan -pa? As long as there is one of us, there is both of

4337

segue

Jordan *ff* us. You must go now! *ff*

For Whom the Bell Tolls

Maria Decides to Go

Act 2 Scene 6C ○ 2'23"

M8

4343

Maria *p* *f*
Ro - ber - to! Ro - ber - to! I must stay with you!

Piano

4349

Maria

Jordan No Gua - pa! What I do I do a -

4354

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

mf

4360

N8

Maria It is ea - si - er,

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

mf

Maria Decides to Go For Whom the Bell Tolls Act 2 Scene 6C

4367

Maria

if I stay with you. It is bet-ter, for me to stay with

4373

Maria

you.

Jordan

It's hard - er for you to go. You must not be sel - fish, my

4378

Jordan

Gua - pa! You must do your du - ty now. You are me now. Sure - ly

4382

Jordan

you must feel it. Oh Gua - pa! You are do - ing what you should.

4387

Jordan

Stand up and show me that you are me too.

Maria Decides to Go For Whom the Bell Tolls Act 2 Scene 6C

4391

O8

Maria

Jordan

Gua - pa you must stand up. You are all there will be of me._____

Al - right! I'll

4396

Maria

go for the both of us._____ I am rea - dy._____ I will do my

4401

Maria

Jordan

du - ty._____ Oh Ro - ber - to!_____ I will go for the both of

Ma - ri - a!_____ You are all there will be of

4406

Maria

Jordan

us. I am you now!_____

me._____ You are me now!_____

ff *ff* *p* *ff*

For Whom the Bell Tolls

Que Puta es la Guerra

Act 2 Scene 6D ○ 3'24"

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

Maria crosses stage with Pilar as Agustín kneels by Jordan.

P8

Agustín stands

4413 slowly with expression ♩ = 74

poco rit....

Piano

4423 *a tempo*

Jordan

Agustín

Sa - lut! Look well af - ter Ma - ri - a, my true

Sa - lut In - gles, my dear friend.

4431

broadly poco rit.....

Jordan

Agustín

love.

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

mp p mf p mf mp

Que Puta es la Guerra For Whom the Bell Tolls

Act 2 Scene 6D

4439

a tempo

Q8

The rest of the company stands

Maria Rosa

mp

Que pu - ta es la guer - - ra! In a war there are

Pilar

mp

Que pu - ta es la guer - - ra! In a war there are

Isabella

mp

Que pu - ta es la guer - - ra! In a war there are

Fernando

mp

Que pu - ta es la guer - - ra! In a war there are

Rafael

mp

Que pu - ta es la guer - - ra! In a war there are

Joaquin

mp

Que pu - ta es la guer - - ra! In a war there are

Agustín

mp

life. Que pu - ta es la guer - - ra! In a war there are

Pablo

mp

Que pu - ta es la guer - - ra! In a war there are

Lorenzo Primitivo

mp

Que pu - ta es la guer - - ra! In a war there are

f *p*

The musical score is for a scene from the play 'For Whom the Bell Tolls'. It features a chorus of characters singing the phrase 'Que puta es la guerra' (What a war is) in Spanish, followed by the English translation 'In a war there are'. The characters listed are Maria Rosa, Pilar, Isabella, Fernando, Rafael, Joaquin, Agustín, Pablo, and Lorenzo Primitivo. The score is marked 'a tempo' and 'mp' (mezzo-piano). The piano accompaniment is marked 'f' (forte) and 'p' (piano). The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered 4439 and Q8.

Que Puta es la Guerra For Whom the Bell Tolls Act 2 Scene 6D

4446

poco rit.....a tempo

Maria Rosa
so ma - ny things like this and so much more.

Pilar
so ma - ny things like this and so much more.

Isabella
so ma - ny things like this and so much more.

Fernando
so ma - ny things like this and so much more.

Rafael
so ma - ny things like this and so much more.

Joaquin
so ma - ny things like this and so much more.

Agustín
so ma - ny things like this and so much more. Do you

Pablo
so ma - ny things like this and so much more.

Lorenzo Primitivo
so ma - ny things like this and so much more.

R8

4453

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

Jordan
I do. There are a few shells left for it.

Agustín
have what you need for the ma - chine gun? Que

For Whom the Bell Tolls

Act 2 Scene 6D

4461

S8

Jordan

Agustín

pu - ta es la guer - ra!

Sa - lut my friend! Get on_ with you. *f*

Sa - lut!_ Sa - *pizz.*

4470

44/70

Maria Ah Ah

Rosa Que pu - ta es la guer - - ra. In a war there are

Pilar Que pu - ta es la guer - - ra. In a war there are

Isabella Que pu - ta es la guer - - ra. In a war there are

Fernando Que pu - ta es la guer - - ra. In a war there are

Rafael Que pu - ta es la guer - - ra. In a war there are

Joaquin Que pu - ta es la guer - - ra. In a war there are

Agustín -lut! In a war there are

Pablo Que pu - ta es la guer - - ra. In a war there are

Lorenzo Primitivo Que pu - ta es la guer - - ra. In a war there are

Que Puta es la Guerra For Whom the Bell Tolls Act 2 Scene 6D

4476

Maria sits first, then everyone else
leaving Jordan standing alone

Maria

Ah

Rosa

so ma - ny things like this and so much more.

Pilar

so ma - ny things like this and so much more.

Isabella

so ma - ny things like this and so much more.

Fernando

so ma - ny things like this and so much more.

Rafael

so ma - ny things like this and so much more.

Joaquin

so ma - ny things like this and so much more.

Agustín

so ma - ny things like this and so much more.

Pablo

so ma - ny things like this and so much more.

Lorenzo Primitivo

so ma - ny things like this and so much more.

For Whom the Bell Tolls

Worth Fighting For

Act 2 Scene 6E ○ 4'04"

4483 **T8** slightly faster Maria and Pilar exit, followed by the others. Jordan is alone.

Robert Jordan *mp*

This is the fin - al test. Show cour - age_and be a man.

Piano *mp*

4490

Jordan

I've had much luck to have had this good life. The world's a fine place and_

4496

Jordan

worth fight - ing for._____ I hate to leave it, that is all._____ I_ hate to leave it

4502

Jordan

ve - ry much._____ I hope I've done some good in this cru - el_war. I'll miss my

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

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

4509

Jordan

car - ing stu - dents.____

p *mf* *f*

4519

U8

Jordan

Come now, Jor - dan! O - ver you go.____ It's won - der - ful they have

mp *mp*

4527

Jordan

got - ten a - way. Now that they are a - way, I do not mind it. She di - dn't

mp

4534

rit.....a tempo

Jordan

stay here. That's all I know.____ God I was luc - ky she would go.____

mp

4542

V8

Jordan

I wish they would come now.____ Let them

mp

4551

Jordan *f*
 come!____ Let them come now!____ If I____ pass out or fail to stand tall,____

The sound of horses and men coming closer.

4558

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

Jordan
 then I am no good, no good at all.____ I see them! I see them

4565

Jordan
 now!____ I see them now!____

Hold Them Up

Act 2 Scene 6F ◦ 1'15"

W8

4572 *Doppio più mosso* ♩ = 160

Robert Jordan *f*
 They had to swing back to cross the gorge.____ The Fas - cists' hor - ses will pass

Piano *p*

4578

Jordan

close to me. If I hold them up for e-ven a - while That would mean

4585

X8

Jordan

I have passed the tri - al. Oh! Please let it start! Yes!

4593

rit.

Y8

Jordan

Please let it start! Let me do my part. That's

4603 a tempo ♩ = 134

Jordan

all! That's all I want to do! That's all that's left for

4611

Z8

Jordan

me to do! Yes! Please let it start! Oh!

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

Jordan aims his machine gun. He presses
Maria and Jordan stay standing till last note

4622

Jordan

please — Please let it — start!

Orchestral - Final

Act 2 Scene 6G ○ 0'52"

A9

4632 not too fast ♩ = 110

Piano

f

4642

rit.....

B9 a tempo

4652

molto rit.....