

INTERNATIONAL BRAZILIAN OPERA COMPANY PRESENTS



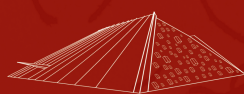
A New Opera
Music by Brian Wilbur Grundstrom
Libretto by David M. Dorsen

World Premiere, Brasília June 19-28, 2026
Music Direction by Jeffrey Sean Dokken
Dramatic Direction by Eliana Carneiro

Ernest Hemmingway's

FOR WHOM THE BELL TOLLS

No one is an island



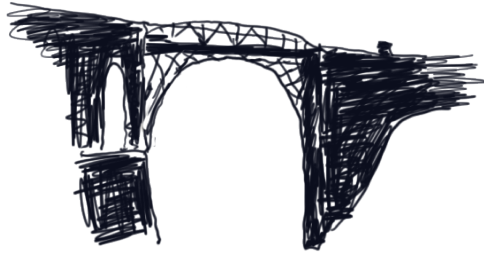
TEATRO NACIONAL
Claudio Santoro

Secretaria de
Cultura e
Economia Criativa



forwhomthebelltollsopera.com

Illustration by Lui Rodrigues



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.

June 1, 2026
FWTBT FC.dorico



Composer Brian Wilbur Grundstrom
Librettist David M. Dorsen
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For Whom the Bell Tolls Story

For Whom the Bell Tolls is set in 1937 during the Spanish Civil War, a struggle between those in power (the Republicans or Loyalists) and those trying to depose the government, the Fascists. The Republicans are supported by the Soviet Union, and the Fascists, which are winning the war, are supported by Nazi Germany. It is an era where there was considerable support for the Soviet experiment; thousands of idealistic Americans went to Spain and fought with the Republicans.

Robert Jordan, an American fighting on the side of the Republicans, has been assigned to blow up a mountain bridge in the north of Spain to cut off Fascist reinforcements in preparation for the launch of a much awaited Republican offensive. Under the guidance of Anselmo, Robert Jordan connects with a band of guerrillas that he has been told will help him in his mission. Instead he discovers that they are lead by the drunken Pablo who opposes Robert Jordan's mission for fear the Fascists who know where they are will hunt them down, forcing the small band to abandon the safety of their cave.

Supporting Robert Jordan is Pilar who asserts her leadership of the restless guerrillas who support her over Pablo's shiftless refusal to take action. Robert tries to avoid becoming enmeshed in their internal struggles, aware he has become disillusioned in the potential for success of their cause — and in his mission. Still he is almost immediately taken by the engaging, though guileless Maria, who for all of her traumatized past, finds herself equally drawn to him, recognizing they are both looking for something or someone to believe in and live for.

The logistics for blowing up the bridge start falling into place when El Sordo, leader of a nearby band of guerrillas, agrees to steal the horses they need to make their escape afterwards. Nevertheless Robert Jordan learns that word has gotten out about the planned Republican offensive, compromising their success.

At the start of Act Two, matters take a turn for the worse when Fascist militia follow El Sordo's tracks in the newly fallen snow back to his hiding place and wipe out his band of guerrillas. That night, Pablo out of self-preservation steals the detonators Jordan needs for his explosives, and disappears. Robert Jordan realizes that although he can use grenades to trigger the dynamite for blowing up the bridge later that morning, it has become a suicide mission without sufficient men to attack the heavily guarded bridge and still escape safely. His greatest regret is that Maria, with whom he has fallen in love, may lose her life in the fighting.

In the dawn, as they prepare to leave, Robert Jordan, Pilar and the rest of the band are joined by the mercurial Pablo who has not only recruited more men but secured the needed horses. He confesses in a moment of cowardice that he threw the detonators away but has also realized that the job can be done with grenades, though it makes the job riskier.

As everyone waits for the bombardment to begin signaling the start of the Republican offensive, Jordan assures a worried Maria that they will be together in America before too long. As she leaves to help guard the horses, Jordan and Anselmo prepare their assault on the bridge as Pablo and Pilar lead separate groups of men in attacking the guardhouses positioned at each end of the bridge.

The mission is a success but not without losses including Anselmo who is killed. As they all gather once more after the bridge has been blown up, Pablo turns his submachine gun on the men he has recruited, so his people will have enough horses for their escape.

As they make their dash to safety in a hail of enemy gunfire, Jordan is wounded. He realizes he cannot go on without threatening everyone else's ability to get away. He takes Maria aside and assures her that he will be with her always and that wherever she goes, he will be with her. Once the rest have left, Jordan takes up his position with a machine gun to fight off the Fascists to the very last, while the others — including Maria — escape capture.

For Whom the Bell Tolls

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

For Whom the Bell Tolls

ACT I (1 hour and 9 minutes)

Orchestral: Overture - page 7 - 4'19"
Act 1 Scene 1A: That is the Bridge - page 9 - 2'07"
Act 1 Scene 1B: One Great Offensive - page 12 - 2'22"
Act 1 Scene 1C: Give Us the Strength - page 15 - 2'06"
Act 1 Scene 1D: The New Dynamiter - page 17 - 2'02"
Act 1 Scene 1E: A Bigger Plan - page 20 - 1'15"
Act 1 Scene 1F: You Come at Night - page 22 - 1'55"
Act 1 Scene 2A: Orchestral - The Men Drink - page 27 - 0'52"
Act 1 Scene 2B: These are the Others - page 28 - 1'28"
Act 1 Scene 2C: Pablo Was Brave - page 31 - 1'23"
Act 1 Scene 2D: No, A Bridge - page 35 - 2'09"
Act 1 Scene 2E: Without Horses - page 41 - 0'52"
Act 1 Scene 2F: Robert Jordan Doesn't Teach English - page 44 - 2'41"
Act 1 Scene 2G: Maria - page 52 - 4'40"
Act 1 Scene 2H: Barracho - page 56 - 2'05"
Act 1 Scene 2J: Pilar Tells Her Story of the Massacre - page 60 - 3'00"
Act 1 Scene 2K: Don Benito Garcia - page 66 - 2'53"
Act 1 Scene 2L: Don Ricardo Montalvo - page 71 - 2'44"
Act 1 Scene 2M: Pablo Continues the Story - page 78 - 4'19"
Act 1 Scene 2N: And This Misery - page 85 - 2'40"
Act 1 Scene 3A: The Bridge - page 87 - 4'02"
Act 1 Scene 3B: Kill Pablo - page 94 - 1'51"
Act 1 Scene 3C: What is Wrong - page 98 - 1'07"
Act 1 Scene 3D: Listen to Me - page 99 - 1'31"
Act 1 Scene 3E: Isn't She Beautiful! - page 101 - 3'05"
Act 1 Scene 3F: Orchestral - Bedtime - page 105 - 1'16"
Act 1 Scene 3G: Will He Love Me? - page 105 - 3'52"
Act 1 Scene 3H: I Cannot Kiss - page 110 - 4'29"

For Whom the Bell Tolls

ACT II (1 hour 11 minutes)

Act 2 Scene 1A: German Planes - page 116 - 2'23"
Act 2 Scene 1B: Rumors - page 120 - 2'09"
Act 2 Scene 1C: Sordo and Joachin - page 123 - 2'05"
Act 2 Scene 1D: When Do We Blow the Bridge - page 125 - 2'01"
Act 2 Scene 1E: Orchestral - page 129 - 0'30"
Act 2 Scene 1F: Cobarde - page 129 - 2'25"
Act 2 Scene 1G: Kill Him Now - page 133 - 1'13"
Act 2 Scene 1H: I Have Changed My Mind - page 136 - 1'48"
Act 2 Scene 1J: Goodnight - page 138 - 5'44"
Act 2 Scene 2A: When Will This Calamity Cease - page 145 - 2'35"
Act 2 Scene 2B: Help Sordo - page 148 - 3'08"
Act 2 Scene 2C: What Will Happen to Us All - page 155 - 0'44"
Act 2 Scene 2D: Seventy Years - page 156 - 2'46"
Act 2 Scene 3A: We'll Use Grenades - page 160 - 4'16"
Act 2 Scene 3B: Get Some Sleep - page 165 - 3'47"
Act 2 Scene 4A: Take More of the Stew - page 169 - 0'37"
Act 2 Scene 4B: Pablo Returns - page 170 - 3'25"
Act 2 Scene 4C: Would Rather Be With You - page 175 - 1'40"
Act 2 Scene 4D: Orchestral - End Scene - page 177 - 0'55"
Act 2 Scene 5A: Instructions - page 178 - 1'50"
Act 2 Scene 5B: Goodbye - page 181 - 1'17"
Act 2 Scene 5C: Buena Suerte - page 183 - 0'41"
Act 2 Scene 5D: Now is Our Time - page 185 - 1'53"
Act 2 Scene 5E: Buena Caza - page 188 - 1'53"
Act 2 Scene 5F: I Cannot Bear It - page 191 - 0'52"
Act 2 Scene 5G: Blow the Bridge - page 193 - 1'23"
Act 2 Scene 5H: Orchestral - Explosion - page 196 - 1'13"
Act 2 Scene 5J: Amalia & Anselmo Die - page 197 - 2'19"
Act 2 Scene 5K: Plenty of Horses - page 201 - 1'02"
Act 2 Scene 5L: Gallop Guapa Go - page 203 - 2'09"
Act 2 Scene 6A: Broken Leg - page 207 - 2'00"
Act 2 Scene 6B: Maria Decides to Go - page 211 - 2'13"
Act 2 Scene 6C: Que Puta es la Guerra - page 214 - 2'22"
Act 2 Scene 6D: Worth Fighting For - page 217 - 2'05"
Act 2 Scene 6E: Hold Them Up - page 220 - 1'10"
Act 2 Scene 6F: Jordan's Lament - page 221 - 1'03"

Total Running Time: 2 hours and 20 minutes not including intermission

For Whom the Bell Tolls

Overture

Orchestral ○ 4'19"

Piano **Andante** ♩ = 80



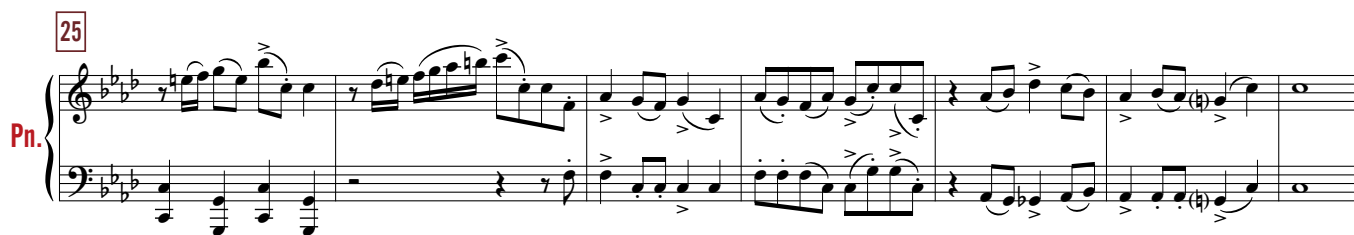
Pn. **A** slightly faster ♩ = 90 **Pilar Tells Her Story**



Pn. **19**



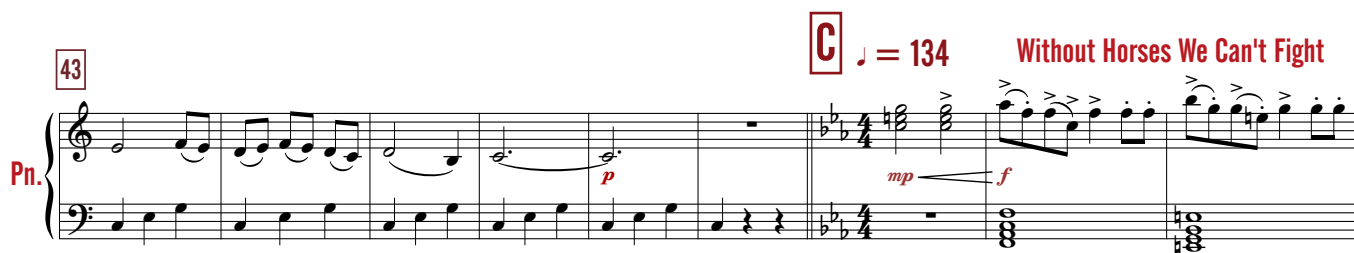
Pn. **25**



Pn. **B** ♩ = 82 **ten. a tempo** **Maria's Theme**



Pn. **C** ♩ = 134 **Without Horses We Can't Fight**



52

Pn.

ff *f*

60

Pn.

p

66

Pn.

mp *mf* *f* *p*

Robert Jordan Doesn't Teach English

74

Pn.

D ♩ = 108 *accelerando* **E** ♩ = 160

f

83

Pn.

f

91

Pn.

mf *f*

99 *poco rit..... molto rit...* **F** $\text{♩} = 90$

Pn.

109

Pn.

117

Pn.

mf *f* *p*

That is the Bridge

Act 1 Scene 1A ○ 2'07"

Robert Jordan Meets Anselmo

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

Jordan and Anselmo stand

128 **G** *Adagio* $\text{♩} = 72$ *Freely* ($\text{♩} = 84$)

Jordan

Piano

mp *p* *f* *sfzp* *pp*

This__ must be the bridge__ that I've been or - dered to

137

Jordan *mf* *blow up. mp* It

Anselmo Yes, that is the bridge that you will ex - plode the day af - ter the day af - ter to - mor - row.

Pn.

141

ten. **H** Moderato ♩ = 104

Jordan is an im - pos - ing bridge. But I can do it. I can do it. How ma - ny sol - diers are there?

Anselmo

Pn. *pp*

146

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

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

Pn.

150

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

Pn.

154

Jordan *mf*
And how are they de - ployed?

Anselmo *p* *mf*
close to the ri - ver where the men live. Four are on du - ty

Pn.

158

Jordan *mf*
How are they

Anselmo
at an - y one time. Two on each side of the bridge.

Pn.

162

Jordan
armed? That is good! We'll need teams to at -

Anselmo
I've seen ri - fles no - thing more.

Pn.

166

Jordan *detached* *f*
- tack the guard hou - ses, the shack by the ri - ver, and blow up the

Pn.

171

Jordan *mf*

bridge. Now wait for me on the ridge a - bove.

Pn.

174

Jordan

I must sketch the bridge be - fore I go

Pn.

segue

One Great Offensive

Act 1 Scene 1B ○ 2'22"

178

slower ♩ = 76

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

Jordan

The Rus - sian gen - eral must have faith in

Piano

p *mp* *mf*

188

Jordan

me, to en - trust me with this ma - jor task. Much hard - er than when I blew up a train with ea - si - er

Pn.

p *mf*

196 **J** little faster $\text{♩} = 78$

Jordan *mf* ground to flee the scene. *f* The war ___ has reached a cru - cial point. We must

Anselmo *mf* The war ___ has reached a cru - cial point. We must *f*

Pn. *p* *mf* *p*

205 *molto rit.* 210

Jordan *subito p* stop ___ the fas - cists with this of - fen - sive. *mf* Save ___ this coun - try, save ___ their cause, and

Anselmo *subito p* stop ___ the fas - cists with this of - fen - sive. *mf* Save ___ this coun - try, save ___ our cause, and

Pn. *mf* *f* *mp* *mf*

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

Jordan folds his pad and puts his pencil away.

213 *a tempo* $\text{♩} = 78$ **K** faster $\text{♩} = 90$

Jordan *f* snatch vic - tory from de - feat's jaws. *mf* I am fin - ished old one

Anselmo *f* snatch vic - tory from de - feat's jaws. *mf* If I

Pn. *mp* *mf* *p*

220

Anselmo

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

Pn.

mp

225

L Waltz like Faster ♩ = 60

Jordan

Blood-suck-ing land-own-ers, cler-gy and bank-ers, have kept these pea-sants in hun-ger and

Anselmo

-rived.

Pn.

mf

232

Jordan

squa-lor. My dy-na-mite has de-stroyed hun-dreds of fas-cists. One great of-fen-sive

Anselmo

One great of-fen-sive

Pn.

f

Anselmo pauses
on his way out.

240

rit..... a tempo ♩ = 175

Jordan

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

Anselmo

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

Pn.

p *f* *p*

Anselmo sits
Anselmo exits, leaving
Jordan alone on stage.

segue

For Whom the Bell Tolls

Give Us the Strength

Act 1 Scene 1C ○ 2'06"

Robert Jordan Lament

251 **M** Slower ♩ = 95

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

Piano *p* *mp*

259 *mf* *p*

Jordan peo - ple are be - ing killed No - bod - y cares that In - no - cent are dy - ing.

Pn.

268 **N** *mp* *mf*

Jordan I can - not go on much lon - ger. My heart, it is filled. I have to com.

Pn.

277

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

Pn.

Anselmo stands

Anselmo returns

284 *p* *mf* *p*

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

Pn.

293 *mf* **0** slightly slower ♩ = 88

Jordan God give us the strength for one more mis - sion, to help all of the op - pressed

Anselmo *mf* God give us the strength for one more mis - sion, to help all of the op - pressed

Pn.

300

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

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

Pn.

306 Anselmo and Pablo stand Slower ♩ = 90 molto rit..... segue

Jordan of those I em - brace no one dies.

Anselmo of those I em - brace no one dies.

Pn. Am

For Whom the Bell Tolls

The New Dynamiter

Act 1 Scene 1D ○ 2'02"

315 **P** Faster ♩ = 120

Anselmo *mp* Pa - blo, I bring the new *mf* dy - na - mi - ter. His name is ____ Ro - ber - to.

Piano *mp* *p*

320 *mf*

Jordan Sa - lud! Sa - lud com - mand -

Anselmo He is A - mer - i - can.

Pn.

325 *mf*

Jordan - er! to Robert Jordan Dy - na - mite

Pablo *mf* What have you in the packs?

Pn.

329

Jordan

and de - to - na - tors

Anselmo

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

Pn.

335

Jordan

mf I can see it.

Anselmo

ve - ry strong man.

Pn.

339

Q

mf Pablo

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

Pn.

343

Indicating bridge in background more agitated $\text{♩} = 134$

Jordan

f Blow up that bridge.

Pablo

f Blow up that bridge? Not *sfzp* that bridge!

Pn.

347

Jordan *f* That is my busi - ness.

Pablo *mp* If it is in this *f*

Pn. *Dbm/Fb*

352

Pablo ter - ri - to - ry, It is my

Pn.

356

Pablo *R* busi - ness. You can - not blow brid - ges close to where you live, if you

Pn.

360

Pablo *p* want to stay a - live. *f* You *p* live in one place but *f* op - er - ate in a -

Pn. *f*

365

Pablo

- no - ther _____ If we_ blow up this bridge, _ then we_ must

Pn.

370

Pablo

leave our cave. _____ Why not blow up a train or a bridge

Pn.

375

Pablo

far a - way? _____ *ff* segue

Pn.

A Bigger Plan

Act 1 Scene 1E ○ 1'15"

S Same $\text{♩} = 122$

380

Jordan

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

Piano

385

Jordan

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

Pn.

mp

391

Jordan

I must do what I am or - dered to do.

Pablo

mf

The fas - cists are

Pn.

mf

T

397

Pablo

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

Pn.

402

Pablo

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

Pn.

408 Pablo and Anselmo sit rit..... segue

Pablo

with their air - planes and their guns.

Pn.

subito *pp* *mf*

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

You Come at Night

Act 1 Scene 1F ○ 1'55"

U Faster ♩ = 172 Aside

417

Fernando *mf*

You come at night. *mf*

Rafael

You stay with a farm - er. *mf*

Joaquin

You do your job, *mf*

Anselmo

as - sas - sin or bomb - er.

Piano

425

mf

Agustín What hap - pens to your host

mf

Pablo He'll be shot for his good turn. *p*

Lorenzo What

mf

Primitivo is not your con - cern. —

Pn.

434

mf ten. a tempo

Rosa be - fore we're through? —

f *mf*

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

f *mf*

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

f

Lorenzo good will all this cour - age do,

Pn.

444 **V**

mp

Maria Rosa Dead wo - men and child - ren are the le - ga - cy. Oh What a ca -

Pilar Isabella *mp* Dead wo - men and child - ren are the le - ga - cy. Oh What a ca -

Amalia *mp* Dead wo - men and child - ren are the le - ga - cy. Oh What a ca -

Pn.

452 *rit.....*

Maria Rosa -tas - tro - phe, who knows what's in store? It's the lea - ders and gen - erals who want to fight. We

Pilar Isabella -tas - tro - phe, who knows what's in store? It's the lea - ders and gen - erals who want to fight. We

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

Pn.

460 *slightly slower ♩ = 160*

Maria Rosa *f* wo - men lack the pow - er to do what's right. Why can't we live to - ge - ther in peace? Is there

Pilar Isabella *f* wo - men lack the pow - er to do what's right. Why can't we live to - ge - ther in peace? Is there

Amalia *f* wo - men lack the pow - er to do what's right. Why can't we live to - ge - ther in peace? Is there

Pn.

468 *poco rit.*..... **W** *a tempo* ♩ = 160

Maria Rosa
Pilar Isabella
Amalia

no - thing we can do _____ to make the war cease? _____ Oh God, dear God, please

Pn.

478 *molto rit.*.....
All the men stand

Maria
Rosa
Pilar
Isabella
Amalia

help us sur - vive. Bring wis - dom to those who can keep us a
help us sur - vive. Bring wis - dom to those who can keep us a - live.
help us sur - vive. Bring wis - dom to those who can keep us a
help us sur - vive. Bring wis - dom to those who can keep us a - live.
help us sur - vive. Bring wis - dom to those who can keep us a - live.

Pn.

[486]

X a tempo ♩ = 160

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

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

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

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

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

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

Pablo Lorenzo Primitivo *mp* You come at night. You stay with a far-mer. You do your job, as - sas - sin or bomb - er. *mf* What hap - pens

Pn.

496

poco rit. a tempo ♩ = 164

Maria Rosa *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Pilar Isabella *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Amalia *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Fernando *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Rafael Joaquin *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Anselmo Agustín *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Pablo Lorenzo Primitivo *f* to your host is not your con - cern. He'll be shot for his good turn. *f* What good will

Pn.

505 rit..... a tempo

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

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

Pn.

Orchestral - The Men Drink

Act 1 Scene 2A ○ 0'52"

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

517 Y l'istesso tempo ♩ = 86

Piano

mf

Pn.

525

p *mf*

533

f

segue

These are the Others

Act 1 Scene 2B ○ 1'28''

As Anselmo introduces, each person stands.

Everyone gathers around Jordan

Anselmo

542 **Z** *mp* ♩ = 86

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

Piano

mp

The men dip their cups into the basin and drink.

♩ = 104

Anselmo

549

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

Pn.

557 A1

Maria *mf* Ho - la

Jordan *mp* And who is this? Who is this love - ly wo - man?

Anselmo *mp* That is Ma -

Pn. *p*

567

Jordan *mp* and are there a - ny o - thers? *mf* And

Anselmo *mp* - ri - a There is the mu - jer of Pab - lo.

Pn.

574 B1 Faster ♩ = 116

Jordan *molto rit.* how is Pa - blo's wo - man?

Fernando Rafael *f* Some - thing bar - bar - i - ous! Some - thing ve - ry bar -

Joaquin *f* Some - thing bar - bar - i - ous! Some - thing ve - ry bar -

Anselmo *f* Some - thing bar - bar - i - ous! Some - thing ve - ry bar -

Agustín *f* Some - thing bar - bar - i - ous! Some - thing ve - ry bar -

Lorenzo Primitivo *f* Some - thing bar - bar - i - ous! Some - thing ve - ry bar -

Pn.

578

Rosa Isabella

Amalia

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

Pn.

But a hun - dred times bra - ver than

But a hun - dred times bra - ver than

- bar - i - ous! If you think Pab - lo is ug - ly, you should see his wo - man!

- bar - i - ous! If you think Pab - lo is ug - ly, you should see his wo - man!

- bar - i - ous! If you think Pab - lo is ug - ly, you should see his wo - man!

- bar - i - ous! If you think Pab - lo is ug - ly, you should see his wo - man!

582

segue

Rosa Isabella

Amalia

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

Pn.

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

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

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

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

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

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

For Whom the Bell Tolls

Pablo Was Brave

Act 1 Scene 2C ○ 1'23"

The Men Describe Pablo

587 **C1** slightly faster ♩ = 118

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

f

Rosa Isabella Pa - blo killed more fas - cists than the

f

Amalia Pa - blo killed more fas - cists than the

f

Fernando Rafael Pa - blo killed more fas - cists than the

f

Joaquin Pa - blo killed more fas - cists than the

f

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

f

Agustín Lorenzo Primitivo fas - cists than the

mp *mf*

Piano

591

Rosa Isabella

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

Pilar

But since a long time,

Amalia

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

Fernando Rafael

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

Joaquin

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

Anselmo Agustin

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

Lorenzo Primitivo

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

Pn.

pp

596

Rosa Isabella Amalia

He is ve - ry flac - cid!

Pilar

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!

Agustin

He is much a - fraid to die.

Lorenzo Primitivo

He is ve - ry flac - cid!

Pn.

f *mp*

rit..... a tempo

601 To Pilar

Rosa Isabella: Pa - blo once_ was as brave as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is

Amalia: Pa - blo once_ was as brave as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is

Fernando Rafael: Pa - blo once_ was as brave as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is

Joaquin: Pa - blo once_ was as brave as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is

Anselmo Agustin: Pa - blo once_ was as brave as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is

Lorenzo Primitivo: Pa - blo once_ was as brave as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is

Pn. *f*

605

Rosa Isabella: no lon - ger!_____

Amalia: no lon - ger!_____

Fernando Rafael: no lon - ger!_____ What *f*

Joaquin: no lon - ger!_____ What *f*

Anselmo: no lon - ger!_____ Let's hear it from Pi - lar! *f*

Agustin: no lon - ger!_____ At least Fin - to was tu - ber - cu - lar! What *f*

Lorenzo Primitivo: no lon - ger!_____ What *f*

Pn. *mp*

610 rit..... G.P. **D1** *mf* a tempo

Pilar

Fernando Rafael

Joaquin

Anselmo

Agustin

Lorenzo Primitivo

Pn.

Who would - n't be tu - ber - cu - lar from the pun - ish - ment he re -
say_ you_ Pa - blo's wo - man?
say_ you_ Pa - blo's wo - man?
say_ you_ Pa - blo's wo - man?
say_ you_ Pa - blo's wo - man?
say_ you_ Pa - blo's wo - man?

616

Pilar

Pn.

- ceived. In this coun - try where no poor man can ev - er hope to make mon - ey, un - less he

621 molto rit. segue

Pilar

Pn.

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

For Whom the Bell Tolls

No, A Bridge

Act 1 Scene 2D ○ 2'09''

627 E1 Allegretto ♩ = 116 To Jordan

Rosa Isabella
Pilar
Amalia
Fernando Rafael
Joaquin
Anselmo Agustín
Lorenzo Primitivo
Piano

mf Ho - la ca - ma -
f Ho - la ca - ma - ra - da!
mf Ho - la ca - ma -
mf Ho - la ca - ma -
mf Ho - la ca - ma -
mf Ho - la ca - ma -
mf Ho - la ca - ma -
f *mp*

632

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

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

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

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

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

Anselmo Agustin -ra - da! a - no - ther train, a - no - ther train, a - no - ther train?

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

Pn.

637

Rosa Isabella No! a bridge, a bridge, for a bridge!_

Amalia No! a bridge, a bridge, for a bridge!_

Jordan No! For a bridge! A ve - ry

Fernando Rafael No! a bridge, a bridge, for a bridge!_

Joaquin No! a bridge, a bridge, for a bridge!_

Anselmo Agustin No! a bridge, a bridge, for a bridge!_

Lorenzo Primitivo No! a bridge, a bridge, for a bridge!_

Pn.

642

Rosa Isabella *mf* ve - ry_ im - por - tant bridge, im - por - tant bridge! *f* It is *mp*

Amalia *mf* ve - ry_ im - por - tant bridge, im - por - tant bridge! *f* It is *mp*

Jordan im - por - tant bridge *mf* It is the bridge near

Fernando Rafael *mf* ve - ry_ im - por - tant bridge, im - por - tant bridge! *f* It is *mp*

Joaquin *mf* ve - ry_ im - por - tant bridge, im - por - tant bridge! *f* It is *mp*

Anselmo Agustín *mf* ve - ry_ im - por - tant bridge, im - por - tant bridge! *f* It is *mp*

Lorenzo Primitivo *mf* ve - ry_ im - por - tant bridge, im - por - tant bridge! *f* It is *mp*

Pn. *mf* *mp*

647

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

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

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

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

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

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

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

Pn. *mf*

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

652 *p*

Rosa Isabella *f*

Amalia *p* *f*

Jordan *p*

Fernando Rafael *p* *f*

Joaquin *p* *f*

Anselmo Agustín *p* *f*

Lorenzo Primitivo *p* *f*

Pn. *pp* *mf*

In the dark-ness of night when they will not see us un-der the light of the moon

657 To Pablo **F1** Pablo sits To Jordan

Rosa Isabella *f* *p*

Pilar *f* *p*

Amalia *f* *p*

Jordan *f* *p*

Fernando Rafael *f* *p*

Joaquin *f* *p*

Anselmo Agustín *f* *p*

Lorenzo Primitivo *f* *p*

Pn. *mp* *mf* *mp*

Bor - ra - cho! Pa - - - blo

Drun - kard! Rot - ten bor - ra - cho! Pa - - - blo

Pa - blo is drink - ing all the

663

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

Pilar time. *mf* This life is ru - in - ing him

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

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

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

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

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

Pn. *mf* *mp*

668

Rosa Isabella *f* bor - - ra - - cho *pp* *mf* Sto - len five hor - ses!

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

Amalia *f* bor - - ra - - cho *pp* *mf* Sto - len five hor - ses!

Fernando Rafael *f* bor - - ra - - cho *pp* *mf* Sto - len five hor - ses!

Joaquin *f* bor - - ra - - cho *pp* *mf* Sto - len five hor - ses!

Anselmo Agustín *f* bor - - ra - - cho *pp* *mf* Sto - len five hor - ses!

Lorenzo Primitivo *f* bor - - ra - - cho *pp* *mf* Sto - len five hor - ses!

Pn. *mf* *mp*

673

Rosa Isabella *p* *mf* *subito p* *ff*
A ca - pi - ta - list!

Pilar *p* *mf* *subito p* *ff*
- come a ca - pi - ta - list He

Amalia *p* *mf* *subito p* *ff*
A ca - pi - ta - list!

Fernando Rafael *p* *mf* *subito p* *ff*
A ca - pi - ta - list!

Joaquin *p* *mf* *subito p* *ff*
A ca - pi - ta - list!

Anselmo Agustín *p* *mf* *subito p* *ff*
A ca - pi - ta - list!

Lorenzo Primitivo *p* *mf* *subito p* *ff*
A ca - pi - ta list!

Pn. *p* *f*

679

Rosa Isabella *f*
For more than three months,

Pilar *f*
does not want to take a - ny chan - - - ces.

Amalia *f*
For more than three months,

Fernando Rafael *f*
For more than three months,

Joaquin *f*
For more than three months,

Anselmo Agustín *f*
For more than three months,

Lorenzo Primitivo *f*
For more than three months,

Pn. *mp* *mf*

685 **Pablo stands** **segue**

Rosa Isabella we've done no - - - - thing!

Amalia we've done no - - - - thing!

Fernando Rafael we've done no - - - - thing!

Joaquin we've done no - - - - thing!

Anselmo Agustín we've done no - - - - thing!

Lorenzo Primitivo we've done no - - - - thing!

Pn. *f* *Fm* *C7*

Without Horses

Act 1 Scene 2E ○ 0'52"

G1 ♩ = 120 *mf* 00

Pilar

Pablo *f*

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

Piano *f* *mp*

693

Pilar

Pablo

Pn.

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



698 H1

Rosa Pilar

Isabella Amalia

Fernando Rafael

Joaquin

Anselmo Agustin

Lorenzo Primitivo

Pn.

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

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

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

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

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

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



701

Rosa Pilar

00 00

Isabella Amalia

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

Fernando Rafael

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

Joaquin

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

Anselmo Agustín

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

Lorenzo Primitivo

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

Pn.

C7 Dm7

f *p* *mf*

705

Rosa Pilar

00

Isabella Amalia

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

Fernando Rafael

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

Joaquin

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

Anselmo Agustín

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

Pablo

If I de-

Lorenzo Primitivo

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

Pn.

mp *mf*

709 Maria saunters out of the cave. segue

Pilar

Isabella
Amalia

Fernando
Rafael

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

Pn.

-cide we should do so.

mp *p* *pp*

Robert Jordan Doesn't Teach English

Act 1 Scene 2F ○ 2'41"

Jordan notices Maria.

715 **J1** Slower ♩ = 90 accel. Allegro ♩ = 160

Fernando

Rafael

Piano

f *p* *mf* *f*

How did you hap - pen to come to Spain?

721

Rosa Pilar *mp*

Isabella Amalia *mp*

Jordan *mf*

Fernando *mf*

Joaquin *mf*

Anselmo Agustín *mf*

Pablo Lorenzo Primitivo *mf*

Pn.

Come to Spain?

Come to Spain?

I teach Span-ish at a un-i-ver-si-ty in the ve-ry

Come to Spain?

Come to Spain?

Come to Spain?

727

Rosa Pilar *mf*

Isabella Amalia *mf*

Jordan

Fernando *mf*

Rafael Joaquin *mf*

Anselmo Agustín *mf*

Pablo Lorenzo Primitivo *mf*

Pn.

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

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

mid-dle of A-mer-i-ca.

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

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

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

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

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

733

Maria

Jordan

Pn.

mf A - mer - i - ca! A - mer - i - ca! A - mer - i - ca!_____

There life is ea - sy. There are no_cares.

Em

740 **K1** Maria continues to stand and watch

Jordan

Pn.

f I came to Spain to de - feat the land - own - ers, _____ and their bru - tal al - ly, the wealth - y

746

Rosa Pilar

Isabella Amalia

Jordan

Fernando

Rafael Joaquin

Anselmo Agustín

Pablo Lorenzo Primitivo

Pn.

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

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

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

p The wealth - y church! *f* The wealth - y church!

p The wealth - y church! *f* The wealth - y church!

p The wealth - y church! *f* The wealth - y church!

p The wealth - y church! *f* The wealth - y church!

[illegible]

Everyone is laughing at Jordan through P1

757 at Jordan through P1

Rosa Pilar **L1**

Isabella Amalia

Fernando Joaquin

Rafael *mf*

Anselmo Agustín

Lorenzo Primitivo

Pn. *mp*

p *mf* *f*

A pro - fes - sor! A pro - fes - sor! Ha ha ha ha!

p *mf* *f*

A pro - fes - sor! A pro - fes - sor! Ha ha ha ha!

p *mf* *f*

A pro - fes - sor! A pro - fes - sor! Ha ha ha ha!

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

p *mf* *f*

A pro - fes - sor! A pro - fes - sor! Ha ha ha ha!

p *mf* *f*

A pro - fes - sor! A pro - fes - sor! Ha ha ha ha!

p

763 **Mocking Jordan**

Rosa Pilar *p* *mf* *f* *f*
No beard! No Beard! No Beard! Span-

Isabella Amalia *p* *mf* *f* *f*
No beard! No Beard! No Beard! Span-

Fernando Joaquin *p* *mf* *f*
No beard! No Beard! No Beard!

Rafael *f*
But why Span-ish?

Anselmo Agustín *p* *mf* *f*
No beard! No Beard! No Beard!

Pablo *f*
He has no beard!

Lorenzo Primitivo *p* *mf* *f*
No beard! No Beard! No Beard!

Pn. *mp* *f* *mf*

769

Rosa Pilar *f*
-ish Eng - lish

Isabella Amalia *f*
-ish Eng - lish

Fernando Joaquin *f*
ea - si - er Eng - lish

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

Anselmo Agustín *f*
ea - si - er Eng - lish

Lorenzo Primitivo *f*
ea - si - er Eng - lish

Pn.

775 **M1**

Rosa Pilar *mf* Span - ish as we do.

Isabella Amalia *mf* Span - ish as we do.

Fernando Joaquin *mf* Span - ish as we do.

Rafael *mf* Span - ish as we do.

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

Agustín *mf* Span - ish as we do.

Lorenzo Primitivo *mf* Span - ish as we do.

Pn.

781 **N1**

Rosa Pilar *f* Teach Span - ish

Isabella Amalia *f* Teach Span - ish

Fernando *f* Teach Span - ish

Rafael Joaquin *f* Teach Span - ish

Anselmo Why should he not teach Span - ish?

Agustín *f* Teach Span - ish

Pablo *f* He's a false pro - fes - sor. He

Lorenzo Primitivo *f* Teach Span - ish

Pn. *mp*

788

Rosa *p* A beard! A beard! *f* Span - iards

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

Isabella Amalia *p* A beard! A beard! *f* Span - iards

Fernando *p* A beard! A beard! *f* Span - iards

Rafael Joaquin *p* A beard! A beard! *f* Span - iards

Anselmo Agustín *p* A beard! A beard! *f* Span - iards

Pablo has - n't got a beard! *p*

Lorenzo Primitivo *f* Span - iards

Pn. *p* *mp* *mf*

796 01

Rosa *p* I should hope not. *mf* Ha ha ha ha! *f* Ha ha ha ha!

Pilar *p* Mule! He *f*

Isabella Amalia *p* I should hope not. *mf* Ha ha ha ha! *f* Ha ha ha ha!

Fernando *p* I should hope not. *mf* Ha ha ha ha! *f* Ha ha ha ha!

Rafael Joaquin *p* I should hope not. *mf* Ha ha ha ha! *f* Ha ha ha ha!

Anselmo Agustín *p* I should hope not. *mf* Ha ha ha ha! *f* Ha ha ha ha!

Lorenzo Primitivo *p* I should hope not. *mf* Ha ha ha ha! *f* Ha ha ha ha!

Pn. *pp* *p* *mp* *p* *ff* *mf*

804

Rosa *f* A - mer - i - cans who speak

Pilar tea - ches Span - ish to North A - mer - i - cans who speak Eng - lish

Isabella Amalia *f* A - mer - i - cans who speak

Fernando *f* A - mer - i - cans who speak

Rafael Joaquin *f* A - mer - i - cans who speak

Anselmo Agustín *f* A - mer - i - cans who speak

Lorenzo Primitivo *f* A - mer - i - cans who speak

Pn. *Gm G D7*

812

Rosa *ff* Eng - lish speak Eng - lish! Eng - lish! Eng - lish! Ha Ha! *ff* *ffz* *ff* segue

Pilar who speak Eng - lish! Ha Ha! *ff* *ffz* *ff*

Isabella Amalia Eng - lish speak Eng - lish! Eng - lish! Eng - lish! Ha Ha! *ff* *ffz* *ff*

Fernando Eng - lish speak Eng - lish! Eng - lish! Eng - lish! Ha Ha! *ff* *ffz* *ff*

Rafael Joaquin Eng - lish speak Eng - lish! Eng - lish! Eng - lish! Ha Ha! *ff* *ffz* *ff*

Anselmo Agustín Eng - lish speak Eng - lish! Eng - lish! Eng - lish! Ha Ha! *ff* *ffz* *ff*

Lorenzo Primitivo Eng - lish speak Eng - lish! Eng - lish! Eng - lish! Ha Ha! *ff* *ffz* *ff*

Pn. *f* *ff* *mp* *fff*

For Whom the Bell Tolls

Maria

Act 1 Scene 2G ○ 4'40''

Robert Jordan Meets Maria

P1 Andante ♩ = 84

Piano

820

pp

mf

mp

Pn.

830

f

Maria's Theme

Jordan's and Maria's eyes lock.

Maria serves Jordan the food.

Pn.

841

Q1

p

mf

p

Jordan notices Maria.

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

R1

Maria

851

mf

Ho - la ca - ma -

Jordan

mp

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

Pn.

p

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

Maria

861

mf

p

-ra - - da! That is the way I comb it. _____

Pn.

f

870 Rafael and Agustin stand

Maria

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

Pn.

879 **S1** faster $\text{♩} = 100$

Rafael

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

Agustin

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

Pn.

888 rit.....

Rafael

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

Agustin

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

Pn.

898 **T** almost a tempo $\text{♩} = 94$ ten. a tempo

Maria

Ma - - ri - a

Jordan

How are you called?

Pn.

908 **G.P.** **U1** Slightly Faster $\text{♩} = 116$

Maria *p* *mf* and you?

Jordan *mp* *mf* Ro - ber - to And whose wo - man are you?

Pn.

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

Maria *mf* Of Ra - fa - el nei - ther

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

Pn. *mf*

927 **Laughing.**

Maria Ha ha ha ha ha ha ha ha ha ha ha ha

Pn.

934 **V1** Rafael, Anselmo, Primitivo, Fernando and Amalia go inside the cave.

Maria *mf* Then I will go in - to the cave.

Jordan *mf* You are blush - ing now.

Pn. *B*

943

Maria

mf

No, I will go in - to the ca - - -

Jordan

f

p

Stay here Ma - ri - - a.

Pn.

951

Maria

p *mf* *f*

- ve. I do not like to blush. I am strong - er than

Pn.

f

$\text{♩} = 134$

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

959 that.

W1 faster $\text{♩} = 150$

Maria Rosa

Fernando

Anselmo

Pn.

For Whom the Bell Tolls

Barracho

Act 1 Scene 2H ○ 2'05''
Pilar Tells of Pablo's Bravery

Pablo laughs drunkenly and stays seated.
Maria picks up the plates, exits into the cave.

971 **X1** Moderato ♩ = 112

Pilar *p* *f* Bar - - ra - cho! He

Piano *p* *sfzp*

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

976

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

Jordan What was he

Pn.

981 *f*

Jordan like be - fore?

Pn.

986 **Y1** Pilar waves for Maria to come sit next to her.

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

Jordan *f* What

Pn. *mf*

990 **Z1** Everyone but Pablo stands

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

Pilar *mp* It is bru-

Amalia *f* Tell him the sto-ry.

Jordan hap-pened?

Fernando *f* Tell him the sto-ry.

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

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

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

Pn. *f* *pp*

995

Pilar

- tal. I do not want to tell it be - fore the girl

Pn.

p

1001

Pilar

f *p*

It will give her

Pn.

1006

Rosa Isabella

f *subito p* *ff*

It will give her night - mares.

Pilar

night - mares

Amalia

f *subito p* *ff*

It will give her night - mares.

Fernando

f *subito p* *ff*

It will give her night - mares.

Rafael Joaquin

f *subito p* *ff*

It will give her night - mares.

Anselmo Agustin

f *subito p* *ff*

It will give her night - mares.

Lorenzo Primitivo

f *subito p* *ff*

It will give her night - mares.

Pn.

ff *sfz* *p* *ff*

1013 slightly faster $\text{♩} = 124$ **A2**

Maria *f* I can hear it. There is no-thing that I can-not

Pn. *p*

1018 *p*

Maria hear. *mf* *subito p* *f*

Rosa Isabella No-thing that she can-not hear. *mf* *subito p* *f*

Amalia No-thing that she can-not hear. *mf* *subito p* *f*

Fernando No-thing that she can-not hear. *mf* *subito p* *f*

Rafael Joaquin No-thing that she can-not hear. *mf* *subito p* *f*

Anselmo Agustin No-thing that she can-not hear. *mf* *subito p* *f*

Lorenzo Primitivo No-thing that she can-not hear. *mf* *subito p* *f*

Pn. *mf* *subito p* *f*

segue

Segue

1023

Rosa Isabella

Amalia

Jordan

Fernando

Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

Pn.

p *mf* *ff*

You must tell it.

Pilar Tells Her Story of the Massacre

Act 1 Scene 2J ○ 3'00''

1030

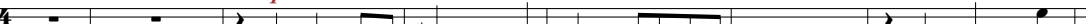
B2

Slower ♩ = 86

Pilar



Piano



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

1038

Pilar

if it rea - ches a point that it dis - turbs you, you must tell me.

Pn.

Slower $\text{♩} = 72$

Chorus acts out the story

1045

Pilar

The town is built on a high bank a - bove the ri - ver, and there's a square there with a foun - tain.

Pn.

1050

Rosa

Three - hun - dred feet to the ri - ver.

Pilar

Far be - low is the ri - ver. Three - hun - dred feet to the ri - ver. Pa - blo had the fas -

Isabella Amalia

Three - hun - dred feet to the ri - ver.

Fernando

Three - hun - dred feet to the ri - ver.

Rafael Joaquin

Three - hun - dred feet to the ri - ver.

Anselmo Agustín

Three - hun - dred feet to the ri - ver.

Lorenzo Primitivo

Three - hun - dred feet to the ri - ver.

Pn.

C2 Slightly Faster $\text{♩} = 104$

1056

Rosa Which was all of them.

Pilar -cists in the town, all twen - ty of them. They were seized and held in the

Isabella Amalia Which was all of them.

Fernando Which was all of them.

Rafael Joaquin Which was all of them.

Anselmo Agustín Which was all of them.

Lorenzo Primitivo Which was all of them.

Pn. *mf* *mp*

1062

Rosa *f* In the ci - ty *mf* hall. *pp*

Pilar A - yun - ta - mien - to. *mf* *pp*

Isabella Amalia *f* In the ci - ty *mf* hall. *pp*

Fernando *f* In the ci - ty *mf* hall. *pp*

Rafael Joaquin *f* In the ci - ty *mf* hall. *pp*

Anselmo Agustín *f* In the ci - ty *mf* hall. *pp*

Lorenzo Primitivo *f* In the ci - ty *mf* hall. *pp*

Pn. *mf*

1105 **D2** Slightly Faster ♩ = 120

Rosa *f* Yes! They must con - fess. _

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

Isabella Amalia *f* Yes! They must con - fess. _

Fernando *f* Yes! They must con - fess. _

Rafael Joaquín *f* Yes! They must con - fess. _

Anselmo Agustín *f* Yes! They must con - fess. _

Lorenzo Primitivo *f* Yes! They must con - fess. _

Pn. *f* *p* *mf*

1110

Rosa *mf* Be - fore they all

Pilar And to give to them the_ nec - es - sar - y sa - cra - - ments. *mf*

Isabella Amalia *mf* Be - fore they all

Fernando *mf* Be - fore they all

Rafael Joaquín *mf* Be - fore they all

Anselmo Agustín *mf* Be - fore they all

Lorenzo Primitivo *mf* Be - fore they all

Pn. *mp* *sfz* *mf*

1116 E2

Rosa *subito pp* *mp* *mf* *p*
die!

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

Isabella Amalia *subito pp* *mp* *mf* *p*
die!

Fernando *subito pp* *mp* *mf* *p*
die!

Rafael Joaquin *subito pp* *mp* *mf* *p*
die!

Anselmo Agustin *subito pp* *mp* *mf* *p*
die!

Lorenzo Primitivo *subito pp* *mp* *mf* *p*
die!

Pn. *f*

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

1122

Rosa *f*
Yes! Two long lines!

Pilar *p*
the scores of men in two long lines. They were armed with flails clubs and

Isabella Amalia *f*
Yes! Two long lines!

Fernando *f*
Yes! Two long lines!

Rafael Joaquin *f*
Yes! Two long lines!

Anselmo Agustin *f*
Yes! Two long lines!

Lorenzo Primitivo *f*
Yes! Two long lines!

Pn.

1128

Rosa *f* which they beat them with. *p*

Pilar sic - kles and reap - ing hooks *f* which they beat them with. *p*

Isabella Amalia *f* which they beat them with. *p*

Fernando *f* which they beat them with. *p*

Rafael Joaquin *f* which they beat them with. *p*

Anselmo Agustín *f* which they beat them with. *p*

Lorenzo Primitivo *f* which they beat them with. *p*

Pn.

1134 **F2** faster ♩ = 130 *segue*

Rosa *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Pilar *mf* They said *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Isabella Amalia *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Fernando *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Rafael Joaquin *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Anselmo Agustín *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Lorenzo Primitivo *p* Bring them out! *mf* Where are the *mp* fas - cists? *f* What is the de - lay? *mf* *sfz* *ff*

Pn.

For Whom the Bell Tolls

Don Benito Garcia

Act 1 Scene 2K ○ 2'53"

Massacre Story Continues

1106 **G2** same as earlier ♩ = 120

Rosa *p* The

Pilar *mf* Then came Don Ben - i - to Gar - ci - a, the Ma - yor. *p*

Isabella Amalia *p* The

Fernando Rafael *p* The

Joaquin *p* The

Anselmo Agustín *p* The

Lorenzo Primitivo *p* The

Piano *f*

1110 **H2**

Rosa town's lead - er

Pilar And the Ma - yor walked be - tween the lines of the

Isabella town's lead - er

Amalia town's lead - er

Fernando town's lead - er

Rafael town's lead - er

Joaquin town's lead - er

Anselmo town's lead - er

Agustín town's lead - er

Lorenzo town's lead - er

Primitivo town's lead - er

Pn. *mf* *mp*

1115 **I2**

Rosa And no - thing hap - - - - - pened!

Pilar men. *p* He

Isabella And no - thing hap - - - - - pened! *He*

Amalia And no - thing hap - - - - - pened!

Fernando And no - thing hap - - - - - pened!

Rafael And no - thing hap - - - - - pened!

Joaquin And no - thing hap - - - - - pened!

Anselmo And no - thing hap - - - - - pened!

Agustín And no - thing hap - - - - - pened!

Lorenzo And no - thing hap - - - - - pened!

Primitivo And no - thing hap - - - - - pened!

Pn. *mf* *sfz* *f*

1121

Pilar

mp passed two men, *mf* four men, *f* eight men, *pp* ten men, and no - thing hap -

Pn.

sfz *sfzp* *sfzp* *sfzp* *sfzp*

1127

J2 a tempo

Pilar

p -pened. *ff* From a bal - co - ny some - one cried out "Que

Pn.

pp *pp*

1132

Rosa

mf Yes! You are co - wards.

Pilar

f pas - sa co - bar - des?" And still Don Ben - i - to

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.

Pn.

f *mp*

1137

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

Pn.

And still no - thing hap - - - - -

walked be - tween the men.

And still no - thing hap - - - - -

And still no - thing hap - - - - -

And still no - thing hap - - - - -

And still no - thing hap - - - - -

And still no - thing hap - - - - -

And still no - thing hap - - - - -

p

1142

K2 *Freely* $\text{♩} = 103$

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

Pn.

-pened.

mp

p And then I saw a man from where I was

-pened.

p

-pened.

p

-pened.

p

-pened.

p

-pened.

f

pp

1149

Pilar

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

Pn.

p *mf* *p*

1157 **L2** as before ♩ = 120

Pilar

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

Pn.

mp *f*

1162

Pilar

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

Pn.

1167

Pilar

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

Pn.

1172

Pilar

edge of the cliff.

Pn.

subito p *ff* **M2** G.P.

Slower ♩ = 86

Maria covers her face.

segue

1178

Rosa

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

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

Pilar

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

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

Isabella Amalia

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

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

Fernando

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

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

Rafael Joaquin

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

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

Anselmo Agustín

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

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

Lorenzo Primitivo

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

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

Pn.

p

Don Ricardo Montalvo

Act 1 Scene 2L ○ 2'44"

Massacre Story Continues

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

1185

N2 Andante ♩ = 86

Pilar

mp

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

Piano

mp

1188

Pilar

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

Pn.

mf

1191

Pilar

said to Pa - blo "I'll go now I'll ne - ver be more rea - dy." He walked out of the A - yun - ta - mien - to

Pn.

1194

Pilar

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

Pn.

f

1197

02

Pilar

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

Pn.

mf

1200

Pilar

And I dance on the grave of your fa - - ther"

Pn.

P2 Maria forces herself to watch and listen
as the chorus acts out Pilar's words.

1204 *mf*

Pilar So they clubbed him to death, ve - ry, ve - ry quick - ly, and be - cause of the in - sults

Pn.

1207 *f*

Pilar beat him till he fell, And chop - ping at him with hooks and sick - les, till his blood flowed like wine. Then

Pn.

1210 *f* *mf*

Rosa The same, "Ar -

Pilar Don Guil - ler - mo came out stand - ing ve - ry straight - ly. And he said the same The same, "Ar - *mf*

Isabella Amalia The same, "Ar - *f* *mf*

Fernando The same, "Ar - *f*

Rafael Joaquín The same, "Ar - *f*

Anselmo Agustín The same, "Ar - *f* *mf*

Lorenzo Primitivo The same, "Ar - *f* *mf*

Pn.

1213 **Q2**

Rosa -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Pilar -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Isabella Amalia -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Fernando -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Rafael Joaquin -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Anselmo Agustín -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Lorenzo Primitivo -ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I dance on the

Pn. *mp*

1216 *molto rit.*

Rosa grave of your fa - - - ther" *mp*

Pilar grave of your fa - - - ther" Poor Don Guil - ler - mo!

Isabella Amalia grave of your fa - - - ther"

Fernando grave of your fa - - - ther"

Rafael Joaquin grave of your fa - - - ther"

Anselmo Agustín grave of your fa - - - ther"

Lorenzo Primitivo grave of your fa - - - ther"

Pn. *pp*

1219 **R2** *a tempo*

Pilar *mf*

He sold the flails held by the pea - sants for lit - tle more than they cost him but he chose to be a fas - cist!_

Pn. *f* *mp*

Pablo hears everyone and comes out of the cave.

1222

Rosa *mf* *f*

chose to be a fas - cist!_ and he said as well: "Ar - ri - ba Es - pa - na!

Pilar *f*

and he said as well: "Ar - ri - ba Es - pa - na!

Isabella Amalia *mf* *f*

chose to be a fas - cist!_ and he said as well: "Ar - ri - ba Es - pa - na!

Fernando *mf* *f*

chose to be a fas - cist!_ and he said as well: "Ar - ri - ba Es - pa - na!

Rafael Joaquin *mf* *f*

chose to be a fas - cist!_ and he said as well: "Ar - ri - ba Es - pa - na!

Anselmo Agustín *mf* *f*

chose to be a fas - cist!_ and he said as well: "Ar - ri - ba Es - pa - na!

Lorenzo Primitivo *mf* *f*

chose to be a fas - cist!_ and he said as well: "Ar - ri - ba Es - pa - na!

Pn.

[illegible]

1228

Slightly slower ♩ = 74

Rosa

Pilar

Isabella Amalia

Fernando

Rafael Joaquin

Anselmo Agustin

Lorenzo Primitivo

Pn.

-ther"

To Maria

mf

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

1233 **S2** Faster ♩ = 112

Maria *mf* I have not heard it. **To Maria**

Rosa *mf* This is some-thing that you

Pilar

Isabella Amalia *mf* This is some-thing that you

Pn. *p*

1237 **To Pilar**

Rosa ought to hear. ought to

Isabella Amalia ought to 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

Pn. *mf*

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

Pablo stands

1241

Rosa subito *p* *f*
hear

Isabella Amalia subito *p* *f*
hear

Fernando subito *p* *f*
hear

Rafael Joaquin subito *p* *f*
hear

Anselmo Agustin subito *p* *f*
hear

Pablo subito *p* *f*
I'll tell you

Lorenzo Primitivo subito *p* *f*
hear

Pn. subito *p* *p* *ff*

Pablo Continues the Story

Act 1 Scene 2M ○ 4'19"

Massacre Story Continues

1246

T2 L'istesso tempo ♩ = 112

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

Piano *mp*

1250

Pilar *mf* Yes, he tossed the key.

Fernando *mf* Yes, he tossed the key.

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

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

Pablo *mf* he smiled at me. *mf* Then the

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

Pn. *mf* *mp*

1254

Fernando *f* with re - venge in their

Rafael Joaquín *f* with re - venge in their

Anselmo Agustín *f* with re - venge in their

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

Lorenzo Primitivo *f* with re - venge in their

Pn. *mf*

Maria watches. The men are excited.

1258 *sfz* *mf* *ff* **U2**

Fernando hearts.

Rafael Joaquin hearts.

Anselmo Agustin hearts.

Lorenzo Primitivo hearts.

Pn. subito *p* *mf* *ff* *mp*

The men are excited. The women however shake
Pablo takes center stage and sings the aria their heads, having experienced this horror before.

1262

Rosa *f* The blood of fas - cists!___

Pilar *f* The blood of fas - cists!___

Isabella Amalia *f* The blood of fas - cists!___

Fernando *f* The blood of fas - cists!___

Rafael Joaquin *f* The blood of fas - cists!___

Anselmo Agustin *f* The blood of fas - cists!___

Pablo *mf* The men flail - ing a - way with their clubs now red with blood. *f* The blood of fas - cists!___

Lorenzo Primitivo *f* The blood of fas - cists!___

Pn. *mf* *mf*

1267 **V2**

Rosa Clubs and

Pilar Clubs and

Isabella Clubs and

Amalia Clubs and

Fernando Clubs and

Rafael Clubs and

Joaquin Clubs and

Anselmo Clubs and

Agustín Clubs and

Pablo Then they screamed like hor - ses in a fire.

Lorenzo Clubs and

Primitivo Clubs and

Pn. *mp* *mf*

1272 *sfzp* *ff*

Rosa pitch - forks, red with blood!

Pilar pitch - forks, red with blood!

Isabella pitch - forks, red with blood!

Amalia pitch - forks, red with blood!

Fernando pitch - forks, red with blood!

Rafael pitch - forks, red with blood!

Joaquin pitch - forks, red with blood!

Anselmo pitch - forks, red with blood!

Agustín pitch - forks, red with blood!

Lorenzo pitch - forks, red with blood!

Primitivo pitch - forks, red with blood!

Pn. *p* *f*

W2 faster ♩ = 130

1276

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

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

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

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

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

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

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

Pn.

X2 as before ♩ = 112

1284

Rosa
The slaugh - ter of men!..

Pilar Isabella
The slaugh - ter of men!..

Amalia
The slaugh - ter of men!..

Fernando Rafael
The slaugh - ter of men!..

Joaquin
The slaugh - ter of men!..

Anselmo Agustín
The slaugh - ter of men!..

Pablo
I sat there, shot - gun on my knees, while the kill - ing went on.

Lorenzo Primitivo
The slaugh - ter of men!..

Pn.

[illegible]

1294

Rosa
fas - cists_ were killed!

Pilar
fas - cists_ were killed! That was the end of the slaugh

Isabella Amalia
fas - cists_ were killed!

Fernando Rafael
fas - cists_ were killed!

Joaquin
fas - cists_ were killed!

Anselmo Agustin
fas - cists_ were killed!

Pablo
That was the end of the slaugh

Lorenzo Primitivo
fas - cists_ were killed!

Pn.

1302

Pilar *ff* -ter kill - ing of the fas - cists in our town. *subito p*

Pablo *ff* -ter kill - ing of the fas - cists in our town. *subito p*

Pn. *subito p*

freely (not conducted)

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.

1307

Pilar *ff* That was the ve - ry worst day of my life, un - *p*

Pablo *ff*

Pn. *ff* *p*

1316

Maria *p* What was the o - ther? When was the o - ther?

Pilar -til one o - ther day came.

Pn.

1365

1327

A3

Pilar *pp* That was three days *p* la - ter, *mp* when the fas - cists, *mf* the fas - cists, *f* the *G.P.* *ff*

Pn. *mp*

1334 **faster** ♩ = 120 **B3** Pilar shakes her head sadly. Stands up and turns to Jordan.

Pilar fas - cists took the town. *p* *ff* Now go to your

Pn.

1342 *mp* *mf* *mf*

Pilar bridge. I will look af - ter your ma - te - ri - al. I'll go now-with

Jordan

Pn.

1349 **segue**

Rosa Anselmo stands *p* *p*

Pilar

Isabella

Amalia

Jordan An - sel - mo. Come Vie - jo! *p*

Fernando

Rafael

Anselmo

Agustín

Lorenzo

Primitivo

Pn. *mp*

And This Misery

Act 1 Scene 2N ○ 2'40"

Maria Reflects on Pilar's Story

1356 **C3** **Andante** ♩ = 90 **Pilars sits** Jordan and Anselmo leave the stage. Pilar and the others go about their business, leaving Maria momentarily alone.

Piano *mf* *p* *mf*

1367

Pn.

1376 **D3** *mp* **To herself**

Maria

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

Pn.

1385

Maria

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

Pn.

1394 **E3** *mp* **Slightly Faster ♩ = 92**

Maria

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

Pn.

1403

Maria

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

Pn.

1412 *p* rit.... **F3** *a tempo* *mp*

Maria And this mi - se - ry!

Pn. *p* *mp*

1421

Maria How will it all end? My child - hood an - swers, they don't be-

Pn. 2 3 1 5

G3 *mf*

1429 -long. What is right and what is wrong? segue

Maria Rosa

Isabella

Fernando Rafael

Anselmo Lorenzo

Pn.

The Bridge

Act 1 Scene 3A ○ 4'02"

H3 ♩ = 100

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

1436

Pilar

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

1446 **I3** Jordan and Anselmo Stand Freely (♩ = 100) Pilar stands *mp*

Pilar

Pn.

ff

p

The bridge In -

1458 **J3** L'istesso tempo (♩ = 100)

Pilar

Jordan

-gles, how does it look to you?

Good! Ve - ry good! We will have to work hard.

Pn.

mf

p

mf

p

1465 Pablo stands

Jordan

Pablo

But we will blow the bridge to save the Re - pub - - lic.

You! You will blow no bridge here!

Pn.

p

1470 **K3** Fernando waves his arm to the back of the cave.

Pilar

Jordan

Rafael stands

And you? What do you say?

Rafael

I am for the bridge.

Pablo

And you? What say you?

Pn.

mf

mp

mf

mp

1475 **L3** slightly faster ♩ = 98

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

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

Pn. *f* *p*

1479

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

Pn.

1483 **M3**

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

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

Pn. *f* *p*

1487

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

Pn.

1491 Rosa, Isabella and Amalia stand

mf

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

Pilar: _____ and safe - ty? _____

Isabella: _____

Amalia: *mf* Not to learn a - bout fear and safe - - - ty!_____ *f* From just one

Pn. *mf* *p* *f*

1496 **N3** slightly faster ♩ = 102 Fernando, Joaquin, Augustin, Lorenzo and Primitivo stand

Rosa Isabella: _____ *f* A

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

Amalia: _____ *f* A

Fernando: _____ *f* A

Rafael: _____ *f* A

Joaquin: _____ *f* A

Anselmo Augustin: _____ *f* A

Lorenzo Primitivo: _____ *f* A

Pn. *mp*

1501 03

Rosa Isabella *drunk - ard and a cow - - ard!*

Pilar

Amalia *drunk - ard and a cow - - ard!*

Fernando *drunk - ard and a cow - - ard!*

Rafael *drunk - ard and a cow - - ard!*

Joaquin *drunk - ard and a cow - - ard!*

Anselmo Agustin *drunk - ard and a cow - - ard!*

Pablo *You have no right to speak to*

Lorenzo Primitivo *drunk - ard and a cow - - ard!*

Pn.

subito p *ff* *f* *p*

1505

Pilar *Do you still be - lieve that*

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

Pn.

f *mf* *f* *mf*

1509

Pilar

you com - mand here?

Pablo

Yes! Here I com - mand!

Pn.

f

mp

ff

1513 **P3**

Pilar

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

Pn.

mf

1516

Pilar

Here no one com - mands but me!

Pn.

p

1519

Pilar

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

Pn.

ff

mf

1523 **Q3**

Rosa Isabella *f*
List - en to her drunk - ard! She com - mands!

Amalia *f*
List - en to her drunk - ard! She com - mands!

Fernando *f*
List - en to her drunk - ard! She com - mands!

Rafael *f*
List - en to her drunk - ard! She com - mands!

Joaquin *f*
List - en to her drunk - ard! She com - mands!

Anselmo Agustín *f*
List - en to her drunk - ard! She com - mands!

Lorenzo Primitivo *f*
List - en to her drunk - ard! She com - mands!

Pn. *f*

1527 **R3** *sarcastically* Looks at Pilar, Jordan, and the others

Pablo *mf*
All right, you com - mand, and if you like he can com - mand too. And the

Pn. *mp*

Pablo sits

Pablo exits into the back of cave.

Jordan steps outside the cave followed by Agustín.

1531

Pablo

rest of you can go straight to hell!

Pn.

This musical score for Pablo's song is in G major (one sharp) and 4/4 time. The vocal line (Pablo) begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment (Pn.) features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. The key signature changes to B-flat major (two flats) at the end of the phrase.

1535

S3

Pilar sits

Everyone except Augustin and Jordan sits

segue

Pablo

Pn.

pp *f* *pp*

p *f* *pp*

This musical score for the segue section is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment (Pn.) with a slow, sustained melody in the right hand and a bass line in the left hand. The dynamics are marked as *pp* (pianissimo), *f* (forte), and *pp* (pianissimo) in the right hand, and *p* (piano), *f* (forte), and *pp* (pianissimo) in the left hand. The section ends with a double bar line and a key signature change to G major (one sharp).

Kill Pablo

Act 1 Scene 3B ○ 1'51"

1544

T3 Moderato ♩ = 124

Agustín

mf

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

Piano

mf

This musical score for Agustín's song is in G major (one sharp) and 4/4 time. The tempo is marked Moderato with a quarter note equal to 124 beats per minute. The vocal line (Agustín) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (Piano) features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. The dynamics are marked as *mf* (mezzo-forte).

1548

Agustín

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

Pn.

This musical score for Agustín's song is in G major (one sharp) and 4/4 time. The vocal line (Agustín) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (Pn.) features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. The dynamics are marked as *mf* (mezzo-forte).

1552

mf

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

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

Pn. *p* *f*

1556

Jordan *mf* That is to as - sas - sin -

Agustín Kill him now! Kill him now!

Pn. *sfzp* *p* *f* *sfzp* *p* *f* *sfzp* *mf*

1561 rit..... **U3** a tempo

Maria Rosa *f* What do you think we've all wait - ed for?_

Isabella Amalia *f* What do you think we've all wait - ed for?_

Jordan *ff* *mp* *mf* - ate. I can - not kill Pa - blo.

Fernando *f* What do you think we've all wait - ed for?_

Rafael Joaquín *f* What do you think we've all wait - ed for?_

Anselmo Agustín *f* What do you think we've all wait - ed for?_

Lorenzo Primitivo *f* What do you think we've all wait - ed for?_

Pn. *sfzp*

1567

Maria Rosa
Isabella Amalia
Fernando
Rafael Joaquín
Anselmo Agustín
Lorenzo Primitivo

Kill him now! Kill him now! Kill him now! Kill him now! Kill him now! Kill him now!

Pn.

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

1573 **V3**

Maria Rosa

Jordan *ff*
No! I can't!

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

Pn.

sfzp *mp*

1578

Agustín
is no o - ther re - me - dy. If not, all will be lost.

Pn.

1584 **W3**

mf

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

mf

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

mf

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

mf

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

mf

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

mf

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

mf

Pn.:

1588

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 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.____

Pn.:

1592 **Slowly and Freely** ♩ = 100

Jordan *ff* *mf* *pp* **segue**

No! I will not kill him!

Pn.

What is Wrong

Act 1 Scene 3C ○ 1'07"

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.

1600 **X3** **Slower** ♩ = 104 **Y3**

Maria *mp*

What is wrong? Your face

Piano *p*

1611

Maria *mf*

is hea - vy! What is wrong? I

Jordan *mp*

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

Pn.

Z3 slower ♩ = 90

1620

p *mf* *p*

Maria want to know! _____

Pn. *mp*

Jordan touches her face, shakes head then looks away.

Maria touches his face to make him look at her, then leaves.

Pilar keeps eye on Jordan.

rit.....

1629

Maria

Pn.

Listen to Me

Act 1 Scene 3D ○ 1'31"

Z3 Più mosso ♩ = 116

1636

mp *mf*

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

Piano *mp* *mf*

1642

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

Pn.

1647 rit..... a tempo

Pilar She has had, she has had a ve - ry bad, bad time. The

Pn. *mp*

1652

Pilar fas - cists shot her mo - ther and fa - ther. The worst was, worst was, much worse than

Pn.

1658 molto rit..... A4 a tempo ♩ = 116

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

Pn. *f*

1663 Faster ♩ = 124 molto rit.....

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

Pn.

1668 **B4** a tempo $\text{♩} = 116$

Pilar *You must take her far a - way with you af - ter this mis - sion to where there is*

Pn. *mp* *mf*

Fm C/E Bbm F Am Fm Bbm

1673 *rit.* *segue*

Pilar *free - dom and the rule of law.*

Pn. *sfzp* *mf* *p*

F G D7 G

Isn't She Beautiful!

Act 1 Scene 3E ○ 3'05"

1679 **C4** $\text{♩} = 84$

Pilar *Is - n't she so beau - ti - ful? How does*

Piano *mf* *mp*

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

D4

1688

Pilar

she seem to you? Per - haps a lit - tle thin? *mp*

Jordan

To me she seems ve - ry well. _____

Pn.

rit.

(h)

(h)

(h)

Maria's Theme

1696

Pn.

E4

Maria gives them both filled cups.

1706

Maria

mp

Ho - la _____ ca - ma - ra - - da! _____ May I

Pn.

mp

mf

Pilar steps away and watches.

Pilar sits

1715

Maria

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

Pn.

mp

mf

p

1724

Jordan also laughs, but flirtatious.

Maria

beau - ti - ful.

Jordan

Then I had bet - ter stop. Al - rea - dy you seem

Pn.

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

1732

Maria

Jordan

beau - ti - ful and more, beau - ti - ful and more.

Pn.

1738 **F4** a tempo

Slightly Faster ♩ = 88

Maria

Do it a - gain. I want - ed you to do that all day.

Jordan

la - ter

Pn.

1746 **G4** *pp* Pilar stands - Maria remains standing

Maria

Pilar *p*

Jordan Where do you plan to sleep? *mp* That's good *f* the night is

Out - side, I have a sleep - ing bag.

Pn. *p*

1751

Pilar *p* clear. *mp* Go

Jordan *f* And will be ve - ry cold. I like the moun - tain air and not the smoke from the fire. *mp*

Pn.

1756 **segue**

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

Pn. *pp*

For Whom the Bell Tolls

Orchestral - Bedtime

Act 1 Scene 3F ○ 1'16"

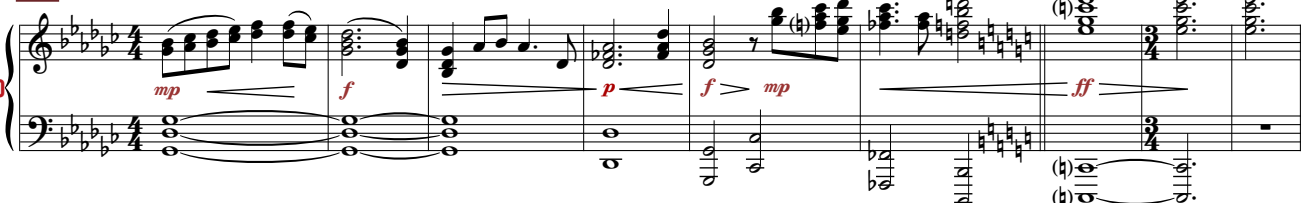
H4 Broadly ♩ = 82

everyone (Maria, Pilar & Jordan) sits

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

1761

Piano



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.

1770

Pn.



Maria stands

1784

Pn.



segue

Will He Love Me?

Act 1 Scene 3G ○ 3'52"

J4 Slightly Faster ♩ = 90

1794

Maria

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

Piano



1803

Maria

man, from the ve-ry best fam-ily of a near-by town. I was told I would give him my hand. And

Pn.

mf

1811

Maria

then my world ex-plod-ed o-ver-night. Oh,

Pn.

p *ff* *mp* **K4**

1822

The women awaken and listen to Maria.

Maria

when will this sa-vage war end? I was torn from my friends and fa-mi-ly. My

Pn.

1830

Maria

pa-rents were killed, and men took me and I longed for death what was left of

Pn.

1837 other women stand **L4**

Maria me.

Rosa Pilar *mp*

Isabella Amalia *mp* Af - ter that, you can ne - ver go home. Ne - ver, ne - ver,

Pn.

1844 **M4** a tempo

Maria *mp* And now I am

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

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

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

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

Pn. *mp*

1851 *mf*

Maria wed - ded to a dif - ferent life. Ro - ber - to is brave and hand - some and strong. I've been through

Pn.

1859 ten. a tempo

Maria *f*

so much for him to love me. Am I wor - thy of his ten - der touch?

Pn.

1866 N4

Maria *p* *mp*

Will he love me? Can he love

Pn. *ppp*

1873

Maria *p* *mp*

me? Will he love you and can he

Rosa Pilar *p* *mp*

Isabella Amalia *p* *mp*

Will he love you and can he

Pn. *pp*

2 1 2 1

1880 *rit.* **04** poco più mosso $\text{♩} = 94$

f

Maria My pain makes it hard for me to know.

Rosa Pilar love you? You're still so

Isabella Amalia love you? You're still so

Pn.

1888 *mf*

Maria God give me the strength that makes me free, and I'll love Ro-

Rosa Pilar young. You have to grow. God give you the strength that makes you free, and you'll love Ro-

Isabella Amalia young. You have to grow. God give you the strength that makes you free, and you'll love Ro-

Pn.

1896 **P4** sad and mournful *p*

Maria -ber - to, and he will love me. Will he love me?

Rosa Pilar -ber - to, and he will love you. Will he love you?

Isabella Amalia -ber - to, and he will love you. Will he love you?

Pn.

Rosa, Pilar, Isabella and Amalia sit

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

ten. a tempo

segue

1903

Maria

Rosa
Pilar

Isabella
Amalia

Pn.

Ah

Can he love you?

Can he love you?

I Cannot Kiss

Act 1 Scene 3H ○ 4'29''

1911

Q4 ♩ = 90

Maria

Jordan

Piano

mp

p

mf

No! I must

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

1919

Maria

Jordan

Pn.

not. mf

No! I must not, If you

Don't be a - fraid. Get in!

Jordan holds open the sleeping bag.

Maria slips in but keeps to herself, not knowing what to do.

1925

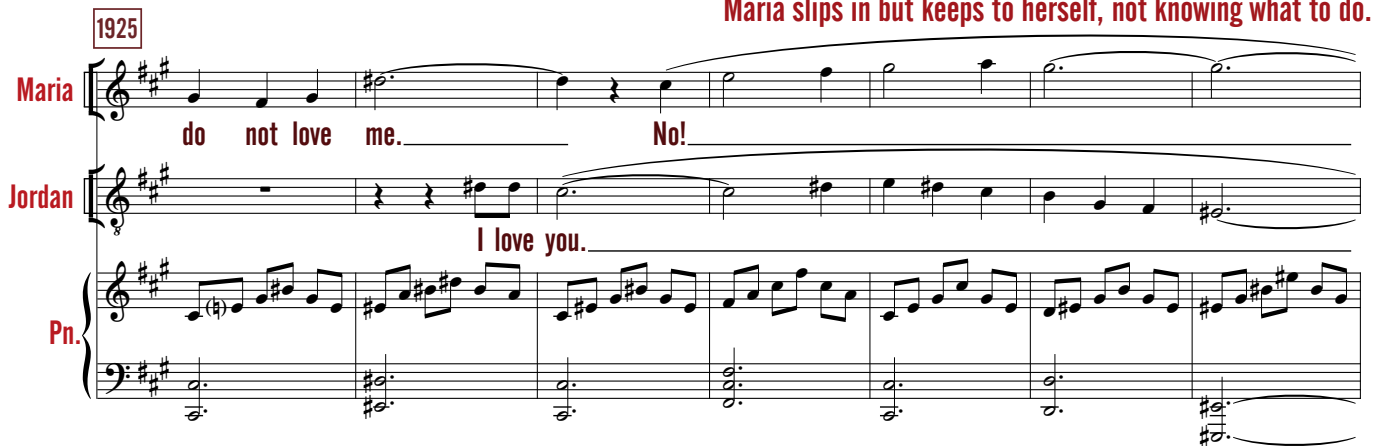
Maria

do not love me. No!

Jordan

I love you.

Pn.



1932

R4

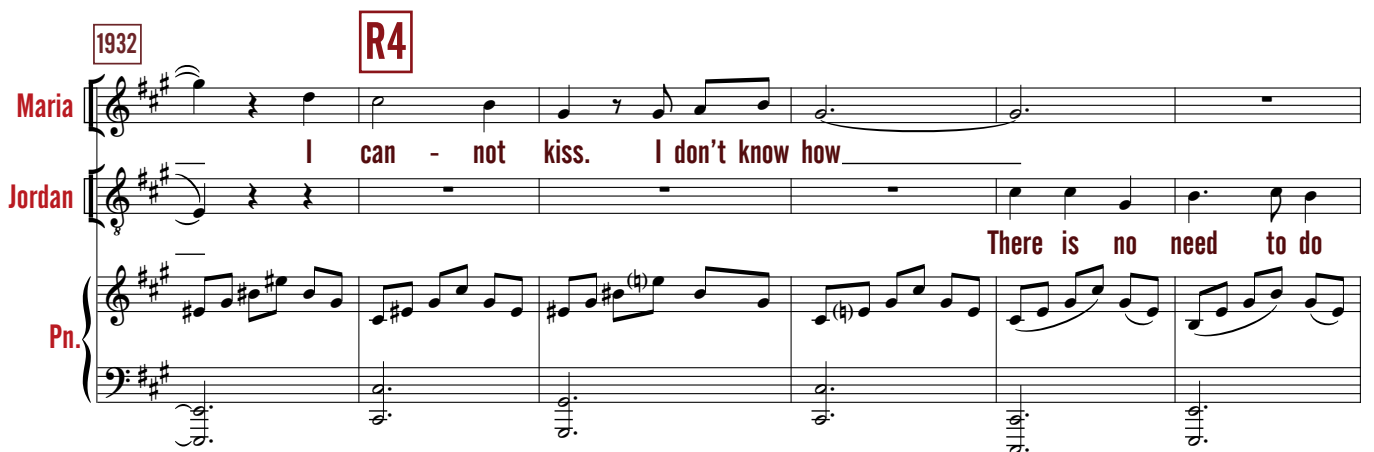
Maria

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

Jordan

There is no need to do

Pn.



1938

Maria

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

Jordan

a - ny - thing. We are al - right as it is. Have you loved

Pn.



1944

Maria

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

Jordan

o - thers?

Pn.

1950

S4

Maria

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

Pn.

1956

Maria

could not see. They tied my mouth with my long braids, and held my

Pn.

1961

T4

Maria

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

Pn.

1967

Maria

o - - - - - thers. They did things to

Pn.

rit.. ten.

mp

p

Slightly Slower

1975

U4 ♩ = 80

V4

Maria

me. mm

Rosa Pilar

Ah

Isabella Amalia

Ah

Pn.

mp

p

Rosa, Pilar, Isabella and Amalia remain seated

1987

poco rit.....

Slightly Faster ♩ = 100

Maria

I do not know

Rosa Pilar

Ah

Isabella Amalia

Ah

Jordan

Kiss me! Kiss me! My Gua - pa!

Pn.

f

mp

1997

Maria how. Where do the no-ses go? I've al-ways won-dered where the no-ses would

Jordan Kiss me! My Gua-pa!

Pn.

This musical score for the 1997 version of 'I Cannot Kiss' features three staves. The top staff is for Maria, the middle for Jordan, and the bottom for Piano (Pn.). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Maria's melody begins with a half note, followed by a quarter rest, then a series of eighth and quarter notes. Jordan's part consists of a half note followed by a whole rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including some triplets.

2006

Maria go Ah And let us do quick-ly what it is we do, X4

Jordan Look here. Turn your head. Kiss me my Gua-pa! Kiss me my

Pn.

This musical score for the 2006 version of 'I Cannot Kiss' features three staves. The top staff is for Maria, the middle for Jordan, and the bottom for Piano (Pn.). The key signature has four flats. Maria's melody includes a long phrase marked with a crescendo from piano (p) to forte (f), ending with a four-measure repeat sign (X4). Jordan's part includes a mezzo-forte (mf) section followed by a forte (f) section. The piano accompaniment includes chords and a bass line with some sustained notes.

2015

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

Jordan Gua-pa Do you want? Do you want? Do you want?

Pn.

This musical score for the 2015 version of 'I Cannot Kiss' features three staves. The top staff is for Maria, the middle for Jordan, and the bottom for Piano (Pn.). The key signature has four flats. Maria's melody includes a forte (f) section. Jordan's part includes a mezzo-forte (mf) section. The piano accompaniment includes chords and a bass line with some sustained notes.

Rosa, Pilar, Isabella and Amalia remain seated

2025

Y4

Maria

yes!

Rosa
Pilar

Ah

Isabella
Amalia

Ah

Jordan

Pn.

2038

Rosa
Pilar

Ah

Isabella
Amalia

Ah

Pn.

End Act One

For Whom the Bell Tolls

German Planes

Act 2 Scene 1A ○ 2'23''

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

2048 **A5** ♩ = 130

Piano

p *mf* *mp*

f

2053

Pn.

f *mp*

2058 **B5**

Jordan

Ger - man

Pn.

f *mp*

2063

Jordan

Planes! New Ger - man ae - ro - planes!

Pn.

mp *mf*

2069 Pablo stands and stares at the sky

Jordan

Pn.

p *mf*

Hein - kel one e - le - vens!

2075

Jordan

Pn.

mp *f*

Twin en - - gine bomb - - ers! Have there been planes like

2081

C5

Women stand

Maria Rosa

Pilar

Isabella Amalia

Jordan

Pablo

Pn.

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

There are ma - ny! There are ma - ny! There are ma - ny! There are ma - ny! this be - fore? Ne - - - ver!

2087

Maria Rosa

Pilar

Isabella Amalia

Jordan

Pablo

Pn.

There are so ma - ny Ger - man

There are so ma - ny Ger - man

There are so ma - ny Ger - man

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

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

mp *f*

2093

Maria Rosa

Pilar

Isabella Amalia

Jordan

Pablo

Pn.

planes

planes

planes

Planes And there will be more. Those Hein - kels will have

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

mp *f*

2098 different sound of planes is heard. **D5**

Jordan pur - suit planes with them. I count fif - teen planes, the

Pablo then? I see all these planes! I see all these planes! The

Pn.

2103

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

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

Pn. *mf*

E5

2108 All women except Pilar sit **Aside** The noise from the planes recedes.

Jordan *mf* It is bad! This is bad, real - ly bad!

Pablo *mf* It is bad! This is bad, real - ly bad!

Pn. *mp*

2115 *rit..... segue*

Jordan But to wor - ry is as bad as to be a - fraid, a - fraid. *mp*

Pablo But to wor - ry is as bad as to be a - fraid, a - fraid. *mp*

Pn. *pp*

For Whom the Bell Tolls

Rumors

Act 2 Scene 1B ○ 2'09''

2124 **F5** ♩ = 170 To Jordan

Pilar *mf*

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

Piano *p*

2133

Pilar

He said ru - mors were run - ning that the re - pub - lic is pre - par - ing an of -

Pn.

2142

Pilar *f*

- fen - sive, a ve - ry large of - fen - sive, and that the Re - pub - li - cans

Pn. *mf*

2151

Pilar *mf*

will try to blow up the brid - ges if there is an of - fen - sive.

Pn. *mp* *mf*

2159 **G5** Freely ♩ = 140

Pilar *mp*

Jordan *mp* *p* *mf*

Was he jo - king? This one doe - sn't joke. Bad luck, that he

Pn.

2170 rit..... ten.

Pilar

Jordan *mf* *f*

do - esn't. If he heard the ru - mor so did the fas -

Pn. *mp*

2179 **H5** ♩ = 114

Jordan *p*

Pablo *mf* *p*

-cists. This is bad, real - ly bad!

Pn. *mf* *p* Pablo sits

Maria stands

Pilar reaches and feels
the snow on her hand.Maria enters and reaches
out to feel the snow.

rit..... a tempo

2189

Pilar

Pn.

mp

What

p

mf

2199

15

Maria

Pilar

Pn.

mp

mf

How beau - ti - ful it looks.

rot - ten stuff is the snow.

2207

Maria

Pilar

Pn.

mf

p

p

What an il - lu - sion is the snow.

What an il - lu - sion is the snow.

molto rit..... a tempo

segue

For Whom the Bell Tolls

Sordo and Joachin

Act 2 Scene 1C ○ 2'05"

El Sordo and Joachin stand
Joaquin 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.

2217 **J5** *mf* ♩ = 124

Pilar

Here comes El Sor - do! Ha - lo San - ti - a - go, Joa - quin! Que tal?

Piano

p

2226

Jordan

To Jordan *mf*

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

Sordo

mf *p*

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

Pn.

Sordo pulling bottle of whiskey from his satchel.

2235

Jordan

mp *f* rit. **K5** a tempo ♩ = 140

You have whis - key?

Sordo

p *f*

Whis - key In - gles? From the o - ther dy - na - mi - ter, the

Pn.

2245 **The men drink** *slower* ♩ = 120

Sordo *p* one who died.

Pn. *mf*

2256 **Joaquín says nothing, but sobs quietly** **L5**

Pilar *mp* Joa - quin! Joa - quin! I am ve - ry

Pn. *p* *mp* *p*

2266 **Joaquin lifts head and listens**

Pilar *mf* sor - ry! I heard that the fas - cists shot your mo - ther,

Pn. *mp* *mp* *mf* *mp*

2275

Pilar and your fa - ther, and your sis - ter, and her hus - band! Joa - quin! Joa - quin!

Pn. *mf* *mp* *mf* *mp*

2284 **M5**

Pilar

I am sor - ry, so ve - ry sor - - - ry.

Pn.

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

2294

Maria
Rosa
Isabella

mf What bar - - bar - i - ans!

Jordan
Fernando
Rafael

Anselmo
Agustin
Lorenzo

Pn.

p *mf*

When Do We Blow the Bridge

Act 2 Scene 1D ○ 2'01"

2302 **N5** Freely a tempo ♩ = 160

Jordan

mf The day af - ter to - mor - row.

El Sordo

When do we blow the bridge? Why not

Piano

mp

2309

Jordan *mf* Or - ders!

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

Pn.

2314

Jordan Gen - eral Golz from Rus - sia!

Sordo I do not like it. This I do not

Pn. *mp*

2321

05

Jordan *f* Nor do I. Not one bit. But it has to be done, when the at - tack starts in the

Sordo like.

Pn. *mf*

2330

Jordan mor - ning, and not a mo - ment be - fore, so no re - in - force - ments will

Pn.

2335 **P5**

Jordan come o-ver that road *mf*

Sordo Could you not do it at night?

Pn. *f*

Chords: C, Abm, Ab, Fm, Fm^(6s)

2340

Jordan I would be shot. *f*

Sordo We all may be shot if it's done

Pn. *mf*

Chords: Dm, Gmaj7, Gm7, Bbm, Bb7

2347 *molto rit.* *mf* *a tempo* ♩ = 160 *poco rit.*

Sordo in day - - light.

Pn. *Ebm*

2354 *molto rit.* *mf* **Q5** *a tempo* ♩ = 160

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

Sordo We've been in war a

Pn.

2360

Sordo

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

Pn.

2365

Jordan

Well could you go out and

Sordo

ma - ny more?

Pn.

2370

Jordan

steal four more hor - ses?

Sordo

May - be! May - be none! May - be

Pn.

2376

Sordo

more! We will try.

Pn.

For Whom the Bell Tolls

Orchestral

Act 2 Scene 1E ○ 0'30"

R5 Little Slower ♩ = 150

El Sordo and Joaquín embrace the others, and leave. It is still snowing. Jordan, Pablo, Pilar, and Maria go into the cave joining the other others, Rafael, Agustín, Fernando and Amalia.

2381

Piano

2393

Pn.

rit.. a tempo rit.. a tempo segue

Cobarde

Act 2 Scene 1F ○ 2'25"

2405 **S5** ♩ = 90

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

Pablo Ask a-no-ther! Go to hell! I'm not your min-is-ter of

Piano *mf*

2408 Primitivo stands *f*

Jordan I don't be-lieve that you are

Pablo in - for - ma - tion. *f*

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

Pn.

2412 rit. Slightly faster
a tempo ♩ = 96

Jordan drunk. Co - ward - ly yes, but you are not drunk. *f*

Pablo Nay In - gles! I *mp*

Pn. *p* *ff*

2416 All the men stand Agustín Strikes Pablo poco rit.

Jordan Shut your mouth!

Fernando Rafael Joaquín Co - ward! Co - bar - de! *ff*

Anselmo Agustín Co - ward! Co - bar - de! *ff*

Pablo shall not be pro - voked. To your health In - gles! *ff*

Lorenzo Primitivo Co - ward! Co - bar - de! *ff*

Pn. 67 *f* *p* *ff*

2420 *a tempo* *f* *poco rit.*

Pablo Look at me! I am not a fool! I shall not be pro-voked by the likes of

Pn. *pp*

2425 *a tempo* Agustín strikes Pablo again T5

Fernando Rafael Joaquín *ff* Co - bar - de! Co - bar - de!

Anselmo Agustín *ff* Co - bar - de! Co - bar - de!

Pablo *f* you. Leave it a - lone! No - bo - dy here

Lorenzo Primitivo *ff* Co - bar - de! Co - bar - de!

Pn. *f* *mp*

2430

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

Pn.

2435 Pablo dips another cup of wine and raises it to Jordan.

Pablo *mf* - ly. To the pro-fes-sor! To the Se-nor - a com-man-der! To

Pn. *mf*

2440 **U5** Augustín walks over to Pablo and knocks the cup out of his hand.

Maria Rosa

Pablo

Pn.

all the il-lu-sioned ones who think they can kill me. Kill me! That is a

2445 All the women stand Pulls aside the blanket covering the entrance to the cave.

Maria Rosa
Pilar
Isabella
Amalia

Pablo

Pn.

Get out! Get out!

waste. That is plain sil - - ly. I'll go but I will be

2450 Pablo leaves the cave, but stands near the entrance.

Pablo

Pn.

back short - ly. In - gles, the snow, the snow's still fal - ling!

2456 Pablo sits Rosa, Isabella and Amalia sit rit. ... segue

Pablo

Pn.

For Whom the Bell Tolls

Kill Him Now

Act 2 Scene 1G ○ 1'13"

2462 **V5** a tempo ♩ = 108

Pilar *mf* Now In - - gles! You have seen how he is.

Piano *p* *mp* *G#m* *G*

2466

Pilar *f* A - - - ny - - thing!

Jordan *f* What will he do?

Pn. *Gm(5)* *Gb* *Ebm(5)* *Fm*

2470

Pilar He is cap - a - ble of do - ing a - ny - thing now.

Pn. *Bbm* *Fm* *Bbm* *Fm*

2474 **W5**

Pilar *f* Kill him now!_

Primitivo *f* Last night_ Ro - ber - to_ should have killed him._

Pn. *f* *D♭m* *B♭m* *Gm* *D*

2478

Pilar I am for it now!_ Let us all speak. A - gus - tin? *f* Kill him!

Agustín *f* Kill him now!_

Lorenzo *f* Kill him now!_

Pn. *Gm* *G* *Bm* *Gm* *Bm* *mf* *mf*

2482

Pilar Ra - fa - el? *f* An - sel - mo? In - - -

Rafael *f* The same!

Anselmo *f* I a - gree!_

Agustín Ma - ta - lo!_

Pn. *Dm* *G♭aug* *Dm* *A* *Dm* *A* *B♭*

2486 **X5** rit..... a tempo

Maria Rosa *ff* In - - - - gles?

Pilar *ff* - gles? In - - - - gles?

Isabella Amalia *ff* In - - - - gles?

Jordan *ff* I am rea - dy!

Fernando Rafael Joaquin *ff* In - - - - gles?

Anselmo *ff* In - - - - gles?

Agustín Lorenzo Primitivo *ff* In - - - - gles?

Pn. *Em*⁽⁴⁵⁾ *Dm/A* *A7* *Dm* *mp* *f* *sfzp*

2490 **molto rit.**..... a tempo

Jordan I will do it to - - night!

Pn. *Gm* *Dm* *E7* *Dm* *mp*

All sit except Jordan,
Pilar and Maria

segue

For Whom the Bell Tolls

I Have Changed My Mind

Act 2 Scene 1H ○ 1'48"

2495 **Y5** $\text{♩} = 98$

mf

Pablo *Maria sits*

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

Piano *p*

2499

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

Pn.

2504

Pilar *ff*

We? We? What is this "we"?

Pablo - ther to des - troy the bridge.

Pn.

2510 **Z5** $\text{♩} = 104$

mf

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

Pn. *p*

2515

Pilar *f* What's up with you?

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

Pn. *mf* *mf* *mp*

2520

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

Pn. *mf* *mp*

2524

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

Pablo *f* more! Yes. But I could hear no-

Pn. *mf* *mp* *f*

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

2528

Pablo sits

Pablo *mp* *ff* *mp* *f*
- thing.

Pn. *mp* *ff* *mp* *f*

2532

Pn.

mp *f* *p*

2536 rit poco a poco segue

Pn.

ff *p*

Goodnight

Act 2 Scene 1I ○ 5'44"

2540 **B6** still slower ♩ = 84 poco rit..... sleep and tranquil slow ♩ = 81

Jordan

mp *p*

Good night! Good - night to all! I am go - ing to sleep.

Piano

pp *pp*

2544

Pilar

mp

They can sleep with me as last night.

Jordan

Pn.

p

2547 **Pilar sits** *mf* **C6** *p*

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

Pn. *mf*

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.

2552 **D6**

Pn.

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.

2558 *p* *mf* *p*

Jordan You came bare - foot through the snow?

Am7 *Adim7* *A* *Adim7*

Pn. *mp* *p* *mp*

2564 *pp* *f* *pp* *f* *p* *mf* *p*

Maria Yes! And wear - ing on - ly my wed - ding

f *p*

Jordan

Am *mf*

Pn.

2571 **E6** Maria gets into sleeping bag. *rit.*

Maria *mf* *p* shirt. A - void my feet. They are ve - - - ry cold. *mf* *p*

Pn. *G#m* *A* *Dm* *E7*

2576 *a tempo* ♩ = 81

Maria *pp* Nay! They will warm quick - ly.

Jordan *mp* Put them here and warm them.

Pn. *Am* *Bm(5)/D*

2580 Maria takes Jordan's hand She kisses him

Maria *mf* But say now that you love me!

Jordan *mf* I love you! I love you my

Pn. *p*

2584 **F6**

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

Jordan *mp* *f* *p* Gua - - - pa. *p* Ma - ri - - -

Pn. *mf* *mp* *p* *mf*

2589

Jordan *mf* *p* *mp* *mf*
-a! I love you! You are so love - ly, so won - der - ful

Pn. *p* *mf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

2594

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

Pn. *pp* *mp* *p* *mf* *p*

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

2598

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

Pn. *f* *p* *mf* *ff*

2602

Maria *mf* *G6*
Oh, I die each time. Do you not die?

Jordan *mf*
you! No!

Pn. *mf* *mf*

2606

Maria

Jordan

Pn.

mp *mf*

No! No! Well, al - most. But did you feel

Gm^(b5) Fm/C F#m^(b5) G Gm^(b5)

mp *p*

2611 H6

Maria

Jordan

Pn.

mf *subito p*

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

how the earth moved?

Em^(b5) F

mp *f* *subito pp*

2617

Maria

Jordan

Pn.

rit. *a tempo* ♩ = 81 *mp* *mf*

you with the o - - thers? Have you? Have you loved ma - ny o - thers?

No! Tru - ly no!

Fm Solo

p *mp*

2622

Maria

And was it not like this? Tru - ly?

Jordan

mf Some! But not as you. It was a

Pn.

p

2626

Maria

mf And then the earth did move un - der me. Has

Jordan

mp plea - sure. But it was not like this. Nay Tru - ly!

Pn.

poco rit.

2630

Maria

a tempo ♩ = 81 the earth ev - er moved for you be - fore? Jor - dan! I love you!

Jordan

mf My dear, dear Gua - pa. Ma - ri - a! I love you!

Pn.

mp *p*

16

2636

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

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

Pn. *mf*
Abaug/C Ab/C Bm

2642

Maria *molto rit. a tempo*
It will ne - ver end. I feel as though I want to die_ when I am lo - ving you!

Jordan *molto rit. a tempo*
It will ne - ver end. I feel as though I want to die_ when I am lo - ving you!

Pn. *p*
Ab/C Fm Bm Am(5) Am7 Dm Am(5) A

2648

Pn. *pp*

For Whom the Bell Tolls

When Will This Calamity Cease

Act 2 Scene 2A ○ 2'35"

Lament

Fernando and Joaquin stand

J6 Slowly with expression $\text{♩} = 84$

The following day. It is bright sunlight.

Jordan, Fernando, Agustin, and Rafael are gathered

in front of the cave, eating bread, cheese and onion.

2655

Piano

mp

poco rit.....

2682 Women stand

mp

Maria Rosa: Af - ter this you can ne - ver go home. Ne - ver, ne - ver, ne - ver go

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

Isabella Amalia: Af - ter this you can ne - ver go home. Ne - ver, ne - ver, ne - ver go

Fernando: _____

Joaquin: _____

Lorenzo: _____

Pn. *mp*

D# / A# Em / B Em D#dim7

Rafael, Anselmo, Augustin, Primitivo stand

2689

poco rit.... a tempo

L6

p

Maria Rosa: home to be a good man's wife. _____

Pilar: home to be a good man's wife. _____

Isabella Amalia: home to be a good man's wife. _____

Fernando Rafael Joaquin: home to be a good man's wife. _____

Anselmo Augustin: Oh, When will this ca - lam - i - ty cease? _____

Lorenzo Primitivo: Oh, When will this ca - lam - i - ty cease? _____

Pn. *p*

Em Dm(65) Am/E Oh, When will this ca - lam - i - ty cease? _____

2697

Fernando Rafael Joaquin *mp* *mf* *f*
So, I can be with my pa-rents and take them to church. And wor-ship the an-gels in their lof-ty perch. And

Anselmo Agustín *mp* *mf* *f*
So, I can be with my pa-rents and take them to church. And wor-ship the an-gels in their lof-ty perch. And

Lorenzo Primitivo *mp* *mf* *f*
So, I can be with my pa-rents and take them to church. And wor-ship the an-gels in their lof-ty perch. And

Pn. *mp* *pp* *mp* *p*

poco rit. a tempo

M6 a tempo ♩ = 84

2706

Maria Rosa *p* *f*
Oh, When will this wret-ched war end?

Pilar *p* *f*
Oh, When will this wret-ched war end?

Isabella Amalia *p* *f*
Oh, When will this wret-ched war end?

Fernando Rafael Joaquin *p* *f*
ce-le-brate ev-er-last-ing peace. Oh, When will this wret-ched war end?

Anselmo Agustín *p* *f*
ce-le-brate ev-er-last-ing peace. Oh, When will this wret-ched war end?

Lorenzo Primitivo *p* *f*
ce-le-brate ev-er-last-ing peace. Oh, When will this wret-ched war end?

Pn. *f*

segue

All sit except Rafael, Jordan stands

2716 *mp* *ff* *p*

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

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

Isabella Amalia When will this ca - lam - i - ty cease? _____

Fernando When will this ca - lam - i - ty cease? _____

Rafael Joaquín When will this ca - lam - i - ty cease? _____

Anselmo Agustín When will this ca - lam - i - ty cease? _____

Lorenzo Primitivo When will this ca - lam - i - ty cease? _____

Pn. *p*

Help Sordo

Act 2 Scene 2B ○ 3'08''

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

Sound of automatic rifle fire in distance.

2726 **N6** slow ♩ = 64 **06** faster ♩ = 123

Rafael *p* *f* *p* Qué pa - sa?

Agustín *f* They are

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

2735

Jordan

Rafael

Agustin

Pn.

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

No!

We have to go help him.

f

f

mf

2740 All stand expect Pablo Pablo stands

Maria Rosa We have to help

Pilar Isabella We have to help

Amalia We have to help

Jordan We stay here.

Fernando We have to help

Rafael Joaquin We have to help

Anselmo Agustín We have to help

Lorenzo Primitivo We have to help

Pn.

2744

Maria Rosa Sor - do

Pilar Isabella Sor - do

Amalia Sor - do

Fernando Sor - do

Rafael Joaquin Sor - do

Anselmo Agustin Sor - do

Pablo I have feared this all mor - ning. It is

Lorenzo Primitivo Sor - do

Pn. *p*

2749

Maria Rosa *f* Help Sor - do!

Pilar *f* Help Sor - do!

Isabella Amalia *f* Help Sor - do!

Fernando *f* Help Sor - do!

Rafael Joaquin *f* Help Sor - do!

Anselmo Agustin *f* Help Sor - do!

Pablo *p* im - - - - pos - - - - si - ble *f* *mp*

Lorenzo Primitivo *f* Help Sor - do!

Pn.

2753

P6

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

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

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

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

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

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

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

Lorenzo Primitivo *mf* We have to help Sor - do!

Pn. *mp*

2758

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

Pn. *f*

2762

Jordan *f* The distant gunfire is intense.

Pablo If we could I would help. But we can

Pn. cave.

2766

Pilar *f* We must, we must help *p* him!

Jordan do no - thing It would be use - - less. We would be

Pn.

2771

Pilar *f* But he is our al - - ly! *p* *ff* *mf* Q6 Oh po - bre, po -

Jordan *p* killed our - selves.

Pn.

2777

Pilar *mp* - - bre Sor - do! Lis - ten to the mas - sa - cre!

Pn.

2782

Maria Rosa *mp* *f* *p* *f*
The mas - sa - cre! Is - n't there__

Pilar *f*
El Sor - do is our clos - est al - ly. Is - n't there__

Isabella Amalia *mp* *f* *p* *f*
The mas - sa - cre! Is - n't there__

Fernando Rafael Joaquin *mp* *f* *p*
The mas - sa - cre!

Anselmo Agustín *mp* *f* *p*
The mas - sa - cre!

Pablo Lorenzo Primitivo *mp* *f* *p*
The mas - sa - cre!

Pn. *mp* *mf*

2788 R6

Maria Rosa
a - ny - thing that we can do?

Pilar
a - ny - thing that we can do?

Isabella Amalia
a - ny - thing that we can do?

Jordan *f*
The fas - cists have at - tacked,

Pn. *mp* *mf* *mp*

2794

Jordan

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

Pn.

2799

Jordan

back. But they are wai - ting. Their ter - ri - ble planes will come.

Pn.

everyone stays standing

They take pause, realizing Sordo has been killed (gong)

2804

Maria Rosa

Sor - do will die by their guns.

Pilar

Sor - do will die by their guns.

Isabella Amalia

Sor - do will die by their guns.

Jordan Fernando

Sor - do will die by their guns.

Rafael Joaquin

Sor - do will die by their guns.

Anselmo Agustín

Sor - do will die by their guns.

Pablo

Sor - do will die by their guns.

Lorenzo Primitivo

Sor - do will die by their guns.

Pn.

For Whom the Bell Tolls

What Will Happen to Us All

Act 2 Scene 2C ○ 0'44"

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

2813 **S6** Faster ♩ = 123

Pablo *p* The fas - cists are ve - ry strong. *f* I've told you. —

Piano *pp* *f* *mp*

2819 Everyone sits except Jordan and Maria

Maria Rosa *mf* What will hap - - pen to us all?

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

Isabella Amalia *mf* What will hap - - pen to us all?

Jordan *mf* What will hap - - pen to us all? *mf* Don't

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

Rafael Joaquín *mf* What will hap - - pen to us all?

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

Pablo Yes, I've told you. *mf*

Lorenzo Primitivo What will hap - - pen to us all?

Pn. *mf*

Gdim7 F F(add9) F Bbm

2824

Jordan

wor - ry, my Gua - pa. I'll take you to A - - me - ri - ca, where there are

Pn.

2829

Jordan

no bombs, and no guns.

Pn.

mf

p

p

Maria sits

segue

Seventy Years

Act 2 Scene 2D ○ 2'46"

T6 **2836** ♩ = 110 Jordan steps away from Maria and the others (aside)

Jordan

mf

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

Piano

mf

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

2840

Jordan

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

Pn.

2844 **U6** *l'istesso tempo* ♩ = 110

Jordan *se - ven - ty years* *I feel strange in - side ev - ery time I look at her.*

Pn. *mp*

2849 *(aside)* *molto rit. freely accelerando* ♩ = 116 *slightly faster*

Maria *Ev - ery time he looks at me. When I am with Ro - ber - to,*

Jordan *I love her so as*

Pn. *p* *mf*

2855

Maria *I ne - ver be - lieved that love was real.*

Jordan *though I could die.*

Pn. *mf*

2860 *molto rit.*

Maria *His love has set my heart tru - ly free.*

Jordan *Nor thought it could hap - pen to me. Her love has set my heart tru - ly free.*

Pn.

V6 slightly slower $\text{♩} = 110$ ten. *molto rit.*.....

2866

Maria *f* *3* Se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs.____

Rosa Pilar *f* *3* Se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs.____

Isabella Amalia *f* *3* Se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs.____

Pn. *p* *f*

Women stay standing

2872 **W6** $\text{♩} = 110$ 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

Pn. *mf*

2879

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

Pn. Caug

2885

Maria will live to - ge - ther, for year af - ter year, with no - thing to fear. We will for - get

Jordan if I do not have a long time to live, then there's on - ly now. Then now

Pn.

2890

Maria our night - mares of fas - cist tanks, and re - joice in gi - ving to

Jordan is the thing for me to praise, and I'll re - joice in these re -

Pn.

2895 a tempo ♩ = 117

Maria God all our thanks

Rosa Pilar

Isabella Amalia

Jordan - main - ing few days.

Pn.

X6 ♩ = 110

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,

2901

Maria *mp* **slower** $\text{♩} = 100$ *p*
 Se - ven - ty years in se - ven - ty ho - - - urs.

Rosa Pilar *mp* *p*
 Se - ven - ty years in se - ven - ty ho - - - urs.

Isabella Amalia *mp* *p*
 Se - ven - ty years in se - ven - ty ho - - - urs.

Pn. *pp*

We'll Use Grenades

Act 2 Scene 3A ○ 4'16''

2908

Y6 $\text{♩} = 86$

Piano *mp* *p* *f* *p* *pp* *mp* *pp* *sfz*

2920

Z6 **faster** $\text{♩} = 100$

Pilar *f*
 Pa - blo is gone.

Jordan *f*
 Qué pa - sa? What is it wo - man?

Pn. *ff* *mp*

Pilar stands wringing her hands anxiously

2925

Pilar

It must be a - bout an hour. *fp* He has ta - ken some - thing of yours. *fp*

Jordan

When did he go? and? what?

Pn.

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.

2930

Pilar

I do not know. Come and see.

Pn.

2936

A7

Pilar

It's

Jordan

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

Pn.

2940

Pilar

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

Jordan

You slept well!

Pn.

2943 **Anselmo leaves, climbs up and over the nearby hill.**

Pilar one arm was al - ways touch - ing them.

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

Pn.

2947

Jordan hor - ses. We were short hor - ses be - fore. We'll be des - per - ate if

Pn.

2951 **B7**

Pilar Pa - blo is bad. But would he leave us with

Jordan Pa - blo has ta - ken a - ny of them.

Pn.

2956 2958

Pilar no means to flee? First, he takes some - thing from your packs! Now the

Pn.

2960

Pilar

hor - ses! We would be bet - ter off if he were dead.

Pn.

pp

2965

Amselmo stands
Anselmo returns

To Anselmo **C7**

Jordan

Well what have you seen?

Anselmo

There are two hor - ses that re-

Pn.

ff *p*

2971

Jordan

Then that is that. I will go get what's left of

Anselmo

-main. Gone are the Big Bay and the Gray.

Pn.

f *mf* *mp*

2976

Pilar

I will guard them

Jordan

my packs and go to bed. Will you? You've guard - ed them once

Pn.

mp *f*

2981

Pilar

Jordan

Pn.

mf

In - glés, I feel as you do. There's

al - rea - dy!



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

2985

Pilar

Jordan

Pn.

mf

no need to hurt me. Pa - blo has de - stroyed us both. *mf*

It's no - thing, Pi - lar!

D7



2990

Pilar

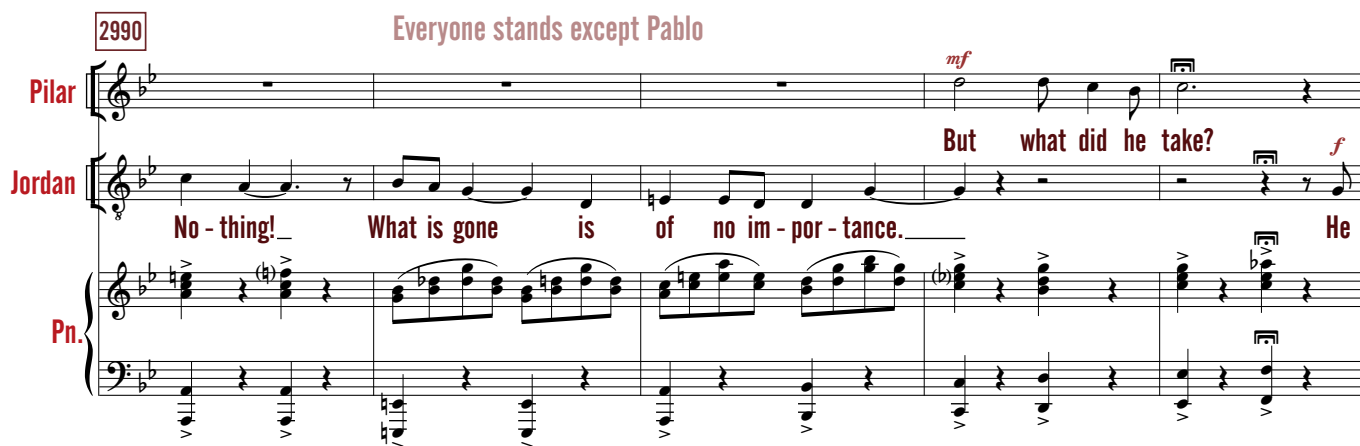
Jordan

Pn.

mf

But what did he take? *f*

No - thing! What is gone is of no im - por - tance. He

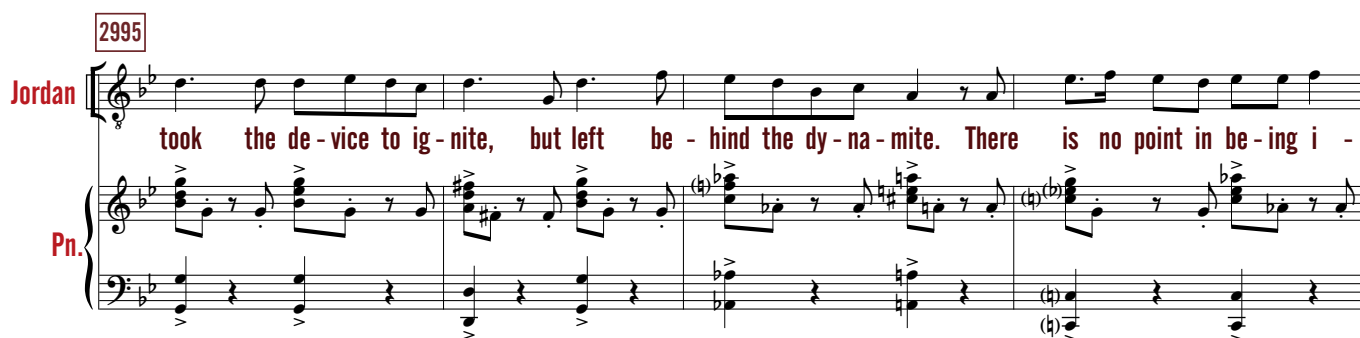


2995

Jordan

Pn.

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



2999

Jordan

-rate. We'll use gre-nades to de-to-nate. It's good we have a-no-

Pn.

3003

Jordan

-ther way.

Pn.

Get Some Sleep

Act 2 Scene 3B ○ 3'47"

3011 E7 ♩ = 104

Pilar

mp

Jordan

mp

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

Piano

mp

Nay I have be-trayed you. My

3018

Pilar

trust of Pa-blo has been our ru-in.

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

Jordan

Get some sleep. We must be un-der way at four in the

Pn.

mf

3026

Pilar sits aside pressing forward $\text{♩} = 108$

F7 still pressing forward $\text{♩} = 116$

Jordan

morn-ing. How could I have de-ceived my-self? Pa-blo knew that we were

Pn.

f

3034

Jordan

doomed once El Sor-do was killed. With the men that we have here, we'll take one guard house, but we

Pn.

3040

G7 a tempo $\text{♩} = 116$

Jordan

can't take them both. We may kill them all, but not blow the bridge, or blow the bridge

Pn.

3047 **ten.**

Jordan *and get our - selves killed, un - less we find help be - fore the at - tack. Pa - blo knew that!*

Pn.

3055 **rit..... a tempo ten. slower ♩ = 104**

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

Pn.

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

Maria stays seated Jordan looks at Maria

3065 **mp**

Jordan *It's*

Pn.

H7 slightly slower ♩ = 88

3078 **aside**

Jordan *all fi - gured out my Gua - pa. You have not been bo - thered by an - y of it. We'll all be killed, but*

Pn.

3083

Jordan

we will blow the bridge. You do not have to wor - ry a - bout it. That is not much of a

Pn.

3087

Jordan

wed - ding pre - sent. But is not a good night's sleep sup - posed to be price - less? You've had a good night's

Pn.

3092

Jordan

sleep. See if you can wear that like a ring on your fin - ger. Sleep well my Gua - pa. Sleep well my Gua - pa.

Pn.

17

3098

Jordan

Good night my be - lov - ed. I will not wake you. That is all I can do.

Pn.

Jordan sits

3106

Pn.

mp mf p

Pilar and Augustin stand

For Whom the Bell Tolls

Take More of the Stew

Act 2 Scene 4A ○ 0'37"

K7 **3119** **Faster ♩ = 110**

Pilar *mp*
Take more of the stew. What does it mat - ter if your bel - ly should be full.

Piano *p*

3122

Pilar
There is no doc - tor to op - er - ate if you take a gor - - - ing.

Agustín *mf*
Wo - man! Don't

Pn.

3127

Pilar
You can - not go one hun - dred

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

Pn.

3131 **segue**

Pilar
yards like that. You are a wal - king hard - ware store.

Pn. *pp* *mf*

For Whom the Bell Tolls

Pablo Returns

Act 2 Scene 4B ○ 3'25''

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

3136 **L7** ♩ = 150

Piano

3148 **M7** ♩ = 120

Pilar stands *f* Oh it's you!

Pablo *f sfz ff p ff mf* Yes me! Ho - la! In - gles! I have five men

Pn. *p p < f*

3155 *mf* And the

Pablo from the bands of A - le - jan - dro and E - li - as, with their rif - les and their guns.

Pn.

3161 de - to - na - tors for the dy - na - mite? Do you have those? Where are those things?

Jordan *mf*

Pablo *mf*

Pn. *mf*

3167

Pablo

threw them down in the gorge and in - to the ri - ver. But I know a way to de - to -

Pn.

3173

Jordan

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

Pablo

-nate, with a gre - nade.

Pn.

3179

Pilar

Que pas - sa, Pab - lo?

Jordan

Pablo

I was struck by a mo - ment of

Pn.

3184

Pablo

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

Pn.

3189

Pablo

it could not be done, and you would give up. But af - ter I

Pn.

A musical score for a piano and voice. The score is in 4/4 time and consists of 16 measures. The key signature is one sharp (F#). The vocal line (Pablo) is written in bass clef and includes lyrics. The piano accompaniment (Pn.) is written in treble and bass clefs. The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are: "it could not be done, and you would give up. But af - ter I".

3194

Pablo

threw your de - to - na - tors a - way, I be - gan to see things in a dif - ferent

Pn.

A musical score for a piano and voice. The score is in G major and 4/4 time. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The voice part is a single staff with lyrics. The score is divided into measures by bar lines. The lyrics are: 'threw your de - to - na - tors a - way, I be - gan to see things in a dif - ferent'. The piano part has a repeating rhythmic pattern in the left hand and a more complex pattern in the right hand. The voice part has a melody that follows the lyrics. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4. The piano part is written for a grand piano (Pn.). The voice part is written for a male voice (Pablo). The score is in a single system. The piano part has a repeating rhythmic pattern in the left hand and a more complex pattern in the right hand. The voice part has a melody that follows the lyrics. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4. The piano part is written for a grand piano (Pn.). The voice part is written for a male voice (Pablo). The score is in a single system.

3200 **07**

Pablo

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

Pn.

mf

The musical score for Pablo and Piano (Pn.) is shown. Pablo's part is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "light. We can - not sur - vive if we se - - par - ate. We must stick to - -". The Piano part is in treble and bass clefs with a key signature of one sharp (F#) and a 3/2 time signature. The piano part includes a mezzo-forte (*mf*) dynamic marking.

[illegible]

3212

Pilar

Pablo

Pn.

Augustin stands

ff I want to *sfz* fight! *ff*

mp *p* *ff*

3217

P7

Pilar

Pablo

Pn.

So, you have come back, eh?

Yes wo - man!

f *f* *mf*

3221

Agustin

Pablo

Pn.

All stand

So, you have come back to save your neck?

So what! I

f *f*

3225

Pilar

Pablo

Pn.

Al - right, then you are wel - comed back!_

fight far bet - ter than you.

mf

3229 **Q7**

mf

Maria Rosa: Al - right, then you are wel - comed back!_

mf

Pilar: Al - right, I did not think you could be the

mf

Isabella Amalia: Al - right, then you are wel - comed back!_

mf

Fernando Rafael Joaquin: Al - right, then you are wel - comed back!_

mf

Anselmo Agustín Lorenzo Primitivo: Al - right, then you are wel - comed back!_

Pn.

3233 **segue**

mf

Maria Rosa: The cow - ard you ap - peared to be.

mf

Pilar: cow - ard you a - ppeared to be.

mf

Isabella Amalia: The cow - ard you ap - peared to be.

Pn.

For Whom the Bell Tolls

Would Rather Be With You

Act 2 Scene 4C ○ 1'40"

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.

3239 **R7** ♩ = 120 Everyone sits except Jordan and Maria

Jordan

Piano

3244 **S7** ♩ = 124

Maria

Jordan

Pn.

mp I am well Ro - ber - to.

mp Ho - - la Gua - pa! How are you? Don't

3252

Maria

Jordan

Pn.

I do not wor - ry.

wor - ry a - bout an - y - thing. It's all well or - gan - ized. Ra - fa - el will

3259 **ten. a tempo**

Maria *mf* I would ra - ther be with you. *mf*

Jordan be there, with you, with the hor - ses. No! The hor - ses are

Pn. *B/D#* *mf*

3267 **rit..... a tempo Maria sits T7**

Maria Then, that is where I shall be.

Jordan where you are most use - ful.

Pn. *mp*

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.

3276 **U7**

Agustín *mf* Are you ser - i - ous

Pn. *f* *p* *mf*

3285 **Augustin stands and eyeballs Jordan. rit.....**

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

Pn.

3292 a tempo

Jordan *mf* I love Ma - ri - a with all my heart

Agustín her? Will you love her?

Pn.

3299 a tempo

Agustín *mp* Good! Then you are part of us.

Pn.

Orchestral - End Scene

Act 2 Scene 4D ○ 0'55''

Augustin sits

3305 **V7** l'istesso tempo ♩ = 124 Jordan sits

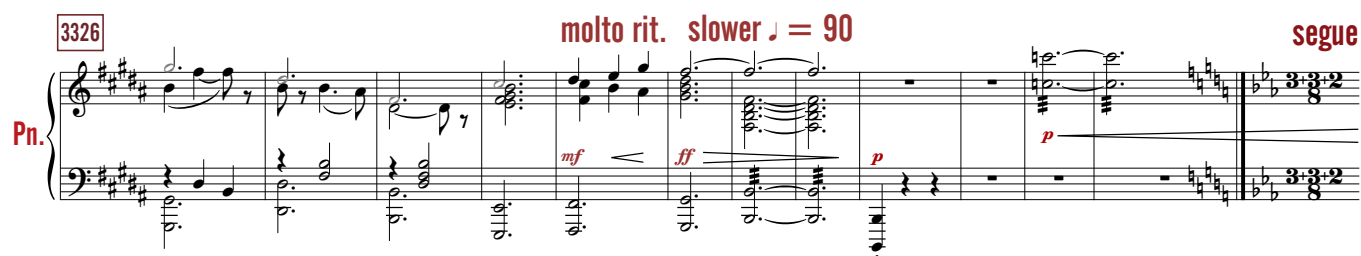
Piano *f*

3315 rit. **A7** a tempo

Pn.

3326 *molto rit. slower ♩ = 90* *segue*

Pn.



Instructions

Act 2 Scene 5A ○ 1'50"

3338 **W7** ♩ = 105

Jordan

Piano

mf A - gu - stin, you and



3343

Jordan

Pn.

An - sel - mo, _ come with me to the bridge. Have you the



3347 *f* *mp* Augustin and Anselmo sit

Jordan am - mu - ni - tion for the ma - chine gun?

Agustín *mf* Yes, yes! I'll come why not, —

Pn. *mf* *p*

3352 Pilar and Pablo stand **X7** *mf* Addressing Pilar

Jordan Lis - ten to me wo - man! —

Agustín with the am - mu - ni - tion. —

Pn. *f* *p*

3356 *p*

Jordan You un - der - stand, there can be no at - tack, un - til you hear the air - planes with their

Pn. *p*

3359 *f*

Pilar How ma - ny times do you have to tell me, In - gles? You are get - ting like an

Jordan bombs.

Pn. *f*

3363 **Y7**

Pilar old wo - man! _____

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

Pn. *p*

3367

Jordan fall back on - to the bridge and co - ver the road from a - - bove. *mf*

Pablo _____ And

Pn. *mf*

3370

Pablo Cut the te - le - phone line. _____ Fall back on the bridge. _____

Pn. *mf*

3374

Jordan _____ *mf* And no - thing to start un - til our

Pablo Co - ver the bridge un - til you blow it. _____

Pn. *mf*

3377

Jordan

planes start drop - ping all of their bombs.

Pablo

Thus shall it

Pn.

3381

Jordan

Well then, much luck!

Pablo

be.

Pn.

Pablo sits

subito *p*

f *p* *ff*

Goodbye

Act 2 Scene 5B ○ 1'17"

27 3386 L'istesso tempo ♩ = 100

Jordan crosses stage right as Maria enters.

Pilar

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

Piano

Pilar sits

mp *pp*

3394 Maria stands *mf*

Jordan

Good - bye Gua - pa! I'll see you soon. We'll be in A - mer - i - ca be - fore ve - ry long.

Pn. *mp*

3404 *f*

Maria

Good - bye Ro - ber - to! You take much care. Good - bye Ro - ber - to! We will soon be there.

Pn.

3412 **A8** *mf*

Maria

I do not, I shall not. But please come,

Jordan *mf* *mp*

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

Pn.

3420 *segue*

Maria

come back quick - ly. Please do!

Jordan

- pa! I'll come back quick - ly. I will.

Pn.

Maria and Jordan sit

For Whom the Bell Tolls

Buena Suerte

Act 2 Scene 5C ○ 0'41"

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

3428 **B8** slightly faster ♩ = 104

Piano

pp f

3432

pp

Rosa Isabella

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

pp

Amalia

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

pp

Fernando Rafael Joaquín

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

pp

Anselmo Agustín

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

pp

Lorenzo Primitivo

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

pp

Pn.

3436

mp

Rosa Isabella

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

mp

Amalia

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

mp

Fernando Rafael Joaquín

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

mp

Anselmo Agustín

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

mp

Lorenzo Primitivo

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

mp

Pn.

3441

Everyone sits except Anselmo, Jordan and Augustin **segue**

p

Rosa Isabella

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

p

Amalia

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

p

Fernando Rafael Joaquín

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

p

Anselmo Agustín

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

p

Lorenzo Primitivo

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

p

Pn.

For Whom the Bell Tolls

Now is Our Time

Act 2 Scene 5D ○ 1'53"

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.

3446 **C8** l'istesso tempo ♩ = 104

Anselmo

Piano

mp Par - don me In -

3451

Anselmo

Pn.

-gles, so there is no mis - take. On - ly to re - peat it so that

3456

Jordan

Anselmo

Pn.

f When I fire you shall fire.

I can do it as you wish.

3460

Jordan

Do not think of the sol - dier as a man, but as a tar - get.

Pn.

3464

Jordan

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

Pn.

D8

3468

Anselmo

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

Pn.

3472

Anselmo

Af - ter this is o - ver and we have won the war, there must be pen - ance to a -

Pn.

3476 **E8**

Jordan *f* The Fas - cists are poised to re - pel

Anselmo *sfz* - tone for the kil - - ling. *ff*

Pn.

Anselmo exits down the other side of the elevation.

Jordan waits as the dawn slowly brightens.

3479

Jordan our at - tack, and I'm a - fraid we have run out of luck. They have so ma - ny more

Pn.

3484

Jordan wea - pons than us. So ma - ny mo - tor - cy - cles, cars, tanks and trucks. But

Pn.

3489

Jordan *pp* now is our time to at - tack. *f* subito *p* *ff*

Pn. *subito p* *ff* *p* *fff*

For Whom the Bell Tolls

Buena Caza

Act 2 Scene 5E ○ 1'53''

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.

3495 **F8** ♩ = 104 Everyone stands except Maria, Pablo and Pilar

Piano



3499

Rosa Pilar

Isabella Amalia

Jordan Fernando Joaquin

Agustín

Lorenzo Primitivo

Pn.

3504

Rosa Pilar
ca - za! Bue - - na ca - - - - - za! Good

Isabella Amalia
ca - za! Bue - - na ca - - - - - za! Good

Jordan Fernando Joaquin
ca - za! Bue - - na ca - - - - - za! Good

Agustín
ca - za! Bue - - na ca - - - - - za! Good

Lorenzo Primitivo
ca - za! Bue - - na ca - - - - - za! Good

Pn.

mf *pp*

3509 All sit except Jordan, Augustin and Anselmo **G8**

Rosa Pilar
hunt - - - ing!

Isabella Amalia
hunt - - - ing!

Jordan Fernando Joaquin
hunt - - - ing!

Agustín
hunt - - - ing! Eh, In - gles! *mf*

Lorenzo Primitivo
hunt - - - ing!

Pn.

3514 **Calling to Anselmo in the distance**

Agustín *Bue - na ca - za! That was good hun - ting! You too, Vie - jo! Well*

Pn.

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.

3519 **H8 Shouting up at Agustín**
Pilar and Fernando stand

Pilar *Pri - - - -*

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

Agustín *done!*

Pn.

3523 **Shouting to Jordan**

Pilar *- mi - ti - vo has been hit in the shoul - der. What's go - ing on up there, In - gles?*

Pn.

3527

Pilar *Are you build - ing a bridge or blow - ing one?*

Fernando *Calm*

Pn.

3530 **poco rit.**

Pilar *f* But why in the name of la

Fernando *ff* your - self_ wo - man! He is fi - nish - ing his work.

Pn. *Cm*

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

3534 **a tempo**

Pilar *p* pu - ta is he ta - king so much time?

Pn. *mp*

3538 **segue**

Pn. *f*

I Cannot Bear It

Act 2 Scene 5F ○ 0'52"

Maria stands alone

18 **istesso tempo** ♩ = 110 **à la russe with lots of rubato**

3544 *mf*

Maria I can - not bear it. I'm a - fraid that I'm no help. I can - not bear a - ny

Piano *p* *f*

3549 rit..... slow *p* *f* accelerando..... slightly faster ♩ = 116

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

Pn.

3554

Maria Bles - sed Ma - ry. Please bring Ro - ber - to back to me a - live, and I'll

Pn.

3560

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

bless thee each ev - ery day. I will bless thee each ev - ery day I sur - vive. Ev - ery

Em(is) Dm E Am A7

Pn.

For Whom the Bell Tolls

Blow the Bridge

Act 2 Scene 5G ○ 1'23"

J8 slightly faster than before ♩ = 112

3566

f *p*

Jordan and Anselmo stand

Maria day

Jordan *f* Hand me down a

Piano *p* *mf*

3571

Jordan pack - age. No, just one at a time. Wed - ges, give me

Pn.

3575

Jordan wed - ges, for the o - ther side now. *f* Give me some more of that.

Anselmo *f* Al - right!

Pn. *f*

3580

Jordan Give me a coil of wi - re. Make it that big one, Vi - e - jo! Move it quick - ly!

Anselmo Yes! yes!

Pn.

3585

Jordan Take up the wire, Vi - e - jo! Take up the wire as you walk.

Anselmo Take up the wire, Yes! Now! Take up the wire as I walk.

Pn.

3588

Jordan Now Vi - e - jo! Yes now! Let her go, I said. Now Vi - e - jo! Let her go!

Anselmo Here we go!

Pn.

All stand except
Pablo & Rafael

3592 **K8**

Maria Rosa
Yes! Now is the time. Yes! Now__ is the time. Yes! Blow the bridge now! Vi-e-jo!

Pilar
Yes! Now is the time. Yes! Now__ is the time. Yes! Blow the bridge now! Vi-e-jo!

Isabella Amalia
Yes! Now is the time. Yes! Now__ is the time. Yes! Blow the bridge now! Vi-e-jo!

Jordan

Fernando Joaquin
Yes! Now is the time. Yes! Now__ is the time. Yes! Blow the bridge now! Vi-e-jo!

Anselmo

Agustín
Yes! Now is the time. Yes! Now__ is the time. Yes! Blow the bridge now! Vi-e-jo!

Lorenzo Primitivo
Yes! Now is the time. Yes! Now__ is the time. Yes! Blow the bridge now! Vi-e-jo!

Pn.

3596

3600

segue

3600

Everyone stares in the distance expectantly.

Segue

Pn.

A musical score for Piano (Pn.) in G major, 3/4 time. The score consists of two staves. The right hand (treble clef) begins with a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. The left hand (bass clef) plays a steady eighth-note accompaniment: G3, A3, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2. The piece concludes with a double bar line and a repeat sign.

Act 2 Scene 5H ○ 1'13''

3605 **L8** slightly slower ♩ = 90

Piano

mf fff

snare drum

harsh

3611 G.P. M8

snare drum

f *p* *ff* *ppp*

Pn.

Everyone cheers silently

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

3617

ppp

Pn.

3623 harsh segue

ff *ff* *sfz* *fff* *pp*

Pn.

Amalia & Anselmo Die

Act 2 Scene 5I ○ 2'19"

Amalia sits

Amalia is shot onstage as the bridge blows.

3629 N8 *L'istesso tempo* ♩ = 90

pp *mp* *pp*

A - - - - - ma - - - li - a has

Pilar

mf *pp* *p*

Piano

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

3635 Anselmo sits

Maria *p* May she rest in *mf* peace.

Rosa *p* May she rest in *mf* peace.

Pilar *mp* been killed by a bul - let! *p* May she rest in *mf* peace.

Isabella *p* May she rest in *mf* peace.

Pn. *pp*

3644

Maria *p* Ah

Rosa *p* Ah

Pilar *p* Ah

Isabella *p* Ah

Jordan *p* An -

Pn.

3655 **08** faster ♩ = 120

Maria

Pilar

Jordan

Pn.

- - sel - mo looks ve - ry small. With the de - to - na - tors,

3662 slower ♩ = 100

Jordan

Fernando Rafael

Joaquin

Agustín

Lorenzo Primitivo

Pn.

he would have lived. May he rest in peace.

slower ♩ = 100

May he rest in peace.

slower ♩ = 100

May he rest in peace.

slower ♩ = 100

May he rest in peace.

slower ♩ = 100

May he rest in peace.

slower ♩ = 100

May he rest in peace.

P8 faster ♩ = 120

3670

p *mp* *mf*

Maria Rosa Why, oh why? Why do they kill us? Why, oh

Pilar Isabella Why, oh why? Why do they kill us? Why, oh

Jordan Fernando Why, oh why? Why do they kill us? Why, oh

Rafael Joaquin Why, oh why? Why do they kill us? Why, oh

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

Lorenzo Primitivo Why, oh why? Why do they kill us? Why, oh

Pn. *mp* *p* *mf*

3677

f *ppp*

Maria Rosa why? Why do we kill them? God, please have mer-cy on us.

Pilar Isabella why? Why do we kill them? Kill them? God, please have mer-cy on us.

Jordan Fernando why? Why do we kill them? God, please have mer-cy on us.

Rafael Joaquin why? Why do we kill them? Kill them? God, please have mer-cy on us.

Agustín why? Why do we kill them? Kill them? God, please have mer-cy on us.

Lorenzo Primitivo why? Why do we kill them? Kill them? God, please have mer-cy on us.

Pn. *p*

3685 segue

Pn.

Plenty of Horses

Act 2 Scene 5K ○ 1'02"

Q8 Più mosso ♩ = 130

Everyone sits except
for Pilar & AugustinJordan leaves dragging Anselmo's body
offstage. Rafael enters, crosses to Pilar.

To Augustin

Pilar

3687

Piano

p *mf* *mp*

Tell me where is

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

Pilar

3692

Agustín

f

Pa - blo and all the o - thers?

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

Pn.

mf *f*

Pablo enters holding the submachine gun.
Pablo stands

Agustín

3698

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

Pn.

pp *mp*

Agustín gives Pablo murderous look.

Jordan stands

3703 **R8**

Agustín

Pablo *mf*

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

Pn. *p*

3709

Agustín *f*

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

Pn.

3713 **S8**

Agustín

Pablo *f*

Shut up! I have fought much to-day and well.

Pn.

3717

Pablo

They were not of our band. They were not of us.

Pn. *ff*

For Whom the Bell Tolls

Gallop Guapa Go

Act 2 Scene 5L ○ 2'09"

3721 **T8** l'istesso tempo ♩ = 130 Maria stands

Maria *f* Ro - ber - to! Oh Ro-

Piano *p* *f* *p*

3726

Maria - ber - to!_ You're a - live! Yes! You're_ a - live!

Jordan *f* Yes! Yes! My dear Ma - ri - a.

Pn.

3731

Maria *f* Are you here tru - ly?

Jordan Now we can go. Yes! Yes tru - ly! Ma -

Pn. *f* *mf*

U8

3736

Pilar *f* Which way do we go, Pa - blo? _____

Jordan - ri - al! _____

Pablo *f* We go straight down, a -

Pn. subito *p*

3740

Agustín *f* A - cross the road? A -

Pablo - cross the road, and up the far slope in - to the thick woods.

Pn. *mf*

3744

Agustín *f* - cross the road and in - to the fas - cists' can - nons? _____

Pablo Yes, ca - ma - ra - da! It _____

Pn. *p* *sfzp*

V8

3749 **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

Pn.

3753

Pablo o - thers will go — next. First is not so bad, though it seems bad. And

Pn.

3757 **Pablo sits** **To Jordan** **Pablo exits off right to the horses.**
Sound of machine gun fire and canon shells exploding nearby.

Maria But you'll be last, — Ro - her - to!

Jordan I'll

Pablo se - cond is good. It is la - ter that they are wait - ing for more.

Pn.

3762 **W8**

Jordan go sud - den - ly. There will be no pro - - blem. Go! Ma - ri - a

Pn.

3767

Jordan

Go! There's no time to talk. Gal - lop! Gua - pa go!

Pn.

3772

X8 Rosa, Isabella, Fernando, Rafael,
Joaquin, Lorenzo & Primitivo stand

Rosa
Pilar

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

Isabella

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

Jordan

Fernando
Rafael

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

Joaquin

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

Agustín

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

Lorenzo
Primitivo

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

Pn.

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

3777 Maria sits
Maria exits Y8

Rosa Pilar Gal - lop Gua - pa go!

Isabella Gal - lop Gua - pa go!

Fernando Rafael Gal - lop Gua - pa go!

Joaquin Gal - lop Gua - pa go!

Agustín Gal - lop Gua - pa go!

Lorenzo Primitivo Gal - lop Gua - pa go!

Pn.

3783

Pn.

f

sfz

ff

Broken Leg

Act 2 Scene 6A ○ 2'00"

3790 28 ♩ = 130 kneeling next to Jordan

Maria *p* *J* Ro - ber - to! Ro - ber - to! Are you al - - right?

Piano *mf*

3795

Maria

Jordan

Pn.

mp *f*

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

3802

Pilar, Pablo & Augustin stand

Fernando takes Maria aside while the others talk with Jordan.

Whispering to Jordan

Pilar

Jordan

Pablo

Pn.

f

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

I can not go!

f

There's

3808

A9

Pablo

Pn.

no way that you can go with her. Are you in much pain?

To Pilar and Agustin

Jordan directly to Augustin

3813

Maria

Jordan

Pn.

mf

f

Oh

Not much. I think the nerve is crushed.

3817

B9

Maria

Jordan

Pn.

mf

Ro - - ber - to!

When I say that you take her, you take her. Yes, she will want to

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

Pilar, Pablo and Augustin sit

3823

Jordan

Pablo

Pn.

f

mf

stay, but take her. You must save Ma - ri - a from this ter - ri - ble place.

Now talk fast In -

mp

mf

ff

3831

C9

Jordan

Pablo

Pn.

mf

Gua - pa, we will not be go - ing

-gles, for there is lit - tle time.

3836

Jordan

to A - mer - i - - ca. But I go al - ways with you, wher -

Pn.

3840

Maria starts to cry.

Jordan

- ev - er you go. Do you un - der - - stand, my Gua - pa dear? As

Pn.

3845

Jordan

long as there is one of us, there is both of us.

Pn.

3850

Jordan

You must go now!

Pn.

subito *p* *ff*

For Whom the Bell Tolls

Maria Decides to Go

Act 2 Scene 6B ○ 2'13"

3855 **D9** *mp* l'istesso tempo ♩ = 110 *molto rit.*.....

Maria Ro - ber - to I _ must stay with you *mf*

Jordan No _ Gua - pa you must go!

Piano *mf*

3861 *freely accel.*..... *slightly faster* ♩ = 116

Jordan What I do my dear I must do by my - self and not be with you._____

Pn. *p* *mf*

3866 **E9** *mf*

Maria I will

Jordan I could ne - ver do it well with you._____

Pn. *mf*

3871 *molto rit.*

Maria: not go all by my - self. It is much bet - ter for me to stay.

Jordan: No Gua - pa. It is bet - ter for you to go.

Pn.

3877 *slightly slower* ♩ = 90 *ten.* *a tempo* *molto rit.*

Maria: *p* *mf* It was se - ven - ty hours not se ven ty years. On - ly Se ven ty hours that we were to - ge - ther.

Jordan: *p* *mf* It was se - ven - ty hours not se ven ty years. On - ly Se ven ty hours that we were to - ge - ther.

Pn.

3883 **F9** *accel.* ♩ = 110

Maria: *p* *f* All right, I will leave you for both of us.

Jordan: *mf* for a far bet - ter place for both of us.

Pn.

3891

Maria I'll stand up and go for us. I'll do my du-ty. And I am all there

Jordan You'll stand up and go for us. You'll do your du-ty And You are all there

Pn.

3897

Maria will be of us.. I am you now.. Oh Ro-ber-to you know I love you

Jordan will be of me you are me now.. My dear Ma-ri-a you know I love you

Pn.

both or none on alternate notes

3903

Maria so. and I will go for the both of us now.

Jordan so. and you must go for the both of us now.

Pn.

ten. a tempo ♩ = 110

For Whom the Bell Tolls

Que Puta es la Guerra

Act 2 Scene 6C ○ 2'22"

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.

3910 **G9** Augustin stands poco rit.....

Piano *pp*

3920 slightly faster ♩ = 96

Jordan *mp*

Agustín *p* Sa - lut! Look well af - ter Ma - ri - a, my true love. *mf*

Pn. *Emaj7* Sa - lut In - gles, my dear friend. There

3929 broadly poco rit..... a tempo ♩ = 86

Maria

Agustín is no pro - blem. I'll keep her safe, to peace - ful - ly live out the rest of her life.

Pn. *mf* *p* *mf* *pp*

3937 **H9**

Maria Rosa *pp* Que pu - ta es la guer - - ra! *mp* In a war there are so ma - ny

Pilar Isabella *pp* Que pu - ta es la guer - - ra! *mp* In a war there are so ma - ny

Fernando Rafael *pp* Que pu - ta es la guer - - ra! *mp* In a war there are so ma - ny

Joaquin *pp* Que pu - ta es la guer - - ra! *mp* In a war there are so ma - ny

Agustín Pablo *pp* Que pu - ta es la guer - - ra! *mp* In a war there are so ma - ny

Lorenzo Primitivo *pp* Que pu - ta es la guer - - ra! *mp* In a war there are so ma - ny

Pn.

3944 **19** *ten.* *a tempo* ♩ = 86

Maria Rosa things like this and so much more.

Pilar things like this and so much more.

Isabella things like this and so much more.

Fernando Rafael things like this and so much more.

Joaquin things like this and so much more.

Agustín Pablo *mp* things like this and so much more. Do you have what you need for the

Lorenzo Primitivo things like this and so much more.

Pn.

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

3952

Jordan *mf* I do. There are a few shells left for it.

Agustín ma - chine gun? Que pu - ta es la

Pn.

3960

Jordan Sa - lut my friend! Get on with you.

Agustín guer - - - ra! Sa - lut my friend! Sa - lut! Sa -

Pn.

3967

Maria *mp* Ah Ah

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* - lut! In a war there are

Pablo *mp* Que pu - - ta es la guer - - - ra. In a war there are

Lorenzo *mp* Que pu - - ta es la guer - - - ra. In a war there are

Primitivo *mp* Que pu - - ta es la guer - - - ra. In a war there are

Pn.

3989

Jordan

place and worth fight - ing for. I hate to leave it, that is all. In-deed ve - ry much.

Pn.

3997

Jordan

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

Pn.

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.
Almost speaking to himself.

L9

4005

Jordan

little faster ♩ = 115

Come now Jor - dan o - ver you go. It's

Pn.

4015

Jordan

won - der - ful they have got - ten a - way. Now that they are a - way, she will live on.

Pn.

4023 rit..... a tempo ♩ = 115 **M9** poco accelerando.....

Jordan *mf*
God I was luc - ky she would go. I wish they would come

Pn.

4031 ♩ = 125

Jordan *f*
now. Let them come! Let them come now! If I pass out or fail to stand

Pn.

4039 molto rit..... a tempo

Jordan
tall, then I am no good, no good at all.

Pn. *ff*

4049 The sound of horses and men coming closer. molto rit. segue

Jordan *f*
Here they come! I see them now!

Pn. *ff* *p*

For Whom the Bell Tolls

Hold Them Up

Act 2 Scene 6E ○ 1'10"

4057 **N9** Doppio più mosso ♩ = 170

Jordan *f*
I see them swing back to cross the gorge. Their hor - ses will pass close to me.

Piano *p*

4065

Jordan
If I hold them up for e - ven a - while That would mean I have passed the tri - al.

Pn.

4073

09

Jordan
Oh! Please let it start! Please let it start!

Pn.

4080

rit.....

slower ♩ = 140

Jordan
I must do my part. Oh please!

Pn.

Maria and Jordan stay standing till last note

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

G.P.

4089

Jordan

let them come!!!!

Pn.

p

4100

Pn.

ppp *fff* *sfz* *fff*

Jordan's Lament

Act 2 Scene 6F ○ 1'03"

The chorus stands behind the scrim upstage, being with Jordan in spirit.

4112 **P9** not too fast ♩ = 110

Maria Rosa Pilar

Isabella Amalia

Fernando Rafael Joaquin

Anselmo Agustín Pablo Lorenzo Primitivo

Piano

mp *mf* *f*

mm *oo*

oh

mp *mf* *f*

mm *oo*

oh

mp *mf*

mm *oo*

mp *mf*

Act II

Scene 1

Maria Rosa Pilar

Isabella Amalia

Fernando Rafael Joaquin

Anselmo Agustín Pablo Lorenzo Primitivo

Pn.

4122

Q9

oh oh oh ah

oh oh oh ah

oh oh oh ah

oh oh oh ah

p rit. p ff mf

The musical score is for the piece "El Financiero" by Carlos Chávez, specifically the section "El Financiero (Vocal Soloists)". It is a 4/4 piece in G major, marked "Allegretto". The score is for five vocal soloists and piano accompaniment.

Vocal Soloists:

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

Piano Accompaniment (Pn.):

The piano part is written for a grand piano. It features a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, often using triplets and sixteenth notes. The piece concludes with a final chord in G major.

Lyrics:

The lyrics are in Spanish and are repeated by all vocalists. The first line is "ah ah" and the second line is "ah ah". The third line is "ah" followed by a long note.

Performance Instructions:

- 4132**: A box containing the number 4132, likely a catalog or reference number.
- molto rit.**: A performance instruction indicating a significant tempo reduction.
- p**: Piano (soft).
- ff**: Fortissimo (very loud).

For Whom the Bell Tolls

Curtain Call

Act 2 Scene 6G ○ 0'59"

4142 **R9** not too fast ♩ = 110

Piano

4151 **S9** rit.....

Pn.

4161 molto rit.....

End of Opera