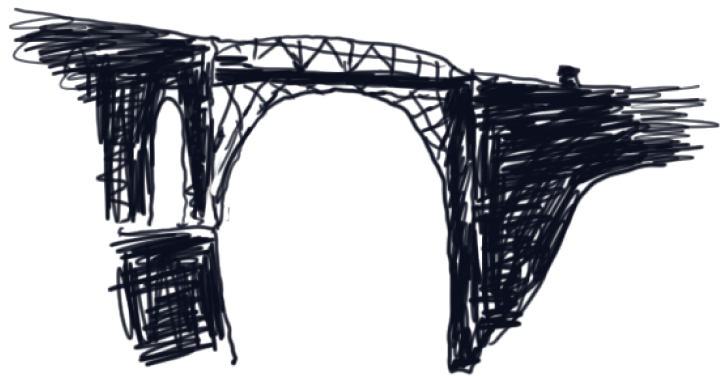




Ernest Hemingway was a larger-than-life personality.

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

Through his lyrical melody-driven music, Brian Wilbur Grundstrom brings out the emotional depths of the characters and new insight to this Hemingway classic. Using the full versatility of opera, David Dorsen's libretto and Grundstrom's music explore Hemingway's themes of trust, loyalty, honor, love, betrayal, fear, pain, loss, and sacrifice, while adding modern insight, as Robert Jordan's notions of honor clash with the reality of civil war.

The opera takes place in the mountains of northern Spain during the Spanish Civil War in 1937.



Composer Brian Wilbur Grundstrom
Librettist David M. Dorsen
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LEADS

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

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

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

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

PABLO'S BAND

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

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

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

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

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

Rosa, 30's (soprano)

Isabella, 30's (mezzo)

Lorenzo, 30's (bass)

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

EL SORDO'S BAND

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

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



Large Orchestration

2 flutes, 2nd doubles on piccolo, 2 oboes, 2nd doubles on English Horn

2 clarinets in Bb, 2nd doubles on bass clarinet, 2 bassoons

4 horns in F, 3 trumpets, 3 trombones, 1 tuba

timpani, percussion (cymbals, snare, castanets, bass drum, triangle, wind chimes, tubular bells, tambourine , glockenspiel)

harp, strings (minimum 4,4,3,3,2)

Overture
Orchestral

3

Overture

For Whom the Bell Tolls

Orchestral

14

15

16

17

18

19

20

Pilar Tells Her Story

Fl. 1

Picc.

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1

Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

14 15 16 17 18 19 20

Pilar Tells Her Story

Pilar Tells Her Story

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

Bbsus2

Fsus2

Overture

For Whom the Bell Tolls

Orchestral

21 22 23 24 25 26

Fl. 1

Picc.

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1

Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

a tutti
mf
a tutti
mf

Solo
f *p*
f
a 2
Soli
f *p*
Soli
f *p*
Soli
f *p*

To clarinet
f

a 2
f

a 3
a tutti
f *f*

Tambourine (1)
mf

21 22 23 24 25 26 *f*

arco
f *arco*
f

Overture

For Whom the Bell Tolls

Orchestral

27 28 29 30 31 32 33

Fl. 1

Picc. To Flute 2

Ob. 1

Eng. H. Solo mp mf

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 a2

Hn. 3 a2

Hn. 2

Hn. 4 a2

Tpt. 1 sfz ff

Tpt. 2

Tpt. 3 sfz ff

Tbn. 1

Tbn. 2

Tbn. 3 sfz ff

Tb. sfz ff

Timp.

Tamb. (1) f p ff

C. Cym. (1) f

B. Dr. ff

To Glockenspiel

Hp

pizz. 27 28 29 30 31 32 33

V. 1 f pizz.

V. 2 f (pizz.)

Va. f (pizz.)

Vc. f (pizz.) arco mf p

Cb. f arco mf p

Overture

For Whom the Bell Tolls

Orchestral

36

37

38

39

40

41

42

43

44

Maria's Theme

B

♩ = 82

Soli

mp

Flute 2
Soli

mp

mf

mf

Soli

mf

Soli

mf

Soli

mp

Clarinet 2 (Bb)
Soli

p

f

p

p

f

p

p

f

p

f

B

♩ = 82

Maria's Theme

p

f

To Wind Chimes (1)

Suspended Cymbal (1)

mp

Glockenspiel

mp

Wind Chimes (1)

B

Maria's Theme

♩ = 82

arco

p

f

p

arco

p

f

p

arco

p

f

p

arco

p

f

p

arco

Soli

mf

Soli

mf

Overture

For Whom the Bell Tolls

Orchestral

45

46

47

48

51

52

C ♩ = 108

Without Horses We Can't Fight

C ♩ = 108

Without Horses We Can't Fight

C ♩ = 108

spicc. bold Without Horses We Can't Fight

Orchestral

9

Orchestral

10

Overture

For Whom the Bell Tolls

Orchestral

65

66

67

68

69

70

Fl. 1
Fl. 2
Ob. 1
Eng. H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Cast. (1)
C. Cym. (1)
B. Dr.
Hp
V. 1
V. 2
Va.
Vc.
Cb.

Overture

For Whom the Bell Tolls

Orchestral

71 72 73 77 78 79

D $\text{♩} = 108$ **accelerando** **Robert Jordan Doesn't Teach English**

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Cast. (1)

B. Dr.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

To Oboe 2

Piccolo

Oboe 2

F Harmonic minor

Robert Jordan Doesn't Teach English

gliss.

arco

pizz.

mp

mf

p

f

sfz

ff

mf

f

accelerando

Robert Jordan Doesn't Teach English

71 72 73 77 78 79

D $\text{♩} = 108$ **accelerando** **Robert Jordan Doesn't Teach English**

Orchestral

88

To Flute 2

Soli

Soli

Soli

Soli

J

♩ = 154

mp

Solo

♩ = 154

m



my

mp

Overture

For Whom the Bell Tolls

Orchestral

89

90

91

92

93

94

95

96

97

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Glocksp

Hp

89

90

91

92

93

94

95

96

97

V. 1

V. 2

Va.

Vc.

Cb.

100

For Whom the Bell Tolls

105

Orchestral

107

poco rit. molto rit.

♩ = 75

Robert Jordan Meets the Band

Orchestral

117

16

Orchestral

17

For Whom the Bell Tolls

That is the Bridge
Act 1 Scene 1A

128129130131132133134135136137138139140141

F

Lento

$\text{♩} = 58$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 (Bb)

Bass Clarinet

Bassoon 1

Bassoon 2

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet 1 (C)

Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Tubular Bells (1)

Wind Chimes (1)

Clash Cymbal (1)

Harp

128129130131132133134135136137138139140141

F

Lento

$\text{♩} = 58$

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

Violin 1

Violin

Viola

Violoncello

Contrabass

18

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

143

144

145

146

147

148

149

150

151

G

Robert Jordan meets Anselmo

Freely

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.

G

Robert Jordan meets Anselmo

Freely

Timp.
Tb. Bls (1)
C. Cym. (1)
B. Dr.
Hp

Jordan and Anselmo stand

Jordan
Anselmo

This__ must be the bridge_that I've been or - dered to blow up.

143

144

145

146

147

148

149

150

151 Yes,

G

Robert Jordan meets Anselmo

Freely

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

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

152

153

154

155

156

Anselmo describes the bridge to Robert Jordan

faster ♩ = 100 ten.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Anselmo

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

152 153 154 155 156

Anselmo describes the bridge to Robert Jordan

faster ♩ = 100 ten.

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

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

158 159 160

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Hp
Jordan
Anselmo
V. 1
V. 2
Va.
Vc.
Cb.

mf
p
mp
mp
mf
mp
pizz.
mp
pizz.
mp

bridge. But I can do it. I can do it. How ma - ny sol - diers are there? ____
There are twelve

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

161 162 163 164

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

And what build - ings are there?

Anselmo

sold - iers and a cor - por - al. There is a guard house on each

161 162 163 164

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

165 166 167 168

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Anselmo

side of the bridge. There is al - so a shack on the far side, down close to the ri - ver

165 166 167 168

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

169 170 171 172

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

And how are they de - ployed?

Anselmo

where the men live. Four are on du - ty at an - y one

169 170 171 172

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

173 174 175 176

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Anselmo

time. Two on each side of the bridge. I've seen ri -

173 174 175 176

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

177 178 179 180

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

B. Dr.

Hp

Jordan

Anselmo

-fles no - thing more.

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

177 178 179 180

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

181 182 183 184 185

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

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

181 182 183 184 185

V. 1

V. 2

Va.

Vc.

Cb.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

186

187

188

189

190

191

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

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

186 187 188 189 190 191

segue

V. 1

V. 2

Va.

Vc.

Cb.

sfz

f

f

f

f

Act 1 Scene 1B

29

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

	201	202	203	204	205	206	207	208
Fl. 1 Fl. 2								
Ob. 1								
Eng. H.								
Cl. 1 Cl. 2								
Bsn. 1 Bsn. 2								
Hn. 1								
Hn. 3 Hn. 2 Hn. 4								
Tpt. 1 Tpt. 2 Tpt. 3								
Tbn. 1 Tbn. 2 Tbn. 3								
Tb.								
Timp.								
Hp								
Jordan								
	201	202	203	204	205	206	207	208
V. 1								
V. 2								
Va.								
Vc.								
Cb.								

Act 1 Scene 1B

31

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

219

220

221

222

223

224

225

226

227

228

Fl. 1
Fl. 2
mf
p
f
p
mp
mf
mp

Ob. 1

Eng. H.
mf
p
f
p
mp
mf
mp

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2
mf
p
f
p
mp
mf
mp

Hn. 1
mf
p
f
p
mp
mf
mp

Hn. 3
Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan
stop the fas - cists with this of - fen - sive. Save this coun - try, save their cause, and snatch vic - tory from

Anselmo
stop the fas - cists with this of - fen - sive. Save this coun - try, save our cause, and snatch vic - tory from

219 220 221 222 223 224 225 226 227 228

V. 1
mf
f
p
mp
mf
mp

V. 2
mf
f
p
mp
mf
mp

Va.
mf
f
p
mp
mf
mp

Vc.

Cb.

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

[illegible]

238239240241242

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

mp

Bsn. 1
Bsn. 2

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tri.

Triangle

mf

Hp

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

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 - rived.

V. 1

V. 2

Va.

Vc.

Cb.

34

L **Faster** ♩ = 180

244 245 246 247 248 249

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Anselmo

L **Faster** ♩ = 180

244 245 246 247 248 249

V. 1

V. 2

Va.

Vc.

Cb.

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

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

FLUTE

Fl. 1
Fl. 2

OBOE

Ob. 1

ENGINEERING

Eng. H.

CLARINET

Cl. 1
Cl. 2

BASSOON

Bsn. 1
Bsn. 2

HORN

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

TRUMPET

Tpt. 1
Tpt. 2
Tpt. 3

TROMBONE

Tbn. 1
Tbn. 2
Tbn. 3

TUBA

Tb.

TYMPAN

Timp.

SUSPENDED CYMBAL (1)

Sus. Cym. (1)

PIANO

Hp

VOCALS

Jordan
Anselmo

VIOLIN

V. 1
V. 2

VIOLA

Va.

CELLO

Vc.

CONTRABASS

Cb.

250 251 252 253 254 255 256 257

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

Anselmo pauses on his way out.
f One great of - fen - sive

250 251 252 253 254 255 256 257

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

258259260261262263264265266267268

rit.....a tempo

segue

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1

Hn. 3
Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

rit.....a tempo

segue

Timp.

Sus. Cym. (1)

mf

To Snare Drum (1)

Snare Drum (1)

p

Suspended Cymbal (1)

mp

mp

Hp

Anselmo exits, leaving Jordan alone on stage.
Anselmo sits

Jordan

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

Anselmo

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

258259260261262263264265266267268

rit.....a tempo

segue

V. 1

V. 2

Va.

Vc.

Cb.

p

mf

p

mf

arco

p

mf

p

arco

mp

mf

p

37

For Whom the Bell Tolls

Give Us the Strength

Act 1 Scene 1C

Robert Jordan Lament

270271272273274275276277278

M

Slower ♩ = 80

Flute 1
Flute 2

Ob. 1

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

M

Slower ♩ = 80

Timpani

Bass Drum

Harp

Robert Jordan

This work is get - ting hard - er ve - ry much hard - er Too ma - ny peo - ple are be - ing

M

Slower ♩ = 80

Violin 1

Violin

Viola

Violoncello

Contrabass

Give Us the Strength

For Whom the Bell Tolls

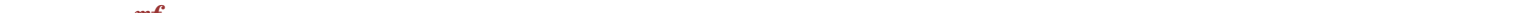
Act 1 Scene 1C

This musical score page covers measures 279 to 288. The instruments are arranged in the following staves from top to bottom: Flute 1 and 2 (Fl. 1, Fl. 2), Oboe 1 and 2 (Ob. 1, Ob. 2), Clarinet 1 and 2 (Cl. 1, Cl. 2), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Horn 1 and 3 (Hn. 1, Hn. 3), Horn 2 and 4 (Hn. 2, Hn. 4), Trumpet 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Trombone 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), and Tuba (Tb.).

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *mf* (mezzo-forte) and *p* (piano), often indicated by hairpins. A rehearsal mark 'N' is placed at the beginning of measure 286. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Horns) is active throughout the measures, while the brass section (Trumpets, Trombones, and Tuba) remains silent.

Timp. 

Jordan *mf*



killed ____ No one cares that In - no - cent are dy - ing ____ I can - not go on much

279 280 281 282 283 284 285 286 287 288

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

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

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

Vc. *mp* *mf* *mp* *f* *mp*

Cb. *mp* *mf* *mp* *f* *mp*

N

Act 1 Scene 1C

298

40

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

299 300 301 302 303 304 305 306 307

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Too ma - ny lives de - pend on my suc - cess. that, I'll go to my stu - dents, and shed my dir - ty

299 300 301 302 303 304 305 306 307

V. 1

V. 2

Va.

Vc.

Cb.

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

308

309

310

311

312

314

315

316

317

ten.



Slightly Faster ♩ = 96

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.

ten.



Slightly Faster ♩ = 96

Timp.
Tri.
B. Dr.
Hp

Jordan
Anselmo

308

309

310

311

312

314

315

316

317

ten.



Slightly Faster ♩ = 96

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

Act 1 Scene 1C

43

Act 1 Scene 1C

333

44

Act 1 Scene 1D

45

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

339 340 341 342 343 344

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Anselmo

He is A - mer - i - can.

Sa - lud! Sa - lud com - mand - er!

339 340 341 342 343 344

V. 1

V. 2

Va.

Vc.

Cb.

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

345 346 347 348 349

to Robert Jordan

Dy - na - mite and de - to - na - tors

What have you in the packs?

Act 1 Scene 1D

48

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

[illegible]

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

[illegible]

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

This musical score page covers measures 367 through 372. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Bass Drum, Harp, and vocal soloists Jordan and Pablo. The woodwinds and strings play melodic lines with various dynamics (mf, p, mp, f). The vocal soloists enter in measure 367 with the lyrics "my busi - ness." and continue through measure 372. The score includes detailed notation for notes, rests, and articulation.

The New Dynamiter

For Whom the Bell Tolls

Act 1 Scene 1D

373 374 375 376 **R**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
B. Dr.
Hp
Pablo
V. 1
V. 2
Va.
Vc.
Cb.

my _____ busi - ness. _____ You can - not blow brid - ges

373 374 375 376 **R**

Act 1 Scene 1D

53

383

384

385

386

387

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

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

If we blow

Act 1 Scene 1D

55

segue

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Pablo

or

a bridge far a-way?

394

395

396

397

398

399

400

segue

V. 1

V. 2

Va.

Vc.

Cb.

56

A Bigger Plan

Act 1 Scene 1E

57

A Bigger Plan

For Whom the Bell Tolls

Act 1 Scene 1E

405406407408409

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

405406407408409

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 1E

59

A Bigger Plan

For Whom the Bell Tolls

Act 1 Scene 1E

A Bigger Plan

For Whom the Bell Tolls

Act 1 Scene 1E

421422423424425426

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Al - ways bet - - ter armed than us. They roam the moun - tains,___ track - ing us down like

Act 1 Scene 1E

435

Tubular Bells (1)

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains two whole notes: the first is on the second line (D4) and the second is on the first space (B3). Below the staff, the text 'mm' is written in red.

Pablo and Anselmo sit

43

segue

A musical score for five parts: V.1, V.2, Va., Vc., and Cb. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). V.1 and V.2 are in treble clef, while Va., Vc., and Cb. are in bass clef. V.1 and V.2 have long horizontal lines above them, possibly indicating sustained notes or breath marks. V.1 has a slur over its first two measures. V.2 has a slur over its first three measures. Va. has a slur over its first two measures. Vc. and Cb. play a rhythmic pattern of eighth notes with accents (^) throughout the piece. The score ends with a double bar line and the word "segue" in red.

For Whom the Bell Tolls

That Sadness
Act 1 Scene 1F

U

436

437

ten.

438

439

ten.

440

441

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Tubular Bells (1)

Harp

U

436

437

ten.

438

439

ten.

440

441

Violin 1

Violin

Viola

Violoncello

Contrabass

That Sadness

For Whom the Bell Tolls

Act 1 Scene 1F

442443445446447448449

ten.

V

ten.

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

442443445446447448449

V

ten.

V

ten.

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 1F

65

For Whom the Bell Tolls

Rafael the Gypsy

Act 1 Scene 2A

Robert Jordan Meets the Band

[W] slower ♩ = 86

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 (Bb)
Clarinet 2 (Bb)
Bassoon 1
Bassoon 2
Horn 1 (F)
Horn 3 (F)
Horn 2 (F)
Horn 4 (F)
Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)
Trombone 1
Trombone 2
Trombone 3
Tuba

[W] slower ♩ = 86

Timpani
Tubular Bells (1)

Harp

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

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

[W] slower ♩ = 86

Violin 1
Violin
Viola
Violoncello
Contrabass

Act 1 Scene 2A

67

Act 1 Scene 2A

68

Rafael the Gypsy
488

489

For Whom the Bell Tolls
490

491

492

Act 1 Scene 2A
493

494

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Rafael

They keep on be - ing gyp - sies._____

The best, a - mi - - - go!_____

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 2B

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

Act 1 Scene 2B

71

Act 1 Scene 2B

520

segue

segue

	527	528	529	530	531	532	533	534	535
Fl. 1 Fl. 2									
Ob. 1 Ob. 2									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
C. Cym. (1)								<i>mf</i>	<i>mf</i>
B. Dr.								<i>p</i>	
Hp									
Anseldo	The men dip cup into the basin and drink.								
	Is - a - bel - la,	Ro - sa,	A - ma - li - a,	and Pri - mi - ti - vo,	and here is some wine.				
	527	528	529	530	531	532	533	534	535
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

These are the Others

For Whom the Bell Tolls

Act 1 Scene 2C

A1

Moderato ♩ = 114

538

539

540

541

542

543

Fl. 1
Fl. 2
mf

Ob. 1
Ob. 2

Cl. 1
Cl. 2
mf

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.
f

Hp

Jordan
mf
How ma - ny are you? Who are the o - thers? And

Anselmo
We are twelve of us. There is__ the mu - jer of Pab - lo.

A1
pizz. Moderato ♩ = 114

V. 1
mp

V. 2
pizz.
mp

Va.
pizz.
mp

Vc.
pizz.
mp

Cb.
pizz.
mp

These are the Others

For Whom the Bell Tolls

Act 1 Scene 2C

molto rit 544 **545** **B1** **547** **548**

These are the Others

For Whom the Bell Tolls

Act 1 Scene 2C

Fl. 1 549 550 551 552

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Rosa
Isabella

Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

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

think Pab - lo is ug - ly, you should see his wo - man!_____ She's

think Pab - lo is ug - ly, you should see his wo - man!_____ She's

think Pab - lo is ug - ly, you should see his wo - man!_____ She's

think Pab - lo is ug - ly, you should see his wo - man!_____ She's

549 550 551 552

553554555segue556

Fl. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Rosa Isabella

Amalia

Fernando

Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

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

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

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

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

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

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

553554555segue556

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Pablo Was Brave

Act 1 Scene 2D

The Men Describe Pablo

[illegible]

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

562 563 564 565 566

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Rosa Isabella

Pilar

Amalia

Fernando Rafael

Joaquin

Anselmo

Agustín

Lorenzo Primitivo

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

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

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

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

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

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

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

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

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

562 563 564 565 566

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 2D

571

81

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

572 573 574 575 576

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Rosa
Isabella
Amalia

as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is no lon - ger!

Fernando
Rafael

as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is no lon - ger!

Joaquin

as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is no lon - ger!

Anselmo

as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is no lon - ger!

Agustín

as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is no lon - ger! At least

Lorenzo
Primitivo

as your ma - ta - dor, Fin - to de Pa - len - ci - a. But is no lon - ger!

572 573 574 575 576

V. 1

V. 2

Va.

Vc.

Cb.

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

577 578 579 580 581 **D1** a tempo

rit.....

Fl. 1
Fl. 2
mp

Ob. 1
Ob. 2
mp

Cl. 1
Cl. 2
mp

Bsn. 1
Bsn. 2
mp

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar
mf

Who would - _n't be tu - ber - cu -

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

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

Anselmo
Let's hear it from_ Pi - lar!

Agustín
Fin - to was tu - ber - cu - lar! What say_ you Pa - blo's wo - man?

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

577 578 579 580 581 **D1** a tempo

rit.....

V. 1
p

V. 2
p

Va.
p

Vc.
p

Cb.
p

583584585586587588

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

-lar from the pun - ish - ment_ he re - ceived. In this coun - try where no poor man can ev - er hope to make mon-

583584585586587588

V. 1

V. 2

Va.

Vc.

Cb.

Pablo Was Brave

For Whom the Bell Tolls

Act 1 Scene 2D

589

590

591

592

593

594

595

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

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

589 590 591 592 593 594 595

segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

No, A Bridge

Act 1 Scene 2E

E1 Allegretto ♩ = 116

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 (Bb)
Clarinet 2 (Bb)
Bassoon 1
Bassoon 2
Horn 1 (F)
Horn 3 (F)
Horn 2 (F)
Horn 4 (F)
Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)
Trombone 1
Trombone 2
Trombone 3
Tuba
E1 Allegretto ♩ = 116
Timpani
Clash Cymbal (1)
Harp
Rosa
Pilar
Isabella
Amalia
Fernando
Rafael
Joaquin
Anselmo
Agustín
Lorenzo
Primitivo
Violin I
Violin II
Viola
Violoncello
Contrabasso

596 597 598 599 600 601

To Jordan
Ho - la ca - ma - ra - da!
Ho - la ca - ma - ra - da! Do you
Ho - la ca - ma - ra - da!
Ho - la ca - ma - ra - da!
Ho - la ca - ma - ra - da!
Ho - la ca - ma - ra - da!
Ho - la ca - ma - ra - da!

596 597 598 599 600 601

E1 Allegretto ♩ = 116

Act 1 Scene 2E

87

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

607 608 609 610 611

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

Hp

Rosa

Isabella
Amalia

Jordan

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

mp *f* *mf*

a bridge, a bridge, for a bridge!_ ve - ry_

a bridge, a bridge, for a bridge!_ ve - ry_

For a bridge! A ve - ry im - por - tant

mp *f* *mf*

a bridge, a bridge, for a bridge!_ ve - ry_

mp *f* *mf*

a bridge, a bridge, for a bridge!_ ve - ry_

mp *f* *mf*

a bridge, a bridge, for a bridge!_ ve - ry_

607 608 609 610 611

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

612 613 614 615 616

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

C. Cym. (1)

Hp

Rosa

Isabella
Amalia

Jordan

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

im - por - tant bridge, im - por - tant bridge!

It is the bridge near - by,

im - por - tant bridge, im - por - tant bridge!

It is the bridge near - by,

bridge It is the bridge near - by

im - por - tant bridge, im - por - tant bridge!

It is the bridge near - by,

im - por - tant bridge, im - por - tant bridge!

It is the bridge near - by,

im - por - tant bridge, im - por - tant bridge!

It is the bridge near - by,

im - por - tant bridge, im - por - tant bridge!

It is the bridge near - by,

612 613 614 615 616

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

	617	618	619	620	621
Fl. 1 Fl. 2					
Ob. 1 Ob. 2					
Cl. 1 Cl. 2					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3 Tb.					
Timp.					
C. Cym. (1)					
Hp					
Rosa					
Isabella Amalia					
Jordan					
Fernando Rafael					
Joaquin					
Anselmo Agustín					
Lorenzo Primitivo					
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

[illegible]

F1

628629630631632

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

F1

Timp.

Hp

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

Pablo sits

f

To Jordan

p

f

Drun - kard!_ Rot - ten bor - ra - cho!

Pa - - - - blo

Drun - kard! Rot - ten

-ra - cho!

Pa - blo__is drink - ing all the time.

f

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

p

Pa - - - - blo

f

Drun - kard! Rot - ten

f

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

p

Pa - - - - blo

f

Drun - kard! Rot - ten

f

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

p

Pa - - - - blo

f

Drun - kard! Rot - ten

f

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

p

Pa - - - - blo

f

Drun - kard! Rot - ten

f

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

p

Pa - - - - blo

f

Drun - kard! Rot - ten

F1

628629630631632

V. 1

V. 2

Va.

Vc.

Cb.

p

arco

mf

mp

f

p

mf

mp

f

92

Act 1 Scene 2E

93

	639	640	641	642	643	644	645
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3 Tb.							
Timp.							
Hp							
Rosa	<i>mf</i> <i>p</i> <i>mf</i> <i>p</i> Sto - len five hor - ses! A ca - pi - ta - list!						
Pilar	stol - en five hor - ses, He has be - come a ca - pi - ta - list						
Isabella Amalia	<i>mf</i> <i>p</i> <i>mf</i> <i>p</i> Sto - len five hor - ses! A ca - pi - ta - list!						
Fernando Rafael	<i>mf</i> <i>p</i> <i>mf</i> <i>p</i> Sto - len five hor - ses! A ca - pi - ta - list!						
Joaquin	<i>mf</i> <i>p</i> <i>mf</i> <i>p</i> Sto - len five hor - ses! A ca - pi - ta - list!						
Anselmo Agustín	<i>mf</i> <i>p</i> <i>mf</i> <i>p</i> Sto - len five hor - ses! A ca - pi - ta - list!						
Lorenzo Primitivo	<i>mf</i> <i>p</i> <i>mf</i> <i>p</i> Sto - len five hor - ses! A ca - pi - ta list!						
	639	640	641	642	643	644	645
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

[illegible]

No, A Bridge

For Whom the Bell Tolls

Act 1 Scene 2E

[illegible]

For Whom the Bell Tolls

Without Horses

Act 1 Scene 2F

G1

660

661

662

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Pilar

Pablo

Violin 1

Violin

Viola

Violoncello

Contrabass

oo

mf

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

G1

659

660

661

f

mf

mp

mf

mf

mp

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

663 664 665 666 667

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

Pablo

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

662 663 664 665 666

V. 1

V. 2

Va.

Vc.

Cb.

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

H1

669670

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

Rosa

Pilar

Isabella

Amalia

Fernando

Rafael

Joaquin

Anselmo

Agustín

Lorenzo

Primitivo

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

H1

668669

V. 1

V. 2

Va.

Vc.

Cb.

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

100

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

675

676

677

Fl. 1
Fl. 2
mf

Ob. 1
Ob. 2
mf

Cl. 1
Cl. 2
p

Bsn. 1
Bsn. 2
mf

Hn. 1
Hn. 3
mf

Hn. 2
Hn. 4
p

Tpt. 1
Tpt. 2
Tpt. 3
mf

Tbn. 1
Tbn. 2
Tbn. 3
p

Tb.
mf

Timp.

Hp

Rosa
Pilar
f

Isabella Amalia
Fernando Rafael
Joaquin
Anselmo Agustín
Lorenzo Primitivo
f

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

674

675

676

V. 1
V. 2
mp

Va.
mp

Vc.
mf

Cb.
f

Without Horses

For Whom the Bell Tolls

Act 1 Scene 2F

678

679

680

681

682

683

684

685

segue

[illegible]

segue

	691	692	693	694	695	696	697	698
Fl. 1 Fl. 2								
Ob. 1 Ob. 2								
Cl. 1 Cl. 2								
Bsn. 1 Bsn. 2								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4	<i>p</i>							
Tpt. 1 Tpt. 2 Tpt. 3	<i>p</i>							
Tbn. 1 Tbn. 2 Tbn. 3	<i>p</i>							
Tb.	<i>p</i>							
Timp.								
B. Dr.	<i>mf</i>	<i>mp</i>						
Glcknspl				<i>mp</i>				<i>mf</i>
Hp		<i>mp</i>						
Rosa Pilar								
Isabella Amalia								
Jordan								
Fernando Joaquin								
Rafael								<i>mf</i> A -
Anselmo Agustín								<i>mf</i> A -
Pablo Lorenzo Primitivo								<i>mf</i> A -
	691	692	693	694	695	696	697	698
V. 1		<i>mp</i>						
V. 2		<i>mp</i>						
Va.		<i>mp</i>						
Vc.		<i>mp</i>						
Cb.		<i>mp</i>						

	699	700	701	702	703	704	705
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
B. Dr.	<i>mf</i>			<i>mp</i>			
Glcknspl	¹⁵						<i>f</i>
Hp	<i>mf</i>			<i>mp</i>			
Maria							<i>mf</i>
Rosa Pilar	<i>mf</i>						A -
Isabella Amalia	<i>mf</i>	A - mer - i - ca! A - mer - i - ca!					
Jordan		A - mer - i - ca! A - mer - i - ca!		<i>mf</i>			
Fernando Joaquin				There life is ea - sy. There are no _____ cares.			
Rafael		- mer - i - ca! A - mer - i - ca!					
Anselmo Agustín		- mer - i - ca! A - mer - i - ca!					
Pablo Lorenzo Primitivo		- mer - i - ca! A - mer - i - ca!					
V. 1	<i>mf</i>						
V. 2	<i>mf</i>			<i>mp</i>			
Va.	<i>mf</i>			<i>mp</i>			
Vc.	<i>mf</i>			<i>mp</i>			
Cb.	<i>mf</i>			<i>mp</i>			

K1

[illegible]

[illegible]

724 **725** **L1** **727** **728** **729** **730**

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

L1

Timp.

B. Dr.

Glockspil

Hp

Rosa Pilar

Isabella Amalia

Fernando Joaquin

Rafael

Anselmo Agustín

Pablo

Lorenzo Primitivo

724 **725** **L1** **727** **728** **729** **730**

V. 1

V. 2

Va.

Vc.

Cb.

[illegible]

738739740741742743M1

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sus. Cym. (1)

f

B. Dr.

p

f

Glcknspl

Hp

Rosa
Pilar

f

Isabella
Amalia

f

Eng - lish

Fernando
Joaquin

f

Eng - lish

Rafael

Eng - lish

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

Anselmo

ea - si - er

f

Eng - lish

He speaks

Agustín

ea - si - er

f

Eng - lish

Lorenzo
Primitivo

ea - si - er

f

Eng - lish

738739740741742743M1

V. 1

V. 2

Va.

Vc.

Cb.

111

Robert Jordan Doesn't Teach English

For Whom the Bell Tolls

Act 1 Scene 2G

745 746 747 748 749 750 751 752

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glockenspiel

Hp

Rosa
Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo

Agustín

Lorenzo
Primitivo

745 746 747 748 749 750 751 752

V. 1

V. 2

Va.

Vc.

Cb.

Robert Jordan Doesn't Teach English

For Whom the Bell Tolls

Act 1 Scene 2G

[illegible]

Robert Jordan Doesn't Teach English

For Whom the Bell Tolls

Act 1 Scene 2G

[illegible]

Robert Jordan Doesn't Teach English

For Whom the Bell Tolls

Act 1 Scene 2G

[illegible]

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Sus. Cym. (1)
B. Dr.
Hp
Rosa
Pilar
Isabella Amalia
Fernando
Rafael Joaquin
Anselmo
Agustín
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

A - mer - i - cans
who
speak
Eng - lish

776 777 778 779 780 781

782 783 784 785 786 787 segue

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
C. Cym. (1)
Tri.
B. Dr.
Hp
Rosa
Pilar
Isabella Amalia
Fernando
Rafael Joaquín
Anselmo
Agustín
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

782 783 784 785 786 787 segue con sord.

For Whom the Bell Tolls

Maria

Act 1 Scene 2H

Robert Jordan Meets Maria

P1 Andante ♩ = 82

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Wind Chimes (1)

Bass Drum

Harp

P1 Andante ♩ = 82

Violin 1

Violin

Viola

Violoncello

Contrabass

793 794 795 796 797 798 799 800 801

Fl. 1 Solo

p mf p

Solo

p mp

To Suspended Cymbal (1)

mp

Solo

mp

pp

optional 8va

optional 8va con sord.

con sord.

pp

pp

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

	802	803	804	805	806	807	808	809	810	811	812	813
Fl. 1 Fl. 2												
Ob. 1												
Eng. H.												
Cl. 1 Cl. 2												
Bsn. 1 Bsn. 2												
Hn. 1 Hn. 3												
Hn. 2 Hn. 4												
Tpt. 1 Tpt. 2 Tpt. 3												
Tbn. 1 Tbn. 2 Tbn. 3												
Tb.												
Timp.												
B. Dr.												
The women bring out the food and serve the men.												
Hp												
V. 1												
V. 2												
Va.												
Vc.												
Cb.												

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

815

816

817

818

819

820

821

822

823

824

Q1

Fl. 1

Solo

Maria's Theme (flute)

Fl. 1
Fl. 2
Ob. 1
Eng. H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

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

Q1

Maria's Theme (flute)

Sus. Cym. (1)

Glcknspl

Hp

815

816

817

818

819

820

821

822

823

824

Q1

Maria's Theme (flute)

Jordan's and Maria's eyes lock.

Maria serves Jordan the food.

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

Act 1 Scene 2H

121

Act 1 Scene 2H

846

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

Act 1 Scene 2H

123

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

858859860861862863864865866867

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Rafael

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

we

blew up

the

last

train

three_months

a - go

with the

dy - na - mi - ter

who

died.

we

blew up

the

last

train

three_months

a - go

with the

dy - na - mi - ter

who

died.

858859860861862863864865866867

Act 1 Scene 2H

879

125

880

881

T1

883
Fl. 1
Soli

884

885

886

887

888

889

890

891

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

mp

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

T1

Temp.

Sus. Cym. (1)

Wind Chimes (1)

p

Glcknspl

Hp

Jordan

How are you called? _____

880

881

T1

883

884

885

886

887

888

889

890

891

V. 1

V. 2

Va.

Vc.

Cb.

	892	893	894	895	896	897	898	899	900	901	902	903
Fl. 1 Fl. 2												
Ob. 1												
Eng. H.												
Cl. 1 Cl. 2												
Bsn. 1 Bsn. 2												
Hn. 1 Hn. 3												
Hn. 2 Hn. 4												
Tpt. 1 Tpt. 2 Tpt. 3												
Tbn. 1 Tbn. 2 Tbn. 3												
Tb.												
Timp.												
Glcknspl	To Bass Drum											
Hp												
Maria	Ma - - ri - a and you?											
Jordan	Ro - ber - to And											
V. 1												
V. 2												
Va.												
Vc.												
Cb.												

905

906

907

908

909

910

911

912

U1 Slightly Faster ♩ = 98

Fl. 1
Fl. 2
Ob. 1
Eng. H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Cl. 1 Solo
mp

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

U1 Slightly Faster ♩ = 98

Timp.
Hp

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

Maria
Jordan

whose wo - man are you? _____ Are you Au - gus - tín's? _____ Well then, of Ra - fa - el? _____

905 906 907 908 909 910 911 912

U1 Slightly Faster ♩ = 98

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

p

	913	914	915	916	917	918	919
Fl. 1 Fl. 2							
Ob. 1							
Eng. H.							
Cl. 1 Cl. 2	Cl. 1						
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Hp							
Maria	Laughing. Ra - fa - el nei - ther Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha						
Jordan							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Act 1 Scene 2H

131

942943

Slightly Faster ♩ = 107

947948949950951952

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

942943

Slightly Faster ♩ = 107

947948949950951952

V. 1

V. 2

Va.

Vc.

Cb.

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

953954955956957958W1♩ = 98 slightly slower962963

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glcknspl

Hp

Maria

Rafael

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

strong - er than that.

mp

She was ve - ry strange when we_ picked her

mp

She was ve - ry strange when we_ picked her

ff

ff

mp

p

p

p

p

133

	964	965	966	967	968	969	970	971	972	973	974	975
Fl. 1 Fl. 2												
Ob. 1												
Eng. H.												
Cl. 1 Cl. 2												
Bsn. 1 Bsn. 2												
Hn. 1 Hn. 3												Hn. 1
Hn. 2 Hn. 4												
Tpt. 1 Tpt. 2 Tpt. 3												
Tbn. 1 Tbn. 2 Tbn. 3												
Tb.												
Timp.												
Hp												
Rafael	up. If a - ny - one touched her, she would shi - ver like a wet dog.											
Agustín	up. If a - ny - one touched her, she would shi - ver like a wet dog.											
	964	965	966	967	968	969	970	971	972	973	974	975
V. 1												
V. 2												
Va.												
Vc.												
Cb.												

Act 1 Scene 2H

segue

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

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

Rafael *mf*

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

Agustín *mf*

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

segue

135

For Whom the Bell Tolls

Barracho

Act 1 Scene 2J

Pilar Tells of Pablo's Bravery

989990991

X1

Moderato♩ = 112

994995996

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

989990991

X1

Moderato♩ = 112

994995996

Timpani

Clash Cymbal (1)

Bass Drum

Harp

Pilar

Bar - - - ra - cho!He wa - - sn't al - - ways

989990991

X1

Moderato♩ = 112

994995996

Violin 1

Violin

Viola

Violoncello

Contrabass

Act 1 Scene 2J

1003

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

Act 1 Scene 2J

138

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

[illegible]

101610171018101910201021

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Tb. Bls (1)

C. Cym. (1)

B. Dr.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

tell

it

be - fore

the

girl

pizz.

pizz.

p

f

f

10221023102410251026102710281029

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

B. Dr.

Hp

Rosa
Isabella
Amalia

Pilar

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

141

Act 1 Scene 2J

142

Act 1 Scene 2J

143

	1043	1044	1045	1046	1047	1048	1049	1050	1051
Fl. 1 Fl. 2									
Ob. 1 Ob. 2									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
B. Dr.									
Hp									
Pilar									
Jordan									
	1043	1044	1045	1046	1047	1048	1049	1050	1051
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

Act 1 Scene 2J

145

Act 1 Scene 2J

1066

segue

segue

Act 1 Scene 2K

p

1076

1077

1078

1079

1080

1081

1082

Slower ♩ = 68

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Tb. Bls (1)

Slower ♩ = 68

Chorus acts out the story

mp

Pilar

point____ that it dis - turbs you,____ you must tell me.____ The town is built on a

1076

1077

1078

1079

1080

1081

1082

Slower ♩ = 68

pp

pp

pp

pp

pp

	1083	1084	1085	1086	1087
Fl. 1 Fl. 2					
Ob. 1 Ob. 2					
Cl. 1 Cl. 2					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2					
Tbn. 3 Tb.					
Timp.					
Hp					
Pilar	high bank a - bove the ri - ver, and there's a square there with a foun - tain. Far be - low is the ri -				
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1088

1089

1090

1092

1093

C2

Slightly Faster ♩ = 76

C2 Slightly Faster ♩ = 76

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

Pilar
- ver. Three - hun - dred feet to the ri - ver. Pa - blo had the fas - cists in the town, all

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

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

Rafael Joaquín
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.

1088

1089

1090

1092

1093

C2

Slightly Faster ♩ = 76

V. 1 *mf* *f* *mp*
 V. 2 *mf* *f* *mp*
 Va. *mf* *f* *mp*
 Vc. *mf* *mf* *mp*
 Cb. *mf* *mf* *mp*

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

[illegible]

Act 1 Scene 2K

152

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1108 1109 1110 1111 1112 1113

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Hp
Rosa
Pilar
Isabella
Amalia
Fernando
Rafael
Joaquín
Anselmo
Agustín
Lorenzo
Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

f
Yes! They must con - fess.
f
they must con - fess.
And to give to them the_ nec - es - sar - y sa - cra -
f
Yes! They must con - fess.
f
Yes! They must con - fess.
f
Yes! They must con - fess.
f
Yes! They must con - fess.
f
Yes! They must con - fess.
f
Yes! They must con - fess.
mf
mf
mf
mf
mf
mp
mp
mp
mp
mp
sfz

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

E2 Slightly Faster ♩ = 100

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Hp
Rosa
Pilar
Isabella
Amalia
Fernando
Rafael
Joaquin
Anselmo
Agustín
Lorenzo
Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

1114 1115 1116 1117 1118 1119

(tacit large ensemble to 1129)

The sa - cra - ments!

-ments.

Pa - blo or - gan - ized

The sa - cra - ments!

The sa - cra - ments!

The sa - cra - ments!

The sa - cra - ments!

The sa - cra - ments!

E2 Slightly Faster ♩ = 100

1114 1115 1116 1117 1118 1119

E2 Slightly Faster ♩ = 100

112211231124112511261127

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Rosa

The chorus forms double line and acts out the scene.

Pilar

Yes! Two long lines! the scores of men in two long lines. They were armed with flails clubs and

Isabella Amalia

Yes! Two long lines!

Fernando

Yes! Two long lines!

Rafael Joaquin

Yes! Two long lines!

Anselmo Agustín

Yes! Two long lines!

Lorenzo Primitivo

Yes! Two long lines!

V. 1

V. 2

Va.

Vc.

Cb.

112811291130113111321133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

clubs and reap - ing

hooks

sic - kles and reap - ing

clubs and reap - ing

clubs and reap - ing

clubs and reap - ing

clubs and reap - ing

clubs and reap - ing

clubs and reap - ing

V. 1

V. 2

Va.

Vc.

Cb.

156

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1135

1136

1137

1138

1139

1140

1141

1142

F2

segue

Musical Score for Act II, Scene 1

Instruments: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tb., Timp., Hp.

Vocal Soloists: Rosa, Pilar, Isabella Amalia, Fernando, Rafael Joaquín, Anselmo Agustín, Lorenzo Primitivo.

Lyrics:

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

Pilar: They said

Isabella Amalia: Bring them out! Where are the fas - cists? What is the de - lay?

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

Rafael Joaquín: Bring them out! Where are the fas - cists? What is the de - lay?

Anselmo Agustín: Bring them out! Where are the fas - cists? What is the de - lay?

Lorenzo Primitivo: Bring them out! Where are the fas - cists? What is the de - lay?

Tempo: Moderato

Key Signature: One flat (B-flat)

Time Signature: 4/4

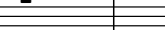
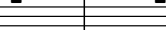
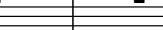
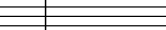
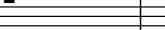
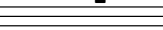
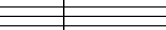
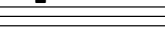
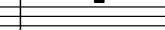
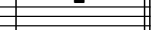
Rehearsal Marks: F2

Dynamics: p, mf, mp, f, sfz, ff

Section: segue

F2

segue

V. 1 










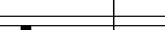
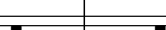
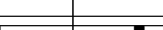
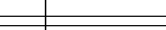
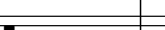
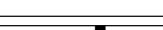
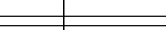
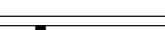
V. 2 



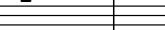
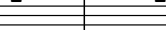
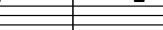
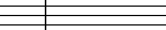
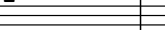
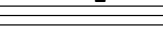
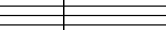
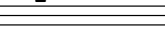
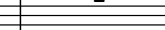
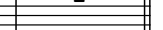







Va. 










Vc. 










Cb. 










Don Benito Garcia

For Whom the Bell Tolls

Act 1 Scene 2L

1148 1149 1150 1151 1152 1153

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

(tacit large ensemble to 1157)

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

1148 1149 1150 1151 1152 1153

V. 1

V. 2

Va.

Vc.

Cb.

Don Benito Garcia

For Whom the Bell Tolls

Act 1 Scene 2L

1154
1155
1156

H2

1158
1159
1160
1161

Instrumentation and Dynamics:

- Flutes (Fl. 1, Fl. 2):** Rest.
- Oboes (Ob. 1, Ob. 2):** Rest.
- Clarinets (Cl. 1, Cl. 2):** Rest.
- Bassoons (Bsn. 1, Bsn. 2):** Rest.
- Horns (Hn. 1, Hn. 3, Hn. 2, Hn. 4):** *sfz* (measures 1154-1156), *ff* (measure 1156), *a 2* (measure 1158), *sfz* (measures 1158-1161).
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3):** Rest (1154-1156), *sfz* (1158-1161).
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** *sfz* (1154-1156), *ff* (1156), *sfz* (1158-1161).
- Tuba (Tb.):** Rest (1154-1156), *sfz* (1158-1161).
- Timpani (Timp.):** Rest.
- Bells (B. Dr.):** Rest (1154-1156), *pp* (1158), *p* (1159), *mp* (1160), *mf* (1161).
- Strings (Hp, V. 1, V. 2, Va., Vc., Cb.):** *sfz* (1154-1156), *ff* (1156), *p* (1158-1161).

Vocal Parts and Lyrics:

- Rosa:** *sfz* (1154-1156), *ff* (1156), *p* (1158), *mp* (1159), *mf* (1160).
- Pilar:** *sfz* (1154-1156), *ff* (1156), *He passed two men, four men, eight men, ten* (1158-1161).
- Isabella Amalia:** *sfz* (1154-1156), *ff* (1156), *hap* (1154-1156), *pened!* (1156).
- Fernando:** *sfz* (1154-1156), *ff* (1156), *hap* (1154-1156), *pened!* (1156).
- Rafael Joaquin:** *sfz* (1154-1156), *ff* (1156), *hap* (1154-1156), *pened!* (1156).
- Anselmo Agustín:** *sfz* (1154-1156), *ff* (1156), *hap* (1154-1156), *pened!* (1156).
- Lorenzo Primitivo:** *sfz* (1154-1156), *ff* (1156), *hap* (1154-1156), *pened!* (1156).

1162 1163 **J2** 1165 1166 1167

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tri.

B. Dr.

Hp

Pilar

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

1162 1163 **J2** 1165 1166 1167

V. 1

V. 2

Va.

Vc.

Cb.

Don Benito Garcia

For Whom the Bell Tolls

Act 1 Scene 2L

162

117311741175117611771178

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

Hp

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

117311741175117611771178

V. 1

V. 2

Va.

Vc.

Cb.

And still no - thing

hap - - - - -

Don Ben - i - to 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 - - - - -

163

K2 Freely ♩ = 103 *espressivo*

	1186	1187	1188	1189	1190	1191	1192	1193
Fl. 1 Fl. 2								
Ob. 1 Ob. 2								
Cl. 1 Cl. 2								
Bsn. 1 Bsn. 2								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt. 1 Tpt. 2 Tpt. 3								
Tbn. 1 Tbn. 2 Tbn. 3 Tb.								
Timp.								
Sus. Cym. (1)	<i>p</i> <i>mf</i> <i>p</i>							
Hp								
Pilar	stan - ding. He was bi - ting his lips, and his hands were so white on his flail. 1186 1187 1188 1189 1190 1191 1192 1193							
V. 1	<i>mf</i> <i>p</i>							
V. 2	<i>mf</i> <i>p</i>							
Va.	<i>mf</i> <i>p</i>							
Vc.	<i>mf</i> <i>p</i>							
Cb.	<i>mf</i> <i>p</i>							

1195

1196

1197

1198

1199

L2 Slightly Faster ♩ = 116

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

Hp

Pilar

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

1195 1196 1197 1198 1199

L2 Slightly Faster ♩ = 116

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 2L

167

For Whom the Bell Tolls

1206

1207

1208

1209

1210

1211

1206

1207

1208

1209

1210

1211

M2 Slower ♩ = 86

1215 1216 1217 1218 1219 1220 segue

Fl. 1
Fl. 2
mp

Ob. 1
Ob. 2
mp

Cl. 1
Cl. 2
mp

Bsn. 1
Bsn. 2
mp

Hn. 1
Hn. 3
mp

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

Tpt. 1
Tpt. 2
Tpt. 3
mp

Tbn. 1
Tbn. 2
mp

Tbn. 3
Tb.
mp

Timp.

Sus. Cym. (1)
ff To Tubular Bells (1) Clash Cymbal (1) Tubular Bells (1) *mp*

B. Dr.
ff

Hp

Rosa
mp Maria covers her face. *mf* *p* *f* *p*

Pilar
ff And they threw him scream - ing in - to the ri - ver. *mp* *mf* *p* *f* *p*

Isabella
Amalia And they threw him scream - ing in - to the ri - ver. *mp* *mf* *p* *f* *p*

Fernando And they threw him scream - ing in - to the ri - ver. *mp* *mf* *p* *f* *p*

Rafael
Joaquin And they threw him scream - ing in - to the ri - ver. *mp* *mf* *p* *f* *p*

Anselmo
Agustín And they threw him scream - ing in - to the ri - ver. *mp* *mf* *p* *f* *p*

Lorenzo
Primitivo And they threw him scream - ing in - to the ri - ver. *mp* *mf* *p* *f* *p*

1212 1215 1216 1217 1218 1219 1220 segue

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

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

Va.
ff *p* *arco* *mf* *p*

Vc.
ff *arco* *mf* *p*

Cb.
ff *p* *mf* *p*

For Whom the Bell Tolls

Don Ricardo Montalvo

Act 1 Scene 2M

Massacre Story Continues

1222 1223 1224 1225

N2 Andante ♩ = 76

Flute 1

Piccolo

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Triangle

Harp

Pilar

mp

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

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

1222 1223 1224 1225

N2 Andante ♩ = 76

Violin 1

mp

Violin

mp

Viola

mp *pizz.*

Violoncello

mp *pizz.*

Contrabass

	1226	1227	1228	1229
Fl. 1				
Picc.				
Ob. 1 Ob. 2				
Cl. 1 Cl. 2				
Bsn. 1 Bsn. 2				
Hn. 1 Hn. 3				
Hn. 2 Hn. 4				
Tpt. 1 Tpt. 2 Tpt. 3				
Tbn. 1 Tbn. 2 Tbn. 3				
Tb.				
Timp.				
Hp				
Pilar	Ri - car - do Mon - tal - vo, who was a land - own - er, said to Pa - blo "I'll go now I'll ne - ver be more rea - dy."			
V. 1				
V. 2				
Va.				
Vc.				
Cb.				

	1230	1231	1232
Fl. 1			
Picc.			
Ob. 1			
Ob. 2			
Cl. 1			
Cl. 2			
Bsn. 1			
Bsn. 2			
Hn. 1			
Hn. 3			
Hn. 2			
Hn. 4			
Tpt. 1			
Tpt. 2			
Tpt. 3			
Tbn. 1			
Tbn. 2			
Tbn. 3			
Tb.			
Timp.			
Hp			
Pilar	He walked out of the A - yun - ta - mien - to and looked at the dou - ble line of pea - sants and spit on the ground._____		
V. 1	1230	1231	1232
V. 2			
Va.			
Vc.			
Cb.			

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1233
1234
O2
1236
1237

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

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

1233
1234
O2
1236
1237

V. 1

V. 2

Va.

Vc.

Cb.

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1238
1239
1240

P2

1242

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

1238

1239

1240

P2

1242

Bsn. 1
playfully Solo
mf

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

1238

1239

1240

P2

1242

Timp.

Tri.

Hp

Pilar

mf

milk of your fa - thers."

So they clubbed him to death, ve - ry, ve - ry quick - ly,

1238

1239

1240

P2

1242

mf

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

V. 1

V. 2

Va.

Vc.

Cb.

1238

1239

1240

P2

1242

mp

mp

mp

mp

mp

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1243 1244 1245

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

and be - cause of the in - sults beat him till he fell, And chop - ping at him with hooks and sick - les,

1243 1244 1245

V. 1

V. 2

Va.

Vc.

Cb.

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1246 1247 1248

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

till his blood flowed like wine. Then Don Guil - ler - mo came out stand - ing ve - ry straight - ly.

1246 1247 1248

V. 1

V. 2

Va.

Vc.

Cb.

1249

Q2

1251 1252

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

And he said the same The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

The same, "Ar - ri - ba Es - pa - na! Down with the mis - called Re - pub - lic! And I piss in the

1249

Q2

1251 1252

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 2M

1255

R2

1253 1254 1255

Pilar tells of Don Guillermo **R2**

mp

V. 1

V. 2

Va.

Vc.

Cb.

mp

mp

R2

	1257	1258	1259
Fl. 1			
Picc.			
Ob. 1			
Ob. 2			
Cl. 1			
Cl. 2			
Bsn. 1			
Bsn. 2			
Hn. 1			
Hn. 3			
Hn. 2			
Hn. 4			
Tpt. 1			
Tpt. 2			
Tpt. 3			
Tbn. 1			
Tbn. 2			
Tbn. 3			
Tb.			
Timp.			
Hp			
Rosa			<i>mf</i> chose to be a fas - cist!_____
Pilar	lit - tle more than they cost	him but he chose to be a fas - cist!_____	
Isabella			<i>mf</i> chose to be a fas - cist!_____
Amalia			
Fernando			<i>mf</i> chose to be a fas - cist!_____
Rafael			
Joaquin			<i>mf</i> chose to be a fas - cist!_____
Anselmo			<i>mf</i> chose to be a fas - cist!_____
Agustín			
Lorenzo			<i>mf</i> chose to be a fas - cist!_____
Primitivo			
V. 1	1257	1258	1259 <i>mf</i>
V. 2			<i>mf</i>
Va.			<i>mf</i> <i>mf</i>
Vc.			<i>mf</i>
Cb.			<i>mf</i>

	1260	1261	1262	1263
Fl. 1			<i>Soli</i>	
Picc.			<i>Soli</i>	
Ob. 1			<i>f</i>	
Ob. 2			<i>f</i>	
Cl. 1				
Cl. 2				
Bsn. 1				
Bsn. 2				
Hn. 1				
Hn. 3				
Hn. 2				
Hn. 4				
Tpt. 1				
Tpt. 2				
Tpt. 3				
Tbn. 1				
Tbn. 2				
Tbn. 3				
Tb.				
Timp.				
Hp				
Rosa	<i>f</i>	Pablo hears everyone and comes out of the cave.		
Pilar	<i>f</i>			
Isabella Amalia	<i>f</i>			
Fernando Rafael	<i>f</i>			
Joaquin	<i>f</i>			
Anselmo Agustín	<i>f</i>			
Lorenzo Primitivo	<i>f</i>			
V. 1	1260	1261	1262	1263
V. 2		<i>f</i>		
Va.		<i>f</i>		
Vc.		<i>f</i>		
Cb.		<i>f</i>		

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

[illegible]

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

S2 Slightly Faster $\downarrow = 112$

1272

1273

1274

S2

Fl. 1
Fl. 2
mp
mf

Ob. 1
Ob. 2
mp
mf

Cl. 1
Cl. 2
p
mp

Bsn. 1
Bsn. 2
p
mp

Hn. 1
Hn. 3
p
mp

Hn. 2
Hn. 4
p
mp

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
p
mp

Tbn. 3
Tb.
p
mp

Timp.

Hp

Maria
mf
I have not heard it. To Maria

Rosa
This is some - thing that you ought to

Pilar

Isabella
Amalia
This is some - thing that you ought to

S2 Slightly Faster ♩ = 112
1272 1273 1274

V. 1
mp
mf

V. 2
mp
mf

Va.
mp
détaché
mf

Vc.
mp
détaché
mf

Cb.
mp
mf

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

[illegible]

Don Ricardo Montalvo

For Whom the Bell Tolls

Act 1 Scene 2M

1281

1282

1283

1284

1285

1286

1287

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

B. Dr.

Hp

Maria

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

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

Yes I do!

She must hear it

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

1281 1282 1283 1284 1285 1286 1287

segue

segue

Massacre Story Continues

185

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

Act II, Scene I

Measures 1293-1296

Instruments: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tb., Timp., C. Cym. (1), Hp, Pilar, Fernando Rafael, Joaquín, Anselmo Agustín, Pablo, Lorenzo Primitivo, V. 1, V. 2, Va., Vc., Cb.

Vocal Lyrics:

- Pilar: he tossed the key.
- Fernando Rafael: he tossed the key.
- Joaquín: he tossed the key.
- Anselmo Agustín: he tossed the key.
- Pablo: Then the guard o - pened the__
- Lorenzo Primitivo: he tossed the key.

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

[illegible]

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

[illegible]

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

[illegible]

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1312 1313 1314 1315 1316 1317

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Rosa
Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

Clubs and pitch - forks, red with blood!

Clubs and pitch - forks, red with blood!

Clubs and pitch - forks, red with blood!

Clubs and pitch - forks, red with blood!

Clubs and pitch - forks, red with blood!

hor - ses scream in a fire.

Clubs and pitch - forks, red with blood!

1312 1313 1314 1315 1316 1317

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 2N

1325

X2

X2

$$3+3+2$$

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1327 1328 1329 1330 1331

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Rosa
Pilar

The slaugh - ter of men!_____

Isabella
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

mf

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

Lorenzo
Primitivo

f

The slaugh - ter of men!_____

1327 1328 1329 1330 1331

V. 1

V. 2

Va.

Vc.

Cb.

13321333133413351336

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1337 1338 1339 **Y2** 1341 1342 1343 1344

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Rosa
Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

That was the end of the slaugh - ter kill -

1337 1338 1339 **Y2** 1341 1342 1343 1344

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 2N

1351

ten.

Musical Score for Act II, Scene 1

Instruments: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tb., Timp., C. Cym. (I), B. Dr., Hp, Pilar, Pablo, V. 1, V. 2, Va., Vc., Cb.

Key Signature: A Major (three sharps)
Time Signature: 3/8

Vocal Lyrics:

Pilar: -ing____ of the fas - cists in our town.____
Pablo: -ing____ of the fas - cists in our town____

Measure Numbers: 1345, 1346, 1347, 1348, 1349, 1350, 1351

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

72

	1353	1354	1355	1356	1357	1358	1359	1360	1361	1362	1363
Fl. 1 Fl. 2	-	-	-	-	-	-	-	-	-	-	-
Ob. 1 Ob. 2	-	-	-	-	-	-	-	-	-	-	-
Cl. 1 Cl. 2	-	-	-	-	-	-	-	-	-	-	-
Bsn. 1 Bsn. 2	-	-	-	-	-	-	-	-	-	-	-
Hn. 1 Hn. 3	-	-	-	-	-	-	-	-	-	-	-
Hn. 2 Hn. 4	-	-	-	-	-	-	-	-	-	-	-
Tpt. 1 Tpt. 2 Tpt. 3	-	-	-	-	-	-	-	-	-	-	-
Tbn. 1 Tbn. 2 Tbn. 3	-	-	-	-	-	-	-	-	-	-	-
Tb.	-	-	-	-	-	-	-	-	-	-	-
Timp.	-	-	-	-	-	-	-	-	-	-	-
Glockenspiel	<i>Glockenspiel</i>	-	-	-	-	-	-	-	-	-	<i>p</i>
Hp	-	-	-	-	-	-	-	-	-	-	-
Maria	-	-	-	-	-	-	-	-	-	-	<i>p</i>
Pilar	-	-	-	-	-	-	-	-	-	-	-
V. 1	-	-	-	-	-	-	-	-	-	-	-
V. 2	-	-	-	-	-	-	-	-	-	-	-
Va.	-	-	-	-	-	-	-	-	-	-	-
Vc.	-	-	-	-	-	-	-	-	-	-	-
Cb.	-	-	-	-	-	-	-	-	-	-	-

*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.*

72

	1353	1354	1355	1356	1357	1358	1359	1360	1361	1362	1363
V. 1	-	-	-	-	-	-	-	-	-	-	-
V. 2	-	-	-	-	-	-	-	-	-	-	-
Va.	-	-	-	-	-	-	-	-	-	-	-
Vc.	-	-	-	-	-	-	-	-	-	-	-
Cb.	-	-	-	-	-	-	-	-	-	-	-

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

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

Score for A3

Musical score for A3, featuring various instruments and vocal parts.

Instruments:

- Fl. 1, Fl. 2
- Ob. 1, Ob. 2
- Cl. 1, Cl. 2
- Bsn. 1, Bsn. 2
- Hn. 1, Hn. 3
- Hn. 2, Hn. 4
- Tpt. 1, Tpt. 2, Tpt. 3
- Tbn. 1, Tbn. 2, Tbn. 3
- Tb.
- Timp.
- Glockspil
- Hp
- Maria
- Pilar
- V. 1
- V. 2
- Va.
- Vc.
- Cb.

Lyrics:

o - ther? When was the o - ther?

That was three days la - ter, when the

Measure Numbers: 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1372, 1373, 1374

Dynamic Markings: *p*, *pp*, *mp*, *mf*

Rehearsal Mark: A3

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

1375 1376 1377 1378 1379 1380

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pilar

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

V. 1

V. 2

Va.

Vc.

Cb.

Pablo Continues the Story

For Whom the Bell Tolls

Act 1 Scene 2N

B3
1382
1383
1384
1385
1386
1387
1388
1389

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

Pilar

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

V. 1

V. 2

Va.

Vc.

Cb.

1390

1391

1392

1393

1394

1395

1396

1397

1398

segue

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Pilar

Jordan

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

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

And This Misery

Act 1 Scene 20

Maria Reflects on Pilar's Story

1400

Andante ♩ = 82

1403

1404

1405

1406

1407

1408

1409

C3

Fl. 1
Solo

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)

Bass Clarinet

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3
Tuba

C3

Andante ♩ = 82

Timpani

Suspended Cymbal (1)

Glockenspiel

Harp

1400

1403

1404

1405

1406

1407

1408

1409

C3

Pilar's sits

Andante ♩ = 82

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

Violin 1

Violin

Viola

Violoncello

Contrabass

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

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

Fl. 1
Fl. 2
Ob. 1
Eng. H.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
C. Cym. (1)
Glcknspl
Hp
Maria
V. 1
V. 2
Va.
Vc.
Cb.

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

To Oboe 2
To Clarinet 2 (Bb)
To herself
I had to

Act 1 Scene 20

203

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

14311432143314341435143614371438E3not too fast1441

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Glocknspl

Hp

Maria

V. 1

V. 2

Va.

Vc.

Cb.

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Glocknspl

Hp

Maria

V. 1

V. 2

Va.

Vc.

Cb.

When I see death, I start to cry!God help me

14311432143314341435143614371438E3not too fast1441

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

144214431444144514461447144814491450

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria

soIcanun - der - stand. What is hap - pen - ingto our land? Why they kill us

144214431444144514461447144814491450

V. 1

V. 2

Va.

Vc.

Cb.

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

	1451	1452	1453	1454	1455	1456	1457	1458	1459	1460
Fl. 1 Fl. 2										
Ob. 1										
Eng. H.										
Cl. 1										
B. Cl.										
Bsn. 1 Bsn. 2										
Hn. 1 Hn. 3						<i>p</i>	<i>f</i>	<i>p</i>	<i>p</i>	<i>f</i>
Hn. 2 Hn. 4						<i>p</i>	<i>f</i>	<i>p</i>	<i>p</i>	<i>f</i>
Tpt. 1 Tpt. 2 Tpt. 3										
Tbn. 1 Tbn. 2 Tbn. 3 Tb.										
Timp.										
Sus. Cym. (1)						<i>p</i>				
B. Dr.										
Glocknspl										
Hp										
Maria										
	and why_	we	must kill	them?						
V. 1										
V. 2										
Va.										
Vc.										
Cb.										

F3

1462146314641465146614671468

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Bsn. 1 Solo

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

F3

Glockenspiel

Hp

Maria

And this

mi -

- se - ry!

How will it

all

end?

My

F3

1462146314641465146614671468

V. 1

V. 2

Va.

Vc.

Cb.

And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

146914701471147214731474147514761477

segue

Fl. 1
Fl. 2

Orchestral

Act 1 Scene 2P

209

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

The Bridge
Act 1 Scene 3A

15031504150515061507150815091510151115121513

H3

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)

Bass Clarinet

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

H3

Br

Timpani

Tambourine (1)

Snare Drum (1)

Clash Cymbal (1)

Harp

15031504150515061507150815091510151115121513

H3

Violin 1

Violin

Viola

Violoncello

Contrabass

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

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

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

J3

Timp.

Tb. Bls (1)

W. C. (1)

Tamb. (1)

Sn. Dr. (1)

C. Cym. (1)

Hp

Jordan and Anselmo Stand

Pilar stands

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

V. 1

V. 2

Va.

Vc.

Cb.

The bridge In - gles, —

1530153115321533K3Slightly Faster ♩ = 9415351536

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

p

mf

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

how does it look to you?____

Jordan

mf

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

1530153115321533K3Slightly Faster ♩ = 9415351536

V. 1

mf

mf
p

V. 2

mf

mf
p

Va.

mf

mf
p
marcato

Vc.

mf

mf
p
marcato

Cb.

mf

mf
p

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

153715381539154015411542

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Pablo stands

bridge to save the Re - pub - - lic. And you? What do you say?

You! You will blow no bridge here!__

Act 1 Scene 3A

1547

And you? What say you?

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

L3

1549

1550

1551

Fl. 1
Fl. 2

mp

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

p

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

mp

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

L3

Timp.

Hp

Fernando waves his arm to the back of the cave.

Pilar

f

Pablo

Have I been the lea - der for no - thing?_____ The for - ei - gner comes here to do some - thing for the good

L3

1549

1550

1551

V. 1

pp

V. 2

pp

Va.

mp

Vc.

pp

Cb.

mp

f

Act 1 Scene 3A

217

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

M3

1558155915601561

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

M3

Hp

Pilar

safe - ty! Did I live nine years with three of the worst paid ma - ta - dors_____ in the world,_____ not to learn a - bout fear

M3

1558155915601561

V. 1

V. 2

Va.

Vc.

Cb.

218

Act 1 Scene 3A

219

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

	1568	1569	1570	1571	1572
Fl. 1 Fl. 2					
Ob. 1 Ob. 2					
Cl. 1 Cl. 2					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3					
Tb.					
Timp.					
Hp					
	Fernando, Joaquin, Augustin, Lorenzo and Primitivo stand				
Rosa					A drunk - ard and_ a cow -
Pilar	you have be - come la - zy.	A drunk - ard and_ a cow - ard!			
Isabella Amalia					A drunk - ard and_ a cow -
Fernando					A drunk - ard and_ a cow -
Rafael					A drunk - ard and_ a cow -
Joaquin					A drunk - ard and_ a cow -
Anselmo Agustin					A drunk - ard and_ a cow -
Lorenzo Primitivo					A drunk - ard and_ a cow -
	1568	1569	1570	1571	1572
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

03

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1578 1579 1580 1581 1582 1583

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pilar

Pablo

stran - ger. Yes! Here I com - mand!

1578 1579 1580 1581 1582 1583

V. 1

V. 2

Va.

Vc.

Cb.

P3

158515861587

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

P3

Timp.

B. Dr.

Hp

Pilar

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

P3

158515861587

V. 1

V. 2

Va.

Vc.

Cb.

158815891590159115921593

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

me!

Lis - ten to me drun - kard!

Lis - ten well!

I com - mand!

158815891590159115921593

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

Q3 1595 1596 1597 **R3** 1599

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 3
 Hn. 2
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tb.
 Timp.
 C. Cym. (1)
 B. Dr.
 Hp
 Rosa
 Isabella
 Amalia
 Fernando
 Rafael
 Joaquin
 Anselmo
 Agustín
 Pablo
 Lorenzo
 Primitivo
 V. 1
 V. 2
 Va.
 Vc.
 Cb.

Q3 **R3** **ff** **ff** **ff** **mp** **mp** **f**

List - en to her drunk - ard! She ___ com - mands!____
 List - en to her drunk - ard! She ___ com - mands!____
 List - en to her drunk - ard! She ___ com - mands!____
 List - en to her drunk - ard! She ___ com - mands!____
 List - en to her drunk - ard! She ___ com - mands!____
 List - en to her drunk - ard! She ___ com - mands!____
 Looks at Pilar, Jordan, and the others
 All right, you com - mand,___ and if you

Q3 1595 1596 1597 **R3** 1599

160016011602160316041605

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (I)

Hp

Pablo

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

160016011602160316041605

V. 1

V. 2

Va.

Vc.

Cb.

Pablo sits

Act 1 Scene 3A

1616

segue

segue

	 <i>f</i> (optional)

segue

Pilar sits *Everyone except Augustin and Jordan sits*

For Whom the Bell Tolls

Kill Pablo

Act 1 Scene 3B

1617

1618

1619

1620

1621

T3

Moderato

♩ = 124

Flute 1

Piccolo

Oboe 1

Oboe 2

Clarinet 1 (Bb)

Clarinet 2 (Bb)

Bassoon 1

Bassoon 2

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet 1 (C)

Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Harp

Agustín

Violin 1

Violin

Viola

Violoncello

Contrabass

Why don't you kill Pa - blo?

You'll have to kill him soon - er or la - ter.____

He will sa - cri - fice us

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

1617

1618

1619

1620

1621

T3

Moderato

♩ = 124

	1622	1623	1624	1625	1626	1627
Fl. 1		mf				
Picc.		mf				
Ob. 1						
Ob. 2						
Cl. 1						
Cl. 2						
Bsn. 1					p	f
Bsn. 2					sfz	
Hn. 1						
Hn. 3						
Hn. 2						
Hn. 4						
Tpt. 1						
Tpt. 2						
Tpt. 3						
Tbn. 1						
Tbn. 2						
Tbn. 3						
Tb.						
Timp.						
Hp						
Jordan				mf		
				Do you speak se - ri - ous - ly?		
Agustín	all	to save him - self				What do you think we've all
	1622	1623	1624	1625	1626	1627
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

[illegible]

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

U3

a tempo

16371638163916401641

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

U3

a tempo

Timp.

B. Dr.

mf

Hp

All stand except Maria

Maria Rosa

Isabella Amalia

Jordan

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

U3

a tempo

16371638163916401641

V. 1

V. 2

Va.

Vc.

Cb.

sfz

sfz

sfz

sfz

sfz

Act 1 Scene 3B

232

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

16481649165016511652165316541655

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Agustín

-voke him then! But you have to kill him. There is no o - ther re - me - dy. If not, all will be lost._____

V. 1

V. 2

Va.

Vc.

Cb.

Act 1 Scene 3B

234

Act 1 Scene 3B

1667

Freely

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria Rosa

Isabella Amalia

Jordan

Fernando Rafael

Joaquin

Anselmo Agustín

Lorenzo Primitivo

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

No! I will not kill

Freely

Freely

f

mf

p

ff

1667

Freely

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

1668 1669 1670 1671 1672

segue

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

segue

Timp.

Tb. Bls (1)

Hp

Everyone sits except Jordan

Jordan

him!

1668 1669 1670 1671 1672

segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

What is Wrong
Act 1 Scene 3C

167316741675167616771678167916801681168216831684

X3

Slower ♩ = 82

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Clash Cymbal (1)

Glockenspiel

Harp

Maria

What is _____ wrong? _____ Your face is _____

167316741675167616771678167916801681168216831684

X3

Slower ♩ = 82

Violin 1

Violin

Viola

Violoncello

Contrabass

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.

237

What is Wrong

For Whom the Bell Tolls

Act 1 Scene 3C

1685 1686 1687 1688 1689 1690 1691 1692 1693 **Y3** 1695

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glocksp

Harp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

- vy! _____

What_ is wrong? I want to know! _____

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

1685 1686 1687 1688 1689 1690 1691 1692 1693 **Y3** 1695

Act 1 Scene 3C

239

What is Wrong

For Whom the Bell Tolls

Act 1 Scene 3C

1707

1708

1709

1710

1711

1712

1713

1714

1715

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Glcknspl

Hp

1707 1708 1709 1710 1711 1712 1713 1714 1715

V. 1

V. 2

Va.

Vc.

Cb.

Fl. 1

Ob. 1

Ob. 1

p

f

p

mp

Maria sits

Pilar stands

segue

For Whom the Bell Tolls

Listen to Me

Act 1 Scene 3D

1716 1717 1718 1719 1720 1721 1722

Z3 Più mosso ♩ = 116

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Bass Drum

To Glockenspiel

Harp

Pilar

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

1716 1717 1718 1719 1720 1721 1722

Z3 Più mosso ♩ = 116

Violin 1

Violin

Viola

Violoncello

Contrabass

	1723	1724	1725	1726	1727	1728	1729
Fl. 1 Fl. 2							
Ob. 1							
Eng. H.							
Cl. 1 Cl. 2	Cl. 1						
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Glcknspl	Glockenspiel Bass Drum <i>mf</i> <i>mp</i>						
Hp							
Pilar	girl._____ Be - fore the war she was a child and in - no - cent. She has had,___ she has had a ve - ry						
V. 1	arco						
V. 2	arco						
Va.	arco						
Vc.	arco						
Cb.	arco						

Listen to Me
1730

1731

For Whom the Bell Tolls
1732

1733

1734

Act 1 Scene 3D
1735

1736

a tempo

rit.....

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Glcknspl

Hp

Pilar

bad, bad time. The fas - cists shot her mo - ther and fa - ther. The worst was, worst was,

1730 1731 1732 1733 1734 1735 1736

V. 1

V. 2

Va.

Vc.

Cb.

Listen to Me

For Whom the Bell Tolls

Act 1 Scene 3D

1737

1738

1739

1741

1742

molto rit.

A4

a tempo

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Glcknspl

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

much worse than that.

She is too weak and fear - ful to stay

with our

Listen to Me

For Whom the Bell Tolls

Act 1 Scene 3D

1743

1744

1745

1746

1747

B4

Faster

molto rit.....a tempo

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sus. Cym. (1)

B. Dr.

Hp

Pilar

band._____

You must take her far

a - way from this ter - ri - ble war._____

You must take her

1743

1744

1745

1746

1747

B4

Faster

molto rit.....a tempo

V. 1

V. 2

Va.

Vc.

Cb.

174917501751175217531754

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

far a-way with you af-ter this mis - sion

to where there is free - dom and the rule

Act 1 Scene 3D

1758

segue

247

For Whom the Bell Tolls

Isn't She Pretty
Act 1 Scene 3E

1760

1761

1762

1763

1764

1765

1766

1767

1768

1769

1770

C4

. = 75

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 (Bb)

Clarinet 2 (Bb)

Bassoon 1

Bassoon 2

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet 1 (C)

Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Wind Chimes (1)

Harp

Pilar

Ob. 1

Solo

p

mf

Fl. 1

Soli

mf

Solo

To Clash Cymbal (1)

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

mp

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

C4

. = 75

1760

1761

1762

1763

1764

1765

1766

1767

1768

1769

1770

Violin 1

Violin

Viola

Violoncello

Contrabass

p

p

p

p

p

248

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

[illegible]

Act 1 Scene 3E

250

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

[illegible]

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1807

1808

1809

1810

1811

1812

1813

1814

1815

1816

1817

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Glocknsp

Hp

Maria

Jordan

1807

1808

1809

1810

1811

1812

1813

1814

1815

1816

1817

V. 1

V. 2

Va.

Vc.

Cb.

Pilar steps away and watches.

Jordan also laughs, but flirtatious.

You must drink much of this_____ for me to seem beau - ti - ful._____

mf

Then I had bet - ter stop.____

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

18181819182018211822182318241825

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Glcknspl

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Al - rea - dy you seembeau - ti - ful and more,beau - ti - ful and more.

mf

mf

mf

mf

mf

f

f

f

f

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1826

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

1826

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1828

1829

1830

1831

1832

1833

1834

1836

F4

G4

Slightly Faster ♩ = 84

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

The image shows a musical score for woodwinds and brasses, measures 1 through 4. The instruments are Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The key signature is one sharp (F#). The time signature is 4/4. Measures 1-4 are marked with a red box. In measure 5, there is a key signature change to one flat (Bb) and a time signature change to 4/4, also marked with a red box. The notation for measures 1-4 shows rests for all instruments. The notation for measures 5-8 shows rests for all instruments.

The image displays a musical score for a brass section, spanning measures 1 through 12. The instruments are arranged in a standard orchestral layout: Horn 1 and Horn 3 on the top staff, Horn 2 and Horn 4 on the second staff, Trumpet 1, Trumpet 2, and Trumpet 3 on the third staff, Trombone 1, Trombone 2, and Trombone 3 on the fourth staff, and Tuba on the fifth staff. The key signature changes from D major (two sharps) to B-flat major (two flats) at measure 11. The time signature is 4/4. The score shows that all instruments are silent (marked with a whole rest) for measures 1 through 10. At measure 11, all instruments play a whole note B-flat. This pattern continues through measure 12.

The musical score for 'The Rose Tree' is written for three instruments: Timp., B. Dr., and Hp. The score is in 4/4 time and features a key signature change to three flats (B-flat, E-flat, and A-flat) at the 11-measure mark. The tempo is marked 'Slightly Faster' with a quarter note equal to 84 beats. The score includes a key signature change to three flats (B-flat, E-flat, and A-flat) at the 11-measure mark. The tempo is marked 'Slightly Faster' with a quarter note equal to 84 beats. The score includes a key signature change to three flats (B-flat, E-flat, and A-flat) at the 11-measure mark. The tempo is marked 'Slightly Faster' with a quarter note equal to 84 beats.

Maria *Do it a - gain. I want - ed you to do that all day._____* *Pilar stands - Maria remains standing*

Pilar *Where do you plan to sleep?*

Jordan *la - ter Out.*

Isn't She Pretty

For Whom the Bell Tolls

Act 1 Scene 3E

1837 1838 1839 1840 1841 1842

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

Jordan

-side, I have a sleep - ing bag. And will be ve - ry cold. I like the moun - tain air and

1837 1838 1839 1840 1841 1842

V. 1

V. 2

Va.

Vc.

Cb.

Isn't She Pretty

1843

1844

For Whom the Bell Tolls

1845

1846

1847

Act 1 Scene 3E

1848

1849

segue

segue

Timp. *mp*
 Hp.
 Pilar *mp*
 Jordan *mp*
 not the smoke from the fire.
 1843 1844 1845 1846 1847 1848 1849

1843

1844

1845

1846

1847

1848

1849

segue

For Whom the Bell Tolls

Orchestral - Bedtime

Act 1 Scene 3F

1850 1851 1852 1853 1854 1855 1856 1857

H4 Broadly ♩ = 82

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Tubular Bells (1)

Suspended Cymbal (1)

Harp

1850 1851 1852 1853 1854 1855 1856 1857

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.

[illegible]

J4

1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tamb. (1)

B. Dr.

Hp

CL. 1
Solo
p < f
fp

Bsn. 1
Solo
mf

Hn. 1
Solo

p < f
p < f
p < f

Solo
mf *sfz*

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

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 the cot in the corner of the cave with the two backpacks beside her.
Maria waits and watches until Pilar is asleep... then crosses to the blanket covering the entrance to the cave, undecided what to do.

J4 Maria waits and watches until Pilar is asleep... then crosses to the blanket covering the entrance to the cave, undecided what to do.

The musical score for J4 consists of five staves. V.1 and V.2 are vocal staves in treble clef. Va. is a vocal staff in bass clef. Vc. and Cb. are bass staves in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, fp). The Vc. and Cb. parts feature a series of notes with dynamic markings p, f, and fp, and a crescendo hairpin. The V.1 and V.2 parts feature a series of notes with dynamic markings p and a crescendo hairpin. The Va. part features a series of notes with dynamic markings p and a crescendo hairpin.

Orchestral - Bedtime
1873 1874 1875

For Whom the Bell Tolls

Act 1 Scene 3F

1873	1874	1875	1876	1877	1878	1879	1880	1881	1882	1883	1884	1885	1886	1887	1888

For Whom the Bell Tolls

Will He Love Me?

Act 1 Scene 3G

189218931894189518961897189818991900

K4

Slightly Faster ♩ = 90

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Maria

It wasjust one yeara - go,that I was en - gagedto a nice young

189218931894189518961897189818991900

K4

Slightly Faster ♩ = 90

Violin 1

Violin

Viola

Violoncello

Contrabass

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

	1901	1902	1903	1904	1905	1906	1907	1908
Fl. 1 Fl. 2								
Ob. 1								
Eng. H.								
Cl. 1 Cl. 2								
Bsn. 1 Bsn. 2								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt. 1 Tpt. 2 Tpt. 3								
Tbn. 1 Tbn. 2 Tbn. 3								
Tb.								
Timp.								
Hp								
Maria								
	man, from the ve - ry best fam - ily of a near - by town. I was told I would give him my hand. And							
V. 1								
V. 2								
Va.								
Vc.								
Cb.								

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1909191019111912191319141915191619171918L419201921

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

then my world ex - plod - ed o - ver - night. _____ Oh, when will this sa - vage war

1909191019111912191319141915191619171918L419201921

V. 1

V. 2

Va.

Vc.

Cb.

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931
Fl. 1 Fl. 2										
Ob. 1										
Eng. H.										
Cl. 1 Cl. 2										
Bsn. 1 Bsn. 2										
Hn. 1 Hn. 3										
Hn. 2 Hn. 4										
Tpt. 1 Tpt. 2 Tpt. 3										
Tbn. 1 Tbn. 2 Tbn. 3										
Tb.										
Timp.										
Hp										
Maria										
	end?_____	I was torn	from my friends_	and fa -	mi - ly.____	My pa -	rents were killed, _	and men took me	and I	
V. 1										
V. 2										
Va.										
Vc.										
Cb.										

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

	1932	1933	1934	1935	1936	1937	1938	1939	1940
Fl. 1 Fl. 2									
Ob. 1									
Eng. H.									
Cl. 1 Cl. 2				Cl. 1 <i>p</i>					
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4					<i>p</i> a 2				
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
Hp									
Maria									
Rosa Pilar									
Isabella Amalia									
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

M4

1941 1942 1943 1944 1945 1946 1947 Solo a tempo

rit.....

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glocksp.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

1941 1942 1943 1944 1945 1946 1947 M4 a tempo

rit.....

V. 1

V. 2

Va.

Vc.

Cb.

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

And now I am

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

	1949	1950	1951	1952	1953	1954	1955	1956	1957
Fl. 1 Fl. 2									
Ob. 1									
Eng. H.									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
Glocknspl									
Hp									
Maria	wed - ded to a dif - ferent life. Ro - ber - to is brave_ and hand - some and strong. I've been through so much for								
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

[illegible]

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

196719681969197019711972197319741975

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glcknspl

Hp

Maria

me? _____ Can he love _____ me? _____

Rosa
Pilar

Isabella
Amalia

196719681969197019711972197319741975

V. 1

V. 2

Va.

Vc.

Cb.

269

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

O4

1976

1977

1978

1979

1980

1982

1983

1984

rit.

Più mosso

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

My pain makes it hard for me to know.

and can he love you? You're

and can he love you? You're

	1985	1986	1987	1988	1989	1990	1991	1992	1993
Fl. 1 Fl. 2									
Ob. 1									
Eng. H.									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
Hp									
Maria	God give me the strength_ that makes me free,_ and I'll love Ro-								
Rosa Pilar	still so young._ You have to grow._ God give you the strength_ that makes you free,_ and you'll love Ro-								
Isabella Amalia	still so young._ You have_ to grow._ God give_ you the strength_ that makes you free,_ and you'll love Ro-								
	1985	1986	1987	1988	1989	1990	1991	1992	1993
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

P4

Diagram showing the P4 (Pentatonic 4) scale on a staff. The notes are: C4, D4, E4, F#4, G4 (ascending) and G4, F#4, E4, D4, C4 (descending).

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

2002

2003

2004

2005

2006

2007

2008

2009

segue

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

Ah

Can he love you?

Can he love you?

Rosa, Pilar, Isabella and Amalia sit

pp

pp

pp

pp

f

p

pp

pp

For Whom the Bell Tolls

I Cannot Kiss

Act 1 Scene 3H

2008
2009
2010
2011
2012
2013
2014
2015
2016

Q4

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 (Bb)

Clarinet 2 (Bb)

Bassoon 1

Bassoon 2

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet 1 (C)

Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1

Trombone 2

Trombone 3

Tuba

Q4

Timpani

Harp

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

Maria

mf

No! I must not.

Robert Jordan

mp

mf

Is it you?
It is cold out there.
Get in!
Don't

2008
2009
2010
2011
2012
2013
2014
2015
2016

Q4

Violin 1

Violin

Viola

Violoncello

Contrabass

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

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

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

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

R4

203420352036203720382039

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

R4

Timp.

Glcknspl

Hp

Maria

Jordan

R4

203420352036203720382039

V. 1

V. 2

Va.

Vc.

Cb.

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

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

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

	2040	2041	2042	2043	2044	2045	2046	2047
Fl. 1 Fl. 2								
Ob. 1 Ob. 2								
Cl. 1 Cl. 2								
Bsn. 1 Bsn. 2								
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt. 1 Tpt. 2 Tpt. 3								
Tbn. 1 Tbn. 2 Tbn. 3								
Tb.								
Timp.								
Glcknspl								
Hp								
Maria	No ne - - - ver. I have ne - ver kissed a man.							
Jordan	Have you loved o - thers?							
	2040	2041	2042	2043	2044	2045	2046	2047
V. 1								
V. 2								
Va.								
Vc.								
Cb.								

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

	2048	2049	2050	2051	2052	2053	2054
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Glcknspl							
Hp							
Maria	But things were done to me. I fought un - til I could not see. They						
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

	2055	2056	2057	2058	2059	2060
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Glcknspl						
Hp						
Maria	2055	2056	2057	2058	2059	2060
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2062

2063

2064

2065

2066

2067

2068

2069

2070

2071

S4

rit.....

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

S4

rit.....

Timp.

Glcknspl

Hp

Maria

o - - thers,_____ and o - - - - thers. They did things_____ to_____

2062206320642065206620672068206920702071

S4

rit.....

V. 1

V. 2

Va.

Vc.

Cb.

281

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2072 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084

ten. **T4** Slightly Slower ♩ = 80

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Ob. 1

Cl. 1

mf

mf

f

mf

Soli

Soli

Soli

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

ten. **T4** Slightly Slower ♩ = 80

Timp.

Hp

mp

mf

Maria

me. Ah

Rosa
Pilar

mf

Ah Ah

Rosa, Pilar, Isabella and Amalia remain seated

Isabella
Amalia

Ah Ah

2072 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084

ten. **T4** Slightly Slower ♩ = 80

V. 1

V. 2

Va.

Vc.

Cb.

arco

p

mf

p

mp

p

p

mp

mp

Act 1 Scene 3H

2094

Slightly Faster ♩ = 90

[illegible]

Gua - pa!_

2094

Slightly Faster ♩ = 90

283

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104
Fl. 1 Fl. 2										
Ob. 1 Ob. 2										
Cl. 1 Cl. 2										
Bsn. 1 Bsn. 2										
Hn. 1 Hn. 3										
Hn. 2 Hn. 4										
Tpt. 1 Tpt. 2 Tpt. 3										
Tbn. 1 Tbn. 2 Tbn. 3										
Tb.										
Timp.										
Hp										
Maria	do the no - ses go? I've al - ways won - dered where the no - ses would go Ah									
Jordan	Look here. Turn your head. Kiss me my									
V. 1										
V. 2										
Va.										
Vc.										
Cb.										

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2105

2106

2107

2108

2110

2111

2112

2113

2114

V4

Fl. 1
Fl. 2

Ob. 1
Ob. 2

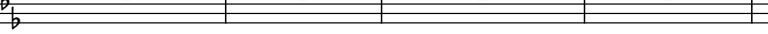
Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

The image shows a musical score for woodwinds and brass. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The brass section includes Trumpet 1 and 2, Trombone 1 and 2, and Tuba. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The woodwinds have melodic lines with various articulations and dynamics, while the brass provides harmonic support with sustained notes and rhythmic patterns.

The first system of the musical score includes staves for Horns 1, 2, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and a Tuba. The Horns 1 and 2 parts have melodic lines with slurs and grace notes. The Trombone 1 part has a melodic line starting in the final measure. The Tuba part has a single note in the final measure. The dynamic *mf* is marked for the Horns 2 and 4, Trombone 1, and Tuba parts in the final measure.

V4

Timp. 

Hp 

Maria

— And let — us do quick - ly what it is we do, — so that the o - ther is gone.

Jordan

Gua - pa! Kiss me my Gua - pa — Do — you

2105

2106

2107

2108

2110

2111

2112

2113

2114

V4

The image displays a musical score for five voices, labeled V. 1, V. 2, Va., Vc., and Cb. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 4/4. The score is presented in a single system with ten measures. V. 1 (Soprano) begins with a whole rest, followed by half notes G4, A4, Bb4, and C5. V. 2 (Alto) plays a descending line of half notes: C5, Bb4, A4, G4, F4, E4, D4, C4. Va. (Tenor) plays a line of half notes: C4, D4, E4, F4, G4, A4, Bb4, C5. Vc. (Bass) plays a line of half notes: C4, D4, E4, F4, G4, A4, Bb4, C5. Cb. (Double Bass) plays a line of half notes: C3, D3, E3, F3, G3, A3, Bb3, C4. The score is written on five staves, each with a clef and a key signature of three flats.

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2115

2116

2117

2118

2119

2120

2121

2122

2123

2124

2124A

2124C

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glcknspl

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Oh yes! Oh yes! Oh yes! Oh yes!

want? Do you want? Do you want?

2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2124A 2124C

Act 1 Scene 3H

2124Q

287

For Whom the Bell Tolls

German Planes

Act 2 Scene 1A

2124
2125
2126
2127
2128
2129

A5

♩ = 130

2124
2125
2126
2127
2128
2129

A5

♩ = 130

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

Act 2 Scene 1A

289

Act 2 Scene 1A

290

Act 2 Scene 1A

291

Act 2 Scene 1A

292

Act 2 Scene 1A

293

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

C521622163216421652166

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Sn. Dr. (1)

Hp

Maria
Rosa

Pilar

Isabella
Amalia

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Ob. 1

a 2

a 2

mp

mf

mp

C5

3+3+2

C5

There are ma - ny!

There are so ma - ny

There are ma - ny!

There are so ma - ny

There are ma - ny!

There are so ma - ny

Ger - man ae - ro - planes!

This will be the end of us!

C5

mp

mf

mf

mp

mf

mp

Act 2 Scene 1A

295

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

21732174217521762178

D5

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

Hp

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

different sound of planes is heard.

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

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

21732174217521762178

D5

V. 1

V. 2

Va.

Vc.

Cb.

mfmpmfmpmf

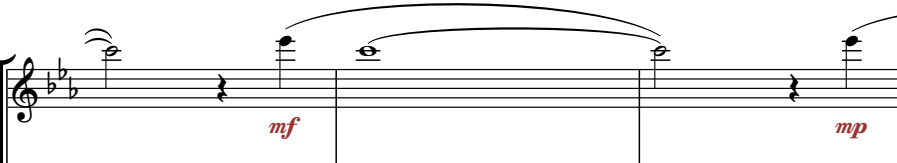
German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

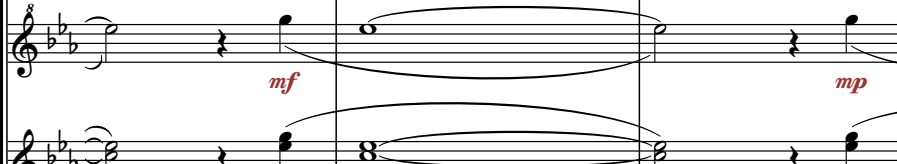
217921802181218221832184

Fl. 1



*mf**mp**p*

Picc.



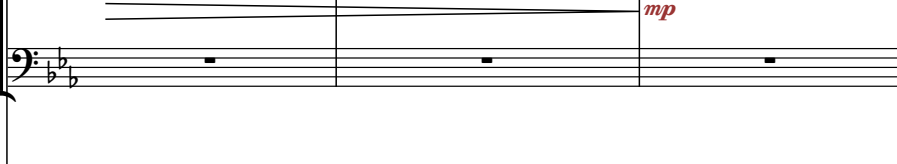
*mf**mp**p*

Ob. 1



*mf**mp**p*

Ob. 2



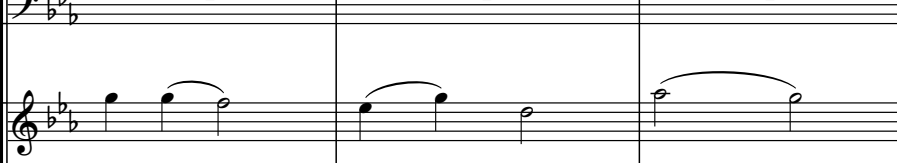
*mf**mp**p*

Cl. 1



mp

Cl. 2



mp

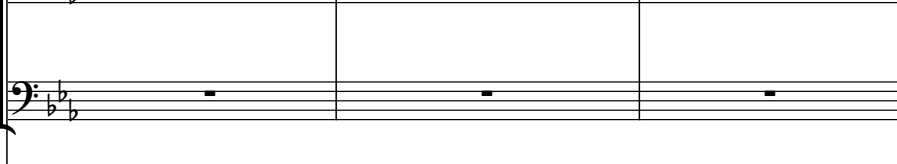
Bsn. 1



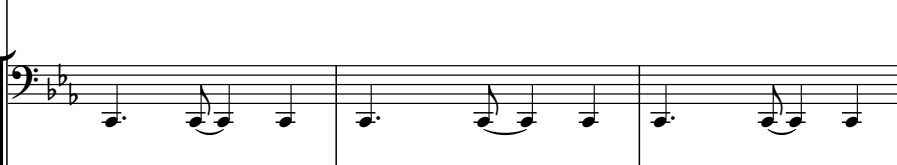
Bsn. 2



Hn. 1



Hn. 3



Hn. 2



Hn. 4



Tpt. 1



Tpt. 2



Tpt. 3



Tbn. 1



Tbn. 2



Tbn. 3



Tb.



Timp.

Sn. Dr. (1)

Hp

Jordan

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

Pablo

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

V. 1

V. 2

*mp**mp*

Va.

*mp**mf*

Vc.

*mf**mp*

Cb.

*mf**mp*

All women except Pilar sit

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2185 **E5** 2187 2188 2189 2190 2191

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

Hp

Jordan

Pablo

2185 **E5** 2187 2188 2189 2190 2191

V. 1

V. 2

Va.

Vc.

Cb.

German Planes

For Whom the Bell Tolls

Act 2 Scene 1A

2192

2193

2194

2195

2196

2197

2198

2199

rit..... segue

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1

Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

rit..... segue

Timp.

Hp

Jordan

Pablo

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

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

rit..... segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Rumors

Act 2 Scene 1B

2200 2201 2202 2203 2204 2205 2206 2207 2208 2209

F5 ♩ = 160

Flute 1
Piccolo
Oboe 1
Oboe 2
Clarinet 1 (Bb)
Clarinet 2 (Bb)
Bassoon 1
Bassoon 2
Horn 1 (F)
Horn 3 (F)
Horn 2 (F)
Horn 4 (F)
Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)
Trombone 1
Trombone 2
Trombone 3
Tuba

F5 ♩ = 160

Timpani

Harp

To Jordan
mf

Pilar

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

2200 2201 2202 2203 2204 2205 2206 2207 2208 2209

F5 ♩ = 160

Violin 1
Violin
Viola
Violoncello
Contrabass

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

22102211221222132214221522162217221822192220

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

He_ said ru - mors were run - ning that the re - pub - lic is__ pre - par - ing an of - fen - sive,___ a ve - ry

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

22212222222322242225222622272228222922302231

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

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

22212222222322242225222622272228222922302231

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

223222332234223522362237223822392240224122422243224422452246

Freely ♩ = 140

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Freely ♩ = 140

Timp.

Hp

Pilar

Jordan

is an of - fen - sive._____

Was_____ he jo - king?_____

This one doe - sn't joke._____

Bad luck that he

223222332234223522362237223822392240224122422243224422452246

Freely ♩ = 140

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 1B

2260

G4

a 2

Hn. 1

Solo

G4

To Glockenspiel

do - esn't.

mf

 $\mathbf{f}$

p

If he heard the ru - mor_____ so did the fas - cists._____

This is bad, real - ly bad!_____

mp

G4

mp

mf :

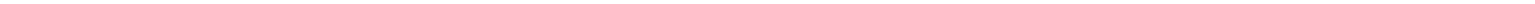
Act 2 Scene 1B

rit.

rit.

Timp.
 Hp.
mf
p

Pablo



A musical staff for a single instrument, likely a piano, with a treble clef. The name "Pablo" is written above the staff. The notation consists of a series of notes: a half note on G4, followed by a half note on A4, then a series of eighth notes on B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139

rit.

Maria enters and reaches out to feel the snow

Pablo sits

Pilar reaches and feels
the snow on her hand.

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

H4

H4

H4

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2286

2287

2288

2289

2290

2291

2292

2293

2294

rit.....a tempo

segue

Fl. 1

Picc.

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

rit.....a tempo

segue

W. C. (1)

B. Dr.

Glockenspiel

Hp

Maria

Pilar

What an il - lu - sion is the snow.

What an il - lu - sion is the snow.

2286 2287 2288 2289 2290 2291 2292 2293 2294

rit.....a tempo

segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Sordo and Joachin

Act 2 Scene 1C

2295229622972298229923002301230223032304

J4♩ = 140

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

J4♩ = 140

Timpani

Wind Chimes (1)

Harp

El Sordo and Joaquin 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.

Pilar

Ah_____ here comes Sor - do!_____ Ha - lo San - ti - a - go, Joa - quin! Que tal?_____

El Sordo

Ho - la ca - ma

2295229622972298229923002301230223032304

J4♩ = 140

Violin 1

Violin

Viola

Violoncello

Contrabass

308

Act 2 Scene 1C

309

a tempo

rit.

a tempo

rit.

a tempo

rit.

Sordo pulling bottle of whiskey from his satchel.

You have whis - key? ____

Whis - key In - gles?

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

Act 2 Scene 1C

311

Sordo and Joachin

For Whom the Bell Tolls

Act 2 Scene 1C

This musical score page covers measures 2340 to 2350. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 3, 2, & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, Timpani, Bass Drum, Harp, and Vocal Soloist Pilar. The score is marked with a 'K4' rehearsal mark at the beginning of measure 2340. The vocal line for Pilar begins in measure 2342 with the lyrics 'Joa - quin!'. The instrumental parts feature various dynamics such as *p*, *mp*, *mf*, and *ff*, and include articulation marks like accents and slurs. The string section provides a harmonic foundation with sustained notes and moving lines. The overall texture is rich and orchestral, typical of a late 19th or early 20th-century opera score.

Sordo and Joachin

For Whom the Bell Tolls

Act 2 Scene 1C

[illegible]

23612362236323642365236623672368236923702371

Fl. 1
Fl. 2



Ob. 1
Ob. 2



Cl. 1
Cl. 2



Bsn. 1
Bsn. 2



Hn. 1
Hn. 3



Hn. 2
Hn. 4



Tpt. 1
Tpt. 2
Tpt. 3



Tbn. 1
Tbn. 2
Tbn. 3



Tb.



Timp.



B. Dr.



Hp



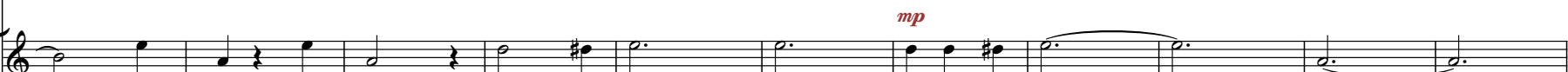
Pilar



V. 1



V. 2



Va.



Vc.



Cb.



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

314

Sordo and Joachin

For Whom the Bell Tolls

Act 2 Scene 1C

2372

2373

2374

2375

2376

2377

2378

2379

2380

2381

Segue

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Segue

Timp.
Hp
Jordan

What bar - - bar - i - ans

2372

2373

2374

2375

2376

2377

2378

2379

2380

2381

Segue

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

For Whom the Bell Tolls

You Come at Night

Act 2 Scene 1D

L4 ♩ = 154

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Triangle

Harp

Robert Jordan

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

Violin 1

Violin

Viola

Violoncello

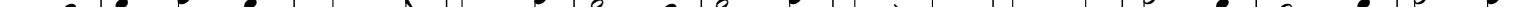
Contrabass

Measures: 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392

Act 2 Scene 1D

2404

Jordan



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

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

M4 Little Slower a tempo ♩ = 142

rit.....

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tri.

Hp

Maria Rosa

Pilar

Isabella Amalia

Jordan

killed be - fore we're through?

2405 2406 2407 2408 2409 2410 2411 2412 2414 2415

rit.....

M4 Little Slower a tempo ♩ = 142

V. 1

V. 2

Va.

Vc.

Cb.

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

	2416	2417	2418	2419	2420	2421	2422	2423	2424
Fl. 1 Fl. 2									
Ob. 1 Ob. 2									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
Tri.									
Hp									
Maria Rosa	-cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store? It's the lea - ders and gen - erals who want_ to								
Pilar	-cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store? It's the lea - ders and gen - erals who want_ to								
Isabella Amalia	-cy. Ca - ta - cly - sm, ca - tas - tro - phe, who knows what's in store? It's the lea - ders and gen - erals who want_ to								
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

Act 2 Scene 1D

2434

a tempo

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2435

2436

2437

2438

2440

2441

2442

2443

2444

2445

poco rit.....

N a tempo

broadly ♩ = 130

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

poco rit.....

N a tempo

broadly ♩ = 130

Timp.

Tri.

Hp

Maria Rosa

Pilar

Isabella Amalia

we can do_____ to make the war cease?_____ Oh God, dear God, please help us sur - vive. Bring

we can do_____ to make the war cease?_____ Oh God, dear God, please help us sur - vive. Bring

we can do_____ to make the war cease?_____ Oh God, dear God, please help us sur - vive. Bring

2435

2436

2437

2438

2440

2441

2442

2443

2444

2445

poco rit.....

N a tempo

broadly ♩ = 130

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 1D

2456

a tempo ♩ = 146

a tempo ♩ = 146

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

	2457	2458	2459	2460	2461	2462	2463	2464	2465
									ten.
Fl. 1									
Fl. 2									
Ob. 1									
Ob. 2									
Cl. 1									
Cl. 2									
Bsn. 1									
Bsn. 2									
Hn. 1									
Hn. 3									
Hn. 2									
Hn. 4									
Tpt. 1									
Tpt. 2									
Tpt. 3									
Tbn. 1									
Tbn. 2									
Tbn. 3									
Tb.									
Timp.									
Hp									
Maria Rosa									
Pilar Isabella									
Amalia									
Jordan									
Fernando									
Rafael Joaquin									
Anselmo Sordo									
Pablo Lorenzo Primitivo									
	2457	2458	2459	2460	2461	2462	2463	2464	2465
									ten.
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

246624672468246924702471247224732474

a tempo ♩ = 146

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Tim.

Hp

Maria Rosa

Pilar Isabella

Amalia

Jordan

Fernando

Rafael Joaquin

Anselmo Sordo

Pablo Lorenzo Primitivo

246624672468246924702471247224732474

a tempo ♩ = 146

V. 1

V. 2

Va.

Vc.

Cb.

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

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

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

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

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

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

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

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

324

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

24752476247724782479248024812482

rit.....a temposegue

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Maria Rosa

Pilar Isabella

Amalia

Jordan

Fernando

Rafael Joaquin

Anselmo Sordo

Pablo Lorenzo Primitivo

α 2

α 2

α 2

α 2

α 2

α 2

α 2

α 3

killed

be - fore

we're through?

killed

be - fore

we're through?

killed

be - fore

we're through?

killed

be - fore

we're through?

killed

be - fore

we're through?

killed

be - fore

we're through?

killed

be - fore

we're through?

24752476247724782479248024812482

rit.....a temposegue

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 1E

326

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

248924902491249224932494

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

blowthe bridge to - - night?Whose or - ders?

Or - ders!Gen - eral

248924902491249224932494

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

2495 2496 2497 2498 2499 2500 2501

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

Golz from Rus - sia! Nor do

I do not like it. This I do not like.

2495 2496 2497 2498 2499 2500 2501

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

25022503P42505250625072508

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Sordo

25022503P42505250625072508

V. 1

V. 2

Va.

Vc.

Cb.

I. Not one bit. But it has to be done, when the at - tack starts

329

250925102511251225132514

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

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

250925102511251225132514

V. 1

V. 2

Va.

Vc.

Cb.

251525162517251825192520

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

come

o - ver that road

I

Sordo

Could you not do it at night?

251525162517251825192520

V. 1

V. 2

Va.

Vc.

Cb.

331

252125222523252425252526

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

would be shot.

We

all may be shot if it's done

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

2527252825292530253125322533

rit.....a tempopoco rit.....molto rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

in day - - light.

Is there no

mf

mf

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

2535 2536 2537 2538 2539

Q4 a tempo ♩ = 190

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mf*

Bsn. 2 *mp*

Hn. 1

Hn. 3

Hn. 2

Hn. 4 *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Q4 a tempo ♩ = 190

Timp.

Hp *mp*

Jordan way of get - ting more hor - ses? *mf*

Sordo

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

Q4 pizz. a tempo ♩ = 190

V. 1 *mp*

V. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

254025412542254325442545

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

four.

Now you

want

how

ma - ny

more?

Well

254025412542254325442545

2546254725482549255025512552

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

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

Sordo

May - be! May - be none!

2546254725482549255025512552

V. 1

V. 2

Va.

Vc.

Cb.

336

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

2553 2554 2555 2556 2557 2558 2559

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Sordo

May - be more! We will try. Now we must

2553 2554 2555 2556 2557 2558 2559

V. 1

V. 2

Va.

Vc.

Cb.

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

When Do We Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 1E

25602561256225632564256525662567

poco rit.....

G.P.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Sordo

V. 1

V. 2

Va.

Vc.

Cb.

leave.

I'll

say

good - bye.

25602561256225632564256525662567

poco rit.....

arco

arco

arco

arco

G.P.

Orchestral

Act 2 Scene 1F

339

Orchestral
2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591

For Whom the Bell Tolls

Act 2 Scene 1F
2579 2590 2591

rit.....a tempo

rit.....a tempo

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

rit.....a tempo

rit.....a tempo

segue

Timp.

Hp

2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591

rit.....a tempo

rit.....a tempo

segue

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 1G

342

Cobarde

26012602260326042605

rit.....a tempo

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

rit.....a tempo

Timp.

B. Dr.

Hp

Jordan

Fernando
Rafael
Joaquin

Anselmo
Agustín
Lorenzo
Primitivo

Pablo

drunk.

Shut your mouth!

Strikes Pablo
All the men stand

Co - ward! Co-

Co - ward! Co-

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

To your health In - gles!

26012602260326042605

rit.....a tempo

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Act 2 Scene 1G

Act 2 Scene 1G

2610

a tempo

rit. a tempo

Act 2 Scene 1G

345

Act 2 Scene 1G

346

Act 2 Scene 1G

347

U4

26282629263026312632

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

U4

Timp.

Hp

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

Pablo

all_ the il - lu - sioned ones who think they can kill me. That is a waste.

U4

26282629263026312632

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 1G

349

Act 2 Scene 1G

350

Act 2 Scene 1G

2649

rit...... **segue**

For Whom the Bell Tolls

Kill Him Now
Act 2 Scene 1H

2649

2650

2651

2652

2653

2654

V4

a tempo

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1
Trombone 2

Trombone 3
Tuba

V4

a tempo

Timpani

Triangle

Harp

Pilar

Robert Jordan

2649

2650

2651

2652

What

2653

will he

do?

2654

V4

a tempo

Violin 1

Violin

Viola

Violoncello

Contrabass

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

2655 2656 2657 2658 2659 2660

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

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

2655 2656 2657 2658 2659 2660

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

W4

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

W4

Timp.

Hp

Pilar

Primitivo

W4

V. 1

V. 2

Va.

Vc.

Cb.

2662 2663 2664 2665

Kill him now!____ I am for it now!_____

Last night____ Ro - ber - to____ should have killed him._____

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

2666 2667 2668 2669 2670

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Hp

Pilar

Agustín

Lorenzo

V. 1

V. 2

Va.

Vc.

Cb.

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

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

Kill him! Ma - ta - lo!

Kill him now!

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

26712672267326742676

X4rit.....a tempo

Fl. 1Fl. 2

Ob. 1Ob. 2

Cl. 1Cl. 2

Bsn. 1Bsn. 2

Hn. 1Hn. 3

Hn. 2Hn. 4

Tpt. 1Tpt. 2

Tpt. 3

Tbn. 1Tbn. 2

Tbn. 3Tb.

Timp.

Hp

Pilar

Jordan

Rafael

Anselmo

26712672267326742676

X4rit.....a tempo

V. 1

V. 2

Va.

Vc.

Cb.

An - sel - mo?

In - - - gles?

The same!

I a - gree!_

I am rea - dy!

356

Kill Him Now

2677

2678

For Whom the Bell Tolls

2679

2680

2681

2682

2683

2684

Act 2 Scene 1H

molto rit. a tempo

segue

molto rit. a tempo

segue

The musical score is for a scene titled "Pablo enters the room". It features four staves: Timp., Hp, Maria, and Jordan.

Timp. (Timpani): The staff shows a series of notes, including a half note, a quarter note, and a half note, with a crescendo leading to a *ff* (fortissimo) dynamic.

Hp (Harp): The staff shows a series of notes, including a half note, a quarter note, and a half note, with a crescendo leading to a *ff* (fortissimo) dynamic.

Maria: The staff shows a series of notes, including a half note, a quarter note, and a half note, with a crescendo leading to a *mf* (mezzo-forte) dynamic. The lyrics "Ro - ber - to!_ Ro - ber - to! Be care - full_" are written below the staff.

Jordan: The staff shows a series of notes, including a half note, a quarter note, and a half note, with a crescendo leading to a *ff* (fortissimo) dynamic.

Stage Directions: The stage directions are written in red text below the Maria staff: "All sit except Jordan, Pilar and Maria" and "Pablo pushes aside the blanket and enters."

*All sit except Jordan,
Pilar and Maria*

Pablo pushes aside the blanket and enters.

Ro - ber - to!_ Ro - ber - to! Be care - ful!_

I will do it to - night!

2677

2678

2679

2680

2681

2682

2683

2684

molto rit. a tempo

segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

I Have Changed My Mind

Act 2 Scene 1J

Y4

2685

Fl. 1

2686

2687

2688

2689

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 (Bb)

Clarinet 2 (Bb)

Bassoon 1

Bassoon 2

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet 1 (C)

Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Snare Drum (1)

Bass Drum

Harp

mf

Pablo stands

Maria sits

Pablo

Y4

2685

2686

2687

2688

2689

Violin 1

Violin

Viola

Violoncello

Contrabass

You were speak - ing of me?

Am I in - ter - rupt - ing? ____

The snow is

269026912692269326942695

Fl. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Pablo

269026912692269326942695

V. 1

V. 2

Va.

Vc.

Cb.

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

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2696 2697 2698 2699 2700 **Z4** **ten.** 2702

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Pilar

Pablo

Yes, we. Why not?

2696 2697 2698 2699 2700 **Z4** **ten.** 2702

V. 1

V. 2

Va.

Vc.

Cb.

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

This musical score page covers measures 2703 through 2708. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 3, Horns 2 & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, Timpani, Snare Drum, Bass Drum, Harp, Piano, and Vocal Soloists (Pilar and Pablo). The score is written in 4/4 time with a key signature of one sharp (F#). Measures 2703-2704 are marked with a first ending bracket and a key change to three sharps (F#, C#, G#). Measures 2705-2708 are marked with a second ending bracket. The vocal soloists enter in measure 2705. The score includes various musical notations such as slurs, ties, and dynamic markings (mp, mf, f, p).

Measures 2703-2708:

- 2703:** Woodwinds and strings play a rhythmic pattern. Flute 1 has a first ending bracket. Dynamic: *mp*.
- 2704:** Key change to three sharps. Woodwinds and strings continue. Dynamic: *p*.
- 2705:** Vocal soloists enter. Pablo sings: "Why should we not agree?". Dynamic: *f*.
- 2706:** Vocal soloists continue. Pilar sings: "As for the bridge, I am with you now." Dynamic: *f*.
- 2707:** Vocal soloists continue. Dynamic: *f*.
- 2708:** Vocal soloists continue. Dynamic: *f*.

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2709 2710 2711 2712 2713

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Pilar

Pablo

2709 2710 2711 2712 2713

V. 1

V. 2

Va.

Vc.

Cb.

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

[illegible]

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

The image displays a page from a musical score, specifically measures 2720 through 2724. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats). The tempo/mood is marked 'poco rit' (ritardando), which is repeated at the beginning of each measure. A rehearsal mark 'A5' is placed at the start of measure 2720. The score is divided into two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, Snare Drum (1), Bass Drum, and Harp. The second system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The notation includes various musical symbols such as notes, rests, dynamics (e.g., 'f' for fortissimo), and articulation marks. The measures are numbered 2720, 2721, 2722, 2723, and 2724 at the top of each measure.

I Have Changed My Mind

For Whom the Bell Tolls

Act 2 Scene 1J

2725

2726

2727

2728

2729

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

2725 2726 2727 2728 2729

poco rit. *segue*

mf *f* *mf* *mf* *mf*

For Whom the Bell Tolls

Goodnight

Act 2 Scene 1K

2730 2731 2732 2733 2734

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

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Robert Jordan

mf *mp*

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

2730 2731 2732 2733 2734

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

Violin 1

Violin

Viola

Violoncello

Contrabass

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2735

2736

2737

2738

2739

sleepy, slow & tranquil

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

sleepy, slow & tranquil

Temp.

Hp

Pilar sits

Pilar

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

mp

2735 2736 2737 2738 2739

sleepy, slow & tranquil

V. 1

V. 2

Va.

Vc.

Cb.

mp

C5

274127422743274427452746

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

mp

f

p

mp

f

p

Ob. 1

Bsn. 1

mp

f

p

C5

C5

V. 1

V. 2

Va.

Vc.

Cb.

Maria stands

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.

D5

Fl. 1

Fl. 2

p

2748

2749

2750

2751

2752

2753

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

D5

Timp.

Hp

p

Jordan

mp

You came bare - foot through the snow?

D5

V. 1

pizz.

p

V. 2

pizz.

p

Va.

pizz.

p

Vc.

pizz.

mf

Cb.

pizz.

p

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2754275527562757275827592760

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

2754275527562757275827592760

V. 1

V. 2

Va.

Vc.

Cb.

370

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

E5

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

372

277927802781278227832784

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

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

V. 1

V. 2

Va.

Vc.

Cb.

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2785 2786 2787 2788 2789 2790

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

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

And it does such things_ to me, to be with you that_ I feel_ as though, I want to die when

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

[illegible]

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

279727982799280028012802

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Cl. 2

Bsn. 2

Hn. 3

Hn. 4

mp

No!

Well,

al - most.

But did you feel

how the earth moved?

p

p

p

p

p

	2803	2804	2805	2806	2807	2808
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Maria	<i>mf</i> As I died!_____ And is it not like this_____ for you with the o - - - thers?____					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Act 2 Scene 1K

379

28142815281628172818

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

28142815281628172818

V. 1

V. 2

Va.

Vc.

Cb.

this?Tru - ly?_____

And then the earth did move un - der

It was a plea - sure.____But it was not like this.Nay

380

Act 2 Scene 1K

2825

H5

381

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

[illegible]

Act 2 Scene 1K

2838

383

When Will This Calamity Cease

Act 2 Scene 2A

384

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

[illegible]

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2858 2859 2860 2861 2862 2863 2864 2865 2866

Broadly **poco rit. a tempo**

Fl. 1
Fl. 2

Ob. 1
Soli
mp *p* *mf* *p* *mf* *mp* *f* *p*

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2
Bsn. 1 Solo
mp *p* *mp* *p*

Hn. 1
Hn. 3
Hn. 1 Solo
p *mf* *mf* *mp* *f* *p*

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Broadly **poco rit. a tempo**

Hp

Maria Rosa
Pilar
Isabella Amalia
Fernando
f *ff*
cow to milk, our plot to tend. And peace - ful - ly live out the rest of my life.

2858 2859 2860 2861 2862 2863 2864 2865 2866

Broadly **poco rit. a tempo**

V. 1
V. 2
Va.
Vc.
Cb.
arco *arco* *arco* *arco* *pizz.*

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

286728682869287028712872287328742875

poco rit.....

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Tri.

Hp

Maria
Rosa

Pilar

Isabella
Amalia

V. 1

V. 2

Va.

Vc.

Cb.

this you can ne - ver go home. Ne - ver, ne - ver, ne - ver go home to be a good man's

this you can ne - ver go home. Ne - ver, ne - ver, ne - ver go home to be a good man's

this you can ne - ver go home. Ne - ver, ne - ver, ne - ver go home to be a good man's

286728682869287028712872287328742875

poco rit.....

387

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

28762877287928802881288228832884

..a tempo

L5

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Tri.

Hp

Maria
Rosa

Pilar

Isabella
Amalia

Joaquin

Lorenzo

V. 1

V. 2

Va.

Vc.

Cb.

Oh, when will this wret - ched war end?____ So, I can laugh with my wife_ and hand - some

Oh, when will this wret - ched war end?____ So, I can laugh with my wife_ and hand - some

..a tempo

L5

mp

mp arco

mp

mp

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2885

2886

2887

2888

2889

2890

2891

2892

2893

2894

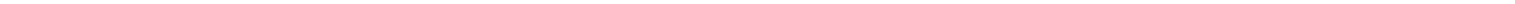
Broadly

poco rit. a tempo

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

Broadly

poco rit.....a tempo

Temp. 

[illegible]

Joaquin

A musical staff for Joaquin's part, featuring treble clef, key signature of one flat (B-flat), and common time. The melody consists of eighth and quarter notes. Dynamics include a forte (*f*) marking above the first measure and a fortissimo (*ff*) marking above the fifth measure. The lyrics are written below the staff.

f

ff

boys. And swim in the stream and watch our crop. And not have to play_ with gre - nades_ as toys_____

Lorenzo *f* *ff*

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

2885

2886

2887

2888

2889

2890

2891

2892

2893

2894

Broadly

poco rit **a tempo**

Violins I and II, Viola, Violoncello, and Contrabasso parts. The score shows measures 1 through 10. Violins I and II, Viola, and Violoncello/Contrabasso parts are visible. Dynamics include *mf* and *f*. The score is in 2/4 time and D major.

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2895 2896 2897 2898 2899 2900 2901 2902 2903

M5

poco rit..... a tempo

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

poco rit..... a tempo

M5

Timp.

Tri.
mp *mp* *mp* E Minor

Hp

Rafael, Anselmo, Augustin, Primitivo stand

Maria Rosa
p
When will this ca-lam-i-ty cease?_____ Oh, when will this wret - - ched war end?____

Pilar
p
When will this ca-lam-i-ty cease?_____ Oh, when will this wret - - ched war end?____

Isabella Amalia
p
When will this ca-lam-i-ty cease?_____ Oh, when will this wret - - ched war end?____ *mf*

Fernando Rafael Joaquin
Oh, When will this *mf*

Anselmo Agustín
Oh, When will this *mf*

Lorenzo Primitivo
Oh, When will this

2895 2896 2897 2898 2899 2900 2901 2902 2903

M5

poco rit..... a tempo

V. 1
p

V. 2
p

Va.
p

Vc.
p

Cb.
p

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2905 2906 2907 2908 2909 2910 2911 2912

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tb.

Timp.

Hp

Fernando
Rafael
Joaquín

ca - lam - i - ty cease? So, I can be with my pa - rents and take them to church. And wor - ship the

Anselmo
Agustín

ca - lam - i - ty cease? So, I can be with my pa - rents and take them to church. And wor - ship the

Lorenzo
Primitivo

ca - lam - i - ty cease? So, I can be with my pa - rents and take them to church. And wor - ship the

2905 2906 2907 2908 2909 2910 2911 2912

V. 1

V. 2

Va.

Vc.

Cb.

Fl. 1
Fl. 2
Ob. 1
Eng. H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Hp
Maria Rosa
Pilar
Isabella Amalia
Fernando Rafael Joaquin
Anselmo Agustín
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

Broadly **poco rit.** **a tempo** **N5**

Broadly **poco rit.** **a tempo** **N5**

Broadly **poco rit.** **a tempo** **N5**

When will this ca-lam-i-ty
When will this ca-lam-i-ty
When will this ca-lam-i-ty
an-gels in their lof-ty perch. And ce-le-brate ev-er-last-ing peace.
an-gels in their lof-ty perch. And ce-le-brate ev-er-last-ing peace.
an-gels in their lof-ty perch. And ce-le-brate ev-er-last-ing peace.
pizz.
pizz.
pizz.
pizz.
pizz.

2913 2914 2915 2916 2917 2918 2919 2920 2922

Act 2 Scene 2A

393

When Will This Calamity Cease

For Whom the Bell Tolls

Act 2 Scene 2A

29312932293329342935293629372938293929402941

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

Hp

Maria Rosa

Pilar

Isabella Amalia

Fernando

Rafael Joaquin

Anselmo Agustín

Lorenzo Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

segue

segue

segue

394

For Whom the Bell Tolls

Onion Breath

Act 2 Scene 2B

2943 2944 2945 2946 2947

O5 Più mosso

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Snare Drum (1)

Bass Drum

Harp

Robert Jordan

Rafael

Your on - ion breath _____ will car - ry_ through the_ for - est. _____

And what have

2943 2944 2945 2946 2947

O5 Più mosso

Violin 1

Violin

Viola

Violoncello

Contrabass

Act 2 Scene 2B

396

Onion Breath

2953

For Whom the Bell Tolls

2954

Act 2 Scene 2B

2956

2957

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

no - thing more._____ O - ther - wise,_____ it is just like the rose._____

2953 2954 2955 2956 2957

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Help Sordo

Act 2 Scene 2C

P5

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Tubular Bells (1)

Clash Cymbal (1)

Bass Drum

Harp

Rafael

Agustín

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

Sound of automatic rifle fire in distance.

Qué — pa - sa?

They are fight - - -

Q5

Violin 1

Violin

Viola

Violoncello

Contrabass

arco

mp

mf

p

pp

f

sfz

ff

mf

mp

2958 2959 2960 2961 2962 2963 2964 2965 2966 2967

Act 2 Scene 2C

399

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

[illegible]

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2979 2980 2981 2982 2983 2984

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
B. Dr.
Hp
Maria Rosa
Pilar
Isabella
Amalia
Fernando
Rafael
Joaquin
Anselmo
Agustín
Pablo
Lorenzo
Primitivo

all mor - ning. It is im - - - pos - - - si - ble

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

2979 2980 2981 2982 2983 2984

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

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
B. Dr.
Hp
Maria Rosa
Pilar
Isabella Amalia
Fernando
Rafael Joaquín
Anselmo Agustín
Pablo
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

R5

2986 2987 2988 2989

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

mf

f

We have to help Sor-do!

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

We have to help Sor-do!

R5

2986 2987 2988 2989

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

[illegible]

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

The musical score is for a scene titled "The Distant Gunfire, is intense." It features a full orchestra and vocal soloists. The orchestration includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 3, Hn. 2, Hn. 4), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Tuba (Tb.), Timpani (Timp.), Cymbals (C. Cym. (1)), Snare Drum (B. Dr.), Piano (Hp), and vocal soloists (Pilar, Jordan). The score is in 3/8 time and features a dramatic melody with dynamic markings like *p*, *mf*, and *f*. The vocal soloists enter with the lyrics: "If we could I would help. We can do no - thing". The score is marked with measure numbers 2995, 2996, 2997, 2998, and 2999.

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

[illegible]

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3005 3006 3007 3009 3010

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

Pilar

Jordan

3005 3006 3007 3009 3010

V. 1

V. 2

Va.

Vc.

Cb.

S5

mp

mf

ff

To Glockenspiel

p

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

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

[illegible]

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

[illegible]

Act 2 Scene 2C

409

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3027 3028 3029 3030 3031

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

that we have heard. They must have been beat - en back. But

3027 3028 3029 3030 3031

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 2C

3036

411

Act 2 Scene 2C

412

Act 2 Scene 2D

413

What Will Happen to Us All

For Whom the Bell Tolls

Act 2 Scene 2D

V5 Faster ♩ = 123

3060 3061 3062 3063

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Tb. Bls (1)
Tri.
Hp
Pablo

mp
p
f
mf
f

mp
mp
mp
f

Tubular Bells (1)
To Clash Cymbal (1)
To Bass Drum

Maria goes into the cave and returns with food for the men.

fas - cists are ve - ry strong. I've told you. Yes, I've told you.

V5 Faster ♩ = 123

3060 3061 3062 3063

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

3064

3065

3067

3064

3065

3066

3067

3068

3069

3072

416

3073

3074

3075

3076

3077

3078

3079

3080

segue

I Cannot Eat

For Whom the Bell Tolls

Act 2 Scene 2E

3085 3086 3087 3088 3089 3090

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Rafael

eat! You must, you must eat!

I can't eat. This kil - ling of El Sor - do has

3085 3086 3087 3088 3089 3090

V. 1

V. 2

Va.

Vc.

Cb.

I Cannot Eat

For Whom the Bell Tolls

Act 2 Scene 2E

30913092309330943095309630973098309931003101

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Rafael

ta - ken

a - way my will to live.

V. 1

V. 2

Va.

Vc.

Cb.

	3105	3106	3107	3108	3109	3110
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Jordan	Maria crosses to Jordan with the food, then moves away several steps, absorbed in her own thoughts.					
	I sup - pose it's pos - si - ble to live as full a life in se - ven - ty ho - urs as se - ven - ty years. I feel					
	3105	3106	3107	3108	3109	3110
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Y5 à la Russe with lots of rubato ♩ = 72

3112 3113 3114 3115 3116
molto rit.....slower & freely

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

strange in - side ev - ery time I look at her. Eve - ry time she looks at me. When I am

V. 1

V. 2

Va.

Vc.

Cb.

311731183119312031213122

accelerando.....a tempo ♩ = 116

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Tim.

Hp

Jordan

with my Gua - pa, I love her so as though I could die. I ne - ver be - lieved that

311731183119312031213122

accelerando.....a tempo ♩ = 116

V. 1

V. 2

Va.

Vc.

Cb.

	3123	3124	3125	3126	3127	3128	3129
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Hp							
Jordan	love was real._____ Nor thought it could hap - pen to me. Her love_ has set my heart tru - ly						
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

313031313132313431353136

molto rit.....♩ = 55Slower and freely accelerando.....a tempo ♩ = 116

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Cl. 1

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tpt. 1

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

free.....

So,

if

my

life

must

trade

its se - ven - ty years

for sev - en - ty

313031313132313431353136

molto rit.....♩ = 55Slower and freely accelerando.....a tempo ♩ = 116

V. 1

V. 2

Va.

Vc.

Cb.

426

	3137	3138	3139	3140	3141	3142	3143
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Hp							
Jordan	ho - urs,_____ I have what I val - ue now. It's not a char - ade._____ And if I do not have a						
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

	3144	3145	3146	3147	3148	3149	3150
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Hp							
Jordan							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3151

3152

3153

3154

3155

3156

3157

slightly slower ♩ = 110

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Maria

Rosa

Pilar

Isabella

Amalia

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Women stand

Oh, se - ven - ty years in

Oh, se - ven - ty years in

Oh, se - ven - ty years in

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

slightly slower ♩ = 110

arco

arco

arco

arco

arco

315831593160316131623164

A6

l'istesso tempo ♩ = 110

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Women stay standing
Jordan glances over at Maria uncertain
if she has heard his thoughts.

Maria

Rosa
Pilar

Isabella
Amalia

se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs._____ I feel strange in - side

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

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

315831593160316131623164

A6

l'istesso tempo ♩ = 110

pizz.

V. 1

V. 2

Va.

Vc.

Cb.

*p*_____ *f*

*p*_____ *f*

*p*_____ *f*

*p*_____ *f*

*p*_____ *f*

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3165

3166

3167

3168

3169

3170

molto rit......**freely** **accel.**.....

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Ob. 1
mp

(b) $\underline{3}$

The image shows a musical score for measures 1 through 6 of a piece. The score is written for a woodwind ensemble. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The key signature is B-flat major (two flats). The time signature is 4/4. In measure 2, Oboe 1 enters with a melody starting on G4, marked *mp*. In measure 5, Oboe 2 enters with a triplet of eighth notes. In measure 6, both Bassoon 1 and Bassoon 2 enter with a rhythmic pattern of eighth notes.

Hn. 1
 Hn. 3

Hn. 2
 Hn. 4

Tpt. 1
 Tpt. 2
 Tpt. 3

Tbn. 1
 Tbn. 2
 Tbn. 3

Tb.

Timp.

Empty musical staff for Harp (Hp). The staff is in G major (one sharp) and 4/4 time. It consists of two staves (treble and bass clef) with a brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The staff is currently empty, showing only the five-line structure and bar lines.

Maria

ev - every time I see Ro - ber - to. Ev - every time he looks at me. When I am with Ro - -

3165 3166 3167 3168 3169 3170

molto rit......**freely** **accel.**.....

V. 1

V. 2

Va.

Vc.

Cb.

arco

arco

arco

arco

arco

p *mf*

p *mf*

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3171

3172

3173

3174

3175

3176

slightly faster $\text{J} = 116$

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

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

3171 3172 3173 3174 3175 3176

slightly faster ♩ = 116

V. 1

V. 2

Va.

Vc.

Cb.

3183

molto rit.

molto rit.

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3184

3185

3186

3187

3188

3189

3190

3191

slightly slower ♩ = 110

molto rit.....

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

3184

3185

3186

3187

3188

3189

3190

3191

slightly slower ♩ = 110

molto rit.....

V. 1

V. 2

Va.

Vc.

Cb.

slightly faster ♩ = 116

B6

accel.....

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria

Jordan

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

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

3193 3194 3195 3196 3197 3198 3199

B6

accel.....

slightly faster ♩ = 116

V. 1

V. 2

Va.

Vc.

Cb.

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3200 3201 3202 3203 3204

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

have ev - ery - thing I want, Ro - ber - to not tears. We will live to - ge - ther, for have what I val - ue now. It's not a char - ade And if I do not have a

Seventy Years

For Whom the Bell Tolls

Act 2 Scene 2F

3205 3206 3207 3208 3209 3210 3211

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

year af - ter year, with no - thing to fear. We will for - get _____ our _____ night - mares of fas - cist tanks, _____

long time to live, then there's on - ly now. Then now _____ is the thing for me to praise, _____

3205 3206 3207 3208 3209 3210 3211

ten.3212321332143215321632173218broadly♩ = 110

Fl. 1Fl. 2

Ob. 1Ob. 2

Cl. 1Cl. 2

Bsn. 1Bsn. 2

Hn. 1Hn. 3

Hn. 2Hn. 4

Tpt. 1Tpt. 2Tpt. 3

Tbn. 1Tbn. 2Tbn. 3

Tb.

Timp.

C. Cym. (I)

B. Dr.

Hp

Maria

Rosa Pilar

Isabella Amalia

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

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

Oh, se - ven - ty years in

Oh, se - ven - ty years in

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

ten.3212321332143215321632173218broadly♩ = 110

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 2F

3225

slower ♩ – 100

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Rosa
Pilar

Isabella
Amalia

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

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

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

3219 3220 3221 3222 3223 3224 3225

slower ♩ = 100

V. 1

V. 2

Va.

Vc.

Cb.

pizz.

pizz.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3237

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

p

mf

3237

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3238 3239 3240 3241 3242 3243 3244 3245 3246 3247 3248

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Hp
V. 1
V. 2
Va.
Vc.
Cb.

mf
p
mf
p
f
Soli
Solo
a 2
p
f
Soli
p
f
Soli
p
f
p

Pilar stands wringing
her hands anxiously

Act 2 Scene 3A

443

325532563257325832593260

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

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

Pilar

hour.____ He has ta - ken some - thing of yours. I do not know____ Come and see.____

Jordan

and?_____ what?

325532563257325832593260

V. 1

V. 2

Va.

Vc.

Cb.

444

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

[illegible]

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

E6
3267
3268
3269

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

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

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

E6
3267
3268
3269

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3270 3271 3272 3273 3274

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar
____ them. And one arm was al - ways touch - ing them.

Jordan
You slept well!____ Oh! The hor - ses! An - sel - mo go count the hor -

3270 3271 3272 3273 3274

V. 1

V. 2

Va.

Vc.

Cb.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3275 3276 3277 3278 3279

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

3275 3276 3277 3278 3279

V. 1

V. 2

Va.

Vc.

Cb.

3280

F6

3282

3283

3284

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Ob. 1
Solo

mf

Hn. 1
Solo

mf

Tambourine (1)

mf

f

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

____ of them.

3280

F6

3282

3283

3284

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3285 3286 3287 3288 3289

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tamb. (1)

C. Cym. (1)

Hp

Pilar

First, he takes _____ some - thing from your packs! Now the hor - ses! _____

3285 3286 3287 3288 3289

V. 1

V. 2

Va.

Vc.

Cb.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3290 3291 3292 3293 3294 3295

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tamb. (1)

Sn. Dr. (1)

C. Cym. (1)

B. Dr.

Hp

Pilar

We would be bet-ter off if he were dead.

3290 3291 3292 3293 3294 3295

V. 1

V. 2

Va.

Vc.

Cb.

Amseimo stands
Anselmo returns

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

[illegible]

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3301
3302
3303
3304
3305

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

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

and the Gray.

3301 3302 3303 3304 3305

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

3306 3307 3308 3309 3310

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

mp

mf

p

p

p

Solo

Suspended Cymbal (1)

I will guard them_____

Will you?_____ You've guard - ed them once_ al - rea - dy!_____

Act 2 Scene 3A

455

H6

33183319332033213322

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Bsn. 1

Hn. 1

Hn. 1

Hn. 1

Solo

mf

p

Everyone stands except Pablo

But what did he take?

no - thing, Pi - lar!__ No - thing!__ What is gone is of no im - por - tance.__ He

	3323	3324	3325	3326	3327
Fl. 1 Fl. 2					
Ob. 1 Ob. 2					
Cl. 1 Cl. 2					
Bsn. 1 Bsn. 2	<i>Bsn. 1</i>				
Hn. 1 Hn. 3	<i>Hn. 1 Solo</i>				
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3					
Tb.					
Timp.	<i>mf</i>				
Hp					
Jordan	took the de - vice to ig - nite, but left be - hind the dy - na - mite. There is no point in be - ing i - rate. We'll				
V. 1	3323	3324	3325	3326	3327
V. 2					
Va.					
Vc.					
Cb.					

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

[illegible]

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

J6

3335333633373338

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria
Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

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

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

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

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

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

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

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

J6

3335333633373338

V. 1

V. 2

Va.

Vc.

Cb.

We'll Use Grenades

For Whom the Bell Tolls

Act 2 Scene 3A

[illegible]

For Whom the Bell Tolls

Get Some Sleep

Act 2 Scene 3B

3445
3446
3447
3448
3449
3450
3451
3452

K6

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)

Bass Clarinet

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Pilar

Robert Jordan

Ob. 1
Solo
p *mf*

mf

mf

Nay I have be - trayed you. My trust of

Get some sleep wo - man. We are bet - ter off with Pa - blo gone.

3445
3446
3447
3448
3449
3450
3451
3452

K6

Violin 1

Violin

Viola

Violoncello

Contrabass

pizz.
mp

pizz.
mp

pizz.
mp

pizz.
mp

pizz.
mp

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3453 3454 3455 3456 3457 3458 3459 3460 3461

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pilar

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Ob. 1

Hn. 1 Solo

p

mp

mf

p

mf

Solo arco

V

V

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

Pa - blo has been our ru - in._____

Pilar sits

Get some sleep. We must be un - der way__ at four in the morn - ing.____ Get some

3453 3454 3455 3456 3457 3458 3459 3460 3461

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3462 3463 3464 3465 3466 3467 3468 3469 3470 **L6**

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

sleep, wo - man! Get some sleep__ be - fore we go.__ How could I have de - ceived my - self? Pa - blo

3462 3463 3464 3465 3466 3467 3468 3469 3470 **L6**

V. 1

V. 2

Va.

Vc.

Cb.

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3472 3473 3474 3475 3476 3477 3478 3479

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Pressing forward

knew that we were doomed once El Sor - do was killed. With the men that we have here, we'll take one guard

3472 3473 3474 3475 3476 3477 3478 3479

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3480348134823484348534863487

rit.....

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Ob. 1
Solo

p *mf* *p* *mf*

Bsn. 1

Hn. 1
Solo

p *mf* *p* *mf*

mp *mf* *mf*

house, but we can't take them both. We may kill them all, but not blow the bridge, or blow the bridge

mp *mf* *mf*

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3488 3489 3490 3491 3492 3493 3494 3495 3496

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

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

3488 3489 3490 3491 3492 3493 3494 3495 3496

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3497 3498 3499 3500 3501 **ten.** 3502 3503 3504 3505 3506 3507 3508 3509 3510

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

W. C. (1)

B. Dr.

Hp

Jordan

that! What can we do? We need some hope.

3497 3498 3499 3500 3501 **ten.** 3502 3503 3504 3505 3506 3507 3508 3509 3510

V. 1

V. 2

Va.

Vc.

Cb.

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

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3511 3512 3513 3514 3515 3516 3517 **N6** slightly slower $\text{♩} = 84$ 3519

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

W. C. (1)

B. Dr.

Hp

Jordan

3511 3512 3513 3514 3515 3516 3517 3519

1st desk only

V. 1

V. 2

Va.

Vc.

Cb.

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3520 3521 3522 3523 3524

Soli *a 2*

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

have - n't been bo - thered by an - y of it. We'll all be killed, but we will blow the bridge. You do not have to wor-ry__ a -

3520 3521 3522 3523 3524

V. 1

V. 2

Va.

Vc.

Cb.

Get Some Sleep

3525

For Whom the Bell Tolls

3526

Act 2 Scene 3B

3527

3528

3529

FLUTE

Fl. 1
Fl. 2

OBOE

Ob. 1
Ob. 2

CLARINET

Cl. 1

B. Cl.

BASSOON

Bsn. 1
Bsn. 2

HORN

Hn. 1
Hn. 3

Hn. 2
Hn. 4

TRUMPET

Tpt. 1
Tpt. 2
Tpt. 3

TROMBONE

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

PERCUSSION

Timp.

PIANO

Hp

VOCAL

Jordan

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

3525 3526 3527 3528 3529

VIOLIN

V. 1

V. 2

Viola

Va.

Violoncello

Vc.

CONTRABASS

Cb.

Get Some Sleep
3530

3531

For Whom the Bell Tolls

3532

3533

Act 2 Scene 3B

3534

3535

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

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

3530 3531 3532 3533 3534 3535

V. 1

V. 2

Va.

Vc.

Cb.

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

pp

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

[illegible]

For Whom the Bell Tolls

Take More of the Stew
Act 2 Scene 4A

3560

3561

3562

3563

3564

P6

Faster ♩ = 110

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Pilar

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

3560

3561

3562

3563

3564

P6

Faster ♩ = 110

Violin 1

Violin

Viola

Violoncello

Contrabass

pizz.

u

pizz.

u

pizz.

u

pizz.

u

pizz.

u

474

Take More of the Stew

For Whom the Bell Tolls

Act 2 Scene 4A

35653566356735683569

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Pilar

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

Agustín

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

35653566356735683569

V. 1

V. 2

Va.

Vc.

Cb.

475

Take More of the Stew

For Whom the Bell Tolls

Act 2 Scene 4A

3570

3571

3572

3573

3574

3575

3576

3577

segue

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Sn. Dr. (1)
Hp
Pilar
Agustín

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

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

gran pu - ta.

3570 3571 3572 3573 3574 3575 3576 3577

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

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

gran pu - ta.

3570

3571

3572

3573

3574

3575

3576

3577

segue

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

Pablo Returns

Act 2 Scene 4B

477

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3592

3593

3594

3595

3596

3597

3598

3600

freely as needed

R6

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

To Clarinet 2 (Bb)

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

p *f* *p* *f*

To Snare Drum (1)
Tubular Bells (1)

Tb. Bls (1)

mf

B. Dr.

3/8

mp

Hp

f *p* *ff*

Augustin sits
Jordan stands

Pilar

Oh You! You!

f *sfz* *ff* *f*

Pablo

3/8 4/4 3/8

3592

3593

3594

3595

3596

3597

3598

3600

freely as needed

R6

The first system of the musical score for 'The Little Boat' features five staves. The top staff, V. 1, is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains a series of eighth notes and rests. The second staff, V. 2, is also in treble clef with a key signature of one flat and a 3/8 time signature, containing a series of eighth notes and rests. The third staff, Va., is in alto clef with a key signature of one flat and a 3/8 time signature, containing a series of eighth notes and rests. The fourth staff, Vc., is in bass clef with a key signature of one flat and a 3/8 time signature, containing a series of eighth notes and rests. The fifth staff, Cb., is in bass clef with a key signature of one flat and a 3/8 time signature, containing a series of eighth notes and rests. The score is divided into two measures by a double bar line. The first measure contains rests for all parts. The second measure contains the following notes: V. 1 (quarter note G4, eighth note A4, eighth note Bb4), V. 2 (quarter note G4, eighth note A4, eighth note Bb4), Va. (quarter note G4, eighth note A4, eighth note Bb4), Vc. (quarter note G3, eighth note A3, eighth note Bb3), and Cb. (quarter note G2, eighth note A2, eighth note Bb2). The score is marked with 'pizz.' (pizzicato) above the first measure of the second measure.

	3601	3602	3603	3604	3605	3606
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1						
B. Cl.						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Sn. Dr. (1)						
B. Dr.						
Hp						
Jordan						
Pablo						
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

p *f*

p *f*

mf

And the de - to - na -

A - le - jan - dro and E - li - as, with their rif - les and their guns.

	3607	3608	3609	3610	3611	3612
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1						
B. Cl.						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Sn. Dr. (1)						
Hp						
Jordan						
Pablo						
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Act 2 Scene 4B

481

	3619	3620	3621	3622	3623	3624
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Pilar						
Jordan						
Pablo						
	3619	3620	3621	3622	3623	3624
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

Violins 1 and 2, Viola, Violoncello, and Contrabasso. The score is in G major (one sharp) and 3/4 time. It shows measures 3626 through 3630. The Violin 1 part is marked 'arco' and features a melodic line with eighth and sixteenth notes. The Violin 2 part is also marked 'arco' and plays a similar melodic line. The Viola part is marked 'arco' and plays a melodic line. The Violoncello and Contrabasso parts are marked 'arco' and play a bass line with dotted half notes and quarter notes.

	3631	3632	3633	3634	3635
Fl. 1 Fl. 2					
Ob. 1 Ob. 2					
Cl. 1 Cl. 2					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3	Hn. 1	Hn. 1			
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3					
Tb.					
Timp.					
Hp					
Pablo	I've come back. When I left, I thought that you would_____ see it couldn't be done, and				
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

Act 2 Scene 4B

485

Act 2 Scene 4B

486

	3648	3649	3650	3651	3652	3653
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Pablo	se - - par - ate._____ We must stick to - - ge - ther to sur - vive._____ To make a - mends					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

	3654	3655	3656	3657	3658	3659
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3	<i>Hn. 1</i>				<i>mf</i>	
Hn. 2 Hn. 4					<i>mf</i>	
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Pablo	<i>ff</i>					
	I have ob - tained	the	best help	I could.	I want	to
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

489

	3666	3667	3668	3669	3670	3671
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Agustín	<i>All stand</i>					
	So, you have come back to save your neck?					
Pablo	So what! I fight far bet-ter than you.					
	3666	3667	3668	3669	3670	3671
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

36723673U636753676

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria
Rosa

Pilar

Isabella
Amalia

Fernando
Rafael
Joaquin

Anselmo
Agustin
Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

Al - right, then you are wel - comed back!

Al - right, then you are wel - comed back!

Al - right, I did not

Al - right, then you are wel - comed back!

Al - right, then you are wel - comed back!

Al - right, then you are wel - comed back!

491

	3677	3678	3679	3680	3681	3682
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Maria Rosa	The cow - ard you__ ap - peared to be.					
Pilar	think you could be the cow - ard you a - ppeared to be.					
Isabella Amalia	The cow - ard you__ ap - peared to be.					
	3677	3678	3679	3680	3681	3682
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

3683

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Glockenspiel

Hp

V. 1

V. 2

Va.

Vc.

Cb.

3683

segue

For Whom the Bell Tolls

Would Rather Be With You

Act 2 Scene 4C

V6368436853686368736883689

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Robert Jordan

V6368436853686368736883689

Violin 1

Violin

Viola

Violoncello

Contrabass

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

[illegible]

369937003701370237033704370537063707

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

do not wor - ry._____I would

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

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

3708370937103711371237133714371537163717

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

ra - ther be with you._____

Then, that is where I shall be._____

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

Would Rather Be With You

For Whom the Bell Tolls

Act 2 Scene 4C

3718 3719 **X6** 3721 3722 3723 3724 3725 3726 3727 **Y6**

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

p

mp

mp < *mf*

Maria sits

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

Augustin stands and eyeballs Jordan

Are you

3718 3719 **X6** 3721 3722 3723 3724 3725 3726 3727 **Y6**

Act 2 Scene 4C

3737

rit. a tempo

rit. a tempo

	3738	3739	3740	3741	3742	3743	3744	3745	3746	3747	3748
Fl. 1 Fl. 2											
Ob. 1 Ob. 2											
Cl. 1 Cl. 2											
Bsn. 1 Bsn. 2											
Hn. 1 Hn. 3											
Hn. 2 Hn. 4											
Tpt. 1 Tpt. 2 Tpt. 3											
Tbn. 1 Tbn. 2 Tbn. 3											
Tb.											
Timp.											
Hp											
Jordan	I love Ma - ri - a with all my heart										
Agustín	Will you love her? Good! Then you are part of us._____										
V. 1											
V. 2											
Va.											
Vc.											
Cb.											

Act 2 Scene 4D

Jordan sits

Orchestral - End Scene

For Whom the Bell Tolls

Act 2 Scene 4D

[illegible]

slower ♩ = 90

molto rit...

segue

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

Tri.

Hp

3770 3771 3772 3773 3774 3775 3776 3777 3778 3779 3780 3781

slower ♩ = 90

molto rit...

segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Instructions

Act 2 Scene 5A

3782
3783
3784
3785
3786

B7

L'istesso tempo ♩ = 90

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Triangle

Harp

Robert Jordan

3782
3783
3784
3785
3786

B7

L'istesso tempo ♩ = 90

Everyone stands except Pilar, Pablo, Jordan and Maria

They kiss good-by. Maria exits. The others cross to Jordan and shake hands, and exchange "Buena suerte" knowing that they may not ever see each other again. Pablo exits in one direction. Pilar leading Fernando, Primativo and Amalia exit in the opposite direction.

Violin 1

Violin

Viola

Violoncello

Contrabass

	3787	3788	3789	3790	3791	3792
Fl. 1 Fl. 2						
Ob. 1						
Eng. H.						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
B. Dr.						
Hp						
Jordan						
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

An - sel - mo, come with me to the bridge. Have you the am - mu - ni - tion for the ma - chine

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

3793 3794 3795 3796 3797 **C7**

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)
B. Dr.

Hp

Jordan

Agustín

3793 3794 3795 3796 3797 **C7**

V. 1

V. 2

Va.

Vc.

Cb.

gun?

Lis - ten to me

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

Augustin and Anselmo sit

Pilar and Pablo stand

Addressing Pilar

Act 2 Scene 5A

507

	3804	3805	3806	3807	3808
Fl. 1 Fl. 2					
Ob. 1					
Eng. H.					
Cl. 1 Cl. 2	Cl. 1 Cl. 1				
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3					
Tb.					
Timp.					
B. Dr.					
Hp					
Pilar	<i>f</i> How ma - ny times do you have to tell me, In - gles? You are get - ting like an old wo - man!_____				
Jordan					
	3804	3805	3806	3807	3808
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

Hn. 1
Solo
mf

p

f
And

Act 2 Scene 5A

509

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

3813 3814 3815 3816 3817

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pilar

Jordan

-bove.

3813 3814 3815 3816 3817

V. 1

V. 2

Va.

Vc.

Cb.

The first time you out-lined it, I un-der-stood it, as well as I ev-er will un-der-stand

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

3818 3819 3820 **E7** 3822 3823

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pilar

Jordan

Pablo

3818 3819 3820 **E7** 3822 3823

V. 1

V. 2

Va.

Vc.

Cb.

it.

mf

Do you all un - der - stand?

mf

Why not? At - tack the guard house. Cut the te - le - phone

38243825382638273828

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

Pablo

38243825382638273828

V. 1

V. 2

Va.

Vc.

Cb.

line. _____ Fall back on the bridge. _____ Co - ver the bridge un - til you blow it. _____

mfAnd

	3829	3830	3831	3832	3833
Fl. 1 Fl. 2					
Ob. 1					
Eng. H.					
Cl. 1 Cl. 2	Cl. 1				
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3	Tpt. 1				
Tbn. 1 Tbn. 2 Tbn. 3					
Tb.					
Timp.					
C. Cym. (1)	Snare Drum (1)				
B. Dr.					
Hp					
Jordan	no - thing to start un - til our planes start drop - ping all their_____ bombs.				
Pablo	Thus shall it				
V. 1	38293830383138323833				
V. 2					
Va.					
Vc.					
Cb.					

Instructions

For Whom the Bell Tolls

Act 2 Scene 5A

[illegible]

Goodbye
Act 2 Scene 5B

515

Act 2 Scene 5B

3855

516

	3856	3857	3858	3859	3860	3861	3862	3863
Fl. 1 Fl. 2								
Ob. 1 Ob. 2								
Cl. 1 Cl. 2	Cl. 1							
Bsn. 1 Bsn. 2	Bsn. 1 Solo							
	mf							
Hn. 1 Hn. 3								
Hn. 2 Hn. 4								
Tpt. 1 Tpt. 2 Tpt. 3								
Tbn. 1 Tbn. 2 Tbn. 3								
Tb.								
Timp.								
Hp								
Maria	f							
	Good - bye Ro - ber - to! Take__ much care. Good - bye Ro - ber - to!							
Jordan	be - fore ve - ry long.							
	3856	3857	3858	3859	3860	3861	3862	3863
V. 1								
V. 2								
Va.								
Vc.								
Cb.								

38643865G7386738683869387038713872

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Bsn. 1

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

We will soon be there.

I do not, shall not. But please come,

Jordan

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

V. 1

V. 2

Va.

Vc.

arco

Cb.

arco

	3873	3874	3875	3876	3877	3878	3879	3880	3881
Fl. 1 Fl. 2									
Ob. 1 Ob. 2									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
Tb. Bls (1)									
Gcknspl									
Hp									
Maria									
Jordan									
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

mp

Maria and Jordan sit

come back quick - ly. Please do!

3873

3874

3875

3876

3877

3878

3879

3880

3881

pizz.

pizz.

Buena Suerte

Act 2 Scene 5C

H7 slightly faster $\mu = 94$

Everyone stands except Pilar, Pablo, Jordan and Maria
pizz.

520

	3888	3889	3890	3891	3892	3893	3894
Fl. 1							
Fl. 2							
Ob. 1							
Ob. 2							
Cl. 1							
B. Cl.							
Bsn. 1							
Bsn. 2							
Hn. 1							
Hn. 3							
Hn. 2							
Hn. 4							
Tpt. 1							
Tpt. 2							
Tpt. 3							
Tbn. 1							
Tbn. 2							
Tbn. 3							
Tb.							
Timp.							
Hp							
Rosa							
Isabella							
Amalia							
Fernando							
Rafael							
Joaquin							
Anselmo							
Agustín							
Lorenzo							
Primitivo							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Act 2 Scene 5C

3899

segue

522

For Whom the Bell Tolls

Now is Our Time

Act 2 Scene 5D

J7

390039013902390339043905

l'istesso tempo

Flute 1
Flute 2

Ob. 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Bass Drum

Glockenspiel

Harp

Anselmo

Violin 1

Violin

Viola

Violoncello

Contrabass

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.

Par - don me In - gles, so there

390639073908390939103911

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Anselmo

isno mis - take. On - ly to re - peat it so that I can do it as you wish.

390639073908390939103911

V. 1

V. 2

Va.

Vc.

Cb.

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

3912 3913 3914 3915 3916 3917

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

f

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

3912 3913 3914 3915 3916 3917

V. 1

V. 2

Va.

Vc.

Cb.

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

3918
3919
3920
3921
K7

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

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

Anselmo
I have worked well for the

3918
3919
3920
3921
K7

V. 1

V. 2

Va.

Vc.

Cb.

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

3923 **3924** **3925** **3926** **3927**

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Anselmo

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

V. 1

V. 2

Va.

Vc.

Cb.

	3928	3929	3930	3931
Fl. 1 Fl. 2				
Ob. 1 Ob. 2				
Cl. 1 Cl. 2				
Bsn. 1 Bsn. 2				
Hn. 1 Hn. 3				Hn. 1 Solo
Hn. 2 Hn. 4				
Tpt. 1 Tpt. 2 Tpt. 3	Tpt. 1			<i>p</i> <i>f</i>
Tbn. 1 Tbn. 2 Tbn. 3				
Tb.				
Timp.				
Hp				
Jordan				<i>f</i> The
Anselmo	— we have won the war, there must be pen - ance to a - tone for the kil - - ling.			
V. 1	3928	3929	3930	3931
V. 2				
Va.				
Vc.				
Cb.				

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

L7

3933393439353936

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

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

Jordan

L7

3933393439353936

V. 1

V. 2

Va.

Vc.

Cb.

393739383939394039413942

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 1

Hn. 1

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

so

ma - ny more wea - pons than

us.

So ma - ny mo - tor - cy - cles, cars, tanks and trucks.____

But

V. 1

V. 2

Va.

Vc.

Cb.

530

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

3943 3944 3945 3946 3947 3948

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

Jordan

now is our time to at - tack.

3943 3944 3945 3946 3947 3948

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Buena Caza

Act 2 Scene 5E

[illegible]

He periodically trains his binoculars on the bridge. There is the sound of bombs and planes. This is what Jordan has been waiting for. Jordan aims his rifle and fires as does Agustín. Then other rifles fire and hand grenades explode in the distance near the bridge. Pilar and the others enter from the other side of the stage shooting their rifles. They face out into the audience as if they were facing the bridge.

Everyone stands except Maria, Pablo and Pilar

Violin 1

Violin

Viola

Violoncello

Contrabass

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

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

[illegible]

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

N7

3968

3969

3970

3971

Fl. 1
Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

Glocknspl

Hp

Agustín

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

Calling to Anselmo in the distance

N7

3968

3969

3970

3971

V. 1

V. 2

Va.

Vc.

Cb.

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

3972 3973 3974 3975 07 3977

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

Hp

Pilar

Jordan

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

Well done!

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

Shouting up at Agustín

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

Pilar and Fernando stand

Pri - - - - mi - ti - vo has been

arco

arco

arco

arco

arco

3978

3979

3980

3981

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Pilar

V. 1

V. 2

Va.

Vc.

Cb.

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

	3982	3983	3984	3985	3986
Fl. 1 Fl. 2					
Ob. 1					
Eng. H.	<i>p</i>				
Cl. 1					
B. Cl.					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3 Tb.					
Timp.					
Hp					
Pilar	one?				
Fernando	<i>p</i> <i>f</i> Calm _____ your - self_ wo - man! _____ He is fi - nish - ing his				
	3982	3983	3984	3985	3986
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

	3987	3988	3989	3990	3991
Fl. 1 Fl. 2					
Ob. 1					Solo mp
Eng. H.					
Cl. 1					
B. Cl.					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3 Tb.					
Timp.					
Hp					
Pilar	f But why in the name of la pu - ta is he ta - king so much time?			p	
Fernando	work.				
	3987	3988	3989	3990	3991
					Pilar, Fernando, Jordan, Augustin and Anselmo all sit Sound of gunfire. Maria enters from right, looks at the bridge in the distance.
V. 1					mp
V. 2					mp
Va.					mp
Vc.					mp
Cb.					

Buena Caza

For Whom the Bell Tolls

Act 2 Scene 5E

3992

3993

3994

3995

3996

3997

segue

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3
Tb.

Timp.

Tb. Bls (1)

Hp

3992

3993

3994

3995

3996

3997

segue

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 5F

541

Act 2 Scene 5F

4008

slightly faster $\downarrow = 106$

542

I Cannot Bear It

For Whom the Bell Tolls

Act 2 Scene 5F

The musical score is for a scene from 'The Barber of Seville'. It features a vocal part for Maria and a full orchestral accompaniment. The score is divided into measures 4009 through 4015. The key signature is B-flat major (two flats). The time signature is 4/4. The orchestration includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 3, Hn. 2, Hn. 4), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Tuba (Tb.), Timpani (Timp.), Harp (Hp), and strings (Violins 1 and 2, Violas, Cellos, and Double Basses). Maria's vocal line is in the soprano range. The lyrics are: 'Please bring Ro - ber - to back to me a - live, _____ and I'll bless thee each ev - ery day.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'a2' (second octave).

I Cannot Bear It

4016

For Whom the Bell Tolls

4017

4018

4019

Act 2 Scene 5F

4020

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

Hp

Maria

I will bless thee e - ver - y day I sur - vive

4016 4017 4018 4019 4020

V. 1

V. 2

Va.

Vc.

Cb.

Sound of gunfire. Maria exits stage right again.

ff

544

For Whom the Bell Tolls

Blow the Bridge
Act 2 Scene 5G

40214022402340244025

Q7

slower, but slightly faster than before ♩ = 96

Flute 1
Flute 2

Oboe 1

English Horn in F

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Triangle

Harp

Robert Jordan

Violin 1

Violin

Viola

Violoncello

Contrabass

402640274028402940304031

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

pack-age.____ No, just one at a time. Wed - ges, give me wed - ges,____ for the o - ther side

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

403240334034403540364037

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Anselmo

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

Al - right!

403240334034403540364037

V. 1

V. 2

Va.

Vc.

Cb.

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4038 4039 4040 4041 4042

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Jordan

Anselmo

V. 1

V. 2

Va.

Vc.

Cb.

mf

p *f*

To Suspended Cymbal (1)

Suspended Cymbal (1)

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

Yes! yes!

4038 4039 4040 4041 4042

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4043 4044 4045 4046 4047

Fl. 1
Fl. 2
Ob. 1
Eng. H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Sus. Cym. (1)
B. Dr.
Hp
Maria Rosa
Pilar
Isabella Amalia
Jordan
Fernando Joaquin
Agustín
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

To Clash Cymbal (1)
Clash Cymbal (1)
All stand except
Pablo & Rafael
Now Vi - e - jo! Yes now! Let her go, I said. Now Vi - e - jo! Let her go!
Yes!
Yes!
Yes!
Yes!
Yes!
Yes!
Yes!

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

R7

4049405040514052

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria
Rosa

Pilar

Isabella
Amalia

Fernando
Joaquin

Agustín

Lorenzo
Primitivo

V. 1

V. 2

Va.

Vc.

Cb.

The section of the bridge with Jordan and Anselmo slides offstage, just as Maria runs onstage. Pilar, Maria and the others turn to watch the bridge in the distance.

R7

4049405040514052

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

4053

4054

4055

4056

4057

4058

4059

4060

segue

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

4053

4054

4055

4056

4057

4058

4059

4060

everyone stares in the distance expectantly

segue

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Orchestral - Explosion

Act 2 Scene 5H

4061 4062 4063 4064 4065 4066 4067 4068

S7 slightly slower ♩ = 90

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Clash Cymbal (1)

Bass Drum

Harp

4061 4062 4063 4064 4065 4066 4067 4068

S7 slightly slower ♩ = 90

Violin 1

Violin

Viola

Violoncello

Contrabass

Orchestral - Explosion

For Whom the Bell Tolls

Act 2 Scene 5H

4069 4070 4071 4072 4073 4074 4075 4076 4077

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

Sn. Dr. (1)

B. Dr.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

pp

f

p

ff

pp

p

ff

pp

p

ff

p

ff

T7

4079408040814082408340844085408640874088408940904091409240934094

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

Sn. Dr. (1)

C. Cym. (1)

B. Dr.

Hp

4079408040814082408340844085408640874088408940904091409240934094

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

T7

4079408040814082408340844085408640874088408940904091409240934094

V. 1

V. 2

Va.

Vc.

Cb.

4079408040814082408340844085408640874088408940904091409240934094

4095

segue

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

4095

segue

V. 1

V. 2

Va.

Vc.

Cb.

pp

For Whom the Bell Tolls

Amalia & Anselmo Die

Act 2 Scene 5J

40964097409840994100410141024103

U7
L'istesso tempo ♩ = 90

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)

Bass Clarinet

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Glockenspiel

Harp

Pilar

Violin 1

Violin

Viola

Violoncello

Contrabass

40964097409840994100410141024103

U7
L'istesso tempo ♩ = 90

Pilar

Violin 1

Violin

Viola

Violoncello

Contrabass

4096409740984099410041014102<

	4104	4105	4106	4107	4108	4109	4110	4111	4112	4113	4114	4115	4116
Fl. 1 Fl. 2													
Ob. 1 Ob. 2													
Cl. 1													
B. Cl.													
Bsn. 1 Bsn. 2													
Hn. 1 Hn. 3													
Hn. 2 Hn. 4													
Tpt. 1 Tpt. 2 Tpt. 3													
Tbn. 1 Tbn. 2 Tbn. 3													
Tb.													
Timp.													
Hp													
<i>Anselmo sits</i> Anselmo staggers to the elevation with the loop of wire around his right fist. He collapses and lies still. Jordan crosses to Anselmo, kneels....													
Maria													
Rosa													
Pilar													
Isabella													
	4104	4105	4106	4107	4108	4109	4110	4111	4112	4113	4114	4115	4116
V. 1													
V. 2													
Va.													
Vc.													
Cb.													

Amalia & Anselmo Die

For Whom the Bell Tolls

Act 2 Scene 5J

41174118411941204121V741234124412541264127

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Rosa

Pilar

Isabella

Jordan

An - - - sel - mo looks ve - ry small. With the de - to -

41174118411941204121V741234124412541264127

V. 1

V. 2

Va.

Vc.

Cb.

	4128	4129	4130	4131	4132	4133	4134	4135	4136	4137
Fl. 1										
Fl. 2										
Ob. 1										
Ob. 2										
Cl. 1										
B. Cl.										
Bsn. 1										
Bsn. 2										
Hn. 1										
Hn. 3										
Hn. 2										
Hn. 4										
Tpt. 1										
Tpt. 2										
Tpt. 3										
Tbn. 1										
Tbn. 2										
Tbn. 3										
Tb.										
Timp.										
Glcknspl										
Hp										
Jordan										
Fernando										
Rafael										
Joaquin										
Agustín										
Lorenzo										
Primitivo										
V. 1										
V. 2										
Va.										
Vc.										
Cb.										

C# Harmonic minor

p

p

gliss.

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

May he rest in peace.

May he rest in peace.

May he rest in peace.

May he rest in peace.

a 2

May he rest in peace.

Amalia & Anselmo Die

For Whom the Bell Tolls

Act 2 Scene 5J

The image shows a page from a musical score, likely for a symphony orchestra and vocal soloists. The page contains staves for various instruments and voices.

Instruments and Voices:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- B. Cl.
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 3
- Hn. 2
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tb.
- Timp.
- C. Cym. (I)
- Glcknspl
- Hp
- Maria Rosa
- Pilar Isabella
- Jordan Fernando
- Rafael Joaquín
- Agustín
- Lorenzo Primitivo
- V. 1
- V. 2
- Va.
- Vc.
- Cb.

Lyrics:

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

	4147	4148	4149	4150	4151	4152	4153
Fl. 1							
Fl. 2							
Ob. 1							
Ob. 2							
Cl. 1							
B. Cl.							
Bsn. 1							
Bsn. 2							
Hn. 1							
Hn. 3							
Hn. 2							
Hn. 4							
Tpt. 1							
Tpt. 2							
Tpt. 3							
Tbn. 1							
Tbn. 2							
Tbn. 3							
Tb.							
Timp.							
Glcknspl							
Hp							
Maria Rosa							
Pilar Isabella							
Jordan Fernando							
Rafael Joaquin							
Agustín							
Lorenzo Primitivo							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

For Whom the Bell Tolls

Plenty of Horses
Act 2 Scene 5K

4154

4155

4156

4157

4158

4159

X7

Più mosso

J = 100

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 (Bb)

Clarinet 2 (Bb)

Bassoon 1

Bassoon 2

Horn 1 (F)

Horn 3 (F)

Horn 2 (F)

Horn 4 (F)

Trumpet 1 (C)

Trumpet 2 (C)

Trumpet 3 (C)

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Triangle

Bass Drum

Glockenspiel

Harp

Everyone sits except for Pilar & Augustin

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

To Augustin

Pilar

Tell me where

is

Pa - blo

and

4154

4155

4156

4157

4158

4159

X7

Più mosso

J = 100

Violin 1

Violin

Viola

Violoncello

Contrabass

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4160 4161 4162 4163 4164 4165 4166

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Pilar

Agustín

V. 1

V. 2

Va.

Vc.

Cb.

mf *p* *mf*

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

all the o - thers?

Pablo enters holding the submachine gun.
Pablo stands

Here comes that son of a bitch, Pa - - - blo. Where are the five

4160 4161 4162 4163 4164 4165 4166

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4167 4168 4169 **Y7** 4171 4172

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Agustín

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

Soli

p

mf

p

To Suspended Cymbal (1)

Jordan stands
Agustín gives Pablo murderous look.

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

All dead! _____

Now we have

4167 4168 4169 **Y7** 4171 4172

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4173 4174 4175 4176 4177

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Agustín

Pablo

4173 4174 4175 4176 4177

V. 1

V. 2

Va.

Vc.

Cb.

Did you not shoot them all? Go a - head!

plen - ty of hor - ses, In - gles!

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4178 4179 4180 4181 4182

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sus. Cym. (1)

B. Dr.

Hp

Agustín

Pablo

Why do you not say you shot them all? _____

Shut up! I have fought much to - day

4178 4179 4180 4181 4182

V. 1

V. 2

Va.

Vc.

Cb.

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4183
4184
4185
4186
27

4183
4184
4185
4186
27

	4188	4189	4190	4191	4192	4193	4194
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Sus. Cym. (1)							
Hp							
	4188	4189	4190	4191	4192	4193	4194
Jordan enters. Maria runs to him. He takes her in his arms.							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Gallop Guapa Go

Act 2 Scene 5L

569

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

	4201	4202	4203	4204	4205	4206
Fl. 1 Fl. 2						
Ob. 1						
Eng. H.						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
B. Dr.						
Hp						
Maria	-live! Yes! You're ____ a - live!					
Jordan	Yes! Yes! My dear Ma - ri - a. Now we can go.					
	4201	4202	4203	4204	4205	4206
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

4207
4208
4209
4210

B8

4212

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Maria

Pilar

Jordan

Pablo

4207
4208
4209
4210

B8

4212

V. 1

V. 2

Va.

Vc.

Cb.

4213421442154216

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Sn. Dr. (1)

B. Dr.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

go straight down,

a - cross the road, and up the far slope in - to the thick_ woods.

42174218421942204221

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Agustín

42174218421942204221

V. 1

V. 2

Va.

Vc.

Cb.

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

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

C8

4223

4224

4225

4226

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

f

To Maria

Pablo points to Maria

Yes, ca - ma - ra - da! It ____ is the on - ly way. I go first a - cross the road. You go se - cond af - ter me. The

C8

4223

4224

4225

4226

	4227	4228	4229	4230	4231
Fl. 1 Fl. 2					
Ob. 1					
Eng. H.					
Cl. 1 Cl. 2					
Bsn. 1 Bsn. 2					
Hn. 1 Hn. 3					
Hn. 2 Hn. 4					
Tpt. 1 Tpt. 2 Tpt. 3					
Tbn. 1 Tbn. 2 Tbn. 3					
Tb.					
Timp.					
Hp					
Pablo	 o - thers will go_ next. First is not so bad, though it seems bad. And se - cond is good. It is	 o - thers will go_ next. First is not so bad, though it seems bad. And se - cond is good. It is	 o - thers will go_ next. First is not so bad, though it seems bad. And se - cond is good. It is	 o - thers will go_ next. First is not so bad, though it seems bad. And se - cond is good. It is	 o - thers will go_ next. First is not so bad, though it seems bad. And se - cond is good. It is
V. 1					
V. 2					
Va.					
Vc.					
Cb.					

4232423342344235

D8

Fl. 1Fl. 2

Ob. 1

Eng. H.

Cl. 1Cl. 2

Bsn. 1Bsn. 2

Hn. 1Hn. 3

Hn. 2Hn. 4

Tpt. 1Tpt. 2Tpt. 3

Tbn. 1Tbn. 2Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Maria

Jordan

Pablo

V. 1

V. 2

Va.

Vc.

Cb.

	4237	4238	4239	4240	4241	4242
Fl. 1 Fl. 2						
Ob. 1						
Eng. H.						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3	Tpt. 1 $\sharp$ (b) mf					
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
B. Dr.	$3+3+2$					
Hp						
Maria	Pablo exits off right to the horses. Sound of machine gun fire and canon shells exploding nearby.					
Jordan	There will be no pro - - - blem. Go! Ma - ri - a Go! There's no time to talk.					
V. 1	4237	4238	4239	4240	4241	4242
V. 2						
Va.						
Vc.						
Cb.						

4243424442454246E84248

Fl. 1
Fl. 2

Ob. 1

Eng. H.

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

B. Dr.

Hp

Rosa
Pilar

Isabella

Jordan

Fernando
Rafael

Joaquin

Agustín

Lorenzo
Primitivo

4243424442454246E84248

V. 1

V. 2

Va.

Vc.

Cb.

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

[illegible]

F8

4255425642574258

Fl. 1

Fl. 2

Ob. 1

Eng. H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

B. Dr.

Hp

Everyone sits except Jordan

Sound of more gunfire and horses.

They all exit including Jordan.

Rosa

Pilar

F8

4255425642574258

Jordan sits

V. 1

V. 2

Va.

Vc.

Cb.

	4259	4260	4261	4262	4263	4264	4265
Fl. 1 Fl. 2							
Ob. 1							
Eng. H.							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Tb. Bls (1)							
Sn. Dr. (1)							
B. Dr.							
Hp							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Act 2 Scene 6A

G8 faster = 116

Narrow gorge on the other side of the road. Agustín and Rafael carry in wounded Jordan, followed by Pablo, Pilar, Fernando, Isabella, Rosa, Joaquin, Lorenzo, Primitivo and Maria. They lay him on the ground.

Orchestral - Scene Change

For Whom the Bell Tolls

Act 2 Scene 6A

4272 4273 4274 4275 4276 4277

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

Hp

4272 4273 4274 4275 4276 4277

Maria stands

V. 1

V. 2

Va.

Vc.

Cb.

For Whom the Bell Tolls

Broken Leg
Act 2 Scene 6B

427842794280428142824283

H8

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Snare Drum (1)

Bass Drum

Harp

Maria

Ro - ber - to! Ro - ber - to! Are you al - - right?

427842794280428142824283

H8

Violin 1

Violin

Viola

Violoncello

Contrabass

584

	4284	4285	4286	4287	4288	4289	4290
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2							
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3							
Tb.							
Timp.							
Sn. Dr. (1)	To Clash Cymbal (1)						
B. Dr.							
Hp							
Maria							
Pilar							
Jordan	Pilar, Pablo & Augustin stand						
	4284	4285	4286	4287	4288	4289	4290
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

42914292429342944295J84297

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Pilar

f

Fernando takes Maria aside while the others talk with Jordan.

Whispering to Jordan

We will bind it up._____ You can ride with that.

Jordan

- ken!

Pablo

There's no way that you can go with_____

42914292429342944295J84297

V. 1

V. 2

Va.

Vc.

Cb.

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4298 4299 4300 4301 4302 4303

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Pablo

4298 4299 4300 4301 4302 4303

V. 1

V. 2

Va.

Vc.

Cb.

Not much. I think the nerve is

her. Are you in much pain?

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

[illegible]

	4311	4312	4313	4314	4315	4316	4317
Fl. 1 Fl. 2							
Ob. 1 Ob. 2							
Cl. 1 Cl. 2	Cl. 1						
Bsn. 1 Bsn. 2							
Hn. 1 Hn. 3							
Hn. 2 Hn. 4							
Tpt. 1 Tpt. 2 Tpt. 3							
Tbn. 1 Tbn. 2 Tbn. 3	Tbn. 1						
Tb.							
Timp.							
Hp							
Jordan	f						
Pablo	mf						
	Now						
V. 1	4311						
V. 2	4312						
Va.	4313						
Vc.	4314						
Cb.	4315						
	4316						
	4317						

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4318
4319
4320
4321

L8

4323
4324

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3

Tb.
Timp.
Hp

Jordan
Pablo

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

mf
mf

Gua - pa, we will not be go - ing to A - mer - i -
talk fast In - gles,___for there is lit - tle time.

4318
4319
4320
4321

L8

4323
4324

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4325
4326
4327
4328
4329
4330

4325
4326
4327
4328
4329
4330

-ca. But I go al - ways with you, wher - ev - er you go. Do you un - der -

Act 2 Scene 6B

592

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4336 4337 4338 4339 4340 4341 4342

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Sn. Dr. (1)
B. Dr.
Hp
Jordan
V. 1
V. 2
Va.
Vc.
Cb.

is both of us. You must go now!

4336 4337 4338 4339 4340 4341 4342

segue

	4349	4350	4351	4352	4353	4354
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Sn. Dr. (1)	To Clash Cymbal (1)					
B. Dr.						
Hp						
Maria						
Jordan	No Gua - pa! What I do I do a - lone. I					
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4355

4356

4357

4358

4359

4360

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

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4361
4362
4363
4364
4365
N8
4367

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

It is ea - si - er, _____ if I

-ev - er one there is, is both.____ You will go now for both of us.

4361
4362
4363
4364
4365
N8
4367

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4368 4369 4370 4371 4372 4373

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

stay with you. It is bet - ter, for me to stay with you.

It's

mf

437443754376437743784379

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Cl. 1

mp

Bsn. 1
Bsn. 2

Bsn. 1

mp

Hn. 1
Hn. 3

Hn. 1

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

hard - er for you to go.____ You must not be sel - fish, my Gua - pa!__ You must do your du - ty

V. 1

V. 2

Va.

Vc.

Cb.

Act 2 Scene 6C

600

	4386	4387	4388	4389	4390	4391
Fl. 1 Fl. 2						
Ob. 1 Ob. 2						
Cl. 1 Cl. 2						
Bsn. 1 Bsn. 2						
Hn. 1 Hn. 3						
Hn. 2 Hn. 4						
Tpt. 1 Tpt. 2 Tpt. 3						
Tbn. 1 Tbn. 2 Tbn. 3						
Tb.						
Timp.						
Hp						
Jordan						
V. 1						
V. 2						
Va.						
Vc.						
Cb.						

should._____ Stand up and show me that you are me too._____ Gua - pa you must

Maria Decides to Go

4392

For Whom the Bell Tolls

4393

4394

08

4396

Act 2 Scene 6C

4397

4398

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Maria

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Al - right! I'll go for the both of us. I am

stand up. You are all there will be of me.

08

09

Act 2 Scene 6C

603

Act 2 Scene 6C

4412

604

For Whom the Bell Tolls

Que Puta es la Guerra
Act 2 Scene 6D

44134414441544164417441844194420442144224423

P8

slowly with expression

J = 74

poco rit.....

a tempo

Flute 1
Flute 2

Ob. 1
Solo

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Agustín
Pablo

44134414441544164417441844194420442144224423

P8

slowly with expression

J = 74

poco rit.....

a tempo

Violin 1

Violin

Viola

Violoncello

Contrabass

Augustin stands

Maria crosses stage with Pilar as Agustín kneels by Jordan.

Agustín

E Major7

Olif.

Sa-

605

44244425442644274428442944304431^{a 2} 4432

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Ob. 1

p

Cl. 1
Cl. 2

Cl. 1

mf

Bsn. 1
Bsn. 2

Bsn. 1

mp

Hn. 1
Hn. 3

Hn. 1

mp

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

Sa - lu! Look well af - ter Ma - ri - a, my true love.

Agustín
Pablo

Agustín

-lu! In - gles, my dear friend. There is no

V. 1

V. 2

Va.

Vc.

Cb.

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

broadly

poco rit.....

a tempo

Q8

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Harp

Maria Rosa

Pilar Isabella

Fernando

Rafael

Joaquin

Agustín Pablo

Lorenzo Primitivo

mf p mp f p

Solo Solo

The rest of the company stands

Que pu - ta

pro - blem. I'll keep her safe,___ to peace - ful - ly live out the rest of her life.

4433 4434 4435 4436 4437 4438 4439 4440

Violin I (V.1): Treble clef, 4/4 time. Measures 155-160. Performance instructions: *arco* (measures 155-156), *broadly* (measures 157-158), *poco rit.* (measures 159-160), *a tempo* (measures 161-162). A red box labeled "Q8" is in the top right corner.

Violin II (V.2): Treble clef, 4/4 time. Measures 155-160. Performance instructions: *arco* (measures 155-156), *broadly* (measures 157-158), *poco rit.* (measures 159-160), *a tempo* (measures 161-162).

Viola (Va.): Alto clef, 4/4 time. Measures 155-160. Performance instructions: *arco* (measures 155-156), *broadly* (measures 157-158), *poco rit.* (measures 159-160), *a tempo* (measures 161-162).

Violoncello (Vc.): Bass clef, 4/4 time. Measures 155-160. Performance instructions: *arco* (measures 155-156), *broadly* (measures 157-158), *poco rit.* (measures 159-160), *a tempo* (measures 161-162), *pizz.* (measures 163-164).

Contrabasso (Cb.): Bass clef, 4/4 time. Measures 155-160. Performance instructions: *arco* (measures 155-156), *broadly* (measures 157-158), *poco rit.* (measures 159-160), *a tempo* (measures 161-162).

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4442

4443

4444

4445

4446

4447

4448

4449

4450

poco rit....

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Tri.
Hp
Maria Rosa
Pilar Isabella
Fernando
Rafael
Joaquin
Agustín Pablo
Lorenzo Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

4451
4452
4454
4455
4456
4457
4458
4459

...a tempo
R8

4451
4452
4454
4455
4456
4457
4458
4459

...a tempo
R8

(arco)

(arco)

(arco)

arco

(arco)

Do you have what you need for the ma - chine gun?

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

[illegible]

Que Puta es la Guerra

For Whom the Bell Tolls

Act 2 Scene 6D

S8

4470 4471 4472 4473 4474 4475

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Hp
Maria
Rosa
Pilar
Isabella
Fernando
Rafael
Joaquin
Agustín
Pablo
Lorenzo
Primitivo
V. 1
V. 2
Va.
Vc.
Cb.

p
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
pizz.

Ah Ah
Que pu - - ta es la guer - - - ra. In a war there are
- lut! Sa - lut! In a war there are
Que pu - - ta es la guer - - - ra. In a war there are
Que pu - - ta es la guer - - - ra. In a war there are
Que pu - - ta es la guer - - - ra. In a war there are
Que pu - - ta es la guer - - - ra. In a war there are
Que pu - - ta es la guer - - - ra. In a war there are

S8

4470 4471 4472 4473 4474 4475

	4476	4477	4478	4479	4480	4481	4482
Fl. 1							
Fl. 2							
Ob. 1							
Ob. 2							
Cl. 1							
Cl. 2							
Bsn. 1							
Bsn. 2							
Hn. 1							
Hn. 3							
Hn. 2							
Hn. 4							
Tpt. 1							
Tpt. 2							
Tpt. 3							
Tbn. 1							
Tbn. 2							
Tbn. 3							
Tb.							
Timp.							
Hp							
Maria							
Rosa				Ah			
Pilar							
Isabella							
Fernando							
Rafael							
Joaquin							
Agustín							
Pablo							
Lorenzo							
Primitivo							
V. 1							
V. 2							
Va.							
Vc.							
Cb.							

Maria sits first, then everyone else leaving Jordan standing alone

Worth Fighting For

Act 2 Scene 6E

613

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

FLUTE

Fl. 1
Fl. 2

OBOE

Ob. 1
Ob. 2

CLARINET

Cl. 1
Cl. 2

BASSOON

Bsn. 1
Bsn. 2

HORN

Hn. 1
Hn. 3

Hn. 2
Hn. 4

TRUMPET

Tpt. 1
Tpt. 2
Tpt. 3

TROMBONE

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

TIKAL

Timp.

PIANO

Hp

VOCALS

Jordan

had this good life. The world's a fine place and worth fight - ing for. I hate to leave it, that is all.

VIOLIN

V. 1
V. 2

VIOLA

Va.

CELLO

Vc.

CONTRABASS

Cb.

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

	4501	4502	4503	4504	4505	4506	4507	4508	4509
Fl. 1 Fl. 2									
Ob. 1 Ob. 2									
Cl. 1 Cl. 2									
Bsn. 1 Bsn. 2									
Hn. 1 Hn. 3									
Hn. 2 Hn. 4									
Tpt. 1 Tpt. 2 Tpt. 3									
Tbn. 1 Tbn. 2 Tbn. 3									
Tb.									
Timp.									
Hp									
Jordan									
	4501	4502	4503	4504	4505	4506	4507	4508	4509
V. 1									
V. 2									
Va.									
Vc.									
Cb.									

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

45104511451245134514451545164517451845194520

Fl. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

stu - dents._____

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.

V. 1

V. 2

Va.

Vc.

Cb.

U8

45224523452445254526452745284529

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

U8

45224523452445254526452745284529

V. 1

V. 2

Va.

Vc.

Cb.

U8

4522 4523 4524 4525 4526 4527 4528 4529

Bsn. 1 Bsn. 1

Hn. 1

Solo

mp

Come now, Jor - dan! O - ver you go. It's won - der - ful they have got - ten a - way. Now that they are a -

U8

4522 4523 4524 4525 4526 4527 4528 4529

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4530

4531

4532

4533

4534

4535

4536

4537

4538

rit.....

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

- way,

I

do not mind it.

She di - dn't stay here.

That's all

I know.____

God

I was luc - ky she would

4530

4531

4532

4533

4534

4535

4536

4537

4538

rit.....

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4539

4540

4541

4542

4543

4544

4545

4547

4548

4549

a tempo

V8

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Hp

Jordan

go. _____ I wish they would come now. _____

4539 4540 4541 4542 4543 4544 4545 4547 4548 4549

mf

a tempo

V8

V. 1

V. 2

Va.

Vc.

Cb.

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4550455145524553455445554556455745584559

Ob. 1 *Solo*

Ob. 1 *mp*

Ob. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1 *Solo*

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

f

Let them come! Let them come now! If I pass out or fail to stand tall, then I am no good,

4550455145524553455445554556455745584559

V. 1

V. 2

Va.

Vc.

Cb.

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

456045614562456345644565456645674568456945704571

poco rit.....a tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

C. Cym. (1)

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

no good at all. I see them! I see them now! I see them now!

456045614562456345644565456645674568456945704571

poco rit.....a tempo

For Whom the Bell Tolls

Hold Them Up

Act 2 Scene 6F

4572
4573
4574
4575
4576
4577
4578
4579

W8

Doppio più mosso ♩ = 160

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Robert Jordan

Violin 1

Violin

Viola

Violoncello

Contrabass

Lyrics:
They had to swing back to cross the gorge. The Fas - cists' hor - ses will pass close to me.

Act 2 Scene 6F

4588

Jordan



If I hold them up for e - ven a - while ____ That would mean I ____ have passed the tri - al.

Hold Them Up

X8

For Whom the Bell Tolls

Act 2 Scene 6F

X8
4590
4591
4592
4593
4594
4595
4596
4597
4598

X8
4590
4591
4592
4593
4594
4595
4596
4597
4598

Oh!
Please let it start!
Yes!
Please let it start!_____
Let
me do my part._____

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

4599

4600

4601

4603

4604

4605

4606

4607

4608

4609

Y8

a tempo ♩ = 134

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

Hp

Jordan

4599 4600 4601 4603 4604 4605 4606 4607 4608 4609

That's all! That's all I want to do! That's all that's

V. 1

V. 2

Va.

Vc.

Cb.

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

4610461146124613461446154616784618461946204621

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Hp

Jordan

left for me to do! Yes! Please let it start! Oh!

4610461146124613461446154616784618461946204621

V. 1

V. 2

Va.

Vc.

Cb.

Hold Them Up

For Whom the Bell Tolls

Act 2 Scene 6F

4622462346244625462646274628462946304631

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

C. Cym. (1)

Tri.

Hp

Jordan

V. 1

V. 2

Va.

Vc.

Cb.

Jordan aims his machine gun. He presses the trigger. The gun fires in deafening roar.
Maria and Jordan stay standing till last note

pleasePleaseletitstart!

pizz.
ff
pizz.
ff

For Whom the Bell Tolls

Orchestral - Final

Act 2 Scene 6G

A9 not too fast ♩ = 110

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1 (Bb)
Clarinet 2 (Bb)

Bassoon 1
Bassoon 2

Horn 1 (F)
Horn 3 (F)

Horn 2 (F)
Horn 4 (F)

Trumpet 1 (C)
Trumpet 2 (C)
Trumpet 3 (C)

Trombone 1
Trombone 2
Trombone 3

Tuba

Timpani

Harp

Violin 1

Violin

Viola

Violoncello

Contrabass

4632 4633 4634 4635 4636 4637 4638 4639 4640 4641

A9 not too fast ♩ = 110

senza sord.

f

arco

f

Act 2 Scene 6G

629

4652

4653

4654

4655

4656

4657

4658

4659

4660

4661

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tb.

Timp.

Tb. Bls (1)

Tri.

Hp

V. 1

V. 2

Va.

Vc.

Cb.

molto rit.....

p

p

mf

p

p

p

p

ff

f

p

mp

mf

ff

p

mf

ff

p

pizz.

pizz.

mf

ff

p