

Ernest Hemingway was a larger-than-life personality.

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

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

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

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Composer Brian Wilbur Grundstrom
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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).

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

For Whom the Bell Tolls

Overture

Orchestral

Scene one Introduction

$\text{♩} = 58$

Piano



Pilar Tells Her Story

13

A

$\text{♩} = 76$



20



26

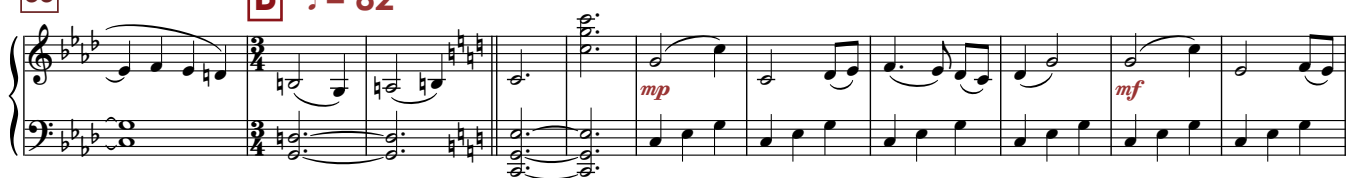


Maria's Theme

33

B

$\text{♩} = 82$



Without Horses We Can't Fight

44

C

$\text{♩} = 108$



Overture

For Whom the Bell Tolls

Orchestral

52

ff *f*

59

f *p*

64

mp *mf* *f*

70

Robert Jordan Doesn't Teach English

D ♩ = 108 *accelerando*

78

♩ = 154

86

94

poco rit......*molto rit.*

mf *f*

Overture

Orchestral

102 **E** $\text{♩} = 75$

112

121

That is the Bridge

Act 1 Scene 1A

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.

128 **F** Lento $\text{♩} = 58$

Piano

139 **G** Robert Jordan meets Anselmo
Jordan and Anselmo stand

Jordan

mf Freely

This__ must be the bridge

150

Anselmo describes the bridge to Robert Jordan

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

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



153

mf faster ♩ = 100 ten. **H** (Recording is too slow) **Moderato** ♩ = 108

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

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



158

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

Anselmo There are twelve



161

Jordan And what build - ings are there?

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



164

Anselmo

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

167

Jordan

mf And how are they de - ployed?

Anselmo

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

171

Anselmo

Four are on du - ty at an - y one time. Two on each

174

Jordan

mf How are they armed?

Anselmo

side of the bridge. I've seen ri - fles no - thing

178

Jordan

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

Anselmo

more.

That is the Bridge

For Whom the Bell Tolls

Act 1 Scene 1A

181

Jordan

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

185

Jordan

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

188

Jordan

I must sketch the bridge be - fore I go

segue

One Great Offensive

Act 1 Scene 1B

192

slower ♩ = 80

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

Robert Jordan

The Rus - sian gen - eral

Piano

p *mf* *mp*

8

201

Jordan

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

207

J

Jordan

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

mf

The

mf

Anseldo

The

215

Jordan

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

f

Anseldo

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

f

223

Jordan

Save this coun-try, save their cause, and snatch vic-tory from de-feat's

mp

mf

f

Anseldo

Save this coun-try, save our cause, and snatch vic-tory from de-feat's

mp

mf

f

230

Jordan folds his pad and puts his pencil away.

K

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

Anselmo *jaws.* If I

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

238

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

242

L Faster ♩ = 180

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

Anselmo you have ar - rived. —

247

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

One Great Offensive

For Whom the Bell Tolls

Act 1 Scene 1B

254 Anselmo pauses on his way out. *rit.*

f

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

Anselmo One great of - fen - sive

f

a tempo

259 Anselmo exits, leaving Jordan alone on stage. *Anselmo sits* **segue**

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

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

Give Us the Strength

Act 1 Scene 1C

Robert Jordan Lament

269 **M** Slower ♩ = 80

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

Piano

276 *mf*

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

285

N

Jordan

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

295

Jordan

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

303

Anselmo stands
Anselmo returns

Jordan

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

311

ten.
mf

O

Slightly Faster ♩ = 96

Jordan

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

Anselmo

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

Give Us the Strength

For Whom the Bell Tolls

Act 1 Scene 1C

319

Jordan 

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

Anselmo 

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



326

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

Jordan 

I em-brace no one dies

Anselmo 

I em-brace no one dies



The New Dynamiter

Act 1 Scene 1D

334

P
mf

Anselmo 

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

Piano 

338

Jordan *mf* Sa - - lud!

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

342

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

Pablo *mf* What have you in the

346

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

Anselmo *mf* That is

Pablo packs?

351

Anselmo Pa - blo. He's the boss here. A ve - ry strong man.

356 *mp* **Q**

Jordan I can see it.

Pablo *mf* What are you go - ing to do with the

361 *f* Indicating bridge in background

Jordan *f* Blow up that bridge *f*

Pablo dy - na - mite? Blow up that bridge Not that

365 *f*

Jordan That is my busi - ness.

Pablo bridge! *mp* If

370 *f*

Pablo it is in this ter - ri - to - ry, It is my

375 **R**

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



379

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



384

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



388

Pablo up this bridge, then we must leave our cave.



392

Pablo Why not blow up a train or a bridge



395 **segue**

Pablo far a - way?



For Whom the Bell Tolls

A Bigger Plan

Act 1 Scene 1E

S **400**
mf

Robert Jordan

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

Piano

mf *mp*

422

Pablo

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

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

Pablo and Anselmo sit

segue

428

Pablo

with their planes — and their guns. —

That Sadness

Act 1 Scene 1F

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

436

U

ten.

ten.

Piano

443

ten.

V

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

ten.

Jordan

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

That Sadness

For Whom the Bell Tolls

Act 1 Scene 1F

450 *f*

Jordan

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

mf *mp* *f*

Rafael the Gypsy

Act 1 Scene 2A

Robert Jordan Meets the Band

W slower ♩ = 86

Piano

p *mf* *mp* *mf*

467

p *mf*

476 *mp* **X**

Rafael

Ho - la

Anselmo

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

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

483 *mf* Anselmo exits into the cave.

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

Rafael *mf* They keep on

Anselmo and_ kill lit - tle.

mf *p* *mp*

489 *mf* segue

Jordan *mf* That is good.

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

mf *p*

Orchestral - The Men Drink

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.

495 **Y**

Piano

503

p *mf*

511 segue

These are the Others

Act 1 Scene 2C

520 Z *mf* As Anselmo introduces, each person stands.
Everyone gathers around Jordan

Anselmo

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

Piano

527 The men dip cup into the basin and drink.

Anselmo

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

535 A1 **Moderato . = 114**

Jordan

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

Anselmo

We are twelve of us. There

542

molto rit......

B1

Faster ♩ = 120

Jordan

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

Fernando
Rafael

f
Some - thing bar - bar - i - ous!

Joaquin

Some - thing bar - bar - i - ous!

Anselmo

is the mu - jer of Pab - lo.

Some - thing bar - bar - i - ous!

Agustín

Some - thing bar - bar - i - ous!

Lorenzo
Primitivo

f
Some - thing bar - bar - i - ous!

547

Fernando
Rafael

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

Joaquin

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

550

Rosa
Isabella

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

Amalia

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

Fernando
Rafael

see his wo - man! She's

Joaquin

see his wo - man! She's

Anselmo
Agustín

see his wo - man! She's

Lorenzo
Primitivo

see his wo - man! She's

553

segue

Rosa
Isabella

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

Amalia

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

Fernando
Rafael

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

Joaquin

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

For Whom the Bell Tolls

Pablo Was Brave

Act 1 Scene 2D

The Men Describe Pablo

557 **C1**

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

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

Amalia *f* Pa - blo killed more fas - cists than the

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

Joaquin *f* Pa - blo killed more fas - cists than the

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

Agustín Lorenzo Primitivo *f* fas - cists than the

Piano

561

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

Pilar But

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

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

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

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

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

Piano

565 *rit....*

Rosa
Isabella
Amalia

He is ve - ry flac - cid!_

Pilar

since a long_time, he is muy flo - jo!

Fernando
Rafael

He is ve - ry flac - cid!_

Joaquin

he is ve - ry flac - cid!_

Anselmo

he is ve - ry flac - cid!_

Agustín

He is much a - fraid to

Lorenzo
Primitivo

he is ve - ry flac - cid!_

mp *f* *mp*

570 *a tempo* To Pilar

Rosa
Isabella
Amalia

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

Fernando
Rafael

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

Joaquin

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

Anselmo

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

Agustín

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

Lorenzo
Primitivo

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

f

574

Rosa
Isabella
Amalia
-a. But is no lon-ger!

Fernando
Rafael
-a. But is no lon-ger!

Joaquin
-a. But is no lon-ger!

Anselmo
-a. But is no lon-ger!

Agustín
-a. But is no lon-ger! *f* Let's hear it from

Lorenzo
Primitivo
-a. But is no lon-ger! At least Fin-to was tu-ber-cu-lar!

mp

579

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

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

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

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

Anselmo
Pi-lar!

Agustín
What say you Pa-blo's wo-man?

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

584

Pilar

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

589

Pilar

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

segue

For Whom the Bell Tolls

No, A Bridge

Act 1 Scene 2E

596 **E1** Allegretto ♩ = 116

To Jordan

mf

Rosa Isabella Ho - la ca - ma.

f

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

mf

Amalia Ho - la ca - ma.

Jordan

mf

Fernando Rafael Ho - la ca - ma.

mf

Joaquin Ho - la ca - ma.

mf

Anselmo Agustín Ho - la ca - ma.

Pablo

mf

Lorenzo Primitivo Ho - la ca - ma.

f

28

601

Rosa
Isabella

-ra - da!

a - no - ther train, a -

Pilar

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

Amalia

-ra - da!

a - no - ther train, a -

Jordan

Fernando
Rafael

-ra - da!

a - no - ther train, a -

Joaquin

-ra - da!

a - no - ther train, a -

Anselmo
Agustín

-ra - da!

a - no - ther train, a -

Pablo

Lorenzo
Primitivo

-ra - da!

a - no - ther train, a -

p

605

Rosa
Isabella

f *mp* *mp* *f*

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

Pilar

Amalia

f *mp* *mp* *f*

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

Jordan

mf

No! For a bridge!

Fernando
Rafael

f *mp* *mp* *f*

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

Joaquin

f *mp* *mp* *f*

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

Anselmo
Agustín

f *mp* *mp* *f*

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

Pablo

Lorenzo
Primitivo

f *mp* *mp* *f*

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

f *mp*

609

mf

Rosa
Isabella

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

Pilar

mf

Amalia

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

f

Jordan

A ve - ry_ im - por - tant bridge_

mf

Fernando
Rafael

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

mf

Joaquin

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

mf

Anselmo
Agustín

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

Pablo

mf

Lorenzo
Primitivo

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

mf

613

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

Pilar

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

Jordan *mf*
_____ It is _____ the bridge near - by _____

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

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

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

Pablo

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

mp

617

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

Pilar

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

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

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

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

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

Pablo

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

mf

621 *Pablo stands*
p

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

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

Pilar

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

Jordan
p
un - der the light of the moon.

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

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

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

Pablo

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

pp

624 *f* To Pablo **F1**

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

Pilar *f*
Bor - ra - cho!

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

Jordan *f*

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

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

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

Pablo *ff* Pablo spoken sarcastically
the moon

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

mf *mp*

628 *Pablo sits*

f *p* To Jordan

Rosa
Isabella

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

Pilar

Pa - blo is drink - ing all the

f *p*

Amalia

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

Jordan

f *p*

Fernando
Rafael

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

f *p*

Joaquin

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

f *p*

Anselmo
Agustín

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

Pablo

f *p*

Lorenzo
Primitivo

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

mf *mp*

632

Rosa
Isabella

f *p*

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

Pilar

mf

time. bor - ra - cho

Amalia

f *p*

Drun - kard Rot - ten bor - ra - cho

Jordan

bor - ra - cho

Fernando
Rafael

f *p*

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

Joaquin

f *p*

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

Anselmo
Agustín

f *p*

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

Pablo

Lorenzo
Primitivo

f *p*

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

mf *p*

637

Rosa
Isabella

f *pp* *mf*

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

Pilar

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

Amalia

f *pp* *mf*

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

Jordan

Fernando
Rafael

f *pp* *mf*

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

Joaquin

f *pp* *mf*

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

Anselmo
Agustín

f *pp* *mf*

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

Pablo

Lorenzo
Primitivo

f *pp* *mf*

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

mf *pp*

642

Rosa
Isabella

p *mf* *p* *f*

A ca - pi - ta - list!

Pilar

- come a ca - pi - ta - list

p *mf* *p* *f*

Amalia

A ca - pi - ta - list!

Jordan

Fernando
Rafael

p *mf* *p* *f*

A ca - pi - ta - list!

Joaquin

p *mf* *p* *f*

A ca - pi - ta - list!

Anselmo
Agustín

p *mf* *p* *f*

A ca - pi - ta - list!

Pablo

Lorenzo
Primitivo

p *mf* *p* *f*

A ca - pi - ta list!

647

Rosa
Isabella

Pilar

Amalia

Jordan

Fernando
Rafael

Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

f

For ____ more than

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

f

For ____ more than

f

For ____ more than

f

For ____ more than

f

For ____ more than

f

f

mp

mf

653

Pablo stands

segue

Rosa Isabella

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

Pilar

Amalia

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

Jordan

Fernando Rafael

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

Joaquin

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

Anselmo Agustín

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

Pablo

Lorenzo Primitivo

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

f *ff*

For Whom the Bell Tolls

Without Horses

Act 1 Scene 2F

G1 **659** *mf*

Pilar

Pablo

Piano

f

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

661

Pilar

Pablo

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

mp

Act 1 Scene 2F

43

669

Rosa
Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

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

mf *f*

672

Rosa

Pilar

Isabella
Amalia

Fernando
Rafael

Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

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

p *mf* *f*

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

p *mf* *f*

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

p *mf* *f*

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

p *mf* *f*

p *mp*

675

Rosa

Pilar

Isabella
Amalia

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

Fernando
Rafael

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

Joaquin

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

Anselmo
Agustín

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

Pablo

If I de -

Lorenzo
Primitivo

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

mf

678

Maria saunters out of the cave.

segue

Pilar

Pablo

-side we should do so.

mp *p* *pp*

For Whom the Bell Tolls

Robert Jordan Doesn't Teach English

Act 1 Scene 2G

Jordan notices Maria.

684

J1

Slower ♩ = 90

accel.....

f

Allegro ♩ = 155

Rafael

How did you hap - pen to come to Spain?

Piano

690

mp

Rosa
Pilar

Come to Spain?

mp

Isabella
Amalia

Come to Spain?

mf

Jordan

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

mf

Fernando

Come to Spain?

mf

Joaquin

Come to Spain?

mf

Anselmo
Agustín

Come to Spain?

mf

Pablo
Lorenzo
Primitivo

Come to Spain?

696

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

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

Jordan mid - dle of A - mer - i - ca. *mf*

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

Rafael Joaquin *mf* A - mer - i - ca! A - mer - i - ca!

Anselmo Agustín *mf* A - mer - i - ca! A - mer - i - ca!

Pablo Lorenzo Primitivo *mf* A - mer - i - ca! A - mer - i - ca!

702

Maria *mf* Maria continues to stand and watch
A - mer - i - ca! A - mer - i - ca! A - mer - i - ca!_____

Jordan *mf* There life is ea - sy. There are no____ cares.

709 **K1**

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

715

Rosa Pilar

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

Isabella Amalia

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

Jordan

church. *f* Who work to -

Fernando

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

Rafael Joaquin

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

Anselmo Agustín

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

Pablo Lorenzo Primitivo

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



720

Rosa Pilar

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

Isabella Amalia

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

Jordan

-ge - ther to ex - ploit_ the poor.

Fernando

f The land - own - ers! The land - own ers!___

Rafael Joaquin

f The land - own - ers! The land - own ers!___

Anselmo Agustín

f The land - own - ers! The land - own ers!___

Pablo Lorenzo Primitivo

f The land - own - ers! The land - own ers!___



726 **L1**

Rosa Pilar

Isabella

Amalia

Fernando Joaquin

Rafael

Anselmo Agustín

Lorenzo Primitivo

mp

p *mf*

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

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

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

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

mf

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

p *mf*

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

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

731

f Mocking Jordan

Rosa Pilar

Isabella

Amalia

Fernando Joaquin

Anselmo Agustín

Pablo

Lorenzo Primitivo

f

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

No beard! No Beard! No Beard!

No beard! No Beard! No Beard!

No beard! No Beard! No Beard!

No beard! No Beard! No Beard!

No beard! No Beard! No Beard!

f He has no beard!

p *mf* *f*

No beard! No Beard! No Beard!

p *mf* *f*

736

Rosa Pilar *f* Span - ish

Isabella Amalia *f* Span - ish

Fernando Joaquin *f* ea - si - er

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

Anselmo Agustín *f* ea - si - er

Lorenzo Primitivo *f* ea - si - er

mf

742

M1

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

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

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

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

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

Agustín *f* Eng - lish Span - ish as

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

749

Rosa Pilar *f* we do. Teach Span - ish

Isabella Amalia *f* we do. Teach Span - ish

Fernando *f* we do. Teach Span - ish

Rafael Joaquin *f* we do. Teach Span - ish

Anselmo *f* Why should he not teach Span - ish?

Agustín *f* we do. Teach Span - ish

Lorenzo Primitivo *f* we do. Teach Span - ish

do.

755 N1

Rosa *p* A beard! A

Isabella Amalia *p* A beard! A

Fernando *p* A beard! A

Rafael Joaquin *p* A beard! A

Anselmo Agustín *p* A beard! A

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

Lorenzo Primitivo *p* A beard! A

mp *p*

760

Rosa
beard! *f* Span - iards *p* I should hope

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

Isabella
beard! *f* Span - iards *p* I should hope

Amalia
f Span - iards *p* I should hope

Fernando
beard! *f* Span - iards *p* I should hope

Rafael
beard! *f* Span - iards *p* I should hope

Joaquin
beard! *f* Span - iards *p* I should hope

Anselmo
beard! *f* Span - iards *p* I should hope

Agustín
beard! *f* Span - iards *p* I should hope

Lorenzo
beard! *f* Span - iards *p* I should hope

Primitivo
beard! *f* Span - iards *p* I should hope

mp *mf* *pp*

766 O1

Rosa
not. *mf* I should hope not. *f* I should hope not. *f*

Pilar
Mule! He

Isabella
not. *mf* I should hope not. *f* I should hope not.

Amalia
not. *mf* I should hope not. *f* I should hope not.

Fernando
not. *mf* I should hope not. *f* I should hope not.

Rafael
not. *mf* I should hope not. *f* I should hope not.

Joaquin
not. *mf* I should hope not. *f* I should hope not.

Anselmo
not. *mf* I should hope not. *f* I should hope not.

Agustín
not. *mf* I should hope not. *f* I should hope not.

Lorenzo
not. *mf* I should hope not. *f* I should hope not.

Primitivo
not. *mf* I should hope not. *f* I should hope not.

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

773

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

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

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

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

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

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

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

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

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

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

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

781

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

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

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

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

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

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

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

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

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

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

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

For Whom the Bell Tolls

Maria

Act 1 Scene 2H

Robert Jordan Meets Maria

P1 Andante ♩ = 82

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

789

Piano



801

The women bring out the food and serve the men.



812

Q1

Maria's Theme (flute)

Jordan's and Maria's eyes lock.

Maria serves Jordan the food.



822

Jordan notices Maria.

mp

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



R1

831

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

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

Maria

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

Jordan



841

Rafael and Agustin stand

Maria

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

mp mp mf mp

851

S1

Maria

Rafael

Agustín

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

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

mf mf

860

Rafael

Agustín

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

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

mf p < mf > p

870

Rafael

Agustín

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

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

mp mp p mf mp

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

881

T1

Jordan

How are you called? _____

891

Maria

Jordan

Ma - - ri - a _____ and you? _____

Ro -

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

901

U1 Slightly Faster $\text{♩} = 98$

Maria

Jordan

-ber - to And whose wo - man are you? _____ Are you Au - gus - tin's? _____

910

Laughing.

Maria

Jordan

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

Well then, of Ra - fa - el? _____

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

917

V1

Maria *ha ha ha ha ha ha*

Rafael *You see she is of*

925

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

Maria

Jordan *You are blush - ing*

Rafael *no one, but she sings well.*

933

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

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

942

Slightly Faster $\text{♩} = 107$

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

Maria

For Whom the Bell Tolls

Act 1 Scene 2H

952

W1

$\text{♩} = 98$
slightly slower

Maria *I am strong - er than that.*

Rafael *She was ve - ry strange*


Agustín *She was ve - ry strange*



962 Maria picks up the plates, exits into the cave.

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

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



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

971

Rafael *wet dog. She would not speak, and she cried all the time,*

Agustín *wet dog. She would not speak, and she cried all the time,*



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.

982

segue

Rafael *but she is bet - - - ter now.*

Agustín *but she is bet - - - ter now.*



For Whom the Bell Tolls

Barracho

Act 1 Scene 2

Pilar Tells of Pablo's Bravery

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

p *f*

Pilar Bar - - - ra - cho! He

Piano

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

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

Jordan What was he

1000

Jordan like be - fore?

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

f

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

mf

1008

*Everyone but Pablo stands**f*Rosa
Isabella

Tell him the sto - ry.

Pilar

town.

f

Amalia

Tell him the sto - ry.

f

Jordan

What hap - pened? *f*

Fernando

Tell him the sto - ry.

*f*Rafael
Joaquin

Tell him the sto - ry.

*f*Anselmo
Agustín

Tell him the sto - ry.

*f*Lorenzo
Primitivo

Tell him the sto - ry.



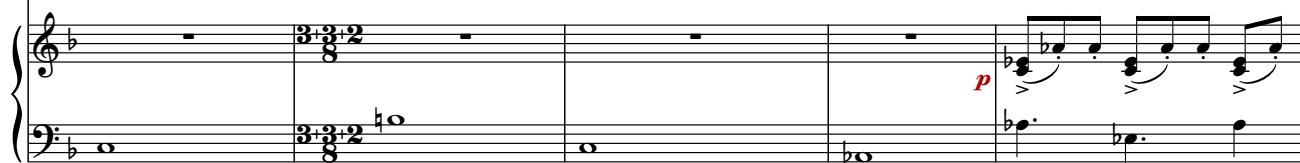
1012

Y1

mp

Pilar

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



1017

Pilar

it be - fore the girl



1021

Pilar *f* *p*

It will give her

1025

Rosa Isabella *f* *p* *ff*

It will give her night - mares.

Pilar *f* *p* *ff*

night - mares

Amalia *f* *p* *ff*

It will give her night - mares.

Fernando *f* *p* *ff*

It will give her night - mares.

Rafael Joaquín *f* *p* *ff*

It will give her night - mares.

Anselmo Agustín *f* *p* *ff*

It will give her night - mares.

Lorenzo Primitivo *f* *p* *ff*

It will give her night - mares.

1031

Z1

Maria *f* *mp*

I can hear it. There is

1035

Maria

no - thing that I can - not hear.

1038

Maria

Rosa
Isabella

Amalia

Fernando
Rafael

Joaquin

Anseldo
Agustín

Lorenzo
Primitivo

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

No - thing that she can - not hear.

1043

Jordan

You must tell it.

1047

Pilar

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

1054

A2

mp

Pilar

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

1057

Pilar

town? Then you have seen no - thing.

Jordan

No

Barracho

For Whom the Bell Tolls

Act 1 Scene 2J

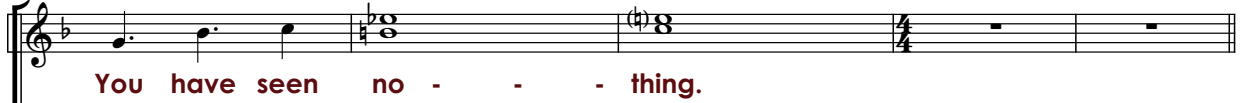
1062

mp

f

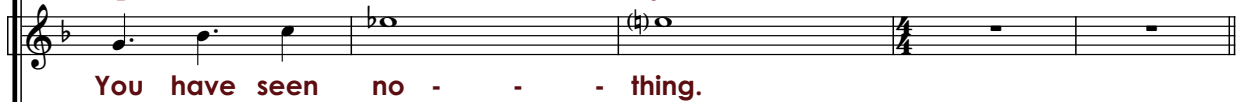
segue

Rosa
Isabella



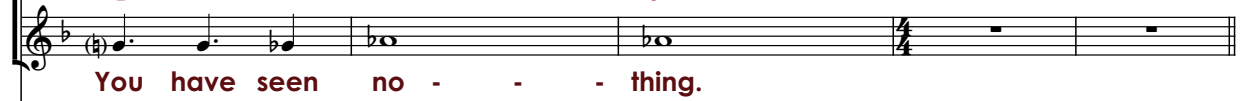
You have seen no - - - thing.

Pilar



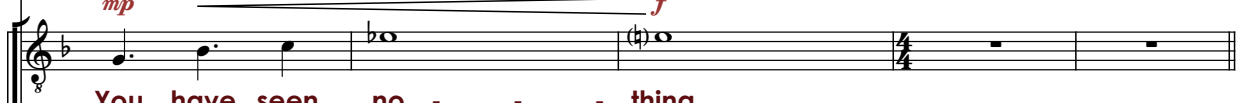
You have seen no - - - thing.

Amalia



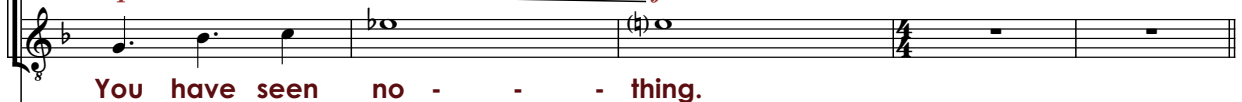
You have seen no - - - thing.

Fernando
Rafael



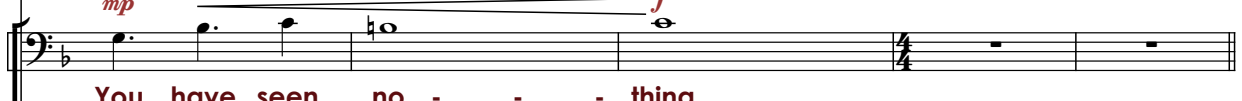
You have seen no - - - thing.

Joaquin



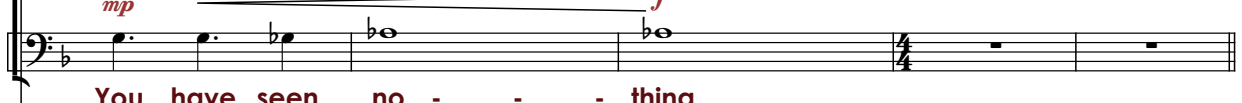
You have seen no - - - thing.

Anselmo
Agustín



You have seen no - - - thing.

Lorenzo
Primitivo



You have seen no - - - thing.



Pilar Tells Her Story of the Massacre

Act 1 Scene 2K

1067

B2

Slower ♩ = 86

mp

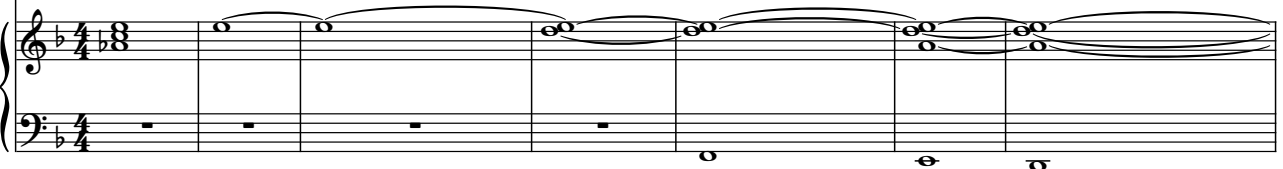
Pilar



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

But then cropped

Piano



1074

Pilar

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

Slower ♩ = 68

Chorus acts out the story
mp

1078

Pilar

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

1084

Pilar

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

Pilar Tells Her Story of the
Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1088

C2

Slightly Faster $\text{♩} = 76$

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

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

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

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

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

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

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

1092

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

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

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

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

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

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

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

Pilar Tells Her Story of the
Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1096

Rosa

Pilar *p*

Isabella
Amalia They were seized and held_ in the A - yun - ta - mien - to._

Fernando

Rafael
Joaquin

Anselmo
Agustín

Lorenzo
Primitivo

1100

Rosa *f* *p*

Pilar *p*

Isabella
Amalia *f* *p*

Fernando *f* *p*

Rafael
Joaquin *f* *p*

Anselmo
Agustín *f* *p*

Lorenzo
Primitivo *f* *p*

In the ci - ty_ hall._

Pilar Tells Her Story of the
Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1105

D2

Slightly Faster ♩ = 90

Rosa *f* Yes!

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

Isabella *f* Yes!

Amalia *f* Yes!

Fernando *f* Yes!

Rafael *f* Yes!

Joaquin *f* Yes!

Anselmo *f* Yes!

Agustín *f* Yes!

Lorenzo *f* Yes!

Primitivo *f* Yes!

1109

Rosa They must con - fess.

Pilar And to give to them the

Isabella They must con - fess.

Amalia They must con - fess.

Fernando They must con - fess.

Rafael They must con - fess.

Joaquin They must con - fess.

Anselmo They must con - fess.

Agustín They must con - fess.

Lorenzo They must con - fess.

Primitivo They must con - fess.

Pilar Tells Her Story of the Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1113

mf *sub.p* *mf*

Rosa The sa - cra - - ments!

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

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

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

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

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

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

mf *sub.p* *mf*

1118

f *mp* **E2** Slightly Faster ♩ = 100

Rosa *f* *mp*

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

Isabella Amalia *f* *mp*

Fernando *f* *mp*

Rafael Joaquin *f* *mp*

Anselmo Agustín *f* *mp*

Lorenzo Primitivo *f* *mp*

Pilar Tells Her Story of the
Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1122 The chorus forms double
line and acts out the scene.

Rosa *f* Yes! Two_long lines!_____

Pilar *f* _the scores of men in two_long lines._____ They were

Isabella Amalia *f* Yes! Two_long lines!_____

Fernando *f* Yes! Two_long lines!_____

Rafael Joaquin *f* Yes! Two_long lines!_____

Anselmo Agustín *f* Yes! Two_long lines!_____

Lorenzo Primitivo *f* Yes! Two_long lines!_____



1127

Rosa *f* clubs and

Pilar *f* armed with flails_ clubs and sic - kles and reap - ing hooks

Isabella Amalia *f* clubs and

Fernando *f* clubs and

Rafael Joaquin *f* clubs and

Anselmo Agustín *f* clubs and

Lorenzo Primitivo *f* clubs and



Pilar Tells Her Story of the
Massacre

For Whom the Bell Tolls

Act 1 Scene 2K

1130 F2

Rosa *p* reap - ing_ hooks *p* Bring

Pilar *p* They said *p*

Isabella Amalia *p* reap - ing_ hooks *p* Bring

Fernando *p* reap - ing_ hooks *p* Bring

Rafael Joaquin *p* reap - ing_ hooks *p* Bring

Anselmo Agustín *p* reap - ing_ hooks *p* Bring

Lorenzo Primitivo *p* reap - ing_ hooks *p* Bring

1136 segue

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

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

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

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

a 2
Anselmo Agustín *mf* *mp* *f* *mf* *sfz* *ff*
them out! Where are the fas - cists? What is the de - lay? _____

a 2
Lorenzo Primitivo *mf* *mp* *f* *mf* *sfz* *ff*
them out! Where are the fas - cists? What is the de - lay? _____

For Whom the Bell Tolls

Don Benito Garcia

Act 1 Scene 2L

Massacre Story Continues

1143 **G2** Slightly Faster ♩ = 110

Rosa: The Ma - yor

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

Isabella Amalia: The Ma - yor

Fernando Rafael: The Ma - yor

Joaquin: The Ma - yor

Anselmo Agustín: The Ma - yor

Lorenzo Primitivo: The Ma - yor

Piano: *mp* *mf*

1148

Rosa *f*
And

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

Isabella Amalia *f*
And

Fernando Rafael *f*
And

Joaquin *f*
And

Anselmo Agustín *f*
And

Lorenzo Primitivo *f*
And

mp

1153 **H2**

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

Pilar *p* *mp*
He passed two

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

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

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

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

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

mf *p* *f* *sfz*

1159

Pilar

mf *f* *p*

men, four men, eight men, ten men, and no - thing hap - pened.

sfz *sfz* *sfz* *sfz*

1165

Pilar

ff *mf*

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

mp

1169

Rosa

mf

Yes! You are co - wards.

Pilar

mf

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

Isabella
Amalia

mf

Yes! You are co - wards.

Fernando
Rafael

mf

Yes! You are co - wards.

Joaquin

mf

Yes! You are co - wards.

Anselmo
Agustín

mf

Yes! You are co - wards.

Lorenzo
Primitivo

mf

Yes! You are co - wards.

mf *mp*

1173

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

Pilar Don Ben - i - to walked be - tween the men. *mp* *p*

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

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

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

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

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

mf *p*

1178 **K2** Freely ♩ = 103

Rosa *f* *p* pened. *mp*

Pilar And then_ I saw_ a

Isabella Amalia *f* *p* pened. *f* *p*

Fernando Rafael *f* *p* pened. *f* *p*

Joaquin *f* *p* pened. *f* *p*

Anselmo Agustín *f* *p* pened. *f* *p*

Lorenzo Primitivo *f* *p* pened. *f* *p*

f *p*

1184

Pilar

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

1190

L2 Slightly Faster ♩ = 116

Pilar

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

1196

Pilar

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

1200

Pilar

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

1204

Pilar

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

1209

Pilar

edge of the cliff.

p *ff* **M2** Slower ♩ = 86

1215

Maria covers her face.

segue

Rosa

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

Pilar

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

Isabella

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

Amalia

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

Fernando

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

Rafael

Joaquin

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

Anselmo

Agustín

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

Lorenzo

Primitivo

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

For Whom the Bell Tolls

Don Ricardo Montalvo

Act 1 Scene 2M

Massacre Story Continues

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

1222

N2
mp

Andante ♩ = 76

Pilar

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

Piano

1225

Pilar

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

Piano

1228

Pilar

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

Piano

1230

Pilar

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

Piano

1232

f

mf

O2

Pilar

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

Piano

1236

Pilar

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

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

1239

Pilar

-thers." So they clubbed him to death,

1242

Pilar

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

1244

Pilar

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

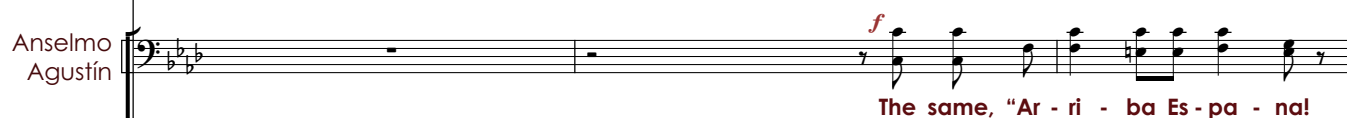
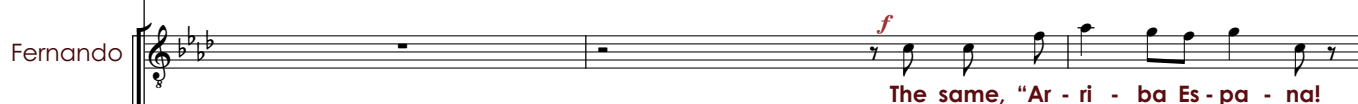
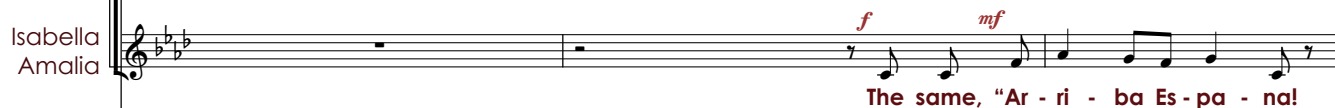
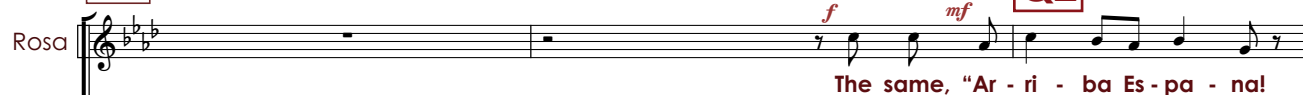
1246

Pilar

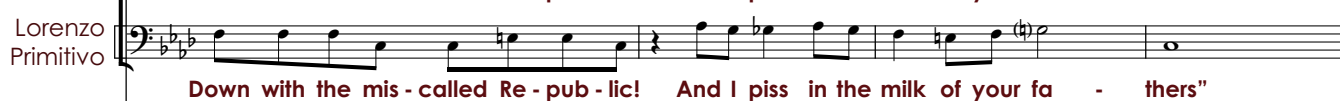
till his blood flowed like wine. Then Don Guil - ler - mo came out

1248

Q2



1251



Pilar tells of Don Guillermo

1255

mp

R2

mf

Pilar

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

1257

mf

Rosa

chose to be a fas - cist!__

Pilar

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

mf

Isabella
Amalia

chose to be a fas - cist!__

mf

Fernando

chose to be a fas - cist!__

mf

Rafael
Joaquin

chose to be a fas - cist!__

mf

Anselmo
Agustín

chose to be a fas - cist!__

mf

Lorenzo
Primitivo

chose to be a fas - cist!__

chose to be a fas - cist!__

1260

Pablo hears everyone and comes out of the cave.

f

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

f

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

f

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

f

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

f

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

f

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

f

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

1263

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

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

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

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

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

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

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

1266

Slightly Faster

To Maria

Pilar *mf*

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

1270

S2

Slightly Faster ♩ = 112

mf

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 _____

mp *mf* *mf*

1275

To Pilar

Rosa *f* hear. _____ ought to _____

Isabella Amalia *f* hear. _____ ought to _____

Fernando *f* Some - thing that she ought to _____

Rafael Joaquin *f* Some - thing that she ought to _____

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

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

1278

Pablo stands

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

Rosa

Isabella
Amalia

Jordan

Fernando

Rafael
Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

hear

hear

mp

She must hear

hear

hear

hear

mp

Do you want to

hear

p

1283

segue

Maria

Jordan

Pablo

Yes I do!

it

hear

it?

mp

I'll tell you

For Whom the Bell Tolls

Pablo Continues the Story

Act 1 Scene 2N

Massacre Story Continues

1288 T2

Pablo *mf*

more. I tossed a key to the guard at the door, and

Piano *mp*

1292

Pilar *mf*

Yes, he tossed the key.

Fernando *mf*

Yes, he tossed the key.

Rafael Joaquin *mf*

Yes, he tossed the key.

Anselmo Agustín *mf*

Yes, he tossed the key.

Pablo *mf*

he smiled at me. Then the

Lorenzo Primitivo *mf*

Yes, he tossed the key.

mp

1296

Maria watches. The men are excited.

f

Fernando

Rafael
Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

The mob rushed____

The mob rushed____

The mob rushed____

guard o - pened__ the_ door, and the mob rushed in._____

The mob rushed____

f

mf

Pablo takes center stage and sings the aria.

1300

p *mf* *ff*

p *mf* *ff*

p *mf* *ff*

p *mf* *ff*

p *mf* *ff*

p *mf* *ff* *mp*

U2

Fernando

Rafael
Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

in. _____

in. _____

in. _____

in. _____

in. _____

in. _____

The

1305

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

Rosa Pilar *f* Yes! Red_ with blood!_

Isabella Amalia *f* Yes! Red_ with blood!_

Fernando *f* Yes! Red_ with blood!_

Rafael Joaquin *f* Yes! Red_ with blood!_

Anselmo Agustín *f* Yes! Red_ with blood!_

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

Lorenzo Primitivo *f* Yes! Red_ with blood!_

mf

1309

V2

Rosa Pilar

Isabella Amalia

Fernando

Rafael Joaquin

Anselmo Agustín

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

Lorenzo Primitivo

mp

Act 1 Scene 2N

1313

W2

1326 X2

Pablo

mf

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

ff



1329

Rosa Pilar

f

The slaugh - ter of men!

Isabella Amalia

f

The slaugh - ter of men!

Fernando

f

The slaugh - ter of men!

Rafael Joaquin

f

The slaugh - ter of men!

Anselmo Agustín

f

The slaugh - ter of men!

Pablo

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

Lorenzo Primitivo

f

The slaugh - ter of men!

mf *mp*



1334

Rosa
Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

And the fas - cists were killed!

And the fas - cists were killed!

And the fas - cists were killed!

And the fas - cists were killed!

And the fas - cists were killed!

men with sick - les and pitch - forks.

And the fas - cists were killed!

1339

Rosa

Pilar

Isabella
Amalia

Fernando

Rafael
Joaquin

Anselmo
Agustín

Pablo

Lorenzo
Primitivo

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

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

Y2

1346

Pilar *p* *ff*
fas - cists in our town.

Pablo *f* *f* *f*
fas - cists in our town.

1352 **Z2** Pablo, looking self-satisfied, walks to the back of the cave.
Maria comes next to Pilar and takes her hand.
p Pablo sits first, then followed by everyone but Jordan, Pilar and Maria.

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

1362 **A3**

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

Pilar *pp* *p*
That was three

1373

Pilar *mp* *mf* *f* *ff* *p*
days la - ter, when the fas - cists, the fas - cists, the fas - cists took the town.

1379 *ff* **B3** *p* Pilar shakes her head sadly. Stands up and turns to Jordan.

Pilar

Now go to your bridge.

1386 *mp* Pilar

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

Jordan *mf*

I go now with

1392 *p* Anselmo stands *segue* *p*

Pilar Ah

Jordan *p*

An - sel - mo. Come Vie - jo!

And This Misery

Act 1 Scene 20

Maria Reflects on Pilar's Story

C3 *Pilar sits* *Andante* ♩ = 82

1399 *p* Piano

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

1410

D3

Maria




1420

To herself

Maria

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



1428

Maria

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



1437

ff E3 not too fast

Maria

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



1446

Maria

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



And This Misery

For Whom the Bell Tolls

Act 1 Scene 20

1454 **F3** *p* *mp*

Maria

them? And this mi - se-

1463 *mp*

Maria

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

1471 *mf* **segue**

Maria

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

Orchestral

Act 1 Scene 2P

1478 **G3** *ten. Maria sits* *mp* *f*

Piano

[1490] *p*

For Whom the Bell Tolls

The Bridge

Act 1 Scene 3A

1503 **H3** **J3**

Piano

1518 *Jordan and Anselmo Stand* *Pilar stands* *mp*

Pilar

The bridge In - gles, _ how does it

1531 **K3** Slightly Faster ♩ = 94

Pilar

look to you? _

mf

Jordan

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

1537 *Pablo stands*

Jordan

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

Pablo

You! You will blow no bridge here! _

The Bridge

For Whom the Bell Tolls

Act 1 Scene 3A

1542

Rafael stands

Jordan
you? What do you say? _____

Rafael
I am for the bridge.

Pablo
And you? What say you?

1546

L3

Fernando waves his arm to the back of the cave.

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

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

1550

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

1554

M3

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

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

1558

Pilar

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

1562 *Rosa, Isabella and Amalia stand*

Rosa

Pilar

Isabella

Amalia

Not to learn a - bout fear and safe - ty! From just one

and safe - ty? Not to learn a - bout fear and safe - ty!

1567

N3

Pilar

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

1571

Fernando, Joaquin, Augustin, Lorenzo and Primitivo stand

Rosa Isabella A drunk - ard and_ a cow - ard!

Pilar - ard!

Amalia A drunk - ard and_ a cow - ard!

Fernando A drunk - ard and_ a cow - ard!

Rafael A drunk - ard and_ a cow - ard!

Joaquin A drunk - ard and_ a cow - ard!

Anselmo Augustín A drunk - ard and_ a cow - ard!

Lorenzo Primitivo A drunk - ard and_ a cow - ard!

O3

1575

f

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

1578

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

Pablo stran - ger. Yes! Here I com

Act 1 Scene 3A

1590

Pilar

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

1594

Q3

Rosa
Isabella

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

Amalia

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

Fernando

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

Rafael

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

Joaquin

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

1598

R3

Looks at Pilar, Jordan, and the others

Pablo

f

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

1601

Pablo

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

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

segue

1605 **S3** Pablo sits Pilar sits Everyone except Augustin and Jordan sits

Kill Pablo

Act 1 Scene 3B

1617 **T3** Moderato $\text{♩} = 124$

Agustín

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

Piano

mf *pizz.* *mf*

1621

Jordan

Do you speak se - ri - ous

Agustín

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

mf

1626

Jordan

-ly?

Agustín

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

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

1631

rit.....

U3

a tempo

Jordan

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

Agustín

Kill him now!

1638 All stand except Maria

Maria
Rosa

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

Isabella
Amalia

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

Fernando

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

Rafael
Joaquín

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1643

V3

Maria Rosa
now!

Isabella Amalia
now!

Jordan
No! I can't!

Fernando
now!

Rafael Joaquin
now!

Anselmo
now!

Agustín
now!

Lorenzo Primitivo
now!

sfz mp 3 3 f sfz mp 3 3 ff sfz mp 3 3 ff sfz

1648

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

mp

1652

Agustín

re - me - dy. If not, all will be lost.

1657

W3

Maria Rosa

f

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

Isabella Amalia

f

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

Fernando

f

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

Rafael Joaquín

f

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

Anselmo

f

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

Agustín

f

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

Lorenzo Primitivo

f

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

Kill Pablo

For Whom the Bell Tolls

Act 1 Scene 3B

1661

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

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

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

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

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

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

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

1665

Freely

Everyone sits except Jordan

segue

Jordan
No! I will not kill him!

What is Wrong

Act 1 Scene 3C

1673

X3

Slower ♩ = 82

mp

Maria
What is wrong? Your face

Piano

Jordan returns looking worried.

Maria goes to him, takes his hand and looks into his eyes.

Jordan refuses to look at her and dismisses her.

1684

Maria

is hea - vy! *mp*

Jordan

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

Jordan touches her face, shakes head then looks away.

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

Pilar keeps eye on Jordan.

1691

mf

Y3

Maria

What is wrong? I want to know! *p*

1700

1708

Maria sits

Pilar stands

segue

For Whom the Bell Tolls

Listen to Me

Act 1 Scene 3D

1716 **Z3** Più mosso ♩ = 116
mf

Pilar

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

Piano

mp *mf*

1722

Pilar

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

Piano

1727 rit.....a tempo

Pilar

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

Piano

mp

1733

Pilar

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

Piano

1739 **A4** *molto rit.*..... *a tempo*

Pilar

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



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

Pilar

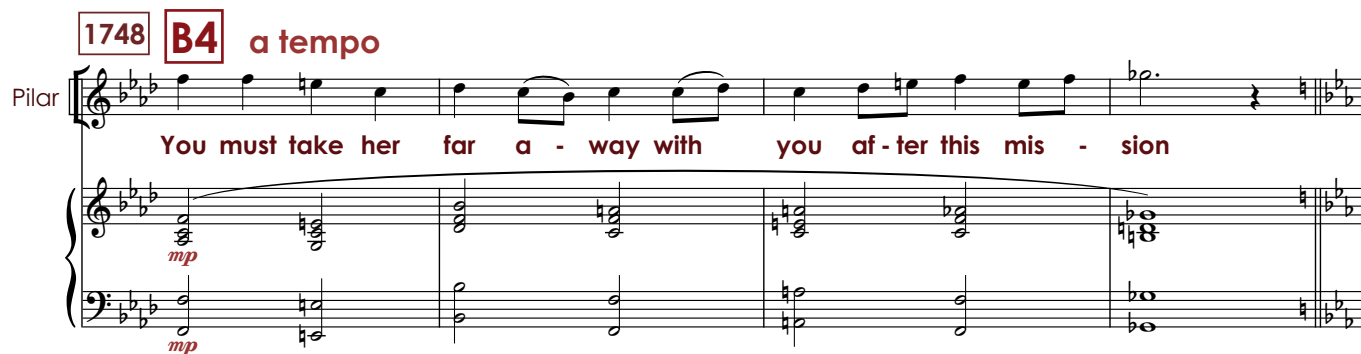
You must take her far a - way from this ter - ri - ble war.



1748 **B4** *a tempo*

Pilar

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



1752 *rit.*..... *segue*

Pilar

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



For Whom the Bell Tolls

Isn't She Pretty

Act 1 Scene 3E

C4 ♩ = 75

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

mp

Pilar

Is - n't she ____ so ____ pret - ty? ____

Piano

p *mf*

1769

Pilar

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

Jordan

To me she seems

1776 **D4** Maria brings the pitcher of wine and cups. She fills the cups.

Jordan

ve - ry well. ____

1789 **E4** *mp*

Maria

Ho - la ____ ca - ma - ra -

1799

Maria gives them both filled cups.

Pilar sits

laughing nervously

Maria

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

mp *mf* *mp* *mf*

1809

Pilar steps away and watches.

Jordan also laughs, but flirtatious.

Maria

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

Jordan

Then I had bet - ter stop. _____

mf *p*

1818

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

Jordan

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

1825

F4

Maria

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

Jordan

more. _____

f

1831

G4

Slightly Faster ♩ = 84

Maria *do that all day.* *Pilar stands - Maria remains standing*
p
Pilar *Where do you plan to sleep?* *mp*
Jordan *la - ter* *Out -*

1837

Pilar *f* *That's good the night is clear.*
Jordan *f* *-side, I have a sleep - ing bag.* *f* *And will be ve - ry*

1841

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

1845

segue

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

For Whom the Bell Tolls

Orchestral - Bedtime

Act 1 Scene 3F

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

everyone (Maria, Pilar & Jordan) sits

1850 **H4** Broadly ♩ = 82 **J4**

Piano

The men exit to the back of the cave, blowing out the candles as they go.

The women take blankets and lie down on the floor of the cave.

Pilar stretches out on cot in the corner of the cave with the two backpacks beside her.

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

1862

1877 *Maria stands*

Will He Love Me?

Act 1 Scene 3G

K4

1891 **Slightly Faster** ♩ = 90

Maria

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

Piano

1900

Maria

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

1906

Maria

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

1917

L4

mp The women awaken and listen to Maria.

Maria

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

1926

Maria

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

1934

other women stand

Maria

left of me.

Rosa
Pilar

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

Isabella
Amalia

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

pizz.

mp

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1941

rit.....

Maria

Rosa
Pilar

Isabella
Amalia

And

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

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

M4

1948

a tempo

Maria

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

mp

1955

Maria

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

1963

N4

Maria

touch? Will he love me? Can he love

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

1971

Maria *me?*

Rosa Will he love you and can he

Pilar Will he love you and can he

Isabella Will he love you and can he

Amalia Will he love you and can he

arco

1978

O4

rit. **Piu mosso**

Maria My pain makes it hard for me to know.

Rosa love you? You're

Pilar love you? You're

Isabella love you? You're

Amalia love you? You're

1985

Maria

Rosa

Pilar

Isabella

Amalia

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

1993

P4

sad and mournful

p

Maria

Rosa

Pilar

Isabella

Amalia

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

Will He Love Me?

For Whom the Bell Tolls

Act 1 Scene 3G

2000 *Rosa, Pilar, Isabella and Amalia sit* **segue**

Maria
me? Ah

Rosa
you? Can he love you?

Pilar
you? Can he love you?

Isabella
you? Can he love you?

Amalia
you? Can he love you?

I Cannot Kiss

Act 1 Scene 3H

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

2008 **Q4**

Maria

Robert Jordan *mp*
Is it you? It is cold out there. Get in!

Piano *p*

I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2015

Maria *mf* No! I must not. *mf* No! I must

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

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

2021

Maria not, If you do not love me. No

Jordan I love you.

2027

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

Jordan

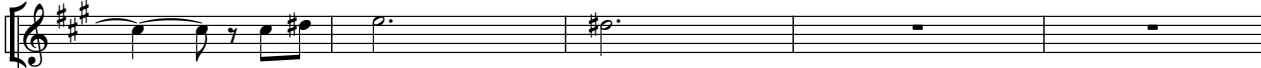
2033


R4


Maria I can - not kiss.

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

2037

Maria  I don't know how.

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



2042

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

Jordan 



2048

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



2053

Maria  could not see. They tied my mouth with my long



2057

S4

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



I Cannot Kiss

For Whom the Bell Tolls

Act 1 Scene 3H

2062

Maria

-thers, _____ and o - - - - - thers.

2067

rit.....ten.

T4 Slightly Slower ♩ = 80

Maria

They did things _____ to _____ me. Ah _____

2077

mf Rosa, Pilar, Isabella and Amalia remain seated

poco rit.

Rosa
Pilar

Ah _____ Ah _____

Isabella
Amalia

Ah _____ Ah _____

Jordan

Kiss

2089

U4 Slightly Faster ♩ = 90

Maria

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

Jordan

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

2097

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

Jordan Look here. Turn your

2103

V4

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

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

2111

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

Jordan Do you want? Do you want? Do you

Act 1 Scene 3H

Rosa, Pilar, Isabella and Amalia remain seated

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

Act 2 Scene 1A

2124 **A5** ♩ = 130

Piano

p

f

mp

122

2129

Musical score for measures 2129-2136. The piano part features a driving eighth-note accompaniment in the right hand and a steady eighth-note bass line in the left hand. The melody in the right hand begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The key signature is B-flat major (two flats). The time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning of the melody.

2137

B5

Jordan

Musical score for measures 2137-2141. The vocal line for Jordan begins with a rest, followed by the lyrics "Ger - man Planes!". The piano accompaniment continues with the same driving eighth-note pattern. A dynamic marking of *f* (forte) is present under the vocal line, and *mp* (mezzo-piano) is present in the piano part.

2142

Pablo stands and stares at the sky

Jordan

Musical score for measures 2142-2147. The vocal line for Jordan continues with the lyrics "New Ger - man ae - ro - planes! Hein - kel". The piano accompaniment remains consistent. Dynamic markings include *mf* (mezzo-forte) in the piano part and *mp* (mezzo-piano) in the vocal line.

2148

Jordan

Musical score for measures 2148-2153. The vocal line for Jordan continues with the lyrics "one e - le - vens! Twin en - gine bomb -". The piano accompaniment remains consistent. Dynamic markings include *mf* (mezzo-forte) in the piano part and *mp* (mezzo-piano) in the vocal line.

2154

Jordan

Musical score for measures 2154-2159. The vocal line for Jordan continues with the lyrics "-ers! Have there been planes like this be - fore?". The piano accompaniment remains consistent. Dynamic markings include *f* (forte) in the piano part and *mp* (mezzo-piano) in the vocal line.

2159

Women stand

C5

f

Maria Rosa *f* There are ma - ny! _____

Pilar *f* There are ma - ny! _____

Isabella Amalia There are ma - ny! _____

Jordan Ger - man

Pablo *f* Ne - - - ver! This will be the

mf *mp*

2164

Maria Rosa There are so ma - ny _____ Ger - man

Pilar There are so ma - ny _____ Ger - man

Isabella Amalia There are so ma - ny _____ Ger - man

Jordan ae - ro - planes! New Ger - man

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

f

2169

Maria Rosa
planes

Pilar
planes

Isabella Amalia
planes

Jordan
Planes And there will be more. Those

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

mp *f*

2173 different sound of planes is heard. D5

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

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

mp

2178

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

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

mf *mp* *mf*

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

Jordan *It is bad! This is*

Pablo *It is bad@ This is*



2189

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

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



2194 *mp* *rit..... segue*

Jordan *be a - fraid, a - fraid.*

Pablo *be a - fraid, a - fraid.*



For Whom the Bell Tolls

Rumors

Act 2 Scene 1B

F5 ♩ = 160

2200

To Jordan
mf

Pilar

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

Piano

2208

Pilar

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

Piano

2216

Pilar

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

Piano

2224

Pilar

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

Piano

2232

Freely ♩ = 140

Pilar

is an of - fen - sive. This one

Jordan

Was he jo - king?

Piano

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2242

Pilar

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

Jordan

_____ If he heard the ru - mor _____

2252

rit. ten. **G4** ♩ = 96

Jordan

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

Pablo

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

2263

Pablo sits

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

rit.

a tempo

2274

H4

Maria

_____ *mp* _____ How beau - ti - ful it

Pilar

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

Rumors

For Whom the Bell Tolls

Act 2 Scene 1B

2284

mf Maria looks. What an il - lu - sion is the snow. *mp* rit.....a tempo segue

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

Piano

Sordo and Joachin

Act 2 Scene 1C

J4

2295 ♩ = 140

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

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

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

Piano

2304

Jordan To Jordan *mf* Yo soy A - me -

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

Piano

2313

Sordo pulling bottle of whiskey from his satchel.

rit.....a tempo

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

Sordo Whis - key In - gles? From the

2322

The men drink

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

2332

Joaquín says nothing, but sobs quietly

K4 *mp*

Pilar _____ Joa - quin! _____

2343

Joaquin lifts head and listens

mf

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

2352

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

Sordo and Joachin

For Whom the Bell Tolls

Act 2 Scene 1C

2361

Pilar

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

mp

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

2371

Segue

Pilar

Jordan

What bar - bar - i - ans

mf

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

You Come at Night

Act 2 Scene 1D

Aside

2382

L4 $\text{♩} = 154$

Robert Jordan

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

Piano

mf

2390

Jordan

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

2398

Jordan

f

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



2407

rit.....

*mf***M4**

Little Slower a tempo ♩ = 142

Maria
Rosa

Dead wo - men and child - ren are the le - ga -

*mf*Pilar
Isabella

Dead wo - men and child - ren are the le - ga -

mf

Amalia

Dead wo - men and child - ren are the le - ga -

Jordan

we're through?



2416

Maria
Rosa

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

Pilar
Isabella

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

Amalia

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



2423 *rit. a tempo* *f*

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

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

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

2431 *poco rit.* **N** *a tempo*

Maria Rosa
live to - ge - ther in peace? Is there no - thing we can do _____ to make the war

Pilar Isabella
live to - ge - ther in peace? Is there no - thing we can do _____ to make the war

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

2440 *broadly ♩ = 130*

Maria Rosa
cease? _____ Oh God, dear God, please help us sur - vive. Bring wis - dom to those who

Pilar Isabella
cease? _____ Oh God, dear God, please help us sur - vive. Bring wis - dom to those who

Amalia
cease? _____ Oh God, dear God, please help us sur - vive. Bring wis - dom to those who

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2448

molto rit.....

All the men stand

mf

04

a tempo ♩ = 146

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

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

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

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

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

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

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

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

2457

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

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

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

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

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

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

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

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

You Come at Night

For Whom the Bell Tolls

Act 2 Scene 1D

2465 **ten. a tempo** ♩ = 146

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For Whom the Bell Tolls

When Do We Blow the Bridge

Act 2 Scene 1E

everyone sits except
Jordan and El Sordo

2483 **Freely** **O4** ♩ = 190 *mf*

Robert Jordan *mf* The day af - ter to - mor - row.

El Sordo *mf* When do we blow the bridge?

Piano

2488

Jordan Or - ders! _____

Sordo Why not blow the bridge to - - night? _____ Whose

2493

Jordan Gen - eral Golz from Rus - sia! _____

Sordo or - ders? _____ I do

2498

Jordan Nor do I. Not one bit.

Sordo not like it. This I do not like. _____

P4
2504

Jordan *f*

But it has to be done, when the at-tack starts in the



2510

Jordan

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



2514

Jordan

-force - ments will come o - ver that road

Sordo

Could you not do it at



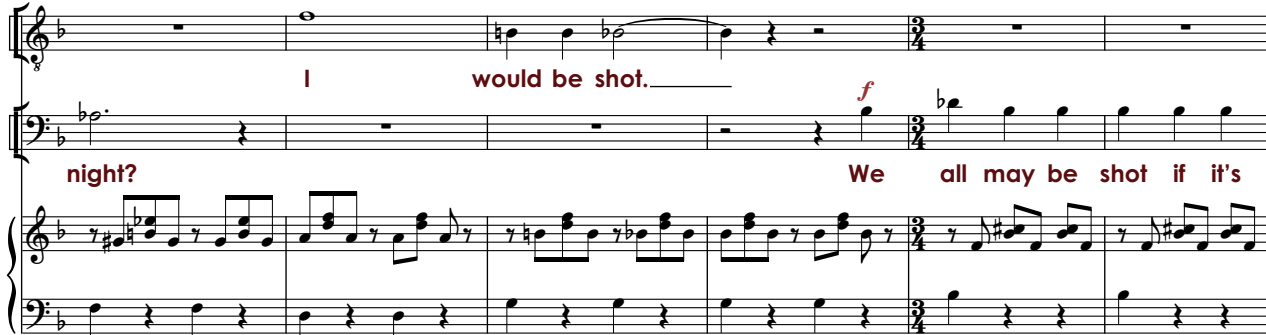
2519

Jordan

I would be shot.

Sordo

night? We all may be shot if it's



2525

Sordo

done in day - light.

rit. mf a tempo poco rit.



2532

*molto rit.***Q4***a tempo* ♩ = 190

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

Sordo *We've been in war a*

2538

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

2544

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

Sordo *more? May -*

2550

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

2556

Sordo *try. Now we must leave.*

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

2561 poco rit..... G.P.

Sordo

I'll say good - bye.



Orchestral

Act 2 Scene 1F

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

2568 R4 Little Slower ♩ = 150

Piano

f



2581 rit.....a tempo rit.....a tempo segue



Cobarde

Act 2 Scene 1G

2592 S4 ♩ = 90

Robert Jordan

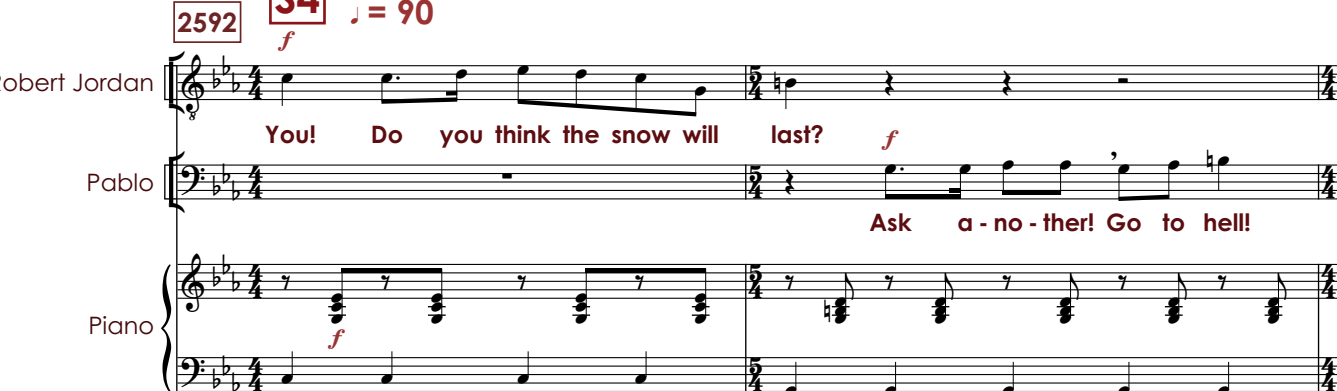
You! Do you think the snow will last? *f*

Pablo

Ask a - no - ther! Go to hell!

Piano

f



2594

Primitivo stands

Jordan

Pablo

Primitivo

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

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

2598

rit.....

Jordan

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

2602

a tempo

Jordan

Shut your mouth!

Pablo

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

2605

Strikes Pablo

All the men stand

rit.....a tempo

Fernando

Rafael

Joaquin

Co - ward! Co - bar - de!

Anseldo

Agustín

Co - ward! Co - bar - de!

Pablo

-gles! Look at me! I am not a fool!

Lorenzo

Primitivo

Co - ward! Co - bar - de!

Cobarde

For Whom the Bell Tolls

Act 2 Scene 1G

2610 rit.....a tempo Agustín strikes Pablo again

Fernando Rafael Joaquín

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

Anseldo Agustín

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

Pablo

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

Lorenzo Primitivo

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

2614 **T4**

Pablo

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

2619 Pablo dips another cup of wine and raises it to Jordan.
Pablo lifts cup to Jordan

Pablo

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

2624 **U4**

Pablo

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

2629

All the women stand

*f*Maria
Rosa

Get out!

f

Pilar

Get out!

*f*Isabella
Amalia

Get out!

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

Pablo

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



Maria

2635

Pulls aside the blanket covering the entrance to the cave.

Rosa

Pilar

Isabella
Amalia

Get out!

mf

Pablo

mp

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



2641

Pablo leaves the cave, but stands near the entrance.

Pablo sits

Rosa, Isabella
and Amalia sit

rit.....

segue

Pablo

still fal - ling!



For Whom the Bell Tolls

Kill Him Now

Act 2 Scene 1H

2649 **V4** *mf* **a tempo**

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

Robert Jordan: What will he do?

Piano: *arco* *mp*

2655 *f*

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

2661 **W4** *f*

Pilar: Kill him now! I am for it now!

Primitivo: Last night_ Ro - ber - to_ should have killed him.

2666 Primitivo, Fernando, and Joaquin come from the back of the cave and nod in agreement.

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

Agustín: Kill him! Ma - ta - lo!

Lorenzo: Kill him now!

Kill Him Now

For Whom the Bell Tolls

Act 2 Scene 1H

2671 **X4** rit.....a tempo

ff

Pilar An - sel - mo? In - - gles?

ff

Jordan I am rea - dy!

Rafael The same!

Anselmo I a - gree!

mp

2677 **molto rit.....a tempo**

All sit except Jordan, Pilar and Maria

Pablo pushes aside the blanket and enters.

mf

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

segue

Jordan I will do it to - night!

mp

I Have Changed My Mind

Act 2 Scene 1J

2685 **Y4**

mf

Pablo stands

Maria sits

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

Piano

2689

Pablo

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

2694

Pilar

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

Pablo

-ther to des - troy the bridge.

2699

24

Pablo

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

2705

Pilar

f
What's up with you?

Pablo

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

2710

Pablo

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

2713

Pilar *f*

You were liste - ning at the door.

Pablo *ff*

more! No - thing more!

f (#)

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

2717

Pilar

Pablo *f*

Yes. But I could hear no - thing.

A5 *Pablo sits*
poco rit.....

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

2726 *poco rit*..... *segue*

mf

For Whom the Bell Tolls

Goodnight

Act 2 Scene 1K

B5

2730 still slower $\text{♩} = 84$

poco rit. $\text{♩} = 81$

Robert Jordan

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

Piano



2734

sleepy, slow & tranquil

Pilar

Jordan

mp They can sleep with me as last night.



2737

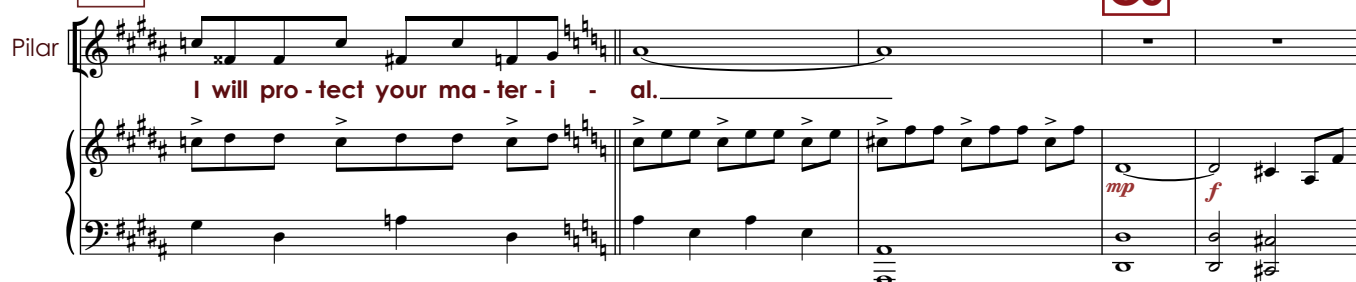
Pilar sits

C5

Pilar

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

mp *f*



Jordan goes out and sits near his sleeping bag.
He is watching the mouth of the cave for Maria.
Finally, Maria comes out from under the blanket
that covered the cave mouth and runs over
to Jordan.

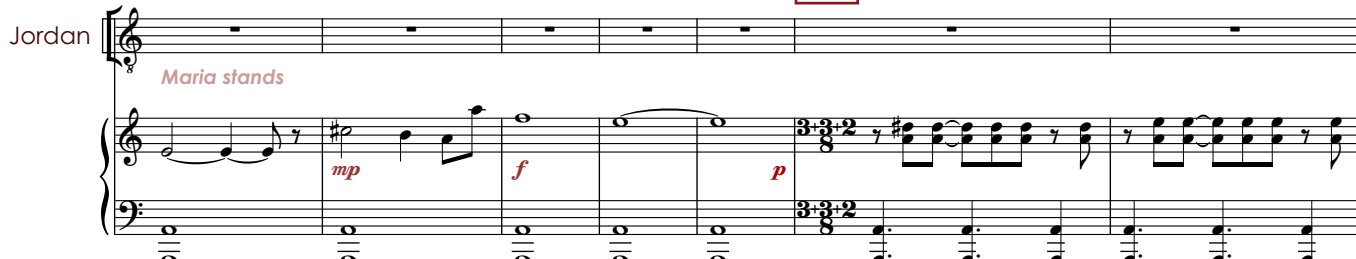
2742

D5

Jordan

mp *f* *p*

Maria stands



2749

Maria enters from the back of the cave, glances at Pilar to be certain she's asleep.
Then pushes through the blanket and runs over to Jordan waiting for her.

mp

Jordan

You came bare-foot through the snow?

2754

mp

Maria

Yes! And wear-ing on-ly

Jordan

2760

E5*mf*

Maria gets into sleeping bag.

Maria

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

2765

Maria

cold. Nay! They will warm quick -

Jordan

Put them here and warm them.

2769

Maria takes Jordan's hand

She kisses him

Maria *-ly.* But say now that you love me! *f*

Jordan I love you! I love you my

2774

mf

F5

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

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

2779

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

2784

f

Jordan too! And it does such things__ to me, to be with you

2788

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

ff

Jordan that__ I feel__ as though, I want to die when I am lov - ing you!

2793

G5

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

Jordan *mf*
No! No! No!

mf

2798

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

2802

Maria *mp*
Yes! As I died! _____ *mf*
And is it not like this _____ for

Jordan
—

p

2807

Maria
you with the o - - - - - thers? _____ Have

Jordan *mf*
No! Tru - ly _____

2811

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

Jordan *no! Some! But not as you.*

2815

Maria *Tru - - - ly?_*

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

2818

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

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

2821

G.P.

H5

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

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

Goodnight

For Whom the Bell Tolls

Act 2 Scene 1K

2826

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

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

2831

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

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

2835

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

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

For Whom the Bell Tolls

When Will This Calamity Cease

Act 2 Scene 2A

J5 The following day. It is bright sunlight.

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

2839 **Slowly with expression** ♩ = 74

Fernando stands

poco rit......

Piano

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

this part could be sung by any of the non-leads

2849 **K5** **a tempo**

mf

Fernando

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

2857

f

ff

Broadly

poco rit.

Fernando

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

2865 **a tempo**

mp

Women stand

Maria Rosa

mp Af - ter this you can ne - ver go home. Ne - ver, ne - ver,

Pilar

mp Af - ter this you can ne - ver go home. Ne - ver, ne - ver,

Isabella

mp Af - ter this you can ne - ver go home. Ne - ver, ne - ver,

Amalia

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

Fernando

life.

When Will This Calamity
Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2872 *Lorenzo and Joaquin stand* poco rit.....a tempo **L5**

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

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

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

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

Joaquin
Oh, when will this

Lorenzo
Oh, when will this

2879 *f*

Joaquin
wret - ched war end? So, I can laugh with my wife and hand - some boys. And

Lorenzo
wret - ched war end? So, I can laugh with my wife and hand - some boys. And

2886 *ff* Broadly poco rit.a tempo

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

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

When Will This Calamity
Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2894 *poco rit...*

p

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

p

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

p

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

p

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

Joaquin

Lorenzo



2901 *a tempo* **M5** Rafael, Anselmo, Augustin, Primitivo stand

Maria Rosa - ched war end?

Pilar - ched war end?

Isabella - ched war end?

Amalia - ched war end?

mf

Fernando Oh, When will this ca-lam-i-ty cease? So, I can

Rafael *mf*

Joaquin Oh, When will this ca-lam-i-ty cease? So, I can

mf

Anselmo Oh, When will this ca-lam-i-ty cease? So, I can

Agustín *mf*

Lorenzo Oh, When will this ca-lam-i-ty cease? So, I can

Primitivo *mf*



When Will This Calamity
Cease

For Whom the Bell Tolls

Act 2 Scene 2A

2908

Fernando
Rafael
Joaquin

be with my pa-rents and take them to church. And wor-ship the an-gels in their lof-ty

Anseldo
Agustín

be with my pa-rents and take them to church. And wor-ship the an-gels in their lof-ty

Lorenzo
Primitivo

be with my pa-rents and take them to church. And wor-ship the an-gels in their lof-ty

2915

Broadly poco rit. a tempo

N5

Maria
Rosa

When will this ca-lam-i-ty

Pilar
Isabella

When will this ca-lam-i-ty

Amalia

When will this ca-lam-i-ty

Fernando
Rafael
Joaquin

perch. And ce-le-brate ev-er-last-ing peace.

Anseldo
Agustín

perch. And ce-le-brate ev-er-last-ing peace.

Lorenzo
Primitivo

perch. And ce-le-brate ev-er-last-ing peace.

Act 2 Scene 2A

2930

All sil except Rafael, Jordan stands

segue

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

end? _____ When will this ca-lam-i-ty cease?__

pp

For Whom the Bell Tolls

Onion Breath

Act 2 Scene 2B

O5

2943 Più mosso

Robert Jordan

Piano

Robert Jordan: *f* Your on - ion breath will car - ry

Piano: *arco* *mf* *p*

Measures 2943-2945: 4/4 time. Robert Jordan's melody starts with a half rest, then a quarter note G4, quarter note A4, quarter note B4, half note C5. Piano accompaniment features triplets of eighth notes in the right hand and sustained chords in the left hand.

2946

Jordan

Rafael

Jordan: through the for - est. *f*

Rafael: And what have you a - gainst the on - - ion?

Measures 2946-2949: 4/4 time. Jordan's melody continues from the previous measure. Rafael's melody begins with a half rest, then a quarter note G4, quarter note A4, quarter note B4, half note C5. Piano accompaniment continues with triplets and sustained chords.

2950

Jordan

Rafael

Jordan: The o - - dor and no - thing more.

Rafael: Yes, the on - ion!

Measures 2950-2953: 4/4 time. Jordan's melody continues. Rafael's melody begins with a half rest, then a quarter note G4, quarter note A4, quarter note B4, half note C5. Piano accompaniment continues with triplets and sustained chords.

2954

segue

Jordan

Jordan: O - ther - wise, it is just like the rose.

Measures 2954-2957: 4/4 time. Jordan's melody continues. Piano accompaniment continues with triplets and sustained chords.

For Whom the Bell Tolls

Help Sordo

Act 2 Scene 2C

P5

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

Sound of automatic rifle fire in distance.

Q5

2958

Rafael

Agustín

Piano

p *f* *p*

Qué pa - sa?

They are

pp *p* *pp*

3/8 2/8

2967

Jordan

Rafael

Agustín

f

No!

We have to go help him.

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

mf

Act 2 Scene 2C

2976

The musical score is for a scene from 'The Marriage of Figaro'. It features nine vocal parts and a piano accompaniment. The vocal parts are: Maria Rosa (Soprano), Pilar Isabella (Soprano), Amalia (Soprano), Fernando (Tenor), Rafael Joaquin (Tenor), Anselmo Agustín (Bass), Pablo (Bass), Lorenzo Primitivo (Bass), and a Piano accompaniment. The score is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are in Spanish, and the music is in a classical style. The vocal parts enter with the lyrics 'Sor - do' (Sordid). Pablo enters with the lyrics 'I have feared this all mor - ning.' (I have feared this all morning). The piano accompaniment provides a rhythmic and harmonic foundation for the scene.

2980

Maria Rosa Help Sor - do!

Pilar Isabella Help Sor - do!

Amalia Help Sor - do!

Fernando Help Sor - do!

Rafael Joaquin Help Sor - do!

Anselmo Agustín Help Sor - do!

Pablo *p* It is im - - - pos - - - si - ble *f* *mp*

Lorenzo Primitivo Help Sor - do!



2985

R5

Maria Rosa We

Pilar Isabella We

Amalia We

Fernando We

Rafael Joaquin We

Anselmo Agustín We

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

Lorenzo Primitivo We



Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

2988

Maria Rosa have to help Sor - do!

Pilar Isabella have to help Sor - do!

Amalia have to help Sor - do!

Fernando have to help Sor - do!

Rafael Joaquin have to help Sor - do!

Anselmo Agustín have to help Sor - do!

Pablo Their tracks were not cov - ered and the fas - cists tracked

Lorenzo Primitivo have to help Sor - do!



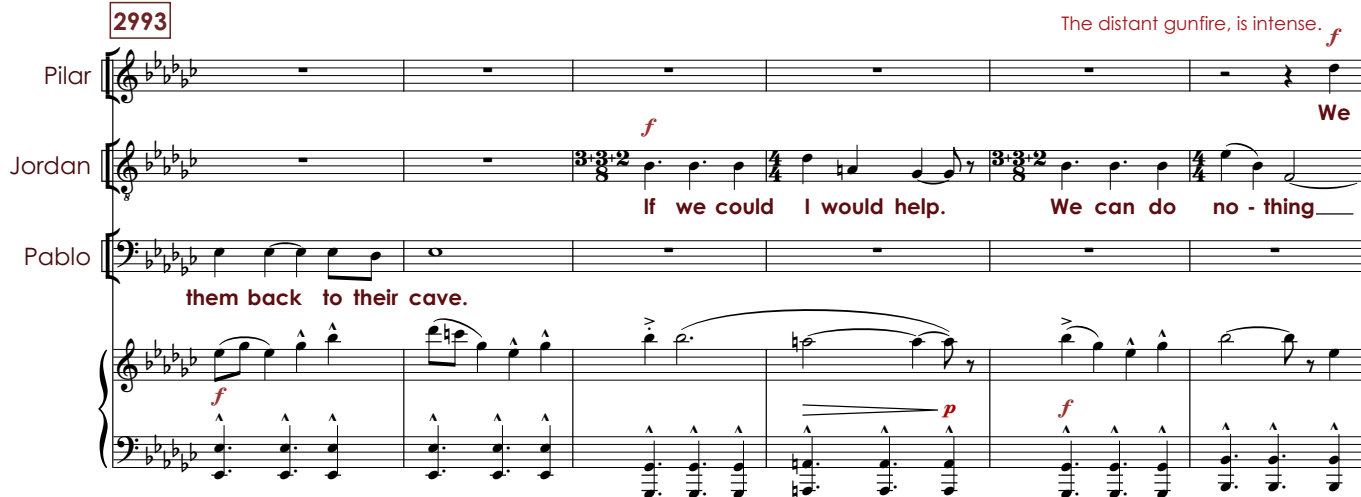
2993

Pilar The distant gunfire, is intense. *f*

Jordan *f* We

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

them back to their cave.



2999

The gun fire dies out except for an occasional shot.

Pilar *p* must, we must help him! *f* But he is our al -

Jordan *p* It would be use - less. We would be killed our - selves.

sfz *p*

3005

S5

Pilar *p* - ly! *ff* Oh po - bre, po - bre *mf* Sor - do!

Jordan

p *ff*

3011

Maria Rosa *mp* *f* *p* Mas - sa - cre, oh!

Pilar *mp* *f* *p* Lis - ten to the mas - sa - cre! El Sor - do

Isabella Amalia *mp* *f* *p* Mas - sa - cre, oh!

Fernando *mp* *f* *p* Mas - sa - cre, oh!

Rafael Joaquin *mp* *f* *p* Mas - sa - cre, oh!

Anselmo Agustín *mp* *f* *p* Mas - sa - cre, oh!

Pablo Lorenzo Primitivo *mp* *f* *p* Mas - sa - cre, oh!

mp *mf*

3016

Maria Rosa
Pilar
Isabella Amalia

Is - n't there a - ny - thing that we can
is our clos - est al - ly. Is - n't there a - ny - thing that we can
Is - n't there a - ny - thing that we can

mp *mf* *mp* *mf*

3022

T5

Maria Rosa
Pilar
Isabella Amalia
Jordan

do?
do?
do?

The fas - cists have at - tacked, from the sounds

p *f*

3027

Jordan

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

3032

Jordan

they are wai - ting. Their ter - ri - ble planes will come.

Help Sordo

For Whom the Bell Tolls

Act 2 Scene 2C

3036

everyone stays standing

pause – understanding what's happening

segue

Maria Rosa

Sor - do will die by their guns.

Pilar

Sor - do will die by their guns.

Isabella Amalia

Sor - do will die by their guns.

Jordan Fernando

Sor - do will die by their guns.

Rafael Joaquin

Sor - do will die by their guns.

Anselmo Agustín

Sor - do will die by their guns.

Pablo

Sor - do will die by their guns.

Lorenzo Primitivo

Sor - do will die by their guns.

mf *p*

What Will Happen to Us All

Act 2 Scene 2D

U5

The sound of propeller planes approaches and recedes in the direction of El Sordo.

Soon there are explosions in the distance. Then more explosions. Then silence followed by the last pistol shots.

3044

Piano

3058

V5

Faster $\text{♩} = 123$

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

Pablo

mp *f*

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

3064

mf

Everyone sits except Jordan and Maria

Maria
Rosa

What will hap - pen to us all?

Pilar
Isabella

What will hap - pen to us all?

Amalia

What will hap - pen to us all? *mf*

Jordan

Don't wor - ry, my Gua - pa. I'll take you to A - me - ri - ca,

Fernando

What will hap - pen to us all?

Rafael
Joaquin

What will hap - pen to us all?

Anselmo
Agustín

What will hap - pen to us all?__

Lorenzo
Primitivo

What will hap - pen to us all?

3071

Maria sits

segue

Jordan

where there are no bombs, and no guns.

sub. p *mf* *p*

For Whom the Bell Tolls

I Cannot Eat

Act 2 Scene 2E

W5

3080

same tempo as before ♩ = 93

Rafael

f

I can - not eat. I have no ap - pe - tite.

Piano

mp

3084

Jordan

f

Oh! You must eat! You must, you must eat!

Rafael

I can't eat. This

3089

Rafael sits

Rafael

kill - ling of El Sor - do has ta - ken a - way my will to live.

3094

f

mp

f *p*

167

For Whom the Bell Tolls

Seventy Years

Act 2 Scene 2F

X5 3101 $\text{♩} = 110$

Jordan steps away from the others.

Robert Jordan

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

Piano

3104

Jordan

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

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

Y5

3108

à la Russe with lots of rubato $\text{♩} = 72$

Jordan

ho- urs as se- ven- ty years. I feel strange in- side ev- ery time I look at

3113

molto rit.....slower & freely accelerando

Jordan

her. Eve- ry time she looks at me. When I am with my

3118

a tempo $\text{♩} = 116$

Jordan

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

3123

Jordan

love was real. Nor thought it could hap - pen to me. Her love_ has

Z5

3129

molto rit. $\text{♩} = 55$ Slower and freely accelerando

Jordan

set my heart tru - ly free. So, if my life must

3135

a tempo $\text{♩} = 116$

Jordan

trade its se - ven - ty years for sev - en - ty ho - urs, I have what I val - ue

3140

Jordan

now. It's not a char - ade. And if I do not have a long time to live, then

3145

Jordan

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

3151

Women stand

Maria Oh,

Rosa Oh,

Pilar Oh,

Isabella Oh,

Amalia Oh,

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

Women stay standing

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

3157 slightly slower ♩ = 110

Maria se - ven - ty years in se - ven - ty ho - urs. Se - ven - ty years in se - ven - ty ho - urs. —

Rosa se - ven - ty years in se - ven - ty ho - urs. se - ven - ty years in se - ven - ty ho - urs. —

Pilar se - ven - ty years in se - ven - ty ho - urs. se - ven - ty years in se - ven - ty ho - urs. —

Isabella se - ven - ty years in se - ven - ty ho - urs. se - ven - ty years in se - ven - ty ho - urs. —

Amalia se - ven - ty years in se - ven - ty ho - urs. se - ven - ty years in se - ven - ty ho - urs. —

3162

A6

l'istesso tempo ♩ = 110

Maria I feel strange in - side ev - ery time I see Ro - ber - to.

Rosa

Pilar

Isabella

Amalia

3167

*molto rit...freely**accel.....**slightly faster* ♩ = 116

Maria

Ev - ery time he looks at me. When I am with Ro - ber - to, I love him so as

3173

Maria

though I could die. I ne - ver be - lieved that love was real. Nor thought

3179

molto rit.....

Maria

it could hap - pen to me. His love has set my heart tru - ly free.

3184

slightly slower ♩ = 110*molto rit.....*

Maria

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

Rosa Pilar

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

Isabella Amalia

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

3190

B6

Women stay standing

*p**f*

accel.....slightly faster ♩ = 116

Maria

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

Rosa
PilarIsabella
Amalia

Jordan

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

3197

Maria

free. I'll have ev-ery-thing I want, Ro-ber-to not tears. We

Jordan

ho-urs, I have what I val-ue now. It's not a char-ade And

3203

Maria

will live to-ge-ther, for year af-ter year, with no-thing to fear. We will for -

Jordan

if I do not have a long time to live, then there's on-ly now. Then

3207

Maria **ten.**
-get our night-mares of fas - cist tanks, and

Jordan
now is the thing for me to praise, and



3212

Maria **broadly ♩ = 110**
re-joyce in gi-ving to God all our thanks Oh, se-ven-ty years in

Rosa Pilar
Oh, se-ven-ty years in

Isabella Amalia
Oh, se-ven-ty years in

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



3218

Maria **slower ♩ = 100**
se-ven-ty ho-urs, Se-ven-ty years in se-ven-ty ho - - urs.

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

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



For Whom the Bell Tolls

We'll Use Grenades

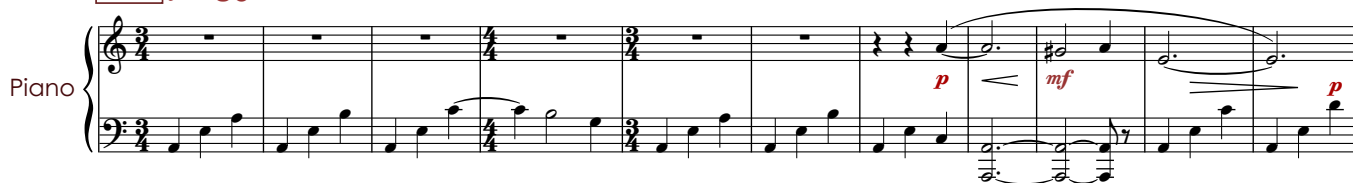
Act 2 Scene 3A

C6

3226 ♩ = 86

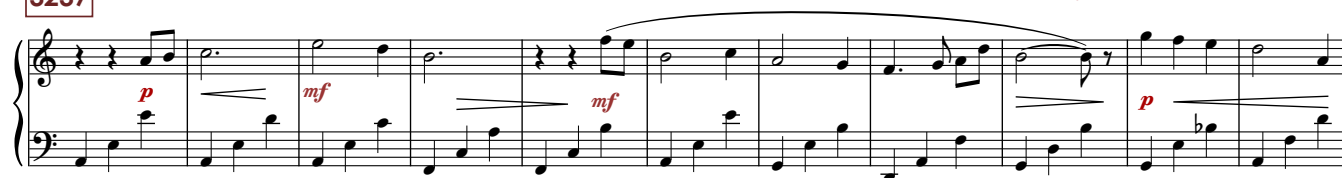
2:00 in the morning. Cloudless night. The moon is out. Jordan and Maria are sleeping in Jordan's sleeping bag. Pilar, shining a flashlight, silently but quickly, emerges from behind the blanket in front of the cave. Pilar crosses to the sleeping bag. Shakes Jordan.

Piano



Pilar stands wringing
her hands anxiously

3237



3248

D6

slightly faster ♩ = 90

f

Pilar

Pa - blo is gone.

Jordan

Qué pa - sa? What is it wo - man?



3253

Pilar

It must be a - bout an hour. *sfz* He has ta - ken some - thing of

Jordan

When did he go?

and?



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

3257

Pilar *yours. sf* I do not know. Come and see.

Jordan what?

3262

f E6

Jordan *f* Is this what you call guard - ing

3267

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

Jordan my ma - ter - i - al?

3270

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

Jordan You slept well! Oh! The hor - ses!

3274

Anselmo leaves, climbs up and over the nearby hill.

Jordan

An-sel-mo go count the hor - ses. We were short hor-ses be-fore. We'll be

3278

F6 *f*

Pilar

Pa - blo is

Jordan

des - per - ate if Pa - blo has ta - ken a - ny of them.

3282

Pilar

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

3286

Pilar

some - thing from your packs! Now the hor - ses!

3290

Anselmo stands
Anselmo returns

Pilar

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

3295 To Anselmo *mf* **G6**

Jordan

Well what have you seen?

Anselmo

There are two hor - ses that re -

3299

Jordan

Then that is that. _____

Anselmo

- main. _____ Gone are the Big Bay and the Gray.

3303

Pilar

I will guard

Jordan

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

3307

Pilar

them _____

Jordan

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

3311

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

Pilar

In - glés, I feel as you do. There's no need to hurt me. Pa - blo has de-

3315

H6

Pilar

-stroyed us both.

Jordan

It's no - thing, Pi - lar! No - thing!

3319

Everyone stands except Pablo

Pilar

But what did he take?

Jordan

What is gone is of no im - por - tance. He

3323

Jordan

took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

3326

Jordan

is no point in be - ing i - rate. We'll use gre - nades to de - to -

3329

Jordan

-nate. It's good we have a - no - - ther way.



3333 **J6** Maria sings from outside the cave.

Maria Rosa

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Pilar

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Isabella Amalia

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Fernando Rafael

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Joaquin

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Anselmo Agustín

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There

Lorenzo Primitivo

He took the de - vice to ig - nite, but left be - hind the dy - na - mite. There



3337

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

is no point in be-ing i - rate. We'll use gre - nades to de - to -

is no point in be-ing i - rate. We'll use gre - nades to de - to -

is no point in be-ing i - rate. We'll use gre - nades to de - to -

is no point in be-ing i - rate. We'll use gre - nades to de - to -

is no point in be-ing i - rate. We'll use gre - nades to de - to -

is no point in be-ing i - rate. We'll use gre - nades to de - to -

is no point in be-ing i - rate. We'll use gre - nades to de - to -

(h)

3340

Everyone sits except Jordan and Pilar

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

-nate. It's good we have a - no - ther way.

-nate. It's good we have a - no - ther way.

-nate. It's good we have a - no - ther way.

-nate. It's good we have a - no - ther way.

-nate. It's good we have a - no - ther way.

-nate. It's good we have a - no - ther way.

-nate. It's good we have a - no - ther way.

a 2

a 2

(h)

For Whom the Bell Tolls

Get Some Sleep

Act 2 Scene 3B

3445 **K6**

Pilar *mf* Nay I have be-

Robert Jordan *mf* Get some sleep wo - man. We are bet - ter off__ with Pa - blo gone.

Piano

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

3451

Pilar -trayed you. My trust of Pa - blo has been our ru - in.____

Jordan Get some sleep. We

Piano

3458 Pilar sits

Jordan must be un - der way__ at four in the morn - ing.____ Get some sleep, wo - man! Get some

Piano

3464 aside **L6**

Jordan sleep__ be - fore we go.____ How could I have de - ceived my - self? Pa - blo

Piano *mp* *mf*

3472

Pressing forward

Jordan

knew that we were doomed once El Sor - do was killed. With the men that we have

3478

rit.....a tempo

M6

Jordan

here, we'll take one guard house, but we can't take them both. We may kill them all,

3485

Jordan

but not blow the bridge, or blow the bridge and get our - selves killed, un - less we

3491

Jordan

find help be - fore the at - tack. Pa - blo knew that! Pa - blo knew that! What can

3499

ten.

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

Jordan

we do? We need some hope.

Maria stays seated
Jordan looks at Maria

aside

3510

mp

N6

slightly slower $\text{♩} = 84$

Jordan

It's all fi - gured out Gua - pa. You

mp

3520

Jordan

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

3524

Jordan

do not have to wor-ry__ a - bout it.__ That is - n't much of a wed - ding pre - sent. But

3528

Jordan

is not a good night's sleep sup - posed to be price - less?__ You've had a__ good night's

3532

O6

Jordan

sleep.__ See if you can wear that like a ring on your fin - ger. Sleep well my Gua - pa. Sleep

Get Some Sleep

For Whom the Bell Tolls

Act 2 Scene 3B

3537

Jordan

well my Gua - pa. Sleep well my be - lov - ed. I will not wake

3541

Jordan

p *Jordan sits*

you. That is all I can do.

3549

Pilar

Pilar and Augustin stand

mp *mf* *p*

p *mf*

Take More of the Stew

Act 2 Scene 4A

3559

P6

Faster ♩ = 110

Pilar

Piano

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

Take More of the Stew

For Whom the Bell Tolls

Act 2 Scene 4A

3564

Pilar

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

Agustín

Wo - man! Don't speak to us like that.

3569

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

Pilar

You can - not go one hun - dred yards like that.

Agustín

You have the mouth de la gran pu - ta.

3573

segue

Pilar

You are a wal - king hard - ware store.

Pablo Returns

Act 2 Scene 4B

3576

Q6

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

Pilar hears something. Looks around apprehensively

Piano

Pablo Returns

For Whom the Bell Tolls

Act 2 Scene 4B

3589

Pablo stands

freely as needed

Augustin sits
Jordan stands

Pilar *f p < ff*

Oh You! You!

Pablo *f sfz ff f*

Yes me! Ho - la! In - gles! I

p < f p < f

3599

R6

Pablo

have five men from the bands of A - le - jan - dro and E -

pizz.

3603

Jordan *mf*

And the de - to - na - tors for the

Pablo

-li - as, with their rif - les and their guns.

3608

Jordan

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

Pablo *mf*

I

3612

Pablo

threw them down in the gorge and in - to the ri - ver. But I know a

3617

Jordan *mf* And so do I, —

Pablo way to de - to - nate, with a gre - nade.

3622

S6

Pilar *f* Que pas - sa, Pab -

Jordan — but it is dan - ger - ous. —

3626

Pilar -lo?

Pablo *mf* I was struck by a mo - ment of weak - ness. But It went a - way and

3631

Pablo I've come back. When I left, I thought that you would — see it

3635

Pablo couldn't be done, and you would give up. — But af - ter I

3639

Pablo

threw your de - to - - na - tors a - way, I be - gan to

3643

Pablo

see things in a dif - ferent light. We can - not sur - vive if we

3648

Pablo

se - - par - ate. We must stick to - - ge - ther to sur - vive. To

3653

Pablo

make a - mends I have ob - tained the best help I could.

3658

Pilar

ff *sfz* *ff* So,

Pablo

I want to fight!

3663

T6

Pilar *you have come back, eh? _____*

Agustín *So,*

Pablo *Yes wo - man! _____*



3667

All stand

Agustín *you have come back to save your neck?*

Pablo *So what! I fight far bet - ter than*



3671

U6

Maria Rosa *Al - right, then you are*

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

Isabella *Al - right, then you are*

Amalia *Al - right, then you are*

Fernando *Al - right, then you are*

Rafael *Al - right, then you are*

Joaquin *Al - right, then you are*

Anselmo *Al - right, then you are*

Agustín *Al - right, then you are*

Lorenzo *Al - right, then you are*

Primitivo *Al - right, then you are*

Pablo *you.*



3675

Maria
Rosa wel - comed back!

Pilar Al - right, I did not think you could be the cow - ard you a -

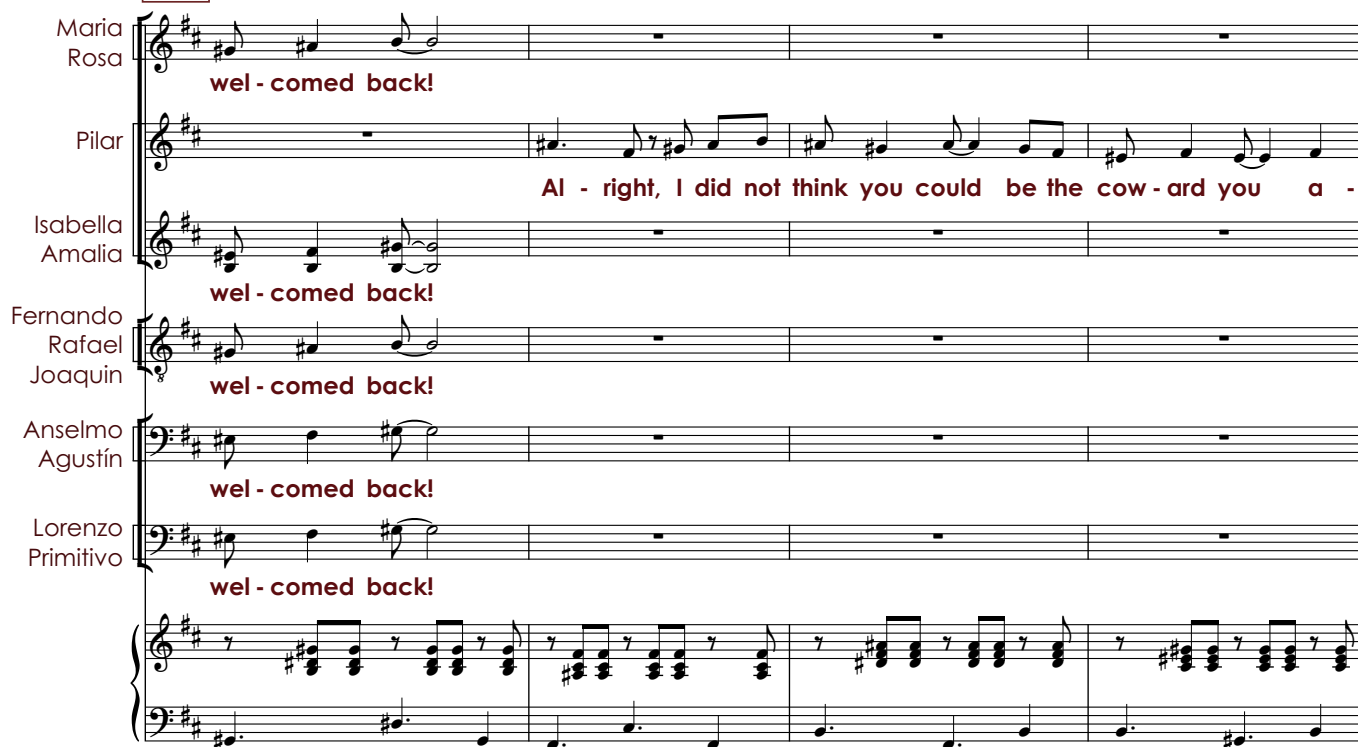
Isabella
Amalia wel - comed back!

Fernando
Rafael wel - comed back!

Joaquin wel - comed back!

Anselmo
Agustín wel - comed back!

Lorenzo
Primitivo wel - comed back!



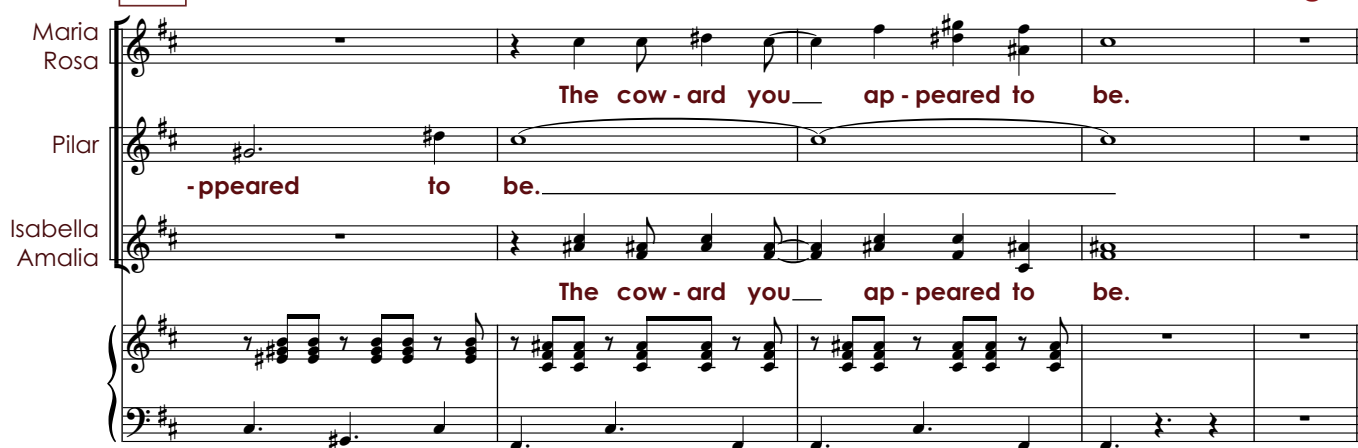
3679

segue

Maria
Rosa The cow - ard you ap - peared to be.

Pilar - ppeared to be.

Isabella
Amalia The cow - ard you ap - peared to be.



For Whom the Bell Tolls

Would Rather Be With You

Act 2 Scene 4C

With all of their things packed, the men and Amalia, along with Pilar, Jordan, and Pablo leave the cave. Jordan crosses to Maria who presents him with his belongings all packed up.

3684 **V6** *Everyone sits except Jordan and Maria* *mp*

Robert Jordan *Ho-*

Piano *mp* *p* *f*

3691 **W6** *mp*

Maria *I am well Ro - ber - to. I*

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

pizz.

3699

Maria *do not wor - ry.*

Jordan *It's all well or - gan - ized. Ra - fa - el will be there, with you,*

3706

Maria *I would ra - ther be with you.*

Jordan *with the hor - ses. No! The hor - ses are*

3712

Maria  Then, that is where I shall be.

Jordan  where you are most use - ful.



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

Augustin stands and eyeballs Jordan

3719

Maria sits

X6

Agustín  

mp < mf

Y6


3728


Agustín  Are you ser - i - ous with the cropped one? Will you not de - sert her?

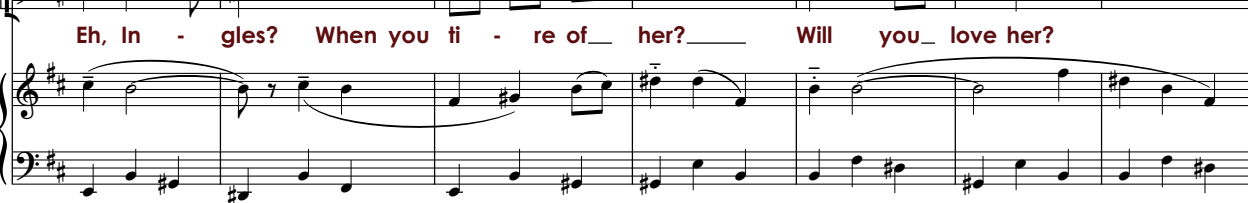


3734

rit.....a tempo

Jordan  I love Ma-

Agustín  Eh, In - gles? When you ti - re of her? Will you love her?



3741

Jordan  -ri - a with all my heart

Agustín  Good! Then you are part of us.



For Whom the Bell Tolls

Orchestral - End Scene

Act 2 Scene 4D

3749 **Z6** *Augustin sits* *Jordan sits*

Piano

3759 *rit.....* **A7**

3770 *molto rit. slower ♩ = 90* *segue*

mf *ff* *p*

Instructions

Act 2 Scene 5A

3782 **B7** *L'istesso tempo ♩ = 90*

Robert Jordan

mf

A - gu - stín, you and

Piano

mp *f* *mp*

3787

Jordan

mp

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

p

3792

Jordan

f *mp* Augustin and Anselmo sit Pilar and Pablo stand

for the ma - chine gun?

Agustín

mf

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

mf *p*

3797

C7

Addressing Pilar

Jordan

Lis - ten to me wo - man! You un - der - stand, there can

Agustín

- ni - tion.

mf *p*

3801

Jordan

f

be no at - tack, un - til you hear the air - planes with their bombs.

mf

3804

Pilar

f

How ma - ny times do you have to tell me, In - gles? You are get - ting like an old wo - man!

3808

D7

Pilar

Jordan

f

And af - ter you at - tack the near - est guard - house, you

3811

Pilar

Jordan

The
fall back on - to the bridge and co - ver the road from a - bove.

3814

Pilar

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

3818

E7

Pilar

it.

Jordan

mf

Do you all un - der - stand?

Pablo

mf

Why not? At - tack the guard house.

3823

Pablo

Cut the te - le - phone line. Fall back on the bridge.

3827

Jordan

And no - thing to start un - til our

Pablo

Co - ver the bridge un - til you blow it.

mf

3830

Jordan

planes start drop - ping all their bombs.

Pablo

Thus shall it be.

f

3835

Pilar

Pablo sits

Jordan

Well then, much luck!

f *p* *ff*

For Whom the Bell Tolls

Goodbye

Act 2 Scene 5B

3839 **F7** *mp* L'istesso tempo ♩ = 90 Jordan crosses stage right as Maria enters.

Pilar

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

Piano

3846 *Pilar sits*

Pilar

Maria stands

Jordan *mf*

Good - bye Gua - pa! I'll see you soon.____

Piano

3854 *f*

Maria

Good - bye Ro - ber - to! Take_ much

Jordan

We'll be in A - mer - i - ca be - fore ve - ry long.

Piano

3861 **G7**

Maria

care. Good - bye Ro - ber - to! We will soon be there. I do

Jordan

Do not cry my Gua - pa!_

Piano

Goodbye

For Whom the Bell Tolls

Act 2 Scene 5B

3869

Maria

not, shall not. But please come, come

Jordan

Do not cry Gua - - - - - pa! I'll come

3876

Maria and Jordan sit

Maria

back quick - ly. Please do!

Jordan

back quick - ly. I will.

For Whom the Bell Tolls

Buena Suerte

Act 2 Scene 5C

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

Everyone stands except Pilar, Pablo, Jordan and Maria

3882 **H7** slightly faster ♩ = 94

Rosa Isabella *p* Bue - - na

Amalia *p* Bue - - na

Fernando Rafael Joaquin *p* Bue - - na

Anselmo Agustín *p* Bue - - na

Lorenzo Primitivo *p* Bue - - na

Piano *p* *f* Bue - - na

3887

Rosa Isabella *f* suer - te! Bue - - na suer - te! *f* Bue - - na suer - te!

Amalia *f* suer - te! Bue - - na suer - te! *f* Bue - - na suer - te!

Fernando Rafael Joaquin *f* suer - te! Bue - - na suer - te! *f* Bue - - na suer - te!

Anselmo Agustín *f* suer - te! Bue - - na suer - te! *f* Bue - - na suer - te!

Lorenzo Primitivo *f* suer - te! Bue - - na suer - te! Bue - - na suer - te!

Piano *f* suer - te! Bue - - na suer - te! Bue - - na suer - te!

For Whom the Bell Tolls

Buena Suerte

Act 2 Scene 5C

3892

Rosa
Isabella

Bue - - - na suer - - - - - te! *mp* Bue - - - - -

Amalia

Bue - - - na suer - - - - - te! *mp* Bue - - - - -

Fernando
Rafael
Joaquin

Bue - - - na suer - - - - - te! *mp* Bue - - - - -

Anselmo
Agustín

Bue - - - na suer - - - - - te! *mp* Bue - - - - -

Lorenzo
Primitivo

Bue - - - na suer - - - - - te! *mp* Bue - - - - -

Bue - - - na suer - - - - - te! *mp* Bue - - - - -

segue

3896

Everyone sits except Anselmo, Jordan and Augustin

Rosa
Isabella

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

Amalia

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

Fernando
Rafael
Joaquin

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

Anselmo
Agustín

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

Lorenzo
Primitivo

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

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

For Whom the Bell Tolls

Now is Our Time

Act 2 Scene 5D

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.

3900 **J7** *l'istesso tempo*

Anselmo *mf* Par - don me In -

Piano *p* *f*

3905

Anselmo - gles, so there is no mis - take. On - ly to re - peat it so that

3910

Jordan *f* When I fire you shall fire.

Anselmo *f* I can do it as you wish.

3914

Jordan Do not think of the sol - dier as a man, but as a tar - get.

3918 *p* *f* *ff*

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

3922 **K7**

Anselmo

f

I have worked well for the grand Re - pub - lic, but still it's a sin to kill un -

mf

3925

Anselmo

- will - ing - ly. Af - ter this is o - ver and we have won the war,

3929

Jordan

f

The

Anselmo

there must be pen - ance to a - tone for the kil - - - ling.

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

3932 **L7**

Jordan

Fas - cists are poised to re - pel our at - tack, and I'm a - afraid we have run out of

3936

Jordan

luck. They have so ma - ny more wea - pons than us.

Now is Our Time

For Whom the Bell Tolls

Act 2 Scene 5D

3940

Jordan

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

3944

Jordan

time to at - tack.

Buena Caza

Act 2 Scene 5E

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.

3949 **M7** Everyone stands except Maria, Pablo and Pilar

Piano

3953

p *f*

Rosa Pilar
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

p *f*

Isabella Amalia
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

p *f*

Jordan Fernando Joaquin
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

p *f*

Agustín
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

p *f*

Lorenzo Primitivo
Bue - - na ca - za! Bue - - na ca - za! Bue - - na

p

Bue - - na ca - za! Bue - - na ca - za! Bue - - na

3958

mp

Rosa Pilar
ca - za! Bue - - na ca - - - - - za! Good

mp

Isabella Amalia
ca - za! Bue - - na ca - - - - - za! Good

mp

Jordan Fernando Joaquin
ca - za! Bue - - na ca - - - - - za! Good

mp

Agustín
ca - za! Bue - - na ca - - - - - za! Good

mp

Lorenzo Primitivo
ca - za! Bue - - na ca - - - - - za! Good

mp

ca - za! Bue - - na ca - - - - - za! Good

3963

All sit except Jordan, Augustin and Anselmo

N7

Rosa Pilar

Isabella Amalia

Jordan Fernando Joaquin

Agustín

Lorenzo Primitivo

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

hunt - - - ing!

Eh, In - gles!_

mf

3968

Calling to Anselmo in the distance

Agustín

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

p

f

p

Shouting up at Agustín

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

Anselmo climbs up to the elevation. He is crying.

3973

O7

Pilar and Fernando stand

Pilar

Jordan

Agustín

Pri - - - mi - ti - vo has been

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

done!

mf

p

3978

Shouting to Jordan

Pilar

hit in the shoul - der. What's go - ing on up there, In - gles?

f *mf*

3981

Pilar

Are you build - ing a bridge or blow - ing one?

Fernando

Calm your - self_ wo -

p *f* *p*

3985

Pilar

But why in the name of la

Fernando

-man! He is fi - nish - ing his work.

f

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

Pilar, Fernando, Jordan, Augustin and Anselmo all sit

3988

Pilar

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

p *mp*

3993

segue

f *p*

For Whom the Bell Tolls

I Cannot Bear It

Act 2 Scene 5F

Maria stands alone

3998

P7

à la russe with lots of rubato slightly faster

Maria

I can - not bear it. I'm a - fraid that I'm no help.

Piano

p *f*

4002

molto rit. slow accelerando

Maria

I can - not bear a - ny more. God, please have him be

arco *p* *mf*

4006

slightly faster ♩ = 106

Maria

al - right, Mo - ther of God, Sweet Bles - sed Ma - ry. Please bring

4010

Maria

Ro - ber - to back to me a - live, and I'll bless thee each ev - ery day.

4016

Sound of gunfire. Maria exits stage right again.

Maria

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

For Whom the Bell Tolls

Blow the Bridge

Act 2 Scene 5G

4021

Q7

slower, but slightly faster than before ♩ = 96

Jordan and Anselmo stand

Robert Jordan

Piano

Hand me

4025

Jordan

down a pack-age. No, just one at a time. Wed- ges, give me

4030

Jordan

wed- ges, for the o- ther side now. Give me some more of that. Give me a coil of

Anselmo

Al- right!

4036

Jordan

wi- re. Make it that big one, Vi- e- jo! Move it quick- ly! Take up the wire, Vi- e- jo!

Anselmo

Yes! yes!

4041

Jordan

Take up the wire as you walk. Now Vi - e - jo! Yes now! Let her go, I said.

4045

All stand except
Pablo & Rafael

R7

Maria Rosa

Pilar

Isabella Amalia

Jordan

Fernando Joaquin

Agustín

Lorenzo Primitivo

Yes! Now is the time. Yes! Now

Yes! Now is the time. Yes! Now

Yes! Now is the time. Yes! Now

Now Vi - e - jo! Let her go!

Yes! Now is the time. Yes! Now

Yes! Now is the time. Yes! Now

Yes! Now is the time. Yes! Now

Blow the Bridge

For Whom the Bell Tolls

Act 2 Scene 5G

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

4049

Maria Rosa
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

Pilar
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

Isabella Amalia
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

Fernando Joaquin
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

Agustín
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

Lorenzo Primitivo
— is the time. Yes! Blow the bridge now! Vi - e - jo! Let her go! Let her go!

4053

everyone stares in the distance expectantly

segue

Orchestral - Explosion

Act 2 Scene 5H

4061

S7

slightly slower ♩ = 90

snare drum

Piano

4068

snare drum

4075 T7

Everyone cheers silently

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

segue

4086

Amalia & Anselmo Die

Act 2 Scene 5J

Amalia is shot onstage as the bridge blows.

Amalia sits

4096 U7 L'istesso tempo ♩ = 90

Pilar *mf* *p* *mf*

A - - - ma - - li - a has been killed

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

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

Anselmo sits

4104

Maria *p*

May she rest in peace. Ah

Rosa *p*

May she rest in peace. Ah

Pilar *p*

by a bul - let! May she rest in peace. Ah

Isabella *p*

May she rest in peace. Ah

V7

4114

Maria

Rosa

Pilar

Isabella

Jordan

p *mf*

An - - - sel - mo

p *p*

4124

Jordan

looks ve - ry small. With the de - to - na - tors, he would have lived. May he

Fernando

Rafael

Joaquin

Agustín

Lorenzo

Primitivo

May he

May he

May he

May he

May he

4132 W7

Maria Rosa *p* Why, oh why?

Pilar *p* Why, oh why?

Isabella Amalia *p* Why, oh why?

Jordan Fernando *p* Why, oh why?

rest in peace. *p* Why, oh why?

Rafael Joaquin *p* Why, oh why?

Agustín *p* Why, oh why?

Lorenzo Primitivo *p* Why, oh why?

p Why, oh why?

4141

Maria Rosa *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

Pilar *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

Isabella Amalia *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

Jordan Fernando *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

Rafael Joaquin *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

Agustín *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

Lorenzo Primitivo *f* Why, oh why? *mp* Why do they kill us? *f* Why, oh why? *mp* Why do we kill them?

mf

4148

Maria Rosa
God, please have mer - cy on us.

Pilar
God, please have mer - cy on us.

Isabella Amalia
God, please have mer - cy on us.

Jordan Fernando
God, please have mer - cy on us.

Rafael Joaquin
God, please have mer - cy on us.

Agustín
God, please have mer - cy on us.

Lorenzo Primitivo
God, please have mer - cy on us.

p *mf*

Plenty of Horses

Act 2 Scene 5K

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

Everyone sits except for Pilar & Augustin

To Augustin

4154

X7

Più mosso ♩ = 100

Pilar
Tell me where is

Piano

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

4159

Pilar

Pa-blo and all the o - thers?

Agustín

Here comes that son of a bitch, Pa - -

Pablo enters holding the submachine gun.

Pablo stands

4165

Y7

Agustín

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

Pablo

All dead!

Agustín gives Pablo murderous look.

Jordan stands

4171

Agustín

Pablo

Now we have plen - ty of hor - ses, In - gles!

4176

Agustín

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

Plenty of Horses

For Whom the Bell Tolls

Act 2 Scene 5K

4179

Agustin

shot them all?_____

Pablo

Shut up!

I have fought much to-day

4183

Pablo

and well. They were not of our band. They were not of us._____

4187

27

Jordan enters. Maria runs to him. He takes her in his arms.

Gallop Guapa Go

Act 2 Scene 5L

4195

A8

l'istesso tempo


Maria stands


Maria

Ro - ber - to! Oh Ro-

Piano

4200

Maria 
-ber-to!_ You're a - live! Yes! You're__ a - live!

Jordan 
Yes! Yes! My dear Ma - ri - a.

4219

C8

Agustin in - to the fas - cists' can - nons? _____

Pablo *f* Yes, ca - ma - ra - da! It_

4223

To Maria

Pablo points to Maria

Pablo _ is the on - ly way. I go first a - cross the road. You go se - cond af - ter me. The

4227

Pablo o - thers will go_ next. First is not so bad, though it seems bad. And

4231

Pablo sits

To Jordan

f

Maria But you'll be last, _____ Ro-

Pablo se - cond is good. It is la - ter that they are wait - ing for more.

4235

D8

Pablo exits off right to the horses. Sound of machine gun fire and canon shells exploding nearby.

Maria

-ber - to!

Jordan

f

I'll go sud - den - ly. There will be no pro - - blem.

4240

Jordan

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa go!

4246

E8

Rosa, Isabella, Fernando, Rafael,
Joaquin, Lorenzo & Primitivo standMaria exits
Maria sits

Rosa
Pilar

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa

Isabella

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa

Jordan

Fernando
Rafael

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa

Joaquin

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa

Agustín

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa

Lorenzo
Primitivo

Go! Ma - ri - a Go! There's no time to talk. Gal - lop! Gua - pa

Gallop Guapa Go

For Whom the Bell Tolls

Act 2 Scene 5L

rejoice as it sits on Jordan
Sound of more gunfire and horses.
They all exit including Jordan.

4252

F8

Rosa
Pilar

go!

Isabella

go!

Fernando
Rafael

go!

Joaquin

go!

Agustín

go!

Lorenzo
Primitivo

go!

4258

Jordan sits

Orchestral - Scene Change

Act 2 Scene 6A

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

4266

G8

faster ♩ = 116

Piano

4271

Maria stands

For Whom the Bell Tolls

Broken Leg

Act 2 Scene 6B

4278 **H8** kneeling next to Jordan
p *f*

Maria

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

Piano

mp

4283

Maria

Jordan

mp *f*

My left leg is bro - ken! It's bad - - ly

4289 Pilar, Pablo & Augustin stand *f* Fernando takes Maria aside while the others talk with Jordan.

Pilar

We will bind it up. You can ride with

Jordan

bro - ken! Yes! Bad - ly bro - ken!

4295 **J8** Whispering to Jordan

Pilar

that.

Pablo

There's no way that you can go with her. Are you in much pain?

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4301

Jordan directly to Augustin

Maria *f* Oh Ro - - ber -

Jordan *mf* Not much. I think the nerve is crushed.

4306

To Pilar and Agustín

K8

Pilar, Pablo and Agustín sit

Maria -to!

Jordan *mf* When I say that you take her, you take her. Yes, she will want to

4311

Jordan *f* stay, but take her. You must take Ma - ri - a from this ter - ri - ble

4317

Pilar, Pablo and
Agustín sit

L8

Jordan *mf* place. Gua - pa, we will

Pablo *mf* Now talk fast In - gles, for there is lit - tle time.

4323

Pablo, Pilar, Rafael, Fernando, and Primitivo stand to one side of the stage.

Jordan not be go - ing to A - mer - i - ca. But I go al - ways with you, wher -

Broken Leg

For Whom the Bell Tolls

Act 2 Scene 6B

4328

Maria starts to cry.

Jordan

-ev - er you go. Do you un - der - stand, my Gua - -

4332

Jordan

-pa? As long as there is one of us, there is both of

4337

Jordan

us. You must go now! *ff* segue

Maria Decides to Go

Act 2 Scene 6C

4343

M8

Maria

Ro - ber - to! Ro - ber - to! I must stay with you!

Piano

4349

Maria

Jordan

No Gua - pa! What I do I do a -

12

Jordan

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

4360

N8

Maria

It is ea - si - er,

Jordan

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

4367

Maria

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

4373

Maria

you.

Jordan

It's hard - er for you to go. You must not be sel - fish, my

36

Jordan

Gua - pa! You must do your du - ty now. You are me now. Sure - ly

40

Jordan

you must feel it. Oh Gua - pa! You are do - ing what you should.

45

Jordan

Stand up and show me that you are me too.

4391

O8

Maria

Al - right! I'll

Jordan

Gua - pa you must stand up. You are all there will be of me.

4396

Maria

go for the both of us. I am rea - dy. I will do my

Maria Decides to Go

For Whom the Bell Tolls

Act 2 Scene 6C

4401

Maria du - ty. Oh Ro - ber - to! I will go for the both of

Jordan Ma - ri - a! You are all there will be of

4406

Maria us. I am you now! *ff*

Jordan me. You are me now! *ff*

p *ff*

Que Puta es la Guerra

Act 2 Scene 6D

P8

Jordan nods to Pilar and Agustín. They take hold of Maria, pulling her away from Jordan. But Maria shakes them off and slowly stands up by herself. She is slightly unsteady but composed. She, turns around.

Maria crosses stage with Pilar as Agustín kneels by Jordan.

4413 slowly with expression $\text{♩} = 74$

Augustin stands

poco rit.....

Piano

4423 a tempo

Jordan Sa - lut! Look well af - ter Ma - ri - a, my true

Agustín Sa - lut In - gles, my dear friend.

4431

broadly poco rit.....

Jordan love.

Agustín There is no pro - blem. I'll keep her safe, to peace - ful - ly live out the rest of her

mp p mf p mf mp

Q8

4439

a tempo

The rest of the company stands

Maria Rosa *mp* Que pu - ta es la guer - - ra! In a war there are

Pilar *mp* Que pu - ta es la guer - - ra! In a war there are

Isabella *mp* Que pu - ta es la guer - - ra! In a war there are

Fernando *mp* Que pu - ta es la guer - - ra! In a war there are

Rafael *mp* Que pu - ta es la guer - - ra! In a war there are

Joaquin *mp* Que pu - ta es la guer - - ra! In a war there are

Agustín life. *mp* Que pu - ta es la guer - - ra! In a war there are

Pablo *mp* Que pu - ta es la guer - - ra! In a war there are

Lorenzo Primitivo *mp* Que pu - ta es la guer - - ra! In a war there are

f p

4446

poco rit.....a tempo

Maria Rosa
so ma - ny things like this and so much more._____

Pilar
so ma - ny things_ like this and so_ much more._____

Isabella
so ma - ny things like this_ and so much more._____

Fernando
so ma - ny things like this and so much more._____

Rafael
so ma - ny things like this and so much more._____

Joaquin
so ma - ny things_ like this and so_ much more._____

Agustín
so ma - ny things like this_ and so much more._____ Do you

Pablo
so ma - ny things like this_ and so much more._____

Lorenzo Primitivo
so ma - ny things like this and so much more._____

R8

4453

Agustín hurries off stage and returns with the machine gun. He sets up next to Jordan.

Jordan
I do. There are a few shells left for it.

Agustín
have what you need for the ma - chine gun? Que

4461

S8

Jordan

Agustín

pu - ta es la guer - ra!

Sa - lut my friend! Get on_ with you. *f*

Sa - lut! Sa - *pizz.*

4470

Maria

Rosa

Pilar

Isabella

Fernando

Rafael

Joaquin

Agustín

Pablo

Lorenzo Primitivo

mp Ah Ah

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp - lut! In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

mp Que pu - ta es la guer - - ra. In a war there are so ma - ny

4477

*Maria sits first, then everyone else
leaving Jordan standing alone*

Maria

Ah

Rosa

things like this and so much more.

Pilar

things like this and so much more.

Isabella

things like this and so much more.

Fernando

things like this and so much more.

Rafael

things like this and so much more.

Joaquin

things like this and so much more.

Agustín

things like this and so much more.

Pablo

things like this and so much more.

Lorenzo

things like this and so much more.

Primitivo

things like this and so much more.

For Whom the Bell Tolls

Worth Fighting For

Act 2 Scene 6E

4483 *mp* **T8** slightly faster Maria and Pilar exit, followed by the others. Jordan is alone.

Robert Jordan

This is the fin - al test. Show cour - age and be a man.

Piano

4490

Jordan

I've had much luck to have had this good life. The world's a fine place and

4496

Jordan

worth fight - ing for. I hate to leave it, that is all. I hate to leave it

4502

Jordan

ve - ry much. I hope I've done some good in this cru - el war. I'll miss my

Although in great pain, Jordan positions himself behind the submachine gun. He takes string of bullets and slips it into the groove of the magazine.

4509

Jordan

car - ing stu - dents.____

p *mf* *f*

4519

U8

Jordan

Come now, Jor - dan! O - ver you go.____ It's won - der - ful they have

mp *mp*

4527

Jordan

got - ten a - way. Now that they are a - way, I do not mind it. She di - dn't

4534

rit.....a tempo

Jordan

stay here. That's all I know. God I was luc - ky she would go.____

4542

V8

Jordan

I wish they would come now.____ Let them

mf *mp*

Worth Fighting For

For Whom the Bell Tolls

Act 2 Scene 6E

4551 *f*

Jordan

come! Let them come now! If I pass out or fail to stand tall,

The sound of horses and men coming closer.

4558 *poco rit.*..... *a tempo*

Jordan

then I am no good, no good at all. I see them! I see them

4565

Jordan

now! I see them now!

Hold Them Up

Act 2 Scene 6F

4572 **W8** *f* **Doppio più mosso** ♩ = 160

Robert Jordan

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

Piano *p*

Act 2 Scene 6F

Jordan



Jordan



Jordan



Jordan



Jordan



Jordan

4622

please — Please let it — start! —

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

Orchestral - Final

Act 2 Scene 6G

Piano

4632 A9 not too fast ♩ = 110

f

4642 rit..... B9 a tempo

4652 molto rit.....