

Telón (Curtain) lunga

Tempo I $\text{♩} = 60$ Poco Ritard Tempo II $\text{♩} = 52$ Poco Ritard

Piccole 1 & 2 Flute 1 Oboes 1 & 2 E. Horn Clars. 1 & 2 Bass Clar. Bassoons 1 & 2 Horns 1 & 2 Horns 3 & 4 Trumpet 1 Trumpets 2 & 3 Trombones 1 & 2 Trombone 3 Tuba Timpani Percussion Piano (Electronic if necessary) *Telón (Curtain)*

Harp 1 Harp 2 Muchachas Telón (Curtain) lunga Ma - de - ja, ma - de - ja, quéquier-es ha - cer? Ma - de - ja, ma - de - ja, quéquier-es ha - cer? Jaz - min de ves - ti - do, Cris - tal de pa - pel. Na - cer a las cuar - to, mo - rir a las diez.

Violin 1 Violin 2 Viola Cello Doublebass

Tempo I $\text{♩} = 60$ Poco Ritard *Tempo II $\text{♩} = 52$ Poco Ritard*

p dolce (wait for voice upbeat) *p dolce* (wait for voice upbeat)

tempo *tenuto* *tempo* *tenuto* *mp* *sfz*

sim. *sim.*

* Each time this returns it is more eccentric – more brutal.

Act III – Scene 2

8 9 10 11 12 13

Tempo III ♩ = 160

A Tempo

In Tempo

Picc. 1 & 2

Fl. 1

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

Niña

1. Muchachas

2. Ser hi - lo de la - na, ca - de - na a - tus pies y nu-do que a-prie-te a - mar - go lau - rel.
A thread from this yarn, a chain a-round your feet, a knot that will tie up the bitter lau - rel wreath.

3. Solo
No.
?Tam - po - co fui yo!
Well nei - ther was it!

3. ?Fuis - te a la bo - da?
Were you at the wed - ding?

3. (spoken in rhythm quickly)

Vln. 1

Vln. 2

Vla.

Cello

Bass

8 9 10 11 12 13

Tempo III ♩ = 160

A Tempo

In Tempo

Act III – Scene 2

Tempo I $\text{♩} = 60$

Poco Rit.

Tempo II $\text{♩} = 52$

26 27 28 29 30

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

loco *f* *p* *p*

Piccs. 1 & 2
Fl. 1
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba
Tim. Perc.

26 27 28 29 30

p

Hp. 1
Hp. 2
1. Muchachas
2. Muchachas
Vln. 1
Vln. 2
Vla.
Cello
Bass

Tempo I $\text{♩} = 60$

Poco Rit.

Tempo II $\text{♩} = 52$

26 27 28 29 30

f *mf* *p* *p*

Ma - de - ja, ma - de - ja, ¿qué quier - es can - tar? He - ri - das de ce - ra, do - lor de a - rra - yán Dor - balm-myrtle.
Red thread for red wool. what do you sing? Wounds be - come wax - en, for pain, the soothing

Ma - de - ja, ma - de - ja, ¿qué quie - res can - tar?

arco *p* *p*

Tempo I $\text{♩} = 60$

Poco Rit.

Tempo II $\text{♩} = 52$

26 27 28 29 30

p *p* *p*

Act III – Scene 2

31 32 33 34 35

Picc. 1 & 2

Fl. 1

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

Hp. 1

Hp. 2

Nina

Muchacha 1.

Vln. 1

Vln. 2

Vla.

Cello

Bass

En la puerta (At the doorway)

El hi - lo tro - pie - za con el pe - der - nal. Los mon - tes a - zu - les lo

fine thread fra - zaled on sharp stones, the moun - tains of blue ad - low

mir - la ma - ña - na, de no - che ve - lar.

Sleep - ing in the morn - ing, at at night watching.

mf

p

arco

p

Accelerando

Picc. 1 & 2
Fl. 1
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2

Hn. 1 & 2
Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba

Timp.
Perc.

Ritard

Fl. 1
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2

Hn. 1 & 2
Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba

A Tempo

Hp. 1
Hp. 2

Ritard

Hp. 1
Hp. 2

A Tempo

Nina
de - jan pa - sar. 3
it to pas. by.
Co - rre, co - rre, 37
Run - ning, run - ning,
co - rre, co - rre, 38
run - ning, run - ning,
y al
at last
fin lle - ga - rá
to ar - rive,
a pon - er cu - chi - llo
to strike deep the knife,
y a qui - tar el pan.
to take a - way the bread.

Se va (She goes out)

1.
Muchachas
2.

Ritard

Vln. 1
Vln. 2
Vla.
Cello
Bass

Accelerando

Vln. 1
Vln. 2
Vla.
Cello
Bass

Ritard

Vln. 1
Vln. 2
Vla.
Cello
Bass

A Tempo

Vln. 1
Vln. 2
Vla.
Cello
Bass

Ritard

Vln. 1
Vln. 2
Vla.
Cello
Bass

Act III – Scene 2

B Tempo I $\text{♩} = 60$

Poco Rit.

Tempo II $\text{♩} = 52$

41 42 43 44 45 46

Picc. 1 & 2
Fl. 1
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba
Timp.
Triangle
Perc.
Xylophone
Hpf. 1
Hpf. 2
Nina
1.
Muchachas
2.
Vln. 1
Vln. 2
Vla.
Cello
Bass

Ma - de - ja, ma - de - ja, ¿qué quier-es de - cir?
Red thread, for red wool, what do you say?
A man - te sin hab - la.
A lov - er that's si - lent.
No - vio car - me - si.
A groom that's crim - son red.

Ma - de - ja, ma - de - ja, ¿qué quier-es de - cir?
A man - te sin hab - la.
A lov - er that's si - lent.
No - vio car - me - si.
A groom that's crim - son red.

Tempo I $\text{♩} = 60$

Poco Rit.

Tempo II $\text{♩} = 52$

41 42 43 44 45 46

Ritard

Picc. 1 & 2
Fl. 1
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba
Timp.
Perc.

Ritard

Niña
1. Muchachas
2. Vln. 1
Vln. 2
Vla.
Cello
Bass

Tempo III ♩ = 160

l.v.

Asomándose a la puerta (Appearing again at the door)

5
Por la o - ri - lla mu - da ten - di - dos los vi.
Near the si - lent shore-line I saw them stretched out.
Se detiene mirando la madeja.
She stops and looks at the coil of yarn.

Co - rre, co - rre, co - rre, el hi - lo has - ta a
Run - ning, run - ning, run - ning, the thread runs out - a here.

Ritard

Vln. 1
Vln. 2
Vla.
Cello
Bass

Tempo III ♩ = 160

pizz. mf f p arco
pizz. mf f p arco
pizz. mf f p arco
mf f p arco
p

Act III – Scene 2

Adagio $\downarrow = 40$

Picc. 1 & 2 (52) 53 54 55 56 57
 Fl. 1
 Ob. 1 & 2
 E. Hn.
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2 (52) 53 54 55 56 57
 Hn. 3 & 4
 Trpt. 1
 Trpt. 2 & 3
 Tromb. 1 & 2
 Tbn. 3 / Tuba
 Timp. (52) 53 54 55 56 57
 Perc.
 Hp. 1 (solo) mf
 Hp. 2
 Niña (52) 53 54 mp 55 56 mf 57 lunga
qui. Cu - bier - tos de ba - rro los sien - to ve - nir. ¡Cuer - pos es - ti - ra - dos pa - ños de mar - fi!
 1. Muchachas
 2.
 Vln. 1 (52) 53 54 mp 55 56 mf 57 lunga
 Vln. 2 (52) 53 54 mp 55 56 mf 57 lunga
 Vla. (52) 53 54 mp 55 56 mf 57 lunga
 Cello (52) 53 54 mp 55 56 mf 57 lunga
 Bass (52) 53 54 55 56 57

Act III – Scene 2

135

63 64 65 66

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

Hp. 1

Hp. 2

1. only

Agria (Sternly) *Vie - nen ya?*
Are they coming yet?

1. only *mf* *Di- me.*
Tell me.

2. *mf* *Qué con - táis de la bo - da?*
What can you tell us of the wedding?

Suegra *No sa - be - mos.*
We don't know.

Mujer *Na - da.*
Nothing *mf* *Spoken*

Tú a tu ca - sa.
You to your house.

Va - lien - te y so - la en tu
Va - lient - ly a - lone in your

Quiero volver para saberlo todo.
I want to go back to find out everything.

Vln. 1

Vln. 2

Vla.

Cello

Bass

C

Picc. 67 *mf* 3 68 > 69 *p* *mf* 3

Fl. 1 & 2 *mf* 3

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 67 68 69

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp. 67 68 69

Perc.

C

Hp. 1 *poco cresc.* -

Hp. 2 *poco cresc.* -

Suegra ca - sa. A en - ve je - cer y a llo - rar. Pe - ro la do puer - ta ce - rra - da. Nun - ca. Ni neither

Mujer house. To age and to weep. But to so behind closed doors. Nothing

Vln. 1 67 68 69 *poco cresc.* 3 3 3 3 3 3 3 3

Vln. 2 3 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3 3

Cello *poco cresc.* 3 3 3 3 3 3 3 3 3

Bass *poco cresc.* 3 3 3 3 3 3 3 3 3

70 Picc. 3 f

71 Fl. 1 & 2 3 f

Ob. 1 & 2

E. Hn.

Cl. 1 & 2 #p

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 3 mp 3 mfp

Hn. 3 & 4 3 mp 3 mfp

Trpt. 1 3 mp 3 mfp

Trpt. 2 & 3 3 mp 3 mfp

Tromb. 1 & 2

Tbn. 3 / Tuba mfp

Tim. 70 71 72

Perc.

Hp. 1 ff mfp

Hp. 2 f mf

Suegra 3 f 3 mf 3 3 3 3 3 3 3 3
muer - to ni vi - vo. Cla - va - re - mos las ven - ta - nas. Y ven - gan ilu - vias y no - ches so - bre las hier - bas a - mar - gas.
death nor life. We are going to nail up the win - dows. And come the rains and nights to fall on bitter weeds.

Mujer

Vln. 1 3 f 3 mp 3 mp 3 mp

Vln. 2 3 f 3 mp 3 mp 3 mp

Vla. f 3 mp 3 mp 3 mp

Cello

Bass 3 f mp

Picc. 73

 Fl. 1 & 2

 Ob. 1 & 2

 E. Hn.

 Cl. 1 & 2

 Bs. Cl.

 Bsn. 1 & 2

 Hn. 1 & 2 73

 Hn. 3 & 4 74

 Trpt. 1 75

 Trpt. 2 & 3

 Tromb. 1 & 2

 Tbn. 3 / Tuba

 Timp. 73

 Perc. 74

 Perc. 75

 Hpf. 1 73

 Hpf. 1 74

 Hpf. 1 75

 Hpf. 2 73

 Hpf. 2 74

 Hpf. 2 75

 Suegra 73

 Suegra 74

 Suegra 75

 Mujer 73

 Mujer 74

 Mujer 75

 Vln. 1 73

 Vln. 1 74

 Vln. 1 75

 Vln. 2 73

 Vln. 2 74

 Vln. 2 75

 Vla. 73

 Vla. 74

 Vla. 75

 Cello 73

 Cello 74

 Cello 75

 Bass 73

 Bass 74

 Bass 75

76 77 78 79

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2

Hn. 1 & 2 Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tbn. 3 / Tuba

Tim. Perc. Xylophone

Hp. 1 Hp. 2

Suegra: ca - ra. Tus hi - jos son hi - jos tu - yos na - da más. So - bre la your ca - ma
face. Your chil - den belong to you nothing else matters.

Mujer

Vln. 1 Vln. 2 Vla. Cello Bass

dolce

8th

Ritardando ----- Molto

80 81 82 83

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Xylophone

Ritardando ----- Molto

Hp. 1

Hp. 2

Suegra

Mujer

Vln. 1

Vln. 2

Vla.

Cello

Bass

pon u - na cruz de ce - ni - za don - de es - tu - vo su al - mo - ha - da.
place a cross of ashes where lay his pillow low.

Salen (They leave)

80 81 82 83

Ritardando ----- Molto

84

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Xylophone

Hp. 1

Hp. 2

Nina

Muchachas 1.

Muchachas 2.

Mendiga

Vln. 1

Vln. 2

Vla.

Cello

Bass

84

f Spoken
¡Vete!
Go away!

Porque tú gimes: vete.
Because you whine; go! *f* Spoken

f
¡Yo me quiero marchar!
I want to leave!

Las Muchachas se agrupan.
The Girls huddle together.

f
¡Nina!
Child!

a la MENDIGA
Spoken *mf*

mf Spoken
A la puerta
At the doorway

mf
¡No le hayas caso!
Don't mind her!

Un pedazo de pan, muchachas.
A crust of bread, girls.

mf
¿Por que?
Why?

¡Pude pedir tus ojos! Una nube de pájaros
me sigue; ¿quieres uno?

*I might have asked for your eyes! A cloud
of birds is following me. Want one?*

pp

D Allegro con brio $\text{♩} = 144$

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1 in C

Trpt. 2 & 3 in B \flat

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

Niña

1. Muchachas
¿Vienes por el camino del arroyo?
Did you come on the road through the arroyo?

2. Mendiga
¡Por allí viene!
I came by that way!

3. Niña
Tímida (Timidly)

4. Niña
¿Puedo preguntarte?
May I ask you a question?

5. Mendiga
Yo los vi; pron-to lle-gan—
I saw them; they'll be soon;

D Allegro con brio $\text{♩} = 144$

5 85

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1 in C

Trpt. 2 & 3 in B \flat

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

Niña

1. Muchachas
¿Vienes por el camino del arroyo?
Did you come on the road through the arroyo?

2. Mendiga
¡Por allí viene!
I came by that way!

3. Niña
Tímida (Timidly)

4. Niña
¿Puedo preguntarte?
May I ask you a question?

5. Mendiga
Yo los vi; pron-to lle-gan—
I saw them; they'll be soon;

Vln. 1

Vln. 2

Vla.

Cello

Bass

Act III – Scene 2

Accelerando

Più mosso $\text{♩} = 160$

87 Picc. -

88 Fl. & 2 -

89 Ob. 1 & 2 -

90 E. Hn. -

91 Cl. 1 & 2 -

Bsn. 1 & 2 -

Hn. 1 & 2 -

Hn. 3 & 4 -

Trpt. 1 in C -

Trpt. 2 & 3 in B♭ -

Tromb. 1 & 2 -

Tbn. 3 / Tuba -

Timp. -

Perc. -

Accelerando

Più mosso $\text{♩} = 160$

87 Hp. 1 -

88 Hp. 2 -

89 1. Muchachas -

Mendiga -

dos two to - ren - tes rushing quiet - tos al fin down - tre - las pied - ras gran -

Accelerando

Più mosso $\text{♩} = 160$

87 Vln. 1 -

88 Vln. 2 -

89 Vla. -

Cello -

Bass -

Subito $\text{♩} = 144$

Picc. 2 92 5 93 6 94 4 4

Fl. 1 & 2 8th *sffz* *loco* 8th *mf* 8th *mf* 8th *mf* 8th *mf*

Ob. 1 & 2 8th *sffz* 8th *mf* 8th *mf* 8th *mf* 8th *mf*

E. Hn. 8th *sffz* 8th *mf* 8th *mf* 8th *mf* 8th *mf*

Cl. 1 & 2 8th *sffz* 8th *mf* 8th *mf* 8th *mf* 8th *mf*

Bs. Cl. 8th *sffz* 8th *mf* 8th *mf* 8th *mf* 8th *mf*

Bsn. 1 & 2 8th *ff* 8th *mf* 8th *mf* 8th *mf* 8th *mf*

Hn. 1 & 2 2 92 5 93 6 94 4 4

Hn. 3 & 4 8th *mf* 8th *ff* 8th *ff*

Trpt. 1 in C 8th *ff* 8th *ff*

Trpt. 2 & 3 in B^b 8th *ff* 8th *ff*

Tromb. 1 & 2 8th *ff* 8th *ff*

Tbn. 3 / Tuba Tromb. 3 8th *ff* 8th *ff*

Tim. 92 2 5 93 6 94 4 4

Perc. 8th *ff* 8th *ff*

Subito $\text{♩} = 144$

Hp. 1 2 92 5 93 6 94 4 4

Hp. 2 2 92 5 93 6 94 4 4

1. Muchachas 2.

Mendiga des, dos hom - en las pa - Subito $\text{♩} = 144$ ders, iuv strong - men dead under the tas feet

Vln. 1 2 92 5 93 6 94 4 4

Vln. 2 2 92 5 93 6 94 4 4

Vla. 2 2 92 5 93 6 94 4 4

Cello 2 92 5 93 6 94 4 4

Bass 2 92 5 93 6 94 4 4

95

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1 in C

Trpt. 2 & 3 in B_b

Tromb. 1 & 2

Tbn. 3 / Tuba

Glockenspiel

Perc.

Xylophone

Hp. 1

Hp. 2

Mendiga

Vln. 1

Vln. 2

Vla.

Cello

Bass

secoco

l.v.

pizz.

*del of
ca - ba -
bor - llo.
ses.*

*Muer
Dead*

*- tos
en in la
her - mo -
su - ra de
of the la
no - che.*

Meno Mosso

Picc. 99 f 100 f 101 G.P. 102

 Fl. 1 & 2 3 100 3 a² 101 G.P. 102

 Ob. 1 & 2 3 100 3 a² 101 G.P. 102

 E. Hn. 3 100 ff 101 G.P. 102

 Cl. 1 & 2 3 100 ff 101 G.P. 102

 Bs. Cl. 3 100 f 101 G.P. 102

 Bsn. 1 & 2 3 100 ff 101 G.P. 102

 Hn. 1 & 2 99 100 3 ff 101 G.P. 102

 Hn. 3 & 4 3 100 ff 101 G.P. 102

 Trpt. 1 in C 3 100 ff 101 G.P. 102

 Trpt. 2 & 3 in B_b 3 100 ff 101 G.P. 102

 Tromb. 1 & 2 3 100 ff 101 G.P. 102

 Tbn. 3 / Tuba 3 100 ff 101 G.P. 102

 Glockenspiel 99 f 100 f ff 101 G.P. 102

 Perc. Suspended Cymbal ff 100 f ff 101 G.P. 102

 Tam Tam mp ff 101 G.P. 102

 Xylophone 3 100 ff 101 G.P. 102

 Hp. 1 99 ff 100 ff ff l.v. 101 G.P. 102

 Hp. 2 99 ff 100 ff ff l.v. 101 G.P. Solo mp 102

 1. 1. 101 Solo - freely - in a sing-song fashion mp

 1. Ca - illa vie - ja, ca - illa!
 Hush, old lady, hush!
 2. G.P. 102

 Muchachas 2. G.P. 102

 Mendiga 99 f 100 f 101 G.P. 102

 Muer - tos, si, muer - tos.
 Dead, yes, dead. arco 100 f ff 101 G.P. 102

 Vln. 1 99 f 100 f ff 101 G.P. 102

 Vln. 2 99 f 100 f ff 101 G.P. 102

 Vla. 99 f 100 f ff 101 G.P. 102

 Cello 99 f 100 f ff 101 G.P. 102

 Bass 99 f 100 f ff 101 G.P. 102

E Andante $\text{J} = 60$

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

This section of the musical score shows the following instrumentation and dynamics across four measures (103 to 106):

- Measure 103:** Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Trpt. 1, Trpt. 2 & 3, Tromb. 1 & 2, Tbn. 3 / Tuba, Tim., Perc.
- Measure 104:** Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Trpt. 1, Trpt. 2 & 3, Tromb. 1 & 2, Tbn. 3 / Tuba, Tim., Perc.
- Measure 105:** Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Trpt. 1, Trpt. 2 & 3, Tromb. 1 & 2, Tbn. 3 / Tuba, Tim., Perc.
- Measure 106:** Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Trpt. 1, Trpt. 2 & 3, Tromb. 1 & 2, Tbn. 3 / Tuba, Tim., Perc.

Dynamics include p , pp , mp , and tenuto .

E Andante $\text{J} = 60$

Hp. 1

Hp. 2

1.
Muchachas

2.

Mendiga

Flo - res ro - tas los o - jos, y sus dien - tes dos pu - na - dos de nie - ve

res that are crushed for eyes, and their teeth two hand - fuls dos of snow

This section of the musical score shows the following instrumentation and dynamics across four measures (103 to 106):

- Measure 103:** Hp. 1, Hp. 2, 1. Muchachas, 2. Muchachas, Mendiga
- Measure 104:** Hp. 1, Hp. 2, 1. Muchachas, 2. Muchachas, Mendiga
- Measure 105:** Hp. 1, Hp. 2, 1. Muchachas, 2. Muchachas, Mendiga
- Measure 106:** Hp. 1, Hp. 2, 1. Muchachas, 2. Muchachas, Mendiga

The Mendiga's vocal line includes lyrics: "Flo - res ro - tas los o - jos, y sus dien - tes dos pu - na - dos de nie - ve" (flowers that are crushed for eyes, and their teeth two hand - fuls dos of snow).

E Andante $\text{J} = 60$

Vln. 1

Vln. 2

Vla.

Cello

Bass

This section of the musical score shows the following instrumentation and dynamics across four measures (103 to 106):

- Measure 103:** Vln. 1, Vln. 2, Vla., Cello, Bass
- Measure 104:** Vln. 1, Vln. 2, Vla., Cello, Bass
- Measure 105:** Vln. 1, Vln. 2, Vla., Cello, Bass
- Measure 106:** Vln. 1, Vln. 2, Vla., Cello, Bass

Dynamics include p .

107 108 109 110 111

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

1.

Muchachas

2.

Mendiga

mf

en - du - re ci - da. Los dos ca - yer - on, y la no - vi a vuel - ve te - fi - da en dyed san - gre fal - da y ca - ba - lle - ra.
hard *fro - zen.* *They both fell,* *and the* *bride* *returns, tinted* *with blood* *her skirt,* *her hair.*

Vln. 1

Vln. 2

Vla.

Cello

Bass

A Tempo $\text{♩} = 60$ Poco Rit. A Tempo $\text{♩} = 63$
 In tempo ma poco più mosso

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2 Hn. 1 & 2 Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tbn. 3 / Tuba Timp. Perc.

A Tempo $\text{♩} = 60$ Poco Rit. A Tempo $\text{♩} = 63$
 In tempo ma poco più mosso

Hp. 1 Hp. 2 1. Muchachas 2. Mendiga Vln. 1 Vln. 2 Vla. Cello Bass

114 115 116 117

pizz.

118 119 120 121

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

1.

Muchachas

2.

Mendiga

Vln. 1

Vln. 2

Vla.

Cello

Bass

*(m. 121): Las MUCHACHAS y la NIÑA inclinan las cabezas y rítmicamente van saliendo.
The GIRLS and the LITTLE GIRL with bowed heads begin leaving moving in time —
two steps per measure — with the music.*

122 123 124 125

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

Hp. 1

Hp. 2

Niña

So - bre la flor del o - ro, tra - en a los no - vios del a - rro - yo.
Over the flower of gold, they bring the two lovers through the arroyo.

1.

Muchachas

2.

Vln. 1

Vln. 2

Vla.

Cello

Bass

piss.

Act III – Scene 2

F

Picc. 126

Fl. 1 & 2

Ob. 1 & 2

E. Hn. solo 127 A Tempo 128 129

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tuba

Tim. 126 127 128 129

Perc.

Glockenspiel

F

Hp. 1

Hp. 2

Niña 126 127 128 129

1. Muchachas 126 127 128 129

2. Muchachas 126 127 128 129

Vln. 1

Vln. 2

Vla.

Cello

Bass arco

A Tempo

Se van.
Queda la
scena sola.

Mo - re - ni - to el u - no, mo - re - ni - to el ot - ro. Qué rui - se -ñor de som - bra vue - la y gi - me. So -bre la flor del o - ro! They all leave.
Swarthy the one, swarthy 3 3 the other. What night - en - gale of shadows flies and weeps. Over the flower of gold! The Stage is empty.

tro - yo. Mo - re - ni - to el u - no, mo - re - ni - to el ot - ro. So -bre la flor del o - ro!

1. arryo. Swarthy the one, swarthy 3 3 the other. So -bre la flor del o - ro!

2. arryo. Mo - re - ni - to el u - no, mo - re - ni - to el ot - ro. So -bre la flor del o - ro!

A Tempo

pp

pp

pp

pp

130

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 130

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2 Aparece la MADRE con la VECINA. La VECINA viene llorando.
The MOTHER and the NEIGHBOR, who is weeping, appear.

mf Spoken En la puerta (*At the door*) Se lleva las manos a la frente.
She puts her hands to her forehead.

Madre Calla, he dicho ¿No hay nadie aquí? Debia contestarme mi hijo. Pero mi hijo es ya un brazado de flores secas. Mi hijo es ya una voz oscura detrás de los montes.
Hush, I said. Nobody here? He should answer me – my son. But my son is already an armful of shriveled flowers. My son is already a faded voice beyond the mountains.

Vecina *mf* Spoken No puedo.
I can't.

Vln. 1 130

Vln. 2

Vla.

Cello

Bass

Largo $\text{♩} = 43$

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Hp. 1

ff con rabia, a la VECINA.
mf (snarled, quickly) (y) *mf* (in little short bursts of speech) (y) (y) (y) (y) (hiss "s")

Madre: ¿Te quieres callar? No quiero llantos en esta casa. Vuestras lágrimas son lágrimas de los ojos
Will you shut up? *I don't want wailing in this house.* *Your tears are tears of your eyes,*

Vecina: nada más, y las más vendrán cuando yo esté sola,
nothing else, *nothing else, but mine will come when I am alone,*

Vln. 1 Vln. 2 Vla. Cello Bass

Largo $\text{♩} = 43$

131 132

131 132

133 134

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Hp. 1

Madre: de mis raíces, y serán más ardientes que la sangre.
from my roots, *and will burn more than blood.*

Vecina: Ven - te - a - mi - ca - sa;
Come *to* *my* *house;*

Vln. 1 Vln. 2 Vla. Cello Bass

mp *p* *p* *mp* *mp* *mp*

J = 60 *J = 60* *J = 60*

Poco Più Mosso Poco Più Mosso Ritard $\text{J} = 66$ Poco Ritard

135 Picc. 136 Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2 Trpt. 1

Poco Più Mosso Poco Più Mosso Ritard $\text{J} = 66$ Poco Ritard

Hp. 1 Madre Vecina

A - qui, a - quí quie - ro es - tar. y tran - qui - la. Ya to - dos es - tán muer - tos.
It's here, here I want to be in peace. Now all are dead.
no te que - des a - quí. don't stay a - here.

Più mosso $\text{J} = 69$ Poco Rit. Più mosso $\text{J} = 72$

139 Picc. 140 Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Hn. 1 & 2 Hn. 3 & 4 Glockenspiel

139 140 141 142

Più mosso $\text{J} = 69$ Poco Rit. Più mosso $\text{J} = 69$ Poco Rit.

Madre Vecina

A me - dia no - che dor - mi - ré dor - mi - ré sin que ya me a - te - ren la es - co - pe - ta o el cu - chi - llo. Ot - ras ma - dres se a - so - ma - rán
At mid - night I will sleep sleep now without the horror of gun or knife. Other mothers will stay pressed

Act III – Scene 2

Picc. 2/4 143 - 144 - 145 - 146 - 2/4

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.

Hn. 1 & 2 2/4 143 - 144 - 145 - 146 - 2/4

Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tbn. 3 / Tuba

Glockenspiel
Hpf. 1
Madre
Vecina

against their windows,
the rain, in order to see
the faces of their sons.

2 147 4 148 3 149 4 150

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Trpt. 1 Trpt. 2 & 3 Tuba Timp. Hpt. 2 Madre Vecina

Spoken
Yo, I,
no. no.

Yo ha - ré con mi sue - nío u - na
I will make with my dreams
frí - a pa - lo - ma de mar - fil
a cold dove of ivory que that

Fl. 1 & 2

Cl. 1 & 2

Bs. Cl.

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Hp. 2

Madre

Vecina

Vln. 1

Vln. 2

Vla.

H

158 159 160

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 158 * 159 160 2

Hn. 2 159 160 2

Hn. 3 160 2

Hn. 4 160 2

* HORNS - Soli 158 159 160 2

Trpt. 1

Trpt. 2 & 3

Tuba

Tim.

Perc.

Suspended Cymbal

Part of chorus enters dressed in black

Madre

Vecina

Vln. 1 158 159 160 2

Vln. 2 159 160 2

Vla. 158 159 160 2

Cello 159 160 2

Bass 159 160 2

Allegro $\text{♩} = 104$

Picc. 2 161 162 163 164

Fl. 1 & 2

Ob. 1 & 2 a^2 *mp legato*

E. Hn. a^2 *mp*

Cl. 1 & 2 *mp legato*

Bs. Cl. *mp legato*

Bsn. 1 & 2 *ff* *f* *mp legato*

Hn. 1 & 2 161 162 163 164

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2 *f* *mf*

Tbn. 3 / Tuba *f* *mf*

Tim. 161 162 163 164

Perc.

Allegro $\text{♩} = 104$

Hp. 1

Hp. 2

Madre *f* *mf*
Qui - ta - te las ma - nos de la ca - ra. He - mos de pa - sar dí - as te - ri - bles.
Take your hands away from your face. We must now exist in days of horror.

Vecina

Vln. 1 161 162 163 164 *mp legato*

Vln. 2 *pizz.* *arco mp*

Vla. *pizz.* *arco mp*

Cello *pizz.* *mp legato*

Bass *pizz.* *mf*

Act III – Scene 2

Meno Mosso $\text{♩} = 80$

Picc. 165 166 167 168

Fl. 1 & 2

Ob. 1 & 2 $\#$ mf

E. Hn. y mf

Cl. 1 & 2 mf

Bs. Cl. mf

Bsn. 1 & 2 mf

Hn. 1 & 2 165 166 167 168

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tuba

Tim. 165 166 167 168

Perc.

Hp. 1

Hp. 2

Madre f $12/8$ mf $12/8$ mf
*No
I
qui - ro
don't
ver
want
to
see
any
a
na
die.
one.* *La
The
earth
tie - tra
and
y
yo.
Mi
My
grief
llan - to
and
y
yo.
I.*

Vecina

Vln. 1 165 166 167 168

Vln. 2 y mf

Vla. y mf

Cello y $open$ mf

Bass

Act III – Scene 2

Poco Accelerando

12 180

Picc. 8

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 180

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim. 8

Perc.

Hp. 1 12

Hp. 2

Madre 8

U - na mu - jer que no tie - ne un hi - jo si - quie - ra que po - der - se lle - var a los la - bios.
A wom - an who does - n't have a son of her own that she can press against her lips.

Vecina

U - na mu - jer que no tie - ne un hi - jo hi - jo, lle - var a los la - bios.
A wo - man who does - n't have a son, son, to press against her lips.

Vln. 1 180 12

Vln. 2

Vla.

Cello

Bass

a²

mf

a²

mf

a²

mf

a²

mf

181

182

181

182

182

180

181

182

f

pizz.

mf

pizz.

mf

pizz.

mf

Poco Accelerando

Ad lib.

183

Picc. *ff*

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

E. Hn. *ff*

Cl. 1 & 2 *ff*

Bs. Cl. *ff*

Bsn. 1 & 2 *ff*

Hn. 1 & 2 *mf* *b* *ff*

Hn. 3 & 4 *mf* *b* *ff*

Trpt. 1 *mf* *a²* *f*

Trpt. 2 & 3 *mf* *f*

Tromb. 1 & 2 *mf* *ff* *a²*

Tbn. 3 / Tuba *mf* *ff*

Tim. *f* Triangle *p*

Perc. Sn. Dr. *ppp* *molto* *fff*

184

Hp. 1

Hp. 2

Novia *f* Spoken

Madre Aquí vengo.
Here, I come here.

Vecina Viendo a la NOVIA con rabia
With rage upon seeing the BRIDE *ff* Spoken

¿Quién es?
Who is it?

Dónde vas?
Where are you going?

Vln. 1 *f* *ff*

Vln. 2 *pizz.* *f* *ff*

Vla. *f* *ff*

Cello *pizz.* *f* *ff*

Bass *f* *ff*

Ad lib.

183

Vln. 1 *f* *ff*

Vln. 2 *pizz.* *f* *ff*

Vla. *f* *ff*

Cello *pizz.* *f* *ff*

Bass *f* *ff*

184

Allegro $\text{♩} = 138$

Picc. 185 186 187 188

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 185 186 187 188

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim. 185 186 187 188

Triangle mp

Perc.

Glockenspiel mp

Xylophone 8m

Allegro $\text{♩} = 138$

mp

Hp. 1

Hp. 2

Madre spoken in rhythm mf 3 3 3 1 moving toward NOVIA *più forte*
Por That's why so I pre gun to who quién es.
Vecina f spoken in rhythm 3 3 Porque tengo que reconocerla,
¿No la re-co-no-ces? Because I cannot let myself recognize her.
You don't re-cog-nize her?

Vln. 1 185 186 187 188

Vln. 2

Vla.

Cello

Bass

Act III – Scene 2

Poco Meno Mosso

196 197 198

Poco Meno Mosso

Fl. 1 & 2
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba
Timp.
Perc.
Glockenspiel

196 197 198

Poco Meno Mosso

Hp. 1
Hp. 2
Madre
Vecina

196 197 198

Poco Meno Mosso

Vln. 1
Vln. 2
Vla.
Cello
Bass

sin not a - rrancar - le los o - jos. No me en - tien - do. Se - Can,

tear - ing out her eyes. I don't understand.

Poco Ritard $\text{♩} = 120$

199 200 201

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hpn. 1

Hpn. 2

Madre

rá
iz
que
be
yo
no
que
I
don't
ri
love
a
my
mi
hi
son?
jo?—

Vecina

Poco Ritard $\text{♩} = 120$

Vln. 1

Vln. 2

Vla.

Cello

Bass

202 203 204

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

Madre

Vecina

Vln. 1

Vln. 2

Vla.

Cello

Bass.

hon - ra?
good name?

Dón Where - de es - tá su
hon - ra? shouted

sus honor?

strikes NOVIA twice

secco

Por Dios!
For God's sake!

separates them

202 203 204

Più mosso $\text{♩} = 144$

205 206 207

Picc.

Fl. 1 & 2

Ob. 1 & 2 $\sharp\text{G}$ mf

E. Hn. $\flat\text{D}$ mf

Cl. 1 & 2 $\sharp\text{G}$ mf

Bs. Cl. $\flat\text{D}$ mf

Bsn. 1 & 2 $\flat\text{B}$ mf

Hn. 1 & 2 205 3 3 206 207 3 3

Hn. 3 & 4 f 3 3 f 3 3

Trpt. 1 f 3 3 $>$ $>$ 206 207 f 3 3 $>$ $>$

Trpt. 2 & 3 f 3 3 $>$ $>$ 207 f 3 3 $>$ $>$

Tromb. 1,2,3 f 3 3 $>$ $>$ 207 f 3 3 $>$ $>$

Tuba f $\flat\text{D}$ mp

Timp. 205 f $\flat\text{D}$ mp 206 207 f $\flat\text{D}$ mp

Snare Dr. f

Perc. 3 3 ff Bass Dr. 3 3 ff

Più mosso $\text{♩} = 144$

Hp. 1

Hp. 2

a la VECINA (to the NEIGHBOR)
fallen to the floor f 3

Novia Dè - ja - la;
Let her; he ve - ni - do pa - ra que me ma kill - te
Vecina

Più mosso $\text{♩} = 144$

Vln. 1 205 206 207

Vln. 2

Vla. $\flat\text{E}$ f

Cello $\flat\text{D}$ f

Bass $\flat\text{C}$ f

Act III – Scene 2

208 209 210

Picc. -

Fl. 1 & 2 -

Ob. 1 & 2 $\text{G}^{\#}$ 8 -

E. Hn. $\text{G}^{\#}$ 8 -

Cl. 1 & 2 $\text{G}^{\#}$ 8 -

Bs. Cl. $\text{G}^{\#}$ 8 -

Bsn. 1 & 2 $\text{G}^{\#}$ 8 -

Hn. 1 & 2 208 209 210

Hn. 3 & 4 $\text{G}^{\#}$ 8 mp -

Trpt. 1 -

Trpt. 2 & 3 $\text{G}^{\#}$ 8 mp -

Tromb. 1,2,3 $\text{G}^{\#}$ 8 mp -

Tbn. 3 / Tuba $\text{G}^{\#}$ 8 mp -

Tim. 208 209 210

Perc. Bass Dr. $\text{G}^{\#}$ 8 mfp -

Glockenspiel -

Xylophone $\text{G}^{\#}$ 8 ff

Hp. 1 -

Hp. 2 -

Novia 3 1 3 1 -

and que lle be ta con e lllos.

Vecina -

Vln. 1 208 209 210

Vln. 2 -

Vla. $\text{G}^{\#}$ 8 -

Cello $\text{G}^{\#}$ 8 -

Bass $\text{G}^{\#}$ 8 -

211 212 213

Picc. *mf* Fl. 1 & 2 *mf* Accel. poco à poco

Ob. 1 & 2 *p*: Cl. 1 & 2 *p*: a²

E. Hn. *p*: Bs. Cl. *p*: cresc.

Cl. 1 & 2 *p*: Bsn. 1 & 2 *p*: cresc.

Bs. Cl. *p*: Hn. 1 & 2 *p*: cresc.

Bsn. 1 & 2 *p*: Hn. 1 & 2 *p*: a² *ff*

Hn. 1 & 2 *p*: Hn. 3 & 4 *p*: ff

Hn. 3 & 4 *p*: Trpt. 1 *p*: *p*:

Trpt. 1 *p*: Trpt. 2 & 3 *p*: *p*:

Tromb. 1,2,3 *p*: Tuba *b>* *b>* *mf*

Tuba *b>* Timp. *b>* 212 *b>* 213 *b>* Suspended Cymbal *mf* *sfz* (//)

Timp. *b>* Perc. *p*: Glockenspiel *p*: Xylophone *p*: Accel. poco à poco

Perc. *p*: Bass Dr. *p*: Glockenspiel *p*: Xylophone *p*: Accel. poco à poco

Glockenspiel *p*: Xylophone *p*: Accel. poco à poco

Xylophone *p*: Hp. 1 *p*: Hp. 2 *p*: Novia *p*: Madre *p*: Vln. 1 *p*: Vln. 2 *p*: Vla. *p*: Cello *p*: Bass *p*: Accel. poco à poco

Novia *p*: Madre *p*: Vln. 1 *p*: Vln. 2 *p*: Vla. *p*: Cello *p*: Bass *p*: Accel. poco à poco

a la MADRE

Pe - ro 3 3 6 3 cresc.

But not with her hands; with grap - pling de a - lam - bre,

no con las ma - nos; con - gar - fi - os con u - na hoz

 con with a sickle,

[Accel. poco á poco]

214 Picc. *f* 215 *più f* 216 *ff*

Fl. 1 & 2 *f* *più f* *ff*

Ob. 1 & 2 *cresc.* *b* *b* *ff*

E. Hn. *cresc.* *b* *b* *ff*

Cl. 1 & 2 *cresc.* *b* *b* *ff*

Bs. Cl. *b* *b*

Bsn. 1 & 2 *b* *b* *b* *b*

Hn. 1 & 2 214 *f* 215 *più f* 216 *ff*

Hn. 3 & 4 *f* *più f* *ff*

Trpt. 1 *f* *più f* *ff*

Trpt. 2 & 3 *f* *più f* *ff*

Tromb. 1,2,3 *f* *più f* *ff*

Tuba *b* *b* *ff*

Tim. 214 *cresc.* *Suspended Cymbal* *b* *più f* 215 *b* *ff* 216 *b* *ff*

Perc. Bass Dr. *cresc.* *sfz* *cresc.* *ff*

Glockenspiel *b* *b* *ff*

Xylophone *f* *più f* *ff*

Hp. 1

Hp. 2 *b* *b* *ff* *sff*

Novia *y and con fuer - za, has - ta que they break rom - pan mis my hue - sos.*

Madre

214 [Accel. poco á poco] 215 216

Vln. 1 *f* *più f* *ff*

Vln. 2 *f* *più f* *ff*

Vla. *v* *più f* *v*

Cello *sf* *più f* *ff*

Bass *sf* *v* *più f* *v* *ff*

Meno mosso $\text{♩} = 120$

Picc. 217

Fl. 1 & 2

Ob. 1 & 2 $\text{♩} = 84$ subito

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 218

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1,2,3

Tuba

Tim. 217

Perc. Snare Dr. 218

$\text{♩} = 84$ subito

Hp. 1 219

Hp. 2

Nova

Madre

Vln. 1 217

Vln. 2 218

Vla. 219

Cello

Bass

Dé - ja - la! *Let her!* *Que* *I* *want* *e - ro* *que* *to* *se - pa* *que* *that* *yo* *I* *soy* *am* *lim - pia,* *pure,*

Meno mosso $\text{♩} = 63$

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1,2,3

Tuba

Timp.

Perc.

Hp. 1

Hp. 2

Novia

que es - ta - ré
that I may be

lo - ca,
cra - zy

pe - ro que me pue - den en - te - rrar
but they can bury me

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

con sordino

con sordino

loco

f solo

Meno mosso $\text{♩} = 63$

l.v.

f l.v. 2

mp

2

2

p

p

2

p

p

2

p

p

p

224 225 226 227

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1,2,3

Tuba

Timpani

Perc.

Hp. 1

Hp. 2

2 2 2 2

Novia

sin que nín - gún hom - bre se ha - ya mi - ra - do en la blan - cu - ra de mis pe - chos.
know - ing that no man has seen him self in the white - ness of my breasts.

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

K

Ritard

228 229 230

J = 63

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1,2,3

Tuba

Timpani

Perc.

Hp. 1

Hp. 2

Novia

Gets back up

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

Largo $\text{♩} = 43$

A Tempo

231 **232** **233** **234**

Fl. 1 & 2 **Ob. 1 & 2** **E. Hn.** **Cl. 1 & 2** **Bs. Cl.** **Bsn. 1 & 2**

Hn. 1 & 2 **Hn. 3 & 4** **Trpt. 1** **Trpt. 2 & 3** **Tromb. 1 & 2** **Tbn. 3 / Tuba**

Picc. **mp dolce** **1. solo** **4** **mp**

sensa sordino **sensa sordino**

Tim. **Perc.** **Hp. 1** **mf**

Hp. 2

Novia **o - tro, me ful!** **2** **Tú tam - bién,** **4** **te hu - bie - ras i - do.** **2** **Yo e - ra**
other, I fled! **You would have too,** **you have gone.** **I was**

Madre

Vln. 1 **Vln. 2** **Vla.** **Cello** **Bass**

Largo $\text{♩} = 43$

A Tempo

231 **232** **233** **234**

Act III – Scene 2

235 236 237 238 239

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Glockenspiel

Hp. 1

Hp. 2

Novia

u - na mu - jer
a wo - man

que - ma - da,
con - sumed,

he - na de lla - gas por
filled with sores both

den - tro y por fue - ra,
inside and outside,

Madre

Vln. 1

Vln. 2

sul ponticello

Vla.

Cello

Bass

unis.

mf

2 4

235 236 237 238 239

Perc.

Glockenspiel

Hp. 1

Hp. 2

Novia

u - na mu - jer
a wo - man

que - ma - da,
con - sumed,

he - na de lla - gas por
filled with sores both

den - tro y por fue - ra,
inside and outside,

Madre

Vln. 1

Vln. 2

sul ponticello

Vla.

Cello

Bass

unis.

mf

2 4

235 236 237 238 239

Perc.

Glockenspiel

Hp. 1

Hp. 2

Novia

u - na mu - jer
a wo - man

que - ma - da,
con - sumed,

he - na de lla - gas por
filled with sores both

den - tro y por fue - ra,
inside and outside,

Madre

Vln. 1

Vln. 2

sul ponticello

Vla.

Cello

Bass

unis.

mf

2 4

Poco Accelerando

Ritardando -----

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hpf. 1

Hpf. 2

Novia

Madrc

Vln. 1

Vln. 2

Vla.

Cello

Bass

y tu hi - jo
and your son

e - ra un po - qui - to de
was a bit of

3
a - gua de la que yo es - per -
wa - ter from which I wan -
- a - ba hi - jos,
- ted chil - dren,

Poco Accelerando

Ritardando -----

Poco Accelerando

Ritardando -----

[Ritardando]

244 245 246 247

Picc.

Fl. 1 & 2

Ob. 1 & 2 *a2*
dim.

E. Hn. *dim.*

Cl. 1 & 2 *dim.*

Bs. Cl. *dim.*

Bsn. 1 & 2 *dim.*

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim. 244 245 246 247 *con sordino*

Perc. Bass Dr. *PP*

[Ritardando]

Hp. 1 *f* *Le.* *mf*

Hp. 2 *Le.*

Novia *dim.*
tie - rra, sa - lud; pe - ro el ot - ro e - ra un ri - o os - cu - ro,
earth, health; but the other was a river of darkness.

Madre

[Ritardando]

Vln. 1 244 245 246 247

Vln. 2 *normal unis.*

Vla. *mf dim.*

Cello *mf dim.*

Bass *mf dim.* *mp* *mp*

$\text{♩} = 53$

248 249 250 251

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

Hp. 2

Novia

Madrc

Vln. 1

Vln. 2

Vla.

Cello

Bass

$\text{♩} = 53$

248 249 250 251

Novia

Madrc

$\text{♩} = 53$

Vln. 1

Vln. 2

Vla.

Cello

Bass

Act III – Scene 2

(L) ♩ = 63

252 253 254 255

Picc. — — — —

Fl. 1 & 2 ♫ p — — — —

Ob. 1 & 2 — — — —

E. Hn. 3 — — — —

Cl. 1 & 2 — — — —

Bs. Cl. b — — — —

Bsn. 1 & 2 — — — —

Hn. 1 & 2 — — — —

Hn. 3 & 4 — — — —

Trpt. 1 — — — —

Trpt. 2 & 3 — — — —

Tromb. 1 & 2 — — — —

Tbn. 3 / Tuba — — — —

Tim. 252 con sordino — — — —

Perc. — — — —

Bass Dr. — — — —

Glockenspiel — — — —

Hp. 1 — — — —

Hp. 2 — — — —

Novia — — — —

tar en - tre dien - tes. — — — —

sung in whis - pers. — — — —

And yo co - tri - a con tu hi - jo que e - ra co - mo un mi -

Madre — — — —

Vln. 1 252 — — — —

Vln. 2 — — — —

Vla. — — — —

Cello — — — —

Bass — — — —

*tar en - tre dien - tes.
sung in whis - pers.*

And yo co - tri - a con tu hi - jo que e - ra co - mo un mi -

*div. mp
div. mp
div. mp
div. mp*

256 257 258 259

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2

Hn. 1 & 2 Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tbn. 3 / Tuba

Tim. Perc.

Hp. 1 Hp. 2

Novia Madre

Vln. 1 Vln. 2 Vla. Cello Bass

256 257 258 259

ni - to de a - gua, fri - a, y el o - tro me man - da - ba
boy made of wa - ter, cold water, and the other at me set

unis.

260 261 262 263

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

Suspended Cymbal

I.v.

choke

Hp. 1

ff

mf

Hp. 2

bpm

bpm

Novia

cien - tos de pá - ja - ros que me im - pe - dir - an el an - dar y que de - ja - ban es -
 hun - dreds of birds that con - fused me, and got in my way and who left only

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

264 265 266 267

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 1

l.v.

Hp. 2

l.v.

mp

Novia

car - cha so - bre mis he - ri das de po - bre mu - jer mar - chi - ta, de mu - cha - cha a - ca -
frost to co - ver the wounds of a poor wo - man fa - ded. of a wo - man car - res -

Madrc

Vln. 1

unis.

Vln. 2

unis.

Vla.

unis.

Cello

Bass

Act III – Scene 2

272 Picc. *f*

273 Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

E. Hn. *f*

Cl. 1 & 2 *f*

Bs. Cl.

Bsn. 1 & 2 *b* 3 *a²* *tenuto*

Hn. 1 & 2 3 *f* *tenuto*

Hn. 3 & 4 3 *f* *tenuto*

Trpt. 1 3 *f*

Trpt. 2 & 3 3 *mf*

Tromb. 1.2.3. 3 *mf*

Tuba

Timpani 3 *f*

Perc. Snare Dr. 3 *f*

Glockenspiel *f*

274 3 *mf* 3 3 *mf*

275

M ♩ = 52

Hp. 1 *mf*

Hp. 2

Novia yo no que - ri - a 3 ye - lo ten *tenuto* bien! Yo no que - ri - a. Tu hi - jo e - ra mi
I did not want that lis - ten - to me! I did not want that. Your son was my

Madre

Vln. 1 *f*

Vln. 2 *f*

Vla. *sf* 3 *tenuto*

Cello *sf* 3 *tenuto*

Bass *sf* 3 *tenuto*

M ♩ = 52

* - some (maybe 2) basses tune low C string down to low B \flat for the remainder of the Act.

276 277 278 279

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn.

Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2 Hn. 1 & 2

Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2

Tbn. 3 / Tuba Timp. Perc. Hpf. 1

Hpf. 2 Novia Madre

Vln. 1 Vln. 2 Vla. Cello Bass

*fin
fate*

*y
and
yo
no
lo
he
en
-
ga
-
ña
-
do,
deceitful,*

*pe
-
ro
el
bra
-
zo
del
the
arm
of
the*

1 solo violin

1 solo cello

Poco à poco Accel. -----

Fl. 1 & 2
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Hpt. 1
Novia
Madre

280 281 282 283

cresc. poco à poco
cresc. poco à poco

280 281 282 283

3. p
p

Poco à poco Accel. -----

cresc. poco à poco
cresc. poco à poco

o - tro
other
me a - rras - tró
drag - ged - me
co - mo un
a - long like
gol - pe de mar,
heavy seas,
like the toss - ing head
of a

[Poco à poco Accel.]

Picc.
Fl. 1 & 2
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Hpt. 1
Novia
Madre

284 285 286 287 288

3 *3* *3* *3* *3*
f *8th* *loco*
a² *a²* *a²* *a²* *a²*
b² *b²* *b²* *b²* *b²*
b² *b²* *b²* *b²* *b²*
b² *b²* *b²* *b²* *b²*
mf *mf* *3* *3*
f *3* *3*

[Poco à poco Accel.]

[Poco à poco Accel.]

mu - lo,
mule,
y me hu - bie - ra a - rras - tra - do
and he would have dragged me
siem al - pre, ways,

[Poco à poco Accel.] $\text{J} = 84$ Espressivo

Picc. 289 8th 290 bth

Fl. 1 & 2 ff fp

Ob. 1 & 2 ff fp

E. Hn. ff fp

Cl. 1 & 2 ff fp fp

Bs. Cl. ff f mp mfp mp

Bsn. 1 & 2 ff mfp mp mfp mp

Ritard

Hn. 1 & 2 289 290 291

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim. 289 290 291

Perc.

[Poco à poco Accel.] $\text{J} = 84$ Espressivo

Ritard

Hp. 1 ff

Hp. 2 ff

f expressivo

Novia siem - pre, siem - pre, a-un - que, hu-bie - ra si - do vie - ja y to - dos los hi - jos de tu hi - jo me hu - bie - sen a - ga - al - ways, al - ways, even if I were to be - come old and all of the sons of your sons were to

Madre

[Poco à poco Accel.] $\text{J} = 84$ Espressivo

tutti

Vln. 1 289 bth open mf

Vln. 2 open mf

Vla. open mf

Cello tutti open mf

Bass

J = 63

Picc. 292 293 294 295

Fl. 1 & 2 *mf* *ff*

Ob. 1 & 2 *mf* *ff*

E. Hn.

Cl. 1 & 2 *p* *a²* *mf* *ff*

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 292 293 294 295

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

N Più mosso *J = 80*

Tim. 292 293 294 295

Perc.

J = 63

Hp. 1 292 293 294 295

Hp. 2 *mf* *b^b*

Novia *mp* *3* *3* *mf* *3* *3*

Madre *3* *3* *E* *She* *lla* *no* *is*

J = 63

Vln. 1 292 *div.* 293 *p* 294 *v* 295 *f*

Vln. 2 *div.* *p* *v* *f*

Vla. *div.* *p* *v* *f*

Cello *div.* *p* *v* *f*

Bass *p* *v* *f*

Ritard

Picc. 296 297 298 299 300 301

Fl. 1 & 2

Ob. 1 & 2 *a²*

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 *mf*

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3 *p* *mf*

Novia

Madrc *f Sarcástica (Sarcastically)*
 tie - ne la cul - pa *qui* yo!
 not at fault nor am it! *Quién* la
 tie - ne, pues? *Flo - ja* de - li -
 (at fault) then? *Loose* del i -

= 69

Picc. 302 303 304 305

Ob. 1 3 3 3 3

Ob. 2 3 3 3 3

E. Hn. 3 3 3 3

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 3 3 3 3

Hn. 1 & 2

Hn. 3 & 4

Novia

Madrc *mf* 3 3 3 3 3 3 3
 ca - da, mu - jer de mal dor - mir es quien ti - ra u - na co - ro - na de a - za - har
 cate wo - man who can't sleep, who has dis card - ed her wreath of orange blos - soms

306 307 308 309

Picc.

Fl. 1 & 2

Ob. 1 & 2 *mp poco à poco cresc.*

E. Hn. *mp poco à poco cresc.*

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 *mp poco à poco cresc.*

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

Glockenspiel

Hp. 1

Hp. 2

Nova

poco à poco cresc.

Madre

pa - ra bus - car un pe - da - zo de ca - ma ca-len - ta - do por o - tra mu - jer!
in order to seek the part of a bed warmed by an other wo man!

Vln. 1

Vln. 2

Vla.

Cello

Bass

310 311 312 313

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

(mp) 3 3

311

Hn. 3 & 4

(mp) 3 3

312

313

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tim.

Perc.

Hp. 1

f

ff

310 311 312 313

Hp. 2

Novia

Ca - lla, ca - lla!

Hush! bush!

Vén - ga - te de mí;

Re - venge yourself on me;

a - quí es toy!

here am I!

Madre

Vln. 1

310 311 312 313

div. 312

mp cresc. f

Vln. 2

310 311 312 313

div. mp cresc. f

Vla.

310 311 312 313

div. mp cresc. f

Cello

Bass

314

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

315

316

317

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tromb. 3

Tbn. 3

Tim.

Perc.

Hp. 1

Hp. 2

Novia

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

①

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tromb. 3

Tim.

Perc.

This section shows the woodwind and brass sections. Measures 318-319 show sustained notes from Flutes 1&2, Oboes 1&2, Clarinets 1&2, Bassoon 1&2, and Horns 1&3. Measures 320-321 show sustained notes from Bassoon 1&2, Trombones 1&2, Trombone 3, and Horns 1&3. Measure 321 includes dynamic markings: *mp subito*, *mp subito*, *mp subito*, *f*, *1.*, *3.*, *2.*, *mp*, *3.*, *2.*, *mp*, and *4.*

①

Hp. 1

Hp. 2

Novia

li - a de tu huer - to. Pe - ro i'e - so no! Hon - ra - da hon -
lia out in your gar - den. But not that no! am pure

Madre

Pe - ro
But

This section features solo voices. Novia sings "li - a de tu huer - to. Pe - ro i'e - so no! Hon - ra - da hon -" and Madre sings "Pe - ro But". The vocal parts are supported by sustained notes from Horns 1&3 and Trombones 1&2.

①

Vln. 1

Vln. 2

Vla.

Cello

Bass

This section features sustained notes from Violin 1, Violin 2, Viola, Cello, and Bass. Measure 320 includes dynamic markings: *unis.*, *mf*, *f*, *unis.*, *mf*, *f*, *unis.*, *mf*, *f*, and *unis.*

Picc. 322 323 324 325 326

Fl. 1 & 2 3 3 3 3 3

Ob. 1 & 2 3 3 3 3 3

E. Hn. 3 3 3 3 3

Cl. 1 & 2 a² 3 3 3 3 3

Bs. Cl. mp 3 3 3 3

Bsn. 1 & 2 - - - -

Hn. 1 & 3 322 323 324 325 326

3. 2. 4.

Hn. 2 & 4 b 3 b 3 b 3 b 3 b 3

Trpt. 1 - - - -

Trpt. 2 & 3 - - - -

Tromb. 1 & 2 - - - -

Tbn. 3 / Tuba - - - -

Tim. 322 323 324 325 326

mp b b b b b

Perc. - - - -

Hp. 1 - - - -

Hp. 2 - - - -

Chorus begins to enter one by one.

Novia 3 3 3 cresc.

ra - da co - mo u - na ni - ña re - cién na - ci - da. Y fuer - te pa - ra de - mos - trár - te - lo. En -

like a ba - by, re - cent - ly born. And strong enough to prove it to you. Light cresc.

3 3 3 3 3

Madre 3 3 3 3 3

¿qué me im - por - ta a mí tu hon - ra - dez? ¿Qué me im - por - ta tu muer - te? ¿Qué me im - por - ta a - mí na - da de

how is it im - por - tant to me, your ho - nor? What do I care a - bout your death? Why should I care anything a - bout a -

Vln. 1 322 323 324 325 326

Vln. 2 - - - -

Vla. - - - -

Cello - - - -

Bass - - - -

Act III – Scene 2

Picc. 327 - 328 - 329 - 330

Fl. 1 & 2
Ob. 1 & 2
E. Hn.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Trpt. 1
Trpt. 2 & 3
Tromb. 1 & 2
Tbn. 3 / Tuba

Tim. 327 - 328 - 329 - 330

Perc.

Hp. 1
Hp. 2

Novia
Madre

Vln. 1
Vln. 2
Vla.
Cello
Bass

cien - de la lum bre. Va - mos a me - ter las ma - nos; tú por tu hi - jo; yo, por mi cuer - po. cien - de la lum bre. Va - mos a me - ter las ma - nos; tú por tu hi - jo; yo, por mi cuer - po.
na - da? Why should I care mí tu hon - ra - dez? What do I care a - bout your death?
na - da? Why should I care mí tu hon - ra - dez? What do I care a - bout your death?

327 - 328 - 329 - 330

p 6 6

p 6 6

Ad Lib.

Picc. 331 Fl. 1 & 2 332 Ob. 1 & 2 333 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2 Hn. 1 & 3 331 Hn. 2 & 4 332 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tbn. 3 / Tuba Tim. 331 332 333 con sordino Bass Dr. Perc. Piano (If necessary, electronic instrument) 8[#] Ad Lib. Hp. 1 Hp. 2 Novia Madre Vln. 1 Vln. 2 Vla. Cello Bass

I Las re - ti - ra - rás
I won't with - draw
an - tes
til you tú.
do.

¿Qué me im - por - ta na - da a na - da?
Why should I care any - thing a - bout any - thing?

Ben - di - tos se - an los tri - gos, por - que mis hi - jos es - tán de - ba - jo de e - llos;
Bles - sed be stalks of wheat, for my sons lie un - der them;

Ad Lib. 331 332 333 tr. tr. tr.

p

no break in Bass Drum and Timpani rolls

* *

Act III – Scene 2

P $\downarrow = 60$

Picc. 2 336 337 338 339 340 341

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 336 337 338 339 340 341

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3

Tbn. 3 / Tuba

Tim.

Perc.

Bass Dr.

Piano $\downarrow = 60$

Hp. 1

Hp. 2

Novia

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

Entra la NINA. La NOVA queda en la puerta.
The GIRL enters while the BRIDE stays at the door.
spoken in tempo
mf
Dé - ja - me llo - rar con - ti - go.
Let - ja - me cry with - ti - go.
La MADRE en el centro de la escena.
rest.

The MOTHER stays near the center of the stage

342

Trpt. 1

Tromb. 2 & 3

Tromb. 1 & 2

Tromb. 3

343

J = 72

344

345

J = 48

Hp. 1

Hp. 2

Novia

Mujer

Madre

Entrando y dirigiéndose a la izquierda.
Entering and going to the left.

E - ra her - mo - so ji - ne - te,
He was a beautiful horse - man,

y a ho - ra mon - tón de
and now he's a mound of

nie - ve.
snow.

mf Spoken

Llora. Pero en la puerta.
Weep. But in the doorway.

Gi - ra - sol de tu ma - dre,
Sun - flo - wer to your mo - ther,

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tromb. 3

Hp. 1

Hp. 2

Mujer

Madre

351 352 353 354

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2

Hn. 1 & 2 Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tromb. 3 Timp. Perc.

Hp. 1 Hp. 2 Mujer Madre Vln. 1 Vln. 2 Vla. Cello Bass

cresc.

mf cresc. 3 3 3 *ff*

A - ho - ra mus - go de no - che
And now the moss of the night le co - ro - na la fren - te.
is his fore - heads's crown

sá - ba - na que te cu - bra de re - lu - cien - te se - da, y el a - gua for me un llan - to en - tre tus ma - nos quie - tas.
the sheet that co - vers you- of shim - mer - ing silk, and water mouths its un la - ment be - tween your hands so stilled.

351 352 353 *div.* 354

mp cresc. *div.*

mp cresc. *div.*

mp cresc. *div.*

mp cresc.

$\text{♩} = 72$

355 356 357

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2

Hn. 1 & 2 Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tbn. 3 / Tuba Tim. Perc.

Hp. 1 Hp. 2 Novia Mujer Vln. 1 Vln. 2 Vla. Cello Bass

$D_1 C_2 B_3 | E_2 F_2 G_2 A_2$

$\text{♩} = 72$

355 356 357

unis. f mp

unis. f mp

unis. f mp

f mp

Rit. Molto  $\downarrow = 52$

Picc. 358    

Fl. 1 & 2  
 
 
 
 

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 358     

Hn. 3 & 4     

Trpt. 1   

Trpt. 2 & 3   

Tromb. 1 & 2

Tbn. 3 / Tuba

Timp.

Perc.

Hp. 2    

Niña 358    

Novia   
tra-en a la muer-te por el ai-re!
bearing death on the high!

Madre   
Ve-ci-nas.
Neighbors.

S.     

A.     

Chorus     

T.     

B.     

Vln. 1 358                   

Vln. 2              

Vla.              

Cello              

Bass

Adagio $\text{♩} = 42$

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Tuba

Timp.

Perc.

Adagio $\text{♩} = 42$

Hp. 1

Hp. 2

Novia

Madre

S.

A.

Chorus

T.

B.

Que la cruz am - pa - re a muertos y
May the cross pro - tect both the dead and the
vi - vos.
liv - ing.

(spoken)

Ve - ci - nas:
Neigh - - bors:

con with
un cu - chi - llo,
a knife.

dul - ce nom - bre de Je - sus
sweet name of Je - sus

dul - ce nom - bre de Je - sus
sweet name of Je - sus

dul - ce nom - bre de Je - sus
sweet name of Je - sus

dul - ce nom - bre de Je - sus
sweet name of Je - sus

Adagio $\text{♩} = 42$

Vln. 1

Vln. 2

Vla.

Cello

Bass

365

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tromb. 3

Tim.

Perc.

Hp. 1

Hp. 2

Nova

Madre

Vln. 1

Vln. 2

Vla.

Cello

Bass

366

mf — *f*

p — *f*

p — *f*

p — *f*

GLISS.

GLISS.

cresc.

con un cu - chi - lli - to
on a day of
en un di - a se - na - la - do,
be - tween two and three,
entre las dos y las tres,

2 367 3 368 369 2

Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2

Hn. 1 & 2 Hn. 3 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tromb. 3 Timp. Perc.

Hp. 1 Hp. 2 Madre S. A. Chorus T. B. Vln. 1 Vln. 2 Vla. Cello Bass

se mat - a - ran los dos hom - bres del a - mor
killed each other - two men for love

Con un cu - chi - llo,
Con un cu - chi - llo,

Con un cu - chi - llo,
con un cu - chi - llo,

Con un cu - chi - llo,
con un cu - chi - llo,

Con un cu - chi - llo,
Con un cu - chi - llo,

Con un cu - chi - llo,
Con un cu - chi - llo,

div. *p* *div.* *p* *div.* *p* *div.* *p*

Act III – Scene 2

378 379 380 381 4
 Picc. Fl. 1 & 2 Ob. 1 & 2 E. Hn. Cl. 1 & 2 Bs. Cl. Bsn. 1 & 2 Hn. 1 & 3 Hn. 2 & 4 Trpt. 1 Trpt. 2 & 3 Tromb. 1 & 2 Tuba Timpani Piano Hp. 1 Hp. 2 Madre S. A. Chorus T. B. Vln. 1 Vln. 2 Vla. Cello Bass

378 379 380 381 4
 don - de tiem - bla en - ma - ra - fia - da la os cu - ra ra - iz del gri - to.
 where trem - bles en - meshed the dark roots of a scream.
 ra - fz del gri - to.
 mp

378 379 380 381 4
 ra - fz del gri - to.
 mp

378 379 380 381 4
 ra - fz del gri - to.
 mp

378 379 380 381 4
 ra - fz del gri - to.

Act III – Scene 2

S ♩ = 60

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tuba

Hp. 1

Hp. 2

Novia

S.

A.

Chorus

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

382

383

384

a2 b

f sff

f sff

f sff

f sff

f sff

b f

f sff

382 a2

383 Solo 3

384

mp

2.

mp

mp

mp

tr

mp

tr

mp

tr

Novia: Yes - to es un cu - chi - llo
And this is a knife,
un cu - chi - lli - to
a very small knife
que a - pen - as ca - be en la ma - no;
that scarce - ly fits in the hand;

S.: y es - to es un cu - chi - llo
mp 3 3 ff
y es - to es un cu - chi - llo
mp 3 3 ff
A.: y es - to es un cu - chi - llo
mp 3 3 ff
y es - to es un cu - chi - llo
mp 3 3 ff
Chorus: y es - to es un cu - chi - llo
mp 3 3 ff
T.: y es - to es un cu - chi - llo
mp 3 3 ff
B.: y es - to es un cu - chi - llo
mp 3 3 ff

Vln. 1: 382 3 3 ff
Vln. 2: 3 3 ff
Vla.: 3 ff
Cello: 3 ff

Vln. 1: 383 3 ff
Vln. 2: 3 ff
Vla.: 3 ff
Cello: 3 ff

Vln. 1: 384 mp ff
Vln. 2: mp ff
Vla.: mp ff
Cello: mp ff

Vln. 1: mp fp mf ff
Vln. 2: mp fp mf ff
Vla.: mp fp mf ff
Cello: mp fp mf ff

Vln. 1: f ff
Vln. 2: f ff
Vla.: f ff
Cello: f ff

385

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tbn. 3 / Tuba

Hp. 1

Hp. 2

Novia

S.

A.

Chorus

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

386

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Act III – Scene 2

I Largo $\text{♩} = 42$

Picc. 391

Fl. 1 & 2 5 392 4 393 C \flat 2 394 4

Ob. 1 & 2

E. Hn.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 3 391 4 2 392 5 393 2 394 4

Hn. 2 & 4

Trpt. 1

Trpt. 2 & 3

Tromb. 1.2.3.

Tuba

Tim. 391 392 4 393 2 394 4

Perc.

Glockenspiel

Come prima $\text{♩} = 52$

I Largo $\text{♩} = 42$

Hp. 1 5 392 4 393 non arcp. 8th 15th 2 394 4

colla parte
poco dim.

Hp. 2

Novia poco dim. con los la - bi-os a - ma - ri - llos. yellow. ad lib. tr. 5 392 4 393 2 394 4

Madre

I Largo $\text{♩} = 42$

Vln. 1 391 5 392 4 393 2 394 4

Vln. 2

Vla.

Cello

Bass

Y a - pe - nas ca - be en la
And it scare - ly fits in the

Come prima $\text{♩} = 52$

Picc. 395 - 399

Fl. 1 & 2 396 a² 397 398 399

Ob. 1 & 2 mp b f b f

E. Hn. mp f f

Cl. 1 & 2

Bs. Cl. mp b f b f

Bsn. 1 & 2 mp f b f

Hn. 1 & 3 395 - 399

Hn. 2 & 4 mp b f

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tuba mp p mp

Tim. 395 - 399 mp Bass Dr. mp

Perc.

Piano mp

Hp. 1 mp f mp

Hp. 2 mp f mp

Madre ma - no, pe - ro que pe-ne - tra- fí - o por las car - nes a - som - bra - das y a illí se pa - ra,
hand, but it pe-ne - trates cold - ly in the flesh as - ton - ished, and there ar - rives,

S. mp fí - o mp

A. mp fí - o mp

Chorus mp fí - o mp

T. mp fí - o mp

B. mp fí - o mp

Vln. 1 395 - 399 mp mf mp mf

Vln. 2 mp b f mp mf

Vla. mp b f mp mf

Cello mp b f mp mf

Bass mp b f mp mf

400 401 402 403 404

Picc.

Fl. 1 & 2 *mp*

Ob. 1 & 2 *f*

E. Hn. *f*

Cl. 1 & 2 *mp*

Bs. Cl. *f* *mp*

Bsn. 1 & 2 *mp*

Hn. 1 & 3 *mp*

Hn. 2 & 4 *mp*

Trpt. 1

Trpt. 2 & 3

Tromb. 1 & 2

Tuba *p* *mp* *p*

Timp.

Perc. Bass Dr.

Piano

Hp. 1 *f*

Hp. 2 *f*

Madrc en at el si - tio don - de tiem - bla en - ma - ra - ña - da la os - cu - ra raiz del a

S. en el si - tio rafz del

A. en si - tio raiz del

Chorus en si - tio raiz del

T. en si - tio raiz del

B. en si - tio raiz del

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

Act III – Scene 2

Act III – Scene 2

223

Telón (Curtain)

ad lib. (when nothingness is achieved, stop.)