

Act III – Scene 1

Adagio ♩ = 52

468 469 *mf* (spoken)

Novia

Leonardo

Aparecen LEONARDO y la NOVIA
LEONARDO and the BRIDE appear.

Desde aquí yo me iré sola.
From here I'll go alone.

¡Vete!
Go!

¡Calla!
Hush!

8^{va}

1. *mp*

2. *mp*

Perc.

Adagio ♩ = 52

468 469

470 471 **Q** Largo ♩ = 42 *mp*

Novia

Leonardo

¡Quiero que te vuelvas!
I want you to return!

sf

Con los dien - tes,
With your teeth,

¡Calla, digo!
Hush, I said!

(8^{va})

1. *p*

2. *p*

Q Largo ♩ = 42 *p*

470 471 *p* Oboe

Novia 472 *Con las ma - nos, co - mo pue - das, qui - ta de mi cue - llo hon -*
With your hands, some - how, take from my throat that's

Leonardo

Novia **Più Mosso** 474 *ra - do el me - tal de es - ta ca - de - na, de -*
blame - less the met - al this chain, leave

Leonardo

Poco Più Mosso 475 *Fl.* 476 *Fl. & Picc. tr^b*

pp Strings *p* Horns

Novia 477 *ján - do - me a - rrin - co - na - da a - llá en mi*
me to live for - got - ten da back in my

Leonardo

478 *mp* 479 *pp* Strings

Act III – Scene 1

Moderato $\text{♩} = 116$

Novia *f*
 ca - sa de tie - rra.
 house of earth.

Leonardo

Y si no quier - es ma -
 And if you don't want to

Moderato $\text{♩} = 116$

fp

fp

Novia *Accel.*
 tar - me co - mo a ví - bo - ra pe - que - ña,
 kill me like a snake so small,

Leonardo

Brass

484 Trpts.

485 *Accel.* Strings

f *mp* *sfz*

$\text{♩} = 132$

Novia
 pon en mis ma - nos de no - via,
 put in my hands, those of a wife,

Leonardo

$\text{♩} = 132$

Tbn. / Tuba

Wwds.

Novia 489 2 490 491 4
el ca - ñon de la es - co -
the bar - rel of your shot -

Leonardo

489 2 490 (#) 491 4
Str. Trill tr#

Novia 492 493 494
pe - ta.
gun.

Leonardo *mf* 4
Ya di - mos el pa - so; ¡Ca - lla!
It is al - ready done; Hush!

492 493 494 Trpts.
Horns 4 Tbn.
Tbns.

Novia 495 > 496 497
¡Ay qué la - men - to, qué fue - go
Aye, this la - ment - ing, what fire

Leonardo *ff* *f* >
Ya di - mos el
It is al - ready

495 496 497
Wwds. 3 Vlns. 497

498 *mf* 499 2 500 501

Novia
me su - be por la ca - be be - za!
sweeps o - ver my head!

Leonardo
pa - so ¡Ca - lla! por - que nos per -
done Hush! be - cause we are

502 503 *mf* 504 505 *f*

Novia
Qué vi - drios se me cla - van en la len - gual!
Splint - ers like glass are stick - ing in my tongue!

Leonardo
si - guen cer - ca
being followed close - ly

502 503 504 505

E. Hn.
Ped. (Keep Ped.)

506 507 508 509

Novia

Leonardo
y te he de lle - var con - mi - go.
and you I must now take with me.

506 507 508 509

Tbn.

510 *mf* 511 512 *f* 513

Novia *Pe - ro ha de ser a la fuer - za!*
Well you will have to do it by force!

Leonardo *A la*
By

Trpts.

514 515 516 517

Novia

Leonardo *fuer - za?*
force? *¿Quien*
Who *ba - jó*
went *pri -*
first

514 515 516 517

ff Horns *f* Str. & Trpts.

518 519 520 *mf* 521 522 *f*

Novia *Yo las ba - je.*
I went down it.

Leonardo *me - ro las es - ca - le - ras?*
the stair - way?

Harp / Wwds.

523 524 525 526

Novia

Leonardo

¿Quién le pu - so al ca - llo bri - das nue - vas?
 Who put on - to the horse the new bri - dle?

523 524 525 526

f

527 528 529 530

Novia

Leonardo

Yo mis - ma. Ver - dad.
 I my - self. Tru - ly.

527 528 529 530

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

531 532 533 534

Novia

Leonardo

¿Y qué ma - nos me cal - za - ron
 And whose hands strapped on - ron

531 532 533 534

mf cresc. *f* *mp cresc.* *mf*

Ritardando

Novia

535 536 537 **S** Ad Lib $\text{♩} = 63$
mp colla parte

Es - tas ma - nos que son tu - yas,
These hands, they' - re yours,

Leonardo

p subito

las es - pue - las?
my spurs?

Ritardando

535 536 537 **S** Ad Lib $\text{♩} = 63$
 Harp

p subito
 Tuba

Novia

538 *più mosso* *mf* 3 Ritard Poco Accel. 539 3 3 540 Poco Rit. *cresc.*

pe-ro que al ver-te qui-sie - ran que brar las ra-mas a - zu-les y el mur - mu - llo de tus ve - nas. ¡Te
but when they see you, they'd like to break off the blue bran-ches and the twis - ted threads of your veins. I

Leonardo

538 539 540 *cresc.*

Horns

Novia

541 *In Tempo* $\text{♩} = 88$ 542 3 543 *f* colla parte

quie-ro! ¡Te quie-ro! ¡A par - ta! Que si ma - tar - te pu - die - ra te pon - drí - a u - na mor -
love you! I love you! Leave me! If I were able to kill you, I would wrap you in a

Leonardo

In Tempo $\text{♩} = 88$ 541 542 543

Strings

f *tr* *m. s.* *tr*

Ped.

Poco Rit.

Novia 544

ta - ja con los fi - los de vi - o - le - tas. 545 *mf* 546

shroud bor - dered with vio - lets.

Leonardo

Poco Rit.

544 *mf* 545 546

mp

Ped. Ped.

Meno Mosso

Novia 547 548 549

¡Ay, ——— qué la - men - to qué

Aye the a - go - ny, what

Leonardo

Meno Mosso

547 *sff* 548 549

mf *f*

Vlins. Ped.

Ritard poco á poco

Novia 550 551 552

fue - go me su - be por la ca - be - za!

fire screams up through my brain!

Leonardo

Ritard poco á poco

550 *mf* 551 552

p *mp*

Fl. Trpts. Ped. Ped. *

Act III – Scene 1

Novia
 571 ————— 572 ————— 573 —————

Leonardo
 en - tre tu ca - sa y la mí - a. Es ver - dad. ¿No lo re - cuer - das?
be - tween your house and mine. Isn't that right. Don't you re - member?

Piano
 Ped. *

(Black and white cluster – hit as many notes in the range indicated as possible)

Novia
 574 ————— 575 ————— 576 ————— 577 —————

Leonardo
 Y cuan - do te vi de le - jos, me e - ché en los o - jos a - re - na.
And when I saw you from a - far, I threw in - to eyes, dry sand.

Piano
 Cello
 Ped. *

Novia
 578 ————— 579 ————— 580 ————— 581 —————

Leonardo
 Pe - ro mon - ta - ba a ca - ba - llo y el ca - ba - llo.
But I was on horse - back and the horse

Piano

Act III – Scene 1

$\text{♩} = 52$

582 583 584 585 586

Novia

Leonardo

p *mp* 3 3 3

i - ba a tu puer - ta. Con al - fil - er - es de pla - ta
 went straight to your door. From wed - ding pins of sil - ver

582 583 584 585 586

Novia

Leonardo

p 3 3 3

587 588 589

Novia

Leonardo

crescendo poco á poco 3 3 3 3

mi san - gre se pu - so ne - gra, y el sue - ño me
 my blood is turned black, and my dream

587 588 589

Novia

Leonardo

cresc. poco á poco 3 3 3 3 *loco* *tr* *8^{va}* *8^{va}*

fue lle - nan - do las car - nes de ma - la hier - ba.
 was strang - ling my flesh with poi - soned herbs.

590 591 592

Novia

Leonardo

f 3 3 3 *ff* *15^{ma}*

590 591 592

Novia

Leonardo

f *8^{va}* *loco* *8^{va}* *15^{ma}*

593 594 595

Novia

Leonardo

mp 3 3 5

Que yo no ten - go la cul - pa, que la cul - pa es de la tie - rra y de e - se o -
 But I'm not at fault, it is the fault of the earth and of the fra -

593 Harp / Wwds. 594 (b) Strings 595 Strings

p Horns 3 3 *cresc.* *y* *y*

596 597 598

Novia

Leonardo

f *f* *mf* *lunga* *Ritard* $\text{♩} = \text{♩}$

lor que te sa - le de los pe - chos y las tren - zas. *¡Ay* que sin - ra - zón! No
 grace that ex - udes from your breast and your braids. *Aye* how ve - ry wrong! I

596 597 598 *Ritard* $\text{♩} = \text{♩}$

Ⓢ A Tempo $\text{♩} = 52$

599 600 601 602

Novia

Leonardo

quie - ro con - ti - go ca - ma ni ce - na, y no hay mi - nu - to del dí - a que es - tar con -
 don't want from you ei - ther bed nor food, and yet there's not a min - ute in the day that I don't

Ⓢ A Tempo $\text{♩} = 52$

600 601 602

Ob. *mp* Bsns.

Act III – Scene 1

Novia

603 604 605 606 2 2

ti - go no quie - ra, por - que me a - rras - tras y voy, y me di - ces que me
want to be with you. for you drag along and I come, and then you tell me to

Leonardo

603 604 Wwds. & Strings 605 606 2

Novia

607 2 608 4 609 4 610 4

vuel - va y te si - go por el ai - re co - mo u - na
go back and it's you I fol - low through the air like chaff blown

Leonardo

607 Brass / Harp 608 Wwds. / Harp 609 610 St. / Wwds. 4

Novia

611 2 2 612 4 613 4 2 614 4

briz - na de hier - ba. He de - ja - do a un hom - bre du - ro y a to - da su
by the bree - zes. I have left a man good and hon - est and all of his

Leonardo

611 2 2 612 Trpts. Harp 613 614

Novia

615 *cresc.* 4 616 4 617 4 618 4

des - cen - den - cia en la mi - tad de la bo - da y con la co -
 rel - a - tives in the mid - dle of the wed - ding and while wear - ing

Leonardo

615 4 616 E. Hn. 617 618 4

Trpts.

Novia

619 *mf* 4 620 *p subito* 4 621 4 622

ro - na pues - ta. Pa - ra ti se - rá el cas - ti - go
 my bri - dal wreath. But you are the one who'll be pun - ished

Leonardo

619 4 620 621 622

2

Novia

623 *cresc.* 4 624 *mf* 625 *f* 626

y no quie - ro que lo se - a. ¡Dé - ja - me so - la!
 and I do not want that to hap - pen. So leave me now!

Leonardo

623 624 625 626

fp

Act III – Scene 1

Novia *dim.* Ritardando **V** Largo $\text{♩} = 40$
 627 628 629 630 *mf*
 ¡Hu - ye tú! No hay na - die que de - fien - da.
 Run-run way away! There is no one here to de - fend you.

Leonardo *mf*
 Pá - ja - ros de la ma -
 Birds of the morn -

fp Ritardando **V** Largo $\text{♩} = 40$
 627 628 629 630
 Cellos

Novia 631 632 633

Leonardo
 ña - na por los ár - bo - les se quie -
 ing through the trees now they

631 633 Horns
 Ped. *

Novia 634 635 636

Leonardo
 bran. La no - che se es - tá mu - rien - do
 call. The night it is dy - ing a - way

634 635 636
 Wwds. / Harp

637 638 639

Novia

Leonardo

en el fi - lo de la pie - dra.
along the knife's edge of the stony ridge - tops.

637 639

2 Solo Vlns.

640 641 642

Novia

Leonardo

Y yo dor - mi - ré
And I will sleep

Va - mos al rin - cón os - cu - ro,
Let's go to a place that's hidden, ob - scure,

640 641 642

Piú Mosso $\text{♩} = 52$

643 644 645 646

Novia

Leonardo

a tus pies pa - ra - guar - dar lo que sue - ñas. Des - nu - da mi -
at your feet to keep watch over your dreams. Naked, sur -

don - de yo siem - pre te quie - ra, que no me im -
where I will al - ways love you, it is not im - por -

643 644 645 646

Strings

fp Horn

647 648 649 650 *ff* *Colla Voce*

Novia ran - do el cam - po, co - mo si fue - ra u - na per - ra, ¡por - que e - so soy!
 vey - ng the land - scape, as thought I were a bitch, be - cause I am!

Leonardo por - ta la gen - te, ni el ve - ne - no que nos e - cha. ni el ve - ne - no
 tant to me, the other people, nor is the ve - nom that spit on us. nor is the ve - nom

647 Brass 648 Ob. 649 Brass Winds 650 *ff* *Colla Voce*
 St. / Wds. Horn b Ped.

651 *mf* *In Tempo* 652 653 654

Novia Que te mi - ro y tu her -
 Ah, I look at you and your beau -

Leonardo que nos e - cha. se a - bra -
 that spit on us. Stirring it - self sa

651 *mf* *In Tempo* 652 *8va* 653 654 *loco*

Novia

Leonardo

Wwds. & Strings

655 656 657 658

Novia mo - su - ra me que - ma.
 ty sears me.

Leonardo lum - bre con lum - bre. La mis - ma lla - ma pe - que - ña
 fire with fire. The same flame so ti - ny

cresc.

655 656 657 658 *cresc.*

Act III – Scene 1

659 660 661 662

Novia

Leonardo

ff ma - ta kills ma - ta kills dos both *f* es - pi - gas of the heads of the wheat

Ped.

663 664 665 666

Novia

Leonardo

jun - tas at the same time *mp* ¡Va - mos! Let's go! *ff* *mp* ¿A - dón - de But where

*

667 668 669 670 671

Novia

Leonardo

me do you *mf* lle - vas? take me? **W** A - don - de no pue - dan ir To where they can not go **W** 670Strings 671

Ped. *

Meno Mosso

672 673 674 675

Novia

Leonardo

es - tos hom - bres que nos cer - can. ¡Don - de yo
 those men who en - circle us. To where I

672 Strings 673 674 ^{8va} Harp / Fl. 675 **Meno Mosso**

Bass

Ped. *

676 677 678

Novia

Leonardo

Sarcástica (Sarcastically) **f** with Clar.

Llé - va - me de fe - ria en fe - ria,
 Car - ry me from fair to fair,

pue - da mi - rar - te! (pue - da mi - rar - te)
 can look at you! (look at you)

676 677 678

Cello

679 680 681

Novia

Leonardo

do - lor de mu - jer hon - ra - da, a que las
 a dis - grace to hon - est women, so that peo -

Tam - bién yo quie - ro de - jar - te si pien - so co - mo se pien - sa.
 I would also want to leave you if I thought as a per - son should think.

679 680 681

682
 Novia gen - tes me ve - an con las sá - ba - nas de bo - da al ai - re
 ple will see me with the sheets of my wed - ding wa - ving in the wind

683 2 684 4 685 2

Leonardo Pe - ro voy don - de tú vas. Tú tam - bien.
 But I will go where you go. You as well.

682 683 684 685
ff
 m.s.
 Ped.

686 687 688 689 *ff* **2/4**

Novia co - mo ban - de - ras.
 like ban - ners.

Leonardo Da un pa - so. Prue - bra.
 Take that step. Just try.

686 687 688 689 *ff* **2/4**

Ritard

Ped.

Piú Mosso Espressivo
 ♩ = 80

690 691 692 693 694 695

Novia
 ossia - up 8va ad. lib.

Leonardo
 Cla - vos de lu - na nos fun - den mi cin - tu - ra y tus ca -
 Nails of moon - beams have fas - tened my waist to your chains.

Piú Mosso Espressivo
 ♩ = 80

690 691 692 693 694 695
 Winds
f

Act III – Scene 1

696 697 698 699 700

Poco Rit. *A Tempo*
mp

Novia

Leonardo

de nas.

Do you

¿O

2 Solo Violins
mf

Poco Rit. *A Tempo*
Winds

Harp / Cellos

Percussion note: Act III. In M. 702 the players are asked to improvise (as in act I) in the manner suggested by the notation indicated. The effect desired is an almost subliminal, very soft, nervous "rustling" sound, but one with tremendous high-speed energy.

701 702 703 704 705

$\text{♩} = 100$ *Freely*

Novia

Leonardo

yes? hear?

Do you

¿O

yes? hear?

Perc.

pp

$\text{♩} = 100$

p

Act III – Scene 1

In Tempo

706 707 708 709 710 *f* (spoken)

Novia *¡Hu - ye!*
Run!

Leonardo *mp*
Vie - ne gen - te.
They are com - ing.

Perc. Cym. B. Dr.

706 Strings 707 708 709 710

Novia *stacc here* *ff* *X* *J. = 100*
711 712 713
Es jus - to que yo a - quí
It's bet - ter that I and

Leonardo

711 *Tutti* 712 713 *8va*

ff

f Ped.

Novia 714 715 716 717
mue - ra con los pies den - tro
die with my feet cov - ered

Leonardo

(8va) *loco* 714 715 716 717 *8va*

ff

f Ped.

Act III – Scene 1

Novia

718 719 720 721

del a - gua, es -
by wat - er thorns

Leonardo

(8^{va}) loco 718 719 720 Brass 721 Winds
ff Strings

Novia

722 723 724 725

pi - nas en la ca - be - za. Y que me llo - ren las ho - jas,
upon my head. And even mourned by the leaves,

Leonardo

722 723 724 725

mf f

Novia

726 727 728 729

mu - jer per - di - da
a wom - an for - sa - ken

Leonardo

726 727 728 729

$\text{♩} = \text{♩} = 100$

Act III – Scene 1

730 731 732 733 734

Novia

Leonardo

730 *ff* 731 732 733 734 *dim.*

735 736 *mf* 737

Novia

Leonardo

1.

2.

Perc.

735 736 737

Act III – Scene 1

Y Andante $\text{♩} = 44$

738 $\text{♩} = 132$ 740 *f* colla parte

Novia *lla. gin.* ¡Ve - te!
Go now!

Leonardo *mf* Cá - lla - te. Ya su - ben. Si -
Hush. They are here. Si -

1.
 2.

Perc. **Y** Andante $\text{♩} = 44$ colla parte

738 *mp* *mf* Picc. Xyl. Harp *ff*

741 A Tempo Ritard

Novia (but with intensity) *mp*

Leonardo len - cio. Que no nos sien - tan. Tú de - lan - te. ¡Va - mos di - go!
lence. So they don't hear us. You first. I said go!

1.
 2.

Perc. A Tempo Ritard

741 *mp* 742

Act III – Scene 1

Moderato ♩ = 76

743

Novia *Vacila la NOVIA*
She hesitates *mf* ¡Los
Us

Leonardo

1. *1º Solo con sordino* *mf*

2. *2º Solo con sordino* *mf*

Perc. *Moderato* ♩ = 76 *PP* = 200 — Percussion improvising as before

743 Brass

Novia *dos*
both *jun - tos!*
to - gether!

Leonardo

1.

2.

Perc. *Moderato* ♩ = 76

744

745

Novia

Leonardo

1.

2.

Perc.

pp

= 200 — Percussion improvising as before

15

746

747

Novia

Leonardo

mp

Abrazándola
Embracing her

¡Co - mo que - ras!
Just as you wish!

1.

2.

Perc.

pp

= 200 — Percussion improvising as before

200 — Percussion improvising

poco cresc.

La encena adquiere una fuerte luz azul.
The stage is illuminated by a fierce blue light.

752 *dim. tenuto ad lib.* 753 754 755 **Z**

Novia
muer - ta. Salen abrazados. Aparece la LUNA muy despacio.
dead. They leave arm in arm. The MOON appears moving
across the stage with excruciating slowness until finally coming to a halt Measure 774.

Leonardo

1. *mf* *p*

2.

Perc. *mf* = 200 — Percussion improvising as before *p* Percussion improvising as before Percussion improvising as before Percussion improvising as before

752 753 754 755 **Z** *Tutti*

mf *p*

1st Shriek (of Death) 2nd Shriek (of Death)

1. 756 757 758 759 760

2.

Perc. *mf* = 200 — Percussion improvising as before Percussion improvising as before

756 757 as many notes in each hand as possible 758 759 760 *sffz*

Tutti *fff* *p* sounds 8va Horn

Aparece la MENDIGA

DEATH appears

1. *senza sordino* *mf* 761 762 763 764 *p* 765 766 *f* *molto fff*

2.

761 762 763 764 765 766

y queda de espaldas.
and remains with her back to the audience.

Abre el manto y queda en el centro, como un gran pájaro de alas inmensas.
She opens her cape and stands with a growing shadow like a great bird with huge terrifying wings.

1. 767 768 769 770 771 772 *f* *sf* *ffz*

2.

767 *Tutti* 768 769 770 771 772 *f* *ff* *mf* *ff*

Act III – Scene 1

La LUNA se detiene.
The MOON becomes motionless.

Telón
Curtain

773 774 775 776 777

1. *sf mp sfz p ppp*

2. Solo Violins

773 774 775 776 777

mp sf Horns *ppp*