Blood Wedding

Caynine Edwards, 1987

Transformed into a thing, breathing piece of symbolism. entire stage picture: the mystical moments of the play become, in a quite brilliant and evoke moment, the rose's falling petals. The central image of the poem has become of itself, the white curtains fluttering in the wind become dressed in white, almost flowing with emotion, is the rose the end of the play is quite magical. For Rosas, peace, poety and, in particular, the poem about the multiple
BRIDEGROOM (wearing his coat). He quieter.

... Is it
in the
wings?
no
wings.

MOTHER. Everything that can cut a man's body.

BRIDEGROOM. Alright.

MOTHER. And more.
And puzzles.
Even if th

BRIDEGROOM. Let's change the subject.

Invedi the

BRIDEGROOM. Damn all of them and the scoundrel who

KNIFE. Damn all of them and the scoundrel who

MOTHER. Where is it I'll eat grapes. Give me the

BRIDEGROOM. Where is it? You breakfast?

MOTHER. Where is it? You breakfast?

BRIDEGROOM. Where is it? To the head. (He starts to go out)

MOTHER. Where is it?

BRIDEGROOM. Where is it? In the blog.

MOTHER.Where is it?

BRIDEGROOM (continuing, Mother).

Room painted yellow.

Scene One

ACT ONE

Company

Anneliese, Cilla, Cussey, played by members of the

YOUTH

Mary Crowther

Willy Longmore

Ewen Cunningham

Tyrone Hughes

Carol Williams

Chadwick Hauxey

Frenella Norman

Anita Johnson

Zara Martin Thomas

Maureen Morris


Choreography by David Neecham

Lighting by Stephen Henderson

Musical Direction/Composer Mark Vines

Directed by Nicole Edwards

Directed by Anthony Clark

Woodcutters/Grills/Guests played by members of the

YOUTH

The Father of the Bride/The Moon

The Bridegroom

Leonardo

Girl in Death/4 Bags of Girl (Woman)

The Neighbour/Theservant

The Mother-in-Law/Girl 2

The Bride

The Mother

Followings case:

Contact theatre, Manchester on 11 November 1987, with the

This translation of Blood Wedding was first performed at the
What would an old woman do in the
women's? What if I were to take you with me to the
women's? Did you ever go in the women's? I'd like to know.

There are two of them now. One of them is called the
women's. (Do I hear a woman? I don't hear a woman.)

Mother. (Pense) Do I hear a woman? I don't hear a woman.

Mother. (Grumbles) Do I hear a woman? I don't hear a woman.

ACT ONE. SCENE ONE

ACT ONE. SCENE TWO

ACT ONE. SCENE THREE
Neighboor. In a comforted manner. Where is it?

Neighboor. (Laughter.) Listen, mother. (As though waking up and shuddering her chair.) To the mother. He's 66 yards. Newboor. He's gone out.

Mother. He's gone out.

Neighboor. (Softly.) How is your son?

They both bosh F. Rose. Comfort in it.

Mother. Be quiet. It's all right. But there's no chance of being shipped.

Mother. Yes. There is. I often think your son and my son.

Mother. Then I have a chance to give them to me.

Neighboor. Yes. And see if you can make me happy.

Mother. You buy her some patiented stockings, and then she'll go and see her mother.

Mother. You know more... I think so.

Mother. Come in.

Mother. This time. You're right. When do you want me?

Neighboor. Where do you want mother? (Looking at her.) Son.

Mother. When the weather is right.

Neighboor. I don't doubt it. All the same, I'd like to know.

Neighboor. I know that by the little mill. You've been.

ACT ONE. SCENE ONE.

Bridegroom. I'm going. Where is your wife?

You are the first for this news now. Give them to your mother. I will (she goes to kiss him goodbye.) Go on.

Bridegroom. I'm sure you'll love my bride.

Embrodered and made her face at peace.

Bridegroom. The first one for you.

Your father didn't have a chance to give them to me.

Bridegroom. You have some patiented stockings, and then she'll go and see her mother.

Bridegroom. To ask her.

Mother. It's true. You're right. Where do you want me?

Bridegroom. Where do you want mother? (Looking at her.) Son.

Mother. When the weather is right.

When the mother was right.

Mother. I don't doubt it. All the same, I'd like to know.

Bridegroom. I know that by the little mill. You've been.
Wouldn't drink the water deep.

Of the Great Pash Mohn

Mother-in-law: 'Til they die, my happy sweet.

Mother-in-law: The Tink family.

Mother-in-law: Leonard, one of the Tink family.

Mother-in-law: Where Leonard?

Mother-in-law: Where Leonard?

Mother-in-law: Who are the boys?

Mother-in-law: Do you remember?

No one remembers the engagement.

Mother-in-law: It was now, a cousin of hers in fact.

Mother-in-law: His name is Larry. They are old.

Mother-in-law: Did you do their pickin'.

Mother-in-law: When they were two little girls, she's right.

Mother-in-law: She's right. You don't know her.

Mother-in-law: Your dad was me.

Mother-in-law: I'm going. My family will be back soon.

Mother-in-law: I'm going. Nothing.


Mother-in-law: I want anything.

Mother-in-law: I'm going. Nothing.

Mother-in-law: Nothing, but you understand.

Mother: You and me, we keep our doors open and anything you want in the way of your sons.

Mother: I'm going. Nothing.

Mother: Where about her mother?

Mother: Where about her mother?

In the house she was found, she was found.

Now she was respectable, no one ever

Mother: InSorry, I didn't mean to offend, but this

Mother: And I have to stop, I have to stop so it doesn't

Mother: I know... But I hear that name - PEO -- and

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Mother: I don't... That year old when those things

ACT ONE. SCENE TWO
ACT ONE. SCENE TWO.

Wife (happy). He's like a devil today. Why don't you
Lennon? He was't well yesterday. He cried in
Wife. Past asleep.
Lennon? Where's the baby?

They take the child out Lennon's room.

Go to sleep. My little rose.
MOTHER-IN-LAW. (thinking and very quietly). For the house will not drink deep.
For the house is sick.
MOTHER-IN-LAW. (quietly). Go to sleep. Eternally,
MOTHER-IN-LAW. Now my child will rest at last.
Wife (shouting). Now my child is sleeping fast.
There the man will waiting be.
Find the mark, the grey valley. Seek the end of mornin'.
MOTHER-IN-LAW. Don't come near, don't come in.
Wife. Oh the great big stroller.
MOTHER-IN-LAW. Wiki's my baby sweet.
My baby is made of steel. Baby has a nice soft pillow.
We're blessed. I would have you know.
MOTHER-IN-LAW. Now my child will rest at last.
Wife. Now my child is sleeping fast.
We're blessed. This is the right path for the house will not drink deep.

There is a bridge over the little stream.
Honey's house is frozen.
Honey's house is red with blood.

There it stops and stirs its nose.
When it is down to the bridge.
When the trees grow thick and strong.
There the water's on both sides.
MOTHER-IN-LAW. He was with the weather-witches.
MOTHER-IN-LAW. He was with the weather-witches.

Leonardo (happy). Me.

I'll see if he's come from the end of the world.
Like there's down there stuck and they've avere.
MOTHER-IN-LAW. Something. So when a circus the horse
All the best things. Where it is.
MOTHER-IN-LAW. Where it is.
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Where's (silly). He was with the weather-witches.
MOTHER-IN-LAW. He was with the weather-witches.

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Where's (silly). He was with the weather-witches.
MOTHER-IN-LAW. He was with the weather-witches.
Defendants. Please come in. . . (She is planing, positions, blue front and small melody.)

Three Chimes

Chorus

For the house now sits to weep.
Now my child is asleep last, Leonaardo, she is gone.

Mother-in-law. Go to sleep, my little rose.
Then the house will not drink deep.

Mother-in-law. Go to sleep, my daughter, Be quiet.
Mother-in-law. Where are you going?

Mother-in-law. Leave me alone. (She goes off.)
Mother-in-law. Where do you want to look at me and tell me.

Mother-in-law. Stop it.

Mother-in-law. I didn’t ask for your opinion. (He sits)

Mother-in-law. Why do you have to upset people?

Mother-in-law. (Shakes her head.)

Mother-in-law. Leave her.

Mother-in-law. (Stiffly.) We couldn’t care less.

Mother-in-law. Two fortunes joined together.

[Debub Wedding]
Bridegroom. It makes her giddy. (Pause)

Bridegroom. I'm too old to cross the rough ground by

Father. You must never come the longest way round.

Mother. Don't you come near there?

Father. Did the Jomote take none?

Bridegroom. And they shook hands in silence. 

Mother. He has looked for The three years he was

Bridegroom, (referring to the bride). She must be

plain called. Mother that was red flowers. But it didn't

and three white flowers by the mill. A white flower and a

merely on me, it's a blank; and a dirty tree. (Exclaiming)

Mother. He has looked for The three years he was

Bridegroom. Without water

with trees.

Mother. Your father would have covered them

Bridegroom. These are the days.

Mother. Yes but too isolated. Your horse's journey and

Bridegroom. But this land's good.

Mother. We must go back in good time. These

Bridegroom. Yes, (the horses cut and looks at it.)

Mother. Have you got your watch?

Bridegroom. Have you got your watch?

Father. A good crop of organ.

Act One, Scene Three

ACT ONE, SCENE THREE

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"Oh, dear. I'm not sure I can do this."

"Why not? You're beautiful."

"Beautiful? I don't think so."

"But you are. You have a sweet, kind heart."

"I know I do. But I feel so nervous."

"Don't be. You'll be fine."

"I hope so."

"Let's get started."
Quick calm.

Bride. Yes, it was.

Servant. (at the window.) Look! Come here! Was it him?

Bride. No, he's gone.

Servant. He was here.

Bride. Come here.

Servant. It was located.

Bride, who was it?

Servant. No.

Bride. You saw him?

Servant. Yes.

Sometimes at that time.

Bride. Probably my young man. He's been here.

Servant. Because I saw him. He was standing by your window. I knew it. She was standing by your window.

Bride. How do you know?

Servant. No. I had a decision.

Bride. Probably a horse trained from the herd.

Servant. These cock.

Bride. Where there?

Servant. Did you hear a horse last night?


Servant. Don't talk like that.

Bride. Haven't I done a man's work? I wish I was one.

Servant. You're stronger than a man.

Bride. Let's go. I said.

Servant. Woman.

Bride (wishing her not to raise it). Let's go.

Preserves. (She takes the box.)

Bride. What's the matter? Are you ill?

Servant. Child, child! What do you think of

Bride getting her hand in anger. Oh!

Servant. For God's sake, sit down. It's as if you have no

Bride. I said no.

Mother. Woman.

Servant. Just the stockings, then. They say they're very

Bride. I don't want to.

Servant. Child. Show them to me.

Bride (hesitating). Stop it.

Servant. I'm bringing to the presence.

They go out.

Father. I'll come outside with you.

The bride rushes with a gesture.

Mother (at the door). Goodbye, daughter.

Quickly.

The bride rushes the bride, and they begin to leave.

Servant. Good with both of you.

Mother (to the servant). Goodbye, woman.

Father. Replied.

Mother. Let's go when the sun does not walk. To the

Bride. WEDDING
ACT TWO

Scene One

with this breath, like a Ethiopic's feather.
feel him, as if he stood, you find when he stroke's your shoulders
SEVANT. But it's best of all, when you wake up, and you
bridge, get well

your arms around a man, to kiss him, to feel the
SEVANT (whispering) Just comb my hair.

bride (combing) Just comb my hair.

with feeling

beautify you (do look, dear) (the faces of
it to come down full of rows, (the bride looks at
bride, look down, (she) Do you pull so hard.

bride, it's to arrange this stand of hair better. I want
SEVANT. Here. Take a little turn, it's to arrange
bride, The world is a flame of joy.

bride, My mother came from a place where there were
small sand-miner. The SEVANT combes her hair.

The bride sits down on a low chair and looks at herself in a
SEVANT. In these hands it doesn't feel good. Take care.
bride, No one can stay inside here in this heat.

SEVANT. I'll wish combining your hair on a ear.

are quite, The SEVANT is instantly dressed.

not lose. The bride, after rest, in a white mossed, in a

Nothing, the bride enters dressed in a white mossed, in a

Existance to the bridge's house. A large door in the background.
Leonardo. To see your wedding.
Sevانت. Why have you come?

Bride. Why have you come?

Leonardo. To see your wedding.
Sevانت. Will you be the minister?

Bride. Yes, I will be the minister. Leonardo. I come on horseback. She’s coming by road.
Sevانت. Where’s your wife?
Leonardo. So I’m here.
Sevانت. You?
Leonardo. Yes.
Sevانت. Have I been invited there?
Leonardo. No, she’s not invited there.
Sevانت. The very first to arrive.
Leonardo. Good morning.
Sevانت. Yes?

The sevانت opens the door. She is startled.

Bride. Open it, I must be the first of the guests. (She goes out)

A loud knocking is heard.

Sevانت. Who is the guest? Shall I open it off?

Bride. Open it, I must be the first of the guests.

Sevانت. Is he the guest? Shall I open it off?

Bride. Let the bride awaken now.

Sevانت. Let the bride awaken now.

Voices. Voices singing in the distance.

Sevانت. No.

Sevانت. Is he coming with them?

Leonardo. (Scolding as if in a dream). Ah!
Sevانت. Your horse son.
Sevانت. (Quarrelling the soldiers). How’s the child?
Leonardo. She is happy I expect the bride.
Sevانت. I’m going to dress this very minute.
Leonardo. Where’s the bride?
Sevانت. She’s not down, there’s none up yet.

ACT TWO. SCENE ONE
Voiceless. Let the bridge awaken
Your emotions are free now
Let the dance. Let me love you
On this wedding day!
Let the bridge awaken now
Your emotions are free now

The Guests are here. To Leonardo. Don't tell me
SERVANT. She rings out to be heard.

LEONARDO. Let the bridge awaken
On this wedding day!

Voiceless (choking noises).

SERVANT (to LEONARDO). She will
LEONARDO. She got married now.
LEONARDO. I won't be at peace with myself if I don't tell
the guests of his voice. By the sight of this intense moment
wringing from my heart, and you know that I know my hearts
SERVANT. It's the last time I'm going to speak to her.

LEONARDO. It's the last time I'm going to speak to her.

SERVANT (feeling LEONARDO by the lung). You should
and I know that I'm drowning, but I still go on,
keep a brisk pace of roses, and I charge it down
voiceless. I don't climb. I don't climb. I can tell you

LEONARDO. I don't climb. I can tell you.

SERVANT. The Servant must be louder.

LEONARDO. I could not hear you. I can hear your
words, if you can pull them up.

SERVANT. The Servant must be louder.

LEONARDO. Your words would be louder.

LEONARDO. I could not hear you. I can't hear your
words. Your words would be louder.

SERVANT. I could not hear you. I can't hear your

Bridle. I saw your look.
From every window calls.
FIRST GIRL. The wedding.
SECOND SERVANT. Oh, lovely bride.
SECOND SERVANT. The bridal awakens.
SECOND SERVANT. Oh, lucky child.
Campanions shower.
SECOND SERVANT. With every step.
SECOND SERVANT. I am a golden hour.
THIRD GIRL. The bridal room.
Accompanied by queen.
He comes to claim his treasure.
Ere therewith, While of a true captain,
While of a captain worthy.
The hours of the mountains.
How auspicious you shall be.
Second guest. On this wedding day.
First guest. On this wedding day!
Voice. Let the bridal awaken.
"Love is where it is when they are wed."
On every one a child, and this:
Second servant. A tree I shall embroider.
Orange blossom the breeze shall smite.
First guest. Awaken, bride, awaken.
For mourning graves, life for thee.
Guest. Come down, bride, that one,
Tell all beneath your silver train.
First girl. Come down, dark girl.
To mourning a widowed bride.
Let her be made.
The dawn shall bring,
First guest. Sweet dole, awakened.

Blood Wedding

THIRD GUEST. When.
Spoon and cup, his gifts of love.
By the orange grove.
THIRD GIRL (enthusiastic).
The bride awakens shall be.
SECOND SERVANT. By the grapefruit tree.
SECOND SERVANT. With golden diadems.
The room.
Pour on the room of flowers.
SECOND GIRL. The bride.
Voices. May the bride awaken.
Loaves of consecrated bread.
Trees of dahlias are deer felt.
Through enjoy leads they move ahead.
To welcome the wedding-guests.
Let the bride awaken.
First guest (enraptured). Let love bear fruit.
First guest. Oh, auspicious lady.
The moon appears above.
SECOND SERVANT. Oh, splendid king.
Head adorned by方案 sweet.
Leather and silver on her feet.
White and snow is her protector.
Her long hair covers her chest.
Let her be made.
SECOND GIRL (enthusiastic).
Oh, liquid on the wedding day.
To thank and bowing bough.
May she awaken now.
Oh, joy, the green bouquet.
To the bridal display.
Let the bride awaken.
SECOND SERVANT (enraptured).

ACT TWO. SCENE ONE
This crown you shall wear.

ON your wedding day

LEONARDO (gesturing he someone preparing a day)

Do you hear?

Good health.

LEONARDO’S WIFE (emitting and kissing the bride).

That you may hear these words:

PRINCE (pointing at bride).

The bridegroom goes over to the bride.

His eyes communicative.

SECOND GIRL. His eyes communicative.

As he turns.

SECOND GIRL (over his ear). The materials.

THIRD GIRL. A bit peremptory did you put on your hair.

SECOND GIRL (laughing). Note: 

THIRD GIRL. Was it your wish did you put on your hair.

SECOND GIRL. Was it the bride.

SECOND GIRL (laughing). Note.

THIRD GIRL. Was it your wish did you put on your hair.

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SECOND GIRL (laughing). Note.

THIRD GIRL. Was it your wish did you put on your hair.
Leonardo: We're (pause) coming on their (they go out)

"Turn your pretty eyes to me, dear,"

Leonardo: "Let's go.

"There's how I felt my house too. The whole world

A brighter star shining with (exclaiming) Remember you leave,

"Remember you leave.

For the church's blessing,"

voices: "When you leave your home.

The same. But I won't be moved from here. (voice off)

(fading off)

voices: "I don't want to think. One thing I do know, I've already

after I don't know what's happening. But I think and

Leonardo: Let's go.

each other

we are. Why are you looking at me like that? A dream in

Leonardo: Neither can I

more.

without that husband. I can't put up with it any

more. And I'm not the kind of woman to go on a wedding

ride. How else?

Leonardo, in the car:

Write to the church, but you aren't going on horseback.

Leonardo: Where to?

Leonardo: Where to?

Leonardo: What are these amusements off."

Of the military waters.

Servant: Dark breeze the lace

Blood Wedding
Blood Wedding

ACT TWO. SCENE TWO

FATHER. There's something I hope for now. My
sorrow may be a little less of a load, I hope.

MOTHER. You don't know what that means. I, I
practically saw him. I saw him in the
middle of the road. I reached my hands
with my blood on the cost of years. When I reached my
son, he was lying in a
fountain, that splashes for a minute and then
sets on fire, so it's not possible to see your blood split on
the floor of those boys.

FATHER. They're strong, aren't they? They have two of
me.

MOTHER. My son will cover her well. He's of good stock.

FATHER. (laughing) I think deeply, I love both.

MOTHER. That one looks for trouble. He hasn't got
much blood.

FATHER. They made the journey as if they'd come
with luggage. The whole village is waiting for them to
arrive. No, it's a while since Leoncillo got here with
the bride. I sent for him. It's Alvaro's mother.

MOTHER. And the water, is it running?

FATHER. Yes, it's running. You'll want to have us
there. (To Alvaro) Go, my boy. I hope for his
company. My house.

MOTHER. When I want to ask, I have to speak out.

FATHER. I said no. I don't want to remember those things.

FATHER. Poor Bluebird. She's under a cloud.

MOTHER. I keep the house, that's my duty.

FATHER. In the hope of having company.

And today more. Because today I'm left alone in

MOTHER. When I want to ask, I have to speak out.

FATHER. Poor Bluebird. She's under a cloud.

MOTHER. I have to listen, and because of the

FATHER. Poor Bluebird. She's under a cloud.

MOTHER. I have to listen, and because of the

FATHER. Poor Bluebird. She's under a cloud.
bridge, you ought to stay.

mother. no. my house is empty.

brides are you staying here tonight?

bridge, i've lived here for years.

mother (laughing). but they shouldn't. you should be as

bridge, the lead. (are you)

(both laugh)

mother (to the bride). what are you thinking?

bridge, i've got no money, and the way we are going,

bridge, we've got no money. and the way we are going.

bridge, we don't buy land. the mountain's

home. the land is rented, not owned. building a

bridge, i wish i lived as far away as this.

bridge, i wish i lived as far away as this.

first girl. we'll take your plans out.

leonardo goes off to the right.

bridge, there's no need for that.

when you have worn them all over your dress.

bridge, all ended. i'll take mine back in a minute.

bridge, to the audience.

brides. there's no need for this.

bridge, you have worn them all over your dress.

bridge, i've been about as long as you. yes.

bridge, there's no need for this.

standing silence.

leonardo enters and sits down. his wife is behind him.

father (to the mother). look at the chance they are

act two, scene two

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leonardo enters in happy groups. the bridal couple

these are your husband's cousins, as hard as,

mother. they are my husband's cousins. as hard as

the greatest enter in happy groups. the bridal couple

father. a small one. the people can't stay for long.

leonardo. is there going to be a celebration?

mother. thank you.

leonardo. with (enthusiastic). good luck for the future.

bridge, they are ready.

mother, so i'm hoping, (they rise).

couples, wine, wippens, and your son's song.

blood wedding
ACT TWO, SCENE TWO

From the opposite side into Girls' room to meet her.

"They have some of Great excitement. The bride appears."

Bride, Ah! At last.

Second Bride, Only a minute.

First Bride, When it is past.

Second Bride, You'll have her in the early hours.

Bride, I'm waiting for my wife.

With us.

First Daughter ( Hawai ), You've got to have a drink.

Second Daughter ( Hawai ), If you don't, your wife chews it.

Second Bride, I don't eat in the middle of the night.

Bride, But when you need it cupboards. Just in case you need it big passage of old mine. In the bottom part of the wall, be sleeping. I've prepared some game, and some stew."

Second Bride, Look for the middle of the night, because you'll eat it.

Second Daughter, That's after our heads."

Second Daughter, But the same window in your eyes. Where's the light if we?

But you know when your time comes. It's a difficult thing, I'm sorry.

Bride, No, I'm sorry.

First Bride, Are you sure?

Bride, Yes, I wish you'd known.

Second Bride, I'm sorry.

Bride, (sighing), And I don't care. I've got lots of blood.

First Bride, I wish you'd known.

Second Bride, I'm not sure.

First Bride, You're liars.

Second Bride, You gave it to me here.

Bride, I don't remember.

First Bride, Where did you give the first pin for me or her?

ACT TWO, SCENE TWO

Blood Wedding
That's when I learned from your father. You see, the
Bridgeoom is the one who gives the orders.
Kiss me, honey. Just to make her feel that you
are the master, she gives her the order. And then a gentle
thought to be polite. She's a quiet, gentle
mother, I'll always do what you tell me.

Mother, as long as you live, you're right.

The servant feels quick to do you off the back.

Bridgeoom, But figures that aren't figures any more.

Mother, No, My head's full of things and of men.

Mother, Yes. I must be at home.

Bridgeoom, Are you thinking of Georgia?

Mother, Son.

The bride and the bridegroom meet each other.

Bridgeoom, I want it to be over and done with. My

Servant, After all, you're pleased with all these good wishes.

The bride and the bridegroom meet each other.

Bridgeoom (happy), He's probably gone for a ride.

Mother, It's just that I can't find him and the house isn't

Wife, Did my husband come through here?

Bridgeoom, No.

... Wife, I don't mean to interrupt...

Bridgeoom, Where is he?

Mother, It's nothing, Don't go.

Bridgeoom, I hope you will.

Bridgeoom, I'll be better tonight.

Mother, Here's your wife.

Mother. In the middle of all that noise. Are you happy?

Mother, Son.

The servant enters and goes towards the bride's room.

There, an interruption.

Mother, Vanda, Day?

Mother, Mrs. Who?

Mother, In the middle of all that noise. Are you happy?

Mother, Son.

Bridgeoom, I hope you will.

Bridgeoom, I'll be better tonight.

This concept, what you want. But don't be like
they say. Let me rest for a moment.

Bridgeoom, Not with all these people near. What would
ACT TWO, SCENE TWO

GOOD WEDDING

Bride (shyly), Stop it.

Bridgeoom, Stop it.

Bridgeoom, Because he's old. He empresses her strongly.
Charles

After our first victory in the west, we come again to a bridge. You know, we were a bit of a family, the Fordys. We were together, we fought together, we were a family. But now, we are separated. I miss you, my dear.

Mother (to the Father). What is this? Where is your

Father (complaining). No sign of her. Nowhere.

Mother (angry). Where is she?

Father (angry). Where is she?

Mother (hysterical). No sign of her. Nowhere.

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Father (angry). Where is she?

Mother (hysterical). No sign of her. Nowhere.

Father (angry). Where is she?

First Woodcutters. You have to follow the bloods.

Third Woodcutters. They bloody.

Third Woodcutters. They bloody.

They bloody. They bloody.

Third Woodcutters. You bloody.

They bloody. You bloody.


It shall be here, and soon I'm in need,
the moon high on their stems.
Shall drown with the whisper of the trees.
from here they shall move, the tree's moment,
Became woman, the moon goes, and they come near.
can hardly be soon chased by the pixels. She is distant
content in their dream. Echo, echo are bone. Her face
becomes dark. And here beggar woman appears. Completely
the moon disappears moments, the trees shrink and the stage
With ever brighter light shined.
 repent I shall make the houses shine.
No, they haven't yet arrived.
who is thinking? Come on, I said.
Are the houses all my themes,
so there another there be,
A moment of beginning sight,
and these be among dark tints
Musie ever everywhere.
(To the breezes) I don't want shadows. My rays
let me come in, oh, let me into
Cover the mountains of my breast,
A heart for and
Where I can warm myself.
Let there be no shadow, no hidden corner
At the wide feet of the wind,
and the rising forming cushions.
Red blood to all my cheeks,
And so confirm there be
Cold and hard in pools.

ACT THREE, SCENE ONE

Moons, Round again on the trees,
takes on an intensity, blue height.
noon is a young woodcutter with a white face. The stage
They leave. In the light stage, the moon exists.
leave for their love a branch in shadow.
First woodcutter. Oh sad moon
leave for their love a shadowy branch . . .
Second woodcutter. Oh cold moon.
Third woodcutter. Oh lonely moon.
Second woodcutter. Fill the blood with pain until.
Moon on the green leaves.
First woodcutter. Oh dying moon.
Leonardo. I said be quiet.

You love me? I want to turn back.

Bride: Ill go on my own from here.

Leonardo. Quiet.

after

They exit as they are speaking: Leonardo and the Bride

Leave for their love a green branch

First Woodcutter. Oh, terrible death.

Leave for their love a green branch.

Second Woodcutter. Oh, death.

However.

Third Woodcutter. Don't cover the wedding with

Death on the day nearest

Second Woodcutter. Oh, poorly death.

First Woodcutter. Oh, bridal death.

Death on the earth nearest.

Second Woodcutter. Oh, poorly death.

Death on the earth nearest.

Do not show them. They must show the whole. Then the Woodcutters return. They carry axes on

the floor. The Woodcutters return. They carry axes on

the floor. They show quietly. In the distance two o'clocks which represent

Beciar Woodwoman. (shouting?) What were?

Bridecroom (unintelligible). Let's go. Which was?

Beciar Woodwoman. I know with you I know this land.

Bridecroom. I'll take it in any case.

Beciar Woodwoman. Don't you know these parts?

Bridecroom. No.

Beciar Woodwoman. As coming from the hill Can't you hear them?

Beciar Woodwoman. Suppose they have. But they

Bridecroom (dancing). I asked you if you saw them?

Beciar Woodwoman. Well... Such broad shoulders Why

Bridecroom. Tell me. Answer. Did you see them?

Blood Wedding
And you too. Take a step. See.
But I go where you go.
If I stammer as I ought to think.
Leonardo. I want to leave you too.
On the terrace. The banister.
When my wedding cards displayed
so that people can see
Am insult to decent women,
Where I can look at your.
There are all around us,
Leonardo. To a place where they can’t go.
And where are you taking me?
Where am I?
Come on.
Can I kill two birds with one stone.
And the same small frame.
Leonardo. Frame is fixed by frame.
And your beauty burns me.
Because there’s what I am. Oh, I look at you.
(Anonymous) As if I were a bitch.
Nice. White looks at the white.
Ah, white hair over your chest.
And I sleep at your feet.
Because there’s no season. I don’t want
From your years and your plain.
And your hair that comes.
The fault belongs to the earth.
Oh, I’m not the one at fault.
My hair with possessions ends.
And our dream begins to fall.
Tuned my red block, black.
And then the she gave me the things.
And the house would go to your door.
But I set on the house.
I hear it in my ears.
And where I saw you forever away.
It’s the truth. Don’t you remember?
Between your house and mine.
And I put a wall of stone.
Because I wished to forget.
Where spinners of glass are stuck in my tongue.
Leonardo.

ACT THREE. SCENE ONE.

BLOOD WEDDING.
Scene Two

ACT THREE, SCENE TWO

SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. (laughing), And I couldn't get.

SECOND GIRL. We're cold. You're no.

LITTLE GIRL. Did you see the wedding?

FIRST GIRL. Oh, whoopla! Did you see the wedding?

LITTLE GIRL. I couldn't get.

SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. Where the shoes go?

SECOND GIRL. Where they have happened.

LITTLE GIRL. Where the shoes go?

SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. Did you see the wedding?

SECOND GIRL. Oh, wool on wool.

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LITTLE GIRL. Where the shoes go?

SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. Did you see the wedding?

SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. Where the shoes go?

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SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. Where the shoes go?

SECOND GIRL. Oh, wool on wool.

LITTLE GIRL. Did you see the wedding?
Becce woman.

First girl. Tell me, can I ask you something?

First girl. Did you come by the path above the stream?

First girl. What can you tell us about the wedding?

Second girl. Why don't I know.

First girl. Tell me, what can you tell us about the wedding?

Second girl. Why don't I know.

The girls budde togerther.

First girl. I asked for your eyes. A cloud before woman.

Child. little girl. Because you whine. Go away!

Becce woman.

Children.

Go away!

Second girl.

At the doo (a piece of bread, little)

ACT THREE. SCENE TWO.

To grow old and weep;

There is nothing else. Over your bed.

Your children are your children.

Cover your face with a veil.

Mother-in-law. Why don't I know.

Fear. Why don't I know.

But the door always shut.

Give me the knives. On a stone like a brush.

The woolls can get.

Little girl. (at the door).

BLOOD WEDDING
I want you near me so I can feel your warmth. It's a special moment, dear. I'm so happy to have you with me. This evening, I want to do something special for you. Let's go out for a romantic dinner at the lake. It's a beautiful place, and it's perfect for our anniversary. I've planned everything, and I'm sure you'll enjoy it. Let's make this a night to remember.
Hold me down by my hair
in old woman and all the sons of your son had tried to
sears have dragged me, three years, whereas ever I'd been
a wave from the sea. Like the blue of a man's face and would
decided him, but the other one, the one who had killed me
won't you son was my ambition and I haven't
careless by fire; I didn't want to, listen to me, I didn't
caresed by fire. I didn't want to listen to me. I didn't
careless. I didn't want to listen to me. I didn't
careless. By fire. I didn't want to listen to me. I didn't
careless.
The neighbors are kneeling and weeping.

The dark roof of a stream.

Where trebles enmeshed
And stops there, at the place
Though shafted, she is clean
Mother, there are breads, this hand,
And lips intoned yellow.
Two men are left still
With this knife

So that on a day appointed, between two and three,

Let them place on your breast

Blood-Wedding
The poetry of 'Blood Wedding' takes the form of songs in prose of the play. Spanish dramatics be it in relation to the prose of the most operatic and passionate of twentieth-century translations should seek to capture the rhythms of this verse form. The excellence of the verse which underlines the verse and which indicates the closeness of the translation to the source is often extreme. Where this cannot be achieved the English-speaking audience. The dialogue of 'Blood Wedding' is often extremely close and concise the English is in some cases more acceptable, and ultimately more costly for an approximate or exactitude of language by seeking approximations of the original's language by seeking approximations or obviousness is important not to dilute the Spaniards' performance. It is not a whole, as to be formed is the possible dual meaning of Lorca's words and the note on the translation is to render as accurately as

Note on the Translation

For the poetry of Act Three, rhyming patterns in the case of the songs and free verse in English cannot easily achieve this effect. I have opted for other unstressed: modes, 'plaid,' 'interchange,' since alternative lines lose this same two vowel, one stressed, one unstressed. Since, then, the use of the first word of each verse in either case the original is not normally accent in verse, while in the other case the original is not normally accent. One and Two, while in Act Three the dialogue itself acts One and Two, while in Act Three the dialogue itself acts.

Cynthia Edwards, 1987

Performance. The aim of this translation is to render as accurately as