

Blood Wedding / Bodas de Sangre

(Dual-language Version)

Adapted by

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DEDICATION

For my son and daughter (Julian and Christina) and my sisters (Belinda, Vianey, Wanda). Their unwavering support has helped me create a legacy for our ZHS Theatre Department.

SYNOPSIS

In this brilliantly updated tragedy "Blood Wedding" by Spanish dramatist Federico Garcia Lorca, we follow the passion and obsession Leonardo and the Bride have for each other. It also explores how the different relationships between mothers and sons, mothers and daughters, husbands and wives, and lovers interweave into one explosive confrontation where the only clear victor is Death. In this version Death shadows the story every step for the inevitable conclusion that unchecked passion ignites. This dual-language version allows directors to incorporate both English and Spanish into their production. The script also encourages directors and their teams to create original melodies set to some of Lorca's best loved poetry fragments and to produce costume, set, and light choices as elaborate or simple as they desire.

NOTE: This play runs about 60 minutes with the reception dance and fight scenes. Directors wishing to use this script for TEXAS UIL One-Act Play Contest may cut the show down to their 40-minute time rule.

AWARDS

2024 Texas UIL One-Act Play Competition State Champions;
4A Division

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CAST OF CHARACTERS

(2-3 M; 8 F; 2 flexible; plus ensemble)

DEATH: Flexible. Death may also play guitar for mood music.

**May also be played by two actors.*

LEONARDO FELIX: Mid 20s; still in love with Bride.

BRIDE: Early 20s; only survivor of the love triangle between her, Leonardo, and the Groom.

GROOM: Mid 20's.

MOTHER: Groom's mother. Early 50s, last survivor of her family.

LEONARDO'S WIFE: Early 20s.

LEONARDO'S MOTHER-IN-LAW: Early 50s.

BRIDE'S MOTHER: (Or Father) Late 40s; wealthy landowner adjacent to Groom's land; has an only child. This part may be also played as Bride's Father changing articles as necessary.

SERVANT: Early 40s; governess of Bride.

NEIGHBOR: Busybody. Female cousin of groom.

ENSEMBLE:

WEDDING ATTENDANTS 1 and 2

MUSICIANS

WEDDING GUESTS at reception

NOTE: *This play has some dialogue in Spanish; director may choose to use the English words that are provided in italics.*

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SETTING

Late nineteenth century on a mountain top grotto in Rio Grande Valley, Texas. The courtyards of the homes of the Groom's Mother, Leonardo, and the Bride respectively.

LIGHTS / EFFECTS

Soft blue hues, all blue, dark blue, various areas of the stage
Gobo projections transition to bright morning color
Gobo projection transitions to a bright star-filled night
Projections reflect a new day – in the blue lights
Gobo projections transition to wedding bells and colors
Gobos transition to projection of a stormy night
Soft light to reflect the nighttime atmosphere

MUSIC / SONGS

All songs should have the melody created by your cast.

- First song by the ensemble uses the words from the poem.
- Groom plays the guitar/violin.
- Transition between scenes can be played by the ensemble musicians or by Death(s)
- "Galana De La Tierra" OR may be substituted with "Despierta La Novia" wedding song. (The alternate song is an old folksong for a wedding day; if you YouTube the title multiple versions will appear, or you may create your own rhythm.)

PROPS

Wedding dress and veil
Guitar/violin
Dish cloth
Thick, creamy envelope
Baby doll in blanket and baby quilt
Pitcher and glass
Boxes of presents
Wedding cake
Orange blossom flowers and vase
Baskets of flower petals
Two wedding rings
Knife

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Scene 1

(AT RISE: We hear the strumming of a GUITAR which can be played by DEATH(S) or an ENSEMBLE member followed by soft blue hues that bathes a tableau of the CAST recreating vignettes of the Bride's daily life; they sing of memories of lost love. In the center we see the BRIDE being fitted for her wedding dress by BRIDE'S MOTHER and the SERVANT. On SR, we see a vignette of MOTHER and GROOM. On SL LEONARDO'S WIFE rocks the baby while LEONARDO observes. ALL actors also sing along with the ensemble. LIGHTS should indicate that there are three different worlds occurring at the same time. DEATH(S) is positioned USC, so it can observe all the action.)

ENSEMBLE: *(Singing.)* Quiero llorar mi pena y te lo digo, para que tu me quieras, tu nunca entenderas el fondo de mi amor, y mi llanto que decora mi Corazon. La muerte es testigo de mi promesa de amarte por eternidad, mientras la luna se bana en la luz de mi soledad. *I want to cry my sorrow, and I tell you, so that you may love me and cry. You will never understand the depth of my love, and the cry that decorates my heart. Death is witness of my promise to love you for eternity, while the moon bathes in my loneliness.*

(LIGHTS turn to blue. ALL actors freeze in their tableaux while BRIDE steps into a memory DC. LEONARDO simultaneously leaves his tableau and follows her.)

BRIDE: Why are you following me?

LEONARDO: I saw you at church talking to a man... Who is he?

BRIDE: That is none of your business. Go home to your wife.

LEONARDO: That is not where I want to be. You know this to be true.

BRIDE: It's been two years, Leonardo. You need to stop your obsession.

LEONARDO: Come away with me.

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BRIDE: Are you not listening? I couldn't elope then, and I can't do so now. My mother would be lost without me. I manage the ranch in her stead. She has no one else...

LEONARDO: You mean you'd be lost without your mother's money.

BRIDE: You know that's not true. My life is not as simple as yours. Tengo obligaciones. *I have obligations.*

LEONARDO: And I don't? You're right. As a member of the Felix family, my only duty is to take the blood of others. We are all murderers and thieves.

BRIDE: Basta! *Enough!* I didn't say that.

LEONARDO: I want more. My life is filled with tediousness and duty. I need you to bring color into my life. Come away with me, tonight...

(GUITAR played by DEATH or ENSEMBLE member begins softly.)

BRIDE: You would leave your wife and child? What kind of man have you become? You tear out my heart, Leonardo... Ese tiempo ya paso. *That time has passed.* You cannot relive the past. Please let me move on; I cannot have you coming to my window at night pleading for my love, or you following me every time you see me at work in my fields with the men. People will begin to gossip if you are not careful... Leonardo, please...

LEONARDO: Adios, querida. *Goodbye, my love.* We could have been happy.

(THEY separate from each other, slowly walking backwards, until she can bear it no longer. LIGHTS return to create three separate worlds. ENSEMBLE repeats the last stanza of the song as BRIDE returns to her present and smiles shakily as BRIDE'S MOTHER places a wedding veil on her head. ALL begin to exit the stage except DEATH and the GROOM. If Groom is playing a guitar, he should accompany Death's line softly in the background, or Death may play their guitar as they speak to accompany themselves. Death moves DSC.)

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DEATH: La sangre es el alma de la tierra. *Blood is the soul of the land.* It is the one true nurturer of the earth. It seems fate has sent us a reprieve from our loneliness. Soon there will be coffins and white sheets. The hour of blood has come. (*DEATH moves back to upstage to observe the scenes unobtrusively.*)

Scene 2

(*LIGHTS transition to gobo projection of a bright morning revealing the GROOM who has been playing his guitar or violin by a tree or sitting on a bench.*)

GROOM: Madre! Madre, me voy. *Mother, I'm leaving.*

MOTHER: (*Enters with a dishcloth over her shoulder or tucked in her apron.*) Son, your breakfast.

GROOM: I'll eat some grapes when I get to the vineyard. (*Notices his knife is missing.*) Give me my knife.

MOTHER: No. Cursed be all knives, and the bribón *rasca* who invented them.

GROOM: Ay, mama. Vamos a otro asunto. *Let's move on to another issue.* Please, don't start again. Let's talk about something else.

MOTHER: I will not talk about something else. If I live to be a hundred, I'll speak of nothing else. You know how I feel about knives.

GROOM: Mama, I am a grown man. You cannot go around hiding every knife in the house away from me.

MOTHER: You are the only son left to me. I had your father for only three short years-- era una flor de masculinidad. *He was the flower of masculinity.* Then your brother. How can it be that a small thing like a knife can finish off a man?

GROOM: Enough, Mother. Please be quiet.

MOTHER: I can't be quiet. I cannot forget that my men are choking with weeds, turning to dust, while their killers-- those Felix men-- are in jail, smoking and playing music. They are alive. Tell me, what kind of justice is that?

GROOM: Do you want me to go and kill them then?

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MOTHER: No! I only talk about it because I don't want you to carry a knife. How I wish you had been born a girl.

(Laughing, GROOM puts his arms around MOTHER, trying to swing her and dance with her.)

GROOM: Mother! Look, what if I took you with me to the vineyards?

MOTHER: What would I do in the vineyards. Be buried under the vines?

GROOM: *(Teasing.)* Perhaps you're too old to go out anymore.

MOTHER: *(Swats at him with her dishcloth.)* Disgraceful.

GROOM: *(Playfully, lovingly. Continuing the teasing.)* Vieja. Old woman.

MOTHER: Insolente. Insolent.

GROOM: Revieja. Really old woman.

MOTHER: *(Softening.)* Chiflado. Spoiled child.

GROOM: Requetevieja. Really, really, old woman.

(MOTHER prepares to swat GROOM again but is overcome by affection. Instead, she hugs him and pinches his cheek.)

MOTHER: Oh, hush. *(Prepares to go back into the house.)*

GROOM: Mother, don't forget that we're going to go ask for my beloved's hand on Sunday.

MOTHER: *(Trying not to show her reluctance. Motions for HIM to join her on the bench.)* Son, how long have you known her?

GROOM: Three years. Ever since I bought the vineyard.

MOTHER: She used to have another sweetheart, didn't she?

GROOM: I don't know. I don't think so. Girls have to look out for what people say. What difference does it make now?

MOTHER: You're right.

GROOM: *(Reassuring HER.)* I'm sure you'll love her, Mother. And when the grandchildren come, el primero para usted. *(The first-born son is yours.)*

MOTHER: Yes, but have some girls also, so I can teach them to embroider.

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GROOM: Me voy, Mama. Manana ire a verla. *I'm leaving, Mother. Tomorrow I'll go see her. (Bends down to kiss HER head.)*

MOTHER: Go on. You're too old for kisses. Give them to your wife. *(Pauses then thinks about that statement.)* When she is your wife!

(GROOM laughs. Turns around and blows HER a kiss before he leaves. She catches it.)

MOTHER: *(Cont'd.)* Anda con Dios, mi hijo. *Walk with God, my son.*

(Transition MUSIC by ENSEMBLE MUSICIAN or by DEATH playing the same melody the ensemble sang at the beginning. MOTHER and DEATH watch as GROOM exits.)

Scene 3

(LIGHTS crossfade. MOTHER walks up the street to visit her NEIGHBOR, who is also a female cousin. She is known as somewhat of a busybody.)

MOTHER: Hola!

NEIGHBOR: Hola!

MOTHER: It's been twenty years since I've been to the top of the street.

NEIGHBOR: What an unexpected surprise. I'm usually the one that goes down to visit. What brings you out?

MOTHER: Listen, you know everything about everyone in the village, so I've come to ask you a question.

NEIGHBOR: I don't know whether to take that as an insult...

(MOTHER starts to leave but NEIGHBOR tugs her back.)

NEIGHBOR: *(Cont'd.)* ...but...what do you want to know?

MOTHER: Do you know my son's sweetheart?

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NEIGHBOR: Not very well. She lives out there on the mountain alone with her mother. They're quite prosperous, though. Her father made a barren mountain fertile with his sweat and toil—

MOTHER: *(Interrupts.)* Mira. Mi hijo vale mucho. Por eso lo cuido. Entiendes? *Look, my son is precious to me, that is why I look out for his interests. Understand?*

NEIGHBOR: You're right. Your son deserves the best. What do you want to know?

MOTHER: I have been told that the girl had a sweetheart some time ago. Is this true?

NEIGHBOR: Yes. She had a sweetheart. She was about fifteen then. But he got married about two years ago. To one of her cousins, as a matter of fact. No one remembers how that engagement came about.

MOTHER: Who was he?

NEIGHBOR: *(Evasively.)* You ask so many questions.

MOTHER: Who was he?

NEIGHBOR: Leonardo Felix!

MOTHER: Felix! Am I ever to be freed from the curse of those people? Felix! The name alone makes me want to spit. It's either that or scream, so I won't go out and kill.

NEIGHBOR: Reportate! Que sacas con eso? *Control yourself! What do you gain by acting like this?*

MOTHER: I will control myself, but you have to understand my position.

NEIGHBOR: Leonardo was eight years old when your family was killed. How could it be his fault?

MOTHER: My head understands what you say, but my heart condemns all that bears that hated "Felix" name. The evil of that family is carried in the blood. He cannot help but be a part of it.

NEIGHBOR: Don't stand in the way of your son's happiness.

MOTHER: My son, and a Felix... with the same woman. I don't like it. Ayudame, Dios Santo. *Help me, dear Lord.*

(CROSSFADE. Transition GUITAR MUSIC played by an ENSEMBLE MEMBER or DEATH who remains upstage watching from a vantage point.)

End of Freeview

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