Goyescas: A Performer’s Guide
By
Kristin Newbegin

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________________________________
Chairperson Paul Laird

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Joyce Castle

________________________________
Mark Ferrell

________________________________
Jerel Hilding

________________________________
John Stephens

Date Defended: May 27th, 2016
The Dissertation Committee for Kristin Newbegin certifies that this is the approved version of the following Dissertation:

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Chairperson Paul Laird

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Abstract

Opera in Spain developed slowly in comparison to its European neighbors in Italy, France, and Germany, whose traditions of opera were present beginning in the seventeenth century. Spain had a long tradition of spoken drama, many of which had robust musical components. The popularity of opera as a genre in other European countries perhaps inspired Spanish composers to create their own unique nationalistic style of opera in the seventeenth century: zarzuela. Zarzuela remained popular through the eighteenth and nineteenth centuries and eventually composers began to try their hand at writing opera in the nineteenth and twentieth centuries. One of the most recognized composers of Spanish opera during this period was Enrique Granados (1867-1916), who wrote the 1915 opera Goyescas.

Unlike opera in the standard language canon, there are limited resources available to performers as a guide to Spanish opera and pronunciation. In creating a performer’s guide for Enrique Granados’s opera Goyescas, I hope to offer an additional resource to singers for an opera that has no existing phonetic transcription and one English translation currently available. This guide includes an introduction to the work, which contains information about the composer, librettist, and the artist who inspired the work. It also contains a summary of the opera’s plot and cultural influences that inspired writing the work, such as Goya’s artistic influence, the piano suite it was modeled after, and the majo culture. The most substantial portion of this guide is an original English translation of Fernando Periquet Zuaznábar’s libretto. The translation is accompanied by a word for word International Phonetic Alphabet transcription.
Goyescas: A Performer’s Guide

Opera in Spain developed slowly in comparison to its European neighbors in Italy, France, and Germany, whose traditions of opera were present beginning in the seventeenth century. Spain had a long tradition of spoken drama, many of which had robust musical components. The popularity of opera as a genre in other European countries perhaps inspired Spanish composers to create their own unique nationalistic style of opera in the seventeenth century: zarzuela. Zarzuela remained popular through the eighteenth and nineteenth centuries and eventually composers began to try their hand at writing opera in the nineteenth and twentieth centuries. One of the most recognized composers of Spanish opera during this period was Enrique Granados (1867-1916).

Granados composed Goyescas in 1915 and paired it with a Spanish libretto by Fernando Periquet (1873-1940). He prepared the opera in one act with three tableaux with melodies from his 1911 piano suite, which was also called Goyescas. The suite is considered Granados's greatest and most influential work and was inspired by the paintings of Francisco Goya (1746-1828). At the turn of the twentieth century Granados began a stay in Madrid. He became fascinated with the Goyesque atmosphere that had saturated Madrid since the eighteenth century. He wrote during this time to his friend the pianist Joaquin Malats (1872-1912): “I am enamored with the psychology of Goya, with his palette, with him, with his muse the Duchess of Alba, with his quarrels with his models, his loves and flatteries. That whitish pink of the cheeks, contrasting with the blend of black
velvet; those subterranean creatures, hands of mother-of-pearl and jasmine resting on jet trinkets, have possessed me.”¹

Thus, Goyescas was born in the spirit and music of Granados. The piano suite was premiered in 1912 at the Teatro de la Comedia in Madrid and performed triumphantly throughout Europe with great public and critical success. Why, then, was it transformed into an opera? It was the great American pianist Ernest Schelling (1876-1937) who proposed the idea to Granados. They introduced him to Rouché, Director of the Paris Opéra, who agreed to produce the work, and also to the Director of the National Academy of Music and Dance in Paris who also expressed interest in premiering the opera Goyescas in Paris, barring unforeseen circumstances.² The libretto had to be fitted to existing melodies, which was very unusual for opera, but more common in musical theater. Though the opera is rarely performed, the piano suite is part of the standard Romantic piano repertoire.

In July 1914 Ernest Schelling organized a complete performance of the Goyescas piano suite at his villa Seligny on Lake Geneva. Granados himself was to play. The most celebrated musicians of the time gathered for the event. It was during the festivities to applaud the success of this performance that news was received of the declaration of World War I. The war prevented the projected premiere of the opera Goyescas in Paris,

and through the efforts of Schelling authorization was obtained to perform the work at the Metropolitan Opera in New York. The premiere was to take place on 28 January 1916.³

It was the first opera ever to be performed in Spanish at the Met. Paired on a double bill with Leoncavallo’s Pagliacci, the opera’s cast included Anna Fitziu (Rosario), Giovanni Martinelli (Fernando), Flora Perini (Pepa), and Giuseppe De Luca (Paquiro).⁴ The opera was well received. Richard Aldrich wrote that the music was “profoundly felt and possessed an intensely national color.”⁵ In spite of its success, the opera has never found a permanent place in the opera repertoire. It has not been produced again at the Met since its original five performances.⁶ Recently, Goyescas was presented at Central City Opera in 2003.⁷

Enrique Granados Campiña (1867-1916)

Enrique Granados was born in Lleida, Spain. As a young boy he studied piano in Barcelona with a family friend, José Junqueda.⁸ In 1879 he began to study piano at Barcelona’s Escolania de la Mercé with Francesc Jurnet. Shortly thereafter, Granados was encouraged to study with Joan Baptista Pujol, who was considered to be the best teacher of piano in Barcelona. He was a graduate of the Paris Conservatory and authored a piano

⁴ “Spanish Opera to have its premiere this week,” The New York Times, January 23, 1916.
method, *Nuevo mecanismo del piano* (A New Approach to Piano Technique), which helped to train a generation of Catalan pianists that included Granados, Albéniz, Vidiella, and Malats. Granados began studies with Pujol in 1880 and shortly after won the Concurs Pujol. The Concurs Pujol jury included Felip Pedrell (1841-1922) and this was Granados’s first meeting with the important musicologist, critic, teacher, and composer.

The following year he began composition lessons with Pedrell. Pedrell dabbled in many musical activities but his primary interest was composition. Although many of his works were not well known, he was at the forefront of Catalan opera. His 1902 opera *Els Pirineus* was a noteworthy accomplishment. Pedrell was an active participant in the Re-\-naixença, a mid-century movement that sparked a renewed interest in Catalan language and literature, and his affinity towards early music was aligned with the movement. Arguably, Pedrell’s greatest contribution to the musical life of Spain was his claim as teacher and mentor to Albéniz, Granados, and Falla. Although Pedrell may not have had as large a success in his compositional work, he had largely influenced Spain’s future generation of composers. Pedrell believed that Spanish composers should incorporate the musical language of their own country and was a strong proponent of nationalism in Spain. He published his manifesto *Por nuestra música* in 1891, and it was clearly inspired by the work of Wagner and his ideas regarding Gesamtkunstwerk and Leitmotiv. Granados shared Pedrell’s affinity for Wagner, which can be heard in *Goyescas* through use of thick and rich orchestration and through composition. Albéniz also shared his love

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for Wagner and had a profound effect on Granados. The two were contemporaries and shared many compositional influences.

Granados’s lessons with Pedrell ended in 1886 when Granados began work as a café pianist to help financially support his family. Catalan entrepreneur, Eduard Condé, supported Granados’s financial needs. He underwrote much of Granados’s educational expenses and continued to support him by paying Granados a large sum of money to teach his children piano.\(^{10}\) Despite being one of the best-paid piano teachers in Barcelona, Granados understood that he would not receive the musical education he desired if he were to stay in Spain. After saving funds from teaching and performing, Granados left for Paris in 1887.\(^{11}\)

Upon arriving in Paris, Granados’s goal was to enter the Conservatory, but he came down with typhoid fever and was unable to take the entrance exams. Granados then decided to study privately with Charles Wilfrid de Bériot (1833-1914). After two years abroad and several unsuccessful attempts to interest Parisian publishers in his music, Granados returned to Barcelona on July 14, 1889.\(^{12}\)

Granados then negotiated the publication of his *Twelve Spanish Dances*. Published individually in the early 1890s, the *Spanish Dances* became the first work to be known internationally by Granados. The *Spanish Dances* proved to be among Granados’s most popular works, with several performances following its publication. Eventually, Joan Lamote de Grignon and Rafael Ferrer orchestrated the *Spanish Dances*. García

\(^{10}\) Hess, 7.
Farià, however, completed the earliest orchestrated arrangement in three dances on 10 April 1892.\footnote{Hess, 9.}

In 1891 Granados participated in the founding of one of Barcelona’s most visible musical ensembles, the Orfeó Català. Several choruses began to appear during this \textit{Re-naixança} of Catalan music, but the Orfeó Català remained the most influential and longstanding chorus in Barcelona.\footnote{Clark, 73.} In 1901, Albéniz, Morera, and Granados entered into a contract to establish a Teatre Líric Catalá in Barcelona. The plan was to present their upcoming Catalan operas and to explore the possibility of constructing new theater, which would consist of both classical and new works. Enthusiasm for the Catalan language was growing in Catalonia and Barcelona’s composers were eager to promote Catalan sentiments through use of folk music and song. Morera, unfortunately, went behind their backs and obtained a contract for his opera to be performed at the Teatro Lírico in Madrid. As a result, the plans were dissolved. Granados and Albéniz continued their friendship until Albéniz was on his deathbed. Granados came to his bedside and played Albéniz their favorite musical works and, per Albéniz’s death wish, Granados completed his unfinished piano pieces, \textit{Azulejos}.\footnote{Clark, 122-123.}

In 1892 Granados met his future wife, Amparo Gal y Lloberas, a daughter of a Valencian businessman (See Figure 1 in the Appendix). In November of 1892 to 1895, Granados’s name disappears from records of Barcelonan musical happenings. This long hiatus is often attributed his courtship and subsequent marriage to Amparo. They married
in 1893 and had their first child, Eduardo in 1894. After Eduardo came five additional children: Solita, Enrique, Victor, Francisco, and Natalia (Fig. 2).

In the following years, Granados gave several public performances of his compositions. In 1898, Granados returned to Madrid to premiere his first stage work, *Maria del Carmen*. Critics mentioned Granados’s departure from the more familiar zarzuela form, especially his use of the orchestra as a protagonist rather than accompaniment.\(^{16}\) Even though audiences were troubled by Granados’s departure from the familiar zarzuela, the opera was considered a success and was performed in several houses in Spain in the years following its premiere.

In 1898, during Granados’s stay in Madrid, he saw the work of painter Francisco Goya (1746-1828) for the first time. The paintings housed at the Prado Museum were so impressive to Granados that he began to explore their musical potential. Later, in a 1915 interview Granados explained:

> About seventeen years ago I put forth a work, which failed. It doubtless deserved failure; nevertheless, I was broken-hearted over the matter. Whatever may have been its faults as a whole, I felt convinced of the value of certain portions of it and these I carefully preserved. In 1909, I took them up once more, and reshaped them into a suite for piano.\(^{17}\)

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\(^{16}\) Hess, 15.
The bulk of his reworking of the early sketches took place during the years 1909-10. Granados described the results in a letter to Malats dated 31 August 1910: “And this summer I have composed a collection of Goyescas, works of great sweep and difficulty.” Rafael Moragas describes a private performance of Goyescas (Book One) that took place in Barcelona that summer. Joaquim Pena and Isolda Wagner were among the guests. By the winter of 1910 Granados had not yet approached a publisher with Goyescas. The public premiere of the piano suite took place on 11 March 1911, in an all-Granados concert at the Palau de Música Catalana. Goyescas made a positive impression with press, being praised for “richness of melodic invention and the modernity of harmonies, particularly in ‘Coloquio en la reja’.”

In November 1912 an important partnership began when Granados met American pianist Ernest Schelling (1876-1939), who gave four concerts at the Teatro Principal in Madrid (Fig. 3). Schelling played a major role in promoting Granados’s music. He acted as an agent and translator in all his negotiations with Schirmer, which resulted in a two-year contract. Schelling also sought out professional contacts for Granados. In 1912 he introduced Granados to baritone Emilio Gorgoza, the first internationally-famous singer to perform his Tonadillas. Most importantly, Schelling enthusiastically promoted Granados’s music. By early 1913, when Granados was converting the piano suite Goyescas into an opera of the same name, Schelling suggested a performance to the Chicago Grand Opera. Campanini, the director at the time, showed no interest. Eventually Schelling ne-

20 Pangloss. Untitled Review. La Publicidad, March 15, 1911.
gotiated the contract with New York’s Metropolitan Opera, which brought about the 1916 New York premiere of Goyescas (Fig. 4).\textsuperscript{22}

In 1913 the opera was still in its beginning stages. In a February 3 letter to Schelling, Granados explains his progress on related works in which he hoped might enable his continued work on Goyescas without financial strain. He had already selected a librettist, Fernando Periquet.\textsuperscript{23} In May 1913, Granados considered visiting Schelling at his summer home in Switzerland but illness prevented him. In a letter to Schelling dated Barcelona, 18 July, Granados complains of inflammation. Even though he was sick, he spent the summer working on Goyescas (Fig. 5).

Illness continued to affect Granados, but he persisted in performing occasional concerts as well as his composing of Goyescas. Granados spent much of the summer of 1915 alone, finishing his orchestration at his summer vacation home. Granados gave one public performance in the fall of 1915, which would be his last in Barcelona. On November 16 Granados and Periquet signed a contract for the rights to Goyescas and set sail for New York City shortly after, arriving on December 15.\textsuperscript{24}

Granados’s music was not completely unknown to New York audiences. Performances of selected works by international artists, such as the Spanish Dances and Tonadillas had already made their way to American ears.\textsuperscript{25} The opera received ample press before the premiere of Goyescas as New York’s first Spanish opera. During a re-

\begin{flushleft}
\textsuperscript{22} Longland, 8.
\textsuperscript{24} Hess, 29.
\end{flushleft}
hearsal when it became apparent that more time was needed for a scene change, Granados composed an intermezzo, which the press highly publicized. Another last minute change was a switch in cast (Fig. 6). Lucrezia Bori was originally cast as Rosario but when she became ill, Anna Fitziu took her place. Opening night, January 28, was a success when there was “ecstatic applause after each of the first two tableaux and more at the end of the opera.”

Despite the success of opening night, after four performances of *Goyescas* it was never again performed at the Metropolitan Opera.

There are many reasons why *Goyescas* did not emerge as a part of the standard operatic repertoire. Richard Aldrich, an American music critic, commented on the weakness of the libretto, stating, “The dramatic quality of *Goyescas* is not of outstanding value. The drama is scarcely more than a sketch; there is little action; the development of motive is inadequate, hardly more than indicated.” Another issue was the production expense. Each tableau of *Goyescas* requires a scene change and since the work only lasts an hour, it generally would need to be paired with another work, requiring a fourth set (Fig. 7-8). Even Granados was not completely happy with *Goyescas*, as numerous changes penciled into the piano manuscript might suggest.

Although scheduled to leave for Spain on March 8, their plans were delayed when President Woodrow Wilson invited them to perform at the White House. The Wilsons hosted the successful event as the first in a series of musicales that were planned. There were some 300 guests, including diplomats and ministers from several countries. The program was selected and arranged by the president’s daughter Margaret and included the

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27 Aldrich, 494.
28 Hess, 31.
Allegro de concierto, Spanish Dance No. 7 “Valenciana”, El pelele, a Scarlatti piece, and a Chopin nocturne. After a successful premiere of Goyescas and trip to America, Granados and his wife Ampara set sail to return home on March 11, 1916. They spent a few days in London before continuing their journey on March 24. They boarded the Sussex from Folkestone and while crossing the channel they were torpedoed by a German submarine. Both Granados and his wife drowned in the incident. After his death, the Spanish king Alfonso XIII gathered a collection for the children of Granados who had been orphaned. After his death, Schelling continued to deal with Granados’s earnings and Schirmer. Granados’s son, Eduardo, did not agree with what was owed and took control of Granados’s estate and existing music. Due to poor organizational skills and hasty business decisions, much of Granados’s music was lost. What remains today is a prime example of Spanish Romanticism that was so rarely demonstrated by twentieth-century Spanish composers.

The influence of Romanticism in a country so aligned with ideals of Nationalism can be largely attributed to Granados’s musical mentors. Both Granados and Albéniz shared a love for Wagner and were influenced by this portion of Pedrell’s musical tastes, in addition to his attraction to Spanish Nationalism. Wagnerisms in Granados’s writing are evident in Goyescas through his favoring continuous music over separate numbers and the emphasis on orchestrational colors and equality with singers on stage. Albéniz also had a profound effect on Granados. The two were contemporaries and shared many compositional influences.

30 Clark, 162-164.
Fernando Periquet Zuaznabar (1873-1946)

Fernando Periquet was a native of Valencia and started writing and painting at an early age. He moved to Madrid at the age of sixteen to become a journalist. He eventually joined the offices of the weekly periodical *El Clamor* (1893) and began work in investigative journalism. At age twenty-five he married Flora Rufilanchas, with whom he had seven children. In his thirties, he was producing bureaucratic reports, novels, plays, libretti, and song lyrics. Although Periquet was, as Spanish scholar Márquez Villanueva describes him, a "mediocre novelist and playwright,"\(^{31}\) he became director of the newspaper *El liberal* and a freelance journalist.

It is difficult to follow his literary development because little of his writing remains today. Periquet’s descendants have preserved clippings of articles by him, but beyond that, not much remains. It seems he began his writing career in 1907 with a comedy that included songs, followed in 1909 by the first of his novels. Periquet also was interested in the history of Spanish song and singers. In 1915 he published the biography of a famous performer nicknamed "La Fornarina."\(^ {32}\) He was most active in the years of 1910-1916 while working with Granados and publishing in many other areas. After his return to Spain from the 1916 New York premiere of *Goyescas*, he continue to write poetry and prose, producing a number of articles about Granados and at least one play and a zarzuela libretto called *Carnavales Españoles*. In 1917 he began, but did not finish, another libret-

\(^{31}\) R.G. "*María del Carmen, de Granados,*" *Mirador*, December 5, 1935, 8.
\(^{32}\) Clark, 233. In August 1910 Periquet published a review in *El liberal* of a performance by la Fornarina in Barcelona’s Teatro Apolo.
to titled *Alborada en el Priorato*. Periquet never found another collaborative partner like Granados and the work was not finished.

He was also devoted to the works of Goya and promoted himself as the leading authority on everything having to do with the artist and his works.\(^3^3\) According to Periquet, he first met Granados in Madrid in 1894 at a gathering with Albéniz, who was in town directing another show.\(^3^4\) They become closer during their work on *María del Carmen* in Madrid, and Granados became more interested in the work of Goya through Periquet's influence. Granados’s attraction to Goya’s art seems to have been kindled by a visit to the Prado museum with Periquet in 1898. Granados and Periquet were trying to revive what they considered a neglected national treasure, the *tonadilla*, a light form of musical theater popular in the eighteenth century.

Since their meeting in the 1890s, Granados and Periquet had been interested in Spanish art of the late eighteenth-century, epitomized by the paintings of Goya, the *tonadilla*, and the satires of Ramón de la Cruz. The loss of the Spanish-American War darkened the national mood and made these national achievements even more important in the end of the century. Periquet’s long-standing friendship with Granados and his idea to join forces and reinvent the *tonadilla* helped to create a chain of events that would lend itself to the creation of *Goyescas*.

In addition to Schelling, Periquet also encouraged Granados to write an opera version of his popular piano suite, *Goyescas*, as he was enthusiastic about writing the libretto. The creation of *Goyescas* is among one of the most unusual in opera history. Based on

\(^3^4\) Ibid., 180.
Granados’s earliest drafts of the work, the title page for “Los majos enamorados” tells us it is a drama lírico in one act and four scenes. Granados had not yet decided on a librettist, since the author of the book is simply indicated with some dashes. Based on this evidence, it is clear that Granados’s work precedes his partnership with Periquet. As Periquet described it, Granados “wrote his enchanting score, without words, in absolute liberty, visualizing in his mind’s eye the entire cavalcade of Goya-esque characters, majas, duchesses, royal guards, witches and witches’ Sabbaths.”

Shortly after, Granados invited Periquet to collaborate and he offered Granados a story line in the form of narrative poetry, which used meters from the romance and se
guidilla. This functioned less like a libretto and more like a guide for Granados as he continued his work creating the opera. Once Granados finished the composition, he gave Periquet the task of putting words to the music. At one point, Periquet had only four notes to work with in order to create an agreement to duel between two protagonists. When Periquet begged Granados for more musical room to better fit the text, the composer would not budge. Periquet eventually settled on “¿Hora?” “Las diez.” (“What time?” “At ten.”).

After the premiere of Goyescas, there was a general agreement that the libretto was weak and not adequate for such a great work of music. However, these critics may not have understood the extent to which the composer confined Periquet. They may have also been unfamiliar with the simple sainetes, or one-act comedies, of de la Cruz (1731-

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35 Quoted in “Goyescas o los majos enamorados,” ABC, February 1, 1916, 12. “ Así escribió su encatadora partitura, sin palabras, en absoluta libertad, viendo en su mente toda una cabalgata de figures goyescas, majas, guardias reales, brujas, aquelarres.” Translation by the author.
36 Clark, 141-144.
94), which were models for Periquet’s work.\textsuperscript{37} Nevertheless, Periquet’s ideas about the perfect libretto may give us pause: “But, as I also hold that the plot of an opera should be as simple as to be even within a child’s grasp, I made of my libretto the simplest story that I have ever written.”\textsuperscript{38} If nothing else, Periquet should receive credit for accomplishing what he intended to achieve.

Francisco José de Goya y Lucientes (1746-1828)

Francisco Goya was arguably one of the most influential Spanish artists of the late eighteenth and early nineteenth centuries. He was active as a painter for over six decades and produced over 700 paintings, 900 drawings, and 300 prints. He was so well known that he became known as the “Apelles of Spain” (named after Appelles of Kos, a renowned painter of ancient Greece) and a painter of international prominence.\textsuperscript{39}

Goya was born in Fuendetodos, Aragón to a lower-middle class family. He began to study painting as a boy with José Luzán Martinez (1710-85) after moving to Saragossa with his family. He entered competitions at the Real Academia de Bellas Artes de San Fernando in Madrid in 1764 and 1766, but failed at both attempts. After his absence of luck competing he traveled to Rome to study. While in Rome he began studies with Francisco Bayeu (1734-1795) in 1771. That same year, Goya entered the Parma Accademia

\textsuperscript{37} For more information on de la Cruz, please refer to the following: Emilio Cotarelo y Mori, \textit{Don Ramón de la Cruz y sus obras; ensayo biográfico y bibliográfico} (Madrid, Impr. De J. Perales y Martinez, 1899).
\textsuperscript{38} Clark, 141-144.
competition and won second place. While placing in the competition, Goya considered second place a loss and shortly after returned to Saragossa.\(^{40}\)

In 1773 he married Josefa Bayeu, sister of the painter Francisco Bayeu. With the assistance of Francisco Bayeu, Goya was offered the chance to paint cartoons for tapestries that would be made at the Royal Tapestry Factory of S. Bárbara in Madrid. Goya arrived in Madrid in 1775 and set to work. Subjects from everyday life, some of which may have inspired Granados’s writing of *Goyescas*, inspired many of his cartoons.\(^{41}\)

In 1780 Goya became a member of the Academia de S. Fernando, and in 1785 he became an adjunct director of painting. Due to the war with England causing unforeseen financial issues, the Royal Tapestry Factory closed in 1780. As a result, Goya had to look for other employment that eventually brought him back to Saragossa. While in Saragossa, he worked at the Basilica of S. María del Pilar painting the dome with his brother-in-law, Bayeu. Bayeu argued with Goya over the decency of his paintings subject matter and their friendship ended shortly thereafter. In 1781 after the friendship dissolved, Goya returned to Madrid.\(^{42}\)

After his return, Goya received a commission for the altarpiece to be painted at S. Bernardine of Siena in Madrid. This commission was a turning point in Goya’s career; after his altarpiece work, he received several prestigious commissions through the next decade from numerous patrons. Some of Goya’s patrons included Don Luis de Borbón, the Count of Altamira, and the Duke and Duchess of Osuna. In 1792 Goya became the


\(^{42}\) Muller, “Goya, Francisco de.”
painter to the king and once again began creating tapestry cartoons at the royal factory that had since reopened. After the death of King Charles III in 1788, Goya became the court painter and continued his work in portraiture. That same year, Goya presented the Academia de S. Fernando with recommendations for curriculum revisions. He criticized the trivialization of art through competitions, prizes, and lessons of geometry and perspective. Later that year he suffered from severe illness and became deaf as a consequence. During his period of recovery, Goya painted a number of uncommissioned works that became sought after by patrons and collectors.⁴³

In the 1790’s, Goya began drawing subject matter that was based on real life subjects, caricature, and fantasy. Following his health struggles, his subject matter started to become more pessimistic and dark. His work began to reflect a bleak outlook on current happening in politics and life in Spain. He continued these drawings until the time of his death. During this same period, he also became interested in printmaking. By 1797, he had created a series of satirical sketches known as Los Caprichos. These sketches were some of the first of Goya’s work to be recognized outside of Spain. After they were published, Goya was awarded the ultimate position for a court artist: Primer Pintor de Cámara.⁴⁴

Along with his sketches and printmaking, Goya continued his portrait work and religious commissions. In 1800-1808 he created several works for Manuel Godoy, Prime Minister of Spain at the time, which included the Clotched Maja. In 1810 he started work on a series of sketches known as the Disasters of War. These images were inspired by the gruesome and troubling accounts and images of Napoleon’s invasion of Spain in 1807.

⁴³ Tomlinson, 10-13.
⁴⁴ Gaston Poulain. Francisco Goya (1746-1828).
The majority of Goya’s work after 1814 was uncommissioned and as a result is difficult to date. Goya continued his work painting portraits of the monarchy. Goya also continued to create large-scale scenes, which culminate with his “Black” paintings. These paintings were done in oil directly onto the walls of the *quinta del sordo*. Goya purchased the house on which these paintings exist in 1819. The images painted on the house included ritual, fantasy, and myth and were transferred from the walls to canvas in 1819. Today they are housed in the Museo del Prado.45

Following the liberal triennial of 1820-23, Goya went into hiding for reasons unknown. He received permission from the court to travel to France and eventually arrived in Paris in 1824. He took residence with Leocadia Weiss and her daughter Rosario in Bordeaux. The relationship between Weiss and Goya is unclear, as she may have been a distant relative or maid, but what is certain is that they were lovers. Weiss was the subject matter of Goya’s mural *La Leocadia*, which was part of his “Black Paintings” series. While living in Bordeaux Goya painted portraits of friends, drew, and continued practicing the art of lithography.46

In 1826 he returned to Madrid for a short trip to request retirement from his position as court painter. As a result of his years of service and old age, the court elected to continue to support Goya. He returned to Bordeaux where he died two years later on 16 April 1828, following at stroke at the age of 82.

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45 Priscilla E. Muller. "Goya, Francisco de."
46 Ibid.
Majismo and Spanish Identity

A significant argument occurred in Spain in the 1890s and early 1900s regarding Spain’s place in the world and its future. In the end of the nineteenth-century conservative politicians like Antonio Cánovas promoted xenophobia and caused distrust, while also encouraging the idea that Spain was a major force of power. Spain’s loss of the war in 1898 with the United States made it difficult for Spaniards to embrace the idea of Spain as a potent military force. Ideas of national pride seemed unattainable after the humiliation of losing the war.

In reply to this crisis, the vital question surfaced, “Should Spain recast herself, importing from [northern] Europe all the trappings of ideology and material progress, or should Spain retrench to her traditional self, casting aside liberalism, as well as economic and technological values?” In other words, Spain had to choose between conservative and liberal ideals. These were the issues that concerned writers that were collectively known as the Generation of ’98. Miguel de Unamuno (1864-1936), one of the leading writers of the group, found a solution in his 1895 essay En torno al casticismo (On Casticism) that had an overwhelming impact on artists and intellectuals during the Spanish-American War. Casticismo means a genuine “Spanishness” and sense of national pride. Unamuno thought that Spain could Europeanize without losing its own national identity.

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48 Ibid.
The role music played in the reinvention of Spain’s national identity is central to understanding the significance of Granados. His nostalgic interest to Castile and Madrid circa 1800 would be expressed in a musical idiom that was both European and Casticista, bridging the gap between liberal and conservative just as Unamuno had suggested. Granados blended two opposites. Granados’s interest in the work of Goya blossomed at a time when Spain was searching its past for great figures that exemplified the Spanish soul. Goya’s portrayal of the everyday life and people of Spain resonated with Granados’s desire to capture the spirit of his homeland through the use of its folk music, especially that of Goya’s time.49

In particular, the bohemian character of the majo and maja captivated Goya. This highly romanticized image that dominated Madrid in the late eighteenth and early nineteenth centuries was a fascination known as majismo. The majo was a handsome, dashing man with his large wig, lace cape, velvet vest, stockings, hat, and sash in which he always carried a knife.50 The maja, his female equivalent, was brazen and streetwise. She worked at lower-class jobs, as a servant or vendor. She also carried a knife, hidden under her skirt.51 Lengthy courtships between the majo and maja were the norm. The word majo/a remains such an influence in Spanish culture that it has endured as a way of something that is attractive or desirable.

51 Deborah J. Douglas-Brown. “Nationalism in the Song Sets of Manuel de Falla and Enrique Granados” (DMA document, University of Alabama, Tuscaloosa, 1993), 75. See also Tomlinson, 32-33.
The \textit{ilustrados} (upper-class of the Enlightenment) of Goya’s time looked down at \textit{majismo}. All the same, lower-class tastes in fashion and pastimes became popular in the social circles of nobility, who were bored with the routine formality of court life. The upper class attempted to mimic the dress and mannerisms of the free-spirited \textit{majos} and \textit{majas}. One of the most famous followers of the \textit{majas} was the thirteenth Duchess of Alba, Teresa Cayetana (1776-1802), who was the subject of several paintings and drawings by Goya.\footnote{Clark, “Spain, the Eternal Maja”, 2.}

Not only did the work of Goya inspire Granados, but also the writings of Ramón de la Cruz, who was the leader of literary \textit{majismo} during Goya’s lifetime. His \textit{sainetes} portray the everyday life in Madrid of that period.\footnote{The word \textit{sainete} comes from \textit{sain}, which is the fatty part of a kill that is given to dogs. \textit{Sainete} literal translates to a treat or delicacy.} Both Goya and de la Cruz served as inspiration for composers writing around 1900 who were hoping to infuse their compositions with the essence of \textit{majismo}.

Granados used his nostalgic inspiration of the Spain of the past to create a work that was and still resonates as thoroughly Spanish. Utilizing the impactful work of Goya and the ever-present ideal of Spanish \textit{majismo}, Granados successfully composed a work that paid homage to his homeland. Spain, the eternal \textit{majo}: a country that was deeply rooted in tradition and national pride, but also was moving toward the future.
First Tableau

The majos and majas are enjoying a beautiful day outside the Church of San Antonio de la Florida. As the Manzanares River flows in the distance, the fancy-free group spends their time dancing, eating, and playing a traditional game known as the pelele. This game involves a straw figure being thrown into the air using a stretched out sheet. As the majos and majas flirt and gossip, Paquiro enters, surrounded by women. He tells all of the women that they are rare garden flowers, and they pine for him, but all of the women know that he belongs to Pepa. Pepa arrives riding her horse-drawn cart, and the majos gather around her to admire her beauty, as she thanks them for making her feel welcome. Suddenly, the noble lady Rosario arrives looking for her lover Fernando. Paquiro immediately approaches this mysterious woman. He remembers a time when she attended one of their candle-lit balls, and invites her again that very night. Rosario ignores him, but Fernando, a captain of the royal guard, doesn’t seem to notice her indifference. Fernando thinks that Rosario was flirting with Paquiro, and while she denies it, Fernando does not trust her. Fernando agrees that Rosario will accept the invitation, and he will go with her. They leave quickly, and after making plans to sabotage Fernando and Rosario, Pepa and Paquiro leave on their horse-drawn cart.
Second Tableau

That night at the ball, all the majas are dancing, while the majos watch attentively. Fernando and Rosario make an entrance and Pepa wastes no time making fun of them as soon as they walk through the door. Fernando promises Rosario that he will defend her honor. Soon after, Paquiro makes a scene asking Rosario to dance and Pepa becomes jealous of his attention to Rosario. Fernando insults Paquiro, despite Rosario’s objections. Paquiro proposes that both him and Fernando have a duel to settle the dispute. A fight begins and Rosario faints amidst the excitement. After the men decide on a time and place for the duel, Fernando leaves with Rosario. Pepa then leads the majos and majas in a fandango.

Third Tableau

Later that evening, Rosario rests on a bench in the palace garden, listening to the melancholy song of a nightingale in the moonlight. Fernando approaches the house, calling her name. She answers him sadly and he doubts her faithfulness to him. They share a tender exchange, quickly ruined by the presence of Paquiro, who is lurking in the background preparing to duel. Fernando attempts to leave, and Rosario embraces him, pleading with him not to go. Fernando pulls himself away, promising that he will return triumphant, and leaves. Rosario follows him, and the duel commences. At the end of the duel the two voices of Fernando and Rosario scream in the evening’s darkness. Fernando is critically wounded and Rosario rushes to his side. Paquiro leaves the scene and Rosario drags Fernando to the bench where the two had just exchanged loving words. Rosario
holds him in her arms and they share one last passionate kiss before Fernando dies in her embrace.

A Note On Translation

A predicament in contemporary staging of opera is whether to present a work in its original language, or in the vernacular. Both arguments have their merits, causing disagreements based on authenticity, integrity, accessibility, and cultural context.

Many opera companies choose to produce their work in the original language with English supertitles. The original English translation, prepared by James Weldon Johnson, was written for performance. Because of this it is not an accurate translation but rather one that favors musical text setting and poetic ideals. For singers and audiences to accurately understand the atmosphere Granados created, I believe a more accurate translation is necessary. This new translation remains devoted to the original text—even if at times awkward in English—providing greater insight into the cultural nuances of Goyescas.

Critics of Goyescas rebuked the libretto as lacking substance. Upon closer inspection, what might have appeared to be clumsy writing on Periquet’s part is a subtle illustration of the intentional lack of verbal precision of the majo. The majos and majas of eighteenth-century Spain affected the lifestyle of the nobles. Subsequently, the majos of Periquet’s libretto speak with internal rhymes, word play, and inverted syntax, generally obscuring instead of clarifying meaning. Tactless vocabulary choices, such as the animalistic hembra for woman instead of the more dignified (and de-sexualized) mujer, testify to Periquet’s inherent comprehension of this complex role-playing. This is especially

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prevalent when the *majos* share the stage with Fernando and Rosario, nobility who speak a Spanish that is elegant and simplistic.

Capturing the essence of *majismo* when translating Spanish into English is a difficult task. Complications arise in finding cultural and idiomatic equivalents that translate from Spanish into English. Creating a clear image of the disparity between the *majos* and the nobles is just as challenging, because unlike Spanish, there is no distinction between formal and informal pronouns in English. In addition, my translation ignores English grammar in an attempt to offer as accurate a translation as possible. As a result, some words have not been translated—vocabulary that is essential to the Spanish libretto and whose translation would have no clear meaning in English translation. *Majo* has no English equivalent that sufficiently describes the cultural associations of the term as used in the libretto. Other terms that I elected not to translate include:

*Pelele*: Literally, a *pelele* is a dummy doll made of straw or rags that the Spaniards would set out on their balconies and play games with during Carnival. It is also referenced as a derogatory term used to refer to someone who is a simpleton or foolish.

*Baile de Candil*: While *candil* is a candle or lantern in Spanish, in Spain *baile de candil* was used in the seventeenth-century to describe a wild party that was attended by the lower class and the nobility who wished to imitate them. The name denotes that the only light at these parties would often be oil lamps or candles. These parties were known for their music, particularly flamenco, and often were attended by the upper class in disguised *majo* dress.

What follows is a pronunciation and translation guide to the libretto of *Goyescas*. Each phrase consists of three lines. The top line is an International Phonetic
Alphabet transcription of the Spanish, the middle line consists of the original Spanish text from the libretto, and the last line of each grouping of three is my original, word for word English translation.
GOYESCAS

Characters

Rosario, a highborn lady
Fernando, a young officer, her lover
Paquiro, a toreador, or, bullfighter
Pepa, a young girl of the people, Paquiro’s sweetheart

Majos & Majas

Madrid, Circa 1800

Tableau I

CHORUS
a’ki ’komo a’áa, a’ki ’komo a’áa
Aquí como allá, aquí como allá
Here like there, here like there

mað’riŋ su ale’γria ar’đjente ďera’mando es’ta.
Madrid su alegría ardiente derramando está.
Madrid is shedding it’s burning joy.

CHORUS WOMEN
¡en un tris! ke por a’mar βen’dra a ďar em pe’lele kjem ’fie i no ’béle.
¡En un tris! Que por amar vendrá a dar en pelele quien fie y no vele.
In a moment! That love will come to rely on a pelele who does not ensure.

¡’salta! un ’ombre a’si ’nuŋka ’falta.
¡Salta! Un hombre así nunca falta.
Jump! Such a man never fails.

CHORUS MEN
ke ’naŋje ’sjente ’komo la ’xente ďe ’este pa’is.
Que nadie siente como la gente de este país.
That nobody feels like people of this country.

g’rata a’leyra, ke en el am’bjente ’flota ja.
Grata alegría, que en el ambiente flota ya.
Great joy, that is fleeting in the atmosphere.
CHORUS WOMEN
'beŋga kor′texo ð′raβo i xen′tilmaz no un əθaskan′dil.
Venga cortejo bravo y gentil…mas no un zascandil.
Come brave and gentle courtship…but not like a rascal.

ke 'una ma'nola me'xor ða 'sola ke akompa'naða por un əθaskan′dil.
Que una manola mejor, sòla que acompañada por un zascandil.
That a manola is best alone, than accompanied by a rascal.

CHORUS MEN
beð si 'esa 'kara ðe a'mor kon' swelo a'ðarse 'pweðe si no es a'ki!
¡Ved si esa cara de amor consuelo hallarse puede si no es aquí!
See if in that face of love consolation can be, if not here!

'loko tras 'eáz ðboi!
¡Loco tras ellas voy!
It’s crazy going after them!

ke al fín, ser um pe'lele 'naða me 'ðwele si afortu'naðo 'soi. ¡ba!
Que, al fín, ser un pelele nada me duele si afortunado soy. ¡Va!
At last, if I am lucky enough to be a pelele, nothing can hurt me. Go!

no kam' biara ni por el 'ðjelo, 'embras ke son a'si.
Yo no cambiara ni por el cielo, hembras que son asi.
I would not trade, not for the heavens, females such as these.

CHORUS WOMEN
si el manθa 'nares i la flo'riða son 'nwestra 'biða,
Si el Manzanares y la Florida son nuestra vida,
If the Manzanares and Florida are our life,

lo es tam'bjen el ka'riðo ðe un ga'lan ke a'si. ¡ense'yiða!
Lo es también el cariño de un galán que así. ¡Enseguida!
So is the love of a lover like this. Immediately!

'dθen ke el 'bjento ðel gwadä'rama ða 'fe a kjen 'ama.
Dicen que el viento del Guadarrama dá fe a quien ama.
They say the wind of Guadarrama gives faith to whom he loves.

si ða'ra, j a la 'bista el 'kaso es'ta,
Si dará, y a la vista el caso está,
If they do, as appears to be the case,

55 Score has misprint. Anytime the word “major” appears in the libretto, it has been corrected to “mejor.”
pwez ‘maxas i ‘maxos son en ‘toda ok’kasjom mo ‘deloz de ‘passjon. 
Pues majas y majos son en toda ocasión modelos de pasión.
Then majas and majos are in all occasions models of passion.

CHORUS MEN
¡A! ¡ba!
¡Ah! ¡Va!
Ah! Go!

CHORUS WOMEN
kores’sponda a ‘nwestro a ‘fan. gra’θexo su’til, do’nair sim par,
Corresponda a nuestro afán. Gracejo sutil, donaire sin par,
Correspond to our desire. Subtle wit, matchless grace,

Tan ‘solo se ‘pwe
Tan sólo se puedan hallar aquí.
Only here they can find.

ez ‘βano ‘toðo ar’dið ke in’tente des’βjar tal ‘βjento tal ‘βjento de mað’rið.
Es vano todo ardid que intente desviar tal viento de Madrid.
It is futile to try to scheme to divert such wind of Madrid.

¡sal i na’βaxas, ‘flores i ‘maxas, son ‘kosaz de a’ki!
¡Sal y navajas, flores y majas, son cosas de aquí!
Salt and knives, flowers and majas are things of here!

CHORUS MEN
¡a! sus ‘ojos ¿’ke ‘tendran? ke o’freðen i no ðan? ¡a!
¡Ah! Sus ojos ¿qué tendrán? Que ofrecen y no dan? ¡Ah!
Ah! Your eyes, what do they have? They offer and do not give? Ah!

’poka ale’ γria el sol ‘djera ‘pese a su po’der,
Poca alegría el sol diera pese a su poder,
Little joy did the sun give, despite your power,

si ‘entre no’sotroz no u ‘βjera el a’mor a la mu’xer.
Si entre nosotros no hubiera el amor a la mujer.
If between us there was no love for women.

¿’pjensas em mi? kon’testa, ‘di. ¡pwez ‘βweno ‘fwer a ke en la pra’dera
¿Piensas en mí? Contesta, di. ¡Pues bueno fuera que en la Pradera
Think of me? Say an answer. Say, good it would be if on the Pradera
faltase amor! ¡Amor!
there was no love! Love!

No se áa mara flor riða, si. no ðjera ðiða a 'esa flor. ¡la 'mas er'mosa flor!
It is not called Florida, si. Diera vida a esa flor. ¡La más Hermosa flor!

CHORUS WOMEN
ke el repartir ðjos suz ðonez nos 'puso a mon'tonez la sal em mað'ri.
Y el repartir Dios sus dones nos puso a montones la sal en Madrí.
When God distributed his gifts he put bucketfuls of salt in Madrid.

¡em maðrið! 'pero no de ing' rataz nos ta'tfeis, ke 'esa 'γraðja ke noz 'βeis
In Madrid! Pero no de ingratas nos tachéis, que esa gracia que nos veis

¡El amor! ¡No sé si fuera de aqui sienten las hembras igual frenesí!

¡El amor! ¡No sé si fuera de aquí sienten las hembras igual frenesi!

¡poko le 'falta 'para ke 'βwele!
Little does he need to fly!

¡Salta, pelele, salta ke 'salta! ¡ba! ¡ba!
Jump, pelele, jumping, jumping! Go! Go!

Grata alegría que en el ambiente, flota ya, aquí en Madrid.
Great joy in the air, flowing, here in Madrid.
¡Siempre el amor goza saltar. ¡Va! Siempre el amor goza al saltar.
Love always enjoys jumping. Go! Love always enjoys jumping.

CHORUS MEN
¡Pe’lele ‘fwera, si jo pu’ðjera, si jo pu’ðjera!
Pelele outside, if I could, if I could!

‘xoβen ‘o ‘βjexo, ‘sjempre el kor’texo βiβi’ra em mi.
Young or old, courtship will always live in me.

!’kampo i mu’xeres son dos pla’θeres, bj’en ‘klaro es’ta!
Countryside and women are two pleasures, well of course!

mas por lo er’mosas som peli’γrosaz de ‘soβra ja.
And because of their beauty they are even more dangerous.

CHORUS WOMEN
si el manθa’nares i la flo’riða son ‘nwéstra ‘βiða,
If the Manzanares and the Florida are our life,

lo es tam’bjen el ka’riñο de un ga’lan ke a’si, ¡ense’yíða!
So is the love of a gallant who is so, immediately!

‘xoβen ‘o ‘βjexo ‘sjempre un kor’texo βe’re traz ‘mi.
Young or old, I will always see courtship after me.

ke ‘una ‘embra en’θjera ‘kwanto en la ‘tjera no ez βaλa’ði,
That a female closes up when in the earth is not trivial.

j ez ‘βano ‘tøø ar’ðøi ke in’tente ðes’βar ‘este ‘βjento de maø’rið.
And everything is a futile ploy to try to divert this wind of Madrid.

CHORUS MEN
‘salta, pe’lele, ¡ba!
Salta, pelele, ¡Va!
Jump, pelele, go!
‘ante ‘unoz ‘laβjoz min ‘tjendo a ‘γραβjos, xa ‘maz ‘ðoi ‘paso a ‘tras. ¡ba!
Ante unos labios mintiendo agravios, jamás doy paso atrás. ¡Va!
Before a pair of lips feigning greivances. I never step back. Go!

¡pwez ‘yो굴 ‘mas! ¡‘mas! ¡Pues gozo más! ¡Más! But I enjoy more! More!

CHORUS WOMEN
kores’ponde a ‘nwestro a ‘fan.
Corresponde a nuestro afán.
It corresponds to our desire.

sus ’oxos, ¿ke ‘tendran, ke o’freθen i no đan ¡a!
Sus ojos, ¿que tendrán, que ofrecen y no dan ¡Ah!
His eyes, what do they have that they offer and do not give? Ah!

PAQUIRO
a’roma ‘ðais al ‘aire, ‘florez ðe pen’sil.
Aroma dais al aire, flores de pensil.
Fragrance gives the air, hanging flowers.

j að’mirais por el do’nair, tan xen’til, ke ‘βwestra a’θeis ‘toda ‘alma βaro’nil.
Y admirais por el donaire, tan gentil, que vuestra hacéis toda alma varonil.
And you admire the grace, so gentle, that makes your soul all manly.

’porke ez ‘βwestro per’fume, ‘florez ðe pen’sil, tan su’til, ke embrja’γais por ðo ‘βais.
Porque es vuestra perfume, flores de pensil, tan sutil, que embriagáis por do vais.
Because it’s your fragrance, hanging flowers, so subtle, that intoxícate where you go by.

CHORUS WOMEN
se es’tima tal piro’peo j a’um ‘mas, no ‘sjendo ‘feo ‘nwestro ðon’θel.
Se estima tal piropéo y aún más, no siendo feo nuestro doncel.
It is esteemed such a compliment and more, not being ugly our nobleman.

ja ‘saβe ‘el ke nos kom’plaθe lo ke ‘aθe; mas su a’mores fiŋ’xiðo j enŋβaŋa’ðor!
¡Ya sabe él que nos complace lo que hace; mas su amores finjido y engañador!
He knows now that it pleases us what he does; but his feigned and deceitful love!

CHORUS MEN
’sjempre ‘fwe ‘moθo ðe βu’reo,
Siempre fué mozo de bureo,
Always a young man of amusement,
'mas ˈoi en xaˈleo no a enˈtraðo kom bwem ˈpje.
Más hoy en jaleo no ha entrado con buen pié.
But today in shouting he has not entered with the right foot.

ke esˈtan ˈeʃas ˈartaz ðe tal gaˈtʃe. ¡ja se ˈβe!
Que están ellas hartas de tal gaché. ¡Ya se vé!
They are tired of such uselessness. Now you go!

se ayraˈðe ˈθjo el piroˈpeo i no loˈγro kombenˈθer.
Se agradeció el piropéo y no logró convencer.
They thanked and complimented and he failed to convince.

CHORUS WOMEN
leˈplaθe el maripoˈseo, boˈlar ðe flor em flor...
Le place el mariposéo, volar de flor en flor...
It pleases him the fluttering, flying from flower to flower...

porˈeso ez meˈxor toˈmarle a tʃanˈθai,
Por eso es mejor tomarle a chanza,
Therefore it is best to take a joke,

i no senˈtir el doˈlor ðe βeɾ ˈmwerta ˈuna espeˈranθa.
Y no sentir el dolor de ver muerta una esperanza.
And not feel the pain of dead hope.

¡ˈsalta, peˈlele, ˈsalta! ˈsjempre el aˈmor ˈγoθa en salˈtar...
¡Salta, pelele, saltar! Siempre el amor goza en saltar...
Jump, pelele, jump! Love always enjoys jumping...

CHORUS MEN
¡ˈtomanlo a tʃanθa!
¡Tómanlo a chanza!
Take a joke!

ke ez lo meˈxor por no suˈfrir el doˈlor ðe βeɾ ˈmwerta ˈuna espeˈranθa.
que es lo mejor por no sufrir el dolor de ver muerta una esperanza.
It is best not to suffer the pain of seeing dead hope.

¡aˈmoθo ðe βuˈreo; saˈβiðo es ja ke ˈotra ˈembra erˈmosa su aˈmor te ˈða!
¡Ah, mozo de bureau; Sabido es ya que otra hembra Hermosa su amor te dá!
Ah, joker; it is already known that another beautiful female gives you love!

i no ˈai aˈki kjen ˈkomʃje en ˈti, pwes ke ˈtu ˈaθe ja ˈtjempo, seðukˈtor,
Y no hay aquí quien confíe en tí, pues que tú hace ya tiempo, seductor,
And there is no one here who confides in you, because long ago you, seductor,
diste a 'pepa a' mor.
diste a Pepa amor.
Gave Pepa love.

CHORUS WOMEN
'pero se es'tima, 'pero su es'tima su fa'bor.
Pero se estima, pero su estima su favor.
But it is esteemed, but it’s favor is esteemed.

¡si ke se 'sepa ke 'ama a la 'pepa! si, ja es'ta 'ai...!
¡Si que se sepa que ama a la Pepa! Si, ya está ahí...!
If you know who loves Pepa! Yes, they are already there...!

¡ben ja! 'bwela, 'pepa... ¡pa'kiro es'ta a'ki...!
¡Ven ya! Vuela, Pepa... ¡Paquiro está aquí...!
Come now! Fly, Pepa... Paquiro is here...!

CHORUS MEN
¡pa'kiro, no 'xweyes kon el a'mor! ke ja la 'pepa 'xeya en ka'lesa, ¡'pepa βen ja!
¡Paquiro, no juegues con el amor! Que ya la Pepa llega en calesa, ¡Pepa ven ya!
Paquiro, do not play with love! Pepa arrives in a carriage, Pepa comes now!

¡ja es'ta a'ki 'pepa! ¡'bwela! ¡bem 'pepa 'bwela! ¡pa'kiro es'ta a'ki...
¡Ya está aquí Pepa! ¡Vuela! ¡Ven Pepa vuelal ¡Paquiro está aquí...
Pepa is here now! Fly! Come Pepa fly! Paquiro is here...

Escena 2a (Scene II) p.27
Llega Pepa, manola, en su calesa (Pepa, the manola, arrives in her buggy)

CHORUS
¡e! ¡e! ¡e!
¡Eh! ¡Eh! ¡Eh!
Hey! Hey! Hey!

CHORUS MEN
'esa tfi'kiáa pa'reo en 'si 'eβar 'mas sal de la ke en'ðjera en'tero el mar.
Esa chiquilla parece en sí llevar más sal de la que encierra entero el mar.
This girl seems to bring more salt than is enclosed in the entire sea.

¡'mas sal! ¡'biβan laz ma'nolas i ke 'biβan suz 'mamas
¡Más sal! ¡Vivan las manolas y que vivan sus mamás
More salt! Long live the manolas and their mothers

ke en loz maó'riles se βen no 'mas!
Que en los Madriles se ven no más!
That in Los Madriles are seen no more!
Figurando la tralla (imitating the snap of a whip)

¡θas! i ke ‘biβan suz ‘mamas! ¡o’le ja!
¡Zas! ¡Y que vivan sus mamás! ¡Olé ya!
Zas! And live their mothers! Bravo now!

Jaleando a Pepa (applauding Pepa)

CHORUS WOMEN
¡la ‘yraθja ‘naoje a ‘pepa pwe’dela ne’yar!
¡La gracia nadie a Pepa puedela negar! (al burro/to the donkey)
No one can deny Pepa’s grace!

¡’are ja! ‘biβan laz ma’nolas i ke ‘biβan suz ‘mamas, suz ‘mamas!
¡Arre ya! Vivian las manolas y que vivan sus mamás, sus mamás!
Hurry up already! Long live the manolas and their mothers, their mothers!

PEPA
(avanzando satisfecha/advancing satisfied)

si ‘reina ja kor’naθa βi’njese ‘oi, no ‘fwerə ‘mas akla’maθa de lo ke ‘soi;
Si reina ya coronada viniese hoy, no fuera más aclamada de lo que soy;
If crowned queen today, she was no more acclaimed than I am;
al ‘βeros pal’pito aleyre’mente, ‘beo a miz ‘maxos, ‘beo a mi ‘xente.
Al veros palpito alegremente, veo a mis majos, veo a mi gente.
Truly my heart beats happily; I see my majos, I see my people.

CHORUS WOMEN
‘baja, ke a’ki ‘estas ‘entre tu ‘xente ‘komo jo es’toi.
Vaya, que aqui estas entre tu gente como yo estoy.
Go, here you are among your people like I am.

‘entre ‘maxos a’ki es’toi.
Entre majos aqui estoy.
Among majos here I am.

CHORUS MEN
‘tódodo el ke se ‘fixe en ’ese ‘taθe ‘dεβe de pen’sar ke a’um maθ’rið no ’tjene ’δiγna
Todo el que se fije en ese talle debe de pensar que aunque Madrid no tiene digna
Everyone who notices in that waist should think that although Madrid has no decent

‘kaθe ‘para tal prin’θesa ke ‘saθe ‘maxos embo’βar.
Calle para tal princesa que sabe majos embobar.
Street for this princess that knows majos are fascinated.
ez 'mas ke a 'preʃjo lo ke sen'timos por ti. 
Es más que aprecio lo que sentimos por ti. 
It is more than appreciation what we feel for you.

'beo en 'ti tal 'arte ke 'solo al mi' rarte, 'ai ja ke aðo' rarte. 
Veo en ti tal arte que solo al mirarte, hay ya que adorarte. 
I see in you such art that only when looking at you, I have to adore you.

kwal 'tu no 'iðo ðjoz ni ðos. 
Cual tú no hizo Dios ni dos. 
Like you, God did not make another.

CHORUS WOMEN 
em ber 'dað ke 'ai ke aðmi' rarte... 
En verdad que hay que admirarte... 
Truthfully there is something to admire...

PAQUIRO 
(sin mucho entusiasmo/without much enthusiasm)

'piðen tus 'oxos esklaβi'tuð. 
Piden tus ojos esclavitud. 
Ask your eyes to be enslaved.

(deseñoso/with disdain)

ja 'tjenez 'mutføs em poz ðe 'ti. 
Ya tienes muchos en pos de ti. 
You have many in pursuit of you.

PEPA 
´damme los 'tujoz 'βiða i sa'luð. te 'amo, pa'krio, kom frene' si. 
Danme los tuyos vida y salud. Te amo, Paquiro, con frenesí. 
Give me life and health. I love you, Paquiro, with frenzy.

CHORUS 
son loz ðoz ya' 'arðos. 
Son los dos gallardos. 
They are both splendid.

CHORUS WOMEN 
ja 'fé! ¡g'lorjas! ¡g'lorjas, ke ðjos se lez 'ðe, pwez 'ðiγnos son de su 'passjon! 
¡A fé! ¡Glorias! ¡Glorias, que Dios se les dé, pues dignos son de su pasión! 
To fatih! Glories! Glories, that God may give you, are as worthy of your passion!
tal `amor no βì xa'mas. tal a'amor no βì xa'mas. no, ¡xa'mas!
Tal amor no vi jamás. Tal amor no vi jamás. No, ¡Jamás!
Such love I never saw. Such love I never saw. No, never!

CHORUS MEN
loz ðos empa`rexan, por`ke se ase`mexan.
Los dos emparejan, porqué se asemejan.
The two are matched, because they are similar.

¡el `θjelo ke lez `ða eter`nal `passjon, pwez `ðiy`noz ðe `eλa son!
¡El Cielo que les dé eternal pasión, pues dignos de ella son!
May heaven give them eternal passion, they are worthy of her!

j enj`kanto tal `ai en su a`mor, ke au`jenta el mal endere`ðor.
Y encanto tal hay en su amor, que ahuyenta el mal enderredor.
And such charm there is in his love, which drives away the bad that is near.

j a`mar ðe`seo `kwando loz `βeo. ¡a`mar!
Y amar deseo cuando los veo. ¡Amar!
And love I desire when I see them. Love!

`esa tʃi`kiʃa pa`reθe en `si ñe`baru `mas sal de la ke en`θjera en`tero el mar.
Esa chiquilla parece en sí llevar más sal de la que encierra entero el mar.
That girl seems to have more salt herself than is contained in the whole sea.

CHORUS WOMEN
no es`ta `el tam`poko mal.
No está él tampoco mal.
He is not bad.

mas el `kaso es ke si son `eλoz ði`tʃosos, no lo `somoz laz ðe`mas, ¡tʃas!
Mas el caso es que si son ellos dichosos, no lo somos las demás, ¡Chas!
The case is that if they are happy, we’re not the others. Chas!

`porke `sois tan `sosos `komo `nuʃka `entre mil `maxoz βì xa'mas? ¡tʃas! ¡o`le!
Porque sois tan sosos como nunca entre mil majos vi jamás? ¡Chas! ¡Olé!
Why are you are so dull that in a thousand majos I’ve never seen? Chas! Bravo!

CHORUS MEN
(a Paquiro/to Paquiro)

¡kon `eλa al `θjelo `βas!
¡Con ella al cielo vás! (a Pepa/to Pepa)
With her to heaven you go!
¿kjen no se ˈkαʎa si al senˈtir tu ˈtraʎa el aˈmor esˈtaʎa jˈasta ˈyoθe ˈðas? ¡tʃas!
¿Quien no se calla si al sentir tu tralla el amor estalla y hasta goce dás? ¡Chas!
Who will not be silenced if the feeling your burst of love and enjoyment gives? Chas!

¡ˈbiʎan laz maˈnolas i ke βiβan suz ˈmamas ke en loz maðˈriles se βen no ˈmas! ¡oˈle!
¡Vivan las manolas y que vivan sus mamas que en los Madriles se ven no más! ¡Olé!
Long live the manolas and their mothers who in the Madriles they are no more! Bravo!

CHORUS WOMEN
son loz ðoz ɣaˈjarðos; loz ðos empaˈrexan, ˈporke se aseˈmexan. ¡oˈle!
Son los dos gallardos; los dos emparejan, porqué se asemejan. ¡Olé!
They are both dashing; they are a pair, because they resemble each other. Bravo!

CHORUS MEN
(viendo llegar la silla de mano en que llega Rosario/seeing the sedan-chair arrive in which Rosario arrives)

mas ˈkaʎa, ˈkaʎa, i βe kjen ˈkɛya aˈka.
Mas calla, calla, y ve quien llega acá.
More quiet, quiet, and see who comes here.

(Se acercan conduciendo una silla de mano, dos criados ricamente vestidos/Two richly dressed lackeys appear bearing a sedan-chair, in which is Rosario)

(Descriende de la silla de mano Rosario/Rosario descends from the sedan-chair)

PAQUIRO
(Viendo llegar a Rosario en litera, con lacayos/Seeing Rosario arrive)
¡es roˈsarjo! ¡un enˈswejo ðe muˈxer! ¡la ˈmaz ˈbeʎa ke alkan ˈte jo a βer!
¡Es Rosario! ¡Un ensueño de mujer! ¡La más bella que alcancé yo a ver!
Its Rosario! A dream of a woman! The most beautiful that I will ever see!

¡tam ˈbeʎa, ke βjem poðˈria ðe ˈθir ˈɛya ke ˈentre laz ˈbeʎas, desˈkwɛʎa!
¡Tan bella, que bien podría decir ella que entre las bellas, descuella!
So beautiful, you could say that she stands out among the beautiful!

CHORUS
es roˈsarjo, ke ˈbuska a su aˈmor. ke misteˈrjos; ¿ke ˈbʊskə?
Es Rosario, que busca a su amor. Que misteriosa; ¿Que busca?
It’s Rosario, she is looking for her love. How mysterious; who is she looking for?

Escena 3a/Scene III
Rosario se apea de la litera, y avanza buscando a Fernando, a quien no vé. Él, si la ve, y
la observa. Rosario nuétrase contrariada ante el gentío. Paquiuro acude caballeroso a
ella. Pepa, majas y majos, observan la escena, sorprendidos.
Rosario alights from the sedan-chair and advances, looking for Fernando, whom she does not see. Fernando, however, sees and is observing her. Rosario appears embarrassed before the crowd. Paquiro approaches her gallantly. Pepa and the others look on, surprised.

ROSARIO
(aparte, buscando a Fernando/aside, looking for Fernando)

el ‘sitjo i la ‘ora son; ’pero ’el no ’βino a ’mi.
El sitio y la hora son; pero él no vino a mí.
This is the place and the time; but he did not come to me.

(con temor y aparte/with fear and aside)

ˈsjento sin ’el ’bayo reˈθelo...
Siento sin él vago recelo...
I feel without him vague suspicion...

PAQUIRO
(buscando, también en vano/Aside, also looking in vain)

¿a ’kjem ’buska ke no ’βi?
¿A quién busca que no vi?
Who are you looking for that I didn’t see?

(caballeroso e insinuante/gallantly and insinuatingly)

¿reˈkwərdas a ’kel ’baile ðe kan ’dil? ¿por’ke a ’el no ’βwelβes ’oi, xen’til?
¿Recuerdas aquel baile de candil? ¿Porqué a él no vuelves hoy, gentil?
Remember that dance of candles?56 Why do you not go back to him today, courteous?

FERNANDO
(aparte, al oir lo que ha dicho Paquiro/aside, on hearing what Paquiro said)

ˈai ðe mi, si me em ’bwelβe la traɪˈθjon!
¡Ay de mi, si me envuelve la traición!
Woe to me, if I am enwrapped in the betrayal!

PAQUIRO
(aparte, sorprendiendo al ver a Fernando/Aside, surprised at seeing Fernando)

¡la espeˈraβa el kapiˈtan!
¡La esperaba el capitán!
The captain was waiting for her!

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56 *Baile de Candil* (Dance of Candles) is an Andalusian and Extremaduran peasant dance or party that typical took place in town centers or squares during the early 1800’s.
ROSARIO
(acojiendose amorosa a Fernando/affectionately seeking Fernando’s protection)
¿dónde es ‘tañas ‘tu, mi ‘θjelo?
¿Donde estabas tú, mi cielo?
Where were you, my heaven?

FERNANDO
te ‘mjendo ‘entre son ‘roxos ke ‘ese to ‘rero ‘fwese a tus ‘oxoz ya ‘lan.
Temiendo entre sonrojos que ese torero fuese a tus ojos galán.
Fearing between blushes that this bullfighter was in your eyes, gallant.

ROSARIO
‘mira, fer’nando: no ‘seas kom ‘mi ‘go krwel; ‘mwerta ‘antez me ‘βeas ke im ‘fjel!
Mira, Fernando: no seas conmigo cruel; muerta antes me veas que infiel!
Look, Fernando: don’t be cruel with me; I would die before you see me as unfaithful!

si alβer’ yo ‘sombras tu kora ‘θon, de ‘eλo no ‘ai ra ‘θon.
Si albergó sombras tu corazón, de ello no hay razón.
If I cast shadows in your heart, of him there is no reason.

¿por’ke ‘duðaz de mi ‘passjon? ¿por’ke, fer’ nando, ‘sivéz du ‘ðando?
¿Porqué dudas de mi pasión? ¿Porqué, Fernando, sigues dudando?
Why do you doubt my passion? Why, Fernando, do you keep doubting me?

‘tòda tu ‘duða a ‘kaβe. lo se jo. ¿te ‘βasta, ser de mi ser?
Toda tu duda acabe. Lo se yo. ¿Te basta, ser de mi ser?
All of your doubt is finished. It is me. Is it enough for you, myself to be?

¡pwes es ‘ta ‘etfó ja!
¡Pues está hecho ya! (segura de si misma/sure of herself)
Then it is already possibile!

pwes el ‘monstrwo mori ‘ra kon ‘nwestro a ‘mor.
Pues el monstruo morirá con nuestro amor.
Because the monster will die with our love.

FERNANDO
¡a! ¿por’ke ‘eres tu mi i ‘ʌσjon? ¡kjen ‘kjen ‘saβe! tu leal tað lo a de a ‘θer.
¡Ah! ¿Porqué eres tu mi ilusión? ¡Quien sabe! Tu lealtad lo ha de hacer.
Ah! Why are you my illusion? Who knows! Your loyalty has to do.

som mis ‘θeloz ‘monstrwo torθe ‘ðor.
Son mis celos monstruo torcedor.
They are my jealous monsters that torment.
PEPA
'poko po'ðer el mjo a ðe ser, 'sino me a'ðweño ðe 'esa mu'xer.
Poco poder el mio ha de ser, sino me adueño de esa mujer.
Little power should mine be, but I seized this woman.

¡i te'ñaθ se'ra mi em'peño, i te'ñaθ se'ra!
¡Y tenaz será mi empeño, y tenaz será!
And tenacious ill be my effort, and tenacious it will be!

PAQUIRO
¡no 'se resis'tir tal su'frir! ¡o, ke su'frir!
¡No sé resistir tal sufrir! ¡Oh, que sufrir!
I do not know to resist such suffering! Oh, what suffering!

PEPA & CHORUS
xa xa xa xa, di'fiøil 'fwera aðiðji' nar lo ke en a'mor 'pweðe pa'sar,
Ja ja ja ja, difícil fuera adivinar lo que en amor puede pasar,
Ha ha ha ha, It was difficult to guess what can happen in love,

xa, xa, xa, xa, el 'kasos es sïngu'lar, xa, xa, xa, xa. 'sjempre el a'mor βen'ðjo.
ja, ja, ja, ja, el caso es singular, ja, ja, ja, ja. Siempre el amor venció.
Ha ha ha ha, the case is singular, ha ha ha ha. Love always overcomes.

ROSARIO
(con passion español/a/with Spanish passion)

jo en 'ti 'θifro mi βj'en en'tero, i ðe a'mor 'mwero,
Yo en tí cifro mi bien entero, y de amor muero,
In you I place my whole being, and of love I die,

¡fer'nando ðel 'alma 'mia! ¡jo!... ¿'para ke e ðe ir?
¡Fernando del alma mia! ¡Yo!... ¿Para qué he de ir?
Fernando, you are of my soul! I…Why do I need to go?

FERNANDO
¡oxa'la, kon 'nwestro a'mor! ¡si 'a um 'baile 'fwiste un 'dia ke 'βwelβas a 'el!
¡Ojalá, con nuestro amor! ¡Si á un baile fuiste un día que vuelvas a él!
Hopefully, with our love! If to a dance you went one day, return to him!

¡si 'a um 'baile 'fwiste un 'dia ke 'βwelβas a 'el, 'kjero!
¡Si á un baile fuiste un día que vuelvas a él, quiero!
If to a dance you went one day, I want you to return to him!
PEPA
(aparte/aside)

akuˈðir al ˈbaile, ˈʃwerə osaˈðia.
Acudir al baile, fuera osadía.
To go to the dance, was daring.

PAQUIRO
¡jo no ˈpweðo resisˈtir! ¡ˈkwanto suˈfrir!
¡Yo no puedo resistir! ¡Cuanto sufrir!
I could not resist! Much suffering!

CHORUS
jo xuraˈria ke ˈel en ˈaʃa no komˈfia. ˈsjempre aˈkel ke aˈmo ˈsombras surˈxir ˈβjo.
Yo juraría que él en alla no confía. Siempre aquel que amó sombras surgir vió.
I swear to him in her not to trust. Always here he loved shadows he saw emerge.

ROSARIO
no ˈse tu emˈpeɲo en ir aˈˈi, si ja lo ˈβi...
No sé tu empeño en ir allí, si ya lo ví...
I do not know your commitment to go there, if I saw it.

FERNANDO
maz no ˈkreas ir aˈˈi, sim ˈmi.
Mas no creas ir allí, sin mí.
Do not think of going there, without me.

PEPA
ke se ˈɣwarðen aˈˈi, de ˈmi.
Que se guarden allí, de mí.
That you are there, saved me.

ˈel la ˈpone a ˈˈdura ˈrweβa sin saˈber ˈdonde la ˈˈeβa...
Él la pone a dura prueba sin saber donde la lleva...
He puts her to a hard test without knowing where it takes her.

PAQUIRO
¡ˈai de loz ˈdos, aˈˈi!
¡Ay de los dos, allí!
Alas, the two, there!

ROSARIO
jo no soˈʃjeyo, jo no soˈʃjeyo ˈβjendote de ˈira ˈθjeyo.
Yo no sosiego, yo no sosiego viéndote de ira ciego.
I am not calm, I am not calm to see anger blind you.
FERNANDO
jo no so’sjeyo, jo no so’sjeyo ‘asta aka’βar el ‘xweyö.
Yo no sosiego, yo no sosiego hasta acabar el juego.
I am not calm, I am not calm until the game is finished.

PEPA/PAQUIRO/CHORUS
ja βe’ ran ‘lweyö, ja βe’ ran ‘lweyö ke ‘eso es xu’γar kom ‘fweyö.
Ya verán luego, ya verán luego que eso es jugar con fuego.
Later they will see, they will see that this is playing with fire.

PEPA
(a Fernando/to Fernando) (con sorna/with slow emphasis)
el ’βaile es a laz ‘nweβe.
El baile es a las nueve.
The dance is at nine.

PAQUIRO
¿loz ðos?
¿Los dos?
The two of us?

FERNANDO
pun’twal ’soi kwal ’deβe.
Puntual soy cual debe.
I must be punctual.

ROSARIO
¡por ðjos!
¡Por Dios!
By God!

PEPA
¡es um ba’ljente kapi’tan!
¡Es un valiente capitán!
He is a brave capitán!

ROSARIO
¡’ke o’riβle ’plan!
¡Qué horrible plán!
What a horrible plan!

FERNANDO
i’ra kom’miyö...
Irá conmigo…
You go with me…
PAQUIRO
¡lo’ yro su a’fan!
¡Logró su afán!
He managed his desire!

FERNANDO
’xuntos i’ remos al ’baile.
Juntos iremos al baile.
Together we will go to the dance.

PAQUIRO
¡ið, ke a’li oí’reiz lo ke oz ’ðiyo!...
¡Id, que allí oiréis lo que os digo!...
Go, there you will hear what I say!...

CHORUS WOMEN
’bwelβa la ale’γría, i no a’kaβe ja xa’maz la algar’βia! ¡tʃás!
Vuelva la alegría, y no acabe ya jamás la algarabía! ¡Chas!
Return joy, and do not already end the commotion! ¡Chas!

’porke en ‘este ‘dia ‘yoθo kwal ‘nuŋka ki’θaz ðe la ale’γría. ¡tʃás!
Porque en este día gozo cual nunca quizás de la alegría. ¡Chas!
Because on this day I enjoy pleasure perhaps like never before. Chas!

del eŋ’kanto ðe ’este sol j ‘este lu’γar, go’θar ’komo a’ora sin θe’sar,
Del encanto de este sol y este lugar, gozar como ahora sin cesar,
The charm of the sun and this place, enjoy now without end,

a’si ’kjere ’liβre al ’alma ’mía.
Así quiere libre al alma mía.
Like this my soul wants to be free.

ja impa’θjente el kora’θon ’ansja aujen ’tando el pe’sar.
Ya impaciente el corazón ansia ahuyentando el pesar.
Already the impatient heart yearns to scare away the grief.

¡bi’βir a’si se’ria yo’θar! ¡tʃás! ¡sol aβrasa’ðor, la ‘sangre ‘moθa en’θjende;
¡Vivir así sería gozar! ¡Chas! ¡Sol abrasador, la sangre moza enciende;
Living like that would be joy! Chas! Scorching sun, the young blood ignites;

’surxe a’si el a’mor i sus ’reðes ’tjende ke ez lo me’xor!
surge así el amor y sus redes tiende que es lo mejor!
Thus arises love and their nets have what is best!
CHORUS MEN

ez menes' ter si ḏel 'kampo se a ḏe yo'θar, la mu'xer.
Es menester si del campo se ha de gozar, la mujer.
If the camp enjoys itself a woman is necessary.

bi‘bir sin a‘mar xa‘maz ḏño pla’θer,
Vivir sin amar jamás dió placer,
To live without love never gave pleasure,

¡xa‘mas! ¡maxas a’do raḍas, la feliθi’daθ noz ‘doiz ḏaxo ‘estas enra’maḍas.
¡Jamás! ¡Majas adoradás, la felicidad nos dais bajo estas enramadas.
Never! Worshiped majas, the happiness gives us beneath these branches.

'solo laz 'maxas sa‘béis enk’kantos a por‘fia ḏar, ‘kwando ‘kjeres a‘mar,
Solo las majas sabéis encantos a porfia dar, cuando quieres amar,
Only majas know charms of persistance to give, when you like love,

sa‘béis enk’kantos a por‘fiaḍar.
Sabéis encantos a porfiadar.
You know to charm a contender.

¡tfas! ḏiko a’roma al ‘paso ḏexais. ji el sen’tiḍo ḏekais! ¡tfas!
¡Chas! Rich aroma al paso dejais. ¡Y el sentido quetais! ¡Chas!
Chas! Rich aroma the path leaves. And the feeling remains!

¡sol aθrasaḍor, la ‘sangre ‘maxa en’θjende; ‘surxe a’si el a’mor
¡Sol abrasador, la sangre maja enciende; surge así el amor
Scorching sun, maja blood ignites; thus love arises

i sus ‘reḍes ’ṭjende ke ez lo me’xor! i ‘surxe a’si el a’mor,
Y sus redes tiende que es lo mejor! Y surge así el amor,
And his nets tend to be the best! And thus love arises,

el ke sus ‘reḍes ’ṭjende, i ḏe la ‘biḍa ez lo me’xor!
El que sus redes tiende, y de la vida es lo mejor!
He who has his net and gives life is the best!

Todos los Majos y Majas despiden a Pepa y Paquiro que han subido a la calesa. Gran vocerío; algazara, animación. (All the men and women say goodbye to Pepa and Paquiro, who have climbed into the buggy. Great shouting, gaiety, and animation.)
CHORUS MEN
'siempre 'fwe 'lindo el 'pje ke al βai'lar 'supo aβ'lar.
Siempre fué lindo el pié que al bailar supo hablar.
Always pretty was the foot that knew how to speak the dance.

'siempre 'few lindo el 'pje, 'siempre 'fwe 'lindo,
Siempre fué lindo el pié, siempre fué lindo,
Always pretty was the foot, always pretty,

'siempre 'fwe 'lindo el 'pje ke al βai'lar 'supo aβ'lar.
siempre fué lindo el pié que al bailar supo hablar.
Always pretty was the foot that knew how to speak the dance.

CHORUS WOMEN
pa'rethe ke los u'sias ja es'tan a'i. be'ras si a'áa βa'ljente kjen a 'un lo ez 'mas.
Parece que los usias ya están ahí. Verás si hallá valiente quien a ún lo es más.
It seems that the nobles have arrived. You will see who is found most brave.

'el ez 'moθo ke no se 'etʃa a'tras. xa'mas.
Él es mozo que no se echa atrás. Jamás.
He is young that does not put himself behind. Never.

CHORUS MEN
ja es'tan a'i; 'pronto 'emoz de βer su po'der, su po'der.
Ya están ahí; pronto hemos de ver su poder, su poder.
They are already there; soon we should see your power, your power.

no 'krei xa'maz 'berles por a'ki, ¡a! no 'krei. ¿'ke 'βa a suθe'der?
No crei jamás verles por aquí, ¡Ah! No crei. ¿Qué va a suceder?
I never believed you saw them here, Ah! I did not believe. What will happen?

ROSARIO
¡a! ¡ten de mi pje'ðað, por kari'ðað!
¡Ah! ¡ten de mi piedad, por caridad!
Ah! Have mercy on me, for charity!

PEPA
'uná ñran 'dama xen'til 'tantο 'kiso βer i 'βjo, ke en um 'baile ñde candil se metió.
Una gran dama gentil tanto quiso ver y vió, que en un baile de candil se metió.
A great lady wanted so much to see and saw, that she got herself into a candle dance.
ROSARIO
¡a! ¡'kantam por 'mi!
¡Ah! ¡cantan por mí!
Ah! Sing for me!

FERNANDO
ˈpronto an de kaˈʎar.
Pronto han de callar.
Soon they have to be quiet.

CHORUS MEN
¡ez ˈmuʧo afirˈmar!
¡Es mucho afirmar!
Too much to say!

FERNANDO
no ‘βeais em ni altiˈβeθ ni kaˈpritʃo, maz lo ˈðitʃo,
No veais en mi ni altivez ni capricho, mas lo dicho,
You don’t see in me arrogance nor whimsy, more I say it,

lo reˈpito aˈki ˈotro βeθ.
Lo repito aquí otro vez.
I repeat it here another time.

CHORUS MEN
no esˈta βjen, no esˈta βjen, ˈtanto ˈdezən, ˈtanto ˈdezən!
No está bien, no está bien, tanto desden, tanto desden!
It isn’t right, it isn’t right, such disdain, such disdain!

pwes alˈtʃo se ˈmostro, ˈmui alˈtʃo se mosˈtro.
Pues altivo se mostró, muy altivo se mostró.
As arrogant I show myself, very arrogant he showed himself.

no es ke ˈsepa aβˈlar lo ke ˈel aβˈlo.
No es que sepa hablar lo que él habló.
It is not that you know to speak what he spoke.

CHORUS WOMEN
el kaʃˈaˈʎero no es un korˈðero, ¡no! ˈnaðe aˈki soporˈto lo ke ˈel aβˈlo.
El caballero no es un cordero, ¡no! Nadie aquí soportó lo que él habló.
The gentlemen is not a lamb, no! No one here has accepted what he spoke of.
PAQUIRO
*A Fernando, con scorna (To Fernando with scorn)*
seˈɲor, en beθ oðe aβˈlar βeð si ˈesa ˈðama ˈkjere ˈbaiˈlar.
Señor, en vez de hablar ved si esa dama quiere bailar.
Sir, instead of talking, see if this lady wants to dance.

PEPA
*Secundando la invitación de Paquiro con intención perversa (Seconding Paquiro’s invitation with perverse intent)*
¿ˈpa ke la ‘traxo tan xenˈtil a ‘nwestro ‘ βaile ðe kanˈdi?  
¿Pá qué la trajo tan gentil a nuestro baile de candil?  
What brought her so gently to our candle dance?

FERNANDO
*Provocador (Provokingly)*
¡por ˈɣwapo!  
¡Por guapo!  
Because of handsomness!

ROSARIO
*Con miedo (With fear)*
¡ˈbamanos, ‘si!...  
¡Vámanos, si!...  
We go, yes!...

PAQUIRO
*Con gesto despreciativo (With a contemptuous gesture)*
¡ˈbaile a ‘toðo ‘trapo!  
¡Baile a todo trapo!  
Dance at full blast!

Despreciativo y molesto por la negativa de Rosario (Contemptuous and annoyed by Rosario’s refusal)

FERNANDO
ˈkalma, ke saˈlir ðe aˈki no es ˈfaðil ˈlanθe!  
Calma, que salir de aquí no es fácil lance!  
Calm, to leave here is not an easy incident!

ROSARIO
a mis paˈlaβraz βaˈlor no ˈðeˈs, ke ˈsolo por salˈβar el ˈtranθe ˈteŋgo inteˈres.  
A mis palabras valor no dés, que solo por salvar el trance tengo interés.  
Value is not given to my words, I only have interest to save this dispute.
SCENE II

PAQUIRO
Dirigiéndose a Fernando, con sonrisa (Adressing Fernando with a smile)

si lo ke os `traxo no `fwe la `ðanθa,
Si lo que os trajo no fué la danza,
If the dance is not what brought you here,

no `ai a’ki um `maxo ke no se o `fenda por `βwestra `ðfanθa.
No hay aquí un majo que no se ofenda por vuestra chanza.
There is not a majo here that won’t be offended by your joke.

FERNANDO
Con la misma sonrisa (With the same smile)

de `βera ke lo `sjento. ¿`mas ke a`θer jo?
De vera que lo siento. ¿más que hacer yo?
In truth, I feel it. More than I do?

ROSARIO
¡por ðjos!
¡Por Dios!
By God!

PAQUIRO
Aparte a Fernando concentrado y reprimiendo la amenaza (Concentrated aside to Fernando, repressing his animosity)

kre’eð ke `βwestro in`tento la`mento.
Creed que vuestra intento lamento.
We believe that you intend to lament.

PEPA
Aparte a Paquiro (Aside to Paquiro)

¡ber`ðað ke β`raðos son!
¡Verdad que bravos son!
It is true that they are brave!
A Fernando (To Fernando)

¡por ¡jos, ten kom’passjon!
¡Por Dios, ten compassion!
By God, have compassion!

Siempre con la misma (Still with the same [smiling] )

la imbita’thon i ‘thiste a ‘esta ‘dama ‘sola, ‘pero mi a’mor am’paro ‘djola por prekau’thon.
La invitación hiciste a esta dama sóla, pero mi amor amparo dióla por precaución.
The invitation you made to this lady alone, but my sheltered love gives it as a precaution.

Un poco en estilo. Caballero aparentando amabilidad (A little in style. Gentleman pretending kindness)

PAQUIRO
No pudiendo disimular su encono y nerviosidad (Unable to hide his bitterness and nervousness)

Pues si sóla la invité no he de deciros porqué ni admito comento.
Why I only invited her, I will not tell you, because I won’t accept to comment.

¿Qué no?... ¡Ya versa si el cuento comentaré!
Why not? It is already as if I told the story!

Siempre comentando (Always commenting)

por fin parece que el caso van a zanjar de modo trágico acaso.
Finally it seems that the case will be settled tragically, perhaps.

si ños ńombres, de una mu’xer se are’ñatan el ke’rer,
If two men, a woman snatched herself the one she loves,

no ’ai mas sa’liða ke koñkis’tarla kon la ’biða!
There is no more a way out than that she conquers with life!
Cuando se encuentran frente a frente hombres de valor, locos por amor,
When they find themselves face to face with men of valor, crazy about love,

sangrientamente saben solo zanjar su amor, su amor ardiente.
Bloodily they know to only settle their love, their ardent love.

Y en amor precisamente es no más la calma temple el ardor;
And in love precisely is no more calm courage of love;

Y en amor precisamente no más la calma temple el ar\'dor;
And in love precisely is no more calm courage of love;

Y si se encuentran frente a frente los que son en amor rivales,
And if they find themselves face to face, those who are rivals in love,

Juegan su via; y si se encuentran frente a frente,
They play their way; and if they find themselves face to face,

Re\'swel\'jen el o\'no sangrienta\'mente,
They resolve the honor bloodily,

Cuando precisamente es lo mejor miel de panales para el dolor.
When it is precisely the best honey from the comb for pain.

Mas siempre un rival es superior al más sentido y dulce y terno amor.
A rival is always superior to the heartfelt and sweet, tender love.
¡Ah! Se truecan en chacales por el honor!
Ah! They became jackals for honor!

**CHORUS MEN**

¡Ah! Se truecan en chacales por el honor!
Ah! They became jackals for honor!

**CHORUS MEN**

Pues los dos se hallaron al paso, concluírá pronto el caso.
Because the two were found in the path, the case will soon be closed.

En cuestiones de mujer, no hay más salida que resolverlas con la vida.
In questions of women, there is no way other than to live life.

Cuando nos pone frente a frente, amore se fuerza, fuerza tener valor.
When we are put face to face, love knows strength, strength has value.

Va en ella nuestro honor. Es fuerza tener valor.
In her is our honor. Strength has value.

Y siempre a los cobardes niéganles su amor.
And always the cowardly deny them your love.

Siempre una mujer quien al hombre hace perder felicidad y vida
Always a woman who makes a man lose happiness and life

Cuando nos pone en frente el odio del amor.
When we are put in front of the hate of love.

¡Todos los hombres somos iguales ante el honor!
All men are equal before honor!

Prestan ardor.
Always honor. They provide ardor.
¿Para que mostrar sobra de valor, si en los trances
de amor no fuésemos cabales hombres de honor?
Of love we were not complete men of honor?

ROSARIO
es el amor de la mujer, flor maldecida, ¿que no halla paz nunca en la vida!
It is the love of women, cursed flower, there is no peace ever in life!

es el amor. No halla paz, ¡Ah! Nunca en la vida.
It is love. Peace is not found. Ah! Never in life.

es el amor, flor maldecida.
It is love, cursed flower.

FERNANDO
¡Ni atisbos de valor veo en derredor!
Not in glimpses of value I see in all around!

¡Ningum valor qui, no veo en derredor ni atisbos de valor.
No value here, I don’t see round about nor glimpses of bravery.

PEPA
no es discreto un capitán, un capitán que resolverlas con la vida.
A captain is not discreet, a captain that solves them with life.

'kwando nos pone frente a frente, a amor, a amor, es fuerza tener valor.
When we are put face to face, love, love, it is strength that has bravery.

ba en 'e'ña 'nwestro o'nor. es 'fuerza te'ner b'alor.
Va en ella nuestro honor. Es fuerza tener valor. ¡Oh!
In her is our honor. It is strength that has bravery. Oh!

las 'embras 'ante um ba'ljente 'a'anse me'xor, i 'sjempre a los
Las hembras ante un valiente hállanse mejor, y siempre a los
Oh! The females before a brave better, and always the
ko’βarðez ˈnjejanles su a´mor.
Cobardes niéganles su amor.
Cowardly neglect of your love.

PAQUIRO
ˈsoi um ˈmaxo pruˈdente. No aˈθepto a´ki el ˈreto;
Soy un majo prudente. No acepto aquí el reto;
I am a prudent majo. I do not accept the challenge here;

ˈmas ˈpônga el seˈnɔr a ˈprweβa mi βa´lor en ˈsitjo me´xor...
Más ponga el señor a prueba mi valor en sitio mejor…
Most put in the Lord a test of my bravery in this place…

CHORUS WOMEN
¡ˈke muˈxer! ¡ni el eskoˈrjal en tero ˈðjo ˈtanto ke aˈθer!
¡Qué mujer! ¡Ni el Escorial entero dió tanto que hacer!
What a woman! The whole dump gave us so much to do!

¡oxaˈla a loz ˈdɔs se los ˈaxeβe ˈdjos!...
¡Ojalá a los dos se los lleve Dios!...
I wish to both of them that they are brought to God!

ˈbeo ˈeste fiˈnal ˈmui mal, ˈmui mal ˈβeɔ ˈeste fiˈnal, ˈmui mal!
Veo este final muy mal, muy mal veo este final, muy mal!
I see this end very badly, very bad I see this end, very badly!

¡pwes tenˈdria ke βer ke aˈki se impuˈsjera tal muˈxer!
¡Pues tendría que ver que aquí se impusiera tal mujer!
Because you would have to see that here such a woman is imposed!

¡ˈantez la ˈkasa βeˈremos arˈder!
¡Antes la casa veremos arder!
We would rather see our houses burn!

¡ˈsoβrannoz loz ˈdɔs! ke ˈkɐda kwal, ˈkɐda kwaɫ ˈβuske a su iˈɣwal:
¡Sóbranmos los dos! Que cada cual, cada cual busque a su igual:
We have had enough of these two! May everyone, everyone find their equal:

ˈmaxos kon uˈsiaz no se ˈðeβen ˈxuntoz βer pwes ˈsjempre aˈkaβam mal.
Majos con usías no se deben juntos ver pues siempre acaban mal.
Majos with nobles should not be together seen because it always ends badly.

CHORUS MEN
al traˈer tal muˈxer. ¡de ˈβjo kaˈʃar! ¿preˈtende βen ˈθer al insulˈtar?
Al traer tal mujer. ¡Debió callar! ¿Pretende vencer al insultar?
To bring such a woman. She should be quiet! Does he pretend to overcome the insult?
¡Ten‘dra ‘esa ak‘thon kontesta‘thon! ‘beo ‘esto mal, ¡mal! ¡’mui mal!
¡Tendrá esa acción contestación! Veo esto mal, ¡mal! ¡muy mal!
You will need this action of reply! I see this is wrong. Bad! Very bad!

’kreo es‘tan i‘ywai: ke kor‘ðeros per‘ðios en un θar‘θal.
Creo están igual: que corderos perdidos en un zarzal.
I think they are equal: lambs lost in the bramble patch.

¡’puðo su a‘mor no tra‘er! ‘soðra að’lar!
¡Pudo su amor no traer! Sobra hablar!
Its love could not bring! Needless to talk about!

‘pero ja ke a‘ki nos ‘traxo tal mu‘xer, ¡de‘βjo ka‘xar!
Pero ya que aquí nos trajo tal mujer, ¡debíó callar!
But since such a woman was brought here to us, he should be quiet!

‘maxos kon u‘sias, no pa‘reθe a ‘naðje βjen, ni ez natu‘ral.
Majos con usías, no parece a nadie bien, ni es natural.
Majos with nobles, doesn’t seem good to anyone, nore is it natural.

ROSARIO
¡mi kor‘θon ‘late iŋ‘kjeto! ¡en ke ku‘βil, djoz ‘mio, ‘bine a ka‘er
¡Mi corazón late inquieto! ¡En que cubil, Dios mío, vine a caer!
My restless heart beats! In this lair, I came to fall!

¡por θois, sal‘gamos, sal‘gamos ja!
¡Por Dios, salgamos, salgamos ya!
By God, let’s go, let’s go now!

FERNANDO
no, no, no ‘ai βa‘lor! pen‘se a‘xar a‘ki un ‘ombre ‘pero no ‘ai tal.
No, no, no hay valor! Pensé hallar aquí un hombre pero no hay tal.
No, no, there is no bravery! I thought to find a man here but there is not one.

PEPA
¡ja es supo‘ner! ¡ja es supo‘ner! ¡ja es supo‘ner, ke nos ‘iβa a βen‘θer!
¡Ya es suponer! ¡Ya es suponer! ¡Ya es suponer, que nos iba a vencer!
It is assumed! It is assumed! It is assumed that they are going to conquer!

¡ja es supo‘ner ke nos ‘fwesen aβen‘θer!
¡Ya es suponer que nos fuesen avencer!
It is assumed that we were defeated!
PAQUIRO
no a ‘θepto a’ki el ‘reto, no, no, no.
No acepto aquí el reto, No, No, No.
I do not accept the challenge here, no, no, no.

mas ‘ponga el se’nor a ‘prueba mi βα’lor.
Mas ponga el señor a prueba mi valor.
But the Lord put my courage to the test.

CHORUS WOMEN
es pre θiso δespre θjar ‘tōdo lo ke aβ’lo,
Es preciso despreciar todo lo que habló,
It is necessary to disregard everything that he spoke,

ke al ‘kaβo el us’ia deβ’jera pen’sar ke ‘naβje en su ‘pro a’ki a δe enk’n’trar.
que al cabo el usía debiera pensar que nadie en su pró aqui ha de encontrar.
The nobleman should think that within here nobody you find will benefit.

ter’mine la por’fia ja...
Termine la porfía ya...
End the dispute now...

¡’basta δe insul’tar! ¡’basta!
¡Basta de insultar! ¡Basta!
Enough of the insults! Enough!

¡’kjetos! no ‘mas ’retos!
¡Quietos! No más retos!
Quiet! No more challenges!

ja βe’ra ‘este u’sia, si es ke em poz δe ’γera βa,
Ya verá este usía, si es que en pos de Guerra va,
You will already see this noble woman, if it is pursuit of war go,

ke a’ki, ‘solo es’ta.
Que aquí, solo está.
Which is only here.

j es ‘kaso δe te’mer ke si ‘algjen a’ki ‘soβre ‘el βa, “koβarδes” os άama’ra.
Y es caso de temer que si alguien aquí sobre él vá, “cobardes” os llamará.
And it is for fear that someone here over him goes, “cowards” you will call him.

¡’kjetos!
¡Quietos!
Quiet!
CHORUS MEN
ke ‘el se ’aće ’loko o no, ’tanto se me ’ða;
Que él se halle loco o no, tanto se me dá;
That he is crazy or not, he gives me reason not to care.

‘pero o’jendo lo ke a’ora aſ’lo, ni um ’maxo a’ki poď’ria te’ner pa’ thjenťja ja.
Pero oyendo lo que ahora habló, ni un majo aquí podría tener paciencia ya.
But hearing what was spoke, there is not a majo here that could have the patience now.

¡ba! ¡’kjetos! ke ’ombres ’somoz βea’kjetos!
¡Va! ¡Quietos! Que hombres somos vea…¡Quietos!
It goes! Quiet! That we are seen as men… Quiet!

si tan ’loko es’ta, es ’ora ja ðe ðar lo ke βuska ’tjempo ’a.
Si tan loco está, es hora ya de dar lo que busca tiempo há.
If it is so crazy, it is the time now to give him what he was looking for.

‘ea, ‘ea, i ke βea ke a’ki ‘ai kjen ’da, kjen ’da i ða’ra...
Ea, ea, y que vea que aquí hay quien dá, quien dá y dará…
Hey, hey, and he sees that here who gives, who gives will get…

¡’kjetos! ke ’ombres ’somoz βea’kjetos!
¡Quietos! Que hombres somos vea…¡Quietos!
Quiet! That men we see… Quiet!

Paquiro y los majos se abalanzan sobre Fernando; las majas los sostienen; Rosario se
desmaya (Paquiro and the majos pounce on Fernando; the majos support them; Rosario faints)

Rapidamente conciertan un desafío Fernando y Paquiro, aprovechando la confusión.
(Fernando and Paquiro quickly enter into a challenge, taking advantage of the confu-
sion)

FERNANDO
¿’ora?
¿Hora?
Time?

PAQUIRIO
laz ąjeθ. en el ’praďo. j aka βa’moz de ’una βeθ.
Las diez. En el Prado. Y acabamos de una vez.
At ten. In the meadow. And we will at once.
A todos (To all)

'esto konklú'jo.
Esto concluyó.
Its finished.

FERNANDO
Con solicitud, a Rosario ()
ro'sarjo, por ójos, 'biða mjá!
Rosario, por Dios, vida mia!
Rosario, by God, my life!

PAQUIRO
Hacia donde está Rosario ()
¿'ke pa'so?
¿Qué pasó?
What happened?

PEPA
Por Rosario ()
¡no aywan to!... la algara'βia ¡se termi'no!
¡No aguantó!... La algarabía ¡se terminó!
She did not endure! The raucus…it is over!

ROSARIO
A Fernando (To Fernando)
¡por ójos! sal'gamos!
¡Por Dios! Salgamos!
By God! We leave here!

FERNANDO
¡si, 'bamos!
¡Si, vamos!
Yes, we go!

Salen Fernando y Rosario (Fernando and Rosario leave)

PAQUIRO
¡fan'θango, 'pronto!
¡Fandango, pronto!
Fandango, quick!

PEPA
yo kantaré pues Dios me envía lo que anhelé.
I will sing because God sent me what I yearned for.
PAQUIRO
'eña se fwe kom mi ale'ría. ¡ba!
Ella se fue con mi alegría. ¡Va!
She went with my joy. It goes!

CHORUS
*Por Rosario (By Rosario)*
¡no agwan' to! ¡bai' lar! ¡bai' lar 'aše olβi ḍar!
¡No aguantó! ¡Bailar! ¡Bailar hace olvidar!
It did not endure! Dance! Dance makes you forget!

PEPA
a' si ke el 'baile em' pjeθa, si 'ai ḍo' naire,
Así que el baile empieza, si hay donaire,
So the dance begins, if there is grace,

'asta el 'aire se im' preyná ḍe ma' xeθa. ¡o'le!
Hasta el aire se impregna de majeza. ¡Olé!
Until the air is impregnated with attractiveness. Olé!

FINAL (El Fandango) p. 114
La pareja marca los puntos del Fandango... Los del coro animan a los que bailan
The pair marks the steps of the Fandango ... The choir encourages those that dance

CHORUS WOMEN
¡'eso ez maθ' rið i ma' xeθa! ¡o'le!
¡Eso es Madrid y majeza! ¡Olé!
This is Madrid and good looks! Olé!

CHORUS MEN
¡o'le! xa' maz yo' ðo kjen no bai' lo, kjen no bai' lo.
¡Olé! Jamás gozó quien no bailó, quien no bailó.
Olé! Those who did not dance, never enjoyed, who did not dance.

xa' mas, xa' maz bai' lar, bai' lar βi jo, kwal 'oi a' ki se 'βjo.
Jamás, jamás bailar, bailar vi yo, cual hoy aquí se vió.
Never, never to dance, to dance I saw, which today was here.

em 'bjendote 'esos 'pjes, 'poko im' porta ja mo' rir ḍes'pwes.
En viéndote esos piés, poco importa ya morir después.
In looking at you feet, little matters after dying.

¡'ai! um 'maxo es 'sjerβo fjel de 'esos 'pjes. ¡pela!
¡Ay! Un majo es siervo fiel de esos piés. ¡Pepa!
Ay! A majo is a faithful servant of those feet. Pepa!
¡benga 'ese kan'tar! ¡ke ñjen se 'aøe espe'rar!
¡Venga ese cantar! ¡que bien se hace esperar!
Come to this singing! It is good to be made to wait!

CHORUS WOMEN
'biβa la 'yraðja, ¡o'le!
Viva la gracia, ¡Olé!
Long live grace, Olé!

CHORUS SOLO
la 'maxa si es ke a òe ser, kom'forme ðoz lo man'do, tres 'kosas 'aøe sa 'ber:
La maja si es que ha de ser, conforme Dios lo mandó, Tres cosas hade saber:
The maja that is has to be, God commanded him, three things he must know:
araŋ'kar 'mopnos, ke'rer j olβi 'ðar al ke olβi 'ðo,
Arrancar moños, querer y olvidar al que olvidó,
Pulling out bows, and wanting to forget what he forgot.
la 'maxa si es ke 'aøe ser.
La maja si es que hade ser.
The maja if she is to be.

CHORUS MEN and WOMEN
'biβa la 'yraðja, jo'le! 'i'mui βjen, 'mui βjen! ¡'ai! ¡o'le! ¡'ai!
Viva la gracia, ¡Olé! ¡Muy bien, muy bien! ¡Ay! ¡Olé! ¡Ay!
Long live grace. Olé! Very good, very good! Ay! Olé! Ay!
¡ke 'pje! ¡'ai! ¡'mui βjen, 'mui βjen, por 'ese 'pje! ¡'ai! ¡o'le!
¡Que pié! ¡Ay! ¡muy bien, muy bien, por ese pié! ¡Ay! ¡Olé!
That foot! Ay! Very good, very good, by that foot! Ay! Olé!
¡'nuŋka βi jo um 'pje 'komel ke a'ora βi, ba ja um 'pje!
¡Nunca vi yo un pié como el que ahora vi, va ya un pié!
I never saw a foot like he saw now, is already a foot!
¡a, ke ño'nito 'pje! ¡o'le!
¡Ah, que bonito pié! ¡Olé!
Ah, what a beautiful foot! Olé!
TABLEAU III
Noche de luna en el jardín de Rosario; ella está sentada en un banco del jardín pensativamente. El ruiseñor canta. (A moonlit night in Rosario’s garden. She is sitting pensively on a garden bench. The nightingale is singing.)

ROSARIO
¿por’ke ‘entre ‘sombras el rwise’ñor en’tona su armo’njoso kan’tar?
¿Porqué entre sombras el ruiseñor entona su armonioso cantar?
Why between the shadows does it’s harmonius song?

a’kaso al ‘rei ḍel ‘día ‘ywarða reŋ’kor i ḍe ‘el ‘kjera al ‘gun a’ygraʃjo βeŋ’gar?
Acaso al rey del día guarda rencor y de él quiera algún agravio vengar?
Perhaps the King of the day has a grudge and some sort revenge?

‘gwarða ki’θas su ‘petʃo o’kulto tal do’lor,
Guarda quizás su pecho oculto tal dolor,
Perhaps guard your chest such hidden pain,

ke en la ‘sombra es’pera a’liʃjo a’ʌar, ‘triste ento’nando ‘kantoz ḍe a’mor, ¡ˈai!
Que en la sombra espera alivio hallar, triste entonando cantos de amor, ¡Ay!
That in the shadow waiting to find relief, singing sadly songs of love, Ay!

de a’mor. ¡i ḍal βeθ al ‘guna flor temblo’rosa ḍel pu’ðor ḍe a’mar,
De amor. ¡Y tal vez alguna flor temblorosa del pudor de amar,
Of love. And perhaps some trembling flower of modesty of love,

ez la es’klaʃa, ez la es’klaʃa enamo’raða ḍe su kan’tor!...
Es la esclava, es la esclava enamorada de su cantor!...
It is the slave, the slave in love with their singer!...

¡mis’terjo es el kan’tar ke en’tona em’bwelto en ‘sombra el rwise’nór!
¡Misterio es el cantar que entona envuelto en sombra el ruiseñor!
Mysterious is the singer that sings wrapped in shadow, the nightingale!

¡a! son los a’mores ‘komo flor, ‘komo flor a mer’θeθ ḍe la mar. ¡a’mor! ¡a’mor!
¡Ah! Son los amores como flor, como flor a merced de la mar. ¡Amor! ¡Amor!
Ah! They are loves like a flower, like a flower at the mercy of the sea. Love! Love!

¡a! no ‘ai kan’tar sin a’mor. ¡a! rwise’nɔr: es tu kan’tar ‘imno ḍe a’mor.
¡Ah! No hay cantar sin amor. ¡Ah! Ruiseñor: es tu cantar himno de amor.
Ah! There is not a song without love. Ah! Nightingale: is your singing hymn of love.

Rosario se dirige lentamente hacia el interior de su casa, parándose de cuando en cuando para oir al ruiseñor. (Mientras tanto Fernando que ha escuchado las últimas quejas de Rosario, avanza en dirección al palacio de esta).
Rosario slowly goes into her house, stopping occasionally to hear the nightingale. (Meanwhile Fernando, who has heard Rosario’s latest complaints, advances in the direction of the palace.)

Rosario queda apoyada en la reja hasta que Fernando la llama amorosamente. Rosario sobresaltada de pronto y enseguida como dolorida, pero siempre amorosa, responde a Fernando.

Rosario is leaning against the fence until Fernando calls her lovingly. Rosario is suddenly startled and painfully, but always loving, responds to Fernando.

Escena 2ª / Scene II

FERNANDO
¿me es peras?
¿Me esperas?
You are waiting for me?

ROSARIO
¿pwez no e ðe espe’rar?
¿Pues no he de esperar?
Why would I not wait for you?

FERNANDO
ja supon’drias ke me ße’rias korte’xar.
Ya supondrías que me verías cortejar.
You already supposed that I would see you court.

ROSARIO
miz ’notfes i miz ’ðias ’para ti son.
Mis noches y mis días para ti son.
My nights and my days are for you.

FERNANDO
¿no ’ai, no, fik’θjon?
¿No hay, no, ficción?
There is no fiction?

ROSARIO
’āntez ’mwerp jo.
Antes muera yo.
I would die before.
ROSARIO
No.
No.
No.

FERNANDO
¿Ni un momentoβaθi`laste?
¿Ni un momento vacilaste?
Not a moment you hesitated?

ROSARIO
'solo por ti fwe.
Solo por ti fue.
It was just for you.

FERNANDO
¿No se jo por 'ke? ke si ya lante otro ombre fwe, sola tu preβe nirlö deβeβiste.
¿No se yo porqué? Que si galante otro hombre fue, sóla tu prevenirlo debiste.
I don’t know why? If another man was gallant, only you should have prevented it.

ROSARIO
'nuŋka pen'se, 'nuŋka pen'se ke a tal 'kosa 'ðjeses tu βa'lor.
Nunca pensé, nunca pensé que a tal cosa dieses tu valor.
I never thought, I never thought such a thing your courage could give.

FERNANDO
¡No 'saβes ke es a'mor!...
¡No sabes que es amor!...
You don’t know what love is!...

ROSARIO
¿'ke no lo 'se?
¿Qué no lo sé?
What don’t I know?

FERNANDO
kwal jo, no.
Cual yo, no.
Which I don’t.
ROSARIO
pues quien tal sintió, ha de apartar de su amor lo triste.
Then who such a thing felt, has set aside his love, sad thing.

FERNANDO
si, Rosario; sufriste, pero más yo.
Yes, Rosario; you suffered, but I more.

ROSARIO
¿por qué de mi dudar?
Why do you doubt me?

FERNANDO
no es duda, no, que muerde el corazón, esto que con fuego me hace hablar.
It is not doubt, no, that bites the heart, this that with fire makes me speak.

ROSARIO
¿pues qué causa tus palabras mueve?
What inspires these words?

FERNANDO
Celos que sentí por tu acción.
Jealousy that I felt for your actions.

ROSARIO
Es preciso eso olvidar y al amor la vida consagrar.
It is necessary to forget and love consecrates life.

FERNANDO
¡Oh, linda vida a leve!
Oh, carefree life!

ROSARIO
sí, la vida es toda abrojos, más la tuya con mis caricias haré breve.
Yes, life is all problems, yours will be made brief by my caresses.
j `eña en`tera az ðe yo`θar mi`randote em mis `oxos.
Y ella entera has de gozar mirándote en mis ojos.
And you will enjoy entirely looking at you in my eyes.

FERNANDO
¡a, ro`sarjo, daz la `kalma al kora`θon! ¡o, me i`nundas el `alma ðe pa`sjon!
¡Ah, Rosario, das la calma al corazón! ¡Oh, me inundas el alma de pasión!
Ah, Rosario, give calm to the heart! Oh, you flood my soul with passion!

ROSARIO
¡o, ben`ditoz loz `laθoz ðel ke`rer!
¡Oh, benditos los lazos del querer!
Oh, blessed the ties of love!

FERNANDO
de los ke nos `unen, `sjento el po`ðer.
De los que nos unen, siento el poder.
Of which unites us, I feel the power.

ROSARIO
kae`re jo en tuz β`raθos, `loka ðe a`mor.
Caeré yo en tus brazos, loca de amor.
I will fall in your arms, crazy with love.

¡si, te a`ðoro! `kwando a`ki no es`tas, triste `Λoro `falta ðe tu ka`lor.
¡Si, te adoro! Cuando aquí no estás, triste lloro falta de tu calor.
Yes, I adore you! When you are not here, I cry sadly without your heat.

FERNANDO
¡o! tu `eres `toðo mi te`soro!
¡Oh! Tu eres todo mi tesoro!
Oh! You are all my treasure!

ROSARIO
jo e lo`yar ke tu `fe por `mi, `sjempre `sea kwal so`jne;
Yo he lograr que tu fê por mi, siempre sea cual soñé;
I will obtain that with your faith in me, will always be that which I dreamed;

`kjero `sjempre βer en tu faθ refe`xaðos el a`mor i la paθ.
quiero siempre ver en tu faz reflejados el amor y la paz.
I want to always see love and peace reflected in your face.

FERNANDO
`eso a`nelo, `eso `ansjo, `eres tu mi ambi`θjon.
Eso anhelo, eso ansío, eres tu mi ambición.
That I desire, that I yearn, you are my ambition.
FERNANDO
¿me ¡xuraz no olβiˈðar?
¿Me juras no olvidar?
Do you swear to me not to forget?

ROSARIO
si ˈeʃo es aˈsi, no e ðe xuˈrar.
Si ello es así, no he de jurar.
If this is so, I am not swearing.

FERNANDO
¡o ˈmor!
¡O amor!
Oh love!

ROSARIO
¡ˈmio! ¡ˈsjempre! ¡ˈsjempre! ¡sin duˈðar! ¡sin duˈðar! ¡ˈsjempre ja a ɣoˈθar!
¡Mío! ¡Siempre! ¡Siempre! ¡Sin dudar! ¡Sin dudar! Siempre ya a gozar!
Mine! Always! Always! Without doubt! Without doubt! Ever since enjoying!

ROSARIO
¿ˈke?
¿Qué?
What?

FERNANDO
ja es ˈtardə. e ðe marˈʃar.
Ya es tarde. He de marchar.
It is already late. I have to go.

ROSARIO
¿ˈke es ˈtardə ja? ¿i no ˈaʃaz ˈmoðo?...
¿Qué es tarde ya? ¿Y no hallas modo?...
It’s late already? And you have no way?....
FERNANDO
¡no, ro´sarjo, ´dexame!
¡No, Rosario, déjame!
No, Rosario, leave me!

ROSARIO
¡a! ¡no! ja lo `se `toðo... ¡o! ¡no! ¿le `ñeyas a mi a´mor `este ´rweyo?
¡Ah! ¡No! Ya lo sé todo... ¡Oh! ¡No! ¿Le niegas a mi amor este ruego?
Ah! No! I already know everything.... Oh! No! Do you deny my plea of love?

¡o, por ðjos, de´βwelßeme el so˜sjeyo! ¡o, por ðjos, ben, ben!
¡Oh, por Dios, devuélveme el sosiego! ¡Oh, por Dios, ven, ven!
Oh, God, give me peace! Oh, by God, come, come!

no te ´sjentas, por ðjos, de `ira ´θjeyo.
No te sientas, por Dios, de ira ciego.
Don’t you feel it, for God’s sake, blind rage.

FERNANDO
´pjensa. ro´sarjo, ke `torno ´lweyo...
Piensa. Rosario, que torno luego..
Think, Rosario, I will return later....

ROSARIO
¡no!
¡No!
No!

FERNANDO
¡´bwelßo! ¡´bwelßo!
¡Vuelvo! ¡Vuelvo!
I return! I return!

ROSARIO
¡no!
¡No!
No!

FERNANDO
¡´bwelßo!
¡Vuelvo!
I return!
ROSARIO
¡no!
¡No!
No!

FERNANDO
¡pronto!
¡Pronto!
Quick!

ROSARIO
¡ben! ¡a!
¡Ven! ¡Ah!
Come! Ah!

FERNANDO
¡ea! ¡bwelβo a’ki!
¡Ea! ¡Vuelvo aquí!
Ea! I will return here!

*El Amor y la Muerte
Love and Death*

ROSARIO
¡es un ‘sweño! ¡a! ¡es krwel fatali’ðað! el des’tino es ’θjeyo j es fa’laθ.
¡Es un sueño! ¡Ah! ¡Es cruel fatalidad! El destino es ciego y es falaz.
It is a dream! Ah! It is a cruel fatality! Fate is blind and false!

¡fer’nando, ‘alma ‘mía, ‘bwelβe a mi tus ’oxos ja! ¡a, tu ðo’lor, a, me ate’naθa!
¡Fernando, alma mía, vuelve a mi tus ojos ya! ¡Ah, tu dolor, ah, me atenaza!
Fernando, my soul, turn to me your eyes now! Ah, your pain, ah, grip me!

¡si! ¿no βez mi a’fan?
¡Si! ¿No ves mi afán?
Yes! Don’t you see my eagerness?

FERNANDO
ja la ’sjento forθe’xar...
Ya la siento forcejar...
I already feel the struggle…

ROSARIO
‘mas ¿ike ‘temes si a’ki es’ta ’kjem por ti θjem ’biðaz ’ðjera;
Más ¿qué temes si aquí está quién por ti cien vidas diera;
What do you fear if here, who for you a hundreded lives would give;
la ke no olβi’ðo xa’mas; la ke ‘sufre seð de a’mar? ¡aβla i ‘sjente,
La que no olvidó jamás; la que sufre sed de amar? ¡Habla y siente,
The one that never forgets; that suffers thirst for love? Talk and feel,

‘biða ’mia, ke el si’lenθjo es un do’yal!...
Vida mía, que el silencio es un dogal!....
My life, this silence is a noose!....

¡’mirα, a’mor! ’be ke si αβlas, ‘biða me ‘ðas. ¡αβla! ¡αβla! ¡αβla!
¡Mira, amor! Vé que si hablas, vida me dá. ¡Habla! ¡Habla! ¡Habla!
Look, love! Look that if you speak, life you give me. Speak! Speak! Speak!

¡o, tu, mi βjen! ¡a! no me βes, fer’nando mjo? ¡tem por ðojoz de ‘mi pje’dαð!
¡Oh, tu, mi bien! ¡Ah! No me ves, Fernando mio? ¡ten por Dios de mi piedad!
Oh, you, my love! Ah! Don’t you see me, my Fernando? My God, have mercy!

FERNANDO
‘asi... loz ðos... ¡mi βjen!... ja’ðjos!
Así... los dos... ¡Mi bien!... ¡Adiós!
So...the two... My goodness!... Goodbye!

ROSARIO
fer’nando ’mio, por’ke a’ðjoz ði’xiste? ¿de ’kjem bas em pos?
Fernando mio, porqué adiós dijiste? ¿De quien vas en pos?
Fernando mine, why did you say goodbye? Who are you going after?

¡’esas pa’laðras tan ‘krweles son ke ’matan de impro’βiso mi ilu’sjon!
¡Esas palabras tan crueles son que matan de improviso mi ilusión!
Such cruel words that unexpectedly kill my dream!

’dame um ’beso, ke ja βe’ ras ‘komo em miz ’laβjos ’fwerθa a Δa’ras.
Dame un beso, that ya verás como en mis labios fuerza hallarás.
Give me a kiss, you will now see how in my lips you will find strength.

¿’biste mis ‘oxoz βer’ ter xa’ mas a’ si mi ‘xanto por tu ’ðezðen?...
¿Viste mis ojos verter jamás así mi llanto por tu desden?...
Have you ever seen my eyes shed tears like this by your disdain?...

jo ’soi tu a’mor, tu sos’ten, ben a tu ro’sarjo, ¡ben, o, ben!
Yo soy tu amor, tu sostén, ven a tu Rosario, ¡Ven, oh, ven!
I am your love, your sustenance, come to your Rosario, come, oh come!

¡o! mas ¡djoz mjo! ’ese mi rar ke ‘nαða ja ‘βe, ‘nαða ‘βe...
¡Oh! Mas ¡Dios mio! Ese mirar que nada ya vé, nada vé…
Oh! But, my God! That look that sees nothing now, sees nothing…
j el ˈlaβjo ke β’e se, ˈmuðo a’ora... j el ˈrostro ˈjerto: ˈi’mwerto! ˈi’mwerto!
Y el labio que besé, mudo ahora... y el rostro hierto: ¡muerto! ¡muerto!
And the lip that I kissed, now impaired... and the rigid face: dead! Dead!

¡ˈperði, djos ˈsanto, ˈtoðo el enˈkanto ðe ke fwi em pos!
¡Perdi, Dios santo, todo el encanto de que fui en pos!
Lost, holy God, all the charm that I pursued!

¡aˈmor! ¡aˈmor! ¡aˈmor! por ˈsjempre aˈðjos... ez la ˈβiða un kautiˈberjo...
¡Amor! ¡Amor! ¡Amor! Por siempre adiós... Es la vida un cautiverio...
Love! Love! Love! Always goodbye... Life is captivity...

maz la ˈmwerte... la ˈmwerte... ¡o! ¡misˈterjo! ¡o!
Mas la muerte... la muerte... ¡Oh! ¡misterio! ¡Oh!
But death... death... Oh! Mystery! Oh!
Bibliography


Appendix: Illustrations

Fig. 1: Granados and his wife Amparo in their early years. Courtesy of the Boston Aethenaeum.

Fig. 2: Granados and his wife had six children, shown here ca. 1916. Eduardo, Solita, Natalia (front); Victor, Enrique, Paquito (back). Fig. 3: Schelling and Granados. Courtesy of the Boston Aethenaeum.
Fig. 3: Schelling and Granados. Courtesy of the Boston Aethenaeum.

Fig. 4: The people responsible for staging *Goyescas* at the Metropolitan Opera. (l to r) Periquet, Speck, Granados, Bavagnoli and Setti. Courtesy of the Boston Aethenaeum.
Fig. 5: Granados orchestrating *Goyescas* in his little cabin in Vilasar de Mar, probably in 1915. Courtesy of the Boston Athenaeum.

Fig. 6: The principal singers in the world premiere of *Goyescas*: Fitziu, Martinelli, Perini and De Luca. Courtesy of the Boston Athenaeum.
Fig. 7: The sets for *Goyescas* were some of the most lavish ever for a Met production. This is the set for Act II in the Baile de candil. Courtesy of the Boston Athenaeum.

Fig. 8: Ensemble on stage in Scene I. Courtesy of the Boston Athenaeum.