

JARVIS CONSERVATORY

# Luisa Fernanda



*Farzuela*  
LIVE RECORDING

# Luisa Fernanda

## Zarzuela! (Spanish Musical Theater)

### by Federico Moreno Torroba

*Zarzuela*

LIVE RECORDING

<b>ACT I</b>	25:56	<b>13</b> "I don't see Carolina"	1:25
<b>1</b> Orchestral Prelude and Scene at the San Javier Inn	1:34	<b>14</b> "It's been a long time since I've seen you"	2:36
<b>2</b> Habanera of the Savoyard	2:55	<b>15</b> Scene at the Chapel	1:39
<b>3</b> "Is my coat ready?"	1:49	<b>16</b> "Ladies and Gentlemen: think about the poor"	1:29
<b>4</b> "Who'll buy my clay jars?"	1:18	<b>17</b> "This is all the money I've got," and Waltz	2:30
<b>5</b> Mariana and Javier Duet	1:09	<b>18</b> Battle Music	1:04
<b>6</b> "From this part of Madrid"	3:31	<b>19</b> "For the love of a woman"	4:25
<b>7</b> "In my home in Extremadura"	4:47	<b>20</b> "Death to him"	6:47
<b>8</b> "Gentleman of the plumed hat"	4:35	<b>ACT III</b>	16:04
<b>9</b> "Burnt in the flame of his own ambition"	4:18	<b>21</b> Chorus of the Variadores	4:11
<b>ACT II</b>	36:03	<b>22</b> "Be still my heart!" and "To rise and then to fall!"	6:06
<b>10</b> Habanera and Festival at the Chapel of Saint Anthony	3:45	<b>23</b> Dance of the Harvesters	2:36
<b>11</b> Dance of the Parasols (Mazurka)	5:28	<b>24</b> Final Scene	3:11
<b>12</b> "To buy a man"	4:55	<b>Total Playing Time</b>	<b>1:18:17</b>



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Luisa Fernanda  
Zarzuela in Three Acts by  
Federico Moreno Torroba

Libretto by Federico Romero and Guillermo Fernández Shaw  
English Translation and Adaptation of Text by William Jarvis

A *Zarzuela* is a classic Spanish musical—not unlike some of our Broadway musicals, except the music is more opera-like, and is always sung by opera singers. The word *zarza* means a thorny blackberry bush like those surrounding the summer palace of King Philip IV where the *Zarzuela* art form originated, in the mid 1600's.

Considered one of the finest of the 20th-century *Zarzuelas*, *Luisa Fernanda* has been one of the *Zarzuela* repertory's greatest successes, receiving more than 1,000 performances before the Spanish Civil War. It was recommended to the Jarvises by Marta Domingo, whose husband Plácido Domingo has sung both the baritone and the tenor roles.

*Luisa Fernanda* was composed in 1932, taking its setting from the final years of the reign of Queen Isabel II. Isabel II never enjoyed a particularly popular monarchy. She became queen at the age of three, with her mother ruling as Regent on her behalf until she came of age. At the time of this story, in 1868, there was an unusual surge of revolutionary movements.

But this story is not about the Queen, nor is it about the Republican revolutionaries. The story is about Luisa Fernanda, who is being courted by Vidal (baritone), a rich landowner from Extremadura, but she is still in love with Javier (tenor) her first love, a love born when Javier was just a stable boy before he had risen to be colonel in the Royal Hussars.

Highlights of the score are the Act I duet of Javier and Carolina, the Act II Mazurka, *Dance of the Parasols*, the arias of Vidal and the final duet *Subir, subir* of Javier and Luisa Fernanda

The Jarvis Conservatory's activities take place in a three-building complex centered in downtown Napa in the Old Lisbon Winery built by Joseph Mathews in 1882 from stone quarried in nearby Soda Canyon. The 221-seat theater, an acoustic jewel in itself, contains state-of-the-art sound and lighting amenities.

William Jarvis

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## SYNOPSIS

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### ACT I

This three-act *Zarzuela* opens in San Javier Square in Madrid in front of an inn. Luisa Fernanda and her father, Don Florito, live in the inn, which is owned by the very motherly innkeeper, Mariana. The house next door with its lovely flower balcony belongs to Duchess Carolina, a Monarchist, and a coquette!

Setting the tone of the play the *Saboyano*, a blind singer appears with his traditional hand-cranked *organillo*. His song is about a soldier going off to war and being untrue to his childhood sweetheart. It is a hauntingly prophetic song for this play.

This morning, after Luisa Fernanda has left for Mass, Javier arrives and is scolded by Mariana for not being

more attentive to Luisa Fernanda; but Javier in his famous aria, *De este apacible rincón de Madrid* ("From this part of Madrid"), maintains his loyalty to his homeland and to Luisa Fernanda. Luisa Fernanda returns from Mass to find Vidal, the rich landowner. Luisa Fernanda listens to his compliments in his moving aria, *En mi tierra extremeña* ("In my home in Extremadura"), but persists that she is bound by her love for someone else. Vidal does not let himself be discouraged.

Javier returns to the inn where Carolina, the wily duchess, coquettishly invites him to her balcony with a very romantic aria, *Caballero de alto plumero*. This aria and the duet that follows is one of the truly beautiful parts of the play.

When Luisa Fernanda hears Carolina and Javier sing their passionate duet and then sees them leave together, she is devastated and decides to encourage Vidal.

### ACT II

At the Chapel of Saint Anthony a charitable event is taking place. The atmosphere is festive. Strollers, street musicians and vendors come and go. Young ladies appear with delightful costumes and parasols; following tradition they come to the chapel to ask the Saint for husbands. And then a group of young men appear and sing, "Here we are!" The most delightful *Dance of the Parasols* ensues. Javier and Carolina, enjoying their romantic, political idyll, appear among the chorus and sing the famous *Mazurca*.

Duchess Carolina seizes the moment to speak to Vidal privately and flagrantly offers to buy his support for the Monarchy. Vidal, surprised by the offer, declines and matches wits with her in their famous duet *Para comprar un hombre* ("To buy a man").

Then Carolina, noticing the small amount collected for the church from the pilgrimage, proposes an auction. The winner gets to dance with her. In a tense scene, Vidal grossly humiliates Javier but then gives him the dance, to Javier's humiliation.

Vidal has up to now been a non-political landowner but when he learns that Javier is once again a staunch Monarchist, he says "Whatever Javier is, I will be the opposite, so I am on the side of the Republicans."

The stage setting changes dramatically from the peaceful celebration setting to a battle scene at a Republican stronghold where the wounded are being brought in. Vidal himself arrives and sings in his notable aria *Por el amor de una mujer*, that he fights, not for political ideas, but "for the love of a woman" (Luisa Fernanda, of course).

### ACT III

Between Act II and Act III, the revolution has finally succeeded. The Republicans have defeated the Monarchists and Javier is reported to be missing in battle. Luisa Fernanda, her father, Mariana and Aníbal have taken refuge in Vidal's country estate where Vidal is preparing for their wedding. There follows the lovely *Chorus of the Vareadores*. Vidal sings along with his workers repeating the musical theme from his earlier aria, singing of his ranch and the beauty of his *Morena* (Luisa Fernanda).

As arranged by Aníbal, Luisa Fernanda consents to secretly meet Javier one last time. The duet which follows, between Luisa Fernanda and Javier is a most memorable one. In one of the truly beautiful moments of the *Zarzuela*, Javier sings *Subir, subir y luego caer* ("To rise, to rise and then to fall").

Vidal organizes a *fiesta* in honor of his young fiancée and a beautiful rural folk dance follows—the lovely dance of the *Cerandero*, the "pole beaters" dance with the poles that are used to harvest the acorns.

In the final scene, Javier appears to claim Luisa Fernanda. Vidal closes the act with his final poignant aria *Sin mi morena* ("Without my dark beauty").

**1** **Orchestral Prelude and Scene at the San Javier Inn**

Rosita	Mi madre me criaba pa chalequera, pero yo le he salido pantalonera.	My mother taught me to sew blouses but now I do trousers.
Mariana	Hay sus razones, y es que te gustan mucho los pantalones.	She was right because you are too fond of trousers.
Rosita	¿Lo dice usted con segunda?	Are you suggesting something more?
Mariana	Lo digo porque es verdad. No te sientas pudibunda.	I just say it because it's true. Don't be bashful.
Rosita	Señora, estoy en la edad. ¿A usted no le hablaban antes unos calzones bien puestos?	Señora, I am at that age. And didn't you also like a well turned pair of pants?
Mariana	Es que los hay...fascinantes.	There are some that are fascinating.
Rosita	No lo dirá usted por estos.	You won't say that about these pants.

**2** **Habanera of the Savoyard**

Savoyard	Marchaba a ser soldado cuando al mozo le salió a despedir la moza que la amaba y que quería con él partir. —Anda con Dios, soldadito, que a las banderas te vas. Yo te prometo y te anuncio que vas a ser general. Y el soldadito le constestaba: —Paloma mía, yo he de volver y, en nuestra boda, serán mis arras los entorchados de brigadier. Y allá se queda, sobre un ribazo, con el pañuelo diciendo adiós, la prometida del soldadito, hasta que apenas se ven los dos. ¡No vuelve el soldadito; ya diez años que del pueblo salió! ¡No cumple a la mocita la palabra que la empeñó! y ella le aguarda pensando	A young man, leaving to be a soldier, went to bid good-bye to his girl who wanted to go with him. "God be with you, my soldier going to war: I'm sure you'll become a general." The soldier replied: My dove, I will return, and on our wedding day, my gift will be the "stars" from my General's uniform. And there she stays the soldier's fiancée, waving her handkerchief, saying farewell from the riverbank until he disappears.  It has been ten years and the soldier has still not returned to keep his promise.  The girl believes
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que si no ha vuelto es quizá  
para venir con la faja de capitán general.  
¡El soldadito no la contesta cuando le escribe  
cartas de amor y ella está triste  
la pobrecita porque sospecha que se murió!  
¡Quién la dijera que el soldadito  
sueña en los brazos de otra mujer  
y que en su boda fueron las arras  
los entorchados de brigadier!

**3** **"Is my coat ready?"**

Nogales	¿Me zurcieron la levita?	Is my coat ready?
Mariana	Ya debe de estar, don Luis. ¡Esa levita, Rosita! ¡A ver si la concluí!	It must be ready, Señor Luis. That coat, Rosita! Check that it is finished!
Nogales	Ríen mucho y cosen poco.	They laugh a lot and sew a little.
Rosita	¿Que nos reímos? ¡La mar!	We laugh a lot?
Nogales	¡Vive Dios!...	God help us!
Mariana	¿Está usted loco?	Are you mad?
Nogales	¡Estoy harto!	I'm fed up!
Rosita	¡De ayunar!	Fed up with fasting?
Mariana	¡Callad, mocosas!	Be quiet, girls.
Rosita	Dos reales.	Two reales.
Mariana	Dos reales.	Two reales.
Nogales	¡Apunten!	Charge it!
Rosita	¡Fuego!	Charge it, as usual?
Nogales	¡Lo pagará Luis Nogales!	Luis Nogales always pays!
Rosita	Conforme.	That's fine.
Nogales	Adiós.	So long.
Mariana	Hasta luego.	Til later.
Rosita	La zurcidora buena sabe de sobra que a quien mucho le zurce poco le cobra. Y es que el bolsillo también necesitaba buen zurcidillo.	A good seamstress can't charge too much to regular customers because we know their pockets may also need some mending.

Carolina Buenos días, Mariana.  
 Mariana Buenos días, señora.  
 Rosita La señora duquesa madruga ahora.  
 Carolina Tuve guardia en Palacio.  
 Mariana ¡Viva la Reina!  
 Carolina ¡Y el peine de oro y plata con que se peina!  
 Rosita Mi madre me criaba pa chalequera...

#### 4 "Who'll buy my clay jars?"

Street Van por el camino real  
 Vendor los cacharreros de Andújar  
 las tardecitas de sol  
 y las mañanas de lluvia.  
 ¡Quién me compra una  
 alcarraza de barro que se rezuma!

#### 5 Mariana and Javier Duet

Mariana Y el soldadito la contestaba:  
 —Paloma mía, yo he de volver  
 y, en nuestra boda, serán las arras los  
 entorchados de brigadín.  
 Javier Buenos días, Mariana.  
 Mariana Buenos días, Javier.  
 Javier Usted siempre tan firme.  
 Mariana Tú más loco que ayer.  
 Javier ¡Cuánto tiempo sin verla!  
 Mariana No te dejas tú ver.  
 Javier Porque lejos de aquí me retiene el deber.  
 Pero ya sabe que no me olvido  
 de este rincón y que aquí tengo  
 comprometido mi corazón.  
 Mariana ¡Ay, ja, ja, ja, no me hagas reír!  
 Javier Se lo puedo jurar.

Good morning, Mariana.  
 Good morning, Madame.  
 The Duchess rises early these days.  
 I was on duty at the Palace.  
 Long live the Queen!  
 And the gold and silver comb she uses.  
 My mother taught me to sew coats...

The crockery pedlars from  
 Andújar go along El Camino  
 Real in the sunny afternoons  
 and in the rainy mornings.  
 Who'll buy my  
 water jars of natural clay?

The soldier replied:  
 My dove, I will return  
 and on our wedding day my gift will be the  
 stars from my General uniform.  
 Good morning, Mariana.  
 Good morning, Javier.  
 You are always so serious.  
 Are you even crazier than yesterday?  
 It's been a long time since I saw you!  
 You hardly ever come here.  
 My duties keep me away.  
 But you must know that I never  
 forget this place and my heart  
 is here.  
 Ha, ha, ha! Don't make me laugh!  
 It's true.

Mariana Vuelas, hijo, tan alto  
 que te vas a escapar.  
 Javier Usted ya sabe que para mí las ilusiones  
 están aquí.

#### 6 "From this part of Madrid"

Javier De este apacible rincón de Madrid,  
 donde mis años de mozo pasé,  
 una mañana radiante partí  
 sin más caudal que mi fe.  
 Por un amor imposible días de triunfo soñé  
 y mi fortuna fué tan propicia que lo alcancé.  
 ¡Cómo olvidar el querido rincón  
 donde el cariño primero sentí!  
 ¡Mágica aurora de mi corazón  
 donde aprendí a soñar!  
 Y el camino de la vida yo emprendí  
 sin más caudal que la audacia por bandera  
 y un amor por ideal.  
 Con la fortuna me he desposado;  
 buena compañía para ser soldado.  
 Con la fortuna por compañera,  
 en sus alas vuelo a donde ella quiera.  
 Como un remanso de paz y de amor  
 en mi agitado vivir, este paraje tan evocador  
 ¡qué cosas me hace sentir!  
 Es la vida que vuelve de mi humilde niñez.  
 Siento ganas de vivirla otra vez.  
 Pero entonces yo volaba  
 como un mísero pardal  
 y hoy mis alas ambicionan  
 vuelos de águila caudal!

#### 7 "In my home in Extremadura"

Vidal En mi tierra extremeña  
 tengo un nido de amores,  
 entre encinas bizarras y castaños y robles,  
 donde el pájaro quiere que una pájara venga  
 para ser soberana de mi casa labriega.

You are flying so high  
 that you'll soon be out of this world.  
 As you well know, my dreams  
 are all here.

I left this part of Madrid,  
 where I spent my childhood,  
 without anything  
 but my beliefs.  
 I had glorious dreams of an impossible love  
 and my good fortune has made it possible.  
 How could I forget the place  
 where I first fell in love.  
 Here my heart awoke and I learned  
 to dream.  
 I left to fulfill my destiny  
 with nothing more for armour than courage  
 and my love of an ideal.  
 Luck has been with me;  
 good company for a soldier.  
 With lady luck at my side,  
 I follow where she will go.  
 This place is like a quiet pool of love  
 and peace in my busy life.

It reminds me of the humble childhood  
 I long to relive.  
 At that time I flew  
 like a sparrow  
 Now I fly  
 like an imperial eagle!

In my home in Extremadura  
 there is a love nest  
 among the majestic chestnuts and oak trees,  
 where I await the partner who will become  
 queen of my country home

Lusia F.	Yo, Vidal, le agradezco sus palabras amables; pero siento decirle que su afán llega tarde. Tengo amores antiguos.	Thank you, Vidal for your kind words. But I must tell you they come too late. I have a previous love.
Vidal	Que es inútil que aguarde.	You are waiting in vain.
Luisa F.	¡Cuanto más me atormentan, más sabrosos me saben!	The more the old love tortures me the more I enjoy it!
Vidal	Yo, señorita, no soy ladrón de amores, ni envidio con tristeza la suerte de los hombres. Yo es que la quiero con un querer tan hondo!...	I do not steal other men's loves. Nor do I envy other men's good luck. But I love you with such a deep love!...
Luisa F.	También yo le querría si no quisiera al otro.	I would love you too if I weren't in love already.
Vidal	Una esperanza me alumbró al fin. Una esperanza.	Some hope at last shines for me. Some hope.
Luisa F.	No le ilusión pensar en mí.	Don't raise those hopes thinking about me.
Vidal	Mejores días aguardaré. Y entonces a cantarle mis anhelos con rústicos alardes yo vendré ¡Ah! «Montaraza de mis montes, relicario de mis sueños: de la feria de Trujillo te he traído un aderezo. Te he traído un aderezo, como pide la persona: de corales y de perlas, lo mismito que tu boca.»	I shall wait for better days. And then I'll sing in my rustic way.  "Sylph from my mountains, shrine of my dreams! From the fair at Trujillo, I have brought you a necklace, a lovely necklace of corals and pearls, just like your lips."
Luisa F.	Yo montaraza sería de sus montes, si fuera libre y dueña de otros amores.	I would be the sylph of your mountains if I were free of another love.
Vidal	¡Yo es que la quiero con un querer tan hondo!...	But I love you with such a deep love!...
Luisa F.	También yo le querría si no quisiera al otro.	I would love you too if I weren't in love already.
Vidal	No hay esperanza para este amor.	There is no hope for this love of mine.
Luisa F.	Y usted perdone mi obstinación.	I beg you to forgive me for being so obstinate.
Vidal	Luisa Fernanda...	Luisa Fernanda...
Luisa F.	Adiós, Vidal.	Goodby, Vidal.
Vidal	Los hombres de mi tierra, cuando quieren, no pierden la esperanza de riunfar. ¡Ah! Montaraza de mis montes, amapola de mis trigos, relicario de mis sueños, manantial de mi cariño...	When men where I come from are in love, they never give up hope. Ah! Sylph of my mountains, poppy of my wheat fields, shrine of my dreams, source of my love...

No se duelen mis amores  
del desdén con que los tratas.  
¡Para un río de desdenes  
tengo un puente de esperanzas!

My love is not hurt by your scorn.

Over the river of disdain  
I have a bridge of hope!

### 8 "Gentleman of the plumed hat"

Carolina	Caballero del alto plumero, ¿dónde camina tan pinturero? Los caminos que van a la gloria son para andarlos con parsimonia.	Gentleman of the plumed hat, where are you going, so fast? The path to glory is meant to be enjoyed at leisure.
Javier	Señorita que riega la albahaca, ¿cuántas hojitas tiene la mata? Me parece que pasan de ciento, como las plumas de mi plumero.	Lady who waters her plants, how many leaves must they have? More than a hundred, I believe, as many as the plumes on my hat.
Carolina	Al pasar el caballero por la puerta del Perdón de los altos balconajes a sus pies cayó una flor. Y una dama le decía con graciosa y dulce voz: —Esa flor se me ha caído del rosál del corazón.	As the gentleman passes through the gateway a flower falls at his feet from the balcony above. And a lady says to him in a sweet, pleasing voice "that flower has fallen from the rose garden of my heart."
Javier	Una flor es el comienzo de un capítulo de amor. Señorita que riega la albahaca, si de atrevido no me tildara, yo al rosál acercarme quisiera donde florecen rosas tan bellas.	A flower is the opening of a chapter of love. Lady who waters her plants, if you don't think I'm too daring, I would approach the rose garden where such beautiful roses blossom.
Carolina	Caballero del alto plumero, es tan galante su atrevimiento, que por mí no es difícil la empresa, puesto que tiene franca la puerta.	Gentleman of the plumed hat, so gallant is your audacity, that for you it would not be a difficult task because the way is open to you.
Javier	Al pasar el caballero por la puerta del jardín, va hechizado por los ojos que le miran desde allí. Va contento de su suerte y embriagado del olor de esta rosa desprendida del rosál del corazón.	Passing through the garden gate, the gentleman is bewitched by eyes watching from above. He is content with his luck and intoxicated by the scent of the rose plucked from the rose garden of the heart.

Carolina	Una flor no es un billete para el juego del amor.	A flower is not a ticket to the game of love.
Javier	¡Sutil olor!	Subtle scent!
Carolina	¡Tal vez fatal!	It may be deadly!
Javier	¡Digna es la flor de aquel rosal!	Worthy is the flower from that rose garden!

### 9 “Burnt in the flame of his own ambition”

Luisa F.	Abrasado en la llama de su loca ambición, sus palabras olvida y hasta olvida su amor.	Burnt in the flame of his mad ambition he has forgotten his pledges and even forgets his love.
Aníbal	Es la pura verdad.	This is the plain truth.
Nogales	¡Bien nos hizo traición!	He is a traitor!
Vidal	Mas si cubre la baja de un traidor un leal, ni usted debe afligirse ni vosotros gritar.	Though if the traitor is replaced by a loyal suitor, you should not grieve.
Mariana	No te aflijas, mujer.	Don't be sad.
Nogales	Es la pura verdad.	This is the plain truth.
Luisa F.	¡Cuánto diera por verle como antaño le vi!	What wouldn't I give to see him as he was in the past!
Vidal	De que caiga por tierra su orgullosa cerviz, el momento llegé, si me dejan a mí.	I don't care what happens to him, my opportunity has come. Now is my chance.
Luisa F.	¡Quién pensara, quién dijera que tenía que acabar, en despecho mi cariño y en desdén mi voluntad!	Who would have imagined the way things have turned out, my love not returned, my desires scorned!
Vidal	¡Quién dijera, quién pensara que tenía yo que ver, en las noches de mis dudas, esta luz de amanecer!	Who could foretell, who could believe that I was going to see, in the night of doubt the light of dawn!
Mariana	Ya por fin se convenció!	At last she has understood!
Nogales	Lo importante es decidir.	The important thing is to settle it.
Aníbal	¡La de palos que va a haber! ¡Ahora sí que soy feliz!	I see plenty of trouble ahead! So now I'm happy!
Carolina	Al pasar el caballero por la puerta del Perdón, de los altos balconajes, a sus pies cayó una flor.	As the gentleman passed through the gateway a flower fell at his feet from the balcony above.

Javier	Y una dama le decía con graciosa y dulce voz: —Esa flor se me ha caído del rosal del corazón.	And a lady said to him in a pleasing and sweet voice “that flower has fallen from the rose garden of the heart.”
Luisa F.	Una flor se me ha caído... del rosal del corazón.	A flower has fallen from my heart's rose garden.
Vidal	En el rosal del corazón, hay un lugar para otra flor...	In the rose garden of the heart there is room for another flower...

## ACT II

### 10 Habanera and Festival at the Chapel of Saint Anthony

Ensemble	El soldadito no la contesta cuando le escribe cartas de amor y ella está triste, la pobrecita, porque sospecha que se murió. ¡Quién la dijera que el soldadito sueña en los brazos de otra mujer, y que, en su boda, fueron las arras los entorchados de brigadier!	The soldier doesn't answer her love letters and the poor girl is heart-broken, because she thinks he is dead. Who will tell her that the soldier is in another woman's arms, and that his wedding present were the stars on his General uniform!
Fem. Street Seller	¡De La Habana, cocos! ¡Dulces y fresquitos!	Coconuts from Havana! Sweet and refreshing!
Male Street Seller	Cuatro cuartos valen estos abanicos!	Fans for sale, only four quarters!
Ensemble	¡Lleven las coplas del soldadito, que es lo que llevan los señoritos!	Buy the soldier's song, very popular with all the girls.
Fem. Street Seller	De La Habana, cocos. ¡Dulces y fresquitos!	Coconuts from Havana! Sweet and refreshing!
Male Street Seller	¡Cuatro cuartos valen! ¡Aire! ¡Aire! ¡Aire!	Only four quarters! Yourselves!

### 11 Dance of the Parasols (Mazurka)

Girls	A San Antonio, como es un santo casamentero, pidiendo matrimonio le agobian tanto,	Saint Anthony is the saint to ask for a husband. They ask him for so much,
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	que yo no quiero pedirle al santo más que un amor sincero.	but I want to ask only for an honest love.
Men	Yo, señorita, que soy soltero y enamorado, la veo tan bonita, que soy sincero y estoy pasmado de que un soltero no lleve usted a su lado.	Señorita, I'm a bachelor ready for love, when I see you so pretty, I'm honestly amazed you don't have a suitor by your side.
Girls	¡Ay, qué zaragatero es usted!	What a nuisance you are!
Men	Yo soy un caballero español.	I am a Spanish gentleman.
Girls	Yo no soy extranjera...	I am not a foreigner...
Men	Y abre usted el quitasol para que no se muera de celos el sol.	You open your parasol so that the sun will not die of jealousy.
Javier	A la sombra de una sombrilla de encaje y seda, con voz muy queda, canta el amor.	In the shade of a silk and lace parasol love songs in a quiet voice.
Carolina	A la sombra de una sombrilla son ideales los madrigales a media voz.	In the shade of a parasol is the perfect place for madrigals sung softly.
All	A la sombra de una sombrilla son ideales los madrigales a media voz.	In the shade of a parasol is the perfect place for madrigals sung softly.
Men	Me maravilla, cuando llegaba lo más sabroso, que cierre la sombrilla.	It amazes me that when the best is about to happen you close the parasol.
Girls	Lo bueno acaba si es peligroso.	Good things come to an end when they become dangerous.
Men	Pero faltaba saber si soy dichoso.	I needed to know if I was the lucky one.
Girls	La dicha es cosa que no se alcanza tan de repente.	Happiness is not something achieved suddenly.
Men	La dicha es caprichosa, mas gira y danza junto al que siente que una esperanza le alumbraba suavemente.	Happiness is fickle but it dances around a man who feels a flicker of hope.
Girls	¡Ay, qué zaragatero es usted!	What a nuisance you are!
Men	Yo soy un caballero español.	I am a Spanish gentlemen.
Girls	Yo no soy extranjera...	I am not a foreigner...
Men	¡Abra usted el quitasol para que no se muera de celos el sol!	Open the parasol so the sun will not die of jealousy.
Javier	A la sombra de una sombrilla	In the shade of a silk and lace

	de encaje y seda, con voz muy queda, canta el amor.	parasol, in a quite voice, love sings.
Carolina	A la sombra de una sombrilla son ideales los madrigales, a media voz.	In the shade of a parasol is the perfect place for madrigals sung softly.
All	A la sombra de una sombrilla son ideales los madrigales, a media voz.	In the shade of a parasol is the perfect place for madrigals sung softly.
Javier	¡Qué amable intimidad!	What blissful intimacy!
Carolina	¡Qué bueno el quitasol!	How useful is the parasol!
Both	¡Qué gozo da sentir las flechas del amor!	What a joy to feel Cupid's darts!

## 12 "To buy a man"

Vidal	Para comprar a un hombre, se necesita mucho dinero.	To buy a man one needs a lot of money.
Carolina	Una mujer que compra, cuando se empeña, no mira el precio.	When a woman buys what she really wants, the price doesn't matter.
Vidal	Tampoco el hombre mira la cara de la moneda, si una mujer le gusta y está a la venta.	Nor does a man count the cost, when he loves a woman and she is for sale.
Carolina	Es ladino el extremeño.	The Extremaduran is cunning.
Vidal	Esta dama es de cuidado.	With this lady I must be careful.
Carolina	Si me achico estoy perdida.	If I give in I am lost.
Vidal	Ya le he visto el juego claro.	I know what her game is.
Carolina	Hablaremos como amigos.	We'll talk like friends.
Vidal	Mucho me honra su amistad.	Your friendship honors me.
Carolina	Como amigos verdaderos.	Like true friends.
Vidal	Y con mucha claridad.	And very sincerely.
Carolina	Es la primera vez, se lo aseguro yo, que ante un hombre me acobardo.	I can honestly assure you, this is the first time I've been intimidated by a man.
Vidal	Eso me pasa a mí: que es la primera vez que me veo así, alternando.	That is my case too, it's the first time I find myself in such a situation.
Carolina	Le doy la alternativa de aristócrata y señor, lo mismo que la dan a un nuevo matador.	I grant you the chance of being an aristocrat and a gentleman just as that chance is given to a novice bullfighter.

Vidal	¿Por qué, si vuestra voz me invita a conversar, me desprecian vuestros ojos?	Why does your voice invite me to talk while your eyes are full of scorn?
Carolina	¡Por Dios, no lo penséis! Mis ojos siempre son tan francos y tan nobles como lo es mi voz.	What makes you think that? My eyes are always frank and honest as my voice.
Vidal	Nobles..., ¡quién lo duda!	Noble sentiments, no doubt!
Carolina	Francos..., mucho más.	Frank..., at least.
Vidal	Eso, mi señora, ya es otro cantar.	That, my lady, is a different matter.
Carolina	¿Qué motivos tiene para no creer?	Why don't you believe me?
Vidal	Puesto que se empeña, se lo explicaré. Hubo un tonto en mi lugar que se creyó golondrina. Un día se echó a volar desde lo alto de una encina. Bien se puede suponer cómo acabó su proeza: sobre un hito fué a caer y se rompió la cabeza. No quisiera yo acabar, ante una dama tan fina, como el tonto del lugar que se creyó golondrina. Yo soy un labrador más claro que la luz y en mis tratos no hay malicia.	Since you insist I will explain. There was an idiot in my village who believed he was a sparrow. One day he tried to fly from the top of a tree. You can imagine what happened: he fell on his head and fractured his skull. I wouldn't like to end up in front of such a distinguished lady like the village idiot who believed he was a sparrow. It's surely clear I am a farmer without malice.
Carolina	Eso me pasa a mí, y espero merecer que nunca se arrepienta de su proceder. Porque me cautiva su sinceridad.	I am like that too, and you deserve never to regret your behavior. I like your sincerity.
Vidal	Más sinceramente no se puede hablar.	No one could be more sincere.
Carolina	Pero hay ocasiones en que el interés...	But there are times when one has to...
Vidal	Eso es lo que nunca pude comprender.	That I can never understand.
Carolina	Ya proseguiremos la conversación.	We must continue this conversation.
Vidal	Siempre que me llame, cuente usted que voy.	Whenever you call me I shall go.
Carolina	Que no se le olvide.	I hope you won't forget.
Vidal	Lo procuraré.	I'll do my best.
Carolina	Beso a usted la mano.	I kiss your hand.
Vidal	Beso a usted los pies.	I kiss your feet.

### 13 "I don't see Carolina"

Javier	¿Dónde estará Carolina, que no la veo?	I don't see Carolina, where can she be?
Mariana	¡Válgame Dios y su madre! ¡Vaya un encuentro!	Gracious me! What a surprise!
Javier	¿Cómo en la mesa sola?	You, alone at the table, how has that happened?
Mariana	¡Casualidades! Vete de aquí por ahora. Vuelve más tarde.	That's life! Leave me for the moment, come back later.
Luisa F.	Daos mucha prisa. Vámonos de aquí.	Quickly! Let's go!
Vidal	No hay por qué moverse. Hazme caso a mí.	Leave it to me. We needn't go,
Javier	Es Luisa Fernanda.	It's Luisa Fernanda.
Mariana	Calla, por favor.	Quiet, please.
Javier	¿Quién es ese tipo?	Who is that?
Mariana	Un admirador.	An admirer.
Javier	¿Tienen relaciones?	Are they engaged?
Mariana	Vete tú a saber.	Who knows!
Javier	Eso... preguntando se ha de esclarecer. Señorita, señorita...	Only by asking can we find out. Señorita, señorita...
D. Florito	¡Vaya usted mucho con Dios!	God be with you!
Javier	Dos palabras solamente, con permiso del señor.	Just a word, if the gentleman allows me.
Luisa F.	Le prevengo que no tengo ganas de conversación.	I warn you I don't feel like conversation.
Vidal	Anda niña, no seas tonta... Dos palabras, ¿por qué no?	Come on, don't be silly... Just a word, why not?
Luisa F.	Dos palabras solamente.	Just a word.
Javier	Con permiso del señor.	With permission of the gentleman.
D. Florito	No debía usted ayudarle.	You shouldn't encourage him.
Vidal	Dos palabras, ¿por qué no?	Only a word, why not?

### 14 "It's been a long time since I've seen you"

Javier	¿Cuánto tiempo sin verte, Luisa Fernanda!	It's been a long time since I've seen you, Luisa Fernanda!
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Luisa F.	Desde el último día, si no me engaño.	Since the last time, if I am not mistaken.
Javier	Y ahora vas, por lo visto, de cuchipanda.	You seem to be enjoying yourself.
Luisa F.	Ahora voy donde quiero, no es como antaño.	Now I go where I please I couldn't before.
Vidal	Es muy oportuna la contestación. Eso es producirse con educación.	A very good answer. That is polite behavior.
Luisa F.	Con mi novio y mi padre voy de paseo.	I am strolling with my friend and my father.
Javier	¿Ese tipo es tu novio? ¡Qué interesante!	Is that person your friend? How interesting!
Luisa F.	Es un hombre de veras, no un fariseo.	He's a real man, not a hypocrite.
Javier	Y además es un pollo muy elegante.	And he's also very elegant.
Vidal	Eso está bien dicho, porque un servidor todo lo contrario piensa del señor.	That is well put. But I myself think just the opposite about that gentleman.
Javier	No le quiero responder. No podemos alternar.	I've nothing to say. We'll never get on together.
Vidal	Pues lo siento yo, mujer, porque le iba a convidar.	I'm very sorry, because I was about to invite you for a drink.
Javier	Ahora mismo te marchas porque yo quiero.	Now you must leave at once, because I say so.
Luisa F.	Pero ¿tú te has creído mi carcelero?	Who do you think you are, my jailer?
Vidal	Se suplica, si riñen, que hablen más alto, porque allí estamos llenos de sobresalto.	I beg you, if you are about to quarrel, speak louder so we can hear what's going on.
Javier	A esta señorita debe usted saber que la considero como mi mujer.	You should know that I consider this lady as my wife.
Luisa F.	Esa historia se acabó, para siempre y de verdad.	That story is over once and for all.
Vidal	Me parece a mí que habló con bastante claridad.	I think she has expressed herself quite clearly.
Javier	Este no es sitio de discutir.	This is not the right place for an argument.
Luisa F.	Pues se ha acabado la discusión.	But the argument is over.
Vidal	Junto a tu padre te puedes ir. Y usted perdón la intromisión.	You may go with your father. And you, forgive the intrusion.
Javier	Este asunto lo discutiremos nosotros dos.	We'll discuss the matter between the two of us.
Vidal	Este asunto ya está discutido, me creo yo.	It has been discussed, I believe.
Luisa F.	No vuelvas a insistir.	Better not insist.

Javier	Lo haré en otro lugar.	I'll discuss it somewhere else.
Vidal	Yo creo que es inútil hablar.	I think it's useless to talk any more.

### 15 Scene at the Chapel

Mariana	Señora duquesa...	Duchess...
Carolina	Querida Mariana. Tampoco tú fuiste muy afortunada. Ha sido bien corta la recaudación.	Dear Mariana, you have not been lucky! The collection looks rather poor.
Mariana	Será, por lo visto, que no hay devoción.	It seems there isn't much devotion left.
Carolina	Vienen a la romería muchos ricos ganaderos, pero el pan de San Antonio cada vez produce menos.	Many rich farmers come for the pilgrimage but the bread of Saint Anthony yields less and less.
Luisa F.	¡Bien te mira la duquesa!	The Duchess is eyeing you!
Vidal	Pa que veas la importancia que en Madrid le dan a un rico labrador de Piedras Albas.	That shows the importance people of Madrid attach to a rich farmer from Piedras Albas.
Carolina	Si quisiera usted, don Lucas, a la usanza granadina, para el pan de San Antonio yo un baile substaría.	If you approve, Don Lucas, as is the custom of Granada and for the cause of Saint Anthony's bread, I offer to dance with the winner of an auction.
D. Lucas	Como el fin es tan piadoso, yo no veo inconveniente.	Since it is for a good cause, I have no objection.
Mariana	Pero piense usted, señora, lo que va a decir la gente.	But señora, what will people think?
Carolina	Si lo aprueba el señor cura, ¡qué me importa a mí la gente!	If the priest approves, why should I care about what other people think!

### 16 "Ladies and Gentlemen: think about the poor"

Carolina	Señoras y caballeros: acuérdense de los pobres. Yo quiero que participen también de sus diversiones. En mi tierra de Granada, para el culto de una imagen,	Ladies and gentlemen: think about the poor. I wish they could take part in the fun. In Granada, my homeland, in order to raise money,
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	las mocitas más honestas sacan a subasta un baile. Aquí hay una granadina que se ofrece voluntaria para bailar con el hombre que remate la subasta.	the most respectable girls offer to dance. Here is a lady from Granada who volunteers to dance with the man who bids highest!
Ensemble	¡Olé ya por la duquesa más castiza de Granada!	Olé for the noblest Duchess in Granada!
Luisa F.	¡Qué desvergonzada! ¡Oyes tú, Vidal?	She is shameless! Did you hear, Vidal?
Vidal	Yo, en mis cortas luces, no lo encuentro mal.	In my modest opinion, I approve of the idea.
D. Florito	Esa bailarina vale un dineral.	That dancer is worth a lot of money.
Vidal	¡Mira don Florito!	Look at Don Florito!
Luisa F.	Es un carcamal.	She's a bit on the old side.

**17 "This is all the money I've got," and Waltz (Orchestral)**

Villager	Sólo tengo un peso duro, ¡pero va con toda el alma!	This is all the money I've got, but I offer it with all my heart!
Carolina	Se agradece la intención. ¡Quién mejora la subasta?	I appreciate your good intention. Any more bids?
1st Man	¡Quite usted, so avaricioso!	Move on, you miser!
Man	Doy cien reales por bailarla.	I offer one hundred reales to dance with her!
Carolina	Dan cien reales, a la una.	One hundred reales offered, ... going once...
2nd Man	Yo, doscientos.	I offer two hundred.
Carolina	Muchas gracias.	Many thanks.
Javier	Una onza va ofrecida, porque he de bailar con ella.	I bid one onza, because I must dance with her.
Carolina	¡Una onza!	One onza!
Luisa F.	¡Qué insolente!	What insolence!
Vidal	Yo, señora, doy cincuenta.	I, señora, bid fifty.
Ensemble	¡Cómo engañan los paletos! Es seguro que él la baila.	What a false impression these bumpkins give! Surely he will dance with her now.
Luisa F.	Yo no puedo consentirlo.	I cannot allow this.
D. Florito	Tú, hija mía, observa y calla.	Dear child, listen and be quiet.
Carolina	¡Quién mejora la subasta?	Any better bids?

Javier	La subasta se acabó.	The auction is over.
Vidal	Y ahora baile usted con ella, que se la regalo yo.	Now you can dance with her, I give you my permission.
Javier	Bailaré con la duquesa, pero sepa usted, señor, que su estúpida arrogancia va a tener contestación.	I will dance with the Duchess but you must realize that your stupid arrogance will be suitably punished.
Vidal	Baile usted con la duquesa; pero sepa, coronel, que este reto que me lanza pronto lo recogeré.	Dance with the Duchess; but realize, Colonel, that your challenge will soon be met.

**18 Battle Music (Orchestral)**

**19 "For the love of a woman"**

Vidal	Luche la fe por el triunfo de un ideal redentor. Yo, que no soy más que un hombre, lucho por mi corazón. Por enfrentarme en la vida y la muerte con el rival de mis sueños de ayer, la libertad ha encontrado quien la defienda con fe. Por el amor de una mujer que adoro, si hay que luchar, sabré reñir; si hay que vencer, sabré morir. Mas yo no pido recompensa a nadie; mientras consiga mi ilusión, que no me falte su querer. El ideal de mi ambición es el amor de la mujer que adoro.	Let faith fight for the triumph of an ideal. I, just a man, fight for my love. By confronting in life and death the rival of my dreams of yesterday, liberty has found a faithful defender. For the love of the woman I adore, if I have to fight I'll know how to do it. If necessary to win I will know how to die. I am not asking for reward from anybody; as long as I can fulfill my dream, her love will not fail me. My ambition's ideal is the love of the woman I adore.
All	Por el amor de una mujer todo en la vida es hacedero.	For the love of a woman everything can be done.
Vidal	Y el ideal de mi ambición es que la quiero. Nada me importa en la vida como la luz de su amor. Rabia de celos me impulsa... y ella me inspira el valor. Si ella me pide el honor y la vida, dueña será de mi vida y mi honor, y he de ofrecerla, si quiere, sangre de mi corazón.	My ambition's ideal is that I love her. Nothing matters in life to me like the light of her love. Raging jealousy drives me... and she inspires my courage. If she demands my life and my honour, she may have them, I offer her, if she so desires, my heart's blood.

Por el amor de una mujer que adoro,  
 si hay que luchar, sabré reñir;  
 si hay que vencer, sabré morir.  
 Mas yo no pido recompensa a nadie;  
 mientras consiga mi ilusión,  
 que no me falte su querer.  
 El ideal de mi ambición  
 es el amor de la mujer que adoro.  
 Por quien se quiere,  
 con fe se riñe, ¡feliz se muere!

For the love of the woman that I adore,  
 if I have to fight I'll know how to do it.  
 If necessary to win I know how to die.  
 I am not asking reward from anybody;  
 as long as I can fulfill my dream,  
 her love will not fail me.  
 My ambition's ideal  
 is the love of the woman that I adore.  
 For those we love,  
 one fights with faith, happy to die!

## 20 "Death to him"

Luisa F. ¡Oyes?...  
 Mariana Se acerca el jaleo.  
 Servant ¡Señora...!  
 Mariana ¡Qué ocurre?  
 Servant ¡Mire!  
 Luisa F. Ven, mujer.  
 Mariana ¿Que me retire viendo venir lo que veo?  
 Luisa F. ¿Qué pasa?  
 Mariana Yo juraría...  
 Luisa F. Llega la gente en tropel.  
 Mariana Y con ella un coronel prisionero.  
 Luisa F. ¡Ay, madre mía...!  
 Ensemble ¡Muera! ¡Muera, a él,  
 a él, a él! ¡Muera! ¡Muera!  
 Luisa F. ¡Javier!  
 Ensemble ¡Muera! ¡Muera, a él, a él!  
 ¡Muera el prisionero! ¡Muera sin piedad! (bis)  
 Javier ¡Atrás!  
 Ensemble ¡Muera! ¡Ya de nuestras manos no se escapará!  
 Anfbal ¡Callad!

Listen!  
 The fighting is coming closer.  
 Señora...!  
 What's going on?  
 Look!  
 Come here, Mariana.  
 Look at this!  
 What's going on?  
 My God!  
 A crowd is rushing over.  
 And they have taken a colonel as prisoner.  
 Santa Maria!  
 Death! Death to him!  
 To him! To him! Death! Death to him!  
 Javier!  
 Death! Death to him, to him!  
 Death to the prisoner! Death without mercy!  
 Stand back!  
 Death! Now he can't escape us!  
 Quiet!

Javier Es una cobardía que no os perdonaré.  
 Yo soy un caballero que lucha por la ley.  
 Sin arma y sin montura de pronto me quedé.  
 Dejad que, por lo menos, me pueda defender.  
 Ensemble ¡Muera el prisionero! ¡Muera sin piedad!  
 Javier ¿Esa es vuestra idea de la libertad?  
 Ensemble Ya de nuestras manos no se escapará!  
 Luisa F. ¡Atrás!  
 Si queréis atacarle, uno a uno venid.  
 Es un hombre indefenso que no os puede batir.  
 Si en tomaros venganza tan cobarde insistís,  
 no podréis, asesinos, sin pasar sobre mí.  
 Anfbal ¿Pero usted lo defiende?  
 Ensemble No merece perdón.  
 Luisa F. Es un hombre indefenso que en desgracia cayó.  
 Javier Luisa Fernanda, cariño mío,  
 con qué nobleza me pagas tú!  
 Cariño mío, ¡con qué indulgencia  
 premiar supiste mi ingratitud!  
 Si de esta empresa la vida salvo,  
 que no me falte tu buen amor.  
 Luisa F. Javier, no pidas, porque es un sueño,  
 que resucite lo que murió.  
 Ensemble Su madrina le salva, que sus ínfulas, no.  
 ¿Qué ocurre en la calle?  
 ¿Qué dice esa voz?  
 Anfbal La cosa es muy clara: que no estaba yo.  
 Vidal ¡No corred! ¡Basta ya!  
 Ensemble Nos han arrollado. Nos van a brear.  
 Vidal Ah! Vuestro guante, coronel,  
 en la calle os devolví.  
 Ha acabado el desafío y es notorio que perdí.  
 Javier Usted ha sido quien lograra mi caballo derribar.

This is a cowardly act that I won't forgive.  
 I am a gentleman fighting for justice.  
 I am left without weapon or horse.  
 Allow me at least to defend myself.  
 Death to the prisoner! Death without mercy!  
 Is that your idea of liberty?  
 Now he'll not escape us!  
 Stand back!  
 If you want to strike him come one by one.  
 He's a defenseless man who can't hit back.  
 If you insist on taking revenge in such a  
 cowardly way, you murderers will have  
 to cross over me first.  
 Are you defending him?  
 He doesn't deserve pardon.  
 He's a defenseless man who lost the battle.  
 Luisa Fernanda, my dear love,  
 how nobly you pay me back.  
 My dear love, with what indulgence  
 you reward my ingratitude.  
 If I live through this  
 I will treasure your love.  
 Javier, don't ask for that; because it is an illusion  
 to bring something which is dead back to life.  
 Her kindness has saved him, not his arrogance.  
 What is going on in the street?  
 What are they shouting?  
 It's quite obvious they needed me.  
 Don't run! It's over with!  
 They have beaten us. They'll destroy us.  
 Ah! I've returned your glove,  
 Colonel.  
 The challenge is over, and I've lost this battle.  
 You managed to bring down my horse.

Vidal	Yo doy siempre donde apunto y no os quise asesinar.	I always hit my target and I didn't want to kill you.
Captain	En nombre de la Reina! Venid, mi coronel.	In the name of the Queen! Come out, my Colonel!
Javier	Al jefe de esta chusma se habrá de detener. ¡Duquesa!	We must arrest the leader of this mob. Duchess!
Carolina	Están vencidos. ¡Vencidos otra vez!	The Republicans are defeated this time. Defeated once again!
Captain	¡El jefe, que se rinda!	Leader, give yourself up!
Javier	¡Prendedlo!	Arrest him!
Luisa F.	¡No ha de ser!	He is not your man!
Nogales	¡Yo soy el jefe! No cedo mi puesto a nadie, señor. Fuimos vencidos y quedo a merced del vencedor. Y vosotros, mis leales, mis amigos, aguardad. Si hoy se rinde, en los umbrales del triunfo, la libertad, queda fecunda semilla en el agro soterrada, que hará brotar en Castilla la planta ilustre, sembrada por Maldonado y Padilla.	I am the leader! I won't give up my position to anybody, sir. We have been defeated and I remain at the victor's mercy. And you, my loyal followers, my friends, do not despair. Although you were on the brink of success, liberty has surrendered, but its seeds are buried deep and the illustrious plant sown by our leaders will grow again and bear fruit in this country.
Carolina	Vuestro brazo, caballero, concededme, por favor.	Your arm, sir, if you will do me the favor.
Javier	Ofreceros este brazo para mí es un gran honor.	It's an honor to offer you my arm.
Both	¡Y a los cánticos de guerra sustituyan los de amor!	And songs of war may now change to songs of love!
Vidal	¿Qué piensas?	What are you thinking about?
Luisa F.	¡En la paz de un hogar labrador!	I am thinking of peace, in a farmer's home!

**21 Chorus of the Variadores**

Ensemble	Si por el río, si por la vera, si por el río se fué la mi morena. Sin mi morena, morena clara, sin mi morena no sirvo ya pa nada.	Down by the river, by the river bank, down by the river, went my dark beauty. Without my dark beauty, my lovely dark beauty, without my dark beauty I'm no longer good for anything.
Vidal	Bienvenidos los vareadores.	Welcome, gatherers.
Ensemble	Dios le guarde, señor don Vidal.	God be with you, Don Vidal.
Vidal	Ya que alegres venís y cantando, con vosotros yo quiero cantar. Cantar mis amores, pues me enamoré.	Since you come singing so cheerfully, I want to sing with you all, I'll sing about myself, because I am in love.
Ensemble	Amores que cantan acaban en bien.	Lovers who sing end happily.
Vidal	En una dehesa de la Extremadura tengo una casina, blanquina y chicuca. Parece un palacio mi pobre casina, pues guarda una moza como una infantina. Me llena de gozo saber que la moza me aguarda y me espera contando las horas; pensar que la tratan igual que a una reina y ser en mis prados, el rey que la espera. ¡Ay, mi morena, morena clara! ¡Ay mi morena, qué gusto da mirarla! Toda la vida mi compañera, toda la vida será la mi morena.	On my land in Extremadura I have a small house country white. But my humble house seems like a palace because it shelters a young girl like a princess. It fills me with joy to know that my love is waiting for me counting the hours. To think they treat her like a queen! In my meadows is the king who awaits her. Ay! My dark beauty, my lovely dark beauty! Ay! My dark beauty, what a joy to look at! All my life my companion, will be my dark beauty.
Ensemble	¡Ay, mi, morena, morena clara! ¡Ay, mi morena, qué gusto dar mirarla!	Ay! My dark beauty, my lovely dark beauty! Ay! My dark beauty, what a joy to see her!
Vidal	¡Ay! Por los encinares de la mi dehesa los vareadores van a su faena. Por los encinares voy en mi caballo pa ver a la moza que me ha enamorado. Será, si Dios quiere, el ama y señora de mis encinares y de mi persona. Y de los pastores de la dulce gaita, que harán las delicias de la soberana.	Ay! In the woodlands of my land in the country the olive gatherers go about their chores. Through the woodlands I'll ride my horse to see my beloved who has stolen my heart. She'll be, God permitting, the mistress of my woodlands as well as of myself. And the mistress of the shepherds whose music will delight their queen.

¡Ay, mi morena, morena clara!  
¡Ay mi morena, qué gusto da mirarla!  
Toda la vida mi compañera,  
toda la vida será la mi morena.

Ensemble ¡Ay, mi morena, morena clara!  
¡Ay mi morena, qué gusto da mirarla!

Vidal Toda la vida mi compañera,  
toda la vida será la mi morena.

## 22 "Be still my heart!" and "To rise and then to fall!"

Luisa F. ¡Cálate, corazón! ¡Duérmete y calla!  
No debe retoñar la hierba mala.  
¡Ay, que tendrá el amor de venenoso,  
que cuanto más cruel es más sabroso!  
Duérmete y calla:  
que no retoñe más la hierba mala.

Javier ¡Dichoso el que en su camino  
de duelos y de pesares escucha una voz amiga  
que alegra sus soledades! ¡Felices los desterrados  
que encuentran en su destierro  
para el dolor de una ausencia  
el bálsamo de un recuerdo!

Luisa F. Calla, por Dios, Javier, no me atormentes.  
Vete, por caridad;  
déjame y vete.

Javier Vengo a decirte ¡adiós! Ya es para siempre.

Luisa F. Nunca ya te veré. ¡Dios me consuele!

Javier Con la esperanza voy de que aún me quieres.

Luisa F. Contra mi voluntad, te quise siempre;  
cuando fuiste ilustre,  
cuando no eras nadie, cuando me quisiste,  
¡cuando me olvidaste!

Javier ¡Subir, subir y luego caer,  
la fortuna alcanzar y volverla a perder!...

Luisa F. ¡Amar, amar, sin dejar de creer,  
y venir el amor, cuando no puede ser!...

Ay! My dark beauty, my lovely dark beauty!  
Ay! My dark beauty, what a joy to look at!  
All my life my sweet companion,  
all my life shall be my dark beauty.

Ay! My dark beauty, my lovely dark beauty!  
Ay! My dark beauty, what a joy to look at!

All my life my sweet companion  
all my life shall be my dark beauty.

Be still, my heart! Sleep and be silent!  
Those weeds mustn't grow again.  
Ay! What a poison love is,  
the more cruel it is the sweeter it tastes!  
Sleep and be silent;  
so those weeds will not grow again.

Blessed is he, who suffering  
regret and sorrows, hears a friendly voice  
to cheer his solitude! Happy the outcasts  
who find in their exile  
balm from a memory  
to soothe the grief of absence!

Be quiet, Javier, for God's sake, do not torment me.  
Go away for the sake of  
charity, leave me and go away.

I came to say goodbye. This time for good.

I will never see you again. God give me strength!

I leave hoping that you still love me.

Against my will, I loved you always;  
when you were somebody  
when you were nobody, when you loved me,  
when you forgot me!

To rise, to rise and then to fall,  
to find fortune and lose it again!...

To love, to love, without giving up hope,  
and love comes back when it cannot be!...

Javier ¡Subir, subir y luego caer...!

Luisa F. ¡Y venir el amor  
cuando no puede ser!

## 23 Dance of the Harvesters

Ensemble El «Cerandero» se ha muerto y no tiene quien  
le llore; que le llore la «Ceranda»,  
que es a quien le corresponde.  
Que con el «Cerandero» andero y andar,  
que con el «Cerandero» mi amante se va  
a ser soldadito, ¡cuándo volverá!  
¡Pobrecita novia, cuánto llorará!  
¡Bomba!

Olive Eres espiga de oro,  
Gatherer cogida grano por grano;  
eres la mejor doncella que mis ojos han soñado.  
Y tú, que lo disimulas, me mirabas por lo bajo  
y también te sonreías con la punta de los labios.

Ensemble El «Cerandero» se ha muerto  
y lo llevan a enterrar;  
le han echado poca tierra  
y ha vuelto a resucitar.  
Que con el «Cerandero» andero y andar,  
que con el «Cerandero» mi amante se va  
a ser soldadito, ¡cuándo volverá!  
¡Pobrecita novia, cuánto llorará!  
¡Bomba!

Aníbal ¡Esa bomba es mía! De rodillas y a tus pies  
te pido un baile, bailero,  
porque esto del «Cerandero»  
se aprende en un dos por tres.  
Bailemos, gacela mía,  
cual pluma que lleva el viento...  
¡y olvida de tu convento la triste cárcel sombría!

Ensemble El «Cerandero» me ha dicho  
que no se vuelve a morir;  
no quiere que la «Ceranda»  
le pueda sustituir.

To rise, to rise and then to fall...!

And love comes back  
when it is no longer possible!

The winnower is dead and has nobody to mourn  
him; the winnower's wife  
ought to mourn him because it is her duty.  
With the winnower stretcher-bearer to walk,  
with the winnower my lover is going to  
be a soldier, when will he come back!  
Poor bride, how much she will cry!  
Change partners!

You are a golden ear of  
corn picked grain by grain;  
you are the loveliest virgin my eyes ever beheld.  
And, cunningly, you look askance at me,  
and smile with your lips.

The winnower is dead and is going to be  
buried; they poured too  
little earth over him and he  
has come back to life.  
With the winnower stretcher-bearer to walk,  
with the winnower my lover is going to  
be a soldier when will he come back!  
Poor bride, how much she will cry!  
Change partners!

This dance is mine! I kneel at your feet  
to request a dance,  
because this dance  
of the winnower is learnt in a flash.  
Let's dance, my little gazelle,  
like feathers blown by the wind...  
And forget your convent that dark sad prison.

The winnower told me  
he is not going to die again;  
because he doesn't want his  
wife to replace him.

Que con el «Cerandero», andero y andar,  
que con el «Cerandero», mi amante se va  
a ser soldadito ¡cuándo volverá  
¡Pobrecita novia, cuánto llorará  
¡Bomba!

With the winnower stretcher-bearer to walk,  
with the winnower my lover is going to  
be a soldier, when will he come back!  
Poor bride, how much she will cry!  
Change partners!

## 24 Final Scene

Javier Aunque me cueste la vida,  
vengo a implorar tu clemencia.  
Tanto me da que me maten  
como morirme de pena.

Even if it costs me my life,  
I come to implore your mercy.  
I would rather be killed  
than die of sorrow.

Luisa F. ¡Vete, Javier!...

Go away Javier!...

Javier ¡Para siempre!

Forever!

Luisa F. ¡Vete, Javier, y no vuelvas!

Go away, Javier, and don't come back!

Vidal ¡Basta!

That's enough!

Mariana ¡Vidal, es un loco!

Vidal, he's mad!

Vidal Yo dictaré la sentencia.

I will be the judge of that!

Luisa F. ¡Vidal!

Vidal!

Vidal ¡Es inútil!  
Contra el amor no hay quien pueda.  
Tú con el alma concedes,  
mientras con la boca niegas,  
porque a las raíces hondas  
ningún viento se las lleva.  
¿No me quieres? Me lo dices.  
¡Bien me lo has dicho, morena!

It's hopeless!  
There's nothing one can do to stop love.  
Your heart betrays you  
while your mouth  
denies it, no wind can  
blow away a plant with such deep roots.  
Don't you love me? Tell me.  
You have told me very clearly, dark beauty.

Luisa F. Seré tu esposa.

I'll be your wife.

Vidal Mañana no quiero que lo parezca  
y estemos, uno del otro,  
más lejos cuanto más cerca.  
Vete con él. De la casa  
toma tu ajuar y tus prendas.  
También va mi corazón  
contigo; mas no le temas,  
que un corazón que  
perdona no es una carga que pesa.

Tomorrow I don't want us to be man  
and wife when our  
hearts are distant.  
Go with him, you're first  
and only love, take your  
trousseau and your  
belongings. My heart will  
go with you, but don't be afraid,  
a heart that forgives is not a heavy burden.

Luisa F. ¡Adiós, Vidal! Dios te ayude.

Goodbye, Vidal! God be with you.

Vidal ¡Adiós..., hija!

Goodbye..., child!

Javier Y así sea. Déle usted un beso de padre.

So be it. Give her a fatherly kiss.

Vidal ¡No! No lo intentes siquiera,  
porque si llego a besarla...  
¡mira que no te la llevas!  
¡Dejadme solo! ¡Dejadme!  
Marchaos a la faena.

No! Don't even try to,  
because if I kiss her...  
you'll never take her away!  
Leave me alone! Leave me!  
Get on with your work.

Ensemble Si por el río, si por la vera,  
si por el río se fué la mi morena.

Along the river, by the river's edge,  
Along the river, went my dark beauty.

Vidal ¡Sin mi morena, morena clara,  
sin mi morena, no sirvo ya pa nada!

Without my dark beauty, my lovely dark beauty,  
without my dark beauty, I am nothing!

## THE END

**Music:** Federico Moreno Torroba **Libretto:** Federico Romero and Guillermo Fernández Shaw  
**English Translation:** William Jarvis, ©1997. All rights reserved.

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**Rosita:** Camille Zamora **Don Florito:** Andrew Moore **Aníbal:** Roderick Gomez **Nogales:** Ramón Perez  
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# Luisa Fernanda

## ACT I

- 1** Orchestral Prelude and Scene at the San Javier Inn
- 2** Habanera of the Savoyard
- 3** "Is my coat ready?"
- 4** "Who'll buy my clay jars?"
- 5** Mariana and Javier Duet
- 6** "From this part of Madrid"
- 7** "In my home in Extremadura"
- 8** "Gentleman of the plumed hat"
- 9** "Burnt in the flame of his own ambition"

## ACT II

- 10** Habanera and Festival at the Chapel of Saint Anthony
- 11** Dance of the Parasols (Mazurka)
- 12** "To buy a man"

- 13** "I don't see Carolina"
- 14** "It's been a long time since I've seen you"
- 15** Scene at the Chapel
- 16** "Ladies and Gentlemen: think about the poor"
- 17** "This is all the money I've got," and Waltz
- 18** Battle Music
- 19** "For the love of a woman"
- 20** "Death to him"

## ACT III

- 21** Chorus of the Variadores
- 22** "Be still my heart!" and "To rise and then to fall!"
- 23** Dance of the Harvesters
- 24** Final Scene

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