

W21 [Juan Hidalgo], *Fortunas de Andrómeda y Perseo* (1653),
from USA:CAh, MS Typ 258H

W21a. “Oye, aguarda. Mas ay triste!” Act I

PERSEO

Oye, aguarda. Mas, ¡ay triste!,
Que, aunque seguirla pretendo,
no sé qué oculto poder
un viva estatua de yelo
me ha transformado, quedando
sin alma, vida, ni aliento.
¡O gran Iúpter, o padre
de los ados! . . . Mas ¿qué es esto?
Al decir padre, no sé
qué no usado, qué violento
impulso me alborozó
el corazón acá dentro,
como que la dan las llaves
de las cárceles del pecho.
Mas si padre y ados digo,
¿por qué juzgo, por qué pienso
que fue una voz y no otra
la que dio el latido, puesto
que dél no pudo ser hijo,
ni dellos dexar de serlo?
¡O gran Iúpter, o padre
de los ados y los tiempos,
digo otra vez! Si a piedad
te ha movido algú lamento,
sirba de exemplar el mío,
que yo a tus aras ofrezco
en víctima quantas fiera
el monte contiene. Al ruego
te compadece de un triste
que, náufrago de los viento,
navega a saber quién es,
en alas de un devaneo,
que le persuade a que es más,
quando le dicen que es menos.
Y pues mi madre lo calla,
dime tú si habrá consuelo
tal vez a mi vida.

PERSEUS

Listen, wait, but—oh, sorrow!
although I want to follow her,
I know not what secret power
has transformed me
into a living statue of ice, leaving me,
without soul, life, or breath.
Oh great Jove, oh father
of destiny! But, what is this?
While I said “father” I know not
what strange and violent
impulse cheered
my heart here within me,
as if I had been given the keys
to the prison of my breast.
But if I say father and gods,
why do I judge, why do I think
that there was a voice and not anything else
to quicken my heart-beat, inasmuch as,
in the first place, I cannot be a son
nor in the second place can I cease to be one?
Oh great Jove, oh father
of destiny and of time,
I say again! If ever a lament
would move you to pity,
may mine serve as an example,
which I offer on your altar,
as a victim, all the wild beasts
that the mountain contains. May you be moved
by the prayer of a poor wretch
who, shipwrecked by the winds,
sails on to discover who it is,
on the wings of ecstasy,
who persuades him to be more
when they say that he is less.
And since my mother kept him a secret,
tell me if there will be comfort,
one day, in my life.

Yes.
C1
Sí.
C1
Sí.
C3
Sí.
C4
Sí.

PERSEO

¿Qué armoniosos acentos
oygo? ¿Si fue ilusión . . .?

PERSEUS

What harmonious accents
do I hear? Was it an illusion?

No.
No.
No.
No.
No.

PERSEO

Pues y que en süaves ecos
oygo la voces que suelen
tener al ayre suspenso,
quando alguna deida pisa
la tierra, porque su accento
métricamente sonoro
suena más dulce que el nuestro,
con ella he da hablar. ¡O tú,
deidad que escucho y no veo!
Si eres mi oráculo, dime,
¿quién soy?

PERSEUS

In a sweet echo
I hear the voices that usually
hold the air suspended
when a deity sets foot
on the earth, because his speech,
metrically sonorous,
resounds more than ours,
with which we must speak. Oh you
deity, whom I hear but do not see!
If you are my oracle, tell me,
who am I?

You will know soon.

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: Tú lo sa-brás pres-to. The score is written in G major and 4/4 time. Each voice part has a treble clef and a key signature of one sharp (F#). The lyrics are: Tú lo sa-brás pres-to.

PERSEO

¿Quién me lo ha de decir?

PERSEUS

Who will tell me?

No one.

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: Na-die. The score is written in G major and 4/4 time. Each voice part has a treble clef and a key signature of one sharp (F#). The lyrics are: Na-die.

PERSEO

Pues ¿cómo puede ser eso,
decirlo, y nadie?

PERSEUS

But how can it be
said by no one?

When it comes to the point of . .

Lle- gan- do...
Lle- gan- do...
Lle- gan- do...
Lle- gan- do...

PERSEO

Prosigue, que no te entiendo.

PERSEUS

Continue. I do not understand you.

... saying it without saying it, and knowing it without knowing it.
A de- cir- lo, sin de- cir- lo, sin de- cir- lo, y a sa- ber- lo, sin sa- ber- lo, sin sa- ber- lo.
A de- cir- lo, sin de- cir- lo, y a sa- ber- lo, sin sa- ber- lo, sin sa- ber- lo.
A de- cir- lo, sin de- cir- lo, sin de- cir- lo, y a sa- ber- lo, sin sa- ber- lo.
A de- cir- lo, sin de- cir- lo, sin de- cir- lo, y a sa- ber- lo, sin sa- ber- lo, sin sa- ber- lo.

W21b Recitative dialogue between Palas and Mercurio,
Fortunas de Adr6meda y Perseo (1653), Act I

Palas: *Handsom, beloved Mercury,* *ingenious, winged god,* *having left*

Ya, her- mo- so ga- lán Mer- cu- rio, a- la- do dios del in- ge- nio, que has que- ri- do que de-

9 *the sacred celestial palace* *of Jove,* *our father,* *and having set foot upon*

xan- do el sa- cro pa- la- cio ex- cel- so de lú- pi- ter, nues- tro pa- dre, la fér- til tie- rra pi-

19 *the fertile ground of Acaia,* *making its mountains into vulcanoes of snow and fire,* *tell me, what*

se- mos de A- ca- ya, ha- cien- do sus mon- tes vol- ca- nes de nie- ue y fue- go, di- me, qué in-

28 *intention brings you to its fields,* *asking me to accompany you across them?*

ten- to te tra- he a sus cam- pos, pre- ten- dien- do que yo en e- llos te a- com- pa- ñe?

37 Mercurio: *Listen and you will discover my intention. I come with you to these mountains because [Jove] does not understand*

O- ye, y sa- brás el in- ten- to; ya que por- que no le al- can- ce el siem- pre sa- ñu- do

46 *the continuously angry frown of our step-mother, Juno.* *As you well know,*

ce- ño de nues- tra ma- dras- ta Iu- no, con- ti- go a es- tos mon- tes ven- go. Ya sa- bes, her-

56 *the beautiful Palas, whose beauty and courage dominate souls at her pleasure and lives with her valor,*

mo- sa Pa- las, Cu- ya bel- dad, cu- yo a- ce- ro las al- mas rin- de a su a- gra- do y las vi- das a

65 *as well as the unhappy Perseus, son of divine Jove and our brother.*

su es- fuer- ço, que de Iú- pi- ter di- ui- no hi- jo el in- fe- liz Per- se- o, her- ma- no es nues-

75 *And you also know that out of fear of Juno's jealousy* *[Jove] keeps [Perseus] hidden, [Juno's]*

tro. Y ya sa- bes que por te- mor de los ce- los de Iu- no, no le de- cla- ra, o- bli- gan- do

85 *resentment obligating [Jove] to make [Perseus] live and die in rustic garb.* *Since I have*

sus des- pe- chos a que en rús- ti- cos sa- ya- les le de- ge vi- uir mu- rien- do. Yo, com- pa-

96 *compassion at the sight of this outrage, and considering that Jove would like to respond to [Perseus's] laments, were it that [Jove's] pity*

de- ci- do oy de ver su vl- tra- ge, a- ten- dien- do a que Iú- pi- ter qui- sie- ra res- pon- der a sus la- men-

107 *were not disturbed by the deadly deity of Discord (to whom Juno's arrogance gives way)*

tos, si a- que- lla in- faus- ta dei- dad de La Dis- cor- dia (a quien die- ron las al- ti- be- ces de Iu- no en

118 *I would wish that we two,*

nues- tro do- sel a- sien- to) sus so- be- ra- nas pie- da- des no em- ba- ra- ça- ra, pre- ten- do que in- te- res-

128 *both being intereseted, would find a way to tell him who he is, without telling him who he is, doing this in such*

sa- dos los dos, so- li- ci- te- mos vn me- dio, que sin de- cir- le quién es, le di- ga quién es, ha- cien- do que

139 *a way that neither doubting it would give him sorrow nor knowing it would upset him. Palas: What way would that be?*

ni le pe- ne el du- dar- lo ni le em- ba- nez- ca el sa- ber- lo. ¿Qué me- dio pue- de ser es- se? Que

150 *Like you, I also want to help him. As I am his sister, I, too, suffer with his sorrow.*

co- mo tú le des, quie- ro yo a- yu- dar- le, que tam- bién su mal, co- mo her- ma- na, sien- to.

160 *Mercurio: I must show him in a dream his whole story, so that he feels, at the same time, encouraged and discouraged,*

Yo le he de re- pre- sen- tar, en las fan- tas- mas de vn sue- ño, to- da su his- to- ria, con que a- len-

169 *so that not knowing and not believing,*

ta- do a vn mis- mo tiem- po y des- con- fi- a- do vi- ua; pues ig- no- ran- do y cre- yen- do, ni a-

179 *he will be neither humble nor proud, since, seeing on one side who he is and on the other side seeing who he is not,*

que- llo le ten- drá hu- mil- de ni es- to- tro le ha- rá so- ber- uio, que vien- do por vn- a par- te quién

189 *he will try to build his fortune, knowing that it is certainly a deception that which is deceptively certain.*

es y, por o- tra vien- do quién no es, las cer- ca- ní- as, dis- fra- ça- das en los le- xos, le ha- rán que in-

199

ten- te la- brar- se su for- tu- na, co- no- cien- do que pa- ra cier- to es en- ga- ño lo que pa- ra en-

208 *I must lead him to this conclusion with some deceit which will transport him to the grotto*

ga- ño es cier- to. A es- te fin le he de lle- uar, con al- gún fin- gi- do ob- ge- to que le ar- re-

218 *of Morfeo, where, among confused shadows, he must behold his own birth.*

ba- te tras sí, a la gru- ta de Mor- fe- o, don- de en- tre con- fu- sas som- bras ha de ver su na- ci-

7^a # 7^a b

230 Palas: *If you really must simulate someone as beautiful as possible, to provide yourself with the truth simulated,*

mien- to. Pues si has de fin- gir al- gu- no, el más her- mo- so, el más be- llo que pue- de, pa- ra fin-

b

241 *it is Andromeda.* Mercurio: *I am thinking of speaking to him transformed*

gi- do, pres- tar- te lo ver- da- de- ro, es An- dró- me- da. En su i- ma- gen trans- for- ma- do ha- blar- le

#

252 *into the image of her. The only difficulty that remains is that Juno, when she sees our plan, might try to intervene.*

pien- so. So- la la di- fi- cul- tad que res- ta es que Iu- no, vien- do el fin, no in- ten- te es- tor- uar- lo;

#

264 *For this reason, you, Palas, must attend to her,*

a cu- yo ad- uer- ti- do a- fec- to tú, Pa- las, ma- ño- sa- men- te la has de as- sis- tir, pre- ten-

b b

273 *trying to separate Discord from her at that moment.* Palas: *I am grateful not only for*

dien- do a- par- tar- la La Dis- cor- dia de su la- do a- quel mo- men- to. Yo te a- gra- dez- co, no só- lo lo

#

284 *your sympathetic affection but also for the subtlety of your awareness.*

pia- do- so del a- fec- to, pe- ro tam- bién lo su- til de la in- dus- tria te a- gra dez- co. Y pues lo que a

b b

And since it is up to me to distract the inquiet gaze of Discord (in order to eliminate the risks of fate that threaten him), which Juno

295

mí me to- ca (pa- ra re- pa- rar los ries- gos del ha- do que le a- me- na- ça), es di- uer- tir el in-

preserves in heaven, in opposition to everyone in heaven, I offer my help to you with the intention that, if your clever plan does not work,

305

que- to sem- blan- te de La Dis- cor- dia, que a pe- sar de to- do el cie- lo con- ser- ua en el cie- lo Iu-

my valor will be sufficient to roust [Discord] from her unmerited place.

316

no, yo des- de a-quí te lo o- frez- co, con á- ni- mo que si no vas- ta ma- ño- so el in- ten- to,

To that glorious end, on the wings of the wind,

326

vas- te el va- lor a a- rro- jar- la del no me- re- ci- do as- sien- to. A cu- yo glo- rio- so fin, so- bre las a- las del

I return, once again, to the dark confines of our palace.

Mercurio: Meanwhile, I

338

vien- to o- tra vez a los vm- bra- les de nues- tro al- cá- çar me buel- uo. Pues yo en e- sa con-

Aquí fue arrebatada PALAS en el ayre, donde con suave movimiento atravesó la scena cantando.

349 *faithfully remain on earth* *to pretend to be a beautiful lady* *and to simulate her in a dream.*

fian- za oy en la tie- rra me que- do a fin- gir vn- a her- mo- su- ra y a re- pre- sen- tar vn sue-

360 *Mercurio: Go in peace,* *until the very time arrives* *to*

no. En paz par- te, por- que lle- gue a vn mis- mo tiem- po... A de-

Peace be with you.

Pues que- da en paz.

7ª

371 *say it* *without saying it,* *and to know it* *without knowing it.*

cir- lo, sin de- cir- lo; sin de- cir- lo; y a sa- ber- lo, sin sa- ber- lo.

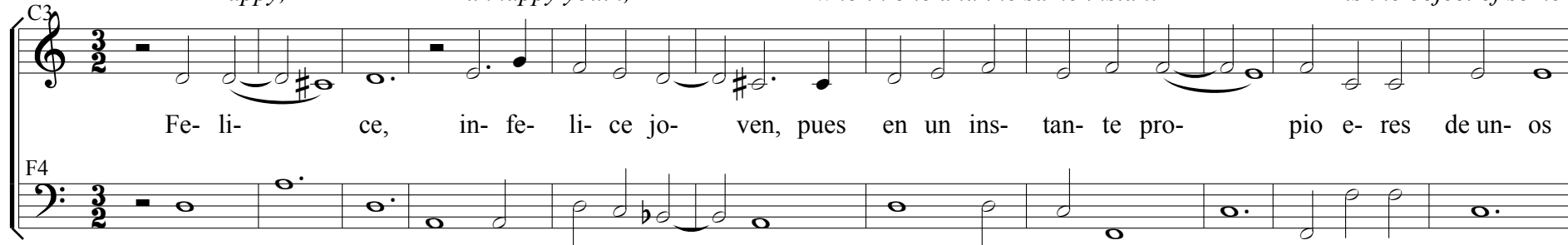
To say it without saying it, and to know it without knowing it.

A de- cir- lo, sin de- cir- lo; sin de- cir- lo; y a sa- ber- lo, sin sa- ber- lo.

W21c "Felice, y infelice joven"

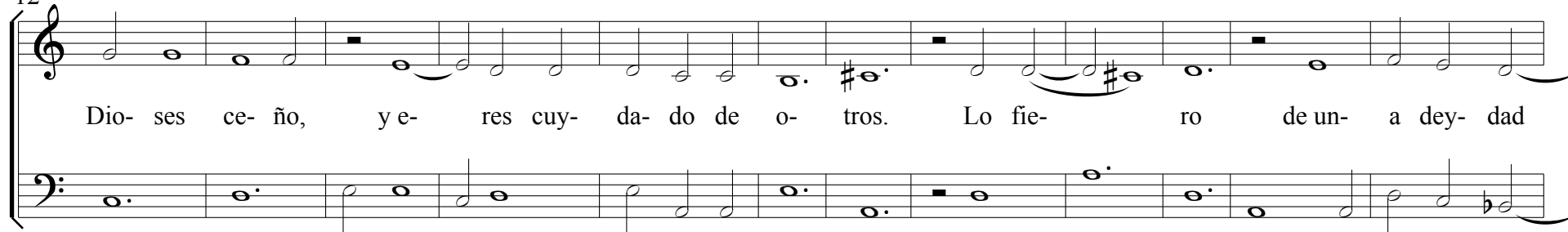
Fortunas de Adróneda y Perseo (1653), Act II

Morfeo: *Happy,* *unhappy youth,* *who in one and the same instant* *is the object of some*



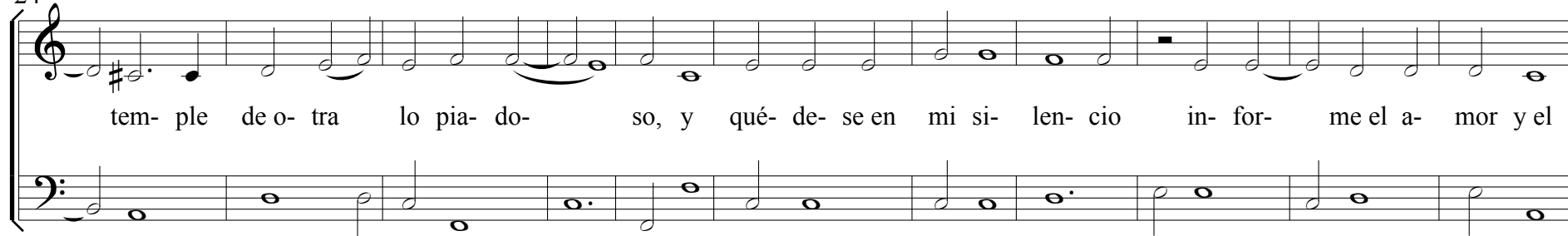
Fe- li- ce, in- fe- li- ce jo- ven, pues en un ins- tan- te pro- pio e- res de un- os

12 *gods' anger* *and the object of other [gods'] concern.* *May the pity of one deity*



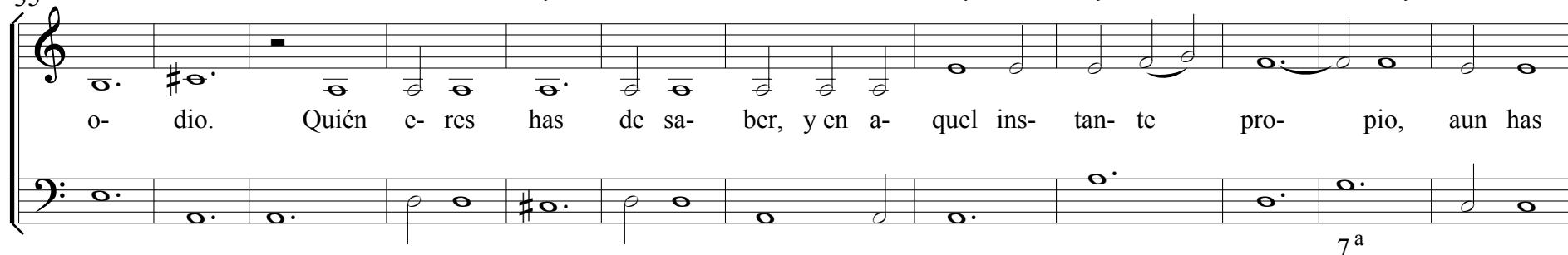
Dio- ses ce- ño, y e- res cuy- da- do de o- tros. Lo fie- ro de un- a dey- dad

24 *moderate the ferocity of another, and may love and hate remain in my silence.*



tem- ple de o- tra lo pia- do- so, y qué- de- se en mi si- len- cio in- for- me el a- mor y el

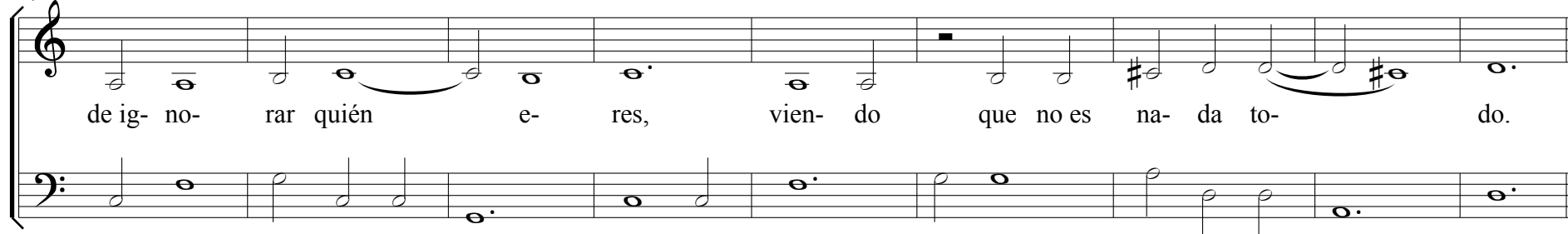
35 *You must know who you are,* *and at the very same time you must also not know who you are,*



o- dio. Quién e- res has de sa- ber, y en a- quel ins- tan- te pro- pio, aun has

7^a

47 *seeing everything and nothing.*



de ig- no- rar quién e- res, vien- do que no es na- da to- do.

Perseo (En sueños):

¿Cómo es posible (¡ay de mí!)
que si yo una vez me informo,
buelua a quedar con la duda?

Perseus (dreaming):

How is it possible (alas!)
that if I inform myself
I am left with doubt?

56 Morfeo: *Now I will tell you how. Show him, oh illusions, his birth, so that he may see it and yet not be believed afterwards by others.*

A- go- ra te di- ré có- mo. Re- pre- sen- tal- de, i- lu- sio- nes, su na- ci- mien- to, de mo-

69

do que le ve- a, y que no se- a cre- y- do des- pués de los o- tros.

7^a

(Vase Morfeo.)
(Morfeo departs.)

W21d "Que quieres Discordia?"

Fortunas de Adróméda y Perseo (1653), Act II

What do you want, Discord? *Proserpine and Pluto*

Fury I *C1*

Fury II *C1*

Fury III *C1*

Basso continuo *F4*

4ª 7ª

send us to do your bidding.

den- cia a brir Pro- ser- pi- na nos man- da y Plu- tón

den- cia a brir Pro- ser- pi- na nos man- da y Plu- tón

den- cia a brir Pro- ser- pi- na nos man- da y Plu- tón

6ª 4ª

Fue la transmutació desta scena tan admirable, tan nueva y tan estraña, que pudo adelantarse a la imaginación de los que má prevendidos la esperaban; porque en un instante a la seña de la vara, con que La Discordia escribía vagos caracteres eisados, se vio el teatro (desce sus más retirados espacios) convertido en un volcán de fuego, tan horrorosamente apacible, que a un tiempo estremecía y deleytava. Siendo esta la primera vez que logró el Coliseo sus distancias, pues nunca se vio con más fondos descubiertos; y siendo assí que las perspectivas de ruynas abrasadas vastaran primorosas a hacer distante lo cercano, que serí quando en los téminos hacer más distante lo distante. Estavan, a una parte y a otra, vivamente representadas en animados bultos algunas de las penas que finge Virgilio, como son: el Sísifo, el Tátalo y sava la Ydra de una parte a otra, moviendo la cabeças de sus siete cuellos; y el Cancerbero, al contrario della, abriendo las bocas de sus tres gargantas. Víanse en los lexos las sonancia con que cantaron apacibles y horrorosas; pudiendo la maestría hacer que los errores adrede executados cumpliessen a un tiempo con la confusió de los ojos y de los oydos. Su planta es ésta.

The change of this scene was so extraordinary, so new, and so unusual that it could surpass the imagination even of those who were best prepared. Thus, in an instant, at sign of the scepter, with which Discord wrote the mysterious characters, the theater (from its highest clouds to its farthest spaces) was seen transformed into a volcano of fire so horrendously tranquil that at the same time it caused trembling and delight. Since this was the first time that the coliseum has obtained its distance, and since one no longer could see to the depths of the open heaven, the perspectives of burnt ruins suffice in an excellent manner to render distant that which is nearby, just as they can render even more distant that which is distant. From one side to the other were vividly represented in animated groupings some of the pains described by Virgil, as for instance Sisyphus, Tantalus, and Hydra. Among these horrors were seen deformed monsters being eaten by flames. From one part to the other moved the Hydra, moving its heads on its seven necks, and the dog Cerberus in front of it, opening the mouths of its three throats. Three furies were seen, richly dressed. And above all, that which was admired most was the dissonance with which they sang, tranquil and horrendous, so that the errors deliberately performed went hand in hand with the confusion of the eyes and of the ears. Here is the lament:

Bato:	¡Ay de mí! ¿Qué demonio es esto?	Bato:	<i>Alas! What demon is these?</i>
Discordia:	¿Quién habla a esta parte?	Discord:	<i>Who is speaking here?</i>
Bato:	Un maldito mirón que se ha metido en garitos del diablo, sin qué, ni por qué, ni por qué, a mirar tal visión.	Bato:	<i>An accursed curiosity-seeker who has put himself in the devil's den without seeing nor in order to see this vision</i>
Discordia:	Ya que seguirme quisiste, y aun a mí este horror me espanta, ve tú delante; que un miedo de otro miedo se acompaña.	Discord:	<i>Since you wanted to follow me, and since this horror frightens even me, go ahead, so that one fear accompanies another fear</i>
Bato:	¿Yo delante? Aqeso no, que a mí el yr detrás me mandan.	Bato:	<i>Should I go ahead? Oh, no. They are commanding me to go back.</i>
Discordia:	Pasa adelante. (Arrójale y topa con la Ydra.)	Discord:	<i>Go ahead. (She pushes him, and he bumps into the Hydra.)</i>
Bato:	¡Ay de mí! ¡Qué mal manoxo de caras!	Bato:	<i>Oh no, what an ugly pile of faces!</i>
Discordia:	No temas.	Discord:	<i>Fear not.</i>
Bato:	No es vácil eso. (Al yrse huyendo, topa con el Cancerbero.)	Bato:	<i>This is not easy. (While he is running away, he bumps into the dog Cerberus.)</i>
Discordia:	Pues a buen lado te apartas.	Discord:	<i>Move away to a good side.</i>
Bato:	Tres bocas tiene, sin ser pistola, boleta o llaga, éste a un tiempo perro gozque, y perro braco y de falda.	Bato:	<i>He has three mouths, neither pistol, bullet, nor wound. He is, at the same time, a mixed-breed dog, a foxhound, and a sheep dog.</i>
Discordia:	Toma esta vara, y con ella sacude acuellas gargantas y esas fauces.	Discord:	<i>Take this scepter, and with it strike at those throats and these jaws.</i>
Bato:	¿Qué son fauces?	Bato:	<i>What are jaws?</i>
Discordia:	Llega.	Discord:	<i>Come.</i>
Bato:	Llegue ella y su alma. (Huye él, y ella sacude con la vara a la Ydra)	Bato:	<i>Let her come and her soul. (He flees, and with the scepter, she strikes the Hydra and Cerberus.)</i>
Discordia:	En virtud de Iuno duerme Ydra, y tú, Cervero, calla. Y vosotras responded, ¡o furias!, que encardeladas estáis.	Discord:	<i>In the name of Juno, you, Hydra, sleep, and you, Cerberus, be silent. And you, respond, oh furies, who are my prisoners.</i>

Fury I: <i>Why do you torment us?</i>	Fury II: <i>What do you want of us?</i>	Fury III: <i>What do you command us to do?</i>
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¿Qué nos a-tor-men-tas? ¿Qué nos quie-res? ¿Qué nos man-das?

Discordia: Que, deste centro saliendo,
me ayduéis a que deshaga
de Perseo las fortunas,
que ya su gran nombre ensalçan.

*Discord: Climbing out of this abyss,
help me to undo
the fortunes of Perseus,
which now glorify his great name.*

1. I offer to the terror the waves of fate,
2. I, where he is lost,
3. I will make this love and this torment

*which his ships,
will appear to him in the form of many furies
grow into pain so extraordinary that*

1. Fury I: Yo o- frez- co al- te- rror las on- das de suer- te, que sus ar-
2. Fury II: Yo, don- de fue- re per- di- do, fu- rias le sem- bra- ré
3. Fury III: Yo, es- se a- mor y e- sa tor- men- ta cre- ce- ré a pe- nas tan

*on their first voyage,, may encounter in a storm at sea.
the least of which will be love with jealousy and without hope.
it will place him in the greatest dangers, risks, and anxieties.*

ma- das al pri- mer pa- so que den, co- rran en el mar bo- rras- ca
tan- tas, que la me- nor se- rá a- mor con ce- los sin es- pe- ran- ças.
ra- ras, que le pon- dré en [los] ma- yo- res pe- li- gros, ries- gos y an- si- as.

Discordia: Pues con essa condición,
yo acepto las tres palabras;
y, en fee de que asistiréis
las tres siempre a mi vengança
salid del centro, y volved
a cerrar de sus entrañas
el duro horroroso seno.

*Discord: Upon this condition
I accept the three pledges,
and, certain that all three of you will help
my vendetta,
you should leave the abyss and return
to cut his innards
from his hard, horrendous breast.*

Bato: Eso no, hast que yo salga.
Sor Cancerbero, Ydra, a Dios;
y veá monos mañana.

*Bato: No, wait for me to leave with you.
Lord dog Cerberus, Hydra, farewell.
We will see you tomorrow.*

Fury I: *Go in confidence that your hope will find all three of us ready to obey you.*

Ve se- gu- ra, que a las tres ten- drá siem- pre tu es- pe- ran- ça prom- ptas pa- ra tu o- be- dien- cia.
Fury II:
Ve se- gu- ra, que a las tres ten- drá siem- pre tu es- pe- ran- ça prom- ptas pa- ra tu o- be- dien- cia.
Fury III:
Ve se- gu- ra, que a las tres ten- drá siem- pre tu es- pe- ran- ça prom- ptas pa- ra tu o- be- dien- cia.

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Discordia: Pues, furias, al arma.

Discord: Then to arms, furies!

Fury I: *To arms!*

Al ar- ma.

Fury II:

Al ar- ma.

Fury III:

Al ar- ma.

The musical score consists of four staves. The first three are treble clefs and the fourth is a bass clef. Each staff contains a single note with a fermata, representing the vocal line for each Fury. The notes are: Fury I (G4), Fury II (G4), Fury III (G4), and the bass line (G3).

Discordia: Que tengo de ver, si el infierno os desata,
qué vale Mercurio, ni qué puede Palas

*Discord: I must see whether the inferno frees you to do
what Mercury can do, not what Palas can do.*